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Masses - Don Mus.Dr. 916a-c

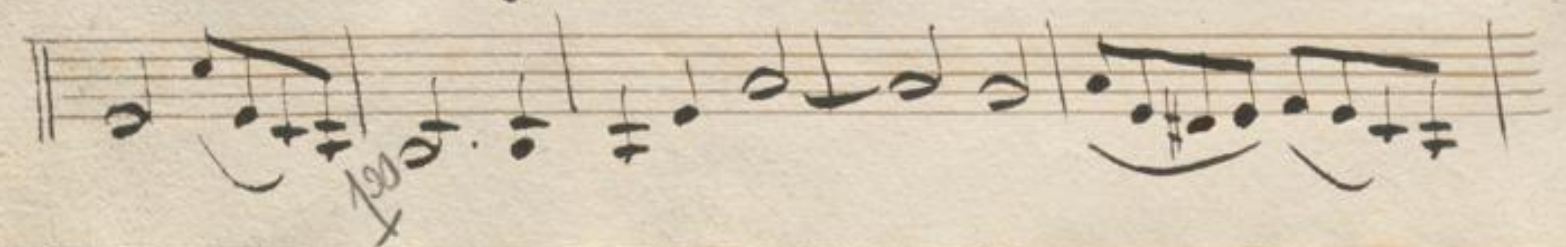
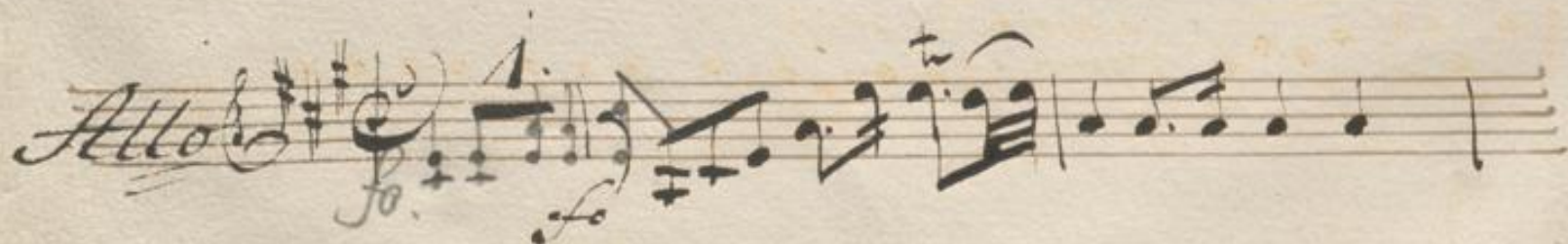
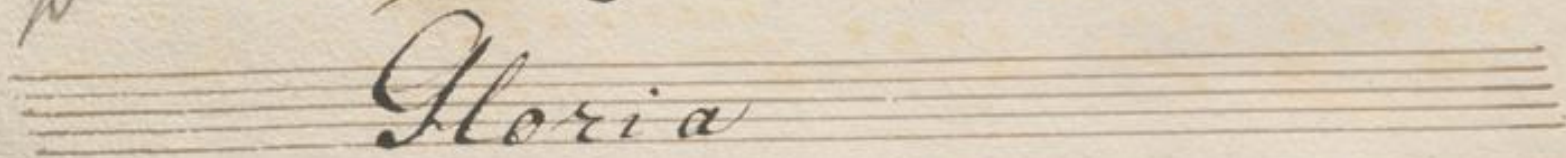
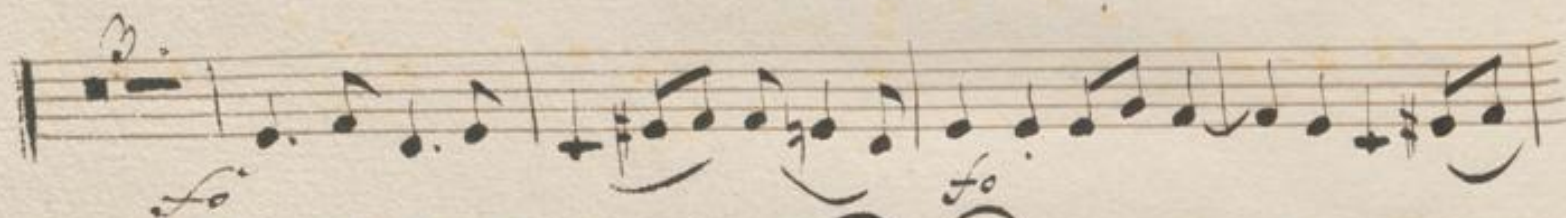
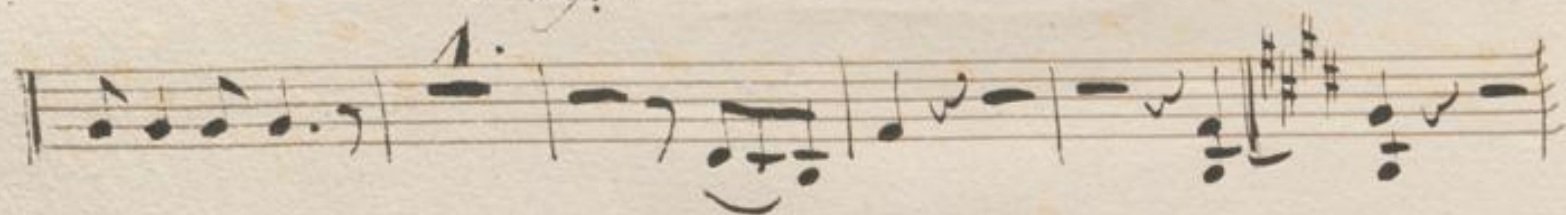
Schnabel, Joseph

