

Franz Schubert (1797 – 1828)

Missa no. 2 in G
Mass no. 2 in G major
(D 167)

Choral Score

Contents:

I. Kyrie	p. 1 - 5
II. Gloria in excelsis	p. 6 - 11
III. Credo in unum Deum	p. 12 - 20
IV. Sanctus	p. 21 - 23
V. Benedictus	p. 24 - 27
VI. Agnus Dei	p. 28 - 30

References:

(please note that some of these editions may still be under copyright within the European Union or elsewhere)

1. Breitkopf & Härtel F.S. 152, ed. Eusebius Mandyczewski 1887 (<http://imslp.org>)
2. Breitkopf & Härtel EB 6418, ed. Friedrich Spiro 1904 (<http://imslp.org>)
(Also, see "Zeitschrift der Internationalen Musikgesellschaft" volume V (1903), p. 51 – 54, article: Friedrich Spiro: "Zu Schuberts G-dur-Messe")
<https://archive.org/details/ZeitschriftDerInternationalenMusikgesellschaft051903-04>)
3. Seluria editions, ed. Julien Painot 2014 (<http://imslp.org>)
4. Carus Verlag 40.675, ed. Bernhard Paul 1995 (including the Klosterneuburg discovery, printed edition)
5. Breitkopf & Härtel EB 8611, ed. Franz Beyer 1995 (including the Klosterneuburg discovery, printed edition)
6. Edition Hößl, ed. Manfred Hößl 2014 (<http://www.mhoessl.de>)
7. Café Puccini, ed. Jes Wagner 2014 (<http://www.cafe-puccini.dk>)
8. Choralwiki, ed. Øyvind Kåre Pettersen (2002) (<http://www.choralwiki.org>)

Franz Schubert's mass in G major no. 2 is one of three shorter masses, composed between the first and the fifth mass. The piece was composed, according to a written note in the composer's autograph score, between the 2nd and the 7th of march 1815. At that time Schubert was only 18 years old. The piece was originally written only for voices, strings and organ continuo. After Schubert's death his brother Ferdinand added woodwinds to the score. The first printed edition came in 1844, but then attributed to a false name.

In the 1980s a set of autograph parts for the composition were discovered at the austrian town Klosterneuburg (located to the northeast of Vienna), which are dated later than the original score from 1815. These parts clearly shows that Schubert made some changes in the composition, and that he also added trumpets and timpani.

Critical observations

The hyphenation of the Latin words should follow the roman catholic handbook "Graduale Triplex" (1979), an excerpt from the complete catholic church Latin handbook "Graduale Romanum" (1974).

I. Kyrie

- Soprano solo, measure 46, 1st beat: should be 1/2, followed by 1/4 rest (**Klosterneuburg**, ref. 4, 5)
- Tenore, measure 50 – 52: should be the phrase "e-lei-son" (**Klosterneuburg**, ref. 4, 5),

T

49 50 51 52 53 54 55

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

Probably corrupted as early as in ref. 1, compared with Schubert's original score.

- Basso, measure 77, 2nd beat – 78, 3rd beat: all notes transposed 8va to g (**Klosterneuburg**, ref. 4, ref. 5 gives both pitches, depending on which sources used), analogous to measure 75 - 76
- Basso, measure 93: should be 1/2 + 1/4 with the lyrics "le - i" (**Klosterneuburg**, ref. 4 only)

II. Gloria

- Time signature should be common time (4/4), not alla breve (2/2) (**Klosterneuburg**, ref. 4, 5)
- Tenore, measure 6, 1st beat: should be d¹ (**Klosterneuburg**, ref. 4, 5), not f[#]!
- Baritono solo, measure 44, 3rd beat – measure 46: the phrase "mi-se-re-re" (**Klosterneuburg**, ref. 4 only, see below, ref. 5: tacet!)

Bars.

41 *p solo* 42 43 44 45 46

Fi - li - us Pa - tris, qui tol - lis pec - ca - ta mun - di mi - se - re - re,

- Baritone solo, measure 50, 3rd beat – measure 51: the phrase "mi-se-re-re" (**Klosterneuburg**, ref. 4 only, see example below, ref. 5: tacet!)

Bars.

