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Vocal Messe

Schneider, Friedrich

1817

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Vocal Messe
Vox
Fr. Schneider.
5. u. 6. Ende.



R 117

Hochschule für Musik Köln



KN38\$0000113081

Vocal Messe

von

Friedrich Schneider.



Paris



Bücherei
der
staatl. Hochschule für Musik
Köln
R 117
— / —

R 117

Friedrich Schlegel

Friedrich Schlegel



Kyrie.

Soprano 1^{mo}.
Soprano 2^{do}.
Alto.
Tenore.
Basso.

Solo Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son. *Solo* Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son.

Solo Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son. *Solo* Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son.

Solo Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son. *Solo* Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son.

Solo Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son. *Solo* Ky-ri-e e-lei-son *Tutti* Ky-ri-e e-lei-son.



lei-son, e-lei-son e-lei-son e-lei-

lei-son, e-lei-son e-lei-son

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

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

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

Bücherei
R 117 für Ma
Köln

2.

dolce
Son, e lei son, *for* Christe Chris-te *piu* e lei son, *for* X-te X-te
Christe X-te *piu* e lei son *for* X-te X-te
Son, *piu* e lei son, *for* X-te X-te *piu* e lei son *for* X-te X-te
Son, *piu* e lei son, X-te X-te e lei son *for* X-te X-te e
Son, *piu* e lei son, X-te X-te e lei son *for* X-te X-te e

piu e lei son, *for* Ky-ri-e e lei son, X-te e lei
Con Soprano primo
piu e lei son.
for X-te e lei
lei son.
lei son,
for Ky-ri-o e lei

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics "son." and "Ky-ri-e". The second staff is another vocal line with lyrics "Ky-ri-e" and "Christe e-". The third staff is a piano accompaniment line with lyrics "son," and "Christe e-lei". The fourth and fifth staves are also piano accompaniment lines with lyrics "son," and "Christe e-lei".

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics "Ky-ri-e" and "son Christe e-". The second staff is another vocal line with lyrics "son," and "te e-lei". The third staff is a piano accompaniment line with lyrics "lei" and "son e-lei-son, e-lei-son.". The fourth and fifth staves are also piano accompaniment lines with lyrics "lei" and "son.".

Bücherei
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sik Köln

4

Handwritten musical score for the first system, featuring five staves. The top staff is a vocal line with lyrics: *lei* *son.* The second staff is another vocal line with lyrics: *lei* *son.* The third staff is a vocal line with lyrics: *Ky-ri-e* *e-lei* *son, X-te e-*. The fourth staff is a piano accompaniment line with lyrics: *son* *X-te e-lei*. The fifth staff is a piano accompaniment line.

Handwritten musical score for the second system, featuring five staves. The top staff is a vocal line with lyrics: *Ky-ri-e* *e-lei* *son, X-te e*. The second staff is a vocal line with lyrics: *lei* *son, e-lei* *son.* The third staff is a vocal line with lyrics: *lei* *son, e-lei* *son, X-te e-lei* *son,*. The fourth staff is a piano accompaniment line with lyrics: *son* *Ky-ri-e*. The fifth staff is a piano accompaniment line.

5.

lei son, e lei son e lei son.

Solo ky-ri-e e-leison *Tutti* for e-lei

lei son e lei son

Solo ky-ri-e e-leison *Tutti* for e-lei

lei son e lei son, e lei son,

Solo ky-ri-e e-leison *Tutti* for e-lei

lei son, e lei son.

lei

son, e lei

Con Soprano primo

son e

son, e lei son, e lei son,

for son, X-te e-lei *cresc*

son, e-lei-son e-

for e-lei-son *cresc*

son, e-lei-son

for X-te e-lei *cresc*

son e-lei-son e-

for e-lei-son *cresc*

6

son e lei son. ky-ri-e e-leison, for e-lei son, ky-ri-lei son, e-lei son, e-lei son, e-lei son.

Solo *Tutti*

e-lei son. son e-lei son. son e-lei son. son e-lei son. son.

2-1817.

gloria

Allegro Vivace

7.

Tutti

Soprano 1^{ma} glo-ri-a glo-ri-a glo-ri-a in ex-

Soprano 2^{da} glo-ri-a glo-ri-a glo-ri-a in ex-

Alto glo-ri-a glo-ri-a glo-ri-a in ex-

Tenore glo-ri-a glo-ri-a glo-ri-a in ex-

Bassi glo-ri-a in ex-cel-sis glo-ri-a in ex-cel-sis De-

Solo

Sopr. Solo et in terra ra

Sopr. 1^{ma} cel-sis De et in

Sopr. 2^{da} cel-sis De et in

Alto cel-sis De et in

Tenore cel-sis, in ex-cel-sis De et in

Basso o, in ex-cel-sis De et in

8

Soprano Solo
Alto Solo
Tenore Solo
Basso Solo
Soprano Coro
Alto Coro
Tenore Coro
Basso Coro

pax
pax ho-mi-ni-bus, et in
et in ter-ra pax
ter-ra pax ho-mi-ni-bus,
ter-ra pax ho-mi-ni-bus,
ter-ra pax ho-mi-ni-bus,
ter-ra pax ho-mi-ni-bus.

et in

pax ho-mi-ni-bus

et in

ter-ra pax

ter-ra pax ho-mi-ni-bus,

ter-ra pax ho-mi-ni-bus,

ter-ra pax ho-mi-ni-bus,

ter-ra pax ho-mi-ni-bus.

