

Max Eham

Missa carminum

Weihnachtslieder-Messe
Fassung für Chor und Orchester
und einstimmigen Kinderchor ad libitum

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Missa carminum

Weihnachtslieder-Messe

für Chor SATB, einstimmigen Kinderchor ad libitum
2 Englischhörner, 2 Fagotte, 2 Trompeten, 2 Posaunen, ^D₁
2 Violinen, Viola, Violoncello/Kontrabass und ^C

herausgegeben von/edited by
Markus Eham

Partitur / Full score



Missa carminum

In nativitate Domini
Weihnachtslieder-Messe

Max Eham
1915–2008

Kyrie

Andante

Englischhorn
I, II

Fagott I, II

Trompete I, II
in C

Posaune I, II

Pauken
in f-c

Sopran

Alt

Tenor

Bass

Violine I

Violine II

Viola

Violoncello
Kontrabass

c.f. - Chr
ad lib

C.

The musical score is written for a full orchestra and vocal soloists. The tempo is marked 'Andante' and the time signature is 3/4. The key signature has one flat (B-flat). The score includes parts for English Horn I & II, Bassoon I & II, Trumpet I & II in C, Trombone I & II, Kettledrums in f-c, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello and Double Bass, and a C. part. The vocal soloists enter with the text 'Ky - ri - e - e - le - i - e - e - le - i - e'. The instrumental parts provide accompaniment, with dynamics such as *p* and *pp* indicated. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score.

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

du Chris - ten - heit; sonst wärn wir

12

a 2

p

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

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

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

e e - le - - i - son, Ky - - - le - i - son. Chri -

mf

mf

pizz.

arco

- ren in al - le E - wig - keit. Freut

mf

mf

p *mf*

mf

mf

mf *mf*

mf *mf* *mf*

Her - zen, ihr Chris - ten all, kommt her zum Kind - lein



25

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

reut euch - von Her - zen, ihr Chris - ten all; kommt her - zum

String section score for measures 32-35. Treble and bass staves. Dynamics: *p*.

String section score for measures 36-39. Treble and bass staves.

String section score for measures 40-43. Bass staff.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) for measures 32-35. Lyrics: - ri - e e - le - i - son. Dynamics: *p*.

String section score for measures 44-47. Treble and bass staves. Dynamics: *p*, *piz.*, *arco*.

String section score for measures 48-51. Treble and bass staves. Lyrics: dem Stall.

String section score for measures 52-55. Treble and bass staves. Dynamics: *p*. Marking: Legni.

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Gloria

Festivo

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Festivo'. The piano part consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The vocal part is written for four voices (Soprano, Alto, Tenor, Bass) in the same key signature and time signature. The lyrics are: 'Glo - - - ri - a in ex - cel - sis De - o.' The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large diagonal watermark 'PROBENPAPIER' is overlaid across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

7

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

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

mf Et in ter-ra pax ho - mi-ni-bus bo-nae vo - lu s. *f* mus te. Be - ne -

mf Et in ter-ra pax ho - mi-ni-bus bo-nae da - mus te. Be - ne -

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13

ff *mf*

f

di - ci - mus te. Ad-o - ra - - mus te. Glo-ri - fi - cus
 di - ci - mus te. Ad-o - ra - - - mus te. e.
 di - ci - mus te. Ad-o - ra - - - mus -ri- mus te.
 di - ci - mus te. Ad-o - ra - - ca - mus te.

f

mf

mf

Quem pa -

mf

19

mf Gra - ti - as a - gi - mus ti - bi
mf Gra - ti - as a - gi - mus ti - bi pro - g. - ri - am
- tei - am glo - ri - am
ma - gnam glo - ri - am

pizz.

u - da - ve - re qui - bus an - ge - li di -

Do - mi-ne De - us, Rex coe - le - st'
 tu - am. Do - mi-ne De - us, Rex coe - us
 tu - am. Do - mi-ne De - us, Rex De - us
 tu - am. Do - mi-ne De - us, stis, De - - - us

sit vo - bis jam ti - me - re, na - tus

Pa - ter o-mni-pot - ens. Do-mi-ne Fi - su

Pa - ter o-mni-pot - ens. Do-mi-ne Fi - ni-te, Je-su

Pa - ter o - mni-pot - ens. De - ni - ge - ni - te, Je - su

Pa - ter o - mni-pot - ens. li u - ni - ge - ni - te, Je - su

ri - ae.

