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Missa quadragesimalis

Schnabel, Joseph

Wratislaviae, [ca. 1830]

[urn:nbn:de:bsz:31-70075](https://nbn-resolving.org/urn:nbn:de:bsz:31-70075)

KYRIE.

Largo *p.T.* *mf.*

Canto. Ky-ri-e e-le-ison Ky-ri-e e-le-i-son Ky-ri-e-e-

Alto. *p.T.* *mf.*

Tenore. *f. p.* *mf.*

Basso. *p.T.* *mf.*

Ky-ri-e-le-ison Ky-ri-e-le-ison Ky-ri-e-le-

Organo. *p. tasto* *mf.*

cres. *mf.*

le-ison Ky-ri-e e-le-ison

cresc. *mf.*

le-ison e-le-ison e-le-ison Ky-ri-e e-le-

cresc. *mf.*

son e-le-ison Ky-ri-e-le-i-

fr. *mf.* *p.*

Dei uni ge-ni-tum et ex Patre natum ante omni-a saecula Deum/de Deo lumen de

p

p

p

p

p

lu-mi-ne Deum perum de De-o ve-ro ge-nitum non factum consubstan-tia-lem patri, per quem

fi

fi

fi

fi

fi

per

per

fi

fi

et vi- vi- ca- tem qui ex Pa- tre fi- li- o que proce- dit qui cum pa- tre et fi- li- o

Dominum et vi- vi- ca- tem

minum

qui ex Pa- tre fi- li- o que proce- dit

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal parts with lyrics. The third staff is a figured bass line. The lyrics are: "et vi- vi- ca- tem qui ex Pa- tre fi- li- o que proce- dit qui cum pa- tre et fi- li- o". The second system continues with "Domi- num et vi- vi- ca- tem" and "minum". The third system continues with "qui ex Pa- tre fi- li- o que proce- dit". The figured bass line includes numbers such as 20, 6, 6, 6, 5, 2, 6, 43, 6, 26, 5, 2, 6, 6, 7, 2, 13, 25, 6, 25.

p simul a- do- ra- tur et con- glo- ri- fi- ca- tur qui to- cu- tus est per Prophe- tas

p

p

p

Sr

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal parts with lyrics. The third staff is a figured bass line. The lyrics are: "simul a- do- ra- tur et con- glo- ri- fi- ca- tur qui to- cu- tus est per Prophe- tas". The second system continues with "p". The third system continues with "p". The fourth system continues with "p". The figured bass line includes numbers such as 20, 6, 6, 6, 5, 2, 6, 43, 6, 26, 5, 2, 6, 6, 7, 2, 13, 25, 6, 25.

sanctam catholicam / et a. posto. ticam eccl. siam / u. num bap.

confi. teor

et unam sanctam / sanctam catholicam / confi. teor unum /

Violoncello

Tutti

Bassi

Bassi

Violoncello

ti - ma in remissi - o - - - - - nem / pec - ca - - - - - rum / et ex. pec - to ex. pec - to

resurrecti.

unum / unum bap - tisma / in remis - si - onem pec - ca - to - - - - - rum

unum bap - tisma / in remis - si - onem pec - ca - to - - - - - rum /

Bassi

Bassi

ff.

f. Pedale.

fortissimo *molto orum* *et vi - tam venturi sae - cu -*

onem mortuorum *et vi - tam venturi sae - culi a -*

et vi - tam venturi sae - culi amen *et vi -*

et vitam venturi sae - culi a - men *et*

Violonz.

Bassi *Violonz. Bassi.*

ti *a - men a - men a - men.*

men a - men a - men a - men amen a - men.

tam venturi sae - culi a - men amen a - men.

vi - tam venturi sae - culi a - men a - men a - men.

3 6 6 23 3 6 5 6 83 56 83 56 6 43

fortissimo

SANCTUS.

Larghetto

Canto. *p* *mf* *sf* *sf*
San - ctus san - ctus san - ctus Do - minus

Alto. *p* *mf* *sf* *sf*

Tenore. *p* *mf* *sf* *sf*

Basso. *p* *mf* *sf* *sf*

Organo. *p* *mf* *mf* *Bassetto* *sf* *sf* *sf*
Corno di Bassetto. *Org.* *Org.*

Piu moto *sf* *sf* *sf* *sf*
De - us Sa - baoth Pleni sunt coeli et ter - ra glo - glo -

ria tu — a ple — ni ple — ni sunt coe — li et ter — ra glo —

ria

glo — ri — a tu — a ple — ni ple — ni sunt coe — li et ter — ra glo —

glo — ri — a tu — a ple — ni ple — ni sunt coe — li et ter — ra glo —

Violonzello Org.

ri — a tu — a O san — na O san — na O san — na

O — san — na . O — san — na

ri — a tu — a O — san — na O san — na

ri — a tu — a O sanna O sanna O san — na

Violonz. Bassi Violonz. Bassi

fr *ff* *ff* *ff*

pp *fr* *ff*

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

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

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

pp *fr* *ff*

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

pp *dimin.*

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

na *pp* *dimin.*

san-na *pp* *dimin.*

ff *pp* *dimin.*

BENEDICTUS.

Andante.

Canto. *mf* Be - ne - dictus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - dic - tus qui

Alto. *mf* qui ve -

Tenore. *mf* qui ve - nit

Basso. *mf* qui ve -

Organo. 2 6 2

mf ve - nit in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni be - ne - dictus qui

mf nit in no - mi - ne in

mf in no - mi - ne Do - mi - ni in

mf nit in no - mi - ne in

mf bene - dictus qui ve - nit

mf unis. *Violanz.*

venit in nomi-ne Do-mini be-nedic-tus qui venit in nomi-ne Domini

venit qui

be-nedic-tus qui venit be-nedic-tus qui

unis. Bassi. *Violonz.* *Bassi.*

be-nedic-tus qui venit in no-mine Domi-ni O san-na O san-na in ex-

venit qui venit qui O san-na O sannain excel-

365 *343* *365* *343* *365* *343*

fr.

cel-sis O san-na in excel-sis O sanna O san-na in ex-cel-

sis O san-na in excel-sis O sanna O san-na in ex-cel-

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

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a basso continuo line with figured bass notation. The bottom two staves are instrumental accompaniment. The music is in a minor key and features a variety of rhythmic patterns and dynamics.

sis O sanna O sanna in ex-cel-sis

sis O san-na in ex-cel-sis

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a basso continuo line with figured bass notation. The bottom two staves are instrumental accompaniment. The music continues with similar rhythmic and melodic motifs as the first system.

AGNUS.

Larghetto.

Canto. *mf p mfp sf.*
qui tollis pecca-ta mundi mi-se-re-re mi-se-re-re mi-se-re-

Alto. *p mf p mfp sf.*
mi-se-re-

Tenore. *sf p mf p mfp*
Agnus De-i qui

Basso. *sf p mf p mfp sf.*
mise-re-re nobis mise-

Organo. *sf unis p mf p mfp p sf*

re no-bis Agnus De-i qui

re no-bis

mi-se-re-re re no-bis

re-re mise-re re no-bis

ff *dimin.*
 tollis pecca-ta mundi mi-se-re re no-
ff *dimin.*
 mi-se-re-re no-bis mi-se-re-re no-
ff *dimin.*
 mi-se-re-re no-bis mi-se-re-re no-
 76 *ff* *Violonzello* *f. Bassi* *Pedal* *dimin.*

ff
 bis Agnus De-i qui tol-lis pec-ca-ta mun-di pec-ca-ta mun-di
ff
 bis
ff
 bis ta pecca-ta mundi pecca-ta mun-di
ff

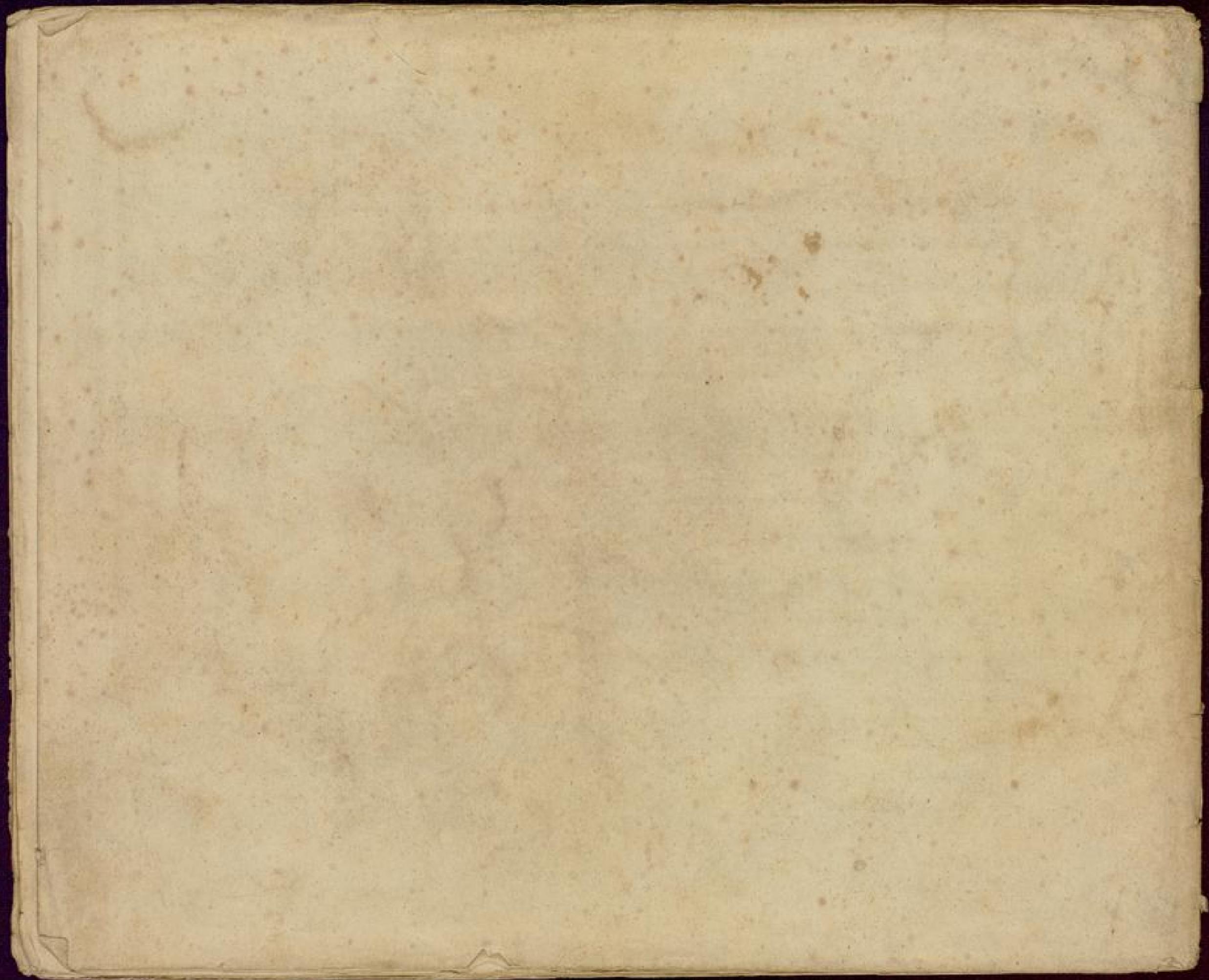
no — — bis pa — — cem dona pacem/ *fr.* *dolce.*
 dona nobis pa — cem dona
 cem dona pa — cem dona no — bis *fr.* *p.* pacem pa — cem dona nobis pa — cem dona dona
 com da *fr.* *p.* com pa — cem pa — cem dona do na
 do — na no — bis *fr.* *p.* pacem pa — cem dona
fr. *p.*

nobis pa — cem dona dona no bis pacem do na pa — — cem. *dimin.*
 dona dona nobis pa — cem do na pa — — cem. *dimin.*
tasto. *Pedale.* *pp.* **FINE**

