

# **Badische Landesbibliothek Karlsruhe**

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**Messe für 4 Singstimmen, 2 Violinen, Viola, 2 Hoboen  
(od: Clarinetten), 2 Hörner, Trompeten, Pauken, Orgel  
und Bass**

**Seyfried, Ignaz Xaver von**

**Wien, [ca. 1819]**

**urn:nbn:de:bsz:31-48987**

**KYRIE.** *Andante. Dolce*

Ky-ri-e Ky-ri-e Ky-ri-e e-lei-son e-lei-son Kyri-e e-le-i-son Kyri-e e-le-i-son Kyri-e ele-i-son Ky-ri-e e-lei-son, Christe Christe Chri-ste Chri-ste Chri-ste e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-lei-son e-lei-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-lei-son Ky-rie Ky-rie e-le-i-son e-lei-son.

**GLORIA.** *Allegro.*

Glo-ri-a in ex-cel-sis glo-ri-a in ex-cel-sis glo-ri-a in ex-cel-sis De-o De-o glo-ri-a glo-ri-a in ex-cel-sis De-o Et in ter-ra pax in ter-ra pax pax ho-mi-ni-bus bo-nae vo-lun-ta-tis bo-nae vo-lun-ta-tis lau-damus te be-ne-di-cimus a-do-ramus te laudamus glo-ri-fi-ca-mus te.

SOPRANO.

*Dol.*  
 Grati = as a = gimus a = gi = musti = bi propter magnam glori = am tu = am  
*Cres*  
 Do = mi = ne De = us rex = coe = le = stis Pa = ter omni = po = tens Do = mi = ne  
 fi = li = u = ni = ge = ni = ti Je = su Chri = ste A = gnus Dei fi = li = us pa = tris A = gnus  
 De = i fi = li = us pa = tris fi = li = us pa = tris qui  
 tollis pecca = ta mundi mi = se = re = re no = bis qui sedes ad dexte = ram  
 pa = tris mi = se = re = re no = bis susci = pe de pre = ca = ti = o = nem nostram mi = se =  
 re = re no = bis mi = se = re = re no = bis Quoniam tu so = lus tu  
 so = lus Do = mi = nus tu so = lus al = tis = si = mus tu sanc = tus Chri = ste  
*Piu mosso.*  
 sanctus Do = mi = nus tu so = lus al = tis = si = mus Cum sancto spi = ri = tu in  
 glori = a De = i pa = tris a = men a = men a = men cum sancto spi = ri = tu in  
 glori = a De = i pa = tris a = men a = men a = men a = men a = men a = men.

Allegro moderato.

CREDO. *C*  
 Credo in u = num De = um vi = si = bi = li = um om = ni = um

fi - li - um De - i u - ni - ge - ni - tum lumen de lu - mi - ne  
 Deum verum de De - o ve - ro per quem om - ni - a fac - ta sunt  
 qui prop - ter nos ho - mi - nes descen - dit de coe - lis descen - dit de coe -  
 lis de coe - lis. *Piu moderato. Dol.* De spi - ri - tu sanc - to  
 et ho - mo ho - mo fac - tus est sub Pon - ti - o Pi -  
 la - to passus et se - pul - tus est se - pultus est se pultus e - st.  
*Tempo 1<sup>o</sup>* Et as - cen - dit in coe - lum cu - jus regni non  
 e - rit fi - nis non e - rit non e - rit fi - nis qui lo - cu - tus per pro -  
 phetas qui lo - cu - tus lo - cu - tus per prophetas per prophe - tas et - - - ex -  
 spec - to re - surrec - ti - o - nem resurrec - ti - o - nem mor - tu - orum et vitam ven -  
 tu - ri sae - cu - li ven - tu - ri a - - - men a - men a - - - men a -  
 - - - men a - men a - men a - men amen a - men.

Adagio.

**SANCTUS.** *p* Sanc - tus sanc - tus sanc - tus Do - mi - nus De - us

*mf* Sa - ba - oth. *p* sanc - tus sanc - tus sanc - tus *f* Do - mi - nus De - us

*mf* Sa - ba - oth *p* Ple - ni sunt coe - li - coe - li et ter - rae *Cres.* glo - ri - a tu - a *Cres.*

*f* glo - ri - a tu - a. **Allegro.** O sanna in ex - cel - sis O sanna in ex - celsis O

sanna in ex - cel - sis O sanna in ex - cel - sis O

sanna in ex - cel - sis O sanna in ex - celsis in ex - ce - l - si - s.

Poco Larghetto.

**BENEDICTUS.** *Dal.* Be - ne - dic - tus be - ne - dic - tus in

no - mi - ne Do - mi - ni. Be - ne - dic - tus qui ve - nit in no

mine Do - mi - ni be - ne - dic - tus in no - mi - ne in

no - mi - ne in no - mi - ne Do - mi - ni be - ne - dic - tus qui ve - nit in

Allegro

*f* no - mi - ne Do - mi - ni O sanna in ex - celsis O sanna in ex - celsis O

sanna in ex - cel - sis O sanna in ex - ce - l - sis O

sanna in ex - celsis O sanna in ex - celsis in ex - cel - si - s.

**AGNUS.** *Grave.* *P* *Cres.*  
 A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta mun - di  
*Dolce.* *P* *Cres.*  
 mi - se - re - re mi - se - re - re mi - se - re - re no - bis A - gnus De - i qui  
*Dol.* *P*  
 tol - lis pec - ca - ta pec - ca - ta mun - di mi - se - re - re mi - se - re - re  
*P* *Cres.*  
 mi - se - re - re no - bis A - gnus De - i qui tol - lis pec - ca - ta pec -  
*FP* *pp*  
 ca - ta mun - di qui tol - lis pec - ca - ta - - mun - di.

*Andante ma un poco piu animato.*  
**DONA.** *Dol.*  
 Do - na do - na do - na no - bis pa - cem do - na pa -  
 - cem do - na no - bis pa - cem do - na no - bis pa - cem do - na  
 no - bis do - na no - bis do - na no - bis pa - - - - - cem do - na  
 do - na do - na do - na do - na no - bis pa -  
*Dol.*  
 cem do - na no - bis pa - cem do - na no - bis pa - cem do - na no - bis  
 pa - cem do - na pa - cem do - na no - bis pa - - - - - cem do - na  
 no - bis pa - cem do - na no - bis do - na no - bis pa - - - - -  
*P* *pp*  
 cem do - na do - na pa - - - - - cem pa - ce - m.

