

76a  
EXPEDITIONIS MUSICÆ  
CLASSIS III.

M I S S Æ  
CONCERTATÆ

A

V. Vocibus Concertantibus Necessarijs:

V. Instrumentis Concertantibus ad libitum:

V. Ripienis, seu Pleno Choro.

Additâ Vnâ ab 8 Vocibus, & 7 Instrumentis.

*Cum Duplici Basso Continuo pro Organo, Violone, &c.*



A V T H O R E

IOANNE MELCHIORE GLETLE  
BREM GARTENSI,

Ecclesiæ Cathedralis Augustanæ Capellæ Magistro.

O P V S III.  
BASSVS CONTINVVVS  
PRO VIOLONE &c.

Cum facultate Superiorum.

Augustæ Vindelicorum, sumptibus Authoris, typis Andreae Erfurt.

ANNO SALVTIS MDC LXX.

REGI REGVM,  
DOMINO DOMINANTIVM,  
TOTIVS VNIVERSI  
MONARCHÆ,  
DEO  
VNI ET TRINO,  
TER OPTIMO MAXIMO:

CUI  
SANCTVS, SANCTVS, SANCTVS,  
incessabili voce canunt Angeli:

CVIVS GLORIA  
Pleni sunt cœli & terra, &c.



UDAX FACTUM! imò BONUM FACTUM! nolle me in Musurgicam solennium Sacrorum Expeditionem sub alterius prodire auspicijs, quàm sub Tuis, AUGUSTISSIME COELORUM PRINCEPS, ac RECTOR DEUS. AUDAX FACTUM! exasperatos raucedinis nostræ modulos sidereorum orbium concentibus admiscere, & inter cœlestes Philomelas terrestrem corvum crocitare: sed & BONUM FACTUM, quia cœlitus imperatum. Accinere TIBI à Chorostate Davide iubemur omnes, idque *in sono tubæ, in tympano & choro, in chordis & organo*, Psalmo 150. Quin & TU IPSE, voto mirum quantum ambizioso, nostra sollicitas carmina, dum percupis; *Sonet vox tua in auribus meis*: Cantic: 2.

sic

sic planè, ut cœlestium Symphonascorum concentibus nequaquam satur dichoriam videaris postulare, cui<sup>9</sup> illi quidem chorodiam præcant, nos mortalium genus antichoriam faciamus. Cantabo igitur DOMINO: importunus non ero, quia rogatus; patulas inveniam aures, quia cupidas; nec dissona mea erit Musica, quia Angelicæ consonabit: aut certè si quid nostrâ ex parte, deflexâ sursum deorsumve ad vi-  
nusque voce, per hemitonos peccatum fuerit, Illi suavius mox admodulando  
icissimè omnia emendabunt, & vel sic Mollior existet harmonia, quia ex Duro  
nata. Hac igitur animatus fiducia Vocales hasce pagellas meas MAIESTATIS  
TVÆ Solio pro suppedaneo adsterno, PEDIBUS prius Tuis dignandas, quàm Au-  
RIBUS; tum si etiam ad AURES illas admittere decreveris, rogo, quæsoque, ut eas  
impresso prius PEDIS vestigio signes; hoc enim velut obsignatæ, commendatæque  
sigillo facilem deinceps in dicata TIBI Odea invenient aditum. Cantabuntur in  
Ecclesijs piorum, postquam in Ecclesia Sanctorum Divinum obtinuerint testimo-  
nium. Nec erit qui eas cantare detrectet, quas Numen calcare non dedignatum est,  
Audient veræ MISSÆ, quia cœlo, quò eas aurigantibus suspirijs amiseram, denuo  
in terras missæ.

Illud nunc à TE, POTENTISSIME DEVS, infimâ contendo prece, ut, Qui  
omnia in NUMERO, PONDERE, & MENSURA disposuisti, musicos imprimis numeros  
meos, quos sentio, quàm sint hiantes, TV saltè numeris, si non omnibus, sic certè  
absolvas, ut in aliquem apud TE, Tuosque Cœlites numerum veniant. PONDUS  
deinde sic iisdem suffice, ut grave acuto, profundum elato, imum summo variè per-  
mixtum, atque discriminatum *Gloriam TIBI in Excelsis per clamantium de profundis* vocès  
ritè congeminet. MENSURAM denique præpotenti illo BRACHIO (en! quò iterum  
mea me pronexerit audacia, qui illud implorare BRACHIUM non vereor, cuius vel  
soli tres digiti universam terrarum machinam suspendunt) sic præfinias, ut non tam  
AUDITOR, quam Tuarum laudum ipse videaris esse CHORAGUS. Abrumpo, illius  
memor: *Deus enim in cœlo, & tu super terram: idcirco sint pauci sermones tui.* Ecclesiasticis 5. Ad  
extremum tamen & hoc subnecto: exorsum me non sine copioso gestientis animi  
solatio Sacra mea omnia à supplicibus illis voculis KYRIE ELEISON, ut vel ex supre-  
ma opusculi mei fronte, primisque precibus intelligas, omni me labore meo aliud  
apud TE mercari non voluisse, quàm ut cum Regio olim Psalte Psalmo 88. *vovere*  
possim; *Misericordias DOMINI in aeternum cantabo.* Ita precatur

Tuus ille, qui sperat,

nomen suum scriptum in Libro Vitæ.

# SALVETE PHILOMVSICI.

**C**onstitueram hanc Expeditionis meæ Musicæ Classẽ III. adornare Missis Vocum ac Instrumentorum longè plurium: sed veritus eas multis in locis, tot Vocum ac Instrumentorum copiã destitutis, minùs commodas ac utiles fore, substitui has minoris apparatus, quas spero ferè nusquam non usui esse posse. Omnes enim (solã ultimã exceptã) non nisi 5 Voces necessariò exigunt: 5 Instrumenta, tametsi Concertantia, cum 5 Ripienis sunt ad libitum. Videatur subiectus Index

## I N D E X.

- |  |                        |
|--|------------------------|
| I. MISSA Amoris Divini.                    | 5 Voc: 5 Instr: 5 Rip: |
| II. MISSA Dei Homini, seu Verbi Incarnati. | 5 Voc: 5 Instr: 5 Rip: |
| III. MISSA Benedicti Fructus Virginis.     | 5 Voc: 5 Instr: 5 Rip: |
| IV. MISSA Sacratissimi Nominis IESU.       | 5 Voc: 5 Instr: 5 Rip: |

