

# Vorwort

Vorliegende Messe ist die Vertonung des Messordinariums in deutscher Sprache, ergänzt durch ein instrumentales Interludium zum Hallelujaruf, einen Dialog zwischen Solo-Sopran und Saxophon zur Gabenbereitung, in dem das Gebet des Priesters bei der Bereitung von Brot und Wein zitiert wird, und ein Danklied, das die Worte des "Deo gratias" aufnimmt und entweder zur Danksagung am Ende der Kommunion oder nach dem Segen gesungen werden kann. Sie ist weder eine Messe im konventionellen Stil noch eine Jazzmesse, auch wenn sie in der Harmonik zuweilen Elemente des Jazz und in der Rhythmik Elemente des Swing verwendet.

Die Messe ist ein Dank an meinen Schutzengel, der mir in einer schwierigen persönlichen Situation zur Seite gestanden ist.

Ich widme diese Messe meiner lieben Frau Beatrice - Maria, die in mein Leben tagtäglich so viel Sonnenschein bringt.

München, im Frühjahr 2019

Gerhard Weinberger

# Inhalt

Herr, erbarme dich unser.....	4
Ehre sei Gott.....	13
Interludium.....	22
Halleluja-Ruf.....	24
Ich glaube an Gott.....	25
Dialog zur Gabenbereitung.....	29
Heilig, heilig, heilig.....	31
Hochgelobt sei der da kommt.....	35
Hosanna.....	36
O du Lamm Gottes.....	38
Dank sei Gott dem Herrn.....	47

# Schutzengelmesse

(Deutsche Messe)

## Herr, erbarme dich unser

Gerhard Weinberger

*ruhig fließend*

Sopran  
Alt

Tenor  
Bass

Orgel

Pedale  
Kontrabass pizz.

*mf* Herr, er - bar - me

4

dich, er - bar - me dich un - ser,

*mf*



7

Herr, er - bar - me dich, er - bar - me dich

Musical notation for measures 7-9. The vocal line (treble clef) has lyrics: "Herr, er - bar - me dich, er - bar - me dich". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The key signature has one sharp (F#) and the time signature is 3/4. There are triplets in the vocal line for the final two measures.

Piano accompaniment for measures 7-9. The right hand features a continuous melodic line with eighth notes and slurs. The left hand has a simple bass line with eighth notes and rests.

10

un - ser, Herr, er - bar - me

Musical notation for measures 10-12. The vocal line (treble clef) has lyrics: "un - ser, Herr, er - bar - me". The piano accompaniment continues with the same melodic and bass lines as in the previous system.

Piano accompaniment for measures 10-12. The right hand continues with the melodic line, and the left hand continues with the bass line. There are some rests in the vocal line in measure 11.

13

dich, Herr, er - bar - me dich,

Musical notation for measures 13-15. The vocal line (treble clef) has lyrics: "dich, Herr, er - bar - me dich,". The piano accompaniment continues with the same melodic and bass lines.

Piano accompaniment for measures 13-15. The right hand continues with the melodic line, and the left hand continues with the bass line. The piece concludes in measure 15.

# Ehre sei Gott

*feierlich*

Saxophon

Sopran  
Alt

Tenor  
Bass

Orgel

Pedale

*ff* Eh - re, Eh - re sei

4

den Men-schen sei-ner Gna - de.

Gott in der Hö - he *p* und Frie-de auf Er - den

den Men-schen sei - ner Gna - - - de.

Musical score for measures 8-12. The score is in 4/4 time with a key signature of one flat (B-flat). It features a vocal line, a piano accompaniment, and a double bass line. The piano part starts with a dynamic marking of *mf*. The double bass part includes the instruction *+Kontrabass pizz.*

13

Musical score for measures 13-17. The score continues with a vocal line and piano accompaniment. The vocal line includes the lyrics: *wir prei-sen dich, wir* (measure 13), *Wir lo - ben dich,* (measure 14), and *wir* (measure 15). The piano part features a dynamic marking of *f* in measure 14.

# Interludium zum Halleluja-Ruf (GL 175.2)

*Lebhaft*

Orgel

Pedale

The score is written for Organ and Pedals in a 3/4 time signature with a key signature of one flat (B-flat). It consists of five systems of music, each with three measures. The Organ part is primarily in the right hand, with some left-hand accompaniment in the later systems. The Pedal part is in the left hand. The music is characterized by frequent triplet patterns and a forte (f) dynamic marking. The tempo is marked 'Lebhaft' (lively).

4

7

10

13

# Ich glaube an Gott

Chor

Tambourin

Orgel

Pedale

3/4

*f*

Detailed description: This block contains the instrumental introduction of the hymn. It features four staves: Chorus (bass clef, 3/4 time), Tambourin (percussion, 3/4 time), Organ (treble and bass clefs, 3/4 time), and Pedals (bass clef, 3/4 time). The organ part begins with a forte (*f*) dynamic and includes a key signature change to two flats (B-flat and E-flat) in the second measure.

