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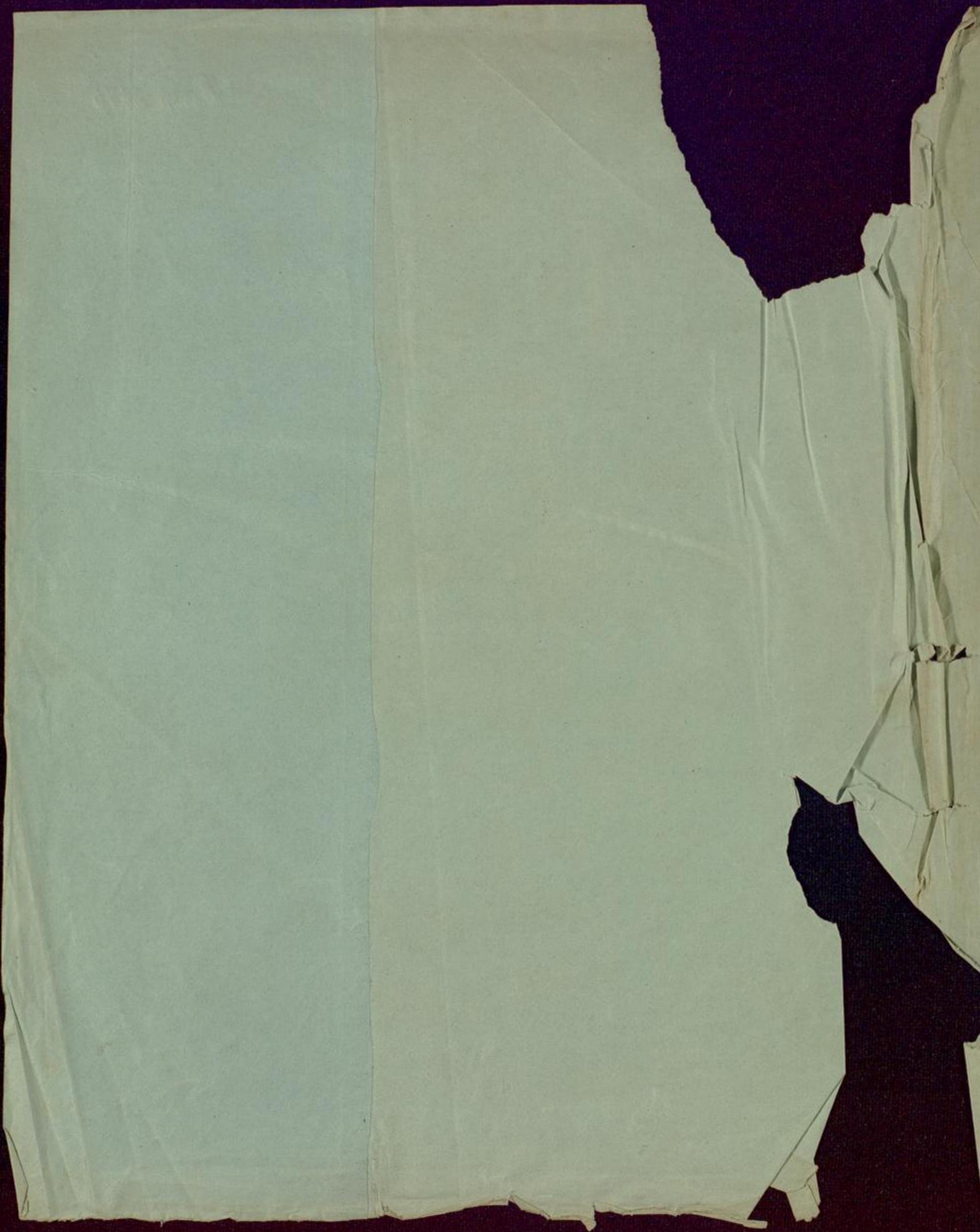
Dank 2676

Messe

von

Somascher.





CANTO.

pax homi-nibus bonæ volun-ta-tis Lau-da-mus te
 bene-di-ci-mus te ado-ramus a-do-ramus te Gra-
 tias a-gi-mus ti-bi propter ma-gnam glo-riam
 tu-am propter ma-gnam glo-riam tu-am
 Domi-ne De-us rex cö-les-tis De-us pa-ter om-ni-po-
 tens Deus pa-ter omni-potens Domine De-us A-gnus
 De-i fi-li-us pa-tris fi-li-us pa-tris.
 Qui tollis pec-ca-ta pec-ca-ta mun-di mise-
 re re no-bis mi-se-re re no-bis sus-ci-pe de-pre-
 ca-ti-o-nem no-stram qui se-des ad dex-teram pa-tris mi-se-
 re re mi-se-re re mi-se-re re no-bis no-bis.
 Quoni-am tu so-lus tu so-lus

Sanctus tu so-lus Do-mi-nus tu ^{ff} so-lus al-tis-si-mus Je-su Chris-te.

¹⁷ Cum san-cto Spi-ri-tu in glo-ri-a Dei pa-tris a-men a - - - -

- - - - men cum san-cto Spi-ri-tu in glo-ri-a De - - - - i

pa-tris a - - - - - men ³ Cum san-cto

Spiri-tu in glo-ri-a Dei pa-tris a-men a - - - - -

men Cum san-cto Spi-ri-tu in glo-ri-a Dei pa - - - - - tris

a - - - - - men a - - - - - men a - - - - - men a - - - - -

- - - - - men ² Cum san-cto

Spiri-tu ^f cum san-cto Spi-ri-tu in glo-ri-a in gloria Dei

pa-tris a-men a-men a-men a-men a - - - - - men ^{mf} a - -

men a - - - - - men a - - - - - men ^{mf} a - - - - - men. ^{ff} a - - - - - men.

Andantino grazioso. ³ ²⁷ ^{1.} ^{V.S.}

GRADUALE. ⁴ Do-mi-ne Dominus noster

Alfred Wey

CANTO.

quam admi - ra - bile quam admi - ra - bi - le est no - men tu - um in u - ni - versa ter -

ra in uni - versa ter - ra. ^{13 Solo.} Quoni - am ele - va - ta

est magni - fi - centia tu - a su - per coe - los quoni -

am ele - va - ta est magni - fi - cen - ti - a tu - a su - per coe -

los su - per coe - los su - per coe - los ³

^{Solo} Do - mine do - mi - nus nos - ter ^{4 Solo} Do - mine do - mi - nus nos - ter ²

^{Tutti} quam admi - ra - bi - le quam ad - mi - ra - bi - le quam admi - ra - bi - le est

no - men tu - um in u - ni - ver - sa terra in u - ni - versa ter -

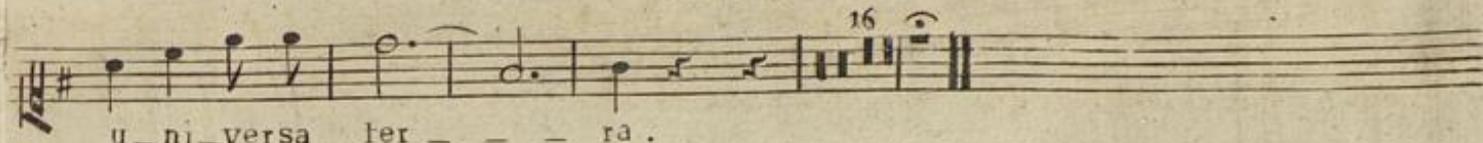
ra in u - ni - versa ter - ra ²³ quoni - am ele - va - ta est

magni - fi - centia tu - a su - per coe - los su - per

coe - los ¹ su - per coe - los ¹ Do - mi - ne do - mi - nus

noster quam admi - ra - bile est no - men tu - um in u - ni - ver - sa ter - ra in

16



u-ni-versa ter - - - ra.

Allegro moderato.

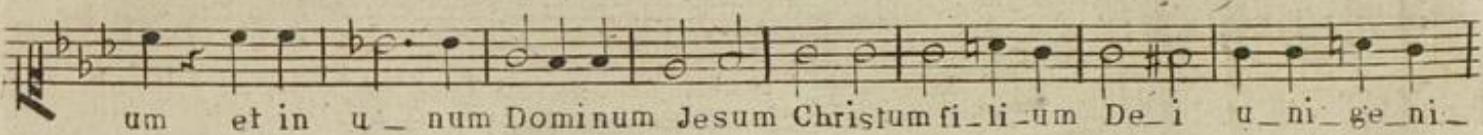
CREDO.



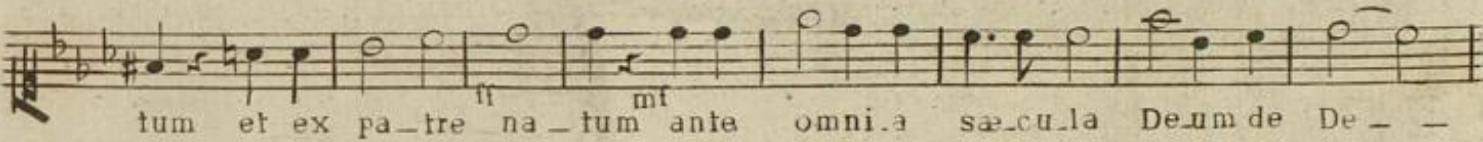
Credo in u-num De-um pa-trem omni po-ten-tem fac-



to-rem coeli et ter-rae visi-bi-li-um omni-um et in-vi-si-bi-li-

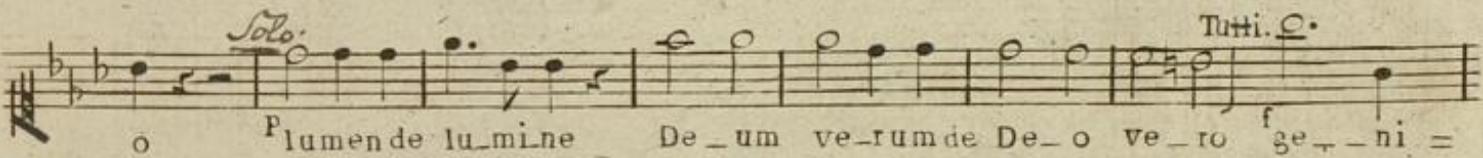


um et in u-num Dominum Jesum Christum fi-li-um De-i u-ni-ge-ni-

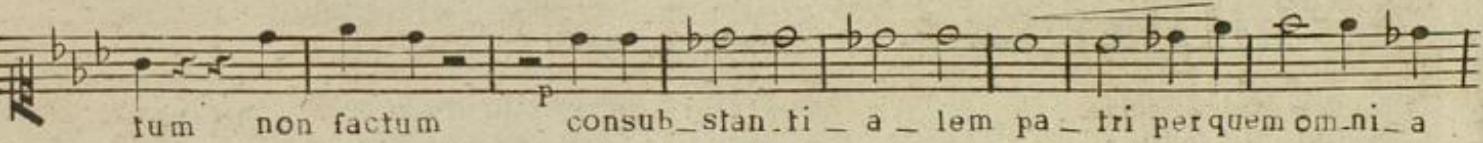


tum et ex pa-tre na-tum ante omnia sae-cu-la De-um de De-

Solo. *Tutti.*

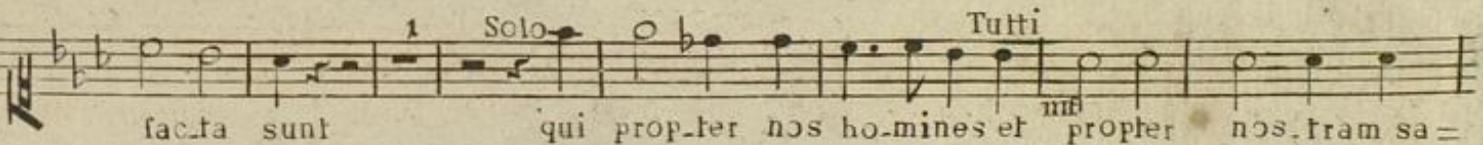


o Plu-mende lu-mine De-um ve-rum de De-o ve-ro ge-ni-



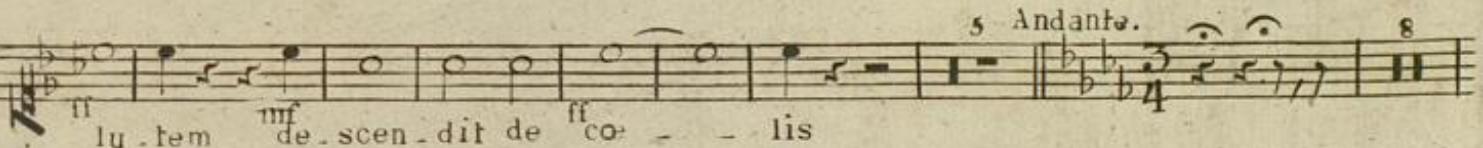
tum non factum consub-stan-ti-a-lem pa-tri per quem om-ni-a

1 *Solo.* *Tutti*

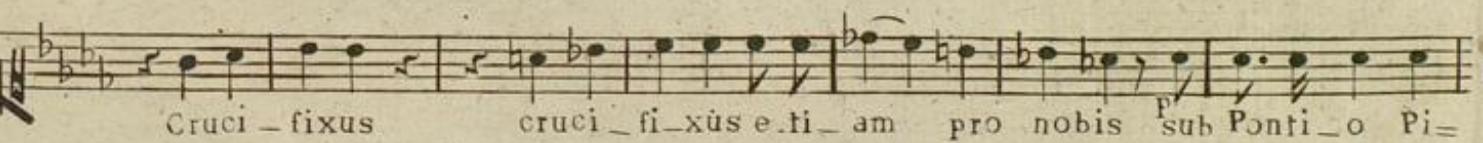


fac-ta sunt qui prop-ter nos ho-mi-nes et prop-ter nos-tram sa-

5 *Andante.* 8



lu-tem de-scen-dit de coe-lis

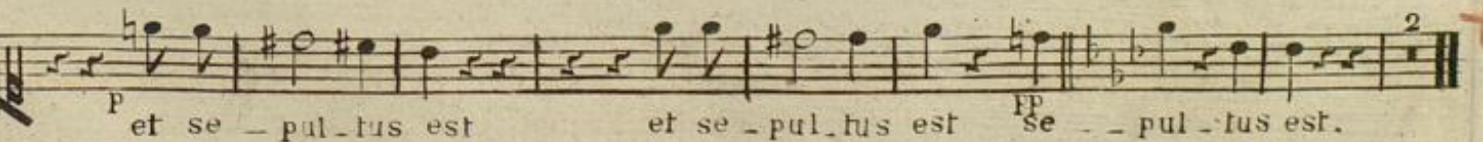


Cruci-fixus cruci-fi-xus e-ti-am pro nobis sub Ponti-o Pi-



lato pas-sus pas-sus et se-pul-tus est

2



et se-pul-tus est et se-pul-tus est se-pul-tus est.

