

4 Mus. Pr. 16556

14 Eintr.

14 St. In Mappe

Orgel.

PASTORAL-MESSE

für

4 Singstimmen

2 Violinen, Viola, Violoncello und Contrabass,
1 Clarinette (od. Flöte) 1 Horn, Trompeten
und Pauken und die Orgel,

von

FERDINAND SCHUBERT,

Kapellmeister

des Vereines zur Beförderung und Verbreitung
echter Kirchenmusik.

13^{tes} Werk.

Eigenthum der Verleger.

N^o 10,202.

Eingetragen in das Archiv



der Musikalien-Verleger.

Preis 5 G.M.
M. 10. —

WIEN,

bei Carl Haslinger, g^lm. Tobias,
k. k. Hof- u. priv. Kunst- u. Musikalienhändler:
Leipzig, bei C. F. Seidel.

34 Mappe

Stimmen
reparieren

Ausbeuern!

Seiner Hochwürden,
dem Hochadelgebornen Herrn, Herrn
Johann. Bapt. Weber,
fürsterzbischöflichen Consistorial-Rathe,
Dechante und Schuldistricts-Aufscher,
Ehren-Curator
der k. österr. Sparkasse u. allg. Versorgungsanstalt,
k. k. Schloss-Kapellan &c

ehrfurchtvoll gewidmet

vom Verfasser.

Organo. *

Andante.
Solo

Kyrie.

f *p*

f *p* *pp*

f *p* *Tasto solo*

p *pp*

ff *p*

f *pp*

T.S.

* Die Solo-Stellen dieser Stimme sind nur in Ermangelung der Clarinette und des Waldhorns zu spielen.

(10.202.)

Eigenthum und Verlag der k. k. Hof-Kunst- und Musikalienhandlung Tobias Haslinger's Witwe u. Sohn in Wien.

Organo.

3

Virace.
Gloria. *f* *Tasto solo*

f *Tasto solo*

pp *T.s.*

p

f *T.s.*

Solo tr

pp

Clarini

f

ff *p* *f*

ff *unisono* *p* *f*

ff *unis.* *tr* *tr*

Organo.

First section of Organ music, featuring three staves. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with fingering numbers (7, 6, 4, 7, 8, 7, 8, 3, 7, 6, 5, 3) and a dynamic marking of *p*. The second staff continues the melody with more fingering numbers (5, 3, 6, 7, 8, 3, 8, 7, 6, 5, 3, 3, 8, 5, 5, 3, 5, 3, 5) and a dynamic marking of *f*. The third staff concludes the section with further fingering numbers (8, 7, 6, 5, 3, 7, 8, 5, 3, 5, 8, 5, 3, 8, 3).

Allegro moderato.

Credo.

Second section of Organ music, titled "Credo.", featuring ten staves. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with fingering numbers (3, 5, 4, 3, 4, 5, 3, 2, 3, 4, 5, 6, 5, 5, 3, 8, 3, 5, 7, 6, 5, 6, 7, 5, 6, 7, 8, 7, 6, 5) and a dynamic marking of *f*. The subsequent staves continue the melody with various fingering numbers and dynamics, including *f* and *p*. The section concludes with a final measure marked with a fermata.

5

Solo

Adagio.

| tr |

f

1

f

1

132

Tasto solo.

Organo. *Allegro.*

This page contains ten staves of musical notation for a solo organ piece. The notation is written in a single system, with each staff representing a different voice or register. The music is characterized by complex fingerings, often indicated by numbers 1-5 above the notes, and various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo). There are also trills (*tr*) and a section marked *T.S.* (Tutti). The notation includes a variety of note values, including eighth and sixteenth notes, and rests. The overall style is that of a classical organ solo, with a focus on technical skill and musical expression.

Sanctus.

Andante.

Organo.

7

Solo

Handwritten musical score for Organ, titled "Sanctus." and "Organo." The tempo is marked "Andante." The score is written for a single organ with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano). The score is divided into measures by vertical bar lines. The first system includes a "Solo" marking. The score concludes with a double bar line.

Handwritten musical score for Organ, titled "Sanctus." and "Organo." The tempo is marked "Andante." The score is written for a single organ with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano). The score is divided into measures by vertical bar lines. The first system includes a "Solo" marking. The score concludes with a double bar line.

Organo.

Benedictus.

Allegretto.

Solo

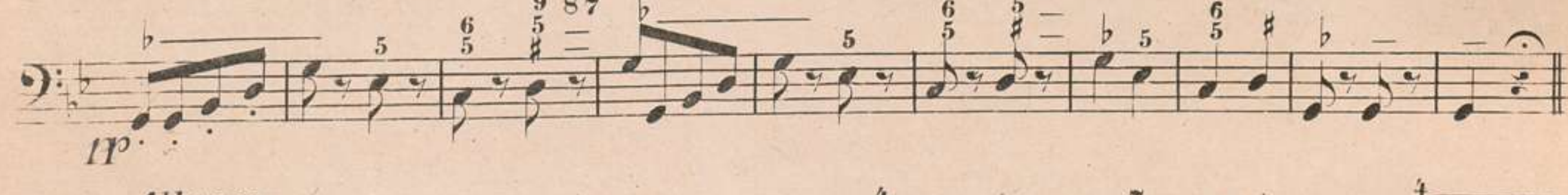
The musical score is for an organ solo titled "Benedictus." in the key of B-flat major (two flats) and 2/4 time. The tempo is marked "Allegretto." and the dynamics start with a "Solo" instruction and a piano "p" marking. The score is written on a grand staff with a treble and bass clef. The treble staff contains the main melodic line, often featuring sixteenth-note runs and slurs. The bass staff provides a harmonic accompaniment, primarily using eighth notes. Fingering numbers (1-8) are indicated throughout the piece to guide the performer. The piece ends with a final cadence in the bass staff.

Organo.

9

Organo.

Adagio.



Allegro.



Organo.

11

Solo *tr*

f

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Tasto solo

p

tr *tr* *tr* *tr*

f

f

dim.

f *p*

Soprano solo.

1

Andante.

Kyrie.

ff Ky = ri = e e = lei = son, e = lei = son, *f* Ky = ri = e e =
ff lei = son, e = lei = son, *p* Ky = ri = e e = lei = son, *ff* Ky = ri = e.
f Chri = ste e = lei = son, Chri = ste e = lei = son *1* *pp* Chri = ste e = lei =
1 son, Chri = ste e = lei = son, Chri = ste e = lei = son, *4*
ff Ky = ri = e e = lei = son, e = lei = son, *f* Ky = ri = e e = lei = son,
ff Ky = ri = e, *p* Ky = ri = e e = lei = son, *ff* Ky = ri = e.

Vivace.

Gloria.

f Gloria in ex = celsis De = o, glori = a in ex = celsis De = o, et in
f ter = ra pax ho = mi = nibus bonae vo = lun = ta = tis. *f* Lauda = mus
1 te, laudamus te, bene = di = cimus te, ado = ra = mus te,
Solo glori = fi = camus te, glori = fi = ca = mus te. Grati = as a = gimus
1 ti = bi propter magnam glori = am tu = am. Domi = ne De = us,
25 rex coe = les = tis. De = us Pa = ter om = ni = po = tens.

2.

Soprano.

Tutti

f Qui tollis pecca = ta mundi; sus = cipe de = preca = ti = o = nem
 nos = tram! qui sedes ad dexter = am Patris, mise = rere, mise =
 re = re, mi = se = re = re nobis, mi = se = re = re, mi = se = re = re no = bis.
 Quo = ni = am tu solus sanctus, tu so = lus Domi = nus, tu so = lus al = tis = simus,
 Je = su Chri = ste, Je = su Chri = ste. Cum sancto spi = ritu in glo = ria Dei
 Patris, a = men, amen, a = men, a = men, a = men,
 amen, amen, amen, amen, amen. a = men, amen, a men,
 a = men, a = men, a = men, a = men, a = men, a = men.

Allegro moderato.

Credo.

Cre = do, credo in u = num Deum patrem omni = po = tentem, fac =
 torem coeli et terrae, vi = si bi = lium omni = um et in vi = si = bi = li = um, in
 visi = bili = um. Et in u = num Dominum Jesum Christum, fi = li = um
 De = i u = ni = ge = nitum, et ex pa = tre natum ante omnia saecula.

Soprano.

3

Deum de De-o, lu-men de lu-mine, Deum verum de De-o vero, de
Deo vero, ge-nitum non factum, consub-stan-ti-alem Patri perquem omni-a
fac-ta-sunt. Qui propter nos ho-mines, qui propter nos
ho-mines, et propter nostram sa-lu-tem de-scendit de coelis, et
propter nostram sa-lutem de-scendit de coelis, et propter nostram sa-
lutem de-scendit de coelis.
Adagio.
Allegro.
Tutti
Et re-sur-re-xit ter-ti-a di-e, se-cundum scrip-turas, se-
cun-dum scrip-turas, et as-cen-dit in coe-lum sedet ad dex-teram
pa-tris, ad dexte-ram patris, et i-terum ven-turus est cum
glori-a, judi-ca-re vivos et mortu-os, et
mor-tu-os, cujus regni non, non e-rit fi-nis.
Et in spi-ritum sanctum do-minum et vi-vi-fi-can-tem.

Soprano.

et con = glo = ri = fi = catur; et u = nam sanctam ca =
 tho = licam et a = po = sto = licam ec = cle = siam, con = fi = teor u = num bap =
 tisma in remis = si = o = nem peccato = = rum: et ex = pecto resur = recti =
 o = nem mortu = orum, mortu = o = rum. Et vitam ven = turi saecu = li
 a men, et vitam ven = tu = ri saecu = li a = = men. et vi = tam ven =
 turi saecu = li a = = men, amen, a = men, a = men, a = = men,
 amen, a = men, a = men, a = men, a = men, a = = men, amen.
 a = men, a = men, a = = men, a = men, a = men, a = men, a = men.

Andante.

Sanctus.

p Sanctus, sanctus domi = nus De = us Saba = oth. Pleni sunt
 coe = li et terra glo = ria tu = a. Sanc = tus, sanc = tus, sanc = tus,
 sanctus, sanctus do = minus De = us Sa = ba = oth. Sanc = tus,
 sanctus, sanc = tus, sanctus do = mine De = us, De us Sabaoth.

Soprano.

5

Ple-ni sunt coeli, coeli et terra glori-a tu-a. O =
 sanna, o = san-na in ex-celsis, o = sanna, o = san-na in excel =
 sis, o = sanna, o = san-na in ex-cel = sis.

Allegretto.

Benedictus.

p Bene-dic-tus qui venit, qui ve-nit, qui ve-nit in
 nomi-ne do-mi-ni, be-ne-dictus, be-ne-dic-tus,
 bene-dic-tus, qui ve-nit, qui venit in nomine do-mi-ni,

Solo

bene-dic-tus qui ve-nit in no-mi-ne
 be-ne-dic-tus qui ve-nit

do-mi-ni, be-ne-dic-tus qui
 in no-mi-ne do-mi-ni, be-ne-

ve-nit in no-mi-ne do-mi-ni,
 dic-tus qui ve-nit in no-mi-ne do-mi-

Soprano.

bene = dictus qui ve = nit in no = mine do = mi = ni,
 ni, bene =
 bene = dic = tus qui ve = nit in no = mi = ne
 dictus qui venit, bene = dic = tus qui ve = nit in
 domi = ni, bene = dic = tus qui ve = nit in no = mine do = mi = ni,
 no = mine domi = ni, in no = mine do = mi = ni,
Tutti
 bene = dic = tus qui venit, qui ve = nit, qui ve = nit in nomine
 Do = mi = ni. be = ne = dic = tus qui ve = nit in no = mi = ne
 Do = mi = ni, bene = dic = tus qui ve = nit, qui ve = nit in
 no = mi = ne Domi = ni, bene = dictus qui venit, qui ve = nit in
 no = mi = ne Do = mi = ni. O = san = na, o = san = na, o
 sanna in ex = cel = sis, o = san = na, o san = na in ex = cel = sis.

Soprano.

7

Adagio.

Agnus.

Solo *Tutti*

mf Mi-se-re-re nobis, mise-rere nobis,

A = gnus Dei, qui tollis pec-ca-ta, pec-ca-ta mun-di,

Tutti

p mise-rere no-bis, mise-rere no-bis, mise-rere no-bis,

ff mise-rere no-bis. agnus Dei, qui tollis pec-ca-ta mun-di,

pp mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-rere no-bis.

