

Bruder Klausen Messe

Kyrie

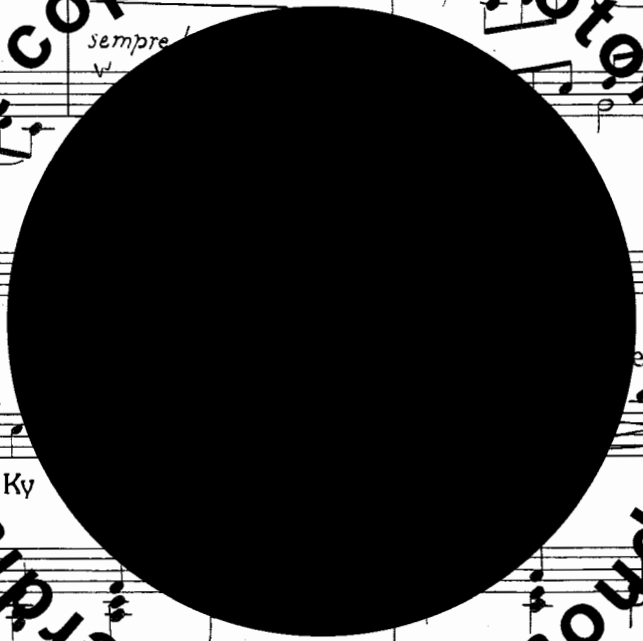
Andante

Fridolin Roth

Sopran
Alt

Tenor
Baß

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The musical score is for the Kyrie of the Bruder Klausen Mass. It is written for Soprano, Alto, Tenor, and Bass voices, and an Organ. The tempo is Andante. The key signature is B-flat major (two flats). The score is divided into two systems. The first system shows the vocal parts and the organ accompaniment. The second system continues the vocal parts and the organ accompaniment. The lyrics are: Ky - ri - e e - lei - son, e - lei - son, e - lei - son. The organ part features a prominent melody in the right hand and a supporting bass line in the left hand. The score is marked with 'p' for piano and 'sempre' for sempre.

Chri - ste e - lei - son

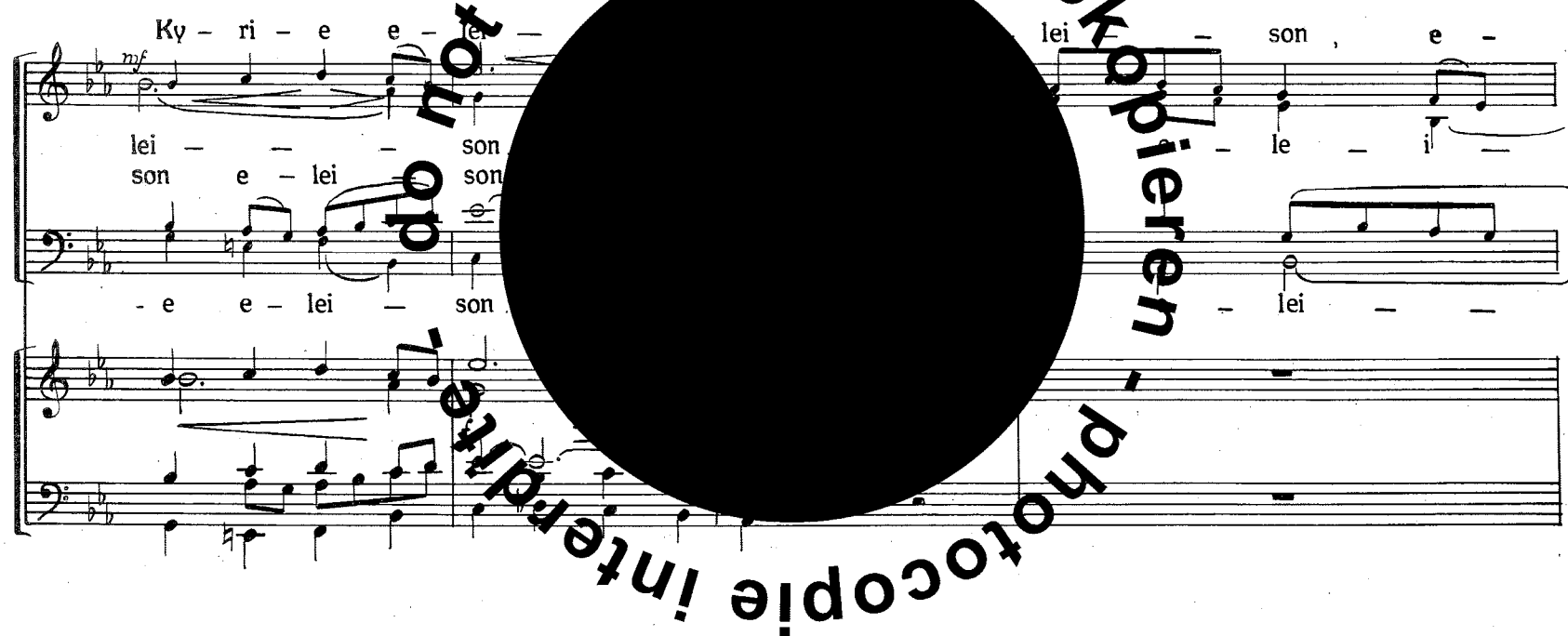
Chri - ste , Chri - ste e - lei - son , e - lei - son

Chri - ste e - son .

