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**Sacra anaphonesis per viginti quatuor offertoria de  
tempore et sanctis in 2 partes distributa**

**Rathgeber, Valentin**

**Augustae Vindelicorum, 1726**

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CANTO  
Pro  
Offertorys Sanctoꝝ  
A. Rathgeber

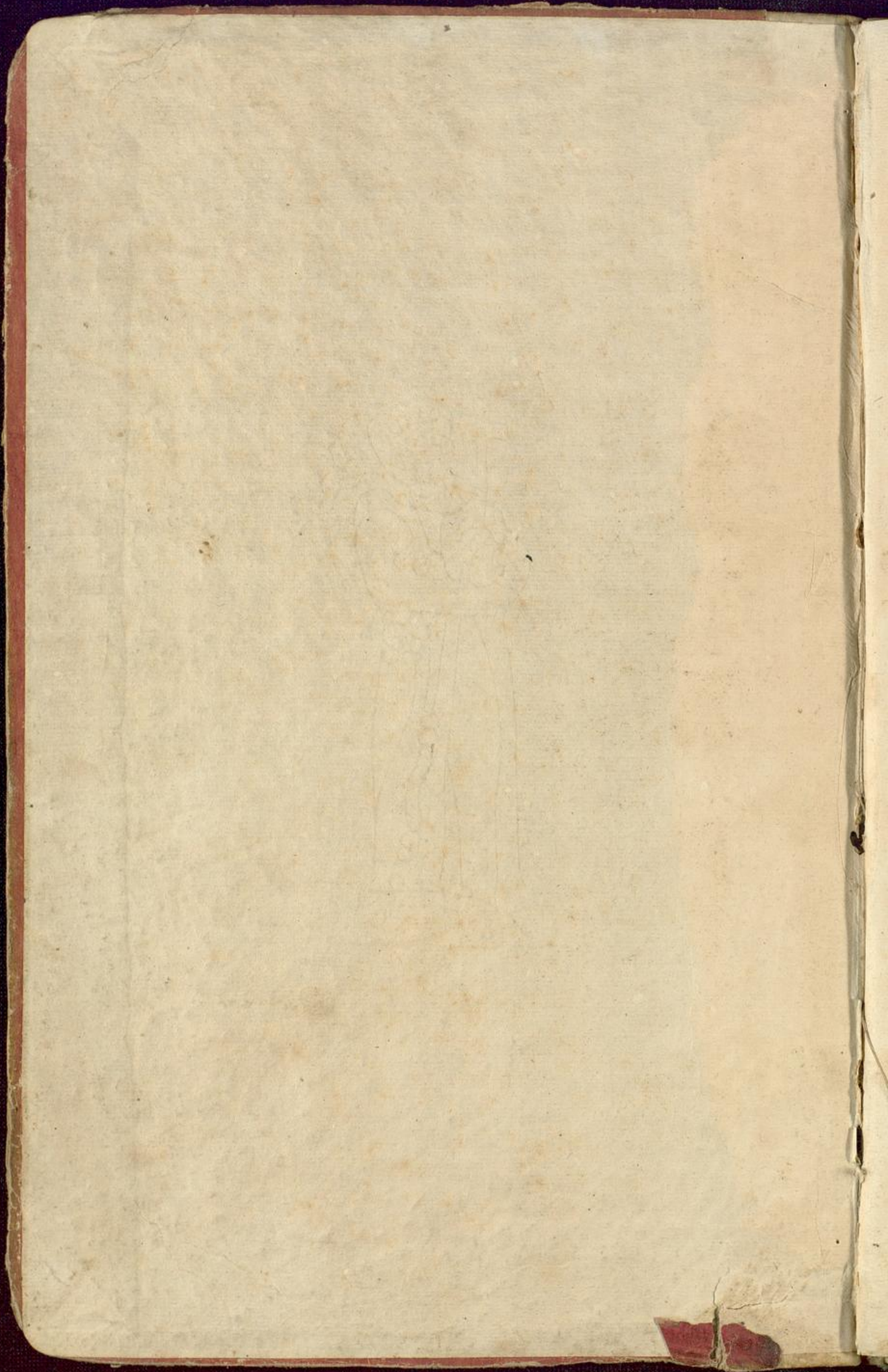
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Offertorys Sanctoꝝ  
A. Rathgeber



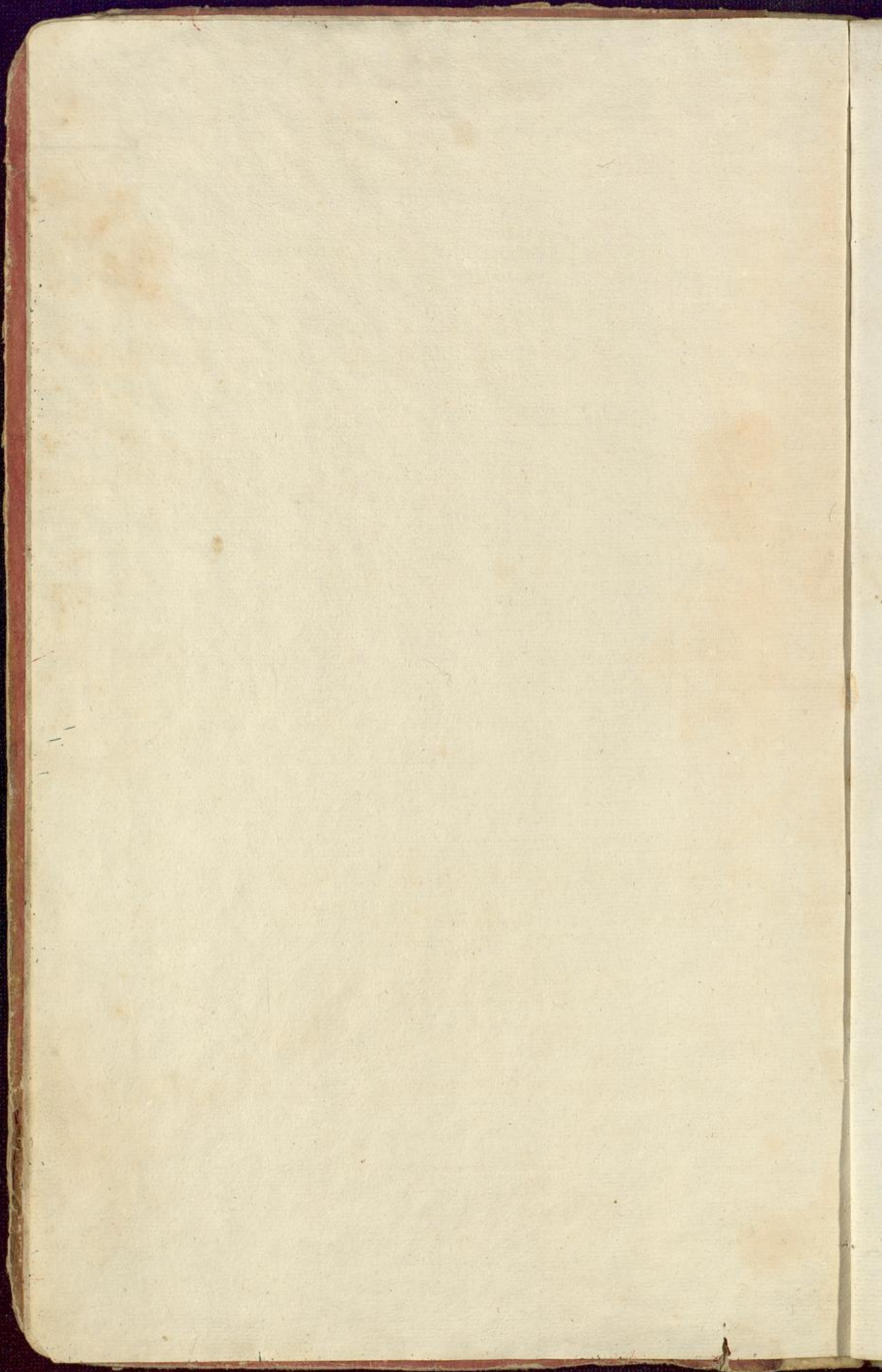
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SACRA  
ANAPHONESIS  
VICIETI QUATOR  
OFFERTORIA  
EMPHATICIS

P. J. ...  
D. S. ...  
ON ...  
...



SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA,

â  
IV. Vocibus ordinariis C.A.T.B. II. Violinis necessariis,  
II. Tubis vel Lituis ex diversis Clavibus ad libitum adhibendis,  
cum duplici Basso Continuo.

*In Lucem edita*

â  
P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Banthenfis ad SS. PETRUM & DIONYSIUM  
in Franconia Professo.

OPUS IV.

CANTO.

*Cum Permissu Superiorum.*

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AUGUSTÆ-VINDELICORUM,  
Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1726.

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AUGUSTAE-VINDOBONAE  
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## Ad Philomusum.



FFertoria offero tibi Benevole Philomuse viginti quatuor, quasi totidem citharas, quibus viginti quatuor Seniores Apocalyptici cantabant Agno immaculato canticum novum. Ut tu iisdem glorifices, laudesque Viventem in Sæcula Sæculorum. Apocal. 5. v. 7. & 8. Si hanc meam secutus fueris intentionem, aggratulabor labori meo; cui minimè aliàs (quàm vehementè etiam Bibliopola, pluresque Musices Amatores compulerint magis, quàm rogârint) manum admovissem. Utere ergò iis ad Dei gloriam tam in festis Domini, quàm Sanctorum, eaque producendo tuum benè instrue Chorum Vocalistis, Chelistas duplica, uno ad minimum concomitante Violoncello. Tubas, vel Cornua ex diversis clavibus ad libitum adhibenda censui, ut nec solennitatibus desit applausus, nec ex tubarum defectu manca sit tua Musica; quam si brevem optas, in finali ante ultimam Vocem Solam desinas. Tuo id relinquo beneplacito; meaque Offertoria benevolo accipe iudicio: quod si fortè nimis criticum foret, scito: Nec pro crisi tuâ esse composita, sed pro Dei gloriâ; quæ si per ea promoveatur, meus adimpletus scopus est. Critico placere nolo: Neque proptereâ, quia Critico displicent, omnibus displicent. Ede tua, & illa non omnibus placebunt; Artificio etenim summo Composita Musica non singulis placet: an proptereâ pretium perdit? Scilicet nihil est ex omni parte beatum. Consonantem Ego meditatus sum harmoniam pro gloriâ Dei: Tu si plura in istis requiras offertoriis, falleris omnino, quia Ego ipse plura meditatus non sum. Si nec hoc sufficit crisi tuæ? quære tuo sapidiora gustui; nec invideo; sed opto, ut invenias,  
& Valeas.





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De Tempore & Sanctis.

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# CANTO.

## PARS I. DE TEMPORE.

### I. De Adventu Domini.

*Solo.*

- ri - e-tur o - ri - e-tur o - ri - e tur Stella ex

Jacob Stel - la ex Ja-cob o - ri-

*T.*

e tur o - ri - e tur Stella ex Jacob o - ri - e tur o - ri - e tur Stella ex

Jacob & il - lu mi - nabit & il - lu mi - nabit univertum mundū & il - lu mi -

*T.*

nabit u - ni - versum mundum. Il - lu mi na re Domine his qui in -

te nebris & in umbra mortis se - dent ad dirigendos pedes nostros ad

di rigendos pedes nostros in viam pacis in viam pa -

*Finis.* *S.*

cis. Veni Do - mine veni Do - mine &

no - li tar - da - re & no - li tar - da -

R. P. Rathgeberi Offert. A Canto.

re & no-li tar-da-re ut vi-deat omnis  
 ca-ro fa-lu-tare Dei no-li tar-da-re ve-ni  
 Do-mine & no-li tar-da-re & no-li tar-da-re  
 - re. *.S.* Da Capo usque ad signum Finis.

## II. De Nativitate D. N. J. C.

*.S. 2 Solo.*  
**A** N-nun-cio vobis gaudium magnum an-nun-cio  
 vobis gaudium magnum an-nun-cio vobis gau-dium magnum an-nun-cio  
 vobis gaudium magnum gaudium magnum gaudium magnum natus est vobis sal-  
 vator gaudium magnum na-tus est vobis sal-va-tor gaudium magnum na-  
 tus est vobis sal-va-tor qui est Christus Do-mi-nus qui est Christus Do-mi-nus.  
 Congaudete ex-ul-ta-te corde voce plau-di-te glo-ri-.

a in al tif si mis De- o Con gau de te ex ul ta te corde vo ce plau di- te

glo- ri- a in al - tif- simis Deo congaudete exul- ta te corde

vo ce plau di- te glo- ri- a glo ri a glo ri a glo ri a glo ri a in al-

*Finis.* Solo. 2  
tif si mis De- o glo ri a glo ri a. Be- ne- di- ctus qui ve- nit in

no- mi ne Do- mi ni qui ve - nit qui

ve - - nit qui ve - - nit in no mi ne Domi-

ni. Princeps pa cis fa lus nostra princeps pacis fa lus nostra

3  
Pater fu- tu ri sæ cu li ve- nit be- ne- di- ctus qui ve- nit in

no- mi ne Do- mi ni qui ve - nit qui

ve - - nit qui ve - - nit in no mi ne Domi-

S.  
Da Capo usque ad signum Finis.

III. De Circumcisione Domini, five per Annum.

*S.* *T.*  
  
 E-su nomen glori- osum Po lo So lo grati- osum glori-

*S.*  
  
 osum grati- osum nomen ad mi ra bi- le Jesu nomen ad mi- ra -

*T.* *S.*  
  
 - bi- le nomen ad mi ra bi le Jesu

*T.*  
  
 nomen de- ta - - - - - bi- le nomen

*T.*  
  
 de le ta bi- le glo ri- osum grati- osum nomen ad mi ra- bi- le

*T.*  
  
 Cælo terræ re ve- rendum in fe- risque metu- endum reve-

*S.*  
  
 rendum metu- endum in cur va to po- pli te Jesu nomen ad mi- ra-

*T.* *S.*  
  
 - bi le nomen ad mi ra bi- le Jesu nomen de-

*T.*  
  
 ta - - - - - bile nomen de le ta bi- le

*S.*  
  
 nomen ad mi ra- bi- le. Est so la- men Je- su no men

& fe-li-ci-ta-tis omen nostrum ad-ju-to-ri-um; Au-ri-me-los

mel est ori-fi-mi-le cœ-le-s-ti-ro-ri nostrum de-si-de-ri-um

nostrum de-si-de-ri-um. Nomen Jesu ce-le-bre-mus

& ex corde ex-al-temus ce-le-bre-mus ex-al-temus no-men tam mi-ri-fi-cum

sic hoc no-men be-ne-dic-tum nunc & sem-per est in-vic-tum sic hoc no-men

be-ne-dic-tum nunc & sem-per est in-vic-tum no-men tam mag-ni-fi-cum

ce-le-bre-mus ex-al-temus no-men tam mag-ni-fi-cum Al-le-lu-

ja-al-le-lu-ja-al-le-lu-ja-al-le-lu-ja-al-le-lu-ja

lu-ja al-le-lu-ja. In no-mi-ne Jesu. Da Capo.

IV. De Epiphania Domini.

R. P. Rathgeberi Offert. Eges ter-ræ con-gre-ga-ti sunt Reges ter-Canto.

ræ congre ga ti sunt conve nerunt convenerunt in u - num convenerunt in u -

num reges ter - ræ congre ga ti sunt convene - runt convene - runt convene -

runt in u - num reges ter - ræ congre ga ti sunt convene - runt

convene - runt in u - num in u - num ut so lenne of - ferant

Deo fa - cri - ci um Tympana concrepant bucci næ resonant

cor nu a ju bilant tympana concrepant bucci næ resonant cornu a ju bi -

lant. Stella. Ut a - dorent Christum regem & præsentent

munera ac cognoscant Dei legem docti cœli gra ti - a

docti cœ - li gra ti - a Lux de lu ce cum ful si sti lux de lu ce

cum ful si sti cognita est Dei - tas Stella Dei Je su Christi fu gat

omnes te - ne - bras fu - gat fu - gat fu - gat omnes te - ne -

( O )

*Allegro. 3*

bras fu - - gat fu - - gat fu - gat omnes te ne - bras.

Al le - lu - ja - - al le lu ja al le lu ja al le lu - ja al le lu -

ja al le lu ja al le - lu - ja - - al le lu - ja al le lu ja

al le lu ja al le lu - ja al le lu ja. ☺ Regem Christum.

.S. Da Capo usque ad signum Finis.

V. *sup altus in - u - u* Pro Quadragesima. *in noni mudi - 20*

.S. 7 T.

I - N Jejunio. Parce Domine parce populo tuo & ne des haere di-

ta tem tuam in perditionem vide Domine & misere-

& misere-re quia peccavimus qui a be-nignus & mi-

se-ri cors est in clamat om-nis po-pu-lus vide Domine quoniam tri-bu-

lor contristatum est cor meum cor me - um cor meum de fecerunt pra-

lachrymis oculi mei de fe- ce runt. ☺ Ecce.

.S. Da Capo usque ad signum Finis.

B 2

VI. De Sancta Cruce, pro tempore passionis, five in Fests S. Crucis.

S. T. 4

O - crux a- ve spes u- ni- ca.      ô crux a- ve spes u- ni ca

4

arbor de co- ra & ful- gi- da      ô crux a- ve spes u- ni ca or na ta

3

Regis purpu- ra      ô crux splendi di or cunctis astris mundo

ce- lebris homi nibus multum a- ma bilis fan cti or u- ni- ver sis quæ

4

so la fu - i- sti digna por ta- re Regem cœlo rum.

5 T:

Nos autem. Clavis Januæ cœ- le stis scala est ad sy de-

1

ra arbor li cet hæc syl- vestris crux confregit tar ta- ra

S:

nunquam virga Aa- ronis tam de co rè flo ru- it â maxil la non Sam-

T:

so nis hostis i- ta cor ru - it sicut Cŕisti Naza- ræ- i flo ru- it crux flori-

S. T.

da us per crucem Je su mei or ei vi cta co pi- a, crux est thronus veri

Regis sponsæ palma fer ti - lis glo ri - a que novæ le gis crux est ad mi ra bi -

lis crux est ad mi ra bi - lis ad mi ra bi lis. Adoramus.

*Finis.* 18 S. Da Capo usque ad signum Finis.

### VII. De Resurrectione D. N. J. C.

S. B.S. 54 T.

On fractæ sunt. Vicit Leo vicit Leo de

tribu Juda vicit vi - - cit Leo vicit vi - - cit Leo

vicit Leo de tri - bu Ju da radix David al - le lu ja Surre xit Christus

sur re xit Christus sur re xit Christus sur re xit Christus sur re xit Christus

qui pro nobis pe - pendit in lig - no al le lu ja al - le lu ja al le lu -

ja al le lu ja al le lu ja al - le lu - ja.

14 Solo. Hæc hæc est dies quam fe - cit Dominus ex ul - temus

10 & læ - temur ex ul - te - mus & læ - temur in e - a. Hæc hæc est

R. P. Rathgeberi Offert. C Canto.

di es quam fe cit Domi nus exul - te - mus & læ - temur ex ul - te - mus & læ -

temur ex ul - te - mus & læ - temur in ce - a al le lu - ja al le lu -

ja al le lu - ja al le lu - ja. *Allegro. T.*  
E limbo patres ju bilant

& dulce melos intonant cho ri an ge li - ci dulce melos in to -

nant al le lu - ja al - le lu - ja an - ge - li ci chori an - ge - li ci chori dulce

melos in - tonant Al - le lu - ja al le lu - ja al le lu - ja al le lu - ja dulce

melos in to nant al le lu - ja al - le lu - ja al - le lu - ja al le - lu - ja al -

le - lu - ja I - o trium phe di ci te Sur re xit Christus ho di -

e al - le lu - ja al - le lu - ja al - le lu - ja al - le lu -

ja al - le lu - ja al le lu - ja al le lu - ja al -

le lu - ja al le lu - ja al - le lu - ja I - o trium phe di - ci -



Dominus in vo ce tu - bæ ascendit Deus in ju bi la ti - o ne & Domin' in

vo ce tu bæ al le lu ja al le lu ja al le lu - ja. *Finis.*

2 Solo.

Dominus in Cœlo pa- ra vit sedem suam ni mis ex al - ta- tus est super ,

om- nes De os Dominus in Cœlo pa ra vit sedem suam

ni mis ex al - ta- tus est super om nes Deos a scendit in

Cœlum fedet ad dexte rå Pa tris a scendit in Cœlum fedet ad dexte rå Pa-

tris fedet fedet ad dexteram Pa - tris. *Da Capo usque ad signum Finis.*

IX. De Pentecoste.

N- to nu it de Cœlo Dominus & al- tis si mus de dit

vocem su- am cum super A- postolos di sperti - tæ linguæ tanquam

ignis in Spi ri tu vehe- menti in Spi ri tu vehe- menti

in Spi ri tu ve he men ti appa - re rent in di e Pen te co stes.

Solo.  
Spi - ri - tus pa ra cle - tus A - po - stolis est da - tus & in linguis

ig - ne is mundus in flammatus sep ti - formem gra ti am tunc ac cepta -

T.  
ve - runt qua - re I - di - o - ma ta cuncta cogno - ve runt Spi ri tus hic

Sanctus est fons vi vi - fi - ca - tus donum Dei cha ri tas uncti - o vo ca -

tus dex tra Dei di gi - tus vir tus spi ri - ta - lis nos defendat e ru - at

omni bus à malis nos defendat e ru at omni bus à malis. Alle lu -

ja - - - al le lu - ja al le lu - ja - - - al le lu -

Finis.  
27 .S.  
Da Capo usque ad signum Finis.

ja al le lu - ja al le lu ja. Confirma.

X. De Sanctissima Trinitate, five Dominicis per Annum.

.S. T:  
**M** - Agnus Dominus & lau - da bi lis nimis magnus Dominus  
R. P. Rathgeberi Offert. D Canto.

& lau- da bi lis nimis nec fa- tis ad miran dus nec

fa tis ad- mi ran dus quam in com pre hen si bi lis est nec fa tis ad-

mi ran dus quam in com pre hen si bi lis est nec fa tis ad- miran-

dus magus Dominus & lau- da - - - bi lis ni-

mis & lau- da - - - bi lis ni- mis.

T:  
61  
Tres sunt. Sanctus San ctus Sanctus Sanctus

Sanctus Dominus Deus omni po tens Sanctus San ctus Sanctus Sanctus Sanctus

Dominus Deus omni po tens qui e- rat qui est & qui ven tu rus est qui

e- rat qui est & qui ven tu rus est ip si glo- ri- a in sæ cu- la.

o ô ô be a ta Tri ni tas Te a- do- ramus te lau damus te bene-

di ci mus ti bi laus honor virtus & glo ri a in sæ cu- la Al-

le - lu - ja al - le - lu - ja al - le lu - ja O ô ô be a ta

Trinitas ti bi laus honor virtus & glori a in sæ - cu - la al - le lu - ja al -

le lu - ja al - le lu - ja al - le - lu - ja al - le lu - ja. *Finis.*

*Solo.*  
Bene di ca - mus Patrem & Fi - - li - um cum

Sancto Spi ri - tu Laude - - - mus & su - per ex - al -

temus e - um in sæ - cu la lau - de - - - mus &

su per ex - al - temus e - um in sæ - cu - la lau de mus & super ex al -

temus e um in sæ cu - la. *3 S.*  
Da Capo  
usque ad signum Finis.

XI. De Venerabili Sacramento.

*S. Solo.*  
**O** - - - Coele - ste Sa cra - mentum cibus Euchari sti - cus

Manna nobis reve - rendum panis hic Ange li - cus Christi corpus ve ri

Dei atque Sanguis Je-su mei datur in hoc e-pu-lo est æ.

grotis me di-ci-na ple na gra-ti-a di-vi na Christi a-no po pu-

lo. O ô ô sacrum con vi vi um O ô ô sacrum con-

vi vi um in quo Christus su mi tur in quo Christus su mi- tur in quo Christus

su mitur & re-co li tur memori a pass-i o nis e jus me mo ri-a pass-i-

o-nis e- jus O ô ô sacrum con vi vi um in quo mens impletur grati a

in quo mens impletur gra ti a & fu tu ræ glori æ no bis pignus da-

*Allegro. 1*  
tur Al-le lu ja al le lu ja al- le lu ja al le- lu - ja

al- le- lu- ja al- le lu ja al- le lu ja al le lu ja al- le lu ja al-

le lu ja al- le- lu ja al- le lu ja al le lu ja al le lu ja al-

le lu ja al le lu- ja al le lu- ja, Jesu Christe.  
*Finis.* 16 .S. Da Capo usque ad signum Finis.

# XII. Pro Dominicis per Annum.

S. Solo.

An ta -

- te can ta te Do mi no can ti cum no vum can ta te can ta te can ta te

Do mi no can ticum no vum can ta te Do mi no can ta te can ta -

- te Do mi no omnis ter - ra. Priusquam.

Domine. Canta te Do mi no can ticum no vum

quia mi ra - bi li - a fe cit qui a mi ra - bi li a fe cit per sin gulos

di es per sin - gulos di es per sin gu los di es per sin gu los di es per sin gu los

di es be ne di cimus te per sin gu los di es be ne di cimus te & laudamus

no men tu - um in sae cu lum sae - cu li & lau - damus no men tuum in sae cu -

um sae cu li Al - le - lu ja al - le - lu ja al - le - lu ja.

R. P. Rathgeberi Offert.

E

Canto.

Do- minus Domi nus pro te- ſor me- us Dominus Domi- nus

ad- ju- tor me us Dominus fir- ma men tum me- um & re fu gi um

me- um in hoc e- go ſpe- ra- bo Dominus fir- ma men tum

me- um & re- fu gi um meum in hoc e- go ſpe- ra bo ſpe-

ra - - - bo in hoc e- go ſpe- ra-

bo.

Da Capo  
usque ad ſignum Finis.

PARS II. DE SANCTIS.

De B. V. Maria.

XIII.

**A** D laudes congre- gemi ni de- vo ti Mari- o phi li

ad laudes congre- ge mini de- vo ti Mari- o phi li ad lau -

- des congre ge mi- ni eſt lau danda Mater Dei

prædi canda Mater Dei eſt laudanda prædi- canda Mater Dei glori- o fa

1  
super omnes speci- o- sa Vir go Ma ri- a de- vo ti Mari- o phi li ad

2 3 Solo.  
laudes congre ge mi ni Virgi- nis Ma- ri- æ. Tu E-

1  
stheri mi ti- ta te Racha ë- li in de- core ô Ma ri- a præ va les.

Tu Susannam ca sti- ta- te & Rebeccam comi- ta- te in- fi- ni- tè fu pe-

1  
ras. Tu A bi cha i- le Sa rà foe mi nis præ stan ti- bus ful- ges

ex- cel len ti- us, Tu Ju di thâ Ruth & Annâ foe mi nis præ stan ti- bus ful- ges

3 Allegro: 1 T.  
ex- cel len ti- us. Ad thronum gra ti- æ ac- ce di te mor-

S. T.  
ta les ho mi- nes ad thronum gra ti æ ac- ce di- te ac- ce- dite ac-

S.  
ce di te Virginem mortales homi nes propæra-

T.  
- te propæra- - te mortales homi-

1  
nes pro pe- ra - te morta les homi-

nes hæc ju va bit præmia bit ve stra su - spi - ri - a hæc ju - vabit præmi -

a - bit Vestra que me ri - ta Dei Genitrix Ma - ri - a Dei Ge ni - trix Ma -

ri - - a. Virgo parens. *Finis.* 25 .S. Da Capo usque ad signum Finis.

XIV. De eadem B. V. Maria.

**O** Mnibus. Clavis sca la porta Coeli fa cta est Ma - ri - a

Inferna les motus bel li supprimit Ma - ri - a pec ca torum Advo -

ca ta mi se ris re - fu gi - um at que stellis co ro - na ta cunctis

est so la - ti - um. Huc cli en tes huc ad - esto in hoc Ge ni tri cis

fe sto & Mari - am co - li - te & Mari - am co - li - te Ju bi -

la - - te collauda - - te ju bi la - - te collau -

da - - te ju bi la - - te collauda - - te

ju-bi-la - te collau-da - te Geni - tri cem Virgi-

nem ô Mari-a ô Mari-a cœli por ta a spi ce fervorum vo ta

duc ad cœ le stem pa-tri- am duc ad cœlestem pa tri- am ad cœlestem patri-

am duc ad cœlestem pa tri- am. *Finis.* Solo. Vir go sancta mi- se- re re

im- pe- tra- que grati- am Vir- go sancta mi- se- re- re

im- pe- tra- que grati- am nostræ mortis curam ge re & duc nos in

glo ri- am in glo - ri- am & duc nos in glo ri- am in

glo - ri am & duc nos in glo ri- am.

*.S.* Da Capo usque ad signum Finis.

