

81

Aug. 8

MASSÉ

für

Vier Singstimmen,

*zwey Violinen, Viola, Violoncell, Bass, (2 Clarinetten,
2 Fagotte, 2 Hörner, 2 Trompeten und Pauken ad libitum)
und Orgel.*

componirt und

Ihrer Majestaet der Koeniginn

Josephine

von Schweden und Norwegen

in tiefster Ehrfurcht gewidmet

von

Th. Taeglichsbeck

Mitglied der Koeniglich Schwedischen

Musik Akademie u. s. w.

Op. 25.

*Eigenthum der Verleger.
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4 Mus. n. 67521 VERZEICHNISS
18 Anh.

der von
J. C. Aiblinger
K. b. Hofcapellmeister
bey Falter & Sohn in München
erschiedenen Werke.

Aiblinger, J. C., <i>Requiem in Es</i> für 4 Singstimmen, 2 Violinen, Viola, Orgel u. 2 Hörner obligat, 2 Trompeten, Pauken und 3 Posaunen ad libit. Op. 1.	5	—
" — " — " <i>Lytanei in B</i> für 4 Singstimmen, 2 Violinen, Viola, Contrabass, Orgel und 2 Hörner obl. Trompeten und Pauken ad libit. Op. 2.	2	30
" — " — " <i>lat. Messe in F</i> für 4 Singstimmen, 2 Violinen, Viola, Contrabass, Orgel u. 2 Hörner Op. 3.	5	—
" — " — " <i>Graduale et Offertorium</i> für 4 Singst. 2 Violinen, Viola, Orgel u. 2 Hörner Op. 4.	2	36
" — " — " <i>Requiem in D</i> für 4 Singstimmen, 2 Violinen, Viola, Contrabass, Orgel u. 2 Hörner obligat, Trompeten u. Pauken ad libit. Op. 5.	5	—
" — " — " <i>Lytanei in D</i> für 4 Singstimmen, 2 Violinen, Viola, Contrabass, Orgel u. 2 Hörner obligat, Trompeten u. Pauken ad libit. Op. 6.	2	30
" — " — " <i>Zwei lat. Messen für Advent und Fasten</i> für 4 Singst. u. Orgel Op. 7. N ^o 1 in C.	1	57
" — " — " <i>detto, detto.</i> Op. 8. N ^o 2 in C.	1	21
" — " — " <i>Sechs Gradualia et Offertoria</i> für Advent und Fasten für 4 Singstimmen u. Orgel, Op. 9.	1	57
" — " — " <i>und Grassi, 2 Litaniae, detto, detto, in C.</i> Op. 10.	1	12
" — " — " <i>Zwei Ave Regina, detto, detto, Op. 11.</i>	—	45

Soprano.

Kyrie.

Andante

Messe von Taeglichsbeck Op.25.

Kyrie.

Messe von Taeglichsheck Op. 25.

p Ky-ri-e e-lei-son! Ky-ri-e e-lei-son, e-lei-son! Ky-ri-e e-lei-son, e-lei-son, e-lei-son! Christe e-lei-son, Kyrie e-leison, Christe e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son, e-lei-son, Christe e-lei-son!

cresc. leison, Christe e-leison, *p* Christe, *cresc.* Christe e-lei-son, e-lei-son, Christe e-lei-son, Christe e-lei-son!

p Christe, Christe e-lei-son, Christe Kyrie e-lei-son e-lei-son, e-lei-son, e-lei-son, e-lei-son! Christe e-lei-son e-lei-son e-lei-son!

pp Christe e-lei-son!

F.B.S. 82558.

Soprano .

Gloria .

Allegro 3

Glo-ri-a, Glo-ri-a in excelsis

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

pax, — pax hominibus bonae volun-ta-tis, pax ho-

minibus bonae volun-ta-tis, bonae volunta-tis.

Lau-da-mus te, be-ne-di-ci-mus te,

ado-ra-mus te, glori-fi-ca-mus te glori-fi-

ca-mus te glori-fi-ca-mus te.

Grati-as gra-ti-as a-gimus ti-bi prop-ter

mag-nam glo-ri-am tu-am, domine De-us

rex coe-lestis, De-us pa-ter, pa-ter om-

ni-potens, do-mi-ne fi-li u-ni-ge-ni-te Je-su

Christe, agnus De-i, ag-nus De-i fi-li-us

Soprano.

3

patris, fi-li-us pa... tris, pa-tris, fi-li-us
pa... tris *pp* *mi-se-re-re no-bis,*
pp *mi-se-re-re no-bis* *mi-se-re-re*
no-bis, mi-se-re-re no-bis, pp nobis, no-
bis. *Quoniam tu so-lus, tu so-lus sanctus,*
tu - solus Do-mi-nus, tu solus al-tis-si-mus *p* *Je-su Chri-ste,*
Je-su Chri-ste, Je-su Chri-ste. *Cum sancto*
spiritu in glo-ria De-i patris a
men, a men, a
men a men, a
men, a men, a
men, a men, a

Soprano.

5.

tum, et ex pa-tre natum an-te omni-a saecula
 consub-stanti-a-lem pa-tri, per quem om-nia
 fac-ta sunt. Qui propter nos homi-nes et
 propter nostram sa-lutem des-cendit de coe-lis, des-
 cendit, de coe-lis, descen-dit de coe-
 lis. *Adagio. 3 Solo* Et in-car-na-tus est de
 spi-ri-tu sanc-to ex Ma-ri-a, Ma-ri-a virgi-ne
 et ho-mo fac-tus est, et ho-mo fac-tus est, et
 ho-mo, et ho-mo, et ho-mo fac-tus est.
2. Coro Cru-ci-fix-us e-ti-am pro nobis sub Ponti-o Pi-
 la-to, pas-sus et se-pultus se-pultus est, pas-
 sus, pas-sus et se-pul-tus est, se-pul-tus est,

Soprano.

Tempo 1^{mo}

pp et se-pul-tus est. Et re-surrexit

ter-ti-a di-e se-sundum scripturas, et as-

cendit in coe-lum, sedet ad-dexteram pa-tris,

pa-tris, et i-terum, et i-te-rum ven-tu-rus

est, et i-te-rum ven-tu-rus est, et i-terum ven-

tu-rus est — cum glori-a, ju-di-ca-re

ff vi-vos *p* et mor-tu-os, *f* cujus

regni, cujus regni non erit fi-nis.

f Qui cum patre et fi-li-o si-mul ad-o-ratur,

qui cum patre et fi-li-o con-glori-fi-catur, si-mul ado-

ratur, qui lo-cu-tus est per pro-phe-tas, per pro-

phe-tas, *p* et u-nam sanctam ca-tho-li-cam et

Soprano.

7

a - posto - li - cam ec - cle - si - am, con - fi - te - or unam bap -
 tis - ma in remissi - o - nem pec - ca - to - rum, et ex
 spec - to re - sur - rec - ti - o - nem ^p mortu - o - rum, et
 vi - tam ven - tu - ri sae - cu - li a - men, a -
 men, a - men, a - men, a -
 men, a - men, a - men, a -
 men, et vi - tam ven - tu - ri sae - cu - li a - men, a - men,
 a - men, a - men, et vi - tam ven - tu - ri
 sae - cu - li 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 -

poco più mosso

cres.

p

1

2

1

1

Soprano.

a - men, a - men, a - men, a - men.

a - men, a - men, a - men.

Sanctus.

Andante maestoso

Sanctus, Sanctus, Sanctus

Do-minus, De-us Sa-ba-oth! Sanctus Do-minus,

De-us Sa-ba-oth! Ple-ni sunt coe-li et

ter-ra, ple-ni sunt coeli et terra, ple-ni gloria

tu-a, Sanctus, Sanctus Sanctus, Do-mi-nus, De-us

Sa-ba-oth! O-san-na

in ex-cel-sis, O-sanna in ex-cel-sis, O-sanna

in ex-cel-sis in ex cel sis O-sanna in ex-

celsis, O-sanna in ex-cel sis, O-sanna in ex-

cel-sis, O-sanna in ex-celsis, O-san-na in ex-cel-

Soprano.

9.

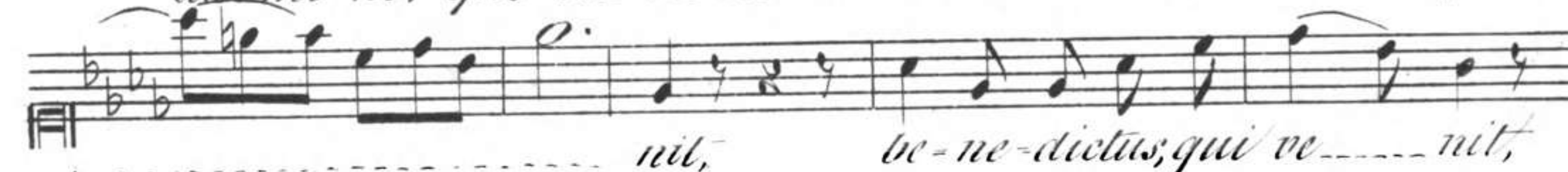
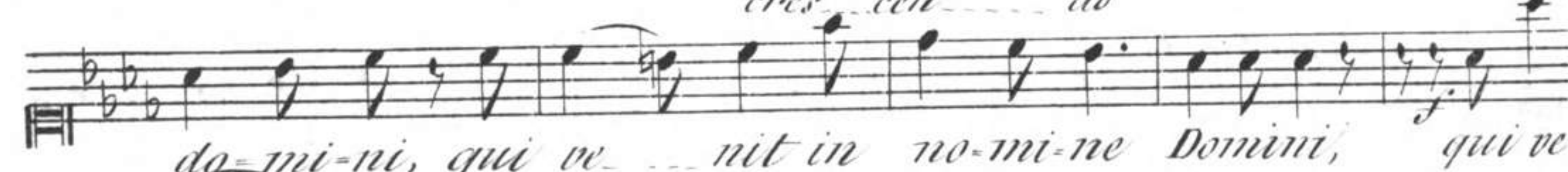
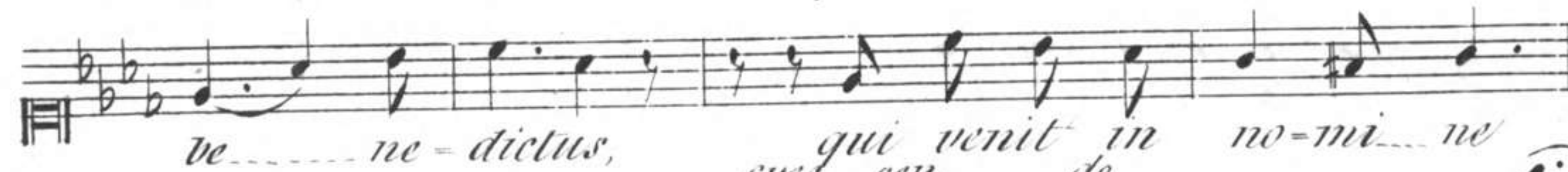
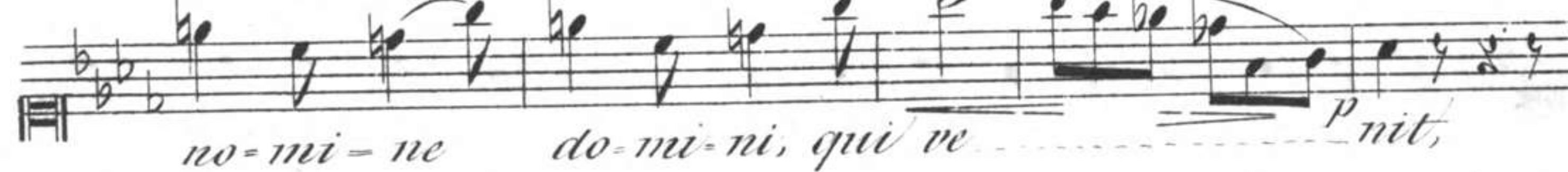
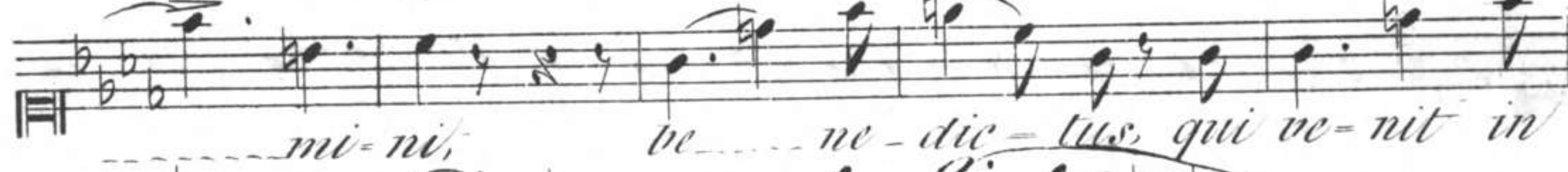


Benedictus.

Andantino.

17.

Solo



Assume Da Capo.

Soprano.

Agnus.

Adagio.

