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## **Missa quadragesimalis**

**Schnabel, Joseph**

**Wratistaviae, [ca. 1830]**

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



# KYRIE.

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

Canto. Kyri-e e-le-ison Kyri-e e-le-ison Ky-ri-e-e-

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

Tenore. *I. p.* *mf.*

Basso. *p.T.* *mf.*  
Kyri-e-le-ison Kyrie ele-ison Kyrie ele-

Organo. *p. tasto* *mf.*

*cres.* *mf.*

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

*cresc.* *mf.*

le-ison e-le-ison e-le-ison Kyri-e e-le-

*cresc.* *mf.*

son e-le-ison Kyrie ele-ison

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









# CREDO.

*Allabreve.*  
*tut.*

**Canto.** *Credo in unum Deum Patrem omni potentem factorem caeli et terrae vi-*

**Alto.** *si-*

**Tenore.** *tut.* *Patrem omni po-*

**Basso.** *tut.* *tentem*

**Organo.** *tut.* *unus.* *unus.*



*bi- tum omnium et in- visi- bi- li- um et in unum Dominum Jesum Chri- stum fi- li- um*

*vi- si- bi- tum omnium et*



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

*p*

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

*fi*

*per*

*per*

*fi* *fi*



om-nia sic-cla sunt qui propter nos homines et propter nostram salutem descendit de coe-lis

quem omni-a

quem omni-a

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment with figured bass notation.

*un poco piu lento*

Et in-carna-tus est de spi-ri-tu san-cto ex Ma-ri-a Vir-gi-ne et ho-mo

*Pedale*

Detailed description: This system contains the second two systems of a musical score. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment with figured bass notation.







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 five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal line with the instruction 'Dominum et vi- vi- ca- tem'. The fourth staff is a basso continuo line with figured bass notation. The fifth staff is another vocal line with lyrics 'qui ex Pa- tre fi- li- o que proce- dit'.

*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 five staves. The top two staves are vocal parts with lyrics 'simul a- do- ra- tur et con- glo- ri- fi- ca- tur qui to- cu- tus est per Prophe- tas'. The third staff is a vocal line with dynamics 'p' and 'Sr'. The fourth staff is a vocal line with dynamics 'p' and 'Sr'. The fifth staff is a basso continuo line with figured bass notation and dynamics 'Sr'.



*fortissimo* *ff*

*mortuorum* *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 a-men.*

*tam venturi saeculi* *a-men amen a-men.*

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

*ff*





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

*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*

Tenore. *mf* qui ve -

Basso. *mf* qui ve - nit

Organo. *mf*

*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-

O sanna O san-na in excel-

O san-na O sannain excel-

*fr.*

*Lf*

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

*ff*

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

*ff*

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

*ff*

*ff*

sis O sanna O sanna in ex-cel-sis

*ff*

sis O san-na in ex-cel-sis

*ff*



# 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.** *fr p mf p mfp*  
Agnus De-i qui

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

**Organo.** *fr 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.*  
*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 pec-ca-ta mundi pec-ca-ta mun-di  
*ff*





*no — — bis pa — — cem dona pacem/* *dolce.*

*cem dona pa — — cem dona no — bis pacem pa — — cem dona nobis pa — — cem dona*

*cem da*  
*cem* *pa — — cem* *pa — — cem dona do na*

*do — na no — — bis pacem pa — — cem dona*

*fr.* *p.*

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

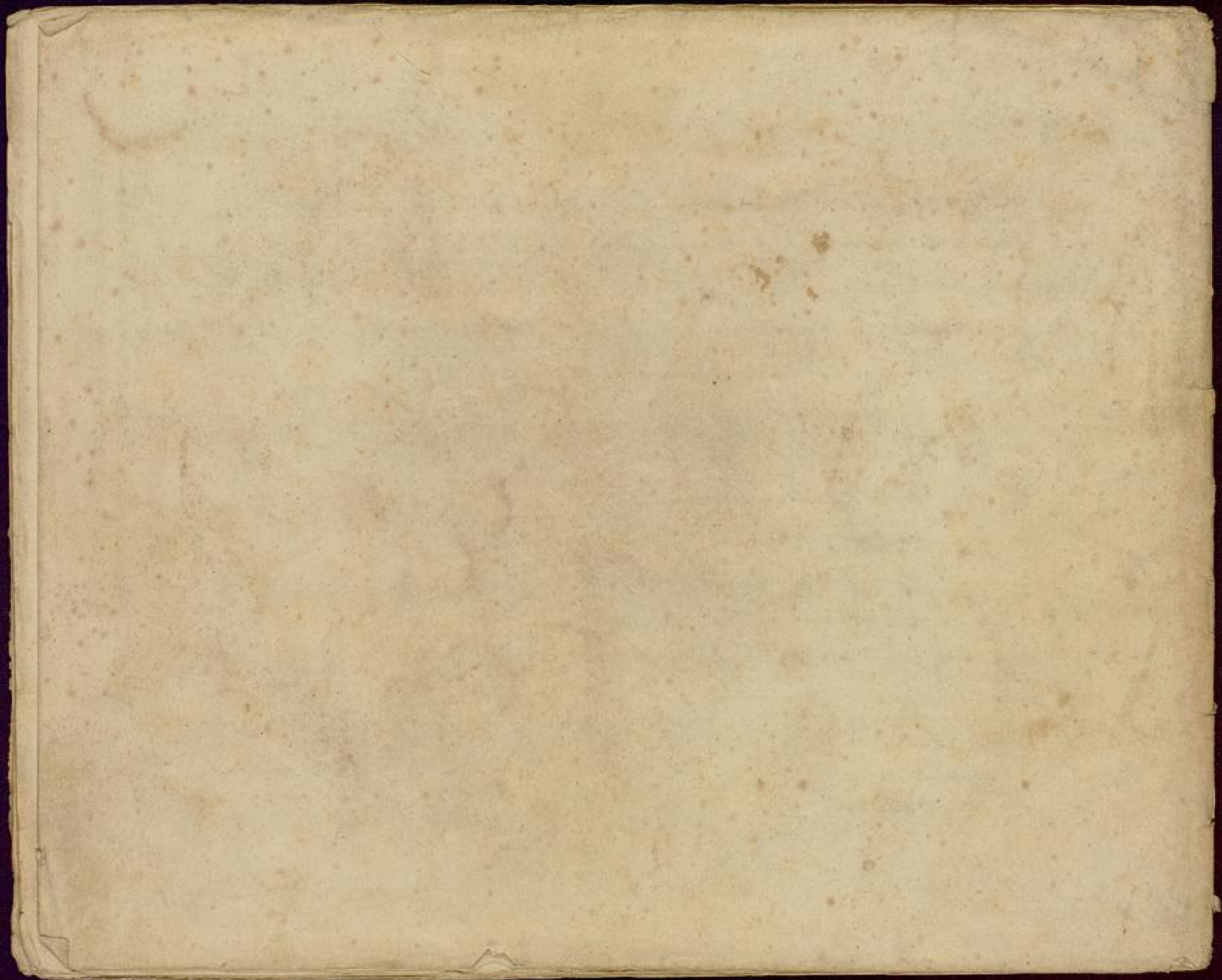
*dona dona nobis pa — — cem do — na pa — — cem.* *dimin.*

