

Instrument
Tenor II

Missa octo vocum

Nürnberg 1599

Hans Leo Haßler
(1564 – 1612)

Kyrie

Kyrie eleison I

Music score for Kyrie eleison I, Tenor II part. The score consists of three staves of music. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: Ky - - - ri - e e - lei - - - son, Ky - ri - e e - lei - son, Ky - - - ri - e e - lei - - - son. Ky - - - ri - e e - lei - - - son.

Christe eleison Quatuor vocum (Chorus secundus tacet)

Music score for Christe eleison Quatuor vocum, Tenor II part. The score consists of three staves of music. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son.

Kyrie eleison II

Music score for Kyrie eleison II, Tenor II part. The score consists of five staves of music. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son, Ky - - - ri - e e - lei - - - son.

Gegenüber dem Originaldruck des Stimmbooks (hohe Chiavette) um eine Quarte tiefer transponiert. Bindebögen kennzeichnen Ligaturen des Originaldrucks, Textergänzungen bzw. -vereinheitlichungen wurden ohne Kennzeichnung aus der Ausgabe in den „Denkmälern der deutschen Tonkunst“, Folge 1, Bd. 7 (Leipzig 1902) übernommen.

Wegen der Höhe des damaligen Stimmtones ist die Messe mindestens einen Halbton, besser einen Ganzton über dem heutigen Stimmtone ($a^1 = 440$ Hz) aufzuführen.

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Gloria

8 Glo - ri - a in ex - cel - sis De - o
 Et in ter - ra pax ho - mi - ni - busbo - nævo - lun - ta - tis. Lau - da - mus

11 te, lau - da - mus te. Be - ne-di-ci-mus te. Ad - o - ra - mus
 15 te. Glori - fi - ca - - - mus te. Gra - ti-as a - gi-mus ti - bi pro -

22 - pter ma - gnamglo - ri-am tu - - am. Do - mi-ne Fi - li u - ni -
 25
 30

32 ge - ni - te Je - su - Chri - ste. Fi - li - us Pa - tris. Qui tol - lis pec -
 34
 35 40

43 ca-ta mun-di, mise-re-re no - bis, mi-se-re-re no - bis, mi-se - re-re no - bis. Qui tol - lis pec -
 47

50 ca-ta mundi, su - sci-pe de - pre - ca - ti - o-nem no-stram. Qui se - des,
 54
 55

58 mi-se-re-re no - bis, Tu so-lus Dom-i-nus. Cum san - cto Spi - ri - tu,
 63
 64 68

71 cum san - cto Spi - ri - tu, in glo-ri-a De - i, Pa - - tris. A -
 72

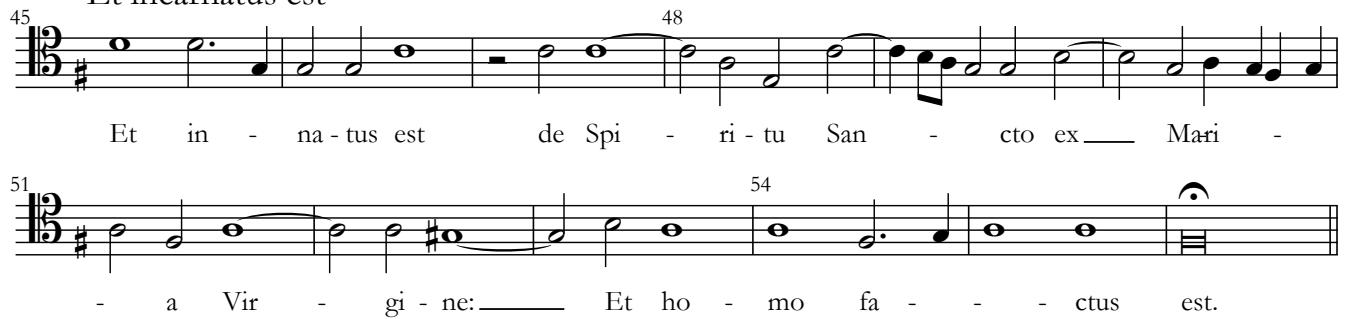
80 men, in glo-ri-a De - i, in glo-ri-a De - i Pa - tris. A -
 84
 85

87 men, A - - - - men.