Allo mod^{to}.

CANTO.

ET RESUREXIT. Et re-su-re-xit ter-ti-a di-e se-

cun- dum scrip-tu-ras et as-cendit in coe-lum sedet ad dex-te-ran-

pa-tris et i-te-rum ven-tu-rus est cum glo-ri-a

ju-di-ca-re vi-vos et mor-tu-os cujus regni

non e-rit fi-nis *2 Solo* et in Spi-ri-tum sanctum dominum et

vi-vi-fi-can-tem qui ex pa-tre fi-li-o-que pro-ce-

dit *5 Tutti* a-do-ra-tur et con-glo-ri-fi-ca-tur

qui lo-cu-tus est per Pro-phe-tas et u-nam

sanc-tam ca-tho-li-cam et apo-sto-li-cam Ec-cle-si-am confi-te-or

u-num bap-tis-ma in re-mis-si-onem pec-ca-to-rum

et ex-spec-to re-su-rec-ti-o-nem mortu-o-

rum. *Allegro. 11* Et vi-tam ven-tu-ri sae-cu-li a-

CANTO.

quæ-ren - tes te - - - quæ-rentes te Psal-li-te

Domino qui ha-bi-tat in Si-on quoni-am non est ob-li-tus paupe-

rum quoni-am non est ob-li-tus paupe-rum pau - - pe-rum psalli -

te psal-li-te qui ha-bi-tat in Si-on psal - - - - - lite

psalli-te Domino qui ha-bi-tat in Si-on psal - - - - -

- - - - - lite Do - - - - - mi-no psalli-te Do-mi-no

qui ha-bi-tat in Si-on psal - - - - -

- - - - - li-te Do-mi-no psallite Do-mi-no qui ha-bi-

tat in Si-on psallite Do-mi-no qui ha-bi-tat in Si-on qui ha-bitat in Si-

on psal-li-te psal - - - - - li-te psalli-te Domino psalli-te

Do - - - - - mi-no psal - - - - - lite Do-mi-no

psal - - - - - lite Do-mi-no psalli-te Do - - - - - mi-no.

Allo modo, Tutti

CANTO.

Andante maestoso. *C*

SANCTUS. *sf* Sanctus *sf* Sanctus Sanctus Dominus Deus Sa-ba-
 oth *Allo. mod. to* Ple-ni sunt cœ-li et terra *f* glo-ri-a tu-a glo-
 ri-a tu-a pleni pleni sunt cœ-li et terra glo-ri-a tu-
 a Os-san - - - na in ex-cel - - - sis os-san - - - na in ex-
 celsis in excel - - - sis ossan - - - na
 in ex-cel - sis in ex-cel - sis.

Andantino. *grazioso.* 21 Solo.

BENEDICTUS. Be - ne-dictus qui venit in no-mine Do-mi-ni
 be-ne-dic-tus qui ve-nit in nomi-ne Do-mi-ni
 be - - ne-dic-tus qui ve - - nit be - - ne-dic-tus qui ve - - nit
 be-ne-dic-tus be-ne-dic-tus be-ne-dic-tus bene-dic-tus
 be - - ne-dictus qui venit in nomine Do-mi-ni bene-dic-tus
 qui ve-nit in nomine Domini bene-dic-tus qui ve-nit

bene-dictus qui ve-nit in nomine Domi-ni be-ne-
 dic-tus qui ve-nit bene-dic-tus qui ve-nit in no-mi-ne
 Do-mi-ni *Allo mod^{to}* Ossan- - - na in excel- - - sis ossan- - - na in ex-
 celsis in excel- - - sis ossan- - - - - na in ex-cel-
 sis in ex-cel- - - sis.

Quasi Adagio. *Solo*
 A GNUS. Agnus Dei Agnus Dei qui tol-lis peccata mundi misere-re
 mise-re - - re mise-re - re nobis mise-re-mise-re-re misere-re
Solo. *Tutti.* *Andante.* *Solo* *Tutti* 1
 nobis mise-re-re no-bis A-gnus Dei Agnus Dei dona dona
Solo
 do-na nobis pa- - - cem dona no-bis pa-cem do - - na no - - bis
Tutti. *Solo* *Tutti*
 cres-cen-do. *ff* *P* pa - - - - - cem do-na no-bis pa - - - - - cem pa - - - - - cem dona no-bis
P pa - - - - - cem dona no-bis pa - - - - - cem *P* dona pacem *P* dona no-bis
P pa - - - - - cem pa - - - - - cem pa - - - - - eem.

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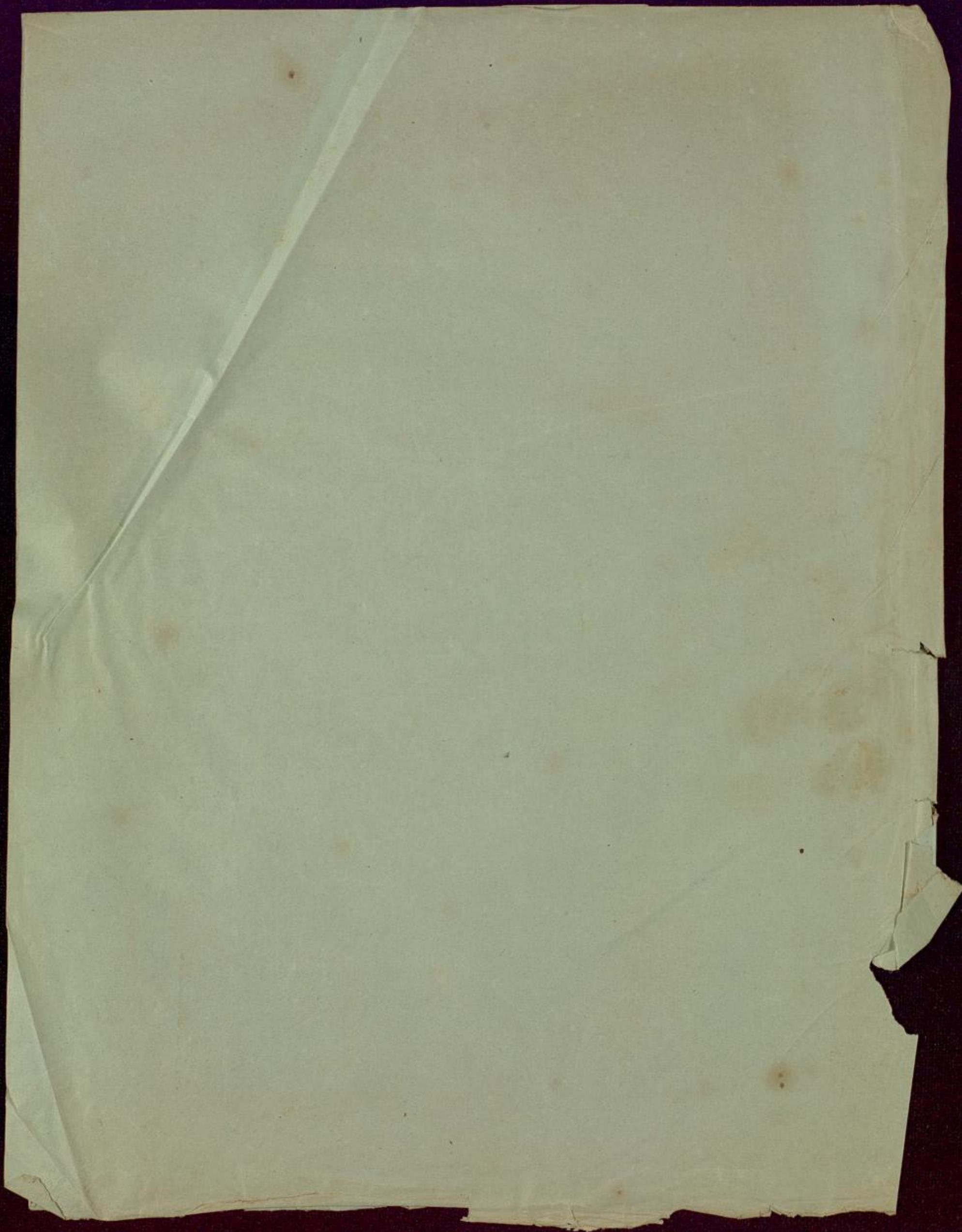
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Paris, chez E. Troupenas. Londres, chez Cooke & C.

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ALTO.

Andante. Solo. **KYRIE.** *p* Ky-ri-e! *mf* Ky-ri-e! Ky-ri-e e-lei-son! *f* Ky-ri-e
f e Ky-ri-e e-lei-son Chri-ste e-
p leison e-lei-son *Tutti.* *p* Ky-ri-e e-leison Chri-ste e-leison e-
sf leison Chri-ste Chri-ste Chri-ste e-lei-son *mfp* Chri-ste e-lei-son
f son Ky-ri-e Ky-ri-e *Solo.* *p* Ky-ri-e Ky-ri-e *Tutti.*
3 *Solo.* *Tutti.* *Solo.* *Solo.* *Solo.* *mfp* Chri-ste e-lei-son
ff son *p* Ky-ri-e e-lei-son
Tutti. *p* e-lei-son *ff* son ky-ri-e e-lei-son

GLORIA. *ff* *3* *f* *4* *f*
 Gloria in ex-cel-sis De-o glo-ri-a glo-ri-
 a in ex-cel-sis De-o et in ter-ra pax
p pax he-mi-ni-bus bo-nae vo-lun-tatis Lau-

cum san-cto Spi-ri-tu in glo-ri-a De-i pa-tris a-men a-
 men a- men a-
 men cum san-cto Spi-ri-tu in glo-ri-a De-i
 pa-tris a-men a- men cum san-cto
 Spi-ri-tu in glo-ri-a De-i pa-tris a-men a-
 men cum san-cto Spi-ri-tu in glo-ri-a De-i
 pa-tris a-men a- men
 cum san-cto Spi-ri-tu cum san-cto Spi-ri-tu in glo-ri-a in glo-ri-
 a in glo-ri-a De-i pa-tris a-men a-men a-men a-men a-
 men a-men a-men a-men a-men
 Andantino grazioso. Tutti.
 GRADUALE
 Do-mi-ne dominus noster quamadmi-ra-bi-le quamadmi-
 ra-bi-le est no-men Iu-um in u-ni-ver-sa-ter-ra in u-ni-ver-sa-

Almudena

ALTO.

23

ler -- ra quo_ni_am e_le_va_ta est magni-fi_cen-ti-a

tu_a su --- per coe --- los p su --- per coe --- los ff

3 Solo. p Do --- mi_ne do_mi_nus no_s-ter 4

2 Tutti. Do --- mi_ne do_mi_nus no_s-ter

1 Do --- mi_ne do_mi_nus no_s-ter quam ad_mi -- ra_bi_le quam ad_mi --

ra_bi_le quam ad_mi -- ra_bi_le est no_men tu_um in u_ni-ver -- sa

13 Solo. p in u --- ni_ver_sa ler -- ra in u_ni_ver_sa ter -- ra ff

quo_ni_am e_le_va --- ta est magni-fi_cen-ti-a tu --

a su --- per coe --- los quo_ni_am e_le_va_ta est

ma_gni-fi_cen-ti-a tu_a su --- per coe --- los P su --- per

ff P P P coe --- los su --- per coe --- los Do_mi -- ne Dominus.

no_s-ter quam ad_mi -- ra_bi_le est no_men tu_um in u_ni_ver_sa ler --

16 ra in u_ni_ver_sa ler --- ra.

ALTO.

