

GEORG CHRISTOPH
WAGENSEIL
(1715 - 1777)

MISSA

GRATIAS AGIMUS TIBI

Edited by Wolfgang Furlinger

FULL SCORE

Missa in A » Gratias agimus tibi «

(komp. 1742)

für Soli, Chor, 2 Violinen, Kontrabaß und Orgel

Georg Christoph Wagenseil, 1715 - 1777

Kyrie

Andante

Violino primo

Violino secundo

Soprano
*) Cornetto - Ripieno

Alto
*) Trombone I.º Ripieno

Tenore
*) Trombone II.º Ripieno

Basso
*) Fagotto Ripieno

Organo
Violone
*) Violoncello

Solo

Ky - ri - e - - - lei - - -

S: Ky -

Andante

Solo

Andante

Solo

*) Bei voller Besetzung (siehe Vorwort!) spielen die Ripieno-Instrumente alle Tutti-Stellen mit.

ri - e - - - lei - - -

son, e - - - lei - - -

5 5b 7 # 7 b5 #

9

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

T:
T:
T:
T:
T:
T:

1 1 1 1 1 1 1
4# 2 6

13

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

T:
T:
T:
T:
T:
T:

5 6 7 6 2 6 6 6

son, e - lei - son.

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

e e - lei - son.

lei - son.

tasto solo

5 4 3 S: 6 4 5

S: Chri- ste, Chri- ste e - lei

S: Chri- ste, Chri- ste e - lei

6 5 3 7 7 6 5 6 7 6 4 6 5

25

son, Chri-ste, Christe e-lei

son, Chri-ste, Christe e-lei

7 6 # 6 6 6 7 # 6 3 7 # 6 6 5 b 7 7 #

29

son. Ky-ri-e e-lei

son. Ky-ri-e e-lei

T: Ky-ri-e e-lei

T: Ky-ri-e e-lei

T: e-lei

T: e-lei

7 8 7 T: 6 2 3 3 3 4# 6 2 8

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

5 6 7 6 2 6

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

6 6 *tasto solo* [4 3]

Gloria in excelsis Deo

Allegro

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

S: tis. Lau-da - mus te. Be-ne-di - ci-mus

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

8 T: Et in ter-ra pax ho-mi-ni - bus bo - nae vo-lun-ta - tis.

T: Et in ter-ra pax ho-mi-ni - bus bo - nae vo-lun-ta - tis.

Allegro

T: 6 5 \flat 6 6 4 \sharp 6 6 4 \sharp S: (b) #

4

te. Ad - o - ra - - mus te. Glo - ri - fi - ca - mus te.

te. Ad - o - ra - - mus te. Glo - ri - - fi - ca - mus te.

S: Gra - ti - as a - gi - mus ti - bi pro - pter

S: Gra - ti - as a - gi - mus ti - bi

4 3 4 3 4 3 6 6 9 6 5 3

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

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

magnanglo - ri - am tu - am. De - us Pa - ter o - mni - po - tens.

pro - pter ma - gnanglo - ri - am tu - am. De - us Pa - ter o - mni - po - tens.

6 5 6 7 6 5 b6 6 4# 7 6 4 4 # 9 8

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

ne Fi - li u - ni - ge - ni - te, Je - su, Je - su Chri - ste.

Do - mi - ne De - us,

Do - mi - ne

5 4 3 5 6 6 5 3 7 #

13

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

4# 6 4# 6 4# 7 6 5 9 8 6 # 5 # 4# 6

17

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

6 4 5 7 b 5 4 # 4 # 6

pec-ca-ta mun-di, su-sci-pe de-pre-ca-ti-o-nem no-

pec-ca-ta mun-di, su-sci-pe de-pre-ca-ti-o-nem no-

pec-ca-ta mun-di, Qui

pec-ca-ta mun-di,

6/4 5# Soll

stram. mi-se-re-

stram. mi-se-re-

8 se - - - des ad de-xte-ram Pa-tris, mi-se-re-

mi-se-re-

b

27

re no - bis. Quo - ni - am tu so - lus San - ctus.

re no - bis.