S.u.C:2800.



Andante.

KYRIE.

Musical score for the Kyrie section, featuring a vocal line and piano accompaniment. The tempo is marked 'Andante'. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are: Ky-ri-e Ky-ri-e Ky-ri-e e-lei-son e-lei-son Ky-ri-e Ky-ri-e Ky-ri-e e-lei-son Chri-ste e-lei-son Chri-ste e-lei-son Chri-ste e-lei-son Chri-ste e-lei-son Ky-ri-e Ky-ri-e Ky-ri-e e-lei-son Ky-ri-e Ky-ri-e Ky-ri-e Ky-ri-e e-lei-son Ky-rie Ky-rie e-lei-son e-lei-son n.

Allegro.

GLORIA.

Musical score for the Gloria section, featuring a vocal line and piano accompaniment. The tempo is marked 'Allegro'. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: Glori-a in ex-celsis glori-a in ex-celsis glori-a in ex-celsis De-o in ex-cel-sis in ex-celsis in ex-celsis in ex-cel-sis glori-a De-o Et in ter-ra pax in ter-ra pax pax ho-mi-ni-bus bo-nae vo-lun-ta-tis bo-nae vo-lun-ta-tis laudamus te be-ne-di-ci-mus a-do-ra-mus te lauda-mus glo-ri-fi-ca-mus te

S:u C. 2800.



A. L. P. O.

*Dol.* Grati-as a-gimus ti-bi propter ma-gnam gloriam tu-am Do-mi-ne  
*Cres.* De-us rex coe-lestis Pa-ter om-ni-po-tens Do-mi-ne fi-li u-ni  
*P* ge-ni-ti Je-su Chri-ste Agnus De-i fi-li-us pa-tris Agnus De-i fi-li-us  
*pp* pa-tris fi-li-us pa-tris qui tollis pec-cata mundi  
*1* mi-se-re-re no-bis qui se-des ad dex-te-ra pa-tris mi-se-  
*1* re-re no-bis sus-ci-pe de-pre-ca-ti-o-nem no-stram mi-se-re-re  
no-bis mi-se-re-re no-bis Quo-ni-am tu so-lus tu so-lus  
*ff* Do-mi-nus tu so-lus al-tis-si-mus tu sanc-tus Je-su Chri-ste tu so-lus tu sanc-tus  
*fff* al-tis-si-mus Je-su Chri-ste Cum sanc-to spi-ri-tu in glo-ri-a De-i  
*Piu mosso.* pa-tris amen amen a-men cum sanc-to spi-ri-tu in glo-ri-a De-i  
pa-tris amen a-men a-men amen amen amen a-men.

*All<sup>o</sup> mod<sup>o</sup>.*  
**CREDO.** *C* *F* *m* *F* *4* *6* *8*  
Factorem coe-li et in unum Do-mi-num

an-te omni - a saecu - la De - um verum de De - o ve - ro  
 ge - ni - tum non fac - tum et propter nostram sa - lu - tem prop - ter  
 nos descen - dit de coe - lis. Ex Ma - ri - a virgi - ne  
 et homo ho - mo fac - tus est pas - sus est pas - sus  
 et se - pul - tus est se - pul - tus est se - pul - tus e - st.  
 Se - cundum scriptu - ras et i - te - rum ven - tu - rus ju - di -  
 ca - re vivos et mor - tu - os cu - jus regni non e - rit fi - nis non e - rit non e - rit  
 fi - nis et in spi - ri - tum sanc - tum unam sanc - tam ca - tho - li - cam et a - po -  
 sto - li - cam ec - cle - si - am et ex - specto re - sur - rec - ti - o - nem  
 re - sur - rec - ti - o - nem mor - tu - o - rum et vitam ven - tu - ri et vitam  
 ven - tu - ri sae - culi et vi - tam ven - tu - ri sae - culi a - men a - men a -  
 men a - men a - men a - men a - men a - men a - men .

A L T O.

Adagio.

**SANCTUS.**

Sanctus sanc-tus sanc - tus Dominus De-us Sa-ba - oth  
 sanc-tus sanctus sanc - tus Dominus De-us Sa-ba - oth. Pleni sunt  
 coe-li coe-li et ter-rae glori - a tu-a glori - a tu-a O sanna in ex -  
 celsis O sanna in ex - celsis O sanna in ex - cel - sis O sanna in ex - cel -  
 sis O sanna in ex - celsis O sanna in ex - celsis in ex - ce - l - si - s.

Poco Larghetto.

**BENEDICTUS.**

Qui venit qui venit in - no - mi - ne  
 Do-mi-ni bene-dictus bene-dictus bene-dictus qui ve-nit qui  
 ve-nit qui ve-nit in nomine Do-mi-ni be-ne-dic-tus qui  
 venit qui venit in nomi-ne in nomi-ne bene-dictus qui ve-nit in  
 nomi-ne Do-mi-ni. O sanna in ex-celsis O sanna in ex-cel-sis O  
 sanna in ex-cel-sis O sanna in ex-cel-sis O sanna in ex-cel-sis  
 O sanna in ex-cel-sis in ex-cel-sis in ex-cel-sis.

Allegro.

Stu.C.2800.

*Grave.*

**AGNUS.** *Cres.*  
Agnus De-i qui tollis pec-ca ta pec-ca-ta mun - di

*Dolce.*  
mi-se-re-re mi-se-re-re mi-se-re-re no - bis *Cres.* Agnus Dei qui tollis peccata pec-

*Dol.*  
ca-ta mun - di mi-se-re-re mi-se-re-re mi-se-re-re no - bis Agnus De-i qui

*pp*  
tollis pec-ca-ta pec-ca-ta mundi qui tollis pec-ca-ta mun - di.

