

MISSA in C

in + h + o + n + o + r + e + m + S . + C + a + e + c + i + l + i + a + e

Für
Sopran, Alt, Tenor und Bass

mit Begleitung von

2 Violinen, Viola, (Cello, Contrabass),
2 Oboen (oder Clarinetten), 2 Hörner, 2 Trompeten u. Pauken,

oder für

nier Singstimmen und Orgel allein

componirt

und dem hochwürdigsten Herrn, Herrn

Dr. **LAMRENS MAJER**

Hausprälat S. p. Heiligkeit, infulirter Abt von Sümegh,
k. k. Hof- und Burgpfarrer, Comthur des kaiserl. öst. Franz-Josef-Ordens,
Commandeur des päpstl. Ordens vom heil. Grabe etc. etc.

ehrfurchtsvollst gewidmet
von

RUDOLF BIBL,

k. k. Hoforganist.

Opus 55.

Ausgabe { mit Orchester-Begleitung Mk. 10. -
Fl. 6. - kr.
mit 4 Singst. u. Orgelbeglt. Mk. 5. -
Fl. 3. - kr.

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MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

Kyrie.

Andante religioso.

SOPRANO.

Andante religioso.

*ORGANO.

*) Die kleinen Noten mit „senza Organo“ bezeichneten Tacte, werden nur in dem Falle nicht mitgespielt, wenn die anderen Instrumente mitwirken. Bei der Bezeichnung: „Pedal obligat“ ist jedoch dasselbe in jedem Falle zu spielen.

cresc. *f* *p*

- son, e - lei - son, e - lei - son, e - lei - son. Chri - ste e -

- son, *cresc.* *f* *p*

- son, e - lei - son, e - lei - son.

- son, e - lei - son, e - lei - son.

cresc. *f* *f*

Oboi.

cresc. *f* *p* *f*

c. Org. et Ped.

s. Org. c. Org.

f *f* *ff*

lei - son, e - lei - son. Chri - ste e - lei - son.

f *f* *ff*

Chri - ste e - lei - son.

p *f* *ff*

p *f* *ff*

p *f* *ff*

s. Org. et Ped. c. Org.

c. Ped.

s. Ped.

p *p*

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son. Ky - ri -

Viol.

Viola

p

c. Ped.

s. Ped.

s. Org.

di - cimus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus te.

p *f* *ff*

s. Org.

Gra - ti - as a - gimus ti - bi, pro - pter magnam glo - ri - am tu - am. Do - mine De - us, Rex coe - le - stis,

p *p* *p* *p* *cresc.* *cresc.* *cresc.* *cresc.*

c. Org.

De - us Pa - ter o - mni - potens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

f *f* *f*

Oboi e Corni

f

s. Org.

ff *rit. Solo*
ff *ff* *ff*
 Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. Qui

c. Org. *s. Org.*
 Andante sostenuto. *p* Tutti *p* Solo *p* Tutti
 tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta mun - di, su - scipe

Andante sostenuto. *s. Org.* Oboi e Corni
 Str.-Instr. Oboie Cor. *p*

s. Ped.
 de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re

Viol. Trombe
c. Org. *c. Ped. oblig.* *s. Ped.* *c. Ped.*
 4374

pp **Tempo I.**

no - bis. *pp* Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - minus. Tu

f **Tempo I.** *f* *f* *f* *f*

s. Org. ten. **Corni, Trombe e Timp.** **Viol.**

Gorn Solo

s. Ped. c. Ped. *s. Ped.* *s. Org.*

p *f* *p* *f* *p* *f* *p* *f*

so - lus Al - tis - simus, Je - su Chri - ste. Cum san - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

c. Org.

c. Ped.

Alla breve. (Die halben Noten wie früher die Viertel.)

A - - - men. A - - - men. A - - - men. A - - - men.

A - - - men. A - - - men. A - - - men. A - - - men.

A - - - men. A - - - men. A - - - men. A - - - men.

A - - - men. A - - - men. A - - - men. A - - - men.

Alla breve. (Die halben Noten wie früher die Viertel.)

Oboi *Corno*

cresc. *f*

men. A - *cresc.* - men. A - men. *a due*

cresc. *f*

p *cresc.* - men. A - *f* - men. A -

A - men. A - men. A -

Trombe e Timp.

cresc. *f*

Ped. *s. Ped.*

men. *ff* A - men. A - men.

ff *ff* *ff*

Pleno Org.

ff *Ped.* *Ped.*

s. Org.

Credo.

Moderato.

f Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae, vi - si -

Moderato.

Tutti Instr.

f

c. Org. et Ped.

bi - li - um o - mnium, et in - vi - si - bi - li - um. Et in u - num Do - mi - num

p *f* *p* *f*

Oboie Corni Viol.

s. Org. s. Ped. *c. Org. et Ped.*

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

Trombe e Timp.

o - mnia sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

ff *ff* *ff* *ff*

Corni e Trombe Oboi

s. Org. *c. Org. s. Ped.* *c. Ped.* *s. Org.*

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non factum, consubstanti - a - lem Pa - tri: per quem

c. Org.

o - mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes, et pro - pter nostram sa - lu - tem de -

rit. **Andante.**
scendit de coe - lis, de coe - lis. Et in car - na - tus est de Spi - ri - tu san - cto ex Ma -

Andante. Oboe Solo Corni
rit. *p* *s. Org. et Ped. s. Ped.*

ri - a Vir - gi - ne: Et ho - mo fa - ctus est. Cru - ci fi - xus e - ti - am pro no - bis: sub

p *f* *p* *f* *p* *f*

c. Org. et Ped.

