

J. B. HILBER



Messe zu Ehren des Hl. Niklaus v. Flüe

Johann Baptist Hilber

Bearbeitung für acht Blechbläser und Orgel von

Paul Huber

Kyrie J. B. Hilber

Molto moderato ♩ = ca. 56 Poco più mosso ♩ = ca. 72

Trp. I, II, III
BLÄSER
Hrn. I, II
Pos. I, II, III

Soprano, Alto, Tenor, Bass
CHOR

ORGEL

Solo: Ky-ri-e e-lei-son.

Tutti

rit. Tempo I ② J = ca. 72 rit.

Tempo I J = ca. 72

Chor: Ky-ri-e e-lei-son.

rit.

Tempo I (nach und nach etwas fließender)
molto legato

Musical score for the first system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

Musical score for the second system, including vocal staves and piano accompaniment. Lyrics: *Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.* Dynamics include *mf* and *p*.

Musical score for the third system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

Musical score for the fourth system, including vocal staves and piano accompaniment. Lyrics: *ri - e e - lei - son.* Dynamics include *mf* and *p*.

Musical score for the fifth system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

3

4

Musical score for the sixth system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

Musical score for the seventh system, including vocal staves and piano accompaniment. Lyrics: *Christe e - lei - son. Chri - ste e - lei - son. Chri - ste e - lei - son.* Dynamics include *mf* and *p*.

Musical score for the eighth system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

Musical score for the ninth system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

Musical score for the tenth system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

Musical score for the eleventh system, including vocal staves and piano accompaniment. Dynamics include *mf* and *p*.

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5 *poco a poco cresc.* *breiter*

5

cresc. *breiter* *ff*

Chri-ste, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste e-lei-son,

poco a poco cresc. *cresc.*

6

molto rit. *Breit wie am Anfang* *ff*

7

molto rit. *Breit wie am Anfang* *ff* *tutti* *legato*

8

6 *sempref. legato*

9

sempref. ff *ff* *preff.*

le-son-lei-son. Ky-ri-e e-lei-son. Ky-

10

dim.

11

dim. *dim.*

Ky-ri-e e-lei-son, e-

12

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7

lei-son, rit. p pp
-son, e-lei-son. rit. pp
rit. dim. p

Moderato ♩ = ca. 69 **Gloria in excelsis Deo**

I Trp.
II
III
BLÄSER
I Hrn.
II
Pos.
I
II
III

Moderato ♩ = ca. 69 Solo (klar und feierlich); Chor: (ruhig, machend) pp
Et in-ter-ra pax ho-mi-ni-bus, pax he-

ORGEL

8

Solo: Chor: pp
mi-ni-bu bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-

Moderato festivo ♩ = ca. 84

ff

2 Moderato festivo ♩ = ca. 84 Chor: ♩ = ca. 92
tis. Lau-da-nus te, Be-ne-

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3

9

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

3

rit. p

Glo - ri - fi - ca - mus te, glo - ri - li - ca - mus te.

ca - mus te, glo - ri - fi - ca - mus

ca - mus te, glo - ri - fi - ca - mus

10

Ruhig resitierend

Glo - ri - ti - as a - gi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am.

J. ca. 92

J. ca. 92

Do - mi - ne De - us, Rex coe - le -

Tutti sf

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5

5

11

12

5

De - us Pa - ter, Pa

Mit innerer Andacht ♩ ca. 56

Je - su Chri - ste, Je - su Chri - ste.
Chri - ste, Je - su Chri - ste. Je - su Chri - ste.
Je - su Chri - ste, Je - su Chri - ste.
Je - su Chri - ste, Je - su Chri - ste.

rit.

rit.

ter o - mni - po - tens.
Do - mi - ne Fi - li u - ni - ge - ni - te Je - su
ter o - mni - po - tens.

ca. 92

ca. 92

Do - mi - ne De - us A - gnus De -

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13

Musical score for measures 13-14, piano part. It features two staves (treble and bass clef) with various dynamics including *p*, *mf*, and *pp*. The key signature has two flats and the time signature is 3/4.

13

Musical score for measures 13-14, vocal part. It includes a vocal line with lyrics: "A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris." and a piano accompaniment. Dynamics include *pp*.

