

No 26

4° Mus. Pr. 45234



[in F moll:]

für

**vier Singstimmen,**

2 Violinen, Viola, 2 Clarinetten,  
2 Horn, und Orgel,

componirt

von

**JOSEPH SCHNABEL.**

Capellmeister zu Breslau.

Nº 302.

Pr 3 Rht.

[ca. 1820]

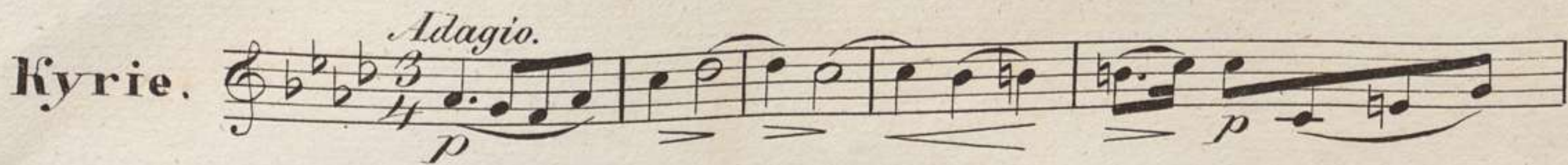
B.R.E.S.L.A.U.

bei Carl Gustav Förster.

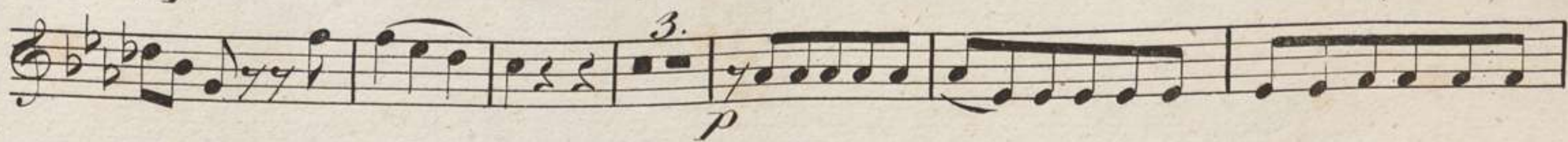
Md/68/607

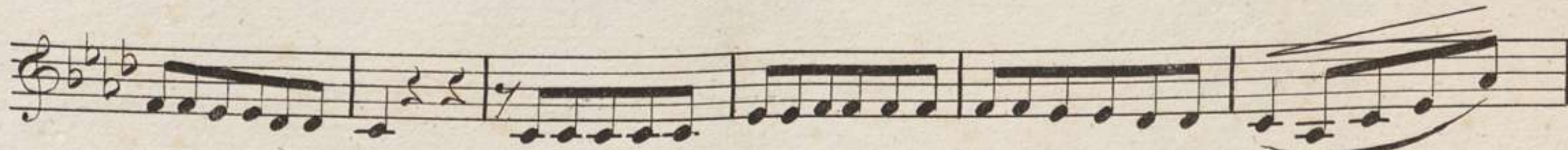
Auf freiwilligen Eintrag  
 von Leopoldine, ungetraut  
 Am 12 März 1845  
 Gräfin

# VIOLINO I<sup>mo</sup>.

*Adagio.*  
 Kyrie. 



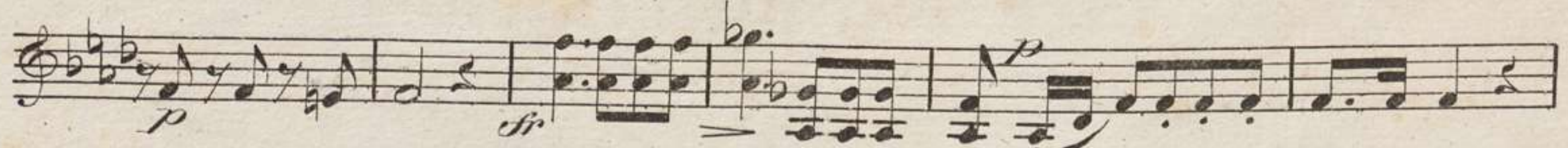


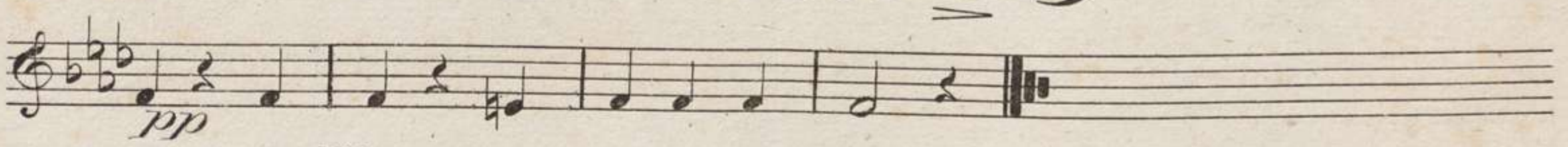


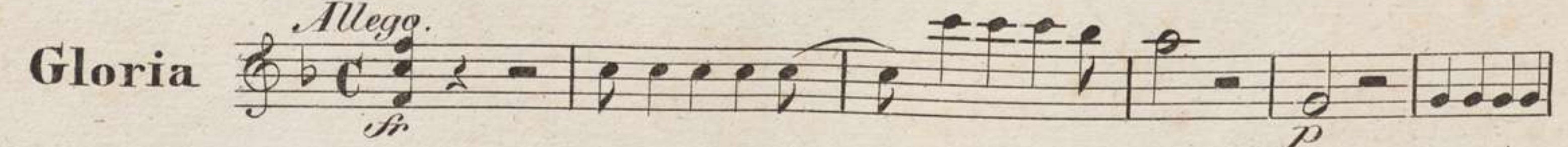


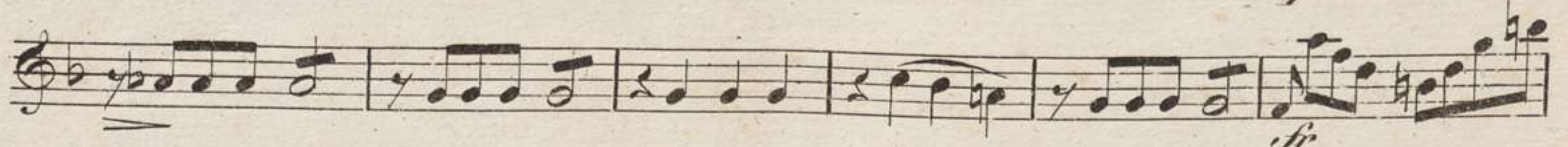




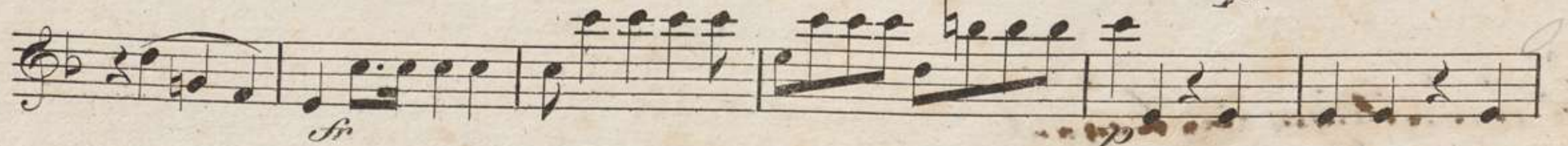




*Allego.*  
 Gloria 







VIOLINO I<sup>mo</sup>.

The main musical score for Violino I consists of 13 staves of music. The notation includes various dynamics such as *pp*, *p*, and *Sp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes several trills and slurs. The key signature is one flat (B-flat), and the time signature is 4/4.

*Allabreve*  
Credo. *Sp*

# VIOLINO I<sup>mo</sup>.

This page contains a handwritten musical score for Violino I, consisting of 12 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics used are *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *tr* (trill). The score is divided into sections by measure numbers: 3. and 4. The music features a mix of melodic lines and rhythmic patterns, with some passages marked with trills. The overall style is characteristic of 18th or 19th-century manuscript notation.

VIOLINO I<sup>mo</sup>.

The first system of the Violino I score consists of ten staves. The first staff contains a continuous sixteenth-note pattern. The second staff features a melodic line with a *tr* (trill) and a *p* (piano) dynamic marking. The third staff has a *sf* (sforzando) marking. The fourth staff includes a *B* (B-flat) marking. The fifth staff has a *2* (second ending) marking. The sixth staff has a *B* (B-flat) marking. The seventh staff has a *1* (first ending) marking. The eighth staff has a *p* (piano) marking. The ninth staff has a *p* (piano) marking. The tenth staff concludes the system with a double bar line.

*Adagio.*

Sanctus.