Solo.

Coro.

Handwritten musical score for voice and piano. The score is divided into two parts: Solo and Coro. The Solo part consists of four staves (two vocal staves and two piano accompaniment staves). The Coro part consists of four staves (two vocal staves and two piano accompaniment staves). The lyrics are written below the vocal staves.

Solo:

ter-ra pax et in ter-ra pax, pax ho=
 et in ter-ra pax, et in ter-ra pax, pax ho=
 ter-ra pax et in ter-ra pax, pax ho=
 et in ter-ra pax, et in ter-ra pax, pax ho=

Coro:

et in ter-ra pax ho-mi-nibus
 et in ter-ra pax ho-mi-nibus
 et in ter-ra pax ho-mi-nibus
 et in ter-ra pax ho-mi-nibus

Solo.

mi - ni - bus bo - na vo - lun - ta - tis,

mi - ni - bus bo - na vo - lun - ta - tis,

mi - ni - bus bo - na vo - lun - ta - tis

Coro.

bo - na

bo - na

bo - na

bo - na

Detailed description: This is a handwritten musical score on aged paper. The page is numbered '10' in the top left corner. The score is divided into two main sections: 'Solo.' and 'Coro.'. The 'Solo.' section consists of four staves of music. The first two staves are vocal parts with lyrics: 'mi - ni - bus bo - na vo - lun - ta - tis,'. The third and fourth staves are instrumental accompaniment. The 'Coro.' section consists of four staves, all of which are empty except for the final measure where the word 'bo - na' is written on each staff. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines.

Solo.

Musical score for the Solo section. It consists of a vocal line on a single staff and three piano accompaniment staves. The vocal line begins with a quarter rest, followed by a half note, and then a series of eighth notes. The piano accompaniment consists of chords and single notes in the right and left hands.

Coro.

Musical score for the Coro section. It features four vocal lines and piano accompaniment. The lyrics are: "No lun ta tis. lau.", "bo san ta tis. lau.", "No lun ta tis bo na No lun ta tis.", and "No lun ta tis bo na No lun ta tis. lau." The vocal lines are arranged in a four-part setting, with the piano accompaniment providing harmonic support.

12.

Handwritten musical score for five voices: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The lyrics are: "da-mus te, be-ne-di-ci-mus te, a-do-ra-mus te, lau-da-mus te, be-ne-di-ci-mus te, a-do-ra-mus te". The music is written in a key with one sharp (F#) and a common time signature (C). The Soprano 1 part begins with a fermata on the first note. The Tenor part includes a dynamic marking of *fort.* at the beginning.

Continuation of the handwritten musical score for five voices. The lyrics are: "ra-mus te, a-do-ra-mus te, lau-da-mus te, a-do-ra-mus te, lau-da-mus te, a-do-ra-mus te, lau-da-mus te, a-do-ra-mus te, lau-da-mus te". The music continues in the same key and time signature. The Tenor part includes a dynamic marking of *for* (forte) at the beginning of the second system.

14.

mus te a-do-ra-mus te
mus te a-do-ra-mus te
mus te a-do-ra-mus te
mus te a-do-ra-mus te
for be-ne-di-ci-mus, for glo-ri-fi-ca

for glo-ri-fi-ca
for glo-ri-fi-ca mus te glo-ri-fi

glo-ri-fi-ca-mus te, glo-ri-fi-

glo-ri-fi-ca-mus te,

mus te, glo-ri-fi-ca-mus te,

mus te

glo-ri-fi-ca

mus te

glo-ri-fi-ca

ca

glo-ri-fi-ca

glo-ri-fi-ca-mus te

mus te

glo-ri-fi-ca

glo-ri-fi-ca

mus, glo-ri-fi-

mus te,

16.

mus te glo-ri-fi-ca
mus te glo-ri-fi-ca
mus te glo-ri-fi-camus glo-ri-fi-ca
ca-mus te glo-ri-fi-ca
glo-ri-fi-ca mus te,

mus te, glo-ri-fi-ca
mus te glo-ri-fi-ca
mus te glo-ri-fi-camus glo-ri-fi-ca
mus te, glo-ri-fi-ca
glo-ri-fi-ca

Soprano 1
Solo

Soprano 2
Solo

Tenore
Solo

Alto
Solo

Soprano
Coro

Alto
Coro

Tenore
Coro

Basso
Coro

ti - bi, propter magnam glo - ri - am tu -
grati - as a - gi - mus ti - bi propter magnam glo - ri - am tu -
grati - as a - gi - mus ti - bi propter magnam glo - ri - am tu -
grati - as a - gi - mus ti - bi propter magnam glo - ri - am tu -
grati - as a - gi - mus ti - bi propter magnam glo - ri - am tu -

Solo

Coro

Handwritten musical score for a choir and soloist. The score is written on ten staves. The top two staves are for the soloist, and the bottom six staves are for the choir. The lyrics are in Latin: "gra-ti-as a-gi-mus ti-bi, gra-ti-as a-gi-mus de-us rex Coe-les-tis rex Coe-les-tis, rex Coe-les-tis, rex Coe-les-tis, a-gi-mus a-gi-mus a-gi-mus a-gi-mus a-gi-mus a-gi-mus". The music is in a simple, homophonic style with a common time signature.

