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Masses - Don Mus.Dr. 916a-c

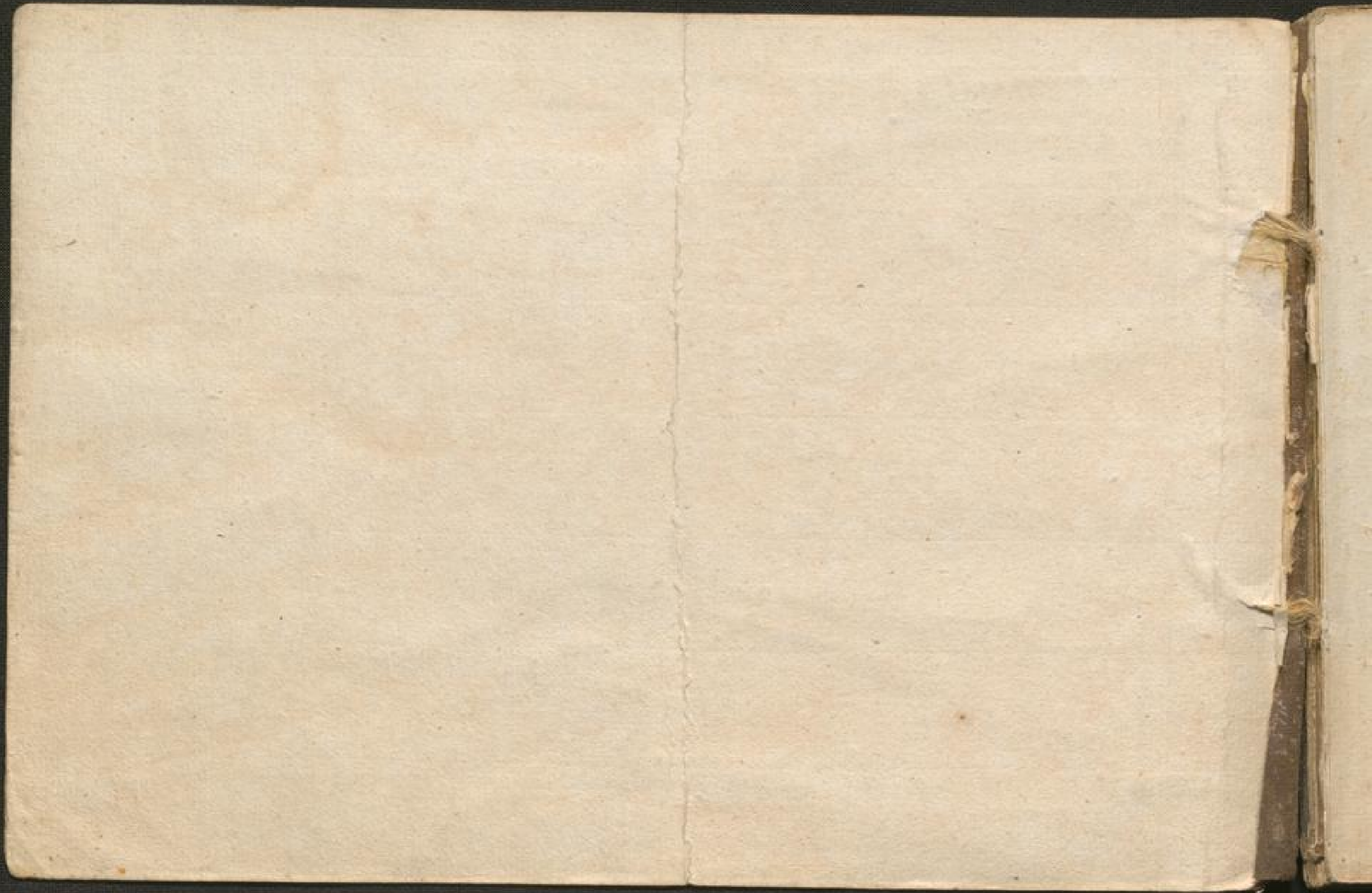
Schnabel, Joseph

[S.l.], 1810 (1810c)

[urn:nbn:de:bsz:31-239844](https://nbn-resolving.org/urn:nbn:de:bsz:31-239844)

Messe
componirt von
Joseph Schnabel.

Dank 9/16 a



Messe in A und E

für
vier

Singstimmen

2 Violinen, Viola, Cello,

3 Horn obligat

2 Trompeten und Pauken
ad libitum.

componirt

und

für Hochwohlgelehrten dem Herrn Herrn

von

Montmarin

General Vicarius und Canonicus beim

hohen Domstift zu Breslau Hochwürden

und Gnaden

ehrerbietigst gewidmet

von

Joseph Schnabel.

Capellmeister.



Messe componirt von J. Schnabel. Capellmeister beim hohen Domstift zu Bristau.

Kyrie. Adagio. Solo

Trumpete 1^{te} in C. Solo

Trumpete 2^{te} in C. Solo

Clarinete 1^{te}

Violino 1^{mo}

Violino 2^{do}

Viola

Soprano

Alto

Tenore

Basso

Basson Violoncello *pp. Cello.*

Organo. *pp. Cello. Tasto senza Pedale.*

Clarinete Trompette

Handwritten musical score for five instruments, likely strings. The notation includes various dynamics such as *mf* and *pp*, and articulation markings like accents and slurs. The score is organized into five staves, each with a clef and a key signature of one sharp (F#).

Handwritten musical score for voices and instruments. The vocal parts include the lyrics: *Kyrie e eleison Kyrie e eleison* and *Christe eleison*. The instrumental parts are accompanied by dynamics such as *pp*, *mf*, and *Beasti*. The score is organized into six staves, with the top two staves for voices and the bottom four for instruments.

Handwritten musical score on aged paper, featuring multiple staves. The top section consists of several staves with rests, indicating a period of silence or a specific instrumental introduction. The middle section contains vocal lines with lyrics: "le: i: son", "Chri- ste e: le: i: son", and "Ky:ri: e e: le: i: son". The bottom section includes more complex musical notation with various ornaments and fingerings. The score is written in a historical style, likely from the 18th or 19th century.

ritorno:

ritorno:

8.

120. Tulle.
Kyrie eleison eleison

8.

Kyrie eleison eleison

Sob
Chri- ste eleison

120. Tulle.
Kyrie eleison eleison

2

Kyrie eleison eleison

6 5

Musikdruck von J. F. Zentgraf, Praggers, Altona, No. 116

Handwritten musical score for a choir and instruments. The score consists of ten staves. The first two staves are for vocal parts (Soprano and Alto), and the remaining eight staves are for instruments (Violins I, Violins II, Violas, Cellos, and Double Basses). The music is in 4/4 time and features dynamic markings such as *mf* and *ff*. The lyrics are written below the vocal staves.

Lyrics:

le: i: son Christe e: le: i: son e: le: i: son e: le:
 le: i: son Christe e: le: i: son e: le: i: son e: le:
 le: i: son Christe e: le: i: son e: le: i: son e:
 le: i: son Christe Christe e: le: i: son e: le: i: son e:
 le: i: son Christe Christe e: le: i: son e: le: i: son e:

Handwritten musical score for a hymn, featuring multiple staves with notes, rests, and lyrics in German. The score includes dynamic markings like 'f' and 'p', and performance instructions like 'rit.' and 'cresc.'.

Lyrics (German):

i:son Ky:ri:e e: le:i:son Chri:ste e: le:i:son
 ison Ky ri:e e: le:i:son Chri:ste e: le:i:son
 le i:son Ky:ri:e e: le:i:son Chri:ste e: le:i:son
 le i:son Kyri:e e: le:i:son Chri:ste e: le:i:son

Handwritten musical notation on the left page, including staves with notes and dynamic markings such as *mf*, *pp*, *ppmo*, and *quasi*.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are: *Kyrie e e: le: i: son Kyrie e e: le: i: son Kyrie e e: le: i: son Kyrie e e: le: i: son*. The score includes dynamic markings such as *ppmo*, *quasi*, *2.*, *3.*, and *for:*.

5. *for.* *ppmo.*

diminuendo. *for.* *ppmo.*

dimin. *for.* *dimin.* *ppmo.*

dimin. *for.* *dimin.* *ppmo.*

le *i. son Kyrie e. le* *i. son*

le *i. son Kyrie e. le* *i. son*

le *i. son Kyrie e. le* *i. son*

le *i. son Kyrie e. le* *i. son*

dimin. *for.* *dimin.* *ppmo.*

70^a *24-5 #* *3 0 5* *2 5* *2 5 0* *70^a* *0* *tasto*

Ständruck von J. F. Zentgraf, Praggers Altes, No. 116

Solo *diminuendo.*

Gloria. *Allo:* *f.*

Clarino 1^{mo} & 2^{do} in G. *f.*

Corno 1^{mo} & 2^{do} in G. *f.*

Oboe 1^{mo} & 2^{do} *f.*

Fagotto 1^{mo} *f.*

Violino 1^{mo} *f.*

Violino 2^{do} *f.*

Viola *f.*

Tromboni *f. tutti.*

Alto *f.*

Tenore *f.*

Basso *f.*

Corno 3^{to} in E *f.*

Organo Solo
o Violoncello *f. tutti.*

Vocal lyrics: *Gloria in ex - cel - sis De -*

Ständruck von J.F. Zornlien, Pragener Altes, No. 116

Handwritten musical score with ten staves. The top two staves are empty. The third staff is labeled *Corno 3^{to} in E^v*. The fourth staff is labeled *Oboe due*. The fifth staff is labeled *Symphon.* and *Viole*. The sixth through tenth staves contain vocal parts with lyrics: *et in terra pax ho: mi: ni: bus*. The bottom of the page is labeled *pedale*.

7. *for:*

bo : ne vo : lun : ta tis *for:* lauda mus

bo : ne vo : lun : ta tis lauda mus

bo : ne vo : lun : ta tis lauda mus

bo : ne vo : lun ta tis *for:* lauda mus

Forte

Symphony

f
te *be-ne-dicimus te* *1^{mo}* *a = do : ra = mus*
te *be-nedici-mus te* *a = do : ra = mus*
te *be-nedici-mus te* *a = do : ra = mus*

1^{mo} pedale.

Handwritten musical score for a symphony with vocal parts. The score includes staves for strings, woodwinds, brass, and voices. The lyrics are "te glori: fi: ca: mus te".

Key features of the score include:

- Instrumentation:** Violins I & II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Organ.
- Tempo/Character:** The score is marked with a tempo of $\text{And.} \text{coll.} \text{mo}$ and includes dynamic markings such as *for:* and *org:*.
- Lyrics:** The vocal parts sing the words "te glori: fi: ca: mus te".
- Notation:** The score uses standard musical notation with various note values, rests, and articulation marks.

Musikarchiv von J. F. Zwickler, Programm-Alben, No. 116.

5

2

for.

2

2

for.

poco.

for.

poco.

1

Solo

grati: as a: gi: mus ti: bi propter magnam

1

Solo

grati: as a: gi: mus ti: bi propter magnam

1

Solo

grati: as a: gi: mus ti: bi propter magnam

4

tutti for.

4

for.

7

Cello.

poco.

4

for.

Basso

Handwritten musical score for a choir and instruments. The score includes vocal parts with lyrics and instrumental parts for Cello and Bass. The lyrics are "glori: am tu: am" and "Domi: ne Deus rex coe: les: tis". The page number "100" is written at the bottom center.

Continuation of the handwritten musical score on the adjacent page, showing vocal and instrumental staves.

Handwritten musical score on the left page of an open manuscript. It features several staves of music with various notes, clefs, and dynamic markings such as *for.* and *for.* The bottom staff is labeled *Basso.*

Handwritten musical score on the right page of an open manuscript. It includes vocal parts with Latin lyrics and a cello part. The lyrics are: *De : us pa : ter om : ni : po : tens Do mi : ne fi : li*. The cello part is marked *Cello. 1/2*. The score includes various musical notations such as notes, rests, and clefs.

Handwritten musical score for a choir setting of the Credo. The score consists of 13 staves. The first four staves are instrumental accompaniment. The fifth staff is the vocal melody with lyrics "u-ni-geni-te Je-su Chri-ste". The sixth and seventh staves are two-part vocal settings. The eighth and ninth staves are three-part vocal settings. The tenth and eleventh staves are four-part vocal settings. The twelfth and thirteenth staves are instrumental accompaniment. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like "f", "ff", and "tutti".

Ständruck von J. F. Zwickler, Prag, 1816. Altes No. 116.

Handwritten musical score for a choir and keyboard instrument. The score consists of 11 staves. The top two staves are for a keyboard instrument, with the right hand part starting on a treble clef and the left hand part on a bass clef. The bottom seven staves are for a choir, with the top staff on a soprano clef and the others on an alto clef. The music is in G major (one sharp) and 4/4 time. The lyrics are "Domine Deus agnus Dei fili: us pa". The score includes various musical notations such as notes, rests, and dynamic markings like "fori" and "coll'ano".

Handwritten musical score on aged paper, featuring multiple staves. The score includes various musical notations such as clefs, time signatures, and dynamic markings. The lyrics are written in Latin: "Qui tol: lis pec: ca: ta mun".

Key markings and annotations include:

- trio* (written vertically on the first staff)
- trio* (written below the first staff)
- trio* (written below the second staff)
- trio* (written below the third staff)
- trio* (written below the fourth staff)
- trio* (written below the fifth staff)
- trio* (written below the sixth staff)
- trio* (written below the seventh staff)
- trio* (written below the eighth staff)
- trio* (written below the ninth staff)
- trio* (written below the tenth staff)
- trio* (written below the eleventh staff)
- trio* (written below the twelfth staff)
- trio* (written below the thirteenth staff)
- trio* (written below the fourteenth staff)
- trio* (written below the fifteenth staff)
- trio* (written below the sixteenth staff)
- trio* (written below the seventeenth staff)
- trio* (written below the eighteenth staff)
- trio* (written below the nineteenth staff)
- trio* (written below the twentieth staff)
- trio* (written below the twenty-first staff)
- trio* (written below the twenty-second staff)
- trio* (written below the twenty-third staff)
- trio* (written below the twenty-fourth staff)
- trio* (written below the twenty-fifth staff)
- trio* (written below the twenty-sixth staff)
- trio* (written below the twenty-seventh staff)
- trio* (written below the twenty-eighth staff)
- trio* (written below the twenty-ninth staff)
- trio* (written below the thirtieth staff)
- trio* (written below the thirty-first staff)
- trio* (written below the thirty-second staff)
- trio* (written below the thirty-third staff)
- trio* (written below the thirty-fourth staff)
- trio* (written below the thirty-fifth staff)
- trio* (written below the thirty-sixth staff)
- trio* (written below the thirty-seventh staff)
- trio* (written below the thirty-eighth staff)
- trio* (written below the thirty-ninth staff)
- trio* (written below the fortieth staff)
- trio* (written below the forty-first staff)
- trio* (written below the forty-second staff)
- trio* (written below the forty-third staff)
- trio* (written below the forty-fourth staff)
- trio* (written below the forty-fifth staff)
- trio* (written below the forty-sixth staff)
- trio* (written below the forty-seventh staff)
- trio* (written below the forty-eighth staff)
- trio* (written below the forty-ninth staff)
- trio* (written below the fiftieth staff)

Lyrics: *Qui tol: lis pec: ca: ta mun*

Handwritten musical notation on the left page, including a staff with the tempo marking *meno* and the number 98.

Handwritten musical score on the right page, featuring multiple staves for instruments and vocal lines. The vocal parts include the lyrics: *mi - se - re - re no bis*. Performance markings include *Tutti* and *Solo*. The bottom staff is labeled *Cello*.

Handwritten musical score for a choir and instruments. The score consists of 12 staves. The top three staves are for instruments (likely strings or woodwinds). The bottom seven staves are for voices. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are in Latin: "sus:cipe deprecati: suscipe deprecati: sus:cipe deprecati: tol:lis pec:ca:ta mun:di sus:cipe deprecati".

12. 13. 14. *f* *pp* *tutti*

sus:cipe deprecati:
 suscipe deprecati:
 sus:cipe deprecati:
 tol:lis pec:ca:ta mun:di sus:cipe deprecati:

Ständebuch von J. P. Zuercher, Pragermus. Altes. No. 116

Handwritten musical score for a choir or orchestra. The score consists of 14 staves. The first three staves are empty. The fourth staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a melodic line with notes and rests, marked with "for." and "p.". The fifth staff continues the melody with a "p." marking. The sixth staff has a treble clef and contains a melodic line. The seventh staff has a bass clef and contains a melodic line. The eighth staff has a bass clef and contains a melodic line. The ninth staff has a bass clef and contains a melodic line. The tenth staff has a bass clef and contains a melodic line. The eleventh staff has a bass clef and contains a melodic line. The twelfth staff has a bass clef and contains a melodic line. The thirteenth staff has a bass clef and contains a melodic line. The fourteenth staff has a bass clef and contains a melodic line. The lyrics are written below the staves: "o : ren no : stram", "o : nem no : stram", "o : nem no : stram", "o : nem no : stram qui se : oles ad cle : rite : ram ysa". There are various musical markings such as "for.", "p.", "Solo", and "3." throughout the score.

Handwritten musical score on aged paper, featuring multiple staves and vocal lines. The score includes various musical notations such as clefs, time signatures (4.), and dynamic markings like *for:*, *for: Tutti*, and *for: f*. The lyrics are written below the vocal staves, including the words "mi: st", "re", and "no". The paper shows signs of age, including some staining and a small tear near the bottom left corner.

Partial view of musical notation on the left page, showing staves with notes and clefs.

Musical score on the right page, featuring multiple staves with notes, rests, and performance markings. The score includes dynamic markings such as *pp.*, *ppp.*, and *tasto.*, as well as articulation marks like *1.*, *2.*, and *3.*. A section is marked *Adagio*. The notation includes various note values, rests, and clefs.

for:

for:

Symphony Viol. 2^a coll. Prima.

for:

quoniam tu so: lus sane tus tu so: lus

quo: niãmba so: lus sane tus tu so: lus

quoniam tu so: lus sane tus tu so: lus

quoniam tu so: lus sane tus tu so: lus

for:

Steindruck von J. F. Zuercher, Pro. Johann Alton, No. 116.

Handwritten musical score for a choir and orchestra. The score includes vocal parts with Latin lyrics and an orchestral part labeled "Symphony 2.". The lyrics are: "Do : mi : nus tu so : lus al : tis : si : mus".

Stenodruck von A. Z. Zwickler, Praguer, Allee, No. 116.

Handwritten musical score for a multi-voice setting. The score consists of ten staves. The first five staves are instrumental parts, and the last five are vocal parts. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: *Je su Chri ste cum*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *ff*, *for.*, and *for. pedale.*. There are also performance instructions like *Symphony* and *8.* above the staves.

Continuation of the handwritten musical score on the adjacent page, showing the same ten staves with musical notation and lyrics.

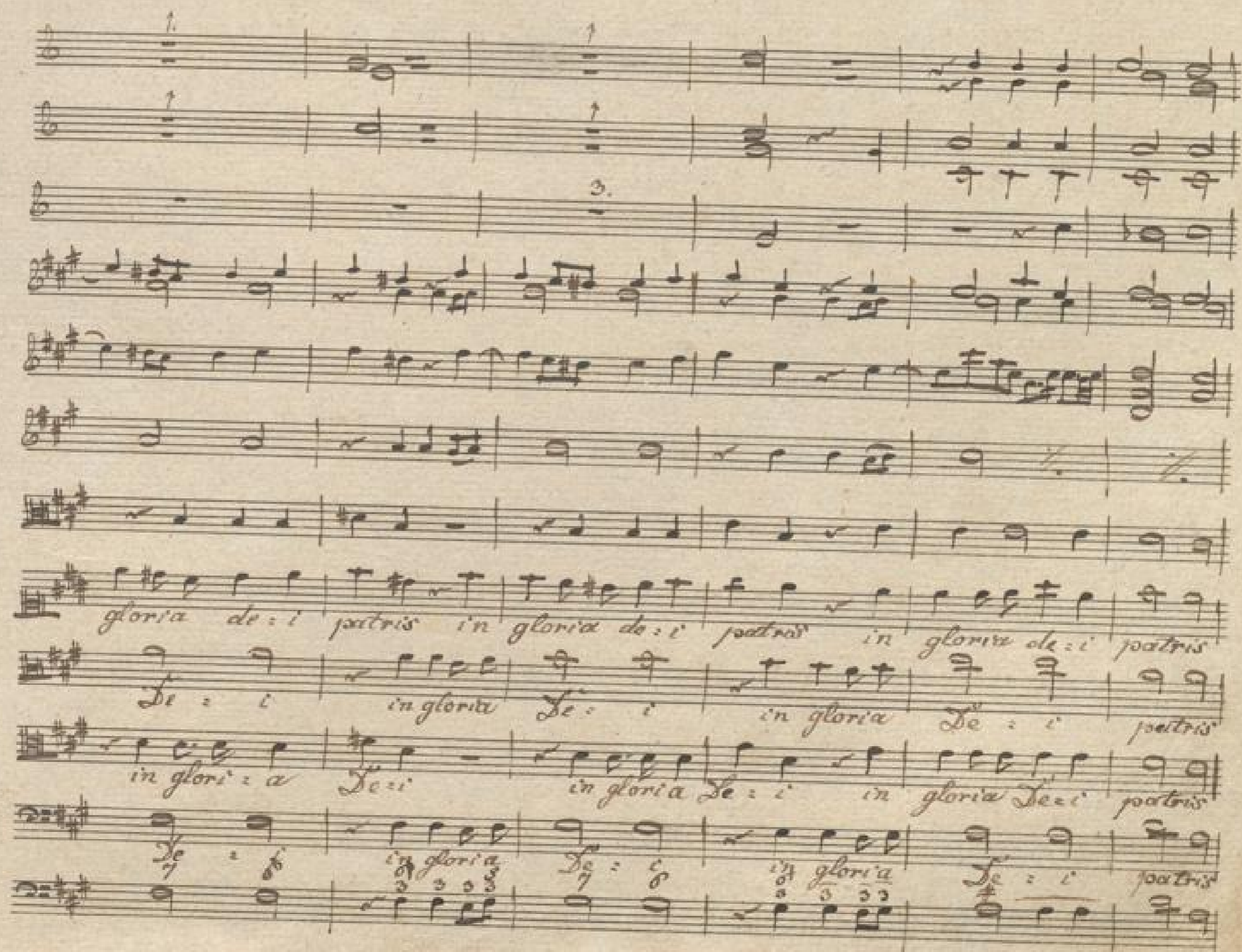
Handwritten musical score on the left page of an open manuscript. It features several staves with notes and rests. The notation includes various rhythmic values and dynamic markings such as *for:* and *luc*.

Handwritten musical score on the right page of an open manuscript. It includes vocal lines with Latin lyrics and instrumental accompaniment. The lyrics are: *sancto spi: ri: tu cum sancto spi: ri: tu in glori: a de: i*. The score features various musical notations, including notes, rests, and dynamic markings like *for:*. At the bottom of the page, there are figured bass notations: $7 \frac{7}{2}$, $6 \ 5$, $7 \ 7$, 3 , 3 , $3 \ 6 \frac{6}{2}$.

in gloria De: i in gloria De: i pa: - tris in
 pa:tris in gloria De: i pa:tris in glo: ri: a pa:tris a: men
 in glo: ri: a De: i in glo: ri: a pa:tris a: men
 in glo: ri: a De: i in gloria De: i pa: - tris in gloria

Manuskript von J. F. Zwickler, Prag 1790, Altes, No. 116

Handwritten musical score for a Gloria. The score consists of 13 staves. The first four staves are instrumental, likely for strings or woodwinds. The fifth staff is the vocal line, with lyrics written below it. The lyrics are: *gloria de: i patris in gloria de: i patris in gloria de: i patris*
Se: i in gloria Se: i in gloria Se: i patris
in glori: a Se: i in gloria Se: i in gloria Se: i patris
Se: i in gloria Se: i in gloria Se: i patris



in gloria dei patris amen amen *al* men
 in gloria dei patris amen amen *al* men *al* men
 in gloria dei patris amen *al* men
 in gloria dei patris amen amen *al* men amen

Handwritten musical score on the left page, featuring several staves with notes and rests. The lyrics "men", "a", "men", "men", and "men a men" are written below the staves.

Handwritten musical score on the right page, featuring several staves with notes and rests. The lyrics "men", "a", "men", "men", and "men" are written below the staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

Credo. *Allo.*

Clarinno 1^{mo} 2^{do} in D

Corno 1^{mo} 2^{do} in A

Corno 3^{to} in E

Oboe 1^o 2^o

Violino 1^{mo} *for:*

Violino 2^{do}

Viola

Soprano *for: Tutti*

Alto

Tenore

Basso

Organo Contr. Violoncello *Allo. for: Tutti*

Stadtbibliothek von J. F. Zundler, Pasingen, Altes, Nr. 116

Handwritten musical score for a choir with five parts. The score includes vocal lines with lyrics and a basso continuo line with figured bass notation. The lyrics are in Latin: "tentem fac: torem coeli et terra visi: bilium omnium et invisibile." The music is written in a historical style with various note values and rests.

Lyrics:
 tentem fac: torem coeli et terra visi: bilium omnium et invisibile.
 tentem fac: torem coeli et terra visi: bilium omnium et invisibile.
 tentem fac: torem coeli et terra visi: bilium omnium et invisibile.
 tentem fac: torem coeli et terra visi: bilium omnium et invisibile.

Figured Bass (Basso Continuo):
 7 7 5 d 2 9 8 6#

Handwritten musical score for a choir and instruments. The score includes staves for vocal parts and instruments such as Violins and Viola. The lyrics are in Latin, starting with "um et in unum Domi-num Je-sum Chri-stum".

3.

70.

Violins con fmo

um et in unum Domi-num Je-sum Chri-stum

um et in unum Domi-num Domi-num Je-sum Chri-stum

um et in unum Domi-num Je-sum Chri-stum

um et in unum Domi-num Je-sum Chri-stum

Continuation of the handwritten musical score on the adjacent page, showing the right-hand side of the staves.

Handwritten musical score for a choir with four parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is on aged paper and features Latin lyrics: "fi-li-um De-i uni-ge-ni-tum et ex-pa-tre". The piano part includes a complex melodic line with many accidentals and rests. The vocal parts are written in a clear, legible hand. The lyrics are written below the vocal staves.

natum ante omnia saecula Deum de Deo

natum ante omnia saecula Deum de Deo

natum ante omnia saecula Deum de Deo

natum ante omnia saecula Deum de Deo

Handdruck von L. Z. auf den Pergamenten Alben, No. 116.

lu : men de lu : mi : ne Je : um ve : rum de Je : o

lu : men de lu : mi : ne Je : um ve : rum de Je : o

lumen de lu : mi : ne Je : um ve : rum de Je : o

lu : men de lu : mi : ne Je : um ve : rum de Je : o

ve : ro ge: ni: tum non factum con: sub: stanti: o: nem pa: tri per

ve : ro ge: ni: tum non factum con: sub: stanti: o: nem pa: tri per

ve : ro ge: ni: tum non factum con: sub: stanti: o: nem pa: tri per

ve : ro ge: ni: tum non factum con: sub: stanti: o: nem pa: tri per

Handwritten musical notation on the left page, including staves with notes and rests.

Handwritten musical score for a symphony. The score includes staves for strings, woodwinds, and brass. The lyrics are: *quem per quem omnia facta sunt qui propter nos*. The score is marked *f* and *Vol. 2^{da} con f^{ro}*. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

The image shows a page of handwritten musical notation on aged paper. The score consists of approximately 13 staves. The top four staves appear to be for instrumental accompaniment, possibly for strings or woodwinds. The lower nine staves contain vocal lines with Latin lyrics written below the notes. The lyrics are: *homi: nis et propter nostram sa: lu: tem des: cen: dit oles: cen: dit oles:*. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *p* (piano) and *ff* (fortissimo). There are also some annotations like *lu* and *lu* above certain notes, and some numbers like 7, 5, 4, 4, 4, 4, 4 below the bottom staff.

Ständchen von L. F. Zortner, Prager Altler. No. 116

Handwritten musical score for a choir and piano. The score is written on ten staves. The top five staves are instrumental parts, and the bottom five staves are vocal parts with Latin lyrics. The lyrics are: "coe = lis Et in car na: tus est de spi ri: tu". The tempo marking "piu moderato" is written in several places. The number "28." is written above the third staff. The number "8" is written above the first staff. The number "40" is written above the second staff. The number "700" is written above the fifth staff. The number "700" is written above the sixth staff. The number "700" is written above the seventh staff. The number "700" is written above the eighth staff. The number "700" is written above the ninth staff. The number "700" is written above the tenth staff.

sanc: to ex Ma: ri: a vir: gi: ne
sanc: to ex Ma: ri: a vir: gi: ne
sanc: to ex Ma: ri: a vir: gi: ne
sanc: to ex Ma: ri: a vir: gi: ne
sanc: to ex Ma: ri: a vir: gi: ne

Handwritten musical notation on the left page, including staves with notes and rests.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and lyrics. The lyrics include: *ne et ho: mo fac: tus est* and *ne et ho: mo fac: tus est Crucifixus*. The score includes various musical notations such as clefs, key signatures, and dynamic markings like *for* and *1.*.

Handwritten musical score for a choir, featuring ten staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: *Cruci: fi: xus e: ti: am pro: no: bis pro: no: bis sub* and *e: ti: am pro: no: bis e: ti: am pro: no: bis sub*. The score is marked with *for:* (forte) and *ffmo* (fortissimo) dynamics. Measure numbers 14 and 17 are indicated. The bottom staff is labeled *bassi* (bass).

Mitschnitt von Dr. Zwickler, Paganini-Allee, No. 116

Tempo f^{mo}

8.

est ve: pul: tus est.

est ve: pul: tus est

: pul: tus est.

est. et re: sur:

est. et re: sur

fmo

Partial view of musical score on the left page of an open manuscript, showing staves with notes and dynamic markings.

Main musical score on the right page of an open manuscript, featuring multiple staves with notes, rests, and Latin lyrics. The score includes dynamic markings such as *fmo*, *mf*, and *f*. The lyrics are: *Et re-sur: re: xit ter: ti: a di: e se: cun: da* and *re: xit ter: ti: a di: e se: cun: dum scrip: tu: ras*.

Handwritten musical score for a choir or organ. The score consists of ten staves. The first two staves are empty. The third staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics are: "olum scriptu ras et as: cendit as: cendit in colum et as: cendit in tu ras et as: cen dit in colum et as: cendit in tu ras et as: cen dit in colum et as: cendit in". The score includes various musical notations such as notes, rests, and dynamic markings like "for:". The bottom of the page features a series of numbers and symbols: "46 65 # # 43 47 5 6 2 2 7 3 3 5 5# 6".

Steindruck von J.F. Zverlin, Prag, gegen Alt. No. 116.

13. *For*

For

cendit in cœlum se - dit ad dexteram pa - tris et i - te.

cœ - lum se - dit ad dexteram pa - tris et i - te.

cœ - lum se - dit ad dexteram pa - tris et i - te.

cœ - lum se - dit ad dexteram pa - tris et i - te.

Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Lyrics (Latin):

rum ventu: rus est cum glori: a cum glori: a
 : rum venturus est cum glori: a cum glori: a
 : rum ventu: rus est cum glori: a cum glo: ri: a judicare
 : rum venturus est cum glori: a cum glori: a judicare

Additional markings: *2*, *2.*, *18.*, *3.*, *gis*, *7.*, *una*

+

Handwritten musical notation on the left page, featuring several staves with notes and rests. The bottom section includes the word "judicare" written twice in a cursive hand.

Handwritten musical notation on the right page, including vocal lines and piano accompaniment. The lyrics are Latin: "vi: var et mor: tu: os eius re: qui non e: rit" and "vi: vos et mor: tu: os eius re: qui non e: rit". The notation includes dynamic markings such as "poo." and "for:".

Handwritten musical score for a choir with multiple staves. The score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are "fi nis" and "Et in spiritum sanctum unis:". Performance markings include "for.", "for: staccato", and "9.". The score is written in a historical style with various clefs and time signatures.

Stendebank von Dr. Zwickler, Freygm. Altes. No. 116.

Domine num et vivi: vi: fi: cantem qui ex patre fi: li: o que pro:

Domine num et vivi: vi: fi: cantem qui ex patre fi: li: o que pro:

Domine num et vivi: vi: fi: cantem qui ex patre fi: li: o que pro:

Domine num et vivi: vi: fi: cantem qui ex patre fi: li: o que pro:

Domine num et vivi: vi: fi: cantem qui ex patre fi: li: o que pro:

15.

2

9.

ce : dit qui cum patre et fi:lio simul ado: ra:

ce dit qui cum patre et fili: o simul ado: ra

ce dit qui cum patre et fili: o simul ado: ra

ce dit qui cum patre et fili: o simul ado: ra

For.

15.

2.

9.

ado: ra:
ado: ra:
ado: ra:
ado: ra:

for.

for.

for.

for.

tur et conglorifi: ca: tur qui lo: cutus est per thro:
tur et conglorifi: ca: tur qui lo: cutus est lo: cutus est
tur et conglorifi: ca: tur qui lo: cutus est lo: cutus est
tur et conglorifi: ca: tur qui lo: cutus est lo: cutus est

bassi fr.

phie tas et u : nam sanctam sanctam catholi : cam
 per Prophe : tas et u : nam sanc : tam ca : tho : li
 per Prophe : tas et u : nam sanc : tam catholi : cam et
 per Prophe : tas et u : nam sanc : tam ca : tho : li

Ständruck von J. F. Zentgraf, Praggen, Altes, No. 116.



Handwritten musical score for the first part of the piece. It consists of several staves. The top two staves appear to be vocal lines. Below them are staves for piano accompaniment. A double bar line with a repeat sign (//) is present in the piano part.

Handwritten musical score with Latin lyrics. The lyrics are written below the vocal staves. The text is as follows:

et a - pos - toli - cam ec - cle - si - am, con - fi - te - or u - num bap -

- tam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or u - num bap -

a - pos - to - li - cam ec - cle - si - am con - fi - te - or u - num bap -

- tam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or u - num bap -

Handwritten musical score for the final part of the piece, showing the continuation of the piano accompaniment. It consists of several staves with musical notation.

Handwritten musical score with Latin lyrics: *...tis: ma in remissionem peccato: rum et ex: pecc: to*. The score includes vocal lines and a basso continuo line with figured bass notation.

Lyrics visible in the score:

- ...tis: ma in remissionem peccato: rum et ex: pecc: to*
- ...tis: ma in remisi: onem pecca: to: rum et ex: pec: to*
- ...tis: ma in remisi: onem pecca: to: rum et ex: pec: to*
- ...tis: ma in re: mi: si: onem peccato: rum et ex: pecc: to*

Performance markings include *f.*, *for.*, and *Finis*.

Handwritten musical score with multiple staves. The score includes various musical notations such as clefs, notes, rests, and dynamic markings. Key markings include *Solo.*, *f*, *decrescendo*, *pp. tasto unico*, and *for.* (forte). The lyrics, written in Latin, are: *resurrecti: o nem mortu: rum et vitam ven:* (repeated in four parts). The score concludes with *for. Capraou. for. 6* and *Coll.*

Handwritten musical score for a church service, featuring vocal lines and piano accompaniment. The lyrics are in Latin, including "tu:ri venturi saeculi", "amen et vitam ven:tu:ri saeculi", "vitam ven:tu:ri saeculi", and "et vitam ven:tu:ri venturi saeculi". The score includes a page number "23" and a "Cari" marking.

23.

tu:ri venturi saeculi a — amen et vitam ven:tu:ri saeculi a —
 vi: tam ven: tu: ri sae cu: li ven: tu: ri sae cu: li ven: tu: ri sae cu: li a —
 vitam ven: tu: ri sae cu: li amen a: : : amen a:
 et vitam ven: tu: ri venturi saeculi
 Cari

Handwritten musical score for a hymn, featuring vocal parts and piano accompaniment. The score is written on multiple staves. The top two staves show the vocal parts, with the word "für" written above the first staff. The bottom two staves show the piano accompaniment. The lyrics are written below the vocal staves and include the words "men a men a", "men amen a", "men amen a", and "men a". The score is written in a historical style, with various musical notations such as clefs, notes, rests, and ornaments. The paper is aged and shows some wear.

Handwritten musical score on aged paper, page 20. The score consists of 14 staves. The top three staves are empty. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The fifth and sixth staves contain dense, rapid sixteenth-note passages, likely for a keyboard instrument. The seventh through tenth staves contain vocal lines with lyrics: "amen amen amen amen", "amen amen amen amen", "amen amen amen amen", and "amen amen amen amen". The eleventh staff contains the lyrics "Persones 7 5" and "Barr 3 4". The twelfth and thirteenth staves continue the musical notation. The page number "20." is written in the upper right corner.

Handwritten musical score for a piece titled "Amen". The score is written on 15 staves. The first four staves are instrumental, featuring a treble clef and a key signature of one sharp (F#). The fifth staff is the vocal line, with lyrics written below the notes. The lyrics are: "men amen a : men a : men, a men a : men a men, : men amen a men a : men, : men amen". The sixth staff is another instrumental part, with a key signature change to two sharps (F# and C#) and a dynamic marking of "p". The seventh staff is the vocal line again, with lyrics: "men amen a : men a : men, a men a : men a men, : men amen a men a : men, : men amen". The eighth staff is instrumental, with a key signature change to one sharp (F#) and a dynamic marking of "p". The ninth staff is the vocal line, with lyrics: "men amen a : men a : men, a men a : men a men, : men amen a men a : men, : men amen". The tenth staff is instrumental, with a key signature change to two sharps (F# and C#) and a dynamic marking of "p". The eleventh staff is the vocal line, with lyrics: "men amen a : men a : men, a men a : men a men, : men amen a men a : men, : men amen". The twelfth staff is instrumental, with a key signature change to one sharp (F#) and a dynamic marking of "p". The thirteenth staff is the vocal line, with lyrics: "men amen a : men a : men, a men a : men a men, : men amen a men a : men, : men amen". The fourteenth and fifteenth staves are instrumental, with a key signature change to one sharp (F#) and a dynamic marking of "p".

Allo.² maestoso.

Clarinete *primo* in D.

Sanctus.

Corri in A.

Corno III in E.

Oboe I *primo*.

Violino I.

Violino II.

Viola.

Soprano *Tutti for.*
Sanctus

Alto *Tutti for.*
Sanctus

Tenore *Tutti for.*
Sanctus

Basso *Tutti for.*
Sanctus

Organo *Tutti for.*
Sanctus

Tympany

7. *for.*

Ando.

Sanctus Dominus Deus Sabaoth

Sanctus Dominus Deus Sabaoth

7.

Deus Sabaoth.
Deus Sabaoth.
Deus Sabaoth.
Deus Sabaoth.
Deus Sabaoth.
Deus Sabaoth.

oll
alla
diminuendo
ritardando
diminuendo
bassi.

Allo. Pleni sunt coeli et terra.

The musical score consists of ten staves. The first six staves are instrumental, with various dynamics and articulations. The seventh staff begins with the vocal entry, marked 'f. for.' and includes the lyrics: *Pleni sunt coeli et terra gloria gloria tu aho sana*. The eighth and ninth staves continue the vocal line with lyrics: *Pleni sunt coeli et terra gloria gloria gloria tu a ho.* and *Pleni sunt coeli et terra gloria gloria gloria tu a ho.* The tenth staff is instrumental, featuring a 'trill' marking and a 'ritardando' marking.

4/4

7/4

1/4

coll. ma

4/4

hosanna hosanna in excelsis hosanna hosanna hosanna hosanna

anna hosanna hosanna in excelsis hosanna hosanna hosanna hosanna

anna hosanna hosanna in excelsis hosanna hosanna hosanna hosanna

anna hosanna hosanna in excelsis hosanna hosanna hosanna hosanna

Handwritten musical score for a piece titled "Hosanna in excelsis". The score consists of approximately 15 staves. The top staves feature instrumental accompaniment, including a treble clef staff with a melodic line and a bass clef staff with a more rhythmic accompaniment. The lower staves are for vocal parts, with lyrics written below the notes. The lyrics are: "in excelsis hosanna hosanna in excelsis hosanna in excelsis." The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo) and "f" (forte). There are also some handwritten annotations and numbers (18, 28, 40) below the vocal staves, possibly indicating measure numbers or performance instructions.

Allegretto. Benedictus

Handwritten musical notation for the first staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the second staff, labeled *Corni in D.* (Horns in D).

Handwritten musical notation for the third staff, labeled *Corno in A.* (Horn in A).

Handwritten musical notation for the fourth staff, labeled *solo dolce.* (solo dolce). It includes dynamic markings such as *1.* and *2.* and a tempo marking of *120*.

Handwritten musical notation for the fifth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#). It includes a tempo marking of *120*.

Handwritten musical notation for the sixth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#). It includes a tempo marking of *120*.

Handwritten musical notation for the seventh staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#). It includes a tempo marking of *120*.

Handwritten musical notation for the eighth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the ninth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the tenth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the eleventh staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the twelfth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#). It includes dynamic markings such as *1.*, *2.*, and *3.*, and a tempo marking of *tasto.*

Handwritten musical notation for the thirteenth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the fourteenth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the fifteenth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the sixteenth staff, featuring a treble clef, a common time signature, and a key signature of one sharp (F#).

18.

75.

The top three staves of the manuscript page. The first staff (top) contains a series of whole notes, likely for a string section. The second staff (middle) also contains whole notes, possibly for another string part or woodwinds. The third staff (bottom) contains a melodic line with various note values, including eighth and sixteenth notes, and some rests. There are some handwritten annotations above this staff, possibly indicating fingerings or articulation.

rit. mo.

Tutti for

The middle three staves of the manuscript page, which appear to be vocal parts. The top staff (middle) has a melodic line with some slurs and dynamic markings like *for*. The second staff (middle) continues the vocal line with similar notation. The third staff (middle) has a more rhythmic or accompanimental line. There are some handwritten annotations, including *for* and *rit. mo.*.

75.

for

The bottom three staves of the manuscript page, which appear to be vocal parts. The top staff (bottom) has a melodic line with some slurs and dynamic markings like *for*. The second staff (bottom) continues the vocal line. The third staff (bottom) has a more rhythmic or accompanimental line. There are some handwritten annotations, including *for* and *rit. mo.*.

75.

Be: ne:

75.

Be: ne:

75.

Be: ne:

75.

Be: ne:

The bottom three staves of the manuscript page. The first staff (bottom) contains a melodic line with various note values, including eighth and sixteenth notes, and some rests. There are some handwritten annotations above this staff, possibly indicating fingerings or articulation. The second and third staves (bottom) contain whole notes, likely for a string section.

75.

Tutti for

The bottom-most section of the manuscript page, consisting of several empty musical staves.

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The first staff is for Violins I, the second for Violins II, the third for Violas, the fourth for Cellos, the fifth for Double Basses, the sixth for Flutes, the seventh for Oboes, the eighth for Clarinets, and the ninth for Bassoons. The music is in a common time signature and features various rhythmic patterns and dynamics.

Vocal staves with Latin lyrics. The lyrics are: "dic : tus qui ve : nit in no : mine Do mi : ni qui venit in no mine Do : mi :". The lyrics are written in a cursive hand and are repeated across four staves. The music is in a common time signature and features various rhythmic patterns and dynamics.

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The first staff is for Violins I, the second for Violins II, the third for Violas, the fourth for Cellos, the fifth for Double Basses, the sixth for Flutes, the seventh for Oboes, the eighth for Clarinets, and the ninth for Bassoons. The music is in a common time signature and features various rhythmic patterns and dynamics. The text "In Pedale." is written at the end of the score.

Handwritten musical score for a vocal piece, likely a Mass. The score is written on ten staves. The first staff is a treble clef with a common time signature. The second staff has a "2." marking. The third staff has a "10." marking. The fourth staff has a "dolce." marking. The fifth staff has a "for." marking. The sixth staff has a "solo." marking. The seventh staff has a "for." marking. The eighth staff has a "2." marking, a "for." marking, and a "3. Trof." marking. The ninth staff has a "Pedale." marking. The lyrics are: "Be: ne: dictus be: ne: dictus qui ve: nit in nomine Do: mi ni".

qui ve-nit in no-mine Do-mi-ni *Tutti* *for.* *be-ne: dic-tus* *be-ne: dictusque ve-nit qui*
qui ve-nit in nomi-ne Do-mi-ni *Tutti* *be-ne: dic-tus* *be-ne: dictusque ve-nit qui*
qui ve-nit in nomi-ne Do-mi-ni *Tutti* *be-ne: dic-tus* *be-ne: dictusque ve-nit qui*
dic-tus *be-ne: dic-tus* *be-ne: dic-tus* *be-ne: dic-tusque ve-nit qui*
Cello. *Racri con Pedale.*

Handwritten musical score for a choir with four voices and piano accompaniment. The score is written on ten staves. The top four staves are for the voices (Soprano, Alto, Tenor, Bass), and the bottom two staves are for the piano. The lyrics are in Latin: "venit in nomine Domini in nomine Domini: ni". The music is in a key with one sharp (F#) and a common time signature. There are various musical markings such as "foco.", "dolce.", "dimin.", and "ppo.".

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The score includes dynamic markings such as *for.*, *coll. rno.*, and *ppp.*, and numerical annotations like 42, 30, 54, 40, and 43. The lyrics are: *Bene: dic- tus be: ne: dictus qui ve: Be: ne: dictus be: ne: dictus qui ve: nit qui Be: ne: dictus be: ne: dictus qui*

Handwritten musical score for a Latin liturgical text. The score consists of multiple staves, including vocal lines and instrumental accompaniment. The text is written in Latin and includes the following phrases:

qui venit venit qui venit in nomine Do-mi-ni
 bene-dictus be-ne-
 qui venit in nomine qui venit in nomine nomine Do-mi-ni
 bene-dictus be-ne-
 qui venit in nomine qui venit in nomine nomine Do-mi-ni
 bene-dictus be-ne-
 qui venit in nomine qui venit in nomine nomine Do-mi-ni
 bene-dictus be-ne-

A "solo." marking is present in the upper right section of the score.

Corno 1^o et 2^o

Handwritten musical notation for the first staff, including notes, rests, and dynamic markings like '3.', '15.', 'for.', and '2.'.

Clarini.

Handwritten musical notation for the second staff, including notes, rests, and dynamic markings like '29.' and 'in loco'.

Corno 3^o.

Handwritten musical notation for the third staff, including notes, rests, and dynamic markings like '59.'.

Handwritten musical notation for the fourth staff, including notes, rests, and dynamic markings like '2.', '15.', and '2.'.

Handwritten musical notation for the fifth staff, including notes, rests, and dynamic markings like '4.', '100.', 'for.', and '100.'.

Handwritten musical notation for the sixth staff, including notes, rests, and dynamic markings like '4.', '100.', and '100.'.

Handwritten musical notation for the seventh staff, including notes, rests, and dynamic markings like '4.'.

Handwritten musical notation for the eighth staff, including notes, rests, and dynamic markings like '100.', 'for.', and '100.'.

Handwritten musical notation for the ninth staff, including notes, rests, and dynamic markings like '100.', 'for.', and '100.'.

Handwritten musical notation for the tenth staff, including notes, rests, and dynamic markings like '100.', 'for.', and '100.'.

Handwritten musical notation for the eleventh staff, including notes, rests, and dynamic markings like '100.', 'for.', and '100.'.

Handwritten musical notation for the twelfth staff, including notes, rests, and dynamic markings like '4.', 'tato.', '100.', 'for.', and '100.'.

Handwritten musical notation for the thirteenth staff, including notes, rests, and dynamic markings like '29.'.

Handwritten musical notation for the fourteenth staff, including notes, rests, and dynamic markings like '29.'.

Handwritten musical notation for the fifteenth staff, including notes, rests, and dynamic markings like '29.'.

dictus qui venit in nomine Domini qui venit in nomine Do: mi: ni qui venit in nomine Do: mi:
tus qui venit in nomine Domini qui venit in nomine Do: mi: ni qui venit in nomine Do: mi:
tus qui venit in nomine Domini qui venit in nomine Do: mi: ni qui venit in nomine Do: mi:
tus qui venit in nomine Domini qui venit in nomine Do: mi: ni qui venit in nomine Do: mi:

joiu vivace.

A handwritten musical score on aged paper, featuring multiple staves for an orchestra and a choir. The score is written in a historical style with various time signatures and dynamic markings. The top section includes a tempo marking 'joiu vivace.' and a 'Cello.' part with 'tasto.' instruction. The lower section contains vocal lines with Latin lyrics: 'horanna horanna - in ex:', 'ho: san: na in ex: cel', 'ho: sanna in ex:', and 'ho: sanna in ex: celis ho:'. The score is marked with measure numbers 8, 7, and 8. There are also some handwritten annotations like 'for' and 'Bassi'.

2

fmo.

celsis hosanna in ex: celis in ex: cel: sis ho: sanna hosanna hosanna in excel: sis.

— sis ho: sana ho: sana in ex: cel: sis hosanna ho: sana in excel: sis.

: cel: sis ho: sana ho: sana in ex: cel: sis ho: sana hosanna hosanna in excel: sis.

: sana in ex: cel: sis ho: sana in ex: cel: sis ho: sana hosanna hosanna in excel: sis.

5 7 9 5 7 — 323 5 8 2 6 6

4 0 tatta

fmo.

1.

fmo.

fmo. hosanna hosanna in excelsis.

hosanna hosanna in excelsis.

hosanna hosanna in excelsis.

fmo. hosanna hosanna in excelsis.

Andante.

Agnus.

Coro 1^{mo} 2^{do} in C
in A.

Coro 3^{to} in C
basso.

Chor 1^{mo} 2^{da}

Violino 1^{mo}

Violino 2^{do}

Viola

Soprano
Tutti *for.*
Agnus dei qui tollis peccata mundi
misere-re no-bis misere-re no-bis agnus dei

Alto
Agnus dei qui tollis peccata mundi
misere-re no-bis misere-re no-bis agnus dei

Tenore
Agnus dei qui tollis peccata mundi
misere-re no-bis misere-re no-bis agnus dei

Basso
Agnus dei qui tollis peccata mundi
misere-re no-bis misere-re no-bis agnus dei

Organo
Tutti
for.

Adagio.
Basso con
Violoncello
for.

Clarini Symphonie Agnus
et Trombe

qui tollis peccata mundi miserere miserere miserere nobis agnus dei qui tollis peccata
 qui tollis peccata mundi miserere miserere miserere nobis agnus dei qui tollis peccata
 qui tollis peccata mundi miserere miserere miserere nobis agnus dei qui tollis peccata
 qui tollis peccata mundi miserere miserere miserere nobis agnus dei qui tollis peccata

20. Allegretto. Corni in A.

7

7 Corno in E.

vobis dolor. *Tutti*

mundi. Do : na do : na no : bis pacem do : na no : bis pa - cem Do - na

mundi. Do na no : bis pacem do : na dona nobis pa : cem do :

mundi. Do na no : bis pacem do : na no : bis pa : cem Do - na

mundi. Do :

tato.

Handwritten musical score for a choral piece. The score consists of 11 staves. The first four staves are instrumental, with dynamics markings such as *4.*, *for.*, *13.*, and *12.*. The fifth staff begins with the vocal line, featuring the lyrics: *do : na no : bis pacem do : na no : bis pa : cem dona nobis nobis pa :*. The sixth staff continues the lyrics: *: na pa : cem do : na no : bis pa : cem dona dona nobis*. The seventh staff: *no : bis pa : cem da nobis no : bis pa : cem dona dona no : bis*. The eighth staff: *na no - bis pacem dona no : bis pa : cem*. The ninth staff includes the instruction *Cello*. The score concludes with a double bar line and a final chord.

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics are in Latin: "pacem dona nobis pacem". The score includes various musical notations such as dynamics (p, f, solo, rrb), articulation (accents), and performance instructions (Tutti p). The music is written in a system of staves, with some staves containing lyrics and others containing musical notation. The lyrics are: "pacem dona nobis pacem", "pacem dona nobis pacem", "pacem dona nobis pacem", "do: na no: bis pa: cem", "do: na no: bis pa: cem", "do: na no: bis pa: cem", "do: na no: bis pa: cem".

Handwritten musical score for a choir and orchestra. The score includes vocal parts with Latin lyrics and instrumental parts for Cello and Bass. The lyrics are: "In a - cern dona do : : na dona In a - cern do : : na In a - cern dona no : bis dona In a - cern do : : na In a - cern dona no : bis dona In a - cern do : : na In a - cern dona do : : na In a - cern dona In a - cern do : : na". The instrumental parts are labeled "Cello" and "Bass".

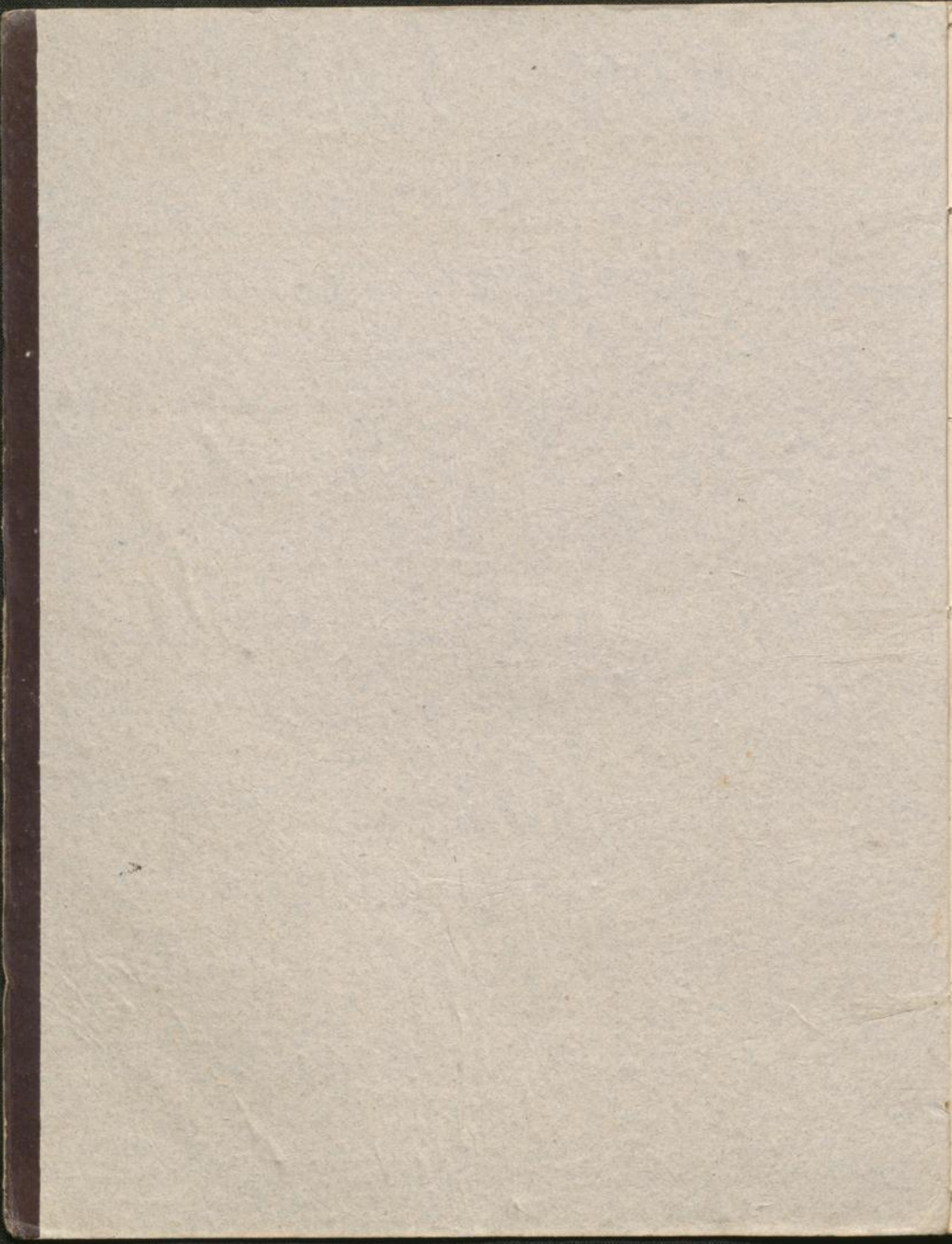
Handwritten musical score on aged paper. The score consists of approximately 14 staves. The top two staves are for a vocal line, with the first staff marked "1. solo". The next four staves are for instruments: two flutes (Fl. I and II), a violin (Vcln.), and a viola (Vcln. II). The fifth staff is for a voice with the lyrics: "na - na", "no - bis", "do - na". The sixth staff has lyrics: "na", "no - bis", "do - na". The seventh staff has lyrics: "na", "do - na", "Bona". The eighth staff has lyrics: "na", "no - bis", "2." The bottom two staves are for a cello (Vcln. I) and a double bass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "pp".





Soprano.

Dink 9/16 a



8.

No. 8.

Messe

von

J. Schnabel.

Soprano, solo.

Kyrie. *Adagio.* *1. Tutti.*

ppo: Kyri-e - e -

le-i-son Kyri-e e-le-i-son. *8.*

Tutti *ppo:* Kyri-e e-le-i-son e-le-i-son e

le-i-son. *mf* Chri-ste e-le-i-son e-le-

-i-son e-le-i-son, Kyri-e e-

le-i-son. *ppo:* Chri-ste e-le-i-son

pppo: Kyri-e e-le-i-son, Kyri-e e-

le-i-son, Kyri-e e-le-

son, Kyri-e-e-le *Dimin:* *pppo.* e-le-i-son.

40 744

Gloria

Allegro!

Tutti.

For:

Glori-a in cae-lis

pp:

De-o et in terra pax ho-mi-ni-bus,

For:

h

bone volun-ta-tis laudamus te

pp:

bene di-ci-mus te, a-do-ra-mus te

N. 1. Solo.

For: glori-fi-ca-mus te Gra-tias

Tutti

a-gi-mus ti-bi For: pro-pter magnam

1. Solo.

glori-am tu-am Do-mi-ne Deus rex coe-

Tutti

les-lis For: Deus pa-ter om-ni-po-tens

Solo.

Do-mi-ne fili u-ni-ge-ni-te

Tutti.
pp. Je - su Christe *For:* Do - mi - ne Deus agnus
 Dei filius pa - tris
Tutti. *pp.* mise - re - re no - bis
pp. sus - ci - pe De - pre - ca - ti - o - nem
 nostram *For:* mise - re - re mise -
 re - re no - bis *Decrescendo* *For:* Quoniam tu
 solus sanctus tu solus Do - mi - nus.
 tu solus al - ti - ssi - mus *pp.* Je - su
 Christe *For:* cum sancto spi - ri - tu, cum

sancto spiri- tu in glori- a De- i

in glori- a Dei in glori- a Dei

pa- tris in glori- a Dei patris in

glori- a Dei patris in glo- ri- a Dei

patris in glori- a Dei patris

amen, amen a ————— men, a - men.

A. S. Credo.

Credo.

Tutti.

Alllegro.

For: Credo in unum Deum

*patrem omnipo- tentem facto- rem coeli et terra
visi- bi- lium omnium et in visi- bi- li-
um et in u num Do- minum Iesum Christum
fi- li- um De- i uni- geni- tum exa- patre-
natum ante omnia sa- cu- la. Deum de
Deo lumen de lu- mi- ne Deum verum de
Deo vero geni- tum non factum con- sub-
stanti- a- lem patri per quem per quem*

omnia facta sunt qui propter nos homi-
 nes et propter nostram sa- lu- tem des- cen- dit des-
 cen- dit de coe- lis *piu' Mod^{to}* Et in car-
 natus est de spi- ri- tu sancto ex ma-
 ri- a virgi- ne *ppp* et homo factus
 est. *for.* crucifixus etiam pro-
 nobis pro- nobis *fmo.* sub Pon- ti- o Pi-
 la- to *ppp* passus, passus et se pul- tus
 et se pul- tus est. *1. 2.* *Tempo fmo.*

pp.
 Et resur- rexit ter- tia die se- cun-
 dum scri- ptu- ras *1.* et as- cendit as-
 cendit in caelum se- det ad dex- teram pa- tris
 et ite- rum ven- tu- rus est cum glo- ri- a *pp.* cum
 glo- ri- a *1.* vi- vos et mor- tu- os cujus *For.*
 regni non erit fi- nis *1.* Et in spi- ri- tum
 sanc- tum Do- mi- num et vi- vi- fi- can- tem qui ex pa- tre Fi- li-
 o que pro- ce- dit qui cum pa- tre et Fi- li- o
pp. si- mul a do- ra- tur et con- glo- ri- fi- catur qui lo-

a)

cutus est per Prophe- tias et unam sanctam
 sanctam catholi- cam et apo- sto- li- cam eccle- si- am
 confite- or unum baptisma in remissi-
 onem pecca- to- rum et ex- pecto resurrecti-
 onem mor- tu- o- rum et vitam ven-
 turi ven- turi saeculi a- - men et vitam
 vitam ven- turi saeculi a- - men a- - men
 a- - - - - men a- - - - -
 - - - - - men, a- - - - - men- tis
 a- - - - - men a- - - - - men amen
 a- - men a- - men.

Allo: maestoso.

Sanctus. *f* Sanc - - - tus
Sanc - - - tus. Dominus De - - - us Sabaz
2. Allo:
Al. Pleni sunt coeli et terra gloria
glori - a tu - a hosana hosana,
in excel - sis, hosana, ho -
sana in excel - sis hosana hosana
in excelsis, hosana in excelsis.

Benedictus.

Allegretto.

f. Tutti

f Bene - dictus qui ve - nit in
no mine Domi - ni qui venit in nomine
Domini *f* Bene dictus, benedictus qui
venit in nomine Do - mi - ni qui

Tutti.

ve-nit in no-mine Do-mi-ni. *For.* Bene-

dictus, be-ne-dictus qui ve-nit qui ve-nit in

no-mine Domini in nomine Do-mi-ni.

9. Tutti
For. Bene-Dic-tus, bene-Dictus

qui ve-nit qui venit venit qui

venit in no-mi-ne Do-mi-ni

po. Bene-Dic-tus Bene-dictus qui

venit in no-mi-ne Do-mi-ni qui venit in

po. no-mi-ne Do-mi-ni, *For.* qui venit in

piu vivace *7. Tutti*
po. no-mi-ne Do-mi-ni. *For.* Hosanna

hosanna - in ex-celsis hosanna in ex-

celsis, in ex-cel-sis ho sanna, hosanna

1. *fmo:*
ho sanas in cae- sis. hosana, in cae-
sis.

fmo:
sis.

Magio: *Tutti.*
Agmus. *For:* Agnus Dei qui tollis pec-

cata. *pp:* mi-se-re-re nobis, mi-se-re-re

nobis *For:* agnus dei qui tollis pe-cata mun-

di, *pp:* mi-se-re-re, mi-se-re-re, mi-se-re-re

no-bis *For:* agnus dei qui tollis pe-cata

mundi. *Solo. dolce.* Do-na do-na no-bis

Tutti
pacem, dona nobis pa-cem, *pp:* do-na

do-na nobis pacem, *forte* dona no-bis pa-

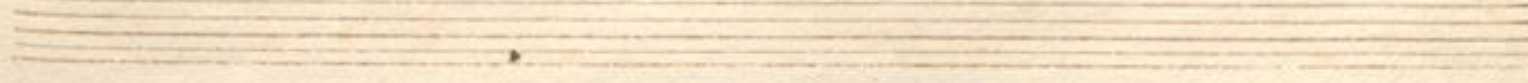
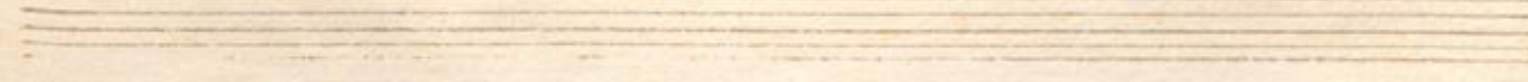
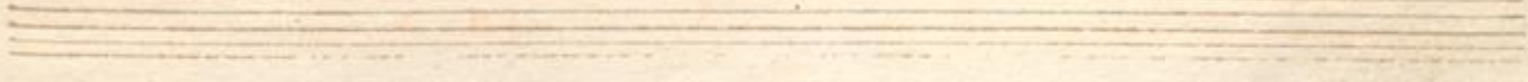
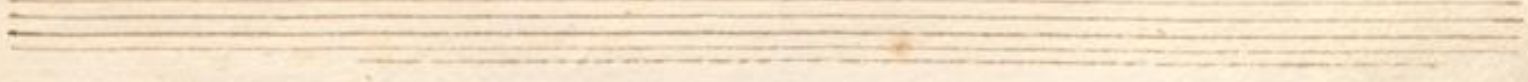
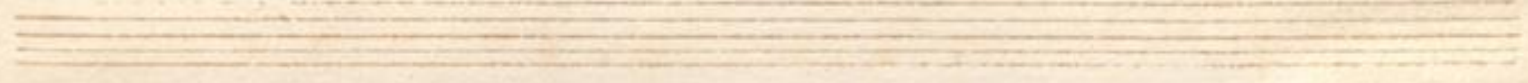
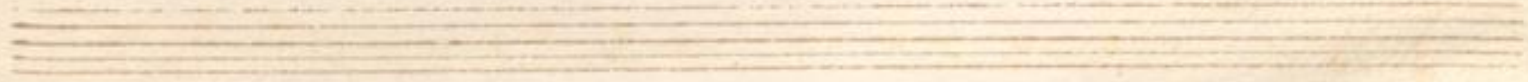
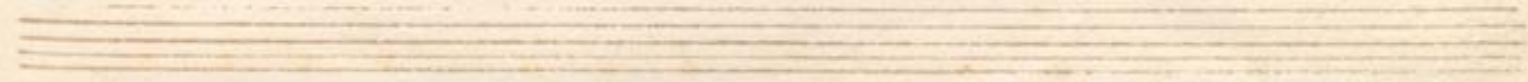
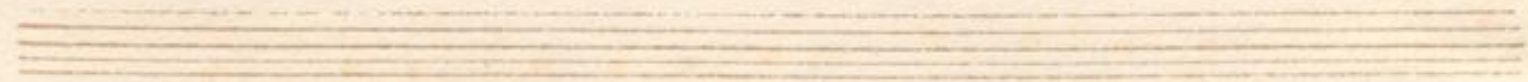
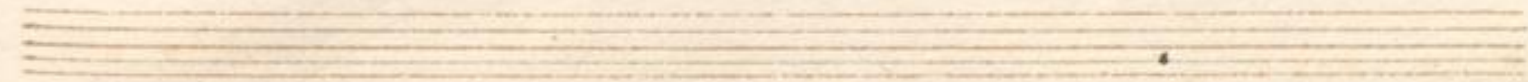
cem, *Solo.* dona nobis, nobis pa-cem, *Tutti* *pp:* dona

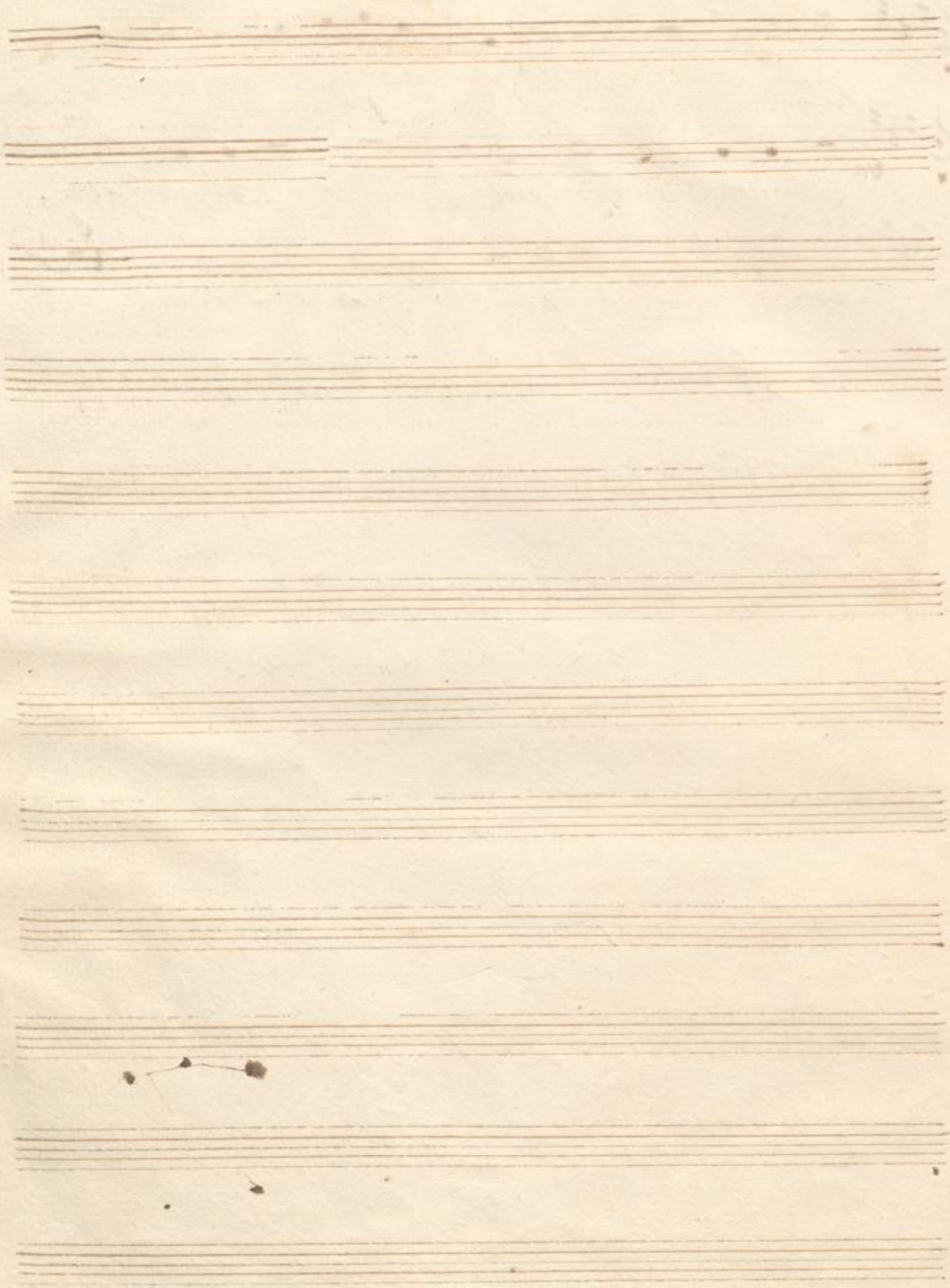
nobis pa-cem, *For:* da no-bis

Musical notation on a single staff in G major (three sharps). It begins with a treble clef, a key signature of three sharps, and a common time signature. The melody consists of quarter notes and rests, with a first ending bracket over the final two notes. The lyrics "pacem," and "Do pa - - - cem" are written below the staff.

