

Carl Santner

MISSA BREVIS No. 3 in F

MISSA BREVIS No. 3 in F

KYRIE

Carl Santner (1819-1885)

Andante

Hörner in F

Violine I

Violine II

SOPRAN

ALT

TENOR

BASS

Orgel

Kontrabass

mf sf mf

mf tr sf p mf

mf sf p mf

mf

Ky - ri - e e - le - i -

mf p mf

mf p mf

9

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

sf

tr

mf

mf

mf

son, e - le - i - son, Ky - ri - e - lei - son, e -

mf

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son, e -

mf

Ky - ri - e e - le - i - son, e - lei - son,

mf

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

17

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

sf

f

mp

f

f

f

mp

mf

mp

mp

f

mf

mp

mf

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

mp

le - i - son, e - lei - son.

mf

Ky - ri - e e - le - i - son.

mp

lei - son, e - le - i - son.

Hn. (F)

VI. I

VI. II

S.
lei - - son.

A.
f
Chri - ste e - lei - son, e - le - i - son, e - le - i - son, Chri - ste e -

T.
f
Chri - ste e -

B.
f
Chri - ste e -

Org.

Kb.
f

Hn. (F)

VI. I

VI. II

S.
f
Chri - ste e - lei - son, e - le - i - son. *mf*
Ky - ri - e e -

A.
mf
le - i - son, e - le - i - son. *mf*
Ky - ri - e e -

T.
mf
lei - son, e - lei - son, e - le - i - son. *mf*
Ky - ri - e e -

B.
mf
lei - son, e - lei - son, e - lei - i - son. *mf*
Ky - ri - e e -

Org.

Kb.
mf

36

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

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

43

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

poco ritard. *Poco piu lento*

-e e - lei - son, e - lei - son, e - lei - son.
 e e - lei - son, e - lei - son, e - le - i - son.
 e - lei - son, e - lei - i - son.
 e e - lei - son e - lei - son, e - lei - son, e - lei - son.

GLORIA

1 Allegro moderato

Hn. (F) *f* *mf*

VI. I *mf* *f* *mf*

VI. II *mf* *f* *mf*

S. *mf* *f* *mf*
Et in ter - ra pax ho - mi - ni bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -

A. *f* *mf*
Lau - da - mus te. Be - ne -

T. *f* *mf*
Lau - da - mus te. Be - ne -

B. *f* *mf*
Lau - da - mus te. Be - ne -

Org. *mf* *f* *mf*
Senza Pedale et Violone *con Pedale et Violone*

Kb. *f*

8 Hn. (F) *p*

VI. I *p* *mf*

VI. II *p* *mf*

S. *p* *mf*
di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

A. *p* *mf*
di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

T. *p* *mf*
di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

B. *p* *mf*
di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Org. *p* *mf*

Kb. *p* *mf*

75

Hn. (F)

VI. I

VI. II

S. *mf* *f*

A. *mf* *f*

T. *mf* *f*

B. *mf* *f*

Org. *Voci* *mf* *f* *Org.*

Kb.

mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a

80

Hn. (F)

VI. I

VI. II

S. *Piu lento*

A. *Piu lento*

T. *Piu lento*

B. *Piu lento*

Org.

Kb.

De - - i Pa - - tris... A - men.

CREDO

1 Allegro moderato

Hn. (F) *f*

VI. I *mf* *f*

VI. II *mf* *f*

S. *mf* *f*

A. *f*

T. *f*

B. *f*

Org. *mf* *f*

Kb. *mf* *f*

Pa - trem o - mni - po - ten - tem fac - to - rem coe - li et ter - rae, vi - si - bi - li - um

vi - si - bi - li - um

vi - si - bi - li - um

vi - si - bi - li - um

Hn. (F)

VI. I *mp* *f* *p*

VI. II *mp* *f* *p*

S. *mp* *f* *p*

A. *mp* *f* *p*

T. *mp* *f* *p*

B. *mp* *f* *p*

Org. *mp* *f* *p*

Kb. *mp* *f* *f*

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

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

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

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

Voci

16 *f*

Hn. (F)

VI. I *f*

VI. II *f*

S. *f*
 stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

A. *f*
 stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

T. *f*
 stum, Fi - li - um De - i u - ni - ge - ni - tum.

B. *f*
 stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

Org. *f*
Org.

Kb. *f*

23

Hn. (F)

VI. I *mf*

VI. II *mf*

S. *mf*
 o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de

A. *mf*
 na - tum an - te o - mni - a sae - cu - la. lu - men de lu - mi - ne, De - um ve - rum de

T. *mf*
 De - um de De - o, De - um ve - rum de

B. *mf*
 na - tum an - te o - mni - a sae - cu - la. De - um ve - rum de

Org. *mf*

Kb. *mf*

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

f *mf* *pizz.*

De - o - ve - ro. Ge - ni - tum, non fa - ctum, con - sub - sta - nti - a - lem

De - o - ve - ro. con - sub - sta - nti - a - lem

De - o - ve - ro. con - sub - sta - nti - a - lem

De - o - ve - ro. con - sub - sta - nti - a - lem

f *mf* *pizz.*

f *mf* *pizz.*

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

f *mf*

f *col arco* *mf*

f *col arco* *mf*

f *mf*

Pa - tri: per quem o - mni - a, o - mni - a fa - cta sunt. Qui

Pa - tri: per quem o - mni - a, o - mni - a fa - cta sunt. Qui

Pa - tri: per quem o - mni - a, o - mni - a fa - cta sunt. Qui

Pa - tri: per quem o - mni - a, o - mni - a fa - cta sunt. Qui

f *col arco* *mf*

f *col arco* *mf*

43

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de - coe - lis, de - scen - dit de