47 48 49 50 51

Fi - li - us Pa - tris qui tol - lis pec - ca - ta mun - di, mi - se - re - re.

- All voices, measure 78 – 81: Some sources (ex. ref. 2, 3) instead give the lyrics "Je-su, Je-su Chri-ste cum San-cto", probably a later attempt to adapt the lyrics to the *ordinarium missae* instead of using Schubert's original lyrics (confirmed by the Klosterneuburg discovery). This passage cannot be found in ref. 1. Also, see ref. 1, 4, 5
- Tenore, measure 83 – 84: Ref. 1 gives the pitch d for all notes. Ref. 2 expresses the opinion that, for harmonical reasons, the sequence must be corrected to d – h – a – g – f \sharp . This opinion has been universally prevailing for most of the later editions. But the Klosterneuburg discovery clearly shows that the composer kept the original pitch (d)

III. Credo

- Tenore, measure 19: $1/2 + 1/2$ (d¹), should be $1/2$ dotted + $1/4$ (d¹) (**Klosterneuburg**, ref. 4, 5 and some modern editions, ref. 3, 7)
- Soprano, alto, measure 28 3rd – 4th beat: Some sources (ex. ref. 2, 3) give the phrase "et ex", probably a later attempt to adapt the lyrics to the *ordinarium missae* instead of using Schubert's original lyrics (confirmed by the Klosterneuburg discovery).
- Alto, measure 47: $1/2 + 1/4$ (g¹ – f \sharp ¹) + $1/4$ (f \sharp ¹) "fa – a – cta", should be $1/2 + 1/2$ (g¹ + f \sharp ¹, **Klosterneuburg**, ref. 4, 5 and ref. 3), "fa-cta"
- All voices, measure 127: in older editions indicated as $1/2 + 1/4$ dotted + $1/8$, should be $1/2 + 1/4 + 1/4$ (**Klosterneuburg**, ref. 4, 5)
- Alto, measure 180: $1/2$ dotted + $1/4$ (f \sharp ¹) "sae – cu –" should be $1/2 + 1/4$ (g¹ – f \sharp ¹) + $1/4$ (f \sharp ¹) "sae – e – cu" (**Klosterneuburg**, ref. 4, 5), analogous to measure 176
- Tenore, measure 186: ref. 1 indicates (from the composer's autograph) the first note with the pitch f \sharp . Ref. 2 expresses the opinion that this was erroneously written by the composer and changes the pitch to a. The Klosterneuburg discovery, however, shows that the pitch really should be f \sharp .

IV. Sanctus

- The tempo should be "Adagio maestoso", which is clearly indicated in all autographs. Probably a slip of the pen in ref. 1, then propagated to later editions.
- The word "Hosanna" is a "Latinized" version of the Hebrew word "Hoshianna" ("Save, rescue, savior!", Ps. 118:25). Due to the fact that the letter H was almost completely lost in classical Latin during the end of the classical period, the word is often written as "Osanna" in sacred Latin lyrics. The letter H is silent in the Italian/ecclesiastical Latin pronunciation, with some rare exceptions.

V. Benedictus

- Soprano solo, measure 6: the syllable "Do-" (in "Do-mi-ni") should be indicated with regular notes, not grace notes, analogous to tenore solo, measure 22 and baritono solo, measure 38. Probably a misinterpretation in ref. 1, which has then been propagated into later editions.
- Soprano solo, measure 10: the syllable "-nit" (in "ve-nit") should be $1/16$ dotted + $1/32$ (**Klosterneuburg**, ref. 4, 5)
- Soprano solo, measure 46 – 47: "the phrase " in no-mi-ne Do-mi-ni" as found in other sources, should be "qui ve-nit in no-mi-ne" (**Klosterneuburg**, ref. 4, 5)

