

# Messa di San Giuseppe

## Kyrie

Johann Ernst Eberlin (1702-1762)  
herausgegeben von Wolfgang Furlinger

**Allegro**

Viol. I (ad lib.)  
Viol. II (ad lib.)  
Canto  
Basso (ad lib.)  
Organo

*[f]*

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

7 5 6 5 # 6 8

5

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

# 6 8 # 6 6 5 #

9

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

7 5 6 # 6

13

Musical notation for measures 13-16. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with lyrics: "lei - son, e - lei - son, e - lei - son. Chri - ste, Chri - ste e - lei - son, e -". The piano accompaniment consists of two staves with chords and moving lines. A *Fine* marking is placed above the vocal line at measure 15. A *[p]* dynamic marking is present in the piano part at measure 14.

lei - son, e - lei - son, e - lei - son. Chri - ste, Chri - ste e - lei - son, e -

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

Piano accompaniment for measures 13-16. The system includes two staves. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. A *Fine* marking is placed above the right hand at measure 15. A *p* dynamic marking is present in the right hand at measure 15. Fingerings 6, 4, 3, 6, 6, 6 are indicated below the piano part.

17

Musical notation for measures 17-20. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with lyrics: "lei - son, Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, e -". The piano accompaniment consists of two staves with chords and moving lines.

lei - son, Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, e -

Piano accompaniment for measures 17-20. The system includes two staves. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. Fingerings 6, # 6, 6 6, 4 #, 6 #, # 6 are indicated below the piano part.

21

Musical notation for measures 21-24. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with lyrics: "lei-son, Chri - ste e - lei - son, e - lei - son, e - lei - son." The piano accompaniment consists of two staves with chords and moving lines.

lei-son, Chri - ste e - lei - son, e - lei - son, e - lei - son.

Piano accompaniment for measures 21-24. The system includes two staves. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. Fingerings 6 6 5, 6 4 #, 6 are indicated below the piano part.

Kyrie da capo al Fine

# Gloria

**Allegro**

[f]

**Allegro**

T. S.

Et in ter - ra pax ho-mi - ni - bus bo - nae vo-lun-ta - tis. Lau-da-mus te. Be - ne-di - ci-mus

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

**Allegro**

[f] [p]

6 5 6 7 6 b5  
4 3 4 5

5

te. A-do-ra - mus te. Glo-ri-fi-ca - mus te, glo-ri-fi - ca

10

[f] T.

- - mus te. Gra - ti-as a - gi-mus ti - bi pro-pter mag-nam glo-ri-am tu-am, pro-pter

Gra-ti-as a - gi-mus ti - bi pro-pter mag-nam glo - ri-am tu-am, pro-pter

# 5 7 b6 6 b5 6 6

13

ma-gnam glo - ri-am tu - am. Do - mi-ne De-us, rex coe-le - stis, De-us, Pa - ter om-ni - po -  
 ma-gnam glo - ri-am tu - am.

4 2      3 6 5      6 b6 5      # - 6      5 7

17

tens. Do-mi-ne fi-li u-ni-ge-ni-te, Je - su Chri - ste. Do-mi-ne De-us, a-gnus

6      b 6 5      5 7      b6 b 5 7      6      # 6

21

De - i, fi-li-us Pa - - - tris. Qui tol - lis pec-ca-ta mun - -  
 Qui tol - lis pec-ca-ta mun -

7      6      5      6 7 4 #      7

25

di, mi - se-re-re, mi-se-re - re no - bis. Qui tol - lis pec-ca-ta mun - di, su -  
 di, mi - se-re-re no - bis.

