

Deutsche Messe, D.872

1. Zum Eingang

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Mässig ♩ = 60

Cornet 1 + 2 in B♭

Cornet 3 + 4 in B♭

Tenor Horn 1 + 2 in E♭

Trombone 1 + 2 in B♭

Bass Trombone

Bass in E♭

p

Detailed description: This is the first system of a brass arrangement. It consists of six staves. The top four staves are for Cornet 1+2 in B♭, Cornet 3+4 in B♭, Tenor Horn 1+2 in E♭, and Trombone 1+2 in B♭. The bottom two staves are for Bass Trombone and Bass in E♭. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Mässig' with a quarter note equal to 60 beats. The first four measures show a steady accompaniment of chords and moving lines. The fifth measure begins a melodic phrase that continues through the sixth measure. Dynamics are marked with a piano (*p*) in the first measure.

5

Cor. 1 + 2

Cor. 3 + 4

T. Hn. 1 + 2

Tbn. 1 + 2

B. Tbn.

Bass

f

Detailed description: This is the second system of the brass arrangement, starting at measure 5. It features the same instrumentation as the first system. The music continues from the previous system. The melodic phrase from the previous system is now more prominent. Dynamics are marked with a forte (*f*) in the fifth measure of this system. The bottom two staves (Bass Trombone and Bass in E♭) have rests in the first four measures and then enter in the fifth measure.

10

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

p *f* *f* *f*

Detailed description: This system of music covers measures 10 through 13. It features six staves: Cor. 1+2, Cor. 3+4, T. Hn. 1+2, Tbn. 1+2, B. Tbn., and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measures 10 and 11 show a dynamic shift from *p* to *f*. Measures 12 and 13 continue with a *f* dynamic. The brass instruments play sustained chords and rhythmic patterns, while the woodwinds and bass provide harmonic support.

14

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

p *mf* *mf* *mf* *mf*

Detailed description: This system of music covers measures 14 through 17. It features the same six staves as the previous system. The key signature remains one sharp (F#) and the time signature is 4/4. Measures 14 and 15 show a dynamic shift from *p* to *mf*. Measures 16 and 17 continue with a *mf* dynamic. The brass instruments play sustained chords and rhythmic patterns, while the woodwinds and bass provide harmonic support.

2. Zum Gloria

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Mit majestät ♩ = 80

The score is written for a brass ensemble in 4/4 time. It consists of two systems of six staves each. The first system includes parts for Cornet 1 + 2 in Bb, Cornet 3 + 4 in Bb, Tenor Horn 1 + 2 in Eb, Trombone 1 + 2 in Bb, Bass Trombone, and Bass in Eb. The second system includes parts for Cor. 1 + 2, Cor. 3 + 4, T. Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., and Bass. The tempo is marked 'Mit majestät' with a quarter note equal to 80 beats per minute. Dynamics range from forte (f) to piano (p). The score features a variety of rhythmic patterns and articulations, including accents and slurs.

9

Cor. 1+2
p *f*

Cor. 3+4
p *f*

T. Hn. 1+2
p *f*

Tbn. 1+2
p *f*

B. Tbn.
f

Bass
f

Detailed description: This block contains the musical notation for measures 9 through 12. The score is for a brass section with six parts: Cor. 1+2, Cor. 3+4, T. Hn. 1+2, Tbn. 1+2, B. Tbn., and Bass. The key signature has one sharp (F#) and the time signature is 4/4. Measures 9 and 10 are marked *p* (piano). In measure 11, the dynamic changes to *f* (forte) for all parts. Measure 12 ends with a fermata. The bass line in measure 12 features a descending eighth-note pattern.

13

Cor. 1+2
ff *p*

Cor. 3+4
ff *p*

T. Hn. 1+2
ff *p*

Tbn. 1+2
ff *p*

B. Tbn.
ff

Bass
ff

Detailed description: This block contains the musical notation for measures 13 through 16. The instrumentation remains the same as in the previous block. Measures 13 and 14 are marked *ff* (fortissimo). In measure 15, the dynamic changes to *p* (piano) for all parts. Measure 16 ends with a fermata. The bass line in measure 16 features a descending eighth-note pattern.

