

Franz Schubert

Missa in G-Dur D.167

für vier Singstimmen, Orchester und Orgel

Messe

(1214)

(in G)

für vier Singstimmen, Orchester und Orgel

Schubert's Werke.

von

Serie 13. No 2.

FRANZ SCHUBERT.

Kyrie.

(2. März 1815.)

Andante con moto.

Violino I. *p* *tr*

Violino II. *p*

Viola. *p*

Soprano. *p* Ky - ri - e e - lei - - son, Ky - ri - é e - lei - -

Alto. *p*

Tenore. *p* Ky - ri - e e - lei - - son, Ky - ri - e e - lei - -

Basso. *p*

Organo e Violone. *p*

sp *sp* *ercsc.* *sp* *sp* *p*

sp *sp* *sp* *sp* *p*

sp *sp* *sp* *sp* *p*

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

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

sp *sp* *sp* *sp* *p*

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

cresc.

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

p *pizz.*

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

Dynamics: *fz p*, *p*, *fz p*, *fz p*

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

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

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

Chri - ste, Chri - ste, Chri - ste,

Dynamics: *cresc.*, *sp*, *mf*, *sp*, *fz*, *Tutti.*, *arco*, *sp*, *mf*

cresc. *p* *decresc.* *pp*
cresc. *p* *decresc.* *pp*
p *decresc.* *pp*

ste e - lei - son, Chri - ste e - lei - son, e - lei - son, *fp* Chri - ste e - lei -
 Chri - ste, Chri - ste e - lei - son, e - lei - son, *fp* Chri - ste e - lei -
 ste e - lei - son, Chri - ste e - lei - son, e - lei - son, Chri - ste e -
 Chri - ste, Chri - ste, Chri - ste e - lei - son, e - lei - son, Chri - ste e -
cresc. *p* *pp*

tr. *tr.*

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

Musical score for the first system. It includes piano accompaniment in the upper staves and vocal lines in the lower staves. The piano part features dynamic markings such as *fp* and *p*. The vocal lines contain the lyrics: "e e - lei - - son, Ky - ri - e e lei - son, Ky - ri - e e lei - son, e - lei - - son,".

Musical score for the second system. It continues the piano accompaniment and vocal lines. The piano part includes trills (*tr*) and triplets (*3*). The vocal lines contain the lyrics: "Ky - ri - e e - lei - - son, Ky - ri - e e - lei - - son, e - lei - son, Ky - ri - Ky - ri - e e - lei - son, Ky - ri - e - lei - - son,".

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

pp

Gloria.

Allegro maestoso.

Violino I.
 Violino II.
 Viola.
 Soprano.
 Alto.
 Tenore.
 Basso.
 Organo e Violone.

Tutti,
 Glo - ri - a in ex - cel - sis De -

f

o! *ff* et in ter-ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - - tis, lau -

o! *ff* et in ter-ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - - tis, lau -

da - - mus te, be - ne - di - - ci - mus te, ad - o - ra - - mus

da - - mus te, be - ne - di - - ci - mus te, ad - o - ra - - mus

te, glo-ri-fi-camus te, ad-o-ra - mus te!

te, glo-ri-fi-camus te, ad-o-ra - mus te!

Grati-as

Gra - ti - as a - gimus ti - - bi propter ma - gnam glo - ri-am tu - am, Do - - mi-ne

Gra - ti - as a - gimus ti - - bi propter ma - gnam glo - ri-am tu - am, Do - - mi-ne

a - - gi-mus

De - - us, Rex coe - - le - - stis, De - - us Pa - - ter o - - mni - - po.

De - - us, Rex coe - - le - - stis, De - - us Pa - - ter o - - mni - - po.

tens, Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste! Do - mi - ne De - us, a - gnos

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

mi - se - re - re nobis,

mi - se - re - re nobis,

Fi - li us Patris, qui

p

Solo.

Tutti.

Tutti.

Solo.

