



2463



MUSICALIA

2463

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Artes 939.

Artes 939.

29. 11. 5



a

Canto, Alto, Tenore, Basso et Organo  
obligato

*Corni di Bassetti, Fagotti, Corni et 3 Tromboni  
ad libitum*

Auctore

JOSEPHO SCHNABEL

*Capellae Magistro Wratislaviae.*

*Wratislaviae,  
apud F. E. C. Leuckart.*

2 Rthl. 4 Gr.

2463

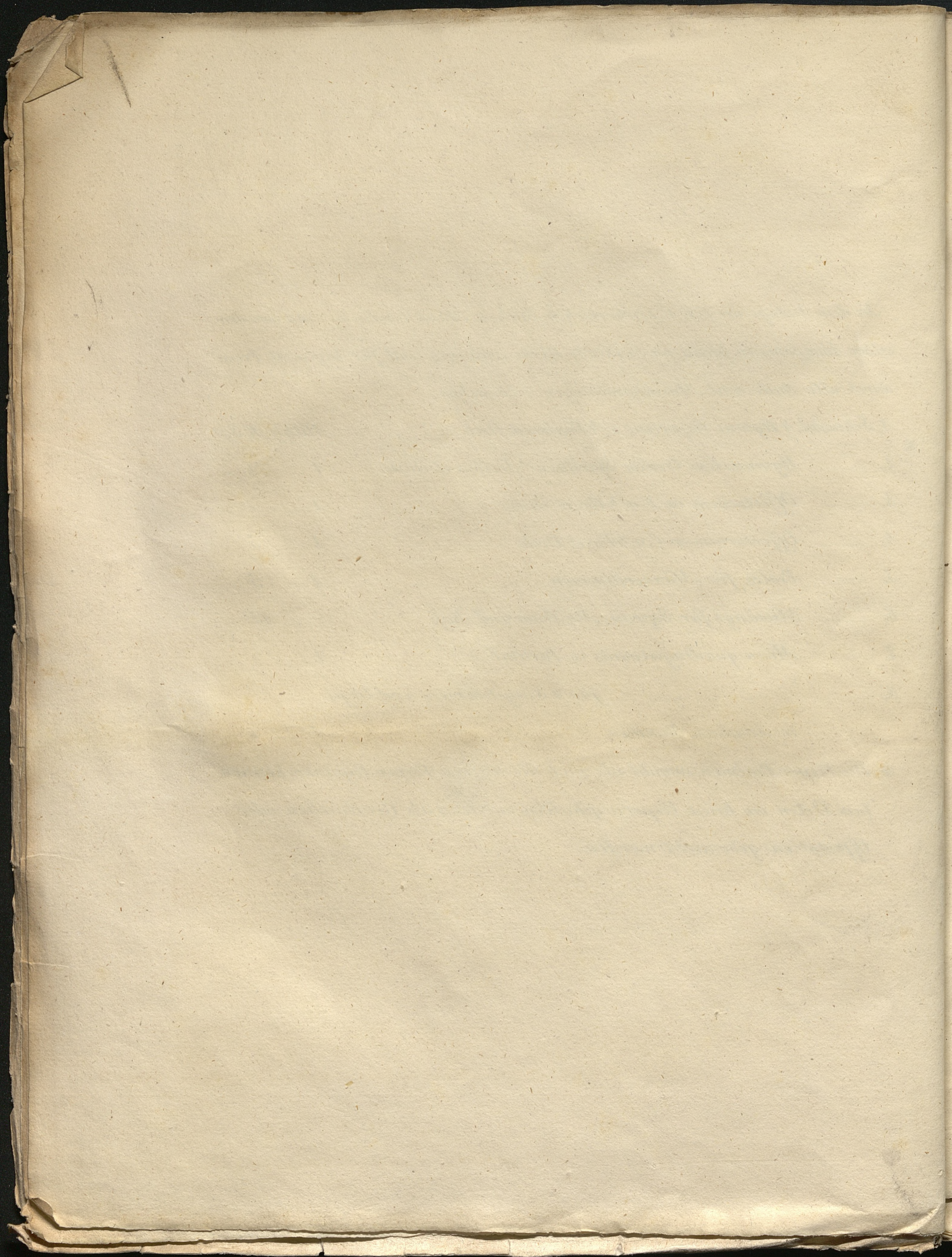
III



In dem Verlage der F. E. C. Leukartschen Buch- u. Musikhandlung sind von demselben Komponisten bereits nachstehende Werke erschienen und für beigesetzte Preise durch alle Buch- und Musikhandlungen zu beziehen.

1,	Schnabel, 4 Hymni Vespertini a 4 Vocibus et Orch	ARthl. 10 Sgr.
* 2,	Hymnus Veni Creator Spiritus a 4 Vocibus et Orch.	1 — " —
3,	Offertorium in E. a 4 Voc. et Orch.	1 — " —
4,	Offertorium in C. a 4 Voc. et Orch.	1 — 5 —
5,	Psalm für Männerstimmen	1 — 5 —
6,	3 Gesänge für Sopran, Alt, Tenor und Bass	" — 15 —
7,	Missa quadragesimalis in Partitur	1 — " —
8,	_____ für 4 Singstimmen und Orgel	
	in einzelnen Stimmen	1 — " —

\* Die Vesper Psalmen sowohl als auch die kleinen Vesper Hymnen können (an Orten wo keine Vespere gehalten werden) als Gradualien oder Offertorien gebraucht werden.



CANTO.

Kyrie.

Largo T.p.

kyri-e e-te-ison kyri-e ele-ison kyri-e e-  
 te-ison ky-ri-e e-  
 te-ison Christe ele-i-son Christe e-te-ison  
 Kyri-e ele-ison  
 Christe ele-ison Kyri-e e-te-ison  
 Ky-rie ele-ison e-te-ison

*mf.*  
*fr.*  
*p.*  
*fr.*  
*p.*

Credo.

Allabreve. tut. fr.

Credo in unum Deum patrem omni po-tentem fa-  
 ctorem caeli et terrae, visi-bili-um omni-um et in-vi-sibi-li-um,  
 et in unum Dominum Jesum Christum fili-um Dei u-ni-ge-nitum,  
 et ex patre natum ante omnia saecula, Deum de Deo lumen de lumi-ne  
 Deum verum de Deo vero, genitum non factum consubstantialem patri,  
 per quem omni-a facta sunt, qui propter nos homi-nes et propter nostram sa-

*p.*  
*fr.*

# CANTO.

*un poco piu lento.*

lutem descendit de coe-<sup>lis</sup> Et incar-<sup>natus</sup> est de spi-<sup>ritu</sup> sanc-<sup>to</sup> ex Ma-  
 ria Vir-<sup>gi-</sup>ne, et ho-<sup>mo</sup> factus est cruci-<sup>fixus</sup>  
 e-<sup>tiam</sup> pro nobis sub Pontio Pi-<sup>lato</sup> passus et se-<sup>pultus</sup>  
 1. *Tempo I<sup>mo</sup>*  
 est et resur-<sup>rexit</sup> ter-<sup>tia</sup> di-<sup>e</sup> secundum scri-<sup>pturas</sup>  
 et ascendit in coelum sedet ad dextram pa-<sup>tris</sup>, et i-<sup>terum</sup> ven-  
 turus est cum gloria judi-<sup>care</sup> vi-<sup>vos</sup> et mortuos cujus regni non  
 erit fi-<sup>nis</sup> et vi-<sup>vifican-</sup>tem et ex-<sup>patre</sup> fili-<sup>o</sup> que proce-<sup>dit</sup>,  
 qui cum pa-<sup>tre</sup> et fi-<sup>li-</sup>o simul ado-<sup>ra-</sup>tur et con-<sup>glorifi-</sup>catur qui to-  
 1.  
 catus est per Prophetas sanctam catholicam et apo-<sup>sto-</sup>licam ec-  
 1.  
 desi-<sup>am</sup> unum bap-<sup>tis-</sup>ma, in remissi-<sup>o-</sup> nem pec-<sup>ca-</sup>to-<sup>rum</sup>  
 et ex-<sup>spec-</sup>to ex-<sup>spec-</sup>to mortu-<sup>o-</sup>rum et vi-<sup>ta-</sup>mentu-<sup>ri</sup>  
 1.  
 sae-<sup>cu-</sup>li a-<sup>men</sup> a-<sup>men</sup> a-<sup>men</sup>.



CANTO.

Sanctus.

*Larghetto.* *mf.* *fr.* *1.*

Sanc — tus sanctus sanc — tus

*1 piu moto.* *fr.*

Do — minus De — us Sa — ba — oth pleni sunt coeli et ter — ra

glo — ria tu — a ple — ni ple — nisunt

*fr.*

coe — li et ter — ra glo — ria tu — a O san —

*ff.* *1 Pf.* *fr.*

na O san — na O sanna in excel — sis O san — na O

*ff.* *1 Pf.* *dimin.*

san — na O san — na in ex — cel — sis in excel — sis

Benedictus.

*Andante.* *mf.* *T.*

Benedictus qui venit in nomine Domini, bene —

*fr.* *cresc.*

dictus qui venit in nomine Do — mini in nomine Do — mi — ni

*Canti due dolce Soti*

be — nedi — ctus qui venit in nomine Domini be — nedi — ctus qui venit in nomine

*T. f.* *fr.*

Domini be — nedi — ctus qui venit in nomine Domini O san — na O

*ff.*

sanna in excel — sis O san — na in excel — sis O san — na O san — na in ex

*fr.*

cel — sis O sanna O sanna in ex — cel — sis.

# CANTO.

*Larghetto.*

Agnus.

qui tollis peccata mundi mi-se-re-re

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

re no-bis agnus De-i qui tollis peccata mundi

mi-se-re-re re no-bis

bis agnus De-i qui tol-lis pec-ca-ta mundi pec-ca-ta mun-

di do-na nobis dona nobis pacem dona dona

no-bis pacem do-na nobis pa-cem do-na

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

do-na no-bis pa-cem

*Tutti* cem dona pacem do-na no-bis pa-cem dona nobis

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

ALTO.

*Largo. T. p.*

**Kyrie.**

Ky-ri-e e-le-ison Ky-rie e-leison Kyri-e e-le-ison Kyri-e e-le-ison

Ky-ri-e e-le-ison Kyri-e e-le-ison Christe e-le-ison Christe e-le-ison

Ky-ri-e e-le-ison Ky-ri-e e-le-ison Ky-ri-e e-le-ison

Christe e-le-ison Ky-ri-e e-le-ison Ky-ri-e e-le-ison

son e-le-ison.

