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Missa

Männerstimmen (Chor und Soli)

mit Begleitung von Blasinstrumenten oder der Orgel

zum Gebrauch in der

LISZT MÜZEUM

Kirche, in Concerthen und bei Gesangfesten

von

WILHELM TSCHIRCH.

Op. 52.

Partitur mit untergelegter Orgelstimme netto M.7, 50.

Singstimme (Theil I. Kyrie, Gloria, Credo (à 40 Pf.) M.1, 60.
(Theil II. Sanctus Benedictus Agnus (à 40 Pf.) M.1, 60.



Eigenthum des Verlegers für alle Länder.

LEIPZIG, VERLAG VON F. E. C. LEUCKART
(CONSTANTIN SANDER)

Lith. Anst. v. E. J. Pickenhahn, Leipzig.

Orsz. H. Liszt Ferencz Megyei Főiskola

Leitározva: 1918. dec. hó.
5922. tsz. alatt



ZENEAKADÉMIA

LISZT MÚZEUM



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ZENEAKADÉMIA

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35922

5480



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ZENEAKADÉMIA

LISZT MÚZEUM

KARTE
MEZSE

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Wilhelm Tschirch, Op. 52.

A circular library stamp from the University of Toronto Libraries. The text "UNIVERSITY OF TORONTO" is curved along the top inner edge, and "LIBRARIES" is curved along the bottom inner edge. The year "1952" is stamped in the center.

A musical score for a piece titled "Andante." in 6/4 time. The score is written for piano, with a treble and bass staff. The tempo is marked "Andante." and the dynamics range from piano (p) to forte (f). The music features a mix of chords and single notes, with a prominent bass line. A large, faint watermark "ZENEAKADÉMIA" is visible across the bottom of the page.

Organo.

13

LISZT MUZEUM

[illegible]

le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e -
 le - i - son, e - le - i - so, e - le - i - son, Ky - ri - e e - le -
mf Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son,

A *con moto*
con moto
con moto
f con moto
f con moto
f con moto

le - i - son e - le - i - son! *rit.* *con moto*
 i - son, e - le - i - son! *rit.* *con moto*
 le - i - son, e - le - i - son! *rit.* *f con moto*
 Ky - ri - e e - le - i - son, e - le - i - son! *rit.* *f con moto*
 Chri - ste, Chri - ste e - *con moto*
 Chri - ste, Chri - ste e - *f con moto*

First system of musical notation, including vocal staves and piano accompaniment.

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

le - i - son, —

le - i - son, —

Chri - ste, Chri - ste e - le - i - son, —

Chri - ste, Chri - ste e - le - i - son, —

TUTTI.

Chri - ste, TUTTI.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment.

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

SOLO.

Chri - ste, Chri - ste e - le - i - son, —

Chri - ste e - le - i - son, —

Chri - ste e - le - i - son, —

Chri - ste, Chri - ste e - le - i - son, —

Chri - ste, Chri - ste e - le - i - son, —

Fourth system of musical notation, including vocal staves and piano accompaniment.

TUTTI.
Chri - ste e - le - i - son, Chri - ste e -

TUTTI.
Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

TUTTI.
Chri - ste e - le - i - son, e - le - i - son, e - le - i - son, Chri - ste e -

[illegible]

Tempo I.

7



son,

TUTTI.

Ry - ri-e e - le - i - son, e - le - i - son, e -

Ry - ri-e e - le - i - son, e - le - i - son, Ry - ri-e e - le - i - son, e -

TUTTI.

Ry - ri-e e - le - i - son, e -

Tempo I.



mf

mf

(in Des.)

TUTTI.

Ry - ri-e e - le - i - son, e - le - i - son, Ry - ri-e e - le - i - son, e - le - i - son, e -

le - i - son, Ry - ri-e e - le - i - son, e - le - i - son, e -

Ry - ri-e e - le - i - son, e - le - i - son, e - le - i - son, e -

le - i - son, Ry - ri-e e - le - i - son, e - le - i - son, e - le - i - son, e -

mf

mf

GLORIA.

9

Allegro con spirito. ♩ = 12. M.M.

Corno I. II. in C.

Clarino I. II. in C.

Trombone tenore I. II.