Allo moderato. Tutti

CREDO. *mf*

Cre-do in u-num De-um pa-trem om-ni-po-ten-tem fac-
 to-rem coe-li et ter-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-
 um et in u-num Do-mi-num Je-sum Chri-stum fi-li-um De-i
 u-ni-ge-ni-tum et ex pa-tre *ff* na-tum *mf* an-te om-ni-a se-cu-la
 De-um de De-o *p* lu-men de lu-mi-ne De-um ve-rum de
 De-o ve-ro *f* ge-ni-tum non fac-tum *p* consub-stan-ti-a-lem
 pa-tri per quem om-ni-a fac-ta sunt. Qui pro-pter nos ho-mi-nes
 et pro-pter no-stram sa-lu-tem *ff* de-scen-dit de *mf* coe-
 lis *p* cru-ci-fi-xus *ff* cru-ci-fixus e-ti-
 am pro no-bis sub Pon-ti-o Pi-la-to pas-sus pas-sus et se-
 pul-tus est *p* et se-pul-tus est et se-pul-tus
 est *pp* se-pul-tus est

Solo. *Tutti.* *Andante* *5* *8* *2*

ALTO.

Allo modo

ET RESUREXIT.

Tutti

Et re-su-re-xit ter-ti-a die se-

cun-dum scrip-tu-ras et as-cen-dit in coe-lum

se-det ad dex-te-ram pa-tris et i-te-rum ven-tu-rus

est cum glo-ri-a ju-di-ca-re vi-vos et

mor-tu-os cu-jus re-gni non e-rit fi-nis

Solo

et in Spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem

a-do-ra-tur et con-glo-ri-fi-ca-tur Qui lo-

cu-tus est per Pro-phe-tas Et u-nam sanctam ca-

tho-li-cam et a-po-sto-li-cam ec-cle-si-am confi-te-or

u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum

et ex-spe-cto re-su-re-cti-o-nem mor-tu-o-rum

Et vi-tam ven-tu-ri sae-cu-li a-

Allo.

ALTO.

men a - - -

men a - - - men et

vi - tam ven - tu - ri sæ - cu - li a - - - men a - - - - men

a - - - - - men a - - - - -

men et vi - tam ven -

tu - ri sæ - cu - li a - - -

men et vi - tam ven - tu - ri sæ - cu - li a - - -

men a - - - - - men a - - - - - men et vi - tam ven -

tu - ri sæ - cu - li a - - - men a - - - men et vi - tam ven - tu - ri sæ -

cu - li a - - - men a - - - men a - - - men a - - - men

Andantino. espressivo. *Allo mod^{to}*

OFFERTORIUM. 38. *p*

Psallite do - mi - no qui ha - bi - tat in

Si - on *f* psal - li - te do - mi - no qui ha - bi - tat in Si - - on *f* quoni -

teluilot wngy.

ALTO.

am non est ob-li-tus pau-pe-rum quoni-am non est ob-li-tus pau-pe-rum pau-pe-rum psalli-te psalli-te psalli-te

do-mi-no qui ha-bi-tat in Si-on psal-li-te

do-mi-no qui ha-bi-tat in Si-on psal-li-te psalli-te

do-mi-no qui ha-bi-tat in Si-on psal-li-te do-mi-no qui

ha-bi-tat in Si-on psal-li-te psal-li-te do-mi-no psal-li-te do-mi-no

qui ha-bi-tat in Si-on psalli-te do-mi-no qui ha-bi-tat in Si-on

on qui ha-bi-tat in Si-on psal-li-te do-mi-no psal-li-te

psal-li-te psalli-te do-mi-no psalli-te do-mi-no

psal-li-te do-mi-no psalli-te psal-li-te do-mi-no

no psalli-te psal-li-te do-mi-no psalli-te do-mi-no

ALTO.

Andante maestoso.
SANCTUS.
sf Sanctus *sf* sanctus *f* sanctus do-mi-nus Deus Sa-ba-
Allo mod^{lo} *f* o-h Pleni sunt coe-li et terra *f* glo-ri-a tu-
sf a pleni pleni sunt coeli et terra glo-ri-a tu-a . Os-san - - na inex-
 cel-sis Os-san - - - na in excel - - - - - sis
 Os-san - - - na in excel-sis *f* in ex-cel-sis *ff*

Adantino grazioso.
BENEDICTUS.
 Be-ne-dic-tus qui ve-nit in no-mi-ne do-mi-
 ni *fp* in no-mi-ne do-mi-ni in no-mi-ne do-mi-ni in
 no-mi-ne do-mi-ni in no-mi-ne do-mi-ni in no-mi-ne
 do-mi-ni qui ve-nit in no-mi-ne do-mi-ni Qui ve-nit in
 no-mi-ne do-mi-ni Be-ne-dic-tus qui ve-nit in no-mi-ne
 do-mi-ni in no-mi-ne do-mi-ni Be-ne-dic-tus qui
 ve-nit in no-mi-ne do-mi-ni in no-mi-ne do-mi-ni

TENORE.

KYRIE. *Andante.* Solo. Tutti. 1 Solo. Tutti.

p Ky-ri-e! *mf* Ky-ri-e! Ky-ri-e e-lei-son! *f* Ky-ri-
 e *f* Kyri-e e-lei-son Christe e-
 lei-son e-lei-son *f* Kyrie e-leison
 Christe e-lei-son e-lei-son Chris-te Christe e-lei-son.
 Solo. *mf* Chris-te e-lei-son Ky-rie Ky-rie Ky-rie
 Tutti. Solo. 1 Tutti. *f* Kyrie Christe e-lei-son Ky-rie Kyrie e-
 lei-son *ff* son *f* Kyrie e-lei-
 son e-lei-son e-lei-son *ff* son *p* Kyrie e-lei-son
 e-lei-son *f* Kyrie e-lei-son

GLORIA. *Allegro.* 3 Tutti.

ff Gloria in ex-cel-sis De-o glo-ri-a
 glo-ri-a in ex-cel-sis De-o et in ter-ra pax
 pax ho-mi-nibus bonae volun-ta-tis lauda-mus te

TENORE.

1 2 23

bene - di - ci - mus' te ado - ramus ado - ramus te

Do - mine De - us rex coe - les - tis De - us pa - ter

om - - ni - po - tens Deus pa - - - ter omni - potens Domine

fi - - li' u - ni - ge - ni - te Je - - su Christe Je - su

Chris - - te Domi - ne De - - us A - gnus De - - i

fi - lius pa - tris fili - us pa - - tris.

Andante. 14

QUI TOLLIS. Qui tollis pec - ca - ta pec - ca - ta mun =

di - mise - re - re no - bis mise - re - - re no - - bis mi - se =

re - re mise - re - - re pp mise - re - re no - bis no - bis

Allegro. 2 Tutti.

QUONIAM. Quoniam tu so - - lus tu so - lus sanctus tu

solus Do - minus tu solus al - tissi - mus Je - su Christe cum

sancto Spi - ri - tu in glo - ri - a Dei pa - tris a - men a - - - -

TENORE.

men a - - - - - men a - - - - - men

a - men a - men a - men a - - - - - men ³ cum sancto Spiritu in

gloria Dei pa - tris a - men a - - - - -

- - - - - men a - - - - - men cum sancto Spiritu in gloria De-

- i patris a - - - - - men a - - - - - men ¹

cum sancto Spiritu in gloria Dei pa - tris a - - - - -

- men a - - - - - men a - - - - - men

cum sancto Spiritu in gloria Dei pa - tris cum sanc - to

Spiri - tu in glo - - - - - ria Dei patris a - men a - men a - men

a - - - - - men ^p a - - - - - men a - - - - - men a - - - - - men

a - - - - - men ^{ff} a - - - - - men. ²

Andantino grazioso.

16 Solo

Blüth way

GRADUALE.

Do - mi - ne dominus noster quamadmira - bile est

TENORE.

no-men tu-um in u-ni-versa ter-ra *Tutti.* *mf* Do-mine do-mi-nus

noster *f* quam admi-ra-bi-le quam admi-ra-bi-le est no-men tu-um in

u-ni-ver-sa *ff* ter-ra *mf* in u-ni-versa ter-ra *f* Quoni-

-am e-le-va-ta est *p* magnifi-centi-a tu-a *p* su-per *ff* coe-

-los *p* su-per coe-*ff* los *p* su-per coe-*ff* los

3 Solo. *p* Do-mine do-mi-nus noster *4* Do-mine do-mi-nus nos-ter *2*

quam admi-ra-bi-le quam admi-ra-bi-le *p* quam admi-ra-bi-le est

no-men tu-um in u-ni-ver-sa *f* ter-ra *p* in u-ni-ver-sa *ff* ter-

ra in u-ni-versa ter-ra *3 Solo* quoni-am e-le-va-ta est

magnifi-centi-a tu-a su-per coe-*ff* los *9 Tutti.* *p* quo-ni-am e-le-

va-ta est magnifi-centi-a tu-a su-per *ff* coe-*ff* los

p su-per coe-*ff* los *p* su-per coe-*ff* los *1* Do-mi-ne

TENORE.

5

1
 do-mi-nus nos-ter quod admi-ra-bi-le est no-men tu-um in u-ni-versa
 ter-ra in u-ni-ver-sa ter-ra.

Allo moderato.

CREDO. *mf*
 Credo in u-num Deum pa-trem om-ni-po-ten-tem fac-
 torem coeli et ter-rae visi-bi-li-um om-ni-um et in-vi-si-bi-li-
 um et in u-num do-minum Je-sum Chri-stum fi-li-um De-i uni-ge-ni-tum et ex
 pa-tre *ff* na-tum *mf* ante om-ni-a sae-cu-la De-um de De-o *p* lu-men de
 lu-mine De-um ve-rum de De-o ve-ro ge-ni-tum non factum con-substan-ti-
 alem pa-tri per quem om-nia facta sunt qui pro-pter nos ho-mi-nes et
 pro-pter nos-tram salu-tem *ff* de-scen-dit de cae-lis *mf* Et
 in-car-na-tus est de Spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo factus
 est cruci-fixus cruci-fixus eti-am pro nobis sub Pon-tio Pi-
 lato pas-sus pas-sus et sepultus est.

16
 Solo
 Tutti.
 2 Solo
 An-tante. Sol.
 5

TENORE.

et se pul - tus est et se - pul - tus est ^{fp} se - pul - tus est.

Allo mod^{to}. *Solo.* *Tutti*
ET RESUREXIT. Et re - su - rexit et re - su - rexit ter - ti - a die se - cun -
 - dum scrip - tu - ras et as - cendit in cœlum sedet ad dexteram
 pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -
 ca - re vi - vos et mor - tu - os ^f cujus re - gni non e - rit
 fi - nis ^p et in Spi - ri - tum sanctum dominum et vi - vi - fi - can - tem
 qui cum pa - tre et fi - li - o simul ado - ra - tur ado - ra - tur et
 con - glo - ri - fi - ca - tur ^f qui lo - cu - tus est per Prophe -
 tias ^f et u - nam sanctam ca - tholi - cam et apo - stolicam ec - cle - si -
 am con - fi - te - or unum bap - tis - ma in remis - si - onem pec - ca - to - rum
 et ex - spec - to ^{ff} resu - re - cti - o - nem mor - tu - o - rum ^f et
 vitam ven - tu - ri sa - culi a -

TENORE.

men a

men et vi-tam ven-tu-ri sæ-culi a

men et vi-tam ven-tu-ri sæ-culi a

men a men a

men et vi-tam ven-tu-ri sæ-culi a

men a men amen a men a men et

vitam ven-tu-ri sæ-culi amen amen et vi-tam ven-tu-ri sæ-culi

a-men a men a men a men

Andantino. espressivo. 58 *Allo mod^{to}* 2

OFFERTORIUM. *Psallite domino qui habitat in Si-on*

Psallite do-mino qui habitat in Si-on quoni-am non est ob-

litus paupe-rum quoni-am non est obli-tus pauperum pau-pe

celnik wny

TENORE.

rum psallite psallite psallite domino qui habitat in Si-on psal-
 li-te do-mi-no qui habitat in Sion psal-
 li-te psallite domino qui habi-tat in Si-on in Si-
 on psal- lite do-mi-no
 psal- lite psallite domino qui habitat in Si-on psal-
 lite do-mi-no psallite domino qui habitat in
 Sion psal- li-te do-mi-no qui ha-bitat in Si onpsal- li-te psallite
 domino qui habi-tat in Si-on psal- lite do-mi-
 no psallite domi.no qui habitat in Si-on psallite domino qui habitat in Si-
 on psalli-te do-mi-no.

Andante maestoso.

SANCTUS. C
 sf San-ctus sf sanctus sanctus dominus f Deus Sa-ba-oth
 1 *Allo modto* Solo. f Pleni sunt coeli et terra glo-ria tu-a glo-ria tu-

TENORE.

Tutti.

a pleni pleni sunt caeli et terra gloria tua — a Ossa —
 — na in ex_cel_sis os_san — — na in ex_cel — — — — sis os —
 san — — — — na in ex_cel_sis in ex_cel_sis

Andantino grazioso. *Solo.*

BENEDICTUS.

Be — — nectus qui venit in nomine do_mi_ni
 Bene_dic_tus qui ve_nit in no_mi_ne do_mi_ni
 Be — — ne_dic_tus qui ve — — nit Be — — ne_dic_tus qui ve — —
 nit Be_ne_dic_tus bene_dic_tus be_ne_dic_tus be_ne =
 dic_tus Be — — nectus qui venit in nomi_ne do_mi_ni Bene =
 dic_tus qui ve_nit in nomine domi_ni Bene_dic_tus qui
 ve — — nit Bene_dic_tus qui ve_nit in nomi.ne domi =
 ni Be_ne_dic_tus qui ve_nit Bene_dic_tus qui
 ve_nit in no — — mi_ne do — — mi_ni *Allegro moderato*
 Ossa —

BASSO.