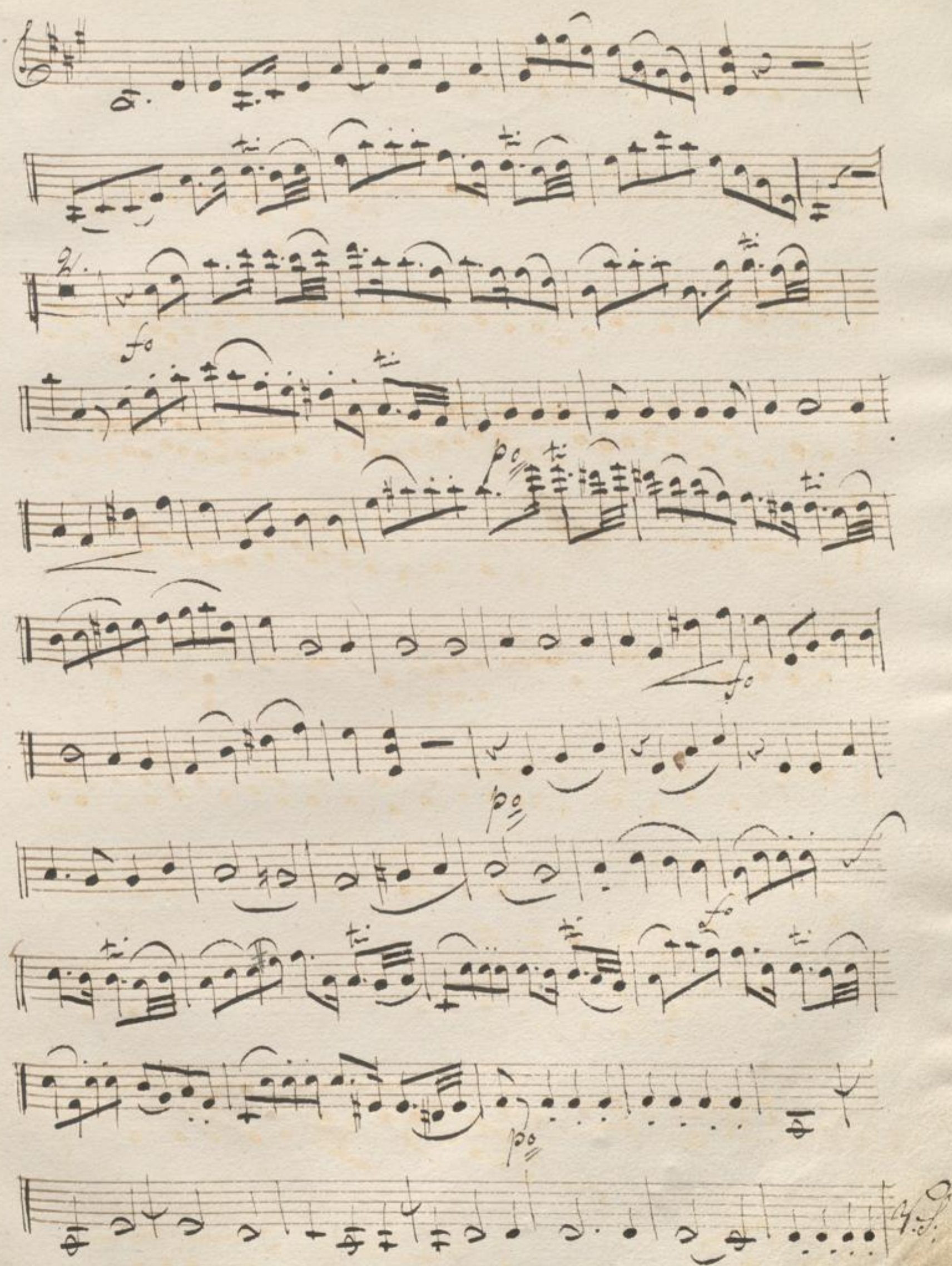
[S.l.], 1810 (1810c)

