

MESSA

con

GRADUALE ED OFFERTORIO

a

*quattro Voci coll' accompagnamento
d'Orchestra*

composta ed umilmente dedicata

alla Sacra Maestà

DI

FEDERIGO AUGUSTO

RÉ DI SASSONIA

da

Venceslao G. Tomaschek

*Compositore presso il Sig. Conte
Giorgio di Puquoy.*

Opera 40.

40. 18.

[Faint, illegible handwriting on aged paper]

pax homi-nibus bonæ volun-ta-tis Lau-da-mus te

P bene-di-ci-mus te ado-ramus a-do-ramus te *Solo* Gra-

- - tias a-gi-mus ti-bi propter ma-gnam glo-riam

tu-am propter ma-gnam glo-riam tu-am

Tutti Do-mi-ne De-us rex cö-lestis De-us pa-ter om-ni-po-

tens Deus pa-ter omni-potens *31* Domine De-us A-gnus

De-i fi-li-us pa-tris fi-li-us pa-tris.

Andante. *14* *Tutti* QUI TOLLIS. Qui tollis pec-ca-ta pec-ca-ta mun-di mise-

re re no-bis mi-se-re re no-bis *Solo* sus-ci-pe de-pre-

ca-ti-o-nem no-stram qui se-des ad dex-teram pa-tris mi-se-

Tutti re-re mi-se-re re *fp* mise-re-re no-bis no-bis.

Allegro. *2* QUONIAM. Quoni-am tu so-lus tu so-lus

Sanctus tu so-lus Do-mi-nus tu so-lus al-tis-si-mus Je-su Chris-te.

17 Cum sancto Spi-ri-tu in glo-ri-a Dei pa-tris a-men a - - -

men cum san-cto Spi-ri-tu in glo-ri-a De - - - i

patris a - - - - - men Cum sancto

Spi-ri-tu in glo-ri-a Dei pa-tris a-men a - - - - -

men Cum sancto Spi-ri-tu in glo-ri-a Dei pa - - - - - tris

a - - - - - men a - - - - - men a - - - - - men a - - - - -

men Cum sancto

Spi-ri-tu Cum sancto Spi-ri-tu in glo-ri-a in gloria Dei

patris a-men a-men a-men a-men a - - - - - men

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

Andantino grazioso.

GRADUALE. 3 4 Do-mi-ne Dominus noster

Alte I wry

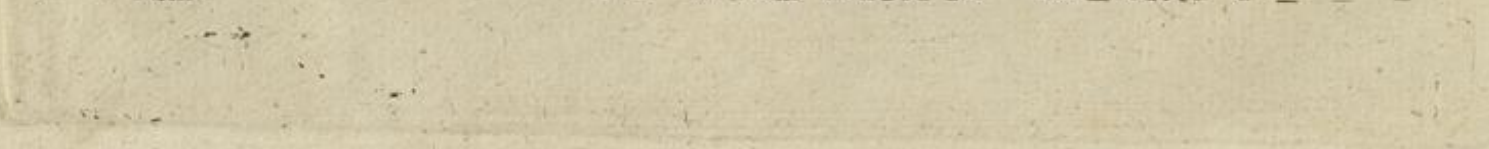
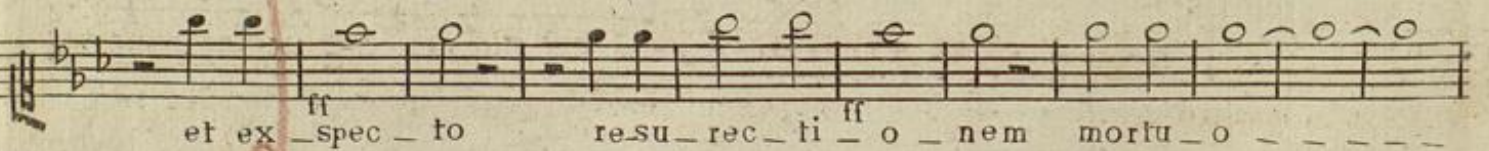
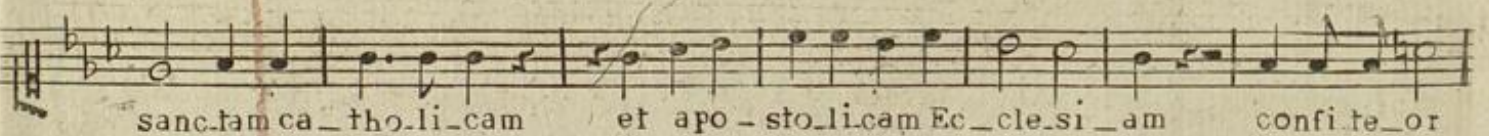
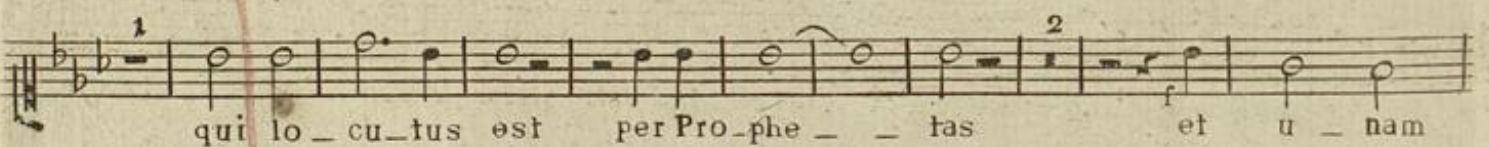
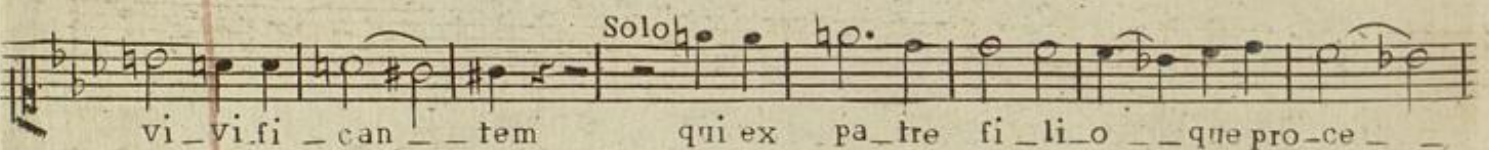
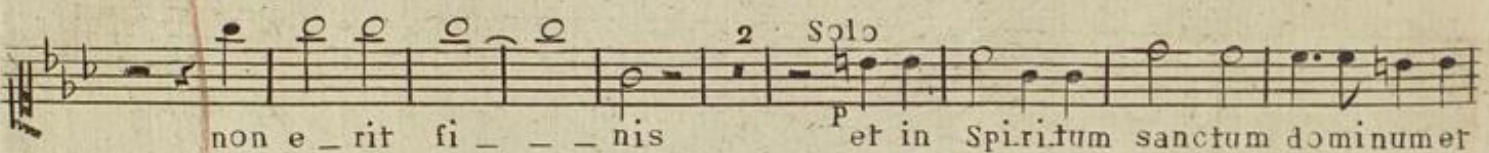
quama_dmi-ra-bi-le quama_dmi-ra-bi-le est no-men tu-um in u-ni-ver-sa ter=
 ra in u-ni-ver-sa ter-ra. ^{13 Solo.} Quoni-am ele-va-ta
 est magni-fi-centi-a tu-a su-per coe-los quoni-
 am ele-va-ta est magni-fi-centi-a tu-a su-per coe-
 los su-per coe-los ³ su-per coe-los
 Solo ^{4 Solo.} Do-mine do-mi-nus nos-ter Do-mine do-mi-nus nos-ter ²
 Tutti ² quama_dmi-ra-bi-le quama_dmi-ra-bi-le quama_dmi-ra-bi-le est
 no-men tu-um in u-ni-ver-sa terra in u-ni-ver-sa ter=
 ra in u-ni-ver-sa ter-ra ²³ quoni-am ele-va-ta est
 magni-fi-centi-a tu-a su-per coe-los su-per
 coe-los ¹ su-per coe-los ¹ Do-mi-ne do-mi-nus
 noster quama_dmi-ra-bi-le est no-men tu-um in u-ni-ver-sa ter-ra in

5.

1

Allo mod^{to}.

CANTO.



CANTO.

7

men a

men et vi-tam ven-tu-ri sæ-culi

a

men et vi-tam ven-tu-ri

sæ-culi a - - - men a - - - men a-men a - - -

men et

vi-tam ven-tu-ri sæ-culi a - - -

men et vi-tam ven-tu-ri sæ-culi a-men a-men et vi-tam ven-tu-ri sæ-culi a-men a-men a-men a-men.

Antantino espressivo. Solo.

OFFERTORIUM

Sperant in te omnes qui no-ve-runt no-men

tu-um Do-mi-ne ! Do-mi-ne ! quoniam non de-re-

lin- - quis quæ-ren-tes te quoniam non de-re- - lin- - quis.

