

SAINT-SAËNS

MESSE



ZENEAKADEMIA

LISZT MŰZEUM





ZENEAKADÉMIA  
LISZT MÚZEUM



5072  
5198

A MONSIEUR L'ABBÉ GABRIEL  
*Chanoine honoraire, Curé de St. -Merry*



# Messe

A QUATRE VOIX,

Soli et chœur

avec accompagn<sup>t</sup> d'Orchestre, G<sup>d</sup> Orgue et Orgue d'accomp<sup>t</sup> obligé.



ZENEAKADEMIA

LISZT MÚZEUM

## Camille Saint-Saëns.

Œuv. 4 . Partition . Prix : 25<sup>fr</sup> .  
— Parties séparées d'Orchestre : 15<sup>fr</sup> .  
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ZENEAKADÉMIA

LISZT MÚZEUM



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5198

# MESSE

À QUATRE VOIX SOLI ET CHŒUR.

Avec accompagnement d'Orchestre, Grand Orgue et Orgue d'Accompagnement obligé.



(Canto fermo)

## Œ. 1. KYRIE.

Camille SAINT-SAËNS.  
ŒUV: 4.

Grave.

Organo I solo  
manuale.

Pedale.



manuale.

Organo I.

Pedale.

Flauto I.

Flauto II.

Corno Inglese I.

Corno Inglese II.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Organo II.  
ripieno.

Violoncello.

Basso.

ZENEAKADÉMIA  
LISZT MŰZEUM



Viol 1<sup>o</sup>



Viol 2<sup>o</sup>

Viola

Vello e Basso.

*p*

*p*

*sp*

*sp*

Alto.

Basso.

*p* Ky - - ri - e e -

*p* Ky - - ri - e e -

*p*







Corni Inglesi.

- son

- son

- son

Vllo e Basso.

ZENEAkadémia

LISZT MÚZEUM



Sop:

Ky - -

This block contains the musical notation for the Soprano voice and the piano accompaniment. The Soprano part begins with a rest, followed by a long note labeled 'Ky'. The piano accompaniment consists of several staves with complex rhythmic patterns, including eighth and sixteenth notes, and rests.

Cor. Inglese.

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

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

e - - - lei - son

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

This block contains the musical notation for the English Horn and vocal parts. It includes the lyrics: 'ri - e Ky - ri - e, e - lei - son e - lei - son, e - lei -', 'Ky - - - ri - e, e - lei - son e - lei - son, e - lei -', 'e - - - lei - son', and 'Ky - - - ri - e e - lei - son, e - - - lei - son'. The notation features various musical symbols such as notes, rests, and dynamic markings.



Flauti.

7

Cor. Ingi.

son

son

Vllo

Flauti.

*fp*

*fp*

*fp*

*ten.*

*fp*



Flauti.

*cres.*

*cres.*

*f*

Alto.

*cres.*

*f*

Ky - ri -

Soprano.

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

Basso.

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

Ky - ri - e, e -



The musical score is written for a large ensemble, likely a choir or orchestra. It consists of 14 staves. The first 10 staves are for vocal parts, and the last 4 staves are for piano accompaniment. The lyrics are in Latin, and the music is in a minor key. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'ZENÉAKADÉMIA LISZT MŰZEUM' is visible across the center of the page.

Lyrics:

- e - lei - - - son

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

Tenore.

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

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







## Organo I. SOLO.

manuale .

*mf*

Pedale .







Andante .

13

Flauto I.

Flauto II.

Corno Inglese I.

Corno Inglese II.

SOPRANO SOLO.

Chris - te

ZENEAKADÉMIA  
LISZT MÚZEUM

E - - - lei - son

E - -



dim. *p*

dim. *p*

dim. *p*

dim. *p*

lei - son

Andante.  
Clav: I.

Organo I.  
manuale. *pp*  
(Clav: II Oboe fagotto) *p*

Pedale *pp*

ZENEAKADÉMIA  
LISZT MŰZEUM



Allegro.

*pizz sempre*

15

Violini. *pizz sempre*

Viola. *pizz sempre*

Vllo e Basso. *pizz sempre*

Alto.

Tenore.

Basso.

Chris - te e - lei - - son

*pp*



Soprano.

