

# Missa Nr. 1 in G

## Kyrie

*Andantino  
dolce*

A. Zangl op. 21

Violine I  
*p*

Violine II  
*p*

Kontrabass  
*p*

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

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

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

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

*p*

VI. I  
VI. II  
Kb.

*mf*

*mf*

*mf*

S.  
A.  
T.  
B.

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

*mf*

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

*mf*

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

*mf*

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

*mf*

12

VI. I *p*

VI. II *p*

Kb. *p*

12 *p*

S. son, e - lei - - - - son. Chri -

A. *p* son, e - lei - - - - son. Chri -

8 T. *p* son, e - lei - - - - son. Chri -

B. *p* son, e - lei - - - - son. Chri -

12 *p*

Detailed description: This page of a musical score, numbered 3, contains parts for Violin I (VI. I), Violin II (VI. II), Cello (Kb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The score begins at measure 12. The key signature has one sharp (F#), and the time signature is 4/4. The string parts (VI. I, VI. II, Kb.) are marked with a piano (*p*) dynamic. The vocal parts (S., A., T., B.) also start with a piano (*p*) dynamic. The vocal lines feature a melodic phrase starting on a dotted half note, followed by a quarter note, and ending with a fermata. The lyrics are 'son, e - lei - - - - son. Chri -'. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic. The score is written in a standard musical notation style with a clean, professional layout.

17

VI. I

VI. II

Kb.

17

S.

A.

T.

B.

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

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

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

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

17

23

VI. I

VI. II

Kb.

*mf*

*mf*

*mf*

Detailed description: This block contains the instrumental parts for VI. I, VI. II, and Kb. from measure 23 to 27. VI. I is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth-note patterns. VI. II is also in treble clef with the same key signature and time signature, playing a more rhythmic accompaniment. Kb. is in bass clef with the same key signature and time signature, providing a harmonic foundation with quarter and eighth notes. The dynamic marking *mf* (mezzo-forte) is indicated for all three parts.

23

S.

A.

T.

B.

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

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

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

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

*mf*

*mf*

*mf*

Detailed description: This block contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) from measure 23 to 27. All vocal parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "son, Chri - - ste e - lei - son." The Soprano part starts with a quarter note, followed by a half note, and then a quarter note. The Alto part starts with a quarter note, followed by a half note, and then a quarter note. The Tenor part starts with a quarter note, followed by a half note, and then a quarter note. The Bass part starts with a quarter note, followed by a half note, and then a quarter note. The dynamic marking *mf* (mezzo-forte) is indicated for all vocal parts.

23

*mf*

Detailed description: This block contains the piano accompaniment for measures 23 to 27. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature. The piano part provides harmonic support for the vocal parts, featuring chords and moving lines. The dynamic marking *mf* (mezzo-forte) is indicated for the piano part.

28

VI. I

VI. II

Kb.

28

S.

A.

T.

B.

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

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

8 Ky - ri -

Ky - ri -

28

33

VI. I

VI. II

Kb.

33

S.

A.

T.

B.

8

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

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

33

33

38

VI. I

VI. II

Kb.

*p*

*p*

*p*

38

S.

A.

T.

B.

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

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

8 lei - son, e - lei - - - son.

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

38

*p*



## Gloria

44 *Allegro*

VI. I *f*

VI. II *f*

Kb. *f*

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

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

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

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

44 *f*

49

VI. I

VI. II

Kb.

S.

A.

T.

B.

49

49

8

da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

da - mus Te, be - ne - di - ci - mus Te, ad - o - ra - mus Te, glo - ri - fi -

49

52

VI. I

VI. II

Kb.

S.

A.

T.

B.

52

ca - mus Te. Gra - ti - as a - gi-mus

ca - mus Te. Gra - ti - as a - gi-mus

ca - mus Te. Gra - ti - as a - gi-mus

ca - mus Te. Gra - ti - as a - gi-mus

52

The musical score is for page 11, measures 52-55. It features a string quartet (Violin I, Violin II, Cello, and Bass) and a vocal quartet (Soprano, Alto, Tenor, and Bass). The piano accompaniment is also present. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'ca - mus Te. Gra - ti - as a - gi-mus'. Dynamics include piano (p) and piano forte (p). The score is written in a standard musical notation with a grand staff for the piano and individual staves for the other instruments and voices.

56

VI. I

VI. II

Kb.

56

S.

A.

T.

B.

Ti - - - bi prop - ter mag - nam glo - ri - am

Ti - - - bi prop - ter mag - nam glo - ri - am

Ti - - - bi prop - ter mag - nam glo - ri - am

Ti - - - bi prop - ter mag - nam glo - ri - am

56

60

VI. I

VI. II

Kb.

S.

A.

T.

B.

60

60

*p*

*p*

*p*

*p*

Tu - - - am. Do - mi - ne De - us,

Tu - - - am. Do - mi - ne De - us,

8 Tu - - - am. Do - mi - ne De - us,

Tu - - - am. Do - mi - ne De - us,

64

VI. I

VI. II

Kb.

S.

A.

T.

B.