In dem Verlage der F. K. C. Leuckartschen Buch- u. Musikhandlung sind von demselben
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1,	Schnabel, 4 Hymni Vespertini a 4 Vocibus et Orch.	1 Rthl. 10 Sgr.
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3,	Offertorium in F. a 4 Voc. et Orch.	1 — —
4,	Offertorium in C. a 4 Voc. et Orch.	1 — 5 —
5,	Psalm für Männerstimmen	1 — 5
6,	3 Gesänge für Sopran, Alt, Tenor und Bass	— — 15 —
7,	Missa quadragesimalis für Discant, Alt, Tenor und Bass in einzelnen Stimmen	

Diese Messe auch mit Begleitung von 2 Clarinetten, 2 Fagotts, 2 Hörner und 3 Posaunen.





a
Canto, Alto, Tenore, Basso et Organo

Auctore

JOSEPHO SCHNABEL,

Capellae Magistro Wratislaviae.

1 Rthlr.

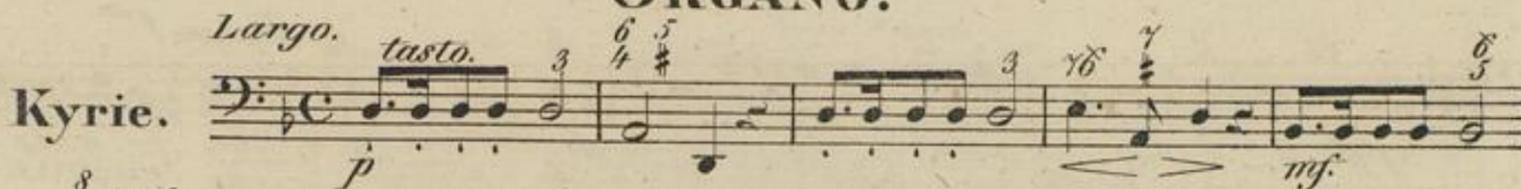
*Wratislaviae,
apud F. E. C. Leuckart.*

1158

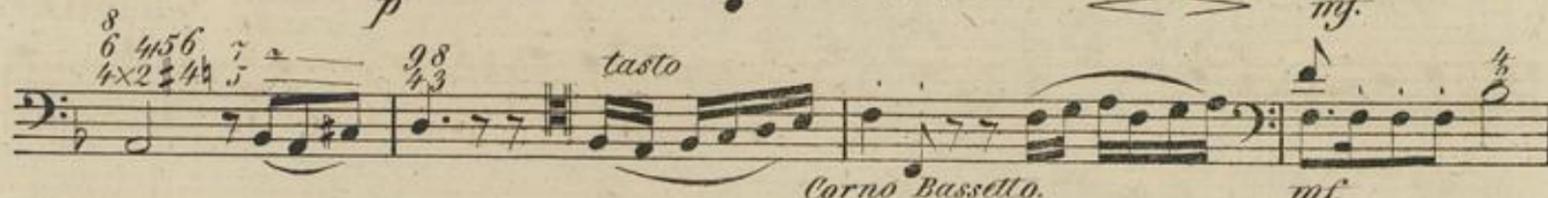
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ORGANO.

Largo. *tasto.* *p* *mf.*
Kyrie.



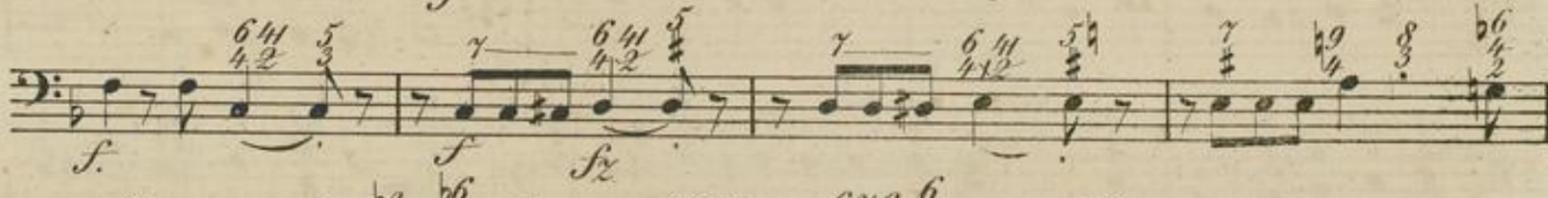
tasto *mf.*



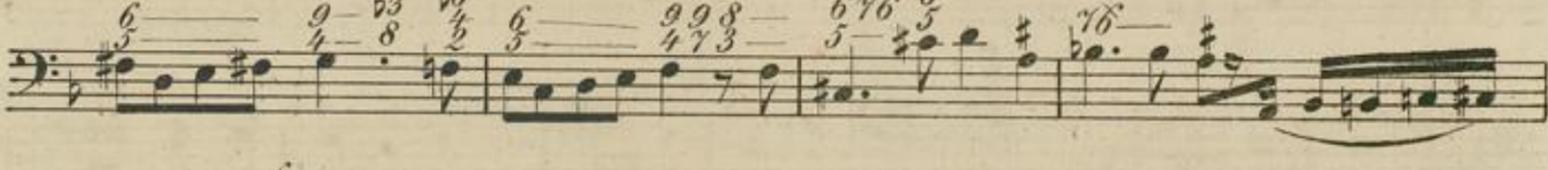
Corno Bassello. *mf.* *f.* *2. Bassi*



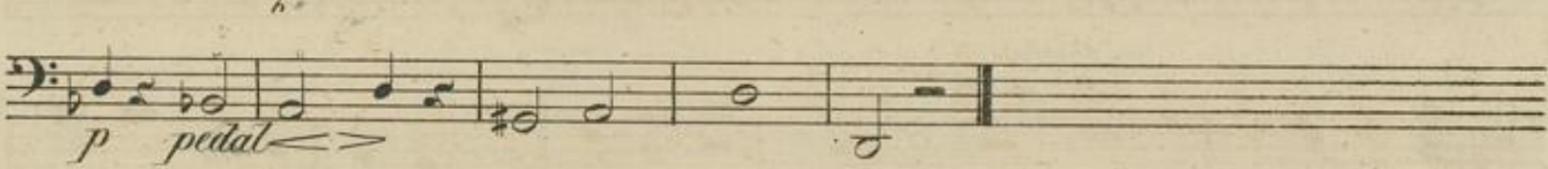
f. *f.* *ff.*



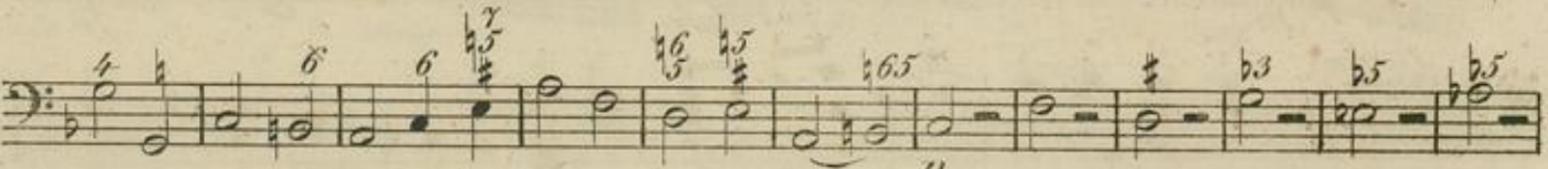
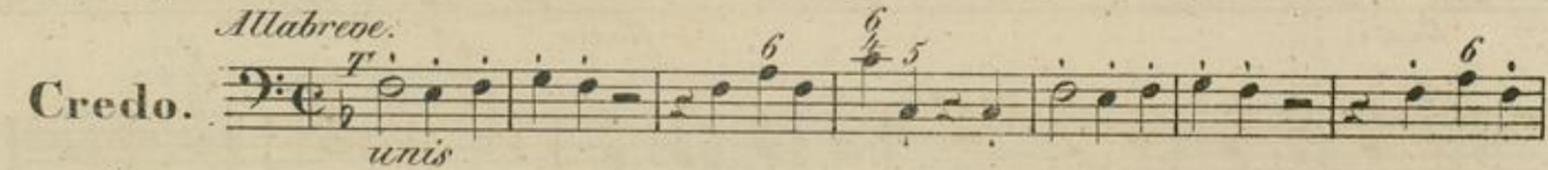
f.



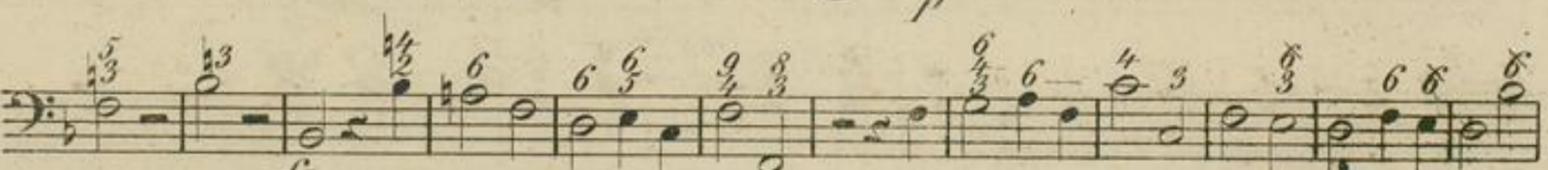
p *pedal*



Allabreve. *unis*
Credo.



f.



un poco piu lento *Et incarn.*



ORGANO.

