

# Shane Woodborne ROHRAUER MESSE

## KYRIE

Orgelfassung:  
Shane Woodborne

Larghetto ♩ = 63

The musical score is arranged in three systems. The first system shows the Chorus (Chor) and Organ (Orgel) parts. The Chorus part is in 4/4 time, and the Organ part is in 4/4 time. The Organ part begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The second system starts at measure 6 and includes the Chorus part with the lyrics "Ky-ri-e Ky-ri-e e -". The Organ part continues with a piano (*p*) dynamic. The third system starts at measure 12 and includes the Chorus part with the lyrics "lei - son, Ky-ri-e e - lei - - son, Ky - ri - e e - lei - - - son, Ky - ri - e Ky - ri - e e -". The Organ part continues with a mezzo-piano (*mp*) dynamic. The score is marked with a large "Demo Score" watermark.

16

lei - - son, Ky - ri - e e - lei - - son, Ky - ri - e e - lei - - - - son,

16

lei - - son, e - lei - - son, e - - lei - - - - son,

*mf*

20

Ky - ri - e Ky - ri - e e -

20

Ky - - - ri - e e -

*f*

24

lei - - son, Ky - ri - e e - lei - - son, Ky - ri - e e - lei - - - - son.

24

lei - - son, e - lei - - - - son, e - - - lei - - - - son.

*più f*

28 C

28 *dolce e cantabile*

33

Chri - - - - - ste e - - - - - lei - - - - -

33

38 D

Chri - - - - - ste e - - - - - lei - - - - - son, *p dolce*

son, Chri - - - - - ste e -

38 *p dolce*

Orgel

43

lei - son, Chri - - ste e - - - lei - son, Chri - ste Chri - ste,

43

48

Chri - - ste e - lei - son, Chri - - ste e - - - lei - - son, e - lei - - son,

48

53

*pp* Chri - ste, Chri - ste e - lei - - - son, Chri - ste,  
*pp* Chri - ste, Chri - ste e - lei - - - son, Chri - ste,

53

*pp* *legato* *sim.* 3 3 3 3 3 3 3 3

Orgel

58 E

Chri - ste e - lei - son.

Chri - ste e - lei - son.

63

63

Ky - ri - e Ky - ri - e e -

68 F

68

*lunga* *p*

Ky - ri - e Ky - ri - e e -

*lunga* *p*

Ky - - - ri - e e -

*lunga* *p*

*lunga*

## GLORIA

Allegro ♩ = 120

*f* >

Glo - ri - a in ex - - cel - sis De - o,

*f* >

Glo - ri - a in ex - - cel - sis De - o,

7 *più f* >

Glo - - ri - a in ex - - cel - - sis De - - o et in ter - - - ra

*più f* >

Glo - - ri - a in ex - - cel - - sis De - - o et in ter - - - ra

11 *pp*

pax ho - mi - ni - bus bo - næ vo - lun - ta - tis, bo - næ vo - lun - - ta - - tis.

*pp*

11 pax ho - mi - ni - bus bo - næ vo - lun - ta - tis, bo - næ vo - lun - - ta - - tis.

*pp*

*f*

**A**

16 *rubato* *tempo cantabile*  
*mp dolce*

Lau - - - - da - - - mus te, be - ne -

Lau - - - - da - - - mus te, be - ne -

16

22 *meno* a - do - ra - mus

di - - ci - mus te, a - do - ra - - mus, glo - - - ri - fi - ca - mus te.

di - - ci - mus te, a - do - ra - - mus, glo - - - ri - fi - ca - mus te.

22

28 **B**

28 *mp*

34

34

40

C

Gra - ti - as a - - gi - mus ti - bi prop - ter mag - nam glo - ri - am

40

44

tu - am, gra - ti - as a - - gi - mus ti - bi prop - ter mag - - nam glo - - ri - am

44



48 *mp*

tu - am, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter om -

tu - am, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter om -

48 [a capella]

*f* *mp*

52 D

ni - - po - tens.

