

Messe "Hewenu Schalom"

3-stimmige Fassung

gewidmet ALLEN, die den Frieden ersehnen
für die Ukraine und die anderen Kriegs- und Krisengebiete der Erde

SCHALOM-Kyrie

Die Begleitstimme ist für das jeweilige Instrument einzurichten.

Viertel = ca. 100

Marion Oswald,

Dez. 2021 / 24.2.2022

- Überarbeitung: Sep. 2022 -

sofort "anspringen"

Sopran
Hewenu SCHALOM, Hewenu SCHALOM a læhem. *)

Alt
Hewenu SCHALOM, Hewenu SCHALOM a læhem. *)

Männerstimmen
Hewenu SCHALOM, Hewenu SCHALOM a læhem. *)

sofort "anspringen"

Tasteninstrument
Manual

*) Aussprache: "ch" bei "alechem" wie bei "doch"

6 "wiegend" *pp*

S.
Ky ri e e lei son, Ky ri e e lei son, SCHA

A.
pp
Ky ri e, Ky ri e e lei son, Ky ri e e lei son, SCHA

M.
pp
Ky ri e e lei son, e lei

6 "wiegend" *pp*

SCHALOM-Kyrie

2
71

mf "liedhaft"

S. LOM. *mf* Ky ri e leison, Ky ri e e leison, Ky ri e leison, Ky ri e, e leison; e

A. LOM. *mf* Ky ri e e leison, Ky ri e e leison.

M. son. Ky ri e e leison, Ky ri e e leison.

11 "liedhaft"

mf

+ Pedal

16 "drängend"

S. lei son, Ky ri e, Ky ri e *cresc.* e leison. *f* Ky ri e, Ky ri e,

A. Ky ri e e lei *cresc.* son. *f* Ky ri e, Ky ri e, Ky ri e, Ky ri e,

M. Ky ri e e lei son. *f* Ky ri e, Ky ri e, Ky ri e,

16 "drängend"

cresc.

20

S. Ky ri e e lei son.

A. Ky ri e e lei son.

M. Ky ri e, Ky ri e e lei son.

20

Manual

SCHALOM-Kyrie

25 *"lyrisch"* *mp* *mf*

S. Chri ste e lei son, Chri ste

A. Chri ste e lei son, e lei son, e lei son, Chri ste e

M. Chri ste e lei son, e lei son, e lei son, Chri ste e

+ Pedal

29 *"dramatisch"* *f*

S. e lei son, Chri ste son. Chri ste e

A. lei son, e lei son, e lei son, e lei e *"dramatisch"* Chri ste e

M. lei son, e lei son, e lei son, e lei son. Chri ste, Chri ste e

f *"dramatisch"*

Manual

32 *"aufgeregt"* *cresc.*

S. lei son, e Chri ste e lei son, Chri ste e leison,

A. lei son, Chri ste e leison, Chri ste e lei son, e lei son, Chri ste e leison,

M. lei son, Chri ste e leison, Chri ste e lei son, e lei son, Chri ste e leison,

"aufgeregt" *cresc.*

+ Pedal

SCHALOM-Kyrie

4
36

ff *dim.*

S. Chri ste e lei son, Chri ste, Chri ste e lei son,

A. Chri ste e lei son, Chri ste, Chri ste e lei son,

M. Chri ste e lei son, Chri ste, Chri ste,

ff *dim.*

40

mp *dim.* *rit.* *p* "wie eine Erinnerung ..."

S. Chri ste e lei son. Ky ri e lei son, Ky ri e e lei son,

A. Chri ste e lei son. Ky ri e e lei son,

M. Chri ste e lei son. Ky ri e e lei son,

mp *dim.* *rit.* *p* "wie eine Erinnerung ..."

44

cresc.

S. Ky ri e lei son, Ky ri e e lei son; e lei son, Ky ri e, Ky ri e e lei son.

A. Ky ri e e lei son. Ky ri e e lei son.

M. Ky ri e e lei son. Ky ri e e lei son.

cresc.