6. Tempo 1^{mo}

The musical score consists of ten staves of music, primarily in the bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *f.*, *fr.*, *ff.*, *p.*, and *fr.*. Performance instructions include *Pedale*, *Violon:*, *Bassi*, *Violon: et B.*, *p. Pedale*, and *pleno*. Fingerings and voicings are indicated by numbers 1-5 and letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The score concludes with a double bar line and the instruction *pleno*.

ORGANO.

Sanctus.

Larghetto con moto.

mf. Corno Bassetto

Musical score for the organ part of the Sanctus. It consists of seven staves of music. The first staff is the main melody, starting with a *p* dynamic and moving through *mf.* and *f.* dynamics. Above the first staff, there are two staves for the *Corno Bassetto*, marked *mf.* and *fr.*. The organ part includes various ornaments and fingerings, such as *con piu moto* and *fr. Pleni*. The score concludes with a *pp.* dynamic and a *dimin.* instruction.

Benedictus.

Andante.

Musical score for the organ part of the Benedictus. It consists of four staves of music. The first staff is the main melody, starting with a *mf.* dynamic and marked *Andante.*. The second staff is marked *unisono*. The third staff is marked *Violon.*. The score includes various ornaments and fingerings, such as *mf.*, *p.*, *mf.*, and *ff.*. The piece concludes with a *ff.* dynamic.

ORGANO.

Larghetto

Agnus.

f unisono. *p.* *mf.* *p.*

mf. *p.* *f.*

p. *f.* *f.* *p.* *f.*

un poco piu con moto.

Donna.

fr.

10. *p.*

p.

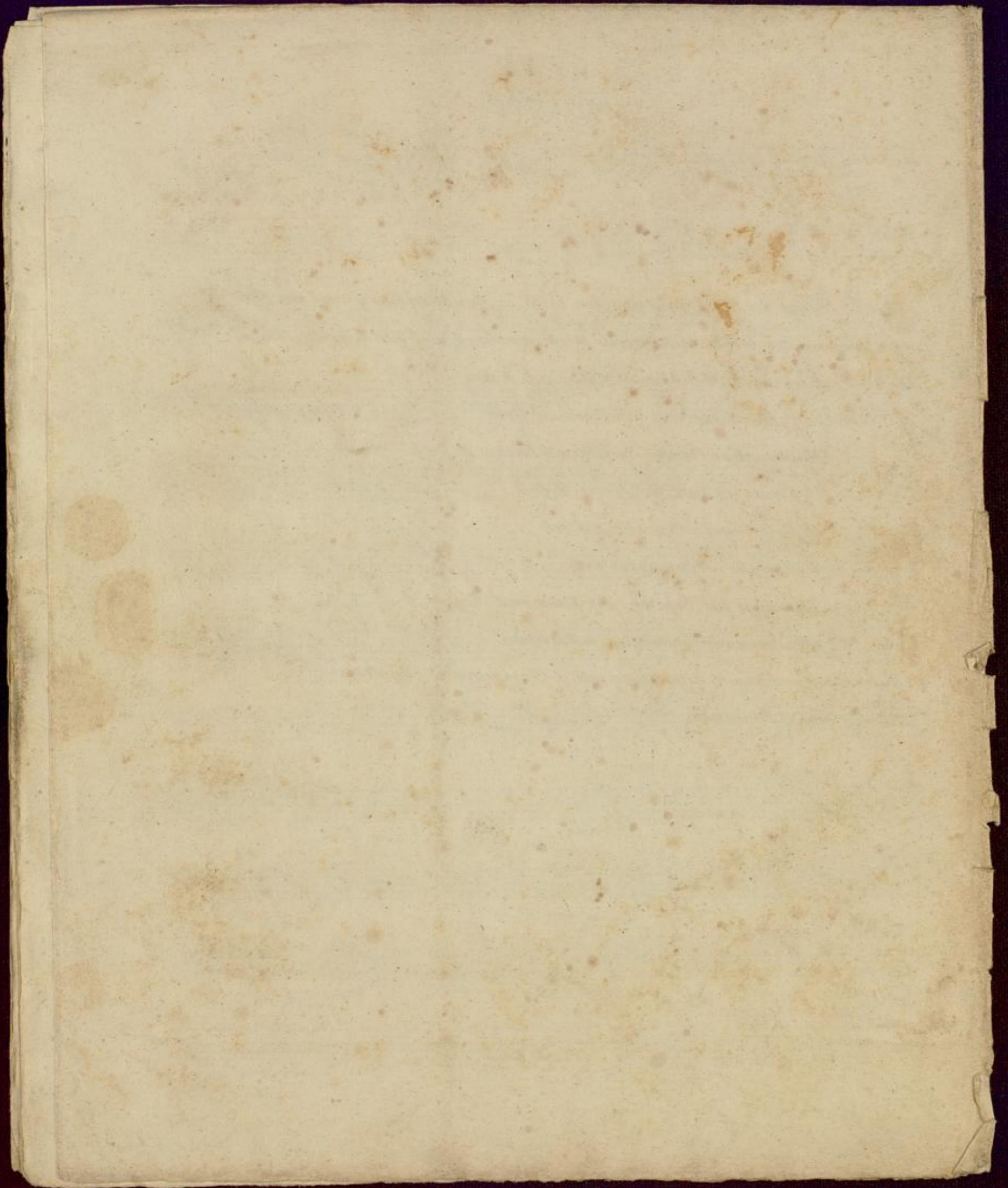
Tasto *pp.*

The musical score is written for a single organ manual in bass clef. It begins with the tempo marking 'Larghetto'. The first section, 'Agnus', consists of several staves of music. The first staff has a treble clef and contains a melodic line with various accidentals and a key signature change to one sharp. The subsequent staves are in bass clef and contain accompaniment with numerous fingerings and dynamic markings such as 'f unisono', 'p.', 'mf.', and 'f.'. The second section, 'Donna', starts with the tempo change 'un poco piu con moto' and includes a first ending marked '1.'. The final section is marked 'Tasto' and 'pp.', indicating a softer playing style. The score concludes with several empty staves at the bottom of the page.

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5,	— Psalm für Männerstimmen	1 — 5 —
6,	— 3 Gesänge für Sopran, Alt, Tenor und Bass	" — 15 —
7,	— Missa quadragesimalis in Partitur	1 — " —

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2 Hörner und 3 Posauenen.



CANTO.

Kyrie. *Largo T.p.*

Kyrie e e te ison Kyrie e de ison Kyrie e e
 te ison Kyrie e e
 te ison Christe ele i son Christe e te ison
 Kyrie e de i son
 Christe ele ison Kyrie e e te ison
 Kyrie e de i son e te i son

Credo. *Allabreve. tut. fr.*

Credo in unum Deum patrem omni po tentem fa
 ctorem coeli et terrae, visi bili um omni um et in vi sibi li um,
 et in unum Dominum Jesum Christum fili um Dei u ni ge nitum,
 et ex patre natum ante omnia saecula, Deum de Deo lumen de lumi ne
 Deum verum de Deo vero, genitum non factum consubstantialem patri,
 per quem omni a facta sunt, qui propter nos homi nes et propter nostram sa

CANTO.

un poco piu lento.

lutem descendit de coe-lis Et incar-natus est de spi-ritu sanc-to ex Ma-
ria Vir-gi-ne, et ho-mo factus est cruci-fixus
e-tiam pro nobis sub Pontio Pi-lato passus et se-pultus
Tempo 1^{mo}
est et resur-rexit ter-tia di-e secundum scripturas
et ascendit in coelum sedet ad dextram patris, et i-terum ven-
turus est cum gloria judi-care vi-vos et mortuos cujus regni non
erit fi-nis et vi-vifican-tem et ex-patres fi-li-o que proce-dit,
qui cum patre et fi-li-o simul ado-ra-tur et conglorifi-catur qui lo-
cutus est per Prophetas sanctam catholicam et apo-sto-licam ec-
clesi-am unum bap-tis-ma, in remissi-o-nem peccato-rum
et ex-spec-to ex-spec-to mortu-o-rum et vi-tam ven-tu-ri
sae-cu-li a-men a-men a-men.

CANTO.

Sanctus. *Larghetto.* *mf.* *fr.* *1.*

Sanc — tus sanctus sanc — tus

1. piu moto.

Do — minus De — us Sa — ba — oth pleni sunt coeli et ter — ra

glo — ria tu — a ple — ni ple — nisunt

coe — li et ter — ra glo — ria tu — a. O san —

na O san — na O sanna in excel — sis O san — na O

san — na O san — na in ex — cel — sis in excel — sis

ff. *1. Pf.* *fr.* *dimin.*

Benedictus. *Andante.* *mf.* *T.*

Benedictus qui venit in nomine Domini, bene —

dictus qui venit in nomine Do — mini in nomine Do — mi — ni

Canti due dolci Soli

be — nediectus qui venit in nomine Domini benediectus qui venit in nomine

Domini *T. f.* *fr.* be — nediectus qui venit in nomine Domini O san — na O

sanna in excel — sis O san — na in excel — sis O sanna O san — na in ex —

cel — sis O sanna O sanna in ex — cel — sis.

CANTO.

Larghetto.

Agnus. *mf* *p* *mf* *p*
 qui tollis peccata mundi mi se re re

mf *fr.*
 mi se re re mi se re

fr. *p*
 re no bis agnus Dei qui tollis peccata mundi

fr. *dimin.*
 mi se re re no

fr.
 bis agnus De i qui tol lis pec ca ta mundi pec ca ta mun

con più moto dol. solo
 di do na nobis dona nobis pacem dona dona

fr. T. *p solo*
 no bis pacem do na nobis pa cem do

na no bis pa cem do na dona nobis pacem

dol. Solo
 do na no bis pa

ff *3* *dol.* *Tutti*
 cem dona pacem do na no bis pa cem dona nobis

dimin.
 pa cem do na dona nobis pacem dona pa cem.

ALTO.

Largo. T. p.

Kyrie. *mf*

ky-ri-e e-te-ison ky-rie e-te-ison ky-ri-e e-

te-ison ky-ri-e e-te-ison

mf *p* *fr.* *p* *>p*

ky-ri-e e-te-ison Christe e-te-ison Christe e-te-ison

fr.

ky-ri-e e-te-ison

p *p*

Christe e-te-ison ky-ri-e e-te-ison ky-ri-e e-te-ison

son e-te-ison.

Allabreve. tut. fr.

Credo.

Cre-do in unum Deum patrem omni po-tentem, fac-

to-rem coe-li et terrae vi-si-bi-lium omnium et in vi-si-bi-ti-

um, et in unum Dominum Jesum Chri-stum, fi-ti-um

De-i uni ge-nitum, et ex patre natum ante omni-a saccu-la

p

De-um de De-o lumen de lumine De-um verum de De-o vero

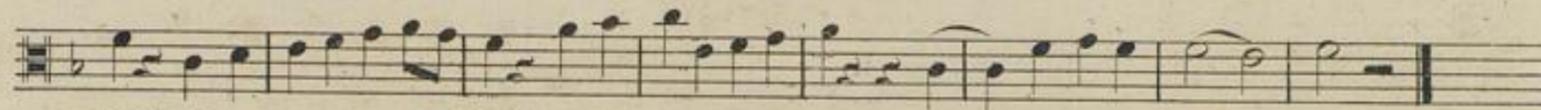
fr.

ge-nitum non factum consubstantialem patri per quem omni-a facta

ALTO.