Coro.

p Ag-nus De-i, qui
 tol-lis pec-ca... ta mundi, qui tol-lis pec-ca... ta
 mundi, mi-se-re-re *p* nobis, *ff* mise-re-re no-bis!
p qui tol-lis pec-ca-ta mundi, qui
 tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis!
pp Agnus De-i, qui tol-lis pe-ca... ta mundi,
 qui tol-lis pec-ca... ta mundi, mi-se-re-re nobis,
 mi-se-re-re no-bis, mi-se-re-re no-bis,
 no-bis, mi-se-re-re, mi-se-re-re no-bis,
 bis, mi-se-re-re nobis, mi-se-re-re no-bis,
Allegretto
 bis! Do-na no-bis pa-cem,
cresc
 do-na no-bis pa-cem, do-na nobis pacem, *p* pa-

Soprano .

11

cem do... na no-bis pa... *cresc* *f* *p* *cem*, do... na no-bis
pa... cem, do-na nobis *f* *p* *pacem*, *pa... cem*,
do-na nobis *pa... cem*, *pa... cem*,
do-na nobis *f* *p* *do... na nobis*,
do-na *cresc* *f* *p* *pa... cem*, do-na no-bis, no-bis
pa... cem, *p* *pa-cem*, do-na no-bis
pa... cem, do-na no-bis *pa... cem*,
do-na no-bis, do-na no-bis *cresc* *f* *p* *pa-cem*, *pa...*
cem, *pa... cem*, do-na no-bis *pacem*,
da no-bis *ff* *pa... cem*, *pa... cem*,
do-na no-bis no-bis, *cresc* *f* *p* *pa... cem*, *pacem*, da
f *p* *pp* *pa... cem*, do-na *pa... cem*!

Drobisch C.L.	1 ^{te} Lateinische Landmesse in C für 4 Singst. 2 Violinen, Viola, Bass u. Org.	4	30	Drobisch C.L.	„ detto A ² 4 / Cantate Domino / Stimmen wie bei A ² 1 Werk 24	1	48
„	dann 2 Clarinetten, 1 Flöte, 2 Hörner, 2 Tromp. u. Pauken ad lib. Werk 2	4	30	„	„ detto A ² 5 / Levavi animam meam in montes / Stimmen wie bei A ² 1 Werk 28	1	30
„	2 ^{te} lat. Landmesse mit derselben Begleitung in F. Werk 3	4	36	„	„ detto A ² 6 / Dominus regnavit / Stimmen wie A ² 1 Werk 26	1	48
„	3 ^{te} lat. Landmesse mit derselben Begleitung in Es. Werk 4	4	30	„	1 ^{te} deutsche Messe für 4 Singstimmen und Orgel Werk 27	1	48
„	4 ^{te} lat. Landmesse mit derselben Begleitung in G. Werk 5	4	30	„	2 ^{te} deutsche detto Werk 28	2	6
„	5 ^{te} lat. Landmesse mit derselben Begleitung in A. Werk 6	4	—	„	Lateinische Messe in H et D für 4 Singstimmen, 2 Violinen, Viola, Violoncello u. Contrabaß, 2 Oboen od. Clarinetten, 2 Hörner, 2 Trompeten Pauken u. Orgel Werk 29	4	—
„	6 ^{te} lat. Landmesse mit derselben Begleitung in D. Werk 7	6	—	„	„ lateinische Messe in Es, für 4 Singst. 2 Violinen, Viola, Violoncello u. Contrabaß, 2 Clarinetten in B. 2 Hörn. 2 Trompeten, Pauken u. Orgel 1 Bassposaune ad libitum / Wk. 30	4	12
„	1 ^{tes} Requiem in C für 4 Singstimmen 2 Violinen, Viola, Contrabaß u. Orgel, obligat 2 Clarinetten, 1 Flöte 2 Hörn. 2 Trompeten u. Pauken ad libitum Werk 8	4	30	„	„ lateinische, Messe in D für 4 Singst. 2 Violinen, Viola, Violoncello u. Contrabaß, 2 Oboen od. Clarinetten, 2 Hörner, 2 Trompeten, Pauken u. Orgel 1 Bassposaune ad lib / W. 31	4	6
„	2 ^{tes} Requiem mit derselben Begleitung in D. Werk 9	4	30	„	„ 6 Offert. für 4 Singst. mit untelegt. deutsch u. lat. Texte Part. u. St. Op. 32	3	—
„	3 ^{tes} Requiem mit derselben Begleitung in Es. Werk 10	4	30	„	„ detto, detto, detto, Partitur allein	1	30
„	1 ^{te} lat. Litany de B. M. V. mit derselben Begleitung wie bey den Requiem / Werk 11	3	36	„	„ detto, detto, detto, Stimmen allein	1	45
„	2 ^{te} lat. Litany mit derselben Begleitung Werk 12	3	36	„	„ 6 Gradual. für 4 Singst. m. unterlegt. deut. u. lat. Texte / Part. u. St. Op. 33	4	—
„	3 ^{te} lat. Litany mit derselben Begleitung Werk 13	3	36	„	„ detto, detto, detto, Partitur allein	2	—
„	„ Graduale / Protector noster aspice Deus / für 4 Singstimmen, 2 Violinen, Viola / 2 Clarinetten, Flöte, 2 Hörner ad libit / Contrabaß u. Orgel. A ² 1 Werk 14	1	12	„	„ detto, detto, detto, Stimmen allein	2	15
„	„ Graduale / Felix sacra Virgo Maria / A ² 2 Stimmen wie bey. A ² 1 Werk 15	1	30	„	„ Missa brev. in E et G / N ^o 11 der gedr. Messen / für 4 Singst. 2 Viol. Viola, Violoncello, Contrabaß u. Orgl. obl. 2 Clarinet u. 2 Horn ad libit. op. 34	3	34
„	„ Graduale / Ad te Domine / levavi / A ² 3 Stimmen wie bey. A ² 1 Werk 16	1	24	„	„ Offert. / Domine Deus salutis / für Menno Sopran m. Begl. 2 Viol. Viola Violoncello u. Contrabaß, 2 Oboen od. Clarinetten u. 2 Hörner, Op. 35	1	39
„	„ Lateinische Messe in F. / in Partitur Werk 17	10	48	„	„ Grad. / Ad te Domine / für Sop. u. Alto solo mit Chor, 2 Viol. Viola, Violoncello, Contrab. u. Org. Oboe 2 Hörn. u. Fag. Op. 36	2	24
„	„ Graduale / Justus ut palma flor. A ² 4 Stimmen wie bey. A ² 1 Werk 18	1	12	„	„ Missa solen. in B. für 4 Singst. 2 Violin. Viola, Violoncello Contrab. 2 Flöt. 2 Cl. 2 Hörn. 2 Fag. Tromp. Pauk. und Orgel op. 37	7	30
„	„ Graduale / Beatus vir, qui timet Dominum / A ² 5 Stimmen wie bei A ² 1 Werk 19	1	12	„	„ Grad. (Bened. Domin.) / für 4 Singst. 2 Viol. Viola, Contrab. u. Violonc. 1 2 Clar. u. 2 Hör. ad libitum / und Orgel, Op. 39	1	48
„	„ Graduale / Intellige clamorem meum A ² 6 Stimm. wie bei A ² 1 Werk 20	1	12	„	„ Veni sanct. Spirit. / für 4 Singst. 2 Ob. od. Cl. 2 Horn. 2 Tromp. Pauk. 3 Pos. ad libit. / Violonc. Contrab. u. Orgl. Op. 40	1	57
„	„ Offertorium, A ² 11. Magna et mirabilia sunt opera tua / für 4 Singst. 2 Viol. Viola / 2 Clar. Flöte, 2 Hörner, 2 Tromp. u. Pauken ad lib. Contrabaß u. Orgel Werk 21	1	48	„	„ Pastor. Messe / A ² 13 d. gedr. Messen / nebst Grad. u. Offert. für 4 Singst. 2 Violin. Viola, Violoncello, Contrab. u. Orgel. 1 Flöte 1 Oboe od. C Cl. 2 B. Cl. 2 Hörn. 2 Fag. 2 Tromp. u. Pauken, Op. 41	6	54
„	„ detto A ² 2 Ave. Maria / Stimm. wie bei A ² 1 Werk 22	1	30				
„	„ detto A ² 3 / In te Domine speravi / Stimmen wie bei A ² 1 Werk 23	1	52				

Alto .

Gloria. *Allo* *3*

f *Glori-a, Glori-a in ex-celsis*

De-o, Glori-a, Glori-a in excelsis Deo,

p *et in terra pax homi-ni-bus bonae volun-ta-tis,*

pp *pax ho-mi-ni-bus bo-nae volun-ta-tis, bonae volun-*

ta-tis. f *Lauda-mus te, be-nedi-cimus te,*

ado-ra-mus te, glori-fi-ca-mus te, glori-fi-ca-

mus te, glori-fi-ca-mus te. Solo *Gratias, gratias,*

a-gimus tibi propter magnam glori-am tu-am,

domine De-us rex coe-lestis, De-us pater,

Coro *pater om-ni-po-tens, p do-mi-ne fi-li u-ni-ge-ni-te*

Je-su Christe, agnus De-i, ag-nus De-i,

cresc *f* *fi-li-us pa-tris, pa-tris, pa-tris,*

Alto.

3.

3 2

pp Mi-se-re-re nobis, mi-se-re-re nobis,

1

qui sedes ad dex-tram patris, qui se-des ad

2

dex-tram patris, mi-se-re-re no-bis, *pp* mi-

5

re-re no-bis. *f* Quoniam tu solus, tu solus sanctus,

1

tu solus Dominus, tu solus altissimus *p* Je-su

6

Christe, Je-su Christe. *f* Cum sancto spi-ri-

tu in glo-ri-a De-i pa-tris a-men,

a-men, a-men,

2

a-men, a-

a-men, a-

men, a-men, a-men a-

1

men, a-men, a-

1

men, a-men, *ff* a-men,

Alto.

5.

consubstanti-a-tem pa- tri, per quem omnia fac-
 ta sunt, fac = ta sunt. Qui propter nos homines et
 propter nostram salutem descendit de coelis, descendit de
 coelis, descendit de coe = lis, des-cendit de-
 coe lis. *Adagio* Et incarnatus est
 de spiritu sancto ex Mari-a, Ma-ria virgine,
 et homo factus est ex Mari-a Maria virgine, et
 ho-mo, et ho-mo, et ho-mo, et ho-mo fac-tus
 est. *1 Coro* *ff* Cruci-fixus e-ti-am pro no-bis sub
 Ponti-o Pi-la-to, pas-sus et se-pultus, se-pultus
 est, *f* pas-sus, *f* pas-sus et se-pul-tus est, *p* se-
 pul-tus est, *pp* et se-pul-tus est.

Tempo 1^{mo}

Et resurrexit terti-a di-e secundum scripturas, scrip-
tu-ras, et ascendit in coe-lum, se-det ad
dexteram pa-tris, et i-terum, et
i-te-rum ven-turus est, et i-te-rum et i-terum ven-turus
est, et i-terum, et i-te-rum ven-tu-rus est cum
glori-a, ju-di-ca-re vi-vos et mor-tu-os, et mor-
-tu-os, cujus regni, cujus regni non e-rit
fi-nis. Et in spiritum sanctum dominum et vi-
vi-fi-can-tem, qui ex patre fi-li-o-que procedit, qui lo-
cu-tus est per prophetas, per prophe-tas.
Et unam sanctam catholicam et a-postolicam ecclesi-am; con-
fi-te-or unam baptisma in re-missi-onem peccato-rum,

Alto.

7.

cresc.
et exspecto *f* resurrecti o nem *p* mortu-
o rum, mortu-o rum *poco più mosso* et vitam ven-tu ri-
sae-cu-li a men,
a men, a men, a men, et
vitam ven-tu ri saecu-li amen, a men,
a men, et vitam ventu - ri saeculi
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, a = men, a men,
a men, a men, a

Alto.

Sanctus.

Andante maest.

Sanctus Sanctus, Sanctus

f Do - minus, Deus Sa - ba - oth! *diminu.* Sanctus Dominus, *pp* Deus

Sa - ba - oth! *f* Pleni sunt coeli et terra, pleni sunt coeli et

terra glori - a tu - a, glo - ri - a tu - a. *p* Sanctus, sanctus

diminu. Sanctus Do - mi - nus, *pp* De - us Sa - ba - oth! -

Alto mod^{to}

f O - sanna in ex - celsis, O - sanna in ex - celsis,

O - sanna in ex - celsis, in ex - cel - sis, *p* O - sanna

in ex - celsis, O - sanna in ex - cel - sis, O -

sanna in ex - cel - sis, O - sanna in ex - cel - sis, O -

san - na in ex - cel - sis, in ex - cel - sis, O -

san - na in ex - cel - sis, O - san - na in ex -

celsis, in ex - cel - sis, in ex - cel - sis.

Alto.

9

Benedictus tacet Osanna Da Capo.

