

# Beethovens Werke.

Vollständige, kritisch durchgesehene  
überall berechnigte Ausgabe.

Mit Genehmigung aller Originalverleger.

Serie 19.

**KIRCHENMUSIK.**

PARTITUR.

No. 203. Missa solennis. Op. 123. in D.

LEIPZIG, BREITKOPF UND HÄRTEL.

Preis: 6 Thlr. 18 Ngr. netto.







# Sammlung von Beethoven's Werke.

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## Serie 19. Kirchenmusik.

### PARTITUR.

Nº 203. Missa solennis. Op. 123. in D. | Nº 204. Missa ..... Op. 86. in C.  
Nº 205. Christus am Oelberge, Oratorium. Op. 85.

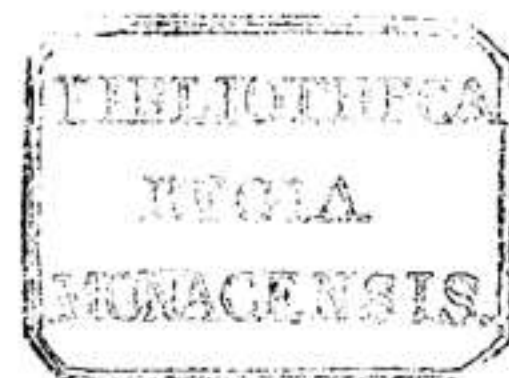
Nº 203. Missa solennis. Op. 123. in D.

Leipzig, Verlag von Breitkopf & Härtel.

*Die Resultate der kritischen Revision dieser Ausgabe sind  
Eigenthum der Verleger.*









# M E S S E

(MISSA SOLENNIS)

für vier Solostimmen, Chor und Orchester

Beethovens Werke.

Serie 19. N<sup>o</sup> 203.

## L. VAN BEETHOVEN.

Dem Cardinal Erzherzog Rudolph Johann gewidmet.

Op. 123.

Assai sostenuto. Mit Andacht.

### KYRIE.

**Flauti.**

**Oboi.**

**Clarineti in A.**

**Fagotti.**

**Corno I. II in D.**

**Corno III. IV in D.**

**Trombe in D.**

**Timpani in D. A.**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**

**Alto.**

**Tenore.**

**Basso.**

**Soprano.**

**Alto.**

**Tenore.**

**Basso.**

**Organo.**

**Violoncello.**

**Basso.**

**SOLI.**

**CORO.**

*a2.*

*f*

*p*

*dolce*

*senza Organo*



This musical score, identified as B. 203, is a complex arrangement for multiple instruments. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into two main systems. The first system consists of 12 staves, with the first 8 staves containing active musical notation and the last 4 staves being empty. The second system consists of 8 staves, with the first 4 staves containing active musical notation and the last 4 staves being empty. The notation includes various note values, rests, and dynamic markings such as *cresc.*, *f*, *p*, and *pp*. A section marked *a2.* begins in the first system. The score concludes with a final chord marked *f* and the label *Org.* indicating the organ part.



**B. 203.**



**B. 203.**



This musical score is for a Kyrie eleison, featuring a complex arrangement of vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It consists of 18 staves in total. The first 10 staves are instrumental, with the first five staves likely representing a string quartet and the next five staves representing a woodwind or brass section. The last 8 staves are vocal parts, with the first four staves likely representing a choir and the last four staves representing a soloist. The vocal parts enter at the beginning of the 11th staff with the text "Ky - ri - e e - lei - son,". The instrumental parts provide a rich harmonic and rhythmic background, with various dynamics such as *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *f* (forte) used throughout. The score is marked with a rehearsal mark "B. 203." at the bottom center.

B. 203.



**B. 203.**



B. 203.



**Andante assai ben marcato.**

[illegible]



This musical score is for a choral and piano piece. It features a vocal ensemble with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *cresc.* (crescendo). The lyrics are in Latin, and the piece concludes with the number B. 203.

Chri-ste e-lei - - son, Chri-ste, Chri-ste, Chri-ste, Chri-ste e-lei -  
Chri-ste, Chri-ste e-lei - - son, Chri-ste e-lei -  
- son, Chri-ste, Chri-ste, Chri-ste e-lei - son, Chri-ste,  
Chri-ste, Chri-ste, Chri-ste, Chri-ste e-lei - son, Chri-ste,

B. 203.



**B.203.**



son, Chri-ste, Chri-ste, Chri-ste e-lei-son,  
son, Chri-ste, Chri-ste, Chri-ste e-lei-son,  
son, Chri-ste, Chri-ste,  
son, Chri-ste, Chri-ste,  
Chri-ste, Chri-ste, Chri-ste e-lei-son, e-lei-son,  
Chri-ste, Chri-ste, Chri-ste e-lei-son, Chri-ste e-lei-son, Chri-ste, Chri-ste,  
E-lei-son, e-lei-son, Chri-ste e-lei-son, Chri-ste,  
E-lei-son, Chri-ste, Chri-ste e-lei-son,

*B. 203.*



Chri-ste, Chri-ste, e-lei

Chri-ste, Chri-ste e-lei son, e-lei

Chri-ste, Chri-ste e-lei son, Chri-ste,

Chri-ste e-lei son,

Chri-ste e-lei son, Chri-ste, Chri-ste e-lei son,

Chri-ste e-lei son, Chri-ste, Chri-ste e-lei son,

son,

pizz.

pizz.



son, e lei

son, e

son, Chri-ste, Chri-ste e lei son, e lei son, e lei

Chri-ste, Chri-ste, Chri-ste, Chri-ste e lei son, e lei son, Chri-ste e

Chri-ste,

Chri-ste, Chri-ste, Chri-ste,

Chri-ste, Chri-ste, Chri-ste,

Chri-ste, Chri-ste,

B. 203.



## Tempo I.

a2. 

*ppp* *f* *dolce* *p*

son .

lei son .

son .

lei son .

*ppp* Chri-ste, Chri-ste e lei son .

*ppp* Chri-ste, Chri-ste e lei son .

*ppp* Chri-ste, Chri-ste e lei son .

Chri-ste e lei son .

Org. senza Org.

arco *f* *p*

*f* *p*



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

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

*p cresc.* *f a2.* *p* *f* *p* *ff*

*p cresc.* *f* *p* *f a2.* *p* *ff*

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

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

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

*Ky - ri - e,*

*Ky - ri - e,*

*f p f p ff*

*Ky - ri - e,* *Ky - ri - e,* *Ky -*

*f p f p ff*

*Ky - ri - e,* *Ky - ri - e,* *Ky -*

*f p f p ff*

*Ky - ri - e,* *Ky - ri - e,* *Ky -*

*f p f p ff*

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

*cresc.* *f p f p ff*

*cresc.* *f p f p ff*



[illegible]



17

*a2.*

*p f*

*p*

*dolce*

*p dolce*

*sempre piano*

*p*

*p dolce*

*sempre piano*

*sempre piano*

*a2.*

*p*

*f*

*p*

*sempre piano*

*sempre piano*

*sempre piano*

*son, Ky - ri - e e - lei - son, Ky.rie*

*son, Ky - ri - e e - lei - son, Ky.rie*

*son, Ky - ri - e e - lei - son, Ky.rie*

*son, Ky - ri - e e - lei - son, Ky.rie*

*sempre piano*

*sempre piano*

*sempre piano*



**B. 203.**



**B. 203.**



[illegible]



**B. 203.**



[illegible]



## GLORIA.

23

Allegro vivace.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Contrafagotto.

Corno I. II in D.

Corno III. IV in D.

Trombe in D.

Timpani in D. A.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello.

Basso.



This musical score, identified as B. 203, is written for a large ensemble. It begins with a key signature of one sharp (F#) and a common time signature (C). The score is organized into systems of staves. The first system includes a vocal line with lyrics and several instrumental staves. The vocal line features the lyrics "Glo - ri - a in excel - sis De - o," repeated. The instrumental parts consist of multiple staves, some of which are marked with "a2." indicating a second ending or a specific performance instruction. The score continues with several more systems of staves, maintaining the same key signature and time signature. The final system includes a key signature change to two sharps (F# and C#) and a common time signature (C). The score concludes with the lyrics "Glo - ri - a" and a final instrumental flourish.



This musical score is for a Gloria in excelsis Deo, page 25. It features a complex arrangement with multiple staves. The top section includes vocal parts with lyrics and instrumental accompaniment. The bottom section features a piano accompaniment with a repeating rhythmic pattern. The score is written in G major and 4/4 time.

**Vocal Parts:**

- Soprano:** Glo - ri - a in excel - sis De - o, glo - ri - a, glo - ri - a
- Alto:** glo - ri - a, glo - ri - a, glo - ri - a
- Tenor:** glo - ri - a, glo - ri - a, glo - ri - a
- Bass:** in excel - sis De - o, glo - ri - a, glo - ri - a, glo - ri - a

**Instrumental Parts:**

- Piano:** Accompaniment with a repeating rhythmic pattern of eighth and sixteenth notes.
- Other Instruments:** Multiple staves for other instruments, including woodwinds and strings, with various melodic and harmonic lines.

**Rehearsal Mark:** R. 203.



This musical score is for a choir and orchestra. It consists of several systems of staves. The top system includes a vocal staff with lyrics and a piano accompaniment. The lyrics are: "in ex - cel - sis, glo - ri - a, glo - ri - a, glo". The piano accompaniment features a variety of musical notations, including chords, arpeggios, and melodic lines. The score is written in a key signature of one sharp (F#) and a common time signature (C). The bottom system continues the vocal and piano parts, with the piano part featuring a prominent arpeggiated figure. The score is labeled "B. 203." at the bottom.



27

*a2.*

*tr*

ri - a, glo - ri - a in excel - sis De - o,

ri - a, glo - ri - a, glo - ri - a in excel sis

ri - a, glo - ri - a, glo - ri - a, glo - ri - a in excel - sis

ri - a, glo - ri - a, glo - ri - a in excel - sis, glo - ri - a,

B. 203.



De - o, in ex - cel - sis De - o,  
De - o, in ex - cel - sis De - o,  
De - o, in ex - cel - sis De - o,  
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,

B. 203.



**B.203.**



vo - lun - ta - tis, et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta -

vo - lun - ta - tis, et in ter - ra pax, pax ho - mi - ni - bus, ho - mi - ni - bus bo - nae, bo - nae vo - lun - ta -

vo - lun - ta - tis, pax ho - mi - ni - bus, ho - mi - ni - bus bo - nae vo - lun - ta -

vo - lun - ta - tis, pax ho - mi - ni - bus, ho - mi - ni - bus bo - nae vo - lun - ta -



musical score for a choral and organ piece, page 31. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment. The music is in G major and 4/4 time. The organ part features a prominent tremolo in the right hand and a steady bass line in the left hand. The vocal parts enter with a melodic line, and the organ provides harmonic support. The piece concludes with a final chord and a fermata.

Key markings and dynamics include:

- p cresc.* (piano crescendo)
- f* (forte)
- a2.* (second ending)
- cresc.* (crescendo)
- Org.* (Organ)
- ff* (fortissimo)
- f* (forte)
- sf* (sforzando)

Lyrics (Vocal parts):

tis. Lau - da - mus te, lau - da - mus te, be - ne -

B. 203.



musical score for page 32, featuring vocal and instrumental parts. The score includes lyrics in Italian, such as "be - ne - di - ci - mus te, lau - da - mus te, be - ne - di - ci - mus te, a -", and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "a2." in several places, indicating a second ending or a specific performance instruction. The bottom of the page is marked "B. 203." and "senza Org." (without organ).

be - ne - di - ci - mus te, lau - da - mus te, be - ne - di - ci - mus te, a -  
da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, a -  
di - ci - mus te, lau - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, a -  
di - ci - mus te, lau - da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus te, a -

B. 203.

senza Org.



do - ramus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca

Org.