The second system, titled "Sanctus", begins with a *p* (piano) dynamic marking. It consists of four staves of music in a slower tempo. The first staff has a *p* marking. The second staff has a *1* (first ending) marking and a *p* marking. The third staff has a *1* (first ending) marking and a *p* marking. The fourth staff has a *sf* (sforzando) marking, a *302.* marking, and another *sf* marking. The system ends with a double bar line and a 3/4 time signature.

6.

# VIOLINO I<sup>mo</sup>.

*Allo: assai*

*sf*

*sf* *sfz*

**Benedictus.** *Allegretto. dol.*

*p*

*sf* *sfz* *sf*

*sf* *sfz* *sf*

*sf* *sfz* *sf*

VIOLINO I<sup>mo</sup>.

7.

Violino I musical score, first system. The music is in G minor (three flats) and 2/4 time. It features a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. Dynamics include *p*, *mf*, and *sf*. A handwritten *W* is above the first measure, and *piu moto* is written above the final measure. The system ends with a double bar line.

Agnus . *Larghetto.*

Agnus musical score, second system. The music is in G minor and common time (C). It features a melodic line in the upper voice and a rhythmic accompaniment in the lower voice. Dynamics include *p*, *pp*, *sf*, *f*, *p*, *mf*, *sf*, *pp*, *sf*, *p*, *sf*, *p*, *mf*, *pp*, *sf*, *p*, *sf*, *p*, *mf*, *pp*. A handwritten *un poco piu moto dol.* is written above the first measure of the second system. The system ends with a double bar line.

Bayerische  
Staatsbibliothek  
München



CANTO

**Kyrie.** *Adagio. 5/4* *tut p*

*Kyri-e-e-le*

*i-son Kyri-e-e-le-i-son Ky-ri-e-e-le-i-son e-*

*le-i-son Kyri-e-e-le-i-son* *Christe e-*

*le-i-son* *Christe e-le-i-son* *Christe e-le-i-son, e-*

*le-i-son, Christe-e-le-i-son e-le-i-son,*

*Ky-ri-e-e-le-i-son, Kyri-e-e-le-i-son, Ky-ri-e-e-*

*le-i-son Christe-e-le-i-son. Kyri-e-e-le-i-son Kyri-e-e-*

*le-i-son, Kyri-e Kyri-e-e-le-i-son Ky-ri-e-e-*

*le-i-son Ky-ri-e-e-le-i-son.*

**Gloria.** *All<sup>o</sup>. tut fr* *p*

*Glo-ri-a in ex-cel-sis De-o et in terra*

*pax ho-mi-ni-bus bo-nae vo-lun-ta-*

*-tis lau-da-mus te be-ne-di-ci-mus te*



CANTO.

*a do ra mus te, glo ri fi ca mus te*  
*grati as a gi mus ti bi propter magnam glori am tuam*  
*Domine Deus rex coe les tis Deus pa ter om ni po tens*  
*Domine fi li u ni ge ni te Je su Chri ste Domine*  
*De us agnus De i Fi li us Pa tris qui*  
*tol lis pec ca ta mundi mi se re re no bis*  
*qui tollis pec ca ta mundi sus ci pe de pre ca ti o nem*  
*nos tram qui se des ad dex ter am Pa tris mi se re re*  
*no bis quoniam tu so lus sanctus tu so lus Do mi*  
*nus tu so lus al tis si mus Je su Chri ste*  
*cum sancto Spi ri tu in glori a De i Pa tris a men*  
*a men a men.*

## CANTO.

3.

Credo.

*Allabreve tut: f*

Cre do in u-num De-um Pa-trem om-ni-po-  
 ten-tem fac-to-rem coeli et terrae vi-si-bi-li-um omni-um et  
 in vi-si-bi-li-um et in u-num Do-mi-num Je-sum  
 Christum fi-li-um De-i u-ni-genitum et ex pa-tre natum an-te  
 om-ni-a se-cu-la De-um de Deo lumen de lumine  
 De-um ve-rum de Deo ve-ro ge-ni-tum non factum con sub  
 stanti a-lem pa-tri per quem omni-a fac-ta sunt qui  
 propter nos ho-mi-nes et propter nostram sa-lu-tem de-  
 scen-dit de coe-lis et in car-  
 na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a Virgine  
 et ho-mo fac-tus est cru-ci-fixus e-tiam pro  
 no-bis sub Ponti-o Pi-la-to pas-sus

CANTO.

et se-pul-tus est et re-sur-rexit ter-ti-a Die se-  
 cundum scripturas et as-cen-dit in coelum se-det ad dex-teram  
 Pa-tris et i-terum ven-tu-rus est cum glori-a ju-dica-re vivos et  
 mor-tu-os cu-jus reg-ni non erit fi-nis et in Spi-ri-tum  
 sanctum Do-minum et vi-vi-fi-cantem qui ex Pa-tre fi-li-o que pro-  
 ce-dit qui cum Pa-tre et fi-li-o si-mul a-do-ra-tur et  
 con-glori-fi-catur qui lo-cu-tus est per Pro-phe-tas et unam sanctam ca-  
 tho-li-cam et a-pos-to-li-cam ec-cle-si-am confi-te-or unum bap-  
 tis-ma in re-mis-si-o-nem pec-ca-to-rum et ex-spec-to re-sur-  
 rec-ti-o-nem mor-tu-o-rum, et vi-tam ven-tu-ri sae-cu-li  
 a-men a-men a-  
 men a-men a-men

CANTO.

**Sanc tus.** *Adagio* *tut p*

Sanc — tus sanc — tus sanc — tus sanc — tus Do — mi — nus

*mf* De — us Do — mi — nus De — us Do — mi — nus De — us Sa — ba — oth.

*Allo assai* *ff*

Ple — ni sunt coe — li et ter — ra glo — ri — a tu — a glo — ri — a

tu — a glo — ri — a tu — a glo — ri — a tu — a Ho — san — na Ho — san — na in ex — cel — sis Ho — san — na Ho — san — na

Ho — san — na ho — san — na in ex — cel — sis Ho — san — na in ex — cel — sis Ho — san — na in ex — cel — sis Ho — san — na

in ex — cel — sis Ho — san — na in ex — cel — sis.

**Benedictus.** *Allegretto* *solo*

qui ve — nit

— nit qui ve — nit be — ne — dic — tus , qui ve — nit in no — mi — ne Do — mi — ni

CANTO.

*solo.*

*tut*

be-ne-dic-tus qui ve-nit qui ve-nit qui ve-nit qui

ve-nit in no-mi-ne in no-

*2. tut. fr.*

mi-ne Do-mi-ni be-ne die-tus qui

ve-nit in no-mi-ne Do-mi-ni qui ve-nit

in no-mi-ne Do-mi-ni Do-mi-ni be-ne

die-tus qui ve-nit ve-nit in no-mi-ne

*fr.* *solo*

Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni qui

*3.* *3.* *3.* *3.* *tut* *fr.*

ve-nit qui ve-nit qui ve-

*fr.* *W* *2*

nit in no-mi-ne Do-mi-ni

*ad rit. moto.* *fr.*

Ho-san-na Ho-san-na Ho-san-na in ex

cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex

cel-sis.

CANTO.

*Larghetto* *tut p*  
**Agnus.** *Ag-nus Dei qui-tol-lis qui-tol-lis pecca-ta*  
*mundi mise-re-re mise-re-re mise-re-re mi-se-re-re*  
*no-bis Ag-nus Dei qui-tol-lis qui-tol-lis pec*  
*ca-ta mundi mise-re-re no-bis mise-rere nobis mi-se*  
*re-re no-bis Ag-nus De-i qui-tol-lis qui-tol-lis pec*  
*ca-ta mundi do-na no-bis pa-cem do-na*  
*do-na no-bis pa-cem do-na no-bis pa-cem do-na*  
*do-na no-bis pa-cem do-na no-bis no-bis pacem do-na*  
*no-bis pa-cem do-na no-bis no-bis pacem do nano-bis*  
*pa-cem do-na do-na no-bis pacem do nano bis pa-cem*  
*do-na do-na no-bis do na do-na no-bis pacem do nano bis pa-*  
*cem do-na no-bis pa-cem.*





ALTO.

