

Messe in G

für

4 Singstimmen

2 Violinen

2 Hörner

und

Orgel

von

J. B. Schiedermayr

Fr. Robert Wenzhina

N^o 2

Missa in G

a

Canto Alto, Tenore, Basso,

Due Violini, due Corni

con Organo,

comp. dal

Giov. Bapt. Schiedermayr

Organista nell' Duomo a Linz.

Op. 19.

Linz presso Cajetan Haslinger.

ORGANO.

ANDANTE con MOTO

KYRIE.

Musical score for Organ Kyrie, Andante con Moto. The score is written in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a 'Piano' dynamic marking. The second staff has a 'mf' marking. The third staff has a 'p' marking. The fourth staff has a 'f' marking. The fifth staff has a 'p' marking. The sixth staff has a 'f' marking. The seventh staff has a 'pp' marking. The eighth staff has a 'pp' marking. The ninth staff has a 'pp' marking. The tenth staff has a 'pp' marking. The score includes various musical notations such as notes, rests, and fingerings.

ALLEGRO MOLTO

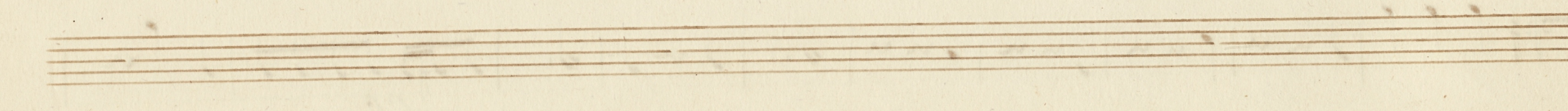
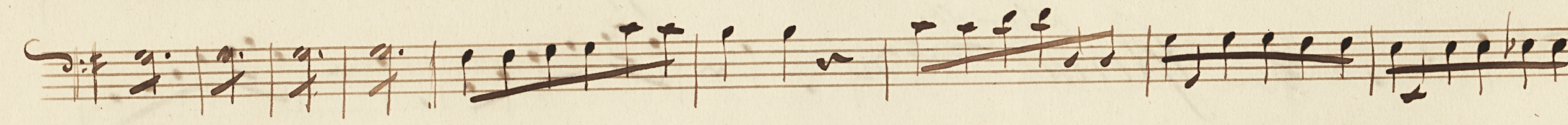
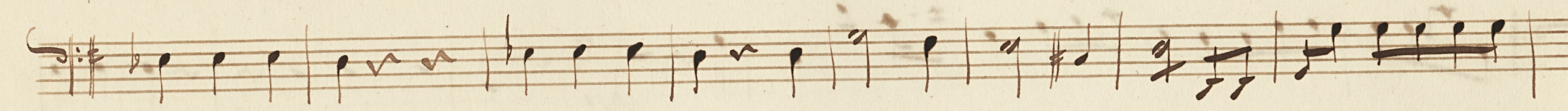
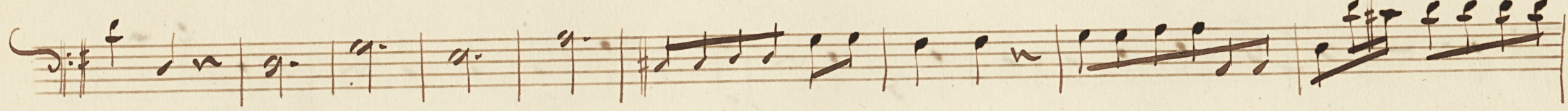
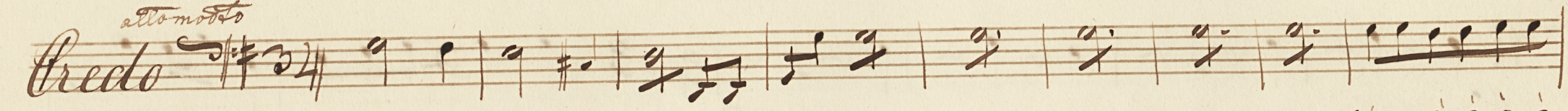
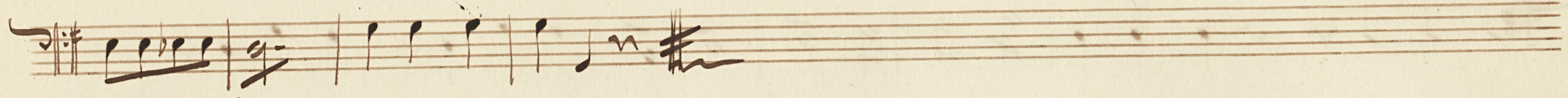
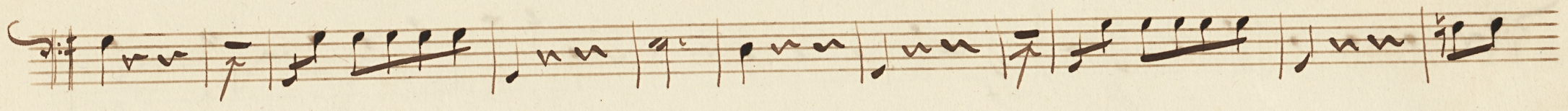
GLORIA.

Musical score for Organ Gloria, Allegro Molto. The score is written in bass clef with a key signature of one sharp (F#). It consists of two staves of music. The first staff begins with a '3' marking. The second staff has a '7' marking. The score includes various musical notations such as notes, rests, and fingerings.

Ande con moto Violon

Lyrie

atto molto *Gloria*



CANTO.

1

ANDANTE
con moto.

8 *Piano* Kyrie e = lei = son Kyrie e = lei = son Kyrie e =
forte lei = son e = lei = son Kyrie Kyrie e = lei = son Christee =
forte lei = son Christe e = lei = son Chri = ste e = lei = son Christe Chri = =
Piano ste e = = lei = = = son Kyrie e = lei = son Kyrie e =
forte leison Christe e = lei = son e = lei = son Christe e = lei = son Chri-
ppq ste Christe Kyrie e = lei = son e = leison.

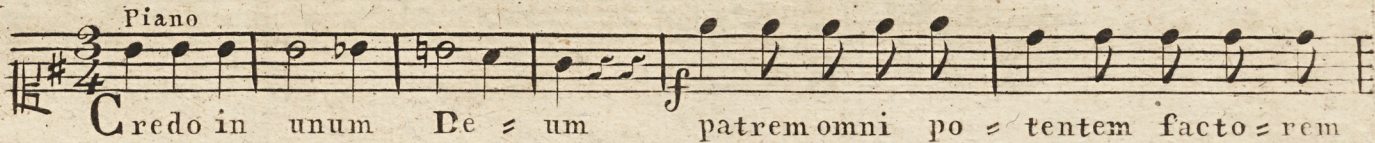
ALLEGRO
molto.