Chris - te e - lei - - - son

- te e - lei - - - son

- - - son e - lei - -

e - lei - -



The musical score is written for voice and piano. The vocal line is in a single system, with lyrics written below the notes. The piano accompaniment is in two systems, with the right hand in the upper system and the left hand in the lower system. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin, and the watermark 'ZENEAKADEMIA LISZT MŰZEUM' is centered over the middle of the page.

Lyrics:

e - lei - son Chris - te

e - lei - son Chris - te e -

- son Chris - te e - lei - son

- son Chris - te e - lei - son







The first system of the musical score consists of nine staves. The top three staves contain complex melodic lines with many sixteenth and thirty-second notes. The next three staves are marked with a long horizontal line and the text "- son", indicating a sustained sound or a specific performance instruction. The bottom two staves are for the Violoncello and Contrabasso, marked "Vllo e C. Basso.", and contain simpler, more rhythmic notation. A large, semi-transparent watermark is centered over the middle of the system, featuring a circular emblem with a cross-like design and the text "ZENÉAKADÉMIA" and "LISZT MŰZSÉUM".

*Agitato.*

The second system of the musical score is marked "Agitato." and consists of seven staves. The top two staves have a tempo marking of 12/8 and contain fast, rhythmic passages. The third staff is marked "legato." and "mezzo piano." and contains a more melodic line. The bottom four staves contain simpler, more rhythmic notation. The tempo marking "Agitato." is written above the first staff of this system.



First system of musical notation, featuring a grand staff with treble and bass clefs, and a lower section with three staves (two treble, one bass). The music is in 6/8 time and includes various rhythmic patterns and accidentals.

Organo I solo.

Second system of musical notation, featuring a grand staff with treble and bass clefs, and a lower section with three staves (two treble, one bass). The music is in 6/8 time and includes various rhythmic patterns and accidentals.

Third system of musical notation, featuring a grand staff with treble and bass clefs, and a lower section with three staves (two treble, one bass). The music is in 6/8 time and includes various rhythmic patterns and accidentals.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs, and a lower section with three staves (two treble, one bass). The music is in 6/8 time and includes various rhythmic patterns and accidentals. The word *ritenuto.* is written above the final measure of the first staff.



Corno Ing: I.

Tenore. SOLO. Recit.  
*p* Ky-ri-e e-lei-son

Basso SOLO. Recit.  
*p* Ky-ri-e e-lei-son

Organo II. *pp*

Vllo e Basso. *pp*

Flauto I.

Soprano SOLO. Recit.  
*p* Ky-ri-e e-lei-son

Alto SOLO. Recit.  
*p* Ky-ri-e, e-lei-son.

**ZENEAKADÉMIA**  
LISZT MÚZEUM



This page of a musical score, numbered 22, is marked 'Allegro.' It features a piano accompaniment and four vocal parts for trombones. The piano part consists of a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a common time signature (C). The first system shows the piano playing a series of chords and moving lines, with a forte (f) dynamic marking. The second system continues this texture. The third system introduces a more active piano part with sixteenth-note patterns in both hands, also marked with a forte (f) dynamic. The four vocal parts are for Trombone I (Soprano), Trombone II (Alto), Trombone III (Tenore), and Trombone IV (Basso). They enter in the third system with the lyrics 'Ky - ri - e, e -'. The vocal parts are written in a single staff with a key signature of one flat and a common time signature. The lyrics are 'Ky - ri - e, e -' repeated across the measures. The score is marked with a forte (f) dynamic for the vocal entries. A large, faint watermark 'ZENAKADEMIA LISZT MŰZEUM' is visible across the center of the page.

**TUTTI** (Trombe in G I. II col Soprano) *f* Ky - - - ri - - - e, e - - -

**TUTTI** (Trombone I col Alto) *f* Ky - - - ri - - - e, e - - -

**TUTTI** (Trombone II col Tenore) *f* Ky - - - ri - - - e, e - - -

**TUTTI** (Trombone III col Basso) *f* Ky - - - ri - - - e, e - - -



Handwritten musical score on page 23, featuring multiple staves with notes and lyrics. The score includes a large watermark "ZENAKADEMIA" and a circular library stamp on the right side.

Lyrics visible on the page:

lei - son Ky - -  
lei - son . e -  
lei - son Ky - -  
lei - son Ky - -



Handwritten musical score on page 24. The score is written on multiple staves, including vocal staves with lyrics and piano accompaniment. The lyrics are:   
- ri - e, e - lei - son   
- lei - son   
- ri - e, e - lei - son   
- ri - e, e - lei - son

The score includes a large watermark reading "ZENAKADEMIA LISZT MŰZEUM".