SCHALOM-Kyrie

48 *f*

S. Ky ri e, Ky ri e, Ky ri e, Ky ri e e

A. Ky ri e, Ky ri e, Ky ri e, Ky ri e, Ky ri e, Ky ri e, Ky ri e e

M. Ky ri e, Ky ri e, Ky ri e, Ky ri e, Ky ri e e

+ Pedal

52 *mf* *dim.*

S. lei son, Ky ri e lei son,

A. lei son, e lei son, Ky ri e e lei son.

M. lei son, e lei son, Ky ri e e lei son,

mf *dim.*

56 *pp* "meditativ"

S. Ky ri e, Ky ri e lei

A. Ky ri e e lei son, Ky ri e lei

M. Ky ri e, e lei

pp "meditativ"

60 *"wiegend"* *mf*

S. son. SCHA LOM, SCHA LOM,

A. son. He we nu SCHALOM a le chem, SCHALOM a le chem, SCHA

M. son. He we nu SCHA LOM, SCHA LOM,

60 *"wiegend"* *mf*

65 *dim.* *pp*

S. SCHA LOM, SCHA LO M M.

A. LOM, SCHA LOM, SCHA LO M M.

M. SCHA LOM, SCHA LO M M.

65 *dim.* *pp*

Partitur

SCHALOM-Sanctus

... "Aus der neuen Welt" *) ...

Marion Oswald,
Dez. 2021 / 24.2.2022
- Überarbeitung: Sep. 2022 -

Viertel = ca. 100

"aus dem Vollen schöpfen"

Sopran
Alt
Tenor Bass

Tasteninstrument

Manual + Pedal Manual

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

8

S. *p* "suchend"
- - tus, Sanc - tus. Do-mi-nus De - us, Sanctus, Sanctus Do-mi-nus

A. *p*
- - tus, Sanc - tus. Do-mi-nus De - us, Sanc - tus Do-mi-nus

T. B. *f* *p*
- - tus, Deus Sa²ba - oth. Do-mi-nus De - us, Sanc - tus Do-mi - nus

8

"suchend"

+ Pedal Manual

*) Im SANCTUS wurden Motive aus dem 1. Satz von Dvoraks Neunter Sinfonie "Aus der neuen Welt" verarbeitet.

15

S. De - us Sa - ba - oth, Sanc - tus, Sanc - tus. Ple - ni sunt coe - li et

A. De - us Sa - ba - oth, Sanc - tus, Sanc - tus. Ple - ni sunt coe - li et

T. B. Do - mi - nus De - us Sa - ba - oth, Sanc - tus, Sanc - tus. Ple - ni sunt coe - li et

frisches Tempo "selbstbewußt"

rit. *f*

rit. *f*

rit. *f*

+ Pedal

20

S. ter - ra. Glo - ri - a, glo - ri - a tu - a, tu - a,

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

T. B. ter - ra, et ter - ra. Glo - ri - a, glo - ri - a tu - a, tu - a,

f *p* *f* *p*

p *f* *p*

p *f* *p*

Manual Pedal Manual

25

S. glo - ri - a, glo - ri - a tu - - - a. Ho - san - na, ho - san - na Sanc -

A. glo - ri - a, glo - ri - a tu - - - a. Ho - san - na, ho - san - na Sanc -

T. B. glo - ri - a, glo - ri - a tu - - - a. Ho - san - na, ho - san -

f "prächtig" *dim.* *f* "dramatisch"

f *dim.* *f*

f *dim.* *f*

f "prächtig" *dim.* *f* "dramatisch"

+ Pedal Manual

30 *"aufgeregt"*

S. tus, in ex - cel-sis, ho-san-na, in ex-cel-sis.

A. tus, ho-san - na, ho-san-na in ex - cel-sis, ho-san-na in ex-cel-sis.

T. B. na, ho-san - na, ho-san-na in ex - cel-sis, ho-san-na, in ex-cel-sis.

+ Pedal

34 *"vorsichtig tastend, suchend"* *mf* *"Neues erkundend"*

S. Ho-san-na in ex - cel - sis, ho-san-na in ex - cel - sis, ex - cel - sis, —

A. Ho-san-na in ex - cel - sis, ho-san-na in ex - cel - sis, ex - cel - sis,

T. B. Ho-san-na in ex - cel - sis, ho-san-na in ex - cel - sis, ex - cel - sis,

p *mf* *Manual* *+ Pedal*

39 *mp* *dim.* *rit.*

S. in ex - cel - sis, in ex - cel - sis, — Sanc - tus.

A. in ex - cel - sis, in ex - cel - sis, Sanc - tus.

T. B. in ex - cel - sis, — in ex - cel - sis, Sanc - tus.

f *mp* *dim.* *rit.*

Tempo zurücknehmen - Schwelgen!

