

Dem Hochwürdigsten Herrn

Adalbert Dungal,

infulirter Abt des Benedictinerstiftes zu Göttweig,

Präses der österr. Benedictiner-Congregation,

S^r k. u. k. Apostol. Majestät Rath, Ritter des kaiserl. österr. Franz-Josef-Ordens etc. etc.

in tiefster Verehrung gewidmet.



für

Sopran, Alt, Tenor u. Bass

mit Begleitung von

2 Violinen, Viola, Cello, Contrabass, 2 Oboen, (oder Clarinetten)

2 Hörner, 2 Trompeten und Pauken

oder für

vier Singstimmen und Orgel allein

componirt von

Rudolf Bibl,

k. und k. Hoforganist.

Opus 67.

Ausgabe mit Orchester-Begleitung $\frac{M. 8. 50}{Fl. 5. 10}$

Ausgabe mit 4 Singst. u. Orgel-Begleitung $\frac{M. 4. \text{—}}{Fl. 2. 40}$

Eigenthum der Verleger für alle bänder

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Missa in F.

Directions - Stimme.

Kyrie.

Rud. Bibl. Op. 67.

Soprano. Alto.
Tenore. Basso.
Organo*¹

Andante con moto.

divisi
 Ky - ri - e e - lei - - son. Ky - ri - e e - lei son, e - lei - Ky - ri - e e - son.

Andante con moto.
con Organo SOLO.
Org. coh Ped.

f
 lei - son, e - lei - - son e lei - son. Ky - ri - e e - lei - - son. Ky - ri - e e - lei son, e - lei - -

crusc.

TUTTI. Instrum. Viol. I. Viol. **TUTTI Instr.**
 Cl. Viola Basso pizz. *p* *ped.* *crusc.* Cello

f
 son, e - lei - - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son. Christe e - lei - -

SOLO.
SOLO.
 Ky - ri - e Christe e -

f
 son, e - lei - son. Chri - ste e - lei - son. Chri - ste e - lei - - son, e - lei - son. Chri - ste e -

Viol.
Viola e Cello
senza Ped.
senza Org.

TUTTI.
 Chri - ste - - e - lei - son

TUTTI.
 Chri - ste e - lei - - son. Chri - ste e - lei - - son, e - lei - son. Chri - ste e -

TUTTI. Instrum.
con Org.

* Die in dieser Messe mit „senza Organo“ bezeichneten Stellen, werden nur in dem Falle mitgespielt, wenn keine anderen Instrumente dabei mitwirken. Im Kyrie wirken keine Trompeten und Pauken mit.

lei - son. e - lei - son. *p* *mf* *p* *pp*
 son. Chri - ste e - lei - son. e - lei - son. e - lei - son. e - lei - Ky - ri - e e

Oboe I. *p* *mf* *pp*

senza Org. *con Org.*

lei - son. Ky - ri - e e - lei - son. e - lei - Ky - ri - e e - lei - son. e - lei - son. *p* *f* *p*

Corno I. *p* *f* *p*
 Oboe I e Basso *p* *f* *p*
 Corni e Viol. *f* *p*

Ped. p

Allegro moderato. Gloria.

Et in ter - ra pax homi - ni - bus bo - nae vo - lum - ta - tis. *f*
 pax *p* bo - nae vo - lum - ta - tis. Lau - da - mus te. Be - ne - *f*

Allegro moderato. *p* *f* *TUTTI Instrum.*
 Viol. Corno II. Corno I.

con Org.

di - ei mus te. *p* *f*
 A - do - ra - mus te. Glo - ri - fi - ca - mus te Glo - ri - fi - ca - mus te. *f*

A - do - ra - mus te *p* *f*
 Tromba I. e Ob. *f*

senza Org.

meno mosso.

SOLO.

Rex coelestis

ritard. *p* Gra-ti-as a-gi-mus ti-bi pro-pter magnam glo-ri-am tu-am. *p* Do-mine De-us Rex coelestis

SOLO.

ritard.

meno mosso. Streichquartett.

Oboi e Corni

p om-ni-potens Do-mi-ne Fi-li-u-ni ge-mi-te Je-su Chri-ste. *p* Do-mi-ne De-us
De-us Pa-ter om-

Corno I. SOLO.

Oboi

Oboe e Corno

Tempo I.

TUTTI.

f Ag-nus De-i Fi-li-us Pa-tris. *f* Qui tol-lis pec-ca-ta mun-di. mise-re-re no-bis. *f* Qui tol-lis pec-ca-ta

Tempo I.

Trombe e Timp.

f mun-di su-sci-pe su-sci-pe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris mise-re-re no-

con Org.

p *f* *p*

bis. *f.* Quoniam tu solus san - ctus Tu solus Dominus. Tu so-lus Al-tis - simus Jesu Chri- *p*

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

Alla breve. Cum sancto Spi - ri-tu, in glo-ri-a De-i Pa - - tris A - - - ste. Cum sancto Spi-ri-tu, in glo-ri-a De-i Pa - tris, A - - - - - men. A - - - - - *f.* *p*

Alla breve. *f.* Cum sancto Spi - ri-tu, in

- men. A - - - - - men. A - - - - - men. Cum sancto Spi-ri-tu, in
- men. Cum sancto Spi - ri-tu, in glo-ri-a De-i Cum sancto Spi-ri-tu, in glo-ri-a De - i Pa - tris.
Pa - - tris A - men in glo-ri-a De - i Pa - tris.
glo-ria De-i. Pa - - tris A - - - - - men. Cum sancto Spi-ri-tu, in De - i

Corni Tromb. e Timp.

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

A - men

Ped. *Pleno Org.*

Credo.

Moderato.

Patrem omni-po-tentem, fa - ctorem coe-li et ter-rae. vi-si - bi-li-um om - ni - um, et in - vi - si - bi - li-

Moderato.

TUTTI Instrum.

um. Et in u-num Do-minum Jesum Chri-stum Fi - li - um De-i u-ni-ge - ni - tum. Et ex Pa-tre na-tum an-te

con Org.

om-ni-a sae - cu - la. De - um de De-o, lu - men de lu - mi-ne, De-um ve-ro de De-o ve - ro.

Stuart.

Oboi e Corni

Ge-nitum, non fac - tum, con-substanti - a - lem Pa-tri: per quem o - mnia fac - ta sunt. Qui propter nos

Corni

Trombe

Timp. Viol. Viol. Tromb. e Timp.

Viola

ho-mines. et pro-pter nostram sa-lu-tem des-cen-dit de coe-lis descen-dit de coe-lis.

ritard.

senza Org.

Et in car-natus est de Spi-ri-tu san-cto ex Ma-ri-a. Mari-a Vir-gine: Et homo fae-tus est. Et

più lento.

ped. SOLO.

con Org. senza Ped.