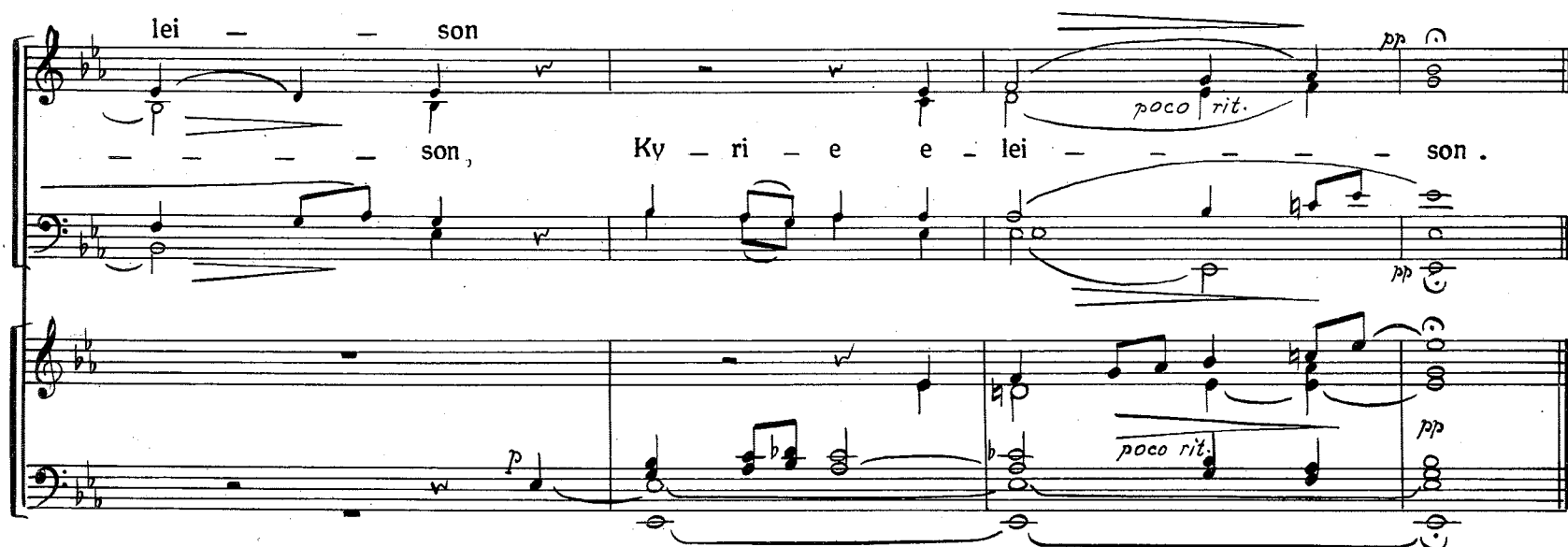
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First system of the musical score. It features a vocal line with lyrics "Ky - ri - e e - lei - son , Ky - ri -" and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Dynamics include *p* (piano) and *mf* (mezzo-forte).



Second system of the musical score. The vocal line continues with "lei - son e - lei son". The piano accompaniment features chords and moving lines. Dynamics include *mf* (mezzo-forte).



Third system of the musical score. The vocal line includes "lei - son , Ky - ri - e e - lei son .". The piano accompaniment includes markings for *poco rit.* (poco ritardando) and *pp* (pianissimo).