CANTO.

quæ-ren - tes te - - - quæ-rentes te Psal-li-te

Domino qui ha-bi-tat in Si-on quoni-am non est ob-li-tus paupe-

rum quoni-am non est ob-li-tus paupe-rum pau - - pe-rum psalli -

te psal-li-te qui ha-bi-tat in Si-on psal - - - - - lite

psalli-te Domino qui ha-bi-tat in Si-on psal - - - - -

- - - - - lite Do - - - - - mi-no psalli-te Do-mi-no

qui ha-bi-tat in Si-on psal - - - - -

- - - - - li-te Do-mi-no psallite Do-mi-no qui ha-bi-

tat in Si-on psallite Do-mi-no qui ha-bi-tat in Si-on qui ha-bi-tat in Si-

on psal-li-te psal - - - - - li-te psalli-te Domino psalli-te

Do - - - - - mi-no psal - - - - - lite Do-mi-no

psal - - - - - lite Do-mi-no psalli-te Do - - - - - mi-no.

CANTO.

9

Andante maestoso.

SANCTUS.

Sanctus Sanctus Sanctus Dominus Deus Sa-ba-
 oth Ple-ni sunt coe-li et terra glo-ri-a tu-a glo-
 ri-a tu-a pleni pleni sunt coeli et terra glo-ri-a tu-
 a Os-san - - - na in ex-cel - - - sis os-san - - - na in ex-
 celsis in excel - - - sis ossan - - - na
 in ex-cel - sis in ex-cel - sis.

Andantino.
grazioso. 21 Solo.

BENEDICTUS.

Be - ne-dictus qui venit in no-mine Do-mi-ni
 be-ne-dic-tus qui ve-nit in nomi-ne Do-mi-ni
 be - - ne-dic-tus qui ve - - nit be - - ne-dic-tus qui ve - - nit
 be-ne-dic-tus be-ne-dic-tus be-ne-dic-tus bene-dic-tus
 be - - ne-dictus qui venit in nomine Do-mi-ni bene-dic-tus
 qui ve-nit in nomine Domi-ni bene-dic-tus qui ve-nit

bene-dictus qui ve-nit in nomine Domi-ni be-ne-

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

Do-mi-ni Ossan- - - na in excel- - sis ossan- - - na in ex-

celsis in excel- - - sis ossan- - - - - na in ex-cel-

sis in ex-cel-sis.

Quasi Adagio.

 AGNUS.

Agnus Dei Agnus Dei qui tollis peccata mundi miserere

mise-re - - re mise-re - re nobis mise - re-mise-re-re misere - re

nobis mise-rere no-bis A-gnus Dei Agnus Dei dona dona

do-na nobis pa- - - cem dona no-bis st pa-cem mfp do - na no - - bis

cres-cen-do.f ff P dona no-bis pa - cem pa - cem dona no-bis

pa - cem dona no-bis pa - cem dona pacem dona no-bis

pa - cem pa - cem pa - - - eem.

ALTO.

1

Andante. Solo. **KYRIE.** *p* Ky-ri-e! *mf* Ky-ri-e! Ky-ri-e e-lei-son! *f* Ky-ri-
f e Ky-ri-e e-lei-son Chri-ste e-
f leison e-lei-son *p* Ky-ri-e e-leison Chri-ste e-leison e-
leison Chri-ste Chri-ste Chri-ste e-lei-son *sf* Chri-ste e-lei-son *mfp*
son Ky-ri-e Ky-ri-e *p* Ky-ri-e Ky-ri-e *Tutti.*
Ky-ri-e Ky-ri-e *sf* Ky-ri-e *sf* Ky-ri-e *mfp* Chri-ste e-lei-son
son Ky-ri-e e-lei-son *ff* Ky-ri-e e-lei-son *p*
leison *Tutti.* *p* e-lei-son *ff* son ky-ri-e e-lei-son
Ky-ri-e *p* e-lei-son

GLORIA. *Allegro.* *ff* Glo-ri-a in ex-cel-sis De-o *f* glo-ri-a glo-ri-
a in ex-cel-sis De-o et in ter-ra pax
pax ho-mi-ni-bus bo-nae vo-lun-ta-tis Lau-

da-mus te be-ne-di-ci-mus te a-do-ra-mus

le-glo-ri-fi-ca-mus te *ff* Do-mi-ne De-us *ff* rex coe-

le-stis De-us pa-ter om-ni-po-tens De-us

pa-ter om-ni-po-tens *Solo* Do-mi-ne fi-li

u-ni-ge-ni-te Je-su Chri-ste Je-su Chri-

ste *Tutti.* *ff* Do-mi-ne De-us *ff* A-gnus De-

fi-li-us pa-tris fi-li-us pa-tris

Andante. *13 Tutti.* *QUITOLLIS.* Qui-tol-lis pec-ca-ta pec-ca-ta

mun-di mi-se-re-re no-bis mi-se-re-re no-bis

mi-se-re-re mi-se-re-re mi-se-re-re no-bis no-bis

Allegro. *2* *QUONIAM.* Quo-ni-am tu so-lus tu so-lus Sanctus tu

so-lus Do-minus tu so-lus al-tis-si-mus Je-su Chri-ste

cum san-cto Spi-ri-tu in glo-ri-a De-i pa-tris a-men a-
 men a- men a-
 men cum san-cto Spi-ri-tu in glo-ri-a De-i
 pa-tris a-men a- men cum san-cto
 Spi-ri-tu in glo-ri-a De-i pa-tris a-men a-
 men cum san-cto Spi-ri-tu in glo-ri-a De-i
 pa-tris a-men a- men
 cum san-cto Spi-ri-tu cum san-cto Spi-ri-tu in glo-ri-a in glo-ri-
 a in glo-ri-a De-i pa-tris a-men a-men a-men a-men a-
 men a-men a-men a-men a-men
 Andantino grazioso. Tutti.
 GRADUALE
 Do-mi-ne dominus noster quamadmi-ra-bi-le quamadmi-
 ra-bi-le est no-men Iu-um in u-ni-ver-sa ter-ra in u-ni-ver-sa-

Almichwng.

ALTO.

ler - - ra quo - ni - am e - le - va - ta est magni - fi - cen - ti - a
 tu - a su - - - per coe - - los p su - - per coe - - los
 p su - - - per coe - - los Solo. p Do - mi - ne do - mi - nus no - ster
 Tutti. 2 b Do - mi - ne do - mi - nus no - ster quam ad - mi - ra - bi - le quam ad - mi -
 ra - bi - le 1 quam ad - mi - ra - bi - le est no - men tu - um in u - ni - ver - sa
 P in u - - ni - ver - sa ff ler - ra P in u - ni - ver - sa ter - - ra
 13 Solo quo - ni - am e - le - va - - ta est magni - fi - cen - ti - a tu -
 a su - - per coe - - los quo - ni - am e - le - va - ta est
 magni - fi - cen - ti - a tu - a su - - per coe - - los P su - - per
 ff coe - - los P su - - per coe - los P Do - mi - ne P Dominus.
 no - ster quam ad - mi - ra - bi - le est no - men tu - um in u - ni - ver - sa ler -
 16 ra in u - ni - ver - sa ter - - - ra.

ALTO.

5

Allo moderato. Tutti

CREDO. *mf*

Cre-do in u-num De-um pa-trem om-ni-po-ten-tem fac-

to-rem coe-li et ter-rae vi-si-bi-li-um om-ni-um et 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-ni-tum et ex pa-tre *ff* na-tum *mf* an-te om-ni-a se-cu-la

De-um de De-o *p* lu-men de lu-mi-ne De-um ve-rum de

De-o ve-ro *f* ge-ni-tum non fac-tum *p* consub-stan-ti-a-lem

pa-tri per quem omni-a fac-ta sunt. Qui propter nos ho-mi-nes

Tutti.

et propter no-stram sa-lu-tem *ff* de-scen-dit de *mf* coe- --

lis *Andante* *5* *8* *Tutti* *p* cru-ci- -- fi-xus cru-ci-fixus e-ti =

am pro no-bis sub Pon-ti-o Pi-la-to pas- -- sus pas-sus et se-

pul- -- tus est *p* et se-pul-tus est et se-pul-tus

PP est se- -- pul-tus est *2*

ALTO.

Allo mod^{lo}
ET RESUREXIT. *mf* *Tutti*
 Et re-su-re-xit ter-ti-a die se-
 cun-dum scrip-tu-ras et as-cen-dit in coe-lum
 se-det ad dex-te-ram pa-tris et i-te-rum ven-tu-rus
 est cum glo-ri-a ju-di-ca-re vi-vos et
 mor-tu-os *f* cu-jus re-gni non e-rit fi-nis
2 Solo
 et in Spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem
11 Tutti
 a-do-ra-tur et con-glo-ri-fi-ca-tur Qui lo-
 cu-tus est per Pro-phe-tas *f* Et u-nam sanctam ca-
 tholi-cam et a-po-sto-li-cam ec-cle-si-am confi-te-or
 u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum
ff et ex-spe-clo *ff* re-su-re-cti-o-nem mor-tu-o-
Allo.
 rum Et vi-tam ven-tu-ri sae-cu-li a-

ALTO.

