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Messa con Graduale ed Offertorio

Tomášek, Václav Jan

[S.l.], [ca. 1813]

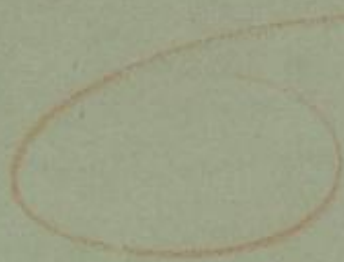
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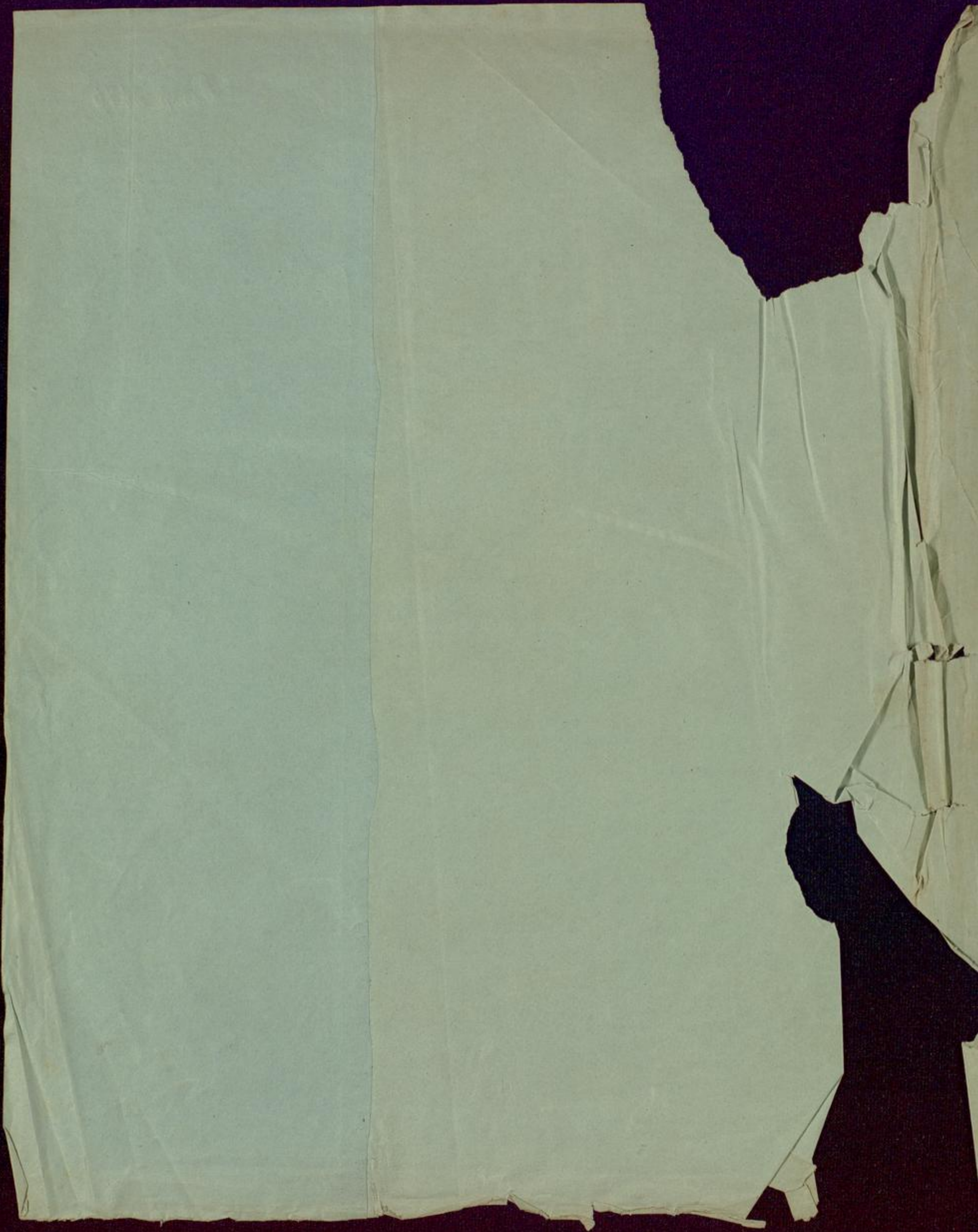
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Messe

zu

Somascher.





KYRIE. *Andante.* *Solo* *Tutti* *CANTO.* *Solo* *Tutti*

Ky-ri-e ! Ky-ri-e ! Ky-ri-e e-lei-son ! Kyri-
 e ! Kyri-e e-lei-son
 Chri-ste e-leison e-lei-son Ky-ri-e e-leison
 Chri-ste e-leison Chri-ste e-leison e-lei-son e-lei-son
 Chri-ste e-lei-son Ky-rie Kyrie
 Ky-ri-e Kyrie Ky-ri-e Chri-ste e-lei-son Ky-
 ri-e Kyrie Ky-ri-e e-lei-son
 Ky-ri-e e-lei-son e-lei-son e-lei-son
 Ky-ri-e e-lei-son Ky-ri-e

GLORIA *Allegro. Tutti.*

Glori-a in ex-cel-sis De-o Glori-a Glori-
 a in ex-cel-sis De-o et in ter-ra pax V. S.

CANTO.

1
 pax homi-nibus bonæ volun-ta-tis Lau-da-mus te

2
 P bene-di-ci-mus te ado-ramus a-do-ramus te Gra-
 Solo

1
 -- tias a-gi-mus ti-bi propter ma-gnam glo--riam

1
 tu--am propter ma-gnam glo--riam tu--am

Tutti
 Domi-ne De-us rex cö-les-tis De--us pa--ter om--ni-po-

3
 tens Deus pa--ter omnipotens Domine De--us A-gnus

5
 De--i fi-li-us pa-tris fi-li-us pa-tris.

Andante. 14 Tutti
 QUI TOLLIS. Qui tollis pec-ca-ta pec-ca--ta mun-di mise-

Solo
 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-

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

Allegro. 2
 QUONIAM. 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 De-i 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

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

- - - - - men ² Cum san-cto

Spi-ri-tu ^f cum san-cto Spi-ri-tu in glo-ri-a in gloria De-i

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. ²

Andantino grazioso.

GRADUALE. ³ ²⁷ ⁴ Do-mi-ne Dominus noster ^{1.} ^{V.S.} *9/8*

Alfred Weg

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

u_ni-versa ter - - - ra.

Allegro moderato.

CREDO. Credo in u_num Deum pa_trem omni po_ten_tem fac-

to_rem coeli et ter_ræ 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 sæ-cu-la Deum de De - -

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

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

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

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 *Solo* et in Spi-ri-tum sanctum domi-num et

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

dit *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 mor-tu-o-

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

CANTO.

quæ-ren-tes te - - - quæ-rentes te *sf* *Allo modo* *Tutti* Psal-li-te

Do-mi-no qui ha-bi-tat in Si-on quoni-am non est ob-li-tus pau-pe-

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

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

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

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

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

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 pec - cata mundi mi - se - re
 mi - se - re - - re mi - se - re - re nobis mi - se - re mi - se - re - re mi - se - re - re
Solo. *Tutti.* *Andante.* *Solo* *Tutti* 1
 nobis mi - se - 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 do - na no - bis pa - - - - - cem do - na no - bis
P pa - - - - - cem pa - - - - - cem pa - - - - - eem.

