

# Messe B-Dur

für dreistimmigen Chor SAB,  
zwei Violinen und B. c.

## KYRIE

Anton Diabelli  
(1781 - 1858)

Adagio

Violine I

Violine 2

Sopran

Alt

Bass

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

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

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

5

7

3

5

Allegro

7

8

*tr*

*f*

*f*

3 3 3 3 3 3 3

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13

Piano introduction for measures 13-18. The right hand features a melodic line with a trill in measure 15. The left hand provides a rhythmic accompaniment with eighth notes.

Vocal entries for measures 13-18. The vocal parts enter in measure 15 with the lyrics "Ky - ri - e e - lei - son,". The soprano and alto parts are in the treble clef, and the bass part is in the bass clef.

Piano accompaniment for measures 13-18. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Fingerings are indicated below the notes.

3                    3 3 3 3 3 3                    6 5                    3                    6 3 -

19

Piano introduction for measures 19-24. The right hand features a melodic line with a trill in measure 19. The left hand provides a rhythmic accompaniment with eighth notes.

Vocal entries for measures 19-24. The vocal parts enter in measure 19 with the lyrics "Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,". The soprano and alto parts are in the treble clef, and the bass part is in the bass clef.

Piano accompaniment for measures 19-24. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Fingerings are indicated below the notes.

6 3 -                    3                    3 3 3 3 3 3                    3                    3 3 3 3 3 3

# GLORIA

Allegro

*f*

Glo - ri - a in ex - cel - sis, in ex - cel-sis De-o, glo - ri - a in - ex -

*f*

Glo - ri - a in ex - cel - sis, in ex - cel-sis De-o, glo - ri - a in ex -

*f*

Glo - ri - a in ex - cel - sis, in ex - cel-sis De-o, glo - ri - a in ex -

*f* 3

5

cel - sis, in ex - cel-sis De - o. Et in\_\_ ter - - ra\_\_

cel - sis, in ex - cel-sis De - o. Et in ter - ra

cel - sis, in ex - cel-sis De - o. Et in\_\_ ter - - ra\_\_

3 3 3 3 3 3

9

pax ho - mi - ni - bus. Lau - da - mus te. Be - ne - di - ci - mus

pax ho - mi - ni - bus. Lau - da - mus te. Be - ne - di - ci - mus

pax, ho - mi - ni - bus. Lau - da mus te. Be - ne - di - ci - mus

3 3 3 3 3 3 3 3 3 3

13

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te, lau - da - mus

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te, lau - da - mus

te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te, lau - da - mus

3 3 3 3 3 3

Je - su Chri - ste. Cum San - cto Spi - - - ri - tu in glo - ri - a

- su Chri - ste. Cum San - cto Spi - - - ri - - - tu in glo - ri - a

- su Chri - ste. Cum San - cto Spi - - - ri - tu in glo - ri - a

3 3 3 3 3 3

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

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

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

3

Piano accompaniment for measures 53-55, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords.

men, a - - - men, a - men, a - men, a - men,

men, a - - - men, a - men, a - men, a - men,

men, a - men, a - - - men, a - men, a - men, a - men,

Piano accompaniment for measures 53-55, showing the grand staff with a triplet of eighth notes in the left hand at measure 54.

3

Piano accompaniment for measures 56-58, featuring a right-hand melody with sixteenth-note patterns and a left-hand accompaniment with sixteenth-note chords.

a - men, a - - - - men, a - men, a - men.

a - men, a - - - - men, a - men, a - men.

a - men, a - - - - men, a - men, a - men.

Piano accompaniment for measures 56-58, showing the grand staff with various time signatures: 5/8, 7/8, 5/4, and 5/8.

5/8

7/8

5/4

5/8

# CREDO

Moderato

Cre - do,

Cre - do,

Cre - do,

cre - do in u - num De - um. Pa - trem o - mni - po -

cre - do in u - num De - um. Pa - trem o - mni - po -

Cre - do, cre - do, cre - do,

6 5 4 3 6

# OFFERTORIUM

## Jubilate Deo

Allegro

First system of musical notation, measures 1-6. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music features a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 5 contains a sixteenth-note triplet in the treble staff.