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de - coe - lis, de

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de

pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de

50

f poco ritard. Adagio

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

coe - lis. Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo

coe - lis. Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo

coe - lis. Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo

coe - lis. Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a Vir - gi - ne: Et ho - mo

Org. *Voci* *Org.*

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

f

mf

mf

mf

f

mf

os: cu - jus_ re - gni non e - rit fi - nis. Et in

os: cu - jus_ re - gni non e - rit fi - nis.

os: cu - jus_ re - gni non e - rit fi - nis.

os: cu - jus_ re - gni non e - rit fi - nis.

f

mf

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

mf

mf

mf

mf

mf

spi - ri - tum san - ctum Do - mi num, et vi - vi - fi - can tem: qui ex Pa - tre, Fi - li - o - que pro -

qui ex Pa - tre, Fi - li - o - que pro -

qui ex Pa - tre, Fi - li - o - que pro -

mf

mf

117

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

mf

mf

mf

mf

mf

mf

san - ctam Ca - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am. Con -

san - ctam Ca - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am. Con -

Con -

mf

mf

mf

mf

mf

mf

Con -

124

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

fi - te-or u - nam ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

fi - te-or u - nam ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

fi - te-or u - nam ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

fi - te-or u - nam ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum.

131

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

f

f

f

f

f

f

f

Et ex - spe - cto re - sur-rec - ti - o - nem mor - tu - o - rum. Et vi-tam ven-tu - ri

Et ex - spe - cto re - sur-rec - ti - o - nem mor - tu - o - rum. Et vi-tam ven

Et ex - spe - cto re - sur-rec - ti - o - nem mor - tu - o - rum.

Et ex - spe - cto re - sur-rec - ti - o - nem mor - tu - o - rum.

Voci *Org.*

f

f

138

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

sae - cu - li. A - men. Et vi - tam ven-tu - ri

tu - ri sae - cu - li. A - men. A - men. Et vi - tam ven-tu - ri sae - cu - li. A - - men. Et

Et vi - tam ven-tu - ri sae - cu - li. A - men. Et vi - tam ven-tu - ri

Et vi - tam ven-tu - ri sae - cu - li. A - men. Et vi - tam ven-tu - ri sae - cu - li, et

145 *sf* *ff* Poco piu lento *ff*

Hn. (F)

VI. I *ff*

VI. II *ff*

S. *ff*
 sae - cu - li, et vi - tam ven - tu - ri sae - cu - li. A - - - men. A - - - men.

A. *ff*
 vi - tam ven - tu - ri sae - - - cu - li. A - - - men. A - - - men.

T. *ff*
 sae - cu - li, sae - - - cu - li. A - - - men. A - - - men.

B. *ff*
 vi - tam ven - tu - ri sae - - - cu - li. A - - - men. A - - - men.

Org. *f* *ff* Pleno Organo

Kb. *ff*

SANCTUS

1 Andante maestoso

mf

f

Musical score for the first system of 'SANCTUS'. The score is in 3/4 time and B-flat major. It includes parts for Horn (F), Violin I, Violin II, Soprano, Alto, Tenor, Bass, Organ, and Keyboard. The lyrics are: San - ctus, San - ctus, San - ctus Do - mi-nus De - us. Dynamics range from *mf* to *f*. The Organ part is marked 'Voci Org.'.

Allegro

Musical score for the second system of 'SANCTUS'. The score is in 3/4 time and B-flat major. It includes parts for Horn (F), Violin I, Violin II, Soprano, Alto, Tenor, Bass, Organ, and Keyboard. The lyrics are: Sa - ba - oth. Ple - ni sunt coe - li et ter - - - ra glo - ri - a. Dynamics range from *f* to *sf*. The Organ part is marked *sf*.

17

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

tu - - a. O - san - na in ex - cel - sis. O - san - na in ex -

tu - - a. O - san - na in ex - cel - sis, in ex - cel - sis. O - san - na in ex -

tu - - a. O - san - na in ex -

tu - - a. O - san - na in ex - cel - sis. O -

23

poco ritard. *a tempo* Wechsel zu Hn. (C)

Hn. (F)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

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

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

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

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

p

p

p

p

BENEDICTUS

1 *Alla breve*
Horn in C

mf

Musical score for the first system (measures 1-5). The score includes parts for Horn in C (Hn. (C)), Violin I (VI. I), Violin II (VI. II), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), and Keyboard (Kb.). The key signature is one sharp (F#) and the time signature is 4/2. The tempo is *Alla breve*. The dynamic marking is *mf*. The Soprano part begins with the lyrics "Be - ne - di - ctus, qui".

Musical score for the second system (measures 6-10). The score includes parts for Horn in C (Hn. (C)), Violin I (VI. I), Violin II (VI. II), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Organ (Org.), and Keyboard (Kb.). The key signature is one sharp (F#) and the time signature is 4/2. The tempo is *Alla breve*. The dynamic marking is *mf*. The Soprano part continues with the lyrics "Be - - - ne - di - ctus, qui ve - nit in no - mi - ne". The Alto part continues with "ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui". The Bass part continues with "ve - nit in no - mi - ne Do - mi - ni. Be - ne -".

10

Hn. (C)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

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

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

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

15

Hn. (C)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

in no - mi - ne Do - - - mi -

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

Do - - - mi - ni. Be - ne - di - ctus, qui ve - - - nit in

Hn. (C)

VI. I

VI. II

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

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

T.

B.
no - mi - ne Do - mi - ni. Be - - ne - di - ctus, qui

Org.

Kb.

Hn. (C)

VI. I

VI. II

S.
no - mi - ne Do - - - - - mi -

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

T.

B.
ve - nit in no - - - - - mi - ne Do - - mi -

Org.

Kb.

Hn. (C)

VI. I

VI. II

S.