3 Et in terra pax ho = mi = nibus bonae voluntatis lau = damus te bene =
dicimus te odo = ramus te glorifi = camus te glorificamus te
Piano quitollis pecca = ta pecca = ta mundi mise = re = re no = bis mi = se =
f rere no = bis quoniam tu solus sanctus tu so = lus sanctus
Solo tu solus al = ti = si = mus Je = su Chri = ste a = men a = men a = = men
f a = = = men a = men a = = = men.

CANTO.

ALLEGRO.
moderato.

Piano



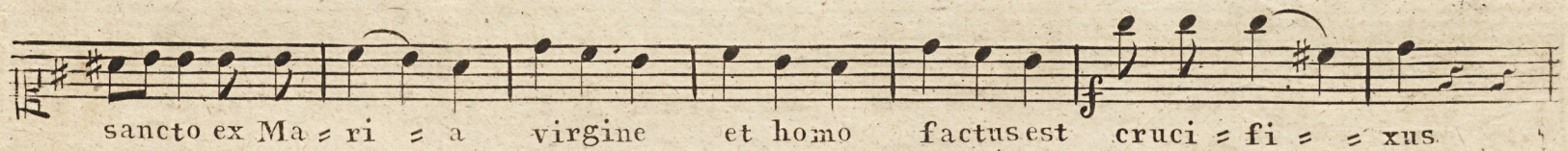
Credo in unum Deum patrem omni po- tentem facto-rem



coeli et terrae vi- si- bi- lium om- ni- um qui propter nos nos homi- nes de-



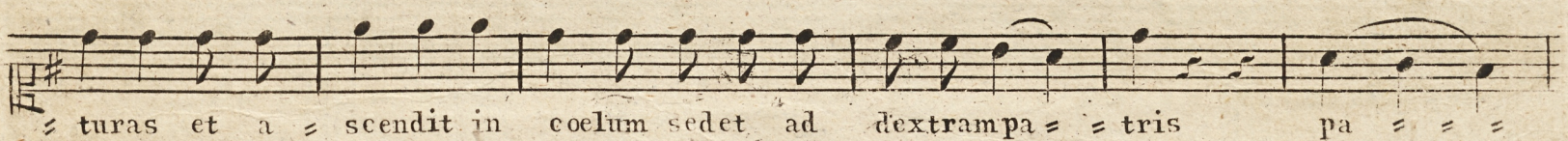
scendit de coelis de coe- lis. Et in car- na- tus est de spi- ri- tu



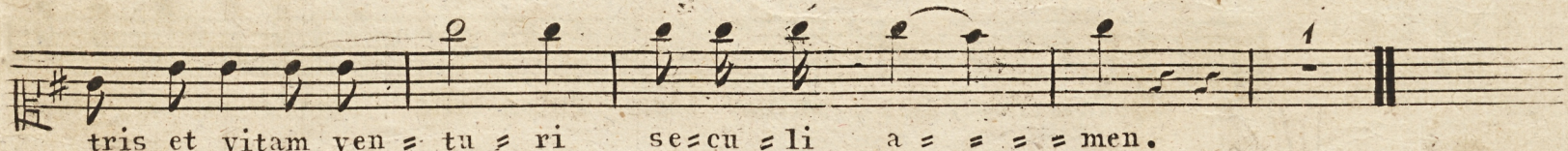
sancto ex Ma- ri- a virgine et homo factus est cruci- fi- xus



et sepultus est. Et ressu- rexit terti- a di- e se- cundum scrip-



tu- ras et a- scendit in coelum sedet ad dex- tra pa- tris



tris et vitam ven- tu- ri se- cu- li a- men.

POCO ADAGIO.

Sotto voce.



San- tus San- tus Do- mi- nus



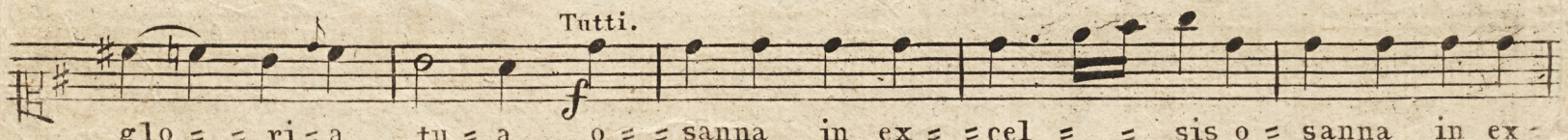
De- us Sa- ba- oth.

ALLEGRETTO.

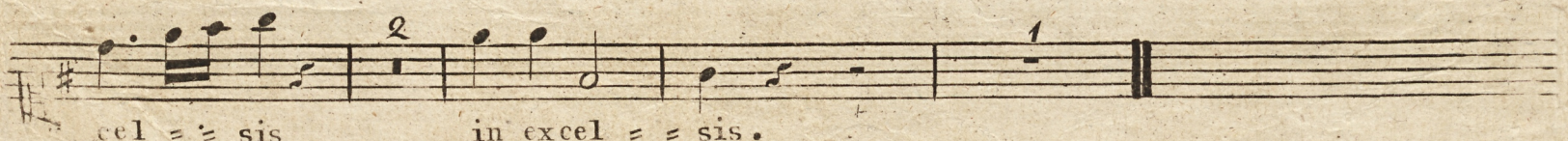
Solo.



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



glo- ri- a tu- a o- sanna in ex- cel- sis o- sanna in ex-



cel- sis in excel- sis.

CANTO.

3

ANDANTINO.

10 Solo

Benedictus qui ve = nit in nomi = ne Do = mi = ni

be = nedictus qui ve = = nit in nomi = ne Domini be = = ne = dic = tus

be = = ne = dictus qui ve = = = nit in no = mine Do = mi = ni in no = mi = ne

Do = = mi = ni be = ne = dictus qui venit in no = mi = ne Do = mi =

Solo

ni be = ne = dictus qui ve = = nit in no = mi = ne Do = mi =

ni be = = ne = dictus qui ve = nit in no = mi = ne Domi =

ni be = = ne = dic = tus be = = ne = = dic = tus

be = ne = = dic = tus in no = = mi = ne Do = mi =

2

ni.

ADAGIO.

Piano

AGNUS DEI.

5

Mise = rere mise = re = re mise = rere no = = bis

4

Agnus Dei qui = tollis pec = ca = ta pec = ca = ta mun = = di

pp

mi = se = re = re nobis.

:DONA ut KYRIE.:/

ALTO.

ANDANTE

CON MOTO.

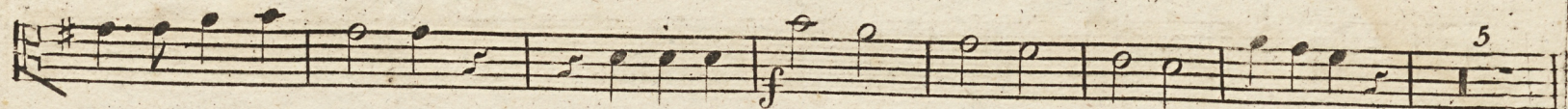
Piano.

