

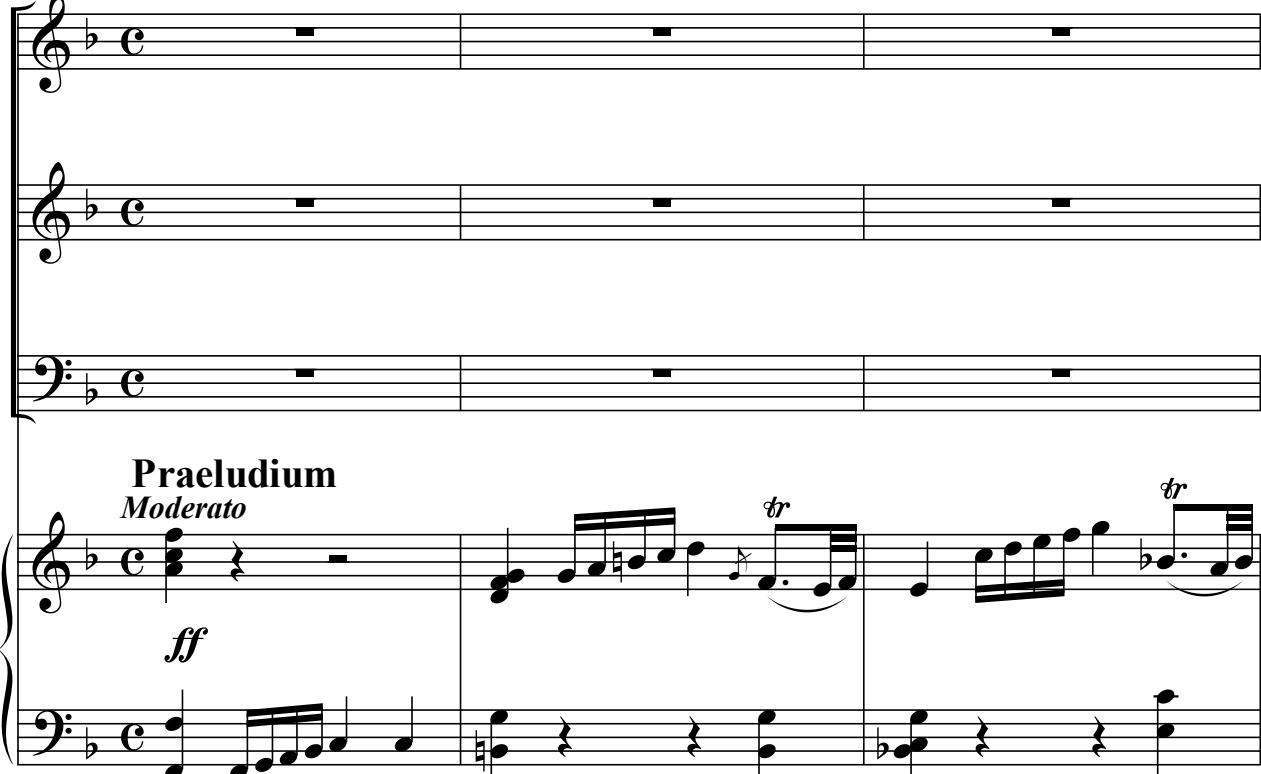
2. deutsche Messe

Grünberger

Sopran Alt Bass

Praeludium
Moderato

ff



4

S.

A.

B.

ff



4

2
8

S.

A.

B.

This section contains four staves. The top three staves (Soprano, Alto, Basso) each have a single note (A4, C4, E3) followed by three rests. The bottom staff (Piano) has a treble clef, a bass clef, and a key signature of one flat. It features a continuous eighth-note pattern in the right hand and a bass line in the left hand. Measure 8 includes dynamic markings and slurs on the piano part.

II

S.

A.

B.

This section contains four staves. The top three staves (Soprano, Alto, Basso) each have a single note (A4, C4, E3) followed by three rests. The bottom staff (Piano) has a treble clef, a bass clef, and a key signature of one flat. It features a continuous eighth-note pattern in the right hand and a bass line in the left hand. Measure II includes dynamic markings and slurs on the piano part.

15

S.

A.

B.

15

S.

A.

B.

19

S.

A.

B.

19

S.

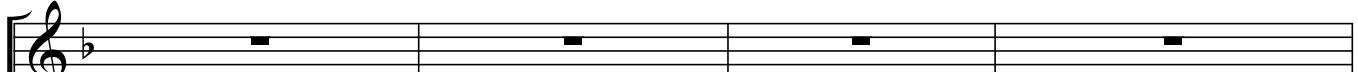
A.

B.

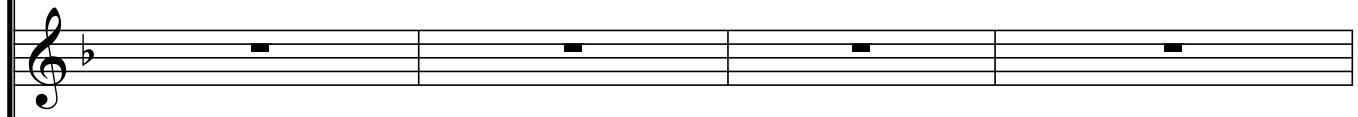
4

22

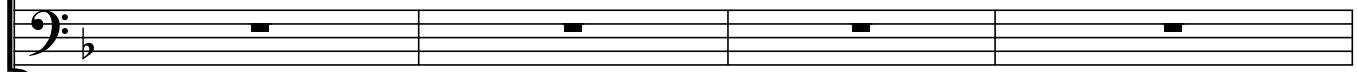
S.



A.



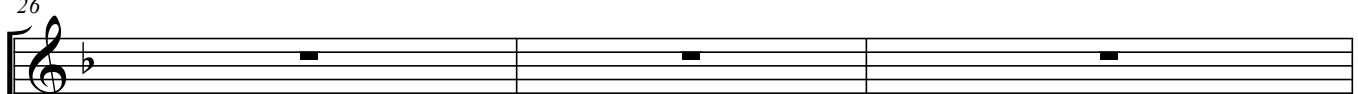
B.



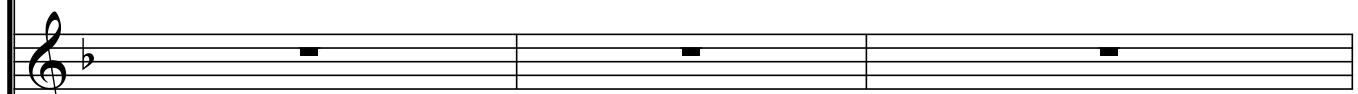
A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are mostly silent with short dashes. The piano part features eighth-note patterns. Measure 22 starts with piano eighth-note chords. Measures 23 and 24 begin with piano eighth-note chords followed by dynamic markings "fp" (fortissimo). Measure 25 shows a melodic line for the piano with eighth-note patterns. The vocal parts remain mostly silent throughout these measures.