Trombone basso.

Tuba tenore e basso.

Tympani in C.G.

Tenor I.

Tenor II.

Bass I.

Bass II.

Organo.

Glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,
Glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,
Glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,
Glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o,

Allegro con spirito.

glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -
glo - ri - a in ex - cel - sis De - o, in ex - cel -
in ex - cel - sis De - o, glo - ri - a in ex - cel - sis De -

cel - sis De - o, et in ter - ra pax,
glo - ri - a in ex - cel - sis De - o, et in ter - ra pax,
sis De - o, in ex - cel - sis De - o, et in ter - ra pax, et in
o, in ex - cel - sis De - o, et in ter - ra pax,

[illegible]

Lau-da-mus te, lau-da-mus te, be-ne-di-ci-mus te,
 Lau-da-mus te, lau-da-mus te, be-ne-di-ci-mus te,
 Lau-da-mus te, lau-da-mus te, be-ne-di-ci-mus te,
 da - mus te, lau-da-mus te, be-ne-di-ci-mus te, a-do-ra-mus

a-do-ra-mus te, glori-fi-ca-mus te, glori-fi-ca -
 a-do-ra-mus te, glori-fi-ca - mus te, glori-fi-ca -
 a-do-ra-mus te, glori-fi-ca-mus te, glori-fi-ca -
 te, glori-fi-ca-mus te, glori-fi-ca - mus te,

a 2.
 mus te, glo-ri-fi-ca-mus
 mus te, glo-ri-fi-ca-mus
 mus te, glo-ri-fi-ca-mus
 glo-ri-fi-ca mus te, glo-ri-fi-ca-mus
 a 2.
 a 2.
 a 2.
 SOLO. *p dolce*
 Gra-ti-as a-gi-mus
 SOLO. *p dolce*
 Gra-ti-as
 SOLO. *p dolce*
 Gra-ti-as
 SOLO. *p dolce*
 Gra-ti-as
 Gra-ti-as

Instrumental introduction in D major, featuring a piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand.

Vocal entry with lyrics: *ti - bi prop - ter mag - nam glo - ri - am tu - am.* The section concludes with a **TUTTI.** instruction and the lyrics *Do - mi - ne*.

Instrumental section featuring a piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand.

Vocal entry with lyrics: *De - us rex coe - le - stis De - us Pa - ter om - ni - po -*

Instrumental section featuring a piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand.

tens. Do - mi - ne, fi - li u - ni - ge - ni - te Je - su

tens. Do - mi - ne, fi - li u - ni - ge - ni - te Je - su

tens. Do - mi - ne, fi - li u - ni - ge - ni - te Je - su

tens. Do - mi - ne, fi - li u - ni - ge - ni - te Je - su

SOLO: Qui tol - lis pec - ca - ta mun - di qui

Chri - ste.

Chri - ste.

Chri - ste.

Chri - ste.

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

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

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

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

mi - se - re - re no - bis,

se - des ad dex - tram Pa - tris sus - ci - pe de - pre - ca - ti - o - nem no - stram,

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, mi - se - re - re

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

qui tol - lis pec - ca - ta mun - di,

no - bis, no - bis, no - bis, no - bis,

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



bis.
 bis.
 bis.
 Quo - ni - am tu
 Quo - ni - am tu
 Quo - ni - am tu
 Quo - ni - am tu

so - lus, tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu so - lus al -
 so - lus, tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu so - lus al -
 so - lus, tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu so - lus al -
 so - lus, tu so - lus sanc - tus, tu so - lus Do - mi - nus, tu so - lus al -

p *f* a due

tis - si mus, Je - su Chris - te cum sanc - to spir - ri - tu in

p *f2*

ZENAKADEMIA
LIBRARY MUSEUM

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment.

Fourth system of musical notation, including vocal staves and piano accompaniment.

Fifth system of musical notation, including vocal staves and piano accompaniment.

Sixth system of musical notation, including vocal staves and piano accompaniment.

CREDO.

Coro maestoso marcato. ♩ = 82. M.M.

Corno I. II. in C.

Clarino I. II. in C.

Trombone tenore I. II.

Trombone basso.

Tuba tenore e basso.

