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**Messa in D**

**Preindl, Joseph**

**Vienna, 1810**

[urn:nbn:de:bsz:31-161227](https://nbn-resolving.org/urn:nbn:de:bsz:31-161227)

D. 2325

*II Messen.*

11072

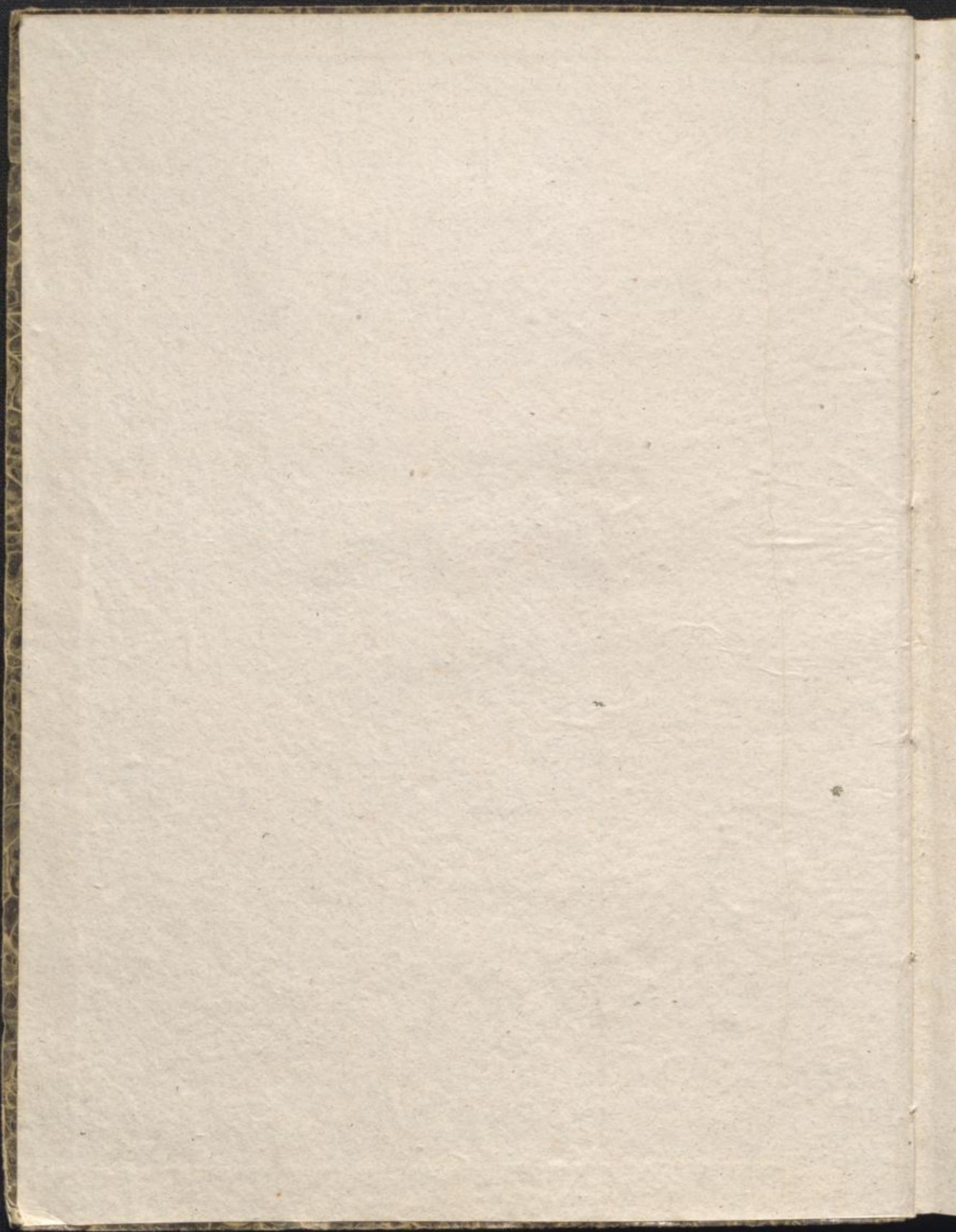
*Jos. Preindl.*

*Soprano.*

16 Bände

(+4 Blätter)

1.



nobis pa - cem, dona nobis pacem dona nobis, dona  
 nobis pa cem, dona nobis pa cem, dona nobis  
 dona nobis, *ppo:* dona nobis pa - cem, pa  
 cem, pa - cem.

No. 6

# Kyrie

*Andante.*

*Tutti*

*ppo:* Kyri - e - lei - son e lei son Kyri.  
 e e - lei son, *for:* Kyri - e - e - lei son,  
 Kyri - e - e - lei son, Kyri - e  
*ppo:* Kyri - e - e - lei - son.

*Andr.*

Chri-~~ste~~ e-lei-son e-lei-son, Chri-  
 ste e-lei-son, *f.* Ky-ri-e-e-lei-son e-lei-son  
 Ky-ri-e-e-lei-son, *f.* Ky-ri-e-e-lei-son e-  
 lei-son e-lei-son, *p.* Ky-ri-e-e-lei-son.

*Gloria.*

*Allegro. Tutti.*

Glori-a in ex-celsis glori-a in ex-celsis  
 in ex-celsis Deo et in terra pax ho-minibus bonae  
 bonae voluntatis, quoniam tu solus sanctus tu  
 solus Dominus tu solus al-tissimus Iesu Chri

ste cum sancto spiritu in gloria Dei Patris

amen amen, a-men a-men a-men, amen, a-

men, amen, a-men, — — —

*Credo.*

*Allegro. Tutti.*

*for.* Credo, — — — in unum

Deum Patrem omnipotentem factorem coeli et

terrae visibilium omnium et in visi-

bili-um et in visi-bili-um et in unum

Dominum Jesum Christum filium Dei u-ni-

geni-tum et ex patre natum ante omnia saecu-

*W. S.*

la, qui propter nos nos homines et

propter nostram salutem descendit de caelis de caelis des-

condit de cae - lis Et in car - natus est

de Spiritu sancto *ppoi* ex Mari - a virgine et

homo et ho - mo factus est, cruci - fixus e - ti -

am pro - nobis sub pontio Pi - la - to passus

et sepultus est.

*for.* et as - cendit in caelum sedet ad dexteram ad

dea - ter - am Patris qui ex Patre Fi - li - o que pro -

ce - dit qui lo - cutus est per Prophe - - tas

*con-fi-te-or unum bap-tis-ma in re-mis-si-o-nem*  
*pec-ca-to-rum et vi-tam ven-tu-ri*  
*sae-cu-li a-men,*

*Sanctus.*

*Adagio. 2. Tutti.*

*Sanctus!*  
*Dominus Deus Sabaoth pleni sunt coeli et*  
*terra pleni sunt coeli et terra, glori-a*  
*glori-a, glori-a tu-a.*

*A. S.*

O sana in ex-cel-sis, o san-na in ex-cel-sis in-ex-cel-sis in-ex-cel-sis

3. O sana in ex-cel-sis in ex-cel-sis

sis o sana in ex-cel-sis.

## Benedictus.

*Andante.* 18. *Tutti.*

*For.* Bene-dictus qui venit qui venit in no-mine Do-mini, bene Dic-tus qui ve-nit, qui venit in no-mine Do-mini, qui venit qui venit in no-mine Do-mini. Bene-dictus,

A handwritten musical score for a vocal part, likely a soprano or alto. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The music is in a simple, melodic style with some rests.

bene-dictus qui venit in no-mi-ne Do-mi-ni  
 bene-dictus qui venit in no-mi-ne Do-mi-  
 ni. qui venit in no-mi-ne Do-mi-ni o sana in ex-  
 celsis o-sana in ex-cel-sis.

*Agnus Dei.*

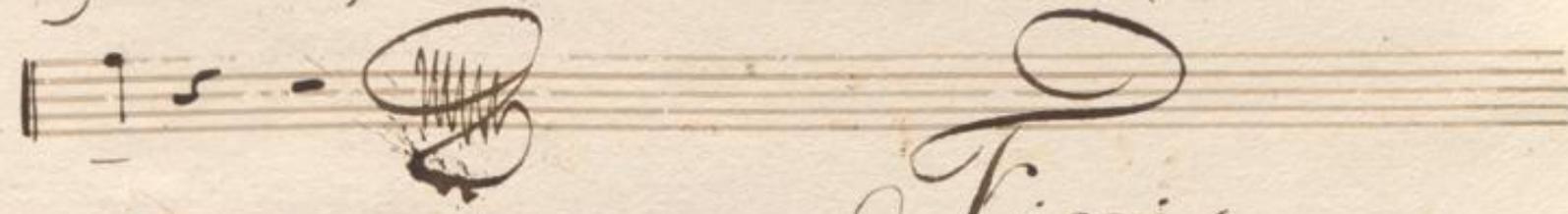
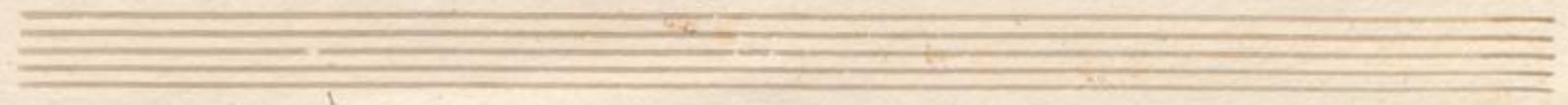
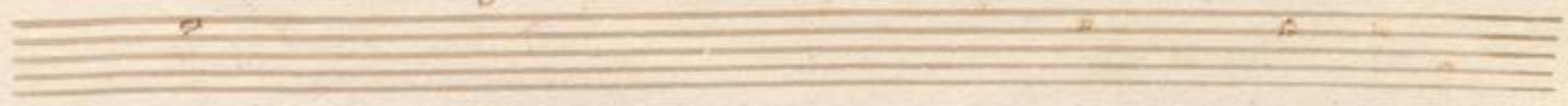
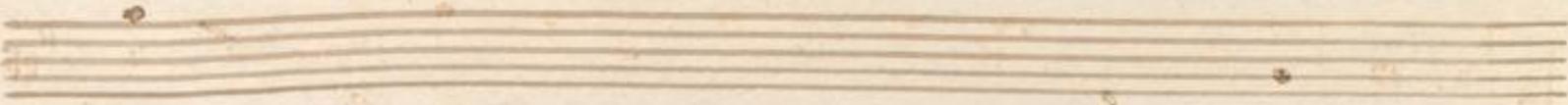
A handwritten musical score for a vocal part, likely a soprano or alto. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The tempo and performance instructions 'Adagio. 1. Tutti.' are written above the first staff. The lyrics are written below the notes. The music is in a simple, melodic style with some rests.

Adagio. 1. Tutti.  
 For: Agnus De-i qui tol-lis pec-  
 cata mundi *po.* mise-re-re  
 mise-re-re nobis *For.* agnus Dei  
 qui tol-lis pec-ca-ta, pec-ca-ta mundi  
*po.* mise-re-re, *po.*

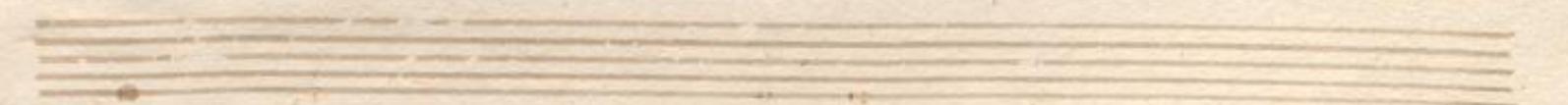
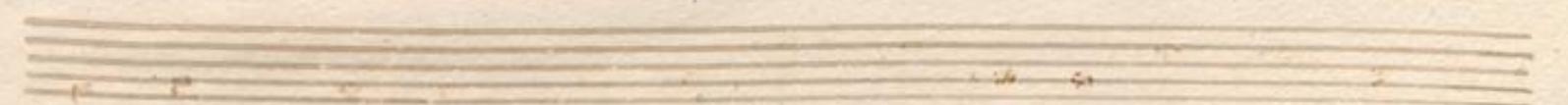
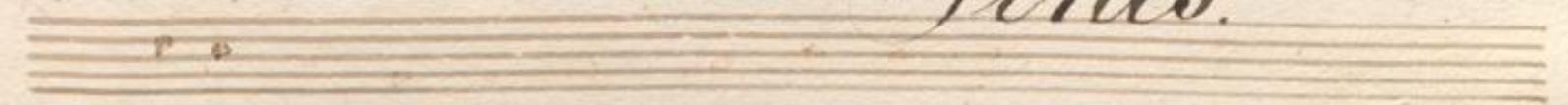
*f* nobis agnus Dei qui tollis qui  
 tollis qui tollis peccata, peccata, pec-  
*pp* cata mundi.

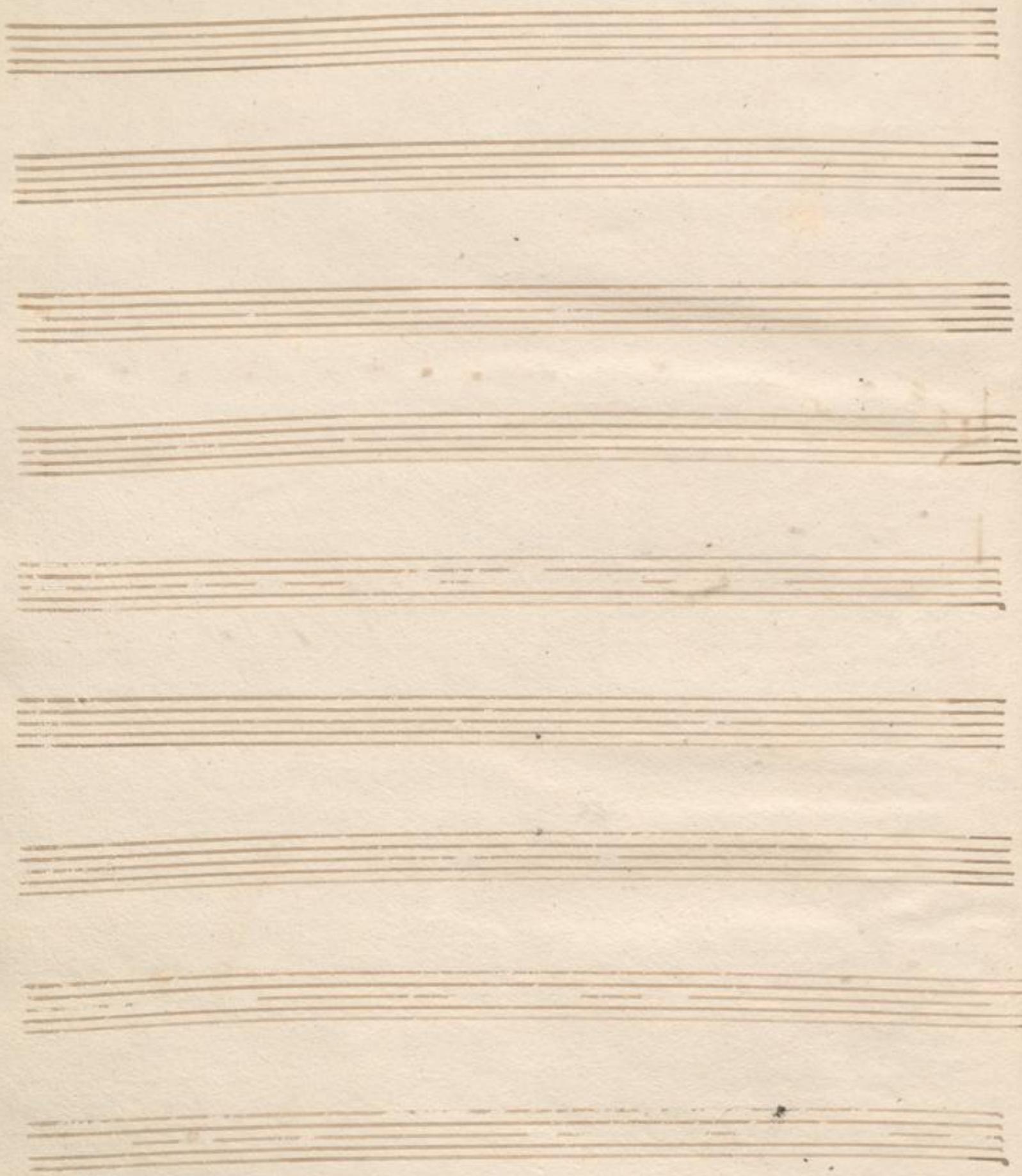
Dona nobis.