26

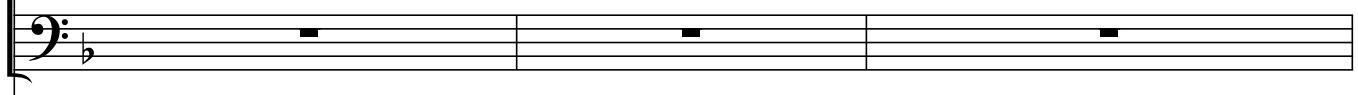
S.



A.



B.



A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are mostly silent with short dashes. The piano part features eighth-note patterns. Measure 26 starts with piano eighth-note chords. Measures 27 and 28 begin with piano eighth-note chords followed by dynamic markings "fp" (fortissimo). Measure 29 shows a melodic line for the piano with eighth-note patterns. The vocal parts remain mostly silent throughout these measures.

Kyrie⁵

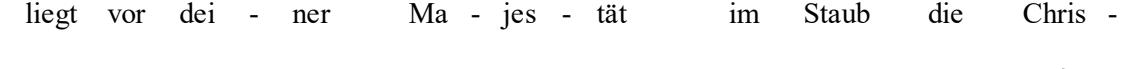
Anbetend lan

S. 29 *Anbetet* **p**
A. Hier
B. Hier **p**
Hier

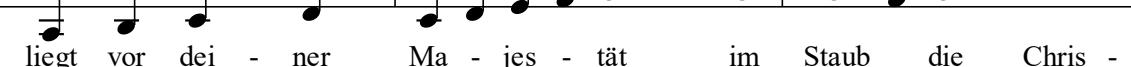
29

Soprano (S.)
Alto (A.)
Bass (B.)
Piano

34

S. 

A. 

B. 

34



S. 37

S. schar, das Herz zu dir o Gott er-höht, die

A. schar, das Herz zu dir o Gott er - höht, die

B. schar, das Herz zu dir o Gott er-höht, die

37

40

S. Au - gen zum Al - tar. Ver -

A. Au - gen zum Al - tar. Schenk uns o Va - ter dei - ne Huld,

B. Au - gen zum Al - tar.

44

S. gib uns uns - re Sün - den - schuld, o Gott vor dei - nem An - ge-sicht ver-

A. f

B. f

O Gott vor dei - nem An - ge-sicht ver-

48

S. stoß uns ar - me Sün - der nicht, ver - stoß uns nicht, ver -

A. f

B. f

stoß uns ar - me Sün - der nicht, ver - stoß uns nicht, ver -

48

f

S.

A.

B.

56

Praeludium

pp

ff

56

S.

A.

B.

Praeludium

pp

ff

S.

A.

B.

60

Gloria

Freudig

S.

A.

B.

65

Gott soll ge - prie - sen wer - den, sein

f

Gott soll ge - prie - sen wer - den, sein

f

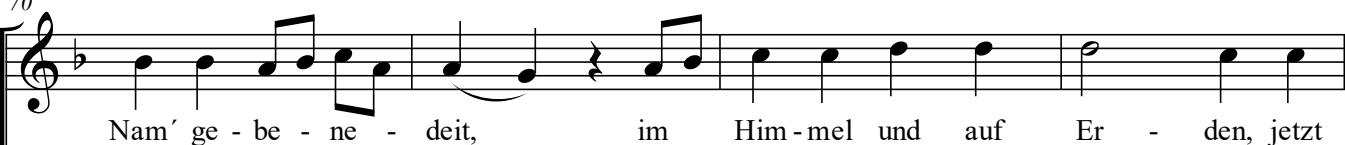
Gott soll ge - prie - sen wer - den, sein

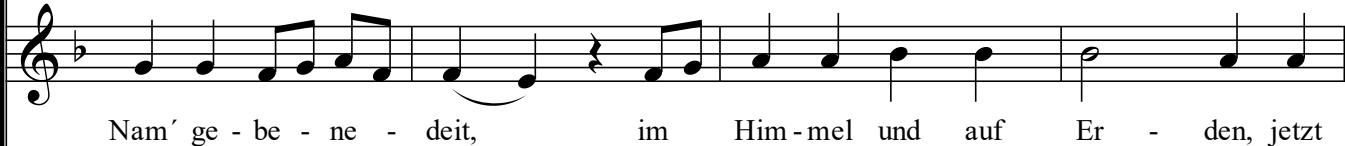
Intonatio
Allegro

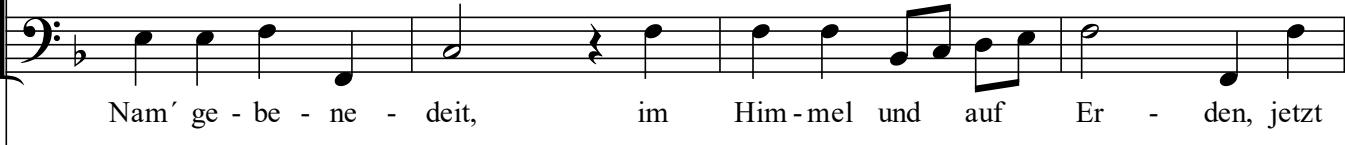
Freudig

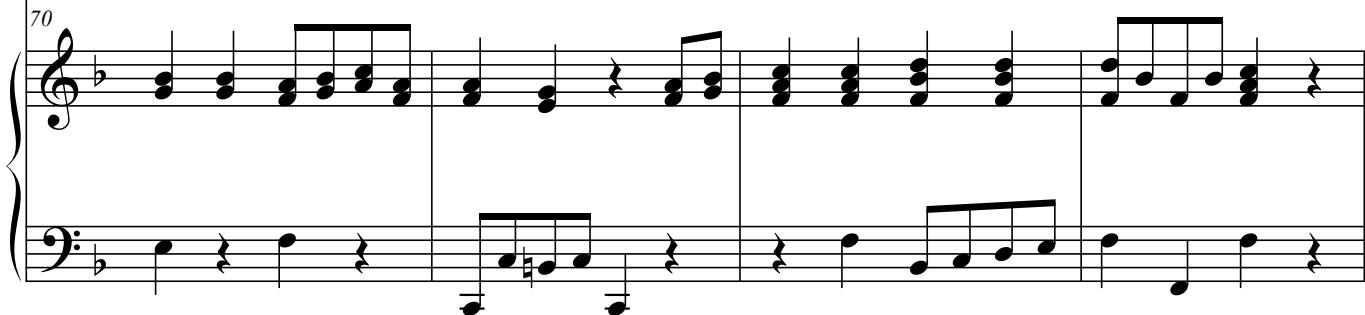
f

70

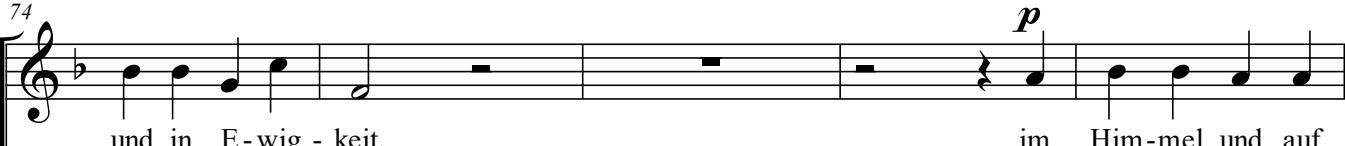
S. 