*Allabreve. tut. fr.*

**Credo.**

Cre-do in unum Deum patrem omni po-tentem, fac-torem coe-li et terrae vi-si-bi-lium omnium et in vi-si-bi-li-um, et in unum Dominum Jesum Chri-stum, fi-li-um De-i uni ge-ni-tum, et ex patre natum ante omni-a sae-cu-la Deum de De-o lumen de lumine Deum verum de De-o vero ge-ni-tum non factum consubstantialem patri per quem omni-a facta

## ALTO.

sunt, qui propter nos homi-nes et propter nostram salutem descen-dit de coe-  
*un poco piu lento*  
 lis Et incar-natus est de spi-ritu sancto ex Mari-a Virgi-ne, et  
*pp* ho-mo factus est, *1 fr.* cruci-fixus e-tiam pro no-bis passus  
*pp* passus et se-pul-tus est *Tempo I<sup>mo</sup> fr.* et resur-rexit ter-ti-a  
 die secundum scrip-tu-ras et ascendit in coe-lum sedet ad dextram  
*fr.* patris et i-terum venturus est cum glori-a judicare vivos et mortuos  
*fr.* cujus regni non e-rit fi-nis et in spi-ritum sanctum Dominum et vi-  
 vifi-can-tem, et ex patre fili-o que proce-dit, qui cum patre et fi-li-o  
*p* si-mul ado-ra-tur et con-glori-fi-ca-tur, qui lo-cu-tus est  
 per Prophe-tas *1.* sanctam catho-licam et a-po-sto-ticam ec-  
 clesiam *2.* unum bap-tis-ma in remissi-o-nem pec-ca-to-rum  
*p* resurrec-ti-onem mortu-o-rum, *3. fr.* et vitam venturi sae-culi a-

ALTO.

men a — men a — — — men a — men a — men a — men.

**Sanctus.** *Larghetto* *mf* *fr.* *1.*  
Sanc — tus sanctus sanc — tus Dominus

*piu moto*  
Deus Sa — baoth pleni sunt coeli et ter — ra, glo — — — ri — a

tu — a pleni ple — ni sunt coe — ti et ter — — — ra glo —

— ri — a tu — — a O san — — — na O san — —

*ff* *1. pf.* *fr.*  
na O sanna in excel — sis O san — — — na O san —

*ff* *1. pf.*  
— na O san — — — na in excel — sis in excel — — — sis.

**Benedictus.** *mf* *Tutti a due*  
Be — ne — dictus qui ve — nit in nomine Do — mi — ni, qui

*fr.*  
ve — nit in no — — — mine in nomi — ne Do — mi — ni

*dol. Soti*  
be — ne — dictus qui ve — nit in nomine Domini be — ne — dictus qui

*T. fr.*  
ve — nit in nomi — ne Do — mini bene — dictus qui venit in nomine

*fr.* *ff.*  
Domini O sanna O sanna in excel — sis O san — — — na in excel —

# ALTO.

sis O sanna O sanna in ex-cel-sis *fr* O sanna in ex-cel-sis.  
*Larghetto.*  
 Agnus. *p* qui tollis pec-cata mundi *mf* mi-se-re-re *mf* mi-se-  
*fr* rere mi-se-re re no-bis  
*fr* agnus De-i qui tollis peccata mundi *p* mi-se-re *fr*  
 re no-bis agnus Dei qui tollis pec-  
*dim.* *fr.*  
*un poco piu moto* *dol. solo*  
 ca-ta mun-di pec-ca-ta mun-di dona nobis  
*fr. Tutti*  
 do-na nobis pacem do-na do-na nobis pacem, do-na nobis pa-  
*p. solo*  
 cem do-na no-bis pa-cem dona do-na  
*p* nobis pa-cem dona no-bis pacem pa-cem dona  
*T. p.* *fr* *p* *dol.*  
 pa-cem dona no-bis pacem, pa-cem, do-na nobis  
*mf.*  
 pa-cem dona do-na nobis pa-cem do-na dona no-bis  
*dim.*  
 pacem do-na pa-cem.

# TENORE.

**Kyrie.** *Largo. T. p.* *mf.*

*Kyrie e e-le-ison Kyrie e e-le-ison Kyrie e e-*  
*leison e-lei-son e-leison e-leison Kyrie e e-*  
*le-ison Kyrie e-le-ison Christe e-lei-son Christe e-*  
*le-ison Kyrie e-leison Kyrie e-leison Kyrie e-leison*  
*Kyrie e-le-ison Kyrie e-leison e-leison e-le-ison*  
*Kyrie e-leison Kyrie e-leison e-leison.*

**Credo.** *Allabreve. fr. tit.*

*Credo in unum De-um patrem omni po-tentem fac-*  
*torem coeli et terrae vi-si-bi-li-um omni-um et in- vi-si-bi-li-um*  
*et in unum Do-minum Je-sum Chri- stum, fi-li-um Dei uni-ge-ni-*  
*tum et ex patre natum ante omni- a saecu- la De-um de De- o tu- men de*  
*lumine De-um ve-rum de De- o ve-ro ge-ni-tum non factum con-sub-stan-tia-lem*  
*patri per quem omnia facta sunt, qui propter nos homi- nes et propter*

## TENORE.

*un poco piu lento.*

nostram salutem descendit de coelis et incarnatus est de spiritu  
 sancto ex Maria Virgine et homo factus est *pp.* crucifixus  
 etiam pro nobis passus passus et sepultus est *1. fr. pp.* *Tempo I<sup>mo</sup>*  
 et resurrexit secundum scripturas et ascendit in caelum  
 sedet ad dextram patris et iterum venturus est cum gloria iudicare  
 vivos et mortuos cuius regnum non erit finis et in spiritum sanctum Do-  
 minum et vivificantem et ex patre filioque procedit, qui cum patre et  
 filio simul adoratur, et conglorificatur qui locutus est per Prophe-  
 tas *1.* sanctam catholicam et apostolicam ecclesiam  
 confiteor unum unum baptisma in remissionem pecca-  
 torum *2. p.* resurrectionem mortuorum et vitam venturi  
 saeculi amen *1.* et vitam venturi saeculi *1.*

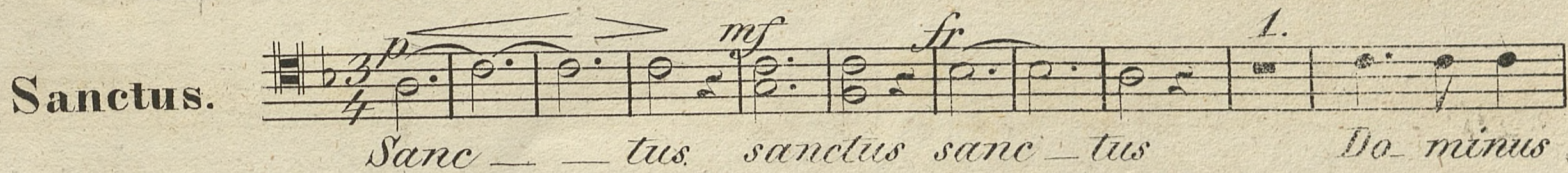


# TENORE.



a — men amen a — men.

**Sanctus.** *p* *mf* *fr* 1.



Sanctus sanctus sanctus Dominus

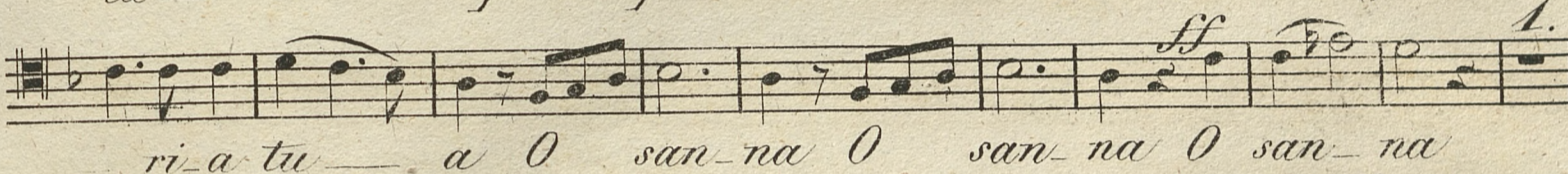
*1. piu moto* *ff* 2.



Deus Sa — baoth pleni sunt coeli et ter — ra glo — ri — a

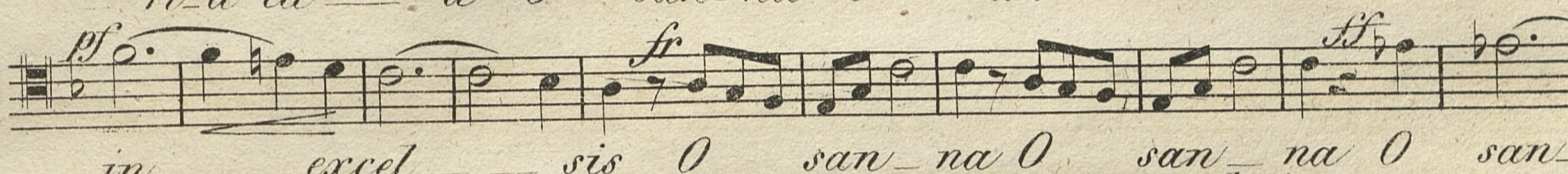


tu — a pleni pleni sunt coe — li et ter — ra glo —



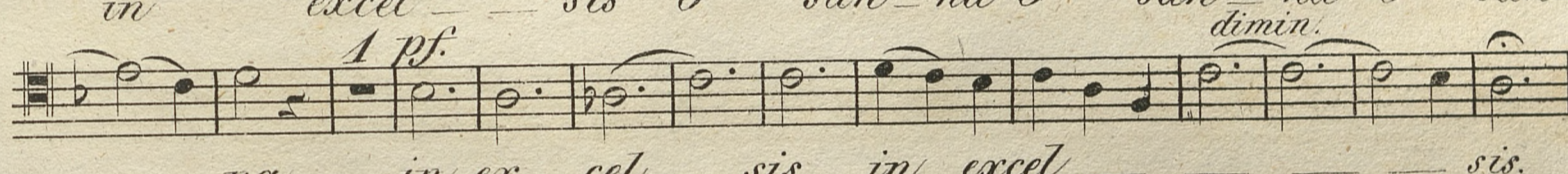
ri — a tu — a O san — na O san — na O san — na

*pf* *fr* *ff* 1.



in excel — sis O san — na O san — na O san —

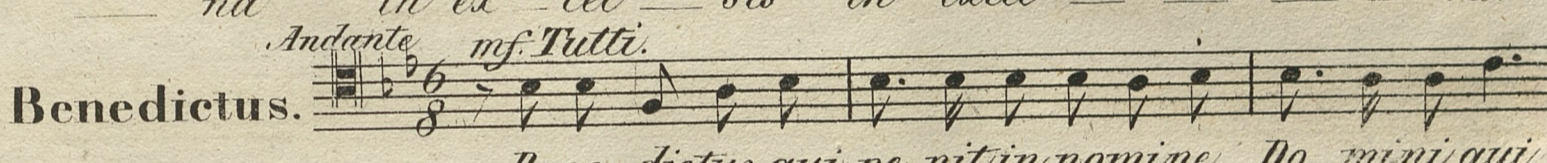
*1 pf* *dimin.*



na in excel — sis in excel — sis.

