

Missa brevis

für Sopran, Alt und Bariton

or cappella

- von

Ernst Fuchs-Schönbach

Op. 20

Missa brevis

für

Sopran, Alt und Bariton

a cappella

Komponiert
von

Wurst Fuchs-Schönbach.

Op. 20.

Missa brevis.

Kyrie.

Anton Fuchs-Schönbach, Op. 11

Moderato

Handwritten musical score for the first system, featuring vocal parts and piano accompaniment. The tempo is marked *Moderato*. The score includes dynamics such as *p* and *mp*, and includes the lyrics: "Kyrie e-lei-son, e-lei-son, e-lei-son." The vocal parts are for Soprano (soprano), Alto (alt), and Tenor/Bass (baritone). The piano accompaniment is for the right hand (reht) and left hand (bariton). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Kyrie e-lei-son, e-lei-son, e-lei-son." The piano part has dynamics *p* and *mp*.

Piu mosso

Handwritten musical score for the second system, featuring vocal parts and piano accompaniment. The tempo is marked *Piu mosso*. The score includes dynamics such as *mp*, *f*, *rit. e dim.*, and *p*, and includes the lyrics: "Christe e-leison, e-lei-son, Christe e-leison, e-leison, e-lei-son." The vocal parts are for Soprano (soprano), Alto (alt), and Tenor/Bass (bariton). The piano accompaniment is for the right hand (reht) and left hand (bariton). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Christe e-leison, e-lei-son, Christe e-leison, e-leison, e-lei-son." The piano part has dynamics *mp*, *f*, *rit. e dim.*, and *p*.

Handwritten musical score for the first system, featuring three staves (Soprano, Alto, and Bass) in G major. The lyrics are: *dici-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-tias a-gimus*. The score includes dynamic markings such as *p*, *f*, and *grazioso mp*.

Handwritten musical score for the second system, continuing the three-staff format. The lyrics are: *tibi propter magnam gloriam tu-am. Do-mine Deus, Rex coe-lestis, Deus Pater om-*. The score includes dynamic markings such as *p*, *mf*, and *grazioso mp*.

p rit. a tempo mf

ni-potens. Domine Fili uni-ge-ni-te. Je-su Chris-te. Domine Deus,

ni-potens. Domine Fili unige-ni-te. Je-su Chris-te. Domine Deus,

ni-potens. Domine Fili unige-ni-te. Je-su Chris-te. Domine Deus,

rit. sostenuto p

Agnus Dei, Filius Pa-tris. Qui tol-lis pec-ca-ta mun-di, miserere no-bis. Qui

Agnus Dei, Filius Pa-tris. Qui tol-lis pec-cata mun-di; Qui

Agnus Dei, Filius Pa-tris. Qui tol-lis pec-cata mundi;

p rit. adim. *Allegro* *mf* *f*

p *mf* *f*

mus, Je-su Chris-te. Cum sanc-to Spi-ri-tu in glo-ria Dei Pa-tris. A-men, a-men, a-men.

mus, Je-su Chris-te. Cum sanc-to Spi-ri-tu in glo-ria Dei Pa-tris. A-men, a-men, a-men.

mus, Je-su Chris-te. Cum sanc-to Spi-ri-tu in glo-ria Dei Pa-tris. A-men, a-men.

Credo.

mf

Pa-ter om-ni-po-ten-tem, fa-ctorem coeli et ter-rae, visi-bili-um om-ni-um, et in-uisi-

mf

leg

Con moto
 Sopran mf

bi-li-mu. Et in unum Dominum Jesum Christum, Filium Dei unige-ni-tum.

Alt mf

Bass mf

Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum

Org.

de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos

hominum, et propter nostram salutem descendit de caelis. *Moderato*
 Sopran *p* Et incar-natus est de Spi-ritu
Alto p Et incar-natus est de Spi-ritu
 Bariton *p* Et incar-natus est de Spi-ritu

mf

Sancto ex Ma-ri - a Virgine et homo factus est. Conci-fixus etiam pro nobis:

Sancto ex Ma-ri - a Virgine et homo factus est. Org.

Allegro Sopran mf

sub Pontio Pilato pas-sus et se-pultus est. Et resur-re-xit tertia die, se-

ret mf

Et resur-re-xit tertia

Bariton mf

Et resur-re-xit tertia

f *rit.*

cundum scriptu - ras. Et as - cendit in coelum: sedet ad dexteram Patris. Et iterum veni - di - e secundum scripturas. Et as - cen - dit in coelum: sedet ad dexteram Patris.

di - e se - cundum scripturas. Et as - cen - dit in coelum: sedet ad dexteram Patris.

Avus est cum gloria - judi - care vi - vos et mortuos: cuius regni non erit finis.

Andante

Soprano
mf
 Et in Spiritum Sanctum, Dominum, et vivificantem qui ex Patre, Filioque procedit.

