

MESSE RURALE

A L'UNISSON

pour tous les genres de voix,

avec Accompagnement

d'Orgue, ou deux Violons & Basse obligés,

et à Grand Orchestre (ad Libitum),

PAR

De M^r. Sigismond Steukomn.

PRIX: $\left\{ \begin{array}{l} \text{Partition \& parties vocales séparées. 15[£]} \\ \text{Parties instrumentales séparées, chacune. 2} \end{array} \right.$

à Paris, chez M.M. NICOU · CHORON & CANAUX, Editeurs de Musique Religieuse,

Boulevard Saint Denis, N^o 14, au Premier,

& à Mayence & Anvers, chez les fils B. SCHOTT.

C.C. 401.

Nicou-Choron, et Canaux
Éditeurs de Musique Religieuse

1

MISSA RURALIS

Ab equite
SIGISMUNDO NEUKOMM.

(Nota) Toutes les parties de Chant en chœur sont à l'unisson; l'accompagnement est à grand orchestre; mais les trois parties de Violons et de Basse seules, sont obligées; celles de tous les autres instrumens pourront être ajoutées, ou non, à volonté.

Cet ouvrage est calculé pour être exécuté dans une église de village ou dans une chapelle de château, et deux ou trois voix accompagnées de deux Violons et d'une Basse y suffiront. En France, où les voix de femmes ne sont pas admises dans les églises, cette messe pourra être chantée par des voix d'hommes seulement.

Les passages marqués (1) doivent être chantés en chœur, par des voix de Tenor (et de Soprano s'il y en a) et ceux marqués (2) par des voix de Basse (et de Haute - Contre) (1 et 2) indique chœur général.

KYRIE.

ORGUE
ou
PIANO.

Andante. (♩ = 100.)

1.

Ky - ri - e e - - lei-son e - lei-son e - - -

lei-son e - - lei - - - son Ky - ri - e e - lei-son e - lei - son

2.

Chris - - - te Chris - te Chris - - - te e - - lei - - son e -

let - - son e - lei - - son Chris-te Christe e - leison

p

p i - - ri - - e e - - le - i - - son

Ky - ri - e e - lei - son e - - lei - son e - - leison Ky - ri - e

1.2.

e - lei - son e - lei - - son e - lei - - son Chris - te Christe e -

lei - son e - lei - son Criste e - lei - son Ky - ri - e e - lei - son

1.

2. *p* Chris - te e - lei - son Ky - ri - e e - lei - - son e -

1. *Cres* le - - - i - - son Chris - te e - lei - - son e - le - - - i -

1. 2. *p* son e - le - - i - son e - lei - son e - le - - - i - son

GLORIA.

(♩ = 104)
Vivace.

CHANT

Orgue
ou
Piano

1. 2. *f* Glo - ri - a in ex - cel - - sis De - - - - - o

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

1. 2.

ta - tis bo - nae vo - lun - ta - tis lau - da - mus te, be - ne -

1. 2.

di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus.

1.

te, gra - ti - as a - gi - mus ti - bi propter mag - nam glo - ri - am

2. 1.

tu - am, do - mi - ne De - us De - us, Rex cae -

1. 2.

les - tis, De - us Pa - ter om - ni - po -

tens; 1.
Do-mi-ne, Fi-li-u-ni-

ge- - - - ni-te Je-su Chris-te A-gnus De-i Fi-

- - - li-us Pa-tris, 2.
f Qui tol-lis pec-ca-ta

mun- - - - di, 1.
p mi-se-re-re no-lis Do- - - mi-

ne 2. *f* Qui tol-lis pec-ca-ta mun- - - - di, 1. *p* sus-ci-pe

de - pre - ca - ti - o - nem nos - tram. *f* Qui se - des ad dex - te - ram



Pa - tris, mi - se - re - re no - bis *f* Quo - ni - am tu so - lus tu



so - lus sanctus, tu so - - - lus Do - mi - nus tu so - lus al -



tis - simus Je - - su Je - su Christe Cum Sanc - to Spi - ri - tu in



glo - ri - a De - i Pa - tris cum Sanc - - to Spi - - ri - tu in



glo - ri - a De - i Pa - tris A - men a - - men a - men a - - men amen

a - men a - - - men amen a - - men amen a - - men a - men

a - - - men a - men a - - men

Moderato. (♩ = 72) Credo.

