

MISSA BREVIS

IN HONOREM

B. MARIÆ VIRGINIS.

SHORT and EASY



IN HONOR

—OF THE—

BLESSED * VIRGIN

MARY,

For One, Two, or Four Voices

with

Organ Accompaniment,



Kurze u. leichte

Messe.

Zu Ehren der allerseligsten

Jungfrau

Maria,

für eine Singstimme allein

oder für zwei gleiche;

oder für 4 gemischte

Stimmen mit

Orgelbegleitung.

COMPOSED BY

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Ritter des k.k. öster. Franz Josef-Ordens, des kgl. sächs. Albrechtsordens; Maestro Compositore der päpstl. Akademie in Rom;
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Vorbemerkung.

Diese Messe ist für die allerschwächsten Kräfte ausführbar, indem sie von einem Sänger, der über den Tonumfang einer Oktave (von D bis D) verfügt und immer die Oberstimme vorträgt, gesungen werden kann.

Es ist also eventuell zur Aufführung blos ein Organist, der selbst diesen Umfang besitzt nöthig.

Ebenso kann sie auch von einem Unisono Chöre (Kinder, oder Männer, oder Frauen, oder im Wechsel dieser Chöre gesungen werden.)

Die zweistimmige Aufführung kann von Sopran und Alt, oder von Tenor und Baß gesehen. Der Satz ist so eingerichtet, daß bei den vierstimmigen Gesangspartieen, die nicht obligaten Männerstimmen, weil in der Harmonie der Orgelbegleitung enthalten, weggelassen werden können, da sich die Oberstimmen niemals in Quarten fortbewegen.

Die vollkommenste Ausführung wird die vierstimmige sein; selbstverständlich ist auch diese noch leicht ausführbar und findet in der immer obligaten Orgelbegleitung ihre Stütze.

INTRODUCTORY REMARKS.

This Mass is within the reach of the very weakest choirs, inasmuch as it can be sung by a chorister possessing the compass of an octave (from D to D) who is to sing throughout the upper part. Here in the absence of other means, it requires merely an organist who himself can command this compass. It can be executed by a unison chorus of children, or of men, or of women, or alternately by any of these.

As a duet it can be executed by Soprano and Alto, or by Tenor and Bass. The parts are so arranged that in the portions for four voices the male parts, which are not obligato, may be omitted, because they are contained in the harmony (as given by the organ) and because the two upper voices never move in fourths.

The most perfect rendition will of course be that in four voices. Even that is still very easy, and receives in the ever OBLIGATO organ accompaniment a firm support.

J. G. E. STEHLE.

MISSA BREVIS
 IN HONOREM B. MARIAE VIRGINIS.
 SHORT AND EASY MASS
 IN HONOR OF THE BLESSED VIRGIN MARY.
 FOR ONE, TWO, OR FOUR VOICES.

KYRIE.

J. G. E. STEHLE.

SOPRANO.
ALTO.

p Ky - ri - e e - lei - son, *mf* Ky - ri - e e - lei - son, *f* Ky - ri - e e - lei - son.

ad libit. **TENOR.**
BASS.

p Chri - ste e - lei - son, *mf* Chri - ste e - lei - son, *f* Chri - ste e - lei - son. *p* Ky - ri - e e - lei - son,

ORGAN.

p Ky - ri - e e - lei - son, *mf* Ky - ri - e e - lei - son, *f* Ky - ri - e e - lei - son, *dim. e ritard.* - - *pp*

p Ky - ri - e e - lei - son, *mf* Ky - ri - e e - lei - son, *f* Ky - ri - e e - lei - son, *dim. e ritard.* - - *pp*

ritard.

GLORIA.

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

te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te.

Gra-ti-as a-gimus ti-bi pro-pter magnam glo-ri-am tu-am

p dolce. *f marcato.* *p dolce.* *f marcato.*

The musical score is written for voice and piano. It consists of three systems. The first system shows the vocal melody and piano accompaniment for the phrase 'Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus'. The second system continues with 'te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus te.' and includes dynamic markings *p dolce.* and *f marcato.*. The third system concludes with 'Gra-ti-as a-gimus ti-bi pro-pter magnam glo-ri-am tu-am'. The piano part features various textures, including arpeggiated figures and sustained chords.

p Do - mine De - us rex coe - le - stis *ff* De - us Pa - ter om - ni - po - tens. *p* Do - mine Fi - li

u - ni - ge - ni - te Je - su Chri - ste. *fz* Do - mine De - us Agnus De - i
Do - mi - ne *fz*

ritard. - - *Meno mosso.* *p*
Fi - li - us Pa - tris. *p* Qui tollis pec - cata mun - di mi - se - re - re no - bis Qui tollis pec -
Fi - tris. *p*

ea - ta mun - di su - sei - pe de - pre - ca - ti - o - nem no - stram. *f* Qui se - des ad
su - sei - pe de - pre - ca - ti - o - nem no - stram. *f*

p de - - cre - - scen - - do *pp*
mi-se - re - - re no - - bis.

dex - teram Pa - - tris mi - se-re - re no - bis. no - bis.
mi - se-re - re no - bis.