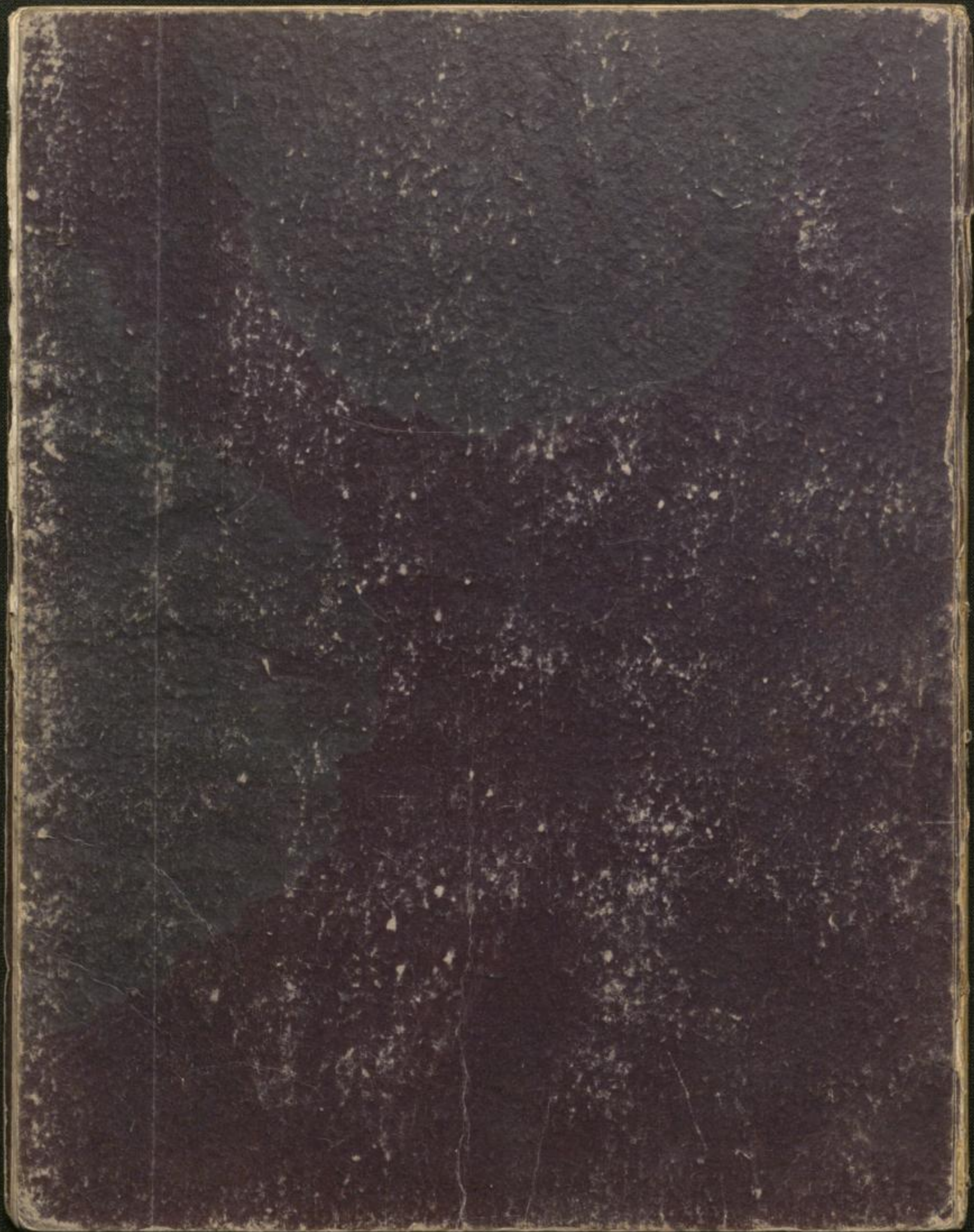
Musical notation on a single staff in G major. It begins with a treble clef, a key signature of three sharps, and a common time signature. The melody consists of quarter notes and rests, with a first ending bracket over the final two notes. The lyrics "Do-na do - - na" and "Do-na pa -" are written below the staff.

Musical notation on a single staff in G major. It begins with a treble clef, a key signature of three sharps, and a common time signature. The melody consists of quarter notes and rests, with a first ending bracket over the final two notes. The lyrics "cem," "do - - na" and "pa - - - cem." are written below the staff. The piece concludes with a double bar line and a repeat sign.



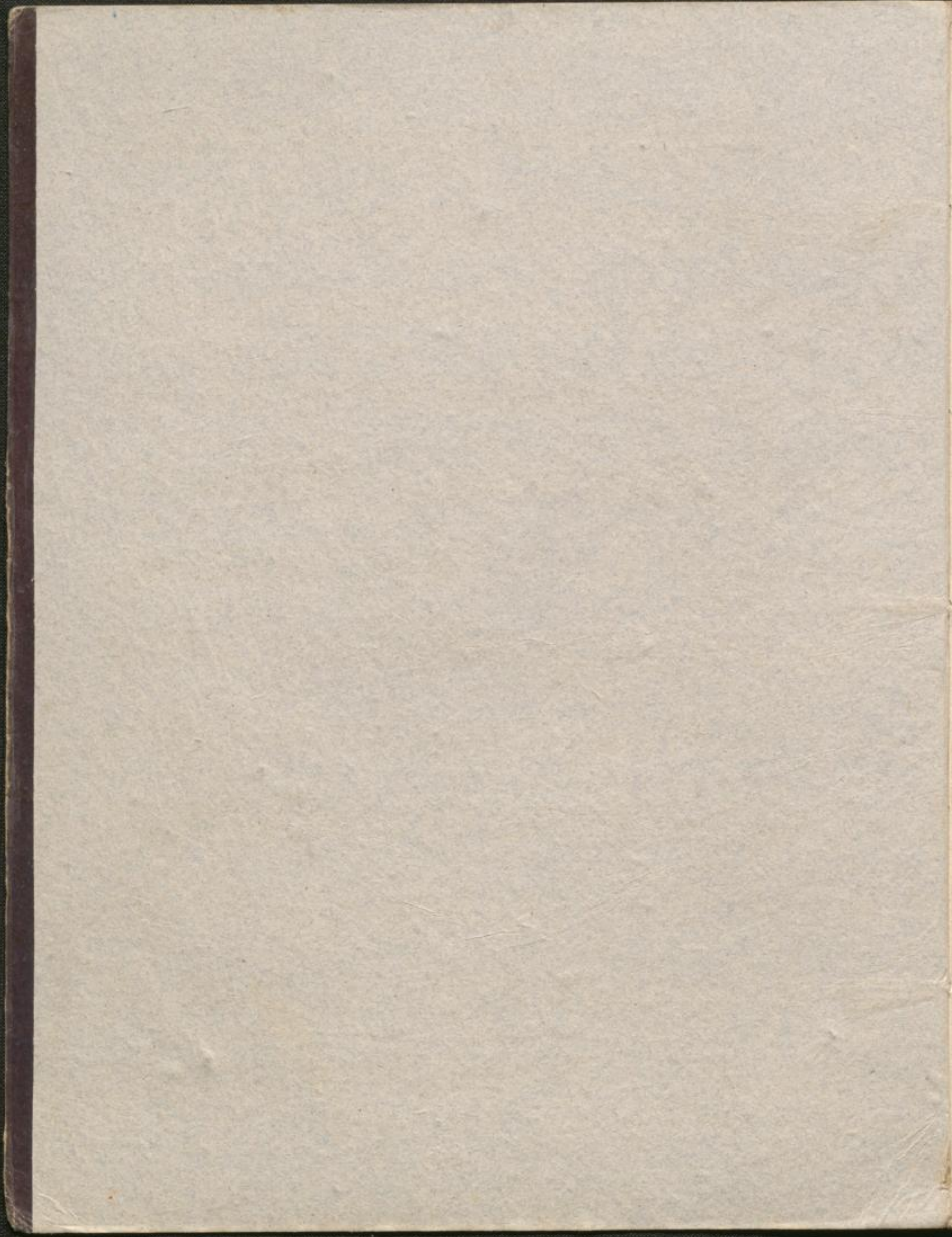






Alto.

Inv. 916a



No: 8.

Messe.

Alto, solo.

Pos: Schnabel.

Kyrie.

Adagio. 4. *Tutti*

ppp Kyri-ri-e-e-le-i-son Kyri-

e-e-le-i-son, ppp Kyri-e-e-le-ji

son, e-le-i-son, e-le-i-son. mfo: Chri-ste

le-i-son e-le-i-son e-le-i-son, Kyri-

-ri-e-e-le-i-son Chri-ste e-le-i-son,

ppp Kyri-e-e-le-i-son, e-le-i-son, e-le-i-son,

for: Kyri-e-e-le-i-son, Kyri-

e-e-le-i-son. Diminu: ppp

Empty musical staves.

Gloria. Tutti.

Allegro. For. *Gloria in excelsis*

Deo *pp.* *et in terra pax hominibus*

For. *bone voluntatis laudamus te*

pp. *benedicimus te adoramus te*

For. *1. Solo.* *glorificamus te gratias*

For. *Tutti.* *agimus tibi propter magnam gloriam*

1. Solo. *quam Domine Deus rex coelestis*

Tutti *Solo.* *Deus pater omnipotens Domine Fili*

Tutti *pp.* *unigenite seculi in Christo*

For. *Domine Deus agnus Dei Filius pa-*

3. *tris* *pp.* *1. Tutti* *misere re nobis*

Tutti. *4.* *pp.* *sus cipe deprecationem nostram*

Tutti *Decresc.*

For: mi-se-re re-re no-bis

For: quoniam tu solus sanctus tu solus

Domi-nus tu solus al-li-si-mus ^{1.} Je-su

For: Chri-ste cum sancto spi-ri-tu cum sancto spi-ri-

tu in gloria dei patris in gloria dei

patris in gloria patris amen in gloria Dei

in gloria Dei in gloria Dei patris

in gloria dei patris amen amen amen

amen amen.

Credo. Allegro. Tutti

For: Credo in unum

Deum patrem omni-po-tentem factorem coeli et

terrae visi-bili-um omnium et in visi-bili-

um et in unum Do-mi-num Do-mi-num Je-sum Christum

Sili-um De-i uni-ge-ni-tum et ex patre-

natum ante omnia sae-cu-la Deum de-

Deo lumen de lumi-ne Deum verum de

Deo vero ge-ni-tum non factum con-sub-

stantio-num patri per quem per quem omnia facta

sunt qui propter nos homines et propter nostram sa-

lutem des-cen-dit de coe-lis.

Trio mod. to. pa. Et in car-natus est de spi-ri-tu sanc-to

ex Ma-ri-ae virgi-ne *ppp.* et homo factus

Solo for. est cruci-fixus e-li-am pro nobis

e-li-am pro nobis *Fmo.* sub Pon-ti-o Pi-

120. *ppp*
lato passus passus et se - pul - tus est se - pul - tus est,
1. Tempo 1^{mo} Solo
et resur - re - xit
ter - ti - a ter - ti - a di - e se - cundum scrip - tu - ras
et as - cendit in coe - lum et as - cendit in coe - lum se - det ad dex - teram pa - tris
et i - te - rum venturus est cum glo - ri - a, cum
1. gloria vivos et mortu - os cujus
1. regni non erit fi - nis Et in spi - ri - tum
sanctum Dominum et vivi - ficantem qui ex pa - tre
fili - o que pro - ce - dit qui cum pa - tre et

f
fi-li-o si-mul ado-ra-tur et con-glori-fi-
ca-tur qui lo-cutus est lo-cutus est per Pro-pheta-
sas et u-nam sanc-tam cat-ho-li-cam et a-pos-
to-li-cam ec-cle-si-am con-fi-te-or unum bap-ti-
s-ma in re-mi-si-o-nem pec-ca-ta-rum
f
et ex-pec-to re-sur-re-cti-o-nem mor-tu-
o-rum *f* et vi-tam, vi-tam ven-
tu-ri sae-culi ven-tu-ri sae-culi ven-tu-ri
sae-culi a-men a-men a-
men a-
men a-
men a-

men, a - - - men a - - - men a - - - men.

Sanctus.

Allegro maestoso. *Tutti*
for. Sanc - - - sus, Sanc - - -

sus, Sanc - - - sus Do - - - minus De - sus

sa - - - bath. *2.* *Alto: Tutti*
for. Pleni sunt

coeli et terra glori - a glori - a - glo - ri - a tu -

a, ho - san - na ho - san - na ho - san - na in excel -

sis, ho - san - na, ho - san - na ho - san - na ho - san - na

in cae - sis, ho - san - na in cae - sis ho -

sanna in cae - sis. *4. f.*


Benedictus.

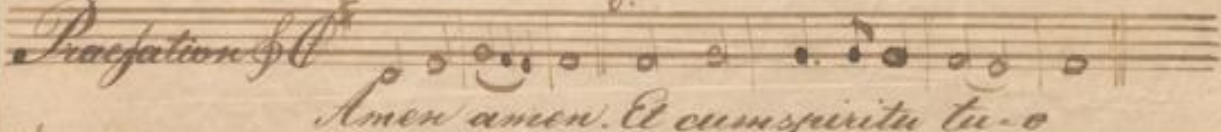
Allegretto. *15.* *Tutti*
For. Bene - dic -

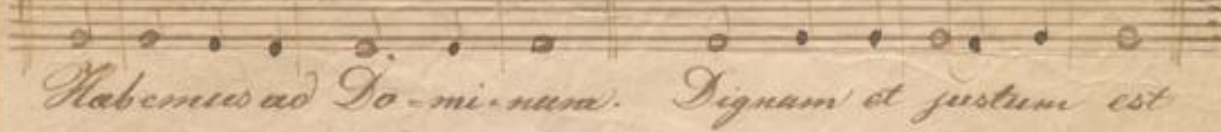
Aus qui venit venit in nomine Do - mini qui venit in
nomine Do mi - ni, *For.* Bene - dictus, bene -
Solo. dictus qui venit in nomine Do - ^{mini} mini
Tutti
qui venit in nomine Do - mini Bene -
dictus, bene dictus qui venit, qui venit in nomine
Do - mi - ni, in nomi - ne Do - mi - ni
Tutti. *For.* Bene - dictus, Bene - dictus qui ve - nit, qui
ve - nit in no - mine nomine

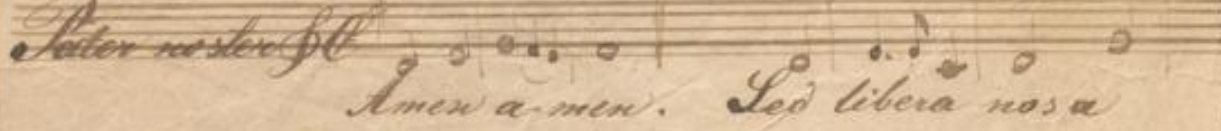
Responsorien für das Hochamt Alt

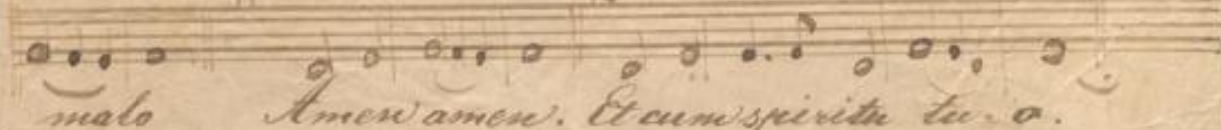
1. *Oration* 
Et cum spi-ri-tu tu-o. Amen a-men

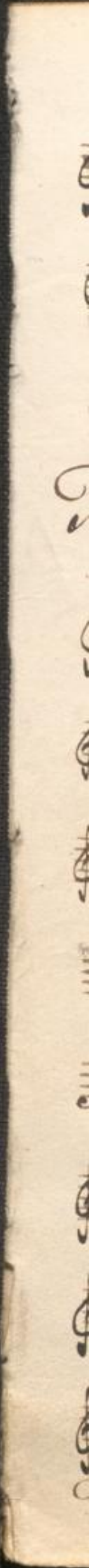
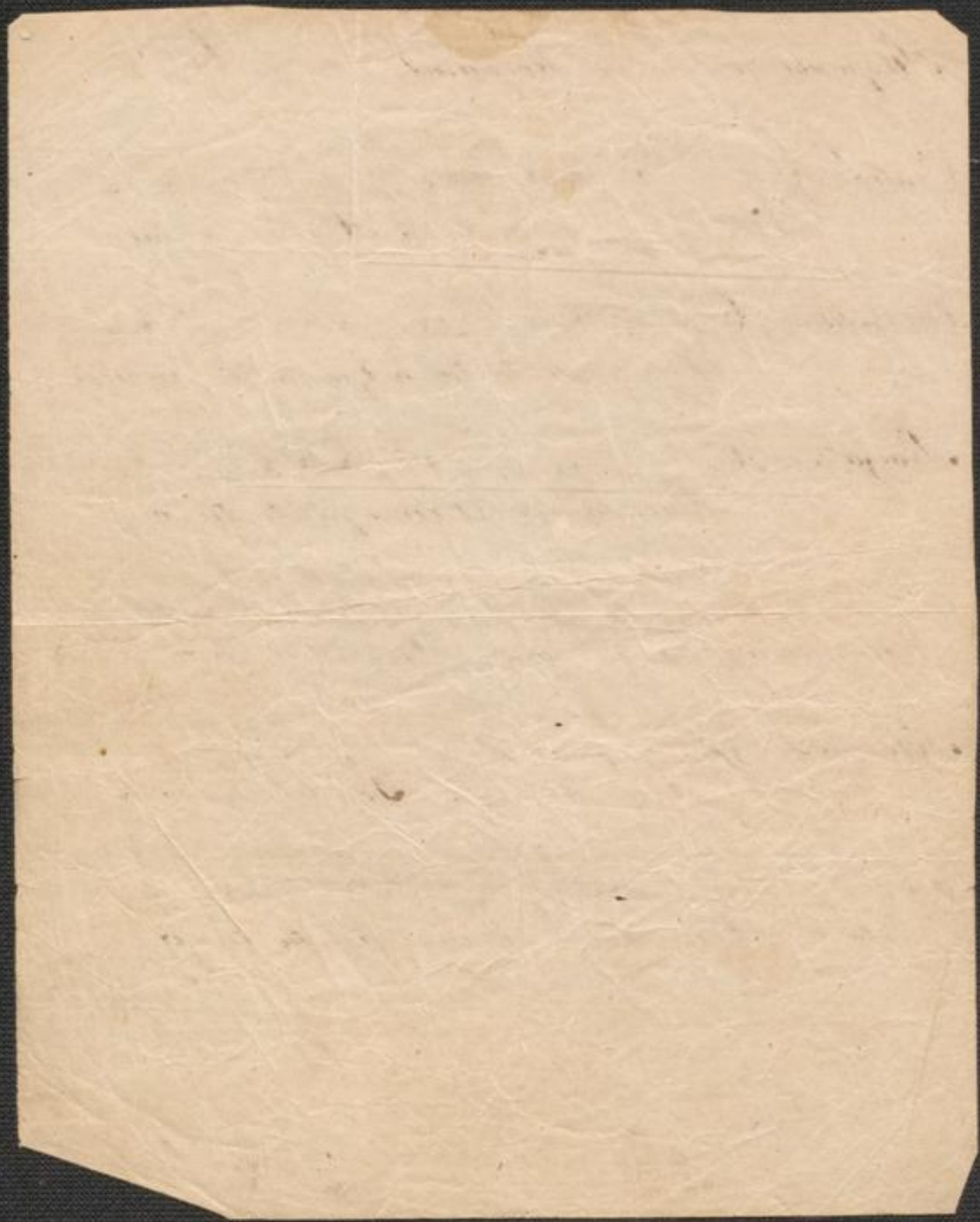
2. *Evangelium* 
Et cum spiritu tu-o. Gloria tibi, Domine

Præfation 
Amen amen. Et cum spiritu tu-o

8. 
Habemus ad Do-mi-nam. Dignam et justum est

9. *Pater noster* 
Amen a-men. Sed libera nos a

11. 
malo Amen amen. Et cum spiritu tu-o.



1. *pp.*

Do - - - mini *Benedic - tus, benedic -*

tus qui venit in nomine Domini qui venit in

pp. *nomine Domini,* *For.* *qui venit in nomine Domi -*

ni. *7. Tutti* *For.* *hosanna in ex -*

cel - - - sis, hosanna, hosanna in excel -

For. *sis,* *hosanna, hosanna in excelsis,*

For. *hosanna, hosanna in excel - sis!*

Agnus.

Tutti

Adagio. *For.* *Agnus Dei qui tollis pec - cata*

pp. *mun - di* *miserere nobis* *miserere - re!*

For. *no - - bis* *agnus Dei qui tollis pec - cata mun -*

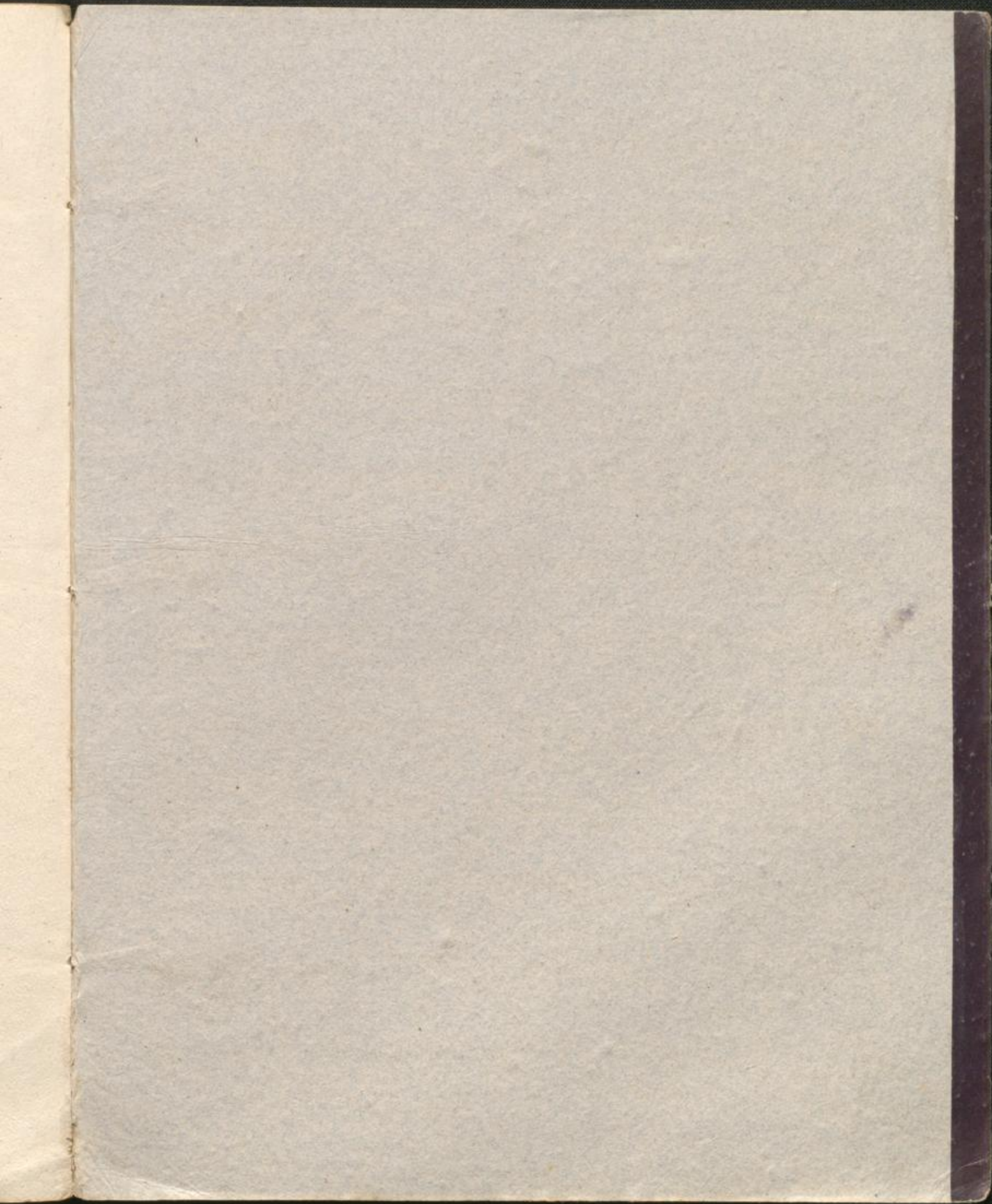
pp. *di* *miserere* *miserere* *miserere*

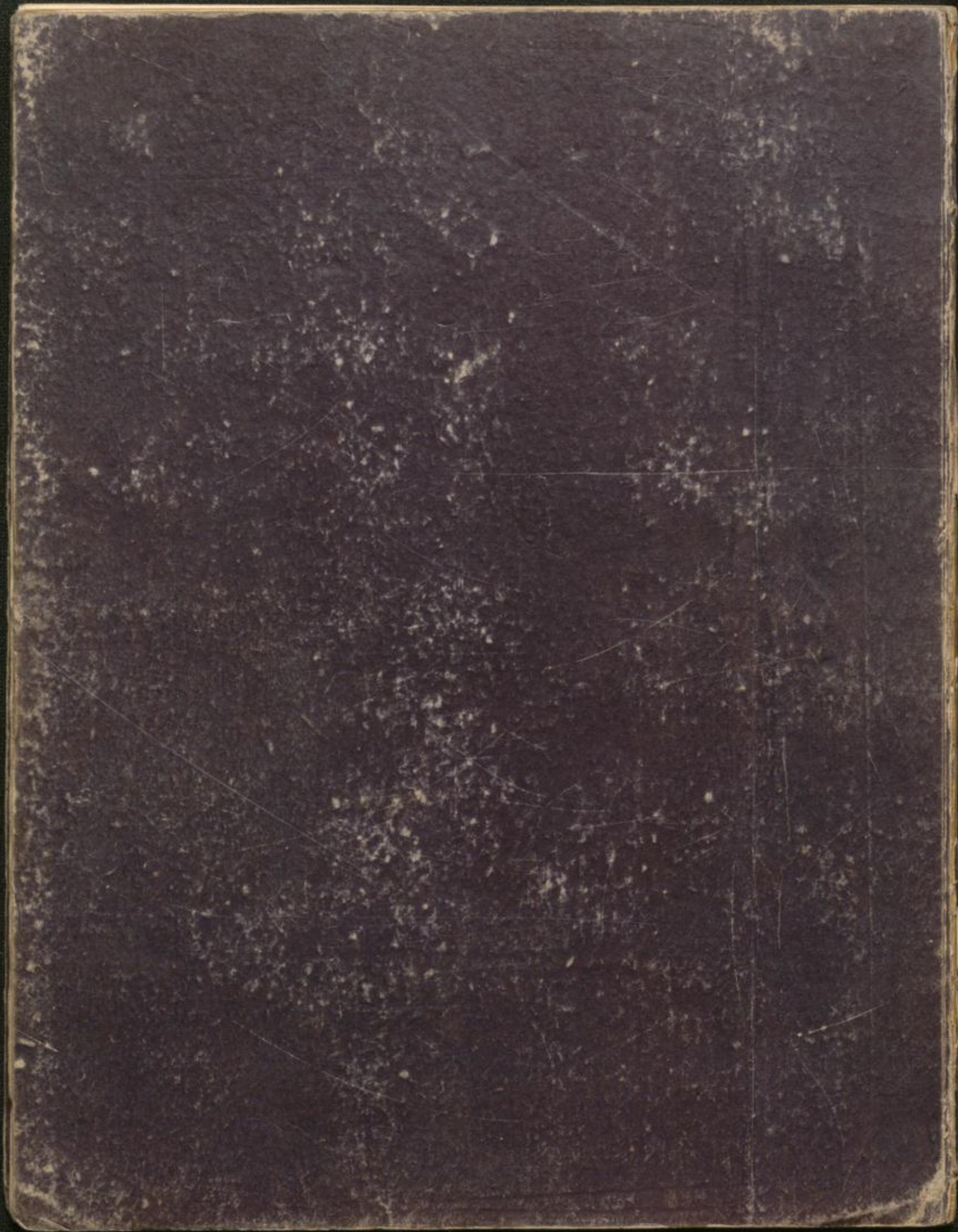
For.
Solo.
 nobis agnus dei qui tollis pec-cata mundi

Allegretto
Tutti
 Do-na nobis pacem dona dona
 nobis pa-cem, *pp.* Do na pa-cem do - - na
 nobis pa-cem. *1. Solo.* dona dona no-bis
Tutti
 pacem *pp.* dona no-bis *1.* pa-cem
For. da nobis pacem *1.* da pa-cem
1. *pp.* dona no-bis *1.* dona
 pa-cem Do-na nobis pa-cem.

5.

Empty musical staves with faint notes and markings.





Dank 916 a

Tenore.

Drobnich, Lieder 1. 2. 3. 4. 5. 6.
Drabelli, Pastoralen
Schnabel, Mäxchen
Gaenstamer, Requiem
Drobnich, Requiem 1. 2. 3.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Fragmentary text from the adjacent page, appearing as a vertical column of characters on the right edge.

No. 8.

8.

Messe.

Tenore solo.

Jos. Schnabel.

Kyrie

1. *Tutti.*
ppp. Kyrie e lei son
Solo. Kyrie e lei son Christe e lei son
 2. Christe e lei son Chri-ste e lei son
Tutti
ppp. Kyri e e lei son e lei son e
 lei son, *mf. for.* Christe e lei son, e lei son, e
for. le - - i son Kyri-e e lei son,
ppp. Christe e lei son, *ppp.* Kyri e e lei son e
ppp. lei son e le-i son, *for.* Kyri e e
diminu. *for.* *diminu.*
 le - i son, Kyri e e le - i -
 son.

Gloria.

Tutti

Allegro. *For.* *Gloria in cae - cel - sis De - o*

pp. *et in terra pax ho - mini - bus bone*

volun - ta - tis *For.* *laudamus te benedici mus*

te *ado - ramus te* *For.* *glo - ri - fi - ca - mus mus*

1. Solo. *te* *gratias* *agi - mus ti - bi* *propter* *Tutti*

1. Solo. *magnam glo - ri - am tuam* *Domine Deus rex coe*

Tutti *les - tis* *For.* *Deus pa - ter om - ni - po - tens*

Solo. *Domine fili* *uni - geni - te*

Tutti *pp.* *Je - su Chri - ste* *For.* *Domine Deus*

5. Tutti *agnus Dei Filius pa - tris* *pp.* *mi - se - re - re*

3. Tutti *no - bis* *pp.* *sus - ci - pe de - pre - ca - ti -*

4. *For.* *Decise.*
 o-ni-um nostram mi-se-re-re no-
 -bis quoniam tu solus sanc-
 tus tu solus Domi-nus tu solus at-tis-si-mus
 1. *pp.* *For.*
 Be-su Chri-ste cum sancto spi-ri-tu cum
 sancto spi-ri-tu in gloria pa-tris
 in gloria Dei in gloria pa-tris amen
 in gloria Dei in gloria Dei, in
 gloria Dei pa-tris in gloria Dei pa-tris
 amen a - - - - - men a - - - - - men.

Credo.

Tutti.
Allegro. *For.* *Credo in unum Deum patrem omni-po-*
 tentem factorem caeli et terrae visi-bi-li-um

omnium et invisibili-um et in unum Dominum
 Jesum Christum Fili-um De-i unigeni-tum
 et ex patre natum ante omnia saecula
 Deum de Deo lumen de lumine Deum verum de
 Deo vero genitum non factum con substantionem
 patri perquam perquam omnia facta sunt qui
 propter nos homines et propter nostram salu-tem des-
 cendit deo descendit de coe-^{Piu mod^{to}:}lis. Et in car-
 natus est de spiritu sancto ex Ma-ria virgi-
 ne ^{ppp:} et homo factus est.
 For: crucifixus eti-am pro nobis pro nobis sub
 Pontif-ice Pi-lato passus passus et se

i. Tempo 1^{mo}

pul- sus est. *1^{mo}* Et re- sur-
rexit terti- a di- e se- cundum scriptu-
ras et as- cen- dit in cōlum- as. cen- dit in cōlum-
1. se del ad Dexteram patris et ite-
rum venturus est cum glori- a cum glori- a judi- care
vivos et mortu- os cujus regni non erit fi- nis
1. et in spiritum sanctum Dominum et vivi- fi-
cantem qui ex patre fili- o que pro- ce- dit *For:*
qui cum patre et fili- o simul ado- ra- tur et
conglorifi- ca- tur qui lo- cutus est lo- cutus est
per Prophe- tas et unam sanctam catholicam et
a pos- to- li- cam ec- cli- si- am confi- te- or

u - nam bap - tis - ma in - re - mis - si - o - nem pec - ca - to - rum
 rum *for.* et ex - spec - to resur - rec - ti - o - nem
 mor - tu - o - rum *Decresc. 1. for.* et vi - lam ven -
 tu - ri sae - 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, a - - - - - men
 a - - - - - men.

Sanctus.

Allegro marcato *Tutti*
for. Sanc - - - - - tus, Sanc - - - -
 tus sanc - - - - - tus Do - mi - nus De - - - - - us
 Sabaoth. *2. All: Tutti*
for. Pleni sunt coeli et terra

gloria, gloria, glori-a tu-a ho sa-na, ho-
 sa-na ho sa-na in excel- sis, ho san na, ho-
 sa-na, ho sa-na in excelsis ho sanna
 in excel- sis, ho sa-na, ho sa-na in excelsis. 15.

Benedictus. Allegretto.

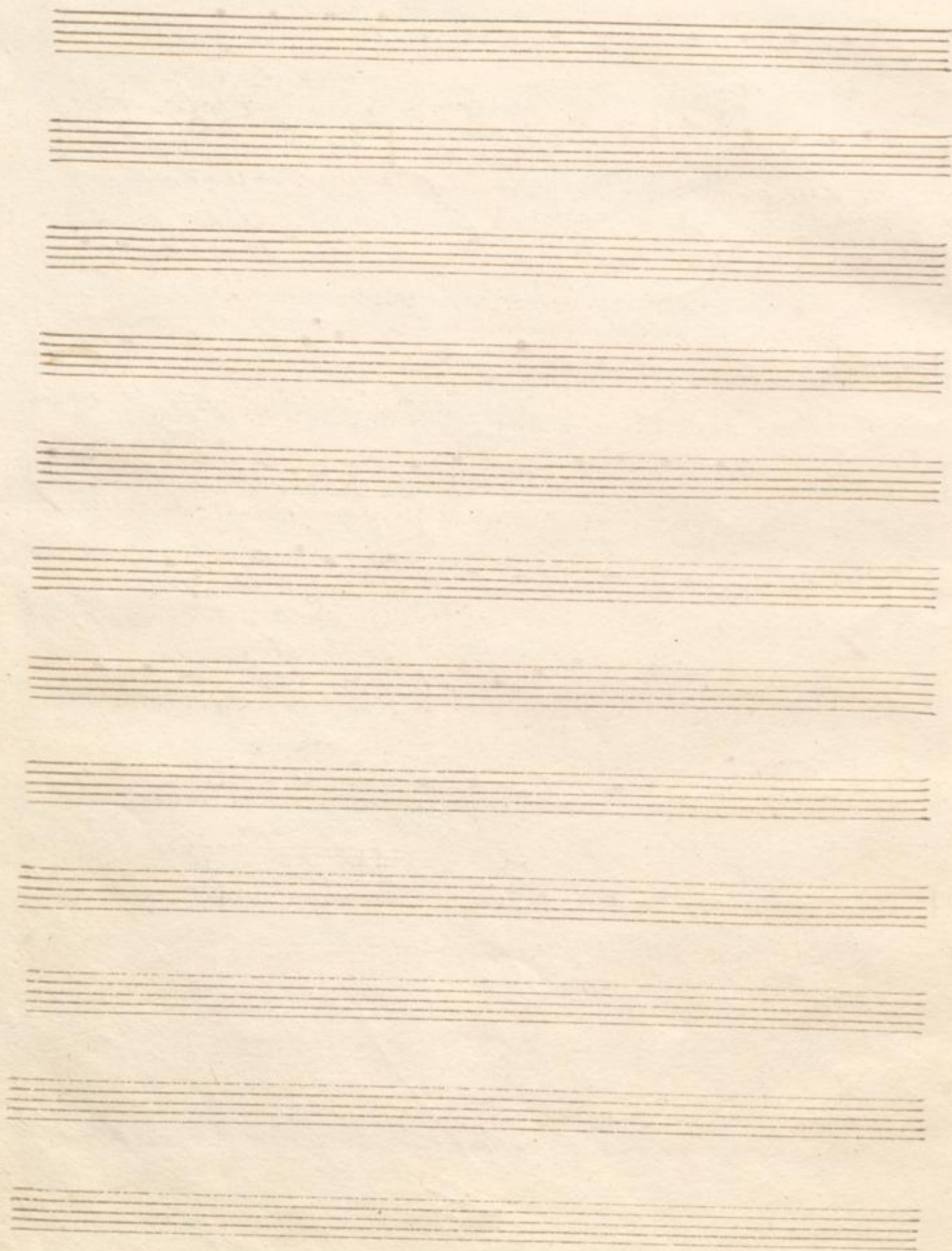
Tutti
For. Bene-dic-tus qui venit in no- mine
 Do mi ni qui venit in no- mine Do- mi ni
Solo.
For. Bene-dic-tus, bene dic- tus qui venit in
 no mine Do- ^{mini} _{Tutti} qui ve- nit in
 nomine Domini, Bene- dictus, benedictus qui
 venit, qui venit in nomine Domini in nomine
 9. *Tutti*
 Do mi- ni. *For.* e benedictus

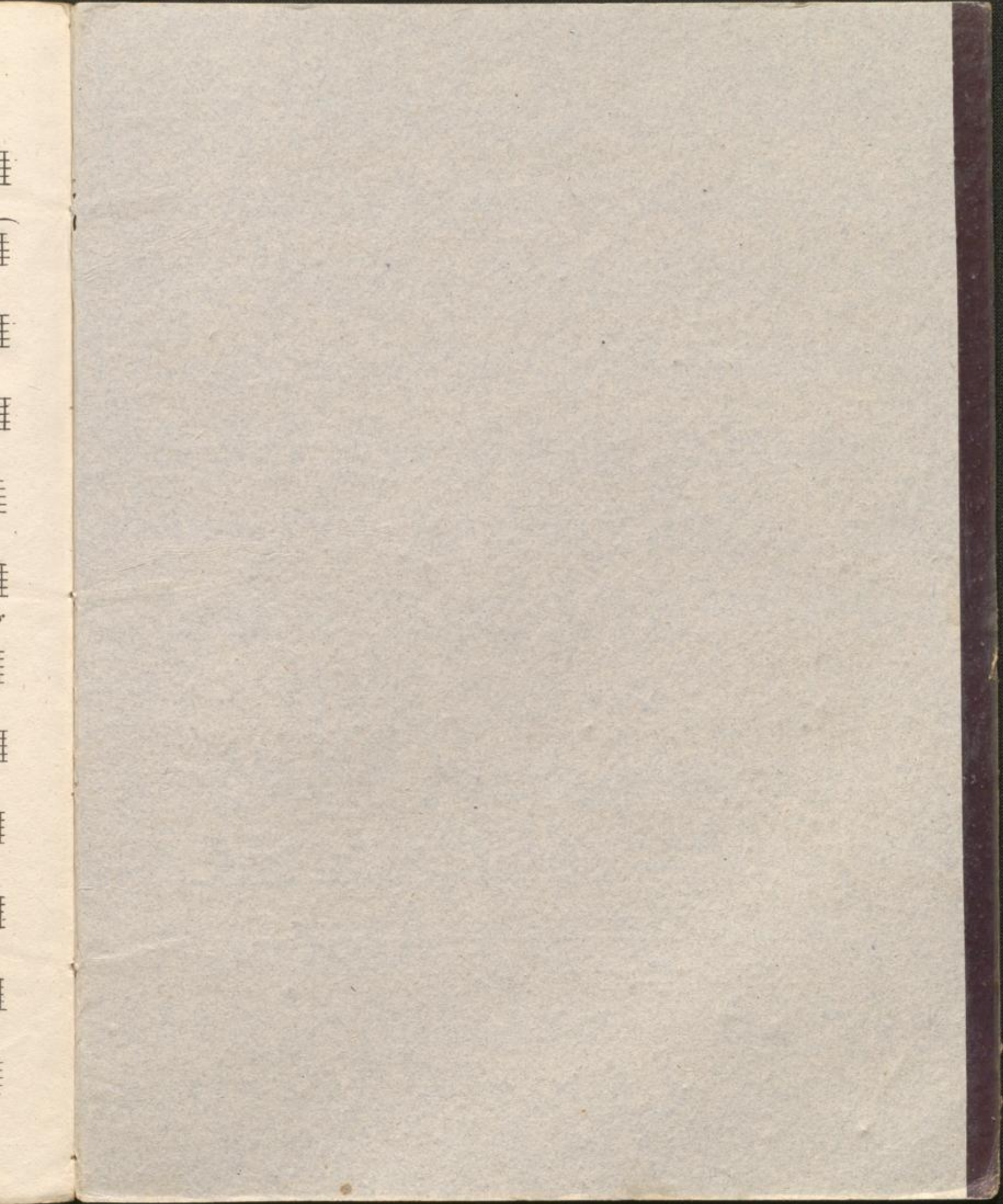
benedictus qui venit in nomine qui venit in
nomine, nomine Domini *1.* *Ben-dic-tus*
benedictus qui venit in nomine Domini, qui
venit in nomi-ne Domi-ni *For: qui venit in*
Piu vivace *7. Tutti*
nomine Domi-ni *For: ho-*
sana in ca-celsis ho sana, ho sana in ca-celsis, ho
sana, hosana, — in excel-sis
For: hosana in excel-sis.

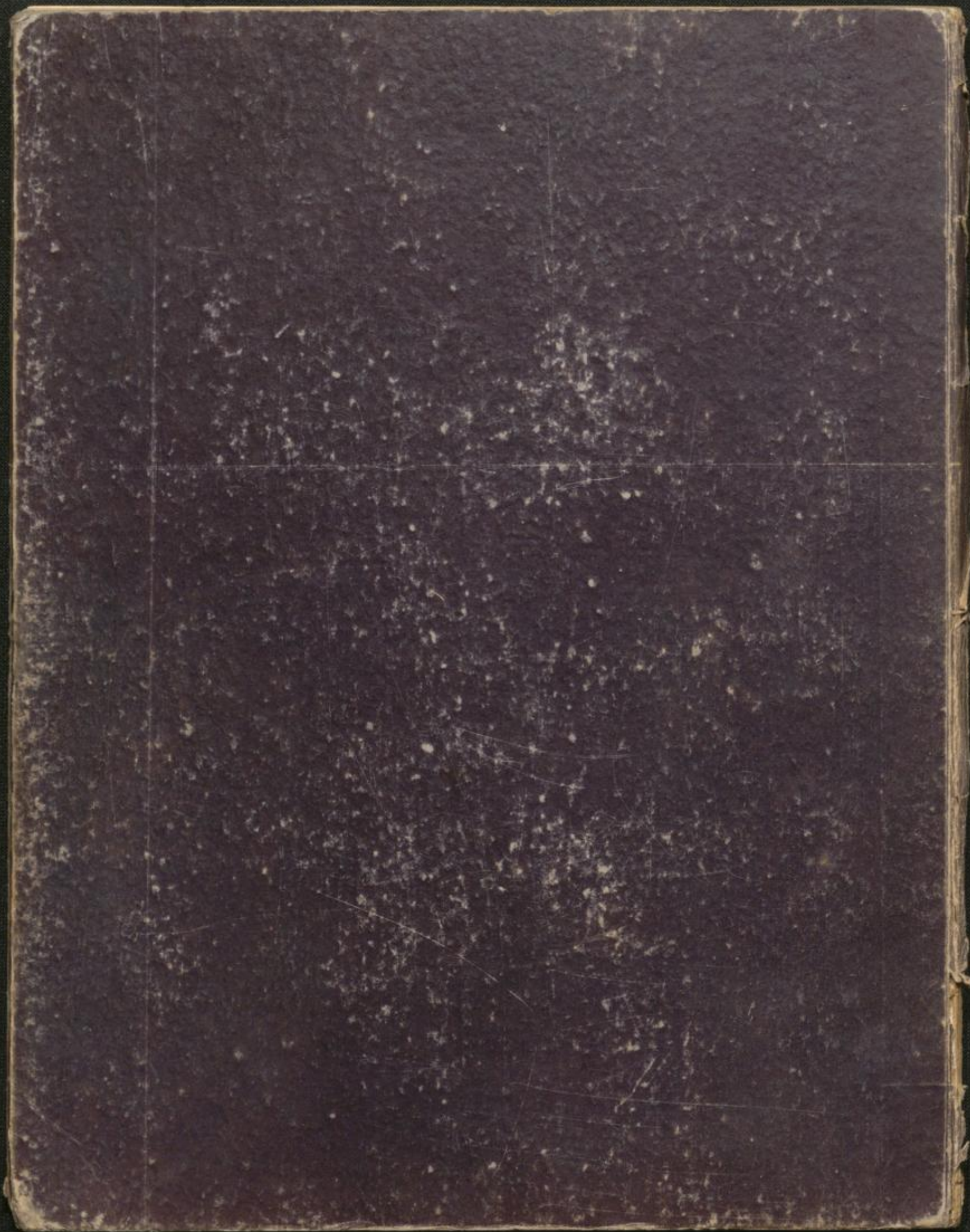
Adagio.
Agnus. Tutti For: Agnus Dei qui tollis pec-
cata mun-di *1.* *miserere nobis, mise-*
re-re no-bis *For: agnus Dei qui tollis pec-*
ca-ta mundi *1.* *mise-rere miserere*

For.
 miserere nobis agnus Dei
 qui tollis peccata mundi *Solo. dolce.*
Allegretto. Dona
 nobis pacem, dona nobis pa - cem, *Futti* do - na
 nobis pa - cem *For.* da nobis, nobis pa - cem
1. Solo. Dona, dona no - bis pacem *Futti* dona nobis
 pa - cem *1.* *For.* da nobis pacem
1. *For.* da pa - cem *pp.* dona
 no - bis *1.* dona pa - cem Do -
 na *pp.* dona pa - cem. *5.*

Empty musical staves for accompaniment.

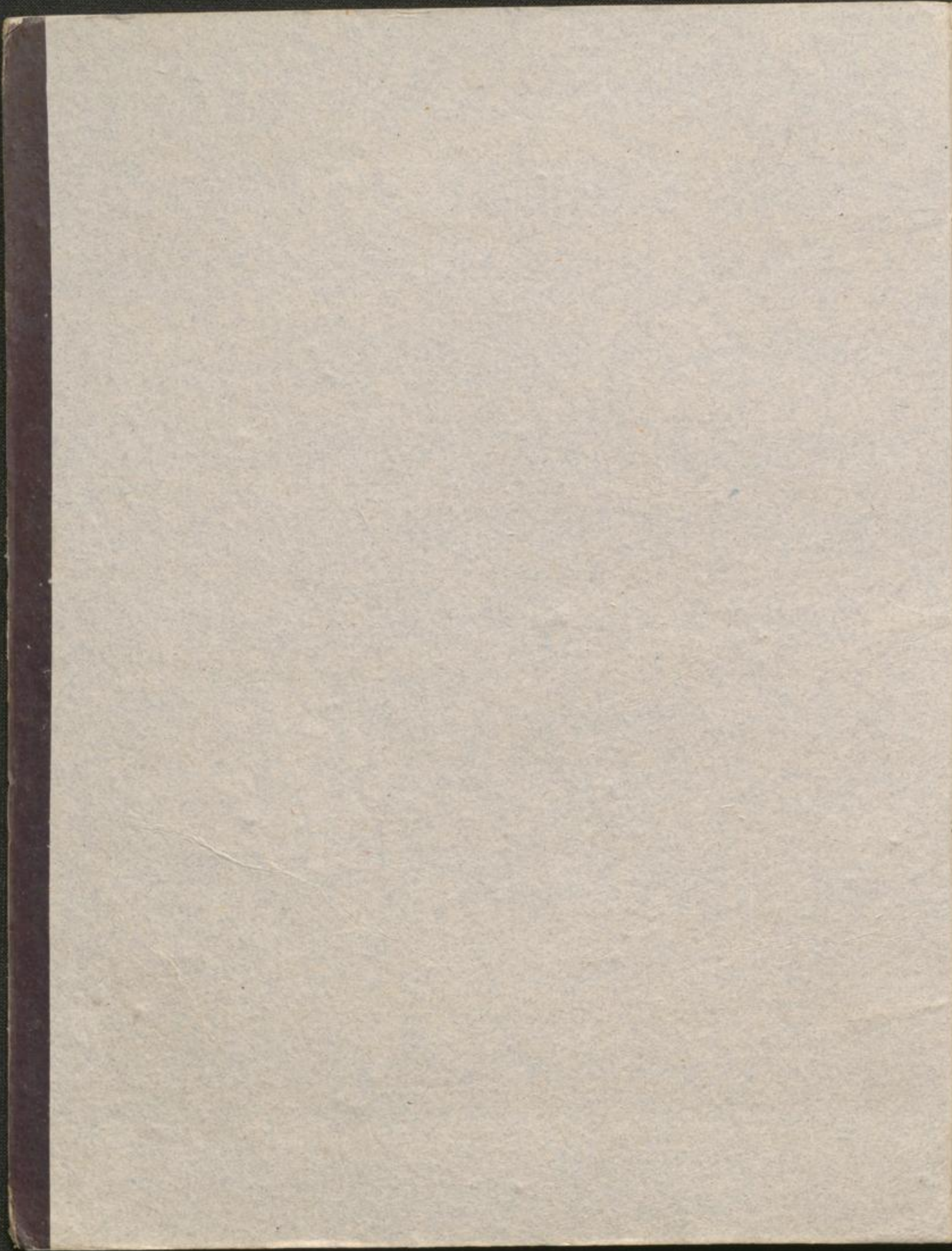






Durch 496 a

Bass.



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Messe von J. Schnabel.

No. 8.

Basso solo.

Kyrie Adagio. 4. Tutti. *ppp Kyrie e*

le i son Kyrie e e - lei son.

Solo. Kyrie e e - lei son 2. Tutti Kyrie e e

le i son e le i son e le i son

mf: Christe Christe e le i son e le i son e

le - i son Kyrie e e - lei son Christe e

le i son ppp Kyrie e e le i son, e lei son, e

leison For: Kyrie e e le - - i Dimin:

For.
son Kyrie e le — — — i son.

Tutti
Gloria.

Allegro. *For.* Glori a in caeclis De-o
et in terra pac hominibus bone volun ta
tis *For.* laudamus te benedicimus te a-do-
ramus te *For.* glori fi- ca - - mus te
For. propter magnam glori am tuam
For. Deus pater omnipotens *po.* Je - su
Christe *For.* Domine Deus agnus Dei Filius
Solo.
pa - tris Qui tollis peccata mundi

Tutti *Solo.*

pp: mi-se-re-re nobis, qui tollis pec-

Tutti *pp:* cata mundi suscipe deprecati-onem

Solo. nostram qui sedes ad dexteram patris

Tutti *Decresc:* *3.*

for: mise-re-re no-bis

for: Quoniam tu solus sanctus tu solus Domi-

1.

nus tu solus al-ti-si-mus *pp:* Je su Chris-

for: te cum sancto spiri-tu cum sancto spiri-

tu in gloria Dei in gloria Dei

in gloria Dei pa-tris in gloria Dei

in gloria Dei in gloria Dei patris

in gloria dei patris amen amen a - -
- - - - - men, amen a - - men.

Credo.

Allegro. *Tutti.*
for: Credo in unum Deum patrem
omni-po- tentem factorem cœli et terra
visi-bi-li-um omnium et in visi-bili-
um et in unum Dominum Jesum Christum Filium
De-i unigeni-tum et ex patre natum ante
omnia sæ-cu-la Deum de Deo lumen de
lumi-ne Deum verum de Deo vero genitum non.

Sacrum con substantiam patri per quem per quem

omnia facta sunt qui propter nos homines et

propter nostram salutem descendit descendit de

coelis. Et in carnatus est de spiritu

sacrosancto ex Maria virgine et homo

factus est. crucifixus etiam pro

nobis sub Pontio Pilato

passus passus et sepultus est

Tempo *fmo.* et resurrexit tertia

dei secundum scripturas et as-

For.
 cendit in colum et as-cendit in cō-lum
 sedel ad Dexteram patris et ite-rum venturus
 et cum glori-a cum glori-a judi-care
 vivos et mortu-os *For.* ^{1.} ^{2.} ^{3.} cujus regni non erit
 Finis et in spiritum sanctum Dominum
 et vivi-fi-cantem qui ex patre fili-
 o que proce-dit simul ado-ra-
For.
 tur et conglorifi-ca-tur qui lo-cutus est lo-
 cutus est per Prophe-tas et unam
 sanc-tam catho-li-cam et apos-to-li-cam eccl^{ia}

*clési- am confiteor unum baptisma inre-
 misi o- nem pecca- to- rum For: et ea pec- to
 resurrexi. onem mortu- o- = = tum
 et vitam venturi venturi saeculi
 a - men, a men a - - - - - men a - - -
 - - - - - men a
 men, a - - - - - men a - men a -
 men!*

Sanctus

Allegro maestoso. Tutti For: Sanc - - tus, J

Sanc - - - tus, Sanc - - - tus Dominus

De - - - us Saba - oth

Allegro. *Tutti*
For: Pleni sunt cœli et terra glori - a

glo - ri - a, glo - ri - a tu - a ho saña, ho

saña, hosanna in excelsis hosanna

in excel - sis hosaña, hosaña in excel -

sis, ho saña in excelsis, ho saña in excel -

sis!

Benedictus.

Allegretto. *15. Tutti*
For: Bene dictus qui

venit in no-mine Domi ni qui venit in
no mine Do-mi ni *For.* Bene-dictus
For. bene-dictus
qui venit, qui venit in
no mine Domini in nomine Domini
9. Tutti
For. Bene-dictus, qui ve-
nit, qui ve-nit, qui venit in nomine Do-mi-
ni *1.* Benedictus, benedic-tus, qui
venit in no mine Domini qui venit in
ppo. nomine Domi-ni, *For.* qui venit in nomine Domi

7. Tutti
Sub Allegro. *For: Hosanna in ex-*
cel-sis hosanna in ex-celsis ho-sanna in ex-
cel-sis hosanna, hosanna
in excelsis, hosanna,
in excelsis!

Agnus Dei

Tutti.
Adagio. *For: Agnus Dei qui tollis pec-*
cata mundi *mi-se-re-re nobis*
mi-se-re-re nobis *For: agnus Dei qui tollis pec-*
ca-ta mundi *mi-se-re-re, mi-se-re-re*

Cor:
mise-re-re nobis agnus de-i

qui tollis pec-ca-ta mundi. Allegretto.

Tutti
ppo: Dona nobis pacem *for:* Dona nobis

4.
pa-cem. *ppo:* Dona nobis pacem

1. *for:* Da nobis pacem 1. *for:* Da

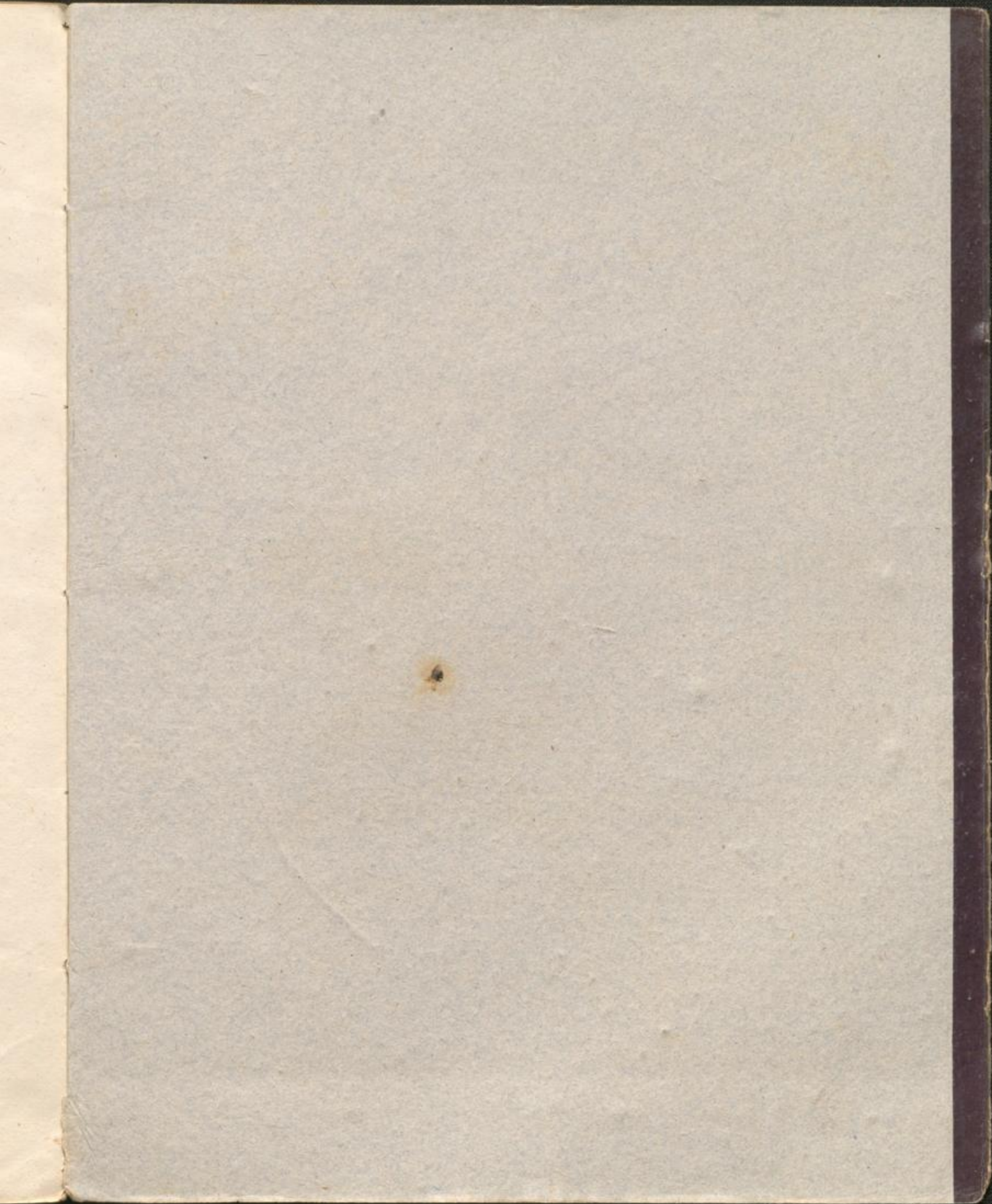
1. pa-cem. *ppo:* Dona nobis

Dona pacem Do-na

5.
ppo: pa-cem.









Nro 8.

Messe, von J. Schnabel.

Soprano ripieno.

Kyrie.

4. Tutti

Adagio.

pp. Kyrie - e - le i son

pp. Kyrie e e - le i son. *pp.* Kyrie e e -

le - i son, e le - i son e le - i son

mf. Christe e le - i son e le - i son e le - i

son *pp.* Kyrie e - le i son *pp.* Chris - te e -

le - i son. *ppp.* Kyrie e le i - son

ppp. Kyrie e e le i son, Kyrie e e - le - son

1. Aus. 3.

MS.

For.
e - le - - - i son, Kyrie - e - le -

Dimin: *pppp:* *2.*
- - - - - i son.

Gloria.

Allegro. *For.*
Gloria in excelsis De - o

ppp:
et in terra pax ho mi ni bus bone volun -

For.
ta - tis laudamus te, bene di - ci mus

ppp: *For.*
te ado - ramus te glori fi - camus te

4. *For.* *5.*
propter magnam glori - am tuam

Tutti *For.* *4.* *ppp:*
Deus pater om ni - po - tens De - us

For.
Christe Domine Deus agnus Dei filius

3. Tutti
patrius
poco: mise-ricordie no-bis

poco: suscipe Deprecati. forte: o-niam nostram

forte: mise-tere mise-tere no-bis
Decresc. 3.

forte: Quoniam tu solus sanctus tu solus Domi-

nus tu solusal-tissimi-mus
1. poco: Te su

Christe forte: cum sancto spiri-tu, cum sancto spiri-

tu in gloria Dei in gloria Dei

in gloria Dei pa-tris in glo-ri-a

Dei patris in gloria Dei patris in

glori-a Dei patris in glori-a Dei patris

amen, amen a — — men, a — men.

Credo.

Allegro. *Tutti.*
For. Credo in unum Deum patrem

omni-po- tentem fac-to-rem cœli et terre

visi-bi-li-um om-ni-um et in visi-bi-li-

um et in unum Do-mi-num Je-sum

Christum fili-um De-i uni-ge-ni-tum

et ex pa-tre- natum ante om-ni-a sæ-cu-

la. De-um de De-o lumen de lumi-ne

De-um verum de De-o ve-ro ge-ni-tum non

Factum con substanti a lem patri per quem per quem
 omnia facta sunt qui propter nos homines et
 propter nostram salu tem des cen dit, des cen dit de
 coe lis. Et in car natus est de
 spi ri tu san cto ex Ma ri a vir gi ne et
 ho mo factus est, cru ci fixus
 e ti am pro nobis, pro nobis sub
 Pon ti o Pi la to pas sus, pas sus et se
 pul tus et se pul tus est.

H. J.

ppoi:
 Et resurrexit tertia die secundum scriptu-
 ras *fmo:* et ascendit, ascendit in caelum se-
 det ad dexteram patris et iterum venturus
 est cum gloria cum gloria vivos et
 mortuos *fmo:* cujus regni non erit finis
 et in Spiritum sanctum Dominum et vivi-
 ficantem qui ex patre Filioque procedit
 qui cum patre et Filio simul ado-
 ratur et conglorificatur qui locutus est
 per prophetas et unam sanctam, sanctam ca-

solu- cam et aposto- lo- li- cam ec- cli- si-

am confiteor unum baptis- ma

in remissi- onem pecca- to- rum et ex-

pecto resurrecti- o- nem mortu- o- rum

et vitam venturi, venturi saeculi

a- men et vitam, vitam venturi saeculi

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

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

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

- - - - - men, a men, a men, a men.

Sanctus. Allegro maestoso. *for.* *Sanc - - tus,*

Sanc - - tus *Dominus Deus*

us Sabaoth. *2.* *all.* *Pleni sunt*

cœli et terra glori - a glori - a lu -

a hosanna, hosanna *in excel -*

sis, hosanna, *ho -*

sanna in excel - sis, hosanna, hosanna

in excelsis, hosanna in excel - sis. *15.*

Benedictus. Allegretto. *for.*

Bene - dictus qui ve - nit in nomine Domi -

ni qui venit in nomine Domini
Bene-dictus, bene dictus, bene-
dictus, bene-dictus qui ve-nit, qui ve nit in
nomine Domini in nomine Domini
Bene-Dic-tus, bene-Dictus
qui ve-nit, qui venit, venit, qui venit in
nomine Do-mi-ni
Dic-tus, benedictus qui venit in nomine
Domini qui venit in nomine Domini, qui venit in
nomine Domi-ni.

3. 4. 8. Fort.
1. ppo:
7. ppo:
Piu vivace

For:

Hosana, Hosana - in ex-celsis Hosana in ca-
 celsis, in ex-cel-sis ho-sana, Hosana
 in excel-sis *And.* Hosana in excel-sis.

For:

Adagio. Agnus Dei.

qui tollis peccata mundi ~~qui~~ misere-re

nobis mise-re-re nobis *For:* agnus Dei

qui tollis pecca-la mundi *pa:* mise-re-re

mise-re-re, misere-re no-bis

For: agnus Dei qui tollis peccata mundi

Allegro *8.* *Molto* *pp.* Do-na, dona no-bis pacem, *For:* dona

no - bis pa - cem ^{4.} dona nobis ^{pp.}

pa - cem ^{1.} ^{f.} da no bis pacem

Da pa - - - cem ^{1.} ^{pp.} Dona

do - na ^{1.} dona pa - cem

do - na ^{pp.} pa - cem! ^{5.}





No. 8.

Messe, von J. Schrabel.

Soprano ripieno.

Glorie.

Andagio. *4. Tutti.*

Glorie - e - lei - son
Glorie - e - lei - son. Glorie - e -
lei - son, e - lei - son e - lei - son
Christe e - lei - son e - lei - son e - lei -
son Glorie e - lei - son Christe e -
lei - son Glorie e - lei - son
Glorie - e - lei - son Glorie -
e - lei - son

Handwritten musical notation on two staves. The first staff contains the lyrics "e be - - - i soor Kyrie elei". The second staff contains the lyrics "= = = = = i soor." followed by a decorative flourish.

Gloria.

Allegro. Handwritten musical notation on ten staves. The lyrics are: "Glori - a in ex celsis De - o et in terra pax ho mi ni bus bon - e vo lun ta - tis lau damus te be ne di - ci mus te a - do - ramus te glo ri - fi - ca - mus te pro pter ma gnam glo ri am tu am De - us pa ter om ni po tens Je - su Chri ste Do mi ne De us agnus Dei". The word "Tutti" is written above the eighth staff.

5. Tutti.

filius pa-tris mi-se-re-re
no-bis sus-cipe De-pre-ca-ti-
o-nem no-stram mi-se-re-re mi-se-
re-re no-bis Quoniam am tu
solus san-ctus tu solus Do-mi-nus tu
solus al-tis-si-mus Je-su Chris-
te cum san-cto spi-ri-tu, cum san-cto spi-ri-
tu in-glo-ri-a De-i in-glo-ri-a De-i
in-glo-ri-a De-i pa-tris in-glo-ri-a
De-i pa-tris in-glo-ri-a De-i pa-tris in-
glo-ri-a De-i pa-tris in-glo-ri-a De-i pa-tris

amem, amen a — — men, a-men

Credo.