Gloria

Allegro, ma non troppo

Et in ter - ra pax ho -

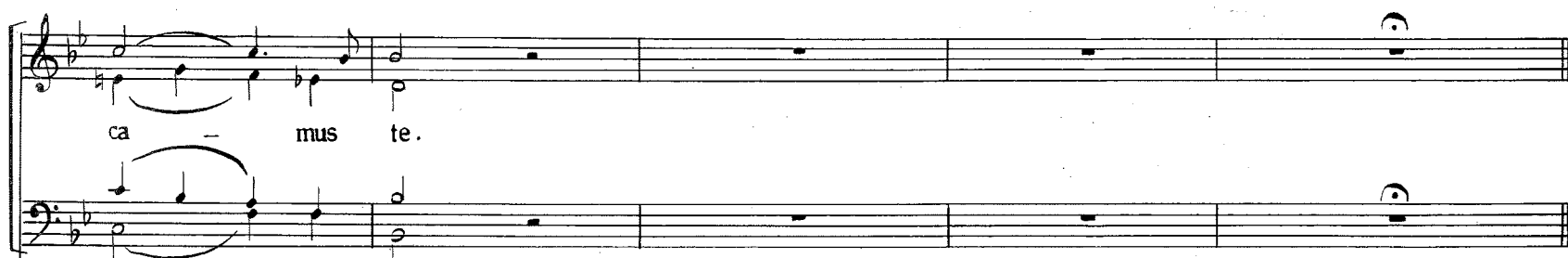
Allegro, ma non troppo

mi - ni - bus bo nae

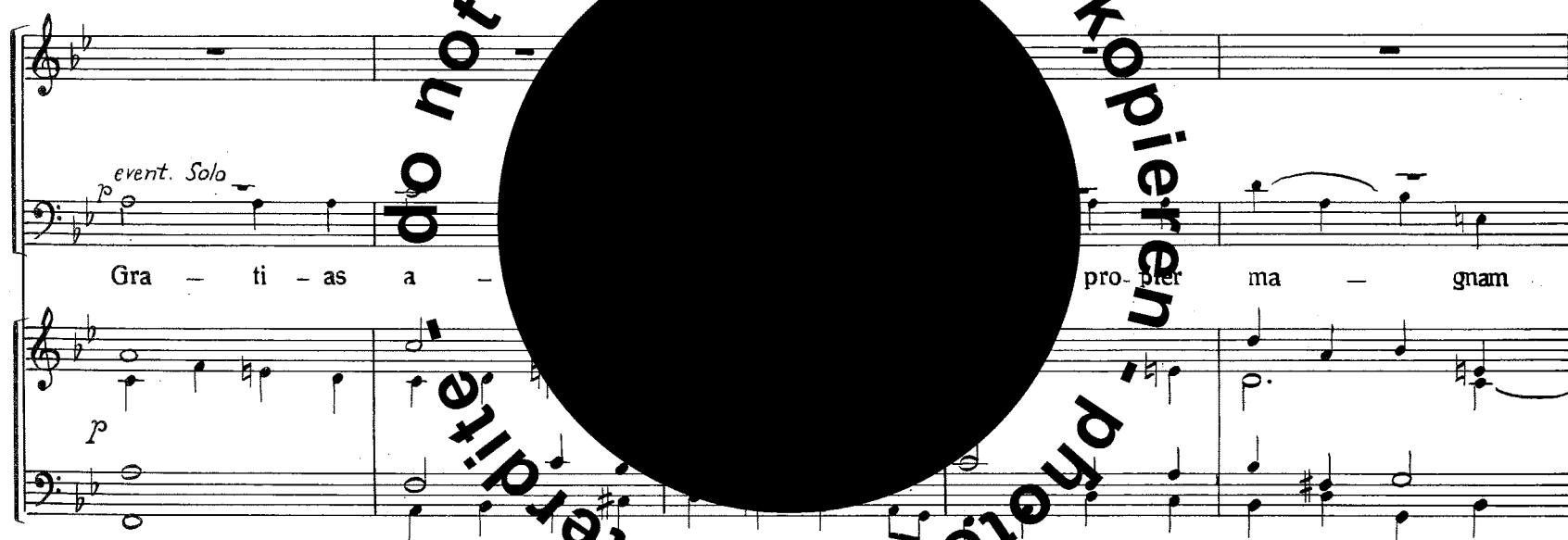
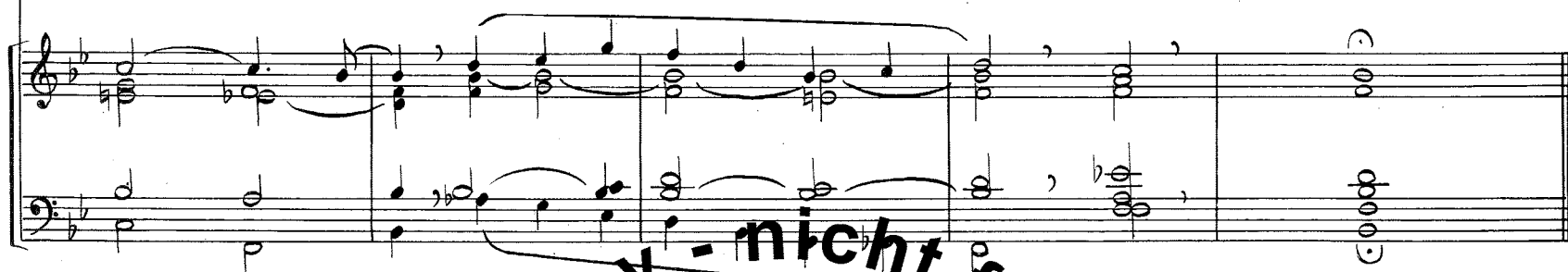
Lau - da - mus

te . Be - ne - di - ci - mus te . Ad - o - ra - mus te . Glo - ri - fi -

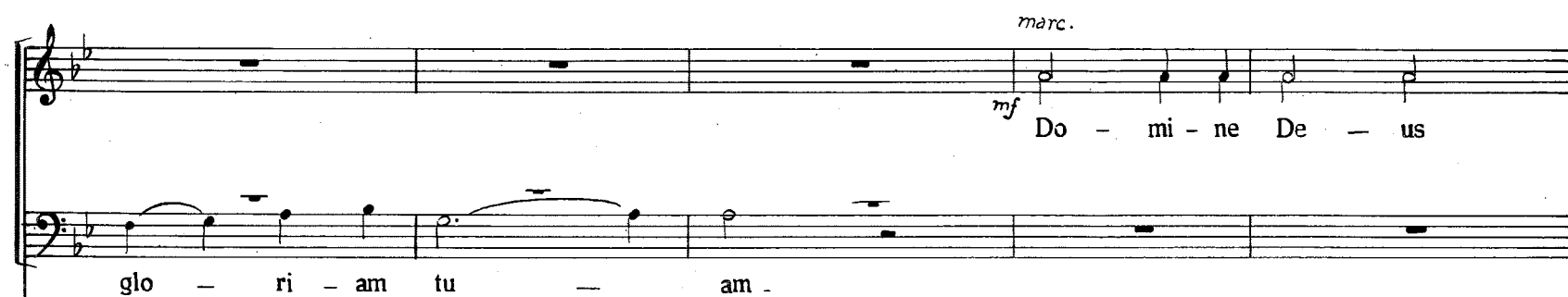
Be - ne - di - ci - mus te .