Tutti. De - i, mi - se - re - re no - - bis. *Solo.* Do - mi - ne De - us, a - gnus De - i, mi - se - re - re, mi - se - re - re no - - bis. mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - - bis. mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis. *Tutti.* Fi - li - us Pa - tris, qui tol - lis pec - ca - ta mundi, *Solo.*

Tutti. Fi - li - us Pa - tris, mi - se - re - re no - bis, no - - bis, *Solo.* mi - se - re - re no - bis, *Tutti.* mi - se - re - re no - - bis, sus - ci - pe de - pre - ca - ti - o - - nem nostram, mi - se - re - - mi - se - re - re no - bis, sus - ci - pe de - pre - ca - ti - o - - nem nostram, mi - se - re - - mi - se - re - re no - bis, *Solo.* Do - mi - ne De - us, a - gnus De - i, *Tutti.* mi - se - re - re no - -

cresc. ff

cresc. ff

cresc. ff

Tutti.

bis. *f* Quo - ni - am tu so - lus san - - -

re. *f*

re. *f* Quo - ni - am tu so - lus - san - - -

bis. *f*

cresc. ff *fz fz*

fz fz fz fz

fz fz fz fz

fz fz fz fz

ctus, quo - - ni - am tu - so - - lus san - ctus, quo - - ni - am tu so - lus al -

ctus, quo - - ni - am tu so - - lus san - ctus, quo - - ni - am tu so - lus al -

fz fz fz fz

tis - simus, quo - - ni - am tu so - lus Do - - mi - nus, tu so - lus
 tis - simus, quo - - ni - am tu so - lus Do - - mi - nus, tu so - lus

san - - ctus, tu so - lus al - tis - si - mus, tu so - lus Do - - -
 sau - - ctus, tu so - lus al - tis - si - mus, tu so - lus Do - - -

mi - nus, cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - - men.

mi - nus, cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - - men.

Credo.

Allegro moderato.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Soprano. *pp*
Cre - do in u - num De - - um, Pa - trem om - ni - po - ten - - tem,

Alto. *pp*

Tenore. *pp*
Cre - do in u - num De - - um, Pa - trem om - ni - po - ten - - tem,

Basso. *pp*

Organo e Violone. *pp* *sempre staccato*

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

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

um. In unum Do - minum, Fi - li - um De - i, ex Pa - tre na - tum

um. Je - sum Christum u - ni - ge - nitum, ante

De - um de De - o, lu - men de lu - mine, De - um ve - rum de De - o ve - ro, ge - ni -

om - ni - a sae - cu - la, De - um de De - o, lu - men de lu - mine, De - um ve - rum de De - o ve - ro, con - substanti -

tum non fa - ctum, per quem om - ni - a fa - cta sunt, qui propter nos ho - mines et no - stram sa - lu - tem de -

a - lem Pa - tri, per quem om - ni - a fa - cta sunt, qui propter nos ho - mines et no - stram sa - lu - tem de -

scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma -

scen - dit de coe - lis. Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma -

ri - a vir - gi - ne, et ho - mo fa - ctus est. Cru - - ci -

ri - a vir - gi - ne, et ho - mo fa - ctus est. Cru - - ci -

cresc. *f* *staccato*

cresc. *f* *staccato*

cresc. *f* *staccato*

cresc. *f* *staccato*

fi - xus e - ti - am pro no - - bis sub Pon - ti - o Pi - la - - to, pas - sus

fi - xus e - ti - am pro no - - bis sub Pon - ti - o Pi - la - - to. pas - sus

ligato
f
ligato
f
ligato
f

et se - pul - - tus est.

et se - pul - - tus est.

f
ligato

ff

ff

ff

ff

Et re-sur-re-xit ter-ti-a di-e se-eun-dum scrip-tu-ras,

ff

ff

Et re-sur-re-xit ter-ti-a di-e se-eun-dum scrip-tu-ras,

ff

ff

et a-scen-dit in coe-lum, se-det ad dex-te-ram Pa-tris. Et

et a-scen-dit in coe-lum, se-det ad dex-te-ram Pa-tris. Et

Two staves of piano music. The upper staff features a melodic line with frequent trills and sixteenth-note patterns, marked with a forte *f* dynamic. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns.

f
i - - te - rum ven - tu - rus est, cum glo - ri - a ju - di - ca - - re

Two staves of vocal music. The upper staff is the vocal line with lyrics. The lower staff is the piano accompaniment. The dynamic is *f*.

f
i - - te - rum ven - tu - rus est, cum glo - ri - a ju - di - ca - - re

Two staves of vocal music. The upper staff is the vocal line with lyrics. The lower staff is the piano accompaniment. The dynamic is *f*.

Two staves of piano music. The upper staff continues the melodic line from the first system, marked with *f*. The lower staff continues the harmonic accompaniment.