Solo

Solo

Handwritten musical score for a choir, featuring Latin lyrics. The score is on aged paper and includes vocal lines and piano accompaniment. The lyrics are: *ti - bi propter magnam glo - ri - am tu - am, Do - mi - ne les - tis de - us pa - ter de - us pa - ter om - ni - po - tens ti - bi, propter magnam glo - ri - am tu - am. ti - bi, propter magnam glo - ri - am tu - am. ti - bi, propter magnam glo - ri - am tu - am.*

Solo.

grati-as a-gimus ti-bi grati-as a-gimus ti-bi,
 De-us rex Coe-les-tis, rex Coe-les-tis rex Coe-les-tis de-us
 Do-mine de-us rex Coe-

Coro

Do-mine de-us rex Coe-les-tis,
 do-mi-ne de-us rex Coe-les-tis
 Do-mi-ne de-us rex Coe-les-tis,
 do-mi-ne de-us rex Coe-les-tis

Solo.

grati-as a-gimus

propter magnam glo-ri-am tu-am, Do-mi-ne De-us rex cae-

lestis De-us pa-ter om-ni-po-tens, Do-mi-ne do-mi-ne

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

Coro.

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

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

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

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

Handwritten musical score for the first system, featuring five staves with vocal lines and piano accompaniment. The lyrics include "Je su Chris te Do mi ne de us" and "Agnus". The score includes dynamic markings such as *Solo* and *Tutti*, and various musical notations like notes, rests, and clefs.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics include "de i Agnus de i" and "fi li us pa tris qui tol lis pec ca ta pec =". The score includes dynamic markings such as *Tutti* and *Forte*, and various musical notations like notes, rests, and clefs.

26.

ca-ta mundi. *Solo* mi-se-re-re mi-se-re-re nos-tri, *Tutti* for qui
 ca-ta mundi *Tutti* for qui
 ca-ta mundi, *Solo* mi-se-re-re mi-se-re-re nos-tri *Tutti* for qui tol
 ca-ta mundi mi-se-re-re mi-se-re-re nos-tri, *Tutti* for qui
 ca-ta mundi, mi-se-re-re mi-se-re-re nos-tri *Tutti* for qui

tol-lis pec-ca-ta pec-ca-ta mundi, *Solo* sus-ci-pe de-pre=
 Con Soprano primo / / /
 tol-lis pec-ca-ta mundi *Solo* sus-ci-pe de-pec=
 tol-lis pec-ca-ta pec-ca-ta mundi, *Solo* sus-ci-pe de-pre.
 tol-lis pec-ca-ta pec-ca-ta mundi, *Solo* sus-ci-pe de-pre-ca-to.

Ca-ti-o-nem nos-tram qui se-des, qui se-des ad dex-teram
 Ca-ti-o-nem nos-tram qui se-des, qui se-des ad dex-teram
 Ca-ti-o-nem nos-tram qui se-des, qui se-des ad dex-teram
 o-nem nos-tram, qui se-des, qui se-des ad dex-teram

Tutti
Con Soprano primo

pa-tris, mi-se-re-re nos-tri, mi-se-re-re nos
 pa-tris, mi-se-re-re nos-tri mi-se-re-re nos
 pa-tris, mi-se-re-re nos-tri mi-se-re-re nos
 pa-tris, mi-se-re-re nos-tri, mi-se-re-re nos

pia
cresc

28.

Handwritten musical score for five staves. The lyrics are: *tri mi-se-re-re nos tri mi-se-re-re mi-se-re-re*. The score includes dynamic markings such as *cresc*, *ppia*, and *smorz*. The notation features various note values, rests, and slurs across the staves.

Handwritten musical score for five staves. The lyrics are: *nos tri. nos tri. nos tri. nos tri.*. The score includes dynamic markings such as *ppia* and *smorz*. The notation features various note values, rests, and slurs across the staves.

16/1817.

Quoniam.

Tempo primo.