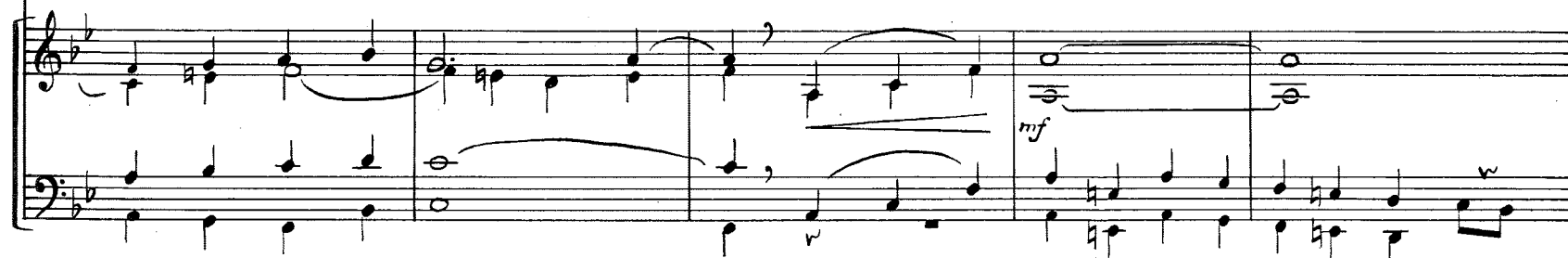
ca - mus te.



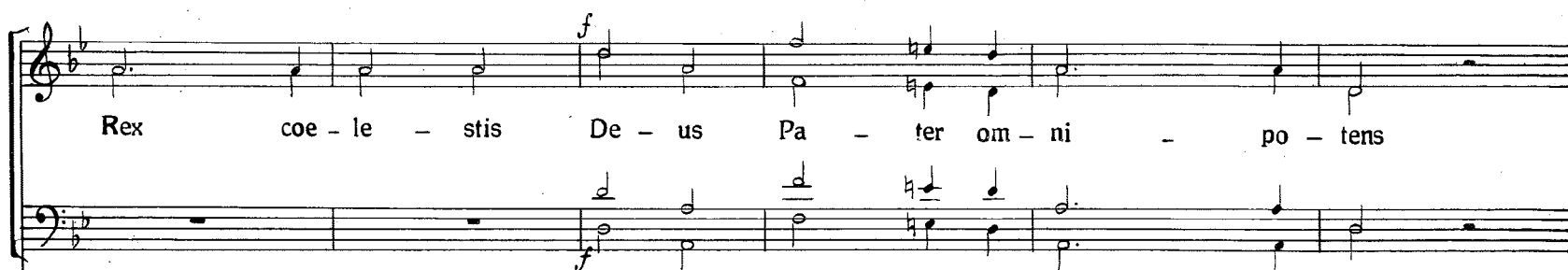
event. Solo
p Gra - ti - as a - pro - pter ma - gnam
p