*In his quatuor Missis solùm necessaria sunt quinq; voces: Instrumenta omnia possunt omitti. eã tamen lege, ut in Basso Continuo Sonatina passim interiuncta, & in Vocibus ea Pausa, quibus hoc vocabulum Sonatina. sub notatum est, omittantur. his ipsis tamen etiam Sonatinis addendis soli 2 Violini sufficiunt, reliquis 3 Instrumentis omisis, sicubi non habentur.*

- |                              |                        |
|------------------------------|------------------------|
| V. MISSA Panis Angelici.     | 5 Voc: 5 Instr: 5 Rip: |
| VI. MISSA Domini Exercituum. | 5 Voc: 5 Instr: 5 Rip: |

*In his duabus Missis necessaria sunt tantùm 5 Voces: Instrumenta possunt omitti absolute.*

- |  |                        |
|--|------------------------|
| VII. MISSA Solius Altissimi. Missa brevissima. | 5 Voc: 5 Instr: 5 Rip: |
|--|------------------------|

*Necessaria sunt 5 Voces. Instrumenta possunt omitti, sed omisis simul Sonatinis; quæ, ut adiungantur, 5 Instrumentis opus habent.*

- |                           |                 |
|---------------------------|-----------------|
| VIII. MISSA Regis Gloriæ. | 8 Voc: 7 Instr: |
|---------------------------|-----------------|

*Necessaria sunt 8 Voces, cum 2 Violinis. 2 Cornetini, & 3 Tromboni in Sonatinis tantùm requiruntur.*

Ne tot Partium ultimæ paginæ vacarent, addita est sequens

- |                            |                 |
|----------------------------|-----------------|
| MOTETTA. Domini est terra. | 8 Voc: 7 Instr: |
|----------------------------|-----------------|

*Necessaria sunt tantùm 8 Voces. Instrumentis (quæ sunt 2 Clarini, 2 Violini, 3 Tromboni) precedens Sonatina indiget.*

Porro hæ Missæ meæ optant decantari alacriter quidem, citra festinationem tamen. Idcirco, ubi eas usurpari continget, quæso, non deproperentur, sed concinantur ad Mensuram moderatè protractam ac gravem. Quod eos volo monitos, ac rogatos, qui incitatori Mensuræ assueverunt. Valet, & si DEO visum, suo tempore plures Classes expectate.



I. MISSA Amoris Divini.

VIOLON.



*grave.* <sup>6</sup> <sup>b</sup> <sup>5</sup> \* <sup>6</sup> <sup>5</sup> <sup>b</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>5</sup> <sup>b</sup> <sup>b5</sup> <sup>6</sup>

Onatina.

<sup>3</sup>  
<sup>2 1</sup>

*grave.* <sup>5</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup>

Yrie.

<sup>b</sup> <sup>6</sup> <sup>6</sup> <sup>5</sup> <sup>b</sup> <sup>b5</sup> <sup>6</sup>

R

<sup>S</sup> C Hriste.

<sup>6</sup> <sup>5</sup> <sup>b</sup> <sup>b5</sup> <sup>2 1</sup> <sup>5</sup>

R

<sup>S</sup> K Yrie.

<sup>6</sup> <sup>6</sup> <sup>b</sup> <sup>6</sup> <sup>6</sup> <sup>b5</sup> <sup>4 3</sup>

R

<sup>6</sup> <sup>4 3</sup> <sup>6</sup> <sup>6</sup> <sup>4 3</sup> <sup>b</sup> \* <sup>\*6</sup> <sup>6 5</sup> \*

T in terra.

R

<sup>6</sup> <sup>5</sup> \* <sup>6</sup> <sup>\*4</sup> <sup>6</sup> \* <sup>\*6</sup> <sup>6</sup> <sup>\*4</sup> <sup>6</sup> <sup>h</sup>

VIOLON.

( AA )



R  
S  
Qui tollis.



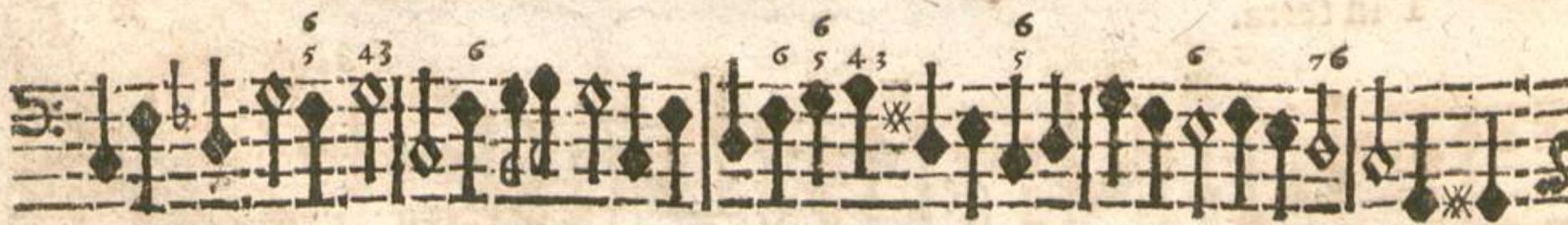
R  
S  
Quoniam.

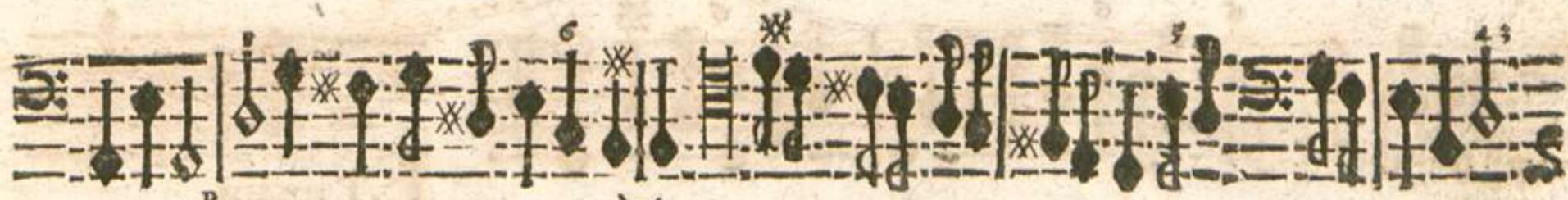


*allegro.*  
Amen.



