

aUgust hÖgn 1878 1961

mEsse zu eHren des hl
lAurentius c-dUr oP 14

für cHor oRgel und
bLäserquartett

nach den in
rUhmansfelden
aufgefundenen
hAndschriften
editiert
von

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2002

• pArtitur •••

mEsse zu eHren des hl lAurentius oP 14

kyrie

nicht schnell

aUGust högn

sOpran
aLt

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

oRgel

p

Detailed description: This block contains the first system of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in treble clef with a common time signature. The piano part is in grand staff (treble and bass clefs). The tempo is marked 'nicht schnell' and the dynamics are 'p' (piano). The lyrics are 'Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,'.



5

tRo i
tRo ii
tEho
pOS

f

rit.

p

s
a

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

t
b

oRg

f

rit.

p

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features four instrumental staves: two Trombones (tRo i, tRo ii), two Trumpets (tEho, pOS), and an Organ (oRg). The Trombone and Trumpet parts are in treble clef, while the Organ part is in grand staff. The dynamics are marked 'f' (forte) and 'p' (piano). There are 'rit.' (ritardando) markings above the Trombone and Trumpet staves. The lyrics for the vocal parts are 'Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son.'.

9

tRo i
tRo ii

tEho
pOs

p *a tempo*

s
a
Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son,

t
b
e - lei - son, e - lei - son, e - lei - son,

oRg

p *a tempo*



13

tRo i

tRo ii

tEho
pOs

rit.
p

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

t
b
e - lei - son, e - lei - son,

oRg

rit.

17

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

f *a tempo*

ff

ff

f *a tempo*

ff

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



21

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

rit.

pp

pp

rit.

pp

pp

rit.

pp

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

gloria

lebhaft

tRompete i
tRompete ii
tEnorhorn
pOsaune

sOpran
aLt

tEnor
bAss

oRgel

p *f*

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

tRo i
tRo ii
tEho
pOs

s
a

t
b

oRg

f *f* *mf*

6

te. Be - ne - di - ci - mus te. Ad - or - a - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as

11

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

Do - mi - ne De - us, Rex coe -
a - gi - mus ti - bi pro - pter ma - gnam glor - i - am tu - am.

f

f

f

f



16

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

le - stis, De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su

ff

ff

ff

ff

23

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

mf

mf

p

mf

p

mf

rit.

Chri - ste. Do - mi ne De - us, A - gnus De - i, Fi-li-us Pa - tris. Qui



31 **langsam**

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

mf

mf

p

mf

p

mf

p

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

40

tRo i
tRo ii

tEho
pOS

f

s
a

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

t
b

oRg



48 *breit*

tRo i
tRo ii

tEho
pOS

breit

s
a

se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

t
b

breit

oRg

a tempo

55

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

f

f

p

f

Quo - ni-am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu



60

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

ff

f

ff

mf

f

ff

mf

f

so - lus Al - ti - si - mus, Je - su Chri - ste. Cum

64

tRo i
tRo ii

tEho
pOS

s
a

San - cto Spi - ri - tu, in glo - ri - a De - i

t
b

oRg



69

tRo i
tRo ii

tEho
pOS

s
a

Pa - tris. A - men, A - men.

t
b

oRg

breit

ff

ff

ff

cRedo

lebhaft

sOpran
aLt

p

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter -

oRgel

p



5

s
a

p

rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.

oRg



9

s
a

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni -

oRg

15

s a

t b

tum. *p*

Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

oRg

19

tRo i

tRo ii

tEho

pOs

mf

mf

s a

t b

De-um de De-o, lu-men lu-mi-ne, De-um ve - rum de De-o ve - ro,

ge-ni-

oRg

mf

p

25

t b

tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a

oRg

langsamer

30

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

mf *f* *f*

Qui pro - pter no - stram sa - lu - tem de - scen - dit de coe - lis.
fa - cta sunt.



35

langsam

pp *drängend* *mf*

s
a

t
b

oRg

pp *drängend* *mf*

Et in - car - na - tus est de Spi - ri - tu San - cto, de
Et in - car -

40

s a

t b

oRg

Spi-ri-tu San - cto ex Ma - ri - a Vir - gi-ne, et ho - mo fa - ctus

na - tus est ex Ma - ri - a Vir-gi-ne, et ho-mo fa - ctus

f *rit.*



46

tRo i

tRo ii

tEho

pOs

s a

t b

oRg

est. Cru - ci - fi - xus et - i - am pro no - bis sub

est. *mf* *breit* *f*

p *mf* *f*

p *mf* *f*

51

tRo i
tRo ii

tEho
pOS

s
a

t
b

ORG

breit

ff

pp *f* *ff* *mf*

Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et

pp *f* *ff* *mf*

breit

pp *f* *ff* *mf*



55

a tempo

tRo i
tRo ii

tEho
pOS

s
a

t
b

ORG

f

f

re - sur-re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum,

f

61

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

mf *f* *ff*

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,



66

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

mf *langsam* *a tempo* *f*

ju - di - ca - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi -

72

tRo i
tRo ii
tEho
pOS

s
a

t
b

oRG

mf

mf

mf

nis. Et in Spi-ri-tum San-ctum, Do-mi-num et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-



78

tRo i
tRo ii
tEho
pOS

s
a

t
b

oRG

f

mf

f

p

mf

f

mf

o-que pro-ce-dit. Qui cum Pa-tre et Fi-li-o si-mul ad-o-ra-

84

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

mf

mf

mf

p

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



91 **lebhaft**

s
a

oRg

un - am, san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or



96

s
a

oRg

u - nam ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

101

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

f *ff* *ff* *ff*

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



106 *breit*

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

breit *ff* *ff* *ff*

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

sae - cu - li.

sAnctus

långsam

tRompete i
 tRompete ii
 tEnorhorn
 pOsaune

sOpran
 aLt

tEnor
 bAss

oRgel

mf Solo: *mf* Solo: Tutti:

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

tRo i
 tRo ii
 tEho
 pOs

s
 a

t
 b

oRg

5

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

10

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

f

f

f

f

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



17

lebhaft

langsam

tRo i
tRo ii

tEho
pOS

s
a

t
b

oRg

f

f

f

langsam

langsam

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

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

Ho - san - na

22

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

langamer

f

f *langamer*

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

a tempo

langamer

f



26

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

breit

ff

ff *breit*

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

breit

ff

benedictus

nicht schnell

tRompete i
 tRompete ii
 tEnorhorn
 pOsaune

sOpran
 aLt

tEnor
 bAss

oRgel

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

tRo i
 tRo ii
 tEho
 pOs

s
 a

t
 b

oRg

ni. Be - ne - di - ctus, qui ve - nit, Be - ne - di - ctus, qui
 ne. Be - ne - dic - tus,

schneller werdend
schneller werdend

11

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

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



16

lebhaft *langsamer*

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

ni. Ho - san - na in ex - cel - sis, *langsamer*
Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel -
Ho - san - na *langsamer*

