

OFFERTORIA XV.

PRO

PRINCIPALIORIBUS FESTIVITATIBUS

DOMINI

à

Quatuor Vocibus ordinariis,

Violinis duobus obligatis,

Viola obligata,

Clarinis vel Cornibus ad libitum,

cum duplici Basso,

juxta novissimum Stylum

A

R. P. NONNOSO MADLSEDER,

Ordinis SS. P. Benedicti in Exempto Monasterio Montis

Sancti Andechs Professo Capitulari &c.

COMPOSITA,

OPUS I.

ORGANO.

Augustæ Vindelicorum,

Sumptibus MATTHÆI RIEGER, Bibliopolæ.

Anno à Partu Virginis MDCCL XV.

OFFERTORIA XV.

PR.

PRINCIPALIORIBUS TESTAMENTIS

DOMINI

Quartus Vocibus ordinatis

Velut hodie dicitur

Vel dicitur

Vel dicitur in libro

Vel dicitur

Vel dicitur in libro

R. P. NOVOS MANDATES

Vel dicitur in libro

Vel dicitur in libro

COMPOSITA

ORUS I.

ORGANO

Vel dicitur in libro

Vel dicitur in libro

REVERENDISSIMO,
PERILLUSTRI AC AMPLISSIMO DOMINO
DOMINO
UDALRICO,

Ordinis SS. P. Benedicti,
Celeberrimi, Antiquissimi, & Exempti Monasterii

WESSOFONTANI,
ABBATI

vigilantissimo,

Domino Domino

Moecenati Plurimum Gratioſo,

obſervandiſſimo &c. &c.

REVERENDISSIMO
PERILLUSTRI AC AMPLISSIMO DOMINO

DOMINO

UDALRICO

Ordinis S. P. Basilien

Coloniensis, Augustinensis, & Exoniensis

WESOPONTANI

ABBATI

sigillatus

Domino Domino

Mosconi Hartmann Gracioso

officiarius S. S. C.



*Reverendissime, Perilluſtris, ac Ampliſſime
Domine Domine Præſul,*

*Domine Domine perquam Gratiſe,
Mæcenas Obſervandiſſime.*

O D E.



Præſul Magne, Trium Gloria Fontium
Weſſonis, Patriæ Grande Decus Tuæ,
UDALRICE, Sacri Pieridum Chori
Ingens Delicium, Diphtera Quem Jovis

Deſcriptum tenuit Numine divitem,
Et plenum meritis, auxit honoribus!

Ne mirêre, Tuum quod novus audeat
Author Præſidium quærere; Nominis
Splendor namque Tui, mira Serenitas
Vim Magnetis habet, ſuaviter omnium
Devinctos animos attrahit, & rapit,
Eſſi corda forent ferrea. Quam bene



Majestas & Amor convenient, Tua
Quisque in Fronte videt: sed Polyhymnia
Ne multum strepitet, summa Modestia,
Injungens tacita voce silentium
Obstat; nam minimo maxima flumina
Labuntur fonitu: Sic pretium sibi
Est Virtus, streperis laudibus haud eget.
Ut splendens Adamas, sic Sapientia
Verborum phaleras spernit inanium,
Per seseipsam oculos irradians satis.

Præful Magne, Tui luce patent sua
Ornamenta animi, Cœlica munera,
Queis inter reliquos splendidus emines,
Inter clara velut sydera Cynthius.
Quantis in Superos ignibus æstues,
Quis digno poterit promere Carmine?

Phœbus Leucothoën spectat, in unicam
Defigit radians Lumina Virginem:
Et Tu *Virgineam* qua face deperis
Matrem, quam Stygius tangere sibilo
Nunquam ausus coluber, quæ Celeberrima
Wessonis veteris flumina reddidit?
Immortale etenim Nomen in exteras
Miraclis nitidum Fama tulit plagas.

Hæc Divina Parens Virgineum sibi
Te Sponsum voluit, Te Diademate
Cinxit, Sponsa Tibi tradidit Annulum.
Felix Connubium! scilicet Angeli
Sic nubunt: Sileant hic Aganippides;
Cælestis decet has Musica Nuptias.

Vatem



Vatem Gessiadem Dextera Numinis
Manfuetarum Ovium de grege sustulit
Regale in Solium, magnificum dedit
Sceptrum pro baculo, ut pasceret Israël:

Et Tu Pastor oves sollicitus sacras
Pascebas animas. Hic Tua Charitas
Noctes atque dies viscera singulis
Pandeat: Stygii non rabies lupi,
Non sudor madidus, non labor improbus,
Non curæ poterant frangere flammeum
Pectus: factus eras omnibus omnia.

Stabas in Cathedra Tullius optimus,
Antiquo melior; non etenim Tuo
Terrena Eloquio, sed Superûm Domos
Suadebas animis quærere fydera.

His magnum Meritis dum cumulum addidit
Indefessâ Rei Cura domesticæ,
Cunctis notus Amor, nota Benignitas,
Rerum Dexteritas, & Sapientia,
Debebas folium scandere: nil Tuæ
Effecere preces, & lacrymæ nihil;
Velox Fama volat: jubila personant.

Sanctus Mons hilari lætior ariete
Exultavit ovans: Lætitiæ dedit
Totus signa suæ: cum Sociis ego
Gaudebam minimus; nam Tua Suavitas
Pridem nota mihi, me Tua Gratia
Jam pridem rapuit, dum placuit Tibi
Audax ille meus, quem genui tyro,



Partus, qui (fateor pectore candido)
Immaturus adhuc, arte rudis fuit.

Jam mentem iste Favor maximus impulit,
Cunctantique animos fecit, ut audeam
Nunc offerre Tibi Primitias mei
Conatus teneras, hæc nova Cantica,
Quorum sola scopus Gloria Numinis,
Offertur superis dum sacra victima.

Submisso hæc animo, corde tenerrimo,
UDALRICE, Tibi Dedico, Consecro,
Sacratumque rogans osculor Annulum,
Prodire ut liceat Nomine sub Tuo,
Quod plenum radiis fulgurat undique.

Quod si me Patrio lumine respicis,
Devotis feriam Sydera cantibus,
Ut faustum Regimen dent Superi Tibi,
Annos Nestoreos, Mathusalæ dies.
Hac dum luce fruar, semper ero Tuus
Cultor perpetuus, Servus humillimus

Author.



An den geneigten Liebhaber.

Schon nach dem Zeugnisse des weisen Mannes nichts neues unter der Sonne gefunden wird; so bemühet man sich doch immer, neue, oder besser zu reden, fremde Sachen hervor zu bringen. Man wird nicht leicht einen Menschen antreffen, (ich nehme jene Trägen aus, die sowohl sich selbst, als anderen beschwärtlich sind) welcher sich nicht beleiβet, wenigst in einer Wissenschaft, zu der er mehr geneiget ist, sich zu üben, und in selber, des beständigen Fleißes, und der fast eisernen Gedult ungeachtet, einen Grad der Vollkommenheit zu erwerben.

Geneigter Liebhaber! auch hier liegt dir ein kleines Werk vor den Augen: Neu darf ich es nicht nennen; denn betrachtest du die Töne, so sind eben diese schon vor etwelchen hundert Jahren üblich gewesen; erwägest du die Kunst, wann du doch so glücklich bist, hier ein Stäubgen von dieser Sonne zu erblicken, so kan ich dich versichern, daß ich selbe vollkommen dem so erlauchtesten Wienerischen Kapellmeister Johann Joseph Fuchs unter der gütigen Anführung meines hochwerthesten Herrn Confraters des durch seine Werke berühmten P. Gregorius Schreyer abgebörget habe. Doch sey meinerwegen diese meine Arbeit nicht neu, so werde ich selbe gleichwohl fremd nennen dürfen: und in der That stehe ich dafür, daß sie mich Mühe genug, und Dichten ohne Unterlaß gekostet habe. Erachtest du nun selbe deines Beyfalles würdig, so ist sie dir um so mehrers Danck schuldig, als minder sie deine Hulde verdienet: findet sie aber kein geneigtes Aug bey dir, so bist du auch in diesem nicht unrecht daran; indem ja der Authör noch ein Lehrling ist, welcher nichts eifertiger verlangt, als in der Tonkunst, so weit es wichtigere Geschäfte zulassen, mehr geübet zu werden.

Was die Einrichtung, und den Geschmack belanget, so mußte ich es jenem meines hiesigen Vatterlandes nachmachen: und wenn schon einige Stücke etwas zu geschwind hingeschrieben zu seyn scheinen, so glaube ich doch nicht, den Fluch des heiligen Kirchenrathes zu Trient verdienet zu haben; massen ich alle Ausgelassenheit, alles der Kirchen Gottes unanständiges Auslaufen sorgfältigst vermieden, und die Harmonie mit dem Texte so verbunden habe, daß man sich durch die geschwindere Abspielung eine mehrere Bewegung zur Andacht versprechen kann, als jemals durch eine gar zu langsame, und wehemürige Singart der Alten zu hoffen wäre.