8 re no - bis.

re no - bis.

7^b 5^b 6^b 4 #3 # 8 8 # 6 8

30

Tu so - lus Al - tis - si - mus,

S: Quo - ni - am tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je -

8

6 6 6 8 6 6 5

Je - su Chri - ste.
- su Chri - ste.
S: Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.
S: Cum San - to Spi - ri - tu in glo - ri - a De - i Pa - tris.
T: A - - -
T: A - - -
T: A - - -
T: A - - -

7 # 6 5 #

men, a - - - men.
men, a - - - men.
men, a - - - men.
T: A - - - men, a - - - men.

6 6 4# 6 7 6 6 5b 6 6 7 6 5 - 3 4 - 3

Credo in unum Deum

Allegro

S: *p*

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

8

Detailed description: This system contains the first three measures of the piece. It features a piano accompaniment in the upper two staves and a vocal line in the third staff. The piano part consists of eighth-note patterns in both hands. The vocal line begins with the lyrics 'Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -'. The key signature is two sharps (D major) and the time signature is common time (C). A dynamic marking of *p* (piano) is present. A rehearsal mark '8' is located at the beginning of the piano accompaniment.

Allegro

S: # 6 7 7 #

Detailed description: This system contains the piano accompaniment for the next three measures. It consists of two staves. The piano part continues with eighth-note patterns. A rehearsal mark '4' is located at the beginning of the system. Fingering numbers 6, 7, 7, and # are indicated below the notes in the second measure.

4

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

S: Et in u - num Do - mi - num, Je - sum

Detailed description: This system contains the piano accompaniment and vocal line for the next three measures. The piano part continues with eighth-note patterns. The vocal line begins with the lyrics 'bi - li - um o - mni - um et in - vi - si - bi - li - um.' followed by 'Et in u - num Do - mi - num, Je - sum'. A rehearsal mark '4' is located at the beginning of the system.

b b 6 5 2 3

Detailed description: This system contains the piano accompaniment for the final three measures of the page. It consists of two staves. The piano part continues with eighth-note patterns. Fingering numbers #, b, b, 6, 5, 2, and 3 are indicated below the notes in the second measure.

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

6 6 6 4 # 6

Lu - men de lu - mi - ne, de De - o ve - -
 Lu - men de lu - mi - ne, de De - o ve - -
 8 o - mni - a sae - cu - la. Ge - ni -
 S:
 De - um de De - o, De - um ve - rum de De - o ve -

6 5 6 4 5 # 6 4 5 # #

13

ro.
ro.
8 tum, non factum, con-sub-stan-ti-a-lem Pa-tri: per quem o-mni-a facta
ro.

6 7 # 6 5 4 #

16

nos ho-mi-nes et pro-pter no-stram sa-lu-tem de-scen-
nos ho-mi-nes et pro-pter no-stram sa-lu-tem de-scen-
8 sunt. de-scen-
Qui pro-pter nos et pro-pter no-stram sa-lu-tem de-scen-

b # 6 4 5 3 6 6

Largo

dit de coe - lis. Et in - car - na - tus est de
 dit de coe - lis. Et in - car - na - tus est de
 dit de coe - lis. Et in - car - na - tus est,
 dit de coe - lis. Et in - car - na - tus est,

5 6 5 # 4 # T: 6 4 # 7 #

Spi - ri - tu San - cto et ho - mo
 Spi - ri - tu San - cto et
 na - tus ex Ma - ri - a Vir - gi - ne
 na - tus ex Ma - ri - a Vir - gi -

7 6

29

fa - ctus est. Sub Pon - ti - o Pi - la - to
 ho - mo fa - ctus est. Pas - sus et se -
 Cru - ci - fi - xus e - ti - am pro no - bis,
 ne, e - ti - am pro no - bis, pas - sus

6 5 6 b # 4# 6 b 6b 6

34

pas - sus et se - pul - tus, se - pul - tus est.
 pul - tus est.
 pas - sus et se - pul - tus est.
 et se - pul - tus, se - pul - tus est.