21

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

langamer

f

f langamer

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

a tempo

langamer

f



25

tRo i
tRo ii

tEho
pOs

s
a

t
b

oRg

breit

ff

ff breit

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

breit

ff

aGnus dEi

langsam

tRompete i
 tRompete ii
 tEnorhorn
 pOsaune
 sOpran
 aLt
 tEnor
 bAss
 oRgel

p

mf Solo:

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

p

7

tRo i
 tRo ii
 tEho
 pOs
 s
 a
 t
 b
 oRg

p Tutti:

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

13

tRo i
tRo ii

tEho
pOs

p

p

Solo:

s
a

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

t
b

oRG

p



19

Tutti:

s
a

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

t
b

mi - se - re - re no - bis,



24

s
a

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

t
b

f

f

29 *breit*

tRo i
tRo ii

tEho
pOS

f

f

breit

s
a

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

t
b

breit

oRg

f



35

tRo i
tRo ii

tEho
pOS

schneller

drängend

s
a

do - na no - bis pa - cem,

do - na no - bis pa - cem,

t
b

schneller

drängend

oRg

40 *langsamer*

tRo i
tRo ii

tEho
pOs

s
a

t
b

do - na no - - bis pa - cem,

langsamer

oRg



43

tRo i
tRo ii

tEho
pOs

s
a

t
b

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

oRg

• sOpran •••

mEsse zu eHren des hl lAurentius oP 14

kyrie

aUGust hÖgn

nicht schnell



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

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

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

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

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

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

gLoria

lebhaft



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

6 te. Be - ne - di - ci - mus te. Ad - or - a - mus te. Glo - ri - fi - ca - mus te. 3

14 *f*
 Do - mi - ne De - us, Rex coe - le - stis, De - us

18
 Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni -

22 *ff* *p*
 te, Je - su Chri - ste. Do - mi - ne De - us,

27 *mf* *rit.*
 A - gnus De - i, Fi - li - us Pa - tris. Qui

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

38 *f*
 tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

45 *breit*
 o - nem no - stram. Qui se - des ad dex - te - ram

50 *f*
 Pa - tris, mi - se - re - re no - bis.

55 *a tempo* *p* *f*
 Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu

60 *ff* *mf* *f*
 so - lus Al - ti - si - mus, Je - su Chri - ste. Cum

64

San - cto Spi - ri - tu, in glo - ri - a

68

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

cRedo

lebhaft

Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter -

5

rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um. 2

11

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

16

De - um de De - o, lu - men de lu - mi - ne,

21

De - um ve - rum de De - o ve - ro,

25

Qui pro - pter no - stram sa -

32

lu - tem de - scen - dit de coe - lis. langsam 2

37 *pp* *drängend* *mf*
Et in-car - na - tus est de Spi-ri-tu San - cto ex Ma

42 *f* *rit.* *p*
ri - a Vir - gi - ne, et ho - mo fa - ctus est.

47 *mf* *breit* *f*
Cru - ci - fi - xus et - i - am pro no - bis sub

51 *pp* *f* *ff* *breit* *mf*
Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et

55 *a tempo* *f*
re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -

59 *mf* *f*
scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris. Et

63 *ff*
i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re

67 *mf* *langsamer* *a tempo* *f*
vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi -

72 *mf*
nis. Et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi - can -

76 *f*
tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.

81 *mf*
et Fi - li - o si - mul ad - o - ra - tur et con - glo -

85 *mf* *p*
 ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et
 91 **lebhaft**
 un - am, san - ctam, ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -
 95
 fi - te - or u - nam ba - ptis - ma in re - mis - si - o - nem
 100 *f*
 pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -
 104 *ff* *breit*
 o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri
 108 *ff*
 sae - cu - li. A - - - men.

sAnctus

langsam
mf Solo: *Tutti:*
 San - ctus, San - ctus, 2 San - ctus, San -
 6 *f*
 ctus Do - mi - nus De - us Sa - ba - oth.
 10 *f*
 Ple - ni sunt coe - li, ple - ni sunt coe - li et
 14 **lebhaft**
 ter - ra glo - ri - a tu - a.

19 *f* *langsamer* *a tempo*
 Ho - san - na in ex - cel - sis, in ex - cel - sis, Ho - san -

23 *f* *langsamer*
 -na, Ho - san - na in ex - cel - sis, Ho - san -

27 *ff* *breit*
 na in ex - cel - sis, in ex - cel - sis.

bEneDictus

p **nicht schnell**
 Be - ne - di - ctus, qui ve - nit, qui ve - nit in no - mi - ne Do - mi -

6 *schneller werdend*
 ni. Be - ne - di - ctus, qui ve - nit, Be - ne - di -

11
 ctus, Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi -

16 **lebhaft** *f* *langsamer*
 ni. Ho - san - na in ex cel - sis, in ex cel -

21 *a tempo* *f* *langsamer*
 sis, Ho - san - na, Ho - san - na in ex - cel -

25 *ff* *breit*
 sis, Ho - san - na in ex - cel - sis, in ex - cel - sis.

aGnus dEi

langsam *p* **Tutti:**

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

11 mi - se - re - re no - bis. *mf* **Solo:** A - gnus De - i, qui tol - lis pec -

16 ca - ta mun - di: *p* **Tutti:** mi - se - re - re no - bis,

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

26 *f* mi - se - re - re no - bis. *f* *breit* A - gnus De -

30 i, qui tol - lis pec - ca - ta mun - di:

35 *drängend* **2** do - na no - bis pa - cem, **3**

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

• aLt •••

mEsse zu eHren des hl lAurentius oP 14

kyrie

aUGust hÖgn

nicht schnell

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

6 *rit.* *p* Ky - ri - e e - lei - son, e - lei - son.

9 *p* *a tempo* Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son,

13 *rit.* Chri - ste e - lei - son, e - lei - son, e - lei - son.

17 *f* *a tempo* *ff* Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e,

21 *rit.* *pp* Ky - ri - e e - lei - son, e - lei - son.

gLoria

lebhaft

f Lau - da - mus te. Be - ne - di - ci - mus te. Ad - or -

8 a - mus te. Glo - ri - fi - ca - mus te. *p* *3*

••• pRo aU h gE 1 a •

14 *f*

 Do - mi - ne De - us, Rex coe - le - stis, De - us

18

 Pa - ter o - mni - po - tens. Do - mi - ne Fi - li

21 *ff*

 u - ni - ge - ni - te, Je - su Chri - ste. 2

27 *mf* *rit.*

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

31 *langsam* *p* *mf* *p*

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

38 *f*

 tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre -

44 *breit*

 ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram

50 *f*

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

55 *a tempo* *f* *ff*

 Tu so - lus Do - mi - nus. Tu so - lus Al -

61 *mf* *f*

 ti - si - mus, Je - su Chri - ste. Cum

64

San - cto Spi - ri - tu, in glo - ri - a De - i

69

Pa - tris. A - men, A - men.

cRedo

lebhaft

4 vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.

