

# Missa Nr. 3 in F

## Kyrie

August Zangl, op. 23

*Andante*

Violine I *p* *mf*

Violine II *p* *mf*

Sopran *p* *mf*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Alt *p* *mf*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Tenor *p* *mf*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Bass *p* *mf*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei -

*p* *mf*

Kontrabass *p* *mf*

8

VI. I *f* *p* *mf*

VI. II *f* *p* *mf*

S. *f* *p* *mf*  
son, Ky - ri - e e - lei - son. Chri -

A. *f* *p* *mf*  
son, Ky - ri - e e - lei - son. Chri -

T. *f* *p* *mf*  
8 son, Ky - ri - e, Ky - ri - e e - lei - son. Chri -

B. *f* *p* *mf*  
son, Ky - ri - e e - lei - son. Chri -

Piano *f* *p* *mf*

Kb. *f* *p* *mf*

Detailed description: This is a page of a musical score, page 2, for a choral and instrumental ensemble. The score is in G major (one sharp) and 4/4 time. It features seven staves: two for Violins (VI. I and VI. II), four for voices (Soprano, Alto, Tenor, Bass), and two for keyboard instruments (Piano and Cello/Double Bass). The music begins at measure 8. The vocal parts have lyrics: 'son, Ky - ri - e e - lei - son. Chri -'. Dynamics are marked as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piano part provides harmonic support with chords and moving lines in both hands. The cello/bass part has a simple bass line.

15

VI. I

VI. II

15

S.

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

A.

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

T.

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

B.

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

15

Kb.

24

VI. I

VI. II

S.

A.

T.

B.

8

24

24

Kb.

*p*

*p*

*p*

*p*

*p*

*mf*

*p*

*p*

*p*

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

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

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

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

24

24

*p*

*p*

33

VI. I *mf* *f*

VI. II *mf* *f*

S. *mf* *f*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son. -

A. *mf* *f*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

T. *f*  
8 e e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son.

B. *mf* *f*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

33 *mf* *f*

33 *mf* *f*

Kb. *mf* *f*

## Gloria

41 *Allegro*

VI. I *mf*

VI. II *mf*

S. *mf*  
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

A. *mf*  
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

T. *mf*  
8 Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

B. *mf*  
Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

41 *mf*

Kb. *mf*





59

VI. I *mf*

VI. II *mf*

S. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am

A. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am

T. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am

B. *p*  
Gra - ti - as a - gi - mus Ti - bi prop - ter mag - nam glo - ri - am

59

59

Kb. *p*





77

VI. I

VI. II

77

S.

so - lus Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus,

A.

so - lus Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus,

T.

8

so - lus Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus,

B.

so - lus Sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus,

77

Kb.

Detailed description of the musical score: The page contains eight staves of music. The top two staves are for Violin I and Violin II. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano accompaniment is shown in two systems: the first system covers measures 77-84, and the second system covers measures 85-92. The cello part (Kb.) is at the bottom. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time. The lyrics are in Latin and are repeated across the vocal parts. The piano part features a melodic line with a trill and a fermata, and a bass line with chords and single notes.

84

VI. I

VI. II

S.

A.

T.

B.

84

84

Kb.

*f*

*f*

*f*

*f*

*f*

*f*

Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

Je - su Chri - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i

84

84

90

VI. I

VI. II

Violin I and II parts. VI. I is in treble clef, VI. II is in treble clef. Both parts start at measure 90. VI. I has a melodic line with slurs and accents. VI. II has a more rhythmic accompaniment. Both parts end with a forte (f) dynamic marking.

90

S.

Pat - ris. A - - - - men, a - men, a - - - - men.

A.

Pat - ris. A - - - - men, a - men, a - - - - men.

T.

8 Pat - ris. A - - - - men, a - men, a - - - - men.

B.

Pat - ris. A - - - - men, a - men, a - - - - men.

Vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). All parts start at measure 90. The lyrics are: "Pat - ris. A - - - - men, a - men, a - - - - men." The Tenor part has a small '8' below the first measure. The parts are written in treble clef for S, A, and T, and bass clef for B.

90

Piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The music starts at measure 90 and features a steady accompaniment with chords and moving lines.

90

Kb.

Keyboard part. The part is in bass clef and starts at measure 90. It provides a low-frequency accompaniment for the vocalists.

## Credo

95 *Moderato*

VI. I *p*

VI. II *p*

S. *p*  
Pat - rem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

A. *p*  
Pat - rem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

T. *p*  
8 Pat - rem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

B. *p*  
Pat - rem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae,

95 *p*

95 *p*

Kb. *p*

103

VI. I

VI. II

S.

A.

T.

B.

103

103

Kb.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

8 vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

VI. I *mf*

VI. II *mf*

S. *mf*  
Et in Je - sum Chri - - - stum, Fi - li - um

A. *mf*  
Et in Je - sum Chri - - - stum, Fi - li - um

T. *mf*  
Et in Je - sum Chri - - - stum, Fi - li - um

B. *mf*  
Et in Je - sum Chri - - - stum, Fi - li - um

*mf*

Kb. *mf*





*Andantino*

131

VI. I *p*

VI. II *p*

S. *p*  
Et in - car - na - tus est de Spi - - - ri - tu

A. *p*  
Et in - car - na - tus est de Spi - - - ri - tu

T. *p*  
8 Et in - car - na - tus est de Spi - - - ri - tu

B. *p*  
Et in - car - na - tus est de Spi - - - ri - tu

131 *p*

Kb. *p*



143 *Moderato*

VI. I *mf*

VI. II *mf*

S. *mf*  
ho - mo fac - tus est. Et re - sur - re - xit ter - ti - a di - e

A. *mf*  
ho - mo fac - tus est. Et re - sur - re - xit ter - ti - a di - e

T. *mf*  
8 ho - mo fac - tus est. Et re - sur - re - xit ter - ti - a di - e

B. *mf*  
ho - mo fac - tus est. Et re - sur - re - xit ter - ti - a di - e

143 *mf*

143 *mf*

Kb. *mf*

Detailed description of the musical score: The page contains eight staves of music. The top two staves are for Violin I and Violin II. The next four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for the piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The key signature has one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The tempo is marked 'Moderato' and the dynamic is 'mf' (mezzo-forte). The lyrics are 'ho - mo fac - tus est. Et re - sur - re - xit ter - ti - a di - e'. The score begins at measure 143. The vocal parts have a fermata over the first measure of the second phrase. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand.







