

No. 14.

Regent

Der

Königliche Hoheit und  
Fürstliche Durchlaucht in  
Sachsen



bezeigt mit inliegender

Missa

- à 48 21.
- 3. Violini.
- 2. Soprani
- Alto
- Tenore
- Basso
- 3. Trombe
- Tympali
- 1. Corne du Chasse
- 2. Traversiers
- 2. Hautbois
- 2. Bassoni
- Violoncello
- Continuo

seiner unterthänigsten Devotion

Der Autor

Mus. 2405-D-21



J. S. B.

# Opera I.

32. Kyrie Kyrie e - le - i - son ele - i son  
Kyrie ele - - - - i son Kyrie e -  
le - i son ele - - - - i son ele - i son e -  
le - i son ele - i son ele - - - - i son e -  
le - i son e - le i - son Kyrie ele -  
- i son Kyrie - e ele - i son ele - i -  
son ele - i son Ky - rie ele i son ele i - son ele i -  
- son ele i -  
i son ele - - - - i son e -  
le - i son ele - i son ele i son Kyrie e - le -  
- i son. Kyrie ele - i -  
son Kyrie ele - i - son ele - i son Kyrie ele -  
- i son ele i son ele - i son e - le

Votti

(11)

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- ison e - leison eleison Kyrie e -  
 le - ison Kyrie ele - ison Ky -  
 - rie ele - ison ele - ison e - le -  
 - ison ele - ison eleison elei -  
 son elei -  
 son elei - son ele - ison eleison ele - i -  
 son ele - ison Kyrie e - le - ison elei -  
 son. Chri - ste Chri - ste e -  
 lei - son elei - son Chri - ste  
 Chri - ste ele - ison ele - ison elei -  
 son Chri - ste Chri - ste ele - ison elei -  
 son Chri - ste Chri - ste ele - ison e -  
 le - ison elei - son Chri - ste Chri - ste ele -

- ison ele - ison ele -  
 - ison ele - ison. Chri - ste ele - i -  
 son ele ison Chri - ste  
 Chri - ste ele - ison ele - ison ele i -  
 son ele i - son Chri - ste ele i - son Chri - ste -  
 le - ison ele i - son ele i - son ele i - son Chri - ste -  
 le - ison Chri - ste ele - ison Chri - ste ele - i -  
 son ele i - son ele - ison Chri - ste Chri - ste -  
 le ison Chri - ste ele -  
 - ison ele - ison ele - ison Chri - ste e -  
 leison. Kyrie *Allabreve.* Kyrie e -  
 lei - son ele i - son e - lei - son e -  
 lei - son Ky - rie eleison ele i - son Kyrie e -

lei — son elei — son ky — rie — e — le — i — son e —  
 lei — — son ele — i — son e — le — — — — —  
 — i — son elei — i — son Kyrie ele — i — son  
 elei — son. Kyrie elei — son elei —  
 son Kyrie — ele — — — — — i — son ele —  
 — — — — — i — son e — lei — son e — lei — son Kyrie —  
 e — e — le — i — son Kyrie elei — son Kyrie e —  
 lei — — son elei — son Kyrie — rie — e — le — — — — — i — son —

Gloria  
 Gloria in ex — celsis in excelsis Deo  
 glo — — — — — ria in excel — — — — — sis Deo in ex —  
 cel — — — — — sis in excel — — — — — sis glo — — — — — ria  
 glo — — — — — ria in excelsis Deo glo — — — — —  
 ria gloria gloria in excel — — — — — sis

*in excelsis in excelsis Deo gloria in excelsis Deo*  
*Et in terra pax et in terra pax*  
*hominibus et in terra pax in terra pax*  
*hominibus bonae voluntatis et in terra pax*  
*hominibus bonae voluntatis bonae voluntatis*  
*hominibus bonae voluntatis in terra pax pax pax pax*  
*in terra pax hominibus bonae voluntatis bona voluntatis*  
*bona voluntatis bona voluntatis et in terra pax et*  
*in terra pax et in terra pax hominibus bonae voluntatis bona*  
*voluntatis hominibus bona voluntatis in terra pax*  
*hominibus bonae voluntatis pax pax pax in terra pax*  
*hominibus pax hominibus*

Potti

- ribus bonae voluntatis bonae vo- luntatis pax - ho-  
 minibus bonae voluntatis et - in terra pax et in terra pax  
 et in terra pax — hominibus bonae volenta- tis hominibus  
 bus bo- nae volenta- tis bonae vo- luntatis. *Lauda magis*  
*tacet*  
 Gratias agimus *Allabreve.* Gra- tias a- gimus  
 tibi propter magnā glo- riam tuam  
 gra- tias a- gimus tibi gra-  
 tias a- gimus tibi propter magnā glo-  
 riam tuam propter magnā gloria tuam propter magnā  
 glo- riam tuam gra- tias a-  
 gimus tibi pro- pter magnā gloria tuam gra- tias a-  
 gimus tibi Gra- tias a- gimus tibi pro-  
 pter magnā glo- riam tuam

6. *Da, propter ma - gnam glo - riam tuam*  
*Dominice Fili*  
*Dominice Fili unige -*  
*nite de - su Christe altissime*  
*me Dominice De - us Rex coele*  
*stis Deus pa - ter omni - potens Dominice De - us*  
*Rex coele stis*  
*Dominice Fi - li unige nite Jesu*  
*Christe altissime Do mine Fili Do*  
*mine Fili unigenite Jesu Christe altissime Jesu*  
*Christe altissime Dominice Deus Rex celestis Do*  
*mine Fili unigenite Jesu Christe altissime Dominice*  
*Fili unigenite Jesu Christe altissime Jesu Christe al*  
*tissime*  
 14. *Do - mine Deus Agnus Dei Dominice De -*

Votti



us Agnus Dei. Agnus Dei filius Patris Do- mine  
 Deus Agnus Dei Domine Deus Agnus De- i Agnus  
 Dei filius Patris Domine Deus Agnus Dei Agnus Dei  
 Domine Deus Ag- nus De- i Fi- lius Patris  
 Qui sedes p- Quoniam tu solus p-  
 bacet. *tacet* 129-  
 Cum sancto Spiritu in gloria Dei Pa- tris cum sancti-  
 tu in gloria Dei Patris in gloria Dei Pa- tris in gloria Dei  
 Patris in gloria Dei Pa- tris in glo-  
 ria Dei Pa- tris in glo  
 ria Dei Patris amen cum sancto Spiritu in  
 glo- ria Dei Patris amen a-  
 men

a - - - - - men amen amen cum sancto spiri  
tu amen in gloria Dei Patris in glo - ria Dei Pa -  
tris cum sancto spi - ritu in glo - - - - - ria Dei Patris  
amen a -  
- men cum sancto spiritu in glo - ria Dei Patris amen , cum sancto  
spiritu in glo - - - - - ria Dei Pa - - - - - tris , cum sancto  
spi - ritu in glo - ria Dei Pa - tris a - - - - - men in glo -  
ria Dei Patris amen in glo - ria Dei Patris a -  
- - - - - men in gloria Dei Pa - - - - - tris in glo -  
-  
ria De -  
i Pa - tris a - - - - - men in gloria Dei Patris Amen .  
Fin

# Soprano II

04. Kyrie e - le - ison e - leison eleison -  
Kyrie ele - ison Kyrie ele - i -  
son ele - ison Kyrie ele - ison eleison Ky - rie e -  
lei - son Kyrie ele - ison Kyrie ele - i -  
son Ky - rie ele - ison ele - ison e - le - i -  
son ele - ison eleison elei - son elei -  
son ele - ison ele - ison ele - ison Kyrie e - le -  
ison. Kyrie ele - ison Ky -  
rie ele - ison ele - ison. Kyrie e -  
le - ison Kyrie eleison ele - i -  
son Kyrie eleison eleison elei - son  
elei

(tr.)