5 b *tasto solo*

Allegro

S: [p] S:
Et a - scen - dit, a -

Allegro

S: [p] S:
Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.

Allegro

S: [p] 6 6b 7 b
scen - dit in coe - lum, se - det, se - - - det ad de - - - xte - ram Pa -

S: [p] S:
Et i - te - rum ven - tu - rus

S: [p] S:
Et i - te - rum ven - tu - rus

45

tris.

est cum glo - ri - a ju - di - ca - - re vi - - vos et mor - tu - os: cu - jus

5 6b 2

48

Andante

T:

Andante

T:

Et in Spi - ri - tum San -

T:

Et in Spi - ri - tum San -

re - gni non, non e - rit fi - nis.

Andante

6 6 6 5
4 4 3

T:

Et vi - vi - fi - can - tem si - mul ad - o -
- etum, Do - mi - num. Qui cum Pa - tre et Fi - li - o
- etum, Do - mi - num. Qui cum Pa - tre et Fi - li - o
Qui cum Pa - tre Fi - li - o - que pro - ce - dit;

5 3 6 6 # 6 6 4 5 #

ra - tur et con - glo - ri - fi - ca - - - - tur: qui -
si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur: qui -
si - mul ad - o - ra - tur et con - glo - ri - fi - ca - tur.
ad o - ra - tur et con - glo - ri - - - fi - ca - tur.

59

lo-cu-tus est per Pro-phe-tas. Con-fi-te-or

lo-cu-tus est per Pro-phe-tas; u-num ba-ptis-ma in re-

Et u-nam san-ctam ca-tho-li-cam; in re-mis-si-

Et a-po-sto-li-cam Ec-cle-si-am;

6 5 6 5 b 6 5 4 3 6 2

63

Et ex-spe-cto re-sur-re-cti-

mis-si-o-nem pec-ca-to-rum, re-sur-re-cti-o-

o-nem pec-ca-to-rum, re-sur-re-cti-o-

re-sur-re-cti-o-

6 b 6 6 7 6 4 3 9/8 tasto solo

67

o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li. A -
 nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li. A - - - - -
 nem mor-tu-o-rum. A - - - - -
 nem mor-tu-o-rum; ven-tu-ri sae-cu-li.

7b 4 3 8 7 5

71

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

6 7 tasto solo 5

Sanctus

Andante

S:

San - ctus, San-ctus, San - ctus, Do - - - mi-nus, De -

S:

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

Andante

S:

4

Allegro

[T:]

T:

Allegro

T:

Ple-ni sunt

- us Sa - ba-oth.

T:

Ple-ni sunt coe - li et

8

- - ba - oth.

T:

Ple-ni sunt coe - li et ter - -

T:

Ple-ni sunt coe - li et ter-ra sunt coe - li et

Allegro

T:

6 5 6

(h)

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

6 6 6 7 6 4 5 #

a, glo - ri - a tu - a. Ho -
 a, glo - ri - a, glo - ri - a, glo - ri - a tu - a.
 a, glo - ri - a, glo - ri - a tu - a.
 a, glo - ri - a tu - a.

3 3 3 3 3 3 3 3 6 6 6 6 6 6 4 3

13

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

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

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

7 6 9 4
7 2

16

san-na in ex-cel - - sis.

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

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

tasto solo

Benedictus

Andante

Andante

S:
Be - ne - di - ctus, qui ve - nit, be - ne - di - ctus, qui

S:
Be - ne - di - ctus, qui ve - nit, be - ne - di - ctus, qui

Andante

7

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

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

5 6 5 #

13

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

8 be - ne - di - ctus, qui ve - nit in no - mi - ne -

Detailed description: This system contains measures 13 through 18. It features a piano accompaniment at the top and two vocal staves below. The piano part includes dynamic markings [p] in measures 13 and 14. The vocal staves contain the lyrics: "be - ne - di - ctus, qui ve - nit in no - mi - ne Do - - - -" and "8 be - ne - di - ctus, qui ve - nit in no - mi - ne -". The key signature has two sharps (F# and C#).