Handwritten musical score on page 25. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and accidentals. A watermark "ZENAKADEMIA" is visible across the middle of the page. The lyrics "e - - lei - - son" are written below the staves in the middle section.

Handwritten musical score on page 25. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and accidentals. A watermark "ZENAKADEMIA" is visible across the middle of the page. The lyrics "e - - lei - - son" are written below the staves in the middle section.



Handwritten musical score on page 26. The page contains multiple staves of music, including vocal lines and instrumental accompaniment. The notation is in a historical style, featuring various note values, rests, and clefs. A large, semi-transparent watermark reading "ZENAKADEMIA LISZT MŰZÉJUM" is overlaid across the center of the page. The manuscript is written in black ink on aged, slightly discolored paper.



The musical score is written for voice and piano. It consists of 15 staves. The first 10 staves are for the piano accompaniment, and the last 5 staves are for the voice. The piano part features a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The voice part enters in the 11th staff with the lyrics "lei son". The lyrics are repeated in the 12th, 13th, and 14th staves. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is printed on aged, slightly yellowed paper.



This musical score is for a voice and piano piece. It consists of 18 staves in total. The top four staves are for the piano accompaniment, with the first two in treble clef and the next two in bass clef. The next four staves are for the vocal part, with the first two in treble clef and the next two in bass clef. The lyrics are written below the vocal staves. The score is in 4/4 time and features a variety of musical notation, including whole, half, quarter, and eighth notes, as well as rests and accidentals. The lyrics are: e - - lei - - - son! e - - - lei - - son! e - - - lei - - son! e - - - lei - - son!

ZENAKADEMIA



GLORIA.

Allegro non troppo.

manuale.  
Organo I.

Pedale.

Flauto I.

Flauto II.

Corno Inglese I.

Corno Inglese II.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Organo II.

Violoncello.

C. Basso.

Glori - a in ex-cel-sis De - o

Glori - a in ex-cel-sis De - o

Glori - a in ex-cel-sis De - o

Glori - a in ex-cel-sis De - o

Glori - a in ex-cel-sis De - o



This musical score is for a choral and instrumental piece. It features a piano introduction at the top, followed by four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are 'Glo-ri-a in excelsis De-o'. The score is divided into two systems, each with four measures. The piano part includes a large watermark in the center that reads 'ZENAKADÉMIA LISZT MŰZEUM'.

Glo-ri-a in excelsis De-o      Glo-ri-a      Glo-ri-a

Glo-ri-a in excelsis De-o      Glo-ri-a      Glo-ri-a

Glo-ri-a in excelsis De-o      Glo-ri-a      Glo-ri-a

Glo-ri-a in excelsis De-o      Glo-ri-a      Glo-ri-a



Musical score for voice and piano, page 31. The score features a large watermark in the center: "ZENEA KADÉMIA LISZT MŰZSEUM". The music is in G major (one sharp) and 4/4 time. It includes vocal parts with lyrics and piano accompaniment. Dynamics include "dim." (diminuendo), "p" (piano), and "f" (forte). The lyrics are "Glori-a in excelsis De - o Glo-ri - a!".



*p* Et in ter-ra pax homi-ni-bus bo-næ vo-lunta-

*p* Et in ter-ra pax homi-ni-bus bo-næ vo-lunta-

*p* Et in ter-ra pax homi-ni-bus bo-næ vo-lunta-

*p* Et in ter-ra pax homi-ni-bus bo-næ vo-lunta-

*p* Et in ter-ra pax homi-ni-bus bo-næ vo-lunta-

*p* Senza Ped:



Musical score for a choral and instrumental piece, page 33. The score features multiple staves for voices and instruments. A large watermark "ZENEA KADÉMIA LISZT MŰZEUM" is overlaid on the center. The lyrics "Be - ne - di - cimus te" are visible on several staves.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*, *mf*). The lyrics are:

-tis Be - ne - di - cimus te  
 -tis Be - ne - di - cimus te  
 -tis Be - ne - di - cimus te  
 -tis Be - ne - di - cimus te



Violini.