**Kyrie.** *Adagio* 6 *tut p*

*Ky-ri-e e-le-i-son*

*Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-*

*i-son Christe e-le-i-son Christe e-le-*

*son e-le-i-son e-le-i-son e-le-*

*i-son Ky-ri-e e-le-i-son Ky-ri-e Ky-ri-e e-*

*le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e*

*le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son*

*Ky-ri-e e-le-i-son.*

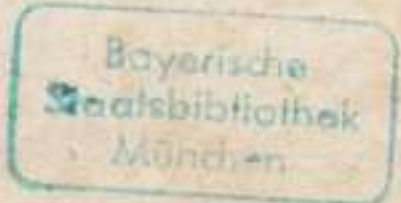
**Gloria.** *Allo tut fr*

*Glo-ri-a in excelsis De-o, De-o*

*et in terra pa-cho-mini-bus bonae vo-lun-ta-tis lau-*

*da-mus te be-ne-di-ci-mus te a-do-ra-*

*mus te glo-ri-fi-ca-mus te*



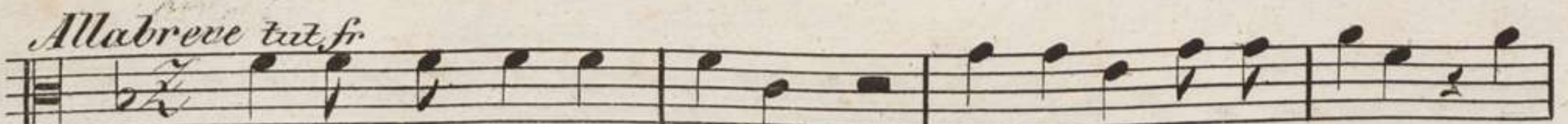
ALTO.

*P* gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am  
 tuam *1* Do-mi-ne Deus rex coe-les-tis Deus pater om-  
 ni-po-tens *1* Do-mi-ne fili u-ni-ge-ni-te Je-su  
 Chri-ste *1* Do-mi-ne Deus agnus De-i fi-li-us  
 Pa-tris *p* qui-tollis pec-ca-ta mundi *pp* mi-se  
 -re-re no-bis *1* qui-tol-lis pec-ca-ta mundi  
 sus-ci-pe de pre-ca-ti-o-nem nos-tram qui sedes ad  
 dex-te-ram pa-tris *p* mise-re-re no-bis  
*fr* quoni-am tu so-lus sanc-tus tu solus Do-mi-  
 nus tu so-lus al-tis-si-mus Je-su Chri-ste  
 cum-sancto spi-ri-tu in glo-ri-a De-i Pa-tris amen a-  
 men a-men a-men a-men a-men.

## ALTO.

3.

*Allabreve tut. fr*

**Credo.** 

Credo in unum Deum patrem omni po tentem fac  
 to rem coe li et terrae vi si bi li um om ni um et  
 in vi si bi li um et in unum Dominum Jesum Christum fi li um  
 De i u ni ge ni tum et ex Pa tre natum ante om ni a  
 sae cu la De um de Deo lumen de lumi ne De um  
 ve rum de De o ve ro ge nitum non factum consub stanti a lem  
 patri per quem omni a facta sunt qui propter non ho mi nes et  
 propter nostram sa lu tem de scen dit de coe lis  
 et in car na tus est de Spi ri tu san cto ex Ma ri a Vir gi ne  
 et ho mo fac tus est cruci fix us e ti am pro  
 no bis sub Pon ti o Pi la to pas sus et se pul tus  
 est et re sur rexit ter ti a di e se cun dum scri ptu ras <sup>vs</sup>

ALTO.

et as cendit in coelum sedet ad dextram Patris et i-terum ven

-turus est cum glo-ri-a ju-di-ca-re vivos <sup>P</sup> et mor-tu-os

cujus regni non erit fi-nis et in spi-ri-tum

sanctum Do-mi-num et vi-vi-fi-cantem qui ex Patre fi-li-o que proce-

dit qui cum Patre et fi-li-o simul-a do-ratur et conglo-ri-fi-

catur qui lo-cutus est per Pro-phe-tas, et unam sanctam ca-

tho-li-cam et a-pos-to-li-cam ec-de-si-am confi-ti-or

unum bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum. et ex

specto re-sur-rec-ti-o-nem mortu-orum et vitam ven-

tu-ri sae-cu-li a

men a-men a-men a

men a-men a-men.

ALTO.

Sanctus *Adagio* 3. *tut* *p* *fr*

*Sane* *1 p* *fr* *p* *tus sane*

*tus* *sane* *tus Do mi nus* *mf* *fr*

*Deus Do mi nus Deus Do mi nus Deus Sa ba oth.* *Alto assai* *tut fr*

*Pleni sunt coe li et ter ra gla ri a tu a*

*glo ri a tu a glo ri a tu a glo ri a*

*glo ri a tu a Ho san na in ex cel sis Ho*

*san na Ho san*

*na in ex cel sis Ho sanna in ex*

*cel sis Ho san na in ex cel sis Ho san*

*na Ho san na in ex*

*cel sis Ho san na in ex cel* 3.

*sis*

# ALTO

## Benedictus.

*Allegretto. & solo.*

Be-ne-dic-tus qui ve-  
 nit in no-mi-ne Do-mi-ni qui venit in nomine Domi-  
 ni be-ne-dictus qui ve-nit in no-mine Domi-ni  
 be-ne-dic-tus qui ve-nit qui ve-nit qui ve-nit qui  
 ve-nit in no-mi-ne in no-mi-ne Do-mi-ni  
 be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni qui ve-  
 nit in no-mi-ne Do-mi-ni be-ne-dictus qui  
 ve-nit qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in  
 no-mi-ne Do-mi-ni qui ve-nit qui ve-nit qui ve-  
 nit in no-mi-ne Domi-ni  
 na Hosan-na Ho-sanna in excelsis Ho-san-na in exc-  
 -cel-sis Ho-sanna in exc-  
 -cel-sis.

ALTO.

**Agnus.** *Larghetto tut p*

Ag-nus De-i qui-tol-lis qui-tol-lis

lis pec-ca-ta mun-di mi-se-re-re mi-se-re-re

no-bis mi-se-re-re no-bis Ag-nus De-i qui-

tol-lis qui-tol-lis pec-ca-ta mun-di mi-se-re-re

nobis mi-se-re-re mi-se-re-re no-bis

*Sp* Ag-nus De-i qui-tol-lis qui-tol-lis pec-ca-ta mun-

*un poco piu moto.*

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

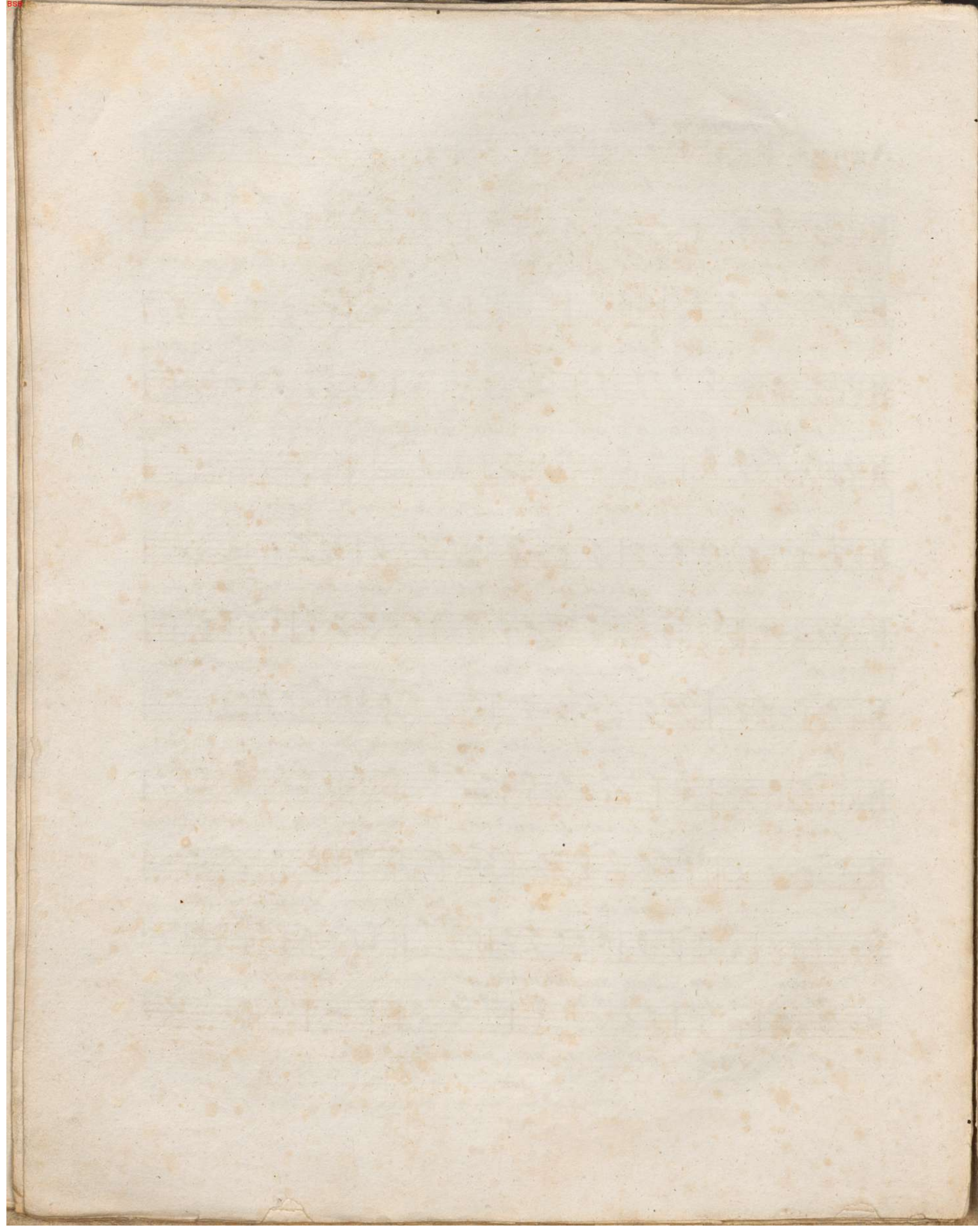
pa-cem do-na no-bis pa-cem do-na do-na no-bis

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

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

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

do-na pa-cem do-na pa-cem.