(h)

Detailed description: This system shows the piano accompaniment for measures 13-18. It includes a fermata over a chord in measure 17, marked with a circled 'h'. There are sharp signs (#) at the end of the system in measures 13 and 18.

19

mi - ni.

Do - - - - mi - ni.

Detailed description: This system contains measures 19 through 24. It features a piano accompaniment at the top and two vocal staves below. The piano part includes dynamic markings [f] in measures 19 and 20. The vocal staves contain the lyrics: "mi - ni." and "Do - - - - mi - ni.". There are trills (tr) in measures 22 and 23. The key signature has two sharps (F# and C#).

6 5 6 5 9 5 6 5 6

Detailed description: This system shows the piano accompaniment for measures 19-24. It includes a fermata over a chord in measure 22. At the bottom of the system, there are fingering numbers: "6 5 6 5 9 5 6 5 6".

(a tempo)

Piano introduction for measures 25-28. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with eighth notes.

[a tempo]

T:

Vocal and piano accompaniment for measures 29-32. The vocal line (T) enters in measure 29 with the lyrics "Ho-san-na in ex-cel - -". The piano accompaniment continues with a rhythmic pattern. A fermata is placed over the end of the vocal phrase in measure 32.

[a tempo]

Piano accompaniment for measures 33-36. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment. A fermata is placed over the end of the piano phrase in measure 36.

7 6 5
5 4 3

Vocal and piano accompaniment for measures 37-42. The vocal line (T) enters in measure 37 with the lyrics "Ho-san-na in ex-cel - -". The piano accompaniment continues with a rhythmic pattern. A fermata is placed over the end of the vocal phrase in measure 42.

T:

Ho-san-na in ex-cel - -

3

6 4 - 3

6

34

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

6 6 4 # 6 6 b 6 8 7 6 5

39

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

tasto solo

Agnus Dei

Largo

S: *f*

S: *p*

Largo

S: *f*

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

Largo

S: 7 7 7 6 2

4

p

p *tr*

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

S: A - gnus De - -

A - gnus

S: A - gnus

4# 6 7 4# 6

7

mi - se - re - re no - - -

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

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

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

5 6^b 7 6 7 6 4 # b 7 #

10

bis;

bis;

A - gnus

A - gnus De - - -

A - gnus De - - -

9 # 8 # 7 # 6 # 6 # 5 # 9 # 8 # 7 # 6 # 4 # 5 # T: 6 #

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

6 5 7 7 7b 6 5
 4 3 # 5b 4 3

Andante

S: Do - na no - bis pa - - - - -
 S: Do - na no - bis pa-cem,
 S: Do - na no - bis pa-cem,

S: 6 6 6 6 6 6

24

do - na no - bis pa - cem,
do - na no - bis pa-cem,
S: Do - na no - bis pa-cem,

6 6 6 6 6 6 5 6

31

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

[p]

T: T: T: T:

T: 6 6 6 6 6 6 6 9 8 9 5 6

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

6 5 [4] 6 5 4# 6 6 5 #
4 3 2

p
cem, do - na no - - - bis pa - - - cem, *f*
p *p* *f*
cem, do - na no - - - bis pa - - - cem, do - na
p *p* *f*
cem, do - na no - - - bis pa - - - cem,
cem, do - na no - - - bis pa - - - cem,
cem, do - na no - - - bis pa - - - cem,
cem, do - na no - - - bis pa - - - cem,

piano: senza org.: forte: con org.:

53

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

6b 6 5 6 5 [7] 5 9 8 6 9 8

61

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

6 5 6b 7

