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Kurze lateinische Vocal-Messe in C

Gerum, Matthias

Ravensburg, 1864

Sopran [5. Exemplar]

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Sopran. Kýrie.

Andante.

p Ký-ri-e e-lei-son! Ký-ri-e e-lei-son!
Ký-ri-e e-lei-son! Ký-ri-e e-lei-son.
son, Ký-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son.
3. Contrario e fisoalto.
son! Chri-ste Chri-ste e-lei-son:
1. Chri-ste e-lei-son, Chri-ste e-lei-son e-
6. cresc. lei-son!
Ký-ri-e e-lei-son e-
lei-son, Ký-ri-e e-lei-son.

Gloria.

Allegro.

f Glo-ri-a in ex-cel-sis De-o
Lau-da-mus te be-ne-di-ci-mus te a-do-
ra-mus te glo-ri-fi-ca-mus te
a-do-ra-mus te glo-ri-fi-ca-mus te.
Andante.
p Be-sus Chri-ste Be-sus Chri-ste, Ag-nus De-
i qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

All.^o maestoso.

mi-se-re-re no-bis! Quo-ni-am,
 quo-ni-am tu so-lus sanc-tus tu so-lus Je-su Je-su
 Chri-ste 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, a-men!

Credo

All.^o moderato

Et in Je-sum Christum fi-li-um De-i
 u-ni-ge-ni-tum et ex pa-tre na-
 tum an-te om-ni-a sac-cu-la. Qui pro-pter nos ho-
 mi-nes et pro-pter nos-tram sa-lu-tem des-cen-
 dit de coe-lis. *Adagio. Solo* Et in car-natus est ex Ma-
 ri-a Ma-ri-a vir-gi-ne et ho-mo fac-tus est et ho-mo
 sac-tus est, ho-mo fac-tus est. *ritard. Più. molto. Tutti.* Cru-ci-fi-xus,

cru - ci - fi - aus e - ti - am pro nobis, pro no - bis
 pas - sus, pas - sus et se - pul - tus, se - pul - tus est.
All.^o moderato
 Et re - sur - re - xit et as - cen - dit in coe - lum,
 coe - lum et i - te - rum ven - tu - rus est cum glori -
 a, cum glori - a. Et in u - nam ca - tho - li - cam et a - po -
 sto - li - cam ec - cle - si - am, con - fi - te - or u - nam
 bap - tis - ma in re - mis - si - o - nem pec - ca -
 to - rum et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o -
 rum et vi - tam ven - tu - ri
 sae - cu - li a - men, a -
 men, a - men!

Sanctus

Adagio

Sanc - tus sanctus sanc - tus sanctus, sanctus
All.^o
 Do - mi - nus De - us sa - ba - oth. Pleni sunt coe -

- li et ter - - - - - ra glo - - - - - ri - a glo -
 ri - a tu - - - - a. O san - na in ex -
 cel - sis, O san na in ex - cel sis, in ex - cel - sis.

Benedictus.

Andante.

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

Agnus Dei.

Larghetto.

Ag - nus, ag - nus De - i qui tol - lis, qui tol - lis
 pec - ca - ta pec - ca - ta mun - di mi - se - re - re
 nobis, ag - nus ag - nus De - i qui tol - lis pec - ca -
 ta mundi mi - se - re - re nobis mi - se - re - - - re

Piu animato.

no - bis! *mf* Do - na no - bis no - bis
pa - cem, do - na no - bis no - bis pa - cem.
1. *A* - - - - - men, a - - - - - men, a - - - - -
men, a - - - - - men!

Fine.

Detailed description: The image shows a handwritten musical score on aged paper. It consists of four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'no - bis!' are written below the first three notes. The second staff continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics 'Do - na no - bis no - bis' are written below these notes. The third staff begins with a first ending bracket over a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics 'A - - - - - men, a - - - - -' are written below. The fourth staff continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The lyrics 'men, a - - - - - men!' are written below. The piece concludes with a double bar line and the word 'Fine.' written to the right of the staff.