Soprano. *Quo-ni-am tu so-lus sanc-*

Alto *Quo-ni-am tu so-lus sanc-tus tu*

Tenore *Quo-ni-am tu so-lus*

Basso. *Quo-ni-am tu so-lus sanc-tus tu so-lus sanc-*

tus

so-lus sanc-tus, Quo-ni-am tu so-lus so-lus do-

so-lus sanc-tus Quo-ni-am tu so-lus do-

tus; quo-ni-am tu so-lus tu so-lus do-mi-nus;

lus do-minus, tu so-lus al-tis-si-mus Je-su X-te,
 mi-nus tu so-lus al-tis-si-mus Je-su X-te,
 minus tu so-lus al-tis-si-mus Je-su X-te,
 tu so-lus al-tis-si-mus Je-su X-te; cum sancto

cum sancto spi-ri-tu in glo-ri-a de-i pa-tris
 cum sancto spi-ri-tu in glo-ri-a de-i pa-tris
 cum sancto spi-ri-tu in glo-ri-a de-i pa-tris
 spi-ri-tu in glo-ri-a de-i pa-tris

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: *Cum sancto spi-ri-tu in glo-ri-a de-i pa-*. Above the first measure, there is a handwritten 'T1'. The second staff is a piano accompaniment line with lyrics: *Cum sanc-to*. The third and fourth staves are piano accompaniment lines. The system ends with a double bar line.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: *tris a men*. The second staff is a piano accompaniment line with lyrics: *spi-ri-tu in glo-ri-a de-i pa tris, a-*. The third and fourth staves are piano accompaniment lines with lyrics: *Cum sancto Spi-ritu in*. The system ends with a double bar line.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: *a* *men.* *men.* *a men* *a men* *glo ri a de i pa tris a* *Cum sancto spi ri tu in*

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: *a* *men.* *Cum sancto spi ri tu in* *a men,* *men.* *glo ri a de i pa tris a =*

bestimmtes Instrument wie oben

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "glo-ri-a de-i pa-tris a-". The second staff is a vocal line with lyrics: "a-men. Cum sanc-to spi-ri-tu in". The third staff is a piano accompaniment line with lyrics: "a-men a-men". The bottom staff is a piano accompaniment line with lyrics: "men a-men a-".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "men. glo-ri-a de-i pa-tris a-". The second staff is a vocal line with lyrics: "Cum sanc-to spi-ri-tu in". The third staff is a piano accompaniment line with lyrics: "men, a-men a-". The bottom staff is a piano accompaniment line with lyrics: "men, a-men a-".

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "a - men a - men a - men a -". Below the piano part, the lyrics "glo - ri - a de - i pa - tris a - men a -" are written. At the bottom of the system, the text "Cum sanc - to spi - ri - tu in" is written.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "men. Cum sancto spi - ri - tu in glo - ri - a a - men a - men a -". Below the piano part, the lyrics "glo - ri - a de - i pa - tris a - men a -" are written.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "de - i pa - tris a - men,". The second staff is a vocal line with lyrics: "a - men a - men". The third and fourth staves are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "a - men". The second staff is a vocal line with lyrics: "men.". The third and fourth staves are piano accompaniment. The music continues from the first system.

a - men cum sanc - to Spi - ri - tu in glo - ria de - i

men. a-men a

men

Cum sanc-to spi-ri-tu in glo-ri-a de-i

pa-tris a

Sopr. 1. men a men

Sopr. 2. *leggi* Cum sanc-to spi-ri-tu in

Alto. *more prof.* Cum sanc-to spi-ri-tu in glo-ri-a de-i pa-tris

Ten. pa-tris Cum sanc-to

Basso. men a-men a

Cum sanc-to spi-ri-tu in glo-ri-a de-i Pa-tris a-

glo-ri-a de-i pa-tris Cum sanc-to spi-ri-tu in glo-ri-a de-i

a-men.

spi-ri-tu in glo-ri-a de-i pa-tris Cum sanc-to spi-ri-tu in

men Cum Sancto spi-ri-tu in

men.

Con Soprano primo

a-men a-men a-men

glo-ri-a de-i pa-tris a-men a-men a-men.

glo-ri-a de-i pa-tris a-men.

38.

Handwritten musical score for the first system, featuring five staves. The top staff is a vocal line with lyrics: *a*. The second staff is a vocal line with lyrics: *a* and *men.*. The third staff is a vocal line with lyrics: *Cum Sancto Spi-ri-tu in glo-ri-a de-i*. The fourth staff is a vocal line with lyrics: *Cum Sanc-to Spi-ri-tu in*. The bottom staff is a piano accompaniment with lyrics: *Cum Sanc-to spi-ri-tu in glo-ri-a de-i pa-*. The music is in a common time signature and includes various rhythmic values such as quarter and eighth notes.

Handwritten musical score for the second system, continuing the vocal and piano parts. The top staff is a vocal line with lyrics: *men*. The second staff is a vocal line with lyrics: *a-men a-men a-men.*. The third staff is a vocal line with lyrics: *pa-tris a-men.*. The fourth staff is a vocal line with lyrics: *glo-ri-a de-i pa-tris a-men*. The bottom staff is a piano accompaniment with lyrics: *tris a-men a-men*. The music continues with similar rhythmic patterns and includes a final cadence.

Handwritten musical score for five voices. The lyrics are "a men, a men" repeated across the staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of five staves, each with a vocal line and the corresponding lyrics written below it.

20
1 1817.

Handwritten musical score for four voices: Soprano, Alto, Tenore, and Basso. The lyrics are "Credo Credo Credo in unum de-um" repeated across the staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of four staves, each with a vocal line and the corresponding lyrics written below it.