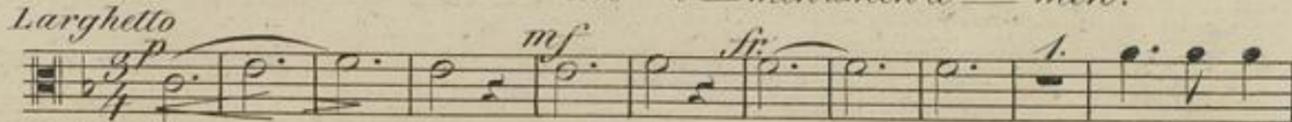
sunt, qui propter nos homi-nes et propter nostram salutem descen-dit de coe-
un poco piu lento
 lis Et incar-natus est de spi-ritu sancto ex Mari-a Virgi-ne, et
pp ho-mo factus est, *fr. b.* cruci-fixus e-tiam pro no-bis *passus*
pp *Tempo I^{mo} fr.* passus et se-pul-tus est et resur-rexit ter-ti-a
 die secundum scrip-tu-ras et ascendit in coe-lum sedet ad dextram
fr. patris et i-terum venturus est cum glori-a judicare vivos et mortuos
fr. cujus regni non e-rit fi-nis et in spi-ritum sanctum Dominum et vi-
 vifi-can-tem, et ex patre fili-o que proce-dit, qui cum patre et fi-li-o
p *fr.* si-mul ado-ra-tur et con-glori-fi-ca-tur, qui lo-cu-tus est
 per Prophe-tas *1.* sanctam catho-licam et a-po-sto-licam ec-
 clesiam *1.* unum bap-tis-ma in remissi-o-nem pec-ca-to-rum. *2.*
p *3.* *fr.* resurrecti-onem mortu-o-rum, et vitam venturi sae-culi a-

ALTO.



men a — — — men a — — — men a — men a men a — — — men.

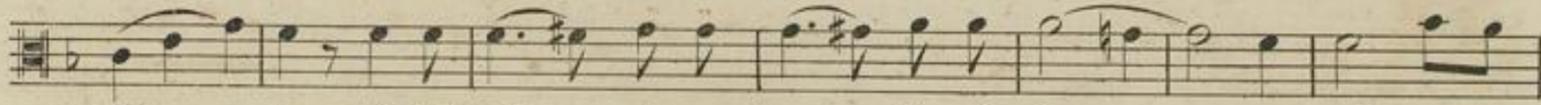
Sanctus.



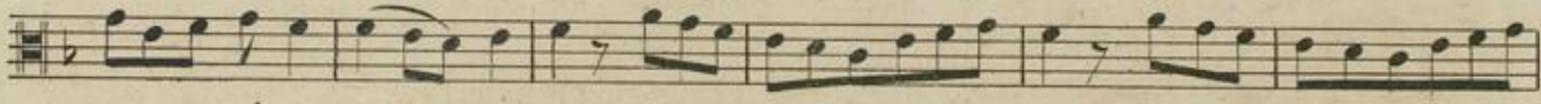
Sanc — — tus sanctus sanc — tus Dominus



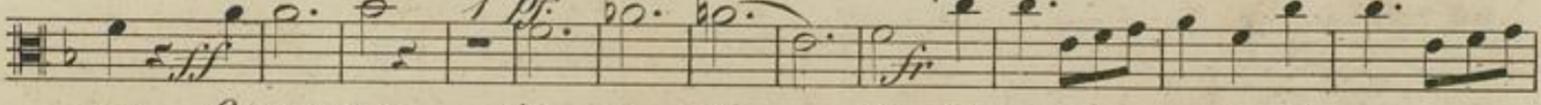
Deus Sa — baoth pleni sunt coeli et ter — ra, glo — — — ri a



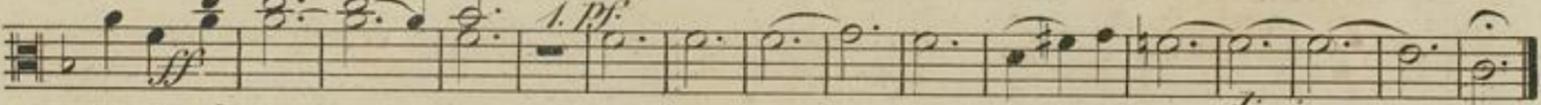
tu — a pleni ple — ni sunt coe — ti et ter — — — ra glo —



— ri a tu — — a O san — — na O san — —

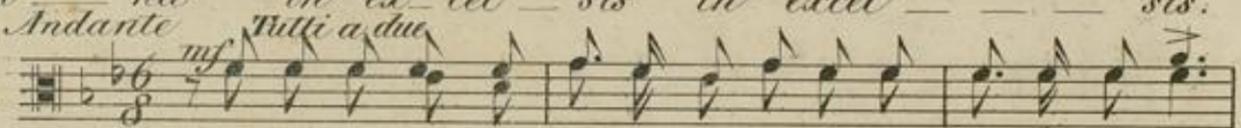


na O sanna in ex — cel — sis O san — — na O san —

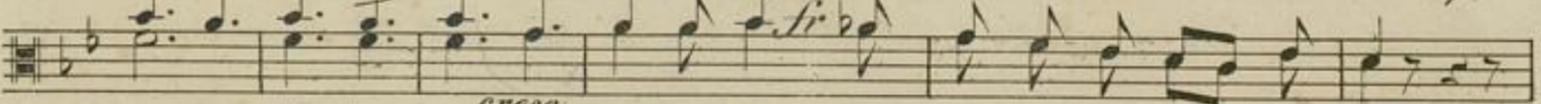


— na O san — na in ex — cel — sis in excel — — — sis.

Benedictus.



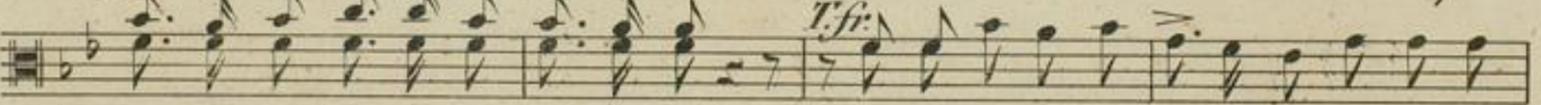
Be — ne — dictus qui ve — nit in nomine Domi — ni, qui



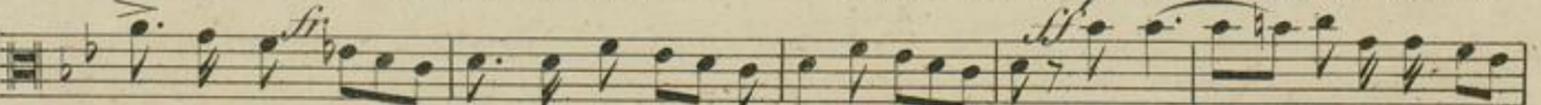
ve — nit in no — — — mine in nomi — ne Do — mi — ni



be — ne — dictus qui ve — nit in nomine Domini be — ne — dictus qui



ve — nit in nomi — ne Do mini bene — dictus qui venit in nomine



Domini O sanna O sanna in excel — sis O san — na in excel —

ALTO.

sis O sanna O sanna in excel - sis O sanna in excel sis.

Larghetto.
Agnus. *p* qui tollis pec - cata mundi *mf* mi - se - re - re *mf* mi - se -

rere mi - se - re re no - bis

agnus Dei qui tollis peccata mundi mi - se - re

re no - bis agnus Dei qui tollis pec -

ca - ta mun - di pec - ca - ta mun - di *un poco piu moto* *dol. solo* dona nobis

do - na nobis pacem do - na do - na nobis pacem, do - na nobis pa -

p. solo cem do - na no - bis pa - cem dona do - na

nobis pa - cem dona no - bis pacem pa - cem dona

T. p. *fr.* *dol.* pa - cem dona no - bis pacem, pa - cem, do - na nobis

mf. pa - cem dona do - na nobis pa - cem do - na dona no - bis

dim. pacem do - na pa - cem.

W. H. R. Schumann
ALTO.

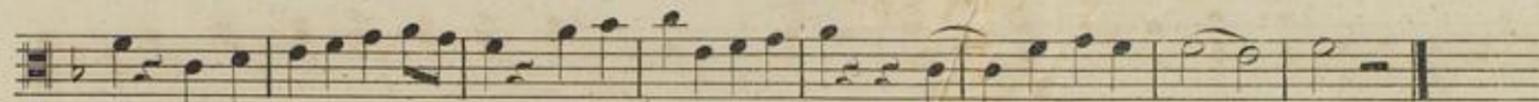
Kyrie. *Largo. T. p.* *mf*

ky-ri-e e-le-ison ky-rie e-le-ison ky-ri-e e-
le-ison ky-ri-e e-le-ison
ky-ri-e e-le-ison Christe e-le-ison Christe e-le-ison
ky-ri-e e-le-ison
Christe e-le-ison ky-ri-e e-le-ison ky-ri-e e-le-
son e-le-ison.

Credo. *Allabreve. tut. fr.*

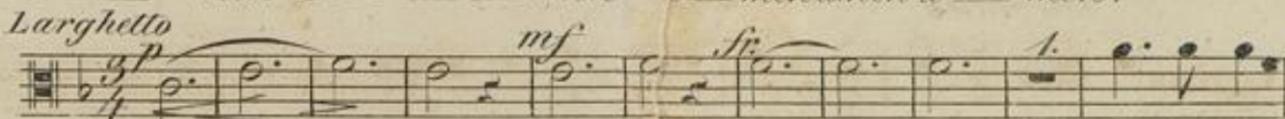
Cre-do in unum Deum patrem omni po-tentem, fac-
torem coe-li et terrae vi-si-bi-lium omnium et in vi-si-bi-ti-
um, et in unum Dominum Jesum Chri-stum, fi-ti-um
De-i un-ge-nitum, et ex patre natum ante omni-a saecu-la
Deum de De-o lumen de lumine Deum verum de De-o vero
ge-nitum non factum consubstantialem patri per quem omni-a facta

ALTO.

