

# Messe

(209) 1

(in C)

für vier Singstimmen, Orchester und Orgel

Schubert's Werke.

von

## FRANZ SCHUBERT.

Serie 13. N<sup>o</sup> 4.

Op. 48.

Michael Holzer gewidmet.

### Kyrie.

Andante con moto.

Oboi  
o Clarineti in C.  
Trombe in C.  
Timpani in C.G.

ad libitum.

Violino I.  
Violino II.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Violoncello,  
Basso  
ed Organo.

The score begins with a 4/2 time signature. The strings play a rhythmic pattern of eighth notes. The woodwinds and brass are marked 'ad libitum'. The vocal staves are empty. The bottom of the page shows the following fingering: 4 2, 6, 6, 6, 5 6, 4 2, 3 1, 6, 6 6 6, 7, 6.

The vocal solo section begins with a 4/2 time signature. The strings continue their rhythmic pattern. The vocal staves enter with the lyrics: "Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son,". The dynamics range from *pp* to *mf*. The bottom of the page shows the following fingering: 4 2, 6, 6, 6, 5 6, 4 2, 3 1, 6, 6 6 6, 7, 6, 5, 6, 6, 6, 5.

*f* *p* *f* *p*

*Tutti.*  
*f* *p*  
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

*f* *p*  
*Tutti.*  
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

5 6 4 6 3/5 5 6 6 4 #

*cresc.* *cresc.* *cresc.*

*dolce* *cresc.* *cresc.*

*Solo.*  
 Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, e -

*Solo.*  
 Chri - ste e - lei - son, Chri - ste e - lei - son,

*Solo.*  
 Chri - ste e - lei - son, Chri - ste, Chri - ste e - lei - son, e -

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

3 6 6 # 3 6 6 # 3 4/2 5/3 3/1 4/2 5/3 6/3

*p* *f* *f*

*p* *f*

*Tutti. f*

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

*Tutti. f*

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

*Tutti. f*

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

*Tutti. f*

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

*p* *f*

4 5 3# 6 7 # 7 # # 4 6 6 5h

*ff* *ff*

*ff* *ff*

*ff* *p* *pp* *ff*

*ff* *ff*

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

*ff* *ff*

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

*ff* *ff*

5 - 5# - 6 6 4 6 6 6 7

*pp*

*decresc.* *pp*

Solo. *pp*

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

Solo. *pp*

Solo. *pp*

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

Solo. *pp*

Tasto. *pp*

5 4 6 6 5 4 3 5 6 8 6 6

2 6 2 1 3

*f*

*mf* *tr* *f*

Tutti. *f*

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

Tutti. *f*

Tutti. *f*

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

Tutti. *f*

*mf* *f*

6 2 3 6 6 5b 6 6 5 5 6 4 6

2 2

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

*p* *p* *p dolce* *p* *Solo.* *p* *Solo.* *p*

5 6 3 6 6 5 3 6 6 5

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

*p* *cresc.* *p* *f* *f* *cresc.* *cresc.* *p* *f*

Tutti. *f*

8 6 6 7 3 4 5 3 4 5 6 6 5 3 6

*Tutti.*  
 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - - -  
*Tutti.*  
 Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - - -  
 lei - son, Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - - -  
*Tutti*  
 Ky - ri - e e - lei - son,  
 3 7# 4 7# 3 4 2 6 6b 5 5#

*pp* *pp* *ff* *p* *pp* *p*  
 son, Ky - ri - e e - lei - - - son.  
 son, Ky - ri - e e - lei - - - son.  
 6 6 4 2 6 5 6 5 3 6 7 7 2 8

# Gloria.

Allegro vivace.

Oboi  
o Clarinetti in C. } *ad libitum.*  
Trombe in C.  
Timpani in C.G.

Violino I.  
Violino II.

Soprano.  
Alto.  
Tenore.  
Basso.

Violoncello,  
Basso  
ed Organo.