8



Kyrie e e leison

Kyrie e e leison



Kyrie e e leison

eleison

Kyrie e e leison



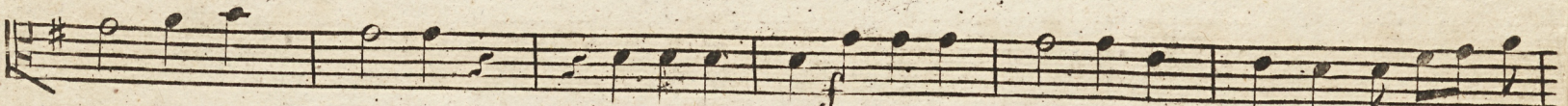
Christe e e leison Christe e e leison Christe Chri e e e e



stee e e leison.

Kyrie e e leison

Kyrie e e leison



Christe e e leison

eleison

Christe e e leison Christe Christe Kyrie

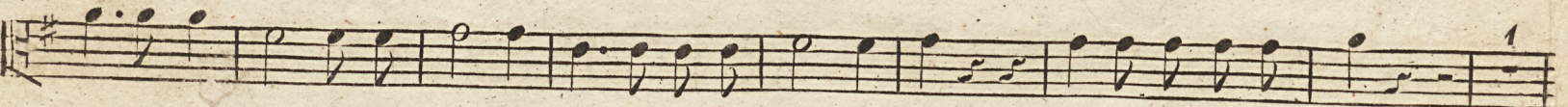


e e e e leison

e e leison.

ALLEGRO MOLTO

Et in terrapax ho e minibus bonae voluntatis laudamus te bene e



dicimus te ado ramus te glorifi camus te glorifi camus te

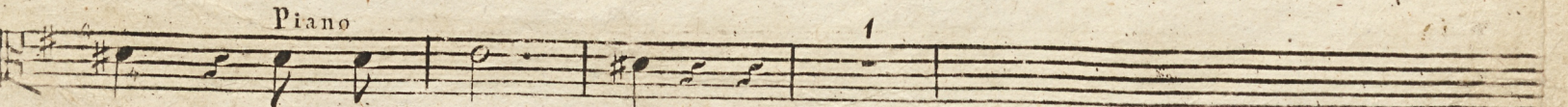


Quitollis pec ca ta

pec ca ta

mundi misse re re

no e



bis

misse re re

V. S.

ALTO.


ALLEGRO
 MODERATO.


ALTO.

3

Sa = ba = oth. /: PLENI :/

ALLEGRETTO. 4
Glo = ri = a glo = ri = a tu = a o = sanna in ex =

celsis o = sanna in ex = celsis in ex = cel = sis.

ALLEGRETTO. Solo
BENEDICTUS Be = ne = di = ctus qui ve = nit qui

ve = nit qui ve = nit be = ne = di = ctus in no = mi = ne Do = mi =

ni in no = mine Do = mi = ni bene = dictus qui venit in no = mine Do = mi = ni

4
benedictus qui ve = nit in no = mine Do = mi = ni bene = dictus qui venit in no = mi = ne

Domini bene = dictus in no = mine Do = mi = ni.

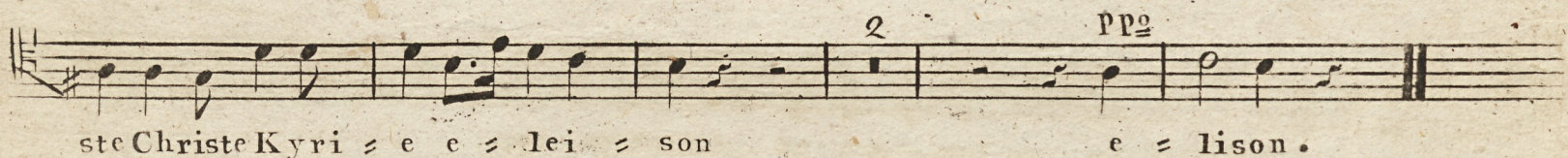
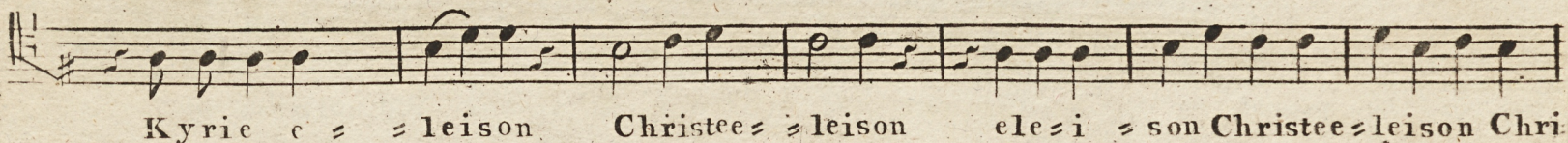
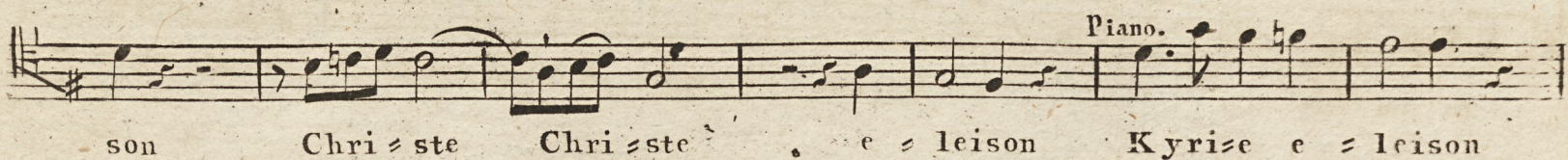
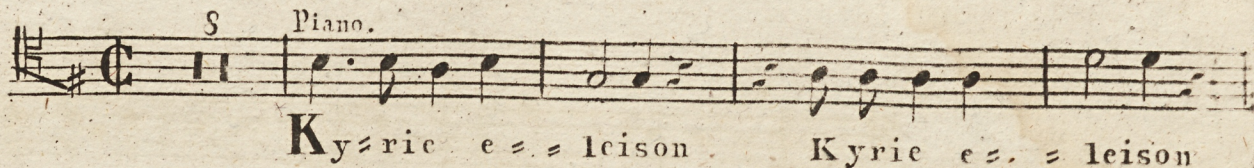
ADAGIO. 6
AGNUS DEI. Piano
Mise = rere mise = rere mise = re = re. Agnus