45 *p* "himmlisch"

S. Be - ne - dic - tus qui ve - nit, qui ve - nit, _____ in

A. Be - ne - dic - tus qui ve - nit, qui ve - nit, _____ in

T. B. Be - ne - dic - tus, _____ be - ne - dic - tus, _____

Tempo zurücknehmen - Schwelgen!

45 *p* "himmlisch"

51

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

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

T. B. _____ be - ne - dic - tus, _____

51

56 *p* "maximale Energie" *ff*

S. ve - nit, be - ne - dic - tus, be - ne - dic - tus qui *ff*

A. ve - nit, be - ne - dic - tus, be - ne - dic - tus qui *ff*

T. B. _____ be - ne dic - tus, be - ne - dic ³ - tus qui *ff*

56 *f* "maximale Energie" *ff*

61 *rit.*

S. ve - nit in no - mi - ne Do - - - mi - ni.

A. ve - nit in no - mi - ne Do - - - mi - ni.

T. B. ve - nit in no - mi - ne Do - - - mi - ni.

65 *Tempo wie vorher* *f* *"dramatisch"* *"aufgeregt"*

S. Ho-san - na, ho-san-na Sanc - tus, in ex -

A. Ho-san - na, ho-san-na Sanc - tus, ho-san - na, ho-san-na in ex -

T. B. Ho-san - na, ho - san - na, ho-san - na, ho-san-na in ex -

68 *ff* *mf* *"versöhnlich"*

S. cel-sis, ho-san-na, ho - san - na in ex - cel - - sis. He - we - nu

A. cel-sis, ho-san-na, ho - san - na in ex - cel - - sis. He - we - nu

T. B. cel-sis, ho-san-na, ho - san - na in ex - cel - - sis. He - we - nu

72

S. *mp*
SCHA - LOM, SCHALOM a - le - - - chem. SCHA - LOM, _____ Sanc -

A. *mp*
SCHA - LOM, SCHALOM a - le - - - chem. SCHA - LOM, _____ Sanc -

T. *mp*
B. SCHA - LOM, SCHALOM a - le - - - chem. SCHA - LOM, _____ Sanc -

77

S. *p* *pp*
tus, SCHA - LOM, _____ Sanc - tus, SCHA - LOM, SCHA - LO - M.

A. *p* *pp*
tus, SCHA - LOM, _____ Sanc - tus, SCHA - LOM, SCHA - LO - M.

T. *p* *pp*
B. tus, SCHA - LOM, _____ Sanc - tus, SCHA - LOM, SCHA - LO - M.

SCHALOM-Agnus Dei

Marion Oswald,
Dez. 2021 / 24.2.2022
- Überarbeitung: Sep. 2022 -

Viertel = ca. 110

"friedlich - dabei einfach
und schlicht"

Sopran

Alt

Tenor
Bass

Tasten-
instrument

mp

mf

mf

mf

Ag - nus

Ag - nus

Ag - nus

Ag - nus

Manual

S.

A.

T.
B.

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

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

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

+ Pedal

SCHALOM-Agnus Dei

2

12

S. - - - bis. Ag - nus De-i, qui tolHispecca-ta mun - di,
A. - - - bis. Ag - nus De-i, qui tolHispecca-ta mun - di,
T. B. - - - bis. Ag - nus De-i, qui tolHispecca-ta mun - di,

12
("saftig")
Manial

19
S. mi - se-re - re, mi - se-re - re, no - - - - bis.
A. mi - se-re - re, mi - se-re - re, no - - - - bis.
T. B. mi - se-re - re, mi - se-re - re, no - - - - bis.

19
+ Pedal
Manual

24
S. Ag - - - - nus De -
A. Ag - - - - nus De -
T. B. Ag - - - - nus De -

24
"glücklich"
+ Pedal

SCHALOM-Agnus Dei

30 *"vorsichtig"*

S. i, Ag-nus De-i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta, pec-

A. i, Ag-nus De-i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta, pec-

T. B. i, Ag-nus De-i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta, pec-

30 *"vorsichtig"*

mit oder ohne Pedal

36 *p* *mf*

S. ca-ta, pec-ca-ta mun-di. Do-na no-bis,

A. ca-ta, pec-ca-ta mun-di. Do-na no-bis,

T. B. -ca-ta, -pee-ca-ta-mun--di. -Do-na no-bis pa-cem,

36 *f* *pp*

+ Pedal

43 *mf* *cresc.*

S. do-na no-bis pa-cem, do-na no-bis pa-

A. do-na no-bis pa-cem, do-na no-bis pa-

T. B. do-na no-bis pa-cem, do-na no-bis pa-

43 *mf* *cresc.*

"Neugier - Was bahnt sich an?"