Tympani in C.G.

(Canon)

Tenor I.

Tenor II.

Bass I.

Bass II.

Organo.

Maestoso marcato.

ZENÉAKADÉMIA
LISZT MŰZEUM

pat. rem om. ni po. ten. tem, fac. to. rem coe. li et ter. rae vi. si. bi. li. um
 pat. rem om. ni po. ten. tem, fac. to. rem coe. li et ter. rae, vi. si. bi. li. um
 ten. tem, fac. to. rem coe. li et ter. rae vi. si. bi. li. um om. ni. um et in
 ten. tem, fac. to. rem coe. li et ter. rae vi. si. bi. li. um om. ni. um et in

f

om - ni um et in - vi - si - bi - li - um. Et in u - num Do - mi num Je - sum

om - ni um et in - vi - si - bi - li - um. Et in u - num Do - mi num Je - sum

vi - si - bi - li - um, in - vi - si - bi - li - um. Et in u - num Do - mi num

vi - si - bi - li - um, in - vi - si - bi - li - um. Et in u - num Do - mi num

Chris - tum, fi - li - um De - i u - ni ge - ni - tum, De - um de

Chris - tum, fi - li - um De - i u - ni ge - ni - tum, De - um de

Je - sum Chris - tum, fi - li - um De - i u - ni ge - ni - tum, De - um de De - o,

Je - sum Chris - tum, fi - li - um De - i u - ni ge - ni - tum, De - um de De - o,

a due

De o, lu men de lu mi ne, De um ve rum de De o

De o, lu men de lu mi ne, De um ve rum de De o

lu men de lu mi ne, De um ve rum de De o, De o

lu men de lu mi ne, De um ve rum de De o, De o

ve ro, qui prop ter nos ho mi nes de scen dit de coe lis

ve ro, qui prop ter nos ho mi nes de scen dit de coe lis

ve ro, qui prop ter nos ho mi nes de scen dit de coe lis

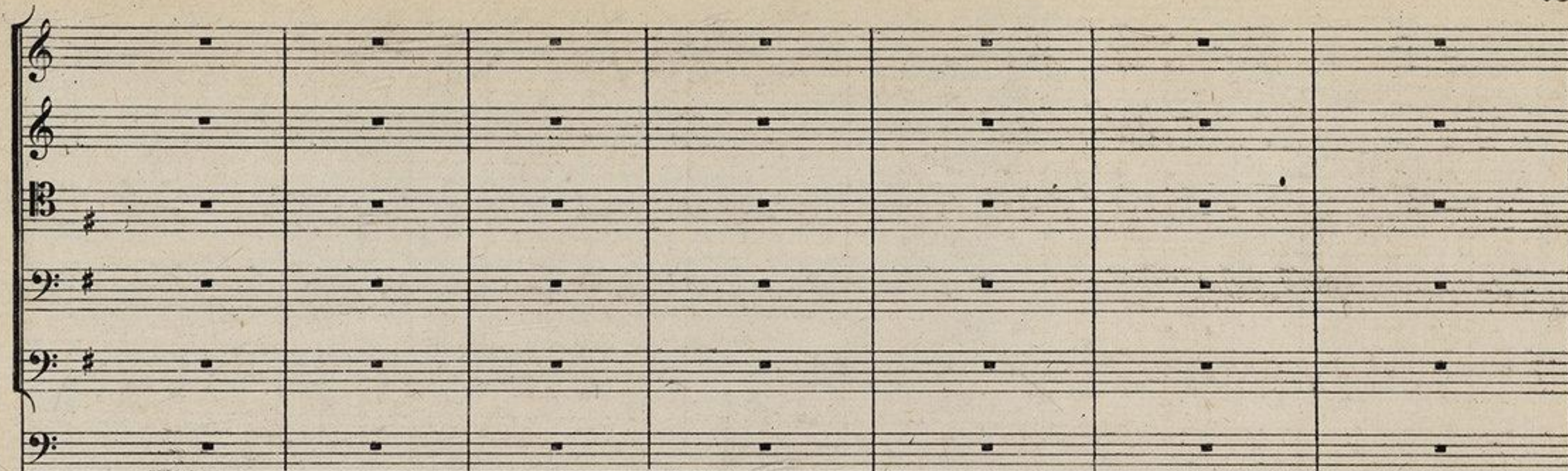
ve ro, qui prop ter nos ho mi nes de scen dit de coe lis

Et in car na tus

Et in car na tus

Et in car na tus

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,
 est, de spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne et ho-mo fac-tus est,
 est, de spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne et ho-mo fac-tus est, **TUTTI.**
 est, de spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne et ho-mo fac-tus est, cru-ci-fi-xus

ritard.