*tasto.* *Pedale.* *pp.* **FINE**

In dem Verlage der F. K. C. Leuckartschen Buch- u. Musikhandlung sind von demselben  
Komponisten bereits nachstehende Werke erschienen und für beigesetzte Preise durch alle  
Buch- und Musikhandlungen zu beziehen:

1,	Schnabel, 4 Hymni Vespertini a 4 Vocibus et Orch.	1 Rthl. 10 Sgr.
2,	Hymnus Veni Creator Spiritus a 4 Vocibus et Orch.	1 — —
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.

6. Tempo 1<sup>mo</sup>

The musical score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions such as *pp.*, *f.*, *ff.*, *fr.*, *fr. urtis.*, *Pedale*, *Violon:*, *Bassi*, *Violon: et B.*, *p. Pedale*, and *pleno* are used throughout. The score is written in a single clef (bass clef) and includes a repeat sign at the end of the final staff.



# ORGANO.

## Sanctus.

*Larghetto con moto.*

*mf. Corno Bassetto*

*p* *mf.* *f.*

*con piu moto*

*fr. Pleni*

*f.* *ff.* *pp.*

*ff.*

*pp.* *p.* *dimin.*

## Benedictus.

*Andante.*

*mf.* *cresc.*

*unisono*

*Violon.* *mf.*

*ff.*



# ORGANO.

*Larghetto*

**Agnus.**

*f unisono.* *p.* *mfp.* *p.*

*mfp.* *p.* *f*

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

*un poco piu con moto.*

**Dona.**

*fr*

10. *p.*

*p.*

*Tasto* *pp.*

The musical score is written for organ and consists of several systems of music. The first system is for the 'Agnus' section, marked 'Larghetto'. It begins with a treble clef and a key signature of one sharp (F#). The music is primarily in the bass register. Dynamics include *f unisono.*, *p.*, *mfp.*, and *p.*. Fingerings are indicated by numbers 1-5 above notes. The second system continues the 'Agnus' section with dynamics *mfp.*, *p.*, and *f*. The third system also continues 'Agnus' with dynamics *p*, *f*, and *f*. The fourth system continues 'Agnus' with dynamics *p*, *f*, and *f*. The fifth system continues 'Agnus' with dynamics *p*, *f*, and *f*. The sixth system is the beginning of the 'Dona' section, marked 'un poco piu con moto.' and starting with a treble clef and a key signature of two sharps (F# and C#). Dynamics include *p* and *fr*. The seventh system continues 'Dona' with dynamics *fr* and *p.*. The eighth system continues 'Dona' with dynamics *p.* and *p.*. The ninth system continues 'Dona' with dynamics *p.* and *pp.*. The final system is empty staves.