S  
*grave.*  
Atrem.





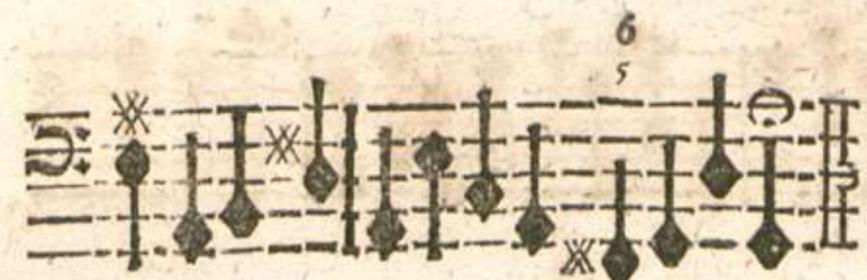
R  
Genitum.



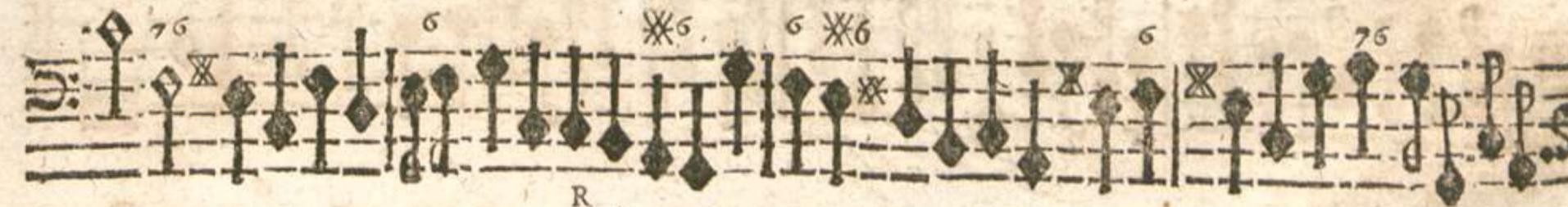
R  
Et incarnatus.



Sonatina.



S  
Crucifixus.



R  
Et in Spiritum.



Sonatina.

6 6 6 \*  
S  
ET unam.

b \* 5 43 76 76 \*  
R

6 56 6 76 *allegro.*  
piano. forte. S  
Amen.

b 7  
R

b  
\*

6 43 43  
S

b b5 b5 6 76 6 6 6 \*  
grave. piano. forte. p. f.  
Onatina.

*S*  
Anctus.

R

*allegro.*

O

Sanna.

R

*adagio.*

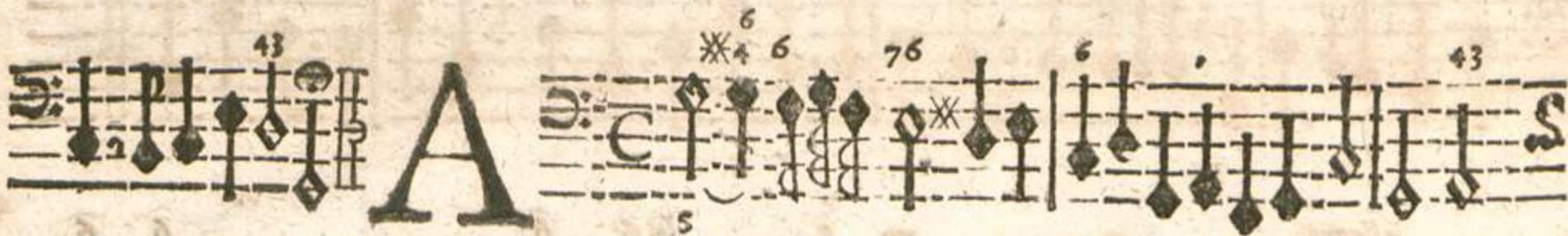
*B*enedictus.

Osanna  
Vt supra.

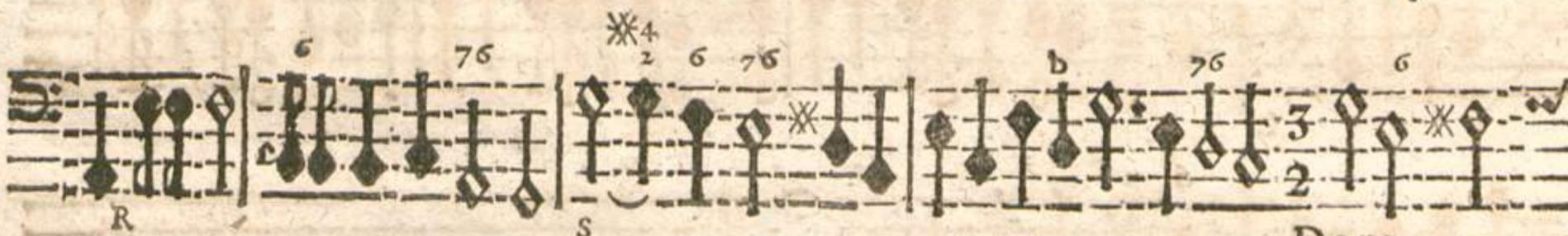
(AA) 3



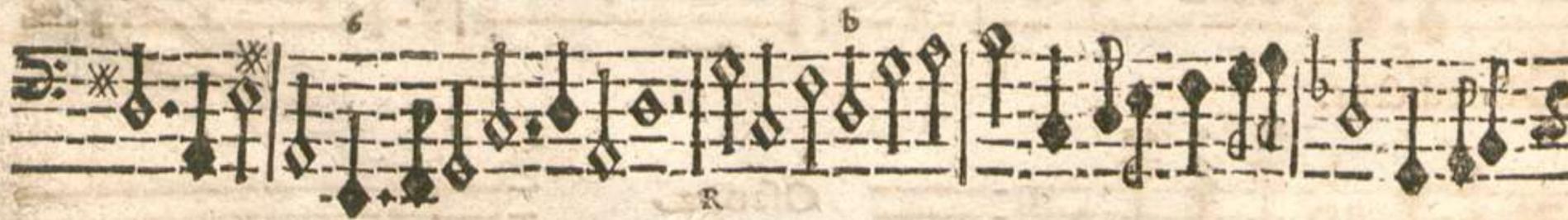
grave.  
Onatina.