Andante. Solo.
 KYRIE. Ky-ri-e! Ky-ri-e! Ky-ri-e e-lei-son! Ky-ri-
 -e Ky-ri-e e-lei-son Christe e-
 lei-son e-lei-son Ky-ri-e e-lei-son e-
 leison Chri-ste Chri-ste Chri-ste e-lei-son Chri-ste e-
 lei-son Ky-ri-e Ky-ri-e Ky-ri-e Ky-ri-e
 Chri-ste e-lei-son Ky-ri-e Ky-ri-e
 Chri-ste e-lei-son Ky-ri-e e-lei-
 son Ky-ri-e e-lei-son Ky-ri-e e-lei-son.
Allegro. Tutti.

GLORIA. Gloria in ex-cel-sis De-o glo-ri-a glo-ri-
 a in ex-cel-sis De-o et in ter-ra pax
 pax ho-mi-ni-bus bo-nae vo-lun-ta-tis Lau-da-mus te

BASSO.

1 bene-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus

21 Solo sf do-mi-ne De-us sf rex caeles-tis

De-us pa-ter pa-ter om-ni-po-tens De-us pa-

31. ff fer om-ni-po-tens do-mi-ne De-us ff A-gnus

De-us i fi-li-us pa-tris fi-li-us pa-tris

Andante Solo QUITOLLIS. Qui-tol-lis pec-ca-ta mun-di mi-se-

re-re mi-se-re-re mi-se-re-re no-bis Tutti. p qui

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

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

pp bis mi-se-re-re no-bis no-bis Allegro. 2 Tutti.

QUONIAM. ff Quo-ni-am tu So-lus tu so-lus

sanctus tu so-lus Do-mi-nus tu so-lus al-tis-si-mus Je-su Chri-ste Cum

BASSO.

san-cto Spi-ri-tu in glo-ri-a De-i pa-tris a-men a - - - - - men a

- - - - - men a - men

a-men a - - - - - men Cum san-cto Spi-ri-tu in glo-ri-a De-i

pa-tris a-men a - - - - -

- - - - - men 8. Cum san-cto Spi-ri-tu in glo-ri-a De-i

pa-tris a - - - - - men a-men a - - - - -

- - - - - men a - - - - - men a - - - - -

men Cum san-cto Spi-ri-tu in glo-ri-a De-i pa-tris a - - - - - men

Cum san-cto spi-ri-tu in glo-ri-a De-i pa-tris a-men a-men a-men

a-men a - - - - - men *mf* a-men a - - - - - men a-men a-men *ff* a-men

Andantino grazioso. 27

GRADUALE.

Colmib wng. Do - mi-ne do-mi-nus nos-ter Quam ad-mi-ra-bi-le

quam ad-mi-ra-bi-le est no - men tu-um in u - ni-ver-sa *ff* ter-ra *mf* in

BASSO.

3 Solo.
u_ni-ver-sa ter-ra Quoni-am e-le-va-ta est ma-gni-fi-centi-a

10 Tutti.
tu-a su-per cœ-los Quoni-am e-le-va-ta est

ma-gni-fi-centi-a tu-a su-per cœ-los su-per cœ-

3 Solo.
ff lcs su-per cœ-los P Do-mi-ne do-mi-nus no-ster

Solo.
Do-mi-ne do-mi-nus no-ster quam ad-mi-ra-bi-le quam ad-mi-

2 Tutti
ra-bi-le quam ad-mi-ra-bi-le est no-men tu-um in u-ni-ver-sa

ter-ra P in u-ni-ver-sa ter-ra in u-ni-ver-sa ter-ra

24
P Quo-ni-am e-le-va-ta est P ma-gni-fi-centi-a tu-a

su-per cœ-los P su-per cœ-los P su-per

1 Do-mi-ne do-mi-nus no-ster quam ad-mi-

ra-bi-le est no-men tu-um in u-ni-ver-sa ter-ra in u-ni-ver-sa

16
ter-ra.

BASSO.

Allo mod^{to}
Tutti.

CREDO. *mf*
 Cre-do in u-num De-um pa-trem om-ni-po-ten-tem Fac-to-rem
 coe-li et ter-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um et in
 u-num do-mi-num Je-sum Chri-stum fi-li-um De-i u-ni-ge-ni-tum et ex
 pa-tre na-tum *ff* *mf* an-te om-ni-a se-cu-la De-um de De-o
 lu-men de lu-mi-ne De-um ve-rum de De-o ve-ro ge-ni-tum non
 Solo. *p* *mf* *ff* *mf*
 fac-tum Con-subs-tan-ti-a-lem pa-tri per quem om-ni-a facta sunt
 Solo. *mf* *ff* *mf*
 qui prop-ter nos ho-mi-nes et pro-pter nos-tram sa-lu-tem de-
 Andante. *ff* *p*
 scen-dit de coe-lis cru-ci-fi-xus
 cru-ci-fi-xus cru-ci-fi-xus pro no-bis sub Pon-ti-o Pi-la-to pas-
 sus pas-sus et se-pul-tus est et se-
 pul-tus est et se-pul-tus est se-pul-tus est. *pp*
 ET RESUREXIT. *mf*
 Et re-su-re-xit ter-ti-a

BASSO.

men ^f et vi_tam ven tu_ri sæ -- cu_li a -- -- -- men a --

men a -- -- -- men

^f et vi_tam ven tu_ri sæ -- culi a -- -- --

men a -- -- -- men

Et vi_tam ven tu_ri sæ -- culi a -- -- -- men a -- -- -- men a -- men

a -- men et ^f vi_tam ven tu_ri ^{ff} sæ -- -- culi ^{mf} a -- men a -- men et vi_tam ven tu_ri

^{ff} sæ -- -- culi ^{mf} a -- men a -- -- men a -- men ^f a -- men.

Andantino. espressivo. All^o mod^{to}
OFFERTORIUM. Psallite domino qui habitat in Si_on

Psallite domi.no qui habitat in Si_on quoni_ am non est ob=

li_tus paupe_rum quoni_ am non est ob_li_tus paupe_rum pau -- -- pe=

rum psalli_te psalli_te qui habitat in Si_on psal -- --

li -- te ^f Psalli_te domino qui habi_tat in Si_on psal=

Almued 10 my.

BASSO.

li-te do - - mi-no psalli-te domi-no qui ha-bi-tat in Si-on
 on psal - - - - - li-te psallite
 domi-no qui ha-bi-tat in Si-on psalli-te domi-no qui ha-bi-tat in Si-on
 on psal - - - - - li-te do-mi-no psal - - - - - li-te do - - mi-no
 no qui ha-bi-tat in Si-on psal - - li-te psalli-te psallite domi-no psal -
 - - - li-te psallite domi-no qui ha-bi-tat in Si-on in Sion psallite domi-no qui
 ha-bi-tat in Si-on in Sion psalli-te do - - mi-no.

Andante maestoso.

SANCTUS.
 sf San-ctus sf san-ctus sanctus do-minus De-us Sa-ba-
 oth Ple-ni sunt coe-li et terra glo-ri-a tu-a
 a ple - - ni sunt coe-li ple - - ni sunt coeli glo - - ri-a tu-a glori-a tu -
 a Os-san - - - na in ex-cel-sis os-san - - - na in ex-

cel sis os san na in ex cel sis in ex

ff cel sis.

Andantino grazioso. Solo.
 26
 P Bene dic tus qui ve nit in no mi ne

3
 Do mi ni in no mi ne do mi ni in no mi ne

3
 do mi ni in no mi ne Do mi ni in no mi ne do mi ni in

3
 no mi ne Do mi ni qui ve nit in no mi ne Do mi ni

3 10
 qui ve nit in no mi ne Do mi ni P Bene dic tus

3
 qui ve nit in no mi ne Do mi ni in no mi ne

Do mi ni be ne dic tus qui ve nit in no mi ne

3
 Do mi ni in no mi ne Do mi ni Be ne

dic tus be ne dic tus be ne dic tus be ne

4 5
Allo molto Tutti.
 dic tus. Ossan na in ex cel sis

VIOLINO PRIMO.

Andante.

KYRIE.

mf mf f

fp

fp f

sf mf

f f p

sf sf fp

cres - cen - do f ff p fp

cres - cen - do ff p

Allegro.

GLORIA

ff ff ff ff mf f f

mf f mf f fp

p dolce fp

f p

V.S.

VIOLINO PRIMO.

Violino Primo musical score, measures 1-15. The score is written in G minor (two flats) and 4/4 time. It features a variety of dynamic markings including *ff*, *f*, *sf*, and *fp*. Fingerings are indicated by numbers 1, 2, and 3. A red diagonal line is drawn across the score from the middle of measure 10 to the end of measure 15.

Andante.

Violino Primo musical score, measures 16-25. This section is marked *Andante* and is in 2/4 time. It begins with the text "QUI TOLLIS" and includes the vocal line "cen - do". The score includes dynamic markings such as *f*, *sf*, *cres*, and *f*. A red diagonal line continues from the previous section, crossing through this section.

VIOLINO PRIMO.

Handwritten musical score for Violino Primo, page 3. The score consists of 14 staves of music. The first five staves are in a common time signature (C) and feature complex rhythmic patterns with various dynamics like p, fp, and f. The sixth staff is marked 'Allegro' and contains the text 'QUONIAM.' followed by a series of notes with dynamics ff, mf, and f. The remaining staves continue with melodic lines and dynamics including f, ff, and mf. A red line is drawn across the first five staves, and red circles with numbers 1, 2, and 3 are placed on the sixth, seventh, and eighth staves respectively.

VIOLINO PRIMO.

Violino Primo musical score, measures 1-5. The music is in G major (one sharp) and 4/4 time. It features a complex melodic line with many slurs and ties. Dynamic markings include *ff*, *p*, *f*, and *mf*. A first ending bracket is present at the end of measure 5.

Credo musical score, measures 1-5. The tempo is marked *All^o mod^o*. The key signature changes to B-flat major (two flats). The music is in C major (no sharps or flats) and 4/4 time. It features a steady, rhythmic accompaniment. Dynamic markings include *mf* and *p*.

Credo musical score, measures 6-15. The music continues in B-flat major and 4/4 time. It features a steady, rhythmic accompaniment. Dynamic markings include *mf*, *ff*, and *p*. A first ending bracket is present at the end of measure 15.

VIOLINO PRIMO.
Andante.

Musical score for Violino Primo, Andante. Measures 1-12. Dynamics include *f*, *fp*, *sf*, and *pp*. A red 'X' is marked above measure 11.

ET RESUREXIT. *All^o mod^{to}* *pp* *mf*

Musical score for ET RESUREXIT. Measures 13-14. Dynamics include *pp* and *mf*.

Musical score for ET RESUREXIT. Measures 15-24. Dynamics include *f*, *ff*, and *pp*.

VIOLINO PRIMO.

fp cres cen

fp dolce ff

pp

ff

Allegro.

sempre staccato.

VIOLINO PRIMO.

Violino Primo musical score, measures 1-12. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music consists of a continuous melodic line with various dynamics including *g*, *p*, *f*, *mf*, and *ff*.

Andantino espressivo.

Alcibiades aut.

Violino Primo musical score, measures 13-18. The score is written in treble clef with a key signature of two flats and a 6/8 time signature. The music is marked *Andantino espressivo*. Dynamics include *p*, *ff*, *fz*, *sf*, *ten.*, and *p*.

VIOLINO PRIMO.

Allegro.

ff

ff

ff

ff

f

f

f

f

f

f

f

f

Andante maestoso.

SANCTUS

ff

ff

ff

p

sf

sf

fp

fp

fp

fp

VIOLINO PRIMO.

The musical score is written for Violino Primo and consists of 15 staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a dynamic marking of *mf*. The second staff includes the tempo marking *Allegro moderato*. The third staff has the instruction *Quasi adagio.* and dynamic markings *f f f f ff ff ff*. The fourth staff is marked *AGNUS.* and contains the lyrics *cen - do* with dynamic markings *p* and *f*. The score continues with various dynamic markings including *f*, *fp*, *ff*, *p*, *mf*, *sf*, and *ff*. The tempo changes to *Andante.* in the 11th staff, which also features a 3/4 time signature. The piece concludes with a *PF* (pianissimo) marking.

Faint, illegible text or markings, possibly bleed-through from the reverse side of the page.



VIOLINO SECONDO.

Andante.

KYRIE

mf f p sf mfp f f p sf sf mfp ff p ip f ff fp

Allegro.

GLORIA

ff ff ff mf f ip mf p mf f ip f fp

VIOLINO SECONDO.

The musical score for Violino Secondo consists of 15 staves. The first 14 staves contain complex rhythmic patterns with various dynamics including *sf*, *ff*, *f*, *p*, and *mf*. A red pencil mark is visible on the 10th staff. The 15th staff is marked *Andante* and begins with the text "QUI TOLLIS". The score concludes with a *ff* dynamic marking.

VIOLINO SECONDO.

Allegro.

QUONIAM.

ff f mf pp p

1 5 11

ff ff

4 *blind way*

VIOLENO SECONDO.

Andantino grazioso.

