

N^o 256.



Canto, Alto, Tenore, Basso et Organo

Auctore

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Capellae Magistro Wratislaviae.

Partitur

1 Rthlr.

Wratislaviae,
apud F. E. C. Leuckart.

KYRIE.

Largo *p.T.*

Canto. *mf.*
Ky-ri-e e-le-ison Ky-ri-e e-le-i-son Ky-ri-e e-

Alto. *p.T.* *mf.*

Tenore. *T. p.* *mf.*

Basso. *p.T.* *mf.*
Ky-ri-e e-le-ison Ky-ri-e e-le-ison Ky-ri-e e-lei-

Organo. *p. tasto* *mf.*
3 65 4# 3 7 6# 5

cres.
le-ison

cres. *mf.*
Ky-ri-e e-le-ison

cresc. *mf.*
lei-son e-le-ison e-lei-son Ky-ri-e e-le-i-

cresc. *mf.*
son e-lei-son Ky-ri-e e-le-i-

64 56 4# 2# 4 7 9 3 2 6 7 7
fr. *mf.* *p.*



Alu. 1994 DK 183/636,1

22 op. + part.

[000.-]

[100.000]

mf. *p* *fr* *p.* *<* *>* *>* *p.*

mf *p* *fr* *p.* *<* *>* *>* *p.*

mf *p* *fr* *p.* *<* *>* *>* *p.*

son *fr* *p.* *<* *>* *>* *p.*

son *fr* *p.* *<* *>* *>* *p.*

son *fr* *p.* *<* *>* *>* *p.*

mf. *6* *7* *7* *fr.*

Corno di Bassello Solo.

The image shows a page from a musical score, likely for a vocal and piano arrangement of the 'Kyrie eleison' from Liszt's 'Missa Solenne'. The score is written on five staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom three staves are for piano accompaniment. The piano part includes a figured bass line at the bottom, which is a common feature in Liszt's arrangements to facilitate performance on a single keyboard instrument. The lyrics 'Kyrie eleison' are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'fr.' (forte) and 'con Pedali' (with pedals). The figured bass line at the bottom contains numerical figures and accidentals, such as '6 1/4 4 2', '5 3', '7', '6 1/4 4 2', '5 #', '7', '6 1/4 4 2', and '5 #', which are used to indicate the harmonic structure for the basso continuo.

Andante

p *Kyrie eleison Kyrie eleison*

p *Kyrie elei son Kyrie eleison*

p. pedal.

CREDO.

5

Allabreve.
tut.

Canto. *Credo in unum Deum Patrem omni po- tentem facto-rem coeli et terrae vi- si-*

Alto. *tut.*

Tenore. *tut.*

Basso. *tut.*

Organo. *tut.*
unis.

Patrem omni po- tentem

6 6 5

unis.

bi- lium omnium et in- visi- bi- li- um et in unum Dominum Jesum Chri- stum fi- ti- um

vi- si- bi- lium omnium et

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

De-i uni ge-ni-tum et ex Patre natum ante omni-a saecula Deum de Deo lumen de

p

lu-mi-ne Deum verum de De-o ve-ro ge-nitum non factum consubstan-tia-lem patri, per quem

fr

per

fr

per

fr

[illegible]

un poco piu lento

p

Et in-car-na-tus est de spi-ri-tu san- - - to ex Ma-ri-a Vir-gi-ne et ho - - mo

p

p

Pedale

p.

factus est Crucifixus etiam pro nobis sub Pontio Pilato passus passus

pp *fr* *pp* *fr* *passus* *fr* *passus* *fr* *b³* *pp* *fr* *Bassi.*

[illegible]

[illegible]

vivos et mortuos cujus regni non erit finis

et in Spiritum sanctum

et in Spiritum sanctum Do-

6 Pedale

et vi- vi- si- can- tem qui ex Patre fi- li- o que proce- dit qui cum patre et fi- li- o

Dominum et vi- vi- si- can- tem

minum

qui ex Patre fi- li- o que proce- dit

f

p simul a- do- ra- tur et con- glori- fi- ca- tur qui lo- cu- tus est per Prophe- tas

p

p

p

fr

fr

fr

fr

sanctam catholicam et a-posto-licam eccle-siam u-num bap

confi-teor

et unam sanctam sanctam catholicam confi-teor unum

Violoncello Zelli 6 5 76 76 76 6

Bassi Bassi

ti-s ma in remissi-o - - - nem pec-ca - - to - - - rum et ex-pec-to ex-pec-to

resurrecti-

unum unum baptisma in remissi-onem pecca-to - - - rum

unum bap-tisma in remis-si-onem pecca-to - - - rum

Violoncello

Bassi Bassi

fr. *P* *P* *fr.* *P Pedale.*

fr.
 mortuorum
 et vi- tam venturi sae- cu-
fr.
 onem mortuorum
 et vi- tam venturi sae- culi a-
fr.
 et vi- tam venturi sae- culi amen
fr.
 et vitam venturi sae- culi a- men
Violonz.
fr.
 Bassi
Violonz. *Bassi.*

ti a- men a- men a- men.
 men a- men a- men a- men amen a- men.
 tam venturi saeculi a- men amen a- men.
 vi- tam venturi sae- culi a- men a- men a- men.
fr.

SANCTUS.

43.

Larghetto.

Canto. *p* *mf* *fr.* *fr.*
San - ctus san - ctus san - ctus Do - minus

Alto. *p* *mf* *fr.* *fr.*

Tenore. *p* *mf* *fr.* *fr.*

Basso. *p* *mf* *fr.* *fr.*

Organo. *p* *mf* *mf.* *Bassetto* *Org.* *fr.* *fr.* *fr.*
Corno di Bassetto.