Man erlaube mir nur, etwelche Beobachtungen zum Vorberichte herzusetzen, als

1. Weilen igiger Zeit das Andante von dem Allegro schier keinen anderen Unterschied hat, als daß es mit annehmlichen Gedanken häufiger gezieret ist, so verlange ich in jenem schier eine gleiche Tempogeschwindigkeit, als in diesem.
2. Wo ich den $\frac{3}{4}$ Tact mit Allegro oder Presto angesetzt habe, solle das Tempo mit $\frac{3}{4}$ gegeben werden; sonst



sonst kömmt man zu spät, und die Sezung findet seine Wirkung nicht. 3. Habe ich in zweyen Offertorien, als für die Nacht am Weihnachtstage, und für das Fest der Dörneren Krone ziemlich lange Recitative gesetzt, so ist dem Sängern einzubinden, daß er sich fest an das Tempo halte, und nicht nach Belieben bald geschwind, und bald langsam, wie sonst in den Recitativen zu geschehen pflegt, singe; wo dieses nicht sollte beobachtet werden, will ich es nicht auf mich genommen haben, wenn es eine Unordnung abgiebt. Es wird sich aber bey meiner Vorschrift der Sängern nicht beklagen können, daß die Harmonie zu Tod falle; denn ich mache, wie ich oben gemeldet habe, schier keinen Unterschied des Tempo zwischen Andante und Allegro. 4. Sind zwar die blasenden Instrumenten nirgends unumgänglich notwendig; jedoch sollen sie, absonderlich auf das Fest der Aufahrt des Herrn, nicht ausgelassen werden. 5. Empfehle ich vor allen die Violen, welche gewiß eine Seele der Musik ist; denn es thut einem Tonkünstler sehr wehe, wenn er seine Stücke ohne diesem Instrument verfertigen, dem zweyten Violine wider allen Geschmack die Violen anheften, und also beyde ihrer besondern Ausdrücke berauben muß. Das übrige, was noch zu beobachten ist, als piano, forte, mezzo, und dergleichen, ist schon bekannt.

Gleichwie ich nun nichts suche, als allein die Ehre Gottes zu befördern, also habe ich nicht Ursach, um die meinige viel zu sorgen: Die Ruhmsucht plaget mich nicht, dem Himmel sey gedanket. Gefällt dir dieses Werkgen nicht, so bin ich bereit, mich unterrichten zu lassen; und es solle mir keine Schande seyn, ein ewiger Schüler großer Meister zu heißen. Lebe wohl!

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Ut In Omnibus Glorificetur DEUS.



ORGANO.



ORGANO.

I. Pro Festo Circumcisionis.

Allegro. Tutti.

7 8
2 3

3 3

6 4 5 3 *piano* 6 5 4 3 *forte* 5 4 3 2 1

3 6 6 6 6 6 8 6 6 8 6

fortiss 6 5 4 3

6 5 4 3 *forte* 7 3

5 4 6 5 6 4 3 5 7 6 5 6 4 3

7 5 3 7 3 3 6 5 3

Tasto

6 8 6 6 8 6

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Organo.



6 6 5 4 3
piano

forte

6 4 3 6 4 3

W. Solo Allegro.

piano

5 6 4 5 8 forte 5

piano

6 6 5 4 forte 6 6 5 4

piano

7 5 3 8 6 8 6 9 8



98 $\frac{6}{4}$ $\frac{5}{3}$ *forte*

piano I I

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

$\frac{5}{3}$ $\frac{5}{3}$ I I

$\frac{6}{4}$ $\frac{4}{3}$ *forte* $\frac{6}{4}$ $\frac{4}{3}$ *forte*

$\frac{6}{4}$ $\frac{4}{3}$ *ff.* $\frac{6}{4}$ $\frac{4}{3}$

Allegro molto. Allabreve.

8 $\frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{4}$

$\frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{4}{2}$ $\frac{6}{4}$

$\frac{4}{3}$ $\frac{3}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{3}{6}$ $\frac{7}{6}$

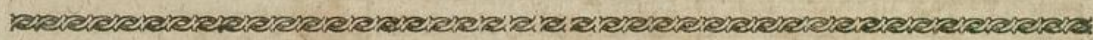
$\frac{6}{6}$ $\frac{3}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{6}$

$\frac{3}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{6}$

⊙ A 2



Musical score consisting of 15 staves. The notation includes various rhythmic values, accidentals, and performance markings. Fingerings are indicated by numbers 1-5 above notes. Trills are marked with 'X' above notes. The score includes a section labeled 'Tasto.' and dynamic markings 'forte', 'fortiss.', and 'uniformo'. Measure numbers 1 through 16 are indicated at the bottom of the staves.

II. De Epiphania Domini.

Allegro. W.

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Organo.





3 6 4 X 6 6 4 X 1 3 5 X 1 3 X

8 3 - 3 5 1 3 - 5 1 6

9 8 5 9 3-8 6 9 3-8 6 9 6

9 5 3 9 5 3 5 3 3 5 X 3 5 X

3 5 6 7 5 1 1 1 1

8 6 - 5 3 6 X p. X 8 6 - 5 3

forte 3 6 X 1 1 1 1 1 5 3 9 6

9 8 9 8 9 8 3 5 3 3 piano 3 6 3 5 3 forte 6 5

3 | | | | piano 5 4 3 9 8 9 9 forte 9 8

9 8 9 8 3 9 6 9 5 - 3 6 6

6 5 4 3 9 6 6 6 5 4 3 3 - 5 1 3 5 3

Musical score for the first section, consisting of six staves. The notation includes various dynamics such as *piano*, *forte*, and *p.3*. Fingerings are indicated by numbers 1-5 above notes. There are also decorative symbols above the first staff. The piece concludes with a *Da Capo* instruction.

III. Pro Festo SS. Nom. JESU.

Musical score for the second section, titled "III. Pro Festo SS. Nom. JESU.". It consists of five staves. The tempo is marked *Allegro. W.* with a 3/5 time signature. Dynamics include *piano*, *forte*, and *fortiss.*. The word *Tutti.* appears above the second staff. The score ends with a *B 2* instruction.



7 5 1 5 3 7 5 5 6 6 5 4 6 5 4 W.

5 7 5 forte 7 5

4 2 3 W. 3 7 4 2 3 W.

Tutti. 6 3 6 3 7 6 5 4 3

piano forte 7 5 5 3 7 5

5 3 fortiss. 4 2 6 6 8 3 3 3

7 5 5 3 7 5 3 6 4 3 6 5 6 4 3 W.

piano forte piano 9 7 5 9 8 5

5 3 7 5 3



forte *piano* *Tutti* *piano* *forte*

Da Capo.



IV. De Resurrectione Domini.

Recitativo.

Expur gate vetus fer - mentum, ut si tis nova con sper si o; et - enim

forte

Pa scha nostrum im mo la tus est Christus, qui im - mo - la tus A gnus est.

10



Aria. *Allegro.*

Jam Pafcha.

mez. piano

forte ff.

piano

forte piano forte

piano forte

piano forte piano forte

piano

forte piano



piano

forte

fortiss.

fortiss.

ff.

Chorus. *Allegro. W.*

Scimus.

pianissimo

Tutti.

forte

piano

piano

fortiss.

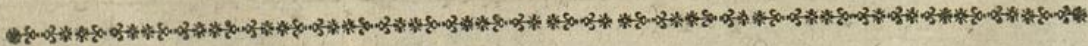
pp.

f.

C 2



Handwritten musical score for a single instrument, likely a lute or guitar, in bass clef. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is written in a style characteristic of 17th or 18th-century lute tablature, with many notes marked with numbers 1 through 6. The score includes various dynamic markings: *ff.* (fortissimo), *piano*, *forte*, and *pp.* (pianissimo). There are also several asterisks (*) and vertical lines above the notes, possibly indicating fingerings or specific playing techniques. The piece concludes with a double bar line and a repeat sign.



V. De Resurrectione Domini.

Aria. *Allegro. Solo.*
 Musical notation for the beginning of an aria. The key signature is one flat (B-flat) and the time signature is 6/8. The first note is a large, bold capital letter 'A'. Below the staff, the text "d caenam," is written. The music begins with a treble clef and a key signature of one flat.



piano

forte

piano

piano *fortiss.* *piano*

piano

forte

forte

pp. *forte* *piano* 98

98 *pp.* *piano* *fortiss.*

pp.

forte *pp.*

forte *pianissimo*

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♩ D

Organo.



forte

forte piano

pian

pianissimo

forte

98

piano

98

pp.

p.

fortiss.

fortiss.

Tutti.

Christo canamus.