Allegro. Tutti

f Dona nobis pacem, dona nobis pa-cem, dona no-bis pa-cem,

Tutti

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

Solo

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

Tutti

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

Tutti

nobis pa-cem, *f* dona nobis pacem, dona nobis pa-cem, dona nobis pa-cem,

Solo

pa-cem, dona nobis pacem, do-na nobis pacem,

Tutti

dona nobis pacem, pa-cem, do-na nobis pacem, do-na nobis

Tutti

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

Tutti

pacem. dona no-bis pacem, pa-cem.

Alto solo.

1

Andante. 4 *ff* *p* *f* *ff* *p*

Kyrie. Ky = ri = e e = lei = son, e = lei = son, Ky = ri = e e =
 lei = son, e = lei = son, Ky = ri = e e = leison, Ky = ri = e.

Christe e = leison, Christe e = leison, Chri = ste e = lei =
 son, e = lei = son, Chri = ste e = lei = son,

Ky = ri = e e = lei = son, e = lei = son, Ky = ri = e e = lei = son,

Ky = ri = e, Ky = ri = e e = leison, Ky = ri = e.

Vivace.

Gloria. *f* Glori = a in excel = sis De = o, glori = a in excel = sis De = o, et in
 terra pax ho = mi = nibus bonae vo = lun ta = tis. Lau = damus
 te, laudamus te, be = nedi = cimus te, ado = ra = mus te.

Solo
 glori = fi = camus te, glori = fi = ca = mus te. Grati = as a = = gimus
 ti = bi prop = ter magnam glori = am tu = am. Domi = ne
 De = us, rex coe = les = tis, De = us Pa = ter om = nipo = tens.

Alto.

Tutti

f Qui tollis pecca = ta mundi, *p* sus = cipe de = preca = ti = o = nem

no = stram! qui sedes ad dex = teram pa = tris, *p* mi = se =

re = re, mi = se = re = re, mi = se = re = re nobis, *f* mi = se = re = re, mi = se = re = re

no = bis. Quo = niam tu solus sanctus, tu solus do = minus, tu solus al =

tis = simus, Je = su Chri = ste, Jesu Chri = ste. Cum sancto spi = ritu in

glo = ri = a Dei patris, a = men. amen, a = men, a = men, a =

men. amen, a = men, a = men, a = men, amen a = men. amen.

a = men, a = men, a = men, a = men, a = men, a = men, a = men.

All^o moderato.

Credo. *f* Cre = do, credo in u = num Deum patrem omni = po =

tentem fac = torem coeli et ter = rae, vi = si = bi = lium omni = um

et in = vi = si = bi = li = um, in = vi = si = bi = li = um. Et in u = num

do = minum Jesum Christum, fi = li = um De = i u = ni = ge = nitum.

Alto.

3

et ex pa = tre na = tum ante om = ni = a sae = cula. Deum de De = o,
 lu = men de lu = mine, Deum verum de De = o — ve = ro, de Deo — vero:
 ge = nitum non fac = tum, consub = stanti = alem patri perquem om = ni = a —
 fac = ta = sunt. Qui propter nos ho = mines, qui
 prop = ter nos ho = mines, et propter nostram sa = lu = tem de =
 scendit de coelis, et prop = ter nostram sa = lutem de = scendit de coelis, et
 propter nostram sa = lu = tem de = scendit de coe = lis.
Adagio. 32 12 1 *Allegro. Tutti*
 f Et re = sur = re = xit, ter = ti = a
 di = e, se = cun = dum scrip = tu = ras, se = cun = dum scrip = tu = ras.
 et as = cendit in coe = lum sedet ad dex = teram pa = tris, ad — dexteram
 patris, et i = terum ven = turus est cum glo = ri = a.
 ju = di = ca = re — vi = vos et mor = tu = os.

Alto.

et mor = tu = os. *f* ejus regni non, non e = rit fi =

nis. Et in spi = ri = tum sanc = tum do = minum et vi = vi = fi =

can = tem, et con = glo = ri = fi = ca = tur; et

u = nam sanctam ca = tho = licam et a = po = sto = li = cam ec = cle = siam; con =

fi = te = or u = num bap = tis = ma in re = missi = o = nem pec = ca = to =

rum: et ex = pecto re = surrec = ti = onem *p* mortu = o = rum, mortu = o = rum.

f Et vi = tam ven = tu = ri saecu = li a = men, et vi = tam ven = tu = ri

sae = culi a = = men, et vi = tam ven = tu = ri sae = cu = li a =

men, amen, a = men, a = men, a = = = men.

a = men, a = men, a = men, a = men, a = men, a = men, amen, a = men,

a = men, a = men, a = men, a = men, a = men, a = men.

Alto.

5

Andante.

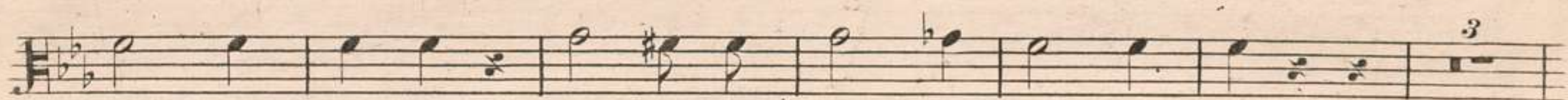
Sanctus.



p Sanctus, sanctus do = minus De = us Sa = ba = oth. Pleni sunt



coe = li et terra glo = ri = a tu = a. Sanctus, sanctus, sanc = tus,



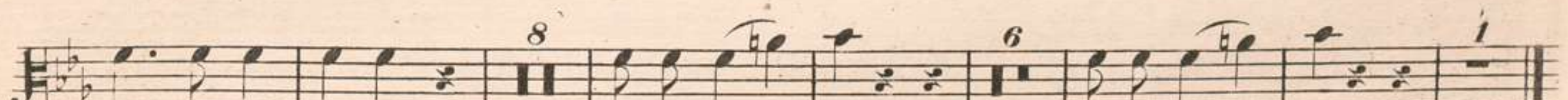
sanc = tus, sanctus, do = minus De = us Sa = ba = oth.



Sanc = tus, sanctus, sanc = tus, sanctus Do = mine De = us,



De = us Sa = ba = oth. Pleni sunt coeli, coe = li et terra



glo = ri = a tu = a. in excel = sis, in excel = sis.

Allegretto.

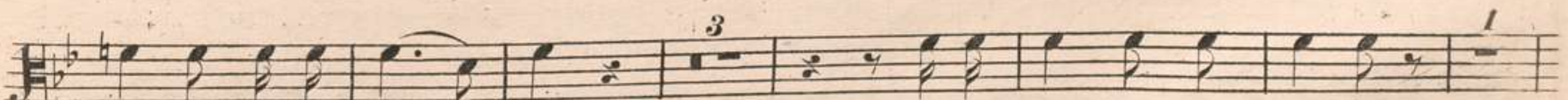
Benedictus.



p Bene = dic = tus qui ve = nit, qui ve =



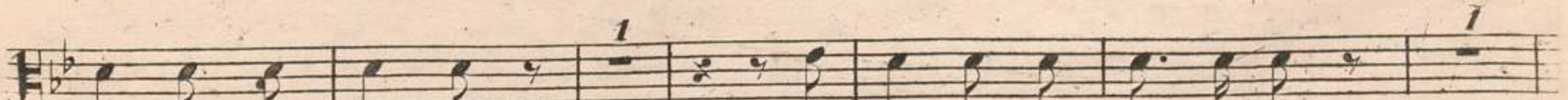
nit, qui ve = nit in no = mi = ne do = mi = ni. be = ne =



dictus, bene = dic = tus, bene = dic = tus qui venit,

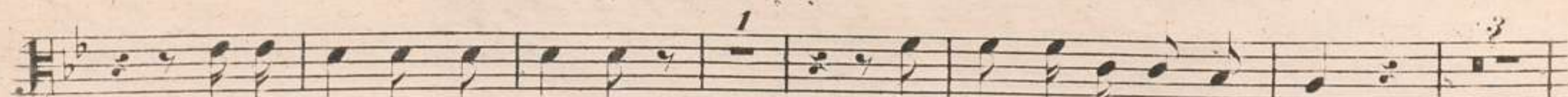


qui ve = nit in no = mine do = mi = ni, be = ne =



dic = tus qui ve = nit, in no = mi = ne do = mi = ni.

Alto.



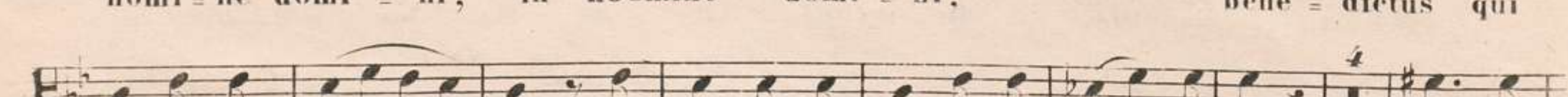
 bene = dictus qui ve = nit ¹ in no = mine domi = ni, ³



 bene = dictus qui venit, bene = dic = tus qui ve = nit in



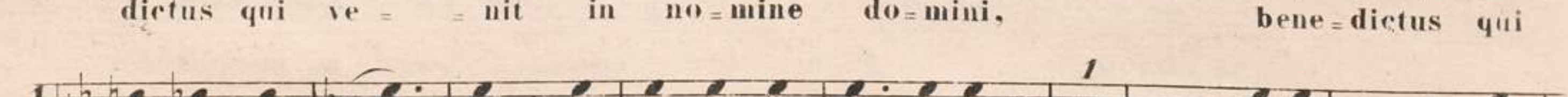
 nomi = ne domi = ni, in no = mine domi = ni, ³ bene = dictus qui



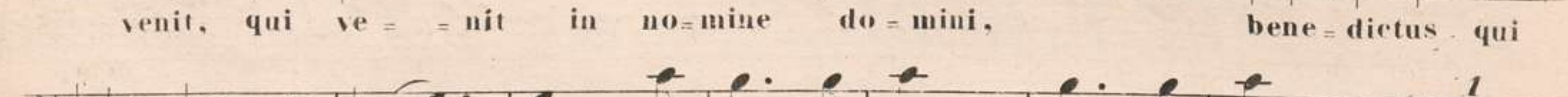
 venit, qui ve = = nit, qui ve = nit in no = mine do = mi = ni, ⁴ be = ne =



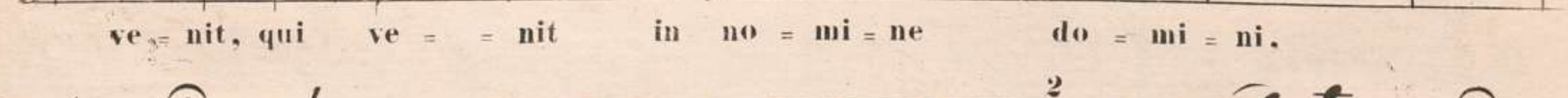
 dictus qui ve = = nit in no = mine do = mini, ¹ bene = dictus qui



 venit, qui ve = = nit in no = mine do = mini, ¹ bene = dictus qui



 ve = nit, qui ve = = nit in no = mi = ne do = mi = ni, ¹



 o = sanna in ex = cel = sis ¹ in excel = sis, ²

*Adagio.**Tutti*

Agnus.



⁵ ⁵ ⁹ *mf* Mise = rere nobis, mi = se = rere nobis.



^p mise = rere no = bis, mise = rere no = bis, mise = rere no = bis.



 mise = rere no = bis, ^f agnus De = i qui tollis pec = ca = ta mun = di, ¹



^p mise = re = re no = bis, mise = re = re no = bis, mise = rere no = bis.

Allegro.

Alto.

7

Tutti
f
Do = na no = bis pa = cem, do = na nobis pa = cem, do = na
no = bis pa = cem, do = na no = bis pa = cem, do = na
no = bis pa = cem, do = na nobis pa = cem, pa = = =
Solo
cem, do = na no = bis pa = cem, pa = cem,
do = na no = bis pa = cem, do = na no = bis pa = cem, do = na
no = bis pa = cem, do = na nobis pacem, do = na no = bis pa = cem,
pa = = = cem;
Solo
do = na no = bis pa = cem,
do = na no = bis pa = cem,
Tutti
pa = cem, do = na no = bis pa = cem, do = na no = bis pa = cem, do = na no = bis
pa = cem, pa = cem, pa = cem, do = na no = bis
pa = cem, do = na no = bis pa = cem, pa = cem.

Tenore solo.

1

Andante.

Kyrie.

Ky = ri = e e = lei = son, e = lei = son, Ky = ri = e e =
 lei = son e = lei = son, Ky = ri = e e = lei = son, Ky = ri = e.

f Chri = ste e = lei = son, Chri = ste e = lei = son, Chri = ste e = lei =
 son, Chri = ste e = lei = son, e = lei = son, Chri = ste e = lei = son.

