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**Missa für vier Singstimmen, mit Begleitung von 2
Violinen, Bratsche, Violoncell und Contrabass, 1 Flöte, 2
Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 3 Posaunen,
Trompeten und Pauken**

Schneider, Friedrich

Offenbach a / Mayn, [ca. 1840]

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The image shows the front cover of a book. The main part of the cover is decorated with marbled paper featuring a dense, intricate pattern of brown, tan, and cream-colored swirls and spots. On the left side, there is a vertical strip of plain, light brown paper representing the spine. A small, rectangular white label is affixed to the spine, containing the text 'R 1347/1' in a simple, black, sans-serif font.

R 1347/1



Bücherei
der
Stadt Köln für Musik
Köln
/ 793

l. Leipzig. allgem. musikal. Zeitung 1841. N. 277.

M I S S A

für
vier Singstimmen,

mit Begleitung von

2 Violinen, Bratsche, Violoncell und Contrabaß,
1 Flöte, 2 Oboen, 2 Clarinetten, 2 Fagotte, 2 Hörner, 3 Posauern, Trompeten und Pauken,

in Musik gesetzt

UND SEINEM FREUNDE

Erich Heinrich Verkenius

in Cöln ^a/R.

gewidmet von

FRIED. SCHNEIDER,

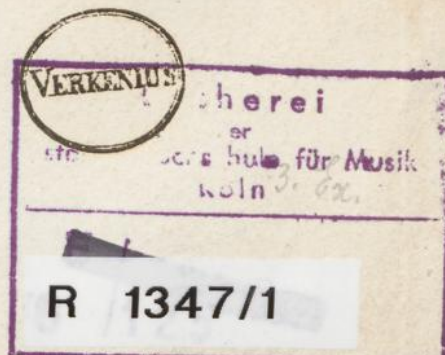
Herzoglichen Kapellmeister in Dessau.

55^{tes} Werk.

Partitur.

Offenbach ^a/Mayn, gedruckt bey Johann André.

In Commission zu haben bey C.F. Whistling in Leipzig.



~~Gz~~ A25 R 1347/1

[Faint, illegible handwriting]

Kyrie eleison.

Andante con moto.

Violino 1^{mo}
Violino 2^{do}
Viola.
Flauto.
Oboi.
Clarineti in C.
Fagotti.
Corni in C.
Soprano.
Alto.
Tenore.
Basso.
Violoncello.
Contra Basso.

Bücherei
der
staatl. Hochschule für Musik
[Redacted]

This musical score is for a Kyrie eleison. It features a vocal line with lyrics and several instrumental parts. The score includes dynamic markings such as *cres.*, *ff*, *p*, *loco*, and *Solo*. The vocal line consists of two parts, both with the lyrics: "Ky - ri - e e - lei - son Ky - rie e - lei - son Ky - rie e - lei - son e - lei". The instrumental parts include a piano part with a *loco* section and a solo section. The score is written in a key with one sharp (F#) and a 7/8 time signature. The page number 4 is in the top left corner.

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

This musical score is for a Kyrie eleison. It features a vocal line with lyrics and a piano accompaniment. The score is written on ten staves. The vocal line includes the lyrics: "Ky-ri-e e-lei-son, e-lei-son, e-lei-son." and "Ky-ri-e e-lei-son." The piano accompaniment includes dynamic markings such as *f*, *p*, *pp*, and *smorz.* (ritardando). The score is divided into two systems by a double bar line. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The score is written in a common time signature.

Gloria.

Allegro vivace.

Violino 1^{mo}

Violino 2^{do}

Viola.

Flauto.

Oboi.

*Clarineti
in C.*

Fagotti.

*Corni
in C.*

*Clarini
in C.*

*Timpani.
in C. G.*

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

*Violoncello
e Basso.*

The musical score for page 8 of the Gloria. It features a full orchestral arrangement and vocal parts. The tempo is marked *Allegro vivace*. The instruments listed are Violino 1^{mo}, Violino 2^{do}, Viola, Flauto, Oboi, Clarineti in C, Fagotti, Corni in C, Clarini in C, Timpani in C. G., Tromboni, Soprano, Alto, Tenore, Basso, and Violoncello e Basso. The vocal parts (Soprano, Alto, Tenore, Basso) have the following lyrics: Gloria in excelsis Deo et in terra. The score includes various musical notations such as dynamics (f, dol:), articulation (gr), and phrasing slurs.