Viol.
Cello

ho - - mo fa - - ctus est. Cru-ci - fi-xus e-ti-am pro

Cru-ci-fi-xus e-ti-am pro no-

Cru-ci-fi-xus e - ti-am pro no -

Strqt. *Oboi e Corni* *Trombe* *Timp.*

senza Org. *con Org. e Ped. oblig.*

no-bis *p* no-bis *p* bis sub Pon-ti-o Pi-la-to *p* passus. *p* passus, *pp* et se-pultus est.

- bis *p*

Viol. *Viol.* *Timp.*

Cl. *Cl.* *f.* *pp* *smorzando*

senza Ped. *s. Org.* *c. Org. senza Org.* *con Org.* *Ped oblig. senza Org.*

Allegro moderato.

cresc. *f*

Et re-sur-re-xit ter-ti-a di-e se-cundum scri-ptu-ras. Et a-scen-dit in coelum: se-det ad

cresc. *f*

Allegro moderato.

cresc. *f*

con Org.

dex-teram Patris. Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos, et mor-tu-

p

p

f *p*

os: cujus re-gni non e-rit ti-ni-s. Et in Spi-ri-tum sanctum,

f *p* *Strgt.*

senza Org. *con Org.*

cresc.

Do-minum, et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-dit. Qui cum Pa-tre, et

cresc.

Corni *Oboi* *cresc.*

Fi - li - o simul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - - - tas.

Trombe e Timp.

s.Org.

Et unam sanctam Ca tho - - li - cam et a - po - sto - licam cresc.
Et unam sanctam Ca - tho - licam Et a - po - sto - licam Et unam sanctam Ca - tho - licam Ec - cle - siam. Confi - teor u - num bap - tis -

Corno I. Oboe I.

con Org.

ma in remissi - - o - nem pec - ca - to - rum Et exspecto re - sur - re - cti - onem mor - tu - o - - - rum.

Trombe. Corni. Timp. Oboi.

s.O. c.O.

vi - tam ven - tu - - ri
Et vi - tam ven - tu - ri Et vi - tam ven - tu - ri Et vi - tam ven - tu - ri
Et vi - tam ven - tu - - ri see - culi A - - - men. A - - - men. A - - - men.

Corni Trombe Timp.

Pleno Org.

Sanctus.

Andante maestoso.

Sanctus. Sanctus. Sanctus Do-minus Deus Sa - - ba - oth. Pleni sunt coe-li et ter-ra

Andante maestoso.

Voci. Corno Solo. TUTTI Instr. Corni e Trombe.

con Org. s. O. c. O.

Allegro.

glo-ri-a tu-a. O - san - - na in ex-cel - - sis, o - san - - na in ex-cel - - sis, o - san - na o -

Allegro.

Strat. TUTTI Instr.

san - na in ex-cel - - sis, o - san - na in ex-cel-sis, o - sanna in ex-cel-sis, o - san - na in ex-

Trombe. Corno. Oboi.

Ped. Ped.

cel - sis, o - sanna in ex-cel - sis, o - san-na in ex-cel - - sis, o - san - na in ex-cel - sis.

Pleno Org.

Benedictus.

Andante. *p* *cresc.*

Be - he - dictus, Be - he - dictus, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit qui ve - nit in

Andante. *fz* *p* *cresc.*

senza Org.

no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui ve - nit in *cresc.*

Oboe Solo. *p* *cresc.*

no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui ve - nit in

Corno Solo. Viol. I. Oboi. *p* *cresc.*

Ped. *senza Ped.*

ve - nit in no - mi - ne Do - mi - ni. *divisi* *p*

no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni.

Viol. *p*

Be - - ne - - di - ctus. qui ve - nit in no - mine Do - mi - ni Be - ne - di - ctus. qui ve - nit in no - mi - ne

p *divisi* *p* *ff*

Corno I. Oboi Trombe. Timp.

p *ff*

Ped. con Pleno Org.

Do - - mi - ni. Be - ne - di - ctus. qui ve - nit in no - mi - ne Do - mi - ne, qui ve - nit in no - mine

p *f*

TUTTI Instr.

p *f*

senza Org. con Org. e Ped.

Più mosso. *divisi*

Do - mi - ni, in no - mine Do - mi - ni. O - san - na in ex - cel - sis, in ex - cel - - sis. O -

p *pp*

Più mosso.

Viol. Corno Oboi.

p

senza Org.

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

p *pp*

Strqt. pizz. Trombe. Corni. Viol.

p *pp* *l. H.*

Cello.

Ped. e Basso.

Agnus Dei.

Andante maestoso.

Vocal line: Agnus De-i. qui tol-lis pec-ca-ta mun-di. mi-se-re-re no-bis. mi-se-re-re

Piano accompaniment: *p*, *fz*, *p*, *fz*

Andante maestoso.

Viol. *p*, *fz*, *p*, *fz*

Cello. *p*, *fz*, *p*, *fz*

senza Org. Basso. Timp.

Vocal line: no-bis. Agnus De-i. qui tol-lis pec-ca-ta mun-di. mi-se-re-re mi-se-re-re mi-se-re-re

Piano accompaniment: *fz*, *p*, *fz*, *fz*, *cresc.*

Trombe. *fz*, *p*, *fz*, *fz*, *cresc.*

Oboe I. *p*

Corni. *fz*

Oboi. *fz*, *cresc.*

Trombe. *fz*, *cresc.*

con Org.

Vocal line: no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis. Agnus De-i, qui

Piano accompaniment: *ff*, *p*, *ff*, *p*

Viol. *ff*, *p*, *ff*, *p*

Cello. *ff*, *p*, *ff*, *p*

Trombe. *ff*, *p*

Timp. *ff*, *p*

senza Org.

Più mosso. (quasi Tempo di Kyrie.)

Vocal line: tollis pec-cata mun-di. Dona nobis pa-cem. Do-na nobis da pa-cem.

Piano accompaniment: *p*, *pp*, *p*, *pp*

da nobis pa-cem.

Timp. *ff*, *f*, *p*, *pp*

Trombe. *f*, *p*, *pp*

Timp. Solo. *p*

Ped. *ff*, *f*, *p*, *pp*

con Org. SOLO.

Messe in F.

SOPRANO.

Kyrie.

Rudolf Bibl, Op. 67.

Andante con moto.

20 *ff* Ky - ri - e e - lei - son, e - lei - son. Chri - ste
e - lei - son, e - lei - son. Chri - ste e - lei - son, e - lei - son. *p* 17

Gloria.