50 *"Überraschung :)"* *f* *rhythmisch / straff*

S. cem. He-we-nu SCHA - LOM a - le - chem, He-we-nu SCHA - LOM a -

A. cem. He-we-nu SCHA - LOM a - le - chem, he-we-nu SCHA - LOM a -

T. B. *f* *rhythmisch / straff* SCHA LOM a - le - chem, he-we-nu SCHA - LOM a -

55 *p*

S. le-chem, Hewenu SCHA - LOM a - le-chem, Hewenu SCHALOM, SCHALOM,

A. le-chem, he-wenu SCHA - LOM a - le-chem, hewenu SCHALOM.

T. B. le-chem, he-wenu SCHA - LOM a - le - chem, SCHALOM, SCHALOM a-lechem,

60 *"wiegend"* *p*

S. LOM, SCHA - LOM, SCHA - LOM,

A. *p* He-we-nu SCHA - LOM, SCHALOM a - le - chem, He-we-nu SCHA -

T. B. *p* SCHA - LOM, SCHA - - - LOM, SCHA -

60 *p* *p*

+ Pedal + Pedal

65

S. SCHA - - - LOM, SCHA - LOM, SCHA LOM, SCHA

A. LOM, SCHALOM a-le-chem. SCHA - LOM, SCHA LOM, SCHA

T. B. LOM, SCHA - LOM.

Möglichkeiten: z.B.: Wdh. ja oder nein?
mp

71

S. LOM, SCHALOM, SCHA - LOM, SCHALOM, SCHA - LOM,

A. LOM, SCHALOM, SCHA - LOM, SCHALOM, SCHA - LOM,

T. B. SCHALOM, SCHA - LOM, SCHALOM, SCHA - LOM,

Möglichkeiten: Wdh. streichen? Wdh. mehrmals?
Dazu z.B. Improvisation oder Hineinsprechen eines Textes?

71

Möglichkeiten: Wdh. streichen? Wdh. mehrmals?
Dazu z.B. Improvisation oder Hineinsprechen eines Textes?

76

S. SCHA - - - LOM, SCHA - LO - M.

A. SCHA - LOM, SCHA - LOM, SCHA - LO - M.

T. B. SCHA - LOM, SCHA - LOM, SCHA - LO - M.

immer leiser werden
pp ppp

76

immer leiser werden

Messe "Hewenu Schalom"

3-stimmige Fassung

gewidmet ALLEN, die den Frieden ersehnen
für die Ukraine und die anderen Kriegs- und Krisengebiete der Erde

SCHALOM-Kyrie

Marion Oswald,

Dez. 2021 / 24.2.2022

- Überarbeitung: Sep. 2022 -

Viertel = ca. 100

sofort "anspringen"

Sopran

Alt

Männerstimmen

Hewenu SCHALOM, Hewenu SCHALOM a læhem. *)

Hewenu SCHALOM, Hewenu SCHALOM a læhem. *)

Hewenu SCHALOM, Hewenu SCHALOM a læhem. *)

*) Aussprache: "ch" bei "alæhem" wie bei "doch"

6 "wiegend" *pp*

S.

A.

M.

Ky ri e e lei son, Ky ri e e lei son, SCHA LOM.

Ky ri e, Ky ri e e lei son, Ky ri e e lei son, SCHA LOM.

Ky ri e e lei son, e lei son.

12 *mf* "liedhaft"

S.

A.

M.