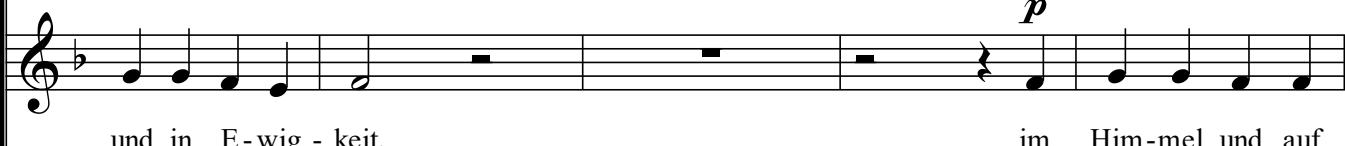
A. 

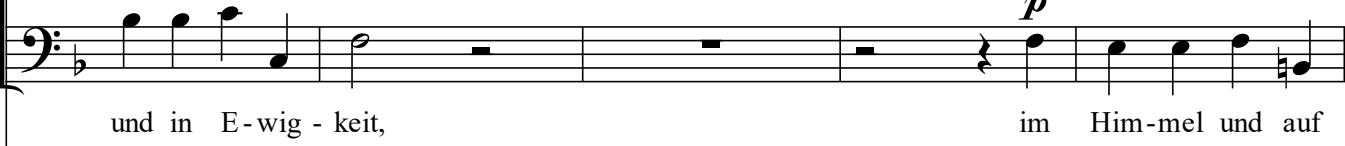
B. 

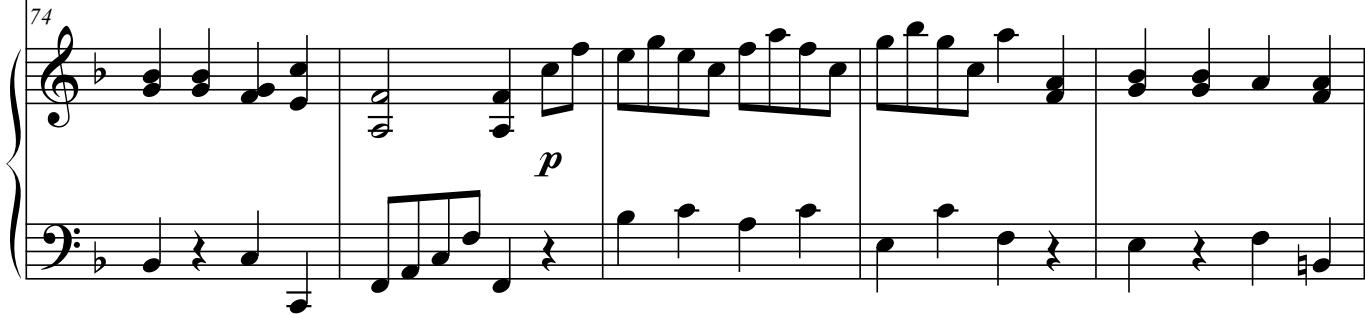


74

S. 

A. 

B. 



88

S. gan - ze Welt ver - meh - re, Gott dei - ne Herr - lich - keit, Lob,

A. gan - ze Welt ver - meh - re, Gott dei - ne Herr - lich - keit, Lob,

B. - - - -

88

- - - -

92

S. Dank und Ruhm und Eh - re sei der Drei - ei - nig - keit, die

A. Dank und Ruhm un Eh - re sei der Drei - ei - nig - keit, die

B. - - - -

92

- - - -

96 *Tutti*

S. gan - ze Welt ver - meh - re Gott dei - ne Herr - lich - keit. Gott *f Tutti*

A. gan - ze Welt ver - meh - re Gott dei - ne Herr - lich - keit. Gott *f*

B. *f*

Gott

96 *f*

S. soll ge - prie - sen wer - den, sein Nam' ge - ben - ne - deit, im

A. soll ge - prie - sen wer - den, sein Nam' ge - be - ne - deit, im

B. soll ge - prie - sen wer - den, sein Nam' ge - be - ne - deit, im

100

S. *f*

A. *f*

B. *f*

112

S. *f*
jetzt und in E - wig - keit.

A. *f*
jetzt und in E - wig - keit.

B. *f*
jetzt und in E - wig - keit.

112

116

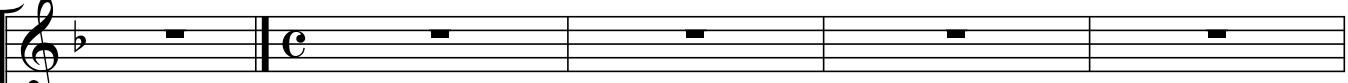
S.

A.

B.

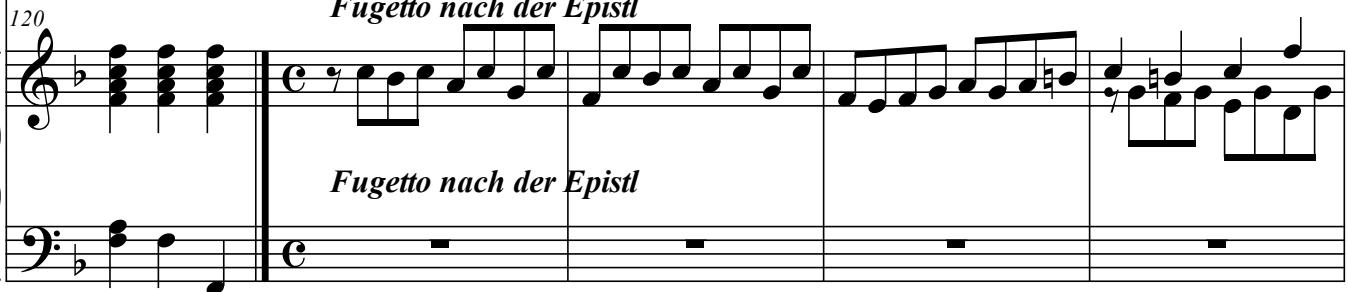
116

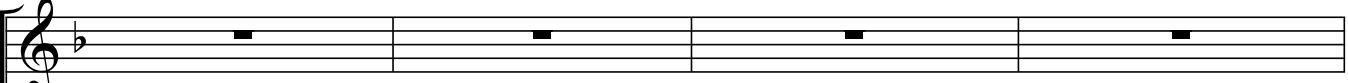
Fugetto nach der Epistl

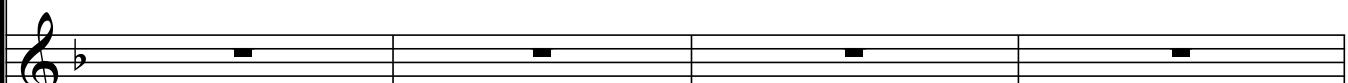
S. 