6

3 3 b 3 3 3 b 3

1 6

6 b7 98 b 7h 98

b 6 b⁵ 4^X b

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingerings. The score is annotated with several symbols and markings:

- Staff 1: Asterisks (✂) above notes, a flat (b) below a note, and a circled '6' above a note.
- Staff 2: A circled '1' above a note, a flat (b) below a note, and an asterisk (✂) below a note.
- Staff 3: A circled '6' above a note, a flat (b) below a note, and a flat (b) below a note.
- Staff 4: Fingerings '63', '3', '6', '3', '3', '6', '3' above notes, and asterisks (✂) below notes.
- Staff 5: Asterisks (✂) above notes, flats (b) below notes, and circled numbers '6', '7', '6', '8' above notes.
- Staff 6: Asterisks (✂) above notes, a circled '6' above a note, and a flat (b) below a note.
- Staff 7: Asterisks (✂) above notes, a circled '5' above a note, and a flat (b) below a note.
- Staff 8: Asterisks (✂) above notes, a flat (b) below a note, and circled numbers '2', '6', '6', '6', '6', '6', '6' above notes.
- Staff 9: Fingerings '3', '5', '2', '7', '5', '3' above notes, the word *Tasto.* above notes, and circled numbers '6', '6', '6', '6', '6', '6', '6' above notes.
- Staff 10: Fingerings '2', '2', '2', '2', '2', '2' above notes, the word *piano* above notes, the word *Tasto* above notes, and the word *forte* below notes.



piano

fortiss.

VI. Pro Festo Invent. S. Crucis.

Allegro. W.

f.6 *5 8 - 3 5 8 - 8* *ff. 31*

Tutti *piano* *Solo.*

piano *forte* *98* *98* *98* *98* *6 6 6*

6 4 5 *6 6 6 4 5* *W. 5 8 5 6* *ff. |||*

piano *piano* *forte* *6 6 6*

Decorative symbols: ❄ ❄ ❄

piano

forte

f. 6

98 98 98 98

3 2 4 6 6 4 5 3

forte

piano

forte

f. 6

6 5 6 6 6 5

6 6 6 5

6 5

W. 6

fortiss.

Allegro. Solo. piano

3 6 6 6 8 1

7^b 5

7^b 5 4 3

3

5

7 5

7 6 5 5 4 3

3

2

1

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⊙ E

Organo.

forte 6 6 5 4 3 ff. 6 6 5 4 3 Da Capo.

VII. Pro Festo Ascensionis Domini.

Vivace. Allabreve. piano

Aria. forte mez. piano forte fortiss.

piano

forte piano

forte p. forte fortiss. forte

forte

forte

7 8 2 3

pp. forte piano pp. forte Tenut. 44 2

98 44 7 6 98 6 98 6 98 6 98 65

forte *piano*

piano *f.* *p.* *forte* *piano*

pp. *forte* *pp.* *forte* *pp.* *forte* *forte* *forte*

f. *fortiss.*

Allegro. Tutti.

Chorus.

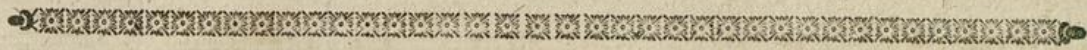
piano *piano* *forte*

piano *forte* *piano* *forte* *piano*

forte *piano* *forte*



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "p." (piano) and "forte". Fingerings are indicated by numbers 1-5. Trills are marked with "tr.". The score is densely packed with notes and includes several trill exercises. A double bar line is present on the second staff.



VIII. De spinea Corona Domini.

Recitativo. NB. a Tempo per totum.

Allegro molto.

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Organo.



piano *fortiss.*

piano *forte*

piano *forte* *piano*

forte *forte* *piano*

forte *piano* *forte* *piano*

forte *piano*

pianissimo *fortissimo*



Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings: *piano*, *forte*, *piano*.

Musical staff with notes, rests, and dynamic markings: *fortissimo*, *piano*, *forte*, *piano*.

Musical staff with notes, rests, and dynamic markings: *fortiff.*, *b*, *b*, *♯*, *♯*.

Musical staff with notes, rests, and dynamic markings: *piano*, *forte*.

Musical staff with notes, rests, and dynamic markings: *forte*, *piano*.

Musical staff with notes, rests, and dynamic markings: *forte*, *piano*.

Musical staff with notes, rests, and dynamic markings: *pianissimo*, *fortissimo*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamic markings: *fortiff.*, *tr.*.



tr.

piano

fortiss.

Allegro molto.

piano

piano

Solo.

piano Senza Organo.

W. Tutti.

piano forte



IX. Pro Festo Pentecostes.

Allegro. Tutti.

Chorus.

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OG

Organo.



8/3 piano forte

piano forte 56 98

98 98 98 98 98

98 98 10 9 6 9 5 6 9 5 6 9 5 6

9 5 6 8/3 3 piano forte

piano

forte 8/3

6 5 8 6 5 unifono. 4 3 3 4 3

Allegro moderato. forte

Aria. piano

forte piano



pp. *forte piano* I

ff. *forte*

piano *piano*

p. *I* *forte* *p.*

pp. *p.*

forte

Allegro moderato.

tr.

6 5 6 7 43 21

98 44 6 7 32 6 5 6 43 21



Musical notation on a single staff, featuring a treble clef, a key signature of two flats, and a common time signature. The music includes various note values, rests, and fingerings such as 198, 44, 2, 6, 7, 5, 4, 4, 2, 6, 4, 2.

Musical notation on a single staff, continuing the previous piece. Fingerings include 5, 2, 3, 2, 6, 44, 2, 6, 7, 5, 6, 4, 5, 6, 7.

Musical notation on a single staff, continuing the previous piece. Fingerings include 4, 3, 2, 1, 6, 7, 4, 2, 3, 1, 6, 6, 6, 6, 5, 4.

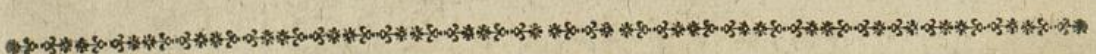
Musical notation on a single staff, continuing the previous piece. Fingerings include 6, 7, 4, 2, 3, 1, 6, 7, 4, 2, 3, 1, 6, 7, 4, 2, 3, 1, 6.

Musical notation on a single staff, continuing the previous piece. Fingerings include 5, 3, 3, 3, 8, 6, 5, 3, 3, 8, 3, 6, 5, 3, 3, 8, 3, 3, piano piano.

Musical notation on a single staff, continuing the previous piece. Dynamics include forte. Fingerings include 6, 9, 3, 9, 3, 9, 3, 9, 6, 5, 6, 3.

Musical notation on a single staff, continuing the previous piece. Dynamics include piano and forte. Fingerings include 6, 9, 3, 9, 3, 9, 3, 9, fortiss, 65, 3, 43, 1.

Musical notation on a single staff, continuing the previous piece. Dynamics include piano and forte. Fingerings include 5, 7, 3, 6, 5, 6, 5, 3, 4, piano, 65, 3, 43, 1, 5, 7, 3, 6, 5, 6, 5, 3, 4, piano, 65, 3, 43, 1, 8, 3.



X. Pro Festo Pentecostes.

Musical notation on a single staff for the first system of 'X. Pro Festo Pentecostes'. It begins with 'Allegro. W.' and a 3/4 time signature. It includes dynamics like piano and forte, and fingerings such as 32, 7, 5, Tutti.

Musical notation on a single staff for the second system of 'X. Pro Festo Pentecostes'. It includes dynamics like piano and forte, and fingerings such as 32, 6, 5, 5.



Handwritten musical score for organ, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The score is divided into sections by repeat signs and includes specific performance instructions.

Staff 1: *piano* (marked with *W.*), *forte*. Fingerings: 3, 6, 7, 6, 7.

Staff 2: Fingerings: 6, 5, 6, 5, 3, 4, 1, 2, 4, 5, 2, 3.

Staff 3: Fingerings: 5, 8, 3, 3, 6, 6, 5, 4, 6, 4, 5.

Staff 4: *piano*, *forte*. Fingerings: 6, 4, 5, 6, 4, 5.

Staff 5: *fortiss.*, *W.*, 3, 4, 1, 2, 4, 5, 2, 3, 5, 3, 5, 3, 8, 6.

Staff 6: *piano*, *piano*, *piano*. Fingerings: 6, 4, 6, 5, 3, 6, 5, 5, 4, 3, 6, 5, 5, 4.

Staff 7: *Tutti.*, *forte*, *piano*, *forte*, *piano*. Fingerings: 6, 5, 3, 2, 6, 5, 5, 3.

Staff 8: *forte*, *piano*, *forte*, *piano*. Fingerings: 5, 8, 9, 8, 5, 6, 9, 8, 5, 6.

Staff 9: *Tutti.*, *piano*, *forte*. Fingerings: 9, 8, 5, 6, 3, 3, 3, 3, 3, 3, 6, 5.

Staff 10: *piano*, *forte*. Fingerings: 3, 4, 1, 2, 4, 5, 2, 3, 5, 3, 3, 8, 6, 6, 5, 4, 3, 5.

