

Aufführungsrecht vorbehalten.

Abschreiben, sowie Ausleihen
gesetzlich verboten und strafbar.

Missa brevis in F.

BASS.

Kyrie.

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Ködel Verz. № 192, komp. 1774
musikalisch redigiert
von Jos. Lechthaler.

Allegro. ♩ = 80

11

⁸⁰ f Tutti

tr

tr.

The image shows a page from a musical score. The title "Kyrie eleison" is at the top. Below it, the vocal line "Ky-ri-e e-lei - son," is written in a soprano-like voice part. The piano accompaniment is shown below, with a dynamic marking "p" above the notes. The vocal line continues with "e-lei - son,e-lei - son, e -" and then "lei - son, e - lei - son, e-lei - son," followed by a repeat sign and "e-lei-son, e-lei-son." The piano part consists of eighth-note chords.

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

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

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

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

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

e - lei - son,

noco rit.

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

BASS.

Gloria.

Allegro. $\text{d} = 112$

Sopr.

Solo

Et in ter - ra pax ho-mi - ni - bus bo-nae vo -

- lun - ta - tis, bo-nae vo - lun - ta - tis.

Be - ne - di - ci-mus te. Glo-ri - fi - ca-mus te.

Gra - ti - as a - gi - mus ti - bi, a - gi - mus ti - bi

pro - pter ma - gnam glo - ri-am tu - am. Do - mi - ne

De - - - - us, De - us Pa - ter o - mni - po -

tens. Do - - - - mi - ne De - us, Do - mi - ne

De - - - us, A - gnus De - - - i, Fi - li - us, Fi - li - us

Pa - tris. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

Tutti 80 mi - se - re - re, mi - se - re - re no - bis,

p Solo qui tol - lis pec - ca - ta, pec - ca - ta mun - di, su - sci - pe, su -

- sci-pe, su-sci-pe de-pre-ca - ti - o-nem no-stram. Qui
 100 1 *p*
 se-des ad dex-te-ram, ad dex-te-ram Pa-tris, mi-se-
 re - re, mi - se - re - re no - bis. Tu so-lus
 110 5 *f*
 San-ctus. 2 *f* Tu so-lus Do-mi-nus. Tu so-lus Al-
 120 1 *f*
 tis-si-mus, 3 Je-su, Je-su, Je-su Chri-ste.
mf 130 *f*
 Cum san-cto Spi - ri-tu in glo - ri - a De-i Pa - tris. A -
 men, cum san-cto Spi - ri-tu in glo - ri - a De-i Pa -
 etwas gesteigert
 140
 tris, cum san-cto Spi - ri-tu in glo - ri - a De-i Pa - tris.
 A - - - - - men, a - men, a - men, a -
 150 *cresc.* 160 *f*
 mp Solo 1 2 3 4 5 *f* Tutti
 men, a - men, a - men, a - - - - - men, a - men,
 170
 a - men, a - men, a - - - - - men.

BASS.

Credo.

Allegro. $\text{♩} = 88-96$ *Cre - do,* cre - do in u - num De - um

Pa - trem o - mni-po - ten - tem, o - mni-po-ten-tem,



ter - rae, vi - si - bi - li - um o - mni - um, o - mni - um et in - vi - si -

10 *Cre - do,* cre - do

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

Je - sum Chri - stum. Fi - li - um De - i u - ni - ge - ni - tum.

Et ex Pa - tre, ex Pa - tre na - tum an - te, an -

- te, an - te o - mni - a sae - cu - la. De - um de De - o,

poco rit.

lu - men de lu - - mi - ne. De - um ve - rum de De - o ve -

1

*Cre - do,*30 *cre - do,*6 *Solo cre - do,*

ro. Ge - ni - tum, non fa - ctum. Qui pro - pter nos

*cre - do,*40 *Tutti*

ho - mi - nes,

qui pro - pter nos ho - mi - nes et

pro - pter no - stram sa - lu - tem, de - scen - dit de cae - lis, de - scen - dit

BASS.

5

BASS.