GRADUALE. F.

The musical score consists of 15 staves of music. The first staff is marked 'GRADUALE. F.' and begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is 'Andantino grazioso'. The music is written in a single melodic line with various dynamics including *p*, *ff*, *mf*, *f*, *fp*, and *pp*. There are numerous slurs, accents, and articulation marks throughout the piece. The score concludes with a final cadence and a fermata.

VIOLINO SECONDO.

mf

ff

p

ff

p

f

p

f

p

mf

fp

sf

p

f

p

CREDO

mf

All^o mod^{to}

ff

mf

fp

f

p

crescen...do

fp

mf

ff

mf

ff

V.S.

VIOLINO SECONDO.

6

deces_cen do

Andante.

f p fp' p

fp fp

f p fp fp cres_cen do

sf P sf P

Allo mod to

ET RESUREXIT

pp mf

f f

ff ff ff ff

ff ff

p fp

cres

cen do

ff

fp p f

VIOLINO SECONDO

Allegro
sempre staccato

VIOLINO SECONDO.

Handwritten musical score for Violino Secondo. The score consists of 15 staves of music. The first four staves are in a common time signature (C) with a key signature of two flats (B-flat and E-flat). The fifth staff is marked "OFFERTORIUM" and has a time signature of 8/8. The sixth staff has a handwritten note in red ink: "del nido wng". The seventh staff is marked "Andantino espressivo." and has a time signature of 6/8. The eighth staff is marked "All^o mod^o." and has a time signature of 2/4. The score includes various dynamics such as *p*, *ff*, *mf*, *f*, *sfz*, and *fp*. There are also markings for "rit" (ritardando) and "venuto" (ritardando). The music is written in a cursive, handwritten style.



f *f* *fp* *f* *fp* *f* *fp* *f* *ff* *ff* *ff* *ff*

Andantè maestoso.

SANCTUS.

p *sf* *sfp* *sf* *sfp* *f* *fp* *f* *fp* *f* *fp*

Allo mod^{to} fp

f *f* *f* *f* *ff* *ff* *ff* *ff*

Andantino grazioso.

BENEDICTUS.

p *f* *mf* *mf* *mf* *fp* *mf* *fp* *mf* *mf* *fp* *mf*

VIOLINO SECONDO.

Musical score for Violino Secondo, measures 1-14. The score is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include mf, mfp, fp, and p.

Musical score for Violino Secondo, measures 15-18. The score continues with similar rhythmic complexity. Dynamic markings include f, ff, and sf.

Quasi Adagio.

Musical score for Violino Secondo, measures 19-22. The tempo changes to Quasi Adagio. The score is in G minor and 4/4 time. Dynamic markings include f and p.

Musical score for Violino Secondo, measures 23-26. The score continues in G minor. Dynamic markings include fp, f, and ff.

Musical score for Violino Secondo, measures 27-30. The tempo changes to Andante. The score is in G minor and 4/4 time. Dynamic markings include f and p.

Musical score for Violino Secondo, measures 31-34. The score continues in G minor. Dynamic markings include sf.

Musical score for Violino Secondo, measures 35-38. The score continues in G minor. Dynamic markings include mfp, ff, and p.

Musical score for Violino Secondo, measures 39-42. The score continues in G minor. Dynamic markings include ff and p.

Musical score for Violino Secondo, measures 43-46. The score continues in G minor. Dynamic markings include p and fp.

Musical score for Violino Secondo, measures 47-50. The score concludes in G minor. Dynamic markings include fp and ff.

VIOLE.

Andante.

KYRIE.

Dynamics: *p*, *mf*, *f*, *p*, *sf*, *mfp*, *f*, *f*, *sf*, *sf*, *p*, *ff*, *p*, *fp*, *ff*, *p*, *p*, *p*, *pp*.

Articulations: *3*, *1*, *5*, *1*.

Allegro.

GLORIA.

Dynamics: *ff*, *ff*, *ff*, *ff*, *mf*, *mf*, *f*, *f*, *fp*, *fp*, *f*, *fp*, *f*, *fp*.

V.S.

VIOLE.

Andante.

Allegro.

VIOLE.

3

ff f

f

f

mf

ff ff ff ff

Andantino grazioso.

GRADUALR.

Al niente cony.

p f p

mf f f f

ff mfp mf mfp

mfp

V. S.

VIOL. .

ff

p ff f p

4 p ff f ff fp

mfp mfp mfp

mfp

ff p ff p

f p f p mf

fp

sf p p p

All ^o moderato.

CREDO.

mf

VIOLE.

The musical score for Violin consists of 15 staves. The first 14 staves are part of a single melodic line. The first staff begins with a forte (ff) dynamic, followed by mezzo-forte (mf), then fortissimo (ff) again. The second staff includes fortissimo (ff), fortissimo piano (fp), piano (p), and forte (f). The third staff has piano (p). The fourth staff features fortissimo piano (fp), mezzo-forte (mf), and fortissimo (ff). The fifth staff contains mezzo-forte (mf) and fortissimo (ff). The sixth staff is marked 'Solo' and 'Andante', with fortissimo (ff), fortissimo piano (fp), and piano (p). The seventh staff has fortissimo piano (fp), fortissimo piano (fp), and forte (f). The eighth staff includes piano (p) and fortissimo piano (fp). The ninth staff has forte (f), sforzando (sf), piano (p), sforzando (sf), and piano (p). The tenth staff contains fortissimo piano (fp), piano (p), and fortissimo piano (fp). The eleventh staff is marked 'Allo mod^{to}' and includes fortissimo piano (fp), piano (p), and fortissimo piano (fp). The twelfth staff, which begins with the text 'ET RESURREXIT', has fortissimo piano (fp) and mezzo-forte (mf). The thirteenth staff includes forte (f), forte (f), and fortissimo (ff). The fourteenth staff has fortissimo (ff), fortissimo (ff), fortissimo (ff), fortissimo (ff), and fortissimo (ff). The fifteenth staff features fortissimo (ff), piano (p), piano (p), and piano (p). A large red diagonal line is drawn across the bottom half of the page, crossing through the last four staves.

VIOLE.

fp

fp

ff

P F P F f

x

f ff f ff

Allegro

Solo f

f

5

f

p

f ff mf f

Andante maestoso.

VIOLE.

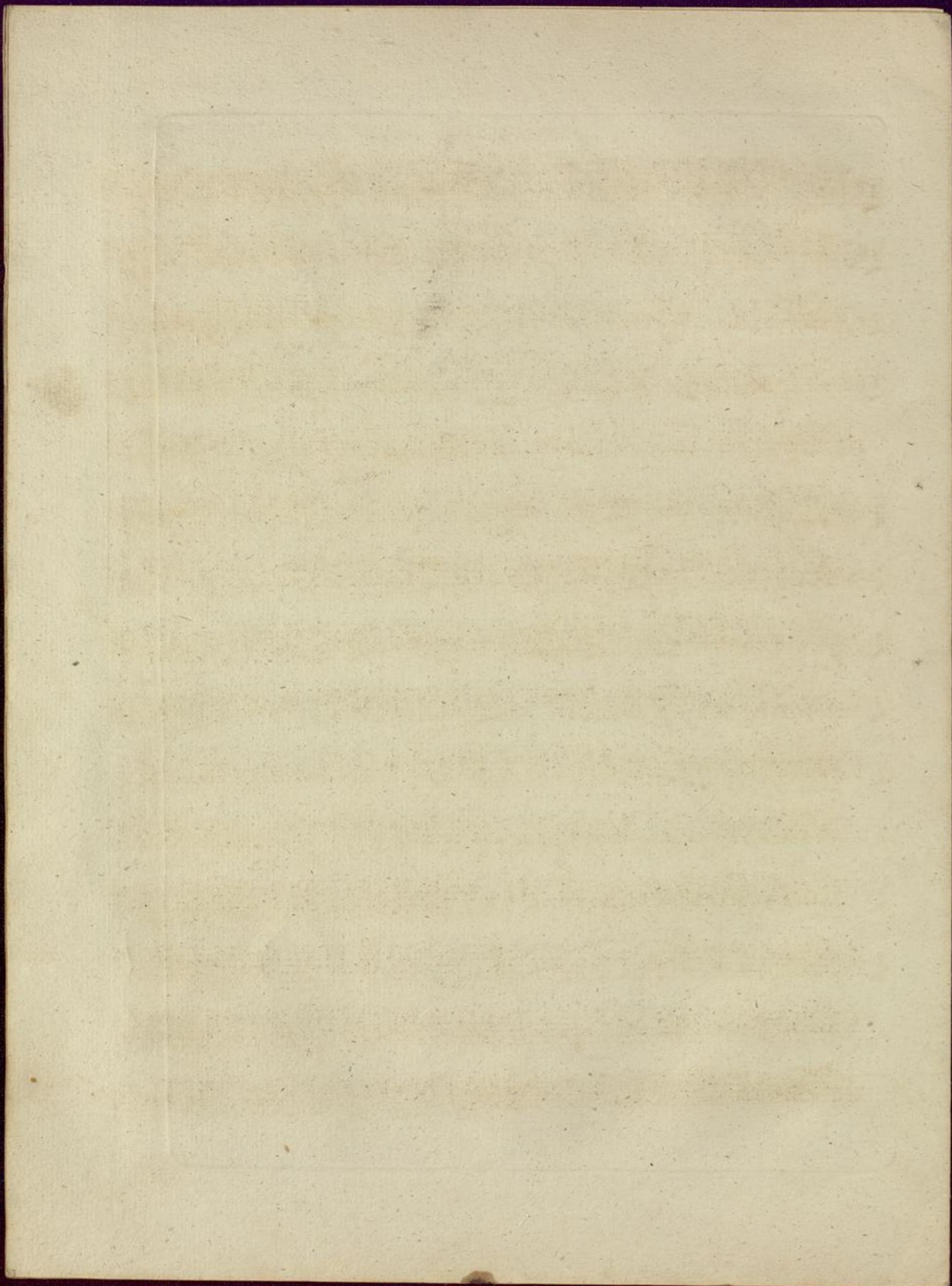
SANCTUS.

Andantino grazioso.

BENEDICTUS.

VIOLE.

The musical score is written for a Violin. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *All^o mod^{to}*. The score consists of 14 staves of music. The first staff starts with a dynamic of *f_p* and includes markings for *mf*, *f*, *p*, and *f*. The second staff has a first ending bracket labeled '1'. The third staff continues with *f*, *f*, *f*, *ff*, *ff*, *ff*, and *ff*. The fourth staff is marked *Quasi Adagio* and begins with the word 'AGNUS' in a larger font. It starts with a dynamic of *p* and includes *f*, *p*, and *f*. The fifth staff has a dynamic of *p*. The sixth staff has *f_p*, *f*, *f_p*, *f*, and *f*. The seventh staff has *ff*, *f*, *f*, *f_p*, *f*, and *f*. The eighth staff has *f*, *f*, *f_p*, *f*, and *f*. The ninth staff is marked *Andante* and has a 3/4 time signature. It starts with a dynamic of *ff* and includes *f*, *f*, *f_p*, *f*, and *f*. The tenth staff has *p*, *sf*, *sf*, and *sf_p*. The eleventh staff has *ff* and *p*. The twelfth staff has *ff*. The thirteenth staff has *p*, *f*, *f*, and *p*. The fourteenth staff has *f_p*. The score concludes with a double bar line and the dynamic *fp*.



BASSO • VIOLONCELLO.

KYRIE.

Cello.

Basso

cen - do

do

GLORIA.

Allegro.

ff ff ff ff mf

f mf f f mf

f mf f p

f p

BASSO e VIOLONCELLO.

The musical score consists of ten staves. The first seven staves contain a complex melodic and harmonic line with various dynamic markings: *f*, *ff*, *sf*, *fp*, and *mf*. A red circle is drawn around a specific measure on the fifth staff. The eighth staff begins with the tempo marking *Ardante.* and the lyrics *QUI TOLLIS.* in a 2/4 time signature. The final two staves are marked *Allegro.* and contain the lyrics *QUONIAM.* with dynamic markings *f* and *ff*. The score concludes with a double bar line.

BASSO e VIOLONCELLO.

ff

f

Cello

f Basso

Cello

Basso

ff

ff

ff

ff

ff

Andantino grazioso.

GRADUALE.

4

p

f

p

p

mf

f

f

ff

mf p

V: S

BASSO • VIOLONCELLO.

mf nfp
mf p
mf ff p
ff p n f
p ff p ff fp mf
mf p
mf p
ff p
ff p f p mf
fp
Cello. sf Basso.

Allo *f* mod^{to}

CREDO. mf

BASSO e VIOLONCELLO.

mf
ff
mf
P P
f f p
P mf
ff mf ff
ff ff ff P f p
fp fp
fp f f fp fp
f sf
Allo molto ff P..... PP Basso.
Cello
ET RESUREXIT. mf
V.S.

BASSO e VIOLONCELLO.

The musical score is written for Bass and Cello. It features 14 staves of music. The first 13 staves are for the Bass, and the 14th staff is for the Cello. The music is in a minor key (two flats) and 3/4 time. Dynamics include fortissimo (ff), forte (f), fortissimo piano (fp), and piano (p). A red 'Allo.' marking is present on the 13th staff. The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

V: S:

BASSO e VIOLONCELLO.

Basso. Cello. Basso.

ff

Andantino espressivo.