XV. De Sanctis Angelis.

*S. T.*  
L Audate Dominum laudate Dominum omnes An ge li

e - jus po- ten - tes po- tentes vir tu te po- ten- tes po- tentes vir-

R. P. Rathgeberi Offert. F Canto.



tu te qui fa- ci tis volun ta- tem e - jus mi - ni stri e- jus qui ex- e-



quimini verbum il- li us Laudate Dominum laudate Dominum omnes



Angeli e - jus po- ten - tes po- tentes vir- tu te mi- ni sti e- jus



lauda te Dominum omnes Ange li e- jus po- tentes vir- tu - te mi- ni stri



e- jus, In deserto. O cœ le stes spi- ri tus le- ga ti



Do mi ni ô cœ le- stes spi- ri tus le ga- ti Do mi ni quos dedie



Deus custodes ho mi ni vobis jam psal - - - limus



vobis jam psalli mus in chordis & or ga no vobis jam psal -



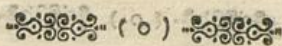
- - - li mus vobis jam psallimus in chordis & or ga no



ô cœ le stes spi ri- tus vo bis gra ti- as a- gimus ex corde & a- ni-



mo ex cor- de & a- ni- mo. Finis. Solo. Ange- lis fu- is Deus man-



davit de te man- da - vit de te

ut cu- sto- diant te ut cu- sto- diant te in omni- bus vi- is tu- is

in- ma- ni- bus por- ta- bunt te por- ta -

bunt te ne for- tè of- fendas ad la- pidem pe-

dem tu- um in ma- ni- bus por- ta- bunt te por- ta -

bunt te. *S.* Da Capo usque ad signum Finis.

XVI. De Sanctis Apostolis.

**O** *S. 2 T.* R ga na læ ta strepant da te plausus cornu a clangant clan-

gant da te plausus cornu a clangant or ga na læ ta

strepant da te plausus cornu a clangant clan - gant da te

plausus cornu a clangant tym- pa- na rauca strepant pe- ne tra- lis bu- e- ci- na

cantet can - - - tet pe ne - tra lis bucci na can tet

fe sti vo so ni tu di - vi nos pro ce - res so - li po li - que ju di ces ve ne -

remur A po sto - los ve ne - remur vene - re -

- mur A po sto los. Affla ti San cto Spi ri tu sunt

ar - dui Do cto res qui tri to e - rant ha bi tu mi sel li pi sca - to res

Jam sunt ut mag na lu - mi na Ec cle - si - æ splen do res qui

mi - ra dant o - ra cu la & cœ - li cos fa - vo - res qui mi - ra dant o -

ra - cu la & cœ - li - cos fa vo res

O cœ li ter ræ prin ci pes Ec - cle si - æ re - cto res no - bis fa - ve -

te fa - ve - - te no - bis fa - ve - te ô vos fu tu ri ju - di ces con -

ce di te ho - no res in cœ li pa - tri - a in cœ li pa tri - a in cœ li pa -

tri - a in cœ li pa tri - a hæc no stra sunt su - spi - ri - a & no stra de fi -

de - ri - a hæc no stra sunt su - spi ri - a & no stra de fi - de ri - a.

Al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al -

le - lu - ja al - le - lu - ja al - le lu - ja al - le - lu - ja al -

le - lu - ja al - le - lu - ja al - le lu - ja al - le - lu - ja al - le lu - ja al -

le lu - ja al - le - lu ja al - le - lu - ja. *Finis.* 35 *S.* Da Capo. Iſti ſunt.

XVII. De iisdem Sanctis Apostolis.

*S.* 9 *T.* **V** Erbo Domini. At - lan - tes ſunt A - po - ſto - li ba -

*I* ſes ſpi - ri - tu - a les At - lan - tes ſunt A - po - ſto - li ba -

*I* ſes ſpi ri tu - a les columnæ templi Domini & la - pi des an gu la - res.

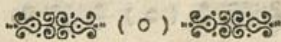
*S.* *T.* *I* Dum imperant A - poſto li cœ ci il - lu - mi - nantur dum

R. P. Rathgeberi Offert.

G

Canto.

impe rant A - po sto li cœ ci il - lu mi - nantur curantur para - li - ti - ci &  
 clau - di e - ri - guntur cœ li enarrant glori am e - o rum cœ li enarrant  
 glori - ame - o rum glo -  
 - ri - am e - o rum glo -  
 - ri am e - o rum & o - pe ra e - o rum glo ri am e - o rum & o - pe ra e -  
 o rum an nunci - at an nun ci at fir ma men tum an nun ci - at an nunci -  
 at an nunci - at an nun ci - at an nun ci - at fir ma men tum an nunci - at  
 firmamentum. *Finis.* Solo.  
 Mel li - flu - i A - po sto li ex i - mi - i Do -  
 cto res mel - li - flu - i A - po sto li ex i - mi - i Do -  
 cto - res e - sto te nos tri me di ci de - pel li - te lan guo res de pel li - te lan -  
 guo res de pel li - te de pel - li - te lan guo res ex - i - mi i Do cto res e -



sto - te no stri me - di - ci cu ra - te no stra vul ne ra quæ

pa - ti - mur in a ni ma cu - ra - te cu - ra -

- te no stra vul - ne ra cu - ra te no stra vul - ne ra quæ pa timur in

a - ni ma quæ pa - ti - mur in a - ni -

ma. Da Capo  
usque ad signum Finis.

XVIII.

De uno S. Martyre.

**O** Cciditur. Ange li - ci chori an ge li - ci

cho ri in vi tant & clamant in vi tant & clamant & cla -

mant veni San cte Ath le ta Chri sti ve - ni co ro - na - be - ris co ro -

na - be - ris veni co - ro - na be ris

co ro na - be - ris ve ni ve - ni co ro na - be - ris ve ni co -

ro na be ris veni veni veni veni ve ni ve ni veni co -

ro na be ris. <sup>4</sup> Solo, Qua lis princeps florum ro fa la bra pandit spe -

o - fa spe ci - o fa spe ci - o - - fa ta - lem

di es te con - spexit quæ in coelum te in - vexit quæ in coelū te in - ve -

xit vi am stra - vit purpura -

vit viam stravit purpu - ravit mors pro Christo en thea vi am

stravit purpu - ravit mors pro Christo en the - a. Qua - lis

cedrus ca put a stris stel - le - is quæ miscet castris ta - lis tu o tu cru -

o re magno crescis in ho - no re coro - na - ris & or na - ris in æ - terna glo ri -

a coro - naris & or - naris & or - na - ris coro - na - ris & or - na -

ris co - ro - naris & or - naris coro - na - ris & or - na - ris in æ -

ter na glo-ri- a coro-na ris & or - naris coro - na - ris & or - na -

ris in æ- ter na glo ri - a coro - na ris & or - naris coro -

na - ris & or - na - ris in æ - ter na glo - ri - a. *Finis.*

68 .S.  
Pofuisti Domine. Da Capo usque ad signum Finis.

XIX. De Pluribus S. Martyribus.

**N** E - cti te flo - re as lau - dis a - do - re as ne - cti te flo - re as

laudis a - do re as purpura tis Martyri bus ne cti te flo - re - as laudis a -

do re as purpura tis Martyri bus huc flagranti - ores col li gi te flores ex

purpurâ ro sâ li - ga - te formosè coro nas & ser ta de co rè re - fer ta sunt coro -

nan - di co ronandi Marty res sunt coro nandi Marty -

res Athle tæ Christi no bi - les ne cti te flo re as laudis a do re as

R. P. Rathgeberi Offert.

H

Canto.

purpura tis Marty ri bus non crux aut gla di - us nec ro ta nec ignis  
non crux aut gla di - us nec ro ta nec ignis il - los abster ru - it au unquam  
po tu - it mo - ve - re Mar - ty - res quin læ ti Sangui nem pro fi de  
fu - de - rint aut Chris to ad hæ - fe - rint. Jam sunt in glo ri - a  
abs que tri sti ti - a jam sunt in glo ri - a abs que tri sti ti - a in cœ le sti pa tri -  
a in cœ le sti pa tri - a gaudent cum Ange - lis  
regnant cum su pe - ris gaudent cum Ange - lis regnant cum su pe - ris  
per æ ter na sæ cu - la per æ ter na sæ cu - la  
jam sunt in glo ri - a abs que tri sti ti - a jam sunt in glo ri - a abs que tri -  
sti ti - a in cœ le - sti Pa - tri - a in cœ le sti Pa - tri -

Finis.  
25 .S.  
Da Capo  
usque ad signum Finis.  
a. Filia: Jerusaleem.

XX. De S. Confessore Pontifice.

**L** *S. f Solo.*  
 U - cer - na ar - dens in Domo Domi - ni San -

ctus hic Ponti - fex vir tutum o pi - fex transi - vit ad glo - ri -

am transi - vit ad glo ri - am Sanctus hic Ponti - fex vir -

tutum o pi - fex transi - vit ad glo ri - am & jam inter cœ li tes

quasi lu - na plena & quasi sol re - fulgens sic il - le ef - ful - sit in

tem - plo Dei in templo Dei & quasi sol re - fulgens sic il - le ef -

ful sit in templo De - i. *T.* Qui fu it lux mundi hic debet ju -

cundi fulge - re instar sy - de - ris.

*T.* Exemplo præ lu xit o - vi cu las duxit ad fa -

cras le ges Nu mi - nis ut sit hic sal - ter ræ sal

dedic do-ctrinæ pergra - tum o vi pabu-lum sacerdos tam

magnus ut pastor in agnos qui curam e- git qui curam e- git se du-

lam fa- cerdos tam magnus ut pastor in agnos qui curam e git

qui curam a- git se du- lam. *Finis.* 41 .S. Da Capo usque ad signum Finis. Ecce sacerdos magnus.

XXI. De S. Confessore non Pontifice.

*S. i* *T.* **C** - Hori. Ad laudes ad e ste fe- sti vas ad laudes ad e ste fe-

*S.* *T.* stivas ad plausus vo la te pro cli ves turba Ca mæ- na - rum ad

laudes ad e ste fe sti vas ad laudes ad e ste fe sti vas ad plausus vo la te pro-

clives ad laudes ad e ste ad plausus vo la te chori gra ti- a - rum ad laudes ad-

e ste ad plausus vo la te turba Ca- mæ- narum chori gra ti- a - rum can-

ta te so na te to na - te turba Camæna - rum ri- de te stri de te gau

de - te gaude - te gaude te can - ta te so na te ri - de te gaudete chori

gra ti - arum <sup>2</sup> voces melle dif flu - entes dulci to no re so - nantes in

suave canti - cum <sup>1</sup> atque praeconium Sancti confessoris in - to - na te

con so - na te con so na te in to - na te con so na te in to - na te con so -

na te melos da te musi cum. <sup>8</sup> Iste Confessor. <sup>4</sup> Solo. In prece pervigil

manfuetus Moy ses <sup>2</sup> in prece per vi gil manfuetus Mo y ses E - li - as fer vi dus

ze - lo sus Phine - es <sup>4</sup> pi - us prudens & hu - milis ut No e justus est

ut Jacob pius est <sup>2</sup> ut No e Justus est ut Jacob pius est verbo potens verbo

potens verbo potens & <sup>6</sup> o pe re. <sup>T.</sup> Speculum perfe cti - o nis

at que lux de vo ti - o nis <sup>2</sup> speculum perfe cti - o nis at que lux de vo ti - o nis

quasi ignis et fulgens & quasi thus re do lens est coram Domino cha ri - ta tis <sup>I</sup> Canto.

R. P. Rathgeberi Offert.

vi-cti ma chara Deo ho sti-a fan-cti patris a-ni ma est co ram Do mi no

chari ta tis vi-cti ma chara Deo ho sti-a fan-cti patris a-ni ma est co ram Do mi-

no est co ram Do mi no. *Finis.* 27 .5. Da Capo usque ad signum Finis. *Finis.*

XXII.

De S. Virginibus.

s. r.

**E** - pi tha la mi a vir gi ni ca ni - mus E pi tha la mi a

Vir gi ni ca ni - mus ad spon si tha lam um ho di e du ci tur du ci - tur

ad spon si tha lam um ho di e du ci tur a gni im ma cu la ti nup ti is fru i tur

be - a - ta ac De o di ca ta vir go spon sa Chri sti in ter læ tif - si mas

vir gin um cho re as nup ti is fru i tur cœ - le - sti bus in ter læ - tif - si mas

vir - gin um cho - re as nup ti is fru - i - tur fru - i - tur cœ le sti - bus

in ter læ - tif - si mas vir - gin um cho re as nup ti is fru - i - tur fru i -

(o)

Casta Columba  
Tacet.

tur cœ-le-sti bus cœ-le-sti-bus cœ-le-stibus.

T.  
Cœli de-li-ti-æ te manent ho-di-e Cœli de-li-ti-

æ te manent hodi-e in semp-ternum af-flues gaudi-is at-que vir gi ni-

ta tis præmi-is. Læ-ta-re ju-cundè ex-ul-ta fe-sti-vè læ-ta-

-re in-ter tri-pu-di-a in-ter tri-pu-di-a &

in-ter dul-ci-a can-ti-ca læ-ta-re læ-ta-re ju-cun-dè

læ-ta-re ju-cundè ex-ul-ta fe-sti-vè læ-ta-re in-ter tri-

pudi-a in-ter tri-pudi-a & in-ter dul-ci-a can-ti-ca læ-ta-re

læ-ta-re ju-cundè ex-ul-ta fe-sti-vè læ-ta-re ex-ul-ta in

vir-gi-na li glo-ri-a. *Finis.* Solo. Recit. Hæc est vir go sa-pi-ens quæ

ve-ni-en-te Do-mi-no ac ce-pit o-le-um in va-sis.

I 2

( o )

fu-is & or-na tis lam pa di bus in tro-i-vit cum e-o ad  
 .S.  
 nu-pti-as. Da Capo  
usque ad signum Finis.

XXIII. De omnibus Sanctis, sive pro quovis festo Sanctorum.

.S. I T.

**O** ò quanta glo ri-a San-ctorum inter choros Ange-  
 lorum commora ri & læ-ta ri & læ-ta - - ri ò quanta  
 glori-a San-ctorum quanta glo ri a San-ctorum quanta glo ri a San-  
 ctorum inter choros Ange-lorum commora ri & læ-ta-ri & læ-  
 ta - - ri ubi summos in-ter cœlos nil audi tur ni si melos u bi  
 summos in ter cœlos nil audi tur ni-si melos & gra-ti-a-rum acli-  
 ò quanta glo ri a Sanctorum inter choros Ange lorum commo-  
 ra ri & læ-ta-ri & læ-ta - - ri ò quanta glori-a San-

Corum u- bi summos in- ter coelos nil au- ditur ni si melos & gra ti-

arum a- cti- o & grati- a- rum a- cti o. Clarissima dies.

Cheru- bi ni laudem tonant Sera- phi ni Sanctus clamant De o Ter Opti-

mo Pa tri- archæ coro- na ti Prin ci- pesque laure- a- ti san cti

Martyres pal ma ti Confes- fores ter be- a- ti ap- plaudunt ap-

plaudunt ap plaudunt applaudunt su- premo Numi- ni Cocli ci ves so ci-

antur cuncti simul modu- lantur so ci- antur modu- lantur in coe- le sti glo ri-

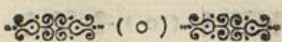
a modu- lan- tur in coe- lesti glo ri- a in coe le sti

glo ri a can- ta- tur vi- cto ri- a Al- le- lu- ja in glo ri- a vi-

cto ri- a in glo ri- a vi- cto ri- a al- le lu- ja in coe- le- sti glo ri- a can-

ta tur vi- cto- ri- a al- le lu- ja al- le- lu- ja al- le- lu- ja. Canto.

R. P. Rathgeberi Offert.



2 Solo.

Hic nullus ur get unquam dolor hic nullus ur- get unquam  
 moeror sed sem - - - per sancta du rant gau di - a.  
 hic nullus urget unquam do lor hic nullus urget unquam moeror sed  
 semper sancta du - rant gaudi - a per longa lon ga sa- cu - la sed  
 sem per sancta durant gaudi - a per longa lon - ga sa cu - la.

2 .S.  
Da Capo.

XXIV. De Dedicatione Templi.

.S. 21 T.

**D** - Edicatio. Psal li te Do mi no psal li te Do mi no  
 in vo ci- fe ra- ti- o ne in vo ci- fe ra- ti- o ne in vo ci- fe ra ti-  
 o- ne psal- li- te Domi- no in vo ci- fe ra ti- o- ne in vo ci fe- ra ti-  
 o ne in vo ci- fe ra ti- o ne psal- li- te Do mi- no. Et  
 ju ju ju ju ju venes & ju ju ju ju ju ju ju- gi- ter

T. I S.  
 & ju ju - cun di ta te psal li - te psal li te Do mi - no in

ju - bi la - ti - o - ne in ju bi la - ti - o - ne in ju ju ju - bi -

T. T:  
 la ti - o - ne in ju ju ju - bi - la - ti - o - ne Cantemus Domino can -

temus in ju ju ju - bi - la - ti - o ne psallamus Domino psal - lamus in

ju ju ju ju - cun di - ta te quia de di - ca ti - o est ho di e ergò cantemus & psal -

lamus Domino in ju ju ju ju ju ju ju - bi - la - ti - o - ne. Locus iste.

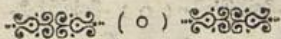
Hæc est domus Domini op ti - mè funda ta sacro Dei Nomini semper conse -

crata honor laus & glori - a de - cet De - i domum honor laus &

glo ri - a decet De - i Do - mum de quâ nobis gra ti - a venit at que

bonum ho nor laus & glo ri - a decet De i do - mum de quâ nobis

grati - a venit at que bonum al - le - lu - ja al - le - lu - ja al - le - lu - ja al -



le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al -

le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

*Finis.* Solo.  
al - le - lu - ja Bene dictus es Domine bene dictus es Domine in

templo sancto tu - o in templo sancto tu - o be - ne - dictus es Do - mi - ne

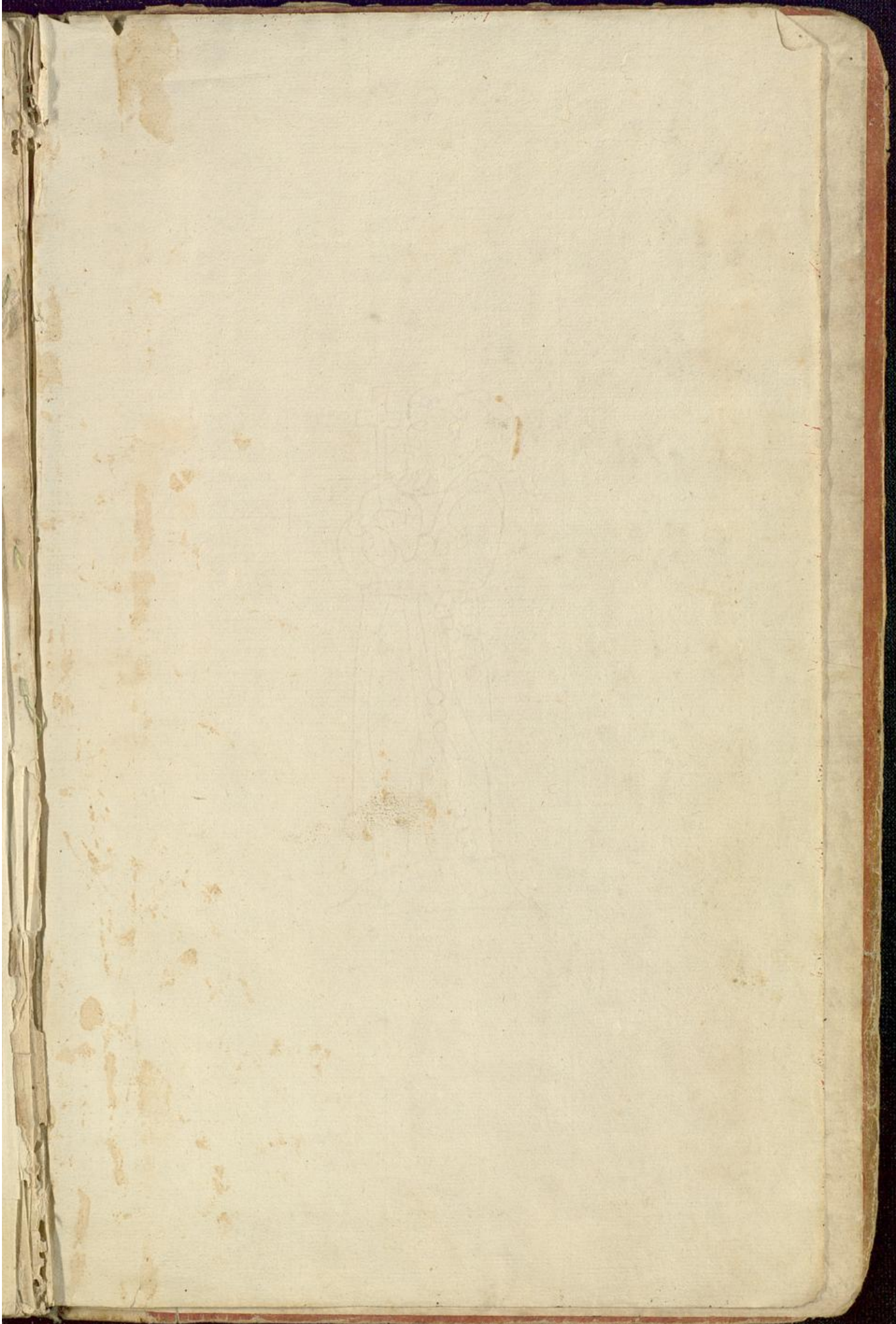
be - ne - dictus es Do - mi - ne in templo sancto tu o quod æ - di - fi - catum est ad

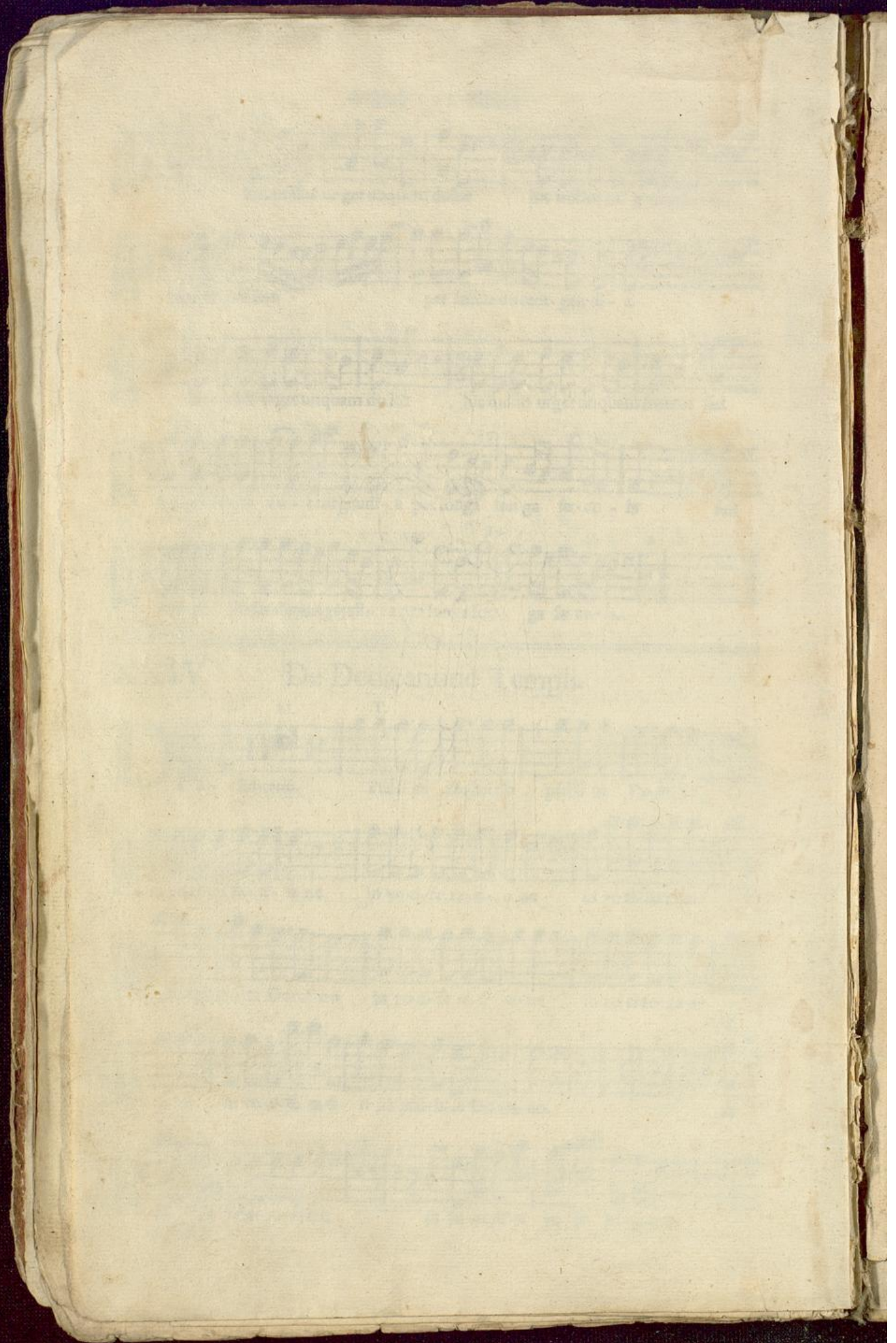
lau - dem & per - en - nem glo ri am tu - am be ne dictus es

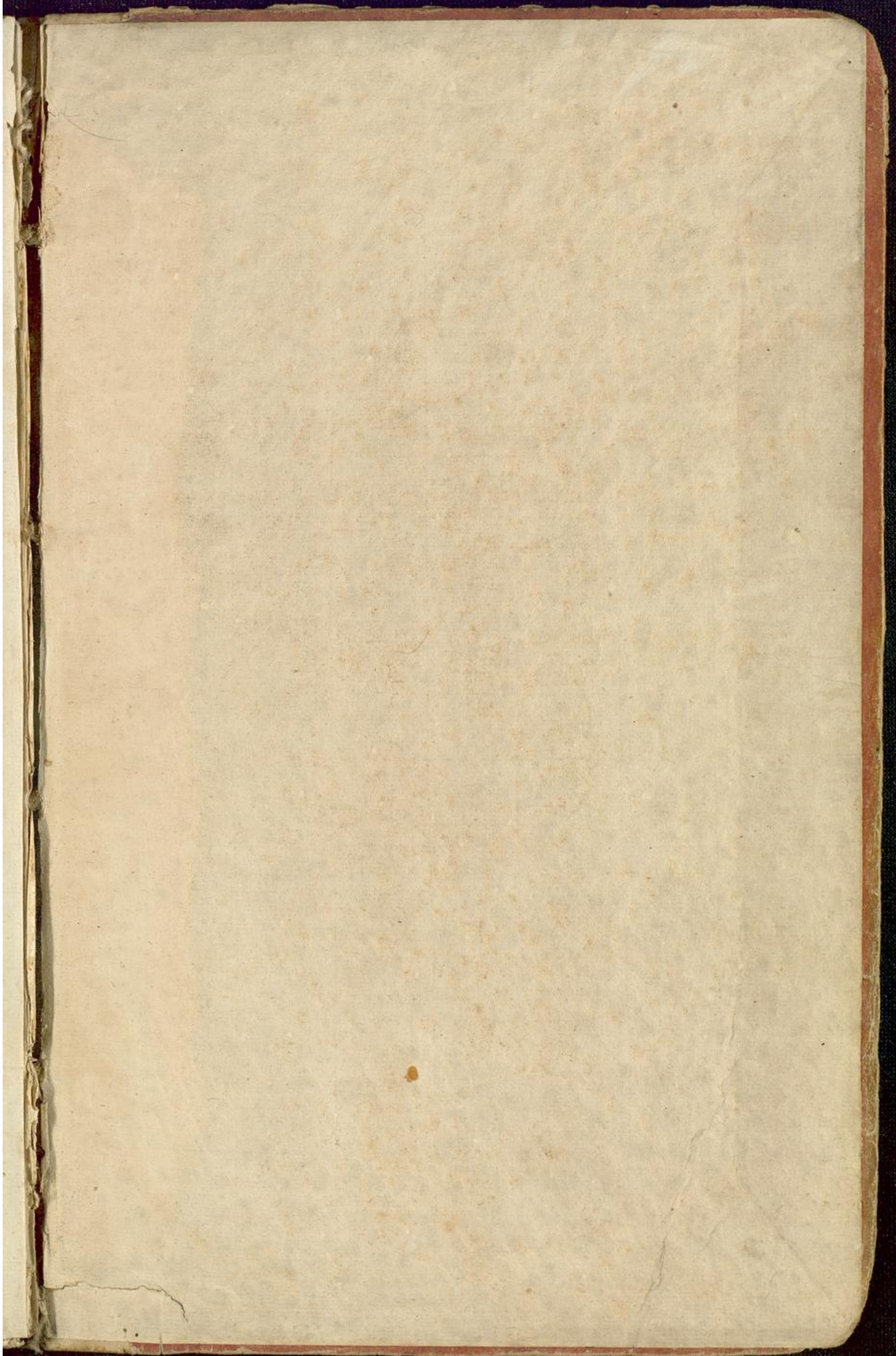
Domine be ne dictus es Domine in templo sancto tu - o in tem - plo

sancto tu - o. *Da Capo usque ad signum Finis.*

FINIS.









