

Mus 2920



# PASTORAL-MESSE



Für vier Singstimmen, zwei Violinen, Viola, Flöte, zwei Horn, Tympani,  
Kontrabass, Violoncell und Orgel.

Componirt von

**F. MAX. KNIŽE.**

(Nachgelassenes Werk.)



Eigenthum des Verlegers.  
Eingetragen in das Vereinsarchiv.

Prag, bei Joh. Hoffmann.

Nro. 496.

[um 1850]



## SOPRANO.

1

Andante.

E. M. Kuijze.

**Kyrie.** *dol.* B

Ky-ri-e, e - lei - son! Ky-ri-e, e - lei - son! Ky-ri-e, e - lei - son!

Ky-ri-e, e - lei - son, e - lei - son! Ky-ri-e, e - lei - son, e - le-i - son!

Christe, e - lei - son! Chri-ste, e - le-i - son! Christe, e - lei - son! Chri-ste, e - le-i - son!

Ky-ri-e, e - le-i - son! Chri-ste, e - le-i - son! Ky-ri-e, e - le-i - son, e - lei - son, e - le - i -

son, e - le - i - son, e - lei - son! Ky-ri-e, e - lei - son!

Allegro. Tutti.

**Gloria.** *f* B

Et in terra pax ho - minibus bonae volun - ta - tis! Lau-

Solo. *dol.* B

damus te, a-do - ramus te, glori - fi - ea-mus te. Gra - ti - as a - gimus a - gimus ti - bi prop - ter

magnam glo - riam tu - am, Je - su, Je - su Chri - ste! *pp* Tutti. Qui tol - lis pec - ea -

ta, pec - ca - ta mun - di, mi - se - re - re no - bis; qui sedes ad dex-te - ram pa -

- tris! *2* Solo. *dol.* Tutti. Solo. *dol.*

Quoni - am tu so-lus sanctus, tu so-lus Do-mi - nus, so-lus al -

tissimus, Je - su Christe! Cum sancto Spiritu in glo - ri - a De - i pa - tris, a - men, a - men,

Tutti. Solo. *dol.* Tutti. Solo. *dol.*

a - men, amen, a - men.

**SOPRANO.**

**Credo.** *Moderato. mf*

Po-trem om-ni - po - ten - tem, fac - to - rem coe-li et ter-rae, vi - si -  
 bi-li - um om-ni - um et in - vi - si - bi - li - um. Cre - do in u - num De - um, Je - sum  
 Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an - te om - ni - a sae - cu -  
 la, De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve -  
 ro, ge - ni - tum, non fac - tum, con - substanci - a - lem pa - tri, per quem omni - a facta sunt; qui  
 prop - ter nos ho - mi - nes et propter nostram sa - lu - tem de - scen - dit de coe - lis.  
**Adagio.** *3 Solo.* *dol.*  
 Et in - car - na - tus est de Spi - ri - tu sane - to ex Ma - ri - a  
 vir - gi - ne, et ho - mo fac - tus est; eru - ei - fi - xus e - ti - am pro no - bis sub  
 Pon - ti - o Pi - la - to, pas - sus et se - pul - - tus est.  
**Allegretto.** *2 Tutti.* *f*  
 Et re - sur - re - xit ter - ti - a di - - e se - cum - dum scriptu -  
 ras, et as - cen - dit in coe - lum, se - det ad dex - te - ram pa - tris; et i - te - rum ven -  
 tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, eu - jus

## SOPRANO.

3

## SOPRANO.

Solo. *dot.*

Bene - die - tus, qui ve - nit in no - mi - ne, in no - mi - ne Do - mi - ni, in nomine Do - mi - ni! Tutti.

Agnus. Larghetto. Tutti.

Mi - se - re - re, mi - se - re - re no -

Solo. Tutti.

bis! Ag - mus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

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

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

Andante.

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

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

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

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

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

do - na no - bis no - bis pa - cem, pa - cem! FINE.

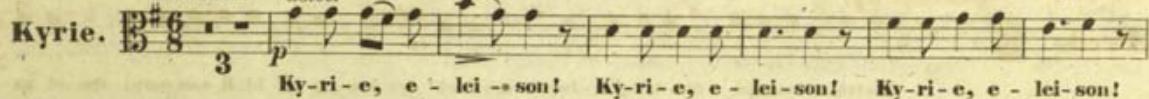


**ALTO.**

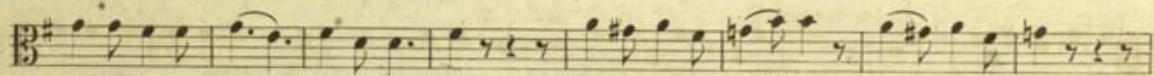
1

Andante. *dolce.*

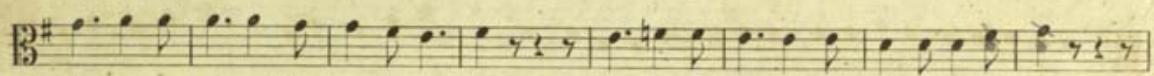
F. M. Knize.



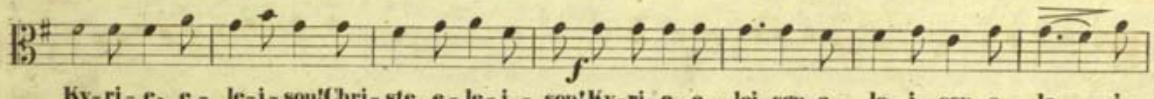
Ky-ri-e, e - lei - son! Ky-ri-e, e - lei - son! Ky-ri-e, e - lei - son!



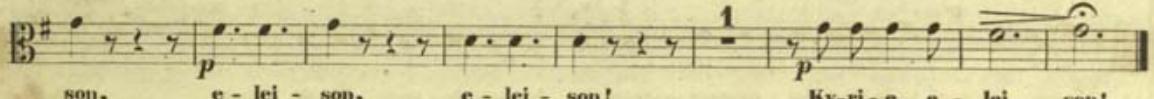
Ky-ri-e, e - lei - son, e - lei - son! Ky-ri-e, e - lei - son, e - le - i - son!



Christe, e - lei - son! Chri-ste, e - lei - son! Christe, e - lei - son! Chri-ste, e - le - i - son!

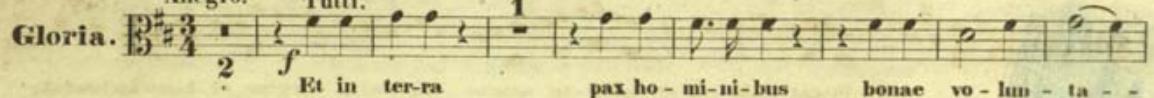


Ky-ri-e, e - le - i - son! Chri-ste, e - le - i - son! Ky-ri-e, e - lei - son, e - le - i - son, e - le - i - son,

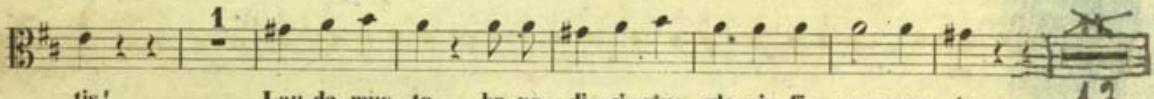


son, e - lei - son, e - lei - son! Ky-ri-e, e - lei - son!

Allegro. Tutti.



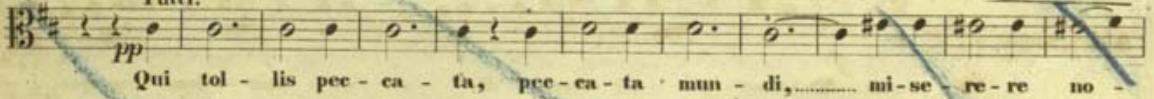
Et in ter-ra pax ho - mi-ni-bus bonae vo - lun - ta -



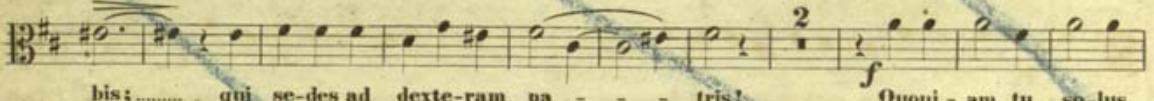
tis! Lau-da-mus te, be-ne - di - ci - nus, glo-ri - fi - ea - mus te.

12

Tutti.



Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi - se - re - re no -

bis; qui se-des ad dexte-ram pa - - - tris! Quoni - am tu so-lus  
sanctus, tu so-lus Do - mi - nus, so-lus al - tis - si - mus, Je - su Christe!

Solo.

Tutti.

Solo.

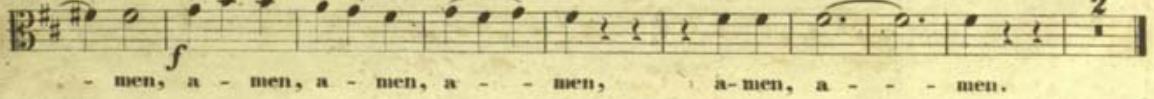
Tutti.

Solo.



Cum sancto Spi - ri - tu..... a - - men, a - - men, a - men, a - -

Tutti.



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

## ALTO.

Moderato. *mf*

**Credo.** *B*<sup>#</sup>*C* 2 Patrem omnipotentem fac-torem coeli et ter-rae, vi-si-bili-um omni-um et in-

*B*<sup>#</sup> vi-si-bi-li-um. Cre-do in u-num De-um, Jesum Chri-stum, fi-li-um De-i u-ni-

*B*<sup>#</sup> ge-nitum, et ex patre natum ante om-ni-a saecu-la, *f* De-um de De-o, lumen de lym-ne,

*B*<sup>#</sup> *p* Deum ve-rum de De-o ve-ro, ge-ni-tum, non fac-tum, per quem omni-a facta sunt; qui

*B*<sup>#</sup> prop-ter nos ho-mi-nes et propter nostram sa-lu-tem de-seen-dit de coe-lis.

Solo. *dolce.*

**Adagio.** *B*<sup>#</sup>*D* 3 Et in-car-na-tus est de Spi-ri-tu saneto ex Maria virgine, et homo factus est;

*B*<sup>#</sup> eruci-fi-xus e-ti-am pro no-bis sub Ponti-o Pi-la-to, passus et se-pul-tus est.

Tutti.