B.203.



ri-fi-ca-mus te, lau-da-mus  
mus te, lau-da-mus te, be-ne-di-ci-mus  
mus te, glo-ri-fi-ca-mus te, lau-da-mus te, be-ne-di-ci-mus  
mus te, lau-da-mus te,



te, be - ne - di - ci - mus te, a - do - ra - mus te, glo -

te, be - ne - di - ci - mus te, a - do - ramus te, ff

te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus

— be - ne - di - ci - mus te, a - do - ramus te, glo - ri - fi - ca -

senza Org. ff Org.

pp ff

B.203. ff



ri - fi - ca - mus te, glo - ri - fi -  
glo - ri - fi - ca - mus, glo - ri - fi - ca -  
te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -  
mus te, glo - ri - fi - ca -



in B.

ca - mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te.

B.203.



Meno Allegro.

This musical score page, numbered 38, is titled "Meno Allegro." It contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include "cantabile" (written above a staff), "dolce" (written above a staff), "in Es." (written below a staff), "a2." (written above a staff), "p" (piano, written below a staff), and "senza Org." (without organ, written above a staff). The score is written in a key with one sharp (F#) and a common time signature (C). The music is arranged in systems, with some staves grouped together by a brace on the left. The bottom of the page features the number "B. 203."



This musical score is for a piece identified as B. 203. It consists of multiple staves, including a grand staff (treble and bass clef) and several individual staves for other instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pizz.* (pizzicato). The lyrics "Gra - ti - as a - gi - mus ti - bi" are written across the lower staves, indicating a vocal or instrumental part with text. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The piece concludes with a final measure marked with a double bar line.



*p*

*p*

*p*

*p*

*p*

Gra - ti-as a - - gimus ti - bi pro-pter magnam glo - riam tuam,

- ti-as a - - gimus ti - bi pro-pter magnam glo - riam tuam, gratias a - - gimus ti - bi

pro-pter mag-nam glo - riam tuam, gratias a - - gimus ti - bi

Gra - - ti-as a - - gimus ti - bi pro-pter

gra - ti-as

gra - ti-as



**B.203.**



Tempo I.

This musical score is for a piece in B-flat major, 4/4 time, marked 'Tempo I.'. It features an organ part and four vocal parts (Soprano, Alto, Tenor, and Bass). The organ part is written on a grand staff (treble and bass clefs) and includes a 'Ped.' (pedal) line. The vocal parts are written on four separate staves, each with a vocal clef (Soprano: C1, Alto: C2, Tenor: C3, Bass: C4). The lyrics are in Latin: 'Do - mi - ne De - us, Rex coe -'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'a2.' (second ending). The organ part has a 'Ped.' marking at the beginning of the first system. The vocal parts enter in the second system. The organ part has a 'Ped.' marking at the beginning of the first system. The vocal parts enter in the second system. The organ part has a 'Ped.' marking at the beginning of the first system. The vocal parts enter in the second system.



43

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano/organ accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into two systems. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system contains the vocal parts with lyrics and the piano accompaniment. The lyrics are: "Rex coelestis, Deus pater o". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *ff* (fortissimo). The page number 43 is in the top right corner.

*f* Rex coelestis, *f* Deus pater o

le-stis, *f* Deus pater o

*f* Rex coelestis, *f* Deus pater o

le-stis, *f* Deus pater o

Pleno Org. con Ped.

B. 203.



**B.203.**



Do - mi - ne fi - li u - ni - ge - ni - te,  
Do - mi - ne fi - li u - ni - ge - ni - te,  
Do - mi - ne fi - li u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te, Je - su Chri - ste,  
Do - mi - ne fi - li u - ni - ge - ni - te, Do - mi - ne fi - li u - ni - ge - ni - te, Je - su Chri - ste,



B. 203. *ff*







[illegible]



**B.203.**



**B.203.**



qui tollis, qui tollis pec - ca - ta mundi, pec - ca - ta  
no - bis, qui tollis, qui tollis pec - ca - ta mundi, pec - ca - ta  
qui tollis, qui tollis, qui tol - lis pec - ca - ta  
qui tollis, qui tollis, qui tol - lis pec - ca - ta  
mi - se - re - re no - bis,  
mi - se - re - re no - bis,  
mi - se - re - re no - bis,  
mi - se - re - re no - bis,  
B.203.



52

The musical score is for a piece titled "Gloria" by Franz Liszt, specifically the section "Gloria". It is a multi-staff score. The top section features a piano accompaniment with three staves (treble, middle, and bass clefs). The piano part includes dynamic markings such as "cresc.", "ff", and "p". The middle section features a vocal part with four staves (treble and bass clefs). The vocal part includes Latin lyrics: "mun - di.", "mun - di, sus - ci -", "qui tol - lis qui tol - lis pec - ca - ta, pec - ca - ta mun - di,", "qui tol - lis qui tol - lis pec - ca - ta mun - di,", "qui tol - lis qui tol - lis pec - ca - ta, pec - ca - ta mun - di,", and "qui tol - lis qui tol - lis, pec - ca - ta, pec - ca - ta mun - di,". The score includes various musical notations such as notes, rests, and dynamic markings. The bottom section features a piano accompaniment with three staves (treble, middle, and bass clefs). The piano part includes dynamic markings such as "cresc.", "ff", and "p". The score is numbered "B. 203." at the bottom.



*p cresc.*

*pp*

*cresc.* *pp*

*cresc.* *pp*

*pp* *espressivo*

sus - ci -

sus - ci - pe de - pre - ca - ti - o - nem nostram,

pe de - pre - ca - ti - o - nem nostram,

sus - ci - pe de - pre - ca - ti - o - nem nos - tram,

sus - ci - pe de - pre - ca - ti - o - nem nostram,

sus - ci - pe de - pre - ca - ti - o - nem nostram,

sus - ci - pe de - pre - ca - ti - o - nem nostram,

sus - ci - pe de - pre - ca - ti - o - nem nostram,

*pp*

*pp*

*pp*

B.203.



pe de-pre-ca-ti-o-nem nostram, sus-ci-pe de-pre-ca-ti-o-nem no-stram,  
sus-ci-pe, sus-ci-pe de-pre-ca-ti-o-nem no-stram,  
sus-ci-pe, sus-ci-pe de-pre-ca-ti-o-nem no-stram,  
sus-ci-pe de-pre-ca-ti-o-nem no-stram,  
qui  
qui  
qui  
qui

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

B. 203.



se-des ad dex-teram pa-tris, mi-se-re-re

se-des ad dex-teram pa-tris, mi-se-re-re

se-des ad dex-teram pa-tris, mi-se-re-re

se-des ad dex-teram pa-tris, mi-se-re-re

se-des ad dex-teram pa-tris, mi-se-re-re

B.203.



[illegible]



[illegible]



[illegible]



59

Musical score for a vocal and instrumental ensemble. The score consists of 16 staves. The first 10 staves are instrumental, featuring woodwinds, strings, and a harp. The last 6 staves are vocal, with lyrics in Italian. The music is in 3/4 time and D major. Dynamics include *ff*, *p*, *cresc.*, and *dimin.* The lyrics are: "ah, mi-se-re-re no-bis, ah, mi-se-re-re-re-re no-bis, ah, mi-se-re-re-re-re-re no-bis, ah, mi-se-re-re-re-re-re no-bis, ah, mi-se-re-re-re-re-re no-bis, ah, mi-se-re-re-re-re-re no-bis".



*cresc.*

*pp*

*dim.*

*pp*

*in C.*

*in D.*

*pizz.*

*pizz.*

*pizz.*

*cresc.*

ah, mi-se - re - re no - bis.

*cresc.*

ah, mi-se - re - re no - bis.

re - re - re, mi - se - re - re no - bis.

*cresc.*

ah, mi-se - re - re no - bis.

re - re nobis, no - bis.

re - re nobis, no - bis.

bis, no - bis.

re nobis, no - bis.

*pizz.*

*pizz.*

*f*

B. 203.



## Allegro maestoso.

61

The musical score is written for a large ensemble, including strings, woodwinds, brass, and organ. The tempo is marked "Allegro maestoso." and the page number is 61. The score is in 3/4 time and the key signature has one sharp (F#).

The score features several dynamics: *pp* (pianissimo), *ff* (fortissimo), *a2.* (second ending), *p* (piano), and *f* (forte). There are also markings for *arco* (arco) and *Org.* (organ).

The lyrics "Quo-niam tu so-lus sanc-tus," are written below the vocal staves. The organ part is marked "Org." and "T.S." (Tutti).

The score is marked with "B.203." at the bottom.



62

a 2.

a 2.

a 2.

a 2.

Quo-ni-am tu so-lus do-minus,

B. 203.



Quo - niam tu so - lus, tu so - lus, tu so - lus

B. 203.



tu so-lus al-tis-simus, Je-su Christe,  
so-lus, so-lus al-tis-simus, Je-su Christe,  
lus, so-lus al-tis-simus, Je-su Christe,  
lus, so-lus al-tis-simus, Je-su Christe,

B.203.



**Organ Part:**

- Staves 1-4: Organ registration and accompaniment.
- Staves 5-8: Organ registration and accompaniment.
- Staves 9-12: Organ registration and accompaniment.
- Staves 13-16: Organ registration and accompaniment.
- Staves 17-20: Organ registration and accompaniment.
- Staves 21-24: Organ registration and accompaniment.
- Staves 25-28: Organ registration and accompaniment.
- Staves 29-32: Organ registration and accompaniment.
- Staves 33-36: Organ registration and accompaniment.
- Staves 37-40: Organ registration and accompaniment.
- Staves 41-44: Organ registration and accompaniment.
- Staves 45-48: Organ registration and accompaniment.
- Staves 49-52: Organ registration and accompaniment.
- Staves 53-56: Organ registration and accompaniment.
- Staves 57-60: Organ registration and accompaniment.
- Staves 61-64: Organ registration and accompaniment.
- Staves 65-68: Organ registration and accompaniment.
- Staves 69-72: Organ registration and accompaniment.
- Staves 73-76: Organ registration and accompaniment.
- Staves 77-80: Organ registration and accompaniment.
- Staves 81-84: Organ registration and accompaniment.
- Staves 85-88: Organ registration and accompaniment.
- Staves 89-92: Organ registration and accompaniment.
- Staves 93-96: Organ registration and accompaniment.
- Staves 97-100: Organ registration and accompaniment.

**Vocal Part:**

cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris, a

cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris, a

cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris, a

cum sanc - to spi - ri - tu in glo - ri - a De - i pa - tris, a

**Instrumental Part:**

Staves 1-4: Organ registration and accompaniment.

Staves 5-8: Organ registration and accompaniment.

Staves 9-12: Organ registration and accompaniment.

Staves 13-16: Organ registration and accompaniment.

Staves 17-20: Organ registration and accompaniment.

Staves 21-24: Organ registration and accompaniment.

Staves 25-28: Organ registration and accompaniment.

Staves 29-32: Organ registration and accompaniment.

Staves 33-36: Organ registration and accompaniment.

Staves 37-40: Organ registration and accompaniment.

Staves 41-44: Organ registration and accompaniment.

Staves 45-48: Organ registration and accompaniment.

Staves 49-52: Organ registration and accompaniment.

Staves 53-56: Organ registration and accompaniment.

Staves 57-60: Organ registration and accompaniment.

Staves 61-64: Organ registration and accompaniment.

Staves 65-68: Organ registration and accompaniment.

Staves 69-72: Organ registration and accompaniment.

Staves 73-76: Organ registration and accompaniment.

Staves 77-80: Organ registration and accompaniment.

Staves 81-84: Organ registration and accompaniment.

Staves 85-88: Organ registration and accompaniment.

Staves 89-92: Organ registration and accompaniment.

Staves 93-96: Organ registration and accompaniment.

Staves 97-100: Organ registration and accompaniment.

**Footnote:**

B.203.



This musical score page, numbered 66, contains piano and vocal parts. The piano accompaniment is written for four staves (two grand staves), while the vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) on single staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo), and articulation like *molto sostenuto*. The vocal parts have lyrics in Italian, including "men, in glo-ri-a De-i pa-tris, a-men," and "colla voce". The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal parts enter at various points, with some parts marked "colla voce" (with voice). The score concludes with a double bar line and the page number "B.203." at the bottom center.