*Andante ma un poco più animato.*

**NONA.** *Cresc.*  
Do - na do - na do - na nobis pa-cem do - na

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

no - bis pa - cem - do-na no-bis pa - cem do-na nobis pa - cem

do - na no - bis pa - cem do-na no-bis pa - cem do-na nobis do - na

pa - cem do - na *Dol.* do - na do - na do - na no - bis

pa - cem do - na pa - cem do-na pa - cem do-na pa - cem

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

na pa - cem pa - cem - - -





TENORE.

*Dol.* *Cres.* *F*  
 Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am Do-mi-ne De-us  
 rex coe-le-stis Pa-ter om-ni-po-tens Do-mi-ne fi-li u-ni-ge-ni-ti Je-su  
*P*  
 Chri-ste Ag-nus De-i fi-li-us pa-tris Ag-nus De-i fi-li-us pa-  
*pp*  
 tris fi-li-us pa-tris qui tol-lis pec-ca-ta mundi mi-se-re-re no-  
 bis qui se-des ad dex-te-ras pa-tris mi-se-re-re no-bis sus-ci-pe  
 de pre-ca-ti-o-nem no-stram mi-se-re-re no-bis mi-se-re-re no-bis  
*Piu mosso.*  
 Quo-ni-am tu so-lus tu so-lus Do-mi-nus tu so-lus al-tis-si-mus tu sanc-tus Je-su  
*pp* *pp*  
 Chri-ste tu so-lus tu sanc-tus al-tis-si-mus Je-su Chri-ste Cum sanc-to spi-ri-tu in  
 glo-ri-a De-i pa-tris a-men a-men a-men cum sanc-to spi-ri-tu in  
 glo-ri-a De-i pa-tris a-men a-men a-men a-men a-men a-men a-men a-men.

*Allegro moderato.*  
**CREDO.** *Solo* *Solo* *5* *Solo* *8*  
 Pa-trem om-ni-po-tentem et in-vi-si-bi-li-um  
 et ex pa-tre na-tum De-um ve-rum De-um ve-rum de De-o ve-ro

qui prop-ter nos homi-nes descen-dit de coe-lis des-cen-dit de  
 coe-lis des-cendit de coe-lis. *Solo* Et in-carna-tus est  
 et  
 homo ho-mo fac-tus est cru-ci-fi-xus pas-sus et se-  
 pul-tus est se-pultus est se-pul-tus e-st. *Tempo 1<sup>o</sup>* *Solo* Et re-sur-  
 re-xit et i-te-rum ven-tu-rus ju-di-ca-re vi-vos et mor-tu-os  
 cu-jus regni non e-rit fi-nis non e-rit non e-rit fi-nis  
 qui cum pa-tre et fi-li-o simul a-do-ratur a-do-ra-tur et conglori-fi-  
 ca-tur et ex-spec-to re-surrec-ti-o-nem re-surrec-ti-o-  
 nem mor-tu-o-rum et vi-tam ven-tu-ri  
 sae-cu-li ven-tu-ri et vi-tam ven-tu-ri sae-cu-li  
 a-men a-men a-men a-men a-men  
 a-men a-men a-men a-men



TENORE.

Adagio.

**SANCTUS.** *P* Sanc - tus sanctus sanc - tus Do - mi - nus De - us  
*m<sup>f</sup>* Sa - ba - oth *P* Sanc - tus sanctus sanc - tus *m<sup>f</sup>* Do - mi - nus Deus Sa - ba - oth  
*P* *Cres.* *m<sup>f</sup>* *Cres.* Pleni sunt coeli coeli et ter - rae glori - a tu - a glori - a tu - a O sanna in ex  
cel - sis O san - na in ex - celsis O san - na in ex - cel - sis O -  
sanna in excel - sis O sanna in excelsis O sanna in ex - ce - l - si - s.

Poco Larghetto.

**BENEDICTUS.** *Dol.* Be - ne - dic - tus qui venit qui venit in no - mi - ne  
Domi - ni bene - dictus bene - dictus bene - dictus qui venit in no -  
mine Do - mi - ni be - ne - dic - tus qui venit qui ve - nit in  
nomi - ne in nomi - ne in no - mi - ne Do - mi - ni be - ne - dictus qui  
Allegro.  
ve - nit in no - mi - ne Do - mi - ni. O sanna in ex - celsis O sanna in ex -  
celsis O sanna in ex - cel - sis O sanna in ex - cel - sis  
O sanna in ex - celsis O sanna in ex - ce - l - si - s.

**AGNUS.** *Grave.* *p* *Cres.* *Dol.*

A - gnus De - i qui tol - lis pec - ca - ta pec - ca - ta mun - di mi - se - re - re

mi - se - re - re mi - se - re - re no - bis A - gnus De - i qui tol - lis pec - ca - ta pec

ca - ta mun - di mi - se - re - re mi - se - re - re mi - se - re - re no - bis A - gnus

*Cres.* *pp*

De - i qui tol - lis pec - ca - ta pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di.

*Andante ma un poco piu animato.*

**DONA.** *Dol.*

Do - na nobis pa - cem do - na nobis pa - cem do - na no - bis pa - cem

do - na pa - cem do - na no - bis pa - cem do - na nobis pa - cem do - na no - bis

pa - cem do - na no - bis pa - cem do - na nobis pa - cem

do - na nobis pa - cem do - na nobis pa - cem do - na nobis pa - cem do - na

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

pa - cem do - na pa - cem do - na nobis pa - cem do - na nobis pa - cem do - na

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

na pa - cem pa - cem da pa - cem.

S.u.C: 2800.



Andante.

KYRIE.

Ky-ri = e Ky-ri = e Ky-ri = e e = lei = son e = le = i = son e =  
 lei = son Ky-ri = e e = lei = son Ky-ri = e Ky-ri = e e = lei = son  
 Ky-ri = e e = lei = son Christe Chri = ste e = lei = son  
 Chri = ste e = lei = son Chri = ste e = lei = son e = le = i = son Ky-ri = e  
 Ky-ri = e Ky-ri = e e = lei = son e = le = i = son e = lei = son Ky-ri = e e =  
 lei = son Ky-ri = e Ky-ri = e e = le = i = son Ky-ri =  
 rie Ky-ri = e e = lei = son.

Allegro.  
GLORIA.