9

Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni -

14

ge - ni - tum. 3 De - um de De - o, lu - men de lu - mi - ne,

21

De - um ve - rum de De - o ve - ro, 5 Qui

31

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

35

langsam Et in - car - na - tus est de Spi - ri - tu San - cto, de

40

Spi - ri - tu San - cto ex Ma - ri - a Vir -

43

- gi - ne, et ho - mo fa - ctus est.

47 *mf* *breit*
Cru - ci - fi - xus et - i - am pro no - bis sub

51 *pp* *f* *ff* *breit* *mf*
Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et

55 *a tempo*
re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu -

58 *f*
ras. Et a - scen - dit in coe - lum,

61 *mf* *f*
se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

64 *ff*
tu - rus est cum glo - ri - a, ju - di - ca - re

67 *mf* *langsamer* *a tempo*
vi - vos et mor - tu - os, cu - jus

70 *f* *mf*
re - gni non e - rit fi - nis. Et in

73
Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi - can -

76 *f*
tem: qui ex Pa - tre Fi - li - o - que pro -

79 *p* *mf*
ce - dit. Qui cum Pa - tre et

82

Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca -

86

mf

-tur: qui lo - cu - tus est per Pro - phe - tas.

91 **lebhaft**

f

10 Et ex - spe - cto re - sur - re - cti - o - nem mor - tu -

105

ff *breit*

o - rum. Et vi - tam ven - tu - ri sae -

109

ff

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

sAnctus

langsam

mf Solo: *Tutti:*

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

119

f

ctus Do - mi - nus De - us Sa - ba - oth.

123

f

Ple - ni sunt coe - li, ple - ni sunt coe - li et

127 **lebhaft**

ter - ra glo - ri - a tu - a.

131 *f* *langsamer*
 Ho - san - na in ex - cel - sis, in ex - cel - sis,

136 *f* *langsamer*
 in ex - cel - sis, Ho - san - na in ex - cel -

139 *ff* *breit*
 sis, Ho - san - na in ex - cel - is, in ex - cel - sis.

bEneDictus

nicht schnell *p*
 Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi -

6 *schneller werdend*
 ni. Be - ne - di - ctus, qui ve - nit, Be - ne - di - ctus, qui

11
 ve - nit in no - mi - ne Do - mi - ni, Do - mi -

16 *lebhaft* *f* *langsamer*
 ni. Ho - san - na in ex - cel - sis, in ex cel -

21 *f* *langsamer*
 sis, in ex - cel - sis, Ho - san - na in ex - cel -

25 *ff* *breit*
 sis, Ho - san - na in ex - cel - is, in ex - cel - sis.

aGnus dEi

langsam
mf Solo:



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

6 *p* Tutti:



-di: mi - se-re - re no - bis, mi - se-re - re no - bis,

11 *p* Tutti:



mi - se - re - re no - bis. 6 mi - se-re - re no - bis,

21



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

26 *f* *breit*



mi - se - re - re no - bis. A - gnus De - i, qui

31



tol - lis pec - ca - ta mun - di:

35 *schneller* *drängend*



do - na no - bis pa - cem, 5

43



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

mEsse zu eHren des hl lAurentius oP 14

kyrie

aUGust hÖgn

nicht schnell

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

9 **p** *a tempo* Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son, Chri - ste e -

14 *rit.* **f** *a tempo* lei - son, e - lei - son, e - lei - son. **ff** Ky - ri - e e - lei - son, Ky - ri - e,

20 *rit.* **pp** Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

gLoria

lebhaft

8 **f** Lau - da - mus te. Be - ne - di - ci - mus te. Ad - or - a - mus te. Glo -

9 **mf** ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glor - i - am tu -

14 **f** am. Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - ter o - mni - po - tens.

20 **ff** Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste. **2**

27 *mf* *rit.*

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

31 **langsam** *mf* *f*

mi - se-re-re no - bis. sus - ci-pe

43 *breit*

de - pre - ca - ti - o - nem no - stram. Qui se - des ad

49 *f*

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

55 **a tempo** *f* *ff*

Tu so - lus Do - mi - nus. Tu so - lus Al -

61 *mf* *f*

ti - si - mus, Je - su Chri - ste. Cum

64

San - cto Spi - ri - tu, in glo - ri - a

68 *breit* *ff*

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

cRedo

lebhaft

14 *p* Et ex Pa - tre na - tum an - te o - mni - a

18 *mf* sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

22 *p* *langsamer* rum de De - o ve - - ro, ge - ni - tum, non fa -

26 ctum, con - sub - stan - ti - a - lem Pa - tri:

29 *mf* per quem o - mni - a fa - cta sunt. Qui pro - pter no - stram sa -

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

35 **langsam** *mf* *drängend* Et in - car - na - tus est ex Ma -

42 *f* *rit.* *p* ri - a Vir - gi - ne, et ho - mo fa - - ctus est.

47 *mf* *breit*
 Cru - ci - fi - xus et - i - am pro no - bis sub

51 *pp* *f* *ff* *breit* *mf*
 Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et

55 *a tempo* *f*
 re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a -

59 *mf* *f*
 scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris. Et

63 *ff*
 i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re

67 *mf* *langsamer* *a tempo* *f*
 vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi -

72 *mf*
 nis. Et in Spi - ri - tum San - ctum, Do - mi - num et vi - vi - fi - can -

76 *f*
 tem: qui ex Pa - tre Fi - li - o - que pro - ce -

80 *p* *mf*
 dit. Qui cum Pa - tre et Fi - li - o si - mul

83
 ad - o - ra - tur et con - glo - ri - fi - ca -

86 *mf*
 -tur: qui lo - cu - tus est per Pro - phe - tas.

91 **lebhaft**

Et ex - spe - cto re - sur - re - cti - o - nem mor - tu -

o - rum. Et vi - tam ven - tu - ri sae -

cu - li. A - - - men.

sAnctus

langsam

San - ctus, San - ctus, 2 San - ctus, San -

ctus Do - mi - nus De - us Sa - ba - oth.

Ple - ni sunt coe - li, ple - ni sunt

coe - li et ter - ra glo - ri - a tu - -

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

sis, in ex - cel - sis, 2 in ex - cel -

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

benedictus


nicht schnell


Be - ne - di - ctus, qui ve - nit in no - mi -
 6 *schneller werdend*
 ne. Be - ne - di - ctus, qui ve - nit, Be - ne - di - ctus, qui
 11
 ve - nit in no - mi - ne Do - mi - ni, Do - mi -
 16 **lebhaft** *f* *langsamer*
 ni. Ho - san - na in ex - cel - sis, in ex cel - sis, in ex cel -
 21 *f* *langsamer*
 sis, **2** in ex - cel - sis, Ho - san -
 26 *ff* *breit*
 na in ex - cel - is, in ex - cel - sis.