Alllegro. Tutti.
Credo in unum Deum patrem
omnipotentem factorem coeli et terra
visibilem omnium et invisibi-
lium et in unum Do-mi-num Je-sum
Christum filium De-i uni-geni-tum
et ex patre natum ante omni a-sa-cu-
la. Deum de De-o lumine
lumi-ne Deum verum de
De-o vero geni-tum non

Factum est in substantia aequum patrie pro quem pro quem
 quem omnia facta sunt qui propter nos
 homines et propter nostram salutem esse
 descendit, des cœlis.
 Piu mosso.
 Et in carnatus est de spiritu sancto
 ex Maria virgine et homo
 factus est crucifixus et in ara
 pro nobis pro nobis sub Pontio Pi-
 lato passus, et passus pulvis
 et se pulvis pulvis est.
 Tempo Vmo.

Et reser- rescit terti a Dio. e se- cund.

um spiri- tu ras et as- cendit, as

cendit in cœlum se - det ad dex- teram patris

et i- terum venturus et cum glo- ri - a cum

glo- ri - a vi- vos et mor- tu- os cujus

regni non erit - Fi - nis et in

spiri- tum sanc- tum Do- mi- num et vi- vi - fi -

cantem qui ex pa- tre Fi- li - o que pro ce -

dit qui cum pa- tre et Fi- li - o si- mul

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

tur qui lo- cutus est per pro- phet - as et

unam sanctam sanctam catholicam et apostolicam

et apostolicam ecclesiam

confiteor unum baptisma in remissionem

omnium peccatorum et exspecto

resurrectiōnem mortuorum

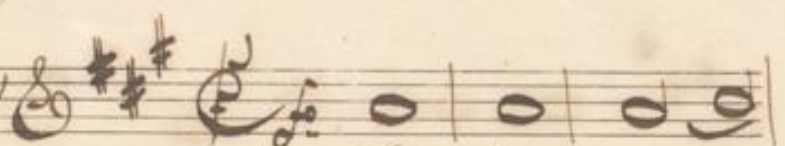
et vitam venturi saeculi

amen et vitam, vitam venturi saecula

amen amen amen

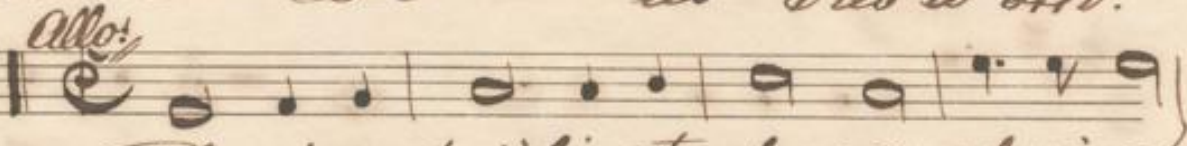
amen amen amen

amen amen amen amen amen amen amen

Sanctus. Allegro. maestoso.  *Sano*

Les Sano

Les Dominus De - us Sab a oth.

Allo!  *Premisunt cœli et terra gloria*

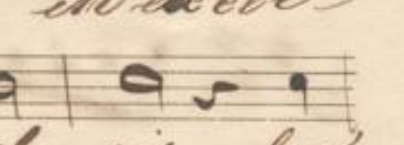
glori - a tu - a hosana, hosana

hosana in excelsis hosana ho -

sana in excelsis

sis hosana, hosana in excelsis, ho -

sana in excelsis.

Benedictus Allegretto  *15.*

Bene - dictus qui ve - nit in nomine

Domi-ni qui venit in nomine Domi-
 ni Bene-dictus, benedictus
 benedictus benedictus qui et - mit qui
 venit in nomine Domini in nomine
 Domi-ni Bene-dic-tus
 benedictus qui ve-nit, qui venit
 venit qui venit in nomine Do-mi-
 ni Bene-dic-tus, bene-
 dictus qui venit in nomine Domini qui
 venit in nomine Domi-ni, qui venit in
 nomine Domi-ni,
Piu vivace.

Hosanna, Hosanna in excelsis ho-
sanna in excelsis in excelsis hosanna
hosanna in excelsis
hosanna hosanna in excelsis.

Agnus. Adagio. *Agnus Dei qui tolles pec-*
ccata mundi miserere nobis mise-
re nobis agnus Dei qui tolles pec-
ccata mundi miserere miserere
miserere nobis agnus Dei
qui tolles peccata mundi *Allegretto.*

C. G. J.

Tutti.

Do-na Do-na nobis pacem Do-na
no-bis pa-cem Do-na
nobis pa-cem Da no-bis
pacem Da pa-cem
Do-na Do-na Do-na pa-cem
Do-na pa-cem

Handwritten musical notation on a page with 12 staves. The notation is extremely faint and illegible, appearing as light grey or brownish marks on the aged paper. The staves are arranged vertically, with some faint notes and stems visible, but no clear rhythmic or melodic structure can be discerned. The paper shows signs of age, including yellowing and some small dark spots.

Messe, von Jos. Schnabel.

Soprano ripieno.

Kyrie Adagio. 4. *Tutti*

pp Ky-ri-e e-le-i-son
8. *pp* Ky-ri-e e-le-i-
mf son, o-le-i-son e-le-i-son. Chri-ste e-
le-i-son e-le-i-son e-le-i-son.
pp Ky-ri-e e-le-i-son Chri-ste e-le-i-son.
pp Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son, Ky-ri-
e-le-i-son e-le-i-son,
f Ky-ri-e e-le-i-son. *dimin.* *pp* 2.

Gloria

Allegro. *fz* *100*

Glori. a in ca. celsis De. o
et in terra pax ho. mini. bus bone volun.
ta. tis laudamus te, bene. dici. mus
te ado. ramus te glori. fi. ca. mus te
4. *fz* 5.
propter magnam glori. am tuam
Deus pater om. ni. po. tens *fz* 4. *100* Te. su
Chri. ste Do. mi. ne Deus agnus Dei fili. us
5. *fz* 100 3.
pa. tris mi. se. rere no. bis
3. *fz* 100
suscipe deprecati. onem nostram
3. *fz* 100
mi. se. rere mi. se. rere no. bis.
3. *fz* 100
Quoniam tu solus sanctus tu solus Domi.

nus tu solus al. tissi. mus ^{1.} ¹⁰⁸ Je. su
 Chri. ste cum sancto spi. ri. tu, cum sancto spi. ri.
 tu in glori. a Dei in glori. a Dei in
 glori. a Dei pa. tris in glori. a Dei
 patris in glori. a Dei patris in glori. a Dei
 patris in glori. a Dei patris amen, amen
 a = = = men, a = men.

Credo.

Allegro. *f* Credo in unum Deum patrem omnipo.
 tentem factorem coli et terrae visibili. um
 omnium et in visi. bili. um et in unum
 Dominum Jesum Christum fi. li. um *V.S.*

De. i uni. geni. tum et ex patre. natum ante
 omni. a saecu. la. Deum de De. o lumen de
 lumi. ne Deum verum de De. o vero geni.
 tum non factum con substanti. alem patri per quem per
 quem omni a facta sunt qui propter nos homi. nes
 et propter nostram sa. lu. tem des. cen. dit, des. cendit de
 co. lis. *Fin mod^{to}* Et in car. natus est de spiri. tu
 sancto ex Ma. ri. a vir. gi. ne et homo
 factus est, *f* crucifixus e. si. am pro. no.
 bis, pro nobis sub Ponti. o Pi. la. to
 pas. sus, passus *f* et se. pulchus et se.
 pulchus est. *f* *Tempo 1^{mo}*

Et resur. rexit tertia die secundum spiritum.
Et ascendit, ascendit in caelum se.
del ad dexteram patris et iterum venturus
et cum gloria cum gloria vivos et mortuos.
os eius regni non erit finis et in
spiritum sanctum Dominum et vivificantem qui ex
patre filioque procedit qui cum pat.
re et filio simul adoratur et con glo.
rifi. catur qui locutus est per proph.etas
et unam sanctam, sanctam catholicam et
apostolicam ecclesiam confiteor
unum baptisma in remissionem peccatorum.

f
 rum et ex pecto resurrecti. o-nem mor-tu-
 o-rum et vitam ven-turi, ven-turi
 saeculi a-men et vitam, vitam ven-turi sae-
 culi 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 a-men a-men.

Allegro maestoso *f*
Sanctus. Sanc-tus, Sanc-tus
 Dominus De-us
 Sab-oth. *2.* *All^o* Pleni sunt cœli et
 terra gloria glori-a tu-a hosanna hosanna
 hosanna in excel-sis, hosanna hosanna ho-

sanna hosanna in excel- sis hosanna hosanna in ex-
cel- sis, hosanna in ex- cel- sis.

Benedictus. Allegretto. *f* Bene- dic-
15.

15. *f*
sus qui ve- nit in nomine Domi- ni qui venit in
nomine Domi- ni Bene- dictus bene- dictus,

8. *f*
bene- dictus, bene- dictus qui ve- nit, qui ve-

9.
nit in nomine Domini in nomine Domi- ni.

f Bene- dic- tus, bene- dictus qui ve- nit, qui

venit, venit qui venit in nomine Do- mi- ni

100 Bene- dic- tus, bene- dictus qui venit in nomine

100 *f*
Domini qui venit in nomine Domi- ni, qui venit in
f *rit. vivace.*

100
nomine Domi- ni.

f
 Hosanna, hosanna in ex. celsis ho. sana in ex celsis, in ex.
 celsis ho. sana, hosanna —: in excel. sis
 hosanna —: in excel. sis.

f *Adagio*
 Agnus dei qui tollis pec. cata mun.
 di miserere nobis miserere nobis agnus dei
 qui tollis pec. cata mun. di miserere miserere,
 miserere no. bis agnus Dei qui tollis peccata
 mundi. *Allegretto*. Do. na dona nobis pacem, dona
 no. bis pa. cem dona nobis pa. cem
 da nobis pacem da pa. cem
 dona do. na dona pa. cem
 do. na pa. cem. *Fine.*

No. 8.

Messe von G. Schmalzel

Alto ripieno.

Gyrie.

Adagio *ff.* Tutti.

pp Gyrie e elei-son
- i son Gyrie - e - e - le - i son
pp Gyrie - e - lei son - e - le - i son e -
le - i son *mf* Christe e lei son e lei
- i son e le - i son, Gyrie - i - e -
le i son, *pp* Christe e - le - i son
pp Gyrie e e - lei son, e - le - i son, e lei son

Dimin.

Kyri e e te — — — i soom Kyri e e te —

isom.

Gloria.

Allegro

Glori - a in ex celsis De o

et in terra pax ho mi - ni - bus bonae

volun - ta - tis laudamus te

benedi - ci mus te ad o - ramus te

glorifi - ca - mus te, propter

magnam glori am tuam. Deus

pater om ni po tens. Je -

su *Christe*

Domine Deus agnus Dei filius
 pa-tris mi-se-re-re no-bis
 suscipe De-pre-ca-tis o-mni-um-no-stram
 mi-se-re-re no-stra
 bis. Quoniam tu solus san-ctus tu
 solus Do-mi-nus tu solus al-tis-si-mus
 Je-su Chri-ste cum
 san-cto Spi-ri-tu cum san-cto spi-ri-tu in
 glo-ri-a Dei pa-tris in glo-ri-a Dei
 pa-tris in glo-ri-a pa-tris amen in glo-ri-a
 Dei in glo-ri-a Dei in glo-ri-a

Dei patris in glori-a. Dei
 patris amen amen, amen amen
 a- men. Tutti *Credo.*

Allegro.

Credo in unum Deum
 patrem omnipot-entem factorem coeli et
 terra visibilium omnium et
 invisibilium, et in unum
 Dominum Jesum Christum
 filium Dei unigenitum et ex
 patre natum ante omnia saecula
 Deum de Deo lumine de lumine

Deum verum de Deo vero genitum
non factum consubstantialem patri per quem
per quem omnia facta sunt qui propter nos
hominibus et propter nostram salutem des-
cendit de caelis de caelis.

Piu mosso. Et in carnatus est de spiritu
sancto ex Maria virgine et
homo factus est Crucifixus etiam
pro nobis etiam pro nobis sub
Pontio Pilato passus passus et sepultus
est sepultus est.

Tempo 1^{mo} V. G.

et resur- rexit ter- ti- a- ter- ti- a
Di- e se- cun- dum scri- ptu- ras et as- cendit in
cœlum et as- cendit in cœlum sedet ad
Dexteram patris et iterum venturus
est cum glori- a, cum glori- a vi- vos et
mortuos cujus regni non erit finis.
Et in spiritum sanctum Dominum
et vivifi- cantem qui ex patre fili-
o qui pro- ce- dit qui cum pā- tre et
fi- li- o simul ad- o- ra- tur et
con- glo- ri- fi- ca- tur qui lo- cutus est lo-

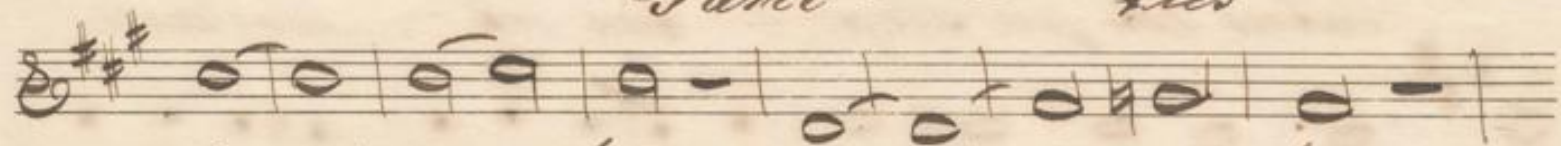
catus est per Prophe-
 tias et unam
 sanctam catholi-
 cum et apostolicam ec-
 clesi-
 am confiteor unum bap-
 tis-
 ma in remissi-
 onem peccato-
 rum et ex-
 pectatio resurrex-
 itis omnia mor-
 tuorum
 et vitam ven-
 turae saeculi
 ventu-
 ri saeculi venturi sa-
 eculi a-
 men amen a-
 men a-
 men a-
 men a-
 amen amen a-
 amen amen

Allegro
maestoso

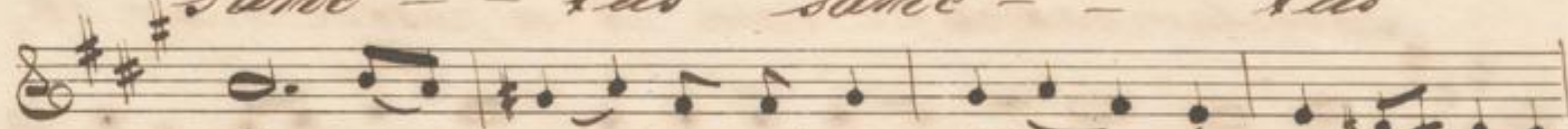
Sanctus.



Sanctus

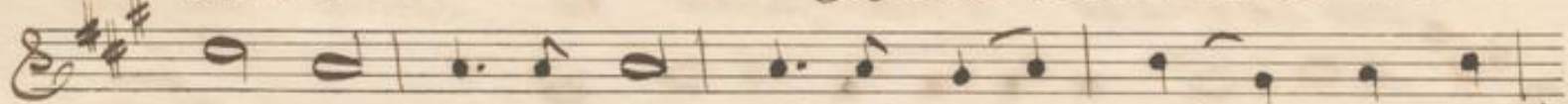


sanctus sanctus



Do-minus De-us Sa-ba-

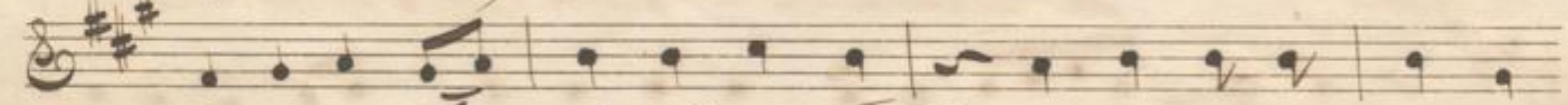
oth! Pleni sunt caeli et



terra gloria, gloria, gloria



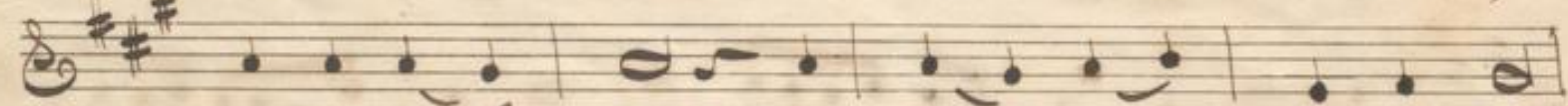
tu-a, Hosanna



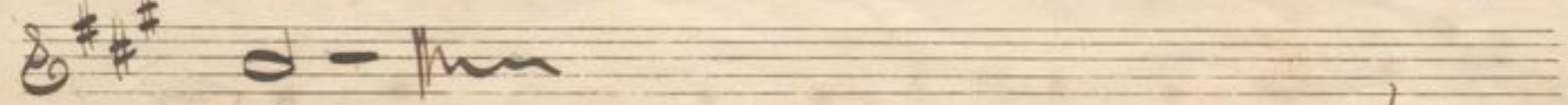
in excel-sis, Hosanna



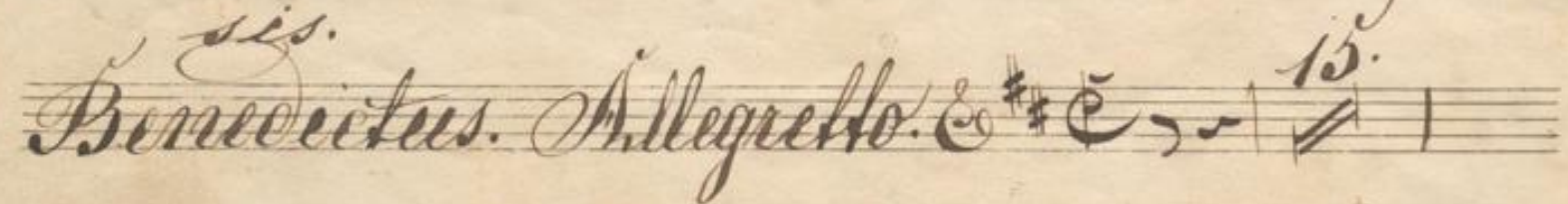
tu sumus in ex-cel-sis ho-sanna,



in excel-sis ho-sanna in et oel-



sis.



Benedictus. Allegretto. 15.

Benedictus qui venit, venit in no-
mine Domini qui venit in nomine Domi-
ni Benedictus, bene-dictus
bene dictus bene dictus qui venit qui
venit in nomine Domini in nomine
Domini-me. Bene dictus, bene
dictus qui venit qui ve- nit in no-
mine nomine - Do-mine
Benedic-tus, benedic-tus qui venit in
nomine Domini qui venit in nomine
Domini qui venit in nomine Domini.

Tu vivas. *Tutti.*

ni
 Hosanna in excelsis
 sis, hosanna, hosanna in excelsis
 hosanna, hosanna in excelsis
 hosanna, hosanna in excelsis.

Agnus.

Adagio

Agnus Dei qui tollis pec-
 cata mundi miserere nobis miserere
 vere nobis agnus Dei qui tollis pec-
 cata mundi miserere miserere
 vere miserere nobis agnus Dei
 qui tollis peccata mundi.

Allegretto.

Domna pa-cem-do - na
nobis pa - cem Do-mna
nobis pa - cem Da
nobis pa-cem Da pa-cem
Do-mna no-bis Do-mna
pa - cem, Do-mna nobis pa -
- cem.


Handwritten musical notation on aged paper, consisting of 12 staves. The notation is faint and includes various notes, rests, and clefs, though the specific details are difficult to discern due to fading and bleed-through from the reverse side of the page.

Nro. 8.
Missa von J. Schrabel.

Alto ripieno.

Kyrie. *Adagio.* *4. Tutti*

ppp. Kyrie e le.
- i son, Kyri - e - e le - - i son *pp.* Kyri - e e
lei - son, e le - i son, e - le - i son *mf.* Christe e
le - i son e le - - i son, e le - i son, Ky - ri
e e le i son, *pp.* Christe e le - i son
ppp. Kyri e e le - i son, e le i son, e le i son,
f. Kyri e - e le - - i son, *Dimin.* *f.* Kyri e e le -
- i son.

Gloria. Allegro.  *For: Gloria in ca.*

celsis Deo *pp.* *et in terra pax homi- ni- bus*

bene volun- ta- tis *For: laudamus te*

bene di- ci- mus te *pp.* *ado- ramus te*

For: glorifi- ca- mus te. *4.* *For: propter*

magnam glori- am tuam *5.* *For: Deus*

pater omni po- tens *4.* *pp.* *Je- su*

Chris- te *For: Domine Deus agnus Dei*

filius pa- tris *5.* *pp.* *mi- se- re- re*

no- bis *3.* *pp.* *suscipe depre- cati-*

4.

For. onem nostram *For.* mise-re-re

Decrescendo. no-bis. *For.* Quoniam tu solus

sanctus tu solus Dominus tu solus al-

lissimus *pp.* Je-su Chris-te *For.* cum

sanctum Spiritu cum sancto spiritu in

gloria Dei patris in gloria Dei

patris, in gloria patris amen in gloria

Dei, in gloria Dei in gloria

Dei patris in gloria Dei patris

amen, amen, amen, amen a-men.

Credo.

Allegro. *Tutti*
for. Credo in unum Deum

patrem omnipotentem factorem coeli et
terrae visibilium omnium et
invisibilium, et in unum
Dominum Jesum Christum filium
Dei unigenitum et ex patre natum
ante omnia saecula Deum de Deo
lumen de lumine Deum verum de Deo
vero genitum non factum con-
substantialem

a)

patri per quem per quem omnia facta sunt qui
 propter nos homines et propter nostram salutem des-
 cen- dit. descen- dit de co- lis

Fiu mod. lo.

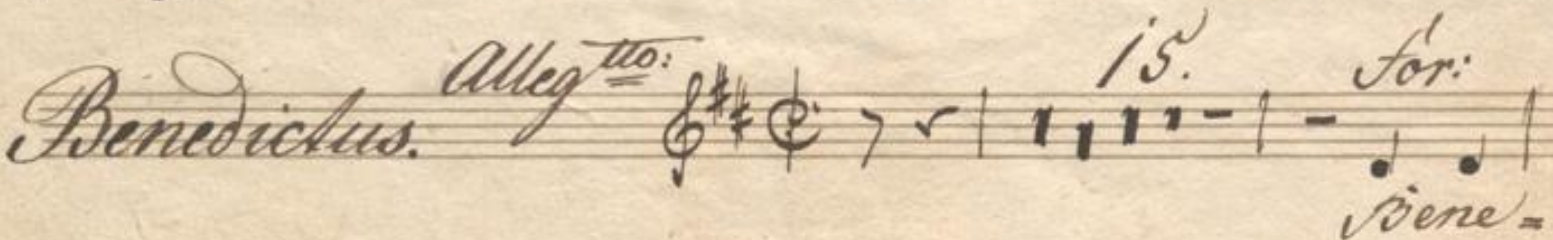
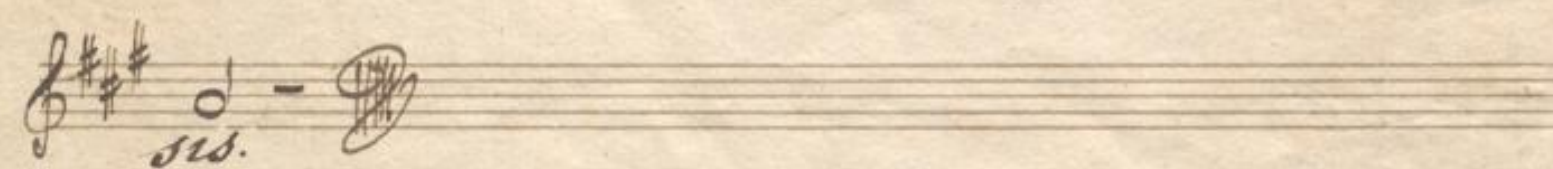
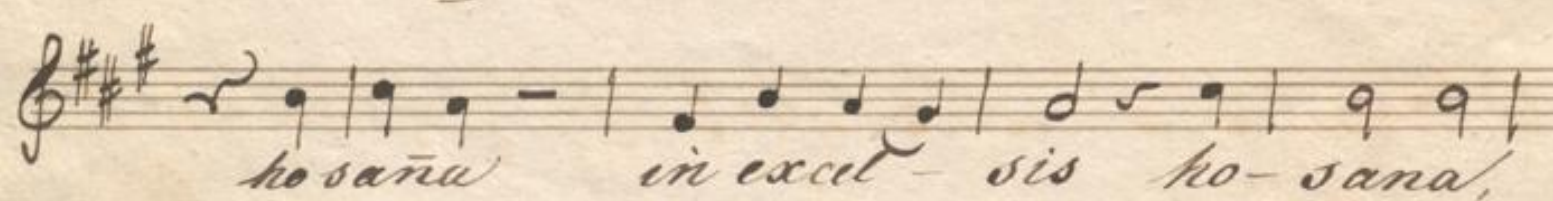
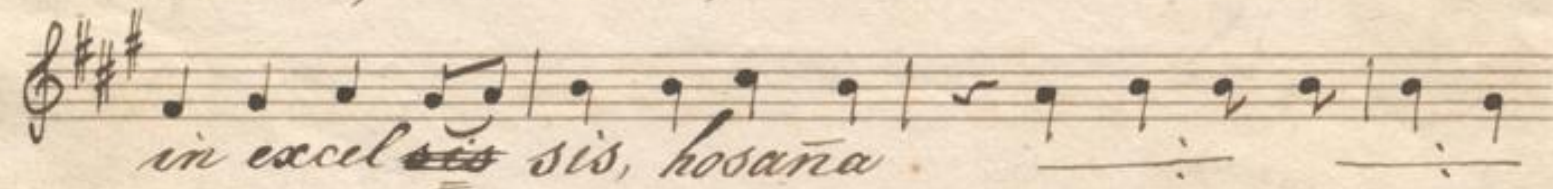
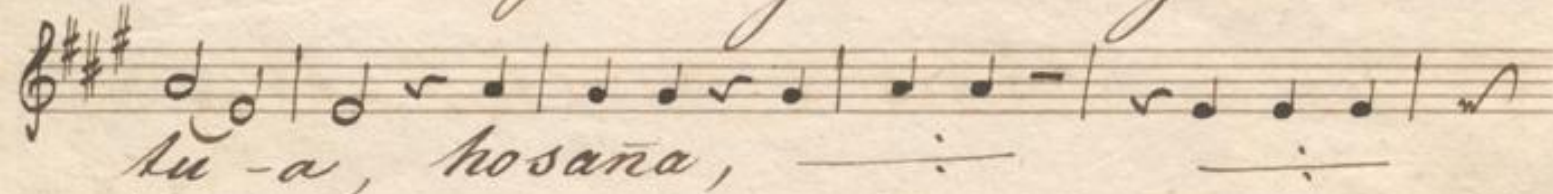
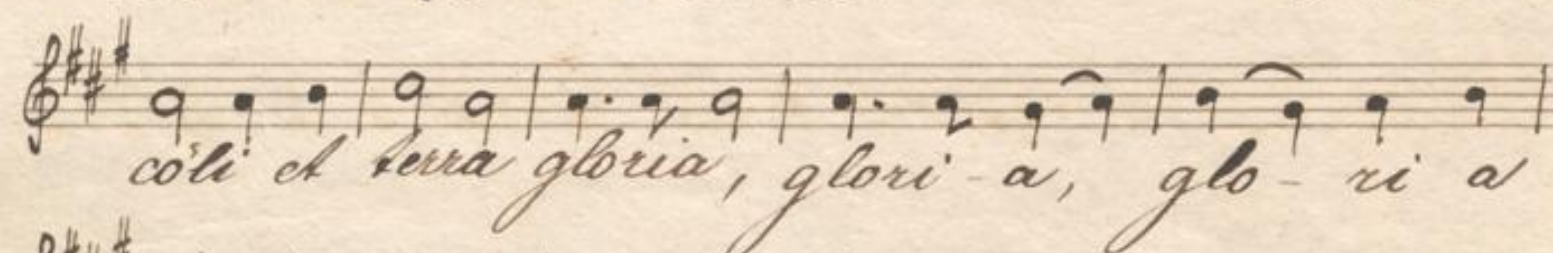
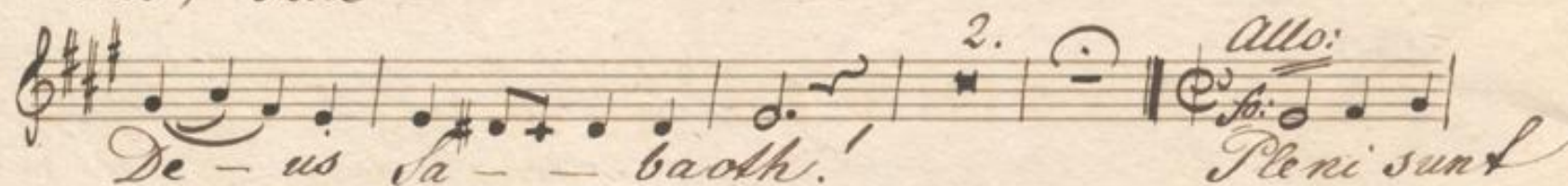
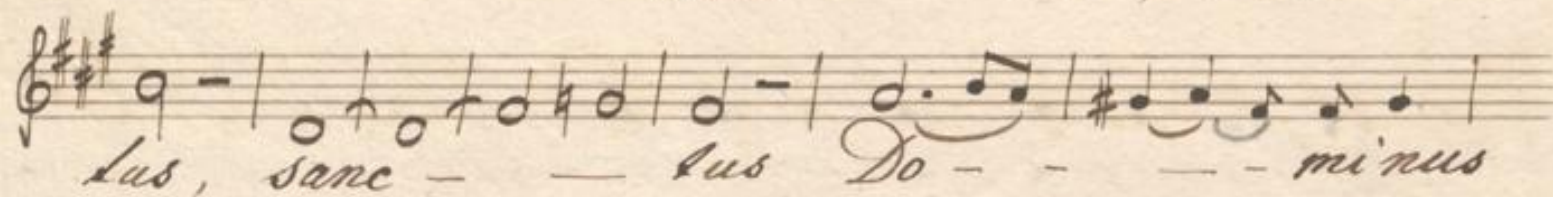
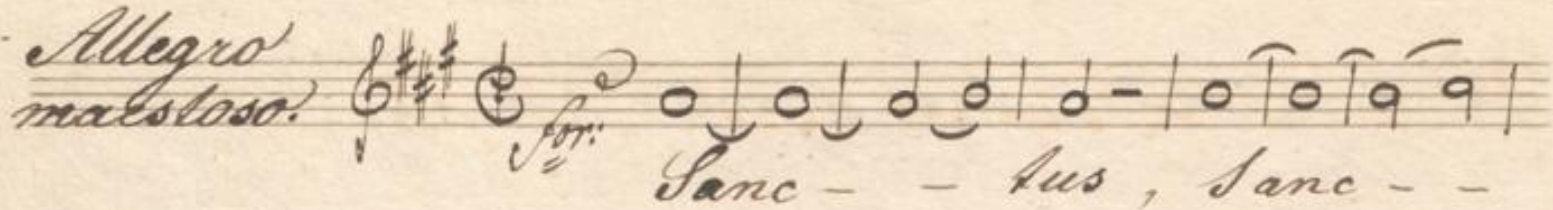
Et in car-natus est de spi-ri-tu
 sancto ex Ma-ri-a vir-gi-ne et homo
 fac-tus est. *fz* Crucifi-gus e-liam pro-
 nobis e-li-am pro nobis *fmo.* sub Pon-tio Pi-
 lato *pp.* passus, passus *ppp.* et se- pellus est, se-
 pellus est. *Tempo* *fmo.* et resur-rexit ter-ti-
 a-, ter-ti-a *ms.* die se-cundum scrip-tu-ras

For:
ras et as cen - dit in cōlum et as - cendit in cō -
lum sedet ad dexteram patris Et iterum ven
turus est cum glori - a , cum gloria vivos et
mortuos *For:* ^{1.} cuius regni non erit fi - nis.
^{1.} Et in spiritum sanctum Dominum et vivi fi -
cantem qui ex patre fili - o que pro - ce - dit
qui cum pā - tre et fi - li - o simul ado -
ra - tur *For:* et conglori - fi - ca - tur qui lo -
cutus est lo - cutus est per Prophetas Has et
unam sanctam catholi - cam et a - postolicam ec -

clesi-am confiteor unum baptis-ma
in remissionem peccatorum et ex-
pec-to. resurrexisti o-nem mortuorum
For. et vitam, ven-turi saeculi
ven-tu-ri sa-cu-li ven-turi sa-culi
a-men, amen a- - - - - men a- - - -
- - - - - men, a - - - - - men, a - - - -
- - - - - men, a - - - - - men, a - - - - - men
a men a - - - - - men.

Sanctus.

*Allegro
maestoso.*



Dictus qui venit, venit in nomine Domini qui

venit in nomine Domini *fmo:* Benediclus, bene-

3/8 dictus, bene - dictus, bene - dictus qui

venit, qui venit in nomine Domini, in nomine

Do mi - ni. *9.* *fmo:* Benediclus, bene-

dictus qui venit, qui ve - - nit in no -

= mine nomine - Do - mi ni *1.*

pp: Benedic - tus, benedic - tus qui venit in

nomi - ne Domini qui venit in - nomine

Domini *fmo:* qui venit in nomine Do mi - ni. *pp:* *Piu vivace.*

Tutti
for: Hosanna in ex-cel-sis, hos
 anna, hosanna in ex-celsis *for:* hosanna, hos
 anna in excel-sis *fmo:* hosanna
 hosanna in excelsis.

Agnus.

Adagio. *for:* Agnus Dei qui tollis pec-
 cata mundi *pp:* mise-re-re nobis mise-
 re-re no-bis *for:* agnus Dei qui tollis pec-
 cata mundi *pp:* mise-re-re mise-
 re-re mise-re-re nobis *for:* agnus Dei

Allegretto. 8.

qui tollis pec-ca-ta mundi

po: Dona pa-cem-cem do--na no-bis pa-

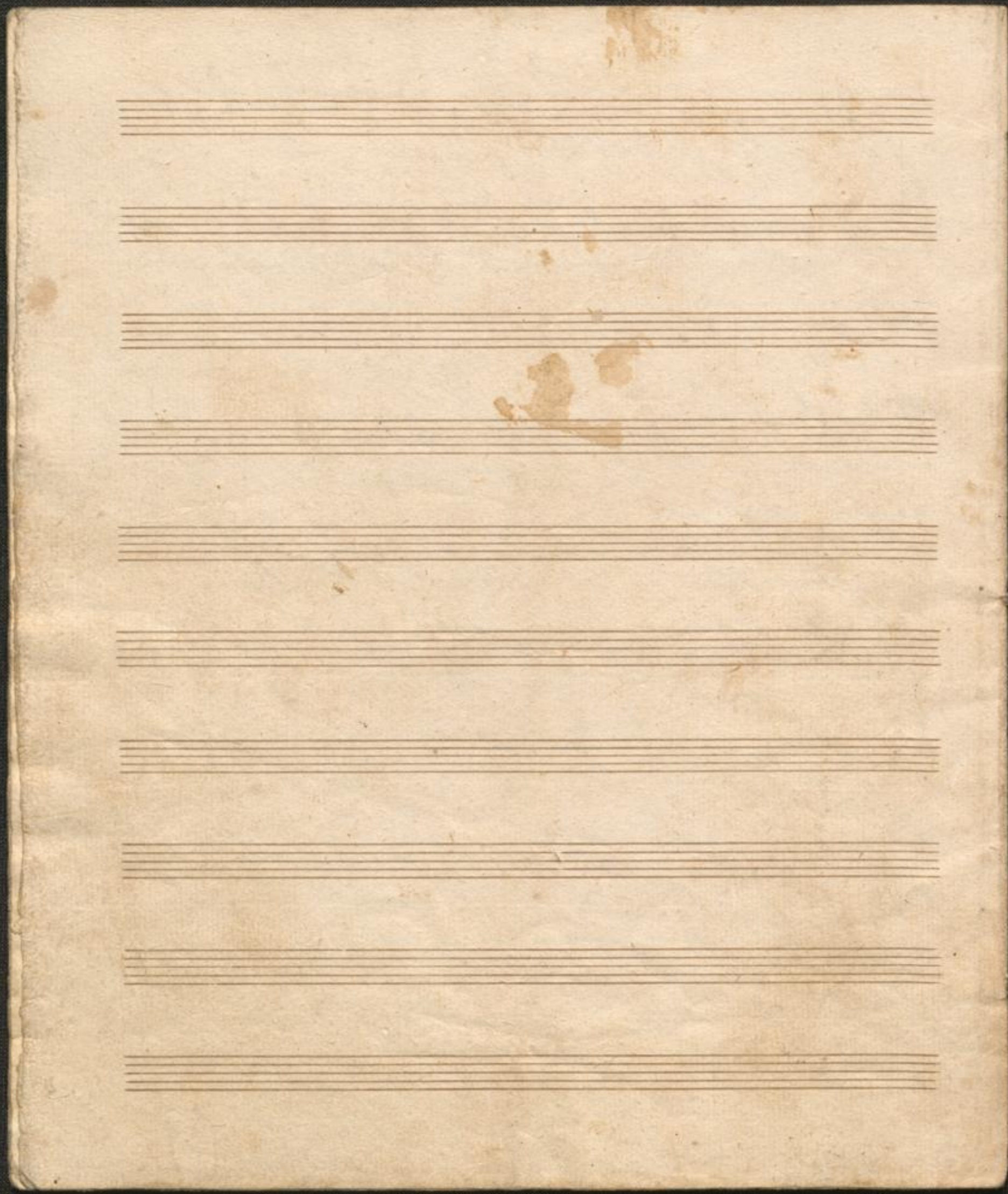
4. *po:* cem dona no-bis pa--cem

1. *for:* Da nobis pacem *1.* Da

1. pa--cem *po:* Dona no-bis

Dona pa--cem, Do--na nobis pa--

5. cem.



Messe, von Jos. Schnabel.

Alto ripieno.

Kyrie. Adagio. E *A.*

Ky-ri-e e-le-
i-son, Ky-ri-e e-le-i-son Ky-ri-e e-
le-i-son, e-le-i-son, e-le-i-son.

Christe e-le-i-son e-le-i-son, e-le-i-son,
Ky-ri-e e-le-i-son, Christe e-le-i-son.

Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,
Ky-ri-e e-le-i-son, Ky-ri-e e-le-
i-son.

Gloria. Allegro. $\text{G} \text{#} \text{#}$ C *f*

glori-a in cae-lis De-o

et in terra pax homi-ni-bus bone volun-ta-
 tis laudamus te be-ne-dicimus te a-do-
 ramus te glorifi-ca-mus te.
 propter magnam gloriam tuam Deus
 pater om-ni-po-tens Je-su Chris-
 te Domine Deus agnus Dei fi-lius pa-
 tris mi-se-re-re no-bis
 sus-ci-pe de-pre-ca-ti-onem nostram
 mi-se-re-re no-bis.
 Quoniam tu solus sanctus tu solus Domi-
 nus tu solus al-tis-si-mus

f

Je - su Chris - te cum sanctum spiri - tu cum
 sancto spiri - tu in gloria Dei patris in
 gloria Dei patris, in gloria patris a -
 men in gloria Dei in gloria Dei in
 gloria Dei patris in gloria Dei patris
 amen, amen, amen, amen a - - men.

Credo.

Allegro. *f*

Credo in unum Deum patrem om -
 nipo - tentem factorum cœli et terra visi -
 bilium omnium et in visi - bili - um
 et in unum Dominum Dominum Jesum Christum
 fili - um Dei unige - ni - tum

et ex patre natum ante omnia saecula Deum de
 Deo lumen de lumine Deum verum de Deo
 vero genitum non factum con substanti. onem pa.
 tri per quem per quem omnia facta sunt qui propter
 nos homines et propter nostram sa. lutem des. cendit, des.
 cendit de co. lis. *Fine moderato.*
 Et in car. natus est de spiritu sancto ex Ma.
 ri. a virgi. ne et homo fac. tus est.
 Crucifiaus e. tiam pro nobis e. tiam pro nobis
 sub Pontio Pi. la. to passus passus et se.
 pulchus est, se. pulchus est. *Tempo 1^{mo}*
 et resur. rexit terti. a terti. a Di. o se.

f
 cundum scripturas et ascendit in caelum et as-
 cendit in caelum sedet ad dexteram patris et i-
 tum venturus est cum gloria, cum gloria ^{1.} vivas et
f
 morbu. os cuius regni non eris fi- nis. Et in
 spiritalum sanctum Dominum et vivi. fi- cantem qui ex patre
 fili- o que pro- ce- dit *f* qui cum pa- tre et fili- o
 simul ado- ra- tur et con- glori- fi- ca- tur qui lo-
 cutus est lo- cutus est per Prophe- tas et unam sanc-
 tam ca- tholi- cam et a- po- stolice- am ec- clesi- am
 confiteor unum bap- tisma in remisi- onem pecca-
 so- rum et ex- pecto resurrecti- onem ^{1.} mor-
 tu- rum *f* et vitam, vi- tam ven- turi

saeculi ventu - ri saecu - li venturi saeculi a -
 men, amen a - - - - - men a - - - - - men
 a - - - - - men, a - - - - - men, a -
 - - - - - men, a - - - - - men amen a - - - - - men.

Sanctus *Allegro marcato*
 Sanc - - - - - tus, Sanc -

- - - - - tus, sanc - - - - - tus Do - - - - - minus
 De - - - - - us Sa - - - - - baoth. *All.^{ro}* Pleni sunt

cœli et terra gloria, glori - a, glo - ria tu - a,

ho - sanna - - - - - hosanna in excel - sis, ho -

sanna hosanna - - - - - in ex - cel -

sis ho - sanna, in ex - cel - sis ho - san - na in ex -

cel - sis.

Benedictus. Allegretto. 15. *f*
Bene. dic.

lus qui venit, venit in no. mine Do. mi. ni qui venit in

nomine Do. mi. ni Bene. dictus, bene. dictus,

bene. dictus, bene. dictus qui venit, qui venit in

nomine Domini, in nomine Domi. ni.

Bene. dictus, bene. dictus qui ve. nit, qui ve. . .

nit in no. . . mine nomine Do. . . mi. ni

Bene. dictus, benedic. tus qui venit in

nomine Domini qui venit in nomine Domi. ni qui

venit in nomine Domi. ni. Hosanna

in ex. cel. . . sis, ho. sana, ho. sana in ex. celsis

ho. sana, ho. sana in ex. cel. sis

ff
hosanna hosanna in excel. sis.

ff
Adagio. Agnus Dei qui tollis pec. cata mun.

ff
di mise. rere nobis mise. rere no. bis agnus

ff
Dei qui tollis pec. cata mun. di mise. rere mise.

ff
rere mise. rere nobis agnus Dei qui tollis pec.

ff
ca. ta mundi. *Allegretto.* Do. na. pa. cem do.

ff
na no. bis pa. cem dona no. bis

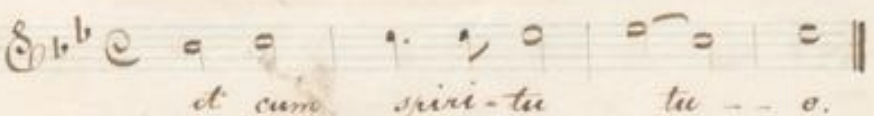
ff
pa. cem da nobis pacem da


ff
pa. cem dona no. bis dona

ff
pa. cem, dona nobis pa. cem.

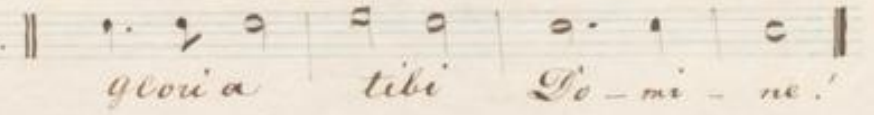
ff
5. *Fine.*

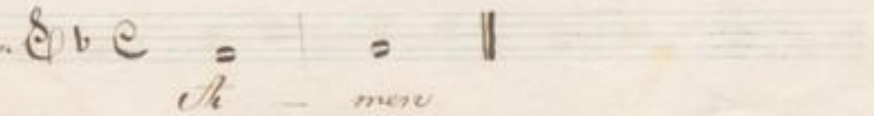
A. Responsorien.

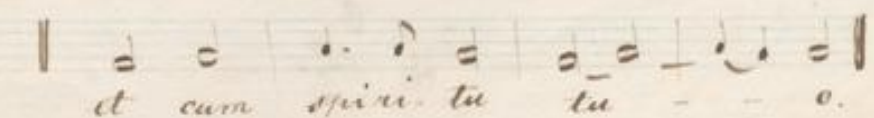
Dominus vobiscum  *et cum spiri-tu tu - - o.*


Oramus e. e. per omnia s. c. saecula saeculorum  *A - - men*

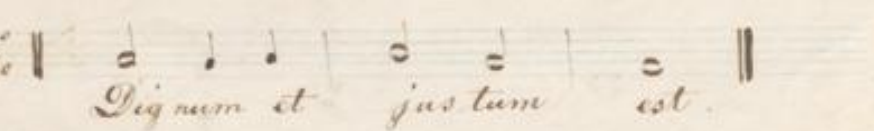
Dominus vobiscum  *et cum spiri-tu - - o.*

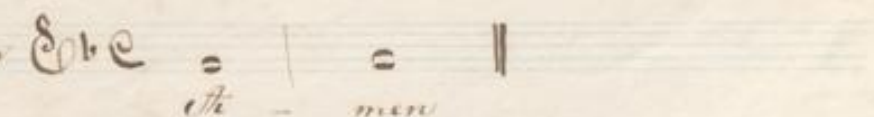
Sequentia s. Evangelii &c.  *gloria tibi Do-mi-ne!*


Per omnia saecula saeculorum  *A - - men*

Dominus vobiscum  *et cum spiri-tu tu - - o.*

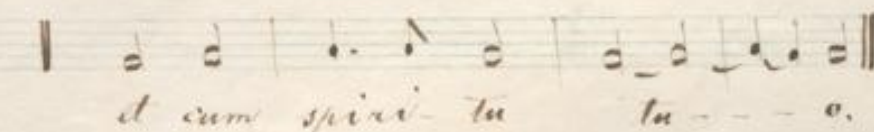
Insum creda  *Ha - bemus ad Do-mi-num*

Gratias agamus Domine Deo nostro  *Dignum et ius-tum est.*

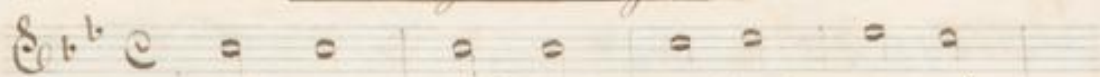
Per omnia saecula saeculorum  *A - - men*

Oramus e. Pater noster e. et ne nos induas in tentationem  *sed libera nos a - ma - lo*

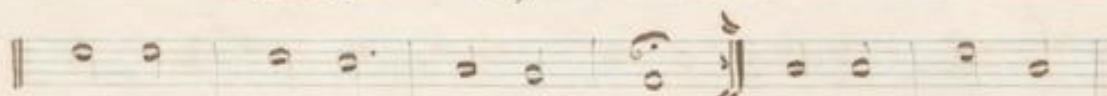
Per omnia saecula saeculorum  *A - - men*

Dominus vobiscum  *et cum spiri-tu tu - - - o.*

Pange lingua



Pange lingua glori - osi
Sangui - nisque factis - osi
Quantum ergo sacra - mentum
Et an - tiquum docu - mentum



1. Corpo - ris mi - se ri - um Fructus ventis
2. Quam in mundi - cepti - um
Vene - remur cernu - i Praestet fides
Nec cedat ritu - i



gros - ro si sac - ra - fudit genti - um
supple - mentum Senda - um de - fictu - i



Messe *Nro 8.*
Tenore ripieno.
J. Schnabel.

Kyrie.

Adagio. *4.* *ppp.* Ky-ri-e e-le-i son,

8. *ppp.* Ky-ri-e e-le-i son Ky-ri-e e

ppp. le-i son e-le-i son e-le-i son *molto.* Christe e

for. le-i son e-le-i son, e-le-i son

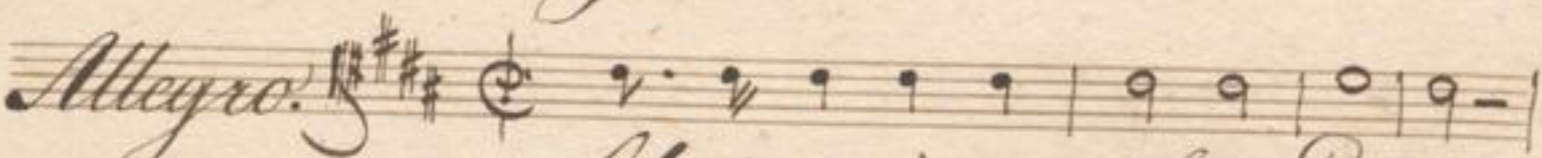
ppp. Ky-ri-e e-le-i son *ppp.* Christe e-le-i son

ppp. Ky-ri-e e-le-i son e-le-i son e-le-i son,

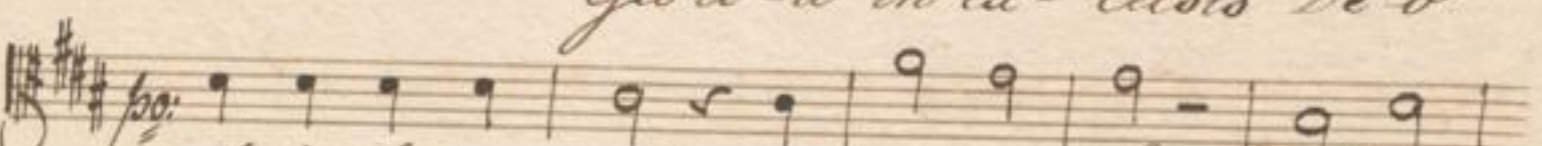
for. *dimin.* Ky-ri-o e-le-i son *for.* Ky-ri-e e-le-

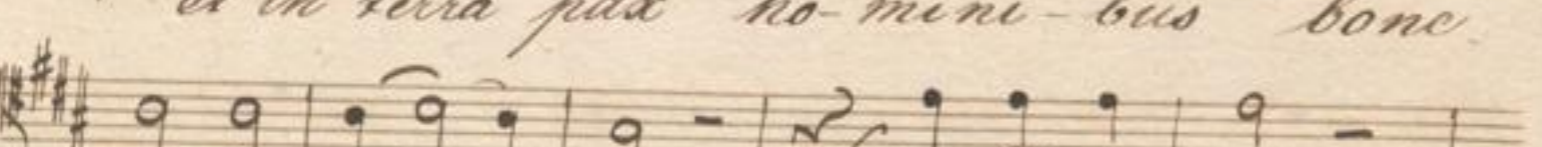
1. -i son.

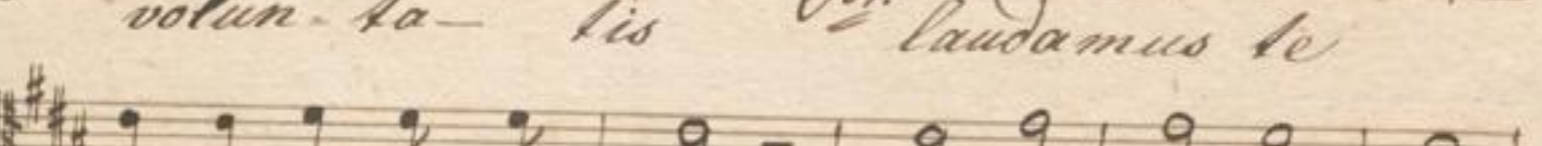
Gloria.

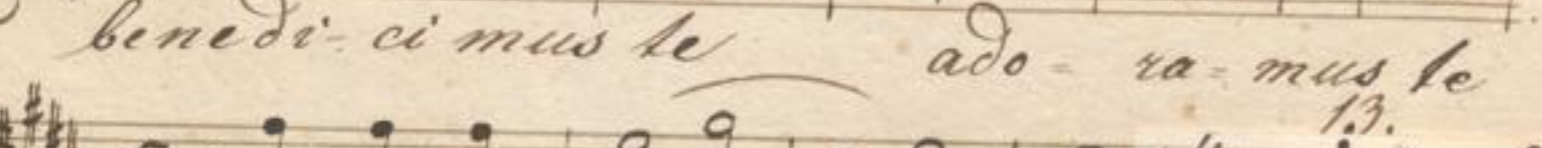
Allegro. 

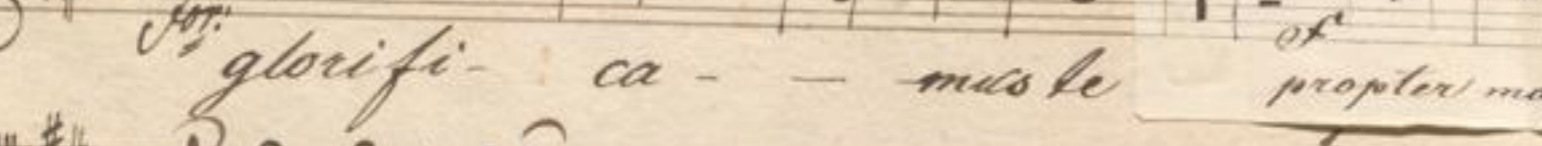
Glori-a in ca-celsis De-o

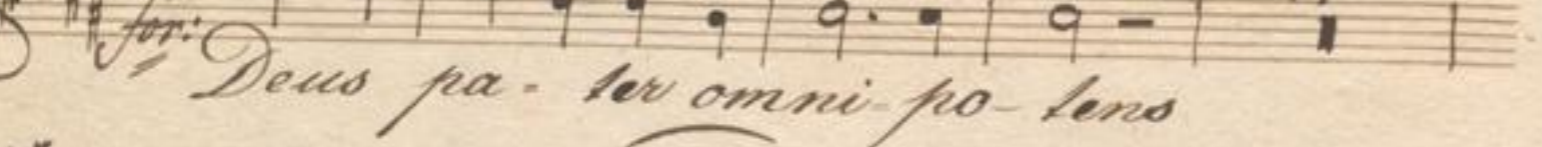
 *pp.* et in terra pax ho-mini-bus bone

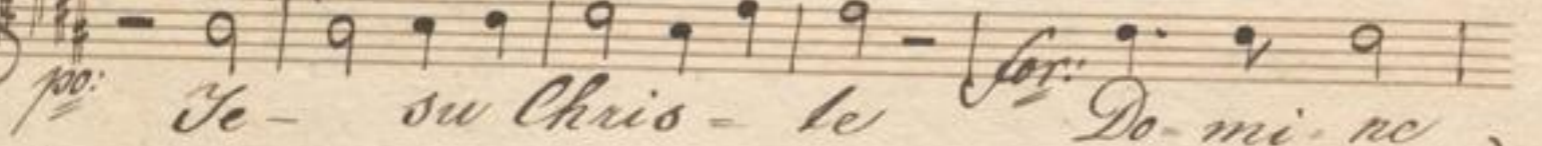
 volun-ta-tis *for.* laudamus te

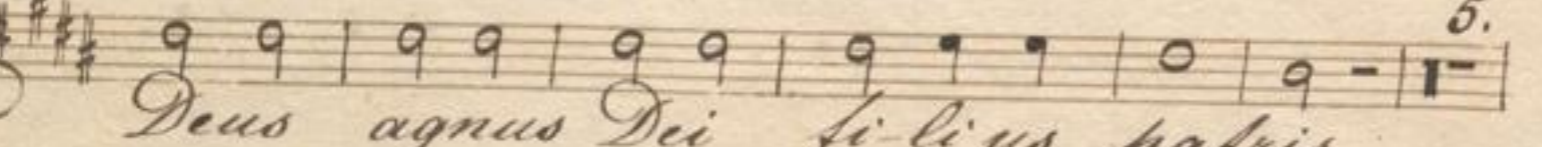
 benedi-ci-mus te ado-ra-mus te

 *for.* glori-fi-ca-mus te ^{13.} propter magnam gloriam tuam,

 *for.* Deus pa-ter omni-po-tens ^{4.}

 *pp.* Je-su Chris-te *for.* Do-mi-ne ^{5.}

 Deus agnus Dei fi-li-us pa-tris ^{6.}

 *pp.* mise-re-re no-bis ^{7.} *pp.* sus-ci-pe

depre-cati-o nem nostram *For.* mise-
re - re nobis - - bis *For.* quoniam tu
solus sanctus tu solus Dominus tu solus al-
tissi-mus *1. ppo.* Je - su Chris-te *For.* cum
sancto spiri-tu cum sancto spiri-tu
in glori a patris in glori-a
Dei in glori a patris amen in gloria
Dei in glori a Dei in gloria
Dei patris in gloria Dei patris
amen, a - - - men, a - - - men!

Credo.

Allegro. For. Credo in unum Deum
patrem omnipotentem factorem celi et
terrae visibilium omnium et
invisibilium et in unum Dominum
Iesum Christum filium Dei
unigenitum et ex patre natum ante
omnia saecula Deum de Deo lumine
de lumine Deum verum de Deo vero
genitum non factum non substantio nem patri

per quem per quem omnia facta sunt qui propter nos

homines et propter nostram salutem descendit deus. - Deus deus.

Piu mo do:
con-stitit de coe-lis. Et in carnatus est de

spiri-tu sancto ex Ma-ri-a virgi-ne

et homo factus est. *Fmo:* crucifixus

e-tiam pro-no-bis pro nobis *Fmo:* sub

ton-li-o Se-la-to. passus passus et se

cul-tus est. *Tempo primo: ppo:* Et resur-

rexit ter-ti-a Di-e se-cundum scrip-

tu-ras et as-cen-dit in coelum, as-

cen - dit in coe - lum ^{1.} sedet ad dexteram
patris et iterum venturus est cum glori -
a cum glori - a judi - care vivos et
mor - tu - os cujus regni non e - rit fi - nis
^{1.} et in spiritum sanctum Dominum et vivi - fi -
cantem qui ex patre fili - o quo pro - ce - dit
qui cum pa - tre et fili - o simul ado -
ra - tur ^{for.} et con - glo - ri - fi - ca -
tur qui lo - cutus est lo - cutus est per Prophe -
tas et unam sanctam catholi - cam et

a pos - to li - cam ec - cli si - am con fi te - or

u num bap tis ma in remi si - o nem pec ca -

torum *for.* et ex pec to re sur re cti - o - nem

Decre scen do. 1.
mor tu - o - rum *for.* et vi tam ven

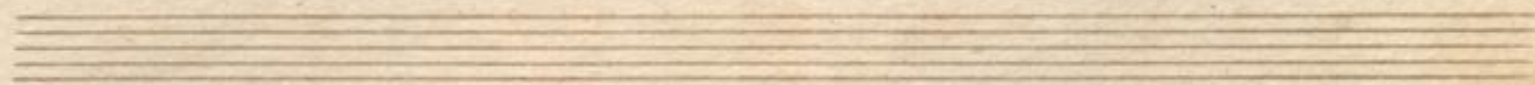
tu ri sae cu - li a men, a - - - - - men

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

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

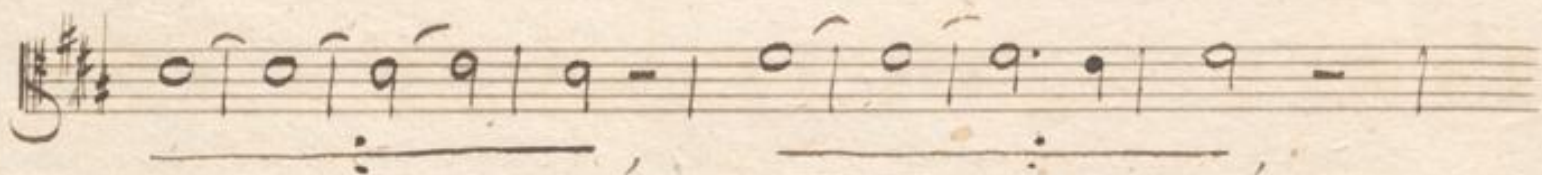
a - men a - - - - - men, a - - - - -

men, a men a - men a - men.



Sanctus

Allegro maestoso. *For.* Sanc - - - tus

Allegro maestoso. *For.* 

Allegro maestoso. *For.* Domi - nus De - - - us Sabaoth!

Allegro. *For.* Pleni sunt

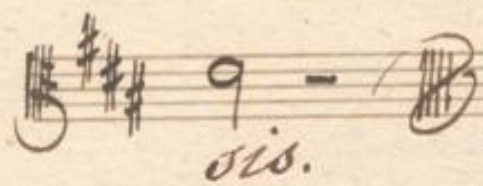
Allegro. *For.* cœli et terra glo - ri - a, glo - ri - a, glo - ri - a

Allegro. *For.* Au - a, hosanna,

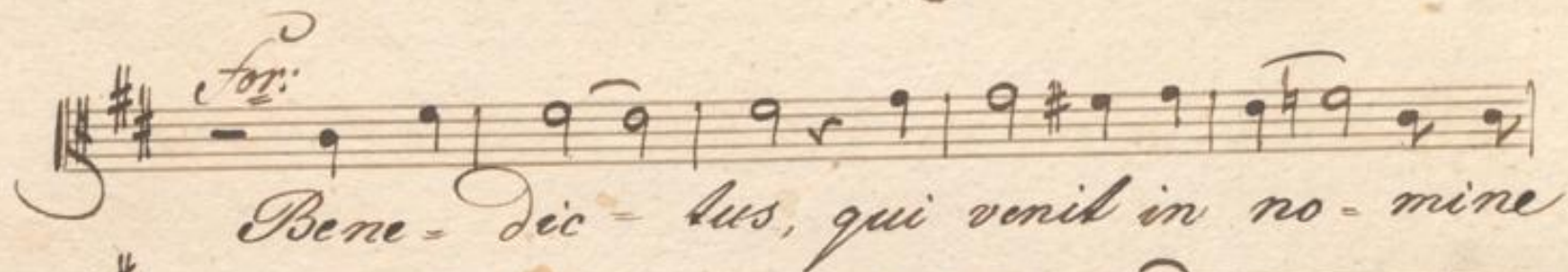
Allegro. *For.* in ex cel - sis ho san - na, hosanna

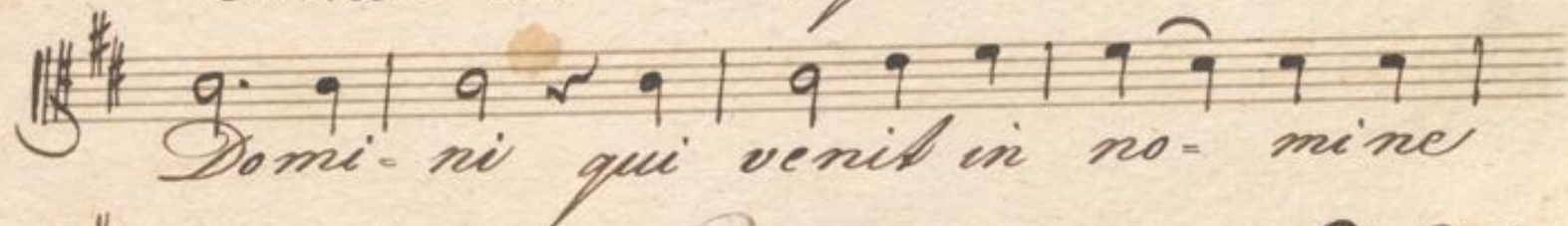
Allegro. *For.* hosanna in excel - sis, hosanna

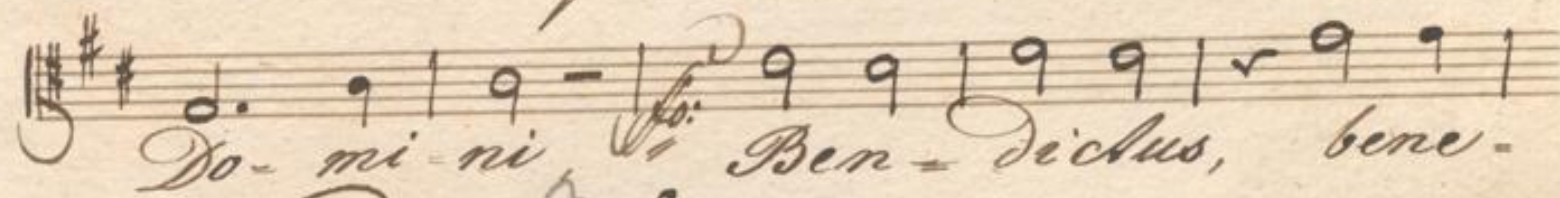
Allegro. *For.* in ex cel - sis, hosanna, hosanna in excel -

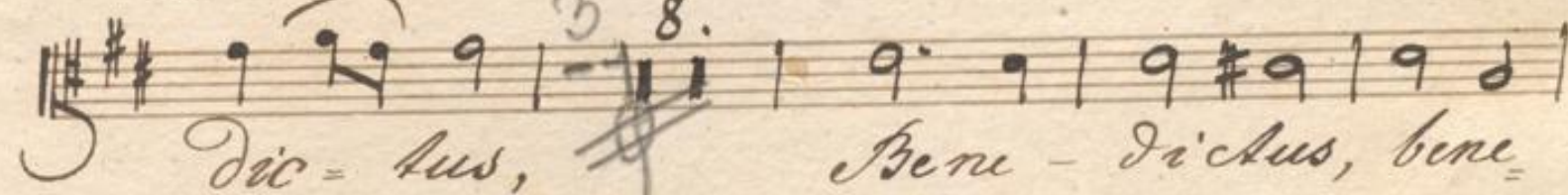
9 - 
sis.

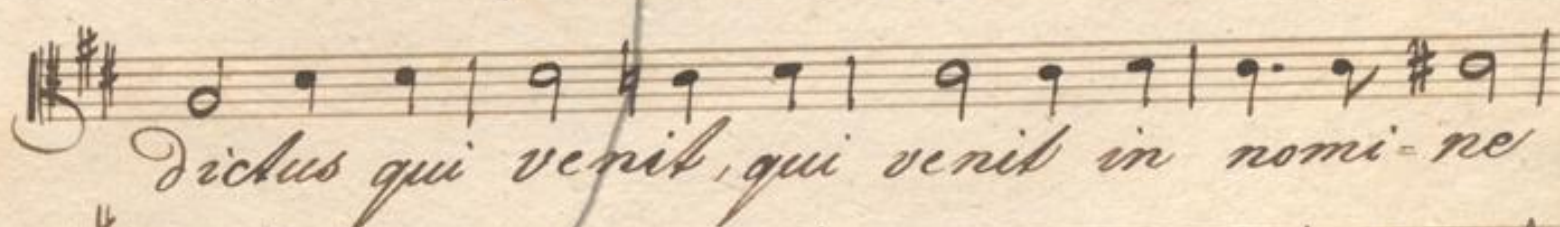
Benedictus. Allegretto.  15.