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PIANO ET VIOLON

Sur un motif de l'opéra

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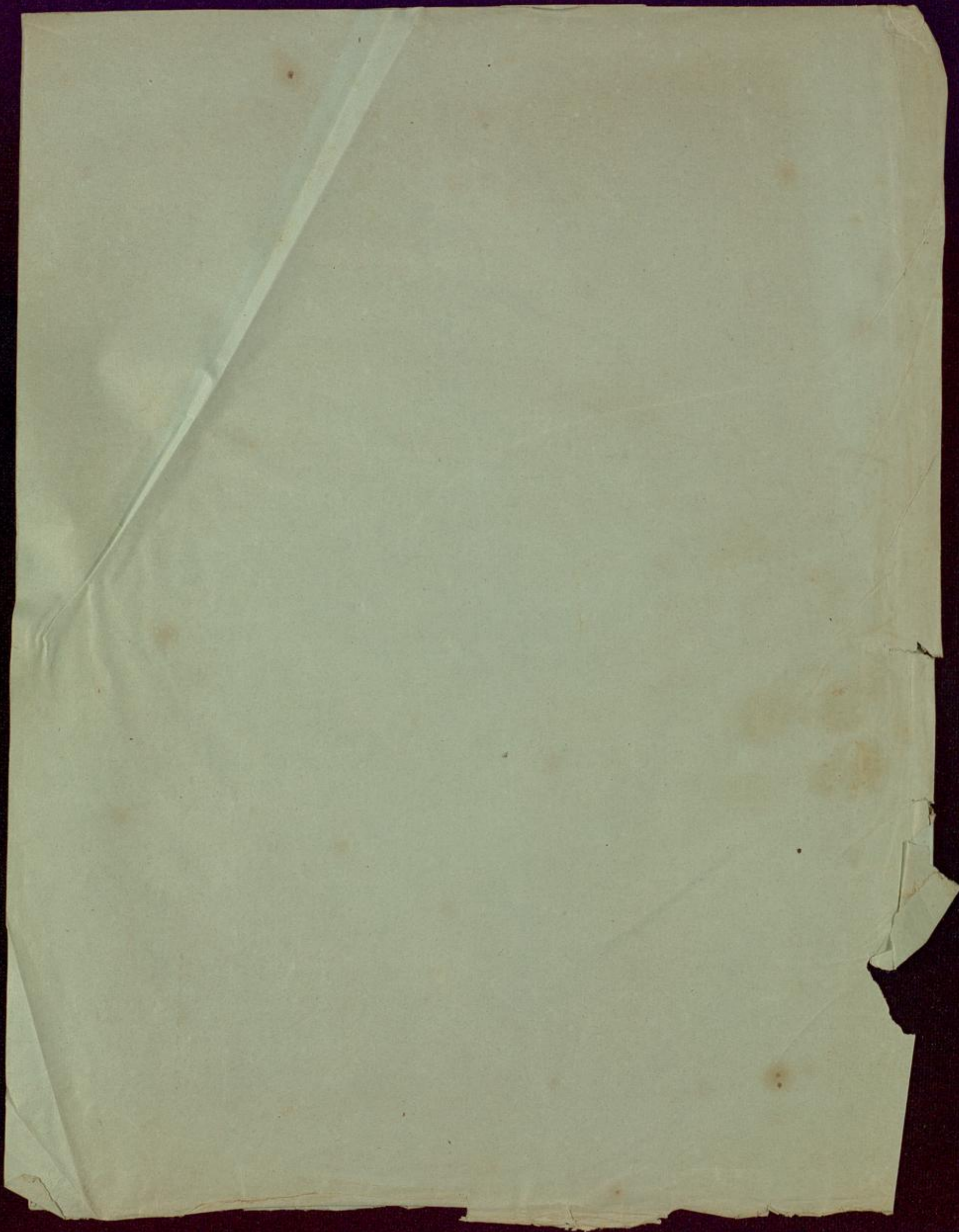
MAYENCE et ANVERS

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

Dépôt général de notre fonds de Musique

à Leipzig, chez G^o Haertel. à Vienne, chez H. F. Müller.



ALTO.

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

GLORIA. *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 he-mi-ni-bus bo-nae vo-lun-ta-tis. *p* Lau-

ALTO.

da-mus te be-ne-di-cimus te a-do-ra-mus
 le-glo-ri-fi-ca-mus te Do-mi-ne De-us rex coe-
 le-stis De-us pa-ter om-ni-po-tens De-us
 pa-ter om-ni-po-tens Do-mi-ne fi-li
 u-ni-ge-ni-te Je-su Chri-ste Je-su Chri-
 ste Do-mi-ne De-us A-gnus De-
 i fi-li-us pa-tris fi-li-us pa-tris
 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 mi-se-re-re mi-se-re-re no-bis no-bis
 Quo-ni-am tu so-lus tu so-lus Sanctus tu
 so-lus Do-minus tu so-lus al-tis-si-mus Je-su Chri-ste

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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
 Solo. 3 p Do --- mi_ne do_mi_nus no_s-ter 4
 Tulli. 2 b Do --- mi_ne do_mi_nus no_s-ter 2 b
 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
 P ff P
 ler_ra in u -- ni-ver_sa ler_ra in u_ni-ver_sa ter -- ra
 13 Solo
 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
 P ff P P
 ma_gni-fi_cen-ti-a tu_a su_per coe --- los 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 ter --- 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 *p* et se-pul-tus
 est *pp* se-pul-tus est *2*

ALTO.

Allo modo

ET RESUREXIT.

Tutti

Et re-sure-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-s-to-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-clo 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 quoniam 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 glori-a tu-a . Os-san-na in-ex-
sf cel-sis Os-san-na in-ex-cel-sis
f Os-san-na in-ex-cel-sis *ff* in-ex-cel-sis

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

ALTO.

Bene-dictus be-ne-dictus bene-dictus bene-dic-tus
 Allo modo
 Tutti
 Os-san - - - na in ex-cel-sis os-san - - - na in ex-cel - - -
 - - - sis os-san - - - na in ex-cel-sis f ff in ex-cel-sis.
 Quasi adagio. Solo.
 AGNUS. f f p
 Agnus De-i Agnus Dei qui tollis peccata mundi mise-re =
 re mise-re re mise-re re nobis mise-re re mise-re re nobis mise-
 re re no - - bis A-gnus De-i Agnus De-i Dona do-na
 Solo. Tutti Solo. Tut: 3
 do-na no-bis do-na sf no - - bis sf pa-cem mp do - na no - - bis
 Tut: f
 pa - - - cem pa - - - - - ff P. - - - - - cem do-na no - - bis pa - - - - - cem
 Solo. Tutti f P
 pa - - - cem do-na no-bis pa - - - - - ff P. - - - - - cem do-na no-bis pa -
 1 F 2 P P
 cem dona pa-cem do-na no-bis pa-
 3
 cem pa - - - - - cem. pa - - - - - cem.

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 *f* Kyrie *p* Ky-rie
 Tutti. Solo. 1 Tutti. *f* Kyrie Christe e-lei-son *sf* Ky-rie *mf* Kyrie e-
 lei-son *ff* son *p* Kyrie e-lei-
 son e-lei-son e-lei-son *ff* son *p* Kyrie e-lei-son
 e-lei-son *p* Kyrie e-lei-son

GLORIA. *Allegro.* Tutti. 3

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. 2/4

Qui tollis pec - ca - ta pec - ca - ta

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. 1.

Quoniam tu so - - lus tu so - lus sanctus tu

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

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

Blübel 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-los *ff* *p* su-per coe-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-los *9 Tutti.* *p* quo-ni-am e-le-

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

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

TENORE.

5

1
 do-mi-nus nos-ter quam 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 patrem omni-po-ten-tem fac-
 torem coeli et ter-rae visi-bi-li-um omni-um et in-vi-si-bi-li-
 um et in u-num dominum Jesum Christum fili-um De-i unige-ni-tum et ex
 patre *ff* na-tum *mf* ante omnia sae-cu-la Deum de De-o *p* lumen de
 lumine Deum verum de De-o vero ge-ni-tum non factum consubstanti-
 alem pa-tri per quem omnia facta sunt qui propter nos homines et
 propter nostram salu-tem *ff* de-scen-dit de cae-lis *mf* Et
 incar-natus est de Spi-ri-tu sancto ex Ma-ri-a vir-gi-ne et homo factus
 est crucifixus cruci-fixus eti-am pro nobis sub Pontio Pi-
 lato pas-sus pas-sus et sepultus est.

16
 Solo
 Tutti.
 2 Solo
 An tate. Sol:
 5

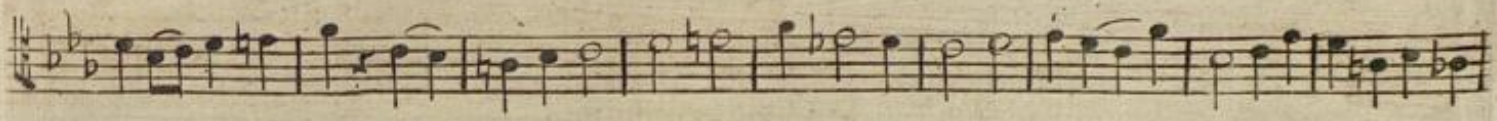
TENORE.

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

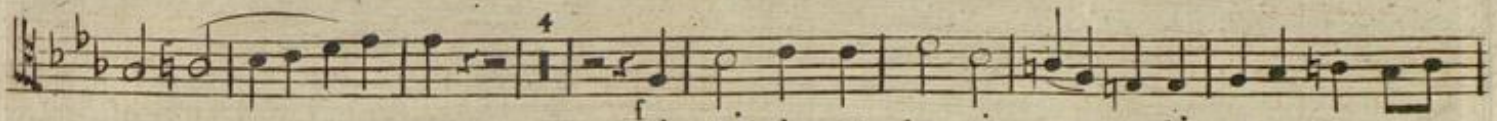
Allo mod^{to}. Solo. Tutti
 ET RESUREXIT. Et re - su - rexit et re - su - rexit ter - ti - a die se - cun -
 dum scrip - tu - ras et as - cendit in cœlum sedet ad dex - teram
 pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -
 ca - re vi - vos et mor - tu - os cujus re - gni non 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 qui lo - cu - tus est per Prophe -
 tias 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 resu - rec - ti - o - nem mor - tu - o - rum et
 vitam ven - tu - ri sa - culi a -

Allo.