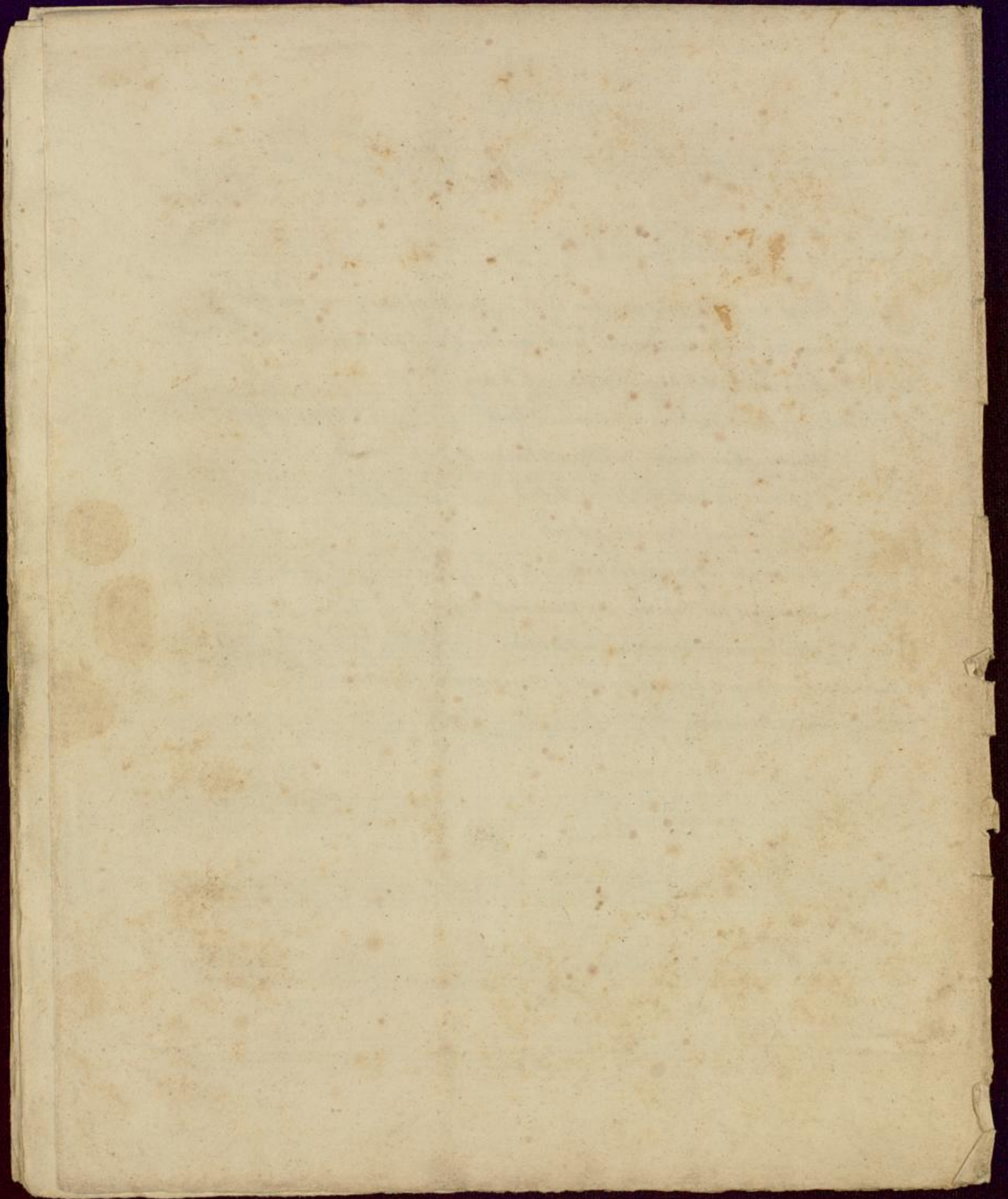


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1,	Schnabel, 4 Hymni Vespertini a 4 Vocibus et Orch	1 Rthl. 10 Sgr.
2,	_____ Hymnus Veni Creator Spiritus a 4 Vocibus et Orch.	1 — " —
3,	_____ Offertorium in E. a 4 Voc. et Orch.	1 — " —
4,	_____ Offertorium in C. a 4 Voc. et Orch.	1 — 5 —
5,	_____ Psalm für Männerstimmen	1 — 5 —
6,	_____ 3 Gesänge für Sopran, Alt, Tenor und Bass	" — 15 —
7,	_____ Missa quadragesimalis in Partitur	1 — " —

Diese Messe auch mit Begleitung von 2 Clarinetten, 2 Fagotts,  
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 coelis Et incarnatus est de spiritu sancto 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  
est et resur-rexit ter-tia die secundum scripturas  
et ascendit in coelum sedet ad dextram patris, et i-terum ven-  
turus est cum gloria judicare vivos et mortuos cujus regni non  
erit fi-nis et vi-vifican-tem et ex-patres-ilio 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.

*pp*  
*pp*  
*ff*  
*Tempo 1<sup>mo</sup>*  
*ff*  
*p*  
*ff*  
*p*  
*ff*  
*p*  
*ff*



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.*

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.** *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 Dei 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* *Tutti* *dol.* *3*

cem dona pacem do na no bis pa cem dona nobis

*dimin.*

pa cem do na dona nobis pacem dona pa cem.



## ALTO.

4.

*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-ni-tum, 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-ni-tum 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<sup>mo</sup> 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-

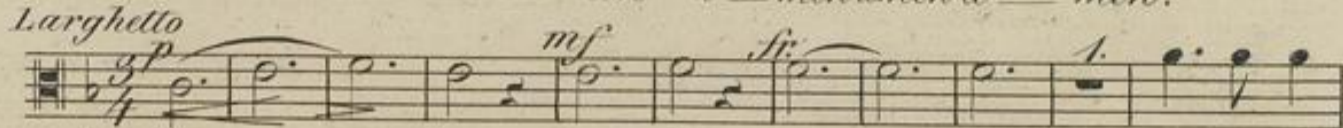


ALTO.



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

Sanctus.



Sanc — — tus sanctus sanc — tus Dominus



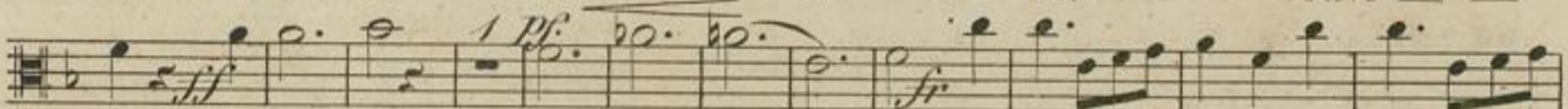
Deus Sa — baoth pleni sunt coeli et ter — ra, glo — — — ri a



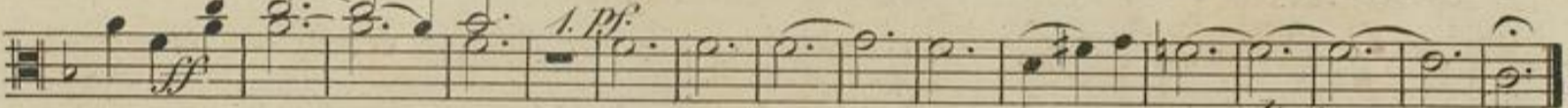
tu — a pleni ple — ni sunt coe — ti et ter — — — ra glo —



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

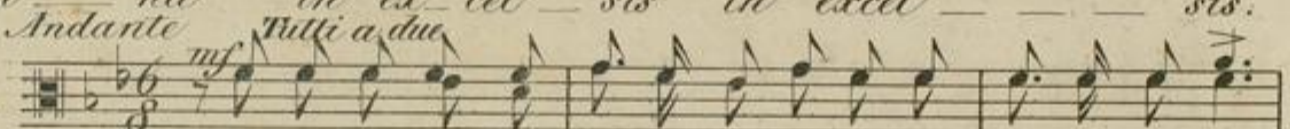


na O sanna in ex — cel — sis O san — — na O san —

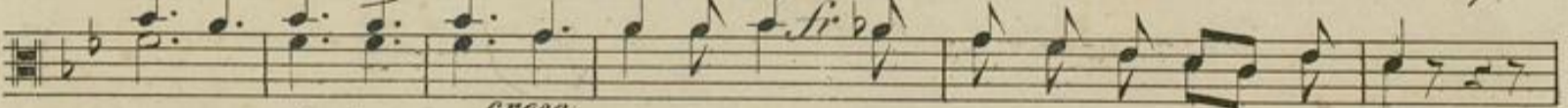


— na O san — na in ex — cel — sis in excel — — — sis.

Benedictus.



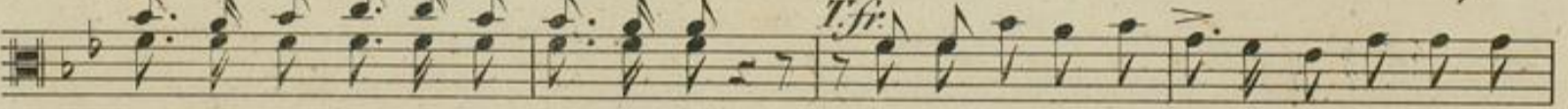
Be — ne — dictus qui ve — nit in nomine Domi — ni, qui



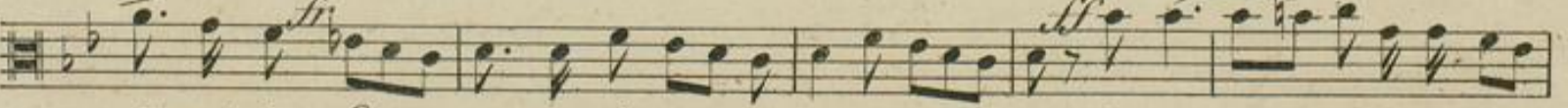
ve — nit in no — — — mine in nomi — ne Do — mi — ni



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 —







*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*



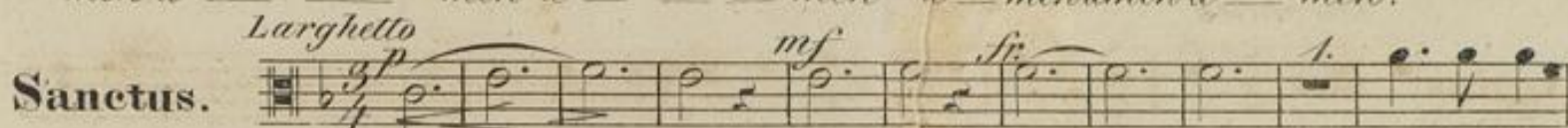




ALTO.