Solo

*Cre - do, cre - do*2 *f* Tutti

Et u - nam san-ctam,

et u-nam, et u-nam, et u-nam san-ctam,

san-ctam ca-tho - li-cam

et a-po-sto - li-cam Ec - cle - si-am. Con -

fi - te-or u-num ba - pti-sma in re-mis-si - o - nem pec-ca -

tr *f* Tutti

Adagio.

to - rum. Et ex - spe - cto re-sur-re-cti - o-nem mor - tu - o - rum.

Allegro.

Sopr.

120 *f*

et vi - tam ven-tu - ri

4

Et vi - tam ven-tu - ri

gesteigert

sae -

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

1

130

a - - - men, a-men, a-men, a-men, a - men,

Cre - do, cre - do.

a-men, a-men, a-men, a - men, a - - - men.

Sanctus.

Andante. $\text{J} = 56$ *p* Tutti

San - ctus, san - ctus, san - etus Do - mi - nus

10 etwas bewegter *mf*

1

De - us Sa - ba - oth. 1 Ple - ni,

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

BASS.

7

Allegro. $\text{♩} = 96$

Sopr.

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

f

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

poco rit.

Benedictus.

Andantino. $\text{♩} = 80$

Sopr. Solo

Solo

1

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

Do - mi - ni be - ne - di - ctus, be - ne - di - ctus qui

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

be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui

etwas langsamer

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

Allegro. $\text{♩} = 86$

Sopr.

40 3

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

f Tutti

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

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

BASS.

Agnus Dei.

Adagio. ♩: 66

3

— 1 —

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

- ca - ta mun-di,

ini - se - re - re,

A musical staff with four vertical stems extending downwards from horizontal lines. Above the staff, the dynamic marking 'p' (piano) is written in a cursive script. Below the staff, the lyrics 'mi - se - re - re,' are written in a cursive script.

A musical score for voice and piano. The vocal line consists of two parts: 'mi - se - re - re' and 'no - - - bis,' followed by a repeat of the first part. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The key signature changes from C major to G major at the repeat sign. Measure numbers 20 and 4 are indicated above the staff.

Andante. ♩ = 96

mf Tutt

1 301

Do - na no - bis pa - cem, do - na no - bis pa - cem,
4 *p* 40
a-cem. do-na. do-na no - bis pa - cem. do-na no - bis

A musical score page showing two staves. The soprano staff has lyrics: "pa - cem, do - ña no - bis pa - cem, do-na no - bis". The piano staff has dynamic markings "p" and "f". Measure numbers 50 and 60 are indicated above the staves.

The image shows a page from a musical score for 'Ave Maria'. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The vocal line consists of a series of eighth-note chords followed by a melodic line with quarter notes and sixteenth-note patterns. The piano accompaniment features sustained bass notes and eighth-note chords. The page includes lyrics in Latin: 'pa - cem, do-na no - bis pa - cem, do - na no - bis'. Measure numbers 2 and 70 are indicated above the staff.

A musical score for 'Dona nobis pacem' on four staves. The first staff has lyrics 'pa-cem,' with a fermata over the 'c'. The second staff has 'do - na' with a dynamic 'f' below it. The third staff has 'no - bis' with a dynamic 'ff' below it. The fourth staff continues with 'pa-cem, pa-cem,' with a dynamic 'ff' below it. The fifth staff has 'do-na' with a dynamic 'ff' below it. The sixth staff has 'no - bis' with a dynamic 'ff' below it.

A musical score for a soprano voice, featuring a single staff with five measures. The key signature is A major (no sharps or flats). The first measure contains a half note followed by a dotted half note and a quarter note. The second measure contains a half note followed by a dotted half note and a quarter note. The third measure contains a half note followed by a dotted half note and a quarter note. The fourth measure contains a half note followed by a dotted half note and a quarter note. The fifth measure contains a half note followed by a dotted half note and a quarter note.

A musical score for a vocal part, likely soprano, on a single staff with five lines and four spaces. The key signature is B-flat major (two flats). Measure 89 starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern of (B, A, G, F#) repeated three times. Measure 90 begins with a dynamic 'p' (piano), followed by a sixteenth-note pattern of (B, A, G, F#) with a fermata over the last note. The measure ends with a dynamic 'ff' (fortissimo). The lyrics 'do - na no - bis pa - cem,' are written below the staff.