desi quitollis pecca = ta peccata mundi misc = re = re nobis. /: Donaut Kyrie

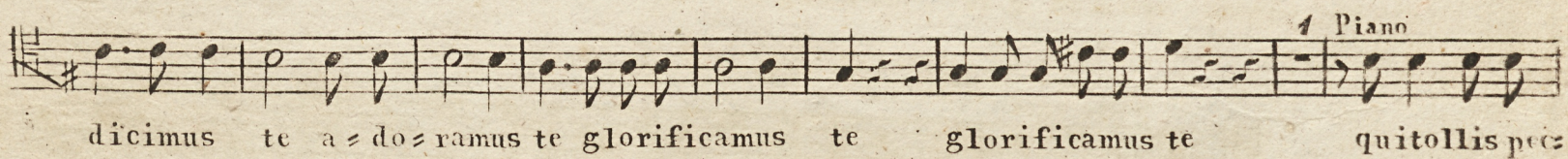
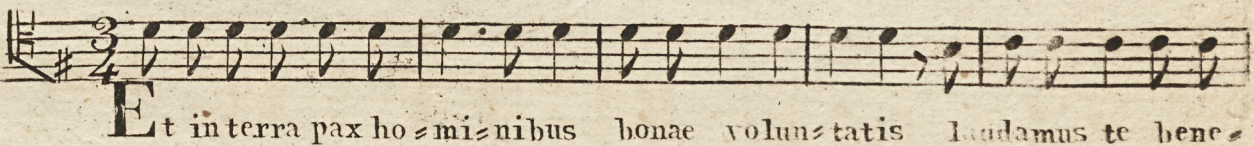
TENORE.

1

ANDANTE
CON MOTO.



ALLEGRO MOLTO.



TENORE.

ALLEGRO MODERATO.

Piano

Credo in unum Deum patrem omni potentem factorem
 coeli et terrae visi-bi-lium omni-um qui propter nos de-scendit de coelis
Piano
 de coe-lis ex Ma-ria virgine et homo factus est crucifi-xus
Piano
 et sepultus est. Et resu-rexit ter-ti-a di-e se-cundum scri-
 pturas et as-cendit in coelum sedet ad dex-tra pa-tris pa-
 tris et vitam ven-tu-ri se-cu-li a-men.

POCO ADAGIO.

Sotto voce
pp
 Sanc-tus Sanc-tus Do-mi-nus De-us Saba-
 oth

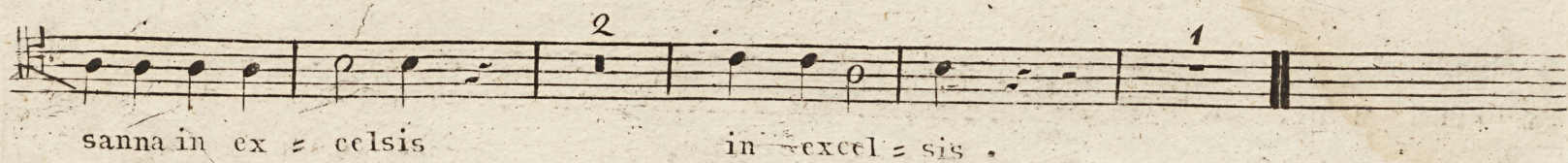
/// PLENI ///

ALLEGRETTO.

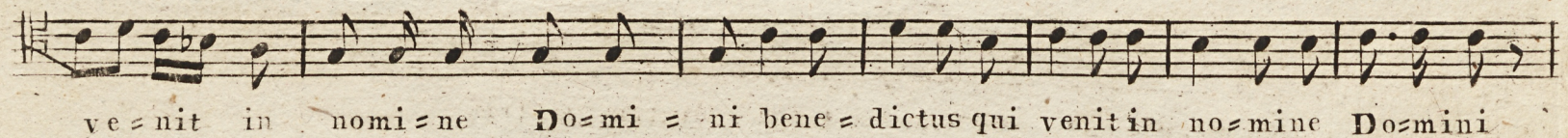
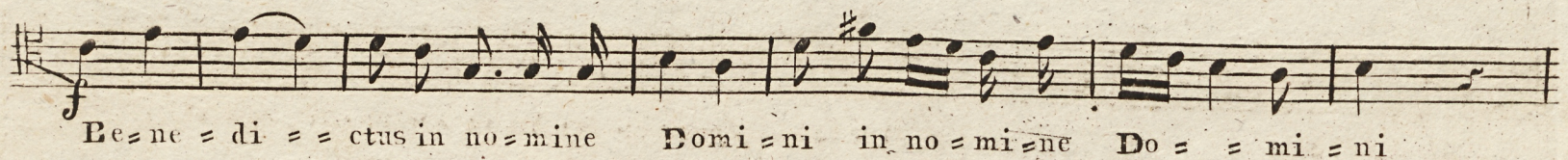
Glo-ri-a glo-ri-a tu-a o-san-na in ex-celsis o-

TENORE.

3



ANDANTINO.



AGNUS DEI.



DONA ut KYRIE.

BASSO.

ANDANTE.
CON MOTO.

8 Piano

Kyrie e = leison Kyrie e = leison Kyrie e = leison
leison Kyri = e = e = leison Christe e = leison Chri = ste e = lei =
son Christe Christe e = lei = = son. Kyri = e e = leison Kyri = e e =
leison Christe = leison e = lei = son Christe = leison Christe Christe Kyri =
e e = lei = son e = lei = son.

ALLEGRO MOLTO.

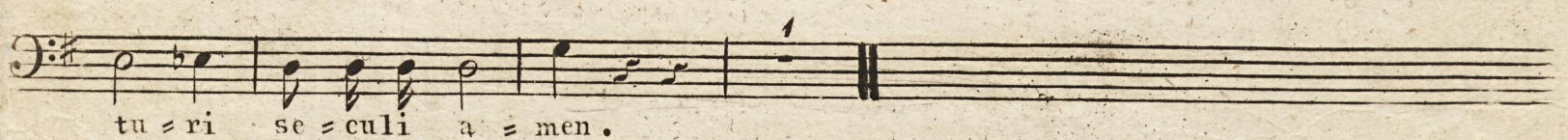
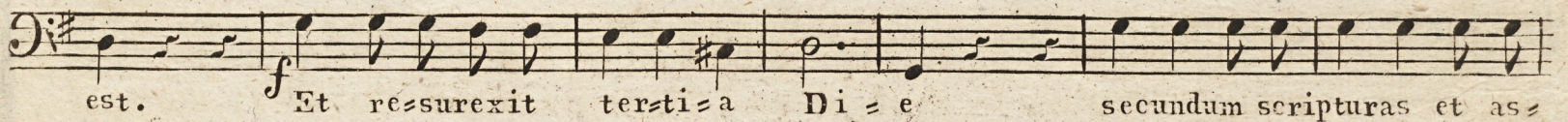
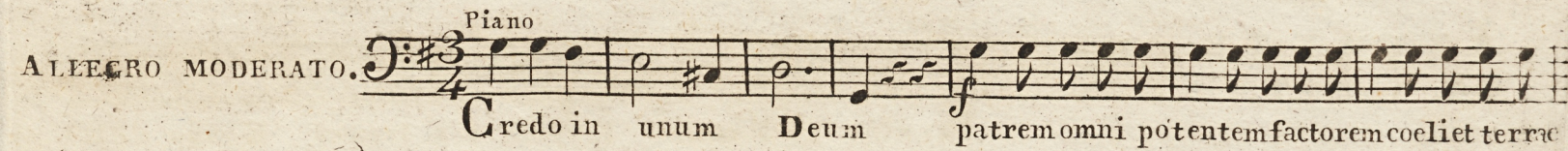
Et in terra pax hominibus bonae voluntatis laudamus te be = ne =

dicimus te ado = ramus te glorifi camus te glorificamus te quitollis pecca = ta
mundi pec = ca = ta mundi mise = re = re no = bis mise = re = re no = bis
quoniam tu solus sanctus tu solus santus tu solus al = tissimus Jesu Chri = ste
a = men amen a = men a = men a = men a = men.