Inv. 2344

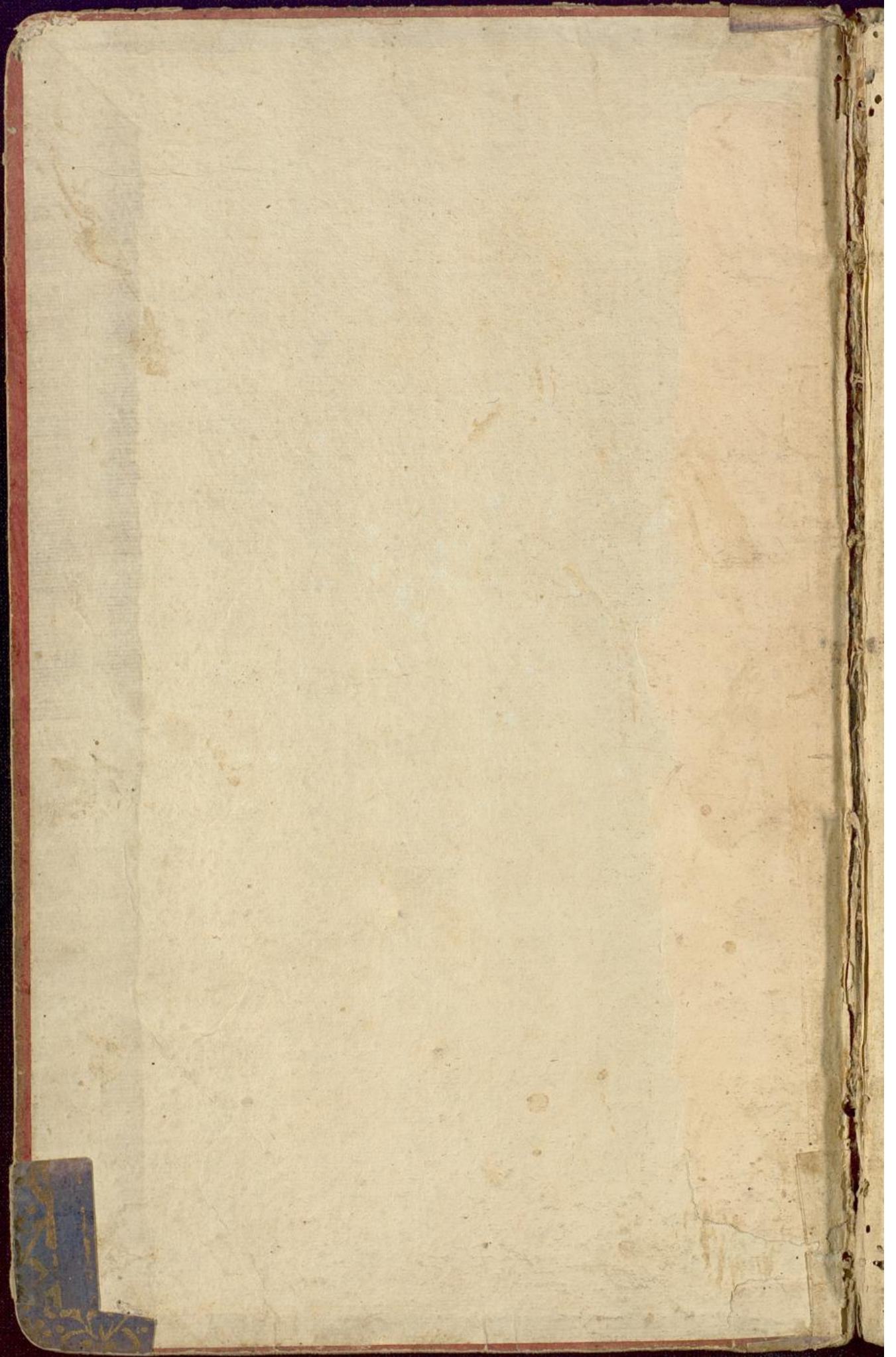
ALTO  
Pro.  
Offertorys SS.  
A. Rathgeber.

2.

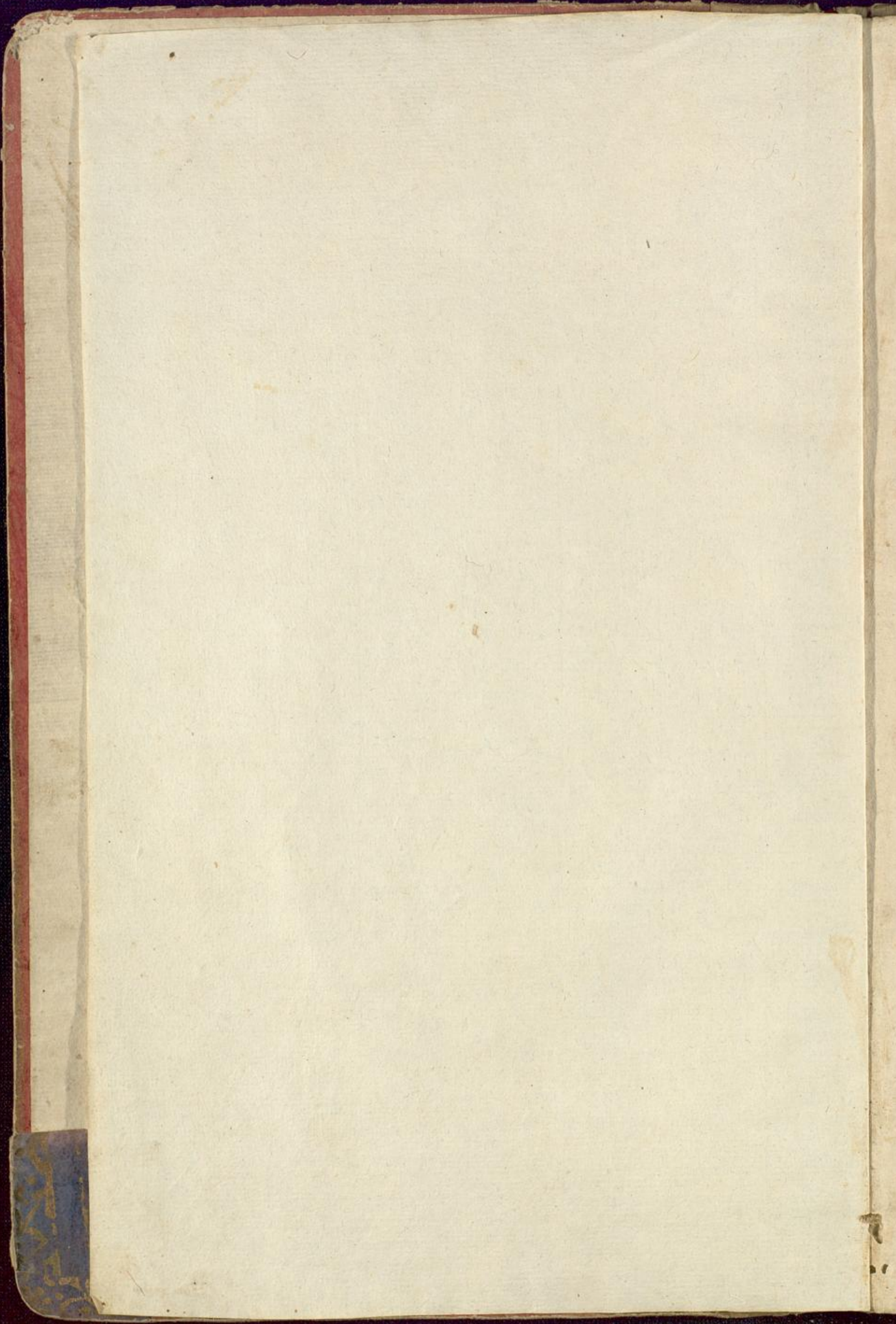


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SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA,

â  
IV. Vocibus ordinariis C. A. T. B. II. Violinis necessariis,  
II. Tubis vel Lituis ex diversis Clavibus ad libitum adhibendis,  
cum duplici Basso Continuo.

*In Lucem edita*

â  
P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Banthensis ad SS. PETRUM & DIONYSIUM  
in Franconia Professo.

OPUS IV.

ALTO.

*Cum Permissu Superiorum.*

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AUGUSTÆ-VINDELICORUM,  
Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1726.

SACRA  
PHONIAS  
PER  
TI QUATUOR  
ERTORIA  
DE  
RE ET SANCTIS  
IN  
AS PARTES  
DISTRIBUTA.

Caris C.A.T.B. II. Violinis necessarius  
ex diversis Clavibus ad libitum adhibendis  
in duplici Basso Continuo.

In Lucern edita

ultimo Rathgeber,  
in Franconia Proctio.

P U S I V .

A L T O .

Primum Superavum.

T. VINDICORUM,  
ANNO 1732



## Ad Philomusum.



**O**ffertoria offero tibi Benevole Philomuse viginti quatuor, quasi totidem citharas, quibus viginti quatuor Seniores Apocalyptici cantabant Agno immaculato canticum novum. Ut tu iisdem glorifices, laudesque Viventem in Sæcula Sæculorum. Apocal. 5. v. 7. & 8. Si hanc meam secutus fueris intentionem, aggratulabor labori meo; cui minimè aliàs (quàm vehementer etiam Bibliopola, pluresque Musices Amatores compulerint magis, quàm rogârint) manum admovissèm. Utere ergò iis ad Dei gloriam tam in festis Domini, quàm Sanctorum, eaque producendo tuum benè instrue Chorum Vocalistis, Chelistas duplica, uno ad minimum concomitante Violoncello. Tubas, vel Cornua ex diversis clavibus ad libitum adhibenda censui, ut nec solennitatibus desit applausus, nec ex tubarum defectu manca sit tua Musica; quam si brevem optas, in finali ante ultimam Vocem Solam desinas. Tuo id relinquo beneplacito; meaque Offertoria benevolo accipe iudicio: quod si fortè nimis criticum foret, scito: Nec pro crisi tuâ esse composita, sed pro Dei gloriâ; quæ si per ea promoveatur, meus adimpletus scopus est. Critico placere nolo: Neque propterea, quia Critico displicent, omnibus displicent. Ede tua, & illa non omnibus placebunt; Artificio etenim summo Composita Musica non singulis placet: an propterea pretium perdit? Scilicet nihil est ex omni parte beatum. Consonantem Ego meditatus sum harmoniam pro gloriâ Dei: Tu si plura in istis requiras offertoriis, falleris omnino, quia Ego ipse plura meditatus non sum. Si nec hoc sufficit crisi tuæ? quære tuo sapidiora gustui; nec invidio; sed opto, ut invenias,  
& Valeas.





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- XXIV. De Dedicatione Templi.



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# A L T O.

## PARS I. DE TEMPORE.

### I. De Adventu Domini.

S. 4 Solo.

ri - e - tur o - ri - e - tur Stella ex Jacob Stel -

- la ex Ja - cob o - ri - e - tur o - ri -

e tur Stella ex Jacob o - ri - e tur Stella ex Jacob & il - lumi - nabit & il -

lu mi - nabit u - ni versum mundum & il - lu - mi - na bit u - ni - versum mun -

dum Do mi nus ip se ve - ni et Do mi nus ip se ve ni et & fal -

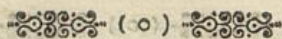
va -

- bit ip se ve ni et & fal va bit nos ip se ve ni - et & fal va bit

nos il - lu mi na re Do mi - ne his qui in te ne bris & in umbra mortis

se - dent ad di ri gen dos pe des no - stros ad di ri gen dos pe - des

R.P. Rathgeberi Offert. A a Alto.



nostros in viam pa cis in vi am pa -

*Finis.* 17 .S. Da Capo usque ad signum Finis.
   
 cis. ☺ Veni Domine.

II. De Nativitate D. N. J. C.

.S. 6 Solo.
   
**A**
  
 Nnun ci o vo bis gaudi um magnum an nun ci o

vobis gaudi um magnum gaudi um magnum gaudium magnū natus est vobis Sal-

vator gaudi um magnum na - tus est vo bis Sal va - tor gaudi um magnum na-

tus est vo bis Sal - vator qui est Christus Domi- nus qui est Christus Dominus

de - scendit de caelo De us verus ut appa - reret vi - si - bi -

lis in - ductus carne hu ma nā De us & homo tanquam spon - sus Domi -

nus pro ce - dens de thalamo su o congaude te ex ul-

ta te corde voce plaudi - te glo ri - a in al - tissi mis De - o congaugau-

de- te ex- ul ta te corde vo- ce plau- di- te glo- ri- a in al-

tiffi- mis De o congaudete ex ul- ta te corde voce plaudi- te glori-

a glori a glori a glo ri a glo ri a in al- tif- si mis De- o glori a

Finis. C.S. 27 .S. Da Capo usque ad signum Finis. glo ri a. Benediclus.

III. De Circumcisione Domini, five de Nomine Jesu etiam per Annum.

S. 4 T. E- fu nomen glo ri- osum po lo so lo gra ti - osum glo ri-

S: ofum gra ti - osum nomen admi ra bi- le Je su nomen admi - ra -

T: S: - bi le nomen admi ra bi- le Je su nomen de le - eta-

T. - bi- le nomen de le eta bi- le gra ti - osum

3 gra ti - osum nomen ad mi ra bi- le cœ lo ter ræ re ve rendum in fe-

risque metu - endum re ve - rendum metu- endum incur - vato popli-

3 te nomen ad mi - ra bi - le nomen de - le - ta bi - le

16 S: nomen ad mi ra bi - le. Est solamen. No men Je su ce - le - bremus

T: & ex corde ex - al - temus no men Je su ce - le - bremus & ex corde

I I 4 ex - al - temus ce le bremus ex al - temus nomen tam mi ri - fi cum

I sit hoc nomen be - nedictum, nunc & semper est in victum nomen tam ma -

I I Allegro. gni fi cum ce le bremus ex al te mus nomen tam magnificum Al - le - lu -

ja - al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

Finis. lu - ja al - le - lu - ja al le - lu ja al le - lu ja al le - lu - ja.

Solo. 4 2 In no - mine Je su omne genu fle - ctatur in no - mi ne

Je su omne genu fle - ctatur

2 tur ecc - le - sti um ter - re stri um & in fer - no rum in no - mine

Je su omne genu fle - ta - tur coe - le sti - um ter - re - stri um & in - ferno -

rum. Da Capo usque ad signum Finis.

IV. De Epiphania Domini.

R E gester - ra e congregati sunt reges ter -

ra e congregati sunt convenerunt convenerunt in u num convenerunt in u -

um reges ter - ra e congregati sunt convenerunt convenerunt conve - ne -

runt in u - num reges ter - ra e congregati sunt convenerunt

convenerunt in u - num in u - num ut solenne offerant De o fa -

cri - ci - um tympana concrepant buccinae resonant cornua

jubilant tympana concrepant buccinae resonant cornua jubilant,

Solo. Ut a - dorent Christum regem & praesentent munera

R. P. Rathgeberi Offert.

Bb

Alto.

accognoscant Dei legem, docti cœli gra ti - â - do sti

cœli gra ti - â Lux de lu ce cum ful si sti lux de lu ce

cum ful si sti cog ni - ta est Dei - tas Stella Dei Je su Chri sti fu gat

omnes te ne - bras fu - gat fu - gat omnes te ne - bras fu -

gat fu - gat fu - gat omnes te - ne - bras Alle - lu - ja - -

- al le lu ja al le - lu ja al le lu - ja al le lu - ja al le lu ja

al - le lu ja al le lu - ja al le lu - ja al le lu ja al le - lu -

ja al le lu ja al le lu ja al le lu - ja al le lu ja. *Finis.*

17 S. Da Capo usque ad signum Finis. Regem Christum.

V. Pro Quadragesima.

S. 7 T. N Jejunio. Par ce Domine par - ce po pu lo tu o & ne des hœre di -

tatem tuam in perdi ti- o- nem vi de Domine & mi se- re- re

& mi se- re re quia pecca vi- mus. quia be- nignus & mi-

fe ri cors est in clamat om nis po- pu- lus vi de Domine quoni am tri- bu-

lor con- tri- statum est cor me um cor me um cor in eum de fe ce runt pra-

lachrymis o- cu li mei de fe- cerunt. Ec- ce ec- ce nunc

tempus ac- ce- pra bi- le ec- ce ec- ce nunc di- es sa-

lu- tis commendemus nosmet ipsos in multa pa ti- en- ti- a

in je- ju- ni- is multis ecce nunc tempus ac- ce-

pta - - - - - bi- le nunc tempus sa- lu-

tis. Da Capo usque ad signum Finis.

VI. De Sancta Cruce, pro tempore passionis, sive  
in Festis S. Crucis.

**O**   
- Crux a ve spes u-ni ca      ô crux a ve spes u-ni ca

arbor de-cora & ful gi- da      ô crux a ve spes u-ni ca or na ta

Regis purpu-ra      ô crux splen di di or cunctis astris mundo

ce le bris ho mi ni bus multum a - ma bilis san cti or u - ni - ver - sis quæ

so la fu - i - sti digna por - ta re Regem cœ lo - rum.      Nos autem.

**T.**   
Cla vis ja nu æ cœ - le stis sca la est ad syde - ra      arbor

licet hæc syl - vestris crux confregit tar ta - ra      nunquam virga A - a -

ronis tam deco rè flu - it à Ma xil la non Sam - so - nis ho stis

**T.**   
i - ta corru - it si - cut Chris ti Na za - ræ i flu - it crux flu - ri -

**S.**   
**T.**   
da ut per cruce m Je su mei or ci vi ta co pi - a crux est thronus ve ri



Regis sponsæ palma ferti- lis glo ri a que novæ legis crux est admi ra bi lis crux est



ad mi ra bi - lis ad mi - ra bi - lis. Adoramus.

VII. De Resurrectione D. N. J. C.



On fractæ sunt inferni portæ. Vicit Le o vi cit Leo de



tribu Ju da vi cit vi - cit Le o vi cit vi cit vi cit Le o



vi cit Leo de tribu Ju da radix Da - vid al le lu ja sur re xit Christus



surre xit Christus surre xit Christus sur re xit Christus surre xit Christus



qui pro nobis pe pendit in ligno al le - lu - ja al le lu ja al le lu - ja



al le lu - ja al le lu - ja al le lu - ja Hæc hæc est



di es quam fe - cit Do mi nus ex ul - te - mus & læ - temur ex ul -



te - mus & læ - temur ex ul - temus & læ - temur in e - a

R. P. Rathgeberi Offert.

Ce

Alto.

hæc hæc est di es quam fe cit Domi nus ex ul- temus & læ- temur

& læ- temur in e- a al le lu- ja - al-

le lu- ja al- le-lu- ja. E limbo patres ju bilant

& dulce melos into nant cho ri ange- li- ci an- ge - li- ci chori an-

ge- li- ci chori dulce melos in to- nant al le- lu- ja al le lu- ja

dulce melos in - to- nant al- le lu - ja al le lu - ja al le lu-

ja dulce melos in to- nant al le lu- ja al le lu- ja al le lu- ja al- le- lu-

ja al- le lu- ja j - o triumphe di ci te sur- re xit Christus

ho di e al - le lu- ja al- le lu- ja al- le lu- ja al - le lu- ja al-

le- lu- ja al le lu- ja al- le lu- ja al le lu- ja al le lu- ja al-

le lu - ja al- le lu - ja al- le lu - ja al le lu- ja j - o triumphe.

di-ci-te sur-rex-it Christ-us ho-di-e al-le-lu-ja al-le-lu-ja al-le-

lu-ja. *Finis.* 29 *S.* Da Capo usque ad signum Finis.  
Gloriatibi Domine.

VIII. De Ascensione Domini.

*S.* 9 *T.*  
**A**ttolite. Occurrite illi Angeli Dei exultet

omnis Sanctorum civium chorus festisvisque plausibus festisvisque

plausibus comitetur pompam triumphalem pompam triumphalem ascen-

dentis Domini ascendentis ascendentis ascendentis

ascendentis Domini ascendentis ascendentis Domini

*Recit.* 3 *T. Allegro.*  
ni exalta re Domine in vir-

tu-te tu-a exalta re Domine in vir-tu-te tu-a can-

bimus & psallemus virtutes tu-as ascendit

Deus in ju bi - la - ti o ne & Dominus in vo ce tu - bæ a - scendit

Deus in ju bi la ti - o ne & Dominus in vo - ce tu bæ al le lu -

ja al le lu ja al le lu - ja. *Finis.* Solo. Dominus in caelo pa - ravit sedem

suam ni mis ex al - ta - tus est super o - mnes Deos Do minus in

caelo pa ra vit sedem suam ni mis ex al - ta - tus est super o mnes Deos

a scendit in caelum se det ad dexte ram Pa - tris a scen dit in

caelum se - det ad dexte - ram Pa - tris sedet sedet ad dexteram

Pa - tris. *Da Capo* usque ad signum Finis.

### IX. De Pentecoste.

*S. 10 T.*  
Ntonuit. In - to nu it de caelo Dominus & al - tif - si mus dedit

vocem su - am cum super A - posto los di sperti - tæ lin guæ tanquam

i- gnis in spi ri- tu ve he men ti in spi ri tu ve he men ti

in spi ri tu ve he menti appa- rerent in di- e pente co- stes.

12 T. Spi ri tus hic sanctus est fons vi vi fi- ca- tus donum Dei chari tas

un cti- o voca- tus dex trae De i digi- tus vir tus spi ri- ta lis

nos defendat e ru ac omni- bus à ma lis nos defendat e- ru ac

omni bus à ma lis. Alle lu ja - - - - - al le- lu-

ja al le lu ja al- le lu ja al le lu- ja al le lu- ja al- le- lu ja al le lu-

Finis. 3 Solo. ja al le lu ja. Con firma hoc De us quod o pe ra tus es in

no- bis con firma hoc De- us quod o pe- ra tus es in

no- bis veni san cte Spi ri tus & e mitte coe li tus lu - cis

tu æ ra di- um veni pa ter pau pe rum veni da tor mu nerum

R. P. Rathgeberi Offert.

Dd

Alto.

( o )

conso la tor o - pti me dulcis hos pes a - ni mæ dul - cis ho spes a - ni -

ma.

X. De Sanctissima Trinitate, five Dominicis per Annum.

.S. T.

**M** Agnus Dominus & lau - da bi lis nimis magnus Dominus

& lau - da bi lis nimis nec fa tis ad - miran dus nec fa tis ad -

miran dus quam in comprehen - si - bi lis est nec fa tis ad - miran -

dus quam in comprehen si bi - lis est nec fa tis ad miran dus magnus

Dominus & lau - da - - - bi lis ni mis & lau - da -

- - - bi lis ni - mis, Tres sunt tres sunt

tres sunt qui te sti moni um dant tres sunt qui te sti moni um dant tres sunt qui

te sti mo ni um dant in caelo & in ter - ra / verbum &

hi tres unum sunt & hi tres unum sunt tres sunt qui te sti - monium dant in

coe - lo verbum & hi tres unum sunt & hi tres unum

sunt. Sanctus san ctus sanctus san ctus sanctus Dominus Deus

omni po tens sanctus san ctus sanctus san ctus sanctus Dominus De us

o mni po tens qui e - rat qui est & qui ven tu - rus est qui e - rat qui

est & qui ven tu rus est ip si glo ri - a in sæ cu - la ô ô ô

be a - ta Tri ni tas te ado - ramus te lau - damus te be ne - di - cimus

ti bi laus honor virtus & glo ri - a in sæ cu - la al - le - lu - ja al - le - lu -

ja al - le lu - ja al - le - lu - ja al - le - lu - ja al - le lu - ja al - le lu - ja al -

le lu - ja al - le - lu - ja ô ô ô be a - ta Tri - ni tas

ti - bi laus honor virtus & glo - ri - a in sæ cu - la al - le - lu -

ja al- le- lu- ja al- le- lu- ja al- le- lu- ja al- le- lu-

*Finis.* 19 .S. Da Capo usque ad signum Finis.  
ja. Benedicamus.

XI. De Venerabili Sacramento.

*S. Solo.*  
**O** - Coe- le- ste Sa- cra- mentum ci- bus Eucha- ri- sti- cus

man- na no- bis re- ve- rendum pa- nis hic An- ge- li- cus Chri- sti cor- pus ve- ri

Dei at- que san- guis Je- su mei da- tur in hoc e- pu- lo est æ-

gro- tis me- di- ci- na plena gra- ti- a di- vi- na Chri- sti- a- no po- pu- lo

*T.*  
ô ô ô sac- rum con- vi- vium ô ô ô sac- rum con- vi- vium

in quo Chri- stus su- mi- tur in quo Chri- stus su- mi- tur in quo Chri- stus su- mi-

tur & re- co- li- tur me- mo- ri- a pas- si- o- nis e- jus me- mo- ri- a pas- si- o- nis e-

jus ô ô ô sac- rum con- vi- vium in quo mens im- ple- tur gra- ti- a in quo

*Allegro.*



mensimpletur gratia & futuræ gloriæ nobis pignus datur Al le lu ja al-



le lu ja al le lu ja al - le - lu - ja al - le lu ja al le lu ja al - le lu ja al-



le - lu - ja al - le - lu - ja al - le lu ja al le lu ja al - le lu ja al-



le lu ja al - le lu ja al le lu ja al - le lu ja al le lu ja al - le lu ja al-



le - lu - ja al le - lu - ja. *Finis.* 16 .S. Da Capo usque ad signum Finis.

XII. Pro Dominicis per Annum.



Anta te Domino can ticum novum can ta - - -



te can ta te can ta te Do mi no



can ticum novum can ta - - te can ta - - te Do mi no can ta te



Domino omnis ter - ra. Priusquam. Domine Deus



vir - tus mea Domine Deus vir - tus mea & sa lus me -

Ec *Alto.*

a & fa lus me a & fa - - - lus me - a

ex al - tabo te De - us meus & be - ne - dicam nomi ni

tu o in fa - cu - lum & be - ne - dicam & bene - dicam

nomi ni tu o in fa - cu - lum. Cantate Do mi no can ticum

novum quia mi ra - bi li - a fecit quia mi ra - bi li - a fecit

per sin gulos di es per sin - gu los di es per sin - gulos di es per

sin - gu los di es be ne di - ci mus te per sin gu los di es be ne di ci - mus

te & laudamus nomen tu - um in fa cu - lum fa cu li & lau damus nomen

tu um in fa cu - lum fa - cu li Al - le lu - ja al - le lu ja al -

le lu ja. Dominus. Da Capo usque ad Signum Finis.

PARS II. DE SANCTIS.  
De B. V. Maria.

XIII.

**A** *S.* *1* *T.* *3*

D laudes congre gemini de-vo ti Mari - o - phi li

ad laudes congre - ge mi ni de - vo ti Mari - o phi li ad lau -

- des congre gemi - ni est lau danda Mater De - i

prædi - canda mater De - i est lau danda prædi canda mater De - i glo ri - o fa

super omnes spe ci - o fa vir go Mari - a de - vo ti Mari - o phi - li ad

laudes congre - ge mi ni vir gi - nis Mari - æ. Tu Estheri.

*Allegro. S.* *T.*

Ad thronum gra ti æ ac - cedi - te ac - ce di te mortales ho mi -

nes ad thronum gra - ti - æ ac - ce - di - te ac ce - di te vir - ginem mor -

ta les homi - nes prope ra - te prope ra - te mor tales homi -

nes prope ra - te prope -

ra - te mortales ho mi -

nes hæc ju va - bit præmi a - bit ve stra suspi - ri a hæc ju - va bit præmi -

a bit ve stra que meri - ta Dei Genitrix Ma - ri - a Dei Geni - trix Ma - ri - a. *Finis.*

3 Solo. Virgo pa rens Sal va - toris vir go pa rens Sal va -

toris Geni - trix que re - dem pro - ris spon sa fan cti Spi - ri - tûs ti bi

lau - des ti bi lau - des ti bi lau -

- des ti - bi lau - des ca - ni - mus sis à no bis be - ne -

di cta sis à no bis be - ne - di cta vir - go ple na gra - ti - a be - ne -

di cta virgo ple - na gra - ti - a. 4 .S. Da Capo usque ad Signum Finis.

XIV. De eadem B. V. Maria.

O Maibus, Cla vis sca la por ta cœ li fa cta est Ma - ri - a.

*b* *I*  
 in fer na les motus bel li supprimit Ma ri - a peccatorum Advo-

*b* *I* *bw*  
 cata mi se - ris re fu gi - um atque stellis coro - na ta cunctis

*b* *b* *I* *S.*  
 est so - la - ti - um stel la coe - li ma tu - ti - na stella

*b* *b*  
 coe - li ma tu - ti - na sol & lu na di ci - tur velut ro sa si - ne spi na

*b* *b* *6* *T.*  
 velut ro sa si - ne spi na li - li - umque o - ri - tur. Huc cli-

*b* *bw*  
 entes huc ad - esto in hoc ge ni tri cis festo & Ma ri am co li - te & Ma-

*b* *b*  
 riam co li - te & Ma ri am co - li - te ju bi la - - - te

*b* *b*  
 collauda - - - te ju bi la - - - te collauda - - -

*b* *b*  
 - te ju bi la - - - te collauda - - - te ju bi-

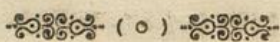
*b* *b*  
 la - - - te ju bi - la - - - te Ge ni - tricem Virginem ô Ma-

*b* *b*  
 ri a - - - ô Ma ri - a coe li porta a - spi ce fervorum vo ta in - duc ad coe-

R. P. Rathgeberi Offert.

*ff*

*Alto.*



le stem pa-triam      duc ad cœlestem pa-tri-am      duc ad cœ-

lestem patri-am.      *Finis.* 16      *S.*  
 Da Capo usque  
 ad Signum Finis.