marc.
mf Do - mi - ne De - us
glo - ri - am tu - am -



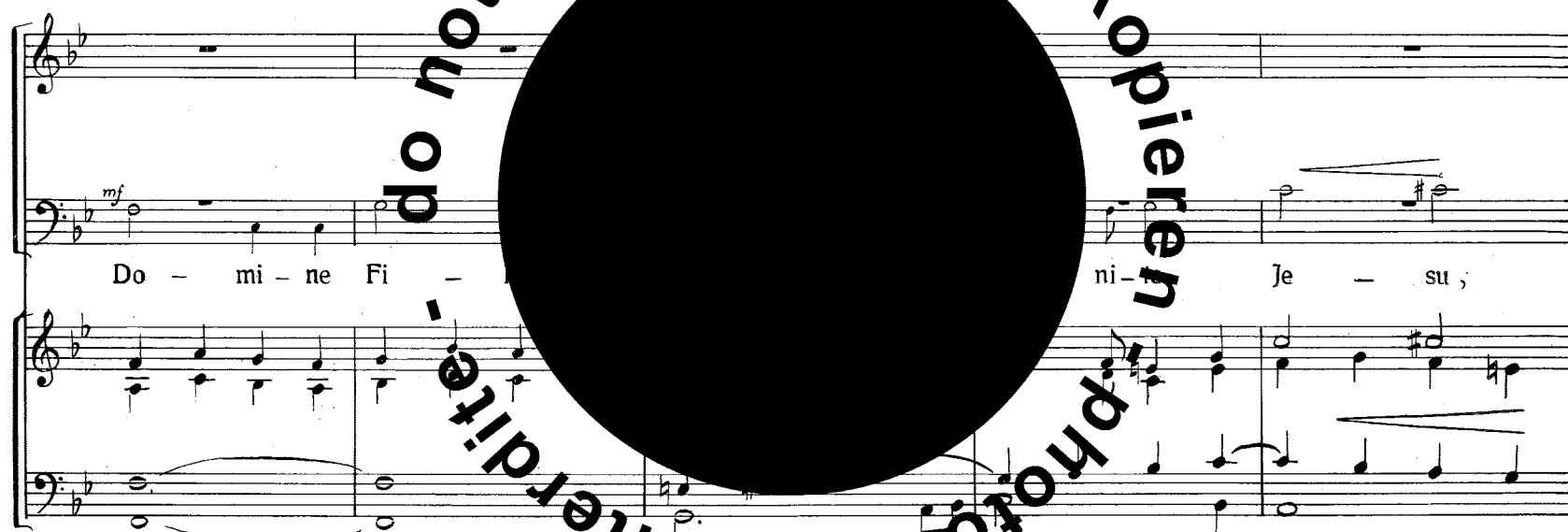
mf



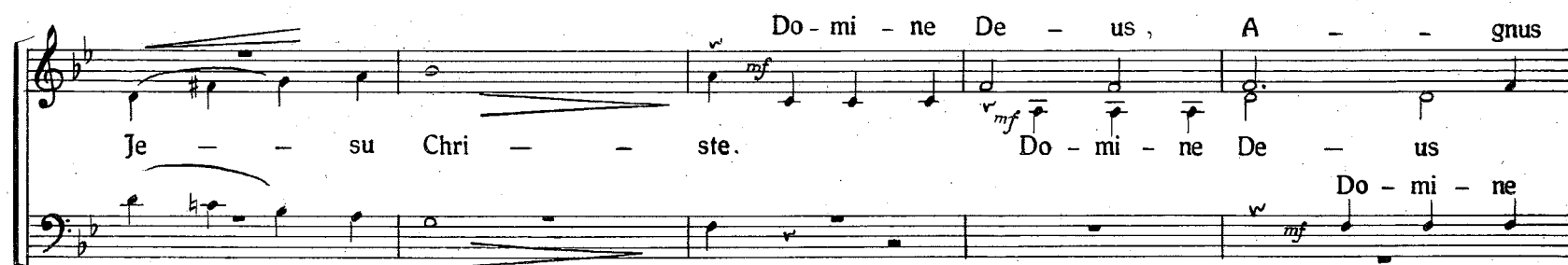
Rex coelestis Deus Pater omnipotens



Do - mi - ne Fi - ni - Je - su ;



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



Je - su Chri - ste. Do - mi - ne De - us Do - mi - ne



Do - mi - ne

De — i Fi — li — us, Fi — li — us Pa — tris .
 A — gnus De — i, Fi — li — us Pa — tris .
 De — us A — gnus De — i, Fi — li — us Pa — tris .
 Do — mi — ne De — us, Fi — li — us Pa — tris .

ritard.

f

ritard.

Lento non troppo

mi — re — re

p Qui tol — lis pec —

Lento non troppo

p

p

mf

mf

no — bis.

Qui tol — lis pec —

mf

mf

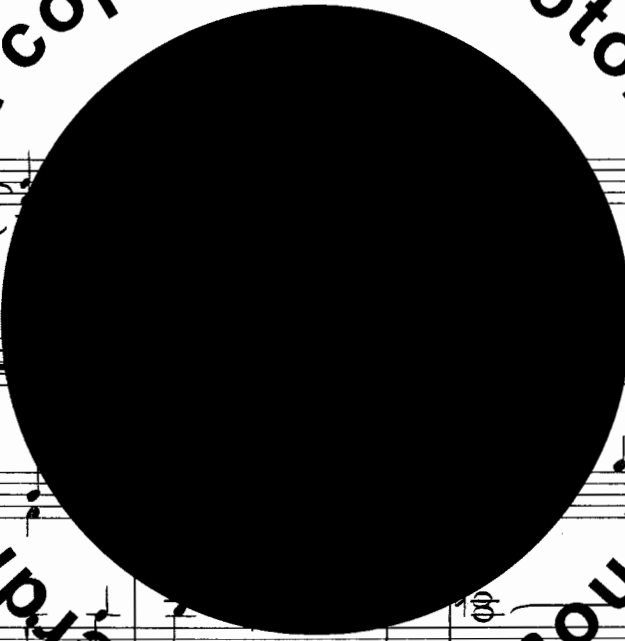
pp Su - sci - pe , su - sci - pe

ca - - fa mun - di .

ppp

de - pre - ca - ti - o

Qui se - des ad dex - te - ram Pa - - tris .



mf mi - se - re - re no - bis , mi - se

mf re - re tu so - lus

tu so - lus Al - tis - si - mus ,

san - ctus tu so - lus Do - mi - nus , tu so - lus Al - tis - si - mus ,

san - ctus tu so - lus Do - mi - nus , tu so - lus Al - tis - si - mus ,

san - ctus tu so - lus Do - mi - nus , tu so - lus Al - tis - si - mus ,

poco rit. *a tempo risoluto*

Je - su, Je - su Chri - ste.