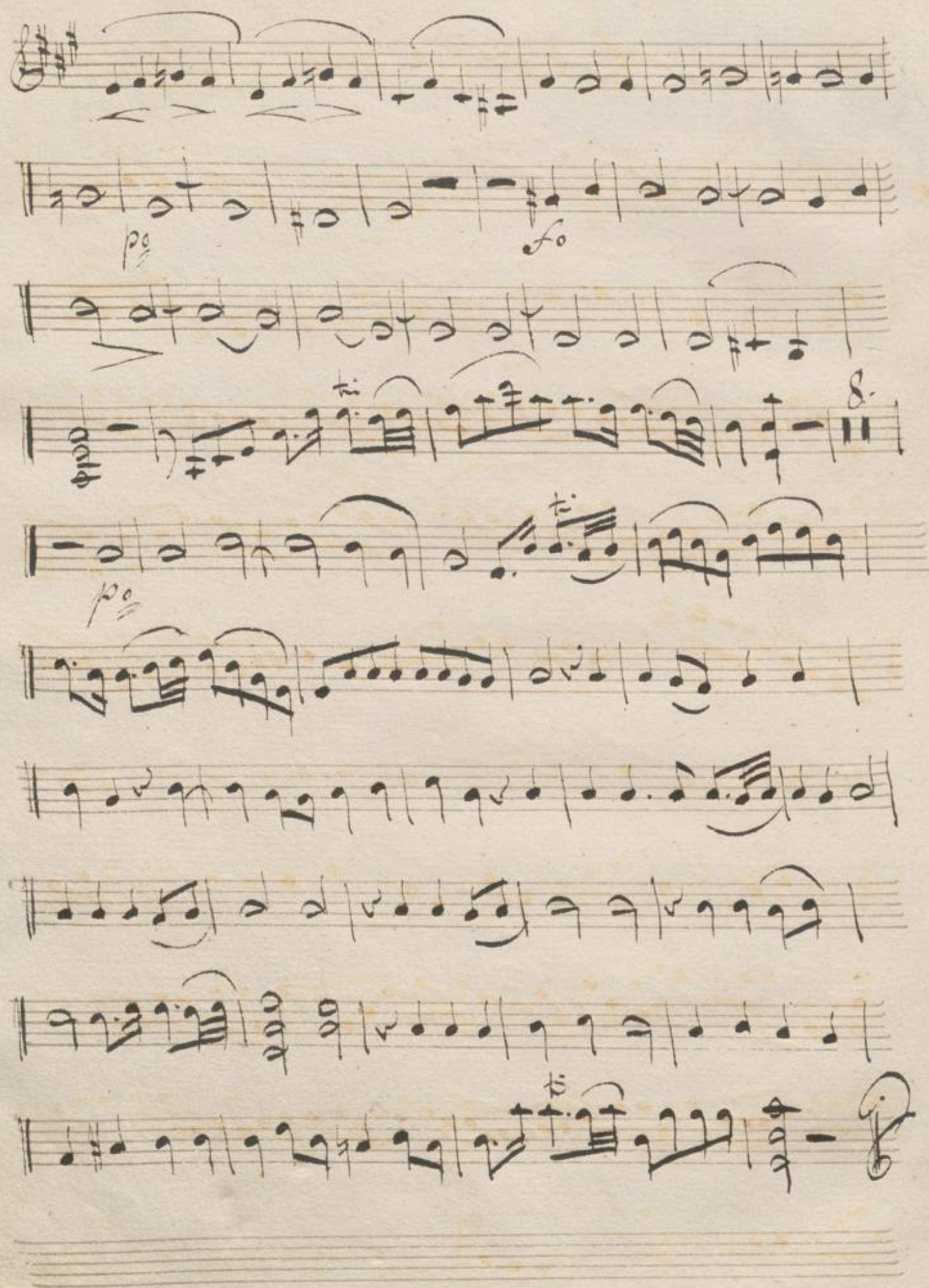
Masses

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

Violino Solo







Credo.

