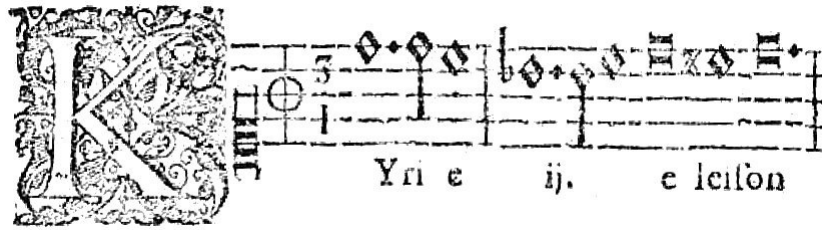


MISSA LEOPOLDO



Kyrie

Konstantin Steingaden
1618 - 1675

Violino primo

Violino secundo

Canto

Alto

Tenore

Basso

Basso continuo

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

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

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

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

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

b 4 3

Source: Flores hyemnales prompti ex horto. . . , opus quartum, Ulm, 1666.
Note values in tripulum halved.

Missa Leopoldo

5

V1

V2

C

A

T

B

BC

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

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

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

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

6 4 3 b 6 4 3

13

V1

V2

C

A

T

B

BC

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

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

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

4 # 4 3 b 4 3

Missa Leopoldo

22

V1

V2

22

C

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

A

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

T

8

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

B

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

BC

22

4 3 b 4 #

Kyrie ut supra



Gloria

Violino primo

Violino secundo

Canto

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

Alto

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

Tenore

8

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

Basso

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

Basso continuo

b 4 # 6 4 3



Missa Leopoldo

8

V1

V2

C

A

T

B

BC

Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi -

Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi -

6 # 6 7 4 # 6

16

V1

V2

C

A

T

B

BC

ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter

ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam,

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam,

6 5 6 4 # #

4 3

Missa Leopoldo

23

V1

V2

C

A

T

B

BC

mag - nam, prop-ter mag - nam glo - ri-am tu - am.

mag - nam, prop-ter mag - nam glo - ri-am tu - am.

prop-ter mag - nam glo - ri-am, glo - ri-am tu - am.

prop-ter mag - nam glo - ri-am tu - - - am. Do - mi-ne

b # 6/4 4 # b

30

V1

V2

C

A

T

B

BC

De - us Rex cœ - le - stis, De-us Pa - - - ter om - ni - po -

b 6 b 4 #

Missa Leopoldo

37

V1

V2

C

A

T

B

BC

Do - mi - ne De - us Ag -

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

Do - mi - ne Fi - li - u - ni - gen - ni - te Je - su Chri - ste. Do - mi - ne De - us Ag -

tens.

b # 6 6 # 6 4 3

44

V1

V2

C

A

T

B

BC

nus De - i Fi - li - us Pa - tris,

nus De - i Fi - li - us Pa - tris,

Qui tol - lis pec - ca - ta

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

Missa Leopoldo

51

V1

V2

C

A

T

B

BC

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

9 8 5 6 6 5 # b 5^b₃

58

V1

V2

C

A

T

B

BC

su - sci-pe, su - sci-pe de - pre-ca-ti - o - nem no -

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

11 10 4 # # 4 3

9 8

Missa Leopoldo

65

V1

V2

C

A

T

B

BC

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

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

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

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

65

9 8

72

V1

V2

C

A

T

B

BC

bis.

bis.

bis.