Agnus. *Adagio*

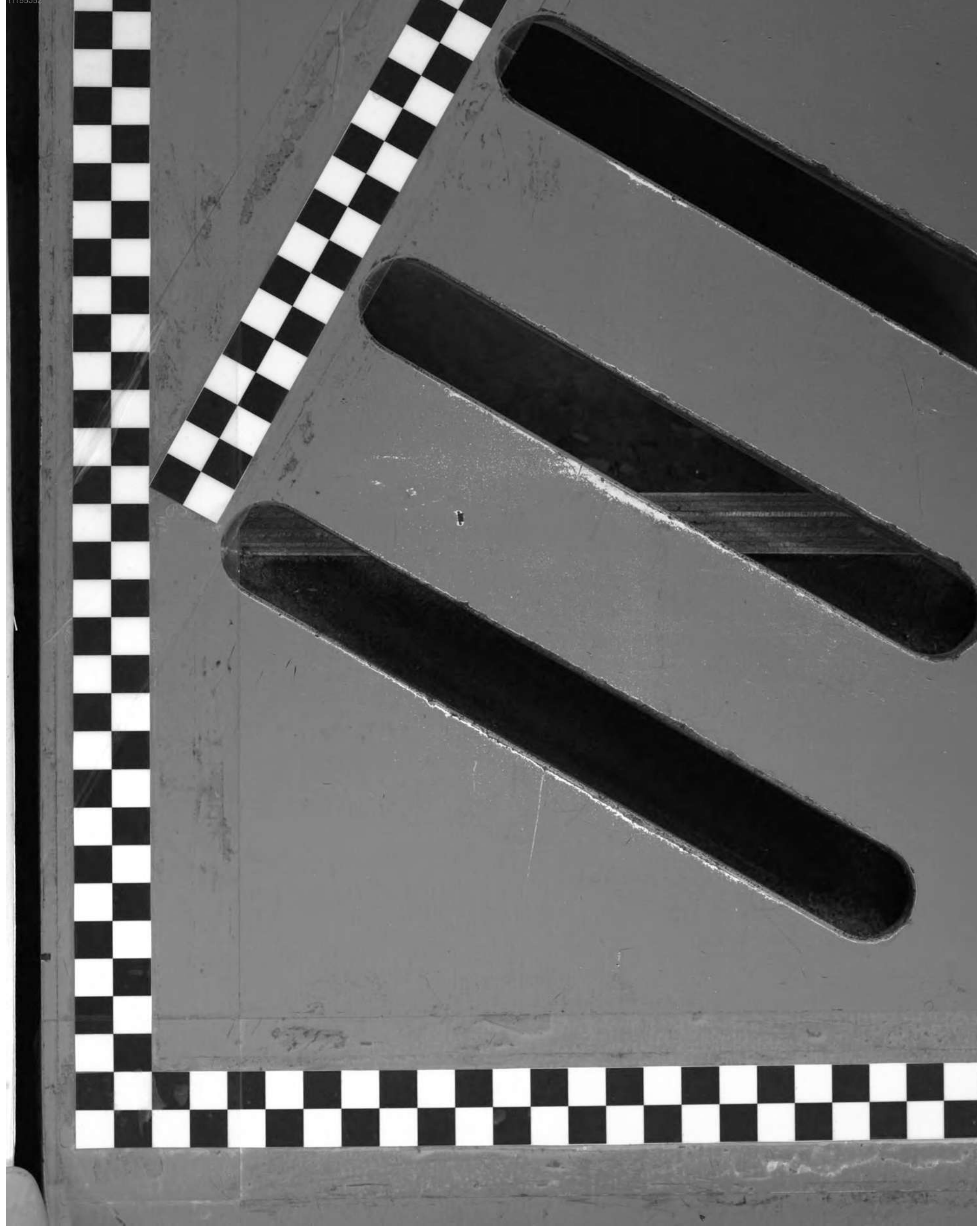
p Ag-nus De-i, qui tol-lis pec-
ca-ta mundi, qui tol-lis pe-ca-ta mundi, mi-se-
re-re *p* nobis, *ff* mi-se-re-re no-bis, *p* qui
tol-lis pec-ca-ta mundi, mi-se-re-re no-
bis. *pp* Agnus De-i, qui tol-lis pec-ca-ta mundi, qui
tol-lis pec-ca-ta mundi, misere-re nobis,
cresc mise-re-re nobis, mise-re-re nobis, no-
bis, mise-re-re, *p* mise-re-re no-bis, *pp* mi-se-
re-re no-bis, mi-se-re-re no-bis!

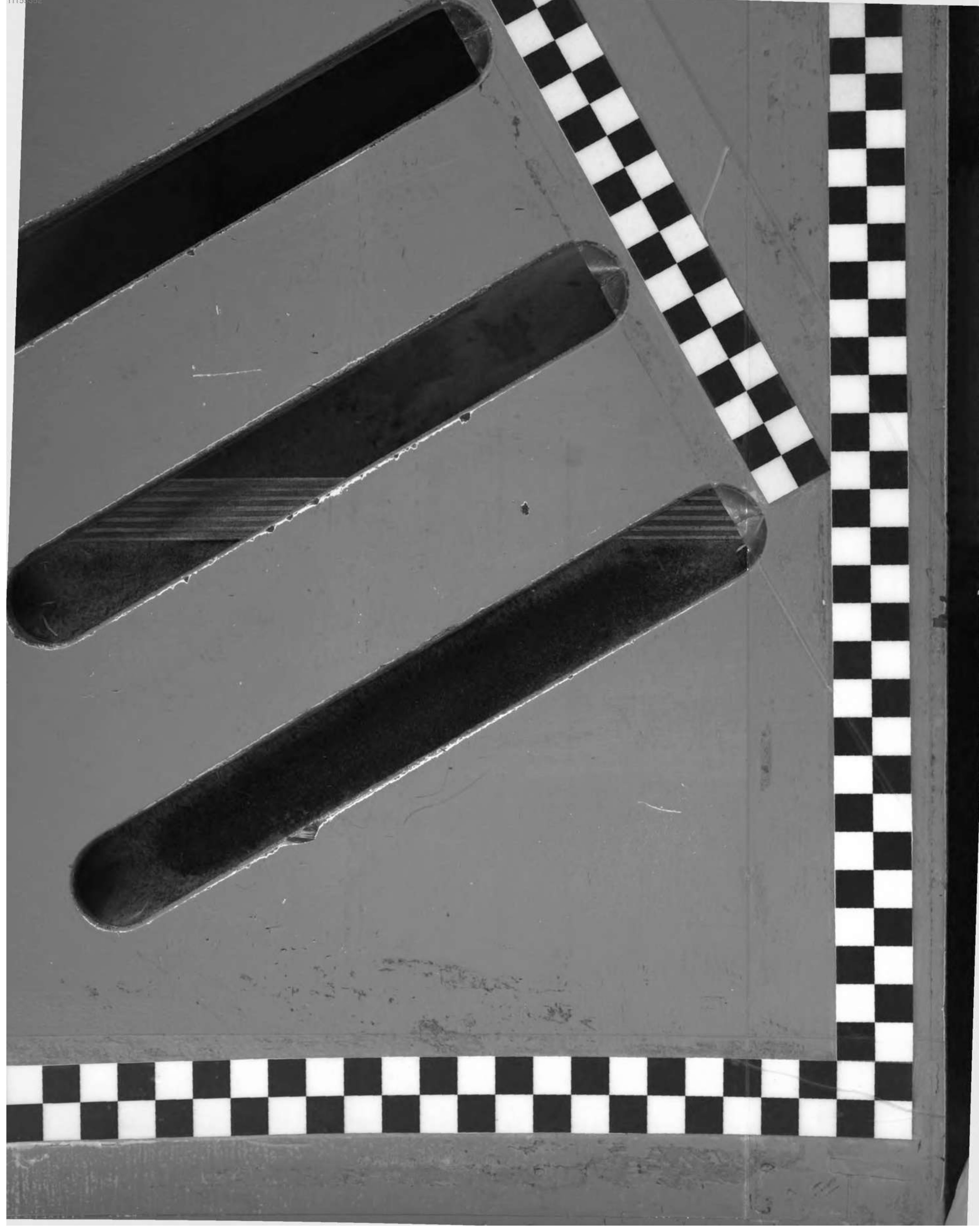
Allegretto

p Do-na no-bis pacem, pa-cem,
do-na no-bis pa-cem, *p* pa-cem,

Alto.

do-na nobis pa... cem, dona nobis pa-cem, dona nobis
f pacem, *p* do-na pa... cem, do-na nobis pa... cem, pa...
 cem, do-na nobis pa... *fz* cem, *p* dona nobis
 pa... cem, pacem, pa... *f* cem,
 pa *p* cem, pa-cem, do-na no... bis
 pa... cem do-na no... bis *f* pacem,
p pa... cem, pa-cem, do-na no... bis
f pa... cem *ff* da no... bis pa...
 cem, *p* pa... cem,
 do-na *f* no... bis, no... bis pa...
p cem da pa... cem, da no... bis *f* pa...
p cem, *pp* do-na pa... cem!





4 Rus. pr. 64321

Tenore.

1.

Kyrie.

Andante

Messe von Taeglichbech Op. 25.

6 1
auto p Ky-ri-e e-lei-son!
cresc.
 Kyrie e-leison, e-leison! Ky-ri-e e-leison, Ky-ri-e e-
p lei-son, e-lei-son, e-lei-son *p* Christe e-lei-son,
cresc.
 Kyri-e e-lei-son, e-lei-son, *f* Kyri-e e-lei-son,
 Ky-ri-e e-lei-son, e-lei-son, e-lei-son, *p* Christe e-
 lei-son! Ky-ri-e e-lei-son, e-
cresc.
 lei-son e-leison, Christe e-leison, *p* Chri-ste, Chri-
cresc.
 ste e-lei-son, e-lei-son, Christe e-lei-son, Christe e-
 lei-son! *p* Christe e-lei-son, Christe, Christe,
f Kyri-e e-lei-son, e-leison, e-lei-son, *p* e-leison, e-
 lei-son, e-lei-son, Christe, e-leison, Chri-ste e-lei-son, *p* e-
 lei-son, *p* e-lei-son, e-lei-son, *pp* e-lei-son!

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Tenore.

cresc.

a *men, a* *men, a*

men. Cum sancto spi-ri-tu in gloria Dei

pa *tris a* *men, a*

men, a = men, a = men, a = men, a = men, a

men, a *men, a* *men,*

cum sancto spi-ri-tu in glo-ri-a De-i pa

tris, a *men, a* *men, a* *men, a =*

men a *men a* *men*

a *men, a* *men.*

Credo.

allegro mod^{to}

f *Cre* *do, Credo in unum Deum,*

patrem omni-po-tentem, et in u-num Dominum Jesum

Christum, De-um de De-o, tu-men de tu-mi-ne, Deum

Tenore.

5

verum de de-o ve-ro, deum verum de de-o ve-

ro de um verum de De-o ve-ro, consubstantialem

patri, per quem omni-a fac ta

sunt, fac ta sunt, Qui propter nos

homi-nes et propter nostram salutem des-cen-dit de

coelis, de coe-lis, descendit de coe-lis, des-

cen-dit de coe-lis *Adagio* *Solo* Et in-car-

na-tus est de spi-ri-tu sancto ex Ma-ri-a

Ma-ri-a virgi-ne, et ho-mo factus est, et homo, et

ho-mo, et ho-mo factus est, et ho-mo factus

est. *Coro* *ff* Cru-ci-ficus, crucifixus e-ti-am pro nobis sub

Ponti-o Pi-la-to, pas-sus et se-pultus, se-pul-tus est, *pp*

Tenore .

p passus, *p* pas- sus et se- pul- tus est, se- pul- tus
 est, *pp* se pul- tus, est. *Tempo I^{mo}* Et resurrexit
 terti- a Di- e secundum scrip- tu- ras, et as-
 cendit in coe- lum, se- det ad dex- te- ram pa- tris, pa-
 tris et i- te- rum, et i- le- rum ven- tu- rus
 est, et i- te- rum, et i- le- rum ven- tu- rus est, et
 i- te- rum ven- tu- rus est cum glori- a, ju- di- ca- re *ff* vi- vos
P et mortu- os, mortuos, *f* cu- jus regni, cu- jus
 regni non erit fi- nis. *f* Et in spi- ri- tum
 sanctum do- mi- num et vi- vi- fi- can- tem, qui ex pa- tre fi- li-
 o- que pro- ce- dit, qui lo- cu- tus est per prophe-
 tas, *P* et u- nam sanctam ca- tho- li- cam et a- pos-

Tenore .

to-li-cam ec-cle-si-am; con-fi-te-or u-nam, unam bap-tisma in remissi-o-nem pec-ca-to-rum, et exspecto resur-rec-ti-onem, resurrex-i-mus cum eo, et ui-ua-bi-mus cum eo in sae-cu-lu-m. Amen.

Tenore.

Adagio

Sanctus

p Sanctus, Sanctus, Sanctus Dominus,
dim
p De-us Sa-ba-oth! Sanctus Do-minus, *pp* De-us Sa-ba-
ff oth! Pleni sunt coeli et ter-ra, pleni sunt coeli et
terra glori-a tu-a, glo-ri-a tu-a, *p* Sanctus,
dimin
p Sanctus, Sanctus Do-mi-nus De-us Sa-ba-oth—
Alto mod^{to}
f O-sanna in ex-celsis, O-sanna in ex-celsis,
p O-san-na in ex cel-sis, O-sanna in ex
cre-sc-en-do
celsis, in ex-cel-sis O san-
f na, O-san-na in ex cel-sis, in ex-
cel-sis, O sanna in ex-cel-sis, in ex-cel-
sis, O-sanna in ex-cel-sis, O-san-na
O-san-na in ex cel-sis, in-ex cel sis.