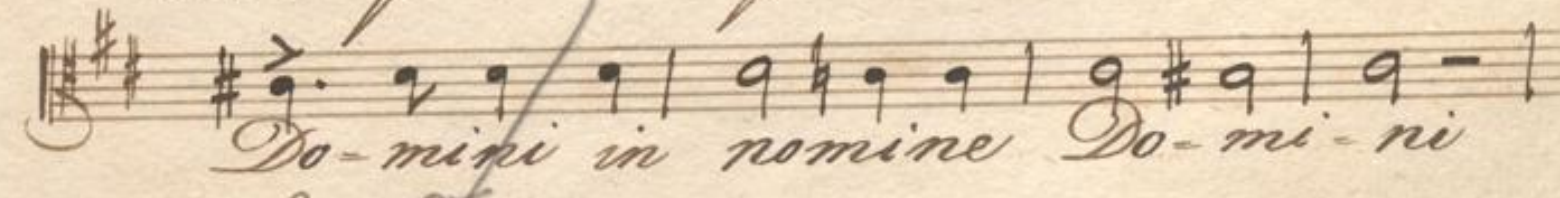
For: 
Bene - dic - tus, qui venit in no - mine

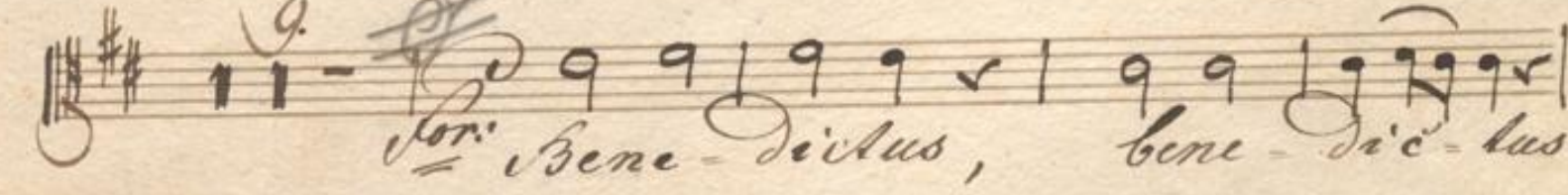

Do - mi - ni qui venit in no - mine

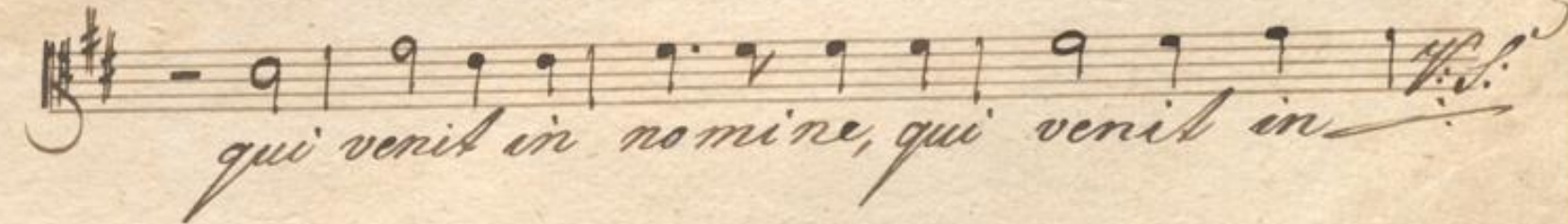

Do - mi - ni *For:* Bene - dictus, bene -


dic - tus, Bene - dictus, bene -

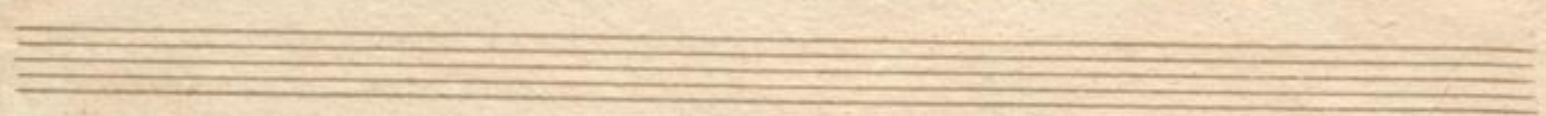

dictus qui venit, qui venit in nomi - ne


Do - mi - ni in nomine Do - mi - ni


For: Bene - dictus, bene - dic - tus


qui venit in nomine, qui venit in

1.
 nomine, nomine Domi - ni
ppoi
 Benedic - tus, benedic - tus qui venit in
 nomine Domini, qui venit in nomi - ne
 Domi - ni *for* qui venit in *ppoi* nomi - ne
Piu vivace. *7.*
 Do - mi - ni. *for* Hos -
 ana in ex - celsis, hos ana, hosanna in ex -
 celsis, hosanna, hosana, — in excel -
1.
 sis *Ando* hosana — in excel -
 sis.



Agnus Dei.

Adagio. *for.* Agnus Dei qui tollis pec-
cata mun-di *po.* mise-re-re nobis
mi-se-re-re no-bis *for.* agnus Dei
qui tollis pec-ca-ta mundi,
po. mise-re-re, misere-re mise-re-re
nobis, *for.* agnus dei qui tollis pec-cata
mundi. *Allegretto.* *po.* Do-na nobis pa-
cem *for.* Da nobis, nobis pa-cem
4. *po.* dona nobis pacem *1.*

Handwritten musical score for a vocal part, likely a soprano or alto, in G major (one sharp) and 4/4 time. The score consists of four staves of music. The lyrics are written below the notes. The first staff begins with a fermata and the word "Da" above it. The second staff has a fermata over "pa - - cem" and then "Dona no - bis". The third staff has a fermata over "Dona pa - cem" and then "Do - na". The fourth staff has a fermata over "Dona pa - cem." and ends with a double bar line and repeat sign. Dynamics include *for.* (forte) and *ppo.* (pianissimo). There are also first endings marked with "1." and a 5th ending marked with "5.".

for.
Da nobis pa - cem

pa - - cem *ppo.* Dona no - bis

1. Dona pa - cem *5.* Do - na

ppo. Dona pa - cem.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

No. 8.

Messe von G. Schrabel.

Tenore ripieno.

Kyrie. Adagio $\text{E}^{\text{st.}}$

kyri - e - e
lei son kyri - e e lei - son

kyri e e le i son e lei son e

lei son *mp* Criste e lei son, e


lei son, e le i son kyri

e e le i son, Criste e lei son,

kyri - e e lei i son e le i son e

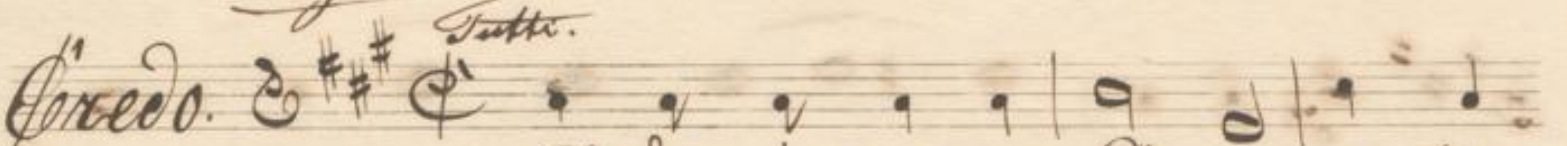
lei son, *diminu.* kyri - e e le - i son

kyri - e e le - i son

Gloria. Allegro.  *Gloria in ex-*
celsis Deo et in terra passio-
nibus bone volun-ta-
tis laudamus te benedi-cimus
te adoramus te glori-fi-ca-
-mus te. Deus pa-ter om-
ni-potens Je-su Chri-
ste Domine Deus agnus Dei
filius pa-tris misere-
re no-bis sus-ci-pe De-pre-
catio-nem nostram. Amen.

mise-re-re no-bis
 quoniam tu solus sanctus tu
 solus Domi-nus tu solus at
 tissi-mus Je-su Chri-
 ste cum san-cto spi-ri-tu cum san-cto spi-ri-
 tu in glo-ri-a pa-tris in glo-ri-a
 Dei in glo-ri-a pa-tris a-men
 in glo-ri-a Dei in glo-ri-a
 Dei in glo-ri-a Dei pa-tris
 in glo-ri-a Dei pa-tris a-men a-
 men a- men a- men.

Allegro.
Tutti.

Credo. 

Credo in unum Deum patrem
omnipotentem factorem cœli et terræ
visibili um omnium et in visi bili-
um et in unum Dominum Iesum Christum
filium De-i uni genitum et ex patre
natum ante omnia sæcu-la Deum De-
Deo lumine Deum verum de
Deo vero genitum non factum con sup-
stantiam patri per quem per quem omnia facta
sunt qui propter nos homines et propter nostram sa-
lutem des cendit des cendit de cœlis

Fiu moder:

Et in car-natus est de spiritu sancto ex ma-
ri-a virgi-no et homo factus est.
cruci-fixus eti-am pro nobis pro nobis
sub Pon-ti-o Pi-lato passus passus
et se-pul-tus est. *Tempo I.* Et re-sur-
rexit ter-ti-a di-e se-cundum scri-p-
tu-ras et as-cen-dit in coe-lum as-
cendit in coe-lum se-det ad dex-ter-am
pa-tris et ite-rum ven-turus est cum glo-ri-
a cum glo-ri-a judi-care vi-vos et mortu-
os eius regni non erit fi-nis

et in spiritum sanctum Dominum
 et vivifi- ciantem qui ex patre fili o que pro
 ce- dit qui cum patre et fili o
 simul ado- ra- tur et conglori- fi ca-
 tur qui lo- cutus est lo- cutus est per Prophete-
 tas et unam sanctam catholi- cam et
 apo- sto- li- cam ec- clisi- am confite- or
 unum bap- tis- ma in remi- sio- nem pec- ca- to-
 rum et ex- pec- to re- sur- ec- ti- onem mor- tu-
 rum et vi- tam ven- tu- ri
 sae- cu- li amen a- men.

amen, amen amen a

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

a - men a - men a

men, amen amen amen.

Sanctus.

Allegro maestoso. *Sanctus, Sanctus*

Sanctus Dominus Deus

us Sabaoth *Allg: Tutti*

Pleni sunt
caeli et terra gloria gloria, gloria

in excelsis, hosanna, hosanna

hosanna, hosanna

hosanna in excelsis hosanna

in excelsis, hosanna, hosanna in excelsis.

Benedictus. Allegretto.

Bene dictus qui venit in

nomine Domini qui venit in nomine

Domini Bene dictus benedic - tus

qui venit in nomine Domini Bene

dictus benedic - tus qui venit in

nomine qui venit in nomine, nomine Domini

mi Bene dictus benedic tus qui

venit in nomine Domini, qui venit in

nomine Domini - ni qui venit in nomine
Domini - ni *rit. vivace* *rit.* *Tutti* *rosaria in ex-*
celsis rosaria, rosaria in ex-celsis, ro-
saria, rosaria, rosaria in excel - sis
rosaria, rosaria *in excel - sis.*

Agnus Dei *Adagio.* *Tutti* *ff* *Agnus Dei qui tollis peccata*
mundi miserere nobis, miserere nobis
agnus Dei qui tollis pec - ca - ta mundi
Di miserere miserere miserere
nobis agnus Dei qui tollis peccata
mundi. *Allegretto* *Solo dolce* *Dona nobis pacem Dona*

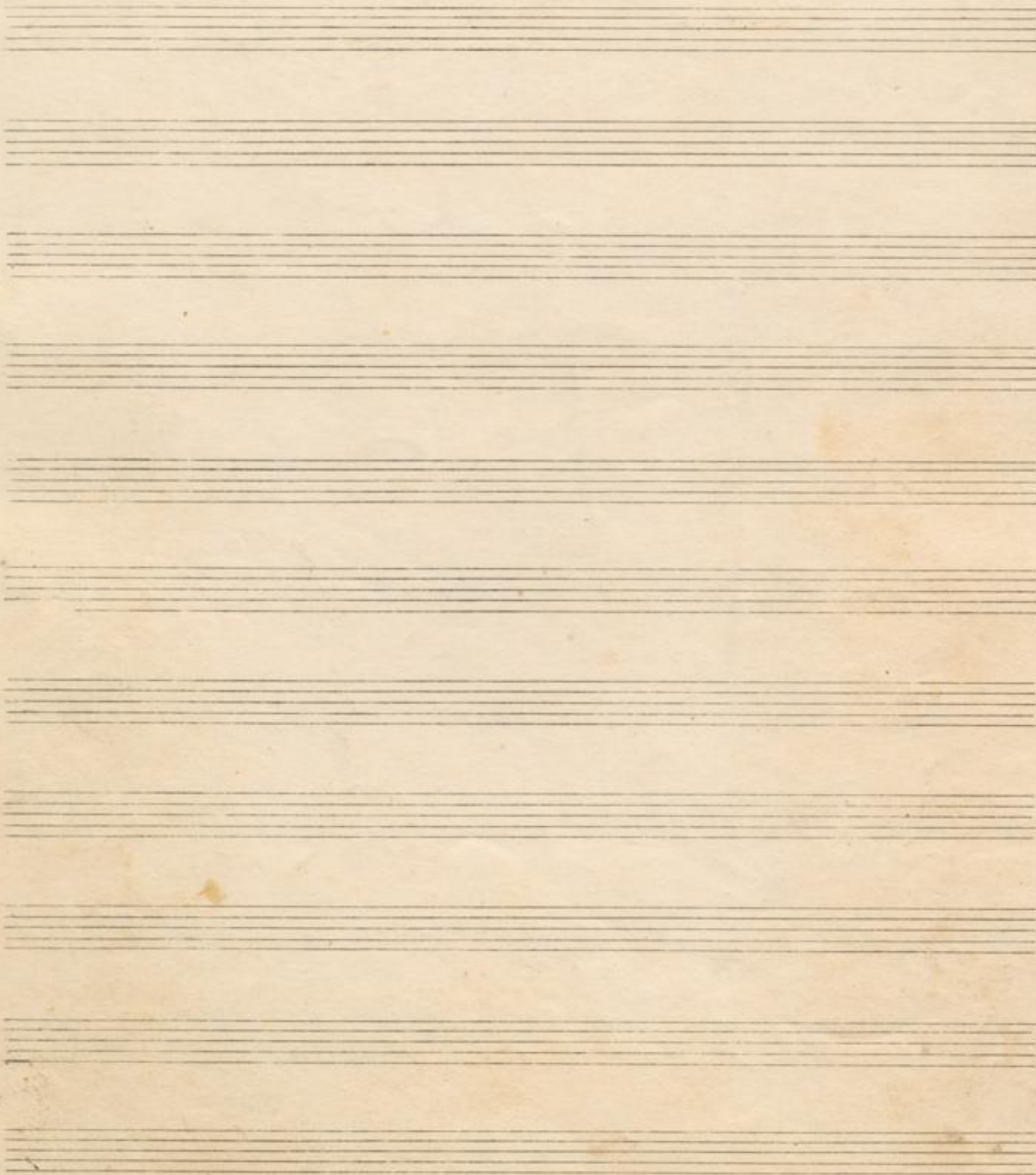
Tutti

nobis pa - cem Do - na nobis pa -
 cem Da nobis, nobis pa - cem
Solo dona nobis nobis pacem dona
 nobis pacem Da nobis pacem
 Da pa - cem dona no -
 bis dona pa - cem do - na
 dona pa - cem.

Empty musical staves for accompaniment or other parts.

Handwritten musical notation on the left edge of the page, including a treble clef, a sharp sign, and various notes and rests.

Twelve horizontal musical staves, each consisting of five lines, arranged vertically across the page. The staves are currently blank.



Messe, von Jos. Schnabel.

Tenore ripieno.

Kyrie Adagio. H. 100

Kyrie e eleison

Kyrie e eleison *Kyrie e elei-*

son e eleison e eleison. *Christe e*

leison, e leison, e leison.

Kyrie e eleison, Christe e leison.

Kyrie e eleison e leison e leison,

Kyrie e eleison Kyrie e elei-

son.

Gloria.

Allegro. *f* *121*
Gloria in caelsis Deo et in terra
pax hominibus bonae voluntatis
laudamus te benedicimus te adoramus te
glorificamus te *13.* *f* Deus pater om-
nipotens *4.* *100* Iesu Christe
Domine Deus agnus Dei filius patris *5.*
miserere nobis *3.* *100* suscipe depre-
cationem nostram *4.* *f* miserere nobis
nobis *3.* *f* quoniam tu solus sanctus tu
solus Dominus tu solus altissimus *1.*
Iesu Christe cum sancto spiritu tu cum
sancto spiritu in gloria patris in gloria

Dei in gloria patris amen in gloria Dei
in gloria Dei in gloria Dei patris in gloria
Dei patris amen a - - - - - men a - - - - - men!

Credo. Allegro. Credo in unum Deum patrem
omni-potentem factorem cœli et terrae visi-
bilibium omnium et in visi-bilibium et in unum
Dominum Jesum Christum fili-um De-i uni-geni-
tum et ex patre natum ante omnia sæc-ula
Deum de De-o lumen de lumi-ne Deum verum de
De-o vero genitum non factum con-substanti-um
nisi patri per quem per quem omnia facta sunt
qui propter nos homi-nes et propter nostram sa-lutem des-

Sub modo

cendit des. cendit de. cō. lis Et in car. na sus
 est de spiri. tu sancto ex Ma. ri. a virgi. ne
 et homo fac. tus est. crucifia us e. ti.
 am pro nobis pro nobis sub Ponti. o Pi. la. to
 passus passus et se. pul. tus est.
 Et resur. rexit tertia di. e secun. dum scrip. tu. ras et as. cen. dit in cō. lum as. cendit
 in cō. lum sedet ad dex. teram pa. tris et i. te. rum venturus est cum glori. a cum glori. a judicare vivos et mortu. os cujus regni non erit fi. nis.
 et in spiri. tum sanctum Dominum et vivi. fi. cantem qui ex pa. tre fi. li. o que pro ce. dit

qui cum pa. tre et fi. li. o simul ado. ra. tur et
con glori. fi. ca. tur qui lo. cutus est lo. cutus est
per Pro. phe. tas et unam sanctam catholicam et
apo. stoliceam ec. clesi. am confi. te. or un.
um bap. tis ma in remisi. onem pecca. to. rum
et ex. pecto resurrecti. onem *decrease:* mor. tu. o. rum
et vi. tam ven. turi saeculi amen a.
men, amen, amen amen a = = =
men amen a = = = = = men, amen a.
men, a = men, a = = men, a = = =
men, amen, a = men a = men.

Sanctus. Allegro maestoso. $\text{F}\sharp\text{C}$ C *f*

Sanc - - - tus, Sanc -
 - - - tus Dominus De -
 - - - us Sa - ba - oth. *2.* *All^{ro}* Ple - ni sunt
 co - li et terra glori - a glori - a, glori - a tu - a ho -
 sanna, ho - sa - na hosanna in ex - cel - sis, ho - san -
 na hosanna, hosanna in ex - cel - sis ho - sa - na
 in ex cel - sis, hosanna, hosanna in ex - cel - sis.

Benedictus.

Allegretto. $\text{F}\sharp\text{C}$ C *f* 15.

Bene - dic - tus qui
 venit in no - mine Domi - ni qui venit in
 no - mine Domi - ni Bene - dictus bene -
 dic - tus qui venit in nomine Do - - mini

Bene. dictus bene. dic. tus qui venit in
 nomi. ne qui venit in nomi. ne, nomine Do. mi.
 ni Benedic. tus bene. dic. tus qui
 venit in nomi. ne Domini, qui venit in nomine
 Do. mi. ni qui venit in nomine Do. mi. ni *Dim. vivace.*
 ho. sanā in ex. celsis ho. sanna, ho.
 sanna, in ex. celsis, ho. sanā hosanna,
 in ex. cel. sis hosanna in ex cel.
 sis.

Agnus. Adagio. *fz*
 Agnus Dei qui tollis pec. cata
 mun. di *fz* mise. re. re no. bis, mi. se. re. re
 no. bis *fz* agnus Dei qui tollis pec. ca. ta mun. di

100
misc. re. re misc. rere miserere nobis

f
agnus Dei qui tollis pec. cata mundi.

Allegretto. *Solo*
Do. na nobis pacem dona nobis

f
pa - cem do. na nobis pa - cem da no.

f
bis, no. bis pa - cem *1. Solo* dona nobis no.

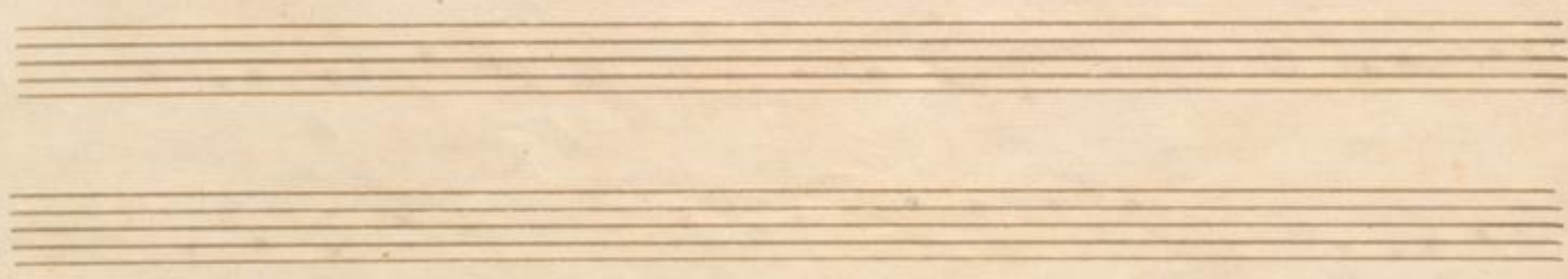
f
bis pacem dona nobis pa - cem

f
da no. bis pa - cem *1.* da pa -

f
cem *1.* dona no - bis *1.* dona

f
pa - cem do. na *101* dona pa - - cem.

f
5. *Fine.*



Grav: 8.

Messe von G. Schmalzer.

Basso ripieno.

Andagio *Ad.*

f Kyrie-e
e- lei-son, Kyrie-e e- lei-son
f Kyrie-e e- lei-son e- lei-son e
lei-son... *mp* Christe Christe elei-son
e lei-son e lei-son Kyrie-e
lei-son *p* Christe e lei-son
f Kyrie-e lei-son, e lei-son, e lei-son
Kyrie-e e lei-son Kyrie-e
e- lei-son.

Gloria. Allegro. *Glori-a in ex-*
celsis Deo et in terra pace ho-
minibus bone volun-ta-tis
laudamus te benedicimus te ado-
ramus te Glorifi-camus - mus te
propter magnam gloriam tuam
Deus pater omnipotens Je-su
Christe Domine Deus agnus Dei
filius patris Qui-se-re-re
nobis suscipe deprecati orem
nostram misere-re-re no-bis

3.

Quoniam tu solus sanctus tu solus
 Dominus tu solus altissimus
 Iesu Christe cum sancto spiritu cum
 sancto spiritu in gloria Dei in glori
 a Dei in gloria Dei pa-tris in
 gloria Dei in gloria Dei in glori
 a Dei patris in gloria Dei
 patris amen amen a - - - amen amen
 a - men. Credo.

Allegro. Credo in unum Deum patrem
 omnipotentem factorem celi et terra

visibili-um omnium et in visibili-
um et in unum Dominum Jesum Christum
fili-um Dei unigenitum et ex patre
natum ante omnia saecula Deum De
Deo lumine lumine Deum verum De
Dea vero genitum non factum con-sub-
stanti Deo patri per quem per quem omnia
facta sunt qui propter nos homines et propter
nostram salutem des-cen-dit des-cen-dit de
coelis *Piu. modto.* Et in carnatus est de spiritu
sancto ex ma-ri-a virgi-ne et homo

factus est. crucifixus etiam pro
nobis sub Pontio Pi-lato passus
passus et sepultus est et resur-
rescit tertia die secundum scrip-
tu- ras et ascendit in cœlum et as- cendit in
cœ- lum sedet ad dexteram patris et ite-
rum venturus et cum glori- a cum glori- a
judicare vivos et mortuos. cuius
regni non erit finis et in spiritum
sanctum Dominum et vivi- fi- cantem qui ex
patre fili- o que pro- ce- dit

simul adora - tur et conglorifi -
ca - tur qui locutus est locutus est
per Prophetas et unam sanc -
tam cae - tho - li - cam et apos - to - li - cam ec -
clesi - am confiteor unum bap -
tisma in re - misionem peccato - rum
et expec - to resurrectionem omnium mortu -
orum et vitam venturi ven -
turi saeculi amen, amen a -
men a -
amen, a

men amen a — men.

Sanctus.

Allegro maestoso. Same — sus

Same — sus Same — sus

Dominus De — us Sabaoth.

Allegro. Pleni sunt cœli et

terra gloria gloria, gloria

su — a rosanna, rosanna,

rosanna in excelsis rosanna in excelsis

sis rosanna, rosanna in excelsis, ros

anna in excelsis, rosanna in excelsis.

Benedictus.

Allegretto. ^{15.} Bene

Benedictus qui venit in nomine Domini

ni qui venit in nomine Domini

Bene - dictus bene - dictus Bene

dictus qui venit, qui ve - nit, qui venit in

nomine Domi - ni Benedic - tus

benedictus, qui venit in nomine Domini qui

venit in nomine Domi - ni, qui venit in

nomine Domi - ni. *Da Allegro*

4.
ff Hosanna in ex-cel-sis hosanna in ex-cel-sis - hosanna in ex-cel-sis, hosanna, hosanna hosanna in excelsis, ho-sanna hosanna in excelsis!

Adagio. Tutti
 Agnus Dei qui tollis pec-cata mundi miserere nobis
 miserere nobis *ff* Agnus Dei qui tollis pec-cata mundi miserere, miserere miserere nobis *ff* Agnus Dei qui tollis pec-cata mundi. *Allegretto* Dona nobis pacem *4.*
 pacem *ff* dona nobis pacem,

Handwritten musical score for the Latin phrase "Donna nobis pacem". The score is written on four staves in a single system. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes in a cursive hand. The first staff contains the lyrics "Donna nobis pacem" followed by a fermata and the word "da". The second staff continues with "nobis pacem" followed by a fermata and "da pa - cem". The third staff contains "Donna nobis" followed by a fermata and "Donna pacem". The fourth staff contains "Donna" followed by a fermata and "pa - cem." with a final double bar line. There are several first endings marked with "1." and a fifth ending marked with "5." at the end of the fourth staff. Below the first system, there are seven empty musical staves.

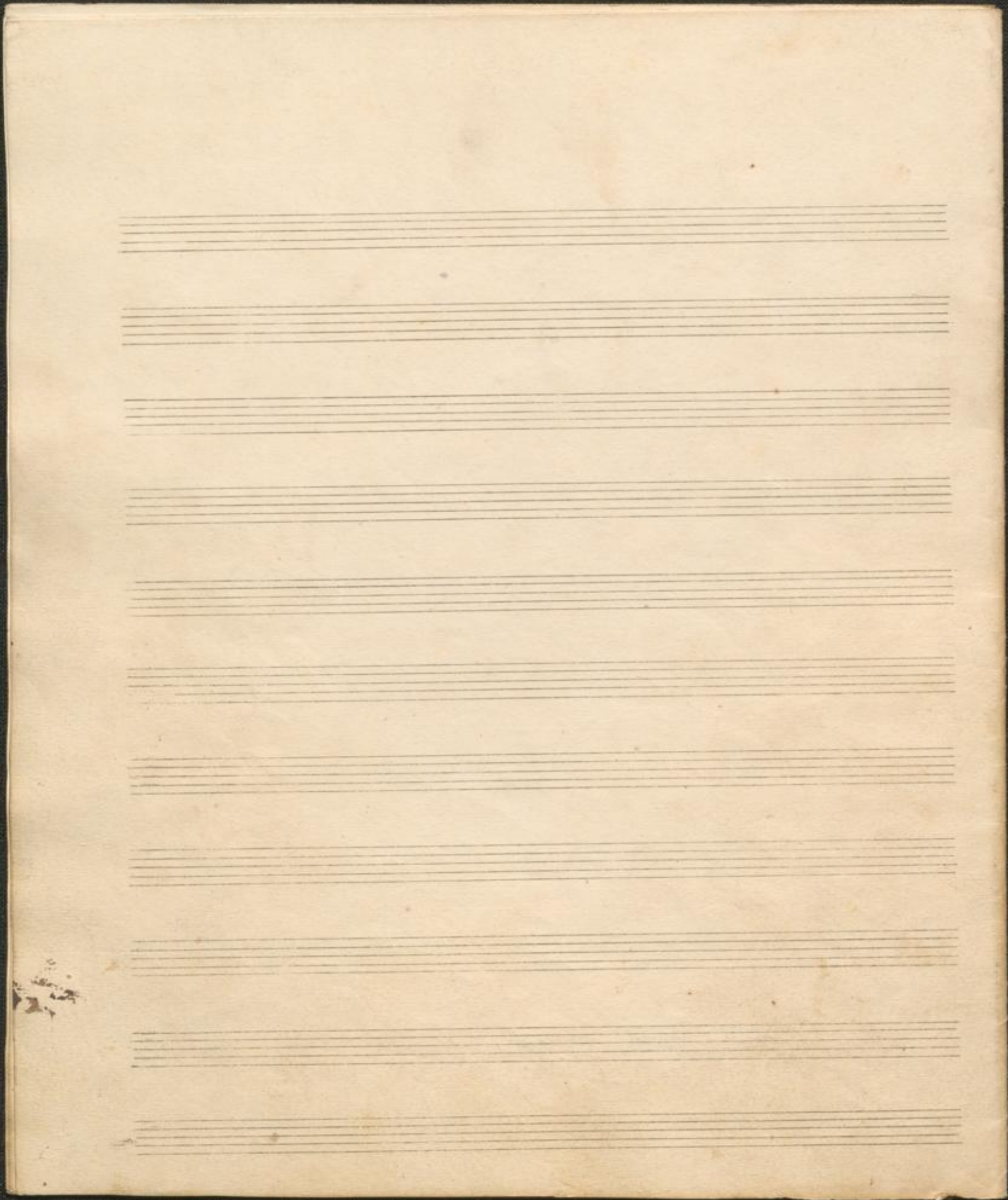
Donna nobis pacem da

nobis pacem da pa - cem

Donna nobis Donna pacem

Donna pa - cem.





No. 88.

Messe von Jos. Schnabel.

Basso ripieno.

Kyrie. Adagio. 4. *ppp.* Kyrie e e
8.
leison Kyrie e leison
mpo. Kyrie e leison e leison e leison
for. Christe, Christe e leison e leison e
ppp. leison Kyrie e leison Christe e
ppp. leison Kyrie e leison, e leison, e
for. leison, Kyrie e e leison Kyrie e le
1.
ison.

Gloria. Allegro. For: Gloria in ca.

celsis De-o et in terra pax hominibus

bone voluntatis For: laudamus te

benedicimus te ado-ramus te glorifi-

ca = = = mus te For: propter magnam gloriam

quam For: Deus pater omnipotens

Je - su Christe For: Domine Deus agnus

Dei Filius pa-tis For: mi-se-re-re

nobis For: suscipe deprecati-o-nem

nostram For: mi-se-re-re no- - - bis

Decresc:

3. *For:* *Quoniam tu solus sanctus tu solus Domi-*
nus tu solus al-tis-si-mus Je-su Chris-
te cum sancto spi-ri-tu cum sancto spi-ri-tu in gloria
Dei in glori-a Dei in gloria Dei
pa-tris in gloria Dei in gloria Dei
in glori-a Dei patris in glori-a
Dei patris amen, amen a - - - - - men amen
a - men.

For:
Credo. Allegro. *Credo in unum Deum*
patrem omni-po-tentem factorem caeli et terra

visibili-um omnium et in-uisibili-um

et in unum Dominum Iesum Christum filium

Dei uni-genitum et ex patre natum ante

omni-ae-cula Deum de Deo lumen de

lumine Deum verum de Deo vero genitum non

factum consubstantionem patri per quem per quem

omnia facta sunt qui propter nos homines et

propter nostram salutem descendit, descendit de

Piu mod^{to}
coelis Et in carnatus est de spiritu

ppp.
sancto ex Ma-ria virgine et homo

factus est. crucifixus etiam pro
nobis sub Pontio Pilato passus
passus et sepultus est, *Tempo 1mo* et resur-
rexit tertia die secundum scri-
pturas et ascendit in caelum
sedet ad dexteram
patris et iterum venturus est cum glori-
a cum gloria iudicare vivos et
mortuos *For.* cuius regni non erit fi-
nis *1.* et in spiritum sanctum Dominum

et vivi- fi- cantem qui ex patre fili- o que pro- ce-
 dit si- mul ada- ra- tur et
 con glori- fi- ca- tur, qui lo- cutus est lo-
 cutus est per Prophe- tas et unum sanc-
 tam ca- tho- li- cam et a- pos- to- li- cam ec-
 cle si- am con fi- teor unum bap-
 tis ma in re- mi- si- o nem pec ca- to- rum
 et ex pec- to re sur rec ti- o- nem
 mor tu o- rum et vi tam ven-
 tu- ri sae- culi a- men, a- men

Handwritten musical notation for three staves. The first staff contains the lyrics "a - - - - - men a - - - - - men". The second staff contains the lyrics "a - - - - - men, a - - - - - men, a - - - - - men". The third staff contains the lyrics "a - - - - - men".

Sanctus.

Handwritten musical notation for the *Sanctus* section, consisting of seven staves. The first staff is marked *Allo: maestoso!* and contains the lyrics "Sanctus". The second staff contains the lyrics "Dominus Deus Sabaoth!". The third staff is marked *Allo: For: Pleni sunt coeli et terra*. The fourth, fifth, and sixth staves contain the lyrics "gloria, gloria, gloria Au - a hosanna, hosanna, hosanna in excel - sis, hosanna in excel - sis, hosanna, hosanna in excel sis, hosanna". The seventh staff contains the lyrics "sis, hosanna, hosanna in excel sis, hosanna".

in ex-cel-sis ho-san-na in ex-cel-sis!

Benedictus.

Allegretto 15. *For.*
Bene-dictus qui venit in

For.
no-mine Do-mi-ni qui venit in nomine

2. *For.* 3.
Do-mi-ni Bene-dictus,

1.
Bene-dictus

Bene-dictus qui venit, qui venit in nomine

9.
Do-mi-ni in nomine Do-mi-ni

For.
Bene-dictus, qui ve-nit, qui

1.
ve-nit, qui venit in nomine Do-mi-ni.

ppp:
Benedictus, qui venit in nomine
Domini qui venit in nomine Domi-
ni, qui venit in nomine Domi-
Andante ni. Hosana in excelsis ho-

sana in excelsis - ho-sana in ex-cel-sis, ho-
sana, hosana in excelsis, ho-
sana, hosana in excelsis!

Adagio *for:* Agnus Dei qui tollis peccata mun-
di *pp:* mise-re-re nobis mise-re-re nobis
for: agnus Dei qui tollis pec-cata mundi

pp. mi-serere, ————— nobis

For. agnus Dei qui tollis pec-cata mundi.

Allegretto. *pp.* Do-na no-bis pacem

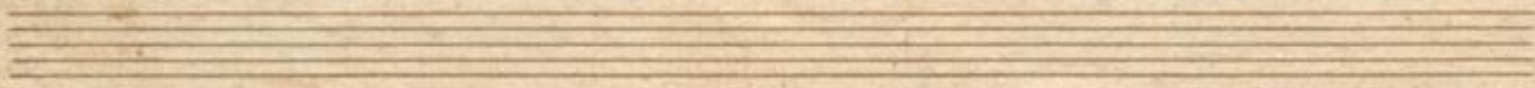
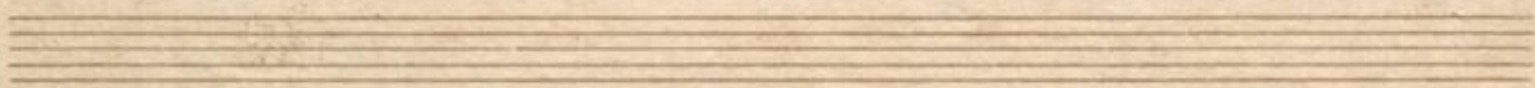
For. dona no-bis pacem, *pp.* dona nobis

pp. pacem, *For.* Da nobis pacem

For. Da pa-cem *pp.* Dona nobis

Dona pa-cem dona pa-

pp. cem.



Messe, von Jos. Schnabel.

Basso ripieno.

Kyrie. Adagio. *A.* *10^o*

Ky-ri-e e

le-i-son Ky-ri-e e lei-son Ky-ri-

e e-le-i-son e le-i-son e le-i-son.

Christe, Christe e le-i-son e le-i-son e

le-i-son Ky-ri-e e le-i-son Chri-ste

e le-i-son. 10^o Ky-ri-e e le-i-son, e

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

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

Gloria. Allegro. *Gloria in ex. celsis De. o*

et in terra pax ho. mi. ni. bus bono volun. ta. tis

laudamus te benedicimus te a. do. ramus te glorifi. ca. mus te

propter magnam gloriam tuam Deus pa. ter om. ni. po. tens Je. su. Chri. ste

Domine Deus agnus Dei fi. lius pa. tris

mi. se. re. re. no. bis suscipe

depreca. ti. onem nostram mi. se. re. re

no. bis Quoniam tu solus sanc. tus tu solus Domi nus tu solus al. ti. ssi. mus

Je. su. Chri. ste cum sancto spi. ri. tu cum

sancto spiri- tu in glori- a Dei in glori a Dei
in glori a Dei pa- tris in glori- a Dei in
glori a Dei in glori a Dei patris in glori- a
dei- patris amen, amen a - - - men, amen, a - men.

Credo Allegro. *f*
Credo in unum Deum patrem om-

nipo- tentem Factorem cœli et terrae visibi-
lium omnium et in visi- bili um et in unum

Dominum Jesum Christum fili- um Dei uni- geni- tum

et ex patre natum ante omnia saecula Deum de

Deo, lumen de lumi- ne Deum verum de Deo vero

genitum non factum con- substan- ti- onem patre per

quem per quem omnia facta sunt qui *V. S.*

propter nos homines et propter nostram salutem descendit,
descendit de caelis. Et incarnatus est de spiritu
sancto et Maria virgine et homo
factus est. crucifixus etiam pro nobis
sub Pontio Pilato passus passus et se
pultus est, et resurrexit tertia die
de secundum scripturas et ascendit
in caelum et sedet ad
dexteram patris et iterum venturus est cum glori-
a cum gloria iudicare vivos et mortuos
cujus regni non erit finis et in
spiritum sanctum Dominum et vivificantem

3.

qui ex patre fi. li. o que pro. ce. dit simul
ado. ra. tur et con glori. fi. ca. tur, qui lo. cutus est lo. cutus est per Prophe. tas et unum
sanc. tam ca. tho. li. cam et a. pos. to. li. cam ec. cle. si. am
con. fi. teor unum bap. tisma in re. misi. onem pecca. to. rum et ex pec. to
re. surre. cti. onem mor. tu. o. rum et vitam ven. turi, venturi saeculi
de. cre. sc. H.
a. - - - - - men, a. - - - - - men, a. - - - - - men, a. -
2.
- - - - - men, a. - - - - - men, a. -
- - - - - men, a. - - - - - men, a. - - - - - men.

Sanctus. Allegro maestoso. *f* *Sanctus Sanctus Sanctus*
Dominus Deus Sabaoth. *All^o* *Pleni sunt*
coeli et terra gloria gloria. Hosanna in excelsis,
hosanna in excelsis, hosanna in excelsis, hosanna
in excelsis, hosanna in excelsis, hosanna in excelsis.

Benedictus. Allegretto. *f* *15* *Bene-*
dicitus qui venit in nomine Domini qui
venit in nomine Domini *f* *Be-no-*
dicitus *Bene-dicitus*

Bene. dictus qui venit, qui venit in

nomine Domini in nomine Domi. ni

de Bene. dictus, qui ve. nit, qui ve.

nit, qui venit in nomine Domi. ni *1. 10/10* Benedic.

tus, qui venit in nomine Domini qui

venit in nomine Domi. ni qui venit in *Piu vivace.*

nomine Domi. ni. Hosan. na

in ea. celsis ho. sana in ea celsis - ho. sana in ea.

celsis, ho. sana hosanna in excel. sis,

ho. sana, hosanna in excel. sis.

Adagio. Agnus Dei qui tollis pec.

~~cala mun. di mise. rere nobis~~ V. S.

fz
miserere nobis agnus Dei qui tollis pec-

cala mundi miserere

nobis agnus Dei qui tollis pec- cala mundi.

Allegretto. *fz* Do- na no- bis pacem

1. *fz* dona no- bis pa- cem, dona nobis

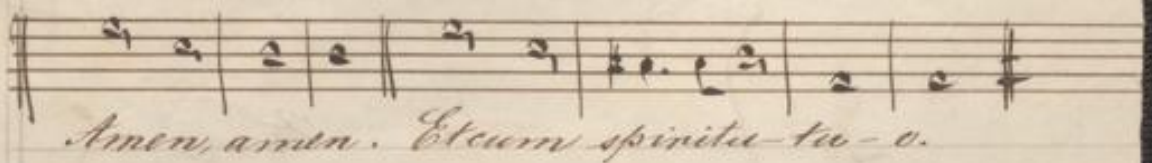
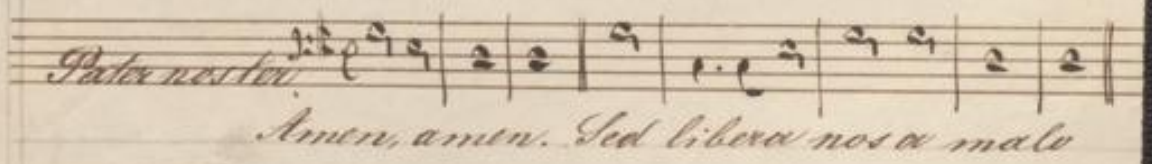
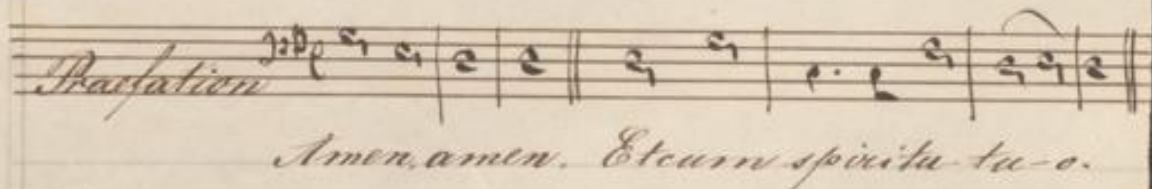
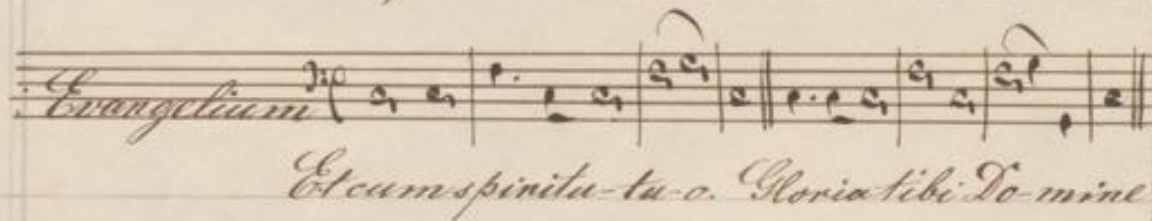
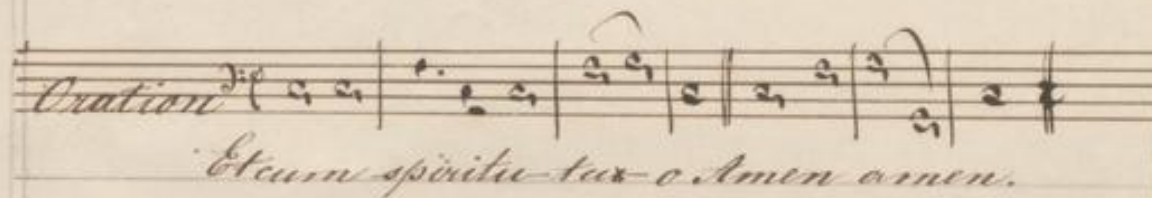
1. *fz* pa- cem, da no- bis pacem da

1. *fz* pa- cem dona no- bis dona

1. *fz* pa- cem do- na pa- - - cem. *Fine*



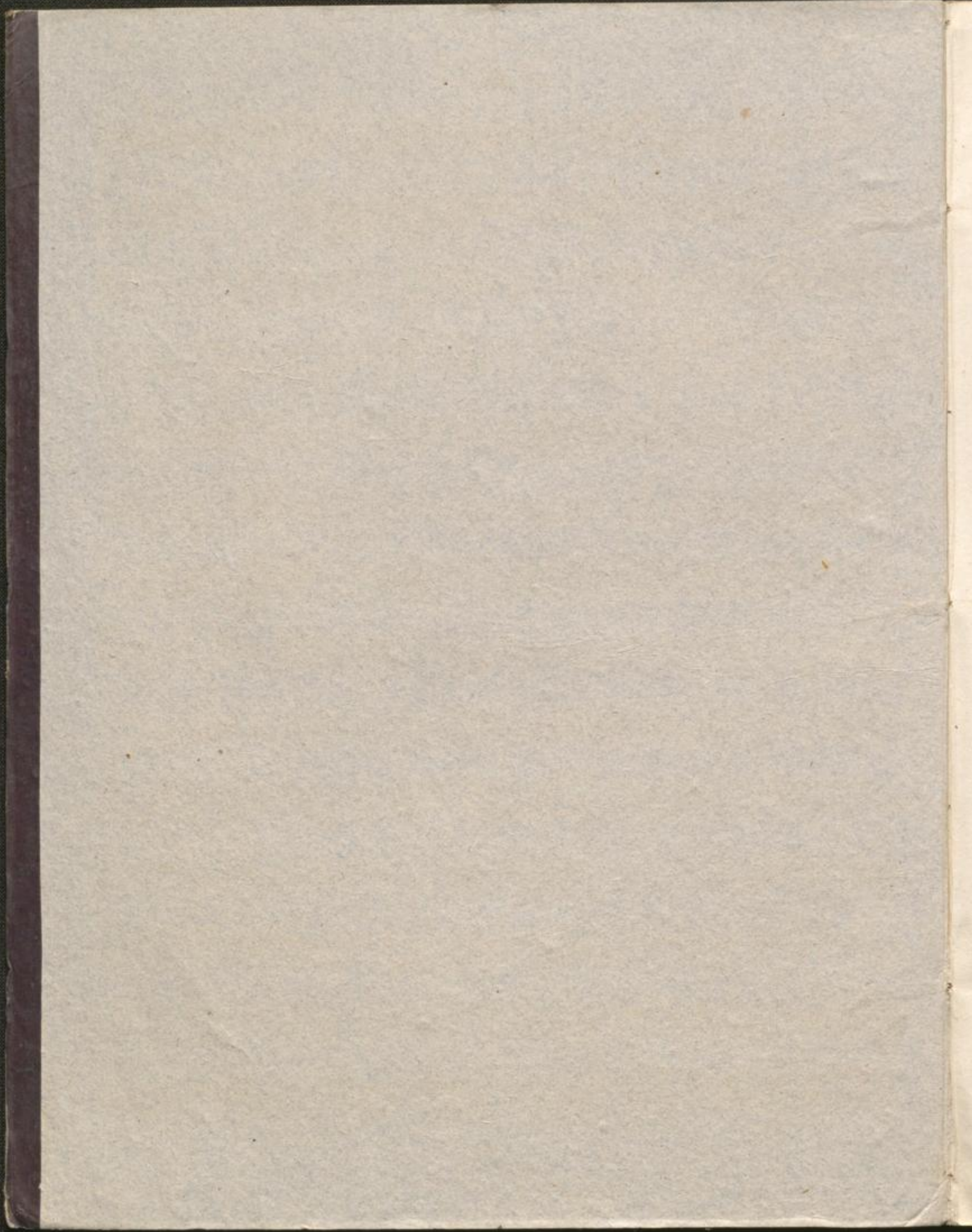
Responsorien für das Hochamt. Bass.



Faint, illegible handwritten text on a rectangular piece of aged paper, possibly a list or account.

Violino 1^{mo}

D. 916 d



No. 8.

8

Messe

von

Jos. Schnabel.

Violino Primo.

Violino Primo

Adagio

Syrie

p

mf

f

pp

pp

dim:

f

dim:

ppp

Gloria. (Ari)

Allo

f

pp

ti

ti

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The lyrics "ti" are written above several notes. Dynamic markings include "f", "p", and "ff". A red "700." is written above the sixth staff. The paper shows signs of age, including creases and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The score consists of 12 staves of music, written in a cursive hand. The notation includes various note values, rests, and dynamic markings such as *ff*, *so*, and *ti*. The music is organized into measures by vertical bar lines. The paper shows signs of age, including some staining and wear at the edges.

Credo

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system across the page.

Annotations and markings include:

- piu moderato* (written below the fifth staff)
- ff* (written below the sixth staff)
- ff* (written below the seventh staff)
- pp* (written below the eighth staff)
- tempo primo* (written above the eighth staff)
- pp* (written below the ninth staff)
- mf* (written below the tenth staff)

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f*, *pp*, and *fz*. A section of the music is marked *Alac.* (Allegro). The paper shows signs of wear, including creases and discoloration. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

f

Sanctus.

Allo maestoso

f

Alto
dim.

Benedictus

Allegretto

Handwritten musical score on aged paper, featuring 12 staves of music. The notation includes various note values, rests, and dynamic markings such as *dim.*, *p*, *f*, and *vivace*. A large, dark scribble is present in the upper middle section of the page, partially obscuring the notation. The paper shows signs of age, including discoloration and wear along the edges.

Handwritten musical score for five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The music features melodic lines with slurs and dynamic markings like *mf* and *ff*. The piece concludes with a double bar line and a fermata on the final note of the fifth staff.

Agnus Dei.

Adagio

Handwritten musical score for four staves under the heading *Adagio*. The notation is in treble clef with a key signature of one sharp. It features a prominent melodic line with a long slur across the first two staves, marked with *pp* and *ff*. The music is characterized by wide intervals and a slow, expressive tempo.

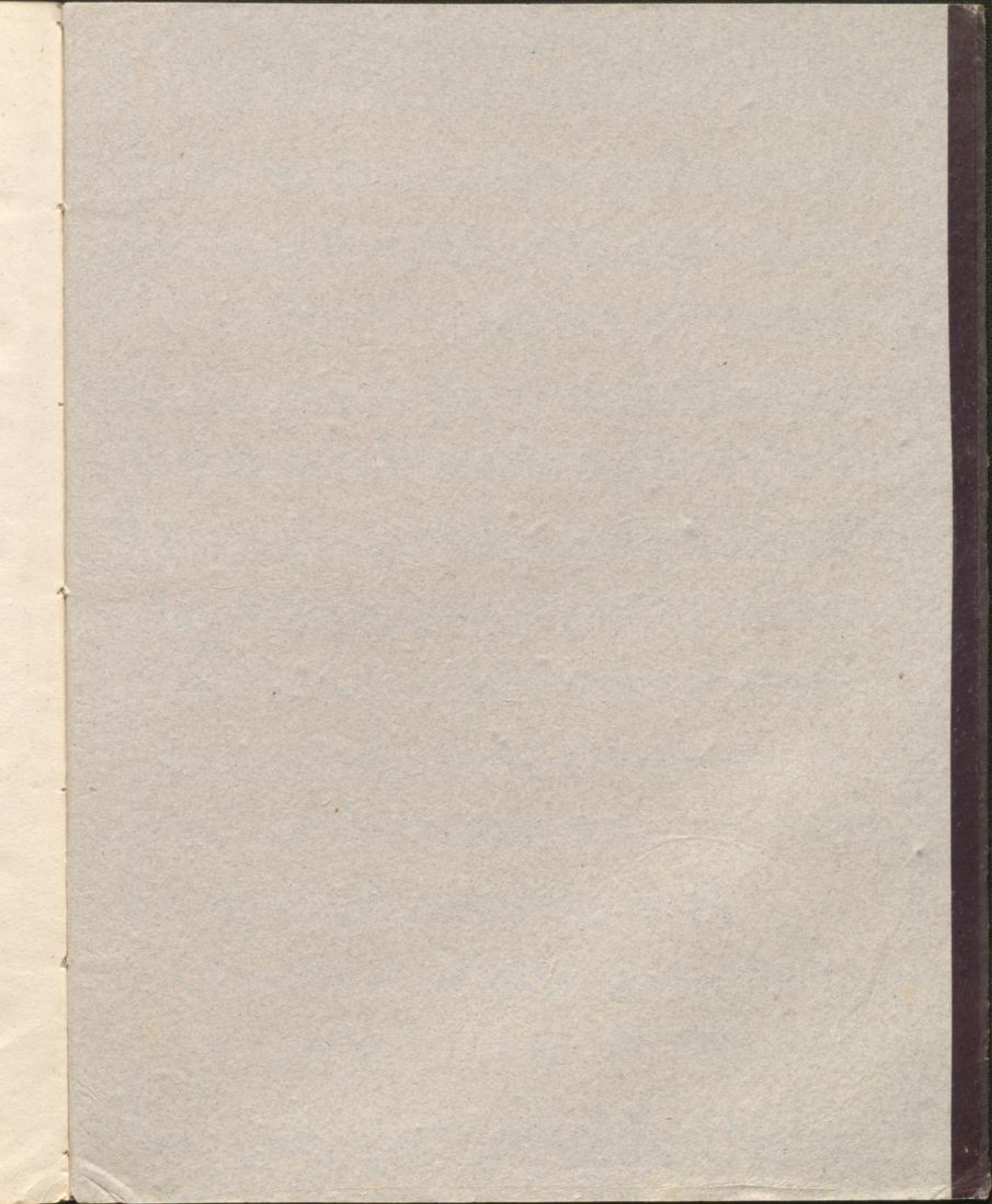
Allegretto

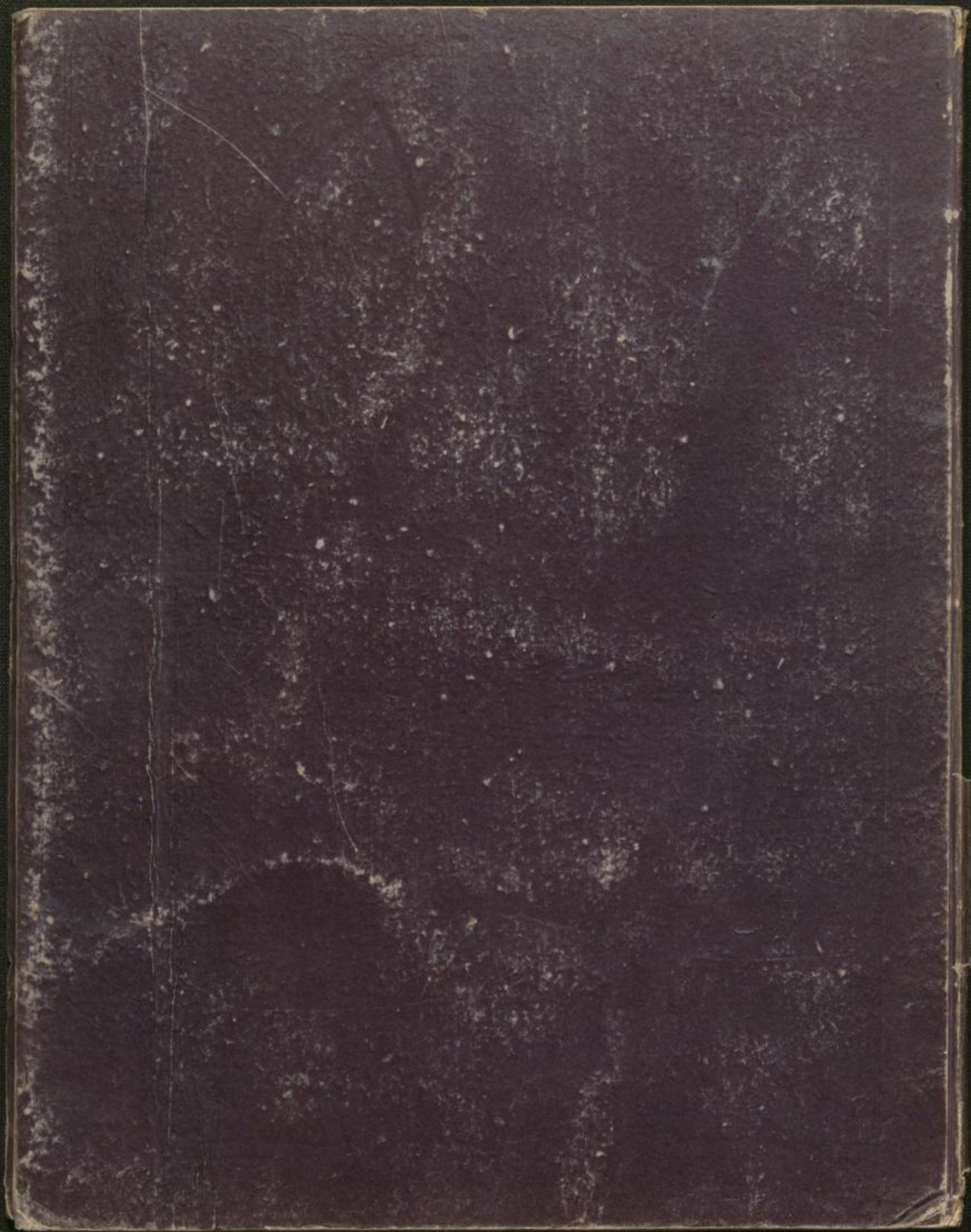
Handwritten musical score for two staves under the heading *Allegretto*. The first staff contains a dense, heavily scribbled-out section of music. The second staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *ppp*. The notation consists of a series of rhythmic patterns, possibly a bass line or accompaniment.

Handwritten musical score for a vocal line, consisting of six staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *dolce*. The piece concludes with a *Fine* marking on a double bar line.

Te Deum.

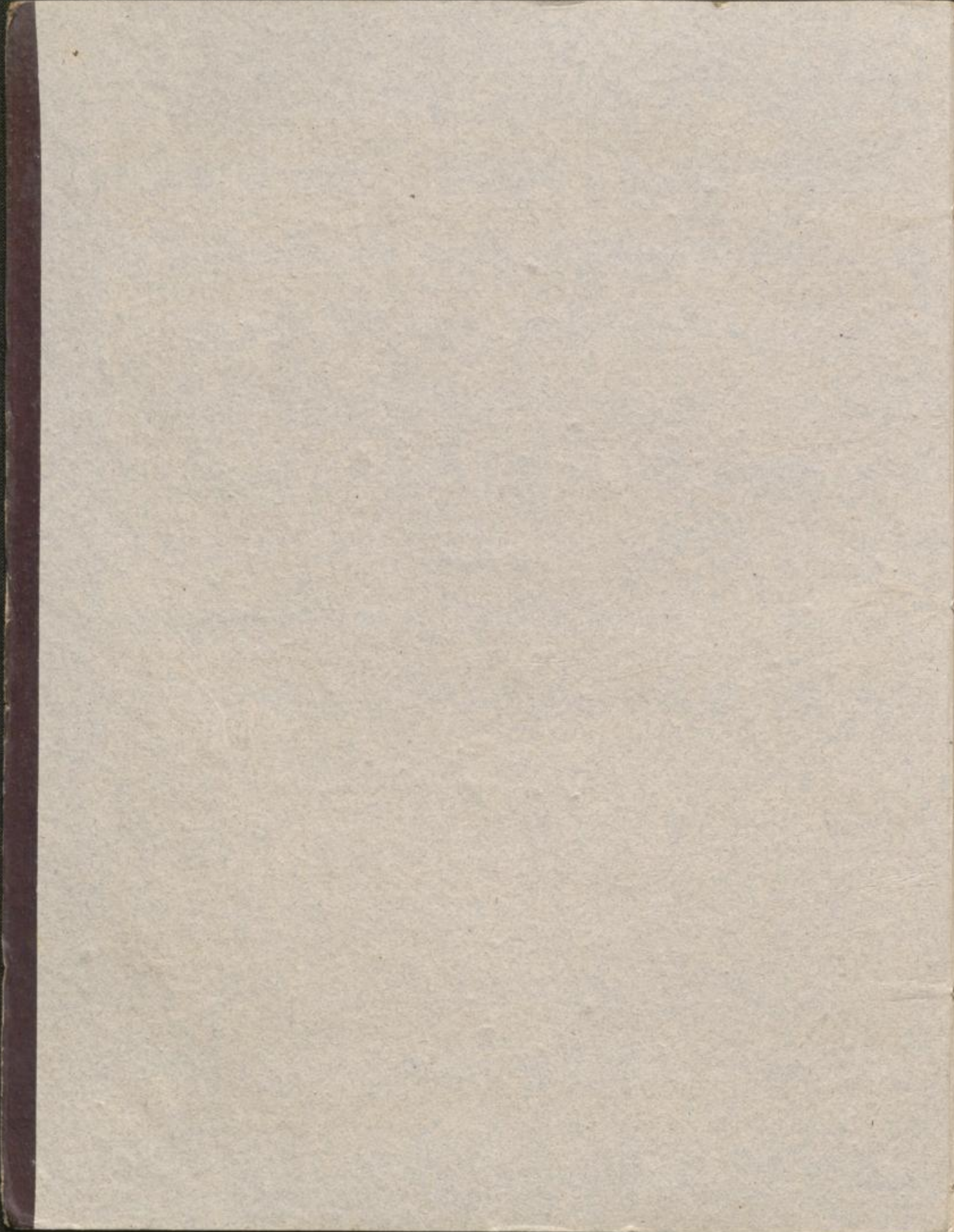
Handwritten musical score for a keyboard accompaniment, consisting of three staves. The notation includes chords, arpeggios, and other keyboard-specific figures. The piece concludes with a double bar line.





Violino II^{do}

Dank 916 c



8
No. 8.

Messe

von

Jos. Schnabel.

Violino Secondo.

Violino Solo

Adagio

Affric

poco

mf

3.

f

p

Gloria

Allo

f

poco

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, likely for a single melodic line. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The music is characterized by frequent slurs and ties, indicating a flowing, melodic line. Dynamic markings such as *f* (forte) and *pp* (pianissimo) are present throughout the piece. The paper shows signs of age, including some staining and wear at the edges. The right side of the page is slightly torn.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged vertically. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single system, with various note values, rests, and dynamic markings. The second staff has a *pp* marking. The third staff has a *f* marking. The fourth staff is marked *Viol.* and features a complex, rapid passage. The fifth staff has a *pp* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff ends with a double bar line and a repeat sign. There are three empty staves at the bottom of the page.

Credo.

Alto

f

rit. moder.

pp

The musical score is written in an Alto clef (C4 on the second line) with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of ten staves of music. The first staff begins with the tempo marking 'Alto' and a dynamic marking 'f'. The notation includes various note values, rests, and phrasing slurs. The final staff concludes with a dynamic marking 'pp' and a tempo change to 'rit. moder.'.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with "Solo" and "f" (forte) in the first staff. The second staff contains a dense, rapid passage of notes. The third staff is marked "tempo" and "ff" (fortissimo). The fourth staff is marked "mf" (mezzo-forte). The fifth staff is marked "f" and "ti ti". The sixth staff is marked "f". The seventh staff is marked "ff". The eighth staff is marked "ff" and "ti". The ninth staff is marked "ff" and "ti". The tenth staff is marked "ff". The word "Racato" is written in the eighth staff. The paper shows signs of age, including yellowing and some staining.

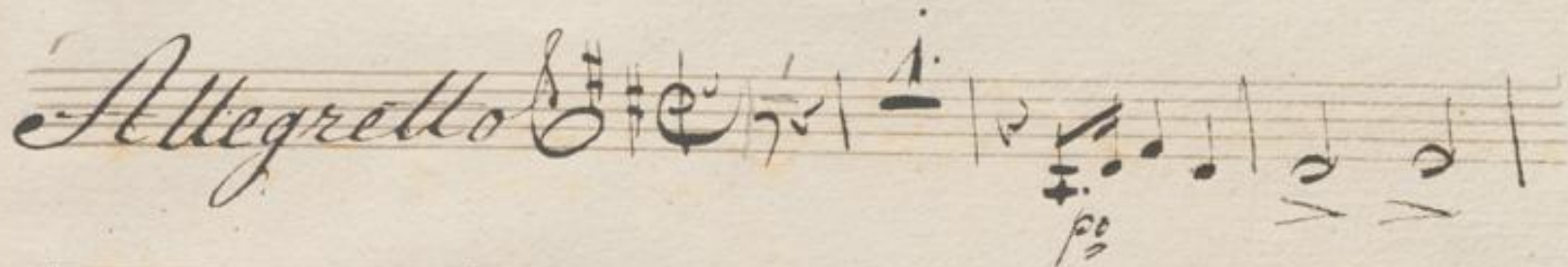
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a cursive style with various note values, rests, and dynamic markings such as *f* and *pp*. The score concludes with a decorative flourish and the signature "L. 50".

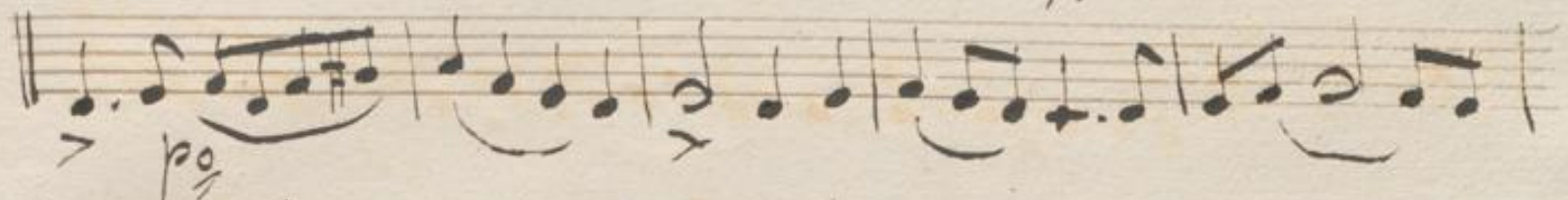
Sanctus

Allo maestoso

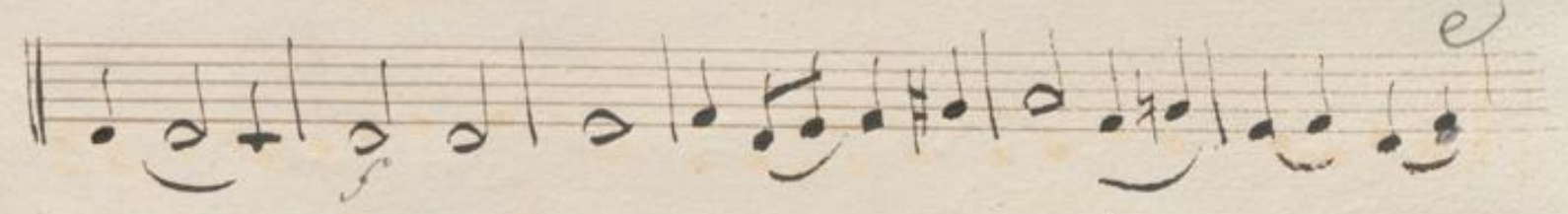
The musical score consists of ten staves. The first staff begins with the tempo marking *Allo maestoso*. The music is written in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *dim.* (diminuendo). The score concludes with a double bar line and a fermata.

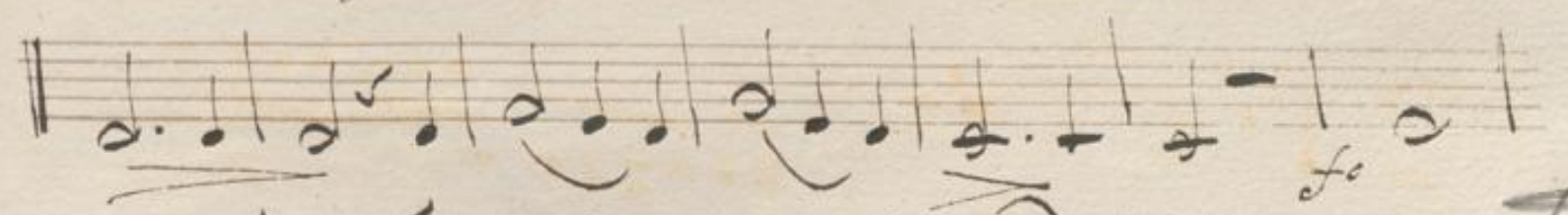
Benedictus.