## Sanctus

170 *Andante*

VI. I *p*

VI. II *p*

S. *p*  
Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus De - us

A. *p*  
Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus De - us

T. *p*  
8 Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus De - us

B. *p*  
Sanc - tus, Sanc - tus, Sanc - - - tus, Do - mi - nus De - us

170 *p*

170 *p*

Kb. *p*



183

VI. I *p* *rit.*

VI. II *p* *rit.*

S. *p* *rit.*  
glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

A. *p* *rit.*  
glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

T. *p* *rit.*  
glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

B. *p* *rit.*  
glo - ri - a Tu - a. Ho - san - na in ex - cel - sis.

183 *p* *rit.*

183 *p* *rit.*

Kb. *p* *rit.*

# Benedictus

190 *Andante*

VI. I *p*

VI. II *p*

S. *p*  
Be - ne - dic - tus, qui ve - nit, qui ve - nit, be - ne - dic - tus, qui

A. *p*  
Be - ne - dic - tus, qui ve - nit, qui ve - nit, be - ne - dic - tus, qui

T. *p*  
8 Be - ne - dic - tus, qui ve - nit, qui ve - nit, be - ne - dic - tus, qui

B. *p*  
Be - ne - dic - tus, qui ve - nit, qui ve - nit, be - ne - dic - tus, qui

*p*

Kb. *p*

196

VI. I

VI. II

S.

A.

T.

B.

196

196

Kb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, qui

ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, qui

ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, qui

ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, qui

ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus, qui

200

VI. I

VI. II

200

S.  
ve - - - nit, qui ve - nit in no - mi - ne Do - mi -

A.  
ve - - - nit, qui ve - nit in no - mi - ne Do - mi -

T.  
8  
ve - - - nit, qui ve - nit in no - mi - ne Do - mi -

B.  
ve - - - nit, qui ve - nit in no - mi - ne Do - mi -

200

200

Kb.

Detailed description: This page of a musical score, numbered 31, features seven staves. The top two staves are for Violin I (VI. I) and Violin II (VI. II). The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are for Piano (Piano) and Keyboard (Kb.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo is marked '200'. The lyrics for the vocal parts are 've - - - nit, qui ve - nit in no - mi - ne Do - mi -'. The vocal parts have various melodic lines, with the Tenor part starting on a lower note (marked with an '8') and including a sharp sign (#) in the second measure. The piano and keyboard parts provide harmonic support with chords and moving lines.

205

VI. I *p* *rit.*

VI. II *p* *rit.*

S. *p* *rit.*  
ni. Ho - san - na in ex - cel - sis.

A. *p* *rit.*  
ni. Ho - san - na in ex - cel - sis.

T. *p* *rit.*  
8 ni. Ho - san - - - na in ex - cel - sis.

B. *p* *rit.*  
ni. Ho - san - na in ex - cel - sis.

205 *p* *rit.*

205 *p* *rit.*

Kb. *p* *rit.*

## Agnus Dei

210 *Adagio non troppo*

VI. I *p*

VI. II *p*

S. *p*  
Ag - nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun -

A. *p*  
Ag - nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun -

T. *p*  
8 Ag - nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun -

B. *p*  
Ag - nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun -

210 *p*

210 *p*

Kb. *p*

217

VI. I

VI. II

217

S.

A.

T.

B.

217

217

Kb.

di: mi - se - re - re no - - bis, mi - se - re - re

di: mi - se - re - re no - - bis, mi - se - re - re

8 di: mi - se - re - re no - - bis, mi - se - re - re

di: mi - se - re - re no - - bis, mi - se - re - re

di: mi - se - re - re no - - bis, mi - se - re - re

di: mi - se - re - re no - - bis, mi - se - re - re

di: mi - se - re - re no - - bis, mi - se - re - re



232

VI. I

VI. II

S.

A.

T.

B.

232

232

Kb.

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

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

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

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

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

239

VI. I

VI. II

239

S.

A.

T.

B.

239

Kb.

re - re no - bis. Ag - nus De - i, qui tol - - - lis, qui

re - re no - bis. Ag - nus De - i, qui tol - - - lis, qui

8 re - re no - bis. Ag - nus De - i, qui tol - - - lis, qui

re - re no - bis. Ag - nus De - i, qui tol - - - lis, qui

239

239

*f*

*f*

*f*

*f*

*f*

*f*

246

VI. I *mf*

VI. II *mf*

S. *mf*  
tol - lis pec - ca - ta mun - - - di: Do - na no - bis

A. *mf*  
tol - lis pec - ca - ta mun - - - di: Do - na no - bis

T. *mf*  
8 tol - lis pec - ca - ta mun - - - di: Do - na no - bis

B. *mf*  
tol - lis pec - ca - ta mun - - - di: Do - na no - bis

246 *mf*

246 *mf*

Kb. *mf*