17

Cor. 1+2 *f* *ff*

Cor. 3+4 *f* *ff*

T. Hn. 1+2 *f* *ff*

Tbn. 1+2 *f* *ff*

B. Tbn. *f* *ff*

Bass *f* *ff*

20

Cor. 1+2 *p*

Cor. 3+4 *p*

T. Hn. 1+2 *p*

Tbn. 1+2 *p*

B. Tbn. *p*

Bass *p*

3. Zum Evangelium und Credo

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Nicht zu langsam ♩ = 100

Musical score for measures 1-5. The score is for a brass ensemble and includes the following parts:

- Cornet 1 + 2 in B♭
- Cornet 3 + 4 in B♭
- Tenor Horn 1 + 2 in E♭
- Trombone 1 + 2 in B♭
- Bass Trombone
- Bass in E♭

The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked "Nicht zu langsam" with a quarter note equal to 100 beats per minute. The dynamic marking *p* (piano) is present in measures 1, 2, 3, and 4.

Musical score for measures 6-9. The score is for a brass ensemble and includes the following parts:

- Cor. 1 + 2
- Cor. 3 + 4
- T. Hn. 1 + 2
- Tbn. 1 + 2
- B. Tbn.
- Bass

The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked "Nicht zu langsam" with a quarter note equal to 100 beats per minute. The dynamic markings *f* (forte) and *p* (piano) are used throughout. A measure number "6" is written above the first staff. A crescendo hairpin is visible in measures 8 and 9.

12

Cor. 1+2
Cor. 3+4
T. Hn. 1+2
Tbn. 1+2
B. Tbn.
Bass

p *p* *f* *f*

Detailed description: This system of music covers measures 12 through 15. It features six staves: Cor. 1+2, Cor. 3+4, T. Hn. 1+2, Tbn. 1+2, B. Tbn., and Bass. The key signature is three sharps (F#, C#, G#). The music begins with a dynamic of *p* (piano) in measure 12. In measure 13, there are rests for the first three staves. In measure 14, the dynamics shift to *f* (forte) for the first three staves. In measure 15, the dynamics return to *p* for the first three staves. The bass line and B. Tbn. part continue with a steady rhythmic pattern.

16

Cor. 1+2
Cor. 3+4
T. Hn. 1+2
Tbn. 1+2
B. Tbn.
Bass

ff *p* *ff* *p* *ff* *p* *ff* *p*

Detailed description: This system of music covers measures 16 through 19. It features the same six staves as the previous system. The key signature remains three sharps. The music starts in measure 16 with a dynamic of *ff* (fortissimo) for the first three staves. In measure 17, the dynamics shift to *p* (piano) for the first three staves. In measure 18, the dynamics return to *ff* for the first three staves. In measure 19, the dynamics shift back to *p* for the first three staves. The bass line and B. Tbn. part continue with a steady rhythmic pattern.

4. Zum Offertorium

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Sehr langsam ♩ = 72

First system of brass instruments:

- Cornet 1 + 2 in B♭
- Cornet 3 + 4 in B♭
- Tenor Horn 1 + 2 in E♭
- Trombone 1 + 2 in B♭
- Bass Trombone
- Bass in E♭

Dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*.

Second system of brass instruments:

- Cor. 1 + 2
- Cor. 3 + 4
- T. Hn. 1 + 2
- Tbn. 1 + 2
- B. Tbn.
- Bass

Dynamic markings: *p*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*.

5. Zum Sanctus

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Sehr langsam ♩ = 66

Brass arrangement for the first system, measures 1-9. The score includes parts for Cornet 1 + 2 in B♭, Cornet 3 + 4 in B♭, Tenor Horn 1 + 2 in E♭, Trombone 1 + 2 in B♭, Bass Trombone, and Bass in E♭. The tempo is 'Sehr langsam' (♩ = 66). The key signature has two flats (B♭, E♭) and the time signature is 3/4. The dynamics are marked *pp* (pianissimo) throughout the system.