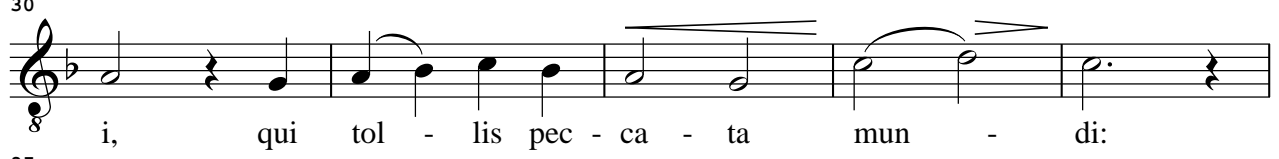
aGnus dEi


langsam

mi - se - re - re no - bis, mi - se - re - re no - bis,
 11 *mf* *Solo:*
 mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec -
 16 *p* *Tutti:*
 ca - ta mun - di: mi - se - re - re no - bis,

21

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

26

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

30

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

35

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

• bAss •••

mEsse zu eHren des hl lAurentius oP 14

kyrie

aUGust hÖgn

nicht schnell

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

9 e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

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

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

gLoria

lebhaft

4 Lau-da-mus te. Be-ne-di-ci-mus te. Ad-or-a-mus te. Glo-

9 ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam

13 glor-i-am tu-am. Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter o-


19 mni-po-tens. Do-mi-ne Fi-li-u-ni-ge-ni-te, Je-su Chri-ste.

25 *p* *mf* *rit.*



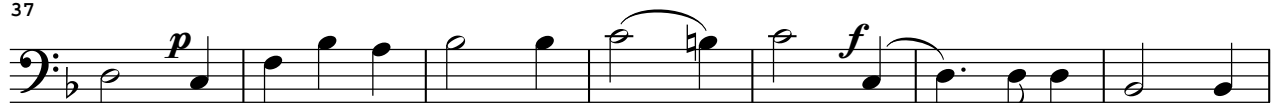
Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui

31 *langsam* *p* *mf*



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

37 *p* *f*




bis. Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre -

44 *breit*




ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram

50 *f*




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

55 *a tempo* *f* *ff*



Tu so - lus Do - mi - nus. Tu so - lus Al -

61 *mf* *f*



ti - si - mus, Je - su Chri - ste. Cum

64



San - cto Spi - ri - tu, in glo - ri - a

68 *breit* *ff*



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

cRedo

lebhaft

14 *p* Et ex Pa - tre na - tum *mf* 2 De - um de De - o,

20
lu - men de lu - mi - ne, De - um ve - rum de De - o ve -

24 *mf* 5 ro, Qui pro - pter no - stram sa -

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

35 **langsam** *f* 7 ex Ma - ri - a Vir - gi - ne, et ho - mo fa -

45 *p* *mf* *breit* - ctus est. Cru - ci - fi - xus

49 *f* et - i - am pro no - bis sub Pon - ti - o Pi - la - to,

52 *pp* *f* *ff* *mf* *breit* pas - sus et se - pul - tus est. Et

55 **a tempo** re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu -

58 *f* ras. Et a - scen - dit in coe - lum,
(sedet ad dexteram)

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

65 *ff* *mf* *langsamer* *a tempo*
 glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os, cu - jus

70 *f* *mf*
 re - gni non e - rit fi - nis. Et in Spi - ri - tum San - ctum,

74 *f*
 Do - mi - num et vi - vi - fi - can - tem: pro -

79 *p* *mf*
 ce - - dit. Qui cum Pa - tre et Fi - li - o si - mul

83
 ad - o - ra - tur et con - glo - ri - fi - ca -

86 *mf*
 - tur: qui lo - cu - tus est per Pro - phe - tas.

91 **lebhaft** *f*
 10 Et ex - spe - cto re - sur - re - cti -

104 *ff* *breit*
 o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri

108 *ff*
 sae - cu - - li. A - men.

sAnctus

langsam

mf Solo: **Tutti:**

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

119 *f* ctus Do - mi - nus De - us Sa - ba - oth. *f* Ple - ni sunt

124 coe - li, ple - ni sunt coe - li et ter - ra glo - ri - a tu -

130 **lebhaft** *f* *langsamer*

a. 2 Ho - san - na in ex - cel - sis,

136 *f* *langsamer*

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

140 *ff* *breit*

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

bEnedictus

nicht schnell

p

5 Be - ne - dic - tus, qui ve - nit, Be - ne -

10 *schneller werdend*

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

14 **lebhaft**

ni, Do - - mi - ni. 2

19 *f* *langsamer* *f* *langsamer*
 Ho-san - na in ex cel - sis, 2 in ex cel -

25 *ff* *breit*
 sis, Ho - san - na in ex - cel - is, in ex - cel - sis.

aGnus dEi

langsam
mf Solo:
 A-gnus De - i, qui tol - lis pec - ca - ta mun -

6 *p* Tutti:
 -di: mi - se - re - re no - bis, mi - se - re - re no - bis,

11 *p* Tutti:
 mi - se - re - re no - bis. 6 mi - se - re - re no - bis,

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

26 *f* *breit*
 mi - se - re - re no - bis. A - gnus De -

30 i, qui tol - lis pec - ca - ta mun - di:

35 *langsamer*
 5 do - na no - bis pa - cem,

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

• oRgel •••

mEsse zu eHren des hl lAurentius oP 14

kYrie

aUGust högn

nicht schnell

p *f*

Musical score for measures 1-6. The piece is in common time (C). The tempo is marked 'nicht schnell'. The first system shows measures 1-6. The right hand starts with a piano (*p*) dynamic and a melodic line, while the left hand provides a harmonic accompaniment. The dynamic shifts to forte (*f*) in measure 5.

7

rit. *a tempo*

p *p*

Musical score for measures 7-12. Measure 7 is marked with a ritardando (*rit.*) and a piano (*p*) dynamic. Measure 8 is marked with an *a tempo* instruction. The piece continues with a melodic line in the right hand and accompaniment in the left hand, both marked with a piano (*p*) dynamic.

13

rit. *a tempo*

f *f*

Musical score for measures 13-18. Measures 13-14 are marked with a ritardando (*rit.*). Measure 15 is marked with an *a tempo* instruction. The dynamic shifts to forte (*f*) in measure 15 and remains there through measure 18.

19

ff *rit.* *pp*

Musical score for measures 19-24. Measure 19 is marked with a fortissimo (*ff*) dynamic. The piece concludes with a ritardando (*rit.*) and a pianissimo (*pp*) dynamic in the final measure (measure 24).

gLoria

lebhaft

Musical notation for measures 1-7. The piece is in common time (C). The right hand starts with a piano (*p*) dynamic, while the left hand has a steady bass line. The dynamics shift to forte (*f*) in measure 5.