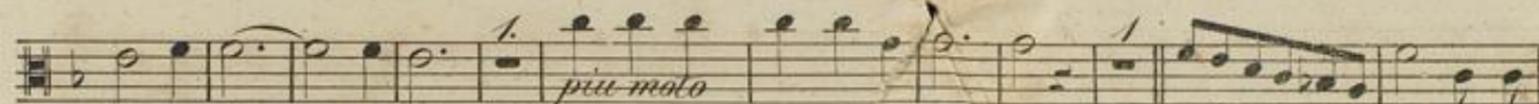


men a — — — men.

Sanctus.



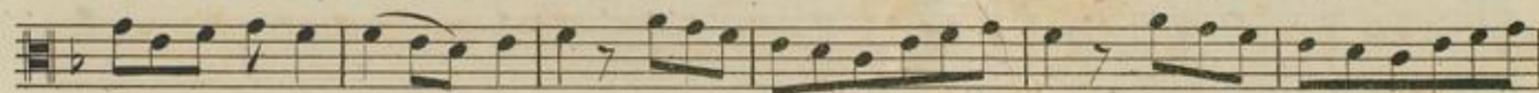
Sanc — — tus sanctus sanc — tus Dominus



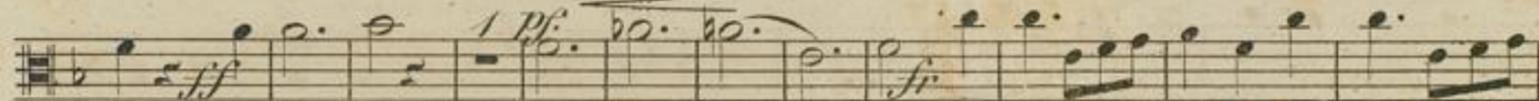
Deus Sa — baoth pleni sunt coeli et ter — ra, glo — — ri — a



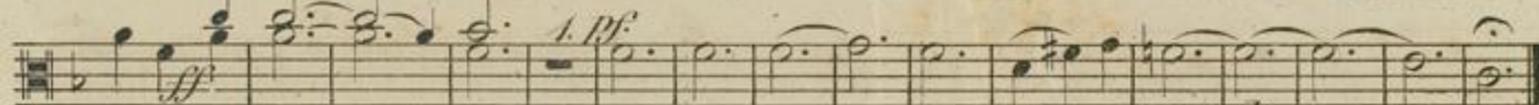
tu — a pleni ple — ni sunt coe — ti et ter — — ra glo —



— ri — a tu — — a O san — — na O san — —

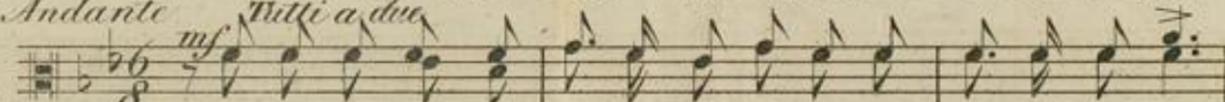


na O sanna in ex — cel — sis O san — — na O san —

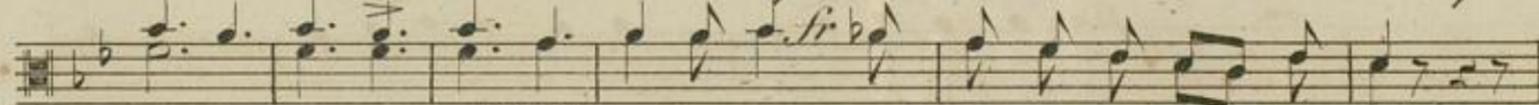


— na O san — — na in ex — cel — sis in excel — — sis.

Benedictus.



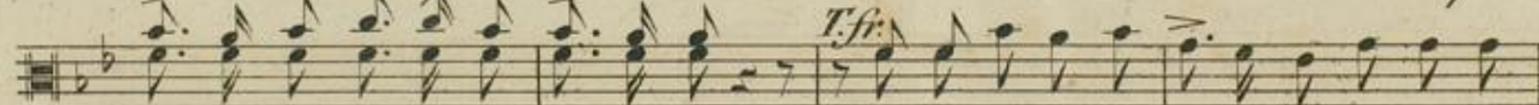
Be — ne — dictus qui ve — nit in nomine Do — mi — ni, qui



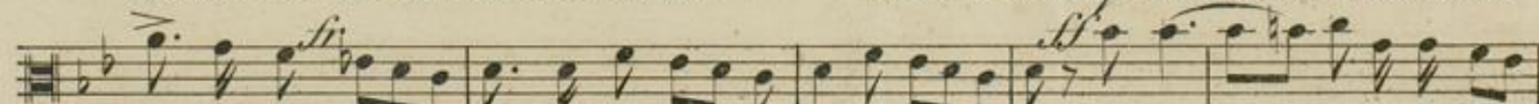
ve — nit in no — — mine in nomi — ne Do — mi — ni



be — ne — dictus qui ve — nit in nomine Domini be — ne — dictus qui



ve — nit in nomi — ne Do — mini bene — dictus qui venit in nomine



Domini O sanna O sanna in excel — sis O san — — na in excel —

ALTO.

sis O sanna O sanna in ex-cel-sis O sanna in ex-cel-sis.

Larghetto.

Agnus. qui tollis pec-cata mundi mi-se-re-re mi-se-

rere mi-se-re re no-bis

agnus De-i qui tollis peccata mundi mi-se-re

re no-bis agnus Dei qui tollis pec-

ca-ta mun-di pec-ca-ta mun-di dona nobis

do-na nobis pacem do-na do-na nobis pacem, do-na nobis pa-

cem do-na no-bis pa-cem dona do-na

nobis pa-cem dona no-bis pacem pa-cem dona

pa-cem dona no-bis pacem, pa-cem, do-na nobis

pa-cem dona do-na nobis pa-cem do-na dona no-bis

pacem do-na pa-cem.

mf.

dim.

un poco piu moto dal. solo

fr. Tutti

p. solo

T. p.

fr.

dol.

TENORE.

a — men amen a — men.

Sanctus. *p* *mf* *fr* 1.

Sanc — tus sanctus sanc — tus Do — minus

1. *piu moto* 2.

Deus Sa — baoth pleni sunt coeli et ter — ra glo — ri — a

tu — a pleni pleni sunt coe — li et ter — ra glo —

— ri — a tu — a O san — na O san — na O san — na

in excel — sis O san — na O san — na O san —

1 *pf.* *dimin.*

na in excel — sis in excel — sis.

Andante *mf. Tutti.*

Benedictus. *fr*

Bene — dictus qui ve — nit in nomine Do — mini qui

ve — nit ve — nit in nomi — ne Do — mini in no — mine Do — mi — ni

Solo.

qui ve — nit in nomi — ne Do — mi — ni qui venit in no — mine

T. f. *fr.*

Do — mini be — ne — dictus qui ve — nit in nomi — ne Do — mi — ni O

ff.

sanna O sanna in excel — sis O san — na in excel —

TENORE.

sis O sanna O sanna in excel — sis O sanna in ex-cel-sis.

Agnus. *Larghetto. ff. T.* *p* *mf.*
Agnus Dei, qui tollis peccata mundi mi-se-re-re mi-se

2. fr. re-re mi-se-re — — — — — re no — — bis agnus

p *fr.* De-i qui tollis peccata mundi mi-se-re-re no — bis mi-se-

dimin. *fr.* re — — — — — re no — — bis agnus De-i qui tol-tis pec-

un poco piu moto *Solo dolce* cata mundi pecca-ta mundi do-na no-bis

1. T. ff. dona nobis pacem do-na dona no — — bis pacem do-na

Solo *p* pa — — — — — cem do-na no-bis pacem dona dona nobis

p a due *ritto* pa — cem do-na no-bis pa-cem pa-cem do-na no — — bis

p *mf.* *p.* pacem pa — — — — — cem dona dona nobis pacem dona nobis pa-

dimin. *ritto* cem do-na dona no-bis pacem do-na pa — — — — — cem.

Empty musical staves at the bottom of the page.

CLARINETTO I^{mo}. in B.

Kyrie. *Largo.*

p. *cresc.*

1. *mf.* *p.*

3. *mf.* *fr.* *fr.*

p.

Detailed description: This section contains the first eleven measures of the Kyrie. It begins with a piano (*p.*) dynamic and a *cresc.* marking. The first measure has a *Largo.* tempo marking. The second measure has a first ending bracket labeled '1.' with a *mf.* dynamic. The third measure has a first ending bracket labeled '3.' with a *mf.* dynamic. The fourth measure has a *fr.* dynamic. The fifth measure has a *fr.* dynamic. The sixth measure has a *fr.* dynamic. The seventh measure has a *fr.* dynamic. The eighth measure has a *fr.* dynamic. The ninth measure has a *fr.* dynamic. The tenth measure has a *fr.* dynamic. The eleventh measure has a *p.* dynamic.

Credo. *Allabreve.*

fr.

p.

fr.

1. *p.*

un poco piu lento.

p. *pp.* *fr.* *ff.*

6.

Detailed description: This section contains the next ten measures of the Credo. The first measure has a *fr.* dynamic. The second measure has a *p.* dynamic. The third measure has a *fr.* dynamic. The fourth measure has a *p.* dynamic. The fifth measure has a *p.* dynamic. The sixth measure has a *p.* dynamic. The seventh measure has a *p.* dynamic. The eighth measure has a *p.* dynamic. The ninth measure has a *p.* dynamic. The tenth measure has a *p.* dynamic. The eleventh measure has a *pp.* dynamic. The twelfth measure has a *fr.* dynamic. The thirteenth measure has a *ff.* dynamic. The fourteenth measure has a *ff.* dynamic. The fifteenth measure has a *ff.* dynamic. The sixteenth measure has a *ff.* dynamic. The seventeenth measure has a *ff.* dynamic. The eighteenth measure has a *ff.* dynamic. The nineteenth measure has a *ff.* dynamic. The twentieth measure has a *ff.* dynamic. The twenty-first measure has a *ff.* dynamic.

Tempo I^{mo}.

fr.

1.

fr.

2.

1.

fr.

1.

ff.

p

1.

fr.

1.

Larghetto. 3.

Sanctus.