VI. Agnus Dei

- Soprano solo, measure 10, 1st beat: Probably a misunderstanding in ref. 1, should be $1/8 + 1/8$ f \sharp ¹ preceded by a grace note $1/16$ g¹ (analogous to measure 7, 4th beat)
- Baritono solo, measure 24, 1st beat: Probably a misunderstanding in ref. 1, should be $1/8 + 1/8$ c \sharp preceded by a grace note $1/16$ d (analogous to measure 21, 4th beat)
- Basso, measure 40, 3rd – 4th beat: Ref. 1 indicates all notes ($1/8, 1/16, 1/8, 1/8$) with the pitch G. Ref. 2 Ref. 2 expresses the opinion that this was erroneously written by the composer and changes the pitch to the sequence G – G – G – C. The Klosterneuburg discovery shows that Schubert himself has already corrected this, and even transposed the pitch 8va (g – g – g – c¹ **Klosterneuburg**, ref. 4, 5), analogous to basso, measure 26

I. Kyrie

Coro e solo

Franz Schubert (1797 - 1828)

Andante con moto

1 *tutti p* 2 3 4 5 6 7 8

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

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

Tenore
8 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky-ri-e e -

Basso
tutti p
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky-ri-e e -

9 10 11 12 13 14 16 17

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

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

T
8 lei - son, Ky-ri-e e - lei - son, e - lei - son, Ky - ri - e e -

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

18 19 20 21 22 23 24 25

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

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

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

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

26 27 28 29 30 31 32

S *soprano solo*
Ky - ri - e e - lei - son. Chri - ste e - lei - son, Chri - ste e -

A Ky - ri - e e - lei - son.

T Ky - ri - e e - lei - son.

B Ky - ri - e e - lei - son.

33 34 35 36 37 38 39 40

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

41 *cresc.* 42 43 44 *f* 45 46 47 *tutti* 48

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

A *tutti*
e - lei - son, e -

T *tutti*
e - lei - son, e -

B *tutti*
Chri - ste,

49 50 51 52 53 54 55 56 57

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

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

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

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

58 59 60 61 62 63 64 65 **3**

S son, *fp* Chri - ste e - lei - son.

A son, *fp* Chri - ste e - lei - son. **3**

T son, *fp* Chri - ste e - lei - son. **3**

B son, *fp* Chri - ste e - lei - son. **3**

68 69 70 71 72 73 74 75

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

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

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

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

76 77 78 79 80 81 83 84

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

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

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

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

85 86 87 88 89 90 91 92

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

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

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

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

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 93-97. The score is in G major (one sharp) and 4/4 time. The lyrics are "lei - - - son." with a fermata over the final note. The Soprano part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part starts with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part starts with a half note G2, followed by quarter notes A2, B2, and C3. Each part has a fermata over the final note. The Soprano part has a measure rest in measure 97. The Alto, Tenor, and Bass parts have a triplet of eighth notes in measure 97.

93 94 95 96 97 **3**

S lei - - - son.

A lei - - - son.

T lei - - - son.

B lei - - - son.

II. Gloria

(1815)

Coro e soli

Franz Schubert (1797 - 1828)

Allegro maestoso

1 2 3 4 5 6 7

Soprano solo

Baritono solo

Soprano

Alto

Tenore

Basso

Glo - ri - a in ex - cel - sis De - o! Et in ter - ra

Glo - ri - a in ex - cel - sis De - o! Et in ter - ra

Glo - ri - a in ex - cel - sis De - o! Et in ter - ra

Glo - ri - a in ex - cel - sis De - o! Et in ter - ra

Glo - ri - a in ex - cel - sis De - o! Et in ter - ra

2 tutti 3 f *ff*

2 tutti f *ff*

2 tutti f *ff*

2 tutti f *ff*

8 9 10 11 12 13 14

S

A

T

B

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus Te, be - ne -

p *f* *f* *f*

15 16 17 18 19 20

S di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te, ad - o - ra - mus *p*

A di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te, ad - o - ra - mus *p*

T di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te,

B di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi - ca - mus Te,

21 22 23 24 25 26

S Te. *p* Gra - ti - as a - gi - mus Ti - bi pro - pter ma - gnam glo - ri - am

A Te. *p* Gra - ti - as a - gi - mus Ti - bi pro - pter ma - gnam glo - ri - am

T *p* ad - o - ra - mus Te! Gra - ti - as a - gi - mus Ti - bi pro - pter ma - gnam glo - ri - am

B *p* ad - o - ra - mus Te! Gra - ti - as a - gi - mus Ti - bi pro - pter ma - gnam glo - ri - am

27 28 *f* 29 30 31 32 33

S Tu - am, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o -

A *f* Tu - am, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o -

T *f* Tu - am, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o -

B *f* Tu - am, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o -

34 35 36 37 38 39

S mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni te Je - su Chri - ste!

A mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste!

T mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste!

B mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste!

40 *solo p* 41 42 43 44 45

Ss. Do - mi - ne De - us, A - gnus De - i,

Brs. *solo p*
Fi - li - us Pa - tris, qui tol - lis pec - ca - ta mun - di

40 41 42 43 *tutti p* 44 45

S mi - se - re - re no -

A *tutti p*
Mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

T *tutti p*
Mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

B *tutti p*
mi - se - re - re no -

46 47 48 49 50 51

Ss. Do - mi - ne De - us, A - gnus De - i,

Brs. Fi - li - us Pa - tris qui tol - lis pec - ca - ta mun - di,

46 47 48 49 *tutti* 50 51

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

A bis, *p* mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

T bis, *p* mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

B bis, *tutti* mi - se - re - re no -

52 53 54 55 56 57 58

Ss. Fi - li - us Pa - tris, mi - se - re - re, no - bis, no - bis.

Brs. Do - mi - ne De - us, A - gnus De - i,

52 53 54 55 *tutti* 56 57 58

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

A bis, su - sci - pe de - pre - ca - ti - o - nem no - stram, mi - se - re - re.

T bis, su - sci - pe de - pre - ca - ti - o - nem no - stram, mi - se - re - re.

B bis, *tutti* mi - se - re - re no - bis.

59 *tutti f* 64 65 66 67 68

S Quo - ni-am Tu so - lus San - ctus quo - ni-am Tu so - lus

A Quo - ni-am Tu so - lus San - ctus quo - ni-am Tu so - lus

T Quo - ni-am Tu so - lus San - ctus quo - ni-am Tu so - lus

B Quo - ni-am tu so - lus San - ctus quo - ni-am Tu so - lus

69 70 71 72

S San - ctus, quo - ni - am Tu so - lus Al - tis - si-mus, quo - ni - am Tu so - lus

A San - ctus, quo - ni - am Tu so - lus Al - tis - si-mus, quo - ni - am Tu so - lus

T San - ctus, quo - ni - am Tu so - lus Al - tis - si-mus, quo - ni - am Tu so - lus

B San - ctus, quo - ni - am Tu so - lus Al - tis - si-mus, quo - ni - am Tu so - lus

73 74 75 76 77

S Do - mi-nus, Tu so - lus San - ctus, Tu so - lus Al - tis - si-mus,

A Do - mi-nus, Tu so - lus San - ctus, Tu so - lus Al - tis - si-mus,

T Do - mi-nus, Tu so - lus San - ctus, Tu so - lus Al - tis - si-mus,

B Do - mi-nus, Tu so - lus San - ctus, Tu so - lus Al - tis - si-mus,

78 79 80 81 82

S Tu so - lus Do - - - mi - nus. Cum San - cto Spi - ri-tu in glo - ri - a

A Tu so - lus Do - - - mi - nus. Cum San - cto Spi - ri-tu in glo - ri - a

T Tu so - lus Do - - - mi - nus. Cum San - cto Spi - ri-tu in glo - ri - a

B Tu so - lus Do - - - mi - nus. Cum San - cto Spi - ri-tu in glo - ri - a

83 84 85 86

S De - i Pa - tris a - - - men.

A De - i Pa - tris a - - - men.

T De - i Pa - tris a - - - men.

B De - i Pa - tris a - - - men.

III. Credo

Coro

Franz Schubert (1797 - 1828)

Allegro moderato

1 *p* 2 3 4 5 6 7

Soprano
Cre - do in u - num De - um, Pa - trem o - mni - pot - en -

Alto
Cre - do in u - num De - um, Pa - trem o - mni - pot - en -

Tenore
Cre - do in u - num De - um, Pa - trem o - mni - pot - en -

Basso
Cre - do in u - num De - um, Pa - trem o - mni - pot - en -

8 9 10 11 12 13 14 15

S
tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -

A
tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -

T
tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -

B
tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -

16 17 18 19 20 21 22

S
um et in - vi - si - bi - li - um. In u - num Do - mi - num,

A
um et in - vi - si - bi - li - um. In u - num Do - mi - num,

T
um et in - vi - si - bi - li - um.