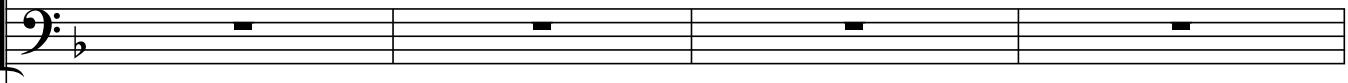
A. 

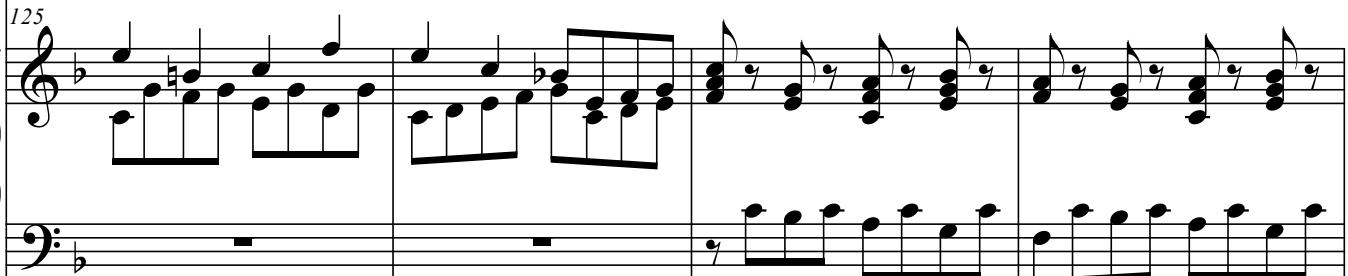
B. 

Fugetto nach der Epistl 

S. 

A. 

B. 

Fugetto nach der Epistl 

129

S.

A.

B.

129

S.

A.

B.

133

S.

A.

B.

133

S.

A.

B.

133

S.

A.

B.

137

S.

A.

B.

137

fp

Ped.

141

S.

A.

B.

141

tr

Praeludium

S. 145

A.

B.

145

ff

S. 150

A.

B.

150

Credo*Mäßig*

S. 157

All - mächt - - ti - ger vor dir im Stau - be be -

A. All - mächt - - ti - ger vor dir im Stau - be be -

B. All-mächt - ti - ger vor dir im Stau - be be -

157

Mäßig

f

Piano accompaniment: eighth-note chords in C major.

S. 163

kennt dich dei - ne Kre - - a - tur. o Gott und

A. kennt dich dei - ne Kre - - a - tur, o Gott und

B. kennt dich dei - ne Kre - - a - tur, o Gott und

163

p

p

p

Piano accompaniment: eighth-note chords in C major.

167

S. Va - ter ja ich glau - be an dich, du Schöp - fer der Na -

A. Va - ter ja ich glau - be an dich du Schöp - fer der Na -

B. Va - ter ja ich glau - be an dich du Schöp - fer der Na -

167

171

S. tur. *f* Auch an den Sohn der aus - ge - gan - gen von

A. tur. *f* Auch an den Sohn der aus - ge - gan - gen von

B. tur. *f* Auch an den Sohn der aus - ge - gan - gen von

171

S. 175

S. dir ge - bo - ren e - - - wig war, und den vom heil - gen

A. dir ge - bo - ren e - - - wig war, und den vom heil - gen

B. dir ge - bo - ren e - - - wig war, und den vom

175

p f

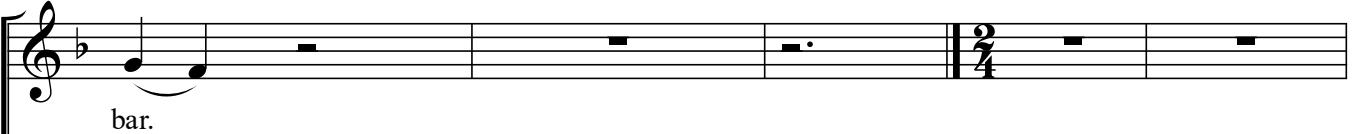
179

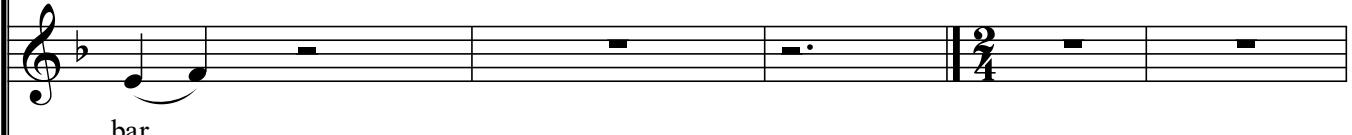
S. Geist em - pfan - gen die rein - ste Jung - frau uns ge -

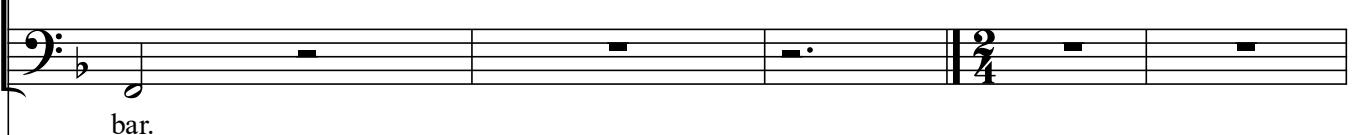
A. Geist em - pfan - gen die rein - ste Jung - frau uns ge -

B. heil - gen Geist em - pfan - gen die rein - ste Jung - frau uns ge -

183

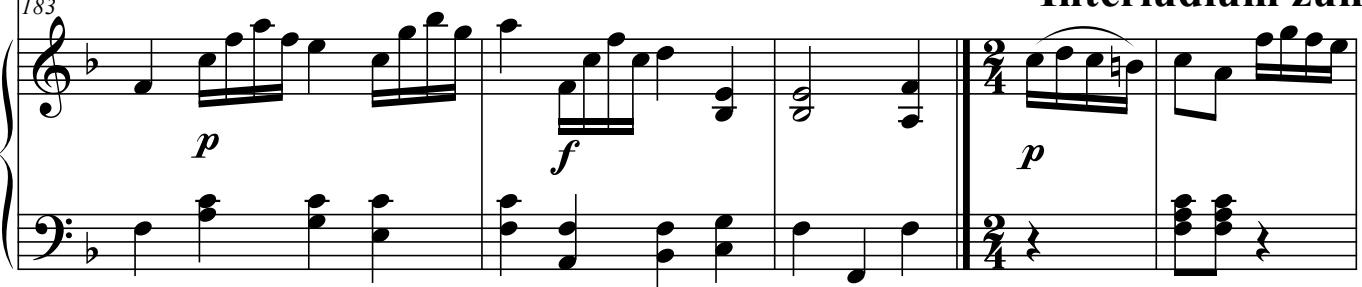
S. 