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

Vllo e C. B.

as a - gi - mus prop - ter glo - ri - am.

ti - bi propter ma - gnam tu - am glo - ri - am.

ti - bi propter ma - gnam tu - am glo - ri - am.

- gi - mus ti - bi prop - ter tu - am glo - ri - am.

Vllo e C. B.

Ped:



Violini.

BASSO.

Vllo e C. B.

Do - mi - ne De - us rex cœ - les - tis

TEN:

BAS:

Vllo e C. B.

De - us Pa - ter om - ni - po - tens.

Do - mi - ne Fi - li u - ni -

TEN:

Vllo e C. B.

- ge - ni - te Je - su Chris - te



Fl:

Corni In:

SOP:

Do - - mi - ne De - - - us A - gnus De - -

ALTO

Do - - mi - ne De - - - us A - gnus De - -

Vllo. C.B.

Fl:

Corni In:

SOP:

Fi - li - - us Pa - - tris

ALTO

Fi - li - - us Pa - - tris

Vllo. C.B.

R. 15030.



Andante sostenuto.

Organo I.

Man: II.

*pp*

*sf*

The first system of the musical score features two staves for the Organ I and two for the Man II. The Organ I part is in the upper staves, and the Man II part is in the lower staves. The tempo is Andante sostenuto. The score includes dynamic markings like *pp* and *sf*.

Man: I.

*p*

*pp*

The second system of the musical score features two staves for the Man I. The score includes dynamic markings like *p* and *pp*.

The third system of the musical score features two staves. The score includes dynamic markings like *p* and *pp*.



*pp*

*divisi.*

*pp*

*SOLO. dol.*

Qui tol - lis pec - ca - ta pec - ca - ta

*p*

*(sul G)*

*p*

*(sul G)*

*p*

*TUTTI.*

Qui tol - lis pec - ca - ta pec - ca - ta

mun-di- Qui tol - lis pec - ca - ta pec - ca - ta

Qui tol - lis pec - ca - ta pec - ca - ta

Qui tol - lis pec - ca - ta pec - ca - ta

*pp*

*pp*



[illegible]







- pe de-pre-ca-ti-onem nos - - tram sus-ci-pe  
*pp* Sus-ci-pe de-pre-ca-ti-onem nos - tram sus-ci-  
*pp* Sus-ci-pe de-pre-ca-ti-onem nos - tram sus-ci-  
*pp* sus-ci-pe de-pre-ca ti o - nem nos - - tram sus-ci-



de - pre - ca - ti - onem nos - - tram Qui se - des ad dex - teram

- pe depreca - ti - onem nos - - tram Qui se - des ad dex - teram

- pe depre - ca - ti - o - nem nos - - tram Qui se - des ad dex - teram

- pe depre - ca - ti - o - nem nos - - tram Qui se - des ad dex - teram

ZENÉAKADÉMIA  
LISZT MŰZEUM



Poco allegro.

Pa - tris mi-se-re - re no - bis

Pa - tris mi-se-re - re no - bis

Pa - tris mi-se-re - re no - bis

Pa - tris mi-se-re - re no - bis

Quo - ni-am tu solus

dim: p pp

pizz:

SOLO.

pizz:

pizz:



Fl:

Corn: in:

Viol:

Viola:

Sop:

Alto: sanc - tus tu so-lus Do-mi-nus

TUTTI.

Vello e C.B. Quo-ni-am tu so-lus

1677 MÚZEUM

ZENEAKADÉMIA

mf

arco.

Ten: sanc - tus tu so-lus Domi-nus

f

Quo-ni-am tu solus

(Tromba.)

mf



sanc - - - tus tu solus Dominus -

Quo-ni-am tu solus sanc - - -



Quoniam tu solus sanctus

Quoniam tu solus sanctus

Quoniam tu solus Dominus

Quoniam tu solus

arco.

arco.

con Ped:

arco.



tu so - lus Al - tis - simus Je - su Chris - te Quoni - am tu solus

tu so - lus Al - tis - simus Je - su Chris -

tu so - lus Al - tis - simus Je - su Je - su Chris -

sanc - tus tu so - lus Do - minus Je - su Chris -



sanc - tus tu solus Al - tis-simus Je - su  
 - te tu solus al - tissimus Je - su Christe tu solus Al - tis-simus Je - su  
 - te Quo - ni - am tu so - lus sanc - tus  
 - te tu solus al - tissimus



Fl: I.

Corn: in: I.