Allegro moderato.

p Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-
di-ci-mus te. *p* A-do-ra-mus te. *f* Glo-ri-fi-ca-mus te. Glo-ri-fi-ca-mus

Meno mosso.

te. *ritard.* *Solo.* *fz* Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am tu-am. 1

p Rex coe-les-tis, 2 Do-mi-ne Fi-li-u-hi-ge-ni-te Je-su Chri-ste.

p Do-mi-ne De-us A-gnus De-i Fi-li-us Pa-tris. *fz* Qui tol-lis pec-ca-ta mun-di, mi-se-
Tempo I.
Tutti.

re-re no-bis. Qui tol-lis pec-ca-ta mun-di, su-sci-pe su-sci-pe
p

de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-te-ram Pa-tris, mi-se-re-re no-

bis. *f* Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Al-

tis-si-mus Je-su Chri-ste. *f* Cum san-cto Spi-ri-tu, in glo-ri-a De-i

p Pa-tris. A-men. A-men. A-men. Cum san-cto Spi-ri-tu in glo-ri-a

De-i Pa-tris A-men. A-men. A-men. A-men. A-men.

SOPRANO.

Credo.

Moderato.

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -

bi - li - um om - ni - um, et in - vi - si - bi - li - um. Et in u - num

Do - mi - num Je - sum Chri - stum Fi - li - um De - i u - ni - ge - ni - tum. Et ex

Pa - tre na - tum au - te om - ni - a sae - cu - la. De - um de De - o, lu - men de

lu - mi - ne. De - um ve - ro de De - o ve - ro. Ge - ni - tum, non fa - ctum,

con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui

prop - ter nos ho - mi - nes, et prop - ter no - stram sa - lu - tem de - scen - dit de coe -

lis de - scen - dit de coe - lis. Et in car - na - fus est de Spi - ri - tu san -

cto ex Ma - ri - a. Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. Et

ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

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

Allegro moderato. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scri - ptu - ras. Et a -

scen - dit in coe - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

tu - rus est cum glo - ri - a ju - di - ca - re vi - vos, et mor - tu - os: cu - jus
 re - gni non e - rit fi - - - nis. Et in Spi - ri - tum, san - ctum,
 Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro -
 ce - dit. Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur et
 con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas. Et
 u - nam san - ctam Ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -
 fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.
 Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven -
 tu - - - ri sae - cu - li. A - - - - - men. A - men. A - men.

Sanctus.

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt
 coe - li et ter - ra glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na in ex -
 cel - sis, o - san - na o - san - na in ex - cel - sis. O - san - na in ex -
 cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

Benedictus.

Andante.

p Be - ne - di - ctus, Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, qui

cresc. *f* ve - nit qui ve - nit in no - mi - ne Do - mi - ni. *12* Be - ne - di - ctus, qui

f *div.* *p* ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui ve - nit in no - mi - ne

4 *ff* Do - mi - ni. Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. *p* Be - ne -

di - ctus, qui ve - nit in no - mi - ne. Do - mi - ni, qui ve - nit in no - mi - ne

Più mosso. div.

Do - mi - ni in no - mi - ne Do - mi - ni. O - san - na in ex - cel - sis, in ex - cel -

p *p* *3* sis. O - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

Agnus Dei.

Andante maestoso.

p A - gnus De - i, qui tol - lis pec - ca - ta mun - di, *fz* mi - se - re - re no - bis,

f *p* *fz* mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

fz *cresc.* *ff* *p* re - re mi - se - re - re mi - se - re - re no - bis, mi - se - re - re

fz *p* no - bis mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta

4 *Più mosso. (quasi Tempo di Kyrie.)*

fz *20* mun - di. Do - na no - bis pa - cem, da pa - cem, do - na no - bis

p *f* *div.* *p* *4* pa - cem, da pa - cem, da pa - cem. do - na no - bis pa - cem, pa - cem.

Messe in F.

ALTO.

Kyrie.

Rudolf Bibl, Op.67.

Andante con moto.

p Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e -
cresc. lei - son e - lei - son, e - lei - son, e - lei - son. *ff* Ky - ri - e e - lei - son, e - lei - son.
p Solo. Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei -
Tutti. son, e - lei - son. Chri - ste e - lei - son, e - lei - son. Chri - ste e - lei -
son, e - lei - son, e - lei - son. *p* Ky - ri - e e - lei - son, e - lei - son. *f* *p*

Gloria.

Allegro moderato.

p bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.
f A - do - ra - mus te. Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus te *ritard.*
Meno mosso. *Solo. p* Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am. *f*
Om - ni - po - tens. Do - mi - ne Fi - li - u - ni - ge - ni - te Je - su Chri - ste, *Tempo I, Tutti.*
Do - mi - ne De - us A - g - nus De - i Fi - li - us Pa - tris. Qui tol - lis pec - ca - ta
mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - sci - pe
su - sci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se -
re - re no - bis. Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus.

ALTO.

Alla breve.

p Tu so - lus Al - tis - si - mus Je - su Chri - ste. *f* Cum san - cto Spi - ri - tu, in
 glo - ri - a De - i Pa - tris. A - - - - - men. A - - - - -
 men. Cum san - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men.
 A - - - - - men. A - men. A - - - - - men.

Moderato.

Credo.

f Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um om - ni -
 um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - stum Fi - li - um
 De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a sae - cu -
 la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - ro de De - o ve - ro.
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta
 sunt. Qui prop - ter nos ho - mi - nes, et prop - ter no - stram sa - lu - tem de - scen - dit de coe -
ritard. lis de - scen - dit de coe - lis. *Più lento.* Et in car - na - tus est de Spi - ri - tu san -
p cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. Et
 ho - mo fa - ctus est. *cresc.* Cru - ci - fi - xus e - ti - am pro no - bis sub
p Pou - ti - o Pi - la - to pas - sus, *pp* pas - sus, et se - pul - tus est. *2*

Allegro moderato

ALTO.

cresc. *f*

Et re-sur-re-xit ter-ti-a di-e, se-cun-dum scrip-tu-ras. Et a-

scen-dit in coe-lum: se-det ad dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus

est cum glo-ri-a ju-di-ca-re vi-vos, et mor-tu-os: cu-jus re-gni

non e-rit fi-nis. Et in Spi-ri-tum san-ctum, Do-mi-num, et vi-vi-fi-

can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-dit. Qui cum Pa-tre, et

Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur: qui lo-cu-tus

est per Pro-phetas. Et u-nam san-ctam Ca-tho-li-cam et a-po-

sto-li-cam Ec-cle-si-am. Con-fi-te-or u-num bap-tis-ma in re-mis-si-

o-nem pec-ca-to-rum. Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum. Et

vi-tam ven-tu-ri sae-cu-li. A-men. A-men. A-men.

Andante maestoso.

Sanctus.

p *f*

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt coe-li et

ter-ra glo-ri-a tu-a. *p* **Allegro.** *cresc.* *f*

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

san-na, o-san-na in ex-cel-sis. *cresc.* *p*

san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis. *ff* *1*

Benedictus.

Andante.

Be - ne - di - ctus, Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, qui
cresc. ve - nit qui ve - nit in no - mi - ne Do - mi - ni. **10** *f* Be - ne - di - ctus, qui ve -
f - nit in no - mi - ne Do - mi - ni. *div.* *p* Be - ne - di - ctus, qui ve - nit in no - mi - ne
4 *ff* Do - mi - ni. Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. *4*
f qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni. **Più mosso, div.**
p cel - sis, in ex - cel - sis. *p* O - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis. **3**

Agnus Dei.

