

12
10
11

Druckproben zu Messemissen 1851.
1, Kyrie 2, Gloria, 3, Sanctus
4, Dona nobis

Messemissen 1855. "Kyrie" und "Gloria"
Druck 4 1863

H. 87.

I, 1^o:45

Messe

de par

W.A. MOZART.

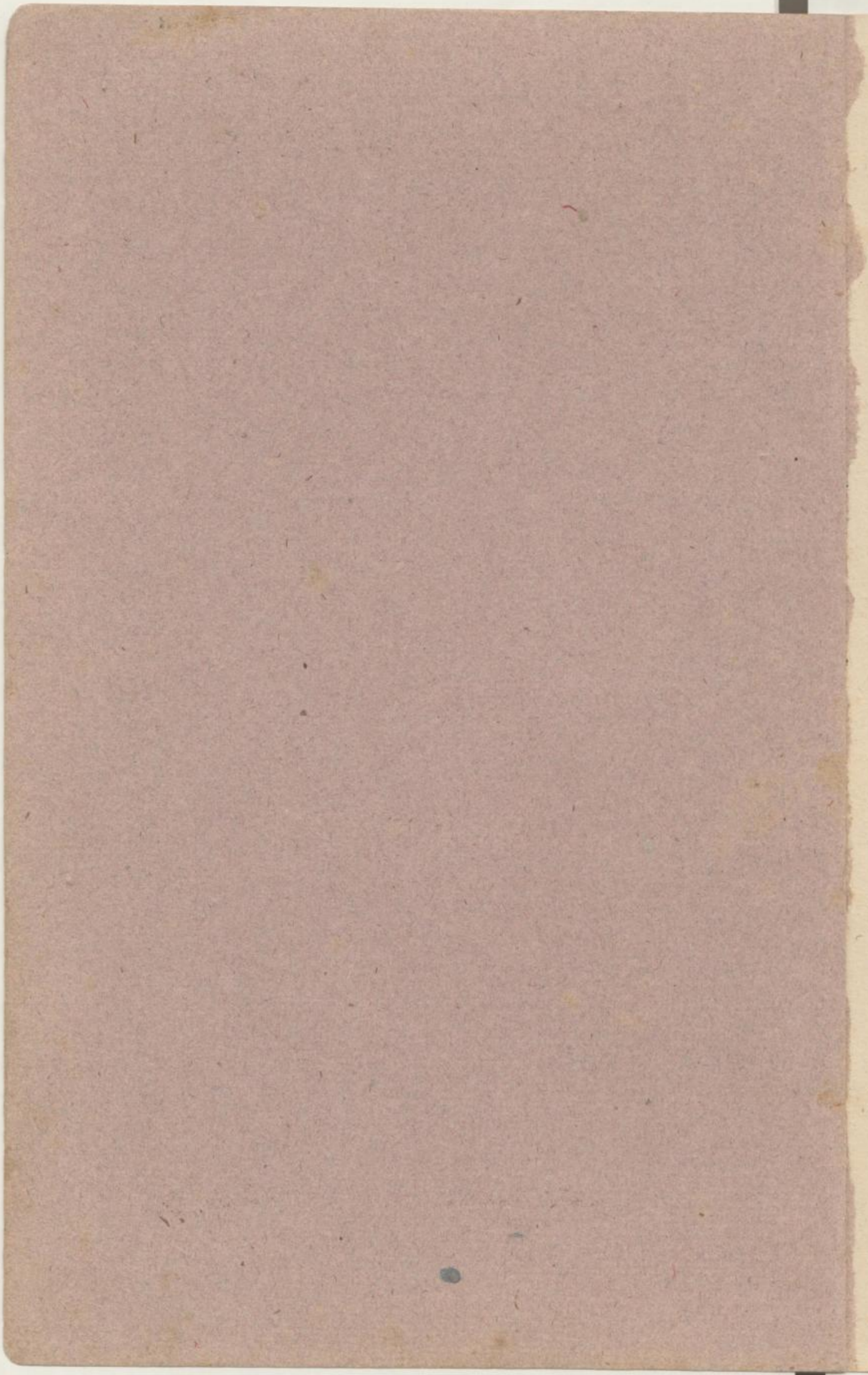
N.º VII

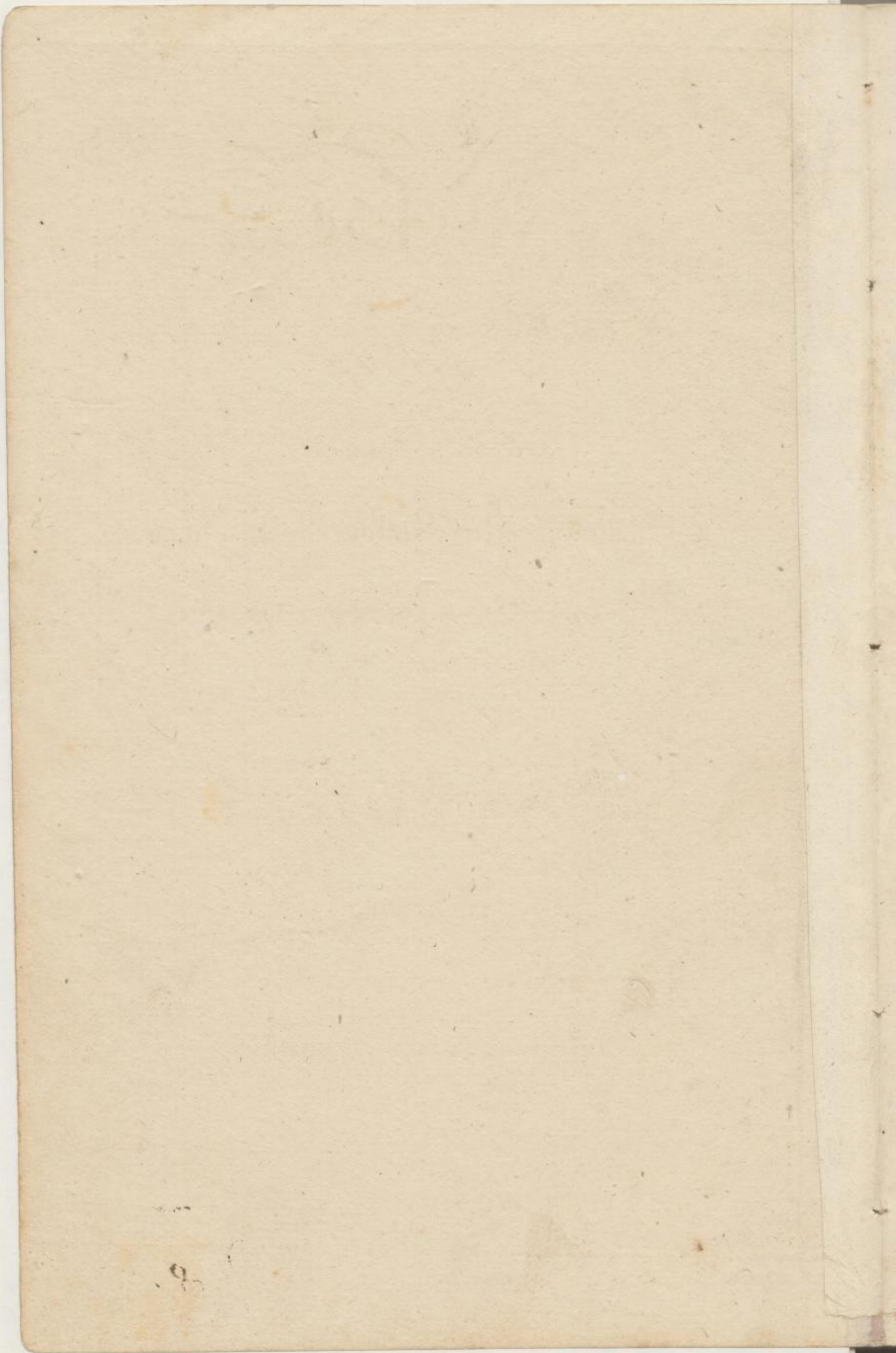
Partitieu

S

H. 87.

I, 1^o:45





Messe

à 4 Voix

avec accompagnement de

2 Violons, 2 Altos, Violoncelle et Basse

2 Hautbois, 2 Cors, 2 Trompettes, Timbales

et Orgue

Composée par

W. A. MOZART.

Partition.

Prix 20 Frs [1827]

N^o. VII

BONN et COLOGNE chez N. SIMROCK.

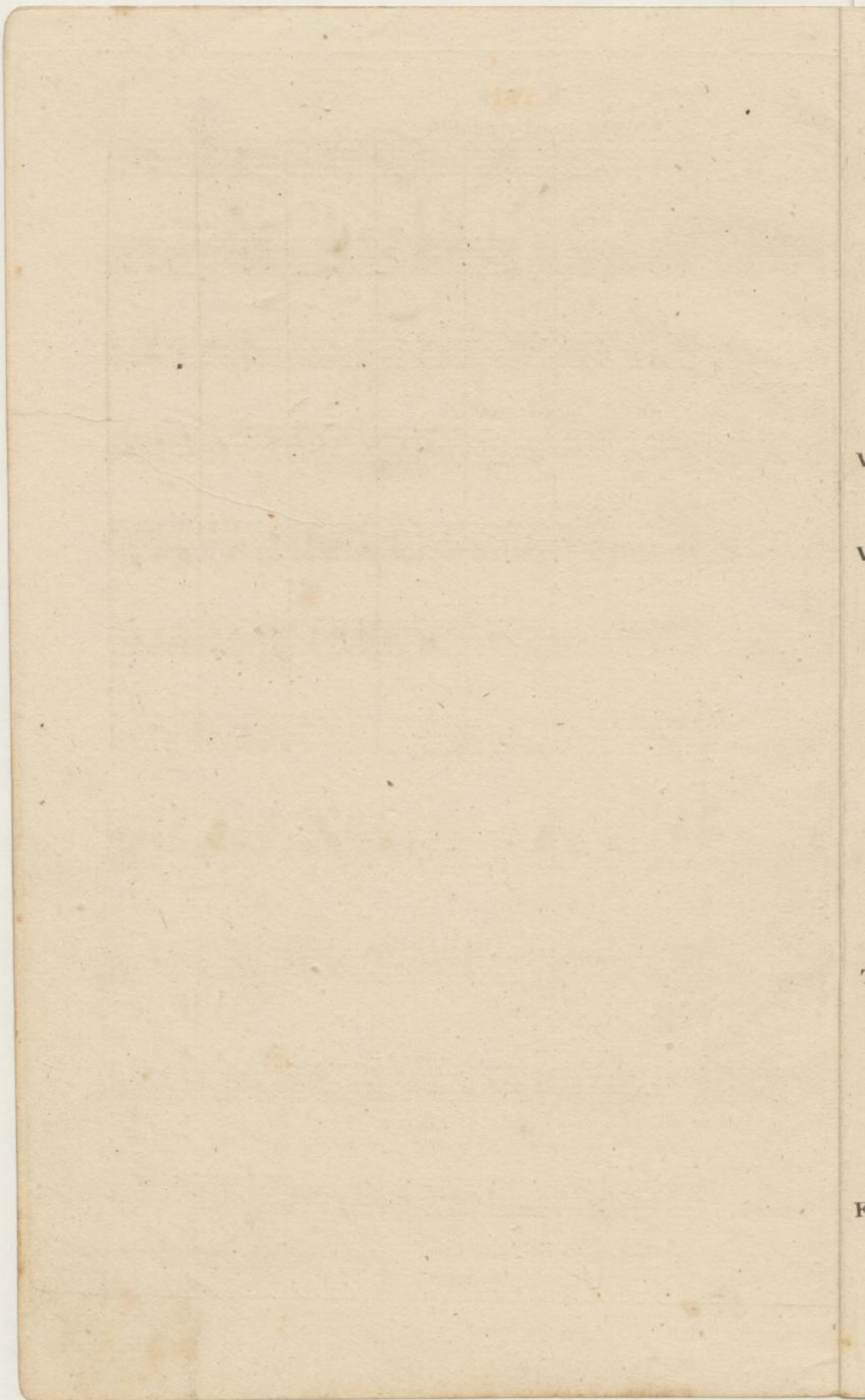
Propriété de l'éditeur.
1815.

*Ligand Spinu
des Dominions
Z
Spinu.*

*W. Richter f.
(D. 81.)*

Mus. 3972-D-541





Corni in G . Adagio quasi Andante

Oboi .

Fagotti .

Violino I^{mo} .

Adagio quasi Andante

Violino 2^{do} .

Viola .

Soprano .

Alto .

Tenore .

Basso .

p solo

Ky - ri - e e - lei - son , Ky - ri - e e -
E - wi - ger, sieh' gnä - dig, gnä - dig die - ses

Fondam :

Adagio quasi Andante

Ky - ri - e e - lei - - - son ,
 E - wi - ger, sieh' gnä - - - dig ,

- le - - i - - son ,
 Op - fer an ,

Ky - ri - e e - lei - son e - lei - son
 E - wi - ger, sieh' gnädig, sieh' gnädig

Ky - - ri =
 E - - wi =
 Ky - - ri =
 E - - wi =
 Ky - - ri - e e - lei - son, e - lei - son, Ky - ri =
 gnä - - dig die - - ses O - - pfer an, gnä - dig an. Sieh' von
 Ky - ri - e e - lei - son e - lei - son, e - lei - son, Ky - ri =
 dieses Opfer an, die - ses O - - pfer an, gnädig an. Sieh' von

- e e - lei - - - son, Ky - - ri - e e - lei - son
 - ger, sieh' gnä - - - dig, o sieh' gnä - dig die - ses
 - e e - lei - - - son, Ky - - ri - e e - lei - son
 - ger, sieh' gnä - - - dig, o sieh' gnä - dig die - ses
 e e - le - - i - son, Ky - - ri - e e - lei - son
 dei - nes Him - mels Höh'n, o sieh' gnä - dig die - ses
 e e - le - - i - son, Ky - - ri - e e - lei - son
 dei - nes Him - mels Höh'n, o sieh' gnä - dig die - ses

6 6 6 6 5 4 3 2 b 5

Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-son,
 E-wi-ger, er-hör' uns, E-wi-ger, er-hör' uns, er-hör'

Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-son,
 E-wi-ger, er-hör' uns, E-wi-ger, er-hör' uns, er-hör'

Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-son,
 E-wi-ger, er-hör' uns, E-wi-ger, er-hör' uns, er-hör'

Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-son,
 E-wi-ger, er-hör' uns, E-wi-ger, er-hör' uns, er-hör'

7/5 5 p 43 f 6/5 6/5

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in G major and 3/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (p) markings.

son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son.
 uns, E-wi-ger, er-hör' uns, E-wiger, er-hör' uns.

son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son Ky-ri-e e-lei-son
 uns, E-wi-ger, er-hör' uns, E-wiger, er-hör' uns Sieh' herab mit Vater-

son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son. Ky-ri-
 uns, E-wi-ger, er-hör' uns, E-wiger, er-hör' uns. Sieh' herab

son,
 uns, Ky-ri-e e-lei-son.
 E-wiger, er-hör' uns.

Vllli
 Bassi

6 4 10 10 7 #3 7 5 p 43 p

Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e
 Sieh' her - ab mit Va - ter - huld, E - wi - ger, E - wi - ger,
 - son, e - lei - son, Ky - ri - e, Ky - ri - e
 - huld, mit Va - ter - huld, E - wi - ger, E - wi - ger,
 - e, e - lei - son, Ky - ri - e, Ky - ri - e
 - ab, mit Va - ter - huld, E - wi - ger, E - wi - ger,
 Ky - ri - e Ky - ri - e
 Sieh' her - ab, E - wi - ger, E - wi - ger,
 Bassi
 6 3 4 4/3 6 4 5 5



e - - le - i - son . Ky - ri - e e - lei - - - =
 er - - hö - re uns . Sieh herab mit Va - - - ter =

p
 e - lei - son . Ky - ri - e e - lei - son , e - lei - - - =
 er - hör uns . Sieh herab mit Vaterhuld , mit Va - - - ter =

p
 e - le - i - son . Ky - ri - e , e - lei - - - =
 er - hö - re uns . Sieh herab , mit Va - - - ter =

e - le - i - son . Ky - ri - e
 er - hö - re uns . Sieh herab ,

43 *p* 6/4 3/8 4 3 6/3 4 4 6

Musical score for Kyrie eleison, featuring piano accompaniment and vocal lines. The score is written in D major (one sharp) and 3/4 time. It consists of eight staves: four for piano accompaniment and four for vocal parts. The piano accompaniment includes a grand staff (treble and bass clefs) and two single staves (treble and bass clefs). The vocal parts are arranged in four staves. Dynamics include forte (f) and piano (p). The lyrics are in Latin and German. The page number 43 is printed at the bottom center.

- son, Kyri - e, Kyrie e - le - i - son, Ky - ri - e
 - huld, E - wi - ger, E - wi - ger, er - hö - re uns, E - wi - ger,

- son, Kyri - e, Ky - ri - e e - lei - son, Ky - ri - e
 - huld, E - wi - ger, E - wi - ger, er - hör uns, E - wi - ger,

- son, Kyri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -
 - huld, E - wi - ger, E - wi - ger, er - hö - re uns, E - wi - ger, o - sieh her-

Kyri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -
 E - wi - ger, E - wi - ger, er - hö - re uns, E - wi - ger, o - sieh her-

f₅ 43 p₇

The first system of the musical score consists of six staves. The top two staves are for the piano, with dynamics *p* (piano) indicated. The third staff is for the violin, with dynamics *f* (forte) and *p* (piano) indicated. The fourth staff is for the second violin, with dynamics *f* (forte) and *p* (piano) indicated, and includes the marking *8va* (octave) and double bar lines. The fifth and sixth staves are for the cello and double bass, with dynamics *f* (forte) and *p* (piano) indicated.

- son .
uns .

A musical staff for a second vocal part, showing the lyrics "- son .
uns .".

- son .
uns .

A musical staff for a vocal part with lyrics "- son .
uns .". It includes the marking *P solo* and the lyrics "Christe e -
Va - ter er -".

A musical staff for a vocal part with lyrics "- son .
uns .". It includes the marking *P solo* and the lyrics "Christe e - lei - son , e - leison ,
Va - ter er - hör ' uns , sey gnädig ,".

The final staff of the system is for the piano accompaniment, featuring dynamics *f* (forte) and *p* (piano), and includes figured bass notation: 6, 6, 6+3, 6.

Christe e - lei - son, Chris - te e - lei -
 Va - ter, o sieh' gnädig her - ab, hör' unser Fle -

solo *p* *f* *tutti*
 Christe e - lei - son, Chris - te e - lei -
 Va - ter, sey gnä - dig, hör' unser Fle -

tutti
 - lei - son, e - lei - son, e - lei - son, Chris - te e - lei -
 - hör' uns, sey gnä - dig, sey gnä - dig, hör' unser Fle -

f
 Christe e - lei - son, Chris - te e - lei -
 Va - ter, sey gnädig, hör' unser Fle - hen, hör' unser Fle -

6+3 6 6+3 f

- son.
 - hen.
 - son.
 - hen.
 - son.
 - hen.
 - son.
 - hen.

p solo
 Christe e - lei - son, e - leison,
 O sen - de Trost aus den Höhen,

p 6 6 6
 3

Christe e - lei - son, e - lei - son. Christe e -
 O sen - de Trost zu uns her - ab. Vater, er -
 Christe e - - le - - i - son. Christe e -
 O sen - de Trost her - ab. Vater, er -
 - lei - son, e - lei - son, e - - lei - - son. Christe e -
 Trost, sen - de Trost aus den Hö - - hen. Vater, er -
 Christe e - lei - son Christe e - lei - son. Christe e -
 aus deinen Höhen, aus deinen Höhen. Vater, er -

6
3

6

6
3

leison, e-leison, Christe e-lei-son, Christe e-
 -hör'uns, erhör'uns, Va-ter sieh' gnä-dig, von dei-nen

leison, e-leison, Christe e-lei-son, Christe e-
 -hör'uns, erhör'uns, Va-ter sieh' gnä-dig, von dei-nen

leison, e-leison, Christe e-lei-son, Christe e-
 -hör'uns, erhör'uns, Va-ter sieh' gnä-dig, von dei-nen

leison, e-leison, Christe e-lei-son, Christe e-
 -hör'uns, erhör'uns, Va-ter sieh' gnä-dig, von dei-nen

P 6/5 3 6/5

- lei - son, Chri - ste e - lei - son, Chri - ste e -
 Hö - hen sieh' die - ses O - pfer, hör' un - ser
 - lei - son, Chri - ste e - lei - son, Chri - ste e -
 Hö - hen sieh' die - ses O - pfer, hör' un - ser
 - lei - son, Chri - ste e - lei - son, Chri - ste e -
 Hö - hen sieh' die - ses O - pfer, hör' un - ser

5 4 $\flat 6 \frac{4}{2}$ 3

- lei - son , Christe e - lei - son , Christe e =
 Fle - hen , von dei - nen Höhen sieh' die - ses

- lei - son , Christe e - lei - son , Christe e =
 Fle - hen , von dei - nen Höhen sieh' die - ses

- lei - son , Christe e - lei - son , Christe e =
 Fle - hen , von dei - nen Höhen sieh' die - ses

- lei - son , Christe e - lei - son , Christe e =
 Fle - hen , von dei - nen Höhen sieh' die - ses

- lei - son , e - lei - son .
 O - pfer gnä - dig an .

- lei - son , e - lei - son . Christe e - lei - son e =
 O - pfer gnä - dig an . Hö - re das Flehn deiner

- lei - son , e - lei - son . Christe e - lei - son e =
 O - pfer gnä - dig an . Hö - re das Flehn deiner

- lei - son , e - lei - son .
 O - pfer gnä - dig an .

56

The musical score consists of several staves. The top two staves are for the piano accompaniment, with dynamics *f* and *p*. The middle section contains vocal parts with lyrics in German and Latin. The bottom two staves are for the basso continuo, with dynamics *f* and *p*.

Lyrics (German):
 Christe eleison,
 Von deinen Höhen
 eleison,
 Kinder,
 eleison,
 Kinder,
 Christe eleison,
 Von deinen Höhen,

Lyrics (Latin):
 Christe eleison
 hör' unser Flei-
 son, e-lei-son, e-lei-son,
 o sende Trost aus den Hö-
 son, e-lei-son, e-lei-son,
 o sende Trost aus den Hö-
 son, o sende uns Trost,

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note G4. The second staff is a piano accompaniment line with a treble clef, starting with a forte (f) dynamic and playing a rhythmic pattern of eighth notes. The third staff is a piano accompaniment line with a bass clef, starting with a piano (p) dynamic and playing a simple harmonic accompaniment. The fourth staff is a piano accompaniment line with a treble clef, starting with a forte (f) dynamic and playing a melodic line with slurs. The fifth staff is a piano accompaniment line with a bass clef, starting with a piano (p) dynamic and playing a rhythmic pattern of eighth notes.

son, Christe e - lei - son . Christe e - lei - son, e - - lei - =
 - hen, hör' unser Fle - hen. Hör' un - ser Flehen, o Va - =

- son . *p* Chri - =
 - hen . Hör'

- son . *p* Christe e =
 - hen . Hör' un - ser

Christe e - lei - son ! *p* Chri - =
 hör' unser Fle - hen ! Hör'

The second system of the musical score consists of two staves. The top staff is a piano accompaniment line with a bass clef, starting with a forte (f) dynamic and playing a melodic line with slurs. The bottom staff is a piano accompaniment line with a bass clef, starting with a piano (p) dynamic and playing a simple harmonic accompaniment.



son, Chri - ste e - lei - son, e - lei - son,
 - ter, Va - ter, er - hör' uns, sey gnä - dig,

- ste e - lei - son, Chri - ste, Chri - ste e -
 un - ser Fle - hen, Va - ter, hör' un - ser

- lei - son e - lei - son, Chri - ste, Chri - ste e - lei - son, e -
 Flehen o Va - ter, von den Höhen er - hör' uns, sey

- ste e - lei - son, Chri - ste e -
 un - ser Fle - hen, Va - ter, sey

f

cres

The musical score consists of eight staves. The first four staves are instrumental accompaniment for a keyboard instrument, featuring a treble and bass clef with a key signature of one sharp (F#). The dynamics range from *mf* to *f*. The last four staves are vocal parts, each with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

mf *mf* *f* *f* *f* *f* *f* *f*

Christe e - lei - son, e - lei - son, Christe, Chri - ste e -
 o sende Trost aus den Hö - hen, Va - ter, hör' un - ser

- lei - son, e - lei - son, Christe, Chri - ste e -
 Fle - hen, sey gnä - dig, Va - ter, hör' un - ser

- lei - son e - lei - son, Christe, Chri - ste e -
 gnä - dig, sey gnä - dig, Va - ter, hör' un - ser

- lei - son, e - lei - son, Christe, Chri - ste e -
 gnä - dig, sey gnä - dig, Va - ter, hör' un - ser

mf *f* *f* *f*

- lei - son , e - lei - son ,
 Fle - hen , sey gnä - dig ,

- lei - son , e - lei - son ,
 Fle - hen , sey gnä - dig ,

- lei - son , e - lei - son ,
 Fle - hen , sey gnä - dig ,

- lei - son , e - lei - son . *solo*
 Fle - hen , sey gnä - dig . *p* Christe e - leison Christe e - leison ,
 Hör ' unser Flehen von deinen Höhen ,

64 #

The first system of the musical score consists of seven staves. The top staff contains a vocal line with a treble clef and a key signature of one sharp (F#), starting with a whole note rest followed by four half notes: *p* $\bar{\text{e}}$., $\bar{\text{e}}$., $\bar{\text{e}}$., $\bar{\text{e}}$.. The second staff is a piano accompaniment with a treble clef, starting with a forte (*f*) dynamic and a series of chords and eighth notes. The third staff is a bass line with a bass clef, starting with a forte (*f*) dynamic and a series of eighth notes. The fourth, fifth, and sixth staves continue the piano accompaniment with various rhythmic patterns and dynamics. The seventh staff is a bass line with a bass clef, starting with a forte (*f*) dynamic and a series of eighth notes.

e - le - i - son, Christe Christe e - lei - son, Christe e -
 sey gnä - dig. Sieh' mit Huld die - ses O - pfer an, die - ses

f e - le - i - son, Christe e - le - i -
 sey gnä - dig. O sieh' mit Huld die - ses

f e - lei - son, Christe e - lei - son Christe e -
 sey gnä - dig. O Va - ter, sieh' mit Huld die - ses

tutti
f e - le - i - son, Chri -
 sey gnä - dig. Va -

The second system of the musical score consists of two staves. The top staff is a bass line with a bass clef, starting with a forte (*f*) dynamic and a series of eighth notes. The bottom staff is a figured bass line with a bass clef, containing the figures 6 4 #, 8 2, 4 7 5 2, and 7 3, with a piano (*p*) dynamic marking.