BASSO.

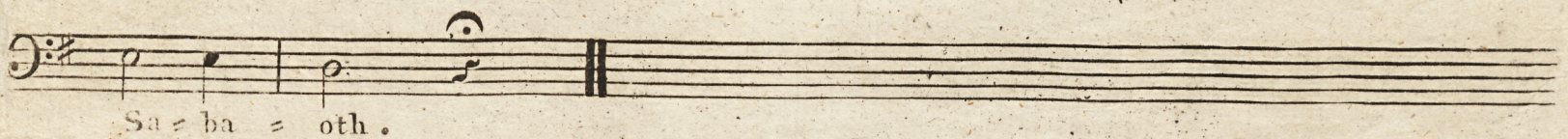
ALLEGRO MODERATO.

Piano



POCO ADAGIO.

Sotto voce

pp^{no}

ALLEGRETTO.

Piano



BASSO.

3

ANDANTINO.

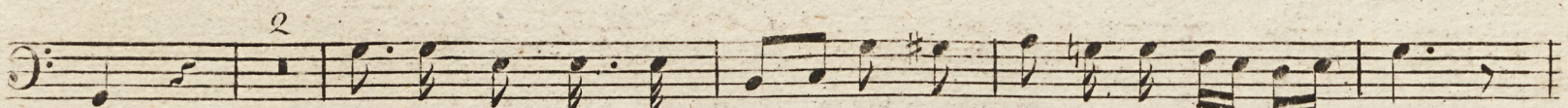
17



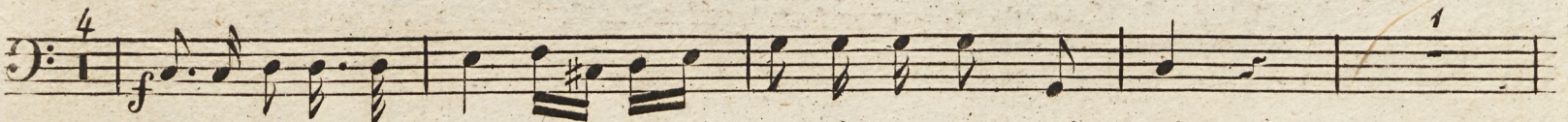
Bene dictus qui venit in nomine Domini



be-ne = di = ctus in no-mi-ne Do-mi = ni in no-mi-ne Do-mi =



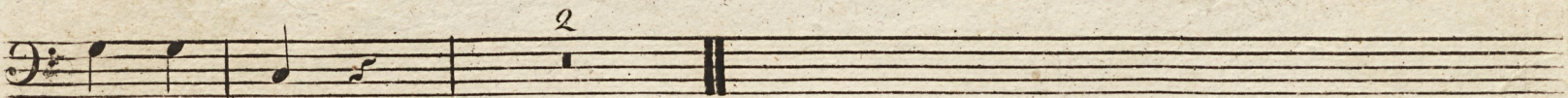
ni be-ne = di-ctus qui ve-nit in no-mi-ne Do-mi = ni .



Bene-dictus qui ve-nit in no-mi-ne Do-mi = ni .



Be = ne = dictus be = ne = dictus qui venit in no = mi = ne



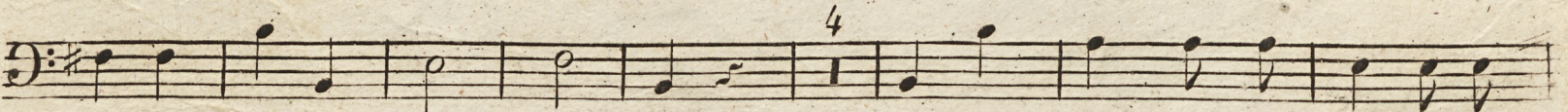
Do-mi = ni .

A D A G I O .

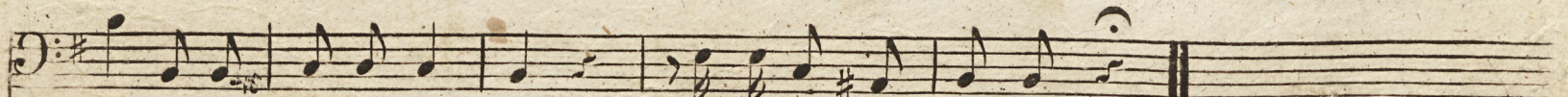
Solo. tr



A = gnus De-i qui = tollis peccata mundi



mise = re = re no = bis . A = gnus De = i qui = tollis pec =



ca-sta pec = cata mun-di mise = re = re nobis .

∴ DONA ut KYRIE ∴

VIOLINO PRIMO.

ANDANTE CON MOTTO.

KYRIE.

The Kyrie section is written for Violino Primo in G major, 4/4 time. It consists of eight staves of music. The tempo is Andante con moto. The dynamics range from piano (p) to fortissimo (ff). The music features a variety of melodic lines, including trills (tr), triplets (triple), and slurs. The first staff begins with a piano (p) dynamic and a trill. The second staff has a mezzo-forte (mf) dynamic. The third staff starts with a forte (f) dynamic and includes a trill. The fourth staff is marked piano (p) and dolce. The fifth staff begins with a mezzo-forte (mf) dynamic. The sixth staff starts with a forte (f) dynamic. The seventh staff is marked piano (p) and includes a trill. The eighth staff ends with a fortissimo (ff) dynamic.

ALLEGRO MOLTO.

GLORIA.

The Gloria section is written for Violino Primo in G major, 3/4 time. It consists of six staves of music. The tempo is Allegro molto. The dynamics range from piano (p) to fortissimo (ff). The music features a variety of melodic lines, including trills (tr), triplets (triple), and slurs. The first staff begins with a forte (f) dynamic. The second staff starts with a piano (p) dynamic. The third staff begins with a mezzo-forte (mf) dynamic. The fourth staff starts with a piano (p) dynamic. The fifth staff begins with a forte (f) dynamic. The sixth staff ends with a fortissimo (ff) dynamic.