Tenore.

9

Benedictus.

Andantino.

Solo

Be ... ne - dictus, be ... ne -
 dic - tus, qui ve ... nit in nomi - ne, in no ... mine Do mi - ni,
 be ... ne - dic - tus, qui ve ... nit, qui ve ... nit in nomi - ne
 Do ... mi - ni, be ... ne - dictus, qui ve ... nit in
 no ... mi ne Do - mi ni *p* be ... ne - dic - tus,
 be ... ne - dic - tus, qui ve ... nit in no ... mi - ne, in
 no ... mine do ... mi - ni, qui ve ... nit, be ... ne -
 dictus, be ... ne - dic ... tus, qui ve ... nit in no - mi - ne, in
cresc.
 no ... mi - ne Do - mi - ni, be ... ne - dic ... tus,
 qui ve - nit in no - mi - ne do - mi - ni, be ... ne -
 dic ... tus, qui ve ... nit in no ... mine Do mi ni,
 in no - mi - ne Do ... mi ni. *Osanna Da Capo*

Tenore :

Agnus.

Adagio.

Coro

Agnus De-i, qui tol-lis pec-ca-ta

mun...di, mise...re-re nobis, et mi-se-re-re no

bis!

Ag-nus De-i, qui tol-lis pec-ca-ta mundi,

qui tol-lis pec-ca-ta mundi, mi-se-re-re no-

vis!

pp ag-nus De-i, qui tol-lis pec-ca...ta

mun. di.

mise-re = re no-bis

$$m_i = s_i' = t_i' = t_i'$$

nobis,

mi-se = rere no-bis,

no - bis,

$$mse = 1e -$$

re, ^pmi-se-re-re no-bis, ^{pp}mi-se-re-re

no-bis, mi-se-re-re no = bis!

Allegretto.

Do = na no-bis pacem, do = na no = bis

pa...cem, do=na no=bis pa...cem, pa.....

cem, do-na/no-bis pa_____cem, dona nobis pa_____cem,

11.

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Andante 6

Messe von Th. Taglichtsbeck Op 25

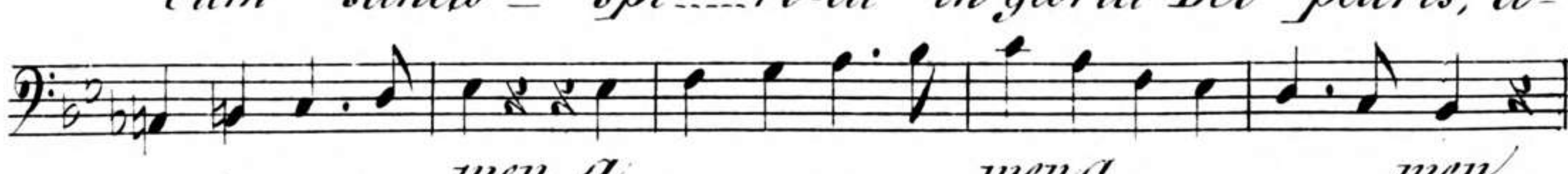
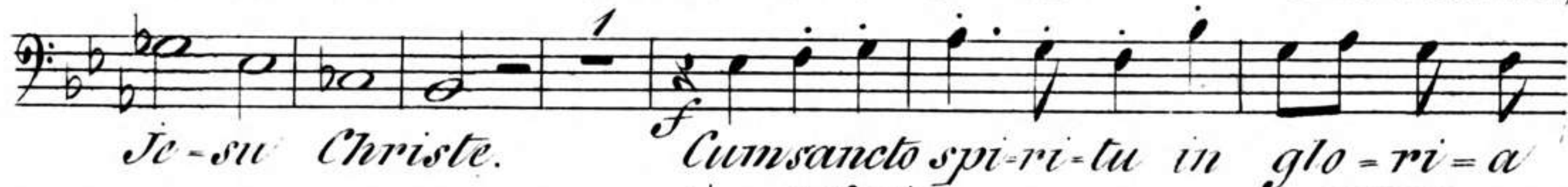
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Basso.

Gloria.

Allo. *f* *Glo-ri-a, glori-a in ex-cel-sis*
Deo, glori-a, glori-a in ex-celsis De-o
pp *pax homi-ni-bus bonae volun-ta-tis, pax ho-*
mi-nibus be-nae be-nae vo-lun-ta-tis.
f *Lauda-mus te, be-ne-di-ci-mus te,*
ad o-ra-mus te, glori-fi-ca-mus te, glori-fi-
ca-mus te glori-fi-ca-mus te *Coro*
Solo *1^{mo}* *Do-mi-ne De-us, 2^{do} rex coe-lestis, Domi-ne*
fi-li u-ni ge-ni-te Je-su Christe, agnus De-i,
2 cresc. *agnus De-i, fi-li-us De-i pa-tris, fi-li-us*
mf *pa-tris, fi-li-us pa-tris* *Cui tol-lis pec-*
ca-ta mundi, susci-pe depre-ca-ti-onem nostram,

Basso .



Basso.

5.



Qui propter nos ho-mi-nes et propter nostram salutem des-
cendit de coelis, descendit de coe-lis descendit de-
coe-lis, descen- dit de-coe-lis

Adagio. 5 Solo

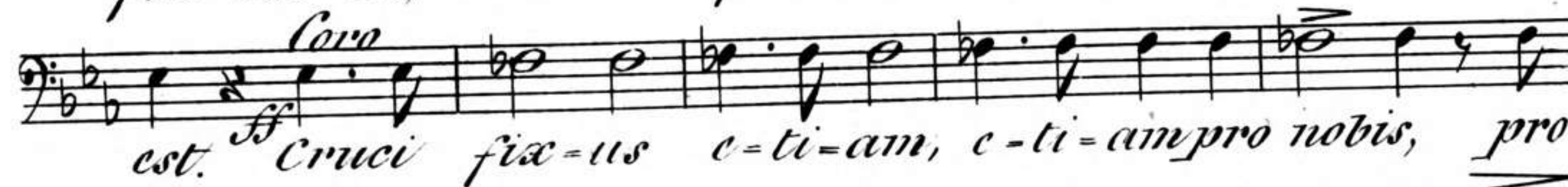


Et in car-natus est de spi-ri-tu sancto
ex Ma-ri- a Mari-a virgi-ne et ho-mo



fac-tus est, et ho-mo fac-tus est, et ho-mo fac-tus

Coro



est. ff Cruci fix-us e-ti-am, e-ti-am pro nobis, pro



no-bis sub Pon ti-o Pi-la-to, pas-sus et se-pul-



tus, se-putus est, passus passus et se pul-tus



est, se pul-tus est, se-pul-tus est.

Tempo 1



Et re-surrexit ter-ti-a di-e se-cundum scrip-



tu-ras, secundum scriptu-ras, et as-cendit in

Basso.

coe... lum, se-det ad dex-te-ram pa... tris,

et i-te-rum, et i-terum ven-tu-rus est, et i-terum ven-

tu... rus est, et i-te-rum ven-tu... rus est... cum gloria,

ju-di-ca... re *ff* vi-vos *p* et mor-tu... os, et mor-

tu-os, *f* cu-jus regni, *f* cuius

regni non e-rit fi... nis. *f* Quicumque patre et

fi-li-o si-mul ad-o-ra-tur, quicumque patre et fi-li-o

si-mul con-glo-ri-fi-ca-tur, si-mul ad-o-ra-tur,

qui lo-cu... tus est per... pro-phe... tas.

p Con-fi-te-or u-nam unam, bap-tis-ma in re-missi-

o-nem pec-ca-to-rum, et ex-specto re-sur-rec... ti...

o-nem, re-sur-rec ti... o-nem *p* mor-tu-o-rum

六

Et vitam ventu-ri saeculi 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,

men, a



a men, a men, a

men, A

men, a men, a men, a

men, a—men, a—men, a—men, a—men, a—men

And^{te} maestoso.

Sanctus.

f Dominus, De-us Sa-ba-oth! *p* Sanctus *diminu.* Dominus, *pp* Deus

Sa-ba-oth! Plenisunt coeli et terra, plenisunt coeli et

Basso.

diminu.
p terra glori-a tua, gloria tua, Sanctus, Sanctus, Sanctus,
Allo mod^{to}
pp Do-minus, De-us Sa-baoth! — *f* O-sanna in excelsis, O-
sanna in excelsis, O-sanna in excelsis, in excel-
cresc.
sis O-sanna in ex-celsis, in ex-celsis, O-sanna in excel-
sis, O-sanna in excelsis, O-sanna in ex-celsis, O-
san-na in ex-cel-sis, in excel-sis, O-sanna in excelsis,
Osanna in-excelsis, O-sanna in excelsis, O-sanna
in ex-cel-sis. *Benedictus tacet*
O-sanna Da Capo.

Adagio
Agnus *10*
p Mi-se-re-re, mi-se-re-re nobis!
p Agnus De-i, qui tollis peccata mundi, qui tol-lis pec-
ca-ta, mi-se-re-re nobis! *p* Ag-nus De-i, qui tollis pec-
ca-ta, mi-se-re-re nobis, mi-se-re-re nobis, mi-se-re-re

Basso .

G.

nobis, *ff* no-bis, *p* mise-re-re no-bis, *pp* mi-se-re
cresc. re, mise-re-re no-bis mise-re-re no-bis!
Allegretto. *p* Do-na no-bis, nobis pa-cem dona nobis pacem,
p pacem, dona nobis pacem, dona pacem, dona nobis
cresc. *f* pacem, *p* do-na nobis pacem, nobis pa-cem, pa-cem,
 dona nobis pa-cem *p* do-na nobis no-bis pa
cresc. *f* cem, dona pacem, do-na no-bis
 pa-cem, *cresc.* *f* do-na nobis pa-cem, *p* pa-
 cem, *cresc.* *f* do-na no-bis *ff* pacem, da
 no-bis pa-cem, *p* pa-cem,
f dona no-bis, no-bis pa-cem, pacem, pacem, da
f pa-cem, *pp* do-na pa-cem!

4 Mus. pr. 6754

Violino I^{mo}

Andante.

Messe von Taeglichsbeck Op. 25

Kyrie

p

f

cresc.

p

cresc.

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

pp

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5

Violino I^{mo}

Allegro.

Gloria.

f

p

pp

cresc. ff

trill

p

1

4

p

Violino I^{mo}

3.

This page of a musical score for Violino I (First Violin) contains 14 staves of music. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *sfz* (sforzando), *p* (piano), and *cresc.* (crescendo) are used throughout. Performance instructions include slurs, accents, and a triplet marking. The notation is in a standard musical format with a treble clef and a key signature of two flats.

Violino I^{mo}

4.

Violino I score for measures 4-11. The music is in G major (one sharp) and 4/4 time. Measure 4 begins with a piano (*p*) dynamic. The melody in the first staff rises steadily, marked with a *cresc.* (crescendo) hairpin. The accompaniment in the second staff features a rhythmic pattern of eighth and sixteenth notes. Measures 5-11 show increasing intensity, with a fortissimo (*ff*) dynamic marking appearing in measure 6. The texture becomes more complex with multiple voices in both staves.

Allo mod^{to} *ff*
Credo.

Violino I score for the 'Credo' section, measures 12-15. The tempo is marked *Allo mod^{to}* (Allegro moderato) and the dynamic is fortissimo (*ff*). The key signature changes to E-flat major (three flats). The first staff contains a melodic line with a descending phrase in measure 12. The second and third staves provide harmonic support with chords and moving lines. The fourth staff continues the melodic development.

Violino I^{mo}

This page of a musical score for Violino I^{mo} contains 12 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a single system. The second staff continues the melody. The third staff features a dynamic marking of *ff* (fortissimo). The fourth staff includes a trill (tr.) and a fermata. The fifth staff has a dynamic marking of *p* (piano). The sixth staff features a dynamic marking of *ff* and a trill. The seventh staff includes a dynamic marking of *p* and a trill. The eighth staff features a dynamic marking of *ff* and a trill. The ninth staff includes a dynamic marking of *p* and a trill. The tenth staff features a dynamic marking of *ff* and a trill. The eleventh staff includes a dynamic marking of *p* and a trill. The twelfth staff features a dynamic marking of *ff* and a trill. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Violino I^{mo}

Violino I^{mo} score page 6. The page contains 14 staves of music in G major (one sharp) and 4/4 time. The tempo is marked *tempo 1^{mo}*. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The music features various melodic lines, including a prominent one in the first staff, and a complex, fast-moving passage in the lower staves. The score is written in a standard musical notation with treble clefs and a key signature of one sharp (F#).

tempo 1^{mo}

pp

f

ff

p

Violino I^{mo}

7

This page of a musical score for Violino I (First Violin) contains 14 staves of music. The key signature is B-flat major (two flats). The score begins with a trill (tr.) and a crescendo (cresc.) marking. The first staff features a melodic line with a trill and a crescendo. The second staff starts with a piano (p) dynamic and includes a 'poco piu mosso' (a little more movement) instruction. The third staff begins with a forte (f) dynamic. The music is characterized by rapid sixteenth-note passages, often beamed together, and includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6). The score concludes with a double bar line. The overall texture is dense and technically demanding.