Credo

8 Gre - do in u - num De - um
5 Pa-trem om - ni - po-tent - - - tem, fac-to - rem cœ - li et ter - ræ,
13 vi-si-bi-li-um ____ om-ni-um et in - vi - si - bi - li - um. ____ Et in u-num Do-mi-num Je - sum Chri-
20 stum, Fi - li - um De-i u-ni-ge-ni - tum. 24 De - um de De - o, lu -
27 men de lu-mi-ne, De-um ve-rum de De-o ve - ro. 30 Geni-tum, non fac-tum, con-sub - stan-tia-lem Pa-
34 tri: per quem om-ni-a ____ fac - ta sunt. Qui prop-ter nos ho - mi - nes de-scendit, de-scen-
41 - dit de cœ - lis, de cœ - lis, de cœ - lis.


Et incarnatus est

45 Et in - na - tus est de Spi - ri - tu San - cto ex ____ Mari -
51 - a Vir - gi - ne: ____ 48 Et ho - mo fa - - - ctus est.
54


Crucifixus Quatuor vocum (Chorus secundus taceat)

57 19


Et iterum venturus est

A musical score for a single voice, likely a basso continuo part, featuring a bass clef and a key signature of one sharp. The score consists of eight staves of music with corresponding lyrics in Latin. Measure numbers are provided above the staff at various points: 76, 81, 83, 86, 92, 95, 100, 103, 107, 109, 112, 115, 118, 121, 124, 128, and 134. The music includes various note values (eighth, sixteenth, etc.) and rests. Time signatures change frequently, indicated by '3', '2', and '4'. The lyrics describe the Second Coming of Christ, the resurrection of the dead, and the final judgment.

76 Et i - te - rum ven-tu-rus est, ven-tu-rus est, cum glo-ri-a ju-di - ca - re vi -

83 vo-set mor-tu - os: cu-jus re-gni non e - rit fi - - - nis. Qui ex

92 Pa - tre Fi - li - o - que pro - ce - - - dit.

100 Et conglori - fi - ca - tur: qui lo - cu - tus est per Pro-phe - tas. Et

107 u - nam san-ctam ca-tholi - cam, et u - nam san-ctam ca-tho-li-cam et a - po-sto-li - cam ec-cle -

112 si - am. Con-fi - te - or u - num ba - pti - smain re - mis-si - o - nem pec-ca - to -

118 rum. Et ex - spe - cto re - sur-re - cti-o - nem mor - tu-o - rum. Et vi - tam ven - tu -

124 ri sæ - cu - li, et vi - tam ven - tu - ri sæ - cu - li.

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

Sanctus

6

9

San - - - - - ctus, san - - - - - ctus Do - mi-nus

11

14

De - us Sa - - ba - oth. Ple - ni sunt cœ - - - li et ter - ra

17

20

glo - ri - a tu - - - a, ple - ni sunt cœ - - - li et

23

26

ter - ra glo - ri - a tu - - - a. Ho - san - na

3

31

34

in ex - cel - sis, ho - san - na in _____ ex - cel - sis. Be -

38

41

- ne - di - - ctus qui ve - - - nit _____ in

44

47

no - mi - ne, in no - mi-ne Do - - mi-ni, in no -

50

52

- mi - ne Do - - mi - ni. Ho - san - na in ex - cel - sis,

3

59

62

ho - san - na in _____ ex - cel - sis, ho - san - na in _____ ex - cel -

66

sis, ho - san - na in ex - cel - - - - - sis.

Agnus Dei

A musical score for the "Agnus Dei" section of a Mass, specifically the basso continuo part. The score consists of eight staves of music, each starting with a bass clef and a key signature of one sharp (F#). The music is in common time. The vocal parts are written below the basso continuo staff.

The lyrics are as follows:

10
A - gnus — De - i, qui tol - - - lis pec-ca - ta mun - - -

13
- - di: mi - se - re - re no - bis, mi - se - re -

19
- re no - bis. A - - - gnus De - i, qui tol - lis pec -

25
ca - ta mun - di, A - gnus De - i, qui tol - lis

31
— pec-ca - ta mun - di: do-na no-bis pa-cem, do-na

37
no-bis pa-cem, do-na no-bis pa - cem, do - na no - bis pa - cem, do-na no - bis pa -

43
cem, pa - cem, pa - cem, do-na no-bis pa - cem, do-na no -

49
- bis pa - cem, do - na no - bis pa - cem.