**Allegretto.** *B*<sup>#</sup>*C* 2 Et re-sur-re-xit tertia di-e se-cun-dum scriptu-

*B*<sup>#</sup> *p* ras, et as-cendit in coelum, sedet ad dexteram pa-tris; et i-terum ven-turus est cum glo-ri-a judi-

*B*<sup>#</sup> ca-re vi-vos et mortu-os, cuius reg-ni non e-rit fi-nis; et ex-peecto resur-recti-o-nem mortu-

*B*<sup>#</sup> o-rum, mortu-o-rum, et vi-tam ven-tu-ri sae-eu-li, a-men, a-men, a-men,

*B*<sup>#</sup> a-men, a-men, a-men, a-men, a-men, a-men.

ALTO.

3

A musical score page for the Sanctus movement. The key signature is B-flat major (two flats). The time signature is 2/4. The vocal part is labeled "Maestoso." and begins with the text "Sane - tus," followed by "sanctus Dominus Deus Saba-oth!" and "Pleni sunt". The piano accompaniment consists of a bass line and harmonic chords.

**Benedictus.** *Andante molto moderato.*  
Solo

**7** Bene-dictus, qui ve-nit in nomine Domi-ni, benedictus, qui ve-nit in

The musical score consists of four staves. The top staff shows the soprano and alto voices in B-flat major. The middle staff shows the tenor and bass voices in G major. The bottom staff shows the piano accompaniment in G major. The vocal parts sing in homophony. The piano part features sustained notes and eighth-note chords. The score includes dynamic markings such as 'Tutti.' and 'pp' (pianissimo). The lyrics are written below the vocal staves.

A musical score for 'The Star-Spangled Banner' in 3/4 time, treble clef, and B-flat major. The vocal line begins with a series of eighth-note chords, followed by a melodic line with a dynamic 'f' (fortissimo). The lyrics 've - nit in no-mi-ne Do - mi - ni,' are written below the staff, with a fermata over the 'ni.' The measure ends with a repeat sign and a '5' above it, indicating a section labeled 'Solo.' The vocal line continues with eighth-note chords and melodic phrases.

A musical score page from a piano-vocal score. The title 'O Sampaio' is at the top. The first measure shows a dynamic instruction 'Tutti.' above the staff, followed by a treble clef, a B major key signature, and a common time signature. The music consists of eighth-note patterns. The lyrics 'nomine Domi - ni ! O-san-pa-o-sanna in ex - cel - sis in ex - cel - sis' are written below the notes.

The musical score consists of two staves. The top staff shows the vocal line with lyrics in Italian: "Mi-se - re-re no - bis!" repeated three times. The bottom staff shows the piano accompaniment in common time (indicated by 'C') and G major (indicated by 'G'). The piano part features a steady eighth-note bass line and harmonic chords.

The image shows a page from a musical score for organ, specifically page 10. The score consists of two systems of music. The top system starts with a treble clef, a 'C' key signature, and a common time signature. The lyrics 'Do-na no - bis pa - cem,' are written above the notes. The bottom system starts with a bass clef, a 'G' key signature, and a common time signature. The music continues from the previous page, with measure numbers 3, 4, and 5 visible. The notation includes various note heads, stems, and rests, typical of early printed music notation.

A musical score page featuring a basso continuo staff. The staff consists of two staves: a lower staff with a bass clef and a higher staff with a treble clef. The music is in common time (indicated by '2'). The basso continuo part is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests. The notes are written in black ink on a light-colored background.

A musical score page showing two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics 'dona pa - cem,' are written above the notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics 'dona pa - cem, do-na no - bis pa-cem, do-na pa - cem, do-na no-bis' are written above the notes. The music consists of eighth and sixteenth note patterns.

pa - cem, do-na pa - cem,      do-na no - bis      no-his pa - cem, pa - - - - cem!      *FINE.*

FINE,

## TENORE.

1

F. M. Knjze.

**Kyrie.** Andante. *dolce.*

Ky-ri-e, e - lei - son! Ky-ri-e, e - le - i - son! Ky-ri-e, e - lei - son!

Ky-ri-e, e - lei - - son! Ky-ri-e, e - leison! Ky-ri-e, e - leison!

Christe, e - lei - son! Chri-ste, e - le-i - son! Christe, e - lei - son! Chri - ste, e - le-i - son!

Ky-ri-e, e - le-i - son! Chri - ste, e - le - i - son! Ky-ri-e, e - le-i - son, e - le - i - son, e - le - - i -

son, e - lei - son, e - lei - - son! Ky-ri-e, e - lei - son!

**Gloria.** Allegro. Tutti.

Et in terra pax ho-mi-ni-bus bonae vo-lun-ta - tis! Lau-

Solo.

do-mi-ne fi - li u - ni - damus te, a - do - ra-mus, glo-ri - fi - ca-mus te,

Do - mi - ne

ge-ni-te, Do - mi - ne De-us, Je-su, Je - su Chri - ste!

Qui tol - lis pec - ca -

ta, pec - ca - ta mun - di,..... mi-se - re-re no - bis;..... qui sedes ad dexteram pa -

tris!

Quoni - am tu so-lus sanctus, tu so - lis Do-mi - nus, solus al -

Solo.

Tutti.

Solo.

Tutti.

tis-si-mus, Je - su Christe!

Cum saneto Spi - ri - tu f a - - men,

a - - - men, a-men,

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

## TENORE.

**Credo.** *Moderato. *mf**

2 Patrem om-ni-po-ten-tem,fac-to-rem coe-li et ter-rae, vi-si-bi-li-um om-ni-  
 um et in-vi-si-bi-li-um. Cre-do in unum De-um,Jesum Chri-stum, si-li-um De-i u-ni-  
 ge-nitum,et ex patre natum an-te om-ni-a sae-eu-la,De-um,De-um de De-o, lumen de lu-mi-ne,  
 De-um ve-rum de De-o ve-ro, ge-ni-tum,non fac-tum,per quem omni-a facta sunt; qui  
 prop-ter nos ho-mi-nes et propter nostram sa-lu-tem de-seen-dit de coe-lis.

**Adagio.** *Solo.* *dol.* 6 Ex Ma-ri-a virgi-ne,et ho-mo factus est; ernei-fi-xus

e-ti-am pro no-bis sub Pon-ti-o Pi-la-to, passus et se-pul-tus est.

**Allegretto.** *Tutti.* 2 Et re-sur-re-xit ter-ti-a di-e se-eun-dum scriptu-  
 ras, et as-cen-dit in coelum, sedet ad dexteram pa-tris; et i-terum ven-tu-rus est cum glo-ri-  
 a judi-ca-re vi-vos et mortu-os, cuius regni non e-rit fi-nis; et ex-peecto resur-rectio-  
 nem mortu-o-rum, mortu-o-rum, et vitam ven-tu-ri saecu-li, a-men,a-men,a-  
 men, a-men, a-men, a-men, a-men, a-men.

## TENORE.

3

### **Maestoso.**

The image shows a musical score for the Sanctus section of a Mass setting. The score consists of ten staves of music for voices and organ. The key signature is B-flat major (two sharps). The vocal parts include Soprano, Alto, Tenor, Bass, and Organ. The organ part is prominent, featuring sustained notes and chords. The vocal parts sing in four-part harmony. The music is divided into measures by vertical bar lines. The first measure starts with a forte dynamic (F) and includes a basso continuo basso staff. The second measure starts with a piano dynamic (P). The third measure starts with a forte dynamic (F). The fourth measure starts with a piano dynamic (P). The fifth measure starts with a forte dynamic (F). The sixth measure starts with a piano dynamic (P). The seventh measure starts with a forte dynamic (F). The eighth measure starts with a piano dynamic (P). The ninth measure starts with a forte dynamic (F). The tenth measure starts with a forte dynamic (F).

**Sanc-tus,**      **sanc-tus,**      **sanctus Domi-nus**      **Deu-s Sa-ba-thi?**      **Pleni-um!**

coeli, pleni sunt coeli et ter- ra glo- ri- a tu - - - a! O-sanna in ex- cel - sis.

**Andante molto moderato.**

A page from a musical score for the Mass of St. John the Baptist. The title 'Benedictus.' is at the top left. The music is in common time (indicated by '2') and G major (indicated by 'F#'). The vocal part starts with 'Qui ve - nit in nomine Do - mi - ni,' followed by 'benedictus qui venit,'. The piano accompaniment is on the right, featuring eighth-note chords. The vocal line includes several grace notes and slurs.

**benedictus, qui ve-nit,** **benedictus, qui ve-nit** in nomine Domi-ni, **benedictus, qui ve-nit** in nomine

A musical score page for orchestra, page 10, section Solo. The page features a staff of music with various notes and rests, and includes a dynamic marking 'f' and a tempo marking '1'. The title 'Solo.' is written above the staff.

Domi ni De mi si dol. 4 v.  
Re mi si Re mi si

*Mise-re-re,*      *Mise-re-re no - dis;*      *Mise-re-re,*      *mise - re-re no -*

The musical score consists of two staves. The top staff is for the Soprano, Alto, Tenor, and Bass voices, with the bass part in italics. The bottom staff is for the piano. The music is in common time (indicated by 'C') and includes a key signature of one sharp (F#). The vocal parts sing in unison throughout the piece.

Dona nobis pa - cem, do-na no-bis 'pa - cem, do-na no - bis no-bis pa - cem,

A horizontal musical staff showing two measures of music for piano. The first measure starts with a forte dynamic (f) and includes a fermata over the bass note. The second measure begins with a dynamic of *p*. The notation uses various note heads, stems, and rests typical of early printed music.

A musical score page featuring a soprano vocal line, a basso continuo line, and a piano accompaniment. The vocal parts are written in a cursive musical notation style. The piano part includes a basso continuo staff with a harpsichord-like texture and a treble staff for the right hand.

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

A musical score page showing two measures of music for orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a forte dynamic (F) and ends with a half note.

FINE.

## BASSO.

1

F. M. Kunze.

Andante.

**Kyrie.** Ky-ri-e, e - lei-son! Ky-ri-e, e - lei-son! Ky-ri-e, e - lei-son!

Ky-ri-e, e - le - i - son, e - le - i - son! Ky - ri - e, e - le - i - son!

Christe, e - lei-son! Chri-ste, e - le - i - son! Christe, e - le - i - son! Chri-ste, e - lei - son!

Ky-ri-e, e - lei-son, e - lei - son! Ky-ri-e, e - le - i - son, e - le - i - son, e - lei - son! Ky-ri-e, e -

lei - son! Ky - ri - e, e - lei - son! Ky - ri - e, e - lei - son!

Allegro.

Tutti.

