

Missa una voce
von
Herbert Collum

**Missa
una voce**

(Chorübungen in alten Kirchentonarten
in Form einer Messe - unisono -)

von Herbert Collum

I. Kyrie eleison (ionisch)

ruhige Viertel

Soprano
Alt

C

p Ky - - - - - ri - e e - - - - - le - i - - - - - son, Ky - - - - - ri - e e - - - - - le - i - - - - - son, Ky - - - - -

Tenor
Bass

A

e, Ky - - - - - ri - e, Ky - - - - - ri - e e - - - - - le - i - - - - - son, e - - - - - le - i - - - - - son, Ky - - - - -

- e, Ky - - - - - ri - e, Ky - - - - - ri - e e - - - - - le - i - - - - - son, e - - - - - le - i - - - - - son.

B Christe eleison

S+A

mf Chri - - - - - ste e - - - - - le - i - - - - - son, Chri - - - - - ste e - - - - - le - - - - - i - - - - - son, Chri -

T+B

C

- ste e - - - - - le - i - - - - - son, Chri - - - - - ste e - - - - - le - i - - - - - son, e - - - - - le - i - - - - - son, Chri - - - - - ste e - - - - - le - - - - - i - - - - -

- son, Chri - - - - - ste e - - - - - le - i - - - - - son, Chri - - - - - ste e - - - - - le - - - - - i - - - - - son.

D Kyrie eleison

S+A

mf Ky - - - - - ri - e e - - - - - le - - - - - i - - - - - son, Ky - - - - - ri - e. e - - - - -

T+B

E

-- i--son, e--le-i--son, Ky---ri--e, Ky---ri--e, Ky-----ri-

F

ky-----ri-----e dim.-----le-----i-
-e e--le-i--son Ky-----ri-----e e--le-----i-
Ky-----ri-----e e--le-----i-
Ky-----ri-----e e--le-----i-

G

-son, e--le-i--son.

G II. Gloria (dorisch)

heatimpte Kerta

heilige Messe

Soprano: *Glo---ri-a, Glo---ri-a, Glo---ri-a in ex-cel-sis De---o.*

Tenor: *Glo---ri-a, Glo---ri-a, Glo---ri-a in ex-cel-sis De---o.*

Bass: *Glo---ri-a, Glo---ri-a, Glo---ri-a in ex-cel-sis De---o. Glo-*

Bassoon: *Glo---ri-a, Glo---ri-a, Glo---ri-a in ex-cel-sis De---o. Glo---ri-a,*

Bassoon: *Glo---ri-a, Glo---ri-a in ex-cel-sis De---o. Et in ter-ter-ter-pax, et in*

A musical score for two voices. The top staff is in soprano C major and the bottom staff is in alto F major. The soprano part consists of a single melodic line, while the alto part provides harmonic support. The lyrics are written below the notes.

H

pax ho-mi-ni--bus bo--nae vo-lün-

T: T- *pax* *bo--nae ho--nae*

Musical score for soprano and basso continuo, page 10, measures 11-12. The soprano part starts with a fermata over two measures, followed by "ta-tis." The basso continuo part consists of eighth-note patterns. The vocal line continues with "Lau-damus, Lau-damus, Lau-".

A musical score page featuring two staves. The top staff is for voice, starting with a treble clef, a key signature of one flat, and a common time signature. It contains a vocal line with lyrics: "da-mus te, lau-", followed by a repeat sign, and then "da-mus, lau-", followed by another repeat sign. The bottom staff is for bass, starting with a bass clef and a key signature of one flat. Both staves show eighth-note patterns. The page number '10' is visible at the bottom right.

Lau-damus te. Be-ne-di-ci-mus, Be-ne-di-ci-mus te

The musical score for the Sanctus section of the Mass. The top staff shows the soprano line with a key signature of one sharp (F#), featuring a melodic line with eighth and sixteenth notes. The lyrics "Be-ne-di-ci-mus, Be-ne-di-ci-mus, Be-ne-di---ci-mus te." are written below the notes. The bottom staff shows the bass line with a key signature of one sharp (F#), consisting of sustained notes and rests.