A.

T.

B.

Org.

Kb.

- ni. O - san - na in ex - cel - - - - - sis.

ni. O - san - na in ex - cel - - - - - sis.

ni. O - san - na in ex - cel - - - - - sis.

Detailed description of the musical score: The score is for page 28 and includes a key signature change for the Horn (F). The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase 'ni. O - san - na in ex - cel - - - - - sis.' The instrumental parts include Horn (C), Violins I and II, Organ, and Cello. The Organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The Cello part provides a steady bass accompaniment. The vocal parts have long notes and rests, indicating a slow tempo or a specific musical style.

AGNUS DEI

1 *Larghetto*

Horn in F

Hn. (F) *p*

VI. I *p* *mf*

VI. II *p* *mf*

S. *mf*
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

A. *mf*
mi - se -

T.

B.

Org. *p* *mf*

Kb. *p*

10

Hn. (F)

VI. I *p*

VI. II *p*

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

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

T. *mf*
mi - se - re - re no - bis.

B. *mf*
mi - se - re - re, mi - se - re - re no - bis.

Org. *mf* *p*

Kb. *mf*

MISSA BREVIS No. 3 in F

KYRIE

Carl Santner (1819-1885)

Andante *mf*

Ky - ri - e e - le - i - son, e - le - i -

mf

Ky - ri - e e - le - i -

mf

Ky - ri - e e - le - i -

13

son, Ky - ri - e e - lei - son, e - le - i -

mp

son, Ky - ri - e e - lei - son, e - le - i - son, e - le - i - son, e - lei -

mf

son, e - lei - son, Ky - ri - e e - le - i -

mf *mp*

Ky - ri - e e - lei - son, e - lei - son, e - le - i -

19

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

f

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

son.

son.

28

f

Chri - ste e - lei - son, e - le - i - son. son, Chri - ste e - le - i - son, e - le - i - son. Ky - ri -

Chri - ste e - lei - son, e - lei - son, e - le - i - son. Ky - ri -

Chri - ste e - lei - son, e - lei - son, e - le - i - son. Ky - ri -

35

mf

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

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

e e - lei - son, e - le - i - son, Ky - ri - e e - lei - son, e lei - son,

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

42

poco ritard.

Poco piu lento

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

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

e - lei - son, e - lei - i - son.

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

GLORIA

1 Allegro moderato

Et in terra pax ho-mi-ni bus bo-nae vo-lun-ta - tis. Lau-da - mus te. Be-ne - di - ci-mus
Lau - da - mus te. Be-ne - di - ci-mus
Lau - da - mus te. Be-ne - di - ci-mus
Lau - da - mus te. Be-ne - di - ci-mus

te. Ad-o - ra - mus_ te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus
te. Ad-o - ra - mus_ te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus
te. Ad-o - ra - mus_ te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus
te. Ad-o - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus

ti - bi pro-pter ma - gnam glo - ri - am tu - am.
ti - bi pro-pter ma - gnam glo - ri - am tu - am.
pro-pter glo - ri - am tu - am.
ti - bi pro-pter ma - gnam glo - ri - am tu - am.

Do-mi - ne De - us_ Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.
Do-mi - ne De - us_ Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.
Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.
Do-mi - ne De - us_ Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.

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Do - mi - ne Fi - li u - ni ge - ni - te Je - su Chri - ste. Do - mi - ne De - us,

Do - mi - ne Fi - li u - ni ge - ni - te Je - su Chri - ste. Do - mi - ne De - us,

Do - mi - ne Fi - li u - ni ge - ni - te Je - su Chri - ste. Do - mi - ne De - us,

Do - mi - ne Fi - li u - ni ge - ni - te Je - su Chri - ste. Do - mi - ne De - us,

40

Poco piu lento

A - gnus De - i, Fi - li - us Pa - - tris.

A - gnus De - i, Fi - li - us Pa - - tris.

A - gnus De - i, Fi - li - us Pa - - tris.

A - gnus De - i, Fi - li - us Pa - - tris.

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Molto Andante

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta

56

sus - ci - pe de - pre - ca - ti - o - nem no - stram.

sus - ci - pe de - pre - ca - ti - o - nem no - stram.

sus - ci - pe de - pre - ca - ti - o - nem no - stram.

sus - ci - pe de - pre - ca - ti - o - nem no - stram.

mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad

63

mi - se - re - re no - -
 mi - se - re - re no - -
 dex - te - ram Pa - tris, mi - se - re - re no - -

68 **poco ritard.** **Tempo primo**

bis. Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -
 bis. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -
 bis. Tu so - lus Al - tis - si -
 bis. Tu so - lus Al - tis - si -

75

mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a - -
 mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a - -
 mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a - -
 mus, Je - su Chri - ste. Cum san - cto Spi - ri - tu in glo - ri - a - -

80 **Piu lento**

De - i Pa - tris. A - men.
 De - i Pa - tris. A - men.
 De - i Pa - tris. A - men.
 De - i Pa - tris. A - men.

