

Fuchs, Valentin

BRD DS Mus.ms 325

Patrem./à 4.Voc:Con 3.Viol:/et 4.Rip:/Fuchsi./

Basso Patrem omnipotentem factorem

Sanctus, Benedictus,
Agnus Dei, Dona nobis.

Ms.ca.1650.

31,5 x 20,5 cm.

8 St.: C, A, T, B in concerto, vl 1, 2, vla, org.
je 1 Bl.

Alte Sign.: N^o 81. Stempel: L mit Krone.

Vermerk: G.

Mus Ms 325

~~Ms 12~~

Landes-Bibliothek
Mus.
325
Bd.
Darmstadt

Patrem.

à 4. Voc: con 3. Viol:
et 4. Rip:

Fuchsii

G.

No. 81.

Mus. Ms. 325 Canto in Concerto.

Et in unum Dominum, Jesum Christum filium Dei unigenitum
Et ex patre natum ante omnia secula, genitum non factum, consubstanti-
alem patri, per quem omnia facta sunt. Et Maria virgine
Crucifixus etiam pro nobis sub Pontio Pilato Passus et sepultus est
Et resurrexit tertia die secundum scripturas et ascendit in Caelum
Sedet ad dexteram patris. Et in Spiritum sanctum Dominum et vivifi-
cantem et unam sanctam Confiteor
Et expecto resurrectionem omnium mortuorum et vitam venturi seculi, A-
men
San - ctus
Dominus Deus Sabaoth

Pleni sunt Coeli et terra glo- - ria tu-a. Ga- na in ex-
 celsis
 Ga- na in excelsis Benedictus qui venit
 in nomine Domini, Ga- na in excel-
 sis, Ga- na in excelsis
 Agnus Dei qui tollis peccata mundi miserere
 nobis, Agnus Dei qui tollis peccata mundi miserere nobis Agnus Dei, qui
 tollis peccata mundi. Dona nobis pa- cem
 Dona nobis pa- cem
 Dona nobis pa- cem

ter-ra glo-ria tua *Glan-* na mi excelsis *ÿ*
Glan- na *ÿ* in excel-sis *Glan-* na mi excel-
 sis *Benedictus* qui venit *Glan-* na mi excelsis *Benedictus* qui
 ve-nit *Glan-* na mi excel-sis, *Glan-* na mi excel-
 sis in excel-sis, *Glan-* na mi excel-sis.
Agnus Dei qui tollis peccata mundi miserere nobis *Agnus Dei* qui tollis pec-
 cata mundi, miserere nobis *Agnus Dei* qui tollis peccata mundi. *Dona* nobis
 pa-cem *ÿ* *Dona* nobis
 pa-cem, *dona* nobis pa-cem *Dona* nobis
 pa-cem, *Dona* nobis pa-cem *dona* nobis
 pa-cem

Tenore in Concerto.

Patrem. Visibilem omnium et ex patre natum ante omnia secula,
 Deum de Deo Deum verum de Deo vero, genitum non factum, consubstanti-
 -alem patri, per quem omnia facta sunt, Et incar-
 -natus est et homo factus est. Et resurrexit tertia
 die secundum scripturas, et ascendit in caelum, in caelum sedet ad dex-
 -tram patris. Qui ex patre filioque procedit qui cum patre et
 filio, simul adoratur et conglorificatur. Ecclesiam
 in remissionem peccatorum et expecto resurrectionem
 mortuorum, et vitam venturi, venturi seculi, et
 Amen.
 Sanctus Dominus Deus
 Sabaoth Pleni sunt caeli et

ter - ra glo - ria tua. *Glan - na mi excelsis*
Glan - na mi excel - sis in excelsis *Glan - na mi excel - sis in excelsis*
Glan - na mi excel - sis in excelsis
 Benedictus qui ve - nit, *Glan - na mi excel - sis* in nomine
ÿ Domini, Benedictus qui venit, Glan - na mi excel -
sis
Glan - na mi excel - sis.
 Agnus Dei qui tollis peccata mundi, miserere nobis, Agnus Dei qui tollis peccata mundi miserere nobis, Agnus Dei
 qui tollis pecca - ta mun - di *Dona nobis pa - cem*
dona no - bis pa - cem Dona nobis pa - cem
dona nobis pa - cem, dona no - bis pa - cem.