Chris - te Je - su Chris - te Je - su Chris -

Chris - te Je - su Chris - te Je - su Chris

Je - su Chris - te Je - su Chris -

Vello e C. B.

Quo-ni-am tu so-lus

*p cres:*

so-lus

so-lus

so-lus

Chris - te Je - su Chris - te so-lus sanc - tus, tu solus

sanc - tus tu so-lus Do - mi-nus tu solus

*cres:*



ZENEAKADÉMIA  
LISZT MÚZEUM



Al-tis-si-mus Cum Sancto Spi-ri-  
Al-tis-si-mus Cum Sancto Spi-ri-  
Al-tis-si-mus Quo-ni-am tu so-lus  
Al-tis-si-mus

Ped: solo.

ZENEA KADEMIA  
LISZT MUZEUM



-tu Quo-ni-am tu solus Sanctus Cum Sancto Spi-ritu in  
 -tu Cum sancto Spi-ri-tu Cum Sancto Spi-ri-tu  
 sanc-tus Cum sancto Spi-ri-tu Cum Sancto Spi-ri-tu  
 Quo-ni-am tu so-lus sanc-tus Cum Sanc-to Spi-ri-tu



glo - ri - a De - i Pa -

in glo - ri - a in glo - ri - a De - i Patris in glo - ri - a De - i Pa -

Cum Sancto Spi - ri - tu in glo - ri - a De - i Patris in glo - ri - a De - i Pa -

*tr* Cum Sancto Spi - ri - tu in glo - ri - a De - i Patris in glo - ri - a De - i Pa -



tristis De-i Pa-tris. in glo-ri-a De-i Pa-

-tristis De-i Pa-tris. in glo-ri-a De-i Pa-

-tristis De-i Pa-tris. in glo-ri-a De-i Pa-

-tristis in glo-ri-a De-i Pa-tris. in glo-ri-a De-i Pa-



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

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

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

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



glo-ri-a De-i Pa-tris, A-men.  
glo-ri-a De-i Pa-tris, A-men.  
glo-ri-a De-i Pa-tris, A-men.  
glo-ri-a De-i Pa-tris, A-men.



**CREDO.**

(Canto fermo.)

Grave.

Corni Ingles I. II.

**Violino I.**

**Violino II.**

**Viola.**

SOPRANO SOLO.

ALTO SOLO.

**TENORE SOLO.**

BASSO SOLO.

**SOPRANO.**

ALTO.

TENORE.

BASSO.

## Organo II.

Violoncello e  
C. Basso.

[illegible]



fac - to - rem coe - li et ter - rae, vi - si - bi - li - um om - nium, et in -

factorem coe - li et ter - rae, vi - si - bi - lium omnium, et in -

factorem coe - li et ter - rae, vi - si - bi - lium omnium, et in -

factorem coe - li, coe - li et ter - rae, vi - si - bi - li - um om - ni - um, et in -

*f* *a 2.*

*f* *f* *f* *f*

- vi - si - bi - li - um:

- vi - si - bi - li - um:

- vi - si - bi - li - um:

- vi - si - bi - li - um:

*f* Et in u - num Do - mi - num Jesum Chris - tum, Fi - li - um

*f* Et in u - num Do - mi - num Jesum Chris - tum, Fi - li - um

*f* Et in u - num Do - mi - num Jesum Chris - tum, Fi - li - um

*f* Et in u - num Do - mi - num Jesum Chris - tum, Fi - li - um

*C. Bass.* *unig.*



Et ex Patre na-tum ante omni-a sæ - cula ; —

Et ex Patre na-tum ante omni-a sæ - cula ; —

Et ex Patre na-tum ante omni-a sæ - cula ; —

Et ex Patre na-tum ante omni-a sæ - cula ; —

Dei u - nige-ni tum ; De - um de De - o, lumen de

Dei u - nige-ni tum ; De - um de De - o, lumen de

Dei u - nige-ni tum ; De - um de De - o, lumen de

Dei u - nige-ni tum ; De - um de De - o, lumen de

*p* *f*



Ge - nitum, non fac - tum, con - substanti -

Ge - nitum, non fac - tum, con - substanti -

Ge - nitum, non fac - tum, con - substanti -

Ge - nitum, non fac - tum, con - substanti -

lu - mine, De - um ve - rum de Deo ve - ro:

lu - mine, De - um de Deo ve - ro:

lu - mine, De - um ve - rum de Deo ve - ro:

lu - mine, De - um ve - rum de Deo ve - ro:

uniss:

p



- a - lem Pa - tri, per quem om - ni - a fac - ta sunt.

