

MISSA PASTORITIA

CUM

GRADUALI et OFFERTORIO

PRO

FESTO NATIVITATIS DOMINI NOSTRI

JESU CHRISTI.

A

Organo, 4 Voc. cant., 2 Violinis, Viola, Flauto, 2 Clarinet-
tis, 2 Fagottis, 2 Cornibus, 2 Clarinis, Tympanis,
et Violone partim obligatis, partim ad libitum.

Mus. B.
255
Composita
per

FRANCISCUM BÜHLER

Ecclesiæ Cathedralis Augustanæ Capellæ Magistrum.

OPUS VIII.

ORGANO.

AUGUSTÆ VINDELICORUM,
Sumptibus JOANNIS JACOBI LOTTER & FILII.

1818.

Andante.

Andante piu moto.

Musical score for three staves, likely piano accompaniment. The first staff begins with a treble clef and a key signature of two flats. It contains several measures of music with notes, rests, and dynamic markings such as *p* and *f*. The second and third staves continue the accompaniment with similar notation.

Larghetto.

Musical score for three staves. The top staff is a vocal line starting with a treble clef and a 3/4 time signature. It includes the lyrics "Solo" and "t incarnatus". The piano accompaniment is on the two lower staves. Dynamic markings include *pp*.

Tempo Imo.

Musical score for three staves. The top staff is a vocal line starting with a treble clef and a common time signature. It includes the lyrics "Et resurrexit". The piano accompaniment is on the two lower staves. Dynamic markings include *f* and *p*.

Allegro spiritoso.

Musical score for two staves. The top staff is a vocal line starting with a treble clef and a common time signature. It includes the lyrics "ffertorium". The piano accompaniment is on the bottom staff. Dynamic markings include *p* and *f*.

The first section of the score consists of 12 staves of music. It begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. There are also some articulation marks like accents and slurs. The section concludes with a double bar line.

Piu moto.

The second section of the score consists of 10 staves of music. It begins with a treble clef and a key signature of one flat. The music is characterized by a more active rhythmic texture, with frequent sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The section ends with a double bar line.

Adagio.

The third section of the score consists of 2 staves of music. It begins with a treble clef, a common time signature (C), and a key signature of one flat. The music is slower and more spacious, with a focus on sustained notes and chords. A dynamic marking of *p* (piano) is present. The section concludes with a double bar line.

anctus

Seque Pleni

Allegro.

5

P *leni* *f*

Andante gratio.

B *enedictus* *p*

Solo

Solo

Solo

Solo

Lento.

A *gnus Dei* *p* *Solo*

Three staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some slurs and accents. The second and third staves continue the melodic and harmonic development.

Allegro Alla Capella.

First staff of vocal entry. It begins with a large 'D' time signature and a key signature of one flat. The lyrics 'ona nobis' are written below the notes. The music features a strong dynamic marking 'f' (forte).

Second staff of vocal entry, continuing the vocal line with various dynamics and articulations.

Third staff of vocal entry, showing further melodic and harmonic progression.

Fourth staff of vocal entry, marked 'Solo' above the staff. It features a melodic line with a slur and a dynamic marking 'f'.

Fifth staff of vocal entry, also marked 'Solo' above the staff. It continues the solo vocal line with a dynamic marking 'f'.

Sixth staff of vocal entry, concluding the vocal part on this page.

An empty musical staff, likely a placeholder for a second vocal part or a continuation of the first.

A second empty musical staff, similar to the one above.