**B. 203.**



**B. 203.**



**B. 203.**



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







**B. 203.**



**B.203.**



ri-a De-i pa-tris, a-men, a-men, a-

men, a-men, in glo-ri-a

a-men, a-men, in glo-

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



75

men, in glo-ria Dei pa-tris, a -  
De-i pa-tris, a-men, a-men, a - men, a - men, in glo-ria Dei pa-tris, a -  
ri-a Dei pa-tris, a - men, a - men, a - men, in glo-ria Dei pa-tris, a -  
in glo-ria Dei pa-tris, a - men,

B.203.







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

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

ri - a De - i pa - tris, a - men, a -

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

Cum san - cto spi - ri - tu

Cum

Senza Org.

B.203.



men, a men, men, a men, men, a men, men, a men,

san cto spi ri tu in glo ri a, in

Org. Pedale.



**B. 203.**



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



## Poco più Allegro.

*p*

*pp*

*pp*

*pp*

*ff*

*ff*

*ff*

*p staccato*

A - men, in

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

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

*ff*

men.

*ff*

men.

*ff*

men.

*ff*

men.

*p*

Quo - ni - am tu tu so - lus tu

*ff*

*ff*

*ff*

*p staccato*

*ff*



**R.203.**



men, in glo-ri-a pa  
glo-ri-a De-i pa-tris, a-men, in  
pa-tris, a-men, a-men, in glo-ri-a De-i pa  
men, a-men, in glo-ri-a De-i pa-tris, a-men,  
quo-ni-am tu so-lus al-tis-si-mus, Je-su  
tu so-lus do-mi-nus, tu so-lus al-tis-si-mus, Je-su  
so-lus san-ctus, tu so-lus al-tis-si-mus, Je-su  
quo-ni-am tu so-lus al-tis-si-mus, Je-su

senza Org.  
pizz.  
pizz.



trīs, a - men, a - men, a - men,

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

trīs a - men, a - men, a - men, a - men, a - men,

a - men, a - men,

Chri - ste, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a - men, in glo

Chri - ste, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a - men, in glo

Chri - ste, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a - men, in glo

Chri - ste, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris, a - men, in glo

Org.

arco.

arco.

cresc.

ff

B. 203.



ri-a De-i pa-tris, a men, a

ri-a De-i pa-tris, a men, a

ri-a De-i pa-tris, a men, a

ri-a De-i pa-tris, a



**B.203.**



[illegible]



[illegible]



musical score for B. 203, page 89. The score is written for multiple staves, including treble and bass clefs. The notation includes various musical symbols, such as notes, rests, and dynamic markings like *non legato* and *a 2.*. The bottom section of the score features vocal parts with lyrics: "a-men, a-men.", "men, a", and "men, a". The score is marked with "B. 203." and "non legato" at the bottom.



## 90 Presto.

men. Glo - ri - a in ex - cel - sis, in ex - cel - sis, De - o, glo - ri - a, glo - ri - a in ex - cel - sis De - o, Glo - ri - a, glo - ri - a, in ex - cel - sis De - o,



in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a,  
in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a,  
in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a,  
in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a,

B. 203.



[illegible]



ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De o,  
ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De o,  
ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De o,  
ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De o,



This musical score, labeled B. 203, is a complex arrangement for multiple voices and instruments. It begins with a series of staves where the vocal parts (soprano, alto, tenor, and bass) are mostly silent, indicated by whole rests. The instrumental parts, including strings and woodwinds, are active from the start, playing rhythmic patterns and chords. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The vocal parts enter in the fifth measure with the lyrics "glo - ri - a, glo - ri - a, glo - ri - a." and continue to sing through the end of the piece. The instrumental parts provide a rich harmonic and rhythmic background for the vocal melody. The score concludes with a final measure where all parts end together.

glo - ri - a, glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a, glo - ri - a.

B. 203.



**CREDO.**Allegro ma non troppo.  
a 2.

Flauti.  
Oboi.  
Clarineti in B.  
Fagotti.  
Contrafagotto.  
Corno I II in B basso.  
Corno III IV in Es.  
Trombe in B.  
Timpani in B.F.  
Trombone Alto.  
Trombone Tenore.  
Trombone Basso.  
Violino I.  
Violino II.  
Viola.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Organo.  
Violoncello.  
Basso.

Cre-do, cre-do in unum, unum De-um,



86

Cre - do, cre - do in u - num De - um, in u - num, u - num

Cre - do in u - num De - um, cre - do in u - num

in unum, u - num De - um, cre - do in u - num, u - num, u - num

in u - num De - um, in u - num De - um, in u - num, u - num



[illegible]



08

ten - tem, fa - cto - rem coe - li, coe - li et  
ten - tem, fa - ctorem coe - li et ter - rae, coe - li et  
ten - tem, fa - cto - rem coe - li, fac - torem coe - li et  
cto - rem coe - li, coe - li et ter - rae, fa - ctorem coe - li, coe - li et

Org.

B. 203.



ter-rae, vi - si - bi - li - um o - mni - um et, et in - vi - si - bi - li - um.

ter-rae, vi - si - bi - li - um o - mni - um et, et in - vi - si - bi - li - um.

ter-rae, vi - si - bi - li - um o - mni - um et, et in - vi - si - bi - li - um.

ter-rae, vi - si - bi - li - um o - mni - um et, et in - vi - si - bi - li - um.

senza Org. Org.

B.203.



This musical score is for a choral and piano arrangement of the Credo. It features a large piano introduction with complex textures in the upper staves, including rapid sixteenth-note passages and dense chordal structures. The vocal parts enter with the text "Cre - do, cre - do in u - num" in a simple, homophonic setting. The piano accompaniment continues with a steady, rhythmic pattern. The score is written in a key with one flat (B-flat) and a 4/4 time signature. The bottom of the page includes the number "B. 203." and dynamic markings such as *f* and *sf*.

Cre - do, cre - do in u - num

Cre - do in u - num

Cre - do, cre - do in u - num do - minum, in u - num

Cre - do, cre - do in u - num do - minum, u - num

B. 203.



do - minum, in u - num, u - num do - minum Je - sum Christum, fi - li - um De - i,  
do - minum, in u - num, u - num do - minum Je - sum Christum, fi - li - um De - i,  
do - minum, in u - num, u - num do - minum Je - sum Christum, fi - li - um  
do - minum, in u - num, u - num do - minum Je - sum Christum, fi - li - um fi - li - um De - i,

*ff* B. 203.



*a 2.*

De - i u - ni - ge - ni - tum et, et ex pa - tre na - tum  
De - i u - ni - ge - ni - tum et, et ex pa - tre na - tum  
De - i u - ni - ge - ni - tum et, et ex pa - tre na - tum  
De - i u - ni - ge - ni - tum et, et ex pa - tre na - tum an - te,

senza Org.

B.203.



Musical score for a choral and organ piece, page 103. The score features multiple staves for voices and organ. The lyrics are in Latin: "ante omnia, omnia saecula, Deum de Deo, lumen de lumine". The music includes dynamic markings such as *pp*, *cresc.*, *ff*, and *sf*, and articulation like "a 2.".

The score is arranged for a large ensemble, including multiple vocal parts (Soprano, Alto, Tenor, Bass) and organ. The lyrics are written below the vocal staves.

Lyrics:

ante omnia, omnia saecula, Deum de Deo, lumen de lumine,

B. 203.



lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro, ge - ni - tum, non  
lu - mi - ne, de lu - mi - ne, De - um, De - um ve - rum de De - o ve - ro, ge - ni - tum, non fa - ctum,  
lu - men de lu - mi - ne, De - um ve - rum, De - um ve - rum de De - o ve - ro, ge - ni - tum,  
De - um, De - um ve - rum, De - um ve - rum de De - o ve - ro, ge - ni - tum, non fa - ctum,

B. 203.



fa-ctum,

con-sub-stanti-a-lem pa-tri, per quem

con-sub-stanti-a-lem pa-tri, per quem o-mni-a fa-cta sunt, per quem, per quem o-



a 2.  
 a 2.  
 con\_substan\_tia - a - lem pa - tri, per quem o\_mni\_a fa\_cta  
 o\_mni\_a fa\_cta sunt, per quem, per quem o - mni\_a fa - cta, o\_mni\_a fa\_cta  
 - mni\_a fa - cta sunt, con\_substan\_tia - a - lem pa - tri, per quem  
 con\_sub - stan - ti - a - lem, consubstanti - a - lem pa - tri, per quem o - mni\_a fa\_cta, fa - cta, o -

B. 203.



sunt, o - mni\_a fa\_cta sunt, o - mni\_a fa\_cta sunt.

sunt, omni\_a, o\_mni\_a fa\_cta sunt, o - mni\_a, o\_mni\_a fa\_cta sunt.

o\_mni\_a fa\_cta sunt, o - mni\_a fa\_cta, o\_mni\_a fa\_cta sunt.

- mni\_a fa\_cta sunt, o - mni\_a fa\_cta sunt, fa\_cta sunt.

senza Org.

pizz.

pizz.

B. 203.



This musical score is for a choral and instrumental piece, likely a Mass or a similar liturgical work. It features a large ensemble of voices and instruments. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The vocal parts are arranged in four staves, with the lyrics written below them. The instrumental parts include a piano (p) and a string section (arco). The score is marked with various dynamics, including *p* (piano), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). The lyrics are in Latin and describe the descent of Christ from heaven.

Qui pro - pter nos ho - mines et propter no - - stram sa - lu - tem de - -

Qui pro - pter nos ho - mines et propter no - - stram sa - lu - tem

Qui pro - pter nos ho - mines et propter no - - stram sa - lu - tem de - scendit de coelis,

Qui pro - pter nos ho - mines et propter no - - stram sa - lu - tem de - scendit de coelis,

Org. T.S.

B.203.



**B.203.**



This musical score is for a large ensemble, likely a choir and orchestra. It features multiple staves with complex notation, including triplets, dynamic markings (ff, sf, cresc.), and lyrics in French. The score is divided into two main sections, each marked with a repeat sign and a 2. (second ending). The lyrics are: "lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis." The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings. The bottom section includes the word "Org." for organ.

lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis.

tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis.

tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis.

tem de - scen - dit, de - scen - dit, de - scen - dit de coe - lis.

Org.

B. 203.



**B. 203.**



pp

nur einige Violinen

pp

zwei Violon.

sempre pp

mezza voce

mezza voce Et in-car-na-tus est de spi-ri-tu san-cto

Et in-car-na-tus est de spi-ri-tu san-cto ex Ma-ri-a

mezza voce

mezza voce Et in-car-na-tus est de spi-ri-tu

vir-gi-ne,

pp

pp zwei Violoncelle.



*sempre pp*

ex Mari - a, ex Mari - a, Ma - ri - a vir - gi - ne, vir - gi - ne, de spi - ri - tu san - cto ex Mari - a, Ma - ri - a vir - gi - ne, vir - gi - ne, Et in car - natus est de

*pp*



114

Andante.

cresc.

cresc.

cresc.

cresc.

Tutti.

Tutti.

Tutti.

ne,

ne,

ne,

et et ho - mo fa - ctus

spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,

spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,

spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,

spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne,

cresc.

TUTTI.

cresc.

cresc.

B.203.



115

est, ho - mo fa - ctus est, ho - mo fa - ctus

ho - mo fa - ctus est, ho - mo, ho - mo fa - ctus est.

ho - mo fa - ctus est, ho - mo, ho - mo fa - ctus est.

homō, ho - mo fa - ctus est, ho - mo, ho - mo fa - ctus est.

B.203.







musical score for a choral and instrumental piece, page 117. The score features multiple staves for voices and instruments, with lyrics in Latin. Dynamics include *p*, *cresc.*, *dim.*, *pp*, *f*, *sf*, and *senza Org.* The piece is marked B. 203.