Alto

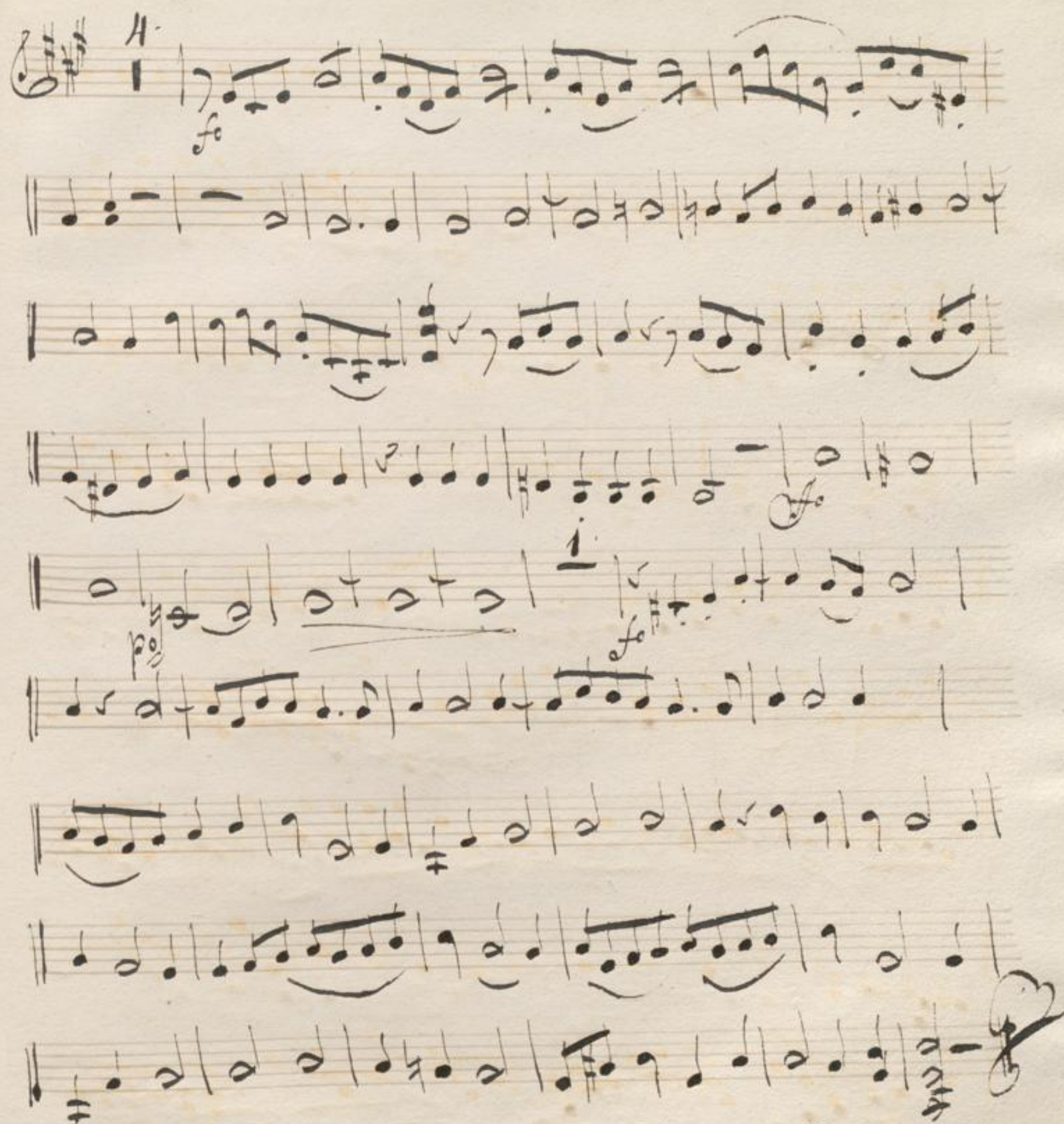
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Alto' is written above the first staff. The music consists of a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The score concludes with a double bar line and a repeat sign. The tempo marking 'rit. moder.' is written above the final staff, and the word 'poco' is written below it.