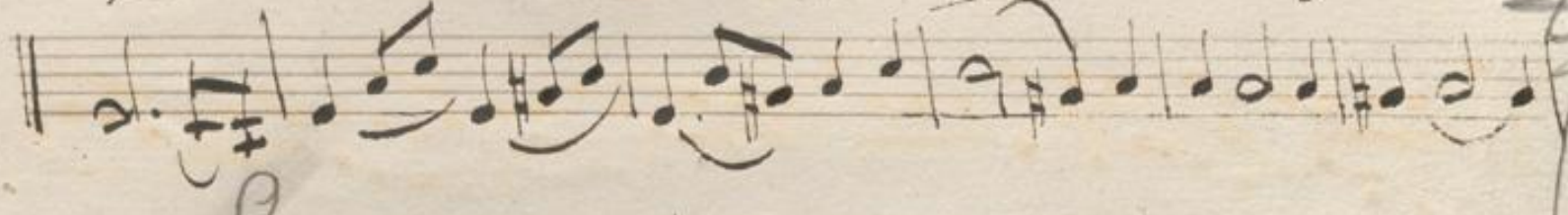
Allegretto 



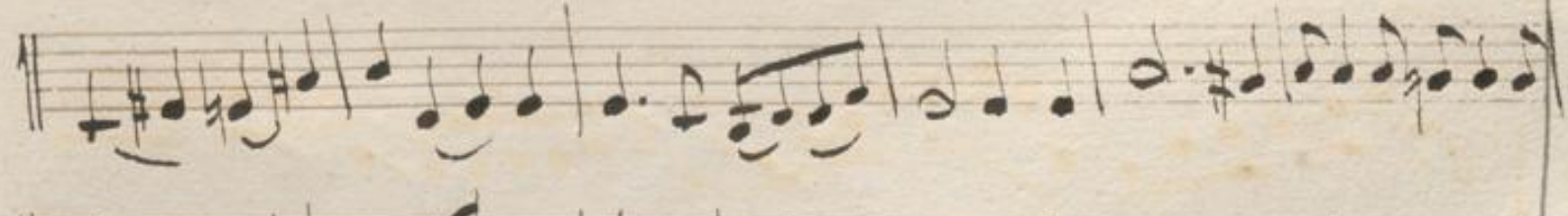














G. G.

A page of handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings. The word *vivace* is written in the middle of the page. There are some corrections and scribbles at the top of the page.

vivace

Agnus Dei.

Adagio

Handwritten musical score for the Agnus Dei section. It consists of five staves of music. The first staff begins with the tempo marking 'Adagio' and a treble clef. The key signature is G major (one sharp) and the time signature is 3/4. The music features various note values, including quarter and eighth notes, and rests. Dynamic markings include 'f' (forte) and 'pp' (pianissimo). A red scribble is present over the second staff.

Tona Allegretto

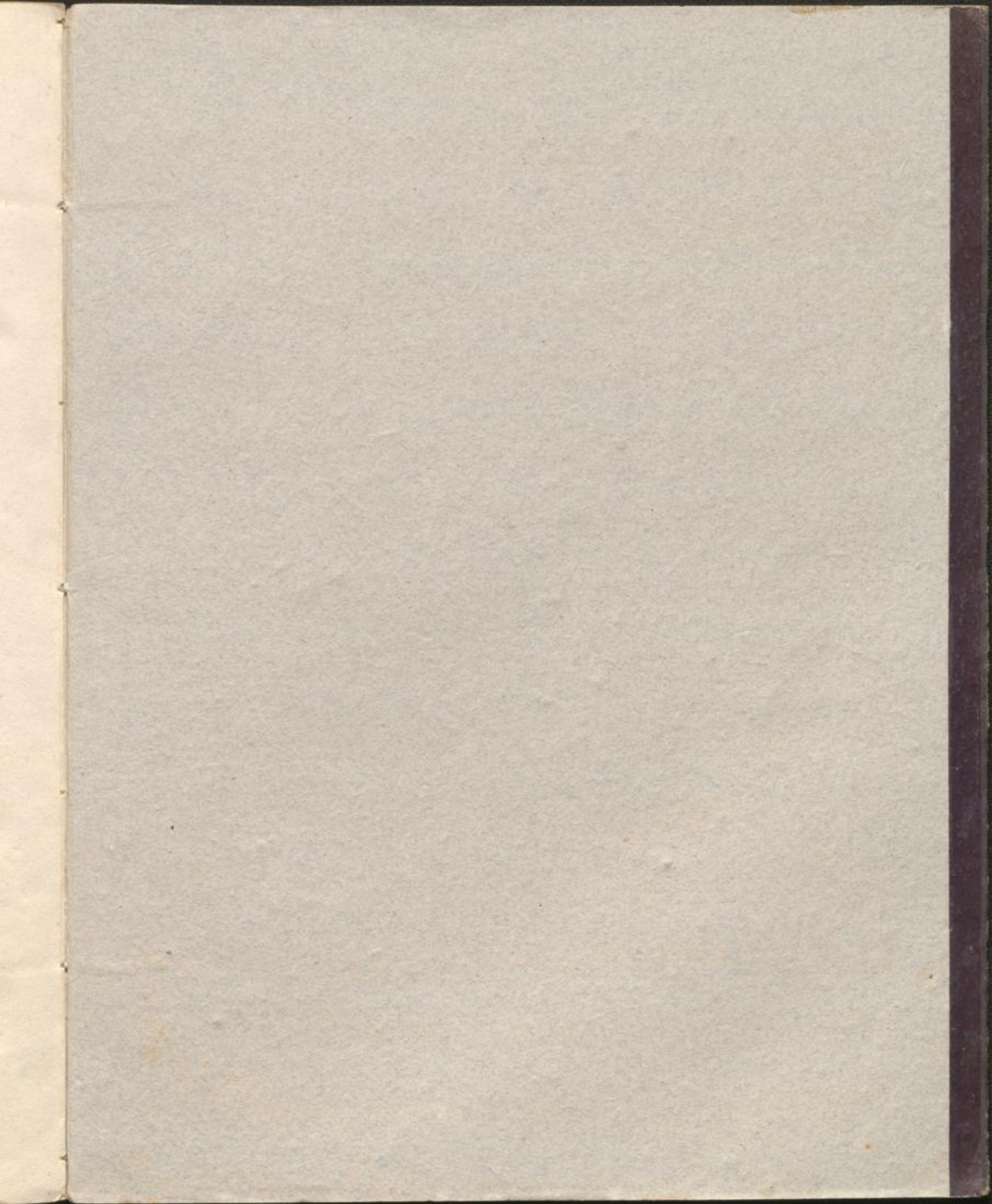
Handwritten musical score for the Tona section. It consists of five staves of music. The first staff begins with the tempo marking 'Tona Allegretto' and a treble clef. The key signature is G major (one sharp) and the time signature is 3/4. The music features various note values, including quarter and eighth notes, and rests. Dynamic markings include 'pp' (pianissimo) and 'f' (forte). The section concludes with a double bar line and a repeat sign.

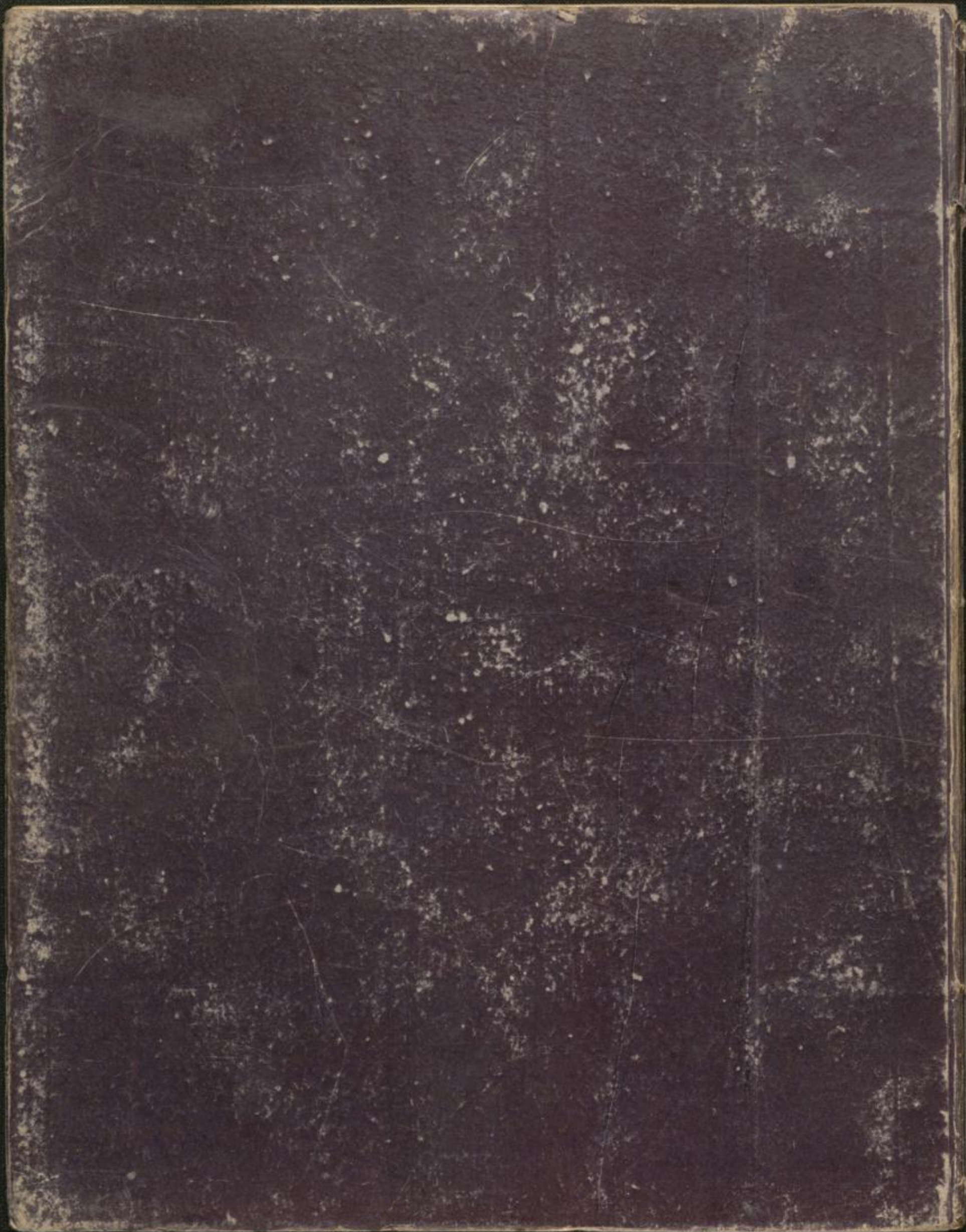
Handwritten musical notation on four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a bass clef. The fourth staff has a bass clef and a time signature of 1/2. There are various musical notations including notes, rests, and slurs. A handwritten 'A.' is visible above the third staff.

Fine.

Te Deum. Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a bass clef. The notation includes notes, rests, and slurs. The word "Te Deum" is written in a decorative script at the beginning of the first staff.

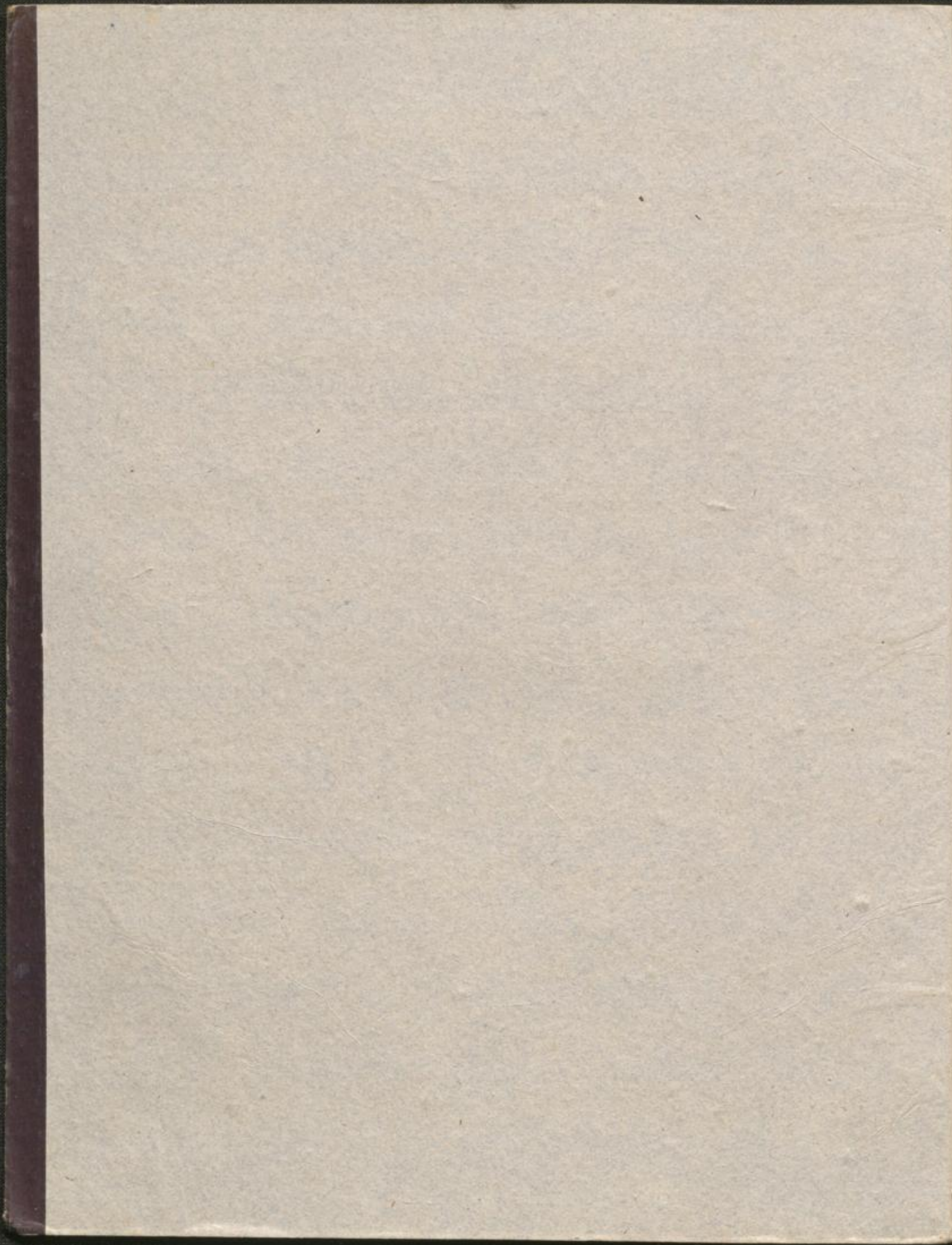
Four empty musical staves.





Viola.

Dmk 986 c



8

No. 8.

Messe

von

Jos. Schnabel

Viola.

Viola

Lyrice

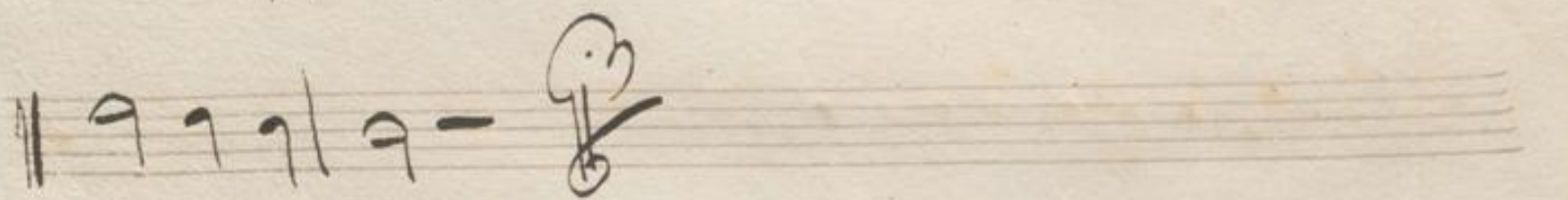
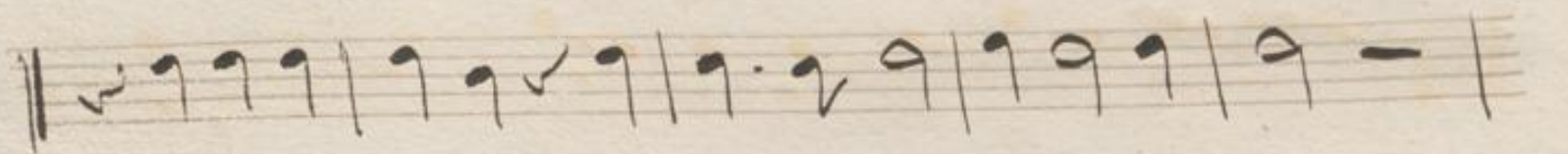
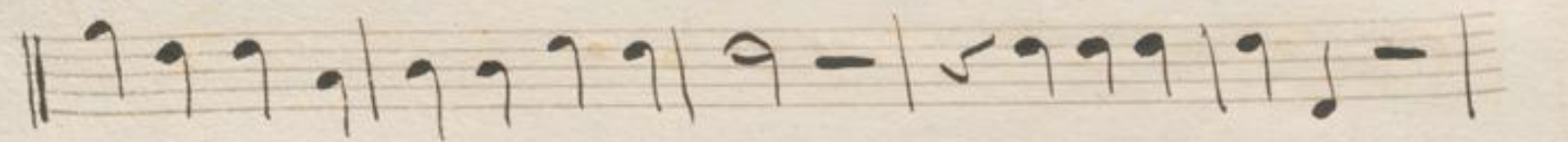
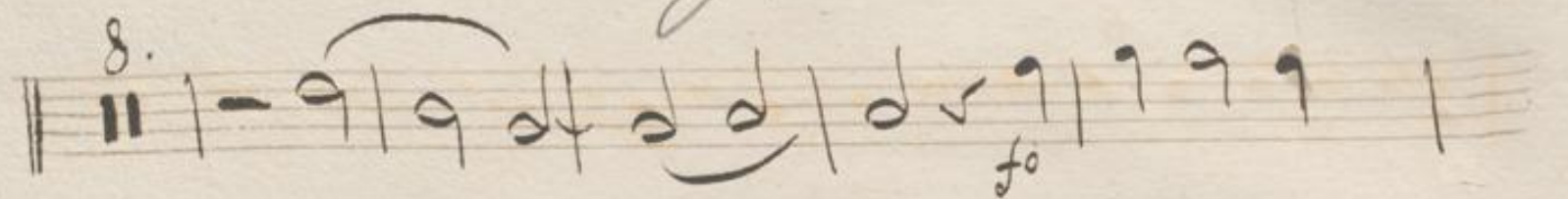
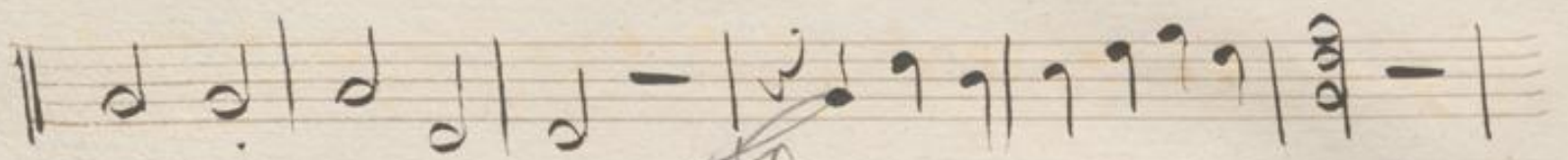
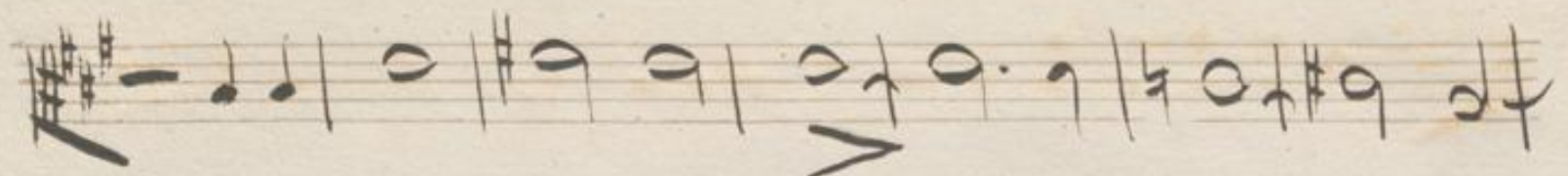
adagio

Handwritten musical score for Viola, Lyrice section. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'adagio'. The music is written in a cursive hand. The first staff has a dynamic marking of 'pp'. The second staff has a dynamic marking of 'mf'. The third staff has a dynamic marking of 'mf'. The fourth staff has a dynamic marking of 'mf'. The fifth staff has a dynamic marking of 'pp'. The sixth staff has a dynamic marking of 'f'. The seventh staff has a dynamic marking of 'pp'. The music features various note values, including eighth and sixteenth notes, and rests.

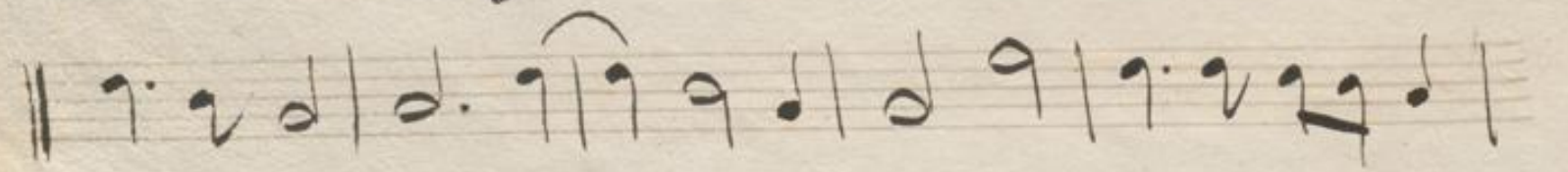
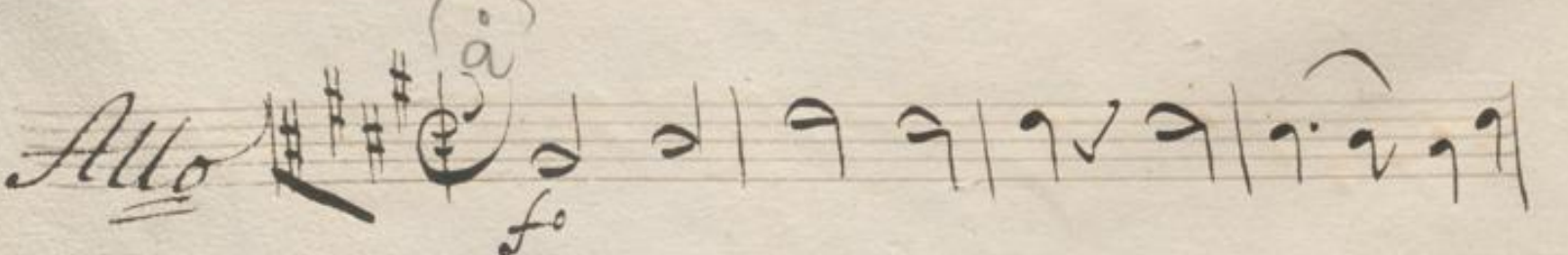
Gloria

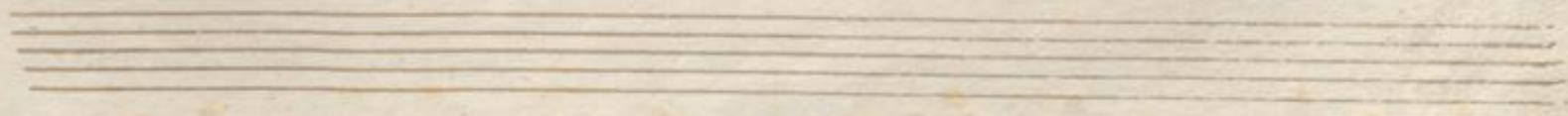
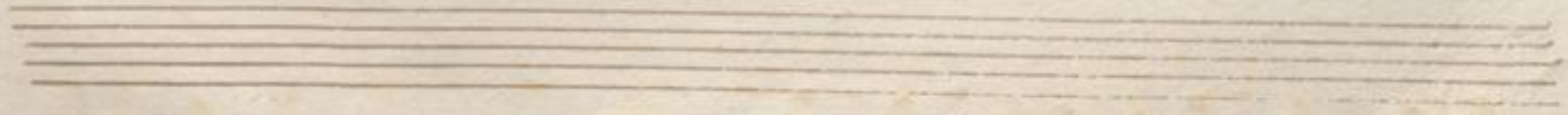
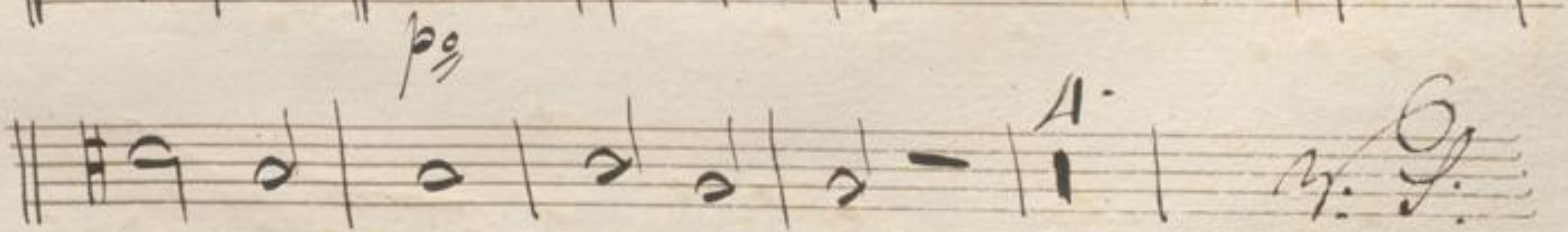
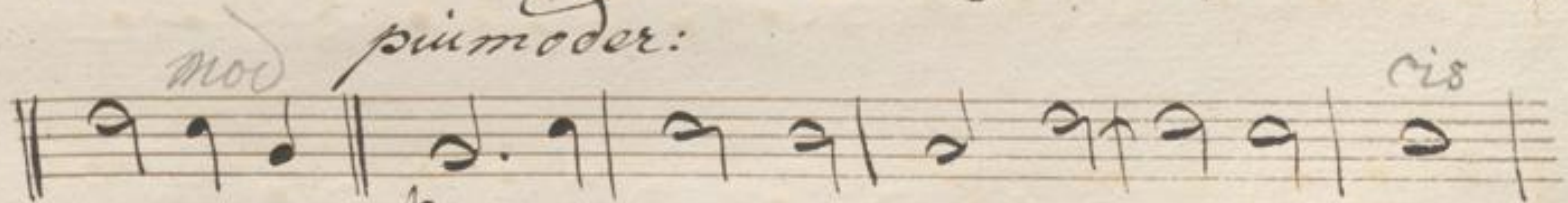
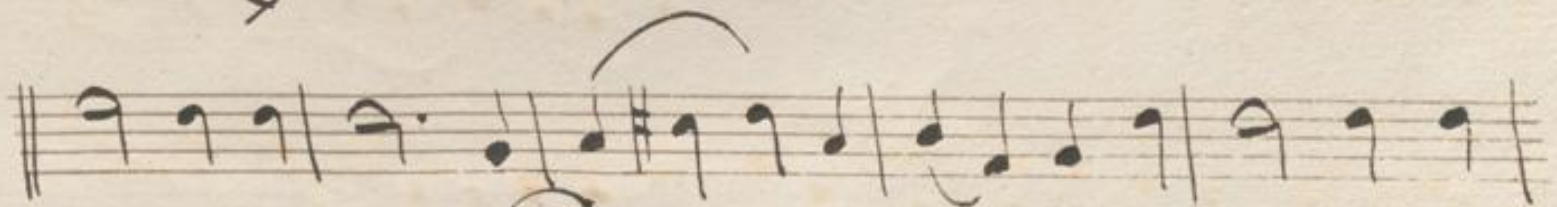
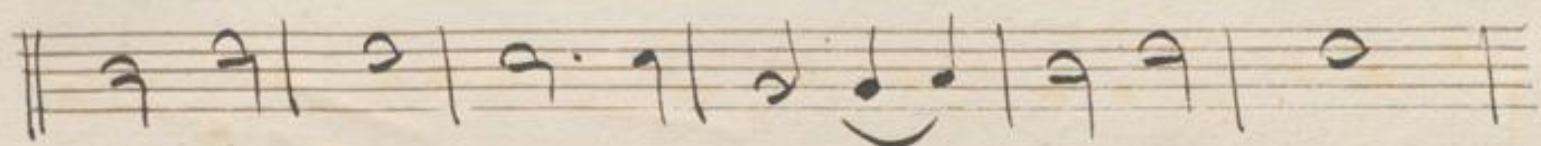
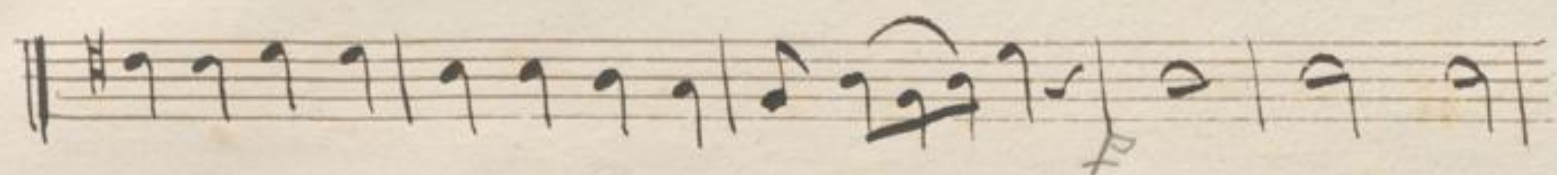
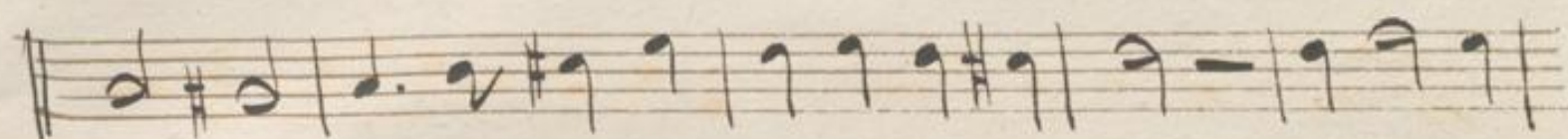
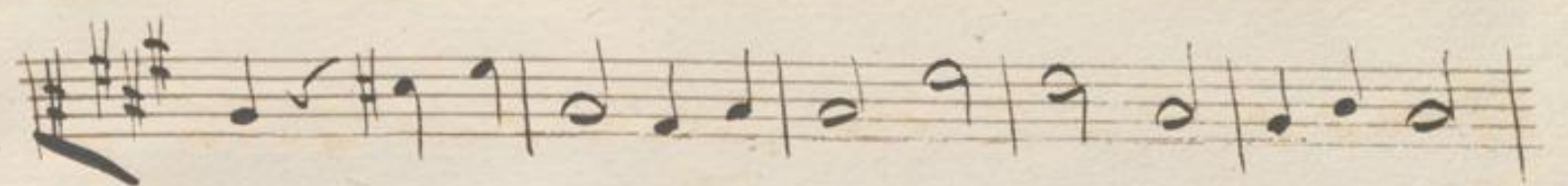
Handwritten musical score for Viola, Gloria section. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'Alto'. The music is written in a cursive hand. The first staff has a dynamic marking of 'f'. The second staff has a dynamic marking of 'pp'. The music features various note values, including eighth and sixteenth notes, and rests.

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in a single system, likely for a single instrument or voice. The key signature has one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic values, including eighth, sixteenth, and quarter notes, as well as rests. Dynamic markings such as *g.*, *f*, *pp*, and *ff* are scattered throughout the score. There are also some handwritten annotations, possibly *st* and *pp*, and a large flourish at the end of the final staff. The paper shows signs of age, with some staining and wear at the edges.



Credo.





A page of handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a dynamic marking of *f* and a first ending bracket. The third staff is marked *pp* and *tempo lmo*. The fourth staff has a *pp* marking. The fifth staff has a *ti* marking. The sixth staff has a *ti* marking. The seventh staff has a *pp* marking. The eighth staff has a *fo* marking. The ninth staff has a *cis* marking. The tenth staff has a *mf* marking.

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the piece. Handwritten annotations in ink are present: a '1.' above the first staff, a '2.' above the sixth staff, and a '3.' above the eighth staff. The paper shows signs of age, including some staining and a small tear at the bottom right corner. Below the tenth staff, there are three empty staves.

Sanctus

Alto maestoso

Alto

Benedictus.

Allegretto

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Allegretto* and a key signature of one sharp (F#). The music is written in a single melodic line. Dynamics include *pp* (pianissimo) at the beginning, *f* (forte) in the middle, and *pp* again towards the end. There are several slurs and accents throughout the piece. A large diagonal line is drawn across the lower half of the page, crossing through the last four staves. The final staff ends with a double bar line and a fermata.

Solo

p

A.

poco

vivace

B.

f

et

poco

Agnus Dei

Adagio *fo*

pp

fo *pp*

Allegretto

pp

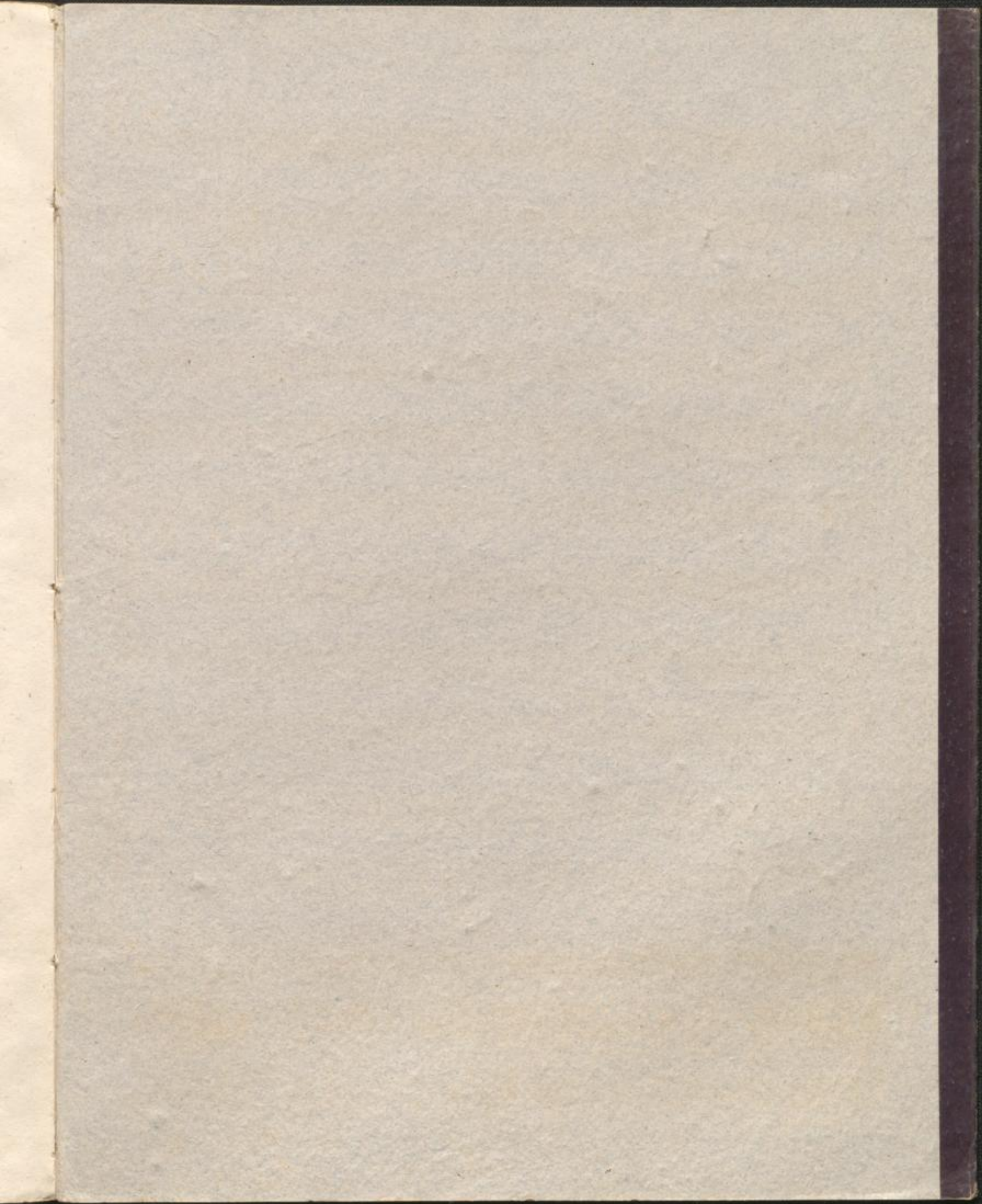
pp

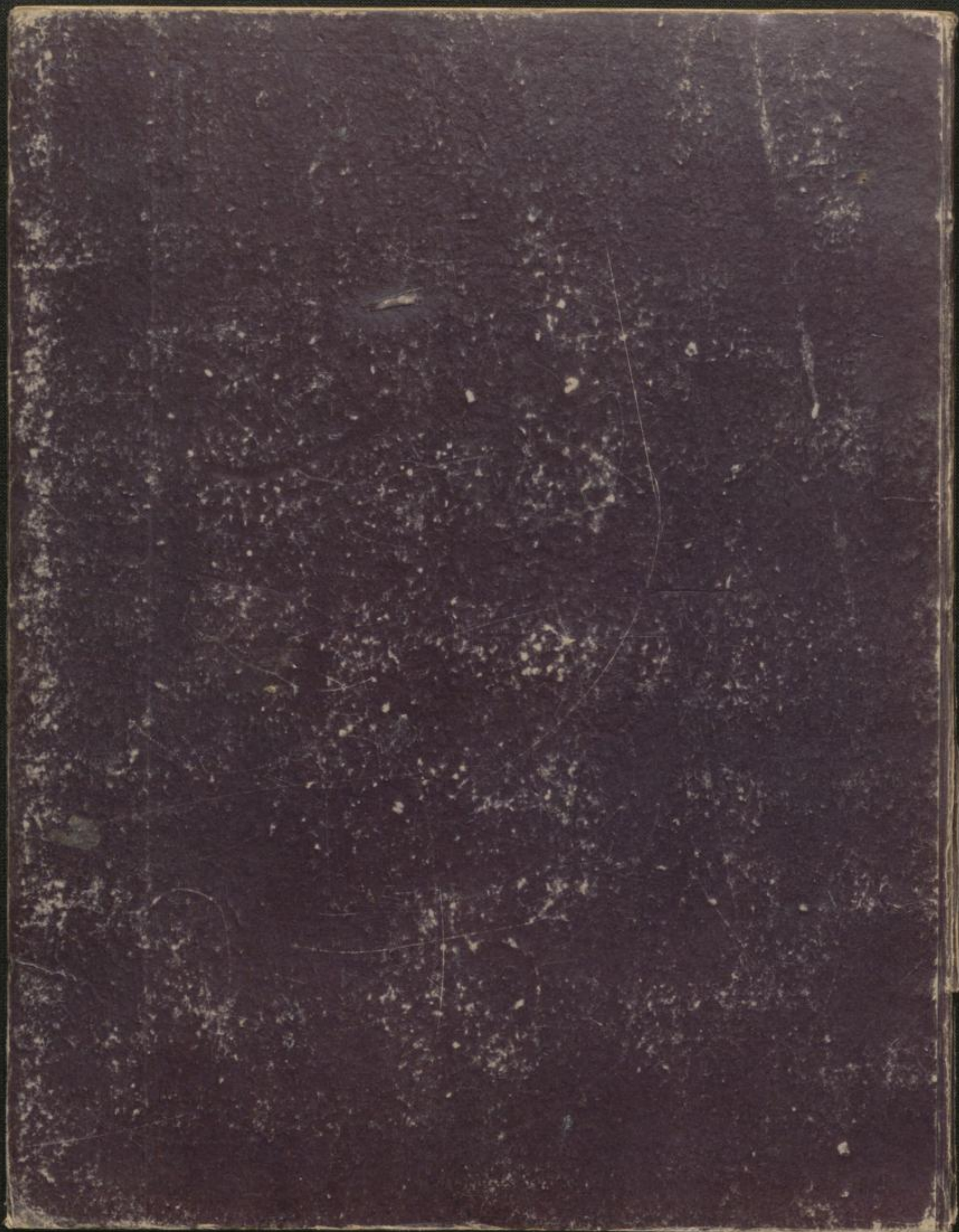
fo

pp *diminu.*

pp *1.* *Fine*

pp





Druck 516 2/3

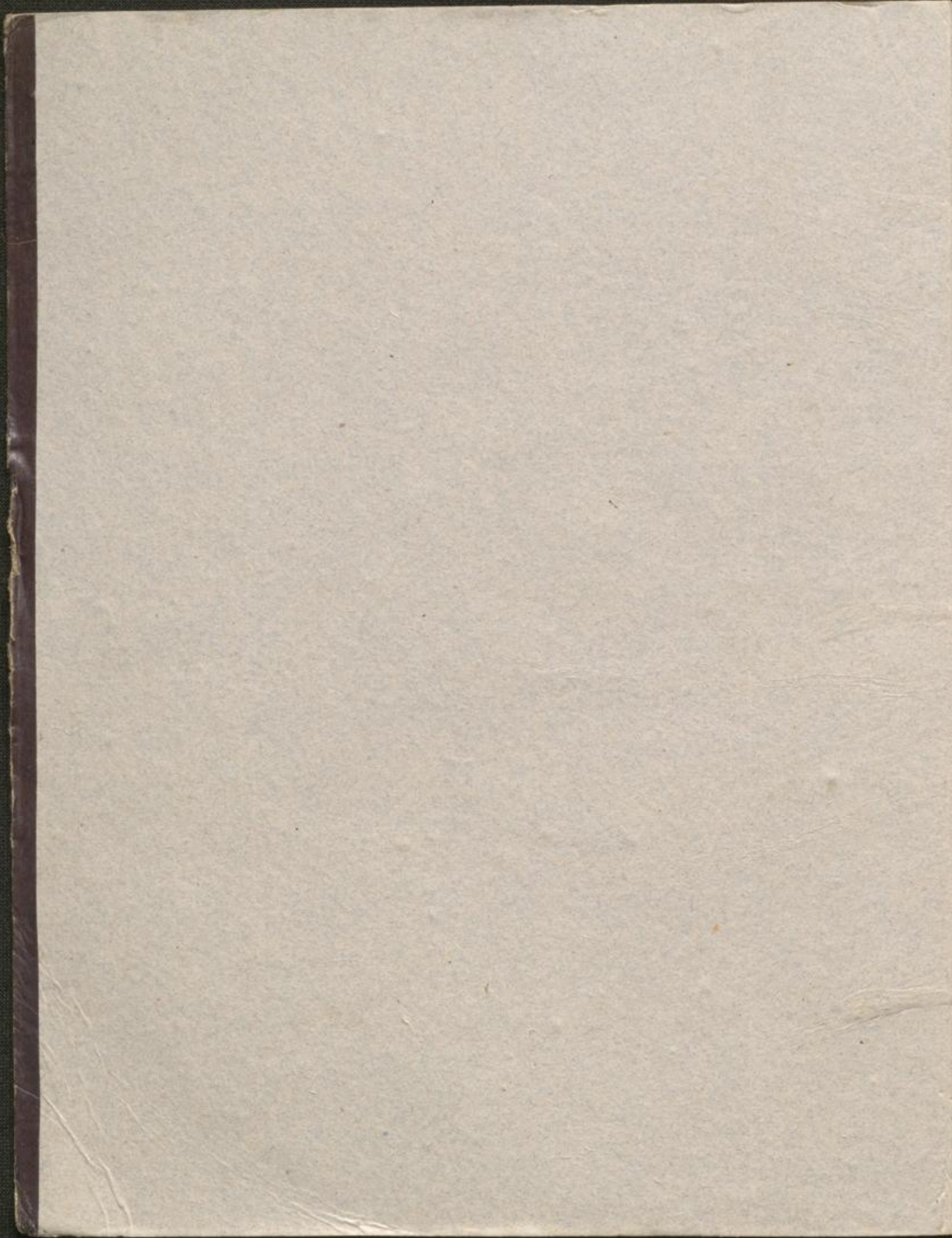
Messen.

- No. I. in C.
 - " II. " F.
 - " III. " Es.
 - " IV. " G.
 - " V. " A.
 - " VI. " D.
- } von C. L. Drobisch.
- " VII. " F. Pastoral-Messe von Diabelli. ohne Horn.
 - " VIII. " A. von Jos. Schnabel. ohne Klagen.

Requiem.

- " IX. " G^b von Joh. Gänsbacher. ohne Viola, Fagot, Trompeten, " Clarinetten.
- " X. " C^b
- " XI. " G^b } von C. L. Drobisch
- " XII. " Es. }

Violoncello & Basso.



8
No. 8.

Messe
von
Jos. Schabel.

Basso & Violoncello.

Organo & Violoncello.

Adagio

Affric

pp Cello

Basso

mf

pp

dim.

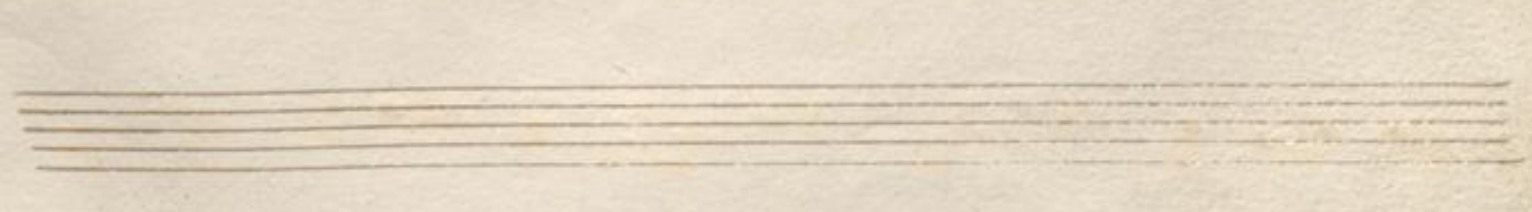
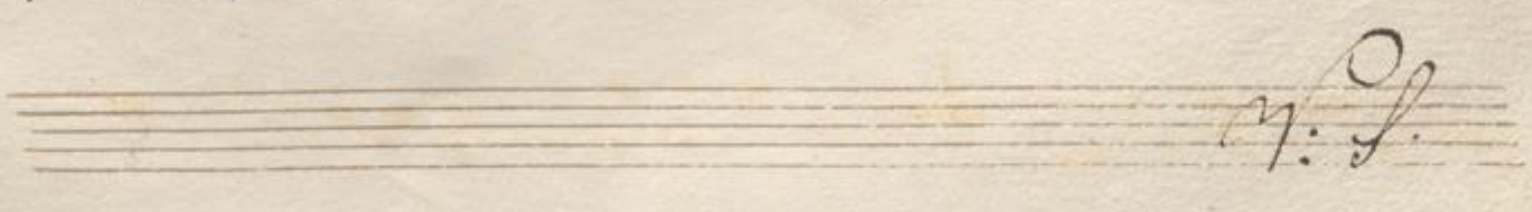
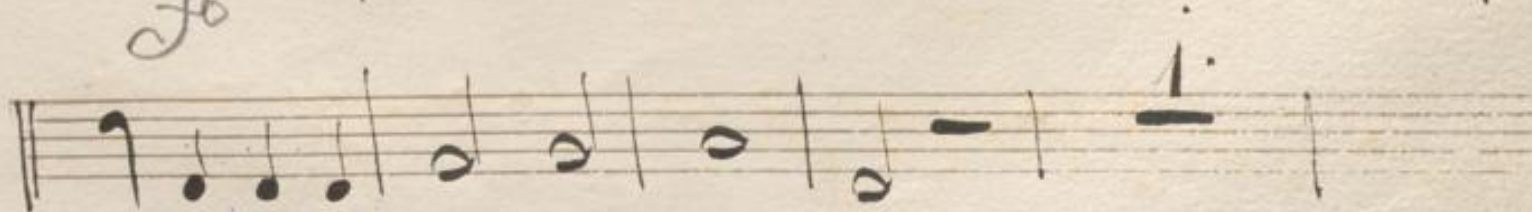
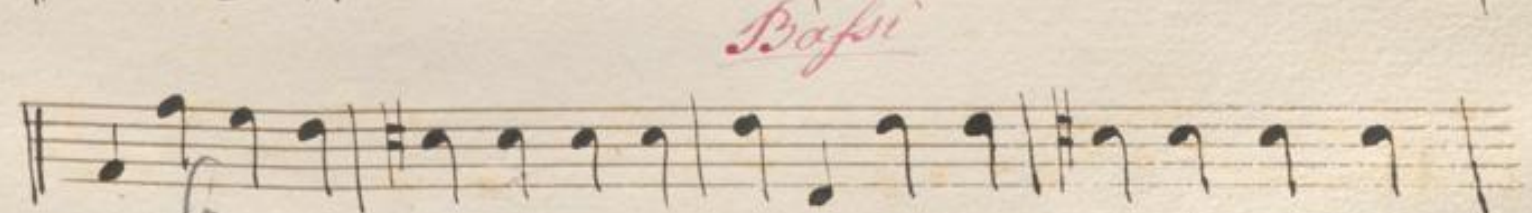
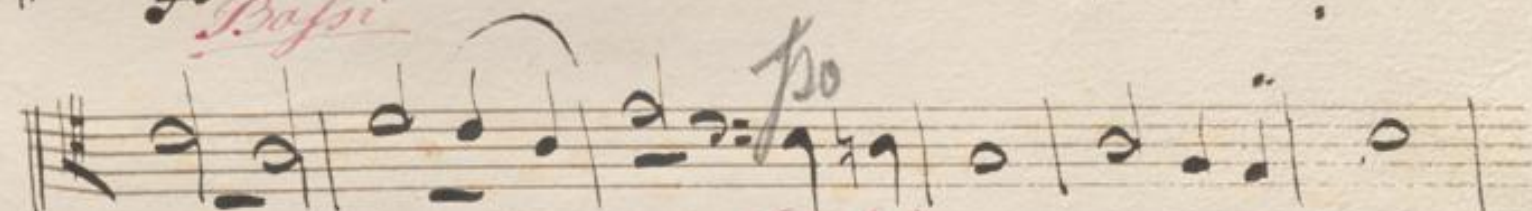
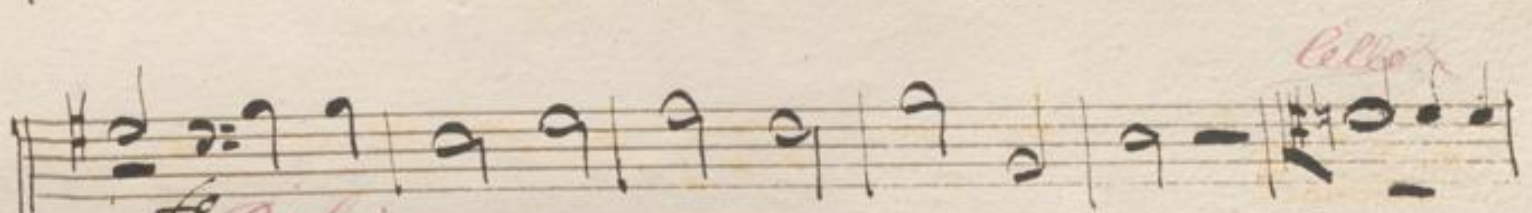
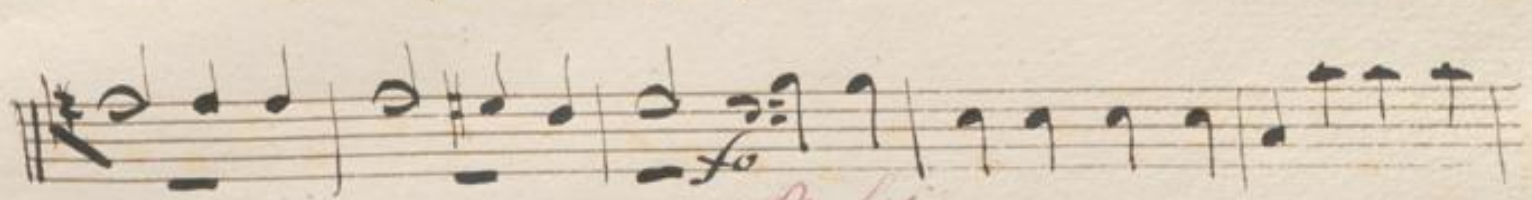
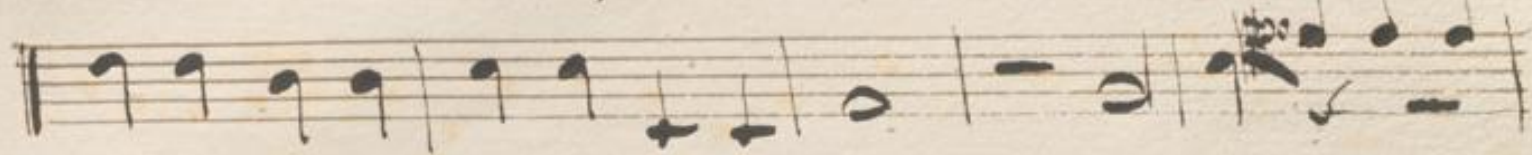
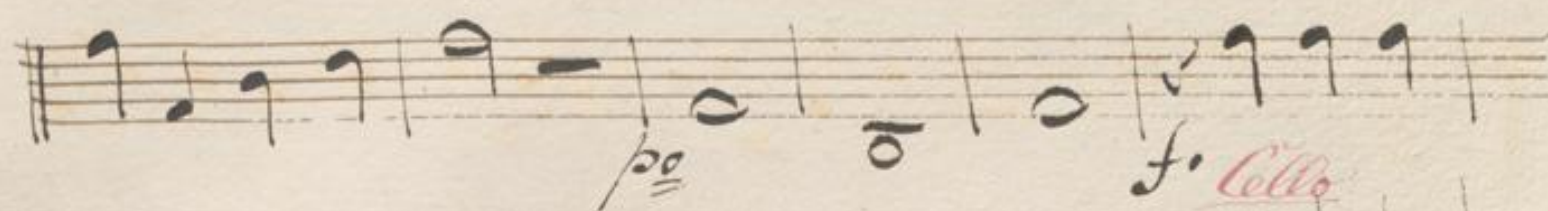
ppp.

Gloria. (A)

Alto

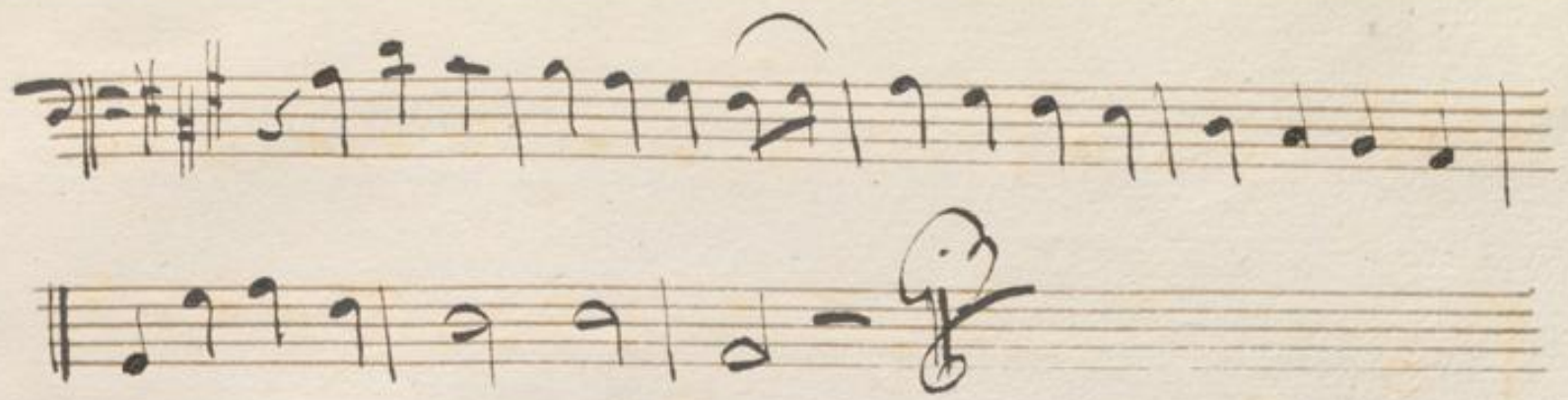
f

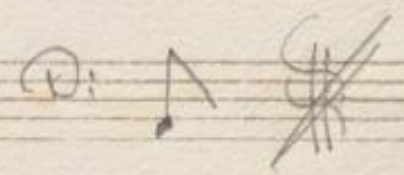
pp

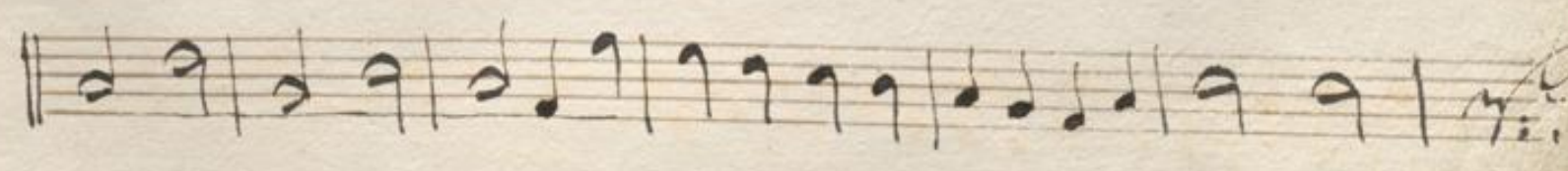
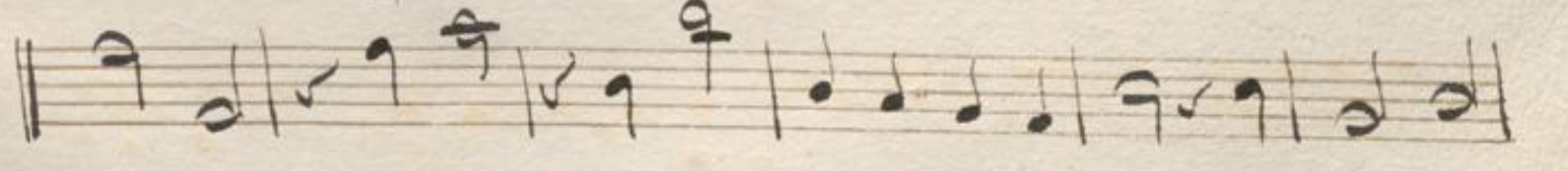
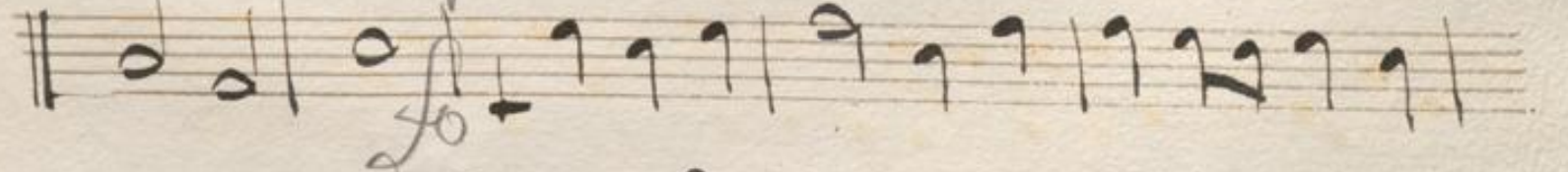
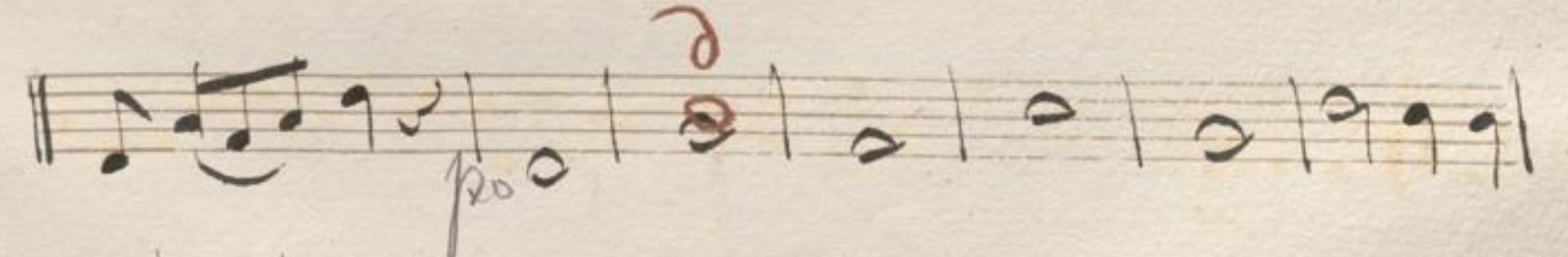
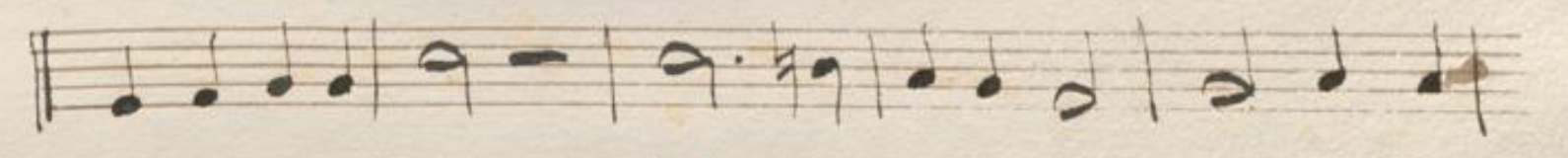
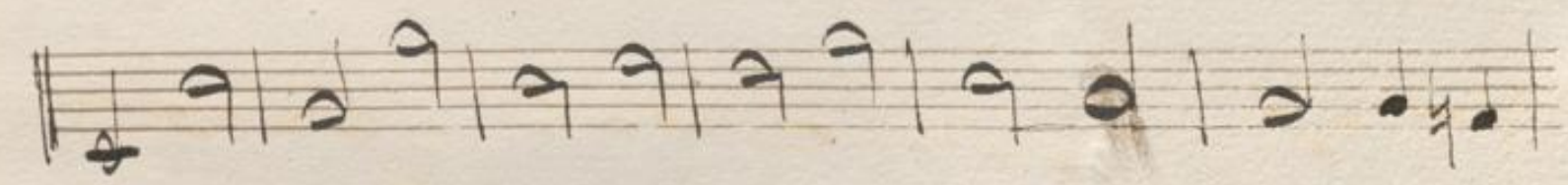
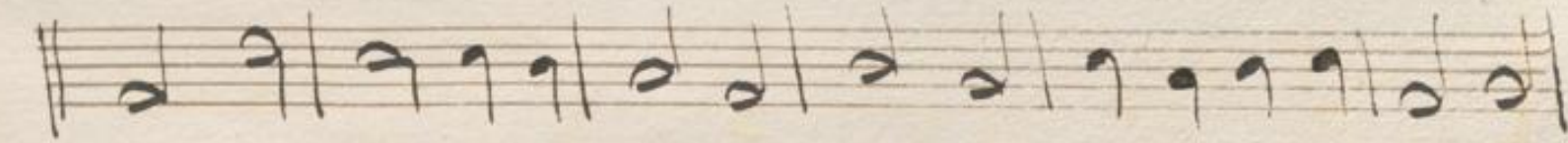
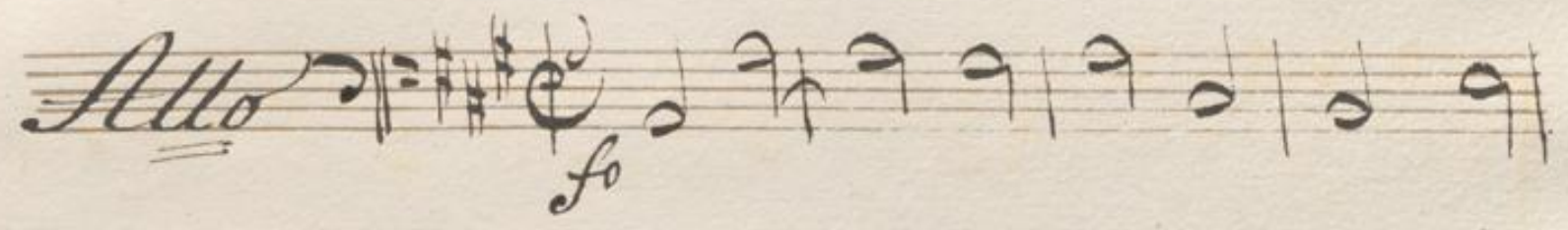


M. J.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, organized into four systems of two staves each. The notation includes various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The first staff of the first system has a *pp* marking. The second system starts with a *f* marking. The third system includes a *decres.* marking. The fourth system begins with a *8.* marking and a *pp* marking. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



Credo 



piu moderato

po

Cello

Bassi

Cello

po

Bassi

tempo fmo

tr

Lo

tr

The image shows a page of handwritten musical notation on aged paper. It features ten staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a tempo marking 'piu moderato'. The second staff is a bass clef with a 'Cello' label in red ink. The third staff is a bass clef with a 'Bassi' label in red ink. The fourth staff is a bass clef with a 'Cello' label in red ink. The fifth staff is a bass clef with a 'Bassi' label in red ink and a tempo marking 'tempo fmo'. The sixth staff is a bass clef. The seventh staff is a bass clef with a 'tr' (trill) marking above the first few notes. The eighth staff is a bass clef with a 'tr' marking above the last few notes. The ninth staff is a bass clef with a 'Lo' (lento) marking below the first few notes. The tenth staff is a bass clef. The notation includes various note values, rests, and dynamic markings like 'po' (piano) and 'fmo' (fortissimo).

Handwritten musical notation on a five-line staff. The key signature has three sharps (F#, C#, G#). The notation includes various note values and rests. A red 'poco.' is written above the second measure. The piece concludes with a double bar line and a fermata, with an 'A.' marking above the final measure.

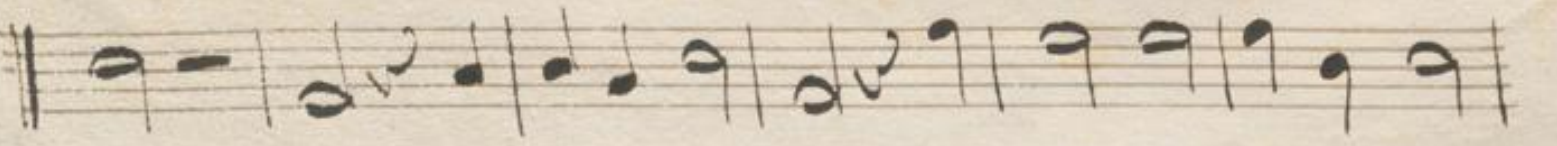
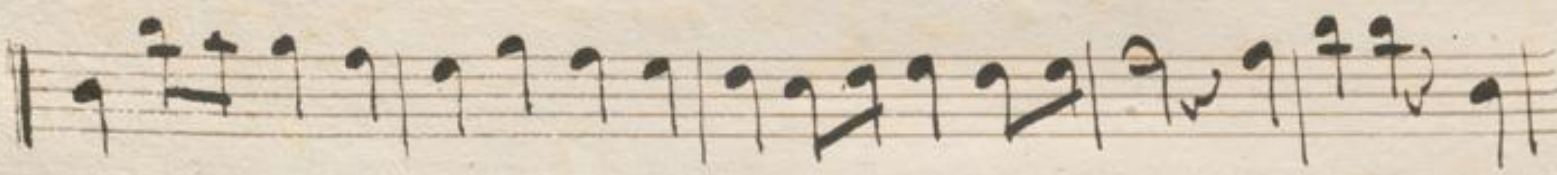

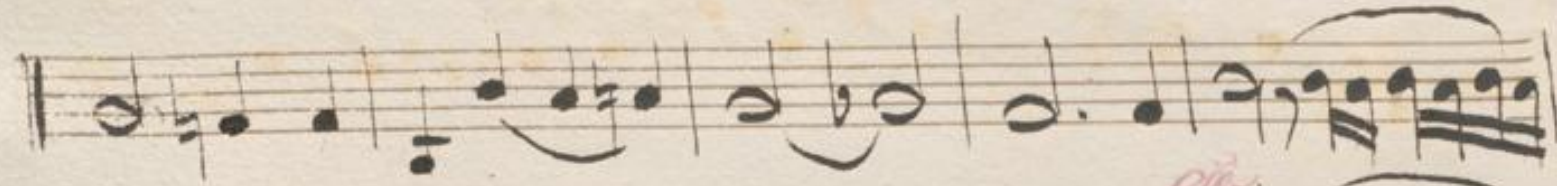
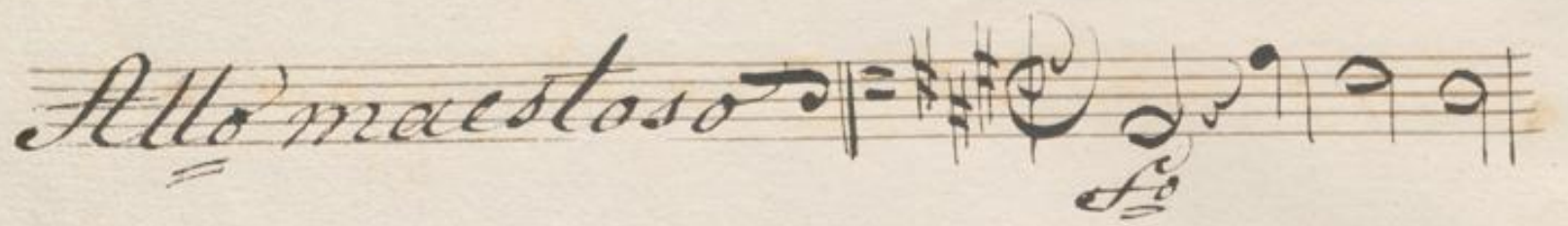
Handwritten musical notation on a five-line staff. The key signature has three sharps. The notation includes various note values and rests. A red 'f' is written below the first measure. The piece concludes with a double bar line and a fermata, with an 'A.' marking above the final measure.