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



Sanctus.

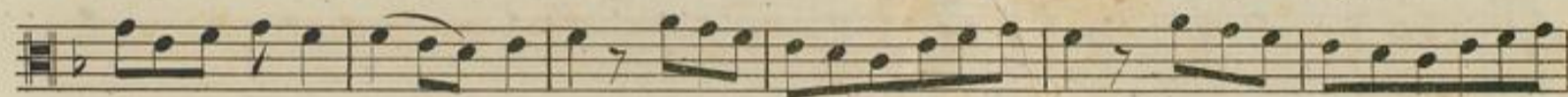
Sanc — — tus sanctus sanc — — tus Dominus



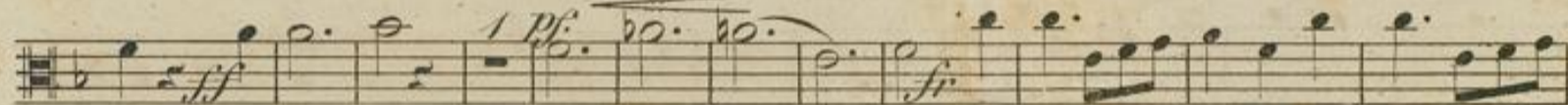
Deus Sa — baoth pleni sunt coeli et ter — ra, glo — — ri — a



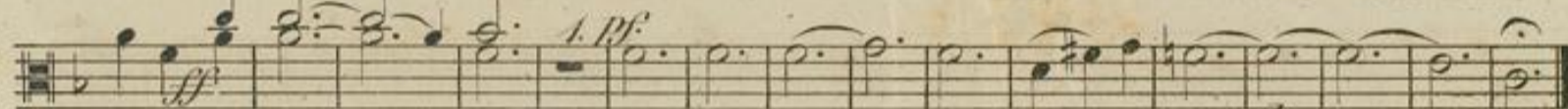
tu — a pleni ple — ni sunt coe — ti et ter — — ra glo —



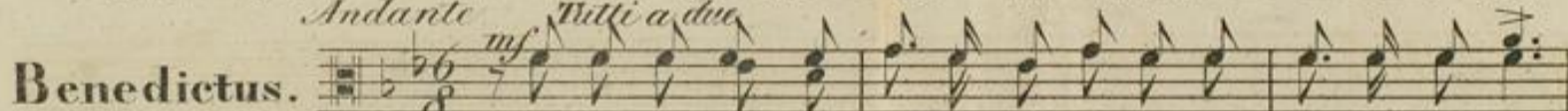
— ri — a tu — — a O san — — na O san — —



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

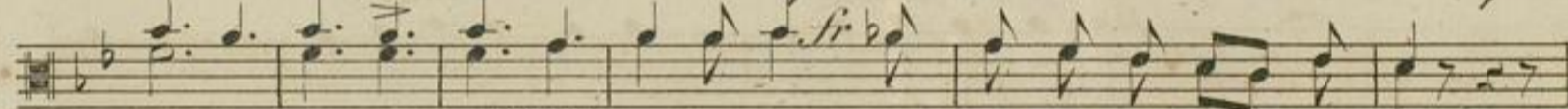


— na O san — — na in ex — cel — sis in excel — — sis.



Benedictus.

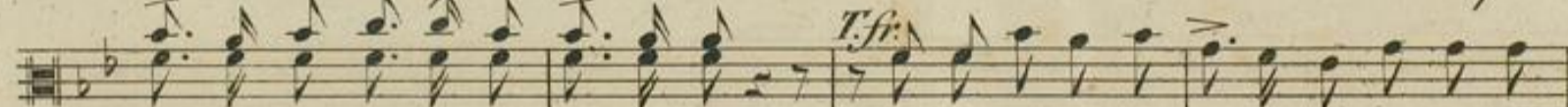
Be — ne — dictus qui ve — nit in nomine Do — mi — ni, qui



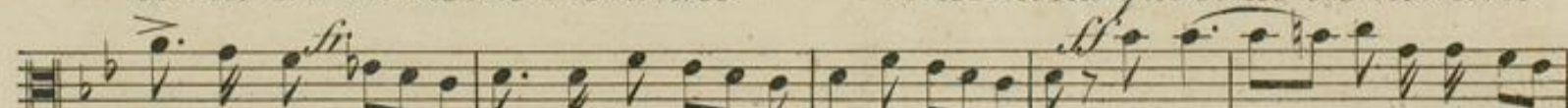
ve — nit in no — — mine in nomi — ne Do — mi — ni



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 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 dona nobis  
*un poco piu moto dal. salto*  
 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.



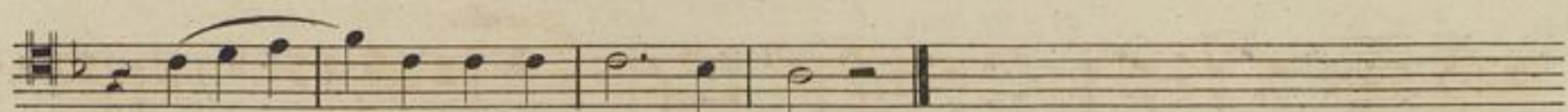




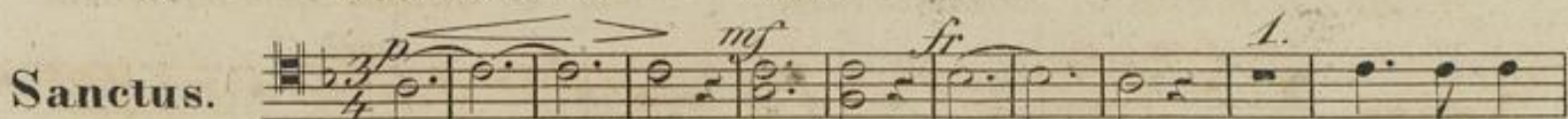




# TENORE.

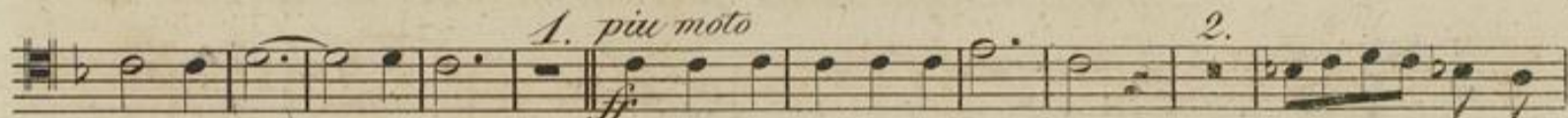


a — men a — men a — men.