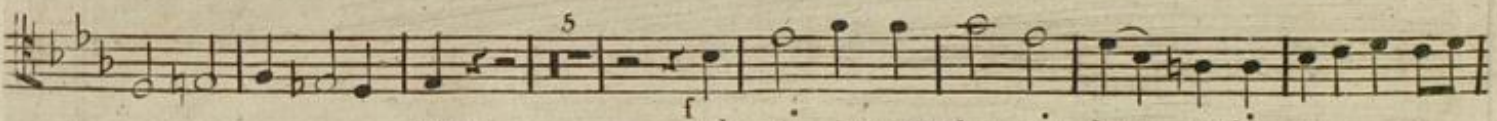
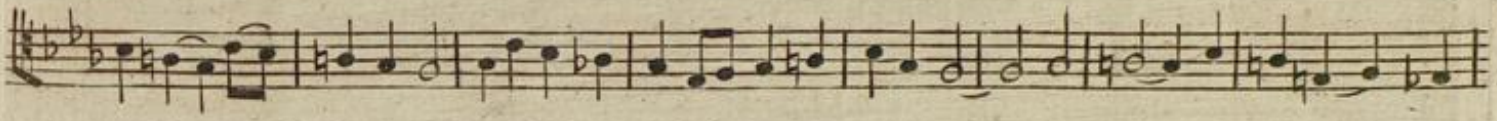
TENORE.



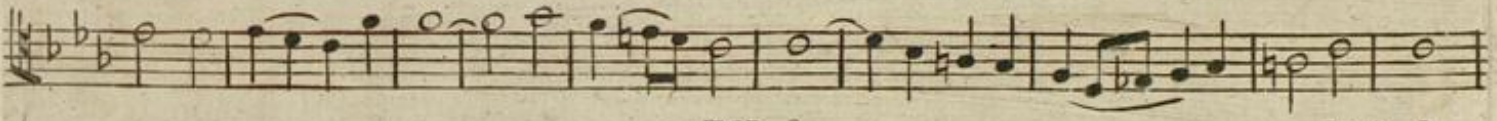
men a



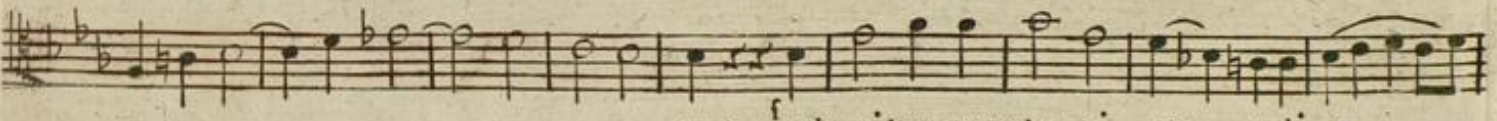
men et vi-tam ventu-ri sæ-culi a



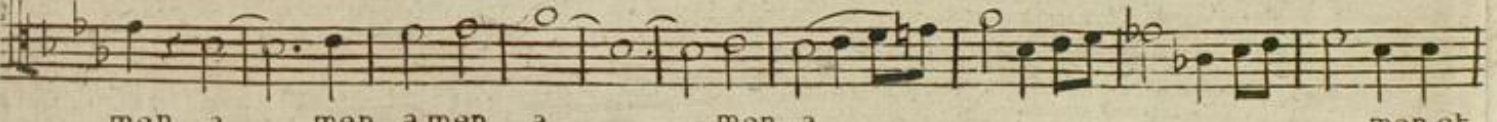
men et vi-tam ventu-ri sæ-culi a



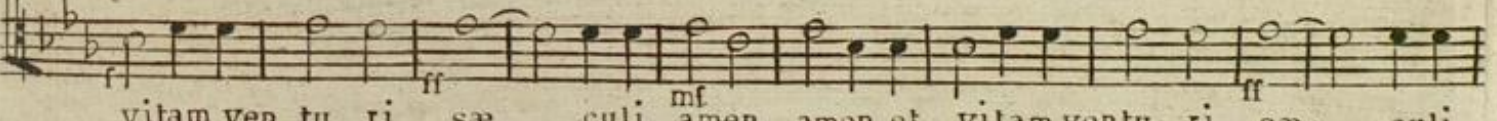
men a



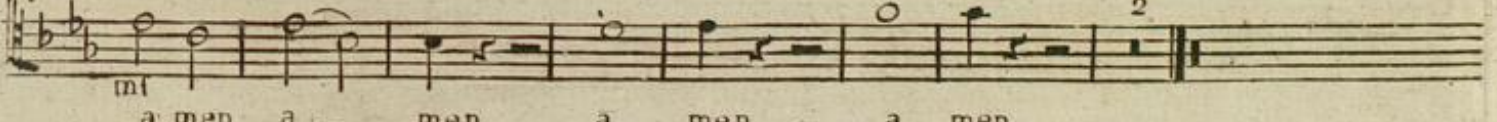
men et vitam ventu-ri sæ-culi a



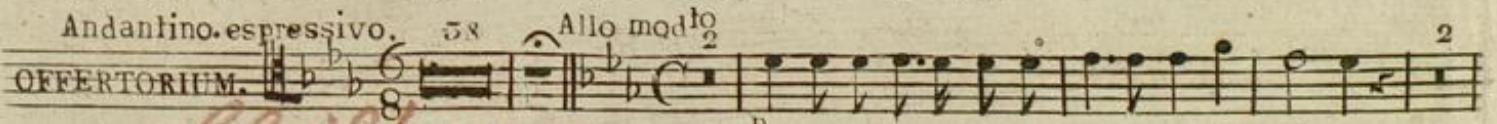
men a - - men amen a - - men a



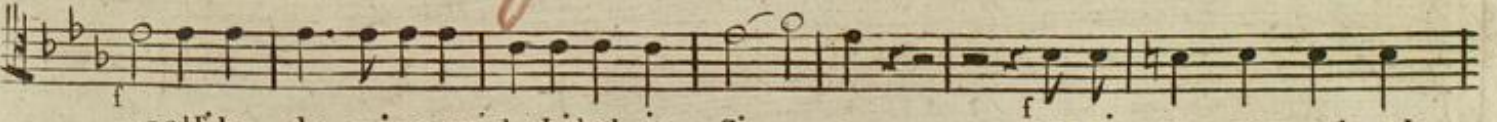
vitam ven-tu-ri sæ-culi amen amen et vitam ventu-ri sæ-culi



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



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

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

celnik wny

TENORE.

rum psalli-te psalli-te 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 on psal - - - 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 Deus Sa-ba-oth
 1 *Allo mod^{to}* 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 — dictus qui ve — —
 nit Be.ne — dic — tus bene — dic — tus be.ne dic — tus be.ne =
 dic_tus Be — — ne_dictus 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.

KYRIE. *Andante. Solo.* 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.

GLORIA. *Allegro. Tutti.* Glori-a 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 coeles-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-

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

ff san-ctus 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 no-stram 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

die se_cun - dum scri - ptu - ras et as - cendit in coe - lum in
 coe - lum se - det ad dex - te - ram pa - tris et ite - rum ven - tu - rus
 est cum glo - ri - a ju - di - ca - re vi - vos et mor -
 tu - os ^f ¹ ² *Solo.* ^p ¹¹ *cres - cen*
 Spi - ri - tum san - ctum 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 ² Et u - nam sanctam ca - tho - li - cam
 et a - po - sto - li - cam Ec - clesi - am. con - fi - te - or unum bap - tis =
 ma in re - mis - si - o - nem pec - ca - to - rum ¹ et ex - spec - to ^{ff} re - su -
 rec - ti - o - nem ^{ff} mor - tu - o - rum ^{Allo} ¹⁷ *Tutti* ^f Et
 vi - tam ven - tu - ri sae - cu - li a -
 men 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-cu-li a - - - - -
 - men a - - - - - men
 Et vi-tam ven-tu-ri sæ-cu-li a - - - - - men a - - - - - men a - men
 a - men et ^f vi-tam ven-tu-ri ^{ff} sæ-cu-li ^{mf} a - men a - men et vi-tam ven-
 - tu-ri ^{ff} sæ-cu-li ^{mf} a - men a - - - - - men a - - - - - men a - men.

Andantino, espressivo. All^o mod^{to}
 OFFERTORIUM. *Al niente* Psallite domino qui habitat in Si-on

Psallite domi.no qui habitat in Si-on quo.ni-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 =

BASSO.

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

Andante maestoso.