Ky = ri = e e = lei = son, e = lei = son, Ky = ri = e e = lei = son,
 Ky = ri = e, Ky = ri = e e = lei = son, Ky = ri = e.

Vivace.

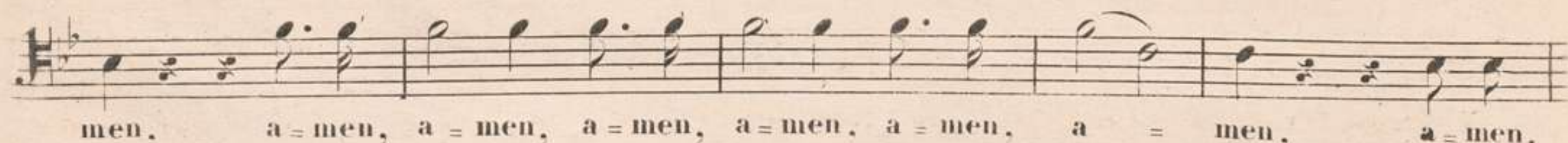
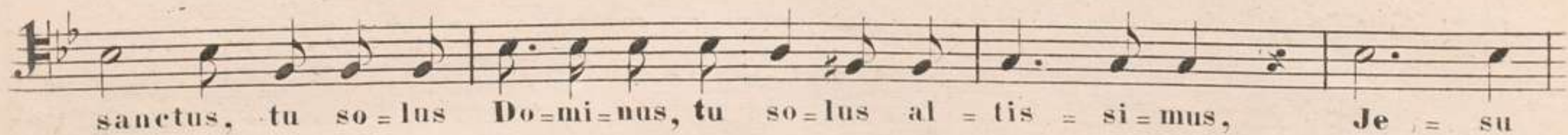
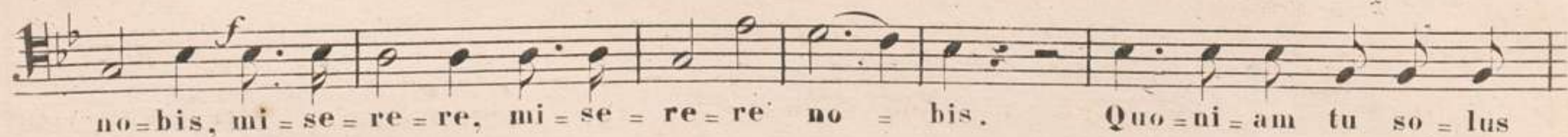
Gloria.

f Glo = ri = a in ex = cel = sis De = o, glo = ri = a in ex = cel = sis
 De = o, et in terra pax ho = mi = ni = bus bonae vo = lun = ta = tis.

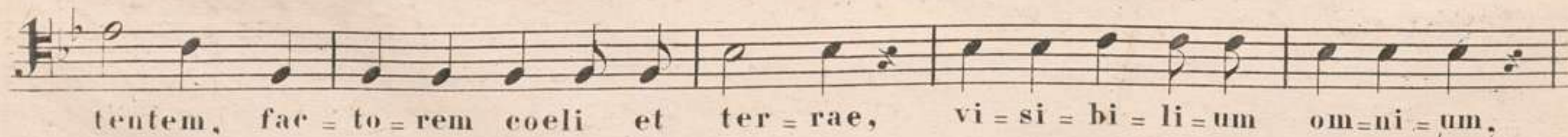
f Lau = da = mus te, lau = da = mus te, be = ne = di = ci = mus te,
 a = do = ra = mus te, glo = ri = fi = ca = mus te, glo = ri = fi =
 ca = mus te.

f Qui tol = lis pec = ca = ta mundi.

Tenore.



Allegro moderato.



Tenore.

3

et ex pa = tre na = tum an = te om = ni = a sae = cu = la, De = um de De = o.
 lu = men de lu = mi = ne, De = um ve = rum de De = o — ve = ro, de
 De = o ve = ro, ge = ni = tum non fac = tum, con = sub = stan = ti = a = lem
 Pa = tri, per quem om = ni = a fac = ta sunt. Qui
 prop = ter nos ho = mi = nes, qui prop = ter nos ho = mi = nes,
 et propter nostram sa = lu = tem des = cen = dit de coe = lis, et
 prop = ter nostram sa = lu = tem des = cen = dit de coe = lis, et prop = ter
 nostram sa = lu = tem des = cen = dit de coe = lis.

Adagio. Solo
 Et in car = na = tus est de spi = ri = tu sanc = to, ex Ma = ri = a, Ma =
 ri = a vir = gi = ne, et ho = mo fac = tus est, et ho = mo fac = tus est,
 et ho = mo fac = tus est. Cru = ci = fi = xus e = ti = am pro = no = bis, sub
 Pon = ti = o Pi = la = to pas = sus et se = pul = tus est.

Allegro.

Tutti

T. H. 10,202.

Tenore.

Andante.
Sanctus. *p* Sanctus, sanctus. Do-mi-nus De-us Sa-baoth, Ple-ni sunt
 coe-li et terra glo-ri-a tu-a. Sanc-tus, sanctus, sanctus,
 sanc-tus, sanctus Do-mi-nus De-us Sa-ba-oth.
 Sanc-tus, sanctus, sanc-tus, sanctus Do-mi-nus De-us,
 De-us Sa-baoth. Ple-ni sunt coeli, coe-li et terra
 glo-ri-a tu-a. O-san-na in ex-cel-sis, o-san-na in ex-cel-sis.

Allegretto.
Benedictus. *p* Be-ne-dic-tus qui ve-nit, qui ve-nit, qui
 ve-nit in no-mi-ne Do-mi-ni. Be-ne-dic-tus, be-ne-dic-tus,
 fus, bene-dic-tus qui ve-nit, qui ve-nit in
 no-mi-ne Do-mi-ni, be-ne-dic-tus qui ve-nit
 in no-mi-ne Do-mi-ni, be-ne-dic-tus qui ve-nit

Tenore.

in no-mi-ne Do-mi-ni, be-ne-dic-tus qui ve-nit,
 be-ne-dictus qui venit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni,
 be-ne-dic-tus qui ve-nit, qui ve-nit, qui
 ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus qui ve-nit,
 nit in no-mi-ne Do-mi-ni, be-ne-dictus qui ve-nit, qui ve-nit,
 nit in no-mi-ne Do-mi-ni, be-ne-dictus qui ve-nit, qui ve-nit,
 nit in no-mi-ne Do-mi-ni, O = sanna, o =
 sanna in ex-cel-sis, o = sanna in ex-cel-sis.

Adagio.

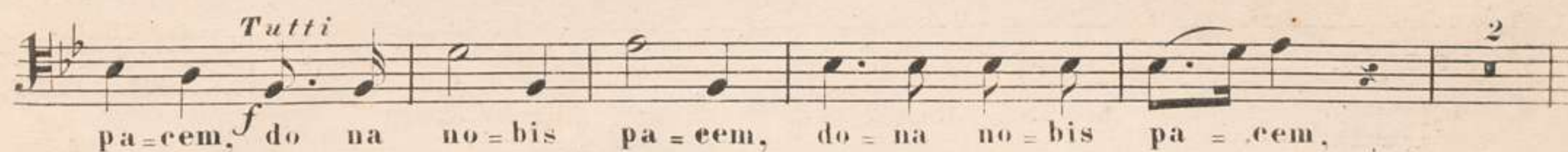
Agnus. *Tutti*
mf Mi-se-re-re no-bis, mi-se-re-re no-bis,
p mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis,
ff mi-se-re-re no-bis, agnus Dei, qui tollis pec-ca-ta mun-di,
ff mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis,

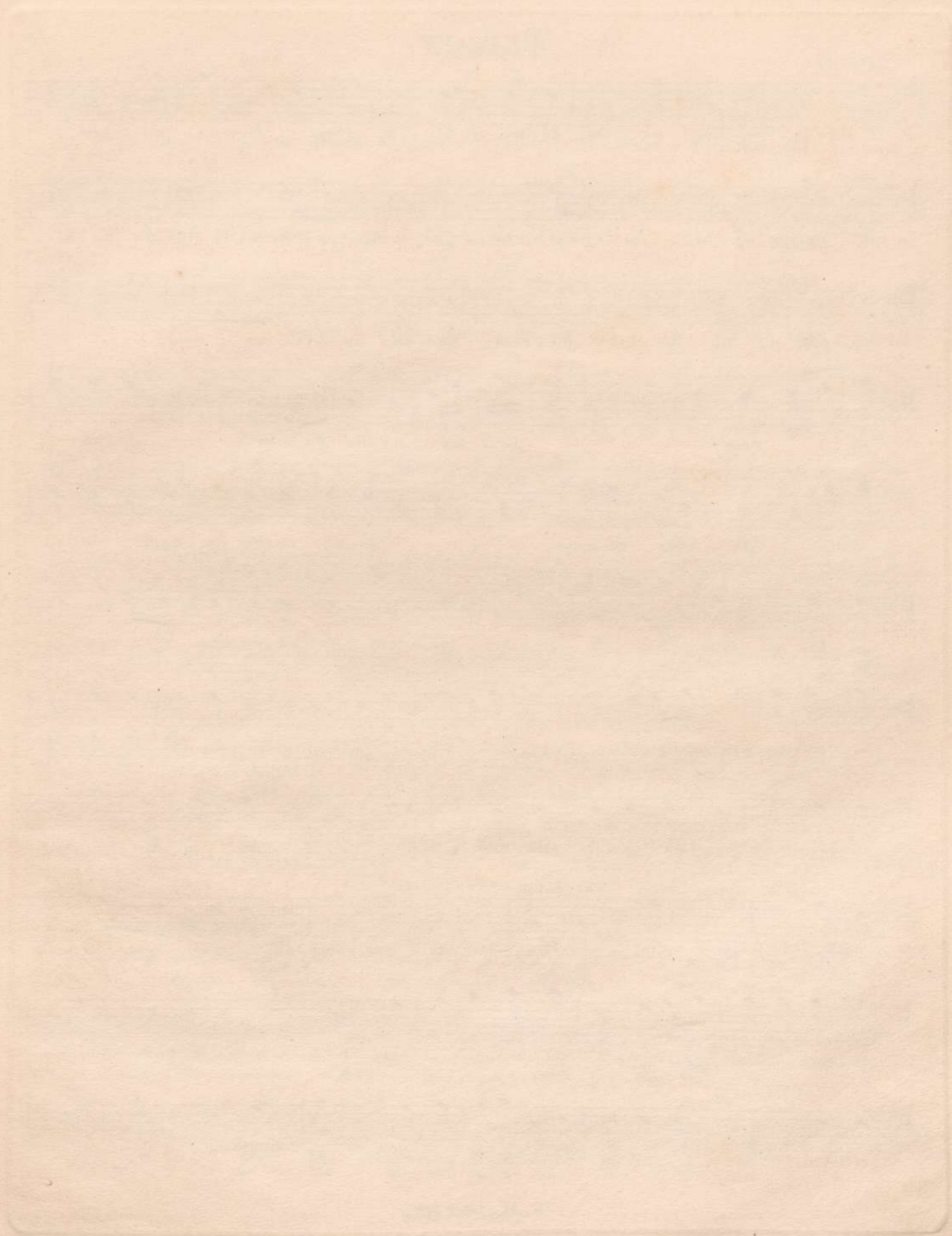
Tenore.

7

Allegro.

Solo





Basso solo.

1

Andante. *ff* *p* *f* *ff* *p*

Kyrie. *4*

Ky = ri = e e = lei = son, e = lei = son, Ky = ri = e e =

lei = son, e = lei = son, *ff* *p* *ff* *p* *3*

lei = son, Ky = ri = e e = lei = son, Ky = ri = e.

f *p*

Christe e = lei = son, Christe e = lei = son, Christe e = lei = son, e lei =

son, *1* *p* *4*

e = lei = son, Christe e = lei = son,

ff *p* *ff* *p*

Ky = ri = e e = lei = son, e = lei = son, Ky = ri = e e = lei = son,

Ky = ri = e, *ff* *p* *ff* *p* *11*

Ky = ri = e e = lei = son, Ky = ri = e.

Vivace.

Gloria. *f*

Glo = ri = a in ex = cel = sis De = o, glo = ri = a in ex = cel = sis

p *f*

De = o, et in terra pax ho = mi = nibus bonae vo = lun = ta = tis. Lau = da = mus

te, lau = da = mus te, be = ne = di = ci = mus te, *1* a = do = ra = mus

Solo

te, glo = ri = fi = ca = mus te, glo = ri = fi = ca = mus te. Gra = ti = as

1 *1*

a = gi = mus ti = bi prop = ter mag = nam glo = ri = am tu = am.

