

Wolfram Menschick
Messa alla settecento
für Chor, Streicher und Orgel

Kyrie

$\text{♩} = 92$

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts sing the melody, while the Tenor and Bass provide harmonic support. The vocal parts alternate between sustained notes and rhythmic patterns. The bass part features prominent eighth-note chords.

Soprano
Alt
Tenor
Bass

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

4

The continuation of the musical score follows the same four-part structure. The vocal parts continue their alternating patterns, and the bass part maintains its rhythmic foundation. The lyrics "le - i - son, Ky - ri - e e - lei - son." are repeated, followed by "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son." and "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son."

Gloria

116

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

5

tis. Lau - da - mus te. Be-ne - di - ci - mus te. Ad - o - ra - mus

tis. Lau - da - mus te. Be-ne - di - ci - mus te. Ad - o - ra - mus

tis. Lau - da - mus te. Be-ne - di - ci - mus te. Ad - o - ra - mus

8

te. Glo-ri - fi - ca - mus - te. Gra - ti - as a - gi-mus ti - bi pro - pter
 te. Glo-ri - fi - ca - mus - te. Gra - ti - as a - gi-mus ti - bi pro - pter
 te. Glo-ri - fi - ca - mus - te. Gra - ti - as a - gi - mus ti - bi pro - pter

12

ma - gnam glo - ri-am tu - am. Do - mi-ne De - us, Rex cae - le - stis, De - us
 ma - gnam glo - ri-am tu - am. Do - mi-ne De - us, Rex cae - le - stis, De - us
 ma - gnam glo - ri-am tu - am. Do - mi-ne De - us, Rex cae - le - stis, De - us

Sanctus

$\text{♩} = 100$

Music score for Sanctus, Treble and Bass staves. The Treble staff consists of four voices, each with a melodic line and lyrics: "San - - - ctus," repeated three times. The Bass staff provides harmonic support with sustained notes and bassoon entries. Measure numbers 1 through 4 are indicated above the staves.