Brass arrangement for the second system, measures 10-14. The score includes parts for Cor. 1 + 2, Cor. 3 + 4, T. Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., and Bass. The tempo remains 'Sehr langsam'. The key signature has two flats (B♭, E♭) and the time signature is 3/4. The dynamics are marked *fp* (fortissimo) at the start of measures 10-12, *pp* (pianissimo) in measures 11-12, and *f* (forte) in measures 13-14. The instruction 'div.' (divisi) is present above the Cor. 1 + 2 and Cor. 3 + 4 parts in measures 13-14.

20

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

a2

pp

27

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

p

pp

6. Nach der Wandlung

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Sehr langsam $\text{♩} = 48$

First system of brass instruments:

- Cornet 1 + 2 in B \flat : *p*
- Cornet 3 + 4 in B \flat : *p*
- Tenor Horn 1 + 2 in E \flat : *p*
- Trombone 1 + 2 in B \flat : *p*
- Bass Trombone: *p*
- Bass in E \flat : *p*

The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first system consists of six staves. The top two staves (Cornets) play chords with eighth-note patterns. The middle three staves (Tenor Horns, Trombones, and Bass Trombone) play a melodic line with eighth notes and rests. The bottom staff (Bass) plays a simple eighth-note accompaniment. Dynamics are marked *p* (piano) throughout.

Second system of brass instruments, starting at measure 5:

- Cor. 1 + 2: *mf* (measures 5-6), *p* (measures 7-8)
- Cor. 3 + 4: *mf* (measures 5-6), *p* (measures 7-8)
- T. Hn. 1 + 2: *mf* (measures 5-6), *p* (measures 7-8)
- Tbn. 1 + 2: *mf* (measures 5-6), *p* (measures 7-8)
- B. Tbn.: *mf* (measures 5-6), *p* (measures 7-8)
- Bass: *mf* (measures 5-6)

The second system continues the piece from measure 5. It features six staves. The top two staves (Cornets) play chords with eighth-note patterns, marked *mf* (mezzo-forte) in measures 5-6 and *p* (piano) in measures 7-8. The middle three staves (Tenor Horns, Trombones, and Bass Trombone) play a melodic line with eighth notes and rests, also marked *mf* in measures 5-6 and *p* in measures 7-8. The bottom staff (Bass) plays a simple eighth-note accompaniment, marked *mf* in measures 5-6. Dynamics are marked *mf* and *p* throughout.

10

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

p

13

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

f

p

7. Zum Agnus Dei

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Mässig ♩ = 100

Brass arrangement for the first system, measures 1-6. The score includes parts for Cornet 1 + 2 in B♭, Cornet 3 + 4 in B♭, Tenor Horn 1 + 2 in E♭, Trombone 1 + 2 in B♭, Bass Trombone, and Bass in E♭. The music is in 6/8 time with a tempo of Mässig (♩ = 100). The key signature has two flats (B♭ and E♭). The first four parts (Cornets and Tenor Horns) play a melodic line starting on G4, moving to A4, B4, and then a descending eighth-note pattern. The Trombone 1 + 2 part has rests in measures 1-2 and enters in measure 3. The Bass Trombone and Bass parts have rests throughout. Dynamics include piano (*p*) and accents.

Brass arrangement for the second system, measures 7-12. The score includes parts for Cor. 1 + 2, Cor. 3 + 4, T. Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., and Bass. The music continues from the first system. In measure 7, there is a change in the melodic line for the upper brass parts. A circled section in the Cor. 1 + 2 part indicates a specific melodic phrase. Dynamics include piano (*p*) and accents.

13

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

mf *p* *mf* *p* *mf* *p* *mf* *p*

Detailed description: This is a page of a musical score for a brass section, starting at measure 13. It contains six staves. The top two staves are for Cor. 1+2 and Cor. 3+4, both in treble clef. The third staff is for T. Hn. 1+2 in treble clef with a key signature of one sharp (F#). The fourth staff is for Tbn. 1+2 in treble clef. The fifth staff is for B. Tbn. in bass clef. The bottom staff is for Bass in treble clef with a key signature of one sharp (F#). The music consists of rhythmic patterns of eighth and quarter notes, often in pairs. Dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The *mf* markings appear in the second and fourth measures of each staff, while the *p* markings appear in the third and fifth measures. There are also some slanted lines and accents under certain notes.

