

**Hochschule für Musik und Tanz Köln -  
Hochschulbibliothek**

**Missa**

**Bertelmann, Jan Georg**

**Hagae, [1837]**

Credo. Allegro Vivace

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[urn:nbn:de:hbz:kn38-4489](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-4489)

AllegroVivace .

CREDO .

Musical score for various instruments and voices. The score includes parts for:

- TIMPANI in C.
- CLARINI in C.
- FLAUTO.
- CLARINETTI in B.
- CORNI in C.
- FAGOTTO.
- VIOLINO I°
- VIOLINO II°
- VIOLA .
- SOPRANO.
- ALTO.
- TENORE .
- BASSO.
- VIOLONCELLO e BASSO.
- PIANOFORTE.

The score is written in common time (C) and features a variety of musical notations including notes, rests, and dynamic markings such as *f* (forte). The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics written below their staves, including the words "Cre - do in".

F. B. 1.



bi - li - um o - m - ni - um et in - vi - si - bi - li - um  
bi - li - um o - m - ni - um o - m - ni - um e - t in - vi - si -  
bi - li - um om - ni - um o - m - ni - um e - t in - vi - si -  
bi - li - um o - m - ni - um et - in - vi - si -

F. B. 1.

Handwritten musical score for a choir and instruments. The score consists of 12 staves. The top two staves are for the vocal parts, with lyrics written below them. The lyrics are: "bi - li - um et in vi - si - bi - li - um et in u - num" (repeated). The bottom ten staves are for the instruments, including a keyboard (piano) and strings. The music is in a key with one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "cresc.".

F. B. 1.

A handwritten musical score on aged paper, page 85. The score is arranged in a system with multiple staves. At the top, there are three staves for vocal parts: a soprano staff (treble clef), an alto staff (treble clef), and a bass staff (bass clef). Below these are two staves for a keyboard instrument, likely a harpsichord or spinet, with a grand staff (treble and bass clefs). The music is written in a historical style, featuring various note values, rests, and accidentals. The lyrics are written below the vocal staves, starting with "Do mi num et in u num Do mi num" and continuing with "Je sum Chris tum et in u num Do mi num". The handwriting is clear and consistent throughout the page.

F. B. I.

num Je - sum Chris - tum fi - li - um Dei u - ni - ge - ni - tum  
Je - sum Chris - tum fi - li - um Dei u - ni - ge - ni - tum  
Je - sum Chris - tum fi - li - um Dei u - ni - ge - ni - tum et ex pa - tre  
Je - sum Chris - tum fi - li - um Dei u - ni - ge - ni - tum

et ex pa-tre na-tum an-te om-ni-a se-cu-la De-um de De-um de He-o

na tum an te om ni a se cu la an - te om ni a se - cu - la De - um - de

*Vivacissimo*

*Basso*

F.B.l.

De - um - de De - o lu - men - de lu - mi - ne De - um ve - rum de De - o ve - ro ge - ni - tum non  
 De - um lu - men - de lu - mi - ne De - um ve - rum - de De - o ve - ro ge - ni - tum non  
 De - o lu - men - de lu - mi - ne De - um ve - rum - de De - o ve - ro ge - ni - tum non

F.B.I.

fac - tum con sub - stan - ti - a - lem pa - tri per - quem om ni - a fac - ta -  
 ge ni - tum non fac - tum con sub - stan - ti - a - lem pa - tri per - quem om ni - a fac - ta -  
 fac - tum con sub - stan - ti - a - lem pa - tri per - quem om ni - a fac - ta -  
 fac - tum con sub - stan - ti - a - lem pa - tri per - quem om ni - a fac - ta -

F. B. 1.

subito in Es

sunt qui prop-ter nos ho-mi-nes et prop-ter nos tram sa-lu-tem des-cen-dit des-

sunt qui prop-ter nos ho-mi-nes et prop-ter nos tram sa-lu-tem des-cen-dit des-

sunt qui prop-ter nos ho-mi-nes et prop-ter nos tram sa-lu-tem des-cen-dit des-

sunt qui prop-ter nos ho-mi-nes et prop-ter nos tram sa-lu-tem des-cen-dit des-

F.B.1.