A. 

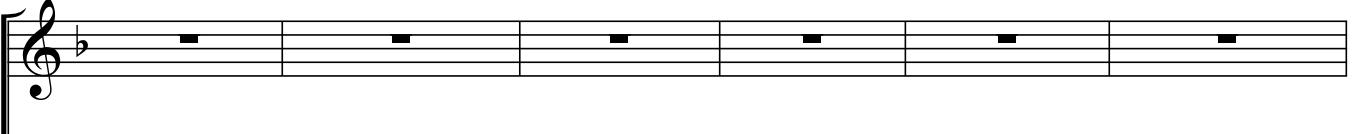
B. 

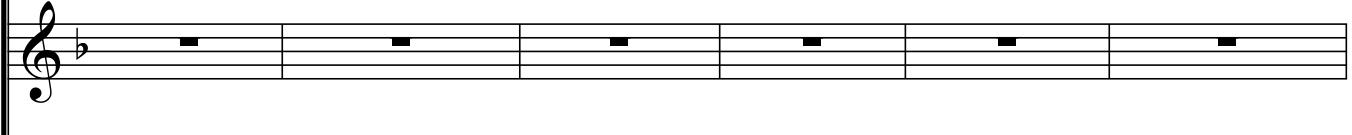
Interludium zum Off

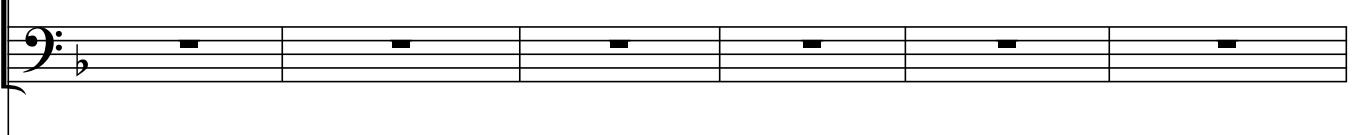
183



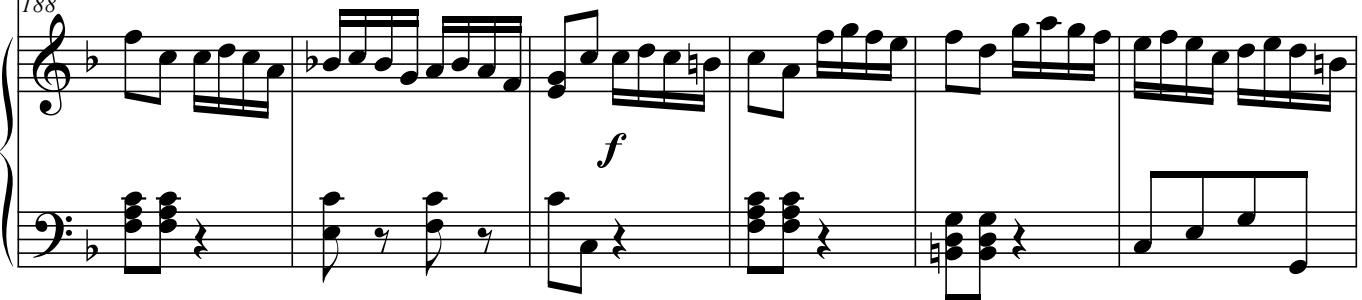
188

S. 

A. 

B. 

188



Musical score for orchestra and piano, page 194. The score consists of three staves: Soprano (S.), Alto (A.), and Bass (B.) in treble clef, B-flat key signature, and common time. The piano part (bottom) has two staves: treble and bass. Measure 194 starts with six measures of silence followed by a dynamic section. The piano treble staff begins with eighth-note patterns, followed by sixteenth-note patterns, and then eighth-note patterns again. The piano bass staff provides harmonic support with sustained notes and eighth-note patterns. Dynamics include *p* (piano) and *f* (fortissimo).

Musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves. The top three staves (Soprano, Alto, Bass) are vocal parts, each with a clef (G, G, F), a key signature of one flat, and a tempo of 200 BPM. The bottom three staves are for the piano, with two treble staves (one for the right hand and one for the left) and one bass staff. The piano part begins with eighth-note patterns in the treble clef staves, followed by dynamic markings *tr*, *p*, and *fp*. The bass staff of the piano part features sustained notes and eighth-note chords.

207

S.

A.

B.

207

fp

f

213

213

S.

A.

B.

213

p

213

218

S.

A.

B.

218

f

224

S.

A.

B.

224

p

230

S.

A.

B.

230

S.

A.

B.

pp

ppp f

237

S.

A.

B.

237

S.

A.

B.

tr

p

243

S.

A.

B.

243

S.

A.

B.

249

S.

A.

B.

249

f

This musical score consists of four systems of music for three voices: Soprano (S.), Alto (A.), and Bass (B.).

System 1 (Measures 243-244): All voices are silent (rests).

System 2 (Measures 244-245):

- Soprano (S.):** Eighth-note patterns (e.g., eighth-note pairs).
- Alto (A.):** Eighth-note patterns (e.g., eighth-note pairs).
- Bass (B.):** Sixteenth-note patterns (e.g., groups of four sixteenth notes).

System 3 (Measures 245-246): All voices are silent (rests).

System 4 (Measures 246-247):

- Soprano (S.):** Sixteenth-note patterns (e.g., groups of four sixteenth notes).
- Alto (A.):** Sixteenth-note patterns (e.g., groups of four sixteenth notes).
- Bass (B.):** Eighth-note patterns (e.g., eighth-note pairs).

System 5 (Measure 249):

- Soprano (S.):** Eighth-note patterns.
- Alto (A.):** Eighth-note patterns.
- Bass (B.):** Sixteenth-note patterns.

A dynamic marking *f* (fortissimo) is placed above the bass staff in measure 249.

254

S.

A.

B.

254

S.

A.

B.

259

S.

A.

B.

This musical score is for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, with a key signature of one flat. The piano part is also in common time, with a key signature of one flat. The vocal parts are mostly silent in the first system, while the piano provides harmonic support with eighth-note chords. In the second system, both the voices and the piano play eighth-note patterns. The piano's role increases in intensity, culminating in a forte dynamic (f) at the end of measure 259. Measure 260 begins with a piano dynamic (p), indicating a change in texture or volume.

266

S.

A.

B.

266

S.

A.

B.

272

S.

A.

B.

272

p

f

This musical score page contains two systems of music, each consisting of three staves (Soprano, Alto, Bass) and a piano staff at the bottom. The key signature is one flat, and the time signature is common time throughout. The first system (measures 266-271) has the vocal parts mostly silent (indicated by dashes) while the piano staff provides harmonic support with sustained chords. The second system (measures 272-277) features melodic lines for all voices. The piano part includes dynamic markings: 'p' (piano) in measure 272 and 'f' (forte) in measure 275. Measure 272 begins with a melodic line in the soprano staff, followed by the alto and bass. Measures 273-274 continue this pattern. Measure 275 begins with a melodic line in the alto staff, followed by the soprano and bass. Measure 276 concludes the piece with a melodic line in the bass staff, followed by the soprano and alto. Measure 277 is a repeat of the beginning of measure 276.