Gnus Dei.



Dona.



II. MISSA Dei Hominis.

VIOLON.

**S** *grave.* *Onatina.*

**K** *s Yric.*

**C** *s adagio.* *Christe.*

*Kyrie*  
*Vt supra.*

**E** *T in terra.*

S<sup>x</sup> Onatina.

S  
Dñe Deus: Dñe Fili.

Dñe Deus: R  
Qui tollis.

S<sup>x</sup> Onatina; S<sup>x</sup> Quoniam.

8 6 4 4 3 4 3

R  
Cum sancto.

6 5 4 3 5 6 5 6

S allegro.  
Amen.

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

R

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

6 5 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

b 5 6 4 3

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

grave.

R  
Atrem,

( BB )

Musical notation for 'Sonatina'. The staff shows a sequence of notes with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5). A common time signature 'C' is present. The word 'Sonatina.' is written below the staff.

Musical notation for 'Et in unum'. The staff shows a sequence of notes with various accidentals and fingerings. The word 'Et in unum,' is written below the staff.

Musical notation for 'Genitum'. The staff shows a sequence of notes with various accidentals and fingerings. The word 'Genitum.' is written below the staff.

Musical notation for 'Qui propter'. The staff shows a sequence of notes with various accidentals and fingerings. The word 'Qui propter.' is written below the staff.

Musical notation for 'Et incarnatus'. The staff shows a sequence of notes with various accidentals and fingerings. The word 'Et incarnatus.' is written below the staff.

Musical notation for 'Crucifixus'. The staff shows a sequence of notes with various accidentals and fingerings. The word 'Crucifixus.' is written below the staff.

Musical notation for the final section of the piece. The staff shows a sequence of notes with various accidentals and fingerings.

Et ascendit.

R Et iterum.

Sonatina.

ET in Spiritum.

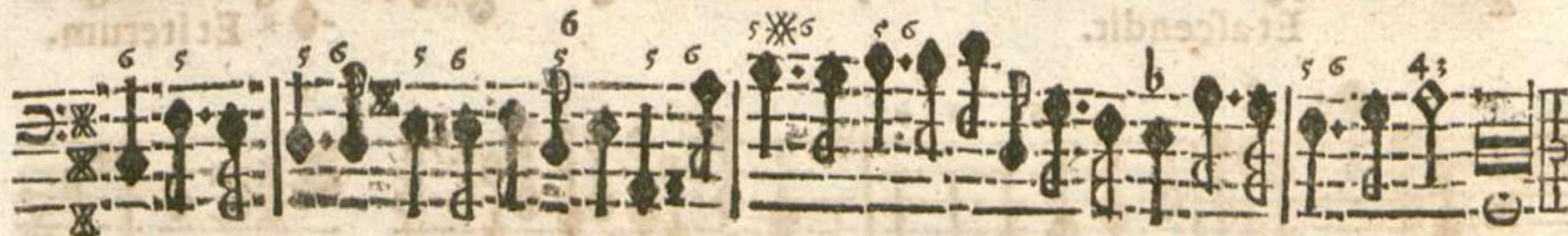
Et unā Sanctā.

R S

allegro.

Amen.

R (BB) 2



**S** *grave.*  
Onatina,

**S** *S grave.*  
Anctus.



**O** *S* Sanna.



**B** *S adagio.*  
Ene<sup>di</sup>ctus.

Osanna  
Vt supra.

**S** *grave.* *piano.* *forte.* *piano.* *forte.*

Onatina.

**A** *grave.* *forte.*

Gnus Dei.

Dona.

(BB) 3

III, MISSA Benedicti Fructus Virginis.

VIOLON.

**K** *S grave.*

Yrie.

*R*

*S*

Sonatina.

*S*

*S*

**C** Hriste

*R*

*S*

Sonatina.

*S*

Kyrie  
Vt supra.

*grave.*  
**E**  *5*

T in terra.

 *6*

Gratias.

 *43*

Dñe Deus,

Dñe Fili.

 *b*

Dñe Deus.

*R*  
Qui tollis.

 *6*

 *43*

*R*  
Qui sedes.

 *6*

*R*  
Cum sancto.

*S allegro.*  
Amen.

**P**  
*S grave.*  
Amen.

43 6 \* \*6 6 5 43 6 5 43

Genitum.

76 76 6

**E**T incarnatus.

6 43 6 65 5 43

grave. 3 2 \* \* 5 \*

**C**RUCIFIXUS.

6 76 5 6 65 \*b

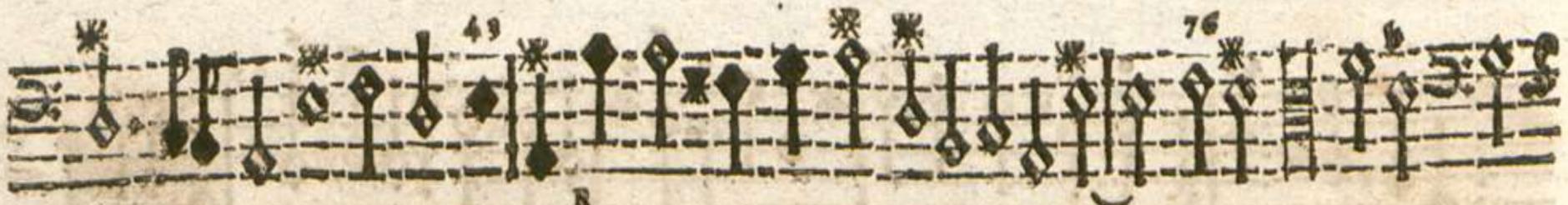
b2 b 4 b5 b3 7 5 6 5 4b33 7 \* 56 4b33 4 3 6 76 \* 344 443 544 443 87 87

6 6 5 4 3 \* 6

**E**T resurrexit.

(CC)

Et ascendit.



R  
Et iterum,



*S allegro.*  
Et in Spiritum.



Sonatina.



*grave. S*  
Et unam.



56 43 43

R

b \* b b b \*

**S** *allegro.*  
Amen.

6 56 5 6 6 43 56 5 6

R

56 \* 56 56 2 43 6

56 \* 7 43

**S** *3* *2* *6* *6* *43*

Onatina.