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

72

b # b

Missa Leopoldo

79

V1

V2

C

A

T

B

BC

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

79

7 6 # 6 4 3

85

V1

V2

C

A

T

B

BC

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

Cum San - cto Spi - ri - tu in glo - ri - a De -

Cum San - cto Spi - ri - tu in glo - ri - a De -

Cum San - cto Spi - ri - tu in glo - ri - a De -

85

6 6

Missa Leopoldo

89

V1

V2

C

A

T

B

BC

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

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

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

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

89

4 # b

94

V1

V2

C

A

T

B

BC

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

94

b 7 7 4 3 b b b

Missa Leopoldo

100

V1

V2

C

A

T

B

BC

men, a - - -

men, a - - - men, a - - -

men, a - - - men, a - - -

men, a - - - men, a - - -

men, a - - - men, a - - -

7 7 2 6 7 6 5 6 5 7 6 # 7 # 4 3

106

V1

V2

C

A

T

B

BC

men, a - - -

men, a - - -

men, a - - -

men, a - - - men, a - - -

7 7 6 6 7 6 4 # b b b

Missa Leopoldo

112

V1

V2

C

A

T

B

BC

men, a - - - - men,

men, a - men, a - men, a - - - - men, a -

men, a - men, a - men, a - men,

men, a - - - - men, a - - - - men, a -

7 7 6 7 6 8 b b 5 6

118

V1

V2

C

A

T

B

BC

a - - - - men, a - men, a - - - - men,

men, a - - - - men, a -

a - - - - men, a - men, a - men,

men, a - - - - men, a - - - - men, a -

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

Missa Leopoldo

124

V1

V2

C

A

T

B

BC

a - - - - -

men, a - - - - -

a - - - - - men, a - - - - - men, a - - - - -

men, a - - - - - men, a - - - - -

7 6 5 b b b b b 7 7 6 2 7 6

130

V1

V2

C

A

T

B

BC

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

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

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

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

6 4 2# 6 7 6 4 # b 6 4 #

Sanctus

Violino primo

Violino secundo

Canto

Alto

Tenore

Basso

Basso continuo

San ctus, san ctus, san ctus,

San ctus, san ctus,

7 6 6 4 # 5 6 7 6 6 4

V1

V2

C

A

T

B

BC

san ctus, san ctus,

ctus, san

san

san

7 6 6 7 7 6 4 3

Missa Leopoldo

11

V1

V2

C

A

T

B

BC

ctus Do - mi-nus De - us Sa - ba - oth. Ple-ni sunt cœ - li, ple-ni sunt cœ - li

ctus Do - mi-nus De - us Sa - ba - oth. Ple-ni sunt cœ - li, ple-ni sunt cœ - li

ctus Do - mi-nus De - us Sa - ba - oth. Ple-ni sunt cœ - li, ple-ni sunt cœ - li

ctus Do - mi-nus De - us Sa - ba - oth. Ple-ni sunt cœ - li, ple-ni sunt cœ - li

11

b 6 6 6 5 2 4 4 3

18

V1

V2

C

A

T

B

BC

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

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

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

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

18

7 6 4 # b 6 6 6 4 #

Missa Leopoldo

24

V1

V2

C

A

T

B

BC

O - san - - - na in ex - cel - sis, o - san -

8

24

b 7 7 4 3 b b b

30

V1

V2

C

A

T

B

BC

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

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

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

- - - na in ex - cel - sis, o -

30

7 # 2 6 7 6 5 6 5 # 6 # 7 # 4 3

Missa Leopoldo

36

V1

V2

C

A

T

B

BC

sis, o-san - - -

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

sis, o-san - - -

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

7 7 # 6 6 7 6 4 # b b b

42

V1

V2

C

A

T

B

BC

na, o-san - - - na,

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

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

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

42

7 7 # 6 2 7 6 8 b b 5 6

Missa Leopoldo

48

V1

V2

C

A

T

B

BC

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

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

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

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

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

54

V1

V2

C

A

T

B

BC

o - san - - - -

ex - cel - sis, o - san - - - - na, o -

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

cel - sis, o - san - - - - na in

7 6 5 b b b b b 7 #

Missa Leopoldo

59

V1

V2

C

A

T

B

BC

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

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

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

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

6 2 7 6 6 6 7 6 4 # b 6 4 #

6 4 2 #

Benedictus

65

V1

V2

C

A

T

B

BC

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

65

5 6 4 # 5 6 6

Missa Leopoldo

71

V1

V2

C

A

T

B

BC

mi - ni, qui ve - nit in no - mi -

6 4 3

76

V1

V2

C

A

T

B

BC

ne Do - mi - ni.