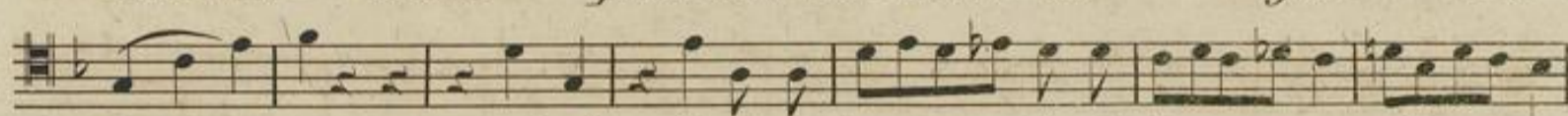


**Sanctus.**

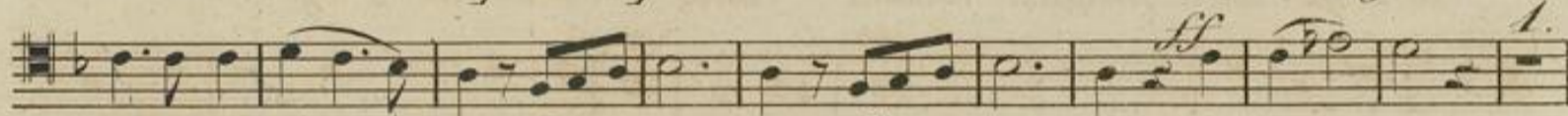
Sanc — tus sanc — tus sanc — tus Do — minus



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



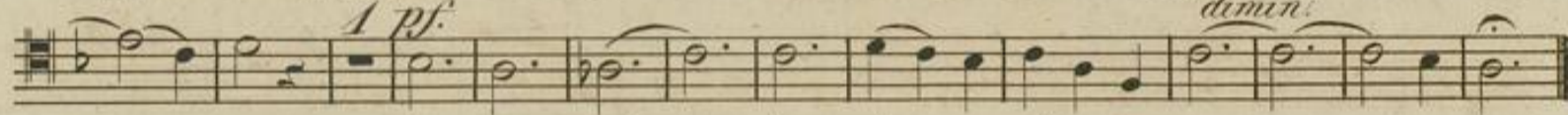
tu — a pleni pleni sunt coe — li et ter — ra glo —



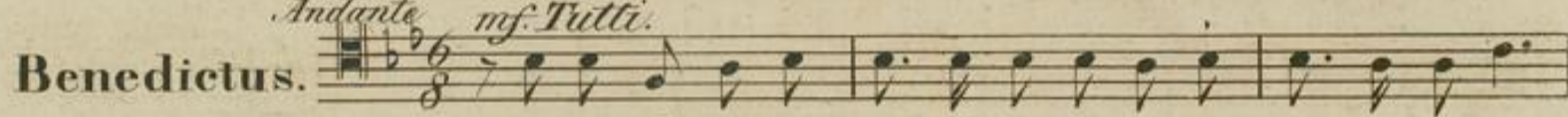
ri — a tu — a O san — na O san — na O san — na



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

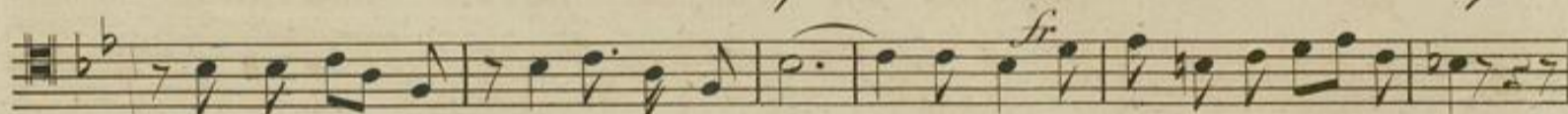


na in excel — sis in excel — sis.



**Benedictus.**

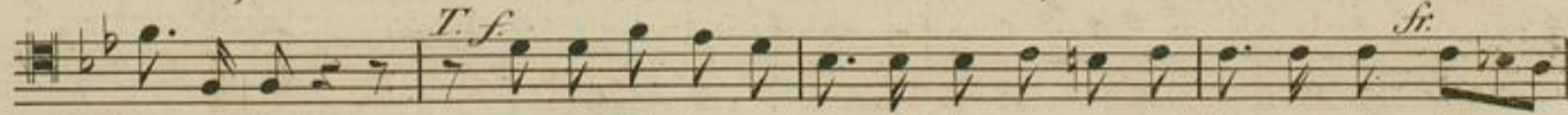
Bene — dictus qui ve — nit in nomine Do — mini qui



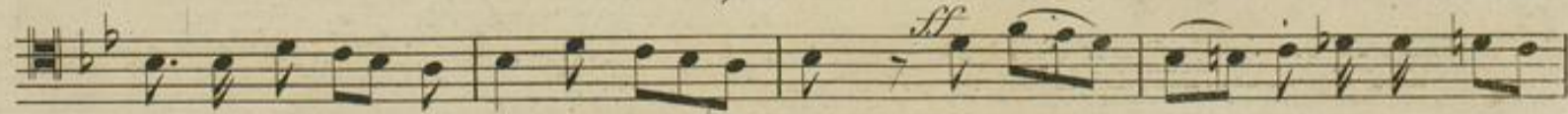
ve — nit ve — nit in nomi — ne Do — mini in no — mine Do — mi — ni



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



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



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 mfp.*  
Agnus Dei, qui tollis peccata mundi mi-se-re-re mi-se

re-re mi-se-re — — — — — re no — — bis agnus

De-i qui tollis peccata mundi mise-re-re no — bis mise-

re — — — — — re no — — bis agnus De-i qui tol-tis pec-

cata mundi pecca-ta mundi do-na no-bis

dona nobis pacem do-na dona no — — bis pacem do-na

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

pa — cem do-na no-bis pa-cem pa-cem do-na no — — bis

pacem pa — — — — — cem dona dona nobis pacem dona nobis pa-

cem do-na dona no-bis pacem do-na pa — — — — — cem.

Empty musical staves at the bottom of the page.



CLARINETTO I<sup>mo</sup>. in B.