**S** *3* *2* *b* *7* *43* *b* *7* *43* *6* *6* *43*

*grave.* **S**  
Anctus<sub>3</sub>

(CC) 3

Musical staff with notes and ornaments. Includes a treble clef, a key signature with one flat (B-flat), and various ornaments such as asterisks and numbers (6, 43). A 'b' symbol is also present. The staff ends with a double bar line and a fermata.

Musical staff with notes and ornaments. Includes a treble clef, a key signature with one flat, and various ornaments. A large 'O' is written at the beginning of the staff.

Musical staff with notes and ornaments. Includes a treble clef, a key signature with one flat, and various ornaments.

Musical staff with notes and ornaments. Includes a treble clef, a key signature with one flat, and various ornaments.

Musical staff with notes and ornaments. Includes a treble clef, a key signature with one flat, and various ornaments.

*adagio.*

Musical staff with notes and ornaments. Includes a treble clef, a key signature with one flat, and various ornaments. The staff ends with a double bar line and a fermata.

Osanna  
Ut supra.

Musical staff with notes and ornaments. Includes a treble clef, a key signature with one flat, and various ornaments. A large 'S' is written at the beginning of the staff.

Onatina.

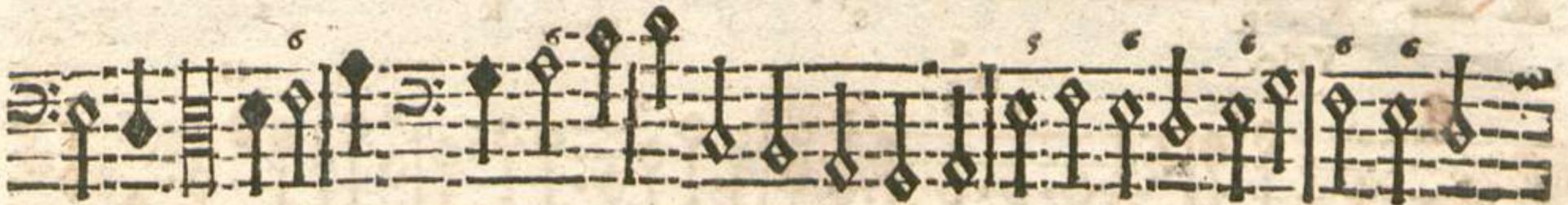
**A** 

Gnus Dei.





Dona,









(CC) 3

IV. MISSA SS. Nominis IESV.

VIOLON.

**S** *grave.*  
Onatina.

**K** *grave.*  
Yrie.

6  
\*4  
2  
5 43

**E**

76 \*  
5 43  
6 \*

T in terra.

69  
443

43  
76 \*  
7 \* 65  
3 43

S<sup>x</sup> Onatina.

76  
65 5 5 43

*adagio.*

3  
21 43

Dñe Deus.

56 43  
56 \*4  
2 43  
6 8 5 \*4  
5 76 43 2 6 76

76  
5 5 43  
6 \*4  
\*3 2 6 76 \*  
98  
56 765

*piano. forte.*

Qui tollis.

*piano.*

6 4  
6 \* 2 76 \* 6 5 4 3 \* 6 6 7 5 \* 98 56

*forte.* S R

76 5 98 56 76 5 \* 6 6

S<sup>x</sup> Onatina.

6 5 4 3 b b 5 4 3

*allegro. ♩*

Quoniam.

5 4 3 S

6 4 3 6 5 4 3 \* 6 6

*grave. ♩*

Cum sancto.

6 5 4 3 \* 6 5 \* 6 4 3 \* 6 4 3

*piano.* *♩ presto.*

Amen.

b 4 3 D 4 3 b \* 6 4 3

First musical staff with notes and accidentals. Includes a clef, a key signature with one flat, and a common time signature. A large 'R' is written below the staff.

Second musical staff with notes and accidentals. Includes a clef, a key signature with one flat, and a common time signature. A large 'R' is written below the staff.

Third musical staff with notes and accidentals. Includes a clef, a key signature with one flat, and a common time signature. A large 'R' is written below the staff.

Fourth musical staff with notes and accidentals. Includes a clef, a key signature with one flat, and a common time signature. A large 'P' is written at the beginning. A large 'R' is written below the staff.

Atrem,

Et in unum.

Fifth musical staff with notes and accidentals. Includes a clef, a key signature with one flat, and a common time signature. A large 'R' is written below the staff.

Sixth musical staff with notes and accidentals. Includes a clef, a key signature with one flat, and a common time signature. A large 'R' is written below the staff.

Et ex Patre.

Deum de Deo.

Seventh musical staff with notes and accidentals. Includes a clef, a key signature with one flat, and a common time signature. A large 'R' is written below the staff.

Genitum.

( DD )

Qui propter.

E T incarnatus.

*alabreſe.*  
Rucifixus.

Sonatina.

Et resurrexit.

Et iterum.

6 5 4 3

4 3

R

Et in Spiritum.

Detailed description: This is the first musical staff on the page. It features a five-line staff with a treble clef and a key signature of one flat (B-flat). The notation consists of diamond-shaped notes with stems, characteristic of early printed music. Above the staff, there are several numbers (6, 5, 4, 3) and a star symbol (\*). Below the staff, there are 'X' marks and a 'R' (Renaissance) symbol. The text 'Et in Spiritum.' is written below the staff.

6 5 7 6 4 3

b \* 7 5 4 3

S

Detailed description: This is the second musical staff. It continues the notation from the first staff. Above the staff, there are numbers (6, 5, 7, 6, 4, 3) and a flat symbol (b) followed by a star symbol (\*). Below the staff, there are 'X' marks and an 'S' (Soprano) symbol.

6 5 7

9 2 1 4 3

R S

Et unam.

Detailed description: This is the third musical staff. Above the staff, there are numbers (6, 5, 7) and (9, 2, 1, 4, 3). Below the staff, there are 'X' marks and 'R' and 'S' symbols. The text 'Et unam.' is written below the staff.

9 8 7 b 6 \* 4

7 6 b 4 2

R

Et exspecto.

Detailed description: This is the fourth musical staff. Above the staff, there are numbers (9, 8, 7, b, 6) and a star symbol (\*). Below the staff, there are 'X' marks and an 'R' symbol. The text 'Et exspecto.' is written below the staff.