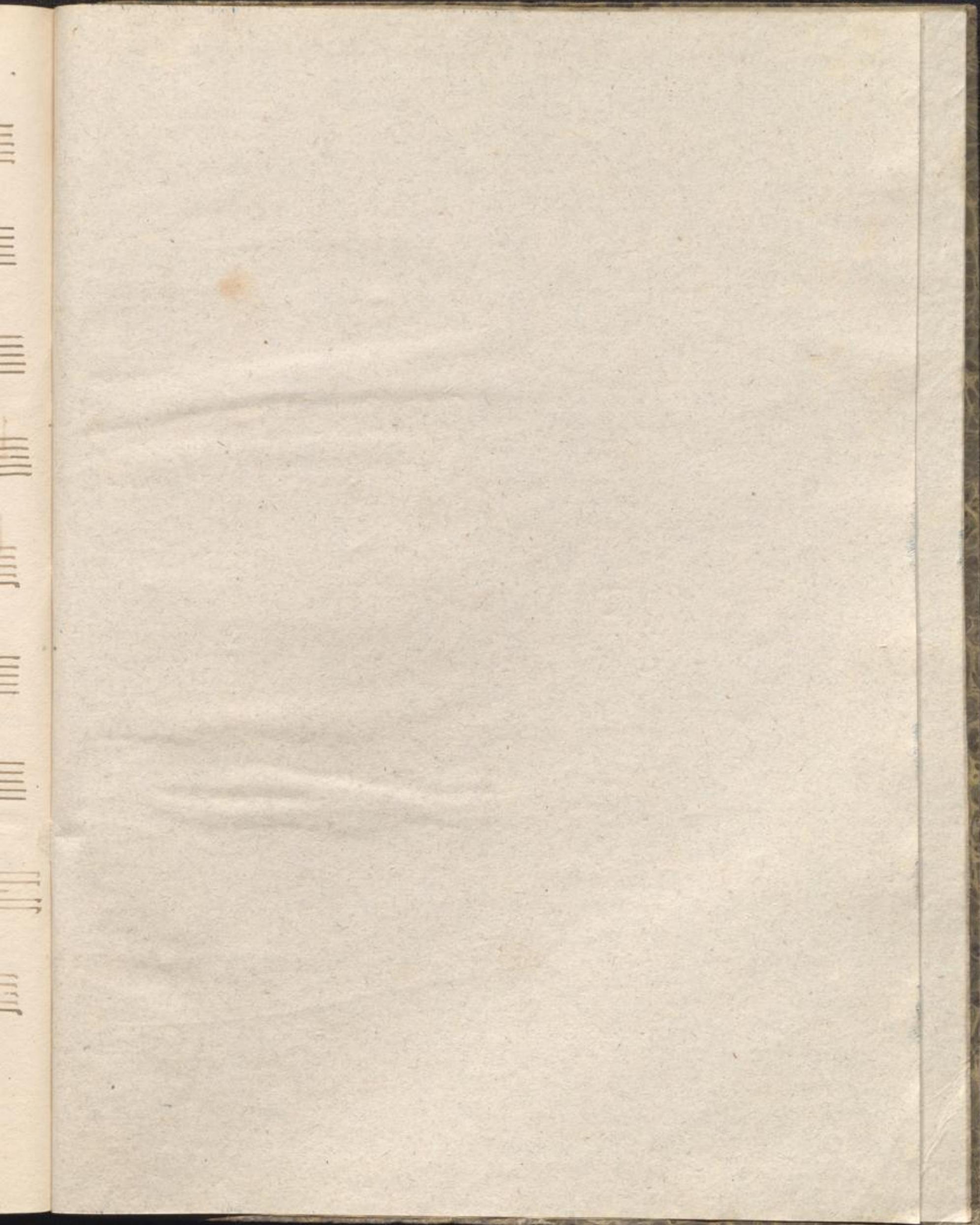
*Allegro* 5. Tutti. *f* Dona nobis  
 pacem, pacem dona nobis pacem, dona no-  
 bis pacem, pacem dona nobis pa - cem dona nobis  
 pa - cem, do - na nobis pacem dona nobis  
 pacem dona no - bis pacem - pacem,  
 dona nobis pacem, dona nobis pa -

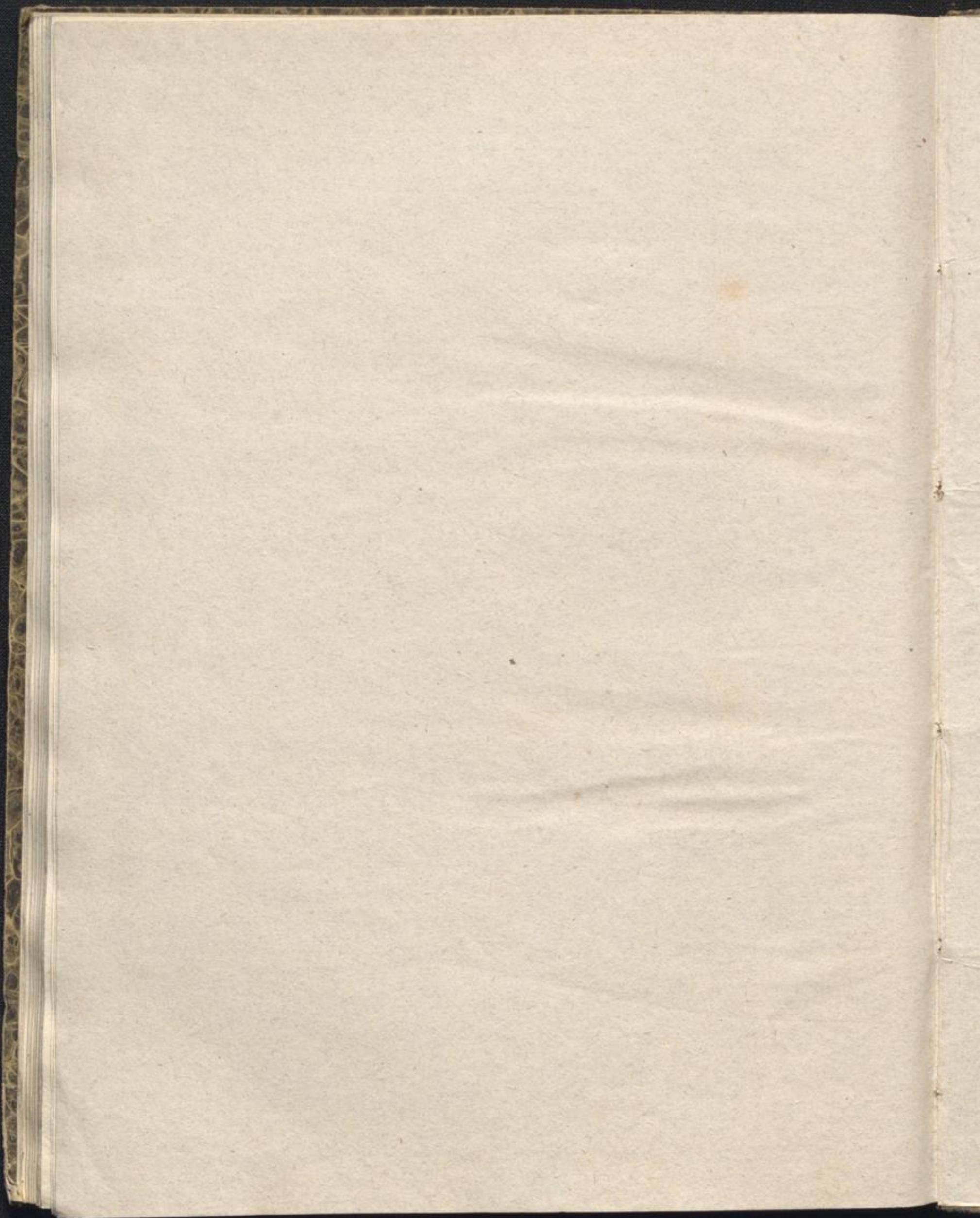


*Finis.*

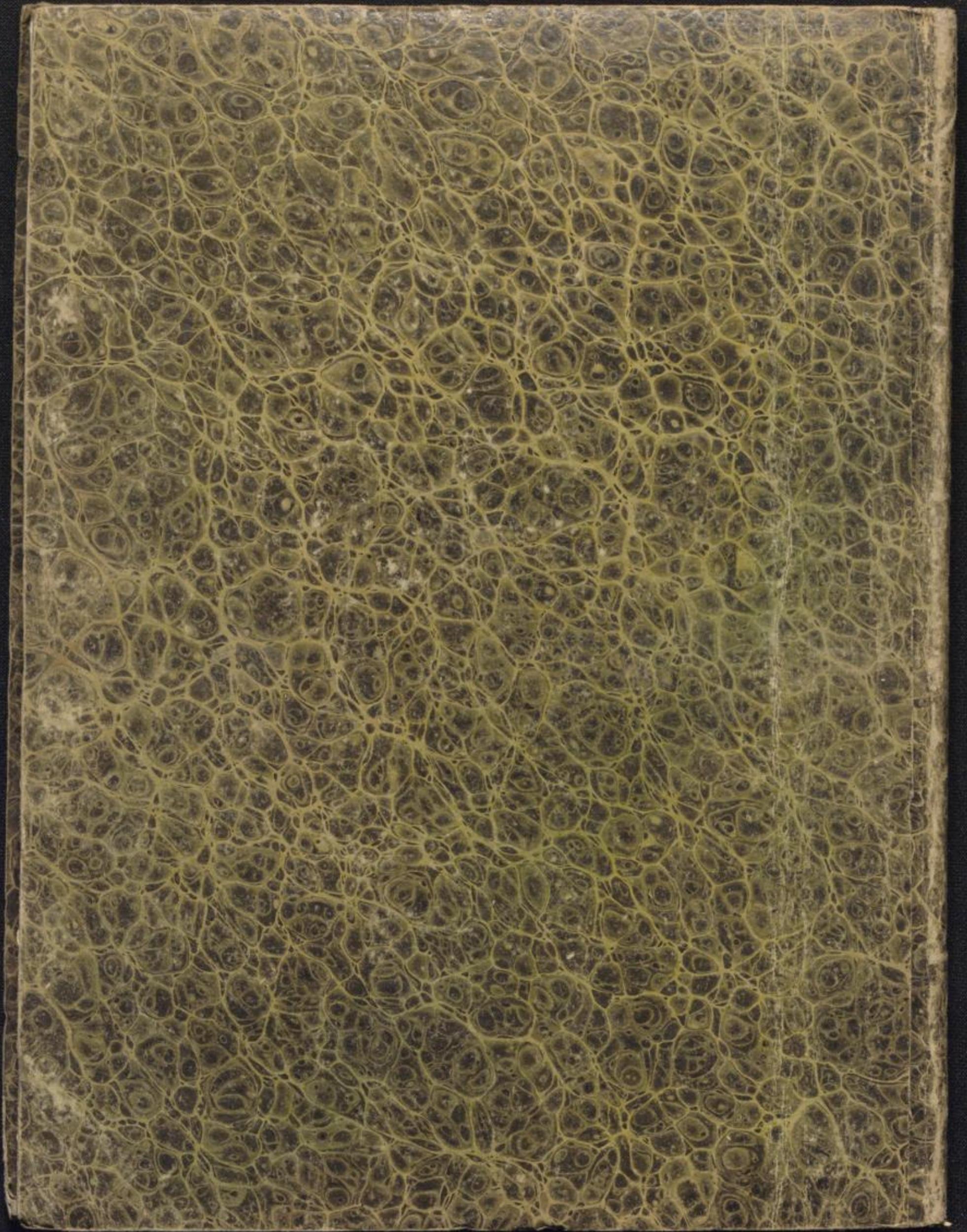












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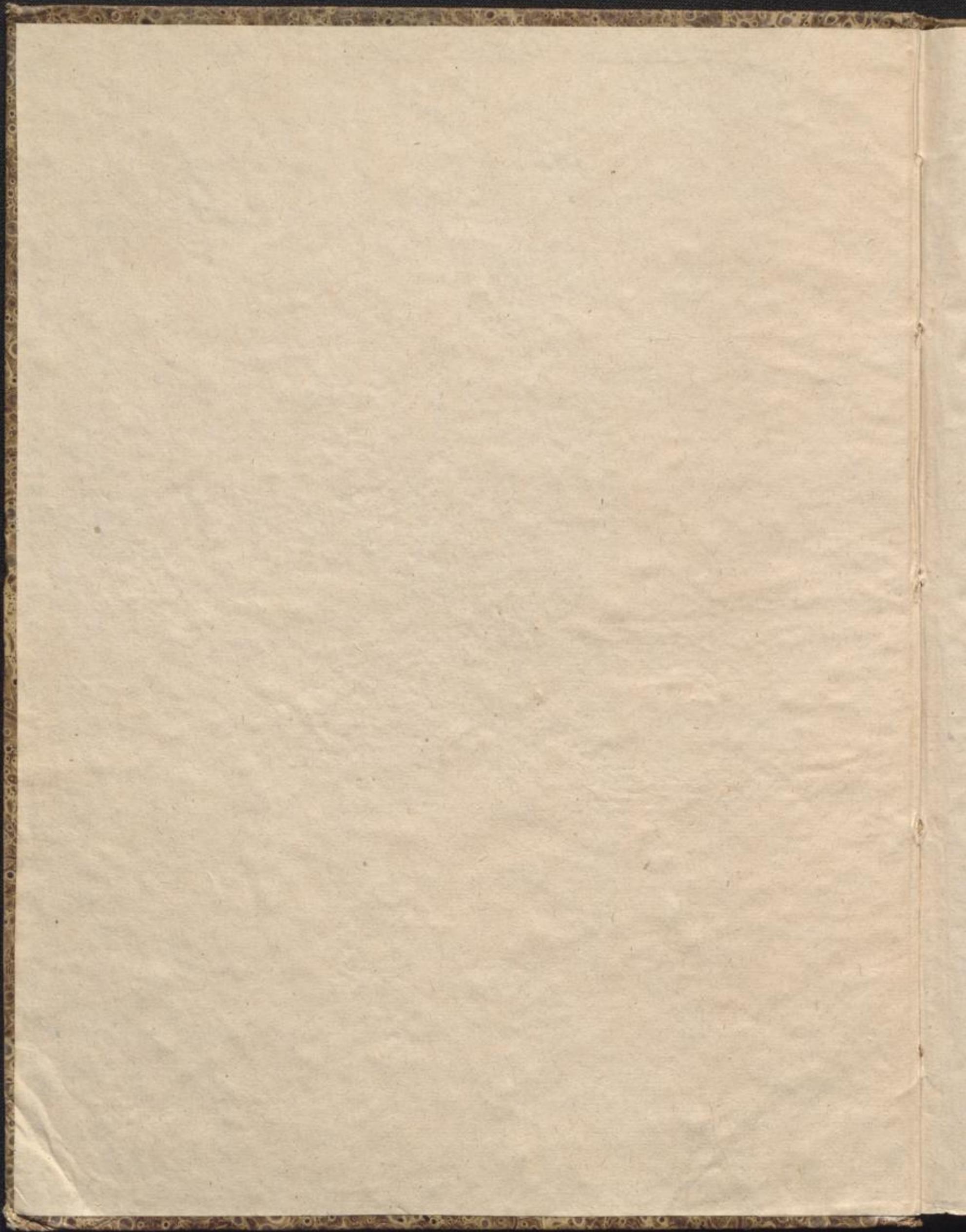
VI Messen

1777

Jos. Freindl.

Soprano.

2.



Andante.

Soprano.

1.