Basso.

Do = mi = ne De = us, rex coe = le = stis, De = us Pa = ter om = ni = po =

4 Solo
tens. Do = mi = ne Fi = li u = = ni = ge = ni = te Je = su

Chri = ste, Je = su Chri = ste, Do = mine De = us, ag = nus Dei

5 Tutti
fi = li = us Pa = tris, fi = li = us Pa = tris. Qui tollis pecca = ta

2
mun = di, sus = cipe de = pre = ca = ti = o = nem no = stram! qui

1
se = des ad dex = te = ram Pa = tris, mi = se = re = re, mi = se = re = re, mi = se =

f
re = re no = bis, mi = se = re = re, mi = se = re = re no = bis.

Quo = ni = am tu so = lus sanc = tus, tu so = lus Do = mi = nus, tu so = lus al = tis = si = mus

Je = su Chri = ste, Je = su Chri = ste, cum sancto spi = ri = tu in

3
glo = ri = a Dei Pa = tris, a = men, amen, 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, a = men, a = men.

Allegro moderato.

Basso.

3

Credo.

f Cre = do, credo in u = num De = um, pa = trem om = ni = po =
ten = tem fac = to = rem coeli et ter = rae, vi = si = bi = li = um om = ni = um,
et in = vi = si = bi = li = um, in = vi = si = bi = li = um. Et in u = num
Do = mi = num Je = sum Chri =stum, fi = li = um De = i u = ni = ge = nitum,
et ex pa = tre na = tum an = te om = ni = a sae = cu = la, De = um de De = o,
lu = men de lu = mi = ne, De = um ve = rum de De = o ve = ro, de De = o ve = ro,
ge = ni = tum non fac = tum, con = sub = stan = ti = a = lem Pa = tri per quem om = ni = a
fac = ta sunt. Qui prop = ter nos ho = mi = nes,
qui prop = ter nos ho = mi = nes, et prop = ter no = stram sa =
lu = tem des = cen = dit de coe = lis, et prop = ter no = stram sa = lu = tem des =
cen = dit de coe = lis, et prop = ter no = stram sa = lu = tem des = cen = dit de
coe = lis.

Adagio. 32 12 1

Allegro.

Basso.

Allegro.

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo marking "Allegro." is at the top left. The music consists of a series of eighth and sixteenth notes, often beamed together, creating a rhythmic melody. There are several rests throughout the piece. The lyrics are printed below the staff, aligned with the corresponding notes. The text is in Latin and describes the Resurrection and Ascension of Christ, as well as the Creed's statement about the Church and Baptism. The score ends with a double bar line after the final "amen".

Et re-sur-re-xit ter-ti-a dí-e, se-cun-dum scrip-tu-ras, se-
cun-dum scrip-tu-ras, et as-cen-dit in coelum, se-det ad dex-te=ram
pa-tris, ad dex-te=ram pa-tris, et i-terum ven-tu-rus est cum
glo-ri-a, judi-ca=re vi-vos et mor-tu-os,
et mor-tu-os, cujus regni non e-rit fi-nis,
qui cum pa-tre et fi-li-o simul a-do-ra=tur, qui lo=
cu-tus est per pro-phe-tas. Et u-num sanctam ca-tho-li-cam et a-po-
sto-li-cam ec-cle-si-am, con-fi-te-or u-num bap-tis-ma in re-mis-si-
o-nem pec-ca-to-rum: et ex-pec-to re-sur-rec-ti-o-nem mor-tu-
o-rum, mor-tu-o-rum. *f* Et vi-tam ven-turi se-culi a-men, et vi-tam ven-
tu-ri se-culi a-men, et vi-tam ven-tu-ri se-cu-li a-men,
amen, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-
men, amen, a-men, a-men, a-men, a-men, a-men, a-men, a-

Basso.

5

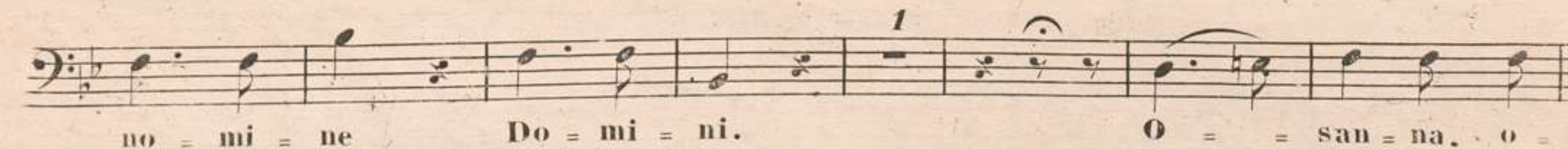
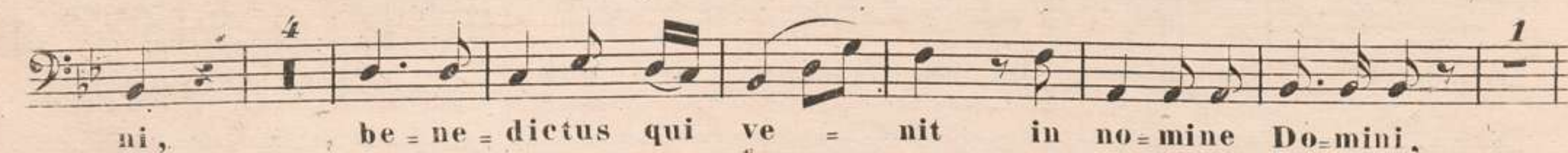
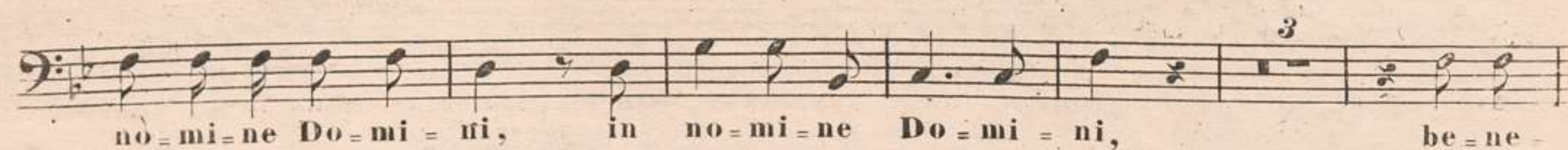
Andante.

Sanctus. *p* Sanctus, sanctus Do = minus De = us Sabaoth. Pleni sunt
 coe = li et terra glo = ri = a tua, sanctus, sanctus, sanctus, sanc = tus, sanctus,
 Do = minus De = us Sa = ba = oth, sanc = tus, sanctus, sanc = tus,
 sanctus Do = minus De = us, De = us Sa = ba oth. Pleni sunt coeli,
 coeli et terra glo = ri = a tu = a. o = = sanna in ex = cel = sis.
 o = = sanna, o = sanna, o = sanna in excel = sis.

Allegretto.

Benedictus. *p* Bene = dic = tus qui ve = nit, qui ve =
 nit, qui ve = nit in no = mi = ne Do = mi = ni. Be = ne =
 dic = tus, bene = dic = = tus, bene = dictus qui ve = nit,
 qui ve = nit in no = mi = ne Do = = mi = ni, bene =
 dic = tus qui ve = nit in no = mi = ne Do = mi = ni,
 bene = dictus qui ve = nit in no = mine Do = mi = ni.

Basso.



Basso.

7

no = bis, *f* agnus Dei qui tollis pec = ca = ta mun = di, *ff* mi = se =

re = re no = bis, mi = se = re = re no = bis, mi = se = re = re no = bis.

Allegro.
Tutti
f Do = na no = bis pa = cem, do = na nobis pa = cem, *Solo* do = na no = bis pa =

4 Tutti
cem, do = na no = bis pa = cem, *f* do = na no = bis pa = cem, do = na no = bis

2 4 Solo
pa = cem, pa = cem, do = na no = bis pa = cem,

5 Tutti
pa = cem, do = na no = bis pa = cem, do = na no = bis pa = cem, *f* do = na

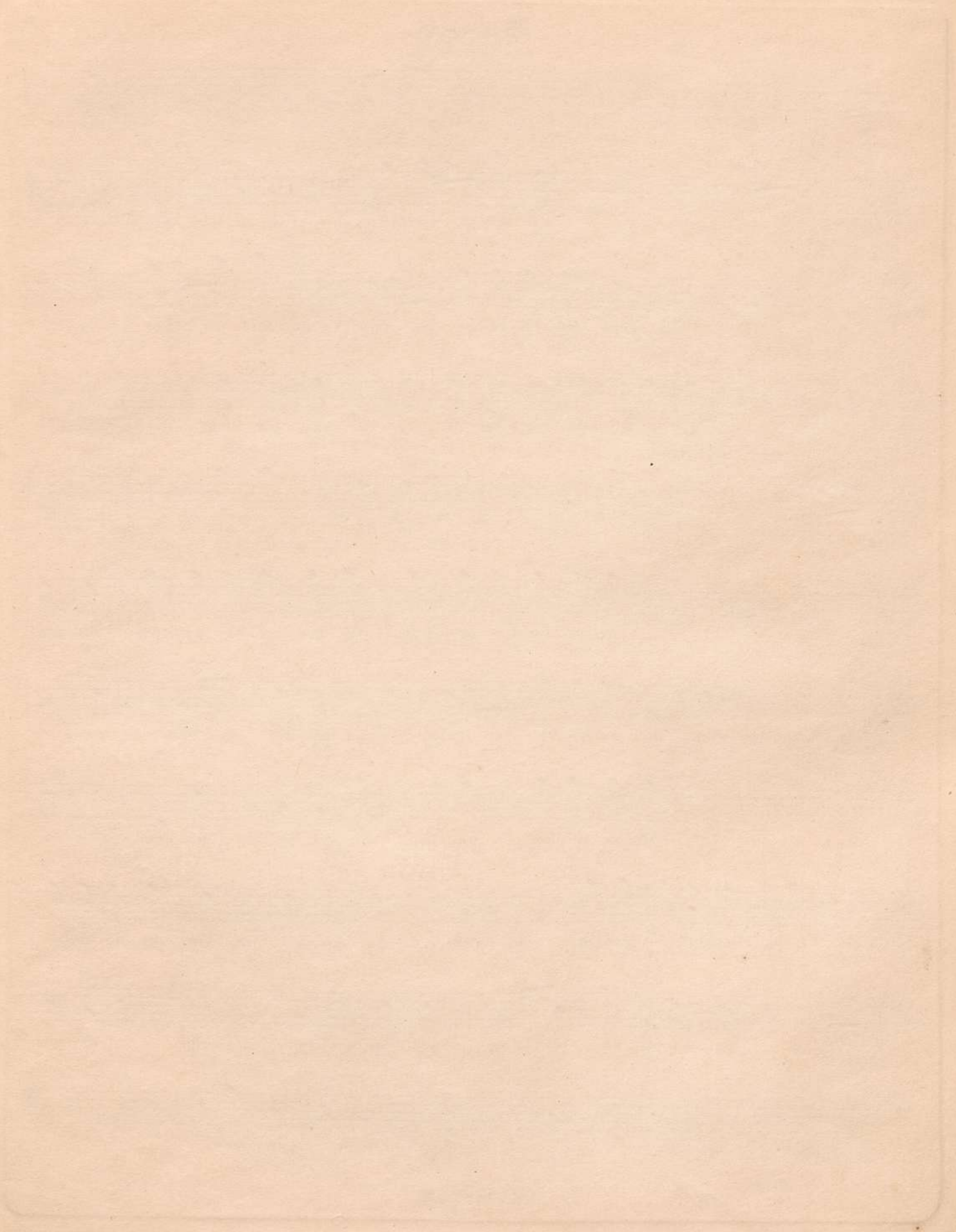
no = bis pa = cem, do = na no = bis pa = cem, do = na no = bis pa = cem, pa =

3 Solo
cem, do = na no = bis pacem, do = na no = bis pa = cem,

Tutti
dona nobis pacem, pa = cem, *f* do = na no = bis pa = cem, do = na nobis

pa = cem, do = na no = bis pa = cem, pa = cem, pa = cem, do = na

1
no = bis pa = cem, do = na no = bis pa = cem, pa = cem.



Violino 1^{mo}.

1

Andante.

Kyrie.

pp *ff* *p* *f*

Vivace.

Gloria.

ff *f* *p* *f* *p* *f* *f* *f* *f*

Violino 1^{mo}.

Violino 1^{mo} score, page 2. The music is in G major (one sharp) and 2/4 time. The first staff contains six measures of eighth-note patterns, numbered 1 through 6, starting with a *pp* dynamic. The subsequent staves feature a variety of musical textures, including sixteenth-note runs, eighth-note patterns, and trills (marked *tr*). Dynamics range from *pp* to *ff*, with *f* and *p* also appearing. The piece concludes with a double bar line.