- a - lem Pa - tri, per quem om - ni - a fac - ta sunt.

- a - lem Pa - tri, per quem om - ni - a fac - ta sunt.

- a - lem Pa - tri, per quem omni - a fac - ta sunt.

Basso.

vlo

CORO.

Qui propter nos homines, et propter nos - tram salu - tem des - cen - dit de coe -

Qui propter nos homines, et propter nos - tram salu - tem des - cen - dit de coe -

Qui propter nos homines, et propter nos - tram salu - tem des - cen - dit de coe -

Qui propter nos homines, et propter nos - tram salu - tem des - cen - dit de coe -

unis.

*f*



Et incar - na - tus est de Spiri - tu Sancto, ex Ma - ri - a Vir - gi - ne; ET HO -

Et incar - na - tus est de Spiri - tu Sancto, ex Ma - ri - a Vir - gi - ne; ET HO -

Et incar - na - tus est de Spiri - tu Sancto, ex Ma - ri - a Vir - gi - ne; ET HO -

Et incar - na - tus est de Spiri - tu Sancto, ex Ma - ri - a Vir - gi - ne; ET HO -

-lis ET HO -

-lis ET HO -

-lis ET HO -

-lis ET HO -

pp



- MO FAC - TUS EST. Cru-ci-fi-xus e - ti-am pro no - bis sub Ponti - o Pi - la -  
 - MO FAC - TUS EST. Cru-ci-fi-xus e - ti-am pro no - bis sub Ponti - o Pi - la -  
 - MO FAC - TUS EST. Cru-ci-fi-xus e - ti-am pro no - bis sub Ponti - o Pi - la -  
 - MO FAC - TUS EST. Cru-ci-fi-xus e - ti-am pro no - bis sub Ponti - o Pi - la -



Et re-sur-re - xit ter-ti-â di - e se - cun -

Et re-sur-re - xit ter-ti-â di - e se - cun -

Et re-sur-re - xit ter-ti-â di - e se - cun -

Et re-sur-re - xit ter-ti-â di - e se -

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

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

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

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

*p*

*p*



- dum Scrip - tu - ras: —

- dum Scrip - tu - ras: —

- dum se - cum - dum Scrip - tu - ras: —

- eundem Scrip - tu - ras: —

Et as - cendit in cœ lum, sedet ad dex - teram Pa - tris; —

Et as - cendit in cœ lum, se det ad dex - teram Pa - tris;

Et as - cendit in cœ lum, se det ad dex - teram Pa - tris;

Et as - cendit in cœ lum, ad dex - teram Pa tris;

Et i - te - rum venturus est cum

*pp*

*Vcllo*

*pp*



Viola.

pp

*p*

*p*

*p*

cu - jus re - gni non e - rit fi - nis

cu - jus re - gni non e - rit fi - nis

cu - jus re - gni non e - rit fi - nis

glo - ri - a ju - di - ca - re vi - vos et mor - tu - os,

pp

ZENEAKADÉMIA  
LISZT MÚZEUM

CORO.

Et in Spi - ri - tum sanctum Do - mi - num, et vi - vi - fi - can - tem; qui ex Pa - tre

Et in Spi - ri - tum sanctum Do - mi - num, et vi - vi - fi - can - tem; qui ex Pa -

Et in Spi - ri - tum sanctum Do - mi - num, et vi - vi - fi - can - tem; qui ex Pa -

Et in Spi - ri - tum sanctum Do - mi - num, et vi - vi - fi - can - tem; qui ex

unis.



Qui cum Pa-tre et Fi-li-o si mul a-do-ra-tur et con

Qui cum Pa-tre et Fi-li-o si mul a-do-ra-tur et

Qui cum Pa-tre et Fi-li-o si mul a-do-ra-tur et

Qui cum Pa-tre et Fi-li-o si mul a-do-ra-tur et

Fi-li-o-que pro-ce-dit;

-tre Fi-li-o-que pro-ce-dit;

-tre Fi-li-o-que pro-ce-dit;

Pa-tre Fi-li-o-que pro-ce-dit;

*p*



- - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas.

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas.