SANCTUS. *sf* San-ctus *sf* san-ctus sanctus do-minus *f* De-us Sa-ba.
 oth *f* Ple-ni sunt coe-li et terra glo-ri-a tu=
 a ple - - ni sunt coe-li ple - - ni sunt coeli glo - - ri-a tua glori-a tu =
 a *f* 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

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, f, and ff. The sixth staff is marked 'Allegro' and 'QUONIAM.' and begins with a new section. The remaining staves continue with melodic and harmonic development, including a triplet marked '3' and a double bar line. A red line is drawn across the first five staves, and a red circle highlights a specific measure in the sixth staff.

4 *Alnibb wny*

Andantino grazioso

VIOLINO PRIMO.

GRADUALE

The musical score consists of 18 staves of music. The first staff is labeled 'GRADUALE' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo/mood is 'Andantino grazioso'. The score includes various dynamic markings such as *p*, *f*, *ff*, *mf*, *mf p*, *mf p*, *mf p*, *mf p*, *ff*, *p*, *ff*, *p*, *ff*, *f*, *ff*, *p*, *ff*, *mf*, *mf p*, *mf p*, and *mf p*. There are also articulation marks like *acc* and *rit*. The piece concludes with a *mf p* marking.

VIOLINO PRIMO.

ff p mf mff P

Allo modio
CREDO. mf

ff mf mf p mff ff

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}*

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

f

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). It features a complex melodic line with many sixteenth and thirty-second notes. Dynamic markings include *g*, *p*, *f*, *mf*, and *ff*.

Andantino espressivo.

Alcibiades aut.

Musical score for "OFFERTORIUM", measures 13-18. The score is in treble clef with a 6/8 time signature and a key signature of two flats. It features a more lyrical melodic line with slurs and accents. Dynamic markings include *p*, *ff*, *fz*, *sf*, *ten.*, and *p*.

VIOLINO PRIMO.

Allegro.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Andante maestoso.

SANCTUS

ff

ff

ff

p

sf

sf

fp

fp

fp

fp

VIOLINO PRIMO

Allo mod^{to}

Andantino grazioso.

BENEDICTUS

VIOLINO PRIMO.

mf mf *Allo mod^o*

Quasi adagio. f f f f ff ff ff

AGNUS. p *cres-* cen - do f p

f fp' fp fp

ff f

Andante. f sf sf

mfp f ff

f ff p f

f p

f PF

Faint, illegible text, 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 fp f ff fp

Allegro.

GLORIA

ff ff ff mf f p mf f fp f fp

VIOLINO SECONDO.

The musical score for Violino Secondo consists of 15 staves. The first 14 staves contain complex musical notation with various dynamics including *sf*, *ff*, *f*, *p*, and *mf*. A red handwritten mark is present 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 11 5

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. Dynamics include *p*, *ff*, *mf*, *f*, *fp*, and *ff*. There are several slurs and accents throughout the piece. The score concludes with a final cadence and a '4' marking at the end of the 15th staff.

VIOLINO SECONDO.

mf

ff

p

ff

p

f

p

f

p

mf

fp

sf

p

f

p

CREDO

mf

Allo modto

ff

mf

f

p

cresc. 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

ff

Allegro

sempre staccato

f

ff

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

Andante maestoso.

P *sf* *sfp* *sf* *sfp* *f* *fp* *f* *fp* *f* *f* *f* *ff* *ff* *ff* *ff*

Allo mod^{to}

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

Andantino grazioso.

VIOLINO SECONDO.

mf mfp mfp mfp mfp mfp

mf mfp mf mfp mfp

mf mfp

mf mfp p fp

mf mfp

fp mfp mfp

fp mfp

Allo mod^o mfp

f f f f ff ff

Quasi Adagio.

AGNUS.

f p

fp ff

Andante. 2

f p

sf sf

mfp ff p

ff p

p fp FP

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*, *fp*, *fp*, *f*, *fp*, *f*, *fp*.

V.S.

VIOLE.

Andante.

Allegro.

VIOLE.

3

ff f

5

f

5

1

f mf

ff ff ff ff

Andantino grazioso.

GRADUALR.

Al niente cony.

3/4

4

p

f

p

p

mf

f

f

f

ff

mfp

mf mfp

mfp

V.S.

VIOL. .

ff

p ff f p

f f f ff fp

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 15th staff is a separate line of music, likely for a vocal or another instrument, with the text "ET RESURREXIT" written below it. The score includes various dynamics such as *ff*, *mf*, *fp*, *p*, *f*, *sf*, and *pp*. Tempo markings include *Solo* and *Andante*. There are also numerical markings like "1" and "4" and a red diagonal line crossing through the lower portion of the page.

VIOLE.

fp

fp

ff

P F P F f

x

f ff f ff

Allegro

Solo f

4

5

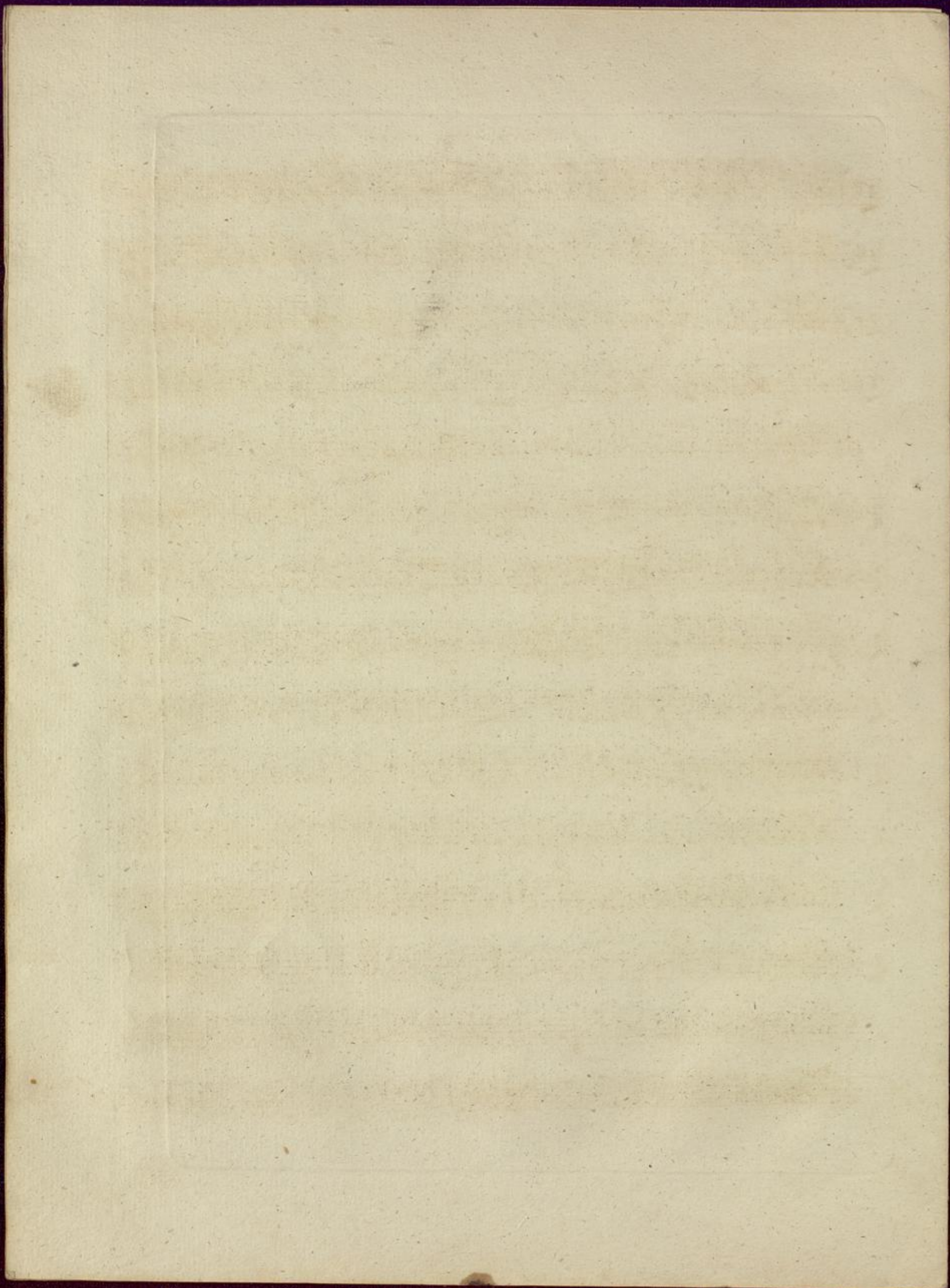
f

p

f ff mf f

VIOLE.