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ison ele — — — — — ison ele — — — — — ison ele — — — — — ison elei —  
son Kyrie e — le — — — — — ison eleison — — — — — Christe  
Chri — ste Christe elei — — — — — son elei — — — — — son  
Christe christe ele — ison ele — ison elei — son Chri —  
— ste Christe ele — — — — — ison elei — — — — — son Chri —  
— ste Christe ele — — — — — ste Christe ele — ison ele — — — — —  
— ison ele — — — — — ison eleison — — — — — Christe e —  
le — — — — — ison elei — — — — — son Christe Christe e —  
le — — — — — ison ele — — — — — ison elei son elei —  
son Christe eleison — — — — — Christe le — ison elei son elei —  
son ele — ison Christe ele — ison Christe ele — — — — — ison Christe ele —  
— — — — — ison Christe eleison ele — — — — — ison Chri — ste  
Christe ele — — — — — — — — — — — ison Christe ele — ison e —  
— — — — — ison ele — ison elei — — — — — son Chri 12

le - ison ele - ison Christe eleison.  
 Kyrie elei - son elei - son e -  
 leison e - leison Kyrie eleison elei - son Kyrie e -  
 lei - son eleison Kyrie ele - ison e - lei -  
 - son eleison ele - ison e - le - i -  
 son Kyrie ele - ison eleison Kyrie elei -  
 - son eleison Kyrie ele - ison ele -  
 ison e - leison e - leison Kyrie e -  
 leison - Kyrie eleison Kyrie elei - son elei -  
 son Ky - rie ele - ison. Gloria  
 celis in excelsis Deo glo - ria in excel - sis Deo  
 in excel - sis in excelsis in excelsis Deo glo -  
 - ria in excelsis Deo. glo - ria gloria gloria

in excel sis in excel sis glo ria  
 glo ria in excel sis De o Et in terra pax Et in  
 terra pax pax hominibus et in terra pax in terra pax et in  
 terra pax hominibus bonae voluntatis et in terra pax ho-  
 minibus bonae voluntatis bo nae voluntatis et in terra pax et  
 in terra pax et in ter ra pax hominibus bonae voluntatis bonae  
 voluntatis et in terra pax hominibus bonae voluntatis.  
 bonae voluntatis pax hominibus bonae voluntatis et in terra  
 pax et in terra pax et in terra pax hominibus bo nae voluntatis  
 et in terra pax hominibus bonae voluntatis  
 Laudamus te  
 mque lauda mus te lau da mus te bene dicimus  
 te a - dora mus te glori - ficamus te lau.

Deum te benedicimus te adora — — — — — meste glorificamus  
 te — — — — — lauda — — — — — meste be — — — — — ne dicimus te adoramus te  
 glorificamus te gloria — — — — — meste glorifi —  
 camus te. — — — — — ado ra — — — — — meste gloria — — — — — meste glo —  
 rificamus te gloria — — — — — meste lauda — — — — — meste  
 te lauda — — — — — meste lauda — — — — — meste lauda — — — — —  
 — — — — — meste bene dicimus te adora meste glori — — — — — ficamus te lau —  
 damus te benedicimus te a — — — — — dora meste glori fi camus te.  
*Allabreve*  
 Gra — — — — — tias a — — — — — gimus tibi propter magnā glo —  
 riam tuam gra — — — — — tias a — — — — — gimus tibi  
 Gra — — — — — tias a — — — — — gimus tibi pro — — — — — pter magnā glo  
 riam tuam propter magnā gloria tuam propter magnā glo — — — — —

- riam tuam gra - tias a - gimus tibi propter magnam gloriam tuam gra  
 - tias a - gimus tibi gra - tias a - gimus tibi propter  
 magnam glo - riam tuam propter ma - gnam glo - riam tuam  
 Qui tollis pec - ca - ta mundi miserere nobis qui tollis pec -  
 ca - ta mundi miserere nobis misere - re nobis miserere misere -  
 re no - bis qui tollis pec - ca - ta mundi sus - ci - pe  
 deprecationem nostram deprecationem nostram deprecationem  
 nostram sus - ci - pe deprecationem nostram deprecationem nostram  
 stram. *pauser.* Cum sancto spiritu in gloria Dei  
 Patris in gloria Dei Pa - tris Cum sancto spiritu in  
 gloria Dei Pa - tris in glo - ria Dei pa -  
 tris in glo - ria Dei



Sei Pa - tris in glo - ria Dei Pa - tris a - men. cum sancto Spi - ritu in glo - ria Dei Pa - tris a - men a - men a - men a - men.

amen cum sancto Spi - ritu amen in gloria Dei Patris in glo - ria Dei Pa - tris in gloria Dei patris cum sancto Spi - ri - tu in glo - ria Dei Pa - tris cum sancto Spi - ri - tu in glo - ria Dei Pa - tris amen, a - men in glo - ria Dei Pa - tris amen amen, in gloria Dei Pa - tris amen amen in gloria de - i Pa - tris a - men amen in gloria Dei Patris ame -

Fin

Alto.

Kyrie eleison Kyrie ele-ison. Kyrie ele-  
 ison Kyrie ele-ison ele-ison elei-  
 son Kyrie ele-ison, eleison eleison  
 eleison elei-son elei-son Kyrie  
 ele-ison ele-ison Kyrie ele-ison Kyrie ele-  
 ison eleison Kyrie ele-ison, eleison eleison,  
 eleison elei-son ele-ison  
 Kyrie ele-ison ele-ison Kyrie eleison  
 ele-ison Kyrie ele-ison Kyrie  
 ele-ison, eleison elei-son Kyrie ele-  
 ison ele-ison eleison Kyrie  
 ele-ison eleison Kyrie ele-  
 ison Kyrie ele-ison eleison Kyrie

(at 17)

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e e - lei - son eleison, eleison  
 son elei - son ele - ison, Kyrie eleison, Kyrie  
 - rie elei - son ele - ison Kyrie e - le - ison.  
*Christe*  
*tacet*  
*allabreve* Kyrie elei - son eleison e  
 leison Kyrie elei - son elei - son Kyrie elei - son, Kyrie  
 e elei - son eleison e - leison, e - leison Kyrie e  
 leison ele - ison ele - ison Kyrie e  
 leison Kyrie ele - ison, Kyrie elei -  
 - son eleison Kyrie ele - ison Kyrie eleison, Kyrie  
 e elei - son Kyrie ele - ison ele - ison e  
 le - ison Kyrie ele - ison Kyrie eleison, Kyrie  
 e elei - son ele - ison Kyrie ele - ison  
 24  
 Glo - - ria in excel - sis Deo

gloria in excelsis in excelsis Deo in excelsis in excel  
 gloria in excelsis Deo in excel - sis Deo glo  
 ria in excelsis glo - ria glo - ria in excel -  
 sis gloria in excelsis Deo in excelsis Deo  
 o, et in terra pax et in terra pax in terra pax hominibus, et in  
 terra pax pax et in terra pax et in terra pax hominibus bona volunta -  
 tis et in terra pax hominibus bona voluntatis bona vo - luntatis  
 ta - tis hominibus bo - na volun -  
 ta - tis in terra pax hominibus bona voluntatis - tis pax hominibus  
 bona voluntatis, bona voluntatis, et in ter - ra pax et in ter -  
 ra pax et in ter - ra pax hominibus bona voluntatis, bona voluntatis et  
 in terra pax hominibus bona voluntatis bona vo - luntatis  
 tis hominibus bo - na volunta - tis, in terra

pax hominibus bonae voluntatis, pax hominibus bonae voluntatis, bo-  
 -ne voluntatis pax pax hominibus bonae voluntatis in terra pax in terra  
 pax et in terra pax hominibus bonae voluntatis, bona vo-  
 -lunta - - - - - tis. *Laudamus te*  
*Vallabreus* Gra - - - - - tias a - - - - - ginus tibi propter magnam glo -  
 -riam tuam gra - - - - - tias a - - - - - ginus tibi gra -  
 - tias a - - - - - ginus tibi gra - - - - - tias a - - - - - ginus tibi propter magnam glo -  
 -riam tuam propter magnam gloriam tuam, gra - - - - - tias a -  
 - ginus tibi propter magnam glo - - - - - riam tuam gra - - - - - tias a - - - - - ginus  
 tibi gra - - - - - tias a - - - - - ginus tibi propter magnam glo -  
 -riam tuam propter magnam gloriam tuam gra - - - - - tias a - - - - - ginus  
 tibi propter magnam glo - - - - - riam tu - - - - - am. *Domine Deus* Qui  
*Legte* tollis pecca - - - - - ta mundi miserere nobis misere - - - - - re