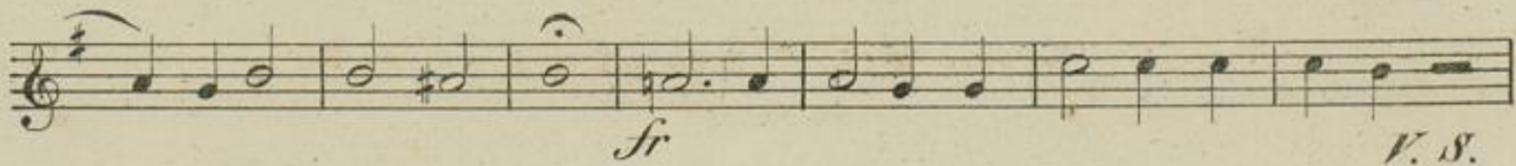
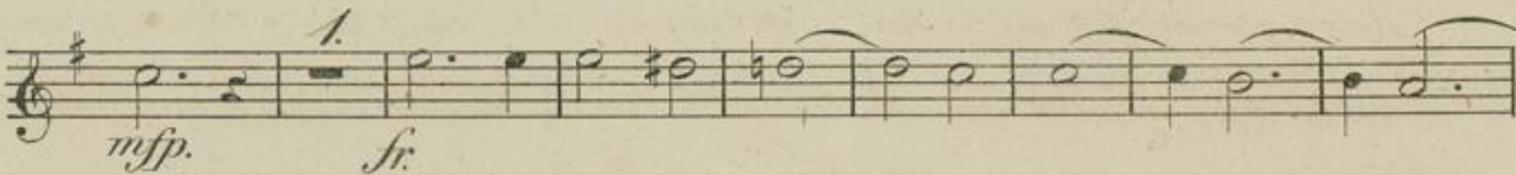
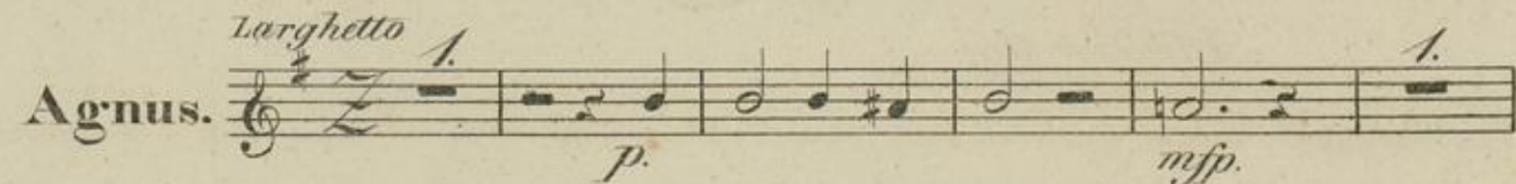
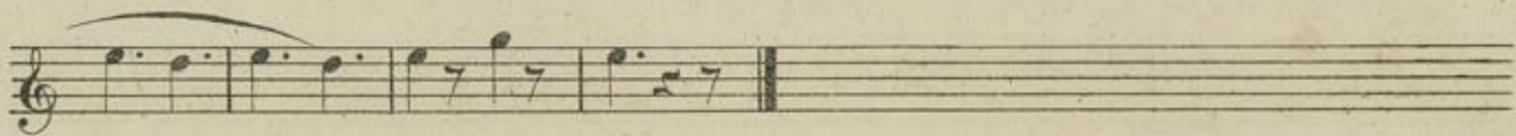
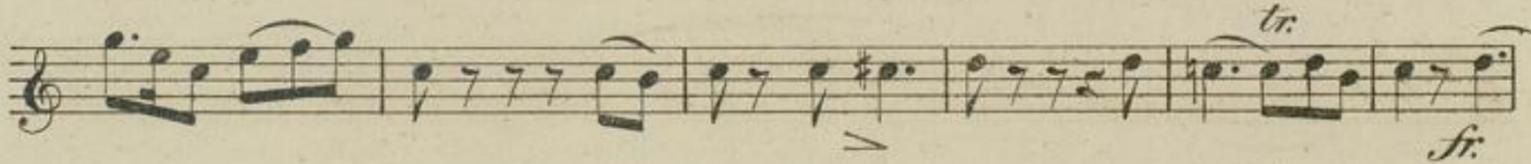
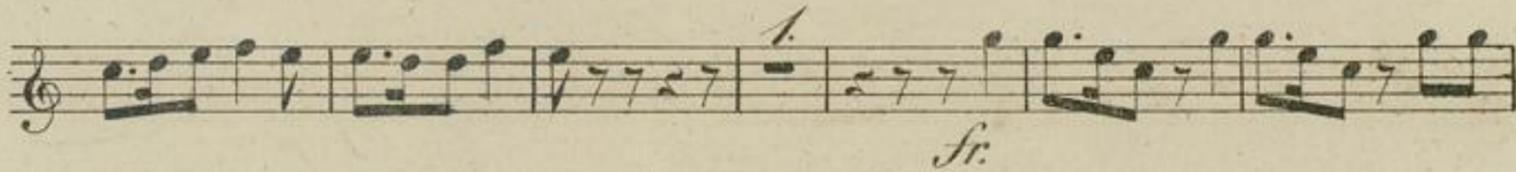
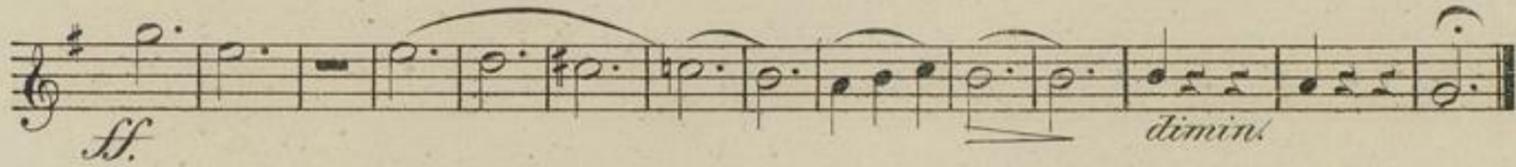
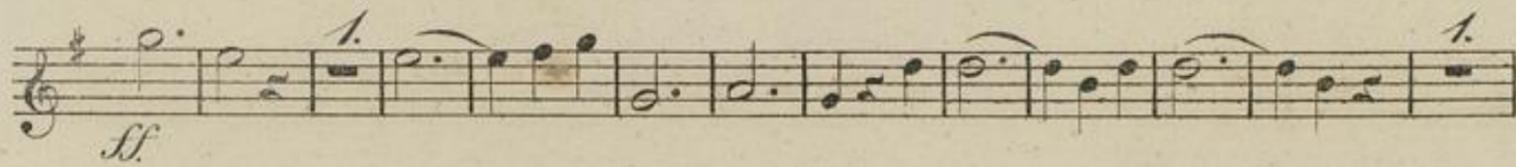
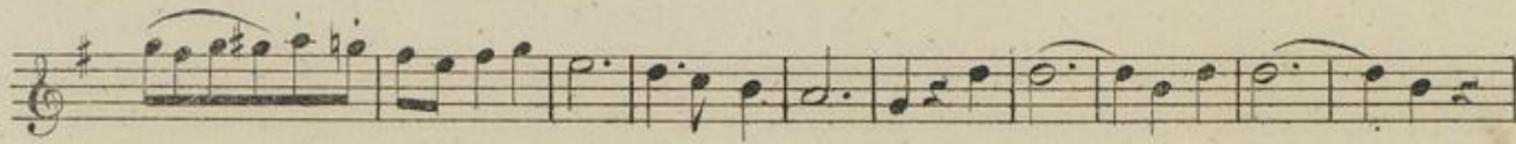
mf.

fr.

1. Poco moto.

2. fr.

1.



Handwritten musical score for Kyrie, consisting of eight staves. The notation includes various dynamics such as *fr.*, *p.*, *pp.*, and *pp.*, as well as performance instructions like *Con piu moto.* and *Donna*. The score includes numerical markings (2, 4, 9, 3) and rests.

Anmerkung:

Da es in vielen Oertern keine Bassett-Hörner giebt, so sind diese in B-Clarinetten übertragen worden, welche eben so gut wieder in F-Bassetthörner übersetzt werden können, nemlich: um eine Quarte höher, wie hier der Anfang des Kyrie zeigt:

Largo.
 Kyrie. *u. s. w.*
Corni Bassetti.

CLARINETTO II^{do}. in B.

Largo.
Kyrie.

p. *mf.* *cresc.*
mf.
tr. *3.* *fr.* *fr.*
p.

Allabreoe
Credo.

fr.
p. *p.*
fr.
1. *un poco piu lento* *p.* *11.*

pp. *ff.*
 6. *Tempo I^{mo}* *fr.*
ff.
fr.
p.
fr.

Sanctus. *Larghetto* $\frac{3}{4}$ *mfr.*

1. *Piu moto.* 1. *fr.*

2. *fr.*

fr.

1. *ff.*

1. *ff.*

dimin.

Benedictus. *Andante.* 2. *p.* *cres.* *fr.*

dol.

1. *fr.*

fr.

Agnus. *Larghetto.* 1. *p.* *mf.* *mf.*

fr.

fr. *fr.*

2.

fr.

Donna *con piu moto* 2. *p.* 4.

fr. 10. *p.*

3. *fr.* *p.*

p. *pp.*

pp.

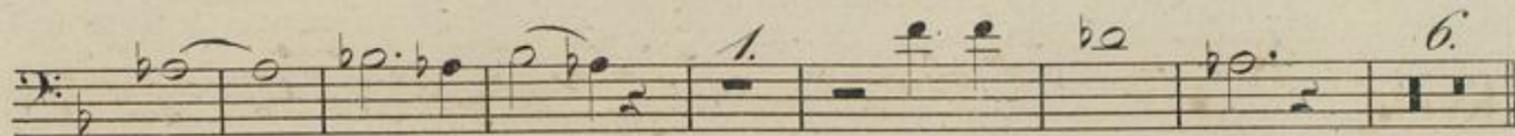
FAGOTTO I^{mo}.

Largo.
Kyrie.

p. *mf.* *mf.* *ten. 2.* *p.* *sf.* *sf.* *sf.* *p.* *p.*

Allabreve
Credo.

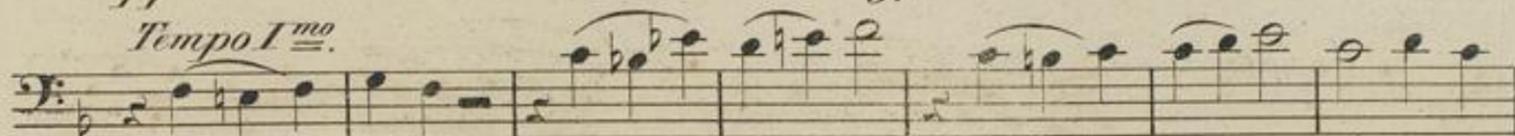
sf. *p.* *p.* *f.* *sf.* *un poco piu lento*



pp.

Tempo I^{mo}.