TENORE.

Kyrie.

*Adagio* *S<sup>o</sup>* *tut p*

ky-ri-e e-lei-i-son ky-ri-e e-

le-i-son ky-ri-e e-le-i-son kyrie e-le-i-son

Chris-te e-le-i-son Chris-te e-le-

Christe e-le-i-son Chris-te e-le-

i-son Chris-te e-le-i-son Chris-te e-le-i-

son ky-ri-e e-le-i-son e-le-i-son e-

le-i-son Christe e-le-i-son Kyrie e-le-i-son

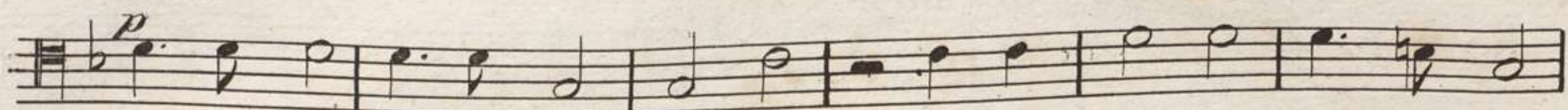
ky-ri-e e-le-i-son ky-ri-e e-le-i-son

Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son.

*Alto* *tut, fr*



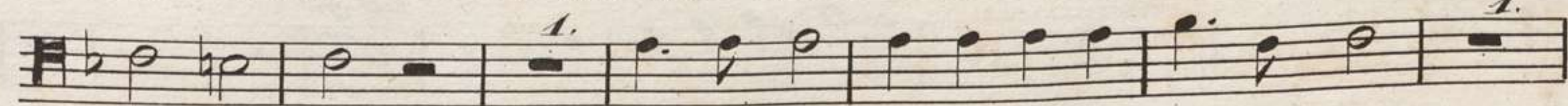
TENORE.



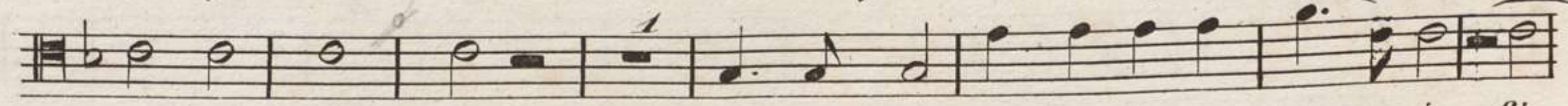
*p* grati— as a— gi— mus ti— bi propter magnam glo— ri— am



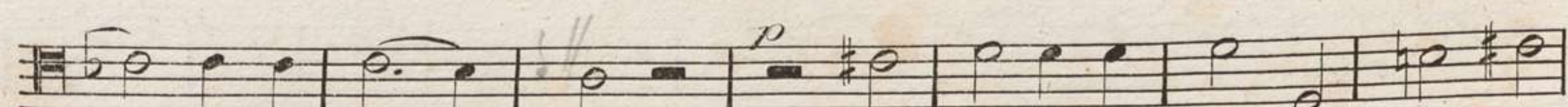
tu— am *1.* Do— mi— ne De— us rex coe— les— tis De— us pater om



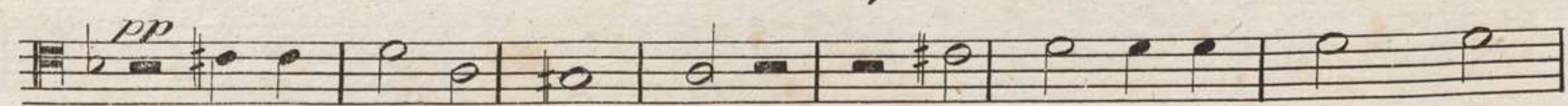
ni— po— tens *1.* Do— mi— ne fi— li— u— ni ge— ni— ti



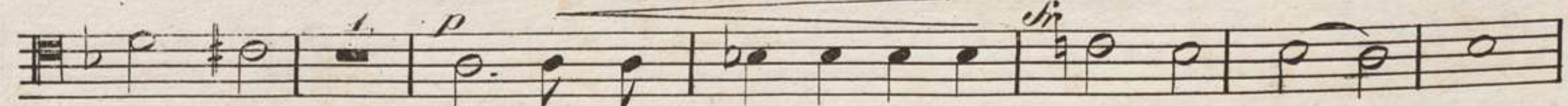
Je— su Chris— te *1.* Do— mi— ne De— us agnus De— i fi—



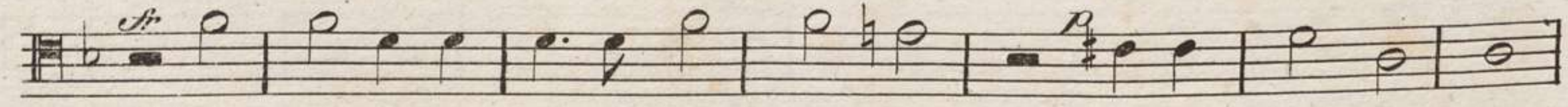
li— us Pa— tris *p* qui tollis pec— ca— ta mundi



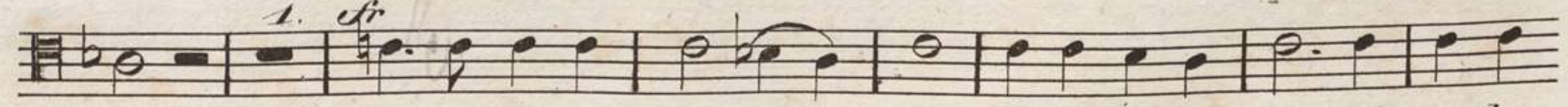
*pp* mi— se— re— re no— bis qui tol— lis pec— ca— ta



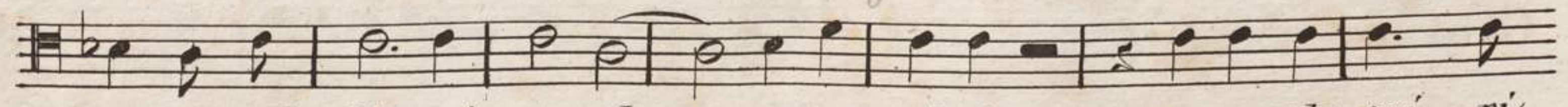
*1. p* mundi *fr* sus— ci— pe de preca— ti— o— nem nos— tram



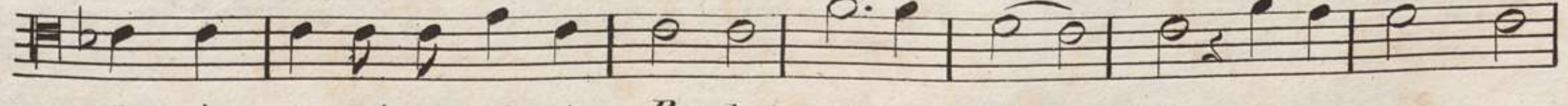
*fr* qui se— des ad dex— teram Pa— tris *p* mi— se— re— re no—



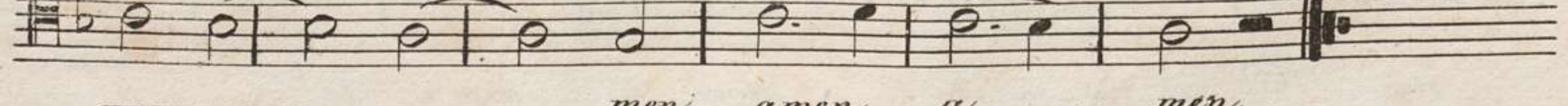
*1. fr* bis quoniam tu so— lus sanctus tu so— lus Do— minus tu



so— lus al— tis— si— mus Je— su Chris— te cum sancto spi— ri



tu in glori— a De— i Pa— tris amen a— men a—



men amen a— men.

# TENORE .

3.