rit. moder.

poco

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Solo* (written above the first staff)
- fo* (written below the first staff)
- tempo* (written below the third staff)
- mf* (written below the fourth staff)
- ti* (written above the sixth staff)
- ti* (written above the seventh staff)
- ti* (written above the eighth staff)
- ti* (written above the ninth staff)
- ti* (written above the tenth staff)
- ti* (written above the eleventh staff)
- ti* (written above the twelfth staff)
- ti* (written above the thirteenth staff)
- ti* (written above the fourteenth staff)
- ti* (written above the fifteenth staff)
- ti* (written above the sixteenth staff)
- ti* (written above the seventeenth staff)
- ti* (written above the eighteenth staff)
- ti* (written above the nineteenth staff)
- ti* (written above the twentieth staff)
- ti* (written above the twenty-first staff)
- ti* (written above the twenty-second staff)
- ti* (written above the twenty-third staff)
- ti* (written above the twenty-fourth staff)
- ti* (written above the twenty-fifth staff)
- ti* (written above the twenty-sixth staff)
- ti* (written above the twenty-seventh staff)
- ti* (written above the twenty-eighth staff)
- ti* (written above the twenty-ninth staff)
- ti* (written above the thirtieth staff)
- ti* (written above the thirty-first staff)
- ti* (written above the thirty-second staff)
- ti* (written above the thirty-third staff)
- ti* (written above the thirty-fourth staff)
- ti* (written above the thirty-fifth staff)
- ti* (written above the thirty-sixth staff)
- ti* (written above the thirty-seventh staff)
- ti* (written above the thirty-eighth staff)
- ti* (written above the thirty-ninth staff)
- ti* (written above the fortieth staff)
- ti* (written above the forty-first staff)
- ti* (written above the forty-second staff)
- ti* (written above the forty-third staff)
- ti* (written above the forty-fourth staff)
- ti* (written above the forty-fifth staff)
- ti* (written above the forty-sixth staff)
- ti* (written above the forty-seventh staff)
- ti* (written above the forty-eighth staff)
- ti* (written above the forty-ninth staff)
- ti* (written above the fiftieth staff)
- ti* (written above the fifty-first staff)
- ti* (written above the fifty-second staff)
- ti* (written above the fifty-third staff)
- ti* (written above the fifty-fourth staff)
- ti* (written above the fifty-fifth staff)
- ti* (written above the fifty-sixth staff)
- ti* (written above the fifty-seventh staff)
- ti* (written above the fifty-eighth staff)
- ti* (written above the fifty-ninth staff)
- ti* (written above the sixtieth staff)
- ti* (written above the sixty-first staff)
- ti* (written above the sixty-second staff)
- ti* (written above the sixty-third staff)
- ti* (written above the sixty-fourth staff)
- ti* (written above the sixty-fifth staff)
- ti* (written above the sixty-sixth staff)
- ti* (written above the sixty-seventh staff)
- ti* (written above the sixty-eighth staff)
- ti* (written above the sixty-ninth staff)
- ti* (written above the seventieth staff)
- ti* (written above the seventy-first staff)
- ti* (written above the seventy-second staff)
- ti* (written above the seventy-third staff)
- ti* (written above the seventy-fourth staff)
- ti* (written above the seventy-fifth staff)
- ti* (written above the seventy-sixth staff)
- ti* (written above the seventy-seventh staff)
- ti* (written above the seventy-eighth staff)
- ti* (written above the seventy-ninth staff)
- ti* (written above the eightieth staff)
- ti* (written above the eighty-first staff)
- ti* (written above the eighty-second staff)
- ti* (written above the eighty-third staff)
- ti* (written above the eighty-fourth staff)
- ti* (written above the eighty-fifth staff)
- ti* (written above the eighty-sixth staff)
- ti* (written above the eighty-seventh staff)
- ti* (written above the eighty-eighth staff)
- ti* (written above the eighty-ninth staff)
- ti* (written above the ninetieth staff)
- ti* (written above the ninety-first staff)
- ti* (written above the ninety-second staff)
- ti* (written above the ninety-third staff)
- ti* (written above the ninety-fourth staff)
- ti* (written above the ninety-fifth staff)
- ti* (written above the ninety-sixth staff)
- ti* (written above the ninety-seventh staff)
- ti* (written above the ninety-eighth staff)
- ti* (written above the ninety-ninth staff)
- ti* (written above the hundredth staff)