Andante maestoso.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,
f mi - se - re - re no - bis. *p* A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -
f *cresc.* re - re mi - se - re - re mi - se - re - re no - bis, *ff* mi - se - re - re no - bis.
f mi - se - re - re no - bis. *p* A - gnus De - i, qui tol - lis pec - ca - ta mun - di. **1**
p Do - na no - bis pa - cem. **7** *p* Do - na no - bis pa - cem, da pa -
p cem, da pa - cem. **2** *p* Do - na no - bis pa - cem, do - na no - bis pa -
f cem, do - na no - bis pa - cem, da no - bis pa - cem. do - na no - bis pa - cem, do - na no - bis
p pa - cem, da pa - cem, da pa - cem, do - na no - bis pa - cem, *div.* *p* pa - cem. **4**

Messe in F.

TENORE.

Kyrie.

Rud. Bibl, Op. 67.

Andante con moto.

p div. Ky-ri-e e-lei-son, Ky-ri-e e-lei-son e-lei-son. **3**

p Ky-ri-e e-lei-son. **5** *ff* Ky-ri-e e-lei-son e-lei-son. **6**

f Christe e-lei-son, e-lei-son, Christe e-lei-son, e-lei-son. **5**

pp Ky-ri-e e-lei-son, *p* Ky-ri-e e-lei-son, *p* e-lei-son, *f* e-lei-son, *p* e-lei-son.

Allegro moderato.

Gloria.

p Pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te.

p A-do-ra-mus te. Glo-ri-fi-ca-mus te. Glo-ri-fi-ca-mus te. **1** *ritard.*

Meno mosso. Solo. *p* Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-us,

p Rex coe-le-stis, Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste. Do-mi-ne De-us

f Tempo I. Tutti. A-gnus De-i Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis. Qui tol-lis pec-ca-ta mun-di, sus-ci-pe sus-ci-pe de-pre-ca-ti-o-nem no-stram. Qui sedes ad dex-teram Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu solus san-ctus. Tu solus Do-minus. Tu solus Al-tis-si-mus Je-su Chri-ste. Cum san-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men in glo-ri-a De-i Pa-tris. A-men. A-men. A-men.

Credo.

Moderato.

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -
bi - li - um om - ni - um, et in - vi - si - bi - - - li - um. Et in u - num
Do - mi - num Je - sum Chri - stum Fi - li - um De - i u - ni - ge - ni - tum. Et ex
Pa - tre na - tum an - te om - ni - a sae - cu - la. De - um de De - o, lu - men de
lu - mi - ne, De - um ve - ro de De - o ve - ro. Ge - ni - tum, non fa - ctum,
con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui
pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem, de - scen - dit de coe - -
lis de - scen - dit de coe - - - lis. *ritard.* **Più lento.** Et in car - na - tus est de
Spi - ri - tu san - - - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne: Et
ho - mo fa - ctus est. Et ho - - mo fa - - - ctus est.
Cru - ci - fi - xus e - ti - am pro no - - - bis sub Pon - ti - o Pi -
la - - to pas - sus, pas - sus, et se - pul - tus est.
Allegro moderato. *cresc.* *f*
Et re - sur - re - xit ter - ti - a di - e, se - cun - dum scri - ptu - - ras. Et a -
scen - dit in coe - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven -

tu - rus est eum glo - ri - a ju - di - ca - re vi - vos, et mor - tu - os: cu - jus
 re - gni non e - rit fi - - - nis. Et in Spi - ri - tum
 san - ctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li -
 o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o *cresc.* si - mul a - do - ra - tur et
 con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - - - tas.
 Et u - nam san - ctam Ca - tho - li - cam Ec - cle - si - am. Con - fi - te - or u -
 num bap - tis - - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto
 re - sur - re - cti - o - nem mor - tu - o - - - rum. Et
 vi - tam ven - tu - ri sae - cu - li A - - - men. A - men. A - - - men.

Sanctus.

Andante maestoso.
 San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - - ba -
 oth. Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. *Allegro.* O - san - na in ex -
 cel - sis, o - san - na in ex - cel - sis, o - san - na o - san - na in ex - cel - - sis, o -
 san - na in ex - cel - sis, o - san - na in ex - cel - sis, o - san - na in ex -
 cel - sis, o - san - na in ex - cel - - sis, o - san - na in ex - cel - sis.

TENORE.

Benedictus.

Andante. p

Be - ne - di - ctus, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui

cresc. f ve - nit qui ve - nit in no - mi - ne no - mi - ni. *p* Be - ne - di - ctus, qui

cresc. f ve - nit in no - mi - ne Do - mi - ni. *p* Be - ne - di - ctus, qui ve - nit in no - mi - ne

f Do - mi - ni. *p div.* Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. *p ff* Be - ne -

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. *f* Qui ve - nit in no - mi - ne

Più mosso. 9 pp Do - mi - ni, in no - mi - ne Do - mi - ni. in ex - cel - sis.

Agnus Dei.

Andante maestoso. p

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, *fz* mi - se - re - re

fz no - bis, *f* mi - se - re - re no - bis. *p* A - gnus De - i, qui tol - lis pec - ca - ta mun - di, *fz* mi - se -

fz cresc. ff re - re mi - se - re - re mi - se - re - re no - bis, *p* mi - se - re - re no - bis, mi - se - re - re

f no - bis A - gnus De - i, qui tol - lis pec - ca - ta mun - di.

Più mosso. (quasi Tempo di Kyrie.) p div.

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

p cem. *3* Do - na no - bis pa - cem. *5 f* Do - na no - bis pa - cem, da

pa - cem, do - na no - bis pa - cem, da pa - cem, da pa - cem, do - na

f no - bis pa - cem, *2 p div. p dim. e rall.* pa - cem, da no - bis pa - cem.

Messe in F.

BASSO.

Rud. Bibl, Op.67.

Andante con moto.

Kyrie.

p div.
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - - son. **3**

p Ky - ri - e e - lei - - son. **5** *ff* Ky - ri - e e - lei - son, e - lei - - son. **1**

p Solo. Chri - ste e - lei - - - son, e - - lei - son e - lei - - - son, Chri - ste e - lei -
f Tutti.
son, e - lei - son, Chri - ste e - lei son, e - lei - son. **5** *pp div.* Ky - ri - e e -
p lei - son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son e - lei - - son. *f* *p*

Allegro moderato.

Gloria.