Musical score for instruments. The score consists of multiple staves. The upper staves feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The lower staves provide a harmonic and bass foundation. Performance markings include *f* (forte), *col. fmo*, *gva*, *dol:*, and *col. Basso*.

Vocal score with Latin lyrics. The lyrics are:

 pax ho - mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.

 pax ho - mi - nibus bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis.

The vocal lines are written in a simple, homophonic style, with lyrics placed below the notes. The accompaniment consists of a few staves of chords and bass lines.

lau-da-mus te be-nedi-cimus te a-do-ra-mus te glo-ri-fi-ca-mus

lau-da-mus te be-nedi-cimus te a-do-ra-mus te glo-ri-fi-ca-mus

The musical score is written for a choir with four parts: Soprano, Alto, Tenor, and Bass. It features a complex arrangement of vocal lines with various rhythmic patterns and melodic contours. The lyrics are in Latin and are repeated in two staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The score is divided into measures by vertical bar lines, and there are dynamic markings such as 'f' (forte) and 'p' (piano). The paper shows signs of age, with some discoloration and wear along the edges.

Musical score for instruments. The top system features a woodwind part with a *col 1^{mo}* marking. Below it are string parts with dynamic markings *p* and *f*. The score includes various rhythmic patterns and melodic lines.

Vocal score with Latin lyrics. The lyrics are:

te gra-ti-as a-gi-mus ti-bi, propter mag-nam glo-ri-am tuam.

te gra-ti-as a-gi-mus ti-bi, propter mag-nam glo-ri-am tuam.

Do-mi-ne

The vocal parts are marked *sotto voce*. The score includes vocal lines and a basso line labeled *col Basso*.

The musical score on page 12 features a complex arrangement of instruments and voices. The top section includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, and Bassoons). The bottom section contains four vocal staves: Soprano, Alto, Tenor, and Bass. The lyrics are written below the vocal staves, with some words appearing in multiple parts. The text includes: "Do - mi - ne De - us rex coe - le - stis De - us pa - - ter om - ni - po - tens, Domine". The score is marked with various dynamics such as *p* (piano) and *f* (forte), and includes performance instructions like *col. mo* and *gva*. The page number "12" is located in the upper left corner.

This page contains a handwritten musical score for a choir and instruments. The score is written on ten staves. The top two staves are for the vocal parts, with lyrics written below them. The lyrics are: "fi - li - u - ni - geni - te, Je - su Christe fi - li - us pa - - tris fi - li - us pa - - tris." The bottom staves are for the instruments, including a keyboard and a bass line. The music is in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*.

The musical score on page 15 features a vocal line and an orchestral accompaniment. The vocal line includes the following lyrics:

mise-re-re no - bis, qui se-des ad dex-teram patris qui se-des ad dex-teram patris sus-ci-pe, sus-ci-pe,
 mise-re-re no - bis, qui se-des ad dex-teram patris qui se-des ad dex-teram patris sus-ci-pe, sus-ci-pe,

The orchestral accompaniment includes dynamic markings such as *mf*, *rf*, and *fp*. A specific instruction *col Basso* is present in the lower strings. The score is written in a key signature of two flats and a common time signature.

The image shows a page of a musical score, page 16. It features a choir and instrumental parts. The top section consists of six staves: two vocal staves (Soprano and Alto), two piano accompaniment staves (Right and Left Hand), and two empty staves. The bottom section consists of four staves: two vocal staves (Tenor and Bass) with Latin lyrics, and two piano accompaniment staves. The lyrics are: "de-preca-ti-o-nem nos-tram de-preca-ti-o-nem nos-tram, qui tol-lis pec-ca-ta mundi, qui tol-lis peccata". The music is in a minor key and 7/8 time. The piano part includes dynamic markings such as *p* and *pp*.

The first system of the musical score consists of seven staves. The top three staves are vocal parts, each starting with a 'cres:' (crescendo) marking. The middle three staves are piano accompaniment, with dynamics ranging from 'f' (forte) to 'p' (piano). The bottom staff is a bass line. The music is in a common time signature and features complex rhythmic patterns with many sixteenth and thirty-second notes.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "mun-di, mise-re-re, mise-re-re, mise-re re no-bis mi-serere no-bis." The vocal parts are arranged in three staves, with the first two staves having lyrics and the third staff being a lower vocal part. The piano accompaniment continues in the bottom two staves. Dynamics include 'cres:', 'f', and 'p'. A 'Vlo' (Violoncello) part is indicated in the bottom staff of this system.