Glo - - ri - a, Glo - - ri - a,  
Glo - - ri - a, Glo - - ri - a,

8 8

Glo - - ri - a in ex\_cel\_sis De - - o et in ter - ra pax ho - mi - ni -  
Glo - - ri - a in ex\_cel\_sis De - - o et in ter - ra pax ho - mi - ni -

Solo. *p*  
Solo. *p*  
Solo. *p*  
Solo. *p*

8 8 3 7 7

tr tr f f

f f

bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus te, bene -

Tutti. f

bus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis. Lau - da - mus te, bene -

Tutti. f

7b # 6 # 6 3 8 3

fp fp

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

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

8 8 # # 7b 5b 3

fp



*p*

Solo.

Gra - ti - as a - gi - mus, a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am

Solo.

Solo.

Gra - ti - as a - gi - mus, a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am

Solo.

5 6<sub>b</sub> 6<sub>b</sub> 4<sub>#</sub> 5 # 6 6 6

*pp*

*pp*

tu - am, gra - ti - as a - gi - mus, a - gi - mus ti - bi, gra - ti - as

gra - ti - as a - gi - mus, a - gi - mus ti - bi, gra - ti - as a - gi - mus

tu - am, gra - ti - as a - gi - mus, a - gi - mus ti - bi, gra - ti - as a - gi - mus

*pp*

6/4 5 7<sub>b</sub> 6/4 7<sub>b</sub> 3 # 7 6<sub>b</sub> 4

a - gi-mus, a - gi-mus ti - bi, a - gi-mus ti - bi prop - ter ma-gnam glo-ri-am  
 a - gi-mus ti - bi, gra - ti - as a - gi-mus, a - gi - mus prop - ter ma-gnam glo-ri-am  
 a - gi-mus ti - bi, gra - ti - as a - gi-mus, a - gi - mus prop - ter ma-gnam glo-ri-am

7      b      2b      6<sub>4b</sub>      2b      3      3      6      7      2b      3

tu - am, prop-ter ma-gnam glo-ri-am tu - am. **Tutti.** Do - mi - ne De - us, Rex coe -  
 tu - - am, prop-ter ma-gnam glo-ri-am tu - - am. **Tutti.** Do - mi - ne De - us, Rex coe -  
 tu - - am, prop-ter ma-gnam glo-ri-am tu - - am. **Tutti.** Do - mi - ne De - us, Rex coe -

6      2b      8      6      7      2b      3      6      2b      6      3      6<sub>5</sub>      #

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto/Tenors), and the bottom two are for the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

le - stis, De - us Pa - ter om - ni - - po - tens, Do - mi - ne Je - su Chri - ste, Fi - li u - ni - ge - ni -

le - stis, De - us Pa - ter om - ni - - po - tens, Do - mi - ne Je - su Chri - ste, Fi - li u - ni - ge - ni -

The second system continues the vocal and piano parts. The piano accompaniment includes a series of figured bass notations at the bottom: 6 5, 6 4, 3 6 4 6 6 3 6 2.

The third system continues the musical score. The piano accompaniment features a prominent trill in the right hand and a dynamic marking of *p* (piano).

te. Solo. Do - mi - ne

te.

The fourth system shows the vocal parts and piano accompaniment. The piano part includes a dynamic marking of *p* and a series of figured bass notations at the bottom: 6 5, 6 4, 2 5#, 5, 7#, #, 7#, 3, 7 5#, 7 3, 6 #, 5.

This system contains the first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "De - us, a - - gnus De - - i, qui tol - - lis pec - ca - ta mun - -". The piano part includes a bass line with a solo section and a treble line with a solo section. The lyrics for the piano solo are: "Mi - - se - re - re, mi - - se - re - re no - -". The piano part also includes a bass line with a solo section and a treble line with a solo section. The lyrics for the piano solo are: "Mi - - se - re - re, mi - - se - re - re no - -". The piano part includes a bass line with a solo section and a treble line with a solo section. The lyrics for the piano solo are: "Mi - - se - re - re, mi - - se - re - re no - -".