OFFERTORIUM.

Al niente wry.

f mf f f f f f

f tenuto fp ff

Allo modo

ff ff ff ff

f Basso Cello

BASSO e VIOLONCELLO.

Musical score for Bass and Cello, measures 1-10. The score consists of two staves: the upper staff is for Bass and the lower for Cello. The music is in a minor key with a common time signature. Dynamics include 'f' (forte) and 'ff' (fortissimo).

ff ff ff
Andante maestoso.

SANCTUS.

Musical score for Bass and Cello, measures 11-20. The score consists of two staves: the upper staff is for Bass and the lower for Cello. The music is in a major key with a common time signature. Dynamics include 'p' (piano), 'sf' (sforzando), 'sfp' (sforzando piano), and 'ff' (fortissimo). The tempo marking 'Allo modo' is present.

BASSO e VIOLONCELLO.

Andantino grazioso.

RENELECTUS.

1

p

mf

mf

mfp

p

mf

mfp

fp

mf

mfp

fp

mf

mf

fp

f

f

p

Allo moderato.

Cello.

Basso.

Cello.

Basso.

v.s.

BASSO e VIOLONCELLO.

Cello. Bassc.

The musical score consists of 15 staves. The first two staves are for Cello and Bass. The third staff is the beginning of the 'AGNUS' section. The score includes various dynamics such as *f*, *ff*, *p*, *fp*, *mf*, *sf*, and *pp*. Tempo markings include *Quasi adagio.* and *Andante.*. There are also performance instructions like *cresc.* and *dim.*. The score concludes with a double bar line and a *pp* dynamic marking.

MESSA

con

GRADUALE ED OFFERTORIO

a

quattro Voci coll' accompagnamento d'Orchestra

composta ed umilmente dedicata

alla Sacra Maestà

DI

FEDERIGO AUGUSTO

RÉ DI SASSONIA

da

Vencstao G. Tomaschek

*Compositore presso il Sig. Conte
Giorgio di Puquoy.*

Opera 40.

f. 10. 18.

Faint, illegible handwriting on aged paper, possibly musical notation or a list.



ORGANO.

Andante.

KYRIE.

T.S. mf f fp T.S.

Cello. P T.S.

Basso.

P T.S. f P T.S. P sf p sf fp P T.S. P P T.S. P

P T.S. cres fp fp P

ORGANO.

Allegro. GLORIA.

ff ff mf T.S.

fp f T.S. fp f Unis.

mf f P. T.S.

f T.S. P. T.S.

p T.S.

sf T.S.

sf f f f f f

ORGANO.

Handwritten musical score for organ, consisting of six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains dynamic markings *f* and *P T.S.* (piano *Tutti*). The second staff has a dynamic marking *fp*. The third staff features a *V* marking. The fourth staff includes fingering numbers (3, 5, 3, 5, 5, 8, 10, 7, 5, 8, 2, 3, 5, 5, 5) and dynamic markings *ff*, *mf T.S.*, and *ff*. The fifth staff has dynamic markings *mf T.S.* and *sf*. The sixth staff concludes with a double bar line and dynamic markings *f* and *T.S.*.

Handwritten musical score for organ, consisting of six staves. The first staff is marked *Andante. senz org.* and contains the text *QUI TOLLIS.* with a 2/4 time signature and a dynamic marking *p*. The subsequent staves feature rhythmic patterns with dynamic markings *f* and *f*.



ORGANO.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). Dynamics: *f*, *fp*, *f*, *p*.

Musical staff 2: Treble clef, key signature of two flats. Dynamics: *f*.

Musical staff 3: Treble clef, key signature of two flats. Tempo: *Allegro*. Text: *QUONIAM*. Dynamics: *ff*, *ff*, *ff*, *ff*. Performance markings: *T.S.* (Tutti Segno). Fingerings: 3, 5, 3, 5, 5, 8, 10, 7, 5, 8.

Musical staff 4: Bass clef, key signature of two flats. Fingerings: 8, 6, 6, 3, 6, 3, *b6*, 3, 8, 3. Dynamics: *ff*.

Musical staff 5: Treble clef, key signature of two flats. Dynamics: *f*. Fingerings: 5-3, 6-4, *b7*-5, 6-4, 5-3.

Musical staff 6: Bass clef, key signature of two flats. Fingerings: 6, *b5*.

Musical staff 7: Treble clef, key signature of two flats. Fingerings: 8-3, 10-3, 5-*b6*, 3-3, 2-3, 4-2, 6-3, 8-3, 6-5, 10-4, 10-3, 10-10, 10-8, 3-5, *b6*, 3-3, 3-2.

Musical staff 8: Bass clef, key signature of two flats. Fingerings: 4-2, *b6*-3, 8-5, 6-4, 10-5, 10-*b6*, 10-10, 10-10, 5-3, 8-3, 2-3, 4-3, 6-8, *b6*-3, 3-3, 3-3.

Musical staff 9: Treble clef, key signature of two flats. Fingerings: 6-7, 6-6, 7-*b6*, 6-5, 6-4, 6-3, 6-3, 4-6, 8-6, 5-8, 5-8, 8-6, 5-8, 5-8, 5-7.

Musical staff 10: Bass clef, key signature of two flats. Fingerings: 5-3, 4-*b6*, 8-7, 6-6, 7-6, 6-6, 5-3, 4-2, 3-1, 4-2, 5-2, 6-4, 6-4, 6-3, 6-6.

Musical staff 11: Treble clef, key signature of two flats. Fingerings: 5-3, 8-6, 8-6, 5-3, 8-5, 5-*b6*, 8-3, 8-5, 8-6, 8-3, 8-*b6*, 8-4.

Musical staff 12: Bass clef, key signature of two flats. Fingerings: 6-7, 7-5, 8-3, 9-8, 6-5, 8-6, 10-5, 10-*b6*, 8-8, 5-6, 10-10, 6-6.

Musical staff 13: Treble clef, key signature of two flats. Fingerings: 6-7, 7-5, 8-3, 9-8, 6-5, 8-6, 10-5, 10-*b6*, 8-8, 5-6, 10-10, 6-6.

ORGANO.

Musical staff with notes and fingerings. Fingerings include 7, 7, 6, 5, 4, 3, 8, 7, 6, 5, 6, 6, 9, 6, 4, 8, 6, 5, 3, 8, 6, 5, 8, 8, 5, 8, 5, 8, 5, 6.

Musical staff with notes and fingerings. Fingerings include 8, 5, 6, 7, 5, 3, 3, 5, 6, 8, 10, 6, 5, 4, 3, 1, 6, 3, 3, 3.

T.S.

Musical staff with notes and fingerings. Fingerings include 8, 3, 10, 10, 10, 10, 6, 4, 6, 4, 6, 6, b5.

Pleno.

T.S.

Musical staff with notes and fingerings. Fingerings include 6, b5, 6, 4, 1. Dynamics include ff.

Musical staff with notes and dynamics. Dynamics include ff.

Andantino grazioso.

GRADUALE.

Musical staff with notes and fingerings. Fingerings include 3, 1, 2, 7, 6, 5, 9, 8, 3, 3, 3, 5, 3, 5, 3, 3, 7, 6, 5, 9, 3, 6, 6, 3, 8, 7.

Al nido aut.

Musical staff with notes and fingerings. Fingerings include 8, 4, 3, 6, 5, 4, 3, 6, 5, 6, 5, 3, 1, 2, 7, 6, 5, 3, 3.

P.T.S.

Musical staff with notes and fingerings. Fingerings include 6, 7, 3, 6, 6, 3, 5, 3, 5, 10, 8, 6, 5, 3, 1, 3, 6, 6, 5, 3, 6, 5, 4, 3, 6, 5, 4, 6, 3, 2, 3.

Musical staff with notes and fingerings. Fingerings include 8, 10, 4, 5, 3, 6, 5, 3, 8, 7, 8, 3, 7, 8, 7, 6, 8, 3, 6, 4, 10, 6, 5.

Senz org.

Musical staff with notes and dynamics. Dynamics include mf, mf, mfp.

Musical staff with notes and dynamics.

Musical staff with notes and fingerings. Fingerings include 8, 3, 6, 5, 3, 7, 3, 6.

10 — ORGANO.

ff P.T.S. ff P.T.S.

P P T.S. mf

cres — — cen — — do ff

ff fp

P.T.S. f P.T.S. f P.T.S. mf

sf T.S. P P P

Allo mod^{to}

CREDO.

mf unis

ORGANO.

The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef and a key signature of two flats. The notation includes various rhythmic values and articulations. Dynamic markings such as *ff*, *mf*, *f*, *p*, and *fp* are used throughout. Performance instructions include *Unis.* (Unison) and *Andante.* (Andante). The piece concludes with the marking *T.S.* (Tutti). A red diagonal line is drawn across the lower half of the page, starting from the middle of the 10th staff and extending to the end of the 12th staff.

ORGANO.

Handwritten musical score for organ, featuring ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *fp*, *f*, *ff*, *pp*, *mf*, *p*). Fingerings are indicated by numbers 1-5 above notes. A red diagonal line is drawn across the page. The text "ET RESUREXIT" is written on the third staff. The piece concludes with a double bar line on the tenth staff.

ORGANO.
Tutti

The image shows a page of handwritten musical notation for an organ. It consists of ten staves. The first five staves are melodic lines in a single system, each with a clef and a key signature of two flats. The sixth staff is a bass line with figured bass notation. The seventh through tenth staves are also bass lines with figured bass notation. The notation includes various musical symbols such as notes, rests, and ornaments. A red circle with a diagonal slash is drawn over the fifth staff, and the word "Allo." is written next to it. The word "unis." is written below the sixth staff. The figured bass notation includes numbers and symbols like "6", "10", "5", "8", "6", "b5", "3", "5", "4", "2", "3", "4", "6", "7", "8", "9", "10", "b", "b4", "b5", "b6", "b7", "b8", "b9", "b10", "b11", "b12", "b13", "b14", "b15", "b16", "b17", "b18", "b19", "b20", "b21", "b22", "b23", "b24", "b25", "b26", "b27", "b28", "b29", "b30", "b31", "b32", "b33", "b34", "b35", "b36", "b37", "b38", "b39", "b40", "b41", "b42", "b43", "b44", "b45", "b46", "b47", "b48", "b49", "b50", "b51", "b52", "b53", "b54", "b55", "b56", "b57", "b58", "b59", "b60", "b61", "b62", "b63", "b64", "b65", "b66", "b67", "b68", "b69", "b70", "b71", "b72", "b73", "b74", "b75", "b76", "b77", "b78", "b79", "b80", "b81", "b82", "b83", "b84", "b85", "b86", "b87", "b88", "b89", "b90", "b91", "b92", "b93", "b94", "b95", "b96", "b97", "b98", "b99", "b100".

ORGANO.

Handwritten musical score for organ, consisting of six staves. The notation includes various fingerings and articulations. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff is marked 'Alto.' and features a treble clef. The fourth staff is marked 'T.S.' and includes dynamic markings 'ff' and 'f'. The fifth and sixth staves continue the piece with various dynamics and articulations.

Almildt end.

Andantino espressivo.

OFFERTORIUM.

PT.S.

Handwritten musical score for organ, consisting of five staves. The notation includes various dynamics and articulations. The first staff is marked 'Andantino espressivo.' and 'OFFERTORIUM.' with a treble clef and a key signature of two flats. The second staff is marked 'PT.S.' and includes dynamic markings 'p' and 'fp'. The third staff is marked 'Tenuto' and includes dynamic markings 'sfp' and 'p'. The fourth staff is marked 'Allo mod^{to}' and includes dynamic markings 'pp', 'p', 'ffm', and 'T.S.'. The fifth staff continues the piece with various dynamics and articulations.



Andantino grazioso. 1

ORGANO.

13

BENEDICTUS.

senz.org:

The musical score is written for organ and consists of 13 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino grazioso. 1'. The first staff includes the title 'BENEDICTUS.' and the instruction 'senz.org:'. The score features various dynamics such as *p*, *mf*, *mfz*, *fz*, and *fp*, along with performance markings like accents, slurs, and a crescendo. The notation includes eighth and sixteenth notes, rests, and ties.



ORGANO.

Allo mod^{to}

Unis:

Quasi adagio.

AGNUS.

Andante.

FINIS.

FLAUTO.

Andante.

KYRIE.

Solo

Allegro.

GLORIA.

Andante.

QUI TOLLIS.

Allegro.

QUONIAM.

FLAUTO.

Andantino grazioso.

GRADUALE.

All^o moderato.

CREDO.

Andante.

Allo mod^o.

ET RESUREXIT

FLAUTO.