8. Schlussgesang

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Nicht zu langsam ♩ = 52

Brass arrangement for the first system, measures 1-6. The score includes parts for Cornet 1 + 2 in Bb, Cornet 3 + 4 in Bb, Tenor Horn 1 + 2 in Eb, Trombone 1 + 2 in Bb, Bass Trombone, and Bass in Eb. The music is in 3/4 time with a key signature of one sharp (F#). Dynamics range from *p* (piano) to *mf* (mezzo-forte). The Cornets and Tenor Horns play a melodic line with slurs and accents, while the Trombones and Bass Trombone play a rhythmic accompaniment. The Bass part is mostly silent.

Brass arrangement for the second system, measures 7-12. The score includes parts for Cor. 1 + 2, Cor. 3 + 4, T. Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., and Bass. The music continues in 3/4 time with a key signature of one sharp. Dynamics are primarily *mf*. The parts for Cornets, Tenor Horns, and Trombones are more active, with the Bass part now playing a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

13

Cor. 1+2
Cor. 3+4
T. Hn. 1+2
Tbn. 1+2
B. Tbn.
Bass

f *p* *p* *p*

20

Cor. 1+2
Cor. 3+4
T. Hn. 1+2
Tbn. 1+2
B. Tbn.
Bass

mf *mf* *mf* *mf*

24

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

f

mf

p

Detailed description: This is a page of a musical score for a brass section, starting at measure 24. The score is written for six parts: Cor. 1+2, Cor. 3+4, T. Hn. 1+2, Tbn. 1+2, B. Tbn., and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music is divided into five measures. In the first measure, the Cor. 1+2 and Cor. 3+4 parts play a rhythmic pattern of eighth notes, while the T. Hn. 1+2, Tbn. 1+2, and B. Tbn. parts play chords. The Bass part plays a rhythmic pattern of eighth notes. Dynamics are marked as *f* for the Cor. parts and *mf* for the T. Hn. and Tbn. parts. In the second measure, the dynamics remain the same. In the third measure, the Cor. parts and T. Hn. 1+2 part play a rhythmic pattern of eighth notes, while the Tbn. 1+2 and B. Tbn. parts play chords. Dynamics are marked as *p* for the Cor. parts and *mf* for the T. Hn. part. In the fourth measure, the Cor. parts and T. Hn. 1+2 part play a rhythmic pattern of eighth notes, while the Tbn. 1+2 and B. Tbn. parts play chords. Dynamics are marked as *p* for the Cor. parts and *mf* for the T. Hn. part. In the fifth measure, the Cor. parts and T. Hn. 1+2 part play a rhythmic pattern of eighth notes, while the Tbn. 1+2 and B. Tbn. parts play chords. Dynamics are marked as *p* for the Cor. parts and *mf* for the T. Hn. part.

9. Anhang: Das Gebet des Herrn

Johann Philipp Neumann (1774-1849)

Franz Schubert (1797-1828)

Brass arrangement: Jon Gorrie

Mässig ♩ = 92

First system of brass instruments, measures 1-5. The instruments are: Cornet 1 + 2 in B♭, Cornet 3 + 4 in B♭, Tenor Horn 1 + 2 in E♭, Trombone 1 + 2 in B♭, Bass Trombone, and Bass in E♭. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Dynamics are marked *f* (forte) and *p* (piano). The notation includes various note values, rests, and articulation marks.

Second system of brass instruments, measures 6-10. The instruments are: Cor. 1 + 2, Cor. 3 + 4, T. Hn. 1 + 2, Tbn. 1 + 2, B. Tbn., and Bass. The music continues in the same key signature and time signature. Dynamics are marked *p* (piano). The notation includes various note values, rests, and articulation marks.

12

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass

16

Cor. 1+2

Cor. 3+4

T. Hn. 1+2

Tbn. 1+2

B. Tbn.

Bass