**K** *T. p*  
 Ky-ri-e e-lei-son e-leison Ky-ri-e e-lei-son  
 Ky-ri-e e-leison Kyrie e-leison Kyrie e-leison Ky-ri-e  
 Ky-ri-e e-lei-son Chri-ste e-leison e-lei-son Chri-  
 ste e-lei-son *p* Ky-ri-e e-lei-son e-leison Ky-ri-e e-lei-  
 son. *pp* Kyrie e-lei-son e-leison e-lei-son Ky-ri-e e-lei-son

**C** *All<sup>o</sup> T.*  
 gloria in excelsis gloria in excelsis in excelsis De-o  
 et in terra pax ho-minibus bonæ bonæ voluntatis, quoniam tu so-lus  
 sanctus tu solus Domi nus tu solus altissimus Jesu Chri-ste cum sancto  
 spi-ri-tu in gloria De-i Patris amen amen a-men a-men a-  
 men a-men a-men amen a-men amen a-men amen

**C** *All<sup>o</sup> T.*  
 credo credo credo in unum Deum Patrem omnipotentem  
 factorem cœli et ter-ræ visibilium omnium et in visibilium et in

visibilium et in unum Dominum Je-sum Christum filium Dei uni-  
 -genitum et ex Pa-tre na-tum ante om-nia sæcu-la qui  
 propter nos nos homines et propter nostram fa-lutem descendit de  
 cœlis de cœlis des-cendit de cœ-lis. Et incarnatus est  
 de spiritu sancto ex Ma-ria Virgine et homo et ho-mo  
 factus est, cruci-fixus e-tiam pro-nobis sub pon-tio Pi-la-to  
 passus passus et sepul-tus est. et as-  
 -cendit in cœlum se-det ad dex-te-ram ad dex-teram Patris qui ex  
 Pa-tre Filioque pro-ce-dit qui lo-cutus est per Pro-phe-  
 -tas con-fi-te-or unum bap-tisma in re-mis-si-o-nem  
 pec-ca-to-rum et vi-tam ven-tu-ri sæculi amen a-  
 -men a-men a-men amen a-men a-men a-men

Adagio. T.

**S** anc-tus sanc-tus sanctus Do-mi-nus  
 Deus sa-ba-oth pleni sunt caeli et terra pleni sunt caeli et  
 ter-ra glo-ri-a glo-ri-a glo-ri-a tu-a O fan-  
 -na in ex-cel-sis o fan-na in ex-cel-sis in ex-cel-  
 -sis in ex-cel-sis O fan-na in ex-celsis in ex-cel-  
 -sis o fan-na in ex-cel-sis.

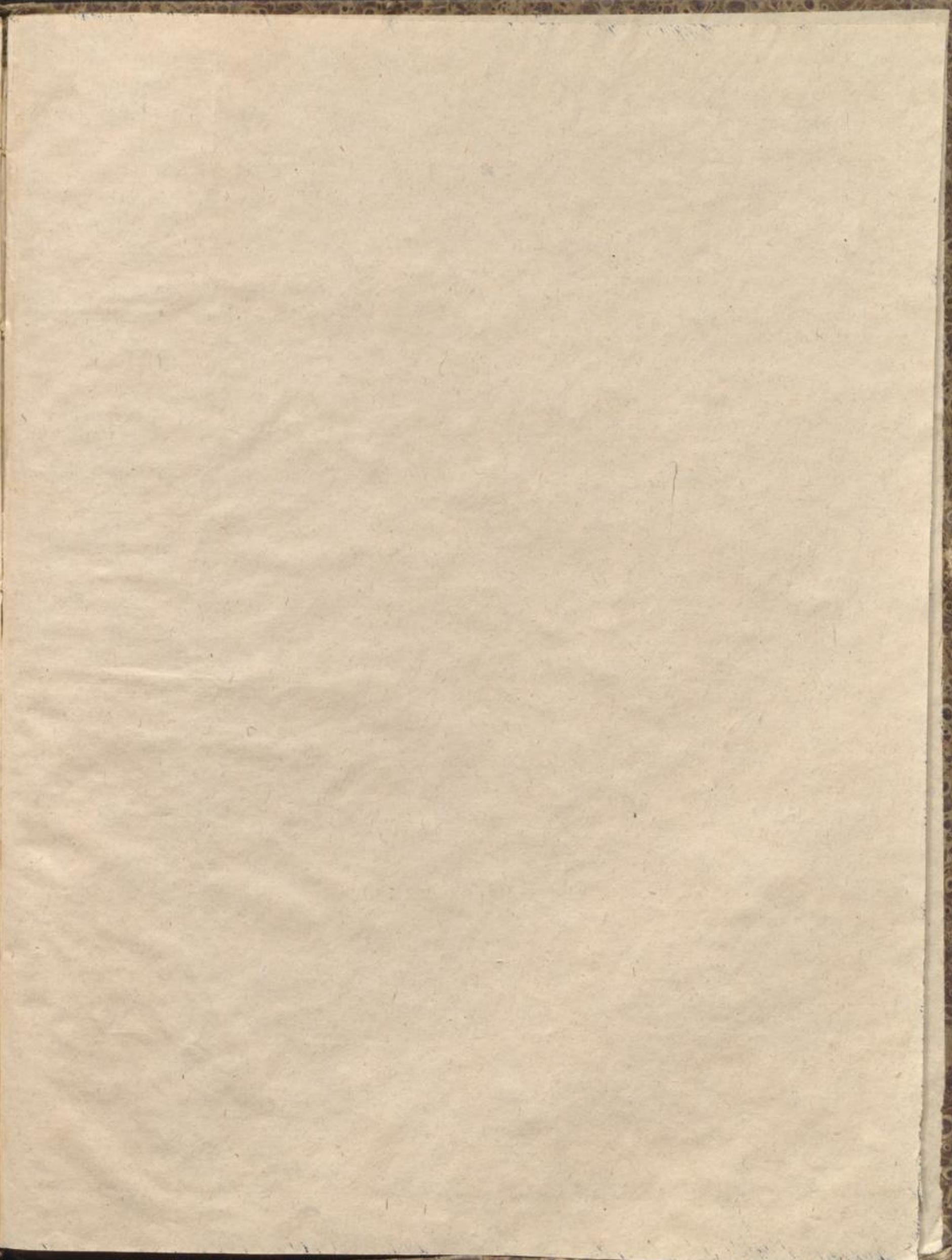
And.<sup>te</sup>. T. 18

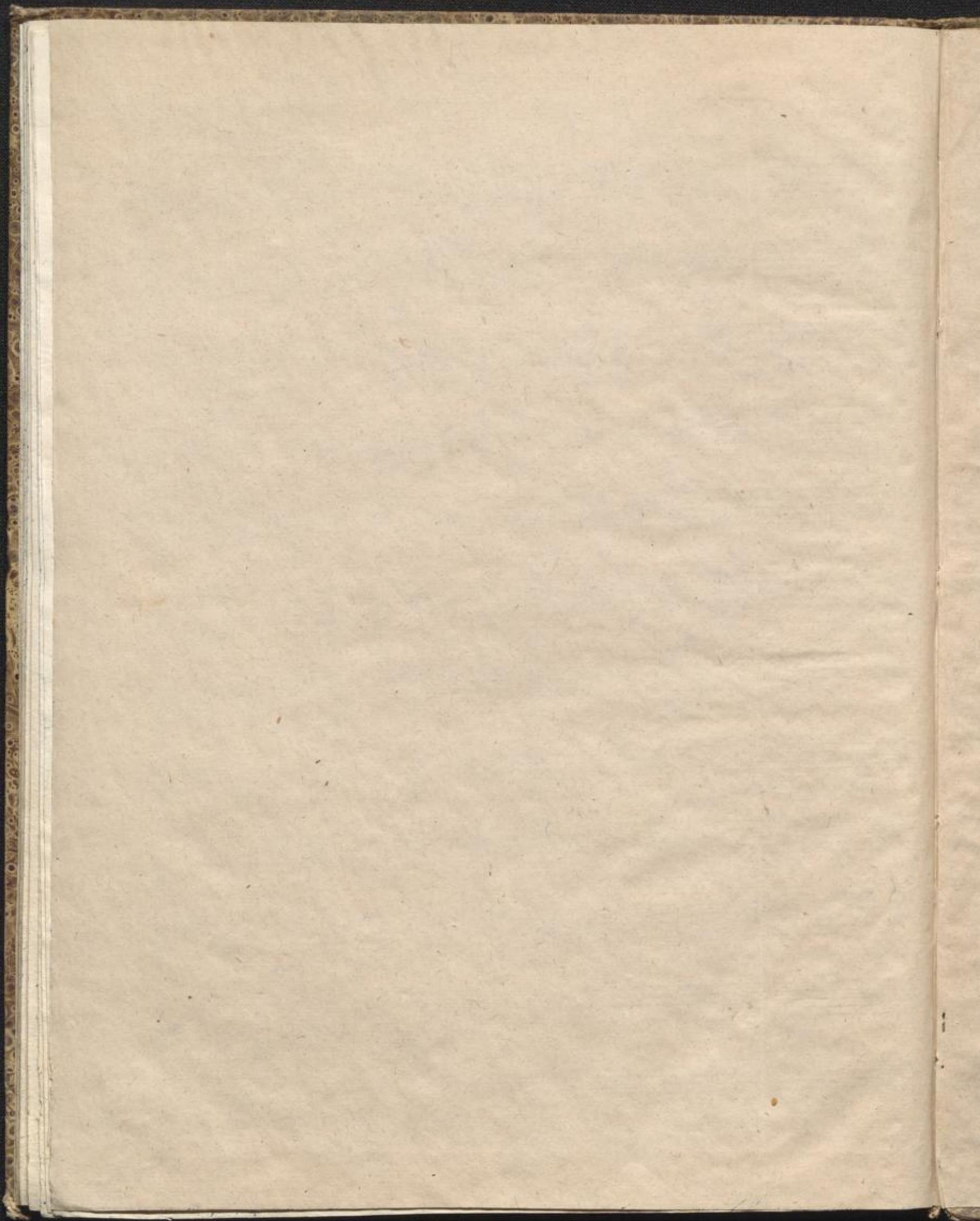
**B** ene-dictus qui ve-nit qui venit in no-mine Domini  
 bene-dic-tus qui ve-nit qui venit in nomine Domi-ni qui venit qui  
 venit in nomine Domi-ni bene-dictus bene-dictus bene-  
 -dictus qui venit in nomine Domi-ni bene-dic-tus qui venit in  
 nomine Domi-ni qui ve-nit in nomine Domi-ni o fan-na in ex-  
 -celsis o fan-na in ex-cel-sis.



Handwritten musical score on the left page of an open book. The page contains several staves of music with notes and rests. The text below the staves includes:

e =  
ui  
se =  
spec  
s  
a  
a  
mpa-









Dr. 2325

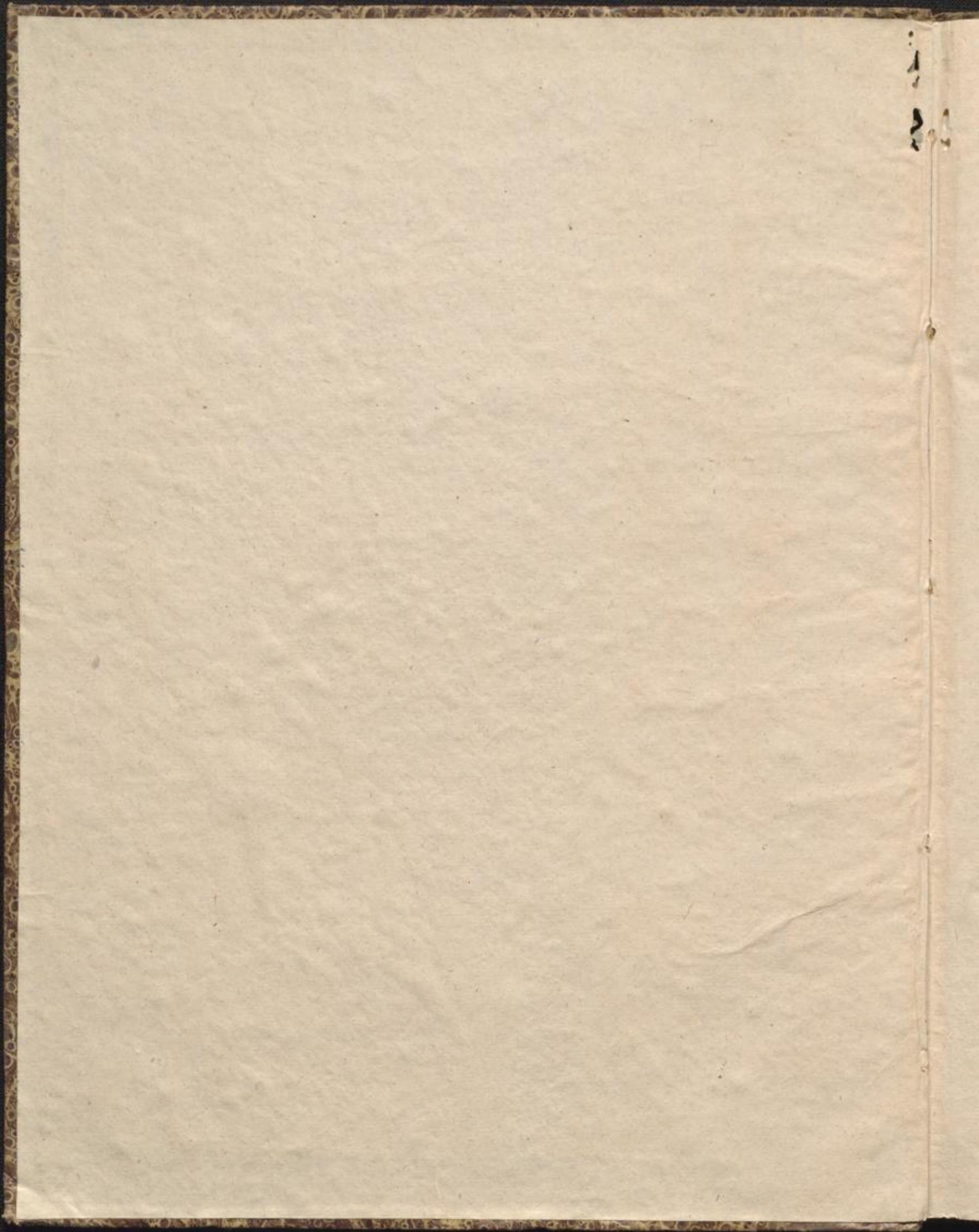
*II Messen*

*von*

*Jos. Preinell.*

*Alto.*

3.





=bilibium et in vi-sibili-um Deum de De-o lumende lumine  
 Deum verum de Deo ve-ro qui propte nos nos ho-mi-  
 =nes et propter nostram fa-lutem descendit de coelis de coelis des-  
 =cendit de coe-lis et incar-natus est despiritu sancto  
 ex Maria Virgine et homo et ho-mo fa-ctus est cru-ci-  
 =fixus e-tiam pro-nobis sub-pontio Pi-lato pas-sus pas-sus  
 et sepultus est. Et resur-rexit tertiadie se-cundum  
 secundum scrip-turas et i-terum ven-turus est cum gloria judicare  
 vivos et mortuos cu-jus regni non erit finis, qui cum Pa-tre et  
 filio, simul ado-ra-tur et conglorifi-ca-tur et conglorificatur  
 et vitam venturi saeculi amen amen amen amen amen  
 a-men a-men a-men amen a-men amen a-men.

Adagio.

**S** an\_tus fan\_ctus fanctus Dominus Deus  
 fa\_ba\_oth ple\_ni sunt coeli et ter-ra pleni sunt coeli et  
 ter-ra gloria gloria gloria tu\_a O\_fan-na in ex-cel-sis  
 o\_fanna in ex-cel sis, o\_fan\_na in ex-cel-sis o\_fan\_na  
 O\_fan-na in ex-cel sis o\_fanna-in ex-cel-sis- in ex-  
 -celsis o\_fan-na o\_fanna in ex-cel sis.

Andte 18 T.