CREDO

1 **Allegro moderato**
mf Pa - trem o - mni - po - ten - tem fac - to - rem coe - li et ter - rae, *f* vi - si - bi - li - um o - mni - um et *mp*
f vi - si - bi - li - um o - mni - um
f vi - si - bi - li - um o - mni - um
f vi - si - bi - li - um o - mni - um

10 *mp* in - vi - si - bi - li - um. *f* Et in u - num Do - mi - num *p* Je - sum Chri - stum, *f* Fi - li - um
mp et in - vi - si - bi - li - um. *f* Et in u - num Do - mi - num *p* Je - sum Chri - stum,
mp et in - vi - si - bi - li - um. *f* Et in u - num Do - mi - num *p* Je - sum Chri - stum,
mp et in - vi - si - bi - li - um. *f* Et in u - num Do - mi - num *p* Je - sum Chri - stum,

17 *f* De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a
f Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te
f Fi - li - um De - i u - ni - ge - ni - tum.
f Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

24 *mf* sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o
mf o - mni - a sae - cu - la. lu - men de lu - mi - ne, De - um ve - rum de De - o
mf De - um de De - o, De - um ve - rum de De - o
mf o - mni - a sae - cu - la. De - um ve - rum de De - o

31

ve - ro. *mf* Ge - ni - tum, non fa - ctum, con - sub - sta - nti - a - lem Pa - tri: *f* per quem o - mni - a,
ve - ro. *mf* con - sub - sta - nti - a - lem Pa - tri: *f* per quem o - mni - a,
ve - ro. *mf* con - sub - sta - nti - a - lem Pa - tri: *f* per quem o - mni - a,
ve - ro. *mf* con - sub - sta - nti - a - lem Pa - tri: *f* per quem o - mni - a,

39

o - mni - a fa - cta sunt. *mf* Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
o - mni - a fa - cta sunt. *mf* Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
o - mni - a fa - cta sunt. *mf* Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -
o - mni - a fa - cta sunt. *mf* Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa -

46

lu - tem *f* de - scen - dit de coe - lis, de - scen - dit de coe - lis.
lu - tem *f* de - scen - dit de coe - lis, de coe - lis.
lu - tem *f* de - scen - dit de coe - lis.
lu - tem *f* de - scen - dit de coe - lis.

poco ritard.

52 **Adagio**

mf 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. *sf* *p*
mf 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. *sf* *p*
mf 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. *sf* *p*
mf 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. *sf* *p*

61

f Cru-ci - fi - xus e - ti-am pro no - bis, *fp* *p* pas - sus, et se - pul - tus est.

f Cru-ci - fi - xus e - ti-am pro no - bis, *fp* *p* pas - sus, et se - pul - tus est.

f e - ti-am pro no - bis, *fp* *p* pas - sus, et se - pul - tus est.

f fi - xus, cru - ci - fi - xus e - ti-am pro no - bis, *fp* *p* pas - sus, et se - pul - tus est.

69 **Allegro moderato**

f Et re-sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras. Et a - scen - dit in__

f Et re-sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras. Et a - scen - dit in__

f Et re-sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras. Et a - scen - dit in__

f Et re-sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras. Et a - scen - dit in__

76

coe - lum: se - det ad dex-te-ram Pa - tris. *mf* Et i - te-rum ven - tu - rus est cum *f*

coe - lum: se - det ad dex-te-ram Pa - tris. *mf* Et i - te-rum ven - tu - rus est cum *f*

coe - lum: se - det ad dex-te-ram Pa tris. *mf* Et i - te-rum ven - tu - rus est cum *f*

coe - lum: se - det ad dex-te-ram Pa - tris. *mf* Et i - te-rum ven - tu - rus est cum *f*

83

p glo - ri - a ju - di - ca - re vi - vos, et mor - tu - os: *mf* cu - jus re - gni non

p glo - ri - a ju - di - ca - re vi - vos, et mor - tu - os: *mf* cu - jus re - gni non

p glo - ri - a ju - di - ca - re vi - vos, et mor - tu - os: *mf* cu - jus re - gni non

p glo - ri - a ju - di - ca - re vi - vos, et mor - tu - os: *mf* cu - jus re - gni non

91 *mf* *mf*

e - rit fi - nis. Et in spi - ri - tum san - ctum Do - mi - num, et vi - vi - fi -

e - rit fi - nis.

e - rit fi - nis.

e - rit fi - nis.

99 *mf* *mf* *mf* *mf*

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

qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o

qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o

qui ex Pa - tre, Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o

107 *p* *f* *p* *f* *p* *f* *p* *f*

si - mul ad - o - ra - tu, et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

si - mul ad - o - ra - tu, et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

si - mul ad - o - ra - tu, et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

si - mul ad - o - ra - tu, et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

115 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

tas. Et u - nam san - ctam Ca - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am. Con

tas. Et u - nam san - ctam Ca - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am. Con

tas. Con

tas. Con

fi - te-or u - nam ba - pti - sma in re - mis - si - o-nem pec-ca - to - rum. Et ex - spe - cto

fi - te-or u - nam ba - pti - sma in re - mis - si - o-nem pec-ca - to - rum. Et ex - spe - cto

fi - te-or u - nam ba - pti - sma in re - mis - si - o-nem pec-ca - to - rum. Et ex - spe - cto

fi - te-or u - nam ba - pti - sma in re - mis - si - o-nem pec-ca - to - rum. Et ex - spe - cto

re sur-rec-ti - o nem mor-tu - o - rum. Et vi - tam ven tu - ri sae - cu li. A - men.

re sur-rec-ti - o nem mor-tu - o - rum. Et vi - tam ven - tu - ri sae cu - li. A - men. A -

re sur-rec-ti - o nem mor-tu - o - rum. Et

re sur-rec-ti - o nem mor-tu - o - rum. Et vi - tam ven tu - ri

Et vi - tam ven - tu - ri sae - cu - li, et

men. Et vi - tam ven - tu - ri sae - cu - li. A - men. Et vi - tam ven - tu - ri

vi - tam ven - tu - ri sae - cu - li. A - men. Et vi - tam ven - tu - ri sae - cu - li,

sae - cu - li. A - men. Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri

Poco piu lento

vi - tam ven - tu - ri sae - cu - li. A - men. A - men.

sae - cu - li. A - men. A - men.

sae - cu - li. A - men. A - men.

sae - cu - li. A - men. A - men.