Violino I^{mo}

Andante maestoso.

Sanctus.

The musical score for Violino I, Sanctus movement, is written in G major (one sharp) and common time (C). The tempo is marked *Andante maestoso*. The score consists of 14 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *pizz.* (pizzicato). The second staff has a *f* (forte) dynamic marking. The third staff has an *arco* (arco) marking. The fourth staff has a *diminu. con forza* (diminuendo con forza) marking, followed by a *pp* (pianissimo) marking. The fifth staff has a *cresc.* (crescendo) marking, followed by a *ff* (fortissimo) marking. The sixth staff has a *p* (piano) marking. The seventh staff has a *pizz.* (pizzicato) marking. The eighth staff has an *Allo mod^{to}* (Allo modo) marking. The ninth staff has an *Osana* marking. The tenth staff has an *arco* (arco) marking. The eleventh staff has a *p* (piano) marking. The twelfth staff has a *cresc.* (crescendo) marking. The thirteenth staff has a *f* (forte) marking. The fourteenth staff has a *b* (basso) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Violino I^{mo}

9.

Andantino.

Benedictus.

pp
Clar. 1^{mo}
Clar. 1^{mo}
Viol.
p
p
pp
cresc.
f
p
pp Osanada! §

Agnus.

Adagio.

p
f
fz
p
cresc.
p
dim.
pp
cresc.
ff

Violino I^{mo}

10.

coll' arco

pp

cresc.

pizz.

ff

Donda 16

Allegretto. p

cresc.

f

ff

p

fz

p

cresc.

f

p

cresc.

3

ff

p

1

p

f

p

2

p

f

p

diminu.

2

pp

4 New. pr. 6-15-1

Violino II^{do}

1

Kyrie

Andante

Messe von Th. Taglichtsbeck Op. 25

1

p

cresc.

f

p

cresc.

p

f

cresc.

f

p

cresc.

f

p

cresc.

f

p

pp

F 88.5.18.558

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Violino II^{do}

2.

Gloria. *Allegro*

The musical score for Violino II, Gloria, Allegro, is written in B-flat major (two flats) and 4/4 time. The piece begins with a forte (*f*) dynamic and a series of eighth-note patterns. The first staff is marked *f*. The second staff continues the eighth-note pattern. The third staff introduces a half-note melody with a *p* (piano) dynamic. The fourth staff features a half-note melody with a *pp* (pianissimo) dynamic. The fifth staff has a half-note melody with a *cresc.* (crescendo) marking. The sixth staff has a half-note melody with a *ff* (fortissimo) marking. The seventh staff has a half-note melody with a *p* (piano) dynamic. The eighth staff has a half-note melody with a *cresc.* (crescendo) marking. The ninth staff has a half-note melody with a *f* (forte) dynamic. The tenth staff has a half-note melody with a *f* (forte) dynamic. The eleventh staff has a half-note melody with a *f* (forte) dynamic. The twelfth staff has a half-note melody with a *f* (forte) dynamic. The thirteenth staff has a half-note melody with a *f* (forte) dynamic. The fourteenth staff has a half-note melody with a *f* (forte) dynamic. The fifteenth staff has a half-note melody with a *f* (forte) dynamic.

Violino II^{do}

3

The musical score for Violino II, page 3, contains 15 staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics used are *sf* (sforzando), *p* (piano), *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). The piece ends with a final double bar line and a fermata on the last note.

Violino II^{do}

Violino II^{do} musical score, first system. The score is written for Violino II^{do} and consists of six staves. The key signature is B-flat major (two flats). The first staff begins with a forte (ff) dynamic marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. The second staff also begins with a forte (ff) dynamic marking. The third staff continues the melodic line. The fourth staff features a forte (ff) dynamic marking. The fifth staff continues the melodic line. The sixth staff concludes the first system with a double bar line.

Credo.*Allegro mod^{to}*

Violino II^{do} musical score, second system. The score is written for Violino II^{do} and consists of seven staves. The key signature is B-flat major (two flats). The first staff begins with a forte (f) dynamic marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff concludes the second system with a double bar line.

Violino II^{do}

5.

Adagio. *ff* *ritard.*

p *pp* *ff* *cresc.* *pp* *f* *p* *pp*

tempo 1^{mo} *pp*

Violino II^{do}

6.

Violino II^{do}

6.

ff *p*

f

f

p

cresc.

f *p* *poco più mosso.*

f

1

Violino II^{do}

7

The first section of the score for Violino II consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout. The dynamics include *ff* (fortissimo) in the sixth and eighth staves. The section concludes with a double bar line on the twelfth staff.

Andante maestoso.

Sanctus

The *Sanctus* section begins with a new key signature of one flat (B-flat) and a common time signature (C). It consists of three staves. The first staff starts with a *pizz.* (pizzicato) marking. The second staff includes a *arco* (arco) marking. The third staff features a *pp* (pianissimo) marking, followed by a *cresc.* (crescendo) and a *ff* (fortissimo) marking. The section ends with a double bar line.

Violino II^{do}

8

con forza

Violino II^{do} measures 8-12. The first staff contains measures 8-9 with a *con forza* marking. The second staff contains measures 10-11 with a *p* marking. The third staff contains measure 12 with a *pizz* marking.

Osana *Allo mod^{to}*

coll' arco

Violino II^{do} measures 13-22. The first staff contains measures 13-14 with a *f* marking. The second staff contains measures 15-16 with a *p* marking. The third staff contains measures 17-18 with a *cresc.* marking. The fourth staff contains measures 19-20 with a *f* marking. The fifth staff contains measures 21-22.

Andantino

Benedictus

Violino II^{do} measures 23-26. The first staff contains measures 23-24 with a *pp* marking. The second staff contains measures 25-26. The third staff contains measures 27-28 with a *Clar. 2do* marking.

Violino II^{do}

9.

Viol.

p

pp

cresc.

f

p

pp *Osana D.C.*

Adagio.

Agnus.

p

f

cresc.

p

pp

ff

32

p

arco

pizz.

pp

cresc.

Violino II^{do}

10.

Dona Allegretto *ff*

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

16' *p* *2* *fz* *p*

cresc. *f* *p*

1 *cresc.* *p* *f* *p*

3 *ff* *p*

p

2 *p* *f* *p* *f*

3 *p* *pp*

4/12. 245. 4

Viola.

1

Kyrie.

Andante.

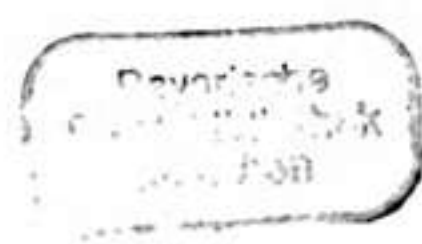
Messe von Täglichsbeck. Op. 25.

Gloria

Allegro.

7

F.B.S. 86.558.



Viola.

2

p

pp

cresc.

ff

2 p

p

5

p

cresc.

f

f₂

f₂ p

f₂ p

3

p

cresc

f

Viola.

3

135352

cresc. *f* *p* *f*

cresc. *ff* *ff*

Credo

Allegro mod^{to}

S

S

 f *fi*

Adagio.

ritard.

p

 $\rho\mu$

Viola.

This musical score for Viola consists of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score includes several dynamic markings: *cresc.* (crescendo), *p* (piano), *ff* (fortissimo), *f* (forte), and *pp* (pianissimo). There are also markings for *Tempo I^{mo}* (first tempo) and *2* (second ending). The score is written in a single system, with the staves connected by a brace on the left. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a treble clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a treble clef and a key signature of two flats. The fifth staff begins with a treble clef and a key signature of two flats. The sixth staff begins with a treble clef and a key signature of two flats. The seventh staff begins with a treble clef and a key signature of two flats. The eighth staff begins with a treble clef and a key signature of two flats. The ninth staff begins with a treble clef and a key signature of two flats. The tenth staff begins with a treble clef and a key signature of two flats. The eleventh staff begins with a treble clef and a key signature of two flats. The twelfth staff begins with a treble clef and a key signature of two flats. The thirteenth staff begins with a treble clef and a key signature of two flats. The fourteenth staff begins with a treble clef and a key signature of two flats. The score is written in a single system, with the staves connected by a brace on the left. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a treble clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a treble clef and a key signature of two flats. The fifth staff begins with a treble clef and a key signature of two flats. The sixth staff begins with a treble clef and a key signature of two flats. The seventh staff begins with a treble clef and a key signature of two flats. The eighth staff begins with a treble clef and a key signature of two flats. The ninth staff begins with a treble clef and a key signature of two flats. The tenth staff begins with a treble clef and a key signature of two flats. The eleventh staff begins with a treble clef and a key signature of two flats. The twelfth staff begins with a treble clef and a key signature of two flats. The thirteenth staff begins with a treble clef and a key signature of two flats. The fourteenth staff begins with a treble clef and a key signature of two flats.

Viola.

6.

2

p *cresc.*

f *p* *f* *poco più mosso*

ff

ff

The musical score is written for Viola in G major (one sharp) and 2/4 time. It consists of 14 measures. The first measure has a '2' above it. The score includes various dynamics: *p* (piano) at measure 2, *f* (forte) at measure 4, *p* at measure 5, *f* at measure 6, and *ff* (fortissimo) at measures 10 and 12. There are also performance instructions: *cresc.* (crescendo) at measure 3 and *poco più mosso* (a little more motion) at measure 6. The notation includes eighth and sixteenth notes, rests, and slurs. The piece ends with a double bar line at the end of measure 14.

Viola.

7

Sanctus. *Andante maestoso.*

The Sanctus section is written for Viola in C major, common time. It consists of 11 staves of music. The first staff begins with a *pizz.* (pizzicato) instruction. The second staff includes *coll'arco* (with bow) and *dimin.* (diminuendo) markings. The third staff features *con forza p* (with force, piano) and *pp* (pianissimo) markings. The fourth staff starts with *ff* (fortissimo). The fifth staff includes *Allo mod^{to} p* (Allegro moderato, piano) and *pizz.* markings. The sixth staff has *f arco* (forte, with bow) and *Osanna* markings. The seventh staff begins with *p* (piano). The eighth staff includes *cresc.* (crescendo) and *f* (forte) markings. The ninth staff continues the *f* dynamic. The tenth staff features *pp* markings. The eleventh staff concludes the section with *pp* markings.

Benedictus. *Allegretto.*

The Benedictus section is written for Viola in C major, 6/8 time. It consists of 3 staves of music. The first staff begins with *pp* (pianissimo) markings. The second staff continues with *pp* markings. The third staff concludes the section with *pp* markings.

Viola.

8

p *Fag I^{mo}*

Viola

p

p

cresc. *f*

p

pp *arco* *Osana* *D.C.*

Agnus.

Adagio.

pizz.

p

p

cresc.

ff

8 *16*

2

p

pp

cresc.

ff *p* *pizz.*

Viola.

9

arco
pp *cresc.* *ff* *p*
Allegretto. *cresc.* 16
f *p*
2 *f* *p*
cresc.
f *p* *p*
cresc. *f*
p *ff*
2 *p*
f *dimin. p* *pp*
pp

11. Imp. 67524

Violoncello e Basso.

Kyrie. *Andante* 2 *Messe vTh Täglichsbeck Op. 25*

p

f *p* *p*

cresc. *f*

p *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

F. B. S. 8. 5. 58

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Violoncello e Basso.

2.

First system of musical notation for Violoncello and Bass. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a variety of note values including eighth and sixteenth notes, with some beamed together. Dynamic markings include *p* (piano) and *f* (forte). A *cresc.* (crescendo) marking is present over the lower staff. A first ending bracket labeled '1' is shown at the end of the system.

Gloria. *Allo*

Second system of musical notation for the Gloria section. It continues with two staves in the same key signature. The tempo is marked *Allo*. The music includes various rhythmic patterns and dynamic markings such as *f* (forte), *p* (piano), and *pp* (pianissimo). A first ending bracket labeled '1' is present. The third system includes a triplet of eighth notes marked with a '3' and a *ff* (fortissimo) dynamic. The fourth system also features a triplet of eighth notes marked with a '3' and a *ff* dynamic. The fifth system includes a first ending bracket labeled '1' and a *p* dynamic. The sixth system includes a first ending bracket labeled '1' and a *p* dynamic.

Violoncello e Basso.

3.

p
p
cresc. f
ff *ff* *pizz.*
1 *1* *arco*
1 *1* *arco*
arco
3 *p* *cres.*
f
p
ff *f*

4

Credo

Violoncello e Basso.

5.

This musical score is for Violoncello and Bass, measures 1 through 24. The key signature is B-flat major (two flats). The first system (measures 1-6) is in 2/4 time and features a melodic line in the cello with various ornaments and a supporting bass line. The second system (measures 7-12) continues the melodic development, including a fortissimo (ff) dynamic marking. The third system (measures 13-18) shows a melodic line with a 'ritard.' (ritardando) marking at the end. The fourth system (measures 19-24) is marked 'Adagio' and features a piano (p) dynamic, with triplets and a piano-piano (pp) dynamic. The fifth system (measures 25-30) includes a 'cresc.' (crescendo) marking and a fortissimo (ff) dynamic. The sixth system (measures 31-36) shows a melodic line with a piano-piano (pp) dynamic and a fortissimo (f) dynamic. The seventh system (measures 37-42) concludes with a piano (p) dynamic and a 3/4 time signature.