**B** ene-dictus qui venit qui venit in nomine Domini qui  
 ve\_nit bene-dic-tus qui venit in nomine Domi-ni qui ve-nit qui  
 venit in nomine Domi-ni bene-dictus bene-dic-tus  
 bene-dictus qui venit in nomine Domi-ni bene-dic-tus qui ve-  
 -nit qui venit in nomine Domi-ni qui venit qui ve nit in nomine Domi-  
 -ni. O\_fanna in ex-celsis o\_fannain ex-cel sis.

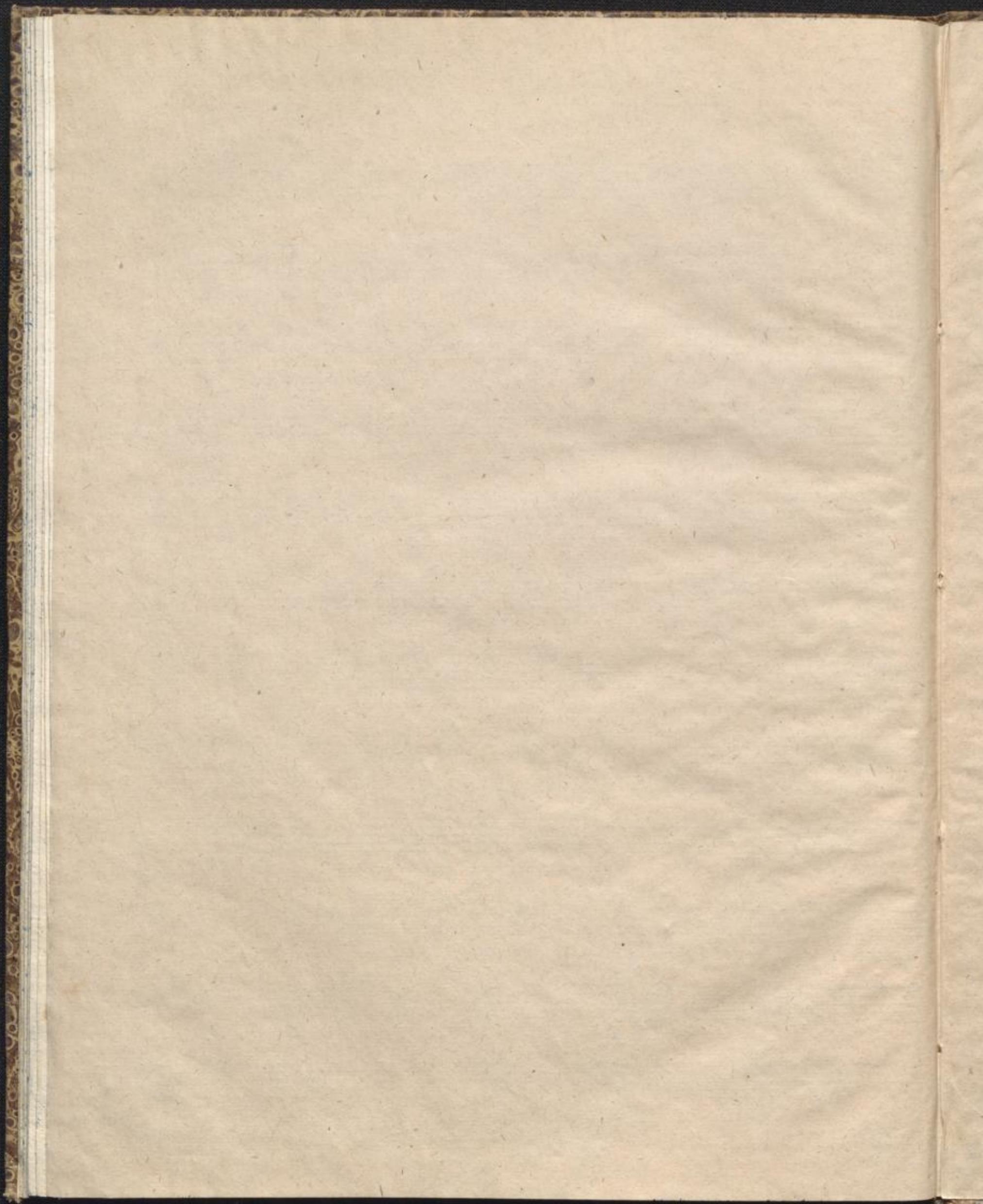
Adagio. T.

**A** — — — gnus De-i qui tollis pec-cata mundi mi-se-  
 =re-re mi-se-re-re mise-re-re-no-bis agnus De-i qui  
 tollis pec-cata pec-cata mun-di mise-re-re mise-re-re mi-se-  
 =re-re no-bis agnus De-i qui tollis qui tollis' qui tollis pec-  
 =ca-ta pec-ca-ta pec-ca-ta mun-di

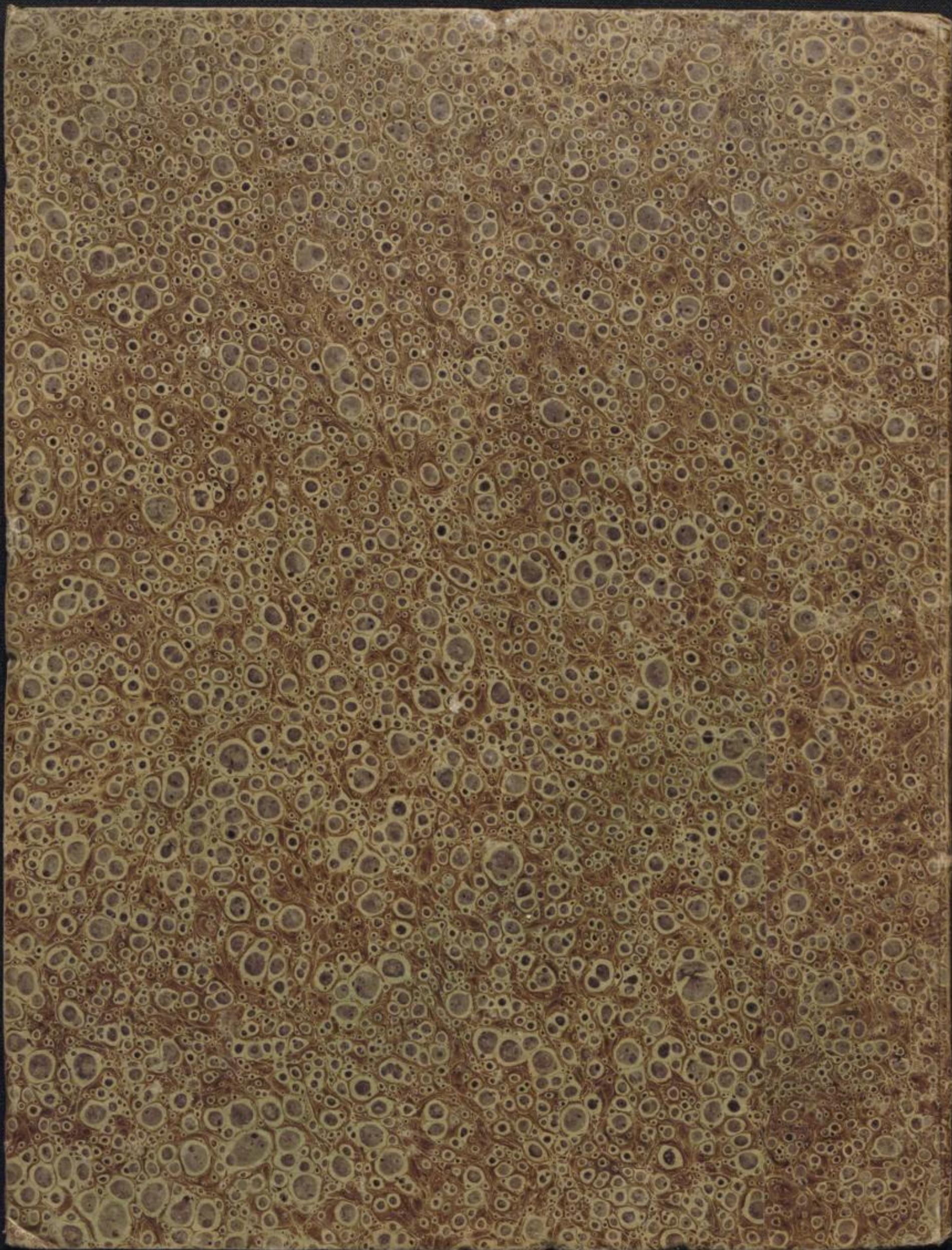
Allo T.

**D** — — — o-na no-bis pa-cem pa-cem dona nobis pacem dona  
 nobis pacem dona nobis pa-cem donadona nobis pacem donanobis  
 pacem do-na nobispacem donanobis pa-cem do-na no-bis  
 pa-cem pa-cem do-na nobis pa-cem do-na no-bis  
 pa-cem pa-cem dona no-bis dona no-bis pacem pa-cem pa-  
 =cem pa-cem pa-cem pa-cem pa-cem pa-cem .





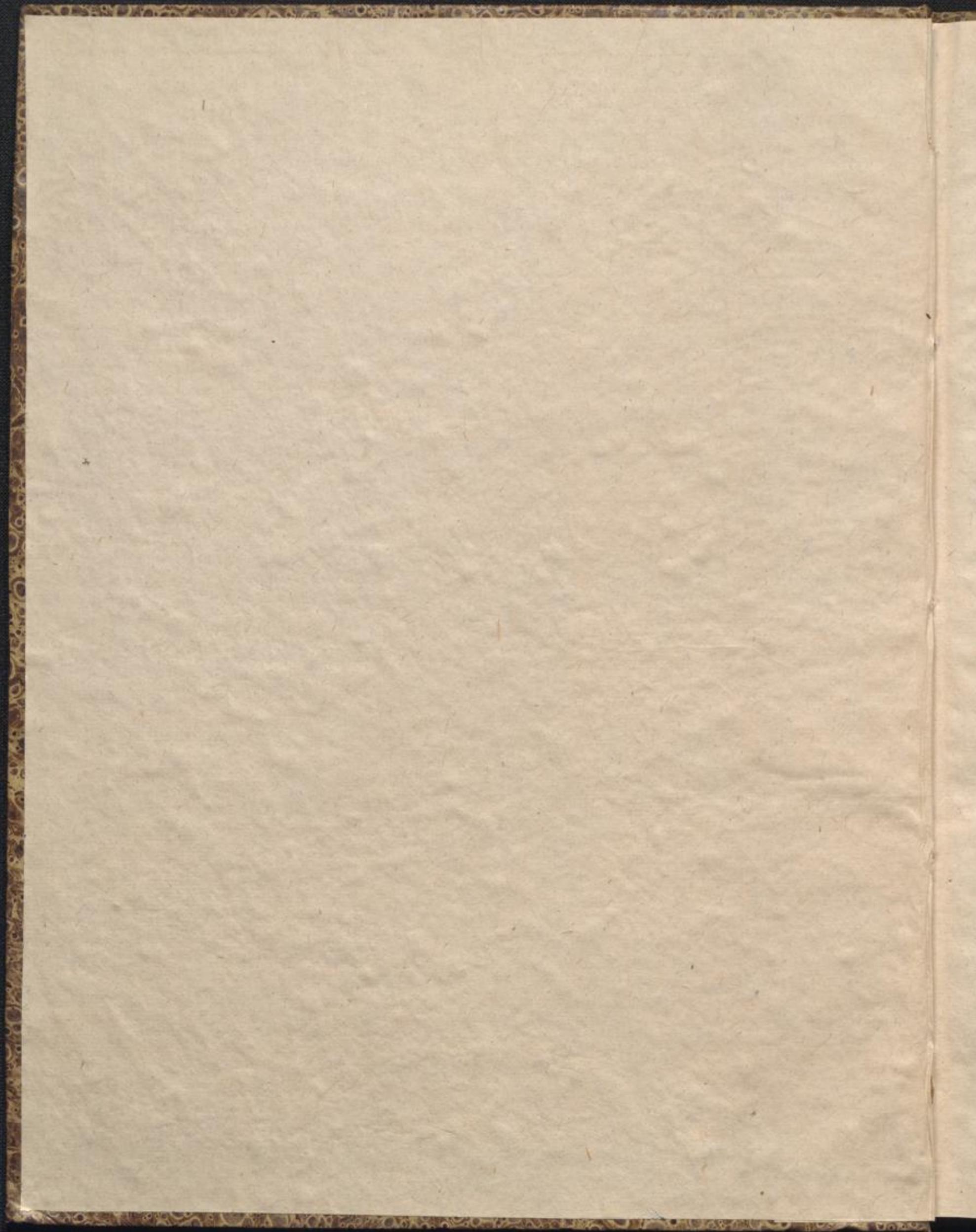




Dv. 2325

*VII Messen*  
von  
*J. Freindl*  
*Tenore.*

4.



No. 6.

Andante.

Tenore.

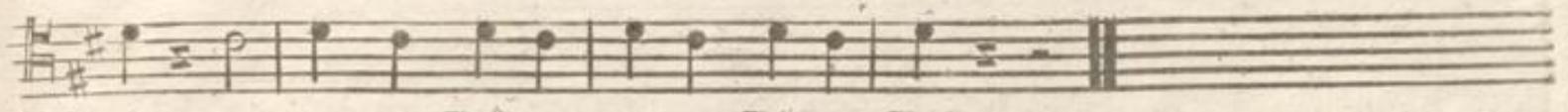
1

**K** *T.* *4p* Ky-ri-e e-lei-son e-lei-son Ky-ri-e e-lei-son  
 Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e  
 Ky-ri-e e-le-ison <sup>15</sup> Ky-ri-e e-lei-son e-lei-son  
 Ky-ri-e e-le-ison Ky-ri-e e-lei-son e-lei-son e-  
 -le-i-son *pp* Ky-ri-e e-lei-son.

All<sup>o</sup> *T.*

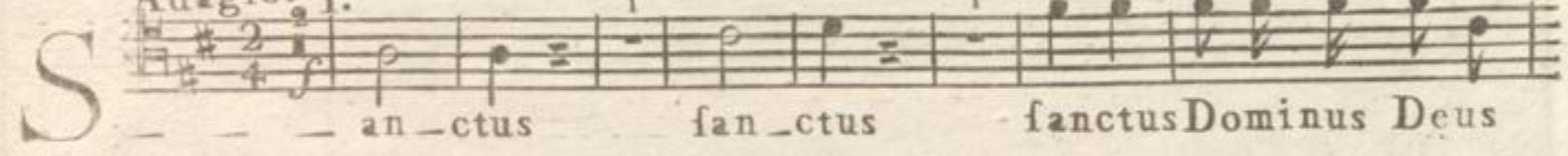
**G** *3* *4* glo-ria in ex-cel-sis glo-ria in ex-cel-sis De-o  
 gra-tias a-gimus a-gimus ti-bi propter magnam glo-ri-am tu-  
 -am qui tollis peccata mundi mi-se-re-re nobis sus-ci-pe de pre-  
 -ca-tionem nostram cum sanc-to spi-ri-tu in-  
 gloria Dei Pa-tris a-men a-men a-men a-men a-mena-  
 -men a-men a-men a-men a-men a-men a-men a-  
 -men a-men.



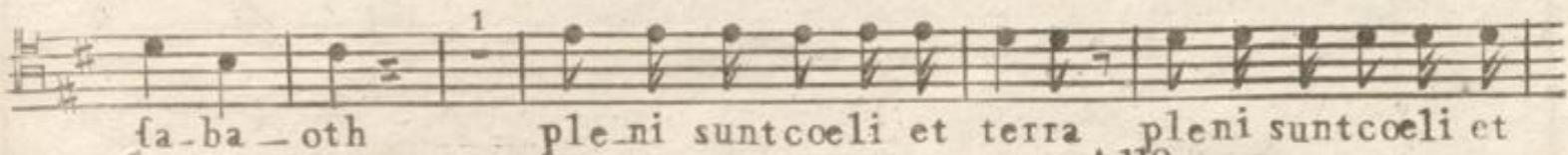


men a - men .

Adagio. T.