SANCTUS

1 **Andante maestoso**

mf San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba -
mf San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba -
mf San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba -
mf San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba -

10 **Allegro**

oth. Ple - ni sunt coe - li et ter - - - ra glo - ri - a
oth. Ple - ni sunt coe - li et ter - - - ra glo - ri - a
oth. Ple - ni sunt coe - li et ter - - - ra glo - ri - a
oth. Ple - ni sunt coe - li et ter - - - ra glo - ri - a

17

tu - a. O - san - na in ex - cel - sis. O - san - na in ex - cel - sis. O -
tu - a. O - san - na in ex - cel - sis, in ex - cel - sis. O - san - na in ex - cel - sis. O -
tu - a. O - san - na in ex - cel - sis. O -
tu - a. O - san - na in ex - cel - sis. O - san - na in ex -

24 **poco ritard.** **a tempo**

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

BENEDICTUS

1 Alla breve

Be - ne - di - ctus, qui

Be - ne - di - ctus, qui

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

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 -

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

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

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

Do - mi - ni. in no - mi - ne

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

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

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

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

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

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

AGNUS DEI

1 **Larghetto**

mf

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

mf

mi - se -

10

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

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

mf

mi - se - re - re no - bis.

mf

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

19

mi - se - re - re no - bis, mi - se - re - re no - bis. A - gnus

mun - di, mi - se - re - re, mi - se - re - re no - bis. A - gnus

mf

mi - se - re - re no - bis. A - gnus

f

mi - se - re - re no - bis. A - gnus V.S.

28

De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis, do - na

De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis, do - na no - bis,

De - i, qui to - lis pec - ca - ta mun - di,

De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis,

37

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

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

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

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

43

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

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

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

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

MISSA BREVIS No. 3 in F

KYRIE

Carl Santner (1819-1885)

Andante
mf

Musical notation for measures 1-6. The score is in F major, 3/4 time, and Andante. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

Musical notation for measures 7-12. The melody continues with various chordal accompaniments. Dynamics include *mf* and *p*.

Musical notation for measures 13-18. The piece features a crescendo leading to a *mp* dynamic. The melody is more active in the right hand.

Musical notation for measures 19-23. The dynamics range from *f* to *mf*. The bass line has a steady eighth-note accompaniment.

Musical notation for measures 24-28. The piece reaches a *f* dynamic. The right hand has a more rhythmic, eighth-note pattern.

Musical notation for measures 29-34. The dynamics range from *mf* to *f*. The piece concludes with a final chord in the right hand.

Orgel

35

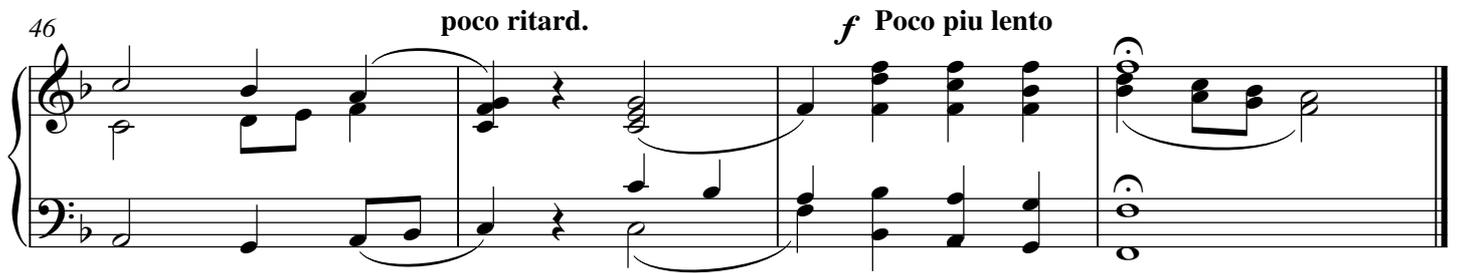


40



46

poco ritard. *f* Poco piu lento



GLORIA

Allegro moderato

1 *mf* *f*



Senza Pedale et Violone

con Pedale et Violone

7 *mf* *p* *mf*



12 *p* *Voci* *mf* *Org.*



Orgel

19

Musical score for measures 19-25. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with some grace notes and a large slur over measures 23-25. The left hand provides a steady bass line with eighth notes.

26

Musical score for measures 26-31. The right hand continues the melodic line with chords. The left hand has a bass line with some rests and eighth notes.

32

Musical score for measures 32-36. Measure 32 starts with a dynamic marking of *f* (forte). A large slur covers measures 33-35. Measure 36 has a dynamic marking of *mf* (mezzo-forte).

37

Musical score for measures 37-42. Measure 37 has a dynamic marking of *f*. A large slur covers measures 38-41. Measure 42 has a dynamic marking of *f*.

Poco piu lento

43

Musical score for measures 43-46. Measure 43 has a dynamic marking of *mf*. A large slur covers measures 44-46. The piece ends with a double bar line and a 3/4 time signature.

47

Molto Andante

Musical score for measures 47-52. Measure 47 has a dynamic marking of *p* (piano). The piece is in 3/4 time. Measure 49 has a dynamic marking of *Voci* (voices). Measure 51 has a dynamic marking of *Org.* (organ). A large slur covers measures 50-52.

Orgel

55 *Voci* *Org.*

62 *mf* *Voci*

68 *poco ritard.* *Org.* *Tempo primo*

73 *f* *Voci* *mf* *Org.* *f*

77

81 *Piu lento*

Orgel
CREDO

1 Allegro moderato

Musical notation for measures 1-5. The piece is in G minor (one flat) and 4/4 time. The tempo is Allegro moderato. The dynamic marking is *mf*. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

6

Musical notation for measures 6-10. The dynamic marking changes to *f* in measure 7 and *mp* in measure 9. The right hand continues with a melodic line, and the left hand has some rests in measure 9.