Tempo I.

Quo - ni-am Tu so - - lus san - - ctus. Tu so-lus Do - - mi - nus. Tu so-lus Al -
Quoniam Tu Tu so - lus Do - mi - nus.

tis - si - mus Al - tis - si-mus Je - Je - su Chri - ste. Cum Sancto
Al - tis-si - mus Je - - su Chri - ste.

Spi-ri - tu in glo-ri-a De-i Pa - - tris A - men, A-men, A - men.
A - men, A-men, A - men.

CREDO.

The musical score is written for a vocal part (soprano or alto) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into three systems, each with a vocal staff and a piano grand staff.

First System: The vocal line begins with a *mf* dynamic and a half note rest, followed by the lyrics "Pa - trem om-ni-po-ten - tem fa-cto-rem coe-li et ter - rae vi-si - bi-li-um om-ni -". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a *f* dynamic marking.

Second System: The vocal line continues with "um et in vi-si-bi - li - um Et in u-num Do-mi-num Je-sum Chri - stum Fi - li-um". The piano accompaniment continues with a similar melodic and harmonic structure.

Third System: The vocal line concludes with "De-i u-ni - ge - - - ni - tum Et ex Pa-tre na - tum an-te om-ni-a sae-cu-la". The piano accompaniment provides a final harmonic support.

De-um de De-o lu-men de lu-mi-ne De-um ve-rum de De - o ve - - ro.

Ge-nitum non fa - etum con sub-stanti - a - lem Pa-tri per quem omni-a fa-cta sunt Qui propter nos

ho-mi-nes et pro-pter no stram sa-lu - tem de - seen - dit de coe - lis.

ritard.

Un poco meno mosso.

pp Et in-car na-tus est de Spi-ri-tu san - - cto *pp* ex Ma-ri-a *pp* Vir-gi - ne et homo *pp* ex Ma-ri-a

rit.

fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - - to

Tempo I.

passus et se - pul - tus, se - pul - tus est. Et re - surre - xit ter - ti - a di - e se - cundum scrip - tu - ras.

*Tempo I.
non legato.*

pp

Et a - scen - dit in coe - lum se - det ad dex - teram Pa - - tris et i - te - rum ven - tu - rus est cum

se - det ad

glo - ri - a ju - di - ca - re vi - vos et mortu - os cujus regni non e - rit fi - - nis.

fi - - nis.

fi - - nis.

Et in spi-ri-tum sanctum Do-mi-num et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-

ce - - dit. Qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-

marcato. ff ritenuto pesante. *Lento.* *f*
ca-tur qui lo-cu-tus est per Pro-phe-tas. Et unam sanctam ca-tho-li-ram et a-po-stolicam ec-

molto rit. *molto rit.*
cle-si-am, con-fi-te-or u-num ba-ptis-ma in re-missi-o-nem pec-ca-to-rum

crescendo. *pesante.* *ff* *marcato.* **Maestoso.**

Et ex - pecto re-sur-re-cti-o-nem mor-tu-o - rum Et vi - tam ven - tu - ri sae - - cu-li

Ped.

ff **Adagio.**

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

Ped.

Adagio.

SANCTUS.

San - - - ctus, *mf* *f*

San - - - ctus, San - - - ctus, San - - - ctus Do - - minus

San - - - ctus, *p* *mf* *f*

De - - us Sa - - ba - oth. Ple - ni sunt coe - li et ter - - ra glo - - ri-a

Sa - - ba - oth.

tu - - a o - san - - na o - san - - na in ex - cel - - sis.
o - san - - na o - san - - na in ex - cel - - sis.

BENEDICTUS.

SOPR. SOLO.

Be - ne - di - ctus qui ve - - - nit in no - mi - ne Do - mini, in

CHOR.

no - mi - ne Do - mi - ni o - san - - - na, o - san - - - na in ex - cel - - sis.
in ex - cel - - sis.
in excel - sis.

AGNUS DEI.

mi-se - re-re no - - -

p A - - gnus De - i qui tol - lis pec-ca - ta mun - - di mi-se - re-re

p qui tol - - lis pec - ca-ta mun - di

mi-se - re - re,

no - - bis. A - gnus De - i qui tol-lis pec-ca - ta mun - di

mi-se - re - re

mi-se - re-re no - - bis. A - - gnus De - i qui tol-lis pec-ca-ta

mun - di. Do-na no-bis pa - - - cem do - na no-bis pa - - - cem.

no-bis pa - - - cem.

no-bis pa - - - cem.