Credo in unum de-um pa-trem om-ni-po-ten-tem fac-to-rem Coe-li et terra vi-si-

Credo in unum de-um pa-trem om-ni-po-ten-tem fac-to-rem Coe-li et terra, vi-si-

Credo in unum de-um pa-trem om-ni-po-ten-tem fac-to-rem Coe-li et terra, vi-si-

Credo in unum de-um pa-trem om-ni-po-ten-tem fac-to-rem Coe-li et terra, vi-si-

bi-li-um om-ni-um, et in vi-si-bi-li-um, et in u-num

bi-li-um om-ni-um, et in vi-si-bi-li-um, et in u-num

bi-li-um om-ni-um, et in vi-si-bi-li-um, et in u-num

bi-li-um om-ni-um, et in vi-si-bi-li-um, et in u-num

Do-mi-num Je-sum X-tum fi-li-um de-i u-ni-genitum

Do-mi-num Je-sum X-tum fi-li-um de-i u-ni-genitum

Do-mi-num Je-sum X-tum fi-li-um de-i u-ni-genitum

Do-mi-num Je-sum X-tum fi-li-um de-i u-ni-genitum

et ex pa-tre na-tum ante om-ni-a sa-cu-la an-te om-ni-a

et ex pa-tre na-tum ante om-ni-a sa-cu-la an-te om-ni-a

et ex pa-tre na-tum ante om-ni-a sa-cu-la an-te om-ni-a

et ex pa-tre na-tum ante om-ni-a sa-cu-la an-te om-ni-a om-ni-a

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: *Sa-cu-la. De-um de-de-o, Credo Credo for-lumen de lu-mi-ne*. The score includes dynamic markings such as *Solo*, *Futti*, and *pia*.

Handwritten musical score for four voices with lyrics: *Credo Credo, De-um Ve-rum de de-o Ve-ro, ge-ni-tum non*. The score includes dynamic markings such as *Solo*, *Futti*, and *pia*.

factum consubstantialem patri, genitum non factum consubstanti-

factum consubstantialem patri, genitum non factum consubstanti-

factum consubstantialem patri genitum non factum consubstanti-

factum consubstantialem patri genitum non factum consubstanti-

alem patri, per quem omnia facta sunt, per quem omnia facta

alem patri per quem omnia facta sunt, per quem omnia facta

alem patri per quem omnia facta sunt, per quem

alem patri per quem omnia facta sunt, per quem omnia facta

Larghetto

Sopr. 1. Solo Qui
Sopr. 2. Solo.
Alto Solo

sunt, per quem om- ni- a fac- ta sunt.
sunt, per quem om- ni- a fac- ta sunt.
om- ni- a fac- ta sunt.
sunt, per quem om- ni- a fac- ta sunt.

propter nos ho- mines et propter nostram sa- lu- tem des- cen- dit de
Lui propter nos ho- mines et propter nostram sa- lu- tem des- cen- dit de
Lui propter nos ho- mines et prop- ter nostram sa- lu- tem des- cen- dit de

Coelis. *Tutti*
 et in-car-natus est et in-car-natus est de Spi-ri-tu

Coelis. *Tutti*
 et in-car-natus est et in-car-natus est de Spi-ri-tu

Coelis. *Tutti*
 et in-car-natus est et in-car-natus est de Spi-ri-tu

Coelis. *Tutti*
 et in-car-natus est, et in-car-natus est de Spi-ri-tu

sanc-to ex Ma-ri-a Vir-gi-ne, *dolce* ex Ma-ri-a Vir-gi-ne, et ho-mo, et

sanc-to ex Ma-ri-a Vir-gi-ne, *dolce* ex Ma-ri-a Vir-gi-ne, et ho-mo, et

sanc-to ex Ma-ri-a Vir-gi-ne, *dolce* ex Ma-ri-a Vir-gi-ne et ho-mo, et

sanc-to ex Ma-ri-a Vir-gi-ne, *dolce* ex Ma-ri-a Vir-gi-ne et ho-mo, et

ho-mo factus est, et ho-mo factus est.

ho-mo factus est, et ho-mo factus est.

ho-mo factus est, et ho-mo factus est. *Solo* Qui propter nos *Solo*

ho-mo factus est, et ho-mo factus est. *Solo* Qui

ho-mi-nes et prop-ter nostram sa-lu-tem des-cen-dit de

pro-pter nos ho-mi-nes et prop-ter nostram sa-lu-tem des-cen-dit de

Tutti
for Cru - ci - fia - us e - ti - am pro no - bis Cru - ci -
Tutti
for Cru - ci - fia - us e - ti - am pro no - bis Cru - ci -
Tutti
 Coe - lis; *for* Cru - ci - fia - us e - ti - am pro no - bis Cru - ci -
Tutti
 Coe - lis; *for* Cru - ci - fia - us e - ti - am pro no - bis, Cru - ci -

for fia - us *pia* e - ti - am pro no - bis sub *cresc* Pon - ti - o Pi - la - to,
for fia - us *pia* e - ti - am pro no - bis sub *cresc* Pon - ti - o Pi - la - to, *pia* passus
for fia - us *pia* e - ti - am pro no - bis sub *cresc* Pon - ti - o Pi - la - to, *pia* passus
for fia - us *pia* e - ti - am pro no - bis sub *cresc* Pon - ti - o Pi - la - to, *pia* pas =

pas sus et se pul tus est se pul tus
 et se pul tus et se pul tus est, se pul tus
 et se pul tus est, passus et se pul tus est, se pul tus
 sus et se pul tus est, se pul tus est, se pul tus