8

Musical notation for measures 8-14. The right hand features a melodic line with a mezzo-forte (*mf*) dynamic in measure 10, and a forte (*f*) dynamic in measure 14. The left hand continues with a rhythmic accompaniment.

15

Musical notation for measures 15-21. The right hand has a melodic line with various dynamics, and the left hand provides a steady accompaniment.

22

Musical notation for measures 22-30. The piece changes to 3/4 time. Dynamics include fortissimo (*ff*) in measure 22, piano (*p*) in measure 24, and mezzo-forte (*mf*) in measure 26. A *rit.* (ritardando) marking is present in measure 28.

31

langsam

Musical notation for measures 31-38. The piece is in 3/4 time and marked *langsam* (slow). Dynamics include piano (*p*) in measure 31, mezzo-forte (*mf*) in measure 33, and piano (*p*) in measure 35.

39

39

f

This system contains measures 39 through 46. The music is in a minor key with a bass clef. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in measure 40.

47

breit

47

breit

This system contains measures 47 through 54. The music is in a minor key with a bass clef. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *breit* (broad) is present in measure 47. The system concludes with a double bar line and a common time signature.

55

a tempo

p *f* *ff*

55

a tempo

p *f* *ff*

This system contains measures 55 through 60. The music is in a major key with a common time signature. It features a melody in the right hand and a bass line in the left hand. Dynamic markings of *p* (piano), *f* (forte), and *ff* (fortissimo) are present in measures 55, 58, and 60 respectively.

61

mf *f*

61

mf *f*

This system contains measures 61 through 65. The music is in a major key with a common time signature. It features a melody in the right hand and a bass line in the left hand. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are present in measures 61 and 63 respectively.

66

breit *ff*

66

breit *ff*

This system contains measures 66 through 72. The music is in a major key with a common time signature. It features a melody in the right hand and a bass line in the left hand. Dynamic markings of *breit* (broad) and *ff* (fortissimo) are present in measures 66 and 71 respectively. The system concludes with a double bar line and a common time signature.

cRedo

lebhaft

Musical notation for measures 1-7. The piece is in common time (C) and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

8

Musical notation for measures 8-13. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamics remain piano.

14

Musical notation for measures 14-20. The right hand has a more active melodic line. The dynamic changes to mezzo-forte (*mf*) in measure 18.

21

langsamer

Musical notation for measures 21-26. The tempo is marked as *langsamer* (slower). The right hand features a melodic line with a long note in measure 25. The dynamic is piano (*p*).

27

Musical notation for measures 27-32. The right hand has a melodic line with a crescendo leading to a forte (*f*) dynamic in measure 32.

33 *langsam* *drängend*

pp *mf*

40 *f* *rit.* *p*

f *rit.* *p*

47 *breit* *breit* *a tempo*

mf *f* *pp* *f* *ff* *mf* *a tempo*

57 *f* *mf* *f*

f *mf* *f*

64 *langsamer* *a tempo*

ff *mf* *f* *mf*

78

f *mf*

Musical score for measures 78-84. The piece is in a key with two flats (B-flat major or D-flat minor) and 3/4 time. Measure 78 starts with a forte (*f*) dynamic. The melody in the right hand features a descending line with some grace notes. The bass line provides a steady accompaniment. The dynamic changes to mezzo-forte (*mf*) in measure 81.

85

mf *p*

Musical score for measures 85-90. The melody in the right hand has a long, sustained note in measure 85. The dynamic is mezzo-forte (*mf*) until measure 88, where it changes to piano (*p*). The piece concludes with a double bar line in measure 90.

91 **lebhaft**

Musical score for measures 91-98. The tempo marking is **lebhaft** (lively). The music is in a key with one sharp (F# major or D minor) and 3/4 time. The melody in the right hand is more active, with eighth and sixteenth notes. The bass line has a steady eighth-note accompaniment.

99

f *ff*

Musical score for measures 99-105. The dynamic is forte (*f*) until measure 102, where it increases to fortissimo (*ff*). The melody in the right hand features a long, sweeping line. The bass line has a steady accompaniment.

106 *breit*

ff

Musical score for measures 106-112. The tempo marking is *breit* (broad). The dynamic is fortissimo (*ff*). The music is in a key with one sharp (F# major or D minor) and 3/4 time. The melody in the right hand is very slow and spacious, with long notes. The bass line has a steady accompaniment. The piece concludes with a double bar line in measure 112.