Glori = a in ex = celsis glo-ri = a in ex = cel = sis  
 glo-ri = a in ex = cel = sis De = o in ex = cel = sis in excel = sis in ex =  
 celsis in ex = celsis glo-ri = a De = o Et in ter = ra pax in ter = ra  
 pax pax ho = mi = ni = bus bo = nae volun = ta = tis bo = nae volun = ta = tis lau =  
 damus te bene = di = cimus a = do = ramus te laudamus glori = fi = camus te

BASSO.

Dal. *Cres.*  
 Gra-ti-as a-gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am Do-mi-ne  
 De-us rex coe-le-stis Pa-ter om-ni-po-tens Do-mi-ne fi-li-u-ni-  
 ge-ni-ti Je-su Chri-ste A-gnus De-i fi-li-us pa-tris  
 A-gnus De-i fi-li-us pa-tris fi-li-us pa-tris  
*pp* qui tollis pec-ca-ta mundi mi-se-re-re no-bis qui  
 sedes ad dex-teram pa-tris mi-se-re-re no-bis sus-ci-pe  
 de-pre-ca-ti-o-nem no-stram mi-se-re-re no-bis mi-se-re-re  
 no-bis Quo-ni-am tu so-lus tu so-lus Do-mi-nus tu so-lus al-  
 tis-si-mus tu sanc-tus Je-su Chri-ste tu so-lus tu sanctus al-  
*Piu mosso!*  
 tis-si-mus Je-su Chri-ste *fff* Cum san-cto spi-ri-tu in glo-ri-a De-i  
 pa-tris a-men a-men a-men cum san-cto spi-ri-tu in glo-ri-a De-i  
 pa-tris a-men a-men a-men a-men a-men a-men a-men.

Allegro moderato.

CREDO. *Solo* Et ter-rae *Solo* Dominum Jesum Christum *Solo* Deum de Deo

De-um verum de De-o ve-ro *Solo* consubstanti-a-lem pa-tri et

propternostramsalu-tem descendit de coe-lis descendit descen-dit de coe = lis.

Piu moderato.

*Solo* Ex Mari-a virgi-ne et homo homo factus est *Solo* e = ti = am pro

no = bis passus et se-pul = tus est se-pultus est se = pul = tus

e = st. *Tempo I Solo* Terti-a di = e se = det ad dex-teram patris et ven-

turusest cum glori-a ju-di-ca-re vivos ju-di-ca-re mortu-os et cujus regni cu-jus

regni non e-rit fi = nis Dominum et vi-vi-can-tem confi-te-or baptisma con-

fite-or bap-tisma in remissi-o-nem pecca-torum et exspecto resurrec-ti-o-nem et ex-

specto resurrec-ti-onem mortu-orum et vi-tam ventu-ri sae-cu-li et vi =

tam vitam ventu-ri-saecu-li *Dol.* a = men a = men a = men a = men a = men

a = men a = men a = men a = men a = men.

BASSO.

Adagio.

**SANCTUS.**

Sanc-tus sanctus sanc-tus Do-mi-nus Deus Sa-ba-  
 oth sanctus sanctus sanc-tus Do-mi-nus Deus Sa-ba-oth sanctus  
 sanctus. Plenisunt coe-li coeli et ter-rae glori-a glori-a tu-a O  
 sanna in ex-celsis O san-na O sanna in ex-ce-l-sis O sanna in ex-  
 ce-l-sis O sanna in ex-celsis O sanna in ex-cel-sis.

Poco Larghetto.

**BENEDICTUS.**

Qui venit qui venit in no-mine Domini bene-  
 dictus qui venit bene-dictus qui venit be-ne-dictus qui venit qui  
 ve-nit qui ve-nit in nomi-ne Do-mi-ni be-ne-dic-tus qui  
 ve-nit qui venit in nomi-ne in no-mi-ne in nomi-ne Do-mi-ni  
 be-ne-dictus qui ve-nit. O sanna in ex-celsis O san-na O  
 sanna in ex-cel-sis O sanna in ex-cel-sis O  
 sanna in ex-celsis O sanna in ex-cel-sis

S.u.C. 2800.

**AGNUS.** *Grave.* *p* *Cres.* *F* *Dol.*

A-gnus Dei qui tollis pec-ca-ta pec-ca-ta mun-di mi-se-re-re  
 mi-se-re-re mi-se-re-re nobis A-gnus Dei qui tollis pec-ca-ta pec-ca-ta mun-  
 di *Dol.* mi-se-re-re mi-se-re-re mi-se-re-re nobis A-gnus De-i qui  
 tollis pec-ca-ta pec-ca-ta mun-di qui tol-lis pec-ca-ta mun-di.

*Andante ma un poco più animato.*

**DONA.** *Dol.*

Do-na do-na do-na no-bis pa-cem do-na  
 do-na no-bis pa-cem do-na no-bis do-na pa-cem do-na pa-  
 cem do-na nobis do-na no-bis pa-cem do-na  
 do-na no-bis pa-cem do-na no-bis pa-cem do-na no-bis  
 pa-cem pa-cem do-na do-na  
 do-na no-bis pa-cem no-bis pa-cem no-bis pa-cem do-na no-bis  
 do-na pa-cem do-na pa-cem do-na pa-cem do-  
 na do-na pa-cem





Violino I. <sup>1720</sup>

Nro: 12.

VIOLENO PRIMO.

Andante. (Metronome de Mälzl 50)

KYRIE.

Dolce.

*p*

*fp*

Dol.

(152) *pp* Pizz.

*Allegro.*

GLORIA.

*f*

Cres. *ff*

*p*

Cres. *f*

*p* *f*

*ff* Dolce.

S. u. C. 2800.

VIOLINO PRIMO.

The image displays a page of handwritten musical notation for the first violin part. The score is written on twelve staves. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *Cres.*, *F*, *FF*, and *FFF* are used throughout. Performance instructions include *(160) Più mosso..* and *FF*. The score concludes with a double bar line and a fermata. The paper shows signs of age, with some staining and wear.

S. u. C. 2800.

VIOLINO PRIMO.

(133) *Allegro moderato.*  
CREDO. *p*

*Cres.*

(72) *Piu moderato.*  
*Dol.*

*Dol.*

pp (138) Tempo I?  
Cres.  
f  
ff  
p  
f  
ff  
ff  
ff  
ff  
ff

Siu:C:2800.