**Credo.**

*Allabreve*

*tut. fr.*  
Cre-do in u-num De-um Pa-trem omni-po-tentem  
fac-torem coeli et terra-e vi-si-bi-li-um om-ni-um et  
in-vi-si-bi-li-um et in u-num Do-minum Je-sum Chri-stum fi-lium  
De-i uni-geni-tum et ex Pa-tre na-tum ante om-nia saecula  
De-um de Deo lu-men de lu-mi-ne De-um ve-rum de Deo ve-  
ro ge-ni-tum non factum con-substanti-a-lem Pa-tri per  
quem om-ni-a facta sunt qui pro-pter nos ho-mi-nes et pro-pter  
no-stram sa-lu-tem de scen-dit de coe-lis  
et in car-na-tus est de spi-ri-tu sanc-to ex Ma-  
ri-a Vir-gi-ne et ho-mo fac-tus est cruci-fixus  
e-tiam pro nobis sub Pon-ti-co Pi-la-to pas-sus et se-pul-  
tus est et resur-rexit ter-tia die se-cundum scri-pturas. *f. s.*

TENORE.

et as- cen- dit in coe- lum se- det ad dex- te- ram Pa- tris et  
i- te- rum ven- tu- rus est cum glori- a ju- di- ca- re vi- vos et  
mor- tu- os cu- jus regni non e- rit fi- nis  
et in Spi- ri- tum san- ctum Do- mi- num et vi- vi- fi- can- tem qui ex Pa- tre fi- li  
o- que pro- ce- dit, qui cum Pa- tre et fi- li- o si- mul a- do-  
ra- tur et con- glo- ri- fi- ca- tur qui lo- cu- tus est per Pro-  
phe- tas et u- nam san- ctam ca- tho- li- cam et a- pos- to- li-  
cam ec- cle- si- am con- fi- te- or unum bap- ti- sma in re- mis- si-  
o- nem pec- ca- torum et ex- spec- to resur- re- cti- o- nem mor- tu-  
o- rum et vi- tam ven- tu- ri sae- cu- li a-  
men a- men a- men a-  
men a- men a- men

TE N O R E .

Sanctus.

*Adagio.* *3* *tut p* *fr*

*Sane*

*1* *p* *fr* *p*

*tus* *mf* *sane* *tus sane* *tus* *Do* *minus*

*De* *us* *Do* *mi* *nus* *De* *us* *Do* *mi* *nus* *De* *us* *Sa* *ba* *oth*.

*Allo assai* *tut fr* *3* *4*

*Ple* *ni* *sunt* *coe* *li* *et* *ter* *ra* *glo* *ri* *a*

*glo* *ri* *a* *tu* *a* *glo* *ri* *a*

*tu* *a* *glo* *ri* *a* *tu* *a*

*1.*

*Ho* *san* *na* *in* *ex* *cel* *sis* *Ho*

*san* *na* *Ho* *san* *na* *Ho* *san* *na* *Ho*

*san* *na* *in* *ex* *cel* *sis* *Ho* *sanna* *in* *ex* *cel* *sis* *Ho*

*san* *na* *in* *ex* *cel* *sis* *Hosan* *na* *Ho* *san*

*na* *in* *ex* *cel* *sis* *Ho* *san* *na* *in* *ex* *cel*

*3.*

*sis.*

TENORE :

Benedictus.

Be-ne-dic-tus qui ve-nit

ve-nit in no-mi-ne Do-mi-ni qui venit in nomine

Do-mi-ni be-ne-dic-tus qui ve-nit in no-mi-ne

Do-mi-ni be-ne-dic-tus qui venit qui venit in nomine in

no-mi-ne Do-mi-ne be-ne-dic-tus qui

ve-nit in no-mi-ne Do-mi-ni qui venit qui

ve-nit in no-mi-ne Do-mi-ni be-ne-dic-tus qui

ve-nit qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in

no-mi-ne Do-mi-ni qui venit qui venit qui ve-

nit in no-mi-ne Do-mi-ni Hosan-na

Hosan-na Hosan-na in ex-celsis Ho-san-na in ex-

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

TENORE

*Alarghetto* *tut p*

Agnus. Ag — nus De — i qui tol — lis qui tol —  
 lis pec — ca — ta mun — di mise — re re no —  
 bis mi — se — re re no — bis Ag — nus De — i qui  
 tollis qui tollis pec — cata mun — di mi — se  
 re — re no — bis mi — se — re — re mi — se — re — re no — bis  
 Agnus De — i qui tol — lis qui tollis pec — ca — ta mun —  
*un poco piu moto*  
 di. do — na no — bis pa — cem do — na no — bis.  
*mf* pa — cem do — na no — bis pa — cem do — na do — na no — bis  
*4. p* pa — cem do — na do — na no — bis pacem do — na nobis  
*p* pacem do — na do — na no — bis pacem do — na nobis pacem  
*Sr* do — na no — bis do — na no — bis pacem pa — cem do — na  
*mf* pa — cem do — na pa — cem.  
*2.*

Bayerische  
Staatsbibliothek  
München



# BASSO.

**Kyrie.** *Adagio.* *6* *tut p*

*1.* *fr* *p*

Ky-rie - e - te - i - son

Ky-ri - e - e - lei - son Ky-ri - e - e - te - i - son Ky-ri - e - e -

le - i - son Chri - ste - e - te - i - son Chri -

ste - e - te - i - son e - te - i - son e - te - i - son e -

le - i - son Ky-ri - e - e - te - i - son

Ky-ri - e - e - te - i - son Ky-ri - e - e - te - i - son Ky-ri - e - e - te - i - son

Ky-ri - e - e - te - i - son Ky-ri - e - e - te - i - son Ky-ri - e - e - te - i - son

Ky-ri - e - e - te - i - son Ky-ri - e - e - te - i - son.

**Gloria.** *Allo* *tut fr*

Glo - ri - a in ex - cel - sis De - o

et in ter - ra pa - x ho - mi - ni - bus bo - nae vo - lun - ta -

tis lau - da - mus te be - ne - di - ci - mus te

do - ra - mus te glo - ri - fi - ca - mus te



## BASSO.

*p*  
*grati-as a-gimus ti-bi propter magnam gloriam tuam*

*1.*  
*Do-mi-ne Deus rex coe-les-tis Deus pater om-ni po-*

*tens*  
*Do-mi-ne fi-li u-ni ge-ni-te Jesu Chris-te*

*1.*  
*Do-mi-ne Deus agnus De-i fi-lius Pa-tris*

*p* *>* *pp* *>*  
*qui tollis pec-ca-ta mundi mise-re-re no-bis qui*

*1.* *p* *fr.*  
*tollis pec-ca-ta mundi susci-pe de precati-o-nem*

*fr.* *p*  
*nos-tram qui sedes ad dex-ter am Pa-tris mise-re-re no-*

*1.* *fr.*  
*bis quoni-am tu so-lus sanc-tus tu so-lus*

*Do-minus tu so-lus at-tis-si-mus Je-su Christe*

*cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris a-*

*men a men a*

*men a men a men.*

BASSO

*Allabreve tut. fr*

**Credo.**

Cre-do in unum De-um Patrem om-ni po-  
 tentem fac-to-rem coeli et ter-rae vi-si-bi-li-um omnium et  
 invi-si-bi-li-um et in unum Do-minum Jesum Christum filium  
 De-i u-ni geni-tum et ex Pa-tre na-tum ante omni-a  
 sae-cu-la Deum de De-o lumen de lumine De-um  
 verum de Deo ve-ro genitum non factum con-sub-stanti-a-lem  
 Patri per quem om-ni-a fac-ta sunt qui propter nos homi-nes et  
 propter nostram sa-lu-tem des-cen-dit de coelis.  
 et in-car-na-tus est de Spi-ri-tu sanc-to ex Mari-a  
 Vir-gi-ne et ho-mo fac-tus est cruci-fix-us  
 e-tiam pro nobis sub Ponti-o Pi-la-to pas-sus et se-pultus  
 est et resur-rexit ter-tia die se-cundum scrip-turas

BASSO.

et as-cen-dit in coelum se-det ad dextram Pa-tris et

i-terum ven-tu-rus est cum glo-ri-a ju-di-ca-re vivos et

mor-tu-os cu-jus reg-ni non e-rit fi-nis

et in spi-ri-tum sanctum Domi-num et vi-vi-fi-cantem qui ex

Pa-tre fi-li-o que pro-ce-dit qui cum Pa-tre et fi-li-o

si-mul a-do-ratur et con-glori-fi-catur qui lo-cu-tus est

per Pro-phe-tas et unam sanctam ca-tho-li-cam et a-pos-

to-li-cam e-cle-si-am con-fi-te-or unum bap-tis-ma in re

mis-si-o-nem pec-ca-to-rum et ex-specto re-sur-rec-ti-

-o-nem mor-tu-o-rum et vi-tam ven-tu-ri se-cu-li

a-men a-men a-men

BASSO.

Sanctus.