sAnctus

1 *langsam*

mf *f*

7

f

14 *lebhaft*

f

19 *langsamer* *a tempo*

f

25 *langsamer* *breit*

f *ff*

bEneDictus

nicht schnell

p

6 *schneller werdend*

11

16 *lebhaft* *langsamer*

f

21 *a tempo* *langsamer*

f

25

breit
ff

aGnus dEI

langsam

p

4

6
6

13

p

16

10
10

29 *breit*

f

32

35 *schneller* *drängend*

40 *langsamer*

43

• tRompete i in b •••

mEsse zu eHren des hl lAurentius oP 14

kYrie

aUgust högn

nicht schnell

4 *f* *rit.* *p*

9 *p* *rit.* *p*

17 *ff*

21 *rit.* *pp*

gLoria

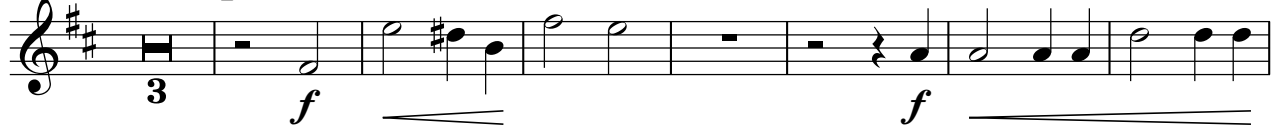
lebhaft

5 *f*

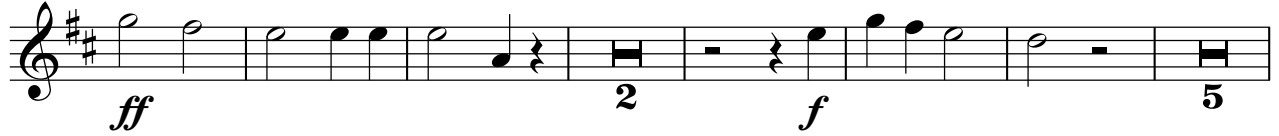
10 *f*

17 *ff*

25 *mf*

55 *a tempo*

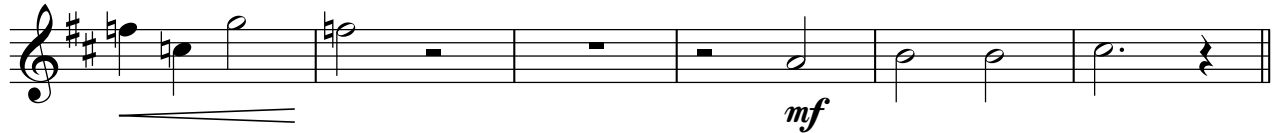
65



78



85

91 *lebhaft*

sAnctus

langsam

14

*lebhaft*

19

*langsamer*

25

*langsamer**breit*

bEnedictus

nicht schnell lebhaft langsamer

15 2 *f*

21 *f* *langsamer*

26 *breit* *ff*

aGnus dEi

langsam

p

6 *p*

16 *breit* *f* 10

31 *langsamer* 5

41 2

• tRompete ii in b •••

mEsse zu eHren des hl lAurentius oP 14

kYrie

aUgust högn

nicht schnell

4 *f* *p* *rit.*

9 2 *p* 2 *p* *rit.*

17 2 *ff*

21 *pp* *rit.*

gLoria

lebhaft

5 *f*

10 3 *f* 5

22 *ff*

25 2 *mf* 2

31 **langsam**

Musical staff 31-42: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measure 31 has a 4-measure rest. Dynamics: *mf* at measure 32, *f* at measure 36. A 3-measure rest is present at measure 35.

43 *breit*

Musical staff 43-49: Treble clef, key signature of one sharp (F#). Dynamics: *breit* starting at measure 43.

50

Musical staff 50-54: Treble clef, key signature of one sharp (F#). Ends with a double bar line and a key signature change to two sharps (F#, C#).

55 **a tempo**

Musical staff 55-63: Treble clef, key signature of two sharps (F#, C#), common time (C). Measure 55 has a 4-measure rest. Dynamics: *f* at measure 56, *ff* at measure 57, *f* at measure 63.

64

Musical staff 64-67: Treble clef, key signature of two sharps (F#, C#), common time (C).

68 *ff*

Musical staff 68-73: Treble clef, key signature of two sharps (F#, C#), common time (C). Dynamics: *ff* at measure 68.

cRedo

lebhaft

Musical staff 74-83: Treble clef, key signature of two sharps (F#, C#), common time (C). Measure 74 has an 18-measure rest. Dynamics: *mf* at measure 75.

24

Musical staff 84-93: Treble clef, key signature of two sharps (F#, C#), common time (C). Measure 84 has a 7-measure rest. Dynamics: *f* at measure 85.

35 **langsam**

Musical staff 94-103: Treble clef, key signature of two sharps (F#, C#), common time (C). Measure 94 has a 15-measure rest. Dynamics: *f* at measure 95, *ff* at measure 100. *breit* is indicated above measure 101.

55 **a tempo**

Musical staff 104-113: Treble clef, key signature of two sharps (F#, C#), common time (C). Measure 104 has a 3-measure rest. Dynamics: *f* at measure 105, *f* at measure 113.

63 *ff* 2

70 *f* 5 *f*

81 *mf*

86 *mf*

91 **lebhaft** *ff* 14 *breit*

108 *ff*

sAnctus

langsam *f* 10

13 *f*

17 **lebhaft** *f* *langsamer* 2

25 *f* *langsamer* *breit* *ff*

bEnedictus

nicht schnell lebhaft

15 2 *f*

langsam

22 2 *f*

26 *breit*

ff

aGnus dEi

langsam

p

6 6 *p*

17 10 *breit*

f

31

35 *langsamer*

5

43 2

• tEnorhorn •••

mEsse zu eHren des hl lAurentius oP 14

kYrie

aUgust högn

nicht schnell

8 4 *f* *rit.* *p*

9 2 *p* 2 *p* *rit.*

17 2 *ff*

21 *rit.* *pp*

gLoria

lebhaft

8 5 *f*

10 3 *f*

17 5 *ff*

25 2 *mf* 2

31 **langsam**

43 *breit*

50 **a tempo**

59

64

68

cRedo

lebhaft

24

35 **langsam**

55 **a tempo**

63 *ff* 2

70 *f* 5 *f*

81 *mf*

86 *mf*

91 **lebhaft** *breit* 14 *ff*

108 *ff*

sAnctus

langsam 10 *f*

13

17 **lebhaft** *langsamer* *f* 2

25 *langsamer* *f* *breit* *ff*

bEnedictus

nicht schnell lebhaft

langsam

8 15 2 *f*

21 *langsam* 2 *f*

26 *breit* *ff*

aGnus dEi

langsam

p

6 *p* 6 *p*

17 *breit* 10 *f*

30

35 *langsam* 5

43 2

• pOsaune i (tEho) •••

mEsse zu eHren des hl lAurentius oP 14

kYrie

aUgust högn

nicht schnell

4 *f* *p* rit.

9 2 *p* 2 *p* rit.

17 2 *ff* *p*

21 *p* rit. *pp*

gLoria

lebhaft

5 *f*

10 3 *f*

17 5 *ff*

25 2 *mf* 2 $\frac{3}{4}$

••• pRo aU h gE 1 pOs i (tEho) •

31 **langsam**

Musical notation for measures 31-42. Measure 31 starts with a 4-measure rest, followed by a *mf* dynamic. Measure 42 ends with a 3-measure rest and a *f* dynamic.

43 *breit*

Musical notation for measures 43-48, marked *breit*.

49

Musical notation for measures 49-54.

55 **a tempo**

Musical notation for measures 55-63. Measure 55 starts with a 4-measure rest, followed by *f* and *ff* dynamics. Measure 63 ends with a *f* dynamic.

64

Musical notation for measures 64-67.

68

Musical notation for measures 68-73, ending with a *ff* dynamic.

cRedo

lebhaft

Musical notation for measures 18-23, marked *mf*. Measure 18 starts with an 18-measure rest.

24

Musical notation for measures 24-34, marked *f*. Measure 24 starts with a 7-measure rest.

35 **langsam**

Musical notation for measures 35-54, marked *f* and *ff*, with a *breit* marking. Measure 35 starts with a 15-measure rest.

55 **a tempo**

Musical notation for measures 55-74, marked *f*. Measure 55 starts with a 3-measure rest.