Two staves of piano music. The upper staff features a melodic line with trills and sixteenth notes, marked with *f*. The lower staff provides a harmonic accompaniment.

ff
vi - - vos et mor - tu - os. cu - - jus re - gni non e - rit

Two staves of vocal music. The upper staff is the vocal line with lyrics. The lower staff is the piano accompaniment. The dynamic is *ff*.

ff
vi - - vos et mor - tu - os, cu - - - - - jus re - gni non e - rit

Two staves of vocal music. The upper staff is the vocal line with lyrics. The lower staff is the piano accompaniment. The dynamic is *ff*.

Two staves of piano music. The upper staff continues the melodic line, marked with *f*. The lower staff continues the harmonic accompaniment.



fi - - - - - nis.

fi - - - - - nis.



pp

Cre - - do, cre - - do in Spi - ri-tum san-ctum Do - mi-num, et vi - vi-fi -

Cre - - do, cre - - do in Spi - ri-tum san-ctum Do - mi-num, et vi - vi-fi -

pp

can - tem, qui ex Pa - tre et Fi - li - o pro - ce - - dit, qui cum Pa - tre et Fi - li - o qui cum

can - tem, qui ex Pa - tre et Fi - li - o pro - ce - - dit, si - mul ad - o - ra - tur,

Pa - tre et Fi - li - o qui lo - cu - tus est con - fi - te - or u - num ba -

con - glo - ri - fi - ca - tur, per Pro - phe - tas, con - fi - te - or u - num ba -

This system contains the first two systems of the musical score. The top system features a piano accompaniment with three staves: two treble clefs and one bass clef. The second system contains two vocal parts, each with a treble clef staff and Latin lyrics underneath. The lyrics are: *pli - sma in re - mis - si - o - nem pec - ca - to - rum mor - tu - o - rum, et vi - tam ven - tu - ri sae - cu - li, et*.

This system contains the third and fourth systems of the musical score. The top system features a piano accompaniment with three staves. The third system contains two vocal parts with Latin lyrics: *vi - tam ven - tu - ri sae - cu - li. A - - men, a - - men, a - men, a - - men.* The fourth system continues the piano accompaniment and includes a fifth staff at the bottom with a melodic line.

Sanctus.

Allegro maestoso.

Violino I. *ff* *tr* *fz* *tr* *ff*

Violino II. *ff* *fz* *fz* *ff*

Viola. *ff* *fz* *fz* *ff*

Soprano. *ff* San - ctus, San - ctus. San - ctus Do - minus

Alto. *ff*

Tenore. *ff* San - ctus, San - ctus, San - ctus Do - minus

Basso. *ff*

Organo e Violone. *ff* *tr* *fz* *tr* *ff*

De - - us Sa - ba.oth! Ple - ni sunt coe.li et ter-ra glo-ri-a tu - a, ple - ni sunt coe - li et

De - - us Sa - ba.oth! Ple - ni sunt coe.li et ter-ra glo-ri-a tu - a, ple - ni sunt coe - li et

ter - ra. O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis, o -

ter - ra. O - san - na in ex - cel - sis, o - san - na in ex -

O -

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

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

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

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

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

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

Benedictus.

Andante grazioso.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Soprano. Solo.
Be - ne - di - ctus qui ve - nit in no - mine Do - mi.

Alto.

Tenore.

Basso.

Organo e Violone. *pp* *pizz.*

ni, be - ne - di - ctus qui ve - nit in no - mine Domini, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in

cresc.

arco

p *f* *p*

cresc. *fz* *p* *fz* *p* *pp*

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

Solo.

Be-ne-di - - ctus qui ve - nit in

cresc. *fz* *p* *fz* *p* *pizz.* *pp*

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

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

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

fz

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

fz *pp* *pp* *arco* *pp*

pp

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

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

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

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

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

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

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

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

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

qui - ve - nit in - no - mi - ne Do - mi - ni.

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

qui - ve - nit in - no - mi - ne Do - mi - ni.

Allegro.

The first system of the score consists of three staves. The top staff is a piano part with a treble clef, starting with a melodic line and a forte (*f*) dynamic marking. The middle staff is a piano accompaniment with a treble clef, featuring a continuous sixteenth-note pattern. The bottom staff is an organ part with a bass clef, also featuring a continuous sixteenth-note pattern and a forte (*f*) dynamic marking. The key signature is one sharp (F#) and the time signature is 2/4.

Tutti.

