

Instrument Cantus I

Missa octo vocum

Nürnberg 1599

Kyrie

Kyrie eleison I

Hans Leo Haßler (1564 – 1612)

(1564 – 1612)

Kyrie eleison Quatuor vocum

2 5
Ky - - - - -
Ky - - - - - ri - e e - lei - - - - - son,
7 12 15
— Ky - ri - e e - lei - - son, Ky -
17 19 23 26
- - - - - ri - e e - lei - - son. Ky - - - - - ri - e e - lei - - son.
Christe eleison *Quatuor vocum*
Chri - ste e - lei - - son, Chri - ste e - lei - son,
34
Chri - ste _____ e - lei - - son, Chri - ste e - lesson,
37 40
Chri - ste e - lei - - son, Chri - ste _____ e - - - - -
43
- - - - - lei - - - - - son. —
Kyrie eleison II
2 50
Ky - - - - - ri - e e - lei - - - - - son, Ky - - - - - ri - e - - - - -
55 62 65
- - - - - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son, Ky -
69 72
- - - - - ri - e e - lei - son, Ky - - - - - ri - e e - - - - - lei - - - - - son, Ky - - - - - ri - e - - - - -
77 80
- - - - - e - lei - - - - - son, Ky - - - - - ri - e, Ky - rie e - lei - son, Ky - - - - - rie e - lei - - - - - son.

Gegenüber dem Originaldruck des Stimmibuchs (hohe Chiavette) um eine Quarte tiefer transponiert. Bindebögen kennzeichnen Ligaturen des Originaldrucks, Textergänzungen bzw. -vereinheitlichungen wurden ohne Kennzeichnung aus der Ausgabe in den „Denkmälern der deutschen Tonkunst“, Folge 1, Bd. 7 (Leipzig 1902) übernommen. – Wegen der Höhe des damaligen Stimmtones ist die Messe mindestens einen Halbton, besser einen Ganzton über dem heutigen Stimmton ($a^1 = 440$ Hz) aufzuführen.

Gloria

The musical score consists of four staves. The top two staves are soprano voices, the third is basso continuo, and the bottom staff is a tenor or bass part. The music is in common time, with a key signature of one sharp (G major). The vocal parts sing in unison, while the continuo part provides harmonic support.

8 Glo - ri - a in ex - cel - sis De - - o

9 Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - - tis. Lau-da - mus

13 2 Ad - o - ra - - mus te. Glo - ri - fi - ca - - mus

17 te. Be - ne-di - ci - muste. Gra - ti - as a - gi - mus ti - bi pro - pterna - gnat - glo - ri - am tu - am. Do-mi-ne

22 30 De - us, Rex cœ-le-stis, De - us Pa - ter o - mni - po - tens. Do - mi - ne

34

35 38 De - - us A - - gnus De - - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

42 45 Qui tol - lis pec-ca-ta mun - di, mi-se - re-re no - bis, mi-se-re-re no - bis, mi-se-re-re no -

49 53 3 Qui se - des, qui se - des ad dex-te - ram Pa - tris, mi-se-re-re no -

58 61 bis, Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

68 so - lus Al - ti - si - mus, Je - su - Chri - ste. Cum san - cto Spi - ri - tu,

74 77 in glo - ri - a De - - i in glo - ri - a De - - - i Pa - tris. A -

80 83 men, in glo - ri - a De - - - i Pa - tris. A -

87 4 men, A - - - - - men.

Basso Continuo Part:

- Measures 1-12: Common time, treble clef, one sharp (G major).
- Measure 13: Common time, bass clef, two sharps (D major).
- Measures 14-21: Common time, bass clef, one sharp (G major).
- Measure 22: Common time, bass clef, three sharps (F# major).
- Measures 23-30: Common time, bass clef, one sharp (G major).
- Measure 31: Common time, bass clef, three sharps (F# major).
- Measures 32-39: Common time, bass clef, one sharp (G major).
- Measure 40: Common time, bass clef, three sharps (F# major).
- Measures 41-48: Common time, bass clef, one sharp (G major).
- Measure 49: Common time, bass clef, three sharps (F# major).
- Measures 50-57: Common time, bass clef, one sharp (G major).
- Measure 58: Common time, bass clef, three sharps (F# major).
- Measures 59-66: Common time, bass clef, one sharp (G major).
- Measure 67: Common time, bass clef, three sharps (F# major).
- Measures 68-75: Common time, bass clef, one sharp (G major).
- Measure 76: Common time, bass clef, three sharps (F# major).
- Measures 77-84: Common time, bass clef, one sharp (G major).
- Measure 85: Common time, bass clef, three sharps (F# major).
- Measures 86-93: Common time, bass clef, one sharp (G major).