13

Musical score for measures 13-14, piano part. It features two staves (treble and bass clef) with dynamics *mf* and *pp*.

13

Musical score for measures 13-14, vocal part. It includes a vocal line with lyrics: "Pa - tris, Fi - li - us Pa - tris." and a piano accompaniment. Dynamics include *rit.* and *ff*.

14

Adagio $\text{♩} = \text{ca. } 54$

Musical score for measures 15-16, piano part. It features two staves (treble and bass clef) with dynamics *p*. The key signature has two flats and the time signature is 3/4.

14

Adagio $\text{♩} = \text{ca. } 54$

Musical score for measures 15-16, vocal part. It includes a vocal line with lyrics: "Qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - bis." and a piano accompaniment. Dynamics include *p*.

14

Musical score for measures 15-16, piano part. It features two staves (treble and bass clef) with dynamics *p* and *Solo*.

14

Musical score for measures 15-16, vocal part. It includes a vocal line with lyrics: "mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis." and a piano accompaniment. Dynamics include *p* and *Solo*.

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Musical score for page 15, measures 1-4. Includes vocal staves and piano accompaniment. Dynamics: *p*, *pp*.

Musical score for page 15, measures 5-8. Includes vocal staves and piano accompaniment. Lyrics: *di. su - sci - pe de - pre - ca - ti - o*. Dynamics: *pp*, *legato*.

Musical score for page 15, measures 9-12. Includes vocal staves and piano accompaniment. Dynamics: *mf*.

Musical score for page 15, measures 13-16. Includes vocal staves and piano accompaniment. Lyrics: *o - - - - - nem no - stram. Qui se - des ad dex - te - ram*. Dynamics: *p*.

Musical score for page 15, measures 17-20. Includes vocal staves and piano accompaniment. Lyrics: *ca - ti - o - - - - - nem no - stram.* Dynamics: *mf*.

Musical score for page 16, measures 1-4. Includes vocal staves and piano accompaniment. Dynamics: *cresc.*, *mf*, *f*.

Musical score for page 16, measures 5-8. Includes vocal staves and piano accompaniment. Lyrics: *Pa - - - - - tris. mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re*. Dynamics: *cresc.*, *mf*, *f*, *pp*, *legato*.

Musical score for page 16, measures 9-12. Includes vocal staves and piano accompaniment. Dynamics: *pp*.

Musical score for page 16, measures 13-16. Includes vocal staves and piano accompaniment. Lyrics: *re - re, mi - se - re, re - re, no - - - - - bis.* Dynamics: *cresc.*, *dim.*, *pp*.

Musical score for page 16, measures 17-20. Includes vocal staves and piano accompaniment. Dynamics: *cresc.*, *molto dim.*, *pp*, *dim.*.

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Tempo I

17

Tempo I

Solo: *mf* Quoniam tu so - - - lus san - - ctus.

Chor: *pp* Tu so - - lus Do - mi - nus.

Solo: Tu so - lus Al - tis - si - mus,

Chor: *pp* Je - su Chri - - - ste.

18

Tempo I

p $\text{♩} = \text{ca. } 92$

Tempo I

p $\text{♩} = \text{ca. } 92$

Cum San - cto Spi - - ri - tu in glo - - - ri -

mf a De - i Pa - - tris. A - men,

A - men,

Tempo I

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21

1

et in - vi - si - bi - li - um.

1 Tutti

21

22

2

Et ex - tra - na - tum an - te o - mni - a sae - cu - la.

2 Tutti

Ganzer Chor:

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

mf

Ganzer Chor: Tenor - Bass:

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non fa - ctum.

mf

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23

Sopr.-Alt:

con-sub-stan-ti-a-lem Pa-tri: per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes

3

poco rit.

et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis.

3 *ritig* *ca. 63*

24

ad lib.

1. Solo

pp

1.

p

na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne

3

crec.

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5

25

gi - ne et ho - mo, ho - m - i - ctus

poco rit.

6

est. Cru - ci - li - xus e - li -

Bass-Solo:
Schmerzlich

espressivo
(Solo-Register)

26

am - no - bis. Cru - ci - li - xus

rit.