Violino 1^{mo}.

3

Allegro moderato.

Credo.

The musical score for Violino 1 is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Allegro moderato.' and the dynamics include 'f' (forte) and 'ff' (fortissimo). The score features various musical notations such as eighth and sixteenth notes, rests, and trills (marked 'tr'). The piece concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Violino 1^{mo}.*Adagio.*

The Adagio section consists of eight staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked *Adagio*. The first staff has a dynamic marking of *p* (piano). The second staff has a dynamic marking of *pp* (pianissimo). The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *p*. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

Allegro.

The Allegro section consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked *Allegro*. The first staff has a dynamic marking of *f* (forte). The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *f*. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. Trills are marked with *tr* and first endings are marked with *1*.

Violino I^{mo}.

5

Violino I score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a series of trills (tr) and slurs. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line.

Andante.

Sanctus. *p*

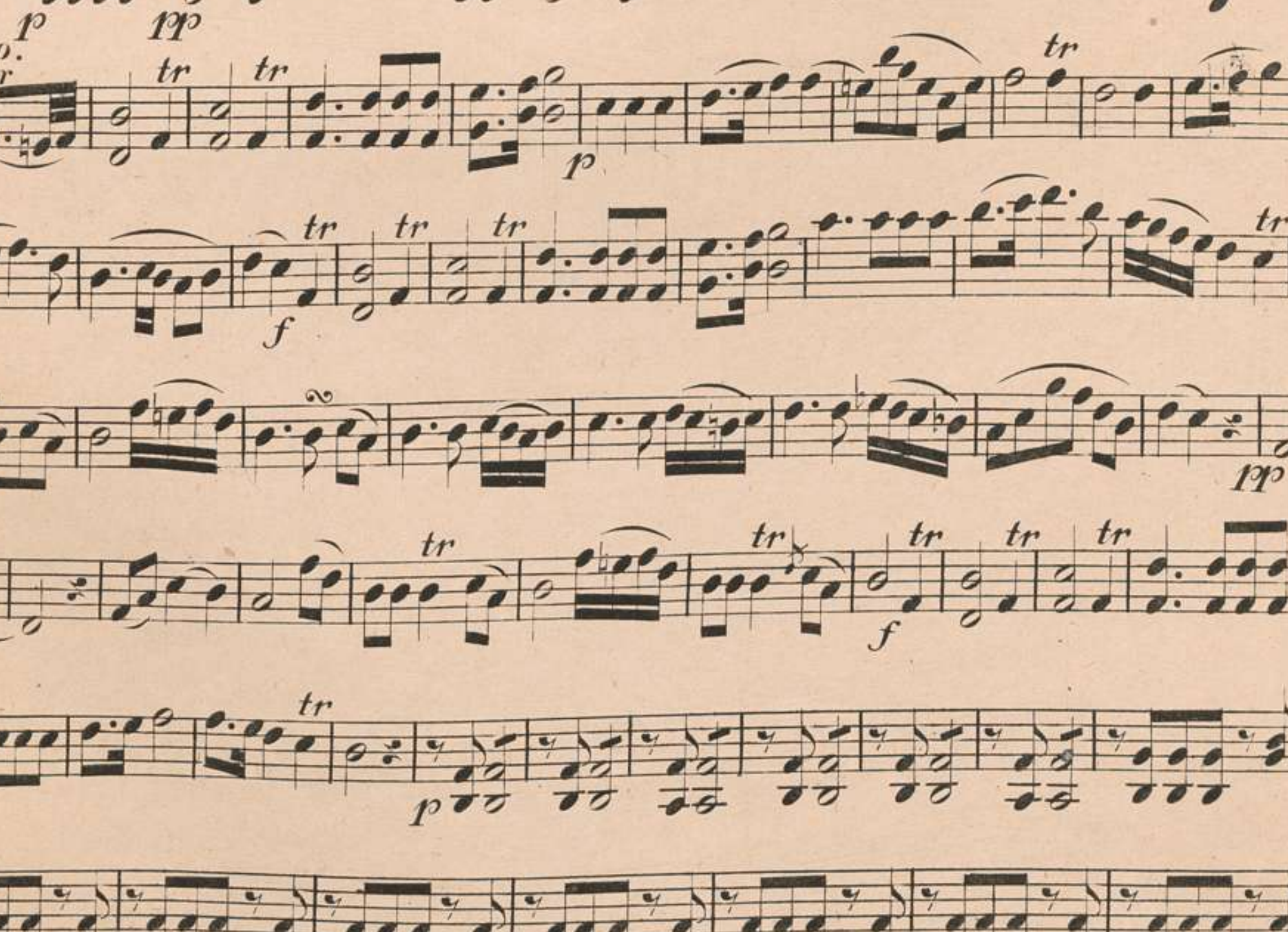
Sanctus score, measures 1-10. The music is in G major (one sharp) and 3/4 time. It features a series of trills (tr) and slurs. Dynamics include *p* (piano) and *ff* (fortissimo). The piece concludes with a double bar line.

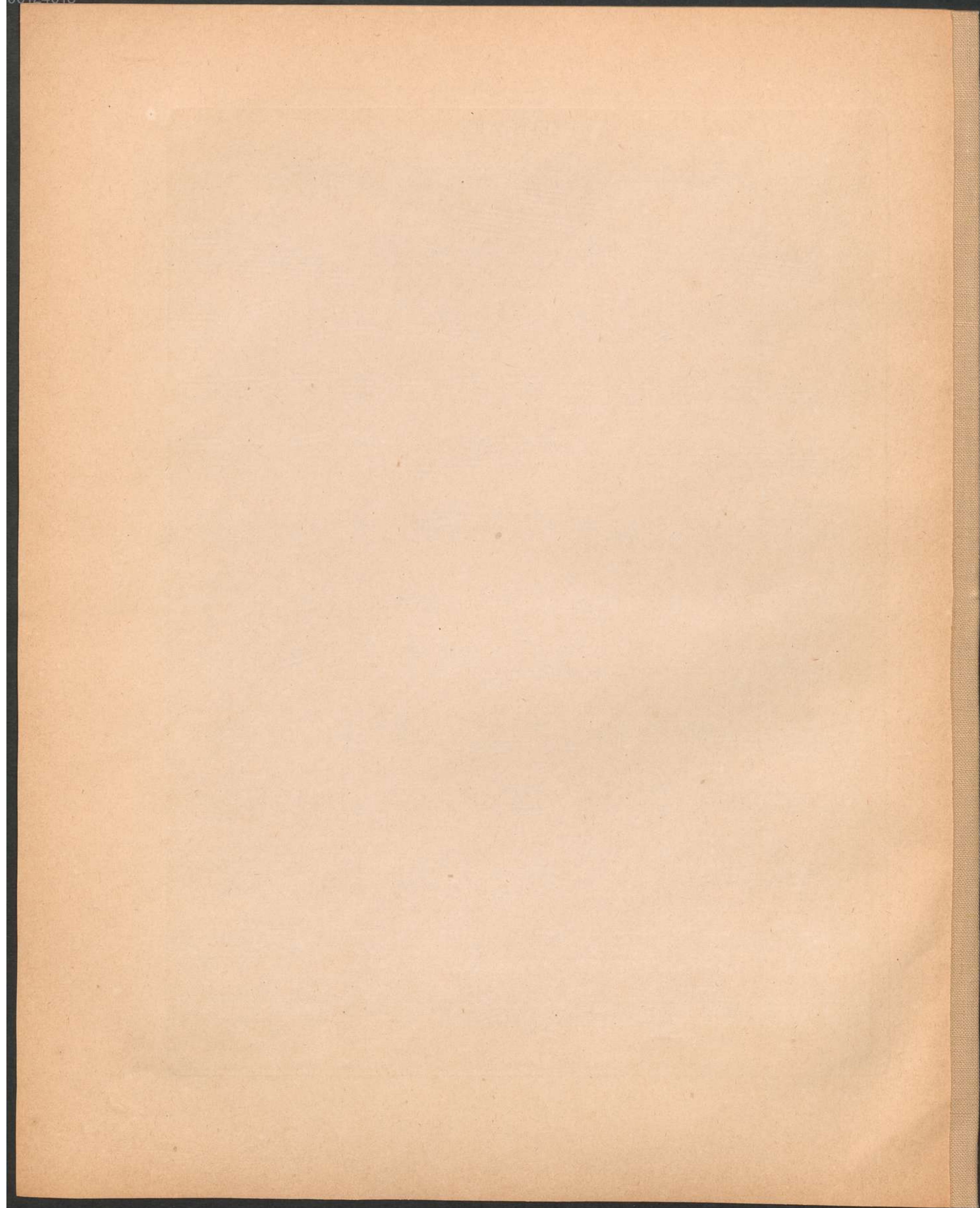
Violino 1^{mo}.Benedictus. *Allegretto.*
p.

The musical score is written for Violino 1^{mo} and is titled "Benedictus. Allegretto." The tempo is marked "Allegretto." and the initial dynamic is "p." (piano). The music is in G major (one sharp) and 2/4 time. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a continuous eighth-note pattern in the right hand and a more melodic line in the left hand. The dynamics include "p." (piano), "decresc." (decrescendo), "pp" (pianissimo), "dim." (diminuendo), "tr" (trill), and "mf" (mezzo-forte). The score ends with a double bar line.

Agnus.

Adagio.
Agnus. 

Allegro. 



Violino 2^{do}.

1

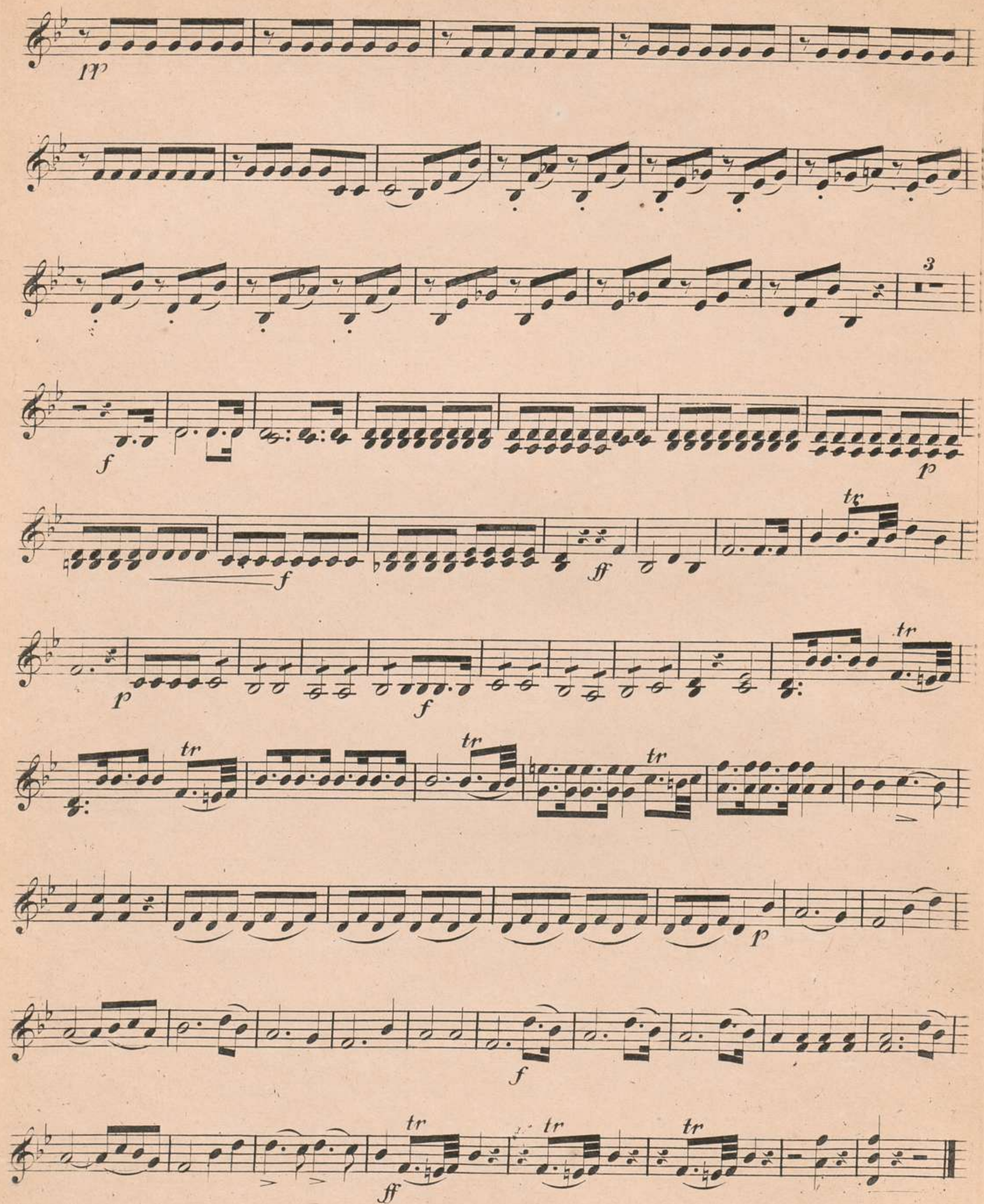
Andante.