This system contains the second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "di, Do - mi - ne De - - us, a - - gnus De - - i, qui tol - - lis pec -". The piano part includes a bass line with a solo section and a treble line with a solo section. The lyrics for the piano solo are: "bis, mi - - se - re - re, mi - - se - re - re". The piano part also includes a bass line with a solo section and a treble line with a solo section. The lyrics for the piano solo are: "bis, mi - - se - re - re, mi - - se - re - re". The piano part includes a bass line with a solo section and a treble line with a solo section. The lyrics for the piano solo are: "bis, mi - - se - re - re, mi - - se - re - re".

ca - ta mun - - di, Fi - li - us Pa - - tris, a - - gnus De - - i, qui  
 no - - bis, mi - - se - re - re, mi - - se -  
 no - - bis, mi - - se - re - re, mi - - se -

7# 6 5 8 5 6 6

*Tutti.*  
 tol - - lis pec - ca - ta mun - - di, mi - - se - re - re.  
*Tutti.*  
 re - - re no - - bis, mi - - se - re - re.  
*Tutti.*  
 re - - re no - - bis, mi - - se - re - re.  
*Tutti.*

*Tasto.*  
*fp*

7# 6 5 3 6

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music is primarily in treble clefs. The first two staves contain melodic lines with frequent trills (tr) and dynamic markings of *fp* and *p*. The bottom two staves contain a bass line with a long, sustained note in the first measure, followed by a melodic line with dynamic markings of *fp* and *p*.

The second system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music is primarily in treble clefs. The first two staves contain melodic lines with frequent trills (tr) and dynamic markings of *f*. The bottom two staves contain a bass line with a long, sustained note in the first measure, followed by a melodic line with dynamic markings of *f*. The middle two staves contain vocal lines with lyrics: "Quo - - - ni - am, quo - - - ni - unis." The lyrics are written below the vocal lines. The bottom two staves contain a bass line with a long, sustained note in the first measure, followed by a melodic line with dynamic markings of *f*.

am, quo - - ni - am tu so - lus san - ctus, tu so - lus san - ctus,

am, quo - - ni - am tu so - lus san - ctus, tu so - lus san - ctus,

unis. unis. *fz* *fz*

8 8 3 8 8

tu so - lus al - tis - si - mus, tu so - lus Do - - mi - nus, tu so - lus san - ctus, tu so - lus al -

tu so - lus al - tis - si - mus, tu so - lus Do - - mi - nus, tu so - lus san - ctus, tu so - lus al -

*p* *p* *p* *p*

8 8 6 4 3 8 8

This system contains the first two systems of musical notation. The top system features a vocal line with lyrics: "tis - si - mus, tu so - lus Do - mi - nus, cum san - cto Spi - ri - tu". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *f* and *p*.

The second system continues the vocal line with lyrics: "tis - si - mus, tu so - lus Do - mi - nus, cum san - cto Spi - ri - tu". The piano accompaniment continues with similar dynamics.

Below the vocal lines, there are two lines of fingerings: "8 8 6 5 4 3" and "7 6 5 4 3".

This system contains the third and fourth systems of musical notation. The top system features a vocal line with lyrics: "in glo - ri - a De - i Pa - tris. A - men." The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *ff* and *a.2.*

The second system continues the vocal line with lyrics: "in glo - ri - a De - i Pa - tris. A - men." The piano accompaniment continues with similar dynamics.

Below the vocal lines, there are two lines of fingerings: "7 6 5 4 3" and "8".



# Credo.

Allegro.

Oboi  
o Clarinetti in C.  
Trombe in C.  
Timpani in C. G.

ad libitum.

Violino I.

Violino II.

Soprano.

Cre - do in u - num De - um, Pa - trem om - ni - po - ten - tem, fa -

Alto.

Tenore.

Cre - do in u - num De - um, Pa - trem om - ni - po - ten - tem, fa -

Basso.

Violoncello,  
Basso  
ed Organo.

cto - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

cto - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

vi - si - bi - li - um

*Solo. p*  
 In u - num Do - minum Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -  
*Solo. p*  
 In u - num Do - minum Je - sum Chri - stum, Fi - li - um De - i, De - i u - ni - ge - ni -  
 Fi - li - um De - i u - ni - ge - ni -

6 6 # 5 6 10-9#-8- 6 5 3 6 4 6 # 5 5 6 6 #

*f*  
*f*  
*Tutti. f*  
 tum, et ex Pa - tre na - tum ante omni - a sae - cula,  
*Tutti. f*  
 tum, et ex Pa - tre na - tum ante omni - a sae - cula,  
*Tutti. f*  
 tum, et ex Pa - tre na - tum ante omni - a sae - cula,