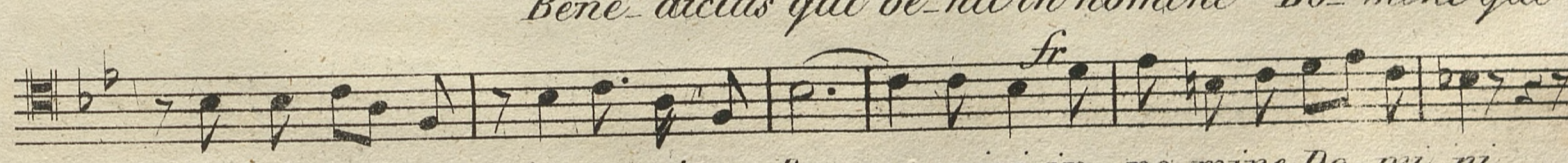
*Andante mf Tutti.*

**Benedictus.**



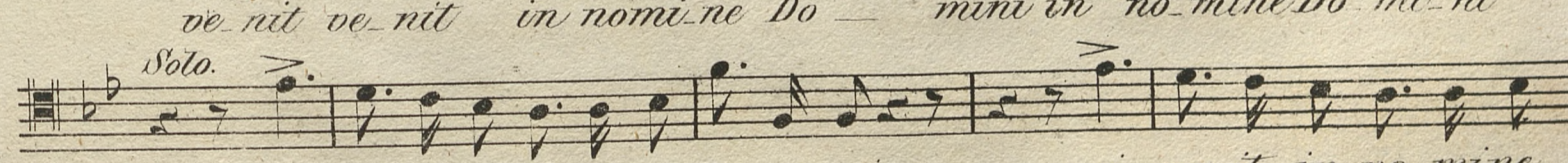
Bene — dictus qui ve — nit in nomi — ne Do — mini qui

*fr*



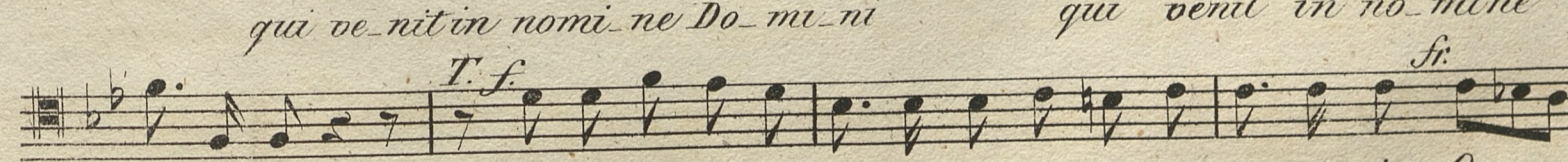
ve — nit ve — nit in nomi — ne Do — mini in no — mine Do mi — ni

*Solo.*



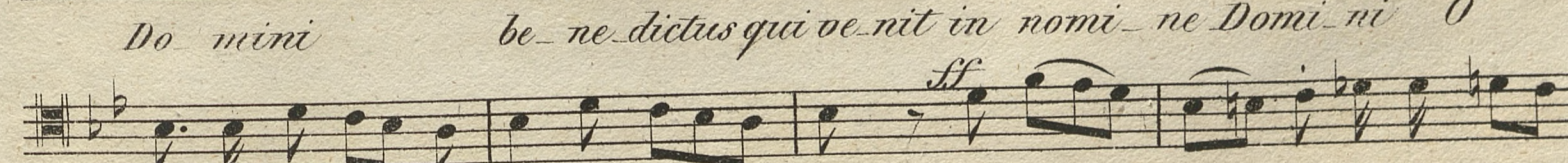
qui ve — nit in nomi — ne Do — mi — ni qui ve nit in no — mine

*T. f.* *fr.*



Do — mini be — ne — dictus qui ve — nit in nomi — ne Do mi — ni O

*ff*



sanna O sanna in excel — sis O san — na in excel —

# TENORE.

sis O sanna O sanna in excel sis O sanna in excel sis.

**Agnus.** *Larghetto. ff. T.* *p* *mf.*

Agnus Dei, qui tollis peccata mundi mi-se-re-re mi-se

*2 fr.* *fr.*

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

*p* *fr.*

De-i qui tollis peccata mundi mise-re-re no bis mise-

*dimin.* *fr.*

re re no bis agnus De-i qui tol-tis pec-

*un poco piu moto* *Solo dolce*

cata mundi pecca-ta mundi do-na no-bis

*>* *1. T. ff.*

dona nobis pacem do-na dona no bis pacem do-na

*Solo* *p*

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

*p. a. due* *Tutti*

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

*p* *mf.* *p.* *>*

pacem pa cem dona dona nobis pacem dona nobis pa

*dimin.*

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

BASSO.

*Largo. T.p.*

Kyrie.

*Kyrie e e te ison Kyrie e ele ison Kyrie elei-  
son ele ison Kyrie e ele ison Chri-  
ste e te ison Christe e tei ison Ky ri e e teison  
Kyri e e teison Kyri e e teison Ky ri e e te-  
ison e te ison e te ison Kyri e elei-  
son Kyri e e te ison e te ison.*

*Allabretto. fr.*

Credo.

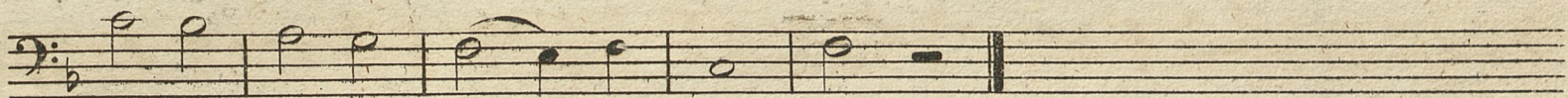
*Credo in unum Deum patrem omni po- tentem fac-  
torem coeli et terrae visi- bilium om- nium et in visi- bili-  
um et in unum Dominum Jesum Chri- stum fi- ti- um  
De i u- nige- nitum et ex patre natum ante omnia saecu- la  
Deum de Deo lumen de lumi- ne Deum verum de Deo vero  
genitum non factum, consubstanti- alem patri per quem omnia*

## BASSO.

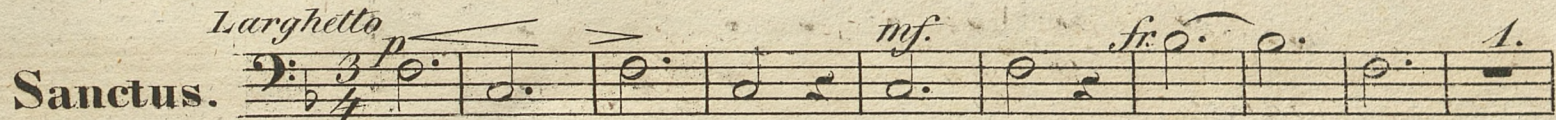
*facta sunt, qui propter nos ho-mi-nes et propter nostram salutem descen-dit de*  
*un poco piu lento.*  
*coe-lis Et incarnatus est de spiri-tu sancto ex Ma-ri-a*  
*Virgi-ne et ho-mo factus est cruci-fixus e-tiam pro*  
*no-bis passus passus et se-pultus est et resur-*  
*rexit secundum scripturas et ascendit in coelum sedet ad dextram*  
*patris et i-terum ven-turus est cum glori-a et mortuos,*  
*cujus regni non e-rit fi-nis qui ex patre fi-ti-o que pro-*  
*ce-dit simul ado-ratur et conglo-ri-fi-catur qui lo-cutus est*  
*per Prophe-tas et unum sanctam sanctam catholi-cam*  
*confi-teor unum unum bap-tis-ma in re-mis-si-onem pecca-*  
*to-rum resurrec-ti-onem mortu-o-rum, et vitam ven-*  
*turi sae-cu-li a-men et vitam venturi sae-cu-li a-*

*pp*  
*pp*  
*1. Tempo I<sup>mo</sup>.*  
*pp*  
*ff*  
*fr*  
*4.*  
*fr*  
*2.*  
*fr*  
*2.*  
*fr*  
*1.*

BASSO.

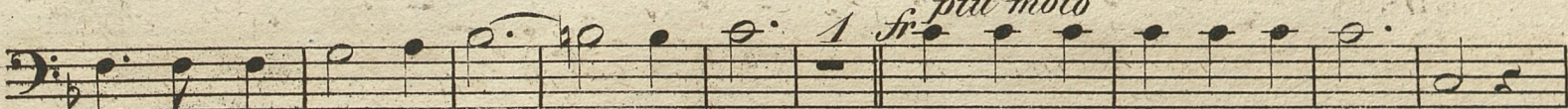


men a men a men.

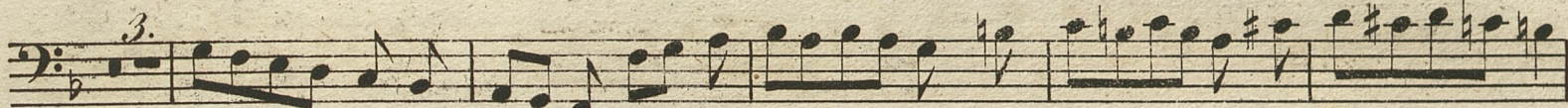


Sanctus.