*Largo.*  
**Kyrie.** *p.* *cresc.*

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

*p.*

*Allabreve.*  
**Credo.** *fr.*

*p.* *fr.*

*un poco piu lento.* *1.* *6.*

*p.* *ff.*



*Tempo I<sup>mo</sup>.*

fr.

1.

fr.

2.

1.

fr.

1.

ff.

p

1.

fr.

1.

*Larghetto.* 3/4

Sanctus.

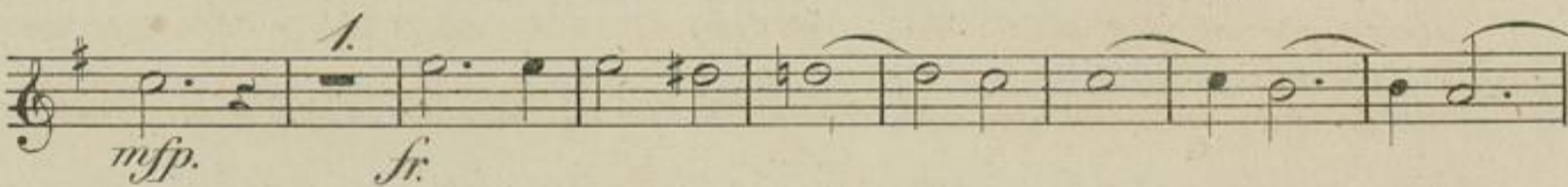
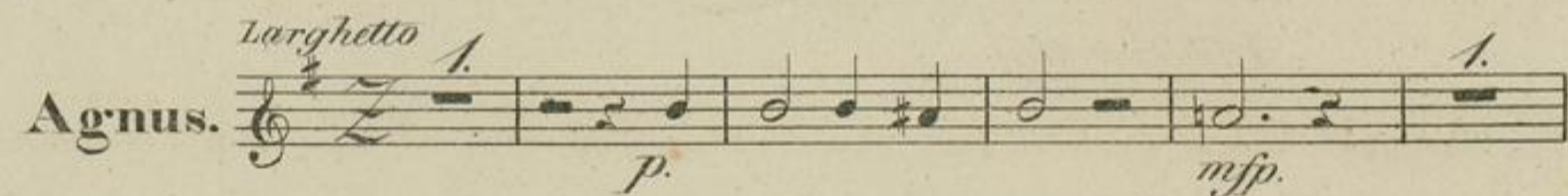
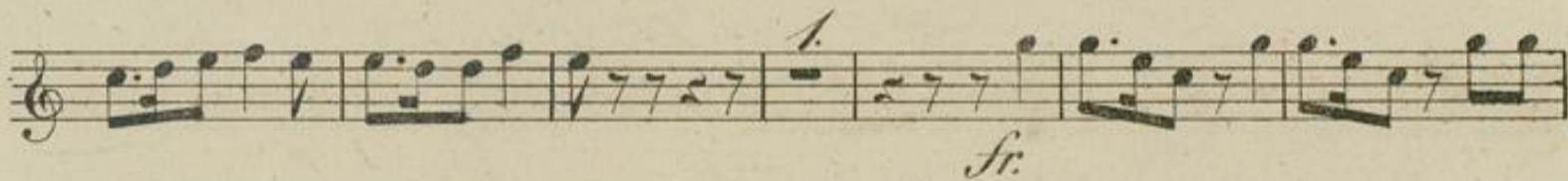
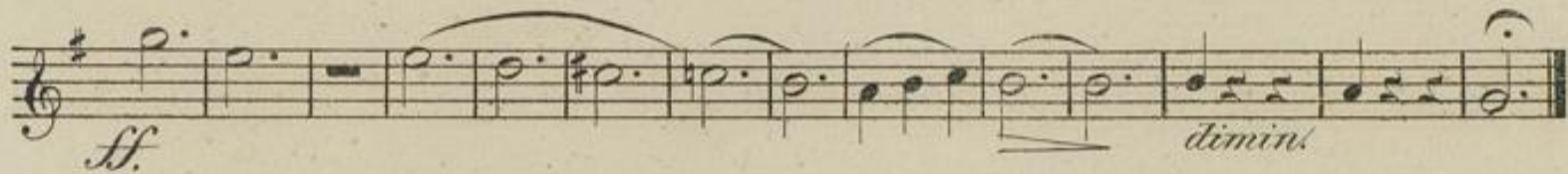
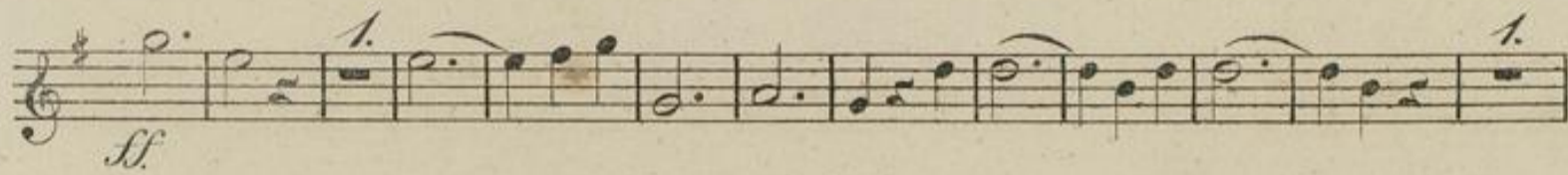
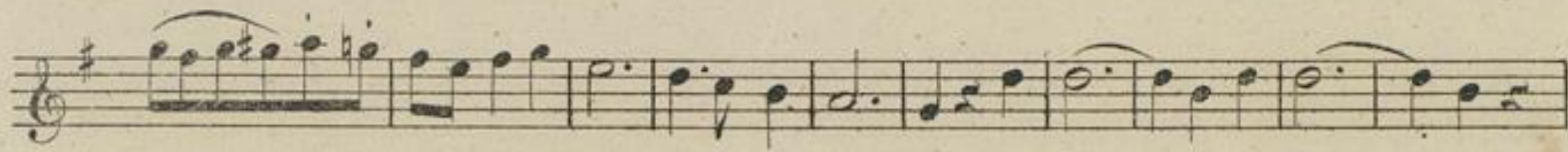
mf.

fr.

1. *Piu moto.*

2. fr.







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*. There are also numerical markings (2, 4, 9, 3) above some notes, possibly indicating fingerings or measures. The music is written in a single melodic line on a treble clef staff.

*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<sup>do</sup>. in B.

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

*Allabreve*  
**Credo.** *fr.* *p.* *un poco piu lento* *p.* *11.*



pp. *ff.*

6. *Tempo I<sup>mo</sup>.* *fr.*

*ff.*

*fr.*

*p.*

*fr.*

Sanctus. *Larghetto. 1/4.* *mfr.*



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

2. *fr.*

*fr.*

*ff.*

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<sup>mo</sup>.