*Adagio*  $\text{♩}$  *tut p* *fr*

*sanc* *tus sanc*

*tus sanc* *tus sanc*

*tus Do-mi-nus Deus Do-mi-nus Deus Do-mi-nus Deus Sa-ba-oth.*  
*Allo assai*

*tut fr*  
*Ple-ni sunt coe-li et ter-ra glori-a tu-a*

*glo-ri-a tu-a glo-ri-a tu-a glo-ri-a tu-a glo-*

*ri-a tu-a Ho-san-na in ex-*

*cel-sis Ho-san-na*

*na*

*in ex-cel-sis Ho-sanna in ex-cel-sis Ho sanna in ex-*

*celsis Ho-san-na in ex-cel-sis Ho*

*sanna in ex-cel-sis Ho san na in ex-cel-*

*sis.*

BASSO.

*Allegretto* *S. solo.*  
**Benedictus.**

Be-ne-dictus qui ve-

nit in no-mi-ne Do-mi-ni qui ve-nit in nomi-ne Domi

ni be-ne-dictus qui venit in no-mine Domini

be-nedic-tus qui venit in no-mine Domini

be-nedic-tus qui venit in no-mine in no-mi-ne

Do-mi-ni be-ne-dictas qui venit in nomine

Do-mi-ni qui ve-nit qui ve-nit in no-mi-ne Do-mi

ni be-ne-dic-tus qui ve-nit ve-nit qui

ve-nit ve-nit in no-mi-ne Do-mi-ni qui ve-

nit qui ve-nit qui ve-nit in

no-mine Domi-ni *2 piu moto* Ho-sanna Ho-sanna Ho

sanna in ex-celsis Ho-sanna in ex-cel-sis Ho

sanna in ex-cel-sis.

sanna in ex-cel-sis.

BASSO.

*Larghetto.* *tut p*

**Agnus.**

Ag-nus De-i qui tol-lis qui tol-

lis pec-ca-ta mundi mi-se-re-re no-bis mise

re-re no-bis *p* *p* *1.*

Ag-nus De-i qui tollis *fr* *p*

mi-se-re-re no-bis mi-se-re-re mise-re-re mi-se

re-re no-bis *fr* *p*

Agnus Dei qui tollis qui tol-lis pec

ca-ta man-di *un poco piu moto* *pdol* do-na no-bis

pa-cem do-na do-na nobis pa-cem do-na no-bis *mf*

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

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

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

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

*p* *2*

pa-cem.

Bayerische  
Staatsbibliothek  
München



Kyrie. *Adagio.*

The Kyrie section consists of ten staves of music. It begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The tempo is marked *Adagio*. The first staff starts with a *p* dynamic and includes slurs and accents. The second staff features a *pp* dynamic. The third staff has a *sf* dynamic. The fourth staff includes a *p* dynamic. The fifth staff has a *sf* dynamic. The sixth staff starts with a *p* dynamic and a second ending bracket. The seventh staff has a *sf* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *pp* dynamic. The section concludes with a double bar line.

Gloria. *Allegro*

The Gloria section consists of four staves of music. It begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo is marked *Allegro*. The first staff starts with a *sf* dynamic. The second staff has a *p* dynamic. The third staff has a *sf* dynamic. The fourth staff has a *p* dynamic. The section concludes with a double bar line.

VIOLINO II<sup>do</sup>.

The musical score for Violino II consists of 13 staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p', 'pp', and 'sf'. The music is written in a single treble clef with a key signature of one flat. The piece concludes with a double bar line and repeat dots at the end of the final staff.

VIOLINO II<sup>do</sup>.

Credo.

1. *sf*

2. *sf*

3. *sf*

4. *sf*

5. *sf*

6. *sf*

7. *sf*

8. *sf*

9. *sf*

10. *sf*

11. *sf*

12. *sf*

13. *sf* 15.

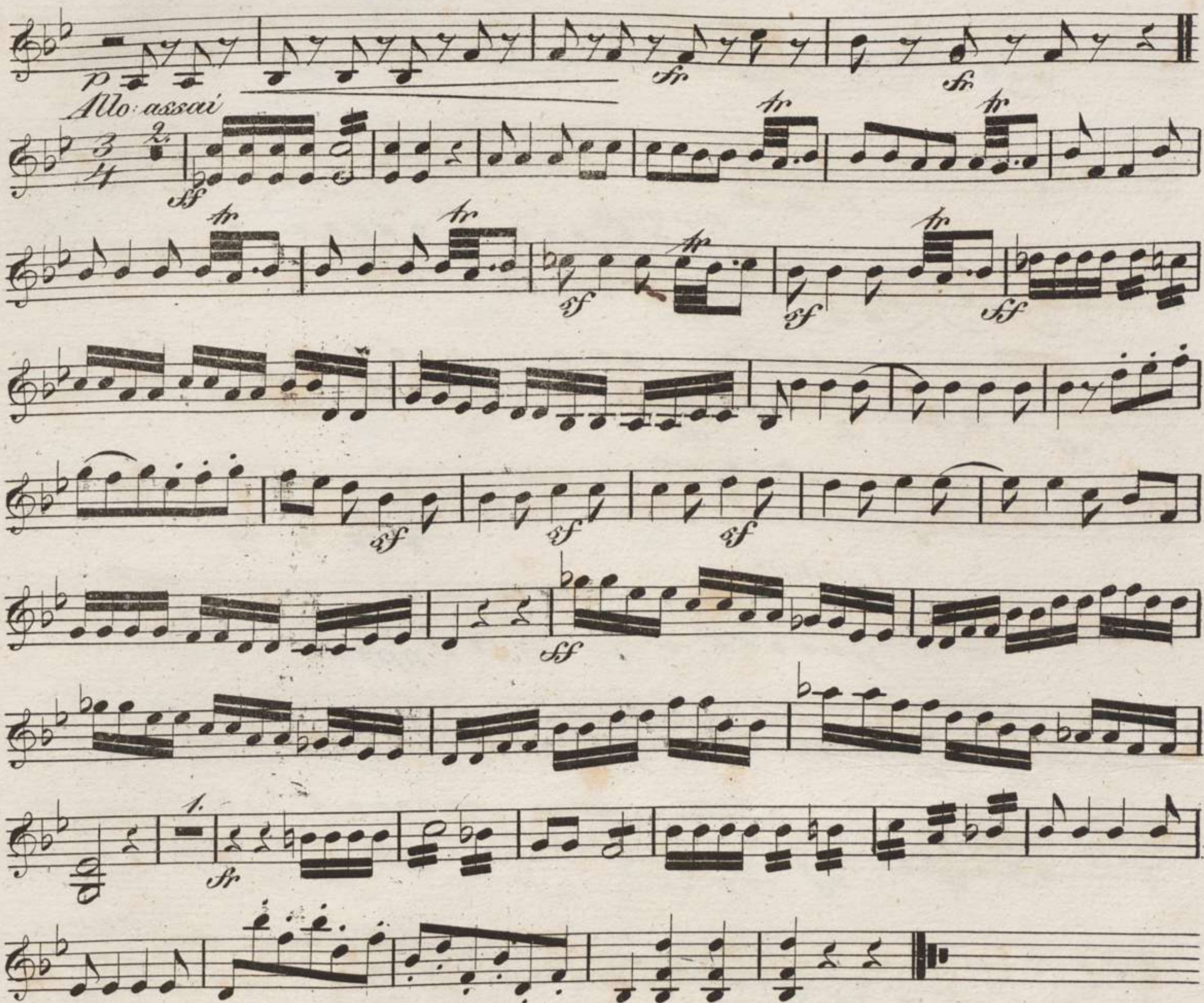
VIOLINO II<sup>do</sup>.

Musical score for Violino II, measures 1 through 12. The score is written in treble clef with a key signature of one flat (B-flat). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando) and *p* (piano). There are also some handwritten annotations, such as a circled 'p' and a bracket under a measure.

*Adagio*  
Sanctus. 

Musical score for Violino II, measures 13 through 16, titled "Sanctus". The tempo is marked *Adagio*. The score is in treble clef with a key signature of one flat and a common time signature (C). It features a simple, rhythmic pattern of eighth and quarter notes. Dynamic markings include *p* (piano). First and second endings are indicated by "1." and "2." above the notes.

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



The first section of the score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first staff starts with a dynamic marking of *p* and a tempo marking of *Allo: assai*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *sf* (sforzando) and *tr* (trillo). The section concludes with a double bar line.

*Allegretto.*

**Benedictus.** *molto*



The second section, titled **Benedictus**, begins with a treble clef, a key signature of two flats, and a common time signature. It starts with a dynamic marking of *p* and a tempo marking of *Allegretto*. The music is characterized by a steady eighth-note accompaniment and melodic lines. Dynamic markings include *tr* (trillo) and *sf* (sforzando). The section concludes with a double bar line and the number *302.*

VIOLINO II<sup>do</sup>.

