

No 74.

Missa brevis in C

Canto, Alto, Basso.

Violino Primo

Violino secundo

Floto Prim

Floto secundo vel Clarinetto C

Corno Primo

Corno secundo } C. G. Es.

Clarino Primo } in C.

Clarino secunda

Autore Tympani et Violone

Baner

con

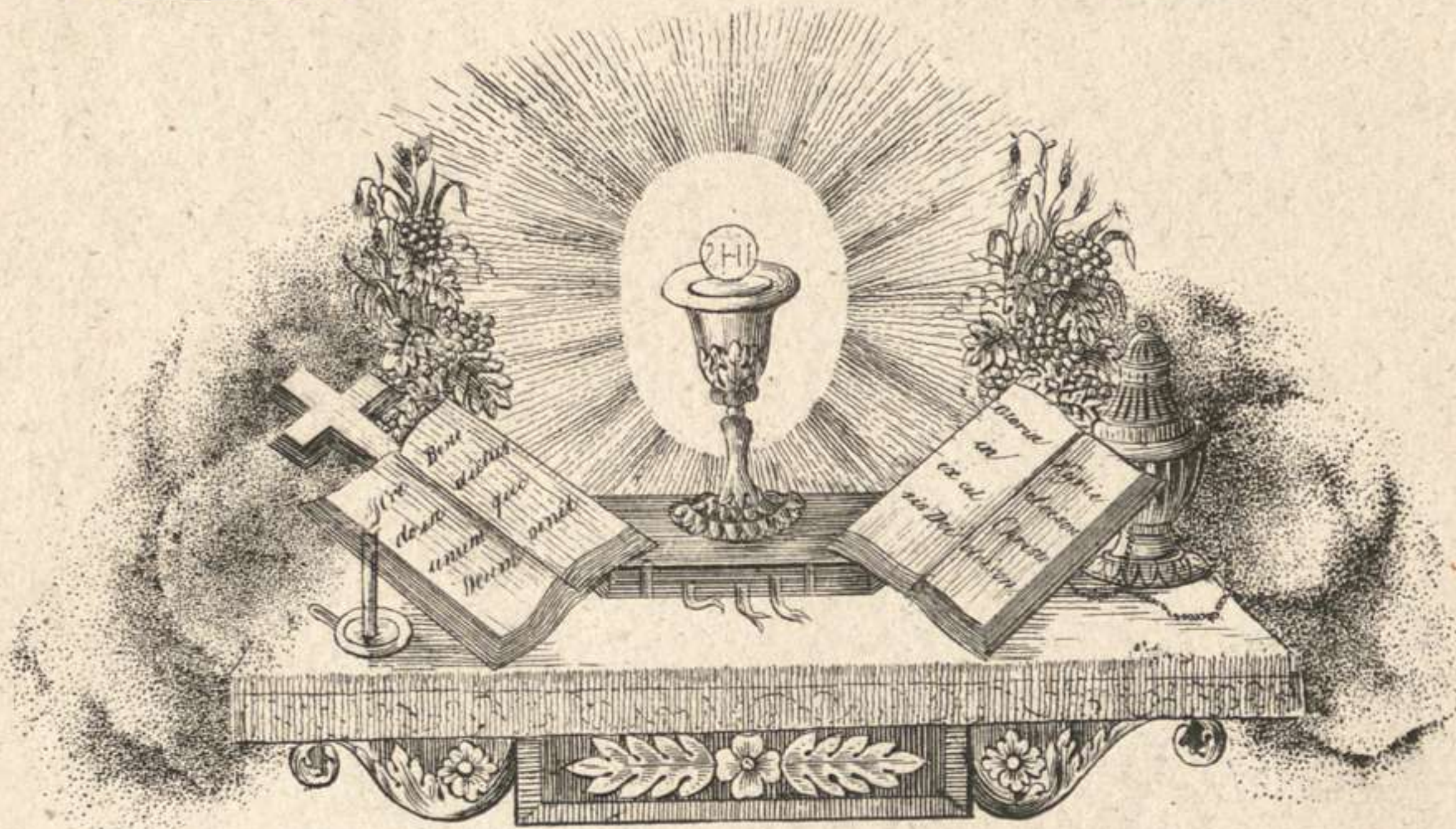
Organo

Ad me Petrum Huber

40 Mus. pi. 38533

Kleine lateinische

MESSE



für

Sopran, Alt, Bass, 2 Violinen und Orgel obligat, 2 Flöten,

(oder Flöte und Clarinett)

2 Hörner oder Trompetten,

Pauken und Violon nicht obligat.