- lei - sen, Christe e - lei - son, Christe e - lei - son,
 O - pfer an, Va - ter, sieh' mit Huld die - ses O - pfer
 son, e - le - i - son, e - le - i - son, e -
 O - pfer an, mit Huld dies O - pfer an, dies
 lei - son, Christe e - lei - son, Christe e - lei - son,
 O - pfer an, Va - ter, sieh' mit Huld dies O - pfer
 - ste e - lei - son, e - lei - son, e -
 - ter, sieh' gnä - dig, sieh' gnä - dig, dies

76
4
 76
4
 73
3
1815
 63
3
 654
2

Christe eleison, Christe, Christe eleison, e-an, und erhöre uns, Sende Trost aus den Höhen, sieh

leison, Christe, Christe eleison, e-O-pfer an, Sende Trost aus den Höhen, sieh

Christe eleison, Christe, Christe eleison, an, und erhör' uns, Sende Trost aus den Höhen,

leison, Christe Sende

O-pfer an, Sende

vllli Bassi.

5 4 2, 5 4 3, 8 3, 4 5 3, 6 5, 4 3

. lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
 gnädig her - ab, sen - de Trost aus den Hö - hen, er - hör' un - ser
 . lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -
 gnädig her - ab, sen - de Trost aus den Hö - hen, er - hör' un - ser
 Christe, Christe e - lei - son, e - lei - son, e -
 sende Trost aus den Hö - hen, er - hör' un - ser
 Christe e - lei - son, e - lei - sen e -
 Trost aus den Hö - hen, er - hör' un - ser

v^{llo}
 Bassi

5 3 4 5 9 8 5 3 6 3 8 5 6 6 f
 4 5 3 3 4 3 3 8 2 5

lei - son, Christe e - lei - son, Christe e - lei - son, e -
 Fle - hen, Va - ter, sey gnädig. Hör' un - ser Flehn, sende

lei - son, Christe e - lei - son, Christe e - lei - son, e -
 Fle - hen, Va - ter, sey gnädig. Hör' un - ser Flehn, sende

lei - son, Christe e - lei - son, Christe e - lei - son, e -
 Fle - hen, Va - ter, sey gnädig. Hör' un - ser Flehn, sende

lei - son, Christe e - lei - son, Christe e - lei - son, e -
 Fle - hen, Va - ter, sey gnädig. Hör' un - ser Flehn, sende

lei - son, Christe e - lei - son, Christe e - lei - son, e -
 Fle - hen, Va - ter, sey gnädig. Hör' un - ser Flehn, sende

lei - son, Christe e - lei - son, Christe e - lei - son, e -
 Fle - hen, Va - ter, sey gnädig. Hör' un - ser Flehn, sende

lei - son, Christe e - lei - son, Christe e - lei - son, e -
 Fle - hen, Va - ter, sey gnädig. Hör' un - ser Flehn, sende

. lei - son, e - lei - son .
 Trost aus den Hö - hen .

. lei - son, e - lei - son .
 Trost aus den Hö - hen .

. lei - son, e - lei - son .
 Trost aus den Hö - hen .

. lei - son, e - lei - son .
 Trost aus den Hö - hen .

The first system of the musical score consists of seven staves. The top two staves are for piano accompaniment, with a treble clef and a key signature of one sharp (F#). The bottom five staves are for the vocal line, with a bass clef and the same key signature. The music begins with a piano (*p*) dynamic marking. The vocal line features a melodic phrase starting with a quarter note, followed by eighth and sixteenth notes, and ending with a half note.

The second system of the musical score consists of seven staves. The top two staves are for piano accompaniment, with a treble clef and a key signature of one sharp (F#). The bottom five staves are for the vocal line, with a bass clef and the same key signature. The music continues with a piano (*p*) dynamic marking. The vocal line features a melodic phrase starting with a quarter note, followed by eighth and sixteenth notes, and ending with a half note.

solo p

Ky - ri - e e - lei - son, Ky - ri - e e -
 E - wi - ger, sieh' gnä - dig, gnä - dig die - ses

The third system of the musical score consists of two staves. The top staff is for the vocal line, with a bass clef and a key signature of one sharp (F#). The bottom staff is for piano accompaniment, with a bass clef and a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic marking. The vocal line features a melodic phrase starting with a quarter note, followed by eighth and sixteenth notes, and ending with a half note. The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for the first system, including staves for strings and woodwinds. The score features various musical notations such as notes, rests, and dynamic markings.

Musical score for the second system, including staves for strings and woodwinds. The score features various musical notations such as notes, rests, and dynamic markings.

Musical score for the third system, including staves for strings and woodwinds. The score features various musical notations such as notes, rests, and dynamic markings.

solo

p

Ky - - ri - e e - lei =
 E - - wi - ger, sieh gnä =

le - i - son, Ky - - ri - e e - lei =
 O - pfer an, E - - wi - ger sieh gnä =

6 6 7

son, Ky - ri - e e - le - i -
dig, gnä - dig die - ses O - pfer

son, e - lei - son e - lei - son, e - lei - son,
dig, sieh gnä - dig dies O - pfer an, die - ses O - pfer

3 6 6 4

Ky - ri - e e - lei - son,
 E - wi - ger, sieh gnä - dig,
 Ky - ri - e e - lei - son,
 E - wi - ger, sieh gnä - dig,
 - son, e - lei - son, Ky - ri - e e - le - i - son,
 an, gnä - dig an, Sieh' von dei - nen Him - mels Höh'n,
 - son, e - lei - son, Ky - ri - e e - le - i - son,
 an, gnä - dig an, Sieh' von dei - nen Him - mels Höh'n,

6 3 6 6 7 7 3

Ky - ri - e e - lei - son, e - lei - son. Ky - ri -
 o - sieh' gnä - dig die - ses O - pfer an. E - wi -
 Ky - ri - e e - lei - son, e - lei - son. Ky - ri -
 o - sieh' gnä - dig die - ses O - pfer an. E - wi -
 Ky - ri - e e - lei - son, e - lei - son. Ky - ri -
 o - sieh' gnä - dig die - ses O - pfer an. E - wi -

6/5 b5 b6 6/5 3 3/6 4 # f 6/5

e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e-
 -ger, er-hör'uns, er-hör'uns, E-wi-ger, er-hör'uns, E-wi-ger,
 e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e-
 -ger, er-hör'uns, er-hör'uns, E-wi-ger, er-hör'uns, E-wi-ger,
 e e-lei-son, e-lei-son, Ky-ri-e e-lei-son, Ky-ri-e-
 -ger, er-hör'uns, er-hör'uns, E-wi-ger, er-hör'uns, E-wi-ger,
 e e-lei-son, e-lei-son, Ky-ri-e
 -ger, er-hör'uns, er-hör'uns, E-wi-ger.
 Bassi.

6/5 6/5 6/4 10 10 7 # 7/3 3

The musical score consists of ten staves. The first three staves are instrumental accompaniment for piano (p) and forte (f). The remaining seven staves are vocal parts with lyrics. The lyrics are: "e - - le - - i - - son, Ky - ri - e e - lei - son, e - lei - er - - hör - e uns, E - wi - ger, er - hör' uns, er - hör'". The score includes dynamic markings (p, f) and a measure number 43 at the bottom left.

son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,
 uns, E-wi-ger er-hör'uns, E-wiger, er-hör-e uns.

son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, Ky-ri-
 uns, E-wi-ger er-hör'uns, E-wiger, er-hör-e uns. Sieh her-

son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son,
 uns, E-wi-ger er-hör'uns, E-wiger, er-hör-e uns.

son,
 uns, Ky-ri-e e-lei-son,
 E-wiger, er-hör'uns.

6 6 10 10 # 7 3 7 6 43 7

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs with a key signature of one sharp. The fourth and fifth staves are bass clefs with a key signature of one sharp. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. There are also some slurs and phrasing marks.

Ky-ri-e e-le-i-son, Ky-ri-e
 Sieh' her-ab mit Va-ter-huld, E-wi-ger,

The second system continues the vocal line with similar rhythmic patterns and dynamics as the first system.

e-le-i-son, e-le-i-son, Ky-ri-e
 ab mit Va-ter-huld, mit Va-ter-huld, E-wi-ger,

The third system continues the vocal line with similar rhythmic patterns and dynamics.

Ky-ri-e e-le-i-son, Ky-ri-e
 Sieh' her-ab mit Va-ter-huld, E-wi-ger,

The fourth system continues the vocal line with similar rhythmic patterns and dynamics.

Ky-ri-e, Ky-ri-e
 Sieh' her-ab, E-wi-ger,
 Bassi.

The fifth system includes figured bass notation below the staff. The figures are: 8 7 / 6 5, 6 4 / 6 5, 4 6 4 / 3 3 3, 6, and f 6 / 5. There is also a Roman numeral *viii* above the staff.

The musical score consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line with lyrics: "Ky-ri-e e-le-i-son, E-wi-ger, er-hör-e uns. Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, E-wi-ger, er-hör' uns, Sieh' her-ab mit Va-ter-huld,". The third system continues with lyrics: "Ky-ri-e e-le-i-son, E-wi-ger, er-hör-e uns. Ky-ri-e, Sieh' her-ab". The fourth system continues with lyrics: "Ky-ri-e e-le-i-son, E-wi-ger, er-hör-e uns. Ky-ri-e, Sieh' her-ab". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. Dynamics like *p* (piano) and articulation like *3* (triplets) are present. The page number 40 is at the top left, and the year 1815 is at the bottom center.

e - le - - - i - son, Ky - ri - e, Ky - ri - e e - le - i -
 - ab mit Va - - - ter - huld, E - wi - ger, E - wi - ger, er - hör - e
 e - le - - - i - son, Ky - ri - e, Ky - ri - e e - lei -
 mit Va - - - ter - huld, E - wi - ger, E - wi - ger, er - hör -
 e - le - - - i - son, Ky - ri - e, Ky - ri - e e - le - i -
 mit Va - - - ter - huld, E - wi - ger, E - wi - ger, er - hör - e
 - e , Ky - ri - e , Ky - ri - e e - le - i -
 - ab , E - wi - ger, E - wi - ger, er - hör - e
 Bassi
 4 6 6 f 5 43
 3 3 3

son, Ky - ri - e e - le - i - son,
 uns, E - wi - ger, o sieh' her - ab,

son, Ky - ri - e e - le - i - son,
 uns, E - wi - ger, o sieh' her - ab,

son, Ky - ri - e e - le - i - son,
 uns, E - wi - ger, o sieh' her - ab,

son, Ky - ri - e e - le - i - son,
 uns, E - wi - ger, o sieh' her - ab,

7 7

The musical score consists of several systems. The top system includes a vocal line with a treble clef and a key signature of one sharp (F#), and a bass line with a bass clef and the same key signature. The second system features a complex instrumental accompaniment with multiple staves, including a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. The third system contains three vocal lines, each with a treble clef and a key signature of one sharp, and a bass line with a bass clef and a key signature of one sharp. The lyrics for these vocal lines are: Kyrie eleison, Ewiger, erhör' uns, er =

le i son .
hö re uns .

le i son .
hö re uns .

le i son .
hö re uns .

le i son .
hö re uns .

7

GLORIA.

Nº. 2.

Allº moderato.

Tympani.
in C.G.

Clarini.
in C.

Corni
in C

Oboi.

Fagotti.

Violino 1º

Violino 2º

Viole.

Soprano.

Alto.

Tenore.

Basso.

Fondam:

The musical score is arranged in a system of staves. The top staves are for percussion and woodwinds. The middle staves are for strings. The bottom staves are for voices and basso continuo. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics in German. The lyrics are: "Gloria in excelsis Deo Preis und Dank sey ihm! Dank dem guten Vater". The score is in common time (C) and the tempo is marked "Allº moderato".

Allº moderato.

Musical score for instruments. It consists of ten staves. The top two staves are for strings (violin and viola). The next two staves are for woodwinds (flute and oboe). The fifth and sixth staves are for keyboard (piano and organ). The seventh and eighth staves are for strings (cello and double bass). The ninth and tenth staves are for woodwinds (bassoon and clarinet). The score includes various musical notations such as notes, rests, and dynamic markings.

.o in ex . cel . sis De . o Glo . ri -
 .ter ! Dank dem Va . - ter , Dank dem guten
 .o in ex . cel . sis De . o Glo . ri -
 .ter ! Dank dem Va . - ter , Dank dem guten
 .o in ex . cel . sis De . o Glo . ri -
 .ter ! Dank dem Va . - ter , Dank dem guten
 .o in ex . cel . sis De . o Glo . ri -
 .ter ! Dank dem Va . - ter , Dank dem guten



Musical score for instruments including strings and woodwinds. The score consists of ten staves. The top two staves are for strings (Violin I and Violin II). The next two staves are for woodwinds (Flute and Clarinet). The bottom two staves are for strings (Viola and Cello/Double Bass). The music is in a common time signature and features a variety of rhythmic patterns and melodic lines.

- a , De . o Glo . ri . a , Gloria in ex . cel . sis De . .
 Gott , Ehr' und Preis sey ihm , Ehre sey Gott dem guten Va . .

- a , De . o Glo . ri . a , Gloria in ex . cel . sis De . o , in ex .
 Gott , Ehr' und Preis sey ihm , Ehre sey Gott dem guten Va . ter , Lob und

- a , De . o Glo . ri . a , Gloria in ex . cel . sis De . o , in ex .
 Gott , Ehr' und Preis sey ihm , Ehre sey Gott dem guten Va . ter , Lob und

- a , De . o Glo . ri . a , Gloria in ex . cel . sis De . o ,
 Gott , Ehr' und Preis sey ihm , Ehre sey Gott dem guten Va . ter ,

Musical score for figured bass, consisting of a single staff with figured bass notation. The figures are 5/3, 6/4, 5/3, and 7.

-celsis De - o , in ex - celsis De - o , in ex - celsis De -
 Dank dem Va - - ter , Lob und Dank dem Va - - ter , Dank dem guten Va - -
 -celsis De - o , in ex - celsis De - o , in ex - celsis De -
 Dank dem Va - - ter , Lob und Dank dem Va - - ter , Dank dem guten Va - -
 in ex - celsis , De - o De -
 Dank dem Va - ter , Dank ihm ! Dank .

Coi Clarini

o ,
ter, in ex-cel-sis De-o Glo-ri-a, et in
Ehr'und Preis sey ihm, dem gu-ten Gott! und auf

o ,
ter, in ex-cel-sis De-o Glo-ri-a, et in
Ehr'und Preis sey ihm, dem gu-ten Gott! und auf

o ,
ter, in ex-cel-sis De-o Glo-ri-a, et in
Ehr'und Preis sey ihm, dem gu-ten Gott! und auf

o ,
ihm! in ex-cel-sis De-o Glo-ri-a, et in
Ehr'und Preis sey ihm, dem gu-ten Gott! und auf

ter - - ra pax , pax , pax ho - mi - ni - bus , et in
 Er - - den Heil , Heil , Friede, Freud und Heil, und auf

ter - - ra pax , pax , pax ho - mi - ni - bus , et in
 Er - - den Heil , Heil , Friede, Freud und Heil, und auf

ter - - ra pax , pax , pax ho - mi - ni - bus , et in
 Er - - den Heil , Heil , Friede, Freud und Heil, und auf

ter - - ra pax , pax , pax ho - mi - ni - bus , et in
 Er - - den Heil , Heil , Friede, Freud und Heil, und auf

p $\frac{6}{5}$ *f* $\frac{7}{7}$

ter-ra pax, pax, pax ho-mi-ni-bus,
 Er-den Heil, Heil, Friede, Freud' und Heil,

ter-ra pax, pax, pax ho-mi-ni-bus,
 Er-den Heil, Heil, Friede, Freud' und Heil,

ter-ra pax, pax, pax ho-mi-ni-bus,
 Er-den Heil, Heil, Friede, Freud' und Heil,

ter-ra pax, pax, pax ho-mi-ni-bus,
 Er-den Heil, Heil, Friede, Freud' und Heil,

ter-ra pax, pax, pax ho-mi-ni-bus,
 Er-den Heil, Heil, Friede, Freud' und Heil,

1815.

bonae, bonae Heil und Friede, voluntatis, Fried'und Freude, voluntatis, seinen Kindern,

bonae, bonae Heil und Friede, voluntatis, Fried'und Freude, voluntatis, seinen Kindern,

bonae, bonae Heil und Friede, voluntatis, Fried'und Freude, voluntatis, seinen Kindern,

bonae, bonae Heil und Friede, voluntatis, Fried'und Freude, voluntatis, seinen Kindern,

7 7 7 6/5

The musical score consists of several staves. The upper staves feature instrumental accompaniment with various textures, including sixteenth-note runs and chords. The lower staves are vocal parts with lyrics in Latin and German. The lyrics are:

bonae, bonae volun-ta-tis, bo-nae, bonae, bonae volun-

Freude, Fried' und Heil auf Er-den, Freude, Freude allen seinen

bonae, bonae volun-ta-tis, bo-nae, bo-nae, bonae volun-

Freude, Fried' und Heil auf Er-den, Freude, Freu-de allen seinen

bo-nae, bonae, bonae volun-ta-tis, bo-nae, bo-nae, bonae volun-

Heil und Freude, Fried' und Heil auf Er-den, Freude, Freu-de allen seinen

bonae, bonae volun-ta-tis, bo-nae, bo-nae, bonae volun-

Freude, Fried' und Heil auf Er-den, Freude, Freude allen seinen

The score includes dynamic markings such as *f* and *cres*, and a figured bass line at the bottom with numbers like 6, 5, 6, 4, 3, 3, 5, 6.

The musical score consists of several staves. The top four staves are for piano accompaniment, featuring a treble and bass clef with a key signature of one sharp (F#). The piano part includes various textures, such as arpeggiated chords and block chords, with dynamic markings of *p* and *cres*. The bottom four staves are for vocal parts, with lyrics in German. The lyrics are: "ta - - tis, Kin - - dern, bonae, bo - nae vo - lun - ta - - Freude, Fried' und Heil auf Er - -". The vocal lines are written in a soprano, alto, and tenor/bass clef, with dynamic markings of *p* and *cres*. At the bottom left, there are some numerical markings: $\frac{6}{4}$, $\frac{5}{\#}$, *p*, and $\frac{6}{5}$. The page number "1815." is centered at the bottom.

-tis, bo - nae, bo - nae, bonae vo - lun - ta - - - tis,
 -den, Freu - de, Freude allen seinen Kin - - dern,
 -tis, bo - - nae, bo - - nae, bonae vo - lun - ta - - - tis,
 -den, Freu - de, Freu - de allen seinen Kin - - dern,
 -tis, bo - - nae, bo - - - nae, bonae vo - lun - ta - - - tis,
 -den, Freu - de, Freu - de allen seinen Kin - dern,
 -tis, bo - - nae, bo - nae, bonae vo - lun - - ta - - - tis,
 -den, Freu - de, Freude allen seinen Kin - dern

f 6 6 4 3 3 5b 6 6 4 #

bonae volun - ta - - tis , bonae volun - ta - - tis .
 allen seinen Kin - - dern , allen seinen Kin - - dern .

bonae volun - ta - - tis , bonae volun - ta - - tis .
 allen seinen Kin - - dern , allen seinen Kin - - dern .

bonae volun - ta - - tis , bonae volun - ta - - tis .
 allen seinen Kin - - dern , allen seinen Kin - - dern .

bonae volun - ta - - tis , bonae volun - ta - - tis .
 allen seinen Kin - - dern , allen seinen Kin - - dern .

p

p

solo
p

Laudamus, be-ne-di-cimus,
Dich preisen, Dich verehren wir,

solo
p

Laudamus, be-ne-di-cimus,
Dich preisen, Dich verehren wir,

solo
p

Laudamus, be-ne-di-cimus,
Dich preisen, Dich verehren wir,

p solo

Laudamus, be-ne-di-cimus,
Dich preisen, Dich verehren wir,

6/5 6/5 6/5

a - do - ramus , glo - ri - fi - camus , gra - ti - as
 Dir - ge - bühret . Ehr und Anbethung , Dir nur al :

a - do - ramus , glo - ri - fi - camus , gra - ti - as
 Dir ge - bühret Ehr und Anbethung , Dir nur al :

a - do - ramus , glori - fi - camus , gra - ti - as
 Dir ge - bühret Ehr und Anbethung , Dir nur al :

a - do - ramus , glori - fi - camus , gra - ti - as
 Dir ge - bühret Ehr und Anbethung , Dir nur al :

6/5 6/5 6/5

The first system of the musical score consists of seven staves. From top to bottom: a blank bass staff; a blank treble staff; a treble staff with a whole note chord in the fifth measure and another in the sixth; a treble staff with a melodic line in G major; a blank bass staff; a treble staff with a melodic line in G major; and a bass staff with a bass line in G major.

a - gi - mus ti - bi prop - ter mag - nam glo - riam tu - am,
 - lein wei - hen wir, Dir Gott al - lein - nur O - pfer des Dan - kes,

a - gi - mus ti - bi prop - ter mag - nam glo - riam tu - am,
 - lein wei - hen wir, Dir Gott al - lein - nur O - pfer des Dan - kes,

a - gi - mus ti - bi prop - ter mag - nam glo - riam tu - am,
 - lein wei - hen wir, Dir Gott al - lein - nur O - pfer des Dan - kes,

a - gi - mus ti - bi prop - ter mag - nam glo - riam tu - am,
 - lein wei - hen wir, Dir Gott al - lein - nur O - pfer des Dan - kes,

The bottom-most staff is a basso continuo line with figured bass notation. The figures are 6/5, 6/5, 4, and 6/5, positioned below the notes.

prop-ter mag-nam, prop-ter mag-nam,
Dir al-lein nur, Dir al-lein nur,
glo-riam tu-am, O-pfer des Dankes,
glo-riam tu-am, O-pfer des Dankes,
glo-riam tu-am, O-pfer des Dankes,
Vllli
1815.

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a melodic line. The music is in a common time signature and features various accidentals and note values.

propter mag-nam glo-riam tuam,
 Dir nur weihn wir O-pfer des Dankes,

glo-riam tuam, propter mag-nam glo-riam tuam,
 O-pfer des Dankes, Dir nur weihn wir O-pfer des Dankes,

glo-riam tuam, propter mag-nam glo-riam tuam,
 O-pfer des Dankes, Dir nur weihn wir O-pfer des Dankes,

glo-riam tuam, propter mag-nam glo-riam tuam,
 O-pfer des Dankes, Dir nur weihn wir O-pfer des Dankes,

The second system of the musical score continues the vocal and piano parts. It includes a bass clef staff with the label 'Bassi.' and numerical figures '6/5', '1815.', '26/25', and '25' below it. The piano accompaniment continues with chords and a melodic line.

glo . riam tuam , glo . riam tu . . . am .
 O . pfer des Dankes , O . pfer des Dan . . . kes .
 glo . riam tuam , glo . riam tu . . . am .
 O . pfer des Dankes , O . pfer des Dan . . . kes .
 glo . riam tuam , glo . riam tu . . . am .
 O . pfer des Dankes , O . pfer des Dan . . . kes .
 glo . riam tuam , glo . riam tu . . . am .
 O . pfer des Dankes , O . pfer des Dan . . . kes .

Musical score details: The score consists of 11 staves. The first four staves are for instruments, with dynamic markings 'p' and 'cres' appearing in the first and second staves. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment with a 'Sva.' marking and two 'H' symbols. The seventh staff is another vocal line with lyrics. The eighth staff is a piano accompaniment. The ninth staff is a vocal line with lyrics. The tenth staff is a piano accompaniment with dynamic markings 'cres' and '6b', '5b', '6', '6'. The eleventh staff is a vocal line with lyrics.

Musical score for instruments. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). Dynamics include *f* (forte). The woodwind section includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes parts for Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. III), Cello (Vcl. IV), and Double Bass (Cb.). The woodwind section includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes parts for Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. III), Cello (Vcl. IV), and Double Bass (Cb.). The woodwind section includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The string section includes parts for Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vcl. III), Cello (Vcl. IV), and Double Bass (Cb.).

Vocal score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are:

tutti f
 Do . . mine De . . us , Deus Rex coelestis, De . . us
 Kö . nig des Him . mels, Herr der ganzen Erde, ew' - ger

tutti f
 Do . . mine De . . us , Deus Rex coelestis, De . . us
 Kö . nig des Him . mels, Herr der ganzen Erde , ew' - ger

tutti f
 Do . . mine De . . us , Deus Rex coelestis, De . . us
 Kö . nig des Him . mels, Herr der ganzen Erde , ew' - ger

tutti f
 Do . . mine De . . us , Deus Rex coelestis, De . . us
 Kö . nig des Him . mels, Herr der ganzen Erde, ew' - ger



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

Pa - ter om - ni - - - po - tens , Domine fi - -
 Va - ter, all - mächt' - - ger Gott , Sohn deines Va - -

Pa - ter om - ni - - - po - tens , Domine fi - -
 Va - ter, all - mächt' - - ger Gott , Sohn deines Va - -

Pa - ter om - ni - - - po - tens , Domine fi - -
 Va - ter, all - mächt' - - ger Gott , Sohn deines Va - -

Pa - ter om - ni - - - po - tens , Domine fi - -
 Va - ter, all - mächt' - - ger Gott , Sohn deines Va - -

The first system of the musical score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *pp* (pianissimo).

li , u . . ni . ge . ni . te , Je . . su Chri . . ste, Domine
 ters , Du sein einz'ger Sohn , Je . . sus Chris . . tus, König des

The second system continues the vocal line with lyrics. It features a treble clef staff with lyrics underneath. Dynamics include *p*.

li , u . . ni . ge . ni . te , Je . . su Chri . . ste, Domine
 ters , Du sein einz'ger Sohn , Je . . sus Chris . . tus, König des

The third system continues the vocal line with lyrics. It features a treble clef staff with lyrics underneath. Dynamics include *p*.

li , u . . ni . ge . ni . te , Je . . su Chri . . ste, Domine
 ters , Du sein einz'ger Sohn , Je . . sus Chris . . tus, König des

The fourth system continues the vocal line with lyrics. It features a treble clef staff with lyrics underneath. Dynamics include *p*.

li , u . . ni . ge . ni . te , Je . . su Chri . . ste,
 ters , Du sein einz'ger Sohn , Je . . sus Chris . . tus ,

The fifth system features figured bass notation. The notes are placed on a single staff with figured bass symbols below them: 5/3, 6/4, 5/3, 7, 5/3, 6/4, 5/3, 7. Dynamics include *p* and *ff* (fortissimo).