Virgo.

XV. De Sanctis Angelis.

*S. T.* *I* *I*

**L** - Au da te Do mi num    lau da te Do mi num    om nes An ge li

e - jus po - ten -    tes po - tentes vir - tu te po - ten -    - tes po -

ten tes vir - tu te qui fa - ci - ris vo lun - ta tem e - jus mi - ni stri e - jus

qui ex e - qui mi ni verbum il - li us    lau da te Do mi num    lau da te

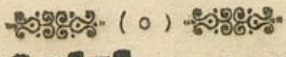
Do mi num om nes An ge li e - jus po - ten -    tes po - tentes vir -

tu te mi - ni stri e - jus    lau da te Do mi num    om nes An ge li e - jus po -

ten tes po - ten -    tes mi - ni stri e jus.      *Solo.* *b*    In de - ser to Il ma -

elem & in specu Dani - elem    con fer va - vit An ge - lus con fer -





va- - - - - vit Ange lus

pue ro tres in for - na ce | cu sto - di vic Ange - lus & Jacob cum fratre in

pa ce custo di vic Ange - lus Petrum in car ce re li - be - ra - vit Ange -

lus To bi - am in i - ti ne re sal vum du - xit An ge lus.

T. O cœ le stes Spi - ri tus le ga ti Do mi ni ô cœ le stes

spi ri tus le ga ti Do mi ni quos dedit De us cus to des ho mi ni

vobis jam psal - - - - - limus vobis jam psal li mus in

chordis & or ga no vobis jam psal - - - - - limus

vobis jam psal limus in chordis & or ga no ô cœ le stes Spi ri tus

vobis gra ti - as a - gi mus ex corde & a - ni mo ex corde

Finis. 62 S. & a - ni - mo. ☺ Angelis suis. - Da Capo usque ad signum Finis.

XVI.

De Sanctis Apostolis.

S. 2 T. 1

R ga na læ ta strepant da te plausus cornu a clangant

3

date plausus cornu a clangant or gana læ ta strepant date

plausus cornu a clangant clan- - - - gant da te plausus

2 1

cornu a clangant tympana rau ca strepant pe ne- tralis buccina cantet

pe ne- tra lis buccina cantet fe sti vo so ni tu di- vi nos proce-

res so- li po li que ju di ces ve ne- remur A posto los vene- remur venc-

2

re - - - - mur A - po - sto - los.

f Solo.

Hi tu - ba Evan- ge - li cæ in omnem ter- ram mis- si E-

II

vange li- zant stre nu è in popu los di- vi- si. Jam

sunt ut ma- gna lu mi na Ecce- si- æ splen- dore qui mi- ra dant o- ra cu la &

cœ li-cos fa-vo res qui mi ra dant o- ra cu la & cœ - li-

2. *Allabr. 2* T.

cos fa vo res. O cœ li terræ principes Ec- cle si- æ re-

æ res no- bis fa ve- te fa-ve- - - te no bis fa ve- te

ô vos fu tu ri Ju di ces con ce di te ho- nores in cœ - li pa- tri-

a in cœ li patri- a in cœ- li pa- tri- a in cœ li patri-

a hæc nostra sunt su- spi- ri- a & nostra de si- de- ri- a hæc

nostra sunt su- spi ri- a & nostra de si- de- ri- a Al- le- lu-

ja al- le- lu- ja al- le lu- ja al- le- lu- ja al- le- lu-

ja al- le- lu- ja - - al- le lu- ja al-

le- lu- ja al- le- lu- ja al- le lu- ja al-

le lu- ja al- le lu- ja al- le lu- ja al- le lu-

R. P. Rathgeberi Offert.

Gg

*Alto.*

*Finis.*

ja - al - le lu ja - al - le lu ja al - le lu - ja.

35 .S.

Isti sunt.

Da Capo usque ad signum Finis.

XVII. De iisdem Sanctis Apostolis.

.S. 9 T.

**V**

Erbo Domini. Atlantes sunt A - posto li ba ses spi ri - tu -

I

a les At lantes sunt A - posto li ba ses spi - ritu - a - les co -

S.

lumnae templi Domini & la - pides angu - la res I - do - la ru - unt

genti - um & Re ges con ver - tuntur cum so - nat E - van - geli - um er -

I T.

ro - res di - la - buntur dum im - pe - rant A - po - sto - li coe -

I

ci il lu mi - nantur dum im pe rant A - posto - li coe ci il lu mi -

f

nantur curantur pa ra - li - ti ci & clau di e - ri - guntur

T. I

coe li e narrant glo ri - am e - o rum coe li e narrant glo ri am e - o rum

S:  
glo ri - am e - orum glo -

T:  
- ri am e orum & o - pera e - orum glo ri - am e - orum & o - pe - ra e -

o rum an nun ti - at an nun ti at firma mentum annun ti - at annun ti -

at annun ti - at annun ti - at annun ti at firma men - tum annun ti at

Finis. Solo.  
firmamen - tum. Mel li - flu - i A - po - sto li ex - i - mi - i Do -

I  
cto res mel - li - flu - i A po sto li ex - i - mi - i Doctores e -

stote nostri medici de - pel li te languores de - pel li te languores de - pel li - te lan -

guores de - pel - li - te languores ex - i - mi - i Docto res e - sto - - te

2  
nostri me di - ci cu - ra - te no - stra vulne ra quæ pa - ti - mur in

a - ni ma cu - ra - - - te cu - ra - - te no - stra vul ne -

ra cu - ra te no - stra vul ne ra quæ pa ti mur in a - ni ma quæ

pa - ti - mur in a - nima.

Da Capo usque  
ad signum Finis.

### XVIII. De uno S. Martyre.

.S. 9 T.

O Cciditur. Ange-li ci cho ri Ange li ci

chori in- vitant & clamant in vitant & clamant & cla -

mant ve ni san cte Athle- ta Christi ve ni co-

na- be- ris co ro na - - - be- ris ve ni co ro - na be ris co ro-

na - - - be - ris ve- ni ve - ni co ro na be-

ri ve ni co - ronaberis veni ve- ni veni veni ve- ni ve- ni veni

28 2 T.

ve ni co - ro na be ris. Qualis princeps. Qua - lis cedrus

caput astris stel - le - is que miscet castris ta lis tu o te cru - o - re magno

crescis in ho - no re co ro - na - - ris & or - na - - ris in æ - terna

glo ri - a      co ro - na ris & or - na ris & or - na - ris co ro - na -

ris co ro - na ris & or - na ris co ro - na - ris & or na - ris in æ -

ter na glo - ri - a co ro - na ris & or - na ris co ro - na - ris & or - na -

ris in æ - ter na glo ri - a      co ro - na ris & or - na ris co ro - na -

ris & or - na - ris in æ - tern glo ri - a. *Finis.* 8 *Solo.* Po fu -

i - sti Do mi - ne su - per ca - put su - per ca - put Mar ty - ris

po su - i - sti Do mi - ne su - per ca - put Mar ty - ris su - per ca - put Mar ty -

ris po su - i - sti Do - mine su - per ca - put Mar - ty -

ris co - ronam co - ronam de la - pi - de pre - ti - o - so

glo ri - a glo ri - a & ho - no re co ro -

na sti e um Do mine co - na - *sti*

R. P. Rashgeberi Offert.

Hh

*Alto.*

( o )

e - um Domi - ne glori a & ho - nore coro - nasti cum  
 Domine coro - na - sti e - um Do mi -  
 ne.

Da Capo usque  
 ad signum Finis.

XIX. De Pluribus S. Martyribus.

**N**e - ci te flo re as laudis a do re as ne - ci te flo re as  
 lau dis a - do re as purpu ra tis Marty ri bus ne - ci te flo - re as  
 lau - dis a - do - re - as purpu ra tis Marty - ribus huc flagranti - ores col -  
 li gi te flores ex purpu ra ro sae li - ga te for - mosae coronas & fer ta de -  
 co re re - fer ta sunt co ro nandi Mar ty res sunt co ro nan -  
 di co ro nan di Mar ty res Athle ta Christi no bi les  
 ne ci te flo re as laudis a - do re as purpu ra tis Marty - ribus.

T.



Jam sunt in glo ri a absque tri sti - ti - a jam sunt in glo ri a absque tri -



sti ti - a in cœ le sti pa tri - a - - in cœ le sti pa tri - a



gaudent cum An ge - lis regnant cum supe - ris gaudent cum An ge - lis



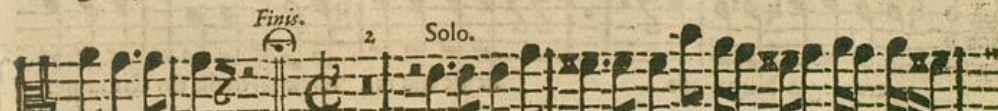
regnant cum supe - ris per æ ter na sæ - cu - la - - per æ ter -



na sæ cu - la jam sunt in glo ri a absque tri sti ti - a jam sunt in



glo ri a absque tri sti ti - a in cœ le sti pa tri - a - - in cœ le -



sti pa tri - a. *Finis.* Solo. Fi li - æ Je - ru sa lem ve ni - te & vi -



de - te ve - ni - te vi - de - te vi - de - te Mar ty - res ve -



ni - te vi - de - te vi - de - te Mar ty - res vi - de - te



Martyres cum co - ron is quibus coro - na - - vit



e - os Do minus in di e so lem ni - ta - -

( o )

- - - - - tis & læ - ti - ti æ in di e fo -

lemni ta ris & læ - ti - ti - æ.

XX. De S. Confessore Pontifice.

**L** <sup>.S.</sup> <sup>34</sup> <sup>T.</sup>

Uccerna ardens. Qui fu - it lux mundi hic debet ju -

cundi ful ge - - - re in ter sy de - ris. Exemplo præ -

lux it o vi cu - las du xit ad fa -

- cras leges Numi - nis ut fit hic fal terra fal dedit do ctri nae per -

gra - - tum o - vi pa bu - lum. Sacerdos tam magnus ut

pastor in agnos qui curam e git qui curam e git se du - lam

qui cu - ram e git qui cu - ram e git se du lam.

2 Solo. 3

Ec - ce sa - cerdos sa - cer - dos magnus ec - ce sa -

cerdos fa - cer - dos magnus qui in di e bus in di e bus suis pla cuit  
 Deo pla - cuit pla - cuit pla - cuit Deo & in ventus est ju -  
 stus non est in ventus si - milis il - li qui confer va ret legem  
 Ex cel - si. I - de o i - de o ju - re ju - ran - do fe cit il lum  
 Do minus cre - scere cre - scere in plebem  
 cre scere in plebem in ple - bem su am.

XXI. De S. Confessore non Pontifice.

*S. Solo.* *T.*  
 Ho ri gra ti - a - rum ad laudes ad e ste fe -  
 sti vas ad laudes ad e ste fe - sti vas ad plausus vo la te pro - clives  
 ad laudes ad - e ste fe sti vas ad laudes ad - e ste fe sti vas ad

*R. P. Rathgeberi Offert.* *li* *Also.*

plausus vo la te pro clives ad laudes ad e ste ad plausus vo - la te chori

gra ti a rum ad laudes ad e ste ad plausus vo la te turbae camænarum

chori gra ti - a rum can - ta te so na te to na te turbae camæ na - rum ri -

de te stri de te gaude te gau de te gau de te can - ta te so - na te ri - de te gau -

de te chori gra ti - a rum voces melle difflu - entes dulci to no refo -

nantes in suave can ti - cum atque præco ni um san cti confes so ris

in to na te con so na te con so na te in to - na te con so na te into -

na te con so na te melos date mu si cum. Iste confessor. In prece

pervi gil mansuetus Moyfes in prece pervi gil mansuetus Moyfes E li - as

fervidus Zelo sus Phi ne - es pi us prudens & humi lis ut No e

justus est ut Jacob pi - us est ut No e justus est ut Jacob pi - us est

6  
ver-bo po-tens ver-bo po-tens ver-bo po-tens & o-pe-re

T. 2  
Speculum per fe cti o-nis atque lux devo ti- o-nis speculum per fe cti o-nis

atque lux devo ti- o-nis quasi ignis effulgens & qua si thus redolens est

coram Do-mi-no cha-ri-ta-tis vi-cti-ma cha-ra De-o ho-sti-a san-cti pa-tris

a-ni-ma est coram Do-mi-no cha-ri-ta-tis vi-cti-ma cha-ra De-o ho-sti-a

san-cti pa-tris a-ni-ma est coram Do-mi-no est coram Do-mi-no

Finis. 27 S. Da Capo usque ad signum Finis.

no. ☺ Iste sanctus.

XXII. De S. Virginibus.

S. T. 2  
E - Pi cha la mi a vir gi ni ca ni - mus e- pi cha la mi a

2  
vir gi ni ca ni mus ad spon si tha la mium ho di e du ci tur du ci - tur

ad spon si tha la mium ho di e du ci tur agni im ma cu- la ti nup ti is

( o )

fru - i - tur be - a - ta ac De o Dica - ta vir go spon sa Chri sti

in ter læ - tif si mas vir ginum cho re as nu pti is fru i tur cœ - le sti bus

in ter læ - tif si mas vir ginum cho re - as nu pti is fru i - tur cœ le sti -

bus in - ter læ - tif si mas vir ginum cho re - as nu pti is fru - i -

tur fru - i - tur cœ le stibus cœ le - sti - bus cœ le - stibus.

16 Solo. Ca sta co - lum ba ve ni ve - ni ve ni ve ni

ve ni te spon sus ad vocat ve ni di - le - cta ve -

ni di - le - cta ve - ni

ve - ni di - le - cta ve ni ve ni ve ni ve ni ve ni Chri stus de -

si - de rat te vi - de re vi de re te -

vi de - re te - vi

de re te vi - dere te Christus de - fi de rat or - na re te

cœ li splen do ri bus or - na re te Chri - stus de - fi - de - rat cœ - li splen -

do - ri bus or - na - re te - - - - - ca - stis a -

mo ri bus or - na re te jam læ ta fru e re fru e re bonis

re gis ho - no - ri bus re gis ho - no ri - bus con - deco - ra -

- - - - - be - ris conde co - ra - be - ris

re gis ho - no ri bus con de co - ra - be ris conde co - ra -

- - - - - be - ris conde co - ra - - - be -

T. ris. Cœ li de - li - ti æ te ma - nent ho di - e cœ li de -

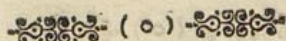
li - ti æ te ma nent ho di - e in sem pi - ternum afflu - es gaudi - is at que vir -

1 gi ni - ta tis præ mi - is. La tare ju - cundè ex ul ta fe - sti vè læ -

R. P. Rathgeberi Offert.

Kk

Alto,



ta - - re inter tri - pu di a inter tri - pu di a & inter

dulci a can ti ca læ - ta - re læ ta - re ju - cundè læ ta - re ju -

cundè ex ul ta fe - sti vè læ - ta - - - re in -

ter tri - pu di - a inter tri pu di - a & inter dulci a can ti ca læ - ta -

re læ ta re ju - cundè ex ul ta fe - sti vè læ - ta - re ex - ul - ta in virgi -

na - li glo ri - a. *Finis.* 7 .S. Da Capo usque ad signum Finis.

XXIII. De omnibus Sanctis, sive pro quovis festo Sanctorum.

*S. r. T.*  
**O** ô quanta glo ri - a san ctorum inter choros Ange -

lorum commo ra ri & læ - ta ri & læ - ta - - ri ô quanta

glo ri a san - ctorum quanta glo ri - a san - ctorum inter choros Ange -

lorum co mmo ra ri & læ - ta ri & læ - ta - - ri u bi sumos inter



cœlos nil au ditur ni - si melos u bi fuños in - ter cœlos nil au di tur ni si



melos & gra ti - arum a - cti o ò quan ta glo - ri - a fan - ctorum quan ta



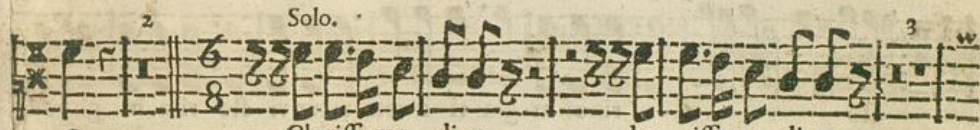
glo ri - a fan ctorum in ter choroꝝ Ange loꝝꝝ como ra ri & læ - tari & læ -



ta - ri ò quan ta glo - ri - a fan - ctorum u - bi fuños in ter cœlos nil au -



ditur ni - si melos & gra - ti - arum a - cti - o & gra ti - arum a cti -



o. Clarissi ma di es læ - tissi ma di es



hic si ne fi ne lau - dem De o laudem De o cum tro -



phæ o sonat ju bi lat & de can - tat fan ctorum congre ga - ti - o so - nat



ju - bi - lat & de - can - - - tat fan - ctorum congre - ga - ti -



o. Cheru - bi ni laudem tonant Se ra - phi ni san ctus



clamant De - o Ter Opti - mo pa tri - archæ coro - na ti prin ci - pes que

lau - re - a - ti fan - cti Mar - ty - res pal - ma - ti con - fel - so - res ter - re - be - a - ti

ap - plaudunt ap - plaudunt ap - plaudunt ap - plaudunt su - pre - mo Nu - mi - ni

coe - li ci - ves so - ci - antur cun - cti si - mul modu - lantur so - ci - antur modu - lantur

in coe - le - sti glo - ri - a modu - lan - tur in coe - le - sti glo - ri - a

*Sol* in coe - le - sti glo - ri - a can - ta - tur vi - cto - ri - a in glo - ri - a can - ta - tur vi -

cto - ri - a in glo - ri - a can - ta - tur vi - cto - ri - a in glo - ri -

a can - ta - tur vi - cto - ri - a al - le - lu - ja in glo - ri - a vi - cto - ri - a in glo - ri - a vi -

cto - ri - a al - le - lu - ja in coe - le - sti glo - ri - a can - ta - tur vi - cto - ri - a al -

*Finis.* *21* *S.* le - lu - ja al - le - lu - ja al - le - lu - ja. *Da Capo usque ad signum Finis.*

Hic nullus urget.

XXIV. De Dedicatione Templi.

*S.* *21* **D**edicatio est. Psal - li - te Do - mi - no psal - li - te Do - mi - no

in vo ci fe ra ti - o ne in vo ci fe ra ti - o ne in vo ci fe ra ti -

o ne psal - li te Do mi - no in vo ci fe ra ti - o ne in vo ci fe ra ti -

o ne in vo ci fe ra ti - o ne psal - li te Do mi - no. Cantate. Et

ju ju ju ju ju ju ju ve nes & ju ju ju ju gi ter

can ta - re Do mi - no in ju ju ju ju - cun di - ta te in ju ju ju ju -

cun di - ta te in ju - bi - la ti o ne cantemus Domino can -

temus in ju ju ju - bi - la ti o - ne psal lamus Domino psal - lamus in

ju ju ju ju - cun di - ta te quia de di - ca ti - o est ho di e ergo can -

temus & psal lemus Domino in ju ju ju - bi - la ti o ne.

Locus iste. Hæc est domus Domini optimè fun - da ta sa cro De i

Nomini semper con se - crata honor laus & glo ri a decet De i

R.P. Rathgeberi Offert.

L1

Alto.

4

domum honor laus & glo ri a decet De i domum de qua nobis gra ti a

ve nit atque bonum honor laus & glo ri - a decet De i domum de qua nobis

grati a ve nit atque bonum al - le lu - ja al - le - lu ja al -

le lu ja al - le lu - ja al - le lu - ja al - le - lu - ja al le lu - ja al le lu -

ja al - le - lu - ja al le lu - ja al le lu - ja al - le - lu - ja

al - le - lu - ja al - le lu - ja al le lu - ja al le lu - ja al -

le - lu - ja al - le lu - ja al le - lu - ja al le lu -

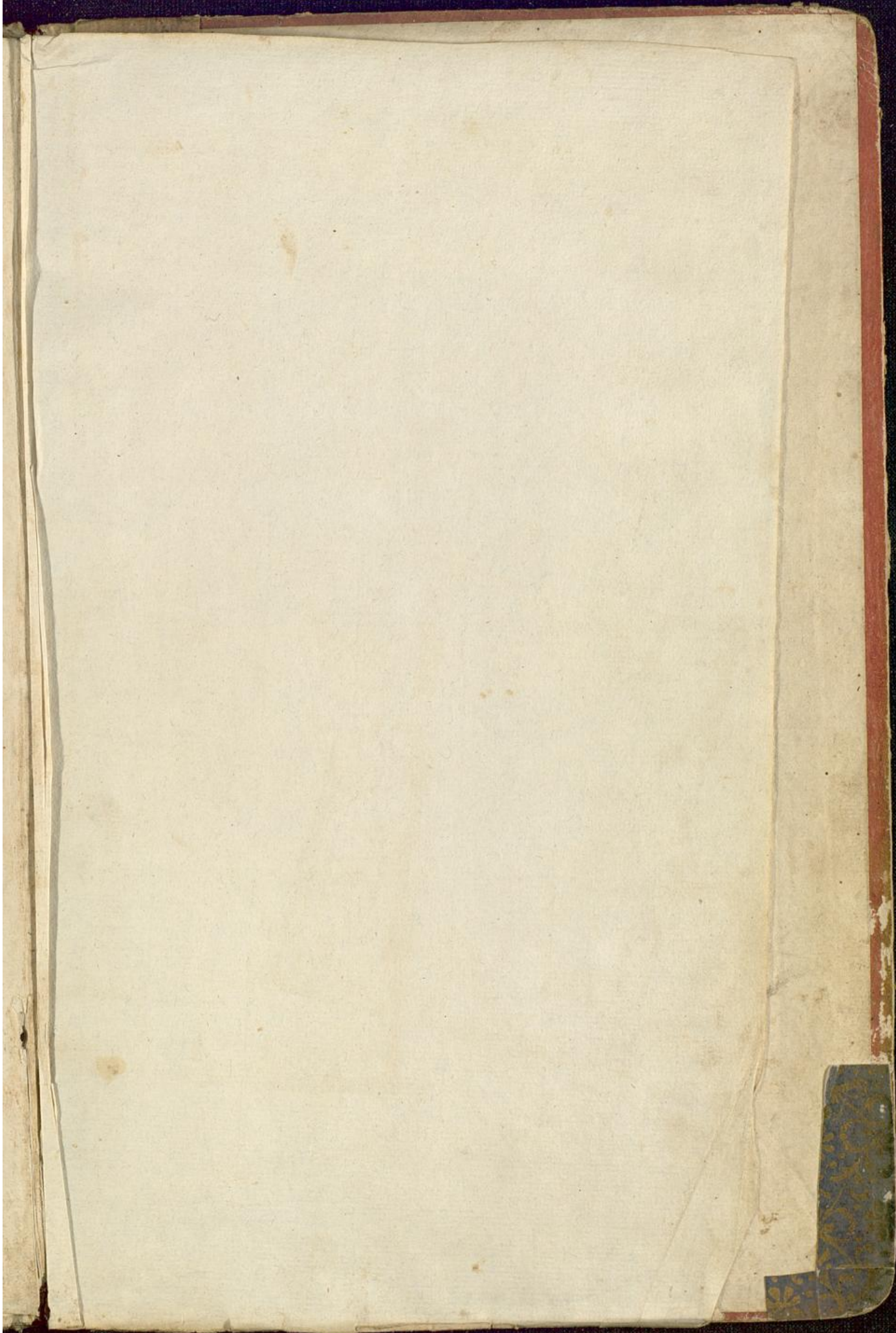
*Finis.* 26 .S.

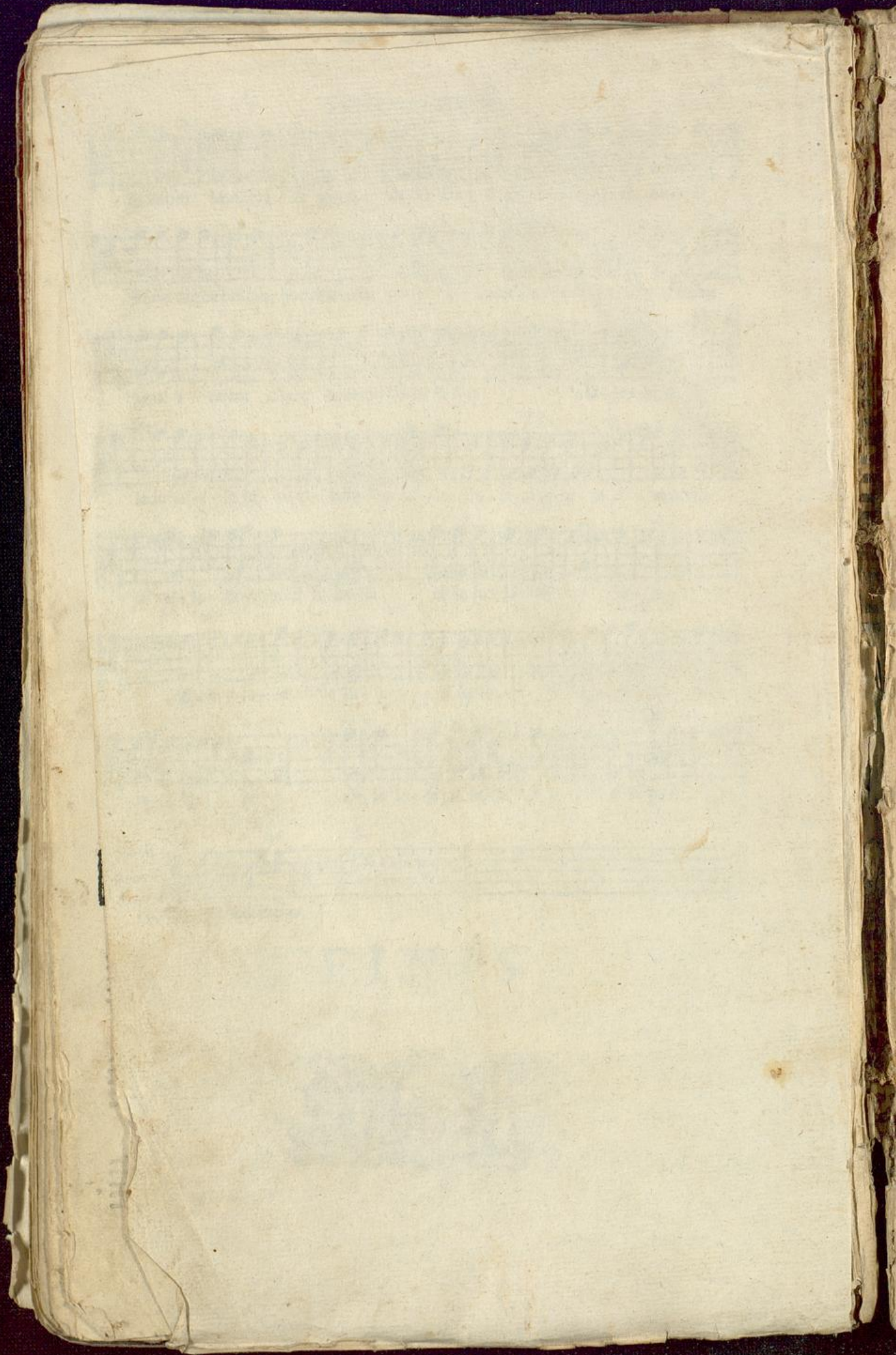
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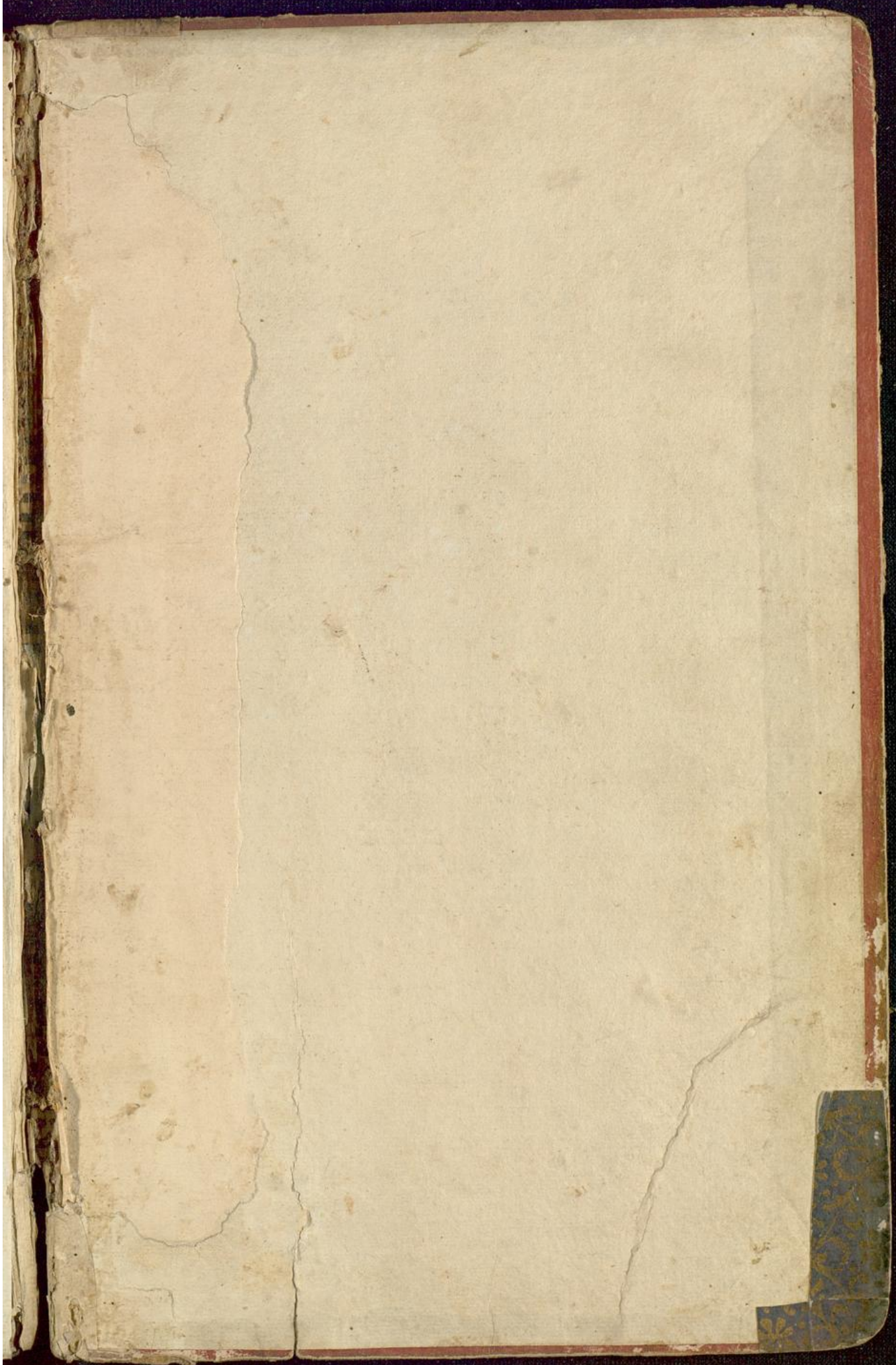
ja.  Benedictus es.