**Gloria.** Et in terra pax ho-mi-ni-bus bonae vo-lun-ta-

tis! Lau-da-mus te, be-ne-di-cti-mus, glo-ri-fi-ca-mus te!

Tutti.

Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mi-se - re - re no -

bis; qui se-des ad dex-te-ram pa - - - trist! Quoni - am tu so-lus

sanetus, tu so - lus Do - mi - nus, so-lus al - tis - si - mus, Je - su Christe!

Solo.

Tutti.

Solo.

Tutti.

Solo.

Cum sancto Spi - ri - tu a - - men, a - - men, a - men, a - men,

Tutti. men, a - men.

BASSO.

### Moderato.

Gredos

Credo. *2 mf*

Patrem omni-po - ten - tem, fac - to - rem coeli et ter - rae, vi - si - bi - li - um omni -  
um et in - vi - si - bi - li - um. Cre - do in u - num De - um, Je - sum Chri - stum, fi - li - um  
De - i u - ni - ge - nitum, et ex pa - tre natum ante om - ni - a saecu - la, Deum de De - o, lumen de  
lu - mi - ne, Deum ve - rum de De - o ve - ro, ge - ni - tum, non fac - tum, per quem omni - a facta  
sunt; qui prop - ter nos ho - mi - nes et propter nostram sa - lutem de - seen - dit de coe - lis.

3 Solo

### **Adagio**

The image shows a page from a musical score for 'Ave Maria'. The music is in common time, treble clef, and G major. The bass line is written on a single staff below the vocal line. The lyrics are as follows:  

Et in-car-natus est de Spir-i-tu sancto ex Maria virgine, et homo factus  
est; eruci - fixus e-ti-am pro - nobis sub Ponti-o Pi - la-to, passus et se-pultus est.

Tutt

### **Allegro**

A musical score for three voices (SATB) featuring three staves of music with corresponding Latin text lyrics. The music is set in common time, with a key signature of one sharp. The first staff begins with a forte dynamic. The lyrics describe the Assumption of the Virgin Mary, mentioning her resurrection, ascent into heaven, and final judgment. The second staff continues the narrative, mentioning the salvation of the dead and the final resurrection. The third staff concludes with a final amen.

Et resur-re - xit ter-ti-a di - e se - eun - dum scriptu - ras, et as-  
cen-dit in coelum, se-det ad dex-te-ram pa - tris; et i - te-rum ven - tu-rus est cum glo-ri-  
a ju-di - ca-re vi - vos et mortu - os, ejus reg - ni non e-rit fi - nis; et ex - pecto re-sur-  
recti-o - nem mortu - o - rum, mortu - o - rum, et vitam ven - tu - ri saecu - li, a - men, a -  
men, a - men, a - men, a - men, a - men, a - men, a - men.

BASSO.

Maestoso.

**Sanctus.**

**Benedictus.**

Larghetto.

**Agnus.**

Andante.

**Dona.**

## VIOLINO I.

1

Andante.

R.M. Kujze.

Kyrie. *mf*

*p dolce.*

*pp dolce.*

*dolce.*

## VIOLINO I.

Allegro.

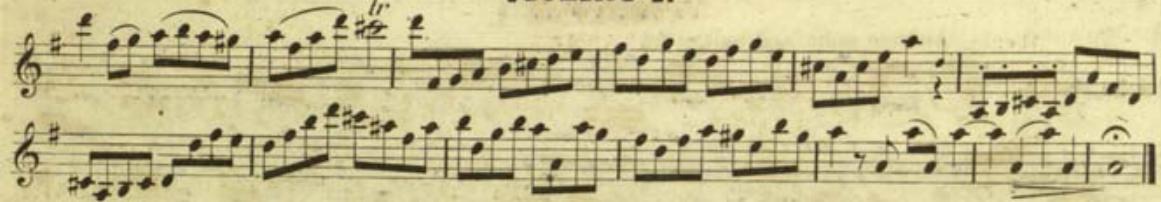
**Gloria.**

Moderato.

**Credo.**

## VIOLINO I.

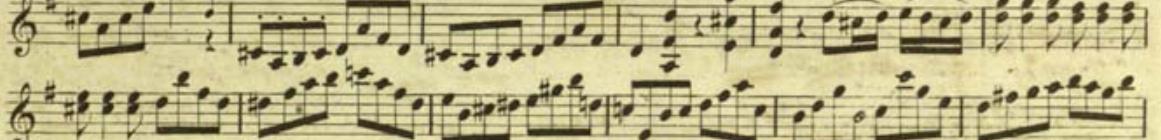
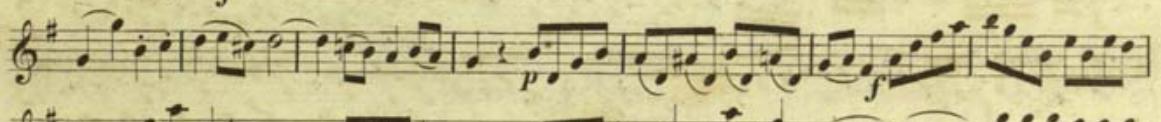
3



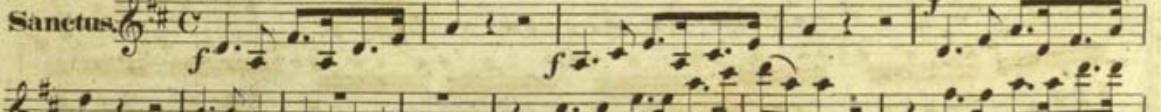
*Adagio.*  $\frac{3}{4}$   $f$



*Allegretto.*  $\frac{2}{4}$   $f$



*Maestoso.*

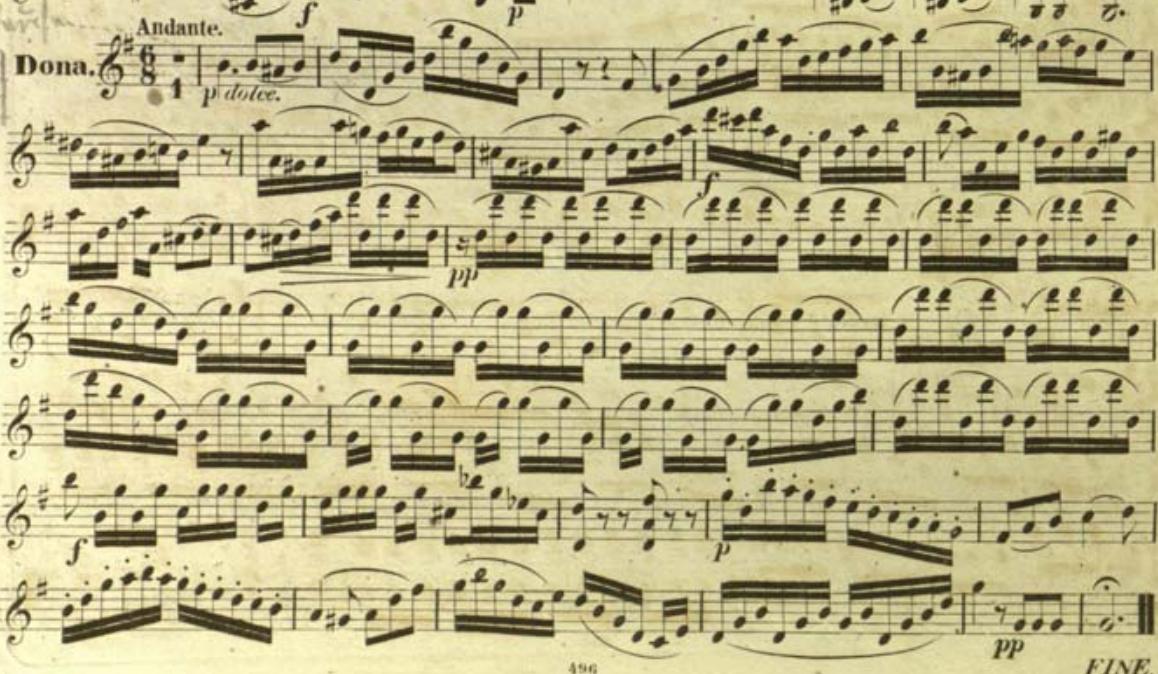


# VOLINO I.

Andante molto moderato.

Benedictus. 

Agnus. 

Andante. 

## VIOLINO II.

1

Andante.

E. M. Kojze.

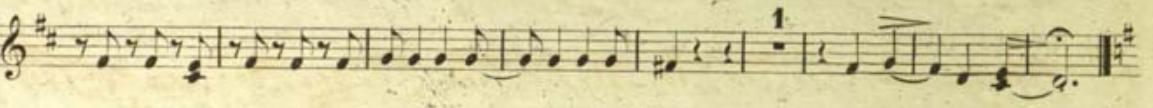
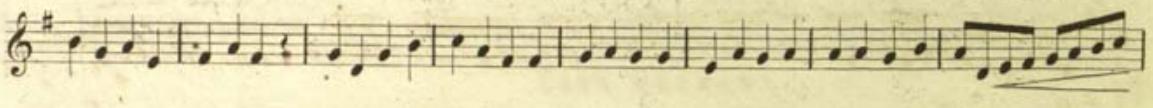
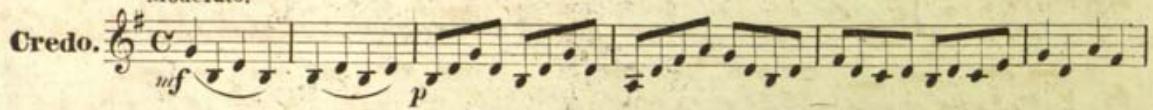
**Kyrie.** *mf*

Allegro.

**Gloria.** *f*

## VIOLINO II.

Moderato.



## VIOLINO II.

3

Violino II.

Maestoso.

Sanctus

Andante molto moderato.

Benedictus.