1 *p* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - *f*
da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi -
f ca - mus te. Glo - ri - fi - ca - mus te. *ritard. Meno mosso.* Gra - ti - as a - gi - mus ti - bi propter magnam
1 Solo. *p* glo - ri - am tu - am. **2** *p* Dé - us Pa - ter om - ni - - po - tens. Do - mi - ne
f Fi - li u - ni - ge - ni - te Je - su Chri - ste. *f* Do - mi - ne De - us A - gnus De - i Fi - li - us
Tempo I. *f* **Tutti.**
Pa - - - tris. Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui
tol - lis pec - ca - ta mun - di, sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem
no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - - bis. **1**

Alla breve. 5

f Quoni-am tu so-lus san-ctus. Tu solus Do-mi-nus. *p* Tu so-lus Al-tis-simus Je-su Chri - ste.

f Cum sancto Spi-ri-tu, in glo-ri-a De-i Pa - tris. A - - - - men. Cum sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - men. A - - - - men. A - men. A - - - - men.

Credo.

Moderato.

f Pa - trem om-ni-po - ten-tem, fa - cto - rem coe - li et ter - rae, vi - si - bi - li - um om - ni - um, et in vi - si - bi - li - um. Et in u - num Do-mi-num Je - sum Chri - stum Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve - ro de De - o ve - ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et propter nostram sa - lu - tem de - scen - dit de coe - lis de - scen - dit de coe - lis.

Più lento. Et in car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a, Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est. Et ho - - mo fa - ctus est.

p Cru - ci - fi - xus e - ti - am pro no - - - bis sub Pon - ti - o Pi - la - to pas - sus, *p* pas - sus, *pp* et se - pul - tus est.

Allegro moderato.

BASSO.

cresc. *f*

Et re-sur - re - xit ter - ti - a di - o, se - cun - dum seri - ptu - ras. Et a -

scen - dit in coe - lum: se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus

est cum glo - - ri - a ju - di - ca - re vi - vos et mor - tu - os: cu - jus

re - gni non e - rit fi - - - nis. Et in Spi - ri - tum

san - ctum, Do - mi - num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - - que pro

cresc.

ce - dit. Qui cum Pa - tre, et Fi - li - o si - mul a - do - ra - tur et

f *ff* **3**

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - - - tas.

p *cresc.*

Ca - tho - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - tis - - ma in re - mi - si -

f *p*

o - nem pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem mor - tu - o -

2 *f* *ff* **2**

rum. Et vi - tam ven - tu - ri sae - cu - li A - men. A - men. A - men.

Andante maestoso.

Sanctus.

p *f*

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt

p *f* *cresc.*

coe - li et ter - ra glo - ri - a tu - a. O - san - na in ex - cel - sis, o - san - na in ex -

f **5** *cresc.*

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

ff **1**

cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis.

Benedictus.

Andante. p

Be - ne - di - ctus, Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, qui

cresc. ve - nit qui ve - nit in no - mi - ne Do - mi - ni. **10** *p* Be - ne - di - ctus, qui

ve - nit in no - mi - ne Do - mi - ni. **4** *p div.* Be - ne -

di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. *f* Be - ne - di - ctus, qui ve - nit in

no - mi - ne Do - mi - ni. **4** *f* Qui ve - nit in no - mi - ne Do - mi -

Più mosso. **9** *pp* ni, in no mi ne Do - mi - ni in ex - cel - sis. **1**

Agnus Dei.

Andante maestoso.

ps A - gnus De - i, qui tol - lis pec - ca - ta mun - di, *f₂* mi - se - re - re no - bis, *p*

mi - se - re - re no - bis. *f* A - gnus De - i qui tol - lis pec - ca - ta mun - di, *f₂* mi - se - re - re mi - se -

re - re mi - se - re - re no - bis, *ff* mi - se - re - re no - bis, *p* mi - se - re - re no - bis. *f*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di **2** *pp* da no - bis

Più mosso. (quasi Tempo di Kyrie.)

p div. pa - - cem, da pa - - cem, *p* do - - na no - bis da pa - -

p cem. **3** *p* Do - na no - bis pa - - cem. **5** *f* Do - na no - bis pa - cem, da

pa - - cem, do - na no - bis pa - cem, da pa - cem, da pa - cem, do - na

no - bis pa - - - cem, *f* **2** *p div.* pa - cem, da no - bis *p dim. e rall.* pa - cem.

Messe in F.

VIOLINO I.

Kyrie.

Rud. Bibl, Op.67.

Andante con moto.

9 *sul G.* 3

fz *p* *f*

13

p *f* *p*

Gloria.

Allegro moderato.

p *f*

ritard. meno mosso

p *fz*

Tempo I.

p *f*

1

VIOLINO I.

Credo.

Allegro moderato.

arco
cresc. *f*
p *f*
p
cresc.
f *ff* *p*
cresc.
f *f*

The first section of the score is for Violino I, marked 'Allegro moderato'. It consists of ten staves of music. The key signature has one flat (B-flat), and the time signature is common time (C). The piece begins with the instruction 'arco'. The dynamics range from piano (*p*) to fortissimo (*ff*), with several 'crescendo' (*cresc.*) markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Sanctus.

Andante maestoso.

Allegro.

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

The second section of the score is for Violino I, marked 'Sanctus'. It is divided into three parts: 'Andante maestoso', 'Allegro', and a final 'Allegro' section. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first part, 'Andante maestoso', starts with a five-measure rest (marked '5') and a fortissimo (*f*) dynamic. The second part, 'Allegro', begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to fortissimo (*f*). The final 'Allegro' section starts with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to fortissimo (*ff*). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

VIOLINO I. Benedictus.

Andante.

Agnus Dei.

Andante maestoso.

Messe in F.

VIOLINO II.

Kyrie.

Rud. Bibl, Op. 67.

Andante con moto.

Musical score for the beginning of the Kyrie, featuring three staves of music. The first staff starts with a measure rest of 9 measures, followed by a triplet of eighth notes marked *fz*. The second staff begins with a *ff* dynamic and includes a *p* dynamic marking. The third staff contains a measure rest of 13 measures, followed by a *p* dynamic marking and a *f* dynamic marking.

Gloria.

Allegro moderato.

Musical score for the beginning of the Gloria, featuring seven staves of music. The first staff starts with a *p* dynamic marking. The second staff includes a *p* and *f* dynamic marking. The third staff is marked *ritard. meno mosso* and features several triplet markings. The fourth staff includes a *p* dynamic marking and triplet markings. The fifth staff is marked *Tempo I.* and includes a *p* dynamic marking and triplet markings. The sixth staff includes a *fz* dynamic marking and triplet markings. The seventh staff includes a *p* dynamic marking and a *f* dynamic marking.