Tempo primo.

est, se pul tus est et resur rexit, resur rexit ter ti a
 est, se pul tus et resur rexit resur rexit ter ti a
 est se pul tus et resur rexit resur rexit ter ti a
 est se pul tus et resur rexit, resur rexit ter ti a

17 1817.

di e se cundum scrip tu ras, et as cen dit in Coelum se det ad dex =
di e se cundum scrip tu ras et as cendit in Coelum se det ad
di e se cundum scrip tu ras et as cendit in Coelum se det ad
di e se cun dum scrip tu ras et as cendit in Coelum se det ad

teram patris, et i terum Ven tu rus est cum glo ri a ju di ca re
de a teram patris, et i te rum Ven tu rus est cum glo ri a ju di ca re
de a teram patris, et i te rum Ven tu rus est cum glo ri a ju di ca re
de a teram patris, et i te rum Ven tu rus est cum glo ri a ju di ca re

Vi vos et mor tu os, Cu jus reg ni non e rit fi nis non e rit fi
 Vi vos et mor tu os, Cu jus reg ni non e rit fi nis non e rit fi
 Vi vos et mor tu os Cu jus reg ni non e rit fi nis non e rit fi
 Vi vos et mor tu os Cu jus reg ni non e rit fi nis non e rit fi

nis. et in spi ri tum San ctum Sanc tum do mi num, spi ri tum San ctum do mi num
 nis. et in spi ri tum San ctum Sanc tum do mi num, Spi ri tum San ctum do mi num
 nis. et in spi ri tum San ctum Sanc tum do mi num, spi ri tum San ctum do mi num
 nis. et in spi ri tum San ctum Sanc tum do mi num, spi ri tum San ctum do mi num,

et vi-vi-fi-can-tem qui cum pa-tre et fi-li-o simul a-do-ra-tur et
 et vi-vi-fi-can-tem qui cum pa-tre et fi-li-o simul a-do-ra-tur et
 et vi-vi-fi-can-tem qui cum pa-tre et fi-li-o simul a-do-ra-tur et
 et vi-vi-fi-can-tem qui cum pa-tre et fi-li-o simul a-do-ra-tur et

Conglo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas; et u-nam sa-
 Conglo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas.
 Conglo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas. et u-nam sa-
 Conglo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas. et u-nam sa-

tholicam et a-pos-to-licam ec-cle-si-am Con-fi-te-or u-num bap-tis-ma

tholicam et a-pos-to-licam ec-cle-si-am u-num bap-tis-ma

tholicam et a-pos-to-licam ec-cle-si-am u-num bap-tis-ma

Tutti
in re-mis-si-onem pec-ca-to-rum, et ex-spec-to ex-spec-to re-sur-rec-ti-

Tutti
for et ex-spec-to ex-spec-to re-sur-rec-ti-

Tutti
in re-mis-si-onem pec-ca-to-rum for et ex-spec-to re-sur-rec-ti-

Tutti
in re-mis-si-onem pec-ca-to-rum, et ex-spec-to ex-spec-to re-sur-rec-ti-

o-nem, re-sur-rec-ti-o-nem mor-tu-o-rum, et Vi-tam Ven-tu-ri
 o-nem re-sur-rec-ti-o-nem mor-tu-o-rum, et Vi-tam Ven-tu-ri
 o-nem re-sur-rec-ti-o-nem mor-tu-o-rum,
 o-nem re-sur-rec-ti-o-nem mor-tu-o-rum, Vi-tam Ven-tu-ri

sa-cu-li et Vi-tam Ven-tu-ri sa-cu-li a-men,
 sa-cu-li et Vi-tam Ven-tu-ri sa-cu-li a-men
 Vi-tam Ven-tu-ri sa-cu-li Vi-tam Ven-tu-ri sa-cu-li
 sa-cu-li Vi-tam Ven-tu-ri sa-cu-li a

Sopr. 1.

Grave.

Sanctus.

55.