nobis miserere, qui tollis pecca - ta mundi misere -  
 - re nobis miserere nobis misere - re no - bis qui tollis  
 pecca - ta mundi suscipe deprecationem - nem nostram deprecati -  
 onem deprecationem nostram suscipe deprecationem nostram  
 deprecationem nostram. *solo* Qui se -  
 Des ad dextram Patris, qui se - Des ad dextram  
 Patris ad dextram Pa - tris mi - serere - nobis,  
 qui se - Des ad dextram Patris mi - serere -  
 - re nobis, qui se - Des ad dextram  
 ad dextram Dei Patris, mi - serere - re nobis mi -  
 serere no - bis, qui se - Des ad - dextram Patris, mi -  
 - serere - re no - bis, qui se -  
 Des ad dextram Pa - tris mi - serere - nobis. *Volte*

vz. Vivace

\* Quoniam

Cum Sancto Spiritu in gloria Dei

Pa - - tris, in gloria Dei Patris, in gloria Dei Patris in  
 gloria Dei Pa - - tris in glo - ria Dei Patris in  
 glo - ria Dei Pa - - tris in glo - ria Dei Patris in  
 glo - ria Dei Patris Dei  
 Patris amen, cum Sancto Spi - ritu in glo - ria Dei Patris amen, amen  
 amen in glo - ria Dei Pa - tris amen amen cum  
 Sancto Spiritu amen in gloria Dei Patris in glo - ria Dei  
 Pa - - tris in gloria Dei Patris, cum Sancto Spi -  
 - ritu in glo - ria Dei Patris amen a

men cum  
Sancto spiritu in glo - ria Dei Patris amen, a - - - men, cum Sancto spi -  
- ritu in gloria Dei Patris amen a - - - - - men a -  
- - - - - men a - - - - - amen, in gloria Dei  
Pa - - - tris in glo -  
- ria Dei Pa - - tris a - - - - - men a - - - - - men in gloria Dei Patris  
Amen



Tenore.

*Kyrie eleison. Kyrie ele*  
*ison Kyrie ele-ison ele*  
*ison eleison Kyrie eleison ele*  
*ison Kyrie ele*  
*leison ele*  
*ison ele-ison Kyrie ele-ison ele*  
*ison ele*  
*leison elei-son Kyrie ele-ison Kyrie eleison eleison ele*  
*ison Kyrie ele*  
*ison eleison Kyrie*  
*e e-lei-son eleison eleison eleison eleison elei*  
*son elei-son ele-ison Kyrie e-le*  
*ison Kyrie ele*  
*ison Kyrie ele-i-*  
*son ele-ison eleison elei-son ele*  
*ison ele-ison ele-ison eleison elei-son Kyrie*  
*ele-ison, ele-ison ele-ison*



eleison, Kyrie ele - ison, ele - ison Kyrie ele - ison  
 Kyrie ele - ison, e - leison Kyrie ele - ison, elei -  
 son eleison eleison elei - ison ele -  
 - ison Ky - rie ele - ison ele - ison, Kyrie e -  
 leison ele - ison  
 Kyrie elei - son eleison e - leison e - lei -  
 son e - leison Kyrie ele - ison ele - ison  
 Kyrie ele - ison Kyrie eleison ele - ison ele - ison  
 son eleison Kyrie eleison eleison Ky - ri - e -  
 leison eleison ele - ison, Kyrie elei - son eleison Kyri -  
 e ele - ison Ky - rie eleison, Kyrie elei - son e -  
 leison Kyrie ele - ison Kyrie eleison,  
 Kyrie ele - ison eleison eleison Kyrie eleison Kyri -

e-lei-son Kyrie ele-ison - Kyrie eleison eleison  
 eleison Kyrie elei-son eleison  
 Glo-ria in excel-sis Deo gloria in ex-  
 celsis in excelsis Deo in excel-sis gloria  
 in excelsis Deo in excel-sis Deo glo-ria in ex-  
 celsis gloria in excelsis gloria gloria in excelsis  
 in excel-sis gloria in excelsis Deo in excel-sis Deo  
 Et in terra pax pax et in terra pax hominibus, et in  
 terra pax pax, et in terra pax et in terra pax hominibus bona voluntatis,  
 et in terra pax hominibus bona voluntatis bona vo-lun-  
 ta-tis hominibus bo-na volun-  
 ta-tis bona voluntatis et in ter-  
 ra pax in ter-ra pax hominibus bona volunta-

tis bonae voluntatis, et in terra pax hominibus bonae voluntatis, bonae  
 vo - lunta - tis bonae volun -  
 tatis pax pax x. hominibus bonae voluntatis, bonae voluntatis pax ho -  
 minibus bonae voluntatis et in terra pax  
 pax et in terra pax hominibus bonae voluntatis, in ter - ra pax pax hominibus  
 bona volunta - tis. *Laudamus te* *tacet* *allabrac* Gra - tias a - gimus  
 tibi propter magnam glo - riam tuam, gra -  
 tias a - gimus tibi gra - tias a - gimus tibi, gra -  
 tias a - gimus tibi a - gimus tibi, propter magnam  
 glo - riam tuam propter magnam gloria tuam, gra -  
 tias a - gimus ti - bi gra - tias a - gimus tibi propter magnam glo -  
 riam tuam gra - tias a - gimus tibi agimus  
 tibi propter magnam gloria tuam propter magnam gloria tuam, gra - tias

Duetto

agimus tibi propter magnam gloriam tuam. Domine De - us  
 Rex coele - stis Deus Pa - ter omni - po -  
 tens Domine Fili unige -  
 - nite Je - su Cris - te altis -  
 - nite Domine De - us Rex coele -  
 - stis Deus Pa - ter omni - potens De -  
 - us Pater Do - mine Deus Rex coelestis  
 Deus Pater omnipotens, Deus Pater omni potens Domine  
 Fili unigenite Do - mine Deus Rex coelestis Deus Pater omni potens om -  
 ni potens, Domine Deus Rex coelestis Deus Pa - ter om -  
 ni potens De - us Pater omni - potens. Do - mine Deus Agnus  
 Dei Do - mine Deus Agnus Dei Agnus Dei Filius  
 Patris, Domine Deus Agnus Dei Domine De - us Agnus

Dei Agnus Dei Filius Patris Domine Deus Agnus Dei Agnus  
 Dei Domine Deus Agnus Dei Filius Pa - tris. Qui  
 tollis pecca - ta mundi miserere nobis misere -  
 - re nobis miserere, qui tollis pecca - ta mundi  
 misere - re nobis miserere - re nobis miserere -  
 re nobis, qui tollis pecca - ta mundi suscipe deprecationem  
 o - nem suscipe deprecationem deprecationem nostram,  
 suscipe deprecationem nostram deprecationem nostram  
 Qui sedes <sup>Ura</sup> <sub>tael</sub> Quoniam <sup>Ura</sup> <sub>tael</sub> cum Sancto Spiritu  
 tu in gloria Dei Patris in gloria Dei Pa - tris in gloria Dei  
 Patris cum Sancto Spiritu in gloria Dei Pa - tris in  
 gloria Dei Patris in glo - ria Dei Patris in glo -  
 - ria Dei Pa - tris in glo -

ria dei Patris Dei Pa - tris amen, cum sancto spi  
 - ritu in glo - ria dei Patris amen, a  
 - men, cum sancto spi - ritu in glo - ria dei Patris a -  
 - men a - men a - men a -  
 - men in gloria Dei Pa - tris amen, amen cum  
 sancto Spiritu, amen in gloria Dei Patris, in gloria Dei Pa -  
 - tris in gloria Dei Patris, cum sancto spiritu, cum sancto  
 spi - ritu in glo - ria dei Patris amen, a -  
 - men a -  
 - men a - men amen a -  
 - men a - men a - men a - men  
 in gloria dei Pa - tris in glo -

*ria Dei Pa - tris in glo - ria Dei Pa - tris Dei Patris amen*

*in gloria Dei Patris Amen*

*[Faint, mostly illegible musical notation on multiple staves]*



# Baslo.

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Kyrie eleison. Kyrie e;  
le - ison, Kyrie eleison eleison eleison e;  
lei - son, Kyrie ele - ison eleison elei -  
son ele - ison eleison Kyrie ele -  
ison Kyrie ele - ison Kyri,  
e ele - ison ele - ison ele - ison, Kyrie e,  
le - ison Kyrie ele - ison Kyrie ele - i -  
son eleison ele - ison Kyrie eleison eleison,  
e - leison eleison, eleison, ele - ison ele - ison Kyrie ele -  
ison Kyrie eleison eleison eleison Kyrie elei,  
son elei - son, Kyrie ele - ison eleison elei -  
son ele - ison, eleison Kyrie ele -  
ison, Kyrie ele - ison Kyrie ele -

(etc.)