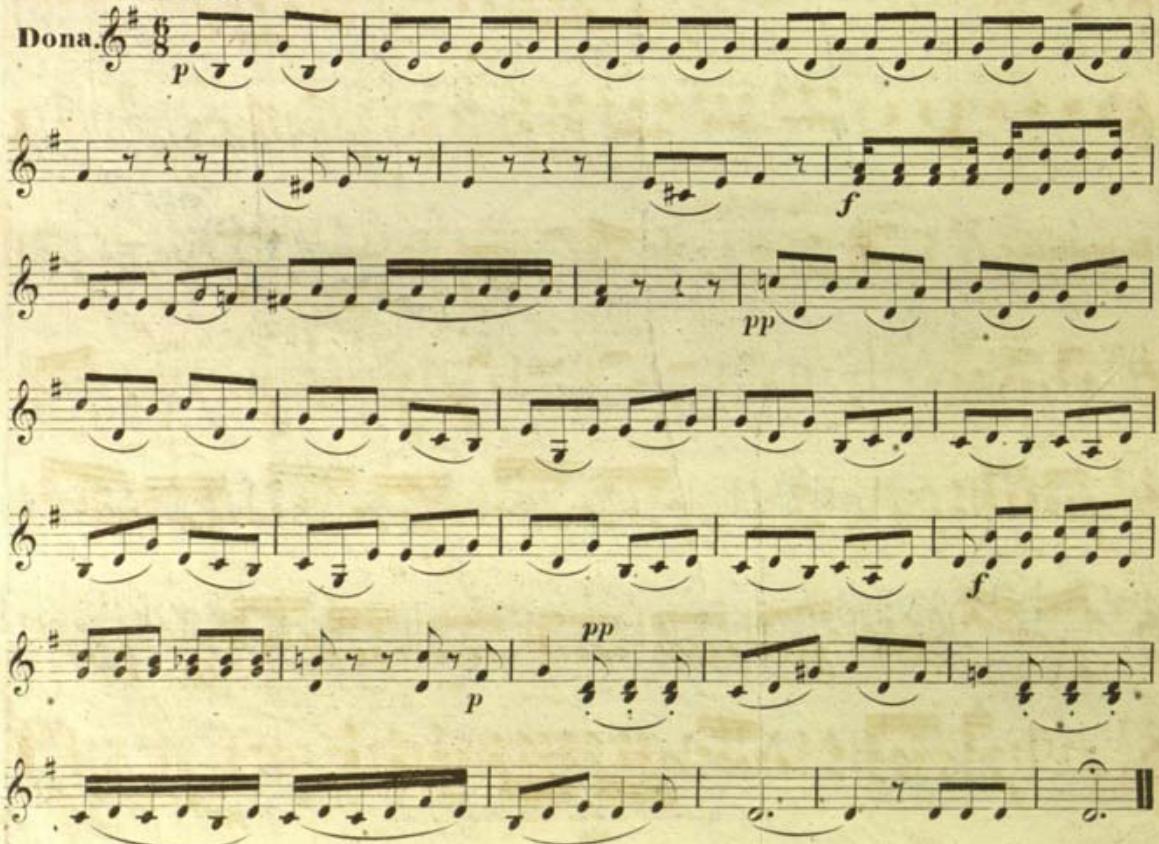
*dolce.*

**VOLINO II.**

Larghetto.

**Agnus.** 

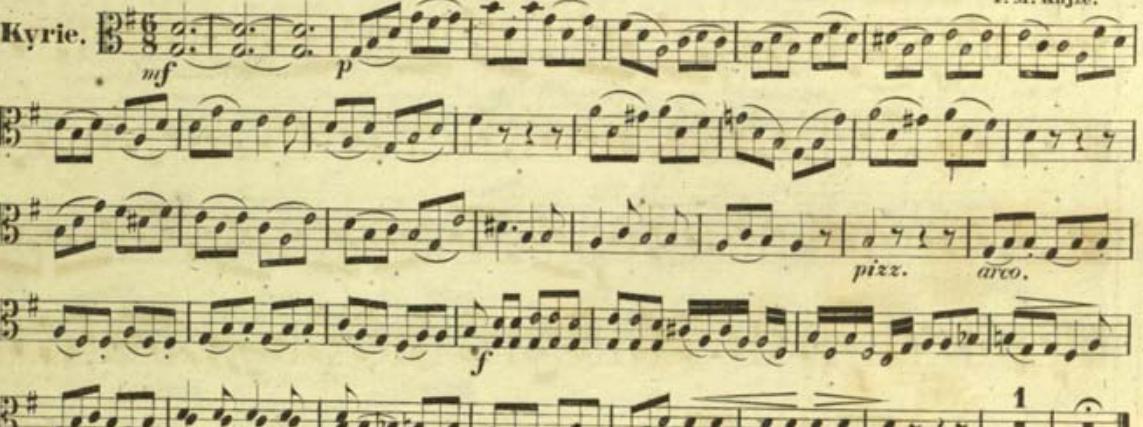
Andante.

**Dona.** 

## VIOLA.

Andante.

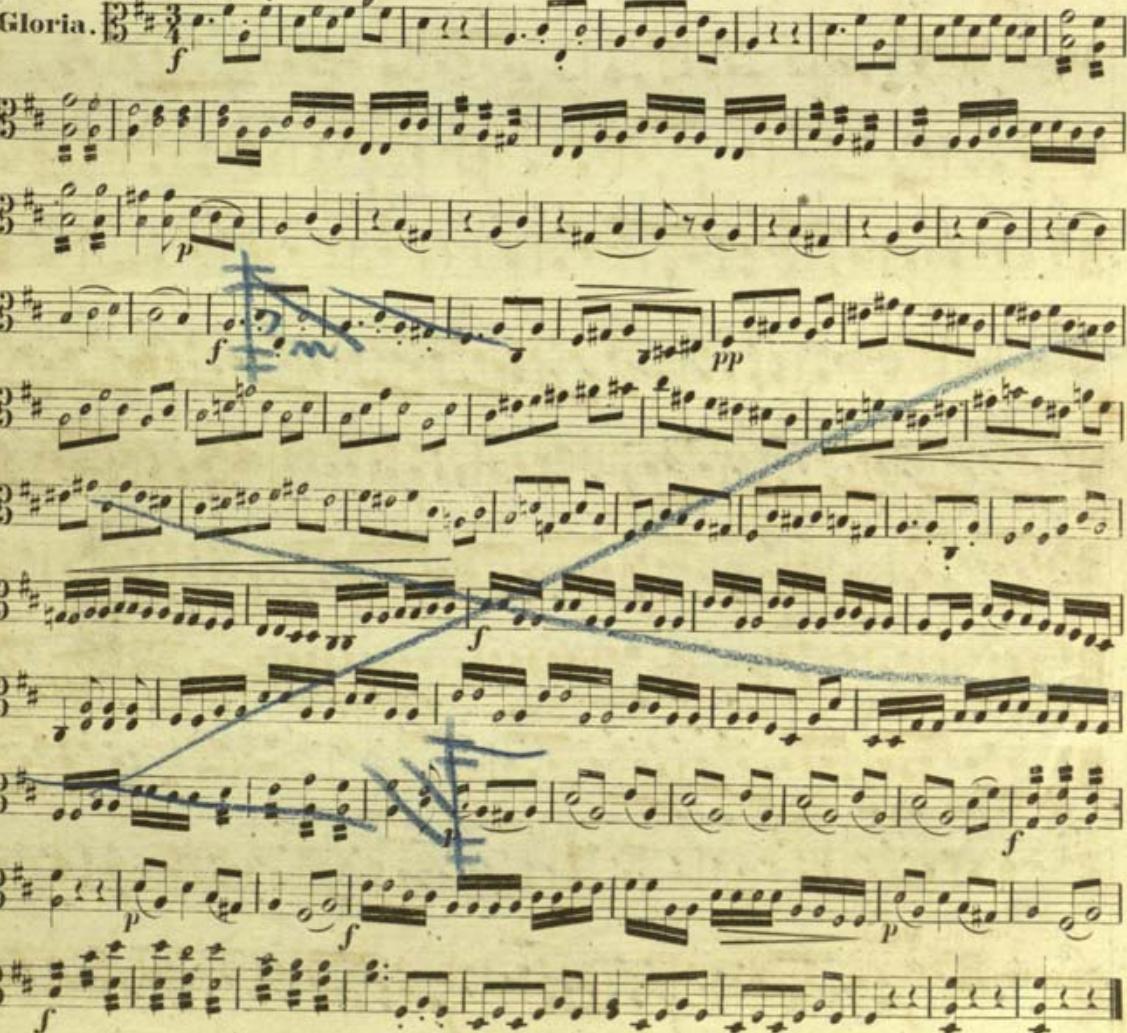
**Kyrie.**  $B^{\#} \frac{6}{8}$

*mf* 

F. M. Kujze.

Allegro.

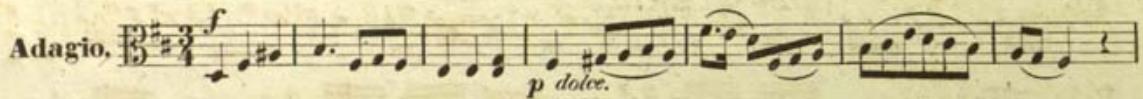
**Gloria.**  $B^{\#} \frac{3}{4}$

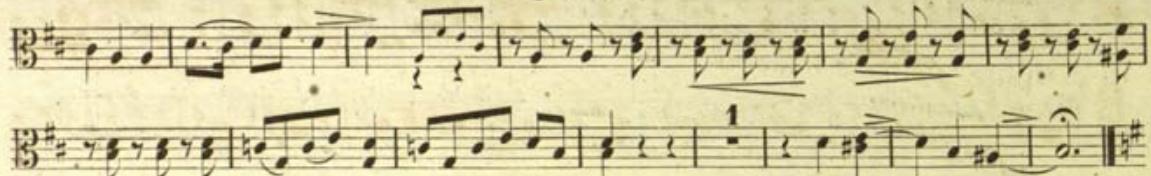
*f* 

## VIOLA.

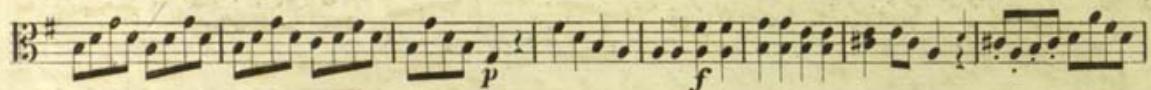
Moderato.

**Credo.** 

**Adagio.** 



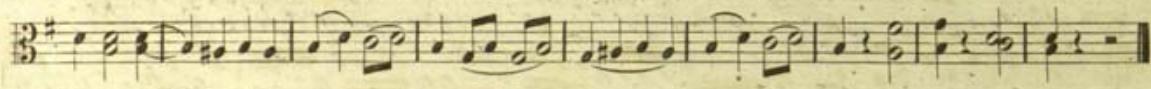
**Allegretto.** 











Maestoso.

**Sanctus.** 

VIOLA.

3

*Benedictus.*

*Andante molto moderato.*

*Benedictus.*

*Larghetto.*

*Agnus.*

*Andante.*

*Dona.*

*FINE.*

## FLAUTO.

1

Andante.