Sanc tus sanctus sanc tus



Do minus De us Sa ba oth pleni sunt coeli et ter ra



glo ria tu a ple ni ple ni sunt coe ti et ter



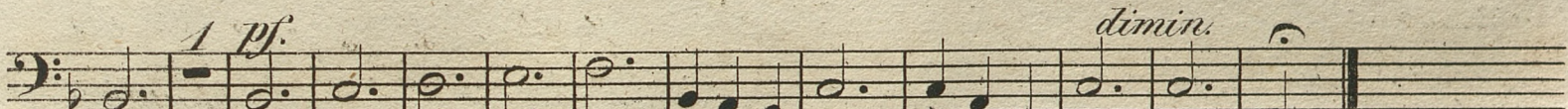
ra glo ri a tu a O sanna



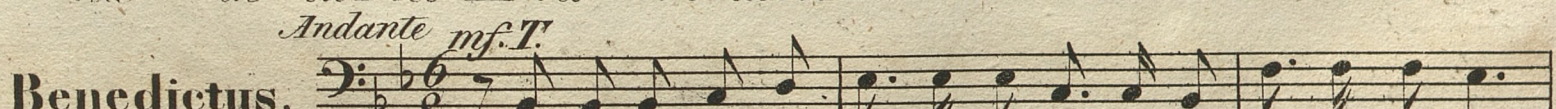
O sanna O san na in ex cel sis O



san na O san na O san

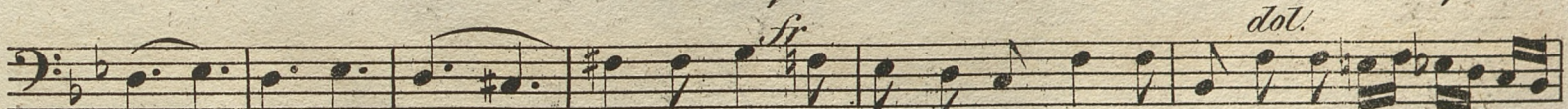


na in ex cel sis in excel sis.



Benedictus.

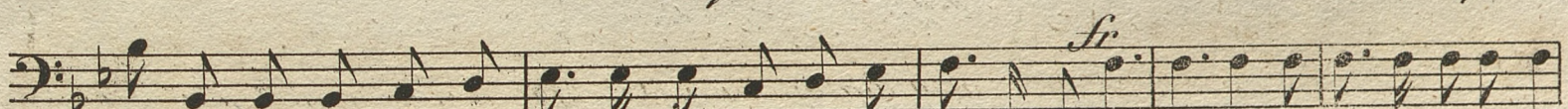
Bene dictus qui ve nit in nomi ne Do mi ni qui



ve nit in no mine in nomine Domine benedic tus qui



venit benedic tus qui venit benedic tus qui



venit qui venit qui venit in nomine Domini O sanna O sanna in excel

# BASSO.

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

*Larghetto. fr* *p* *mf* *mf*  
**Agnus.** Agnus Dei qui tollis peccata mundi mi-se-re-re mi-se-

*fr* re-re mi-se-re-re nobis mi-se-re re mi-se-re

re no-bis agnus Dei qui tollis pecca-ta

*2. fr* mundi mi-se-re-re no-bis mi-se-re re no-

*fr* bis agnus De-i qui tollis pecca-ta pecca-ta mundi pecca-ta

*un poco piu moto. 2. >* *dot. p* mun-di Do-na nobis dona dona no-bis pacem

*fr. Tutti* do-na nobis pacem dona nobis pacem da nobis pacem do-na no-bis

*p* pacem dona do-na nobis pa-cem do-na nobis pacem pa-

*Tutti fr* *p* cem dona no-bis pacem pa-cem dona nobis pa-

*dimin.* cem do-na nobis pacem dona dona nobis pa-cem dona pa-cem.

# ORGANO.

## Kyrie.

Largo.

tasto.

6 5  
4 #

3 7 6 #

mf

8 6 4 5 6 7 9 8 4 3

tasto

mf

6 7 7 4 2 6 7 7

p mf f

Corno Bassetto.

2. Bassi

6 4 4 5 6 4 4 5 7 6 4 2 5 # 7 # 4 3 6 4 2

f fz

6 9 4 b3 8 6 4 2 5 9 9 8 6 7 6 6 7 6 # 7 6 #

p pedal

## Credo.

Allabreve.

unis

6 4 5 6 4 3 #3 #3 6 3 3 5 3 6 6 6 6

4 6 #5 #6 #5 #6 5 # b3 b5 b5

p

5 3 #3 6 6 6 9 8 6 4 3 6 3 6 6 6

f

# # 6 #3 4 3 b7 un poco piu lento

Et incar.

# ORGANO.

6. Tempo 1<sup>mo</sup>

The musical score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *f.*, *fr.*, *fr. unis.*, *ff.*, *p.*, *fr.*, *f.*, *fr.*, *fr. Bassi*, and *pleno*. Performance instructions include *Pedale*, *Violon.*, *Bassi*, *Violon.*, *Violon. ckt*, *p. Pedale*, and *fr. Bassi*. Fingerings and articulations are indicated with numbers 1-5 and symbols like  $\delta$  and  $\gamma$ . The score concludes with a double bar line and the instruction *pleno*.



# ORGANO.

*Corno Bassetto*

*Larghetto con moto.*

## Sanctus.

*p* *mf* *f*

*fr. Pleni*

*f* *ff* *pf*

*f* *ff*

*pf* *p.* *dimin.*

*Andante.*

## Benedictus.

*mf* *cresc.*

*Violini* *Bassi*

*p.* *mf*

*mf*

*ff*

# ORGANO.

*Larghetto*

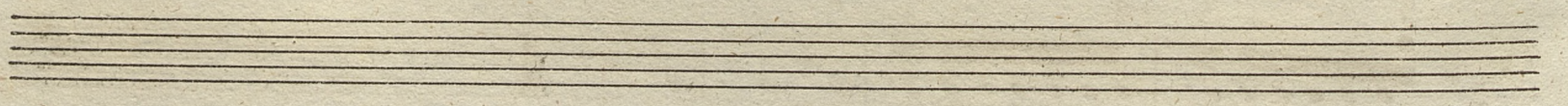
Agnus.

*f unisono.* *p.* *mf.* *p.*  
*mf.* *p.* *f*  
*p* *f* *f*  
*p* *f*

*un poco piu con moto.*

*Dono.*

*p.* *fr*  
*10.* *p.*  
*p.*  
*Tasto* *pp.*



CLARINETTO I<sup>mo</sup>. in B.

Kyrie.

Largo.

Musical notation for the Kyrie section, measures 1-10. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p.*) dynamic and a *cresc.* marking. The first measure contains a whole note chord. The second measure has a half note chord. The third measure has a quarter note chord. The fourth measure has a quarter note chord. The fifth measure has a quarter note chord. The sixth measure has a quarter note chord. The seventh measure has a quarter note chord. The eighth measure has a quarter note chord. The ninth measure has a quarter note chord. The tenth measure has a quarter note chord. There are first, second, and third endings marked above the staff.

Credo.

Allabreve.

Musical notation for the Credo section, measures 11-20. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*fr.*) dynamic. The first measure contains a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a half note chord. The fifth measure has a half note chord. The sixth measure has a half note chord. The seventh measure has a half note chord. The eighth measure has a half note chord. The ninth measure has a half note chord. The tenth measure has a half note chord. The eleventh measure has a half note chord. The twelfth measure has a half note chord. The thirteenth measure has a half note chord. The fourteenth measure has a half note chord. The fifteenth measure has a half note chord. The sixteenth measure has a half note chord. The seventeenth measure has a half note chord. The eighteenth measure has a half note chord. The nineteenth measure has a half note chord. The twentieth measure has a half note chord. There are first and sixth endings marked above the staff.

*Tempo I<sup>mo</sup>.*

fr. 1.

fr. 1.

2.

4. fr.

1.

ff.

p 4. fr. 1.

Sanctus. *Larghetto.* 3. 4.

mf. fr.

1. Più moto. 2. fr.

**Benedictus.** *Andante.*

**Agnus.** *Larghetto*

The musical score consists of eight staves of music in G major (one sharp). The first staff begins with a forte (*fr.*) dynamic. The second staff has a first ending bracket labeled '2.' and a forte (*fr.*) dynamic. The third staff features a first ending bracket labeled '2.' and a piano (*p.*) dynamic, with the instruction *Con piu moto.* above it. The fourth staff has a first ending bracket labeled '4.' and a forte (*fr.*) dynamic. The fifth staff has a first ending bracket labeled '9.' and a piano (*p.*) dynamic. The sixth staff has a first ending bracket labeled '3.' and a piano (*p.*) dynamic with an accent (>). The seventh staff has a piano (*pp.*) dynamic with an accent (>). The eighth staff concludes with a piano (*pp.*) dynamic.

*Anmerkung:*

Da es in vielen Oertern keine Bassett-Hörner giebt, so sind diese in B-Clarinetten  
 übertragen worden, welche eben so gut wieder in F-Bassetthörner übersetzt wer-  
 den können, nemlich: um eine Quarte höher, wie hier der Anfang des Kyrie  
 zeigt:

Kyrie. *Largo.* *u. s. w.*  
  
 Corni Bassetti.

# CLARINETTO II<sup>do</sup>. in B.

**Kyrie.** *Largo.*

*p.* *mf.* *cresc.*  
*mf.*  
*ten.* *3.*  
*fr.* *fr.*  
*p.*

**Credo.** *Allabreve*

*fr.*  
*p.* *p.*  
*fr.*  
*un poco piu lento*  
*p.* 11.

The first ten staves of music are in G major. The first staff begins with a piano (*pp.*) dynamic and a first ending (*1.*) marked above the staff. The second staff is marked *6. Tempo I<sup>mo</sup>.* and features a fortissimo (*ff.*) dynamic. The third staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic. The fourth staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic. The fifth staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic. The sixth staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic. The seventh staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic. The eighth staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic. The ninth staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic. The tenth staff has a first ending (*1.*) and a fortissimo (*ff.*) dynamic.

Sanctus. *Larghetto. 4/4.* *mf.*

The Sanctus section begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked *Larghetto* and the dynamic is *mf.* The first staff of the Sanctus shows a first ending (*1.*) and a mezzo-forte (*mf.*) dynamic.



1. *Piu moto.* 1. *fr.*

2 *fr.*

*fr.*

*ff.*

1. *ff.* 1. *ff.*

*dimin.*

**Benedictus.** *Andante.*

2. *p.* *cres.* *fr.*

*dot.*

1. *fr.*

*fr.*

Agnus. *Larghetto.*

1. *p.* *mf.* *mf.*

*fr.*

*fr.* *fr.*

2.