Agnus. *Larghetto.*

VIOLA.

**Kyrie.** *Adagio.*  $\frac{3}{4}$  *p*

**Gloria.** *Allegro.* *sf*

VIOLA.

This page contains a musical score for the Viola part, consisting of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *sf* marking, followed by a *p* marking. The second staff features a *sf* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has a *p* marking. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has a *p* marking. The ninth staff has a *p* marking. The tenth staff has a *p* marking. The eleventh staff has a *p* marking. The twelfth staff has a *p* marking. The thirteenth staff has a *p* marking. The fourteenth staff has a *p* marking. The score concludes with a double bar line.



VIOLA.

Credo. *Allabreve.*

The musical score for the Viola part of the Credo section is written in G major and 2/4 time, marked *Allabreve*. It consists of 14 staves of music. The first staff begins with the word "Credo." and the tempo marking "Allabreve." The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte). There are several slurs and accents throughout the piece. A triplet of eighth notes is marked with a "3" above it in the fourth staff. The score concludes with a final cadence on the 14th staff, marked with *sf* and *f. s.*

VIOLA.

*Adagio*

**Sanctus.**

VIOLA.

*Allo assai*

ff rf rf f sf

*Allegretto.*

Benedictus.

p sf sf sf sf sf

6.

VIOLA.  
*piu moto.*

The first system of the Viola part consists of three staves. The top staff contains a melodic line with dynamic markings *mf* and *rf*. The middle staff contains a rhythmic accompaniment with dynamic marking *sf*. The bottom staff continues the melodic line.

*Larghetto.*

Agnus.

The 'Agnus' section is marked *Larghetto* and begins with a common time signature. It consists of ten staves of music. The first staff has a dynamic marking *p*. The second staff has dynamic markings *sf*, *sf*, and *p*. The third staff has a dynamic marking *mf*. The fourth staff has dynamic markings *sf* and *p*. The fifth staff has a dynamic marking *sf*. The sixth staff has dynamic markings *sf* and *p*. The seventh staff has dynamic markings *sf* and *p*. The eighth staff has dynamic markings *sf* and *p*. The ninth staff has dynamic markings *sf* and *p*. The tenth staff has dynamic markings *p* and *pp*. The section concludes with a double bar line.

4° Mus. Pr. 45234

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

1.

*Adagio.*

Kyrie.

4. p

2

sf p

sf p

1. sf

2

sf p

5.

*Allegro.*

Gloria.

sf

sf

3

sf solo

sf

sf

6

2

sf sf

3.

1. B.

302.

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

The first system consists of two staves. The upper staff contains a melodic line with several slurs and a 'solo' marking. The lower staff provides a harmonic accompaniment with a steady eighth-note rhythm.

Credo. *Allabreve.*

The 'Credo' section begins with a 'Credo.' label and an 'Allabreve.' tempo marking. The notation spans multiple staves, including a 3-measure rest, a 7-measure rest, and a 12-measure rest. Dynamics such as *sf*, *p*, and *ff* are used throughout. The music features a mix of melodic and rhythmic patterns, with some passages marked with slurs and accents.

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

3.

Musical notation for the first system of the Clarinet I part, featuring treble clef, key signature of one sharp (F#), and various rhythmic values including eighth and sixteenth notes.

Sanctus. *Adagio*  
*solo. dol.*

Musical notation for the second system of the Sanctus, marked *Adagio* and *solo. dol.*, featuring treble clef, common time signature, and a melodic line with slurs.

Musical notation for the third system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the fourth system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the fifth system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the sixth system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the seventh system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the eighth system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the ninth system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the tenth system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the eleventh system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

Musical notation for the twelfth system of the Sanctus, featuring treble clef, common time signature, and a melodic line with slurs and accents.

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

## Benedictus.

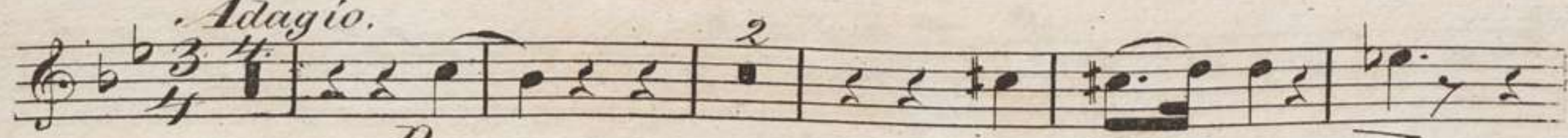
*Allegretto* *dol* *solo.*

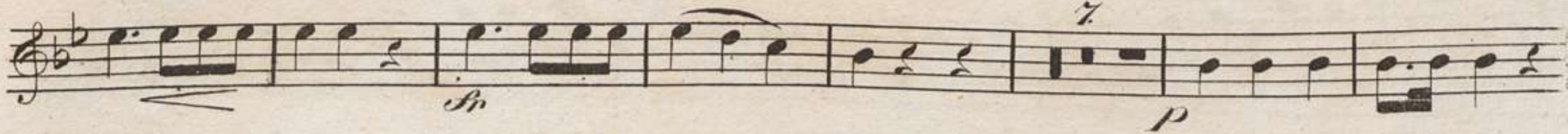
## Agnus.

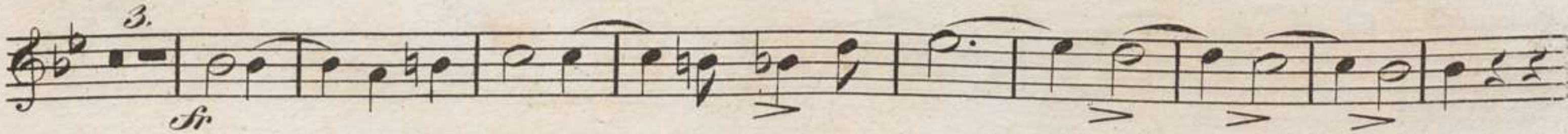
*Larghetto* *p* *sf* *mf* *un poco piu moto.* *dol* *sf* *p* *pp*

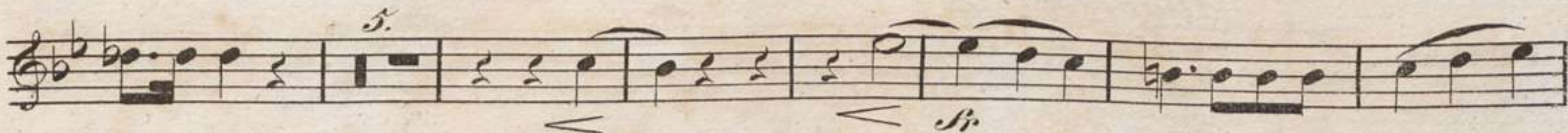


# CLARINETTO II<sup>do</sup> in B.

*Adagio.*  
**Kyrie.** 







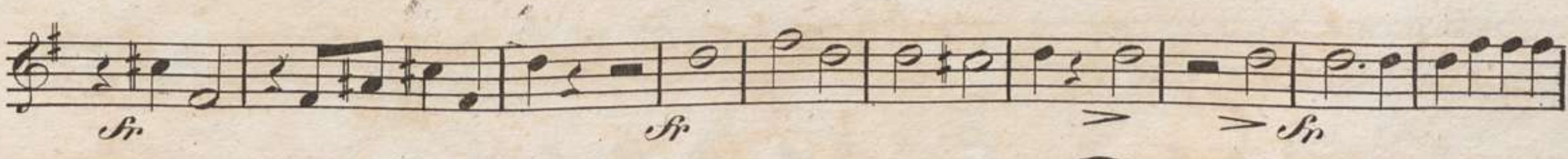




*Allegro.*  
**Gloria.** 



*solo.* 









2.

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

First system of musical notation for Clarinetto II, consisting of three staves. The first two staves contain melodic lines with dynamic markings 'sf' and accents. The third staff contains a lower melodic line with slurs.

**Credo.** *Allabreve.*

Second system of musical notation, beginning with the word "Credo." and the tempo marking "Allabreve." The first staff shows a series of quarter notes.

Third system of musical notation, featuring a series of quarter notes.

Fourth system of musical notation, featuring a series of quarter notes with accents and dynamic markings.

Fifth system of musical notation, featuring a series of quarter notes with slurs and dynamic markings.

Sixth system of musical notation, featuring a series of quarter notes with slurs, dynamic markings, and fingerings (5, 8, 12, 6).

Seventh system of musical notation, featuring a series of quarter notes with slurs and dynamic markings.

Eighth system of musical notation, featuring a series of quarter notes with slurs and dynamic markings.

Ninth system of musical notation, featuring a series of quarter notes with slurs and dynamic markings.

Tenth system of musical notation, featuring a series of quarter notes with slurs and dynamic markings.