B
um et in - vi - si - bi - li - um.

23 24 25 26 27 28 29

S
Fi - li - um De - i, ex Pa - tre

A
Fi - li - um De - i, ex Pa - tre

T
Je - sum Chri - stum, u - ni - ge - ni - tum.

B
Je - sum Chri - stum, u - ni - ge - ni - tum.

30 31 32 33 34 35 36

S
na - tum, De - um de De - o, lu - men de lu - mi - ne,

A
na - tum, De - um de De - o, lu - men de lu - mi - ne,

T
An - te o - mni - a sae - cu - la, De - um de De - o, lu - men de lu - mi - ne,

B
An - te o - mni - a sae - cu - la, De - um de De - o, lu - men de lu - mi - ne,

37 38 39 40 41 42 43

S De - um ve - rum de De - o ve - ro. Ge - ni - tum non fa -

A De - um ve - rum de De - o ve - ro. Ge - ni - tum non fa -

T De - um ve - rum de De - o ve - ro. Con - sub - stan - ti - a - lem Pa -

B De - um ve - rum de De - o ve - ro. Con - sub - stan - ti - a - lem Pa -

44 45 46 47 48 49 50

S ctum, per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

A ctum, per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

T tri, per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

B tri, per quem o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et

51 52 53 54 55 56 57

S no - stram sa - lu - tem de - scen - dit de coe - lis. Et

A no - stram sa - lu - tem de - scen - dit de coe - lis. Et

T no - stram sa - lu - tem de - scen - dit de coe - lis. Et in - car - na -

B no - stram sa - lu - tem de - scen - dit de coe - lis. Et in - car - na -

58 59 60 61 62 63 64

S in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

A in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

T tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

B tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

65 66 67 68 69 70 73 74

S vir - gi - ne: Et ho - mo fac - tus est. Cru - - - ci -

A vir - gi - ne: Et ho - mo fac - tus est. Cru - - - ci -

T vir - gi - ne: Et ho - mo fac - tus est. Cru - - - ci -

B vir - gi - ne: Et ho - mo fac - tus est. Cru - - - ci -

75 76 77 78 79 80 81 82

S fi - xus et - i - am pro no - bis sub Pon - ti - o Pi -

A fi - xus et - i - am pro no - bis sub Pon - ti - o Pi -

T fi - xus et - i - am pro no - bis sub Pon - ti - o Pi -

B fi - xus et - i - am pro no - bis sub Pon - ti - o Pi -

83 84 85 86 87 88 89 90 **7**

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

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

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

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

97 *ff* 98 99 100 101 102 103

S Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scri - ptu -

A Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scri - ptu -

T Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scri - ptu -

B Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scri - ptu -

104 105 106 107 108 109 110

S ras. Et a - scen - dit in coe - lum: se - det ad de - xte-ram

A ras. Et a - scen - dit in coe - lum: se - det ad de - xte-ram

T ras. Et a - scen - dit in coe - lum: se - det ad de - xte-ram

B ras. Et a - scen - dit in coe - lum: se - det ad de - xte-ram

111 112 113 114 115 116 117

S Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri -

A Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri -

T Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri -

B Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri -

118 119 120 121 122 123 124 125 *ff*

S a ju - di - ca - re vi - vos et mor - tu - os, cu -

A a ju - di - ca - re vi - vos et mor - tu - os, cu - *ff*

T a ju - di - ca - re vi - vos et mor - tu - os, cu - *ff*

B a ju - di - ca - re vi - vos et mor - tu - os, cu - *ff*

126 127 128 129 130 131 132 133 *fz*

S - jus reg - ni non e - rit fi - - - - - nis.