Handwritten musical notation on a five-line staff. The key signature has three sharps. The notation includes various note values and rests. A red 'poco' is written above the first measure. A red 'f' is written below the first measure. The piece concludes with a double bar line and a fermata, with an 'A.' marking above the final measure.

Handwritten musical notation on a five-line staff. The key signature has three sharps. The notation includes various note values and rests. A red 'Basso' is written below the first measure. The piece concludes with a double bar line and a fermata, with an 'A.' marking above the final measure.

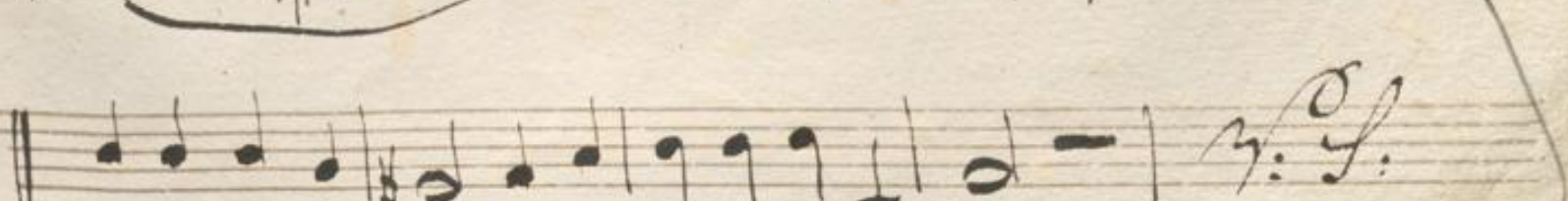
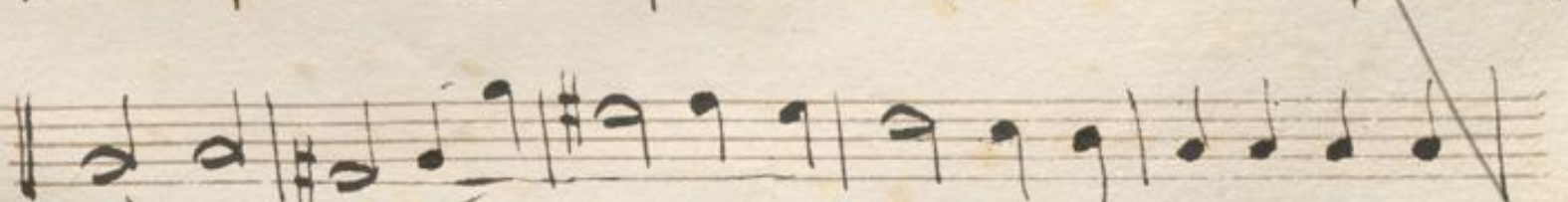
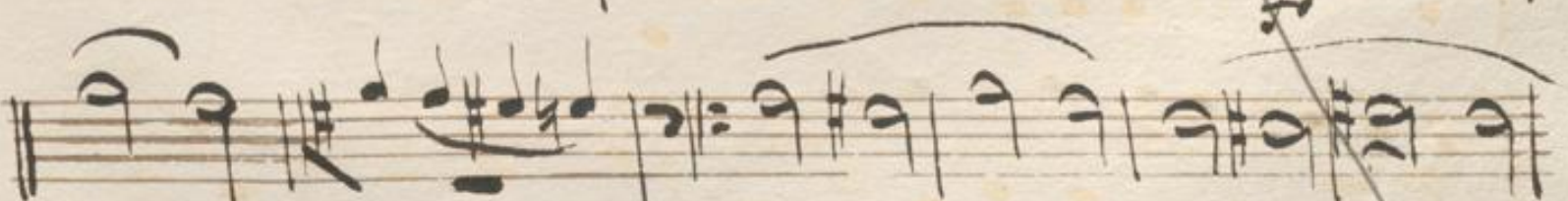
Sanctus.

Allo maestoso



Benedictus

Allegretto 



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues with a treble clef. The third staff starts with a bass clef and a dynamic marking of *fo*. The fourth staff has a dynamic marking of *fo*. The fifth staff includes a first ending bracket labeled "1." and a dynamic marking of *po*. The sixth staff is marked *pivace* and *fo*, with the word *Cello* written in red ink. The seventh staff is marked *fo* and *Basso*, with the word *Basso* written in red ink. The eighth staff continues the musical notation. The ninth and tenth staves conclude the piece with a final flourish.

Agnus Dei.

Adagio

Handwritten musical notation for the Adagio section, featuring Cello and Bass parts. The notation includes notes, rests, and dynamic markings such as *pp*, *fo*, and *pppp*. A red bracket highlights a phrase in the Cello part.

Allegretto

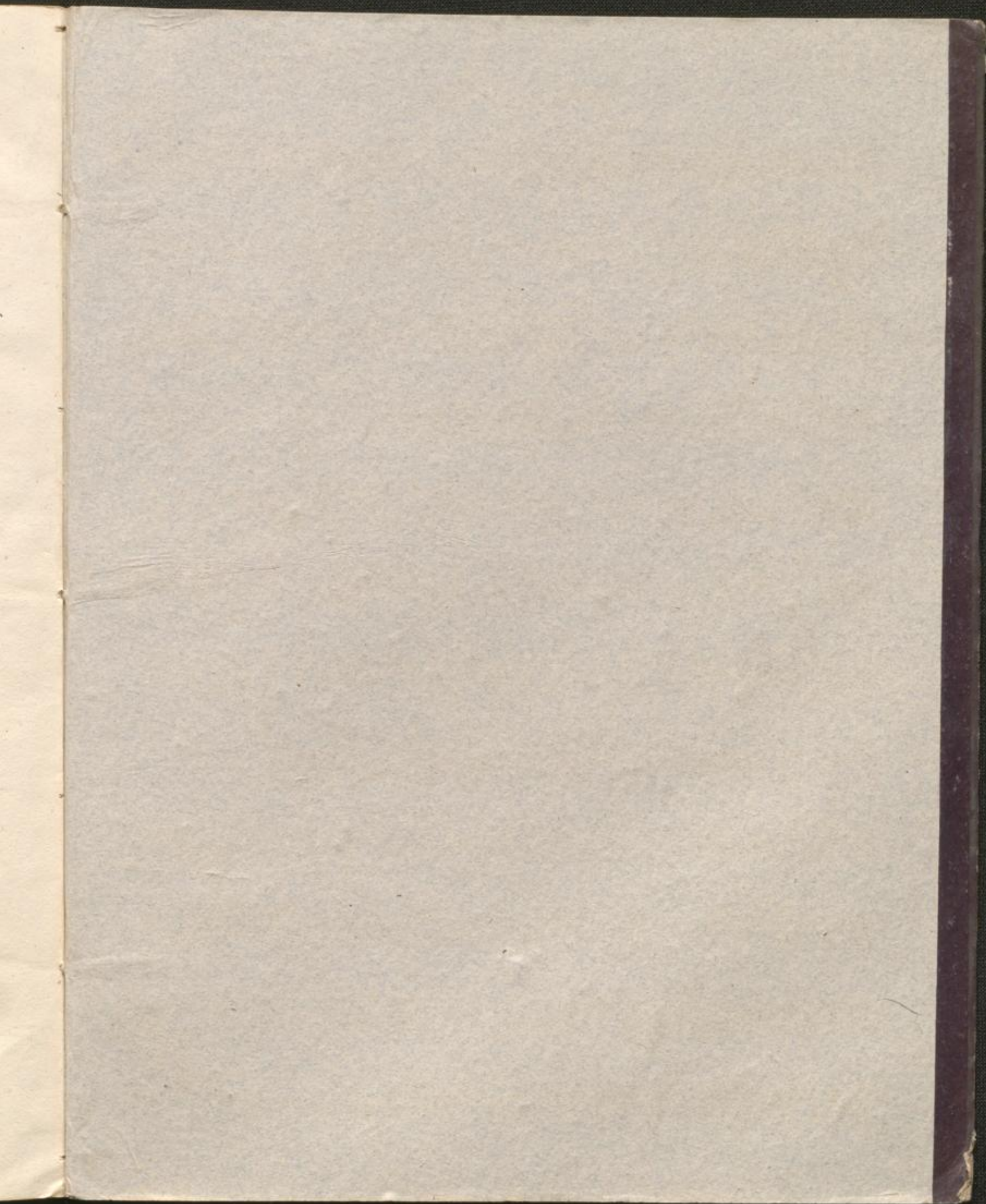
Handwritten musical notation for the Allegretto section, featuring Cello and Bass parts. The notation includes notes, rests, and dynamic markings such as *pp* and *fo*. A red bracket highlights a phrase in the Cello part.

G. S.

Handwritten musical notation for the final section, featuring a single staff with notes and rests.

A handwritten musical score consisting of ten staves. The first nine staves are grouped by a large bracket on the left. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a multi-measure rest for 2 measures, followed by a melodic line of eighth notes. The first staff has a 'p' dynamic marking. The second staff has a 'p' dynamic marking. The third staff has a 'p' dynamic marking. The fourth staff has a 'p' dynamic marking. The fifth staff has a 'p' dynamic marking. The sixth staff has a 'p' dynamic marking. The seventh staff has a 'p' dynamic marking. The eighth staff has a 'p' dynamic marking. The ninth staff has a 'p' dynamic marking. The tenth staff begins with a '2.' marking, followed by a quarter note, a half note, and a quarter note, then a double bar line and a 'Fine' marking.

Handwritten musical score for 'Te Deum'. It consists of three staves. The first staff begins with the text 'Te Deum.' in a cursive hand, followed by a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a melodic line of eighth notes. The second staff continues the melodic line. The third staff continues the melodic line. The key signature is one sharp (F#) and the time signature is common time (C).





Clarinetto 1^{mo}

Druck 916 b

8

No. 8.

Messe

von

Jos. Schnabel

Oboe imo

Oboe *imo*

Lyrie *adagio*

Handwritten musical score for Oboe, first movement 'Lyrie'. The score is written on five staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo is marked 'adagio'. The first staff contains measures 1 through 6, with measure numbers 1., 2., 3., 4., 5., and 6. written above. The second staff continues the melody. The third staff features a dynamic marking of *mf.* (mezzo-forte) and a triplet of eighth notes. The fourth staff has a dynamic marking of *f* (forte). The fifth staff concludes the piece with a dynamic marking of *pp.* (pianissimo) and a fermata.

Gloria.

Handwritten musical score for Oboe, second movement 'Gloria'. The score is written on three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and an alla breve time signature (C). The tempo is marked 'Allo'. The first staff contains measures 1 through 7, with measure numbers 1., 2., 3., 4., 5., 6., and 7. written above. The second staff continues the melody with a dynamic marking of *f* (forte). The third staff has a dynamic marking of *f* (forte) and a measure number of 2. written above.

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in a single system, likely for a single melodic line. The key signature is one sharp (F#), and the time signature is not explicitly written but appears to be common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include *f* (forte), *pp* (pianissimo), and *fz* (forzando). There are also numerical markings: "7." above the second staff, "12." above the third staff, and "2." above the sixth staff. The music concludes with a double bar line and a decorative flourish.

Credo

Alto

The musical score is written in Alto clef on a five-line staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *Alto*. The score consists of ten staves of music. The first staff starts with a treble clef and a key signature of two sharps. The second staff has a repeat sign. The third staff has a repeat sign. The fourth staff has a repeat sign. The fifth staff has a repeat sign and a fermata. The sixth staff has a repeat sign and a fermata. The seventh staff has a repeat sign and a fermata. The eighth staff has a repeat sign and a fermata. The ninth staff has a repeat sign and a fermata. The tenth staff has a repeat sign and a fermata. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *f*, *moder: 13.*, and *tempo me*. The score also includes a key signature change to one sharp (F#) in the final staff.

Sanctus.

Allo

maestoso

f

Benedictus:

Allegretto
dolce
p
pp
1.
2.
10.
2.
f
6.
3.
pp

Handwritten musical score for a piece with six staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various rhythmic values. The first staff has a first ending bracket labeled "1." and a dynamic marking "f". The second staff has a dynamic marking "f". The third staff has a second ending bracket labeled "2." and a dynamic marking "f", followed by the tempo marking "vivaces." and a double bar line. The remaining three staves continue the melodic and harmonic development of the piece.

Agnus Dei.

Handwritten musical score for "Agnus Dei" with two systems. The first system is titled "Adagio" and features a treble clef, a common time signature, and a key signature of two sharps. It includes a first ending bracket labeled "1." with a red line through it, a dynamic marking "p", and a final dynamic marking "f". The second system is titled "Allegretto" and features a treble clef, a common time signature, and a key signature of two sharps. It includes a first ending bracket labeled "12.", a dynamic marking "f", and a second ending bracket labeled "8." followed by the initials "W. S."

8.

15. i.

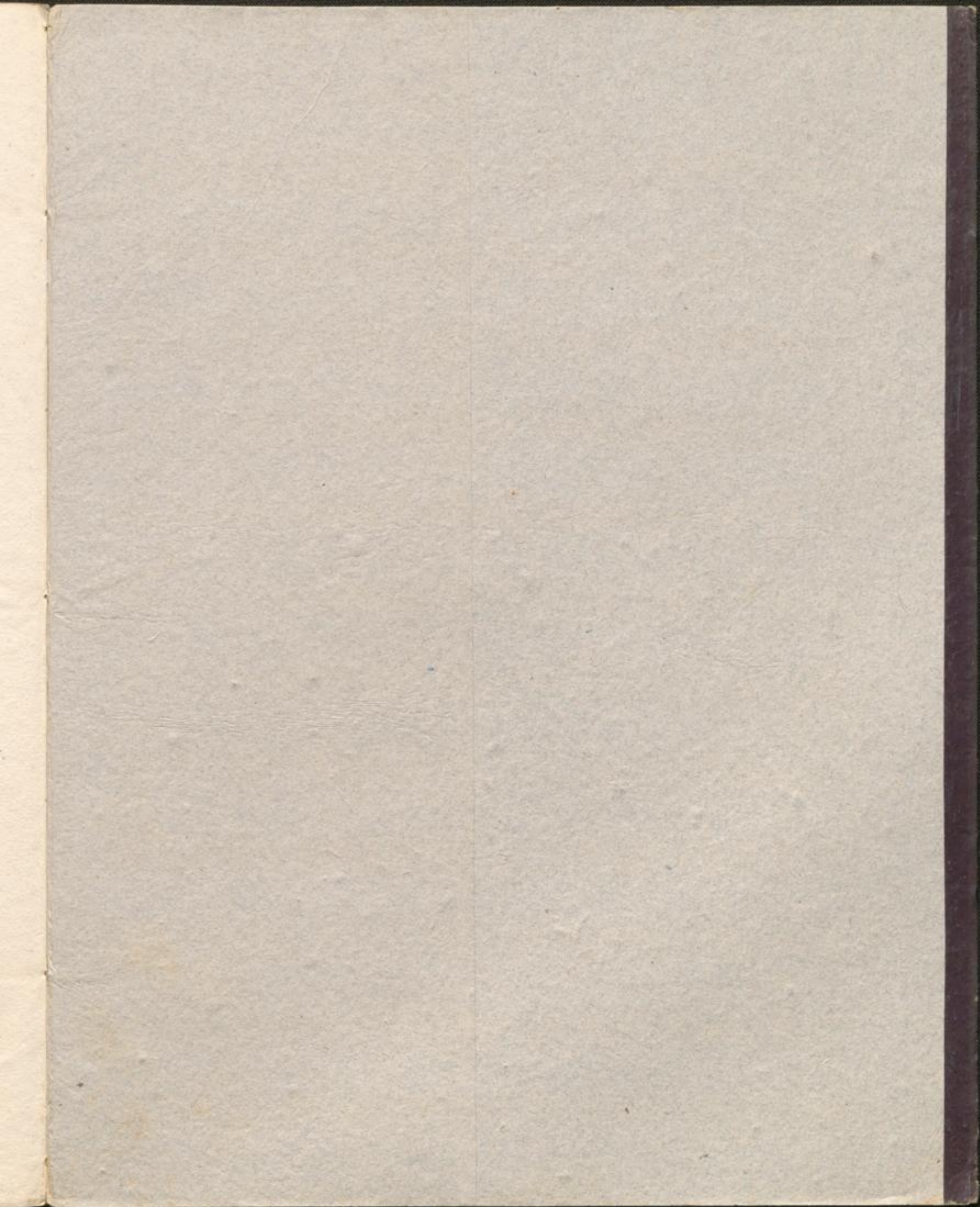
Fine

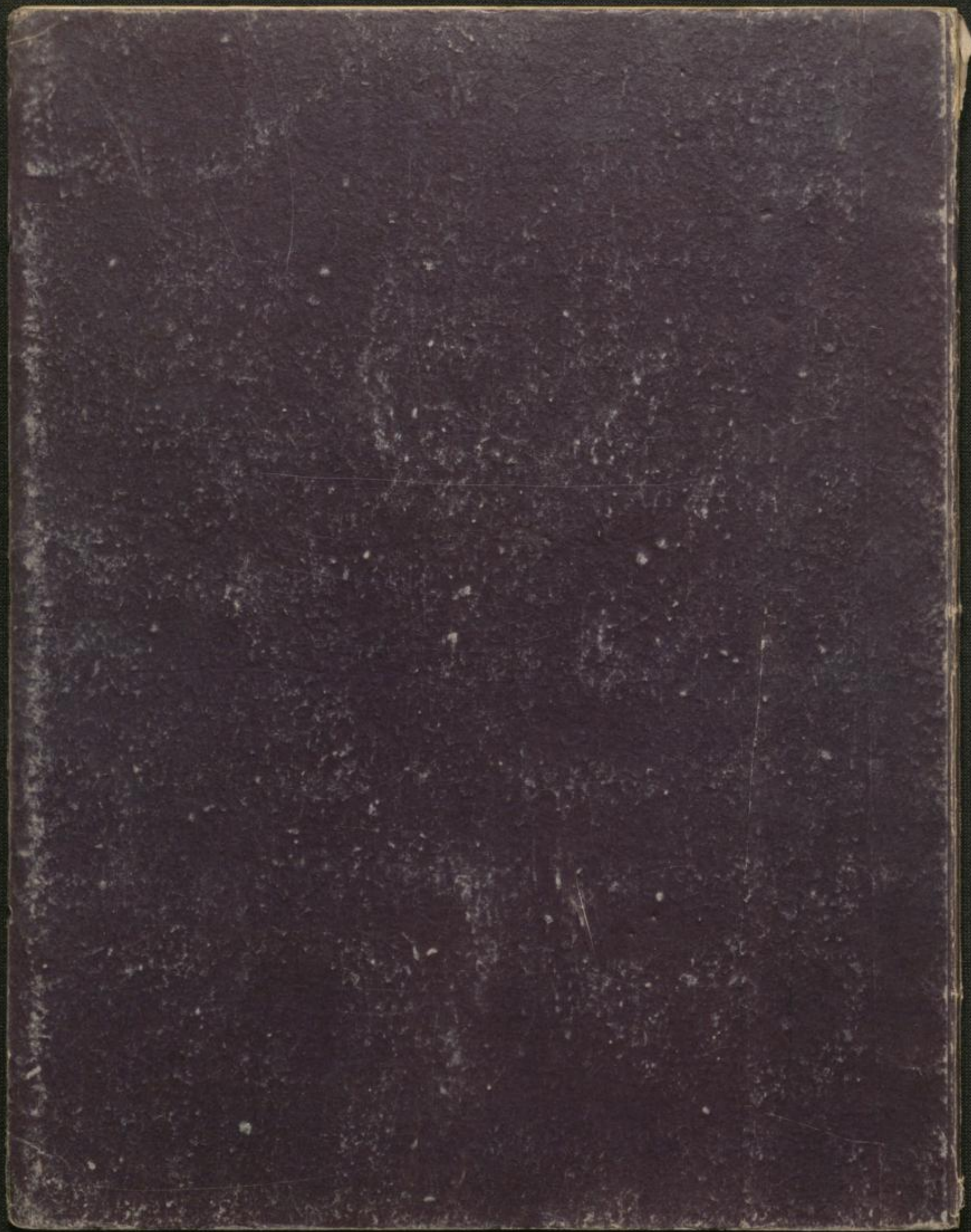
No. 9. tacet.

Te Deum.

Oboe.

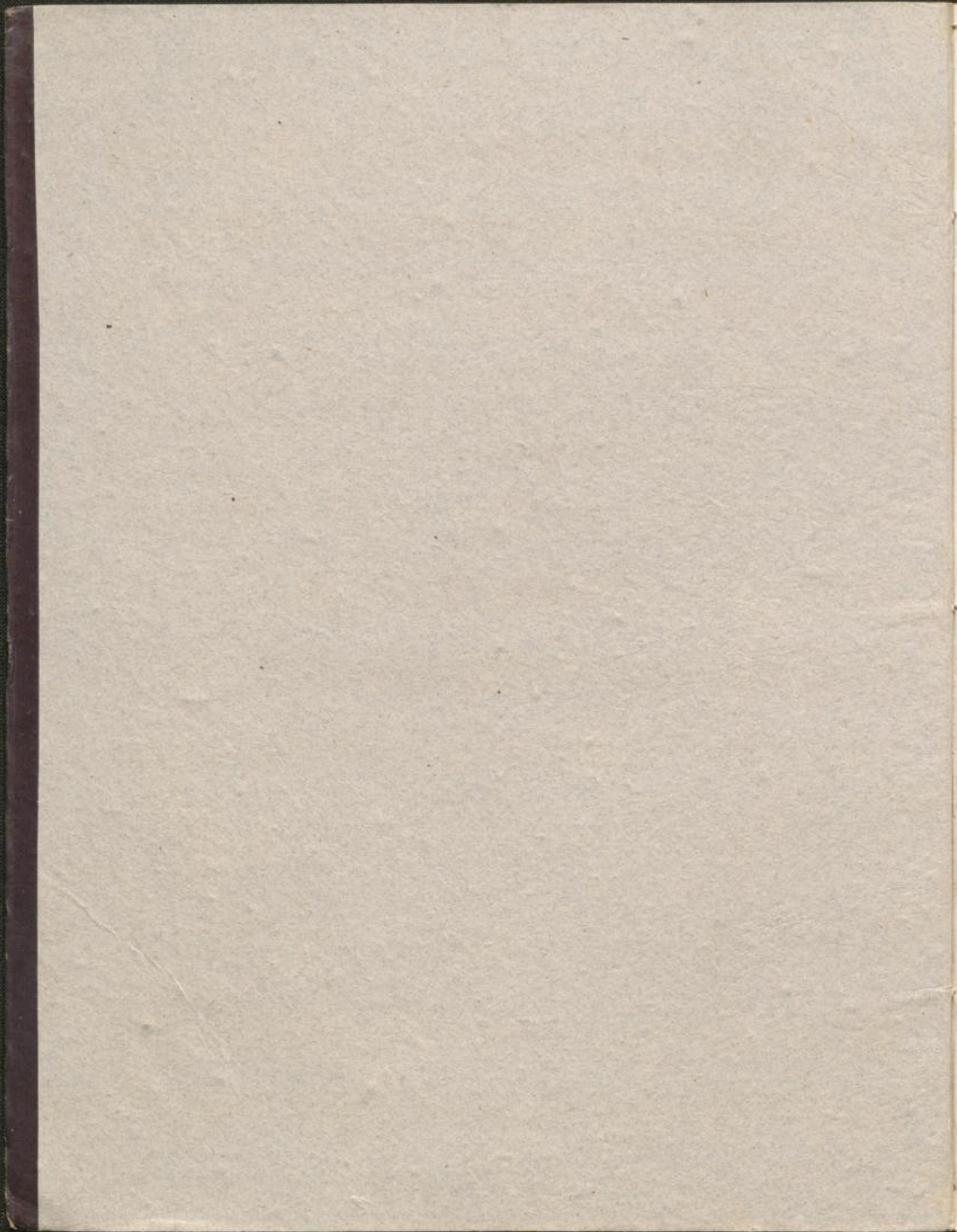
Clarinetto.





Clarinetto II^{do}

Durch 916 b



8

No. 8.

Messe

von

Jos. Schnabel

Oboe Solo.

Oboe Solo

Andagio
Lyric

6.
3.
2.
1.

Gloria

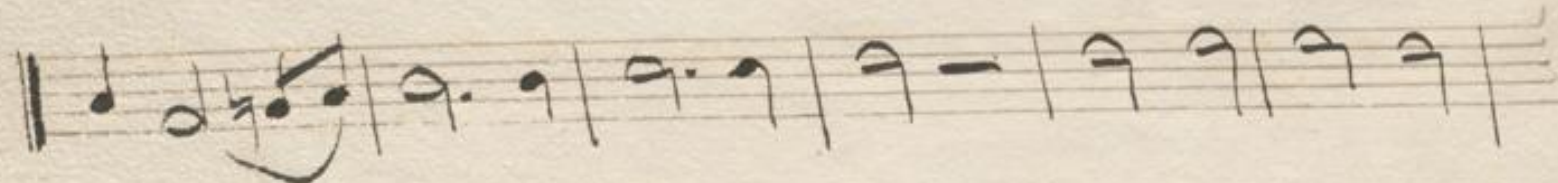
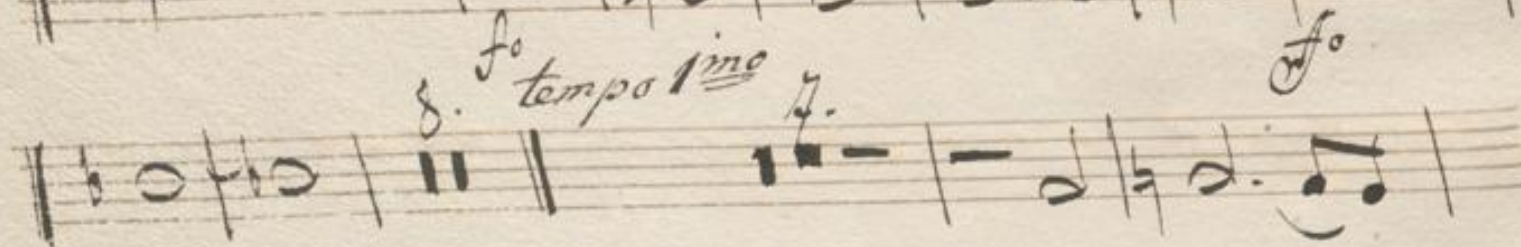
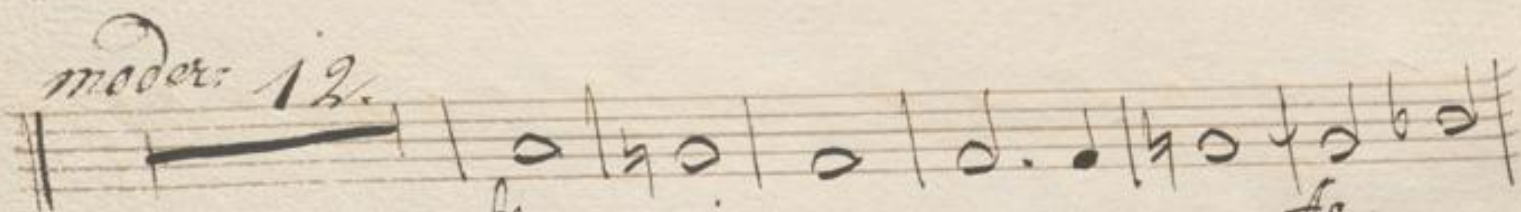
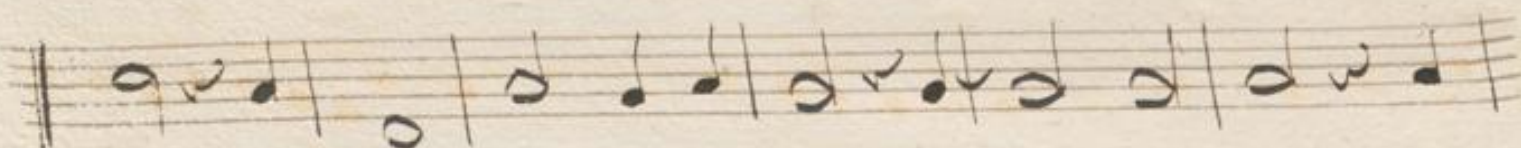
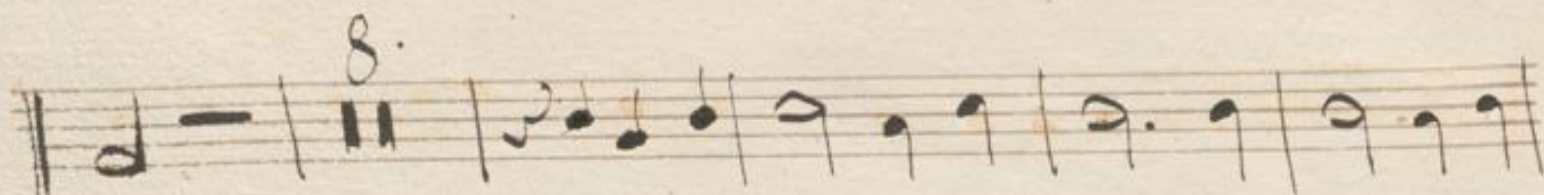
Alto

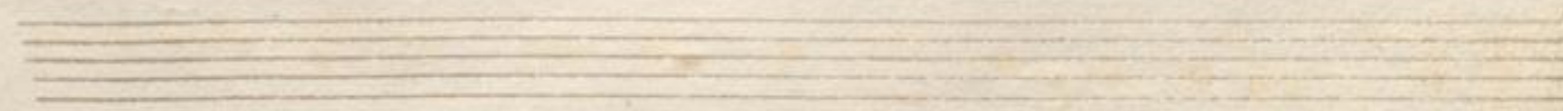
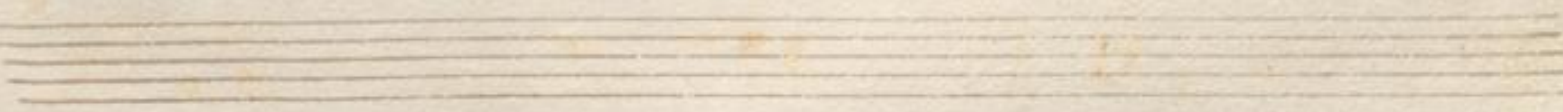
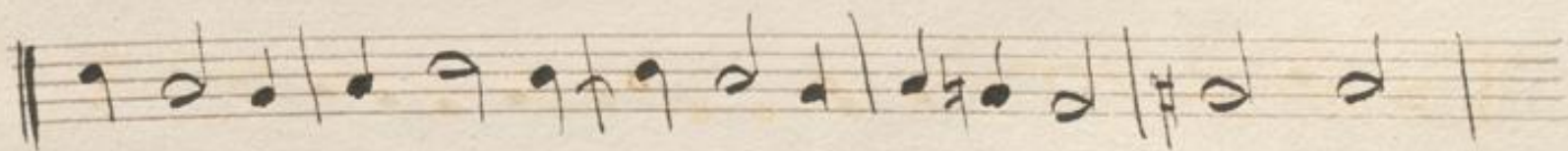
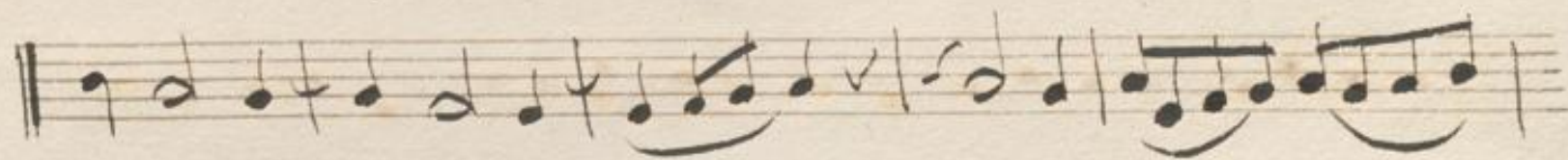
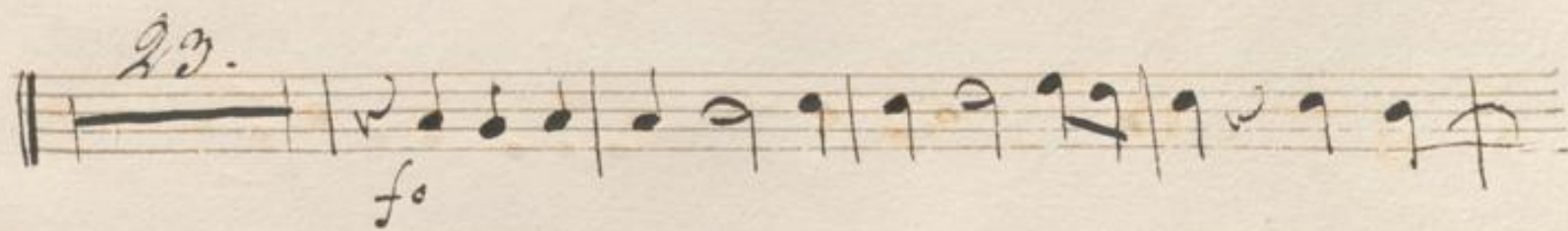
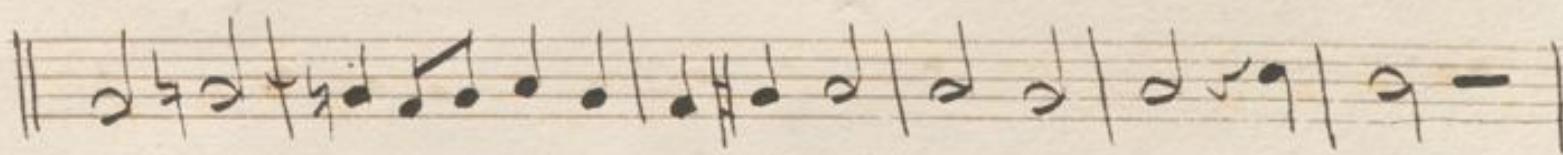
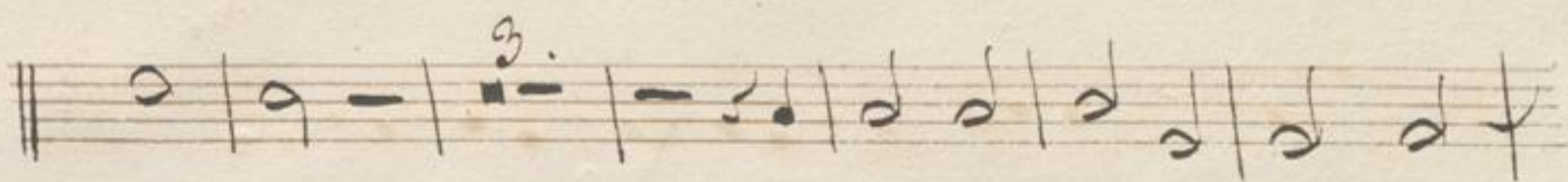
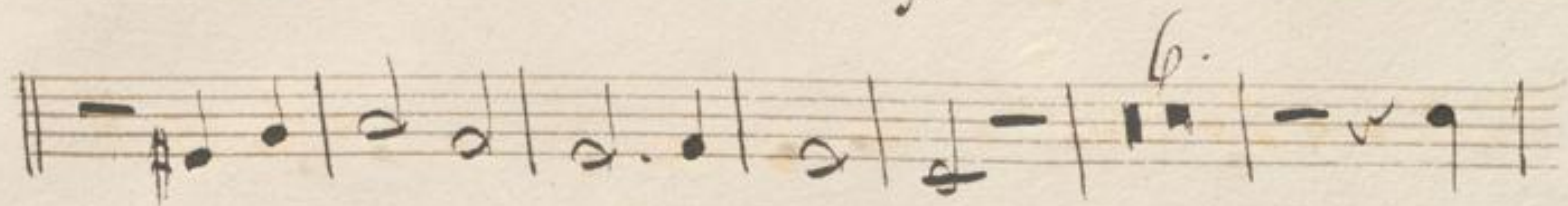
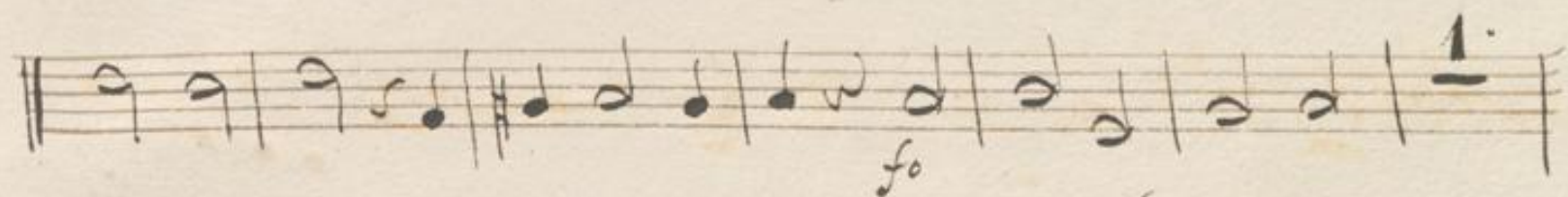
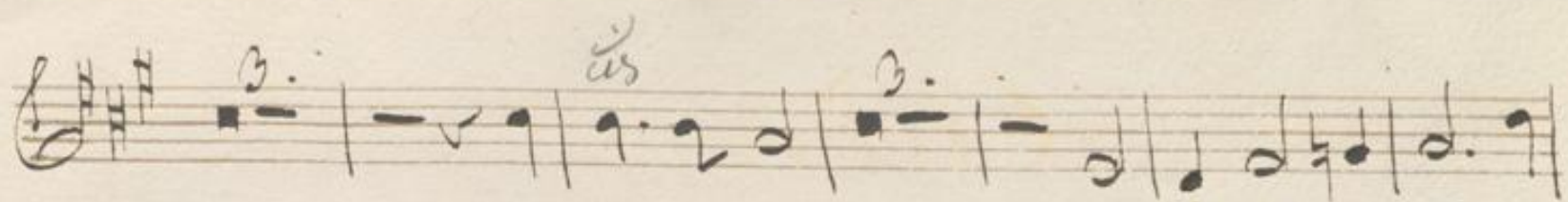
1.
2.
2.
7.

Handwritten musical score on aged paper, featuring ten staves of music. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f* and *p*. There are also performance instructions like "2." and "A.".

The score begins with a treble clef and a key signature of two sharps. The first staff has a "2." above it. The second staff has a "7." above it. The third staff has a "12." above it. The fourth staff has a "p" below it. The fifth staff has a "f" below it. The sixth staff has a "2." above it. The seventh staff has a "2." above it. The eighth staff has a "3." above it. The ninth staff has a "2." above it. The tenth staff has a "2." above it. The score ends with a double bar line and a fermata.

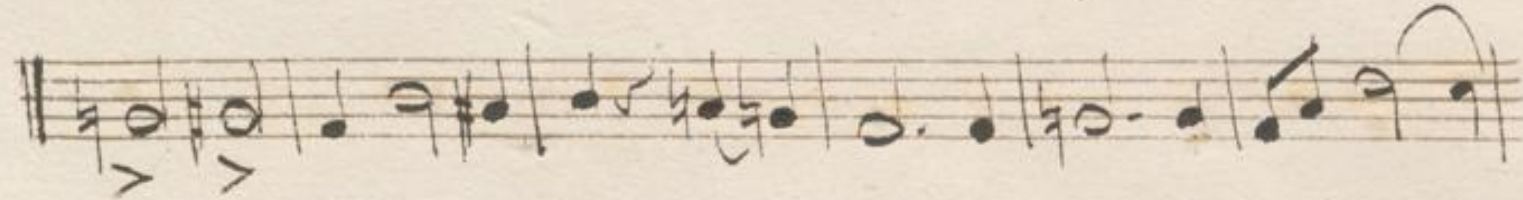
Credo



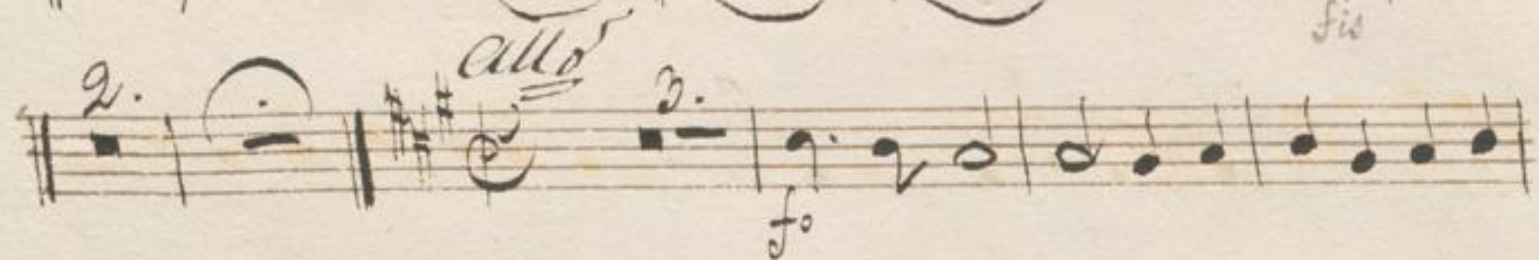


Sanctus

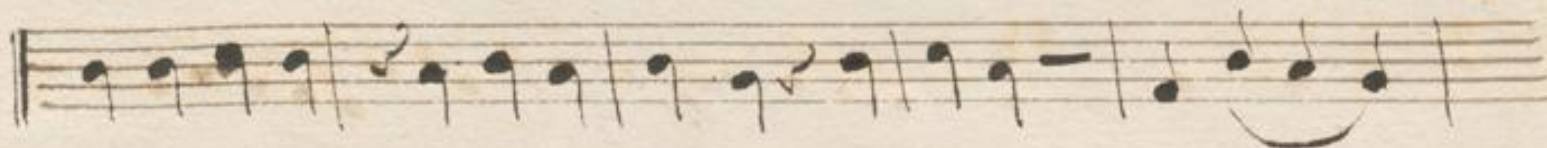
Allo' maestoso 

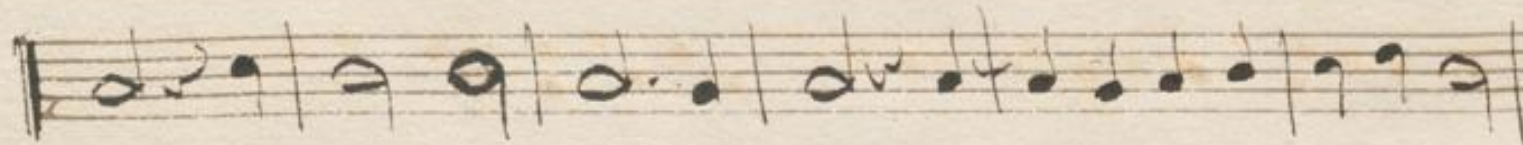


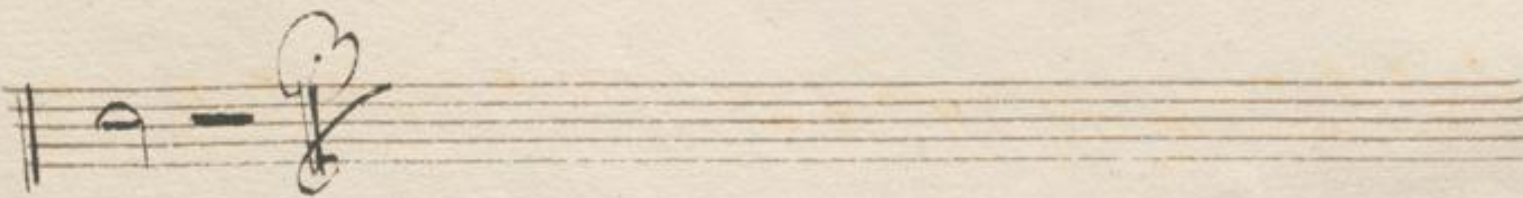


2. 









Benedictus

Allegretto 

Handwritten musical score for a piece titled "Agnus". The score is written on ten staves. 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 with dynamics such as *pp*, *10.*, *1.*, *pp*, *col.*, *2.*, *13.*, *pp*, *1.*, *15.*, and *f*. The piece concludes with a double bar line and the tempo marking *vivace* 8. The title "Agnus" is written in a decorative script at the end of the score. There are some corrections and scribbles in the middle of the score, particularly in the third and fourth staves.

Agnus Dei

Adagio

1. *allegretto*

3. *p*

4. *f*

8. *f*

12.

15. *f*

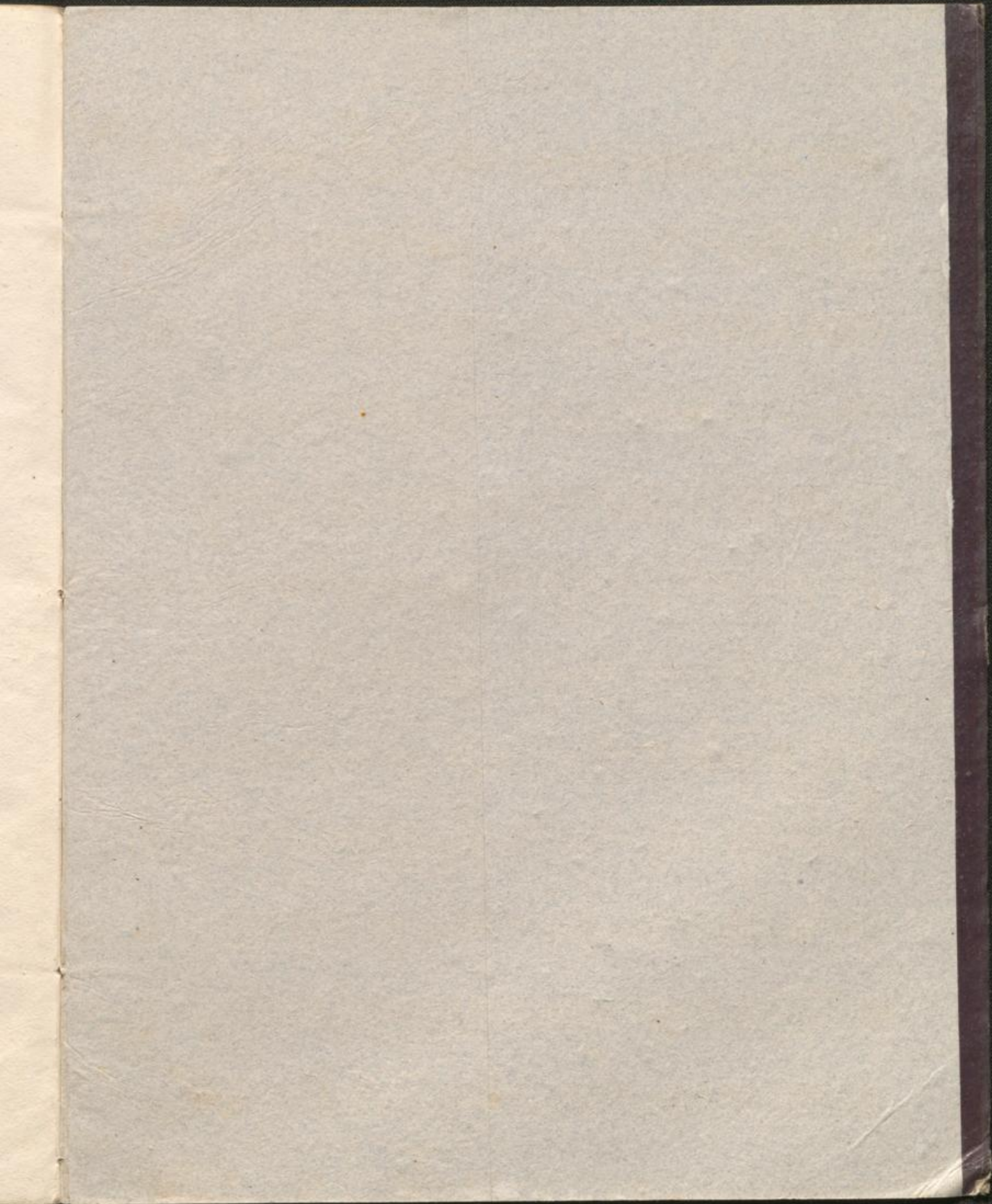
Fine.

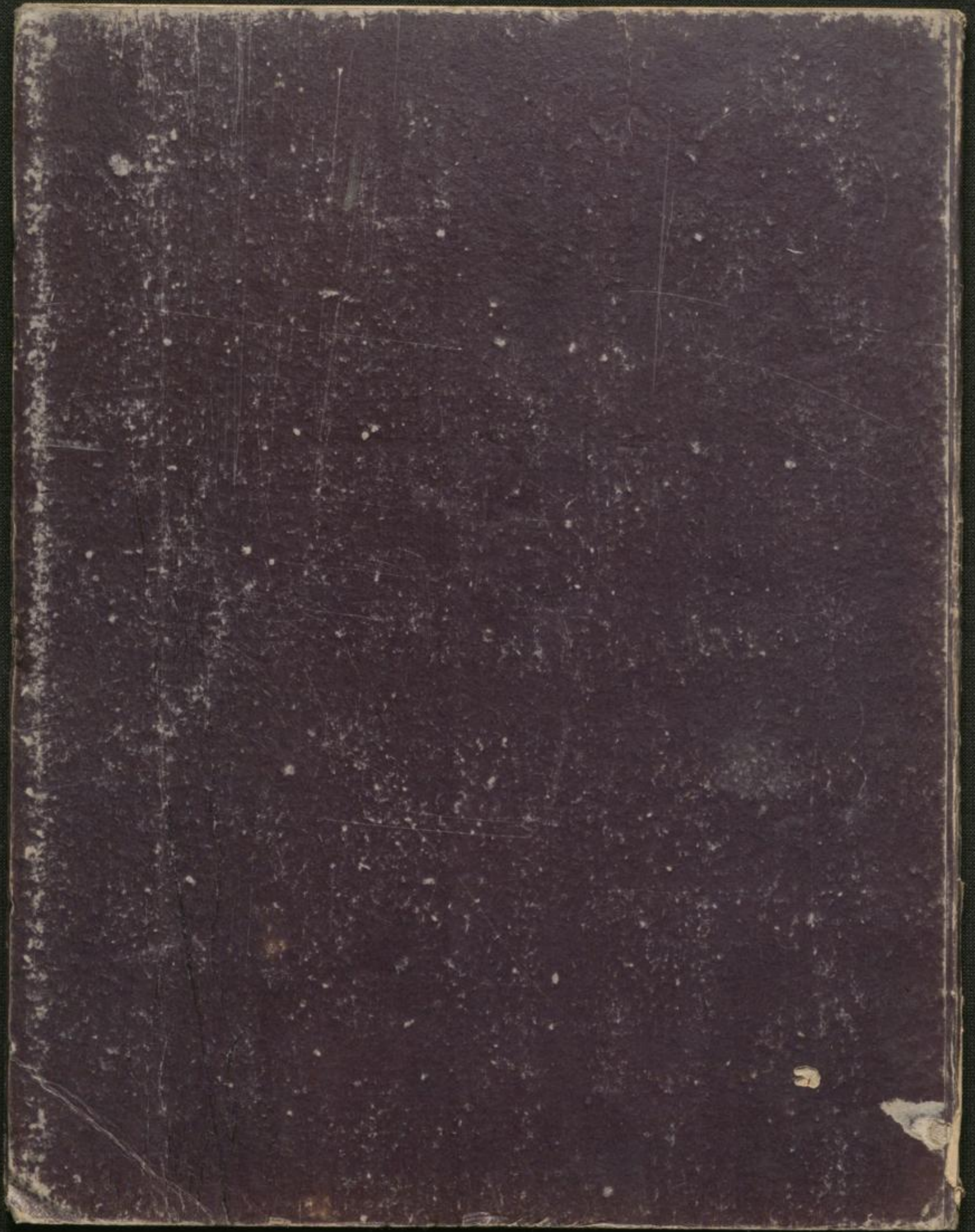
No. 9. Tacet.

Te Deum.

Oboe.

Clarinet in A.





Messe von Schnabel.

No. 8.

Clarinetto 1^{mo} in A.

Kyrie. Adagio. $\text{C}^{\#}$ C 4.

8.

pp.

mf.

f.

pp.

ppp.

f.

diminu.

pp.

1.

f.

Gloria. Allegro. $\text{C}^{\#}$ C *f.*

pp.

f.

1. *pp.*

f.

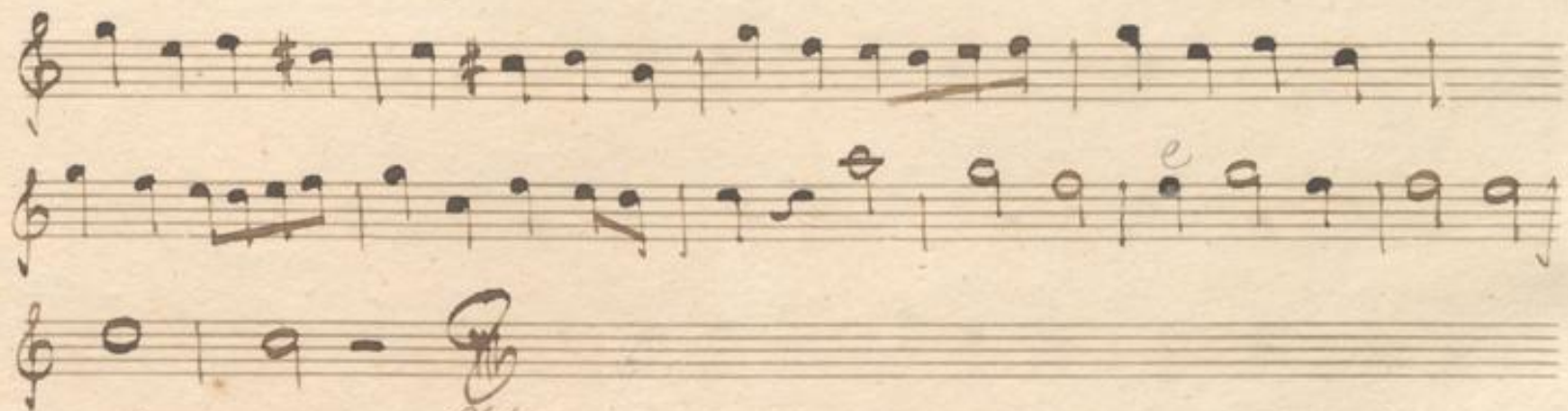
A handwritten musical score on aged, yellowed paper, consisting of 14 staves of music. The notation is in a single system, likely for a single melodic line. The music is written in a treble clef and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The score includes several dynamic markings: *pp.* (pianissimo) and *for.* (forte). There are also numerical markings such as *1.*, *3.*, and *5.*, which likely indicate first, third, and fifth endings or specific measures. The paper shows signs of age, including some staining and a slightly uneven texture. The right edge of the page shows the binding of the book.

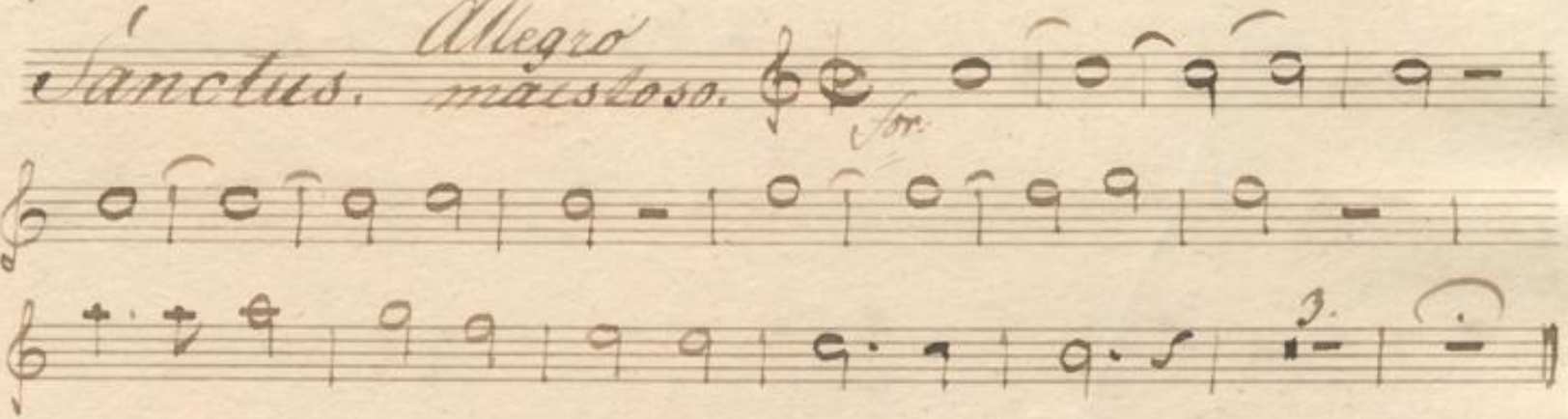
Credo. All.^o *for:*

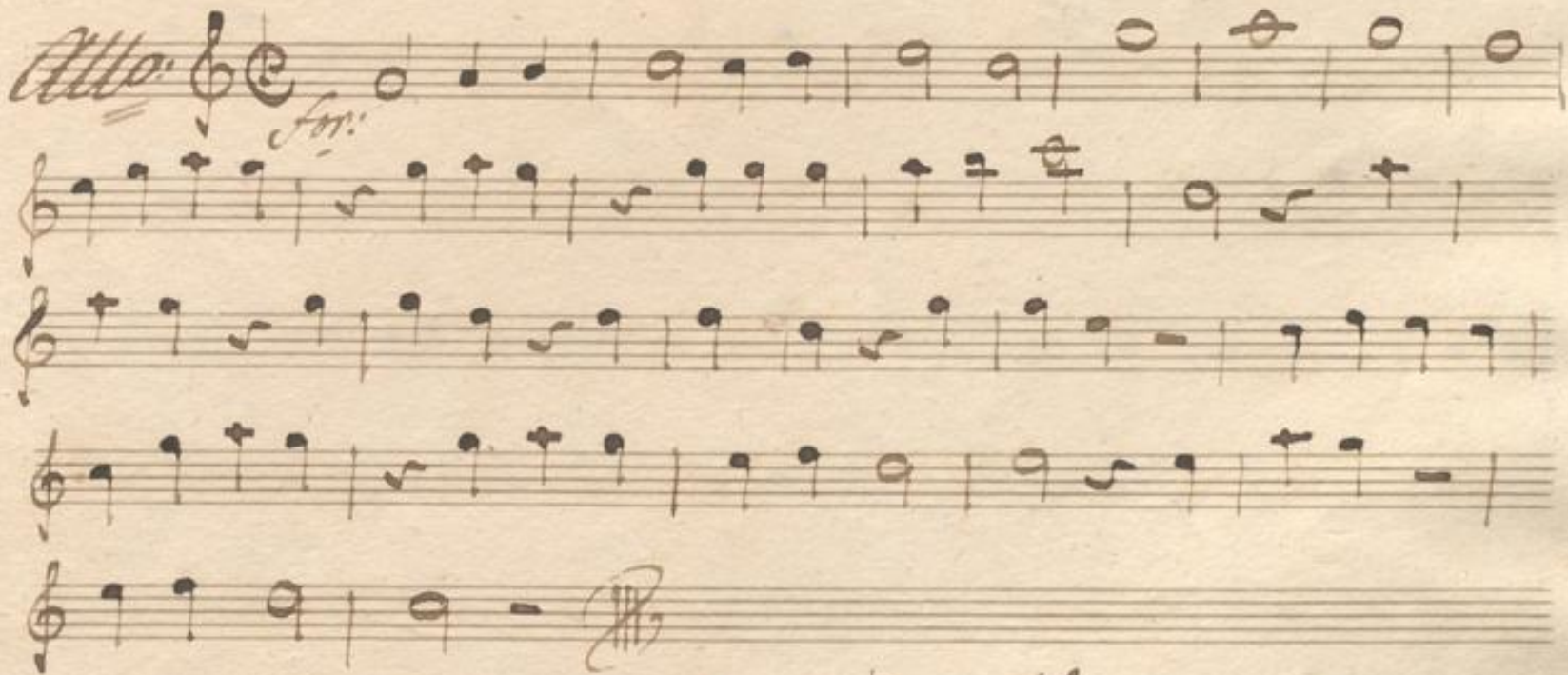
Handwritten musical score for Credo, All.^o. The score consists of 14 staves of music. The first staff is the title and tempo marking. The second staff begins with a *for:* marking. The music is written in a single system. The score includes various musical notations such as notes, rests, and accidentals. There are several dynamic markings: *ppp.* (pianissimo) on the 10th and 12th staves, *ppp.* on the 11th staff, and *ppp.* on the 13th staff. There are also markings for *mod. lo.* (moderato) on the 10th staff, *And.* (Andante) on the 11th staff, and *Tempo prima* on the 13th staff. The score ends with a double bar line and a fermata on the 13th staff.

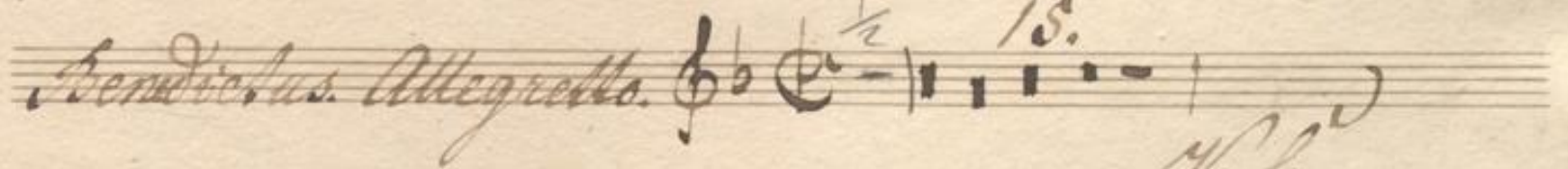
H. C. B.

A page of handwritten musical notation on aged, yellowed paper. The score consists of 14 staves of music, likely for a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Dynamic markings are present throughout, including *pp.* (pianissimo), *f.* (forte), and *ppp.* (pianissimissimo). The paper shows signs of age, with some staining and wear at the bottom left corner.



Sanctus. Allegro maestoso. *For.* 

Alto. *For.* 

Benedictus. Allegretto. 

V. S.

15

Handwritten musical score on 15 staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. Dynamics such as *for.* (forte) and *pp.* (pianissimo) are used throughout. Performance markings include *piu vivace.* and first endings (marked with '1.'). A large, sweeping line is drawn across the staves, possibly indicating a phrasing or editing mark. The paper shows signs of age, including some staining and a small tear near the top right.

Handwritten musical score for a piece titled "Agnus. Adagio." The score is written on 13 staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature, followed by a double bar line and a repeat sign. The second staff is the title "Agnus. Adagio." in cursive, followed by the first measure of the melody. The score includes various musical notations such as notes, rests, and dynamic markings. A red line is drawn across the second and third staves, connecting two notes. The piece concludes with a double bar line and a repeat sign on the thirteenth staff. The manuscript shows signs of age, including some staining and a small mark on the left edge.

Agnus. Adagio.

So.

pa.

So.

So.

Allegretto Solo.

Tutti

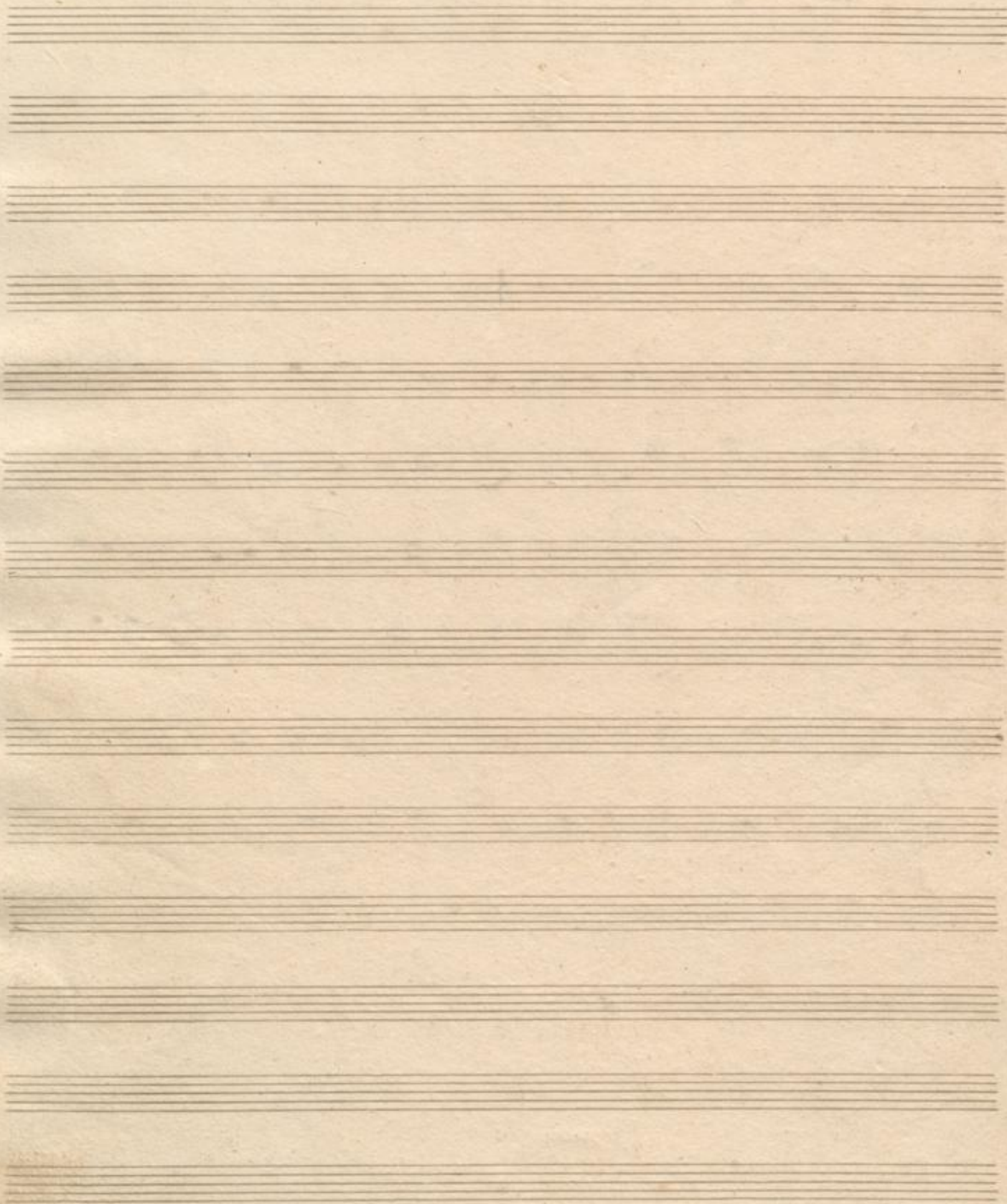
Solo.

So.

pa.

pa.

S.



Messe von Schnabel.

Nr. 8.

Clarinete 2^{te} in A.

Allegro. Adagio.

The musical score consists of eight 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 tempo is marked *Allegro. Adagio.* The music is written in a single melodic line. Dynamics include *ppo:* (pianissimo), *ppp:* (pianississimo), and *For:* (forte). There are several slurs and accents throughout the piece. The score concludes with a double bar line and a fermata over the final note.

Gloria H. J.

Gloria. Alto. *for.*
pp.
fz
poco.
fz
poco.
for.
1.
fz
for.
5.
poco.
4.
for.
3.
for.
decresc.
3.
for.
1.
poco.

Handwritten musical score on five staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *for.* The notation consists of various note values including quarter, eighth, and sixteenth notes, with some rests.