Pon - ti - o Pi - la - to passus, passus, et se - pul - tus est.

p *p* *p* *p* *p* *p*

ten. *Timp.*

s. Org. *s. Ped.* *Ped.obl.* *Ped.*

Allegro. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras. Et a - scen - dit in coe - lum:

p *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f*

Allegro. Trombe

p *cresc.* *f*

c. Org.

ff

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re

p *f* *p* *f* *p* *f* *p* *f*

vi - vos, et mor - tu - os: cu - jus re - gni non e - rit fi - nis.

p Solo
Et in

s. Org.

f *p*

Spi - ritum san - ctum, Do - minum, et vi - vi - fi - can - tem: qui ex

p Solo
Do - minum, et
Corni

Oboi

p Solo

Qui cum

Pa-tre, Fi-li-o - que pro-ce-dit, qui ex Pa-tre, Fi-li-o - que pro-ce-dit.

vi-vi-fi-can-tem, qui ex Pa-tre, Fi-li-o - que pro-ce-dit.

Cello

f Tutti

Pa-tre, et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur: qui lo-

p Solo

Qui cum Pa-tre, et Fi-li-o con-glo-ri-fi-ca-tur: qui lo-

f Tutti

Oboi

Corni

Trombe

c. Org.

cu-tus est per Pro-phe-tas.

ff

ff

ff

ff

p Solo

Et u-nam san-ctam Ca-

Timp.

Oboe e Corno Solo

Tromba

ff

p

tho - li - cam et a - po - sto - *p Solo* - licam Ec - cle - si - am. *cresc.* Con - fi - te - or
p Solo et a - po - sto - licam Ec - cle - si - am. *cresc.* Con - fi - te - or
 et a - po - sto - licam Ec - cle - si - am. *p Solo* *cresc.* Con - fi - te - or u - num ba - pti - sma

Cello

u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. *f* *ff Tutti*
cresc. in re - mis - si - o - nem pec - ca - to - rum. *f* *ff Tutti*
 in re - mis - si - o - nem pec - ca - to - rum. *f* *ff Tutti*

Trombe

ff *ff*

c. Org.

spe - cto re - sur - re - cti - o - nem *p* mor - tu - o - rum. *f* Et vi - tam ven - tu - ri

p *p* *p* *f*

Timp. . . Corni . . . Trombe e Timp. . . Viol.

tu - ri sae - cu - li. A - men, et vi - tam ven - tu - ri sae - cu - li. A -
 Et vi - tam ven - tu - ri sae - cu - li. A -
 Et vi - tam ven - tu - ri sae - cu - li. A -
 sae - cu - li. A - men, et vi - tam ven - tu - ri sae - cu - li. A -

Oboi

men. A - men. A - men.

ff

Pleno Org. Corni

ff

Ped. Ped.

Sanctus.

Adagio.

p

San - ctus, San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth.

Adagio. Str.-Instr. e Corno

p

c. Org. s. Ped. s. Org. c. Org. s. Org. c. Org. s. Org.

Allegro.

ff Ple - ni sunt coe - li, et ter - ra glo - ri - a tu - a. *p* O - san - na in ex -

Tutti Instr.

Allegro.

Str.-Instr.

ff *p* *p*

Pleno Org. et Ped.

s. Org.

c. Org.

cel - sis, o - san - na in ex - cel - sis, o - san - na in ex - cel - sis,

Oboi

Corni

f *f* *f* *p*

o - san - na in ex - cel - sis.

san - na in ex - cel - sis, Trombe e Timp.

f *p*



Benedictus.

Poco moto.

p

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui

Be - ne - di - ctus, qui ve - nit in

Poco moto.

Viol. I. *p* Viol. II. l. H.

senza Org.

ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi -

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus, qui

r. H. Viola e Cello

Basso *c. Ped.*

p

ni, in no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni.

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus, qui ve - nit in

Corno

cresc.
f
 ni. Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni. Be-ne-
cresc.
 Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni. Be-ne-dictus, qui
cresc.
 ni. Be-ne-dictus, qui ve-nit in
cresc.
 no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, qui

c. Org. s. Ped.

di-ctus, qui ve-nit, qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ni.
 ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.
 no-mi-ne Do-mi-ni, qui ve-nit in no-mi-ne Do-mi-ni.
 ve-nit, qui ve-nit in no-mi-ne Do-mi-ni.

c. Ped.

s. Org.

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

p.
p.
p.
p.

Ped. oblig.

f in ex-cel-sis, o - san - na, o - san - na in ex-cel - sis, *p*
 cel - sis, o - san - na, *p*
 cel - sis, o - san - na, *p*

f *p* *p* *p*

Corni *s. Org.*
p
pp *Ped. oblig.*

c. Org.

san - na in ex-cel - sis. *rallent.*

p *p* *p* *p*

rallent. *Obol* *pp*

Agnus Dei.

Andante sostenuto. *p* *p* *p* *p* *p* *p*

A - gnus De - i, qui tol-lis pec-ca - ta mun - di, mi - se-re-re no - bis,

Str.-Instr. *p* *p* *p* *p* *p* *p*

c. Org. et Ped. *s. Ped.*

mi-se-re-re no-bis. A-gnus De-i, qui tol-lis pec-ca-ta mundi, mi-se-re-re, mi-se-

Oboi e Corni
Viola
Corno

c. Ped. *s. Org. et Ped.*

re-re no-bis, mi-se-re-re no-bis. A-gnus De-i, qui

Trombe e Timp.

c. Org. et Ped.

tollis pecca-ta mundi. Do-na nobis pa-cem, do-na no-bis pa-cem, do-na nobis

Piu moto.
Corni

s. Org.

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

f *p* *f* *p* *f* *p*

Trombe Timp.

c. Org. *s. Org.* *c. Org.*

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

f *p* *f* *p* *f* *p*

Ped. *s. Org.* *c. Org. Ped.* *s. Org.*

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

p *p* *p* *p* *p* *p* *p* *p*

Ped oblig.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55. ¹

SOPRANO.

Andante religioso.

Kyrie. 

Allegro moderato.

Gloria. 

Andante sostenuto.



SOPRANO.

Tempo I.

f Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Altis-si-mus, Je-su

Alla breve. (Die halben Noten wie früher die Viertel.)

p *f* Christe. Cum san-cto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A - - - men. A - - -

p *cresc.* *f* men. A - - - men. A - - - men. A - - - men.

ff A - - - men. A - - - men. A - - - men.