Basso in Concerto.

Patrem omnipotentem factorem Coe- li et ter- ra
 Et ex patre natu ante omnia secula, genitum no factu, consubstantialem patri
 per quem omnia fa- cta sunt, qui pp nos homines, et pp nosram sa-
 lutem, descendit de Coelis, De spiritu san- cto. Et resurre-
 xit y tertia die secundum scripturas, et ascendit in caelu y
 sedet ad dexteram patris, et iterum venturus est cum gloria iudicare vivos
 et mortuos. Qui locutus est per Prophetas Catholicam et Apostolicam
 unum baptisma in remissionem peccatorum. Et expecto resurrectionem
 omnium mortuorum, et vitam venturi se- culi. Amen
 Sanctus Dominus Deus
 Sabaoth Pleni sunt caeli et
 terra glo- ria tua. Gloria in excelsis.

In nomine
 domini
 O,

San - na in excel - sis, Benedictus qui ve - nit, O san - na in excel - sis
 O san - na in excelsis

Agnus Dei qui tollis peccata mundi miserere nobis, agnus Dei qui tollis pec -
 cata mundi, miserere nobis, Agnus Dei qui tollis pecca - ta mundi Dona no -
 bis pa - cem, dona nobis pa - cem, dona nobis pa - cem
 pa - cem, Dona nobis pa -
 cem, dona nobis pa - cem, dona nobis pa - cem, pa - cem

Violino i.

Pater.

qui propter.

et resurrexit.

18.

Sanctus.

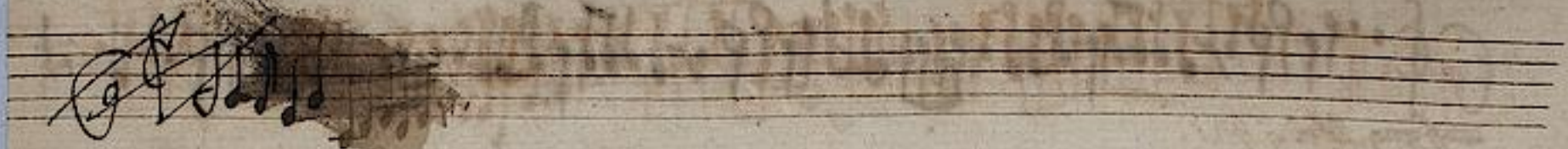
Osanna.

Agnus Dei.

Handwritten musical notation on five staves. The first staff begins with a treble clef and a common time signature (C). The notation consists of various rhythmic values, including eighth and sixteenth notes, and rests. The second staff contains a 3/4 time signature. The word "Lang Ari." is written below the first staff. The notation continues across the remaining three staves, ending with a double bar line and repeat dots.

Seven empty musical staves with faint, ghostly impressions of the handwritten notation from the upper section of the page.

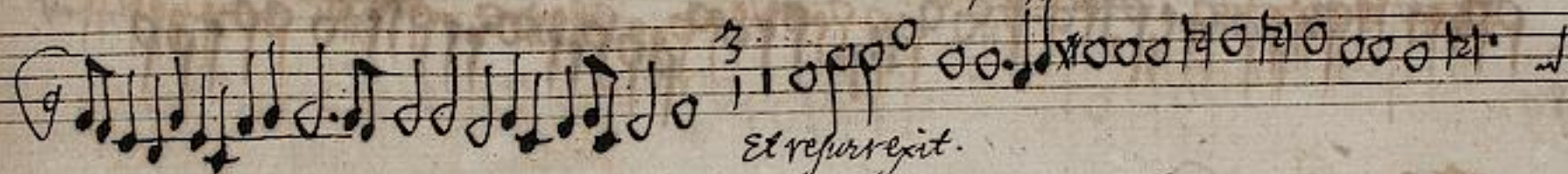
Violino 2.



