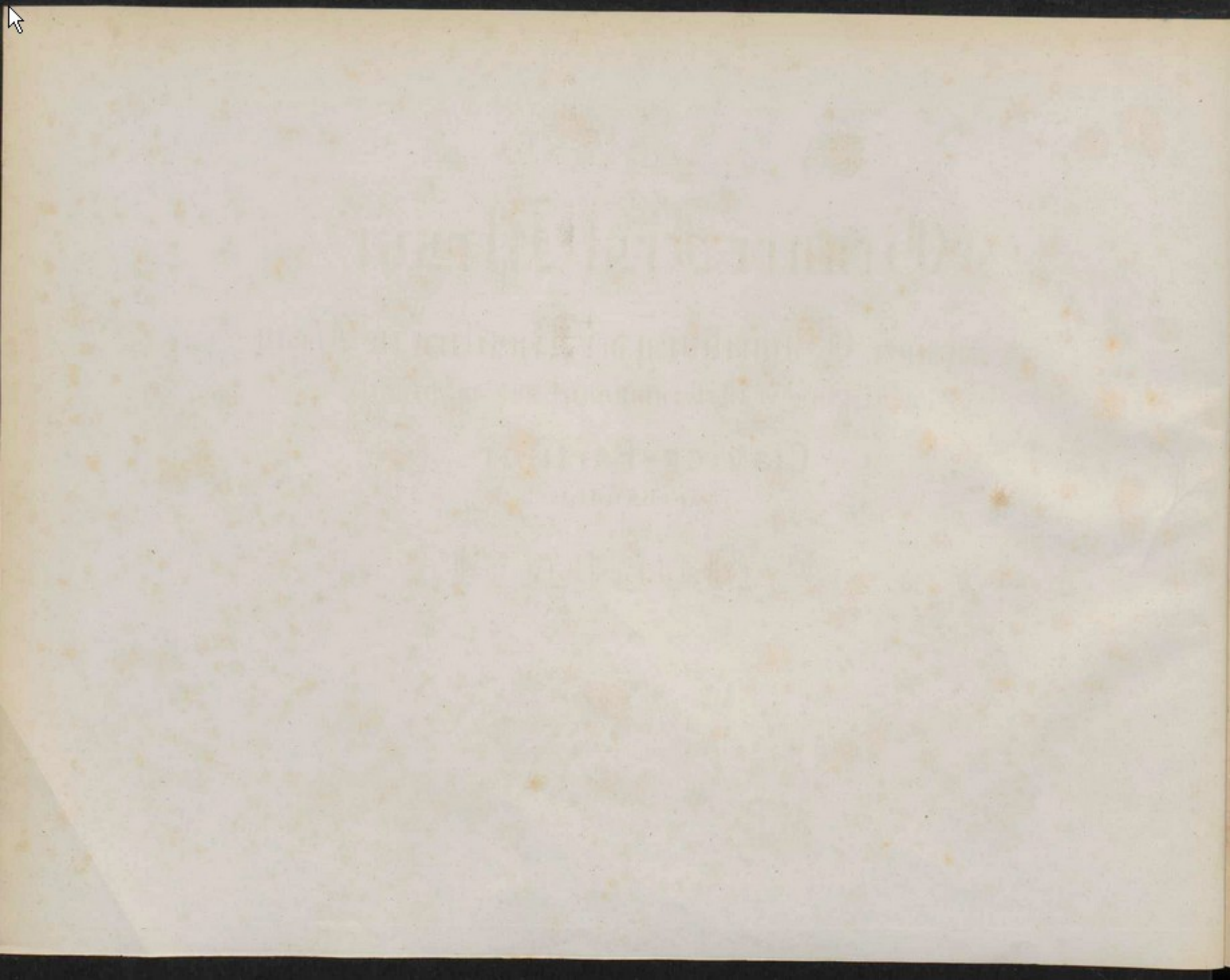


SA. 86. B. 4.  
MUSIK 3.

31

F. LISZT'S  
GRANER  
FEST-MESSE.



F. LISZT'S

Grander Fest-Messe

zur solennen Einweihung der Basilica in Gran  
am 31. August 1856, componirt und aufgeführt.

Clavier-Partitur

(vierhändig)

VON

M. MOSONYI.

N<sup>o</sup> 1.

Pr.  $\frac{0 \text{ W. f. } 5.}{3 \text{ Thlr. } 10 \text{ Ngr.}}$

Eigentbum des Verlegers.

WIEN, BEI I. N. DUNKL.  
PEST, BEI RÓZSAVÖLGYI & COMP.

Die vollständige Partitur (Chor u. Orchester) desselben Werkes ist im Verlage der  
k. k. Staats-Druckerei in Wien erschienen.

*Ed. Anton C. G. K. Wien, 1856*



# KYRIE.

## Secondo.

Grauer Fest Messe  
von F. Liszt.

Andante solenne.

Clarineten u. Bratschen.

Pianoforte.

The musical score is arranged in four systems. The first system shows the piano accompaniment for Clarinets and Violins (mf) and Cellos and Fagotes (p). The second system continues the piano accompaniment with lyrics 'ce - scen - do' and 'Pa - tris - do'. The third system features the full orchestra (Ganzes Orchester) and vocal soloists (Tenor Solo, Bass Solo) with lyrics 'e - le - i - son e - le - i - son'. The fourth system features vocal soloists (V. Solis.) and chorus (V. Chor.) with lyrics 'e - le - i - son e - le - i - son'. The score includes various musical notations such as dynamics (mf, p), articulation (accents), and performance instructions (e.g., 'tranquillo molto').

<sup>1)</sup> Die Buchstaben **R** - u. **A** - - bedeuten Ritardando u. accelerando! N.D.1

# KYRIE.

## Primo.

Granger Fest Messe  
von F. Liszt.

Andante solenne.

**Pianoforte.**

Flöten u. Oboen. *f*

Hörner. *f*

Violinen. *p* *tranquillo molto*

Vokal Chor.

ky - ri - e

ky - ri - e

le - i - son

le - i - son e - le - i -

*cre - scen - do*

*mf* *Al Solo.* *Sopran Solo.*

*marcato*

*p* *un poco agitato*

Violin I.

Violin II.

son

\*) Die Buchstaben **R** - - u **A** - - bedeuten geringe ritenuto u. accelerando. (V.D.)