*Largo.*  
**Kyrie.**

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

*Allabreve*  
**Credo.**

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



1. 6.

*pp.*  
*Tempo I<sup>mo</sup>.*

*fr.*

*fr.*

1.

*ff.*

4.

*fr.*

1.

2. 1.

*p.*

*fr.*

1.

Sanctus.

*Larghetto.*

1.

*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.*

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

*ff.*

*10.* *p.*

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

*pp.*



# FAGOTTO II<sup>do</sup>.

**Kyrie.** *Largo.*

*p.* *mf.*

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

2. *f.* *f.* *f.*

*p.*

**Credo.** *Allabreve*

*f.*

*p.* *p.*

*f.*

1. *p.*

*un poco piu lento*

*p.*



1. *pp.* *Tempo I<sup>mo</sup>* *fr.* *1.* *fr.* *6.*

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

*1. Più moto.* *3.* *2. fr.*



1.  
ff.  
dimin.

**Benedictus.** *Andante*, 2.  
8

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.*

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff is the vocal line, starting with a fermata and a first ending bracket. The following staves are accompaniment, with various dynamics and articulations. The score includes first and second endings, and a section marked 'con piu moto' and 'Donna. 2.'. The piece concludes with a final fermata on the tenth staff.



CORNO I<sup>mo</sup>. in F.

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

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

*Credo.* *Allabreve* *fr.*

*1* *12.* *fr.* *2* *1* *un poco piu lento* *fr.* *6* *Tempo I<sup>mo</sup>.* *2* *3* *4* *18* *ff.* *4* *11.* *1.* *3.* *fr.*



**Sanctus.** *Larghetto*

1. *sf*

1. *Piu moto.* 4.

2. *sf*

4. *sf*

1. *ff*

2. *ff*

1.

3. *p.*

**Benedictus.** *Andante.*

*p.*

9.

*sf.*

**Agnus.** *Larghetto.* *Corno in D.*

5. 6. 5.

8. *sf.* *sf.* *sf.*

2.

**Dona.** *con piu moto.*

1. 10.