In Musik gesetzt

von

ALOIS BAUER

Opus 35

AUGSBURG

Prs f 1,30 x

Verlag von Anton Böhm

Für 3 Singstimmen und ausgesetzter Orgel fl., 48 S.

Die ausgesetzte Orgelstimme allein 27 S.

GANTO.

Al. Bauer, Opus 35. 1

KYRIE. *Andante. mf*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -
 Do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis

lei - son, e - lei - son e - lei - son. Chri - ste e - lei - son, Chri - ste e -
 pa - cem, da no - bis pa - cem. do - na no - bis pa - cem, do - na no - bis

lei - son, Ky - ri - e e - lei - son Ky - ri - e e - lei - son.
 pa - cem, do - na no - bis pa - cem do - na no - bis pa - cem.

GLORIA. *Allegro. f*

Glo - ri - a Glo - ri - a, in - ex - cel - sis De - o, et in ter - ra in
 ter - ra pax ho - mi - ni - bus, bo - nae vo - lun - ta - tis. Lau - da - mus te, lau - da - mus
 te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus glo - ri - fi - ca - mus te, glo -
 ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Ag - nus De - i Ag - nus
 De - i, mi - se - re - re no - bis. quo - ni - am quo - ni - am quo - ni - am tu
 so - lus, tu so - lus sanc - tus tu so - lus so - lus Do - mi - nus, so - lus al - tis - si - mus
 Je - su Chri - ste, 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 in glo - ri - a
 De - i pa - tris a - men a - men a - men a - men a - men.

G. R E D O. *Andante. mf*

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae, vi - si - bi - li - um
 om - ni - um et in - vi - si - bi - li - um, cre - do De - um de De - o, cre - do lu - men de lu - mi - ne,

CANTO.

qui prop-ter nos tram sa-lu-tem des-cen-dit de coe-lis. Et in-car-
na-tus est de spi-ri-tu sanc-to, ex Ma-ri-a vir-gi-ne et ho-mo factus
est, et ho-mo fac-tus est. Cre-do et re-sur-re-xit sur-re-xit ter-ti-a
di-e, et as-cen-dit in coe-lum as-cen-dit in coe-lum et
vi-tam ven-tu-ri sae-cu-li a-men.

SANCTUS Adagio. 1. p 1. 1. Allegro.
Sanctus Sanctus domi-nus De-us sa-ba-oth sa-ba-oth. Ple-ni sunt
coe-li, coe-li et ter-ra, glo-ri-a tu-a glo-ri-a tu-a; o-san-na in-ex-cel-sis, o-
san-na in-ex-cel-sis, o-san-na in-ex-cel-sis o-san-na in-ex-cel-sis.

BENEDICTUS Moderato. mf Solo
Be-ne-dic-tus, in no-mi-ne Do-mi-ni, be-ne-
dic-tus qui ve-nit in no-mi-ne Do-mi-ni. O-san-na in-ex-cel-sis o-
san-na in-ex-cel-sis o-san-na in-ex-cel-sis o-sanna in-ex-cel-sis.

AGNUS DEI Adagio. 4. p
Mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-
re-re mi-se-re-re no-bis, mi-se-re-re no-bis.

DONA NOBIS ut KYRIE.

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ALTO.

Al. Bauer, Opus 35. 1

KYRIE. *Andante. mf*

Ky - ri - e e - lei - son Ky - ri - e e - lei - son Ky - ri - e e -
 Do - na no - bis pa - cem do - na no - bis pa - cem do - na no - bis
 lei - son, e - lei - son e - le - i - son. Chri - ste e - lei - son Chri - ste e - lei - son
 pa - cem da no - bis da pa - cem, da no - bis pa - cem da no - bis pa - cem
 Ky - ri - e e - lei - son Ky - ri - e e - le - i - son.
 do - na no - bis pa - cem do - na no - bis pa - cem.