$\text{♩} = 112$

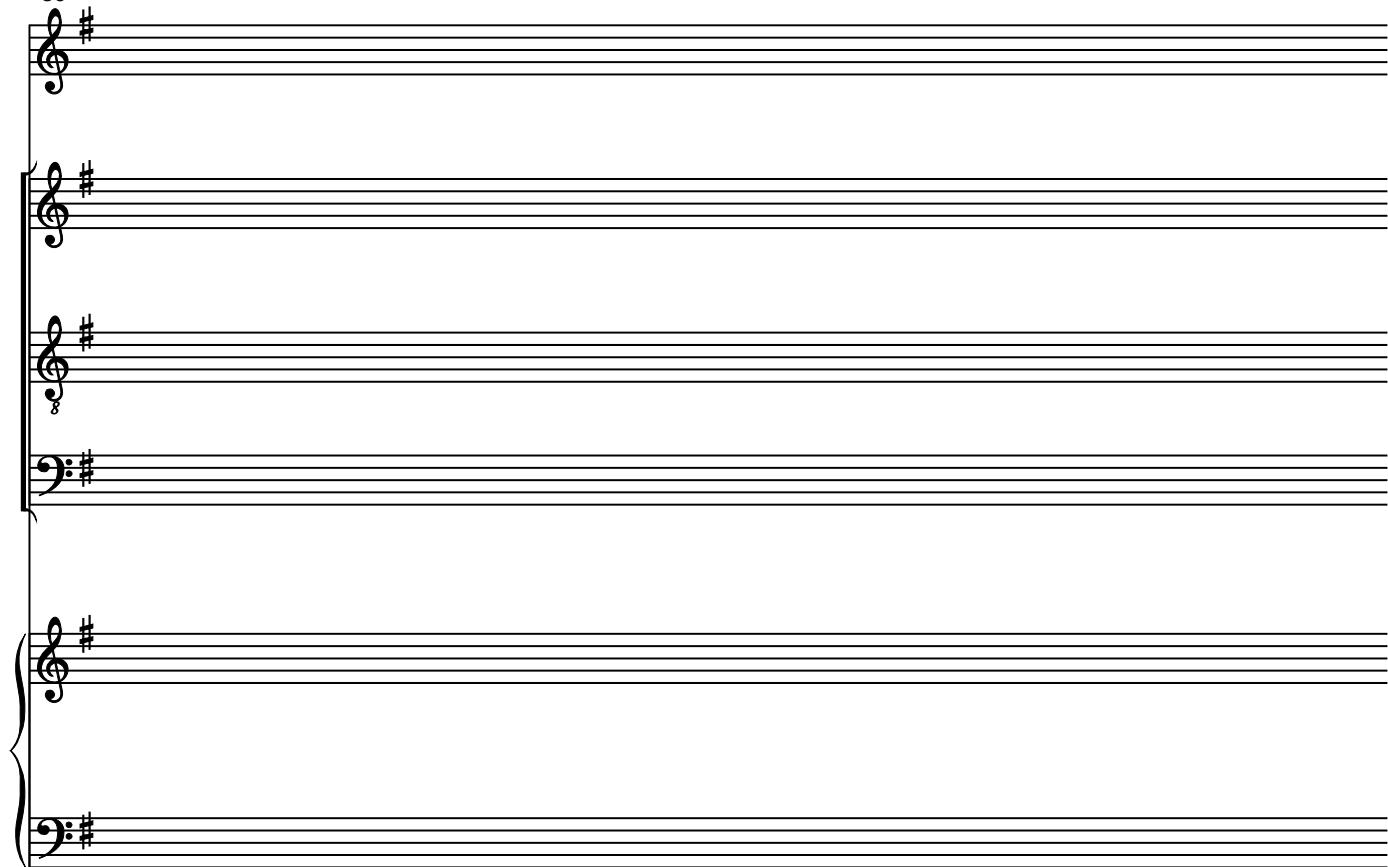
Music score for Sanctus, Treble and Bass staves. The Treble staff features melodic lines with grace notes and slurs, and lyrics: "San - cts" (with trills), "Do - mi-nus", "De - us", "Sa - ba-oth.", and "Ple - ni sunt cae - li," repeated three times. The Bass staff provides harmonic support with sustained notes and bassoon entries. Measure numbers 7 through 10 are indicated above the staves.

12

cae - li et ter - ra glo - ri - a tu - a. Ho - san - na, ho-san - na, ho -
cae - li et ter - ra glo - ri - a tu - a. Ho - san - na, ho-san - na, ho -
cae - li et ter - ra glo - ri - a tu - a. Ho - san - na, ho-san - na, ho -