Deus, Agnus Dei, fili.us Patris, Fi.li.us
 Himmels, un.ser Mittler, Sohn deines Vaters, Sohn deines

Deus, Agnus Dei, fili.us Patris, Fi.li.us
 Himmels, un.ser Mittler, Sohn deines Vaters, Sohn deines

Deus, Agnus Dei, fili.us Patris, Fi.li.us
 Himmels, un.ser Mittler, Sohn deines Vaters, Sohn deines

Fi.li.us
 Sohn deines

Fi.li.us
 Sohn deines

Fi.li.us
 Sohn deines

Fi.li.us
 Sohn deines

6 6 6 6 6 6 6 6 f 6

The first part of the musical score consists of eight staves. The top two staves (bass and treble clefs) feature a rhythmic accompaniment with eighth and sixteenth notes. The middle four staves (two treble and two bass clefs) contain the vocal melody, with various note values and rests. The music is written in a common time signature.

Pa - - - tris , fili - us Pa - - - tris , Domine Deus,
 Va - - - ters , Sohn deines Va - - - ters , König des Himmels,

Pa - - - tris , fi - lius Pa - - - tris , Domine Deus,
 Va - - - ters , Sohn deines Va - - - ters , König des Himmels,

Pa - - - tris , fi - lius Pa - - - tris , Domine Deus,
 Va - - - ters , Sohn deines Va - - - ters , König des Himmels,

Pa - - - tris , fi - lius Pa - - - tris , Domine Deus,
 Va - - - ters , Sohn deines Va - - - ters , König des Himmels,

The second part of the musical score consists of two staves. The top staff continues the vocal melody from the previous section. The bottom staff is a bass line with figured bass notation, including figures such as 6/4, 5, f, 6, 4, 3, 6/5, and 6/5.

Agnus De.i, fili.us Pa . . tris , Domine Deus, Agnus De.i ,
 unser Mittler, Sohn deines Va . . ters , König des Him̄els, unser Mittler ,

Agnus De.i, fili.us Pa . . tris , Domine Deus, Agnus De.i,
 unser Mittler, Sohn deines Va . . ters , König des Him̄els, unser Mittler,

Agnus De.i, fili.us Pa . . tris , Domine Deus, Agnus De.i ,
 unser Mittler, Sohn deines Va . . ters , König des Him̄els, unser Mittler,

Agnus De.i, fili.us Pa . . tris , Domine Deus, Agnus De.i ,
 unser Mittler, Sohn deines Va . . ters , König des Him̄els, unser Mittler,

5 5 3 1815 5 5 5

The first system of the musical score consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a 3/4 time signature and features a series of chords and melodic lines.

fi . lius Pa . . tris , fi . lius , fi . li . us Pa . . tris .
 Sohn deines Va . . ters , einziger Sohn deines Va . . ters .

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music maintains the same key signature and time signature as the first system.

fi . lius Pa . . tris , fi . lius , fi . li . us Pa . . tris .
 Sohn deines Va . . ters , einziger Sohn deines Va . . ters .

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music maintains the same key signature and time signature as the first system.

fi . lius Pa . . tris , fi . lius , fi . li . us Pa . . tris .
 Sohn deines Va . . ters , einziger Sohn deines Va . . ters .

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music maintains the same key signature and time signature as the first system.

fi . lius Pa . . tris , fi . lius , fi . li . us Pa . . tris .
 Sohn deines Va . . ters , einziger Sohn deines Va . . ters .

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music maintains the same key signature and time signature as the first system.

70 .
N^o. 3 .

QUI TOLLIS .

Adagio .

Oboi .

Fagotti .

Violino 1^{mo} .

Violino 2^{do} .

Viola .

Soprano .

Alto .

Tenore .

Basso .

Fondam .

p

f

f

f

Col B .

solo

p

Qui tollis, qui tollis peccata
Du büssest die Sünden, der Menschen

solo

p

Qui tollis, qui tollis peccata
Du büssest die Sünden, der Menschen

f

p

f

p

3
8

tr
f
tr
f
tr
f

Mi - se - re - re, mi - se - re - re,
Ach, er - barm', er - barm' dich un - ser,

tr tutti
f

mundi, Mi - se - re - re, mi - se - re - re,
Sünden, Ach, er - barm', er - barm' dich un - ser,

tr tutti
f

mundi, Mi - se - re - re, mi - se - re - re,
Sünden, Ach, er - barm', er - barm' dich un - ser,

tutti
f

Mi - se - re - re, mi - se - re - re,
Ach, er - barm', er - barm' dich un - ser,

f
7 4 5b 5

mi - se - re - re no - bis!
 ach er - barm' dich un - ser!

mi - se - re - re no - bis!
 ach er - barm' dich un - ser!

mi - se - re - re no - bis!
 ach er - barm' dich un - ser!

mi - se - re - re no - bis!
 ach er - barm' dich un - ser!

5 6 7 6 5
 4 4 3

Handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score consists of 11 staves. The top five staves contain the main melodic and harmonic parts, while the bottom six staves are mostly empty, suggesting a grand staff with multiple systems. The music is written in a 3/4 time signature with a key signature of one flat (B-flat). The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' (forte). The bottom staff has a '7' under the first measure and a '6 6 3 / 4 7' under the final measure.

Musical score for the first system, consisting of five staves. The first four staves are in treble clef, and the fifth is in bass clef. Dynamics range from *p* (piano) to *f* (forte). Trills (*tr*) are indicated above several notes. The system concludes with a double bar line.

tutti
f Sus - ci - pe
 Hö - re - uns,

Musical score for the second system, featuring a solo part (*solo*) and a tutti part (*tutti*). Dynamics range from *p* to *f*. A trill (*tr*) is indicated above a note in the solo part.

solo Qui tollis, qui tollis pec - ca - ta mundi, *tutti* Sus - ci - pe
p Du büssest die Sünden, der Menschen Sünden, *f* Hö - re - uns,

Musical score for the third system, featuring a solo part (*solo*) and a tutti part (*tutti*). Dynamics range from *p* to *f*. A trill (*tr*) is indicated above a note in the solo part.

solo Qui tollis, qui tollis pec - ca - ta mundi, *tutti* Sus - ci - pe
p Du büssest die Sünden, der Menschen Sünden, *f* Hö - re - uns,

Musical score for the fourth system, featuring a tutti part (*tutti*). Dynamics range from *f*.

tutti
f Sus - ci - pe
 Hö - re - uns,

Musical score for the fifth system, featuring a bass line. Dynamics range from *p* to *f*. Figured bass notation is present below the staff: 7, 8/3, 4, 3, f 7.

Musical notation for the first system, consisting of two staves (treble and bass) with notes and rests. The notes are mostly whole notes and half notes.

Musical notation for the second system, consisting of two staves (treble and bass) with notes and rests. The notes are mostly whole notes and half notes.

de - pre - ca - ti - o - nem , de - pre - ca - ti -
 hör' uns um Er - bar - mung flehen, um Er -

Musical notation for the third system, consisting of two staves (treble and bass) with notes and rests. The notes are mostly whole notes and half notes.

de - pre - ca - ti - o - nem , de - pre - ca - ti -
 hör' uns um Er - bar - mung flehen, um Er -

Musical notation for the fourth system, consisting of two staves (treble and bass) with notes and rests. The notes are mostly whole notes and half notes.

de - pre - ca - ti - o - nem , de - pre - ca - ti -
 hör' uns um Er - bar - mung flehen, um Er -

Musical notation for the fifth system, consisting of two staves (treble and bass) with notes and rests. The notes are mostly whole notes and half notes.

de - pre - ca - ti - o - nem , de - pre - ca - ti -
 hör' uns um Er - bar - mung flehen, um Er -

Musical notation for the sixth system, consisting of a single staff with notes and rests. The notes are mostly whole notes and half notes.



The musical score consists of several staves. The top two staves are for piano accompaniment, featuring chords and arpeggiated patterns. The middle staves are for the voice, with lyrics in German. The bottom staff is for the piano accompaniment, showing figured bass notation. The lyrics are: "o - - - nem , de - pre - ca - ti - o - - - nem , de - pre - ca - ti - bar - - - mung flehen , um Er - bar - - mung flehen , um Er :".

o - - - nem no - - - stram, de - preca - ti -
 - bar - - - mung fle - - - hen, hör'uns um Er -

o - - - nem no - - - stram, de - preca - ti -
 - bar - - - mung fle - - - hen, hör'uns um Er -

o - - - nem no - - - stram, de - preca - ti -
 - bar - - - mung fle - - - hen, hör'uns um Er -

o - - - nem no - - - stram, de - preca - ti -
 - bar - - - mung fle - - - hen, hör'uns um Er -

6 5 5 5

The musical score consists of several systems. The top system includes a grand staff with treble and bass clefs, followed by a piano part with a treble clef. The piano part features a complex, flowing melody with many sixteenth notes. The vocal part is in a lower register, with lyrics written below the notes. The lyrics are: "o - - - nem no - - - - - stram .
- bar - - - mung fle - - - - - hen .". The score includes dynamic markings such as *p* (piano) and *f* (forte). At the bottom of the page, there are some handwritten annotations: "43/5" and "p 7/4".

The first system of the musical score consists of five staves. The top staff contains three dotted half notes with a slur above them. The second staff is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The third and fourth staves contain more rhythmic patterns with slurs. The fifth staff is mostly empty, with a few notes at the end of the system.

solo

Qui
Du

solo

Qui
Du

The second system consists of a single staff with a bass clef. It contains a series of notes with fingerings indicated below them: 6, 6, 6, 6, 7, 5, 6, 4, 3. Above the staff, the word "vlli" is written above the first few notes, and "Bassi" is written above the last few notes.

Musical score for voice and piano. The score consists of several staves. The top two staves are for the piano accompaniment, and the bottom two staves are for the voice. The lyrics are in German and Latin. The score includes various musical notations such as notes, rests, trills (tr), and dynamics (f, tutti). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is numbered 1815 at the bottom.

Lyrics:
 Mi - se -
 Ach, er -
 sedes, qui sedes ad dex - te - ram Patris, f Mi - se -
 sitztest zur rechten, zur rechten Hand Gottes, Ach, er -
 sedes, qui sedes ad dex - te - ram Patris, f Mi - se -
 sitztest zur rechten, zur rechten Hand Gottes, Ach, er -
 Solo
 Qui sedes qui sedes ad dex - te - ram Patris, Mi - se -
 Du sitztest zur rechten, zur rechten Hand Gottes, Ach, er -

Musical notation for the first system, including treble and bass staves with various notes and rests.

Musical notation for the second system, including treble and bass staves with various notes and rests.

re - re , mi - se - re - re no -
 - barm' dich , ach , er - barm' dich un -

Musical notation for the third system, including treble and bass staves with various notes and rests.

re - re , mi - se - re - re no -
 - barm' dich , ach , er - barm' dich un -

Musical notation for the fourth system, including treble and bass staves with various notes and rests.

re - re , mi - se - re - re no -
 - barm' dich , ach , er - barm' dich un -

Musical notation for the fifth system, including treble and bass staves with various notes and rests.

re - re , mi - se - re - re no -
 - barm' dich , ach , er - barm' dich un -

Musical notation for the sixth system, including treble and bass staves with various notes and rests.

his ! Mi - se - re - re , mi - se -
 ser ! Ach , er - barm' dich , ach , er -

bis ! Mi - se - re - re , mi - se -
 ser ! Ach , er - barm' dich , ach , er -

bis ! Mi - se - re - re , mi - se -
 ser ! Ach , er - barm' dich , ach , er -

bis ! Mi - se - re - re , mi - se -
 ser ! Ach , er - barm' dich , ach , er -

53
 p 69 6 7
 4 4 4 4

re - re no - bis !
- barm' dich un - ser !

re - re no - bis !
- barm' dich un - ser !

re - re no - bis !
- barm' dich un - ser !

re - re no - bis !
- barm' dich un - ser !

6/4 pp7 6/4 5/4 4/4

84 .

QUONIAM .

N^o. 4 .

Allegretto

Corni
in G .

Oboi .

Fagotti

Allegretto .

Violino 1^{mo} .

Violino 2^{do} .

Viola .

Soprano .

Alto .

Tenore .

Basso .

Allegretto .

Fondam :

The first system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The music includes various rhythmic values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The notation is dense, with many beamed notes and rests.

A single musical staff in treble clef, one sharp key signature, and 3/4 time signature. It contains several rests, indicating a section where the instrument is silent.

A single musical staff in treble clef, one sharp key signature, and 3/4 time signature. It contains several rests, indicating a section where the instrument is silent.

A single musical staff in bass clef, one sharp key signature, and 3/4 time signature. It contains several rests, indicating a section where the instrument is silent.

A single musical staff in bass clef, one sharp key signature, and 3/4 time signature. It contains notes and rests. The word *solo* is written above the staff. Below the staff, there are dynamic markings: *p*, *f*, and *p*. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4.

Quo. ni. :
Du al. :

solo
p Tu solus Dominus, solus Altissimus,
 Nur Du, Erhabener, nur Du, Allmächtiger,

solo
p Tu solus Dominus, solus Altissimus,
 Nur Du, Erhabener, nur Du, Allmächtiger,

solo
p Tu solus Dominus, solus Altissimus,
 Nur Du, Erhabener, nur Du, Allmächtiger,

- am tu so - lus sanctus,
 - lein bist gut und gnädig,

Vlll
 3 6 6 3
 1815.

The first system of the musical score consists of six staves. The top two staves are for the vocal parts, and the bottom four staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The piano part features a prominent bass line with chords and a melodic line in the right hand. Dynamics markings include 'p' (piano) in the second and third measures.

Je - su Chri - ste ,
 Je - sus Chri - stus ,

A single musical staff in 3/8 time, one sharp key signature, corresponding to the first vocal part's lyrics.

Je - su Chri - ste ,
 Je - sus Chri - stus ,

A single musical staff in 3/8 time, one sharp key signature, corresponding to the second vocal part's lyrics.

Je - su Chri - ste ,
 Je - sus Chri - stus ;

A single musical staff in 3/8 time, one sharp key signature, corresponding to the third vocal part's lyrics.

Quoni - am tu so - - lus
 Du al - lein bist gut und

A musical staff for the Basses (Bassi) in 3/8 time, one sharp key signature. It includes a bass clef and a series of notes with fingerings: 5, 5, 3, 7.



mf

mf

mf

mf

mf

mf

tutti

tu solus, tu so-lus Altissimus, tu solus, tu
bist heilig und herrlich, Allmächtiger, bist heilig und

tutti

tu solus, tu so-lus Altissimus, tu solus, tu
bist heilig und herrlich, Allmächtiger, bist heilig und

tutti

tu solus, tu so-lus Altissimus, tu solus, tu
bist heilig und herrlich, Allmächtiger, bist heilig und

tutti

sanctus tu solus, tu so-lus Altissimus, tu solus, tu
gnädig bist heilig und herrlich, Allmächtiger, bist heilig und

mf

6 3 6 6

3 3 3 6 6

Col B :

solus Altissimus, Je - su Christe, Je - su Chri - ;
 herrlich, Allmächtiger, Je - sus Christus, Je - sus Chri - ;

solus Altissimus, Je - su Christe, Je - su Chri - ;
 herrlich, Allmächtiger, Je - sus Christus, Je - sus Chri - ;

solus Altissimus, Je - su Christe, Je - su Chri - ;
 herrlich, Allmächtiger, Je - sus Christus, Je - sus Chri - ;

solus Altissimus, Je - su Christe, Je - su Chri - ;
 herrlich, Allmächtiger, Je - sus Christus, Je - sus Chri - ;

7 3/3 7 6 5

-ste,
 -stus,
 Quo - ni - am tu so - - lus, tu so - -
 Du al - lein bist gnä - - dig und hei - -

solo
 -ste,
 -stus,
 Quo - ni - am tu so - - lus, tu so - -
 Du al - lein bist gnä - - dig und hei - -

solo
 -ste,
 -stus,
 Quo - ni - am tu so - - lus, tu so - -
 Du al - lein bist gnä - - dig und hei - -

solo
 -ste,
 -stus,
 tū solus sanctus,
 bist gross und herrlich,

viii
 p₂ 6 6/5 4/2

-lus Al - tis - - simus , Je - - su Chri - ste , Je - -
 -lig , All - mäch - - ti - ger , Je - - sus Chri - stus , Je - -

-lus Al - tis - - simus , Je - - su Chri - ste ,
 -lig , All - mäch - - ti - ger , Je - - sus Chri - stus ,

-lus Al - tis - - simus , Je - - su Chri - ste , Je - su
 -lig , All - mäch - - ti - ger , Je - - sus Chri - stus , Je - sus

solus Al - tissimus ; Je - su Chri - ste , Je - su
 nur du Allmächtiger , Je - - sus Chri - stus , Jesus

Bassi .
 mf 6 7 # 97 p 3 6 4

Col Basso.

su Chri - ste,
 sus Chri - stus,
 Je - su Chri - ste,
 Je - sus Chri - stus,
 Chri - ste,
 Chri - stus,
 Je - su Chri - ste,
 Je - sus Chri - stus,
 Chri - ste,
 Chri - stus,
 Je - su Chri - ste,
 Je - sus Chri - stus,

6 6 6 6 6
 3 2 4 5

Col B .

Quo - ni - am tu so - lus , tu so - lus Al - tis - simus ,
 Du al - lein bist gnä - dig und hei - lig , All - mächt - ger ,

Quo - ni - am tu so - lus , tu so - lus Al - tis - simus ,
 Du al - lein bist gnä - dig und hei - lig , All - mächt - ger ,

Quo - ni - am tu so - lus , tu so - lus Al - tis - simus ,
 Du al - lein bist gnä - dig und hei - lig , All - mächt - ger ,

tu solus Sanctus , solus Altissimus,
 bist gros und herrlich , nur Du Allmächtiger ,

vlli

mf
Col B.
mf
mf
p
p
p
tutti
mf
Je - su Chri - ste,
Je - sus Chri - stus,
tutti
mf
Je - su Chri - ste, Je - su Chri - ste,
Je - sus Chri - stus, Je - sus Chri - stus,
tutti
mf
Je - su Chri - ste, Je - su Chri - ste,
Je - sus Chri - stus, Je - sus Chri - stus,
tutti
mf
Je - su Chri - ste, Je - su Chri - ste,
Je - sus Chri - stus, Je - sus Chri - stus,
mf
6 # 7 # 7 97 p 5 6 #

Col B .

8va

f

f

f

f

Je - - - su Chri - - - ste .
 Je - - - sus Chri - - - stus .

Je - - - su Chri - - - ste .
 Je - - - sus Chri - - - stus .

Je - - - su Chri - - - ste .
 Je - - - sus Chri - - - stus .

5 6 # f3 # 3 3 3 3

This page of handwritten musical notation contains several staves. The top two staves are in treble clef with a key signature of one sharp (F#). The third staff is in bass clef with a key signature of one sharp. The fourth staff is in treble clef with a key signature of one sharp and contains a trill (tr) marking. The fifth staff is in treble clef with a key signature of one sharp and is marked with a double bar line and the number '8va'. The sixth staff is in bass clef with a key signature of one sharp. Below these are four empty staves. The bottom-most staff is in bass clef with a key signature of one sharp and contains the numbers '6', '5', '6', and '5 3#' under the notes.

8va

tr

6 5 6 5 3#

1815 .

p

p

p

p

p

p

solo
f Tu so . lus
 Nur Du Er :

solo
p Tu so . lus
 Nur Du Er :

p solo
 Quoni . am tu so . lus sanctus ,
 Du al . lein bist gut , und gnädig ,

solo
f Tu so . lus
 Nur Du Er :

p

3

Col B

p

Dominus, so-lus Al-tis-si-mus, Jesu Chri-ste,
 - ha-bener, nur Du All-mäch-tiger, Jesus Christus,

Dominus, so-lus Al-tis-si-mus, Jesu Chri-ste,
 - ha-bener, nur Du All-mäch-tiger, Jesus Christus,

Quoni-
 Du al-

Dominus, so-lus Al-tis-si-mus, Jesu Chri-ste,
 - ha-bener, nur Du All-mäch-tiger, Jesus Chri-stus,

6 6 6 6 5 6 #

tu solus, so-lus
 nur Du al-lein bist

Quoni-
 Du al-

-am tu so-lus sanctus, tu so-lus, solus sanc-tus,
 -lein bist gut und gnädig, nur Du al-lein bist hei-lig,

tu solus, so-lus
 nur Du al-lein bist

sanc - tus, tu solus, so - lus Do - mi - nus,
 hei - lig, nur Du allein, Er - ha - be - ner,

am tu so - lus Al - tis - si - mus, tu so -
 - lein bist gnä - dig, All - mächti - ger, bist hei -

tu solus, solus Do - mi - nus,
 nur Du allein, Er - ha - be - ner,

sanc - tus, tu solus, solus, Do - mi - nus,
 hei - lig, nur Du allein, Er - ha - be - ner,

7 5 / 5 3 6 / 4 5 3 / 6 4 7 5 / 5 3
 1815 .

Quo - ni - am tu so - lus sanctus, tu so - lus Do - mi - nus,
 Du al - lein bist gut und gnädig, nur Du, Er - ha - be - ner,
 - lus,
 lig,

Quo - ni - am tu so - lus sanctus, tu so - lus Do - mi - nus,
 Du al - lein bist gut und gnädig, nur Du, Er - ha - be - ner,
 Quo - ni - am tu so - lus sanctus, tu so - lus Do - mi - nus,
 Du al - lein bist gut und gnädig, nur Du, Er - ha - be - ner,

Col B .

tu solus san - ctus, tu solus Do - mi -
 nur Du bist hei - lig, bist gross, Er - ha - be -

tu solus san - ctus, tu solus Domi -
 nur Du bist hei - lig, bist gross, Erhabe -

tu solus san - ctus, tu solus Domi -
 nur Du bist hei - lig, bist gross, Erhabe -

tu solus, tu so -
 und gnädig, und herr:

Col B

-nus, so - lus Al - - - tis - - - si - mus, Quo - niam tu so - lus,
 - ner, nur Du, All - - - mäch - - - ti - ger, Du allein bist gnädig,
 - nus, so - lus Al - tis - si - mus, Quo - niam tu so - -
 - ner, nur Du Allmächtl - - ger, Du allein bist gnä -
 - nus, so - lus Al - tis - si - mus, Quo - niam tu so -
 - ner, nur Du Allmäch ti - - ger, Du allein bist gnä -
 - lus, Al - tissi - mus,
 - lich, Allmächtiger,

7 5 6 54 6

tu so - lus san - ctus, tu so - lus Do - mi - nus,
 bist gut und hei - lig, bist gross, Er - ha - be - ner,
 - lus, Al - tis - si - mus, tu so - lus, tu so - lus Do - mi - nus,
 - dig, All - mächti - ger, bist hei - lig, bist gross, Er - ha - be - ner,
 - lus, Al - tis - si - mus, tu so - lus, tu so - lus Do - mi - nus,
 - dig, All - mächti - ger, bist hei - lig, bist gross, Er - ha - be - ner,

tu
 bist

Bassi

6 6 5 4 6 6 2 4 6

Col B.

mf

mf

mf

mf

tutti

mf

Je - - - su Chri =
Je - - - sus Chri =

tutti

mf

Je - - - su Chri =
Je - - - sus Chri =

tutti

mf

Je - - - su Chri =
Je - - - sus Chri =

tutti

mf

solus Al - tissimus, tu solus Altissimus, gnädig, Er - habener, bist herrlich, Allmächtiger, Je - - - su Chri =
Je - - - sus Chri =

mf

- ste , Je - su Chri - ste , Quo - ni - am tu
 - stus , Je - sus Chri - stus , Du al - lein bist
solo

- ste , Je - su Chri - ste , Quo - ni - am tu
 - stus , Je - sus Chri - stus , Du al - lein bist
solo

- ste , Je - su Chri - ste , Quo - ni - am tu
 - stus , Je - sus Chri - stus , Du al - lein bist
solo

- ste , Je - su Chri - ste , Quo - ni - am tu
 - stus , Je - sus Chri - stus , Du al - lein bist
solo

6 P+2 6

Musical score for the first system. It includes a piano part (p) and an organ part (Col B). The piano part features a melody in the right hand and accompaniment in the left hand. The organ part consists of a series of chords marked with double slashes (//). Dynamics include *p* and *mf*.

so . . . lus, tu so . lus Al . tis . si . mus, Je . su
 gnä . . dig und hei . lig, All . mäch . ti . ger, Je . sus

so . . . lus, tu so . lus Al . tis . si . mus, Je . su
 gnä . . dig und hei . lig, All . mäch . ti . ger, Je . su

solo
 tu so . lus sanctus , solus Altis simus , Je . su
 bist gross und herrlich , nur Du Allmächtiger, Je . sus

so . . . lus, tu so . lus Al . tis . si . mus, Je . su
 gnä . . dig und hei . lig, All . mäch . ti . ger, Je . sus

Basso continuo line with figured bass notation: 6, 6, 4/2, 6, 6, mf, 7.



Col B

p

p

p

psolo

Chri - ste, Je - su Chri - ste, Je - su
 Chri - stus, Je - sus Chri - stus, Je - sus

solo

Chri - ste, Je - su Chri - ste, Je - su
 Chri - stus, Je - sus Chri - stus, Je - sus

solo

Chri - ste, Je - su Chri - ste, Je - su
 Chri - stus, Je - sus Chri - stus, Je - sus

solo

Chri - ste, Je - su
 Chri - stus, Je - sus

vlli

Bassi

7 # 67 p 6 6 6 6 4

1815 .