8 3 6 7 6 6 3 6 # 6 # 7

De - - - um de De - o, lumende lu - mi - ne, De - un  
 De - - - um de De - o, lumende lu - mi - ne, De - un  
 De - - - um de

Solo. *p*  
 Solo. *p*  
 Solo. *p*  
 Solo. *p*

3 7 6 5 3 3 3 3 8 6 6 # 3 4 6 6 3 6 5 # 5

ve - rumde De - o ve - ro, per quem om - ni - a fa - cta sunt,  
 ve - rumde De - o ve - ro, con - sub - stan - ti - a - lem Pa - tri, Pa - - tri,  
 per quem om - ni - a fa - cta sunt,

*f*  
*f*  
*f*

6 10-9-8 6 5 3 4 6 7 5 6 5# 3-6 3 6 3

qui prop-ter nos ho-mi-nes et propter no-stram sa-lu-tem de-scen-

*Tutti. f* qui prop-ter nos ho-mi-nes et propter no-stram sa-lu-tem de-scen-

*Tutti. f* qui prop-ter nos ho-mi-nes et propter no-stram sa-lu-tem de-scen-

*Tutti. f* de-

6 6 6 5 8 6 3

- dit de coe-lis, descen-dit de coe-lis.

- dit de coe-lis, descen-dit de coe-lis.

scen-dit de

7 6 6 3 3 3b 6 6 6 4 6 6 5 3-4 6 7b 3 6 b 6 5 8

Adagio molto.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a melodic line with a *p* dynamic marking.

Second system of musical notation, primarily piano accompaniment with a *p* dynamic marking.

Solo.

Et in - car - na - tus est de Spi - ri - tu, Spi - ri - tu san - cto,

Solo.

Et in - car - na - tus est, et in - car -

Solo.

Et in - car - na - tus est de Spi - ri - tu san - cto.

Solo.

Et in - car - na - tus est,

Third system of musical notation, including vocal lines and piano accompaniment. The piano part includes a bass line with figured bass notation.

Fourth system of musical notation, primarily piano accompaniment.

et in - car - na - tus est de Spi - ri - tu san - cto, et ho - mo

na - tus est de spi - ri - tu, Spi - ri - tu san - cto, et ho - mo

et incarna - tus est de Spi - ri - tu san - cto, et ho - mo

et in - car - na - tus est, et ho - mo

*cresc.*

Fifth system of musical notation, including vocal lines and piano accompaniment. The piano part includes a bass line with figured bass notation.

fa - ctus est. Cru - cifi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

fa - ctus est. Cru - cifi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

fa - ctus est. Cru - cifi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

fa - ctus est. Cru - cifi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

6 5 3  
4 4 3

6 5

6 5

la - to, pas - sus et se - pul - - tus est, et se - pul - tus est.

la - to, pas - sus et se - pul - - tus est, et se - pul - tus est.

la - to, pas - sus et se - pul - - tus est, et se - pul - tus est.

6 5 3  
4 3

6 4b 7b

8 5b 3

6b 5 4 5  
4 3 2 3

Tempo I.

Et re-sur-re - xit ter - ti - a di - e se - cundum scriptu - ras, et a - scen - dit in

Et re-sur-re - xit ter - ti - a di - e se - cundum scriptu - ras, et a - scen - dit in

6 7 8  
4 4 2

coe - lum, se - det ad dex - teram Pa - tris, et i - te - rum ven - tu - rus est, cum glori - a judi - ca - re

coe - lum, se - det ad dex - teram Pa - tris, et i - te - rum ven - tu - rus est, cum glori - a judi - ca - re

6 7 8 6 8 6 7 8  
4 2 4 3 5 4 4

vi - vos et mortuos, cujus re - gni non e - rit fi - nis. In Spi - ri - tum

vi - vos et mortuos, cujus re - gni non e - rit fi - nis. In Spi - ri - tum

7 6b 6bb 5b 6b 6ab 7b 8 5 6b

san - ctum Do - minum et vi - vi - fi - can - tem,

san - ctum Do - minum et vi - vi - fi - can - tem,

5b 3 2 3 5b 5bb 4 5b 6b 5bb 6b 5 3b 2 3 5b 5bb 3



The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing several measures of music with some notes tied across bar lines. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady rhythmic accompaniment.