278

S.

A.

B.

278

Offertorium

Mäßig langsam

284

S.

A.

B.

284

Nimm an o Herr die Ga - ben aus

p

Nimm an o Herr die Ga - ben aus

p

Nimm an o Her die Ga - ben aus

pp

p

291

S. dei - nes Prie - sters Hand, wir die ge - sün-digt ha - ben, weihn

A. dei - nes Prie - sters Hand, wir die ge - sün-digt ha - ben, weihn

B. dei - nes Prie - ster Hand, wir die ge - sün-digt ha - ben, weihn

291

S. dir dies Lie - bes - pfand, für Sün - der hier auf Er - den, in

A. dir dies Le - bes - pfand, für Sün - der hier auf Er - den, in

B. dir dies Lie - bes - pfand, für Sün - der hier auf Er - den, in

295

299

S. Äng - sten, Kreuz und Not, soll dies ein Op - fer wer - den, von

A. Äng - sten, Kreuz und Not, soll dies ein Op - fer wer - den, von

B. Äng - sten, Kreuz und Not, soll dies ein Op - fer wer - den, von

303

S. Wein und rei - nem Brot.

A. Wein und rei - nem Brot.

B. Wein und rei - nem Brot.

303

p

6

307

S.

A.

B.

307

Praeludium

Largo

ff

312

S.

A.

B.

312

317

S.

A.

B.

317

{

S.

A.

B.

321

321

S.

A.

B.

321

{

S.

A.

B.

S.

A.

B.

325

Soprano: G clef, B-flat key signature. Alto: G clef, B-flat key signature. Bass: F clef, B-flat key signature. Piano: G clef, B-flat key signature.

Piano accompaniment:

- Measures 1-3: Eighth-note chords (e.g., C7, G7, D7, A7).
- Measure 4: Sixteenth-note patterns (e.g., G major scale, B-flat major scale).

Musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music.

System 1:

- Soprano (S.):** Treble clef, key signature of one flat. Notes: - (rest), - (rest), - (rest), - (rest).
- Alto (A.):** Treble clef, key signature of one flat. Notes: - (rest), - (rest), - (rest), - (rest).
- Bass (B.):** Bass clef, key signature of one flat. Notes: - (rest), - (rest), - (rest), - (rest).

System 2:

- Piano:** Treble and Bass staves. Notes: $\begin{array}{c} \text{Treble: } \text{G}_4, \text{G}_4 \\ \text{Bass: } \text{C}_3, \text{C}_3 \end{array}$, $\begin{array}{c} \text{Treble: } \text{G}_4, \text{G}_4 \\ \text{Bass: } \text{C}_3, \text{C}_3 \end{array}$, $\begin{array}{c} \text{Treble: } \text{G}_4, \text{G}_4 \\ \text{Bass: } \text{C}_3, \text{C}_3 \end{array}$, $\begin{array}{c} \text{Treble: } \text{G}_4, \text{G}_4 \\ \text{Bass: } \text{C}_3, \text{C}_3 \end{array}$.

Sanctus
Feierlich langsam

332

S. Singt hei - lig, hei - lig, hei - - -

A. Singt hei - lig, hei - lig, hei - - -

B. Singt hei - lig, hei - lig, hei - - -

Intonatio

S. Singt

A. Singt

B. Singt

337

Freudig

S. lig ist un - ser Herr und Gott, ist un - ser Herr und Gott. Singt

A. lig ist un - ser Herr und Gott, ist un - ser Herr und Gott. Singt

B. lig ist un - ser Herr und Gott, ist un - ser Herr und Gott. Singt

337

S. Singt

A. Singt

B. Singt

342

S. mit den En - geln hei - lig bist du Gott Sa - ba - oth.

A. mit den En - geln hei - lig bist du Gott Sa - ba - oth.

B. mit den En - geln hei - lig bist du Gott Sa - ba - oth. Im

342

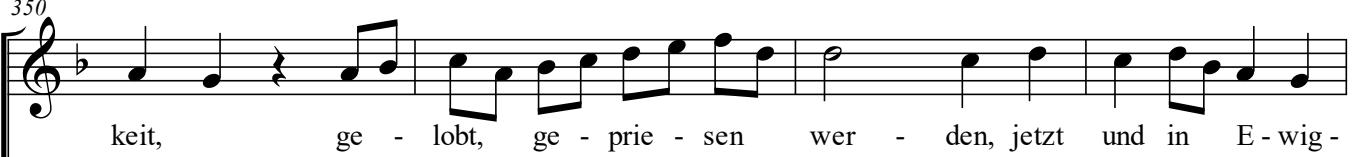
S. Im Him - mel und auf Er - den soll dei - ne Herr - lich -

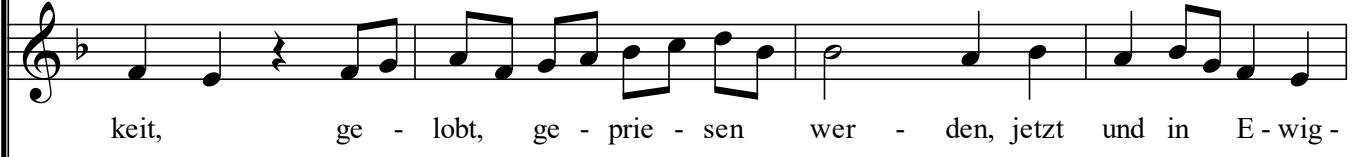
A. Im Him - mel und auf Er - den soll dei - ne Herr - lich -

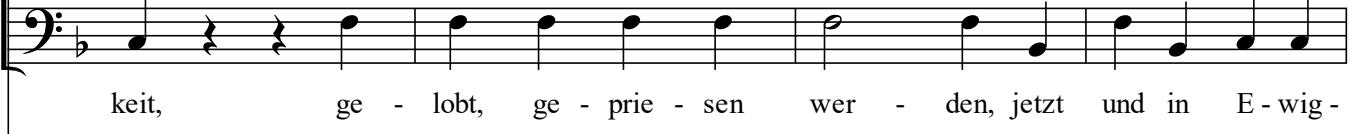
B. Him - mel und auf Er - - - den soll dei - ne Herr - lich -