64

64

Rex coe - les - tis, De - us Pa - ter om - ni - po -

Rex coe - les - tis, De - us Pa - ter om - ni - po -

8  
Rex coe - les - tis, De - us Pa - ter om - ni - po -

Rex coe - les - tis, De - us Pa - ter om - ni - po -



73

VI. I

*mf* *f*

VI. II

*mf* *f*

Kb.

*mf* *f*

73

S.

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

*mf* *f*

A.

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

*mf* *f*

T.

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

*mf* *f*

B.

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

73

*mf*





83

VI. I

VI. II

Kb.

83

S.

A.

T.

B.

8

glo - ri - a De - i Pat - ris, a - men, a - - - men.

glo - ri - a De - i Pat - ris, a - men, a - - - men.

glo - ri - a De - i Pat - ris, a - men, a - - - men.

glo - ri - a De - i Pat - ris, a - men, a - - - men.

83

## Credo

88 *Allegretto non troppo*

VI. I *p*

VI. II *p*

Kb. *p*

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

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

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

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

88 *p*

94

VI. I

VI. II

Kb.

94

S.

A.

T.

B.

8

ter - rae, vi - si - bi - li - um om - ni - um,

ter - rae, vi - si - bi - li - um om - ni - um,

ter - rae, vi - si - bi - li - um om - ni - um,

ter - rae, vi - si - bi - li - um om - ni - um,

94

100

VI. I

VI. II

Kb.

100

S.

A.

T.

B.

*p*

*p*

et in - vi - si - bi - li - um. Et in Je - sum

et in - vi - si - bi - li - um. Et in Je - sum

et in - vi - si - bi - li - um. Et in Je - sum

et in - vi - si - bi - li - um. Et in Je - sum

100



III

VI. I

VI. II

Kb.

S.

A.

T.

B.

III

ge - ni - tum. Qui prop - ter nos ho - mi -

ge - ni - tum. Qui prop - ter nos ho - mi -

ge - ni - tum. Qui prop - ter nos ho - mi -

ge - ni - tum. Qui prop - ter nos ho - mi -

III

The musical score is for page 23 of a piece. It features five systems of staves. The first system includes two violin parts (VI. I and VI. II), a double bass part (Kb.), and a vocal quartet (Soprano, Alto, Tenor, Bass). The second system contains the vocal parts with lyrics. The third system is for the piano accompaniment. The score is in G major (one sharp) and 4/4 time. The tempo is marked 'III' (Allegretto). Dynamics include accents and piano (*p*). The vocal parts have lyrics: 'ge - ni - tum. Qui prop - ter nos ho - mi -'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

116

VI. I

VI. II

Kb.

S.

A.

T.

B.

116

116

nes et prop - ter nost-ram sa - lu - - - tem des -

nes et prop - ter nost-ram sa - lu - - - tem des -

8 nes et prop - ter nost-ram sa - lu - - - tem des -

nes et prop - ter nost-ram sa - lu - - - tem des -

116



121 *Andante*

VI. I  
VI. II  
Kb.

S.  
cen - dit de coe - lis. Et in-car - na - tus est de

A.  
cen - dit de coe - lis. Et in-car - na - tus est de

T.  
8 cen - dit de coe - lis. Et in-car - na - tus est de

B.  
cen - dit de coe - lis. Et in-car - na - tus est de

127

VI. I

VI. II

Kb.

S.

A.

T.

B.

8

127

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et

Spi - ri - tu Sanc - to, ex Ma - ri - a vir - gi - ne et

127

Tempo I

131

VI. I

VI. II

Kb.

S.

A.

T.

B.

131

*mf*

*mf*

*mf*

*mf*

*mf*

ho - mo fac - tus est.

Et re-sur - re - xit ter-ti - a di - e

ho - mo fac - tus est.

Et re-sur - re - xit ter-ti - a di - e

8  
ho - mo fac - tus est.

Et re-sur - re - xit ter-ti - a di - e

ho - mo fac - tus est.

Et re-sur - re - xit ter-ti - a di - e

131



144

VI. I

VI. II

Kb.

144

S.

A.

T.

B.

tum, sanc - tam ec - cle - si - am, et vi - tam ven -

tum, sanc - tam ec - cle - si - am, et vi - tam ven -

8 tum, sanc - tam ec - cle - si - am, et vi - tam ven -

tum, sanc - tam ec - cle - si - am, et vi - tam ven -

144

150

VI. I

VI. II

Kb.

150

S.

A.

T.

B.

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

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

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

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

150

# Sanctus

157 *Moderato*

VI. I *p*

VI. II *p*

Kb. *p*

S. *p*  
Sanc - tus, Sanc - tus, Sanc - tus

A. *p*  
Sanc - tus, Sanc - tus, Sanc - tus

T. *p*  
8 Sanc - tus, Sanc - tus, Sanc - tus

B. *p*  
Sanc - tus, Sanc - tus, Sanc - tus

157 *p*

Detailed description of the musical score: The score is for the 'Sanctus' section, page 31, starting at measure 157. It is in G major (one sharp) and common time (C). The tempo is 'Moderato'. The dynamics are 'piano' (p). The instrumental parts include Violin I (VI. I), Violin II (VI. II), and Cello (Kb.). The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is at the bottom. The lyrics for the vocal parts are 'Sanc - tus, Sanc - tus, Sanc - tus'. The Tenor part has a '8' below the first measure. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

161

VI. I

VI. II

Kb.