The second system continues the piano accompaniment from the first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is characterized by a consistent rhythmic pattern and includes dynamic markings such as *fz*.

qui ex Pa - tre Fili - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o

The third system contains two vocal staves and a piano accompaniment staff. The vocal staves are in tenor and bass clefs, with lyrics written below the notes. The piano accompaniment is in a bass clef. The lyrics are: "qui ex Pa - tre Fili - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o".

qui ex Pa - tro Fili - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o

The fourth system continues the vocal and piano parts. The vocal staves are in tenor and bass clefs, and the piano accompaniment is in a bass clef. The lyrics are: "qui ex Pa - tro Fili - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o".

The fifth system is a piano accompaniment system consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. It includes various musical notations and dynamic markings.

The sixth system is a piano accompaniment system consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. It includes various musical notations and dynamic markings.

The seventh system is a piano accompaniment system consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. It includes various musical notations and dynamic markings.

si - mul a - do - ra - tur, qui cum Pa - tre et Fi - li - o con - glori - fi - ca - tur, qui lo - cu - tus est

The eighth system contains two vocal staves and a piano accompaniment staff. The vocal staves are in tenor and bass clefs, with lyrics written below the notes. The piano accompaniment is in a bass clef. The lyrics are: "si - mul a - do - ra - tur, qui cum Pa - tre et Fi - li - o con - glori - fi - ca - tur, qui lo - cu - tus est".

si - mul a - do - ra - tur, qui cum Pa - tre et Fi - li - o con - glori - fi - ca - tur, qui lo - cu - tus est

The ninth system continues the vocal and piano parts. The vocal staves are in tenor and bass clefs, and the piano accompaniment is in a bass clef. The lyrics are: "si - mul a - do - ra - tur, qui cum Pa - tre et Fi - li - o con - glori - fi - ca - tur, qui lo - cu - tus est".

The tenth system is a piano accompaniment system consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. It includes various musical notations and dynamic markings.

per pro-phetas, con-fi-te-or u-num-ba-pti-sma in re-missi-onem pec-ca-to-rum mor-

per pro-phetas, con-fi-te-or u-num-ba-pti-sma in re-missi-onem pec-ca-to-rum mor-

6 3# 4 3# 3# 6 3 7# 8# 5 3 7# 8# 7# 6 4 8# 6 4

tu - o - - rum. Et vi-tam ven-tu - ri

tu - o - - rum. Et vi-tam ven-tu - ri

*pp* *p* *Tasto.* *cresc.* *f*

8# 7# 6 4 8#

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a complex texture with multiple voices and dynamic markings such as *f*, *ff*, and *ff<sup>o</sup>*. The vocal parts are in various staves, with lyrics in Latin.

saeculi, a - men, a - men, a - men, amen, a - men, et vitam ven - tu - ri sae - culi, a - men, amen.

saeculi, a - men, a - men, a - men, amen, a - men. et vitam ven - tu - ri sae - culi, a - men, amen.

4 2 8 3 7 6

Musical score for the second system, including vocal parts and piano accompaniment. The piano part continues with intricate textures and dynamic markings. The vocal parts feature a melodic line with a repeat sign and a second ending marked 'a. 2.'.

a - men, a - men, amen, a - - men, amen, a - - men, amen, a - - men.

a - men, a - men, amen, a - - men, amen, a - - men, amen, a - - men.

6 2 8 3 6 6 7 6 6 7 unis.

# Sanctus.

Adagio.

Oboi  
o Clarinetti in C.  
Trombe in C.  
Timpani in C.G. *ad libitum.*

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Violoncello,  
Basso  
ed Organo.

The first system of the musical score includes staves for Oboes/Clarinets in C, Trombones in C, Timpani in C.G., Violino I, Violino II, Soprano, Alto, Tenore, Basso, and Violoncello/Bass/Organ. The vocal parts (Soprano, Alto, Tenore, Basso) are singing the lyrics: "San - ctus, San - ctus, San - ctus Do - mi - nus". The woodwinds and strings play accompaniment, with a dynamic marking of *p* (piano).

The second system continues the musical score. It includes staves for woodwinds, strings, and vocal soloists. The vocal parts are singing the lyrics: "Sa - ba-oth! Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. O -". The woodwinds and strings play accompaniment, with dynamic markings of *cresc.* (crescendo) and *f* (forte). The vocal parts have a dynamic marking of *p* (piano) and a *Solo.* marking.

