

Instrument
Tenor II

Missa octo vocum

Nürnberg 1599

Hans Leo Haßler
(1564 – 1612)

Kyrie

Kyrie eleison I

Musical score for Kyrie eleison I, Tenor II part. The score consists of three staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a treble clef, a common time signature, and a key signature of one sharp. The third staff starts with a treble clef, a common time signature, and a key signature of one sharp. The vocal line begins with "Ky -" followed by a dotted half note, then continues with "ri - e e - lei - son, Ky - ri - e - lei - son, Ky -". The music ends with a fermata over the last note of the third staff.

Christe eleison Quatuor vocum (Chorus secundus tacet)

Musical score for Christe eleison Quatuor vocum, Tenor II part. The score consists of three staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a treble clef, a common time signature, and a key signature of one sharp. The third staff starts with a treble clef, a common time signature, and a key signature of one sharp. The vocal line begins with a long rest followed by a sustained note, indicating that the second choir is silent.

Kyrie eleison II

Musical score for Kyrie eleison II, Tenor II part. The score consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a treble clef, a common time signature, and a key signature of one sharp. The third staff starts with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff starts with a treble clef, a common time signature, and a key signature of one sharp. The fifth staff starts with a treble clef, a common time signature, and a key signature of one sharp. The vocal line begins with "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -". The music continues with "lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son, Ky -". The vocal line then continues with "rie e - lei - son, Ky - rie e - lei - son, Ky - ri - e e - lei -". The music ends with "son, Ky - ri - e e - lei - son, e - lei - son, Ky - rie e - lei - son, Ky -". The vocal line then continues with "rie e - lei - son, e - lei - son. Ky -".

Gegenüber dem Originaldruck des Stimmbooks (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 Halbtön, besser einen Ganzton über dem heutigen Stimmtonton ($a^1 = 440$ Hz) aufzuführen.

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Gloria

8 Glo - ri - a in ex - cel - sis De - o
 Et in ter - ra pax ho - mi - ni - busbo - nævo - lun - ta - tis.Lau-da-mus

8 te, lau - da-mus te. Be - ne-di-ci-mus te. Ad - o - ra - mus
 15 te. Glori - fi - ca - - - mus te. Gra - ti-as a - gi-mus ti - bi pro-

22 - pter ma - gnamglo - ri-am tu - - am. Do-mi-ne Fi - li u - ni -
 25

32 ge - ni - te Je - su - Chri - ste. Fi - li-us Pa - tris. Qui tol-lis pec-
 34

43 ca-ta mun-di, mise-re-re no - bis, mise-re-re no - bis, mi-se - re-re no - bis. Qui tol-lis pec-
 47

50 ca-ta mundi, su - sci-pe de - pre - ca - ti - o-nem no-stram. Qui se - des,
 54

58 mi-se-re-re no - bis, Tu so-lus Dom-i-nus. Cum san - cto Spi - ri - tu,
 63 68

71 cum san - cto Spi - ri - tu, in glo-ri-a De - i, Pa - - - tris. A -

80 men, in glo-ri-a De - i, in glo-ri-a De - i Pa - tris. A -
 84

87 men, A - - - - men.

Credo

Cre - do in u - num De - um
Pa-trem om - ni - po-tent - - - tem, fac-to - rem cœ - li et ter - ræ,
vi-si-bi-li-um ____ om-ni-um et in - vi - si - bi - li - um. ____ Et in u-num Do-mi-num Je - sum Chri-
stum, Fi - li - um De-i u-ni-ge-ni - tum. De - um de De - o, lu -
mende lu-mine, De-um ve-rum de De-o ve - ro. Geni-tum, non fac-tum, con-sub - stan-tia-lem Pa-
tri: per quem om-ni-a ____ fac - ta sunt. Qui prop-ter nos ho - mi - nes de-scendit, de-scen-
dit de cœ - lis, de cœ - lis, de cœ - lis.

Et incarnatus est

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

Crucifixus Quatuor vocum (Chorus secundus taceat)

19

Et iterum venturus est

Musical score for 'Et iterum venturus est' featuring two voices and a basso continuo part. The score consists of ten staves of music with corresponding lyrics in Latin. The music is in common time, with various key signatures (G major, A major, C major) indicated by sharps and flats. Measure numbers are provided at the top of each staff. The lyrics describe the Second Coming of Christ, the resurrection of the dead, and the final judgment.

76 Et i - te - rum ven-tu-rus est, ven-tu-rus est, cum glo-ri-a ju-di - ca - re vi -

83 vo-set mor-tu - os: cu-jus re-gni non e - rit fi - - - nis. Qui ex

92 Pa - tre Fi - li - o - que pro - ce - - - dit. 3

100 Et cõglo-ri - fi - ca - tur: qui lo - cu - tus est per Pro-phe - tas. Et

107 u - nam san-ctam ca-tholi - cam, et u - nam san-ctam ca-tho-li-cam et a - po-sto-li - cam ec-cle -

112 si - am. Con-fi - te-or u - num ba - pti - smain re - mis-si-o-nem pec-ca - to -

118 rum. Et ex-spe - cto re - sur-re - cti-o - nem mor - tu-o - rum. Et vi - tam ven - tu -

124 ri sæ - cu - li, et vi - tam ven - tu - ri sæ - cu - li. 2

134 A - men, A - men, A - men, A - men, A - men.

Sanctus

6

9

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

11 14

De - us Sa - - ba - oth. Ple - ni sunt cœ - - - li et ter - ra

17 20

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

23 26 3

ter - ra glo - ri - a tu - - - a. Ho - san - na

31 34

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

38 41

- ne - di - - chtus qui ve - - - nit _____ in

44 47

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

50 52 3

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

59 62

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

66

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

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 is 8/8. The vocal line consists of eighth-note patterns. The lyrics are written below the staff, corresponding to the musical measures.

10
A - gnus — De - i, qui tol - - - lis pec-ca - ta mun - - -

13
- - di: mi - se - re - re no - bis, mi - se - re -

19
re no - bis. A - - - gnus De - i, qui tol - lis pec -

25
ca - ta mun - di, A - gnus De - i, qui tol - lis

31
— pec-ca - ta mun - di: do-na no-bis pa-cem, do-na

37
no-bis pa-cem, do-na no-bis pa - cem, do - na no - bis pa - cem, do-na no - bis pa -

43
cem, pa - cem, pa - cem, do-na no-bis pa - cem, do-na no -

49
bis pa - cem, do - na no - bis pa - cem.