The image shows a musical score for a three-part setting. The top staff is for soprano voices, indicated by a treble clef, with lyrics "A--- do-ra-mus, A--- do-ra-mus, A--- do-ra-mus te." The middle staff is for alto voices, indicated by a C-clef, with a bassoon part labeled "T+B". The bottom staff is for bass voices, indicated by a bass clef. The music consists of measures of eighth and sixteenth notes.

4.

K

mf S+A

Glo-----ri-fi-ca-mus te, Glo-----
T+B

S+A

-----ni-fi-ca-mus te. A-----

S+A

do-ra-mus te, A-----do-ra-mus te, A-----do-ra-mus te,
- B

L

f S+A

Glo-----ri-fi-ca-mus te, Glo-----
T+B

S+A

-----ni-fi-ca-mus te, A-----do-ra-mus, A-----
T+B

M

mf S

do-ra-mus, A-----do-ra-mus te. Gra-ti-as a-gi-mus, Gra-ti-as a-gi-
T+d

S+A

mus, Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am, prop-ter mag-nam
T+B

N_S

glori- - am, glo- ri- - am tū - - - - am. Do- mi- ne De- - - us, Do- mi- ne
 Td sd d B

De- - - us, rex S+A coe- - le- - stis, pa- ter om- ni- po- - tens, pa- ter omni- - po- - tens.
 T+B

Do- mi- ne fi- - li u- ni- ge- ni- te Je- - - su Chri- - - - ste, Al- lis- si- me
 T+B O

Do- mi- ne De- us Ag- - - nus De- - - i, Ag- - - nus De- - - i fi- - li- us
 T+B

pa- - - - tris. P S+A p Qui tol- - lis, qui tol- - lis, qui tol- - lis
 T+B

-lis peccata mun- di, qui tol- - lis, qui tol- - lis, qui tol- - lis peccata
 T+B

mun- di, mi- se- re- re no- - - bis, mi- se- re- re no- - - bis, su- - - sci- - pe de- pre- ca- ti- -
 T+B S+A mf S b

6

Q

18
19

Handwritten musical score for soprano and basso continuo. The soprano part (top staff) consists of two systems. The first system starts with a forte dynamic (F) and includes lyrics: "-o-nem no--stram, de-preca-ti-o--nem, depreca-ti-o-nem no--stram." The second system begins with a forte dynamic (f), followed by a melodic line and lyrics: "Qui se-- des". The basso continuo part (bottom staff) consists of two systems. The first system starts with a forte dynamic (F) and includes lyrics: "T+B". The second system begins with a forte dynamic (f), followed by a melodic line and lyrics: "Qui se-- des". Various slurs, grace notes, and performance instructions like "qui" and "se des" are written throughout the score.

S+A
mf

S+A

T+B

A musical staff begins with a bass clef, followed by a sharp sign, then 'mf' (mezzo-forte) and 'S' (sforzando) dynamics. The melody starts with an eighth note, followed by a sixteenth note, another eighth note, a sixteenth note, and so on.

Musical score for organ and choir, page 10, showing measures 11-12. The score consists of two staves. The top staff is for the organ, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note values and rests. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music, with the first measure labeled "T+B". The lyrics "Quo-ni-am tu so-lus, Quo-ni-am tu so-lus sanc-tus," are written below the choir staff.