Moderato.

Credo. *f* Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-

p *f* bi-li-um o-m-ni-um, et in-vi-si-bi-li-um. Et in u-num Do-mi-num

Je-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te

ff o-m-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 factum, consubstan-ti-a-lem Pa-tri: per quem

o-m-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa-lu-tem de-

rit. **Andante.** *p* scendit de coelis, de coe-lis. Et in car-natus est de Spi-ri-tu san-cto ex Ma-

p *f* ri-a Vir-gi-ne: Et ho-mo fa-ctus est. Cruci-fi-xus e-ti-am pro

p *3* no-bis: sub Pon-ti-o Pi-la-to passus, passus, et se-pul-tus est.

SOPRANO.

Allegro.

p Et re-sur-re-xit ter-ti-a di-e, *cresc.* se-cundum Scri-ptu-ras. Et a-scendit in
ff coe-lum: se-det ad dex-te-ram Pa-tris. Et i-te-rum ven-tu-rus est cum
p glo-ri-a ju-di-ca-re vi-vos, et mor-tu-os: cu-jus re-gni non e-rit fi-
16 *p* Solo nis. Qui cum Pa-tre, et Fi-li-o si-mul a-do-ra-tur, et
f *Tutti* con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe-tas.
p Solo Et u-nam san-ctam Ca-tho-li-cam et a-po-sto-licam Ec-cle-si-am. Con-
cresc. *f* fi-te-or u-num ba-pta-sma in re-mis-si-o-nem pec-ca-to-rum.
ff *Tutti* Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum.
f Et vi-tam ven-tu-ri sae-cu-li, A-men, et vi-tam ven-tu-ri sae-cu-li,
ff A-men. A-men. A-men.

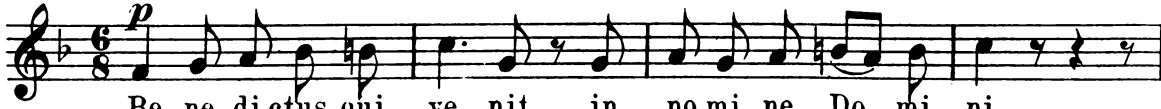
Adagio.

Sanctus.

p Sanctus, Sanctus, Sanctus Do-minus Deus Sa-ba-oth. *ff* Pleni sunt coe-li et
Allegro. terra glo-ri-a tu-a. *1* *p* O-sanna in ex-cel-sis, o-sanna in ex-cel-sis, o-
1 *f* sanna in ex-cel-sis, *1* o-sanna in ex-cel-sis.

SOPRANO.

Poco moto.

Benedictus. 

Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni.

Bene-dictus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

p Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni. *cresc.* Be-ne-dictus, qui ve-nit in

f no-mi-ne Do-mi-ni. Be-ne-dictus, qui ve-nit, qui ve-nit, qui ve-nit in no-mi-ne Do-

p mi-ni. O-san-na in ex-cel-sis. *f* in ex-celsis, o-san-na, o-

san-na in ex-cel-sis, o-san-na in ex-cel-sis.

Andante sostenuto.

Agnus Dei. 

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re-re

no-bis, mi-se-re-re no-bis. A-gnus De-i, qui tol-lis pec-ca-ta mundi, mi-se-

re-re, mi-se-re-re no-bis, mi-se-re-re no-bis. A-gnus De-i, qui

Piu moto.

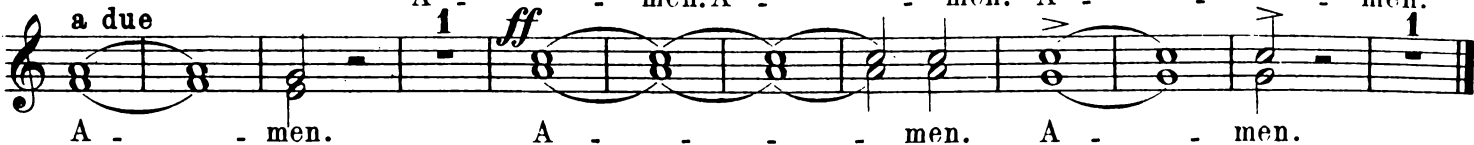
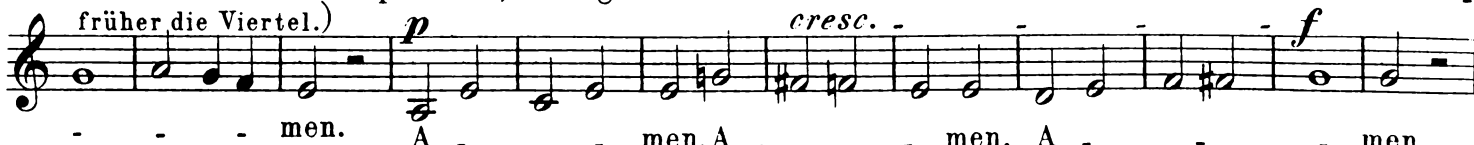
tol-lis pec-ca-ta mundi. Do-na no-bis pa-cem, do-na no-bis pa-cem,