FINIS.











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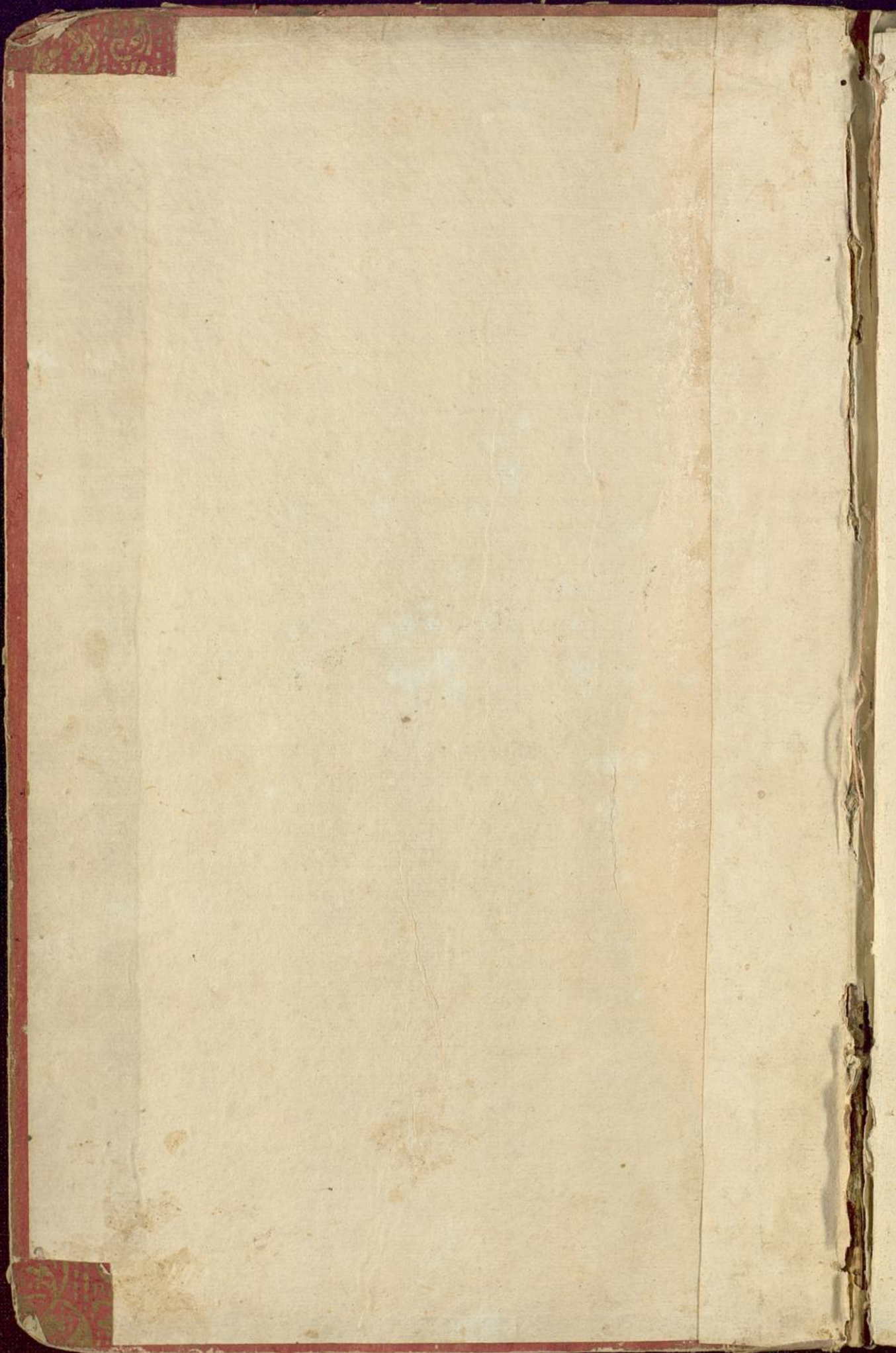
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Off Pro. SS.  
A. Rathgeber.

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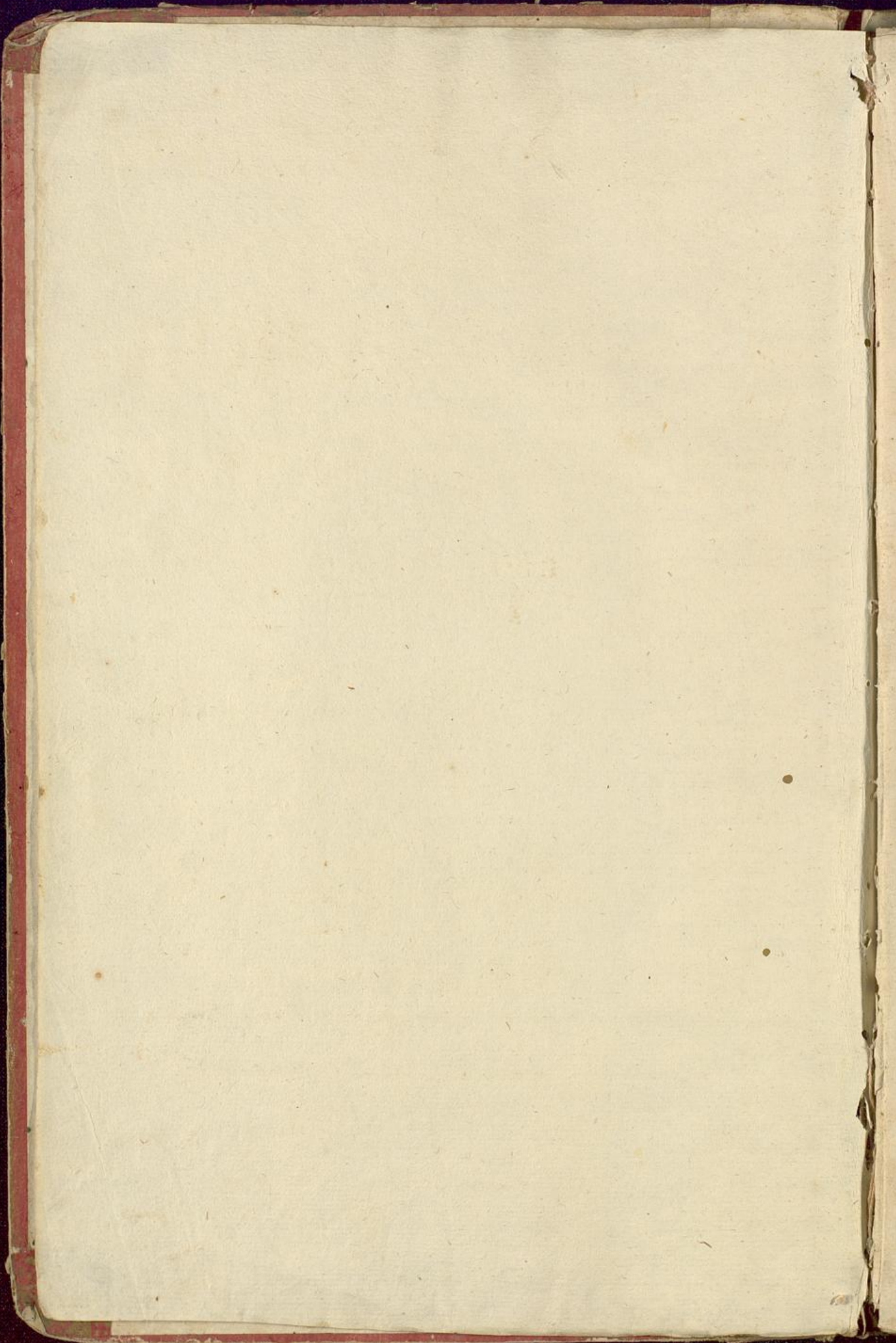


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SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA,

â  
V. Vocibus ordinariis C.A.T.B. II. Violinis necessariis,  
II. Tubis vel Lituus ex diversis Clavibus ad libitum adhibendis,  
cum duplici Basso Continuo.

*In Lucem edita*

â  
P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Banthensis ad SS. PETRUM & DIONYSIUM  
in Franconia Professo.

OPUS IV.

TENORE.

*Cum Permissu Superiorum.*

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AUGUSTÆ-VINDELICORUM,  
Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1726.

SACRA  
NAPHONESIS  
PER  
VIGINTI QUATTOR  
EFFERTORIA  
DE  
MPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA

ocibus ordinariis C.A.T.R. II. Violinis necessariis  
Lapis vel Lapis ex diversis Capitis ad libitum adhibendis  
cum duplici Basso Continuo.  
In Lucern edita

Valentino Rathgeber,  
Bened. Monasterij Bandensis ad S. Petrum & Dionysium  
in Franconia Professo.

OPUS IV.

TENORE

Cum Primis Superiorum

ALBERTUS-VINDLICORUM

Joannis Jacobi Lotterii, Anno 1746




## Ad Philomusum.



Offertoria offero tibi Benevole Philomuse viginti quatuor, quasi totidem citharas, quibus viginti quatuor Seniores Apocalyptici cantabant Agno immaculato canticum novum. Ut tu iisdem glorifices, laudesque Viventem in Sæcula Sæculorum. Apocal. 5. v. 7. & 8. Si hanc meam secutus fueris intentionem, aggratulabor labori meo; cui minimè aliàs (quàm vehementè etiam Bibliopola, pluresque Musices Amatores compulerint magis, quàm rogârint) manum admovissem. Utere ergò iis ad Dei gloriam tam in festis Domini, quàm Sanctorum, eaque producendo tuum benè instrue Chorum Vocalistis, Chelistas duplica, uno ad minimum concomitante Violoncello. Tubas, vel Cornua ex diversis clavibus ad libitum adhibenda censui, ut nec solennitatibus desit applausus, nec ex tubarum defectu manca sit tua Musica; quam si brevem optas, in finali ante ultimam Vocem Solam desinas. Tuo id relinquo beneplacito; meaque Offertoria benevolo accipe iudicio: quod si fortè nimis criticum foret, scito: Nec pro crisi tuâ esse composita, sed pro Dei gloriâ; quæ si per ea promoveatur, meus adimpletus scopus est. Critico placere nolo: Neque propterea, quia Critico displicent, omnibus displicent. Ede tua, & illa non omnibus placebunt; Artificio etenim summo Composita Musica non singulis placet: an propterea pretium perdit? Scilicet nihil est ex omni parte beatum. Consonantem Ego meditatus sum harmoniam pro gloriâ Dei: Tu si plura in istis requiras offertoriis, falleris omnino, quia Ego ipse plura meditatus non sum. Si nec hoc sufficit crisi tuæ? quære tuo sapidiora gustui; nec invidio; sed opto, ut invenias,  
& Valeas.





# Index Offertoriorum XXIV.

De Tempore & Sanctis.

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- II. De Nativitate D. N. J. C.
- III. De Circumcisione Domini, *sive* Nomine JESU per A
- IV. De Epiphania Domini.
- V. Pro Quadragesima.
- VI. De S. Cruce pro tempore passionis, *sive* in festis S.
- VII. De Resurrectione D. N. J. C.
- VIII. De Ascensione D. N. J. C.
- IX. De Pentecoste.
- X. De Sanctissima Trinitate, *vel* Dominicis per Annu
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- XIV. De eadem B. V. Maria.
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- XVI. De S. Apostolis.
- XVII. De iisdem S. Apostolis.
- XVIII. De uno S. Martyre.
- XIX. De pluribus S. Martyribus.
- XX. De S. Confessore Pontifice.
- XXI. De S. Confessore non Pontifice.
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- XXIII. De omnibus Sanctis, *sive* pro quovis Festo Sancti
- XXIV. De Dedicacione Templi.





# TENORE.

## PARS I. DE TEMPORE.

### De Adventu Domini.

.S. 8 T.

Ri - e - tur Stella ex Jacob o - ri -

e - tur o - ri - e tur Stella ex Jacob & il lu - mi - nabit & il -

lu mi - nabit u - ni versum mundum & il lu mi - nabit u - ni -

8 T.

versum mundum il - lu mi - na re Do mi ne his qui in te nebris

& in umbra mortis sedent ad di - ri - gendos pe des nostros ad

di ri gendos pe des no - stros in vi am pa - cis in vi am pa -

Finis. 17 .S.

Da Capo usque ad signum Finis.

cis. ☺ Veni Domine.

### De Nativitate D.N.J.C.

.S. 4 Solo.

Nnunci o vo bis gau di um magnum an nunci - o

R. P. Rathgeberi Offert. Aaa Tenore.

T:  
vobis gaudi um magnum annuanci o vobis gaudi um magnum gau di um

magnum gaudium magnum natus est vo bis Sal va tor gau di um magnum na-

tus est vo-bis sal va tor gaudi um magnum na tus est vobis sal- va tor qui est

I S.  
Christus Do mi- nus qui est Christus Do mi nus de- scendit de

coe lo Deus verus ut appa- re ret vi fi- bi- lis in ductus carne huma

na Deus & homo tanquam sponfus Dominus tanquam sponfus Domi-

I T:  
nus proce - dens de thalamo fu o congaudete ex ul-

ta te corde voce plaudi- te glo ri- a in al tif- fi mis De- o congau-

I  
dete ex ul- ta te corde voce plaudite glo ri- a in al- tif- fi mis De o

congaudete ex ul - ta te corde voce plau- di - te glo - ri -

a glo ri- a glo ri- a glo ri- a glo ri- a in al- tif- fi - mis De- o glo ri- a

Finis. C.S. 27 .S.  
Da Capo usque ad Signum Finis.  
glo ri- a ☉ Benedictus.

### III. De Circumcisione Domini, sive de Nomine Jesu etiam per Annum.

S. 4 T.

E - su nomen glori - osum polo so lo gra ti - osum glo ri -  
 osum gra ti - osum nomen ad mi ra bi - le no men admi - ra - bi - le  
 nomen de - cta bi - le glo ri - o sum gra ti - o sum nomen ad mi -  
 ra bi - le coe lo ter - ra re - ve - rendum in fe - risque metu - endum  
 re ve - rendum metu - endum in cur - va to po pli - te Je su nomen admi -  
 ra - bile nomen admi ra bi - le Je su  
 nomen de - cta - bile nomen de - cta bi -  
 le nomen admi ra bi - le. Est so - la men Je - su nomen  
 & fe li - ci ta - tis omen nostrum ad - ju - to ri um au - ri me - los  
 mel est o - ri si - mi le coe - sti rori nostrum de - si - de ri um

( o )

nostrum de fi - de - ri um. Nomen Je - su ce lebremus

& ex cor de ex al temus ce lebremus ex al temus nomen tam mi -

ri - fi cum sic hoc nomen be ne - dictum, nunc & semper est in victum

nomen tam ma gni fi cum ce lebremus ex al temus nomen tam ma -

*Allegro. I*

gni fi cum Al - le - lu - ja - - al - le - lu - ja al - le -

lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

*Finis.* 34 .S. Da Capo usque ad signum Finis.

al le - lu - ja. ☺ In nomine Jesu.

IV. De Epiphania Domini.

**R**

E ges ter - ræ con gre ga - ti sunt re ges ter -

ræ con gre ga - ti sunt con ve ne - runt con ve ne - runt in u - num con ve -

runt in u - num re ges ter - ræ con gre ga - ti sunt con ve ne - runt con ve ne -

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

runt conveni- runt in u- num reges ter- ra congregati sunt coave ne-

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

runt conveni- runt in u- num in u- num ut soleant

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

of-ferant De o- sa- cri- fi- ci- um tympana concrepant bucci- nae

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

re-sonant cor nu a ju- bi- lant tympana concrepant bucci- nae

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

re-sonant cor nu- a ju- bi- lant. Stella. Lux de luce

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

cum ful- si- lux de luce cum ful- si- cogni- ta est Dei- tas

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

stella De- i Je- su Christi fugat omnes te- ne- bras fu-

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

- gat fu- gat fu- gat omnes te- ne- bras fu- gat

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

fu- gat omnes te- ne- bras. *Allegro.* Al- le- lu- ja

Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

- al le lu ja al le lu- ja al le lu- ja al le lu ja al le lu-

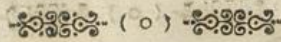
Handwritten musical notation on a five-line staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

ja al le lu- ja al- le- lu- ja al- le- lu- ja al le- lu-

R. P. Rathgeberi Offert.

Bbb

Tenore.



*Finis.* 3 *tardè.* Solo.

ja al le lu- ja al le lu ja al le lu- ja al- le- lu ja. Regem  
 Christum a- do- remus dominan- tem domi-  
 nantem genci- bus cu- i honor & glo ri- a cu i honor & glo ri- a  
 in æ ter- na sæ- cu- la a- do- re- mus domi-  
 nantem gen ti- bus.

3 .S.  
 Da Capo usque  
 ad signum Finis.

V. Pro Quadragesima.

.S. 2 Solo.

N je- ju ni- o & plan- ctu sa- cerdo tes ge men- res  
 ob se- crant ge- men- tes ob se- crant par ce Do mi ne par- ce  
 po pu lo tu- o & ne des hæ re di- tatem tuam in per di ti- o- nem  
 vi de Do mine & mi se- re- re & mi se- re re quia pec- ca- vi-  
 mus quia be- nignus & mi- se- ricors est in- clamar

6 .S. T.

( o )

o-mnis popu - lus vide Domine quo - ni am tri bu - lor con - tri - sta - tum  
 est cor meum cor me - um cor me - um de fe - cerunt præ lachrymis  
 Finis. 20 .S.  
 o cu li me - i defe - cerunt. ☺ Ecce. Da Capo usque ad signum Finis.

VI. De Sancta Cruce, pro tempore passionis, sive in Festis S. Crucis.

**O** *S. T.* *4*  
 - Crux a - vespes u - ni ca ô crux a - vespes u - ni - ca  
*4*  
 arbor de - co ra & fulgi - da ô crux a ve spes u - ni ca or nata  
*3*  
 Regis purpu - ra ô crux splendi di or cunctis a stris mundo  
 ce - lebris ho minibus multum a - mabi - lis sancti or u - ni ver - sis quæ  
*4* *5*  
 sola fu - i - sti digna por - ta re Regem cœ lo - rum. Nos autem.  
*T.* *1*  
 Clavis ja nu æ cœ - le stis sca - la est ad sy - de - ra  
*f* *T.*  
 arbor li cet hæc syl - vestris crux confregit tar - ta - ra. Sicut

Christi Na za - ræ i flo ru - it crux flori - da Crux est thronus ve ri

Re gis spon sæ palma fer ti - lis glo ri - aque no vae le gis crux est admi ra bi -

lis crux est admi ra - bi - lis admi - ra - bilis. Ad - do - ra - mus te

Christe & bene - di - cimus ti bi a - do ramus te Christe & be ne -

di cimus ti - bi qui a per crucem sanctam tu am re - de mi sti mun -

dum per signum crucis de i - ni - mi - cis no - stris li - bera nos

De - us nos ter. Da Capo usque ad signum Finis.

VII. De Resurrectione D. N. J. C.

S. B.S. 54 T.  
On fractæ sunt inferni. Vicit Leo vicit Leo de

tribu juda vicit Leo vicit Leo vicit vi - - - cit Leo

vicit Leo de tribu juda radix David al - le - lu - ja sur re xit Christus

fur rexit Christus fur rexit Christus fur rexit Christus fur rexit Christus

qui pro nobis pe - pendit in ligno al le lu ja al - le lu ja al le lu -

ja al le lu - ja al le lu - ja al le lu - ja. Hæc est dies.

*Allegro. T.*

E limbo patres ju bi lant & dulce melos in tonant cho -

ri Ange li - ci dulce melos in - to - nant al - le lu - ja al le lu -

ja dulce me los in - to - nant al - le - lu - ja al le lu -

ja dulce melos in to nant al - le lu - ja al le lu - ja al le lu - ja al le lu -

ja al le lu - ja j - o trium phe di - ci - te fur - re xit Christus

hodi - e al - le lu - ja al - le lu - ja al - le lu - ja al - le lu - ja

al - le - lu - ja al le lu - ja al - le lu - ja al le lu - ja al le lu -

ja al le lu - ja al le lu - ja al le lu - ja j - o trium phe di - ci - te fur -

*R. P. Rathgeberi Offert.*

*Ccc*

*Tenore.*

re xir Christus ho-di-e al- le lu- ja al- le- lu ja al- le- lu - ja.

4 Solo.

Glo-ri-a ti-bi Domine qui surre xisti à mortu is cum pa - tre &

Sancto Spi ri- tu in sem pi- ter- na sæ- cu- la in sempi- ter na

sæ- cu- la in sem pi- ter- na sæ- cu- la in sempi- ter- na sæ- cu-

la. Da Capo usque ad signum Finis.

VIII. De Ascensione Domini.

.S. Solo.

**A** T- tol li- te portas princi pes vestras & c- le-

va - - mini portæ æ- ter- na- les & intro i bit Rex glo- ri-

æ Dominus fortis & potens Dominus po- tens in præ li - o

T. oc cur- ri- te il- li Ange- li De i ex ul- tet omnis San-

ctorum ci vi um cho rus fe- sti vis- que plausi- bus fe sti vis que



plausibus co mi- te tur pompam triumphalem pompam triumphalem ascen-



dentis Do- mi ni ascen- den - - tis ascen- den - tis ascen-



den - tis Do mi- ni ascenden - - tis ascendentis Do mi- ni

Recit. 3 T. Allegro.



al le lu- ja al le lu ja. Qui ponit. Ex al ta re Domine in vir- tu- te tu-



a ex al ta re Domine in vir- tu te tu- a can- ta - bi mus & psal-



le mus vir tu tes tu - as ascendit Deus in ju bi- la- ti- o-



ne & Dominus in vo ce tu- bæ ascendit Deus in ju bi la- ti - o ne &

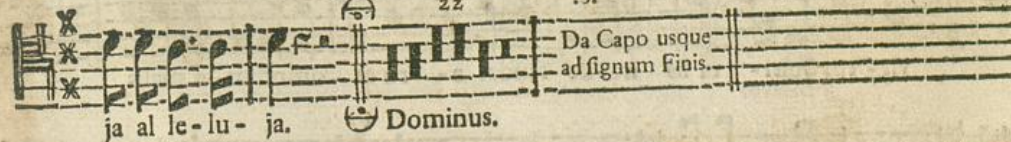


Dominus in vo ce tubæ al- le- lu- ja al le lu-

Finis.

22

.S.



ja al le- lu- ja. ☺ Dominus. Da Capo usque ad signum Finis.

IX.

De Pentecoste.

.S. 10

T.



N- tonu it de celo Do minus & al- tis si mus dedit

Ccc 2

*r*  
vocem su - am cum super A - posto los disperi - ta lin -

*r*  
guætanquam ignis in Spi ri tu ve he men ti in Spi ri tu ve he -

menti in Spi ri tu ve he - menti ap pa - rent in di e pente co -

*1* *2* Solo.  
stes. Spi - ri tus pa ra cle - tus A - po - sto lis est da - tus

*2*  
& in lin - guis i - gne - is mundus in - flam - matus se - ptiformer

gra - tiam tunc ac ce - pta ve - runt qua - re i - di - o - ma - ta

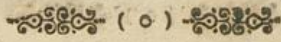
*T.*  
cun cta cogno - verunt Spi ri tus hic Sanctus est fons vi vi fi - catus

*r*  
donum De i cha ri - tas un cti - o vo ca - tus dex tra De i di gi tus

*r*  
vir - tus Spi ri - ta lis nos de - fendat e - ru at om nibus à malis

*4*  
nos de - fendat e - ru at om nibus à malis Al le - lu - ja al -

*Finis.* 27 *S.*  
le lu ja al le lu - ja al le lu ja. *Da Capo.* *Confirma.*



X. De Sanctissima Trinitate, sive Dominicis per Annum.

S. T.

**M** - Agnus Dominus & lau-da-bi-lis nimis magnus Dominus

& lau-da-bi-lis nimis nec fa-tis ad-miran-dus nec

fa-tis ad miran dus quam in cpmrehen-si-bi-lis est nec fa-tis ad-

miran dus quam in comprehen-si-bi-lis est nec fa-tis ad miran-

dus magnus Dominus & lauda - - - bi-lis ni mis

& lau-da - - - bi lis ni-mis. Solo. 4

Tres sunt

tres sunt tres sunt qui te sti mo ni um dant tres sunt qui te sti mo ni um

dant tres sunt qui te- sti mo ni um dant in caelo & in ter-ra

& Spi-ri-tus Sanctus & hi tres u num sunt & hi tres u num sunt tres

sunt qui te sti- mo ni um dant in cae- lo & Spi-ri-tus Sanctus &

R. P. Rathgeberi Offers. Ddd Tenor



hi tres unum sunt & hi tres unum sunt. Sanctus san-ctus

sanctus sanctus sanctus Domi nus De us omni po- tens sanctus san-ctus

sanctus sanctus sanctus Dominus De us omni po- tens qui e- rat qui

est & qui ven- turus est qui e- rat qui est & qui ven- turus est ip si

2 T. glori- a in sae- cu- la O o o bea- ta Tri- ni- tas Te ado-

ramus te lau- damus te bene- di- cimus ti bi laus honor vir tus & glo ri- a

3 in sae- cu- la al- le- lu- ja al- le- lu- ja al- le lu- ja al-

le lu- ja al- le lu- ja al- le lu- ja al- le lu- ja o o o

bea- ta Tri- ni- tas ti- bi laus honor vir- tus & glo- ri- a in sae- cu-

la al- le- lu- ja al- le- lu- ja al- le- lu- ja al- le- lu- ja al-

le lu- ja. Finis. 19 .S. Da Capo usque ad signum Finis. Benedicamus.

XI.

De Venerabili Sacramento.

**O** *S.* 17 *T.*  

 Coeleste. O o o sacrum con vi- vi- um o o o

sacrum con- vi- vi- um in quo Christus su- mi- tur in quo Christus su mi- tur

in quo Christus su- mi- tur & re- co- li- tur me mo ri- a passio- nis e-

jus me- mori- a passio- nis e- jus o o o sacrum con vi vi um

in quo mens impletur gra- ti- a in quo mens imple tur gra- ti- a & fu-

*Allegro.*  

 tu ra glo ri- ae no bis pignus da- tur. Al- le lu ja al le lu ja al-

le- lu ja al- le lu ja al le lu ja al- le lu ja al le lu - ja

al- le- lu- ja al- le lu ja al le lu ja al- le lu ja al-

le lu ja al- le lu ja al- le lu ja al- le lu ja al- le lu ja al-

*Finis.* 16 *S.*  

 le lu - ja al- le- lu - ja. Jesu Christe. Da Capo usque ad Signum Finis.

# XII. Pro Dominicis per Annum.

S. 2 T. 2

Can ta te Do mi no can tic um no vum can ta te can ta te can ta te Do mi no can tic um no vum can ta te Do mi no can ta te Do mi no om nis ter ra. Prius quam. Solo. Do mi ne De us vir tus mea Do mi ne De us vir tus mea & fa lus me a & fa lus me a & fa lus mea & fa lus me a. Exal ta bo te De us meus & be ne dicam no mi ni tu o in fa cu lum & be ne dicam & be ne dicam be ne dicam no mi ni tu o in fa cu lum. T. Allegro. Can ta te Do mi no can tic um no vum quia mi ra bi li a fe cit quia mi ra bi li a fe cit

( o )

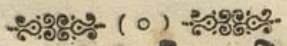
per singulos di es per singulos di es per singulos di es bene di cimus  
 te per singulos di es bene di cimus te & laudamus nomen tu um in sæcu-  
 lum sæcu li & lau- damus nomen tuum in sæcu- lum sæ cu li Al-  
 le - lu - ja al - le lu ja al - le - lu ja. *Finis.* 28 S. Da Capo usque ad signum Finis.