VIOLINO II.

cresc. *f*

p *f* **Alla breve.**

2

Moderato. *f*

3

ritard. *più lento* *p*

p *cresc.*

p *pp* *f* *pp* **smorz. pizz.**

Allegro moderato.

arco
cresc.
f
p
f
cresc.
ff
p
cresc.
f
p
f
ff

The musical score for the Violino II part, titled "Allegro moderato." It consists of eight staves of music. The first staff begins with the instruction "arco" and a dynamic marking of "cresc." leading to a forte "f" dynamic. The second staff features a piano "p" dynamic followed by a forte "f" dynamic. The third staff starts with a piano "p" dynamic. The fourth staff has a "cresc." marking. The fifth staff begins with a forte "f" dynamic and ends with a fortissimo "ff" dynamic. The sixth staff starts with a piano "p" dynamic and includes a "cresc." marking. The seventh staff begins with a forte "f" dynamic and includes a piano "p" dynamic marking. The eighth staff concludes with a fortissimo "ff" dynamic.

Sanctus.

Andante maestoso. Allegro.
5
f
p
cresc.
f
p
cresc.
ff

The musical score for the Violino II part, titled "Sanctus." It consists of four staves of music. The first staff is marked "Andante maestoso." and begins with a fermata over a whole note, followed by a forte "f" dynamic. The second staff has a "cresc." marking and a forte "f" dynamic. The third staff starts with a piano "p" dynamic and includes a "cresc." marking. The fourth staff concludes with a fortissimo "ff" dynamic. The tempo changes to "Allegro." at the beginning of the first staff.

VIOLINO II.

Benedictus.

Andante.

Musical score for Violino II, Benedictus, Andante. The score consists of six staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a *p* (piano) dynamic. The first staff features a melodic line with a *cresc.* (crescendo) leading to a *f* (forte) dynamic. The second staff continues the melody with *cresc.* and *f*, ending with a *p* dynamic. The third staff shows a *f* dynamic followed by a *p* dynamic. The fourth staff is marked *ff* (fortissimo). The fifth staff starts with *p*, then *f*, and ends with *più mosso*. The sixth staff begins with *p*, includes *pizz.* (pizzicato) markings, and ends with *pp* (pianissimo).

Agnus Dei.

Andante maestoso.

Musical score for Violino II, Agnus Dei, Andante maestoso. The score consists of eight staves. The key signature changes to three flats (B-flat, E-flat, and A-flat), and the time signature is common time (C). The music begins with a *p* dynamic. The first staff has *p*, *fz* (forzando), *p*, *fz*, and *p* dynamics. The second staff starts with *p*, followed by *fz*, *fz*, and *cresc.*. The third staff begins with *ff* (fortissimo), then *p*. The fourth staff features *fp* (forzando piano) dynamics. The fifth staff starts with *pizz.* and *pp* (pianissimo), then *più mosso (quasi Tempo di Kyrie.)* with a tempo change to 8/4, followed by *fz* and *p*. The sixth staff begins with *f* (forte), then *fz* and *p*. The seventh staff starts with *f*, then *p*, *p*, and *p*. The eighth staff includes *pizz.*, *dim. e rall.* (diminuendo and rallentando), and *arco* (arco) markings.

Messe in F.

VIOLA.

Kyrie.

Rud. Bibl, Op. 67.

Andante con moto.

9

5

fz

f

ff

p

13

p

p

f

p

Allegro moderato.

Gloria.

2

p

f

p

f

ritard.

Meno mosso.

fz

p

Tempo I.

p

fz

f

1

VIOLA.

cresc.

Alla breve. 8

Moderato. *Credo.*

ritard. *Più lento.*

p *cresc.*

smorz *pizz.* *Allegro moderato.*

Musical score for Viola, first section. The score consists of ten staves of music in 3/8 time, key of B-flat major. The first staff begins with a dynamic marking of *f*. The second staff has a *p* marking. The third staff has *p* and *f* markings. The fourth staff has a *p* marking. The fifth staff has a *cresc.* marking. The sixth staff has *f* and *ff* markings. The seventh staff has a *cresc.* marking. The eighth staff has *f* and *p* markings. The ninth staff has *ff* markings. The tenth staff ends with a double bar line.

Andante maestoso.

Sanctus.

Allegro.

Musical score for Viola, second section. The score consists of four staves of music in 3/8 time, key of B major. The first staff begins with a dynamic marking of *f* and a *p* marking. The second staff has a *cresc.* and *f* marking. The third staff has a *cresc.* marking. The fourth staff has *ff* markings. The score ends with a double bar line.

VIOLA.

Benedictus.

Andante.

Musical score for the first part of the Benedictus, featuring six staves of music. The tempo is marked "Andante." The key signature has two flats (B-flat and E-flat). The time signature is 3/8. Dynamics include *p*, *cresc.*, *f*, *ff*, and *pp*. Articulations include accents and slurs. The section concludes with a *pizz.* (pizzicato) marking.

Più mosso.

Agnus Dei.

Andante maestoso.

Musical score for the second part of the Benedictus (Agnus Dei), featuring seven staves of music. The tempo is marked "Andante maestoso." The key signature changes to three flats (B-flat, E-flat, and A-flat). The time signature is 3/8. Dynamics include *p*, *f*, *ff*, *fp*, *pp*, *fz*, *cresc.*, *dim. e rall.*, and *arco*. Articulations include accents, slurs, and fermatas. The section concludes with a *pizz.* (pizzicato) marking and an *arco* (arco) marking.

Più mosso. (quasi Tempo di Kyrie.)

Messe in F.

VIOLONCELLO und BASSO.

Andante con moto.

Kyrie.

Rud. Bibl, Op. 67.

Musical score for the Kyrie section, featuring Cello and Bass parts. The score is in bass clef with a common time signature. It includes measures 9, 5, and 12. Performance instructions include *arco*, *pizz.*, *ff*, *p*, *f*, and *p*. The Cello part is marked *Cello.* and the Bass part is marked *Basso.*

Allegro moderato.

Gloria.

Musical score for the Gloria section, featuring Cello and Bass parts. The score is in bass clef with a common time signature. It includes measures 1 and 1. Performance instructions include *p*, *f*, *ritard.*, *meno mosso*, *f*, *p*, *f*, *p*, and *f*. The Cello part is marked *Cello.* and the Bass part is marked *Basso.*

Tempo I.

Musical score for the Gloria section, featuring Cello and Bass parts. The score is in bass clef with a common time signature. It includes measure 1. Performance instructions include *f* and *p*. The Cello part is marked *Cello.* and the Bass part is marked *Basso.*

VIOLONCELLO und BASSO.

cresc. *f* Cello. Basso.

p *f* **Alla breve.** 5

Cello.

Credo.

Moderato.

f Cello. Basso.

Cello. *3* Basso. *3*

3

Cello.

Cello. *ritard.* *piu lento* Cello. Basso.

p Cello. Basso. 1

Cello. *cresc.* *p* Basso. *p* Basso.

p Basso. *pp* Basso. *f* Basso. *pp* Cello. *pp* *smorz.*

Allegro moderato.

Andante maestoso.

Sanctus.

Allegro.

Andante.

Benedictus.