63 *ff* 2

70 *f* 5 *f*

81 *mf*

86 *mf*

91 **lebhaft** *breit* *ff* 14

108 *ff*

sAnctus

langsam 10 *f*

13

17 **lebhaft** *langsamer* *f* 2

25 *langsamer* *f* *breit* *ff*

bEnedictus

nicht
schnell lebhaft

15 2 *f* *langsamer*

21 2 *f* *langsamer*

26 *breit* *ff*

Detailed description: This block contains the musical notation for the Benedictus section, measures 15 through 26. It is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 15 starts with a half rest, followed by a half note G2 in measure 16. Measure 17 has a quarter rest, then a quarter note G2, followed by quarter notes A2, B2, and C3 in measures 18, 19, and 20 respectively. Measure 21 begins with a quarter note G2, followed by a quarter rest in measure 22, then a quarter note G2 in measure 23. Measures 24, 25, and 26 continue with quarter notes A2, B2, and C3, ending with a whole note C3. Dynamics include *f* (forte) and *ff* (fortissimo). Performance markings include *langsamer* (slower) and *breit* (broad).

aGnus dEi

langsam *p*

6 6 *p*

17 *breit* *f* 10

30

35 *langsamer* 5

43 2

Detailed description: This block contains the musical notation for the Agnus Dei section, measures 1 through 43. It is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). Measure 1 starts with a half note G2, followed by half notes A2, B2, and C3 in measures 2, 3, and 4 respectively. Measure 5 has a half rest, followed by a half note G2 in measure 6. Measure 7 has a quarter rest, then a quarter note G2, followed by quarter notes A2, B2, and C3 in measures 8, 9, and 10 respectively. Measure 11 has a quarter rest, then a quarter note G2, followed by quarter notes A2, B2, and C3 in measures 12, 13, and 14 respectively. Measure 15 has a quarter note G2, followed by a quarter rest in measure 16, then a quarter note G2 in measure 17. Measures 18, 19, and 20 continue with quarter notes A2, B2, and C3. Measure 21 has a quarter note G2, followed by a quarter rest in measure 22, then a quarter note G2 in measure 23. Measures 24, 25, and 26 continue with quarter notes A2, B2, and C3. Measure 27 has a quarter note G2, followed by a quarter rest in measure 28, then a quarter note G2 in measure 29. Measures 30, 31, and 32 continue with quarter notes A2, B2, and C3. Measure 33 has a quarter note G2, followed by a quarter rest in measure 34, then a quarter note G2 in measure 35. Measures 36, 37, and 38 continue with quarter notes A2, B2, and C3. Measure 39 has a quarter note G2, followed by a quarter rest in measure 40, then a quarter note G2 in measure 41. Measures 42 and 43 continue with quarter notes A2 and C3, ending with a whole note C3. Dynamics include *p* (piano) and *f* (forte). Performance markings include *langsam* (slow), *breit* (broad), and *langsamer* (slower).

mEsse zu eHren des hl lAurentius oP 14

kYrie

aUgust högn

nicht schnell

4 *f* *rit.* *p*

9

2 *p* 2 *p* *rit.*

17

2 *ff*

21

rit. *pp*

gLoria

lebhaft

5 *f*

10

3 *f*

17

5 *ff*

25

2 *mf* 2 $\frac{3}{4}$

31 **langsam**

Musical staff 31-42: Bass clef, 3/4 time signature. Measure 31: quarter rest, quarter note G2, quarter note A2. Measure 32: quarter note B2, quarter note C3, quarter note D3. Measure 33: quarter note E3, quarter note F3, quarter note G3. Measure 34: quarter note A3, quarter note B3, quarter note C4. Measure 35: quarter note D4, quarter note E4, quarter note F4. Measure 36: quarter note G4, quarter note A4, quarter note B4. Measure 37: quarter note C5, quarter note B4, quarter note A4. Measure 38: quarter note G4, quarter note F4, quarter note E4. Measure 39: quarter note D4, quarter note C4, quarter note B3. Measure 40: quarter note A3, quarter note G3, quarter note F3. Measure 41: quarter note E3, quarter note D3, quarter note C3. Measure 42: quarter note B2, quarter note A2, quarter note G2. Dynamics: *mf* (measures 31-36), *f* (measures 37-42). Rehearsal mark 4.

43 *breit*

Musical staff 43-48: Bass clef, 3/4 time signature. Measure 43: quarter note G2, quarter note A2, quarter note B2. Measure 44: quarter note C3, quarter note D3, quarter note E3. Measure 45: quarter note F3, quarter note G3, quarter note A3. Measure 46: quarter note B3, quarter note C4, quarter note D4. Measure 47: quarter note E4, quarter note F4, quarter note G4. Measure 48: quarter note A4, quarter note B4, quarter note C5. Dynamics: *breit*.

49

Musical staff 49-54: Bass clef, 3/4 time signature. Measure 49: quarter note G2, quarter note A2, quarter note B2. Measure 50: quarter note C3, quarter note D3, quarter note E3. Measure 51: quarter note F3, quarter note G3, quarter note A3. Measure 52: quarter note B3, quarter note C4, quarter note D4. Measure 53: quarter note E4, quarter note F4, quarter note G4. Measure 54: quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*.

55 **a tempo**

Musical staff 55-63: Bass clef, common time signature. Measure 55: quarter rest, quarter note G2, quarter note A2. Measure 56: quarter note B2, quarter note C3, quarter note D3. Measure 57: quarter note E3, quarter note F3, quarter note G3. Measure 58: quarter note A3, quarter note B3, quarter note C4. Measure 59: quarter note D4, quarter note E4, quarter note F4. Measure 60: quarter note G4, quarter note A4, quarter note B4. Measure 61: quarter note C5, quarter note B4, quarter note A4. Measure 62: quarter note G4, quarter note F4, quarter note E4. Measure 63: quarter note D4, quarter note C4, quarter note B3. Dynamics: *f* (measures 55-58), *ff* (measures 59-63). Rehearsal mark 4.

64

Musical staff 64-67: Bass clef, common time signature. Measure 64: quarter note G2, quarter note A2, quarter note B2. Measure 65: quarter note C3, quarter note D3, quarter note E3. Measure 66: quarter note F3, quarter note G3, quarter note A3. Measure 67: quarter note B3, quarter note C4, quarter note D4. Dynamics: *f*.

68

Musical staff 68-73: Bass clef, common time signature. Measure 68: quarter note G2, quarter note A2, quarter note B2. Measure 69: quarter note C3, quarter note D3, quarter note E3. Measure 70: quarter note F3, quarter note G3, quarter note A3. Measure 71: quarter note B3, quarter note C4, quarter note D4. Measure 72: quarter note E4, quarter note F4, quarter note G4. Measure 73: quarter note A4, quarter note B4, quarter note C5. Dynamics: *ff*.

cRedo

lebhaft

Musical staff 18-23: Bass clef, common time signature. Measure 18: quarter rest, quarter note G2, quarter note A2. Measure 19: quarter note B2, quarter note C3, quarter note D3. Measure 20: quarter note E3, quarter note F3, quarter note G3. Measure 21: quarter note A3, quarter note B3, quarter note C4. Measure 22: quarter note D4, quarter note E4, quarter note F4. Measure 23: quarter note G4, quarter note A4, quarter note B4. Dynamics: *mf*. Rehearsal mark 18.