TUTTI. *p* cru-ci-fi-xus sub Pon-ti-o Pi-la-to, *pp* pas-sus et se-pul-tus est. *ritard.*
p cru-ci-fi-xus, cru-ci-fi-xus sub Pon-ti-o Pi-la-to, *pp* pas-sus et se-pul-tus est. *ritard.*
TUTTI. *p* cru-ci-fi-xus, cru-ci-fi-xus sub Pon-ti-o Pi-la-to, *pp* pas-sus et se-pul-tus est. *ritard.*
p e-ti-am pro no-bis, sub Pon-ti-o Pi-la-to, *pp* pas-sus et se-pul-tus est. *ritard.*

p

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-rus et ad-

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-rus et ad-

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-rus et ad-

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-rus et ad-

seen-dit in coe-lum, se-det ad de-xte-ram Pa-tris et i-te-rum ven-tu-rus est, ju-di-ca-re vi-vos et

seen-dit in coe-lum, se-det ad de-xte-ram Pa-tris et i-te-rum ven-tu-rus est, ju-di-ca-re vi-vos et

seen-dit in coe-lum, se-det ad de-xte-ram Pa-tris et i-te-rum ven-tu-rus est, ju-di-ca-re vi-vos et

seen-dit in coe-lum, se-det ad de-xte-ram Pa-tris et i-te-rum ven-tu-rus est, ju-di-ca-re vi-vos et

G

mor - tu - os. Cre - do in spi - ri - tum sanc - tum, qui ex
 mor - tu - os. Cre - do in spi - ri - tum sanc - tum, qui ex
 mor - tu - os. Cre - do in spi - ri - tum sanc - tum, qui ex
 mor - tu - os. Cre - do in spi - ri - tum sanc - tum, qui ex

G

Pa - tre fi - li - o - que pro - ce - dit; qui cum Pa - tre et fi - li - o si - mul a - do -
 Pa - tre fi - li - o - que pro - ce - dit; qui cum Pa - tre et fi - li - o si - mul a - do -
 Pa - tre fi - li - o - que pro - ce - dit; qui cum Pa - tre et fi - li - o si - mul a - do -
 Pa - tre fi - li - o - que pro - ce - dit; qui cum Pa - tre et fi - li - o si - mul a - do -

Pa - tre fi - li - o - que pro - ce - dit; qui cum Pa - tre et fi - li - o si - mul a - do -
 Pa - tre fi - li - o - que pro - ce - dit; qui cum Pa - tre et fi - li - o si - mul a - do -
 Pa - tre fi - li - o - que pro - ce - dit; qui cum Pa - tre et fi - li - o si - mul a - do -
 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. Cre - do in

ra - tur, et con glo - ri - fi - ca tur. Cre - do in

ra - tur, et con glo - ri - fi - ca tur. Cre - do in u - nam -

ra - tur, et con glo - ri - fi - ca tur. Cre - do in u - nam -

u - nam sanctam et ca - tho - li - cam ec - cle - si - am; et ex

u - nam sanctam et ca - tho - li - cam ec - cle - si - am; et ex

sanctam et u - nam ca - tho - li - cam ec - cle - si - am; et ex

sanctam ca - tho - li - cam et a pos - to - li cam ec - cle si - am; con fi - te - or in remis - si - o - nem pec - ca -

mf *f* *mf* *f*

spec-to re-sur-rec-ti - o - nem mor-tu o - rum, et vi - tam ven - tu - ri

spec-to re-sur-rec-ti - o - nem mor-tu o - rum, et vi - tam ven - tu - ri

spec-to re-sur-rec-ti - o - nem mor-tu o - rum, et vi - tam ven -

to - rum, et vi - tam ven - tu - ri sae - cu - li,

ritard.

sae - cu - li, a - men, a - men, a - men!

sae - cu - li, a - men, a - men, a - men!

tu - ri sae - cu - li, a - men, a - men!

a - men, a - men!

f *mf*

SANCTUS.