Credo. Allo. *for.* Handwritten musical score on ten staves. The section begins with a treble clef, a common time signature, and a dynamic marking of *for.* The word *Credo* is written in a decorative script. The notation continues with various note values and rests. The final staff concludes with a double bar line and the instruction *più mo^{do}.*

Piu moderato.

Handwritten musical score for a piece titled "Piu moderato." The score consists of 14 staves of music. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and dynamic markings such as "ppp", "mp", and "f". There are also tempo markings like "Tempo fmo." and first ending brackets. The paper is aged and shows some staining.

Handwritten musical score for a section of a piece, consisting of ten staves of music in treble clef. The notation includes various note values, rests, and dynamic markings such as *f* and *for:*. A first ending bracket is visible on the fourth staff.

Sactus. *for:*

Handwritten musical score for the "Sactus" section, consisting of three staves of music in treble clef. The notation includes various note values and rests. A second ending bracket is visible on the third staff.

P. S.

Allo: *For:*

Benedictus. Allegretto. *15.* *For:*

dolce.

For: g.

For:

1.

Handwritten musical score for the first section. It consists of six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features various note values including half notes, quarter notes, and eighth notes. Performance markings include *pp.* (pianissimo) and *for.* (forte). A dynamic change to *piu vivace.* is indicated on the third staff. The section concludes with a double bar line and a repeat sign.

Handwritten musical score for the second section, titled "Agnus. Adagio." in cursive. It consists of six staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a common time signature. The music is characterized by a slower tempo and features various note values. Performance markings include *for.* and *pp.*. A red line is drawn across the second and third staves, connecting two notes. The section concludes with a double bar line and a repeat sign.

Handwritten musical score for the third section, titled "Dona" in cursive. It consists of three staves. The first staff begins with a treble clef, a common time signature, and the tempo marking "Alleg. Mo." (Allegretto Moderato). The music features various note values. Performance markings include *pp. Solo.* and *Tutti*. The section concludes with a double bar line and a repeat sign.

Handwritten musical score on three staves. The notation includes treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first staff begins with a first ending bracket labeled '1.'. The second staff starts with a first ending bracket labeled '1.' and a dynamic marking 'for:'. The third staff begins with a dynamic marking 'po:' and ends with a first ending bracket labeled '5.'. The piece concludes with a double bar line and a repeat sign.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Messe.

Fagotto.

Schnabel.

Kyrie. Adagio.

ppo. f. sf. E moll. E dur.

Gloria.

Alllegro.

ppo. dim. f. sf. ppo.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 14 staves of music. The notation includes various note values, rests, and dynamic markings such as *f.*, *pp.*, and *Solo.*. There are also numerical markings like '2.' and '3.' above certain notes. The paper shows signs of wear, including creases and some ink smudges. The bottom of the page features several empty staves, some of which are crossed out with a diagonal line.

Credo.

Allegro. *fo.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

piu moderato.

Musical staff with notes and rests. *po.*

Musical staff with notes and rests. *2.* *fo.*

Musical staff with notes and rests. *2.* *po.*

Tempo 1^{mo}.

Musical staff with notes and rests.

Musical staff with notes and rests. *fo.*

Musical staff with notes and rests. *gis.* *1.*

Empty musical staves at the bottom of the page.

ppo. f. f. ppo. 3. f. 2.

Sanctus.

Allegro maestoso. f. *Pleni sunt caeli et terra.*

Alllegro.

Benedictus. Allegretto.

piu vivace.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes. A dynamic marking *fo.* is written below the first few notes.

Handwritten musical notation on a single staff. The music continues with a series of notes, ending with a double bar line. The text *Agnus Dei.* is written in a decorative, cursive hand to the right of the staff.

Handwritten musical notation on two staves. The first staff begins with the tempo marking *Adagio.* and a dynamic marking *fo.*. The music features a long, sweeping red slur over several notes. A dynamic marking *po.* is written below the notes. The second staff continues the melody with a dynamic marking *fo.* and a tempo change to *Allegretto.*

Handwritten musical notation on five staves. The first staff has a dynamic marking *po.*. The second staff has a dynamic marking *fo.*. The third staff has a dynamic marking *fo.* and a tempo marking *Solo*. The fourth staff has a dynamic marking *po.* and a dynamic marking *fo.*. The fifth staff has a dynamic marking *po.* and a dynamic marking *fo.*. The music includes various rhythmic values and dynamic markings.

Handwritten musical notation on two staves. The first staff begins with the text *Te Deum.* and a treble clef. The music consists of a series of notes, ending with a double bar line. The second staff continues the melody with a double bar line.

Kyrie.

Fagotto 1^{mo}

Adagio. S: G major, 4/4. Musical notation for the first staff of the Kyrie section.

Musical notation for the second staff of the Kyrie section, including dynamics like *po.* and *fo.*

Musical notation for the third staff of the Kyrie section, including dynamics like *po.*

Musical notation for the fourth staff of the Kyrie section, including dynamics like *po.*

Allegro.

Gloria. S: G major, 4/4. Musical notation for the first staff of the Gloria section.

Musical notation for the second staff of the Gloria section, including dynamics like *fo.* and *po.*

Musical notation for the third staff of the Gloria section, including dynamics like *fo.* and *po.*

Musical notation for the fourth staff of the Gloria section, including dynamics like *po.* and *fo.*

Musical notation for the fifth staff of the Gloria section, including dynamics like *fo.*

Musical notation for the sixth staff of the Gloria section, including dynamics like *po.* and *fo.*

Musical notation for the seventh staff of the Gloria section, including dynamics like *po.* and *fo.*

Musical notation for the eighth staff of the Gloria section, including dynamics like *fo.*

Handwritten musical score for a church service, featuring multiple staves of music. The score includes various dynamics such as *ppo.*, *f.*, and *piu lento*. The tempo marking *Allegro* is present, along with the word *Credo*. The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The notation includes notes, rests, and articulation marks.

ppo.

f.

Allegro.

Credo.

f.

piu lento.

ppo.

1.

f.

1. tempo 1^{mo}.

1.

ppo.

1.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp.*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a first ending bracket labeled *1.* and a dynamic marking of *ff.*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a dynamic marking of *pp.* and a *ff.* marking.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a dynamic marking of *ff.*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a tempo marking *1. più vivo.*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a tempo marking *Maestoso.* and the word *Sanctus.*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a dynamic marking *ff.* and a tempo marking *2. Allegro.*

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of two sharps, and a common time signature. It includes a first ending bracket labeled *1.*

Handwritten musical notation on a single staff, featuring a treble clef, 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, along with rests and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar rhythmic and melodic patterns.

Alllegretto 15.
Benedictus *f.*

Handwritten musical notation on a single staff, beginning the *Benedictus* section.

Handwritten musical notation on a single staff, continuing the *Benedictus* section.

Handwritten musical notation on a single staff, including dynamic markings such as *pp.* and *f.*

Vivace *f.*

Handwritten musical notation on a single staff, continuing the *Vivace* section.

Adagio
Agnus *f.*

Handwritten musical notation on a single staff, beginning the *Agnus* section.

Alllegretto *f.*

Handwritten musical notation on a single staff, continuing the *Alllegretto* section.

Handwritten musical notation on a single staff, concluding the piece with dynamic markings like *f.* and *pp.*

Syriv.

Fagotto II.

Messe von Schnabel.

Adagio. *4.* *8.*
pp.

f.

pp. *f.*

1.

Allegro.
Gloria. *f.* *pp.*

f. *pp.*

f. *4.* *4.*

f. *4.*

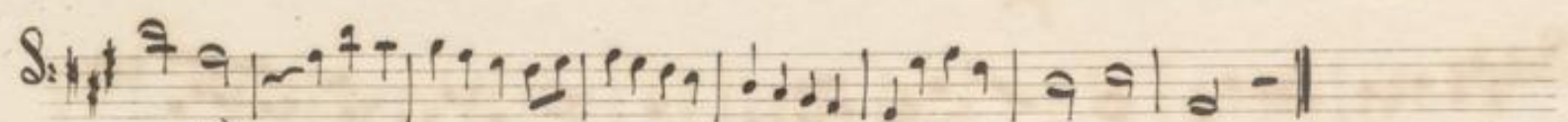
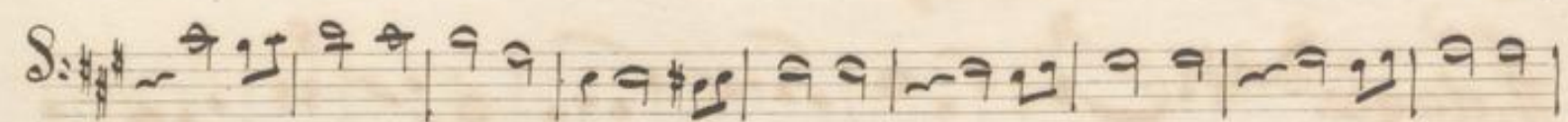
pp. *5.* *3.*

f. *4.* *3.*

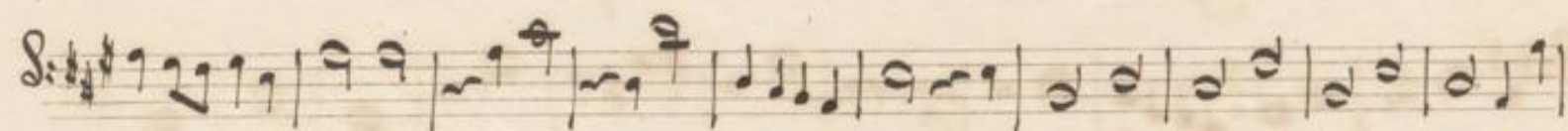
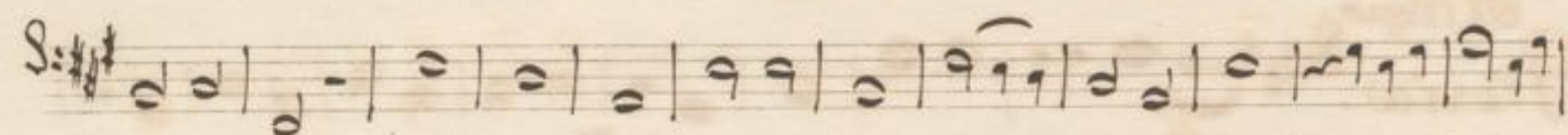
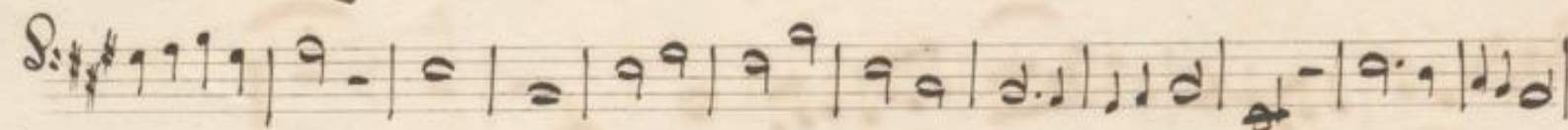
1.

pp. *f.*

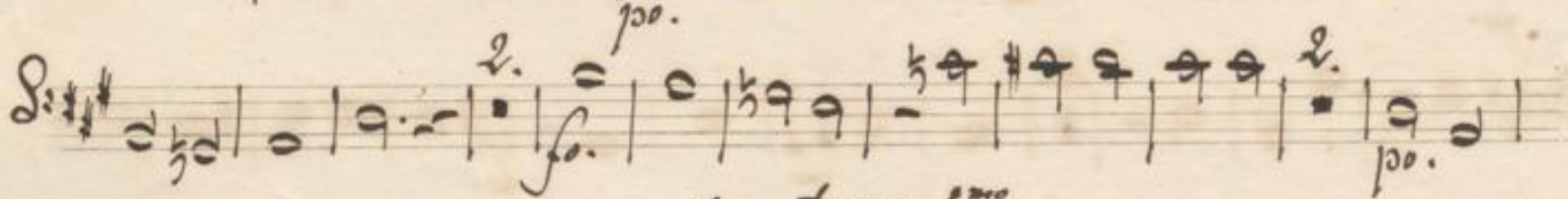
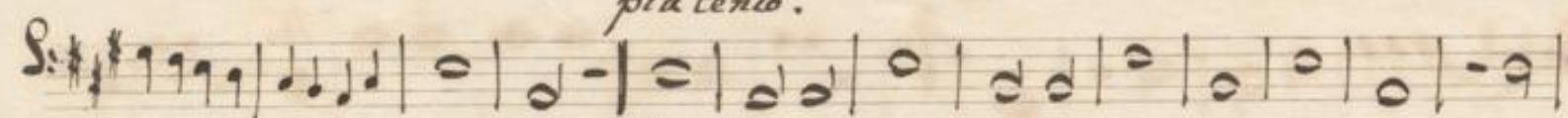
Schnabel



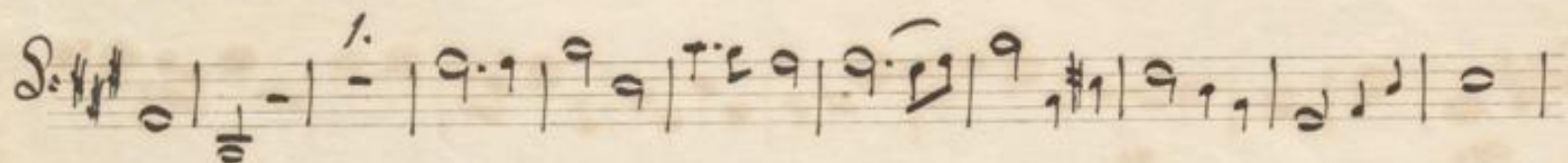
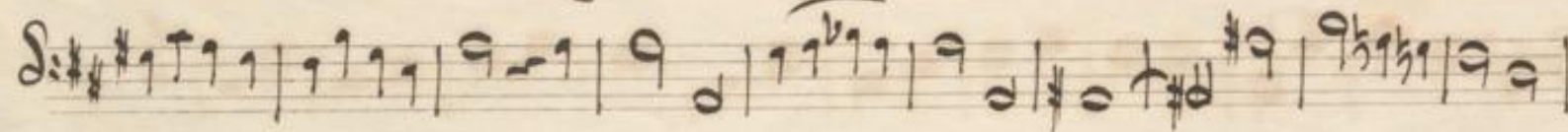
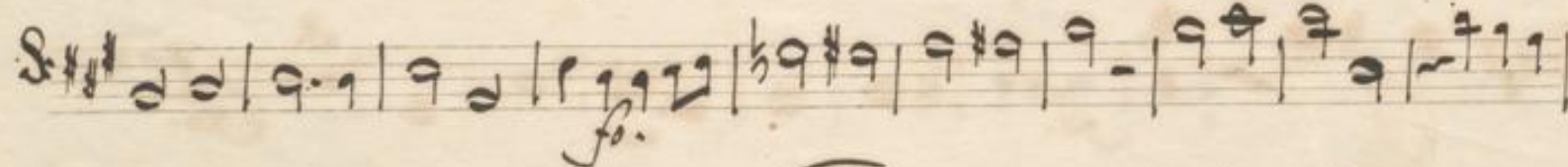
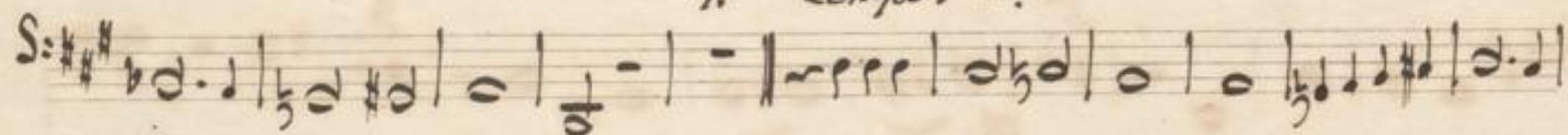
Alllegro.



pia lento.



1. tempo 1^{mo}.



3. *fo.*

fo.

fo.

piu vivo.
4. *fo.*

fo.

2.

Maestoso.
Sanctus. *fo.*

Allegro.
3. *fo.*

fo.

fo.

Benedictus.

W. S.

Adagio Solo *Corno I^{mo}* *Museus Schriabel*

Hymne

Gloria

All.^o

Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and articulation marks such as 'i.' and '2.'. A red 'a' is written above a note on the fifth staff.

Credo.

Handwritten musical score for the second system, consisting of six staves. The notation includes various note values, rests, and articulation marks such as '3.', '2.', '8.', '5.', '13.', and '2.'. Performance instructions 'pou moderato' and 'a tempo' are present. The word 'Allegro' is written at the beginning of the first staff.

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and articulation marks such as slurs and accents. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some measures containing rests. The sixth staff concludes with a double bar line and a fermata.

Sanctus

Handwritten musical score for the second system, consisting of six staves. The notation includes various note values, rests, and articulation marks. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some measures containing rests. The sixth staff concludes with a double bar line and a fermata.

Benedictus

Allegretto

1.
2.
Solo
2. 3.
pizzicato
2.

Agnus Dei

Adagio

2. 7. 7.
Solo
pizzicato
2. 3.

Adagio *Corno II^{do} Messa von L. Scherzabel*

The first system of the Adagio section consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo marking 'Adagio' is written above the first staff. The notation includes various note values, rests, and dynamic markings. The second and third staves continue the melodic line with some triplet markings. The fourth staff concludes the system with a double bar line and a fermata.

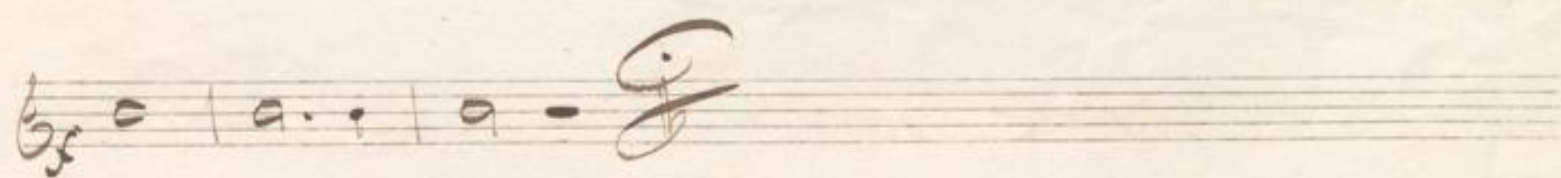
Gloria

The Gloria section begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo marking 'Allegro' is written above the first staff. The notation is more rhythmic and includes various note values, rests, and dynamic markings. The second and third staves continue the melodic line with some triplet markings. The fourth and fifth staves continue the melodic line with some triplet markings. The sixth and seventh staves conclude the system with a double bar line and a fermata.

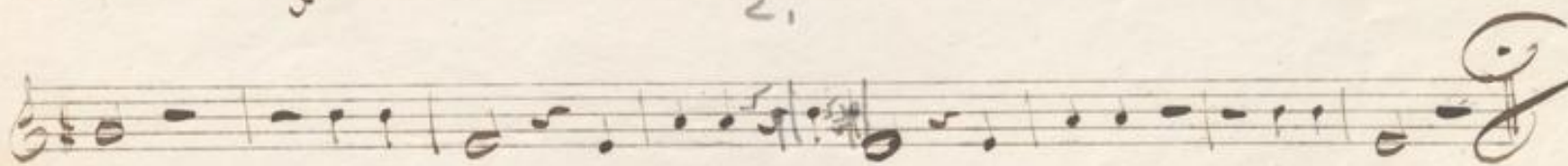
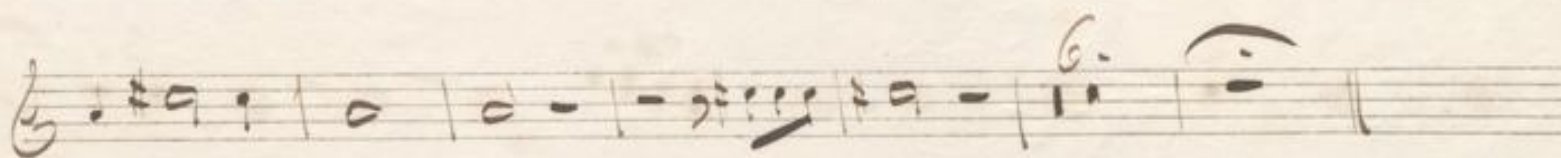
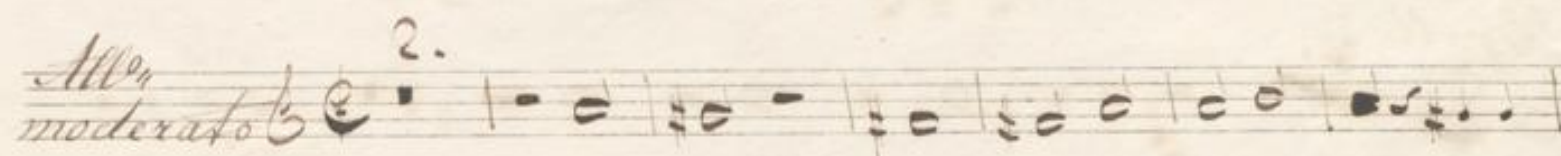
Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a '2.' above the first measure. The third staff continues the melodic line. The fourth staff has a '2.' above the first measure. The fifth staff ends with a fermata over the final note.

Credo

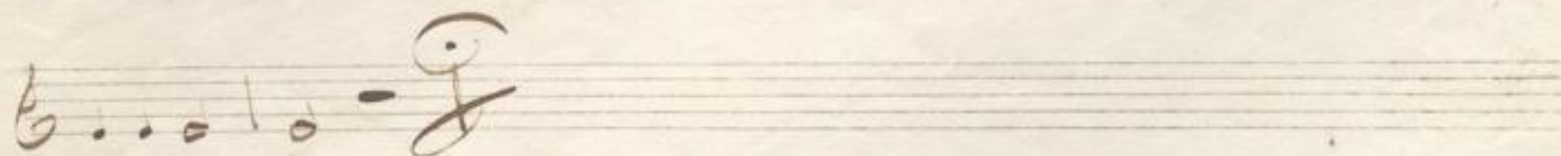
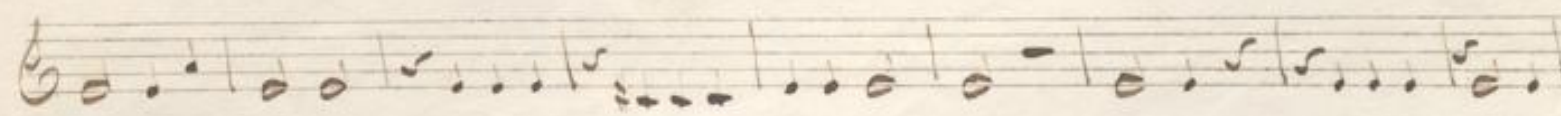
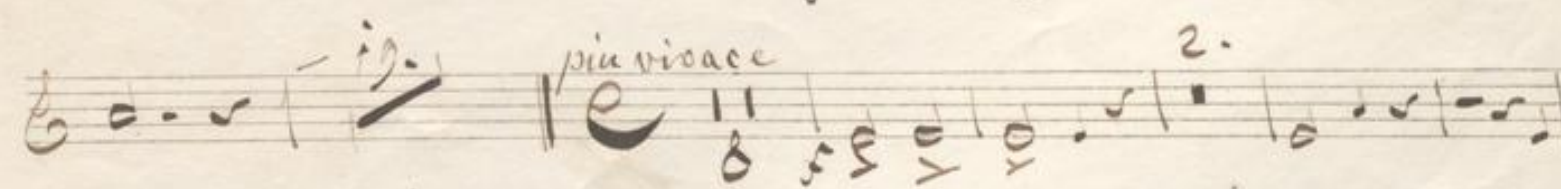
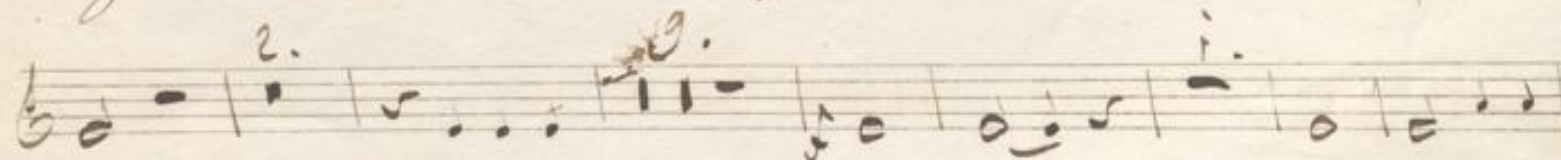
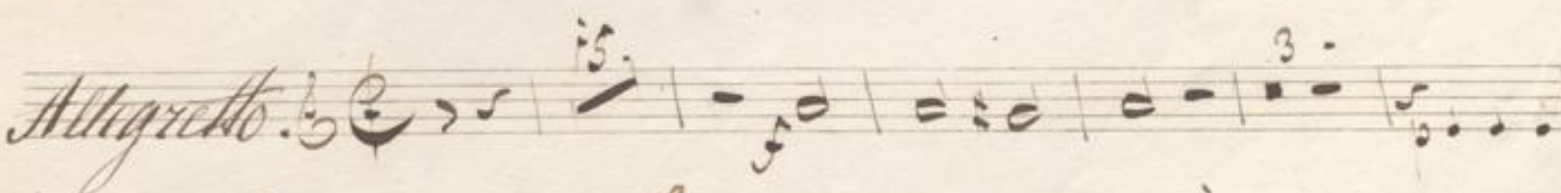
Handwritten musical score for the 'Credo' section, consisting of seven staves. The first staff begins with the tempo marking 'Allegro' and a common time signature 'C'. The notation includes various note values, rests, and dynamic markings. The second staff has a '16.' above the first measure. The third staff has an '8.' above the first measure. The fourth staff has a '2.' above the first measure. The fifth staff has an '8.' above the first measure. The sixth staff has an '8.' above the first measure. The seventh staff has a '5.' above the first measure, a '6.' above the second measure, and a '20.' above the final measure. The piece concludes with a double bar line.



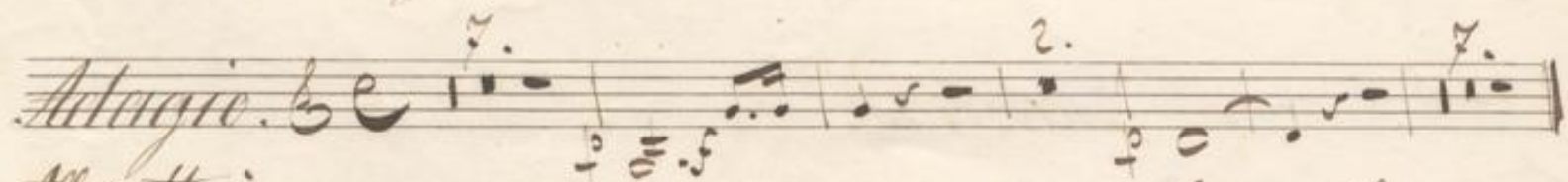
Sandus.

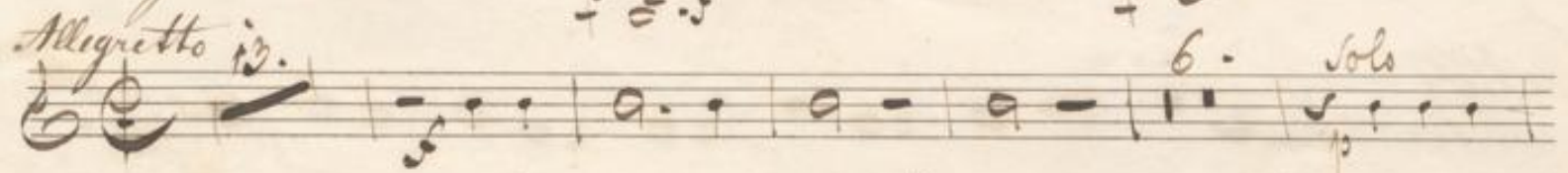


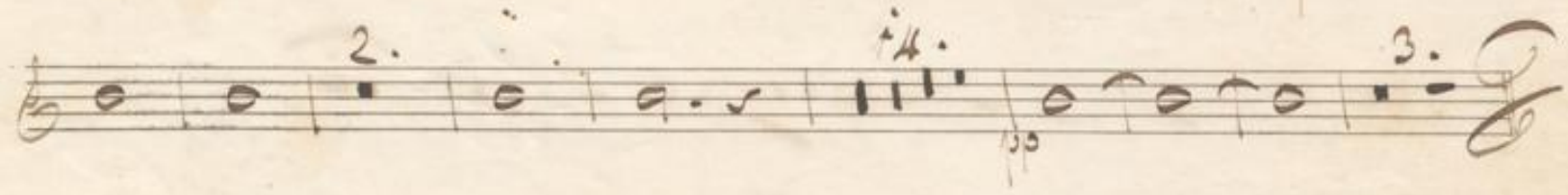
Benedictus



Agnus Dei

Allegro. 

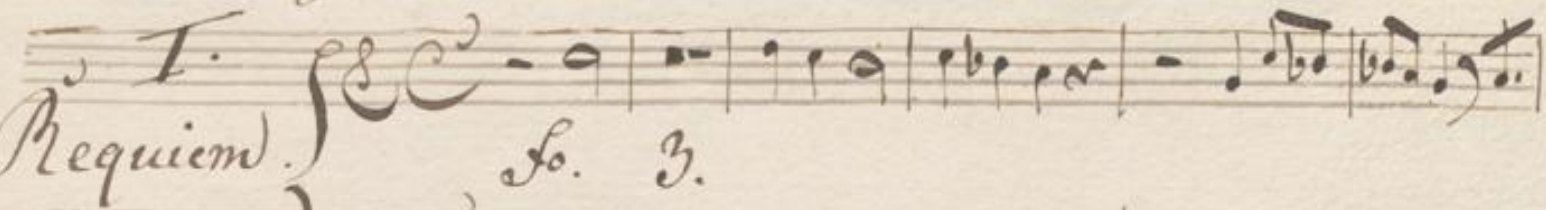
Alligretto *13.* 



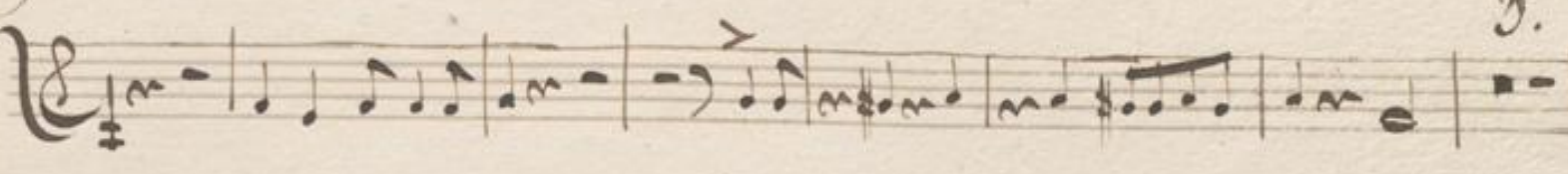
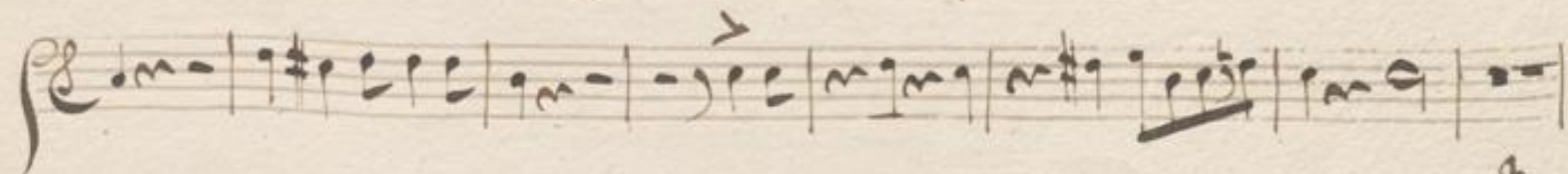
Empty musical staves for the remainder of the page.

Adagio. Corni in F.

I. Requiem. *f. 3.*



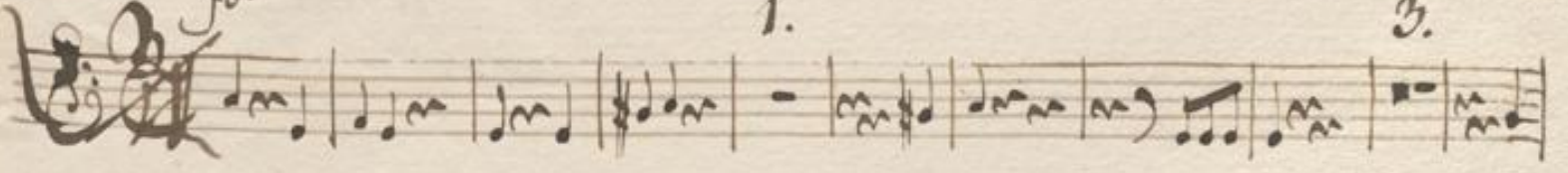
II. *f.*



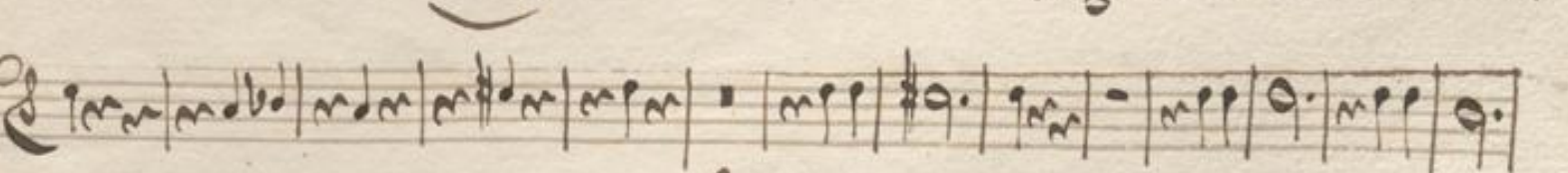
Lies iræ. Allegretto.



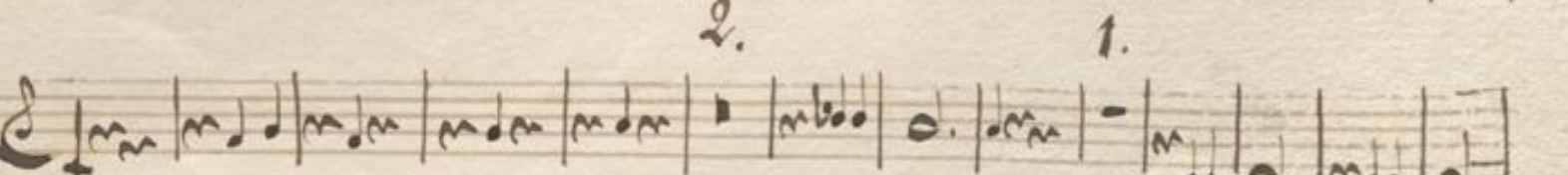
f.



1.



2. 1.



V. J. 1818

9. 1. 9.

Domine.
Andante.

f0 4. 2. *p0.*

f0 4. *col*

3.

1. 2. *p0.*

Adagio. Sanctus.

f. *a.* *1.* *1.* *piu mosso.*

Andantino.

Benedictus. *f.* *2.*

2. *2.*

Adagio. Agnus.

f. *3.*

Handwritten musical score consisting of multiple staves. The notation includes various note values, rests, and dynamic markings such as *pp.*, *ff.*, and *2.*. The score is written in a historical style, likely from the 18th or 19th century. The first system shows a complex melodic line with a *pp.* marking, followed by a *ff.* marking. The second system features a *2.* marking. The third system includes a *2.* marking. The fourth system ends with a double bar line and a fermata. The fifth system is labeled *Libera!* and features a series of whole notes. The sixth system continues with whole notes and some slurs. The seventh system also features whole notes and slurs. The eighth system is empty.

Corino 1^{mo}

Dank 916. b

No. 7. Facet.

No. 8.
Messe.

von

Jos. Schnabel.

Corno ^{1^{mo}} in E. A. D.

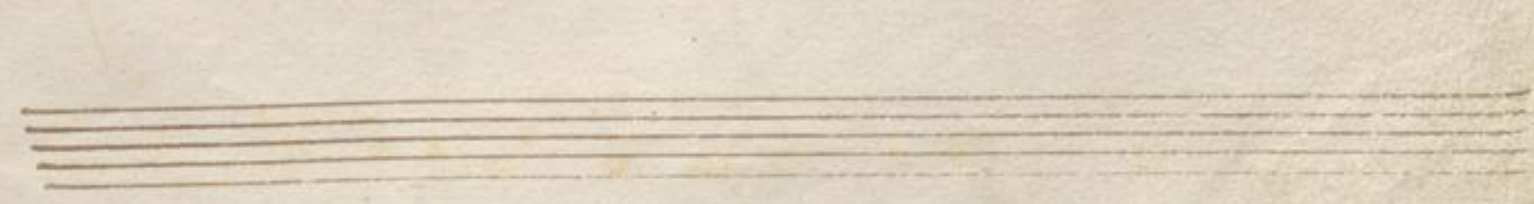
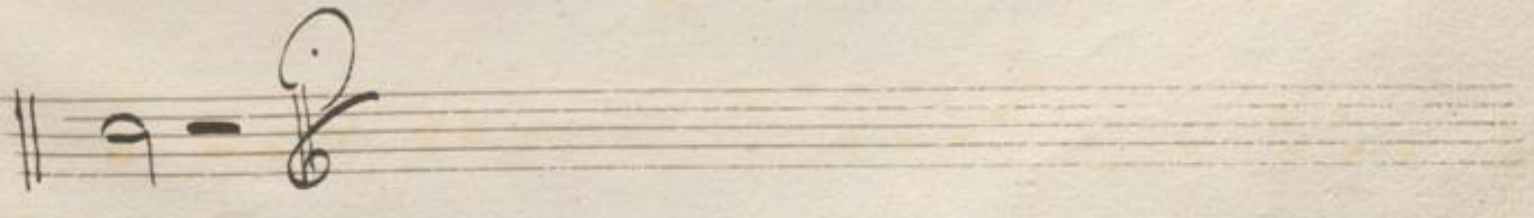
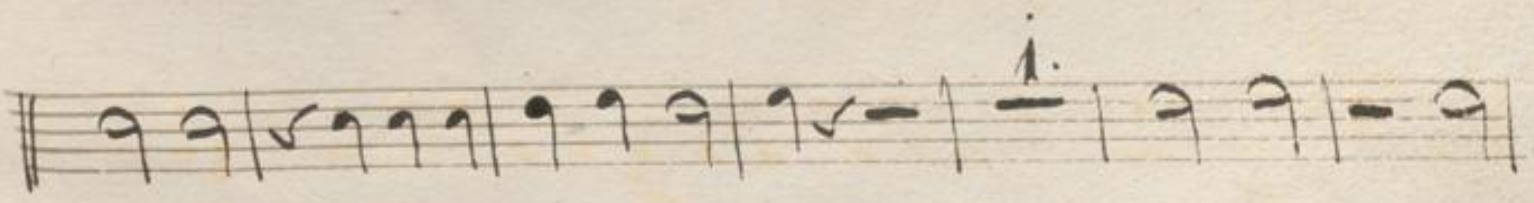
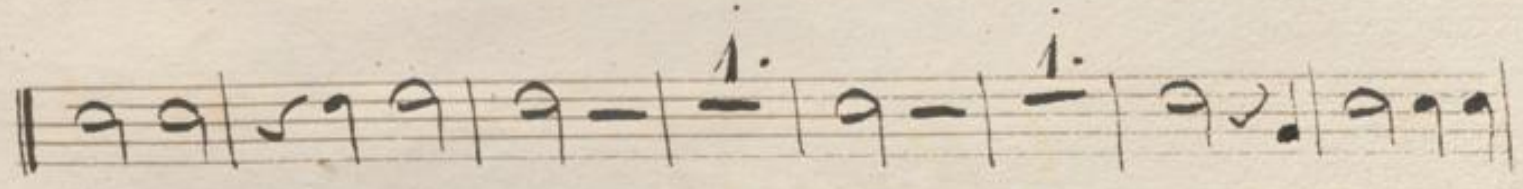
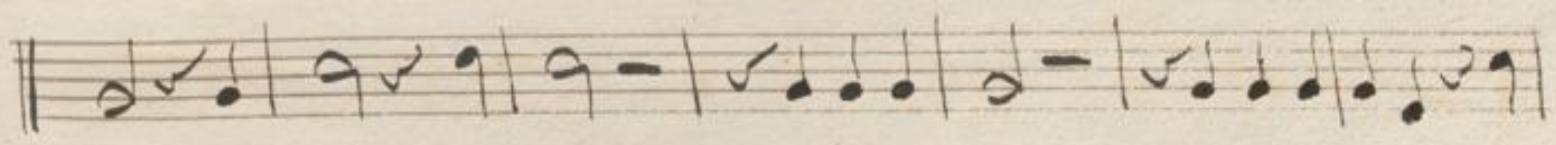
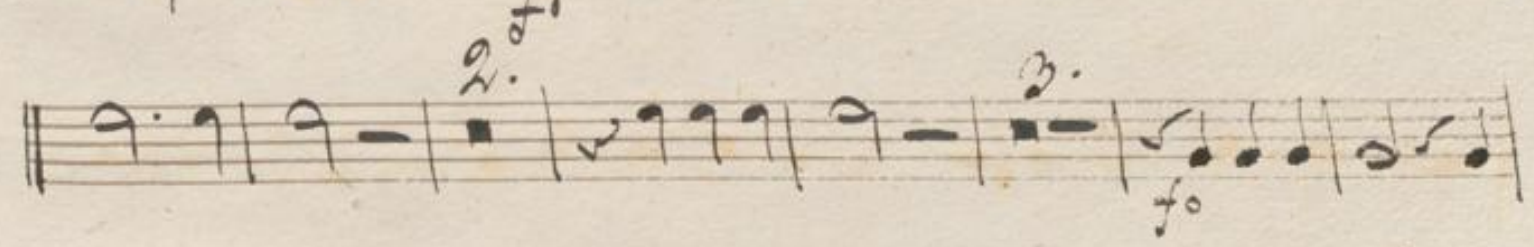
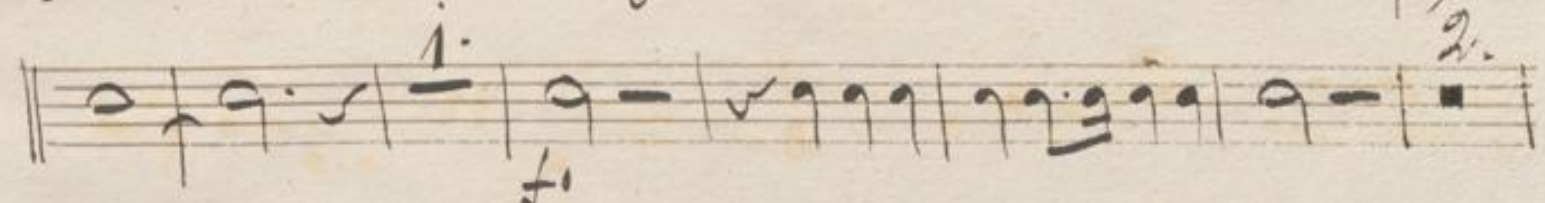
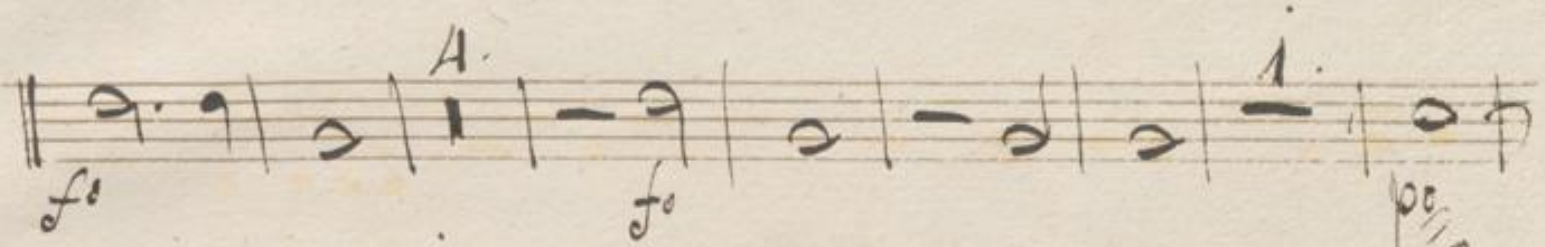
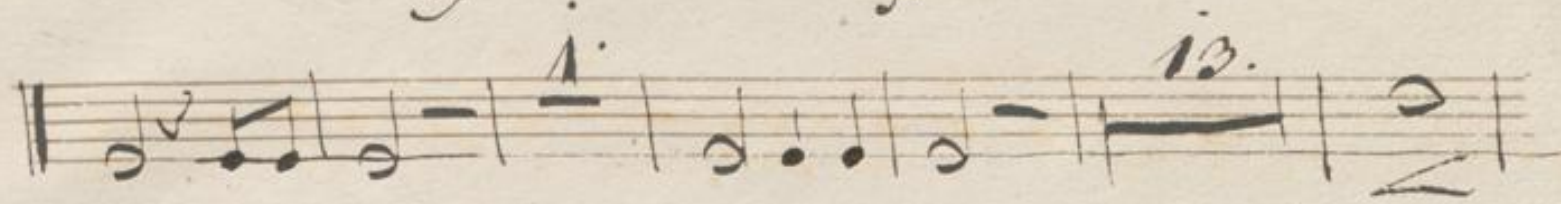
Corno primo in C

Andante
Adagio
Solo!
pp
mf
pp
pp
f
pp
Solo

This section of the score is for the first horn in C. It begins with a tempo marking of 'Andante' and a dynamic of 'pp'. The music is marked as a 'Solo!' in red ink. The notation includes various rhythmic values, slurs, and dynamic markings such as 'mf' and 'pp'. There are also first and second endings indicated by '1.' and '2.' above the notes. The piece concludes with a fermata and a final dynamic of 'pp'.

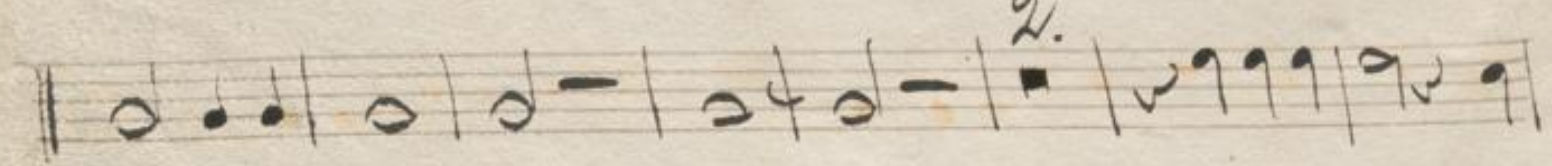
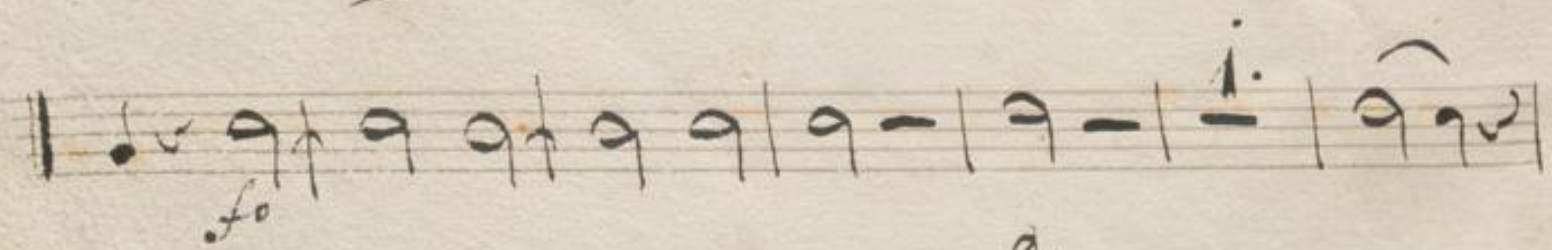
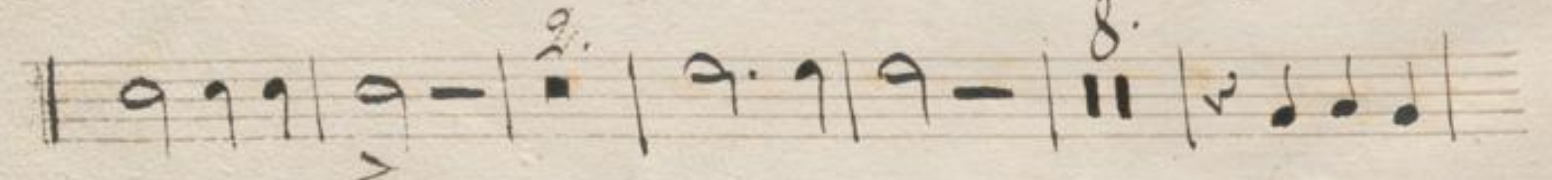
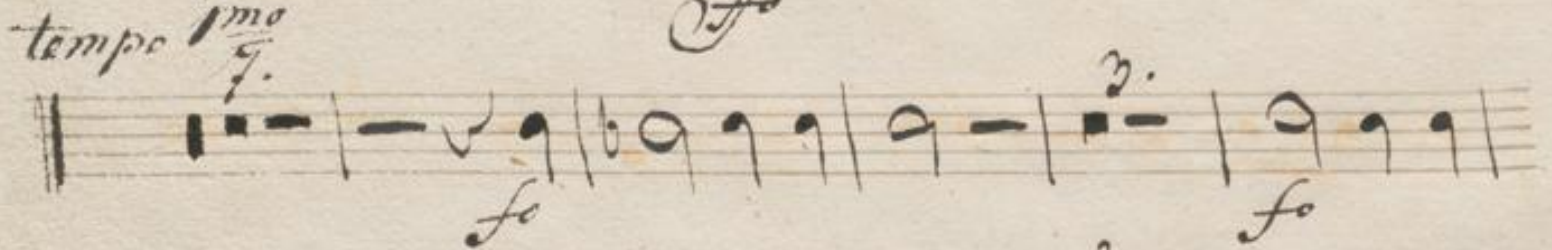
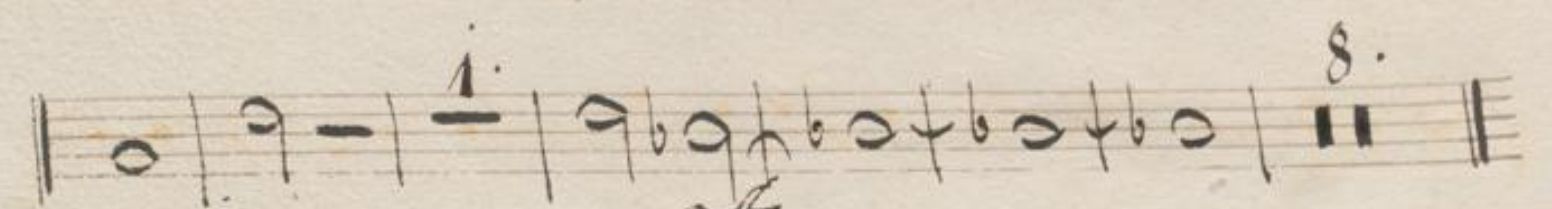
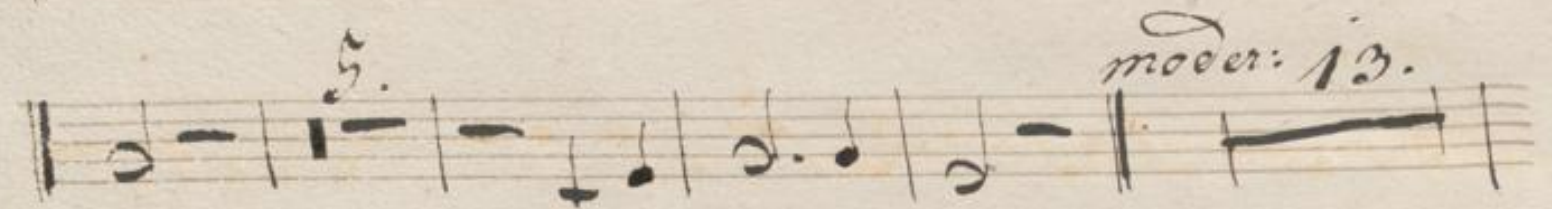
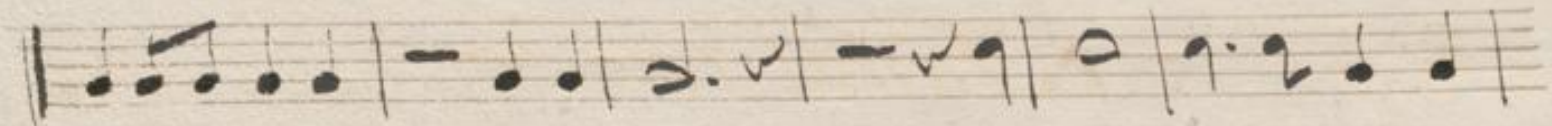
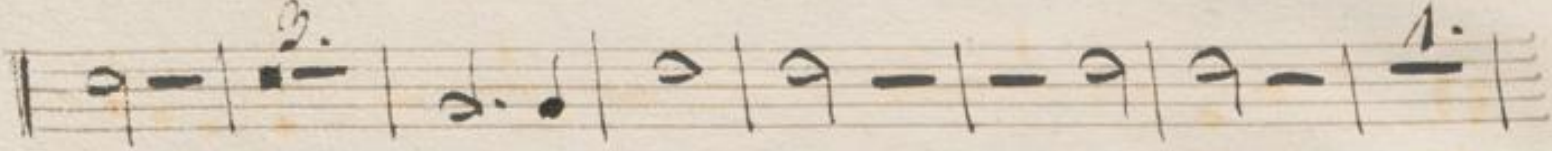
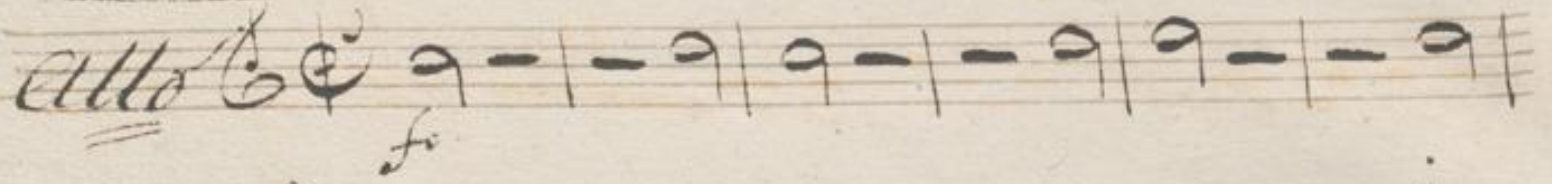
inst.
Gloria
f
f
f
f

This section of the score is for the oboe, marked 'inst.' (instrument). It is titled 'Gloria' and begins with a dynamic of 'f'. The notation consists of rhythmic patterns with slurs and dynamic markings. There are first and second endings indicated by '1.' and '2.' above the notes. The piece concludes with a fermata and a final dynamic of 'f'.



Credo

in A.



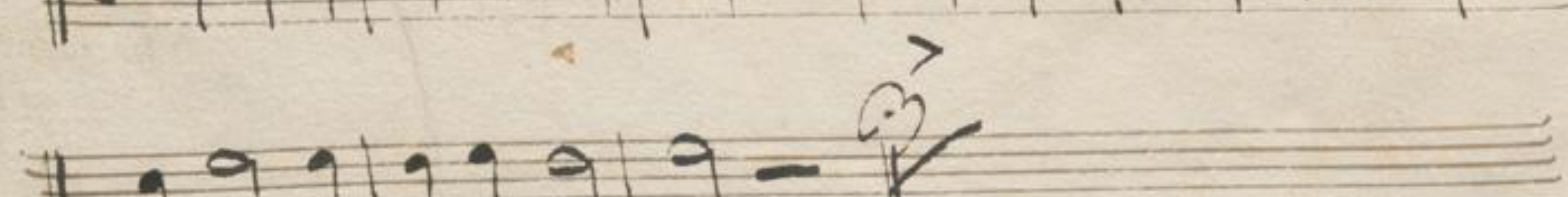
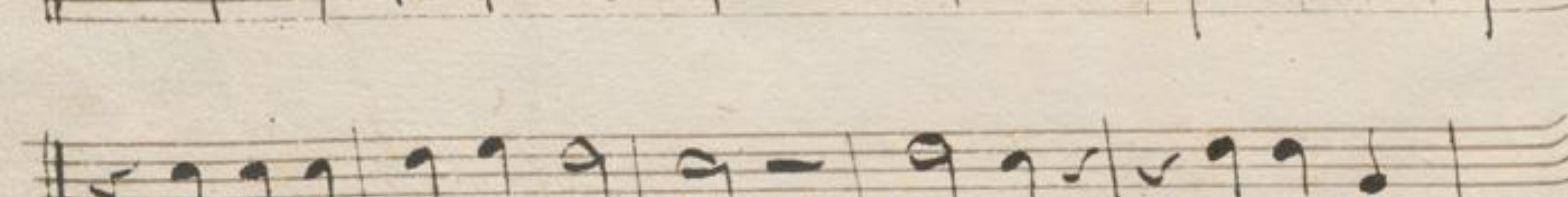
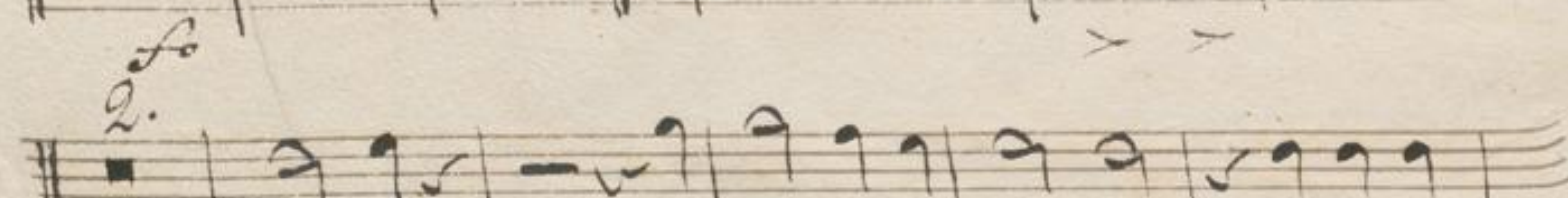
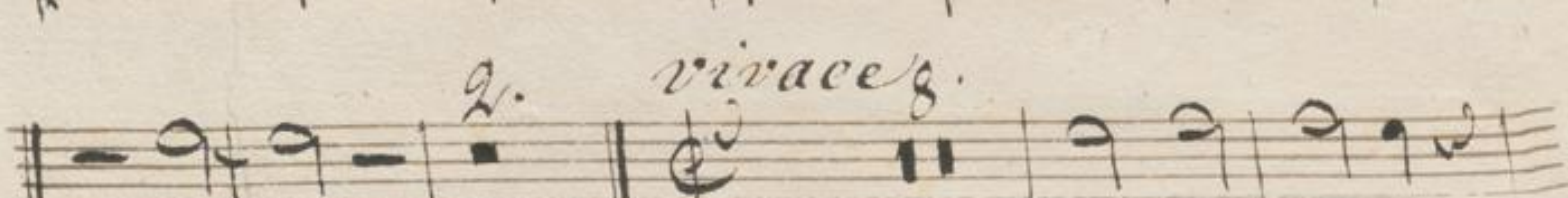
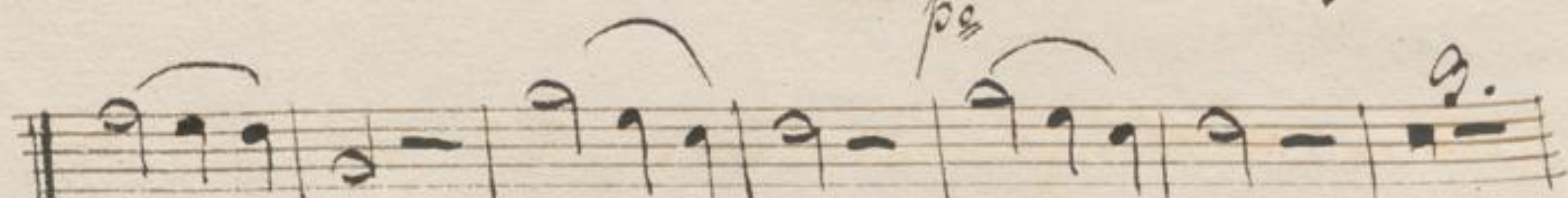
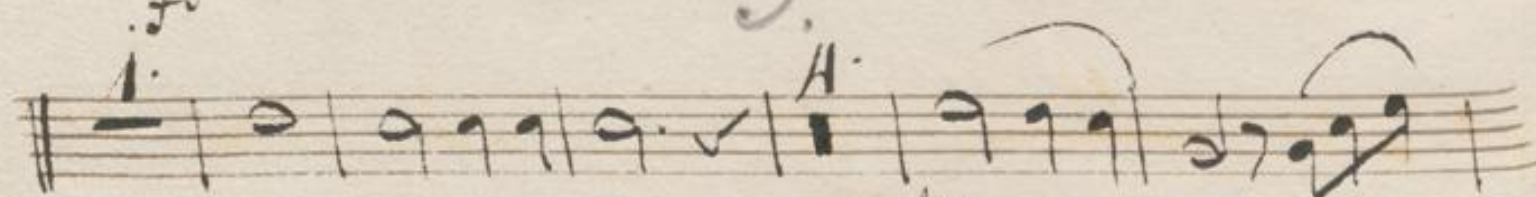
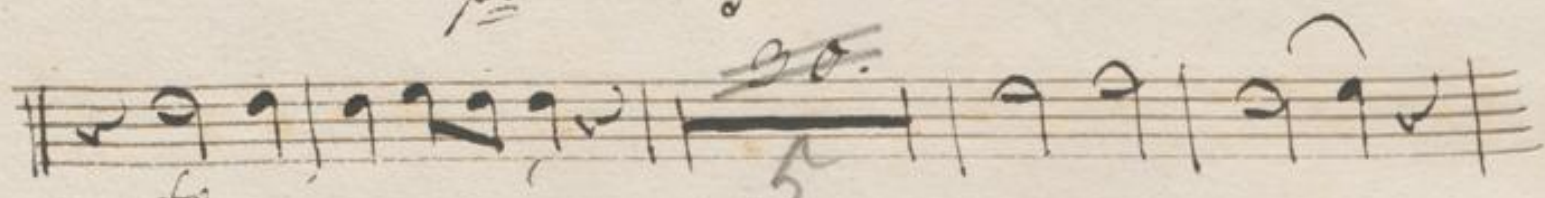
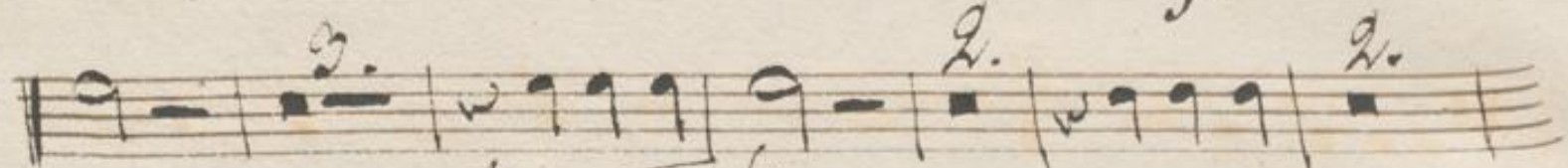
Handwritten musical score for a four-part setting. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*. The score is organized into four staves.

Sanctus

in A:

Handwritten musical score for the *Sanctus* section, marked *Allo maestoso*. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*. The score is organized into six staves, concluding with a double bar line and repeat dots.

Benedictus
in D.
Allegretto $\frac{3}{4}$ 15.



Agnus Dei
in A.
Adagio $\text{C}\epsilon$ ~~20~~ *allegretto* $\text{C}\epsilon$ 4.

Handwritten musical score for the first part of the Agnus Dei. It consists of five staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a bass clef and a common time signature. The music is written in a cursive hand. There are various markings such as 'p', 'f', and 'pp' throughout the score. There are also some red markings, including the number '10' and '11'.

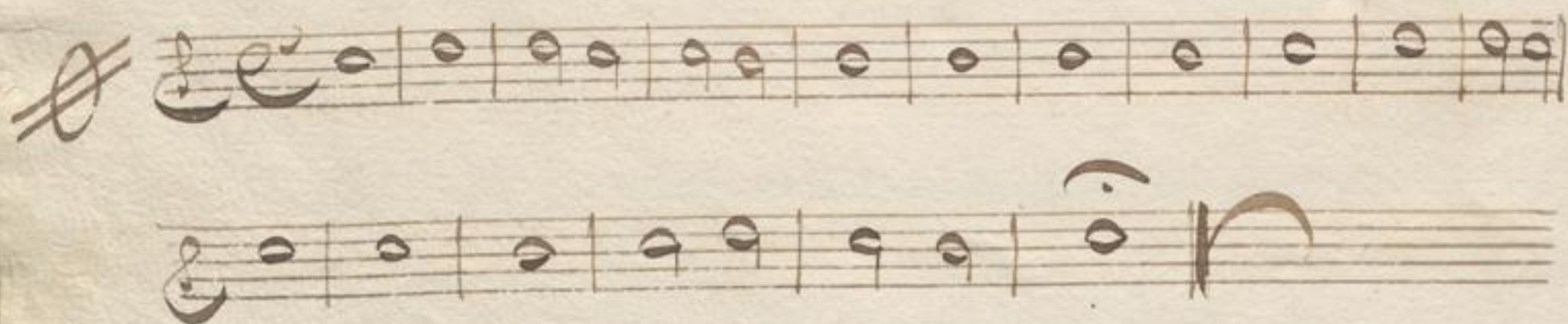
Fine.