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas.

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas.

Et unam sanctam Ca - tho - licam, et A - pos -

Et unam sanctam Ca - tho - licam, et A - pos -

Et unam sanctam Ca - tho - licam, et A - pos -

Et unam sanctam Ca - tho - licam, et A - pos -



Con-fi-teor u-num bap-tis-ma in re-missi-o-nem pec-ca-to-rum:

Con-fi-teor u-num bap-tis-ma in re-missi-o-nem pec-ca-to-rum:

Con-fi-teor u-num bap-tis-ma in re-missi-o-nem pec-ca-to-rum:

Con-fi-teor u-num bap-tis-ma in re-missi-o-nem pec-ca-to-rum:

-to-licam Ec-cle-si-am. Et ex-pec-to resur-rec-

-to-licam Ec-cle-si-am. Et ex-pec-to resur-rec-

-to-licam Ec-cle-si-am. Et ex-pec-to resur-rec-

-to-licam Ec-cle-si-am. Et ex-pec-to resur-rec-

*p* *f*



Et vi - tam ven - tu - ri se - cu - li.

Et vi - tam ven - tu - ri se - cu - li.

Et vi - tam ven - tu - ri se - cu - li.

Et vi - tam ven - tu - ri se - cu - li.

- ti o - nem mortu - o - rum;

- ti o - nem mortu - o - rum;

- ti o - nem mortu - o - rum;

- ti o - nem mortu - o - rum;

A - - - - men.

A - - - - men.

A - - - - men.

A - - - - men.

*pp*



**SANCTUS.**

**Maestoso.**

Organo I.  
 Flauto I.  
 Flauto II.  
 Corno inglese I.  
 Corno inglese II.  
 Violino I.  
 Violino II.  
 Viola.  
 Soprano  
 Trombe I. II. in F col Sopr.  
 Alto  
 Trombone I. coll'Alto.  
 Tenore  
 Trombone II. col Tenore.  
 Basso  
 Trombone III. col Basso.  
 Organo II.  
 Violoncello.  
 Contra-Basso.



*f*

*mf*

*f*

*f* *Pizz.*

Sanctus, Sanctus Do-mi-nus Dominus De-us Sa-ba-oth.

*f*

Sanctus, Sanctus Do-mi-nus Dominus

R. 13050 .



Sanctus Dominus Sabaoth. Sanctus Dominus Sabaoth. Sanctus Dominus Sabaoth. Sanctus Dominus Sabaoth.

*Arco.*



Allegro.

Flauti.

Corni Inglesi.

Vni.

Viola.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Sanctus Do - mi - nus De - us Sa - ba - oth.

Violoncello e C.B.

(TROMBE TACET)

(TROMBONE I TACET)

(TROMBONE II TACET)

(TROMBONE III TACET)

ZENEA KADÉMIA LISZT MŰZÉUM

**BASSO.**

Vcello e C.B.

Plē - ni sunt coe - li et ter - ra



Vni  
 Vcllo e C.B.  
 f  
 Ple - ni sunt coe - li et ter - ra  
 f  
 Ple - ni sunt coe - li et ter - ra  
 f  
 Ple - ni sunt coe - li et ter - ra  
 f  
 Glo - ri -  
 Vni  
 Glo - ri - a tu - a  
 Glo - ri - a tu - a  
 Glo - ri - a tu - a  
 - a tu - a  
 Glo - ri - a



vni  
 Glo - ri - a tu - a  
 Glo - ri - a tu - a  
 Glo - ri - a tu - a  
 tu - a  
 Vcello e C.B.  
 Ho-san -

ZENEAKADÉMIA  
 LISZT MŰZÉUM  
 ff  
 Ho-san - na in ex-  
 ff  
 Ho-san - na in ex-  
 ff  
 Ho-san - na  
 -na  
 Org: II.  
 p  
 Vcello e C.B.  
 Ho-



Dolce

- cel - sis - sis -  
 - cel - sis -  
 - na in ex - cel - sis -  
 - san - na

ff  
 ff



ORGANO L. solo.



ZENEAKADÉMIA

ÉRTÉK MŰZÉUM







O SALUTARIS.

(CANTO FERMO)

Andantino.

Flauti I. II.

Corni inglesi I. II.

Soprano.  
Alto.

Arpa.

Organo II.

con Ped.