11

Musical notation for measures 11-15. The dynamic marking is *f* in measure 12 and *p* in measure 14. The right hand has a melodic line with some slurs, and the left hand continues with quarter notes. The word "Voci" is written above the staff in measure 15.

16 Org.

Musical notation for measures 16-20. The dynamic marking is *f*. The right hand has a melodic line with some slurs, and the left hand continues with quarter notes. The word "Org." is written above the staff in measure 16.

21

Musical notation for measures 21-25. The right hand has a melodic line with some slurs, and the left hand continues with quarter notes.

26

Musical notation for measures 26-30. The dynamic marking is *mf* in measure 27 and *f* in measure 29. The right hand has a melodic line with some slurs, and the left hand continues with quarter notes.

31

Musical notation for measures 31-35. The dynamic marking is *mf*. The right hand has a melodic line with some slurs, and the left hand continues with quarter notes. The word "Voci" is written above the staff in measure 34. The piece ends with a *pizz.* (pizzicato) marking in measure 35.

Orgel

36 *Org.*
f
col arco

41 *mf*

46

51 *poco ritard.* *Adagio* *Voci* *Org.*
mf *p*

56 *sf* *p* *f*

61 *f*

65 *fp* *p*

Orgel

69 Allegro moderato

Musical score for measures 69-74. The piece is in G minor, 3/4 time, and marked Allegro moderato. Measure 69 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Musical score for measures 75-80. The right hand has a more active melodic line with sixteenth notes and eighth notes. A trill (*tr*) is marked in measure 79. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte).

Musical score for measures 81-86. Measure 81 is marked *Voci* (voices). The right hand has a melodic line with eighth notes and quarter notes. A forte (*f*) dynamic is indicated in measure 82.

Musical score for measures 87-92. The right hand features a melodic line with eighth notes and quarter notes. A forte (*f*) dynamic is marked in measure 88.

Musical score for measures 93-97. The right hand has a melodic line with eighth notes and quarter notes. A mezzo-forte (*mf*) dynamic is marked in measure 94.

Musical score for measures 98-104. The right hand features a melodic line with eighth notes and quarter notes. A mezzo-forte (*mf*) dynamic is marked in measure 99.

Musical score for measures 105-110. The right hand has a melodic line with eighth notes and quarter notes. Dynamics include *p* (piano) in measure 106 and *f* (forte) in measure 108.

Orgel

112

Musical score for measures 112-117. The system consists of a grand staff with a treble and bass clef. Measure 112 features a dynamic marking of *f* and a *v* (accents) over the first two notes of the treble staff. The music is in a minor key with a key signature of one flat.

118

Musical score for measures 118-122. The system consists of a grand staff with a treble and bass clef. Measure 122 features a dynamic marking of *mf*. The music continues in the same minor key.

123

Musical score for measures 123-129. The system consists of a grand staff with a treble and bass clef. Measure 123 features a dynamic marking of *mf*. The music continues in the same minor key.

130

Musical score for measures 130-136. The system consists of a grand staff with a treble and bass clef. Measure 130 features a dynamic marking of *f*. Above the treble staff, the word "Voci" is written above measures 130-132, and "Org." is written above measures 133-136. The music continues in the same minor key.

137

Musical score for measures 137-142. The system consists of a grand staff with a treble and bass clef. The music continues in the same minor key.

143

Musical score for measures 143-147. The system consists of a grand staff with a treble and bass clef. The music continues in the same minor key.

148

Musical score for measures 148-153. The system consists of a grand staff with a treble and bass clef. Measure 148 features a dynamic marking of *f*. Above the treble staff, the instruction "Poco piu lento" is written above measures 148-153. A large oval encompasses the final measure (153) of the system, with the text "Pleno Organo" written inside it. The music continues in the same minor key.

Orgel

SANCTUS

1 **Andante maestoso**
Voci Org. Voci Org. Voci

mf

6 Org.

f sf

12 **Allegro**

f

18

24 poco ritard. a tempo

p

Orgel

BENEDICTUS

1 *Alla breve*

Musical notation for measures 1-4. The piece begins in 4/2 time with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a sharp sign on the second measure, while the left hand provides a steady bass accompaniment.

5

Musical notation for measures 5-8. The right hand continues its melodic development with eighth-note patterns, and the left hand maintains a consistent rhythmic accompaniment.

9

Musical notation for measures 9-12. The right hand uses a series of chords and moving lines, while the left hand continues with a steady accompaniment.

13

Musical notation for measures 13-16. The right hand features a more active melodic line with eighth-note runs, and the left hand provides a supporting bass line.

17

Musical notation for measures 17-20. The right hand continues with a melodic line that includes a flat sign, and the left hand maintains its accompaniment.

21

Musical notation for measures 21-24. The right hand features a melodic line with a flat sign, and the left hand continues with a steady accompaniment.

25

Musical notation for measures 25-28. The right hand continues with a melodic line, and the left hand provides a consistent bass accompaniment.

29

Musical notation for measures 29-32. The right hand features a melodic line with a flat sign, and the left hand provides a steady accompaniment. The piece concludes with a double bar line.

Orgel

AGNUS DEI

1 *Larghetto*

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is *Larghetto*. The score begins with a piano (*p*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment.

8

Musical score for measures 8-14. The dynamics shift to mezzo-forte (*mf*). The texture continues with a melodic line in the right hand and accompaniment in the left hand.

15

Musical score for measures 15-21. The dynamics fluctuate between piano (*p*) and mezzo-forte (*mf*). The melodic line in the right hand shows some chromatic movement.

22

Musical score for measures 22-29. The dynamics increase to forte (*f*). The accompaniment in the left hand becomes more active.