R. P. Madfeder Offertoria XV.

⊙H

Organo

Tutti $\frac{5-7}{3-5}$ *W.* $\frac{5}{3}$ *piano* $\frac{5-7}{3-5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ *forte*

$\frac{6}{4}$ $\frac{6}{5}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{5}{3}$ $\frac{8}{3}$ *W.* $\frac{3}{1}$ $\frac{4}{2}$ $\frac{4}{5}$ $\frac{5}{2}$ *fortiss.*

$\frac{5}{3}$ $\frac{3}{3}$ $\frac{6}{4}$ $\frac{6}{5}$ *piano*

$\frac{87}{65}$ $\frac{56}{65}$ $\frac{87}{65}$ $\frac{56}{65}$

forte *piano*

$\frac{56}{65}$ $\frac{87}{65}$ $\frac{8}{3}$

$\frac{56}{65}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{8}{3}$

Da Capo.

XI. De SS. Trinitate.

Allegro.

$\frac{6}{76}$ $\frac{76}{76}$ $\frac{76}{76}$ $\frac{76}{76}$

$\frac{6}{32}$ $\frac{6}{76}$ $\frac{76}{76}$

76 76 5 32 — 34 6 6 31

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

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

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

6 4 6 6 6 7 6

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

5 8 3 5 8 6 5 4 3 3 5 6 5 4 3 1

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

5 34 6 6 4 6 7 6

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

5 6 6 5 6 5 3 6

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

piano *forte* *piano* *forte*

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

3 6 3 6 3 6 3 6 6 5 3 *piano*

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

3 6 3 6 3 6 4 6 4 6 4 6 5 6 7 8

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

Allegro molto. *forte*

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

76 *piano* *forte*

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.

1 1 1 *piano*

Decorative symbols: a circle with a cross, a six-pointed star, and a circle with a cross.



Musical staff 1: Bass clef, treble clef. Notes with 'x' marks above them. Dynamics: forte.

Musical staff 2: Bass clef, treble clef. Dynamics: mezzo-forte, piano.

Musical staff 3: Bass clef, treble clef. Fingerings: 9 8 6, 9 8, 9 7, 1 4 3, 4 6. Dynamics: piano.

Musical staff 4: Bass clef, treble clef. Dynamics: forte, piano, Tenut. (Tenuendo), I.

Musical staff 5: Bass clef, treble clef. Fingerings: 6 5, I, forte, 6 5 3. Dynamics: mezzo-forte, forte.

Musical staff 6: Bass clef, treble clef. Fingerings: 1 1 1 1 1 2. Dynamics: piano.

Musical staff 7: Bass clef, treble clef. Dynamics: forte, piano.

Musical staff 8: Bass clef, treble clef. Fingerings: 3, b, 6, 7 6, I, 5 6. Dynamics: forte, piano.

Musical staff 9: Bass clef, treble clef. Dynamics: forte.

Musical staff 10: Bass clef, treble clef. Dynamics: mezzo-piano.

Musical staff 11: Bass clef, treble clef. Fingerings: 6, 9 8, 6, 9 8, I. Dynamics: mezzo-forte.

Musical staff 12: Bass clef, treble clef. Fingerings: piano 6, 9 8, 6, 9 8. Dynamics: forte.

Musical staff 13: Bass clef, treble clef. Dynamics: Tenut. (Tenuendo).



piano *forte*

Allegro. Tutti. *forte*

forte *piano*

forte

piano

forte

piano

forte

R. P. Madlfeder Offertoria XV.

61

Organo.



XII. Pro Festo SS. Corporis Christi.



forte 3 3

forte piano

piano forte piano forte

piano forte

forte

ff. piano

piano b7 3 b7 3

forte piano pianiss. b7 5 1 b7

mez. piano forte piano 6

forte ff. 8 4 8 2 8 7

mez. piano

Handwritten musical score on page 36, featuring ten staves of music. The notation includes various dynamics such as *piano*, *forte*, *fortissimo*, and *f.*, along with numerous fingerings and articulation marks. The music is written in a single system across ten staves, with a key signature of one flat and a 2/4 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. The page is numbered 36 in the top left corner.

Andante. Tutti. $\frac{5}{3}$

forte piano forte piano forte

Alla Capella.

Tasto

The first section of the page contains six staves of musical notation. The first staff is marked 'Tasto' and includes fingering numbers (3, 5, 6, 4, 5, 6, 5, 4, 3, 2, 1) and dynamic markings like 'ff'. The second staff continues with similar notation and includes a 'Tutti' marking. The third staff also features 'Tutti' and 'piano' markings. The fourth staff is marked 'Tasto. 1' and includes a 'piano' marking. The fifth and sixth staves continue the musical piece with various dynamics and fingering.



XIII. Pro S. Nocte Nativitatis Domini.

NB. à Tempo per totum.

The section 'XIII. Pro S. Nocte Nativitatis Domini' consists of three staves of music. The first staff is marked 'Adagio. W. 3/8' and includes dynamic markings 'forte' and 'piano'. The second staff continues with 'piano' and 'forte' markings. The third staff is marked 'pianissimo' and includes 'forte' markings. The music features various fingering numbers and dynamic changes throughout.



The musical score consists of ten staves of handwritten notation. The first staff begins with a *piano* dynamic and includes fingerings such as 6, 5, 6, 4, 3, and 6. The second staff features dynamics of *piano*, *forte*, *piano*, and *forte*, with chordal markings like $\frac{6}{5}$, $b7$, $\frac{5}{3}$, $b7$, $\frac{6}{5}$, and $\frac{6}{5}$. The third staff is marked *Tutti* and includes complex fingerings like $\frac{3}{3}$, $\frac{8}{3}$, $\frac{5}{3}$, $\frac{4}{2}$, $\frac{3}{1}$, $\frac{3}{5}$, $\frac{2}{4}$, $\frac{1}{3}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{4}{2}$, $\frac{3}{1}$, and $\frac{6}{4}$, $\frac{65}{43}$. The fourth staff starts with *piano* and *forte* dynamics, with fingerings like 5, 3, 5, 3, 6, 6, and 1. The fifth staff includes *piano* and *forte* dynamics, with markings like $\frac{4}{5}$, 6, b , $\frac{5}{5}$, $\frac{3b}{5}$, $\frac{5}{5}$, 6, 3, and 2. The sixth staff has *piano* and *piano* dynamics, with markings like b , $\frac{b}{5}$, $\frac{4}{5}$, $\frac{b}{5}$, $\frac{4}{5}$, 6, 1, $\frac{5}{3}$, and $\frac{6}{5b}$. The seventh staff features *forte*, *forte*, *piano*, *forte*, and *piano* dynamics, with markings like $\frac{6b}{6}$, 1, $\frac{6b}{6}$, 1, 6, $\frac{5b}{6}$, 6, and 2. The eighth staff includes *forte* and *piano* dynamics, with markings like 6, $\frac{b}{5}$, $\frac{5}{5}$, $\frac{8}{3}$, 6, 3, 6, 3, and $\frac{6}{5b}$. The ninth staff has *forte* and *piano* dynamics, with markings like $\frac{5}{5}$, $\frac{4}{2}$, $\frac{6}{3}$, $\frac{b}{4}$, $\frac{3}{5}$, 1, $\frac{7}{5}$, $\frac{5}{3}$, $\frac{5}{3}$, $\frac{2}{4}$, and $\frac{1}{4b3}$. The tenth staff is marked *Tutti* and includes *forte* and *forte* dynamics, with markings like $\frac{4}{2}$, $\frac{3}{5}$, $\frac{8}{3}$, $\frac{5}{3}$, $\frac{4}{2}$, $\frac{3}{1}$, $\frac{5}{3}$, $\frac{4}{2}$, $\frac{3}{1}$, 6, and $\frac{5}{3}$.



6 5
64 3

piano forte forte

6- 65 43 3 5

Andante. W.

Aria.

piano forte piano

piano

forte piano f.

piano forte

piano forte

forte piano

forte piano

piano forte



piano

ff.

Allegro. W.

Chorus.

pp.

Tutti.

pp.

Tutti.

piano

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© L

Organo.

Tutti. $\frac{3}{5}$ $\frac{5}{7}$ $\frac{3}{4}$ $\frac{5}{6}$ $\frac{3}{5}$ $\frac{8}{3}$ $\frac{4}{6}$ $\frac{5}{6}$ $\frac{3}{5}$ *W.*

piano

Tutti. $\frac{3}{5}$ $\frac{5}{7}$ $\frac{3}{5}$ $\frac{5}{6}$ $\frac{3}{5}$ $\frac{8}{3}$ $\frac{4}{6}$ $\frac{5}{6}$ $\frac{3}{5}$ *pp.*

Tutti.



XIV. De Nativitate Domini.

Andante. Tutti. piano

forte piano forte piano





6 3 7 X

piano forte piano

forte

piano forte

piano forte

pianissimo forte

forte piano

Poco andante.

Aria Duetto. forte piano

forte piano

forte

pianissimo forte



f. *piano*

pp.