Eleventh system of musical notation, featuring a series of quarter notes with slurs and dynamic markings.

CLARINETTO II  $\text{do}$  in B.

3.

*Adagio.*

**Sanctus**

*Allegretto.*

**Benedictus.**

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

**Agnus.** *Larghetto*

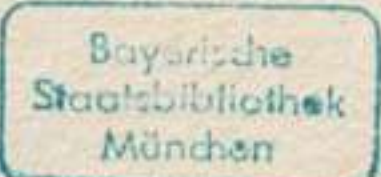


CORNO I<sup>mo</sup> in E♭.

**Kyrie.** *Adagio.*

**Gloria.** *Allegro in F.*

**Credo.** *Allabreve in F.*



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

1. *fr*

4. *fr*

2. *fr*

8. *fr*

3. *fr*

**Sanctus.** *Adagio in B. alto solo.*

*p* *p*

2. *p* *mf* *fr* *sf* *sf*

*Allo assai*

*sf*

*sf* *sf* *sf* *sf* *sf*

*ten*

1.

*fr*

*sf*

1.

2. 1.

*Allegretto. in Es.*

**Benedictus.** *p*

9 *fr*

3. *fr* *sf* *sf* *fr*

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

1. *fr* *sf* *p*

*piu moto.*

*Larghetto in F.*

**Agnus** *fr* *p*

1. *sf* *sf* *fr* *sf*

6. *un poco piu moto.*

4. *fr*

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

2.

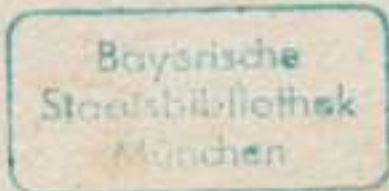
*p* *p* *p* *p* *pp*

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

*Adagio*  
**Kyrie.** 

*Allegro.*  
**Gloria** 

*Allabreve in F*  
**Credo.** 



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

The musical score is written for Horn II in F and is divided into three main sections:

- Sanctus:** This section begins with a double bar line and the word "Sanctus" in a large font. The tempo is marked "Adagio in B. alto". The music features a variety of dynamics including *sf*, *p*, *mf*, and *ff*. It includes articulations such as accents, slurs, and tenuto marks. The key signature changes to B-flat major.
- Benedictus:** This section also begins with a double bar line and the word "Benedictus". The tempo is marked "Allegretto in E♭". Dynamics range from *p* to *ff*. The music is characterized by rhythmic patterns and slurs.
- Agnus Dei:** This section begins with a double bar line and the word "Agnus". The tempo is marked "Larghetto in F.". Dynamics include *p*, *sf*, and *pp*. The music features a mix of rhythmic values and articulations, including slurs and accents.

Throughout the score, there are numerous performance markings such as *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). There are also dynamic hairpins and slurs indicating phrasing and articulation. The score is numbered 302 at the bottom center.



ORGANO. 6

Kyrie.

*Adagio.*

The Kyrie section is written for organ and consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Adagio.* The music features a variety of dynamics, including *p* (piano), *sf* (sforzando), and *pp* (pianissimo). There are several performance instructions, such as *senza Org.* (without organ) and *pp senza Org.* The score is heavily annotated with fingerings (numbers 1-5) and ornaments (flourishes above notes). The piece concludes with a double bar line.

Gloria.

*Allegro tut.*

The Gloria section is written for organ and consists of two staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro tut.* The music features dynamics such as *sf* (sforzando) and *p* (piano). There are performance instructions including *senza Org.* and *p. Pedal.* The score includes fingerings and ornaments. The piece concludes with a double bar line.

2.

# ORGANO.

This page contains ten staves of handwritten musical notation for an organ. The music is written in a single system, with each staff representing a different voice or part. The notation includes various time signatures such as 4/2, 3/4, 6/8, and 2/4. Dynamics like *p* (piano) and *pp* (pianissimo) are used throughout. There are several instances of ornaments, including mordents and grace notes, and some passages are marked with *sr* (sordano). The score is densely written with notes, rests, and fingerings. A large number '47' is written at the end of the eighth staff. The overall style is characteristic of 18th-century manuscript notation.

ORGANO.

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

*Allabreve. tut.* 6 6 6

Credo.

7 6 6 4 5 6 4 2 6

6 3 6 5 4 6 3 6 6 6

b3 b6. b3 6 6 5 6 5 6 5

3. 3 6 5 6 5 6 5 6

6 4 6 76 6 6 4 6 76 4 4. b7

b6 6 6 6 6 6 6 6

3 2 6 b3 4 b3 b3 3 b3

b6 6 6 6 6 6 6 6

*fr* *ff*

b6 6 6 7 b3

*p* *pp*

# ORGANO.

This page contains a handwritten musical score for organ, consisting of ten staves of music. The notation includes various musical symbols and annotations:

- Staff 1:** Starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melodic line with a forte (*sf*) dynamic marking and a fingering of 3. A 6/8 time signature change is indicated above the staff.
- Staff 2:** Continues the melodic line with a 6/8 time signature and includes a fingering of 6.
- Staff 3:** Shows a melodic line with a piano (*p*) dynamic marking and a fingering of 4.
- Staff 4:** Features a melodic line with a forte (*sf*) dynamic marking and a fingering of 6.
- Staff 5:** Includes a melodic line with a 3/4 time signature and a marking for *3 tasto* (third manual).
- Staff 6:** Shows a melodic line with a piano (*p*) dynamic marking and a marking for *tasto* (manual).
- Staff 7:** Features a melodic line with a forte (*sf*) dynamic marking and a 4/2 time signature.
- Staff 8:** Includes a melodic line with a 4/2 time signature and a key signature change to two flats (B-flat, E-flat).
- Staff 9:** Shows a melodic line with a forte (*sf*) dynamic marking and a 4/2 time signature.
- Staff 10:** Concludes the piece with a melodic line and a 4/2 time signature.

ORGANO.

First system of musical notation for Organ. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features various note values and rests, with many notes marked with fingerings (e.g., 5, 6, 3, 5, 5, 6, 3, 5). The key signature has one flat (B-flat). The time signature is 4/2. The system ends with a double bar line.

*Adagio*  
**Sanctus.** *P* *tasto solo*

Second system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music is in common time (C). It begins with a *p* (piano) dynamic marking. The notes are mostly eighth and sixteenth notes.

Third system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music continues from the previous system. It includes a first ending bracket labeled '1.' and a *p* (piano) dynamic marking.

Fourth system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music continues with various dynamics including *p* (piano) and *sf* (sforzando). Fingerings are indicated above several notes.

*allegro assai*

Fifth system of musical notation for Sanctus. It consists of two staves, both in bass clef. The tempo changes to *allegro assai*. The music becomes more rhythmic with many eighth and sixteenth notes. Dynamics include *sf* (sforzando).

Sixth system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music continues with *sf* (sforzando) dynamics and complex rhythmic patterns.

Seventh system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music continues with *sf* (sforzando) dynamics and complex rhythmic patterns.

Eighth system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music continues with *sf* (sforzando) dynamics and complex rhythmic patterns.

Ninth system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music continues with *sf* (sforzando) dynamics and complex rhythmic patterns.

Tenth system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music continues with *sf* (sforzando) dynamics and complex rhythmic patterns.

Eleventh system of musical notation for Sanctus. It consists of two staves, both in bass clef. The music concludes with a first ending bracket labeled '1.' and a *sf* (sforzando) dynamic marking.

6.

# ORGANO.

First system of musical notation. The staff contains several measures with ornaments (trills and mordents) and dynamic markings: *fr*, *rf*, and *sf*. Fingerings and articulations are indicated by numbers and dots above the notes.

*Benedictus.* *Allegretto.*

Second system of musical notation, marking the beginning of the *Benedictus* section. It is marked *Allegretto* and begins with a *p* dynamic.

Third system of musical notation, continuing the *Benedictus* section with various dynamics including *fr*.

Fourth system of musical notation, marked *tasto solo*. It includes a *p* dynamic and various ornaments.

Fifth system of musical notation, featuring a variety of dynamics including *fr* and *mf*.

Sixth system of musical notation, marked *Cello* and *mf*. It includes a *sf* dynamic.

Seventh system of musical notation, continuing the *Benedictus* section with *fr* dynamics.

Eighth system of musical notation, featuring a *p* dynamic and various ornaments.

Ninth system of musical notation, including a *vi* marking and various dynamics.

Tenth system of musical notation, marked *piu moto*. It includes a *fr* dynamic.

Eleventh system of musical notation, concluding the *Benedictus* section with *fr* dynamics.

ORGANO.

Agnus.

*Larghetto.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked *Larghetto*. The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *un poco piu moto*, and *dol.* (dolce). There are also numerous articulation marks like accents and slurs, and many fingerings are indicated with numbers 1-5. The music is written in a style characteristic of 18th or 19th-century manuscript notation.