*fr.*

*Donna* *Con piu moto* 2. *p.* 4.

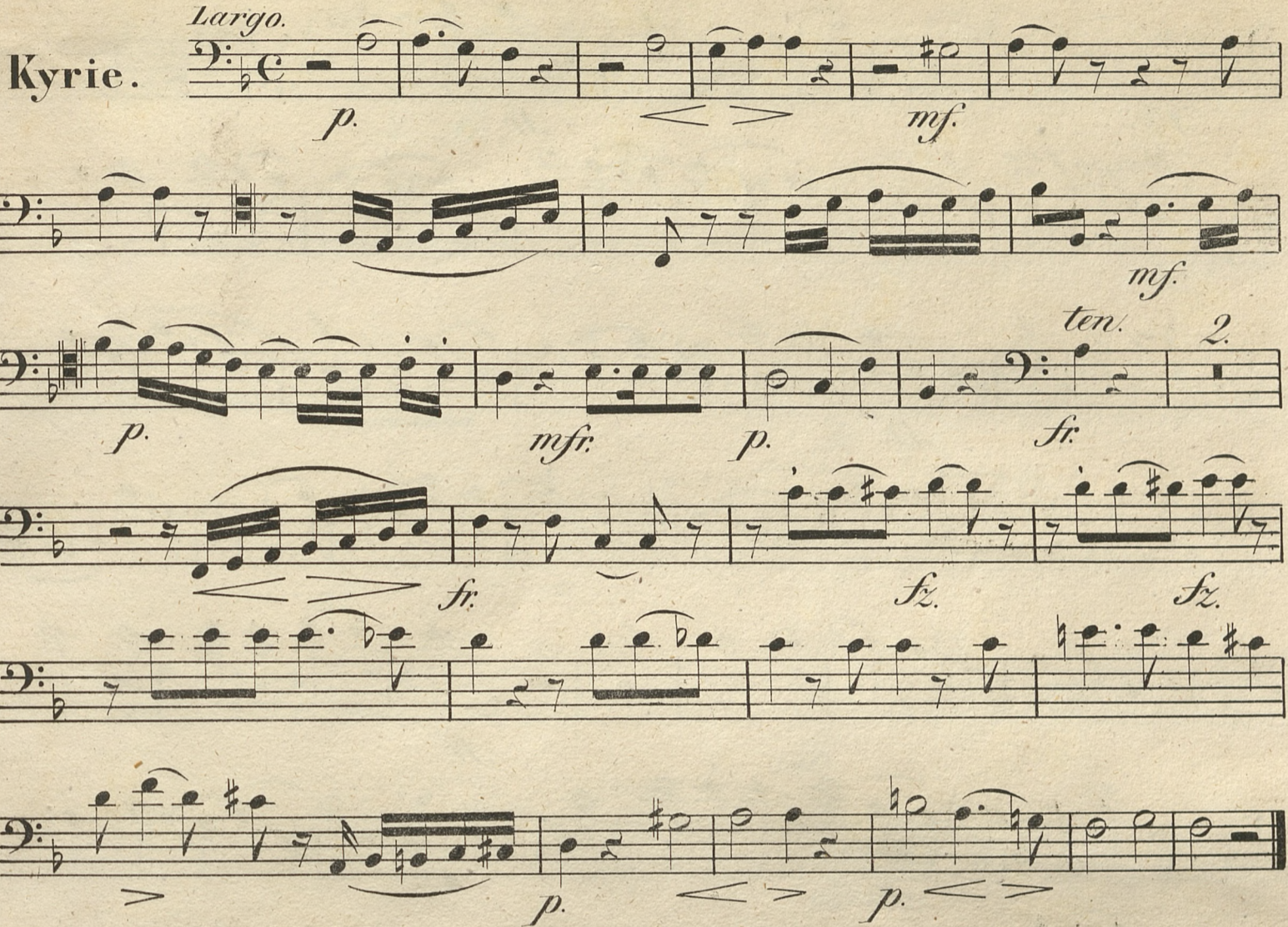
*fr.* *p.* 10.

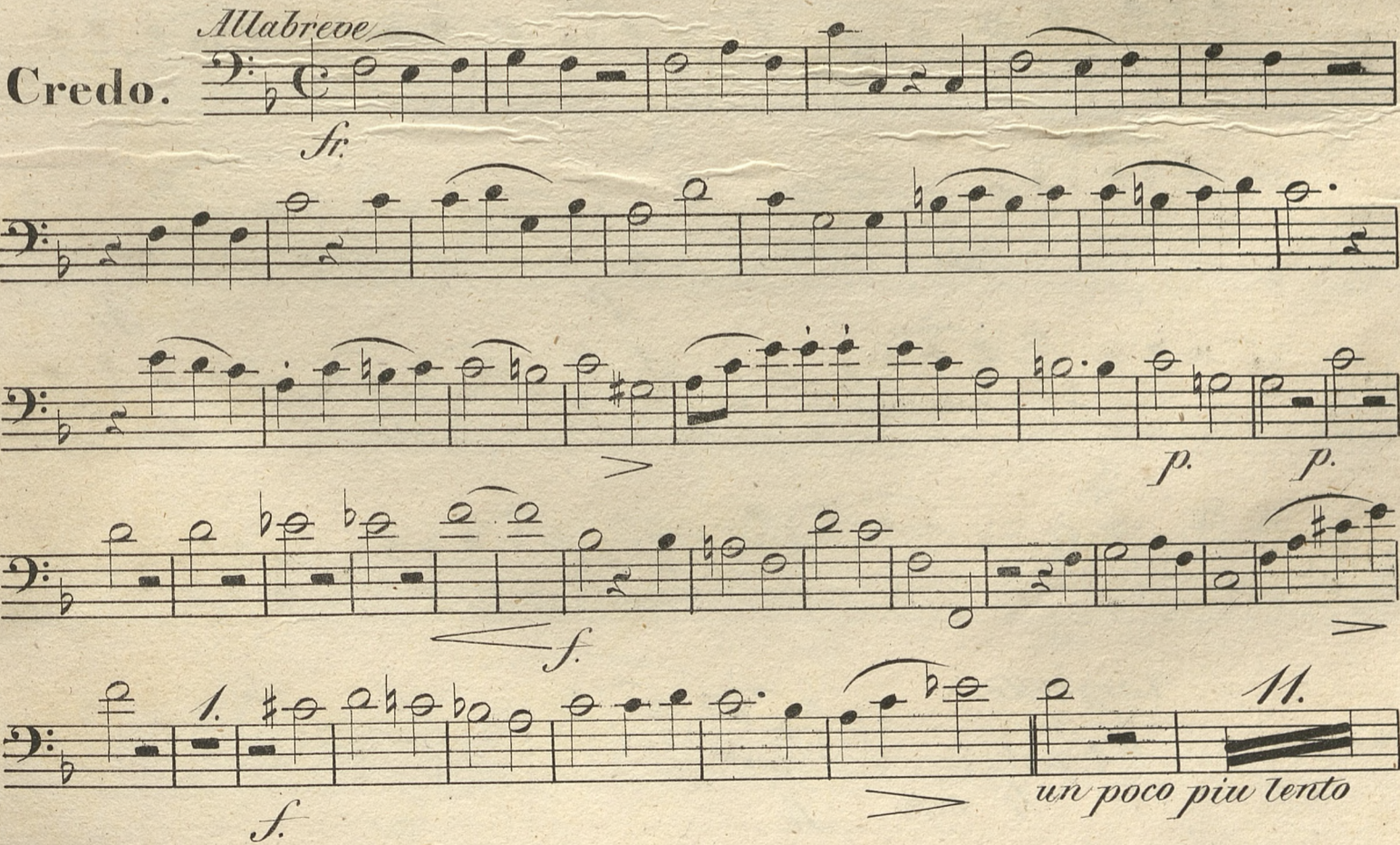
*fr.* *p.* 3. *p.*

*p.* *pp.*

*pp.*

FAGOTTO I<sup>mo</sup>.

*Largo.*  
Kyrie. 

*Allabreve*  
Credo. 

1. 6.

*pp.*  
*Tempo I<sup>mo</sup>.*

*fr.*

*fr.*

1.

*ff.*

4.

*fr.*

1.

2. 1.

*p.*

1. *fr.*

*Larghetto.*

1.