Sempre mezzo staccato.

pp

pp

pp

O Sa - lu - ta - ris



Handwritten musical score for a choir and piano. The score is written on ten staves, organized into three systems of four staves each. The top system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics are: "hos - tia Quae coe - li pan - dis os - ti - um". The middle system continues the vocal parts and piano accompaniment, with the lyrics: "Bel - la pre - munt Bel - la". The bottom system continues the vocal parts and piano accompaniment, with the lyrics: "pre - munt hos - ti - a". The piano part features a prominent, rhythmic melody in the right hand, often playing eighth or sixteenth notes. The vocal parts are written in a clear, legible hand, with lyrics written below the notes. The score is set in a key with one sharp (F#) and a common time signature (C). A large, faint watermark "ZENEA AKADEMIA" is visible across the middle of the page.



Da - ro - bur, fer au - xi - li - um A -

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes. The key signature has one sharp (F#).

- men.

This system contains measures 5 through 8. The vocal line continues with the word "men." and a fermata. The piano accompaniment continues with similar rhythmic patterns. A large watermark "ZENEA KADÉMIA LISZT MŰZEUM" is visible across the center of the page.

Arpa.

This system contains measures 9 through 12. It introduces a harp part (Arpa.) in the right-hand piano staff, which plays a continuous eighth-note pattern. The vocal line and the other piano part continue. The system concludes with a double bar line and repeat signs.



## AGNUS DEI.

And.<sup>te</sup> sostenuto.

Organo I.

Flauto I.

Flauto II.

Corno inglese I.

Corno inglese II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo II.

Violoncello.

Contra-Basso.

*pp*

*pp Pizz.*

*Arco.*

*Solo.*

A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, pec - ca - ta



man: II

Oboe:

*sf* *sf* *pp*  
*sf* *sf* *pp*  
*p* *sf* *sf* *Dim.*  
*pp* *pp*  
*Dol.* *pp*  
*Tutti. dol.* *pp*  
*Dol.* *pp*  
*Dol.* *pp*  
*pp*  
*pp*

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



mau: l.  
mp

*Dol.*

*Dol.*

*pp*

*pp*

*Sotto voce.*

Agnus De - i, qui tol - lis pec - ca - ta,

*Sotto voce.*

A - gnus De - i, qui tol - lis pec - ca - ta, qui

*Sotto voce.*

A - gnus De - i, qui tol - lis pec - ca - ta

*Sotto voce.*

A - gnus De - i, qui tol - lis pec - ca - ta

*pp*

*Solo*



mi - -sere - re, mi sere re, mi - -sere - -re  
 Tutti.  
 tol-lispecca - ta, pec - ca - -tamun - di, mi - -sere - re, mi - -sere - re, mi - -se-re - re  
 no - bis, no - bis, mi - -se-re - re  
 no - bis, no - bis, mi - -se-re - re



Musical score for a choral and instrumental piece. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The lyrics "no - bis" are repeated in several vocal parts. A solo section is marked "Solo" and "A - gnus De - i, qui tol - lis pec - ca - ta qui tol - lis pec -". The piano part includes a section marked "Pizz." (Pizzicato).

ZENEAKADÉMIA  
 LISZT MŰZSÉUM

no - bis  
 no - bis  
 no - bis  
 no - bis

Solo  
 A - gnus De - i, qui tol - lis pec - ca - ta qui tol - lis pec -

Pizz.



*dol.*

*pp*

*uniss.*

*Sotto voce.*

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

*Tutti.*

*sotto voce.*

-ca-ta pecca-ta mun-di Dona no-bis, no-bis pa-cem, do-na no-bis pa-cem.

*Sotto voce.*

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

*Sotto voce.*

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

*Dol.*

*Arco*







*Sempre più p* *pp*

*Sempre più p* *Sempre più p*

*pp*  
senza Ped.

*Sempre più p*





A page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with some staves grouped by a brace on the left. The music includes various note values, rests, and dynamic markings such as 'ppp' (pianissimo) and 'con Ped.' (con Pedale). A large, faint watermark is visible across the center of the page, reading 'ZENEAKADÉMIA LISZT MŰZEUM'. The paper appears aged and slightly discolored.





ZENEAKADÉMIA  
LISZT MÚZEUM





ZENEAKADÉMIA

LISZT MÚZEUM





**ZENEAKADÉMIA**  
LISZT MÚZEUM



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