Kyrie.

Vivace.

Gloria.

7

Violino 2^{do}.

A musical score for Violino 2^{do} in G major, 2/4 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 2/4 time signature. The music is marked *pp* (pianissimo). The second staff continues the melody. The third staff features a triplet of eighth notes. The fourth staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff includes a fortissimo (*ff*) dynamic and a trill (*tr*). The sixth staff has a piano (*p*) dynamic and a forte (*f*) dynamic. The seventh staff includes a trill (*tr*). The eighth staff has a piano (*p*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff includes a fortissimo (*ff*) dynamic and a trill (*tr*). The score ends with a double bar line.

Violino 2^{do}.

3

Allegro moderato.

Credo.

f

tr

f

ff

1

2

Violino 2^{do}.*Adagio.*

The Adagio section consists of seven staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is marked 'Adagio' and the dynamics start with a piano 'p' marking. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes a fingering '6' above a note. The third staff has a 'p' marking. The fourth staff ends with a double bar line and a key signature change to two flats (B-flat, E-flat). The fifth, sixth, and seventh staves continue the melodic and rhythmic patterns with various note values and slurs.

Allegro.

The Allegro section consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat, E-flat), and a common time signature. The tempo is marked 'Allegro' and the dynamics start with a forte 'f' marking. The music is characterized by rapid sixteenth-note passages and dotted rhythms. The second staff continues these patterns. The third staff includes a fingering '1' above a note. The fourth staff concludes the section with a final melodic phrase and a double bar line.

Violino 2^{do}.

5

Violino 2^{do} musical score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Trills (tr) are marked above several notes in measures 3, 4, 5, 6, 7, 8, and 9. Dynamic markings include *p* (piano) in measure 3, *f* (forte) in measure 4, and *ff* (fortissimo) in measure 10.

Andante.

Sanctus.

Violino 2^{do} musical score, measures 11-18. The tempo is marked *Andante*. The key signature changes to F major (two flats). The time signature is 3/4. The music consists of a series of eighth and sixteenth notes. Measure numbers 2, 8, and 11 are indicated above the staff. Trills (tr) are marked above notes in measures 15 and 16. The piece concludes with a double bar line in measure 18.

Violino 2^{do}.Benedictus. *Allegretto.*

The musical score is written for Violino 2^{do} and is titled "Benedictus. Allegretto." The time signature is 2/4. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The first staff ends with a double bar line. The second staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The second staff ends with a double bar line. The third staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The third staff ends with a double bar line. The fourth staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The fourth staff ends with a double bar line. The fifth staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The fifth staff ends with a double bar line. The sixth staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The sixth staff ends with a double bar line. The seventh staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The seventh staff ends with a double bar line. The eighth staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The eighth staff ends with a double bar line. The ninth staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The ninth staff ends with a double bar line. The tenth staff begins with a treble clef and a key signature of two flats. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. The tenth staff ends with a double bar line.

dim. *pp*

mf

dim.

Violino 2^{do}.

Adagio.
Agnus. *p*

mf

f *pp*

pp *ff*

Allegro. *p* *pp*

f *tr* *tr* *tr* *p* *tr* *tr*

f *tr* *tr* *tr* *tr*

p *pp*

f *tr* *tr* *tr*

p *tr*

f *tr* *tr*

tr *tr* *8* *f* *p* *dim.*

Viola.

1

Andante.

Kyrie.

pp *ff* *p* *f*

Vivace.

Gloria.

ff *p* *f* *p* *f*

Viola.

Violin part of a musical score, measures 1-10. The music is in G major (one sharp) and 2/4 time. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note runs. The second staff includes a triplet of eighth notes. The third staff starts with a forte (*f*) dynamic and continues with eighth-note patterns. The fourth staff shows a dynamic shift from piano (*p*) to forte (*f*) and then fortissimo (*ff*). The fifth staff includes a trill (*tr*) and a piano (*p*) dynamic. The sixth staff features two trills (*tr*) and a forte (*f*) dynamic. The seventh staff continues with eighth-note runs. The eighth staff begins with a piano (*p*) dynamic. The ninth staff starts with a forte (*f*) dynamic. The tenth staff concludes with three trills (*tr*) and a fortissimo (*ff*) dynamic.

Viola.

3

Allegro moderato.

Credo.

The musical score is written for Viola in F major (one flat) and common time (C). It begins with a forte (f) dynamic. The first staff contains the initial notes of the Credo. The subsequent staves show a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties throughout the piece. The score ends with a double bar line and a final chord. The dynamics range from f to ff.

T. H. 10.202.

Viola.

Adagio.

The Adagio section consists of six staves of music. The first staff begins with a piano (*p*) dynamic. The second and third staves feature a fortissimo (*ff*) dynamic. The fourth staff continues with a fortissimo (*ff*) dynamic. The fifth staff ends with a piano (*p*) dynamic. The sixth staff concludes the section with a double bar line and a key signature change to one sharp.

Allegro.

The Allegro section consists of five staves of music. The first staff begins with a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff features a first ending marked with a '1'. The fourth staff features a second ending marked with a '2'. The fifth staff concludes the section with a double bar line and a key signature change to one sharp.

Viola.

5

Violino musical score for Viola, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a series of eighth-note patterns, often beamed together, with some measures containing triplets. Dynamic markings include *p* (piano) and *f* (forte). Trills are indicated by 'tr' above notes in measures 4, 5, and 6. The piece concludes with a double bar line in measure 10.

Andante.

Sanctus. *p*

Sanctus. *p* Musical score for Viola, measures 11-15. The tempo is marked *Andante*. The key signature changes to F major (no sharps or flats), and the time signature changes to 3/4. The music consists of a series of eighth-note patterns, some beamed together, and some measures with rests. The piece concludes with a double bar line in measure 15.

Viola.

Allegretto.

Benedictus.

1 2 3 4 5 6 7 8

p

decresc. *ff*

dim.

mf

Viola.

7

Adagio.

Agnus.

Musical score for Viola, Adagio section. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It starts with a *p* (piano) dynamic and ends with an *mf* (mezzo-forte) dynamic. The subsequent staves continue the melodic and harmonic development, featuring various rhythmic patterns and dynamics including *f* (forte) and *pp* (pianissimo).

Allegro.

Musical score for Viola, Allegro section. The score consists of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It starts with a *f* (forte) dynamic and ends with a *p* (piano) dynamic. The subsequent staves continue the melodic and harmonic development, featuring various rhythmic patterns and dynamics including *f* (forte), *pp* (pianissimo), and *p* (piano). The section concludes with a double bar line and a final *p dim.* (piano, diminuendo) dynamic.

4^o Mus. Pr. 16556

Violoncello e Basso

Schubert, Ferdinand

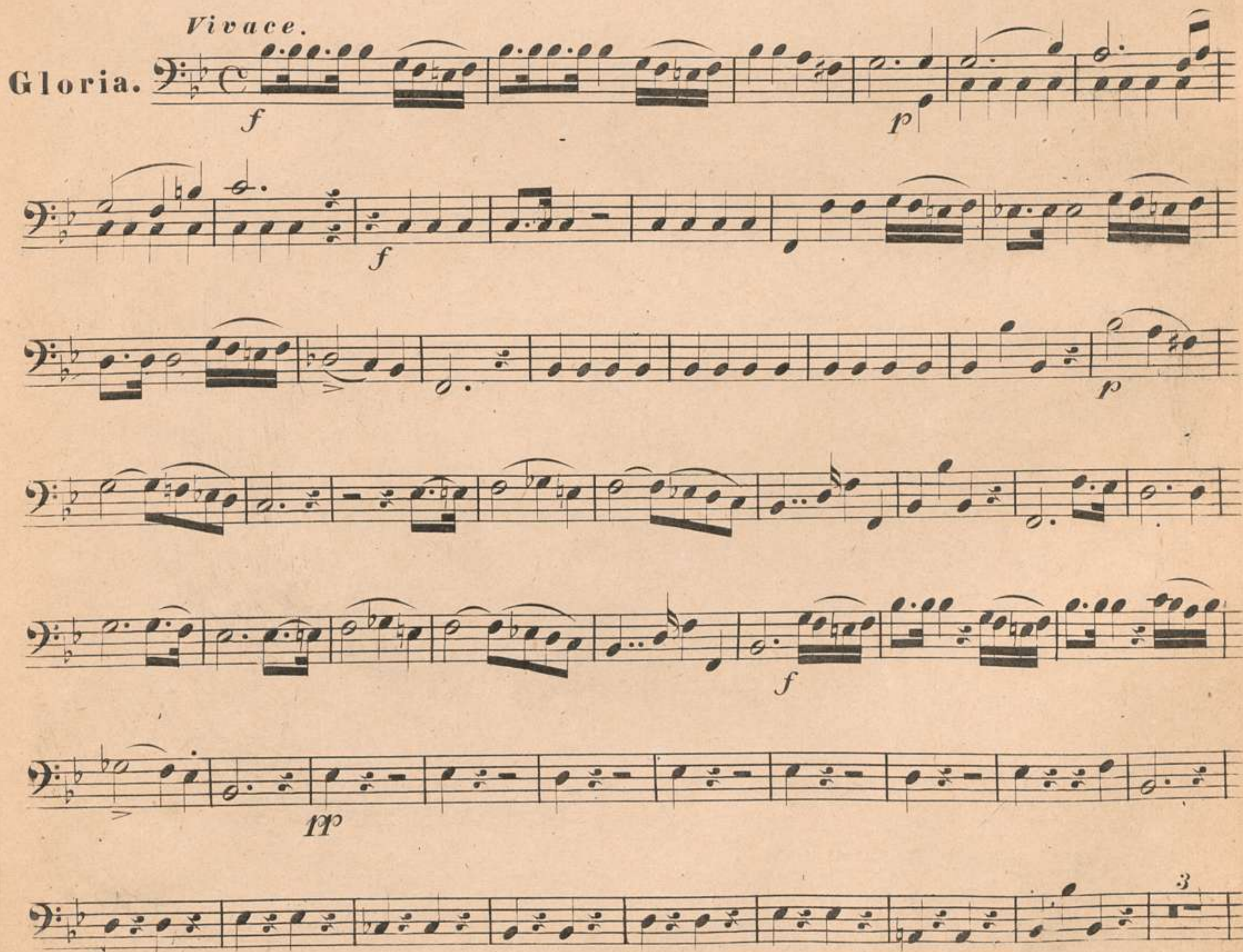
9.

Violoncello e Basso.

Andante.

Kyrie. 

Vivace.

Gloria. 

Violoncello e Basso.