15

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



Agnus Dei

= 80

A - gnus De - i, A - gnus De - i, qui

A - gnus De - i, A - gnus De - i, qui

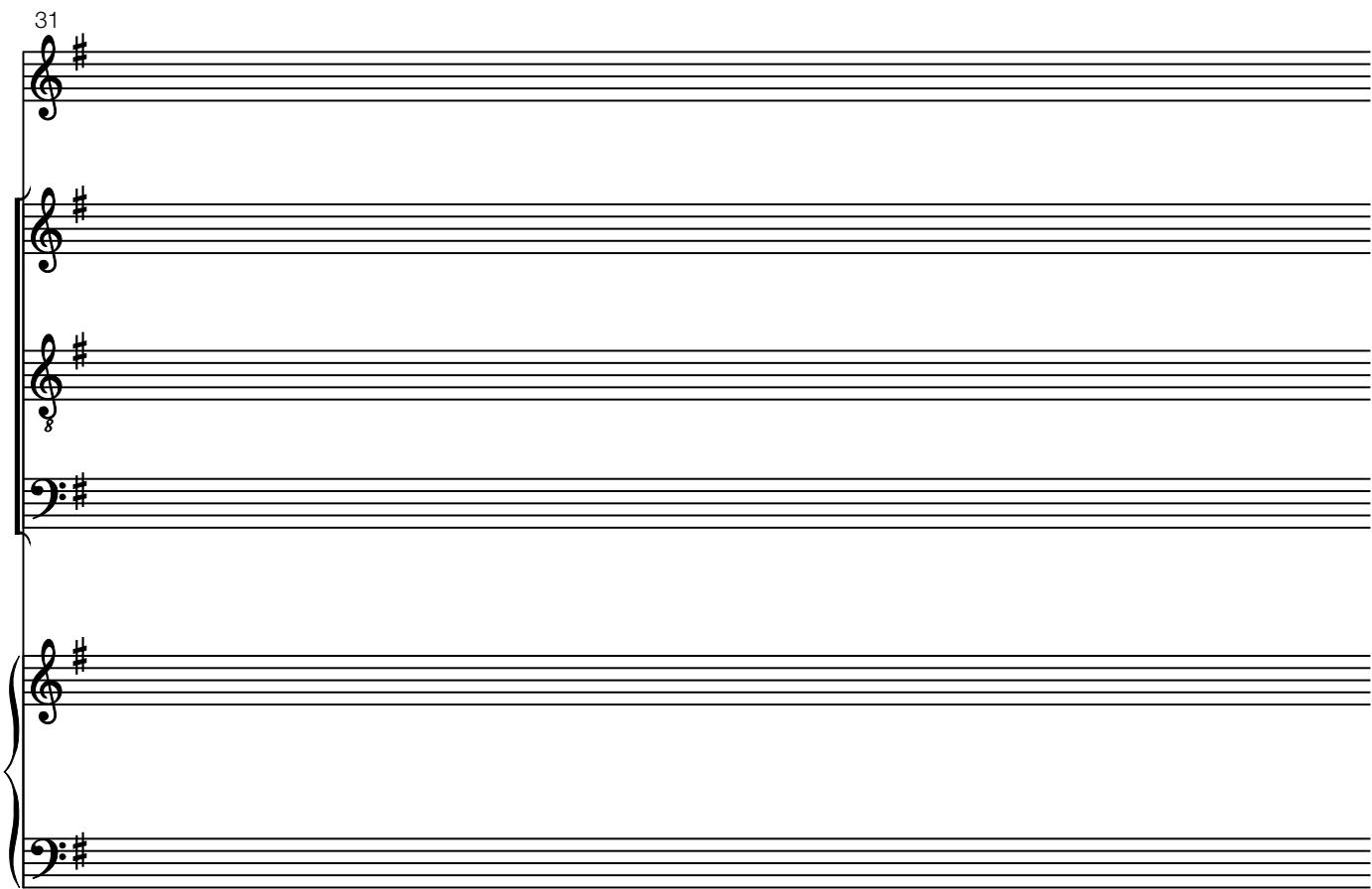
A - gnus De - i, A - gnus De - i, qui

5

tol - lis, qui tol - lis pec - ca - ta mun - di:
tol - lis, qui tol - lis pec - ca - ta mun - di:
tol - lis, qui tol - lis pec - ca - ta mun - di:

9

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



Nachwort

Die vorliegende "Messa alla settecento" (Messe nach Art des achtzehnten Jahrhunderts), sowie die Messen "Missa Laetatus sum" und "Missa Dona nobis pacem" wurden geschrieben, um unseren Kirchenchören einen Dienst zu erweisen. Sie erheben in keiner Weise einen Anspruch auf kompositorische Eigenständigkeit und sind vielmehr ganz bewusst im Stil des achtzehnten Jahrhunderts nachempfunden.

Viele unserer Chöre, die gerne eine Mozart- oder Haydnmesse singen würden, stoßen dabei manchmal auf gewisse Schwierigkeiten.

Diese Messen sind dagegen sehr leicht ausführbar, sowohl vom Chor, wie auch von den Streichern her gesehen. Dabei können die Steicher zur Not auch wegfallen; die Ausführung mit Chor und Orgel allein ist möglich.

Die Messen sind für den liturgischen Gebrauch gedacht und deshalb sehr knapp gehalten.

Eichstätt, im Februar 1983

Wolfram Menschick