Lyrics (Latin):

- xus e - ti - am pro no - bis, pro no - bis, pas - sus,

cruci - fi - xus e - ti - am pro no - bis, pro no - bis,

fi - xus e - ti - am pro no - bis, pro no - bis, pas -

- xus e - ti - am pro no - bis, pro no - bis,

sub Pon - ti - o Pi - la - to pas - sus,

pro nobis, pro nobis sub Pon - ti - o Pi - la - to pas - sus,

pro nobis, pro nobis sub Pon - ti - o Pi - la - to pas - sus,

pro nobis, pro nobis sub Pon - ti - o Pi - la - to pas - sus,

senza Org.

B. 203.



[illegible]



dim. pp

dim.

dim.

dim.

pp

cresc.

pp

dim.

pp

dim.

pp

dim.

pp

sus,

pas - sus,

pas - sus,

sus, pas

sus, pas

sus, pas

sus, pas

sus, pas

sus, pas

sus et se - pul - tus est, et,

sus et se - pul - tus est, et,

sus et se - pul - tus est, et,

sus et se - pul - tus est, et,

sus et se - pul - tus est, et,

dim. pp

dim.

dim.

pp

dim.

pp

dim.

pp

B.203.



[illegible]



Allegro.

Allegro molto.

121

The musical score is written for a large organ and voices. The organ section consists of multiple staves, including a grand staff (treble and bass clef) and several single staves for different organ stops. The vocal parts are written for a choir or soloists, with lyrics in Latin. The tempo is marked 'Allegro' and 'Allegro molto'. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *sf* (sforzando). The lyrics are: 'ter-ti-a di-e se-cun-dum scri-ptu-ras' and 'Et re-sur-re-xit ter-ti-a di-e se-cun-dum scri-ptu-ras et a-scen-dit in'. The organ part features a prominent melodic line in the right hand, often accompanied by a bass line in the left hand. The vocal parts enter with the lyrics, and the organ provides a harmonic and rhythmic accompaniment. The score is divided into measures by vertical bar lines, and the tempo changes from 'Allegro' to 'Allegro molto'.

ter-ti-a di-e se-cun-dum scri-ptu-ras

ter-ti-a di-e se-cun-dum scri-ptu-ras et a-

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scri-ptu-ras et a-scen-

ter-ti-a di-e se-cun-dum scri-ptu-ras et a-scen-dit in

Org.



[illegible]



se - det ad dex - te - ram, dex - te - ram pa - tris,  
se - det ad dex - te - ram pa - tris, ad dex - te - ram pa - tris,  
se - det ad dex - te - ram pa - tris, ad dex - te - ram pa - tris,  
se - det ad dex - te - ram pa - tris, ad dex - te - ram pa - tris,



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



glo - ri - a, cum glo - ri - a ju - di - ca - re,  
glo - ri - a, cum glo - ri - a ju - di - ca - re,  
glo - ri - a, cum glo - ri - a ju - di - ca - re,  
glo - ri - a, cum glo - ri - a ju - di - ca - re,

B.203.



This musical score is for a large ensemble, likely a choir and orchestra. It consists of 18 staves. The top 10 staves are for vocal parts, with lyrics written below them. The bottom 8 staves are for instrumental parts, including piano and strings. The score is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The lyrics are: "ju - di - ca - re vi - vos, vi - vos, vi - vos". The score is divided into two systems, with the first system containing 10 staves and the second system containing 8 staves. The first system ends with a double bar line, and the second system begins with a new set of staves. The score is written in a clear, professional style, with a focus on the vocal parts and the instrumental accompaniment.

ju - di - ca - re vi - vos, vi - vos, vi - vos

ju - di - ca - re vi - vos, vi - vos, vi - vos

ju - di - ca - re vi - vos, vi - vos, vi - vos

ju - di - ca - re vi - vos, vi - vos, vi - vos

ju - di - ca - re vi - vos, vi - vos, vi - vos

B.203.



B.203:



[illegible]



cu - jus re - gni non e - rit fi - nis, non, non, cu - jus

cu - jus re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit, non e - rit fi - nis, cu - jus re - gni,

e - rit, non e - rit fi - nis, cu - jus re - gni non e - rit, non e - rit

*B.203.*



This musical score page, numbered 130, contains vocal and piano parts. The vocal section at the top consists of four staves with lyrics in Latin. The piano accompaniment is divided into two systems, each with four staves. The first system includes a treble and bass staff for the right hand and a treble and bass staff for the left hand. The second system continues the piano part with similar staves. The lyrics are: re - gni non e - rit, non e - rit fi - nis, non, non, re - gni non e - rit, non e - rit fi - nis, non, non, cu - jus re - gni non e - rit fi - nis, non, non, non, fi - nis, non e - rit, non e - rit fi - nis, non, non, non.

re - gni non e - rit, non e - rit fi - nis, non, non,  
re - gni non e - rit, non e - rit fi - nis, non, non,  
cu - jus re - gni non e - rit fi - nis, non, non, non,  
fi - nis, non e - rit, non e - rit fi - nis, non, non, non,

B. 203.



## Allegro ma non troppo.

a 2.<sup>a</sup>

The musical score is for a piano and voice piece. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Allegro ma non troppo.' and 'a 2.<sup>a</sup>'. The piano part consists of two staves, with the right hand playing a melody of eighth and sixteenth notes, and the left hand providing a harmonic accompaniment. The vocal part enters in the fifth measure with the lyrics 'non. Do - minum et vi - vi - fi - cantem.' The vocal line is written in a single staff. The piano part continues with a 'Tasto Solo.' section, marked 'B. 203.' at the bottom. The score includes various dynamic markings such as *ff* (fortissimo) and *f* (forte). The lyrics are in Latin and are repeated in the vocal part.

non. Do - minum et vi - vi - fi - cantem.

non. Cre - do, credo in spi - ri - tum sanctum qui ex patre filii -

non. Cre - do, cre - do,

non. Cre - do, cre - do

Tasto Solo.

B. 203.



qui cum pa-tre et fi-li-o simu-la-do-ra-tur et con-glori-fi-ca-tur, qui lo-cu-tus est per Pro-

-o-que proce-dit, qui lo-cu-tus est, lo-cu-tus est per Pro-phe-tas, per Pro-

cre-do, cre-do, cre-do, cre-do, cre-do, cre-do, cre-do, cre-do,

cre-do, cre-do, cre-do, cre-do, cre-do, cre-do, cre-do, cre-do,

B. 203.



*cresc.*

*a 2.*

*in Es.*

phetas, cre - do, cre - do, cre - do, cre - do, cre - do, credo in u - nam sanctam catholicam et a - postoli - cam ec - clesiam, confite - or

phetas, cre - do, cre - do, cre - do, cre - do, cre - do, credo in u - nam sanctam catholicam et a - postoli - cam ec - clesiam, confite - or

cre - do, cre - do, credo in u - nam sanctam catholicam et a - postoli - cam ec - clesiam, confite - or

con - fi - te - or

B. 203.



do, cre-do, cre-do in remissi-onem pec-ca-to-rum et ex-spec-to, ex-

cre-do, cre-do, cre-do in remissi-onem pec-ca-to-rum et ex-spec-to, ex-

unum bap-tis-ma, in remissi-onem pec-ca-to-rum, pec-ca-to-rum et ex-spec-to, ex-

unum bap-tis-ma, in remissi-onem pec-ca-to-rum, pec-ca-to-rum et ex-spec-to, ex-

B 203.



[illegible]



This page contains a musical score for page 136. The score is written for multiple instruments and voices. The top section features a complex arrangement of staves, including treble and bass clefs, with various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The bottom section includes vocal parts with lyrics in Latin: "tu - ri sae - culi, a - men,". The score is printed in black ink on a white background.

tu - ri sae - culi, a - men,

tu - ri sae - culi, a - men,

tu - ri sae - culi, a - men,

tu - ri sae - culi, a - men,

B. 203.



## Allegretto ma non troppo.

137

et vi-tam ven-tu-ri sae-cu-li, a-men, et a-men, a-

senza Org.

B. 203.



[illegible]



**B.203.**



vi - tam ven - tu - ri sae - cu - li, a - men, a -  
tu - ri sae - cu - li, a - men, et vi - tam ven - tu - ri sae -  
men, a - men, a - men, a - men, a - men,  
men, a - men, a - men, a - men, a - men,

senza Org. *p*

B. 203. *p*







This musical score page, numbered 142, contains vocal and instrumental parts. The top section features two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The vocal parts have lyrics in Latin. The piano accompaniment includes a variety of instruments, as indicated by the different clefs and key signatures. The bottom section of the page features a large choir or ensemble part, with multiple staves for different voices. The lyrics for this section are also in Latin. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

men, et vi - tam ven - tu - ri sae - cu - li,  
men, a - men, a -  
tu - ri sae - cu - li, a - men, a -  
a - men, a - men, et vi - tam ven -



B. 203.



144

vi tam ven tu ri sae - cu li, a - men, a - men, a - men,

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,

B 203



145

amen, et vi-tam ven-tu-ri sae-cu-li, a-

a-men, a-men, et vi-tam ven-tu-ri sae-cu-li, amen,

men, a-men, et vi-tam ven-tu-ri sae-cu-li, a-

et vi-tam ven-tu-ri sae-cu-li, a-men,

B. 203.



## Allegro con moto.

The musical score is written for a piano and organ. It begins with a tempo marking of "Allegro con moto." and a key signature of one flat. The piano part is written in a grand staff (treble and bass clefs) and the organ part is written in a four-staff system (two treble and two bass clefs). The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *pp sempre* (pianissimo throughout). The organ part features a melodic line with lyrics: "men, a men, a men, a men," and "senza Org." (without organ). The score is marked with a double bar line and a repeat sign at the end of the organ part.



**B.203.**



et vi-tam ven-tu-ri sae-culi, a-men, a-men, a-men, a-men, a-men, et vi-tam ven-tu-ri sae-culi, a-

non legato

B. 203.



a - men, et vi - tam ven - tu - ri sae - culi, a - men, a -

men, et vi - tam ven - tu - ri sae - culi, a -

a - men, a - men, et vi - tam ven - tu - ri sae - culi, a - men, a -

- men, a - men, a - men, a - men, a - men, et vi - tam ven - tu - ri

B. 203. *sf* *sf* *sf*



men, a - men, et vi - tam ven - tu - ri, a - men, a - men, a - men,  
men, a - men, a - men, a - men, et vi - tam ven - tu - ri sae - culi, a - men, a - men, a -  
men, a -  
sae - culi, a - men, a - men, a - men, a -

*B:203.*



a - men, a - men, a - men, a - men, et vi - tam, et vi - tam, et vi - tam ven - tu - ri, ven - tu - ri sae -

men, a - men, a - men, a - men, et vi - tam,

men, et vi - tam, et vi - tam, et

men, a - men, a - men, a - men, et vi - tam,

B. 203.



This musical score, identified as B. 203, is a page from a larger work, numbered 152. It features a complex arrangement of musical staves. The top section consists of several staves with vocal or instrumental parts, including a prominent melodic line in the upper right. Below this, there are staves with lyrics in Latin: "vi - tam, et vi - tam ven - tu - ri, ven - tu - ri, ven - tu - ri sae". The lyrics are written in a stylized font, with hyphens indicating syllable placement. The bottom section of the page contains more musical staves, including a grand staff (treble and bass clef) and a single bass staff. The music is written in a historical style, with various note values, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The overall layout is dense and typical of 18th or 19th-century musical notation.



**B. 203.**



154

a - men, et vi-tam ven-tu-ri, ven-tu-ri sae - cu-li, amen, et vi - tam ven -  
a - men, et vi - tam, et vi - tam ven-tu-ri saecu-li, amen, et vi - tam ven -  
a - men, a - men et vi - tam, et vi - tam ven -  
a - men, et vi - tam, et vi - tam ven -

B. 203.



tu - ri, ven - tu - ri, ven - tu - ri sae - cu - li, a - men, a -  
tu - ri, ven - tu - ri, ven - tu - ri sae - cu - li, a - men, a -  
tu - ri, ven - tu - ri, ven - tu - ri sae - cu - li, a - men, a -  
tu - ri, ven - tu - ri, ven - tu - ri sae - cu - li, a - men, a -

B. 203.



[illegible]



The musical score is written for a large ensemble, likely a symphony or a large choir. It features multiple staves, each with its own set of notes and rests. The notation is complex, with many notes beamed together and various dynamic markings such as *ff* (fortissimo) and *ben marcato* (well marked). The score is divided into several measures, with some measures containing long rests. The overall style is classical, with a focus on harmonic structure and rhythmic precision.

men, a - men, a - men, et vi - tam ven - tu - ri, ven - tu - ri sae - culi, a -

men, a - men, a - men, et vi - tam ven - tu - ri, ven - tu - ri sae - culi, a -

men, a - men, a - men, et vi - tam ven - tu - ri, ven - tu - ri sae - culi, a -

men, a - men, a - men, et vi - tam ven - tu - ri, ven - tu - ri sae - culi, a -

B.203.