## Secondo.

V. Chor. e - le - i - son V. Solis. e - le - i - son

*fz molto*

*ff*

Solo. e - lei - son e - le - i - son

SON cre - e - le - i - SON scen - do e - le - i -

B. Solo. e - le - i - son e - le - i - son V. Chor.

Tenor Solo. cre - - scen - do e - le - i - son

*f* *p* *f*

G. Orch.

Cello.

Un poco ritenuto il tempo, ma poco.

Flüet u. Clar. Cello.

*espressivo*

Bratschen. *mf* *sempre espressivo* *mf* *mf*

Sallen Instr.

**B**

Sopr. S. *p* *p* *p* *p*

Alto S. *p* *p* *p* *p*

Christe elei - son e - lei - son

SON e - le i - son Tenor S. e - lei - son

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

e - lei - son e - le - i - son

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

*poco rallentando* *in tempo*

Br. u. Clar.

Primo.

8

cre - scen - do

*f: molto*  
V. Chon.

le - i - son

***ff***

8

le - i - son

Solts.

*f*

Ky - rie Ky - rie e - le - i - son

cre - scen - do

G. Orch.

e - le - i - son

8

Un poco ritenuto il tempo, ma poco.

le - i - son

1 5

Tenor Solo.

Chri - ste e - le - i - son Chri - ste

8

***R***

Solts.

*in tempo*

Fl. & Violina.

cre - scen - do

*poco rallentando*

pe - le - i - son

*dolce*

e - le - i - son Chri - ste e - le - i - son

### Secondo.

*dolce*

e - le - i - son

son Cello.

*cre - scen - do*

*molto f*

Tenore Posanna.

Vocal Chor. Christe e - lei - son

Cell. u. Bratschen. Christe e - lei - son

*ff marcato*

Christe e - lei - son

Christe e - lei - son

*quasi pp*

Christe e - lei - son, e - lei - son

Vocal Chor. *pp*

e - lei - son e - lei -

*rit. smorz.*

*alleg.*



Primo.

*espressivo*  
V. Solis.  
Chri - ste Chri - ste e - le - i - son  
Flöte.  
*mf*  
Ob. Clar.  
Chri - ste Chri - ste e - le - i - son  
Violinea u. Holzinstr.  
*mf*  
V. Solis. Chri - ste

le - i - son Chri - ste  
G. Orch.  
*cre* - *scen - do* *molto f* Chri - ste  
*ff marcato*  
Chri - ste e - le - i - son  
Vocal Choe.  
Pa. Pa. Pa.

Christe e - le - i - son Ob. Clar.  
Chri - ste e - lei - son  
Christe e - le - i - son  
*f* Pa. Pa. Pa.  
*quieto pp*  
Vocal Solis.  
*p* Chri - ste e -

le - i - son, e - le - i - son e - le - i - son e - le - i -

### Secondo.

*a tempo*

son *f*

*p* tranquillo molto

cre - - - - - sen - - - - -

do

*f* *Pa.* *ff* *ff* *Ganzes Orch.* *son.*

*sehr breit*

Ry - ri - e

son.

Primo.

*a tempo*

**f** Ky - ri - e      Chri - ste      e - le - i - son

**f** Vocal Chor.

*p* tranquillo molto  
Ped. Ky - ri - e      Ky -

ri - e      cre - Ky - ri - e - scen - do

*ff* *sehr breit* Ped. - son

Ganzes Oeb.

*ff* *ff*

*ff*

son.

## GLORIA.

## Secondo.

Allegro, ma non troppo.

7 *mf*

Hörner. Männer Chor. Trompeten.

Glo - ri - a in ex - celsis Deo.

*limin.*

Pedale tenuto 5

Pedale tenuto

*mf*

Hörner. Männer Chor. Tromp.

Glo - ri - a in ex - cel - sis Deo.

Cellis u. Contra B.

*mf marcato*

Poco a poco accelerando il tempo sin al Allegro mosso.

Tenor Chor. Alt.

in excel - sis De - o in ex - celsis in excel - sis De - o in excel - sis in excel - sis

*f*

*f*

*f*

*f*

Allegro mosso.

Tromp. u. Posaunen.

Glo - ri - a Glo - ri - a in ex - cel - sis De - o in excel - sis

*mf*

*f*

*f*

3

*f*

Streich fast.

# GLORIA.

## Primo.

Allegro, ma non troppo.

*pp tremolo* *Pedale tenuto p marcato* *Violon.* *Obor.* *Franco Chor.* *Holz Instr.* *mf* *De - o.* *Glo - ri - a in ex - cel - sis*

*f* *dimin.* *pp* *Pedale tenuto p marcato* *Obor.* *Franco Chor.* *Glo - ri - a in ex - cel - sis*

*mf* *Holz Instr.* *Glo - ri - a in excelsis* *De - o.* *Pa.*

*De - o*

*mf* *Glo - ri - a in excelsis* *De - o.* *Pa.*

*Allegro mosso.* *Glo - ri - a in excelsis* *De - o.* *Pa.*

*Allegro mosso.* *Glo - ri - a in excelsis* *De - o.* *Pa.* *Scrich Instr.* *in ex - cel - sis*

Secondo.

Lo stesso tempo. (Allegro mosso, Alla

breve.)

Cello. *ff* *dimin.* *p* *p*

Solo Vocal Quartett. *p*

et in ter - ra pax ho - minibus bo - nae volun - ta - tis

Cello.

et in ter - ra pax ho - minibus bo - nae volun - ta - tis

Horn. *p*

Cello. *pp* *sempre tranquillo*

Bratschu. *pp*

*pp*

Primo.

Lo stesso tempo. (Allegro mosso, Alla breve.)

De - o.

Ob. u. Clar. *p*  
Hörner u. Fag.

Flöten.  
Solo Vocal Quartett.

et in ter - ra pax ho -

mi - ni - bus bo - nae vo - lun - ta - tis *p* et in ter - ra pax ho -

mi - ni - bus bo - nae vo - lun - ta - tis *tr* et in ter - ra pax

Violinen. Flöte. *s*

Violinen. *sempre tranquillo*

Ob. u. Clar. Violine.

*p* Vocal Chor.