CHANT. Cre - do in u - num de - um Pa - trem omni - po - ten - tem, fac -

Orgue ou Piano.

to - rem coe - li et ter - - rae vi - si - bi - li - um omni - um et in - - vi - si - -

2.

li - li - um Et in - unum Do - mi - num Je - sum Chris - tum, fi - li - um

De - i u - ni - ge - nitum Fi - li - um

De - i Et ex Pa - tre na - tum an - te om - ni - a

1.2.

Sæ - cu - la De - um de De - o,

lu - men de lu - mi - ne De - um ve - rum de

De . . . o ve . . . ro

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'De' followed by a dotted quarter note 'o', then a quarter note 've' and a dotted quarter note 'ro'. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and rests.

2.
Ge ni tum non fac - tum, con - sub - stan - ti - a - lem

The second system begins with a boxed '2.' above the vocal line. The vocal line has a quarter rest followed by a quarter note 'Ge', a quarter note 'ni', a quarter note 'tum', a quarter note 'non', a quarter note 'fac', a quarter note 'tum', a quarter note 'con', a quarter note 'sub', a quarter note 'stan', a quarter note 'ti', a quarter note 'a', and a quarter note 'lem'. The piano accompaniment continues with similar rhythmic patterns, including a 'p' dynamic marking.

pa - - tri per quem om - ni - a fac - ta sunt, per quem om - - ni - a

The third system features a vocal line with a quarter note 'pa', a quarter note 'tri', a quarter note 'per', a quarter note 'quem', a quarter note 'om', a quarter note 'ni', a quarter note 'a', a quarter note 'fac', a quarter note 'ta', a quarter note 'sunt', a quarter note 'per', a quarter note 'quem', a quarter note 'om', a quarter note 'ni', and a quarter note 'a'. The piano accompaniment continues with similar rhythmic patterns.

fac - ta sunt Qui prop - ter nos ho - mines et propter nostram sa -

The fourth system features a vocal line with a quarter note 'fac', a quarter note 'ta', a quarter note 'sunt', a quarter note 'Qui', a quarter note 'prop', a quarter note 'ter', a quarter note 'nos', a quarter note 'ho', a quarter note 'mines', a quarter note 'et', a quarter note 'propter', a quarter note 'nostram', and a quarter note 'sa'. The piano accompaniment continues with similar rhythmic patterns.

lu - - tem des - cen - dit de coe - lis des - cen - dit de

The fifth system features a vocal line with a quarter note 'lu', a quarter note 'tem', a quarter note 'des', a quarter note 'cen', a quarter note 'dit', a quarter note 'de', a quarter note 'coe', a quarter note 'lis', a quarter note 'des', a quarter note 'cen', a quarter note 'dit', and a quarter note 'de'. The piano accompaniment continues with similar rhythmic patterns.

coe - lis

f

p

Adagio (♩ = 69.)

1. Solo

Et in - car - na - tus est de Spi - ritu Sancto

ex Ma - ri - a Vir - gi - ne, Et Ho - mo fac - tus est

1.2. Tutti.

f

f *ff*

Cru - ci - fi - xus e - tiam pro no - bis sub

Pon - ti - o Pi - la - to pas - sus et se - pul - tus est

Cru - ci - fi - - - xus pas - sus et se - pul - tus est

2. *p* pas - sus pas - sus et se - pul - tus se - pultus est.