24

Musical staff 24-34: Bass clef, common time signature. Measure 24: quarter note G2, quarter note A2, quarter note B2. Measure 25: quarter note C3, quarter note D3, quarter note E3. Measure 26: quarter note F3, quarter note G3, quarter note A3. Measure 27: quarter note B3, quarter note C4, quarter note D4. Measure 28: quarter note E4, quarter note F4, quarter note G4. Measure 29: quarter note A4, quarter note B4, quarter note C5. Measure 30: quarter note B4, quarter note A4, quarter note G4. Measure 31: quarter note F4, quarter note E4, quarter note D4. Measure 32: quarter note C4, quarter note B3, quarter note A3. Measure 33: quarter note G3, quarter note F3, quarter note E3. Measure 34: quarter note D3, quarter note C3, quarter note B2. Dynamics: *f*. Rehearsal mark 7.

35 **langsam**

Musical staff 35-54: Bass clef, common time signature. Measure 35: quarter rest, quarter note G2, quarter note A2. Measure 36: quarter note B2, quarter note C3, quarter note D3. Measure 37: quarter note E3, quarter note F3, quarter note G3. Measure 38: quarter note A3, quarter note B3, quarter note C4. Measure 39: quarter note D4, quarter note E4, quarter note F4. Measure 40: quarter note G4, quarter note A4, quarter note B4. Measure 41: quarter note C5, quarter note B4, quarter note A4. Measure 42: quarter note G4, quarter note F4, quarter note E4. Measure 43: quarter note D4, quarter note C4, quarter note B3. Measure 44: quarter note A3, quarter note G3, quarter note F3. Measure 45: quarter note E3, quarter note D3, quarter note C3. Measure 46: quarter note B2, quarter note A2, quarter note G2. Measure 47: quarter note F2, quarter note E2, quarter note D2. Measure 48: quarter note C2, quarter note B1, quarter note A1. Measure 49: quarter note G1, quarter note F1, quarter note E1. Measure 50: quarter note D1, quarter note C1, quarter note B0. Measure 51: quarter note A0, quarter note G0, quarter note F0. Measure 52: quarter note E0, quarter note D0, quarter note C0. Measure 53: quarter note B0, quarter note A0, quarter note G0. Measure 54: quarter note F0, quarter note E0, quarter note D0. Dynamics: *f* (measures 35-40), *ff* (measures 41-54). *breit* (measures 41-54). Rehearsal mark 15.

55 **a tempo**

Musical staff 55-73: Bass clef, common time signature. Measure 55: quarter rest, quarter note G2, quarter note A2. Measure 56: quarter note B2, quarter note C3, quarter note D3. Measure 57: quarter note E3, quarter note F3, quarter note G3. Measure 58: quarter note A3, quarter note B3, quarter note C4. Measure 59: quarter note D4, quarter note E4, quarter note F4. Measure 60: quarter note G4, quarter note A4, quarter note B4. Measure 61: quarter note C5, quarter note B4, quarter note A4. Measure 62: quarter note G4, quarter note F4, quarter note E4. Measure 63: quarter note D4, quarter note C4, quarter note B3. Measure 64: quarter note A3, quarter note G3, quarter note F3. Measure 65: quarter note E3, quarter note D3, quarter note C3. Measure 66: quarter note B2, quarter note A2, quarter note G2. Measure 67: quarter note F2, quarter note E2, quarter note D2. Measure 68: quarter note C2, quarter note B1, quarter note A1. Measure 69: quarter note G1, quarter note F1, quarter note E1. Measure 70: quarter note D1, quarter note C1, quarter note B0. Measure 71: quarter note A0, quarter note G0, quarter note F0. Measure 72: quarter note E0, quarter note D0, quarter note C0. Measure 73: quarter note B0, quarter note A0, quarter note G0. Dynamics: *f*. Rehearsal mark 3.

63

Musical staff 63-69: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *ff* is placed below the staff. The staff ends with a double bar line and a fermata over a whole note.

70

Musical staff 70-75: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *f* is placed below the staff. The staff ends with a double bar line and a fermata over a whole note.

81

Musical staff 81-85: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *mf* is placed below the staff. The staff ends with a double bar line and a fermata over a whole note.

86

Musical staff 86-90: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *mf* is placed below the staff. The staff ends with a double bar line and a fermata over a whole note. The tempo marking *lebhaft* is placed above the staff.

105

Musical staff 105-107: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *ff* is placed below the staff. The tempo marking *breit* is placed above the staff.

108

Musical staff 108-110: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *ff* is placed below the staff. The staff ends with a double bar line and a fermata over a whole note.

sAnctus

langsam

Musical staff 10-12: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *f* is placed below the staff. The staff ends with a double bar line and a fermata over a whole note.

13

Musical staff 13-16: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. The staff ends with a double bar line and a fermata over a whole note.

17

lebhaft

Musical staff 17-24: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *f* is placed below the staff. The tempo marking *langsamer* is placed above the staff. The staff ends with a double bar line and a fermata over a whole note.

25

langsamer

Musical staff 25-30: Bass clef, starting with a whole rest. The melody begins with eighth notes, moving up stepwise. A dynamic marking of *f* is placed below the staff. The tempo marking *breit* is placed above the staff. The staff ends with a double bar line and a fermata over a whole note.

bEnedictus

nicht schnell lebhaft

15 3 *f* *langsamer* 2

24 *f* *langsamer* *breit* *ff*

aGnus dEi

langsam

p

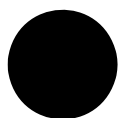
6 *p*

17 *breit* *f* 10

31

35 *langsamer* 5

42 2



mEsse zu eHren des hl lAurentius c-dUR oP 14	1
für Chor (immer SATB), Orgel und Bläserquartett	
mEsse zu eHren des hl jOsephs f-dUR oP 62	2
für Chor, Orgel, 2 Violinen und Bläserquartett	
gRablied nR 1 eS-dUR oP 35	3
„Schlafe in friedlicher Grabesruh“ für Chor und Bläserquartett	
gRablied nR 2 d-dUR	4
„Schlummre sanft in kühler Erde“ für Chor a capella	
gRablied nR 3 eS-dUR	5
„Lebe wohl, o teurer Vater“ für Chor und Bläserquartett	
gRablied nR 4 f-dUR oP 20	6
„Nun schlaf in kühler Erde“ für Solo (hohe Stimme), Chor und Orgel	
lIbera e-mOll oP 50	7
„De Morte aeterna“ für Chor a capella	
mArienlied nR 3 f-dUR	8
„Maria, süße Mutter du“ für Solo (hohe Stimme), Chor und Orgel	
mArienlied nR 11 f-dUR	9
„Gegrüßet seist du Maria. Des Engels Gruß an Maria“ für Solo (tiefe Stimme), Chor und Orgel	
aVe mARia f-dUR oP 4	10
„Ave Maria, gratia plena“ für zwei hohe Stimmen und Orgel	
oFFertorium c-dUR oP 30	11
„Postula a me et dabo tibi gentes hereditatem“ für Chor und Orgel	
vEni creator sPIritus b-dUR	12
„Veni creator Spiritus, mentes tuorum visita“ für Männerchor (T I, II B I, II) a capella	