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Sächs.  
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Bibl.

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*Christe eleison*  
*tacet*  
*allabreue* Kyrie elei - - son eleison e - - leison Kyrie ele  
- ison ele - - ison eleison eleison Kyrie elei - - son e,  
leison, Kyrie elei - - son eleison ele - -  
- ison ele - - ison Kyrie ele - - ison Kyrie e -  
leison eleison, Kyrie elei - - son eleison, Kyrie e,  
lei - - son eleison eleison Kyrie ele -  
- ison Kyrie elei - - son Kyrie elei - - son e,  
leison Kyrie eleison eleison. *Gloria*  
*Gloria*  
in excelsis in excelsis Deo, gloria in ex - celsis in excelsis Deo  
in excelsis De - o, glo - ria in excelsis  
Deo, gloria in excelsis Deo, glo - - ria in excel - sis  
- Deo gloria glo - ria in excelsis De - o in excelsis

De - o glo - ria in excelsis Deo gloria in excelsis De o, Et in terra in  
 terra pax pax - et - in terra pax - et in ter-ra pax ho-  
 minibus bonae vo-luntatis, et in terra pax hominibus bonae volun-  
 tatis, bonae vo-lunta- et tis, bonae  
 voluntatis, et in terra pax hominibus bonae  
 voluntatis bona voluntatis, et - in terra pax homini bus bona  
 voluntatis bona vo-lunta - tis,  
 bona voluntatis pax pax et in terra pax  
 in terra pax hominibus bonae voluntatis, et in terra pax in terra pax ho-  
 minibus bonae voluntatis. *Laudamus te* *allabreve* Gra - tias a - gimus  
 tibi propter magnam glo - riam tuam, gra - tias  
 a - - - gimus tibi propter magnā glo - riam  
 propter magnā gloriam tuam, gra - tias agimus ti - bi,

propter magnā glo - riam tuam, propter magnā gloriā tuam  
 gra - tias a - gimus tibi propter magnā gloriem tuam gra -  
 tias a - gimus tibi propter magnā glo - riam tu - am, propter magnā gloriā tuam  
 Domine Deus. Qui tollis pecca - ta mundi  
 miserere nobis qui tollis pecca - ta mundi miserere  
 nobis mise - rere miserere no - bis, qui tollis pecca - ta  
 mundi suscipe deprecationem - nem nostram deprecationem  
 Depreca - tio - nem nostram suscipe deprecationem  
 nostram deprecationem nostram. *Qui Deus tuus*  
*Solo* Quoniam tu so - lus sanctus, tu solus sanctus tu so - lus  
 Dominus, tu solus sanctus tu solus Do - minus, tu so - lus  
 - minus tu so - lus solg Dominus, tu solus sanctus, tu solg Dominus,

quoniam tu solus sanctus tu solus sanctus tu solus Do -  
 minus tu so - lus solus san -  
 ctus tu solus Dominus, tu solus altissimus Je - su Criste  
 tu tu solus altissimus, tu solus altissimus - Jesu Criste  
 Je - su Criste Je - su Criste, tu solus al -  
 tissimus Je - su Criste tu tu solus altissimus tu so -  
 lus altissimus Je - su Criste Je - su Criste  
 Je - su Criste Quoniam tu so - lus sanctus tu so -  
 lus tu so - lus Dominus tu solus san - ctus tu solus Do -  
 minus tu so - lus altissimus,  
 Jesu Criste solus Do -  
 minus tu solus altissimus Jesu Criste  
 in gloria Dei Patris Pa -

tris, cum sancto spiritu in gloria Dei Patris in gloria Dei Pa  
 tris, cum sancto spiritu in glo  
 ria Dei Pa tris in  
 glo ria de-i Pa  
 tris amen, cum sancto spi-ritu in glo ria  
 Dei Patris amen, a  
 men amen, amen cum sancto spiritu amen in  
 gloria Dei Patris in gloria Dei Pa tris in gloria  
 Dei Patris, cum sancto spiritu, in glo - 4 ria Dei  
 Pa - tris Dei Patris, cum sancto spiritu cum sancto spiritu,  
 cum sancto spi-ritu in glo - 4 ria Dei Patris amen, cum sancto  
 spi-ritu in gloria Dei Patris a - 4 men, a - men, a -  
 - men in gloria Dei Pa - tris in glo

ria dei Patris a  
men, in gloria dei Patris amen.

Violino I.

*Kyrie. Adagio.* *Largo e un poco piano*

*f* *ff*

*Volti presto*

(112)

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Sächs. Landesbibl.

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This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves of music, written in a cursive hand. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- all' unisono.* written above the fifth staff.
- forte* written above the twelfth staff.
- piano* written above the eighth staff.

The music appears to be a single melodic line, possibly for a violin or flute, given the use of slurs and articulation marks. The paper shows signs of age, including foxing and some staining.

A page of handwritten musical notation on aged, yellowed paper. The score consists of 14 staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: *piano* (p) appears on the first and fourth staves, *forte* (f) appears on the third and eighth staves, and *Allegro* is written on the eleventh staff. The eleventh staff also contains the word *Kyrie* and a large, stylized initial *C* with a superscripted *2*. The paper shows signs of age, including foxing and some staining.

Handwritten musical score for Viola and Flute. The score consists of 15 staves. The first four staves are for the Viola, and the remaining eleven staves are for the Flute. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *pp* (pianissimo) and *ppp* (pianississimo), and articulation marks like accents and slurs. The score concludes with the text "Et in terra pax." written below the final staff.

A handwritten musical score consisting of 15 staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes various note values, rests, and ornaments. There are several measures with a 't' above the notes, possibly indicating trills or tremolos. The paper shows signs of age, including some staining and discoloration. The overall appearance is that of a historical manuscript page.

A handwritten musical score consisting of 15 staves. The notation is dense and complex, featuring many beamed notes and rests. The paper is aged and shows some staining. The score is written in a historical style, likely from the 17th or 18th century. The key signature is one sharp (F#), and the time signature is not clearly visible but appears to be common time (C). The notation includes various rhythmic values and articulation marks.

Handwritten musical score on 13 staves. The notation includes various rhythmic values, clefs, and dynamic markings such as *pizz*, *fz*, and *sourdini*. The word *Volk* is written at the end of the 12th staff.

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various note values, rests, and dynamic markings such as *pizz.*, *f*, *pizz.*, *Qui factus*, *Qui factus*, *Qui factus*, and *Qui factus*. There are also tempo markings *Allegro* and *Adagio*. The paper shows signs of age, including foxing and staining.

A handwritten musical score consisting of 15 staves. The notation is in a historical style, likely from the 18th or 19th century. The score includes various musical notations such as notes, rests, and clefs. There are several annotations in Italian, including "piano", "f", "pizz", "ppiano", "fort.", "pizz.", "adagio", "vivo", "Quoniam", "vivo", and "Vlti". The paper shows signs of age, with some staining and discoloration. The number "48" is written at the bottom left, and "Vlti" is written at the bottom right.



A page of handwritten musical notation on aged, yellowed paper. The score consists of 12 staves of music. The notation is dense and complex, featuring many beamed notes, slurs, and various rhythmic markings. The ink is dark brown or black. The paper shows signs of age, including foxing and some staining, particularly in the lower half of the page. The music appears to be a single melodic line, possibly for a violin or flute, given the range and articulation. The staves are numbered 1 through 12 from top to bottom.

# Violino I.

*Kyrie adagio.* *Largo à un poco piano*

*forte*

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*Volthipresto*

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Christe" is written at the beginning of the fifth staff. The score is marked "all unisono" and includes dynamic markings such as "piano" and "forte".

Handwritten musical score on aged paper, featuring 13 staves of music. The notation includes various notes, rests, and dynamic markings such as *piano*, *forte*, and *Alabrese*. The paper shows signs of wear and staining.

*volti*

A handwritten musical score on 15 staves. The notation includes treble clefs, a key signature of one flat, and a common time signature. The score features various rhythmic values, including eighth and sixteenth notes, and rests. There are several annotations in cursive script: "Vivace" is written above the fifth staff, "Gloria" is written across the fifth and sixth staves, and "Et in terra pax." is written below the final staff. The manuscript shows signs of age, with some ink bleed-through and foxing.

