Franz Schubert (1797 – 1828)

**Missa no. 2 in G**
**Mass no. 2 in G major**
*(D 167)*

**Choral Score**

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References:
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2. Breitkopf & Härtel EB 6418, ed. Friedrich Spiro 1904 (http://imslp.org)

Edition revised 2015-01-20
Franz Schubert’s mass in G major no. 2 is one of three shorter masses, composed between the first and the fifth mass. The piece was composed, according to a written note in the composer’s autograph score, between the 2nd and the 7th of March 1815. At that time Schubert was only 18 years old. The piece was originally written only for voices, strings and organ continuo. After Schubert’s death his brother Ferdinand added woodwinds to the score. The first printed edition came in 1844, but then attributed to a false name.

In the 1980s a set of autograph parts for the composition were discovered at the Austrian town Klosterneuburg (located to the northeast of Vienna), which are dated later than the original score from 1815. These parts clearly show that Schubert made some changes in the composition, and that he also added trumpets and timpani.

**Critical observations**

The hyphenation of the Latin words should follow the Roman Catholic handbook “Graduale Triplex” (1979), an excerpt from the complete Catholic church Latin handbook “Graduale Romanum” (1974).

**I. Kyrie**

- Soprano solo, measure 46, 1st beat: should be 1/2, followed by 1/4 rest (Klosterneuburg, ref. 4, 5)
- Tenore, measure 50 – 52: should be the phrase “e-lei-son” (Klosterneuburg, ref. 4, 5), probably corrupted as early as in ref. 1, compared with Schubert’s original score.
- Basso, measure 77, 2nd beat – 78, 3rd beat: all notes transposed 8va to g (Klosterneuburg, ref. 4, ref. 5 gives both pitches, depending on which sources used), analogous to measure 75 – 76
- Basso, measure 93: should be 1/2 + 1/4 with the lyrics “le – i” (Klosterneuburg, ref. 4 only)

**II. Gloria**

- Time signature should be common time (4/4), not alla breve (2/2) (Klosterneuburg, ref. 4, 5)
- Tenore, measure 6, 1st beat: should be d’ (Klosterneuburg, ref. 4, 5), not fA
- Baritono solo, measure 44, 3rd beat – measure 46: the phrase “mi-se-re-re” (Klosterneuburg, ref. 4 only, see below, ref. 5: tacet!)
- Baritone solo, measure 50, 3rd beat – measure 51: the phrase “mi-se-re-re” (Klosterneuburg, ref. 4 only, see example below, ref. 5: tacet!)
All voices, measure 78 – 81: Some sources (ex. ref. 2, 3) instead give the lyrics "Je-su, Je-su Chri-ste cum San-cto”, probably a later attempt to adapt the lyrics to the ordinarium missae instead of using Schubert’s original lyrics (confirmed by the Klosterneuburg discovery). This passage cannot be found in ref. 1. Also, see ref. 1, 4, 5

Tenore, measure 83 – 84: Ref. 1 gives the pitch d for all notes. Ref. 2 expresses the opinion that, for harmonical reasons, the sequence must be corrected to d – h – a – g – f♯. This opinion has been universally prevailing for most of the later editions. But the Klosterneuburg discovery clearly shows that the composer kept the original pitch (d)

III. Credo

Tenore, measure 19: 1/2 + 1/2 (d¹), should be 1/2 dotted + 1/4 (d¹) (Klosterneuburg, ref. 4, 5 and some modern editions, ref. 3, 7)

Soprano, alto, measure 28: Some sources (ex. ref. 2, 3) give the phrase ”et ex”, probably a later attempt to adapt the lyrics to the ordinarium missae instead of using Schubert’s original lyrics (confirmed by the Klosterneuburg discovery).

Alto, measure 47: 1/2 + 1/4 (g¹ – f♯¹) + 1/4 (f♯¹) “fa – a – cta”, should be 1/2 + 1/2 (g¹ + f♯¹). Klosterneuburg, ref. 4, 5 and ref. 3), ”fa-cta”

All voices, measure 127: in older editions indicated as 1/2 + 1/4 dotted + 1/8, should be 1/2 + 1/4 + 1/4 (Klosterneuburg, ref. 4, 5)

Alto, measure 180: 1/2 dotted + 1/4 (f♯¹) ”sae – cu –” should be 1/2 + 1/4 (g¹ – f♯¹) + 1/4 (f♯¹) ”sae – e – cu” (Klosterneuburg, ref. 4, 5), analogous to measure 176

Tenore, measure 186: ref. 1 indicates (from the composer’s autograph) the first note with the pitch f♯. Ref. 2 expresses the opinion that this was erroneously written by the composer and changes the pitch to a. The Klosterneuburg discovery, however, shows that the pitch really should be f♯.