(50.º) Adagio.

SANCTUS. 



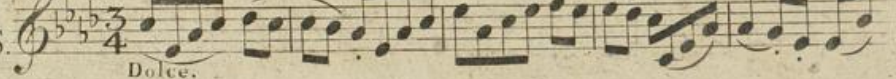


(144.º) Allegro. 





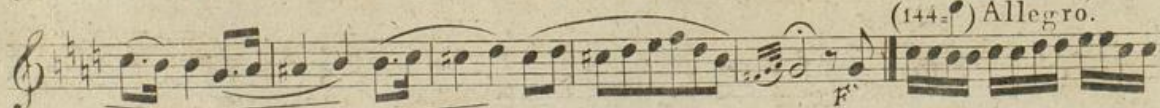
(56.º) Poco Larghetto.

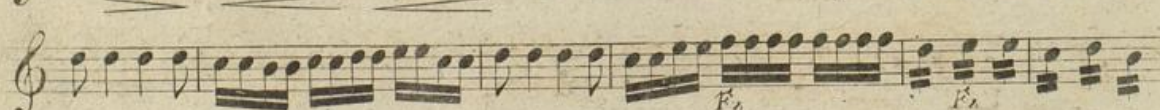
BENEDICTUS. 







(144.º) Allegro. 







500-2101







Violino 2.

No. 12.

VIOLINO SECONDO.

**KYRIE.** *Andante.*

*Dol.*

*p*

*fp*

*Dol.*

*pp*

*Pizz.*

**GLORIA.** *Allegro.*

*f*

*Cres.*

*ff*

*p*

*Cres.*

*f*

*ff*

*Dolce.*

Su. C. 2800

VIOLINO SECONDO.

Cres. F F# F#

F p

F#

F#

F#

F#

F#

F#

F#

Cres. FF

Piu mosso. FFF

F# F#

F#

F#

St. C. 2800

VIOLINO SECONDO.

Allegro moderato.

CREDO.

Più moderato.

VIOLINO SECONDO.

*de*  
Tempo.  
*p*  
*Cres.*  
*ff*  
*animato*  
*F*  
*ff*  
*FP*  
*F*  
*FP*  
*F*  
*ff*

S. u. C. 2800.

Adagio.

SANCTUS.

Poco Larghetto.

BENEDICTUS.

*Dol.*

S.u.C:2800

VIOLINO SECONDO.

AGNUS. *Grave.* *Cres.* *p* *f*

*Dolce.* *Cres.* *p*

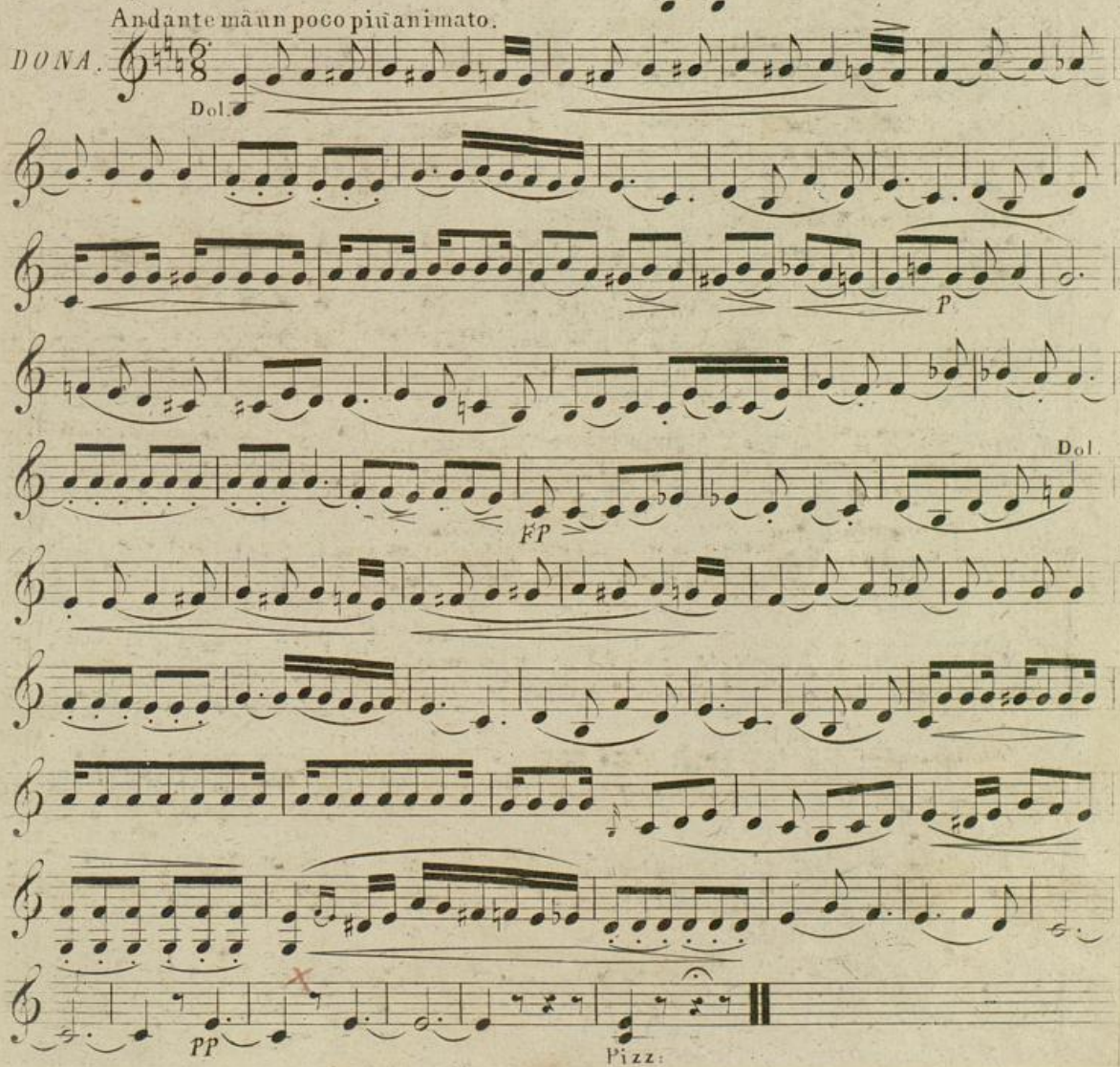
*Dol.* *f* *p*

*Cres.* *pp*



Andante ma un poco più animato.

