

III:Es2

Missa Es-Dur

Besetzung: S, A, T, B, Clar I/II/III, Timp, V I/II, Vla, Cont

1. Kyrie eleison, 17 T.

S, A, T, B, V I/II, Vla, Cont



Musical notation for the first part of the Kyrie eleison. It features a vocal line in G major, 4/4 time, with lyrics: Ky - ri - e e - le - i - son. The notation includes a vocal line with a 'VI' marking above the first measure and an 'S' marking above the fifth measure.

Christe eleison, 33 T.

S, A, T, B, V I/II, Vla, Cont



Musical notation for the second part of the Kyrie eleison. It features a vocal line in G major, 2/4 time, with lyrics: Chri - ste e - le - i - son, e - le - i - son. The notation includes a vocal line with an '18' marking above the first measure and an 'S' marking above the second measure.

Intonatio: „Gloria in excelsis Deo“

2. Et in terra pax, 20 T.

S, A, T, B, Clar I/II/III, Timp, V I/II, Vla, Cont



Musical notation for the first part of the Gloria in excelsis Deo. It features a vocal line in G major, 2/4 time, with lyrics: Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. The notation includes a vocal line with an '1' marking above the first measure and an 'S' marking above the second measure.

Gratias agimus tibi, 33 T.

S, A, T, B, Clar I/II/III, Timp, V I/II, Vla, Cont



Musical notation for the second part of the Gloria in excelsis Deo. It features a vocal line in G major, 3/8 time, with lyrics: Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam, ma - gnam glo - ri - am. The notation includes a vocal line with a '21' marking above the first measure and an 'S' marking above the second measure.

Qui tollis peccata mundi, 20 T.

S, A, T, B, Clar I/II/III, Timp, V I/II, Vla, Cont



Musical notation for the third part of the Gloria in excelsis Deo. It features a vocal line in G major, 4/4 time, with lyrics: Qui tol - lis pec - ca - ta, pec - ca - ta mun - di mi - se - re - re no - stri. The notation includes a vocal line with a '54' marking above the first measure.

3. Quoniam tu solus sanctus, 36 T.

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



Musical notation for the fourth part of the Gloria in excelsis Deo. It features a vocal line in G major, 3/4 time, with lyrics: Quo - ni - am tu so - lus san - ctus, and a clarinet solo. The notation includes a vocal line with an '1' marking above the first measure and a clarinet solo line with a '9' marking above the first measure.

Cum sancto spiritu, 62 T.

S, A, T, B, 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 Soprano (S), in G major and 2/4 time. It begins with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'Cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris a - men, a - men' 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. **Stoe 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*
- 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>
- 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 eine Vorlage in C-Dur hatte oder die Transposition selbst vornahm.