The musical score is written for a Violin (VIOLE.) and consists of 13 staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two main sections: 'AGNUS' and 'Quasi Adagio'.
The 'AGNUS' section begins on the 4th staff and continues through the 10th staff. It features a variety of dynamics including *p*, *f*, *ff*, *fp*, *sf*, and *sfp*. The tempo is marked 'All^o mod^{to}' with a first ending bracket. The section concludes with a double bar line on the 10th staff.
The 'Quasi Adagio' section begins on the 11th staff and continues through the 13th staff. It is marked with a tempo of 'Andante' and a 3/4 time signature. Dynamics include *f*, *ff*, *p*, and *fp*. The section ends with a double bar line on the 13th staff.
The bottom of the page shows two empty staves, indicating the end of the page's musical content.



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 line with various dynamics including *f*, *ff*, *sf*, *fp*, and *mf*. The eighth staff is marked *Ardante.* and begins with the lyrics "QUI TOLLIS." in a 2/4 time signature, starting with a *p* dynamic. The ninth staff continues this section with a *f* dynamic. The tenth staff is marked *Allegro.* and begins with the lyrics "QUONIAM." in a common time signature, starting with a *ff* dynamic. A red scribble is present over the middle of the score, crossing several staves.

BASSO e VIOLONCELLO.

Musical score for Bass and Cello, measures 1-15. The score is written in bass clef with a key signature of two flats. It includes dynamic markings such as *ff* and *f*. A red handwritten mark is present in the first measure of the second staff.

Andantino grazioso.

Musical score for Graduale, measures 16-25. The score is written in bass clef with a key signature of two sharps. It includes dynamic markings such as *p*, *mf*, *f*, and *mfp*. A red handwritten note "Al nicht wry." is written across the first two staves of this section.

BASSO • VIOLONCELLO.

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

CREDO. mf
Allo F modto

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.

Andantino grazioso.

RENELECTUS.

1

p mf mf

mfp

p

fp

mf mfp fp

mf mfp fp

mf mf

mf

fp

f

Allo moderato.

Cello. Basso.

f p

v.s.

BASSO e VIOLONCELLO.

Cello.

Bafsc.

First musical staff with notes and clef.

Second musical staff with notes and dynamic markings: f f f f ff ff ff

Quasi adagio.

AGNUS.

Third musical staff with notes and dynamic markings: P f P f

Fourth musical staff with notes and dynamic markings: fp fp mfp

Fifth musical staff with notes and dynamic markings: mfp cresc - cen do mfp f

Sixth musical staff with notes and dynamic markings: fp cresc - cen - do f f ff

Seventh musical staff with notes and dynamic markings: P f P f

Andante.

Eighth musical staff with notes and dynamic markings: f P sf

Ninth musical staff with notes and dynamic markings: sf sfr

Tenth musical staff with notes and dynamic markings: ff P ff

Eleventh musical staff with notes and dynamic markings: ff P f

Twelfth musical staff with notes and dynamic markings: ff P f

Thirteenth musical staff with notes and dynamic markings: f P f

Fourteenth musical staff with notes and dynamic markings: fp pp

Fifteenth musical staff with notes and dynamic markings: pp

Sixteenth musical staff with notes and dynamic markings: pp

Seventeenth musical staff with notes and dynamic markings: pp

Eighteenth musical staff with notes and dynamic markings: pp

Nineteenth musical staff with notes and dynamic markings: pp

Twentieth musical staff with notes and dynamic markings: pp

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 text, possibly bleed-through from the reverse side of the page.



Andante. **ORGANO.** 1

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

The image shows a page of handwritten musical notation. At the top, it is titled 'Andante. ORGANO.' with a page number '1' in the upper right. The first staff is labeled 'KYRIE.' and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo 'Andante.' is written above the staff. The organ part consists of several staves with various notes, rests, and dynamic markings such as 'mf', 'f', 'fp', and 'P'. There are also 'T.S.' (Tutti) markings. The cello part is indicated by 'Cello.' and 'P T.S.'. The bass part is labeled 'Basso.' and also includes dynamic markings like 'P T.S.', 'sf', and 'p'. The notation includes many accidentals, slurs, and fingerings. At the bottom of the page, there are some performance instructions like 'cres' (crescendo) and 'fp' (fortissimo piano).

ORGANO.

Allegro.

GLORIA.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Allegro.' and the piece is titled 'GLORIA.' and 'ORGANO.'. The first staff contains several measures with notes and rests, including dynamic markings 'ff' and 'mf', and the instruction 'T.S.'. Above the first staff, there are fingerings: 3, 5, 3, 5, 5, 8, 10, 7, 5, 8. The second staff continues the melody with notes and rests, including dynamic markings 'ff' and 'mf', and the instruction 'T.S.'. Above the second staff, there are fingerings: 8, 6, 6, 3, 6, 3, 6, 3. The third staff continues the melody with notes and rests, including dynamic markings 'mf' and 'f', and the instruction 'T.S.'. Above the third staff, there are fingerings: 6, 5. The fourth staff continues the melody with notes and rests, including dynamic markings 'fp', 'f', and 'f', and the instruction 'T.S.'. Above the fourth staff, there are fingerings: 8, 6, 4, 7, 5, 4, 2, 8, 6, 4, 7, 5, 8. The fifth staff continues the melody with notes and rests, including dynamic markings 'mf' and 'f', and the instruction 'P.T.S.'. Above the fifth staff, there are fingerings: 5, 3. The sixth staff continues the melody with notes and rests, including dynamic markings 'f' and 'f', and the instruction 'T.S.'. Above the sixth staff, there are fingerings: 5, 8. The seventh staff continues the melody with notes and rests, including dynamic markings 'p' and 'f', and the instruction 'T.S.'. Above the seventh staff, there are fingerings: 5, 6, 6, 3, 6, 4, 7, 5. The eighth staff continues the melody with notes and rests, including dynamic markings 'p' and 'f', and the instruction 'T.S.'. Above the eighth staff, there are fingerings: 5, 6, 3, 6, 4, 7, 5. The ninth staff continues the melody with notes and rests, including dynamic markings 'sf' and 'f', and the instruction 'T.S.'. Above the ninth staff, there are fingerings: 5, 7, 5, 3, 6, 7, 5, 3, 5. The tenth staff continues the melody with notes and rests, including dynamic markings 'sf', 'f', 'f', 'f', 'f', 'f', and the instruction 'T.S.'. Above the tenth staff, there are fingerings: 6, 4, 7, 5, 3, 6, 5, 3, 5, 3, 5.

ORGANO.

f P.T.S.

ff ff ff ff

mf T.S.

ff ff ff ff

mf T.S.

f T.S. sf

Andante. senz org.

QUI TOLLIS.

p

f

f

ORGANO.

Musical staff with notes and dynamics: *f*, *fp*, *f*, *p*.

Musical staff with notes and dynamics: *f*.

Musical staff with notes, dynamics (*ff*), and a *T.S.* marking. Includes a red circle and a red line.

Musical staff with notes and dynamics: *ff*.

Musical staff with notes and dynamics: *f*. Includes a red circle and a red line.

Musical staff with notes and dynamics: *f*.

Musical staff with notes and dynamics: *f*. Includes a red circle and a red line.

Musical staff with notes and dynamics: *f*. Includes a red circle and a red line.

Musical staff with notes and dynamics: *f*. Includes a red circle and a red line.

Musical staff with notes and dynamics: *f*. Includes a red circle and a red line.

Musical staff with notes and dynamics: *f*. Includes a red circle and a red line.

Musical staff with notes and dynamics: *f*. Includes a red circle and a red line.

10 — ORGANO.

ff P.T.S. ff 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 key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. A red diagonal line is drawn across the lower half of the page, starting from the middle of the 10th staff and ending at the bottom right. The score is annotated with numerous performance instructions and fingering numbers.

Annotations and markings include:

- Dynamic markings: *ff*, *mf*, *f*, *p*, *fp*, *Andante*.
- Performance instructions: *Unis.*, *PTS.*, *T.S.*
- Fingering numbers: 1, 2, 3, 4, 5, 6, 7, 8, 10.
- Chordal symbols: b_6 , b_7 , b_5 , b_3 , b_4 , b_5 , b_6 , b_7 , b_8 , b_9 , b_{10} .
- Other markings: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.

ORGANO.

Handwritten musical score for organ, featuring ten staves of music. The score includes various musical notations such as clefs, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. A red diagonal line is drawn across the page from the top left to the bottom right.

Key markings and dynamics include:

- Dynamic markings:** *fp*, *f*, *ff*, *ff'*, *pp*, *mf*, *f*, *ff*, *ff'*, *ff'*, *f*, *fp*, *f*, *ff*, *ff'*, *p*.
- Tempo/Style markings:** *T.S.*, *Allo mod^{to}*.
- Text:** *ET RESUREXIT* (written below the third staff).
- Fingerings:** Numbers 1-5 are placed above notes to indicate fingerings.
- Chordal symbols:** Symbols like $b7$, $b5$, $b6$, $b4$, $b3$, $b2$, $b1$, $\#$, \flat are used above notes.