DONA. *Dol.* *p* *f* *fp* *Dol.* *pp* *Pizz.*







Nro: 12.



**M E S S E**

für

4 Singstimmen, 2 Violinen, Viola,  
2 Hoboen (od. Clarinetten), 2 Hörner,  
Trompeten, Pauken, Orgel und Bass.

Verfaßt

von

**IGNAZ RITTER VON SEYFRIED.**

I.

N<sup>o</sup> 2800.

Zwanzigste Lieferung der Kirchen-Musikalien.

Preis

**M. H. C.**

**Wien**

bei S. A. Steiner und Comp.

Prag bei Marco Berra

L 21

ORGANO.

Andante. (Metronome de Mälzl 50. .)

KYRIE.

Musical score for the Kyrie section, featuring two staves of music. The notation includes various notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *Dol.*, *Tasto*, *P*, *FP*, and *Dol. Tasto*. The piece concludes with a *Fizz.* marking and a *PP* dynamic.

(152. .) Allegro.  $\frac{8}{3}$

GLORIA.

Musical score for the Gloria section, featuring two staves of music. The notation includes various notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *F*, *Tasto*, *FF*, *P*, and *Cres.*. The piece concludes with a *Dol. Tasto* marking.

S-u C 2800

ORGANO.

The musical score is written for organ and consists of ten systems of staves. The notation includes various dynamics such as *F*, *Cres*, *p*, *PP*, and *FF*. Articulation marks like *Tasto* and *Bis* are present. Fingerings are indicated by numbers 1-5 above or below notes. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section marked *FF* *Piu mosso.* is indicated with a tempo change. The piece concludes with a double bar line.

S. 100.

ORGANO.

(138.) Allegro mod<sup>to</sup>

CREDO.

*p*

(72.) Più moderato.

*Dol.*  
*Tasto*

(138.) Tempo *F*

*Pizz.*

*cres-cen do F*



(56.  $\text{♩}$ ) Poco Larghetto.

BENEDICTUS

*Dol. Tasto.*

*pp*

*All<sup>o</sup>. (144.  $\text{♩}$ )*

*f*

*ff*

(50.  $\text{♩}$ ) Grave.

AGNUS

*p*

*Cres.*

*Dolce Tasto*

*f*

*Cres.*

*f*







No. 12.

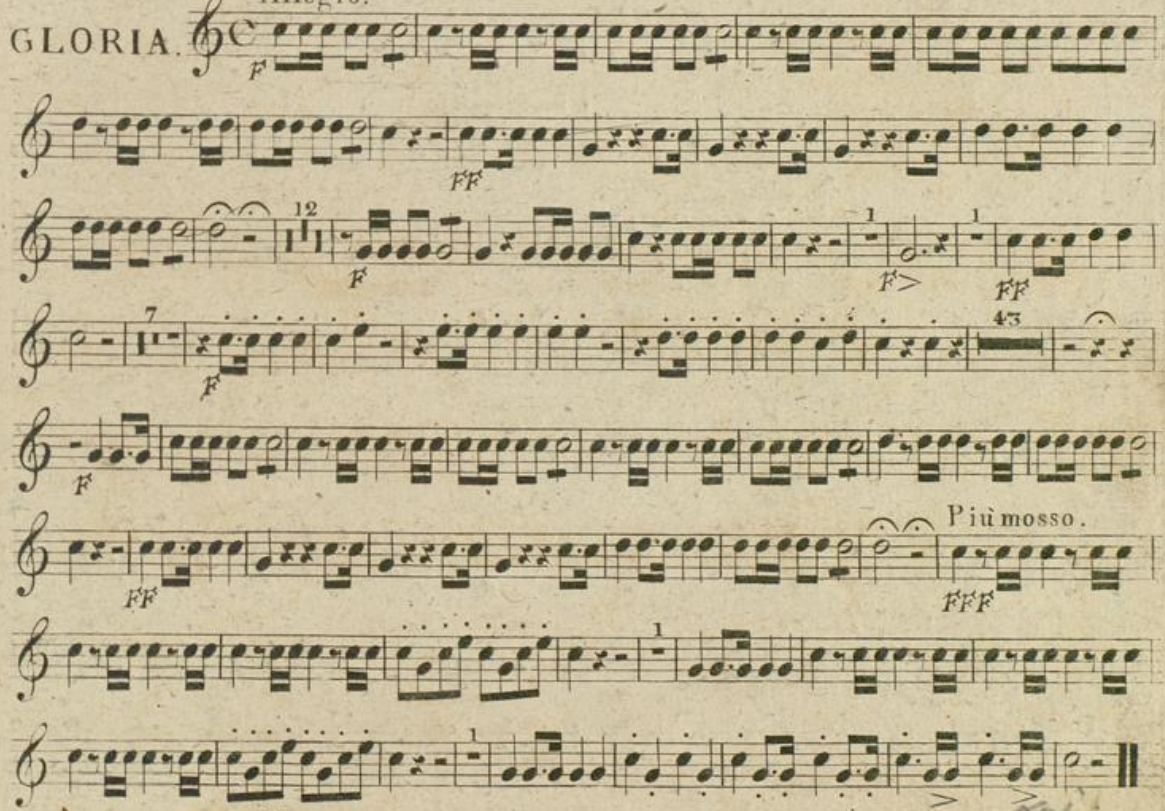
CLARINO PRIMO IN C.

Andante.

KYRIE. 

*pp*  
*p*  
*fP*  
*Dolce*  
*pp*

Allegro.

GLORIA. 

*f*  
*ff*  
*f*  
*f*  
*f*  
*ff*  
*fff*

Più mosso.

Allegromoderato.

CREDO. 

*p*  
*f*  
*Più modto*

*Andante*

CLARINO PRIMO.

Tempo 1°

Solo

Handwritten number 29 in the left margin.