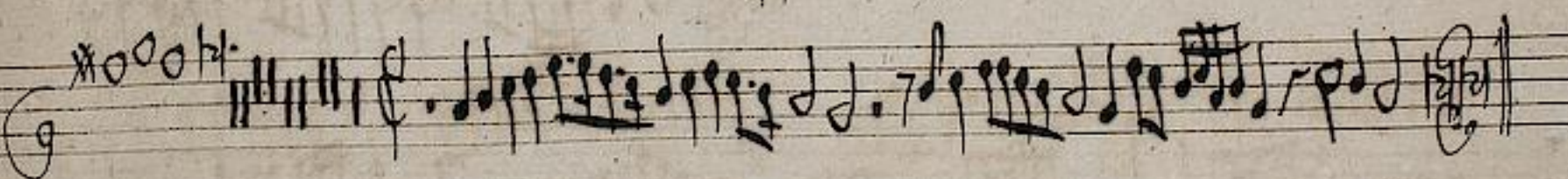
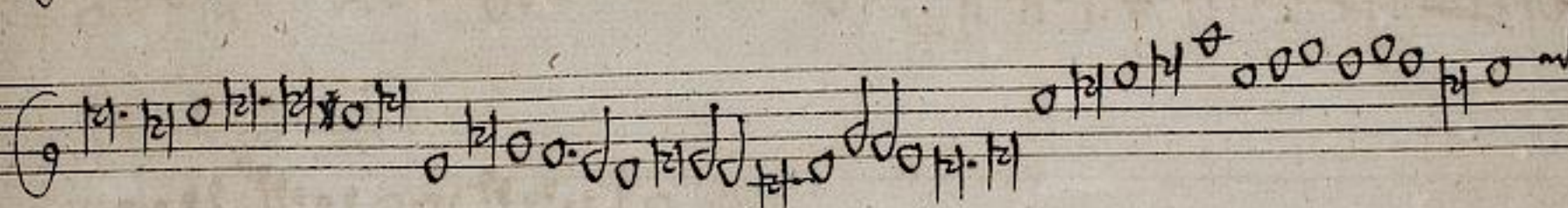
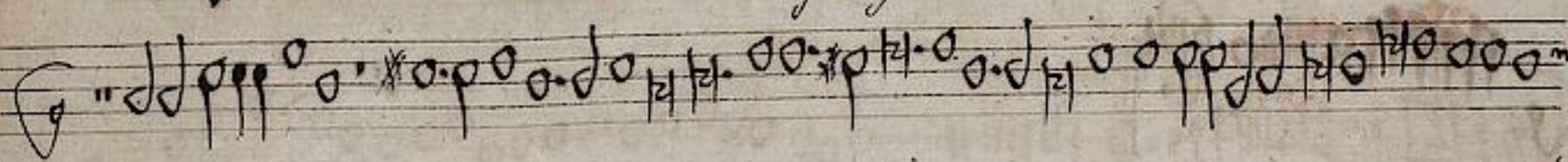
Patrem.



qui propter.



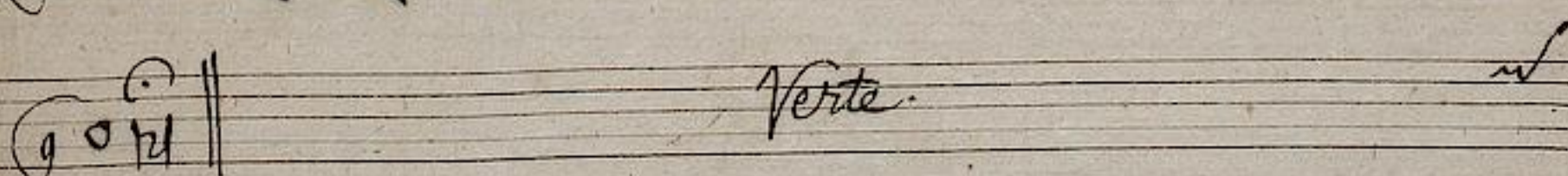
et resurrexit.