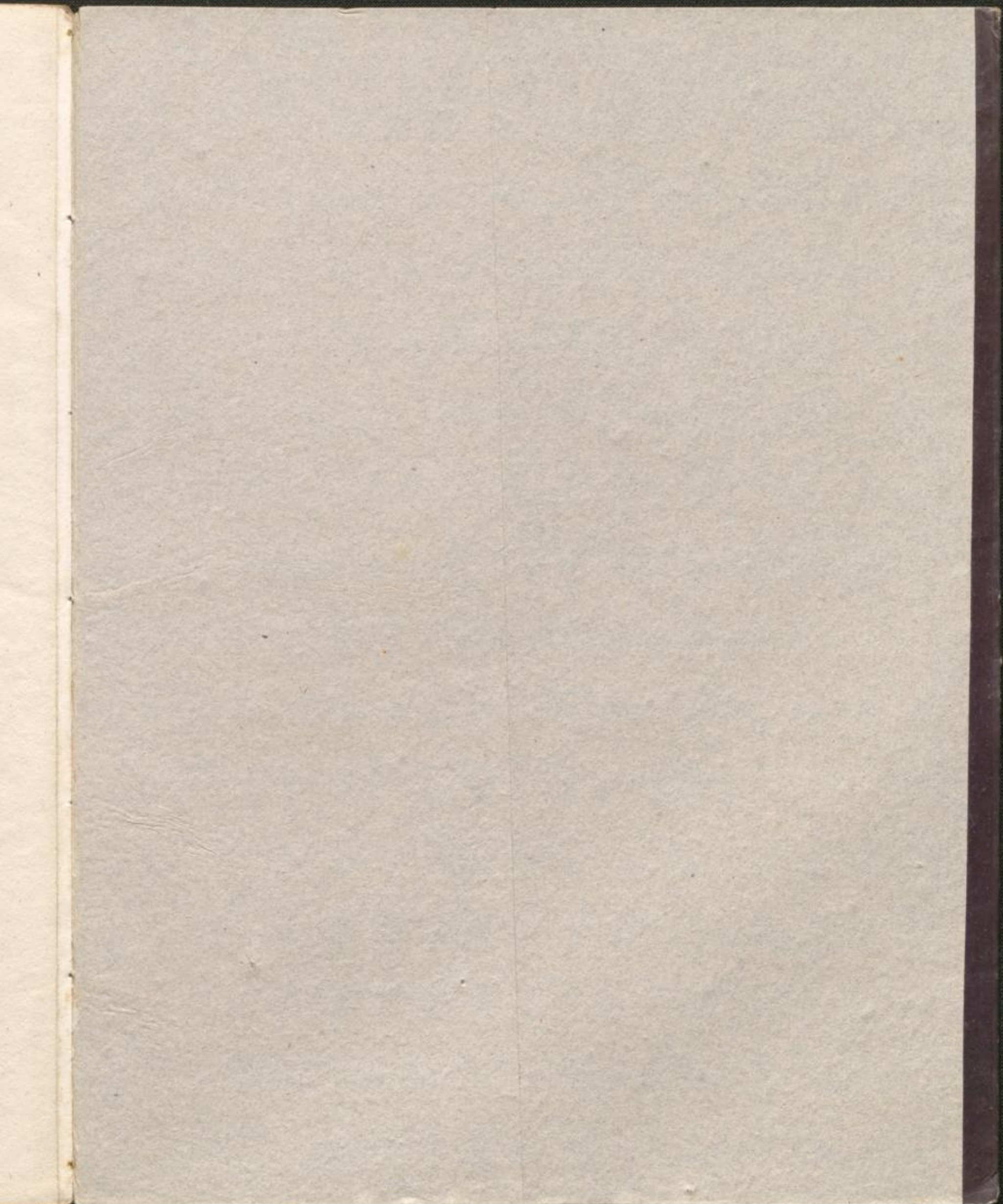
Te Deum.
in D. $\text{C}\epsilon$ *a.*

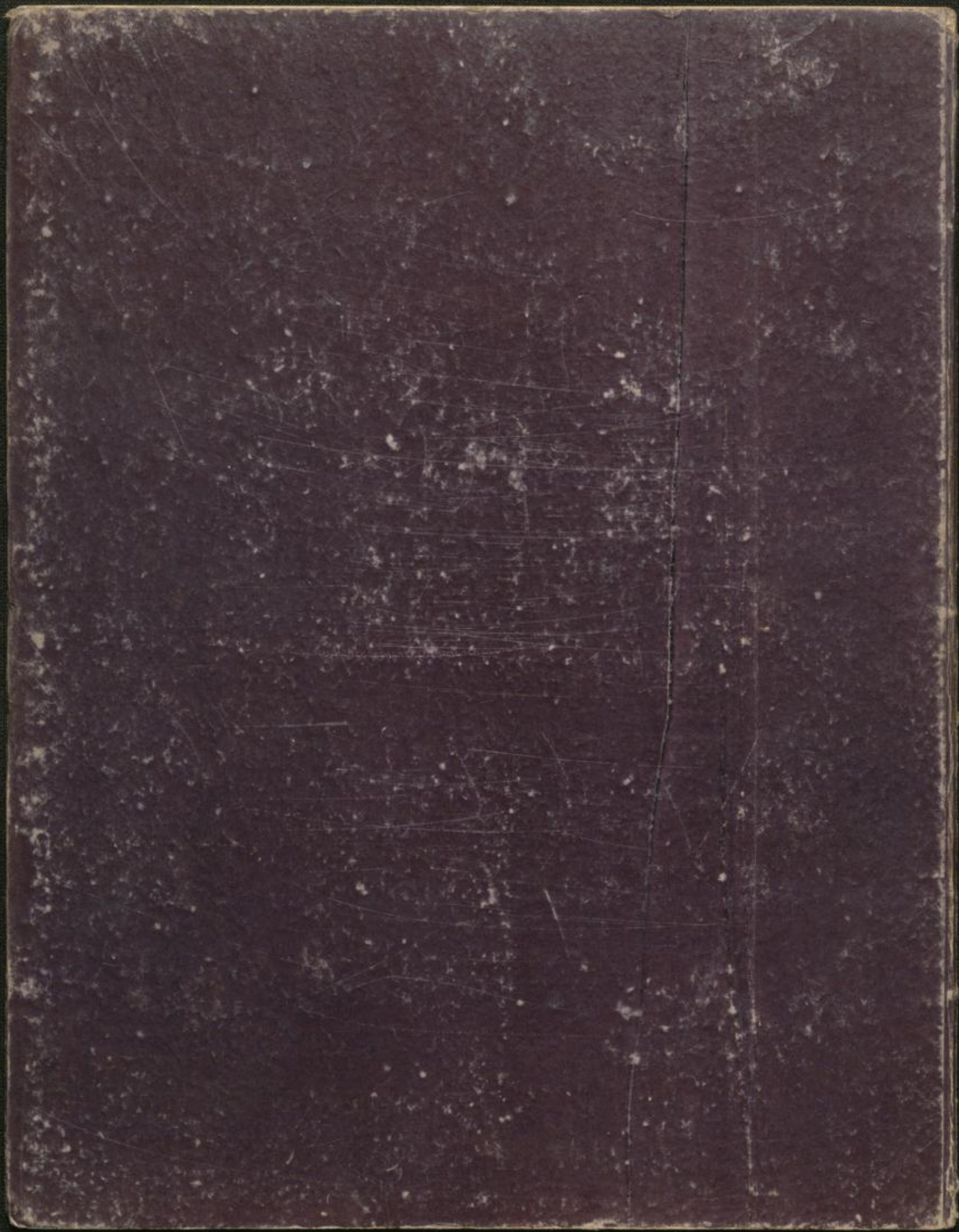
Handwritten musical score for the Te Deum. It consists of three staves. The first staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The music is written in a cursive hand. There are various markings such as 'p' and 'pp' throughout the score.

Libera.

in D.







Corneo II^{do}

Dmck 916 b

No. 7. Facet.

8

No. 8.

Messe

von

Jos. Schnabel

Corno Solo in C. A. D.

Corno Solo in C

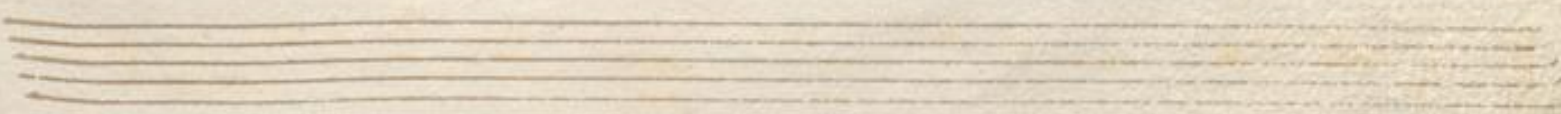
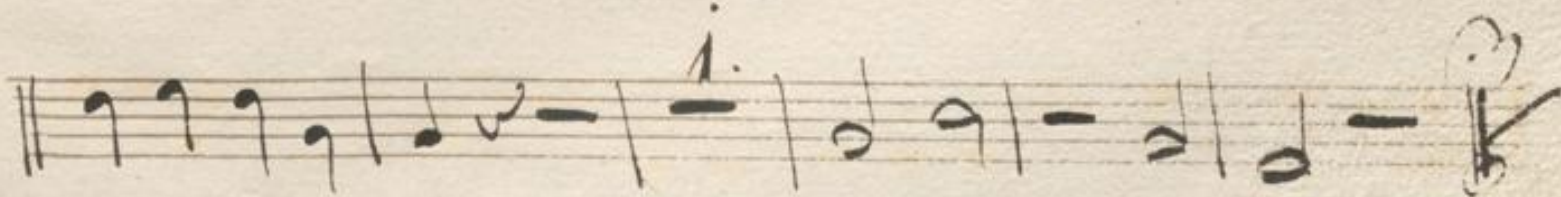
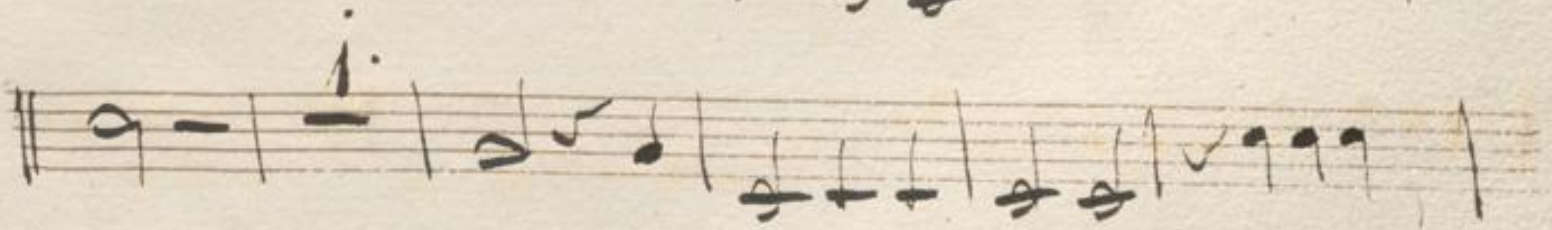
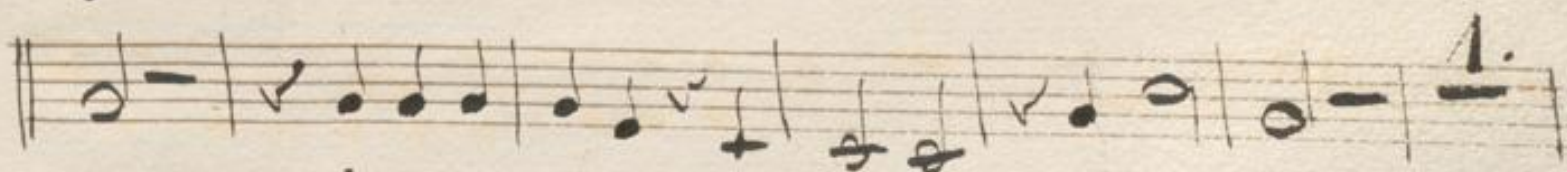
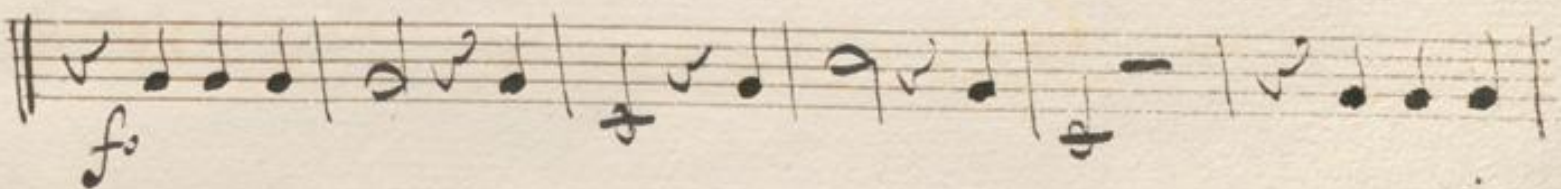
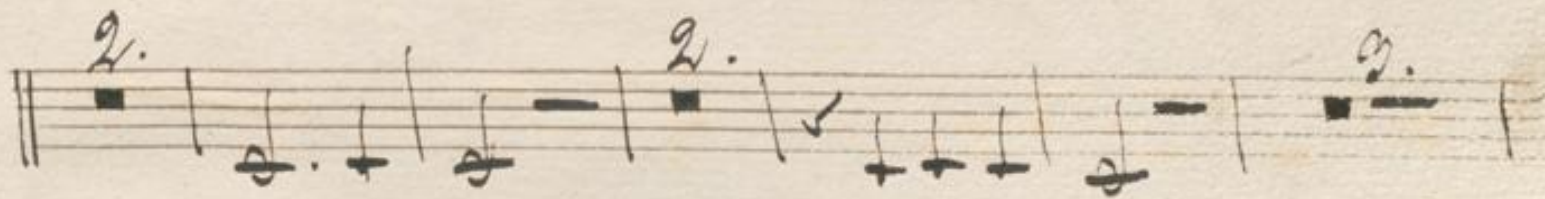
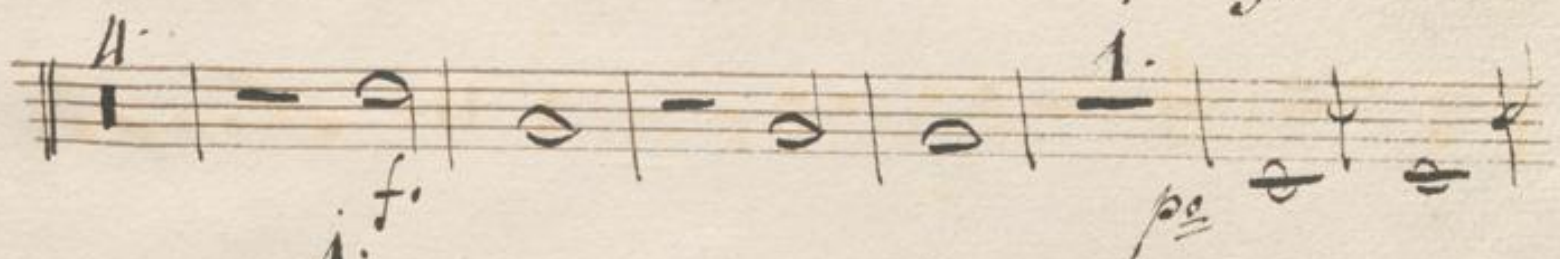
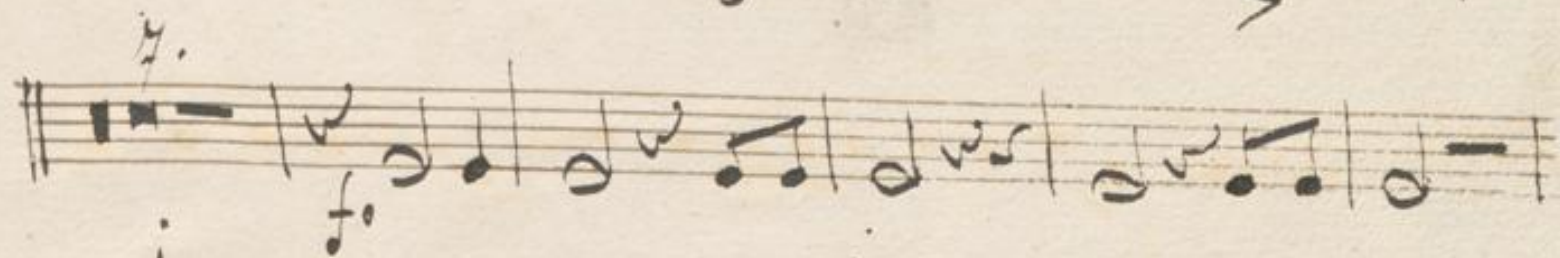
adagio
Andrie

p
mf
mf
mf
p

Gloria

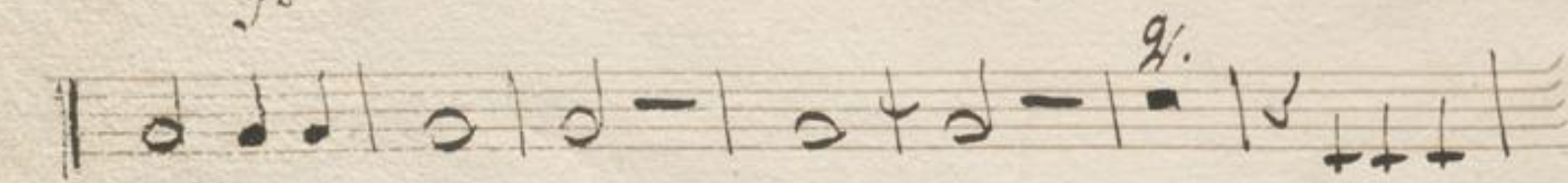
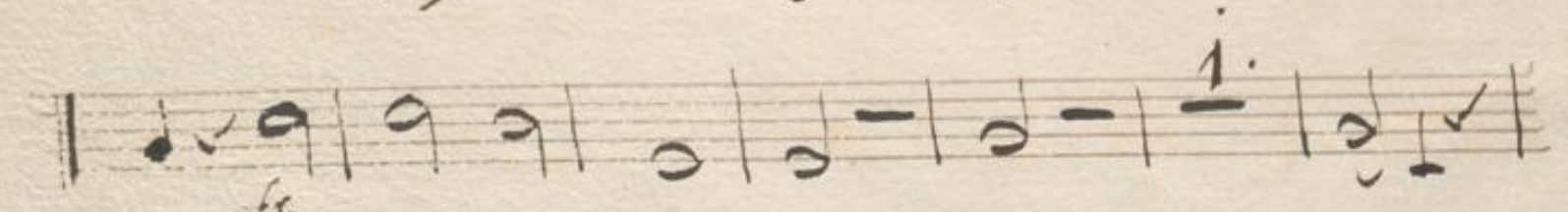
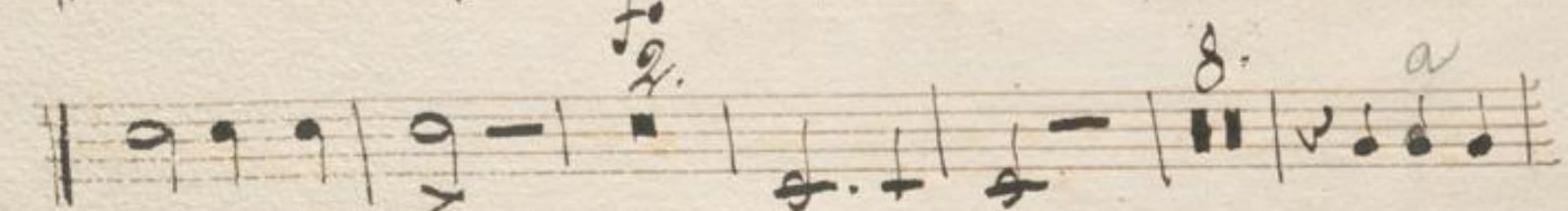
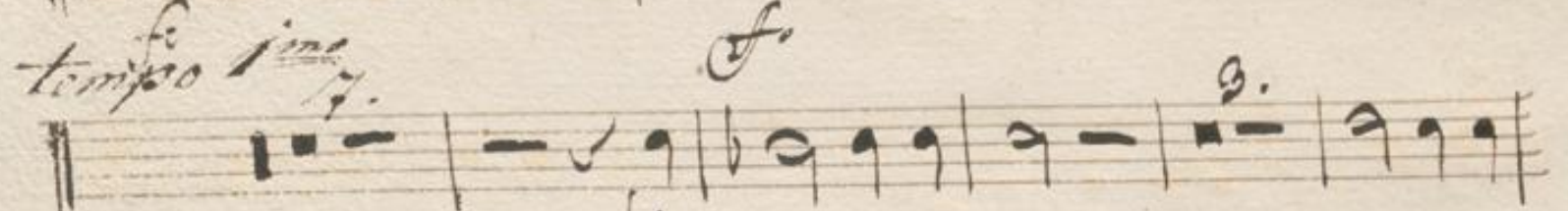
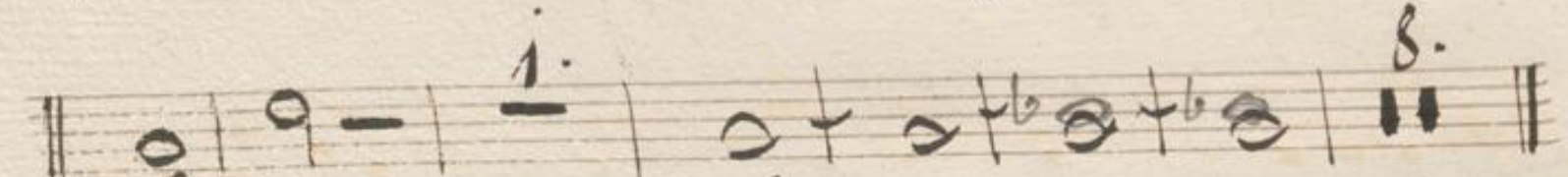
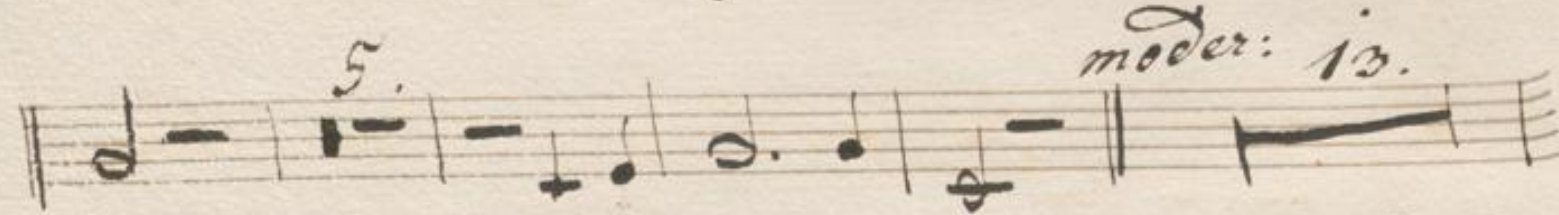
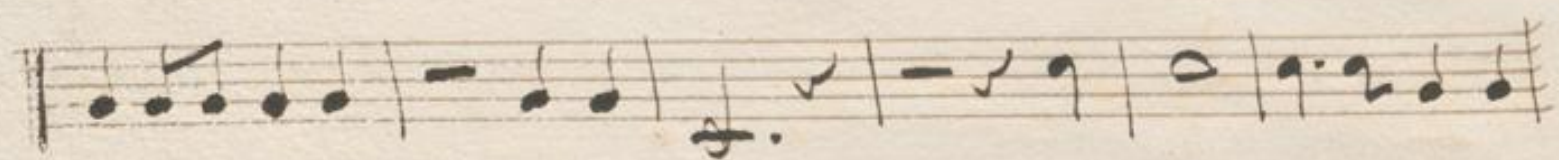
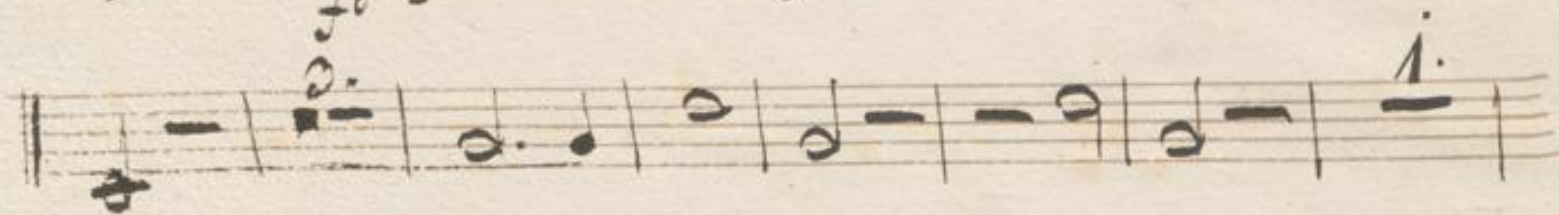
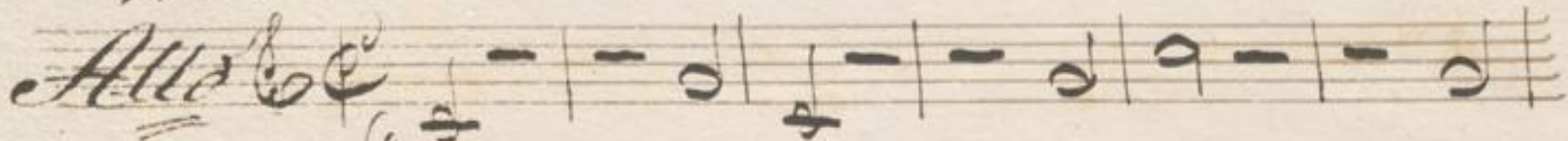
Allo *in A.*

f
f
f
f



Credo

in A



Handwritten musical score consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *ff*, and *ppp*. The word *crescendo* is written across the third and fourth staves. The piece concludes with a double bar line and a fermata on the fifth staff.

Sanctus.

in A.

Handwritten musical score for the *Sanctus* section, consisting of four staves. The tempo marking *Allo maestoso* is present at the beginning. The notation includes dynamic markings like *f* and *ff*, and features a double bar line with a fermata on the fourth staff. The piece ends with a signature and the initials *G. D.*

Handwritten musical notation on two staves. The top staff is in treble clef and contains a melodic line with a first ending bracket labeled "1." above it. The bottom staff is in bass clef and contains a bass line.

Benedictus

in D.
Allegretto *15.*

Handwritten musical notation on two staves. The top staff has a first ending bracket labeled "3." above it. The bottom staff has a first ending bracket labeled "2." above it. Dynamics markings *po* and *fo* are present between the staves.

Handwritten musical notation on two staves. The top staff has a first ending bracket labeled "1." above it. The bottom staff has a first ending bracket labeled "15." above it.

Handwritten musical notation on two staves. The top staff has a first ending bracket labeled "2." above it. The bottom staff has a first ending bracket labeled "8." above it. The word *vivace* is written above the bottom staff.

Handwritten musical notation on two staves. The top staff has a first ending bracket labeled "2." above it.

Handwritten musical notation on two staves. The top staff has a first ending bracket labeled "2." above it.

Handwritten musical notation on two staves. The top staff has a first ending bracket labeled "2." above it.

Empty musical staves at the bottom of the page.

Agnus Dei

in A.

Adagio

~~20.~~
16.

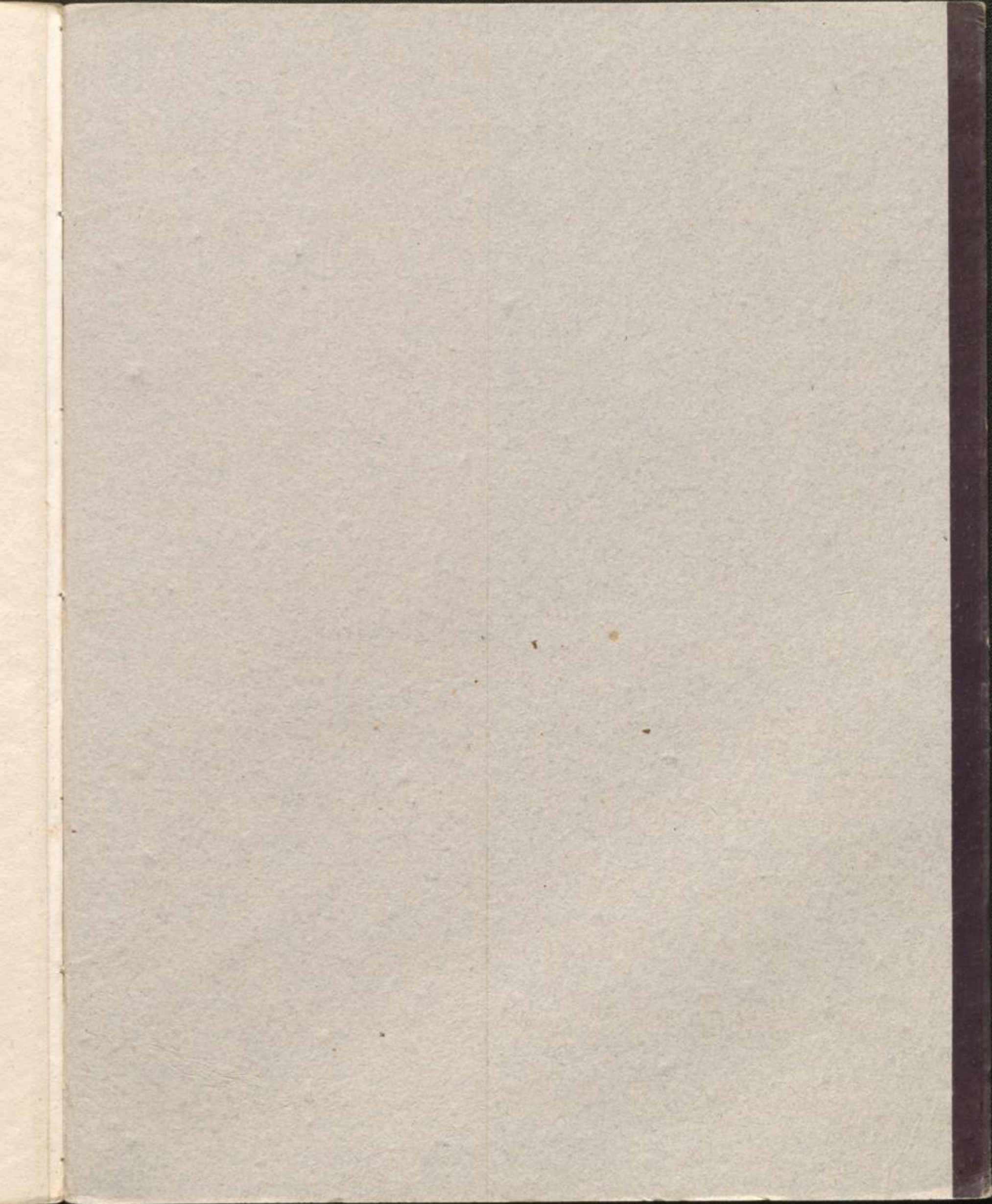
allegretto

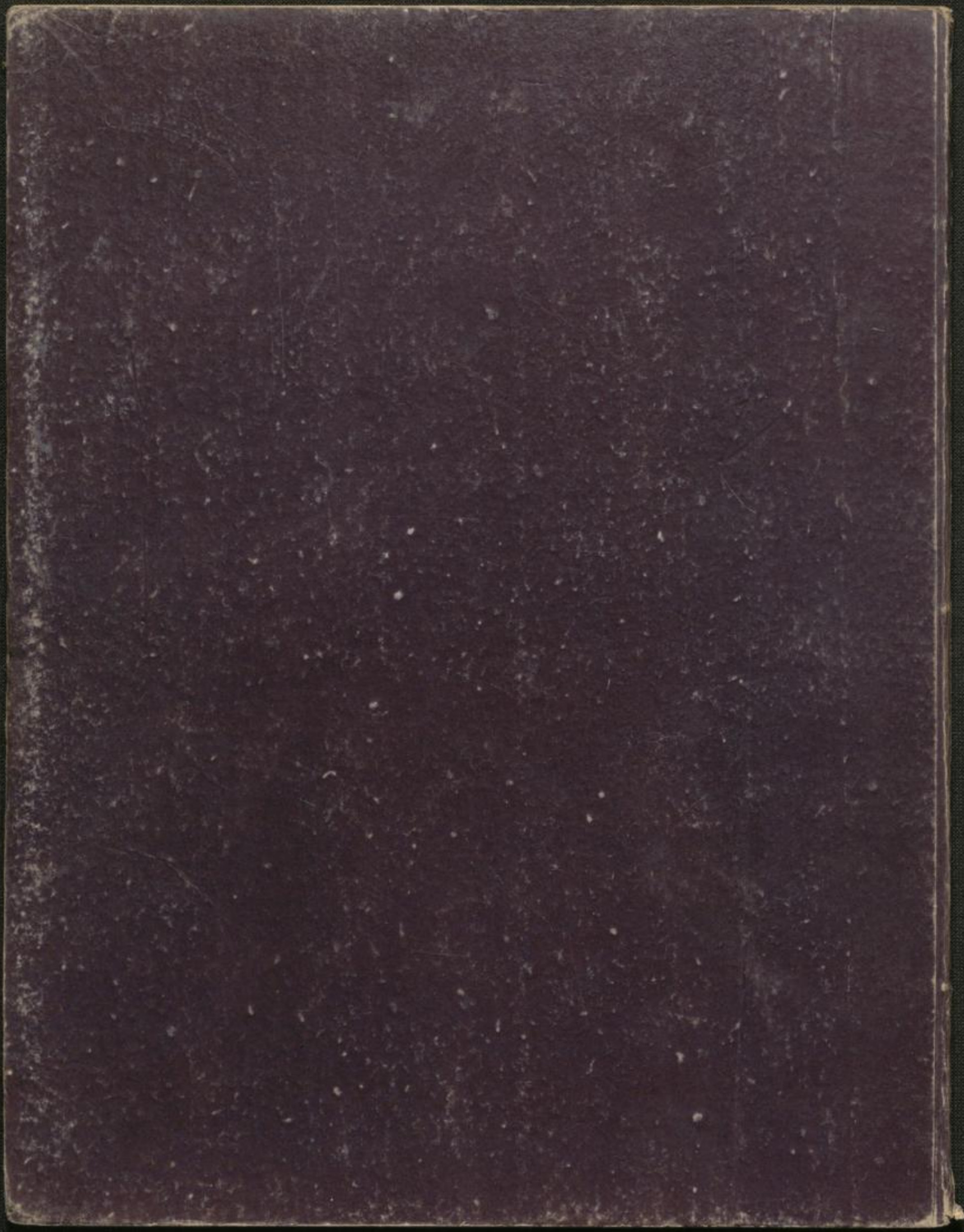
Fine

Te Deum.

in D.

Handwritten musical notation on a page with ten staves. The notation is mostly illegible due to fading and bleed-through from the reverse side of the page. The staves are arranged vertically, with some faint notes and stems visible, particularly on the lower staves.





8
No. 8.

Messe
von

J. Schnabel

Corno 3^{to}

Corno 3to in C

Adagio
Maffrei

Handwritten musical score for Corno 3to in C, Adagio, Maffrei. The score consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand. There are various annotations including 'app' (accelerando), 'p' (piano), and 'ff' (fortissimo). The second staff has a '3.' above it, and the third staff has a '4.' above it. The fourth staff has a '5.' above it, and the fifth staff has a '6.' above it. The music ends with a double bar line and a fermata.

Gloria

Handwritten musical score for Gloria in C. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a cursive hand. There are various annotations including 'i.' (first ending), 'f' (forte), and '2.' (second ending). The second staff has a '7.' above it, and the third staff has a '2.' above it. The fourth staff has a '2.' above it. The music ends with a double bar line and a fermata.

Credo

Handwritten musical score on a single page. The notation is in a single system with a treble clef and a common time signature. The music consists of several staves of notes and rests. Key markings include *f*, *f^o*, *tempo mo*, *ii.*, *5.*, *Solo*, *f^o*, and *20.*. The piece concludes with a double bar line and a fermata.

Sanctus

Handwritten musical score for the section titled "Sanctus". It begins with the tempo marking *in C* and *Allo maestoso*. The notation is in a single system with a treble clef and a common time signature. The music consists of several staves of notes and rests. Key markings include *2.*, *alleg^{ro}*, and *f.*. The piece concludes with a double bar line and a fermata.

8.
mo

Benedictus

in A.

Allegretto 21.

sg. vivace 8. 34. 2.

Agnus Dei

in C.

Adagio 7. 2.

pp 13. 3.

in C. Allegretto

Handwritten musical score on three staves. The top staff is in treble clef, starting with a forte (*f*) dynamic marking. The middle staff is in bass clef, featuring a second ending (*2.*) and a final ending (*fin.*) marked with a double bar line. The bottom staff is in bass clef, starting with a piano (*p*) dynamic marking. The notation includes various note values, rests, and articulation marks.

Fine

Clarino 1^{mo}

Dante 916 f

Handwritten musical notation on the right edge of the page, including several staves with clefs and notes.

8

No. 8.

Messe

von

Jos. Schnabel.

Clarino imo

Clarinete primo m. D.
N. 1. & 2. Tacet.

Gloria

Alto i.

Handwritten musical score for Clarinet 1, Gloria, Alto I. The score consists of ten staves of music in G major and 3/4 time. It includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks (accents, slurs). The piece concludes with a double bar line and a repeat sign.

Credo

Handwritten musical score for the Credo section. It consists of six staves of music. The first staff begins with the tempo marking *Allo* and the time signature $\frac{3}{4}$. The second staff includes the tempo marking *moder* and the dynamic marking *f*. The third staff has a dynamic marking *f*. The fourth staff has a dynamic marking *f*. The fifth staff has a dynamic marking *f*. The sixth staff ends with a double bar line and a fermata. Measure numbers 8, 17, 2, 5, 15, and 36 are indicated above the staves.

Sanctus

Handwritten musical score for the Sanctus section. It consists of three staves of music. The first staff begins with the tempo marking *allegro* and the tempo marking *maestoso*. The second staff has a dynamic marking *f* and the tempo marking *allegro*. The third staff has a dynamic marking *f*. Measure numbers 7, 6, and 4 are indicated above the staves.

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

Benedictus

Allegretto 16. ~~17.~~

Handwritten musical notation for the second system, starting with a treble clef and a common time signature, with a measure rest of 16 measures and a dynamic marking of *f*.

23. *vivace* 8

Handwritten musical notation for the third system, starting with a treble clef and a common time signature, with a measure rest of 23 measures and a dynamic marking of *f*.

Handwritten musical notation for the fourth system, consisting of a single staff with notes and rests.

Handwritten musical notation for the fifth system, consisting of a single staff with notes and rests.

Handwritten musical notation for the sixth system, consisting of a single staff with notes and rests.

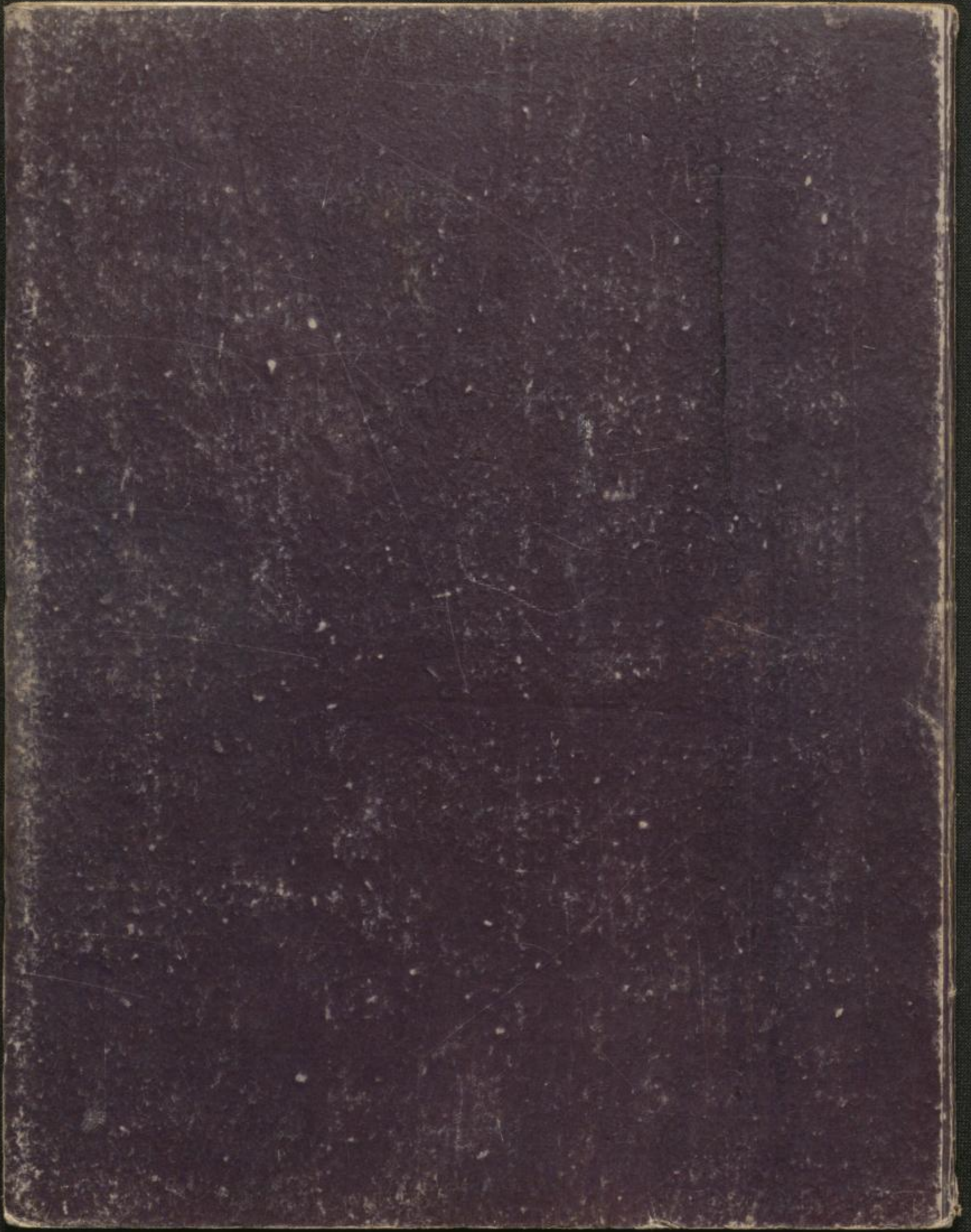
Agnus Dei Facet.

Te Deum.

in D.

Handwritten musical notation for the seventh system, starting with a treble clef and a common time signature, with a key signature of one sharp (F#) and a dynamic marking of *f*.

Handwritten musical notation for the eighth system, consisting of a single staff with notes and rests.



Clarino II^{do}

Numm. 916 b

8

Nro. 8.

Messe
von
Jos. Schnabel.

Clarino Solo.

Clarino Solo in D

Nyrie Tacet

Gloria *allegro* 1.

11

2.

1.

2.

1.

1.

2.

1.

1.

Credo *allegro* 3A

f

Basso
Adagio
Agnie

8. 17. 8. 19.
moder. *f* *tempo impo*
f. 2. 5.
19.
8. 36.
f. 2. 4. 7. 8.

Sanctus

allegro
maestoso 7. 6. *allegro* 3. 2. 4. 7. 8.

Handwritten musical notation for the beginning of the piece, featuring a treble clef and a bass clef staff with notes and rests.

Benedictus

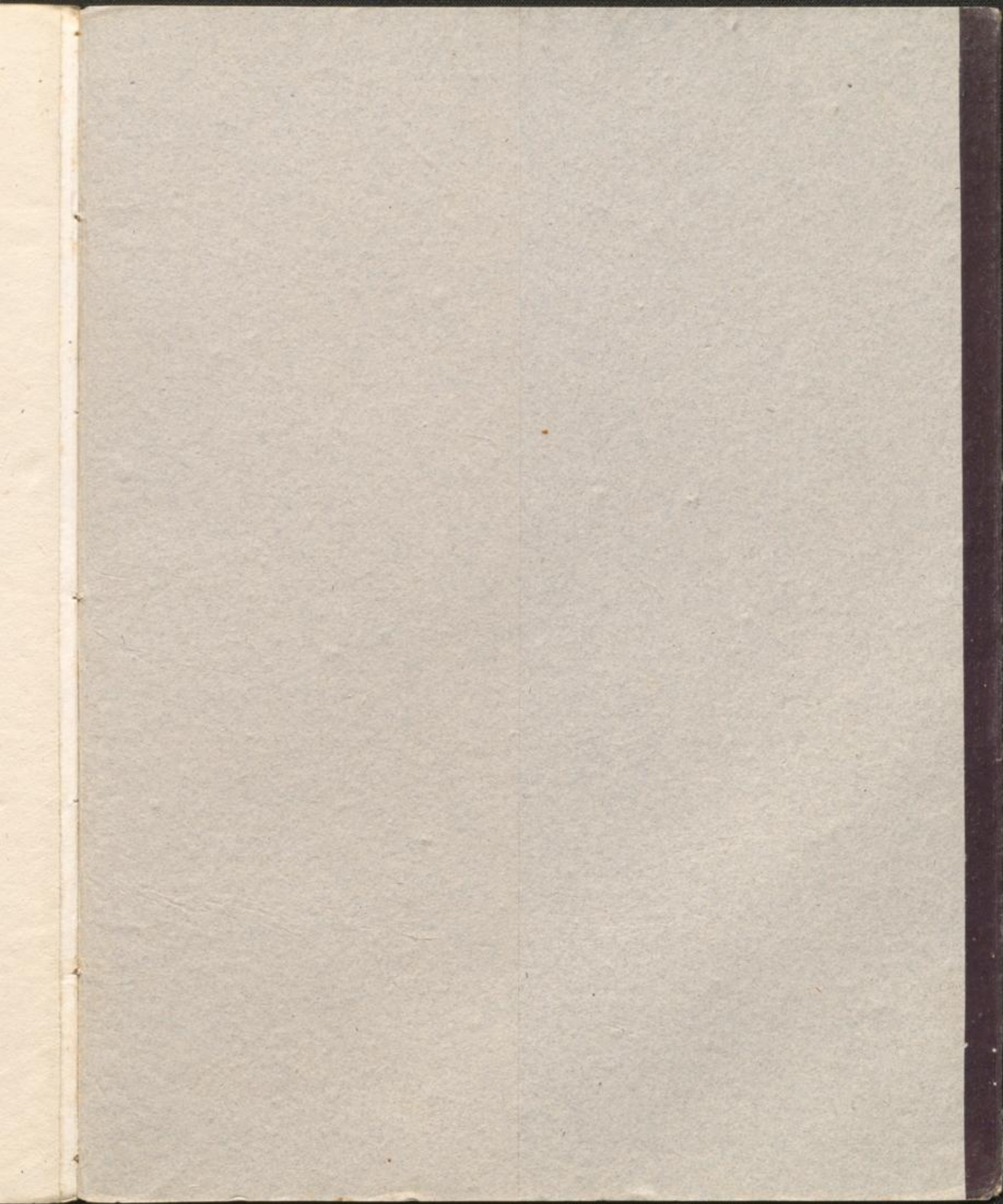
Allegretto C ^{16.} ~~17.~~

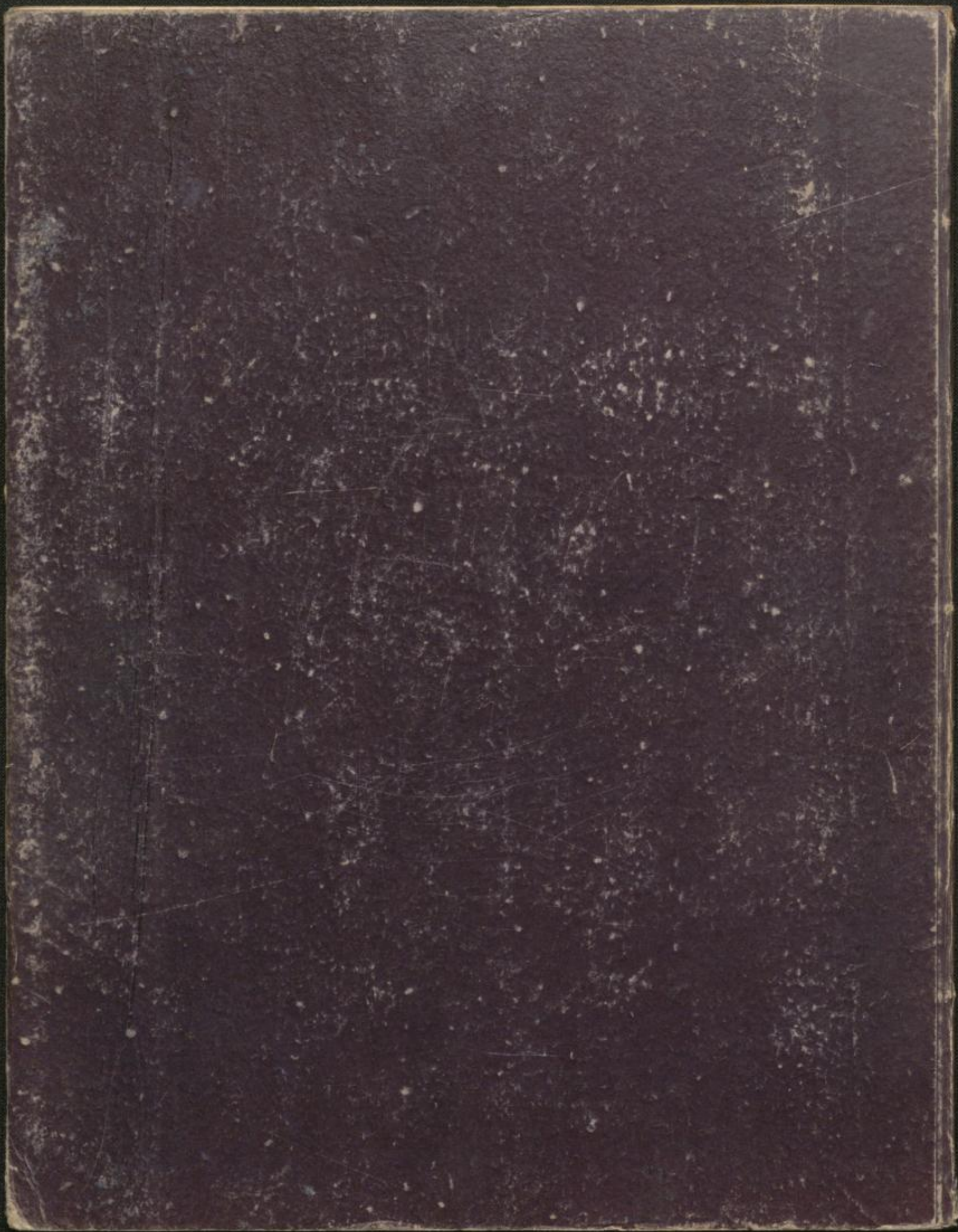
^{23.} *vivace* C _{8.}

^{2.}

Agnus Dei Facet.

Te Deum.
in G. G





Adagio Solo Trompete in E. Mopsel, von Schmalzer

Gloria in G.

Allo.

V. S.

Handwritten musical score for five staves. The notation includes various note values, rests, and dynamic markings such as *f* and *2.* (second ending). The staves are arranged vertically, with the first staff at the top and the fifth at the bottom.

Credo in D.

Handwritten musical score for six staves. The notation includes various note values, rests, and dynamic markings such as *f*, *8.*, *7.*, *2.*, and *5.*. The staves are arranged vertically, with the first staff at the top and the sixth at the bottom. The score includes tempo markings: *All^o* at the beginning of the first staff, *piu moderato* in the fourth staff, and *Tempo* in the fifth staff.

Handwritten musical score for the first section of a piece, consisting of six staves of music. The notation includes various notes, rests, and first, second, and third endings. The first ending is marked with a '1.' above the staff, the second ending with a '2.', and the third ending with a '3.'. The music is written in a single system.

Sanctus in G.

Handwritten musical score for the 'Sanctus in G' section, consisting of five staves of music. The first staff is marked 'Allo maestoso' and the second staff is marked 'Allo. b.'. The music includes various notes, rests, and first and second endings. The first ending is marked with a '1.' above the staff, and the second ending with a '2.'. The music is written in a single system.

Benedictus in G.

Allegretto

Agnus in G.

Adagio 20.

Allegretto

Trombono

Messe von Schnabel
Mus. Druck 916

Adagio.
Kyrie. *mf.* *f.* *4.*

4.

Gloria. *Allo.* *f.* *7.*

3. *2.*

2. *7.*

23. *3.*

2. *2.* *11.*

1. *1.*

Credo. *Allo.* *f.* *10.*

2. *8.*

piu moderato. *f.* *8. Tempo* *no.* *12.* *3.* *>* *>*

17. *f.* *2.* *5.* *15.*

V. J.

S: # # # 8.

S: # # # 36.

Allo maestoso.

Sanctus. S: # # #

S: # # #

S: # # #

S: # # #

Alllegretto.

Benedictus S: # # #

S: # # #

piu vivace.

S: # # #

S: # # #

Adagio.

Agnus S: # # #

S: # # #

Alllegretto.

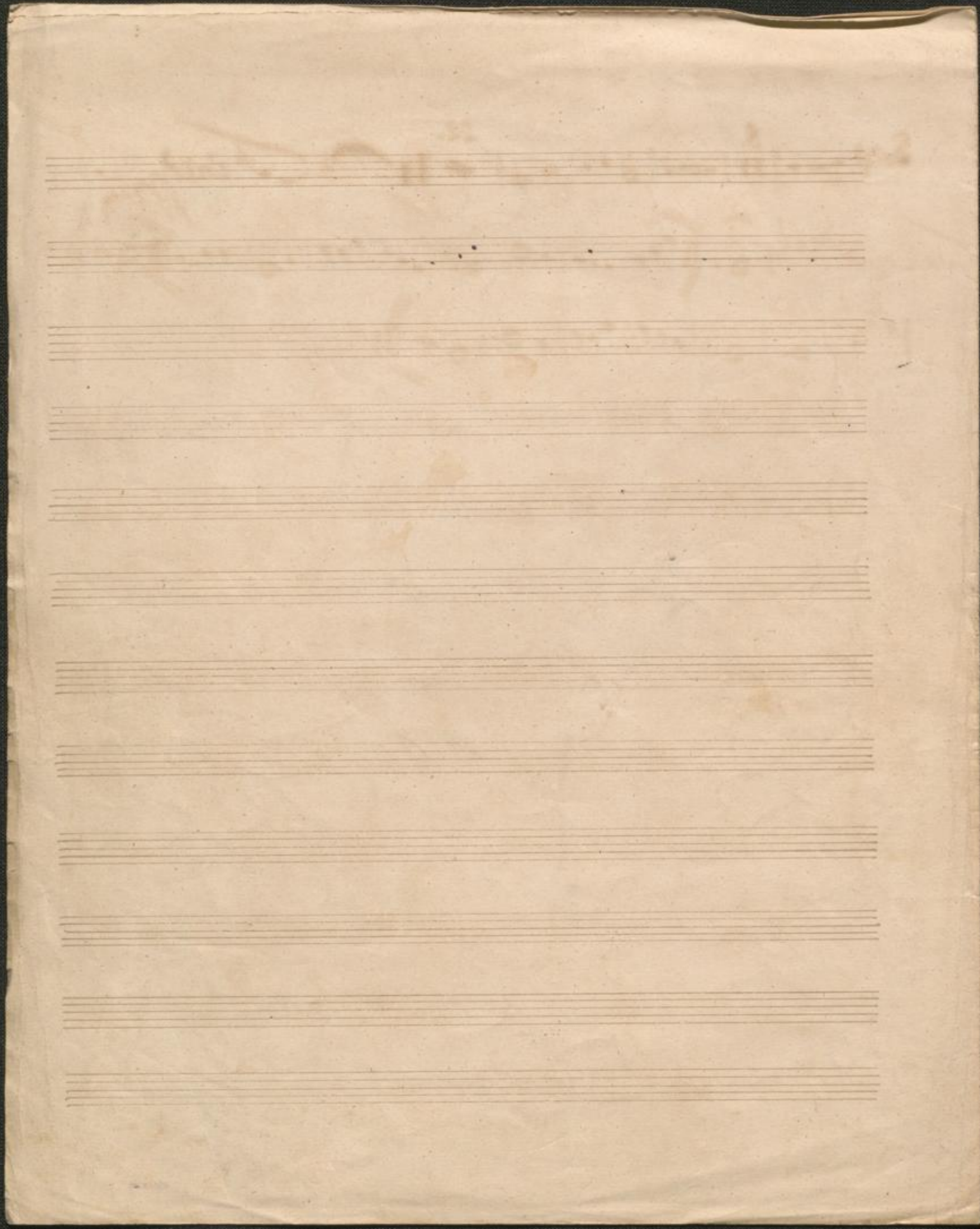
Te

8. 22. *Finis*

Te Deum.

Musical notation on a single staff.

Empty musical staves.



Adagio.

Trombone.

Handwritten musical notation for the first system of the Trombone part. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of notes with various articulations, including slurs and accents. Above the first staff, there are markings '3.' and '1.'. Above the second staff, there are markings '9.', '1.', and '3.'.

Dies irae

Allegretto.

Handwritten musical notation for the second system, titled 'Dies irae'. It consists of four staves. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is more rhythmic and includes slurs and accents. Above the first staff, there is a marking '1.'. Above the second staff, there is a marking '3.'. Above the third staff, there is a marking '2.'. Above the fourth staff, there is a marking '1.'. Above the fifth staff, there are markings '9.', '1.', and '9.'.

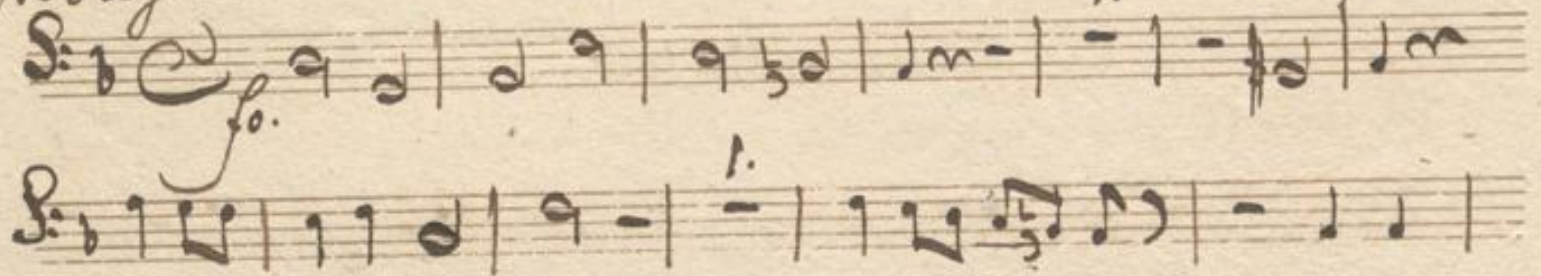
Domine

Andante.

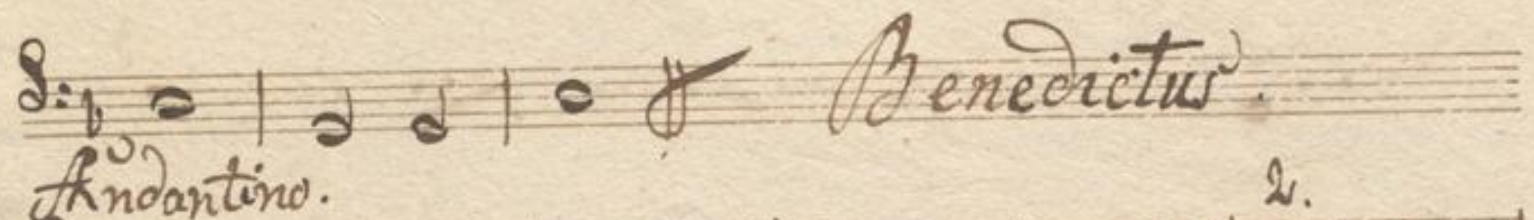
Handwritten musical notation for the third system, titled 'Domine'. It consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is slower and includes slurs and accents. Above the first staff, there are markings '15.', '6.', and '4.'. Above the second staff, there is a marking '18.' and 'p0.'.

Adagio. Sanctus.

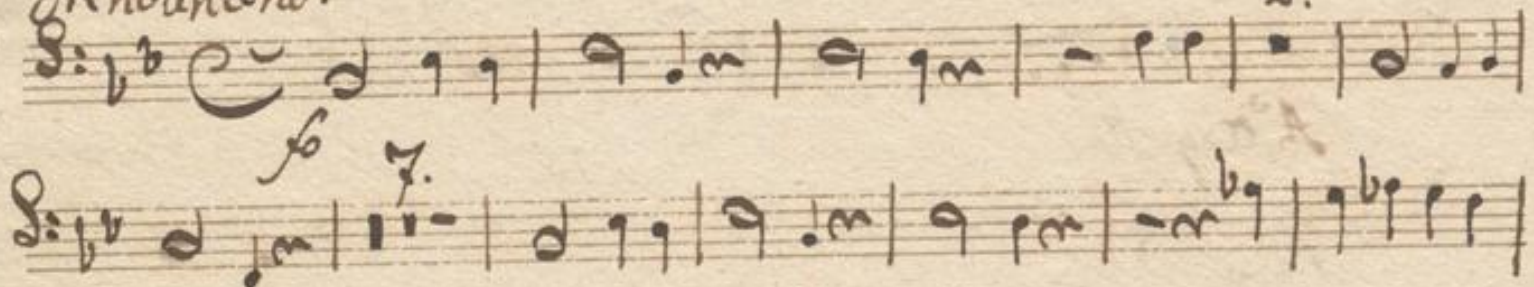
f. *1.* *piu mosso.*



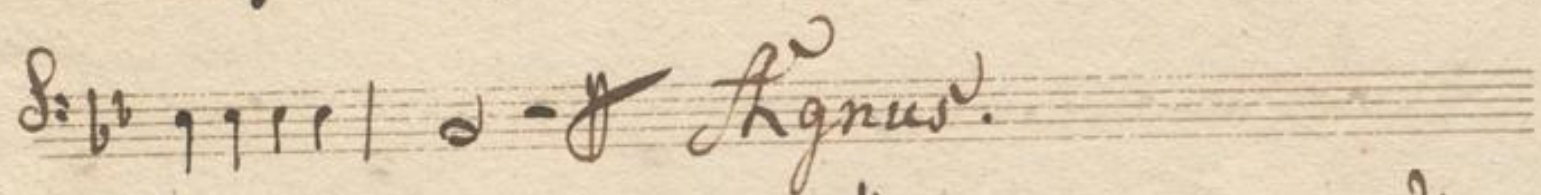
Benedictus.



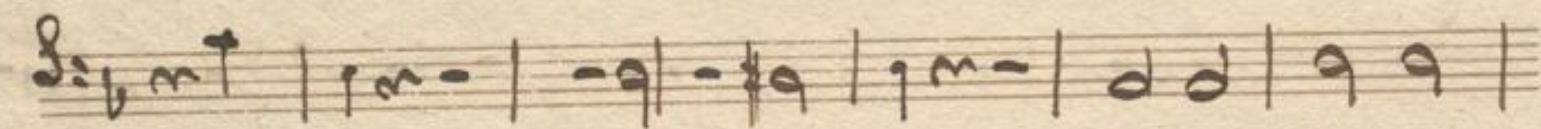
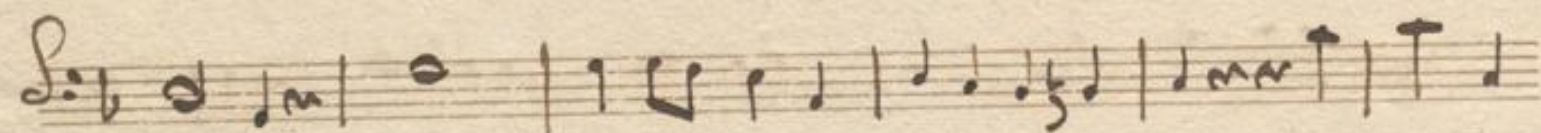
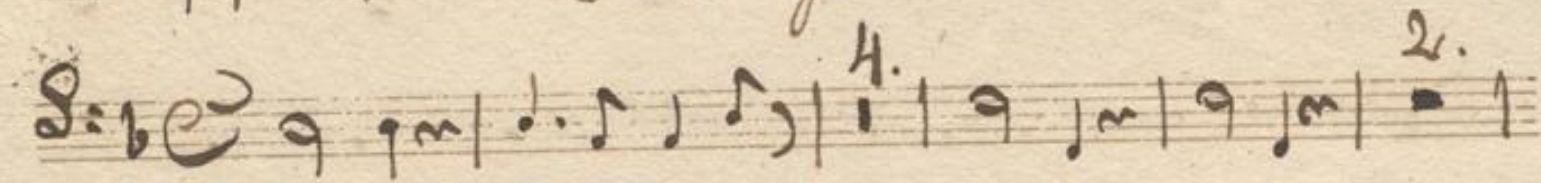
Andantino. *f.* *7.* *2.*



Agnus.



4. *2.*



Libera



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *ff.*, *ppp.*, and *f.*. The score is divided into sections, with the word "Credo" written in a decorative script at the beginning of the fourth staff. The tempo marking "Allo:" is present above the fourth staff, and "piu moderato." is written above the seventh staff. The score includes several repeat signs and first/second endings, labeled with numbers 1, 2, 3, 8, and 14. The key signature is G major (one sharp) and the time signature is 4/4. The paper shows signs of age, including some staining and wear at the corners.

Handwritten musical score consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves provide harmonic accompaniment. The fourth staff continues the melodic line. The fifth staff concludes the section with a double bar line and a fermata. There are small numbers '5.' and '8.' above the first and third staves, respectively, and a '2.' above the fifth staff.

Maestoso.
Sanctus. Handwritten musical score for the *Sanctus* section. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and accompaniment. The word *Sanctus* is written in a large, decorative script. A dynamic marking of *fo.* (forte) is present. A small number '2.' is written above the first staff.

Handwritten musical score for the *Sanctus* section, continuing from the previous block. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and accompaniment. A dynamic marking of *fo.* (forte) is present. A small number '3.' is written above the first staff.

Handwritten musical score for the *Benedictus* section. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and accompaniment. The word *Benedictus* is written in a large, decorative script.

Allegretto. Handwritten musical score for the *Benedictus* section. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melodic line and accompaniment. The word *Allegretto* is written in a large, decorative script. A dynamic marking of *fo.* (forte) is present. A small number '15.' is written above the first staff, and '2.' and '3.' are written above the second staff.

Solo.

4.

Vivace. *pp.* 7.

Adagio.

Agnus. *Solo.* *pp.*

Allegretto. *pp.* 8.

1.

2.

Finis.

Te Deum. *Solo.*

Vivaci

Euphonien. Meiste von Schnabel

Adagio

Gloria

All.

Handwritten musical score for the first system, consisting of four staves. The notation includes various note values, rests, and clefs. A handwritten '4.' is visible in the third staff.

Credo.

Handwritten musical score for the second system, consisting of seven staves. It includes tempo markings *Allegro*, *moderato*, and *a tempo*, along with various musical notations and dynamics.

2.
5.

Sanctus

Allo^o maestoso.
Allo^o
3.
2.
4

Benedictus

Allegretto
15.
19.
piu vivace.

Agnus Dei.

Timpani.

Num. 916.

Credo.

Alliegro moderato *Credo.* *9. più moderato.* *10.*

tempo 1mo *13. f.* *15.* *40.*

Messa *Timpani m. D. H.*
128. Kyrie Tacet.

Gloria *allegro*

f. *2.* *62.* *28.*

~~*Credo* *allegro*~~

28. *19.* *moder.* *tempo 1mo*

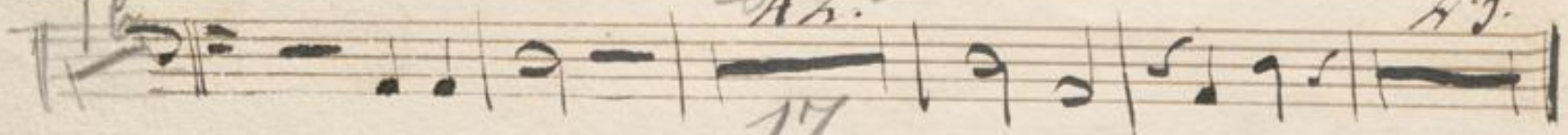
Sanctus *allegro*

6. *allegro* *2.* *1.*

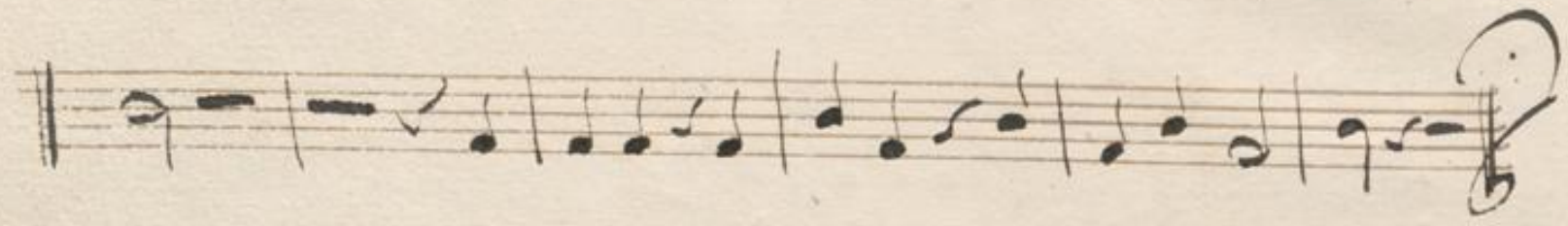
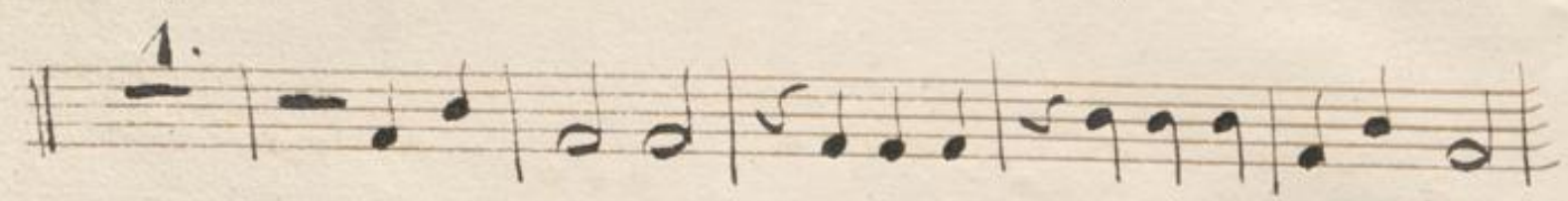
Benedictus.

17.

23.



vivace s.



Agnus Dei Tacet.

No: 9 Tacet.

D. S.