Sopr. 2.
Alto
Tenore
Basso.

f Sanctus do-mi-nus de-us Sa-ba-oth. Sanctus,
f Sanctus do-mi-nus de-us Sa-ba-oth Sanctus,
f Sanctus do-mi-nus de-us Sa-ba-oth Sanc-tus,
f Sanctus do-mi-nus de-us Sa-ba-oth. Sanc-tus,
f Sanctus, Sanctus do-mi-nus de-us Sa-ba-oth. Sanc-tus,

Sanc-tus Sanc-tus do-mi-nus de-us Sa-ba-
 Sanc-tus *f* Sanc-tus do-mi-nus de-us Sa-ba-
 do-mi-nus de-us Sa-ba-oth *f* Sanc-tus do-mi-nus de-us Sa-ba-
 do-mi-nus de-us Sa-ba-oth, *f* Sanctus Sanctus do-mi-nus de-us Sa-ba-
 Do-mi-nus de-us Sa-ba-oth *f* Sanc-tus do-mi-nus de-us Sa-ba-

56.

oth. pleni sunt Coeli et terra
 oth. ple-ni sunt Coe-li et terra
 oth. ple-ni sunt Coe-li et ter-ra, glo-ri-a glo-ri-a
 oth. ple-ni sunt Coe-li et terra glo-ri-a
 oth. pleni sunt Coe-li et ter-ra glo-ri-a glo-ri-a tu-

Vivace.

glo-ri-a glo-ri-a glo-ri-a tu-a.
 glo-ri-a glo-ri-a glo-ri-a tu-a.
 tu-a. glo-ri-a glo-ri-a tu-a.
 glo-ri-a tu-a glo-ri-a tu-a -anna in ex-
 a. glo-ri-a glo-ri-a tu-a.

Handwritten musical score for Soprano, Alto, Tenor, and Bass. The Soprano part is mostly rests. The Alto part has the lyrics "O san-na in ex-cel-sis O san-na". The Tenor part has the lyrics "celsis, O san-na in ex-celsis in ex-celsis O san-". The Bass part is mostly rests.

Handwritten musical score for Soprano, Alto, Tenor, and Bass. The Soprano part has the lyrics "O san-na in ex-cel-sis O san-na in ex-". The Alto part has the lyrics "in ex-celsis in ex-celsis O san-". The Tenor part has the lyrics "na O san-na in ex-". The Bass part is mostly rests.

Handwritten musical score for the first system, featuring four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: *cel-sis in ex-celsis. O-san-na* (top staff), *na O Sanna in ex-celsis in ex-* (second staff), *cel-sis in ex-celsis. O-san-na, O* (third staff), and *O Sanna in ex-cel-sis O Sanna in ex-celsis in ex-* (bottom staff).

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: *O Sanna in ex-cel-sis in ex-cel-sis O=* (top staff), *cel-sis O Sanna O Sanna in ex-celsis, in ex-cel-sis O=* (second staff), *Sanna in ex-cel-sis O Sanna, in ex-cel-sis O Sanna in ex-* (third staff), and *celsis, O San-na O Sanna in ex-* (bottom staff).

Sanna in ex - cel - sis. O - San - na
 Sanna in ex - cel - sis O Sanna in ex - celsis O - San - na
 cel - sis O - Sanna in ex - cel - sis O - Sanna in ex - cel - sis
 Cel - sis O - Sanna in ex - cel - sis. O - Sanna in ex -

in ex - cel - sis
 in ex - cel - sis
 in ex - cel - sis
 in excelsis in excelsis

23 1817.

Benedictus.

Soprano *Solo* be - ne - dictus be - ne - dictus qui ve - nit in

Alto *Solo* be - ne - dictus be - ne - dictus qui ve - nit in

Tenor *Solo* be - ne - dictus be - ne - dictus qui ve - nit in

Bass *Solo* be - ne - dictus be - ne - dictus qui ve - nit in

Tutti no - mi - ne Do - mi - ni; be - ne - dictus be - ne - dictus

Tutti no - mi - ne do - mi - ni be - ne - dictus, be - ne -

Tutti no - mi - ne do - mi - ni be - ne - dictus, be - ne -

Tutti no - mi - ne do - mi - ni, be - ne - dictus, be - ne -

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in a single system. The lyrics are: "qui ve-nit in no-mi-ne do-mi-ni be-ne-dic-tus, be-ne-dic-tus, qui ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus, be-ne-dic-tus, qui ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus, be-ne-dic-tus". The score includes melodic lines with notes and rests, and dynamic markings "Solo" above the Soprano and Alto parts.

Handwritten musical score for four voices in a second system. The lyrics are: "dic-tus, 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 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". The score includes melodic lines with notes and rests, and dynamic markings "Tutti" and "Solo" alternating between parts.

Solo.

Coro.

ni.
ni.
ni.

Tutti
Sops. 1. *for* be-ne-dic-tus be-ne-dic-tus qui
ni. Coro

Tutti
Sops. 2. *for* be-ne-dic-tus be-ne-dic-tus qui
ni. Coro

Tutti
Alto. *for* be-ne-dic-tus be-ne-dic-tus qui
ni. Coro

Tutti
Tenor *for* be-ne-dic-tus be-ne-dic-tus qui
ni. Coro

Tutti
Basso *for* be-ne-dic-tus be-ne-dic-tus, qui
ni. Coro

64.

Handwritten musical score for five voices and basso continuo. The lyrics are: *Ve-nit in no-mi-ne do-mi-ni, be-ne-dic-tus*. The score is written in a single system with five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth is for basso continuo. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Allegro Vivace.