7

men a - - -

men a - - - men et

vi - tam ven - tu - ri sæ - cu - li a - - - men a - - - men

a - - - men a - - -

men et vi - tam ven -

tu - ri sæ - cu - li a - - -

men et vi - tam ven - tu - ri sæ - cu - li a - - -

men a - - - men a - - - men et vi - tam ven -

tu - ri sæ - cu - li a - men a - men et vi - tam ven - tu - ri sæ -

cu - li a - men a - - - men a - - - men

Andantino. espressivo. *Allo mod^{to}*

OFFERTORIUM.

38.

Psallite do - mi - no qui ha - bi - tat in

Si - on

psal - li - te do - mi - no qui ha - bi - tat in Si - - on

quoni -

teluilot wong

am non est ob-li-tus pau-pe - rum quo-ni-am non est ob-li-tus pau-pe =

rum pau - pe - rum psal-li-te psalli-te psal-li-te

do-mi-no qui ha-bi-tat in Si-on psal - - - li-te

do - mi-no qui ha-bi-tat in Si-on psal - li-te psalli-te

do-mi-no qui ha-bi-tat in Si - on psal - - - lite do-mi-no qui

ha-bi-tat in Si - on psal - - - - -

- - - li-te psal - li-te do-mi-no psal-li-te do-mi-no

qui ha-bi-tat in Si-on psalli-te do-mi-no qui ha-bi-tat in Si -

on qui ha-bi-tat in Si-on psal - - - li-te do - - - mi-no psal - -

- - - li-te psalli-te do-mi-no psalli-te do - mi-no

Psal - - - - - lite do-mi-no psalli-te psal - lite domi-

no psalli-te psal - - - - - lite do-mi-no psalli-le do - mi-no

ALTO.

Andante maestoso.

SANCTUS. *C*

sf Sanctus *sf* sanctus *f* sanctus do-mi-nus Deus Sa-ba-

Allo modo *f* Pleni sunt coeli et terra *f* glo-ri-a tu-

sf *sf* a pleni pleni sunt coeli et terra glo-ri-a tu-a . Os-san-na in-ex-

cel-sis Os-san-na in-excel-sis

Os-san-na in-excel-sis *f* *ff* in-excel-sis

Adantino grazioso.

BENEDICTUS. *3/4*

Be-ne-dic-tus qui ve-nit in no-mi-ne do-mi-

fp ni in no-mi-ne do-mi-ni in no-mi-ne do-mi-ni in

no-mi-ne do-mi-ni in no-mi-ne do-mi-ni in no-mi-ne

do-mi-ni qui ve-nit in no-mi-ne do-mi-ni Qui ve-nit in

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

do-mi-ni in no-mi-ne do-mi-ni Be-ne-dic-tus qui

ve-nit in no-mi-ne do-mi-ni in no-mi-ne do-mi-ni

TENORE.

1

KYRIE. Andante. Solo. Tutti. 1 Solo. Tutti.

Ky-ri-e! Ky-ri-e! Ky-ri-e e-lei-son! Ky-ri-

e Ky-ri-e e-lei-son Christe e-

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

Christe e-lei-son e-lei-son Chris-te Christe e-lei-son.

Solo. 1 Solo.

mf Chris-te e-lei-son Ky-ri-e Ky-ri-e Ky-ri-e

Tutti. Solo. 1 Tutti.

Ky-ri-e Christe e-lei-son Ky-ri-e Ky-ri-e e-

lei-son ff Ky-ri-e e-lei-

son e-lei-son e-lei-son p Ky-ri-e e-lei-son

e-lei-son p Ky-ri-e e-lei-son

GLORIA. Allegro. 3 Tutti.

Gloria in ex-cel-sis De-o glo-ri-a

glo-ri-a in ex-cel-sis De-o et in ter-ra pax

pax ho-mi-nibus bonae volun-ta-tis lauda-mus te

TENORE.

1 bene - di - ci - mus te 2 ado - ramus ado - ramus te 23

Do - mine De - us rex coe - les - tis De - us pa - ter

om - ni - po - tens Deus pa - - - ter omni - potens Domine

17 Solo

fi - li' u - ni - ge - ni - te Je - su Christe Je - su

2 Tutti. 3

Chris - te Domi - ne De - us A - gnus De - i

5

f fi - lius ff pa - tris fi - li - us pa - tris.

Andante. 14

QUI TOLLIS. Qui tollis pec - ca - ta pec - ca - ta mun -

12

di mise - re - re f no - bis mise - re - re no - bis mi - se -

re - re mise - re - re pp mise - re - re no - bis no - bis

Allegro. 2 Tutti.

QUONIAM. Quoniam tu so - lus tu so - lus sanctus tu

5

solus Do - minus tu solus al - tissi - mus Je - su Christe f cum

sancto Spi - ri - tu in glo - ri - a Dei pa - tris a - men a - - -

TENORE.

3

men a - - - men a - - - men

a - men a - men a - - - men cum sancto Spiritu in

gloria Dei pa - tris a - men a - - -

men a - - - men cum sancto Spiritu in gloria Dei

i patris a - - - men a - - - men

cum sancto Spiritu in gloria Dei pa - tris a - - -

men a - - - men a - - - men

cum sancto Spiritu in gloria Dei pa - tris cum sanc - to

Spiri - tu in glo - - - ria Dei i patris a - men a - men amen a - men

a - - - men p a - - - men a - - - men a - - - men

a - - - men ff a - - - men.

Andantino grazioso.

16 Solo

GRADUALE.

Do - mi - ne dominus noster quamadmira - bile est

TENORE.

no-men tu-um in u-ni-ver-sa ter-ra *Tutti.* *mf* Do-mine do-mi-nus

f noster *1* quam admi-ra-bi-le quam admi-ra-bi-le est no-men tu-um in

u-ni-ver-sa *ff* ter-ra *mf* in u-ni-ver-sa ter-ra *23* *f* Quoni-

-am e-le-va-ta est *p* magnifi-centi-a tu-a *p* su-per *ff* coe-

-los *p* su-per coe-los *ff* *p* su-per coe-los

3 Solo. *p* Do-mine do-mi-nus noster *4* Do-mine do-mi-nus noster *2*

quam admi-ra-bi-le *2* quam admi-ra-bi-le *1* *p* quam admi-ra-bi-le est

no-men tu-um in u-ni-ver-sa *f* ter-ra *p* in u-ni-ver-sa *ff* ter-

ra in u-ni-ver-sa ter-ra *3 Solo* quoni-am e-le-va-ta est

magnifi-centi-a tu-a su-per coe-los *9 Tutti.* *p* quo-ni-am e-le-

va-ta est magnifi-centi-a tu-a su-per *ff* coe-los

p su-per coe-los *ff* *p* su-per coe-los *1* Do-mi-ne

TENORE.

5

1
do-mi-nus nos-ter q-uam admi-ra-bi-le est no-men tu-um in u-ni-ver-sa
ter-ra in u-ni-ver-sa ter-ra.

Allo moderato.

CREDO. *mf*
Credo in u-num Deum 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 et in u-num do-minum Je-sum Chri-stum fi-li-um De-i uni-ge-ni-tum et ex
pa-tre *ff* na-tum *mf* ante om-ni-a sae-cu-la Deum de De-o *p* lu-men de
lu-mine *Tutti.* Deum ve-rum de De-o ve-ro ge-ni-tum non fac-tum con-substan-ti-
a-lem pa-tri per quem om-nia fac-ta sunt *2 Solo* qui propter nos ho-mi-nes et
propter nos-tram salu-tem *ff* de-scen-dit de coe-lis *5 An-lante. Soli.* Et
in-car-na-tus est de Spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo fac-tus
Tutti. est cruci-fixus cruci-fixus et i-am pro nobis sub Pon-tio Pi-
la-to pas-sus pas-sus et sepul-tus est.

TENORE.

et se pul - tus est et se - pul - tus est *pp* se - pul - tus est. 2

Allo mod^{to}. *Solo.* *Tutti*
ET RESUREXIT. Et re - su - rexit et re - su - rexit ter - ti - a die se - cun -
 - dum scrip - tu - ras et as - cendit in coelum sedet ad dexteram
 pa - tris et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -
ff ca - re vi - vos et mor - tu - os *f* cujus re - gni non e - rit
 fi - nis *P* et in Spi - ri - tum sanctum dominum et vi - vi - fi - can - tem
6 Solo *Tutti. cres - cen - do*
 qui cum pa - tre et fi - li - o simul ado - ra - tur ado - ra - tur et
f con - glo - ri - fi - ca - tur qui lo - cu - tus est per Prophe -
 -
2 *f* et u - nam sanctam ca - tho - li - cam et apo - sto - li - cam ec - cle - si -
 am con - fi - te - or unum bap - tis - ma in remis - si - onem pec - ca - to - rum
1 *ff* et ex - spec - to re - su - rec - ti - o - nem mor - tu - o - rum *ff* et
 vi - tam ven - tu - ri sae - cu - li a -

TENORE.