6 5 6 4 3

6 4 3

6 4

S R

Amen.

Detailed description: This is the fifth musical staff. Above the staff, there are numbers (6, 5, 6, 4, 3) and (6, 4, 3). Below the staff, there are 'X' marks and 'S' and 'R' symbols. The text 'Amen.' is written below the staff.

4 3

4 3

\* 6 4 3

Detailed description: This is the sixth musical staff. Above the staff, there are numbers (4, 3) and (4, 3), and a star symbol (\*) followed by (6, 4, 3). Below the staff, there are 'X' marks.

b 5

b 4 3

R

Detailed description: This is the seventh musical staff. Above the staff, there are a flat symbol (b) and the number 5, and another flat symbol (b) followed by (4, 3). Below the staff, there are 'X' marks and an 'R' symbol.

( DD ) 2



**B** *Andante.*  
Benedictus:

Osanna.  
Vt supra.

Onatina.

(DD) 3

43

A

6 5 \* 76

R S

Gnus Dei,

7 43

6 5 \* 76

R S

6 5 \* 76

R S

Dona,

7 5 43

R

9 43 \* 5 43

43

5

R

6 \* 6 9 43

6 \* 4 2

V. MISSA Panis Angelici.

VIOLON.

**K** *grave.* R  
Yrie.

**C** *adagio.*  
Hriste.

**K** R  
Yrie.

**E** R  
T in terra.

R  
S  
Domine.

R  
S  
Domine Fili.

Domine Deus.



R  
Qui tollis.

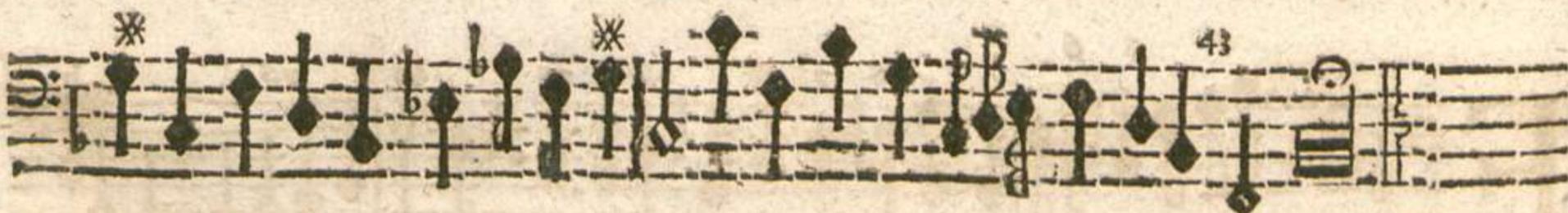


S  
Quoniam,

R  
Cum sancto.



Amen.



R  
Atrem.



✱ b 6      b      ✱ 6      6      76      6      ✱ 3      5 4 3

Genitum.

5 6      7 6      5 6      5 6      5 6      5 6 7 6      5      5 6

6      4      2      4 3      ✱      7 6      ✱      b      6      4      2      b      7 6      ✱      b      b      4 3

Et incarnatus.

4 b 3      7      7 6      ✱      6 5      8      7 6      5      4      6      4      2      6      7 6

CRucifixus.

Et resurrexit.

✱ b      7 6      5      7 6      b      b      ✱      6      b      7 6      4 3

Et ascendit.

7 6      ✱      b      7 6      ✱      b      7 6      3 4      7      4 3      6      6

R  
Et iterum.

Et in Spiritum.

✱ 6      6      5 6      ✱      6      7      ✱      6      6      6      ✱      6      6      6      b 6

( E E )

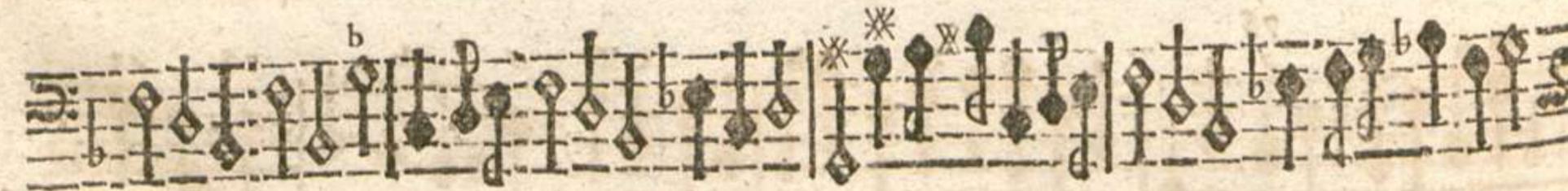


S  
Et unam,



R  
Et vitam.

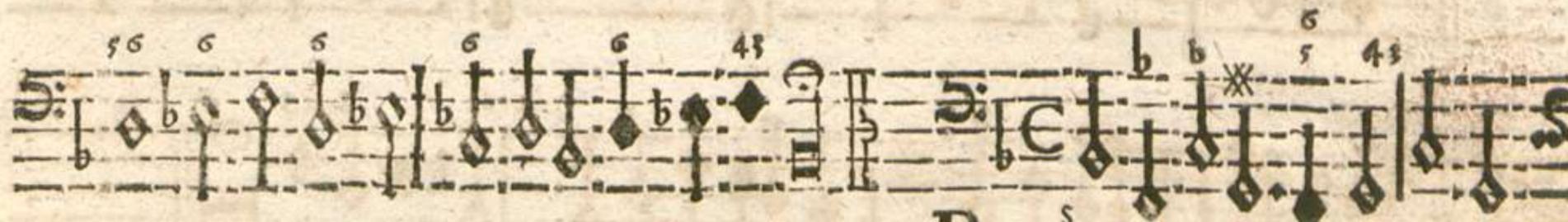
S  
Amen.



S  
Anctus.