**B. 203.**







pp

pp

pp

pp

pizz.

pizz.

pizz.

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

a - men,

a - men,

a - men,

et vi - tam, et vi - tam, et vi - tam ventu - ri sae - cu - li, a - men, a - men, a -

et vi - tam, et vi - tam, et vi - tam ventu - ri sae - cu - li, a - men, a - men, a -

et vi - tam, et vi - tam, et vi - tam ventu - ri sae - cu - li, a - men, a - men, a -

et vi - tam, et vi - tam, et vi - tam ventu - ri sae - cu - li, a - men, a - men, a -

pp

pizz.

pizz.



**B.203.**



[illegible]



**B. 203.**



**Adagio.**  
**Mit Andacht.**

**Oboi.**

**Fagotti.**

**Contrafagotto.**

### Corno II in E.

### Corno III. IV<sub>in</sub> D.

## Trombe in D.

## Timpani in D.A.

**Trombone Alto.**

**Trombone Tenore.**

**Trombone Basso.**

**Violino I.****Violino II.**

**Viola.**

**Soprano.**

**Alto.**

**Tenore.**

**Basso.**

**Soprano.**

**Alto.**

**Tenore.**

**Basso.**

**Organo.**

**Violoncello.**

**Basso.**

**CORR. SOLI.**

**B. 203.**



B.203.



This page of musical notation is for a choral and instrumental work. It features multiple staves for voices and instruments. The lyrics are in Latin: "san - ctus Do - minus, Dominus Deus Sa - ba - oth, Sa - ba - oth, sanctus, mezza voce". The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc.", "sforzato", and "p". The page is numbered "B. 203." at the bottom right.



**B. 203.**



**B.203.**



The musical score is written for a large ensemble, including voices and instruments. The top section consists of four staves for voices (Soprano, Alto, Tenor, Bass) and four staves for instruments (Flute, Oboe, Clarinet, Bassoon). The bottom section consists of four staves for piano (Grand Staff) and four staves for strings (Violin I, Violin II, Viola, Cello/Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin, and the music is characterized by a grand, majestic style with many dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The lyrics are as follows:

celsis, o - san - - na, o - sanna in ex - cel - sis, o - san - na in ex - cel - sis,  
Ple - ni sunt coe - li et ter - ra glo - - ri - a tu - a, o - san - - - na, o - sanna in ex -  
tu - a, o - san - - - na, o - sanna in ex - cel - sis, ple - ni sunt coe - li et ter - ra glo - ri - a  
Ple - ni sunt coe - li et ter - ra glo - - ri - a



ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, ple - ni sunt coe - li et  
cel - sis, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, o - san -  
tu - a, glo - ri - a tu - a, glo - ri - a tu - a, ple - ni, ple - ni sunt coe - li et  
tu - a, glo - ri - a tu - a, glo - ri - a tu - a, o - san -

Tasto Solo.

B.203.



171

*sf.* *sf.*

ter-ra glo - - ri-a tu - a, glo - - ri-a tu - a, glo - - ri-a  
- na, o - san-na in ex - cel - sis, o - san-na in ex - cel - sis, ple - ni sunt coe - li et  
ter-ra glo - - ri-a tu - a, glo - - ri-a tu - a, glo - - ri-a  
- na, o - san-na in ex - cel - sis, ple - ni sunt coe - li et ter-ra glo - - ri-a

*f* *f* *f*

B.203.



This page of musical notation is for a choir and orchestra. It features a variety of staves including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Violins, Violas, Cellos, Double Basses). The music is written in a key with one sharp (F#) and a 3/4 time signature. The vocal parts have lyrics in Latin: "tu - a, glo - ri - a tu - a, glo - ri - a tu - a!". The instrumental parts include piano accompaniment and string sections. The page is numbered 172 in the top left corner. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ff* (fortissimo) and *f* (forte).

tu - a, glo - ri - a tu - a, glo - ri - a tu - a!

ter - ra glo - ri - a tu - a, glo - ri - a tu - a!

tu - a, glo - ri - a tu - a, glo - ri - a tu - a!

tu - a, glo - ri - a tu - a, glo - ri - a tu - a!

B. 203.



**B. 203.**



[illegible]



molto ten.

in C.

a 2.

molto ten.

molto ten.

molto ten.

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

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

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

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

senza Org.

molto ten.

B.203.



Sostenuto ma non troppo.

*p*

Preludium.

*p*

Violoncello I.

*p*

Violoncello II.

*p*

Basso.

*p*

B. 203.



This musical score is for a piano and orchestra piece, page 177. The score is written for a grand piano (G-clef and F-clef staves) and an orchestra (multiple staves for strings, woodwinds, and brass). The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, flowing melody with many slurs and ties, while the orchestra provides a steady accompaniment. The score is divided into systems, with the piano part and orchestra parts clearly distinguished. The page number 177 is in the top right corner.

B. 203.



This page of a musical score, numbered 178, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *rinf.* (rinf.) and *p* (piano) are used throughout the score. A section labeled "Violino Solo." (Violino Solo.) is indicated, along with "Org. Ped. Subbass." (Organ Pedal Subbass). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is arranged in a multi-staff format, with some staves containing multiple systems of notation. The page concludes with the number "B. 203."



Flauti.  
 Oboi.  
 Clarinetti in C.  
 Fagotti.  
 Contrafagotto.  
 Corni in G.  
 Trombe in C.  
 Timpani in D. G.  
 Tromboni  
 Alto e Tenore.  
 Trombone Basso.  
 Violino Solo.  
 Violino I.  
 Violino II.  
 Viola.  
 SOLI.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 CORO.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 Organo.  
 Violoncello.  
 Basso.

The musical score is for a large ensemble and vocal parts. The tempo is 'Andante molto cantabile e non troppo mosso.' The key signature is one sharp (F#) and the time signature is 12/8. The score includes parts for the following instruments and voices:

- Flauti (Flutes): Part 1 has dynamics *cresc.* and *dimin.*
- Oboi (Oboes): Part 1 has dynamics *cresc.* and *dimin.*
- Clarinetti in C (Clarinets in C): Part 1 has dynamics *cresc.* and *dimin.*
- Fagotti (Bassoons): Part 1 has dynamics *cresc.* and *dimin.*
- Contrafagotto (Contrabassoon): Part 1 has dynamics *cresc.* and *dimin.*
- Corni in G (Horns in G): Part 1 has dynamics *cresc.* and *dimin.*
- Trombe in C (Trumpets in C): Part 1 has dynamics *cresc.* and *dimin.*
- Timpani in D. G. (Timpani in D. G.): Part 1 has dynamics *cresc.* and *dimin.*
- Tromboni Alto e Tenore (Alto and Tenor Trombones): Part 1 has dynamics *cresc.* and *dimin.*
- Trombone Basso (Bass Trombone): Part 1 has dynamics *cresc.* and *dimin.*
- Violino Solo (Solo Violin): Part 1 has dynamics *cresc.* and *dimin.*
- Violino I (Violin I): Part 1 has dynamics *cresc.* and *dimin.*
- Violino II (Violin II): Part 1 has dynamics *cresc.* and *dimin.*
- Viola (Viola): Part 1 has dynamics *cresc.* and *dimin.*
- SOLI (Soloists): Soprano, Alto, Tenore, Basso. Part 1 has dynamics *cresc.* and *dimin.*
- CORO (Chorus): Soprano, Alto, Tenore, Basso. Part 1 has dynamics *cresc.* and *dimin.*
- Organo (Organ): Part 1 has dynamics *cresc.* and *dimin.*
- Violoncello (Cello): Part 1 has dynamics *cresc.* and *dimin.*
- Basso (Bass): Part 1 has dynamics *cresc.* and *dimin.*

The lyrics 'Be-ne-di-ctus qui' are written under the Soprano part of the Chorus.



musical score for page 180, featuring multiple staves with musical notation, including piano, organ, and vocal parts. The score includes dynamic markings like *cresc.*, *p*, *pp*, *pizz.*, and *dolce cantabile*. The lyrics "ve - nit in no - mi - ne Domini," are visible at the bottom.



This musical score is for a piano and voice piece, page 181. The score is written for a grand piano (G-clef and F-clef staves) and a vocal line (treble clef staff). The key signature is one sharp (F#), and the time signature is 4/4. The tempo/mood is marked *cantabile*. The piano part features a complex, flowing melody with many slurs and ties, while the vocal line is more melodic and lyrical. The score is divided into two systems, each with six staves. The first system contains the vocal line and the piano part. The second system contains the piano part. The score ends with a double bar line and the number 203.

*cantabile*

B. 203.



[illegible]



musical score for B. 203, featuring multiple staves with vocal and instrumental parts. The score includes various musical notations such as notes, rests, and dynamic markings (cresc., p, pp). The lyrics are in Latin, appearing on the vocal staves.

Be-ne-di-ctus qui ve-nit, qui ve-nit in no-mine Domini, in no-mine, no-mine

Bene-di-ctus qui ve-nit, qui ve-nit in no-mine Domini, in

B. 203.



*cantabile*

*cresc.* *p* *cresc.* *cresc.* *pp* *pp* *pp* *cresc.* *p* *cresc.* *cresc.* *p* *cresc.* *p* *cresc.* *p*

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

B. 203.



18

Domini, qui ve - nit in no - mine, no - mi - ne Do - mini, in  
no - mine Do - mini, qui ve - nit in no - mi - ne Do - mi -  
ve - nit in no - mine Domini, qui ve - nit, qui, qui ve - nit, qui  
qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne Do - mi -

B. 203. mf



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

B. 203.







This musical score page, numbered 188, contains several systems of musical notation. The top system includes a vocal line with a melodic phrase and a piano accompaniment. The middle system features a guitar part with a melodic line and a piano accompaniment, with the instruction "pizz." (pizzicato) appearing twice. The bottom system contains a vocal line with the lyrics "qui ve - nit, be - ne - di - ctus qui ve - nit, qui" and a piano accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "pizz." (pizzicato).



[illegible]



**B.203.**



musical score for page 191, featuring vocal and instrumental parts. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *p* (piano) and *pizz.* (pizzicato). The lyrics are written below the vocal staves.

Lyrics:

be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit, qui  
qui, qui ve - nit, qui ve - nit, be - ne -  
ni,  
ni,  
ni,  
ni,

B. 203.



*cresc.* B. 203.



[illegible]



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

B. 203.



Do mi-ni,  
Do - - mi-ni,  
Do mi-ni,  
mi-ni,

in nomi-ne Domini,  
in nomine Do - - mini,  
in nomine Do - - mini,  
in nomine Domini,

in nomi-ne Domini,  
in nomine Do - - mini,  
in nomine Do - - mini,  
in nomine Domini,

dim. *p*  
dim. *p*  
*arco*  
*arco*  
*arco*  
*pizz.*  
*p*  
*arco*  
*arco*  
*pizz.*  
*p*

B. 203.



qui ve - nit, qui ve - nit, be - ne - di - ctus, be - ne -  
qui ve - nit, qui ve - nit, be - nedi - ctus qui  
qui ve - nit,  
in no - mi - ne

pizz.

pizz.

pizz.



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



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

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

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

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

O - san - na, o -

Org.  
ben marcato  
arco  
ben marcato  
arco

B.203.