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

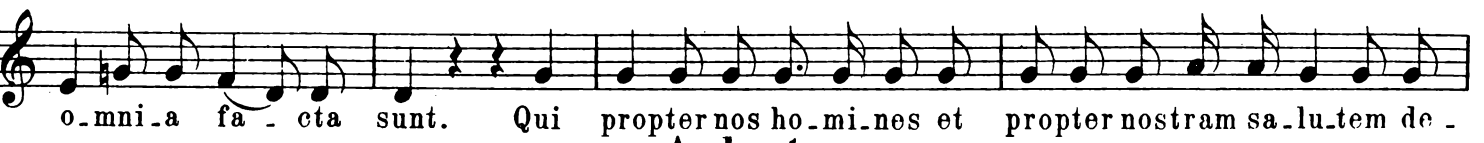
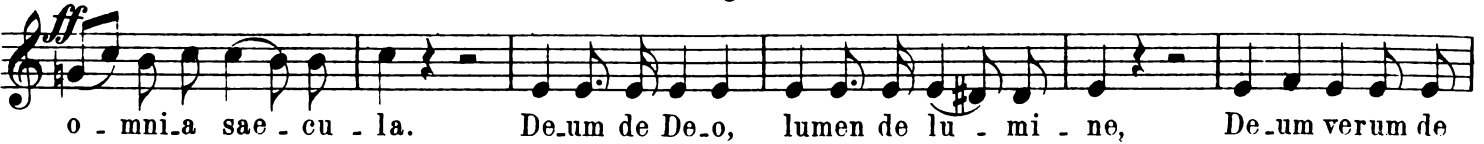
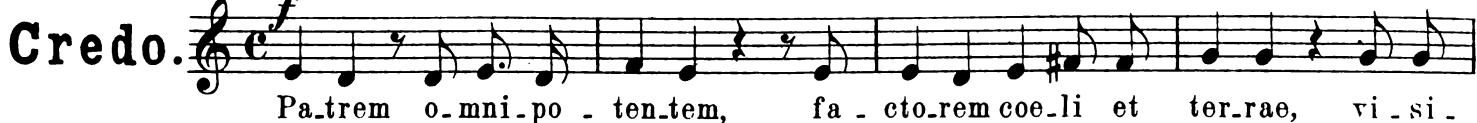
pa-cem, da-no-bis pa-cem, da-nobis pa-cem, do-na no-bis

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

Tempo I.



Moderato.



Allegro.

p Et re-sur-re-xit ter-ti-a di-e, *cresc.* se-cun-dum Scri-ptu-ras. Et a-

f *ff* scen-dit in coe-lum: se-det ad dex-teram Pa-tris. Et i-terum ven-tu-rus est cum

p *f* glo-ri-a ju-di-ca-re vi-vos, et mor-tu-os: cu-jus re-gni non e-rit fi-nis.

p *Solo* Et in Spi-ri-tum san-ctum, Do-mi-num, et vi-vi-fi-can-tem:

p *f* qui ex Pa-tre, Fi-li-o - que pro-ce-dit, qui ex Pa-tre, Fi-li-o - que pro-ce-

f *Tutti* *ff* dit. qui lo-cu-tus est per Pro-phetas.

p *Solo* et a-po-sto-licam Ec-cle-si-am. *cresc.* Con-fi-te-or u-num ba-p-ti-sma in remissi-

f *ff* *Tutti* *p* o-nem pec-ca-to-rum. Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-

f o - rum. Et vi-tam ven-tu-ri sae-cu-li, A -

- men. A - men. A - men.

Adagio.


p *ff* Sanctus, Sanctus, Sanctus Do-mi-nus De-us Sa-ba-oth. Pleni sunt coeli, et

Allegro.

p *f* ter-ra glo-ri-a tu-a. 1 O - sanna in ex-cel-sis, o - sanna in ex-cel-sis, o -

f 1 san-na in ex-cel-sis, o - san-na in ex-cel-sis. 1

Poco moto.

Benedictus. 

Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni.

Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

cresc. Be-ne-dictus, qui ve-nit in no-mi-ne Do-mi-ni. *f* Be-ne-dictus, qui

ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

p in ex-cel-sis, *f* o-san-na in ex-cel-sis, o-san-na, o-

san-na in ex-cel-sis, o-san-na in ex-cel-sis. *rallent.*

Andante sostenuto.

Agnus Dei. 

A-gnus De-i, qui tollis pec-ca-ta mun-di, mi-se-re-re

no-bis, mi-se-re-re no-bis. A-gnus De-i, qui tollis pec-ca-ta mundi, mi-se-

re-re, mi-se-re-re no-bis, mi-se-re-re no-bis. A-gnus De-i, qui

Piu moto.

tollis pec-ca-ta mun-di, 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, do-na no-bis

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

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

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

TENORE.

Andante religioso.

Kyrie. 

Ky-ri - e e - lei - son, e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e -
lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son,
e - lei - son. *f* *p* *f* *ff* *2* *p* Ky - ri - e e - lei -
son, e - lei - son. *f* Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e - lei - son. *p* Ky - ri - e e -
lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Allegro moderato.

Gloria. 

Et in ter - ra pax ho - mi - ni - bus bo - nae volun - ta - tis. Lau - damus te. Bene -
di - cimus te. A - do - ra - mus te. Glo - ri - fi - camus te, glo - ri - fi - ca - mus te. Gra - tias
a - gimus ti - bi, pro - pter magnam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - le - stis,
De - us Pa - ter o - mni - potens. Do - mi - ne Fi - li - u - ni - ge - ni - te, Je - su Chri - ste.
Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - tris. *rit.* 1

Andante sostenuto.

1 *p* *Tutti* *2* *p*
mi - se - re - re no - bis. su - sci - pe de pre - ca - ti - o - nem
ff *pp* *pp* *2*
no - stram. Qui sedes ad dex - teram Patris, mi - se - re - re no - bis.

Tempo I.

f Quo-ni-am tu so-lus san - ctus. Tu so-lus Do - minus. Tu so-lus Altis - si-mus, Je - su
Alla breve. (Die halben Noten wie
p *f* Christe. Cum san-cto Spi-ri - tu, in glo-ri-a Dei Pa-tris. **1** A - men. A -
 früher die Viertel.)
p *cresc.* *f*
 - - - men. A - - - men. A - - - men.
1 *ff*
 A - - men. A - - - men. A - - - men.

Moderato.