$\text{G}^{\text{S+A}}$

A handwritten musical score for soprano (S+A) and basso continuo (bassoon and organ). The soprano part consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with various note values and rests, ending with a fermata over a single note. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains a harmonic line with sustained notes and rests, also ending with a fermata over a single note. Below the staves, lyrics are written in a cursive hand: "tu so-lus al-tis-si-mus, Je---su Chri-----ste." The bassoon part is indicated by a bass clef and a bassoon icon, positioned below the basso continuo staff.

$$\sum_{\alpha \in A} s_\alpha + S + A$$

Musical score for organ and choir, page 5, showing measures 10 and 11. The score consists of two staves. The top staff is for the organ, featuring a treble clef, a key signature of one sharp, and a tempo marking of f . It includes dynamic markings *S+A* at the beginning and *mf* near the end. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a tempo marking of f . It includes dynamic markings *T+B* at the beginning and *mf* near the end. The lyrics "Cum sancto, cum sancto, cum sancto spi - ri - tu," are written below the organ staff, and "Cum sancto, Cum sancto" are written below the choir staff. Measure 10 ends with a fermata over the organ's eighth-note pattern. Measure 11 begins with a forte dynamic for the organ and a sustained note for the choir.

III. Credo (phrygisch)

in u--num De--um, in u--num De--um in u--num fac-to---rem, fac-
 T+B

W

-to---rem coe-li et ter---rac Cre---p---db, Cre---p---db, Cre---

T+B

do in u---num De-um, in u---num De---um, in u-num De-um fa-to-rem
 T+B

coe-li ter-mae, vi-si-bi---li-um, vi-si-bi---li-um o-
 X

--mni-um et in - -vi-si-bi---li-um, Cre-----do, Cre---
 T+B

- -do, # Cre-----do et in u---num No---mi---num, Je-sum Chri-stum
 T+B

fi---li---um, De-i u-ni-ge---ni---tum, et pa-tre na-tum an-te o---mnia sac-cu-
 Y S+A

la, De-um de De-o, lu---men de lu---mi-ne, De---um
 T+B

ve---rum de De-o ve-ro, ge-ni-tum Non fa-cium, con-sub---stan-ti-a-lem Pa---tris, per quem o---
 T+B

9

-mni-a fa-cta sunt, qui pro-pter nos ho-mines. et pro-pter no---stram sa---
 lu---tem de-scen---dit de coe---lis. Et, et, et in-car-na---tus
 est, et, et in-car-na---tus est, de de spi-ri-tu san---cto,
 ex Ma---ri-a vir---gi---ne, et ho-mo fa---ctus est. Cru-ci---fi---
 -xus e---ti---am pro no---bis, Cru-ci---fi---xus e---ti---am pro
 no---bis sub Pon---ti---o, sub Pon---ti---o, sub Pon---ti---o Pi---la---
 -to, pas-sus et se-pul---tus est. et se---pul---tus est.

S+A Z mp S+A S+A A S+A
 T+B T+B

B S+A

1 | f Et re-sur-re-xit ter---ti-a, et re-sur-re-xit ter---ti-a di---e se-cun-dum
 T+B

scri-ptu-ras, et a---scen---dit, et a---scen---dit, et a---scen---
 T+B

dit in coe---lum, in coe---lum, se---det, se---det, se---det ad dex-te---ram
 T+B

pa---tris et fe---rum ven---tu---ris est cum glo---ri---a Judi---ca---re vi---
 T+B

vos, ju-di---ca---re vi---vos, ju-di---ca---re vi---vos, ju-di---ca---re vi---vos, vi---vos
 T+B

D S+A
 et mor---tu---os, cu---jus re---gni, re---gni non e---rit
 T+B

fi---nis.--- Et in spi---ri---tum san---ctum, et in
 T+B

spiri-tum san-ctum, et in spi-ri-tum san-ctum, a in spi-ri-tum san-ctum,

E f. s. do-mi-num et vi-vi-fi-can-tem, qui ex pa-tre fi-li-o-que pro-ce-dit, qui cum
T+B

pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus

est per pro-ph-e-tas. — Et u-nam san-ctam ca-tho-li-cam et a-po-sto-

-li-cam ec-cle-si-am.