Tempo 1^{mo}

Violino 1^{mo}

Violino 2^{do}

Viola.

Flauto.

Oboi.

Clarineti
in C.

Fagotti.

Corni
in C.

Clarini
in C.

Timpani.
in C. G.

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Violoncello
e Basso.

The musical score is arranged in a standard orchestral format. The top staves are for the string section (Violino 1^{mo}, Violino 2^{do}, Viola, Violoncello e Basso). The middle section contains the woodwinds (Flauto, Oboi, Clarineti in C, Fagotti, Corni in C, Clarini in C) and the brass section (Tromboni). The bottom section is for the vocal ensemble (Soprano, Alto, Tenore, Basso). The score begins with a tempo marking of 'Tempo 1^{mo}'. The vocal lines enter with the lyrics 'Quoniam tu so - lus sanc - tus tu so - lus'. The string section features a prominent melodic line in the first violin, which is also indicated by the 'cres.' (crescendo) marking at the bottom. The woodwinds and brass provide harmonic support throughout the piece.

The musical score is arranged in a system of staves. At the top, there are several staves for instrumental accompaniment, including a woodwind section (flutes, oboes, bassoons) and a string section. The woodwinds have melodic lines with various ornaments and dynamics. The strings provide a harmonic and rhythmic foundation. Below the instrumental staves are the vocal parts, including a soprano line (marked 'gra') and several other voices. The lyrics are in Latin and are written below the vocal staves. The text is: "do - minus tu so - lus al - tis - simus Je - su - Chris - te cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a -". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'dot:' (accent). The page number '19' is located in the top right corner.

Piu moto.

loco

Piu moto.

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

The image shows a page of a musical score, page 22. It features a choir and an orchestra. The choir parts are at the top, with lyrics: "a - - - men, a - - - men, a - - - men." The orchestral parts are below, with the instruction "Tutti" written below the bottom staff. The score includes vocal staves (Soprano, Alto, Tenor, Bass) and orchestral staves (Violins I, Violins II, Violas, Cellos, Double Basses, and Percussion). The music is in a major key and 4/4 time. The lyrics are: "a - - - men, a - - - men, a - - - men." The instruction "Tutti" is written below the bottom staff.

The musical score is arranged in a system of staves. The top section features a vocal line with lyrics and a piano accompaniment. The vocal line includes the lyrics: "men, a - - - men, a - - - men, a - - -". The piano accompaniment includes dynamic markings such as "cres:", "mf", and "ff". The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The bottom section of the score features a piano accompaniment with dynamic markings such as "cres:", "mf", and "ff". The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

This page contains a handwritten musical score for a choir and instruments. The score is arranged in a system of 14 staves. The top five staves are for instruments, likely strings and woodwinds, with various rhythmic patterns and dynamics. The next five staves are for voices, with lyrics written below the notes. The lyrics are: "men, a - men, a - men, a - men, a". The bottom four staves are for a basso continuo or keyboard instrument, providing a harmonic foundation. The music is written in a historical style, with a key signature of one sharp (F#) and a common time signature (C). Dynamics such as *ff* (fortissimo) are indicated throughout the score.

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

Credo.

Andante con moto.

ligato

Violino 1^{mo}

Violino 2^{do}

Viola.

Flauto.

Oboi.

Clarinetti
in B.

Fagotti.

Corni
in F.

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Violoncello
e Basso.

mf

mf

mf

dol.

dol.

dol.

dol.

mf

mf

mf

mf

mf

pizz.

Credo in u - num De - - um, pa - trem om - ni - po - ten -

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

tem fac - to = rem coe - li et ter = rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um

arco
mf

et in u - num Do - mi - num Je - - sum Chri - - stum et ex - pa - tre na -

et in u - num Do - mi - num Je - - sum Chri - - stum et ex pa - tre na -

arco. arco.

This section of the score features two staves of strings and two staves of woodwinds. The string parts are marked 'arco.' and include dynamic markings such as *p* and *pp*. The woodwind parts consist of two staves, one in treble clef and one in bass clef, with various notes and rests.

tum an - te omni - a sae - cu - la. De - um de De - o,
lum
- tum an - te omni - a sae - cu - la. De - um de De - o,

This section contains the vocal parts of the score. It includes two vocal staves with lyrics written below the notes. The lyrics are: "tum an - te omni - a sae - cu - la. De - um de De - o," and "lum" followed by " - tum an - te omni - a sae - cu - la. De - um de De - o,". The music is written in a single system with a common time signature.