7

men a

men et vi-tam ven-tu-ri sæ-culi a

men et vi-tam ven-tu-ri sæ-culi a

men a men a

men et vi-tam ven-tu-ri sæ-culi a

men a men amen a men a men et

vi-tam ven-tu-ri sæ-culi amen amen et vi-tam ven-tu-ri sæ-culi

a-men a men a men a men

Andantino. espressivo. 58 Allo mod^{to} 2

OFFERTORIUM. Psallite domino qui habitat in Si-on

psallite do-mino qui habitat in Si-on quoni-am non est ob-

litus pau-pe-rum quoni-am non est obli-tus pauperum pau-pe

TENORE.

rum psalli-te psalli-te psallite domino qui habitat in Si-on psal-
 - - - - - li-te do-mi-no qui habitat in Sion psal- -
 - - li-te psallite domino qui habi-tat in Si-on in Si-
 - - on psal - - - - - lite do-mi-no
 psal - - - - - lite psallite domino qui habitat in Si-on psal - - -
 - - - - - lite do-mi-no psallite domino qui habitat in
 Sion psal - - - - - li-te do-mi-no - - - qui ha-bitat in Si on psal - - - li-te psallite
 domino qui habi-tat in Si-on psal - - - - - lite do-mi-
 -no psallite domi.no qui habitat in Si-on psallite domino qui habitat in Si-
 on psalli-te do-mi-no.

Andante maestoso.

SANCTUS.

1 *Allo mod^{to}* *Solo.*
 sf San-ctus sf sanctus sanctus dominus Deus Sa-ba-oth
 f Pleni sunt coeli et terra glo-ria tu-a glo-ria tu-

TENORE.

9

Tutti.

a pleni pleni sunt coeli et terra gloria tua — a Ossa —

na in ex_cel_sis os_san — — na in ex_cel — — — sis os

san — — — na in ex_cel_sis in ex_cel_sis

Andantino grazioso. *Solo.*

BENEDICTUS. Be — — nedictus qui venit in nomine do_mi_ni

Bene_dic_tus qui ve_nit in no_mi_ne do_mi_ni

Be — — ne_dic_tus qui ve — — nit Be — — ne_dic_tus qui ve — —

nit Be_ne_dic_tus bene_dic_tus be_ne_dic_tus be_ne =

dic_tus Be — — ne_dic_tus qui venit in nomi_ne do_mi_ni Bene =

dic_tus qui ve_nit in nomine domi_ni Bene_dic_tus qui

ve — — nit Bene_dic_tus qui ve_nit in nomi.ne domi_ni

ni Be_ne_dic_tus qui ve_nit Bene_dic_tus qui

ve_nit in no — — mi_ne do — — mi_ni

Allegro moderato

Ossa —

BASSO.

1

KYRIE. *Andante. Solo.* Ky-ri-e! Ky-ri-e! Ky-ri-e e-lei-son! Ky-ri-
 -e Ky-ri-e e-lei-son Christe e-
 lei-son e-lei-son Ky-ri-e e-lei-son e-
 leison Chri-ste Chri-ste Chri-ste e-lei-son Chri-ste e-
 lei-son Ky-ri-e Ky-ri-e Ky-ri-e Ky-ri-e
 Chri-ste e-lei-son Ky-ri-e Ky-ri-e
 Chri-ste e-lei-son Ky-ri-e e-lei-son
 son e-lei-son Kyri-e e-lei-son
 son Kyri-e e-lei-son.

GLORIA. *Allegro. Tutti.* Glori-a in ex-cel-sis De-o glo-ri-a glo-ri-
 a in ex-cel-sis De-o et in ter-ra pax
 pax ho-mi-ni-bus bo-nae vo-lun-ta-tis Lau-da-mus te

1 bene-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus

21 Solo sf do-mi-ne De-us sf rex coe-les-tis

De-us pa-ter pa-ter om-ni-po-tens De-us pa-

34 ff do-mi-ne De-us ff A-gnus

De-us i fi-li-us pa-tris fi-li-us pa-tris

Andante Solo

QUITOLLIS. Qui-tol-lis pec-ca-ta mun-di mi-se-

Tutti. re-re mi-se-re-re mi-se-re-re no-bis qui

tol-lis pec-ca-ta pec-ca-ta mun-di mi-se-re-re no-bis mi-se-re-

re no-bis mi-se-re-re no-bis mi-se-re-re no-

pp bismi-se-re-re no-bis no-bis

Allegro. 2 Tutti. QUONIAM. Quo-ni-am tu So-lus tu so-lus

ff san-ctus tu so-lus Do-mi-nus tu so-lus al-tis-si-mus Je-su Chri-ste Cum

BASSO.

3

sancto Spi-ri-tu in glo-ri-a De-i pa-tris a-men a - - - - - men a

- - - - - men a - men

a-men a - - - - - men Cum san-cto Spi-ri-tu in glo-ri-a De-i

pa-tris a-men a - - - - -

- - - - - men 8. Cum san-cto Spi-ri-tu in glo-ri-a De-i

pa-tris a - - - - - men a-men a - - - - -

- - - - - men a - - - - - men a - - - - -

men Cum san-cto Spi-ri-tu in glo-ri-a De-i pa-tris a - - - - - men

Cum san-cto spi-ri-tu in glo-ri-a De-i pa-tris a-men a-men a-men

a-men a - - - - - men *mf* a-men a - - - - - men a-men a-men *ff* a-men

Andantino grazioso. 27

GRADUALE.

Colmib wng. Do - mi-ne do-mi-nus nos-ter Quam ad-mi-ra-bi-le

quam ad-mi-ra-bi-le est no - men tu-um in u - - ni-ver-sa *ff* ter-ra in

BASSO.

3 Solo.
u_ni-ver-sa ter-ra Quo-ni-am e-le-va-ta est ma-gni-fi-centi-a

10 Tutti.
tu-a su-per coe-los Quo-ni-am e-le-va-ta est

ma-gni-fi-centi-a tu-a su-per coe-los su-per coe-

3 Solo.
los su-per coe-los Do-mi-ne do-mi-nus no-ster

Solo.
Do-mi-ne do-mi-nus no-ster quam ad-mi-ra-bi-le quam ad-mi-

2 Tutti.
ra-bi-le quam ad-mi-ra-bi-le est no-men tu-um in u-ni-ver-sa

ter-ra in u-ni-ver-sa ter-ra in u-ni-ver-sa ter-ra

24
P Quo-ni-am e-le-va-ta est ma-gni-fi-centi-a tu-a

su-per coe-los su-per coe-los su-per

1 Do-mi-ne do-mi-nus no-ster quam ad-mi-

ra-bi-le est no-men tu-um in u-ni-ver-sa ter-ra in u-ni-ver-sa

16
ter-ra.

BASSO.

5

Allo mod^{to}
Tutti.

CREDO. *mf*
Credo in u-num De-um pa-trem om-ni-po-ten-tem Fac-to-rem
coe-li et ter-rae vi-si-bi-li-um om-ni-um et 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-ni-tum et ex
pa-tre na-tum *ff* *mf* an-te om-ni-a se-cu-la De-um de De-o
Solo. lu-men de lu-mi-ne De-um ve-rum de De-o *Tutti.* ve-ro ge-ni-tum non
fac-tum *p* Con-sub-stan-ti-a-lem pa-tri per quem om-ni-a facta sunt
Solo. qui prop-ter nos ho-mi-nes *Tutti.* et propter nostram sa-lu-tem de-
scen-dit de coe-lis *ff* *Andante.* *p* cru-ci-fi-xus
p cru-ci-fi-xus cru-ci-fi-xus pro no-bis sub Pon-ti-o Pi-la-to pas-
sus pas-sus et se-pul-tus est *ff* et se-
pul-tus est *pp* et se-pul-tus est se-pul-tus est.
Allo mod^{to}
Tutti.
ET RESUREXIT. *mf*
Et re-su-re-xit ter-ti-a

BASSO.

7

men ^f et vi-tam ven-tu-ri sæ-cu-li a - - - - - men a -

- - - - - men a - - - - - men

^f et vi-tam ven-tu-ri sæ-cu-li a - - - - -

- men a - - - - - men

Et vi-tam ven-tu-ri sæ-cu-li a - - - - - men a - - - - - men a-men

a-men et ^f vi-tam ven-tu-ri ^{ff} sæ-cu-li ^{mf} a-men a-men et vi-tam ven-

-tu-ri ^{ff} sæ-cu-li ^{mf} a-men a - - - - - men a - - - - - men. ^f

Andantino, espressivo. All^o mod^{to}

OFFERTORIUM. ³⁸ Psallite domino qui habitat in Si-on

Almirel wmg.