Col B .

tr

tr

ste, Quo . ni . am tu so . . lus, tu
 stus, Du al . lein bist gnä . . dig und

Chri - ste, Quo . ni . am tu so . . lus, tu
 Chri - stus, Du al . lein bist gnä . . dig und

Chri - . ste, tu so . lus sanctus,
 Chri - . stus, bist gross und herrlich,

Chri . . ste, Quo . ni . am tu so . . lus, tu
 Chri . . stus, Du al . lein bist gnä . . dig und

3 2 6 6 6

Col B.

mf

mf

mf

mf

mf

tutti

mf

tutti

mf

tutti

mf

so - lus Al - tis - si - mus, Je - su Chri - ste,
 hei - lig, All - mäch - tiger, Je - sus Chri - stus,

so - lus Al - tis - si - mus, Je - su Chri - ste,
 hei - lig, All - mäch - tiger, Je - sus Chri - stus,

solus Altissimus, Je - su Chri - ste,
 nur Du Allmächtiger, Je - sus Chri - stus,

so - lus Al - tis - si - mus, Je - su Chri - ste,
 hei - lig, All - mäch - tiger, Je - sus Chri - stus,

4
2

6

6
5

mf 6

7

7

7

1815.

The musical score consists of several staves. At the top, there are two treble clef staves with a key signature of one sharp (F#) and a common time signature. The first staff begins with a forte (*f*) dynamic. Below these are two bass clef staves, with the second one starting with a piano (*p*) dynamic. The piano accompaniment includes chords and melodic lines, with some sections marked *f* and *p*. There are also staves for 'Unis' and 'Col B' (Cello/Bass) with their respective dynamics. The vocal parts are written in various clefs (soprano, alto, tenor, bass) and include the lyrics: 'Je - su , Jesu Chri - ste , Je - su , Jesu Chri - ste , Je - su Je - sus , Jesus Chri - stus , Je - sus , Jesus Chri - stus , Je - sus'. Some vocal lines are marked *p* and *solo*. The score concludes with a piano accompaniment section featuring a forte (*f*) dynamic and a 6/5 time signature.

The musical score consists of several staves. The top two staves are for piano accompaniment, with dynamics *p* and *p* $\overline{\text{p}}$. The third staff is a bass line with dynamics *p* and *p*. The fourth staff is a vocal line with dynamics *p* and the instruction *Unis*. The fifth staff contains double bar lines and dynamics *p*. The sixth staff is a vocal line with dynamics *p*. The seventh staff is a vocal line with lyrics:
Chri . ste .
Chri . stus .
The eighth staff is a vocal line with lyrics:
Chri . ste .
Chri . stus .
The ninth staff is a vocal line with lyrics:
Chri . ste .
Chri . stus .
The tenth staff is a vocal line with lyrics:
Chri . ste .
Chri . stus .
The eleventh staff is a bass line with dynamics *p*.

Nº 5.

CUM SANCTO SPIRITU .

Tympani
C et G .

Clarini
in C .

Corni
in C .

Oboi .

Fagotti .

Violino 1^{mo} .

Violino 2^{do} .

Viole .

Soprano .

Alto .

Tenore .

Basso .

Fundam .

Adagio .

f

Adagio

f

f tutti

Cum sancto spiri-tu, in gloria Dei Patris, A - - men,
Mit Gott dem heiligen Geist, zu Gottes des Vaters Ehre, A - - men,

tutti

Cum sancto spiri-tu, in gloria Dei Patris, A - - men,
Mit Gott dem heiligen Geist, zu Gottes des Vaters Ehre, A - - men,

tutti

Cum sancto spiri-tu, in gloria Dei Patris, A - - men,
Mit Gott dem heiligen Geist, zu Gottes des Vaters Ehre, A - - men,

f Adagio . $\frac{6}{5}$

Allegro

The first system of music features a vocal line in the upper voice (soprano or alto) and piano accompaniment in the right hand. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Col Basso

The 'Col Basso' section is a bass line for the basso continuo. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The section ends with three double bar lines (//) indicating a repeat or a section break.

Allegro

The second system of music features a vocal line in the upper voice (soprano or alto) and piano accompaniment in the right hand. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The third system of music features piano accompaniment in the right hand and left hand. The key signature has one sharp (F#) and the time signature is common time (C). The right hand part consists of a steady eighth-note pattern, and the left hand part consists of a bass line.

The fourth system of music features a vocal line in the upper voice (soprano or alto) and piano accompaniment in the right hand. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are:
 Cum sancto spi - ri - tu, in gloria Dei Pa - tris, A -
 Mit Gott dem heil'gen Geiste, zu Gottes des Vaters Eh - re, A -
 The lyrics are written in Latin and German. The vocal line ends with a trill (tr) over the final note.

Allegro .

2^{do} Col Basso

Cum sancto spi - ri - tu, in glo - ria Dei Pa - tris,
 Mit Gott dem heil'gen Geiste, zu Gottes des Vaters Eh - re,

men, A - - - men, cum sancto spi - ri - tu, in glo - - - ri - - - a De - i
 men, A - - - men, mit Gott dem heil'gen Geist, zu Gott - - - des Vaters - - -

6 6 6 5



tr
Basso
Col Basso

Cum sancto spi-ri-tu, in glo-ria De-i
Mit Gott dem heil'gen Geiste, zu Gottes des Va-ters

tr

A - - - men, A - - - men, cum sancto spi-ri-tu, in glo-ri-
A - - - men, A - - - men, mit Gott dem heil'-gen Geist, zu Gott des

Patris, Amen, A - - - men, A - - - men, A - - - - -
Ehre, Amen, A - - - men, A - - - - - men, A - - - - -

2 3 2 6 6 8 6 6 6 6 6 6 5

Col B

tr

tr

Cam sancto spi-ri-tu, in
Mit Gott dem heil'gen Geiste, zu

Pa-tris, A-men, A-men, cum sancto spi-ri-tu, in glo-
Eh-re, A-men, A-men, mit Gott dem heil'gen Geist, zu Gott

a Dei Pa-tris, Amen, A-men, A-men.
Va-ters Eh-re, Amen, A-men, A-men.

men, A-men, A-men, A-men.
men, A-men, A-men, A-men.

Organo

6 6 4 6
5 5 2 5

Col B :

tr

gloria Dei Pa - tris, Amen, A - men, A - - - - -
 Gottes des Vaters Eh - re, Amen, A - men, A - - - - -

gloria De - - - i Patris, A - - men, A - - men, A - - - - -
 Gottes des Va - - - ters Ehre, A - - men, A - - men, A - - - - -

- tu, in glo - ri - a De - - i Pa - tris, A - - - - men, in
 Geist, zu Got - tes des Va - - - ters Eh - re, A - - - - men, zu

- tu, in gloria Dei Pa - tris, Amen, A - - - - men, A - men, Dei
 Geiste, zu Gottes des Vaters Ehre, Amen, A - - - - men, zu Got - tes des

6 6 6 5 4 5 3 6 4/2 6 6 5 # 6 5

Col Basso

men, A - - - - - men, cum sancto spi - ri - tu, in gloria De - i
 men, A - - - - - men, mit Gott dem heil'gen Geist, zu Gottes des Va - ters

men, A - - - - - men, cum sancto spi - ri - tu, in glo - - - -
 men, A - - - - - men, mit Gott dem heil'gen Geist, zu Got - - - -

glo - - - - ria Dei Patris, cum sancto spi - ri - tu, in gloria Dei
 Got - tes des Vaters Eh - re, mit Gott dem heil'gen Geiste, zu Gottes des Vaters

Pa - - - - tris, A - - - - men,
 Va - - - - ters Ehre, A - - - - men,

9 5 # 6 6 6 # 6 6 # 5



Col B

Pa - tris, A - - - - men, in glo - ri - a Dei Pa - tris,
 Eh - - - re, A - - - - men, zu Got - tes des Vaters Eh - re,
 - - - - ria Dei Patris, A - - - - men, A - - - - men, A - - - -
 - - - - tes des Vaters Ehre, A - - - - men, A - - - - men, A - - - -
 Pa - - - - tris, A - - - - men, A - - - - men, A - - - - men, A - - - -
 Eh - - - - re, A - - - - men, A - - - - men, A - - - - men, A - - - -

Cum sancto spiri - tu, in glo - - - ria
 Mit Gott dem heiligen Geist, zu Got - tes des
 Bassi

6 5 3 9 4 = 4 2 6 7 6 3 6 5 # 3 3



Col B

A - - - men ,
A - - - men ,

A - - - men ,
A - - - men ,

A - - - men ,
A - - - men ,

men, A - - - men, A - - - men, A - - -
men, A - - - men, A - - - men, A - - -

- men , A - - - men , A - - - men , A - - -
- men , A - - - men , A - - - men , A - - -

Dei Patris, Dei Patris, A - - men, A - - - men, A - - -
Vaters, Gott des Vaters Ehre , A - - men, A - - - men, A - - -

Col B .

A - - men, A - - men, A - - - - - men, A - - -
 A - - men, A - - men, A - - - - - men, A - - -

- men, in glori - a Dei Patris, A - - men, A - - - - - men, A - - -
 - men, zu Gottes des Vaters Ehre, A - - men, A - - - - - men, A - - -

- - - - - men, De - i Patris, A - - - - -
 - - - - - men, Gott des Vaters, A - - - - -

- - - - - men, A - - - - -
 - - - - - men, A - - - - -

6 # 6 5

The first system of the musical score consists of seven staves. From top to bottom: a bass staff with a whole rest; a treble staff with a whole rest; a treble staff with a whole rest; a treble staff with a whole rest; a bass staff with a 3/8 time signature and a melodic line; a treble staff with a melodic line; and a bass staff with a melodic line. The organ part begins with a 3/8 time signature and a melodic line.

men,
men,

- men, cum sancto spiritu, in gloria Dei Patris, A - men, A - - - - =
- men, mit Gott dem heiligen Geist, zu Gottes des Vaters Ehre, A - men, A - - - - =

- men, cum sancto spi - ri - tu, in glo - ri - a De - i Patris, A - =
- men, mit Gott dem heil' gen Geiste, zu Gott zu Gott des Vaters Ehre, A - =

The second system continues the musical score. It features a bass staff with a whole rest, a treble staff with a whole rest, and a bass staff with a melodic line. The organ part continues with a melodic line.

men.
men.

Organo

The third system features a bass staff with a melodic line. The organ part continues with a melodic line.

Musical score for the first part of the hymn, featuring multiple staves with treble and bass clefs, including a vocal line and instrumental accompaniment.

Cum sancto spi - ri - tu, in glo - ri - a Dei Patris, A - - -
 Mit Gott dem heil'gen Geiste zu Gottes des Vaters Ehre, A - - -

men, cum sancto spi - ri - tu, Dei Patris A - - - men, A - - -
 men, mit Gott dem heil'gen Geist, Gott des Vaters A - - - men, A - - -

men, A - - men, A - - - men,
 men, A - - men, A - - - men,

men, cum sancto spiritu, in gloria Dei Patris, A - - - - -
 men, mit Gott dem heiligen Geist, zu Gottes des Vaters Eh - re , A - - - - -

men, De - i Pa - - tris , Amen , A - - - - - men, De - i Pa - tris ,
 men, Gott des Va - - ters , Amen , A - - - - - men, Gott des Vaters ,

in glo - ria De - i Patris , A - - - - - men, De - i Pa - tris ,
 zu Gottes Eh - re , zu Gott des Va - - ters, Gott des Vaters ,

Cum sancto spi - ri - - tu, A - men, A - - - - - men ,
 Mit Gott dem heil - gen Geist, A - men, A - - - - - men ,

Bassi

6 6 # 6 5 # 6 # 6 6 76



Col B

men, A - men, cum sancto spi - ri - tu, in
 men, A - men, mit Gott dem heil'gen Geist, zu

A - men, De - i Pa - tris, A - - - - - men, De - i Pa - - tris,
 A - men, Gott des Va - ters, A - - - - - men, Gott des Va - - ters,

A - men, De - i Pa - tris, A - - - - - men, A - - - - -
 A - men, Gott des Va - ters, A - - - - - men, A - - - - -

Cum sancto spi - ri - =
 Mit Gott dem heil'gen
 Bassi

76 76 76 7 5# 6 4 5 # 6 6 6 7 #

gloria Dei Pa . . . tris, Amen, A . - men, A . . - men, A . . .
 Gottes des Vaters Eh . . . re, Amen, A . - men, A . . - men, A . . .
 Amen, De . . i Pa . - tris, Amen, A . - men, A . - men,
 Amen, zu Gott des Va . - ters, Amen, A . - men, A . - men,
 . . . men, A . . . men, A . . . men, De . . i
 . . . men, A . . . men, A . . . men, zu Gott des
 . . . tu, in gloria Dei Pa . . . tris, A . - men, A . - men,
 Geiste zu Gottes des Vaters Eh . . . re, A . - men, A . - men,
 6 6 5 # 6 9 8 4
 3 3 2
 1815

men A men . Cum sancto
 men , A men . Mit Gott dem

A men, De . i Patris Pa . tris , A men . Cum sancto
 A men, zu Gott des Vaters Eh . re . A men . Mit Gott dem

Pa . . tris, Dei Pa tris , A men . Cum sancto
 Va . . ters, Gott des Va ters , A men . Mit Gott dem

A men, A men, De . i Patris , A men . Cum sancto
 A men, zu Gott des Vaters Eh . re , A men . Mit Gott dem

56 56 56 56 56 76 76 76 76 65

Col B

spiritu, cum sancto spiritu, cum sancto spiritu, in glori - a
 heiligen, mit Gott dem gnädigen, mit Gott dem mächtigen, zu Gottes des

spiritu, cum sancto spiritu, cum sancto spiritu, in glori - a
 heiligen, mit Gott dem gnädigen, mit Gott dem mächtigen, zu Gottes des

spiritu, cum sancto spiritu, cum sancto spiritu, cum sancto
 heiligen, mit Gott dem gnädigen, mit Gott dem mächtigen, mit Gott dem

spiritu, cum sancto spiritu, cum sancto spiritu, in glori - a
 heiligen, mit Gott dem gnädigen, mit Gott dem mächtigen, zu Gottes des

V^{lli}

Bassi

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The middle three staves are piano accompaniment in treble clef, featuring a melodic line with slurs and a bass line with chords. The bottom staff is piano accompaniment in bass clef, providing a steady bass line. A double bar line with the label "Col B" is placed between the fourth and fifth staves.

De . . . i Pa . . . tris, De . . . i
 Va . . . ters, Gott des Va . . . ters

The second system of the musical score consists of two staves. The top staff is piano accompaniment in treble clef, continuing the melodic line from the first system. The bottom staff is piano accompaniment in bass clef, continuing the bass line.

De . . . i Pa . . . tris, De . . . i
 Va . . . ters, Gott des Va . . . ters

The third system of the musical score consists of two staves. The top staff is piano accompaniment in treble clef, featuring a more active melodic line with eighth notes. The bottom staff is piano accompaniment in bass clef, continuing the bass line.

spi . . ri . . tu, in glori . . a De . . i Patris, Amen, Dei Patris, Amen,
 hei . . li . . gen Geist, zu Gottes des Vaters Ehre, Amen, Gott des Vaters, Amen,

The fourth system of the musical score consists of two staves. The top staff is piano accompaniment in treble clef, continuing the melodic line. The bottom staff is piano accompaniment in bass clef, continuing the bass line.

De . . . i Pa . . . tris, A . . .
 Va . . . ters Eh . . re, A . .

The fifth system of the musical score consists of two staves. The top staff is piano accompaniment in treble clef, continuing the melodic line. The bottom staff is piano accompaniment in bass clef, continuing the bass line.

Pa . . . tris , A . . . men , A men . A
 Eh . . . re , A . . . men , A men , A

Pa tris , A men , in gloria Dei Patris ,
 Eh re , A men , zu Gottes des Vaters Ehre , A

A men , A men , A men , A
 A men , A men , A men , A

Col B

men, A - - - men, A - - - men, A - - - men.
 men, A - - - men, A - - - men, A - - - men.

men, in gloria De-i Patris, A - - - men, A - - - men, A - - -
 men, zu Gottes des Vaters Ehre, A - - - men, A - - - men, A - - -

men, A - - - men, A - - - men, A - - - men.
 men, A - - - men, A - - - men, A - - - men.

men, A - - - men, A - - - men, A - - - men.

Col B

Cum sancto spiri - tu, in glori - a Dei Patris, A - men, A - men,
 Mit Gott dem heiligen Geist, zu Gottes des Vaters Ehre, A - men, A - men,

men, Cum sancto spiri - tu in glori - a Dei Patris, A - men, A - men,
 men, Zu Gott des Vaters, Gott des heiligen Gott des Vaters, A - men, A - men,

Cum sancto, sanc - to spi - ri - tu, A - men,
 Mit Gott, mit Gott dem heil - gen Geist, A - men,

men, in glori - a Dei Patris, A - men, A - men, A - men,
 men, zu Gottes des Vaters Eh - re, A - men, A - men, A - men,

Bassi

6 6 6 6 7 6 # 47 5

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is characterized by dense, rhythmic patterns, likely for a keyboard instrument like the organ. The first staff begins with a double bar line and a repeat sign. The notation includes various note values, rests, and dynamic markings.

Amen , in glo . ri . a Dei Patris,
 Amen , zu Got . tes des Vaters Ehre ,

A single musical staff in 3/4 time, containing a simple melodic line for a vocal part. The notes are mostly quarter and eighth notes, with some rests.

Amen , in glo . ri . a Dei Patris,
 Amen , zu Got . tes des Vaters Ehre ,

A single musical staff in 3/4 time, containing a simple melodic line for a second vocal part. The notation is similar to the first vocal part.

Amen . Cum sancto spiri . tu , in glori . a Dei Patris,
 Amen . Mit Gott dem heiligen Geist , zu Gottes des Vaters Ehre ,

A single musical staff in 3/4 time, containing a simple melodic line for a third vocal part. The notation is similar to the previous vocal parts.

Amen . Cum sancto spi . ri . tu , in glori . a Dei Patris,
 Amen . Mit Gott dem heiligen Geist , zu Gottes des Vaters Ehre ,

The final system of the musical score consists of seven staves, similar in structure to the first system. It features complex rhythmic patterns and melodic lines, concluding the piece.

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

The musical score consists of several staves. The upper staves feature instrumental parts with various rhythmic patterns and dynamic markings. The lower staves contain vocal lines with the lyrics: "Amen, Amen, in gloria Dei zu Gottes des Vaters". The score includes dynamic markings such as *p* and *cres*. At the bottom left, there are time signature changes from 6/4 to 5/3. At the bottom right, there is a *Vllli* marking and a *cres* marking.

The piano accompaniment for the first system consists of eight staves. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is marked with a forte 'f' dynamic. The accompaniment features a variety of rhythmic textures, including sixteenth-note runs, eighth-note patterns, and sustained chords. The piece is in 3/8 time.

men, De-i Patris, A - - men.
 men, Gott des Vaters, A - - men.

The first vocal line is written in bass clef with a 3/8 time signature. It begins with a forte 'f' dynamic. The melody is simple and follows the rhythm of the lyrics.

Pa - - tris, A - - - men, De-i Patris, A - - men.
 Eh - - re, A - - - men, Gott des Vaters, A - - men.

The second vocal line is written in bass clef with a 3/8 time signature. It begins with a forte 'f' dynamic. The melody is simple and follows the rhythm of the lyrics.

Pa - - tris, A - - - men, De-i Patris, A - - men.
 Eh - - re, A - - - men, Gott des Vaters, A - - men.

The third vocal line is written in bass clef with a 3/8 time signature. It begins with a forte 'f' dynamic. The melody is simple and follows the rhythm of the lyrics.

gloria Dei Patris, A - - men, De-i Patris, A - - - men.
 Gottes des Vaters Ehre, A - - men, Gott des Vaters, A - - - men.

The basso continuo part is written in bass clef with a 3/8 time signature. It begins with a forte 'f' dynamic. The notation includes figured bass symbols: 5, 6/5, and 7. The part provides harmonic support for the vocal lines.

The first system of the musical score consists of eight staves. The top staff is in 9/8 time. The second and third staves are in treble clef, with the second staff containing a melodic line and the third staff containing a bass line with long notes. The fourth and fifth staves are in bass clef, with the fourth staff containing a melodic line and the fifth staff containing a bass line with chords. The sixth and seventh staves are in treble clef, with the sixth staff containing a melodic line and the seventh staff containing a bass line with chords. The eighth staff is in bass clef, containing a melodic line. Dynamics include *p* (piano) in the fifth, sixth, seventh, and eighth staves.

in glo . ri . a Dei Patris , Amen ,
 zu Got . tes des Vaters Ehre , Amen ,

in glo . ri . a Dei Patris , Amen ,
 zu Got . tes des Vaters Ehre , Amen ,

Cum sancto spiritu , in glo . ri . a Dei Patris , Amen ,
 Mit Gott dem heil . gen Geist , zu Gottes des Vaters Ehre , Amen ,

Cum sancto spi . ri . tu , in glo . ri . a Dei Patris , Amen ,
 Mit Gott dem heil . gen Geist , zu Got . tes des Vaters Ehre , Amen ,

The second system of the musical score consists of a single staff in bass clef. It contains a melodic line with rhythmic patterns. Time signatures are indicated below the staff: 6/4, 5/3, 6/4, 5/3, 6/4, 5/3, 6/4, 5/3.

The musical score consists of several systems. The upper systems feature instrumental accompaniment for strings and woodwinds, with dynamic markings such as *cres* and *f*. The lower systems contain vocal parts with the following lyrics:

A - - - - -
 A - - - - -
 in gloria De.i Pa-tris, A - - - - -
 zu Gottes des Vaters Eh-re, A - - - - -
 in gloria De.i Pa-tris, A - - - - -
 zu Gottes des Vaters Eh-re, A - - - - -
 in gloria De.i Pa-tris, A - - - - -
 zu Gottes des Vaters Eh-re, A - - - - -

At the bottom of the page, there is a *vll* marking and a *f* dynamic marking.



The first system of the musical score consists of seven staves. From top to bottom: a bass clef staff with a melodic line; a treble clef staff with a more complex melodic line; a treble clef staff with a simple harmonic accompaniment; a bass clef staff with a simple harmonic accompaniment; a bass clef staff with a melodic line; a treble clef staff with a harmonic accompaniment; and a treble clef staff with a harmonic accompaniment. A double bar line is present in the middle of the system, with the label "Col B" above it.

men, Dei Patris, A - - men, Dei Patris, A - men, Cum sancto spi - ri -
 - men, Gott des Vaters, A - - men, Gott des Vaters, Amen. Mit Gott dem heiligen
 men, Dei Patris, A - - men, Dei Patris, A - men, Cum sancto spi - ri -
 - men, Gott des Vaters, A - - men, Gott des Vaters, Amen. Mit Gott dem heiligen
 men, Dei Patris, A - - men, Dei Patris, A - men, Cum sancto spi - ri -
 - men, Gott des Vaters, A - - men, Gott des Vaters, Amen. Mit Gott dem heiligen

The second system of the musical score consists of one staff with a bass clef. It contains a bass line with several chords and a melodic line. The notes are: 5, 6, 7, 5, 6, 7.

Bassi

Musical notation for the first system, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music consists of several measures of notes and rests.

Col B

Musical notation for the second system. The top staff is a bass clef with three double bar lines (rests). The bottom staff is a treble clef with notes.

8^{va}

Musical notation for the third system. The top staff is a treble clef with three double bar lines (rests). The bottom staff is a bass clef with notes.

Col B

Musical notation for the fourth system, consisting of a single bass clef staff with notes.

tu, in glo - ri - a, Dei Pa - - - tris, A - - men, A - -
 Geiste, zu Gott des Va - - ters Eh - - - re, A - - men, A - -

Musical notation for the fifth system, consisting of a single bass clef staff with notes.

tu, in glo - ri - a, Dei Pa - - - tris, A - - men, A - -
 Geiste, zu Gott des Va - - ters Eh - - - re, A - - men, A - -

Musical notation for the sixth system, consisting of a single bass clef staff with notes.

tu, in glo - ri - a, Dei Pa - - - tris, A - - men, A - -
 Geiste, zu Gott des Va - - ters Eh - - - re, A - - men, A - -

Musical notation for the seventh system, consisting of a single bass clef staff with notes.

tu, in glo - ri - a, Dei Pa - - - tris, A - - men, A - -
 Geiste, zu Gott des Va - - ters Eh - - - re, A - - men, A - -

Musical notation for the eighth system, consisting of a single bass clef staff with notes.

The first system of the musical score consists of ten staves. The top two staves are empty. The third staff begins with a piano (*p*) dynamic marking. The fourth staff begins with a piano (*p*) dynamic marking. The fifth staff begins with a piano (*p*) dynamic marking. The sixth staff begins with a piano (*p*) dynamic marking. The seventh staff begins with a piano (*p*) dynamic marking. The eighth staff begins with a piano (*p*) dynamic marking. The ninth staff begins with a piano (*p*) dynamic marking. The tenth staff begins with a piano (*p*) dynamic marking. The system concludes with a forte (*f*) dynamic marking.

men, Dei Patris, A - - men, Dei Patris, A - - men, A - -
 men, Gott des Vaters, A - - men, Gott des Vaters, A - - men, A - -

The second system of the musical score consists of one staff starting with a piano (*p*) dynamic marking.

men, Dei Patris, A - - men, Dei Patris, A - - men, A - -
 men, Gott des Vaters, A - - men, Gott des Vaters, A - - men, A - -

The third system of the musical score consists of one staff starting with a piano (*p*) dynamic marking.

men, Dei Patris, A - - men, Dei Patris, A - - men, Amen, A - -
 men, Gott des Vaters, A - - men, Gott des Vaters, A - - men, Amen, A - -

The fourth system of the musical score consists of one staff starting with a piano (*p*) dynamic marking.

men, Dei Patris, A - - men, Dei Patris, A - - men, Amen, A - -
 men, Gott des Vaters, A - - men, Gott des Vaters, A - - men, Amen, A - -

The fifth system of the musical score consists of one staff starting with a piano (*p*) dynamic marking.

*p*₇₅ 6/4 5/3 6/4 7/5 6/4 5/3 *f*



The musical score consists of several staves. The top section features a complex instrumental arrangement with multiple staves, including a prominent bass line with sixteenth-note patterns and various chordal textures. Below this, there are four vocal staves, each with a treble clef and a 3/4 time signature. The lyrics are:

-men, A - - - men, A - - - men .

-men, A - - - men, A - - - men .

- - - - - men .

- - - - - men .

-men, Amen, Amen, Amen, Amen .

-men, Amen, Amen, Amen, Amen .