A page of handwritten musical notation on aged paper, featuring 12 staves. The notation is in a historical style, likely from the 18th or 19th century. The first 11 staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The 12th staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music includes various note values, rests, and dynamic markings such as *piano* and *pianissimo*. There are also some markings that look like 't' above notes. The paper shows signs of age, including foxing and some staining.

A page of handwritten musical notation on aged, stained paper. The score consists of 13 staves of music, likely for a single melodic line. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. There are several dynamic markings: "piano" appears on the first, fifth, and sixth staves, and "r." (ritardando) appears on the second, fourth, seventh, eighth, and tenth staves. A "4" is written above the eighth staff, possibly indicating a measure rest or a specific rhythmic grouping. The paper shows signs of age, including foxing and water damage, particularly in the middle section.

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various note values, rests, and dynamic markings. The paper shows signs of wear, including foxing and some staining.

Key markings and annotations include:

- Sourdini.* (written below the second staff)
- piano* (written below the third staff)
- forte* (written above the fourth staff)
- ritollis.* (written above the eleventh staff)
- senza Sourdino è adagio* (written below the eleventh staff)

Measure numbers 4, 6, 8, and 10 are visible at the beginning of their respective staves.



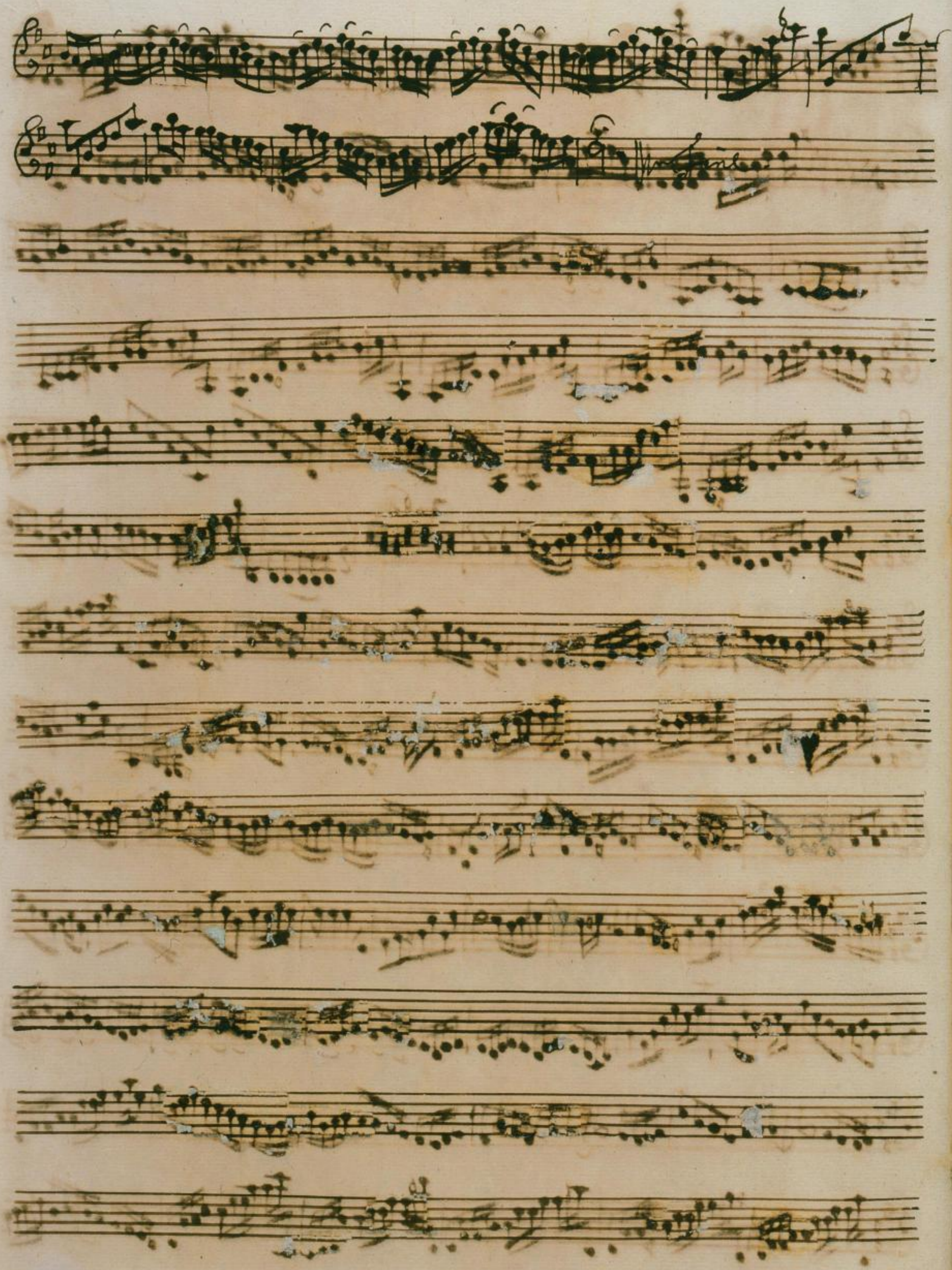
Handwritten musical score on aged paper, featuring 12 staves of music. The notation includes various notes, rests, and dynamic markings such as *piano*, *pianissimo*, *forte*, and *vivo*. The piece concludes with the tempo marking *Quoniamp.* and *vivo*.

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Quoniamp.

vivo

A page of handwritten musical notation on aged, yellowed paper. The page contains 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, including eighth and sixteenth notes, as well as rests and accidentals. There are some markings above the staves, including a '26' in the sixth staff and a 't' in the eighth and tenth staves. The paper shows signs of age, with some staining and foxing.



# Violino 2

*poco adagio* *Largo e poco piano.* *forte.* *Volti*

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Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes various note values, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The music is organized into systems of three staves each. The first system (staves 1-3) shows a melodic line with eighth and sixteenth notes. The second system (staves 4-6) begins with the instruction *all' vivace* and includes the word *Cristo* written above the staff. The third system (staves 7-9) includes the marking *piano*. The fourth system (staves 10-12) includes the marking *forte*. The fifth system (staves 13-15) continues the musical notation. The paper shows signs of age, including yellowing and some staining.

*piano*

*forte*

*pia*

*forte*

*io*

*allabreve*

*Volte presto.*

Handwritten musical score on 14 staves. The notation includes various clefs (treble and alto), time signatures, and musical symbols such as notes, rests, and ornaments. The score is written in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including foxing and staining.

Key markings and annotations include:

- Gloria.* (written above the 5th staff)
- Et in tempo* (written below the 14th staff)
- Ornament symbols (flourishes) above several notes.
- Accents and slurs over various passages.

*Laudate*





Musical staff 1

Musical staff 2  
*Domine Deus. col'sordino.*

Musical staff 3

Musical staff 4

Musical staff 5

Musical staff 6

Musical staff 7

Musical staff 8

Musical staff 9

Musical staff 10

Musical staff 11

Musical staff 12  
*senza sordino*  
*Qui tollis*

Musical staff 13

Musical staff 14

A handwritten musical score consisting of 15 staves. The notation is in a historical style, likely from the 18th or 19th century. The score includes various musical symbols such as clefs, notes, rests, and bar lines. There are several performance directions and annotations written in a cursive hand:

- Quasi* (written below the third staff)
- rit.* (ritardando, written above the fourth staff)
- rit.* (ritardando, written above the fifth staff)
- rit.* (ritardando, written above the sixth staff)
- rit.* (ritardando, written above the seventh staff)
- rit.* (ritardando, written above the eighth staff)
- rit.* (ritardando, written above the ninth staff)
- rit.* (ritardando, written above the tenth staff)
- rit.* (ritardando, written above the eleventh staff)
- rit.* (ritardando, written above the twelfth staff)
- rit.* (ritardando, written above the thirteenth staff)
- rit.* (ritardando, written above the fourteenth staff)
- rit.* (ritardando, written above the fifteenth staff)
- rit.* (ritardando, written above the sixteenth staff)
- rit.* (ritardando, written above the seventeenth staff)
- rit.* (ritardando, written above the eighteenth staff)
- rit.* (ritardando, written above the nineteenth staff)
- rit.* (ritardando, written above the twentieth staff)
- rit.* (ritardando, written above the twenty-first staff)
- rit.* (ritardando, written above the twenty-second staff)
- rit.* (ritardando, written above the twenty-third staff)
- rit.* (ritardando, written above the twenty-fourth staff)
- rit.* (ritardando, written above the twenty-fifth staff)
- rit.* (ritardando, written above the twenty-sixth staff)
- rit.* (ritardando, written above the twenty-seventh staff)
- rit.* (ritardando, written above the twenty-eighth staff)
- rit.* (ritardando, written above the twenty-ninth staff)
- rit.* (ritardando, written above the thirtieth staff)
- rit.* (ritardando, written above the thirty-first staff)
- rit.* (ritardando, written above the thirty-second staff)
- rit.* (ritardando, written above the thirty-third staff)
- rit.* (ritardando, written above the thirty-fourth staff)
- rit.* (ritardando, written above the thirty-fifth staff)
- rit.* (ritardando, written above the thirty-sixth staff)
- rit.* (ritardando, written above the thirty-seventh staff)
- rit.* (ritardando, written above the thirty-eighth staff)
- rit.* (ritardando, written above the thirty-ninth staff)
- rit.* (ritardando, written above the fortieth staff)
- rit.* (ritardando, written above the forty-first staff)
- rit.* (ritardando, written above the forty-second staff)
- rit.* (ritardando, written above the forty-third staff)
- rit.* (ritardando, written above the forty-fourth staff)
- rit.* (ritardando, written above the forty-fifth staff)
- rit.* (ritardando, written above the forty-sixth staff)
- rit.* (ritardando, written above the forty-seventh staff)
- rit.* (ritardando, written above the forty-eighth staff)
- rit.* (ritardando, written above the forty-ninth staff)
- rit.* (ritardando, written above the fiftieth staff)
- rit.* (ritardando, written above the fifty-first staff)
- rit.* (ritardando, written above the fifty-second staff)
- rit.* (ritardando, written above the fifty-third staff)
- rit.* (ritardando, written above the fifty-fourth staff)
- rit.* (ritardando, written above the fifty-fifth staff)
- rit.* (ritardando, written above the fifty-sixth staff)
- rit.* (ritardando, written above the fifty-seventh staff)
- rit.* (ritardando, written above the fifty-eighth staff)
- rit.* (ritardando, written above the fifty-ninth staff)
- rit.* (ritardando, written above the sixtieth staff)
- rit.* (ritardando, written above the sixty-first staff)
- rit.* (ritardando, written above the sixty-second staff)
- rit.* (ritardando, written above the sixty-third staff)
- rit.* (ritardando, written above the sixty-fourth staff)
- rit.* (ritardando, written above the sixty-fifth staff)
- rit.* (ritardando, written above the sixty-sixth staff)
- rit.* (ritardando, written above the sixty-seventh staff)
- rit.* (ritardando, written above the sixty-eighth staff)
- rit.* (ritardando, written above the sixty-ninth staff)
- rit.* (ritardando, written above the seventieth staff)
- rit.* (ritardando, written above the seventy-first staff)
- rit.* (ritardando, written above the seventy-second staff)
- rit.* (ritardando, written above the seventy-third staff)
- rit.* (ritardando, written above the seventy-fourth staff)
- rit.* (ritardando, written above the seventy-fifth staff)
- rit.* (ritardando, written above the seventy-sixth staff)
- rit.* (ritardando, written above the seventy-seventh staff)
- rit.* (ritardando, written above the seventy-eighth staff)
- rit.* (ritardando, written above the seventy-ninth staff)
- rit.* (ritardando, written above the eightieth staff)
- rit.* (ritardando, written above the eighty-first staff)
- rit.* (ritardando, written above the eighty-second staff)
- rit.* (ritardando, written above the eighty-third staff)
- rit.* (ritardando, written above the eighty-fourth staff)
- rit.* (ritardando, written above the eighty-fifth staff)
- rit.* (ritardando, written above the eighty-sixth staff)
- rit.* (ritardando, written above the eighty-seventh staff)
- rit.* (ritardando, written above the eighty-eighth staff)
- rit.* (ritardando, written above the eighty-ninth staff)
- rit.* (ritardando, written above the ninetieth staff)
- rit.* (ritardando, written above the hundredth staff)

A handwritten musical score consisting of 12 staves. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across all staves. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, with some staining and discoloration. The word "Vollt" is written in the final staff.



# Viola

*Ryrie. Augis* *Largo e poco piano*

*ia*

*(top)*

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Volki

X

*Quinta*  
*taut*

*Kyrie abbreviata*

*Gloria*

A page of handwritten musical notation on aged, yellowed paper. The score consists of 15 staves of music, written in a historical style with various note values, rests, and clefs. The notation is dense and fills most of the page. In the eighth staff, there is a small text annotation: *Et in terra pax.* The paper shows signs of age, including some staining and discoloration.



A handwritten musical score consisting of 13 staves. The notation is in a historical style, likely from the 18th or 19th century. The score includes various musical symbols such as clefs, notes, rests, and dynamic markings. The dynamics include *Andante*, *pianissimo*, *forte*, *pian.*, and *for.*. There are also some markings that look like 't' and 'i' above notes. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score for the first section of the piece, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscript notation.

*forte*

*Grotto, alabastro*

Handwritten musical score for the second section of the piece, consisting of five staves of music. This section is marked with a new tempo and mood. The notation continues with similar note values and rests, but with a more rhythmic and textured feel.

*Domine Deus, in Sordano*

*Volta*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- 8
- 4
- scapa il sordino*
- Qui tollis*
- Qui sedes*
- f*
- pp*
- ppp*

The score is written in a historical style, likely from the 18th or 19th century, and is presented on a single page with a page number 75 at the bottom center.

Handwritten musical score on 12 staves. The notation includes various note values, rests, and dynamic markings such as *p.*, *fort.*, *ppia.*, and *Daqui*. The score is divided into sections, with the word *Quoniam* appearing on the 9th staff and *viva* on the 10th staff. The final staff ends with the word *Volti*. There are also some handwritten numbers like '16' and '26' near the staves.



*Kyrie . molt'adagio* *Violoncello.* *Largo*

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A handwritten musical score consisting of 14 staves. The notation is in a historical style, likely from the 17th or 18th century. The music is written in a single system across the staves. The notation includes various note values, rests, and clefs. The paper shows signs of age, including water damage and discoloration. The word "Christe" is written in the first staff of the lower section, and "Miano" is written in the second staff of the lower section.

A page of handwritten musical notation on aged, yellowed paper. The page contains 12 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values, rests, and dynamic markings. The first staff has a small '1' below the first measure. The second staff has 'a' and '2' above the first and second measures. The eighth staff has '6' above the first measure. The eleventh staff has 'ed' above the first measure. The twelfth staff has 'forte' written above the first measure. The music concludes with a double bar line and a repeat sign at the end of the twelfth staff.



Kyrie

allabreve

Gloria Vivace

The image shows a page of handwritten musical notation for a Kyrie. It consists of 13 staves of music. The first staff is marked 'allabreve'. The notation includes various note values, rests, and clefs. The paper is aged and shows some staining. At the bottom of the page, the text 'Gloria Vivace' is written, indicating the start of a new section. The page number '81' is visible at the bottom center.

Et in terra pax

The image shows a page of handwritten musical notation on aged, stained paper. It consists of 12 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring various note values, rests, and dynamic markings such as 'p' (piano) and 'a' (accanto). The lyrics 'Et in terra pax' are written in a cursive hand across the middle of the page, with some notes appearing to be vocal lines. The paper shows significant signs of age, including foxing and water damage.

A page of handwritten musical notation on aged, yellowed paper. The page contains 13 staves of music. The notation is in a historical style, likely from the 17th or 18th century. The first six staves feature a melodic line with various rhythmic values and ornaments. The seventh staff begins with a clef change and the tempo marking 'a' (allegro). The eighth staff is marked 'Laudamus te' and features a more complex rhythmic pattern. The remaining staves continue with similar melodic and rhythmic structures. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes various rhythmic values, clefs, and accidentals. A section is marked "Gratias" and "allabreve".

Domine Deus.

*♯ pizzicato*

This page contains a handwritten musical score for the piece "Domine Deus". It consists of 14 staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The score is written in a historical style with a clear, legible hand. The paper shows signs of age, including some staining and foxing.

col' arco - e staccato  
Lento.