3

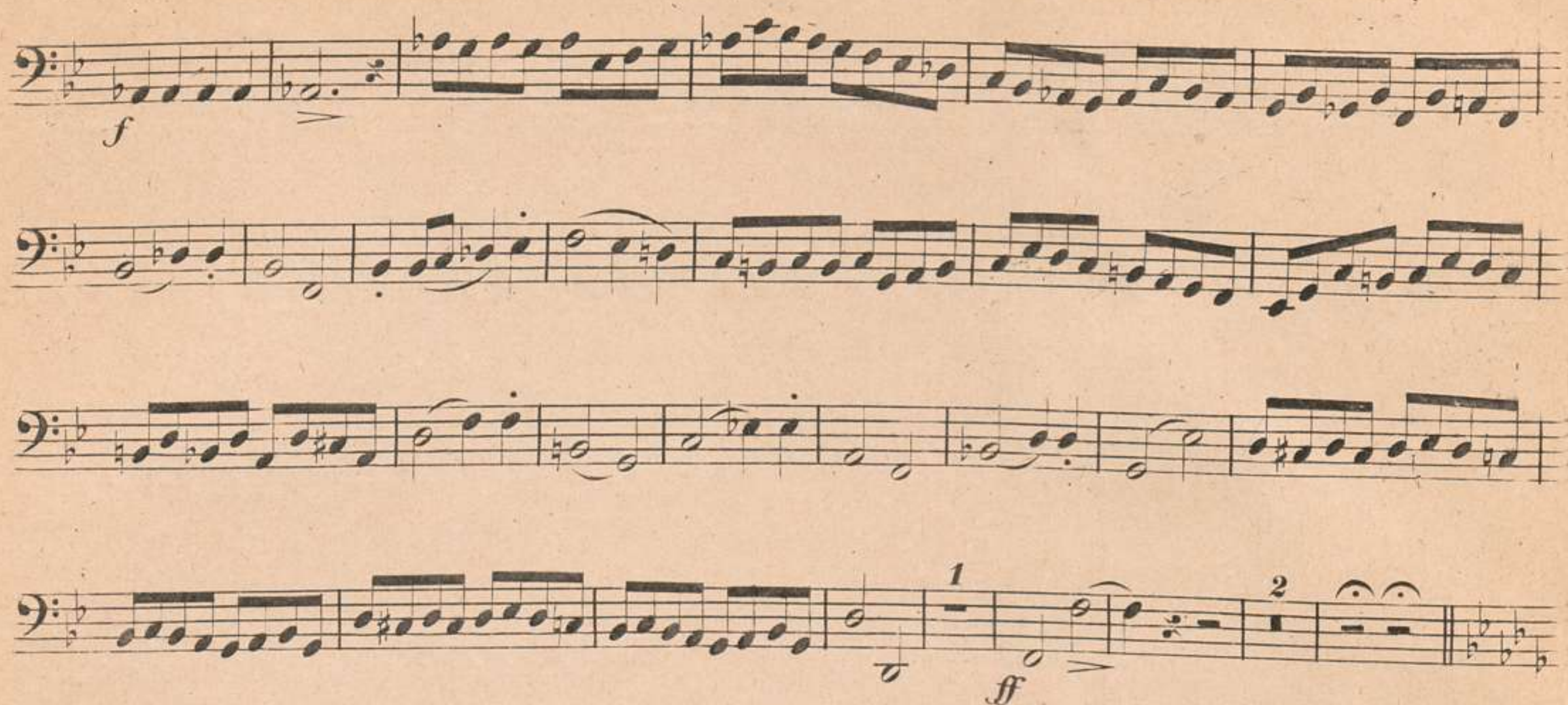
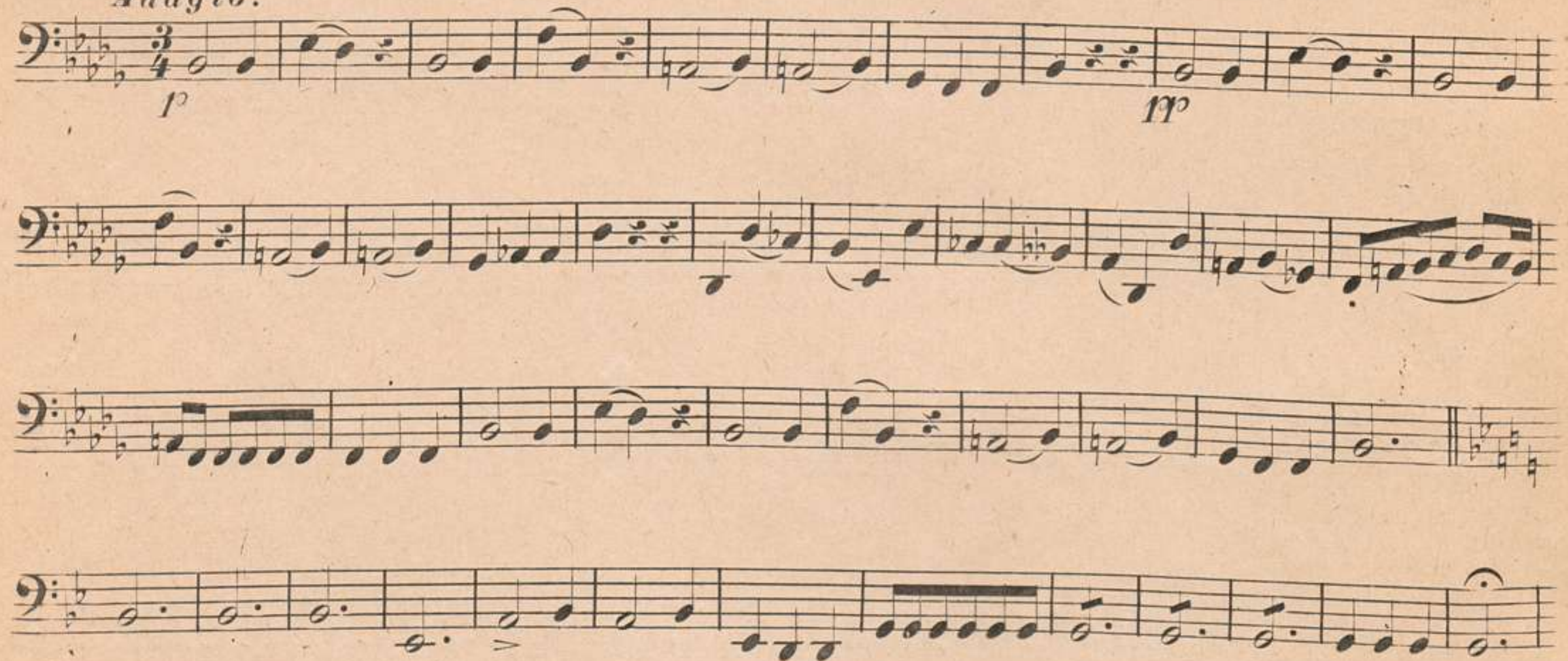
First system of musical notation for Violoncello e Basso, measures 1-6. The notation is in bass clef with a key signature of two flats. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a fortissimo (*ff*) dynamic. Measure 3 has a piano (*p*) dynamic. Measure 4 has a trill (*tr*) marking. Measure 5 has a piano (*p*) dynamic. Measure 6 has a trill (*tr*) marking.

Allegro moderato.

Credo.

Second system of musical notation for Violoncello e Basso, measures 7-12. The notation is in bass clef with a key signature of two flats. Measure 7 starts with a forte (*f*) dynamic. Measure 8 has a trill (*tr*) marking. Measure 9 has a trill (*tr*) marking. Measure 10 has a trill (*tr*) marking. Measure 11 has a forte (*f*) dynamic. Measure 12 has a piano (*p*) dynamic.

Violoncello e Basso.

*Adagio.**Allegro.*

Violoncello e Basso.

5

Seven staves of musical notation for Violoncello and Bass. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). Trills (*tr*) are indicated above certain notes in the fourth and seventh staves.

Andante.

Sanctus.

Four staves of musical notation for the "Sanctus" section, marked "Andante". The notation is in 3/4 time and includes dynamic markings like *p* (piano). Fingerings 2 and 8 are indicated above specific notes in the second and fourth staves respectively.

Violoncello e Basso.*Allegretto.*

Benedictus.

1 2 3 4 5 6 7 8 9

10

p

mp

Violoncello e Basso.

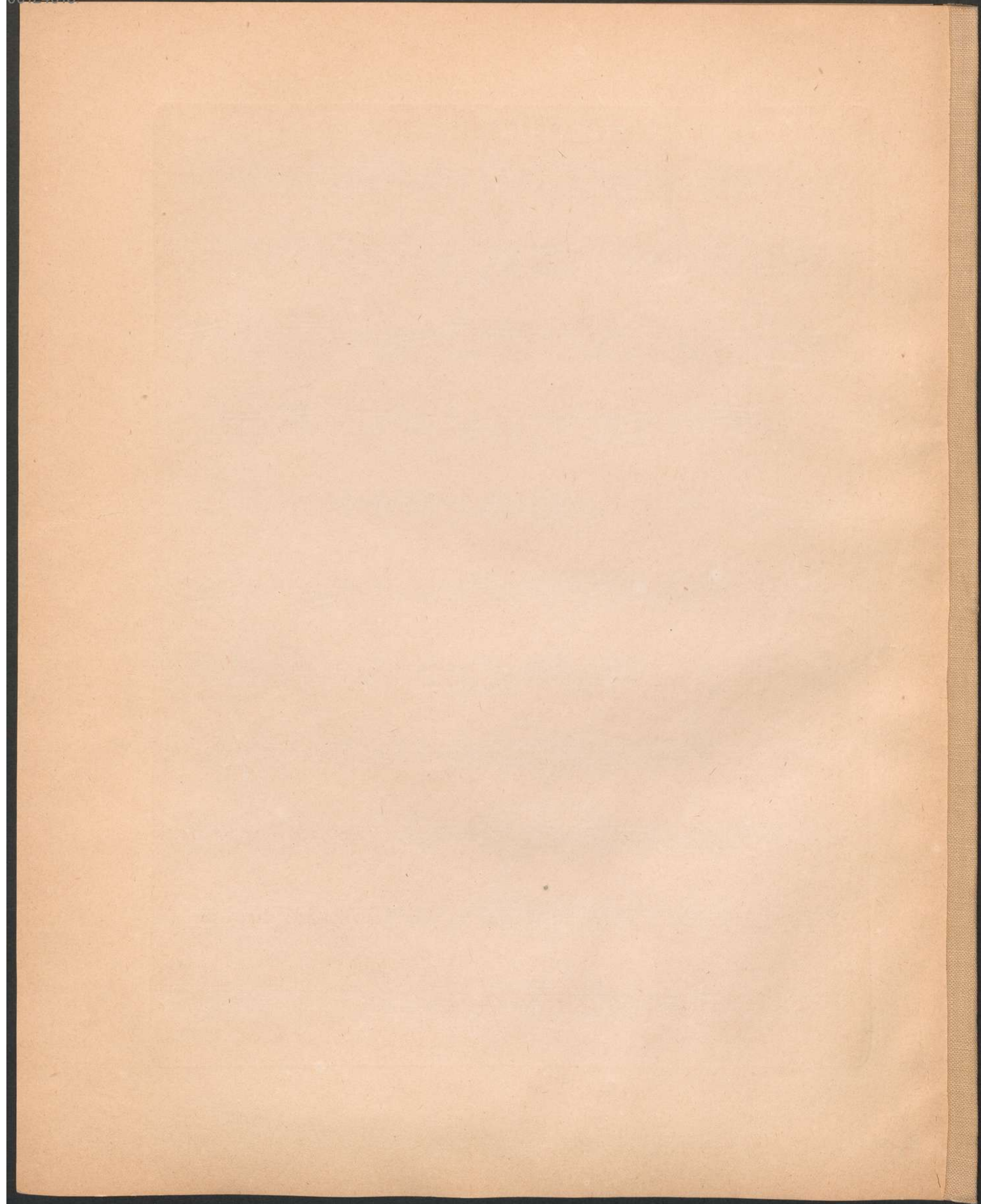
Adagio.

Agnus.

First system: Bass clef, 2/4 time signature, key of B-flat major. The melody begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The first measure is marked with a piano (*p*) dynamic. The second system continues the melody with quarter notes D3, E3, F3, and G3, marked with a mezzo-forte (*mf*) dynamic. The third system features a more complex rhythmic pattern with eighth and sixteenth notes, marked with a fortissimo (*ff*) dynamic. The fourth system continues with similar rhythmic patterns, marked with a fortissimo (*ff*) dynamic. The fifth system concludes the Adagio section with a half note G3, marked with a piano (*p*) dynamic.

Allegro.

First system: Bass clef, 2/4 time signature, key of B-flat major. The melody begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The first measure is marked with a forte (*f*) dynamic. The second system continues the melody with quarter notes D3, E3, F3, and G3, marked with a piano (*p*) dynamic. The third system features a more complex rhythmic pattern with eighth and sixteenth notes, marked with a fortissimo (*ff*) dynamic. The fourth system continues with similar rhythmic patterns, marked with a fortissimo (*ff*) dynamic. The fifth system concludes the Allegro section with a half note G3, marked with a piano (*p*) dynamic.



Flauto oder Oboe.

1

Andante.
Solo

Kyrie.

Vivace.

Gloria.

10.

Allegro moderato.

f

Allegro.

Flauto oder Oboe.

3

f *tr* *tr* *tr* *f*

Andante. *Solo.* *p*

Sanctus.

Allegretto. *p*

Benedictus.

Flauto oder Oboe.

*Adagio.*

Agnus.



Corno solo in B.

1

Andante.

