

Missa in Es

Basso

Ambros Rieder (1771-1855)

I. Tantum ergo

Andante cantabile

Basso

p *fp* *p* *pf* *sf*

14

mf *f* *rf* *f*

Detailed description: This block contains the first two systems of musical notation for the 'I. Tantum ergo' section. The first system starts with a bass clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is 'Andante cantabile'. The notation includes various dynamics such as *p*, *fp*, *p*, *pf*, and *sf*. The second system begins at measure 14 and continues with dynamics *mf*, *f*, *rf*, and *f*.

II. Kyrie

Andante
Solo legato

Basso

p *p*

6

pf *fp* *rf* *ten.* *pf* *mf*

13

rf *fz* *fp* *rf*

19

mf *rf* *f*

25

f *f* *Solo* *p* *fp*

30

fp *mf* *Tutt[i]* *p* *pf*

35

pf *f* *p* *p*

41

p *rf* *f* *p* *pp*

Detailed description: This block contains the musical notation for the 'II. Kyrie' section. It starts with a bass clef, a key signature of two flats, and a common time signature. The tempo is 'Andante' and the performance style is 'Solo legato'. The notation is divided into eight systems, each with specific dynamics and markings. The first system has dynamics *p* and *p*. The second system includes *pf*, *fp*, *rf*, *ten.*, *pf*, and *mf*. The third system has *rf*, *fz*, *fp*, and *rf*. The fourth system has *mf*, *rf*, and *f*. The fifth system has *f*, *f*, *Solo*, *p*, and *fp*. The sixth system has *fp*, *mf*, *Tutt[i]*, *p*, and *pf*. The seventh system has *pf*, *f*, *p*, and *p*. The eighth system has *p*, *rf*, *f*, *p*, and *pp*.

III. Gloria

Allegro

Tutti

Basso *f* *p* *rf*

10 *fz*

20 *p* *mf*

30 *p* *rf* *f* *f*

39 *p*

50 *f* *p* *f*

IV. Graduale

Spiritoso

Tutti

Basso *f* *ff*

5

9 *[Organo]* *[col. Bassi]* *[Organo]* *[col. Bassi]* *f*

13

V. Credo

con moto
Tutti

Basso

f marcato semp[re]

6 *pf* *pf*

11

16 *rf*

21 *rfz*

26

31 *rf* *f*

36 *p*

41 *p* *f*

46 *rfz*

51 *p* *f* *p* *f* *ff*

VI. Offertorium

Andante
Solo

Basso

p *fz* *fz* *fz* *fz*

6 *p* *fp* *p* *p*

12 *pf* *p* *pf* *f*

**) Phrasierung wie T 70?*
phrasing like M 70?

18 *fz* *p*

24 *p* *pf*

30 *f* *fz* *f*

36 *p* *p* *p*

42 Solo *pf* *ff* *p* *fp* *fp*

47 *rf* *rf* *fp* *fz* *p*

53 Solo

mf *rf* *rfz* *p*

59 Tutt[i]

p *f* *fz*

64

p *p* *pf*

70

p *pf* *f* *p*

76

pf *f* *sfz*

82

pf *p* *pf*

88

f *fz* *fz*

94

fz *pf* *p* *pf* *ff*

100 *dim.*

p *pf* *fp* *fp* *p* *pp*

VII. Sanctus

Andante
Tutti

Basso

f *p* *f*

11

sf *rfz* *p dol[ce]* *rfp*

20

Solo

pf *rf* *sfz*

29

Tutti

f *f*

39

rfz *ff*

VIII. Benedictus

con moto

Basso

p *rf* *rf* *pf*

11

p *fp* *fp* *rf* *f*

22

p *fp* *p* *pf*

32

f *fp* *fp* *fp* *f*

42

f *p* *p* *fp*

52

sf *p*

63

pf *p*

75

f *p* *fp* *fp*

86

pf *fp* *fp* *fp* *pf*

97

f *rf* *fp* *fp* *fp*

107

rf *rf* *rf*

116

f *p* *ff*

IX. Angus Dei

Adagio
Tutti

Basso

p *p* *dol[ce]*

7

pf *rfz* *rfz*

14

p *rf*

21

pf *f* *f* *f*

28

rfz *rfz* *fz* *rfz* *fz*

34

rf *tr* *pf* *rf*

41

pf *p* *rf* *p*
Solo

Dona [nobis pacem]

49 *pf* *p* *f* **Tutt.[i]**

56 *fz* *pf*

62 *p* *rfz* *f*

70 *pf* *f* *p* *ff*

Tantum ergo *da capo*