

Orgel

MESSE F-MOLL

für Soli, Chor und Orchester

Kyrie

Anton Bruckner (1824-1896)

Orgelstimme von Siegfried Ochs (1858-1929)*

Moderato 12 **A** Sopr./Alt *p* Ky - ri - e, 13 **B** 10 **C** Sopr./Alt *pp* Chri - ste 10 **D** 5 **E** 12 **F** Sopr. *ff* Chri - ste e - le - i - son, e -

69 *mf* 2 Viol. I *pp* **G** *p* *mf* - le - i - son, Chri - ste, Chri - ste. *Man.*

81 *f* *dim.* 2 **H** 4 *f cresc.* Ky - ri - *ff ohne Mixturen* **J** 12 **K** 8 *Ped.*

113 *ff* Ky - ri - e e - le - i - son, *ff* **L** **M** 14 **N** 10 *Man.*

*) Siehe Information auf Seite 20.

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A

Moderato
8 Fl. *p*

Allegro
3 *ff* 4
Ple-ni sunt coe-li et ter-ra

Ped.

B

Ped.

26 *Sopr. solo* **Hosanna**

15

mf Ho - san - na in ex - cel - sis.

15

C

ff

Ped.

Man.

Ped.

1

Allegro moderato

Benedictus

Viol. I

22 6 12 16 9

p

The image shows the beginning of the Benedictus section of a musical score. It is marked 'Allegro moderato'. The piano part is in the lower register, and the violin I part is in the upper register. The score is divided into measures, with measure counts 22, 6, 12, 16, and 9 indicated above the staves. The piano part has a dynamic marking of *p* (piano) and a crescendo/decrescendo hairpin. The violin I part has a dynamic marking of *p* and a crescendo/decrescendo hairpin. The score is written in a key signature of three flats and a common time signature.