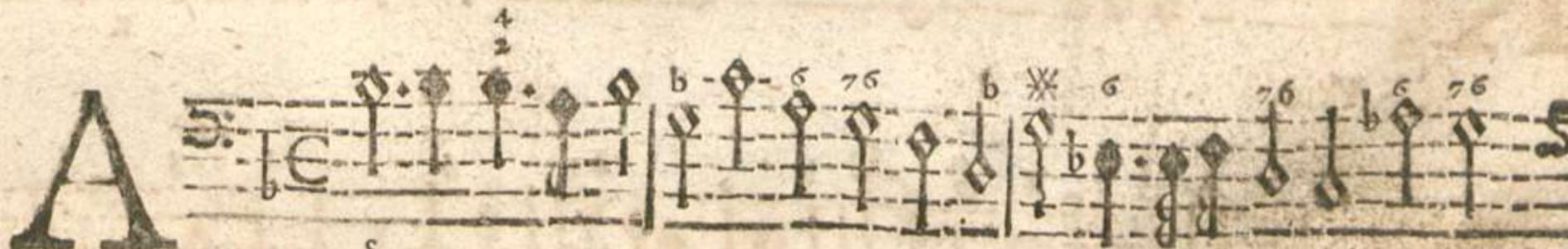
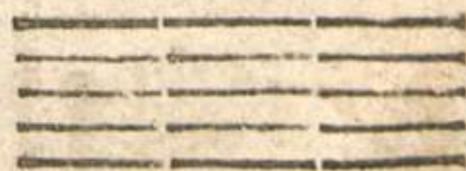
O Sanna.



Benedictus.



Osanna.  
Ut supra.



A

Gnus Dei.

(EE) 2

$b$   $6$   $7$   $5$   $4$   $3$   $b$   $6$   $7$   $5$   $4$   $3$   $b$   $*$   $6$   $7$   $6$   $b$

R *piano.* S

Agnus.

$*$   $6$   $7$   $6$   $*$   $6$   $7$   $5$   $6$   $7$   $5$   $8$   $3$   $b$   $*$

R

Dona.

*piano.*

*piano.*



VI. MISSA Domini Exercituum,

VIOLON.

*grave.*  $7$   $6$   $34$   $5$   $4$   $3$

K *Yric.* R

$4$   $3$   $b$   $4$   $3$   $b$   $7$   $6$   $5$   $3$   $4$   $3$



C Hriste.



K Yric.



E *allegro.* S  
T in terra.



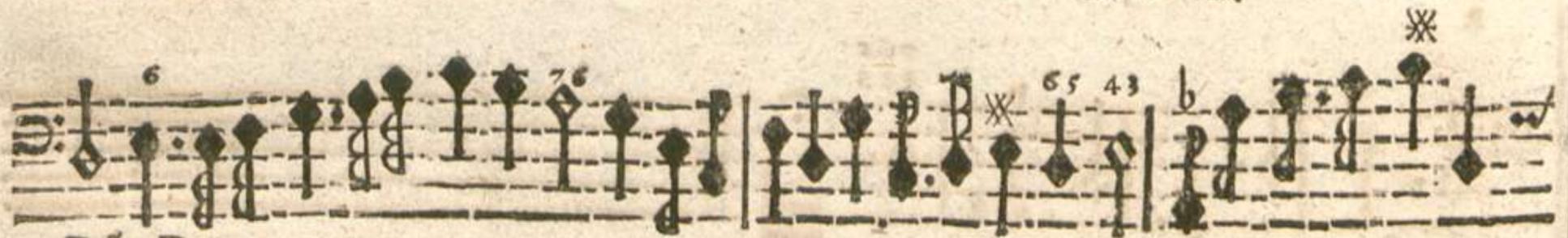
R  
Laudamus.

( EE )



*adagio.* 5  
Dñe Deus,

6 7 6 5 4 3  
Dñe Fili,



Dñe Deus.



R  
Qui tollis.



6 4 3 *allegro.*  
Quoniam.



Amen.



**P** *grave. R*

6 5 4 2 b5 \*4 6 4 5

*grave. R*  
Atrem,

8 7 6 5 \* \* 5 6 \* 4 3 b

6 \* 8 7 6 5 6 4 3 \* \* 6 6 5 6

b \* 6 \* 5 6 4 3 6 6 5 6

Genitum.

\*4 2 6 4 3 \* 5 6 7 6 b 6 5 4 3 5 6 5 6 5

*adagio.*

5 6 5 7 6 5 6 4 3 6 5 4 3 \* 7 b 5 3 \*

ET incarnatus.

\*4 2 6 7 6 4 3 4 b 3 2 6 7 6 7 5 b 6 7 6 4 3 b

6 56 6 43 6 43 4 \*

C<sup>R</sup> Rucifixus.

6 5 \* 6 7 6 \* \* b \* 6 7 6 5 3 \* 2 6 7 6 6 6 7 6

Et resurrexit.

b 6 4 3 \* \* 5 6 5 6 \* 6

*allegro.*  
Et iterum.

\* 5 \* 6 b 5 \* 4 2 6 4 3 \* b b 5 b 5 6 7 6 5

grave. 6 6 5 \* 4 4 3 2 7 6 b 6 6 5 4 3 6

E<sup>S</sup> T in Spiritum.

6 6 6 5 \* 6 6 7 6 \* \* 6 5 4 3

\* 4 2 6 4 3 6

E<sup>R</sup> Tunam.  
( F F )



43 *allegro.*

Amen.



S

*allegro.* Sanctus.

6 b 6 6 5 4 3 R \* 7 6 \* \* 6 7 6 5

\* b \* \* 6 b \* \* 6

5 Sanna.

\* 6 \* R \* 6 \* \* 6 \* b 6 4 3

6 6 6 6 4 2 b 5 3 4 b 5 2 3

5 Benedictus.

\* 6 b 6 5 4 3 6 b 6 7 6 7 \* 3 4 5 4 3

Osanna  
Vt supra.

grave. 4 3 6 7 3 5 6 7 6 \* 6 5 6

5 Agnus Dei.

b \* 4 2 6 2 6 7 6 7 6 4 \* 3 7 6 \* 6 7 6 5 5 6 \* 4 2 7 5

R  
Agnus. (FF) 2

*allegro.*

76 5  
\* 34 43

6 4

<sup>s</sup> Dona. R

43 b 43 b b 76 5



VII. MISSA Solius Altissimi.

VIOLON.

*grave.*

**K**

3 2

6 76 b \* 6 b 65 \*

Yrie. <sup>s</sup> R

b 6 b 6 5 6 \*

6 5 \* \* 6 43

65 565 \* 6 43 65 65 \* b 43 65

à s. Instru-  
mentis  
necessarijs.

**S**onatina.

65 65 43 65 65 65 6 43



**C** Hriste,



4 5. Instru-  
mentis  
necessarijs,



Sonatina.