poco rit. Cum San - cto
a tempo risoluto

Spi - ri - tu in glo - ri - a

Cum San - cto
in glo - ri - a

in glo - ri - a

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

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

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

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Credo

Allegro moderato, ma marcato

Pa - trem o - mni - po - ten - tem , fa - cto - rem

f *legato*

coe - li et - er - num o - mni - um et

in - vi - si - bi - li - um . Et in u - num Do - mi - num

mf **A**

mf **A**

Je - sum Chri - stum , Fi - li - um De - i u - ni - ge - ni -

mf *crescendo* *f*

- tum .

p Et ex Pa - tre mi - a sae - cu -

- la . De - um de De - o , lu - men de lu - mi - ne ,

f

C

mf

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

mf

C

con - sub - stan - ti - a quem o - mni - a

D

mf

fa - cta sunt . et

fa - cta sunt .

mf

nos ho - mi - nes et

mf

Qui pro - pter nos ho - mi - nes et

D

sa - lu - tem *poco rit.* *pp*

pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis . *poco rit.* *pp*

poco rit. *pp*

E Adagio *pp*

Et in - *pp* *pp* *pp*

S - cto ex Ma - ri - a

et ho - mo , ho - mo **F**

Vir - gi - ne ho - mo , ho - mo fa - ctus est . **F**

p *pp*

p Cru - ci - fi - xus , cru - ci - fi - xus

e - ti - am pro Pon ti - o Pi -

- la - to pas - sus et se - pul - tus - est .

Allegro

G

Et re - sur - re - xit ter - ti - a di - e ,

Et res - sur - re - xit ter - ti - a

G

se - cun

di - e , se -

Et as - cen - dit in

Et as -

coe - lum , et as - cen - dit in coe - lum : se - det ad dex - te - ram

cen - dit in coe - lum , in coe - lum : se - det ad dex - te - ram

cresc.

Pa - tris. Et i - te - rum ven - tu - rus est cum . glo - ri - a ju - di - ca - re

Pa - tris.

vi - vos et mor - tu - os e - ni non e - rit

crescendo

crescendo

crescendo

fi - nis .

riten. *a tempo* *poco rit.*

I Tempo I

p Et in Spi - ri - tum San - ctum Do - mi - num , et vi - vi - fi - can - tem :

I

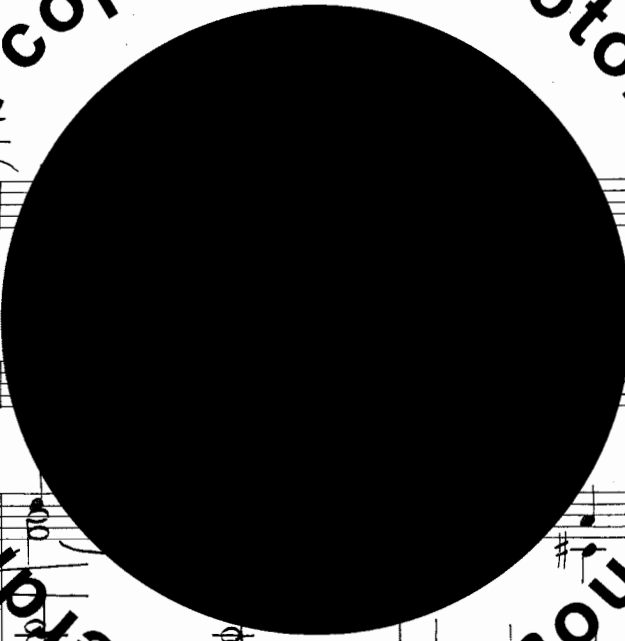
qui ex Pa que Do - ce - - -

K

- dit . Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur , et

K

p



qui lo - cu - tus est per Pro -
con - glo - ri - fi - ca - tur :

- phe - tas . Et u a po - sto -

li - cam Ec - cle - si - am . Con - fi - te - or u - num ba -

- ptis - ma in re - mis - si - o - nem pec - ca - to - rum.
in re - mis - si - o - nem

Et ex - spe - ram mor - tu ritard.
Et ex - spe - ram mor - tu ritard.
Et ex - spe - ram mor - tu ritard.

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

dimin. A — men et vi — tam ven — tu — ri

tu — ri sae — cu — li — A — men et vi — tam ven —

— men et vi — tam, et vi — tam ven — tu — ri

sae — cu — li a — men et vi — tam ven —

tu — ri sae — cu — li a — men et vi — tam ven —

sae — cu — li a — men et vi — tam ven —

tu — ri sae — cu — li a — men et vi — tam ven —

tu — ri sae — cu — li a — men

tu sae — cu — ri sae — cu — li a — men, a — men, a — men.

sae — cu — li a — men,

sae — cu — li a — men,

ff rit.

Sanctus

Moderato

San - - - ctus ,

Moderato

San - - - ctus ,

Do - mi - nus

San - - - ctus , San - - - ctus

Do - mi - nus , mi - nus ,

Do mi nus

Do - mi - nus De - us Sa - ba - oth .

Do mi nus De - us

Do - mi - nus De - us Sa - ba - oth .