PARS II. DE SANCTIS.  
 De B. V. Maria.

XIII.

S. I. T. 3

**A** D laudes congre ge mi ni de- vo ti Mari - o- phili  
 ad laudes congre gemi ni de- vo ti Mari - ophi li ad lau -  
 des congre - ge mi - ni est laudanda mater Dei præ di -  
 sanda mater Dei est lau danda prædi - canda mater Dei glo ri - o fa  
 fu per omnes speci - o fa vir - go Ma - ri - a de - vo ti Mari - ophi li ad  
 laudes congre - gemi ni vir gi - nis Ma - ri - æ. *Solo.* Tu E.  
*R. P. Rathgeberi Offers.* *Ecc* *Tenore.*



stheri mi-ti-ta te Racha-e-li in de-co re ó Mari-a prava-

les Tu Sufánnam ca sti-ta te & Rebeccam co mi-ta te in-fi-

ni-tè su pe-rás tu A-bi cha i-le, Sa rá foe minis præstanti-

bus ful-ges ex-cel-lenti-ús tu Ju dithá Ruth & Anná foe minis præ stan ti-

bus ful-ges ex-cel-len ti-ús. *Allegro. I* T. Ad thronum

gra-ti-æ ac-ce di te mortales ho mi-nes ad thronum gra ti æ ac-

ce di te ac ce di te vir ginem morta les ho mi-nes prope-

ra - te morta les ho-mi-

nes prope ra - te prope ra - te morta les homi nes hæc ju va bit

præmi a bit ve-stra su spi ri-a hæc ju-va bit præmi-a bit vestraque meri-

ra Dei ge nitrix Ma-ri a Dei geni-trix Mari-a. Virgo parens.

*Finis.* 25 S. Da Capo

XIV.

De eadem B. V. Maria.

**O** *S. I. T.*  
 Mnibus. Clavis sca-la porta coeli facta est Mari-a

in-fer-na les motus bel li suppri-mit Ma-ri-a pecca-

torum Ad vo-ca-ta mi-se-ris re-fu-gi-um atque

stel lis co-ro-na-ta cunctis est so-la-ti-um stel-la coe-li ma-tu-

ti-na stel-la coe-li ma-tu-ti-na sol & luna di-ci-tur veluc

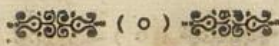
ro sa si ne spi na velut ro sa si ne spi na li-li-umque o-ri-

*6 T.*  
 tur. Huc cli-en-tes huc a-desto in hoc geni-tri-cis fe-sto & Ma-

riam coli-te & Ma-ri-am coli-te & Ma-ri-am co-li-te ju-bi-

la-te collauda-te ju-bi-la

te collauda-te ju-bi-la-te collau-



da - - - te ju - bi - la - - te col - lau -  
 da - - - te ge ni - tri - cem vir gi nem ô Ma ri a  
 ô Ma ri a cœ li por ta a - spi ce ser vo rum vo ta duc ad cœ -  
 le stem pa - tri am duc ad cœlestem pa - tri - am duc ad cœ -  
 le stem pa tri - am. *Finis.* 16 *S.* Da Capo usque ad signum *Finis.*  
 ☺ Virgo sancta.

XV. De Sanctis Angelis.

*S. T.*  
**L** - - - Auda te Dominum lauda te Dominum omnes An ge - li  
 e - jus po - ten - tes po - tentes vir - tu te po - ten - tes po - tentes vir -  
 tu te qui fa ci us vo lun - tatem e - jus mi - nistri e - jus qui ex -  
 qui mi ni verbum il - li - us lauda - te Dominum lauda - te Dominum  
 omnes An ge - li e - jus po - ten - tes po - ten tes vir - tu te mi -

ni stri e - jus lauda te Dominum omnes Ange li e jus po - tentes vir -

cu - te mi - ni stri e jus. In de - fer - to Is ma -

elem & in spe - cu Da - ni - elem confer va - vit Ange - lus confer -

va vit Ange - lus confer va -

- vit Ange - lus pue rostres in for - nace custo - di vit Ange -

lus & Jacob cum fratre in pa ce custo di vit An - ge - lus Petrum in

carcere li - be - ra - vit Angelus To - bi - am in i - ti ne re saluum

du - xit Ange lus. O caele stes Spi - ritus le ga - ti

Do mi ni o caele stes spi - ritus le ga ti Do mi ni quos dedit

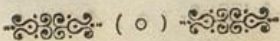
De us custodes ho mi ni vobis jam psal - limus vobis jam

psal limus in chordis & or gano vobis jam psal - limus

R. P. Rathgeberi Offert.

fff

Tenore.



3

vobis jam psallimus in chordis & organo o cœlestes Spiritus

vobis gratias agimus ex corde & animo ex corde

Finis. 62 .S.

Da Capo usque ad signum Finis.

& a-ni-mo. ☺ Angelis suis.

XVI.

De Sanctis Apostolis.

S. 2 T.

**O** R-ga-na læta strepant da-te plausus cornu-a

clangant clan-gant da-te plausus cornu-a clangant

3

or-ga-na læta strepant da-te plausus cornu-a clangant

2

da-te plausus cor-nu-a clangant tympana rauca strepant pene-

tra lis buccina canter can-ter pene-tra lis buccina

canter fe sti vo so ni tu di-vinos proce-res fo-li po li que ju di-

ces ve-ne-remur A posto los ve-ne-remur ve-ne-re-nur A-

2 11 Solo.

po- sto- los. Affla- ti fancto Spi ri- tu sunt

ar- du i do- cto- res qui tri to erant ha bi- tu mi sel li pisca-

to res. Jam sunt ut magna lu - mi na Eccle- si- æ splen-

dores qui mi ra dant o - ra cu la & cœlicos fa- vo res qui mi ra dant o-

ra cu la & cœ- li- cos fa vo res. O

cœ li terræ principes Ec- cle si- æ re- cto res no- bis fa- ve- te fa- ve-

- - te no bis fa ve- te ô vos fu tu ri Ju di- ces con-

ce di te ho- nores in cœ- li pa- tri- a in cœli patri- a in cœ-

li pa- tri- a in cœli pa- tri- a hæc nostra sunt su- spi- ri

a & nostra de si- de- ri- a hæc nostra sunt su- spi ri- a &

nostra de si- de- ri- a Al- le- lu- ja - - al- le- lu- ja al-

Fff 2

le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu -

ja al - le lu - ja al - le lu - ja al - le lu - ja al - le lu -

ja al - le lu - ja al - le lu - ja al - le lu - ja al - le lu - ja al -

le lu - ja Ifi sunt. Da Capo usque ad signum Finis.

XVII. De iisdem Sanctis Apostolis.

**V** Erbo Domini. Atlantes sunt A - posto li bases spi ri - tu -

a les Atlantes sunt A - posto li bases spi - ri tu - a - les co -

lumnae templi Domi - ni & la - pides angula res dum

im pe - rant A - posto - li cœci il lu mi - nantur dum imperant A -

posto li cœci il lu mi nantur curantur pa ra - li ti ci & claudi

e - ri guntur oc - elu - sum cœlum re - se - runt & re - se - ra - cum

claudunt pec - ca - ta fol - vunt al - li - gant ut res ex - po - scit

agunt coeli enarrant gloriam e - orum coeli enarrant glo - ri - am e -

orum glo - ri - am e -

orum glo - ri - am e - orum & o - pe - ra e - orum glo - ri - am e -

orum & o - pe - ra e - orum an - nun - ti - at an - nun - ti - at

firmamentum an nun - ti - at an nun - ti - at an nun - ti - at an -

nun - ti - at an nun ti at firmamen - tum an nun ti at firmamen -

Finis. 37 S. Da Capo usque ad Signum Finis.  
tum. Melliflui Apostoli.

XVIII.

De uno S. Martyre.

O Cciditur. Ange - li - ci cho ri ange - li - ci

chori in vitant & clamant in vitant & clamant & cla -  
R. P. Rathgeberi Offert. Ggg Tenore.

mant veni sancte Athleta Christi veni coronaberis coronaberis

ris veni coronaberis coronaberis veni veni coronaberis veni coronaberis veni veni veni veni veni veni

na beris veni coronaberis veni veni veni veni veni veni veni veni

veniveni coronaberis. *Solo.* Qualis princeps florum

rosalabra pandit speciosa speciosa.

tantalem dies te conspexit quae in caelum te invexit te in-

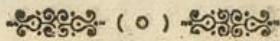
vexit quae in caelum te inve-xit. viam stravit purpu-

vit purpura- - - vit viam stravit purpu-

ra vit mors pro Christo entheta viam stravit purpu-

ravit mors pro Christo entheta. *T.* Qualis cedrus

caput astris stelleisque miscet castris talis tu o tuero re magno



crescis in ho no re co ro - na - ris & or - na - ris in æ - ter na glo ri -

a co ro - na ris & or - na ris co ro - na - ris & or - na ris & or -

na ris co ro - na - ris & or - na - ris in æ - ter na glo - ri - a co ro -

na ris & or - na ris co ro - na - ris & or - na - ris in æ - ter na glo ri -

a co ro - na ris & or - na ris co ro - na - ris & or - na - ris in æ -

terna glo ri - a. *Finis.* 68 *S.* Da Capo usque ad signum *Finis.*  
Pofuisti Domine.

XIX. De Pluribus S. Martyribus.

*S. T.*  
**N** - E Æi te flo re as laudis a do re as ne Æi te flo re as

lau dis a - do re as pur pu ra - tis Marty - ribus ne Æi te flo - re as

lau - dis a - do - re as pur pu ra tis Marty - ri - bus huc fla granti - ores col -

li gi te flo res ex pur pu ra ro se li - ga - te for mo se co ro nas & ser ta de -  
Ggg 2

1  
core re-fer ta sunt co-ro-nan-di Mar-ty-res sunt co-ro-nan-di Mar-ty-

2  
res sunt co-ro-nan-di Mar-ty-res neci-te flo-re-as laudis a-do-re-as

2 1  
pur-pu-ra-tis Mar-ty-ri-bus. Jam sunt in glo-ri-a abs-que tri-

2  
sti-ti-a jam sunt in glo-ri-a abs-que tri-sti-ti-a in coe-le-sti pa-tri-

1  
a - in coe-le-sti pa-tri-a gaudent cum An-gel-is

2  
regnant cum su-pe-ris gaudent cum An-gel-is regnant cum su-pe-ris per æ-ter-

2  
na sæ-cu-la - per æ-ter-na sæ-cu-la jam sunt in glo-ri-a

2  
abs-que tri-sti-ti-a jam sunt in glo-ri-a abs-que tri-sti-ti-a in coe-

*Finis.* Solo.  
sti pa-tri-a - in coe-le-sti pa-tri-a. Fi-li-æ Je-

1  
ru sa-lem ve-ni-te & vi-de-te vi-de-te Mar-ty-res ve-

ni-te vi-de-te vi-de-te Mar-ty-res ve-ni-te vi-

3  
de te vi - de te Marty - res vi - de - te Marty res cum co - ronis

1  
quibus co ro - na - - - - - vic e - os Do mi nus

in di e fo - len ni - ta - - - - - tis

2 S.  
Da Capo usque  
ad Signum Finis.  
& læ - ti - ti - æ in di e fo len ni ta tis & læ ti - ti - æ.

XX. De S. Confessore Pontifice.

S. 34 T.  
L U - cerna ardens. Qui fu - it lux mundi hic debet ju -

cundi ful - ge - - - - - re instar sy - de - ris.

3  
Exemplo præ lux it o vi cu las - duxit ad fa - - - - - cras le -

1  
ges Numi - nis ut sit hic sal - terræ sal de dit do - ctinæ per -

2  
gra - - - - - tum o - vi pa - bu - lum. Sa cerdos tam magnus ut

1  
pastor in agnos qui curam e - git qui curam e - git se du lam fa -  
R. P. Rathgeberi Offert. H h h Tenore.

cerdos tam magnus ut pastor in agnos qui curam e git qui curam

e git se du lam. *Finis.* 2 Solo. 3 Ec - ce fa - cerdos fa - cerdos magnus

ec - ce fa - cerdos fa - cerdos magnus qui in di - e bus in di e bus suis placu -

it Deo pla - cu it pla -

- cu it pla - cu it Deo & in ven tus est

justus & in ventus est ju - stus non est in ventus si mi lis il - li

qui conser - va ret qui con ser - varet legem Ex cel - si. I - de o

i - de o ju - re ju - ran - do fe cit il lum cre scere cre -

- scere cre scere in plebem cre scere in plebem cre sce - re in

ple - bem su am. 4 .S. Da Capo usque ad signum Finis.

Empty musical staves at the bottom of the page.

XXI. De S. Confessore non Pontifice.

S. 1 T.

C - Hori. Ad laudes ad e ste fe- stivas ad laudes ad e ste fe-  
 stivas ad plausus vo la te pro- clives ad laudes ad e ste fe sti vas  
 ad laudes ad e ste fe sti vas ad plausus vo la te proclives ad laudes ad-  
 e ste ad plausus vo- la te chori gra ti - arum ad laudes ad-  
 e ste ad plausus vo la te turbæ ca- mæ narum chori gra ti - a - rum can-  
 ta- te so- nate to na - te turbæ ca mæ na rum ri- dete stri de te gau-  
 de - te gau de te gaude te can- ta te so- na te ri- de te gau de te chori  
 gra- ti - a rum <sup>2</sup> voces mel le dif- flu - entes dulci to no re so-  
 nantes in suave can- ti- cum <sup>1</sup> atque præco - ni um, san cti confes-  
 foris in- to- na te con so- na te conso na te in- to - na te conso na te  
 in- to- na te conso na te melos date mu si cum. *Recit. Solo.* Iste con-  
 H h h 2

fessor fa - cu - li cal - ca tor & cru - cis a - mator

veræ vir - tu - tis i - mago ia multa pa ti - enti - a pos -

se - - - - - dit a - nimam fu - am.

In prece. Speculum per fe - cti o - nis at que lux de -

vo - ti - o - nis spe culum per fe cti - o nis at que lux de vo ti - o nis

quasi ignis effulgens & quasi thus redolens est coram Domino cha ri ta - tis

vi ctima chara De o hostia sancti patris a nima est coram Domi no

cha ri ta tis vi ctima chara De o hostia sancti patris a - nima est coram Domi

no est coram Domi no. ☺ Iste sanctus.

Da Capo usque ad signum Finis.

XXII. De S. Virginibus.

E - - - - - Pi tha la mi a vir gi ni cani - mus e - pi tha la mi a

vir gi ni ca - ni - mus ad spon si thalamum ho di e du - ci tur du ci -

2  
tur ad spon si thalamum ho di - e du ci tur a gni immacu -

la - ti nupti - is fru i - tur be - a - ta ac De o Di ca - ta

virgo spon sa Christi in - ter læ tif si mas vir ginum chore - as nu pti is

fru i - tur cœ - le sti - bus in - ter læ - tif si mas vir ginum cho re - as

nupti is fru - i - tur fru i - tur cœ - le sti bus in - ter læ - tif si mas

vir ginum chore - as nupti is fru - i - tur cœ le stibus cœ le sti - bus cœ - le sti -

T.

bus. *Casta Columba*  
Tacet. *Cœ li de - li - ti - æ te manent ho di -*

2  
è cœ li de - li - ti - æ te ma - nent ho - di - è in sem pi -

I  
ternum afflu es gau di - is ac - que vir gi - ni - tatis præ mi - is

læ ta - re ju - cundè ex ul - ta fe - sti vè læ - ta -

*P. Rathgeberi Offert.*

Iii

*Tenore.*

re inter tri- pu- di- a inter tri- pu di- a &

in ter dul- ci a can ti ca læ- ta- re læ- ta- re ju cun dè læ ta- re ju-

cun dè ex ul ta fe- sti vè læ- ta - - - re in ter tri-

pu- di- a in- ter tri - pu di- a & in ter dul ci- a can ti ca læ-

ta- re læ ta- re ju- cun dè ex ul ta fe- sti vè læ- ta- re ex- ul- ta in

vir gi- na- li glo ri- a. Hæc est virgo.

Finis.

7

.S.

Da Capo usque  
ad signum Finis.

XXIII. De omnibus Sanctis, sive pro quovis festo Sanctorum.

**O** .S. I T. ò quanta glo ri- a san cto rum inter choro s Ange-

lorum commo ra ri & læ- ta ri & læ ta - ri. ò quanta

glo ri - a san- cto rum quanta glo ri- a san- cto rum inter choro s Ange-

lorum commo ra ri & læ- ta ri & læ ta - ri u bi sumo s in ter

coelos nil au ditur ni si melos & gra ti - a - rum a - cti o

o quanta glo ri - a fanctorum inter choros Ange - lorum commo -

ra ri & lae - ta - ri & lae - ta - ri o quanta glo ri - a fan -

ctorum u - bi sumos in ter coelos nil au - ditur ni - si melos & gra ti -

arum a - cti - o & gra ti - arum a - cti - o. Solo.

di es lae - tiffi ma di es hic si ne fine lau - dem

Deo laudem Deo cum tro pha - o sonat ju bi lat & de cau -

tat sanctorum congre - ga - ti - o sonat ju - bi - lat & de - can -

tat sanctorum congre - ga - ti - o. Cheru - bi - ni laudem

to nant Se ra - phi - ni fan - ctus clamant De - o Ter Opti - mo

pa tri - archae co ro - na ti prin ci pes que laure - a - ti sancti Martyres pal -


  
 mati confes- fo res ter be- a- ti      ap- plaudunt ap- plaudunt ap- plau-


  
 dunt ap- plaudunt su- premo Numi- ni      cœli ci ves so ci - antur



  
 cuncti simul mo- du - lantur so ci - antur modu- lantur in cœ - le sti glo - ri -




  
 a modu - lan- tur in cœ - le sti glo - ri - a      in cœ le- sti glo ri

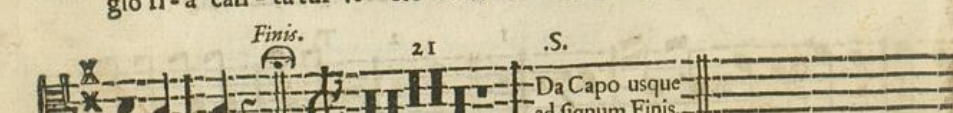

  
 a can - ta - tur vi - cto - - - ri a in glo ri a can - ta tur vi - cto r


  
 a in glo ri a can - tatur vi - cto ri a al - le - lu - ja in glo ri - a vi -


  
 cto ri - a in glo ri - a vi - cto ri - a al - le - lu - ja      in cœ le - sti


  
 glo ri - a can - tatur vi - cto ri - a al - le lu - ja al - le - lu - ja al -


  
 le lu - ja. *Finis.*  Hic nullus urget.


  
 Da Capo usque ad signum *Finis.*

XXIV. De Dedicatione Templi.


  
 D - Edicatio est, Pfalli - te Do mi no pfalli - te Do mi no

in vo ci fe-ra-ti- o ne in vo ci fe-ra-ti- o ne in vo ci fe-ra ti-

o ne pfal-li te Do mi- no in vo ci fe-ra ti- o ne in vo ci fe ra ti-

o ne in vo ci fe-ra-ti- o ne pfal-li-te Do mi- no Cantate. Ec

ju ju ju ju - venes pfal li te pfal- lite Domino con- ti- nu- o &

ju ju ju ju - gi- ter & ju ju ju ju- gi ter in ju ju

cundi- ta te in ju- bi- la ti o ne cantemus Domino can-

temus in ju ju ju bi- la ti o ne pfal la mus Domino pfal- la mus in

ju ju ju ju- cundi ta te qui a de di- ca ti- o est ho- di- e ergo can-

temus & pfal- lamus Domino in ju ju ju- bi- la ti o ne.

16 T. Hæc est domus Do mi ni o pti mè fun- data Sacro De i

4 Nomi ni semper conse- cra ta honor laus & glori a de- cer De- i

R.P. Rathgeberi Offert. K k k Tenore.

4

domum honor laus & glo ri a decet Dei domum de qua nobis gra ti - a

ve nit atque bonum honor laus & glo ri a decet Dei domum de qua nobis

3

grati - a ven it atque bonum al - le lu - ja

al - le - lu - ja al - le - lu - ja al le lu - ja al le lu - ja al -

le - lu - ja al le lu - ja al le lu - ja al - le - lu - ja al -

le - lu - ja al le - lu - ja al le lu - ja al le lu - ja al -

le - lu - ja al - le lu - ja al le - lu - ja al - le lu -

Finis. 26 .S.

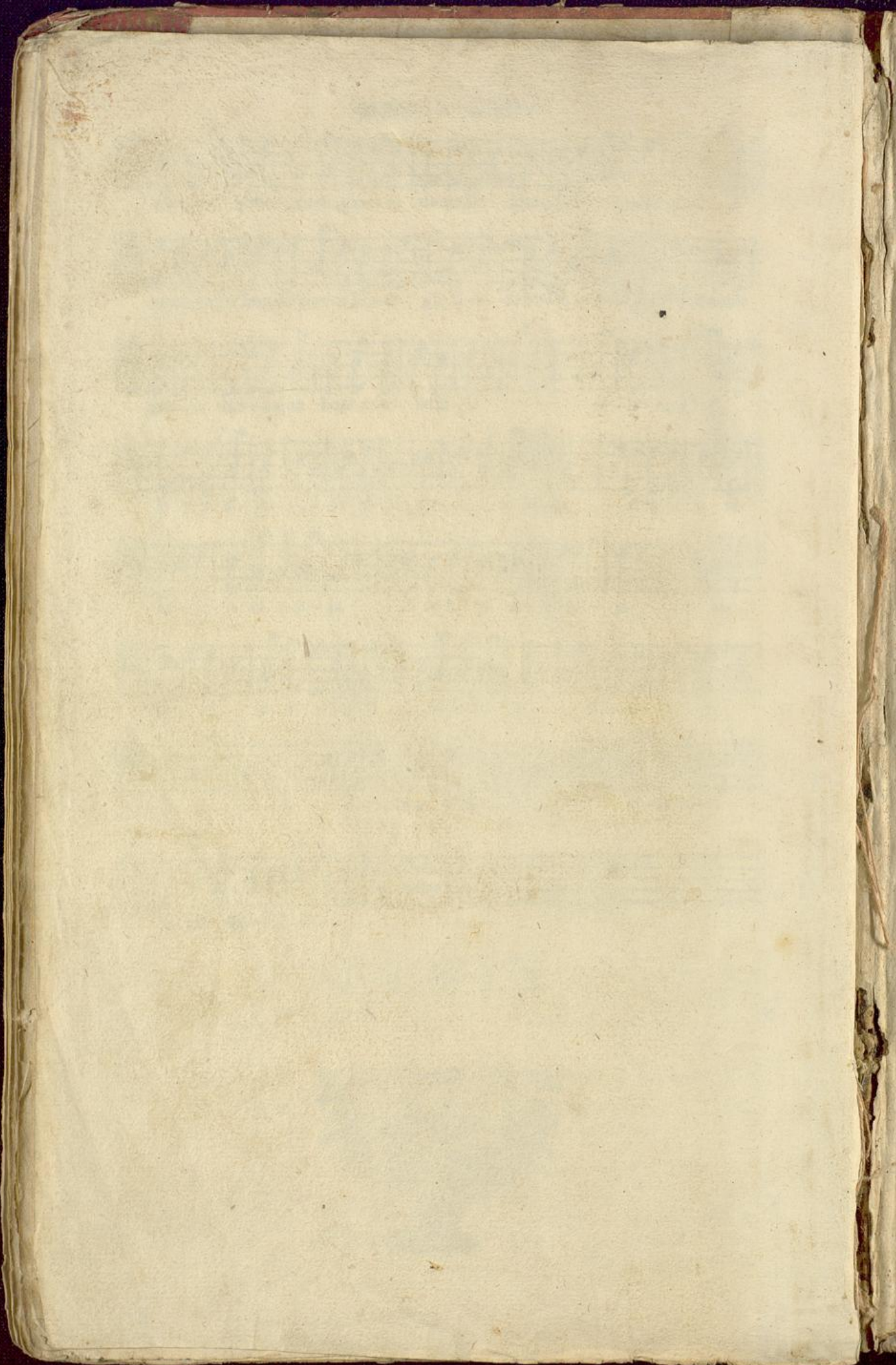
Da Capo usque ad signum Finis.

ja. Benedictus.

FINIS.











Inv. 2344

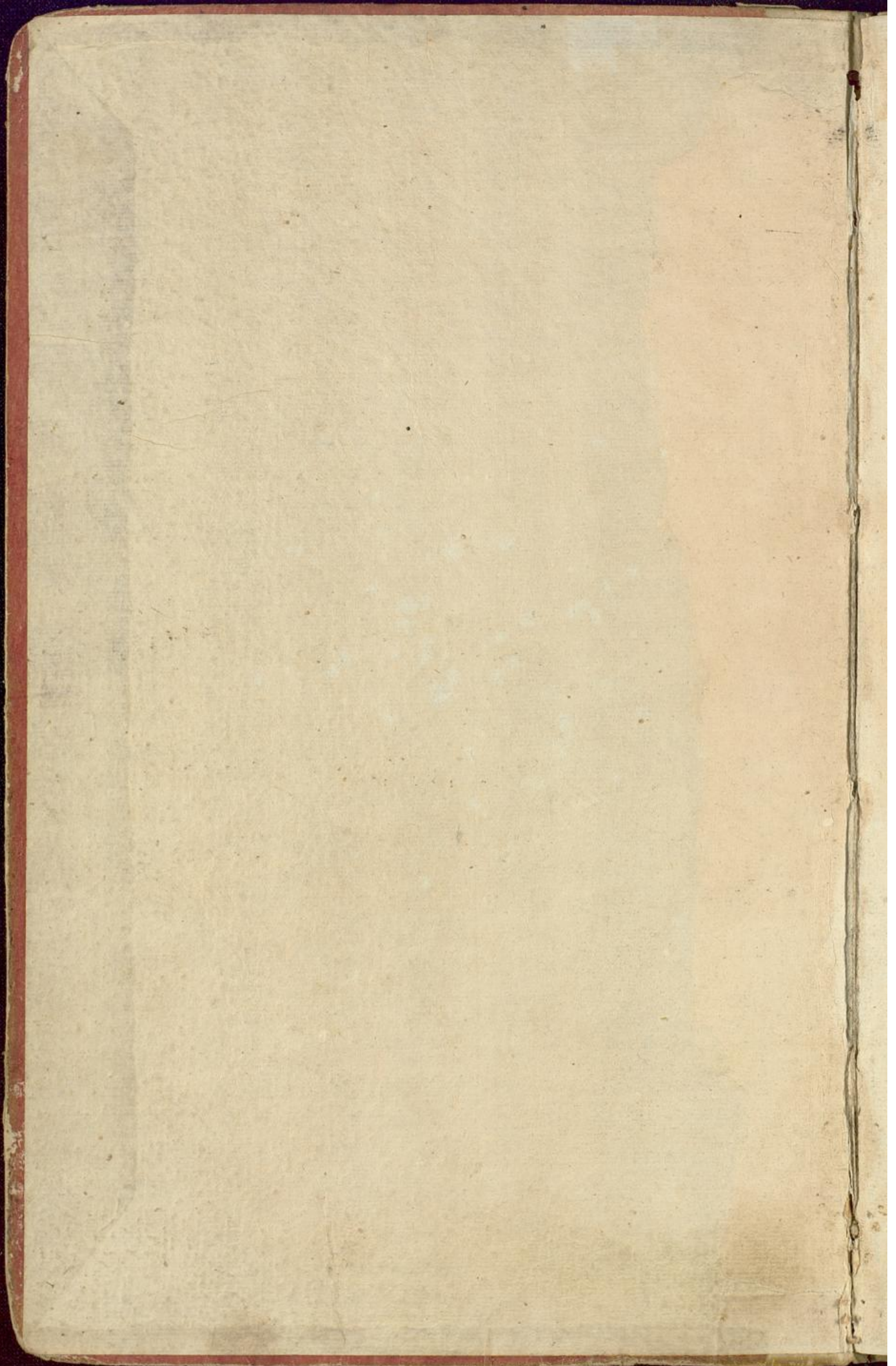
BASSO.  
Off. Pro. SS.  
A. Rathgeber

4.