Ky ri e lei son, Ky ri e e lei son, Ky ri e lei son, Ky ri e e lei son; e

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

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

16 *"drängend"* *cresc.*

S. lei son, Ky ri e, Ky ri e e lei son. *f* Ky ri e, Ky ri e,

A. Ky ri e e lei son. *f* Ky ri e, Ky ri e, Ky ri e, Ky ri e,

M. Ky ri e e lei son. *f* Ky ri e, Ky ri e, Ky ri e,

20 *"lyrisch"* *mp*

S. Ky ri e e lei son. Chri ste e

A. Ky ri e e lei son. Chri ste e

M. Ky ri e, Ky ri e e lei son. Chri ste e

26 *mf*

S. lei son, Chri ste e lei son, Chri ste

A. lei son, e lei son, e lei son, Chri ste e lei son, e lei son, e lei son, e lei

M. lei son, e lei son, e lei son, Chri ste e lei son, e lei son, e lei son, e lei

31 *"dramatisch" f* *"aufgeregt"*

S. son. Chri ste e lei son, e

A. e *"dramatisch" f* Chri ste e lei son, Chri ste e lei son, Chri ste e

M. son. Chri ste, Chri ste e lei son, Chri ste e lei son, Chri ste e

34 *cresc.* *ff*

S. Chri ste e lei son, Chri ste e lei son, Chri ste e lei son, Chri ste,

A. *cresc.* *ff*
lei son, e lei son, Chri ste e lei son, Chri ste e lei son, Chri ste,

M. *cresc.* *ff*
lei son, e lei son, Chri ste e lei son, Chri ste e lei son, Chri ste,

38 *dim.* *mp* *dim.* *rit.*

S. Chri ste e lei son, Chri ste e lei son.

A. *dim.* *mp* *dim.* *rit.*
Chri ste e lei son, Chri ste e lei son.

M. *dim.* *mp* *dim.* *rit.*
Chri ste, e lei son.

42 *a tempo, un poco rubato* *p* "wie eine Erinnerung ..."

S. Ky ri e lei son, Ky ri e e lei son, Ky ri e lei son, Ky ri e e lei son; e

A. *p*
Ky ri e e lei son, Ky ri e e lei son.

M. *p*
Ky ri e e lei son, Ky ri e e lei son.

46 *cresc.* *f*

S. lei son, Ky ri e, Ky ri e e lei son. Ky ri e, Ky ri e,

A. *cresc.* *f*
Ky ri e e lei son. Ky ri e, Ky ri e, Ky ri e, Ky ri e,

M. *cresc.* *f*
Ky ri e e lei son. Ky ri e, Ky ri e, Ky ri e,

50 *mf*

S. Ky ri e, Ky ri e e lei son, Ky ri e

A. Ky ri e, Ky ri e, Ky ri e e lei son, e lei son, Ky ri e

M. Ky ri e, Ky ri e e lei son, e lei son, Ky ri e

55 *dim.* *pp* "meditativ"

S. e lei son, Ky ri e, Ky ri e lei

A. e lei son. Ky ri e e lei son, Ky ri e lei

M. e lei son, Ky ri e, e lei

60 "wiegend" *mf*

S. son. SCHA LOM, SCHA LOM,

A. son. He we nu SCHA LOM a le chem, SCHA LOM a le chem, SCHA

M. son. He we nu SCHA LOM, SCHA LOM,

65 *dim.* *pp*

S. SCHA LOM, SCHA LO M M.

A. LOM, SCHA LOM, SCHA LO M M.

M. SCHA LOM, SCHA LO M M.

Chor

SCHALOM-Sanctus

... "Aus der neuen Welt" *) ...

Marion Oswald,

Dez. 2021 / 24.2.2022

- Überarbeitung: Sep. 2022 -

Viertel = ca. 100

"aus dem Vollen schöpfen"

Sanc - tus, Sanc - - - tus, Sanc - tus, Sanc - tus.
 - - tus, Sanc - - - tus. Do-mi-nus De - us, Sanc-tus, Sanc-tus
 - - tus, De-us Sa³ba - oth. Do-mi-nus De - us, Sanc - tus
 Do - mi-nus De - us Sa - ba - oth, Sanc - tus, Sanc - tus.
 Do - mi-nus De - us Sa - ba - oth, Sanc - tus, Sanc - tus.

*) Im SANCTUS wurden Motive aus dem 1. Satz von Dvoraks Neunter Sinfonie "Aus der neuen Welt" verarbeitet.

2
19 *frisches Tempo*
"selbstbewußt"

SCHALOM-Sanctus

Musical score for the first system, measures 19-23. It features three staves: vocal line and piano accompaniment. The piano part consists of two staves (treble and bass). Dynamics include *f* (forte) and *p* (piano). The lyrics are: Ple - ni sunt coe - li et ter - ra. Glo - ri-a, glo - ri-a tu - a, Ple - ni sunt coe - li et ter - ra, et ter - ra. Glo - ri-a, glo - ri-a tu - a, Ple - ni sunt coe - li et ter - ra, et ter - ra. Glo - ri-a, glo - ri-a tu - a.