Sandus:



Osanna.



Verte.



Handwritten musical notation on a single staff, featuring various note values and rests.

ffno 2ni.

Handwritten musical notation on a single staff, including a 3/4 time signature and dynamic markings like *pp*.

Handwritten musical notation on a single staff, showing a sequence of notes and rests.

Handwritten musical notation on a single staff, featuring a double bar line and dynamic markings like *pp*.

Handwritten musical notation on a single staff, ending with a double bar line and repeat dots.

Multiple empty musical staves on the page, showing faint ghosting of the handwritten notation from the reverse side.

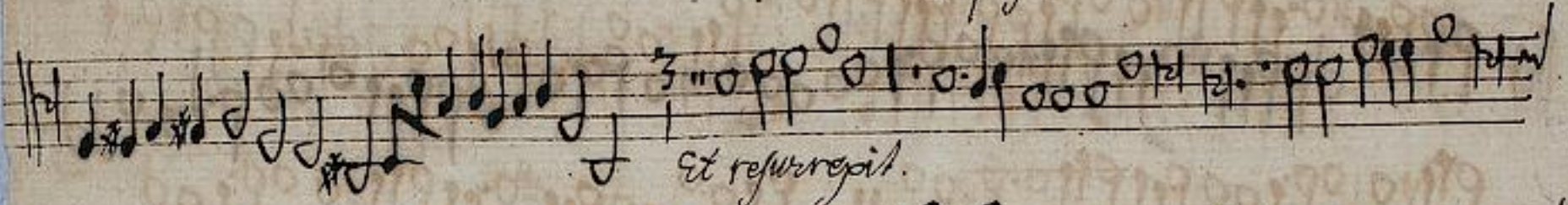
flto Viola.



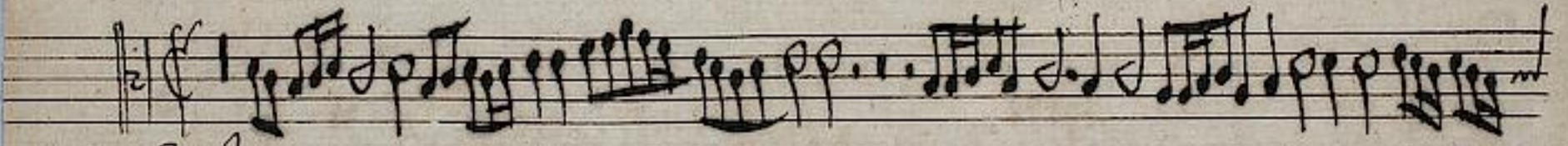
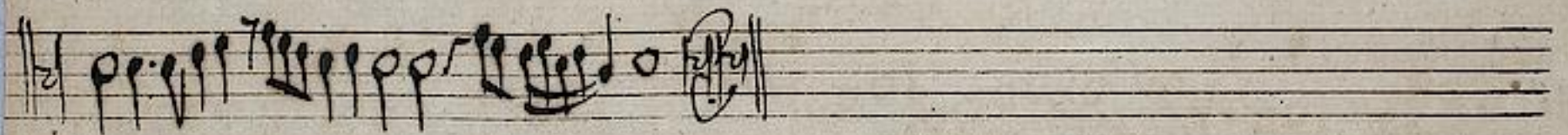
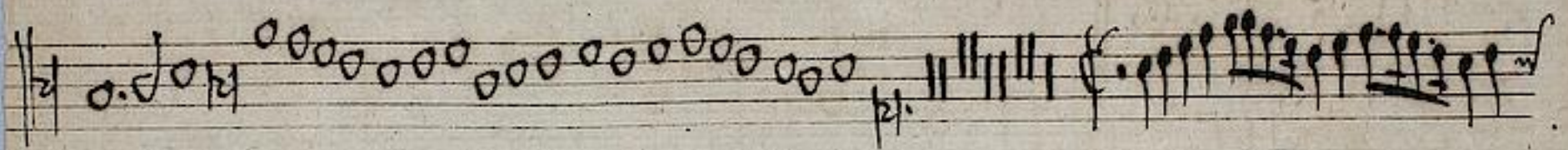
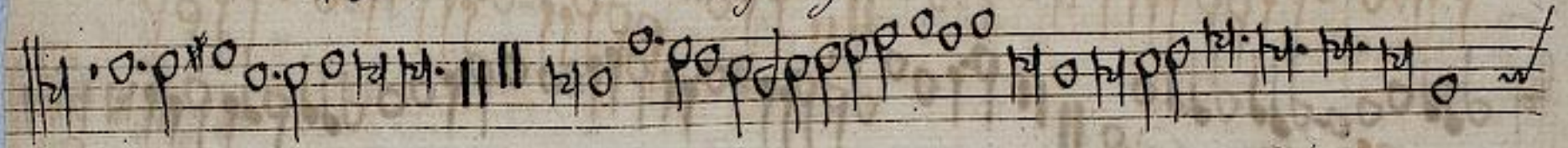
Pater.