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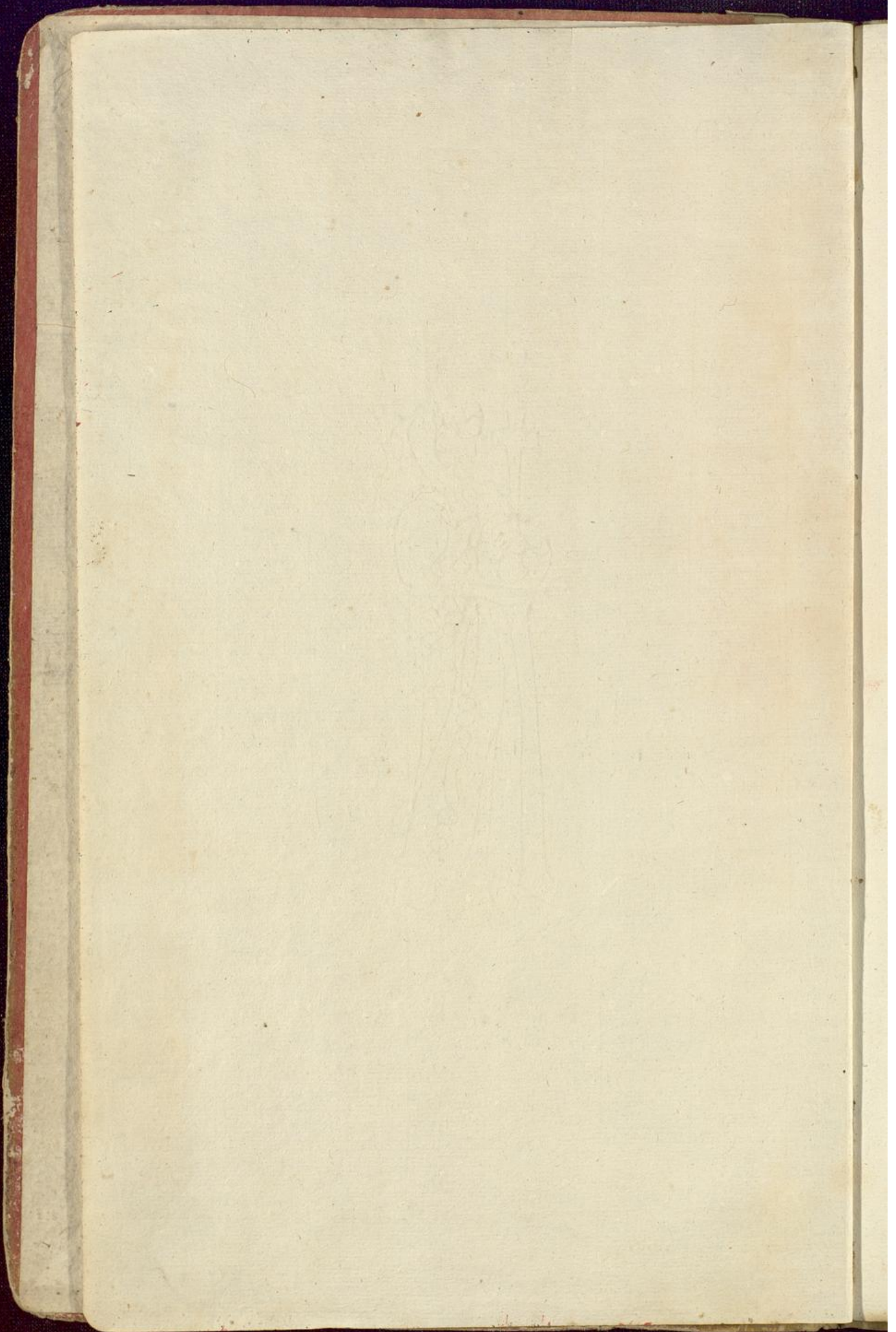
SACRA  
ANAPHONESTIS  
VIGINTI QUATTOR  
OFFERTORIA  
TEMPORIBUS SANCTIS  
DUAS PARTES

IV. Vocibus et organo  
et organo

E. Valentini Bachmann  
Ord. S. R. M. Cantor

OPUS IV.  
BASSO

ANNO MDCCLXXV  
LUDWIG VON LUTER



SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA,

à  
IV. Vocibus ordinariis C. A. T. B. II. Violinis necessariis,  
II. Tubis vel Lituis ex diversis Clavibus ad libitum adhibendis,  
cum duplici Basso Continuo.

*In Lucem edita*

à  
P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Banthenfis ad SS. PETRUM & DIONYSIUM  
in Franconia Professo.

OPUS IV.

BASSO.

*Cum Permissu Superiorum.*

---

AUGUSTÆ-VINDELICORUM,  
Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1726.

SACRA  
ANAPHONIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA.

IV. Vocibus ordinatis C. A. T. B. II. Violinis necessariis  
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In Lucam edita

P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Barchinensis ad SS. Petrum & Dionysium  
in Franconia Professo.

OPUS IV.

BASSO.

Composita Superioribus.

AUGUSTE-VINDÉLICORUM,  
Typis & sumptibus JOHANNIS JACOBI LOTTERI, Anno 1782.



## Ad Philomusum.



**O**ffertoria offero tibi Benevole Philomusè viginti quatuor, quasi totidem citharas, quibus viginti quatuor Seniores Apocalyptici cantabant Agno immaculato canticum novum. Ut tu iisdem glorifices, laudesque Viventem in Sæcula Sæculorum. Apocal. 5. v. 7. & 8. Si hanc meam secutus fueris intentionem, aggratulabor labori meo; cui minimè aliàs (quàm vehementer etiam Bibliopola, pluresque Musices Amatores compulerint magis, quàm rogârint) manum admovissèm. Utere ergò iis ad Dei gloriam tam in festis Domini, quàm Sanctorum, eaque producendo tuum benè instrue Chorum Vocalistis, Chelistas duplica, uno ad minimum concomitante Violoncello. Tubas, vel Cornua ex diversis clavibus ad libitum adhibenda censui, ut nec solennitatibus desit applausus, nec ex tubarum defectu manca sit tua Musica; quam si brevem optas, in finali ante ultimam Vocem Solam desinas. Tuo id relinquo beneplacito; meaque Offertoria benevolo accipe iudicio: quod si fortè nimis criticum foret, scito: Nec pro crisi tuâ esse composita, sed pro Dei gloriâ; quæ si per ea promoveatur, meus adimpletus scopus est. Critico placere nolo: Neque proptereâ, quia Critico displicent, omnibus displicent. Ede tua, & illa non omnibus placebunt; Artificio etenim summo Composita Musica non singulis placet: an proptereâ pretium perdit? Scilicet nihil est ex omni parte beatum. Consonantem Ego meditatus sum harmoniam pro gloriâ Dei: Tu si plura in istis requiras offertoriis, falleris omninò, quia Ego ipse plura meditatus non sum. Si nec hoc sufficit crisi tuæ? quære tuo sapidiora gustui; nec invideo; sed opto, ut invenias,  
& Valeas.





# Index Offertoriorum XXIV.

De Tempore & Sanctis.

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- III. De Circumcisione Domini, *sive* Nomine Jesu per Annum.
- IV. De Epiphania Domini.
- V. Pro Quadragesima.
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- VII. De Resurrectione D. N. J. C.
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- XX. De S. Confessore Pontifice.
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- XXIV. De Dedicatione Templi.





# BASSO.

## PARS I. DE TEMPORE.

### I. De Adventu Domini.



*S. 8* *T.*  
 - Ri - e - tur Stella ex Jacob o - ri -

e - tur Stel la ex Jacob & il - lu - - mi - nabit & il - lu - - mi -

nabit u - ni ver sum mundum u - ni - versum mundum. Il lumi -

nare Domine his qui in te - nebris & in umbramortis sedent ad

di - ri gendos pedes nostros ad di - rigendos pedes nostros in viam pa -

*Finis.* *S.* 17  
 cis in viam pa - - cis. ☺ Veni Domine. Da Capo usque ad signum Finis.

### II. De Nativitate D. N. J. C.

*S.* 7 *T.*  
**A** Nnunci o vo bis gaudi um magnum gau di um

magnum gaudi um magnum natus est vobis Sal va - tor gau di um magnum na -  
*R. P. Rathgeberi Offert.* *Aaaa* *Basso.*

tus est vo bis Sal - va tor gaudi um magnum natus est vobis Sal - va tor qui est

Christus Domi- nus qui est Christus Dominus congaude te ex ul-

ta te cor de voce plaudi- te glo- ri- a in al- tiffi mis De - o congau-

de- te ex- ul ta te cor de voce plaudi- te glo ri- a in al- tif- fi- mis De-

o congaudete ex ul- ta- te cor de voce plaudi- te glo ri-

a glo ri a glo ri a glo ri a glo ri a ia al- tif- fi mis De - o glo ri a

glo ri a. *Finis.* 27 *S.* Da Capo usque ad signum Finis.

III. De Circumcisione Domini, sive de Nomine Jesu etiam per Annum.

*S.* 4 *T.* E- fu nomenglo ri- ofum polo fo- lo gra ti - ofum

glo ri - ofum grati - ofum nomen ad- mi - ra bi - le nomen

ad- mi - ra bi - le nomen de- le - etabi - le glo- ri - ofum

grati- ofum nomen ad- mi- ra- bi- le      cœ- lo ter- ræ reve-

rendum in- fe - ris- que metu- endum      re- ve- rendum metu- endum

in- cur- va- to po- pli- te      no men ad- mi- ra- bi- le

no men de- le- ſta- bi- le      no men ad- mi- ra- bi- le.

16      4 T. -  
Est ſolamen.      Nomen Je ſu celebremus & ex corde ex- altemus

ce le bremus      ex al temus      no men tam mi- ri- fi cum      fit hoc nomen

be ne dictum nunc & ſemper eſt in- vi- ctum      no men tam mi- ri - fi- cum

ce le bremus      ex al temus      no men tam mag- ni- fi cum      Al-

le- lu - ja -      al - le - lu - ja      al - le - lu - ja al-

le- lu- ja      al- le- lu- ja      al- le- lu- ja      al- le- lu-

Finis.      34      S.  
Da Capo  
usque ad ſignum Finis.

ja. In nomine Jeſu.

IV.

De Epiphania Domini.

S. 8 Solo.

**R** E - ges terræ congre - ga ti sunt Reges terræ congre -  
ga - ti sunt conve ne - runt conve ne - runt in u - num  
T. reges ter - ræ congre ga - ti sunt reges ter - ræ congre ga - ti  
sunt conve ne - runt con ve ne - runt in u - num convene - runt in u -  
num reges ter - ræ congre ga ti sunt convene - runt convene - runt convene -  
runt in u - num reges ter - ræ congre ga ti sunt conve ne - runt  
T. convene - runt in u - num in unum Tympana concrepant  
2 bucci næ re so nant cor nu a ju bi lant tympa na concrepant bucci næ  
2 Recit. S. re so nant cor nu - a ju - bi - lant. Stella magno ap pa -  
ra tu & magno comi - tatu magos tres ad Beth le he mi ti - cum

du-xit præ se - pi - um præ se pi um. Lux de lu - ce

cum ful si - sti lux de luce cum ful si - sti cogni - ta est De - i - tas

Stel la Dei Je su Christi fu gat omnes te ne bras fu - gat

fu - gat omnes te ne bras fu - gat fu - gat omnes tene

*Allegro. i*  
bras. Al - le - lu - ja al le - lu - ja

al le - lu - ja al le - lu - ja al - le - lu - ja

- al - le - lu - ja al le lu - ja al le - lu - ja al - le - lu - ja

*Finis.* 17 .S.  
Da Capo.  
- al - le - lu - ja al - le - lu - ja al le lu ja. ☉ Regem Christum.

V. Pro Quadragesima.

*b .S. 7 T.*  
- N Jejunio. Par ce Domine par - ce populo tu o & ne des hæ re di -

*D*  
catem tuam in per di ti - o - nem vi de Domine & mi se -

R. P. Rathgeberi Offert. Bbbb Basso.

re-re & mi-fe-re re qui a pec-ca vi-mus de-re linquat  
 im-pi-us vi-am su-am & vir i-ni-quus cogi-ta-ti-o-nes su-as &  
 re-verta-tur ad Do-minum & mi-fe-re bi-tur e-jus. in-clamat  
 om-nis popu-lus vi-de Do-mine quoniam tri-bu-lor con-tri-statum  
 est cor meum cor meum cor meum de-fe-cerunt præ-la-chry-mis  
 o-cu-li mei de-fe-cerunt. *Finis.* 20 .S. Da Capo usque ad signum Finis.  
 Ecce.

VI. De Sancta Cruce, pro tempore passionis, sive in Festis S. Crucis.

**O** - Cru-x a-ve spes u-ni-ca ô cru-x a-ve spes u-ni-ca  
 arbor de-cora & ful-gi-da ô cru-x a-ve spes u-ni-ca or-na-ta  
 Regis pur-pu-ra ô cru-x splen-di-di-or cun-ctis a-stris mun-do  
 ce-le-bris ho-mi-ni-bus mul-tum a-ma-bi-lis san-cti-or u-ni-ver-sis que

Solo.

4

fo la fu - i sti digna por - ta re Regem cœ lo rum. Nos autem

glo ri - a - ri o - portet in cruce Domini nostri Je su Christi in

T.

quo est sa lus vi ta & re sur re cti o nostra. Clavis ja - nu æ cœ -

I

le stis sca - la est ad sy de - ra [arbor licet hæc syl - vestris crux con -

f

T.

fregit tar ta - ra si - cut Christi Naza - ræ i flo ru it crux flori -

I

da crux est thronus ve - ri Regis spon sæ palma fer ti - lis glo ri -

a que novæ le gis crux est admi ra bi - lis crux est admi ra bi - lis admi -

Finis. 18 S.

Da Capo usque ad signum Finis.

ra - bi - lis. ☺ Adoramus.

### VII. De Resurrectione D. N. J. C.

S. Solo.

1

On fractæ sunt infer ni portæ con fractæ sunt infer ni

7

portæ perrupit Christus tar ta - ra al - le lu - ja al le lu -

Bbbb 2

ja al le lu - ja

- al - le - lu - ja al le - lu - ja confurgit

Christus tu - mu - lo vi - ctor re - dit de ba - ra - thro al le lu -

ja

- al le lu - ja. Vicit Leo

vicit Leo de tri bu Ju da vicit Leo vicit Leo vicit Leo

vicit Leo vicit Leo de tri - bu Ju - da ra - dix Da vid al - le - lu - ja

sur re xit Christus sur re xit Christus sur re xit Christus sur re xit Christus

sur re xit Christus qui pro nobis pe - pendit in li - gno al - le lu - ja

al - le lu - ja al le lu - ja - al le lu - ja - al le lu -

ja - al le lu - ja. Hæc est dies.

T. E lim bo patres ju-bi-lant & dulce melos in-to-nant cho-

ri ange-li-ci dulce melos in-to-nant al-le-lu-ja al-le-lu-ja

dulce melos in-to-nant al-le-lu-ja dulce melos

in-to-nant al-le-lu-ja al-le-lu-ja al-le-lu-ja al-le-lu-

ja al-le-lu-ja j-o tri-umphe di-ci-te sur-re-xit Christus

ho-di-e al-le-lu-ja al-le-lu-ja al-le-lu-ja al-le-lu-

ja al-le-lu-ja al-le-lu-ja al-le-lu-ja al-

le-lu-ja al-le-lu-ja al-le-lu-ja al-le-lu-ja j-o tri-

umphe di-ci-te sur-re-xit Christus ho-di-e al-le-lu-ja al-le-

*Finis.* *S.* Da Capo usque ad signum Finis.  
lu ja al-le-lu-ja. Gloria tibi Domine.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

R. P. Rathgeberi Offert.

Cecce

Basso.

VIII.

De Ascensione Domini.

**A** *S. 9* *T.*  
 T tollite. Occurri te il-li Ange-li De i ex- ulter  
 omnis Sanctorum ci vi- um chorus fe sti- visque plausibus fe sti visque  
 plausibus comi te- tur pompam triumphalem pompam tri umphalem a- scen-  
 dentis Domi ni a- scen den - tis a- scen den -  
 - tis Domi ni a scenden - tis ascendentis Domi-  
 ni al le - lu - ja al le lu - ja. *Recit. S.* Qui po- nit nubem ascensum  
*T. Allegro.*  
 suum & ambulat super pennas ven torum. Ex al- ta- re Do mine in vir-  
 tu- te tu- a ex al- ta re Domine in vir- tu- te tu- a can- ta -  
 - bi mus & psal- le mus vir tu tes tu - as a scendit Deus in ju bi la- ti  
 one in ju- bi - la- ti- o- ne & Dominus in vo ce tu- ba a scendit

( o )

Deus in ju bi la ti - o ne & Dominus in vo ce tu - bae al le - lu -

ja al le lu ja al le lu - ja. Dominus.

IX. De Pentecoste.

S. I Solo.

N - to - nu it in - to - nu it in - to - nu it

in - to - nu it de cœ - lo Do mi nus in - to - nu it de cœlo

Do mi nus & al - tis - si mus de dit vo cem su - am cum su per A -

pos to los di - sper ti - tæ lin guæ tan quam i gnis in spi ri - tu ve he -

men ti in spi - ri - tu ve he - men ti in spi ri tu ve he - men ti appa -

rent in di e Pen te co - stes. Spi ri - tus hic

san ctus est fons vi - vi - fi - catus donum Dei chari tas un cti - o vo ca -

tus dex træ Dei di gi tus vir tus spi ri - ta - lis nos defen dat

Cccc 2

( o )

e- ruat omnibus a malis nos defendat e- ruat omni bus a

malis Alle-lu-ja - - al le lu ja al- le lu- ja al le lu-

*Finis.* 27 .S. Da Capo.

ja. Confirma.

X. De Sanctissima Trinitate, sive Dominicis per Annum.

.S. T.

**M** Agnus Dominus & lau- da- bi- lis nimis magnus Dominus

& lau- da bi lis nimis nec fa- tis ad- mi- ran- dus nec

fa- tis ad- mi- ran- dus quam in comprehen- si- bi lis est nec

fa- tis ad- mi- ran dus quam in comprehen- si- bi lis est nec

fa tis ad - mi - ran- dus magnus Dominus & lau - da -

bi lis ni- mis & lau- da - bi lis ni- mis.

7 Solo. 4 6

Tres sunt tres sunt tres sunt qui te sti mo nium dant tres sunt qui

te sti-mo ni- um dant tres sunt qui testi-mo ni um dant in coelo & in

ter- ra Pa- ter & hi tres u num sunt & hi tres unum sunt tres

sunt qui testi- mo ni um dant in coe- lo Pa ter & hi tres unum

sunt & hi tres u num sunt. Sanctus san ctus san- ctus sanctus

sanctus Dominus De- us omni po- tens Sanctus san ctus sanctus sanctus

sanctus Do mi nus De- us o- mni po- tens qui e- rat qui est & qui ven-

turus est qui e- rat qui est & qui ven- tu- rus est ip- si glo- ri-

a in sae- cu- la o o o be- a- ta Tri- ni- tas Te a- do-

ra- mus te lau- da mus te be- ne- di- ci mus tibi laus ho nor vir- tus &

glo- ri- a in sae- cu- la Al- le- lu- ja al- le- lu- ja al-

le- lu- ja al- le- lu- ja al- le- lu- ja o o o be- a- t

R. P. Rathgeberi Offert.

Dddd

Basso



Tri-ni tas ti-bi laus honor vir tus & glo-ri- a in sæ cu - la al - le - lu -



ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le lu - ja. *Finis.*



19 .S. Da Capo usque ad signum Finis.

Benedicamus.

### XI. De Venerabili Sacramento.



Coeleste. O o o fa - crum con - vi - vi um o



o o fa crum con - vi - vi um in quo Christus su - mitur in quo Christus



su - mitur in quo Christus su mi - tur re - co li - tur memo ri - a passi -



o - nis e - jus me - mo - ri - a passi - onis e - jus o o o fa - crum con -



vi - vi um in quo mens imple tur gra - ti - a in quo mens imple tur



grati - a & fu - tu - ræ glo ri æ no - bis pignus da - tur Al -



le lu ja al - le lu ja al le lu ja al - le lu ja al - le - lu - ja al - le - lu -

ja al- le lu ja al le lu ja al- le lu ja al le lu ja al- le- luja

al- le lu ja al- le lu ja al le lu ja al- le lu ja al le- lu- ja al- le-

*Finis. Solo.*

lu- ja. Je- su Chris te De us verè quaeso no- stri mi- se- re re

qui la- ti- tas sub ho sti- a & descendis panis vitæ de su per na glori-

a de scen -

- dis de su per na glori - a. *Da Capo usque ad signum Finis.*

XII. Pro Dominicis per Annum.

An- ta te Do mino canticum novum can ta te can-

ta te can ta te Do mino canticum novum can ta te Domino

can ta te Do mi no can ta te Do mi no omnis ter ra.

*Recit. Solo.*

Priusquam montes fi- e rent aur formare- tur ter ra &



or bis à sae cu lo & usque in sae culum tu tu es De us tu enim prin-



ci pi um & ar ti- fex omni um à quo in quo & per quem sunt



omni a. Domine Deus. Canta te Do mino



can ti cum novum quia mi ra- bi li- a fe cit quia mi ra - bi- li - a



fe cit per sin gu los di es per sin gu los di es be- ne- di- ci mus



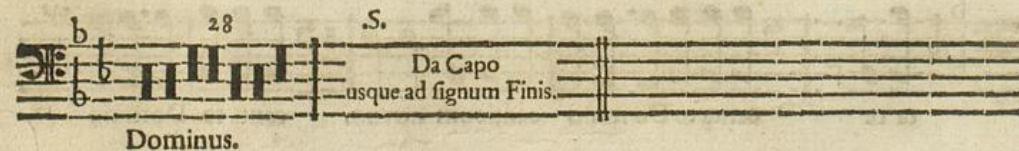
te per sin gu los di es be ne di ci mus te & lau da mus no men tu - um in



sae- cu - lum sae- cu- li & lau damus no men tuum in sae cu- lum sae cu- li



Al- le- lu ja al- le- lu ja al- le lu - ja.



Dominus.

PARS II. DE SANCTIS.

XIII.

De B. V. Maria.



A D laudes congre- gemini de- voti Ma ri- o phi li



ad laudes congre-ge mi ni de-vo ti Ma ri- o phi li ad lau-



- des congre ge mi - ni est lau danda Ma ter De i



præ di- canda Ma ter De- i est lau- danda præ di- canda Ma ter De- i glo ri-



o- fa fu- per omnes spe ci- o- fa Vir- go Ma- ri- a de- vo- ti



Ma ri- o phi- li ad lau des congre ge mi ni Virgi- nis Ma- ri- æ.



23 *Allegro. 1* T.  
Tu Estheri. Ad thronum gra- ti- æ ac- ce- di- te mor-



ta- les ho- mi- nes ad thronum gra- ti- æ ac- ce- di te ac ce di te



vir- gi- nem mor ta les homi- nes pro pe ra -



- te morta- les ho mi- nes



prope- ra - te mor-



ta- les ho mi- nes hæc ju va bit præ mi a- bic ve- stra su spi ri- a hæc ju-

R. P. Rathgeberi Offert.

Eccc

Basso.

va-bit præmi-a bit vestraque merit-a Dei Genitrix Ma-ri-a De i

Finis. 25 .S. Da Capo usque ad signum Finis.

Geni-trix Ma-ri-a. ☺ Virgo parens.

XIV. De eadem B. V. Maria.

**O** S. Solo. T. M ni bus omnia fa cta est Ma-ri a cla vis sca la por ta

cœ li fa cta est Ma-ri - a. In-fer na les motus bel li sup-pri-

mit Ma-ri - a pecca torum ad vo- ca ta mi se - ris re fu-gi-

um at que stel lis coro-na ta cunctis est so la-ri - um.

Solo. Hæc cy - pres - sus est in monte pal - ma di - ves al - tâ

fron de cedrus est in Li - ba - no ma - - - gna

T: co - ram Do mi no huc clien tes huc ad - e sto in hoc ge ni - tricis

fe sto & Ma ri am co - li - te & Ma ri am co - li - te ju bi -

( o )

la- - te col lau da - - te ju bi la - -

- te col lau da - - te ju bi la - - te collau-

da - - - te ju bi- la - - - te collau-da - -

- te ge ni- tricem vir gi nem o Ma ri- a o Ma ri- a coe li

porta a- spi ce fervorum vo ta duc ad coe - le stem pa- tri am

duc ad coe le stem pa- tri- am duc ad coe- le stem pa- tri- am. *Finis.*

16 .S. Da Capo usque ad signum Finis.

Virgo sancta.

XV. De Sanctis Angelis.

**L** Audate Do mi- num lau da te Do mi num omnes Angeli

e- jus po- ten - tes po- tentes vir- tute po- ten - tes po tentes vir-

tute qui fa ci tis volun- tatem e- jus mi- ni stri e- jus. Laudate

Ecce 2

Musical staff with treble clef, key signature of one flat, and common time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

Do mi - num lauda te Do mi - num omnes An ge - li e - jus po -

Musical staff continuing the melody from the previous line.

ten - tes po - tentes vir - tu te mi - ni stri e - jus lauda te Do mi num

Musical staff continuing the melody.

omnes an - ge li e jus po - tentes vir - tu - te mi - ni stri e jus.

Musical staff with a section marked 'T.' and a 3/8 time signature. It begins with a quarter rest followed by eighth notes.

In de ser to. o cœ lestes Spi ri tus le - ga ti Do mi ni

Musical staff with a triplet of eighth notes.

o cœ - lestes Spi - ri tus le ga ti Do mi - ni quos dedit De us

Musical staff with a triplet of eighth notes.

custodes ho mi ni vo bis jam psal -

Musical staff with a triplet of eighth notes.

- li mus in chordis & or - ga no vobis jam psal -

Musical staff with a triplet of eighth notes.

- li mus in chordis & or ga no o

Musical staff with a triplet of eighth notes.

cœ lestes Spi ri tus vobis gra ti - as a gi - mus ex cor - de & a - ni - mo

Musical staff with a section marked 'Finit.' and 'Da Capo.' It ends with a double bar line.

ex cor - de & a - ni - mo. Angelis suis.

Empty musical staves at the bottom of the page.

XVI.

De Sanctis Apostolis.

**O** R - ga - na læ - ta strepant da - te plausus cor nu - a

clangant da - te plausus cornu a clangant or ga - na læ - ta

strepant da - te plausus cornu a clangant da - te plausus cor nu a

clangant tym pa na rauca strepant pe - ne - tra lis bucci - na cantet

pe - ne - tralis buccina cantet fe - sti - vo so ni tu di - vinos proce -

res so - li po - li - que ju di - ces vene - remur A po sto - los ve - ne -

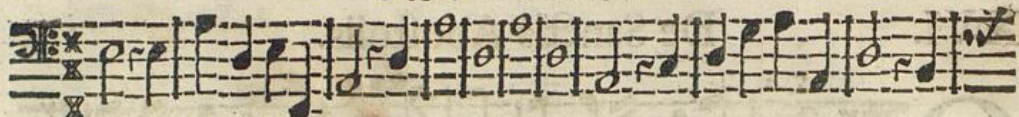
remur ve - ne - re - mur ve - ne - remur A - posto - los.

*Alla breve.* Hi tubæ. O cce li terræ principes Ec - cle si - æ Re -

cto - res no bis fa - ve - te fa - ve - te no bis fa ve - te

o vos fu tu - ri ju di ces con - ce di te ho - no res in cce - li pa - tri -

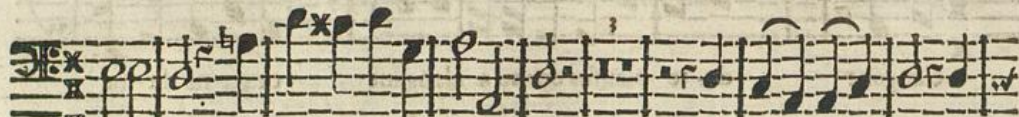
R. P. Rathgeberi Offert. Ffff Basso.



a in cœli patri- a in cœli pa- tri- a in cœli pa tri- a hæc



no stra sunt su- spi ri- a & no-stra de si- de ri- a hæc no stra sunt su-



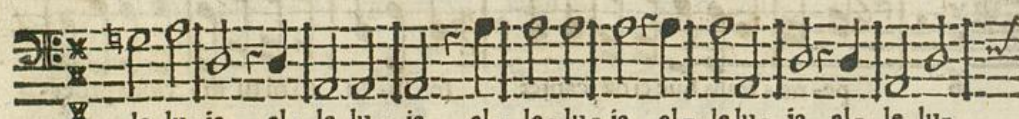
spi ri- a & no stra de si- de ri- a Al- le- lu- ja al-



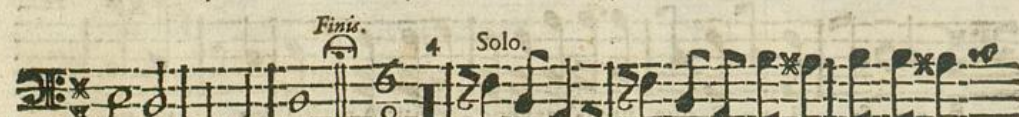
le- lu- ja al- le- lu- ja al- le- lu- ja al-



le- lu- ja al- le lu- ja al- le- lu- ja al- le- lu ja al-



le lu- ja al- le lu- ja al- le- lu- ja al- le lu- ja al- le lu-



ja al- le lu- ja. *Finis.* 4 Solo. I- sti sunt i- sti sunt i- sti sunt qui vi-



ven tes in carne planta- ve - runt planta ve -



- runt Ec- cle si- am san- gui ne su o i- sti sunt i- sti sunt



i- sti sunt i- sti sunt quorum doctrina fulget Eccle- si- a ut so le



lu na ut so - le lu- na i- sti sunt i- sti

funt i - sti funt qui planta - ve - runt Ec -

cle fi - am fan gui ne su - o.