*p*  
*f*  
*f*  
*f*  
*f* Tutti.  
*f*  
*p* Tasto.  
*f*

sanna in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis. O - sanna in ex -  
cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis, o -  
cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis, o -

7 6 7  
5 - 4 5

6 5 7 6 7 6 5 7 6 6 6 5  
4 3 5 4 5 4 3 7 6 6 6 4

san - na in ex - cel - sis, o - san - na in ex - cel - sis. O - san - na in ex -

san - na in ex - cel - sis, o - san - na in ex - cel - sis. O - san - na in ex -

7b 6 6 6 5 7b

6 5 4 3

cel - sis, o - san - na in ex - cel - sis. O - san - na, o - san - na.

cel - sis, o - san - na in ex - cel - sis. O - san - na, o - san - na, o - san - na, o - san - na.

6 6 6 5 5

# Benedictus.

Andante.

Oboi  
o Clarinetti in C. } *ad libitum.*  
Trombe in C. }  
Timpani in C.G. }

Violino I.

Violino II.

Soprano Solo.

Violoncello,  
Basso  
ed Organo.

The first system of the musical score includes staves for Oboes/Clarinets in C, Trombones in C, Timpani in C.G., Violino I, Violino II, Soprano Solo, and Violoncello/Bass/Organ. The woodwinds and strings play a melodic line with a trill (tr) and a dynamic marking of *p*. The Soprano Solo part is currently silent.

Two empty musical staves, likely for the Soprano Solo and another instrument part.

The second system features a vocal entry for the Soprano Solo with the lyrics "Be-ne-dictus, qui ve-nit, qui ve-nit in no-mine Do-mi-ni, be-ne-di-". The string accompaniment is marked *pp*. The woodwinds and timpani are silent.

Two empty musical staves, likely for the Soprano Solo and another instrument part.

The third system continues the vocal line with the lyrics "ctus, qui ve-nit in no-mi-ne Do-mi-ni, Do-mi-ni." The string accompaniment is marked *mf*. The woodwinds and timpani are silent.

First system of musical notation, featuring a vocal line with a trill (tr) and piano accompaniment.

Second system of musical notation, including the vocal line with lyrics: *Be - ne - di - ctus, qui ve - nit, be - ne - di - ctus, qui ve - nit, be - ne -* and piano accompaniment with *pp* dynamics.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, including the vocal line with lyrics: *di - ctus in no - mine Do - mi - ni, be - ne - di - ctus, qui ve - nit in nomi - ne Do -* and piano accompaniment.

Fifth system of musical notation, featuring a vocal line with trills (tr) and piano accompaniment with *f* dynamics.

Sixth system of musical notation, including the vocal line with lyrics: *- mi - ni, Do - mi - ni.* and piano accompaniment with *p* dynamics.

Seventh system of musical notation, including the vocal line with lyrics: *o -* and piano accompaniment. The system concludes with the instruction *Tutti.*



Agnus Dei.

Adagio.

Oboi  
o Clarinetti in C.  
Trombe in C.  
Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Violoncello,  
Basso  
ed Organo.

Solo. *mi - se - re - re no -*  
*Tutti.*  
 A - gnus De - i, a - gnus De - i, qui tollis pec - ca - ta mun - di,

Solo. *mi - se - re - re no -*  
*Tutti.*  
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

*pp* *fp* *fp*

2 7 6 7<sup>b</sup> 6 5<sup>b</sup> 6 4 5 3 7<sup>b</sup> 10 6 6 7<sup>b</sup>  
 4 4

bis. Solo. A - gnus De - i, a - gnus De - i, qui

bis. Solo. A - gnus De - i, qui tol - lis

*p* *pp*

8 7 6 7 6 5 6 4 5 8 7 6 7 6 7 6

Allegro vivace.

tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem, do - na  
 pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, do - na no - bis pa - cem, do - na

7b 6b 5 6 6b 5 8

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

5 8 6 8

The first system of the musical score consists of piano accompaniment and vocal parts. The piano part includes a right-hand melody and a left-hand bass line. The vocal parts are for two voices, both in G-clef staves. The lyrics are: "do - na no - bis pa - - cem. Solo. Do - na no - bis pa - cem, Tutti. do - na". The music features dynamic markings of *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and a repeat sign.