Musical score for the second system, measures 24-29. It features three staves: vocal line and piano accompaniment. The piano part consists of two staves (treble and bass). Dynamics include *p* (piano), *f* (forte), and *dim.* (diminuendo). Performance markings include *"prächtig"*, *"dramatisch"*, and *dim.*. The lyrics are: tu - a, glo - ri-a, glo - ri-a tu - a. Ho-san - na, ho-san-na Sanc - tu - a, glo - ri-a, glo - ri-a tu - a. Ho-san - na, ho-san-na Sanc - tu - a, glo - ri-a, glo - ri-a tu - a. Ho-san - na, ho-san -

Musical score for the third system, measures 30-33. It features three staves: vocal line and piano accompaniment. The piano part consists of two staves (treble and bass). Dynamics include *f* (forte) and *dim.* (diminuendo). Performance marking includes *"aufgeregt"*. The lyrics are: tus, in ex - cel-sis, ho-san-na, in ex-celsis. tus, ho-san - na, ho-san-na in ex - cel-sis, ho-san-na in ex-cel-sis. na, ho-san - na, ho-san-na in ex - cel-sis, ho-san-na, in ex-cel-sis.

Musical score for the fourth system, measures 34-37. It features three staves: vocal line and piano accompaniment. The piano part consists of two staves (treble and bass). Dynamics include *mf* (mezzo-forte). Performance markings include *"vorsichtig tastend, suchend"* and *"Neues erkundend"*. The lyrics are: Hosanna in ex - cel - sis, hosanna in ex - cel - sis, ex - cel - sis, Hosanna in ex - cel - sis, hosanna in ex - cel - sis, ex - cel - sis, Ho-sanna in ex - cel - sis, hosanna in ex - cel - sis, ex - cel - sis,

SCHALOM-Sanctus

39 *mp* *dim. rit.*
 in ex - cel - sis, in ex - cel - sis, Sanc - tus.
mp *dim. rit.*
 in ex - cel - sis, in ex - cel - sis, Sanc tus.
f *dim. rit.*
 in ex - cel - sis, in ex - cel - sis, Sanc - tus.

Tempo zurücknehmen - Schwelgen!

45 *p* "himmlisch"
 Be - ne - dic - tus qui ve - nit, qui ve - nit, in
p
 Be - ne - dic - tus qui ve - nit, qui ve - nit, in
p
 Be - ne - dic - tus, be - ne - dic - tus,

51
 no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit, qui ve - nit,
 no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit, qui ve - nit,
 be - ne - dic - tus,

57 *p* "maximale Energie" *ff*
 be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne
p *ff*
 be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne
f *ff*
 be - ne dic tus, be - ne - dic ³ - tus qui ve - nit in no - mi - ne

SCHALOM-Sanctus

Tempo wie vorher
"dramatisch"

63 *rit.* *f*

Do - - - mi - ni. Ho-san - na, hosan-na Sanc - tus,

Do - - - mi - ni. Ho-san - na, hosan-na Sanc - tus, ho-san -

Do - - - mi - ni. Ho-san - na, ho - san - na, ho-san -

67 *"aufgeregt"* *ff*

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

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

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

71 *mf* *mp*

sis. He-wenu SCHA - LOM, SCHALOM a - le - chem. SCHA - LOM, Sanc -

sis. He-wenu SCHA - LOM, SCHALOM a - le - chem. SCHA - LOM, Sanc -

sis. He-wenu SCHA - LOM, SCHALOM a - le - - - chem. SCHA - LOM, Sanc -

77 *p* *pp*

tus, SCHA - LOM, Sanc - tus, SCHA - LOM, SCHA - LO - M.

tus, SCHA - LOM, Sanc - tus, SCHA - LOM, SCHA - LO - M.

tus, SCHA - LOM, Sanc - tus, SCHA - LOM, SCHA - LO - M.