A - jus reg - ni non e - rit fi - - - - - nis. *fz*

T - jus reg - ni non e - rit fi - - - - - nis. *fz*

B - jus reg - ni non e - rit fi - - - - - nis. *fz*

134 137 138 139 140 141 142 143

p

S Cre - do, cre - do in Spi - ri - tum San - ctum

A Cre - do, cre - do in Spi - ri - tum San - ctum

T Cre - do, cre - do in Spi - ri - tum San - ctum

B Cre - do, cre - do in Spi - ri - tum San - ctum

144 145 146 147 148 149 150 151

S Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre et Fi - li - o pro -

A Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre et Fi - li - o pro -

T Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre et Fi - li - o pro -

B Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre et Fi - li - o pro -

152 153 154 155 156 157 158

S ce - dit. Qui cum Pa - tre et Fi - li - o, qui cum Pa - tre et

A ce - dit. Qui cum Pa - tre et Fi - li - o, qui cum Pa - tre et

T ce - dit, Si - mul - ad - o - ra - tur,

B ce - dit, Si - mul ad - o - ra - tur,

159 160 161 162 163 164 165

S Fi - li - o, qui lo - cu - tus est. Con -

A Fi - li - o, qui lo - cu - tus est. Con -

T con - glo - ri - fi - ca - tur, per Pro - phe - tas, con -

B con - glo - ri - fi - ca - tur, per Pro - phe - tas, con -

166 167 168 169 170 171 172

S fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum, mor - tu -

A fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum, mor - tu -

T fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum, mor - tu -

B fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum, mor - tu -

173 174 175 176 177 178 179

S o - rum. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

A o - rum. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

T o - rum. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

B o - rum. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

180 181 182 183 184 185 186 187 188

S
sae - cu - li. A - men, a - men, a - men, a - men.

A
sae - cu - li. A - men, a - men, a - men, a - men.

T
sae - cu - li. A - men, a - men, a - men, a - men.

B
sae - cu - li. A - men, a - men, a - men, a - men.

Detailed description: This is a musical score for a SATB choir, covering measures 180 to 188. The score is written in G major (one sharp) and 4/4 time. The Soprano (S) part begins with a dotted quarter note on G4, followed by quarter notes on A4 and B4, then rests for two measures, followed by quarter notes on G4, F#4, and E4. The Alto (A) part begins with a dotted quarter note on G3, followed by quarter notes on A3 and B3, then rests for two measures, followed by quarter notes on G3, F#3, and E3. The Tenor (T) part begins with a dotted quarter note on G2, followed by quarter notes on A2 and B2, then rests for two measures, followed by quarter notes on G2, F#2, and E2. The Bass (B) part begins with a dotted quarter note on G1, followed by quarter notes on A1 and B1, then rests for two measures, followed by quarter notes on G1, F#1, and E1. All parts conclude with a final whole note on G. The lyrics are 'sae - cu - li. A - men, a - men, a - men, a - men.' for all parts.

IV. Sanctus

(1815)

Coro

Franz Schubert (1797 - 1828)

Adagio maestoso

1 *ff* 2 *ff* 3 4 5

Soprano
San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

Alto
ff
San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

Tenore
ff
San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

Basso
ff
San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth!

6 7 8 9

S
Ple - ni sunt coe - li et ter - ra glo - ri - a Tu - a, ple - ni sunt coe - li et ter - ra.

A
Ple - ni sunt coe - li et ter - ra glo - ri - a Tu - a, ple - ni sunt coe - li et ter - ra.

T
Ple - ni sunt coe - li et ter - ra glo - ri - a Tu - a, ple - ni sunt coe - li et ter - ra.

B
Ple - ni sunt coe - li et ter - ra glo - ri - a Tu - a, ple - ni - sunt coe - li et ter - ra.

Allegro f

10 11 12 13 14

S O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex -

A

T *f* O - san - na in ex - cel - sis, o -

B

15 16 17 18 19

S cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis,

A *f* O - san - na in ex -

T san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na, o -

B *f* O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o -

20 21 22 23 24

S o - san - na, o - san - na in ex - cel -

A cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel -

T san - na in ex - cel - sis, o - san - na, o - san - na in ex - cel -

B san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel -

25 26 27 28 29 30

S
 sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na, o -

A
 sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na, o -

T
 sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - o - san - na, o -

B
 sis, o san - na in ex - cel - sis, o - san - na, o -

31 32 33 34 35 36 37

S
 san - na in ex - cel - sis, o - san - na in ex - cel - sis.

A
 san - na in ex - cel - sis, o - san - na in ex - cel - sis.

T
 san - na in ex - cel - sis, o - san - na in ex - cel - sis.