Credo. *f* Pa-trem o-mni-po - tentem, fa - cto-rem coe-li et ter-rae, vi - si -
p *f*
 bi - li - um o - mni - um, et in - vi - si - bi - li - um. Et in u - num Do - mi - num
 Je - sum Christum, Fi - li - um De - i u - ni - ge - nitum. Et ex Pa-tre na-tum an - te
ff
 o - mnia sae - cu - la.. De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de
 De - o ve - ro. Ge - nitum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem
 o - mni - a fa - cta sunt. Qui pro - pter nos ho - mines, et pro - pter nostram sa - lu - tem de -
rit. **Andante.**
 scendit de coelis de coe - lis. Et in car - na - tus est de Spi - ri - tu san - cto ex Ma -
p *f*
 ri - a Vir - gi - ne: Et ho - mo fac - tus est. Cru - ci - fi - xus e - ti - am pro no - bis: sub
p *p* **3**
 Pon - ti - o Pi - la - to passus, passus, et se - pul - tus est.

TENORE.

Allegro.

p Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a -
f *ff* scen-dit in coe-lum: se-det ad dex-te-ras Pa-tris. Et i-te-rum ven-
 tu-rus est cum glo-ri-a ju-di-ca-re vi-vos, et mor-tu-os: cu-jus
 re-gni non e-rit fi-nis. *p* Solo Qui cum Pa-tre, et
 Fi-li-o con-glo-ri-fi-ca-tur: qui lo-cu-tus est *f* Tutti
 per Pro-phe-tas. *ff* Solo Et a-po-sto-li-cam Ec-cle-si-
 am. *4* *cresc.* in re-mis-si-o-nem pec-ca-to-
 rum. *ff* Tutti Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-
 rum. *3* *f* Et vi-tam ven-tu-ri sae-cu-li, A -
 men. A - men. A - men.

Adagio.

Sanctus. *p* Sanctus, Sanctus, Sanctus Dominus Deus Sa-baoth. Pleni sunt coeli, et
ff
Allegro. *p* ter-ra glo-ri-a tu-a. O - san-na in ex-cel-sis, o - san-na in ex-cel-sis, o -
f
 san-na in ex-cel-sis, *1* *f* o - sanna in ex-cel-sis. *1*

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

BASSO.

Andante religioso.

Kyrie.

Ky-ri - e e - lei - son, e - lei - son. Ky-ri - e e - lei - son, e -
 lei - son, e - lei - son, e - lei - son, e - lei - son,
 e - lei - son. Christe e - lei - son. Christe e - lei - son. Ky-ri - e e - lei -
 son, e - lei - son. Ky-ri - e e - lei - son, e - lei - son, e - lei - son. Ky-ri - e e -
 lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Allegro moderato.

Gloria.

Et in terra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. Lau-damus te. Bene-
 di-cimus te. Glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te. Gra-ti-as
 a-gimus ti-bi, pro-pter mag-nam glo-ri-am tu-am. Do-mi-ne De-us, Rex coele-stis,
 De-us Pa-ter o-mni-potens. Do-mi-ne Fi-li u-ni-ge-ni-te, Je-su Chri-ste.
 Do-mi-ne De-us, A-gnus De-i, Fi-li-us Pa-tris.

Andante sostenuto.

mi-se-re-re no-bis. su-sci-pe de-pre-ca-ti-o-nem
 nostram. Qui se-des ad dex-teram Pa-tris, mi-se-re-re no-bis.

Tempo I.

Quo-ni-am tu so-lus san-ctus. Tu so-lus Do-mi-nus. Tu so-lus Altis-si-mus, Je-su
 Christe. Cum sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris. **Alla breve.** (Die halben Noten
 wie früher die Viertel.)
 A - men. A - men. A - men. A - men. A - men.

Moderato.

Credo. Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, vi-si-
 bi-li-um o-mni-um, et in-vi-si-bi-li-um. Et in u-num Do-mi-num
 Je-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te
 o-mni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne, De-um verum de
 De-o ve-ro. Ge-ni-tum, non fa-ctum, con-sub-stan-ti-a-lem Pa-tri: per quem
 o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter nostram sa-lu-tem de-
 scendit de coelis, de coe-lis. Et in car-natus est de Spi-ri-tu san-cto ex Ma-
 ri-a Vir-gi-ne: Et ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro no-bis: sub
 Pon-ti-o Pi-la-to pas-sus, pas-sus, et se-pul-tus est.

Allegro.

p Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scri-ptu-ras. Et a -
cresc.
f *ff* scen-dit in coe-lum: se-det ad dex-te-ram Pa-tris. Et i-te-rum ven-
p *f* tu-rus est cum glo-ri-a ju-di-ca-re vi-vos, et mor-tu-os: cu-jus
p *Solo* re-gni non e-rit fi-nis. Do-mi-num, et
f vi-vi-fi-can-tem: qui ex Pa-tre, Fi-li-o-que pro-ce-dit.
f *Tutti* *ff* *p* *Solo* qui lo-cu-tus est per Pro-phe-tas. Con-fi-te-or
cresc. *f* u-num ba-p-ti-sma in re-mi-si-o-nem pec-ca-to-rum.
ff *Tutti* *p* Et ex-spe-cto re-sur-re-cti-o-nem mor-tu-o-rum.
f Et vi-tam ven-tu-ri sae-cu-li, A-men. Et vi-tam ven-tu-ri sae-cu-li,
ff A-men. A-men. A-men.

Adagio.

p Sanctus, Sanctus, Sanctus Dominus Deus Sa-ba-oth. Ple-ni sunt coeli et
ff
 ter-ra glo-ri-a tu-a. *Allegro.* *p* *f* O-san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-
p *f* sanna in ex-cel-sis, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis.

Benedictus. *Poco moto.*

Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni,
 ni, Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni,
 ni, in no-mi-ne Do-mi-ni, qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ni.
 mi-ni. O-san-na in ex-cel-sis, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis,
 san-na, o-san-na in ex-cel-sis, o-san-na in ex-cel-sis.

Agnus Dei. *Andante sostenuto.*

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re-re-no-bis,
 no-bis, mi-se-re-re no-bis. A-gnus De-i, qui tollis peccata mundi, mise-re-re, mise-re-re
 re-re no-bis, mi-se-re-re no-bis. A-gnus De-i, qui tol-lis pec-ca-ta mun-di:
 tol-lis pec-ca-ta mun-di: 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 no-bis pa-cem,
 pa-cem, da-no-bis pa-cem, da-no-bis pa-cem, do-na no-bis pa-cem,
 pa-cem, do-na no-bis pa-cem, do-na no-bis pa-cem, do-na no-bis pa-cem.