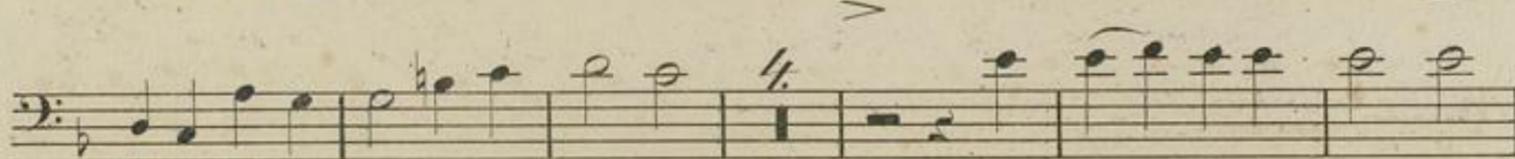
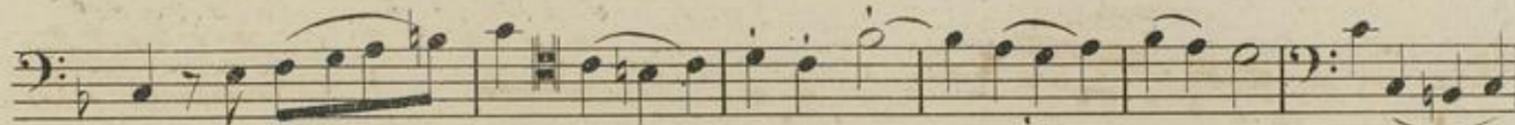
fr.



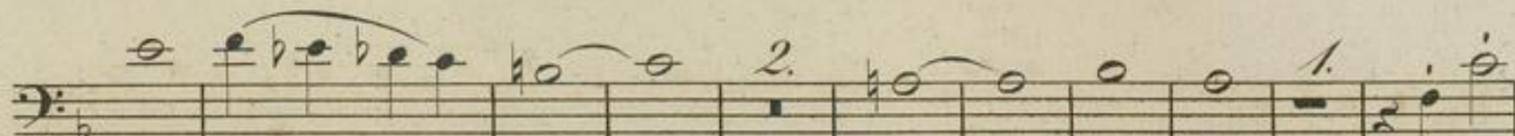
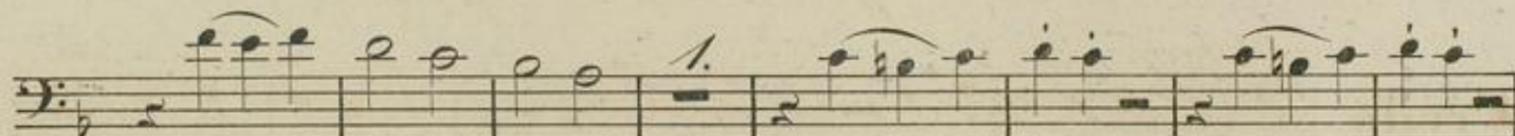
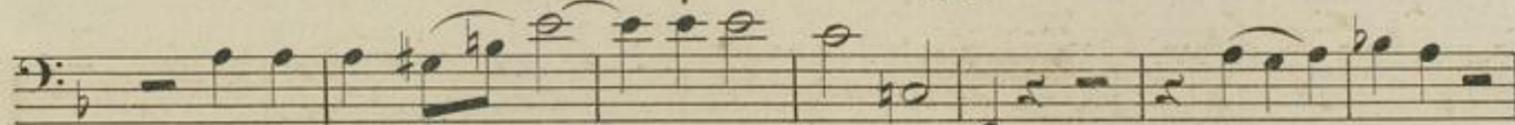
fr.



ff.

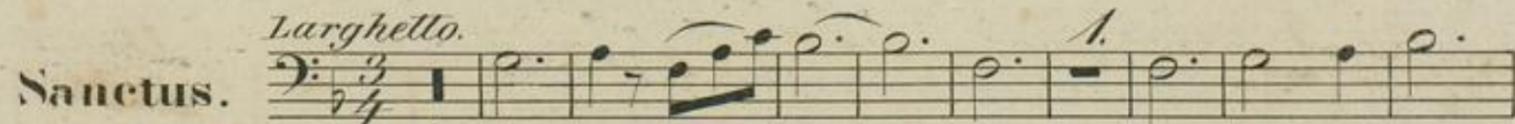
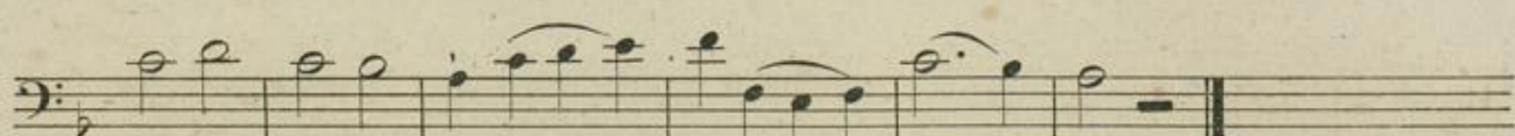
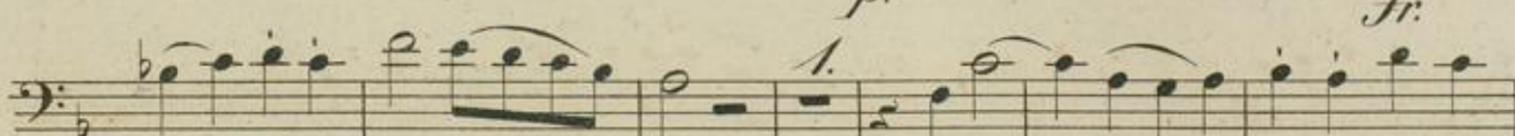


fr.



p.

fr.



Sanctus.

Larghetto.

mf. fr.

1. *Piu moto*

2. *fr.*

fr.

ff

ff

dimin.

Benedictus. *Andante, 2.*

p. *cresc.* *fr.*

fr.

fr.

Larghetto. 1.
Agnus. *p.* *mf.* *mf.*

ff.

ff. *p.*

ff.

ff.

ff.

con piu moto.
Donna 2. p.

ff.

10. *p.* *ff.*

3. *p.* *>* *p.* *pp.*

pp.

FAGOTTO II^{do}.

Kyrie. *Largo.*

p. *mf.*

mf. *p.* *mf.* *p.* *f.*

f. *f.* *f.*

p.

p.

Credo. *Allabreve*

f.

f.

f.

p. *p.*

f.

f.

1. *un poco piu lento* *p.* *ff.*

1. *pp.* *Tempo I^{mo}.* *fr.* *1. he e ho* *6.*

Larghetto. **Sanctus.** *3/4* *4 msr.* *fr.* *1.*

1. Più moto. *3.* *2. fr.*

1.
1.
1.
1.
1.
1.

Benedictus. *Andante*, 2.

dimin.
dolc.
cresc. *fr.*
fr.
fr.

Larghetto
Agnus. *1.* *p.* *mf.* *mf.*

1. *fr.*

fr.

p. *fr.*

2. *fr.*

con piu moto
Donna. 2.

4. *p.* *fr.*

10. *p.* *fr.*

3. *p.* *p.* *pp.*

pp.

CORNO I^{mo}. in F.

Kyrie. *Largo* *p* *3* *1*

mf. p *ten.* *3* *4* *fr.* *fr.*

5 *fr.*

Credo. *Allabreve* *fr.*

1

1 *12.* *fr.*

2 *1*

un poco piu lento *fr.* *6* *Tempo I^{mo}.* *2*

3 *4* *18* *ff*

4

11. *1.*

3. *fr.*

Sanctus. *Larghetto* $\frac{3}{4}$ $\frac{6}{8}$ *fr*

1. *Piu moto.* *fr* 4.

fr 1.

2. *ff* 1.

3. *p.*

Benedictus. *Andante.* $\frac{6}{8}$ $\frac{9}{8}$ *p.*

fr *Corno in D.* 5 6 5.

Agnus. *Larghetto* $\frac{3}{4}$ $\frac{8}{8}$ *fr* *fr* *fr*

2.

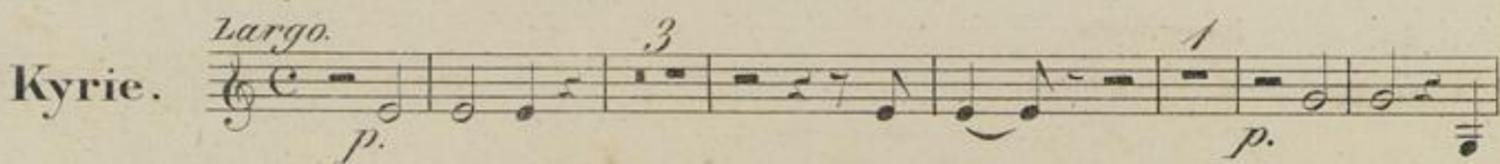
Dona. *con piu moto.* $\frac{3}{4}$ $\frac{8}{8}$ *fr* 1. 10. *p.*

2. *fr* *p* *p.*

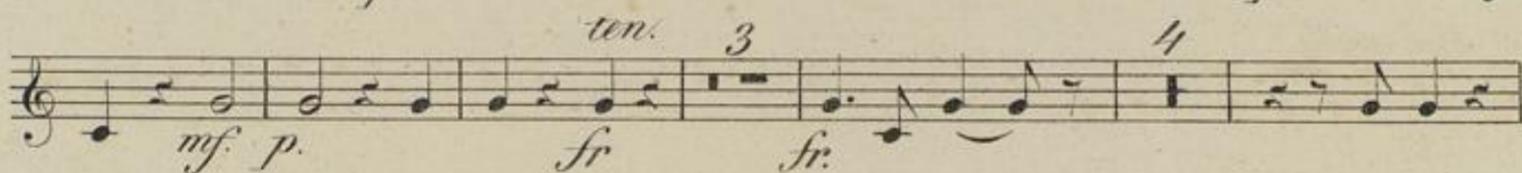
pp.

CORNO II^{do}. in F.