The second system of the musical score continues the piano accompaniment and vocal parts. The piano part includes a right-hand melody and a left-hand bass line. The vocal parts are for two voices, both in G-clef staves. The lyrics are: "no - bis pa - cem, do - na no - bis pa - cem,". The music features dynamic markings of *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and a repeat sign.

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

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

*p* Solo. *f* Tutti. *p* Solo.

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

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

*f* Tutti. *p*

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

6 6 5 6 3 6 3 5 6 5 8

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

8 6 5 6 - 6 3 6 5 6 - 6 5 8

# ANHANG.

Moderato.

## Zweites Benedictus.

(October 1525.)

Oboi o  
Clarinetti in C.

Trombe in C.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Violoncello,  
Basso  
ed Organo.

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne  
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne  
 be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne

Violoncello *Tutti* Be - ne - di - ctus qui ve - nit, Violoncello *Tutti* be - ne - di - ctus in

# — 6 # — 6 6/4 # 3 # # — 6 # — 6

Do - mi - ni. Be - ne - di - ctus qui ve - nit in no - mi - ne  
 Do - mi - ni. Be - ne - di - ctus  
 Do - mi - ni. Be - ne - di - ctus qui ve - nit in no - mi - ne  
 no - mi - ne Do - mi - ni.

*p* *pp* *p* *pp* *p* *pp*

Tasto 3 6 5 4 6 3 5



pp

pp

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

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

Vel. Tutti

6 5 3 6 6 7 9 8 6 4 5 6 5 4 6 5

pp

cresc. f

cresc. f

di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

di - ctus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

Vel. Tutti cresc. f

Basso

4 3 6 6 5 6 9 8 6 6 5 3 3 (6 6 4 #) 3 6 6 5

*f*  
*f*  
*f*  
*f*  
 Be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni,  
 Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mine Do - mi - ni,  
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mine Do - mi - ni, be - ne -  
 di - ctus, be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni, be - ne - di - ctus qui

6 5    b    4    7    =    3    —    6    6    4    #    6 4    5    6 4    5    4 2    =

*f*  
*f*  
*f*  
*f*  
*p*  
*p*  
*p*  
*p*  
*p*  
 be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni, be - ne - di - ctus qui  
 Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mine Do - mi - ni,  
 di - ctus, be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni, be - ne - di - ctus qui  
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mine Do - mi - ni,

6    #    —    4    7    =    3    —    6    6    4    #    6 —    3 —    # —    3 —

ve\_nit in no\_mine Do - mini, be - nedictus qui ve - nit in no - mi - ne Do - mi - ni.  
 qui ve - nit in no - mi - ne Do - mi - ni.  
 ve\_nit in no\_mine Do - mini, be - ne - dictus qui ve - nit in no\_mine Do - mi - ni.  
 be - nedictus in no\_mine Do - mi - ni.  
*f* *Vcl.* *f* *Tutti*

6 ♭ 6 8 3 5 4 # 3 # # — 6 # — 6 6 4 = 6 4 3 #

Be - ne - di - ctus qui ve\_nit in no\_mine Do - mi - ni, qui ve - nit, qui  
 Be - ne - di - ctus  
 Be - ne - di - ctus qui ve\_nit in no\_mine Do - mi - ni, qui ve - nit, qui

*p* *pp* *p* *pp* *p* *pp*

Tasto # 6 4 6 6 5 3 5 6 5

ve - nit in no-mine Domi - ni, be-ne - di - ctus qui ve - nit, qui ve - nit in  
 ve - nit in no-mine Domi - ni, be-ne - di - ctus qui ve - nit, qui ve - nit in

4 6 6 8 9 8 - 6 5  
 3 5 4 - 6 7 6 4 3  
 6 5 4 6  
 3 5  
 4 3 6 6 5 6

no-mine Domi - ni.  
 no-mine Domi - ni.

decesc.  
 decesc.

9 8 6 6 5  
 2 6 4 3  
 4 3 6 6 5  
 7 6 5 3  
 6 4 5 3  
 6 4 5 3