Kyrie  
Vt supra.



**E**

grave.

T in terra,

R Grantias.



S  
Domine.

R  
Qui tollis.



S  
Quoniam.



R  
Cum sancto.

( F F )

*adagio.*  
**P** **Atrem.**

**R**

**R**  
**Et incarnatus.**

**S**  
**C** **Rucifixus.**

**R**

**R**  
**Et in Spiritum.**

**S** **Et unam.** **R** **Et exspecto,**

**S** à 5. Instrum<sup>te</sup>  
necessarijs.  
Onatina.

**S**  
Anctus.

**O**<sup>R</sup>  
Sanna.

**B**<sup>S</sup>  
Enedictus.

Osanna  
Vt supra.

S

à 5. Instrum:  
necessarijs,



Onatina.



A

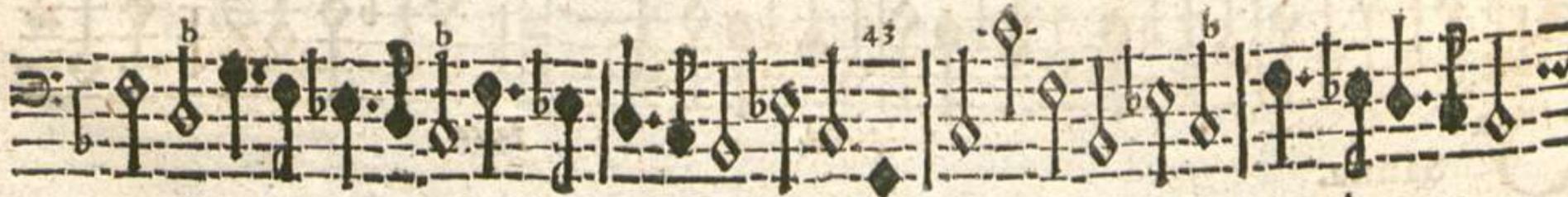
*adagio.*

✱6 5 ✱6 ✱43



R  
Gnus Dei.

Dona.



Fuch Gue

VIII,

MISSA Regis Gloriae.

VIOLON.

S

2. Violini &  
2. Cornetini  
necessarij:  
3. Tromboni ad libitum.

*grave.*

43 7\*65 43 7\*3 43

Onatina.

98 765  
56 343

K

Yrie.

*grave.*

\* 43 43 6 5 43 \* 5 43

6 5 43

5 43 3 4 3

S

2. Violini &  
3. Tromboni  
necessarij.

*allegro.*

3 2

Onatina.

b 6 43

(GG)

*allegro.*

C S

Hriste.

S

1. Violini,  
2. Cornetini,  
3. Tromboni  
necessarij.

*grave.* Onatina.

Kyrie  
Vt supra.

*grave.*

E

T in terra pax.

Gratias.

Domine Fili.

Domine Deus.

*adagio.*  
Qui tollis.

Quoniam.

Quoniam.

Quoniam.

*allegro.*  
Cum sancto. Amen. (GG)



769 6 43 76 6 43 b 769

R  
Ex Maria.

5 76 43 43 43

S R

*adagio.*

5 6 5 43 b 6 b 43 65

C<sup>S</sup>rucifixus.

5 43 5 6 43 b 6b5 43 6 43 7 b 4b3 b 43

*grave.*

43 43 43 43 43 43 43 43 43 43

R

ET resurrexit. *piano.*

S R

Et ascendit.

b 76 b

S R S R

Et iterum. ( G G ) 3

*allegro.*  
non crit.

*adagio.*

**E**T in Spiritum.

**E**T unam.

*S* Confiteor.

*R* Et exspecto.

Amen.

*grava.*

**S** 2. Violini &  
2. Cornetini  
necessarij:  
Tromboni ad lib:

Onatina.

*adagio.*

**S**

Anctus.

Pleni.

Musical staff with notes and clef. Includes markings: \* \* R 43 \* b 43

*allegro.* \*
 
 Musical staff with notes and clef. Includes markings: b \* 43 b b

O *R*  
**Sanna.** \*

Musical staff with notes and clef. Includes markings: 43 b 43 6 43 \* b 43

Musical staff with notes and clef. Includes markings: b b 5 43

*adagio.*

 Musical staff with notes and clef. Includes markings: S 43 43 43

2. Bassi.  
**Benedictus.**

Musical staff with notes and clef. Includes markings: 76 b3 32 43

Musical staff with notes and clef. Includes markings: \* 76 5 34 3 98 5 \* 6 5 56 \* 3 4 43

**Osanna**  
**Vt supra.**

Empty musical staff.

**S** 2. Cornetini, &  
3. Tromboni necess:  
2. Violini ad libitū,

*gravo.*

Onatina.

6 7 43 6 \* 56 343

**A** *adagio.*

Gnus Dei.

Agnus.

*allegro.*

B Dona.

43

43

( H H )

MOTETTA pro quovis Tempore, aut Festo. VIOLON.

**S** *grave.* \* 65 \* 65 65  
2. Clarini vel Cornet;  
& 2. Violini necessarij;  
3. Tromboni ad libitū.  
Onatina.

**D** *grave.* 76 6 43 76 6 76  
5  
Omni est terra,

(H H)  
Attollite.

First musical staff with notes and dynamics. It includes markings for *piano. forte.* and *piano. forte.* with dynamic letters *R* and *S* placed below the staff.

Second musical staff with notes and dynamics. It includes markings for *piano.* and *adagio.* with dynamic letters *R* and *S* placed below the staff. The text *Quis est.* is written below the staff.

Third musical staff with notes and dynamics. It includes markings for *allegro.* with dynamic letters *R* and *S* placed below the staff. The text *Dominus virtutum.* is written below the staff.

Fourth musical staff with notes and dynamics. It includes markings for *grave.* with dynamic letters *R* and *S* placed below the staff. The text *Quis est.* is written below the staff.

Fifth musical staff with notes and dynamics. It includes markings for *allegro.* with dynamic letters *R* and *S* placed below the staff. The text *Dominus virtutum.* is written below the staff.

Sixth musical staff with notes and dynamics. It includes markings for *allegro.* with dynamic letters *R* and *S* placed below the staff. The text *Dominus virtutum.* is written below the staff.

Omnia ad maiorem DEI Ter Optimi Maximi Gloriam.

FINIS.