7

e - li - am pro no - bis Tulli sub Pon - ti - o - Pi -

a 2 (ad lib.)
mf

crec.

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27

④

la - to pas - sus et se - pul - tus e -

⑧ *langiam*

⑨ *ff*

⑨ *Nach u. nach beliebiger*

⑩ *Maestoso*

⑨ *Nach u. nach beliebiger*

⑩ *Maestoso*

non legato

ff *rit.*

28

⑪ *sempre marc.*

re - sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras, as -

⑪ *se - cun - dum scri - ptu - ras,*

moderato *sempre marc.*

⑫

cen - dit in coe - lum ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.

cen - dit in coe - lum ad dex - te - ram Pa - tris.

se - det ad dex - te - ram Pa - tris.

⑫ *marc.*

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Handwritten musical score for page 29, measures 1-4. Includes vocal line and piano accompaniment.

Vocal line for page 29, measures 5-8. Lyrics: *Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-*

Piano accompaniment for page 29, measures 5-8.

Handwritten musical score for page 29, measures 9-12. Includes vocal line and piano accompaniment. Marking: *marc.*

Vocal line for page 29, measures 13-16. Lyrics: *vi-vos et mor-tu-os: cu-jus*

Piano accompaniment for page 29, measures 13-16. Marking: *marc.*

Handwritten musical score for page 30, measures 1-4. Includes vocal line and piano accompaniment. Marking: *rit.*

Vocal line for page 30, measures 5-8. Lyrics: *re-gni non e-ri-li-nis, non e-ri-li-nis.*

Piano accompaniment for page 30, measures 5-8. Marking: *rit.*

Handwritten musical score for page 30, measures 9-12. Includes vocal line and piano accompaniment. Marking: *rit.*

Vocal line for page 30, measures 13-16. Lyrics: *Tulli*

Piano accompaniment for page 30, measures 13-16. Marking: *rit.*

Tenor - Bass :
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.

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31

Sopr. - All:
 Quicum Pa-tre et Fi-li-o si-mul ad-o-ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus est in pro-phe-tas.

32

15
 sto-ri-ae ec-cle-si-ae.
 Con-fi-te-or u-num ba-ptis-ma

Tenor- Bass:

14 Maestoso

14 Maestoso

Et u-num san-ctam ca-tho-li-cam et a-po-
 in re-nu-n-ci-a-nem pec-ca-to-rum. Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum.

15

16 Maestoso solenne

16 Maestoso solenne

Sopr. - All:
 in re-nu-n-ci-a-nem pec-ca-to-rum. Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum.

16 Maestoso solenne

breit schwingend

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33

Et vi - tam ven - tu - ri sae - cu - li A - men. Et vi - tam ven - tu - ri sae - cu - li

Solo: Chori: Solo:

cresc. 17 rit. Breit

Chori: Solo: ad lib. 18 Chori: rit. Breit

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

EC65.708/00

Feierlich $\text{♩} = \text{ca. } 54$ Sanctus

I Trp. II III

BLÄSER

Hrn I II

Pos. I II III

Feierlich $\text{♩} = \text{ca. } 54$ Sopr. Solo: *p*

S-Solo

San - ctus.

San - ctus Do - mi - nus De - us Sa -

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

De - us

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Interpretation - nicht kopieren - photocopie

2

Sa - ba - oth.

us Sa - ba oth.

Solo: oth. San ctus.

poco rit.

Chor:

San - ctus Do - mi - nus De - us Sa - ba - oth, Sa - ba -

Tutti Dominus De - - - us Sa - - - ba -

poco rit.

3

- oth.

- oth.

Ple - ni sunt

- oth.

Org. Solo legato

4

coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a,

1.

4

Zart Chor a capp.
 Ple - - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - a

Ho - san - na
 mit froher Kraft

Op. Solo legato

in - - ex - cel - sis. Ho - san - na in - - ex -

(Breit schwingend)

Solo: cel - sis, Ho - - san - na. Chorz: Ho - san - - na in - - ex -

39

rit. e dim.

pp

pp

pp

pp

Solo: Chor: *rit. e dim.*

cel - sis. Ho - san - na. Ho - san - na in ex -

mf *p* *rit. e dim.*

⑧ *Ruhiger*

ppp

ppp

ppp

cel - sis. Ho - san - - - - - na

Solo: *Ruhiger*

Ruhiger *p*

40

dim. e rit.

pp

pp

pp

pp

dim. e rit.

in ex - cel - sis.