-men, Amen, Amen, Amen, A - men .

-men, Amen, Amen, Amen, Amen .
 The bottom section continues with a bass line and a vocal line.

N^o 6 .

Allegro .

Tympani.
C et G.

Clarino
in C.

Corni in C

Oboi .

Fagotti .

Violino 1.^{mo}

Violino 2.^{do}

Viola .

Soprano .

Alto .

Tenore .

Basso .

Fondam .

The musical score is arranged in a system of staves. The top staves are for the percussion and woodwinds: Tympani (C and G), Clarino in C, Corni in C, and Oboi. The strings consist of Violino 1^{mo}, Violino 2^{do}, Viola, and Basso. The vocal parts include Soprano, Alto, Tenore, and Basso. The lyrics are written below the vocal staves in both Latin and German. The score includes dynamic markings such as *f* (forte) and *tutti*, and tempo markings like *Allegro*. There are also performance instructions like *Col Basso* and *Col B.* with double bar lines. The bottom of the page features the number 1815.

Allegro .

1815 .

ten-tem, factorem coeli et terrae, Patrem omni-po-ten-tem, factorem
 -schaffer der Himel und aller Welten, e-wigen Allerschaffer der Himmel

ten-tem, factorem coeli et terrae, Patrem omni-po-ten-tem, factorem
 -schaffer der Himel und aller Welten, e-wigen Allerschaffer der Himmel

ten-tem, factorem coeli et terrae, Patrem omni-po-ten-tem, factorem
 -schaffer der Himel und aller Welten, e-wigen Allerschaffer der Himmel

ten-tem, factorem coeli et terrae, Patrem omni-po-ten-tem, factorem
 -schaffer der Himel und aller Welten, e-wigen Allerschaffer der Himmel

The first system of the musical score consists of six staves. The top staff is a vocal line in bass clef. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in treble clef, showing chords and melodic lines. The fifth and sixth staves are piano accompaniment in bass clef, showing chords and melodic lines. The music is in a key with one sharp (F#) and a 3/4 time signature.

coeli et ter . rae , visi . bilium omni . um et in . visi . bi . li . um ,
und al . ler Wel . ten , aller sichtbaren Schöpfungen und der unsichtbaren Welt ,

The second system of the musical score consists of two staves. The top staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues from the first system.

coeli et ter . rae , visi . bilium omni . um et in . visi . bi . li . um ,
und al . ler Wel . ten , aller sichtbaren Schöpfungen und der unsichtbaren Welt ,

The third system of the musical score consists of two staves. The top staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues from the second system.

coeli et ter . rae , visi . bilium omni . um et in . visi . bi . li . um ,
und al . ler Wel . ten , aller sichtbaren Schöpfungen und der unsichtbaren Welt ,

The fourth system of the musical score consists of two staves. The top staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues from the third system.

coeli et ter . rae , visi . bilium omni . um et in . visi . bi . li . um ,
und al . ler Wel . ten , aller sichtbaren Schöpfungen und der unsichtbaren Welt ,

The fifth system of the musical score consists of two staves. The top staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in bass clef. The music continues from the fourth system.

coeli et ter . rae , visi . bilium omni . um et in . visi . bi . li . um ,
und al . ler Wel . ten , aller sichtbaren Schöpfungen und der unsichtbaren Welt ,



The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in treble clef, featuring chords and rhythmic patterns. The bottom two staves are piano accompaniment in bass clef, providing a harmonic foundation with chords and a steady bass line.

et in unum dominum, Je - sum Christum, fi - li - um Dei uni -
 und an einen mächtigen Herrn, Je - sum Christum, ein - zigen Sohn von Gott dem

A single musical staff in treble clef, 3/4 time signature, containing the first vocal line of the second system.

et in unum dominum, Je - sum Christum, fi - li - um Dei uni -
 und an einen mächtigen Herrn, Je - sum Christum, ein - zigen Sohn von Gott dem

A single musical staff in treble clef, 3/4 time signature, containing the second vocal line of the second system.

et in unum dominum, Je - sum Christum, fi - li - um Dei uni -
 und an einen mächtigen Herrn, Je - sum Christum, ein - zigen Sohn von Gott dem

A single musical staff in treble clef, 3/4 time signature, containing the third vocal line of the second system.

et in unum dominum, Je - sum Christum, fi - li - um Dei uni -
 und an einen mächtigen Herrn, Je - sum Christum, ein - zigen Sohn von Gott dem

A single musical staff in bass clef, 3/4 time signature, containing the fourth vocal line of the second system.

genitum, et ex Patre na . tum an . te omni . a , an . te
 Ewigen , und den er er . zeug . te von der Weltbegin̄ , den er

genitum, et ex Patre na . tum an . te omni . a , an . te
 Ewigen , und den er er . zeug . te von der Weltbegin̄ , den er

genitum, et ex Patre na . tum an . te omni . a , an . te
 Ewigen , und den er er . zeug . te von der Weltbegin̄ , den er

genitum, et ex Patre na . tum an . te omni . a , an . te
 Ewigen , und den er er . zeug . te von der Weltbegin̄ , den er

7 9 6 4 6 4
 5 2 2

om_ni_a sae...cu_la, Deum de De...o,
 zeugte von An...be_gin, Licht von dem Lich...te,

om_ni_a sae...cu_la, Deum de De...o,
 zeugte von An...be_gin, Licht von dem Lich...te,

om_ni_a sae...cu_la, Deum de De...o,
 zeugte von An...be_gin, Licht von dem Lich...te,

om_ni_a sae...cu_la, Deum de De...o,
 zeugte von An...be_gin, Licht von dem Lich...te,

6 5 6 5 # 1815 6 5

lumen de lu . mine , Deum de De . . o , lumen de lu . mi . ne ,
 Gott von dem wahren Gott , Licht von dem Lich . te , Gott von dem wahren Gott ,

lumen de lu . mine , Deum de De . . o , lumen de lu . mi . ne ,
 Gott von dem wahren Gott , Licht von dem Lich . te , Gott von dem wahren Gott ,

lumen de lu . mine , Deum de De . . o , lumen de lu . mi . ne ,
 Gott von dem wahren Gott , Licht von dem Lich . te , Gott von dem wahren Gott ,

lumen de lu . mine , Deum de De . . o , lumen de lu . mi . ne ,
 Gott von dem wahren Gott , Licht von dem Lich . te , Gott von dem wahren Gott ,

6
+
2

7
#

9

6
5

9

4
2

The first system of the musical score consists of six staves. The top staff is a vocal line in G-clef. The second staff is a piano accompaniment in G-clef. The third and fourth staves are piano accompaniment in C-clef. The fifth and sixth staves are piano accompaniment in F-clef. The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines.

De . . um verum de De . . o ve . . ro, genitum non
 von dem wahren Gott, Licht vom Lich . . te, welcher nicht ge-

A single staff of music in G-clef, corresponding to the first vocal line of the lyrics above.

De . . um verum de De . . o ve . . ro, genitum non
 von dem wahren Gott, Licht vom Lich . . te, welcher nicht ge-

A single staff of music in G-clef, corresponding to the second vocal line of the lyrics above.

De . . um verum de De . . o ve . . ro, genitum non
 von dem wahren Gott, Licht vom Lich . . te, welcher nicht ge-

A single staff of music in G-clef, corresponding to the third vocal line of the lyrics above.

De . . um verum de De . . o ve . . ro, genitum non
 von dem wahren Gott, Licht vom Lich . . te, welcher nicht ge-

A single staff of music in G-clef, corresponding to the fourth vocal line of the lyrics above.

The first system of the musical score consists of five staves. The top staff is a vocal line with a soprano clef. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are piano accompaniment with treble clefs. The fifth staff is a piano accompaniment with a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature.

factum, con substanti . a . lem Pa . tri, per quem om . ni . a
 . schaffen, gleichen Wesens mit dem Va . ter, durch den al . les ge :

The second system of the musical score consists of a single staff with a soprano clef, continuing the vocal line from the first system.

factum, con substanti . a . lem Pa . tri, per quem om . ni . a
 . schaffen, gleichen Wesens mit dem Va . ter, durch den al . les ge :

The third system of the musical score consists of a single staff with a soprano clef, continuing the vocal line.

factum, con substanti . a . lem Pa . tri, per quem om . ni . a
 . schaffen, gleichen Wesens mit dem Va . ter, durch den al . les ge :

The fourth system of the musical score consists of a single staff with a soprano clef, continuing the vocal line.

factum, con substanti . a . lem Pa . tri, per quem om . ni . a
 . schaffen, gleichen Wesens mit dem Va . ter, durch den al . les ge :

The fifth system of the musical score consists of a single staff with a soprano clef, continuing the vocal line.

fac - - - ta sunt, qui propter nos ho - mines et prop - ter
 - schaf - - fen ist, der uns nur zu Liebe, und um uns - rer

fac - - - ta sunt, propter nos ho - mines et prop - ter
 - schaf - - fen ist, der uns zu Liebe, und um uns - rer

fac - - - ta sunt, propter nos ho - mines et prop - ter
 - schaf - - fen ist, der uns zu Liebe, und um uns - rer

fac - - - ta sunt, propter nos ho - mines et prop - ter
 - schaf - - fen ist, der uns zu Liebe, und um uns - rer

6/4 5/3 p 6/4 7/3

The first system of the musical score consists of seven staves. From top to bottom: a vocal line in bass clef; a grand staff (treble and bass clefs) for piano accompaniment; a grand staff for a second instrument (treble and bass clefs); a grand staff for a third instrument (treble and bass clefs); a grand staff for a fourth instrument (treble and bass clefs); a grand staff for a fifth instrument (treble and bass clefs); and a grand staff for a sixth instrument (treble and bass clefs). The music is in 3/4 time and features dynamic markings such as *f* (forte) and *ff* (fortissimo).

nostram sa - lu - tem descen - dit , descen - dit
 See - lig - keit wil - len herab - kam , herab - kam

nostram sa - lu - tem descen - dit , descen - dit
 See - lig - keit wil - len herab - kam , herab - kam

nostram sa - lu - tem descen - dit , descen - dit
 See - lig - keit wil - len herab - kam , herab - kam

nostram sa - lu - tem descen - dit , descen - dit
 See - lig - keit wil - len herab - kam , herab - kam

6/4 3

Col Basso

de coe . lis , descendit de coe . lis .
vom Him . mel , herabkam vom Him . mel .

de coe . lis , descendit de coe . lis .
vom Him . mel , herabkam vom Him . mel .

de coe . lis , descendit de coe . lis .
vom Him . mel , herabkam vom Him . mel .

de coe . lis , descendit de coe . lis .
vom Him . mel , herabkam vom Him . mel .

6 6 5
+ 3

6 6 5
4 3

N^o 7. Adagio .

Corni .
in C .

Oboe .

Fagotti .

Violino 1^{mo} .

Violino 2^{do} .

Viola .

Soprano .

Tenore .

Alto .

Basso .

Fondam .

The musical score is written for a full orchestra and vocal soloists. It features ten staves: Corni in C, Oboe, Fagotti, Violino 1^{mo}, Violino 2^{do}, Viola, Soprano, Tenore, Alto, and Basso. The bottom staff is labeled 'Fondam' (Fondamento). The tempo is 'Adagio'. The key signature has one sharp (F#). The score includes dynamic markings such as *f* (forte) and *p* (piano). The vocal staves (Soprano, Tenore, Alto, Basso) are currently empty. The word 'Adagio' is written in the middle of the Violino 1^{mo} staff. The page number '1815' is printed at the bottom center.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a few notes. The second and third staves are treble clefs with dense, rhythmic patterns, including sixteenth and thirty-second notes. The fourth staff is a bass clef with similar rhythmic patterns. The fifth and sixth staves are treble clefs with rhythmic patterns. The seventh staff is a bass clef with rhythmic patterns. Dynamic markings 'f' and 'p' are used throughout the system.

The second system consists of two empty staves, likely for a second instrument or voice part that is not present in this section.

The third system features a solo section. It begins with a treble clef staff containing a few notes. The word 'solo' is written above the staff. The dynamic marking 'f' is placed below the first note. The notes are: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

Et in - car - na - tus , et in - car - natus est
 Und der em - pfan - gen , und der empfan - gen ward

The fourth system consists of two empty staves, likely for a second instrument or voice part that is not present in this section.

The fifth system features a bass clef staff with a few notes. The dynamic markings 'f', 'p', and 'f' are placed below the staff. The notes are: a half note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2.

Musical score for page 158, featuring multiple staves of music. The score includes a vocal line with lyrics and a basso continuo line. The lyrics are:

de spi - ri - tu san - cto , ex Ma - ri - a , Ma - ri - a
 vom hei - li - gen Gei - ste , in Ma - ri - a's , Ma - ri - a's

The score includes various musical notations such as notes, rests, and dynamics (p). The basso continuo line includes figured bass notation: 6 6 6 6 # 7.

vir. gine, et homo, et homo factus est, et homo factus est,
 Jüngfrauschoos, ū Mensch ward, ū Mensch geboren ward, ū Mensch geboren ward,

solo
 Crucis:
 Kreuzes =

b⁵ 6 6 5 6 5 6 4 3



Crucifixus,
Kreuzesstrafe

solo
Cruci- fixus,
Kreuzesstrafe

solo
ex Ma- ri- a, Ma- ri- a
in Ma- ri- as, Ma- ri- a's

fixus,
-strafe

crucifixus,
must' er leiden,

crucifixus, cruci-
Kreuzesstrafe, Kreuzes

fixus e . tiam pro no . bis , e . tiam pro no . bis ,
 - strafe musst'er leiden für uns , musst'er leiden für uns ,

fixus e . tiam pro no . bis , e . tiam pro no . bis ,
 - strafe musst'er leiden für uns , musst'er leiden für uns ,

- vir . gine , et homo , et ho . mo , et homo
 Jungfrauschoos , ū Mensch ward , ge . . . bo . ren , ū Mensch ge .

fixus e . tiam pro no . bis , e . tiam pro no . bis ,
 - strafe musst'er leiden für uns , musst'er leiden für uns ,

7 67 6

Cru - ci - fixus e - tiam pro no - bis, etiam pro no -
 Kreuzes - strafemusst' er leiden für uns, Kreuzesstrafe für

et homo fac - tus est, crucifixus, cru - ci -
 ū Mensch gebo - ren ward, Kreuzesstrafe, Kreut - zes -

fac - tus est, crucifixus e - tiam pro no -
 bo - ren ward, Kreuzesstrafemusst' er leiden für

et homo fac - tus est, crucifixus e - tiam, e - tiam pro no -
 ū Mensch gebo - ren ward, Kreuzesstrafe litt' er auch, Kreuzesstrafe für

6/4 5/3 7 7

bis, crucifixus e_tiam pro no_bis,
 uns, Kreuzesstrafe für uns must er leiden,

tutti
 Crucifixus e_tiam
 Kreuzesstrafe, Kreuzes

tutti
 fixus e_tiam pro no_bis,
 strafemust er leiden für uns,

tutti
 Cru_cifixus e_tiam e_tiam
 Kreuzesstrafe, Kreuzesstrafe er

tutti
 bis,
 uns,
 Cru_cifixus e_tiam pro
 Kreuzesstrafe must er lei_den

7 4

am pro nobis pro no. bis, sub Pontio Pi. lato, sub Pontio Pi.
 - strafe erlitt' er für uns, unter Pontius Pi. latus, unter Pontius Pi.

am pro no. bis, sub Pontio Pi. lato, sub Pontio Pi.
 - litt' er für uns, unter Pontius Pi. latus, unter Pontius Pi.

am pro no. bis, sub Pontio Pi. lato, sub Pontio Pi.
 - litt' er für uns, unter Pontius Pi. latus, unter Pontius Pi.

no. bis, sub Pontio Pi. lato, sub Pontio Pi.
 für uns, unter Pontius Pi. latus, unter Pontius Pi.

-la-to passus, pas-sus et se-pul-tus
 -la-tus al-le Lei-den trug, und starb, und

-la-to passus, pas-sus et se-pul-tus
 -la-tus al-le Lei-den trug, und starb, und

-la-to passus, pas-sus et se-pul-tus
 -la-tus al-le Lei-den trug, und starb, und

-la-to passus, pas-sus et se-pul-tus
 -la-tus al-le Lei-den trug, und starb, und

est, et se - pul - tus est,
starb, und be - gra - ben ward,

est, et se - pul - tus est,
starb, und be - gra - ben ward,

est, et se - pul - tus est,
starb, und be - gra - ben ward,

est, et se - pul - tus est,
starb, und be - gra - ben ward,

est, et se - pul - tus est,
starb, und be - gra - ben ward,

est, et se - pul - tus est,
starb, und be - gra - ben ward,

Cruci -
Kreuzes -

Cruci -
Kreuzes -

Ex Ma - ri - a, Ma -
In Ma - ri - a's, Ma -

Crucifi - xus,
Kreuzesstrafe,

The musical score consists of several systems of staves. The top system includes a vocal line with a treble clef and a piano (*p*) dynamic marking. Below it are two systems of piano accompaniment, each with a treble and bass clef. The bottom system contains three vocal lines with lyrics in German. The lyrics are:

-fixus, -strafe, crucifixus, must' er leiden, cru-ei- Kreuzes:

-fixus, -strafe, crucifixus, musst er leiden, et homo fac-tus und Mensch geboren

ri - - a vir-gine, et ho - - mo fac - - tus

ri - - a's Jungfrauschoos, und Mensch ge - - bo - - ren

crucifixus, Kreuzesstrafe, crucifixus, must' er leiden, et homo fac-tus und Mensch geboren

At the bottom of the page, there are some handwritten or printed numbers: 7, #, 59, 64, and #.

fixus e-tiam pro no-bis, e-tiam pro no-bis, crucifi-xus, e-ti-
 strafemusst'er leiden für uns, must'er leiden für uns, Kreuzesstrafe nur für

est, cruci-fi-xus, cruci-fi-xus, cruci-fi-xus,
 ward, Kreuzesstrafe must'er leiden, must'er leiden,

est, cru-ci-fixus e-tiam pro no-bis, e-tiam pro no-
 ward, Kreuzesstrafemusst'er leiden für uns, must'er leiden für

est, e-tiam pro no-bis, cruci-fi-xus e-tiam pro no-
 ward, Kreuzesstrafe für uns, Kreuzesstrafe must'er leiden für

The first system consists of five staves of music. The first staff is in treble clef and begins with a piano (*p*) dynamic. The second and third staves are in bass clef and also begin with *p*. The fourth and fifth staves are in treble clef. The system concludes with fortissimo (*ff*) dynamics in the second, third, and fourth staves.

This section contains four vocal staves and one basso continuo staff. Each vocal staff begins with the instruction *tutti* and *ff*. The lyrics are: "am uns, sub Pontio Pilato passus et se- / un-ter Pontius Pilatus starb und dann be- / bis uns, sub Pontio Pilato passus et se- / bis uns, un-ter Pontius Pilatus starb und dann be-". The basso continuo staff at the bottom of the system includes the markings *ff*, 6, 87, and 6/4.

-pul - - tus est , passus et se - - pul - - tus est .
 -gra - - ben ward , starb und dann be - - gra - - ben ward .

-pul - - tus est , passus et se - - pul - - tus est .
 -gra - - ben ward , starb und dann be - - gra - - ben ward .

-pul - - tus est , passus et se - - pul - - tus est .
 -gra - - ben ward , starb und dann be - - gra - - ben ward .

-pul - - tus est , passus et se - - pul - - tus est .
 -gra - - ben ward , starb und dann be - - gra - - ben ward .

5 5 6 5 6 5 4 #
 #3 #3 #3 #3 #3 #3 #3
 1815 .

ET RESSURREXIT .

Nº 8 .

Allegro

Tympani .
C et G .

Clarini .
in C .

Corni .
in C .

Oboe .

Fagotti .

Violino I.^{mo}

Violino 2.^{do}

Viola .

Soprano .

Alto .

Tenore

Basso

Fundam .

The musical score is arranged in staves from top to bottom: Tympani (C and G), Clarini (in C), Corni (in C), Oboe, Fagotti, Violino I.^{mo}, Violino 2.^{do} (marked 8^{va} and Col B.), Viola, Soprano, Alto, Tenore, Basso, and Fundam. The vocal parts (Soprano, Alto, Tenore, Basso) all sing the same lyrics: "Et resurrexit tertia die, secundum scripturas, et Und aufstanden am dritten Tage, verkündendie Schriften, ver". The tempo is marked "Allegro" at the beginning and "Allegro ." at the bottom. Dynamics include "f" (forte) and "f tutti".



- cum dum scriptu ras , et as cendit in coelum, in
 - künden die Schriften, auf - ge - fahren gen Himmel, gen

- cum dum scriptu ras , et as cendit in coelum, in
 - künden die Schriften, auf - ge - fahren gen Himmel, gen

- cum dum scriptu ras , et as cendit in coelum, in
 - künden die Schriften, auf - ge - fahren gen Himmel, gen

- cum dum scriptu ras , et as cendit in coelum, in
 - künden die Schriften, auf - ge - fahren gen Himmel, gen

6
5

coe . . lum, se . . det, se . det ad dex . teram Pa . . .
 Him . mel , sit . . zet, sitzet zur Rechten des Va . . .

coe . . lum, se . . det, se . det ad dex . teram Pa . . .
 Him . mel , sit . . zet, sitzet zur Rechten des Va . . .

coe . . lum, se . . det, se . det ad dex . teram Pa . . .
 Him . mel , sit . . zet, sitzet zur Rechten des Va . . .

coe . . lum, se . . det, se . det ad dex . teram Pa . . .
 Him . mel , sit . . zet, sitzet zur Rechten des Va . . .

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a treble clef. The second staff is a piano accompaniment in G-clef with a treble clef. The third and fourth staves are piano accompaniment in G-clef with a bass clef. The fifth staff is piano accompaniment in G-clef with a bass clef. The music is in 3/4 time and features a key signature of one sharp (F#).

tris, et i . . . te . rum ven . tu . rus est , ven =
 ters, von dort der . einst er kom . men wird , er
 tris, et i . . . te . rum ven . tu . rus est , ven =
 ters, von dort der . einst er kom . men wird , er
 tris, et i . . . te . rum ven . tu . rus est , ven =
 ters, von dort der . einst er kom . men wird , er
 tris, et i . . . te . rum ven . tu . rus est , ven =
 ters, von dort der . einst er kom . men wird , er

The second system of the musical score continues the vocal and piano parts. It includes the same five-staff structure as the first system. The piano accompaniment features a prominent bass line with sixteenth-note patterns and some triplet markings (indicated by a '3' over a group of notes).

tu - rus est cum glo - ri - a , ju - di - ca - re
 kom - men wird in Herr - lichkeit, und wird rich - ten

tu - rus est cum glo - ri - a , ju - di - ca - re
 kom - men wird in Herr - lichkeit, und wird rich - ten

tu - rus est cum glo - ri - a , ju - di - ca - re
 kom - men wird in Herr - lichkeit, und wird rich - ten

tu - rus est cum glo - ri - a , ju - di - ca - re
 kom - men wird in Herr - lichkeit, und wird rich - ten

#7 9 b3 6 4 5 7 6 5

vivos et mor . . tu . os, cujus regni non e . . rit
 Todte und Le . . ben . de, dessen Herrschaft wird seyn un :

vivos et mor . . tu . os, cujus regni non e . . rit
 Todte und Le . . ben . de, dessen Herrschaft wird seyn un :

vivos et mor . . tu . os, cujus regni non e . . rit
 Todte und Le . . ben . de, dessen Herrschaft wird seyn un :

vivos et mor . . tu . os, cujus regni non e . . rit
 Todte und Le . . ben . de, dessen Herrschaft wird seyn un :

1815 .

fi - nis . Et in spi - ri - tum sanctum Do - mi - num,
 - end - lich . An den heil - gen Geist , Gott den Herrn glaub ich ,

fi - nis . Et in spi - ri - tum sanctum Do - mi - num,
 - end - lich . An den heil - gen Geist , Gott den Herrn glaub ich ,

fi - nis . Et in spi - ri - tum sanctum Do - mi - num,
 - end - lich . An den heil - gen Geist , Gott den Herrn glaub ich ,

fi - nis . Et in spi - ri - tum sanctum Do - mi - num,
 - end - lich . An den heil - gen Geist , Gott den Herrn glaub ich ,

6 4 5 # 4 6 5 6

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a common time signature. The second and third staves are piano accompaniment in G-clef. The fourth and fifth staves are piano accompaniment in F-clef. The music features various rhythmic values and accidentals, including sharps and naturals.

et vi - vi - fi - cantem qui ex Patre fili - o - que pro - cedit, simul a - do -
 welcher uns er - neuert mit dem Vater, mit dem Va - ter und Sohne, gleicher Macht

The second system of the musical score consists of five staves, continuing the vocal and piano parts from the first system.

et vi - vi - fi - cantem qui ex Patre fili - o - que pro - cedit, simul a - do -
 welcher uns er - neuert mit dem Vater, mit dem Va - ter und Sohne, gleicher Macht

The third system of the musical score consists of five staves, continuing the vocal and piano parts.

et vi - vi - fi - cantem qui cum Patre et fi - li - o, simul a - do -
 welcher uns er - neuert mit dem Vater, dem Va - ter und Sohn, gleicher Macht

The fourth system of the musical score consists of five staves, continuing the vocal and piano parts.

et vi - vi - fi - cantem qui cum Patre et fi - li - o, simul a - do -
 welcher uns er - neuert mit dem Vater, dem Va - ter und Sohn, gleicher Macht

The fifth system of the musical score consists of a single staff for piano accompaniment in F-clef, featuring a complex melodic line with many accidentals.

The first system of the musical score consists of five staves. The top two staves are vocal staves in treble clef, with the first staff containing rests. The third staff is a keyboard accompaniment staff in treble clef, showing a sequence of chords: G major, E minor, G major, E minor, and F# major. The bottom two staves are keyboard accompaniment staves in bass clef, with the lower staff showing a rhythmic pattern of eighth notes and the upper staff showing chords.

ra - tur et con - glorifi - ca - tur, qui lo - cutus est per Prophe - tas,
 Hoheit und gleicher Ehre würdig, der gesprochen hat durch Propheten,

A single musical staff in bass clef with a 3/4 time signature, containing the melody for the second vocal line.

ra - tur et con - glorifi - ca - tur, qui lo - cutus est per Prophe - tas,
 Hoheit und gleicher Ehre würdig, der gesprochen hat durch Propheten,

A single musical staff in bass clef with a 3/4 time signature, containing the melody for the third vocal line.

ra - tur et con - glorifi - ca - tur, qui lo - cutus est per Prophe - tas,
 Hoheit und gleicher Ehre würdig, der gesprochen hat durch Propheten,

A single musical staff in bass clef with a 3/4 time signature, containing the melody for the fourth vocal line.

ra - tur et con - glorifi - ca - tur, qui lo - cutus est per Prophetas, et
 Hoheit und gleicher Ehre würdig, der gesprochen hat durch Propheten, u

A single musical staff in bass clef with a 3/4 time signature, containing a keyboard accompaniment consisting of a series of ascending and descending sixteenth-note runs.