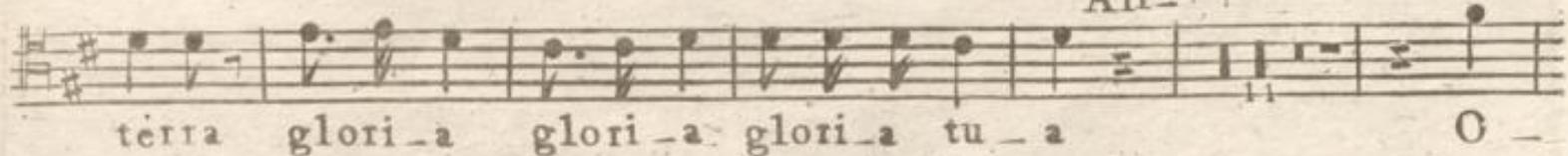


san - ctus fan - ctus fan - ctus Dominus Deus

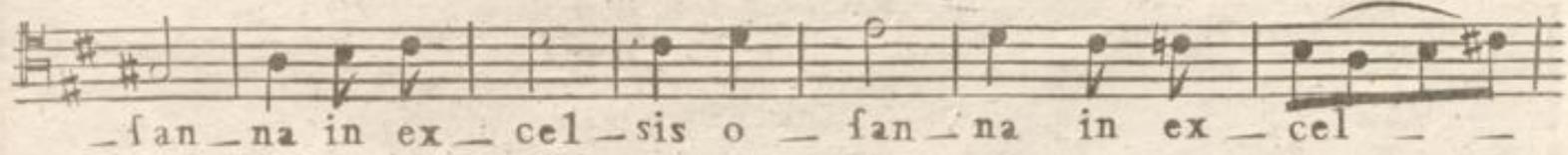


fa - ba - oth ple - ni sunt coeli et terra ple - ni sunt coeli et

All<sup>o</sup>



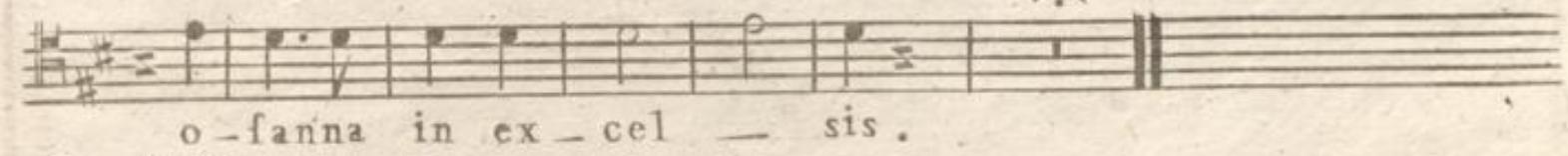
terra glori - a glori - a glori - a tu - a O -



fan - na in ex - cel - sis o - fan - na in ex - cel -

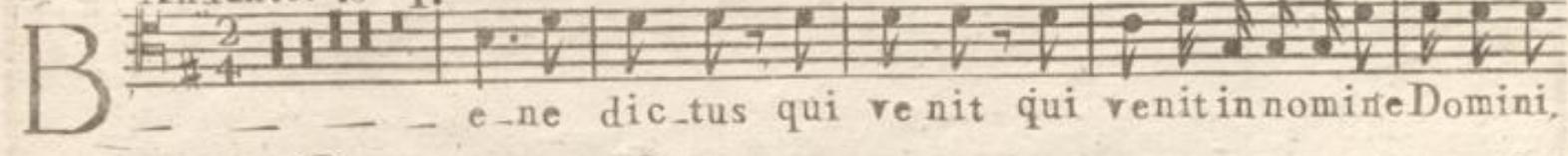


sis o - fanna in ex - celsis in ex - cel - sis

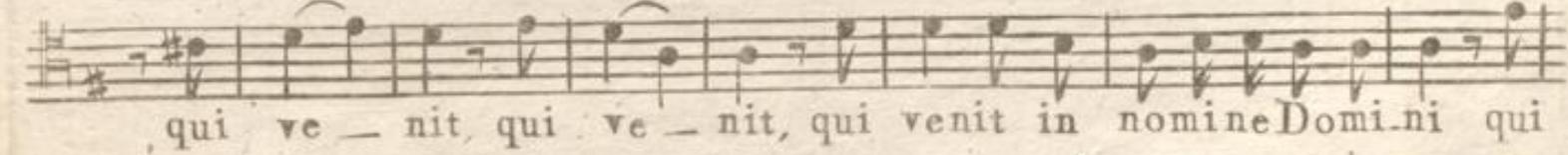


o - fanna in ex - cel - sis .

Andante. 18 T.



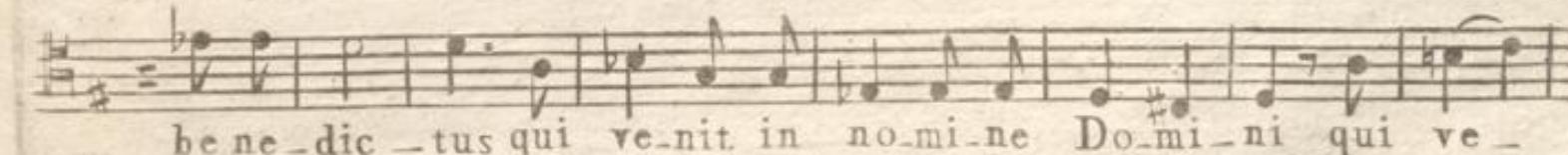
e - ne dic - tus qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni .



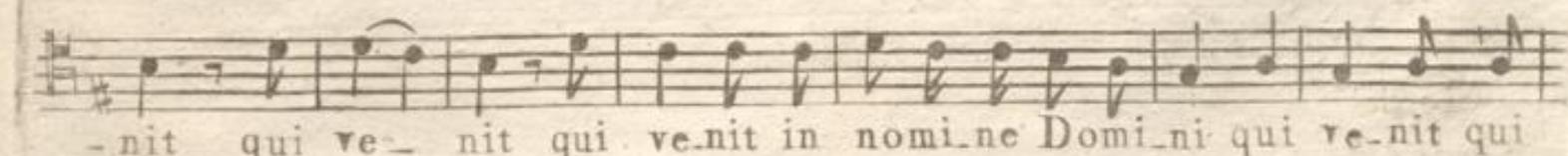
qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni qui



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



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



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

ve-nit in no-mi-ne Do-mi-ni. O-fan-na in ex-cel-sis  
 o-fan-na in ex-cel-sis.

**A** *Adagio* *T.*  
 g-nus De-i qui tollis pec-ca-ta mun-di  
 mi-se-re-re mi-se-re-re mi-se-re-re no-bis ag-nus  
 De-i qui tollis pec-ca-ta pec-cata mundi mi-se-re-re  
 mi-se-re-re mi-se-re-re no-bis ag-nus De-i qui tollis  
 qui tollis qui tol-lis pec-ca-ta pec-ca-ta pec-  
 -ca-ta mun-di

**D** *All.<sup>o</sup>* *16* *T.*  
 o-na-nobis pa-cem pa-cem do-na-nobis pa-  
 -cem do-na-nobis pa-cem dona nobis pa-cem dona nobis pacem  
 donanobis pa-cem pa-cem pa-cem pa-cem pa-cem pa-cem pa-  
 -cem pa-cem pa-cem.

is  
is  
lis  
c -  
em  
a -



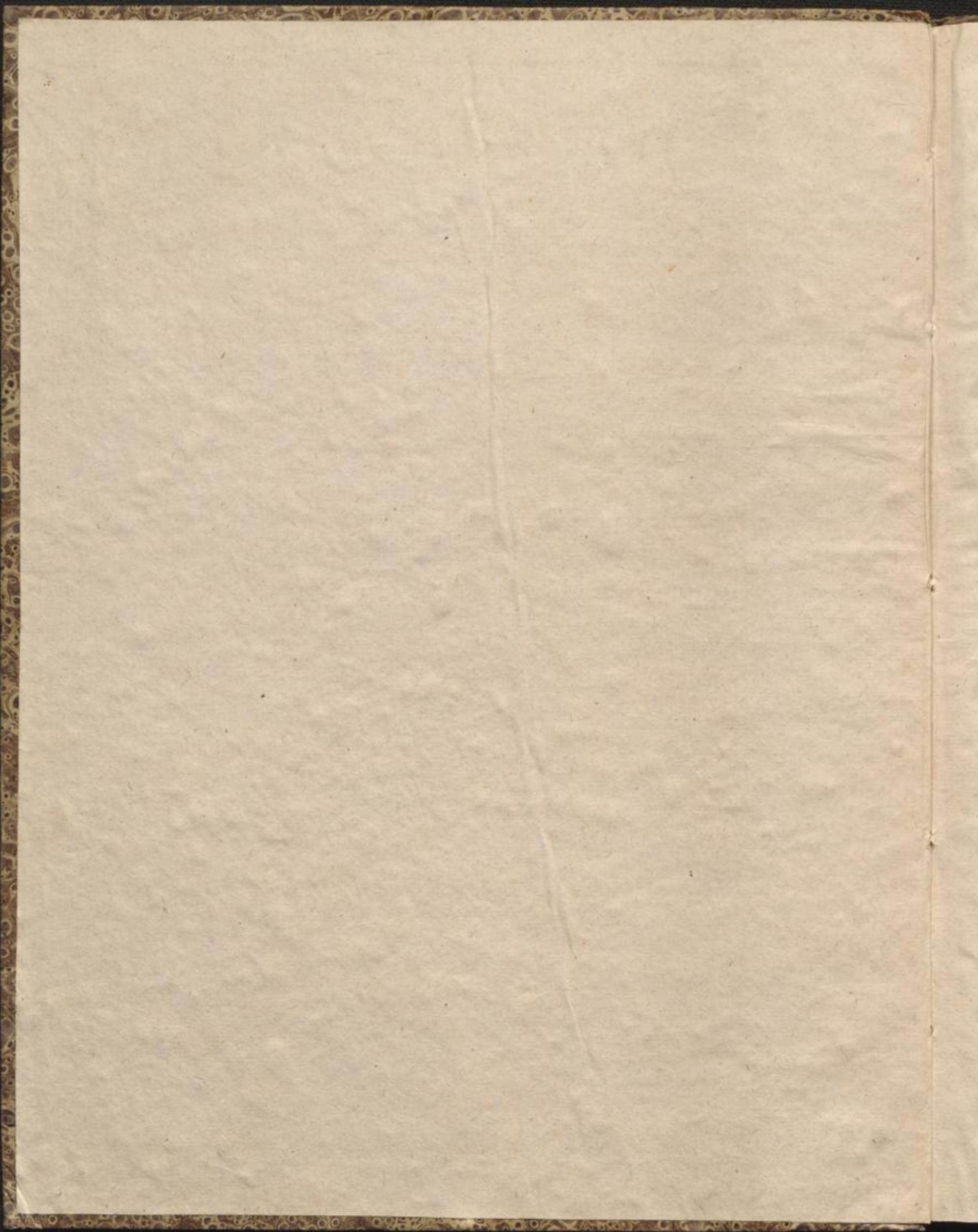




Druck 2325

VI Messen  
von  
J. Preindl  
Basso.  
—  
—  
—

5.



No. 6.

Andante.

Basso.

**K** *Andante.* *Basso.* *T.* *2/4* *p*

ky-ri-e e-lei-son e-lei-son Ky-ri-e e-lei-son

*f* Ky-ri-e e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son

*p* Ky-ri-e Ky-ri-e e-lei-son *15* Kyri-

*f* e-lei-son e-lei-son Ky-ri-e e-lei-son Ky-ri-e e-lei-son e-

*pp* lei-son e-lei-son Ky-ri-e e-lei-son.

**C** *Allo.* *T.* *3/4* *f*

lo-ria in ex-cel-sis gloria in ex-cel-sis De-o

Domine Deus Rex coe-lestis Deus Pater omni-po-tens qui sedes ad

dex-te-ram Pa-tris mi-se-re-re no-bis cum fan-cto spi-ri-

tu 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.

**C** *Allo.* *6 T.* *C* *f*

redo. Patrem omni-po-tentem factorem coe-li et-ter-

re vi-si-bi-li-um om-nium et in vi-si-bi-li-um et in vi-si-bi-li-

-um ge-ni-tum non factum consubstanti-a-lem Pa-tri per quem omni-a  
 fac-ta sunt qui propter nos nos homines et propter-  
 nos-tram sa-lu-tem descendit de coe-lis de coelis descendit de coe-  
 -lis Et in car-na-tus est de spi-ri-tu sanc-to ex Ma-  
 -ri-a Vir-gi-ne et ho-mo et ho-mo fac-tus est cruci-fi-xus  
 e-ti-am pro-no-bis sub-ponti-o Pi-la-to pas-sus pas-sus  
 et se-pul-tus est et in spi-ri-tum sanc-tum  
 Do-mi-num et vi-vi-fi-can-tem et ex-pec-to Re-sur-re-cti-  
 -o-nem re-surre-cti-o-nem mor-tu-o-rum mor-tu-o-rum et  
 vi-tam ven-tu-ri-fae-cu-li-a-men-a-men-a-men-a-men  
 a-men a-men a-men a-men a-men a-men a-men a-  
 -men a-men a-men.

Adagio. T.

**S** an-ctus fan-ctus sanctus Dominus De-us

fa-ba-oth pleni sunt coeli et terra pleni sunt coeli et terra

gloria glori-a glori-a tu-a O-fan-na in ex-

cel-sis o-fan-na in ex-cel-sis in-ex-cel-

sis in ex-cel-sis o-fanna in ex-celsis in ex-cel-

sis o-fanna in ex-cel-sis.

Andte. 18 T.

**B** e-ne-dictus qui venit, qui venit in nomine Domini

qui ve-nit, qui ve-nit qui venit in nomine Domi-ni qui

venit qui venit in nomine Domi-ni bene-dictus bene-

dic-tus qui venit in nomine Do-mi-ni qui ve-nit qui ve-nit qui

venit in nomine Domi-ni qui venit qui venit in nomine Domi-ni o-

fanna in ex-celsis o-fanna in ex-cel-sis.

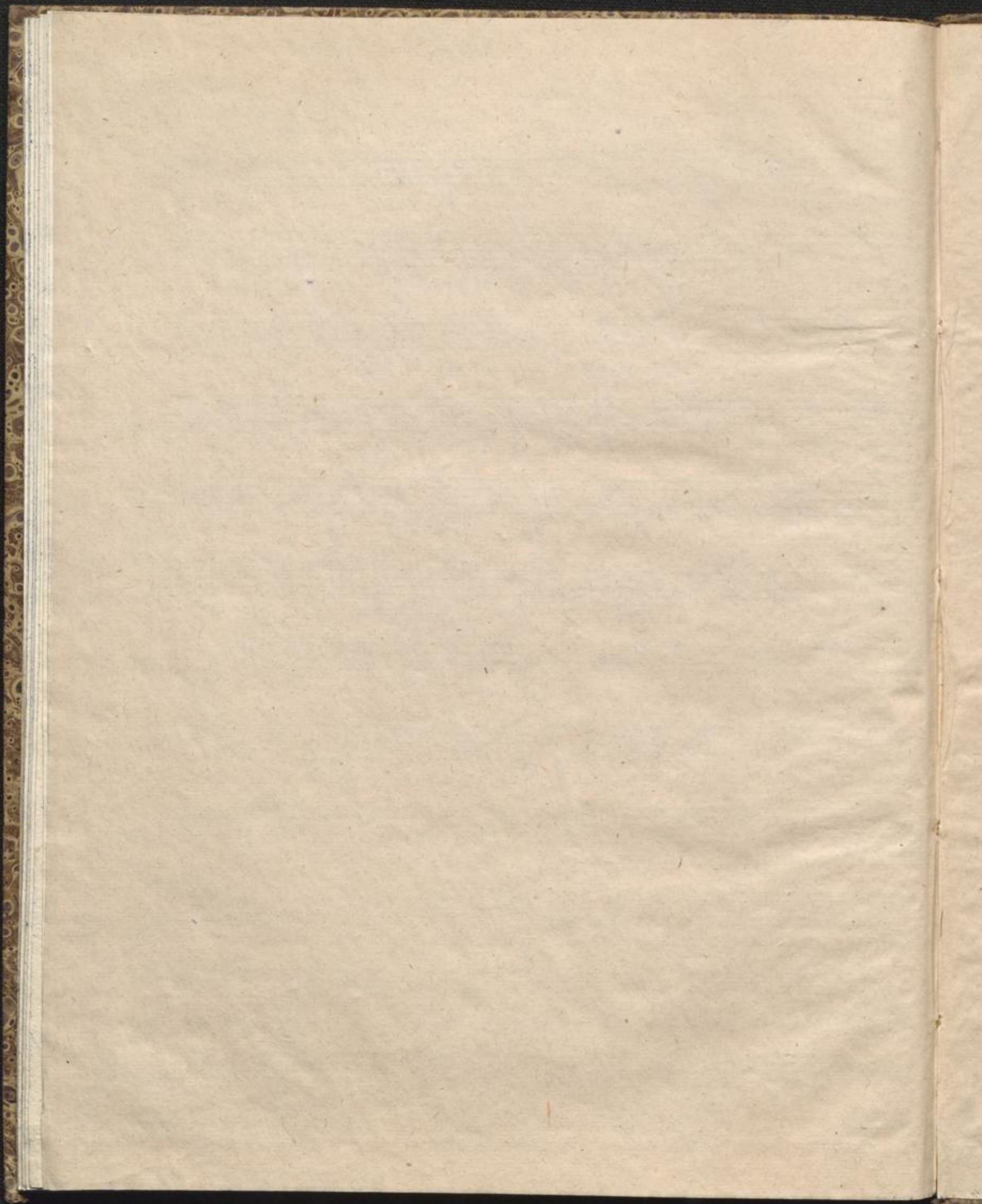
4 Adagio. T.