Instrumental musical score for strings and woodwinds. The score consists of seven staves. The top staff is for the first violin, followed by the second violin, viola, and first, second, and third violas. The bottom staff is for the cello and double bass, with the instruction "col Basso" written above it. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *cres:*, *f*, and *dim:*. A *loco* marking is present in the lower right section.

Vocal musical score with Latin lyrics. It consists of four staves. The top two staves are for the soprano and alto voices, and the bottom two are for the tenor and bass voices. The lyrics are: "lu - men de lu - mi - ne De - um ve - rum de De - o ve - ro Cre - do". The music includes dynamic markings such as *p*, *cres:*, *f*, and *dim:*.

Musical score for a choir and orchestra, page 53. The score includes vocal parts with lyrics "Cre-do, ge-ni-tum non fac-" and instrumental parts for strings and woodwinds. The page features a variety of musical notations including treble and bass clefs, dynamic markings like "p" and "f", and performance instructions such as "col primo in 8va" and "col Basso".

tum con substan - ti = a = lem pa - tri, per quem om - ni - a fac - ta sunt

tum con substan - ti = a = lem pa - tri per quem om - ni - a fac - ta sunt

qui propter nos homines et propter nos-tram sa-lu-tem des-cen-dit de coe-lis et

qui propter nos homines et propter nos-tram sa-lu-tem des-cen-dit de coe-lis et

The page contains a musical score with the following components:

- Instrumental Section (Measures 1-10):** Features a complex texture with multiple staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The word *smorz.* is written above several staves in this section.
- Vocal Section (Measures 11-14):** Features two vocal staves with lyrics: *prop-ter nos ho-mines des-cen-dit de coe = = lis.* The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat.
- Instrumental Section (Measures 15-18):** Features a single staff with a treble clef and a key signature of one flat. The word *smorz.* is written below the staff.

Larghetto.

Violino 1^{mo}

Violino 2^{do}

Viola.

Flauto.

Oboi.

*Clarineti
in B.*

Fagotti.

*Corni
in F.*

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

C. Basso.

The musical score is arranged in a system of staves. The top section includes staves for Violino 1^{mo}, Violino 2^{do}, Viola, Flauto, Oboi, Clarineti in B, Fagotti, and Corni in F. The vocal section includes Soprano, Alto, Tenore, and Basso. The bottom section includes Violoncello and C. Basso. The lyrics for the vocal parts are: "Et in car-na-tus est de spiritu sanc-to. Et in car-na-tus est de spi-ri-tu sanc-to. Ex Ma-ri-a, Maria". The score includes various musical notations such as dynamics (p, f, sf), articulation (accents), and performance instructions like "col uno fmo in gda" and "col Basso".

The first system of the musical score consists of seven staves. The top three staves (treble clef) contain intricate rhythmic patterns, likely for a keyboard instrument, with dynamic markings such as *p* (piano) and *pp* (pianissimo). The bottom four staves (bass clef) contain a more melodic line, possibly for a vocal or string instrument, with some rests and a few notes.

The second system of the musical score includes Latin lyrics. It features two vocal parts (soprano and alto) and a bass line. The lyrics are: "vir-gi-ne, ex Ma-ri-a, Mari-a vir-gi-ne, et ho-mo ho--mo Fac-tus est cru-ci-fi-xus e-tiam pro-". The music includes dynamic markings like *p* and *pp*, and fermatas (dol.) over certain notes. The bottom two staves of this system contain a bass line with a *p* marking.

The third system of the musical score continues the bass line and accompaniment from the previous system. It features a single bass staff with a *p* marking. The lyrics "cru-ci-fi-xus" are visible at the end of the system.

The first system of the score consists of six staves. The top three staves (treble clef) contain the piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes. The bottom three staves (bass clef) are mostly empty, with some notes appearing in the second and third staves from the bottom.

The second system of the score contains two vocal staves with Latin lyrics. The lyrics are: "no - bis sub Pon-ti-o Pi-la-to pas - fus pasfus et se - pul - tus est pas - fus pasfus et se pul - tus e - ti-am pro-nobis". The lyrics are written in a Gothic script and are aligned with the musical notes.