Allegro. *attaca* 30

Andantino espressivo. *All^o mod^{to}* 38

OFFERTORIUM

5 10

6 7 1

Andante maestoso

SANCTUS. *Allo mod^{to}* 18

Andantino grazioso. *All^o moderato.* 121 19

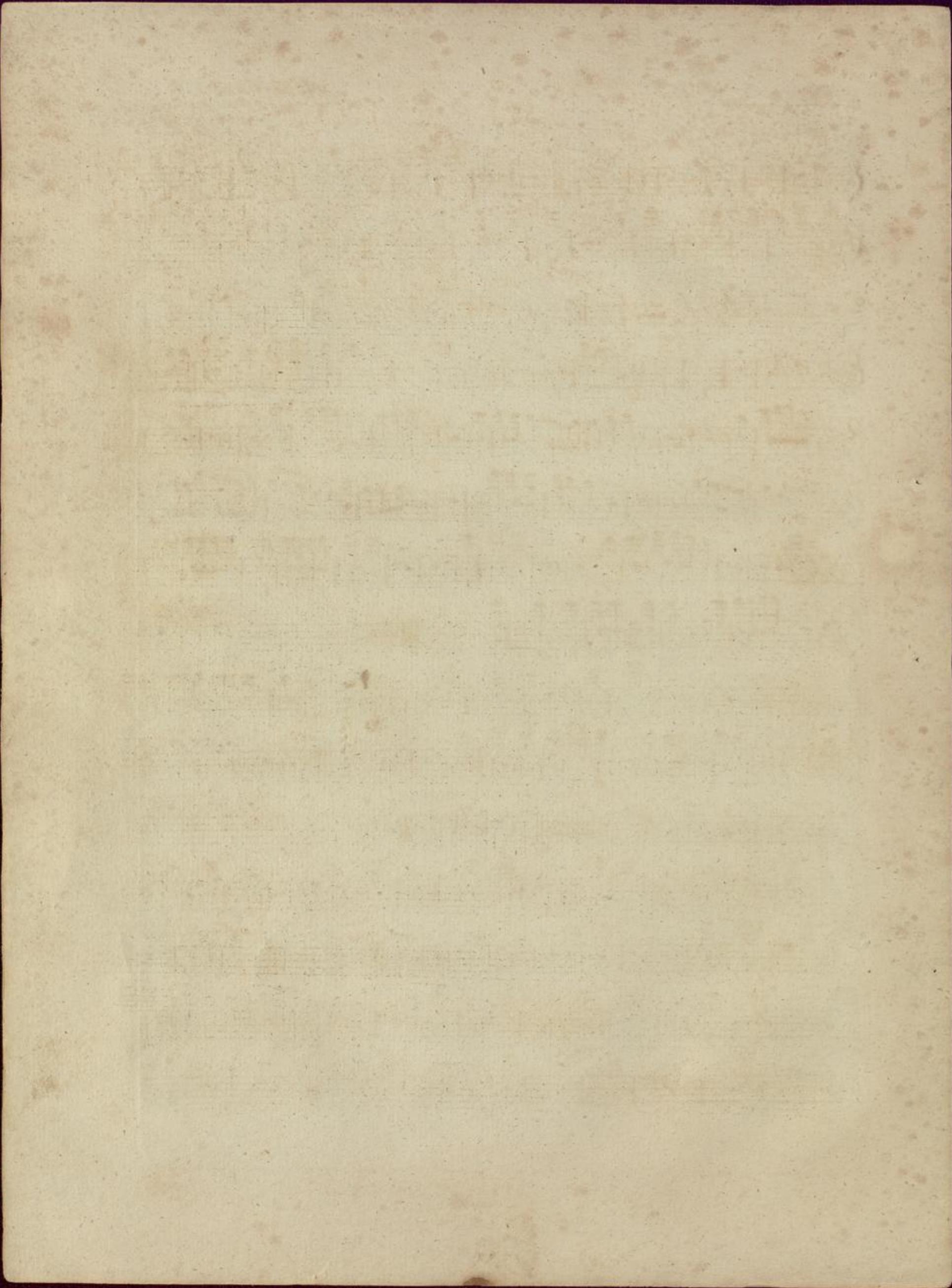
BENEDICTUS.

Quasi Adagio.

AGNUS.

Andante. 8 5 9

DONA.



BLB

Badische Landesbibliothek
Karlsruhe

OBOE PRIMO.

Andante.
KYRIE. *mf f f*

Solo

Allegro.
GLORIA. *ff ff ff mf f*

Solo

Andante.
QUI TOLLIS. *f*

Allegro.
QUONIAM. *pp ff ff ff* V.S.

OBOE PRIMO.

40.
80

mf

ff

Andante grazioso.

GRADUALE.

f

f

p

mf

mf

f

f

ff

mf

23

cres

fp

fp

ff

ff

f

f

ff

ff

p

26

fp

fp

ff

ff

f

f

12

sf

p

p

p

All^o moderato.

CREDO.

mf

mf

mf

mf

mf

mf

mf

mf

p

f

f

f

f

P

Andante.

ff

ff

f

f

OBOE PRIMO.

Allegro moderato.

sf sf pp

ET RESUREXIT.

mf

ff ff ff ff

ff ff ff ff p

f f f p

ff ff ff p f f f f

Allegro.

f

f mf f

Andantino espressivo.

Allegro moderato.

ff f fp

p f f f f

f f f fp f fp ff ff

Andante maestoso.

SANCTUS.

ff ff ff ff ff

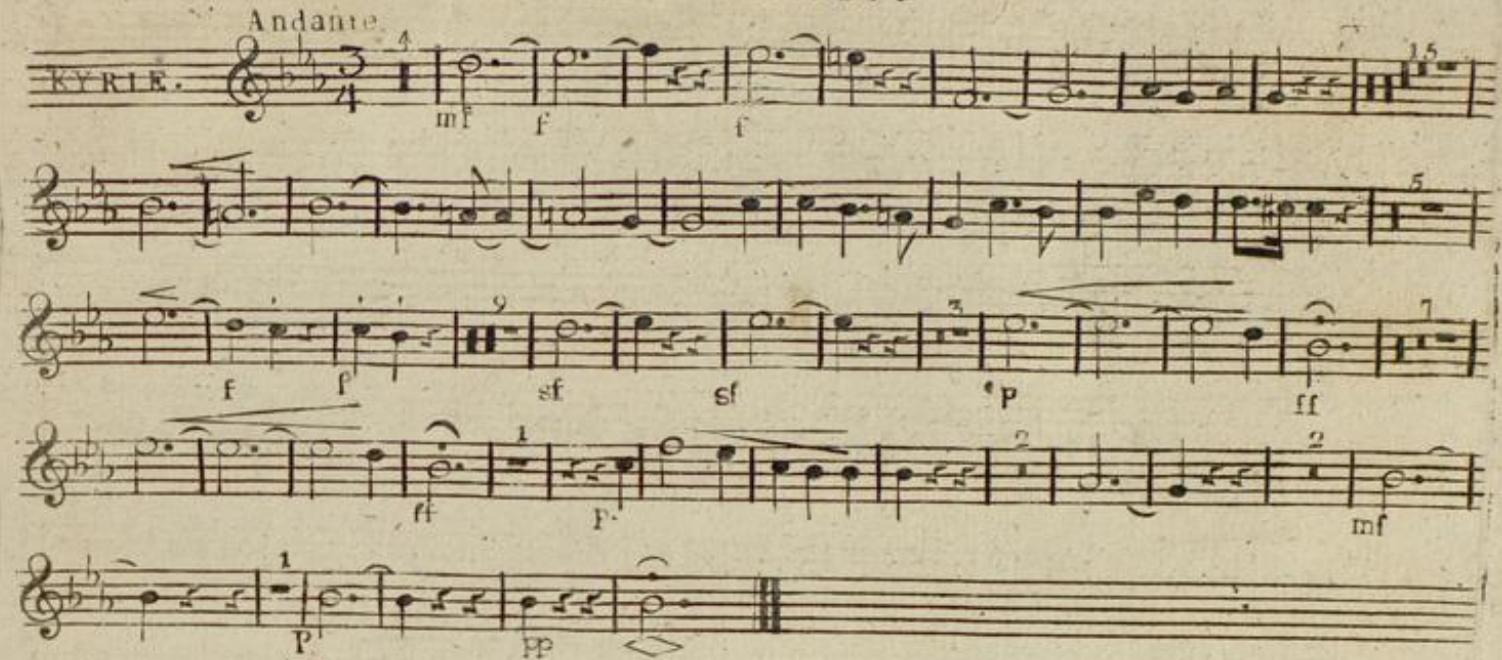
Allo moderato.

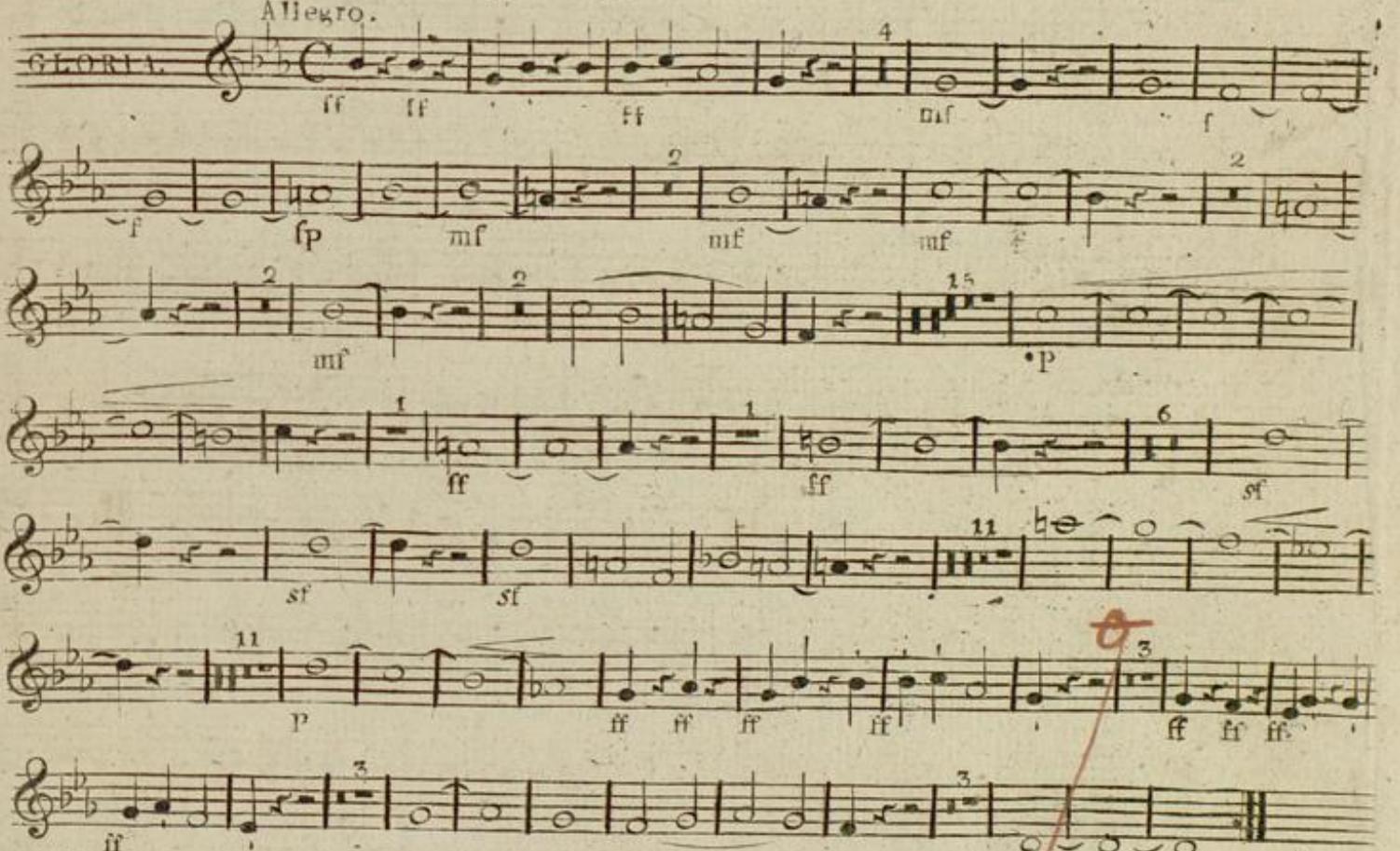
f f f f f

f f f f f

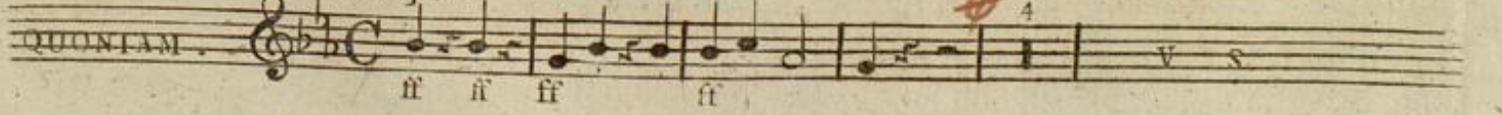
f f f f f

OBOE SECONDO .

Andante
KYRIE. 

Allegro.
GLORIA. 

Andante.
QUI TOLLIS. 

Allegro.
QUONIAM. 

OBOE SECONDO.

2

mf f ⁸⁰ **40.** mf f

ff ff ff

Andantino grazioso.

GRADUALE. $\frac{3}{4}$ 10 2 1 ff mf f f

ff ff mf

f_p f_p ff

ff f ff

ff P f_p f_p f_p 23

ff ff f f f

ff ff f f f

ff sf P P P 12

Allo moderato. 2 3 3 4 2 3

CREDO. mf mf mf mf

mf mf P f f f f 1

f ff ff 6 2 5

Andante. 7

f_p f f

sf sf PP 1 2 2

OBOE SECONDO.