*Sanctus.*  $\frac{3}{4}$  *mf.* *fr.*

1. *Piu moto*

2. *fr.*

*fr.*

*ff*

*ff.*

*dimin.*

*Andante, 2.*

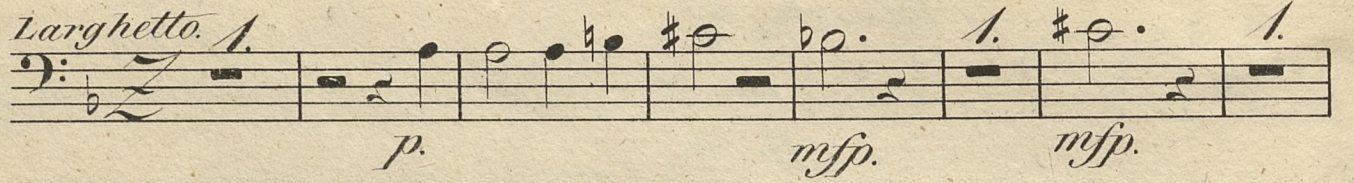
**Benedictus.**

*p.* *cresc.* *fr.*

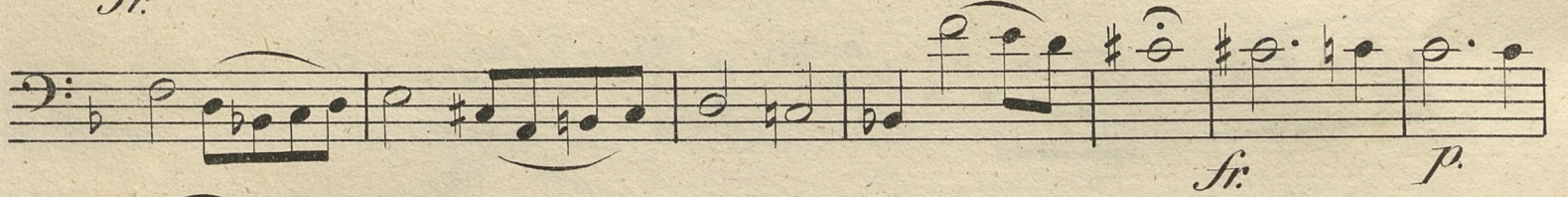
*fr.*

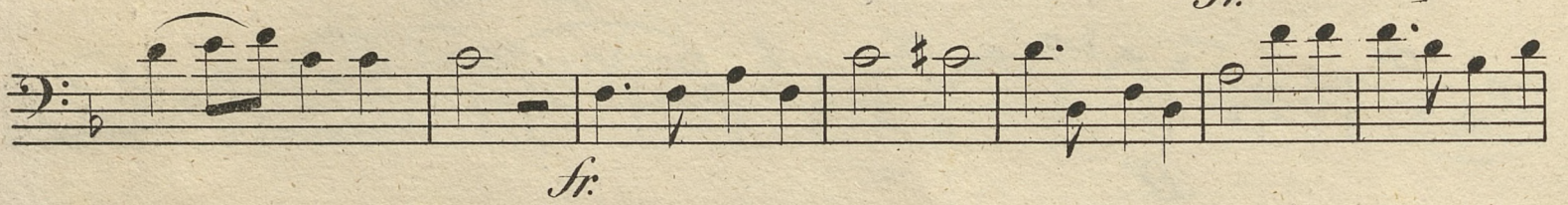
*fr.*

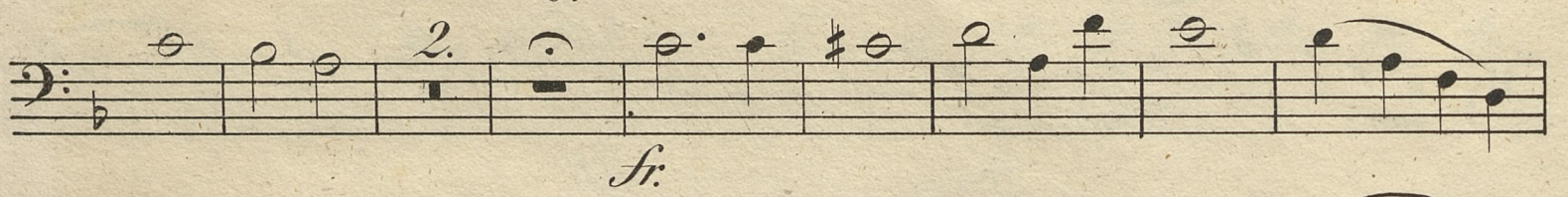
*fr.*

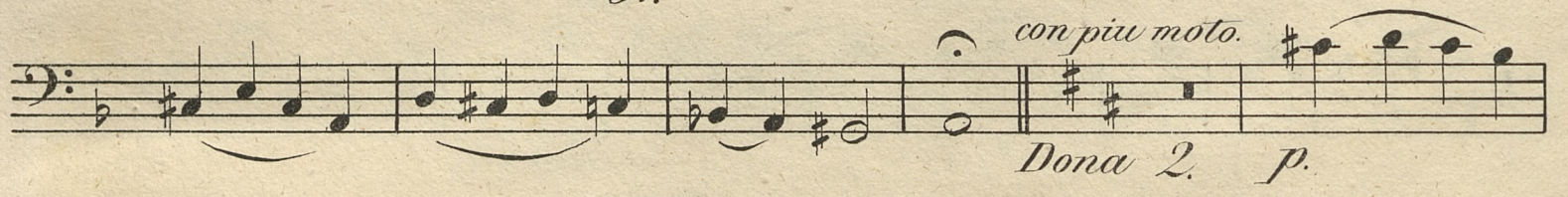
*Larghetto.* 1. *Agnus.* 

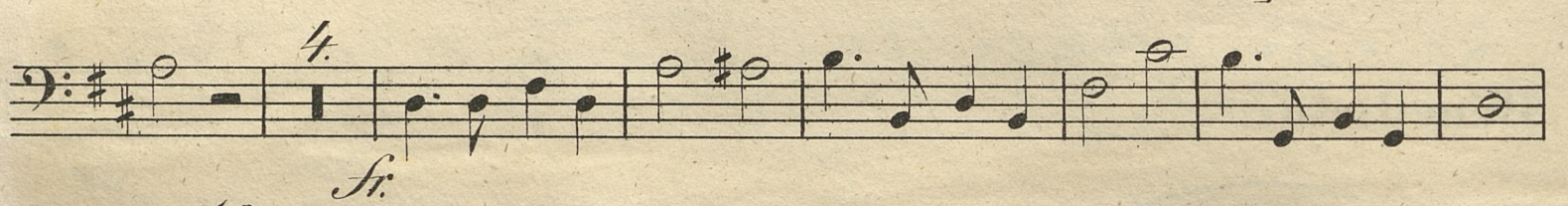
*fr.* 

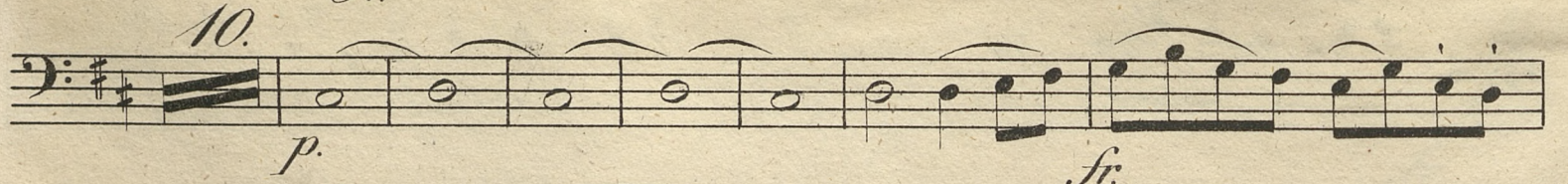
*fr.* *p.* 

*fr.* 

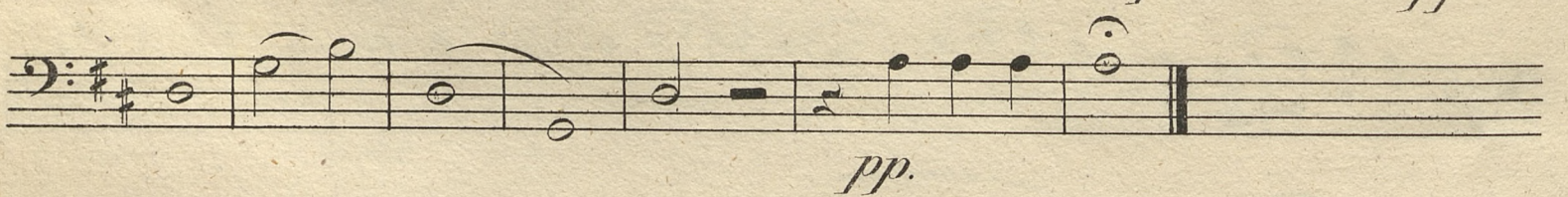
2. *fr.* 

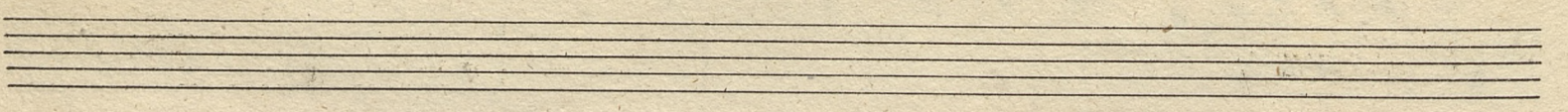
*con piu moto.* *Donna 2.* *p.* 

4. *fr.* 

10. *p.* *fr.* 

3. *p.* *p.* *pp.* 

*pp.* 



# FAGOTTO II<sup>do</sup>.

**Kyrie.** *Largo.*

*p.* *mf.* *mf.* *p.* *ten.* *fr.* *fr.* *fr.*

1. 2.

**Credo.** *Allabreve*

*fr.* *p.* *p.* *fr.* *un poco piu lento* *p.* 11.

1. *pp.* *fr.* 6.

*Tempo I<sup>mo</sup>.*

*fr.*

1. *ff.* 1.

3.

4.

*fr.*

1. *fr.*

2. *p.*

*fr.*

1. *fr.*

*Larghetto.*

Sanctus. *mf.* 1.

1. *Piu moto.* 3.

2. *fr.*



1. 1.

*ff.*

*dimin.*

**Benedictus.** *Andante* 2.

*cresc.* *fr.*

*dolc.*

1. *fr.*

*fr.*

*Larghetto.*  
 Agnus. *1.* *p.* *mf.* *mf.*

*1.* *fr.*

*fr.*

*p.* *fr.*

*2.* *fr.*

*con piu moto*  
*Dona. 2.*

*4.* *fr.*

*10* *p.* *fr.*

*3.* *p.* *p.* *pp.*

*pp.*

# TROMBONE BASSO.

**Kyrie.** *Largo.*

*p.* *mf.*

5 *ten.* 3

*fr.* *fr.*

*p.*

**Credo.** *Allabreve*

*fr.*

2

2

11.

1

*un poco piu lento.*

1

*fr.*

6. *Tempo I mo.*

*fr.*

1

*ff.*

10

4

*fr.* *V.S.*

fr

2.

3

p.

fr

fr

Sanctus. *Larghetto.*

fr.

1. *Piu moto.*

fr.

fr.

fr.

fr.

ff.

p.

Benedictus. *Andante* 8 *sol.* 1.