3

Männerstimmen

*f*

Ich glau - be an Gott, den Va - ter, den All -

*p* *f* *p*

*pp*

Detailed description: This block shows the first vocal line for men's voices. It starts at measure 3. The vocal line is in bass clef with a forte (*f*) dynamic. The accompaniment consists of a tambourin part with dynamics *p*, *f*, and *p*, and a pedal part with a pianissimo (*pp*) dynamic. The lyrics are: "Ich glau - be an Gott, den Va - ter, den All -".

7

Frauenstimmen

mäch-ti - gen, den Schö - pfer des Him-mels und der Er - de, und an

4/4 3/4

Detailed description: This block shows the second vocal line for women's voices. It starts at measure 7. The vocal line is in bass clef. The accompaniment features a tambourin part with accents and a pedal part with a key signature change to three flats (B-flat, E-flat, and A-flat) in the final measure. The lyrics are: "mäch-ti - gen, den Schö - pfer des Him-mels und der Er - de, und an".

# Heilig, heilig, heilig

*langsam*

Saxophon

Sopran  
Alt

Tenor  
Bass

Orgel

Pedale

*p* Hei - lig, hei - lig, hei -

*Kontrabass tacet*

8

hei - lig, hei - lig, hei - lig

*p*

- lig,



ff Gott, der Herr der Mäch - te. Er - füllt sind Him - mel und

Er - de von sei - ner Herr - lich - keit. von sei - ner Herr - lich - keit.

Musical score for measures 25-27. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes and chords. A dynamic marking of *f* is present. A note in the piano part at measure 27 is marked with a *pizz.* (pizzicato) instruction.

*f*  
+Kontrabass pizz.

Musical score for measures 28-30. The score is in 2/4 time with a key signature of two sharps. It features a vocal line and a piano accompaniment. The vocal line has a melodic line with a slur and a fermata over the final note. The piano accompaniment continues with the rhythmic pattern from the previous section.

Musical score for measures 31-32. The score is in 2/4 time with a key signature of two sharps. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Ho - san - na, ho -" and a dynamic marking of *f*. The piano accompaniment continues with the rhythmic pattern from the previous section.

*f* Ho - san - na, ho -

# O du Lamm Gottes

*Langsam und ausdrucksvoll*

Musical score for the first system, measures 1-8. The score includes parts for Saxophon, Soprano Solo, Soprano Alt, Tenor Bass, Organ, and Pedale. The time signature is 3/4. The organ part is marked *p*. The pedale part is marked *p* and includes the instruction *+Kontrabass arco*.

Musical score for the second system, measures 9-16. The score includes parts for Soprano Solo, Soprano Alt, Tenor Bass, Organ, and Pedale. The time signature changes to 4/4. The section is marked *Cadenza (frei)*. The Soprano Solo part includes the notes *B E A* under the final three notes. The organ part is marked *p*.

17

3 3 3 3

summen (♩ = ♩ vorher)

23

O du Lamm Got - tes, das du hin - weg - nimmst die Sün - den der Welt,

er -

bar - me dich un - ser,

*summen*

O du\_ Lamm Got - tes, das\_ du hin - weg - nimmst die Sün - den der Welt,

er -

# Dank sei Gott dem Herrn

*sehr lebhaft* (♩ = 100)

Musical score for the first system, featuring the following parts:

- Saxophon**: Treble clef, 2/4 time, key of D major. Starts with a melodic line.
- Sopran Solo**: Treble clef, 2/4 time, key of D major. Rest.
- Sopran**: Treble clef, 2/4 time, key of D major. Rest.
- Alt**: Treble clef, 2/4 time, key of D major. Rest.
- Tenor**: Treble clef, 2/4 time, key of D major. Rest.
- Bass**: Bass clef, 2/4 time, key of D major. Rest, then enters with a bass line marked *f*.
- Orgel**: Grand staff (treble and bass clefs), 2/4 time, key of D major. Features a complex accompaniment with *f* dynamics.
- Pedale**: Bass clef, 2/4 time, key of D major. Rest.

Lyrics: Dank sei Gott dem

Performance instruction: *+Kontrabass arco*

Musical score for the second system, featuring the following parts:

- Saxophon**: Treble clef, 2/4 time, key of D major. Rest.
- Sopran Solo**: Treble clef, 2/4 time, key of D major. Rest.
- Sopran**: Treble clef, 2/4 time, key of D major. Rest.
- Alt**: Treble clef, 2/4 time, key of D major. Rest.
- Tenor**: Treble clef, 2/4 time, key of D major. Rest.
- Bass**: Bass clef, 2/4 time, key of D major. Rest, then enters with a bass line marked *f*.
- Orgel**: Grand staff (treble and bass clefs), 2/4 time, key of D major. Features a complex accompaniment with *f* dynamics.
- Pedale**: Bass clef, 2/4 time, key of D major. Rest.

Lyrics: Dank sei Gott dem Herrn, dem Herrn sei Dank,  
Herrn, dem Herrn sei Dank, Dank sei Gott, Dank dem

*molto rit.*

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja

*molto rit.*

*a tempo*

*f*

*f* *ff*

*a tempo*

al - le - lu - ja, al - le - lu - ja.

*mf* *ff*

ja.

*mf* *ff*

ja.

*mf* *ff*

ja.

*mf* *ff*

ja.

*a tempo*