

III:Es2

[Stand: 01.06.2024]

Missa Es-Dur

Besetzung: SATB, Clar I/II/III, Timp, V I/II, Vla, Cont

1. Kyrie eleison, 17 T.

SATB, V I/II, Vla, Cont



Musical notation for the first system of the Kyrie eleison. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A first violin (V1) part is indicated above the first measure. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A soprano (S) part is indicated above the eighth measure. The melody concludes with a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "Ky - ri - e e - le - i - son" are written below the notes.

Christe eleison, 33 T.

SATB, V I/II, Vla, Cont



Musical notation for the second system of the Kyrie eleison. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A soprano (S) part is indicated above the first measure. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Chri - ste e - le - i - son, e - le - i - son" are written below the notes.

Intonatio: „Gloria in excelsis Deo“

2. Et in terra pax, 20 T.

SATB, Clar I/II/III, Timp, V I/II, Vla, Cont



Musical notation for the first system of the Gloria in excelsis Deo. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A soprano (S) part is indicated above the first measure. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis" are written below the notes.

Gratias agimus tibi, 33 T.

SATB, Clar I/II/III, Timp, V I/II, Vla, Cont



Musical notation for the second system of the Gloria in excelsis Deo. It features a treble clef, a key signature of two flats, and a 3/8 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A soprano (S) part is indicated above the first measure. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam, ma - gnam glo - ri - am" are written below the notes.

Qui tollis peccata mundi, 20 T.

SATB, Clar I/II/III, Timp, V I/II, Vla, Cont



Musical notation for the third system of the Gloria in excelsis Deo. It features a treble clef, a key signature of two flats, and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Qui tol - lis pec - ca - ta, pec - ca - ta mun - di mi - se - re - re no - stri" are written below the notes.

3. Quoniam tu solus sanctus, 36 T.

A, T, Clar solo, V I/II, Vla, Cont



Musical notation for the fourth system of the Gloria in excelsis Deo. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A clarinet solo (Clar solo) is indicated above the first measure. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics "Quo - ni - am tu so - lus san - ctus," are written below the notes.

Cum sancto spiritu, 62 T.

SATB, Clar I/II/III, Timp, V I/II, Vla, Cont

37 A

Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris a - men, a - men

The image shows a musical score for a vocal part, likely SATB. It is in 2/4 time and begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a series of quarter and eighth notes. The lyrics are written below the staff.

Quellen

A Autographe Partitur, D-B, Mus. ms. autogr. Stölzel, G. H. 4 (2)

- 14 Bll., 32,8 x 19,6 cm, originale Foliiierung
- Umschlagtitel *Johann Gottfried Heinrich Stölzel. | Herzogl. Sachsen-Gotha=Kapellmeister | Geb. 1690 d. 13 Jan. † 1749 d. 29 Novbr. | [...] | 2, Kyrie et Gloria. Bd. a 4 V. Mit Tromp. & Pauken. | [...] Sämtlich von seiner eigenen Hand. [vgl. **StoeR III:Es1 A**]*
- Titelblatt *[Georg Poelchau] N^o 2. | Kyrie cum Gloria | von Stölzel | Ebenfalls von seiner eigenen Hand. | Scheint aus den Dreissiger Jahren zu seyn. | [Incipit V I, T. 1–2]*
- Eintragungen Kopftitel: *Missa.*
2v [am Ende von „Christe eleison“] *Da capo | Kyrie.*
3r [Beginn des „Et in terra“] *3 Clarini e Timballi [sic]*
8v [Beginn des „Quoniam“] *Clarino solo*
14v [von anderer Hand] *1739. Festo Paschat: Fer: 1.*
- Nachweise Eitner *2 Messen und 2 Kirchencantaten (eine von 1745) autogr. in P. [B.B.]*
RISM 464.131.267
- Link <https://opac.rism.info/search?id=464131267&View=rism>
<https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN1725603950>
- Anmerkung Vorbesitzer: Georg Johann Daniel Poelchau

B Abschrift in Partitur und Stimmen, D-B, Mus. ms. 21405 (4)

- 6 Bll. Partitur und 14 St., 32,2 x 21,8 cm, mit vorgelegtem Titelblatt
Stimmen: 2x *Canto* [2. Ex. von anderem Schreiber], *Alto, Tenore, Basso, Principale, Violino 1, Violino IIdo, Viola, Violono o Bassono, Clarino IIdo, Tympani, Pauken zum 1. Psalm* [aus einem anderen, bisher nicht identifizierten Werk], *Clarino 1mo, Continuo per l'Organo*
- Titelblatt *Missa | a | 2 Clarini | Tympano | 2 Hautbois | 2 Violini | Viola | 4 voc. C. A. T. B. & | Continuo | Di Stoelzel | possidet et scripsit | S. A. Müller | Cant. Paleogott. | 1779. | J G Zwinkau*
- Schreiber S. A. Müller, Altengottern, 1779
- Nachweise RISM 452.511.143
- Link <https://opac.rism.info/search?id=452511143&View=rism>
- Anmerkung Vokalstimmen und Continuo im Chorton [= C-Dur]

C Partiturabschrift, D-B, Mus. ms. 21406 c)

	14 Bll., 33,8 x 22,0 cm
Eintragungen	Kopftitel 1v: <i>Missa III.</i> a. 3. <i>Clarin. Tÿmp: 2. Violin. Viola. C. A. T. B. & Continuo. di</i> <i>Stölzel</i> 3r [am Ende von „Christe eleison“] <i>Kyrie eleison ab initio repetatur.</i> <i>Gloria in Excelsis Deo tacet.</i> 4r [Beginn des „Et in terra“] 3. <i>Clarin. et Tÿmpano.</i> 9r [Beginn des „Quoniam“] <i>Clarino Solo.</i>
Nachweise	Eitner <i>5 Missae 4 voc. c. instrum. Ms. 21406. P. 68 Bll. [B.B.]</i> Emilie Schild, <i>Geschichte der protestantischen Messenkomposition im 17. und 18. Jahrhundert</i> , Diss. Gießen 1934, S. 166 f. RISM 452.511.105
Link	https://opac.rism.info/search?id=452511105&View=rism
Anmerkung	Vorbesitzer: Georg Johann Daniel Poelchau Vokalstimmen und Continuo im Chorton (= C-Dur)

D Abschrift, Particell, CH-Zz, Ms. Car XV 264 (241):32b (Beginn) und 264 (241):32a (Schluss)

	2 S.
Schreiber	Hermann Nägeli
Eintragungen	264 (241):32a <i>Schluß einer Stoelzel'schen Fuga, die sich auf der Rückseite befindet.</i> Kopftitel 32b [...] <i>Schlußsatz einer Missa in C von Stoelzel [...]</i> 264 (241):32b (im oberen System) <i>Das Bogenquart. mit den Singst. 3 Trompeten treten später ein [...] Paucken</i> weitere Eintragungen vorhanden
Anmerkung	Die Abschrift steht in C-Dur. Dies und die Eintragung Nägelis werfen die Frage auf, ob Nägeli tatsächlich eine Vorlage in C-Dur zur Verfügung stand oder er die Transposition doch selbst vornahm.