12

Agnus. *Larghetto* *fr.* 6

*fr.*

4

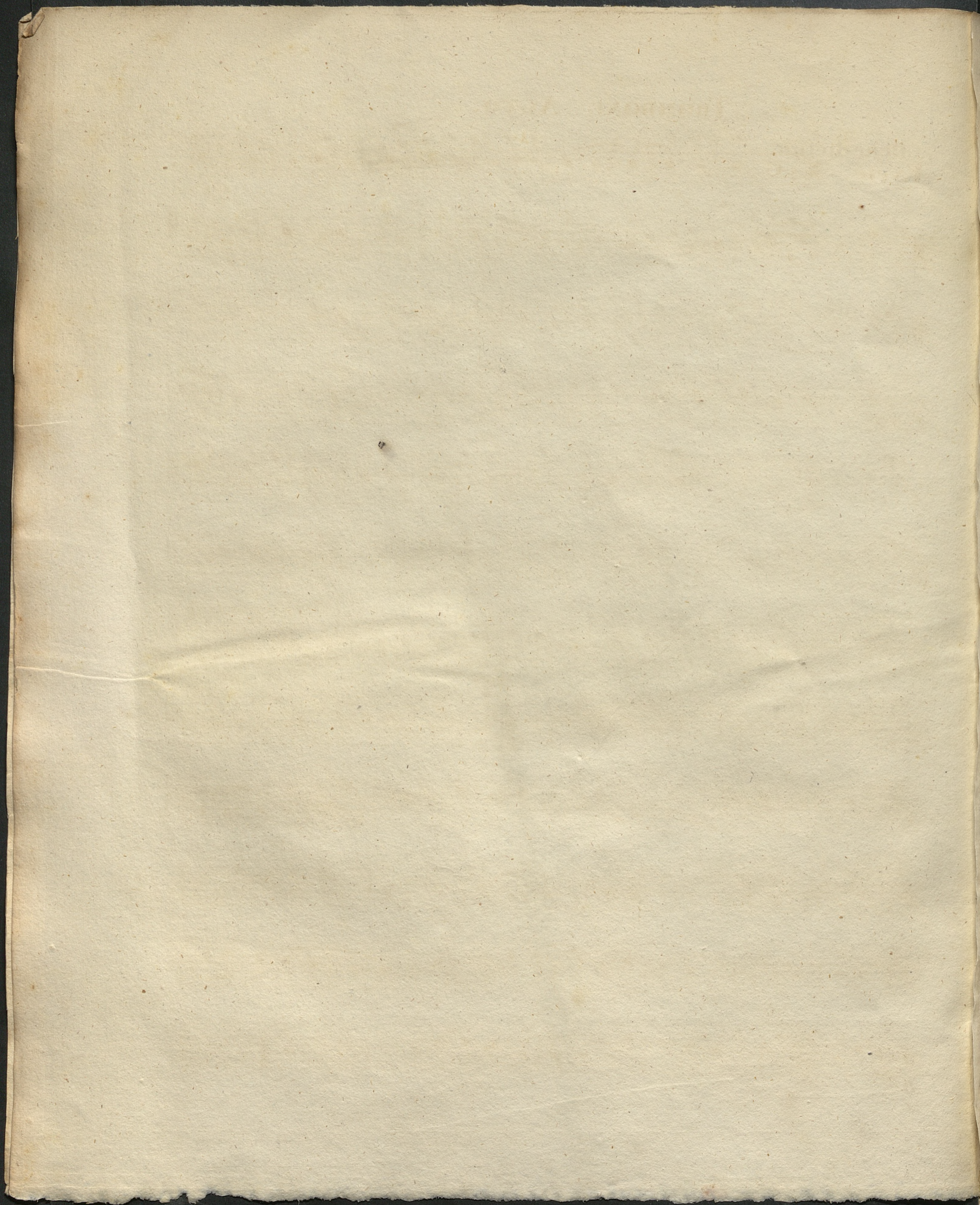
*fr.* 3. *fr.*

*fr.* *Dono*

*con piu moto.* 8 *fr.*

16. *fr.* 11 *pp.*

*pp.*



# TROMBONE ALTO.

**Kyrie.** *Largo.*

*p.* *mf.*

5 *ten* 3

*fr* *fr*

2

3.

*p.*

**Credo.** *Allabreve*

*fr.* *fr.* *Un poco piu lento*

6 11

2. 3

6 *Tempo I mo.* 4. 1.

*fr.*

18 10

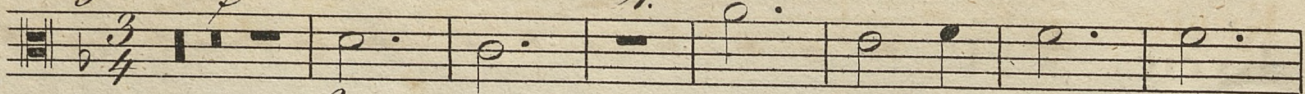
*ff.* *fr.* *fr.* 6

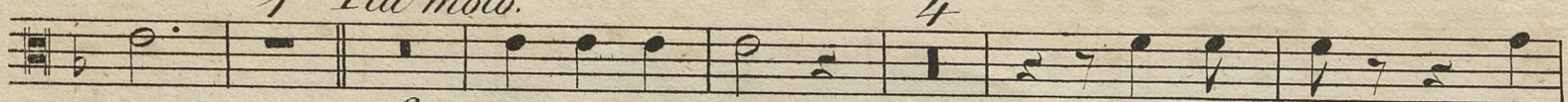
*p.*

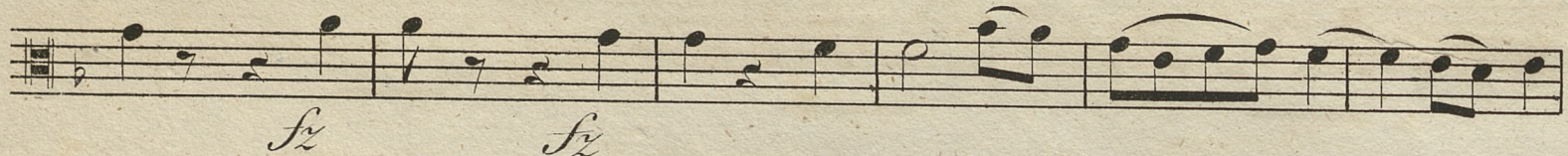
3.

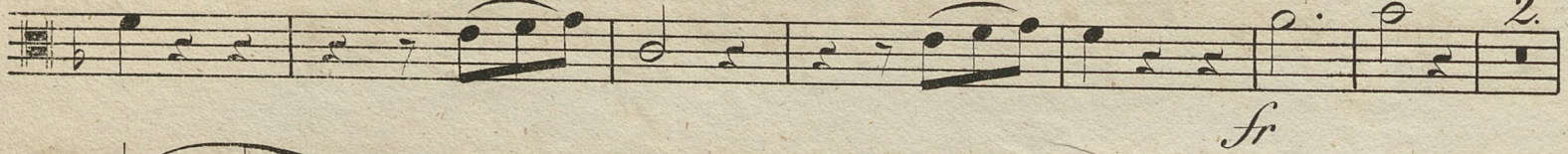
*fr.*

3.

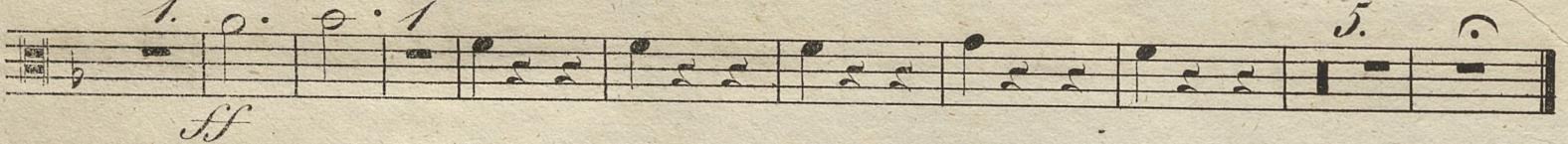
*Larghetto*  $\frac{3}{4}$   
**Sanctus.** 

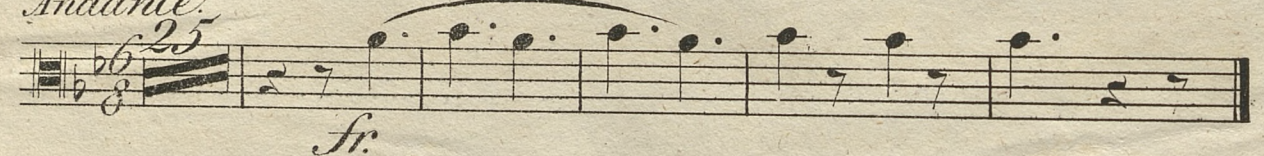
*f*  
 1 *Piu moto.* 

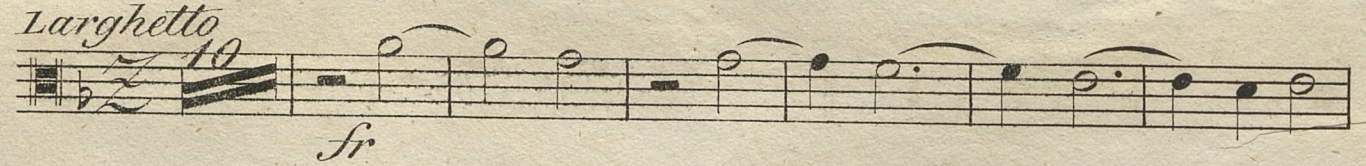
2 *fr.* 


*fr.* 

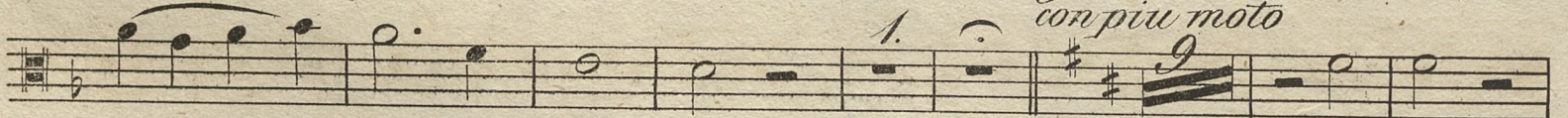
*fr.* 

1. *ff* 

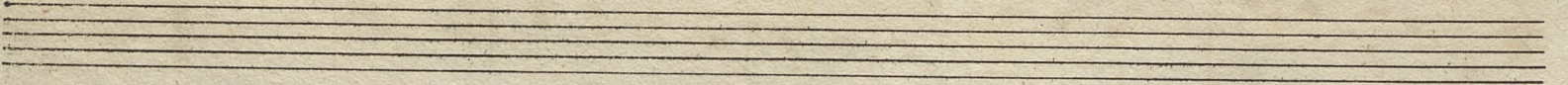
*Andante.*  $\frac{6}{8}$   
**Benedictus.** 

*Larghetto*  $\frac{10}{8}$   
**Agnus.** 

*fr.* 

*fr. con piu moto* 

*Donna* *fr.* 

*pp.* 



# CORNO I<sup>mo</sup>. in F.

**Kyrie.** *Largo.*

*p.* *3* *1* *p.*  
*mf. p* *ten.* *3* *4* *fr.* *fr.* *5*

**Credo.** *Allabreve*

*fr.* *1.* *12.* *fr.* *2.* *1.* *un poco piu lento* *1<sup>ra</sup>* *6* *Tempo I<sup>mo</sup>.* *2.* *3.* *4.* *18.* *4.* *11.* *1.* *3.* *fr.*

*Larghetto.*  
**Sanctus.**  $\frac{3}{4}$   $\frac{6}{6}$  *fr.* 1. 2. 1.  
 1. *Piu moto.* 4.  
 2. *fr.*  
*fr.* 4. 1.  
 2. *ff.* 1.  
 3. *p.*

*Andante.*  
**Benedictus.**  $\frac{6}{8}$  *p.* *fr.*

*Larghetto.* *Corno in D.* 5. 6. 5.  
**Agnus.**  $\frac{3}{4}$   $\frac{8}{8}$  *fr.* *fr.* *fr.*  
 2.