GLORIA. *Allegro.*

Glo - ri - a Glo - ri - a in - ex - cel - sis De - o, et in ter - ra in
 ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te, lau - da - mus
 te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te, glo -
 ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Ag - nus De - i Ag - nus
 De - i, mi - se - re - re no - bis. quo - ni - am quo - ni - am quo - ni - am tu solus,
 tu so - lus sanctus tu so - lus so - lus do - mi - nus, so - lus al - tis - si - mus Je - su Chri - sti. cum sancto
 spi - ri - tu in glo - ri - a De - i pa - tris, cum sancto spi - ri - tu in glo - ri - a De - i pa - tris in
 glo - ri - a De - i pa - tris a - men, a - men a - men a - men a - men.

CREDO. *Andante. mf*

Pa - trem om - ni - po - ten - tem fac - to - rem coe - li et ter - rae, vi - si - bi - li - um
 om - ni - um et in - vi - si - bi - li - um. cre - do De - um de De - o, cre - do lu - men de
 lu - mi - ne qui prop - ter nos tram sa - lu - tem, des - cen - dit de coe - lis.

A L T O .

Et in-car-na-tus est de-spi-ri-tu sanc-to, ex Ma-ri-a vir-gi-ne et
 ho-mo fac-tus est, et ho-mo fac-tus est. Cre-do et re-sur-re-xit sur
 re-xit ter-ti-a di-e, et as-cen-dit in coe-lum as-cen-dit in coe-
 lum, et vi-tam ven-tu-ri sae-cu-li a-men.

SANCTUS. Adagio. 1. p 1.
 Sanctus Sanctus do-mi-nus De-us sa-ba-oth sa-ba-oth.

Allegro. f 3. 3.
 Ple-ni sunt coe-li coe-li et ter-rae glo-ri-a tu-a glo-ri-a tu-a.
 O-san-na in-ex-cel-sis o-san-na in-ex-cel-sis.

BENEDICTUS. Moderato. mf Solo.
 Be-ne-dic-tus qui ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni. O-san-na in-ex-cel-sis o-san-na in-ex-cel-sis o-san-na in-ex-cel-sis o-san-na in-ex-cel-sis.
 Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni.

AGNUS DEI. Adagio. Solo. p Tut.
 Ag-nus De-i qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

DONA NOBIS ut KYRIE.

BASSO.

cre-do, lu-men, de lu-mi-ne, qui prop-ter nos-tram sa-lu-tem des-cen-dit de-
 coe-lis. Et in-car-na-tus est de spi-ri-tu san-cto, ex Ma-ri-a
 vir-gi-ne et ho-mo fac-tus est, et ho-mo fac-tus est. Cre-do et re-sur-
 re-xit sur-re-xit ter-ti-a di-e et as-cen-dit in coe-lum as-
 cen-dit in coe-lum et vi-tam ven-tu-ri sae-cu-li a-men.

SANCTUS

Adagio. 1. p 1. Sanc-tus Sanc-tus do-mi-nus De-us sa-ba-oth
 sa-ba-oth. Ple-ni sunt coe-li coe-li et ter-ra, glo-ri-a
 tu-a glo-ri-a tu-a. O-san-na in-ex-cel-sis
 cel-sis o-san-na in-ex-cel-sis.

BENEDICTUS

Moderato. 1. mf 1. qui ve-nit in no-mi-ne Do-mi-ni.
 o-sanna in-ex-cel-sis o-sanna in-ex-cel-sis o-sanna in-ex-cel-sis.

AGNUS DEI.

Adagio. 4. p Mi-se-re-re no-bis, mi-se-re-re no-bis,
 mi-se-re-re mi-se-re-re no-bis, mi-se-re-re no-bis.

DONA NOBIS ut KYRIE.

KYRIE.

Andante. mf

Ky-ri-e e-lei-son Ky-ri-e e-lei-son e-lei-son, Ky-ri-e,
Do-na no-bis pa-cem do-na do-na no-bis pa-cem, do-na;

Ky-ri-e e-lei-son e-lei-son. Chri-ste e-lei-son, Chri-ste e-
do-na no-bis no-bis da-pa-cem. da no-bis pa-cem, da no-bis

lei-son, Ky-ri-e e-lei-son Ky-ri-e e-lei-son.
pa-cem do-na no-bis pa-cem do-na no-bis pa-cem.

GLORIA.

Allegro.