SCHALOM-Agnus Dei

Viertel = ca. 110

"friedlich - dabei einfach
und schlicht"

Marion Oswald,

Dez. 2021 / 24.2.2022

- Überarbeitung: Sep. 2022 -

4 *mf*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

4 *mf*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

4 *mf*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

9

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

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

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

15

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re,

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re,

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re,

2
21

SCHALOM-Agnus Dei

"glücklich"

no - bis. Ag - nus

no - bis. Ag - nus

no - bis. Ag - nus

29

"vorsichtig"

De - i, Ag-nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec -

De - i, Ag-nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec -

De - i, Ag-nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec -

35

ca - ta, pec - ca - ta, pec - ca - ta mun - di. Do - na

ca - ta, pec - ca - ta, pec - ca - ta mun - di. Do - na

- ca - ta, - pec - ca - ta, - pec - ca - ta - mun - di. - Do - na

40

mf

mf "Neugier - Was bahnt sich an?"

Do - na no - bis, do - na no - bis pa - cem, no - bis pa - cem, do - na no - bis pa - cem,

Do - na no - bis, do - na no - bis pa - cem, no - bis pa - cem, do - na no - bis pa - cem,

no - bis pa - cem, do - na no - bis pa - cem,

SCHALOM-Agnus Dei
 "Überraschung :)"

47 *cresc.* *f* *rhythmisch / straff*

do - na no - bis pa - cem. He-we-nu SCHA - LOM a-

cresc. *f* *rhythmisch / straff*

do - na no - bis pa - cem. He-we-nu SCHA - LOM a-

cresc. *f* *rhythmisch / straff*

do - na no - bis pa - cem. SCHA LOM a-

53

le - chem, He-we-nu SCHA - LOM a - le - chem, He-we-nu SCHA - LOM a -

le - chem, he - we - nu SCHA - LOM a - le - chem, he - we - nu SCHA - LOM a -

le - chem, he - we - nu SCHA - LOM a - le - chem, he - we - nu SCHA - LOM a -

57 *p* "wiegend"

lechem, Hewenu SCHALOM, SCHA - LOM, SCHA -

lechem, hewenu SCHALOM. Hewe-nu SCHA - LOM,

le - chem, SCHALOM, SCHALOM a lechem, SCHA - LOM,

62

LOM, SCHA - LOM, SCHA - - -

SCHA-LOM a-le - chem, Hewe-nu SCHA - LOM, SCHA-LOM a-le-

SCHA - - - LOM, SCHA - LOM, SCHA -

67

Möglichkeiten: z.B.: Wdh. ja oder nein?

mp

LOM, SCHA - LOM, SCHA LOM, SCHA - LOM,

chem. SCHA - LOM, SCHA LOM, SCHA LOM,

LOM.

72

*Möglichkeiten: Wdh. streichen? Wdh. mehrmals?
Dazu z.B. Improvisation oder Hineinsprechen eines Textes?*

SCHA - LOM, SCHA - LOM, SCHA - LOM, SCHA - LOM,

SCHA - LOM, SCHA - LOM, SCHA - LOM, SCHA - LOM,

SCHA - LOM, SCHA - LOM, SCHA - LOM, SCHA - LOM,

76

immer leiser werden

pp SCHA - - - LOM, *ppp* SCHA - LO - M.

immer leiser werden SCHA - LOM, SCHA - LOM, SCHA - LO - M.

immer leiser werden SCHA - LOM, SCHA - LOM, SCHA - LO - M.

Messe "Hewenu Schalom"

3-stimmige Fassung

gewidmet ALLEN, die den Frieden ersehnen
für die Ukraine und die anderen Kriegs- und Krisengebiete der Erde

SCHALOM-Kyrie

Die Begleitstimme ist für das jeweilige Instrument einzurichten.

Viertel = ca. 100

Marion Oswald,
Dez. 2021 / 24.2.2022
- Überarbeitung: Sep. 2022 -

sofort "anspringen" "wiegend"

f *rit.* *pp*

Manual

Detailed description: This system contains measures 1 through 8. The music is in 4/4 time with a key signature of one flat. It begins with a forte (*f*) dynamic and a 'sofort "anspringen"' instruction. The melody in the right hand features a series of eighth notes, while the left hand provides a steady accompaniment. A 'rit.' (ritardando) marking is present in measure 5, and the dynamic shifts to pianissimo (*pp*) in measure 6. The system concludes with a 'Manual' instruction.

"liedhaft"

mf

+ Pedal

Detailed description: This system contains measures 9 through 15. The music continues with a 'liedhaft' (lyric) character. The dynamic is marked mezzo-forte (*mf*). The right hand has a more active melodic line with some grace notes, while the left hand maintains a rhythmic accompaniment. A '+ Pedal' instruction is placed at the end of the system.