The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef. The second staff is a piano accompaniment in G-clef. The third staff is a piano accompaniment in C-clef. The fourth staff is a piano accompaniment in C-clef. The fifth staff is a piano accompaniment in F-clef. The music begins with a rest for the first three measures, followed by a series of notes and rests. A dynamic marking 'f' is present in the second measure of the vocal line.

et u . nam sanctam ca . tho . li . cam et a . po . sto . li . cam
 und ei . ne ein . zi . ge all ' . gemein hei . li . ge christliche

et u . nam sanctam ca . tho . li . cam et a . po . sto . li . cam
 und ei . ne ein . zi . ge all ' . gemein hei . li . ge christliche

et u . nam sanctam ca . tho . li . cam et a . po . sto . li . cam
 und ei . ne ein . zi . ge all ' . gemein hei . li . ge christliche

u . . . nam sanctam ca . tho . li . cam et a . po . sto . li . cam
 ei . . . ne ein . zi . ge all ' . gemein hei . li . ge christliche

The second system of the musical score consists of five staves. The top staff is a vocal line in G-clef. The second staff is a piano accompaniment in G-clef. The third staff is a piano accompaniment in C-clef. The fourth staff is a piano accompaniment in C-clef. The fifth staff is a piano accompaniment in F-clef. The music continues with a series of notes and rests. A dynamic marking 'f' is present in the second measure of the vocal line.

ec - cle - si - am , confi - teor u - num, unum bap - tis - ma
Kirche, glaub' ich, auch glaub' ich an ei - ne heili - ge Tau - fe

ec - cle - si - am , confi - teor u - num, unum bap - tis - ma
Kirche, glaub' ich, auch glaub' ich an ei - ne heili - ge Tau - fe

ec - cle - si - am , confi - teor u - num, unum bap - tis - ma
Kirche, glaub' ich, auch glaub' ich an ei - ne heili - ge Tau - fe

ec - cle - si - am , confi - teor u - num, unum bap - tis - ma
Kirche, glaub' ich, auch glaub' ich an ei - ne heili - ge Tau - fe

p *solo* *p* *solo* *p* *solo* *p* *solo*

p $\frac{6}{5}$ $\frac{6}{5}$

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The third and fourth staves are piano accompaniment in treble clef, featuring chords and melodic lines. The fifth and sixth staves are piano accompaniment in bass clef, featuring chords and a rhythmic bass line. The seventh staff is a continuation of the piano accompaniment in bass clef.

in remissi - o - nem pec - ca - to - rum, et ex =
 zur Vergebung al - ler unsrer Sünden, und er =

A single musical staff in bass clef with lyrics underneath.

in remissi - o - nem pec - ca - to - rum, et ex =
 zur Vergebung al - ler unsrer Sünden, und er =

A single musical staff in bass clef with lyrics underneath.

in remissi - o - nem pec - ca - to - rum, et ex =
 zur Vergebung al - ler unsrer Sünden, und er =

A single musical staff in bass clef with lyrics underneath.

in remissi - o - nem pec - ca - to - rum, et ex =
 zur Vergebung al - ler unsrer Sünden, und er =

A single musical staff in bass clef with figured bass notation below it.

The first system of the musical score consists of six staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff providing harmonic support. The bottom four staves are for piano accompaniment, featuring a complex texture with multiple voices and chords. The key signature is one sharp (F#), and the time signature is 3/4.

-pec - to resurrec - ti - o - - nem, et ex - pec - to resurrec - ti -
 -war - te eine Aufer - - stehung, und er - war - te eine Aufer -
 -pec - to resurrec - ti - o - - nem, et ex - pec - to resurrec - ti -
 -war - te eine Aufer - - stehung, und er - war - te eine Aufer -
 -pec - to resurrec - ti - o - - nem, et ex - pec - to resurrec - ti -
 -war - te eine Aufer - - stehung, und er - war - te eine Aufer -
 -pec - to resurrec - ti - o - - nem, et ex - pec - to resurrec - ti -
 -war - te eine Aufer - - stehung, und er - war - te eine Aufer -

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'pp', and various musical notations including notes, rests, and slurs.

o - - nem mor - tu -
 - ste - hung von den

o - - nem mor - tu - o -
 - ste - hung von den Tod -

o - - nem mor - tu - o -
 - ste - hung von den Tod -

o - - nem mor - tu - o -
 - ste - hung von den Tod -

The musical score consists of ten staves. The first three staves are instrumental accompaniment. The fourth and fifth staves are vocal parts with lyrics. The sixth and seventh staves are instrumental accompaniment. The eighth and ninth staves are vocal parts with lyrics. The tenth staff is instrumental accompaniment. The lyrics are: 'o - rum, mor - tu - o - rum. Tod - ten, von den Tod - ten.' The score includes various musical notations such as notes, rests, and accidentals.

The musical score consists of several systems of staves. The upper systems include a bass line and three treble staves, each marked with a forte (*f*) dynamic. The lower systems include a bass line and three treble staves, with the first two marked *f* and the third marked *tutti*. The lyrics are printed below the vocal staves.

Et vitam ven-tu-ri se-cu-li, se-cu-li,
 Ein e-wi-ges, ew'ges Leben nach dieser Zeit,

Et vitam ven-tu-ri se-cu-li, se-cu-li,
 Ein e-wi-ges, ew'ges Leben nach dieser Zeit,

Et vitam ven-tu-ri se-cu-li, se-cu-li,
 Ein e-wi-ges, ew'ges Leben nach dieser Zeit,

Et vitam ven-tu-ri se-cu-li, se-cu-li,
 Ein e-wi-ges, ew'ges Leben nach dieser Zeit,



The first system of the musical score consists of six staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in treble clef, featuring chords and melodic lines. The bottom two staves are piano accompaniment in bass clef, including a bass line and a figured bass line with notes.

Amen et vi - tam ven - tu - ri, ven - tu - ri
 Amen! ein e - wi - ges, ew' - ges Leben nach

The second system of the musical score consists of six staves, similar in structure to the first system, with vocal and piano parts.

Amen et vi - tam ven - tu - ri, ven - tu - ri
 Amen! ein e - wi - ges, ew' - ges Leben nach

The third system of the musical score consists of six staves, continuing the vocal and piano parts.

Amen et vi - tam ven - tu - ri, ven - tu - ri
 Amen! ein e - wi - ges, ew' - ges Leben nach

The fourth system of the musical score consists of six staves, with the piano accompaniment featuring a more active bass line.

Amen et vi - tam ven - tu - ri, ven - tu - ri
 Amen! ein e - wi - ges, ew' - ges Leben nach

The fifth system of the musical score consists of six staves, with the piano accompaniment featuring a prominent bass line with sixteenth-note patterns.

se . . cu . li , A . . men , A men , et vi tam ven . tu . ri ,
 dieser Zeit , A . . men , A men , ein e . wiges Le . . ben

se . . cu . li , A . . men , A men , et
 dieser Zeit , A . . men , A men , ein

se . . cu . li , A . . men , A men , P et
 dieser Zeit , A . . men , A men , ein

se . . cu . li , A . . men , A men , P et
 dieser Zeit , A . . men , A men , ein

6 6 5
 4 3
 1815.

ventu . ri . se . cu . li , se . cu . li , A . . men , A . . men , et
 ein ew'ges Leben nach dieser Zeit, A . . men , A . . men , ein
 vitam ven . tu . ri . se . cu . li , A . . men , A . . men , et
 e . wi . ges Le . ben nach der Zeit, A . . men , A . . men , ein
 vitam ven . tu . ri . se . cu . li , A . . men , A . . men , et vitam ven .
 e . wi . ges Le . ben nach der Zeit, A . . men , A . . men , ein e . wiges

7 6/4 *cres* 7 6/4 7 *f* 6/4

The first system of the musical score consists of seven staves. From top to bottom: a bass clef staff with a treble clef (likely for a second voice or instrument), a treble clef staff (first voice), a treble clef staff with a grand staff (piano accompaniment), a bass clef staff with a grand staff (piano accompaniment), a treble clef staff with a grand staff (piano accompaniment), a treble clef staff with a grand staff (piano accompaniment), and a bass clef staff with a grand staff (piano accompaniment). The music is in 3/4 time and features various rhythmic patterns and articulations.

vi - tam ven - turi, et vitam venturi se - culi, se - culi, A - men,
 e - wi - ges Leben, eine - wiges Leben nach der Zeit, erwart ich, A - men,

A single treble clef staff with a grand staff (piano accompaniment) for the second vocal line.

vi - tam ven - turi et vitam venturi se - culi, se - culi, A - men,
 e - wi - ges Leben ein e - wiges Leben nach der Zeit, erwart'ich, A - men,

A single treble clef staff with a grand staff (piano accompaniment) for the third vocal line.

tu - ri, ven - tu - ri se - cu - li, se - cu - li, A - - men,
 Leben, ein ew'ges Leben nach dieser Zeit, A - - men,

A single bass clef staff with a grand staff (piano accompaniment) for the fourth vocal line.

tu - ri, ven - tu - ri se - cu - li, se - cu - li, A - - men,
 Leben, ein ew'ges Leben nach dieser Zeit, A - - men,

A single bass clef staff with a grand staff (piano accompaniment) for the fifth vocal line.

tu - ri, ven - tu - ri se - cu - li, se - cu - li, A - - men,
 Leben, ein ew'ges Leben nach dieser Zeit, A - - men,

A single bass clef staff with a grand staff (piano accompaniment) for the sixth vocal line.

tu - ri, ven - tu - ri se - cu - li, se - cu - li, A - - men,
 Leben, ein ew'ges Leben nach dieser Zeit, A - - men,

Fingerings for the piano accompaniment, showing numbers 1-5 for fingers and 3 for thumb.

The first part of the musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics underneath. The remaining eight staves are for the piano accompaniment, featuring various rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the piece.

A - - - men , A - - - men , et vitam ven - tu - ri ,
 A - - - men , A - - - men , ein e - wi - ges Le - ben ,

A single musical staff for the first vocal part, corresponding to the first line of lyrics above it.

A - - - men , A - - - men , et
 A - - - men , A - - - men , ein

A single musical staff for the first vocal part, corresponding to the second line of lyrics above it.

A - - - men , A - - - men , et
 A - - - men , A - - - men , ein

A single musical staff for the first vocal part, corresponding to the third line of lyrics above it.

A - - - men , A - - - men , et
 A - - - men , A - - - men , ein

The piano accompaniment staff for the second part of the hymn. It includes figured bass notation: 7, 6, 6/4, 3, p7, 6/4.



The musical score consists of several staves. The top staves include a grand staff (treble and bass clefs) and a piano accompaniment. The lyrics are written in German and Latin. Performance markings such as 'cres' (crescendo) and '8va' (octave) are present. The bottom of the page shows figured bass notation with numbers 7, 6/4, 7, 6/4, and 7.

Lyrics:

ventu . ri . se . cu . li , se . cu . li , A . . . men , A . . . =
 ein ew'ges Leben nach dieser Zeit , A . . . men , A . . . =

vitam ven . tu . ri se . cu . li , A . . . men , A . . . =
 e . wi . ges Le . . ben nach der Zeit , A . . . men , A . . . =

vitam ven . tu . . ri se . cu . li , A . . . men , A . . . =
 e . wi . ges Le . . ben nach der Zeit , A . . . men , A . . . =

vitam ven . tu . . ri se . cu . li , A . . . men , A . . . =
 e . wi . ges Le . . ben nach der Zeit , A . . . men , A . . . =

Figured Bass: 7, 6/4, 7, 6/4, 7

men, et vi - tam venturi, et vitam venturi se - culi,
 men, ein e - wi - ges Leben, ein e - wiges Leben nach der Zeit,
 men, et vi - tam venturi, et vitam venturi se - culi,
 men, ein e - wi - ges Leben, ein e - wiges Leben nach der Zeit,
 men, et vitam ven - turi, ven - tu - ri se - cu - li, se - cu - li,
 men, ein e - wiges Leben, ein ew - ges Le - ben nach dieser Zeit,
 men, et vitam ven - turi, ven - tu - ri se - cu - li, se - cu - li,
 men, ein e - wiges Leben, ein ew - ges Le - ben nach dieser Zeit,

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

se - cu - li, A - men, A - - men, A - - - - men,
 er - wart'ich, A - men, A - - men, A - - - - men,

se - cu - li, A - men, A - - men, A - - - - men,
 er - wart'ich, A - men, A - - men, A - - - - men,

A - - - - men, A - - men, A - - - - men,
 A - - - - men, A - - men, A - - - - men,

A - - - - men, A - - men, A - - - - men,
 A - - - - men, A - - men, A - - - - men,

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

ven-tu-ri se-cu-li, A-men, A-men,
 e-wi-ges Leben er-wart' ich, A-men,

ven-tu-ri se-cu-li, A-men, A-men,
 e-wi-ges Leben er-wart' ich, A-men,

vitam ven-tu-ri se-cu-li, A-men, ven-tu-ri se-cu-li
 e-wi-ges Le-ben nach der Zeit, A-men, e-wi-ges Leben nach

vitam ven-tu-ri, venturi se-cu-li, se-cu-li, A-men,
 e-wi-ges Le-ben, e-wi-ges Leben nach dieser Zeit, A-men,

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

Musical score for the first part of the piece, featuring multiple staves with various instruments and vocal lines. The music is in a major key and 3/4 time. It includes a variety of rhythmic patterns and dynamic markings such as 'ff'.

A - - - - men, ven - tu - ri se - cu - li, A - - - - men, ven - tu - ri
 A - - - - men, Leben nach dieser Zeit, A - - - - men, Leben nach

A - - - - men, ven - tu - ri se - cu - li, A - - - - men, ven - tu - ri
 A - - - - men, Leben nach dieser Zeit, A - - - - men, Leben nach

se - cu - li, A - - - - men, vitam ven - tu - ri se - cu - li, ven - tu - ri
 dieser Zeit, A - - - - men, Leben nach die - ser Zeit, er - warte ich nach

vitam ven - tu - ri, ven - tu - ri se - cu - li, A - - - - men, ven - tu - ri
 e - wi - ges Le - ben, Leben nach dieser Zeit, A - - - - men, Leben nach

6
4

5
3

ff

6

6
4

5
3

The first system of the musical score consists of six staves. The top staff is a vocal line in G-clef with a treble clef. The second staff is a piano accompaniment in G-clef with a treble clef. The third staff is a piano accompaniment in C-clef with a soprano clef. The fourth staff is a piano accompaniment in C-clef with an alto clef. The fifth staff is a piano accompaniment in F-clef with a bass clef. The sixth staff is a piano accompaniment in F-clef with a bass clef. The music is in 3/4 time and features a variety of rhythmic patterns and chordal textures.

se - cu - li, A - - - - men, A - men, A - men, A - men, A -
 dieser Zeit, A - - - - men, A - men, A - men, A - men, A -

The second system of the musical score consists of six staves, similar in layout to the first system. It continues the vocal and piano parts from the first system.

se - cu - li, A - - - - men, A - men, A - men, A - men, A -
 dieser Zeit, A - - - - men, A - men, A - men, A - men, A -

The third system of the musical score consists of six staves, continuing the vocal and piano parts.

se - cu - li, A - - - - men, A - men, A - men, A - men, A -
 dieser Zeit, A - - - - men, A - men, A - men, A - men, A -

The fourth system of the musical score consists of six staves, continuing the vocal and piano parts.

se - cu - li, A - - - - men, A - men, A - men, A - men, A -
 dieser Zeit, A - - - - men, A - men, A - men, A - men, A -

The fifth system of the musical score consists of six staves, continuing the vocal and piano parts.

6 6
4

The musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, Tenor) in three-part harmony. The bottom three staves are for keyboard accompaniment (Right Hand, Left Hand). The piece is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are 'men. men. men. men. men. men.' repeated across the vocal staves. The bottom staff features a bass line with figured bass notation: 6 4 5 3, 6 4 5 3, 6 4 5 3.

SANCTUS .

Nº 9.

Adagio

Tympani
C . G .

Clarini in C

Corni in C

Oboi .

Fagotti .

Violino 1^{mo}

Violino 2^{do}

Viola .

Soprano .

Alto .

Tenore .

Basso .

Fondam .

The musical score is arranged in a grand staff format. It includes parts for Tympani (C.G.), Clarini in C, Corni in C, Oboi, Fagotti, Violino 1^{mo}, Violino 2^{do}, Viola, Soprano, Alto, Tenore, Basso, and Fondam. The tempo is marked 'Adagio'. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *f* (forte) and *p* (piano). The vocal parts have lyrics in Latin and German. The Latin lyrics are: Sanctus, sanctus, sanctus, sanctus, Dominus Deus Sabaoth. The German lyrics are: Heilig, heilig, heilig, heilig, heilig ist Gott der Zebaot. The vocal parts are marked *tutti* and *f*. The bass line includes figured bass notation: Adagio 7 5 3 7 5 6 5 4 3 p.

oth , Dominus De . us Sa . ba . oth , Dominus De . us
 oth , Heilig ist Gott der Ze . ba . oth , Lob erschall' dir, Gott

sanctus , sanctus , Dominus De . us
 hei . lig , hei . lig , Lob erschall' dir, Gott

De . us Sa . ba . oth , Sa . ba . oth , Dominus De . us
 Gott der Ze . ba . oth , Ze . ba . oth , Lob erschall' dir, Gott

sanctus , sanctus , sanc . tus , Dominus De . us
 hei . lig , hei . lig , hei . lig , Lob erschall' dir, Gott

f ⁶/₅ ⁶/₅

The first system of the musical score consists of eight staves. The top two staves are for the vocal line, with the first staff containing rests and the second staff containing notes. The remaining six staves are for the piano accompaniment, featuring complex rhythmic patterns and chordal textures. Dynamic markings 'p' (piano) and 'f' (forte) are used throughout the system to indicate volume changes.

Sa - ba - oth, sanctus, sanctus, sanctus, sanctus,
 Ze - ba - oth, hei - lig, heilig, hei - lig, heilig,

The second system of the musical score consists of a single staff with notes and rests, corresponding to the lyrics below.

Sa - ba - oth, sanctus, sanctus, sanctus, sanctus,
 Ze - ba - oth, hei - lig, heilig, hei - lig, heilig,

The third system of the musical score consists of a single staff with notes and rests, corresponding to the lyrics below.

Sa - ba - oth, sanctus, sanctus, sanctus, sanctus, Do - minus
 Ze - ba - oth, hei - lig, heilig, hei - lig, heilig, laut erschall,

The fourth system of the musical score consists of a single staff with notes and rests, corresponding to the lyrics below.

Sa - ba - oth, sanctus, sanctus, sanctus, sanctus,
 Ze - ba - oth, hei - lig, heilig, hei - lig, heilig,

The fifth system of the musical score consists of a single staff with notes and rests, corresponding to the lyrics below.

All^o.

Musical score for instruments, including strings, woodwinds, and brass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'f' (forte). The tempo is marked 'All^o' (Allegro).

Do . mi . nus , De . us , De . us Sa . ba . oth . Ple . ni ,
 laut erschall' Ju . bel dir, Gott Ze . ba . oth . Al . le

Do . mi . nus , De . us , De . us Sa . ba . oth . Ple . ni ,
 laut erschall' Ju . bel dir, Gott Ze . ba . oth . Al . le

Do . mi . nus , De . us , De . us Sa . ba . oth . Ple . ni sunt
 laut erschall' Ju . bel dir, Gott Ze . ba . oth . Himmel und

Do . mi . nus , De . us , De . us Sa . ba . oth . Ple . ni sunt
 laut erschall' Ju . bel dir, Gott Ze . ba . oth . Himmel und

Musical score for instruments, continuing the previous section. It includes dynamic markings like 'f' and 'All^o' and concludes with a double bar line.

pleni, pleni sunt coeli et terra, pleni, pleni,
Himmel jauchzen der Herrlichkeit Gottes, alle Himmel

pleni, pleni sunt coeli et terra, pleni sunt coeli et
Himmel jauchzen der Herrlichkeit Gottes, Himmel und Erde sind

coeli et terra, sunt coeli et terra, pleni, pleni,
Erde sind Zeugen der Herrlichkeit Gottes, alle Himmel

coeli et terra, sunt coeli et terra, pleni sunt coeli et
Erde sind Zeugen der Herrlichkeit Gottes, Himmel und Erde sind

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

The first system of the musical score consists of seven staves. The top staff is a bass clef with a melodic line. The second and third staves are treble clefs with harmonic accompaniment. The fourth staff is a treble clef with a more complex melodic line. The fifth staff is a treble clef with a similar complex melodic line. The sixth staff is a bass clef with a rhythmic accompaniment. The seventh staff is a treble clef with a rhythmic accompaniment. The music is in a 3/4 time signature and a key signature of one sharp (F#).

pleni sunt caeli et terra. Glo - - - ria tu - - a ,
 jauchzen der Herrlichkeit Gottes , laut preisen ihn Wel - ten ,

terra, sunt caeli et terra. Glo - - - ria tu - a ,
 Zeugen der Herrlichkeit Gottes , laut preisen ihn Wel - ten ,

pleni, sunt caeli et terra. Glo - - - ria tu - - a ,
 jauchzen der Herrlichkeit Gottes , laut preisen ihn Wel - ten ,

terra, sunt caeli et terra. Glo - - - ria tu - a ,
 Zeugen der Herrlichkeit Gottes , laut preisen ihn Wel - ten ,

6 5 6 5 6 5 6 5 6 6 6 5



The musical score consists of the following parts from top to bottom:

- Two empty staves at the top.
- Two staves for piano accompaniment, marked *p* and *cres*.
- A staff for strings, marked *p* and *cres*, featuring a dense texture of sixteenth notes.
- A staff for woodwinds, marked *p* and *cres*, with a *8^{va}* marking.
- A staff for brass, marked *p* and *cres*.
- Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "O san - - - na in Ho - - - san - - - na in". Each vocal part is marked *p* and *cres*.
- A staff for *vlllo* (Viollo) and *Basso* (Bass), marked *p* and *cres*.

The musical score consists of several staves. The top five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The bottom four staves are for vocal parts, each with German lyrics. The lyrics are: "ex - cel - sis, O - san - na in ex - cel - sis, Ho - san - na in der Hö - he, Ho - san - na in der Hö - he". The score includes dynamic markings such as *f* (forte) and *8va* (octave up). The bottom right corner of the score area contains the year "1815." and the time signature "6/4".

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

sis, O - san - na in ex - cel - sis.
 - he, Ho - san - na in der Hö - he.

Musical staff for the first vocal part, showing notes and rests corresponding to the lyrics above.

sis, O - san - na in ex - cel - sis.
 - he, Ho - san - na in der Hö - he.

Musical staff for the second vocal part, showing notes and rests corresponding to the lyrics above.

sis, O - san - na in ex - cel - sis.
 - he, Ho - san - na in der Hö - he.

Musical staff for the third vocal part, showing notes and rests corresponding to the lyrics above.

sis, O - san - na in ex - cel - sis.
 - he, Ho - san - na in der Hö - he.

Musical staff for the fourth vocal part, showing notes and rests corresponding to the lyrics above.

Musical staff for the fifth vocal part, showing notes and rests corresponding to the lyrics above.

BENEDICTUS .

Nº 10 .

Andante .

Corni in F .

Oboe

Fagotti .

Violino 1.^{mo} .

Violino 2.^{do} .

Viola .

Soprano .

Alto .

Tenore .

Basso .

Fondam .

The musical score is written for a full orchestra and vocal ensemble. It consists of ten staves. The top two staves are for the woodwinds: Corni in F (trumpets) and Oboe. The next three staves are for the strings: Fagotti (bassoons), Violino 1.^{mo} (first violins), and Violino 2.^{do} (second violins). The next two staves are for the inner strings: Viola and Soprano. The next two staves are for the vocalists: Alto and Tenore. The bottom staff is for the Basso (bass). The score is in 3/4 time and begins with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The dynamics range from *f* (forte) to *p* (piano). The woodwinds and strings have specific markings: 'solo' and 'p' for the woodwinds, and 'f' and 'p' for the strings. The vocal parts are mostly rests, indicating they are not singing in this section. The score ends with a double bar line and a fermata over the final note of the bass line.

Col B .

p

The musical score on page 210 consists of ten staves. The top two staves are in treble clef; the first staff contains a melody of eighth notes, and the second staff contains a more complex rhythmic pattern with sixteenth notes. The third staff is in bass clef and contains a series of rests, with the label 'Col B .' above it. The fourth and fifth staves are in treble clef and contain a simple melody of quarter notes. The sixth staff is in bass clef and contains rests. The seventh, eighth, and ninth staves are in bass clef and contain rests. The tenth staff is in bass clef and contains rests, ending with a dynamic marking 'p'.

A handwritten musical score on aged paper, numbered 212 at the top. The score is arranged in a system of staves. The top two staves are in treble clef, with the second staff starting with a piano (*p*) dynamic marking. The third staff is in bass clef and contains the instruction "Col B" followed by five double bar lines. The fourth and fifth staves are in treble clef, with the fifth staff starting with a piano (*p*) dynamic marking. The sixth and seventh staves are in bass clef, with the seventh staff starting with a piano (*p*) dynamic marking. The eighth and ninth staves are in bass clef and are mostly empty, with some notes in the eighth staff. The tenth staff is in bass clef and contains a piano (*p*) dynamic marking. The score features various musical notations, including notes, rests, and dynamic markings.