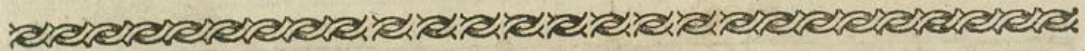
p. *pp.*

f. *ff.*

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Organo.

XV. De Dedicacione Ecclesiae.

Allegro molto. W.

Aria.

forte piano forte piano



f. p. *f. p.* *forte*

piano *forte* *piano* *forte* *forte*

piano *mez. fort.*

cresc. *forte* *piano* *forte* *piano*

forte *ff.*

forte *piano*

piano *forte*

pp. 6 *stb* *6* *b3* *forte*



4 2 5 b3 6b 4 8 1 1 1 6

3 forte mez fort. 5 6 b7

cresc. forte forte

piano forte

ff.

ff.

Adagio.

pp.

pp.



pp. pp. mez. fort. forte

ff. Da Capo.

Vivace. Tutti.

piano

forte

piano forte

piano forte

piano forte piano

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© N

Organo.

5
3 3

6³ 4 3 4 4 3 6 4 7 5 3 5 5

3 7 3 5 5 w

7 3 7 3 4 3 9 8 4 3 9 8 4 3 7 9 8 3 5

3 5 3 8 3 3 9 9 9 9 9 9 9 9

9 6 piano 4 2-3 4 2-3 5 w forte

3 8 3 7 3 3 4 3 9 8 4 3 9 8 5 3 6 3 8 3 ff.



OFFERTORIA XV.
SOLEMNIA

DE
FESTIS SANCTORUM
IN COMMUNI

à
Quatuor Vocibus ordinariis,
Violinis duobus obligatis,
Viola obligata,
Clarinis vel Cornibus ad libitum,
cum duplici Basso,

juxta novissimum Stylum

A
R. P. NONNOSO MADLSEDER,
Ordinis SS. P. Benedicti in Exempto Monasterio Montis S. Andechs
Professo Capitulari &c.

COMPOSITA.

OPUS II.

ORGANO.

Augustæ Vindelicorum,
Sumptibus MATTHÆI RIEGER & FILIORUM,
Anno à Partu Virginis M DCC LXVII.

OPHTHALMIA XV
SOLIMAN

EPIDEMIA VI
SOLIMAN

OPHTHALMIA VI
SOLIMAN

OPHTHALMIA VI
SOLIMAN

R. F. NONNY 20 MAI 1800
OPHTHALMIA VI
SOLIMAN

OPHTHALMIA VI
SOLIMAN

OPHTHALMIA VI
SOLIMAN

OPHTHALMIA VI
SOLIMAN

OPHTHALMIA VI
SOLIMAN

REVERENDISSIMO PERILLUSTRI

AC

AMPLISSIMO DOMINO

DOMINO

BERTHOLDO II.

Celeberrimi, & antiquissimi Collegii ad B. V. M.

in Dieffen, Ord. Can. Reg. S. Aug.

PRÆPOSITO INFULATO

ET

ABBATI LATERANENSI

Vigilantissimo,

NEC NON

Statuum Provincialium Superioris Bavariæ

DEPUTATO

Dignissimo &c.

Domino Domino ac Moecenati suo

Plurimum Gratiofo Observandissimo

Hæc

de Festis Sanctorum Offertoria

submississimo Affectu offert

D. D. D.

Author.

REVERENDISSIMO PATRI

DOMINO

DOMINO

BERTHOLDUS II.

Abbas & conventus Coloniensis
in diebus Oct. Cal. 2. Aug.

PROPOSITO INFLATO

ABBATII LATRANENSIS

Abbas

Abbas

Abbas

DEPUTATO

Abbas

Abbas

Abbas

Abbas

Abbas

Abbas





Ode Dedicatoria.



Quid, Musa, tentas, Calliope mea?
Audesne tanti limina Præsulis,
Ædesque Majestate plenas
Alcaico penetrare gressu?

Nescis, patentes an faveant lares:
Periculosa plenum opus aleæ
Tractas, & incedis per æquor
Fluctibus ambiguis refertum.

Sed læta vanos pelle animo metus,
Confide, fatis anxia quid times?
Secura fausto navigabis
(Quid dubitas tremebunda?) portu.

Accede flexo poplite, & optimum
Stude Patronum devenerarier:
Te palpitantem gratiosus
Excipiet facie serena.

BERTHOLDUS, omnes quem Charites colunt,
Præsul Togatae Gloria Palladis,
Quem cum novenis ipse Nymphis
Pectore gestat amans Apollo.

O Suave Nomen! dulce decus meum!
BERTHOLDUS ingens Præsidium mihi,
O Nomen! albis Tu lapillis,
Marmoribusque Cedrisque dignum.

Hic ille Præful, qui Patriæ Pater
Ubique magnis splendet honoribus,
Dis charus ipsis, quem perenni
Obsequio venerantur omnes.

Hic ille Præful, quem fidibus novis,
O Diva! blando quem modulamine,
Quem Lesbio sacrare plectro
Teque Tuasque decet Sorores,

Huic ex abyſſo pectoris intima
Exile noſtrum hoc offer opusculum,
Dextramque ſupplex osculare
Undique propitiam Camænis.

Prodire in Orbem ſub Celeberrimo
Splendore tanti Nominis ut mihi
Fas ſit: volabunt ſic ſecundis
Per pelagus mea vela ventis.

Auguſta fulgens Imperii decus,
Vindelicorum libera Civitas
Tantum Virum Orbi profuturum
Se Superis genuiſſe gaudet.

Excepit almo jam tenerum ſinu
Divina Pallas, Dulcia baſia
Infixit ori, lacte natum
Nutriit, Ambroſiaque Divûm.

Fontes profundos hinc Sapientiæ,
Illinc ſupremas ille Scientias
Toto hauſit indefeſſus ore,
Alter Apollo mihi vocandus.

Dillinga teſtis, quæ ſtupuit Virum,
Dum Docta Victor prælia miſcuit
Coram Senatu, & plebe tota
Dignus Epomide judicatus

Doctör:

Doct̃or : Sodales hinc docuit suos,
Mentes rigavit flumine Dogmatum,
Obscura quævis clara reddens
Et superum specularus ædes.

Virtute præstans hinc Venerabilis
Coelum Decanus Damasium tulit,
Immensum & ægro Patre pondus
Sustinuit velut alter Atlas.

Sed Dextra Divûm distulit haud diu
Insigne tantis hoc meritis Caput
Ambire Mitrà, dante plausus,
Atque Tubis resonante Fama.

Vix Infulatus federat in Throno,
Incendit almi gloria Numinis
Coeleste pectus; flagrat inde
In Superos velut Æthna flammis.

Quod **HERCULANUS** Præsul, olympica
Receptus Aula, surgere fecerat
Prægrande Majestate Templum,
Arte novum, specie stupendum,

BERTHOLDUS ornat vestibus aureis;
Hinc Sponsa cunctis pulchrior emicat,
Qualis refulgens inter astra
Auricomu nitet ore Phoebus.

Regina felix thuriferæ Sabæ
Stuperet almam Damasiam videns,
BERTHOLDUS auxit quam venustis
Ædibus, amplificaque Forma.

Nam celsa Virtus & Sapientia
In Principali pectore Præsulis
BERTHOLDI, amoena pace junctæ
Perpetuam posuere Sedem.

In fronte regnat summa Serenitas,
Et Suavitati juncta modestia,
 Condita dulci melle lingua,
 Corda animosque regente suada.

Ardens ut ignis, maxima Charitas
Velox in omnes lumina dividit,
 Et prompta largos plurimorum
 Diffeminat radios favorum.

Sed quid profundo Carbasia se mari
Incauta credunt? Singula quis queat
 Cantare coeli dona, quæ nec
 Centoculus numerârit Argus?

Jam, magne Præsul, lumine, quo soles,
Dignare blando Calliopen meam,
 Quæ non Quiritum, sed beatos
 Coelicolum celebrat Triumphos.

Hic clara, mentem quæ decorant Tuam,
Dona in micanti ceu Speculo vides;
 Virtute grandi namque Olympi
 Indigenas imitaris omnes.

Quod si benigna mente receperis
Sacram Camænam hanc, Empyream domum
 Pulsabo, ut omnes largiantur
 Imperium sine fine Divi.

Felix per annos Nestoreos rege,
BERTHOLDE, clavum, feroque Sydera
 Conscende; gratus sic modesto
 Ore animoque precatur

Author.

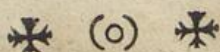


An den geneigten Liebhaber.