3. 2

Sanctus

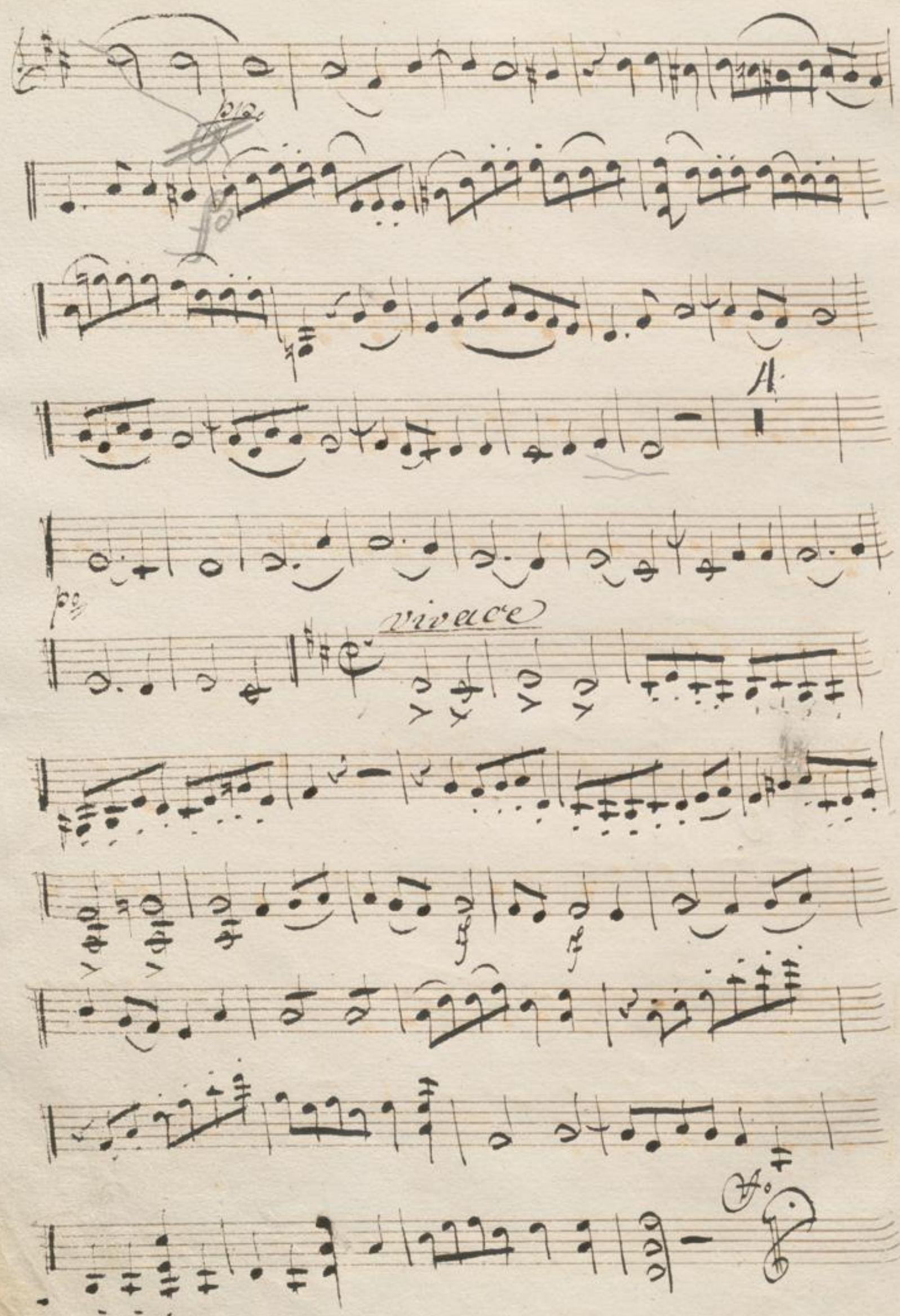
Allo maestoso

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allo maestoso' and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'dim.' (diminuendo). The score is written in a cursive, handwritten style. The final staff ends with a double bar line and a fermata.