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 figured bass line, also in two flats, with numerical figures written below the notes. The seventh through tenth staves continue the figured bass notation. The word "Tutti" is written above the first staff, and "Allo." is written above the sixth staff. The word "unis." is written below the sixth staff. A red circle with a diagonal slash is drawn over the "Allo." marking. The manuscript is on aged, slightly yellowed paper.

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.

P.T.S.

Handwritten musical score for Offertorium, 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 'P.T.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.

BENEDICTUS.

senz.org:

The musical score consists of ten staves of music. The first staff 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 piece is titled 'BENEDICTUS.' and is for organ, with the instruction 'senz.org:' (without organ). The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo). There are also performance markings such as 'cres.' (crescendo) and 'senz.org:'. The music is written in a single system with ten staves.

FLAUTO.

Andante.

KYRIE.

Solo

Allegro.

GLORIA.

Andante.

QUI TOLLIS.

Allegro.

QUONIAM.

FLAUTO.

Andantino grazioso.

GRADUALE.

All^o moderato.

CREDO.

ET RESUREXIT

Andante.

Allo mod^o.

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.

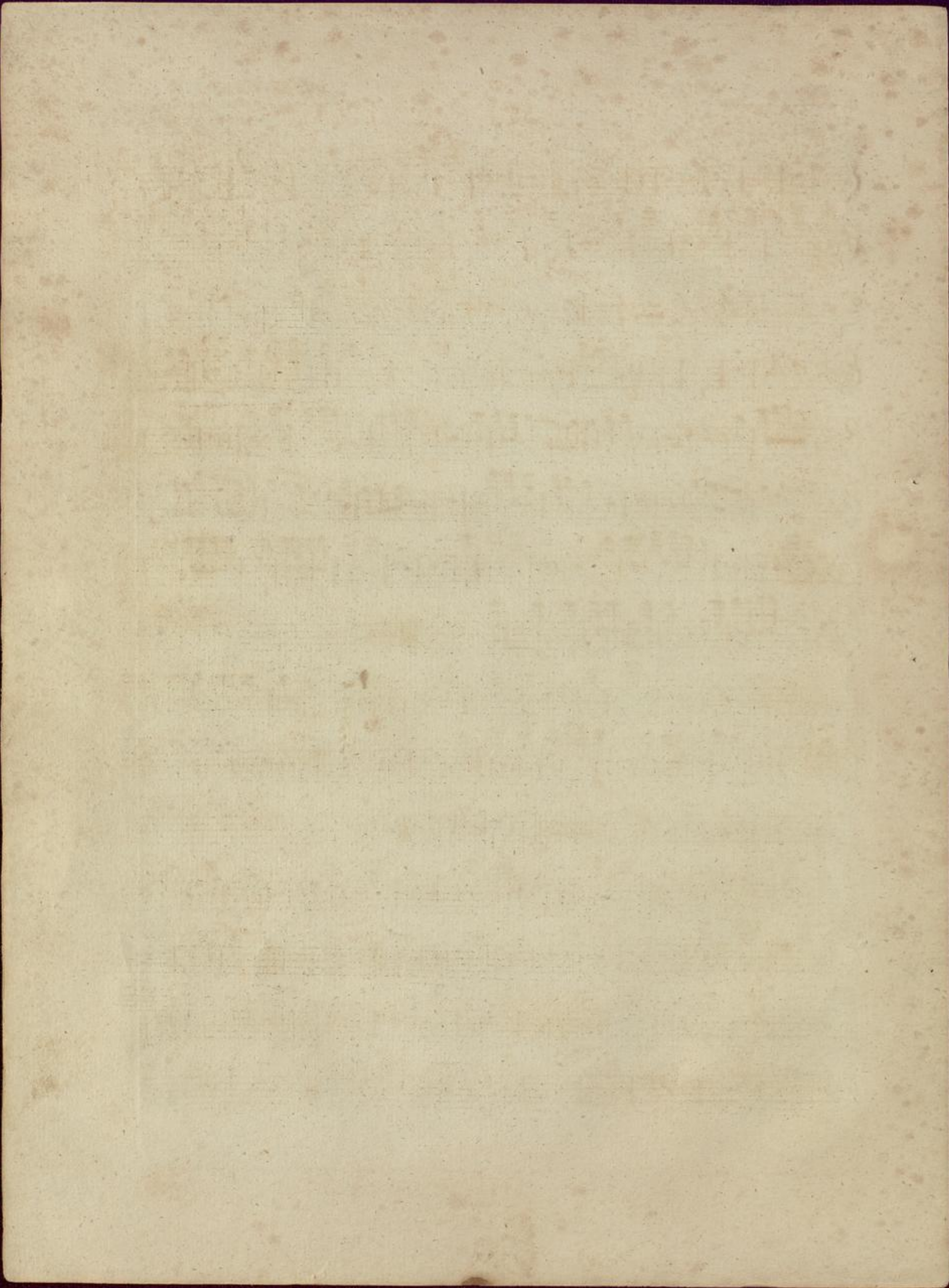
Quasi Adagio.

AGNUS.

Andante. 8 5 9

DONA.

15 4



OBOE PRIMO.

Andante.
 KVRIE. *mf f f*

Solo

f f sf sf p

ff p ff p

mf f ff

Allegro.
 GLORIA. *ff ff ff mf f*

f f mf mf f

mf p

ff ff sf sf

sf. Solo p

Andante.
 QUI TOLLIS. *f*

sf

f

f

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

pp

OBOE PRIMO.

40.
80

mf f

ff

Andante grazioso.

GRADUALE. 10 2 1 11

mf f f

mf fp

23

fp ff ff

20

f ff ff p

26

fp ff ff

f f

12

sf p p p

mf mf mf mf mf mf

All^o moderato.

CREDO. 2 3 3 4 2

mf mf p f f f f

p ff ff

Andante.

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 PRIMO.

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with various ornaments and a dynamic marking of *ff*. A rehearsal mark with the number 13 is present.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It is labeled "BENEDICTUS." and "Andantino grazioso." with a dynamic marking of *p*.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a dynamic marking of *p* and a fingering of 5.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with dynamic markings of *p* and *pp*, and fingering numbers 1 and 3.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with dynamic markings of *p* and *pp*, and fingering numbers 1 and 3.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a dynamic marking of *p*.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with dynamic markings of *mf* and *p*, and fingering numbers 3 and 4.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a dynamic marking of *p* and a fingering of 6.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a dynamic marking of *p* and a fingering of 5.

Musical staff with treble clef, key signature of one sharp, and a 3/4 time signature. It contains a melodic line with a dynamic marking of *ff* and a rehearsal mark with the number 13. The tempo marking "All^o mod^{to}" is present.

Musical staff with treble clef, key signature of two flats (Bb), and a common time signature (C). It is labeled "AGNUS." and "Quasi Adagio." with dynamic markings of *f*, *fp*, and *f*.

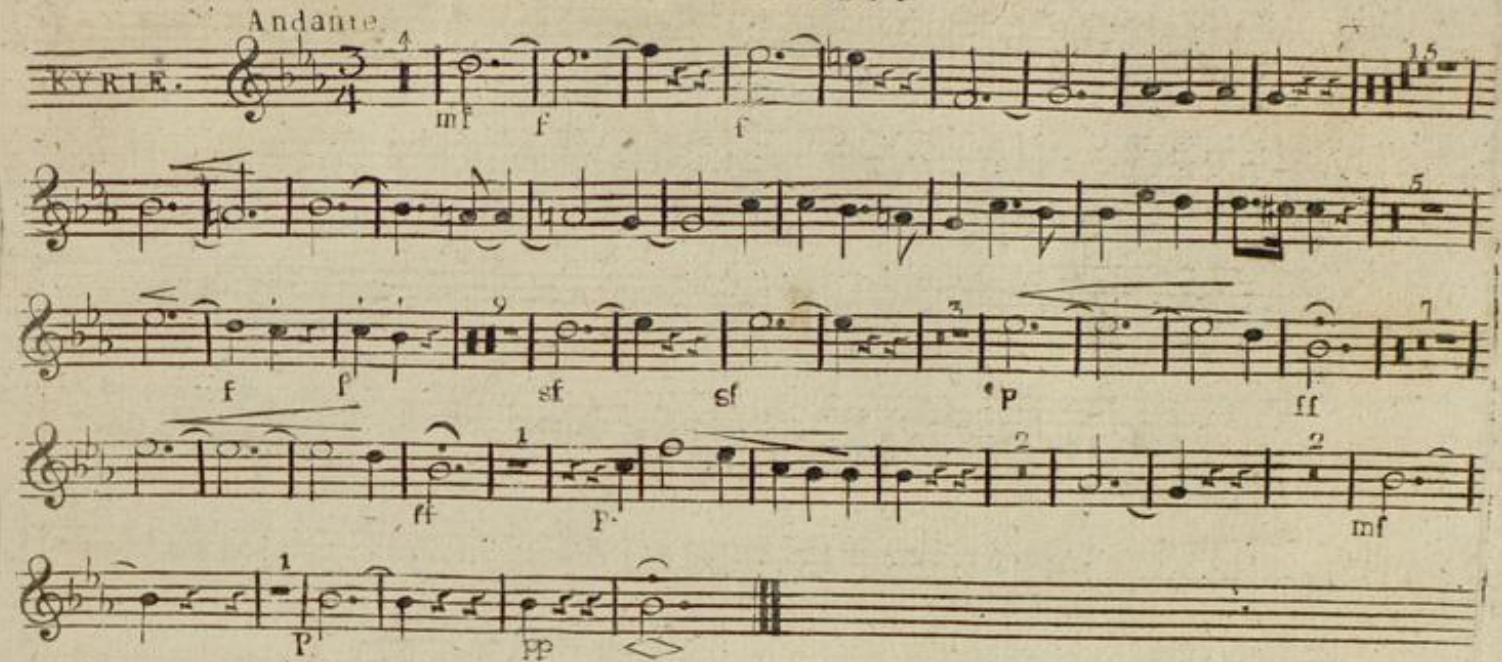
Musical staff with treble clef, key signature of two flats, and a common time signature. It contains a melodic line with dynamic markings of *f*, *ff*, and *f*, and a "rit." marking. The word "attaca" is written at the end of the staff.