The second system of the piano accompaniment consists of two staves. The top staff is mostly empty, with some notes in the second and third staves from the top. The bottom staff contains a melodic line with a series of eighth and sixteenth notes.

The musical score is arranged in two systems. The first system consists of six staves: three for piano accompaniment (treble, middle, and bass clefs) and three for vocal parts (soprano, alto, and bass clefs). The piano parts feature complex rhythmic patterns with many beamed notes and accents. The vocal parts are mostly rests, with the soprano part beginning to sing in the second system. The second system contains the vocal lines with Latin lyrics: "est pas - fus pas - fus pas - fus et se - pul - tus est pas - fus et se - pul - tus est." The lyrics are written under the vocal staves. The piano accompaniment continues with similar rhythmic patterns. The score concludes with a double bar line.

Et resurrexit.

Tempo 1^{mo}

Violino 1^{mo}

Violino 2^{do}

Viola.

Flauto.

Oboi.

Clarinetti
in B.

Fagotti.

Corni
in F.

Tromboni

Soprano

Alto.

Tenore.

Basso.

Violoncello.

C. Basso.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet in B, Bassoon, Horn in F) and strings (Violins, Viola, Violoncello, Double Bass) play a melodic line that begins with a piano (*p*) dynamic and gradually increases in volume through a series of crescendos (*cres.*) marked with the words *poco* and *a poco*. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the text "Et resurrexit" and continue with "ter-ti-a di-e se-cun-dum seri-ptu-ras". The vocal lines are also marked with *p* and *cres.* dynamics. The Trombone part is mostly silent, indicated by a horizontal line. The C. Basso part provides a simple harmonic accompaniment.

et as-cen-dit in coe-lum se-det ad dexteram pa-tris. Et i-terum ven-turus est cum

et as-cen-dit in coe-lum se-det ad dexteram pa-tris. Et i-terum ven-turus est cum

col Basso.

loco

glo - ri - a ju - di - ca - re vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis.

glo - ri - a ju - di - ca - re vi - vos et mor - tu - os cu - jus reg - ni non e - rit fi - nis.

The musical score on page 44 consists of several staves. The upper section includes instrumental parts for strings and woodwinds, with dynamic markings such as *p* and *dot.*. The lower section features vocal parts with the Latin lyrics: "Et in spi-ritum sanc-tum Do-mi-num et vi-vi-fi-can-". The lyrics are written in a Gothic script and are repeated across two vocal staves. The score is set in a key with one flat and a common time signature.

The musical score on page 45 consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, and includes dynamic markings such as *f* (forte) and *gva* (grace notes). The vocal line has lyrics in Latin: "tem qui ex pa-tre fi-li-o - que pro-ce - dit qui cum pa - tre et fi - li - o si - mul a - do -". The score continues with more piano accompaniment and a final vocal line with the same lyrics. The bottom system shows further piano accompaniment with dynamic markings like *f*.

ra - tur et con = glo - ri - fi - ca = tur qui lo - cutus est per Pro - phe - - tas,

ra - tur et con = glo - ri - fi - ca = tur qui lo - cutus est per Pro - phe - = tas,

The musical score is arranged in two systems. The first system contains instrumental parts for strings and woodwinds, with a vocal line above. The second system contains two vocal parts with Latin lyrics and a bass line. The lyrics are: "ra - tur et con = glo - ri - fi - ca = tur qui lo - cutus est per Pro - phe - - tas,". The score is written in a historical style with various clefs and time signatures.

The musical score on page 47 consists of several staves. At the top, there are two staves of piano accompaniment in treble clef, followed by a grand staff (treble and bass clefs) for the piano. Below this is a vocal line with lyrics in Latin. The lyrics are: "qui lo-cu-tus est per Pro-phe-tas. Et u-nam sanc-tam ca=" and "qui lo-cu-tus est per Pro-phe-tas. Et u-nam sanc-tam ca=". The score includes various musical notations such as notes, rests, and dynamic markings like *dol.* and *p*. The piano part features a complex rhythmic pattern with many sixteenth notes.

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

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

The first system of the musical score consists of seven staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the second staff containing a more active melodic line. The fourth and fifth staves are bass clefs, providing harmonic support. The sixth and seventh staves are also bass clefs, with the sixth staff containing a melodic line. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano) and *pp* (pianissimo).

The second system of the musical score features two vocal staves with Latin lyrics. The lyrics are: *tis = ma in re-mis-si-o-nem pec-ca-to-rum et ex-pec-to, re-sur-*. The music is written in a simple, homophonic style, with the vocal lines moving in parallel motion. The lyrics are aligned with the notes on the staves.