6 # 6 4 # 6 6 7 7

29

- sci-pe de-pre-ca-ti - o - nem no - stram. Qui se - des, qui se - des ad de-xte-ram Pa - tris, mi -  
 Qui se-des, se - des ad de-xte-ram Pa - tris,

b6 b5 6 7 7

33

- se-re-re, mi-se-re - re no - bis. Quo-ni - am tu so-lus San - ctus. Tu so-lus Do - mi-nus. Tu  
 mi - se-re-re no - bis. Tu so-lus Do - mi-nus.

b 4 b 6 7 7 b7 9/4 8

37

[p] [f] [f]

so - lus al-tis-si-mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo-ri-a De-i

Cum san-cto Spi-ri-tu in glo - ri-a. in glo-ri-a

6 4 # 5 6 6

41

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

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

6 7 6

### Credo

**Allegro**

[f] [f]

**Allegro**

Pa - trem o-mni-po-ten - tem fa - cto-rem coe - li et ter-rae, vi - si - bi - li - um

Pa - trem o-mni-po-ten - tem fa - cto-rem coe - li-et ter-rae, vi - si - bi - li - um

**Allegro**

[f]

6 7 7 6 8 6 5 # 6

4

S.  
o-mni-um et in-vi-si-bi-li-um. Et in u-num Do-mi-num, Je - sum Chri - stum, fi - li-um

o - mni-um et in vi - si - bi - li - um.

6 6 6 5 6 7 5 7 7 6 6 5

8

De-i u-ni-ge - ni- tum. Et ex Pa-tre na - tum an-te o-mni-a sae - cu - la. De-um de De-o, lu-men de

# 6 6 5 7 6 5 # 6 6/8 b7 6 b 6

12

T.  
lu-mi-ne, De-um ve - rum de De-o ve - ro. Ge - ni-tum, non fa - ctum, con-sub-stan-ti-a-lem Pa - -  
Ge - ni- tum non fa - ctum, con-sub-stan-ti- a-lem Pa - -

# 6 6 6 6 # 5 6 6 6 6 b6 5

16

tri, per quem o-mni-a fa - cta sunt. Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa -

tri, per quem o - mni-a fa - cta sunt.

4 3 b7 6 b 6

20

lu - tem de scen - dit de coe - lis. Et in-car - na - tus est de Spi - ri-tu San -

Et in-car - na - tus est de Spi - ri-tu San -

b b7 7 6 6 # # 6 # 6 b b7

24

cto ex Ma - ri - a Vir - gi - ne et ho - mo, et ho - mo fa - ctus, ho - mo fa - ctus est. Cru - ci -

cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus, et ho - mo fa - ctus est.

# b b b6 b6 5 b 6 4 3

28

fi - xus e - ti-am pro no - bis sub Pon - ti-o Pi - la - to pas-sus et se - pul - - tus

*[p]* *(b)*

$\flat 6$   $\flat 7$   $\flat$   $\flat 6$   $\flat$   $\flat 5$   $7$   $\flat 5$   $\flat$   $\flat 6$   $\flat 5$   $\flat 6$   $\flat 5$

32

est. Et re - sur - re-xit ter-ti-a di - e se-cun - dum scrip - tu-ras. Et as-cen - dit, as-

Et re-sur - re-xit ter-ti-a di - e se-cun - dum scrip - tu - ras. Et as-

*[f]* *(b)* *(tr)* *(b)* *f*

$6$   $\flat$   $5$   $6$   $6$

36

cen - dit in coe - lum, se - det ad de-xte-ram Pa - tris. Et i - te-rum ven-tu-rus est cum glo - -

cen - dit in coe - lum, se - det ad de-xte-ram Pa - tris.

*[s.]* *[p]* *[#]* *[#]*

$6$   $\sharp$

40

[f] [f]

[T.]

ri - a ju - di - ca - re vi - vos et mor - tu - os. Cui - us re - gni non e - rit fi -

Ju - di - ca - re vi - vos et mor - tu - os. Cui - us re - gni non e - rit fi -

7 # # 6 4 # 3 6 7 5 6 4 6 4 3

44

S.

nis. Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre fi - li - o - que

nis.

[p]

6 6 5 6 6 6 7 6 #

48

[f] [f] T.

pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi -

Si - mul a - do - ra - tur et con - glo - ri - fi -

6 6 4 # 6 5 b 6 b7 7

52

ca - tur, qui lo-cu-tus est per pro - phe - tas, Et u - num san - ctam, san - ctam ca -  
ca - tur, qui lo-cu-tus est per Pro - phe - tas.