Violinen. Flöten.

pax ho - mi - ni - bus Ob. u. Clar. bo nae vo - lun tatis

# Secondo.

Bratschen u. Hörner

Vocal Solo.

lau - da - mus te

*f energico* lau - da - mus te lau - da - mus te

Vocal Chor.

Streich Inst.

Vocal Solo.

bene - dici - mus te

*f energico* bene - di - ci - mus te bene - di - ci - mus

St. Inst.

Orch. *appassionato*

te

Chor. *ff* a - do - ra - mus do - ra - mus

Bratsche.

*f* ado - ra - mus te

Chor. *smorz.*

*dim.*

Clar. u. Fag.

*poco a*

Glo - rifi - ca - mus -

Celli.

Pauck.



Primo.

Flöten u. Violinen.  
Hörner.  
espresso  
Vocal Solists. *f* *energico*  
Vocal Chor. *f*  
Posaune.  
Horn.  
da - mus te be - ne - di - ci - mus te be - ne - di - ci - mus  
Posaune.  
*f* *energico*  
Orch.  
*ff* *appassionato*  
Solisten u. Chor.  
te be - ne - di - ci - mus te a - do - ra - mus te a - do - ra - mus  
Tutti \* Tutti \* Tutti \* Tutti \* Tutti \* Tutti \* Tutti \* Tutti \*  
Violinen.  
mus te Chor. *f* *smorz.* ado - ra - mus *dim.* te *p* Glo - ri - fi - ca - - mus *poco* a - te,  
Violinen.  
Tutti \* Tutti \* Tutti \* Tutti \* Tutti \* Tutti \* Tutti \* Tutti \*

### Secondo.

*poco crescen - do crescendo molto*

te glo - ri - fi - ca - mus te

*f* glo - ri - fi - ca - mus *marcato* Gra - tias

gimus si - bi - scen - do *Posaunen.* *ff* *Streich Instr.* *Vocal.* *Harmonic.* *Streich Instr.* *Horn.* propter mag - nam glo - ri -

am tu - am, *Violinen.* *ff* *Vocal Chor.* Domine Deus,

*sempre ff* Rex coe - les - tis Deus Pa - ter omni - po - tens

*impetuoso*



Secondo.

Un poco accelerando il tempo.

Streich Instr. Hörner.

Do - mine Fi - li - ni - te - re -

Je - su - Chri - ste Je - su - Chri - ste

Do - mine De - us

pi - gnus

Cre - Fi -

Trumpeten.

Clarin. Fac.

dimin. p

a - gnus

f

pi

Cre - Fi -

Adagio, ma non troppo.

Bass Solo.

espressivo

Poco a poco rallentando al -

mf qui - to - lis pec - ca - ta mun -

ten. ten. ten.

Cello.

J.N.D.1  
 \*) Das crescendo, forte, diminuendo und piano an dieser Stelle soll sehr wogend effectuirt seyn.

Primo. Un poco accelerando il tempo.

8

Flöten, Oboen u. Fac.

Do - mi - ne Fi - li u - ni - pte *cre* Je - *scen*

Streich Instr.

8

su Chri - ste - do Je - su Chri - ste

8

Clarin. Oboen.

Do - mine De - us

8

R<sup>o</sup>

*dimin. p* Tromp. *p* a - gnus *f* De - *p* a - gnus *f* De - *p*

8

*cre* Fi - *scen* lias - do *molto* Pa - tris *Streich Instr.* *Poco a poco rallentando al* *mf*

*ten.*

## Secondo.

di

Tenor Solo. *espressivo*  
qui tol- lis pec- ca - ta mun - di

Vocal Solo, Quartett.  
susci - pe depre - ca - tionem nos -

tram

Posaunen Trompeten u. Chor. *solenne*  
*mf* qui se - des ad dexteram Pa - tris

Cello u. Contra B. *mf*

*trem.* mi se - re - re no - bis

*Poco a poco accelerando sin al tempo I.*

*mf* *p* *trem.*

mi - se - re - re no - bis

Posaune. Hörner. *Allegro mosso.*

mi - se - re - re no - bis

Chor. *quò - niam tu so - lus tu solus sanc - tus*

Streich Instr. *p*

Primo.

Flöten Oboen u. Clar.

Fag. *espressico*

mise - re - re mi - se - re - re no - bis

Vocal Solo Quartett. SUS - ci -

re depre - cationem nos - tram

mi - se - re - re no - bis mi - se -

*Poco a poco accelerando* - *sin al tempo I.*

Clar. Flöten.

**Allegro mosso.**

re - re no - bis

quoni - am tu so - lus sanctus

*espressico*

quoni -

Violinen. Flöten. Violla. Flöten. Horn. Chör.

am tu solus tu solus sanc - tus quoni - am tu so - lus

*energico*

Sopran Solo.

## Secondo.

Chor. tu so - lus Dominus tu so - lus Dominus

Solis u. Chor. tu so - lus sanctus tu so - lus Dominus Hörner. tu solus sanc - tus Dominus tu solus sanc - tus Dominus

Bratschen, Posaunen u. Cello. Chor. tu so - lus al - tissi - mus tu so - lus al - tissi - mus tu so - lus al - tissi - mus

Posaunen. tus al - tissi - mus tu so - lus al - tissi - mus tu so - lus al - tissi - mus

Chor Tenor. Cum Sancto spiritu cum sancto spiritu in glo - ri - a in glo - ri - a De - i in glo - ri - a De - i

Contra Bass. Cum Sancto spiritu cum sancto spiritu in glo - ri - a in glo - ri - a De - i in glo - ri - a De - i

*ff* *autentissima sempre*



Primo.

sanctus Chor. *f* tu so - lus Dominus tu so - lus Dominus *ff* tu solus

Sanctus tu solus Dominus tu solus Sanc - tus Dominus tu so - lus sanc - tus Dominus

*Trompeten.*

Chor. tu so - lus al - tissi - mus al - tissi - mus

mus *ff* tu *Trompeten.* so - lus al - tissi - mus

Je - su Chri - ste

10 Chor. Alt. Cum sancto spiritu cum sancto spiritu in

*ff* marcato sempre

## Secondo.

Cello.