Cello. *p* Basso. *cresc.* *f*

p *cresc.* *f* Cello. Basso. *p*

Cello. *f* Basso. *p*

Cello. *ff* Basso. *p* *più mosso*

f Basso. *p* *pp* *pp*

pizz. *arco* *pizz.* *pp* Basso. *pp*

Andante maestoso.

Agnus Dei.

Cello. *p* Basso. *fz* *p* *f*

p *fz* *fz* *cresc.*

ff *p*

f *fp* Cello. Basso Cello. *fz*

pp *pizz.* *fz* Cello. *pizz.* *arco*

arco *f* Cello. *1* Basso *pizz.*

f Cello. *1* *dim. e rallent.* *pizz.* *arco* *p* Basso

OBOE oder CLARINETTO I. in C.

Credo.

Moderato.

f

ritard. *più lento* *p*

p *cresc.* *p*

p *f* *pp* *1* **Allegro moderato.** *1*

p *f*

cresc. *f*

ff *p* *p* *cresc.*

f *f*

ff

Andante maestoso.

Sanctus.

Allegro.

First system of the Sanctus movement. It consists of three staves of music in G major. The first staff begins with a 5-measure rest followed by a series of eighth notes, marked with a forte (f) dynamic. The second staff continues with eighth notes and includes a 3-measure rest, marked with a piano (p) dynamic. The third staff features a crescendo (cresc.) leading to a fortissimo (ff) dynamic.

Benedictus.

Andante.

First system of the Benedictus movement. It consists of five staves of music in E-flat major. The first staff starts with a piano (p) dynamic and includes a crescendo (cresc.) leading to a forte (f) dynamic. The second staff is marked 'Solo' and piano (p), with a crescendo (cresc.) leading to a forte (f) dynamic. The third staff begins with a forte (f) dynamic and includes a fortissimo (ff) dynamic. The fourth staff starts with a piano (p) dynamic and includes a forte (f) dynamic. The fifth staff is marked 'più mosso' and piano (p), with a fortissimo (ff) dynamic.

Andante maestoso.

Agnus Dei.

First system of the Agnus Dei movement. It consists of five staves of music in E-flat major. The first staff begins with a 3-measure rest and a fortissimo (ff) dynamic, followed by a piano (p) dynamic. The second staff starts with a fortissimo (ff) dynamic, includes a crescendo (cresc.) leading to a fortissimo (ff) dynamic, and then a piano (p) dynamic. The third staff is marked 'più mosso. (quasi Tempo di Kyrie.)' and starts with a pianissimo (pp) dynamic, leading to a fortissimo (ff) dynamic. The fourth staff begins with a piano (p) dynamic and includes a forte (f) dynamic. The fifth staff starts with a piano (p) dynamic, includes a forte (f) dynamic, and ends with a piano (p) dynamic.

Messe in F.

OBOE oder CLARINETTO II. in C.

Kyrie.

Andante con moto.

Rud. Bibl, Op. 67.

Gloria.

Allegro moderato.

Credo.

Moderato.

Musical score for Oboe or Clarinet II in C, Credo section. The score consists of 14 staves of music. It begins with a 'Moderato' tempo and a key signature of one flat. The first staff starts with a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic and a second ending bracket. The third staff has a 'ritard.' marking. The fourth staff has a 'più lento' marking and a piano (*p*) dynamic. The fifth staff has a 'cresc.' marking and a piano (*p*) dynamic. The sixth staff has a 'smorz' marking and a piano (*pp*) dynamic. The seventh staff has an 'Allegro moderato' tempo change and a forte (*f*) dynamic. The eighth staff has a piano (*p*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a piano (*p*) dynamic and a first ending bracket. The eleventh staff has a 'cresc.' marking and a forte (*f*) dynamic. The twelfth staff has a fortissimo (*ff*) dynamic and a first ending bracket. The thirteenth staff has a forte (*f*) dynamic and a third ending bracket. The fourteenth staff has a fortissimo (*ff*) dynamic.

Andante maestoso.

Sanctus.

Allegro.

Benedictus.

Andante.

Andante maestoso.

Agnus Dei.

Messe in F.

CORNO I. in F.

Kyrie.

Andante con moto.

Rud. Bibl, Op. 67.

Musical score for the Kyrie section, Horn I part. It consists of four staves of music. The first staff begins with a 4-measure rest, followed by notes with dynamics *p*, *fz*, and *p*. The second staff continues with dynamics *f* and *ff*. The third staff starts with a 5-measure rest, followed by dynamics *f* and *p*. The fourth staff starts with a 9-measure rest, followed by dynamics *p*, *p*, and *f*. The piece concludes with a *p* dynamic.

Gloria.

Allegro moderato.

Musical score for the Gloria section, Horn I part. It consists of seven staves of music. The first staff begins with a 3-measure rest, followed by dynamics *p* and *f*. The second staff includes markings for *ritard.* and *meno mosso*, with dynamics *p* and *f*. The third staff is marked *Solo* and *Tutti*, with dynamics *p* and *f*. The fourth staff includes a *Tempo I.* marking and dynamics *p* and *f*. The fifth staff starts with a 1-measure rest, followed by a *cresc.* marking and dynamics *f*. The sixth staff is marked *Alla breve.* and starts with a 7-measure rest, followed by dynamics *p* and *f*. The seventh staff concludes the section with various dynamics and articulation marks.

CORNO I. in F.

Credo.

Moderato.

The musical score for Horn I in F, Credo, Moderato, consists of 12 staves of music. The tempo is marked 'Moderato.' and the key signature is one flat (F major). The score includes various dynamics such as *f*, *p*, *pp*, *ff*, *cresc.*, *smorz.*, and *ritard. più lento*. There are also articulations like accents and slurs, and some fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line.

Sanctus.

Andante maestoso.

Solo $\overset{2}{\text{p}}$ $\overset{1}{\text{f}}$ Tutti $\overset{3}{\text{p}}$ Allegro.

Benedictus.

Andante.
ten.

$\overset{f}{\text{z}}$ $\overset{p}{\text{p}}$ $\overset{cresc.}{\text{p}}$ $\overset{f}{\text{f}}$ $\overset{p}{\text{p}}$

Solo $\overset{1}{\text{p}}$ Tutti

$\overset{3}{\text{f}}$ $\overset{4}{\text{p}}$ $\overset{p}{\text{p}}$ $\overset{p}{\text{p}}$ $\overset{ff}{\text{p}}$

$\overset{2}{\text{p}}$ $\overset{f}{\text{f}}$

più mosso $\overset{3}{\text{p}}$ $\overset{2}{\text{p}}$ $\overset{pp}{\text{p}}$

Agnus Dei.

Andante maestoso.