IV. Santus

The tempo should be ”Adagio maestoso”, which is clearly indicated in all autographs. Probably a slip of the pen in ref. 1, then propagated to later editions.

The word "Hosanna” is a “Latinized” version of the Hebrew word ”Hoshianna (“Save, rescue, savior!”). Ps. 118:25). Due to the fact that the letter H was almost completely lost in classical Latin during the end of the classical period, the word is often written as “Osanna” in sacred Latin lyrics. The letter H is silent in the italian/ecclesiastical Latin pronunciation, with some rare exceptions.

V. Benedictus

Soprano solo, measure 6: the syllable ”Do-” (in ”Do-mi-ni”) should be indicated with regular notes, not grace notes, analogous to tenore solo, measure 22 and baritono solo, measure 38. Probably a misinterpretation in ref. 1, which has then been propagated into later editions.

Soprano solo, measure 10: the syllable ”-nit” (in ”ve-nit”) should be 1/16 dotted + 1/32 (Klosterneuburg, ref. 4, 5)

Soprano solo, measure 46 – 47: ”the phrase ” in no-mi-ne Do-mi-ni” as found in other sources, should be “qui ve-nit in no-mi-ne” (Klosterneuburg, ref. 4, 5)

VI. Agnus Dei

Soprano solo, measure 10, 1st beat: Probably a misunderstanding in ref. 1, should be 1/8 + 1/8 f♯¹ preceded by a grace note 1/16 g¹ (analogous to measure 7, 4th beat)

Baritono solo, measure 24, 1st beat: Probably a misunderstanding in ref. 1, should be 1/8 + 1/8 c♯ preceded by a grace note 1/16 d (analogous to measure 21, 4th beat)

Basso, measure 40, 3rd – 4th beat: Ref. 1 indicates all notes (1/8, 1/16, 1/8, 1/8) with the pitch G. Ref. 2 Ref. 2 expresses the opinion that this was erroneously written by the composer and changes the pitch to the sequence G – G – G – C. The Klosterneuburg discovery shows that Schubert himself has already corrected this, and even transposed the pitch 8va ( g – g – g – c¹ Klosterneuburg, ref. 4, 5), analogous to basso, measure 26
I. Kyrie

Coro e solo

Franz Schubert (1797 - 1828)

Andante con moto

Missa no. 2 in G (D 167)
(1815)

Soprano

Alto

Tenore

Basso
Christe eleison, Christe eleison, Christe

eleison, e-lei-

eleison, e-lei-

Christe, Christe, Christe, Christe eleison, e-lei-

son, Christe elei-

son, Christe elei-

son, Christe elei-

son, Christe elei-

son, Christe elei-

son.
II. Gloria
Coro e soli
Franz Schubert (1797 - 1828)

Allegro maestoso

Franz Schubert (1797 - 1828)

Missa no. 2 in G (D 167)
(1815)

Soprano solo

Baritono solo

Soprano

Alto

Tenore

Basso

Glo - ria in ex - cel - sis De - o! Et in ter - ra

Glo - ria in ex - cel - sis De - o! Et in ter - ra

Glo - ria in ex - cel - sis De - o! Et in ter - ra

Glo - ria in ex - cel - sis De - o! Et in ter - ra

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. La - da - mus Te, be - ne-

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. La - da - mus Te, be - ne-

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. La - da - mus Te, be - ne-

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. La - da - mus Te, be - ne-
mnipotens, Do-mi-ne Fi-li uni-ge-ni-te Je-su Chri-ste!

mnipotens, Do-mi-ne Fi-li uni-ge-ni-te, Je-su Chri-ste!

mnipotens, Do-mi-ne Fi-li uni-ge-ni-te, Je-su Chri-ste!

mnipotens, Do-mi-ne Fi-li uni-ge-ni-te, Je-su Chri-ste!

De-us, A-gnus De-i,

Fi-li-us Pa-tris, qui to-lis pec-ca-ta mun-di

Mi-se-re-re no-bis, mi-se-re-re no-bis,
Ss.  Brs.  S  A  T  B

46  47  48  49  50  51

Domine Deus, Agnus Dei,

Fi-lius Patris qui tol-lis pec-ca-ta mun-di,

46  47  48  49  50  51

bis,

mi-se-re-re no-

p

bis,  misere-re nobis,  misere-re misere-re no-

bis,  misere-re nobis,  misere-re misere-re no-

T

bis,  misere-re nobis,  misere-re misere-re no-

B  46  47  48  49  50  51

bis,  misere-re no-

52  53  54  55  56  57  58

Fi-li-us Pa-tris, misere-re, no-bis, no-bis.