Pa - - tris in glo - - ria De - i Pa - - tris lau - da - mus be - ne -

Pa - - tris in glo - - ria De - i Pa - - tris lau - da - mus be - ne -

dicimus glo - rifica - mus te quoni - am tu so - - lus Dominus tu solus Dominus

*marcatissimo*

Trompeten u. Posaunen.

tu solus Dominus tu so - - lus al - - tis - si - mus al - - tis - si - mus cum sancto spirita cum sancto

spiritu cum sancto spirita tu solus Dominus tu solus Dominus solus al - - tissimus in glo - ria Pa - - tris

Primo.

Chor Sopran. Ob. Clar. u. Hörner.

Cum sancto spiritu cum sancto spiritu in glo - ria De - i Pa - tris lau - da - mus  
glo - ria in glo - ria

8

benedicimus glo - ri - fi - ca - mus te quoni - am tu so - lus Dominus tu solus Dominus

8 Trompeten.

tu solus Dominus tu solus al - tis - si - mus al - tis - si -

8

mus Cum sancto spi - ri - tu tu so - lus Dominus cum sanc - to spi - ri - tu tu solus

8

Dominus tu solus al - tis - si - mus in glo - ri - a

Die Viertel wie früher die Halben. (♩ = ♩)

### Secondo.

Pa - tris Cum sancto spi - ri - tu glo - ri - fi - can - te cum sancto spiritu

glo - ri - fi - camus te glo - ri - fi - camus te

laudamus te cum sancto spi - ri - tu

in gloria De - i Pa - tris in gloria De - i Pa - tris

lau - da - mus te

Clar. u. Fag.

Trompeten

accelerando

tr.

pizz.

ff

p

Primo.

Die Viertel wie früher die Halben (♩ = ♩)

tris Cum Sanc - to spiritu glo - ri - fi - can - te

cum sanc - to spi - ri - tu glori - fi - camus te glorifi - camus te laudamus

te cum sanc - to spi - ri - tu in glo - ri - a De - i Pa -

tris lau - da - mus pte cre - bene - dicimus

Hörner. accelerando

# Secondo.

*più accelerando*

scen do molto

Hörner. Trompeten.

Chor. 1 Cum sancto spi-ri-tu eum sancto spi-ri-tu

Pauken.

*Die Viertel wie früher die Halben (♩ = ♪)*

*più ritenuto*

in glo-ri-a Dei

Bratschen. Patris. Pauken. Contrab. Pauken. A - men

men do a - men

Trompeten u. Hörner.

men amen

Pauken.

Primo.

Oboen.

te scen do glorifi - camus te molto glo - ri - ca - mus

*più accelerando*

te al - tis *sf* si - mus. *sf* *sf* *sf* *sf* *sf*

3 *Chor. ff* cum sancto spiritu cum sancto

Die Viertel wie früher die Halben. (♩ = ♩)

*più ritenuto*

spiritu in glori-a Dei Patris. *p* *tranquillo* men cre - men

scen men do men a -

men a - men a - men a - men a - men a -

# CREDO.

## Secondo.

Andante maestoso risoluto.

The musical score consists of four systems of music. The first system is for piano accompaniment, with the upper staff marked *ff* Trompeten, Hörner u. Posannenen and the lower staff marked *ff* Streich Instr. The tempo is *Andante maestoso risoluto*. The second and third systems continue the piano accompaniment with various dynamics like *ten.* and *ff*, and include *Ad.* (Ad libitum) markings. The fourth system introduces vocal parts. The upper staff is for Alto and Bass, with lyrics: *visi -* *bi - lium omnium* *et* *in - visi - bilium* *visi -*. The lower staff continues the piano accompaniment with *ff* dynamics. The score concludes with a *Pa.* (Pausa) marking.



# CREDO.

## Primo.

Andante maestoso risoluto.

*ff* Oboen u. Clarinetten.

Vocal Chor. Cre - do

Ad. \*

in u - num De - um Pa - trem om - ni - po -

ten.

Ad. \*

ten - tem factorem coe - li et ter - rae visi -

Sept. u. Tenor.

Ad. \*

Streich Instr.

*ff* billium omnium

*p* *ff*

Ad. \*

## Secondo.

bilium *ff* omnium *p*et lu - visi - bilium *ff* *Tramp. u. Hörner.* *mf* et in *Vocal Chor.*  
 unum Dominum Jesum *ff* Christum *ff* *mf* Fi - li -  
 um De - i u - ni genitum *ff* *mf* et ex  
*Poco ritenuto.* Pa - tre na - tum an - *cresc. molto* te om - ni - a *ff* sac - cu - la. *Pizzicati.* *Più ritenuto.* *Cello u. Contra B.*

bilibum omnium

*p*

*ff*

*ff* jauchzend Tromp. u. Hörner.

Vocal Chor. *mf* et in unum Dominum Je-sum *ff* Christum

*mf* Fi-li-um De-i u-ni-ge-ni-tum *ff*

*mf* et ex Pa-tre natum *cresc. molto* an-te omni-a *ff* sae-cu-la.

*Poco ritenuto.* *Più ritenuto.*

# Secondo.

*in tempo*  
 Tenor. *accentato*  
 Domine Deo lumen de la - mi - ne De - um verum de Deo ve - ro

*la - men de lumi Deo ve - ro*

*Tromp.*  
*p* *Poco* *accelerando* *tr* *per quem om - ni - bus cre - ni - scen - do fac - ta -*

*sta - ti - a - lem Pa - tri*

*su -*

*su -*

*per quem omnia fac - ta sunt. ff risoluta*

*Allegro.*

*in tempo*

2

*Pa.*

8

Flute, Oboe u. Cello.

*espressivo*

*Pa.*

*Poco a poco* *accelerando*

Vocal Chor. con-sub - stan - ti - a - lem Pa - tri per quem

tum non factum

*Pa.*

*Allegro.*

*ff risoluto*

omnia fac - ta sunt per quem omnia fac - ta sunt.

*Pa.*

Secondo.

Cre - do. Cre - do.

*lunga* **Andante con divozione.**

Clar. *p dolce espressivo* Oboen. *pp*

*f* *2* *una corda*

Flöten. *p* Clar. *pp* Tenor Solo. *des -*

cen - dit de coe - lis, des - cen - dit de coe - lis.

*sempre pp* *smorz.*

Cre - do. Cre - do.