Allo moderato.
ET RESUREXIT. *mf*

ff

ff *ff* *ff* *ff* *ff*

ff *ff* *p* *f* *f* *f*

f *f* *f* *p*

ff *ff* *ff* *f* *f*

f *f* *f* *f*

Allo ⁹⁸
f

f *mf* *f*

Andantino espressivo.
OFFERTORIUM. *ff* *f*

fp *f* *f*

f *f* *f* *f* *f* *fp*

f *f* *ff* *ff* *ff* *ff* *ff*

Andante maestoso.
SANCTUS *sf* *sf* *f* *f* *f* *f* *f* v.s.

4

All^o mod^{to} OBOE SECONDO.

f f f f f f sf sf

13 ff

Andantino grazioso.

PROFICITUS. p p

mf p mf mf

p

All^o mod^{to}

Quasi Adagio.

AGNUS. f f fp

Andante.

DONA. sf sf ff

pp

FAGOTTO PRIMO.

Andante. 4 13

KYRIE. *mf f f*

Solo. *sf f sf sf*

mf P mf mf P PP

Allegro.

GLORIA. *ff ff ff ff ff mf*

f mf mf f

P ff

ff f f sf sf sf

8 Solo. 12 Solo. *P ff ff*

ff ff ff ff ff ff f

sf

Andante. 15

QUI TOLLIS. *P f*

P f PP

V.S.

FAGOTTO PRIMO.

Allegro.

QUONIAM.

ff ff ff f ff mf f

80

40

mf f

3

ff ff ff ff

Andantino grazioso.

GRADUALE.

f f P

mf f f f f

ff mf P

P P fp

2 2 P

ff ff P

6 2 4

f f ff

2 6 4 5

ff P P

1 8 11

f sf P P P

Allo modo

CREDO.

mf mf mf mf mf mf f

mf P f f f f

6 2 5 3 7

ff ff f

Andante.

FAGOTTO. PRIMO.

The musical score is written for the first Bassoon (Fagotto Primo) and is divided into several sections:

- Top Section:** Features a melodic line with dynamics ranging from *fp* (fortissimo piano) to *ff* (fortissimo). It includes a *Andante maestoso* section.
- SANCTUS:** A section in C major with a tempo marking of *Allo modto*. Dynamics include *sf* (sforzando) and *f* (forte).
- BENEDICTUS:** A section in D major with a tempo marking of *Andantino grazioso*. It features a complex rhythmic pattern with dynamics like *p* (piano), *sf*, and *ff*.
- Middle Section:** A series of staves with dynamics including *p*, *mf* (mezzo-forte), and *p*. It includes a *Allo modto* section.
- AGNUS:** A section in B-flat major with a tempo marking of *Quasi adagio*. Dynamics include *f*, *ff*, and *fp*. It includes a *Andante* section.
- Final Section:** Concludes with dynamics like *ff* and *fp*.

FAGOTTO SECONDO.

Andante.
KYRIE. 3/4 4 17

mf f sf f ff

Allegro.
GLORIA. C 10 15 31

ff ff ff ff mf f mf f sf ff ff sf ff ff sf

Andante.
QUI TOLLIS. 2/4 15 2

f p pp

FAGOTTO SECONDO.

Allegro.

QUONIAM.

Musical score for the first system, measures 1-8. The music is in 3/4 time with a key signature of two flats. Dynamics include *ff*, *mf*, and *f*. A red circle is drawn around measure 4. A red line is drawn across the system.

Musical score for the second system, measures 9-11. The music is in 3/4 time with a key signature of two flats. Dynamics include *f* and *p*. A red line is drawn across the system.

Musical score for the third system, measures 12-14. The music is in 3/4 time with a key signature of two flats. Dynamics include *mf*, *f*, and *p*. A red line is drawn across the system.

Musical score for the fourth system, measures 15-17. The music is in 3/4 time with a key signature of two flats. Dynamics include *ff*, *mf*, and *p*. A red line is drawn across the system.

Musical score for the fifth system, measures 18-20. The music is in 3/4 time with a key signature of two flats. Dynamics include *p*. A red line is drawn across the system.

Musical score for the sixth system, measures 21-23. The music is in 3/4 time with a key signature of two flats. Dynamics include *fp*. A red line is drawn across the system.

Musical score for the seventh system, measures 24-26. The music is in 3/4 time with a key signature of two flats. Dynamics include *ff* and *p*. A red line is drawn across the system.

Musical score for the eighth system, measures 27-29. The music is in 3/4 time with a key signature of two flats. Dynamics include *p*, *f*, and *f*. A red line is drawn across the system.

Musical score for the ninth system, measures 30-32. The music is in 3/4 time with a key signature of two flats. Dynamics include *ff* and *p*. A red line is drawn across the system.

Musical score for the tenth system, measures 33-35. The music is in 3/4 time with a key signature of two flats. Dynamics include *p*, *f*, and *fp*. A red line is drawn across the system.

Musical score for the eleventh system, measures 36-38. The music is in 3/4 time with a key signature of two flats. Dynamics include *fp*, *ff*, and *f*. A red line is drawn across the system.

Musical score for the twelfth system, measures 39-41. The music is in 3/4 time with a key signature of two flats. Dynamics include *fs*, *p*, and *p*. A red line is drawn across the system.

Musical score for the thirteenth system, measures 42-44. The music is in 3/4 time with a key signature of two flats. Dynamics include *p*. A red line is drawn across the system.

FAGOTTO SECONDO.

Allo mod^{to}
 CREDO.

mf mf mf mf mf

mf mf mf p

f f f f p

ff ff

Andante.
 f fp fp

f sf

f fp

Allo mod^{to}
 ET RESUREXIT.

mf

f ff

ff ff ff ff ff

ff ff p

f f f f f p

ff fp f f

f ff

Allo.
 ff mf mf f f f

78

FAGOTTO SECONDO

Andantino espressivo. 38
Allo 5^{mo} modo

OFFERTORIUM.

ff f ff

1 11 3 2 1

f fp f fp ff ff ff ff ff

Andante maestoso.

SANCTUS.

sf sf f

5 14

f f f sf sf sf ff

Andantino grazioso.

BENEDICTUS.

p p p

20 6 2 3

p mf mf p p p mf mf

10 12 6 5

p p p p

Allo mod^{to} 14

p ff

Quasi adagio.

AGNUS.

f f p fp fp ff f

Andante.

f sf sf P ff P ff P PP

8 4 8 13 3



CORNO PRIMO in Es.

in Es. Andante.

KYRIE.

Musical score for the first part of the Kyrie, featuring six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *p*, *mf*, *f*, *sf*, and *fp*. There are first endings marked with '1' and a repeat sign. The section concludes with a double bar line.

in Es. Allegro.

GLORIA.

Musical score for the second part of the Kyrie, featuring six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). Dynamics include *ff*, *f*, and *fp*. There are first endings marked with '1' and a repeat sign. The section concludes with a double bar line.

in Es. Andante.

QUI TOLLIS.

Musical score for the third part of the Kyrie, featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Dynamics include *p*, *f*, and *sf*. There are first endings marked with '1', '2', and '3'. The section concludes with a double bar line.

Allegro.

QUONIAM.

Musical score for the fourth part of the Kyrie, featuring one staff of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). Dynamics include *ff* and *f*. There is a first ending marked with '2'. The section concludes with a double bar line.

CORNO PRIMO.

Handwritten red annotations: a circled '25' above the first staff, a circled '10' above the second staff, and a circled '2.' below the second staff.

Dynamic markings: *f*, *ff*, *mf*, *p*, *sf*, *fp*.

Performance instructions: *Andantino grazioso.*, *Allo modo*.

Section headers: *GRADUALE.*, *CREDO.*

Tempo/Key changes: *in G.*, *in Es.*

Measure numbers: 25, 10, 1, 4, 5, 11, 23, 32, 26, 31, 11.

CORNO PRIMO.

p *ff* *ff* *ff* *ff*

Andante. *fp* *fp* *fp* *fp*

Allo moderato. *mf*

f *ff* *ff* *ff* *ff* *ff*

ff *p* *p* *p* *ff*

ff *p* *p* *p* *f* *ff* *f* *ff*

Allo. 17 *f* *f* *f* *f* *f* *f* *f* *f*

f *mf* *ff* *ff* *ff*

mf *f* *mf* *f*

in B basso. Andantino espressivo. Allo mod^{to} *f* *f* *f*

OFFERTORIUM. Solo *ff* *ff* *f* *f*

f *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f*

CORNO PRIMO.

in G. Andante maestoso.

SANCTUS. *Allo mod^o* *sf*

in G. Andantino Grazioso.

BENEDICTUS. *mf*

Allo mod^o 18

Quasi adagio. Andante. in Es.

AGNUS. 20 *f* *p* *f* *p* *sf*

CORNO SECONDO. in Es.

in Es. Andante.

KYRIE.

in Es. Allegro.

GLORIA.

in Es. Andante.

QUITOLLIS.

Allegro.

QUONIAM

CORNO SECONDO.

25

1 4 10

1 4 1 2 1

5

f f mf *ff ff ff ff ff ff*

in G. *Andantino grazioso.* 1 1 11

GRADUALE. *f f f* *p mf*

9 1 11

f f *ff*

23 1 3

2 32 3 26 1

ff *f* *ff* *f*

4 2 2 1

8 11

sf *p* *p*

in Es. *Allo modto*

CREDO. 31 *p* *f* *f*

2 10 1

p *ff* *ff*

5 *Andante.* 8 4

fp *fp* *fp* *fp*

9

p

v. s.

CORNO SECONDO.

Allo mod^{ic}
ET RESUREXIT. *mf*

This section contains the first part of the musical score for the second horn. It consists of ten staves of music. The tempo is marked 'Allo modic'. The music begins with a treble clef and a common time signature. The first staff starts with the text 'ET RESUREXIT.' and a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and slurs. Fingerings (1, 2, 3, 5) and breath marks (>) are indicated throughout. The section concludes with a double bar line.

in Es. Andantino espressivo. *ff* *mf* *f* *mf* *f* *f* *f* *f* *f* *f* *f*
Allo mod^{to} Solo Tulli.
OFFERTORIUM. *f* *ff*

This section contains the second part of the musical score for the second horn. It consists of seven staves of music. The tempo changes to 'Andantino espressivo' and then back to 'Allo modto'. The music begins with a treble clef and a common time signature. The first staff starts with the text 'OFFERTORIUM.' and a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and slurs. Fingerings (1, 2, 3, 7, 9, 12) and breath marks (>) are indicated throughout. The section concludes with a double bar line.

CLARINO PRIMO

The musical score for Clarino Primo consists of 14 staves of music. The first three staves are marked with *ff* (fortissimo) and include fingerings (1, 2) and slurs. The fourth staff has a *f* (forte) dynamic. The fifth staff is marked *f*. The sixth staff has a *f*. The seventh staff has a *f*. The eighth staff has a *f*. The ninth staff has a *f*. The tenth staff has a *f*. The eleventh staff has a *f*. The twelfth staff has a *f*. The thirteenth staff has a *f*. The fourteenth staff has a *f*. The score includes various performance markings such as *Allo.*, *Andantino espressivo.*, *Allomod^{to}*, *Solo.*, and *Tutti.*. There are also dynamic markings like *ff*, *f*, and *f*. The score is written in treble clef and includes a key signature change to one flat (F major/D minor) in the eleventh staff. The word "OVERTURUM" is written in the eleventh staff. There are also some handwritten annotations in red ink, including a large diagonal line across the first three staves and some markings in the eleventh and thirteenth staves.

CLARINO SECONDO in Es.

KYRIE tacet.

GLORIA. *Allegro.*

ff ff ff ff ff mf f mf

f f f f f f

ff fp f sf

ff ff ff

f

QUI TOLLIS. *Andante.*

f

QUONIAM. *Allegro.*

ff ff ff ff ff ff f f mf

f f

f mf f

f f

GRADUALE tacet

CREDO. *All^o moderato.* *Andante.* *attaca*

ff ff ff ff ff mf

mf

attaca

ET RESUREXIT. *All^o moderato*

mf

ff ff ff ff

CLARINO SECONDO.

Musical score for Clarino Secondo, measures 1-38. The score consists of seven staves. It begins with a forte (ff) dynamic and includes various articulations such as slurs and accents. Measure numbers 1, 2, 17, 26, and 38 are indicated. A red diagonal line is drawn across the staves from the top right towards the bottom left.

Musical score for Clarino Secondo, measures 38-58. The section is titled "OFFERTORIUM" and begins with the tempo marking "Andantino espressivo." followed by "Allo modo Solo" and "Tutti". The score consists of seven staves. Dynamics include f, ff, and f. Measure numbers 38, 9, 1, 3, 7, 4, and 1 are indicated. A red diagonal line continues from the previous section across these staves.

TIMPANI in Es et B.

Allegro.

KYRIE TACET. GLORIA

ff ff ff ff ff mf f f mf f f

103

ff ff ff ff ff

Andante. 2/4

5 53

QUITOLLIS QUONIAM

ff ff ff

Allegro.

ff ff ff

f ff mf f f f

ff ff ff

1 20

ff p mf

f f f

Allo mod^{to} 67 Andante. 32 Allo mod^{to}

CREDO. ET RESUREXIT.

ff ff ff

mf f ff ff ff ff ff

f f f ff

Allo. 38

f f

12 1 7 3

f f

Andantino espressivo. Allo. mod^{to}

OFFERTORIUM

38

f f f

f f f

f f

ff ff ff ff ff