Violoncello e Basso.

6

Tempo I^{mo}

f

ff *p*

f

p

cresc. *f* *poco più mosso.* *p*

cello. *f*

Violoncelle Basso.

7

4

Basso

1 2 3 4 5 6 7

8 9 10 11 12

ff

Violoncello e Basso.

8

Andante maest.

Sanctus.

pizz.

f coll' arco

dim pp cresc. ff con forza.

Alto molto p pizz.

O sanna.

f coll' arco.

p

cresc

f

Benedictus

Andantino

pp

p Fagotto II^{do}

Violoncello e Basso.

9

Violoncello and Bass score, measures 1-18. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score features a variety of note values including half notes, quarter notes, and eighth notes. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). A double bar line is present at measure 9.

Osanna Da Capo.

Violoncello and Bass score, measures 19-24. The key signature is three flats. The time signature is 4/4. The section is marked *Adagio* and *pizz.* (pizzicato). Dynamics include *p* (piano), *coll'arco* (with bow), and *sfz* (sforzando). A double bar line is present at measure 20.

Violoncello and Bass score, measures 25-34. The key signature is three flats. The time signature is 4/4. The section is marked *Adagio* and *pizz.* Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *p* (piano). A double bar line is present at measure 28.

Violoncello e Basso.

10

pp
ff
cresc.
p
pizz.
pp
cresc. ff
p
cresc.
arco
f
p
Allegretta
15
p
f
p
coll' arco
pizz.
cresc.
f
p
cresc.
f
p

Violoncello e Basso.

11

This musical score is for Violoncello and Bass, measures 11 through 20. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation is arranged in four systems, each with two staves. Measure 11 features a triplet of eighth notes in both staves, marked with a forte (ff) dynamic. Measure 12 continues the triplet pattern. Measure 13 shows a change in the right-hand part with a second finger (2) marking. Measure 14 has a piano (p) dynamic marking. Measure 15 continues the piano texture. Measure 16 has a piano (p) dynamic marking. Measure 17 has a piano (p) dynamic marking. Measure 18 has a piano (p) dynamic marking. Measure 19 has a piano (p) dynamic marking. Measure 20 has a piano (p) dynamic marking. The score concludes with a double bar line and a final measure in measure 21, which is a whole note chord in both staves, marked with a piano (pp) dynamic.

Clarinetto I^{mo} in B

10 *p* *p* *pp* *f* *pp* *p* *cresc.* *f* *ff* *f* *p* *cresc.* *f* *ff* *f* *ff*

3 2 1 9 8 6 1 3

ff

Clarinetto I^{mo} in B.

3.



Credo.



Clarinetto I^{mo} in B

4

Tempo 1^{mo}

This musical score is for the first movement of a piece for Clarinet I in B. It consists of 18 measures, organized into pairs of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *f* (forte), *ff* (fortissimo), *p* (piano), and *cresc. f* (crescendo fortissimo). A tempo change is marked at measure 10 with the instruction *p poco più mosso*. Measure numbers 1, 6, 10, and 16 are placed above the staves. The score concludes with a final double bar line at measure 18.

Clarinetto I^{mo} in B.

5.

Sanctus. *Andante maestoso*

Musical score for the Sanctus section, Clarinet I part. The score is written in B-flat major (two flats) and common time (C). It consists of 11 staves. The tempo is *Andante maestoso*. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as notes, rests, slurs, and articulation marks. The first staff begins with a 5-measure rest, followed by a series of notes. The second staff has a 3-measure rest. The third staff has a 3-measure rest. The fourth staff has a 3-measure rest. The fifth staff has a 3-measure rest. The sixth staff has a 3-measure rest. The seventh staff has a 3-measure rest. The eighth staff has a 3-measure rest. The ninth staff has a 3-measure rest. The tenth staff has a 3-measure rest. The eleventh staff has a 3-measure rest.

Benedictus. *Andantino.*

Musical score for the Benedictus section, Clarinet I part. The score is written in B-flat major (two flats) and 6/8 time. It consists of 5 staves. The tempo is *Andantino.*. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as notes, rests, slurs, and articulation marks. The first staff begins with a 9-measure rest, followed by a series of notes. The second staff has a 3-measure rest. The third staff has a 3-measure rest. The fourth staff has a 3-measure rest. The fifth staff has a 3-measure rest.

Osanna da Capo.

Aldergio

Agnus. *Allegretto* 10

f cresc. sf

p cresc.

sf

p

f

sf

Allegretto 1

p

cresc.

p

f

cresc. f

p

cresc.

f

p

f

p

pp

1.

Andante

Messe von Taeglichsbeck Op. 25.

Gloria

Allegro.

F. & S. No 558.

F&S. № 558.

Clarinetto II^{do} in B.

3



Credo. *Allegro mod^{to}*



Clarinetto II^{do} in B.

4

Tempo I^{mo}

The musical score is written for Clarinet II in B. It consists of 14 staves of music. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score begins with a *f* (forte) dynamic. The first staff has a *Tempo I^{mo}* marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The eleventh staff has a *f* marking. The twelfth staff has a *f* marking. The thirteenth staff has a *f* marking. The fourteenth staff has a *f* marking. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like *cresc. f*, *p*, *poco più mosso f*, and *ff*. The score is numbered 1 through 16 at the end of each staff.

cresc. f *p* *poco più mosso f* *ff*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Clarinetto II^{do} in B

5.

Sanctus.

Andante maestoso.

Musical score for the Sanctus section, Clarinet II part. The score is written in B-flat major (two flats) and common time (C). It consists of six staves. The first staff begins with a 3-measure rest, followed by a half note G4 (p), a half note A4, a 3-measure rest, a half note B4 (pp), and a half note C5 (p). The second staff starts with a fortissimo (ff) dynamic and contains a series of eighth and sixteenth notes. The third staff begins with a 3-measure rest, followed by a half note G4 (p), and then a series of eighth notes. The fourth staff starts with a 2-measure rest, followed by a half note G4 (f), and then a series of eighth notes. The fifth staff continues the eighth-note pattern. The sixth staff concludes the section with a final cadence.

Benedictus.

Andantino.

Musical score for the Benedictus section, Clarinet II part. The score is written in B-flat major (two flats) and 6/8 time. It consists of five staves. The first staff begins with a 6-measure rest, followed by a half note G4 (p), a half note A4, and a half note B4. The second staff continues with eighth notes. The third staff starts with an 8-measure rest, followed by a half note G4. The fourth staff continues with eighth notes. The fifth staff concludes the section with a final cadence. The text "Osanna Da Capo" is written at the end of the fifth staff.

Clarinetto II^{do} in B.

Agnus.

Adagio

The musical score is written for Clarinet II in B-flat. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Adagio'. The score consists of 14 measures. Measure 1 is a whole rest. Measure 2 is a whole note B-flat. Measure 3 is a whole note B-flat. Measure 4 is a whole note B-flat. Measure 5 is a whole note B-flat. Measure 6 is a whole note B-flat. Measure 7 is a whole note B-flat. Measure 8 is a whole note B-flat. Measure 9 is a whole note B-flat. Measure 10 is a whole note B-flat. Measure 11 is a whole note B-flat. Measure 12 is a whole note B-flat. Measure 13 is a whole note B-flat. Measure 14 is a whole note B-flat. The score includes various dynamics: *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also articulation marks such as accents and slurs. The score is divided into two systems of seven measures each. The first system is marked 'Adagio' and the second system is marked 'Allegretto'. The tempo change occurs between measures 10 and 11. The key signature changes from two flats to one flat (B-flat only) between measures 10 and 11. The time signature changes from common time to 6/8 between measures 10 and 11. The score ends with a double bar line and a repeat sign.

7 Mus. pr. 3752.1

Fagotto I^{mo}

Messe von Tiegelhartsbeck Op 25.

Kyrie.

Andante

8

Musical score for Fagotto I in Kyrie, measures 1-10. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, cresc, decresc). The first measure is marked with a large 'H' and a '3' above it. The second measure is marked with a '2' above it. The third measure is marked with a 'p' and 'cresc' below it. The fourth measure is marked with a 'f' below it. The fifth measure is marked with a 'p' below it. The sixth measure is marked with a 'f' below it. The seventh measure is marked with a 'p' below it. The eighth measure is marked with a 'f' below it. The ninth measure is marked with a 'p' below it. The tenth measure is marked with a 'f' below it.

Gloria.

Allo.

Musical score for Fagotto I in Gloria, measures 1-5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The tempo is marked 'Allo.'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, pp, ff). The first measure is marked with a 'p' below it. The second measure is marked with a 'f' below it. The third measure is marked with a 'pp' below it. The fourth measure is marked with a 'ff' below it. The fifth measure is marked with a 'p' below it.

F. 2. 3. 558.

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Fagotto I^{mo}

2

This musical score is for the first Bassoon (Fagotto I^{mo}). It consists of 14 staves of music, all in bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *cresc.* (crescendo) and *decresc.* (decrescendo). The score is divided into measures by bar lines, and some measures contain fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Fagotto I^{mo}

3



Credo

Alto mod^{to} 3
3/4



Fagotto I^{mo}

4

Tempo I^{mo}

f

ff *p* *f*

f *17*

4 *13* *p* *cresc. f*

p *poco più mosso* *f* *3*

9

f

ff

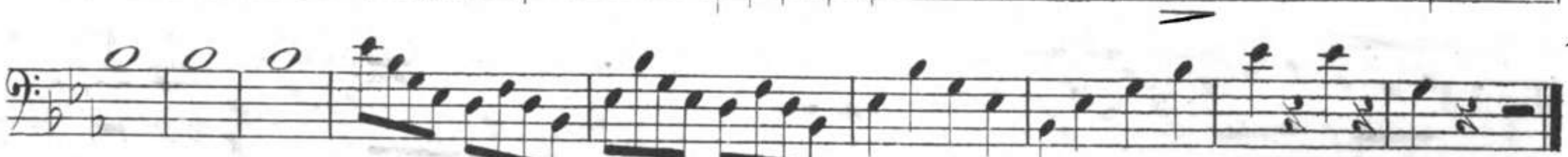
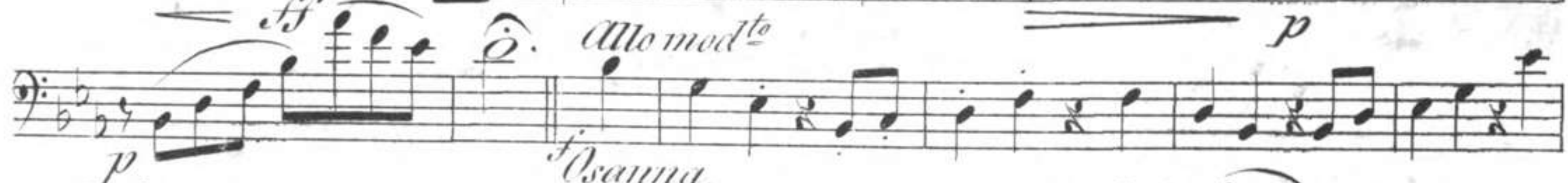
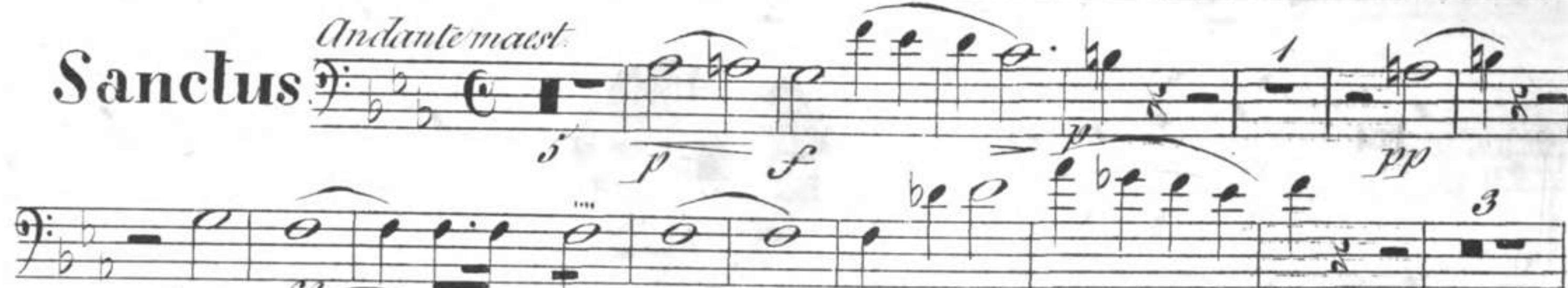
Fagotto I^{mo}

5



Sanctus

Andante maest.



Benedictus

Andantino



Agnus

Adagio



Fagotto I^{mo}

pp

p cresc. ff

ff f

Allegretto. 8 p

ff p

cresc. p

10 f p

3 cresc. f

1 p cresc.

2 f

3 p

7 p f p

4 pp

Fagotto II^{do}

1.