Credo

Cre - do in u - num De - um
 Pa - trem om - ni - po - ten - - - tem, fac-to - rem

cœ - - - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - -
 - si - bi - li - um. Et ex Pa - tre na - tum an - te om - ni - a sæ cu - la. De -

um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni -
 tum, non fac - tum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fac - ta sunt.

Et propter no - stram sa - lu - tem de - scen - dit, de - scen - dit de cœ - - lis.
 Et incarnatus est

Et in - car - na - - tus est de Spi - ri - tu San - cto ex Ma - ri -
 a Vir - - gi - ne: Et ho - mo fa - - - - ctus est.

Crucifixus Quatuor vocum

Cru - ci - fi - xus e - ti - am pro no - - bis: subPonti - o Pi - la - to pas - sus, pas - sus
 et se-pul-tus est. Et re - sur - re - xit ter - tī - a di - e se - cun - dum Scri - ptu -
 ras. Et a - scen - dit in cœ - lum: se - det ad dex - te - ram, se - det ad dex - te - ram Pa - - - tris.

Et iterum venturus est

76

80

Et i - te - rum ven - tu - rus est cum glo - ri - a judi - ca - re vi - vos et mor -

83

86

- - tu - os: cu - jus re - gni non - rit fi - - - nis. Et in Spi - ri - tum Sa - tum,

89

95

4

Do - mi - num, et vi - vi - fi - can - tem: Qui cum Pa - tre et Fi - li - o si - mul ad-

99

102

2

106

o - ra - tur et con-glo - ri - fi - ca - tur: Et u - nam sa - ctam ca - tholi - cam,

107

110

114

118

et u - nam sa - ctam ca - tholi - cam et a - po - sto - li - cam ec - cle - si - am. Con - fi - te - or u -

121

124

128

num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex - specto resur - re - cti - o - nem mor - tu - o -

132

134

rum.

Et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -

tu - ri sæ - cu - li. A - men, A - - - men, A - - - men.

Sanctus

4

San - - - - - ctus, san - - - - - ctus, san - - - - - ctus Do - mi-nus De-us

7 Sa - ba - oth. Ple - ni sunt cœ - li et ter - - -

17 ra glo - ri - a tu - - - a, ple - ni sunt cœ - li et ter - -

24 ra glo - ri - a tu - - - a. Ho-san-na in _____ ex - cel - sis,

34 ho - san-na in _____ ex - cel - sis. Be - ne - di - ctus qui ve -

43 - - nit in no - mi - ne, in no - mi - ne Do - mi - ni, in no - mi

50 ne Do - mi - ni. Ho-san-na in _____ ex - cel - sis, ho-san-na in _____

61 ex - cel - sis, ho - san-na in _____ ex - cel - sis, ho - san - na in ex - cel - sis.

13 20 27 37 40 47 55 59 67

Agnus Dei

Musical score for Agnus Dei, featuring a single melodic line on a treble clef staff. The key signature is G major (one sharp). The time signature changes throughout the piece: 5 (measures 1-4), 6 (measures 9-14), 3 (measures 15-20), 2 (measures 21-26), 3 (measures 27-32), 2 (measures 33-38), 3 (measures 39-44), and 2 (measures 45-48). The lyrics are written below the staff, corresponding to the musical phrases. Measure numbers are indicated above the staff at various points.

5
A - gnus De - i, qui tol - lis pec-ca - ta mun - - - di:
9 15 15 15
mi - se - re - re no - bis. 3 21
23 23 23
qui tol - lis pec - ca - ta mun - di, A - gnus De - i, qui
30 30 30
tol - lis pec-ca - ta mun - di: do-na no-bis pa-cem, do-na no-bis pa-cem,
37 37 37
do-na no-bis pa-cem, do - na no - bis pa - cem, do - na no - bis pa -
44 44 44
cem, do - na no-bis pa - cem, do - na no - bis pa - cem, do - na nobis pa - cem.