Qui Des.

Maaw.

Handwritten musical score on 14 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several annotations in the manuscript:

- adagio* written below the third staff.
- Quoniam tu solus.* written below the fourth staff.
- piano* written below the sixth staff.
- A small asterisk (\*) is written above the eleventh staff.

A page of handwritten musical notation on aged, stained paper. The score consists of 12 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several annotations in cursive: "Lento" is written above the sixth staff, "9a" is written above the seventh staff, and "Vivace" is written above the eighth staff. The paper shows significant water damage, particularly in the center and lower right areas.



A page of handwritten musical notation on aged, yellowed paper. The page contains 12 staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense and includes various rhythmic values, accidentals, and phrasing slurs. A small 'a' is written above the first staff. The final staff concludes with a double bar line and the word 'fine' written in cursive.

# Continuo.

Handwritten musical score for Continuo, featuring multiple staves of music with various annotations and performance markings.

Annotations include:

- Largo.* (top right)
- Kyrie. adagio* (second staff)
- Senore.* (middle section)
- Alto* (middle section)
- Soprano I* (middle section)
- Soprano II* (middle section)
- Basso* (middle section)

The score is written on ten staves, with various musical notations including notes, rests, and clefs. The paper shows signs of age and wear.

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Sächs. Landesbibl. 90

Handwritten musical score for a multi-voice setting of "Christe, Eleison". The score is written on ten staves, with the first five staves representing the vocal parts and the last five staves representing the basso continuo. The music is in a single system and features complex polyphonic textures. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent marking "Haarb. solo" is visible in the upper right section of the score. The word "Christe" is written at the beginning of the lower section. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

A page of handwritten musical notation on aged, yellowed paper. The page contains 12 staves of music, arranged in two systems of six staves each. The notation is dense and includes various musical symbols such as notes, rests, beams, and clefs. The ink is dark brown or black. The paper shows signs of age, including foxing and some staining. The music appears to be a single melodic line, possibly for a lute or a similar instrument, given the use of a treble clef and the complex rhythmic patterns. The notation is highly detailed, with many slurs and ornaments. The page is numbered '92' at the bottom center.

*Allabreve.*

*Kyrie.*

*Gloria*

A page of handwritten musical notation on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs (treble and bass). Time signatures such as 6/8, 3/4, and 4/4 are visible. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side. The text 'Et in terra pax' is written in the sixth staff.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, likely for a multi-instrument ensemble or a vocal and instrumental setting. The notation includes various note values, rests, and clefs. There are several annotations and markings throughout the score:

- Laudamus te*: A Latin phrase written across the middle of the score, likely indicating a section of praise.
- piano*: A dynamic marking written below the sixth staff.
- Handwritten numbers and symbols: Numerous numbers (e.g., 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95) and symbols (e.g., X, #, b, r.) are written above and below the staves, possibly indicating fingerings, breath marks, or other performance instructions.
- Key signatures and time signatures: The score features various key signatures (including one with a sharp and one with a flat) and time signatures (including 2/4, 3/4, and 4/4).

*Gratias agimus tibi*

*Allabreve.*

*ritardato.*

The image shows a page of handwritten musical notation on aged paper. It consists of approximately 14 staves of music. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The text 'Gratias agimus tibi' is written across the second staff. Below it, the tempo marking 'Allabreve.' is present. Further down, 'ritardato.' is written above a staff. The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, and rests. There are also some numerical annotations above the notes, possibly indicating fingerings or specific rhythmic values. The paper shows signs of age, with some staining and discoloration.



A page of handwritten musical notation on aged paper, featuring 15 staves. The notation includes various note values, rests, and clefs. The manuscript is heavily annotated with numbers and symbols, particularly in the lower staves. The text "Qui tollis" is written in the middle of the page, and "Lento." is written below it. The word "tabelle" is written at the end of the fifth staff. The page number "97" is written at the bottom center.

Handwritten musical score on 14 staves. The first section is titled "Qui sedet" and the second section is titled "Quoniam tu solus sanctus". The score includes various musical notations such as notes, rests, and clefs. Performance markings include "piano" and "adagio". The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

A page of handwritten musical notation on aged, yellowed paper. The page contains 12 staves of music, arranged in two systems of six staves each. The notation is dense and includes various musical symbols such as notes, rests, beams, and clefs. The ink is dark, and the paper shows signs of wear, including foxing and some staining. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The music appears to be a single melodic line, possibly for a violin or flute, given the range and phrasing. The staves are numbered 1 through 12, with the numbers written in the left margin of each staff.

A page of handwritten musical notation on aged paper, featuring 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and ornaments. The word "Vivace" is written in the upper right corner of the first staff. Numerous small annotations, including numbers and symbols, are scattered throughout the score, often placed above or below notes. The paper shows signs of age, including some staining and discoloration.

Volti

Handwritten musical score on seven staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The word "Fine" is written at the end of the seventh staff. The paper shows signs of age and wear.

# Traversiere I

*Rit. larg.*  
*largo.*

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Volti presto ..

Handwritten musical score on 15 staves. The notation includes various note values, rests, and clefs. A section starting on the third staff is marked "allabreve" and "Ritmo". The score is written in a historical style, likely from the 17th or 18th century.

Handwritten musical score on 15 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The lyrics "Et in terra pax." are written in the right margin of the sixth staff. At the bottom right, there is a small musical fragment with the word "Volti" written below it.



Laudamus  
te tunc  
gratias

solo  
Domine Deus.

pi.

Detailed description: This is a page of handwritten musical notation, likely a score for a church service. It consists of 15 staves of music. The notation is in a historical style, featuring various note values, rests, and clefs. The music is written in a single system across the staves. There are several performance markings and lyrics interspersed throughout the score. The lyrics are in Latin: "Laudamus te tunc gratias" and "solo Domine Deus." The marking "pi." appears at the bottom of the final staff. The paper shows signs of age, including some staining and foxing.

A page of handwritten musical notation on aged, yellowed paper. The score consists of 14 staves, each with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed notes and rests. Dynamic markings are present throughout: *forte* appears on the first staff, *piu* on the second, *forte* on the eighth, and *fort.* on the tenth. The text *Qui tollis* is written at the bottom right of the page, below the final staff. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on 11 staves. The notation is dense and complex, featuring many beamed notes and rests. The score includes several annotations in Latin: "Qui sedes" and "tacet" on the 7th staff, "Quoniam" on the 8th staff, and "Vivax" on the 9th staff. The music is written in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including some staining and foxing.

A handwritten musical score consisting of 12 staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with various rhythmic values and ornaments. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also some larger notes with ornaments. The score ends with a double bar line and the word "Fine" written in a cursive hand.

# Traversiere

*Rit. adagio* *Largo*

*Volte presto*

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Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age with some staining and foxing.

Chorus  
tacet

*rit.*  
Kyrus *allegro*

*gloria.*

A page of handwritten musical notation on aged paper, featuring 14 staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, often grouped with beams. There are several annotations: a '3' above a triplet in the second staff, 'Et in terra pax.' written below the eighth staff, and 'Volti' written below the fourteenth staff. The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Andante* and *rit.* (ritardando) markings on the sixth staff.
- Gratias* written below the sixth staff.
- Qui tollis* written below the first staff.
- Dominus Deus* written below the thirteenth staff.



Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The text "Qui sedes" and "tacet" is written above the 7th staff, and "Quoniam tu Solus" is written below it. The number "127" is written above the 7th staff. The number "26" is written above the 13th staff, and "Volta" is written below it.

A page of handwritten musical notation on ten staves. The notation is dense and complex, featuring many beamed notes, slurs, and various rhythmic markings. The ink is dark and the paper shows signs of age and wear, with some staining and fading. The first nine staves contain the main body of the music, while the tenth staff is mostly blank with some faint markings.

*Fine*

# Hautbois. 1. d'Amour.

Largo.

*Lyrice.*

*piano*

*forte*

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Handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. A large multi-measure rest is present in the first staff, with the number '1.' written above it. The music is written in a historical style, likely from the 17th or 18th century.

*Christe tacet*

*Lyrice* <sup>21.</sup> *allabreve.*

Handwritten musical score for the section titled "Lyrice". It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "allabreve." is written below the first staff. The score consists of four staves of music, featuring a melodic line with various note values and rests.

9.