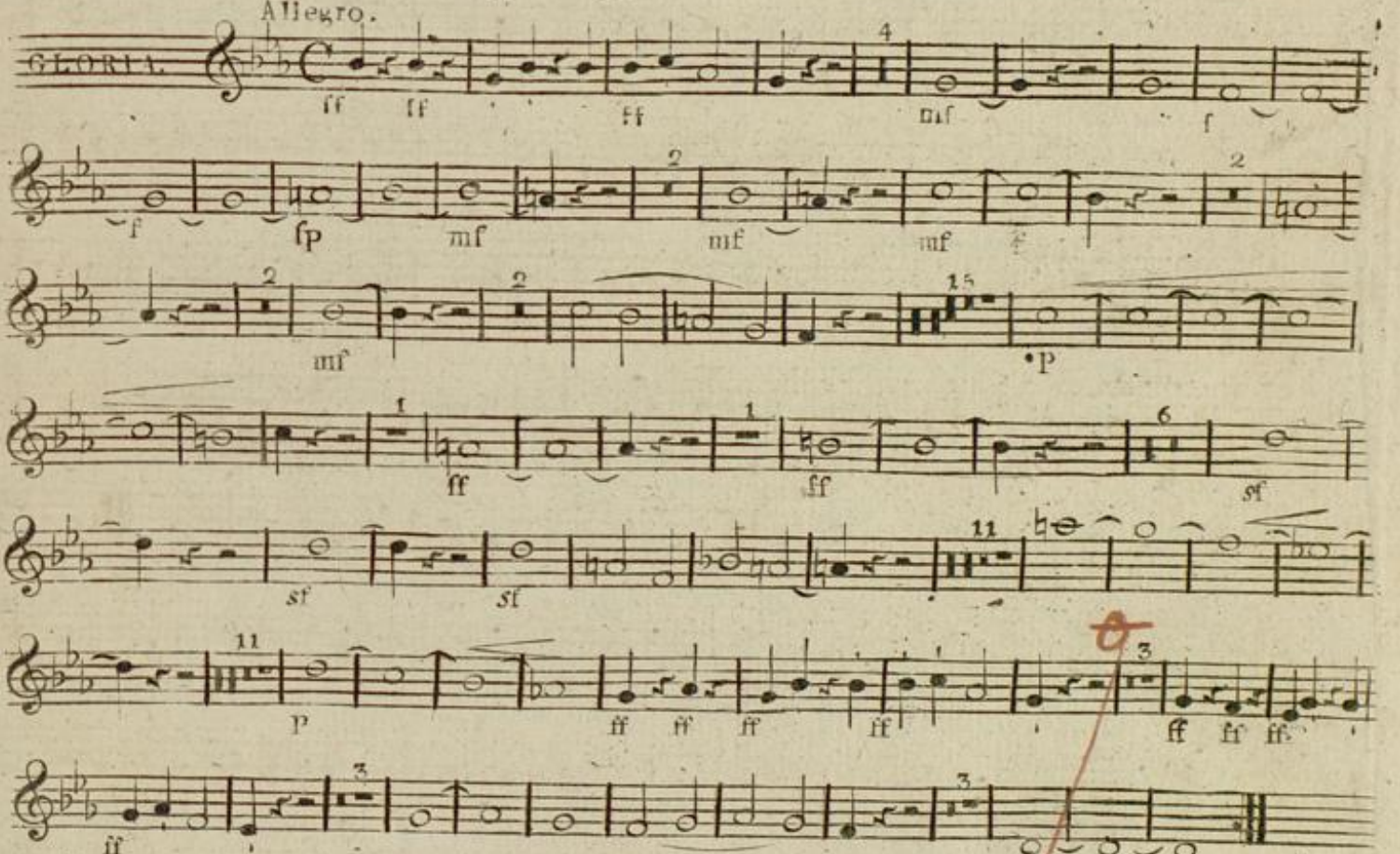
Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It is labeled "DONA." and "Andante." with dynamic markings of *sf* and *ff*, and a fingering of 3.

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with dynamic markings of *ff* and *p*, and fingering numbers 3 and 2.

Musical staff with treble clef, key signature of two flats, and a 3/4 time signature. It contains a melodic line with a dynamic marking of *pp* and a fingering of 2.

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. 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

ff ff f f f

12 sf P P P

Allo moderato. 2 3 3 4 2 3

CREDO. mf mf mf mf

mf mf P f f f f

f ff ff

Andante. 7 3 f_p f f

1 2 2 PP

sf sf

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*

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.*

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. *P* 12 Solo. *ff ff*

ff ff ff ff ff ff

sf

Andante. 15

QUI TOLLIS. *P f*

P f PP

V.S.

FAGOTTO PRIMO.

fp sf ff

Allo modto sf ff

ET RESUREXIT.

mf ff

ff P

f f f f f f P ff ff

ff P ff f f f f f f

Allo. 78 f ff f ff f

mf f f f

Andantino espressivo. Allo modto 38 ff f P

OFFERTORIUM.

ff P ff f

11

3

2 f

1 5

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 common time (C) with dynamics *sf* (sforzando) and *f* (forte). It concludes with a *Allo modto* (Allegro moderato) tempo marking.
- BENEDICTUS:** A section in 3/4 time with a key signature of one sharp (F#). It includes dynamics *p* (piano), *mf* (mezzo-forte), and *ff*. It features a *Andantino grazioso* tempo marking.
- Allo modto Section:** A section in common time with a key signature of one sharp, marked *Allo modto*.
- AGNUS:** A section in common time with a key signature of two flats (Bb). It includes dynamics *f*, *ff*, and *fp*. It begins with a *Quasi adagio* tempo marking and later changes to *Andante*.

The score is filled with musical notation including notes, rests, slurs, and dynamic markings. Measure numbers (1, 2, 3, 5, 6, 7, 8, 9, 14) are indicated throughout the piece.

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 sf

Andante.
QUI TOLLIS. 2/4 15 2

f p pp

FAGOTTO SECONDO.

Allegro.

QUONIAM.

Musical score for the first section, 'QUONIAM', in C major, 3/4 time. It consists of four staves. The first staff has dynamics *ff*, *ff*, *ff*, *ff*, *ff*, *mf*, and *f*. The second staff has dynamics *ff*, *mf*, and *f*. The third staff has dynamics *ff* and *ff*. The fourth staff has dynamics *ff* and *ff*. There are red handwritten annotations: a circled '4' above the first staff, '80' and '40.' above the second staff, and a '3' above the third staff.

Andantino grazioso.

GRADUALE.

Musical score for the second section, 'GRADUALE', in D major, 3/4 time. It consists of 15 staves. The first staff has dynamics *f*, *f*, and *p*. The second staff has dynamics *mf*, *f*, *f*, *f*, *f*, and *f*. The third staff has dynamics *ff*, *mf*, and *p*. The fourth staff has dynamics *p* and *p*. The fifth staff has dynamics *fp* and *fp*. The sixth staff has dynamics *ff*, *ff*, and *p*. The seventh staff has dynamics *p*, *f*, and *f*. The eighth staff has dynamics *ff*, *ff*, and *p*. The ninth staff has dynamics *p*, *p*, and *fp*. The tenth staff has dynamics *fp*, *ff*, *ff*, *f*, and *f*. The eleventh staff has dynamics *fs*, *p*, *p*, and *p*. There are red handwritten annotations: a '9' above the first staff, '1' above the second staff, '11' above the third staff, '3' above the fourth staff, '1' above the fifth staff, '2' above the sixth staff, '2' above the seventh staff, '4' above the eighth staff, '6' above the ninth staff, '2' above the tenth staff, '6' above the eleventh staff, '5' above the twelfth staff, '2' above the thirteenth staff, '2' above the fourteenth staff, '1' above the fifteenth staff, and '8' above the sixteenth staff.