16 "drängend"

cresc. *f*

Detailed description: This system contains measures 16 through 21. It begins with a 'drängend' (driving) character. The dynamic starts with a crescendo (*cresc.*) and reaches a forte (*f*) dynamic. The right hand features a more complex, driving melodic pattern, while the left hand provides a strong accompaniment.

22 "lyrisch"

mp *mf*

Manual + Pedal

Detailed description: This system contains measures 22 through 29. The music becomes 'lyrisch' (lyric) again. The dynamic starts at mezzo-piano (*mp*) and moves to mezzo-forte (*mf*). The right hand has a more flowing melodic line, and the left hand provides a steady accompaniment. The system includes 'Manual' and '+ Pedal' instructions.

30 "dramatisch" "aufgeregt"

f *cresc.*

Manual + Pedal

Detailed description: This system contains measures 30 through 36. It begins with a 'dramatisch' (dramatic) character, marked forte (*f*), and becomes 'aufgeregt' (excited) towards the end. The dynamic continues with a crescendo (*cresc.*). The right hand has a more active, dramatic melodic line, while the left hand provides a strong accompaniment. The system includes 'Manual' and '+ Pedal' instructions.

36

ff *dim.* *mp* *dim. rit.*

a tempo, un poco rubato

42 "wie eine Erinnerung ..."

p *cresc.*

Manual

48

f *dim.*

+ Pedal

53 "meditativ"

mf *dim.* *pp*

57 "wiegend"

mf *dim.* *pp*

63

dim. *pp*

Messe "Hewenu Schalom"

Tasteninstrument

SCHALOM-Sanctus

Marion Oswald,
Dez. 2021 / 24.2.2022

Viertel = ca. 100

The musical score is written for piano and organ. It consists of five systems of music, each with a piano part on the left and an organ part on the right. The piano part is in 4/4 time, and the organ part is in 4/4 time. The key signature is one flat (B-flat). The score includes various dynamics such as *mf*, *f*, *p*, and *dim.*, as well as markings like *a tempo* and *rit.*. There are also triplets and slurs in the piano part. The organ part features block chords and moving lines. The score is numbered 9, 17, 24, and 30 at the beginning of each system.

35

mp *dim.*

Musical score for measures 35-42. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamic markings include *mp* (mezzo-piano) and *dim.* (diminuendo).

43

p

Musical score for measures 43-51. The right hand continues with a melodic line, incorporating some chords and rests. The left hand features a more active bass line with eighth notes and some longer note values. A dynamic marking of *p* (piano) is present.

52

Musical score for measures 52-59. The right hand has a melodic line with some triplet figures. The left hand has a bass line with eighth notes and a triplet of eighth notes in measure 58. A dynamic marking of *f* (forte) is present.

60

f

Musical score for measures 60-65. The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with eighth notes. A dynamic marking of *f* (forte) is present.

66

mf

Musical score for measures 66-72. The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with eighth notes. A dynamic marking of *mf* (mezzo-forte) is present.

73

mp

Musical score for measures 73-80. The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with eighth notes. A dynamic marking of *mp* (mezzo-piano) is present.

Tasteninstrument

SCHALOM-Agnus Dei

Die Begleitstimme ist für das jeweilige Instrument einzurichten.

Viertel = ca. 110

"friedlich - dabei einfach
und schlicht"

Marion Oswald,
Dez. 2021 / 24.2.2022

- Überarbeitung: Sep. 2022 -

The musical score is written for a keyboard instrument in a 3-part setting. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major/D minor). The tempo is marked as Viertel = ca. 110. The first system starts with a dynamic marking of *mp* and includes the instruction "Manual". The second system includes the instruction "+ Pedal". The third system includes the instruction "saftig" and "Manual". The fourth system includes the instruction "+ Pedal". The fifth system includes the instruction "Manual". The sixth system includes the instruction "+ Pedal". The score concludes with a key signature change to two sharps (D major/F# minor).

31 *"vorsichtig"*

mit oder ohne Pedal

38 *"Neugier - Was bahnt sich an?"*

f p mf

+ Pedal

46

cresc. f

rhythmisch / straff

54

p

+ Pedal

63

p mp

+ Pedal

*Möglichkeiten:
z.B. Wdh. ja oder nein?*

70

*Möglichkeiten: Wdh. streichen? Wdh. mehrmals?
Dazu z.B. Improvisation oder Hineinsprechen eines Textes?*

76 *immer leiser werden*

p mp