Kyrie. *Andante 6*

Klasse v. Tiefflichbeck Op. 25

Musical score for Fagotto II in Kyrie, measures 1-10. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked *Andante 6*. The dynamics range from *p* (piano) to *f* (forte). The notation includes various note values, rests, and articulation marks. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated above the staves.

Gloria. *Allo.*

Musical score for Fagotto II in Gloria, measures 1-4. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked *Allo.* The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The notation includes various note values, rests, and articulation marks. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

F.B.S. N. 558.

Fagotto II^{do}

This is a handwritten musical score for the piece 'The Swan' by Charles Ives. The score is written on ten staves, each with a bass clef and a key signature of two flats (B-flat and E-flat). The notation is highly detailed and complex, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo) are used throughout. There are also markings for *pp* (pianissimo) and *ff* (fortissimo). The score includes several triplet markings (indicated by a '3' over a group of notes) and a sequence of notes numbered 1 through 12. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of early 20th-century musical notation, with a focus on rhythmic complexity and expressive dynamics.

Fagotto II^{do}

Handwritten musical score for the song "Regen" by Franz Schubert. The score is written on two staves. The top staff is for the piano (p) and the bottom staff is for the violin (v). The key signature is one flat (B-flat) and the time signature is 3/4. The piano part features a melody with various note values and rests, while the violin part provides harmonic support with chords and single notes. The score is written in ink on aged paper.

Credo

$$\text{Allo mod } \underline{\text{to}}$$

Credo. *Allo mod^{to}*

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several eighth and sixteenth notes, some beamed together, and a few rests. There are some corrections or erasures visible in the middle of the staff. The handwriting is fluid and appears to be a student exercise or a composer's sketch.

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of several measures. The first measure contains a half note G4 and a half note F4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The fifth measure contains a half note F3 and a half note E3. The sixth measure contains a half note D3 and a half note C3. The seventh measure contains a half note B2 and a half note A2. The eighth measure contains a half note G2 and a half note F2. The ninth measure contains a half note E2 and a half note D2. The tenth measure contains a half note C2 and a half note B1. The eleventh measure contains a half note A1 and a half note G1. The twelfth measure contains a half note F1 and a half note E1. The thirteenth measure contains a half note D1 and a half note C1. The fourteenth measure contains a half note B0 and a half note A0. The fifteenth measure contains a half note G0 and a half note F0. The sixteenth measure contains a half note E0 and a half note D0. The seventeenth measure contains a half note C0 and a half note B0. The eighteenth measure contains a half note A0 and a half note G0. The nineteenth measure contains a half note F0 and a half note E0. The twentieth measure contains a half note D0 and a half note C0. The notation is written in black ink on a single staff.

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes a half note with a fermata, followed by a quarter note, a quarter rest, and a quarter note. This is followed by a series of eighth notes, some beamed together, and a final quarter note. The handwriting is somewhat informal, with some notes and rests appearing slightly blurred or overlapping.

Handwritten musical notation on a single staff, featuring a bass clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. The melody consists of eighth and quarter notes, with a repeat sign and a fermata over a whole note in the middle.

Handwritten musical notation on a single staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various note values, rests, and a fermata over a final note.

[illegible]

Adagio

Handwritten musical notation for the bass line of 'The Rose Tree'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written on a single staff with a treble clef. It begins with a half note G2, followed by a quarter rest, then a half note F2. The next measure contains a half note E2, a quarter note D2, and a quarter note C2. The following measure has a half note B1, a quarter note A1, and a quarter note G1. The next measure consists of a half note F1, a quarter note E1, and a quarter note D1. The final measure has a half note C1, a quarter note B0, and a quarter note A0. The piece ends with a double bar line.

[illegible]

Fagott II ^{do}Tempo I^{mo}

1

f

4

ff *p* *f*

17

p poco più mosso

f *p* 13

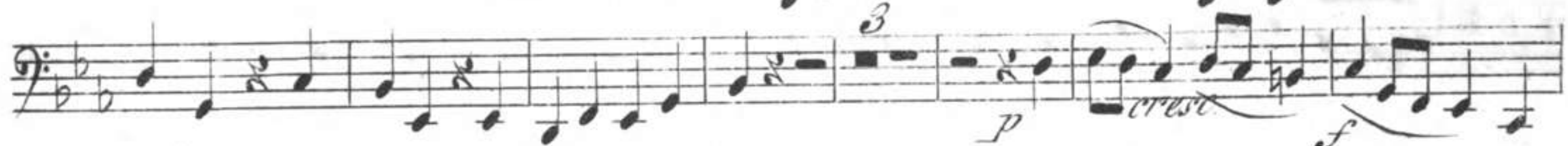
12

Fagotto II^{do}

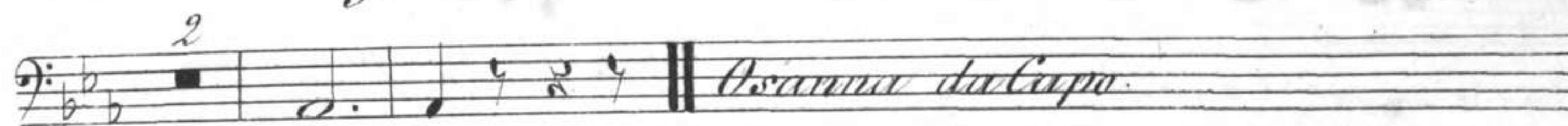
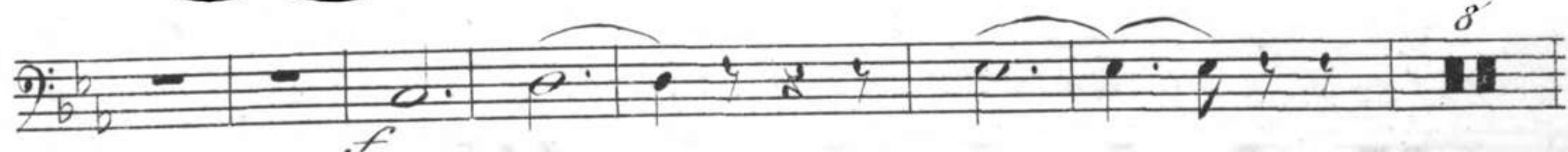
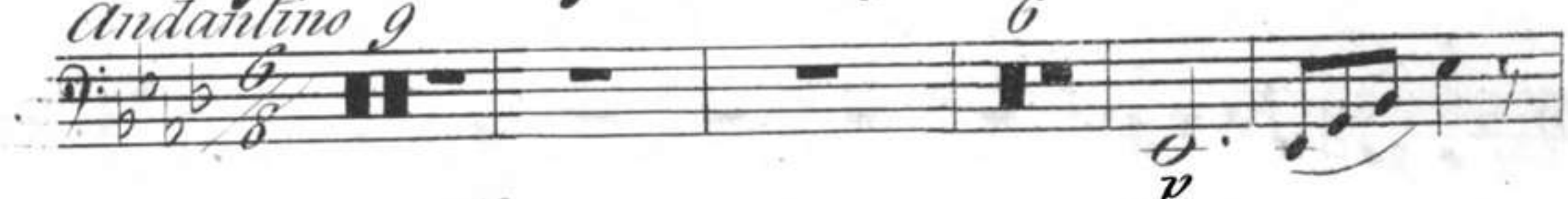
5



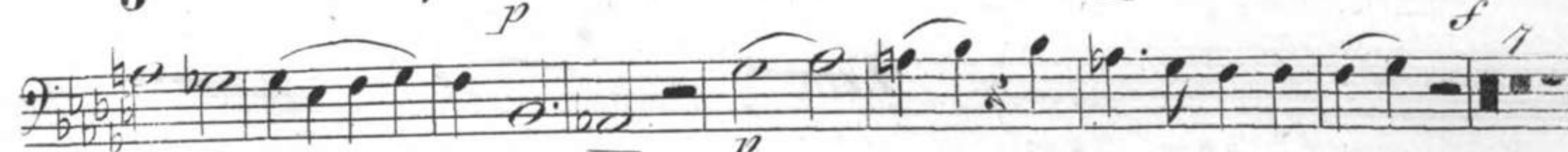
Sanctus.



Benedictus.



Agnus.



Fagotto II^{do}

1 2

pp

cresc.

p

ff

Allegretto 8

f *ff* *p*

cresc.

p

f *ff* *f*

cresc. f

cresc.

p *f*

f *pp*

Fine

Corno I^{mo} in Es

Andante

Messe v. Tacchlichsbeck Op. 25

Kyrie.

Measures 1-10 of the Kyrie section. The tempo is Andante. The key signature has one sharp (F#). The time signature is 3/4. The score includes dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). Measure numbers 4, 6, 10, and 13 are indicated above the staves.

Allegro

Gloria.

Measures 1-32 of the Gloria section. The tempo is Allegro. The key signature has one sharp (F#). The time signature is 2/4. The score includes dynamic markings: *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). Measure numbers 10, 16, 31, and 32 are indicated above the staves.

F.B.S. N. 558

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Corno I^{mo} in Es.

18

Credo.

Allo mod to

ff

dim.e

ritard.

P molto mel. ff

Corno I^{no} in Es

3

tempo 1^{mo}

Sanctus. And^{te} maestoso

F.B.S. No 558.

4. Hugo Wolf

Corno II^{do} in Es

1

Andante

Messe v. Taeglichsheck Op 25

Kyrie

Musical score for the Kyrie section, Corno II part. The score is written in 3/4 time and begins with a key signature of one sharp (F#). The tempo is marked 'Andante'. The notation includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *pp* (pianissimo). There are also markings for *ff* (fortissimo) and *pp* (pianissimo). The score features several measures with rests, some marked with numbers like 1, 2, 3, 7, 12, and 16. The piece concludes with a double bar line.

Gloria

Allegro

Musical score for the Gloria section, Corno II part. The score is written in common time (C) and begins with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). There are also markings for *ff* (fortissimo) and *pp* (pianissimo). The score features several measures with rests, some marked with numbers like 16, 31, 32, and 4. The piece concludes with a double bar line.

F. 15. 1558

Corno II^{do} in Es

2 10

7 *criss.* 3

p $\bar{o}$ $\bar{o}$ $\bar{o}$ *f* $\bar{o}$ $\bar{o}$ *ff*

Allo mod^{to} *ff*

Credo. *f* 3 2 4

1 2 1

1 2 1

muta in C. 18 *dim. e*

ritard *p* *Udagio.* *ff* *f*

Corno II^{do} in Es

3

tempo 1^o

1

p *pp* *f*

in Es *f*

2

ff *p* *f*

17

p *f* *p*

43

And^{te} maestoso

Sanctus

1

f *p*

4

f *Osanna* *p*

f *Allo mod^{to}*

Corno II^{do} in Es

4

f

Adagio.

*Benedictus tacet.
Psalmus da capo*

Agnus

pp

p ff

cresc.

cresc.

Allegretto.

p

ff

f

p

ff

pp

The musical score is written for a single horn in E-flat. It begins with a 4-measure rest, followed by a series of notes in a 4/4 time signature. The first section is marked 'Adagio' and includes a 'Benedictus tacet. Psalmus da capo' instruction. The second section, 'Agnus', starts with a 3-measure rest and a 'pp' dynamic. It features a variety of dynamics including 'p', 'ff', and 'cresc.'. The tempo changes to 'Allegretto' in the middle section. The score includes numerous slurs, ties, and fingerings. It concludes with a final 4-measure rest and a 'pp' dynamic.

4 Mus. pr. 67521

Tromba I^{mo}

Allegro

Kyrie tacet

Messe von Taeglichsteck Op. 25

Gloria

16

ff

31

f

32

p = f

8

9

10

ff

9

3

1

2

1

2

ff

H. 3. 5. 2. 558

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Alto mod^{to}

[illegible]

Tromba I^{mo}

3

The musical score for Tromba I consists of several staves of music. The first section is a prelude or introduction, followed by the **Sanctus** movement, marked *And^{te} maestoso*. This is followed by the *Osanna*, marked *Allo mod^{to}*. The **Agnus Dei** movement follows, marked *Adagio*. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, *p*, and *sf*. There are also performance instructions like *poco più mosso* and *Benedictus tacet*. The score concludes with the instruction *Donna nobis tacet*.

4 Mus. pr. 67521

Tromball^{da}
Kyrie tacet.

Allegro.

Messse von Taglichtsbeck Op. 25

Gloria

F. 83. S. 13. 558.

2.

Tromba II^{da}

Credo.

Allo mod^{to}

ff *dim. e rit.* *pp* *f* *p*

Adagio.

Tempo 1^{mo}

Musical score for a Mass, featuring staves for vocal parts and piano accompaniment. The score includes sections for the Sanctus, Osanna, and Agnus Dei, with various tempo markings such as "Andante maestoso", "Allo modto", and "Adagio". The notation includes notes, rests, and dynamic markings like "p", "f", and "ff".

Pauken *in Es. B.*

Credo.

$$A \bmod^{\text{to}} 3$$
[illegible]

Pauken in E♭ B.

3.