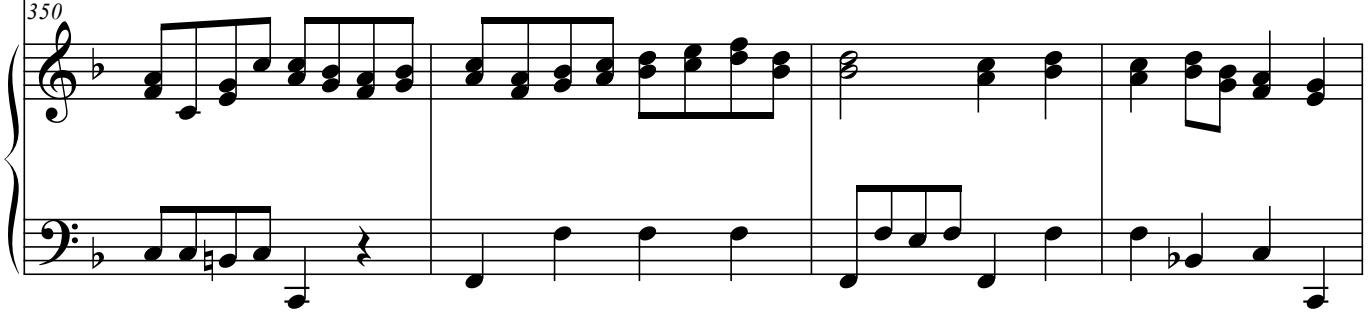
346

350

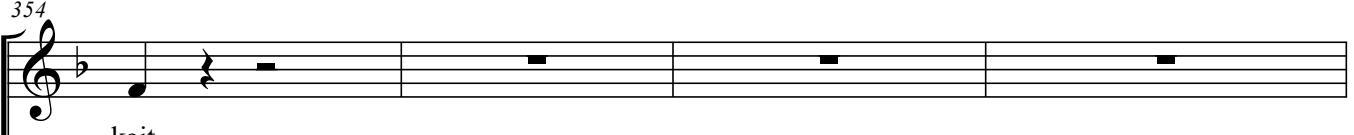
S. 

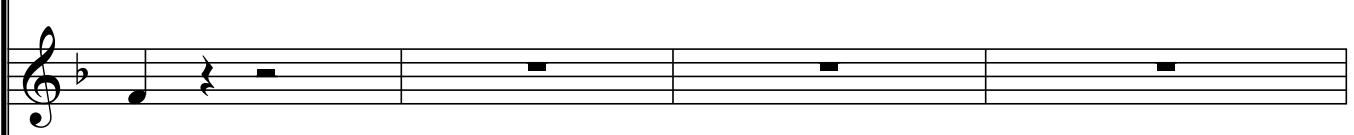
A. 

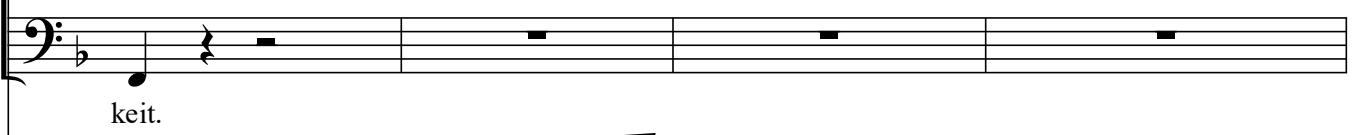
B. 



354

S. 

A. 

B. 



Nach der Wandlung *Entschlossen langsam n*

Nach der *Entschlossen langsam* *Wandlung*

Nach der Wandlung
Einschlossen langsam

358

S. 

A. 

B. 

358 *Intonatio* 

Soprano (S.) part:

A. Alto (A.) part:

Bass (B.) part:

Piano part (bottom staff):

367

S. tar, wir brin - gen dir in dei - nem Soh - ne ein

A. tar, wir bri - gen dir in dei - nem Soh - ne ein

B. tar, wir brin - gen dir in dei - nem Soh - ne ein

371

S. wohl - ge - fäl - lig Op - fer dar, wir flehn durch ihn, wir

A. wohl - ge - fäl - lig Op - fer dar, wir flehn durch ihn, wir

B. wohl - ge - fäl - lig Op - fer dar.

375

S. dei - ne Kin - der und stel - len dir sein Lei - den

A. dei - ne Kin - fer und stel - len dir sein Lei - den

B. (empty staff)

375

(piano staff)

S. *f* vor, er starb aus Lie - be für uns Sün-der, noch hebt ers Kreuz für

A. *f* vor, er starb aus Lie - be für uns Sün-der, noch hebt ers Kreuz für

B. *f* Er starb aus Lie-be für uns Sün-der, für

379

(piano staff)

384

S. uns em - por, für uns em - por.

A. uns em - por, für uns em - por.

B. uns em - por, dür uns em - por.

384

p

S. A. B.

389

389

f

tr

p

pp

Agnus Dei
p Ernsthaft bedeutend

394

S. Be - trach - tet ihn mit Schmer - zen, wie

A. Be - trach - tet ihn mit Schmer - zen, wie

B. Be - trach - tet ihn, wie

394

398

S. er sein Blut ver - gießt, seht wie aus Je - su Her - zen der

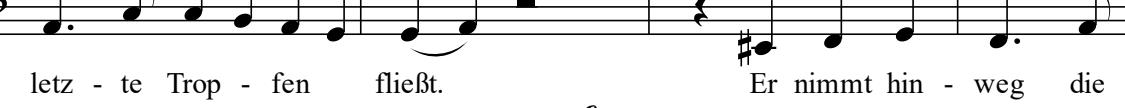
A. er sein Blut ver - gießt, seht wie aus Je - su Her - zen der

B. er sein Blut ver - gießt, seht wie aus Je - su Her - zen der

398

402

S. 

A. 

B. 

406

S. den, er trug all uns - re Schuld, bei

A. den, er trug all uns - re Schuld, bei

B. den, er trug all uns - re Schuld,

p

{

406

p

410

S. 

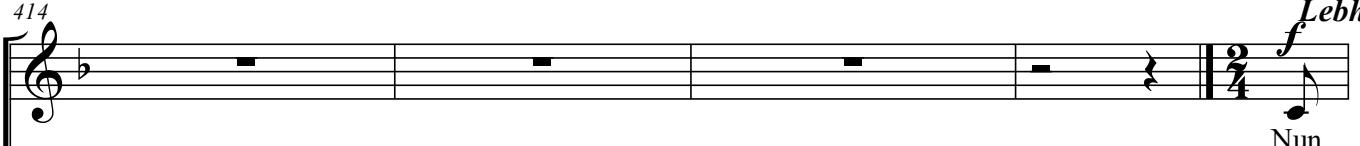
A. 

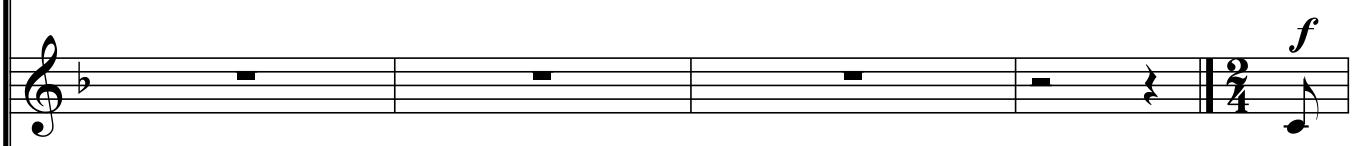
B. 

