



SCT. LUDWIG'S MESSE

für

Sopran, Alt, (Tenor ad lib.) und Bass
mit Begleitung

der Orgel allein oder des Orchesters:

2 Violinen, 2 Hörner & Violon obligat,
Viola, Flöte, 2 Clarinetten, 2 Trompeten, 1 Posaune und Pauken ad lib.

und meinem lieben Bruder LUDWIG gewidmet

JOS. GREG. ZANGL.

Opus 59



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ST. LUDWIG'S MESSE

Adagio

Kyrie

Jos. Greg. Zangl, op. 59

Sopran
Alt

p Ky - ri - e e - lei - son, e - lei - son, *mf* Ky - ri - e e - lei - son, e -

Tenor
Bass

pp *mf* e -

Orgel

pp *p*

7 Ky - ri - e e - lei - son, *f* - lei - - - lei - son, son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son. *f* - lei - son, e - lei - son, *p*

14 *mf* Chri - ste e - lei - son, *f* Chri - ste e - lei - son, Chri - ste e - lei - son, Chri - *mf* Chri - ste e - lei - - - son, *f* *mf*

22

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

30

p Ky-ri-e e - lei-son, e - lei - son, *mf* Ky-ri-e e - lei-son, e - lei - - - - son,
Ky-ri-e e - lei - son,
mf e - lei - son, e - lei - son,
p *mf*

38

f Ky-ri-e, *mf* Ky-ri-e e - lei-son, e - lei - son, *p* e - lei - - son, e - lei - son.
f *mf* *p* *rit.*
e - lei-son, e - lei - - - - son, e - lei - son.
f *mf* *p* *rit.*

Gloria

Moderato

mf Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus Te, be-ne-

mf *ff*

Moderato

mf *ff*

6

p -di-ci-mus Te, a-do-ra-mus Te, *f* glo-ri-fi-ca-mus Te. *p* Gra-ti-as a-gi-mus

p *f* *p*

f glo-ri-fi-ca-mus Te. *p*

p *f* *p*

f *p*

13

mf Ti-bi prop-ter mag-nam glo-ri-am Tu-am. *ff* Do-mi-ne De-us, Rex coe-les-tis, De-us

mf *ff*

mf *ff*

19

Pa-ter om-ni-po-tens. Do-mi-ne Fi-li u-ni - ge - ni-te, Je-su Chri - - ste. Do-mi-ne

26

De-us Ag-nus De-i, Fi-li-us Pa - tris. Qui tol-lis pec-ca-ta mun - di: mi-se-re-re

Adagio

p *Org. obl.*

78

no-bis. Qui tol-lis pec-ca-ta mun-di: sus-ci-pe, sus-ci-pe de-pre-ca-ti-o-nem no - stram. Qui

mf

Tempo I

se-des ad dex-te-ram Pa-tris: mi-se-re-re no - - bis. Quo-ni-am Tu so - - lus

mi-se - re - re

p *mf* *p* *mf*

Tempo I

p *mf*

San-ctus, Tu so-lus Do-mi-nus, Tu so-lus Al-tis-si-mus, Je - su, Je - su Chri - - ste. Cum

Je - su Chri-ste. Cum San-cto

f *ff* *f* *ff*

De - i. A - - men,

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,

Spi - - ri - tu in glo-ri - a. A - - men, a - - men,

Credo

Con moto

mf

Pat-rem om-ni-po - ten-tem, fac-to-rem coe-li et ter - rae. Vi-si - bi - li - um om-ni-

mf

Con moto

mf

6

f

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

f

11

De - i u - ni - ge - ni - tum,

mf an - te om - ni - a

- stum, Fi - li - um De - i et ex Pat - re na - tum,

De - i u - ni - ge - ni - tum,

mf *p*

sae - cu - la,

De - um de De - o, De - um ve - rum de De - o ve - ro, con - sub - stan - ti - a - lem
lu - men de lu - mi - ne,

mf De - um de De - o, ge - ni - tum, non fac - - -

per quem om-- ni-- a fa - - cta sunt. *p*

Pa - tri per quem om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et
per quem om - ni - a fa - cta sunt.

- tum, per quem om - ni - a

pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis.

pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis.

32

p

Et incarnatus est de Spiritu San - cto, ex Maria Virgine: et ho - mo, et ho - mo fa - ctus est.

40

Grave

ff

ff

rit.

Cru-ci-fi-xus, pas-sus et se-pul-tus est.
 Cru-ci-fi-xus e - ti-am pro no - bis: sub Pon-ti-o Pi - la-to pas-sus

Grave

f

rit.