Second system of musical notation, measures 7-9. It consists of three staves: two treble clef staves and one bass clef staff. All staves contain whole rests, indicating that the instruments are silent during these measures.

Third system of musical notation, measures 10-15. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a melodic line in the treble and a bass line in the bass. Measure 10 has a fermata over the treble staff. Measure 15 has a fermata over the bass staff.

Fourth system of musical notation, measures 16-21. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with a sixteenth-note triplet in measure 16. The bass staff has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, measures 22-26. It consists of three staves: two treble clef staves and one bass clef staff. All staves contain whole rests, indicating that the instruments are silent during these measures.

Sixth system of musical notation, measures 27-30. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with a fermata in measure 27. The bass staff has a rhythmic accompaniment of eighth notes, with triplets in measures 28, 29, and 30.



12

*ff*

Ju - bi - la - te

Ju - bi - la - te

Ju - bi - la - te

3

17

De - - o, ju - bi - la - te, ju - bi - la - te in u-ni-

De - - o, ju - bi - la - te, ju - bi - la - te in u-ni-

De - - o, ju - bi - la - te, ju - bi - la - te in u-ni-

5 3 5 6 5 3 5 6 5 3

ver - sa ter - ra, in u - ni - ver - sa, u - ni - ver - sa

ver - sa ter - ra, in u - ni - ver - sa, u - ni - ver - sa

ver - sa ter - ra, u - ni - ver - sa ter - ra, u - ni - ver - sa

6/4 6<sup>b</sup>/4 5/3 6/4 7/5 5/3 6/4 7/5

ter - ra, in u - ni - ver - sa ter - ra,

ter - ra, u - ni - ver - sa ter - ra,

ter - ra, in u - ni - ver - sa ter - ra,

4 5<sup>b</sup> 6 6/4 5

# SANCTUS

Andante molto

Two staves of piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Vocal entries for the Sanctus. Three staves (Soprano, Alto, Bass) enter with the lyrics "San - ctus, san - ctus,". The music is in 3/4 time, key of B-flat major, and features a simple harmonic setting of the text.

Piano accompaniment for the vocal entries, measures 7-10. The right hand plays chords and the left hand plays a rhythmic accompaniment.

Second piano introduction, measures 11-16. Similar to the first, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Vocal entries for the second part of the Sanctus. Three staves (Soprano, Alto, Bass) enter with the lyrics "San - ctus, san - ctus, san - ctus,". The music is in 3/4 time, key of B-flat major.

Piano accompaniment for the second part of the vocal entries, measures 17-20. The right hand plays chords and the left hand plays a rhythmic accompaniment.

7 3

27

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

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

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

3 5 3      6 4 5

# BENEDICTUS

**Andante molto** ↔ ↔ ↔ ↔ ↔

Alt-Solo

7

*pp*

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

*pp*

*pp*

12

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

*pp*

17

be - ne - di - ctus, be - ne - di - ctus, qui

*pp*

# AGNUS DEI

Andante

*p*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

A - gnus De - i, a - gnus De - i, qui tol - lis pec

A - gnus De - i, a - gnus De - i, qui tol - lis pec

The vocal parts (Soprano and Bass) enter with the lyrics. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

*p*

The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

ca - ta, pec - ca - - ta mun - di, mi-se - re - re no - bis,

ca - ta, pec - ca - - ta mun - di, mi-se - re - re no - bis,

The vocal parts (Soprano and Bass) enter with the lyrics. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

Allegro

23

3

28

3 3 3 3 3 3 3      3      3 3 3 3 3 3      6      5

33

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

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

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

3                      6  
3                      6  
3                      3

38

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

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

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

3 3 3 3 3 3                      3                      3 3 3 3 3 3                      6                      5  
4                      3



56

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

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

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

3 3 3 3 3 3

3 3 3 3 3 3

61

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

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

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

6

5