[illegible]



This musical score page, numbered 200, contains vocal and piano parts. The vocal parts are written in mensural notation with lyrics in Italian. The piano accompaniment includes various textures, including arpeggiated figures and passages marked 'pizz.' (pizzicato). The score is divided into systems, with the vocal parts and piano accompaniment clearly delineated. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'sis, in ex-cel - sis, o - sanna in ex-cel - sis! Be-ne -', 'sis, o - san - na in ex-cel - sis! Be-ne -', 'na, o - san - na, o - san - na, o - sanna in ex-cel - sis!', and 'san - na, o - san - na, o - sanna in ex-cel - sis! Be-ne - di -'. The piano part includes markings for 'senza Organo' and 'pizz.' (pizzicato). The score concludes with the rehearsal mark 'B.203.'.

sis, in ex-cel - sis, o - sanna in ex-cel - sis! Be-ne -

sis, o - san - na in ex-cel - sis! Be-ne -

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

san - na, o - san - na, o - sanna in ex-cel - sis! Be-ne - di -

senza Organo

pizz.

pizz.

B.203.



di - ctus qui ve - nit in no - mi - ne Do - mi - ni. O - san - na, o - san - na, o - san - na in ex -

cel - sis De - o.



musical score for a choral and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *p*. The lyrics are in Latin, and the score is numbered 202.

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

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

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

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

B.203.



**Adagio.**

**Flauti.**

**Oboi.**

## Clarinetti in A.

**Fagotti.**

**Contrafagotto.**

**Corno I. II in E.**

**Corno III, IV in D.**

**Trombe in B.**

## Timpani in B. F.

**Trombone Alto.**

**Trombone Tenore.**

**Trombone Basso.**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**

**Alto.**

**Tenore.**

**Basso.**

**Soprano.**

**Alto.**

**Tenore.**

**Basso.**

**Organo.**

**Violoncello.**

**Basso.**

This is a page from a musical score, likely for a vocal and instrumental ensemble. The score is written in G major (one sharp) and common time (C). It features multiple staves, including vocal staves and piano accompaniment. The lyrics "Agnus Dei qui" are visible at the bottom of the page. The music is marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and slurs. The page is numbered 18 in the top right corner.



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

Basso I. II. pec - ca - ta mun - di , mi - se -

Tenore I. II. pec - ca - ta mun - di , mi - se -

B. 203.



**B.203.**



This musical score is for a choral and instrumental piece, likely a Mass. It features multiple staves for different parts. The top section includes a vocal line with lyrics and a piano accompaniment. The bottom section includes a vocal line with lyrics and a piano accompaniment. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are in Latin: "A - - gnus, a - gnus Dei qui tol - lis pec - ca - ta" and "A - - gnus Dei qui tol - lis pec -".

A - - gnus, a - gnus Dei qui tol - lis pec - ca - ta

A - - gnus Dei qui tol - lis pec -



B.203.



This musical score, identified as B. 203, is a multi-staff composition. It begins with a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems. The first system includes a vocal line with lyrics and several instrumental staves, some marked with *cresc.* (crescendo). The second system continues the vocal and instrumental parts, with the vocal line featuring the lyrics "re - re, mi - se - re" and "re, mi - se - re". The third system shows the vocal line with the lyrics "mi - se - re" and "mi - se - re - re". The fourth system continues the vocal and instrumental parts, with the vocal line featuring the lyrics "mi - se - re - re". The score concludes with a final system of instrumental staves, some marked with *cresc.* (crescendo).

re - re, mi - se - re re, mi - se - re

mi - se - re mi - se - re - re.

mi - se - re - re.

mi - se - re - re.

mi - se - re - re.

B. 203.



**B. 203.**



*cresc.* *sempre cresc.* *sf* *sf* *sf*

*cresc.* *sempre cresc.* *sf* *sf* *sf*

*cresc.* *sempre cresc.* *sf* *sf* *sf*

*cresc.* *sempre cresc.* *sf* *sf* *sf*

tol - lis pec - ca - ta, qui tollis pec - ca - ta, pec - ca - ta

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

- gnus De - i qui tol - lis pec - ca - ta, qui tollis pec - ca - ta, pec - ca - ta

qui tol - lis pec - ca - ta, pec - ca - ta, qui tollis pec - ca - ta, pec -

A - gnus

A - gnus

A - gnus

A - gnus

*sempre cresc.* *cresc.* *sempre cresc.* *sempre cresc.*



B. 203.



[illegible]



B.203.



## Bitte um innern und äussern Frieden.

*pp* B. 203.



*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*p*

Alto I.II.

na nobis pa - cem,

pa - cem,

na nobis pa - cem,

*p*

*pizz.*

*cresc.*

*p*

*pizz.*

*cresc.*

*p*

B. 203. *cresc.*



Violin I: *f*, *p*, *a2.*

Violin II: *f*, *p*, *a2.*

Viola: *f*, *p*, *pp*

Cello/Double Bass: *f*, *p*, *pp*

Vocal parts (bottom): *p*, *pa*, *pp*, *arco*, *pp*, *pp*, *pp*



a 2.

*p cresc. poco a poco**cresc. poco a poco**cresc. poco a poco**cresc.  
cresc.**cresc. poco a poco**cresc. poco a poco**cresc. poco a poco*

cem,

*p cresc. poco a poco**cresc. poco a poco*

pa

cem,

*cresc. poco a poco*

cem,

*cresc. poco a poco**cresc. poco a poco**cresc. poco a poco*

B. 203.



218

This page of a musical score, numbered 218, contains vocal and instrumental parts. The vocal line, written in a soprano clef, includes the lyrics "pa", "cem,", "pa", "cem,", and "pa". The instrumental parts are arranged in multiple staves, including a grand staff (treble and bass clefs) and several lower staves. The score features various musical notations such as notes, rests, and dynamic markings like "cresc." and "a 2.". The key signature is one sharp (F#), and the time signature is 4/4. The page is divided into two systems, with the vocal line and some instrumental parts continuing across the bottom of the page.



**B. 203.**



This musical score is for a choral and instrumental ensemble. It features a vocal section with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of four staves (two for the right hand and two for the left hand). The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *p* (piano). The vocal parts have lyrics in Latin, including "do na pa cem,". The piano part features complex rhythmic patterns and arpeggiated figures. The score is divided into two systems, with the second system starting at measure 11. The first system ends with a double bar line and a repeat sign. The second system continues the music, with the vocal parts entering in measure 11. The piano part continues with its complex patterns. The score concludes with a final cadence in measure 20.

do na pa cem,  
do na pa cem,  
do na pa cem,

B. 203.



do - na, do - na, do - na, do - na, do - na

cem, do - na

do - na, do - na, do - na, do - na, do - na

B. 203.



This musical score is for a piano and voice piece, page 222. The piano part is written for a grand piano with a treble and bass clef. The voice part is written for a soprano with a soprano clef. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. The voice part consists of a single melodic line with lyrics. The score is divided into measures by vertical bar lines. The piano part includes several measures of rest, indicating where the piano is silent. The voice part includes several measures of rest, indicating where the voice is silent. The score is written in a standard musical notation style, with notes and rests clearly visible. The piano part includes a variety of note values, including eighth and sixteenth notes, as well as rests. The voice part includes a variety of note values, including quarter and half notes, as well as rests. The score is written in a clear and legible style, with good spacing and alignment. The piano part includes a variety of musical notations, including notes, rests, and dynamic markings. The voice part includes a variety of musical notations, including notes, rests, and lyrics. The score is a high-quality musical score, suitable for performance or study.

*p*

*pp*

*pizz.*

pa - - - - - cem,

pa

pa

pa

pa

pa - - - - - cem,

pa - - - - - cem,

pa - - - - - cem,

*pizz.*

*pizz.*



**B .203.**



This image shows a page of musical notation, likely a score for a symphony. The notation is arranged in several systems, each containing multiple staves. The top system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The middle system features staves for woodwinds (clarinets, bassoons) and strings. The bottom system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'sf' (sforzando) and 'non legato'. The page is numbered 'B. 203.' at the bottom.



**B.203.**



*colla voce*

*pp*

*tr*

*colla voce*

*p colla voce*

*p colla voce*

*p colla voce*

*timidamente. ängstlich.*

*Recit.*

A - gnus De-i qui tol-lis pec-ca-ta

*p colla voce*

*p colla voce*

*p colla voce*

B. 203.



[illegible]



*colla voce*

**Tempo I.**

**ff** *tr* **Tempo I.**

*colla voce* *pizz.*

**ff** *colla voce* *pizz.*

**ff** *colla voce* *pizz.*

**ff** *Recit.* **A** gnus Dei, do na, do na,

Do na, do nanobis pa

no bis! Do na, do

**Tempo I.**

*senza Org.* **ff** *colla voce* *pizz.*

**ff** *colla voce* *pizz.*

**ff** *colla voce* *pizz.*

B. 203.



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

pp, p, stacc. arco, stacc., sempre pp

B. 203.



This musical score is for a piece labeled B. 203. It consists of vocal parts and piano accompaniment. The vocal parts include a Soprano line, an Alto line, and a Bass line, all with lyrics. The piano accompaniment is divided into two systems, each with a right and left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *sempre pp* (always pianissimo). There are also performance instructions like *stacc.* (staccato). The lyrics are in Italian and appear to be a liturgical or religious text, mentioning "cem", "pa", "do", and "na".

*pp*

*sempre pp*

*stacc.*

cem, pa - cem,  
pa - - - - - cem, pa -  
do - na, do - na do -  
do - na, do - na, do -

*sempre pp*

*sempre pp*

*sempre pp*



**B.203.**



This page of a musical score is for a large ensemble, likely a symphony orchestra with vocal soloists and a choir. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for woodwinds, brass, strings, and voices. The music is characterized by dynamic markings such as *p* (piano), *ff* (fortissimo), *sf* (sforzando), and *cresc.* (crescendo). The lyrics, written in Latin, are "do - na no - bis pa - cem," (grant us peace). The page is numbered 203 at the bottom.



[illegible]



234

cem, do - na pa -

cem, do - na, do - na, do - na, do -

do - na pa -

do - na pa -



[illegible]



This musical score is for a large ensemble, likely a symphony or concert band, with multiple staves. The score is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano). There are also articulation marks like accents and slurs. The lyrics "do - na, pa" are written below the staves, indicating a vocal or choral part. The score is divided into several systems, with the first system starting at measure 1 and the last system ending at measure 203. The bottom of the page is labeled "B. 203."



**B. 203.**



pa - cem.

pa - cem.

pa - cem.

pa - cem.

pa - cem,

pa - cem,

pa - cem,

pa - cem,

B. 203.



Presto.

This musical score is for a piano and orchestra piece, marked "Presto." The score is written for a grand piano (G-clef and F-clef staves) and an orchestra (multiple staves for woodwinds, brass, and strings). The key signature is one sharp (F#), and the time signature is common time (C). The piano part features a complex, fast-moving melody with many trills and slurs. The orchestral parts provide harmonic support, with some woodwinds and brass playing melodic lines. The score is divided into systems, with the piano part and the first orchestral section (woodwinds and brass) on the left, and the string section on the right. The piano part includes dynamic markings such as *ff* (fortissimo) and *tr* (trill). The string section includes the instruction "senza Org." (without organ). The score ends with a double bar line.



This musical score page, numbered 240, features a piano part and an orchestral arrangement. The piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and trills marked with *tr*. The orchestral part consists of multiple staves for woodwinds, brass, and strings, all in the same key signature. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments. The overall layout is typical of a professional musical manuscript.



This musical score page, numbered 241, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clefs, with grand staff notation). The orchestral part includes woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and percussion. The score is in G major (one sharp) and 4/4 time. The piano part begins with a *ff* (fortissimo) dynamic marking. The orchestral part includes various woodwind and string entries, with some woodwinds marked *tr* (trills). The score concludes with a *ff* dynamic marking. The page number 241 is located in the top right corner.