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 *f* *sf*

s *fp*

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

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

ff *ff* *p*

f *f* *f* *f* *f* *f* *p*

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

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

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

Allo.
 78 *f*

FAGOTTO SECONDO

Andantino espressivo. 38
Allo 5^{mo} modo

OFFERTORIUM.

Detailed description: This section consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, with dynamics ranging from *ff* to *f*. A red diagonal line is drawn across the first three staves. The second staff has a first ending bracket labeled '1'. The third staff has a first ending bracket labeled '3'. The fourth staff has a first ending bracket labeled '2'. The fifth staff has a first ending bracket labeled '1'. The sixth staff continues the melodic line with dynamics like *f*, *fp*, and *ff*.

Andante maestoso.

SANCTUS.

Detailed description: This section consists of two staves of music. The first staff has a treble clef, a key signature of two flats, and a common time signature. It features a series of quarter notes with accents (>) and dynamics of *sf* and *f*. The second staff continues with similar notation, including a first ending bracket labeled '1' and dynamics of *f* and *ff*.

Andantino grazioso.

BENEDICTUS.

Detailed description: This section consists of five staves of music. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a first ending bracket labeled '2' and a dynamic of *p*. The second staff has a first ending bracket labeled '20' and a dynamic of *p*. The third staff has a first ending bracket labeled '6' and a dynamic of *p*. The fourth staff has a first ending bracket labeled '3' and dynamics of *mf* and *p*. The fifth staff has first ending brackets labeled '10', '12', '6', and '5', with dynamics of *p* and *ff*.

Allo mod^{to} 14

Quasi adagio. 1

AGNUS.

Detailed description: This section consists of two staves of music. The first staff has a treble clef, a key signature of two flats, and a common time signature. It features a series of quarter notes with dynamics of *f*, *p*, *fp*, *ff*, and *f*. The second staff has a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of quarter notes with dynamics of *sf*, *sf*, *p*, *ff*, *p*, *ff*, *p*, and *pp*.

CORNO PRIMO in Es.

in Es. Andante.

KYRIE.

Musical score for the first part of the Kyrie, featuring six staves of music. The tempo is Andante. Dynamics include p, mf, f, sf, and fp. There are first endings marked with '1' and a repeat sign at the end of the section.

in Es. Allegro.

GLORIA.

Musical score for the first part of the Gloria, featuring six staves of music. The tempo is Allegro. Dynamics include ff, f, and sf. There are first endings marked with '1' and a repeat sign at the end of the section.

in Es. Andante.

QUI TOLLIS.

Musical score for the second part of the Gloria, featuring two staves of music. The tempo is Andante. Dynamics include p, f, and sf. There are first endings marked with '1', '2', and '3'.

Allegro.

QUONIAM.

Musical score for the third part of the Gloria, featuring one staff of music. The tempo is Allegro. Dynamics include ff and f.

CORNO PRIMO.

2 10 1 5

p *ff* *ff*

Andante. 8 4 8

fp *fp* *fp* *fp*

Allo moderato. 1 5

ET RESUREXIT. *mf*

1 1 1 3 1

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

2 2 1 23 2

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

1 16 1 2

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

Allo. 17 5 2

5 3 7

1 3 1

1 1

ff *mf* *ff*

mf *f* *mf* *f*

in B basso. Andantino espressivo. Allo mod^{to} 1 Tulli

OFFERTORIUM. 38 Solo *f* *f*

1 1 3

ff *ff*

10 2

12 5 7 1

f *f*

CORNO PRIMO.

in G. Andante maestoso. *f* *f* *ff* *ff* *ff* *ff*

SANCTUS. *sf*

Allo mod^{lo} *f* *f* *sf* *sf* *sf* 20

in G. Andantino Grazioso. *mf* *mf* 1

Allo mod^{lo} 18

Quasi adagio. Andante. in Es. *f* *p* *f* *p* *sf* 20

CORNO SECONDO.

The musical score for Corno Secondo consists of several systems of staves. The first system includes measures 1 through 25, with dynamics ranging from *f* to *ff*. A red bracket highlights measures 10 through 25. The second system is marked "in G. Andantino grazioso." and includes measures 1 through 11, with dynamics from *f* to *mf*. The third system is marked "GRADUALE." and includes measures 9 through 26, with dynamics from *f* to *ff*. The fourth system is marked "in Es. Allo mod^{to}" and includes measures 8 through 11, with dynamics from *p* to *sf*. The fifth system is marked "CREDO." and includes measures 31 through 10, with dynamics from *p* to *ff*. The sixth system is marked "Andante." and includes measures 5 through 8, with dynamics from *fp* to *f*. The seventh system includes measures 9 through 4, with dynamics from *p* to *fp*. A red bracket highlights measures 10 through 4. The score concludes with the marking "v. s." and a red flourish.

CORNO SECONDO.

Allo mod^{ic}
ET RESUREXIT.

This section contains the first part of the musical score for the second horn. It begins with the tempo marking 'Allo mod^{ic}' and the text 'ET RESUREXIT.' in a large, decorative font. The music is written on a single staff in C major and common time. It features a melodic line with various dynamics including *mf*, *ff*, and *p*. There are several first endings marked with '1' and some triplet markings. The section concludes with a double bar line.

in Es. Andantino espressivo. Allo mod^{to}
OFFERTORIUM.

This section contains the second part of the musical score for the second horn. It begins with the tempo marking 'Allo mod^{to}' and the text 'OFFERTORIUM.' in a large, decorative font. The music is written on a single staff in E major and common time. It features a melodic line with various dynamics including *ff*, *mf*, and *f*. There are several first endings marked with '1' and some triplet markings. The section concludes with a double bar line.

CORNO SECONDO.

in G. Andante maestoso.

SANCTUS.

sf sf fp fp

Allo mod^{to}

5 1 18

in G. Andantino grazioso.

BENEDICTUS.

p mf p fp p mf p

Allo mod^{to} 18

Quasi adagio. Andante. in Es.

AGNUS.

f p ff p

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* and includes fingerings (1, 7, 3). The sixth staff is marked *f* and includes fingerings (2, 2). The seventh staff is marked *f*. The eighth staff is marked *f* and includes fingerings (1, 7, 3). The ninth staff is marked *f* and includes fingerings (2, 2). The tenth staff is marked *f*. The eleventh staff is marked *f* and includes fingerings (1, 7, 3). The twelfth staff is marked *f* and includes fingerings (3, 7, 4). The thirteenth staff is marked *f* and includes fingerings (1, 1). The fourteenth staff is marked *ff* and includes fingerings (1, 1). The score includes performance instructions: *Allo.* (Allegro), *Andantino espressivo.*, *Allomod^{to}*, *Solo.*, and *Tutti.*. Measure numbers 26, 17, 38, 12, and 9 are indicated. A red diagonal line is drawn across the first seven staves.

Four empty musical staves are located at the bottom of the page, below the main score.

CLARINO SECONDO in Es.

KYRIE tacet.

GLORIA. Allegro.

ff ff ff ff ff mf f mf

40 2 1 3 35

ff fp f sf

QUI TOLLIS. Andante.

33

QUONIAM. Allegro.

ff ff ff ff ff mf f mf

48

1 25 mf f

4 f f

GRADUALE tacet

CREDO. All^o moderato. Andante.

61 32

mf f

tacca

ET RESUREXIT. All^o moderato 4

32 33

mf ff ff ff

CLARINO SECONDO.

Musical score for Clarino Secondo, measures 1-38. The score consists of seven staves of music. It includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. Measure numbers 1, 2, 7, 12, 17, 26, and 38 are indicated. A red diagonal line is drawn across the staves from the top left to the bottom right.

Musical score for Clarino Secondo, measures 38-50. The section begins with the tempo marking *Andantino espressivo*. The title *OFFERTORIUM* is written above the first staff. The score includes dynamic markings *f* and *ff*, and performance instructions *Solo* and *Tutti*. Measure numbers 38, 9, 1, 3, 7, 4, and 9 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

20

ff ff ff

1 20

ff ff ff

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

CREDO. ET RESUREXIT.

ff ff ff

5 8 1 44 2 2 17

mf f ff ff ff ff

Allo.

f f f ff f

12 1 7 3

2 2

f f f

Andantino espressivo. Allo mod^{to}

OFFERTORIUM

38

f f f

9 9 4 3 7

f f f

1 1 1

f f f

ff ff ff ff ff