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p

p

p

p

p

p

p

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Qui
p
Qui

Still leuch - te -

Archi

Legni

p

tol - lis pec - ca - - ta mun - di, mi - se - re
 tol - lis pec - ca - - ta mun - di, mi - se - re
 no - re no - -

p

arco
p

- ne Pracht, auf Er - den lag die Mit - ter -

First system of musical notation, including piano (p) and mezzo-forte (mf) dynamics.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, consisting of empty staves.

Vocal line with lyrics: - bis. Qui tol - lis pec - ca - ta mun - ci - de-pre-ca-ti -

Piano accompaniment for the vocal line, including piano (p) and mezzo-forte (mf) dynamics.

Musical notation for the lyrics: o Gott, dein ew - ger Sohn he - rab zu

Final system of musical notation, including piano (p) and mezzo-forte (mf) dynamics.



61

o - nem no - - stram. Qui se - des ad dex - te - ram P -
o - nem no - - stram. Qui se - des ad dex - te - ram
o - nem no - - stram. Qui se - des ad dex .m. - tris,
o - nem no - - stram. Qui se - des Pa - - tris,

mels - thron. Kin - de - lein im Stall,

Otoni

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment.

Vocal staves with lyrics and dynamic markings:

p mi - se - re - re no - bis. Qui se - des ad dex - te - ram
p mi - se - re - re no - bis. Qui se - des ad dex - te - r
p mi - se - re - re no - bis. Qui se - des ad dex ran. - - tris,
p mi - se - re - re no - bis. Qui se - r Pa - - tris,

Piano accompaniment staves for the middle section.

Fourth system of musical notation, including vocal staves and piano accompaniment.

Fifth system of musical notation, including vocal staves and piano accompaniment.

Sixth system of musical notation, including vocal staves and piano accompaniment.

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mf

mf
Quo-ni-am tu so-lus San-ctus.

p
mi-se-re-re no-bis. *mf* Quo-ni-am tu so-lus San-ctus - lus

p
mi-se-re-re no-bis. *mf* Quo-ni-am tu so-lus .s. fu so-lus

p
mi-se-re-re no-bis. *mf* Quo-ni-am tu so-lus Tu so-lus

p

p

p

p *mf* pizz.

p

froh!

p

p

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77

Do-mi-nus. Tu so - lus Al - tis - si - mus, Je - su Ch-
Do-mi-nus. Tu so - lus Al - tis - si - mus, Je - te. San - cto
Do-mi-nus. Tu so - lus Al - tis - si - mus, su Cum San - cto
Do-mi-nus. Tu so - lus Al - tis Chri-ste. Cum San - cto

arco

83 a 2

Spi-ri- tu, in glo - - - ri - a De-i Pa- tris. A- men, a -

Spi-ri- tu, in glo - - - ri - a ris. A- men, a -

Spi-ri- tu, in glo - - - ri A- men, a -

Spi-ri- tu, in glo - - - Pa - tris. A- men,

men, a - men, a - men, a - - - men, a - me

men, a - men, a - - - men, - n.

men, a - men, a - men, a - - - men. en, men, a - men, a -

mf a - men, a - men, -nen, a - men, a - - -

pizz. *mf* *arco*

al - le gleich in sei - nem höchs - ten Thron, der heut schließt auf sein

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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

- - men, a - men, a - men, a - - men, a - men,
 - - men, a - men, a - men, a - men, a - men,
 - - men, a - - - men, a - men, a - - - men, a - men, a - - - men, a - men,
 - - men, a - men, a - men

Musical notation for the fifth system, including vocal line and piano accompaniment.