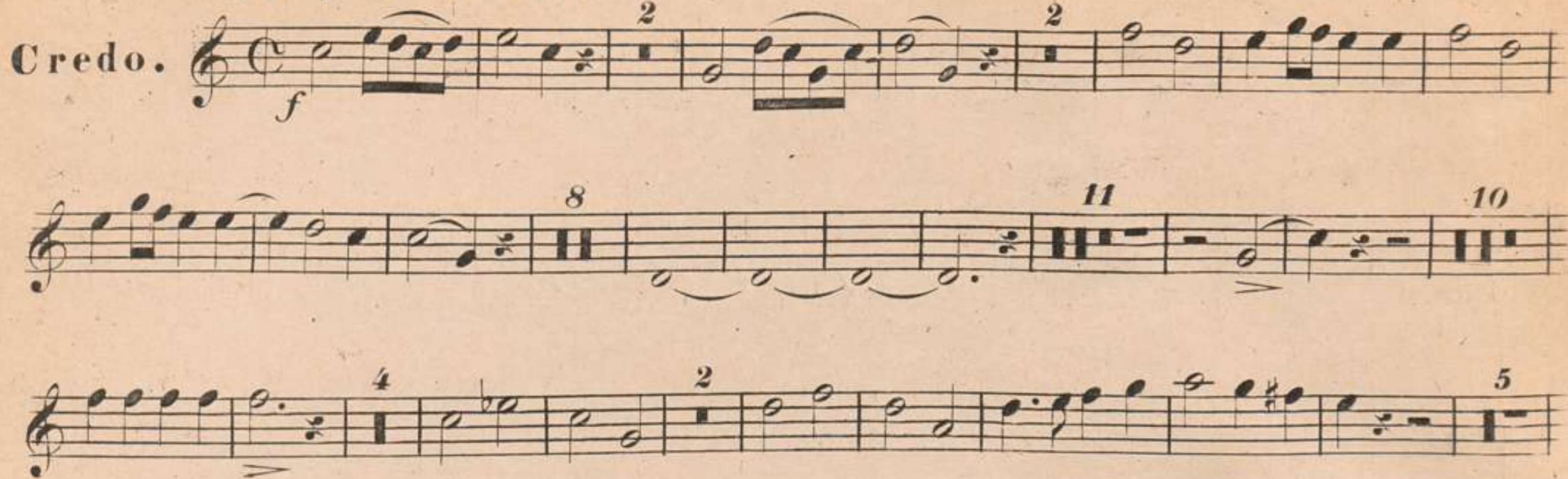
Kyrie. *Solo*

Vivace.

Gloria.

Corno.*Allegro moderato.*

Credo. *f*

*Adagio.**Solo*

mf

*Allegro.*

f



Corno.

3

First three staves of the Corno part. The first staff begins with a forte (*f*) dynamic. The second staff includes a triplet of eighth notes marked with a '3' and a piano (*p*) dynamic. The third staff concludes with a fermata over the final measure.

Andante.

Sanctus.

Sanctus.

Allegretto.

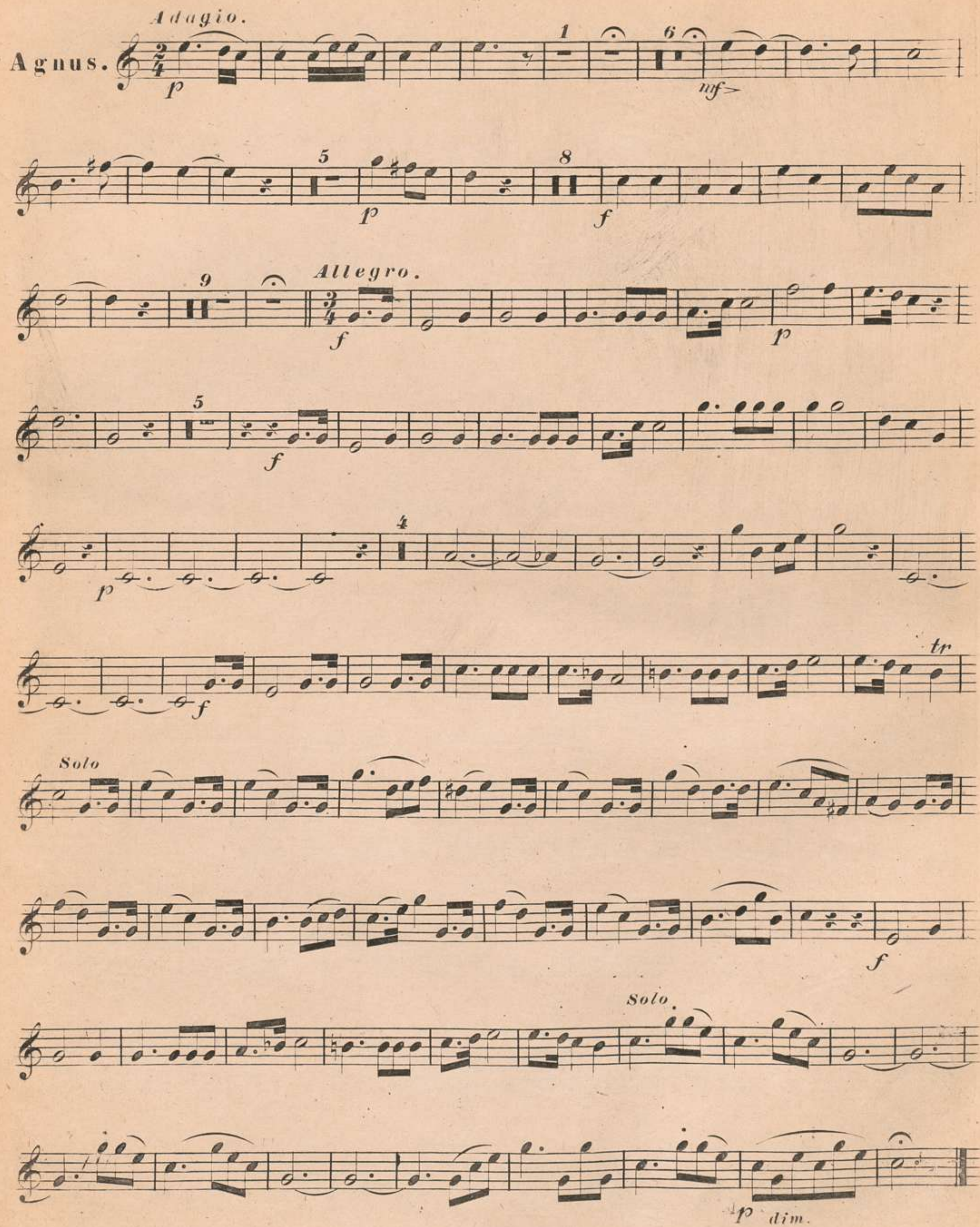
Benedictus.

Benedictus.

Benedictus.

Corno.

Adagio.

Agnus. 
Allegro.

Solo

Solo.

p dim.

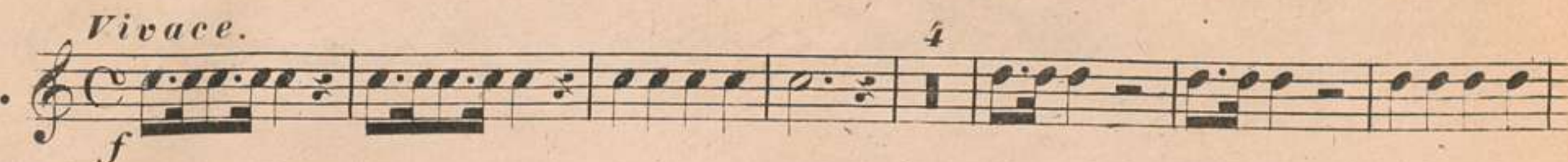
Tromba 1^{ma} in B.

1

Andante.

Kyrie. 

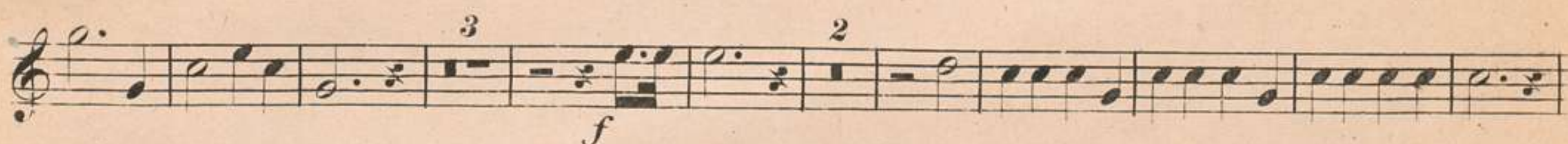
Vivace.

Gloria. 







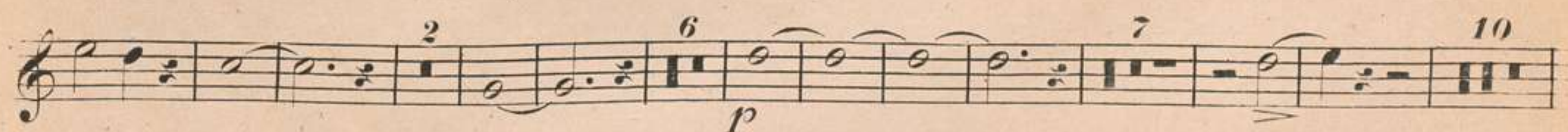


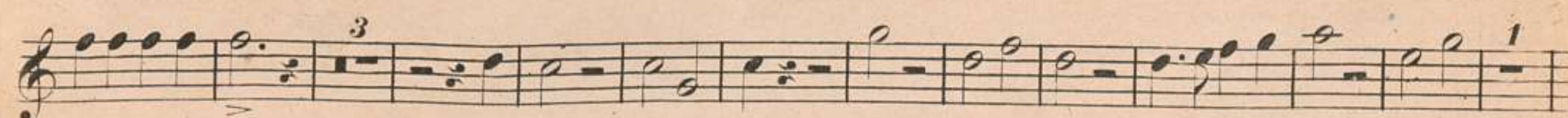


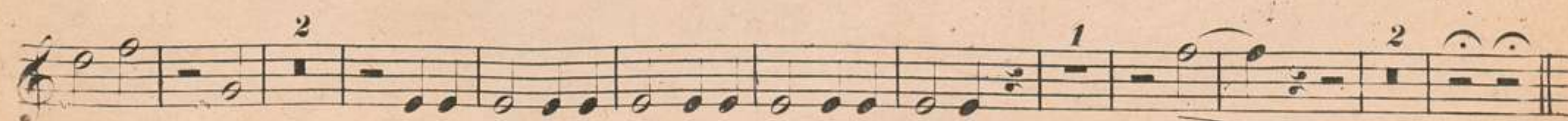


Allegro moderato.

Credo. 







Tromba 1^{ma}.

Adagio.

21 *pp* 20 *p*

Allegro.

2 1 5 11 3 4 *p* *f* 7 1

Sanctus et Benedictus tacet.

Adagio.

Agnus. 5 5 21 *f* 13 *Allegro.*

9 17 15 *f* 8 *f* *p dim.*

Tromba 2^{da} in B.

1

Andante.
Kyrie. 

Vivace.
Gloria. 

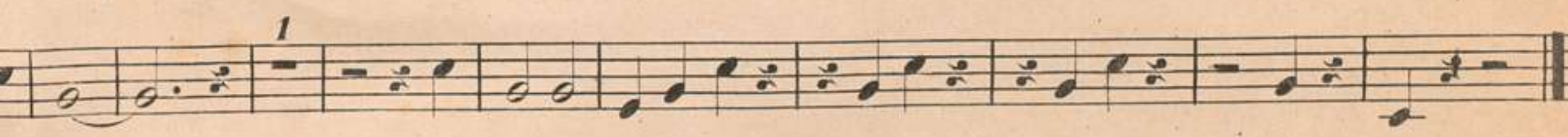












Allegro moderato.
Credo. 







13

Tromba 2^{da}.

Adagio.

21

pp

20

p

Allegro.

2

1

f

5

8

3

4

p

f

7

1

Sanctus et Benedictus tacet.

Adagio.

5

5

21

13

f

f

Allegro.

9

f

p

13

f

15

8

f

p dim.

Agnus.

Timpani in B.F.

1

Andante.

Kyrie. *f* *pp* *f*

Measures 1-17. Dynamics: *f*, *pp*, *f*. Trills: *tr*.

Vivace.

Gloria. *f*

Measures 1-22. Dynamics: *f*. Trills: *tr*.

Allegro moderato.

Credo. *f*

Measures 1-18. Dynamics: *f*. Trills: *tr*.

Allegro.

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a 'tr' (trill) marking. The melody starts with a half note, followed by a series of eighth notes and sixteenth notes. The piece concludes with a double bar line and a final note. The number '12' is written above the staff near the end.

A single staff of music in bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The piece ends with a double bar line and a repeat sign.

Sanctus et Benedictus tacet.

Agnus. 

Allegro.

pp *f*

tr tr tr 17 tr