

III:Es1

[Stand: 01.06.2024]

Missa Es-Dur

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

1. Kyrie eleison, 11 T.

SATB, Clar I/II, Cor I/II, V I/II, Vla, Cont

1

Cor I S

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

Detailed description: This is the first system of musical notation for the 'Kyrie eleison' section. It is written on a single staff in G major (one sharp) and common time (C). The key signature has one sharp (F#). The time signature is common time. The music begins with a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'Ky - ri - e e - le - i - son,' are written below the notes. The second measure starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'Ky - ri - e e - le - i - son,' are written below the notes. Above the first measure, 'Cor I' is written. Above the second measure, 'S' is written.

Christe eleison, 24 T.

SATB, Cor I/II, V I/II, Vla, Cont

12

S

Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

Detailed description: This is the second system of musical notation for the 'Christe eleison' section. It is written on a single staff in G major (one sharp) and 3/4 time. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'Chri - ste e - le - i - son,' are written below the notes. The second measure starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'e - le - i - son,' are written below the notes. The third measure starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'e - le - i - son,' are written below the notes. Above the first measure, 'S' is written.

Intonatio: „Gloria in excelsis Deo“

2. Et in terra pax, 15 T.

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

1

V I S

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

Detailed description: This is the first system of musical notation for the 'Et in terra pax' section. It is written on a single staff in G major (one sharp) and 2/4 time. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis' are written below the notes. The second measure starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis' are written below the notes. Above the first measure, 'V I' is written. Above the second measure, 'S' is written.

Gratias agimus tibi, 55 T.

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

16

A

Gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi,

Detailed description: This is the first system of musical notation for the 'Gratias agimus tibi' section. It is written on a single staff in G major (one sharp) and 3/8 time. The key signature has one sharp (F#). The time signature is 3/8. The music begins with a quarter note G4, a quarter note A4, and a quarter note B4. There is a fermata over the B4 note. The lyrics 'Gra - ti - as a - gi - mus ti - bi,' are written below the notes. The second measure starts with a quarter note G4, a quarter note A4, and a quarter note B4. There is a fermata over the B4 note. The lyrics 'a - gi - mus ti - bi,' are written below the notes. Above the first measure, 'A' is written.

Domine Deus, 51 T.

SATB, Fl trav, V I/II, Vla, Cont

70

S

Do - mi - ne De - us, rex coe - le - stis

Detailed description: This is the first system of musical notation for the 'Domine Deus' section. It is written on a single staff in G major (one sharp) and 2/4 time. The key signature has one sharp (F#). The time signature is 2/4. The music begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'Do - mi - ne De - us,' are written below the notes. The second measure starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The lyrics 'rex coe - le - stis' are written below the notes. Above the first measure, 'S' is written.

3. Quoniam tu solus sanctus, 32 T.
SATB, Clar solo, Cor I/II, V I/II, Vla, Cont

1 Clar I 9 B
Quo-ni-am tu so-lus san-ctus,

Cum sancto spiritu, 59 T.
SATB, Clar I/II/III, Timp, Cor I/II, V I/II, Vla, Cont

32 S
Cum san-cto spi-ri-tu in glo-ri-a De-i pa-tris

Quellen

A Autographe Partitur, D-B, Sign. Mus. ms. autogr. Stölzel, G. H. 4 (1)

- 15 Bll., 34 x 21,5 cm, originale Foliierung 1–8, mit Titelblatt im Umschlag
- Umschlagtitel *Johann Gottfried Heinrich Stölzel. | Herzogl. Sachsen-Gotha=Kapellmeister | Geb. 1690 d. 13 Jan. † 1749 d. 29 Novbr. | 1, Kyrie et Gloria Es d. a 4 V. Mit Hörnern, Trompeten & Pauken. 1745. | 2, Kyrie et Gloria. Bd. a 4 V. Mit Tromp. & Pauken. | [...] | Sämtlich von seiner eigenen Hand.*
- Titelblatt [Georg Poelchau] N^o 1. | Missa. | Kyrie cum Gloria | von | J. G. [sic!] Stölzel, Capellmeister in Gotha | Von seiner eigenen Hand und im Jahr 1745 | (vier Jahre vor seinem Tode) | gefertigt. | [Incipit V I, T. 1–2]
- Eintragungen Kopftitel 1r: *I.N.I. Missa, d. 25. Apr. 1745.*
1r [2. Notenzeile] 2 Corni
2v Rep. Kyrie | Gloria tacet
3r [5. Notenzeile] 2 Corni
6r Flauto traverso, bis 6v unter dem System in eigener Notenzeile notiert, ab 7r in das System integriert
9r Clar. solo
- Nachweise Eitner *2 Messen und 2 Kirchencantaten (eine von 1745) autogr. in P. [B.B.]*
Johanna Franke, *Gottfried Heinrich Stölzel: Messe in Es-Dur (25.4.1745). Musikgeschichtliche Einordnung und Edierung (einschließlich kritischer Bericht)*, Diplomarbeit, Leipzig 1999
RISM 464.131.266
- Link <https://opac.rism.info/search?id=464131266&View=rism>
<https://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN1725603950>
- Anmerkungen Vorbesitzer: Georg Johann Daniel Poelchau
Beim 25. April 1745 handelte es sich um den Sonntag Quasimodogeniti 1745.

B Partiturabschrift, Fragment, CH-Zz Ms. Car XV 264 (241):26b, 264 (241):26a und 264 (241):42

	Ms. Car XV 264 (241):26b: 2 S., paginiert (S. 4 und 6), und
	Ms. Car XV 264 (241):26a: 1 S. (S. 5) (nur <i>Cum sancto spiritu</i>)
	Ms. Car XV 264 (241):42: 2 S. (nur <i>Kyrie eleison</i> und <i>Christe eleison</i>)
Schreiber	Hermann Nägeli
Eintragungen	Kopftitel S. 4 <i>Fuge Schluß einer } Messe von <u>Stoelzel</u>.</i> S. 4 unten <i>Fortsetzung p. 5</i> Kopftitel S. 5 <i>gehört zu Schluß einer Messe und Fuge, von Stoelzel in D.</i> S. 5 unten <i>Schluss dazu p. 6</i> Kopftitel S. 6 <i>zur Messe in D Schlusschor</i> [links] <i>Nb. Stölzel</i> [rechts] <i>Stölzel</i>
Anmerkung	Die gesamte Abschrift steht in D-Dur. Dies und die Eintragungen Nägelis werfen die Frage auf, ob Nägeli eine Vorlage in D-Dur zur Verfügung stand oder er die Transposition selbst vornahm.