*Hautbois l'ordinaire*

*Gloria*



*Et in terra pax.*



Musical notation on a single staff, featuring a complex melodic line with many sixteenth and thirty-second notes.

Musical notation on a single staff, featuring a complex melodic line with many sixteenth and thirty-second notes.

Musical notation on a single staff, featuring a complex melodic line with many sixteenth and thirty-second notes.

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Musical notation on a single staff, featuring a complex melodic line with many sixteenth and thirty-second notes.

Musical notation on a single staff, featuring a complex melodic line with many sixteenth and thirty-second notes.

Musical notation on a single staff, featuring a complex melodic line with many sixteenth and thirty-second notes.



*Solo. Hautbois d'Amore.*



*Volti*

Handwritten musical score on 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The following annotations are present:

- Staff 1: *forte*
- Staff 2: *piu*
- Staff 3: *argiu*
- Staff 4: *molto forte*
- Staff 5: *Hautb. Ordinaris*
- Staff 5: *Quoniam*
- Staff 5: *Vivace*
- Staff 10: *26*



Handwritten musical score on ten staves. The first staff contains a single melodic line. The second through eighth staves contain dense, multi-measure passages with complex rhythmic patterns. The ninth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C), followed by a few notes and a fermata. The tenth staff is empty.

# Hautbois d'Amour. 2.

*Largo.*

*Kyrie.*

*piano.*

*forte*

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Handwritten musical score for the first system, consisting of five staves of music. The notation includes various note values, rests, and bar lines. There are some markings above the staves, including a small 'x' and a '2.'.

*Christe taces Kyrie.* *16.*  
*allabreve.*

Handwritten musical score for the second system, consisting of seven staves of music. The notation is dense with notes and rests, typical of a polyphonic setting.

*Hautbois l'ordinaire.*

*Gloria*

Handwritten musical score for the third system, consisting of two staves of music. The notation includes notes, rests, and a key signature change to two sharps.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A specific phrase, "Et in terra pax", is written in cursive on the sixth staff. The manuscript shows signs of age, including water stains and foxing.

Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes various rhythmic values, clefs, and dynamic markings. Key annotations include:

- Laudamus te tacet* (written above the 5th staff)
- Glorias! allabreve.* (written below the 5th staff)
- Domine Deus Qui tollis tacet & tacet* (written above the 11th staff)
- Vivace* (written above the 12th staff)
- Quoniam tu solus.* (written below the 12th staff)

A handwritten musical score consisting of 15 staves. The notation is in a historical style, likely from the 17th or 18th century. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single system across all staves. The notation includes various note values, rests, and ornaments. There are several measures with complex rhythmic patterns, including sixteenth and thirty-second notes. The score concludes with a double bar line and the word "Fine" written in a cursive hand at the bottom right of the page.

# Basson.

*Kyrie.*

*Largo*

Handwritten musical score for Bassoon, Kyrie, Largo. The score consists of 15 staves of music in G major, 3/4 time. The notation includes various note values, rests, and dynamic markings. A '4' is written above the fifth staff. The word 'Tutti' is written at the end of the final staff.

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Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various rhythmic values, clefs, and accidentals. The paper shows signs of age with some staining and foxing.

Key markings and text within the score include:

- Chorus etiam* (written above the 4th staff)
- Kyrie allabreve.* (written below the 5th staff)
- Gloria* (written above the 12th staff)
- Segue* (written below the 12th staff)



Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various rhythmic values, clefs, and dynamic markings. The paper shows signs of age with some staining and discoloration.

Key markings and text within the score include:

- Laudamus* (written above a staff)
- tacet* (written below a staff)
- Gratias. alle breve* (written below a staff)

Handwritten musical score on aged paper, featuring ten staves. The score includes vocal lines and instrumental parts for Bassoon 1 and Bassoon 2. The lyrics are in Latin: "Qui tollis", "Qui sedes", "Quoniam Sept à 2 Basson", and "Domine Deus". The notation features various note values, rests, and dynamic markings like "piano".

A handwritten musical score on aged, stained paper, consisting of 14 staves. The notation is in a historical style, likely from the 17th or 18th century. The score is organized into systems of two staves each, with a brace on the left side of each system. The notation includes various note values, rests, and dynamic markings. The dynamic markings are: *forte* (written above the staff in the 5th system), *piano* (written below the staff in the 7th system), and *forte* (written below the staff in the 11th system). The paper shows signs of age, including water stains and foxing.

A page of handwritten musical notation on aged, stained paper. The score consists of 16 staves, arranged in pairs of eight. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The ink is dark brown, and the paper shows significant water damage and discoloration. The notation is written in a style characteristic of 18th or 19th-century manuscript notation.

Vivace

due Bassoni in unisono

A handwritten musical score for two bassoons in unison. The score is written on 14 staves, with the first 13 staves containing the main musical notation and the 14th staff ending with a double bar line and the word "Fine". The notation is in a single system, with each staff representing one of the two bassoon parts. The music is written in a style characteristic of the 18th or 19th century, with a focus on melodic lines and rhythmic patterns. The paper shows signs of age, including some staining and discoloration. There are several small annotations and markings throughout the score, including a "26" above a measure on the sixth staff and a "14" below a measure on the eighth staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score concludes with a double bar line and the word "Fine" written in a cursive hand.

Corne da Caccia.

Ad Quoniam tu solo.

The musical score is written on ten staves. It begins with a treble clef and a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents). The music is dense and rhythmic, characteristic of a hunting horn piece. The staves are numbered 1 through 10. The final staff ends with a double bar line and repeat signs.

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# Clarino I.

*Hyms* *taet* *taet* *Gloria*

*18*

*37*  
*Et in terra pax.*

*29* *15*  
*Laudamus te*  
*benedicimus te*  
*adoramus te*  
*glorificamus te*  
*taet.* *Gratias agimus.*

*4*

*Domine Deus*  
*Domine Fili*  
*Domine Deus Agnus*  
*taet* *Volte*



127

Quae tollis | Qui sedes | Quoniam |

Kyrie



# Clarino 2.

Ryrie  
fact

Obria  
fact

Ryrie  
fact

Gloria.

is

27

9

Laudans te  
benedicimus te,  
adoramus te,  
glorificamus te  
fact

Domine  
fact

127

Qui tollis  
fact

Qui sedes  
fact

Quoniam tu solus.

Vivace

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Volti

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff has a '2' above the first measure. The third staff has a '32' above the first measure. The fourth staff has a '29' above the first measure. The fifth staff has a '6' above the first measure. The sixth staff has a '6' above the first measure. The notation is dense and characteristic of 18th-century manuscript notation.

Handwritten musical score on ten staves. The notation is very light and appears to be a continuation or a different part of the piece. It features various rhythmic patterns and accidentals, but is less dense than the first six staves. The notation is characteristic of 18th-century manuscript notation.

# Principale

*Kyrie* | *tacet* | *Credo* | *tacet* | *Kyrie* | *tacet* | *Gloria*.

*Laudamus* | *te, tacet* | *Gratias* | *agimus tibi, Domine* | *Deus, tacet*

*Qui tollis* | *tacet* | *Qui sedes* | *tacet* | *Quoniam* | *Vivamus*

Handwritten musical score for a principal part, featuring multiple systems of staves with notes, rests, and lyrics. The score includes sections for Kyrie, Gloria, and a final section with the text "Laudamus te, gratias agimus tibi, Domine Deus". The notation includes various time signatures (C, 3/4, 6/8, 3/8) and dynamic markings like "tacet".

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Volti

Handwritten title or text at the top of the page, possibly "Allegretto".

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat, and a common time signature. The notation features a series of eighth and sixteenth notes. A circled 'C' is written at the end of the staff, and the word "Fine" is written below it.

Multiple staves of handwritten musical notation, including various rhythmic patterns and clefs. The notation is dense and includes many accidentals and rests. The paper shows signs of age and staining.

# Sympana.

*Requie tacet* | *Christe tacet* | *Requie tacet* | *Gloria!*

*Et in terra pax.*

*Laudamus te tacet*

*Gratias*

*Domine Deus tacet*

*Qui tollis tacet* | *Qui sedes tacet* | *Quoniam* | *Vivare*

*Volta*

(1/11)

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*Handwritten musical notation on a single staff, featuring rhythmic patterns and a measure with a '4' above it.*

*Handwritten musical notation on a single staff, including a treble clef and a decorative flourish.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

*Faint handwritten musical notation on a staff.*

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