*con piu moto.*  
**Dona.**  $\frac{3}{4}$   $\frac{8}{8}$  *fr.* 1. 10. *p.*  
*fr.* *p.* *pp.*

CORNO II<sup>do</sup>. in F.

Kyrie. *Largo.*

*p.* *mf. p.*

3 4 5

Credo. *Allabreve*

*fr.*

*fr.*

*un poco piu lento*

*fr.* *ff*

*Tempo I<sup>mo</sup>.*

*fr.*

*Larghetto.*  
**Sanctus.** *f.* *1.* *1.* *1.*

*Piu moto.*  
*2.* *4.*

*4.* *4.* *fr.* *p.*

*2.* *1.* *3.* *ff.* *p.*

*Andante*  $\frac{6}{8}$   
**Benedictus.** *fr.* *9.*

*Corno in D.*

*Larghetto*  $\frac{8}{8}$   
**Agnus.** *fr.* *fr.* *5.* *6.* *5.*

*2.*

*con piu moto.*  
**Dona.** *8.* *fr.* *1.* *10.* *p.*

*2.* *fr.* *p.*

*pp.*

TROMBONE TENORE.

*Largo.*  
**Kyrie.** *p.* *mf.*

5. *ten.* 3. *fr.* *fr.* 2. 3. *p.*

*Allabreve.*  
**Credo.** *fr.* 2. 3.

6. 11. *fr.* *Un poco piu Lento.* 7. 17. *fr.* 6. *Tempo I<sup>mo</sup>* 4. 1. *sf.* 18. 10. *fr.* 6. *pp.* 1. *fr.* 1. *fr.*

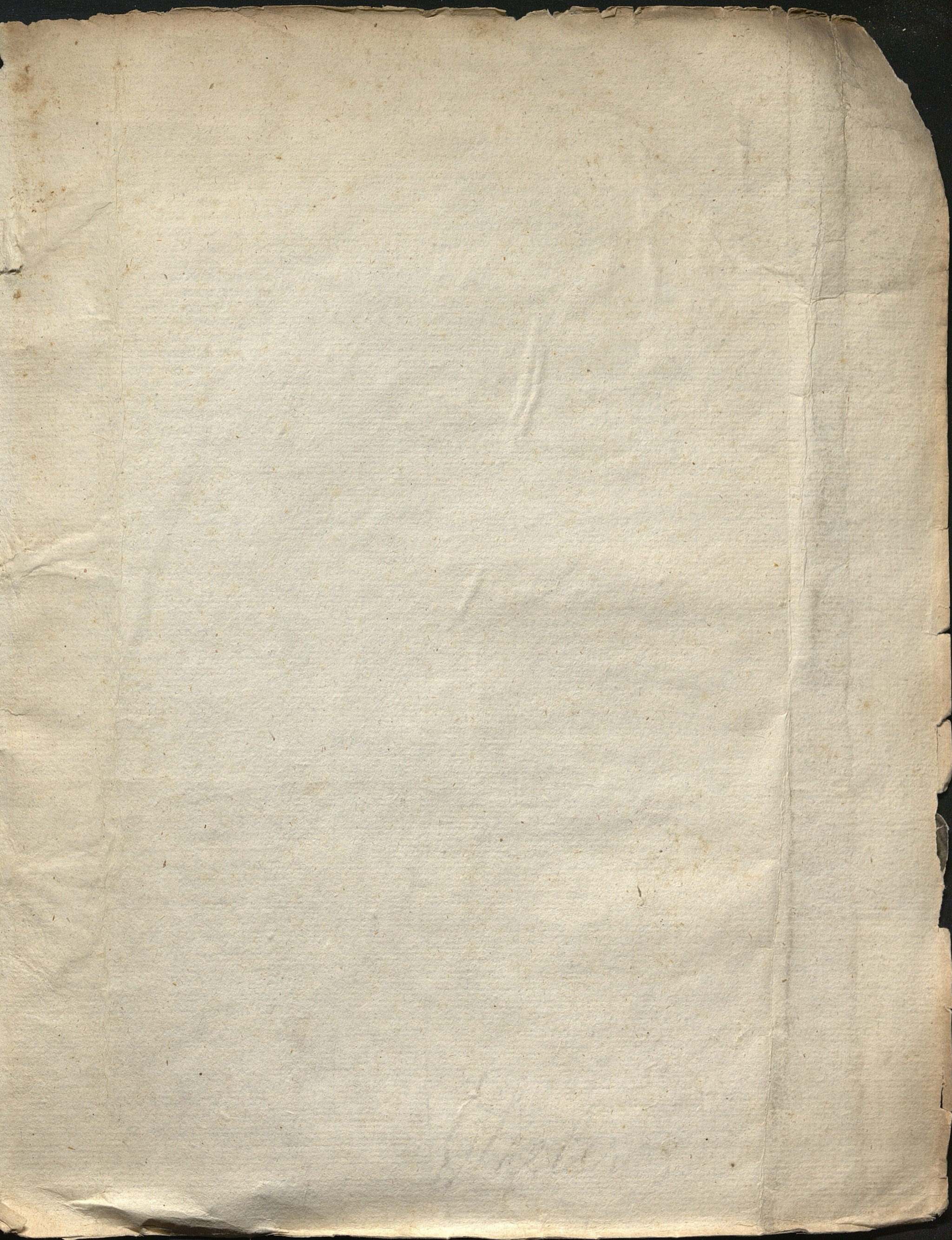
*Larghetto*  
**Sanctus.**  $\frac{3}{4}$  1. 1.

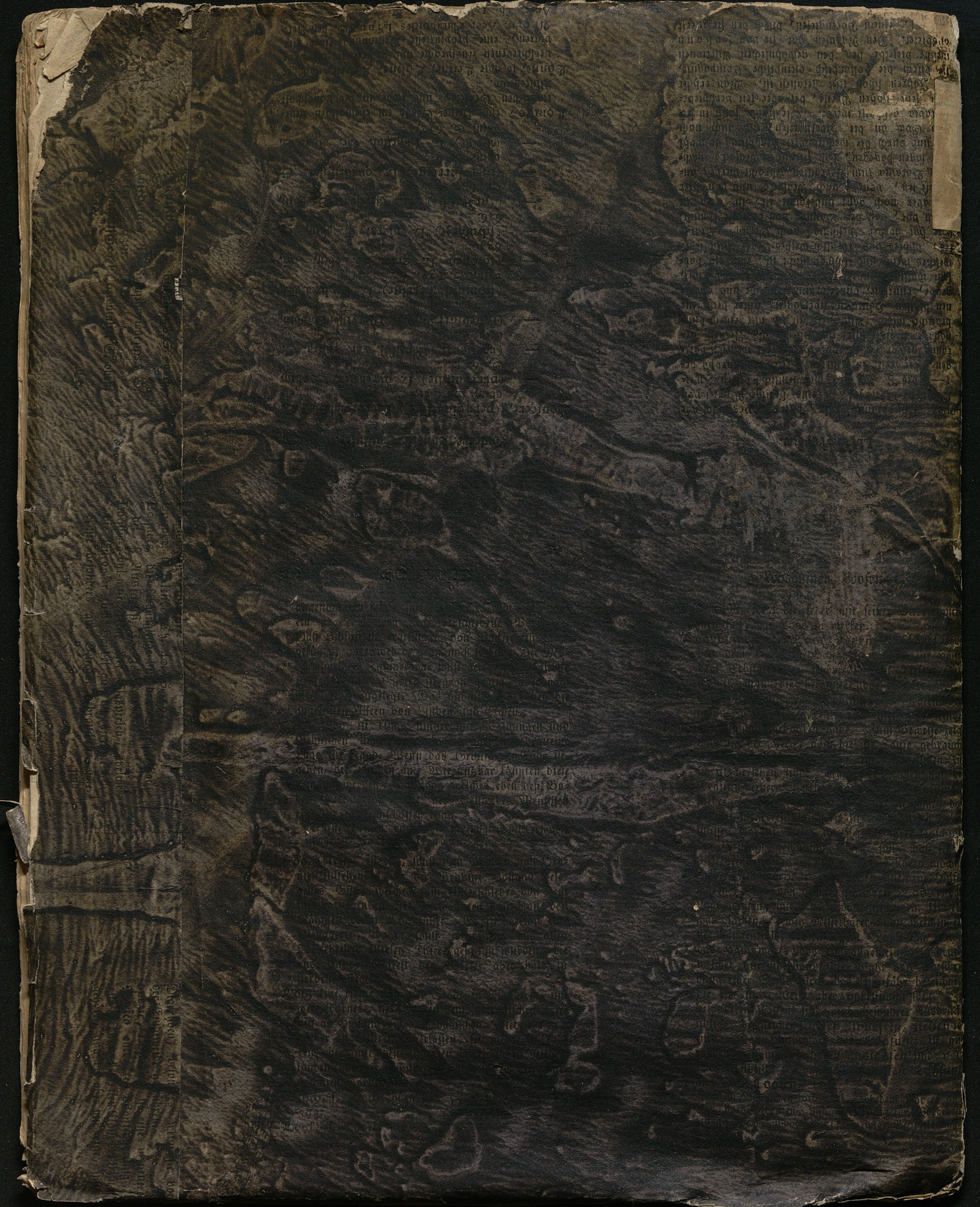
*Piu moto*  
2. *fr.* *ff.* *ff.* *ff.*  
*fr.* *ff.*  
5. 1. 1.

*Andante* 25.  
**Benedictus.**  $\frac{6}{8}$  *fr.*

*Larghetto*  
**Agnus.**  $\frac{7}{4}$  8. *fr.* *fr.* 11. *con piu moto* 9.  
*fr.* 2. *Donna*  
16. *fr.*  
18. *pp.*







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