^f Psallite domi.no qui habitat in Si-on quo-ni-am non est ob=

li-tus paupe-rum quoni-am non est ob-li-tus paupe-rum pau - - - - - pe=

rum psalli-te psalli-te qui habitat in Si-on psal - - - - -

- - - - - li-te ^f Psalli-te domino qui habi-tat in Si-on psal=

li-te do - - mi-no *f* psalli-te domi-no qui ha-bi-tat in Si -
 on psal - - - - - li-te *f* psallite
 domi-no qui ha-bi-tat in Si - on psalli-te domino qui ha-bi-tat in Si -
 on psal - - - - - li-te do-mi-no psal - - - - - li-te do - - mi -
 no qui ha-bi-tat in Si-on psal - - li-te psalli-te *f* psallite domino psal -
 - - - li-te psallite domino qui ha-bi-tat in Si-on in *f* Sion psallite domino qui
 ha-bi-tat in Si-on in *f* Si-on psalli-te do - - mi-no.
Andante maestoso.
SANCTUS. *C* *sf* San-ctus *sf* san-ctus sanctus do-minus *f* De-us Sa-ba.
1. Allo mod^{to} oth *f* Ple-ni sunt coe-li et terra *2. Solo* glo-ri-a tu=
 a ple - - ni sunt coe-li ple - - ni sunt coeli glo - - ri-a tua glori-a tu =
2. a Os-san - - - na in ex-cel-sis os-san - - - na in ex-

cel sis os san na in ex cel sis in ex

ff cel sis.

Andantino grazioso. Solo.

BENEDICTUS. 26

Bene dic tus qui ve nit in no mi ne

Dom i ni in no mi ne do mi ni in no mi ne

dom i ni in no mi ne Do mi ni in no mi ne do mi ni in

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

qui ve nit in no mi ne Do mi ni Bene dic tus

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

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

Do mi ni in no mi ne Do mi ni Be ne

dic tus be ne dic tus be ne dic tus be ne

dic tus. 4 5

Allo molto Tutti.

Ossan na in ex cel sis

1

VIOLINO PRIMO.

Andante. 3

KYRIE. 4

mf mf f

fp

fp

sf mf

f f p

sf sf mf

cres - cen - do f ff p fp

cres - cen - do ff p

Allegro. 1 2 1 1

GLORIA. C

ff ff ff ff mf f f

mf mf f mf f fp

p dolce fp

f fp

V.S.

VIOLINO PRIMO.

Handwritten musical score for Violino Primo. The score consists of 15 staves of music. The first 10 staves are in 2/4 time and feature various dynamics including *ff*, *f*, *sf*, *fp*, and *mf*. The 11th staff is marked *Andante* and features a 2/4 time signature. The 12th staff is marked *Qui tollis*. The 13th staff is marked *cres*. The 14th staff is marked *cres* and *cen do*. The 15th staff is marked *f* and *p*. The score includes various musical notations such as notes, rests, and slurs. A red diagonal line is drawn across the 11th to 15th staves.

VIOLINO PRIMO.

3

Handwritten musical score for Violino Primo, page 3. The score consists of 15 staves. The first four staves are in 2/4 time with a key signature of two flats (B-flat and E-flat). The fifth staff is a double bar line with the tempo change 'Allegro' and the word 'QUONIAM.' in all caps. The remaining staves are in 2/4 time with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings (p, f, ff, mf). There are also red markings on the score, including a red 'X' over the first staff, a red circle around the second staff, and a red line connecting the second and third staves. The page number '3' is in the top right corner.

Andantino grazioso.

GRADUALE

3/4

p

f

fp

f

f

f

p

mf

f

f

ff

mf

mf p

mf

mf p

mf p

mf p

ff

p

ff

p

4

p

4

p

fp

mf

f

ff

p

ff

p

mf

mf

mf p

mf p

VIOLINO PRIMO.

5

ff p ff p mf mf f

All' mod' CREDO. mf

ff mf mf f

1 p mf ff

mf ff

VIOLINO PRIMO.
Andante.

Handwritten musical score for Violino Primo, Andante. The score consists of 14 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante.' and the first measure is numbered '1'. The score includes various dynamic markings: *f*, *fp*, *p*, *sf*, *pp*, and *ff*. A red 'X' is drawn over the 10th staff. The 11th staff is marked 'Allo modto' and 'ET RESUREXIT.' followed by a common time signature. The score concludes with a final measure marked *p*.

VIOLINO PRIMO.

7

fp cres cen

dolce f ff

ff

Allegro.

sempre staccato.

Violino Primo musical score, measures 1-10. The music is in G major, 2/4 time. It features a continuous eighth-note pattern. Dynamics include p, f, and mf.

Andantino espressivo.

Al niente aut.

Violino Primo musical score, measures 11-15. The music is in G major, 6/8 time. It features a continuous eighth-note pattern. Dynamics include p, ff, fz, and sf. A 'ten.' marking is present in measure 15.

VIOLENO PRIMO.

9

Allegro.

Andante maestoso.

SANCTUS



Andantino grazioso.

BENEDICTUS.



VIOLINO PRIMO.

11

mf mf *Allo mod^{to}*

Quasi adagio.

AGNUS.

p cres - cen - do f p

f fp fp fp

ff f

Andante.

f sf sf

mfp f ff

p p

f ff p

f p

f PF

VIOLINO SECONDO.

Andante.

KYRIE.

mf f p sf mfp f f p sf sf mfp ff p fp

Allegro.

GLORIA.

ff ff ff mf f fp mf p mf f fp f fp



VIOLINO SECONDO.

3

Handwritten musical score for Violino Secondo, page 3. The score consists of 15 staves of music. The first four staves are in G major (one sharp) and 4/4 time. The fifth staff begins with "Allegro." and "QUONIAM." in C major (no sharps or flats) and 2/4 time. The remaining staves continue in C major. The music features various dynamics including *f*, *p*, *pp*, *ff*, and *mf*, as well as articulation marks like accents and slurs. A red line is drawn through the first four staves. A red circle is drawn around the first staff of the "QUONIAM." section. A red line also connects the first staff of the "QUONIAM." section to the first staff of the final section. The final section consists of the last four staves, which are marked with *ff* and *f* dynamics.

Andantino grazioso.

VIOLINO SECONDO.

GRADUALE. *p*

p *f* *p* *f* *mf* *ff* *mf* *mf* *ff* *p* *ff* *p* *mf* *f* *ff* *ff* *mf* *fp* *fp*

VIOLINO SECONDO.

5

Musical score for Violino Secondo, page 5. The score consists of 15 staves. The first 7 staves are in G major (one sharp) and 2/4 time. The 8th staff is the beginning of the 'CREDO' section, marked 'All^o mod^{to}' and in C major (no sharps or flats). The remaining 7 staves continue the 'CREDO' section. Dynamics include p, ff, mf, f, sf, and cresc. The section ends with a repeat sign and 'V: S.'.

6

Andante.

ET RESUREXI

VIOLINO SECONDO

7

Handwritten musical score for Violino Secondo, page 7. The score consists of 14 staves of music in G major (one sharp) and 2/4 time. The first staff has a red line through it. The fourth staff is marked "Allegro" and "sempre staccato". The music features various dynamics including *ff*, *f*, and *sf*.

VIOLINO SECONDO.

8

ff mf ff

Andantino espressivo. mf f f f

OFFERTORIUM

del nido wng

p f

fp tenuto sf p

Allo mod^{to}. 2 tr

p ff ff ff

ff ff

2 f

5



mf mf mf mf mf

mf mf mf mf mf

fp

mf mf mf p fp

mf mf fp fp

fp mf p

Allo mod^o mf

f f f f ff ff

Quasi Adagio.

AGNIS.

f p

fp ff

Andante. 2

f p

sf sf

mf ff p

ff p

p fp ff

1

Andante.

VIOLE.

KYRIE.

p *mf* *f*

p

sf

mf *f* *f*

sf *sf* *p*

ff *p* *fp*

ff *p* *p* *p*

pp

Allegro.

GLORIA.

ff *ff* *ff* *ff* *mf*

mf *f* *p* *fp* *fp*

f *fp* *f* *fp*

V.S.

VIOLE.

sf ff

sf ff f f

sf sf sf f fp

fp fp fp fp

ff ff ff mf ff ff ff

ff f sf

Andante.

QUI TOLLIS. 2/4 p

p f

fp f fp f p f

p

f f

pp Allegro.

QUONIAM. C ff ff ff ii mf

VIOLE.

3

ff f

5

mf

ff ff ff ff

Andantino grazioso.

GRADUALE.

3

4

p

f p mf f mf mfp

V.S.

VIOLE.

ff

P ff F

4 P f_F

f ff F ff f_p

mf_p mf_p mf_p

ff P ff P

f P f P mf

f_p

1 sf p p p

All moderato .

CREDO. mf

VIOLE.

5

ff mf

fp p f

f

fp mf ff

mf ff

Solo 1 Andante 3 4

ff ff ff f f p fp f

p f fp

f sf p sf p

fp p pp

Allo mod^{to}

ET RESURREXIT.

pp mf

f f ff

ff ff ff

ff ff

ff p p p

VIOLE.

Handwritten musical score for Violin, page 6. The score consists of 14 staves of music in G major (one sharp) and 4/4 time. The music features various dynamics including piano (p), forte (f), fortissimo (ff), and mezzo-forte (mf), as well as articulation marks like staccato (stacc.) and accents. A red line is drawn through the first six staves. The tempo "Allegro" is marked on the seventh staff, and "Solo" is indicated below it. The score ends with a double bar line on the fourteenth staff.

7.

bel milid way.

VIOLE.

SANCTUS

Allo moderato.

Andantino grazioso.

BENEDICTUS

VIOLE.