*Cre* *do.* *Cre* *do.*

*Pa.*

**Andante con divozione.**

*f* *ff* *lunga* **5** *una corda* *Tenor Solo.* *qui* *prop - ter nos* *homi - nes* *et prop - ter*

*Hörner.*

*Violine.*

*nostram* *sa - lu - tem* *Flg. u. Ob.* *pp* *Sopr. Solo.* *des - cen - dit* *sempre pp* *de - coe - lis,*

*Pa.* *Pa.* *Pa.* *Pa.* *Pa.* *Pa.* *Pa.* *Pa.*

*des - cen - dit* *de - coe - lis* *smorz.*

*Pa.* *Pa.* *Pa.* *Pa.* *Pa.* *Pa.*

# Secondo.

Fac. u. Cello. *pp dolce* Violine I.

*p* *pp dolce* *pp dolce* *pp dolce* *pp dolce* *pp dolce* *pp dolce* *pp dolce* *pp dolce*

Voc. Ch. et in - car - na - tus est

Pa. \* Pa. \* Pa. \* Pa. \* Pa. \* Pa. \* Pa. \*

**R**

*dimin.* *pp* Holz Horn. *ppp* *dolcissimo* *perdendo*

**Doloroso.** Tenore u. Basso.

*lunga* *mf flebile* *cresc.* *et ho - mo factus est* *mf doloroso* *dim.*

Cello. *mf flebile* *cresc.* *et ho - mo factus est* *mf doloroso* *dim.*

Contr. B. *mf flebile* *cresc.* *et ho - mo factus est* *mf doloroso* *dim.*

*cresc.* *et ho - mo fac - tus est* *mf doloroso* *dim.*



Primo.

*sempre dolcissimo*  
 Bräse u. Violine II. Sopr. Solo. *pp dolce*  
 et in-car-na-tus et in-car-na-

*pp* *dimin.* *pp* Holz Harm. Sopr. Solo u. Bräsechen.  
 tus est de spi-ri-tu sancto

*ppp* *dolcissimo* *perdendosi* *lunga* **Doloroso.** *mf* *flebile*  
 ex Ma-ri-a vir-gi-ne Str. Instr. *ten. ten.*

*cresc.* **4** *cresc.* **4**

Secondo.

Cello u. Contra B.

Gr. Trommel, Wirbel.

*p* *cresc.* *f* *ff* *dim. p* *cresc.*

*ppp* *tremolo*

*f* *ff* *dim. p* *cresc.* *f*

*p* *cresc.* *ff* *Gr. Trommel, Wirbel* *p* *ff* *Gr. Trommel, Wirbel. Laut. Schl.*

*pp* *marcato* *cresc.* *f* *sub* *p* *pas - sus.*

Vocal Solo u. Chor. *ti am pro no*

Solo Vocal Quart. *his Pon - ti - o Pi - la to*

Tambur Schlag.

Primo.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *p*, *mf*, *f*, *ff*, and *cresc.* (crescendo). The lyrics are: Cru-ci-fi-xus, ti-am pro no-bis Pon-ti-o Pi-la-to pas-.

**System 1:** The vocal line begins with a rest, followed by "Cru-ci-fi-xus." The piano accompaniment features a steady eighth-note pattern. Dynamics include *p*, *mf*, *f*, and *ff*. Performance instructions include "Solo Tenor u. Bass" and "Solo Sopr. u. Alt".

**System 2:** The vocal line continues with "fi-xus. Cru-ci-fi-xus." The piano accompaniment maintains the eighth-note pattern. Dynamics include *f*, *ff*, and *p*. Performance instructions include "Solo Tenor u. Bass" and "Solo Sopr. u. Alt".

**System 3:** The vocal line continues with "ti-am pro no-bis". The piano accompaniment features a steady eighth-note pattern. Dynamics include *p* and *ff*. Performance instructions include "Vocal Solo u. Ch.".

**System 4:** The vocal line continues with "Pon-ti-o Pi-la-to pas-". The piano accompaniment features a steady eighth-note pattern. Dynamics include *f* and *p*. Performance instructions include "Solo Vocal Quart.".

## Secondo.

*f* *p* et se - pul - tus est *ritenuto*  
Cello u. Contra B.  
*mf flebile* *perdendosi*

**Allegro non troppo.** Tenor u. Bass Chor.  
*f* re - sur - re - xit ter - tia  
Cello, Posannan u. Contra B. Vocal Chor.

die *fp* re - sur - re - xit se - cun - dum scrip -  
Tenor u. Bass. Cello, Pos. u. C.B. Vocal Ch. *cresc.*

tu - ras *molto* et as - cen - dit in  
*cresc.*

Primo.

8

*f* *p* et se - pul - tus est. 4

This system shows the beginning of the piano accompaniment with a forte (*f*) dynamic. The vocal line enters with a piano (*p*) dynamic, singing the words "et sepultus est." The piano part features a steady eighth-note accompaniment.

Allegro non troppo.

8

Violinen. *pp* Oboen u. Clar. *mf* *f* Sopr. u. Alt. Chor. *f* Vocal Chor. *f*

et re - sur - re - xit ter - tia \*

The second system is marked "Allegro non troppo." It includes parts for Violins (*pp*), Oboes and Clarinets (*mf*), and Soprano/Alto Chorus (*f*). The vocal choir enters with a forte (*f*) dynamic, singing "et resurrexit tertia".

8

*fp.* *mf* Ob u. Clar. *f* Sopr. u. Alt. *cresc.* Vocal Chor.

die re - sur - re - xit se - cundum scrip \*

The third system continues the instrumental accompaniment with a fortissimo (*fp.*) dynamic for the piano and mezzo-forte (*mf*) for the woodwinds. The vocal choir continues with a forte (*f*) dynamic, singing "die resurrexit secundum scrip".

8

*molto* *cresc.* Holz Inst.

tu - ras, et as - cen - dit in \*

The fourth system features a piano part marked "molto" and woodwind instruments (*Holz Inst.*) with a crescendo (*cresc.*). The vocal line continues with "tu ras, et ascendit in".



Primo.

Tempo I, Andante maestoso, risoluto.

8

*ff* Streich u Holz Blas Instr.

*ff* Vocal Ch.

se - det ad dex - teram Pa -

tris et iter - um ven - tu - rus est, ven - turus est cum gloria cum

Un poco ritenuto, maestoso assai.

8 *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

*ff* Trump. Pic.

*ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

8 *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

*ff* *f*

*ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

Secondo.