Glo-ri-a Glo-ri-a in-ex-cel-sis De-o, et in ter-ra in

ter-ra pax ho-mi-ni-bus, bo-nae vo-lun-ta-tis. Lau-da-mus te, lau-da-mus

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

ri-fi-ca-mus te, glo-ri-fi-ca-mus te. Do-mi-ne De-us rex coe-les-tis

do-mi-ne fi-li-fi-li-u-ni-ge-ni-te. mi-se-re-re no-bis.

quo-ni-am quo-ni-am quo-ni-am tu so-lus, tu so-lus sanctus tu so-lus so-lus

do-mi-nus, so-lus al-tis-si-mus Je-su Chri-ste, cum sancto spi-ri-tu in

glo-ri-a De-i pa-tris cum sancto spi-ri-tu in glo-ri-a De-i pa-tris, in glo-ri-a

De-i pa-tris a-men a-men a-men a-men a-men.

CREDO

Andante. mf

Pa-trem om-ni-po-ten-tem; fac-to-rem coe-li et ter-rae, vi-si-bi-li-um

om-ni-um et in-vi-si-bi-li-um. Cre-do De-um de De-o,



V I O L I N O I ?

C R E D O. *Andante.*

mf *f* *p* *mf* *f*

S A N C T U S *Adagio.*

p *mf* *p*

Allegro.

mf *pp* *f*

B E N E D I C T U S. *Moderato.*

p *mf* *f*

**A G N U S
D E I.** *Adagio.*

p *mf*

pizzic.

mf *arco.* *pp*

D O N A N O B I S ut K Y R I E.

KYRIE. *Andante.*

GLORIA. *Allegro.*

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VIOLINO II?

Al. Bauer, Opus 35. 1

KYRIE. *Andante.*

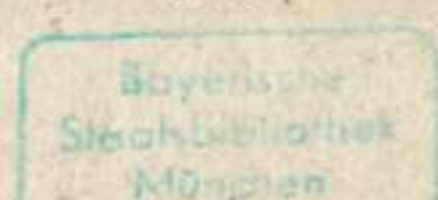
mf *f*

GLORIA. *Allegro.*

f *p*

CREDO. *Andante.*

mf *ff*



V I O L I N O II.

SANCTUS. *Adagio.*

Allegro.

BENEDICTUS. *Moderato.*

AGNUS DEI. *Adagio.*

arco *mf* DONA NOBIS *ff* ut KYRIE.

KYRIE.

Andante. 3.

Musical notation for the first section of the Kyrie. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff starts with a 3-measure rest followed by notes. Dynamic markings include *mf* and *f*. The second and third staves continue the melodic line with various note values and rests.

GLORIA.

Allegro.

Musical notation for the second section of the Kyrie. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first staff starts with a 4-measure rest followed by notes. Dynamic markings include *f*, *p*, and *ff*. The subsequent staves continue the melodic line with various note values and rests, including some with slurs and accents.

C R E D O. *Andante.* 1. *mf*

3. *f*

1. *f* 4. *mf* *f*

1. *f* 1. *f*

S A N C T U S. *Adagio.* 4. *p* *f* *Allegro.*

1. *p*

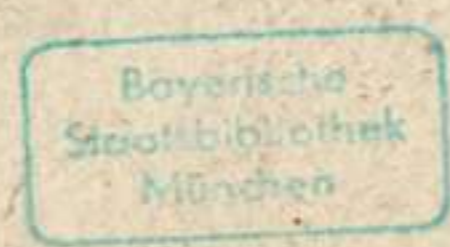
f

B E N E D I C T U S. *Moderato.* 6. 3. *f*

6. *p* 6. *f*

A G N U S D E I. *Adagio.* 5. 1. *p* *mf* *ff*

DONA NOBIS ut KYRIE.



FLAUTO II?

[oder Clarinetto.]

Al. Bauer, Opus 35.

KYRIE.

Andante. 3.

Musical notation for the first part of the Kyrie, measures 1-12. The key signature is one sharp (F#) and the time signature is 6/8. The first measure starts with a treble clef and a key signature of one sharp. The tempo is marked 'Andante' and the first ending is marked '3.'. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and slurs.

GLORIA.

Allegro.

Musical notation for the Gloria, measures 1-24. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The first measure starts with a treble clef and a key signature of one sharp. The dynamics range from *f* (forte) to *p* (piano). The notation includes quarter, eighth, and sixteenth notes, rests, and slurs. There are several first endings marked '1.' and a fifth ending marked '5.'.