VIOLINO PRIMO.

ALLEGRO MODERATO.

CREDO.

Musical score for Violino Primo, Credo section, Allegro Moderato. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'ALLEGRO MODERATO.' and the section is labeled 'CREDO.' The music features various dynamics including *p*, *f*, *mf*, and *tr* (trills). The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line on the tenth staff.

POCO ADAGIO.
SANCTUS.

Sotto voce.

Musical score for Violino Primo, Sanctus section, Poco Adagio. The score consists of one staff. The tempo is marked 'POCO ADAGIO.' and the section is labeled 'SANCTUS.' The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is 'Sotto voce.' The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line. The word 'attacca' is written at the end of the staff.

ALLEGRETTO.

PLENI.

Musical score for Violino Primo, Pleni section, Allegretto. The score consists of three staves. The tempo is marked 'ALLEGRETTO.' and the section is labeled 'PLENI.' The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is 'Allegretto.' The notation includes eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line on the third staff.

VIOLINO PRIMO.

ANDANTIN.

BENEDICTUS.

Musical score for the Benedictus section, Violino Primo. The tempo is Andantino. The key signature has one sharp (F#). The time signature is 2/4. The score consists of ten staves. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are several accents and slurs throughout the piece.

ADAGIO.

AGNUS DEI.

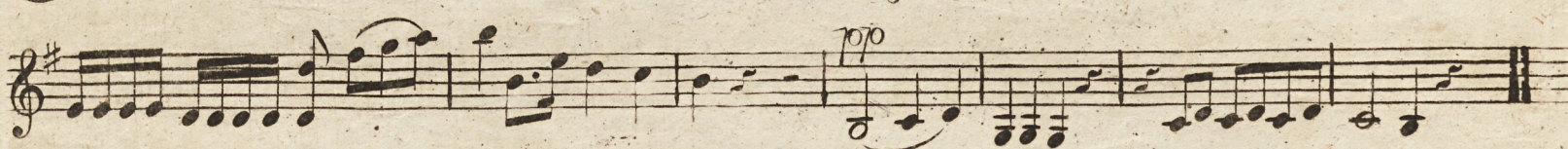
Musical score for the Agnus Dei section, Violino Primo. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 2/4. The score consists of three staves. Dynamics include *f* (forte) and *p* (piano). There are trills (tr) and slurs throughout the piece.

/// DONA ut KYRIE. ///

VIOLINO SECONDO.

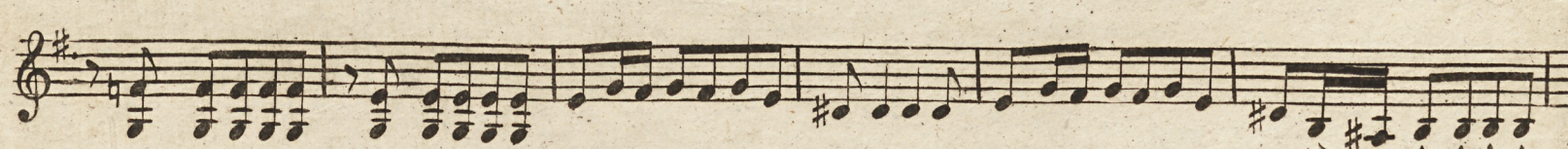
ANDANTE con MOTO

KYRIE.



ALLEGRO MOLTO

GLORIA.



VIOLINO SECONDO.

C R E D O. *Allegro moderato.*

Musical score for Violino Secondo, Credo section. The tempo is *Allegro moderato*. The key signature is one sharp (F#). The time signature is 3/4. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody and ends with a double bar line. Dynamics include *p* (piano) and *f* (forte).

S A N C T U S. *Poco Adagio.*P L E N I. *Allegretto.*

Musical score for Violino Secondo, Sanctus and Pleni sections. The tempo for Sanctus is *Poco Adagio* and for Pleni is *Allegretto*. The key signature is one sharp (F#). The time signature is 3/4. The Sanctus section consists of one staff of music. The Pleni section consists of three staves of music. The first staff of Pleni begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody and ends with a double bar line. Dynamics include *p* (piano), *f* (forte), and *fp* (fortissimo).

VIOLINO SECONDO.

3

ANDANTINO.

BENEDICTUS.

ADAGIO.

AGNUS DEI.

:/ DONA ut KYRIE. :/

CORNO PRIMO. in G.

KYRIE.

Andante con moto.

The Kyrie section consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Andante con moto.' and the dynamics start with 'pp' (pianissimo). The second staff begins with a forte 'f' dynamic. The third staff features a 'p' (piano) dynamic. The fourth staff concludes with a 'p' dynamic and a double bar line.

GLORIA.

Allegro molto.

The Gloria section consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro molto.' The second staff begins with a forte 'f' dynamic. The third staff concludes with a double bar line.

CREDO.

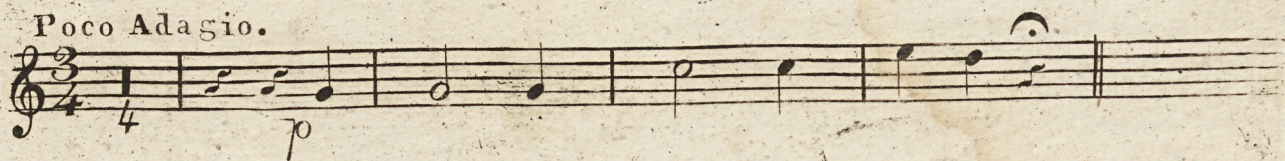
Allegro moderato.

The Credo section consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato.' The second staff begins with a forte 'f' dynamic. The third staff concludes with a double bar line.

CORNO PRIMO.

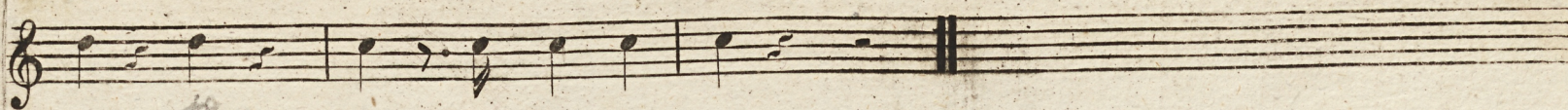
Poco Adagio.

SANCTUS.



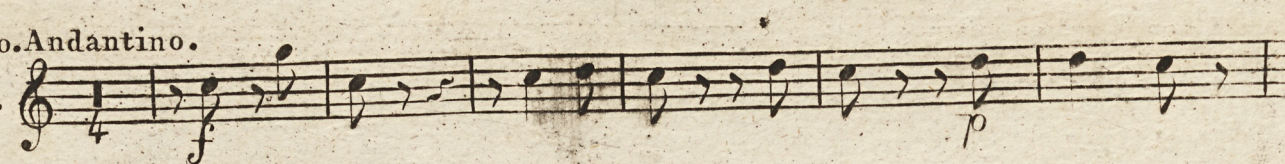
Allegretto.