Musical notation for the sixth system, including vocal line and piano accompaniment.

nenkt uns sei - nen Sohn. Heut

Musical notation for the seventh system, including vocal line and piano accompaniment.

99

ff in glo-ri-a, in glo-ri - a De - i Pa - tris. A - men, a - me
ff in glo-ri-a, in glo-ri - a De - i Pa - tris. A - men, glo-ri-a, in
ff in glo-ri-a, in glo-ri - a De - i Pa - tris. A a glo - ri - a, in
ff in glo-ri-a, in glo-ri - a De - i Pa - tris. men, in glo-ri- a in glo - ri -

auf die Tür zum schö-nen Pa - ra - deis: der Ke - rub steht nicht

ff

ff

ff tr.

a, in glo-ri-a De-i Pa-tris. A-men, a-men,
 glo-ri-a De-i Pa-tris. A-men, a-men.
 glo-ri-a De-i Pa-tris. A-men men, a-men.
 a, in glo-ri-a De-i Pa-tris n, a-men, a-men.

ff

sei Lob, Ehr und Preis, Gott sei Lob, Ehr und Preis.

ff

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Sanctus

Andante

The musical score is arranged in systems. The first system shows the beginning of the piano accompaniment in 3/4 time, marked *pp*. The second system contains the vocal entries for the first three voices (Soprano, Alto, and Tenor/Bass), each starting with the lyrics "San - ctus, San - ctus, San - ctus". The vocal parts are marked *pp*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. The Carus-Verlag logo is visible in the upper right corner.

8

p *mf* *f*

f *f*

f

mf *mf* *f*

Do - mi - nus, Do - mi - nus De - us Sa - ba - oth. *P'*

Do - mi - nus, Do - mi - nus De - us Sa - ba - oth. ni

Do - mi - nus, Do - mi - nus De - us Sa - ba - oth. unt coe - -

Do - mi - nus, Do - mi - nus De - us Sa - ba - Ple - ni sunt coe - -

mf *mf* *mf* *pizz.* *arco*

f *f*

Vom Him - mel hoch, o En - gel

Otoni

f *f*

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

li, coe-li et ter - ra glo - ri - a tu - a, glo - ri - a a, ho - san - na

li, coe-li et ter - ra glo - ri - a tu - a a Ho - san - na, ho - san - na

li, coe - li et ter - ra - a. Ho - san - na, ho - san - na

- - ja, ei - - ja, su - sa - ni, su - sa - ni,

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in ex-cel- sis. Be - ne - di - ctus qui ve - - -

in ex-cel- sis. Be - ne - di - ctus qui ve -

in ex-cel- sis. Be - ne - di - ctus qui in no -

in ex-cel - sis. Be - ne - di - nit in no -

...amt, singt und klingt, kommt, pfeift und trombt. Hal - le - lu -

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29

mf

mf

mf

mi - ne Do - - mi-ni. Ho - san - na
mi - ne Do - - mi-ni. ex. sis.
mi - ne Do - - mi-ni. He cel - sis.
mi - ne Do - - mi-ni. a in ex-cel - sis.

mf

mf pizz. *p*

lu - ja. Von Je - sus singt und Ma - ri - a.

mf

Archi

mf *p*

36

a 2
p

p
arco
p

Legni

p

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Agnus Dei

Andante

First system of musical notation, featuring piano (*p*) dynamics in both treble and bass staves.

Second system of musical notation, consisting of empty treble and bass staves.

Third system of musical notation, consisting of an empty bass staff.

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment. Dynamics include *p* and *c.f. p*. Lyrics include: "A - gnus", "A - gnus", "A - gnus", "nus De - i, A - gnus".