This page contains a musical score for page 242. The score is written for multiple instruments, likely a string ensemble or orchestra, as indicated by the multiple staves. The notation includes treble and bass clefs, key signatures (one sharp, F#), and various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with each system containing multiple staves. The first system shows a complex melodic line in the upper staves, with a key signature change to one sharp (F#) and a dynamic marking of *ff* (fortissimo). The second system continues the melodic development, with a key signature change to one flat (Bb) and a dynamic marking of *ff*. The third system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The fourth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The fifth system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The sixth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The seventh system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The eighth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The ninth system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The tenth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The eleventh system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The twelfth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The thirteenth system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The fourteenth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The fifteenth system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The sixteenth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The seventeenth system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The eighteenth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The nineteenth system shows a key signature change to one sharp (F#) and a dynamic marking of *ff*. The twentieth system shows a key signature change to one flat (Bb) and a dynamic marking of *ff*. The score concludes with a key signature change to one sharp (F#) and a dynamic marking of *ff*.



**B. 203.**



This page of musical notation, numbered 244, contains a complex arrangement for piano. It features multiple systems of staves. The first system includes a grand staff (treble and bass clefs) with intricate melodic lines and dense chordal textures. Subsequent systems show various instrumental parts, some with rests, indicating a multi-movement or multi-section work. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is predominantly one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The bottom of the page is marked with the number 'B. 203.'.



245

A - - gnus, a - gnus De - i,

A - - gnus, a - gnus De - i,

A - - gnus, a - gnus De - i,

A - - gnus, a - gnus De - i,

Org.

B 203



**B.203.**



[illegible]



## 248 Tempo I.

This musical score is for a large ensemble, likely a choir and orchestra. It consists of 24 measures, divided into two systems of 12 measures each. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes vocal parts with lyrics and instrumental parts for various instruments, including strings, woodwinds, and brass. The lyrics are "na, do na, do" repeated across the vocal staves. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The score is written in a standard musical notation style, with staves for each instrument and vocal part.



[illegible]



B. 203.







musical score for piano and voice, page 252. The score includes piano accompaniment and vocal parts with lyrics "cem, pa".

The piano part features complex textures with multiple staves, including a grand staff (treble and bass clef) and a separate staff for the right hand. Dynamics include *f* (forte), *p* (piano), *sf* (sforzando), *pp* (pianissimo), *pp cresc.* (pianissimo crescendo), *pizz.* (pizzicato), and *senza Org.* (without organ). The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) and include the lyrics "cem, pa".

The score is marked with "B. 203." at the bottom.



[illegible]



[illegible]



**B.203.**



256

cresc.

p

cresc.

p

cresc.

p

cresc.

p

p

sempre più p

p

cresc.

p

sempre più p

8

8

sempre più p

sempre più p

sempre più p

sempre più p

cresc.

p

na no - bis pa - cem,

cresc.

p

do - na no - bis pa - cem,

cresc.

p

na no - bis pa - cem,

cresc.

p

na no - bis pa - cem,

cresc.

p

sempre più p

cresc.

p

sempre più p

cresc.

p

sempre più p

B. 203.

sempre più p



**B.203.**



pp cresc. cresc. cresc. cresc. f ben marcato

pp cresc. cresc. f ben marcato f ben marcato f ben marcato

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

Org. cresc. f ben marcato f ben marcato f ben marcato

cresc. B. 203. f ben marcato



This page of musical notation, numbered 259, features a complex arrangement of staves. The top section includes staves for piano (p), piano-crescendo (p cresc.), and fortissimo (ff) dynamics. The notation is dense, with many notes and rests. The bottom section of the page shows a continuation of the musical piece, with staves for piano (p), piano-crescendo (p cresc.), and fortissimo (ff) dynamics. The notation is dense, with many notes and rests. The page concludes with the marking B<sup>2</sup>203.











# Grössere Gesang-Werke

in Partitur, Klavierauszug, Sing- und Orchesterstimmen  
im Verlage von  
**Breitkopf & Härtel in Leipzig.**