Moderato (♩ = 88) *f* Et re - sur - re - xit ter - ti - a - li - e, se

cun - dum Scrip - tu - ras et as - cen - dit in coe - lum

1. 2. se - - det ad dex - - te - ram Pa - - - tris *f* et

i - te - rum ven - tu - rus est ven - tu - rus est cum glo - ria *f* ju - di - ca

re vi - vos et mor - tu - os Cu - jus reg - ni non

e - - rit fi - - nis

Solo 1.

et in spi - ri - tum sanc - - tum

Do - minum et vi - vi - fi - can - - tem Spi - - ri -

tum qui cum pa - tre et fi - li - o si - mul a - do -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'tum qui cum pa - tre et fi - li - o si - mul a - do -'. The piano accompaniment features a complex texture with many beamed sixteenth notes in both the right and left hands.

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

The second system continues the vocal line with the lyrics '- ra - - tur et con - glo - ri - - fi - ca - tur qui lo - cu - tus est per Pro -'. The piano accompaniment continues with similar rhythmic patterns, maintaining a steady accompaniment for the vocal part.

1.2. Tutti.
- phe - tas **f** Et u - nam, Sanc - tam Ca - - tho - - li -

The third system is marked '1.2. Tutti.' and begins with the lyrics '- phe - tas' followed by a forte dynamic marking 'f' and 'Et u - nam, Sanc - tam Ca - - tho - - li -'. The piano accompaniment becomes more active and rhythmic, with a strong bass line.

cam et A - pos - to - - li - cam Ec - - cle - - si -

The fourth system continues the vocal line with the lyrics 'cam et A - pos - to - - li - cam Ec - - cle - - si -'. The piano accompaniment features a consistent rhythmic pattern with beamed notes.

am Con - - fi - - te - or u - - num Pa -

The fifth system concludes the vocal line with the lyrics 'am Con - - fi - - te - or u - - num Pa -'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

- tis - ma in - re - mis - si - o - - - nem pec - ca - to - - -

rum Et ex - - pec - - to

re - sur - rec - ti - - o - - - nem mor - tu - - o - - -

Solo 1.
- rum Et vi - tam ven - tu - ri soe - cu - li ven -

1.2. Tutti
- tu - ri soe - cu - li vi - tam ex - pec - - - - to

vi - - tam vi - - tam ven - tu - ri soe - cu - li A - men

A - - men A - men A - - men A - men A - men A - - -

men A - - men A - - men .

(♩ = 80)

An - tante ma - stoso

SANCTUS .

CHANT .

Orgue
ou
Piano .

f Sanctus Sanc - - - tus

Sanc - - tus Do - mi - nus De - us Sa - - ba - oth ho -

Solo 1.

san - na in ex - cel - sis ho - san - na in ex - cel - sis be - ne -

Tutti 1.

die - tus qui ve - nit qui ve - nit in no - mi - ne do - mi - ni ho -

1.2.

san - na ho - san - na ho - san - na in ex - cel - sis *f* in ex -

cel - sis in ex - cel - sis.

Andantino (♩ = 66) 1. Solo

CHANT O sa - lu -

Orgue ou Piano.