*p* *cresc.* *f*

ni - - po - tens. Do - - mi - ne Fi - li u - ni - ge - - ni - te, Ie - - su Chri - - - ste,

52 [tutti]

*p* *cresc.* *f*

Orgel

56 *p* *cresc.* *mp*  
Do - mi - ne Fi - li u - ni - ge - ni - te, Ie - - - su Chri - - - ste, Do - mi - ne De - us,  
*p* *cresc.* *mp*  
Do - mi - ne Fi - li u - ni - ge - ni - te, Ie - - - su Chri - - - ste, Do - mi - ne De - us,  
[a capella]

60 *p* *cresc.* *mp*  
A - gnus De - i, Fi - - li - us Fi - - li - us Pa - - - tris.  
A - gnus De - i, Fi - - li - us Fi - - li - us Pa - - - tris. Tutti

65 *mf*  
Lau - - - - da - - - mus te, be - ne - di - - - ci - mus  
*mf*  
Lau - - - - da - - - mus te, be - ne - di - - - ci - mus  
*cantabile*  
65 *mp* *mp*

71 *meno* a - do - ra - mus

te, a - do - - ra - - - mus, glo - - - ri - fi - ca - mus te.

te, a - do - - ra - - - mus, glo - - - ri - fi - ca - mus te.

*mp*

77 *p*

Quo - ni - am, quo - ni - am tu so - - - lus

Quo - ni - am, quo - ni - am tu so - - - lus

*pp*

*pp*

83

Sanc - - - - tus, tu so - lus Do - mi - nus, tu so - lus Al -

Sanc - - - - - tus, tu so - lus Do - mi - nus, tu so - lus Al -

*mp*

*pp*

G

89 *mf* tis - si - mus, le - su Chri - ste, le - su Chri - ste, cum

89 tis - si - mus, le - su Chri - ste, le - su Chri - ste, cum

94 Sanc - - - to Spi - - - ri - to

94 Sanc - - - to Spi - - - ri - to

*p* *sim.*

99 *mf* in glo - - - ri - a De - - - i De - - - i Pa - - - tris, in *f*

99 in glo - - - ri - a De - - - i De - - - i Pa - - - tris, in

# SANCTUS

Maestoso  $\text{♩} = 54$

*f* Sanc - tus, Sanc - tus, Sanc - tus, Do - - - mi - nus  
*f* Sanc - tus, Sanc - tus, Sanc - tus, Do - - - mi - nus

The first system of the Sanctus features a vocal line and an organ accompaniment. The vocal line consists of two staves, both marked with a forte (*f*) dynamic. The lyrics are "Sanc - tus, Sanc - tus, Sanc - tus, Do - - - mi - nus". The organ accompaniment is written for the right and left hands of the organ, with a forte (*f*) dynamic. The music is in 3/4 time and D minor. A large "Demo Score" watermark is overlaid on the page.

5 *meno*  
De - us Do - - - mi - nus De - us Do - - - mi - nus De - us  
*meno*  
De - us Do - - - mi - nus De - us Do - - - mi - nus De - us

5 *meno*

The second system of the Sanctus continues the vocal and organ parts. The vocal line is marked with a mezzo-forte (*meno*) dynamic. The lyrics are "De - us Do - - - mi - nus De - us Do - - - mi - nus De - us". The organ accompaniment is also marked with a mezzo-forte (*meno*) dynamic. The music is in 3/4 time and D minor. A large "Demo Score" watermark is overlaid on the page.

10

Sa - - ba - - oth.

Sa - - ba - - oth.

10

*mf*

15

15

19 **A**

*mf*

Sanc - - tus, Sanc - - tus, Sanc - - tus, Do - - mi - nus

19

*mf*

25

De - - us Sa - ba - oth. Ple - - ni sunt coe - - li et ter - - ra glo - - ri - a

25 De - - us Sa - ba - oth. Ple - - ni sunt coe - - li et ter - - ra glo - - ri - a

31 *p cresc.*

tu - - a, et ter - - ra glo - ri - a, et ter - - ra glo - - ri - a tu - - a.

31 tu - - a, et ter - - ra glo - ri - a, et ter - - ra glo - - ri - a tu - - a.

**B**

37 *pp*

Sanc - tus, Sanc - tus, Sanc - - - - tus, Ho - san - - na, Ho - san - - na

37 Sanc - tus, Sanc - tus, Sanc - - - - tus, Ho - san - - na, Ho - san - - na

C

43

in ex - - - cel - - sis.

43 in ex - - - cel - - sis.

*mf*

48

48

D

52

Be - ne - dic - tus qui ve - - - nit in no - mi - ne, in

*f*

52

*f*



Orgel

57 *più f*

no - mi - ne, in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - - - nit in no - mi - ne, in

no - mi - ne, in no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - - - nit in no - mi - ne, in

*più f*

63 *ritard.* **E** *a tempo* *f*

no - - mi - ne Do - mi - ni. Ho - san - - - - na, Ho - - -

no - - mi - ne Do - mi - ni. Ho - san - - - - na, Ho - - -

*f*

68 *mf*

san - - - - na in ex - - - - cel - - - - sis, Ho - - -

san - - - - na in ex - - - - cel - - - - sis, Ho - - -

*mf*

# AGNUS DEI

Andante ♩ = 88-84

The first system of the organ score consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking at the beginning and a pianissimo (*pp*) dynamic marking at the end. The bottom staff is a single bass clef staff. The music is primarily composed of sustained chords and simple melodic lines.

