

Elfte Auflage.

Messe

zu Ehren des hl. Antonius von Padua

für

SOPRAN, ALT, TENOR ad libitum u. BASS

mit Begleitung
der Orgel allein oder des Orchesters

2 Violinen 2 Hörner und Violon obligat, Viola, Flöte,

2 Clarinetten, 2 Trompeten, 1 Posaune und Pauken ad libitum.

Componirt von

J. G. ZANGL.

Op. 51.



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MESSE ZU EHREN DES HL. ANTONIUS VON PADUA

Kyrie

J. G. Zangl, op. 51

Moderato

p *mf*

Sopran
Alt

Tenor
Bass

Organ

p *mf*

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

8

f *p* *rit.*

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

f *p* *rit.*

f *p* *rit.*

15

p *Solo*

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

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

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

p

Solo

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

pp

22 *Tutti* *f* - son, e - - lei - - - son.

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

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

rit.

28 *mf*

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

p

mf

p *mf*

34 *p* *pp* *rit.*

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

p *pp* *rit.*

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

p *pp* *rit.*

Gloria

Allegro non tanto

mf bo-nae vo-lun-ta - - - tis. *f*

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

mf bo-nae vo-lun-ta - - - tis. *f*

Allegro non tanto

9

- di - ci-mus Te, a-do-ra-mus Te, glo - ri - - fi-ca - mus Te.

glo-ri-fi - ca - - - - mus Te.

p *p*

17

p glo - ri-am Tu - -

Gra - ti-as a - gi-mus Ti - - bi prop - ter mag-nam glo - - - - ri-am Tu -

p a - gi-mus glo - ri-am Tu - -

24 -am. *mf* *f*

-am. Do-mi-ne De-us, Rex coe-les-tis, De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li

-am. *mf* *f*

mf *f*

30 *f* *rit.*

U-ni-ge-ni-te, Je-su Chri-ste. Do-mi-ne De-us, Ag-nus De-i, Fi-li-us Pat-ris.

f *rit.*

f *rit.*

39 *Adagio* *Solo* *p* *mi-se-re-re no-bis. Tutti mf*

Qui tol-lis pec-ca-ta mun-di: *Solo p* mi-se-re-re, *Solo p* mi-se-re-re no-bis. *mf* Qui

Adagio *pp* *mi-se-re-re no-bis. Tutti mf*

de-pre-ca-ti-o-nem nos - - - *ff*

tol-lis pec-ca-ta mun-di: sus - ci-pe de-pre-ca - ti - o-nem nos - tram. Qui

de-pre-ca-ti-o-nem nos - - - tram. *ff*

Solo p

se-des ad dex-te-ram Pat - ris: mi - se-re-re, *Solo p* mi - se - re - re no - bis.

Solo p mi - se-re-re no - - - bis.

Tempo I

Tutti

mf Tutti Quo-ni-am Tu so - lus San-ctus, Tu so - lus *f* Do-mi-nus, Tu so-lus *p* Al-tis-si-mus, Je-su

mf *f* *p*

Tempo I

Cum San-cto Spi - - ri - tu,

67

Chri-ste. Cum Spi-ri - tu, cum San-cto Spi - ri - tu in

Cum San-cto Spi - ri - tu, cum San - - cto Spi - ri - tu in

73

glo - ri - a De - i Pat - ris. A-men, a - - - - - men.

glo - ri - a De - i Pat - ris. A-men, a - - - - - men.

Credo

Moderato

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

p

Moderato

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor, C major, and G minor, with a common time signature. It begins with a rest for four measures, then enters with a piano (*p*) dynamic. The bottom staff is a piano accompaniment, also in G minor, C major, and G minor, with a common time signature. It begins with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

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

f

f

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line, starting with a forte (*f*) dynamic. The bottom staff continues the piano accompaniment, also with a forte (*f*) dynamic. The music continues in G minor, C major, and G minor.

f

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with a forte (*f*) dynamic. The bottom staff continues the piano accompaniment with a forte (*f*) dynamic. The music continues in G minor, C major, and G minor.

De - i U - ni - ge - ni - tum, et ex Pat - re na - tum an - te om - ni - a sae - cu - la. De - um de

f

mf

f

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line, starting with a forte (*f*) dynamic, then moving to mezzo-forte (*mf*), and ending with a forte (*f*) dynamic. The bottom staff continues the piano accompaniment with a forte (*f*) dynamic. The music continues in G minor, C major, and G minor.

f

p

Detailed description: This system contains the ninth and tenth staves of music. The top staff continues the vocal line with a forte (*f*) dynamic, then moving to piano (*p*) dynamic. The bottom staff continues the piano accompaniment with a forte (*f*) dynamic, then moving to piano (*p*) dynamic. The music concludes in G minor.