9

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

Allo modto 1

f *f* *f* *ff* *ff* *ff*

Quasi Adagio *f* *f* *f* *p* *f* *f*

AGNUS *p* *f* *p* *f*

p *fp* *f* *fp* *f* *f*

ff *f* *f* *fp* *f* *f*

Andante *ff* *p* *sf* *sf* *sf*

ff *p*

ff

p *f* *f* *p*

fp

fp

fp

fp

BASSO • VIOLONCELLO.

1

KYRIE.

3
4
p mf f

Cello.
p f

Basso
fp cres

cen do

4
sf p f f

6
p sf sf fp

ff p fp

ff p

1 *1*
fp Allegro! fp p PP

GLORIA.

ff ff ff ff mf

fp mf f f mf

f mf f p

f p f p

BASSO e VIOLONCELLO.

Handwritten musical score for Bass and Cello. The score consists of 14 staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a single system. Dynamics include *f*, *ff*, *sf*, *fp*, *mf*, and *p*. A red line is drawn across the staves, starting from the middle of the 5th staff and ending at the middle of the 10th staff. The tempo marking *Ardante.* appears above the 10th staff, and *Allegro.* appears above the 12th staff. The text *QUI TOLLIS.* is written below the 10th staff, and *QUONIAM.* is written below the 12th staff. The score ends with a double bar line on the 14th staff.

BASSO e VIOLONCELLO.

Handwritten musical score for Bass and Cello. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *ff* (fortissimo) and *f* (forte). A red line with a circular flourish is drawn across the first three staves. The staves are labeled "Cello" and "Basso" at various points.

Andantino grazioso.

Handwritten musical score for Bass and Cello, titled "GRADUALE." in all caps. The score consists of 5 staves. The key signature changes to one sharp (F#). The notation includes various rhythmic values and rests. Dynamic markings include *ff*, *f*, *p*, *mf*, and *mp*. A red line with a circular flourish is drawn across the first two staves. The staves are labeled "Cello" and "Basso" at various points. The score ends with the marking "V: S".

BASSO • VIOLONCELLO.

mf nfp

mf p

mf p

ff p

6 p 1 p n f

p ff p ff fp mf

mf p

mf p

ff p

ff p f p f p mf

fp

Cello. sf Basso.

p

Allo f. modo

CREDO. mf

5

V.S.

BASSO e VIOLONCELLO.

7

Basso.

Cello.

Basso.

Cello.

Basso.

ff

f

mf

f

f

f

f

Andantino espressivo.

OFFERTORIUM.

Belnickl wry.

f

p

f

tenuto

fp

fp

Allo modo

sfp

f

fp

tenuto

tr

ff

ff

fp

ff

fp

ff

f

Cello

f

f

Basso

fp

f

f

BASSO e VIOLONCELLO.

First system of music for Bass and Cello. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music consists of ten measures. The first measure is marked with a forte (f) dynamic. The Cello part is labeled 'Cello' and the Bass part is labeled 'Basso'. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The dynamics range from forte (f) to fortissimo (ff).

Andante maestoso.

SANCTUS.

Second system of music, marked 'SANCTUS.' and 'Andante maestoso.' The key signature changes to one flat (B-flat). The time signature is common time (C). The music consists of ten measures. The first measure is marked with a piano (p) dynamic. The Cello part is labeled 'Cello' and the Bass part is labeled 'Basso'. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The dynamics range from piano (p) to fortissimo (ff). The tempo marking 'Allo mod.to' appears in the second measure of the second system.

BENEDICTUS.

Cello.

Bafso.

Cello

Basso

V.S.

BASSO e VIOLONCELLO.

Cello. Bassc.

f f f f ff ff ff

Quasi adagio.

AGNUS.

P f P f

fp fp mfp

mfp cres - cen - do mfp f

fp cres - cen - do f f ff

P f P f

Andante.

f P sf

sf sf

ff P ff

ff P f

f P f

fp pp

ORGANO.

Andante.

KYRIE.

1

T.S. mf f fp T.S.

Cello. P T.S.

Basso.

P T.S. f f f P T.S.

sf p sf fp

P T.S. ff P T.S. P

cres fp fp

P

Allegro.

GLORIA.

ff ff mf T.S.

fp f T.S. fp f Unis.

mf f P. T.S.

f T.S. p T.S.

p T.S.

sf T.S.

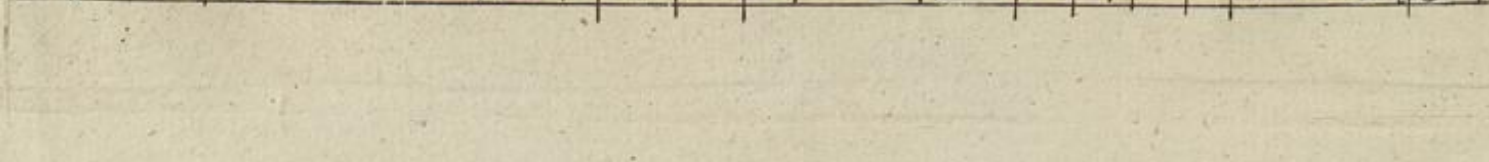
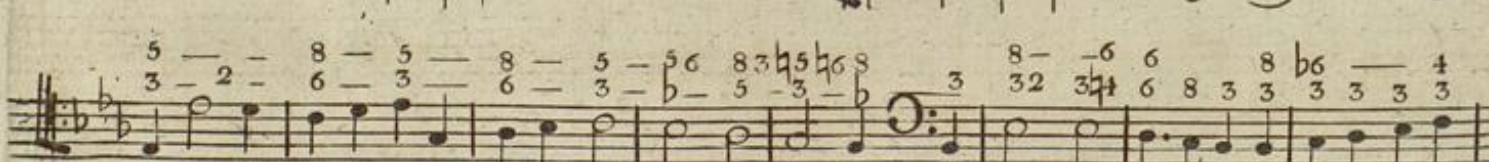
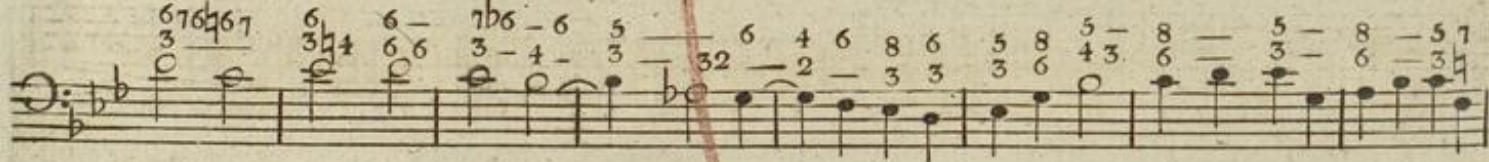
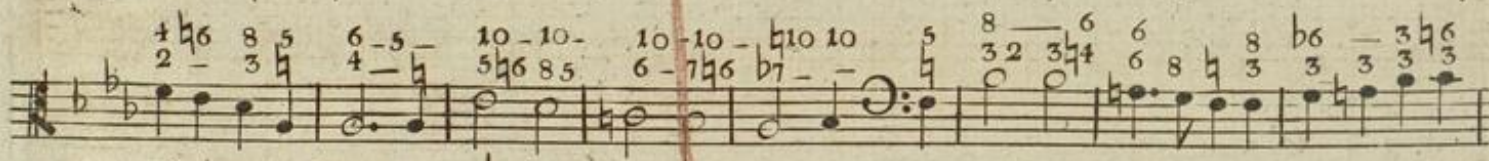
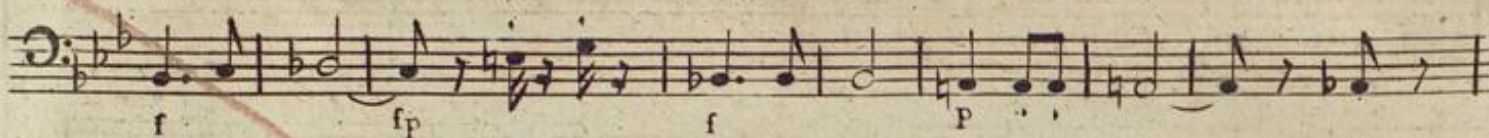
sf f f f f f

ORGANO.

Handwritten musical score for organ, featuring multiple staves with notes, rests, and dynamic markings such as *f*, *ff*, *mf*, and *sf*. The score includes various musical notations including slurs, ties, and fingerings. A red handwritten mark is visible on the right side of the page.

Handwritten musical score for voice and organ, featuring multiple staves with notes, rests, and dynamic markings such as *f*, *ff*, *mf*, and *sf*. The score includes various musical notations including slurs, ties, and fingerings. A red handwritten mark is visible on the right side of the page.

ORGANO.



ORGANO.

T.S.

Pleno.

ff

Andantino grazioso.

GRADUALE.

cello aut.

f

P.T.S.

f

P.T.S.

P

mf

ff

Senz org.

mf

mf

mfp

10 — ORGANO.

ff P.T.S. ff P.T.S. mf

cres — — — cen — — — do ff

ff fp

P.T.S. f P.T.S. f P.T.S. mf

sf T.S. p p p

Allo mod^{to}

CREDO. mf unis

ORGANO.