The second system begins with a measure number '6' in the top left. It features a vocal line in the top staff with the lyrics 'A - gnus De - i,'. The piano accompaniment in the middle and bottom staves includes a dynamic marking of *p* at the start of the vocal line. A box containing the letter 'A' is positioned above the vocal line.

The third system continues the organ accompaniment, starting with measure number '6' in the top left. It features a dynamic marking of *mf* in the middle of the system and a *p* dynamic marking at the end.

The fourth system starts with measure number '13' in the top left. It includes two vocal entries. The first vocal line has the lyrics 'A - gnus De - i,' with a dynamic marking of *mp*. The second vocal line has the lyrics 'qui tol - lis pec -' with a dynamic marking of *rfz*. The piano accompaniment in the middle and bottom staves also includes *mp* and *rfz* dynamic markings.

The fifth system continues the organ accompaniment, starting with measure number '13' in the top left. It features a dynamic marking of *rfz* at the end of the system.

19 *p* ca - ta mun - di, *mf*  
*p* pec - ca - ta mun - di, *mf* mi - se - re - re no - - - bis, —  
ca - ta mun - di, pec - ca - ta mun - di, mi - se - re - re no - - - bis,

25 *mp* **B**  
mi - se - re - re, mi - - - se - - - re - re. Alt Solo A - - - gnus A - gnus  
mi - se - re - re, mi - - - se - - - re - re.

31 *mf*  
De - - - i, pec - ca - - - ta, pec - ca - ta mun - - - di,  
31 *mf* *pp*

37 *p*

mi - - - se - - - re - - - re, mi - - - - - se - re - - - re no - - - bis.

Detailed description: This block shows the vocal line for measures 37 to 42. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The vocal line consists of a series of half notes and quarter notes. The lyrics are: "mi - - - se - - - re - - - re, mi - - - - - se - re - - - re no - - - bis." The dynamic marking is *p* (piano).

37 *p* *mp*

Detailed description: This block shows the piano accompaniment for measures 37 to 42. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The dynamic markings are *p* (piano) and *mp* (mezzo-piano).

43 *molto ritardando* ♩ = 60

Detailed description: This block shows empty musical staves for measures 43 and 44. The tempo marking is *molto ritardando* (very slowing down) with a tempo of ♩ = 60.

43 *mf* *pp*

Detailed description: This block shows the piano accompaniment for measures 43 to 48. The right hand features chords and moving lines, while the left hand plays a simple bass line. The dynamic markings are *mf* (mezzo-forte) and *pp* (pianissimo).

49 *ritard.* **C** *subito a tempo* (♩ = 80)

*f* *f*

A - - - gnus De - - - i, A - - - gnus De - - - i, qui  
A - - - gnus De - - - i, A - - - gnus De - - - i, qui

Detailed description: This block shows the vocal line for measures 49 to 54. The music is in a key with three flats and a common time signature. The tempo marking is *subito a tempo* (suddenly to tempo) with a tempo of ♩ = 80. The dynamic marking is *f* (forte). The lyrics are: "A - - - gnus De - - - i, A - - - gnus De - - - i, qui A - - - gnus De - - - i, A - - - gnus De - - - i, qui".

49 *f*

Detailed description: This block shows the piano accompaniment for measures 49 to 54. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The dynamic marking is *f* (forte).

Orgel

55 *pp*

tol - - lis qui tol - - lis pec - ca - - ta mun - - di, A - gnus De - i,

55 tol - - lis qui tol - - lis pec - ca - - ta mun - - di, *pp*

*sub. pp*

*sub. pp*

61 *meno mosso*  
♩ = 76  
*p*

qui tol - - lis pec - ca - - ta mun - - di, do - na

61

66 *mp* *mf* *f*

no - bis, do - na no - bis, do - na no - bis pac - - - em.

66 *mp* *mf* *f* *pp*

do - na no - bis, do - na no - bis pac - - - em.

*cresc.*

**D** ♩ = 88

*leise und sehr einfach*

73

73

79

**E**

79

*p*

84

*p*

A - gnus De - i, A - gnus De - i,

84

*p*