FLAUTO II^o

CREDO. *Andante* 1. *mf*

2. *f* 3. *f* 4. *mf*

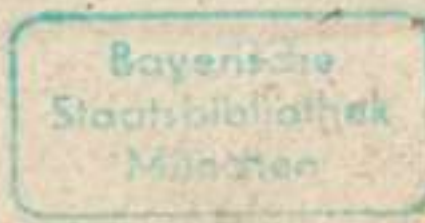
1. *f* 1. *f*

SANCTUS. *Adagio.* 4. *p* *Allegro.* 3. *f*

BENEDICTUS. *Moderato.* 6. *p* 3. *f*

AGNUS DEI. *Adagio.* 5. *p* *mf* *ff* 1. *mf*

DONA NOBIS ut KYRIE.



CORNU I^o

Al. Bauer, Opus 35.

KYRIE. *Andante. 4.*
 Cornu in G. *f* *mf*

GLORIA. *Allegro.*
 Clarino in C. *f*

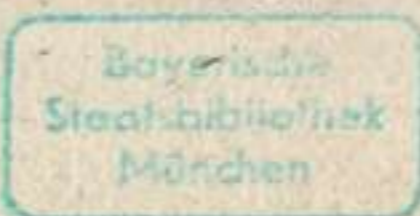
CREDO. *Andante. 2.*
 Cornu in G. *mf* *f*

SANCTUS. *Adagio. 4.* *Allegro.*
 Clarino in C. *p* *ff*

BENEDICTUS. *Moderato. 3.*
 Cornu in Es. *mf* *f*

AGNUS DEI. *Adagio. 10.*
 Cornu in G. *ff*

DONA NOBIS ut KYRIE.



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CORNU II?

Al. Bauer, Opus 35.

KYRIE.
Cornu in G.

Andante. 4.

GLORIA.
Clarino in C.

Allegro.

CREDO.
Cornu in G.

Andante. 2.

SANCTUS.
Clarino in C.

Adagio. 4.

Allegro.

BENEDICTUS.
Cornu in Es.

Moderato. 3.

**AGNUS
DEI.**
Cornu in G.

Adagio. 10.

DONA NOBIS ut KYRIE.



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TYMPANO. in C. G.

KYRIE Tacet.

Al. Bauer Opus 35.

GLORIA. *Allegro.*

1. 8. f f

2. 1. 16.

1. 1.

1. 8. f

2.

C R E D O Tacet.

SANCTUS. *Adagio.*

4. 4. f

Allegro.

4. f

1.

BENEDICTUS, AGNUS DEI et DONA NOBIS Tacet.

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ORGANO et VIOLONE. Al. Bauer, Opus 35. 1

KYRIE. *Andante.* $\frac{6}{4} = \frac{5}{3}$ $\frac{8}{6} \frac{7}{5} \frac{5}{3}$ 10 8 6 - 8 10 6 5 3 $\frac{6}{4} = \frac{5}{3}$

GLORIA. *Allegro.* $\frac{6}{3}$ 3 3 6 3 7 8 6 4 5 3 6 4

CREDO. *Andante.* 3 - - 2 2+ 3 = 3 5 3 6 5 4 3 3 4 4+ 5 = 3 3 7 - 8 6 8 7 5 6 4 6 5 3

ORGANO.

6 3 3 3 6 4 #3 8 6 3 7 6 6 7 6 7 5 3 6 4 #3 8 4 2

6 5 6 3 4 2 6 8 b10 6 3 3 8 7 5

8 3 3 4 4 5 5 3 6 5 4 5 3 3 4 4 5 3 b7

8 6 8 7 5 3 5 6 8 7 3 3 6 3 8 5

6 4 6 5 3 3 5 3 5 3 7 3 3 4 7 8 5

p *p* *mf* *f* *mf*

SANCTUS Adagio. *p*

Allegro. *pp* *f*

3 6 3 3 4 2 6 5 3 3 6 5 3

7 3 6 5 4 3 3

6 3 8 6 5 3 7 8 5 3 5 3

p

BENEDICTUS Moderato. *mf*

p *>mf* *f* *pp*

AGNUS DEI Adagio. *p* pizzig: *mf* *ff* *p*

arco. *mf* *ff* *p*

5 3 5 7 5 6 8 7 5

6 6 6 5 3 3 # 5 #

DONA NOBIS ut KYRIE.