*Kontrapunkt wird dabei
nur als Einleitung eingeführt*

Handwritten musical score for five voices and basso continuo. The lyrics are: *be-ne-dic-tus, be-ne-dic-tus, be-ne-dic-tus, O sanna in ex-cel-sis O sanna in ex-cel-sis O san-nam*. The score is written in a single system with five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth is for basso continuo. The music is in a common time signature and features a mix of eighth and sixteenth notes. The tempo marking *Allegro Vivace.* is repeated at the end of the system.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "Sanna in ex-cel-sis O Sanna in ex-cel-sis;". The second staff is a vocal line with lyrics: "celsis in ex-cel-sis;". The third staff is a vocal line with lyrics: "na O Sanna in ex-cel-sis". The bottom staff is a piano accompaniment. A fermata is placed over the first measure of the top staff.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "celsis in ex-cel-sis O Sanna in ex-cel-sis". The second staff is a vocal line with lyrics: "na O Sanna in ex-cel-sis". The third staff is a vocal line with lyrics: "celsis in ex-cel-sis O Sanna in ex-cel-sis". The bottom staff is a piano accompaniment. The lyrics "O Sanna in ex-cel-sis O Sanna in ex-cel-sis" are written across the bottom of the system.

na. O San-na in ex-cel-sis, in ex-cel-sis in ex-cel-sis O Sanna O San-na in ex-cel-sis in ex-cel-sis in ex-cel-sis, O San-na O

cel-sis O Sanna in ex-cel-sis, cel-sis O Sanna in ex-cel-sis O Sanna in ex-cel-sis, in ex-cel-sis O Sanna in ex-cel-sis O Sanna in ex-cel-sis, in ex-cel-sis O Sanna in ex-cel-sis.

Sancta in excelsis
 Sancta in excelsis
 celsis in excelsis
 Sancta in excelsis in excelsis

24 1817.

Agnus dei.

Larghetto.

Soprano
 Soprano 2.
 Alto.
 Tenore
 Bassi.

Agnus dei qui tol-lis pec-ca-ta pec-ca-ta mundi;
 Agnus dei qui tol-lis pec-ca-ta pec-ca-ta mundi;
 Agnus dei qui tol-lis pec-ca-ta pec-ca-ta mundi;
 Agnus dei qui tol-lis pec-ca-ta pec-ca-ta mundi;
 Agnus dei qui tol-lis pec-ca-ta pec-ca-ta mundi;

mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re

mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re

mi-se-re-re nobis, mi-se-re-re nobis mi-se-re-re mi-se-

mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re

mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re

re-re no-bis. Ag-nus de-i, qui tol-lis pec-ca-ta pec-

re-re no-bis. Ag-nus de-i, qui tol-lis pec-ca-ta pec-

re-re no-bis. Ag-nus de-i, qui tol-lis pec-ca-ta pec-

re-re no-bis. Ag-nus de-i, qui tol-lis pec-ca-ta pec-

re-re no-bis. Ag-nus de-i, qui tol-lis pec-ca-ta pec-

69.

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

ca-ta mundi, mi-se-re-re mi-se-re-re mi-se-

ca-ta mundi, mi-se-re-re mi-se-re-re mi-se-

ca-ta mundi, mi-se-re-re mi-se-re-re mi-se-

ca-ta mundi, mi-se-re-re mi-se-re-re mi-se-

cresc re-re, mi-se-re-re no-bis. *Ag* nus de-i, qui

cresc re-re mi-se-re-re no-bis. *Ag* nus de-i, qui

cresc re-re, mi-se-re-re no-bis. *Ag* nus de-i, qui

cresc re-re mi-se-re-re no-bis. *Ag* nus de-i, qui

cresc re-re mi-se-re-re no-bis. *Ag* nus de-i, qui

tol-lis pec-ca-ta pec-ca-ta mundi; do-na no-bis pa-cem do-na

tol-lis pec-ca-ta pec-ca-ta mundi; do-na no-bis pa-cem do-na

tol-lis pec-ca-ta, pec-ca-ta mundi; do-na no-bis pa-cem do-na

tol-lis pec-ca-ta pec-ca-ta mundi; do-na no-bis pa-cem do-na

tol-lis pec-ca-ta pec-ca-ta mundi; do-na no-bis pa-cem do-na

no-bis pa-cem do-na do-na no-bis pa-cem do-na

no-bis pa-cem do-na do-na no-bis pa-cem do-na

pa-cem do-na do-na no-bis pa-cem do-na

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

no — — — — — bis pa — — — — — cem *Imozz*

do — — na do — na no bis pa — cem, do — na pa — — — — — cem, do — na pa — — — — — *Imozz*

do — — na do — na no bis pa — cem do — na pa — — — — — cem do — na pa — — — — — *Imozz*

do — na do — na no bis pa — cem do — na pa — — — — — cem do — na pa — — — — — *Imozz*

do — — na do — na no bis pa — cem do — na pa — — — — — cem.

dolce

do — — na pa — — — — — cem

pp cem. do — na pa — — — — — cem

pp cem, do — na pa — — — — — cem. do — na no — bis pa — — — — — cem.

pp cem, do — na pa — — — — — cem. do — na no — bis pa — — — — — cem.

pp do — na pa — — — — — cem

24. 1817.