P L E N I .



JN C. Basso. Andantino.

BENEDICTUS.



/: AGNUS DEI TACET. /

./: DONA ut KYRIE:./

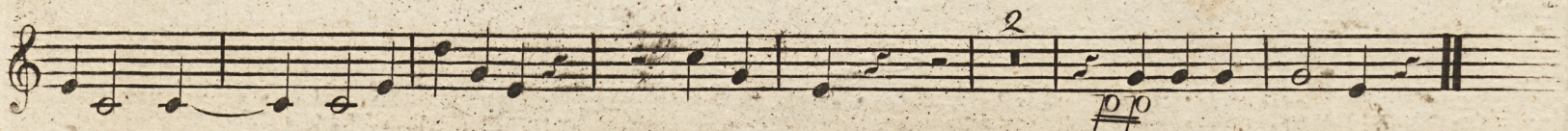
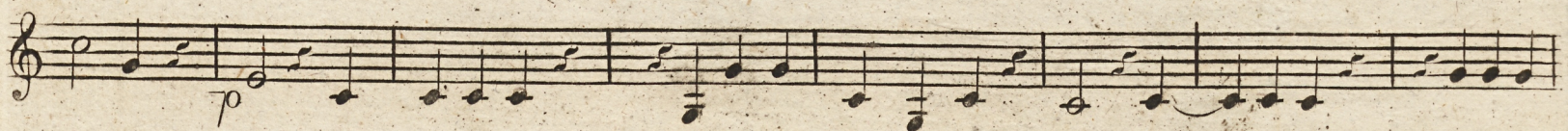
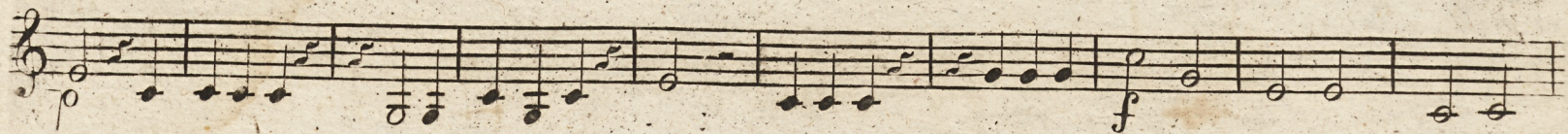
Missa in G.

CORNO SECONDO.

1

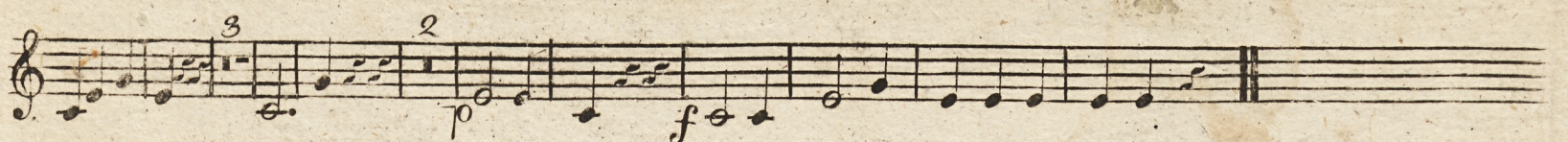
Andante con moto.

KYRIE.



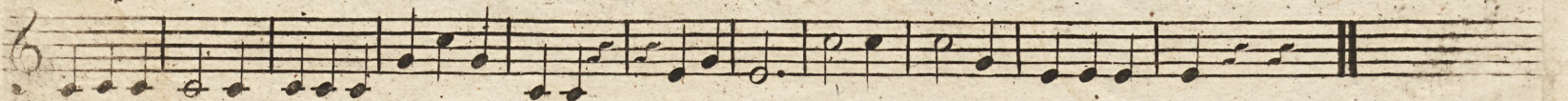
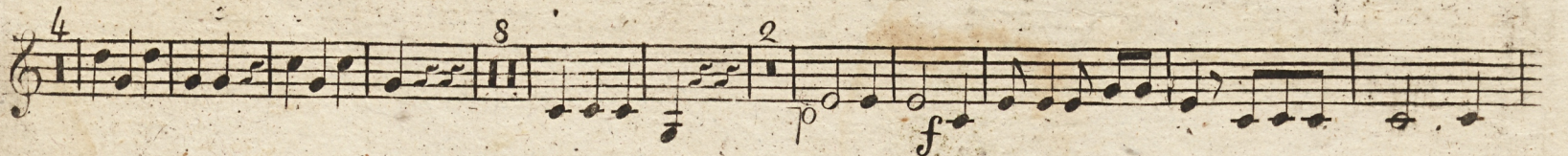
Allegro molto.

GLORIA.

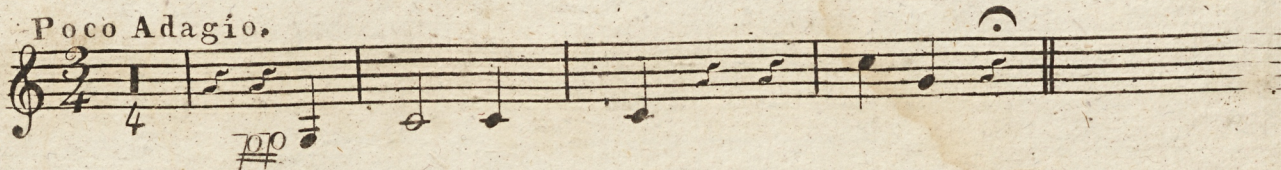


Allegro moderato.

CREDO.