Adagio assai (M.M. ♩ = 50.)

Corno I. II. in C. *dolce*

Clarino I. II. in C. *dolce*

Trombone tenore I. II. *dolce*

Trombone basso. *dolce*

Tuba tenore e basso. *dolce*

Timpani in C.G. *dolce*

Tenor I. *dolce*
San - ctus, san - ctus, san - ctus san - ctus Do - mi - nus De - us Sa - ba - oth.

Tenor II. *dolce*
San - ctus, san - ctus, san - ctus san - ctus Do - mi - nus De - us Sa - ba - oth.

Bass I. *dolce*
San - ctus, san - ctus, san - ctus san - ctus Do - mi - nus De - us Sa - ba - oth.

Bass II. *dolce*
San - ctus, san - ctus, san - ctus san - ctus Do - mi - nus De - us Sa - ba - oth.

Adagio assai.

Organo.

Allegro. (♩ = 116.)

cresc. Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth Ple - ni sunt coe - li et

f. Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth Ple - ni sunt coe - li et

f. Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth Ple - ni sunt coe - li et

f. Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth Ple - ni sunt coe - li et

Allegro.

First system of musical notation, featuring piano accompaniment with multiple staves.

Second system of musical notation, featuring vocal parts with lyrics:
 ter-ra, glo-ri-a tu-a, glo-ri-a glo-ri-a tu a.
 ter-ra, glo-ri-a tu-a, glo-ri-a glo-ri-a tu a.
 ter-ra, glo-ri-a tu-a, glo-ri-a glo-ri-a glo-ri-a tu a.
 ter-ra, glo-ri-a tu-a, glo-ri-a glo-ri-a glo-ri-a tu a, o-san

Third system of musical notation, featuring piano accompaniment.

Fourth system of musical notation, featuring piano accompaniment.

Fifth system of musical notation, featuring vocal parts with lyrics:
 o-san-na in ex-cel-sis, o-san-na in ex-
 o-san-na in ex-cel-sis, in ex-cel-sis

Sixth system of musical notation, featuring piano accompaniment.

First system of musical notation, featuring piano accompaniment for the introduction. It consists of five staves: two treble clefs and three bass clefs. The music is in 4/4 time and begins with a series of chords and moving lines in the right hand, while the left hand provides a steady harmonic foundation.

First system of musical notation, featuring vocal melody and piano accompaniment. The vocal part is written on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are:
 cel - sis, 0 - san - na, 0 -
 - na in ex - cel - sis, 0 san - na in ex - cel - sis, 0 sa - na, 0 -
 0 - san - na in ex - cel - sis, in ex - cel - sis, 0 - san - na, 0 - san - na

Second system of musical notation, featuring piano accompaniment. It consists of two staves (treble and bass clef). The music continues the harmonic progression from the first system, with chords and moving lines in both hands.

Third system of musical notation, featuring piano accompaniment. It consists of two staves (treble and bass clef). The music continues the harmonic progression from the second system, with chords and moving lines in both hands.

Third system of musical notation, featuring vocal melody and piano accompaniment. The vocal part is written on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are:
 san - na in ex - cel - sis, 0 - san - na, 0
 san - na 0 - san - na in ex - cel - sis, 0 - san - na, 0 - san - na, 0
 cel - sis 0 - san - na in ex - cel - sis, 0 - san - na,
 in ex - cel - sis, 0 - san - na, 0 - san - na,

Fourth system of musical notation, featuring piano accompaniment. It consists of two staves (treble and bass clef). The music continues the harmonic progression from the third system, with chords and moving lines in both hands.

san na in ex cel sis. 0 - san na, 0 - san na 0 -

san na in ex cel sis. 0 - san na, 0 - san na, 0 - san na 0 -

0 - san na in ex cel sis. 0 - san na,

0 - san na in ex cel sis. 0 - san na, 0 - san na,

san na, 0 - san na in ex cel sis, in ex cel sis.

san na, 0 - san na in ex cel sis, in ex cel sis.