Alto
mf
 Et in Spiritum Sanctum, Dominum, et vivificantem qui ex Patre, Filioque procedit.

Bariton
f

Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas.

Org.

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum

in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam ven-

Allegro
Soprano *mf*

Allegro
Baritone *mf*

Et vitam ven-

Sanctus.

Moderato

San — ctus, san — ctus, san — ctus Dominus Deus Sa — ba —

San — ctus, san — ctus Dominus De — us Sa — ba —

San — ctus, sanctus Dominus Deus Sa — ba —

Detailed description: This system contains the first three measures of the 'Sanctus' section. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The vocal line starts with a piano (*p*) dynamic and includes accents. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are 'San ctus, san ctus, san ctus Dominus Deus Sa ba'.

piu mosso
mf

Allegro grazioso
f

oth. Pleni sunt coe — li et terra glo — ria tñ-a. Ho — san — na in ex

oth. Pleni sunt coe — li et terra glo — ria tñ-a. Ho —

oth. Pleni sunt coe — li et terra gloria tñ-a. Hosanna

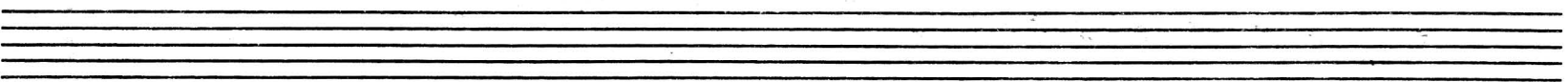
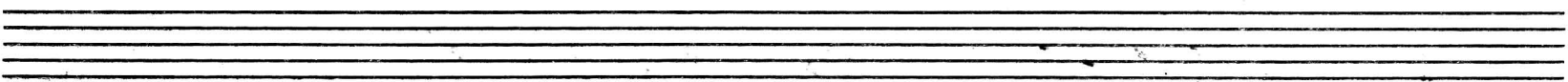
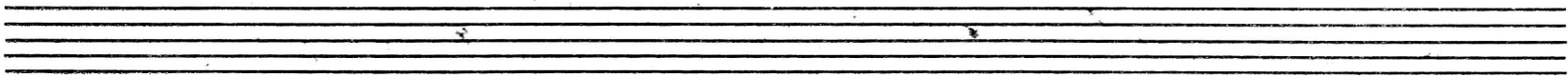
Detailed description: This system contains the final three measures of the 'Sanctus' section. The tempo changes to 'piu mosso' (marked *mf*) and then 'Allegro grazioso' (marked *f*). The piano accompaniment becomes more rhythmic and includes chords. The lyrics are 'oth. Pleni sunt coe li et terra glo ria tñ-a. Ho san na in ex'.

rit.

cel-sis, hosanna in excel - sis.

sanna in ex-cel-sis, ho-sanna in ex-cel - sis.

in ex-cel-sis, hosanna in ex-cel - sis.



Benedictus.

Andante

Be - ne - di - ctus, be - ne - di - ctus qui venit in no - mine Do - mi - ni.

Be - ne - di - ctus, be - ne - di - ctus qui - venit in nomine Do - mi - ni.

Be - ne - di - ctus, be - ne - dictus qui venit in nomine Do - mi - ni -

Allegro

ni. Hosanna in excelsis, ho - san - na in ex - cel - sis.

ni. Ho - san - na in ex - cel - sis, ho - san - na in excel - sis.

ni. Hosanna in excel - sis, ho - san - na in ex - cel - sis.

Agnus Dei.

Moderato

p *cresc.* *decresc.*

A - gnus Dei, qui tol - lis pec - ca - ta mun -

p *cresc.* *decresc.*

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

p *cresc.* *decresc.*

A - - gnus De - i, qui tol - lis pec - cata mun -

Andante *mf* *mf*

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

mf *mp*

di, mise - re - re no - bis. Agnus De - i, qui tol - lis peccata

mf *p*

di, mise - re - re nobis. Agnus De - i, qui tol - lis pec - ca - ta

Handwritten musical score for the first system. It consists of three staves: a vocal line and two piano accompaniment staves. The lyrics are written below the staves. The music is in a key with one sharp (F#) and a common time signature. The lyrics for this system are: "cata mun-di, mise-re-re no-bis, mise-re-re no-". There are dynamic markings such as *f* and *mf* throughout the piece.

Handwritten musical score for the second system. It continues with three staves: a vocal line and two piano accompaniment staves. The lyrics are written below the staves. The lyrics for this system are: "bis. A-gnus De-i, qui tol-lis, qui tol-lis pec-ca-vit.". The music continues in the same key and time signature as the first system.

Allegretto

p *mf* *cresc.*

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

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

mun-di, do - na no - bis pa - cem, do - na no - bis, do - na
 decresc. e rit. *p*

no - bis, no - bis pa - cem.

no - bis, no - bis pa - cem.

no - bis, no - bis pa - - cem.