Col B

70 6 6/4 6/4

The image shows a page of handwritten musical notation on aged paper. At the top right, the number '213.' is written. The score consists of several systems of staves. The first system has two staves with treble clefs, followed by a bass staff with a double bar line and the label 'Col B'. Below this are two systems of three staves each, with various clefs (treble and bass). The notation includes notes, rests, and dynamic markings. At the bottom of the page, there are some numbers: '70', '6', '6/4', and '6/4'.

tr tr

solo

Col B

5/4 3

5/3

This page contains a handwritten musical score for multiple instruments. The score is organized into several systems of staves. The top system consists of two staves: the upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, while the lower staff is in bass clef and contains a more rhythmic accompaniment with beamed sixteenth notes. A dynamic marking of *f* (forte) is present in the fifth measure of both staves. Below this system is a staff in bass clef labeled "Col B", which contains six measures of rests, each marked with a double slash (//). The next system consists of three staves in treble clef, each containing a melodic line with notes beamed together and slurred across measures. Dynamic markings of *f* are present in the fifth measure of each of these three staves. Below this system are three staves in bass clef, each containing a melodic line with notes beamed together and slurred across measures. Dynamic markings of *f* are present in the fifth measure of each of these three staves. The bottom system consists of four staves in bass clef. The top three staves of this system contain rests, while the bottom staff contains a melodic line with notes beamed together and slurred across measures. A dynamic marking of *f* is present in the fifth measure of this bottom staff.

Col B

p

p

p

p

solo

p

Be . ne . dictus , qui venit , qui venit ,
Hochgelo . bet , der kömet , der kömet ,

solo

Be . ne . dictus , qui venit , qui
Hochge . lobet , der kömet , der

solo

Be . ne . . di . . ctus , qui
Hochge . . lo . . bet , der

solo

Be . ne . . di . . ctus : qui
Hochge . . lo . . bet , der

p

6 4 3 6 2 6 4

Col B

Be - ne - dictus, qui ve - nit, qui venit,
 Hochge - lobet, der kömet, der kömet,

venit,
 kömet,

venit,
 kömet,

venit,
 kömet,

6
4

6
4

5
3

Col B

be . . ne . . dictus qui ve . . nit, qui venit in no mine
hoch . ge . lobet der kom . . met, der komet im Namen des

be . . ne . . dictus qui ve . . nit,
hoch . ge . lobet der kom . . met,

be . . ne . . dictus qui ve . . nit,
hoch . ge . lobet der kom . . met,

be . . ne . . dictus qui ve . . nit,
hoch . ge . lobet der kom . . met,

v^{llo}

Do-mi-ni, qui ve-nit, qui ve-nit in no-mi-ne
 Herrn der Welt, der kommet, der kommet im Namen des

Do-mi-ni, bene-dictus, qui ve-nit in no-mi-ne
 hoch-ge-lobt, hochgelobet, der kommet im Namen des

Do-mi-ni, qui ve-ni, qui ve-nit in no-mi-ne
 hoch-ge-lobt, der kommet, der kommet im Namen des

Do-mi-ni, bene-dictus, qui venit in no-mi-ne
 hoch-ge-lobt, hochgelobet, der kommet im Namen des

5 6 7 6 5 6

4 5 6

The musical score consists of several systems. The top system shows piano accompaniment with chords and melodic lines. The middle systems contain vocal parts with lyrics. The lyrics are:

Be - ne - dictus qui venit in no - mi - ne

Hoch - ge - lobet der kömet im Namen des

Qui venit in no - mi - ne

Der kömet im Namen des

mf f

mf f

Col B

mf f

mf f

mf f

tutti

mf f

Domini . Be . ne . dictus qui ve . nit , qui venit in
 Herrn der Welt . Hochge . lobet der kom . met , der kömet im

tutti

mf f

Do . mi . ni . Be . ne . dictus qui ve . nit , qui venit in
 Herrn der Welt . Hochge . lobet der kom . met , der kömet im

tutti

mf f

Do . mi . ni . Be . ne . dictus qui ve . nit , qui venit in
 Herrn der Welt . Hochge . lobet der kom . met , der kömet im

tutti

mf f

Do . mi . ni . Be . ne . dictus qui ve . nit , qui venit in
 Herrn der Welt . Hochge . lobet der kom . met , der kömet im

mf f

... nit in no - mi - ne,
 met im Na - men des Herrn der Welt,
 - dictus qui venit, qui venit in no - mi - ne,
 - lobet der kömet im Namen des Herrn der Welt,
 - dictus qui venit, qui venit in no - mi - ne,
 - lobet der kömet im Namen des Herrn der Welt,
 - dictus qui venit, qui venit in no - mi - ne,
 - lobet der kömet im Namen des Herrn der Welt,

mi ne Do mi ni .
men des Herrn der Welt.

qui venit in no mi ne Do mi ni .
der kömet im Namen des Herrn der Welt.

qui venit in no mi ne Do mi ni .
der kömet im Namen des Herrn der Welt.

qui venit , der kömet , Do mi ni .
hochge - lobt.

Be...ne...dictus qui ve...nit, qui ve...
Hoch...ge...lobet der kommet, der kom...

Be...ne...dictus qui ve...
Hoch...ge...lobet der kom...

Be...ne...dictus qui ve...
Hoch...ge...lobet der kom...

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a section marked "Col B" with repeat signs.

- nit .
- met .

- nit .
- met .

- nit .
- met .

solo

Qui venit in no mi . ne , in no
Der komet im Na men des Herrn

Piano accompaniment for the second system, including figured bass notation (6, 6, 9, 7).

mi-ni, qui venit in
der Welt, der komet, der

Col B.

mf Qui ve-nit in
Der kommet im
tutti

mf Qui ve-nit in
Der kommet im
tutti

mf Qui ve-nit in
Der kommet im
tutti

mf Qui ve-nit in
Der kommet im
tutti

no-mi-ne in no-mi-ne Do-mi-ni,
kom-met im Namen des Herrn der Welt.

mf Qui ve-nit in
Der kommet im
tutti

Col B

8va

6 6 6 6 6 6 6 6 6 6 6

Detailed description: This is a handwritten musical score on aged paper. It consists of ten staves. The top two staves are in treble clef, with the second staff containing a slur over a pair of notes. The third staff is in bass clef and contains five double bar lines. The fourth staff is in treble clef and contains a series of sixteenth-note runs. The fifth staff is in treble clef and contains a few notes, with the label '8va' above it. The sixth staff is in bass clef and contains a series of sixteenth-note runs. The seventh, eighth, and ninth staves are empty. The tenth staff is in bass clef and contains a series of sixteenth-note runs, with the number '6' written below each note. The page number '231.' is at the top right, and '1815.' is at the bottom center.

Col B .

tutti
f
Be . ne =
Hoch . ge =
tutti

tutti
f
Be . ne =
Hoch . ge =

tutti
f
Be . ne =
Hoch . ge =

tutti
f
Be . ne =
Hoch . ge =

6/4

Cel. B.

-dictus qui ve-nit, be-ne-dictus qui venit in no-mine Do-mi-
 -lobet der kommet, hochge-lobet der kömet im Namen des Herrn der

-dictus qui ve-nit, be-ne-dictus qui venit in no-mine Do-mi-
 -lobet der kommet, hochge-lobet der kömet im Namen des Herrn der

-dictus qui ve-nit, be-ne-dictus qui venit in no-mine Do-mi-
 -lobet der kommet, hochge-lobet der kömet im Namen des Herrn der

-dictus qui ve-nit, be-ne-dictus qui venit in no-mine Do-mi-
 -lobet der kommet, hochge-lobet der kömet im Namen des Herrn der

ni, qui venit in no-mi-ne Do-mi-ni,
Welt, der kömet im Namen des Herrn der Welt.

ni, qui venit in no-mi-ne Do-mi-ni,
Welt, der kömet im Namen des Herrn der Welt.

ni, qui venit in no-mi-ne Do-mi-ni,
Welt, der kömet im Namen des Herrn der Welt.

ni, qui venit in no-mi-ne Do-mi-ni,
Welt, der kömet im Namen des Herrn der Welt.

3 5 6 5 p 27

Be . ne . dic . tus . qui ve . nit in no . mine
 Hochge . lo . bet . der kom . met im Na . men des

Be . ne . dic . tus qui ve . nit in no . mine
 Hochge . lo . bet . der kom . met im Na . men des

Be . ne . dic . tus qui ve . nit in no . mine
 Hochge . lo . bet . der kom . met im Na . men des

Be . ne . dic . tus qui ve . nit , bene . dictus .
 Hochge . lo . bet . der kom . met , hochgelobet .

6/4 7 6/4 7

Domi . ni .
 Herrn der Welt .

p Be . ne . dictus qui
 Hochge . lo . bet der

Domi . ni .
 Herrn der Welt .

Domi . ni .
 Herrn der Welt .

p

Col B

ve - nit, qui venit,
 kommet, der kommet,

be - ne -
 hochge -

solo

p Be - ne - die - tus qui ve - nit, qui venit,
 Hochge - lo - bet der kommet, der kömet,

solo

p Be - ne - die - tus qui venit,
 Hochge - lo - bet der kömet,

solo

p Be - ne - die - tus qui venit,
 Hochge - lo - bet der kömet,

6/4 6/4 5/3 6 2 6 4

solo

Col B

dictus qui venit qui venit, be . . ne . dictus, qui
 . lobet der kommet der kommet, hoch . ge . lobet, der

be . . ne . dictus qui
 hoch . ge . lobet der

be . . ne . dictus qui
 hoch . ge . lobet der

be . . ne . dictus qui
 hoch . ge . lobet der

be . . ne . dictus qui
 hoch . ge . lobet der

6/4 6/4 5/3

Col B

mf

mf

mf

mf

tutti

mf

tutti

mf

tutti

mf

tutti

mf

mf

ve - nit, kom - met, in no - mi - ne Do - mi - ni in Namen des Herrn der

ve - nit, kom - met, in no - mi - ne Do - mi - ni in Namen des Herrn der

ve - nit, kom - met, in no - mi - ne Do - mi - ni in Namen des Herrn der

ve - nit, kom - met, in no - mi - ne Do - mi - ni in Namen des Herrn der

mf 6/5

Col B

ni , bene . dic . tus qui venit , qui venit .
 Welt , hochge . lo . bet der kömet , der kömet .

ni , bene . dic . tus qui venit , qui venit .
 Welt , hochge . lo . bet der kömet , der kömet .

solo

ni , bene . dic . tus qui venit , qui venit .
 Welt , hochge . lo . bet der kömet , der kömet .

p Be . ne .
 Hochge .

ni , bene . dictus qui venit , qui venit .
 Welt , hochge . lobet der kömet , der kömet .

mf

mf

Col B.

mf

mf

solo

p Be . ne . dictus qui venit in nomi . ne Do . mi . ni . Be . ne =
 Hochge . lobet der kömet im Namen des Herrn der Welt . Hochge =

solo *tutti*

p Be . ne . dictus qui venit in nomi . ne Do . mi . ni . Be . ne =
 Hochge . lobet der kömet im Namen des Herrn der Welt . Hochge =

tutti

mf Be . ne =
 Hochge =

tutti

solo *tutti*

p Qui venit in nomi . ne Do . mi . ni . Be . ne =
 Der kömet im Namen des Herrn der Welt . Hochge =

mf 6

p

p

p

p

p

p

solo *p*

Be...ne...dictus qui venit, qui
Hoch...ge...lobet der kommet im

solo *p*

Be...ne...dictus qui venit, qui
Hoch...ge...lobet der kommet im

ve...
kom...

solo *p*

Be...ne...dictus qui venit, qui
Hoch...ge...lobet der kommet im

p 7 7

die - tus, be - ne -
 lo - bet, hoch - ge -

die - tus, be - ne -
 lo - bet, hoch - ge -

tr
 mi - ni, be - ne - dictus qui
 der Welt, hoch - ge - lobet der

ve - nit,
 kom - met,

dictus qui ve - - - nit ,
 - lobet der kom - - - met ,

dictus qui ve - - - nit , be - ne - dictus .
 - lobet der kom - - - met , hoch - ge - lobet

ve - nit , qui ve - - - nit ,
 kommet , der kom - met ,

be - ne - dictus qui
 hoch - ge - lobet der

6 2 6

Col B

mf

mf

mf

f

tutti

mf

tutti

mf

tutti

mf

Qui venit in no =
Der komet im Na =

qui venit, venit in no.mi.ne Do.mi.ni. Qui venit in no =
sey der da komet im Namendes Herrn der Welt. Der komet im Na =

qui ve - - - nit., Qui venit in no =
der da kom - met. Der komet im Na =

venit in nomi.ne Do.mi.ni. Qui venit in no =
komet im Namen des Herrn der Welt. Der komet im Na =

mf

2 6 2 6 *mf* 6 6

Col B

no mi ne Do mi ni, bene dictus qui venit in
 Namen des Herrn der Welt, hochgelobet der komet im

no mi ne Do mi ni, bene dictus qui venit in
 Namen des Herrn der Welt, hochgelobet der komet im

no mi ne Do mi ni, bene dictus qui venit in
 Namen des Herrn der Welt, hochgelobet der komet im

no mi ne Do mi ni, bene dictus qui venit in
 Namen des Herrn der Welt, hochgelobet der komet im

6 6 5 5
 5 4 3 3 1815 .

All^o

Col B.

p

All^o

p

8^{va}

no . mi . ne Do . . mi . ni . O =
 Namen des Herrn der Welt . Ho =

no . mi . ne Do . . mi . ni . O =
 Namen des Herrn der Welt . Ho =

no . mi . ne Do . . mi . ni . O =
 Namen des Herrn der Welt . Ho =

no . mi . ne Do . . mi . ni . O =
 Namen des Herrn der Welt . Ho =

All^o

p

6/5 6/4 5/3

Timpani in C et G.

Clarini in C.

The musical score consists of the following parts from top to bottom:

- Timpani in C et G:** A single staff with a bass clef, showing rests in the first two measures and rhythmic patterns in the last three.
- Clarini in C:** A staff with a treble clef, showing rests in the first two measures and rhythmic patterns in the last three.
- Clarinet:** A staff with a treble clef, playing a melodic line with a *cres* marking in the third measure.
- Flute:** A staff with a treble clef, playing a melodic line with a *cres* marking in the third measure.
- Violin:** A staff with a treble clef, playing a melodic line with a *cres* marking in the third measure.
- Viola:** A staff with a treble clef, playing a melodic line with a *cres* marking in the third measure.
- Cello:** A staff with a bass clef, playing a melodic line with a *cres* marking in the third measure.
- Double Bass:** A staff with a bass clef, playing a melodic line with a *cres* marking in the third measure.
- 8^{va}:** A staff with a treble clef, containing two double bar lines in each of the five measures.
- Chorus:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "san - - - na in ex - - - cel - - -", "san - - - na in der Hö - - -", "san - - - na in ex - - - cel - - -", "san - - - na in der Hö - - -". Each staff has a *cres* marking in the third measure.
- Contra Bass:** A staff with a bass clef, playing a melodic line with a *cres* marking in the third measure.

Musical score for Hosanna in excelsis. The score consists of multiple staves for instruments and voices. The lyrics are in German and are repeated across several vocal parts. The music is marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and ornaments.

Lyrics (repeated across vocal parts):

- sis, O . san . na in ex . cel . sis, O . sanna
 - he, Ho . san . na in der Hö . he, Hosanna

- sis, O . san . na in ex . cel . sis, O . sanna
 - he, Ho . san . na in der Hö . he, Hosanna

- sis, O . san . na in ex . cel . sis, O . sanna
 - he, Ho . san . na in der Hö . he, Hosanna

- sis, O . sanna in ex . cel . sis, O . sanna
 - he, Ho . sanna in der Hö . he, Hosanna

Musical markings at the bottom of the page: f, 07, 6/4, 1815, 4/4, 8/3, 07.

Musical score for instruments, including strings, woodwinds, and brass. The score consists of multiple staves with complex rhythmic patterns and dynamic markings such as *ff* and *Col B*.

in ex - cel - sis .
 in der Hö - he .

in ex - cel - sis .
 in der Hö - he .

in ex - cel - sis .
 in der Hö - he .

in ex - cel - sis .
 in der Hö - he .

6/4 7/4 8/3 *ff*

N^o 11 .

Adagio .

Corni in C .

Musical staff for Corni in C, starting with a forte (f) dynamic. The staff shows a melodic line with some rests.

Oboi .

Musical staff for Oboi, starting with a forte (f) dynamic. The staff shows a melodic line with some rests.

Fagotti .

Musical staff for Fagotti, starting with a forte (f) dynamic. The staff shows a melodic line with some rests.

Violino 1^{mo} .

Musical staff for Violino 1^{mo}, starting with a forte (f) dynamic. The staff shows a melodic line with some rests.

Adagio .

Violino 2^{do} .

Musical staff for Violino 2^{do}, starting with a forte (f) dynamic. The staff shows a melodic line with some rests.

Viola .

Musical staff for Viola, starting with a forte (f) dynamic. The staff shows a melodic line with some rests.

Soprano .

Musical staff for Soprano, starting with a forte (f) dynamic and the instruction *tutti*. The staff shows a melodic line with some rests.

Agnus Dei , qui tollis
O Lamm Gottes , du büssest

Alto .

Musical staff for Alto, starting with a forte (f) dynamic and the instruction *tutti*. The staff shows a melodic line with some rests.

Agnus Dei , qui tollis
O Lamm Gottes , du büssest

Tenore .

Musical staff for Tenore, starting with a forte (f) dynamic and the instruction *tutti*. The staff shows a melodic line with some rests.

Agnus Dei , qui tollis
O Lamm Gottes , du büssest

Basso .

Musical staff for Basso, starting with a forte (f) dynamic and the instruction *tutti*. The staff shows a melodic line with some rests.

Agnus Dei , qui tollis
O Lamm Gottes , du büssest

Fondam .

Musical staff for Fondam, starting with a forte (f) dynamic. The staff shows a melodic line with some rests.

Adagio 43
21

pecca-ta mun-di, peccata mun-di, mun-di,
 der Menschen Sünden, büssest der Menschen Sün-den,

pecca-ta mun-di, peccata mun-di, mun-di,
 der Menschen Sünden, büssest der Menschen Sün-den,

pecca-ta mun-di, peccata mun-di,
 der Menschen Sünden, der Menschen Sün-den,

pecca-ta mun-di, peccata mun-di,
 der Menschen Sünden, der Menschen Sün-den,

p
 mi-se-re-re, mild erbarm dich, mi-se-re-re no-ach, erbarm dich un-
p
 mi-se-re-re, mild erbarm dich, mi-se-re-re no-ach, erbarm dich un-
p
 mi-se-re-re, mild erbarm dich, mi-se-re-re no-ach, erbarm dich un-
p
 mi-se-re-re, mild erbarm dich, mi-se-re-re no-ach, erbarm dich un-

bis, mi-se-rere no-bis, mi-se-
 -ser, ach, erbarm dich un-ser, mild er-

bis, mi-se-rere no-bis, mi-se-
 -ser, ach, erbarm dich un-ser, mild er-

bis, mi-se-rere no-bis, mi-se-
 -ser, ach, erbarm dich un-ser, mild er-

bis, mi-se-rere no-bis, mi-se-
 -ser, ach, erbarm dich un-ser, mild er-

Basso
f

re, re, mi - se - re - re, misere - re no - - - bis!
 barm'dich, mild er - barm' dich, ach, erbarm dich un - - - ser!

re, re, mi - se - re - re, misere - re no - - - bis!
 barm'dich, mild er - barm' dich, ach, erbarm dich un - - - ser!

re, re, mi - se - re - re, misere - re no - - - bis!
 barm'dich, mild er - barm' dich, ach, erbarm dich un - - - ser!

re, re, mi - se - re - re, misere - re no - - - bis!
 barm'dich, mild er - barm' dich, ach, erbarm dich un - - - ser!

5 6 6 6 8765
 4 4 4 4 6543
 21

This page of handwritten musical notation consists of ten staves. The top five staves are grouped together, and the bottom five are also grouped. The notation includes:

- Staff 1: Five measures of whole rests.
- Staff 2: Five measures of whole rests, with a dynamic marking 'p' in the fourth measure. A slur connects two notes in the fourth measure.
- Staff 3: Five measures of whole rests.
- Staff 4: First measure contains a trill (tr) on a quarter note. The second measure is a whole rest. The third and fourth measures contain sixteenth-note trills (tr) with slurs. The fifth measure is a whole rest.
- Staff 5: Five measures of eighth-note chords.
- Staff 6: Five measures of eighth-note chords.
- Staff 7: Five measures of whole rests.
- Staff 8: Five measures of whole rests.
- Staff 9: Five measures of whole rests.
- Staff 10: Five measures of music starting with a dynamic marking 'p' and a 'vlo' marking. It features eighth-note patterns with trills (tr) and slurs.

The musical score consists of ten staves. The first four staves are instrumental, with the second and fourth staves featuring a forte (*f*) dynamic. The fifth staff contains a complex, rapid melodic line. The sixth and seventh staves are vocal parts, each with the lyrics "Agnus O Lamm" written below. The eighth staff is another vocal part with the same lyrics. The ninth staff is a vocal part with the lyrics "Agnus O Lamm". The tenth staff is a bass line with a forte (*f*) dynamic and the label "Bassi" at the end.

The musical score consists of several staves. The top three staves are for piano accompaniment, featuring chords and melodic lines. The fourth and fifth staves are for a vocal line, with the fifth staff including an 8va (octave) marking. Below the vocal staves are four systems of lyrics, each corresponding to a vocal line. The lyrics are: "Dei, Gottes, qui tollis peccata mundi, der Menschen Sünden." The bottom-most staff contains figured bass notation with the numbers 6, 5, 7, and #.

The musical score is arranged in a system of ten staves. The top two staves are for the vocal parts (Soprano and Alto/Tenors), and the bottom two are for the piano accompaniment. The piano part includes a bass line with figured bass notation (6 4 3, 6, 5, 3, 5 6 6) and a violoncello part labeled 'vilo'. The lyrics are written in German and Latin, with the German text appearing below the Latin text. The piece concludes with a piano dynamic marking 'p'.

ag - nus De - i, qui tollis pec - ca - ta, qui tol - lis pec - ca - ta
 o Lamm Gottes, du büssest die Sünden, du büssest der Menschen

ag - nus De - i, qui tollis pec - ca - ta, qui tol - lis pecca - - ta
 o Lamm Gottes, du büssest die Sünden, du büssest der Menschen

ag - nus De - i, qui tollis pec - ca - ta, qui tol - lis pecca - - ta
 o Lamm Gottes, du büssest die Sünden, du büssest der Menschen

ag - nus De - i, qui tollis pec - ca - ta, qui tol - lis pecca - ta
 o Lamm Gottes, du büssest die Sünden, du büssest der Menschen

vilo Bass p

mun - - di, mi - - se - re - re,
 Sün - - den, mild erbarm'dich,

mun - - di, mi - - se - re - re,
 Sün - - den, mild erbarm'dich,

mun - - di, mi - - se - re - re,
 Sün - - den, mild erbarm'dich,

mun - - di, mi - - se - re - re,
 Sün - - den, mild erbarm'dich,

v^{llo}

mi - se - re - re no - bis, mi - se - re - re no -
 ach, erbarm dich un - ser, ach, erbarm dich un -

mi - se - re - re no - bis, mi - se - re - re no -
 ach, erbarm dich un - ser, ach, erbarm dich un -

mi - se - re - re no - bis, mi - se - re - re no -
 ach, erbarm dich un - ser, ach, erbarm dich un -

mi - se - re - re no - bis, mi - se - re - re no -
 ach, erbarm dich un - ser, ach, erbarm dich un -

bis, ser, mise-re-re no-
 ach, er-barm dich un-

bis, ser, mise-re-re no-
 ach, er-barm dich un-

bis, ser, mise-re-re no-
 ach, er-barm dich un-

bis, ser, mise-re-re no-
 ach, er-barm dich un-

#f 4 7 6 5 4 3

The musical score consists of the following parts:

- Piano Accompaniment:**
 - Right hand: Treble clef, featuring trills and arpeggiated chords.
 - Left hand: Bass clef, featuring arpeggiated chords.
- Vocal Parts (Soprano, Alto, Tenor, Bass):**
 - Each part begins with the lyrics: "bis . . . ser . . ."
 - Each part concludes with the lyrics: "Agnus Dei , qui O Lam̄ Gottes , du"
- Violoncello Part:**
 - Bottom staff, starting with a double bar line and a 3/8 time signature.
 - Includes trills and arpeggiated figures.

The musical score consists of several staves. At the top, there are two staves with rests. Below them are two more staves with rests. The main vocal part begins with a treble clef and a key signature of two flats. The lyrics are: "tollis peccata mundi, peccata mundi, peccata mundi." followed by "büssest der Menschen Sünden, : der Menschen Sünden." This pattern repeats for three different vocal parts. The basso part is at the bottom, starting with a bass clef and the label "Basso". It features a more active melodic line with some triplets and a dynamic marking of *pp*. The score concludes with a final cadence in the basso part.

tollis peccata mundi, peccata mundi, peccata mundi.
 büssest der Menschen Sünden, : der Menschen Sünden.

tollis peccata mundi, peccata mundi, peccata mundi.
 büssest der Menschen Sünden, : der Menschen Sünden.

tollis peccata mundi, peccata mundi, peccata mundi.
 büssest der Menschen Sünden, : der Menschen Sünden.

tollis peccata mundi, peccata mundi, peccata mundi.
 büssest der Menschen Sünden, : der Menschen Sünden.

Basso

268.

DONA NOBIS .

Nº 12 .

Allegro

Timpani
in C.G.

Clarini,
in C

Corni,
in C

Oboi .

Fagotti .

Violino 1^{mo}

Violino 2^{do}

Viola .

Soprano .

Alto .

Tenore .

Basso .

Fondam

The musical score is arranged in a system of staves. The top five staves (Timpani, Clarini, Corni, Oboi, Fagotti) are mostly empty, indicating rests. The Violino 1^{mo} staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. The Violino 2^{do} staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *p*. The Viola staff begins with an alto clef, a 2/4 time signature, and a dynamic marking of *p*. The Soprano staff begins with a soprano clef, a 2/4 time signature, and a dynamic marking of *p*. The Alto staff begins with an alto clef, a 2/4 time signature, and a dynamic marking of *p solo*. The Tenore staff begins with a tenor clef, a 2/4 time signature, and is mostly empty. The Basso staff begins with a bass clef, a 2/4 time signature, and is mostly empty. The Fondam staff begins with a bass clef, a 2/4 time signature, and a dynamic marking of *p*. The tempo marking *Allegro* appears above the Violino 1^{mo} staff and below the Fondam staff. The lyrics are written below the Alto staff. The page number 65 is located at the bottom center, and the year 1815 is at the bottom right. There are also some musical notations like a double bar line and a sharp sign at the bottom right.