TUTTI. 0 - san na, 0 - san na in ex cel sis, in ex cel sis.

TUTTI. 0 - san na 0 - san na in ex cel sis, in ex cel sis.

BENEDICTUS.

Quartett mit Chor.

Andante. ♩ = 60.

Corno I. II. in C.

Trombone tenore I. II.

Trombone basso.

Tuba tenore e basso.

Tenor I.

Tenor II.

Bass I.

Bass II.

Organo.

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

Andante.

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

A

p

Tenor I.u.II. *dol.*
ni **SOLO.** Be-ne-dictus qui ve-nit bene-di-ctus qui ve-nit in no-mi-ne

Bass I.u.II. *dol.*
ni Be-ne-dictus qui ve-nit bene-di-ctus qui ve-nit in no-mi-ne

Tenor I.u.II. *mf*
ni **CHOR.** Be-ne-di-ctus be-ne-di-ctus be-ne-di-ctus

Bass I.u.II. *mf*
ni Be-ne-di-ctus

p

f

no-mi-ne Do-mi-ni *f*

no-mi-ne Do-mi-ni in no-mi-ne Do-mi-ni, be-ne-di-ctus be-ne-

in no-mi-ne Do-mi-ni, *f* qui ve-nit, *p*

p

a 2. *cresc.* a 2. *cresc.* *cresc.* *f* *f* *f* *f*

di - ctus be - ne di - ctus qui venit in no - mi - ne in nomine Domine,

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

qui ve - nit qui ve - nit in nomine Domine, in nomine

cresc. *mf* *f* *f*

mf *mf* *mf* *mf* *pp* *pp* *pp* *pp*

in nomine Do - mi - ni, in nomi - ne Do - mi - ni,

mf *mf* *p* *p* *pp* *pp*

Domini, in no - mi - ne Do - mi - ni, in nomi - ne Do - mi - ni, in no - mi - ne

mf *mf* *p* *p* *pp* *pp*

in no - mi - ne

mf *pp*

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

Be-ne-di-ctus qui ve-nit

Do-mi-ni

mf

f

a 2.

Do-mi-ni.

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 Do-mi-ni,

p

pp

Be-ne - di - ctus qui ve - nit, *mezzà voce* - nit,
 Be-ne - di - ctus, be-ne - di - ctus qui ve - nit, qui ve - nit, qui ve - nit in

p Do - mi - ni.
p Do - mi - ni.

p

più moto.

f

no-mi - ne, in no - mi - ne Do - mi - ni!
 in no - mi - ne Do - mi - ni!

f più moto.
 O - san - na in ex - celsis, o - san - na in ex - cel - sis!

f più moto.

AGNUS DEI.

37

CHOR.
Adagio. ♩ = 56.

Corno I.II. in C.

Clarino I.II. in C.

Trombone tenore I.II.

Trombone basso.

Tuba I.II.

Tympani in C.G.

Tenor I.

Tenor II.

Bass I.

Bass II.

Organo.

musical score for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Andante" and the dynamics are "pp" (pianissimo). The lyrics are in Latin: "mi-se-re-re no-bis. A-gnus, a-gnus De-i, qui De-i, qui De-i, qui".

ZENEAKADÉMIA
LISZT MÚZEUM

p *f* *a 2.* *p* *f* *a 2.* *p* *f* *a 2.*

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

mf

F.E.C.L.3005

Allegro. $\text{♩} = 94$.

SOLO.

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

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

dol.

Allegro.

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

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

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

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

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

do - na no - bis pa - cem,

B

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 - cem, do - na no -

do - na no - bis pa - cem,

f

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

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

SOLO.

CHOR.

mf

mf

mf

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

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

D

ZENEAKADÉMIA

LISZT MŰZEUM

CHOR.

Tenor I.

Tenor II.

Bass I.

Bass II.

do - na no - bis pa - cem.

do - na no - bis

do - na no - bis pa -

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

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

do - na no - bis pa - cem,

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

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

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

Grave. 47
marcato

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

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

mf

F.E.C.L.3005

57106

1996 JÚN - 4.



ZENEAKADÉMIA

LISZT MÚZEUM



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