**A** *f* *1* *2* *4* *gnus De-i qui tollis pec-cata mun-di*  
*p* *mi-se-re-re mi-se-re-re mi-se-re-re no-bis agnus*  
*p* *De-i qui tollis pec-cata pec-cata mun-di mi-se-*  
*f* *-re-re mi-se-re-re mi-se-re-re no-bis ag-nus*  
*p* *De-i qui tol-lis qui tollis qui tollis pec-ca-*  
*p* *-ta pec-ca-ta pec-ca-ta mun-di*

All<sup>o</sup> T. 10

**D** *f* *1* *2* *4* *o-na no-bis pa-cem pa-cem do-na no-bis*  
*pa-cem do-na no-bis dona, do-na no-bis pa-cem dona*  
*no-bis-pa-cem do-na no-bis-pa-cem do-na no-bis-*  
*pa-cem do-na no-bis-pa-cem do-na no-bis pa-cem*  
*pa-cem-pa-cem pa-cem pa-cem pa-cem pa-cem pa-*  
*-cem.*

ius  
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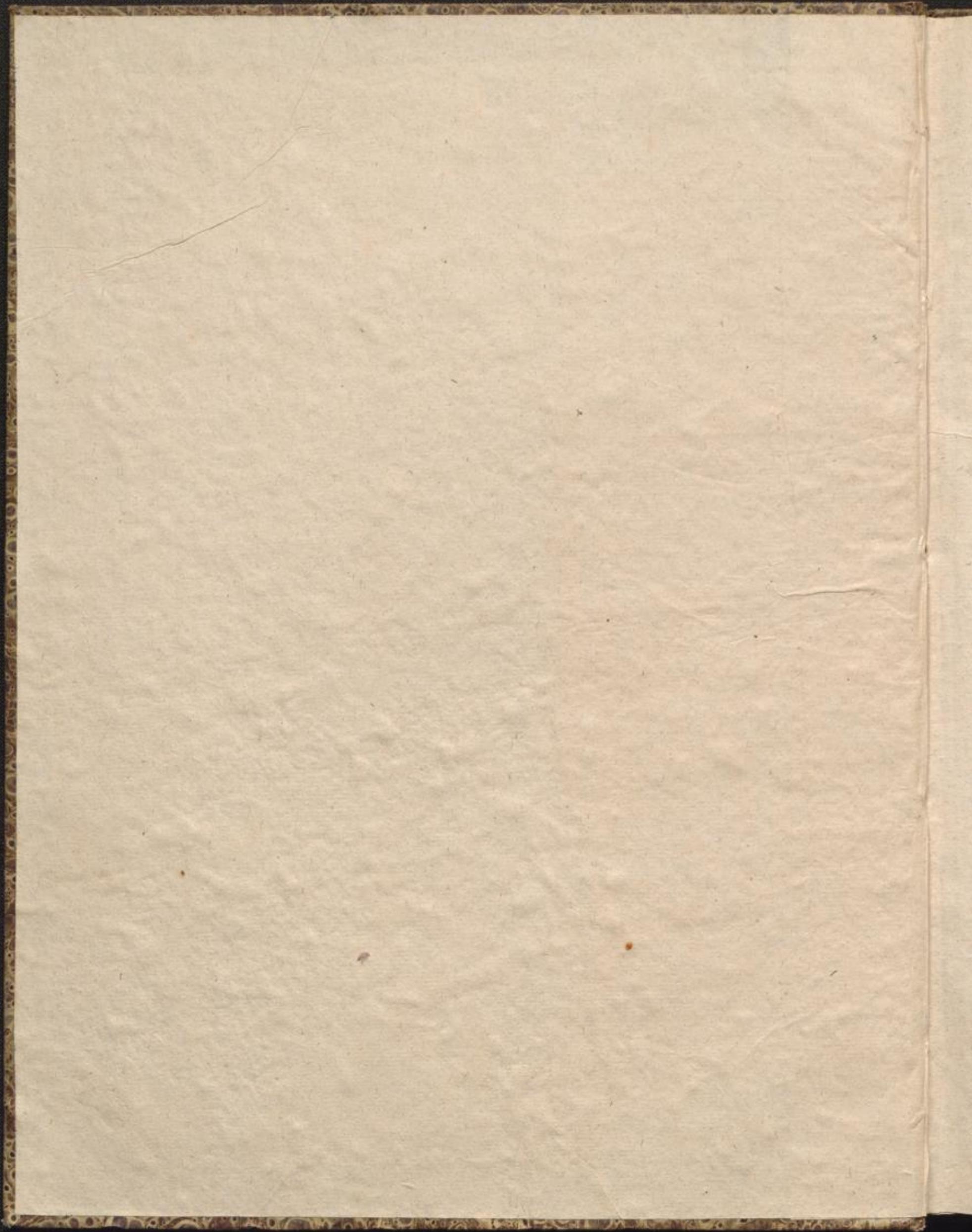
*VII Messen*

*von*

*Jos. Preindl.*

*Violino primo*

6.



No. 6.

Violino Primo.

**K** *Andante.*  
*Kyrie.* *p* *f*

**C** *All<sup>o</sup>.*  
*Gloria.* *f*

Violino Primo.

Allegro.

**C**redo. *f*

The musical score consists of 15 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff starts with a large 'C' time signature and the text 'Credo. f'. The music is written in a single system with 15 staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *f*, *sp*, and *p*. The piece concludes with the text 'Et vitam. Dona.' on the 14th staff.

Violino. Primo.

The first section of the score consists of 12 measures of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a continuous, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The melody is active and melodic, with frequent slurs and ties. The notation includes various ornaments and phrasing slurs, indicating a highly technical and expressive passage.

Adagio.

**S**anctus.

The second section, marked 'Adagio', begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a dynamic marking of *sf* (sforzando). The music is more melodic and slower than the first section, featuring a mix of quarter and eighth notes. There are several measures with a '7' written below the staff, possibly indicating a fingering or a specific performance instruction. The section concludes with a double bar line.

All<sup>o</sup> 3

Gianna.

The third section, marked 'All<sup>o</sup> 3', begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a dynamic marking of *sf*. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The notation includes various ornaments and phrasing slurs, indicating a highly technical and expressive passage. The section concludes with a double bar line.

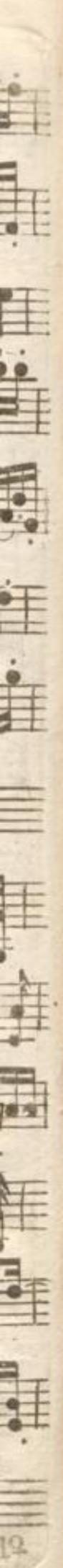
Andante. Violino Primo.

Bene:

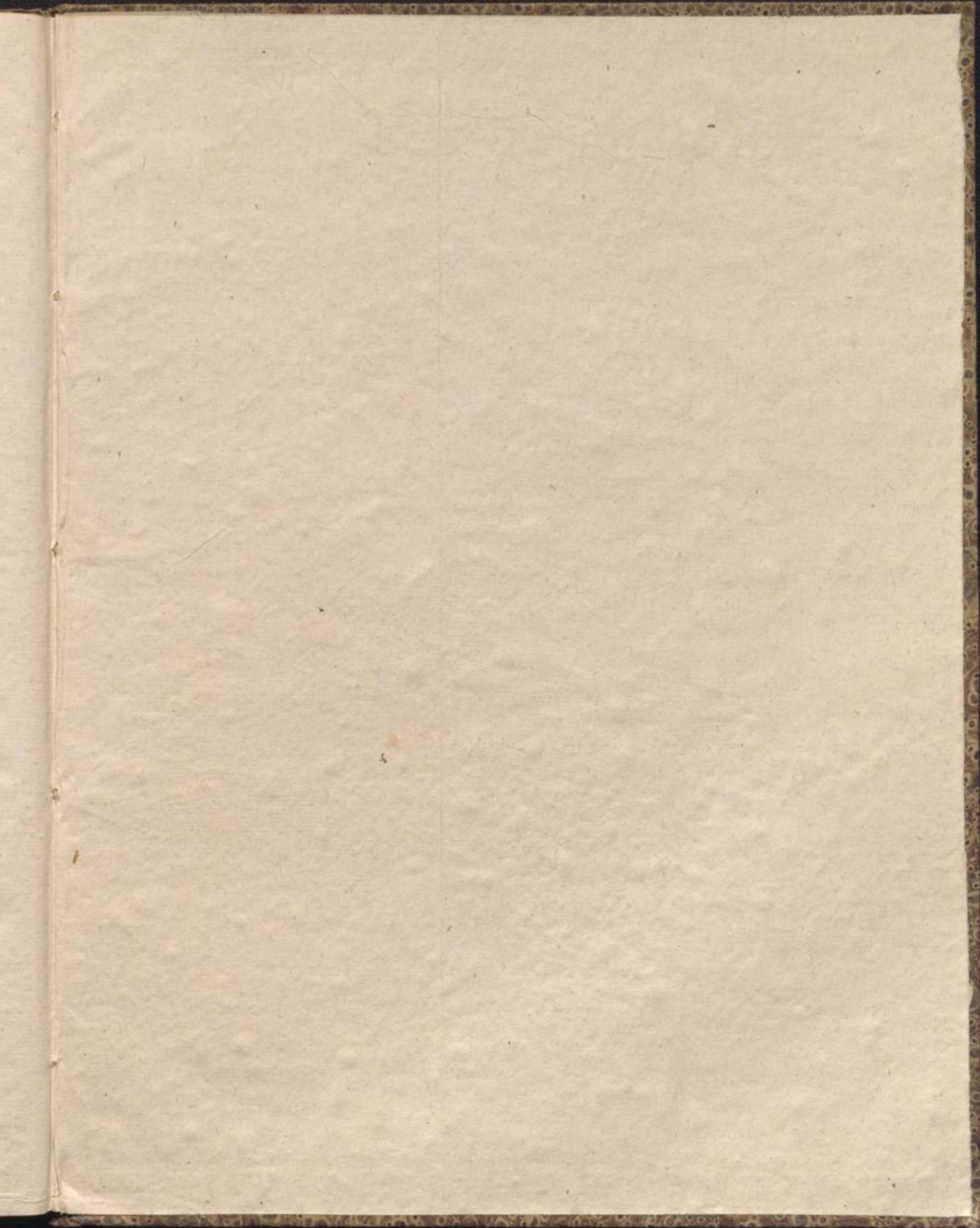
Adagio.

Agnus Dei.

Donadal Et vitam. All<sup>o</sup>









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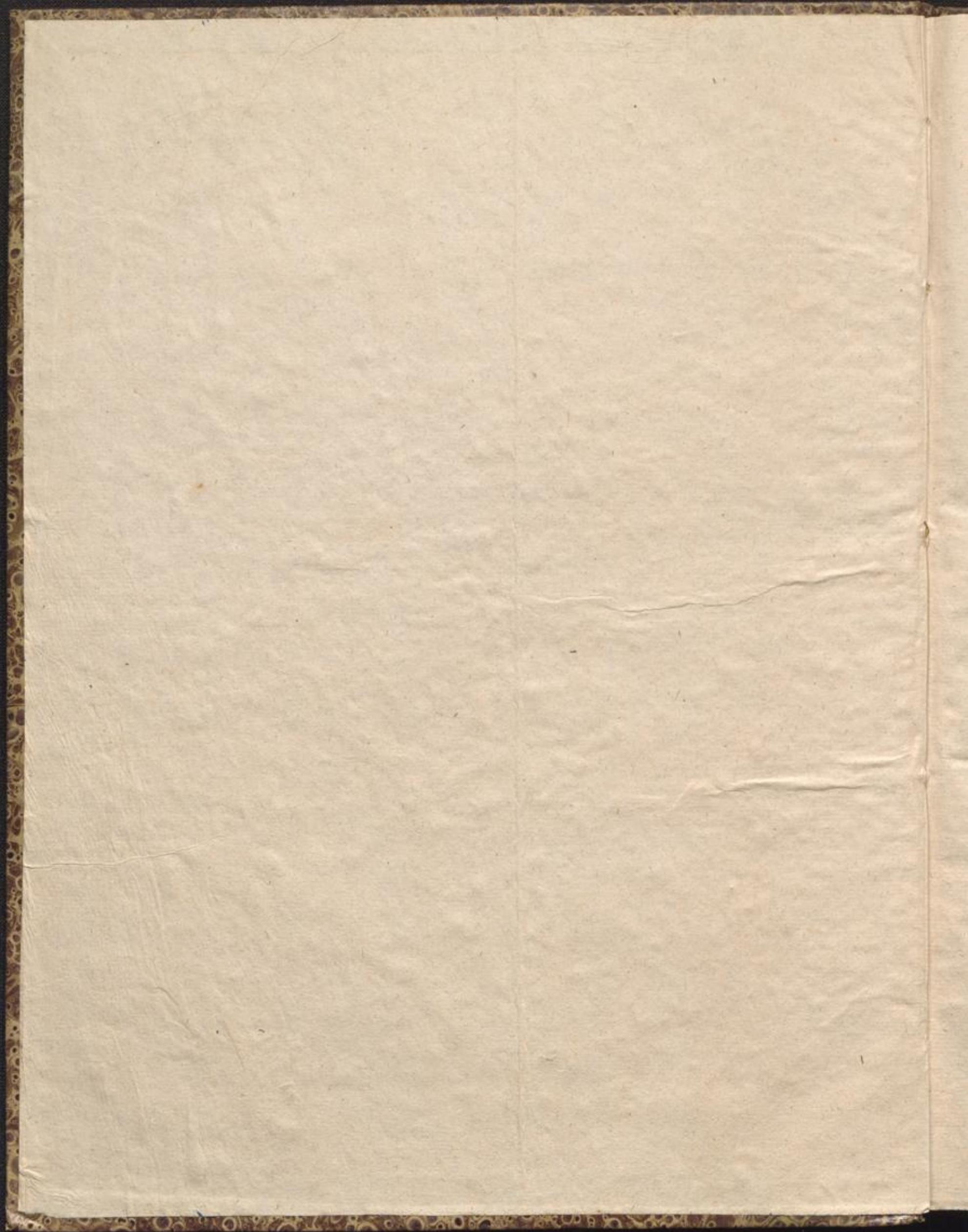
*VII Messen*  
von  
*J. Freindl.*  
*Violino II<sup>do</sup>.*

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7.





Violino Secondo.

Two staves of musical notation for Violino Secondo. The music consists of intricate rhythmic patterns, primarily eighth and sixteenth notes, with various slurs and accents.