7

ff mf

f_p T.S. f_p p

f Unis. 8 10-28 8-16 6 b7 8 f p

b6 b 3 4 5 8 P.T.S.

mf Unis. ff f

ff ff ff

2 1 ~~Andante.~~ ff p f P.T.S. f_p

b5 b6 8 b7 6 8 b5 10 b7 8 8 b3 5 3 4 5 6 3 b5 3 b5 6 6 5 4 5 b7 6 3 b4

f T.S.

ORGANO.

ET RESUREXIT

ORGANO.

9

Tutti

The musical score is written on 12 staves. The first four staves are marked 'Tutti' and the fifth is marked 'Allo.' with a red circle. The sixth staff is marked 'unis.'. The score includes various musical notations such as notes, rests, and dynamic markings. There are also numerical figures (fingerings) written above some of the staves.

Collected and.

Andantino espressivo.

OFFERTORIUM.

PT.S.

Andantino espressivo.

OFFERTORIUM.

PT.S.

Tenuto.

f p fp

sfp p

Allo mod^{lo}

pp p

ffm

T.S.

6. 6

[illegible]

Andantino grazioso. 1 *senz. org.* **ORGANO.** 13

BENEDICTUS.

The musical score is written for organ. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andantino grazioso'. The first staff has a '1' above the time signature. The score includes various dynamics: 'f' (forte), 'mf' (mezzo-forte), 'cres.' (crescendo), and 'fp' (fortissimo). There are also slurs and accents throughout the piece.

Allo mod^{to}o

FINIS.

2

41.

Andantino grazioso.

GRADUALE.

ff mf p sf

All^o moderato.

CREDO.

mf f ff sf

Andante.

ff mf sf

Allo mod^{to}.

f ff sf

ET RESUREXIT

3

pp

OBOE PRIMO.

KYRIE. *Andante.* *mf* *f* *f* *p*

Solo *f* *f* *sf* *sf* *p*

ff *p* *ff* *p*

mf *f* *fp*

GLORIA. *Allegro.* *ff* *ff* *ff* *mf* *f*

f *f* *mf* *mf* *mf* *f*

mf *p*

ff *ff* *sf* *sf*

sf. *8 Solo* *15* *p*

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

sf *3* *15* *2* **QUI TOLLIS.** *f*

f *13* *f*

1 *pp* *Allegro.* *ff* *ff* *ff* *ff* *4* **QUONIAM.** *V.S.*

40.

Handwritten musical score for Oboe Primo. The score is written on ten 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 first staff contains a melodic line with various dynamics including *mf*, *f*, and *ff*. The second staff continues the melody with a *ff* dynamic. The third staff is a whole rest. The fourth staff is marked *Andante grazioso.* and begins with a treble clef, a key signature of one flat (F-flat), and a 3/4 time signature. It contains a melodic line with dynamics *f*, *p*, and *mf*. The fifth staff continues the melody with dynamics *mf*, *f*, and *ff*. The sixth staff contains a melodic line with dynamics *mf*, *f*, and *ff*. The seventh staff contains a melodic line with dynamics *f*, *ff*, and *f*. The eighth staff contains a melodic line with dynamics *f*, *ff*, and *f*. The ninth staff contains a melodic line with dynamics *f*, *ff*, and *f*. The tenth staff contains a melodic line with dynamics *f*, *ff*, and *f*. The score concludes with a double bar line.

GRADUALE. *Andante grazioso.*

CREDO. *All^o moderato.*

Andante.

4



Andantino grazioso.

BENEDICTUS.

ff

13

mf

p

5

1

1

3

1

3

mf

mf

mf

p

6

p

8

5

13

All^o mod^{to}

ff

Quasi Adagio.

AGNUS.

f

f

fp

f

attaca

Andante.

DONA.

8

3

5

sf

sf

ff

p

2

2

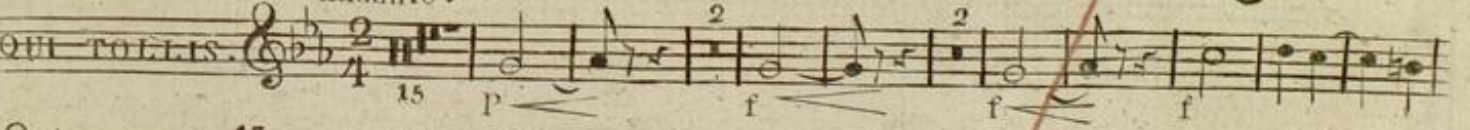
pp

OBOE SECONDO.

1

Andante
KYRIE. 

Allegro.
GLORIA. 

Andante.
QUI TOLLIS. 

Allegro.
QUONIAM. 

OBOE SECONDO.

2

mf f 80. 40. mf f

ff ff

ff ff ff

Andantino grazioso.

GRADUALE. 3 4 10 2 1 ff mf f f

ff mf

f_p f_p ff

ff f ff

ff f_p f_p ff

ff f_p f_p ff

ff ff f f f

ff sf P P P

Allo moderato.

CREDO. 2 3 3 4 2 3

mf mf mf mf

mf mf p f f f f

f ff ff

Andante. 7 3 f_p f f

sf sf PP

5

ET RESUREXIT.

Andante maestoso.

SANCTUS

4

All^o mod^{to} OBOE SECONDO.

13

ff

Andantino grazioso.

4

3

5

p

1

3

1

3

1

mf

p

mf

mf

4

6

8

5

All^o mod^{to} 13

Quasi Adagio.

AGNUS

f

f

fp

ff

f

Andante.

8

3

7

ff

ff

p

p

PP

FAGOTTO PRIMO.

1

Andante.

KYRIE.

Solo.

ff

f

f

sf

f

f

sf

sf

ff

P

ff

P

mf

P

mf

mf

P

PP

Allegro.

GLORIA.

ff

ff

ff

ff

ff

mf

f

mf

mf

f

P

ff

ff

f

f

f

sf

sf

sf

Solo.

12 Solo.

P

ff

ff

ff

ff

ff

ff

f

sf

Andante.

QUI TOLLIS.

P

f

P

f

f

PP

V.S.

Allegro.

QUONIAM.

ff ff ff f ff mf f

Andantino grazioso.

GRADUALE.

f f p

Allo modo

CREDO.

mf mf mf mf mf mf f

Andante.

FAGOTTO PRIMO.

[illegible]

FAGOTTO. PRIMO.

fp f fp f f fp

Andante maestoso

SANCTUS. sf sf f

Allo modto

Andantino grazioso.

BENEDICTUS. P F P P

6 2 P P P mf mf p P

3 7 P

9 6 P

5

Allo modto

Quasi adagio.

AGNUS. f f P ff

Andante. sf sf

P ff P ff P

2 4 P

FP

1

Andante.

~~KYRIE~~

Handwritten musical score for "Kyrrie" by J. Haydn. The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante." at the top left. The word "KYRIE." is written in the first staff. The music includes various dynamics such as *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). There are also markings for *1*, *2*, *4*, *6*, *8*, and *17*, which likely refer to measures or sections. The score concludes with a double bar line and a repeat sign.

Allegro.

GLORIA.

Handwritten musical score for "Gloria" by Beethoven. The score is written on ten staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked "Allegro." at the top left. The word "GLORIA." is written below the first staff. The music is characterized by a variety of dynamics, including *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *mfz* (mezzo-fortissimo). There are also markings for *ffz* (fortissimo forzando) and *sfz* (sforzando). The score includes several measures with repeat signs and first/second endings. A red diagonal line is drawn across the bottom of the page, starting from the middle of the eighth staff and extending towards the bottom right corner. The paper is aged and shows some staining.

Andante.

QUI TOLLIS

Handwritten musical score for "QUI TOLLIS" in G major, 2/4 time, marked Andante. The score consists of three staves. The first staff begins with the tempo marking "Andante." and the time signature "2/4". The key signature has one sharp (F#). The first staff contains the text "QUI TOLLIS." and the number "15" above the staff. The second staff contains the number "7" above the staff. The third staff contains the number "1" above the staff. The score is marked with dynamics: "f" (forte) and "pp" (pianissimo). The score is written in a cursive hand and is crossed out with a red diagonal line.

FAGOTTO SECONDO.

Allegro.

QUONIAM.

First system of the musical score for Fagotto Secondo, marked Allegro. It consists of four 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 (C). The music is written in a single melodic line. Dynamics include fortissimo (ff) and mezzo-forte (mf). A red handwritten '40.' is written above the second staff. A red handwritten '80' is written above the third staff. A red handwritten '3' is written above the fourth staff. A red handwritten '4' is written above the first staff.

Andantino grazioso.

GRADUALE.