Allegro

f Ple - ni sunt coe - li et ter - - ra glo - ri - a ,

Allegro

f

glo - ri - a tu - - a . Ho - san - na in ex -

f

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

poco rit.

Benedictus

Andante cantabile

(event Solo -
quartett)

Be - ne - di -

Be - ne - di - ctus qui ve -

p legato

ctus, qui ve - nit, qui ve - nit, Be - ne - di -

Be - ne - di - ctus, qui ve - nit, qui ve - nit, Be - ne - di -

Be - ne - di - ctus, Be - ne - di -

ctus, (Chor)

Be - ne - di - ctus, Be - ne - di - ctus, Be - ne - di - ctus, qui

poco a poco crescendo

ve - nit in no - mi - ne Do - mi - ni . *Più vivo* Ho - san - na , Ho -

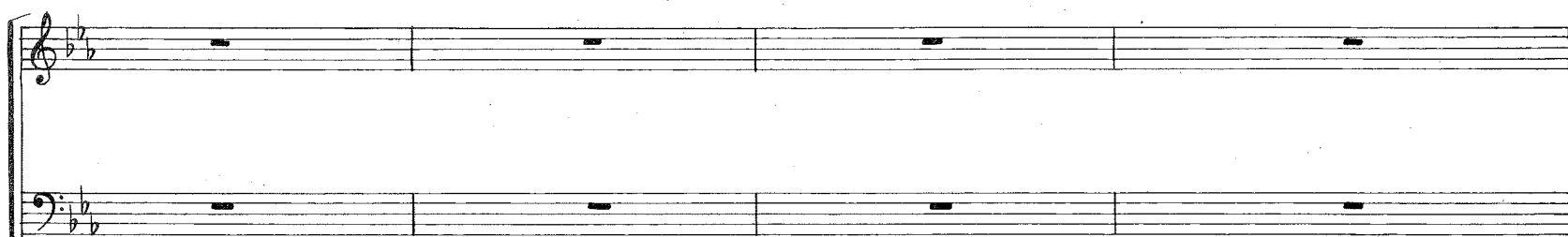
The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The vocal line includes the lyrics "ve - nit in no - mi - ne Do - mi - ni .". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bottom system continues the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo/mood marking "Più vivo" appears above the vocal line in the second measure of the bottom system.