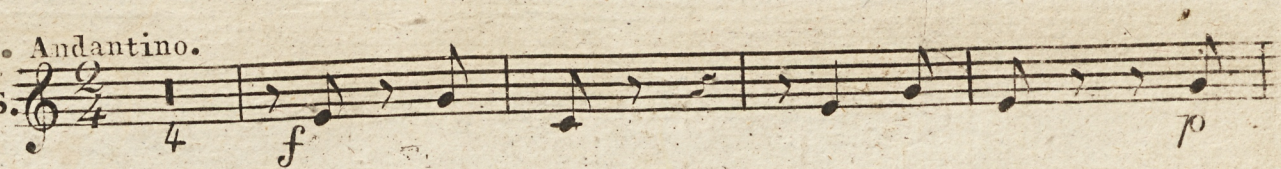


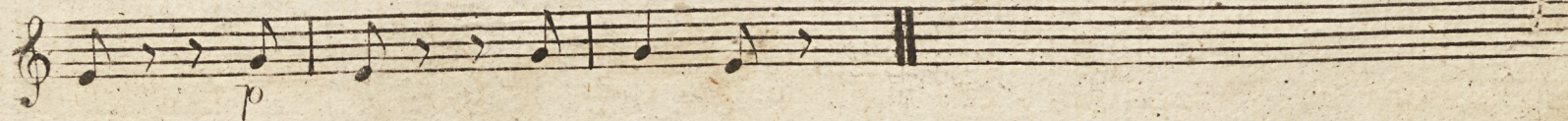
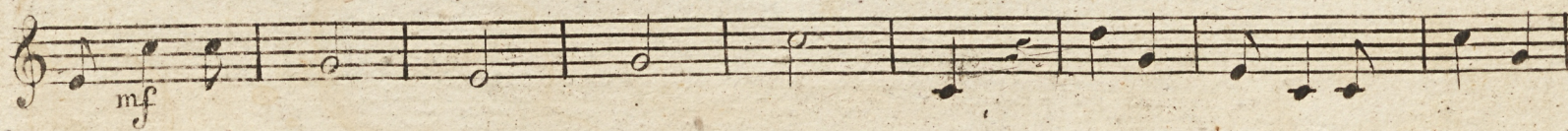
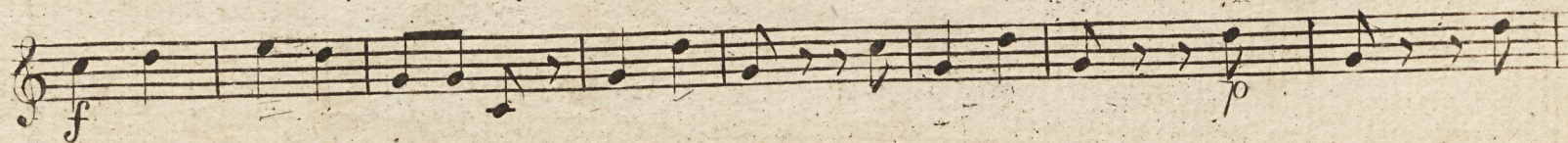
C O R N O S E C O N D O .

Poco Adagio.
S A N C T U S . 

Allegretto
P L E N I . 



In C. Andantino.
B E N E D I C T U S . 



:/ AGNUS DEI TACET :/

:/ DONA ut KYRIE :/

ORGANO.

3

First system of organ music, measures 1-4. The key signature is one sharp (F#). The first measure has a 6th and 3rd finger fingering. The second measure has a 7th finger fingering. The third measure has a 5th and 7th finger fingering. The fourth measure has a 3rd and 5th finger fingering. The first measure is marked *f* and the second measure is marked *p*.

Second system of organ music, measures 5-8. The key signature is one sharp (F#). The first measure has a 1st finger fingering. The second measure has a 2nd and 6th finger fingering. The third measure has a 6th and 5th finger fingering. The fourth measure has a 3rd and 5th finger fingering. The first measure is marked *p* and the second measure is marked *f*.

ALL^o MODERATO

C R E D O .

Third system of organ music, measures 9-12. The key signature is one sharp (F#). The first measure has a 3rd and 5th finger fingering. The second measure has a 6th and 5th finger fingering. The third measure has a 5th and 3rd finger fingering. The fourth measure has a 6th and 5th finger fingering. The first measure is marked *p* and the second measure is marked *f*.

Piano tasto

Fourth system of organ music, measures 13-16. The key signature is one sharp (F#). The first measure has a 6th and 5th finger fingering. The second measure has a 3rd and 5th finger fingering. The third measure has a 6th and 5th finger fingering. The fourth measure has a 3rd and 5th finger fingering. The first measure is marked *f* and the second measure is marked *p*.

SANCTUS.

ALLEGRETTO.
PLENI.

Handwritten musical score for two staves. The top staff is in bass clef with a key signature of one sharp (F#) and common time (C). It contains a melodic line with various ornaments (accents, slurs, and numbers like 5, 3, 3, 3, 3, 36, 76, 10, 5, 6, 3) and a dynamic marking 'p'. The bottom staff is also in bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments (accents, slurs, and numbers like 7, 5, 8, 6, 4, 5, 3, 4, 2, 6, 2, 6, 5) and dynamic markings 'f' and 'p'.

PLENTY.

Handwritten musical notation for the first system of 'The Merry Widow'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A fermata is placed over the B4 note. The next measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The melody continues with a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The system concludes with a double bar line. The notation is written in dark ink on aged, slightly yellowed paper.

BENEDICTUS

Piano

ANDANTINO.
BENEDICTUS

The image shows the beginning of a musical score for the Benedictus. It consists of two staves of music. The first staff is in bass clef with a 2/4 time signature. It begins with a half note G2, followed by a quarter note F2, and then a half note E2. Above the first staff, there are several ornaments and fingerings: a '3' above the first note, a '6' above the second, a '6' above the third, a '3' above the fourth, a '6' above the fifth, a '3' above the sixth, a '4' above the seventh, and a '3' above the eighth. The second staff is also in bass clef and begins with a half note G2, followed by a quarter note F2, and then a half note E2. Above the second staff, there are several ornaments and fingerings: a '3' above the first note, a '6' above the second, a '6' above the third, a '5' above the fourth, a '7b' above the fifth, a '5' above the sixth, a '6' above the seventh, a '4' above the eighth, a '7' above the ninth, and a '3' above the tenth. The word 'Piano' is written below the first staff, and 'tasto piano' is written below the second staff.

Piano

tasto piano

Handwritten musical notation on a single staff. The notation includes various time signatures (7/2, 8/3, 3/4, 6/8) and complex rhythmic patterns with notes and rests. The manuscript is written on aged, yellowed paper.

Handwritten musical notation on a single staff, likely a bass clef. The notation includes various notes, rests, and fingerings. Above the staff, there are several numbers: 6, 4, 3, 6, 6, 4, 5, 6, 5, 3, and a minus sign. Below the staff, there is a dynamic marking 'mf'.

A single staff of handwritten musical notation. The staff begins with a bass clef. Above the staff, there are several rhythmic markings: a '6' with a '+' sign, a '3', a '5', a '6' with a '+' sign, a '7' with a '#' sign, another '7' with a '#' sign, a '3', a '-' sign, and a '6'. The notation includes various note values, rests, and accidentals. A 'f' (forte) dynamic marking is present below the staff. The notation is written in dark ink on aged, slightly discolored paper.

6 6 7 5 7 5 6 6 - 5

4 4 # 4 #

tasto piano

ORGANO.

5

First section of organ music, consisting of six staves. The music is written in a single melodic line across the staves. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *f* (forte) and *p* (piano). The section concludes with a double bar line.

ADAGIO AGNUS DEI.

Second section of organ music, titled 'ADAGIO AGNUS DEI.' It consists of six staves. The music is written in a single melodic line. Fingerings are indicated by numbers 1-5. Trills are marked with 'tr'. Unisonos are marked with 'unisono'. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The section concludes with a double bar line.

:/ DONA ut KYRIE :/