***ff*** ci - vor et ***p*** mor - tuor *dimin.*

*ped.* *tremolo* *ped.* ***p*** *Pauken.*

**Animato.**

*Streich lustr.*

***pp*** *perdendosi* ***p***

Bass Chor. cu - jus re - gni Tenor Ch. non e - ris *cresc.* fi - nis

*Celli u. C.B.*

Alt Ch. cu - jus re - gni non erit fi - nis

Sopr. Ch. cu jus regni

Viol Ch.

*ped.*

*Fagotte.* *Poco a poco ritenuto al*

nis.



Primo.

8 *ten.* *ten.*  
*ff* *f* *perdendosi*  
*ten.* *ten.* *ten.* *ten.*

**Animato.** *Streich Instr.*  
2 1 *p* *cresc.*

*f* *fe-rit fi-nis.*  
*Vocal Chor.*  
*non* *La* *La* *La* *La*

*Poco a poco ritenuto al*  
*Flöten.*  
*Oboen.*

# Secondo.

Moderato, ma sempre con moto.

The musical score consists of four systems of staves. The first system features a vocal line in bass clef with lyrics: *mf* Et in spi-ri-tum sanc-tum, Do-mi-num et vi-vi-fi-can-tem. Below the vocal line is a piano accompaniment in bass clef with a *p* dynamic and a 'Ped.' marking. The second system continues the piano accompaniment in bass clef, marked *tranquillo* and *p*. The third system shows the piano accompaniment in treble clef, marked *p*. The fourth system continues the piano accompaniment in bass clef, marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Primo.

Moderato, ma sempre con moto.

First system of musical notation. It consists of two staves. The upper staff contains a series of chords, some with a fermata and a 'p' dynamic marking. The lower staff contains a rhythmic accompaniment of eighth notes with a 'p' dynamic marking. There are 'Pa.' and asterisk symbols below the lower staff.

Second system of musical notation, similar to the first, with two staves and rhythmic accompaniment. It includes 'Pa.' and asterisk symbols.

Third system of musical notation. The upper staff is for Flutes or Violins, marked 'espressivo tranquillo'. The lower staff is for the vocal part, with lyrics: 'qui ex Pa - tre Fi - li'. There are 'Pa.' and asterisk symbols below the lower staff.

Fourth system of musical notation. The upper staff continues the vocal line with lyrics: 'o - que pro - ce -'. The lower staff continues the accompaniment. There is a 'p' dynamic marking and 'Pa.' and asterisk symbols below the lower staff.

Secondo.

pp dolce

A

cre scen do qui lo - cu - tus est per pro -   
 *sf molto cresc.*

**Allegro militante.**

phe *f* thas. *f* Hörner u. Pos. *ff*   
 Pauken.   
 Bass Chor.   
 Et *ff* *schr energisch und feurig.*   
 unam sanctam ca - tho - licam et apos -

Primo.

Fl. u. Viol. Halbb. qui cum Pa - tre et dolce Fi - li o

pp

Obsen.

Holz-Blas-Instr.

Tenor Solo.

f si - mul

si - mul sempre do - ra - tur, et cre - scen - do

Alto Solo.

f si - mul do - ra - tur

ca - do - tur. molto et con cre - scen - do ri - fi -

Tromp.

Allegro militante.

ca - do - tur. f Tromp. f ff 2

## Secondo.

Tenor Chor.

Et unam sanctam ca-tho-li-cam a-pos-to-li-cam ec-cle-si-am, u-nam

san-ctam ca-tho-li-cam, ca-tho-licam et a-pos-to-li-cam ec-cle-

Vocal Solo Quart.

Ganzes Orchester.

siam, unam sanctam ca-tho-li-cam a-pos-to-li-cam ec-cle-siam.

*ff* *ff sempre*

Pauken.

Con-fi-teor unam bap-tis-sma.

Pauken.

2 2 1 *All Chor.* *ff* *sehr energisch und feurig.*

Et unam sanctam ca - tho - li - cam et apos - to - - - li - cam

*Sopr. Ch.* *ff*

Et unam sanctam ca - tho - li - cam et apos - to - - - li - cam ec -  
ce - cle - si - am, in u - nam sanc - - - tam ca - tho - li -

*Vocal Solo Quart.* *Solo u. Tutti.* *ff sempre*

ele - - - si - Et unam sanctam ca - tho - li - cam et apos - to - li - cam ec -  
cam ec - cle - si -

*ff* *Blech Instr.* *ff* *Blech Instr.*

ele - - - siam *ff* con - fi - teor unam bap - tisma,

# Secondo.

Posannen.  
*ff* poco a poco accelerando

This system contains the first two systems of music. The top staff is for Posannen, and the bottom two staves are for piano accompaniment. The tempo is marked *ff* and *poco a poco accelerando*. The music features various rhythmic patterns and dynamic markings.

This system continues the piano accompaniment from the first system. It features a variety of rhythmic figures and dynamic markings, including *ff* and *ten.*

This system continues the piano accompaniment. It features a variety of rhythmic figures and dynamic markings, including *ff* and *ten.*

**Largo maestoso assai.**

*ten. ten. ten. ten. ten. ten.*  
*ff* *Allo Blechlustr.*  
Pauken

This system begins with the tempo marking **Largo maestoso assai.** and features a piano accompaniment with a woodwind part. The woodwind part is marked *ten.* and *ff*. The piano accompaniment includes a section marked *Allo Blechlustr.* and *Pauken*.



Primo.

*poco a poco accelerando*  
**ff** u - nam bap - tiss - ma in

Hörn. u. Tromp.

re - mis - si - o - nem pec - ca - to - rum,

cre - scen - do

Tromp.

**Largo maestoso assai.**

Holz-Blas-Instr.

in u - nam ec - **ff** cle - ten. ten. si - am ten. ten.

Alle Blech-Instr.



Primo.

Vocal Stimmen allein. *mf*

*ten. ten. ten. ten. ten. ten.*

*ff* re - sur - recti - o - nem mor - tu -

et ex pecto. *ten. ten. ten. ten. ten. ten.*

orum. **3** Et vi - tam ven - tu - ri sae - cu -

li. Et vitam ven - tu - ri sae - cu -

*cre scendo molto*

li. *ten. ten. ten. ten.* men, A - men.

# SANCTUS.

## Secondo.

Andante solenne.