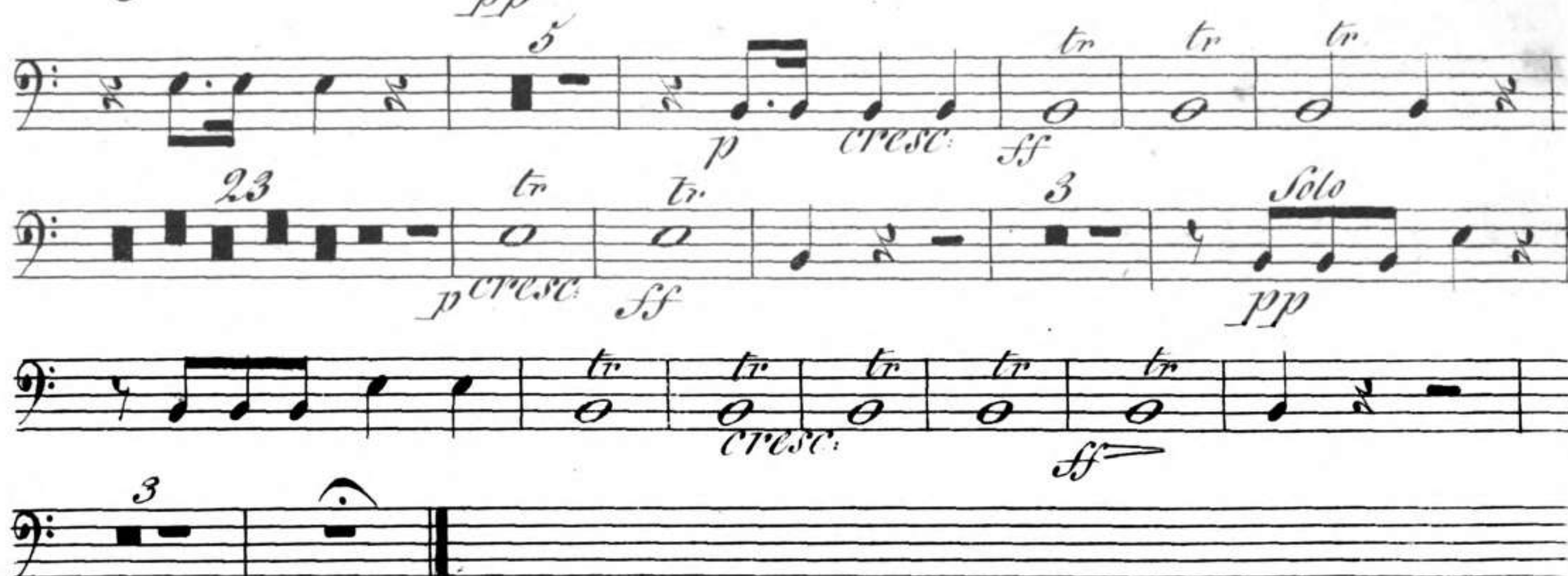


Sanctus. *And^{te} maestoso ff*



Benedictus tacet. Osaña Da Capo.

Agnus. *Adagio*



Dona nobis tacet.

4 Mus. p. v. 67521

Orgel

Kyrie.

Andante.

*Die kleinen Noten werden nur in Ermangelung
der Blasinstrumente gespielt.*

Messe v. Faglichbeck Op. 25.

F&S. N. 558

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Orgel.

First system of organ music. Treble and bass staves. Treble staff has a melodic line with a crescendo and forte (f) dynamic. Bass staff has a supporting line with a forte (f) dynamic.

Second system of organ music. Treble and bass staves. Treble staff has a melodic line with a piano (p) dynamic and a crescendo. Bass staff has a supporting line with a piano (p) dynamic and a forte (f) dynamic.

Third system of organ music. Treble and bass staves. Treble staff has a melodic line with a piano (p) dynamic and a fortissimo (ff) dynamic. Bass staff has a supporting line with a piano (p) dynamic and a fortissimo (ff) dynamic.

Gloria
Allegro.
First system of the Gloria section. Treble and bass staves. Treble staff has a melodic line with a forte (f) dynamic. Bass staff has a supporting line with a forte (f) dynamic.

Second system of the Gloria section. Treble and bass staves. Treble staff has a melodic line. Bass staff has a supporting line.

Third system of the Gloria section. Treble and bass staves. Treble staff has a melodic line with a fortissimo (ff) dynamic. Bass staff has a supporting line with a fortissimo (ff) dynamic.

Orgel.

3.



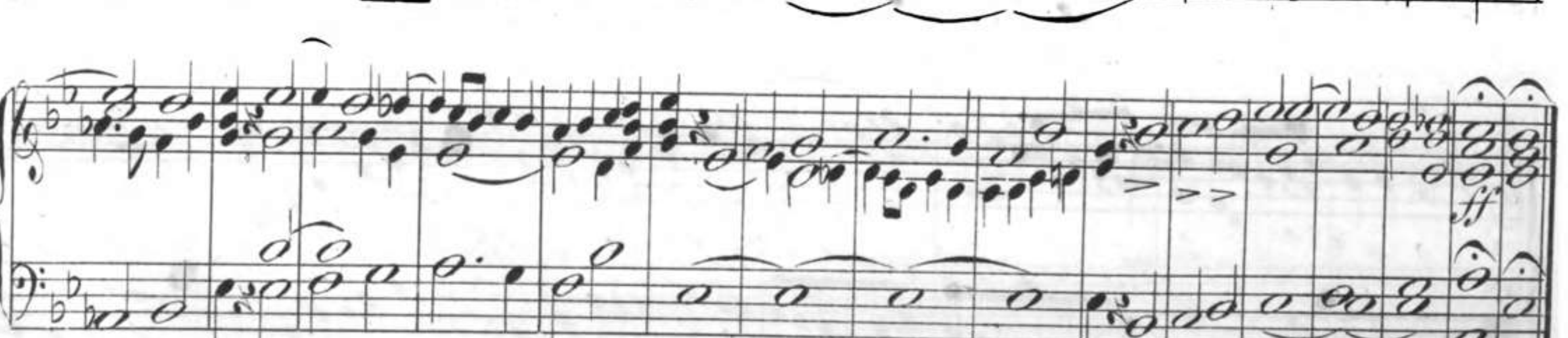
Orgel

4

This page contains six systems of musical notation for an organ. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical elements such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble staff containing a whole rest and a bass staff with a series of eighth notes. The second system features a 'crescendo' marking over the first few measures, followed by a 'f' (forte) dynamic. The third system includes a 'ff' (fortissimo) dynamic marking. The fourth system continues with various note values and rests. The fifth system shows a more complex rhythmic pattern with many eighth notes. The sixth system concludes the page with a final cadence. The paper shows signs of age, including some staining and wear along the edges.

Orgel.

5



Orgel.

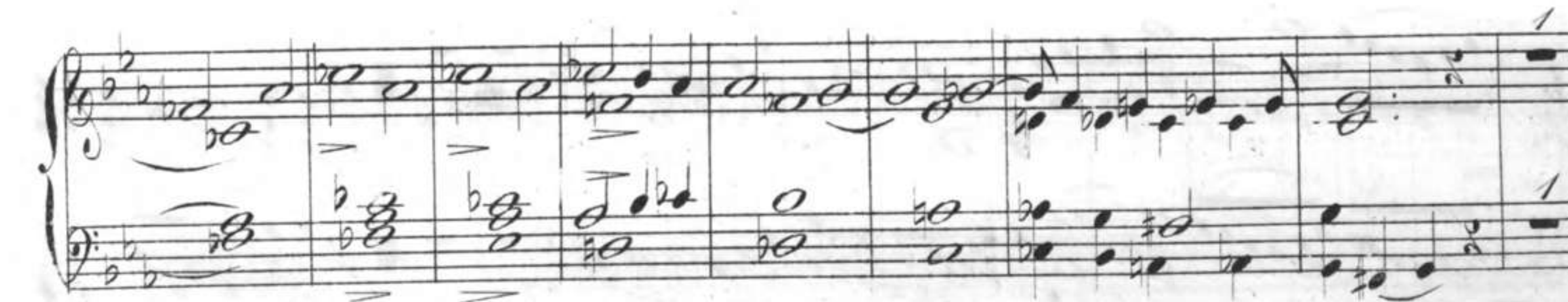
Credo.

Allo mod^{te}

Organ score for 'Credo'. The piece is in 3/4 time, key of B-flat major (two flats), and marked *Allo mod^{te}*. The score consists of six systems of two staves each. The first system includes a forte (*f*) dynamic marking. The piece features a variety of textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. The final system concludes with a fortissimo (*ff*) dynamic marking.

Orgel.

2.



Orgel.

8

Clar. Solo *Fag.*

f *f* *p*

tempo 1^{mo}

f *f* *ff* *p* *f* *f*

Orgel.

9.



Orgel.

16

The image displays a handwritten musical score for an organ, organized into six systems, each consisting of a treble and a bass staff. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar melodic line. The second system shows a more complex texture with multiple voices in the treble and a steady bass line. The third system includes a dynamic marking of 'f' (forte) in the bass staff. The fourth system features a 'ff' (fortissimo) marking in the treble staff. The fifth system also has a 'ff' marking in the bass staff. The sixth system concludes with a final cadence in both staves. The handwriting is clear and legible, typical of 18th or 19th-century musical manuscripts.

Orgel.

11.

Andante maestoso

Sanctus.

First system of the Sanctus. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic. The upper staff features a series of chords and moving lines, while the lower staff provides a harmonic foundation with sustained notes and moving lines. The system concludes with a *diminu.* (diminuendo) marking.

Second system of the Sanctus. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a fortissimo (*ff*) dynamic. The upper staff features a series of chords and moving lines, while the lower staff provides a harmonic foundation with sustained notes and moving lines. The system concludes with a piano (*p*) dynamic marking.

Third system of the Sanctus. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic. The upper staff features a series of chords and moving lines, while the lower staff provides a harmonic foundation with sustained notes and moving lines. The system concludes with a fortissimo (*f*) dynamic marking.

Fourth system of the Sanctus. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a piano (*p*) dynamic. The upper staff features a series of chords and moving lines, while the lower staff provides a harmonic foundation with sustained notes and moving lines. The system concludes with a fortissimo (*f*) dynamic marking.

Fifth system of the Sanctus. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a fortissimo (*f*) dynamic. The upper staff features a series of chords and moving lines, while the lower staff provides a harmonic foundation with sustained notes and moving lines. The system concludes with a fortissimo (*f*) dynamic marking.

Sixth system of the Sanctus. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. The lower staff begins with a bass clef and the same key signature and time signature. The music is marked with a fortissimo (*f*) dynamic. The upper staff features a series of chords and moving lines, while the lower staff provides a harmonic foundation with sustained notes and moving lines. The system concludes with a fortissimo (*f*) dynamic marking.

Benedictus tacet
Osaña Da Capo.

Orgel.

Agnus.

Adagio.

pp

f

p

pp

cresc.

ff

pp

p

Tympani

Allegretto

cresc.

ff

p

f

p

f

p

ff

p

Orgel.

This is a musical score for an organ, consisting of six systems of two staves each. The key signature is B-flat major (two flats). The score includes various musical notations such as rests, notes, chords, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a double bar line.

System 1: Treble staff begins with a whole rest, followed by a half note chord (F4, A4, C5) marked *f*. Bass staff begins with a half note chord (B3, D4, F4) marked *f*, followed by a half note chord (F4, A4, C5) marked *p*. Both staves end with a half note chord (F4, A4, C5) marked *p*.

System 2: Treble staff begins with a half note chord (F4, A4, C5) marked *p*, followed by a half note chord (B4, D5, F5) marked *cresc.*, then a half note chord (F5, A5, C6) marked *f*. Bass staff begins with a half note chord (B3, D4, F4) marked *p*, followed by a half note chord (F4, A4, C5) marked *f*, then a half note chord (B4, D5, F5) marked *p*. Both staves end with a half note chord (F4, A4, C5) marked *p*.

System 3: Treble staff begins with a half note chord (F4, A4, C5) marked *cresc.*, then a half note chord (B4, D5, F5) marked *f*. Bass staff begins with a half note chord (B3, D4, F4) marked *f*, followed by a half note chord (F4, A4, C5) marked *f*, then a half note chord (B4, D5, F5) marked *f*. Both staves end with a half note chord (F4, A4, C5) marked *f*.

System 4: Treble staff begins with a half note chord (F4, A4, C5) marked *p*, followed by a half note chord (B4, D5, F5) marked *p*. Bass staff begins with a half note chord (B3, D4, F4) marked *p*, followed by a half note chord (F4, A4, C5) marked *p*, then a half note chord (B4, D5, F5) marked *p*. Both staves end with a half note chord (F4, A4, C5) marked *p*.

System 5: Treble staff begins with a half note chord (F4, A4, C5) marked *f*, followed by a half note chord (B4, D5, F5) marked *p*. Bass staff begins with a half note chord (B3, D4, F4) marked *f*, followed by a half note chord (F4, A4, C5) marked *p*, then a half note chord (B4, D5, F5) marked *p*. Both staves end with a half note chord (F4, A4, C5) marked *p*.

System 6: Treble staff begins with a half note chord (F4, A4, C5) marked *f*, followed by a half note chord (B4, D5, F5) marked *pp*. Bass staff begins with a half note chord (B3, D4, F4) marked *f*, followed by a half note chord (F4, A4, C5) marked *pp*, then a half note chord (B4, D5, F5) marked *pp*. Both staves end with a half note chord (F4, A4, C5) marked *pp*.