*p*

4 3 6 6

56

tho - li-cam et a - po - sto - li-cam Ec - cle - si - am. Con-fi - te-or u - num ba-пти - -

6 6 6 4 3 5 b 6

60

sma in re-mis-si - o-nem pec-ca-to - rum. Et ex-spe - cto re-sur-rec-ti - o-nem mor -

6 b6 # 5 7 # # - 6 7 # 6

64

- tu - o - rum. Et vi - tam ven-tu-ri sae - cu-li, ven-tu-ri sae - cu-li, ven-tu-ri  
Et vi - - tam ven-tu-ri sae - cu - li, ven-tu-ri sae - cu-li.

68

sae - cu-li. A - men, a - men, a - men, a - men, a - men, a - men.  
A - - men, a - men, a - men, a - men, a - men.

**Allegro**

### Sanctus

San - ctus, San - ctus, San - ctus, San - ctus, Do - mi-nus De - us  
San - ctus, San - ctus, San - ctus, San - ctus, Do - mi-nus

**Allegro**

5

Sa - ba - oth, Do - mi - nus De - us Sa - ba -  
De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -

6 6 4 3

9

oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu -  
oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu -

6 6 7 # 7 4 3

13 [a tempo]

a. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -  
a. Ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na

6 6 7 # 7 4 3

17

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

4 3 4 3

20

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

b6 6 4 3

### Benedictus

**Allegro** [ma non troppo]

Canto Solo

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do -

**Allegro** [ma non troppo]

[p] 6 6 6 5 7 6 6 7

5

mi-ni, in no-mi-ne Do-mi-ni, be-ne-di-ctus, qui ve-nit, qui

6 # b 6 6/5 b7 6 5

10

ve-nit in no-mi-ne, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

6 5 # 7 4 3 7 b6 6 5 # 6 4 # 6 4 #

*Hosanna da capo*  
(Sanctus Takt 13)

### Agnus Dei

**Allegro [ma non troppo]**

[p]

[p]

**Allegro [ma non troppo]**

S.

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

**Allegro [ma non troppo]**

p

7 6 6 5 4 3 6 4 # 7 4 3 b6 5 # 6

5

*f* *f* T.

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

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

6 # 6 4 # 5 6 6 7 6 # # 7

9

re - - - - re, mi - se - re - re no - - bis. A - gnus De - -

re - - - - re, mi - se - re - re no - bis. A - gnus

[T.]

6 6 4 3 b6

13

i, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di.

De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di.

5 6 6 6 6 7 6

17 Vivace

Two staves of piano introduction in common time, marked 'Vivace'. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

Vivace

Vocal entry for measures 17-20, marked 'Vivace'. The vocal line begins with a soprano 'S.' and includes the lyrics: 'Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem,'.

Vivace

Piano accompaniment for measures 17-20, marked 'Vivace'. The piece starts with a piano dynamic '[p]'. The right hand features a melodic line with grace notes, while the left hand plays a steady eighth-note bass line. Measure numbers 6, 6, and 6 are indicated below the staff.

21

Vocal and piano accompaniment for measures 21-25. The vocal line includes lyrics: 'pa - cem, pa - cem, pa - cem, do - na no - bis pa - - - cem, do - na no - bis, no - bis pa - cem, do - na no - bis, no - bis pa - cem,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from piano '[p]' to forte '[f]'. A 'T.' (Tenore) part is also indicated.

26

Vocal and piano accompaniment for measures 26-30. The vocal line includes lyrics: 'do - na no - bis pa - cem, do - na no - bis, pa - cem, pa - cem, pa - cem, do - na no - bis pa - cem,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a piano dynamic '[p]'. Measure numbers 6, 6, 6, and 6 are indicated below the staff.

30

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

6 b7 6 6 6 7 6 6 6

34

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

6 6 6 6 6 6 6 5