5 6 6 b b b 4 #

Osanna ut supra

Missa Leopoldo

V1

V2

C

A

T

B

BC

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

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

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

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

b b 6 # b 7 6 5

V1

V2

C

A

T

B

BC

- se - re - re no - bis, ag - nus De - i qui tol - lis pec -

- se - re - re no - bis, ag - nus De - i qui tol - lis pec -

- se - re - re no - bis, ag - nus De - i qui tol - lis pec -

- se - re - re no - bis, ag - nus De - i qui tol - lis pec -

b # 7 6 4 # # b

Missa Leopoldo

12

V1

V2

C

A

T

B

BC

ca - ta mun - di, mi - se - re - re no - - -

ca - ta mun - di, mi - se - re - re no -

ca - ta mun - di, mi - se - re - re no - - -

ca - ta mun - di, mi - se - re - re no - - -

7 6 4 3 # 7 6 4 #

17

V1

V2

C

A

T

B

BC

bis, ag - nus De - i qui tol - lis pec - ca - ta mun -

bis, ag - nus De - i qui tol - lis pec - ca - ta mun -

bis, ag - nus De - i qui tol - lis pec - ca - ta mun -

bis, ag - nus De - i qui tol - lis pec - ca - ta mun -

b 6 # b

Missa Leopoldo

22

V1

V2

C

A

T

B

BC

di, do - na no - bis pa -

di, do - na

di, do - na no - bis pa -

di, do - na no - bis pa -

di, do - na no - bis pa -

b 6 7 7

27

V1

V2

C

A

T

B

BC

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

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

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

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

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

5 6 5 6 5 6 b b 7 7 #

Missa Leopoldo

32

V1

V2

C

A

T

B

BC

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

b b # 7 6 4 #

37

V1

V2

C

A

T

B

BC

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

7 6 4 3 5 6 5 6 b b b 2 2

Missa Leopoldo

42

V1

V2

C

A

T

B

BC

no - bis pa - - - - - cem,

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

do - na no - bis pa -

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

5 6 5 6 b b

47

V1

V2

C

A

T

B

BC

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

- bis pa - - - - - cem, do - na

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

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

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

Missa Leopoldo

52

V1

V2

C

A

T

B

BC

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

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

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

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

52

4
2

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

57

V1

V2

C

A

T

B

BC

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

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

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

- - - - - cem.

57

5 6 5 6 5 6 5 6 5 6 5 6 7 6 5

MISSA LEOPOLDO

Kyrie

Konstantin Steingaden

16.18.1675

Musical notation for the beginning of the Kyrie, measures 1-12. The score starts with a treble clef and a key signature of one flat. The first staff shows the initial notes. The second staff begins at measure 6. The third staff begins at measure 13 and includes a bar line with the number 13 above it.

Kyrie ut supra

Gloria

Musical notation for the Gloria, measures 1-63. The score continues from the previous section. The first staff shows the beginning of the Gloria. The second staff begins at measure 6 and includes a bar line with the number 10 above it. The third staff begins at measure 21. The fourth staff begins at measure 27. The fifth staff begins at measure 32. The sixth staff begins at measure 37 and includes a bar line with the number 10 above it. The seventh staff begins at measure 52. The eighth staff begins at measure 58. The ninth staff begins at measure 64.

Sanctus

Musical staff 1: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 2: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 3: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 4: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 5: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 6: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 7: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 8: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Musical staff 9: Treble clef, starting with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted half note G4.

Benedictus

65

70

75

*Osanna ut supra***Agnus Dei**

9

17

25

33

41

49

57

MISSA LEOPOLDO

Kyrie

Konstantin Steingaden
1618 - 1675

Musical notation for the beginning of the Kyrie section, measures 1-12. The notation is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It features a series of quarter and half notes, with a fermata over the final note of the first line.