Chor: *pp* in ex - cel - sis.

pp

pp *verklingend*

pp

Benedictus

Ruhig fließend $\text{♩} = \text{ca. } 56$

I

Trp. II III

BLÄSER

Hrn. I II

I II III

Pos.

Ruhig fließend $\text{♩} = \text{ca. } 56$

ORGEL

pp

①

Solo: Gleiches Zeitmass Chort

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

p molto legato

41

②

Solo: Be - - ne - di - - ctus, qui

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni.

qui ve - nit

42

sempre legato

ve - - nit in no - - mi - ne Do - - - mi - ni. Chort

Be - ne - di - - ctus, qui

sempre legato

③

crec.

Solos: ① *crec.*

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

43

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

Chor: ni. Be-ne-di-ctus, qui ve-nit
Char: qui ve-nit

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

molto dim.

44

Tempo I

ni. Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na.

Tempo I

ev. Ali Solo: Ho-san-na, Ho-san-na, Ho-san-na.

Solo: Ho-san-na, Ho-san-na.

san-na, Chor: Ho-san-na, Ho-san-na.

Ped.

49

pec - ca - ta mun - di:

breit

Do - na no - bis pa - cem.

breit

p cresc

50

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

Chori

Solo:

do - na pa - cem, do - na pa - cem, do - na pa - cem,

cresc. molto

molto cresc. e rit.

na pa - cem. Do - na

molto cresc. e rit.

do - na pa - cem,

e rit.

51

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

51

Ruhiger

pa - cem, do - na pa - cem, do - na pa - cem, pa - cem, do - na pa - cem.

52

do - na no - bis pa - cem.

NACHWORT

Für die nationale Feier der Heiligsprechung Niklaus' von Flüe in Sachseln komponierte J. B. Hilber im Auftrag der Regierung des Standes Obwalden eine Ordinariusmesse für zwei Soli, gemischten Chor und Orgel. Da der Festgottesdienst im Freien geplant wurde und überdies Zeitnot bestand, hatte Hilber den Blasmusikpraktiker Otto Zurmühle zugezogen, der den ganzen Orgelpart auf dreizehn Instrumente einer Harmoniemusik übertrug. In dieser Fassung wurde die Messe am 25. Mai 1947 (Pfingsten) in Sachseln uraufgeführt.

Schon damals zum nahen Freundeskreis Hilbers zählend, ist mir vertraut, dass er der farbig-registrierten Orgel nur einige wenige Instrumente zufügen wollte. Sein leider unerfüllt gebliebenes Vorhaben hat nun der fachversierte Komponist Paul Huber mit nur acht Blechbläsern verwirklicht.

Wer diese Messe mit Orgel allein oder in der instrumentalen Ur- oder Neufassung auführt, sollte die bäuerliche Lebensstätte des Eremiten betrachtend in sich aufnehmen: Das abgeschiedene rauhe Waldtal, von der rauschenden Melchaa durchflossen, von steil-aufsteigenden Alpweiden umsäumt, aus der Höhe die Betrübe der Hirten. Hilber hat sein Werk aus dieser Landschaft empfunden. Das Hauptmotiv, ein Obwaldner Betruf, hat er wundervoll variiert in jedem Messeteil, im Dona nobis pacem verbunden mit dem Glockenmotiv. Hilbers Bruderklausenmesse gehört zu den bedeutenden schweizerischen Kirchenmusikwerken.

Die Hubersche Neufassung ist anlässlich der Appenzeller Landsgemeinde am 27. April 1986 uraufgeführt worden. Dank gebührt dem initiativen Förderer Emil Fritsche in Appenzell, dem Komponisten Paul Huber in St. Gallen und dem Verleger Paul Cron in Luzern.

Johannes Fuchs, St. Gallen