Piu moto.

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

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

VIOLINO I.

Andante religioso.

Kyrie.

Allegro moderato.

Gloria.

Andante sostenuto.

VIOLINO I.

Tempo I.

3

The first system of music for 'Tempo I.' consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes followed by a series of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano). The second staff continues the melodic line with similar rhythmic patterns.

Alla breve. (Die halben Noten wie früher die Viertel.)

The second system of music for 'Tempo I.' consists of four staves. The first staff has a treble clef and a 2/4 time signature. It features a series of half notes. Dynamics include *p* (piano). The second staff continues with a melodic line, marked with *cresc.* (crescendo). The third staff features a series of eighth notes with a *f* (forte) dynamic. The fourth staff consists of a series of chords, marked with *ff* (fortissimo).

Moderato.

Credo.

The third system of music for 'Tempo I.' consists of six staves. The first staff has a treble clef, a common time signature (C), and a *f* (forte) dynamic. The subsequent staves continue the melodic line with various rhythmic patterns and dynamics, including *f* and *ff* (fortissimo).

rit. Andante.

The fourth system of music for 'Tempo I.' consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). It features a series of half notes, marked with *rit.* (ritardando) and *p* (piano). The second staff continues with a melodic line, marked with *p* and *f* (forte). The third staff features a series of eighth notes, marked with *p* and *f*. The fourth staff consists of a series of chords, marked with *p*, *f*, *p*, and *pp* (pianissimo).

Allegro.

The fifth system of music for 'Tempo I.' consists of one staff. It has a treble clef and a common time signature (C). It features a series of eighth notes, marked with *f* (forte) and *p* (piano). The system concludes with a *cresc.* (crescendo) marking.

VIOLINO I.

Violino I musical score, measures 1-24. The score is written on ten staves. It features a variety of dynamic markings including *f*, *ff*, *p*, *pp*, and *cresc.*. The music consists of intricate melodic lines with many slurs and ties, indicating a complex and expressive piece.

Sanctus. *Adagio.*

Violino I musical score for the Sanctus, measures 25-33. The tempo is marked *Adagio.* and the time signature is common time (C). The score is written on three staves. It begins with a *p* dynamic and includes markings for *ff* and *Allegro.* later in the piece. The music features a mix of slow, sustained notes and more rhythmic passages.

VIOLINO I.

Poco moto.

Benedictus.

Andante sostenuto.

Agnus Dei.

Piu moto.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, op. 55.

VIOLINO II.

Andante religioso.

Kyrie.

6

f *p* *ff* *p* *f* *ten.* *f* *ten.* *ff* *mf* *pp*

Allegro moderato.

Gloria.

p *f* *ff* *p* *p* *p* *p* *cresc.* *f* *ff* *rit.*

Andante sostenuto.

p *p* *ff* *pp* *fz* *fz*

4

VIOLENO II.

Tempo I.

3

Alla breve. (Die halben Noten wie früher die Viertel.)

Moderato.

Credo.

Andante.

Allegro.

Musical score for Violino II, Allegro section. The score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff features a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The third staff includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The fourth staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The sixth staff begins with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The seventh staff includes a *cresc.* marking and a forte (*f*) dynamic. The eighth staff has a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The ninth staff features a fortissimo (*ff*) dynamic. The tenth staff concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Sanctus. Adagio.

Musical score for Sanctus, Adagio section. The score consists of one staff of music. It begins with a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs and accents.

Allegro.

Musical score for Allegro section. The score consists of two staves of music. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The score includes various musical notations such as slurs and accents.

VIOLINO II.

Poco moto.

3

Benedictus.

Andante sostenuto.

Agnus Dei.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, op. 55.

VIOLA.

Andante religioso.

Kyrie. $\frac{12}{8}$ *c*

6

f *p*

cresc. *f* *f* *p* *f* *ff*

3

ten. *f* *ff* *mf* *pp* *ten.*

Allegro moderato.

Gloria. $\frac{12}{8}$ *c*

p *f*

p *f* *ff* *p*

p *p* *cresc.*

f *ff*

Andante sostenuto.

rit.

p

ff *p* *pp* *fz* *fz*

Tempo I.

3

f *p* *f*

VIOLA.

Alla breve. (Die halben Noten wie früher die Viertel.)

1
 cresc. - - - - - f
 ff

Moderato.

Credo.

f
 1
 f
 ff

rit. Andante.

p
 p f
 p pp f

Allegro.

p cresc. f

Musical score for Viola, measures 1-10. The score consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff has dynamic markings of *p*, *f*, and *p*. The third staff has *p*, *f*, and *p*. The fourth staff has *f* and *p*. The fifth staff has *f*, *ff*, and *p*. The sixth staff has *cresc.*. The seventh staff has *ff*. The eighth staff has *f*. The ninth staff has *ff*. The tenth staff has *ff*.

Adagio.

Sanctus. Musical score for Viola, measures 11-12. The first staff of this section begins with a dynamic marking of *p* and ends with *ff*. A first ending bracket is shown above the final measure.

Allegro.

 Musical score for Viola, measures 13-14. The first staff of this section begins with a dynamic marking of *p* and ends with *f*. The second staff begins with a dynamic marking of *p* and ends with *f*. Musical score for Viola, measures 15-16. The first staff of this section begins with a dynamic marking of *f* and ends with *p*. The second staff begins with a dynamic marking of *f* and ends with *p*.

VIOLA.

Poco moto.

6

Benedictus.

The Benedictus section consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. It starts with a dynamic marking of *p* and includes a fermata over the first measure. The second staff continues with a *p* dynamic and a *cresc.* marking. The third staff features a *f* dynamic. The fourth staff has a *p* dynamic and a *rit.* marking. The fifth staff is marked *f*. The sixth staff begins with a *p* dynamic and ends with a *pp* dynamic and a *rallent.* marking.

