

MESSE

für vier Stimmen
mit Begleitung der Orgel

KYRIE

Martin Vogt
(1781 - 1854)
op. 127

Andante

Sopran
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Alt
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Tenor
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Bass
Ky - ri - e, Ky - ri - e, Ky - ri - e e -

Orgel

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

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

GLORIA

Vivace

f *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o Et in ter - ra__ pax,

f *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o Et in ter - ra__ pax,

f *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o Et in ter - ra__ pax,

f *p*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o Et in ter - ra pax,

Vivace

f *p*

7

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

13

te, be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te, glo-ri-fi-ca - mus -
 te, be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te, glo-ri-fi-ca - mus -
 te, be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te, glo-ri-fi-ca - mus -
 te, be-ne-di-ci-mus te, a-do-ra-mus te, a-do-ra-mus te, glo-ri-fi-ca - mus -

te. *p* Gra - ti-as a - gi-mus, a - gi-mus

te.

te.

te.

p

ti - bi prop - ter_ mag-nam glo - ri - am_ tu - am. Do - mi-ne

Do - mi-ne

Do - mi-ne

Do - mi-ne

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

Qui tol - lis pe - ca - ta_ mun - di, qui tol - lis pec - ca - ta_

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mun - di, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - -

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

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

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

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

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

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

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

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

CREDO

Moderato

f Cre - do in u - num De - um,

f Cre - do in u - num De - um,

f Cre - do in u - num De - um,

f Cre - do in u - num De - um, *p* Pa - trem om - ni - po - ten - tem, fa -

Moderato

7

cto - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um et in vi - si - bi - li -

12

Cre - do in u - num De - um.
 Cre - do in u - num De - um.
 Cre - do in u - num De - um. Et in u - num
 um. Cre - do in u - num De - um.

SANCTUS

Largo

The musical score is for the Sanctus, marked **Largo**. It consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The vocal parts enter with a forte (*f*) dynamic and then transition to piano (*p*) for the final phrase. The piano accompaniment provides harmonic support, starting with a forte (*f*) dynamic and becoming piano (*p*) in the final phrase.

f *p* *f* *p* *f* *p* *f* *p*

San - ctus, san-ctus, san - ctus, san-ctus, san - ctus, san - ctus, san - ctus,
San - ctus, san-ctus, san - ctus, san-ctus, san - ctus, san - ctus, san - ctus,
San - ctus, san-ctus, san - ctus, san-ctus, san - ctus, san - ctus, san - ctus,
San - ctus, san-ctus, san - ctus, san-ctus,

Largo

f *p*

san - ctus, san - ctus Do - mi-nus De - us Sa - ba-oth, De - us,
 san - ctus, san - ctus Do - mi-nus De - us Sa - ba-oth, De - us,
 san - ctus, san - ctus Do - mi-nus De - us Sa - ba-oth, De - us,
 san - ctus Do - mi-nus De - us Sa - ba-oth, De - us,

Allegretto

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra
 De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra
 De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra
 De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra

Allegretto

BENEDICTUS

Andante

Be - ne - di - ctus qui

Be - ne - di - ctus qui

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante'. The vocal line begins with a whole note G4, followed by quarter notes A4 and B4, and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

Andante

f *p*

Detailed description: This system shows the piano accompaniment for the first system. It starts with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a bass line. The dynamics change to piano (*p*) in the final two measures.

7

ve - nit_in_no-mi-ne Do-mi-ni, Be - ne - di - ctus qui ve - nit_in_no-mi-ne

ve - ni_in_no-mi-ne Do-mi-ni, Be - ne - di - ctus qui ve - ni_in_no-mi-ne

Detailed description: This system contains measures 5 through 8. It features vocal lines and piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment provides harmonic support with chords and a bass line.

12

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

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

Detailed description: This system contains measures 9 through 12. It features vocal lines and piano accompaniment. The vocal lines conclude the phrase. The piano accompaniment continues with chords and a bass line.

AGNUS DEI

Andante

Four empty musical staves, each with a treble clef and a 3/4 time signature. The staves are arranged vertically and are currently blank.

Andante

Piano accompaniment for the Agnus Dei. The score is in 3/4 time and begins with a forte (*ff*) dynamic. The right hand features a melodic line with slurs and fingerings (2, 2, 6). The left hand provides a harmonic accompaniment with chords and a steady eighth-note bass line.

6

A-gnus De - i qui tol - lis, qui

11

tol - lis pec-ca - ta_ mun - di, a-gnus De - i qui tol - lis pec - ca - ta_ mun -

16

f mi-se - re - - re no - bis, mi-se - re-re no - - bis.
f mi-se - re - - re no - bis, mi-se - re-re no - - bis.
f mi-se - re - - re no - bis, mi-se - re-re no - - bis.
f _ di, mi-se - re - - re no - bis, mi-se - re-re no - - bis.

f do - na no-bis pa - cem, pa - cem, *p* do-na pa - cem,
f do - na no-bis pa - cem, pa - cem, *p* do-na pa - cem,
f do - na no-bis pa - cem, pa - cem, *p* do-na pa - cem,
f do - na no-bis pa - cem, pa - cem, *p* do-na pa - cem,

f do-na pa - cem, pa - cem, pa - cem.
f do-na pa - cem, pa - cem, pa - cem.
f do-na pa - cem, pa - cem, pa - cem.
f do-na pa - cem, pa - cem, pa - cem.