Kyrie ut supra

Gloria

Musical notation for the beginning of the Gloria section, measures 1-64. The notation is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It features a series of quarter and half notes, with several fermatas and rests. Measure numbers 6, 13, 21, 27, 32, 38, 53, 59, and 64 are indicated at the start of their respective lines.

70

75

80

87

94

100

107

114

121

127

Sanctus

Musical staff 1: Treble clef, key signature of one sharp (F#), starting with a whole rest. The melody begins with a quarter note G4, followed by a quarter note A4 with a flat, and continues with eighth and quarter notes.

Musical staff 2: Treble clef, starting at measure 8. The melody continues with eighth and quarter notes, including a half note G4.

Musical staff 3: Treble clef, starting at measure 16. The melody continues with quarter and eighth notes, ending with a double bar line and a sharp sign.

Musical staff 4: Treble clef, starting at measure 24. A box labeled "Osanna" is placed above the first measure. The melody continues with quarter and eighth notes.

Musical staff 5: Treble clef, starting at measure 29. The melody continues with quarter and eighth notes.

Musical staff 6: Treble clef, starting at measure 36. The melody continues with quarter and eighth notes.

Musical staff 7: Treble clef, starting at measure 43. The melody continues with quarter and eighth notes.

Musical staff 8: Treble clef, starting at measure 50. The melody continues with quarter and eighth notes.

Musical staff 9: Treble clef, starting at measure 57. The melody continues with quarter and eighth notes, ending with a double bar line and a sharp sign.

Benedictus

65

70

75

Osanna ut supra

Agnus Dei

9

17

25

33

41

50

57

MISSA LEOPOLDO

Kyrie

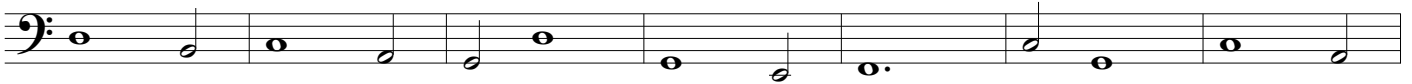
Konstantin Steingaden
1618 - 1675



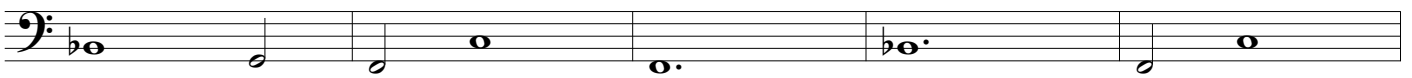
5



13



20

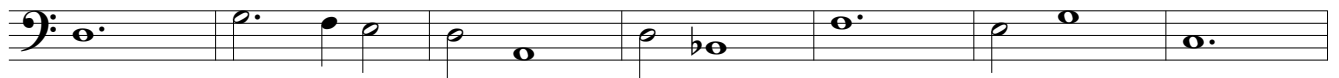


25



Kyrie ut supra

Gloria



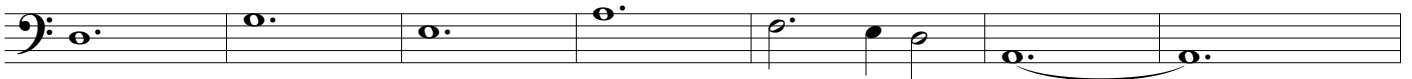
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15



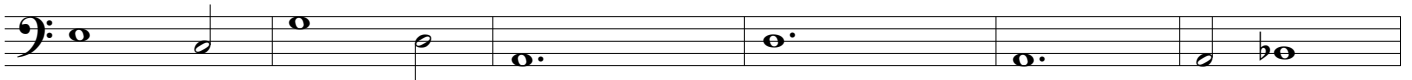
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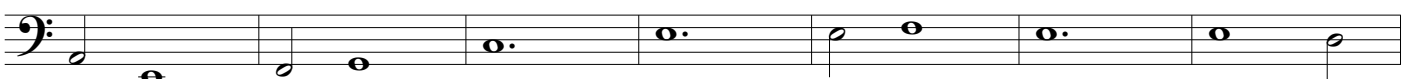
28