161

S.

A.

T.

B.

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

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

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

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

161



164 *Allegretto*

VI. I *mf*

VI. II *mf*

Kb. *mf*

S. *mf*  
oth. Ple - ni sunt coe - li et ter - - -

A. *mf*  
oth. Ple - ni sunt coe - li et ter - - -

T. *mf*  
8 oth. Ple - ni sunt coe - li et ter - - -

B. *mf*  
oth. Ple - ni sunt coe - li et ter - - -

164 *mf*

168

VI. I

VI. II

Kb.

168

S.

A.

T.

B.

ra glo - ri - a, glo - ri - a Tu - - -

ra glo - ri - a, glo - ri - a Tu - - -

ra glo - ri - a, glo - ri - a Tu - - -

ra glo - ri - a, glo - ri - a Tu - - -

168

172

VI. I

VI. II

Kb.

Musical score for VI. I, VI. II, and Kb. staves. The key signature is one sharp (F#). The VI. I staff features a melodic line with some chromaticism and a repeat sign. The VI. II staff provides harmonic support with chords and moving lines. The Kb. staff has a bass line with some rests.

172

S.

a. Ho - san - na in ex - cel - - - sis, ho -

A.

a. Ho - san - na in ex - cel - - - sis, ho -

T.

8

a. Ho - san - na in ex - cel - - - sis, ho -

B.

a. Ho - san - na in ex - cel - - - sis, ho -

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a vocal line and a corresponding lyric line. The lyrics are "a. Ho - san - na in ex - cel - - - sis, ho -". The Tenor staff has a small "8" below the first measure. The music is in the same key signature as the instrumental parts.

172

Piano accompaniment for the vocal section. It consists of two staves (treble and bass clef) with chords and moving lines. The key signature is one sharp (F#). The music is in the same key signature as the vocal parts.

176

VI. I

VI. II

Kb.

176

S.

A.

T.

B.

san - na in ex - cel - sis, ho - san - na,

san - na in ex - cel - sis, ho - san - na,

san - na in ex - cel - sis, ho - san - na,

san - na in ex - cel - sis, ho -

176

181

VI. I

VI. II

Kb.

181

S.

A.

T.

B.

ho - san - na in ex - cel - sis, in ex - cel -

ho - san - na in ex - cel - sis, in ex - cel -

ho - san - na in ex - cel - sis, in ex - cel -

san - na, ho - san - na in ex - cel - sis, in ex - cel -

181

186

VI. I

VI. II

Kb.

*p*

*p*

*p*

186

S.

A.

T.

B.

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

*p*

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

*p*

8

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

*p*

B.

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

186

*p*

# Benedictus

*Andante religioso*

191

VI. I *p*

VI. II *p*

Kb. *p*

191 *p*

S. *p*  
Be - ne - dic - tus, qui ve-nit in no-mi-ne Do - mi - ni, qui

A. *p*  
Be - ne - dic - tus, qui ve-nit in no-mi-ne Do - mi - ni, qui

T. *p*  
8 Be - ne - dic - tus, qui ve-nit in no-mi-ne Do - mi - ni, qui

B. *p*  
Be - ne - dic - tus, qui ve-nit in no-mi-ne Do - mi - ni, qui

191 *p*

197

VI. I

VI. II

Kb.

197

S.

A.

T.

B.

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

*mf*

*mf*

*mf*

*mf*

197



203

VI. I

VI. II

Kb.

203

S.

A.

T.

B.

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

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

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

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

203

208

VI. I

VI. II

Kb.

208

S.

*p*

ni. Ho - san - na in ex - cel - sis.

A.

*p*

ni. Ho - san - na in ex - cel - sis.

T.

*p*

8 ni. Ho - san - na in ex - cel - sis.

B.

*p*

ni. Ho - san - na in ex - cel - sis.

208

*p*

# Agnus Dei

213 *Adagio non troppo*

VI. I *p*

VI. II *p*

Kb. *p*

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

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

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

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

213 *p*

217

VI. I

VI. II

Kb.

217

S.

A.

T.

B.

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

217

221

VI. I

VI. II

Kb.

Musical score for VI. I, VI. II, and Kb. parts, measures 221-226. The key signature is one sharp (F#). VI. I and VI. II are in treble clef, and Kb. is in bass clef. The music consists of six measures of accompaniment.

221

S.

A.

T.

B.

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, measures 221-226. The key signature is one sharp (F#). The lyrics are: "Ag - nus De - i, qui tol - lis pec - ca - ta mun - di: do - na no - bis". The Tenor part has an octave sign (8) below the first measure.

221

Piano accompaniment for measures 221-226. The key signature is one sharp (F#). The music consists of six measures of accompaniment.

227

VI. I

VI. II

Kb.

227

S.

A.

T.

B.

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

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

8  
pa - cem, do - na no - bis pa - cem.

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

227