The third system of the musical score consists of two staves. The top staff is a bass clef with a melodic line, and the bottom staff is a bass clef with a harmonic line. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano) and *pp* (pianissimo). The section is labeled *col Basso*.

The musical score on page 50 features a complex arrangement of vocal and instrumental parts. The vocal parts are written in mensural notation with Latin lyrics underneath. The instrumental parts include a piano and a cello/bass line. The score is marked with various dynamics such as *cres.* (crescendo), *dim.* (diminuendo), and *foco* (ritardando). The lyrics are: *recti-o = nem mor = tu = o = rum re = sur-recti = o = nem, mortu = o = rum*.

The musical score is arranged in a system of staves. At the top, there are two staves for woodwinds (flute and oboe) with complex rhythmic patterns. Below them are two staves for strings (violin and viola), with some staves crossed out with diagonal lines. The vocal parts are in the center, with lyrics: 'sae - - cu - li a - - men, a - - men, a - - men, a - - men,'. The bottom part of the score includes a bass line and a double bass line. The music is in a key with one flat (B-flat) and a 3/4 time signature. Dynamic markings include 'loco' and 'gva'.

This musical score is for a choir and orchestra. It consists of 12 staves. The top two staves are for the vocal parts, with lyrics: "men, a - - men, a - - men." The bottom two staves are for the bass line. The middle six staves are for the orchestra, including woodwinds, strings, and a basso continuo. A "loco." marking is present in the woodwind section. The score is written in a key with one flat and a common time signature.

Sanctus.

Adagio.

Violino 1^{mo}

Violino 2^{do}

Viola.

Flauto.

Oboi.

*Clarinetti
in B.*

Fagotti.

*Corni
in G.*

*Clarini
in C.*

*Timpani.
in C. G.*

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

*Violoncello
e Basso.*

The musical score is arranged in a standard orchestral format. The woodwinds (Flauto, Oboi, Clarinetti in B, Fagotti, Corni in G, Clarini in C) and strings (Violino 1mo, Violino 2do, Viola, Tromboni, Violoncello e Basso) are in the upper half of the page. The vocal parts (Soprano, Alto, Tenore, Basso) are in the lower half. The lyrics for the vocal parts are: Sanctus, Sanc-tus, Sanc-tus, Do-mi-nus, De-us, Sa-ba-oth, ple-ni sunt. The tempo is marked Adagio.

Vivace.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

Vivace.

Vocal score with lyrics. The lyrics are: "coeli et ter-ra glori-a tu = a sanc = tus sanc = tus. O = sanna in ex-cel-sis." The score includes vocal lines with lyrics and a basso continuo line.

col Uno sm
in *gr*

col Basso.

Corno in F.

san-na in ex-cel-sis O-san-na in ex-cel-sis, in ex-cel-sis, in ex-cel-sis in ex-cel-sis
cel-sis O-san-na in ex-cel-sis, O-san-na in ex-cel-sis, in ex-cel-sis in ex-cel-sis
O-san-na in ex-cel-sis O-san-na in ex-cel-sis in ex-cel-sis
O-san-na in ex-cel-sis O-san-na in ex-cel-sis O-san-na in ex-cel-sis, O-san-na in ex-cel-sis

The musical score consists of several systems. The top system includes a vocal line with a 'gva' (ritardando) marking. Below it are two systems of piano accompaniment, each with a treble and bass clef. The bottom system contains four vocal parts with the following lyrics:

cel - sis, O - san - na in ex - celsis O - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis, O - san - na in ex - cel - sis O - sanna in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis, O - san - na O - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

cel - sis, O - sanna in ex - cel - sis, O - san - na in ex - cel - sis, in ex - cel - sis.

The score concludes with a double bar line and a fortissimo (ff) dynamic marking.

0 - san-na in ex - cel - sis in ex - cel - sis.
0 - san-na in ex - cel - sis in ex - cel - sis.
0 - san-na in ex - cel - sis in ex - cel - sis.
0 - san-na in ex - cel - sis in ex - cel - sis.

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

pp dol.

Handwritten musical score for page 59. The score consists of multiple staves. The top section includes a vocal line with lyrics: *loco e e va a p*. Below this are several staves of instrumental accompaniment, including a section marked *col Basso*. The bottom section features a vocal line with the lyrics: *Be-ne-dic-tus bene-dic-tus*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *mezza voce*.