48

Con moto

f

Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scrip-tu-ras, et as-cen-dit in

f Org. obl. bei Harm. Begl.

coe-lum: se-det ad dex-te-ram Pat-ris. Et i-te-rum ven-tu-rus est cum glo-ri-a

ju-di-ca-re vi-vos et mor-tu-os, cu-jus reg-ni non e-rit fi-nis.

Et in Spi-ri-tum San-ctum, Do-mi-num et vi-vi-fi-can-tem:

Qui ex Pat-re Fi-li-o-que pro-ce-

f

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro -

- dit, qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur qui lo - cu - tus est per Pro -

f

- phe - tas. et a - po - sto - li - cam Ec - cle - si - am. Con -

ca - tho - li - cam Ec - cle - si - am.

- phe - tas. *f* Et u - nam, san - ctam, ca - tho - - li - cam Ec - cle - si - am.

f

- fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to

f

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, a - - - men.
A - men, a - - men, a - - - men.

A - - - men, a - men, rit.

Sanctus

Adagio

p

San-ctus, san - ctus, san - ctus, san - ctus, san-ctus Do-mi-nus De-us Sa-ba - oth.

Adagio

p

Moderato

f

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

Moderato

ff

18

ff

Tu - a. Ho-san-na in ex-cel - sis, ho-san-na in ex-cel - sis.

ff

Benedictus

Be - ne - dic - tus, be - ne -

Andante

Musical score for the first system of the Benedictus. It consists of a vocal line (Soprano and Bass) and a piano accompaniment. The tempo is marked "Andante". The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The vocal line begins with a rest, followed by the lyrics "Be - ne - dic - tus, be - ne -". The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand.

Be - ne - dic - tus, be - ne - dic -

Be - ne - dic - tus, be - ne -

Andante

Musical score for the second system of the Benedictus. It continues the vocal and piano parts from the first system. The piano accompaniment includes a section marked "Orch." (orchestra) with a piano (*p*) dynamic. The vocal line continues with the lyrics "Be - ne - dic - tus, be - ne -".

Org. obl. bei Harm. Begl.

- dic - tus, qui ve - nit, qui ve - nit in

Musical score for the third system of the Benedictus. It features a vocal line and piano accompaniment. The tempo remains "Andante". The key signature and time signature are consistent. The vocal line begins with a rest, followed by the lyrics "- tus, qui ve - nit in no - mi - ne, in no - mi - ne, in no - mi - ne Do - mi - ni. Ho -". The piano accompaniment includes a section marked "mf" (mezzo-forte) and a section marked "f" (forte).

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

- dic - tus, *mf* qui ve - nit in no - mi - ne, *f* Ho -

Musical score for the fourth system of the Benedictus. It continues the vocal and piano parts. The piano accompaniment includes a section marked "mf" and a section marked "Orch." with a fortissimo (*ff*) dynamic.

16 *f* Ho - san - na in ex - cel - sis,

Musical score for the fifth system of the Benedictus. It features a vocal line and piano accompaniment. The tempo remains "Andante". The key signature and time signature are consistent. The vocal line begins with a rest, followed by the lyrics "- san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel -". The piano accompaniment includes a section marked "mf" and a section marked "f".

- san - na in ex - cel - sis,

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

- san - na in ex - cel - sis,

Musical score for the sixth system of the Benedictus. It continues the vocal and piano parts. The piano accompaniment includes a section marked "mf" and a section marked "f".

23

qui ve - nit, qui

- sis. Be - ne - dic - tus, be - ne - dic - tus, qui ve -

mf Be - ne - dic - tus, be - ne - dic - tus, *p* qui ve -

p *Org.obl. bei Harm. Begl.*

32

ve - nit in no - mi - ne, in no - mi - ne, in Ho -

- nit in no - mi - ne, in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis, Ho -

- nit in no - mi - ne, in no - mi - ne, in Ho - san - na in ex - cel - sis,

f *Orch.* *ff*

40

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

ho - san - na

p

Agnus Dei

Adagio

f *mf*

Ag - - nus De - i, qui tol-lis pec-ca-ta mun - di:
mun-di mi-se-

f *mf* mun - di:

p *p*

8

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

mi - se - re - re

p

14

p *mf*

Ag - - nus De - i, qui tol - lis, qui tol - lis pec - ca - - ta mun - di:
mi-se-

p *mf*

Org. obl. *mf*

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

mf

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

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

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

mf

p
Orch.

27

f

mf

Ag - - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di:

f

mf

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

p *mf* *p*

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

p *f* *p*

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

38 do - na *p* *rit.*

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

p *p* *rit.*

pp *rit.*

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*Edited by Rev. Andris Solims
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