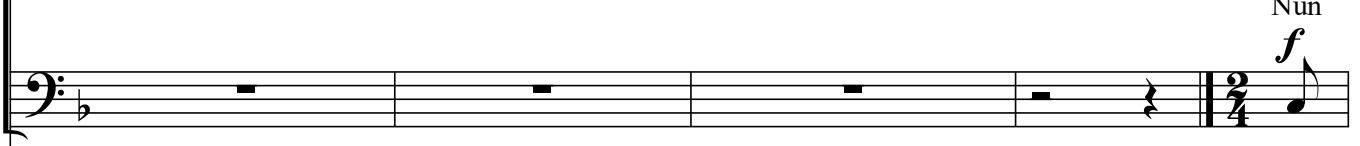


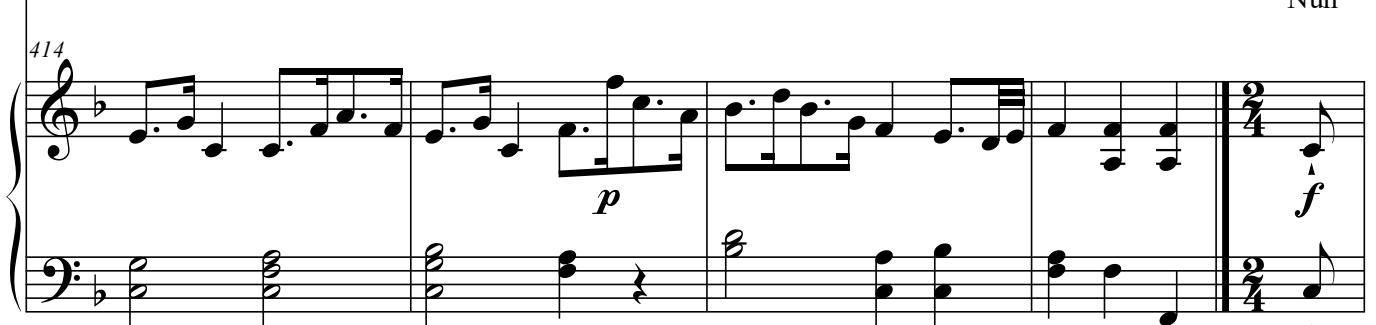
Beschl
Lebhaft mu

414

S. 

A. 

B. 



S. trach-tet, Gott dei - ne Lieb und Macht, du bist bei uns zu - ge - gen, aus

A. trach-tet, Gott dei - ne Lieb und Macht, du bist bei uns zu - ge - gen, aus

B. trach-tet, Gott dei - ne Lieb und Macht,

429

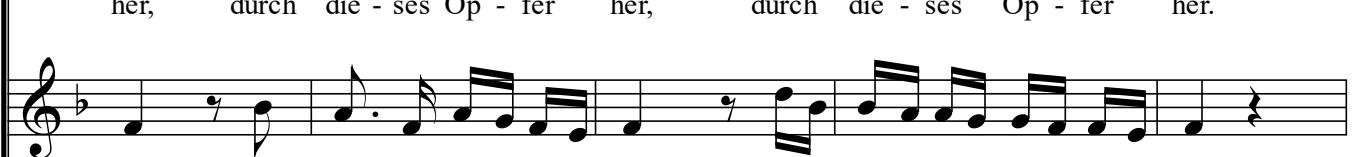
S. 
 dei-nem Gna-den - meer ström' uns dein Va-ter - se-gen durch die - ses Op - fer
 f

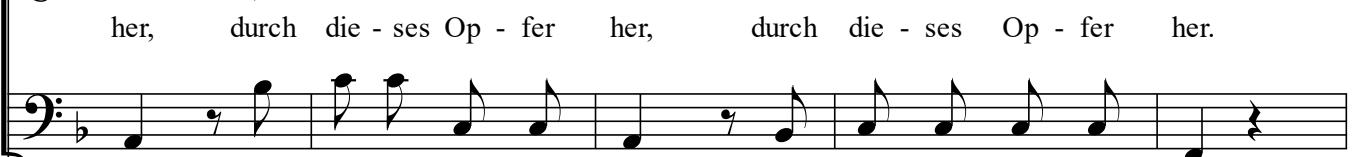
A. 
 dei-nem Gna-den - meer ström' uns dein Va-ter - se-gen durch die - ses Op - fer
 f

B. 
 ström' uns dei Va-ter - se-gen durch die-ses Op - fer
 f

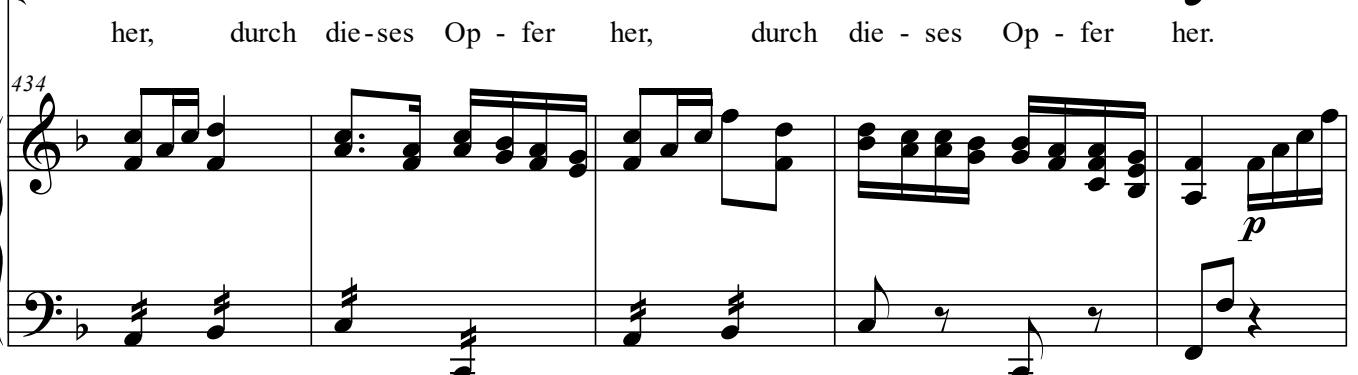
434

S. 
 her, durch die - ses Op - fer her, durch die - ses Op - fer her.
 her, durch die - ses Op - fer her, durch die - ses Op - fer her.

A. 
 her, durch die - ses Op - fer her, durch die - ses Op - fer her.
 her, durch die - ses Op - fer her, durch die - ses Op - fer her.

B. 
 her, durch die - ses Op - fer her, durch die - ses Op - fer her.
 p

434



439

S.

A.

B.

439

S.

A.

B.

f

444

S.

A.

B.

444

S.

A.

B.

f

449

S.

A.

B.

449

Soprano: C4
Alto: C4
Bass: F3
Piano: F major eighth-note chords