Kyrie. dolce. E M. Kujze. 5

Allegro.

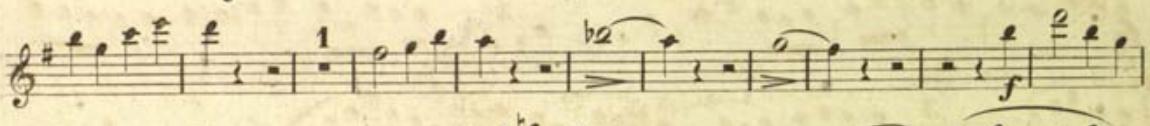
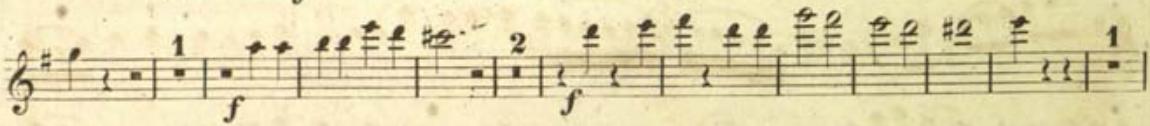
Gloria. dolce.

**34.** dolce. dolce. p dolce.

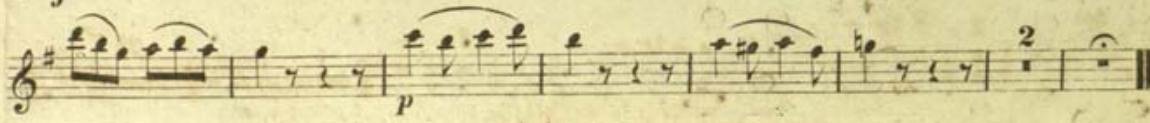
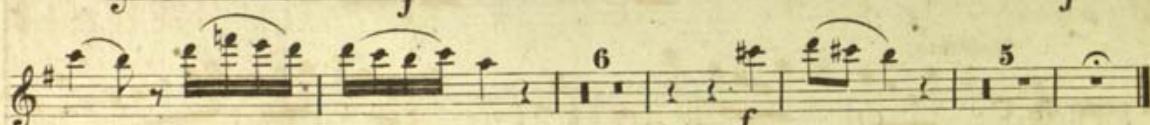
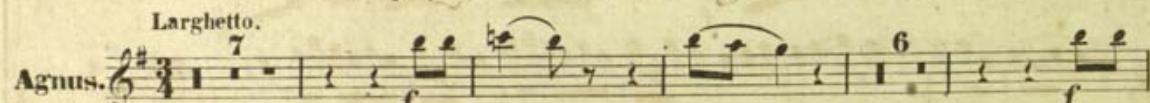
Moderato.

Credo. dolce. f Adagio. 21

## FLAUTO.



Andante molto moderato.



**CLARINO I in D.**  
**Kyrie Tacet.**

E. M. Knjze.

Allegro.

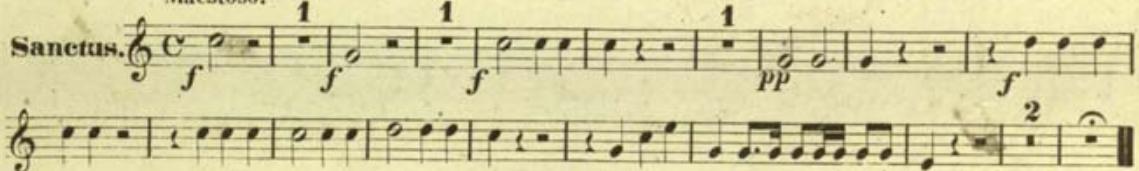
Gloria.



**Credo (Adagio Allegretto) Tacet.**

Maestoso.

Sanctus.



**Benedictus, Agnus, Dona Tacet.**

496

FINE.

**CLARINO II in D.**

**Kyrie Tacet.**

E. M. Knjze.

Allegro.

Gloria.



Maestoso.

**Credo (Adagio Allegretto) Tacet.**

Sanctus.



**Benedictus, Agnus, Dona Tacet.**

496

FINE.

**CORNO I** in G.

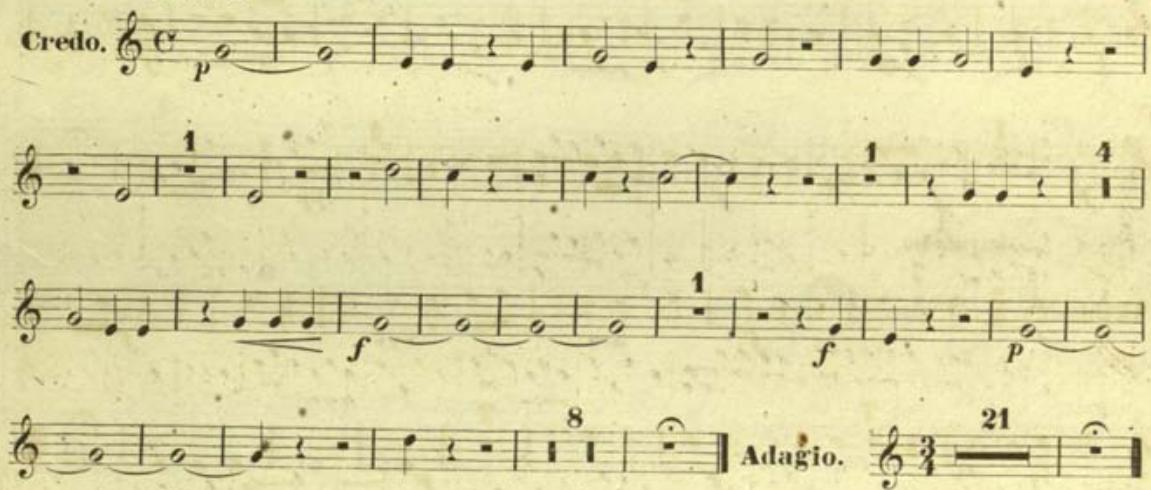
Andante.

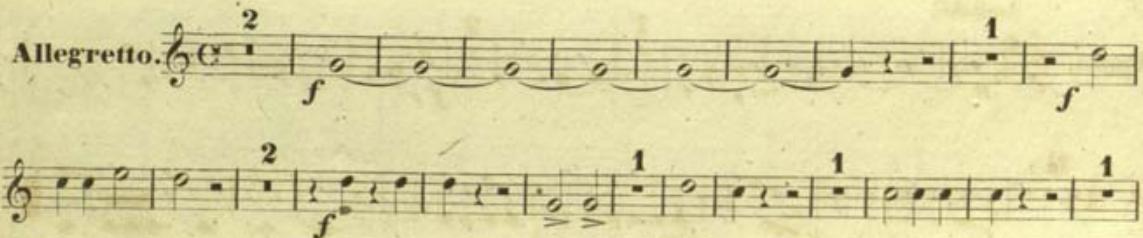
E M. Kujze.

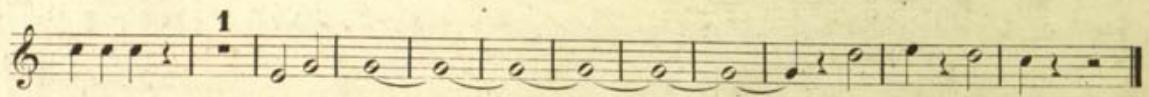
**Kyrie.** 

**Gloria Tacet.**

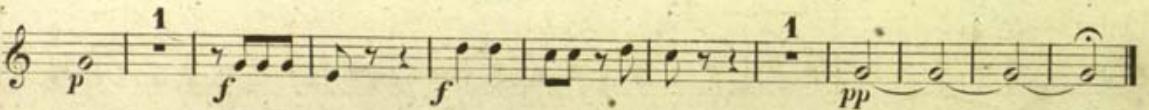
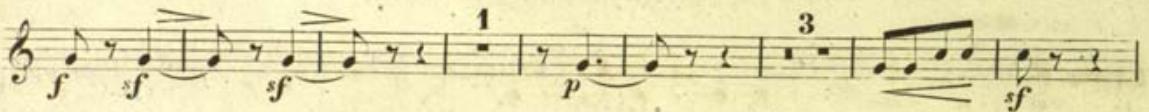
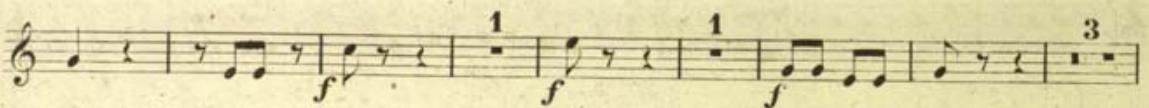
Moderato.

**Credo.** 

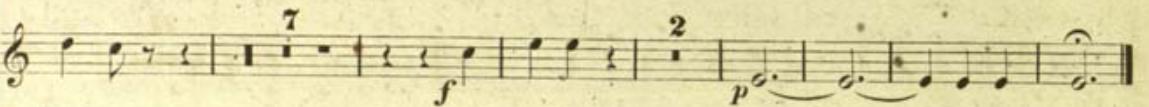
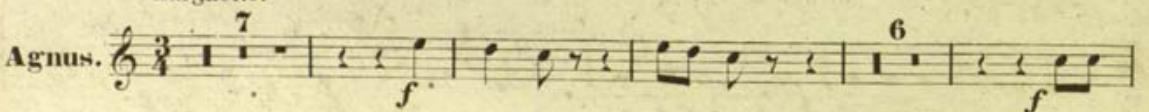
**Allegretto.** 

**CORNO I in G.****Sanctus Tacet.**

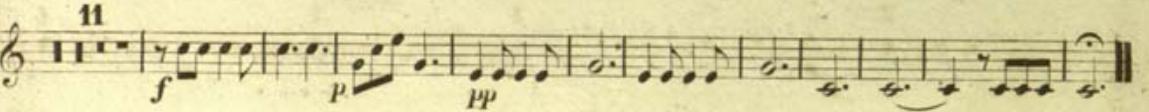
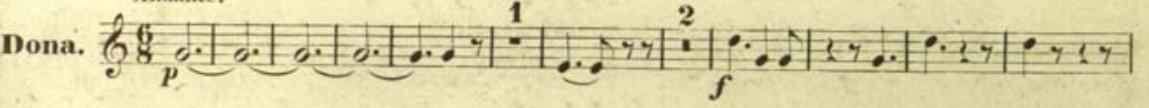
Andante molto moderato.



Larghetto.



Andante.