Vocal Chor und Fagotte

Posaunen und Streich Instr.

*ff* Sanc - tus, Sanc - tus, Sanctus Do - minus Deus Saba - oth.

*mf* Sanc - tus, Sanc - tus Dominus De - us *dim.* Sa - ba -

oth. *pp* *misterioso* ple - ni, ple - ni *pp* sunt coe - li et ter \*

ra *sempre una corda* ple - - ni, ple - - ni, *ppp* sun! coe - li et



### Secondo.

ple - ni, ple - ni,

ter

*Pedale tenuto*

*pp*

*pp*

*ppp*

### Un poco più mosso.

All mod Bass Chor (allein)

Clarinet.

*pp*

glori - a tu - a

*p*

*p*

Clarinet und Fagotto.

Chor Tenore.

*pp*

ho - sanna

*cre*

Cello.

in ex - cel - sis.

scen - do

*ff* *Streich-lustr.*

*staccato sempre*

*marcatissimo*

Primo.

pp  
cœ - li et terra  
Pedale tenuto  
p  
pp  
dim.  
Sopran Solo.  
pp ple -

Un poco più mosso. 8

pp  
Violinen.  
2  
Oboen.  
Chor Soprano.  
ho - sab - ba, ho -

pp  
Harfe.  
san - na in ex - cel - sis. cre - scen - do  
tre corde

pp  
Horn und Holz Harmonie.  
Chor.  
Hosan na, Hosan na  
Hosan na in ex - cel - sis. Ho -

### Secondo.

*Börner und Pauken.*

*ff* *Streich-Instr.*

*ff* *Posannen.*

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

*diminuendo*

**R**

*Un poco ritenuto*  
*Il tempo.*

*Bass Solo.*

*p* in ex cel -

*Tenor Solo.*

*Bratschen.*

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

*rallentando*

**3** *pp* *trem.*

*pp perdendosi*

*pp*

*ppp*



Primo.

Streich-Instr. Harmonie

*ff* san - na in ex - cel - sis ho - san - na in ex - cel - sis

*ff* Trompeten

*ff* di -

Un poco ritenuto  
il tempo.

*minuendo* Violinen

*p* Harfe

*p* Sopran und Alt Chor.

*rallentando* **1** *pp* hosanna

*pp* Alt Solo.

hosan - na hosan - na

Soprano Solo.

Flöten, Violinen, Flöten, Oboen und Harfe

*pp* in ex - cel - sis

*pp* Chor. in ex - cel - sis ho - san - na

*perendosi* Vocal Solis. ho - san - na

*pp* *ppp*

*pp* *ppp*

## BENEDICTUS.

## Secondo.

Andante con pietà.

Horn.  
*dolce e espressivo*  
 Clarinetten.  
 Oboen und Clar.  
 Tenor Solo.  
 Alt Solo.  
 Violoncello.  
 Streich-Instr.  
 Bass Solo.  
 Solo Vocal Quartett.  
 Violinen.

*p*  
*f*  
*p*  
*smorz.*  
*p*  
*dimin.*

cre - scen - do  
 1  
 bene - dictus, bene - die - tus,  
 2  
 bene - dictus, bene -  
 dictus,  
 R - - -  
 dictus,  
 bene - dictus  
 qui ve - nit in no - mine Domini.

# BENEDICTUS.

## Primo.

Andante con pietà.

The musical score is written in B-flat major and 4/4 time. It consists of four systems of staves. The first system shows the piano introduction with a 4-measure rest for the vocalists. The lyrics are: "Bene - dictus, be - ne - dictus, be - ne - dictus qui ve - nit, qui ve - nit in". The second system continues with the vocalists: "no - mi - ne Do - mi - ni" (piano) and "qui venit, qui ve - nit,". The third system features the vocalists: "in nomine Do - mi - ni" and "qui ve - nit in no - mine Do - mi - ni." The fourth system concludes with the piano accompaniment and the vocalists: "bene - dic - tus, dictus qui ve - nit in nomine Domini".

**Alt Solo.**  
Bene - dictus, be - ne - dictus, be - ne - dictus qui ve - nit, qui ve - nit in

**Flöten,** *cre -*  
qui ve - nit in

*scritto*  
no - mi - ne Do - mi - ni *p*

**Violinen,**  
qui venit, qui ve - nit,

**Soprano Solo,**  
qui venit, qui ve - nit,

**Obocci,** *SMOZ.*  
in nomine Do - mi - ni

**Violine,**  
qui ve - nit in no - mine Do - mi - ni.

**Alt Solo.**  
bene - dic - tus, dictus qui ve - nit in nomine Domini

**Solo Vocal Quartett.**  
bene - dic - tus, dictus qui ve - nit in nomine Domini *dim.*

Secondo.

bene - dictus

Cello  
Holz Harmonie.  
*una corda*  
Vocal  
qui ve - nit qui ve - nit in nomine Domi -  
*dolcissimo*

ni.  
*p* Harfe.  
Horn.  
cre - scen - do  
*molto*  
*tre corde*  
*ff* Streich-Lostr.  
*staccato sempre*

*na - ratissima*

Primo.

1 2

Holz-Harmonie.

*dolciss.*  
Violin.  
*una corda*

*And.* qui ve - nit *And.* qui ve - nit in *smorzando*  
*Pedale tenuto*  
nomine

Violon.

8

Domini.

Harfe.

cre - scen - do *molto*  
*tre corde*

Hosau  
Chor.

9

Trumpeten,  
Hörner und Posanen.

Hosan

Hosan - na in ex - cel - sis, Ho -

Blech und Holz-Harmonie.

### Secondo.

Hörn. u. Pauken.  
Streich-lust.  
in ex-celsis; ho-san-na in ex-cel-

Un poco ritenu-  
to il tempo.  
Bass Solo.  
in excel-

diminuendo

Tenor Solo.  
Bass Solo.  
sis, in excel-sis, in excel-sis ho-san-na, 3 pp trem.

rallentando

pp perdendosi  
ppp



## AGNUS DEI.

## Secondo.

**Andante.**

Fagotte, Bratschen, Cello u. C.B.

1 *f* Ag - nus Dei, Ag - nus Dei, qui tol - lis pec -

ca - ta mundi. *p* *Streich-lust. trem.* mi - se - re - re no - bis.