Andante sostenuto.

Agnus Dei.

The Agnus Dei section consists of three staves of music. The first staff is in a 3/4 time signature and begins with a *p* dynamic. The second staff features a *f* dynamic, a *p* dynamic, and a *p cresc.* marking. The third staff is marked *f*.

Piu moto.

The Piu moto section consists of three staves of music. The first staff begins with a *p* dynamic and includes a *f* dynamic. The second staff features a *p* dynamic and a *f* dynamic. The third staff starts with a *f* dynamic and ends with a *p* dynamic.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

BASSO et CELLO.

Andante religioso.

Kyrie.

f *p* *cresc.* *f* *ff* *mf* *pp*

Allegro moderato.

Gloria.

p *f* *ff* *cresc.*

Andante sostenuto.

rit. *p* *ff* *p* *f* *pp*

Tempo I.

f *p* *f*

BASSO et CELLO.

Alla breve. (Die halben Noten wie früher die Viertel.)

1

Cello *p* Basso *p*

cresc. *f*

ff

Moderato.

Credo. *f*

Cello *f* Basso *f*

ff

Cello *ff*

Basso *ff*

rit.

Andante.

Cello *p* *f*

Cello *pp* *fz* *fz*

p *fz* *p* *fz*

Allegro.

p *cresc.* *f* *ff*

Musical staff with bass clef, dynamic markings *p* and *f*.

Musical staff with Cello and Basso labels, dynamic markings *p* and *f*.

Musical staff with Cello label, dynamic markings *p* and *p_B*.

Musical staff with dynamic markings *f* and *ff*.

Musical staff with Cello label, dynamic markings *p* and *f*.

Musical staff with Cello label, dynamic markings *f* and *ff*, and a *cresc.* marking.

Musical staff with a 4-measure rest and dynamic marking *f*.

Musical staff with Basso and Cello labels, dynamic marking *ff*.

Adagio.

Musical staff with Cello and Basso labels, dynamic markings *p* and *ff*.

Musical staff with *Allegro.* tempo marking and dynamic markings *p* and *f*.

Musical staff with dynamic markings *f* and *p*.

BASSO et CELLO.

Benedictus *Poco moto.* Cello **6** *p*

p Basso *p*

cresc. Cello *f*

Cello *p* Basso *f* Cello *rallent.*

Cello *p* *pp*

Andante sostenuto.

Agnus Dei. *p*

f *p* *p* *cresc.*

f *f*

Piu moto.

p *p* *f*

p *p* Cello *p*

f *p* *p* Cello *p*

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

OBOE oder CLARINETTO I in C.

Andante religioso.

Kyrie.

f *p* *p* *f* *ff* *f* *ff*

Allegro moderato.

Gloria.

f *ff* *p* *p* *cresc.* *rit.* *f* *ff* *p* *pp* *f*

Andante sostenuto.

p *p* *p* *ff*

Tempo I.

f *p* *f*

Alla breve. (Die halben Noten wie früher die Viertel.)

f *ff*

OBOE oder CLARINETTO I in C.

Moderato.

Credo. 





Andante.




Allegro.








Musical staff with notes and dynamics *ff* and *f*.

Musical staff with notes and dynamics *ff*.

Sanctus. *Adagio.* *Allegro.*

Musical staff for Sanctus with dynamics *ff* and *f*.

Musical staff with notes and dynamics *f* and *p*.

Benedictus. *Poco moto.*

Musical staff for Benedictus with dynamics *f*.

Musical staff with notes and dynamics *f* and *pp*.

Agnus Dei. *Andante sostenuto.*

Musical staff for Agnus Dei with dynamics *f*.

Musical staff with notes and dynamics *f*.

Piu moto.

Musical staff with notes and dynamics *p* and *f*.

Musical staff with notes and dynamics *f* and *p*.

Musical staff with notes and dynamics *f* and *p*.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55. ¹

OBOE oder CLARINETTO II in C.

Andante religioso.

Kyrie.

f *p* *p* *f* *f* *ff*

Allegro moderato.

Gloria.

f *ff* *p* *cresc.* *f* *ff* *rit.*

Andante sostenuto.

p *p* *p* *ff* *p* *mp* *fz* *ten.*

Tempo I.

f *p* *f*

Alla breve. (Die halben Noten wie früher die Viertel.)

p *cresc.* *f* *ff*

OBOE oder CLARINETTO II in C.

Moderato.

Credo. 






Andante.




Allegro.




Two staves of musical notation. The first staff begins with a dynamic marking of *f*, followed by *ff*, and ends with *f*. The second staff begins with *ff* and features a slur over the final notes.

Sanctus. *Adagio.* *Allegro.*

Two staves of musical notation. The first staff is marked *Adagio.* and *ff*. The second staff is marked *Allegro.* and *f*. Both staves include fingerings (5 and 4) and a dynamic marking of *p* at the end.

Benedictus. *Poco moto.*

Two staves of musical notation. The first staff is marked *Poco moto.* and *f*. The second staff includes a *rallent.* marking and a dynamic marking of *pp*.

Agnus Dei. *Andante sostenuto.*

Two staves of musical notation. The first staff is marked *Andante sostenuto.* and *f*. The second staff includes a dynamic marking of *f*.

Piu moto.

Three staves of musical notation. The first staff is marked *Piu moto.* and *p*. The second and third staves include dynamic markings of *f* and *p*.

