

In honorem St. Antonii de Padua.

Hymne in D-dur

für

Sopran, Alt, Tenor & Bass

2 Violinen, Viola, Cello, Contrabass, 2 Oboen od. Clarinetten, 2 Hörner & Orgel obligat,

2 Trompeten, 2 Posaunen & Pauken ad libitum,

oder für

4 Singstimmen mit Orgel allein

(leicht ausführbar)

componirt von

W. F. Filke,
Domkapellmeister in Breslau.

Op. 90.



Orgel & Directionsstimme M. 3. — no

Die 4 Singstimmen à 60 Pf. M. 2.40 no

Orchesterstimmen cpl. M. 8. — no

Eigenum der Verleger für alle Länder.

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4901.

Missa in D dur.

Kyrie.

Max Filke, Op. 90.

Andante.

Musical score for the Kyrie section in D major. The score consists of three staves of music. The first two staves are for soprano voices, and the third staff is for bass voices. The vocal parts sing the Kyrie text in a three-part setting. The music includes dynamic markings such as *pp*, *mf*, *p*, *f*, and *ff*. The bass part has a prominent bassoon-like line.

Ky - ri - e - le - i - son, Ky - ri - e - le - i - son, Ky - ri -
e - e - lei - son, e - lei - son. Ky - ri - e - le - i - son. Christe e - lei - son e -
le - i - son. Chri - ste e - leison e - leison. Christe e - lei - son e - lei - son, Chri - ste e - lei - son.
Ky - ri - e - e - lei - son Ky - ri - e - le - i - son e - le - i - son. Ky - ri - e - e - lei - son e -
leison Ky - ri - e - e - lei - son e - le - i - son Ky - ri - e - e - le - i - son.

Allegro moderato.

Gloria.

Musical score for the Gloria section in D major. The score consists of three staves of music. The first two staves are for soprano voices, and the third staff is for bass voices. The vocal parts sing the Gloria text in a three-part setting. The music includes dynamic markings such as *f*, *ff*, *p*, *mf*, *ff ritard.*, and *a tempo*. The bass part has a prominent bassoon-like line.

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis Lau - da - mus
te, bene - di - ci - mus te. A - do - ra - mus te. glo - ri - fi -
ca - mus te. Gra - ti - as a - gi - mus ti - bi propter magnam glo - ri - am tu - am.
Do - mi - ne De - us Rex coe - le - stis, De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li -
u - ni - ge - ni te Je - su Chri - ste Je - su Chri - ste. Do - mi - ne De - us Ag - nus De - i -
Fi - li - us Pa - tris. Mi - se - re - re no - bis. Sus - ci - pe de pre - ca - ti -
o - nem no - stram. Qui se - des ad dex - ter - am Pa - tris. Mi - se - re - re no - bis.
Quo - ni - am tu so - sus sanctus tu so - sus Do - mi - nus tu so - sus al - tis - si - mus
Je - su Chri - ste. Cum sane - to spi - ri - tu cum sanc - to spi - ri - tu in glo -
- ri - a De - i Pa - tris. A - men, a - - - men, a - men, a - - - men.

Sopran.

Credo.

Allegro moderato.

Pa-trem om-ni - po - ten-tem, fac - to-rem coe-li et ter - rae, vi-si - bi - li-um, om - ni -
 um et in vi-si - bi - li - um. Et in u - num Do - mi - num Je - - sum Chri - stum,
 Fi - li - um De - i u - ni - ge-ni - tum. De - um de De - o lu-men de lu - mi - ne
 De - um verum de De - o ve - ro. Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pa - tri, per quem
 om - ni - a fac - ta sunt. Qui propter nos ho - mi - nes, et propter nos - tram sa - lu - tem des -

Adagio. halbe Stimme

cendit de coe - lis. 1 Et in-car - na - tus est de Spi - ri - tu sanc - to ex Ma - ri - a
 Vir - gi - ne et ho - mo fac - tus est. Cru - ci - fix - us e - ti - am pro no - bis: sub Pon - ti -
 o Pi - la - to pas - sus, et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e
 secundum Srip - tu - ras. Et as - cen - dit in coe - lum se - det ad dex - ter - am Pa - tris. Et i - ter -
 ritard. molto Allegro.

rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os. 4 2
 Et in spi - ri - tum sanc - tum Do - minum et vi - vi - fi - can - tem, qui ex Pa - tre fi - li - o - que pro -
 ce - dit qui cum Pa - tre et Fi - li - o, si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo -
 eu - tus est per Pro - phe - tas. 1 dolce Et u - nam sanctam ea - tho - li - cam et a - po - sto - li - cam Ec -
 cle - si - am in re - mis - si - o - nem pec - ca - to - rum. Et ex - pe - cto
 ritard Lento.

re - sur - re - cti o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.
 Et vi - tam ven - tu - ri sae - cu - li. A - men, A - men, A - men, A - men.

Largo.

Sopran.

Sanctus.

Maestoso.

Sanc - tus. Sanc - tus. Sanc - tus. Sanc - tus Do - mi - nus De - us Sa - ba -

2. Allegro moderato.

f

A musical score for a three-part setting. The top part (Soprano) begins with 'Ple-ni sunt coe-li et ter-ra glo-ri-a' in a soprano vocal range. The middle part (Alto) joins in with 'glo-ri-a tu - a'. The bottom part (Bass) enters with 'glo-ri-a tu - - a'. The vocal parts are supported by a harmonic basso continuo line. The music includes dynamic markings like ff (fortissimo), f (forte), and dimin. (diminuendo). The vocal parts are written in soprano, alto, and bass staves.

Benedictus.

A musical score for two voices. The top staff begins with the text "Do - mi - ni in no - mi - ne Do - mi - ni" followed by a measure of rests. The bottom staff begins with "- mi - ne Do - mi - ni". The vocal parts are separated by a vertical bar. The music consists of sixteenth-note patterns. A tempo marking "dolce" is placed above the top staff. Measure numbers 5 and 6 are indicated above the top staff.

Più mosso.

A musical score for a vocal performance. The top staff shows a melodic line with dynamic markings 'f' and 'Tutti.' The lyrics 'qui ve-nit in no-mi-ne Do-mi-ni' are written below the notes. The bottom staff shows a harmonic line with a bassoon-like instrument name 'Sofia' and a dynamic marking 'Tutti.' The lyrics 'O-san-na in ex-cel-sis.' are written below the notes. The page number '1' is in the top right corner.

A musical score for soprano solo, flute, and piano. The soprano part consists of a single melodic line with lyrics. The flute part is indicated by the word 'flutti.' above a series of eighth-note patterns. The piano part is indicated by 'ritard. molto' above a series of eighth-note patterns. The lyrics are: O-sanna in ex-cel-sis, o-sanna in ex-cel-sis, in ex-cel-sis.

Agnus Dei.

Alla breve. *f*

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

A musical score for 'Agnus Dei' featuring a single melodic line on a staff. The vocal part begins with a dynamic of 'ff' (fortissimo) and includes several performance instructions: 'tol - lis pec - ca - ta' (with a fermata over 'ca'), 'mun - - - di.' (with a fermata over 'di.'), 'Mi - se - - re - re' (with a fermata over 're'), 'no - bis.' (with a fermata over 'bis.'), and 'Ag - nus'. The score also includes dynamics such as 'z', 'p', 'pp', 'mf', and '3'.

The image shows a page from a musical score for 'Miserere' by Palestrina. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a melodic line consisting of eighth and sixteenth notes. The piano part features sustained notes and chords. The score includes dynamic markings such as 'f' (fortissimo) and 'ritard.' (ritardando). The lyrics 'De - i qui tol-lis pec-ca-ta mun - di. Mi - se - re - - re no - -' are written below the vocal line.

The image shows a page from a musical score for a Mass setting. The vocal parts include Soprano, Alto, Tenor, Bass, and Organ. The organ part features a sustained bass note. The vocal parts sing the Agnus Dei in Latin, with the organ providing harmonic support. The score is set on a five-line staff with various dynamics and performance instructions.

A musical score page featuring a vocal line and a piano accompaniment. The vocal line consists of a soprano part with lyrics: "pa - cem do - na pa - - cem, do-na no-bis pa - cem Do-na no-bis pa - - cem." The piano accompaniment includes a bass line, chords, and a dynamic marking of "rit." (ritardando) at the end. The score is in common time.