Allegro.

A large section of musical notation for Violino Secondo, starting with a 'Credo' section. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings such as *f*, *p*, and *sp* (sforzando). The notation is dense and detailed, with many slurs and accents.

Violino Secondo.

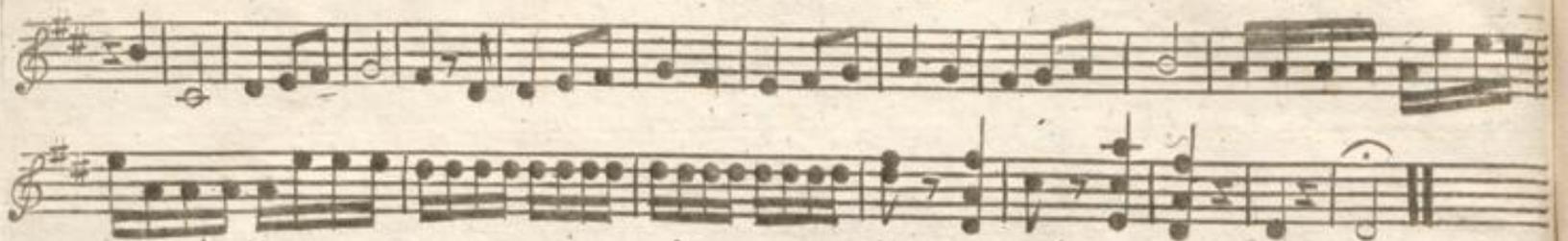
*Et vitam. Dona.*

Adagio.

**S**anctus

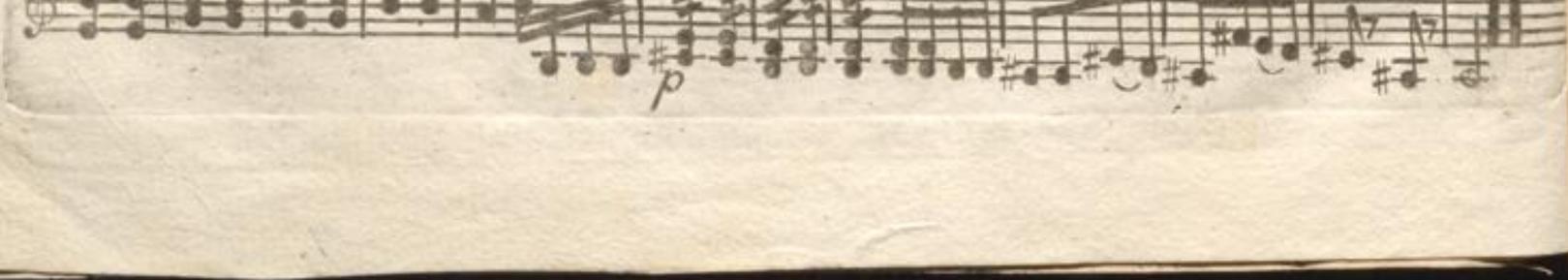
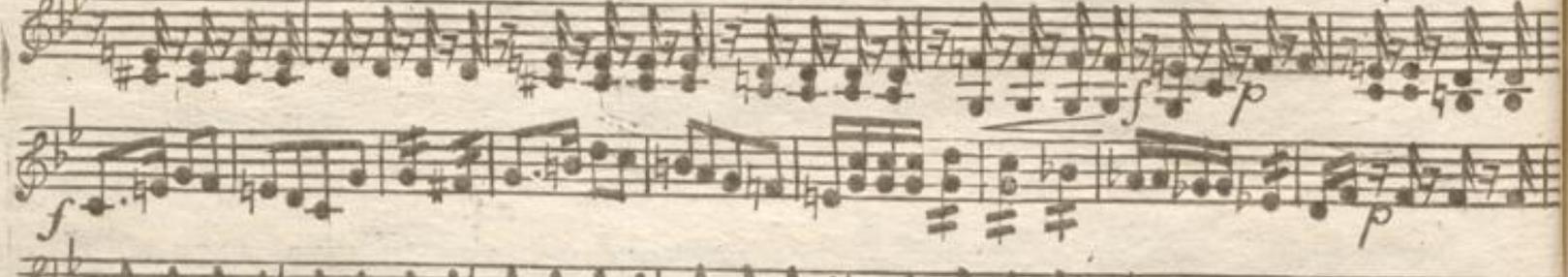
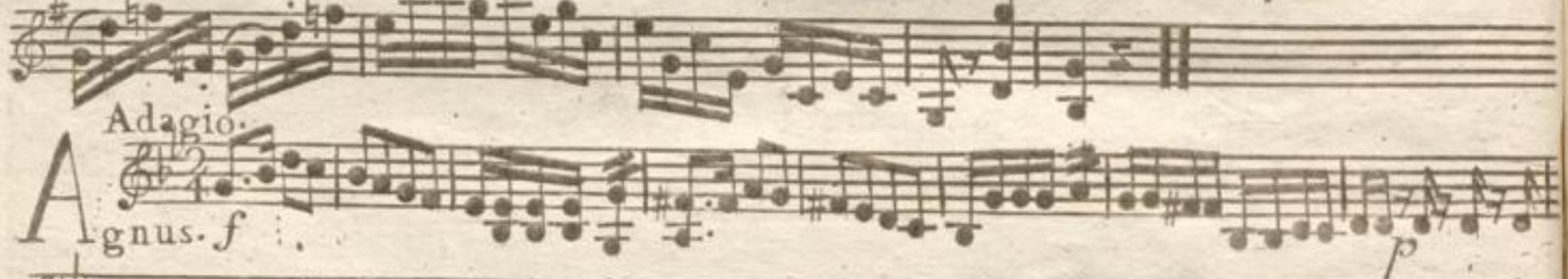
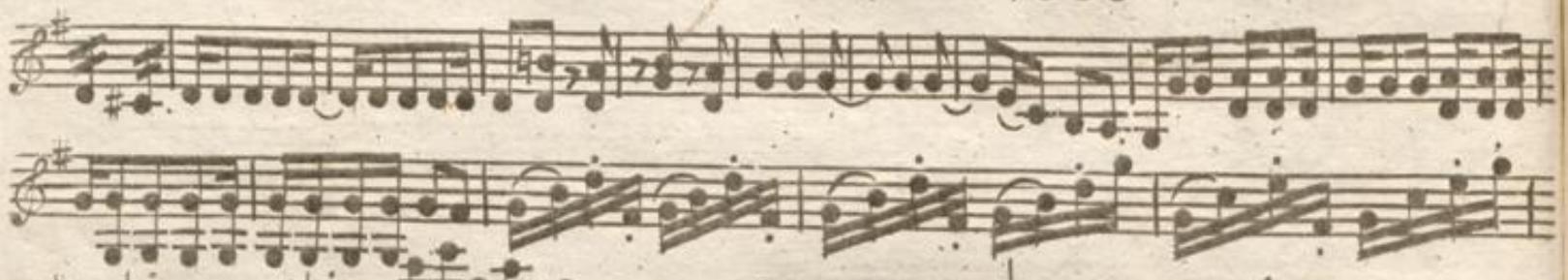
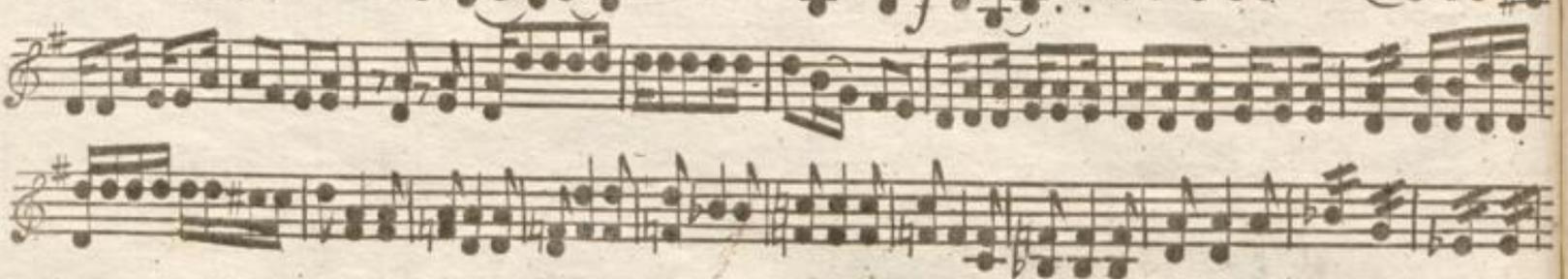
All<sup>o</sup>

Violino Secondo.



Andante.

**B**enedictus.



Adagio.