Benedictus

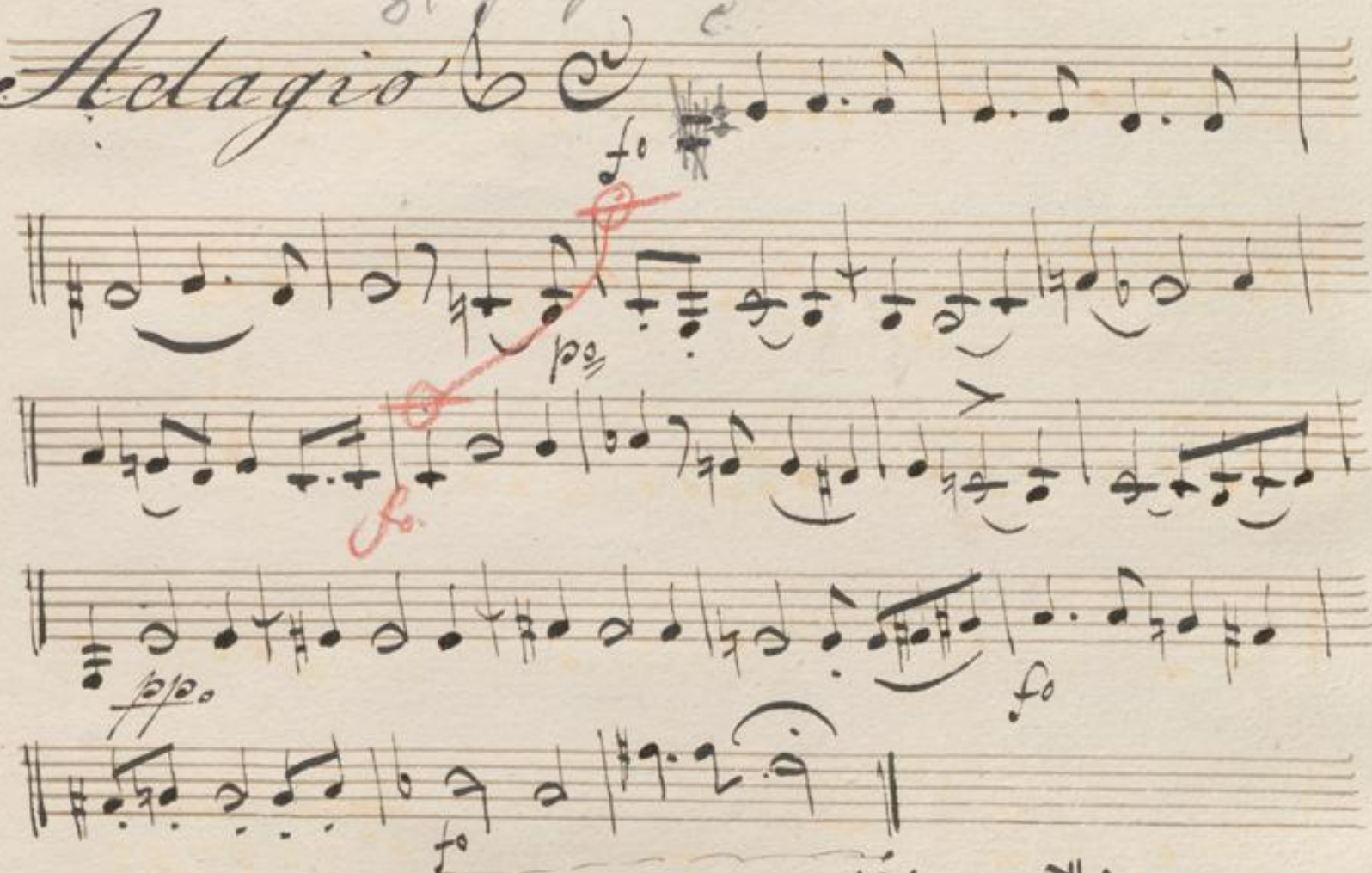
Allegretto

Handwritten musical score for "Benedictus" in 3/4 time. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegretto". The music is written in a cursive, handwritten style. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The score concludes with a large, stylized signature or flourish on the final staff.



Agnus Dei.

Adagio



Dona Allegretto





Fine.