Sleichwie die tägliche Erfahrung nach dem Spruch des weisen Mannes bezeuget, daß des Bücherschreiben kein Ende sey, weil nämlich durch die Bücher theils ohnmittelbar die Ehre Gottes befördert, theils das gemeinschaftliche Wesen der Menschen ausgeziert und erhalten wird: Eben so bewerben sich nicht nur gute und mittlere, sondern auch geringe Kenner der Musik, das ihrige mehr und mehr beyzutragen, damit sie theils das ohnmittelbare Lob des Allerschönsten erweitern, theils den hier und dort beschäftigten Gemüthern eine sehr wohl anständige und ergötzende Unterhaltung verschaffen mögen. Wer wird dann mir verdenken, wenn ich unter so vielen andern mein empfangenes Pfund zu vermehren, und demjenigen, von dem ich es aus freywilliger Gnade erhalten, verdoppelt heimzustellen, und öffentlich zu weyhen unterfange? oder sollte ich, nachdem ich schon einmal die Hand mit allem Ernste an den Pflug geleyet habe, wohl ehe zurücke sehen, als wenigst zwey oder drey mal für Gottes Ehre eingeschnitten zu haben?

Geneigter Liebhaber! obschon du mein erstes Werk vielleicht werdest gering zu seyn erachtet haben; so wirst du dennoch in Ansehung des gegenwärtigen nicht läugnen können, daß ich meinen Fleiß verdoppelt, und die Arbeit desto mühesamer über mich genommen habe, je mehr ich mich beeifert, nicht nur das begierige Gehör zum Gottes Lobe zu reißen, sondern auch der ächten Sezunst ihr eigentliches voll-

kommen



Kommen mitzutheilen. Verlangst du Beobachtungen zum Vorberichte, so will ich dich mit geziemender Untergebenheit an die Vorrede meiner ersten Offertorien, welche im vorigen Jahre ans Tagelicht gekommen sind, gewiesen haben, allwo ich das genugsame angezogen habe, was zum wahrhaften Geschmacke meiner Musik erforderlich ist. Dieses einzige füge ich hinzu, daß, wo ein einzelner Chor mit zween Theilen, als in den Offertorien 1. 3. 5. 7. 9. 11. 15., gemacht ist, der zweyte Theil ohnmittelbar, das ist, ohne Aussetzung der Orgel auf den ersten folge, damit es keine Irrung der übrigen Stimmen abseze. Wird solches erfüllet, so habe ich meinen Zweck erreicht, und schmeichle mir, daß du mit meiner Wenigkeit noch fernere Geduld tragen werdest. Lebe wohl!

Index Offertiorum.

- | | | | |
|----------|--------------------------|-----------|---|
| 1. & 2. | De B. V. MARIA. | 11. & 12. | De Confessore non Pontifice. |
| 3. & 4. | De Apostolis. | 13. & 14. | De Virginibus, vel Viduis. |
| 5. & 6. | De uno Martyre. | 15. | De omnibus Sanctis, vel pro qualibet Festivitate Sanctorum. |
| 7. & 8. | De pluribus Martyribus. | | |
| 9. & 10. | De Confessore Pontifice. | | |

Ut In Omnibus Glorificetur DEUS.





ORGANO.

Offertor. I. de B. V. M.

Tutti.
Allegro moderato. $\frac{8}{3}$ $\frac{5}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ *piano*

forte $\frac{6}{4}$ $\frac{5}{3}$ *piano* $\frac{6}{4}$ *forte* $\frac{3}{5}$ $\frac{4}{2}$ $\frac{3}{3}$

piano $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ *piano* $\frac{8}{6}$ $\frac{7}{5}$

piano *f.* $\frac{5}{5}$ $\frac{7}{5}$ $\frac{4}{6}$ $\frac{5}{5}$ $\frac{6}{6}$ *w*

piano $\frac{9}{8}$ $\frac{5}{4}$ $\frac{3}{3}$ $\frac{7}{6}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{5}{4}$ *piano*

piano *crescendo* *forte*

fortiss. $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{6}{4}$ $\frac{5}{4}$ *piano*

P. Nonnos Madlfeder Offertoria XV. sol. mnes.

⊙ A

Organo.



Handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *forte* and *piano*. Fingerings are indicated by numbers 1-5 above or below notes. The score is written in a style characteristic of 18th or 19th-century manuscript notation.

Staff 1: *forte* (6 3)

Staff 2: (7 3) (7 3) (6 5) (6 4 3)

Staff 3: (6 3) *piano* (6 3) *forte* (7 5)

Staff 4: (3 7 5) (3 7 5) (3 7 5) (3 7 5)

Staff 5: *piano* (6) (3 3 3) *forte* (6 4) (5 3) *piano* (6 3)

Staff 6: (4 6) *forte* (5 3) (4 3) (8 7 6 5) (4 3)

Staff 7: *piano* (8 6 5) (8 6 5) *piano*

Staff 8: *forte* (3) (6 9 8) (5 4) (7 6 5)

Staff 9: (3) (6 6 5) (4 3) *piano* (3) *forte* (3) (5 3)

Staff 10: (3 5) (3 5) (5) (3 5 3) (3) (3 3 3) (6 5 3)



6 6 6
4 4 3

W. piano fortiss.

3 5 1 3 5 1 5 3 5 3 3 5 4 3

piano I

piano 3 7 7 I forte 5 p. 6 forte

piano forte piano

9 3 9 3 9 3 9 8

3 3 3 3 7 I piano 7

3 3 3 piano piano 5 7 I 7 6

forte

5 6 5 6 5 6 5 6 f. p. f. 5 p. f. p. 6

6 5 forte f. piano forte

f. W. 5 6 5 6 5 6

6 4 5 4

Da Capo.



Offertorium II. de B. V. M.

Un poco allegro. W.

Aria.



forte piano forte piano forte

p. f. piano 6 pianissimo

forte | piano forte | piano f. | piano forte | piano forte

piano f. ||| f. δ / \flat

$\frac{8}{3}$ 6 6 4 4 p. 6 f. δ / \flat piano forte | | w

1 4 3 5 6 4 3

Fuga.

P. Nonnofi Madlfeder Offertoria XV. folemnis;

⊙ B

Organo.



Tenore. $\frac{6}{4} \frac{5}{3}$ 6 — 3 6 6 — 3 6 6 — 3 6 6 — 3 4 6

Basso. 1 | 4 6 3 6 6 — 3 6

Offertor. III. de Apostolis.

W. forte | *piano* *f.* 6 3 3 3 6 3 3

Allegro.

Tutti. $\frac{8}{3}$ $\frac{5}{3}$ piano $\frac{5}{3}$ f. 6
 8 3 3 8 3 5
 7 5 5 3 piano f. 6 5
 6 5 5 9 3 9 3
 9 3 8 3 6 4 5 9 6 3
 1 1 1 1 6 4 4 W. piano
 3 forte 6 6 3 4 Tutti. piano
 forte 6 44 6 4 p. 8
 p. $\frac{5}{4}$ f. 1 1 1 p. $\frac{5}{4}$ f. p. $\frac{5}{4}$ f. p. $\frac{5}{4}$ f. f. 3 6 5
 8 3 3 3 3 5 6 9 3 9 3 9 3
 98 6 6 5 4 5 I 3 44 6 6 5



The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, with dynamic markings of *piano*, *f.*, *piano*, and *f.*. Fingerings are indicated by numbers 1-5. The second staff continues the melodic line with similar rhythmic patterns. The third staff includes a *piano* marking and a *f.* marking. The fourth staff shows a sequence of notes with fingerings like 9, 3, 6, 4, 3, 6, 3, 4, 6. The fifth staff has a *W.* marking and a *fort.* marking. The sixth staff features a *forte* marking. The seventh staff includes a *piano* marking. The eighth staff has a *forte* marking and includes the instruction *Tasto.*. The ninth staff also includes the instruction *Tasto.*. The final staff begins with a *piano* marking and ends with the instruction *Da Capo.* and a double bar line with repeat signs.



Offertor. IV. de Apostolis.

Un poco andante. forte. W.

Duetto.

The musical score consists of ten staves of music. It begins with a treble clef and a 3/4 time signature. The first staff contains a melodic line with a triplet of eighth notes (8/3 5/3) and a 3/4 time signature. The second staff continues the melody with dynamic markings 'piano' and 'forte'. The third staff includes a 6/4 time signature and 'piano' marking. The fourth staff has a 2/4 time signature. The fifth staff features a 6/4 time signature and various dynamic markings. The sixth staff has dynamic markings 'forte', 'piano', 'forte', 'piano', 'forte', 'piano'. The seventh staff has dynamic markings 'forte', 'piano', 'forte'. The eighth staff starts with a forte 'f.' marking and a 6/4 time signature. The ninth staff has a piano 'p.' marking and a 5/4 time signature. The tenth staff has a 3/4 time signature and a triplet of eighth notes (3 3 3).

P. Nonnofi Madlleder Offertoria XV. solemnes.



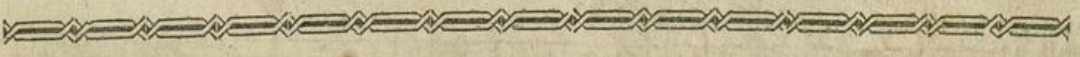
Organo.



Fuga.