Allegro .

p

p

p

p solo

Do . na no bis pa . cem , do . na no bis pa .
Gieb uns Heil und Frie . den , gieb uns Heil und Fried :

p *Allegro .*

65

1815 .

The first system of the musical score consists of five staves. The top two staves are empty, containing only rests. The third staff is a treble clef staff with a series of rests. The fourth staff is a treble clef staff with a series of rests. The fifth staff is a bass clef staff with a series of rests. The sixth staff is a treble clef staff with a melodic line starting with a sixteenth-note triplet, followed by eighth and quarter notes. The seventh staff is a treble clef staff with a melodic line starting with a sixteenth-note triplet, followed by eighth and quarter notes. The eighth staff is a bass clef staff with a melodic line starting with a quarter note, followed by eighth and quarter notes.

The second system of the musical score consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff contains the lyrics:
 - cem, do - na no - bis pa - cem, Do - na no - bis
 - den, gieb uns Heil und Frie - den, gieb uns Heil und
 The bottom staff is a bass clef staff with a melodic line.

The third system of the musical score consists of two staves. The top staff is a bass clef staff with a melodic line. The bottom staff is a bass clef staff with a melodic line and figured bass notation: 5, 3, 65, #, 6.

f

f

f

f

f

f

f

f

f

tutti

tutti

tutti

tutti

f

f

6/4 3/8

tutti
 Dona nobis pa - cem, dona nobis pa -
 Gieb uns Heil u. Frieden, gieb uns Heil und Frie -

tutti
 pa - - - - - cem. Dona nobis pa - cem, dona nobis pa -
 Frie - - - - - den. Gieb uns Heil u. Frieden, gieb uns Heil und Frie -

tutti
 Dona nobis pa - cem, dona nobis pa -
 Gieb uns Heil u. Frieden, gieb uns Heil und Frie -

tutti
 Dona nobis pa - cem, dona nobis pa -
 Gieb uns Heil u. Frieden, gieb uns Heil und Frie -



Col B .

cem, do - na no - bis pa - cem, do - na no - bis
 - den, gieb uns Heil und Frie - den, gieb - uns Heil und

- cem, do - na no - bis pa - - cem, do - na no - bis
 - den, gieb uns Heil und Frie - - den, gieb uns Heil und

- cem, do - na no - bis pa - - cem, do - na no - bis
 - den, gieb uns Heil und Frie - den, gieb uns Heil und

cem, do - na no - bis pa - - cem, do - na no - bis
 - den, gieb uns Heil und Frie - den, gieb uns Heil und

7 # 6 5 # 5

Col. B .

pa - cem, do - na no - bis, do - na pa - =
 Frie - den, schenk' uns Ru - he, Ruh' und Frie =

pa - cem, do - na no - bis, do - na pa - =
 Frie - den, schenk' uns Ru - he, Ruh' und Frie =

pa - cem, do - na no - bis, do - na pa - =
 Frie - den, schenk' uns Ru - he, Ruh' und Frie =

pa - cem, do - na no - bis, do - na pa - =
 Frie - den, schenk' uns Ru - he, Ruh' und Frie =

6/5 # 7/5 # 1815, # 7/5 #

The first system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in treble clef. The fifth and sixth staves are piano accompaniment in bass clef. The seventh staff is piano accompaniment in bass clef. The music is in 3/4 time and G major.

-cem, do-na no-bis pa-cem, do-na no-bis pa - - - cem,
 -den, gieb uns Heil und Frieden, gieb uns Heil und Frie - - den,

The second system of the musical score consists of a single vocal line in bass clef. The lyrics are: -cem, do-na no-bis pa-cem, do-na no-bis pa - - - cem, -den, gieb uns Heil und Frieden, gieb uns Heil und Frie - - den,

-cem, do-na no-bis pa-cem, do-na no-bis pa - - - cem,
 -den, gieb uns Heil und Frieden, gieb uns Heil und Frie - - den,

The third system of the musical score consists of a single vocal line in bass clef. The lyrics are: -cem, do-na no - - - bis pa - - - cem, pa - cem, dona -den, gieb uns Ru - - - he Heil und Frie - den, gieb uns

-cem, do-na no - - - bis pa - - - cem, pa - cem, dona
 -den, gieb uns Ru - - - he Heil und Frie - den, gieb uns

The fourth system of the musical score consists of a single vocal line in bass clef. The lyrics are: -cem, do-na no-bis pa-cem, do-na no-bis pa - - - cem, -den, gieb uns Heil und Frieden, gieb uns Heil und Frie - - den,

-cem, do-na no-bis pa-cem, do-na no-bis pa - - - cem,
 -den, gieb uns Heil und Frieden, gieb uns Heil und Frie - - den,

The fifth system of the musical score consists of a single piano accompaniment line in bass clef. It features a complex rhythmic pattern with sixteenth and thirty-second notes. The lyrics are: 6 9 8 9 8 9 8 9 8 6 5

dona nobis, nobis pacem, dona nobis pa - cem, dona nobis pa -
 gieb uns Ruhe Heil u. Frieden, gieb uns Heil u. Frieden, gieb uns Heil und Frie -

dona nobis, nobis pacem, dona nobis pa - cem, dona nobis pa -
 gieb uns Ruhe Heil u. Frieden, gieb uns Heil u. Frieden, gieb uns Heil und Frie -

pa - - - - - cem, da pa - - -
 Heil Heil und Frie - -

dona nobis, nobis pacem, dona nobis pa - cem, do na pa -
 gieb uns Ruhe Heil u. Frieden, gieb uns Heil u. Frieden, gieb uns Frie -

6
5

The musical score consists of several staves. At the top, there are two empty staves. Below them are two staves of piano accompaniment. The main part of the score is divided into four vocal parts, each with its own staff and lyrics. The lyrics are in German and repeat the phrase "Gib uns Heil und Frieden". The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics like *p* (piano) are indicated throughout. The key signature has one sharp (F#) and the time signature is 3/8.

-cem, dona nobis pa - cem, pa - cem, dona nobis, do - na
 -den, gieb uns Heil und Frieden, Frieden, schenk uns Ruhe, Heil und

-cem, dona nobis pa - cem, pa - cem, dona nobis, do - na
 -den, gieb uns Heil und Frieden, Frieden, schenk uns Ruhe, Heil und

-cem, dona nobis pa - cem, pa - cem, dona nobis, do - na
 -den, gieb uns Heil und Frieden, Frieden, schenk uns Ruhe, Heil und

-cem, dona nobis pa - cem, pa - cem, dona nobis, do - na
 -den, gieb uns Heil und Frieden, Frieden, schenk uns Ruhe, Heil und

56 56
 #4 #4

#

pacem ,
 Frieden ,

dona nobis pacem ,
 gieb uns Heil und Frieden ,

pacem ,
 Frieden ,

dona nobis pacem ,
 gieb uns Heil und Frieden ,

pacem , no - bis pacem ,
 Frieden , gieb uns Frieden ,

pacem ,
 Frieden ,

dona nobis pacem ,
 gieb uns Heil und Frieden ,

Musical score for a piece titled "Gib uns Frieden". The score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment includes a complex texture with sixteenth-note runs in the left hand and chords in the right hand. The vocal parts are arranged in four staves, each with its own lyrics. The lyrics are in German and Latin. The score includes dynamic markings such as *f* (forte) and *fz* (forzando).

The lyrics for the four vocal parts are:

Voice 1: dona nobis, gieb uns Frieden, do-na pa-cem, do- gieb uns Frie-den, schenk

Voice 2: dona nobis, gieb uns Frieden, do-na pa-cem, pa-cem, gieb uns Frieden, Frieden,

Voice 3: dona nobis, pacem, pacem, gieb uns Frieden, Heil und Frieden, pa-cem, Frieden,

Voice 4: dona nobis, gieb uns Frieden, do-na pa-cem, pa-cem, gieb uns Frie-den, schenk

na no - bis, do - na, do - na nobis pa - cem, do - na nobis, do - na,
 uns Frie - den, schenk' uns, schenk' uns Heil u. Frieden, schenk' uns Ruhe, schenk' uns

pa - cem, do - na, do - na nobis pa - cem, do - na nobis, do - na
 Frie - den, schenk' uns, schenk' uns Heil u. Frieden, schenk' uns Ruhe, schenk' uns

do - na, do - na, nobis, pacem,
 schenk' Frieden, schenk' uns, schenk' uns, Frieden,

na no - bis, do - na, do - na nobis pa - cem, do - na nobis, do - na
 uns Frie - den, schenk' uns, schenk' uns Heil u. Frieden, schenk' uns Ruhe, schenk' uns

6 7 4 6 6 6 6 6 6 6 6 6

Musical score for instruments. It consists of seven staves. The top two staves are for strings (violin and viola), the next two for woodwinds (flute and oboe), and the bottom two for bassoon and double bass. The music is in 3/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes.

do - na no - - bis pa - - cem .
schenk' uns Frie - den , Frie - den .

do - na no - - bis pa - - cem .
schenk' uns Frie - den , Frie - den .

do - na no - - bis pa - - cem .
schenk' uns Frie - den , Frie - den .

do - na no - - bis pa - - cem .
schenk' uns Frie - den , Frie - den .

p

solo

p Do-na
Gieb uns

p

The first system of the musical score consists of seven staves. The top staff is a vocal line in G-clef. The second staff is a piano accompaniment in G-clef. The third staff is a piano accompaniment in G-clef, starting with a piano (p) dynamic marking. The fourth staff is a piano accompaniment in G-clef, featuring a first ending bracket. The fifth staff is a piano accompaniment in F-clef. The sixth and seventh staves are piano accompaniment in G-clef, with the seventh staff containing a double bar line.

The second system of the musical score consists of two staves. The top staff is a vocal line in F-clef. The bottom staff is a piano accompaniment in F-clef.

no - bis pa - cem, do - na no - bis pa - cem,
 Heil und Frie - den, gib uns Heil und Frie - den,

The third system of the musical score consists of one staff, which is a piano accompaniment in F-clef.

The fourth system of the musical score consists of one staff, which is a piano accompaniment in G-clef.

The fifth system of the musical score consists of one staff, which is a piano accompaniment in G-clef. Below the staff are the numbers 65, 7, #, 6, 6, 4, and 3.

The first system of the musical score consists of seven staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#). The second staff is a piano accompaniment in G-clef. The third and fourth staves are piano accompaniment in G-clef, with the fourth staff containing a first ending bracket. The fifth and sixth staves are piano accompaniment in G-clef. The seventh staff is a piano accompaniment in C-clef.

do - na no - bis pa - - cem. do - na no - bis pa - - -
 Gieb uns Heil und Frie - den , gieb uns Heil und Frie - - -

An empty musical staff with a C-clef and a key signature of one sharp.

65 # # 6 6 4 5 3

f

f

f

f

f

f

f

tutti

f

Dona nobis pa - cem, dona nobis pa - cem,
Gieb uns Heil u. Frie - den, gieb uns Heil u. Frie - den,

tutti

f

- cem,
- den. Dona nobis pa - cem, dona nobis pa - cem,
Gieb uns Heil u. Frie - den, gieb uns Heil u. Frie - den,

tutti

f

Dona nobis pa - cem, dona nobis pa - cem,
Gieb uns Heil u. Frie - den, gieb uns Heil u. Frie - den,

tutti

f

Dona nobis pa - cem, dona nobis pa - cem,
Gieb uns Heil u. Frie - den, gieb uns Heil u. Frie - den,

f

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line consists of a series of quarter notes, while the piano accompaniment includes chords and rhythmic patterns.

Col. B.

The second system continues the piano accompaniment. It includes a bass line with a key signature change to B-flat and a treble line with chords. The notation is dense with rhythmic figures.

The third system shows the piano accompaniment continuing with similar rhythmic and harmonic patterns as the previous systems.

do - - na no - bis pa - - cem , do - - na no - bis pa - -
 gieb uns Heil und Frie - den , gieb uns Heil und Frie -

The fourth system continues the piano accompaniment, providing harmonic support for the vocal lines.

do - - na no - bis pa - - cem , do - - na no - bis pa - -
 gieb uns Heil und Frie - den , gieb uns Heil und Frie -

The fifth system continues the piano accompaniment with consistent rhythmic and harmonic elements.

do - - na no - bis pa - - cem , do - - na no - bis pa - -
 gieb uns Heil und Frie - den , gieb uns Heil und Frie -

The sixth system continues the piano accompaniment, leading towards the end of the page.

do - - na no - bis pa - - cem , do - - na no - bis pa - -
 gieb uns Heil und Frie - den , gieb uns Heil und Frie -

The seventh system features a figured bass line at the bottom of the page, with numbers 07, 6, 1815, 07, 5, 6, and 3 indicating fingerings or intervals.

cem, do - na nobis pa - cem, dona nobis pa - cem, dona
 - den, gieb uns Heil und Frie - den, gieb uns Heil u. Frie - den, gieb uns
 - cem, do - na no - bis pa - cem, dona nobis pa - cem, dona
 - den, gieb uns Heil und Frie - den, gieb uns Heil u. Frie - den, gieb uns
 - cem, do - na nobis pa - cem, dona nobis pa - cem, dona
 - den, gieb uns Heil und Frie - den, gieb uns Heil u. Frie - den, gieb uns
 - cem, do - na nobis pa - cem, dona nobis pa - cem, dona
 - den, gieb uns Heil und Frie - den, gieb uns Heil u. Frie - den, gieb uns

6 5 6 5 6

no - bis pa - cem, do - na no - bis pa - - - cem.
Heil und Frieden, gieb uns Heil und Frie - - den.

no - bis pa - cem, do - na no - bis pa - - - cem.
Heil und Frieden, gieb uns Heil und Frie - - den.

no - - - bis pa - - - cem, pa - cem.
Ru - - - he Heil und Frie - den.

no - bis pa - cem, do - na no - bis pa - - - cem.
Heil und Frieden, gieb uns Heil und Frie - - den.

9 8 9 8 9 8 9 8 6/5 5/3 6/4

Musical score for instruments including strings, woodwinds, and keyboard. The score consists of ten staves. The top two staves are for strings (violin and viola), the next two for woodwinds (flute and oboe), and the bottom two for keyboard (piano and organ). The music is in 3/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like *p* (piano) are indicated.

Do - na nobis , no - bis pacem , pa - cem ,
 Schenk' uns Frieden , Heil und Frieden , Frie - den ,

Do - na nobis , no - bis pacem , pa - cem ,
 Schenk' uns Frieden , Heil und Frieden , Frie - den ,

Do - na no - bis pacem , pacem , do - na nobis pa - cem ,
 Gieb uns Ruhe , Heil und Frieden , gieb uns Heil und Frieden ,

Do - na no - bis pacem , pacem , do - na nobis pa - cem ,
 Gieb uns Ruhe , Heil und Frieden , gieb uns Heil und Frieden ,

Musical score for a vocal line, likely a soprano or alto. It consists of a single staff with lyrics underneath. The melody is simple and follows the text. The time signature is 3/8.

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

pa - schenk' - - - - -
do - na no - bis pa - - cem, do - na no - bis
schenk' uns Heil und Frie - - den, schenk' uns Heil und
do - na no - bis pa - - cem, do - na no - bis
schenk' uns Heil und Frie - - den, schenk' uns Heil und
do - na no - bis pa - - cem, do - na no - bis
schenk' uns Ru - he, Heil und Frie - - den, schenk' uns Heil und

Vllo

- - - - - cem da pa - - - - - cem, da pa - - - - - cem.
 Heil und Frie - den, schenk Frie - den.

 pa - - - - - cem, da pa - - - - - cem, da pa - - - - - cem.
 Frie - - - - - den, schenk Frie - - - - - den, schenk Frie - - - - - den.

 pa - - - - - cem da pa - - - - - cem, da pa - - - - - cem.
 Frie - - - - - den, schenk Frie - - - - - den, schenk Frie - - - - - den.

 pa - - - - - cem da pa - - - - - cem, da pa - - - - - cem.
 Frie - - - - - den, schenk Frie - - - - - den, schenk Frie - - - - - den.

 Bassi
 f 6 5 5 6 5 6

Do - na nobis, no - bis pacem, pa - cem,
 Schenk' uns Frieden, Heil und Frieden, Frie - den,

Do - na nobis, no - bis pacem, pa - cem,
 Schenk' uns Frieden, Heil und Frieden, Frie - den,

Do - na no - bis pa - cem, pa - cem, do - na nobis pa - cem,
 Gieb uns Ru - he, Heil und Frieden, gieb uns Heil und Frieden,

Do - na no - bis pa - cem, pa - cem, do - na nobis pa - cem,
 Gieb uns Ru - he, Heil und Frieden, gieb uns Heil und Frieden,

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

p *cres* *f*
p *cres* *f*
cres *f*
cres *f*
cres *f*
p *cres* *f*
p *cres* *f*
p *cres* *f*
p *cres* *f*

pa - schenk'
 do - na no - bis pa - - cem, do - na
 schenk uns Heil und Frie - - den, schenk uns
 do - na no - bis pa - - cem, do - na
 schenk uns Heil und Frie - - den, schenk uns
 do - na no - bis pa - - cem, pa - - cem, do - na
 schenk uns Ru - he Heil und Frie - - den, schenk uns

Vllo
p *cres* *f*

The musical score consists of several systems. The top system includes a vocal line and a piano accompaniment. The piano part features a steady bass line in the left hand and a more active melody in the right hand. The lyrics are written in German and are repeated across four lines of music.

Lyrics:

- cem, do - - na pa - - cem, pa - -
 - den, schenk' uns Frie - den, Frie -

- cem, do - - na pa - - cem, pa - -
 - den, schenk' uns Frie - den, Frie -

- cem, do - - na pa - - cem, pa - -
 - den, schenk' uns Frie - den, Frie -

- cem, do - - na pa - - cem, pa - -
 - den, schenk' uns Frie - den, Frie -

-cem, pa - - cem, do - na no - bis pa - cem, pa - - -
 -den, Frie - den, schenk' uns Ruhe, Heil und Frie - - -

-cem, pa - - cem, do - na no - bis pa - cem, pa - - -
 -den, Frie - den, schenk' uns Ruhe, Heil und Frie - - -

-cem, pa - - cem, do - na no - bis pa - cem, pa - - -
 -den, Frie - den, schenk' uns Ruhe, Heil und Frie - - -

-cem, pa - - cem, do - na no - bis pa - cem, pa - - -
 -den, Frie - den, schenk' uns Ruhe, Heil und Frie - - -

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'ff', and various musical notations including chords and melodic lines.

cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

- cem, do na no bis pa - - cem, pa - - - cem, da pa -
 - den, schenk' uns Ruhe, Heil und Frie - - - den, schenk' Frie -

ff 6 4 3

- cem, da pa - - cem, da pa - - - cem.
 - den, schenk' Ru - - he, schenk' Frie - den.

- cem, da pa - - cem, da pa - cem.
 - den, schenk' Ru - - he, schenk' Frie - den.

- cem, da pa - - cem, da pa - - - cem.
 - den, schenk' Ru - - he, schenk' Frie - den.

- cem, da pa - - cem, da pa - - - cem.
 - den, schenk' Ru - - he, schenk' Frie - den.

This page of a handwritten musical manuscript, numbered 298, contains a complex score. The notation is arranged in several systems. The top system includes a grand staff with a bass clef on the left and a treble clef on the right. Below this, there are two more treble clef staves and one bass clef staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) are present. The score concludes with a double bar line and a repeat sign. Below the main score, there are four additional staves, two in 3/8 time and two in bass clef, which appear to be empty or contain very faint notation. The paper shows signs of age, including some staining and wear.

Do-na nobis pa-cem,
 Gieb uns Heil und Frie-den,

p

Do-na nobis pa-cem,
 Gieb uns Heil und Frie-den,

f

p

Do-na nobis pa-cem,
 Gieb uns Heil und Frie-den,

p

Do-na nobis pa-cem,
 Gieb uns Heil und Frie-den,

p

Do-na nobis pa-cem,
 Gieb uns Heil und Frie-den,

p

65

The first system of the musical score consists of seven staves. From top to bottom: a bass clef staff with a whole rest; a treble clef staff with a whole rest; a treble clef staff with a melodic line; a treble clef staff with a melodic line; a bass clef staff with a melodic line; a treble clef staff with a melodic line; and a bass clef staff with a melodic line. The music is in 3/4 time and G major.

Do - na no - bis pa - cem, dona nobis pa - - -
 Gieb uns Heil und Frie - den, gieb uns Heil und Frie - - -

A single musical staff in 3/4 time, G major, corresponding to the second vocal part.

Do - na no - bis pa - cem, dona nobis pa - - -
 Gieb uns Heil und Frie - den, gieb uns Heil und Frie - - -

A single musical staff in 3/4 time, G major, corresponding to the third vocal part.

Do - na no - bis pa - cem, dona nobis pa - - -
 Gieb uns Heil und Frie - den, gieb uns Heil und Frie - - -

A single musical staff in 3/4 time, G major, corresponding to the fourth vocal part.

Do - na no - bis pa - cem, dona nobis pa - - -
 Gieb uns Heil und Frie - den, gieb uns Heil und Frie - - -

A single musical staff in 3/4 time, G major, corresponding to the fifth vocal part.

Do - na no - bis pa - cem, dona nobis pa - - -
 Gieb uns Heil und Frie - den, gieb uns Heil und Frie - - -

The first system of the musical score consists of five staves. From top to bottom: a bass staff with a whole rest; a treble staff with a whole rest; a violin staff with eighth-note patterns; another violin staff with eighth-note patterns; and a cello/bass staff with eighth-note patterns. Dynamics include *f* and *ff*. A first ending bracket labeled *8va* spans the final two measures of the system.

Four vocal staves with lyrics in German. The lyrics are: "cem, do - na no - bis pa - - cem, pa - - =
den, gieb uns Heil und Frie - - den, Frie - =
cem, do - na no - bis pa - - cem, pa - - =
den, gieb uns Heil und Frie - - den, Frie - =
cem, do - na no - bis pa - - cem, pa - - =
den, gieb uns Heil und Frie - - den, Frie - =

1815 . 6/4 5/3 ff

- cem, pa - - cem,
 - den, Frie - den,

- cem, pa - - cem,
 - den, Frie - den,

- cem, pa - - cem,
 - den, Frie - den,

- cem, pa - - cem,
 - den, Frie - den,

p fine.

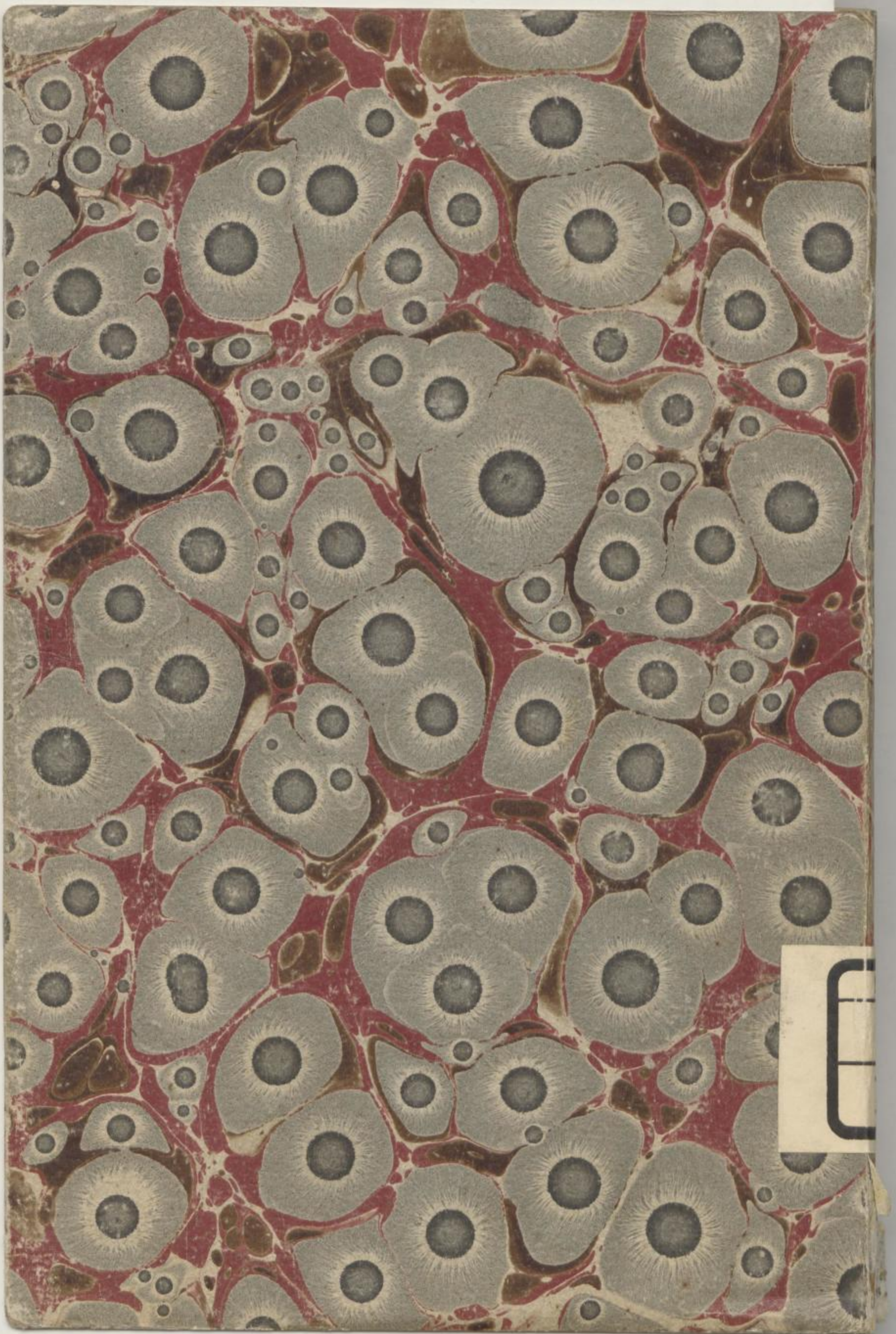
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Mus. Q 8642-1-511

Handwritten text, likely a title or description, mostly illegible due to fading.

Additional handwritten text, possibly a date or location, mostly illegible.

(Mus. Q 8642)



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