B
 san - na in ex - cel - sis, o - san - na in ex - cel - sis.

V. Benedictus

Missa no. 2 in G (D 167)

Soli e coro

Franz Schubert (1797 - 1828)

Andante grazioso *Soprano solo*

1 2 3 4 5 6

Soprano

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

Alto

Tenore

Basso

7 8 9 10 11 12

S

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

13 14 15 16 17 18

S

be - ne-di-ctus qui ve - nit in no-mi-ne Do - mi - ni, *fz* qui - ve - nit in no-mi-ne Do-mi-

19 20 21 22 23

S

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

Tenore solo

T

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

24 25 26 27

S

be-ne-di-ctus, qui ve - ³ nit, be-ne-di-ctus, qui ve - nit,

T

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

28 29 30 31 32

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

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

33 34 35 36 37

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

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

B *Baritono solo*
Be - ne - di - ctus, qui ve - nit in

38 39 40 41

S ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,

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

B no - mi - ne Do - mi - ni, be - - - - ne - di - ctus, qui

42 43 44 45

S be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus,

T be - ne - di - ctus, qui ve - nit, be - ne - di - ctus, be - ne - di - ctus,

B ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus,

46 47 48 49

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

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

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

50 51 52 54 55 56

S no - mi - ne Do - mi - ni. O - san - na in ex - cel - sis, o -

A

T no - mi - ne Do - mi - ni.

B no - mi - ne Do - mi - ni.

tutti f *Allegro*

57 58 59 60 61 62

S san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o -

A

T *tutti f* O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex -

B *tutti f* O - san - na in ex - cel - sis, o -

63 64 65 66 67 68

S
san-na in ex-cel-sis, o-san-na, o-san-na in ex-

A
tutti f
O-san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-san-na in ex-

T
cel-sis, o-san-na, o-san-na in ex-cel-sis, o-san-na, o-san-na in ex-

B
san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-sa-na in ex-cel-sis, in ex-

69 70 71 72 73 74 75 76

S
cel-sis, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-san-na, o-san-na in ex-

A
cel-sis, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-san-na, o-san-na in ex-

T
cel-sis, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-san-na, o-san-na in ex-

B
cel-sis, o-sa-na in ex-cel-sis, o-san-na, o-san-na in ex-

77 78 79 80 81 82

S
cel-sis, o-san-na in ex-cel-sis.

A
cel-sis, o-san-na in ex-cel-sis.

T
cel-sis, o-san-na in ex-cel-sis.

B
cel-sis, o-san-na in ex-cel-sis.

VI. Agnus Dei

Soli e coro

Franz Schubert (1797 - 1828)

Lento

soprano solo

f

1 5 6 7 8

Soprano
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis,

Alto

Tenore

Basso

9 10 11 12

S
mi - se - re - re no - bis, *tutti pp* mi - se - re - re no - bis,

A
tutti pp mi - se - re - re no - bis,

T
tutti pp mi - se - re - re no - bis,

B
tutti pp mi - se - re - re no - bis, mi - se - re - re,

13 14 15 20

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

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

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

B mi - se-re - re, mi - se-re - re no - bis. *baritono solo* A - gnus De - i, qui

21 22 23 24

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

25 *tutti pp* 26 27 28 29

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

A *tutti pp* mi - se-re-re no - bis, mi - se-re-re, mi - se-re-re no - bis.

T *tutti pp* mi - se-re-re no - bis, mi - se-re-re, mi - se-re-re no - bis.

B *tutti pp* mi - se-re-re no - bis, mi-se-re-re, mi - se-re-re, mi - se-re-re no - bis.

soprano solo

34 35 36 37 38

S A - gnus De i, qui tol-lis pec-ca-ta mun-di: do - na no - bis pa-cem, do-na no-bis pa - cem,

39 *tutti pp* 40 41 42 43 44

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

A *tutti pp* do-na no-bis pa - cem, do-na no-bis, do-na no-bis pa - cem.

T *tutti pp* 8 do-na no-bis pa - cem, do-na no-bis, do-na no-bis pa - cem.

B *tutti pp* do-na no-bis pa - cem, do-na pa-cem, do-na no-bis, do-na no-bis pa - cem.

This page intentionally left blank