F f. d. d. Con-fi-te-or, Con-fi-te-or, Con-fi-te-or, u-num bap-ti-

T+B

lebhaft
s.mf

sm. in re-mis-si-o-nem pec-ca-to-rum, pec-ca-to-rum, et ex-spec-to,
T+B

G
1 S+A
2 d bd
T+B

et ex-specto, et ex-specto re-sur-re-cti-o-nem mor-tu-o-

rum et vi-tam, et vi-tam, et vi-tam, et

rall. --- gehaltene Viertel

vi-tam, et vi-tam ven-tu-ri sac-cu-li, sac-cu-li.

men, men, men.

IV. Sanctus (lydisch)

ruhige Achtel, schwelend

S+A

Sanc-tus, sanc-tus,

T+B

pp (fast fern!)

sanc-tus, sanc-tus,

sanc-tus, San-ctus do-mi-nus, san-ctus

pp mf f d d p d d
mf f d d p d d p d d
mf f d d p d d p d d

do-mi-nus, San-ctus do-mi-nus, San-ctus do-mi-nus, San-ctus do-mi-nus De-us Sa-

K

ba---oth. San-ctus do-mi-nus, San-ctus do-mi-nus, San-ctus

do-mi-nus, San-ctus do-mi-nus, San-ctus do-mi-nus, San-ctus do-mi-nus De-us Sa-

rit. **L** mf Breiter
Sa-ba---oth, Sa-ba---oth. Ple-ni sunt coe--li, ple-ni sunt coe--li,
rit.

ple-ni sunt coe--li, ple-ni sunt coe--li et terra glo-ri-a e-jus, ple-ni sunt coe--li

M mp
glo-ri-a e--jus, glo-----ri-a, glo-----

-----ri-a e---jus. San-----ctus, San-----

clus, San-ctus, San-ctus, San-ctus, San-ctus, San-ctus.

(mixolydisch)

O-san-na, o-san-na, o-san-na, o-san-na, o-san-na, o-san-na,

in ex-cel-sis, o-san-na, in ex-cel-sis, o-san-na, o-san-na, o-san-na,

in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-

-cel-sis, o-san-na, o-san-na, o-san-na, o-san-na,

o-san-na, o-san-na, o-san-na, o-san-na,

o-san-na, o-san-na, o-san-na, o-san-na, o-san-na,

sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

A handwritten musical score for soprano voice, page 10, featuring ten measures of music. The vocal line begins with a rest followed by a dotted half note, then continues with eighth-note patterns and quarter notes. The lyrics include "re-nit", "no-mi-ne", "Do-mi-ni", "in", "no-mi-ne", and "Do-mi-ni". The score uses a soprano clef, a common time signature, and includes dynamic markings like f , p , and ff .

- ^{S+A} # $\ddot{\text{d}}$ d d | d d | - ^S d | o | b d d | d d | d d d | d d d d |
 Be---ne---di---ctus, qui ve---ni---ctus, Be---ne---di---ctus
 - ^{T+B} # $\ddot{\text{d}}$ d d | d d | - | - | - | - | - | - | - |

A handwritten musical score for soprano (S.) and alto (A.) voices. The music is in common time, treble clef, and consists of two staves. The soprano part begins with a melodic line: S. A. qui ve -- nit in no-mi-ne Do -- mi -- ni. The alto part has a harmonic line consisting of sustained notes. The vocal parts are separated by a vertical bar. The score concludes with a repeat sign and the instruction "Osanna da capo".

V. Agnus dei (äolisch)

Soprano (S):

Bass (B):

S

A---gnus, A---gnus, A---gnus, De-i.

S+A

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

S

no-----bis. A---gnus De-i mi-se-re-re no-bis! A---gnus

S+A

De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no---bis,

T

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

Do---na no-bis pa---cem! Do---na no-bis pa-

longa

-cem, pa---cem! Fine