- san - na , Ho - san - na in ex - cel - sis . *rit.*

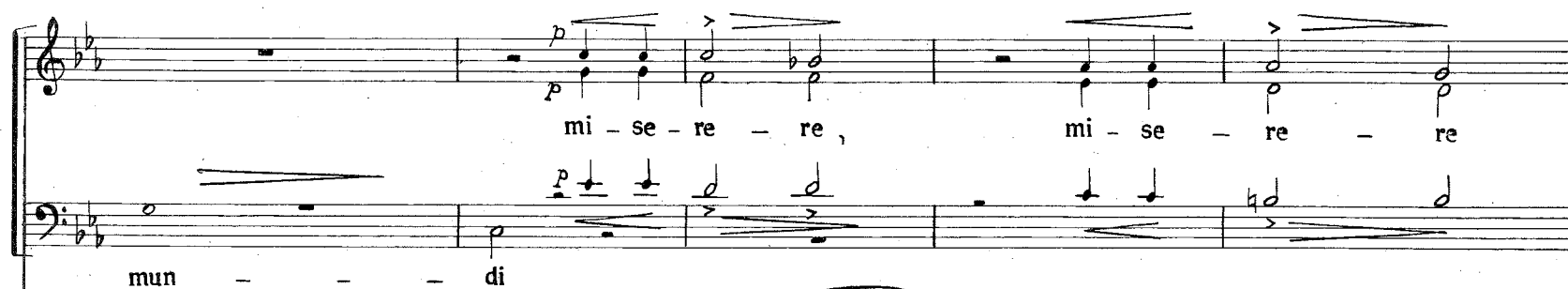
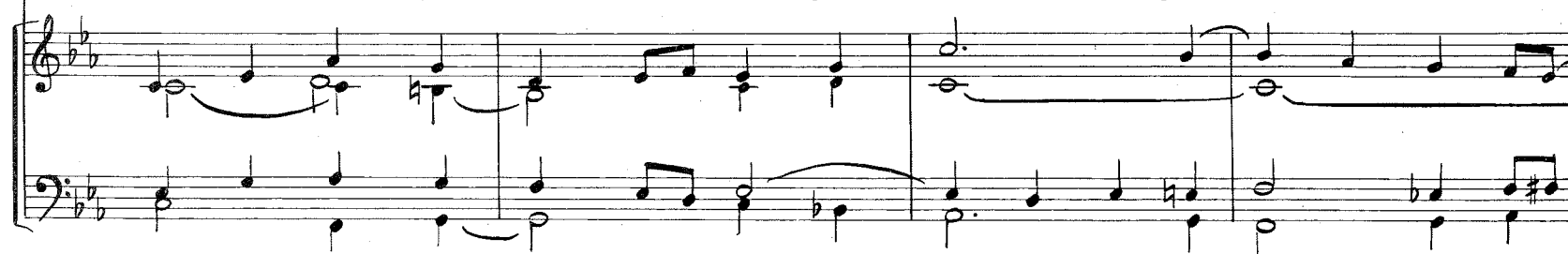
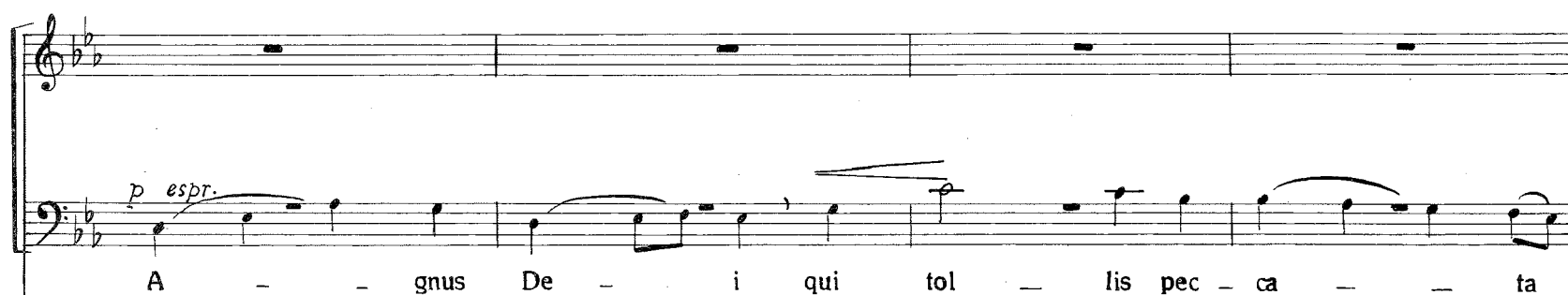
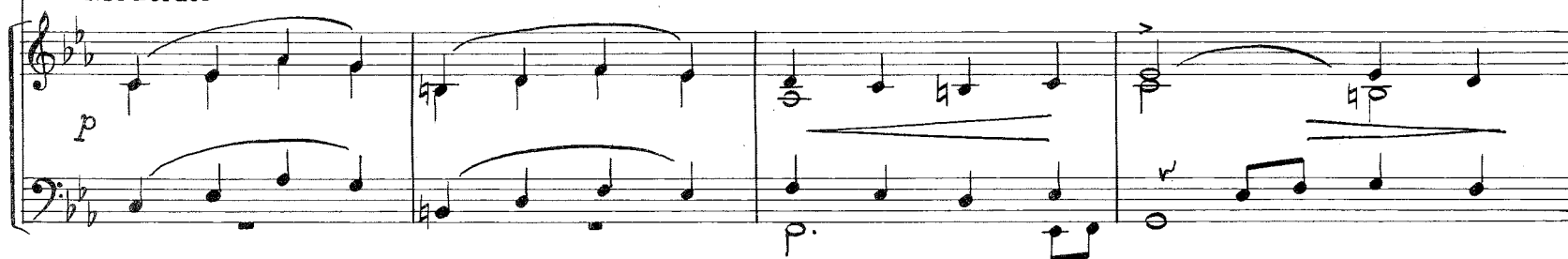
The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "- san - na , Ho - san - na in ex - cel - sis .". The piano accompaniment continues with the same rhythmic pattern. The key signature remains three flats. The tempo/mood marking "rit." (ritardando) appears above the vocal line in the fourth measure of the top system. The bottom system of the piano accompaniment includes the marking "ritard." (ritardando) below the staff in the fourth measure.

Agnus Dei

Moderato



Moderato



mi - se - re - re no - bis .

mi - se - re - re no - bis .

mf

mf

A - gnus

De - i qui tol - lis pec -

ca - - - ta mun - - - di

The first system of the musical score consists of two staves. The top staff is a vocal line in G major (one sharp) with a treble clef. It contains the lyrics "ca - - - ta mun - - - di" with long horizontal lines indicating sustained notes. The bottom staff is a piano accompaniment in G major with a bass clef, featuring a series of eighth and sixteenth notes.

mi - se - re - re , mi - se - re - re , mi - se - re - re no - - -

The second system continues the musical score. The vocal line (top staff) has the lyrics "mi - se - re - re , mi - se - re - re , mi - se - re - re no - - -". The piano accompaniment (bottom staff) features a more complex melodic line with many beamed eighth and sixteenth notes. Dynamic markings *mf* (mezzo-forte) are present in both staves.

- bis

The third system of the musical score. The vocal line (top staff) has the lyrics "- bis". The piano accompaniment (bottom staff) features a complex, fast-moving melodic line. Dynamic markings include *espr.* (espressivo), *p* (piano), and *Man.* (Mancando).

cresc. e poco accel.

mf A - - gnus De - - i, A - - gnus

mf A - - gnus De - - i qui

cresc. e poco accel.

De - i qui tol - lis pec - ca - ta, *rit.*

tol - lis pec - ca - ta mun - - di.

tol - lis pec - ca - ta *rit.*

dim. e rit.

Etwas belebter

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

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

p Do - na pa - - -

Etwas belebter

crescendo

do - na no - bis pa - cem ,

do - na no - bis pa - cem ,

do - na no - bis pa - cem ,

f

crescendo

cem

crescendo

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

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

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

p

p

p

p

pa - cem .

pa - cem .

do - na no - bis pa - cem .

pp

pp