Alt u. Tenor Chor. Bass Solo.

1 *f* Ag - nus Dei, Ag - nus Dei, qui \* tol - lis pec -

ca - ta mundi. *p* mi - se - re - re no - bis.



# AGNUS DEI.

## Primo.

Andante.

Flöten, Oboen, Clarinetten, Hörner.

*f*

1 1

Vocal Solo Quartett.

*mf*

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

4

*f*

1 1

*mf*

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

Secondo.

Bass Solo, Tenor Solo,

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

*ff* *dim.*

De-i qui tol-lis pec-ca-ta mun-di. *ff* *dim.* *mf* *ritenuto*

Fagotto u. Cello, Contra Bass.

**Allegro non troppo.**

Hörn. Violon.

*pp* *una corda*

Fagotto.

# Primo.

Flauto.

1

Oboen, Clarinet  
u. Fagotte.

*p*

1

*p*

# Allegro non troppo.

Vocal Solo Quartett.

*dolce*

De - na no - bis pa - cem,

4

*una corda*

4

Horn.

*p* Do - na no - bis pa - cem,

*mp* Chor. do - na

### Secondo.

Allegro mosso.  
Tempo del Gloria.

The musical score is arranged in four systems, each with two staves. The first system includes a piano introduction with a treble and bass clef, a 4/4 time signature, and dynamic markings of *pp* and *cem pp*. The second system features vocal soloists with lyrics: *Do - na no - bis pa - cem.* and dynamic markings of *p* and *pp*. The third system continues the piano accompaniment with dynamic markings of *pp* and *p*. The fourth system concludes the vocal soloists' part with the same lyrics and dynamic markings.

**Instrumentation and Performance Instructions:**

- Piano:** Bass Clef, 4/4 time. Dynamics: *pp*, *cem pp*, *p*, *pp*.
- Vocal Soloists:** Soprano and Bass parts. Lyrics: *Do - na no - bis pa - cem.* Dynamics: *p*, *pp*.
- Woodwinds:** Clarinet and Bassoon (*Clar. u. Fagott.*), Trumpets (*Posken.*).
- Other:** Horns (*Hörner*), Cello (*Cello*).

Primo.

Allegro mosso.  
Tempo del Gloria.

First system of the musical score. It consists of two staves. The upper staff is a vocal line with lyrics: "nobis pa - cem." followed by a 3-measure rest. The lower staff is a piano accompaniment with a 4-measure rest. There are asterisks marking specific measures in both staves.

Second system of the musical score. The upper staff is labeled "Vocal Solo Quartett." and contains the lyrics "Do - na - bis - pa - cem." with a 4-measure rest. The lower staff is piano accompaniment. There are asterisks marking specific measures.

Third system of the musical score. The upper staff is labeled "Flöten, Oboen." and contains a melodic line. The lower staff is piano accompaniment with the lyrics "Do - na - bis - pa - cem." and a 4-measure rest. There are asterisks marking specific measures.

Fourth system of the musical score. It consists of two staves. The upper staff is piano accompaniment with a melodic line. The lower staff is piano accompaniment with the lyrics "bis - pa - cem." and a 4-measure rest. There are asterisks marking specific measures.

Secondo.

Die Viertel wie früher die Halben. (♩ = ♩)

Violinen. *p*

Chor.

do - na no - bis do -

- na pacem, *p* *ff* do - na, *ff* do -

*poco a poco cresc.* *scen* do

na *ff* do - *ff* na *ff* - cem,

do - na no - bis *smorz.* - cem, *f* *ff*

Vocal Solo Quartett. *poco ritenuto* *f* *ff*

Fagotte, Cello. *f* *ff*

The musical score for the second system consists of four staves. The top staff is for the Violins, marked *p*. The second staff is for the Chorus, with lyrics "do - na no - bis do -" and "na pacem,". The third staff is for the Vocal Solo Quartet, with lyrics "na do - na do - na - cem,". The bottom staff is for the Basses, with lyrics "do - na no - bis pa - cem,". The score includes various musical notations such as triplets, dynamic markings (*p*, *ff*, *f*, *ff*), and performance instructions like *poco a poco cresc.*, *smorz.*, and *poco ritenuto*.

# Primo.

Die Viertel wie früher die Halben. (♩ = ♩)

*dolce con grazia*

Horn u. Clarinet.

Violinen. Chor.

do - na no - bis do - na

pacem,

Alto Solo.

do - na no - bis,

do - na pa - cem,

do - na no - bis

*poco* *a poco* *poco*

pa - cem,

*cre*

*scen*

do

Vocal Solo Quartett.

*poco ritenuto* *smorz.*

Chor.

Figl. Oboen u. Hörner.

do - na no - bis pa -

### Secondo.

First system of musical notation, piano accompaniment. The upper staff contains a melodic line with trills and slurs, marked with a piano (*p*) dynamic and a crescendo (*cre*). The lower staff provides harmonic support with chords and moving lines.

Second system of musical notation. It includes vocal lines with lyrics: "seen", "Pauken.", "do", "Zusammen.", and "Bech-Inst.". The piano accompaniment features a piano (*p*) dynamic in the beginning and a fortissimo (*ff*) dynamic later. The lower staff has a dense texture of chords.

Third system of musical notation. It includes vocal lines with lyrics: "men, a men, a men, a". The piano accompaniment features a fortissimo (*ff*) dynamic in the beginning and a piano (*p*) dynamic later. The lower staff has a dense texture of chords.

Fourth system of musical notation. It includes vocal lines with lyrics: "men, a men, a Pauken.", "men, a", and "men.". The piano accompaniment features a piano (*p*) dynamic in the beginning and a fortissimo (*ff*) dynamic later. The lower staff has a dense texture of chords.



Primo.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system features a vocal line with lyrics "A - men, a - men, a - men" and a piano accompaniment with a violin part. The second system continues the vocal line with "do" and "men," and includes a section for "Blech-inst." (brass instruments). The third system features a vocal line with "men, a - men, a - men" and a piano accompaniment with a section for "mit Trompeten u. Hörnern" (with trumpets and horns). The fourth system concludes the vocal line with "men." and includes a section for "2" (two horns). The score includes various musical notations such as dynamics (p, f, sf), articulation (accents), and performance instructions (Violinen, Chor, Blech-inst., mit Trompeten u. Hörnern, 2).

