

Poppe.

Missæ S: Antonii P.

František Ludvík

Poppe

Missa Sancti Antonii Paduani

(D-Dl Mus.3610-D-1a)

S, A, T, B (solo), S, A, T, B (coro), 2 ob, 2 vl, vla, b, org

Viola



Edition Esser-Skala, 2022

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 [edition-esser-skala/poppe-missa](https://github.com/edition-esser-skala/poppe-missa)
v1.0.0, 2022-07-18 (*a1b5ea151c1c77382610fa94993c6ab0760317cc*)

1 Kyrie

Viola *Largo*

f

5

10 *Andante*

f 3

16

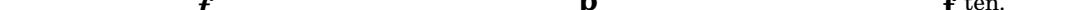
20

24

27

30

33

37 

[illegible]

46

46

49

53 A capella · Allegro

p

58



62

62

66

66

70 *Adagio*

2 Gloria

Vivace

vla *f*

5

9 *tr* *Largo* *Allegro* *p*

14 *f* *Largo*

18 *Allegro*

21 *Andante* *4* *p*

29 *f*

34 *Adagio* *p*

39 *Allegro* *Adagio* *f*

44 **Allegro**

f

48 **Allegro assai**

p *f*

52

56

59

62

65

68

71

3 Credo

[Allegro]

vla *f*

5

9 *p* *f*

16 *Adagio* *[Andante]* *ten.* *p*

22 *tr*

28 *Adagio* *4* *pp*

36 *Allegro* *f*

40 *f* *p*

45 *Adagio* *Allegro* *2* *pp* *p*

The musical score is written for Viola (vla) in 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of [Allegro]. The first measure is marked with a forte (f) dynamic. The second staff continues the melody. The third staff has a measure with a piano (p) dynamic and a measure with a forte (f) dynamic. The fourth staff begins with a measure marked Adagio, followed by a measure marked [Andante] with a tenuto (ten.) marking and a piano (p) dynamic. The fifth staff contains a trill (tr) marking. The sixth staff begins with a measure marked Adagio, followed by a measure with a 4-measure rest, and then a series of sixteenth notes marked pp. The seventh staff begins with a measure marked Allegro and a forte (f) dynamic. The eighth staff has measures marked f and p. The ninth staff begins with a measure marked Adagio and pp, followed by a measure marked Allegro and p, and ends with a 2-measure rest.

[illegible]

55

63

Adagio Presto

p f

67

67

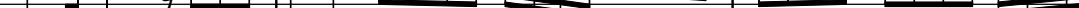
71 

75

75

78

78

81  Musical notation for measures 81-88. The notation is in 3/8 time with a key signature of one sharp (F#). It features a melody line with eighth and sixteenth notes, and a bass line with eighth notes. The melody includes a repeat sign in measure 82 and a key signature change to one sharp in measure 83.

84

Musical notation for measure 84, featuring a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with a final half-note chord.

4 Sanctus et Benedictus

Largo

vla *f*

4

7 *Allegro* *p*

10 *f*

13

16 *Andante* *p* *f*

20 *p* *f*

23

25

The musical score is written for Viola (vla) in 12/8 time. It begins with a *Largo* tempo and a forte (*f*) dynamic. The first system (measures 1-4) features a series of eighth and sixteenth notes. The second system (measures 5-7) continues the melodic line. At measure 7, the tempo changes to *Allegro* and the dynamic to piano (*p*). The third system (measures 8-10) shows a more active melodic pattern. At measure 10, the dynamic returns to forte (*f*). The fourth system (measures 11-13) continues the *Allegro* section. At measure 16, the tempo changes to *Andante*. The fifth system (measures 16-18) begins with a piano (*p*) dynamic and a fermata over a whole note. The sixth system (measures 19-20) features a forte (*f*) dynamic and includes two asterisks (*) marking specific measures. The seventh system (measures 21-23) continues the melodic line. The eighth system (measures 24-25) concludes the piece with a fermata over a whole note.

28 *Allegro assai*

30

32

34

36

38

40

42

45 *Osanna da capo (bars 18–27)*

5 Agnus Dei

vla [Largo] 3

p

6 *Vivace* *f*

9 *Adagio* *A capella · Allegro* 2

14

17

20

23

26

29 *Adagio*