**CORNO II in G.**

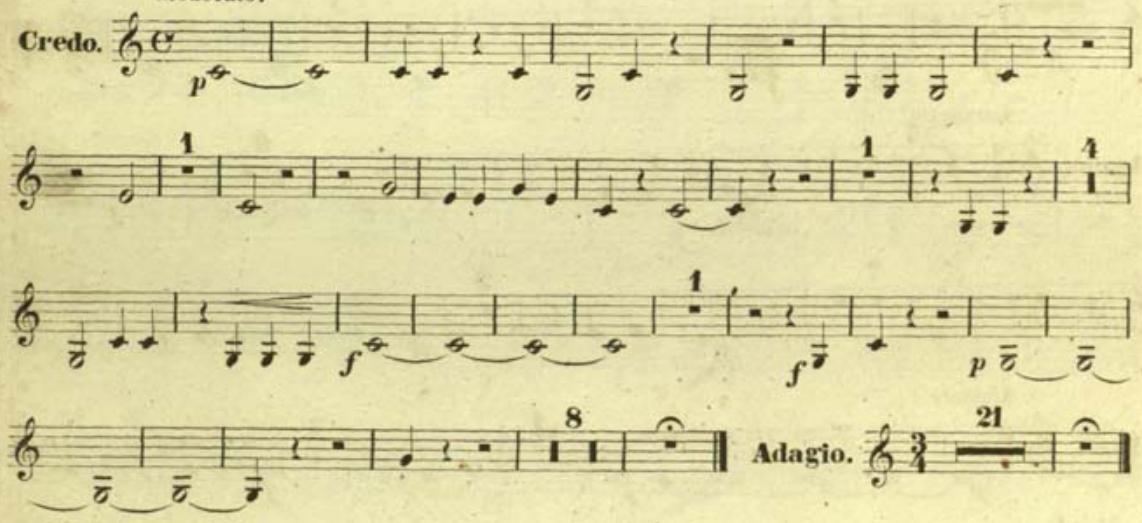
Andante.

**Kyrie.** 

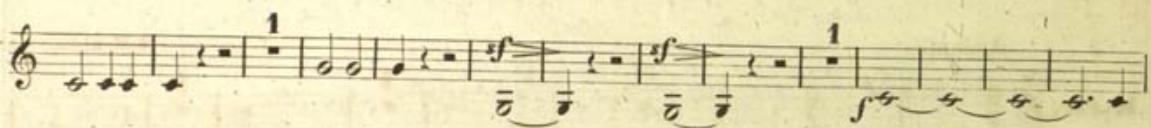
E. M. Kujze.

**Gloria Tacet.**

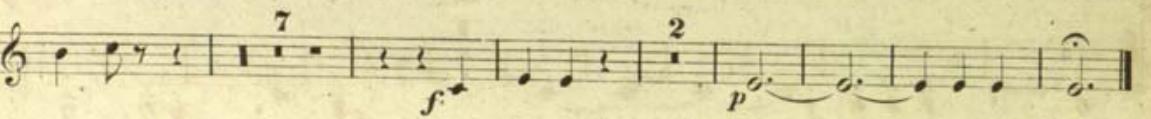
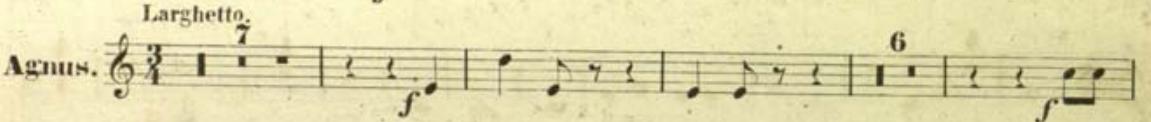
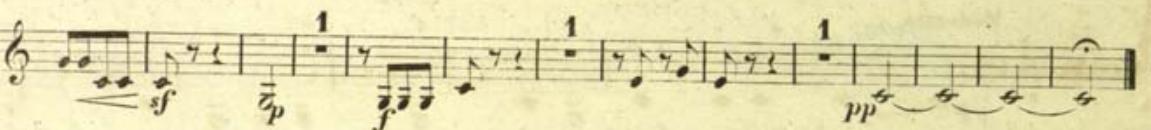
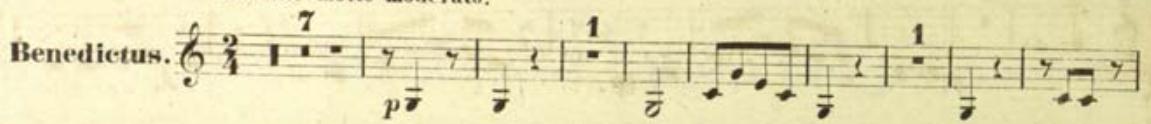
Moderato.

**Credo.** 

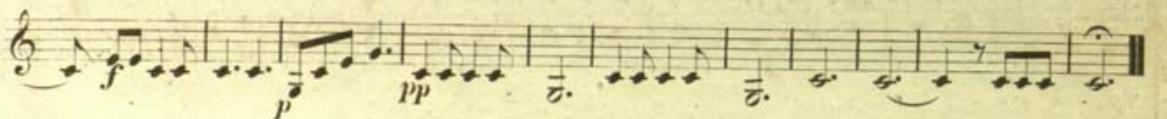
**Allegretto.** 

**CORNO II in G.****Sanctus Tacet.**

Andante molto moderato.



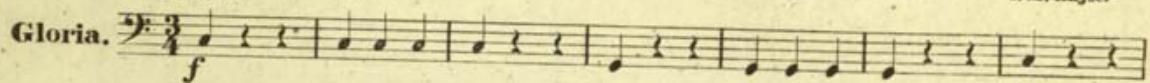
Andante.



**TIMPANI in D.A.**

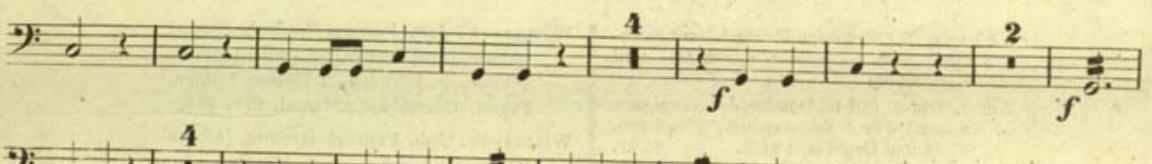
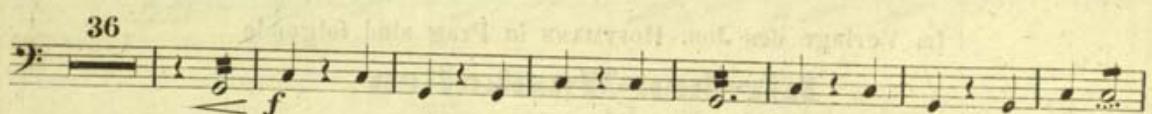
Kyrie Tacet.

Allegro.

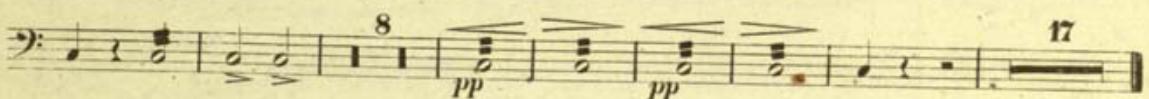
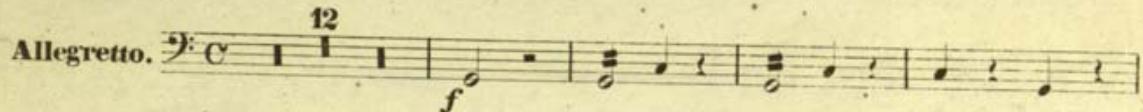
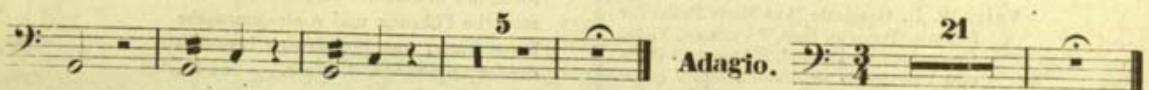
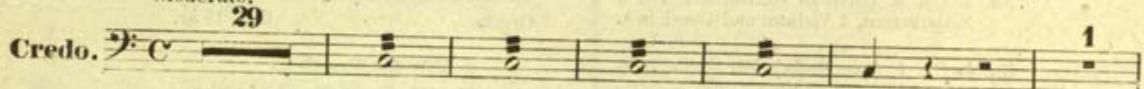


E. M. Knize.

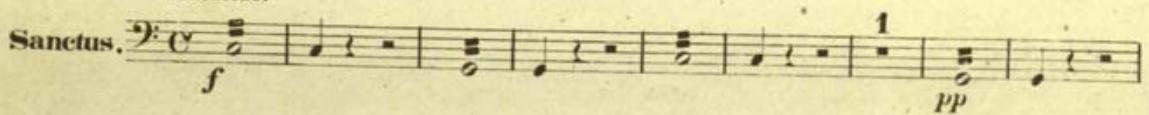
Pardub  
Messe



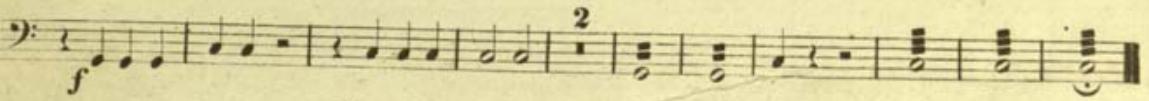
Moderato.



Maestoso.



pp



**Benedictus, Agnus, Dona Tacet.**

**FINE.**

Im Verlage des JOH. HOFFMANN in Prag sind folgende

## Kirchen-Musikalien

erschienen:

Führer, R. Offertorien für die Advent-Sonntage; zum Gebrauche der Stadt- und Landchöre:

No. 1. Op. 6. (Ad te, Domine, levavi animam meam.) Für 4 Singstimmen, 2 Violinen, Viola und Orgel in A moll. 45 kr.

No. 2. Op. 7. (Benedixisti, Domine, terram tuam.) Für 4 Singstimmen, 2 Violinen und Orgel, in C. 54 kr.

No. 3. Op. 8. (Deus tu convertens.) Für 4 Singstimmen, 2 Violinen und Orgel, in A. fl. 1.—

No. 4. Op. 9. (Ave Maria.) Für 4 Singstimmen, 2 Violinen, Viola, 2 Horn, Kontrabass und Orgel, in B. fl. 1. 24 kr.

