

Messe F-Dur

für dreistimmigen Chor SAB
und Orgel

KYRIE

Martin Vogt

(1781 - 1854)

op. 72

Andante

p Ky - ri - e e -
p Ky - ri - e e -
p Ky - ri - e e -

11

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

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

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

(SOLI)

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

GLORIA

Allegro moderato

f
Et in ter-ra pax, pax ho-mi-ni-bus bo-nae, bo-nae vo-lun-ta-tis,
Et in ter-ra pax, pax ho-mi-ni-bus bo-nae, bo-nae vo-lun-ta-tis,
Et in ter-ra pax, pax ho-mi-ni-bus bo-nae, bo-nae vo-lun-ta-tis,

7
vo-lun-ta-tis. Be-ne-di-ci-mus te, ad-o-ra-mus.
vo-lun-ta-tis. Be-ne-di-ci-mus te, ad-o-ra-mus
vo-lun-ta-tis. Lau-da-mus te, be-ne-di-ci-mus te, ad-o-ra-mus te, ad-o-ra-mus -

12
te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te.
te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te.
te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te.

17

Gra - ti - as

22

a - gi - mus, a - gi - mus ti - bi pro-pter ma - gnam, pro-pter

26

ma - gnam glo - ri-am tu - am. Do - mi-ne De - us, Rex coe -
Do - mi-ne De - us, Rex coe -
Do - mi-ne De - us, Rex coe -

CREDO

Moderato

f Pa-trem om-ni-po-ten-tem fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um,
f Pa-trem om-ni-po-ten-tem fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um,
f Pa-trem om-ni-po-ten-tem fa-cto-rem coe-li et ter-rae, vi-si-bi-li-um,

6
o-mni-um et in-vi-si-bi-li-um. Et in u-num Do-mi-num
o-mni-um et in-vi-si-bi-li-um. Et in u-num Do-mi-num
o-mni-um et in-vi-si-bi-li-um. Et in u-num Do-mi-num

Je-sum, Je - sum_ Chri- stum, Fi - li - um_ De - i u - ni-ge - ni -

Je-sum, Je - sum_ Chri- stum, Fi - li - um De - i u - ni-ge - ni -

Je-sum, Je - sum_ Chri- stum, Fi - li - um De - i u - ni-ge - ni -

tum, *p* Et ex Pa - tre_ na - tum an - te o - mni - a sae - cu - la.

tum, *p* Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

tum, *p* Et ex Pa - tre_ na - tum an - te sae - cu - la.____

De - um de De - o, lu - men de lu - mi - ne, *f* De - um_ ve - rum de

De - um de De - o, lu - men de lu - mi - ne, *f* De - um_ ve - rum de

De - um de De - o, lu - men de lu - mi - ne, *f* De - um ve - rum de

27

De-o ve - ro. Qui pro - pter nos ho-mi-nes et pro-pter no - stram sa -

De-o ve - ro. Qui pro - pter nos ho-mi-nes et pro-pter no - stram sa -

De-o ve - ro. Qui pro - pter nos ho-mi-nes et pro-pter no - stram sa -

32

lu - tem de - scen - dit de coe - - lis.

lu - tem de - scen - dit de coe - - lis. Et in - car - na - tus est de

lu - tem de - scen - dit de coe - - lis.

38

Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo - fa - ctus -

SANCTUS

Andante

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Bass) with lyrics underneath. The fourth staff is a piano accompaniment with a treble and bass clef. The tempo is marked 'Andante' and the dynamics are marked 'f' (forte). The lyrics are: 'San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt'.

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

BENEDICTUS

Larghetto

Be - ne - di - ctus qui

The first system of the musical score consists of six measures. It features a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with a rest in the first measure, followed by the lyrics "Be - ne - di - ctus qui" starting in the fifth measure. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

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

The second system of the musical score consists of five measures. The vocal line continues with the lyrics "ve - nit in no - mi-ne Do - mi - ni, qui ve - nit, qui ve - nit in no - mi-ne Do-mi-". The piano accompaniment continues with a consistent rhythmic pattern of eighth notes and chords.

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

ni,

The third system of the musical score consists of five measures. The vocal line begins with the lyrics "Be - ne - di - ctus qui ve - nit in no - mi-ne Do - mi - ni, qui ve - nit, qui" and ends with "ni," in the fifth measure. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

AGNUS DEI

Andante

First system of the musical score. It consists of four staves. The top two staves are vocal staves (Soprano and Alto) with rests. The third staff is the bass line for the vocal part, starting with a piano (*p*) dynamic. The lyrics are: "A - gnus_ De - i, qui tol - lis pec-ca - ta mun - di, A - gnus_". The bottom two staves are the piano accompaniment, starting with a piano (*p*) dynamic.

Second system of the musical score, starting at measure 6. It consists of four staves. The top two staves are vocal staves with lyrics: "Mi-se - re-re no - - bis, mi - se -". The third staff is the bass line for the vocal part with lyrics: "De - i, qui tol - lis pec-ca - ta mun - di, mi-se - re-re no - - bis, mi - se -". The bottom two staves are the piano accompaniment, starting with a forte (*f*) dynamic.

re-re no - bis.

re-re no - bis. *p* A-gnus De - i, qui tol - lis pec - ca - ta mun - di,

re-re no - bis.

p

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

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

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

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

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

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

f *p* *f*