Fifth system of musical notation, including piano accompaniment and the word "arco". Dynamics include *p*.

Sixth system of musical notation, consisting of empty staves.

Seventh system of musical notation, including piano accompaniment. Dynamics include *p*.

7

De - - i,

De - - i, qui tol - lis pec - ca -

De - - i, qui tol - lis, qui tol - lis pec - ca - ta mun -

De - - i:

Das ist ein Ros ent - sprun - gen, aus ei - ner Wur - zel

Das Rös - lein, das ich mei - ne, da - von Je - sa - ja

mi - se - re - re no - bis, mi - se re - re no
do - na no - bis pa - cem, do - na no - bis pa

di: mi - se - re - re no - bis, mi - se - re - re no
do - na no - bis pa - cem, do - na no - bis pa

di: mi - se - re - re no - bis, mi - se re bis, mi - se -
do - na no - bis pa - cem, do - na no - bis pa - cem, do - na

mi - se - re - re no - bis,
do - na no - bis pa - ce' re no - bis, mi - se -
do - na no - bis pa - cem, do - na

Blüm-lein bracht mit - ten im kal-ten Win - ter wohl zu der -
des ew - gem Rat hat sie ein Kind ge - bo - ren, wel - ches uns -

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- Altnickol, J. Chr.:** Befehl du deine Wege. Messe und Motetten
Norddeutscher Figuralchor, *Musica Alta Ripa*, J. Straube 83.168
- Bach, C. P. E.:** Magnificat · Die Himmel erzählen die Ehre Gottes
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Kölner Kammerchor, P. Neumann 83.107
– III: Liebeslieder-Walzer (Weltliche Chormusik II)
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– Solomon HWV 67 / *Winchester Cathedral Choir*,
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Anima Eterna, J. van Immerseel
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– I: Hör ... in Bitten / Kyrie in c, Geistliches Lied op. 96,1, Hora est u. a.
Ensemble '76, Kammerchor Stuttgart, F. Bernius 83.101
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Kammerchor Stuttgart, Württembergisches Kammerorchester
Heilbronn, F. Bernius 83.104
- III: Christus op. 97 / Drei Psalmen op. 78; Kyrie in d
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- IV: Wie der Hirsch schreit
Der 42. Psalm, Der 114. Psalm, Lauda Sion op. 73
Dt. Kammerphilharmonie, Kammerchor Stuttgart, F. Bernius 83.202
- V: Denn er hat seinen Engeln befohlen
Drei Kirchenstücke op. 23; Jauchzet dem Herrn op. 69,2;
Kyrie, Gloria und Sanctus aus der „Deutschen Liturgie“;
Sechs Sprüche zum Kirchenjahr; Vespergesang op. 115
Kammerchor Stuttgart, F. Bernius 83.203
- VI: Verleih uns Frieden: Psalm 115 und 4 Choralkantaten
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Stuttgarter Kammerorchester, F. Bernius 83.204
- VII: Hebe deine Augen auf: O beata et benedicta, Drei Motetten
Te Deum, Zwei geistliche Lieder op. 112 u. a.
Kammerchor Stuttgart, F. Bernius 83.206
- VIII: Magnificat: Magnificat in D, Jesu meine Freude, u. a.
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.216
- XI: Herr Gott, dich loben wir: Psalmen
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.217
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- XI: Paulus op. 36
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Dresdner Kreuzchor, Staatskapell
- Pohle, D.:** Wie der Hirsch schreie
L'arpa festante, R. Voskuilen 83.413
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– I: Der Stern von Bethleh
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Fünf Hymnen op. 69,3;
– III: Roman
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Chor 83.125
– V: ...
Chor 83.140
- V: ...
Chor 83.146
- V: ...
Chor 83.145
- V: ...
Chor 83.158
- V: ...
Chor 83.157
- V: ...
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