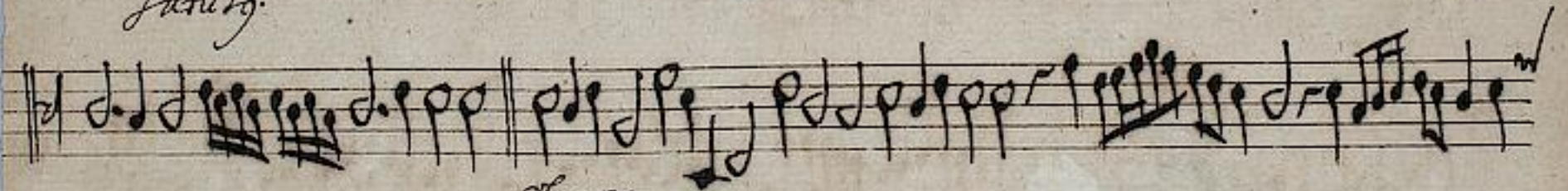
Qui propter



et resurrexit.



Sandg.



Ganna.



Verte

nd

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Angli. Ari.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff, continuing the piece with various rhythmic patterns.

Handwritten musical notation on a five-line staff, ending with a double bar line and repeat signs.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Faint, ghostly handwritten musical notation on a five-line staff, likely bleed-through from the reverse side.

Organo.

Handwritten musical score for organ, consisting of ten staves of music. The score includes the following text labels:

- Patrem*
- Qui pro nos*
- Et incarnatus.*
- Et resurrexit.*
- et expe. do.*
- Sanctus.*
- osanna.*

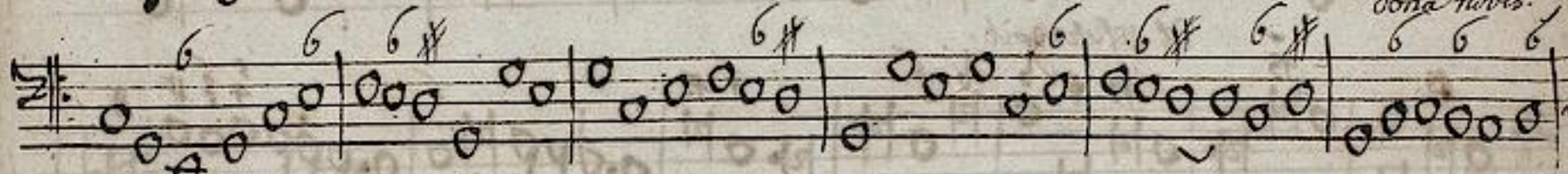
The music is written in a single system with ten staves. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are numerous accidentals (sharps and naturals) and dynamic markings throughout the piece. The manuscript shows signs of age, with some staining and wear at the edges.



Benedicte.



Agnus Dei.



dona nobis.