52  53  54  55  56  57  58

bis,

mi-se-re-re no-

p

bis,  su-sci-pe de-pre-ca-tio-nem no-stram, misere-re.

T

bis,  su-sci-pe de-pre-ca-tio-nem no-stram, misere-re.

B  52  53  54  55  56  57  58

bis,  misere-re no-

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Tu so-lus Do-mm-i-nus. Cum San-ceto Spi-ri-tu in glo-ri-a

De-i Pa-tris a-men.
III. Credo

Coro

Franz Schubert (1797 - 1828)

Missa no. 2 in G (D 167)
(1815)

Allegro moderato

Soprano

Cre - do in u - num De - um, Pa - trem o - mni - pot - en - 

Alto

Cre - do in u - num De - um, Pa - trem o - mni - pot - en - 

Tenore

Cre - do in u - num De - um, Pa - trem o - mni - pot - en - 

Basso

Cre - do in u - num De - um, Pa - trem o - mni - pot - en -

tem, fa - ctio - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -

tem, fa - ctio - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -

tem, fa - ctio - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -

tem, fa - ctio - rem coe - li et ter - rae, vi - si - bi - li - um o - mni -
um et invisibiliun. In unum Dominum,

um et invisibiliun. In unum Dominum,

um et invisibiliun.

um et invisibiliun.

Filium Dei, ex Patre

Filium Dei, ex Patre

Jesus Christum, unigenitum.

Jesus Christum, unigenitum.

natum, Deum de Deo, lumen de lumine,

natum, Deum de Deo, lumen de lumine,

Ante omnia saecula, Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum non factum, per quem omnia facta sunt. Qui propter nos homines, et nostram salutem descendit de coelis. Et
la - to, pas - sus et se - pul - tus est.

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scri - ptu - ras. Et a - scen - dit in coe - lum: se - det ad de - xte - ram
Patris. Et iterum ven-tur-us est cum glo-ri-
a judi-ca-re vi-vos et mor-tu-os, cu-
 jus reg-ni non e-rit fi-
nis.

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Cre-do, creo-do in Spiritum Sanctum

137

Do-minum et vivi-fi-can-tem, qui ex Pa-tre et Fi-li-o pro-

dit. Qui cum Pa-tre et Fi-li-o, qui cum Pa-tre et

140

cedi-t. Qui cum Pa-tre et Fi-li-o, qui cum Pa-tre et

cedi-t, Si-mul-ad-o-ra-tur,
Filii, qui locutus est. Con-

congratuit, per Prophetae, con-

congratuit, per Prophetae, con-

fitio unum baptism in remissionem pecatorum, mortu-

fitio unum baptism in remissionem pecatorum, mortu-

fitio unum baptism in remissionem pecatorum, mortu-

orum. Et vitam venturi saeculi, et vitam venturi

orum. Et vitam venturi saeculi, et vitam venturi

orum. Et vitam venturi saeculi, et vitam venturi

orum. Et vitam venturi saeculi, et vitam venturi

orum. Et vitam venturi saeculi, et vitam venturi
IV. Sanctus

Coro

Franz Schubert (1797 - 1828)

Adagio maestoso

Soprano

Alto

Tenore

Basso

Sanctus, Sanctus, Sanctus Dominus Deus Saba-oth!

Sanctus, Sanctus, Sanctus Dominus Deus Saba-oth!

Sanctus, Sanctus, Sanctus Dominus Deus Saba-oth!

Sanctus, Sanctus, Sanctus Dominus Deus Saba-oth!

Sanctus, Sanctus, Sanctus Dominus Deus Saba-oth!

Pleini sunt coeli et terra gloria Tu a, pleini sunt coeli et ter ra.

Pleini sunt coeli et terra gloria Tu a, pleini sunt coeli et ter ra.

Pleini sunt coeli et terra gloria Tu a, pleini sunt coeli et ter ra.

Pleini sunt coeli et terra gloria Tu a, pleini sunt coeli et ter ra.

Pleini sunt coeli et terra gloria Tu a, pleini sunt coeli et ter ra.