Veit, W. H. Graduale (Ave Maris stella) für Sopran, Tenor u. Bass, 2 Violinen, Viola, Kontrabass und Orgel, 2 Oboen, 2 Horn und Violoncelle ad libitum. Op. 9 in G. fl. 1. 24 kr.

Wittassek, Joh. Pastoral-Graduale (Dormi pupule, dormi tenelle,) für 4 Singstimmen, 2 Violinen, 2 Violen, 2 Flöten, 2 Horn, Fagott, Kontrabass u. Orgel. fl. 1. 30 kr.

Wittassek, Joh. Pastoral-Hymnus (Adeste fideles laeti triumphantes). Für Bass oder Contra-Alt Solo, 4 Singstimmen, 2 Violinen, Viola, Flöte, Fagott, 2 Horn, 2 Trompeten und Pauken, Kontrabass und Orgel. fl. 1. 15 kr.

### Für die Orgel.

Pitsch, C. F. Präludien für Orgel oder Piano-forte, mit besonderer Rücksicht auf thematische Führung und contrapunctische Behandlung, zum Behufe sich heranbildender Organisten. 9. Werk. \*54 kr.



VOLONCELLO e CONTRABASSO.

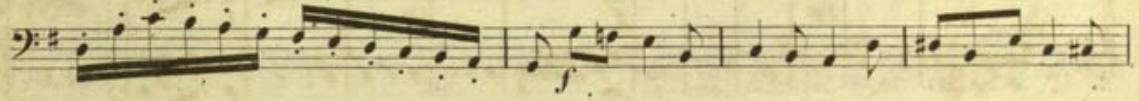
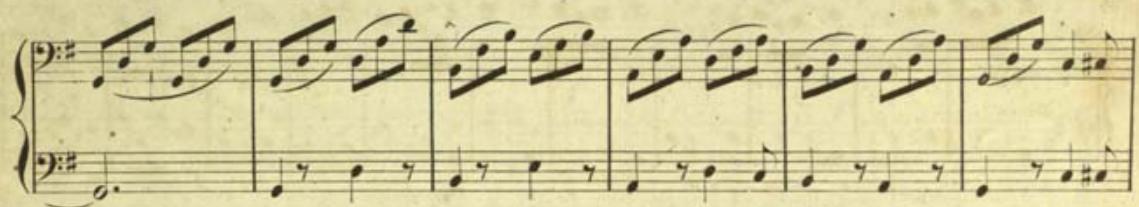
1

Andante.

Cello.

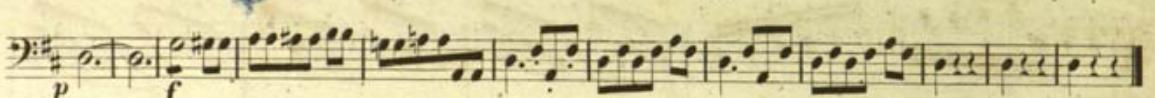
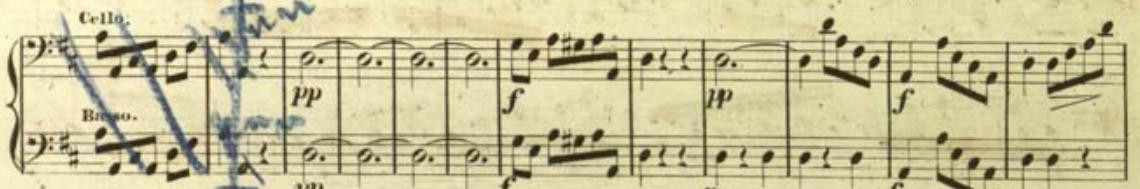
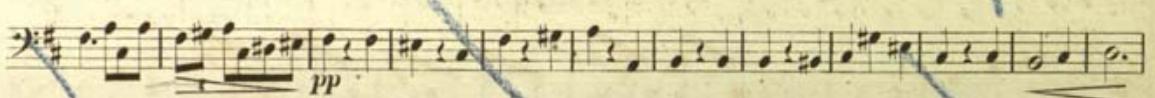
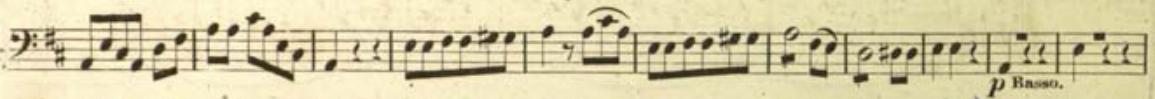
E. M. Knjze.

Kyrie.

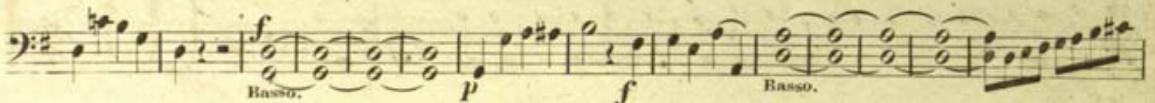
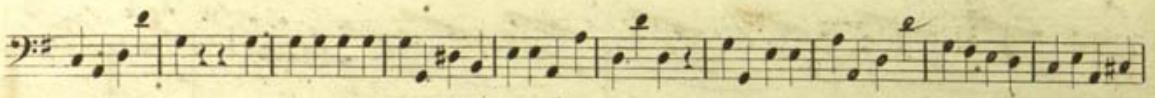
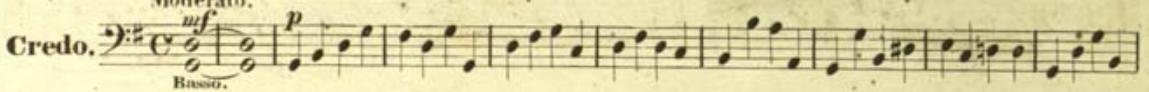


## VIOLONCELLO e CONTRABASSO.

Allegro.



Moderato.



## VIOLONCELLO e CONTRABASSO.

3

Cello.  
Basso.

**Adagio.**  $\text{D}^{\#}$  3  
*f*

Cello.  
Basso.

*pizz.* *arco.*  
*pizz.* *arco.*

**Allegretto.**  $\text{D}^{\#}$  C  
*f*

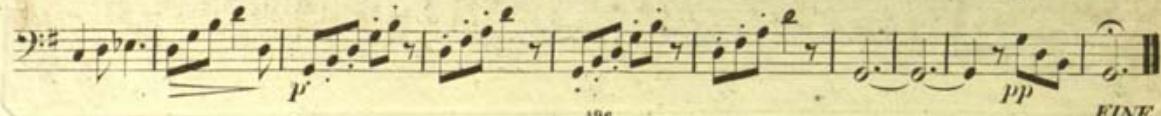
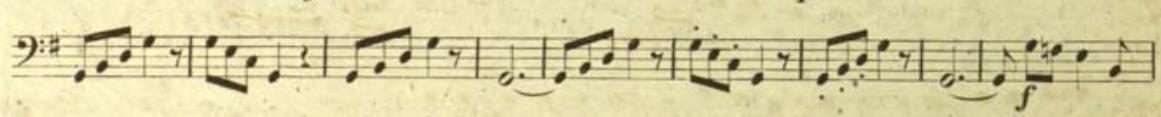
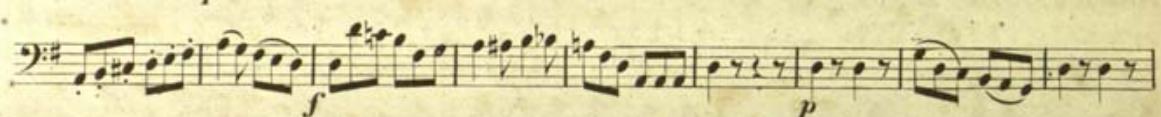
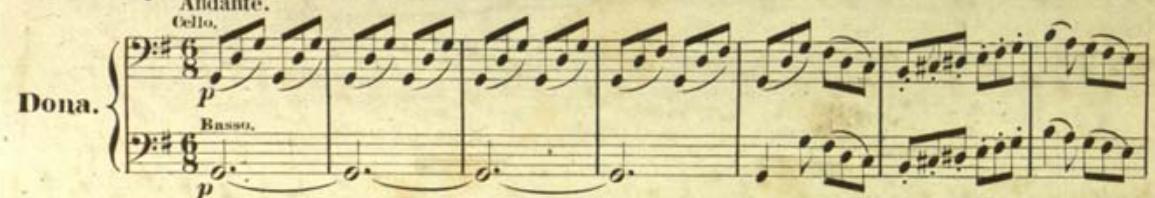
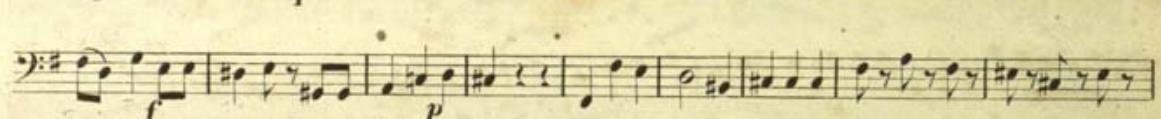
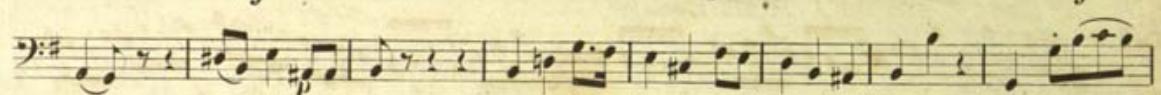
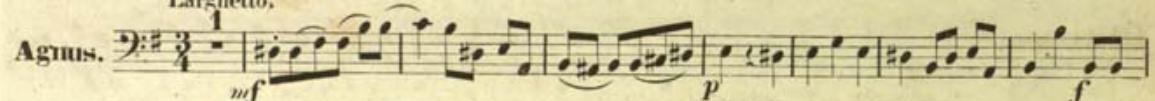
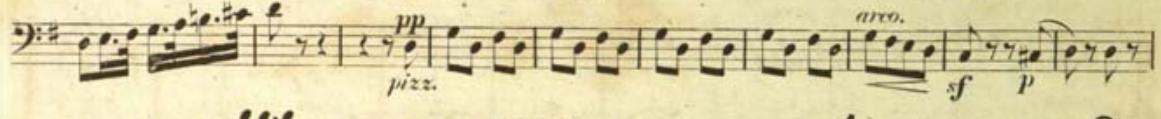
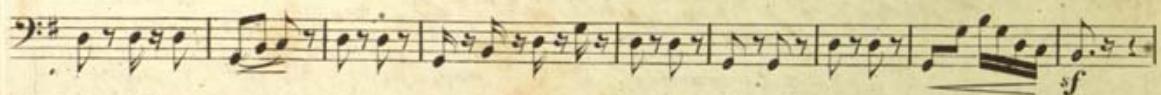
Maestoso.