30

Musical score for measures 30-36. The dynamics are mezzo-forte (*mf*). Above the staff, the text "Violini Org." is written, indicating a section for Violins and Organ. The melodic line in the right hand is more prominent.

37

Musical score for measures 37-42. The dynamics are forte (*f*). The texture remains consistent with the previous sections.

43

Musical score for measures 43-49. The dynamics range from mezzo-forte (*mf*) to fortissimo (*sf*) and then piano (*p*). The piece concludes with a final chord in the right hand.

MISSA BREVIS No. 3 in F

KYRIE

Carl Santner (1819-1885)

Andante

mf *tr* *tr* *sf* *p* *mf*

7 *tr*

14 *mp* *f*

20

25

30 *sf* *mp*

35 *mf*

40

44

47 *poco ritard.* *f* *Poco piu lento*

Violine I

GLORIA

Allegro moderato

1 *mf* *f*

7 *mf* *p* *mf*

12 *mf* 2

18 *mf*

23

28

33 *mf*

38

42 *f* *mf* **Poco piu lento**

Violine I

Molto Andante

47 *p* **2** *sf*

57 **3** *sf* *mf*

poco ritard.

65 *mp*

Tempo primo

70 *mf* *f*

75

79

Piu lento

82

Violine I

CREDO

Allegro moderato

1 *mf* *tr*

7 *f* *mp*

12 *f* *p* *f*

18

24 *mf*

29 *f* *mf*

35 *pizz.* *f col arco*

40 *mf*

45 *f*

51 *poco ritard.* *Adagio* *p* *p*

59

66 *fp* *p* *f* **Allegro moderato**

70

Violine I

74

79 *sf tr* *mf*

83 *f* 3 *f*

91 *mf*

98

104 *p* *f*

109

114

121 *mf*

127

131

136 *f*

142

147 *ff* Poco piu lento

Detailed description: This is a page of a musical score for Violine I, containing measures 74 through 147. The music is written on a single staff in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score features various dynamic markings: *sf* (sforzando), *tr* (trill), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *ff* (fortissimo). There are also performance instructions such as *Poco piu lento*. The notation includes eighth and sixteenth notes, rests, and a triplet of eighth notes in measure 83. The piece concludes with a double bar line in measure 147.

Violine I

SANCTUS

Andante maestoso

1 *mf*

7 *f* *sf*

12 **Allegro** *f*

17

20

24 *poco ritard.* *a tempo* *p*

Detailed description: This block contains the musical notation for the Sanctus section. It consists of five staves of music. The first staff begins with a measure rest followed by a melodic line starting on G4, marked *mf*. The second staff continues the melody with a dynamic change to *f* and a *sf* accent. The third staff marks the beginning of the 'Allegro' section with a dynamic of *f*. The fourth and fifth staves continue the rhythmic and melodic patterns, with the fifth staff ending with a *poco ritard.* marking and a dynamic of *p* for the final measure.

BENEDICTUS

Alla breve

1 *mf*

8

14

20

23

28

Detailed description: This block contains the musical notation for the Benedictus section. It consists of five staves of music. The first staff begins with a measure rest followed by a melodic line starting on G4, marked *mf*. The second staff continues the melody with a dynamic of *mf*. The third staff continues the melodic line. The fourth and fifth staves continue the rhythmic and melodic patterns, with the fifth staff ending with a dynamic of *mf*.

AGNUS DEI

Larghetto

1 *p* *mf*

10 *p*

17 *mf*

25 *f*

32 *mf*

39 *f*

44 *mf* *sf* *p*

The musical score is written for Violin I in 3/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Larghetto'. The score consists of seven staves of music, each beginning with a measure number. The first staff starts with a first ending bracket over measures 1-3, followed by a dynamic marking of *p* (piano) and a *mf* (mezzo-forte) marking at the end. The second staff begins at measure 10 with a *p* marking. The third staff begins at measure 17 with a *mf* marking. The fourth staff begins at measure 25 with a *f* (forte) marking. The fifth staff begins at measure 32 with a *mf* marking. The sixth staff begins at measure 39 with a *f* marking and includes a first ending bracket over measures 39-43. The seventh staff begins at measure 44 with a *mf* marking, followed by a *sf* (sforzando) marking and a *p* marking. The piece concludes with a double bar line at the end of the seventh staff.

MISSA BREVIS No. 3 in F

KYRIE

Carl Santner (1819-1885)

Andante

mf *sf* *p* *mf*

8

14 *mp*

19 *f*

25

29

33 *mp*

39

44

47 *poco ritard.* *Poco piu lento* *f*

Violine II
GLORIA

Allegro moderato

1 *mf* *f*

7 *mf* *p* *mf*

13 *mf* 2

20

26

31 *f*

36 *mf*

42 *f* *Poco piu lento* *mf*

Violine II

Molto Andante

47 *p* **2** *sf*

56 **3** *sf* *mf*

64

68 *poco ritard.* *mf* **Tempo primo** *mf* *f*

74

78

81 **Piu lento**

Violine II
CREDO

Allegro moderato

1 *mf*

7 *f* *mp*

13 *f* *p* *f*

19

25 *mf*

30 *f* *mf* pizz.