SANCTUS. *Adagio.* *Allegro.*

BENEDICTUS. *Poco Larghetto.* *Allegro.*

AGNUS. *Grave.*

DONA. *Andante ma un poco piu animato.* *Dolce.*

S.u.C. 2800.

No: 12.

CLAVINO SECONDO etc.

Andante.

KYRIE.

Musical score for the Kyrie section, featuring five staves of music. The tempo is marked 'Andante.' Dynamics include *pp*, *Dol*, *pp*, and *p*. There are several triplet markings (3) and a 4-measure rest. The piece concludes with a double bar line.

GLORIA.

Allegro.

Musical score for the Gloria section, featuring eight staves of music. The tempo is marked 'Allegro.' Dynamics include *f*, *ff*, and *fff*. There are several triplet markings (3) and a 12-measure rest. The piece concludes with a double bar line.

Piu mosso.

fff

All<sup>o</sup> mod<sup>to</sup>.

CREDO.

Musical score for the Credo section, featuring two staves of music. The tempo is marked 'All<sup>o</sup> mod<sup>to</sup>.' Dynamics include *p* and *f*. There are several triplet markings (3) and a 7-measure rest. The piece concludes with a double bar line.

Piu moderato.

S.u.C:2800.

de CLARINO SECONDO.

Tempo I

Solo

Handwritten musical score for Clarinet II, first system. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is marked with dynamics such as *pp*, *ff*, and *p*. There are several triplet markings (indicated by a '3' over the notes) and a 'Bis' marking with a dotted line. The tempo is marked 'Tempo I' and 'Solo'.

Adagio.

SANCTUS.

Handwritten musical score for Clarinet II, second system. It consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The tempo is marked 'Adagio.' and 'Allegro.' The music is marked with dynamics such as *ff*, *f*, and *p*. There are some markings like '6' and '4' above the notes.

BENEDICTUS.

Handwritten musical score for Clarinet II, third system. It consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The tempo is marked 'Poco Larghetto.' and 'Allegro.' The music is marked with dynamics such as *pp* and *f*. There is a marking '27' at the beginning of the first staff.

AGNUS.

Handwritten musical score for Clarinet II, fourth system. It consists of one staff of music. The tempo is marked 'Grave.' The music is marked with dynamics such as *mf*, *f*, and *p*. There are markings '1', '7', and '12' above the notes.

DONA.

Handwritten musical score for Clarinet II, fifth system. It consists of three staves of music. The tempo is marked 'Andante ma un poco piu animato.' The music is marked with dynamics such as *pp*, *p*, and *ff*. There are markings '3', '2', and '1' above the notes.

S. u. C. 2800.



**SANCTUS.** *Adagio.* *Allegro.*

*Poco Larghetto.*  
**BENEDICTUS.**

*Grave.*  
**AGNUS.**

*Andante ma un poco piu animato.*  
**NONA.**

*Te Deum.*

S.u.C. 2800

In dieser Messe können folgende Sätze auch von *Solostimmen*  
ausgeführt werden:

I. Im GLORIA:

*Gratias* – Solo; *Domine* – Tutti;

*Agnus* – Solo; *qui tollis* – Tutti;

II. Im CREDO:

*Et incarnatus est* – Solo; *et resurrexit* – Tutti.

III. Das BENEDICTUS:

Durchaus Solo; *Osanna* – Tutti.

IV. Im AGNUS DEI:

*Agnus* – jedesmal Tutti;

*Miserere* – jedesmal Solo.

S:u:C:2800.





Viola

No: 12.

*in Leipzig*

VIOLE.

2

KYRIE. *Andante.*  
*Dolce.*

*p* *Fz* *Dolce.* *pp* *Pizz.*

GLORIA. *Allegro.*

*F* *Cres.* *FF* *p* *Cres.* *F* *Dolce.*

*St. 1790*

V. O L E.

The musical score is written for a single violin. It consists of 14 staves of music. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics are indicated throughout the piece, including *Cres.*, *f*, *f<sub>a</sub>*, *p*, *ff*, and *fff*. Performance instructions include *Più mosso.* and *ff*. The score concludes with a double bar line and a fermata.

S.u.C.2800

VIOLE.

*x* Allegro moderato.

CREDO.

Più moderato.

Dolce

VIOL. E.

*de*

Tempo I<sup>o</sup>

S.u:C:2800.

VIOLE.

Adagio.

SANCTUS.

Violin part for the Sanctus, Adagio tempo. The music is in 3/4 time and begins with a piano (*p*) dynamic. The first staff features a melodic line with a crescendo leading to a forte (*f*) dynamic. The second staff contains a dense texture of sixteenth-note patterns. The third staff continues with similar rhythmic figures, marked with *f* and *p*. The fourth staff shows a crescendo (*Cres.*) leading to a forte (*f*) dynamic. The fifth staff features a change in tempo to Allegro, marked with *f*. The sixth staff continues with a forte (*f*) dynamic. The seventh and eighth staves show a transition to a *ff* dynamic.

Poco Larghetto.

BENEDICTUS.

Dolce.

Violin part for the Benedictus, Poco Larghetto tempo. The music is in 3/4 time and begins with a dolce (*Dolce*) dynamic. The first staff features a melodic line with a mezzo-forte (*mf*) dynamic. The second staff contains a dense texture of sixteenth-note patterns, marked with *mf*. The third staff continues with similar rhythmic figures. The fourth staff shows a change in tempo to Allegro, marked with *f*. The fifth staff continues with a forte (*f*) dynamic. The sixth and seventh staves show a transition to a *ff* dynamic.

S.u.C. 2800.

VIOLE.

Grave.

AGNUS.

*p* *Cres.* *F* *Dol:*

*p* *Cres.* *F*

*Dol:* *p* *Cres.*

*FP* *PP*

Andante ma un poco piu animato.

DONA.

*Dolce.*

*p*

*F<sub>a</sub>*

*Dolce.*

*pp* *Pizz:*

Sm. C. 9800





No. 12.

OBOE o CLARINETTO in C PRIMO.

Andante.

KYRIE.

Allegro.

GLORIA.

S. u. C. 2800.



Two staves of musical notation. The first staff contains a series of eighth and sixteenth notes with accents. The second staff contains a series of quarter notes, some with accents, and ends with a double bar line.