The first ten staves of music contain various fingerings and markings. The first staff begins with a treble clef and a key signature of one flat. Fingerings are indicated by numbers 1-5 above notes. Some notes are marked with an 'X' and a '3' below them. The notation includes eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and a repeat sign.



Offertor. V. de uno Martyre.

The musical notation for the beginning of the Offertor is marked "Allegro molto. Tutti." and is in 5/3 time. It starts with a treble clef and a key signature of one flat. The notation features a mix of eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers above notes. The piece ends with a double bar line and a repeat sign.



piano 6 5 3 6 6 6 forte 5 4 3 9 8 7 6 5 3 3 3 3

piano f. 6 5 3 p. 5 3

f. 6 5 3 3 b3 3 3 3 b3 3 3

3 3 3 3 3 piano piano

forte | pianissimo

forte 6 9 8 5 6 9 8 5 6 9 8 5 6 3 3

3 3 piano f. 3 3 3 3 piano f. 3 3 3 3

b3 6 5 6 5 6 5 6 7 6 - 7 3 3 3 3 3 3

forte 8 3 6 5 3 5 6 4 3 piano 6 6 6

forte b3 6 6 b3 5 p. 6 6 6 f. b3 w

6 6 5 3 8 7 5 3 b3 8 b7 5 b3



piano *f. 6*

f. 6

piano

pianissimo

forte

piano

f.

f.

f.

f.

P. Nonnos Madlfeder Offertoria XV. solemniss



Organo.

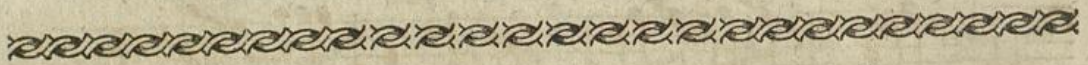


5 9 8 5 3 5 piano

forte 5 6 4 5 piano forte 4 6 8 10 8

6 6 10 10 10 10 5 5 6 5 8

Da Capo.



Offertor. VI. de uno Martyre.

Un poco allegro. W. tr. | | |

Aria.

8 7 6 5 piano forte 5 8 8

6 5 4 3 pianissimo

f. 5 8 8 ff. 6 5 4 3 piano tr.

6 5 4 3

pianiss.

forte 6 5 4 5



W. piano tr. w

piano

tr.

pp. 5 5

forte 6 5 4 3 forte W.

tr. || ||

piano || || f. | tr. | p. 43 |

tr. | f. | piano

piano

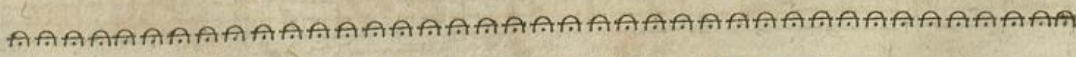
pianissimo

f. ff. 3 6 6 6 6 6 6 6 W. fort. 3 3

3 6 6 5 4 3



Allegro. Tutti. $\frac{3}{8}$ $\frac{3}{4}$ $f.$ $\frac{3}{8}$ $\frac{3}{4}$



Offertor. VII. de pluribus Martyribus.

Allegro. Tutti. forte $\frac{3}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{7}{8}$ *piano*



8 ——— 6 f. 5 7

6 4 8 7 5 7 5 7

7 3 3 7 3 3

7 9 3 9 3 9 3

3 6 5 piano f. 4 piano f. piano f. 6 5

f. 5 piano

f. 6 6 5 6 4 5 6 4

3 3 3 3 3 6 6 6 6 8 6 7

3 5 3 3 3 Tutti. 3 3

3 7 7 3 3 3

7 3 3 4 2 3 3 3 3

P. Nonnosi Madlfeder Offertoria XV. solemnes.



Organo.



6 4 44 6 4 6 5

8 3 6 4 44 6 4 5 6 5 3

p. b. *f.* *p. b.*

forte *pianissimo*

f. *pianissimo*

pianissimo *pedale*

f.

Tutti. 3 3 3 7 3 7 3 3

7 3 7 3 3

9 3 9 3 9 3 3 *8/3 piano*

f. 6/4 piano *f. 8/3 piano* *f. 6/4 piano* *f. 8/3 piano*



8
f.
6 6 5
6 4 3
7 5
3
7 5
3
6 6 5
6 4 3

poco allegro.
piano
pianiss.
forte piano

f. p. f. p. f.
f. p. f. p. f.

Da Capo

Offertor. VIII. de pluribus Martyribus.

Allegro comodo. W.
piano

Aria,
f. piano



forte 3 3 6 5 3 3 6 5 4 3

piano

forte 3 *piano*

forte *pianiss.* *fort.* *p.* I *f.*

p 5 I 5 I 3 7 3 7 w

3 7 6 4 5 *forte* *piano*

f. *forte* *piano* *forte* *piano* *forte*

pianiss. *f.* *p.* *pianiss.* I

Tasto.

forte 7 7 3 *p.* *f.* 6 4 *p.* 7 2 8 3 *pianiss.* 7 3 3 *piano* 9 8

5 6 9 8 5 6 9 8 5 6 9 8 *pianiss.* w

f. *p.* *f.* *p.* *f.* *p.* *f.*

piano *forte* *piano* *forte*

fortiss. *piano*

forte 65 43

Fuga.

344 6

6 544 6 8 — 86 76 76 76 7 8 8 1

1 | 344 6 8 — 3 36 76 76 76 2 6 8

9-6 6 9 8 6 76 76 7 32 — 98 8 9 6

7 9 8 — 2 — 2 — 24 — 2

6 3 6 9 8 — — 4 644 6

P. Nonnoffi Madlseder Offertoria XV. solemnes.

⊙F

Organo.



Musical staff 1: Treble clef, 2/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 4 2, 4 2, 4 2. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Accents: 3 4 4, 6, 6, 5 4 4, 6.

Musical staff 2: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 3 6, 7 6, 7 6, 7 6, 8, 6, 3 5. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 3: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 9, 8, 3 6, 7 6, 7, 7, 9, 3. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 4: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 5, b3, 4, 6, 7 6, 8. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 5: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 6: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 7: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 8: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. *forte* marking below staff.

Musical staff 9: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 10-10, 3, 6, 3 4 4, 6, 3, 3 6, 7 6, 7 6, 4 3, 5 6-5. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 10: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical staff 11: Treble clef. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings: 9 8, 6 5, 3, 5 3, 9 8, 5 2. Ornaments: X on G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Musical notation for the top system, featuring a treble clef, a key signature of one flat, and a 3/8 time signature. The notation includes various rhythmic values and fingerings.

Offertor. IX. de Confessore Pontifice.

Allegro. Tutti. $\frac{8}{3}$

piano *forte*

piano *forte*

f. *f.* *ff.* *fortiss.*

W.

Musical score for the offertory, consisting of ten staves of music. It includes dynamic markings such as "piano", "forte", and "fortiss.", and various performance instructions like "Tutti" and "Allegro". The notation is dense with rhythmic patterns and fingerings.



3/8 Tasto.
piano

First staff of music with various fingerings (3, 6, 8, 7, 5, 3, 7, 3) and a trill symbol.

Second staff of music with a *forte* dynamic marking and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

Third staff of music with a *piano* dynamic marking and fingerings (3, 3, 3, 3, 3, 4, 3).

Fourth staff of music with a *forte* dynamic marking and fingerings (3, b3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

Fifth staff of music with fingerings (b3, 3, b3, 3, 3, 3, 3, 3, 3, 3, 4, 2, 6, b4).

Sixth staff of music with a *piano* dynamic marking and fingerings (6, 6, b3, 3, 5, 3, 3, 3).

Seventh staff of music with a *forte* dynamic marking and fingerings (6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 3, 5, 6).

Eighth staff of music with a *forte* dynamic marking and fingerings (6, 4, 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

Ninth staff of music with a *forte* dynamic marking and fingerings (4, 2, 3, 3, 6, 5, 6, 3, 6, 5, 6, 3, 6, ff, 3).

Tenth staff of music with fingerings (3, 5, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

Eleventh staff of music with a *forte* dynamic marking and fingerings (f, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

Twelfth staff of music with a *Adagio. piano* dynamic marking and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

piano *f.* *piano* *f. p.* *f. p.* *forte*

forte

piano *f.* *Tafo.* *Da Capo.*

Offertor. X. de Confessore Pontifice.

Allegro molto. W. 8/3

f. p. *f. p.*

forte *piano* *forte* *piano*

forte *piano* *forte* *piano*

forte *piano* *mez. fort.* *ff.*

P. Nonnoffi Madlfeder Offertoria XV. solemnies.

OG

Organo.



piano *pianissimo*

forte *piano* *piano*

pianissimo *forte* *piano* *forte*

f. 44 44 *piano* *forte*
Organo.