34



40



Violone

Missa Leopoldo

47



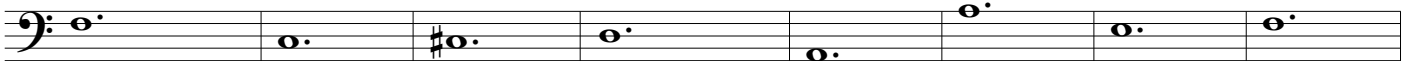
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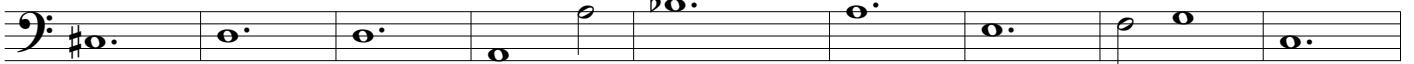
61



68



76



85



94



99



106



113



120



127



Sanctus



7



16

24 Osanna

30



37



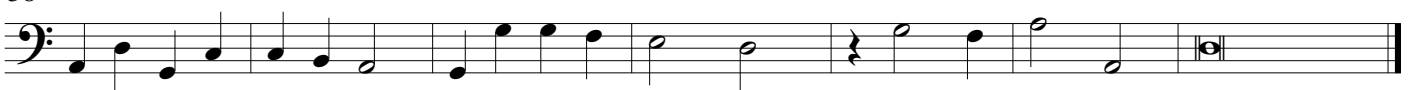
44



51



58



Benedictus

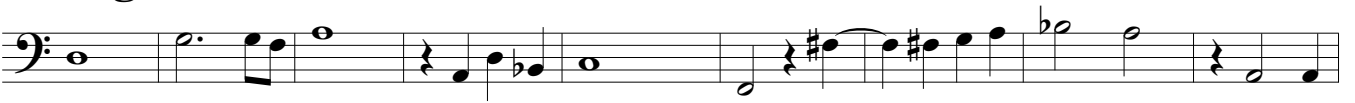
65



71



77

*Osanna ut supra***Agnus Dei**

10



18



26



33



41



49



57



MISSA LEOPOLDO

Kyrie

Konstantin Steingaden
1618 - 1675

Musical score for Basso continuo, Kyrie section. The score is written in bass clef with a 3/4 time signature. It consists of five staves of music. The first staff starts with a treble clef and a 3/4 time signature, then changes to a bass clef. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-4. A box labeled "Kyrie ut supra" is located at the end of the fifth staff.

Gloria

Musical score for Basso continuo, Gloria section. The score is written in bass clef with a 3/4 time signature. It consists of six staves of music. The first staff starts with a treble clef and a 3/4 time signature, then changes to a bass clef. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature. The sixth staff has a 3/4 time signature. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-7. A box labeled "Kyrie ut supra" is located at the end of the fourth staff.

Basso continuo

Missa Leopoldo

47

7 6 # b 5 9 8 5 6 #

54

6 5 # b 5 11 10 4 #

61

4 3

68

9 8 # b

76

b # # 7 6 # 6 4 3

85

6 6 4 # b

94

b 7 7 4 3 b

99

b b 7 7 # 2 6 7 6 5 6 5 7 6 # 7 # 4 3

106

7 7 # 6 6 7 6 4 # b b b

113

7 7 # 6 2 7 6 8 b b 5 6 7 6 5 6 b

120

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

127

b b 7 7 # 6 2 7 6 6 6 7 6 4 # b 6 4 #

Benedictus

65

5 6 4 # 5 6 6

71

6 4 3 5 6 6

77

b b b 4 #

Osanna ut supra

Agnus Dei

10

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

18

b 6 # b b

26

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

33

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

41

2 2 5 6 5 6 b b 6 7 7 5 6 5 6

49

5 6 5 6 4 3 4 # # b 4 2 5 6 5 6 5 6 5 6 5 6 b #

57

5 6 5 6 5 6 5 6 5 6 5 6 7 6 5