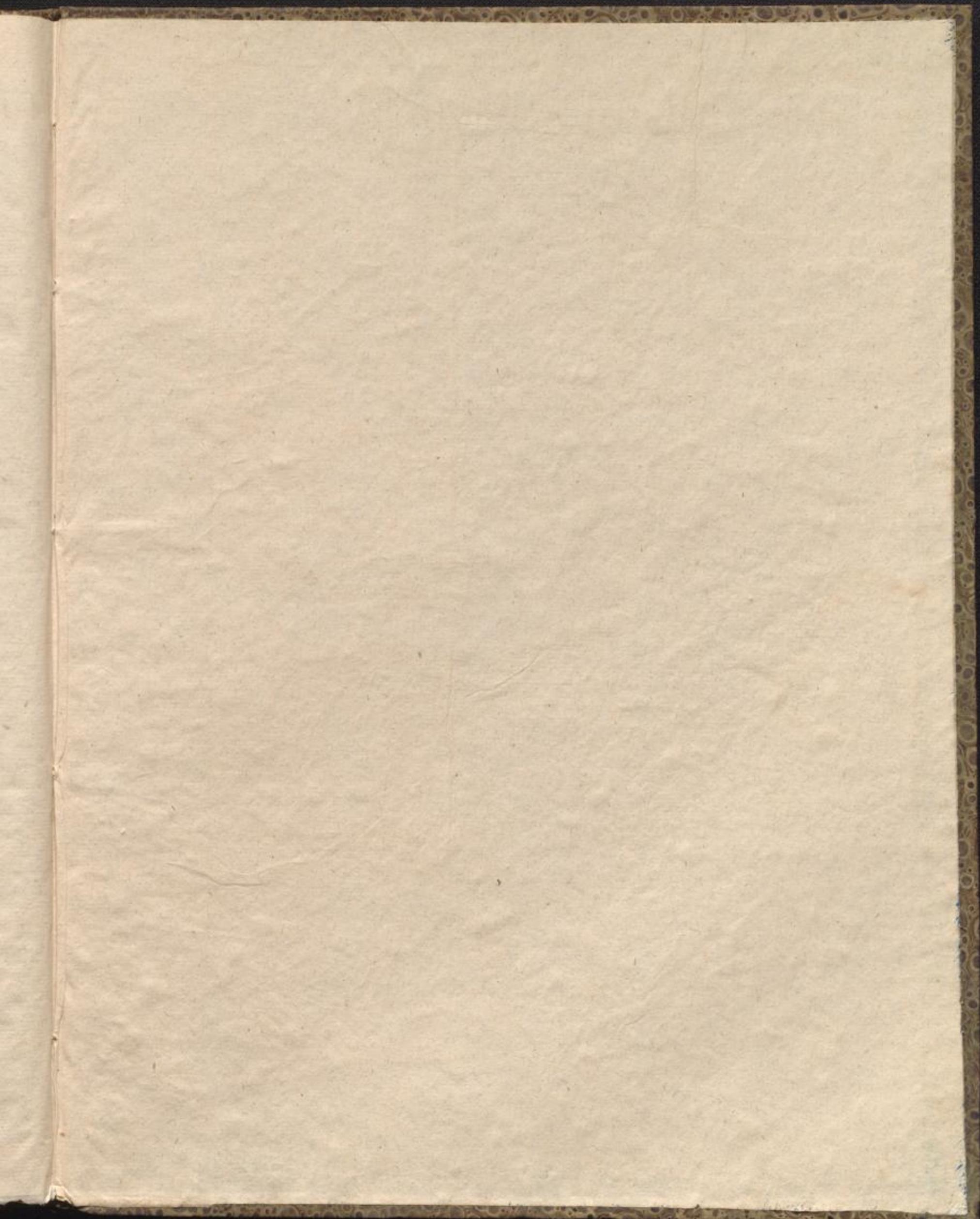
**A**gnus. *f*

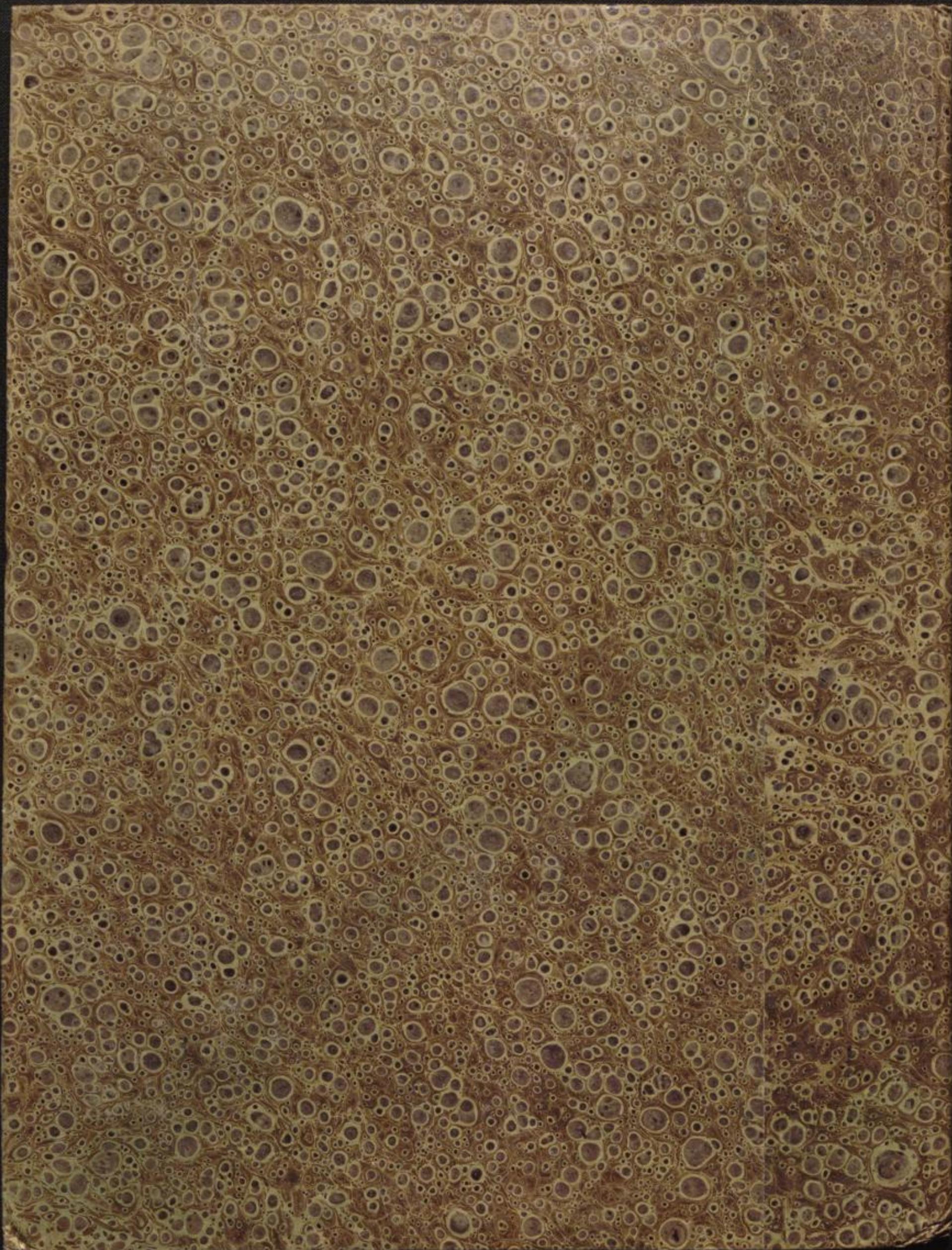


Donadal Et vitam. All<sup>o</sup>









III, 1, 1

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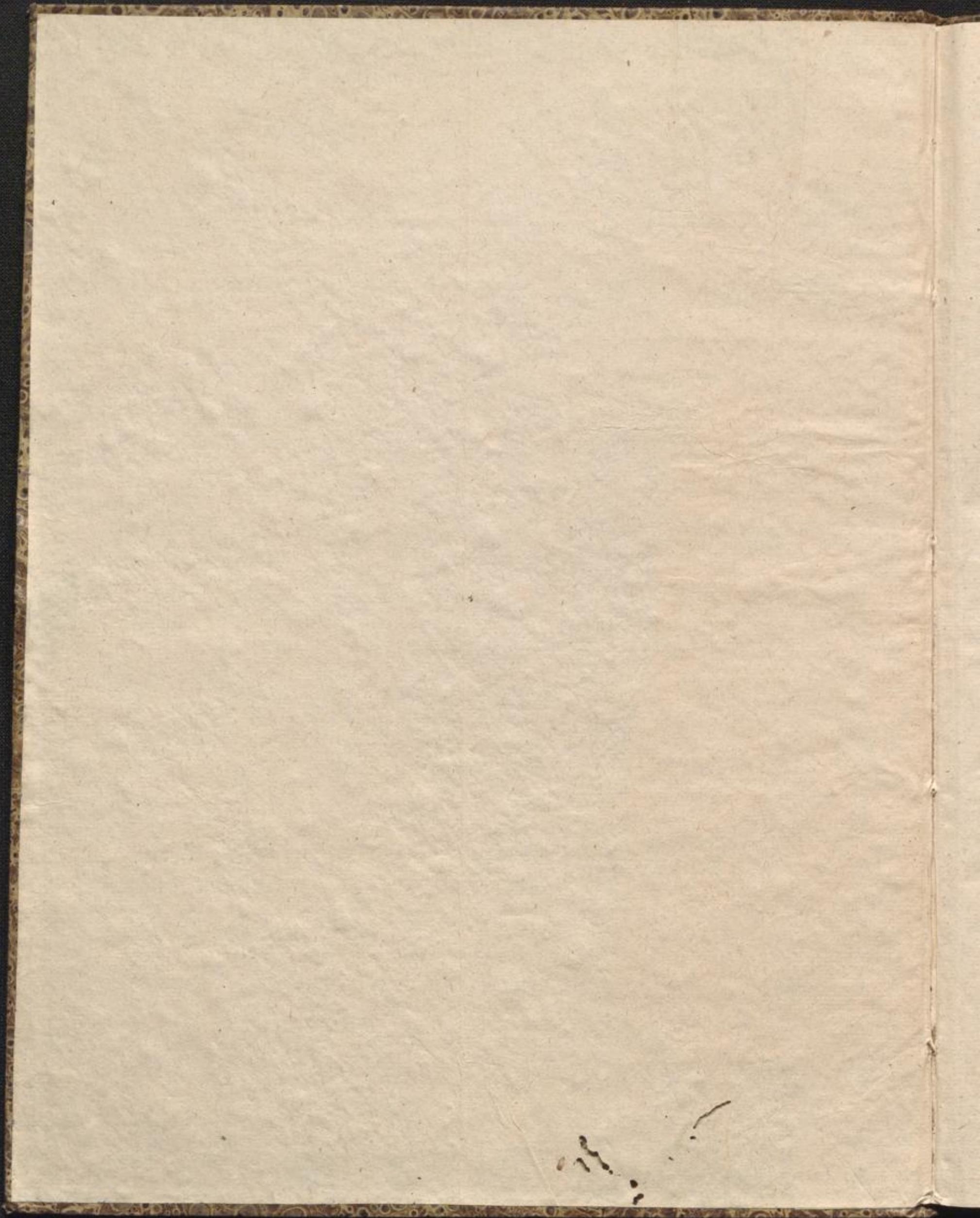
VI Messen  
von  
J. Freindl  
C. Passo

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8.



No. 6.

Andante.

Violone.

Kyrie. *p* *f*

The Kyrie section consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked 'p' (piano) and 'f' (forte). The subsequent staves continue the melodic and harmonic development, with dynamic markings 'p' and 'f' appearing throughout.

Allegro.

Gloria. *f*

The Gloria section consists of five 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 music is marked 'Allegro' and 'f' (forte). The subsequent staves continue the melodic and harmonic development, with dynamic markings 'f' appearing throughout.

Allegro.

Credo. *f*

The Credo section consists of two 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 music is marked 'Allegro' and 'f' (forte). The second staff continues the melodic and harmonic development.

Violone.

The musical score for Violone consists of 14 staves of handwritten notation. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout the piece, including *p* (piano), *f* (forte), and *fp* (fortissimo/pianissimo). The score concludes with a double bar line and repeat signs.

Adagio.

Violone.

**S**anctus. *f*

Musical notation for the beginning of the Sanctus section. It consists of two staves. The top staff is the Violone part, and the bottom staff is the basso continuo part. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is Adagio. The section begins with a forte (*f*) dynamic. The Violone part features a melodic line with various ornaments and slurs, while the basso continuo provides a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *f*.

All<sup>o</sup>

O fanna.

Musical notation for the O fanna section. It consists of two staves. The top staff is the Violone part, and the bottom staff is the basso continuo part. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is All<sup>o</sup> (Allegro). The section begins with a forte (*f*) dynamic. The Violone part features a melodic line with various ornaments and slurs, while the basso continuo provides a rhythmic accompaniment. Dynamic markings include *f*.

Andante.

**B**enedict<sup>s</sup> *f*

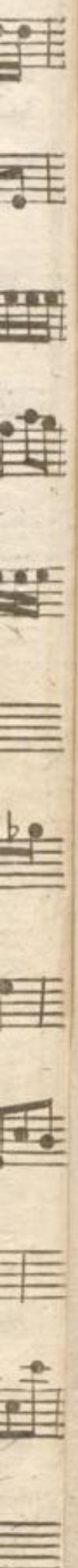
Musical notation for the Benedictus section. It consists of two staves. The top staff is the Violone part, and the bottom staff is the basso continuo part. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is Andante. The section begins with a forte (*f*) dynamic. The Violone part features a melodic line with various ornaments and slurs, while the basso continuo provides a rhythmic accompaniment. Dynamic markings include *f*.

Adagio. Violone.  
Agnus Dei.

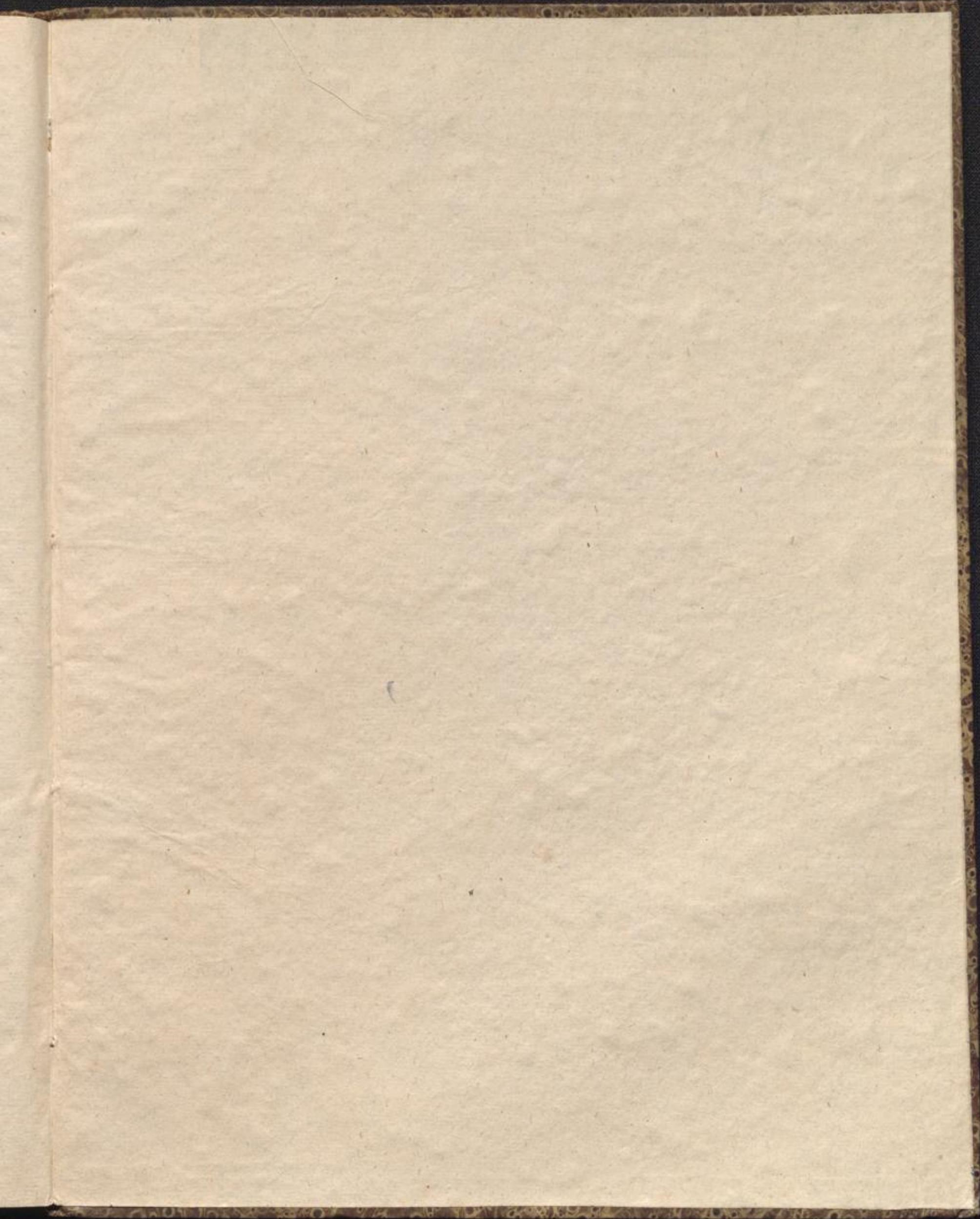
Musical score for the Agnus Dei section, Violone part, Adagio tempo. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. Dynamics include *f* (forte) at the beginning, *p* (piano) in the second measure, and a crescendo leading to *f* followed by *p* in the fifth measure. The piece concludes with a final cadence on the sixth staff.

Allegro.  
Dona. *f*

Musical score for the Dona section, Violone part, Allegro tempo. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The tempo is marked Allegro and the dynamic is *f* (forte). The piece concludes with a final cadence on the sixth staff.





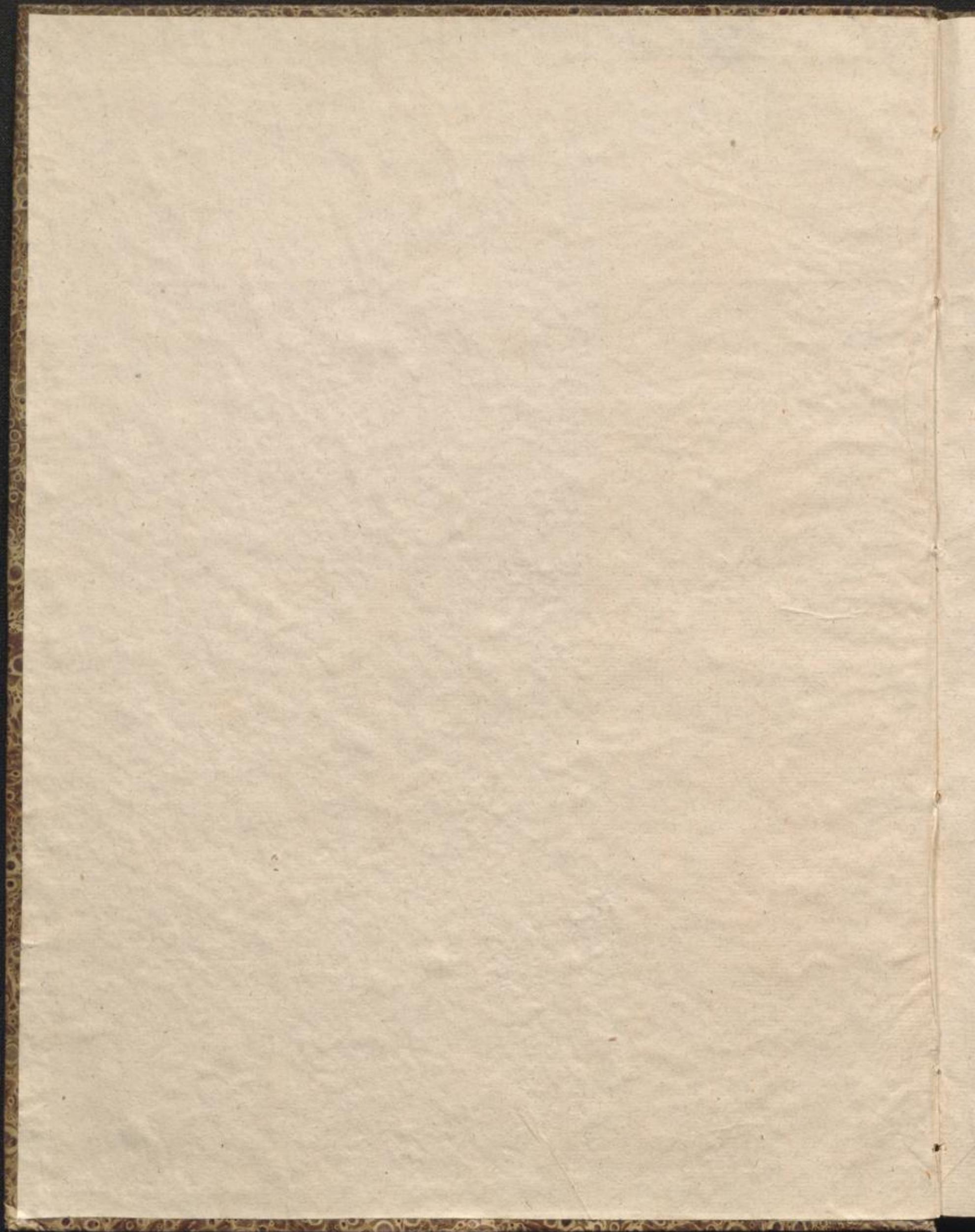




Dr. 2325

VI Messen  
von  
J. Preindl  
Organo.

15.



Andante. Solo. 3 — 76 76 6 98 7 — 58 43 5 # Organo. 6 T. 5 3 6 1

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

All<sup>o</sup>. T. Gloria. *f*

unif. 8 6 6 3 3 3 3

All<sup>o</sup> unif. Credo. *f*

unif. 6 5 3 — 6 6 6 6 6 — 7 3 4

unif. 6 5 3

unif. 6 6 6 — 4 6 3 5

Handwritten musical score for a section of a piece. It consists of ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The music is heavily annotated with fingerings (numbers 1-5) and slurs. Dynamic markings include *p*, *fp*, and *f*. A section marked 'T.' (Tutti) begins on the fourth staff. The piece concludes with a double bar line on the tenth staff.

Handwritten musical score for the 'Sanctus' section. It begins with the tempo marking 'Adagio. unif.' and the section title 'Sanctus. T.'. The score consists of four staves. The first staff is marked '3 unif.' and the second 'sf sf sf sf sf sf'. The third staff is marked '2 - 6 unif.' and the fourth 'Allo' with a '3' below it. The notation includes treble clefs, a key signature of one sharp, and various rhythmic values. Fingerings and slurs are used throughout. The piece ends with a double bar line.

6 5 986 59 3-4 6 7 6 2 3 # 3 3 3 2 6-2 3

Andte. Sol: 6 2 6 6 6 3 6 6 4 2 6 2 6 6 2 6 6 1

**B**enedictus.

8 7 8 7 8 5 3 5 6 2 6 6 6 6 6 6 7 5 6 7

*f* **T**

6 6 3 4-6-5 3 6 3 6 5 4 2

6 4 2 6 4 6 5 6 5 4 # 3

unif.

6 2 6 5 6 5 4 3

6 4 = 47 3

6 3