<b>Bach, Joh. Seb.,</b> Messen, in Chorstimmen nach der Ausgabe der Bach-Gesellschaft, und mit Genehmigung derselben: — Messe in H moll. . . . . 2 25 — Messe No. 1 in F dur . . . . . 20 — Messe No. 2 in A dur . . . . . 20 — Messe No. 3 in G moll . . . . . 20 — Messe No. 4 in G dur . . . . . 20	<b>Händel, G. F.,</b> Esther. Oratorium in 3 Abtheilungen, in deutscher Uebersetzung und im Klavierauszug nach der Original-Partitur, nebst einem Anhang, herausgegeben von Jul. Jos. Maier. — Klavierauszug . . . . . 5 — — Chorstimmen . . . . . 1 20 — Susanna. Oratorium. (Nach der Ausgabe der deutschen Händelgesellschaft und mit Genehmigung derselben.) — Chorstimmen . . . . . 1 10 — Der Messias. Oratorium nach Mozart's Bearbeitung. Klavierauszug von E. F. Richter . . . . . 5 —	<b>Möhring, F.,</b> Op. 32. Drei Psalmen f. Soli und Chor. In Partitur: No. 1. Psalm 54. Hilf mir Gott . . . . . 15 — 2. Psalm 137. An den Wassern . . . . . 10 — 3. Psalm 126. Wenn der Herr . . . . . 10 Singstimmen: No. 1 . . . . . 20 — 2 . . . . . 15 — 3 . . . . . 20	<b>Perfall, K.,</b> Op. 10. Deutsche Mährchen. No. 2. Undine, Dichtung von Franz Bonn, für Soli, Chor und Orchester. — Partitur . . . . . 5 — — Klavierauszug . . . . . 3 15 — Chorstimmen . . . . . 1 — <b>Rameau,</b> Solo u. Chor aus Castor u. Pollux. Klavierauszug und Singstimmen . . . . . 12 1/2 <b>Reinecke, C.,</b> Op. 56. Schlachtlied von F. G. Klopstock „Mit unserm Arm ist nichts gethan“ für 2 Männerchöre mit Orchester. — Partitur . . . . . 2 — — Klavierauszug . . . . . 1 — — Singstimmen . . . . . 1 — — Orchesterstimmen . . . . . 1 20 — Op. 74. Mirjam's Siegesgesang Concert-Arie für Sopran mit Begleitung des Orchesters. — Siehe, der Herr hat Grosses an uns gethan. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 1 — — Klavierauszug . . . . . 10
<b>Beethoven's Werke. Neue Ausgabe.</b> Op. 65. Scene und Arie: Ah! Perfido, für Sopran mit Orchester. Partitur n. . . . . 18 — 72. Fidelio (Leonore). Oper. Partitur n. . . . . 7 9 — 85. Christus am Oelberge. Oratorium. Partitur . . . . . 3 6 — 86. Missa in C. Partitur . . . . . 3 18 — 112. Meeresstille und glückliche Fahrt. Partitur . . . . . 24 — 113. Die Ruinen von Athen. Festspiel. Partitur . . . . . 3 6 — 114. Marsch und Chor daraus. Partitur n. . . . . 18 — 116. Terzett. Tremate, empj, tremate, für Sopran, Tenor und Bass mit Orchester. Partitur . . . . . 1 — — 118. Elegischer Gesang f. 4 Singstimmen mit Quartett. Partitur . . . . . 9 — 121. Opferlied für eine Singstimme mit Chor und Orchester. Partitur n. . . . . 12 — 122. Bundeslied für 3 Solo und 3 Chorstimmen mit Begleitung von 2 Clar., 2 Hörner u. 2 Fagotte. Partitur n. . . . . 9 — 123. Missa solennis in D. Partitur . . . . . 6 18	<b>Hauptmann, M.,</b> Op. 43. Drei Kirchenstücke für Chor und Orchester. No. 1. Nicht so ganz wirst meiner du vergessen. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 25 — Klavierauszug . . . . . 18 — Singstimmen . . . . . 10 No. 2. Und Gottes Will ist dennoch gut. — Partitur . . . . . 1 — — Orchesterstimmen . . . . . 1 10 — Klavierauszug . . . . . 18 — Singstimmen . . . . . 10 No. 3. Du Herr, zeigst mir den rechten Weg. — Partitur . . . . . 25 — Orchesterstimmen . . . . . 20 — Klavierauszug . . . . . 18 — Singstimmen . . . . . 10	<b>Molique, B.,</b> Op. 65. Abraham. Oratorium. Partitur . . . . . 20 — — Orchesterstimmen . . . . . 16 20 — Klavierauszug . . . . . 9 — — Singstimmen . . . . . 2 20 <b>Mozart, W. A.,</b> 12 Arien mit Begleitung des Orchesters. Neue Ausgaben. No. 1. Recitativo con Rondo für Sopran: <i>Mia speranza adorata!</i> — Ach sie stirbt, meine Hoffnung! — Partitur . . . . . 17 1/2 — Orchesterstimmen . . . . . 1 — — Klavierauszug . . . . . 15 No. 2. Scena ed Aria für Sopran: <i>Bella mia fiamma, addio!</i> — Theuerstes Mädchen, ich scheide! — Partitur . . . . . 17 1/2 — Orchesterstimmen . . . . . 1 — — Klavierauszug . . . . . 15 No. 3. Aria für Tenor: <i>Misero! o sango, o son desto?</i> — Wehe mir! Ist's Wahrheit? — Partitur . . . . . 22 1/2 — Orchesterstimmen . . . . . 1 5 — Klavierauszug . . . . . 17 1/2 No. 4. Scena e Cavatina für Sopran: <i>Ah, lo previdi!</i> — Ach, meine Hoffnung! — Partitur . . . . . 25 — Orchesterstimmen . . . . . 1 5 — Klavierauszug . . . . . 25 No. 5. Scena ed Aria für Sopran: <i>A questo seno, dehl vieni.</i> — In meine Arme komm, Lieblich. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 1 — — Klavierauszug . . . . . 17 1/2 No. 6. Recitativ und Rondo für Sopran: <i>Ch'io mi scordi di te?</i> — Mich zu trennen von dir? — Non temer, amato bene! — Zage nicht, du, den ich liebe. — Partitur . . . . . 1 15 — Orchesterstimmen . . . . . 1 10 — Klavierauszug . . . . . 15 No. 7. Recitativ und Arie für Sopran: <i>Misera, dove son?</i> — Wehe mir! ach, wo bin ich? — Partitur . . . . . 22 1/2 — Orchesterstimmen . . . . . 15 — Klavierauszug . . . . . 22 1/2 No. 10. Scena ed Aria für Sopran: <i>Ma, che vi fece, o stelle!</i> — Ach, was verbrach, ihr Sterne. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 1 5 — Klavierauszug . . . . . 20 No. 11. Recitativo ed Aria für Sopran (mit obligater Violine): <i>Non più! tutto ascoltai.</i> — Genug, ich bin entschlossen. — Non temer, amato bene! — Lass, o Freund, uns standhaft scheiden. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 20 — Klavierauszug . . . . . 25 No. 12. Scena ed Aria für Bass: <i>Alcandro, lo confesso.</i> — O Freund, was mich ergriffen. — Non so donde viene. — Woher dieses Bangen. — Partitur . . . . . 15 — Orchesterstimmen . . . . . 25 — Klavierauszug . . . . . 17 1/2 — Terzett für Sopran, Tenor und Bass mit Begleitung des Orchesters: <i>Mandina amabile.</i> — Willst du mein Liebchen sein. — Partitur . . . . . 1 7 1/2 — Klavierauszug . . . . . 20 — Orchesterstimmen . . . . . 1 — — Quartett für Sopran, Tenor u. 2 Bässe mit Begleitung des Orchesters: — <i>Dele alr in che maniera.</i> — Sagt, wo hab' ich denn. — Partitur . . . . . 1 20 — Klavierauszug . . . . . 1 — — Orchesterstimmen . . . . . 1 10	<b>Reinthal, C.,</b> Jephtha u. seine Tochter. Oratorium nach dem alten Testament. — Partitur . . . . . 20 — — Orchesterstimmen . . . . . 15 — — Klavierauszug . . . . . 6 — — Chorstimmen . . . . . 2 — — Textbuch . . . . . n. 2 <b>Richter, E. F.,</b> Op. 8. Hymne: Heilig und hehr ist der Name des Herrn, für Chor und Orchester. — Klavierauszug . . . . . 25 — Op. 10. Der 126. Psalm: Wenn der Herr die Gefangenen Zions erlösen wird, für Chor und Orchester. — Partitur . . . . . 2 10 — Klavierauszug . . . . . 1 5 — Singstimmen . . . . . 1 — — Op. 16. Der 116. Psalm, für Sopran-Solo, Chor und Orchester. — Klavierauszug . . . . . 1 5 — Singstimmen . . . . . 25 — Op. 17. Der 137. Psalm: An den Wassern zu Babel sassen wir, für Sopran-Solo, Chor und Orchester. — Klavierauszug . . . . . 20 — Singstimmen . . . . . 12 — Gebet für Sopran und Altstimmen mit Orgel oder Pianoforte . . . . . 15 — In deine Hände. — 6 Hymnen für eine Alt- od. Mezzo-Sopranstimme mit Begleitung des Pianoforte — No. 1. O salutaris hostia. — 2. Ave maris stella. — 3. Cum invocarem. — 4. Laudate Dominum. — 5. Miserere mei. — 6. Ave maria.
<b>Benedict, J.,</b> Op. 70. Undine. Ein Mährchen nach La Motte Fouqué für England frei bearbeitet von John Oxenford, in's Deutsche übertr. von K. Klingemann. — Partitur . . . . . 12 — — Klavierauszug . . . . . 5 — — Chorstimmen . . . . . 1 5 <b>Blumner, M.,</b> Op. 8. Abraham. Oratorium in zwei Theilen. Klavierauszug . . . . . 6 20 — Dasselbe. Die Chorstimmen . . . . . 2 10 <b>Bruch, Max,</b> Op. 3. Jubilate, Amen. Gedicht von Th. Moore für Sopran-Solo, Chor und Orchester. — Partitur . . . . . 15 — Orchesterstimmen . . . . . 22 1/2 — Klavierauszug . . . . . 15 — Singstimmen . . . . . 7 1/2 — Op. 8. Die Birken und die Erlen. Gedicht aus den Waldd Liedern von Pflarrus für Sopran-Solo, Chor und Orchester. — Partitur . . . . . 2 — — Orchesterstimmen . . . . . 2 — — Klavierauszug . . . . . 25 — Singstimmen . . . . . 20 — Op. 13. Hymnus (Dem, der von Nächten) für eine Singstimme mit Begleitung des Pianoforte. — Ausgabe für Sopran . . . . . 15 — Ausgabe für Alt . . . . . 15	<b>Haydn, J.,</b> Der Sturm (La Tempesta). Chor mit Begleit. d. Orchesters. Neue Ausgabe. Hört die Winde furchtbar heulen! — <i>Ve! i venti fremen fieri!</i> — Partitur mit unterlegtem Klavierauszug . . . . . 2 — — Chorstimmen . . . . . 10 <b>Hiller, F.,</b> Op. 75. Ver Sacrum oder die Gründung Roms. Gedicht von L. Bischoff, für Solostimmen, Chor und Orchester. — Partitur . . . . . 9 — — Quartettstimmen . . . . . 4 25 — Klavierauszug . . . . . 5 15 — Chorstimmen . . . . . 1 20 (Die Blasinstrumente werden in Abschrift geliefert.) <b>Josephson, J. A.,</b> Op. 9. Frühlings-Nahen. (Islossungen). Fantasie für Soli u. Chor (Männerstimmen) mit Orchester. Deutsch und Schwedisch: — Klavierauszug . . . . . 25 — Singstimmen . . . . . 20 <b>Kirchengesänge, evangelische.</b> Abgedruckt aus dem Werke: Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes, dargestellt von C. von Winterfeld. 3 Theile. — Erster Theil. Kirchengesänge d. 16. Jahrh. . . . . 5 — — Zweiter Theil. Kirchengesänge d. 17. Jahrh. . . . . 6 15 — Dritter Theil. Kirchengesänge d. 18. Jahrh. . . . . 8 15 <b>Klaus, V.,</b> Op. 16. Drei Psalmen für weiblichen Chor und Solostimmen, zunächst zum Gebrauch in Schulanstalten. Partitur und Stimmen . . . . . 1 7 1/2 — Der 24. Psalm: Die Erde ist des Herrn. — Der 98. — Singet dem Herrn. — Der 100. — Jauchzet dem Herrn. <b>Liszt, F.,</b> Eine Symphonie zu Dante's Divina Commedia f. grosses Orchester, Sopran- und Alt-Chor. — Partitur . . . . . 5 15 — Für 2 Pianoforte . . . . . 3 15 <b>Maier, J.,</b> Op. 6. Vier Motetten (Offertorien) für Sopran, Alt, Tenor u. Bass. Partitur und Stimmen . . . . . 20 — No. 1. Domine in auxilium. — 2. De profundis clama i. — 3. Populum humilem. — 4. Jubilate Deo. <b>Marx, A. B.,</b> Op. 27. Festgesänge f. Männerchor (für die Feste der Berliner Universität gesetzt). — No. 1. Verkündigung Haggai. — Partitur . . . . . 10 — Singstimmen . . . . . 5 — No. 2. Segen der Eintracht. — Partitur . . . . . 10 — Singstimmen . . . . . 5 — No. 3. Nisi dominus. — Partitur . . . . . 10 — Singstimmen . . . . . 5 — Sammlung vorzüglicher Chorsätze für den Gebrauch in Singvereinen und Chorschulen: — Klavierauszug . . . . . 2 — — Stimmen . . . . . 1 20 <b>Meinardus, L.,</b> Op. 6. Deutsche Messgesänge für vierstimmigen Chor mit Begleit. der Orgel (ad libitum) . . . . . 1 5 — Op. 17. Wanderlied von J. von Eichendorff, für Chor mit Begleitung von Blasinstrumenten. Partitur mit unterlegtem Klavierauszug und Stimmen . . . . . 1 5	<b>Möhring, F.,</b> Op. 32. Drei Psalmen f. Soli und Chor. In Partitur: No. 1. Psalm 54. Hilf mir Gott . . . . . 15 — 2. Psalm 137. An den Wassern . . . . . 10 — 3. Psalm 126. Wenn der Herr . . . . . 10 Singstimmen: No. 1 . . . . . 20 — 2 . . . . . 15 — 3 . . . . . 20 <b>Molique, B.,</b> Op. 65. Abraham. Oratorium. Partitur . . . . . 20 — — Orchesterstimmen . . . . . 16 20 — Klavierauszug . . . . . 9 — — Singstimmen . . . . . 2 20 <b>Mozart, W. A.,</b> 12 Arien mit Begleitung des Orchesters. Neue Ausgaben. No. 1. Recitativo con Rondo für Sopran: <i>Mia speranza adorata!</i> — Ach sie stirbt, meine Hoffnung! — Partitur . . . . . 17 1/2 — Orchesterstimmen . . . . . 1 — — Klavierauszug . . . . . 15 No. 2. Scena ed Aria für Sopran: <i>Bella mia fiamma, addio!</i> — Theuerstes Mädchen, ich scheide! — Partitur . . . . . 17 1/2 — Orchesterstimmen . . . . . 1 — — Klavierauszug . . . . . 15 No. 3. Aria für Tenor: <i>Misero! o sango, o son desto?</i> — Wehe mir! Ist's Wahrheit? — Partitur . . . . . 22 1/2 — Orchesterstimmen . . . . . 1 5 — Klavierauszug . . . . . 17 1/2 No. 4. Scena e Cavatina für Sopran: <i>Ah, lo previdi!</i> — Ach, meine Hoffnung! — Partitur . . . . . 25 — Orchesterstimmen . . . . . 1 5 — Klavierauszug . . . . . 25 No. 5. Scena ed Aria für Sopran: <i>A questo seno, dehl vieni.</i> — In meine Arme komm, Lieblich. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 1 — — Klavierauszug . . . . . 17 1/2 No. 6. Recitativ und Rondo für Sopran: <i>Ch'io mi scordi di te?</i> — Mich zu trennen von dir? — Non temer, amato bene! — Zage nicht, du, den ich liebe. — Partitur . . . . . 1 15 — Orchesterstimmen . . . . . 1 10 — Klavierauszug . . . . . 15 No. 7. Recitativ und Arie für Sopran: <i>Misera, dove son?</i> — Wehe mir! ach, wo bin ich? — Partitur . . . . . 22 1/2 — Orchesterstimmen . . . . . 15 — Klavierauszug . . . . . 22 1/2 No. 10. Scena ed Aria für Sopran: <i>Ma, che vi fece, o stelle!</i> — Ach, was verbrach, ihr Sterne. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 1 5 — Klavierauszug . . . . . 20 No. 11. Recitativo ed Aria für Sopran (mit obligater Violine): <i>Non più! tutto ascoltai.</i> — Genug, ich bin entschlossen. — Non temer, amato bene! — Lass, o Freund, uns standhaft scheiden. — Partitur . . . . . 20 — Orchesterstimmen . . . . . 20 — Klavierauszug . . . . . 25 No. 12. Scena ed Aria für Bass: <i>Alcandro, lo confesso.</i> — O Freund, was mich ergriffen. — Non so donde viene. — Woher dieses Bangen. — Partitur . . . . . 15 — Orchesterstimmen . . . . . 25 — Klavierauszug . . . . . 17 1/2 — Terzett für Sopran, Tenor und Bass mit Begleitung des Orchesters: <i>Mandina amabile.</i> — Willst du mein Liebchen sein. — Partitur . . . . . 1 7 1/2 — Klavierauszug . . . . . 20 — Orchesterstimmen . . . . . 1 — — Quartett für Sopran, Tenor u. 2 Bässe mit Begleitung des Orchesters: — <i>Dele alr in che maniera.</i> — Sagt, wo hab' ich denn. — Partitur . . . . . 1 20 — Klavierauszug . . . . . 1 — — Orchesterstimmen . . . . . 1 10	<b>Schumann, R.,</b> Op. 29. No. 3 Zigeunerleben. „Im Schatten des Waldes, im Buchengozweig“ für kleinen Chor. — Klavierauszug . . . . . 15 — Chorstimmen . . . . . 10 — Dasselbe für Männerchor mit vierhändiger Pianofortebegleitung eingerichtet von Joh. Herbeck. — Klavierauszug . . . . . 15 — Chorstimmen . . . . . 10 — Op. 115. Musik zu Manfred. Dramatisches Gedicht von Lord Byron. — Partitur . . . . . 6 15 — Orchesterstimmen . . . . . 5 — — Klavierauszug . . . . . 3 — — Singstimmen . . . . . 15 <b>Stade, W.,</b> Hymnus nach dem 65. Psalm für Männergesang, Soli, Chor und Orchester. Mit latein. und deutschem Texte. — Partitur . . . . . 3 — — Klavierauszug . . . . . 1 15 — Chorstimmen . . . . . 20 <b>Steifensand, W.,</b> Op. 14. Der Einsiedler, von J. v. Eichendorff. Komm Trost der Welt, du stille Nacht! für eine Alt- oder Baritonstimme mit Begleitung des Pianoforte und Violoncellen . . . . . 15 <b>Stiehl, H.,</b> Op. 33. Ballade für Solo und Chor mit Begleitung des Pianoforte . . . . . 25 — Op. 42. Auf! Psalter und Harfe! Hymne für eine Singstimme mit Begleitung des Pianoforte . . . . . 25 <b>Strehen, E.,</b> Op. 10. Salve Regina, für eine Singstimme mit Pianoforte oder Orgel . . . . . 10 <b>Taubert, W.,</b> Op. 134. Der Sturm von Shakespeare. — Partitur . . . . . n. 10 — — Quartettstimmen (ohne Ouverture) . . . . . 3 15 — Harfe . . . . . 20 — Klavierauszug . . . . . 5 — — Singstimmen . . . . . 1 10 — Verbindendes Gedicht dazu von F. Eggers . . . . . n. — 10 <b>Vogt, J.,</b> Op. 32. Die Auferweckung des Lazarus. Oratorium in zwei Theilen. Vollständiger Klavierauszug . . . . . 4 15 — Chorstimmen . . . . . 1 10