$\overset{3}{\text{fz}}$ $\overset{p}{\text{p}}$ $\overset{fz}{\text{fz}}$ $\overset{p}{\text{p}}$ $\overset{f}{\text{f}}$ $\overset{p}{\text{p}}$

$\overset{ff}{\text{ff}}$ $\overset{p}{\text{p}}$ $\overset{f}{\text{f}}$ $\overset{p}{\text{p}}$ $\overset{fz}{\text{fz}}$

più mosso (quasi Tempo di Kyrie.) $\overset{1}{\text{p}}$

$\overset{3}{\text{p}}$ $\overset{p}{\text{p}}$ $\overset{pp}{\text{pp}}$ $\overset{3}{\text{p}}$ $\overset{p}{\text{p}}$

$\overset{4}{\text{f}}$ $\overset{p}{\text{p}}$ $\overset{f}{\text{f}}$

$\overset{2}{\text{p}}$ $\overset{f}{\text{f}}$ $\overset{p}{\text{p}}$ $\overset{2}{\text{p}}$ $\overset{p}{\text{p}}$

dim. e rallent.

Messe in F.

CORNO II. in F.

Kyrie.

Rud. Bibl, Op. 67.

Andante con moto.

Musical score for the Kyrie section, featuring three staves of music. The first staff begins with a fermata and a measure rest, followed by notes with dynamics *fz*, *f*, and *ff*. The second staff includes dynamics *p* and *f*. The third staff includes dynamics *p*, *f*, and *p*. Measure numbers 9, 5, and 13 are indicated above the staves.

Gloria.

Allegro moderato.

Musical score for the Gloria section, featuring two staves of music. The first staff includes dynamics *p* and *f*. The second staff includes the marking *ritard. meno mosso* and dynamics *p*. Measure numbers 2, 1, 2, and 3 are indicated above the staves.

Tempo I.

Musical score for the Gloria section, featuring three staves of music. The first staff includes dynamics *p* and *f*. The second staff includes dynamics *p* and *f*. The third staff includes the marking *cresc.* and dynamics *f* and *p*. Measure numbers 1, 1, and 1 are indicated above the staves.

Alla breve. 7

Musical score for the Gloria section, featuring two staves of music. The first staff includes dynamics *f*. The second staff includes dynamics *f* and *p*. Measure number 7 is indicated above the first staff.

CORNO II. in F.

Credo.

Moderato.

ritard. più lento

Allegro mod^{to}

cresc. p pp f pp smorz

Sanctus.

Andante maestoso.

Allegro.

p

cresc. *ff*

Benedictus.

Andante.

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

f *ff* *p*

f *ff*

p *f*

più mosso

Agnus Dei.

Andante maestoso.

fz *p* *fz* *p* *f* *p*

fz *ff* *p* *f*

p *fz* *fz* *p* *pp* *f*

più mosso
(quasi Tempo di Kyrie)

f

f

p *pp* *f*

dim. e rall.

Messe in F.

TROMBA I. in F.

Kyrie Tacet.

Gloria.

Rud. Bibl., Op. 67.

Allegro moderato.

5 *f* 1 *f* *ritard. meno mosso* *Tempo I.* 15 *f* 1 *f* *cresc.* 1 *f* 1 *Alla breve.* 11 *f*

Credo.

Moderato.

6 *f* 3 *ritard. più lento* 11 1 *cresc.* 1 *Allegro moderato.* *pp* *f* *p* *cresc.* *f* 2

TROMBA I. in F.

First system of the Tromba I part, consisting of four staves. The music is in C major and 4/4 time. It features various dynamics including *p*, *f*, and *ff*. There are first and second endings marked with '1' and '14' respectively. The piece concludes with a double bar line.

Sanctus.

Two staves of music for the Sanctus. The first staff is marked *Andante maestoso.* and the second staff is marked *Allegro.*. The music includes dynamics such as *f* and *ff*. There are first and second endings marked with '5' and '3' respectively.

Benedictus.

Two staves of music for the Benedictus. The first staff is marked *Andante.* and includes the lyrics "Be-ne-dic-tus qui venit in no-mi-ni Domini." with measure numbers 30, 31, 32, and 33. The second staff includes measure numbers 4 and 9. Dynamics include *f* and *pp*. The word "Tromba" is written above the staff.

Agnus Dei.

Five staves of music for the Agnus Dei. The first staff is marked *Andante maestoso.* and includes measure numbers 1 and 3. The second staff includes measure numbers 2 and 3. The third staff is marked *più mosso. (quasi Tempo di Kyrie.)* and includes measure numbers 3 and 8. The fourth staff includes measure numbers 4 and 8. The fifth staff includes measure numbers 4 and 4, and is marked *dim. e rall.*. Dynamics include *fz*, *pp*, *f*, and *ff*.

Messe in F.

TROMBA II. in F.

Kyrie tacet.

Gloria.

Rud. Bibl, Op. 67.

Allegro moderato.

5 *f* 1 *f*
ritard. *Meno mosso. Tempo I.* 1 15 *f*
 1 1 1 1 *f*
cresc.
 1 *Alla breve.* 11 *f*
 1

Credo.

Moderato.

f 6 *f* 3
ritard. Più lento. 11 1 *cresc.* 1
 1 *Allegro moderato.* *cresc.*
 1 2
f

TROMBA II. in F.

Andante maestoso.

Sanctus.

Allegro.

Andante.

Benedictus.

Tromba.

Andante maestoso.

Agnus Dei.

Messe in F.

TYMPANI.

Kyrie tacet.

in F et C.

Gloria.

Rud. Bibl, Op.67.

Allegro moderato.

5 *f* *tr* *tr* 2 *f* *tr* *ritard.* 1

meno mosso

Tempo I.

15 *f* 2 *tr* 3

tr 1 *tr* 1 *tr* *cresc.*

2 *f* *tr* 2 *p* *Alla breve.* 10 *f* 1

tr 3 *tr* *tr* *tr* *tr* 2 *tr*

Credo.

Moderato.

1 *f* *tr* *tr*

11 *f* 3 1

tr *tr* *ritard.* *più lento* 12 1 *tr*

6 *fz* *tr* *tr* *pp* *smorz.* *Alllegro modto.* 1 *f*

5 *tr* 3 *tr* *tr* 2

TYMPANI.

f *tr* *tr* 1 14

tr 1 *tr* *f* *ff* *p* 13

tr 3 *f* 1 *ff*

in D et A.

Sanctus.

Andante maestoso.

Allegro.

5 *tr* 1 *tr* 3 *f*

tr *tr* 1 *p* *cresc.*

1 *tr* *tr* *f* *ff* *tr* *tr*

Andante.

Benedictus.

più mosso

33 34 Tromba. *ff* 35 36 *ff* Timp. *tr* *tr* *tr* 4 *f* 4 14

in F et C.

Agnus Dei.

Andante maestoso.

3 *p* *tr* *p* *f* *p* 10

tr 2 *tr* *f* *pp* *f* *fz* *p* *tr* *tr* *pp*

più mosso (quasi Tempo di Kyrie.)

Solo. 8 *pp*

tr 4 *p* *f* 1 *p* 5

f 1 *p* *tr* *tr* *dim. pp*