The second system includes vocal parts and piano accompaniment. It consists of five staves. The top staff is a vocal line with a treble clef, starting with the lyrics "O - - san-na in ex-cel-sis, o - san-na in ex - cel - sis, o - san - na in ex-". The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The bottom staff is a piano part with a bass clef, starting with a melodic line and a forte (*f*) dynamic marking. The key signature is one sharp (F#) and the time signature is 2/4.

Tutti.

The third system continues the vocal and piano parts. It consists of five staves. The top staff is a vocal line with a treble clef, starting with the lyrics "O - san - na in ex - cel - sis, o -". The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The bottom staff is a piano part with a bass clef, starting with a melodic line and a forte (*f*) dynamic marking. The key signature is one sharp (F#) and the time signature is 2/4.

The fourth system continues the vocal and piano parts. It consists of six staves. The top staff is a vocal line with a treble clef, starting with the lyrics "cel - sis, o - san - na in ex - cel - sis, o - san-na in ex - cel-sis. o - san - na in". The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The fifth staff is a vocal line with a bass clef, starting with the lyrics "O - san - na in ex - cel - sis, o - san-na in ex - cel - sis.o -". The bottom staff is a piano part with a bass clef, starting with a melodic line and a forte (*f*) dynamic marking. The key signature is one sharp (F#) and the time signature is 2/4.

Tutti.

The fifth system continues the vocal and piano parts. It consists of six staves. The top staff is a vocal line with a treble clef, starting with the lyrics "san-na in ex - cel - sis, o - san-na in ex - cel - sis, o - san - na, o - san-na in ex - cel - sis. o - san - na, o -". The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment with a treble clef. The fourth staff is a piano accompaniment with a bass clef. The fifth staff is a vocal line with a bass clef, starting with the lyrics "O - san - na in ex - cel - sis, o - san-na in ex - cel - sis, o - san-na in ex cel - sis, o - san - na in ex-". The bottom staff is a piano part with a bass clef, starting with a melodic line and a forte (*f*) dynamic marking. The key signature is one sharp (F#) and the time signature is 2/4.

san - na in ex - cel - - sis, o - san - na in ex - cel - sis, o *ff* san - na in ex - cel - sis, o -

san - na in ex - cel - - sis. o - san - na in ex - cel - sis, o *ff* san - na in ex - cel - sis, - o -

san - na in ex - cel - - sis, o - san - na in ex - cel - sis, o *ff* san - na in ex - cel - sis, o -

san - na in ex - cel - - sis, o *ff* san - na in ex - cel - sis, o -

ff

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

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

Agnus Dei.

Lento.

Violino I. *mf* *fp* *fp* *fp* *fp* *fp*

Violino II. *mf* *fp* *fp* *fp* *fp* *fp*

Viola. *mf* *fp* *fp* *fp* *fp* *fp*

Soprano.

Alto.

Tenore.

Basso.

Organo e Violone. *mf* *fp* *fp* *fp* *fp* *fp*

p *f* *fz* *p* *cresc.* *fp* *pp*

p *f* *fz* *p* *cresc.* *fp* *pp*

p *f* *fz* *p* *cresc.* *fp* *pp*

Solo.

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

p *f* *fz* *p* *cresc.* *fp* *pp*

pp *fp* *fp* *f*

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

Tutti.
pp

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

Tutti.
pp
mi-se-re-re,

pp

mf *fp* *fp* *fp* *fp* *f*

mf *fp* *fp* *fp* *fp* *f*

mf *fp* *fp* *fp* *fp* *f*

Solo.
A-gnus De-i, qui

mf *fp* *fp* *fp* *fp* *p* *f*

p *cresc.* *fp* *pp*

p *cresc.* *fp* *pp*

p *cresc.* *fp* *pp*

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

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

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

pp **Tutti.** mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re-re.

p *cresc.* *fp* *pp* *pp*

f *mf* *fp* *fp* *fp* *fp* *fp* *fp*

f *mf* *fp* *fp* *fp* *fp* *fp* *fp*

f *mf* *fp* *fp* *fp* *fp* *fp* *fp*

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

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

f *mf* *fp* *fp* *fp* *fp* *fp* *fp*

p *f* *p* *cresc.* *fp* *pp*

Solo.

A - gnus De.i, qui tollis pecca - ta mundi, do - na no - bis pacem, do - na no - bis pa - cem.

p *f* *p* *cresc.* *fp* *pp*

pp *pp* *pp*

Tutti.

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

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

do - na pacem,

pp