**BENEDICTUS.** *Poco Larghetto.*  
*Dolce.*

Two staves of musical notation. The first staff starts with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains a series of quarter notes and rests. The second staff continues the melody with quarter notes and rests.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

*Allegro.*

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

**AGNUS.** *Grave.*

Two staves of musical notation. The first staff starts with a treble clef, a key signature of two flats, and a common time signature. It contains a series of quarter notes and rests. The second staff continues the melody with quarter notes and rests.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

**DONA** *Andante ma un poco piu animato.*  
*Dolce.*

Two staves of musical notation. The first staff starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It contains a series of quarter notes and rests. The second staff continues the melody with quarter notes and rests.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

Two staves of musical notation. The first staff contains quarter notes and rests. The second staff contains quarter notes and rests, ending with a double bar line.

S.u.C. 2600.



No. 12.

OP. 10. CLARINETTO IN C SECONDO.

Andante.

RYRIE. *Dolce.*

*p* *FP* *PP*

Allegro.

GLORIA.

*F* *FF* *p* *Cres.* *PP* *Piu mosso.* *FFF* *Fz* *Fz*

S. n. C. 2800.

Allegro moderato.

CREDO.

Musical notation for the beginning of the 'CREDO' section. It consists of five staves of music. The first staff starts with a treble clef, a common time signature, and a dynamic marking of *p*. The music includes various rhythmic patterns and dynamics such as *Cres.*, *f*, and *p*. There are also some handwritten annotations, including a circled '1' and a handwritten 'f' with a 'oi' above it.

Piu moderato.

Musical notation for the 'Piu moderato' section. It consists of five staves of music. The first staff starts with a treble clef, a 3/4 time signature, and a dynamic marking of *pp*. The music includes various rhythmic patterns and dynamics such as *Tempol?*, *de P*, *ff*, and *p*. There are also some handwritten annotations, including a circled '2' and a circled '3'.

Adagio.

SANCTUS.

Musical notation for the beginning of the 'SANCTUS' section. It consists of two staves of music. The first staff starts with a treble clef, a 3/4 time signature, and a dynamic marking of *p*. The music includes various rhythmic patterns and dynamics such as *Cres.*, *f*, and *Allegro.*

Two staves of musical notation. The first staff contains a melodic line with various ornaments and dynamics. The second staff begins with a fortissimo (*ff*) dynamic marking.

**BENEDICTUS.** *Poco Larghetto.* *Dolce.* The first staff of the Benedictus section, marked with a 3/4 time signature and a 4-measure rest.

Second staff of the Benedictus section, featuring a 4-measure rest and a piano (*pp*) dynamic marking.

Third staff of the Benedictus section, marked *Allegro.* and *f*.

Fourth staff of the Benedictus section, marked *ff*.

**AGNUS.** *Grave.* First staff of the Agnus section, marked *p*, *Cres.*, *f*, and *pp*.

Second staff of the Agnus section, marked *p*, *Cres.*, *f*, and *pp*.

Third staff of the Agnus section, marked *Cres.* and *fp*.

**DONA.** *Andante ma un poco più animato.* *Dolce.* First staff of the Dona section, marked *p*.

Second staff of the Dona section, marked *p*.

Third staff of the Dona section, marked *fp* and *Dolce*.

Fourth staff of the Dona section, marked *fp*.

Fifth staff of the Dona section, marked *pp*.

S. n. C. 2260.

#3  
Ob.





No. 12.

CORNO PRIMO in C. ad libitum.

**KYRIE.** *Andante.* *Dolce.* *Solo*

*p* *ff* *Dolce.* *pp*

**GLORIA.** *Allegro.* *f* *ff*

*Dolce.* *Cres.* *f* *ff* *Piu mosso.* *fff* *sf* *fa*

**CREDO.** *Allegro moderato.* *p* *mf* *Cres.* *f* *Piu moderato.* *p* *pp*

*10* *pp* *Segue Tempo I<sup>o</sup>*

S.u.C: 2800.

CORNO PRIMO.

de  
Tempo I<sup>o</sup>  
p  
ff  
p  
ff

SANCTUS. Adagio.  
p  
ff  
p  
ff  
Cres.

BENEDICTUS. Poco Larghetto  
pp  
ff  
Allegro.  
ff

AGNUS. Grave.  
p  
mf  
ff  
p  
mf

DOXA. Andantem un poco piu animato.  
Dolce.  
p  
pp

Dolce.  
fp  
pp

Andante.

KYRIE

Musical score for the KYRIE section, featuring five staves of music. The tempo is marked 'Andante.' and the mood is 'Dolce.' The notation includes various dynamics such as *p* and *pp*, and includes first endings marked with '1'. The key signature has one sharp (F#).

Allegro.

GLORIA

Musical score for the GLORIA section, featuring seven staves of music. The tempo is marked 'Allegro.' and the mood is 'Dolce.' The notation includes various dynamics such as *f*, *ff*, and *pp*, and includes first and second endings marked with '1' and '2'. The key signature has one sharp (F#).

Allegro moderato.

CREDO

Musical score for the CREDO section, featuring two staves of music. The tempo is marked 'Allegro moderato.' and the mood is 'Piu moderato.' The notation includes various dynamics such as *mf*, *f*, and *pp*, and includes first and second endings marked with '1' and '2'. The key signature has one sharp (F#).

Segue Tempo I

CORNO SECONDO.

*Viol. de*  
*Tempo!*  
*pp*  
*3*  
*ff*  
*pp*

SANCTUS. *Adagio.*  
*4*  
*F*  
*4*  
*F*  
*p*  
*Cres.*  
*ff*  
*Allegro.*

BENEDICTUS. *Poco Larghetto.*  
*25*  
*pp*  
*ff*  
*Allegro.*

AGNUS. *Grave.*  
*p*  
*mf*  
*F*  
*3*  
*pp*  
*1*  
*p*  
*mf*

*Andante ma un poco piu animato.*  
 DONA. *Dolce.*  
*1*  
*p*  
*1*  
*1*  
*2*  
*pp*  
*1*  
*1*  
*1*  
*2*  
*pp*

S.u.C. 2800