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Allegro $f$ 10

O-sanna in ex-celsis, o-sanna in ex-celsis, o-sanna in ex-

A

f

O-sanna in ex-

T

san-na in ex-celsis, o-sanna in ex-celsis, o-sanna in o-

B

f

O-sanna in ex-

S

cel-sis, o-sanna in ex-celsis, o-sanna in ex-celsis,

A

O-sanna in ex-

T

cel-sis, o-sanna in ex-celsis, o-sanna in ex-celsis, o-sanna, o-

B

O-sanna in ex-celsis, o-sanna in ex-celsis, o-

S

cel-sis, o-sanna in ex-celsis, o-sanna in ex-celsis,

A

O-sanna in ex-

T

cel-sis, o-sanna in ex-celsis, o-sanna in ex-celsis, o-sanna, o-

B

O-sanna in ex-celsis, o-sanna in ex-celsis, o-

S

cel-sis, o-sanna in ex-celsis, o-sanna in ex-celsis,

A

O-sanna in ex-

T

cel-sis, o-sanna in ex-celsis, o-sanna in ex-celsis, o-sanna, o-

B

O-sanna in ex-celsis, o-sanna in ex-celsis, in ex-cel-
sis, o-sa-nna in ex-cel-sis, o-sa-nna in ex-cel-sis, o-sa-nna, o-

sis, o-sa-nna in ex-cel-sis, o-sa-nna in ex-cel-sis, o-sa-nna, o-

sis, o-sa-nna in ex-cel-sis, o-sa-nna in ex-cel-sis, o-sa-nna, o-

sis, o-sa-nna in ex-cel-sis, o-sa-nna, o-

san-na in ex-cel-sis, o-sa-nna in ex-cel-sis.

san-na in ex-cel-sis, o-sa-nna in ex-cel-sis.

san-na in ex-cel-sis, o-sa-nna in ex-cel-sis.

san-na in ex-cel-sis, o-sa-nna in ex-cel-sis.
V. Benedictus
Soli e coro
Franz Schubert (1797 - 1828)

Andante grazioso

Soprano solo

Andante grazioso
Benedictus, Benedictus, Benedictus in nomine Domini, Benedictus, Benedictus, Benedictus qui venit in nomine Domini, Benedictus qui venit in nomine Domini, Benedictus, Benedictus, Benedictus, Benedictus qui venit in nomine Domini, Benedictus qui venit in nomine Domini, Benedictus, Benedictus, Benedictus, Benedictus qui venit in nomine Domini, Benedictus, Benedictus, Benedictus, Benedictus qui venit in nomine Domini, Benedictus, Benedictus, Benedictus, Benedictus qui venit in nomine Domini.
S

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

T

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

B

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

S

no-mi-ne Do-mi-ni.
O-san-na in ex-cel-sis, o-

A

no-mi-ne Do-mi-ni.

T

no-mi-ne Do-mi-ni.

B

no-mi-ne Do-mi-ni.

S

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

A

no-mi-ne Do-mi-ni.

T

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

B

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

O-sanna in ex-cel-sis, o-sanna in ex-cel-sis, o-sanna in ex-

san-nna in ex-cel-sis, o-sanna in ex-cel-sis, o-sanna in ex-

ex-cel-sis, o-sanna, o-sanna in ex-cel-sis, o-sanna, o-sanna in ex-

ex-cel-sis, o-sanna in ex-cel-sis, o-sanna in ex-cel-sis, o-sanna, o-sanna in ex-

ex-cel-sis, o-sanna in ex-cel-sis, o-sanna in ex-cel-sis, o-sanna, o-sanna in ex-

ex-cel-sis, o-sanna in ex-cel-sis, o-sanna in ex-cel-sis, o-sanna, o-sanna in ex-

ex-cel-sis, o-sanna in ex-cel-sis, o-sanna, o-sanna in ex-

ex-cel-sis, o-sanna in ex-cel-sis.

ex-cel-sis, o-sanna in ex-cel-sis.

ex-cel-sis, o-sanna in ex-cel-sis.

ex-cel-sis, o-sanna in ex-cel-sis.
VI. Agnus Dei

Franz Schubert (1797 - 1828)

Soprano

Alto

Tenore

Basso

Lento

Soprano solo

Agnus Dei, qui tollis pecus mundi: misere nobis,

miere nobis,

miere nobis,

miere,
misere-re, misere-re nobis.

misere-re, misere-re nobis.

misere-re, misere-re nobis.

misere-re, misere-re nobis.

baritono solo

misere-re, misere-re nobis.

Agnus Dei, qui

tollis pec-cata mundi: misere-re nobis, misere-re nobis,

misere-re nobis, misere-re nobis.

misere-re nobis, misere-re nobis.

misere-re nobis, misere-re nobis.

misere-re nobis, misere-re, misere-re nobis.

soprano solo

Agnus Dei, qui tollis pec-cata mundi: dona nobis pacem, dona nobis pacem,
do-na no-bis pa~cem,  
do-na no-bis, do-na no-bis pa~cem.

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

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

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