ta - - ris hos - ti - - a quae Coe - - li pan - - dis



os - - ti - - um bel - - la pre munt hos - ti - - li - -



a bel - - la pre - munt hos - - ti - - - li -



a da ro - - bur fer au - xi - li - um da



ro - - bur fer au - xi - li - um O sa - lu -



ta - - - ris hos - - - ti - a ho - san - - na in ex -



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



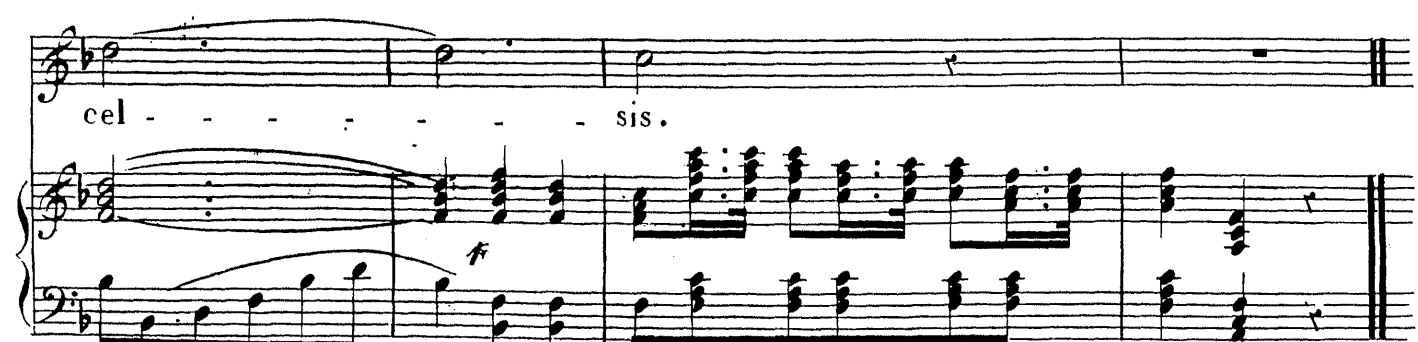
san - - na in ex - cel - - - sis ho - san - na in ex -



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



cel - - - - - sis .



Andante. (♩ = 88)

AGNUS DEI.

CHANT.

1.2. Tutti.

f Ag - nus De - i qui tol - lis pec - ca - ta

Orgue
ou
Piano.

mun - di *p* mi - - se - - re - - re no - - - -

bis *f* ag - nus De - - i

Ag - - - nus De - - i qui tol - lis pec - ca - ta

mun - di *p* mi - se - re - re no - - - - bis

f Ag - nus De - i qui tol - lis pec - ca - ta mun - di

p mi - se - re - re no - bis 2. mi - se - re - re no - bis *f* mi - se -

1.

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

1.2.

Moderato. (♩ = 120)

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

Do - na no - bis pa - - - - - cem *f* do - na no - bis

1.2.

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

This system contains the first line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "pa - - - cem Do - na no - bis pa - - - cem pa - - - cem pa - - - cem".

p 1. do - na no - bis pa - - - cem pa - - - cem pacem *f* 2. Do - na no - bis pa - - - cem

This system contains the second line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "do - na no - bis pa - - - cem pa - - - cem pacem Do - na no - bis pa - - - cem". There are first and second endings marked above the vocal line.

1. 2. pa - - - - - cem *f* Do - - - na no - - - his pa - - - - - cem

This system contains the third line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "pa - - - - - cem Do - - - na no - - - his pa - - - - - cem". There is a first and second ending marked above the vocal line.

do - na no - - his pa - - - - - cem do - na no - bis pa - - - - - cem

This system contains the fourth line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "do - na no - - his pa - - - - - cem do - na no - bis pa - - - - - cem".

do - - - na pa - - - - - cem do - - - - - na pa - - - - - cem

This system contains the fifth line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "do - - - na pa - - - - - cem do - - - - - na pa - - - - - cem".

1.

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains the lyrics 'do - na no - bis pa - - cem pa - cem pa - - cem'. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

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

The second system continues the vocal line with the lyrics 'do - na no - bis pa - - cem pa - - - - - cem'. The piano accompaniment features a more active right hand with a dynamic marking of *p* (piano).

1.2.

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

The third system shows the vocal line with the lyrics 'do - - na no - bis pa - - - - - cem pa - - - - - cem'. The piano accompaniment continues with a dynamic marking of *p* (piano).

1.

1.2.

pa - - - - - cem *pp* pa - - - - -

The fourth system contains the vocal line with the lyrics 'pa - - - - - cem' followed by a dynamic marking of *pp* (pianissimo) and 'pa - - - - -'. The piano accompaniment includes a dynamic marking of *p* (piano).

cem.

The fifth system shows the vocal line with the lyrics 'cem.' and a double bar line. The piano accompaniment concludes the piece with a final chord.