6 4 3 6 6 5 4 3 *piano* *forte*
Senz. Org.

piano *forte* *piano*

forte

piano

pianissimo

p.

f. *p.* *forte*



p.

f. *p.* *f.*

f. ⁴⁴/₂ 6 44 6 *b*₃ *p.* *f.* *p.*

Org.

f. 6- 3 ⁵/₃ 6 6 3

Allegro. Tutti. ⁸/₃

3 6 6 6 1 1 5 3 *b*₃ 7 3 1 1 1 3 3 3

3 3 98 98 98 98 6 *b*₃ *f.* 1 1 1 1

p. *f.* 1 1 1 1 *p.* *fortiss.* ⁸/₃ 1 1 1 1 1 1 1 1

6 *b*₃ 8 1 1 1 1 *b*₃ 5

*b*₃ 1 1 1 1 8 *b* 1 1 1 1 3 *b*₃ 3 1 1 1 1

p. *f.* 3 *b* 5 ✕ 6 *b*₃ 5

Senz. Org. Org.



Offert. XI. de Confessore non Pontifice.



6 6 3 3 3 w

piano 6 7 6 6 7 6 forte 3 6 w

7 6 8 3 3 6 5 3 3 3 3 3 3 3 3 3 3 3 w

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 w

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 w

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 w

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 w

6 4 b ff. 6 4 b 3 3 3 3 3 3 3 3 3 3 3 3 3 6 w

b 6 3 6 3 6 3 6 7 6 5 6 w

6 4 b 3 3 3 Solo. b w

Tutti. 1 1 1 3 3 3 3 b 3 3 3 3 3 3 3 3 3 3 3 3 w

1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 w

3 w

P. Nonnosi Madlleder Offertoria XV. Solemnis.

© H

Organo.



7 7 7 7 7 7 7

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

Tasto.

piano forte p.

forte mez. piano

f. ff.



Adagio^{iss} piano *pianissimo* *forte*

Violone senza Organo. Organo.

Da Capo



Offertor. XII. de Confessore non Pontifice.

Allegretto. W. *piano*

Aria.

f. *p.* *f.* *p.* *f.* *pp.* *f.* *p.* *f.* *p.* *pp.* *f.* *p.* *f.* *p.* *fort.*



p. f. *p.* *f.*

p. *forte* *p. 6* *f. p.* *6*

piano

piano *f. 6 6* *b7 p. 43 f.* *p. f.*

b7 5 1 piano *pp.* *9 8*

9 8 b *f. piano f. piano*

f. piano f. piano fortiss 8 3

6 4 *f. forte*

Fuga.



The musical score consists of ten staves of notation. The first staff is a treble clef with a key signature of one flat (B-flat). The subsequent staves are a mix of treble and bass clefs. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Below the notes, there are extensive figured bass notations (e.g., 6 6 6, 36 76, 6 6 6, 36 76, 7 6, 7 6, 5 3 4, etc.) which are essential for playing the organ part. The score concludes with a double bar line and a repeat sign.

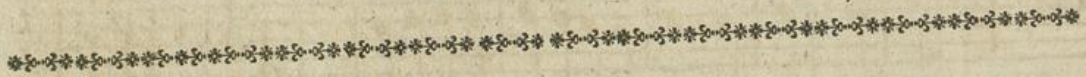
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Organo.



Musical score for the first section, consisting of four staves. The notation includes various rhythmic values, accidentals, and fingerings. The first staff begins with a treble clef and a 4/3 time signature. The second and third staves are in bass clef. The fourth staff ends with a double bar line and a fermata. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have slurs or accents. The word "piano" is written above the third staff.



Offertor. XIII. de Virgine, vel Vidua.

Musical score for the second section, consisting of six staves. The notation includes various rhythmic values, accidentals, and fingerings. The first staff begins with a treble clef and a common time signature. The second and third staves are in bass clef. The fourth and fifth staves are in treble clef. The sixth staff ends with a double bar line and a fermata. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have slurs or accents. The word "Allegro. W." is written above the first staff. The word "Solo." is written above the second, third, and fourth staves. The word "Tutti." is written above the second, fourth, and sixth staves. The word "Tasto." is written below the fourth staff. The word "pianissimo" is written above the fifth staff.

This section of the musical score consists of ten staves. It begins with a *piano* dynamic and includes several *forte* passages. The notation is dense with sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. There are several trill-like markings (marked with 'X') and slurs. A *Tutti* marking appears in the fourth staff. The section concludes with a *pianissimo* dynamic and a *W. 7* marking.

Fuga.

The *Fuga* section begins with a *Moderato* tempo marking. It is written for three staves. The music features a clear fugue structure with a prominent melodic line in the upper voice and supporting parts below. The dynamics are generally *piano* to *mezzo-forte*. The notation includes various rhythmic values and rests. The section ends with a *W. 7* marking and a final cadence.



3 76 — 7 6 3 6 5 6 3 3 6 5 6 3 3

5 4 3 2 — 6 4 4 7 6 3 6 5 6 3 3

6 5 6 4 3 — 3 2 5 6 3 6 6 5 3 3

6 6 5 3 4 6 7 6 3 3 6 6 6 5 3 3

6 6 5 6 5 7 4 3 3 7 9 8 1 5 3 1

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

6 5 4 6 7 6 5 3 2 1 6 4 5 7

5 3 3 3 5 3 6 5 4 6 7 6 6

3 5 3 6 5 3 6 5 3 6 6

5 3 6 7 3 3 6 5 3 6 5 3

6 4 6 3 3 3 6 3 6 3 6 3



43 *Tasto.* 6 3 3 6 8 10 10 4 6 56 3

3 6 65 3 6 65 3 10 5 10 5 10 5

10 6 6 piano 6 65 5 6 8 6 65

forte 3 10 5 10 5 10 5 3 6 6 5

3 3



Offertor. XIV. de Virgine, vel Vidua.

Duetto. *Largo.* *W.*

6 piano 6 forte 5

6 5 piano pp.

forte 5 5 3 3 7 5 6 5 4 3 ff. 1 1 3 6 6 5 4 3

pianissimo

Violone senza Organo.

forte piano

P. Nonnosi *Madlseder* Offertoria XV. *solemnia.*



Organo.



forte

Musical staff with notes and rests, marked with 'X' symbols.

Musical staff with notes and rests, marked with 'X' symbols and 'pp.' dynamic.

Musical staff with notes and rests, marked with 'X' symbols.

Musical staff with notes and rests, marked with 'X' symbols and dynamics 'forte' and 'piano'.

Musical staff with notes and rests, marked with 'X' symbols and dynamics 'piano', 'forte', and 'forte'.

Musical staff with notes and rests, marked with 'X' symbols, 'W.', 'piano', and 'fort.' with time signatures $\frac{6}{5}$ and $\frac{5}{3}$.

Musical staff with notes and rests, marked with 'X' symbols, 'Organo.', 'ff.', and 'pianiss.' with time signatures $\frac{5}{3}$, $\frac{6}{4}$, and $\frac{5}{3}$.

Musical staff with notes and rests, marked with 'X' symbols and 'Violone.' dynamic.

Musical staff with notes and rests, marked with 'X' symbols and 'piano' dynamic.

Musical staff with notes and rests, marked with 'X' symbols and 'forte' dynamic.

Musical staff with notes and rests, marked with 'X' symbols and 'pianiss.' dynamic.

Musical staff with notes and rests, marked with 'X' symbols and 'forte' dynamic.

piano *forte* *piano*

forte *forte* *ff.*

W. forte *ff.*

Allegro. Tutti. $\frac{8}{3}$

Chorus.

pianissimo Solo.

Violone, senza Organo.



forte | Tutti.

6 6 5
4 3

Organo.

5 87 5
3 65 3

I 7 5

5 3 6 4 3

5 3 6 4 3

p. 5 7 5 5 3

f. 6 6 5 6 4 3 6 4 3 6 4 3

Offertor. XV. de omnibus Sanctis.

Allegro. Tutti.

piano

6 5 3 6 5 3 piano 6 5 4 3 6 4 3

piano

6 5 3 6 5 3 6 5 3 6 5 3

Tutti.

6 5 3 6 5 3 6 6 3 5 3

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

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

The main musical score consists of ten staves of notation. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as *piano* and *forte*. Fingerings are indicated by numbers 1-5 above or below notes. There are also some decorative symbols at the top of the first staff.

Presto. piano Solo.

The solo section consists of four staves of notation. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as *forte*. The music is written in a more melodic style compared to the main score.

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Organo.



forte piano *forte piano*

piano

forte *piano*

forte

piano *f.*

ff. Da Capo.

Detailed description: This block contains seven staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with various dynamics: *forte* and *piano*. The second staff continues the melody with *piano* dynamics and includes vertical bar lines. The third staff shows a similar melodic line with *forte* and *piano* dynamics. The fourth staff has *forte* dynamics. The fifth staff includes *piano* and *f.* dynamics. The sixth staff features *ff.* dynamics. The seventh staff concludes with a double bar line and the instruction "Da Capo." followed by a repeat sign.

Ut in omnibus glorificetur Deus.