mf De-o, De-um ve-rum de De-o ve-ro, ge-ni-tum, non fac-tum, con-sub-stan-ti-a-lem
mf lu - men de lu - mi - ne *f*

30 *p* per quem *f*
 Pat - ri: per quem om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi - nes et
p *f*

37
 prop - ter nos - tram sa - lu - tem de - scen - - dit de coe - lis.
 de - scen - dit, de - scen - dit de

Ohne Takt

Adagio

p Solo

Et incarnatus est | de Spiritu San-cto ex Ma-ri-a Vir-gi-ne, et ho-mo fac - tus

Adagio

fac - tus

Tutti
f

est. *Tutti* sub Pon - - ti - o Pi - la-to; pas-sus et se-pul-tus est.

est. Cru-ci-fi-xus e - ti-am pro no-bis,

Tempo I

Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scrip-tu-ras,

Tempo I

63

f

et as-cen-dit in coe-lum, se - det ad dex-te-ram Pat - ris, et i - te-rum ven-

f

68

p *mf*

- tu-rus est cum glo-ri-a, ju-di-ca-re vi-vos et mor - - - tu-os, cu - jus reg-ni

p *mf*

76

f

non e-rit fi - nis. Do-mi-num et vi - vi - fi-can-tem:

ff *f*

Et in Spi-ri-tum San - ctum, qui ex Pat-re Fi-li-o-que pro

mf qui cum Pat-re et Fi - li-o si-mul a-do-ra - tur et con-glo-ri - fi - ca - tur: qui lo-
 - ce - dit, *mf* a-do-ra-tur et con-glo-ri-fi-ca-tur: *f*

89 *f* - cu-tus est per pro-phe - tas. Et u-nam, san-ctam, ca-tho-li-cam et a-po-sto-li-cam Ec-
f

f *Org. obl.*

95 *mf* - cle-si-am. Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to - rum. Et ex-
mf *f*

101

p *rit.* **A tempo** *f*

- pec - to re - sur - rec - ti - o - nem mor - tu - o - rum, et vi - tam ven - tu - ri, ven -

p *rit.* *f* **A tempo**

108

rit.

- tu - ri sae - cu - li. A - - - - men, a - - - - - men.

rit.

rit.

Sanctus

Adagio

San - - ctus, San - - - ctus, San - - ctus, San - - - ctus, San - - ctus

Musical notation for the first system, including vocal lines and piano accompaniment. Dynamics include *p*, *mf*, and *f*.

San - - - ctus, San - - - ctus, San - - ctus

San - - - ctus, San - - ctus, San - - - ctus, San - ctus

Adagio

Musical notation for the second system, including piano accompaniment. Dynamics include *p*, *mf*, and *f*.

8 Do-mi-nus

Musical notation for the third system, including vocal lines and piano accompaniment. Dynamics include *f*.

Do - mi-nus De-us Sa-ba-oth. Ple-ni sunt coe - li et ter-ra glo-ri-a Tu - a.

Do - - mi-nus Ple - ni sunt

Musical notation for the fourth system, including piano accompaniment. Dynamics include *f*.

Allegro

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

Musical notation for the fifth system, including vocal lines and piano accompaniment. Dynamics include *f*.

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

Ho-san - na

Allegro

Musical notation for the sixth system, including piano accompaniment. Dynamics include *f*.

23

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

ff

ff

Benedictus

Moderato *p*

mf Solo

Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi - ni, *Solo* be - ne - dic - tus, qui

p *mf*

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

Moderato

p *mf*

Do - mi - ni, be-ne-dic - - tus, be-ne-dic-tus, *Tutti*

7

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

Do - mi - ni,

14

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

Solo *pp*

23 *Tutti* *p* *mf*

Tutti *p* *mf*

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

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

p *mf*

29

p

rit.

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

ve - nit, qui ve - nit in *rit.*

p

rit.

Allegro

34

f Ho-san-na in ex-cel - - - sis, ho-san - na, ho - sa-na in ex-cel - sis,

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

f Ho-san - na

Allegro

41

ff

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

ff

ff

Agnus Dei

Andante

mi-se-re-re no - - - -

p Solo

p Solo

Solo mi - se-re-re, mi - se-re-re no -
p mi-se-re - - - - re no - - -

Ag - nus De - i, qui tol-lis pec-ca-ta mun- di: mi-se-re - - re no - - -

Andante

p

8 - bis.

Tutti
p

- bis.
- bis.

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

Tutti
p

- bis.

mf

p

14

mf

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

mf

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

mf

p

23

f *p* *p*

Ag-nus De-i, qui tol-lis pec-ca-ta mun-di: do-na no-bis pa-cem, do-na no-bis pa - cem,

f *p*

do-na no-bis

32

p *f* *p* *rit.*

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

f *p* *rit.*

pa - - - cem,

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