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

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

The musical score is arranged in a system of 12 staves. The top four staves contain instrumental parts, including a woodwind section (flute, oboe, and bassoon) and a string section (violin, viola, and cello/contrabass). The bottom four staves are for the vocalists, with lyrics in Latin. The lyrics are: *tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni bene -*. The score includes various musical notations such as notes, rests, and dynamic markings like *Solo*. The paper shows signs of age, with some staining and a decorative border on the right edge.

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

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

The first system of the musical score consists of seven staves. The top three staves (treble clef) contain vocal or instrumental lines with various note values and rests. The fourth staff (bass clef) contains a bass line with notes and rests. The fifth and sixth staves (treble clef) contain additional parts, possibly for a second voice or instrument. The seventh staff (bass clef) contains a bass line. Dynamic markings such as *f* and *p* are present throughout the system.

The second system of the musical score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: *mi - ne Do - mi - ni. O - san - na in ex - cel - sis, in ex - cel - sis O - san - na in ex -*. The system consists of seven staves. The top two staves (treble clef) contain vocal lines with lyrics. The bottom three staves (bass clef) contain instrumental accompaniment. Dynamic markings such as *f* are present.

- sis, 0 = san-na in ex-cel-sis; in ex-cel-sis.
 - sis, 0 = san-na in ex-cel-sis, in ex-cel-sis.
 - sis, 0 = san-na in ex-cel-sis, in ex-cel-sis.
 - sis, 0 = san-na in ex-cel-sis, in ex-cel-sis.

ff

Agnus Dei.

67

Andantino.

Violino 1^{mo}

Violino 2^{do}

Viola.

Flauto.

Oboi.

Clarineti
in C.

Fagotti.

Corni
in C.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Contra Basso.

Violino 1^{mo} *p* *cres:* *f* *p*

Violino 2^{do} *p* *cres:* *f* *p*

Viola *p* *cres:* *f* *p*

Flauto

Oboi

Clarineti in C

Fagotti

Corni in C

Soprano. *p* *cres:* *f* *p*
Ag - nus De - i qui tollis pecca - ta mundi mi-se-re-re, mi-se-re-re, mi-se-re - re no -

Alto. *p* *cres:* *f* *p*
mi-se-re - re, misere - re, misere - re no -

Tenore. *p* *cres:* *f* *p*
Ag - nus De - i qui tol-lis pecca - ta mundi mi-se-re - re, misere - re, mi-se-re - re no -

Basso. *p* *cres:* *f* *p*
mi-se-re = re, mi-se-re = re, mi-se-re - re no -

Violoncello. *p* *cres:* *f* *p*

Contra Basso. *p* *cres:* *f* *p*

The musical score on page 68 features a choir and orchestra. The vocal parts are arranged in four staves, with lyrics in Latin. The instrumental parts include a piano (p), violin (v), and cello/contrabass (cb). The score is marked with dynamics such as *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo). The lyrics are: "bis. Ag - nus De - i qui tollis pecca - ta mun - di mi - se - re = re, mi - se - re = re, mi - se - re = re, mi - se - re = re".

The musical score is arranged in two systems. The first system consists of seven staves: three for instruments (flute, violin, and cello) and four for voices (Soprano, Alto, Tenor, and Bass). The second system consists of six staves: four for voices and two for instruments (bassoon and double bass). The vocal parts have the following lyrics:

Soprano: mi - se - re - - - re. no - - - bis. Ag - nus De - i qui tollis pecca - ta

Alto: re, mi - se - re - - - re. no - - - bis.

Tenor: re, mi - se - re - - - re. no - - - bis. Ag - nus De - i qui tol - lis pecca - ta

Bass: re, mi - se - re - - - re. no - - - bis.

The instrumental parts include complex rhythmic patterns and dynamics such as *f* (forte) and *p* (piano). The score is written in a historical style with various musical notations including slurs, accents, and dynamic markings.

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

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

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

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

This musical score is a multi-voice setting of the Latin phrase "do-na no-bis pa-cem". It features a complex arrangement of staves, including vocal parts and instrumental accompaniment. The score is written in a historical style, with various dynamic markings such as *pp* (pianissimo) and *smorz.* (ritardando). The lyrics are written below the vocal staves, and the music includes intricate melodic lines and harmonic support. The page number 71 is visible in the upper right corner.