**Sanctus.**  $\text{D}^{\#}$  C  
*f*

4

**VIOLONCELLO e CONTRABASSO.**

Andante molto moderato.

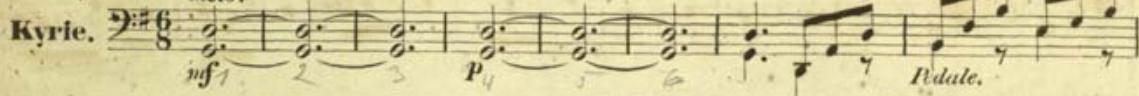
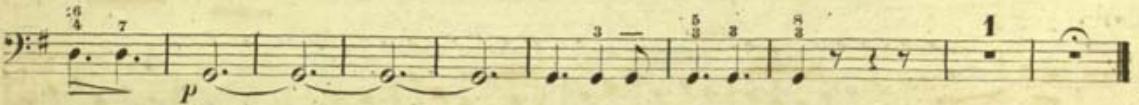


## ORGANO.

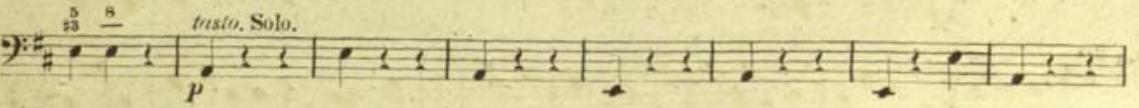
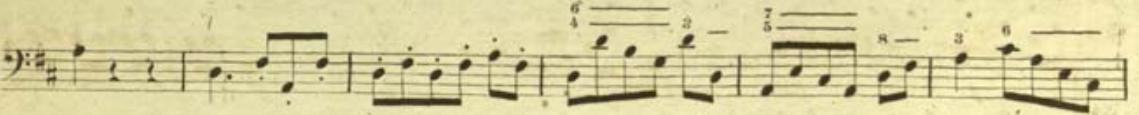
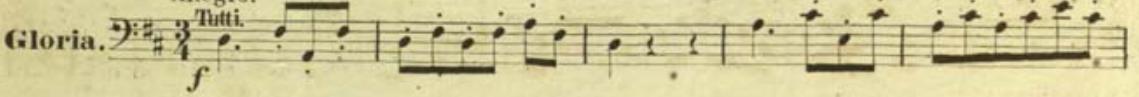
1

E. M. Knize.

Andante.

*tasto.**Ridale.*

Allegro.



## ORGANO.

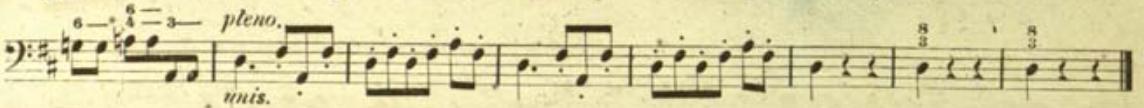
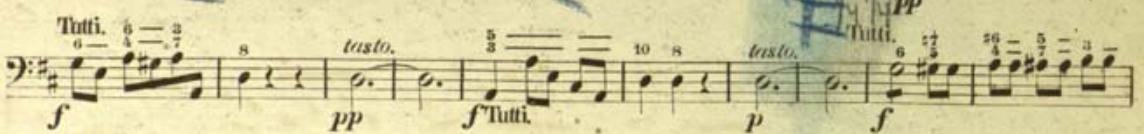
Tutti.



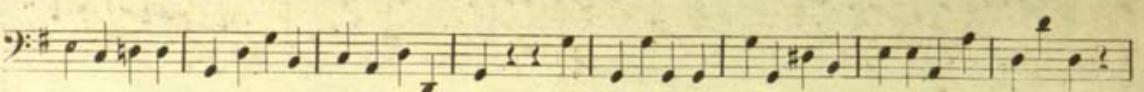
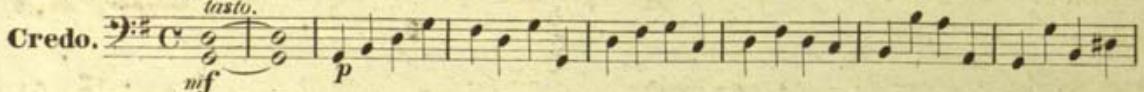
Um die Sänger zu unterstützen kann der Organist nachstehende Beilage von ★ bis zum ♦ spielen.



Tutti.

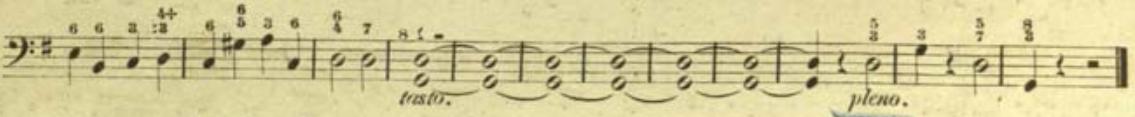
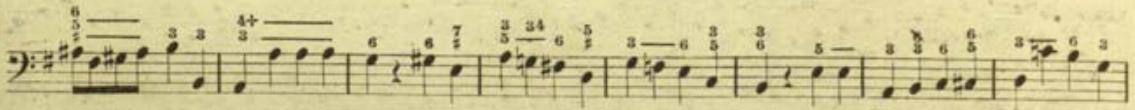
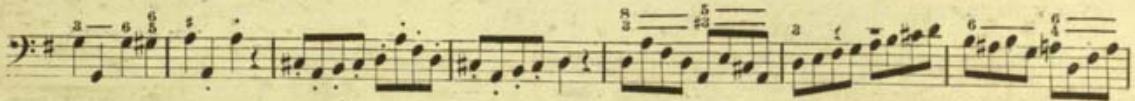
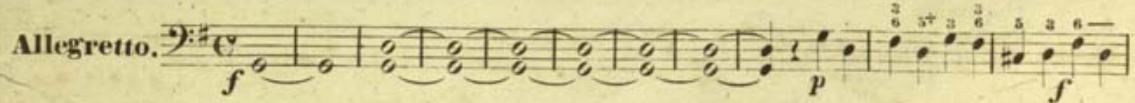
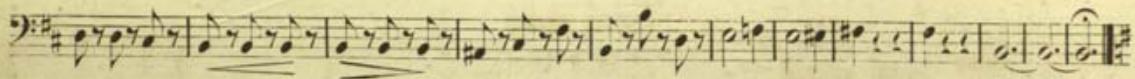
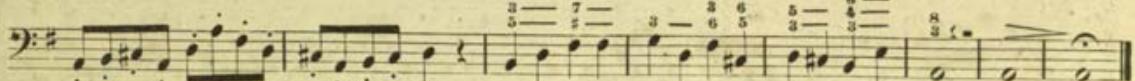
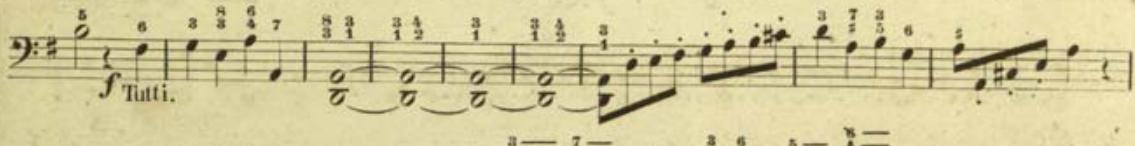


Moderato.

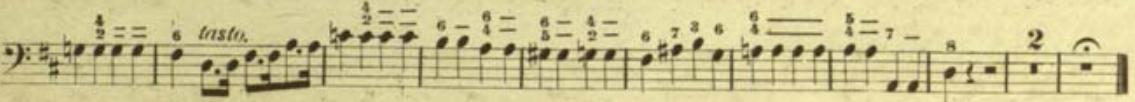
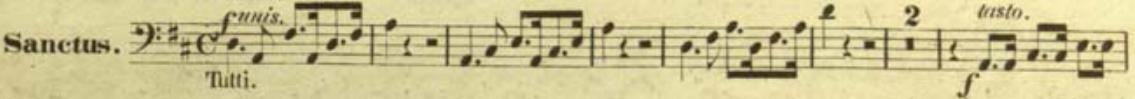
*tasto.*

## ORGANO.

3

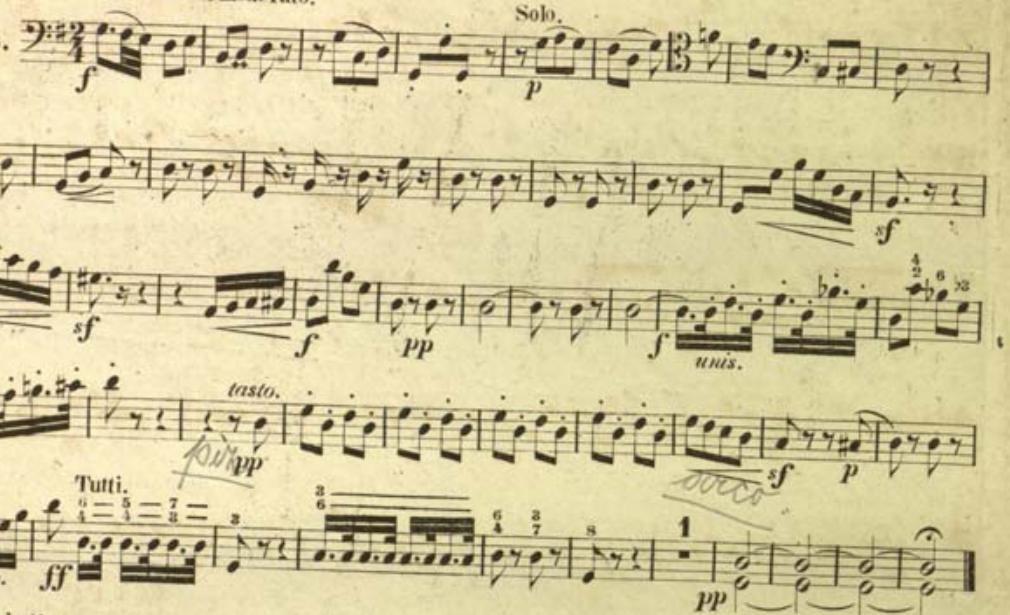


Maestoso.



ORGANO.

Andante Molto moderato.

Benedictus. 

Larghetto.

Agnus. 

Andante.

Dona. 