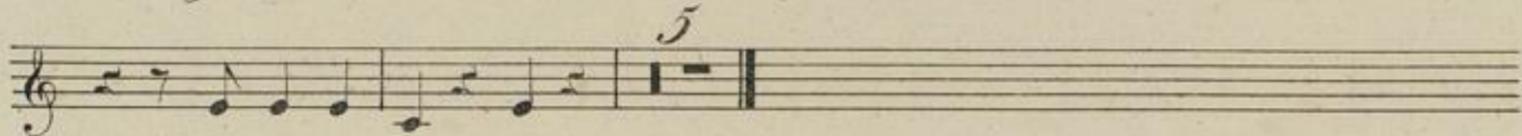
Kyrie. *Largo.* *p.* *3* *1*



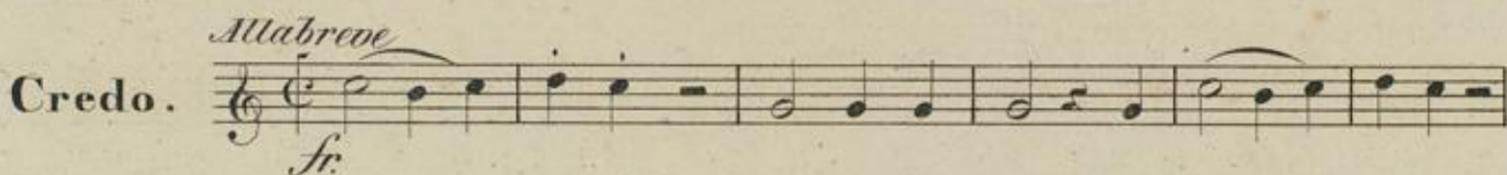
mf. p. *ten.* *3* *4* *fr.* *fr.*



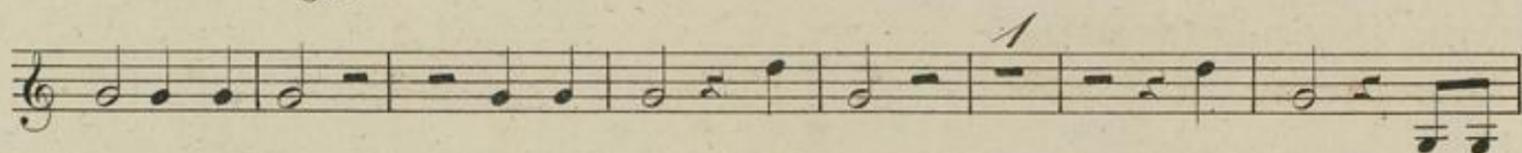
5



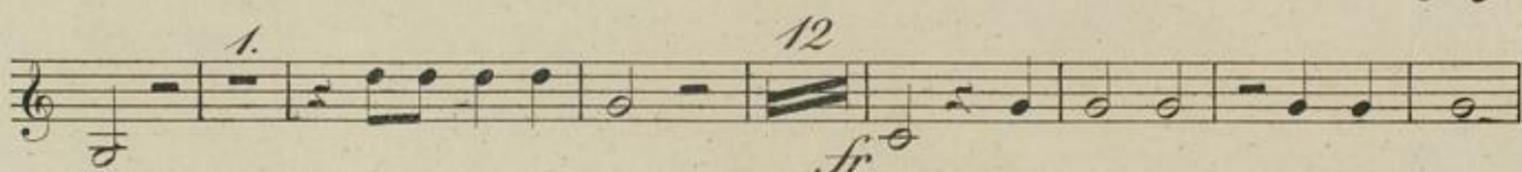
Credo. *Allabreve* *fr.*



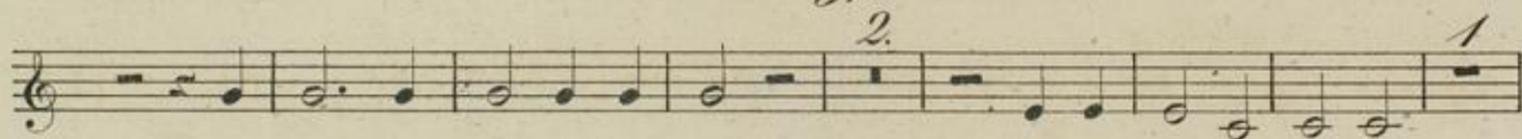
1



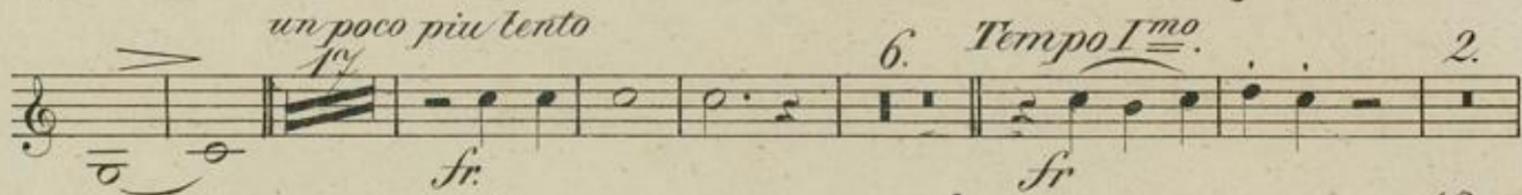
1. *12* *fr.*



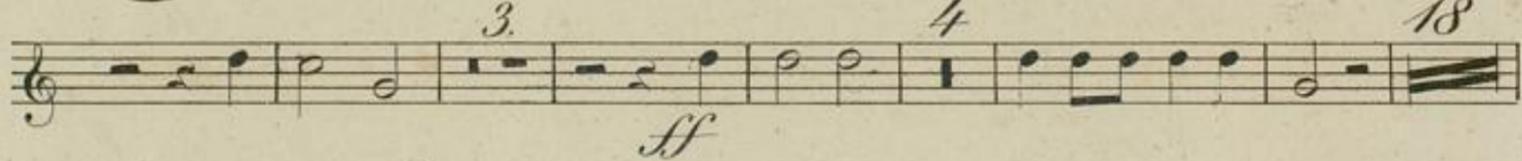
2. *1*



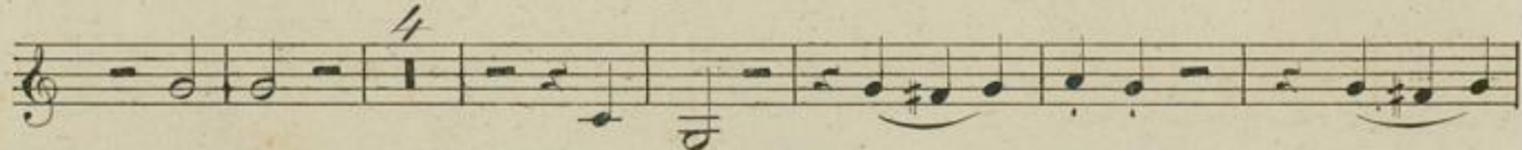
un poco piu lento *1^o* *6. Tempo I^{mo}.* *2.* *fr.* *fr.*



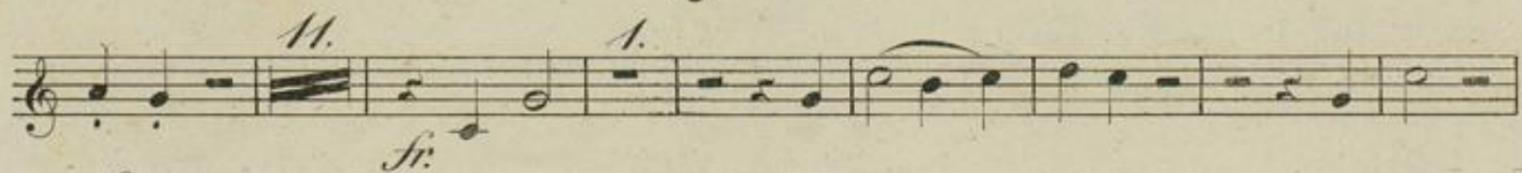
3. *4* *18* *ff*



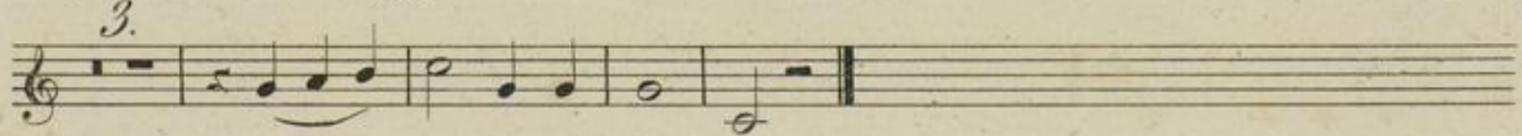
4



11. *1.* *fr.*



3.



Sanctus. *Larghetto.* $\frac{3}{4}$ *f.* *ff* *p.*

Piu moto. $\frac{4}{4}$

Benedictus. *Andante* $\frac{6}{8}$ *ff* *p.*

Corno in D.

Agnus. *Larghetto* $\frac{8}{8}$ *fr.* *fr.*

Dona. *con piu moto.* $\frac{8}{8}$ *fr.* *p.* *pp.*

TROMBONE ALTO.

Largo.
Kyrie. *p.* *mf.*

Allabreve
Credo. *fr.* *2.* *3.* *Un poco piu Lento*

Sanctus. *Larghetto* $\frac{3}{4}$ *f*

1 *Piu moto.* $\frac{4}{4}$ *fr.* *sf*

sf *sf* *fr* *sf*

ff *fr*

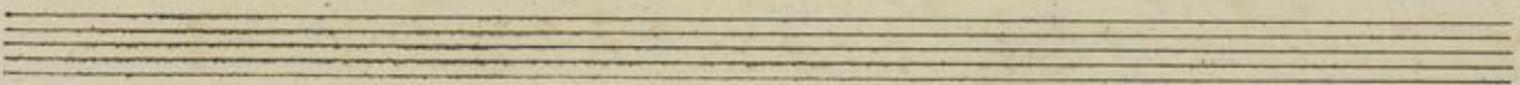
Benedictus. *Andante* $\frac{6}{8}$ *fr.*

Agnus. *Larghetto* $\frac{7}{10}$ *fr.*

fr. *fr. con piu moto*

Donna *fr.*

16. *fr.* 18. *pp.*



TROMBONE TENORE.

Largo.
Kyrie. *p.* *mf.*

5. *ten.* 3. *fr.* *fr.*

3. *p.*

Allabreve.
Credo. *fr.* 2. 3.

6. 11. *fr.* *Un poco piu Lento.* 7.

6. *Tempo I^{mo}.* 4. 1. *fr.* *ff.*

18. 10. *fr.* *fr.*

6. 1. *pp.*

1. *fr.*

1. *fr.*

Larghetto
Sanctus. $\frac{3}{4}$ *fr.* 1. 1.

Piu moto
2. *fr.* *ff.* *ff.* *ff.*
fr. 2. *ff.* 1. 1.
5. *pp.*

Andante
Benedictus. $\frac{6}{8}$ *fr.* 25.

Larghetto
Agnus. *fr.* 8. *fr.* 11. *con piu moto* 9. 2. *Dona* 16. *fr.* 18. *pp.*

TROMBONE BASSO.

Largo
Kyrie. *p.* *mf.*

5 *ten.* 3
fr. *fr.*

Allabreve
Credo. *fr.*

2

2 11.

1

un poco piu lento.
fr.

6. *Temp I^{mo}*
fr.

1

ff.

10 *fr.* 4 *V.S.*

fr

2

3

p.

1

fr

>

Sanctus. *Larghetto.* $\frac{3}{4}$

fr

1

1. *Piu moto.*

fr

2

fr

fr

2

fr

1.

ff

2

p.

Benedictus. *Andante* 8 *dol.* 1.

Agnus. *Larghetto* 6 *fr.*

con piu moto. 8 *fr.*

Handwritten musical score on aged paper, featuring approximately 15 staves of music. The notation includes notes, rests, and bar lines, with some faint markings and bleed-through from the reverse side of the page. The paper shows signs of age, including yellowing and foxing.