Second system of the musical score for Fagotto Secondo, marked Andantino grazioso. It consists of twelve staves. The first staff begins with a treble clef, a key signature of two sharps (F-sharp and C-sharp), and a 3/4 time signature. The music is written in a single melodic line. Dynamics include fortissimo (ff), mezzo-forte (mf), piano (p), and fortissimo (fs). A red handwritten '9' is written above the first staff. A red handwritten '1' is written above the second staff. A red handwritten '11' is written above the third staff. A red handwritten '4' is written above the fourth staff. A red handwritten '3' is written above the fifth staff. A red handwritten '1' is written above the sixth staff. A red handwritten '2' is written above the seventh staff. A red handwritten '2' is written above the eighth staff. A red handwritten '6' is written above the ninth staff. A red handwritten '2' is written above the tenth staff. A red handwritten '5' is written above the eleventh staff. A red handwritten '2' is written above the twelfth staff. A red handwritten '1' is written above the thirteenth staff. A red handwritten '8' is written above the fourteenth staff. A red handwritten '11' is written above the fifteenth staff. A red handwritten 'fs' is written above the sixteenth staff. A red handwritten 'p' is written above the seventeenth staff. A red handwritten 'p' is written above the eighteenth staff. A red handwritten 'p' is written above the nineteenth staff.

4

FAGOTTO SECONDO

Andantino espressivo. *Allo mod^{to}*

OFFERTORIUM.

Andante maestoso.

SANCTUS.

Andantino grazioso.

BENEDICTUS.

Allo mod^{to}

Quasi adagio.

AGNUS.

Andante.

The musical score is written for the second Bassoon (Fagotto Secondo). It consists of several systems of music. The first system is for the 'OFFERTORIUM' section, marked 'Andantino espressivo' and 'Allo mod^{to}'. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music features various dynamics including fortissimo (ff), forte (f), and piano (p). The second system is for the 'SANCTUS' section, marked 'Andante maestoso'. It starts with a new key signature of two flats (B-flat and E-flat) and a common time (C) signature. The third system is for the 'BENEDICTUS' section, marked 'Andantino grazioso'. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The fourth system continues the 'BENEDICTUS' section, marked 'Allo mod^{to}'. The fifth system is for the 'AGNUS' section, marked 'Quasi adagio'. It starts with a treble clef, a key signature of one flat (B-flat), and a common time (C) signature. The final system is for the 'AGNUS' section, marked 'Andante'. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The score includes numerous musical notations such as notes, rests, slurs, and dynamic markings (ff, f, p, sf, mf, pp).

CORNO PRIMO in Es.

1

in Es. Andante.

KYRIE.

The first system of the Kyrie consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante'. The music is written in a single melodic line. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), and *fp* (forzando). There are several slurs and accents throughout the system. The system ends with a double bar line.

in Es. Allegro.

GLORIA.

The second system of the Gloria consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The music is written in a single melodic line. Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are several slurs and accents throughout the system. The system ends with a double bar line.

in Es. Andante.

QUI TOLLIS.

The third system of the Gloria consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante'. The music is written in a single melodic line. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). There are several slurs and accents throughout the system. The system ends with a double bar line.

Allegro.

QUONIAM.

The fourth system of the Gloria consists of one staff of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The music is written in a single melodic line. Dynamics include *ff* (fortissimo), *f* (forte), and *p* (piano). There are several slurs and accents throughout the system. The system ends with a double bar line.

31

CORNO PRIMO.

3

2 10 1 5

p *ff* *ff*

Andante. 8 4 8

fp *fp* *fp* *fp*

Allo moderato. 1 5

ET RESUREXIT. *mf*

1 1 1 3 1

f *ff* *ff* *ff* *ff*

2 2 1 23 2

ff *ff* *p* *p* *ff*

1 16 1 2

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

Allo. 17 5 2

5 3 7

1 3 1

1 1

ff *mf* *ff*

mf *f* *mf* *f*

in B basso. Andantino espressivo. Allo mod^{to} 1 Tulli

OFFERTORIUM. 38 Solo *f* *f*

1 1 3

ff *ff*

10 2

12 5 7 1

f *f*

CORNO PRIMO.

in G. Andante maestoso. 1

SANCTUS. *sf*

Allo mod^{lo}

in G. Andantino Grazioso.

BENEDICTUS. *mf*

fp *fp* *fp* *p*

p *p* *p* *mf*

Allo mod^{lo} 18

Quasi adagio. Andante. in Es.

AGNUS. 20 *f* *p* *f* *p* *sf*

sf *fp* *ff*

p *ff* *p* *p* *p*

p *p* *p*

fp *pp*

CORNO SECONDO. in Es.

1

in Es. Andante.

KYRIE.

1 17 2

P mf f P

1 2

P sf sf P

1 3 1 6

ff p ff mf

1

P mf pp

in Es. Allegro.

GLORIA.

ff ff ff ff ff ff

7 26

f f f p

7 1 1 1 1 1

ff ff fp

19 13

P ff ff ff ff ff ff

3 3

ff ff sf

in Es. Andante.

QUITOLLIS.

2 1 3 8 1

f f p f f

2 3

f f

Allegro.

QUONIAM

ff ff ff ff ff

2

CORNO SECONDO.

25

1 4 10 2. ff

1 4 1 2 1

5

f f mf ff ff ff ff ff ff ff

in G. Andantino grazioso. 1 1 11

GRADUALE. 9 f f f p mf

1 ff

23 1 3

2 32 3 26 1

ff f ff

4 2 2 1

8 11

sf p p

in Es. Allo mod^{to}

CREDO. 31 p f f

2 10 1

p ff ff

5 Andante. 8 4

fp fp fp fp

9

p

v. s.

CORNO SECONDO.

$$\text{Allo mod}_{\text{IC}}$$

ET RESUREXIT.

[illegible]

in G.

Andante maestoso.

SANCTUS.

in G. Andantino grazioso.

BENEDICTUS.

3/4

p

mf

1

5

p

1

7

fp

7

9

3

p

4

7

1

1

mf

mf

mf

p

Allo mod^{lo} 18

Quasi adagio.

Andante. in Es.

AGNUS.

Quasi adagio. Andante. In Es.

AGNUS. 

CLARINO PRIMO in Es.

1

KYRIE *lacc.*

GLORIA *Allegro.*

ff ff ff ff ff ff mf f f mf

f f f f

f ff fp f

sf sf ff ff ff ff ff

ff ff ff ff f

Andante

QUI TOLLIS. *2/4*

53

QUONIAM. *Allegro.*

ff ff ff ff ff ff f f mf

f f f

f mf

f f

GRADUALE lacc.

Allo molto Andante.

CREDO. *3/4*

67 32

Allo molto

ET RESUREXIT *C*

mf f

f ff ff ff ff

CLARINO PRIMO

ff ff ff ff

26 2 2 17

ff ff ff

ff f ff

Allo. 38 f

12

1 7 3

2 2

f

Andantino espressivo. Allomod^{to} Solo. Tutti.

OVERTURUM 38 1 ff

1 ff

1 9

ff f

2 1

3 7 4

1

f f

ff ff ff ff

CLARINO SECONDO in Es.

1

KYRIE tacet.

GLORIA. Allegro.

ff ff ff ff ff mf f mf

40 2 1 3 35

ff ff ff ff sf

3 5

QUI TOLLIS. Andante.

33

QUONIAM. Allegro.

ff ff ff ff ff mf f mf

48

1 25

4

f f

GRADUALE tacet

Andante.

32

attaca

ET RESUREXIT. All^o moderato.

61 4

mf ff ff ff

1 1 1 3

CLARINO SECONDO.

Musical score for Clarino Secondo, measures 1-38. The score is written on seven staves. Measures 1-12 are marked with a forte (ff) dynamic. Measures 13-17 are marked with a forte (f) dynamic. Measures 18-26 are marked with a forte (ff) dynamic. Measures 27-38 are marked with a forte (f) dynamic. The tempo changes from Andantino espressivo to Allegro mod^{to} Solo at measure 38. A red diagonal line is drawn across the staves from measure 17 to measure 38.

Musical score for Clarino Secondo, measures 39-52. The score is written on seven staves. Measures 39-48 are marked with a forte (f) dynamic. Measures 49-52 are marked with a forte (ff) dynamic. The tempo changes from Andantino espressivo to Andantino espressivo at measure 39. The tempo changes from Andantino espressivo to Allegro mod^{to} Solo at measure 49. The tempo changes from Allegro mod^{to} Solo to Tutti at measure 52. A red diagonal line is drawn across the staves from measure 39 to measure 52.

TIMPANI in Es et B.

KYRIE
TACET.

GLORIA

Allegro.

ff ff ff ff ff mf f f mf f f

103

ff ff ff ff ff ff

Andante.

5 53

QUI TOLLIS

2 4

QUONIAM

Allegro.

ff ff ff

ff ff ff f ff mf f f f

2 2 1 20 1

ff ff ff p mf

ff ff ff 4 1

f f f f

Allo mod^{to} Andante. 67 32

CREDO. **ET RESUREXIT.**

ff ff ff

5 8 1 44 2 2 17

mf f ff ff ff ff

f f f ff

Allo.

38 4

12 1 7 3

2 2 2 2

f f f f f

Andantino espressivo. Allo. mod^{to}

OFFERTORIUM

38 9 9 4 3 7

f f f f f

4 1 1 1

f f f f

ff ff ff ff ff