8. *sf.* *p.*

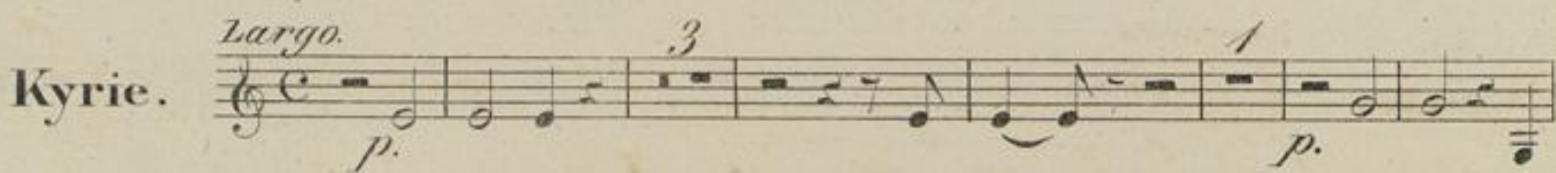
2. *sf.* *p.*

*pp.*

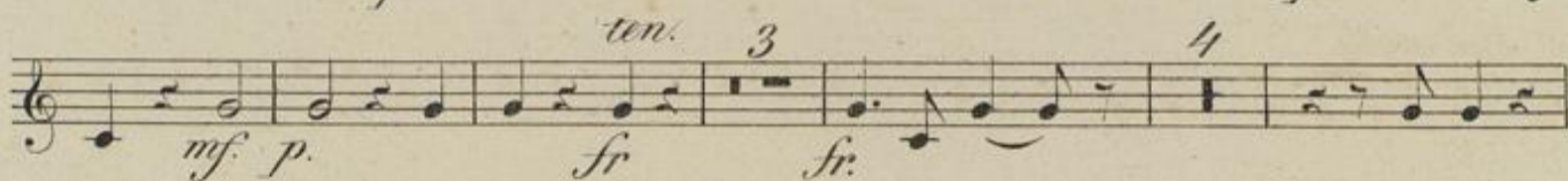


# CORNO II<sup>do</sup>. in F.

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



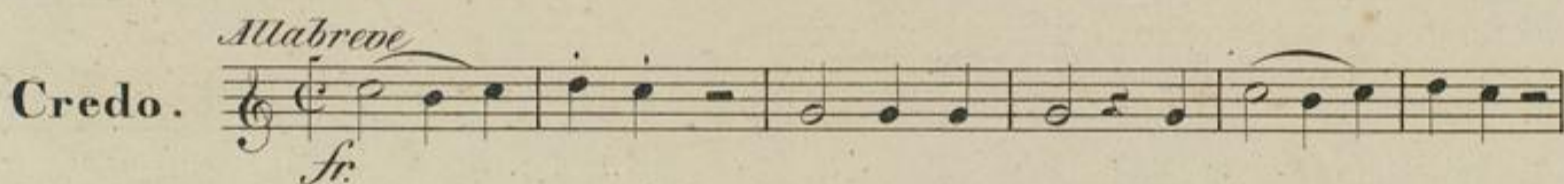
*mf. p.* *ten.* *3* *4* *fr.* *fr.*



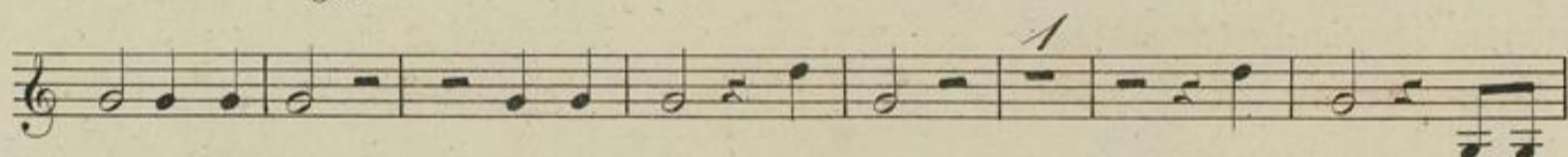
*5*



**Credo.** *Allabreve* *fr.*



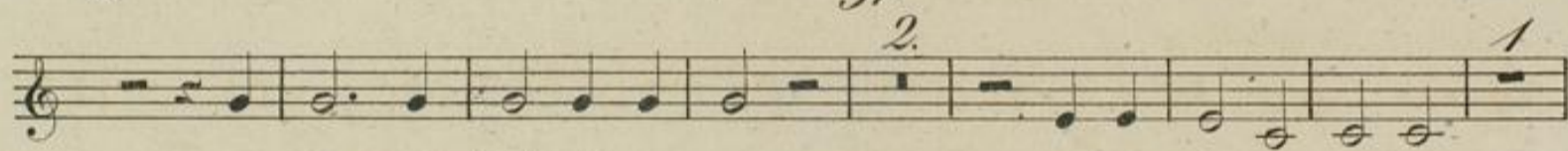
*1*



*1.* *12* *fr.*



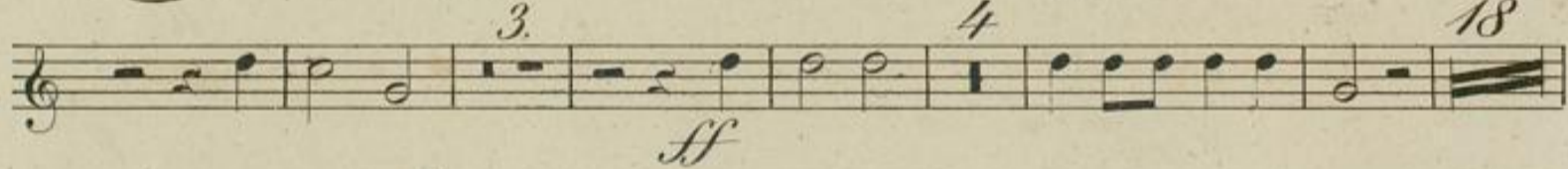
*2.* *1*



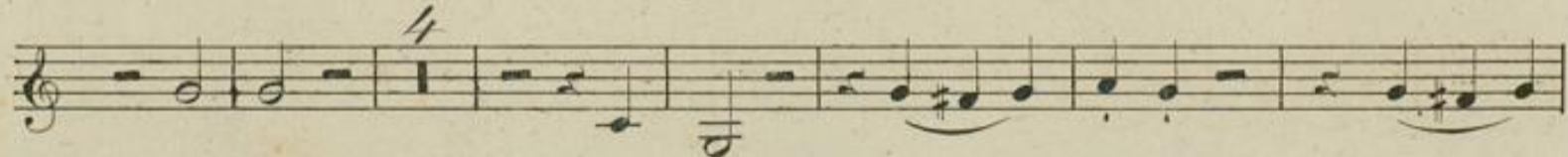
*un poco piu lento* *1<sup>o</sup>* *6. Tempo I<sup>mo</sup>.* *2.* *fr.* *fr.*



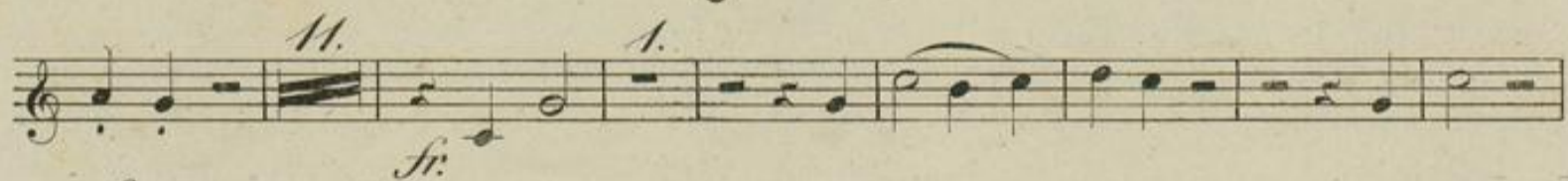
*3.* *4* *18* *ff*



*4*



*11.* *1.* *fr.*



*3.*





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

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

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

*Corno in D.*

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

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



# TROMBONE ALTO.

*Largo.*  
**Kyrie.** *p.* *mf.* *5* *ten* *3* *fr* *fr* *2* *3.* *p.*

*Allabreve*  
**Credo.** *fr.* *2.* *3* *6* *11* *fr.* *Un poco piu Lento* *1<sup>o</sup>* *fr.*

*Tempo I<sup>mo</sup>* *6* *4.* *1.* *fr.* *18* *10* *fr.* *6* *p.* *3.* *fr.*

The musical score is written for Trombone Alto in a single staff. It begins with the Kyrie section, marked 'Largo' and in common time (C). The key signature has one flat (B-flat). The Kyrie section consists of four staves of music. The first staff starts with a piano (p) dynamic and ends with a mezzo-forte (mf) dynamic. The second staff contains fingerings (5, ten, 3) and accents (fr, fr). The third staff ends with a fingering of 2. The fourth staff ends with a fingering of 3 and a piano (p) dynamic. The Credo section follows, marked 'Allabreve' and in common time (C). It consists of ten staves of music. The first staff starts with a forte (fr) dynamic. The second staff contains fingerings (6, 11) and a forte (fr) dynamic. The third staff is marked 'Un poco piu Lento' and contains a first ending bracket (1<sup>o</sup>). The fourth staff contains fingerings (6, 4, 1) and a forte (fr) dynamic. The fifth staff contains fingerings (18, 10) and a forte (fr) dynamic. The sixth staff contains a forte (ff) dynamic, a forte (fr) dynamic, a fingering of 6, and a piano (p) dynamic. The seventh staff contains a fingering of 3 and a forte (fr) dynamic. The eighth staff contains a forte (fr) dynamic. The ninth staff contains a forte (fr) dynamic. The tenth staff contains a forte (fr) dynamic.



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

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

*sf* *sf* *fr* *sf*

*ff* *fr*

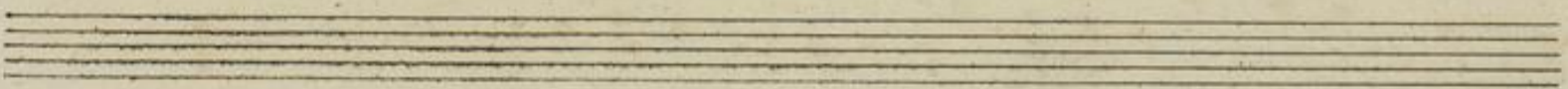
**Benedictus.** *Andante*  $\frac{6}{8}$  *fr.*

**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.*

6. *Tempo I<sup>mo</sup>.* 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. 1. *ff.* 1.  
5.

*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<sup>mo</sup>.*  
*fr.*

1

*ff.*

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



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

1. *Piu moto.*

2. *fr.*

2. *fr.*

1. *ff.*

2. *p.*







Handwritten musical score on aged paper, featuring approximately 15 staves of music. The notation includes notes, rests, and bar lines, though the ink is significantly faded and the paper shows signs of age and staining. The handwriting is in a historical style, possibly from the 18th or 19th century. The music appears to be a single melodic line, possibly for a violin or flute. There are some faint markings and annotations between the staves, including what looks like a double bar line with repeat dots and some small numbers or letters.