36 *f* col arco

41 *mf*

46 *f*

51 poco ritard. Adagio *p* *p*

59 *f*

66 *fp* Allegro moderato *f*

71

Violine II

75 *sf tr*

80 *mf* *f*

85 **3** *f*

93 *mf*

99

105 *p* *f*

111

117

122 *mf*

128

133 *f*

139

146 *ff* **Poco piu lento**

Violine II
SANCTUS

Andante maestoso

1 *mf* *f*

9 *sf* *f* Allegro

16

21

25 poco ritard. a tempo *p*

BENEDICTUS

Alla breve

1 *mf*

6

10

15

19

23

28

Violine II

AGNUS DEI

Larghetto

1 *p*

9 *mf* *p*

16 *mf*

23 *f*

31 *mf*

38 *f*

43 *f* *mf* *sf* *p*

Detailed description: This is a musical score for Violin II, titled 'AGNUS DEI'. The tempo is 'Larghetto'. The score consists of seven staves of music, numbered 1 through 48. The key signature has one flat (B-flat) and the time signature is 3/4. The dynamics are marked as follows: *p* (piano) at measure 1, *mf* (mezzo-forte) at measure 9, *p* at measure 10, *mf* at measure 16, *f* (forte) at measure 23, *mf* at measure 31, *f* at measure 38, and a sequence of *f*, *mf*, *sf*, and *p* from measure 43 onwards. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. There are also hairpins indicating crescendos and decrescendos.

MISSA BREVIS No. 3 in F

KYRIE

Carl Santner (1819-1885)

Andante

mf *p* *mf*

6 2

13 *mf*

18 *mp* *mf*

22 2

28 *f*

33 *mf*

39

45 *poco ritard.* *Poco piu lento*

Kontrabass

GLORIA

Allegro moderato

1 *Organo* *f*

7 *p* *mf*

13 *mf*

22

28

32 *f*

36 *mf*

42 *f* **Poco piu lento** *mf*

Kontrabass

47 **Molto Andante**
p

55

64 **poco ritard.**
mp

70 **Tempo primo**
mf

76

81 **Piu lento**

Kontrabass

CREDO

Allegro moderato

1 *mf*

7 *f mp f*

13 *f f*

20

26 *mf f*

32 *mf pizz. f col arco*

38 *mf*

44 *f*

50 *poco ritard. Adagio p*

57 *p f*

63 *fp*

Allegro moderato

Kontrabass

69 *f*

75 *sf*

80 *f*

84 *f*

94 *mf*

104 *p* *f*

110

115

119 *mf*

125

132 *f*

140

146 *ff* Poco piu lento

Kontrabass

SANCTUS

Andante maestoso

1 *f*

7 *sf*

12 **Allegro**
f

18

24 *poco ritard.* *a tempo*
p

BENEDICTUS

Alla breve

1 *mf*

6

11

15

19

23

27

Kontrabass

AGNUS DEI

Larghetto

1 *p*

Musical staff 1: Bass clef, 3/4 time signature, key signature of one flat. Measures 1-8. Dynamics: *p*. Includes hairpins and slurs.

9 *mf*

Musical staff 2: Bass clef, 3/4 time signature, key signature of one flat. Measures 9-15. Dynamics: *mf*. Includes hairpins and slurs.

16 *mf*

Musical staff 3: Bass clef, 3/4 time signature, key signature of one flat. Measures 16-24. Dynamics: *mf*. Includes a fermata and a second ending bracket.

25 *f*

Musical staff 4: Bass clef, 3/4 time signature, key signature of one flat. Measures 25-32. Dynamics: *f*. Includes hairpins and slurs.

33 *mf* *f*

Musical staff 5: Bass clef, 3/4 time signature, key signature of one flat. Measures 33-40. Dynamics: *mf*, *f*. Includes hairpins and slurs.

41 *mf* *mp*

Musical staff 6: Bass clef, 3/4 time signature, key signature of one flat. Measures 41-48. Dynamics: *mf*, *mp*. Includes hairpins and slurs.

MISSA BREVIS No. 3 in F

KYRIE

Carl Santner (1819-1885)

The musical score is written for Horns in F and consists of five staves of music. The tempo is marked **Andante** with a **2** below it. The first staff (measures 1-14) includes dynamics *mf sf* and *mf*, and a fermata of 8 measures. The second staff (measures 15-27) includes dynamics *sf*, *sf*, and *f*, and a fermata of 8 measures. The third staff (measures 28-37) includes a dynamic *mf* and a fermata of 5 measures. The fourth staff (measures 38-44) includes a fermata of 3 measures. The fifth staff (measures 45-48) includes markings *poco ritard.* and *Poco piu lento* with a dynamic *f*.

80 **3** *f* *mf*

89 **2** **6** *mf*

101 **2**

109 *f*

116 **5** *mf*

126 **3**

135 *f* **2**

142 *sf*

149 *ff* Poco piu lento

SANCTUS

1 **Andante maestoso**

mf

2

7 *f*

sf

12 **Allegro**

f

18

24 **poco ritard.**

a tempo
p

BENEDICTUS

1 **Alla breve**

mf

3

9

6

19

24

29

AGNUS DEI

1 *Larghetto*

Musical notation for measures 1-8. The piece is in 3/4 time. Measure 1 is a whole rest. Measures 2-3 contain a melody starting on G4, moving to A4, B4, and C5, with a piano (*p*) dynamic. Measures 4-5 are whole rests. Measures 6-7 are whole rests. Measure 8 is a whole rest.

Musical notation for measures 21-24. Measure 21 is a whole rest. Measures 22-23 contain a melody starting on G4, moving to A4, B4, and C5, with dynamics *mf* and *f*. Measure 24 is a whole rest.

Musical notation for measures 36-39. Measures 36-37 contain a melody starting on G4, moving to A4, B4, and C5. Measure 38 is a whole rest. Measure 39 is a whole rest.

Musical notation for measures 42-49. Measures 42-43 contain a melody starting on G4, moving to A4, B4, and C5, with a mezzo-forte (*mf*) dynamic. Measures 44-45 contain a melody starting on G4, moving to A4, B4, and C5, with a mezzo-forte (*mf*) dynamic. Measure 46 is a whole rest. Measure 47 is a whole rest. Measure 48 is a whole rest. Measure 49 is a whole rest.