Piu moto.
De - us Sa - baoth Pleni sunt coeli et ter ra glo glo

fr. *fr.* *fr.* *fr.* *fr.* *fr.* *fr.* *fr.*

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

pp *fr* *ff*

pp *fr* *ff*

pp *fr* *ff*

pp *fr* *ff*

pp *fr* *ff*

na in ex-cel-sis in excel-sis

pp *dimin.*

pp *dimin.*

pp *dimin.*

ff *pp* *dimin.*

BENEDICTUS.

Andante.

Canto.

Alto.

Tenore.

Basso.

Organo.

Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-dic-tus qui
 qui ne — — —
 qui venit ve-nit
 qui ve — — —
 2 6 2
 ve-nit in no-mi-ne Do — — mi-ni in no-mi-ne Do-mi-ni be-ne-dictus qui
 nit in no — — mine in
 in no-mi-ne Do — — mini in
 nit in no — — mi-ne in
 6 2 6 4 3 5 6 6 4 3 7
 unis. Violonz.

venit in nomi-ne Do-mini be-nedic-tus qui venit in nomi-ne Domini
 venit qui fr
 be-nedic-tus qui venit be-nedic-tus qui
 unis. Bassi. Violonzi. Bassi.

Handwritten musical score for "Sanna in excelsis" by J. Haydn. The score is written on five staves. The first four staves are for a vocal part, and the fifth staff is for the basso continuo (figured bass). The music is in G major (one sharp) and 3/4 time. The lyrics are in Latin: "bene dictus qui venit in nomine Domini 0 sanna 0 sanna in excelsis". The score includes various musical notations such as notes, rests, and dynamic markings like "fr" (forte) and "fz" (fzando). The figured bass line at the bottom provides numerical figures for the keyboard player, including 765/543, 6/4, and 765/543.

fr
bene dictus qui venit in no-mine Domi-ni 0 san-na 0 san-na in ex-

fr
0 sanna 0 san-na in excel - -

fr
venit qui venit qui 0 san - na 0 sanna in excel - -

fr
765 6 765 6 765
543 4 543 4 543

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Gloria in excelsis Deo'. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Allegretto'.

The vocal parts are arranged in four staves, with lyrics in Latin. The piano part is in the bottom staff, featuring a prominent bass line with octaves and chords. The score includes dynamic markings such as *fr* (forte) and *ff* (fortissimo). The lyrics are: *sis*, *0 sanna*, *0 sanna*, *in ex-cel-sis*, *sis*, *0 san-na*, *in ex-cel-sis*.

AGNUS.

19.

Larghetto.

Canto. *p* *mf.* *p.* *mf.* *fr.*
 qui tollis pecca-ta mundi mi-se-re-re mi-se-re-re mi-se-re-

Alto. *p* *mf.* *p.* *mf.* *fr.*
 mi-se-re-

Tenore. *fr.* *p* *mf.* *p.* *mf.*
 Agnus De-i qui

Basso. *fr.* *p* *mf.* *p.* *mf.* *fr.*
 mise-re-re nobis mise-

Organo. *fr.* *unis* *p* *mf.* *p.* *mf.* *p.* *fr.*
 re no-bis Agnus De-i qui
 re no-bis
 mi-se-re-re no-bis
 re re mise-re re no-bis

fr. *p.* *fr.* *p.* *fr.* *p.* *fr.* *p.*

[illegible]

Handwritten musical score for "Agnus Dei". The score consists of five staves. The first four staves are vocal parts, and the fifth staff is the basso continuo line. The lyrics are: "bis Agnus Dei qui tol-lis pec-ca-ta mun-di pec-ca-ta mun-di". The music is in G major (one sharp) and 3/4 time. The vocal parts are marked with "fr." (fornice) and "bis". The basso continuo line includes figured bass notation: 5, 6/4 5/3, 6/4 5/3, 5, 6, 6, 8/3, 5/3, 7/3.

con più moto.
dol.

dol.

f.

dol.

f7:

dot.

fr.

dol.

fr

p. Dona

Violon.

dot

dolce

p.

do — na — no — bis

do — na no — bis

ра —

p.

p.

11.

no — — bis pa — — cem dona pacem/ dona nobis pa — cem dona

cem dona pa — — cem dona no — bis pacem pa — cem dona nobis pa — cem dona dona

cem da
cem pa — cem/ pa — cem dona do na

do na no — — bis pacem pa — cem dona

fr. *p.*

nobis pa — cem dona dona no bis pacem do na pa — — cem.

dona dona nobis pa — cem do na pa — — cem.

dimin. *dimin.* *dimin.*

tasto. *Pedale.* *pp.*

FINE



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- | | | |
|----|--|-----------------|
| 1, | <i>Schnabel, 4 Hymni Vespertini a 4 Vocibus et Orch.</i> | 1 Rthl. 10 Sgr. |
| 2, | <i>Hymnus Veni Creator Spiritus a 4 Vocibus et Orch.</i> | 1 — , — |
| 3, | <i>Offertorium in F. a 4 Voc. et Orch.</i> | 1 — , — |
| 4, | <i>Offertorium in C. u 4 Voc. et Orch.</i> | 1 — 5 — |
| 5, | <i>Psalm für Männerstimmen</i> | 1 — 5 |
| 6, | <i>3 Gesänge für Sopran, Alt, Tenor und Bass</i> | „ — 15 — |
| 7, | <i>Missa quadragesimalis für Discant, Alt, Tenor
und Bass in einzelnen Stimmen</i> | |

*Diese Messe auch mit Begleitung von 2 Clarinetten, 2 Fa-
gotts 2 Hörner und 3 Posaunen.*