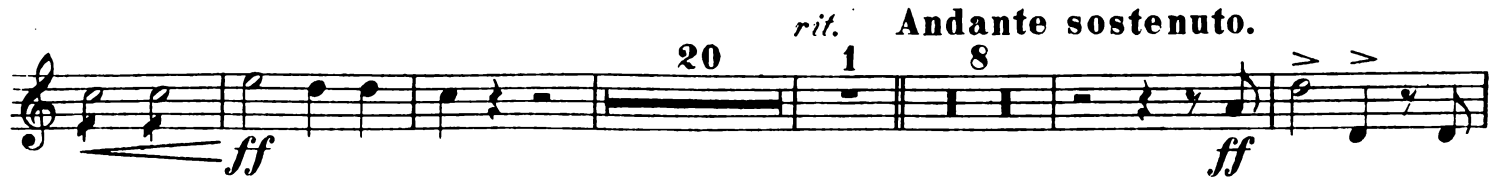
MISSA in C in hon. S. Caecilliae von Rudolf Bibl, Op. 55. ¹

TROMBA I in C.

Kyrie tacet.

Allegro moderato.

Gloria. 



Tempo I. 

Alla breve. (Die halben Noten wie früher die Viertel.) 



Moderato.

Credo. 





rit. Andante. 

TROMBA I in C.

Allegro.

Musical score for Tromba I in C, first section (Allegro). The score consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *p*. It includes a *cresc.* marking. The second staff starts with a dynamic marking of *f* and includes a *ff* marking. The third staff includes a *p* marking and a *f* marking, and ends with a double bar line and the number 23. The fourth staff includes a *f* marking, a *ff* marking, a *Solo* marking, and a *ff* marking, and ends with a double bar line and the number 15. The fifth staff includes a *f* marking and a *f* marking, and ends with a double bar line and the number 5. The sixth staff includes a *ff* marking and a *f* marking, and ends with a double bar line and the number 2.

Adagio.

Musical score for Tromba I in C, second section (Adagio). The section begins with a treble clef, a common time signature, and a dynamic marking of *ff*. It includes a *ff* marking and ends with a double bar line and the number 5.

Allegro.

Musical score for Tromba I in C, third section (Allegro). The section begins with a treble clef, a common time signature, and a dynamic marking of *f*. It includes a *f* marking and a *p* marking, and ends with a double bar line and the number 7.

Benedictus tacet.

Andante sostenuto.

Piu moto.

Musical score for Tromba I in C, fourth section (Andante sostenuto/Piu moto). The section begins with a treble clef, a common time signature, and a dynamic marking of *f*. It includes a *f* marking and a *p* marking, and ends with a double bar line and the number 17. The second staff includes a *p* marking and a *f* marking, and ends with a double bar line and the number 3. The third staff includes a *f* marking and a *p* marking, and ends with a double bar line and the number 5.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

TROMBA II in C.

Kyrie tacet.

Allegro moderato.

Gloria. 



Tempo I. 

Alla breve. (Die halben Noten wie früher die Viertel.) 



Moderato.

Credo. 







TROMBA II in C.

Allegro.

Adagio.

Sanctus.

Allegro.

Benedictus tacet.

Andante sostenuto.

Piu moto.

Agnus Dei.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55. ¹

CORNO I in C.

Andante religioso.

Kyrie.

p *p < f* *f* *ff* *mf* *pp* Solo

Allegro moderato.

Gloria.

f *f* *ff* *p* *cresc.*

rit. Andante sostenuto.

p *ff* *p* *ff* Solo ten. Tempo I.

Alla breve. (Die halben Noten wie früher die Viertel.)

f *p* *ff* *cresc.*

Moderato.

Credo.

f *f* *ff* *ff*

rit. Andante.

p *p* *p* *cresc.*

CORNO I in C.

Allegro.

Adagio.

Sanctus.

Allegro.

in F.
Poco moto.

Benedictus.

in C.
Andante sostenuto.

Agnus Dei.

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

CORNO II in C.

Andante religioso.

Kyrie.



Allegro moderato.

Gloria.



Andante sostenuto.



Tempo I.



Alla breve. (Die halben Noten wie



früher die Viertel.)

Moderato.

Credo.



rit. Andante.



CORNO II in C.

Allegro.

p *f* *p* *p* *f* *f*

p *cresc.* *f*

ff

p *f* *f* *p* *cresc.*

f *ff*

f *ff*

Adagio.

Sanctus.

Allegro.

f *ff*

f *p*

Benedictus.

Poco moto.

Solo

rallent.

p *cresc.* *f*

p *pp*

in C.

Andante sostenuto.

Piu moto.

f *f*

p *f* *f* *p*

f *p*

MISSA in C in hon. S. Caeciliae von Rudolf Bibl, Op. 55.

TYMPANI in C et G.

Kyrie tacet.

Allegro moderato.

Gloria. 

Andante sostenuto. Tempo I.



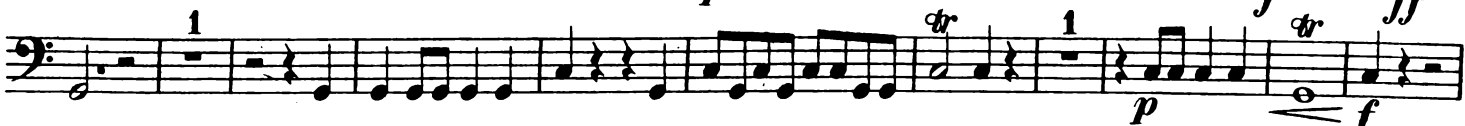
Alla breve. (Die halben Noten wie früher die Viertel.)



Moderato.

Credo. 






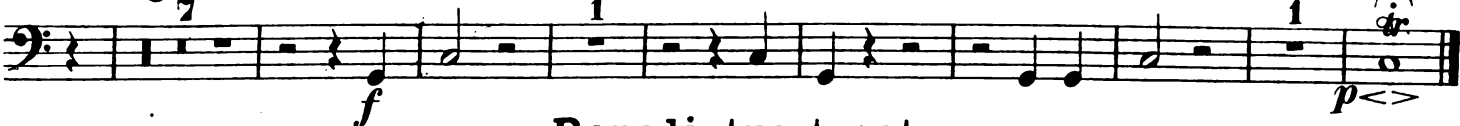




Adagio.

Sanctus. 

Allegro.



Benedictus tacet.

Andante sostenuto. Piu moto.

Agnus Dei. 