4 .S. Da Capo usque ad signum Finis.

XVII. De iisdem Sanctis Apostolis.

*S. Solo. Recit.*

**V** Er - bo Do mi ni A po - sto li fir - ma ti sunt &

spi ri tu o - ris e jus omnis vir - tus e - o - rum dex te - ra

Do mi ni fe cit vir tutem e - o - rum dex te ra Do mi ni ex al - ta

vit e - os. At lantes sunt A - po sto li ba -

I

ses spi ri tu - a - les at lantes sunt A - po sto li ba ses spi ri tu -

a - les columnæ templi Do mi ni & la pides an gu la res dum

im - perant A - po sto - li cœ ci il lu mi - nantur dum imperant A -

po sto - li cœ ci il lu mi - nantur cu - rantur para - li - ti ci & claudi

**Ffff** 2

e-ri guntur cœli enarrant glo-ri am e-orum cœli e-narranc  
 glori am e-orum glori am e-orum glori am e-orum &  
 o-pe ra e-orum glori am e-orum & o-pe ra e-orum an-  
 nunci - at an nunci at fir mamentum annunci - at an nunci - at  
 an nunci - at an nunci - at an - nunci at fir mamentum an-  
 Finis. 37 S. Da Capo usque ad signum Finis.  
 X nunci at fir ma mentum. ☺ Melliflui.

XVIII. De uno S. Martyre.

S. Solo. Recit.

O C- ci di tur justus grata Deo victima in ter ris  
 mori tur in cœ lis o-ritur volat ad sy de- ra marty ris a ni ma  
 vo  
 T. lat ad sy de ra marty ris a ni ma Ange li- ci chori

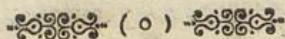
( o )

ange - li - ci chori in - vi - tant & clamant in - vi - tant &  
 clamant & cla - mant veni sancte Athle ta  
 Christi ve ni co ro na - be - ris co ro na - be -  
 ris ve ni co ro - na be ris co ro na - be -  
 ris co ro na - be - ris veni co - ro na beris veni  
 veni veni veni veni ve - ni co - ro - na be ris.  
 28 6 T.  
 Qualis princeps. Qua lis cedrus ca - put a stris stelle -  
 is que miscet castris ta - lis tu - o tu cru - o - re magno crescis in ho - no re  
 co ro - na - ris & or - na - ris in æ - ter na glo ri - a  
 co ro - na ris & or - na ris co ro - naris & or - naris co ro - naris  
 & or - na - ris in æ - ter na glo ri - a co - ro - naris & or - naris

R. P. Rathgeberi Offert.

G g g g

Basso.



coro- naris & or- naris in æ- terna glo ri- a      coro-

na ris & or- na- ris co- ro - na - ris & or - na - ris in æ-

terna glo ri- a.      Posuisti Domine.      68      .S.      Da Capo usque ad signum Finis.

XIX. De Pluribus S. Martyribus.

**N** <sup>S. 4 T.</sup> E- cci- te flo- re as lau- dis a- do- re- as purpu- ra- tis

Marty ri- bus      ne cci te flo re- as laudis a- do re as purpu- ra- tis

Marty- ri- bus huc flagranti- ores colli- gite flo- res ex purpura ro sã li-

ga te for- mo sè coro nas & fer ta de co rè re- fer ta      sunt co- ro-

nandi Marty- res      sunt coro- nan di Marty- res Athletæ Christi nobi-

les      ne cci- te flo re as laudis a do re as purpura- tis Marty ri bus

<sup>21</sup> Jam sunt in glo ri- a absque tristi- a.      jam sunt in glo ri- a

absque tri sti - ti - a in coe le sti pa tri - a in coe le sti pa tri - a

gaudent cum An ge lis re gnant cum su pe ris gaudent cum An ge lis

regnant cum su pe ris per æ - ter na sæ - cu - la per æ - ter na sæ - cu -

la jam sunt in glo ri - a absque tri sti - ti - a jam sunt in glo ri - a

absque tri sti - ti - a in coe le - sti pa tri - a in coe le sti pa tri -

Finis. 25 .S. Da Capo usque ad signum Finis. a. Filia Jerusalem.

XX. De S. Confessore Pontifice.

L. b. S. 34 T. Ucerna ardens. Qui fu it lux mundi hic de bet ju -

cundi ful ge - re instar sy de - ris ex -

emplo prae lu xit o - vi cu las duxit ad sa - cras le -

ges Nu mi - nis ut sic hic sal terra sal dedit do - ctinae per -

Gggg a

gra - - tum o vi pa - bu - lum      sa cerdos tam magn⁹ ut pastor in

agnos qui cu - ram e git      qui cu - ram e git se du - lam

qui cu - ram e git      qui cu - ram e - git se - du -

lam.      *Finis.*      43      *S.*      Da Capo usque ad signum Finis.

Ecce sacerdos magnus.

XXI. De S. Confessore non Pontifice.

*S. 1*  
C - Hori. A laudes ad - e - ste fe - sti - vas      ad laudes ad e ste fe -

sti - vas ad plausus vo - la te pro cli - ves      ad laudes ad - e ste fe -

sti - vas      ad laudes ad - e - ste fe - sti - vas ad plausus vo la te pro -

cli - ves ad laudes ad - e - ste ad plausus vo la - te chori gra ti - a -

rum ad laudes ad - e - ste ad plausus vo la te turbæ ca mæna rum      can -

ta te so na te to na - te      ri - de te stride te gau de - te gau -

de - te gau de te can - ta te so - na te ri - de te gau de te chori

2  
grati - a - rum vo ces melle de - flu - entes dulci ro - no re - fo -

1  
nantes in suave can - ti - cum atque præ co ni um san cti con fesso - ris

in - to na te con - so na te con so na - te in to - na te con so na te

8  
in to - na te con so na - te me los da te musi cum. Iste confessor.

34  
In prece pervigil. Spe cu - lum per - fe cti - o nis at que lux de -

2  
voti - o - nis spe cu - lum per - fe cti - o nis at que lux de - vo ti - o - nis

4  
quasi i gnis et fulgens & quasi thus redolens est co ram Do mi - no

cha ri ta tis vi - cti ma cha ra De o ho - sti a san cti patris a - ni ma est

Finis. 3 Solo. w  
coram Do mi - no est coram Do mi no. I ste san ctus i ste

san ctus i ste san ctus i ste san ctus qui ante Do mi num ger - mi - nat ut

R. P. Rathgeberi Offert.

Hhhh

Basso.

li - li - um ger - - mi - nat ut li - li -

um ger - - mi - nat ut li - li - um i ste

sanctus i - ste sanctus magnas virtu - tes o - pe - ra -

- tus est hujus o - do re pa - sca - mur at que re - fi - ci - a - mur cum

vi - res de - fi - ci - unt cum mor - bi - in gruunt cum mors è

corpo - re e - vocat a - nimam. Da Capo usque ad signum Finis.

XXII.

De S. Virginibus.

E - - pi tha la mi - a vir gi - ni ca - ni mus e - pi tha la mi - a

vir gi ni ca ni - mus ad spon - fi tha - lamum ho di - e du ci tur du ci -

tur ad spon si thalamum ho di - e du ci tur a gni imma cu -

la - ti nup ti - is fru i - tur be - a - ta ac Deo di ca ta

D  
vir - go spon - sa - Chri - sti in - ter - læ - tif - si - mas vir - gi - num cho - re - as nup - ti - is

b  
fru - i - tur cœ - le - sti - bus in - ter - læ - tif - si - mas vir - gi - num cho -

b  
re - as nup - ti - is fru - i - tur cœ - le - sti - bus in - ter - læ - tif - si - mas

b  
vir - gi - num cho - re - as nup - ti - is fru - i - tur cœ - le - sti - bus cœ - le - sti - bus cœ - le - sti -

b Alto Solo. T.  
bus. Coeli de - li - ti - æ te manent

b  
ho - di - e cœ - li - ti - æ te manent ho - di - e in - sem - pi -

b  
ternum afflu - es gaudi - is at - que vir - gi - ni - ta - tis præ - mi - is læ -

b  
ta - re ju - cundè ex - ul - ta - fe - sti - vè læ - ta -

b  
- re in - ter tri - pu - di - a in - ter tri - pu - di - a & in - ter dul - ci - a

b  
canti - ca læ - ta - re læ - ta - re læ - ta - re læ - ta - re ju -

b  
cundè ex - ul - ta - fe - sti - vè læ - ta - re in -

( o )

ter tri - pu - di - a in ter tri - pu di - a & in ter dul ci - a  
 can ti - ca læ - ta - re læ ta re ju - cundè ex - ul ta fe -  
 sti vè læ - ta - re ex - ul - ta in vir - gi - na - li glo ri -

*Finis.* 7 .S.  
 a. ☺ Hæc est. Da Capo usque ad signum Finis.

XXIII. De omnibus Sanctis, five pro quovis festo Sanctorum.

**O** ò quanta glo - ri - a san - ctorum in - ter  
 choros an - ge - lorum commo ra ri & læ - ta - ri & læ ta -  
 ri ò quanta glo ri - a san - ctorum quanta glo - ri - a san -  
 ctorum in - ter choros an - ge - lorum commo ra ri & læ - ta - ri & læ -  
 ta - ri u - bi sum - mos in - ter cœlos nil au -  
 di - tur ni - si melos & gra - ti - a rum a - gi - o ò quanta

glo ri - a san - ctorum inter cho ros an - ge - lorum commo - ra ri & læ -

ta - ri & læ - ta - ri ò quanta glo - ri - a san - ctorum u - bi

summos in ter cœ los nil au - di - tur ni si me los & gra - ti - arum a - cti -

o & gra - ti - arum a - cti - o. Quam nulla nul la turbat

nox quam sonat sonat cœ li vox sonat ju - bi lat &

de - can tat so nat ju bi lat & de can - tat sanctorum congrega ti -

o & de - can tat san - ctorum congrega - ti - o.

Cheru - bi - ni laudem tonant Se ra - phi ni Sanctus clamant De -

o ter opti - mo patri - archæ co - ro - na ti princi - pes que lau - re -

a - ti san cti Mar ty - res pal - ma ti con fes - so res ter be - a - ti

ap plaudunt ap plaudunt ap plaudunt ap plaudunt su - pre mo Nu mi -

ni cœ li ci- ves fo- ci- an tur cuncti si mul mo- du-  
 lan tur fo- ci- an tur mo- du- lan tur in cœ- le- sti glo ri-  
 a modu- lan- tur in cœ- le- sti glo ri- a in cœ le- sti  
 glo ri- a can- ta- tur vi- cto ri- a in glo ri- a can ta- tur vi- cto ri- a al-  
 le lu- ja in glo ri- a vi- cto ri- a in glo ri- a vi- cto ri- a al- le lu-  
 a in cœ le- sti glo ri- a can- ta- tur vi- cto ri- a al- le lu-  
 ja al- le lu- ja al- le lu- ja. *Finis.* *21* *S.* Da Capo usque ad signum Finis.  
 Hic nullus.

XXIV. De Dedicatione Templi.

*S.* 4 Solo. 4  
**D** E- di- ca- ti- o est ho di- e de- di- ca- ti- o est  
 ho di- e templi Do mi ni psal- li- te Do mi- no psal- li- te  
 Do mi- no in vo ci fe- ra- ti- o- ne psal li- te Do mi no psal li- te



Domino in vo ci fe-ra ti - o ne in vo ci fe ra ti - one in vo ci - fe ra ti -



o ne psal - li te Do mi - no in vo - ci - fe - ra - ti - one in vo ci fe - ra - ti -



o ne in vo ci fe - ra - ti - o ne psal - li te Do mi - no. Solo. Can -



ta - te Domino fe - nes & ju ju ju ju ju - venes & ju ju



ju ju ju - ve nes & ju ju ju ju - gi - ter in



ju ju - cun di - da te in ju - bi - la - ti - o - ne



can temus Do mi no can - temus in ju ju ju - bi - la - ti - o - ne



psal lamus Domino psal - lamus in ju ju ju ju - cun di ta - te qui a de di -



ca ti - o est ho di - e er go can temus & psal - lamus Domino in



ju ju ju - bi - la - ti - o - ne. Solo. Lo - cus i - ste san ctus est se - des



summi De - i thro - nus gra - ti - arum est honor de tur e - i

T:

Hæc est domus Domini o primè fun da ta fa cro De i Nomi ni semper confe-

crata honor laus & glo ri-a decet De i Domum honor laus &

glo ri-a decet De i domum de quâ nobis grati-a venit atque bonum

honor laus & glo ri-a de cec De i domum de qua nobis gra ti - a

venit at-que bonum al- le- lu- ja al - le lu ja al- le-lu-

ja al- le- lu- ja al-le-lu-ja al-le-lu-ja al- le- lu- ja al-le-lu-

ja al le lu- ja al- le- lu- ja al - le- lu- ja al-le-lu-

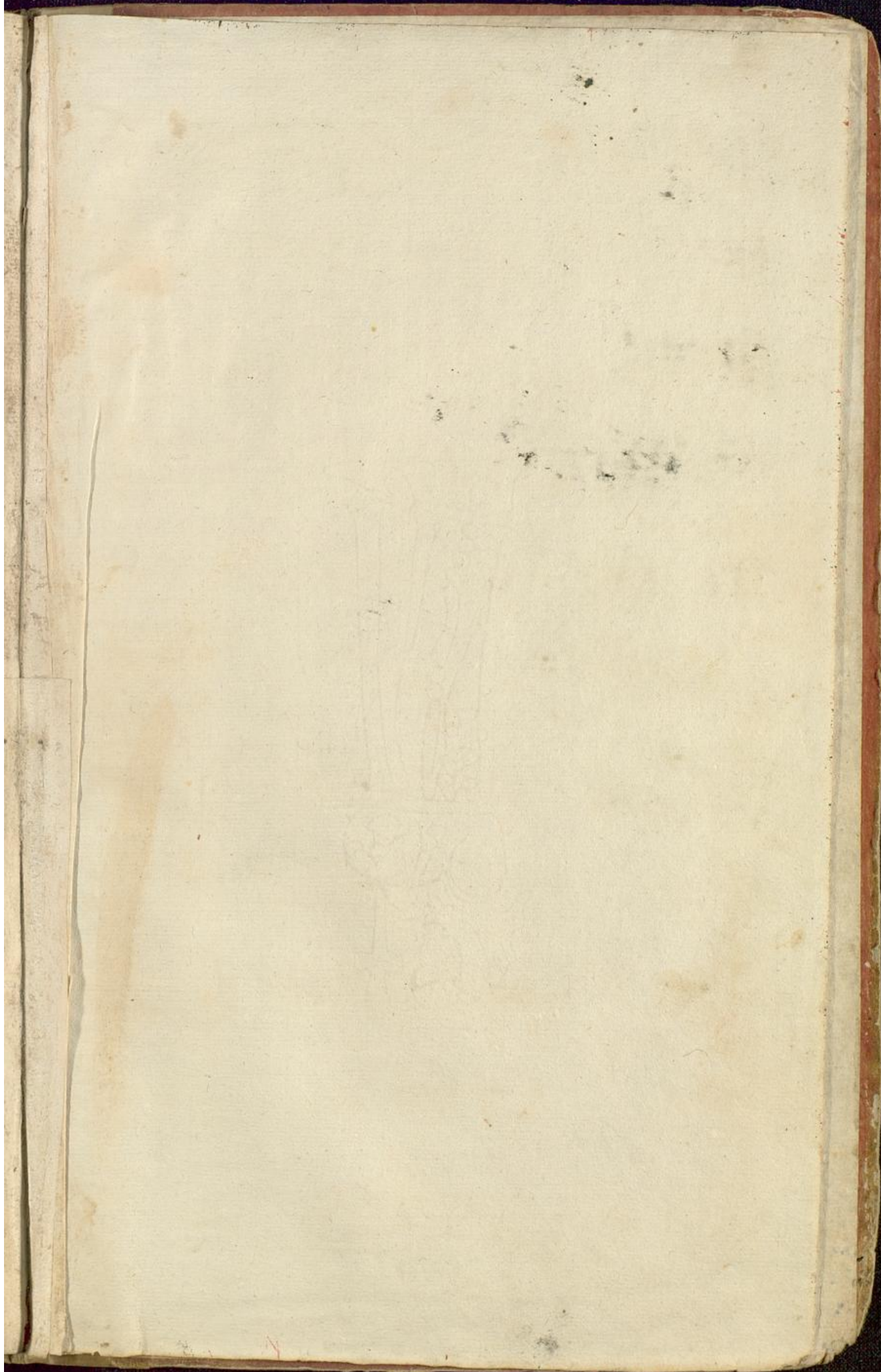
ja al-le-lu-ja al-le-lu-ja al-le-lu-ja al-le-lu-

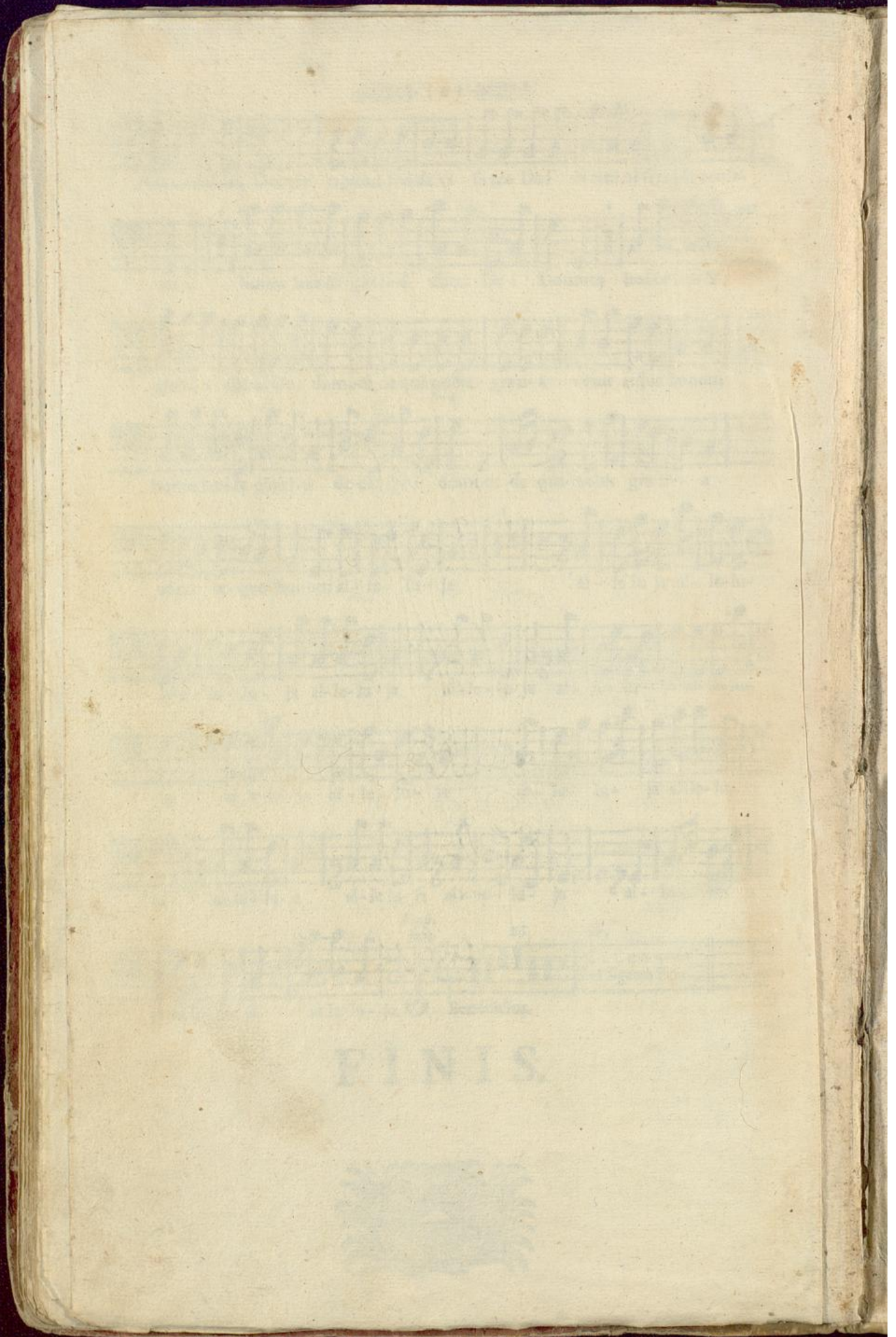
ja al le-lu- ja al le lu- ja. *Finis.* *Benedictus.*

Da Capo usque ad Signum Finis.

FINIS.







EINIS



num  
gling  
ent



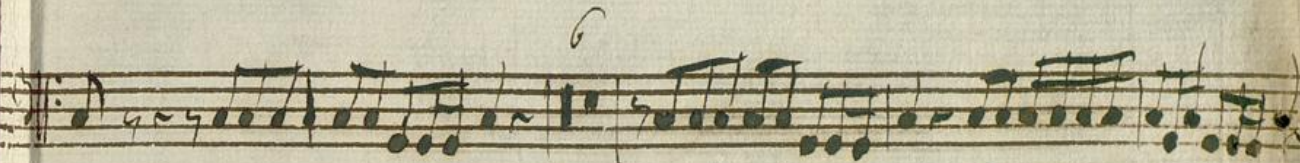


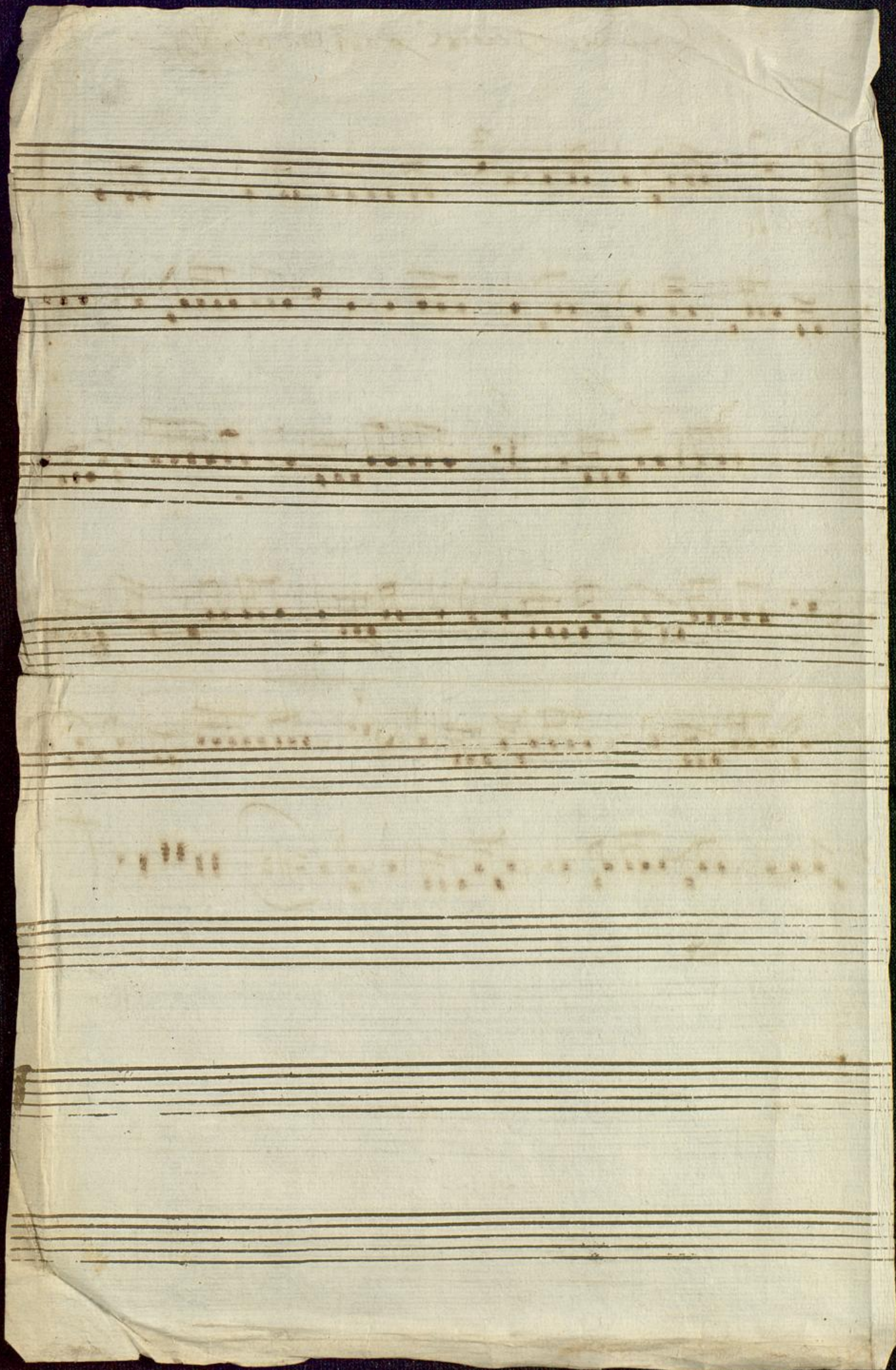
*Die drei Geister laut über die Wälder*

+



*Kollise*





Insk 2344

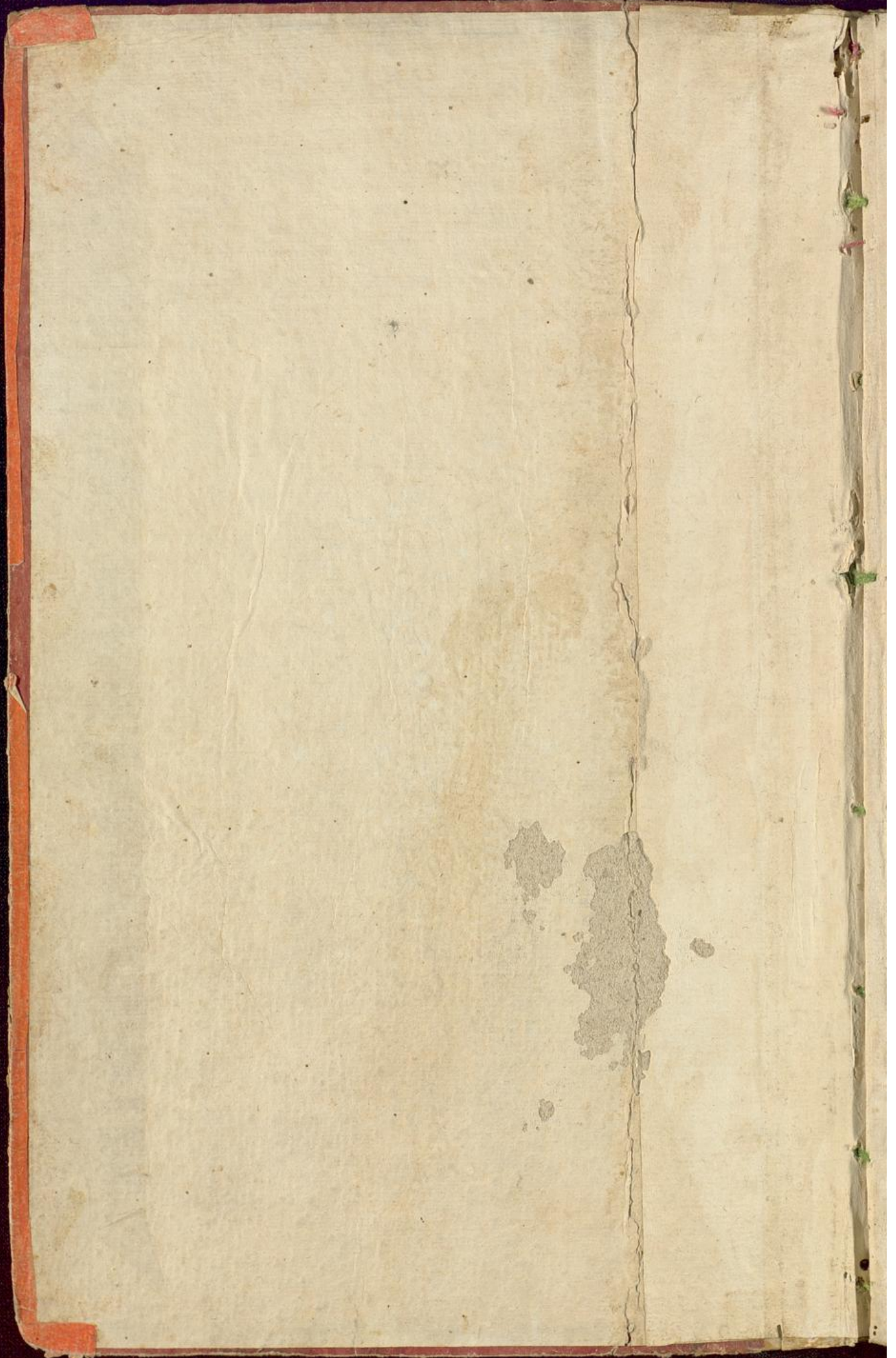
**VIOLINO II**  
Off Pro  
Ollertorys SS  
A. Rathgeber.

5.



**BLB**

Badische Landesbibliothek  
Karlsruhe



SACRA  
ANAPHONESIS  
P. 22  
VIGINTI QUATTOR  
DEFERTORIA  
DE  
TEMPORE ET  
DIEBUS

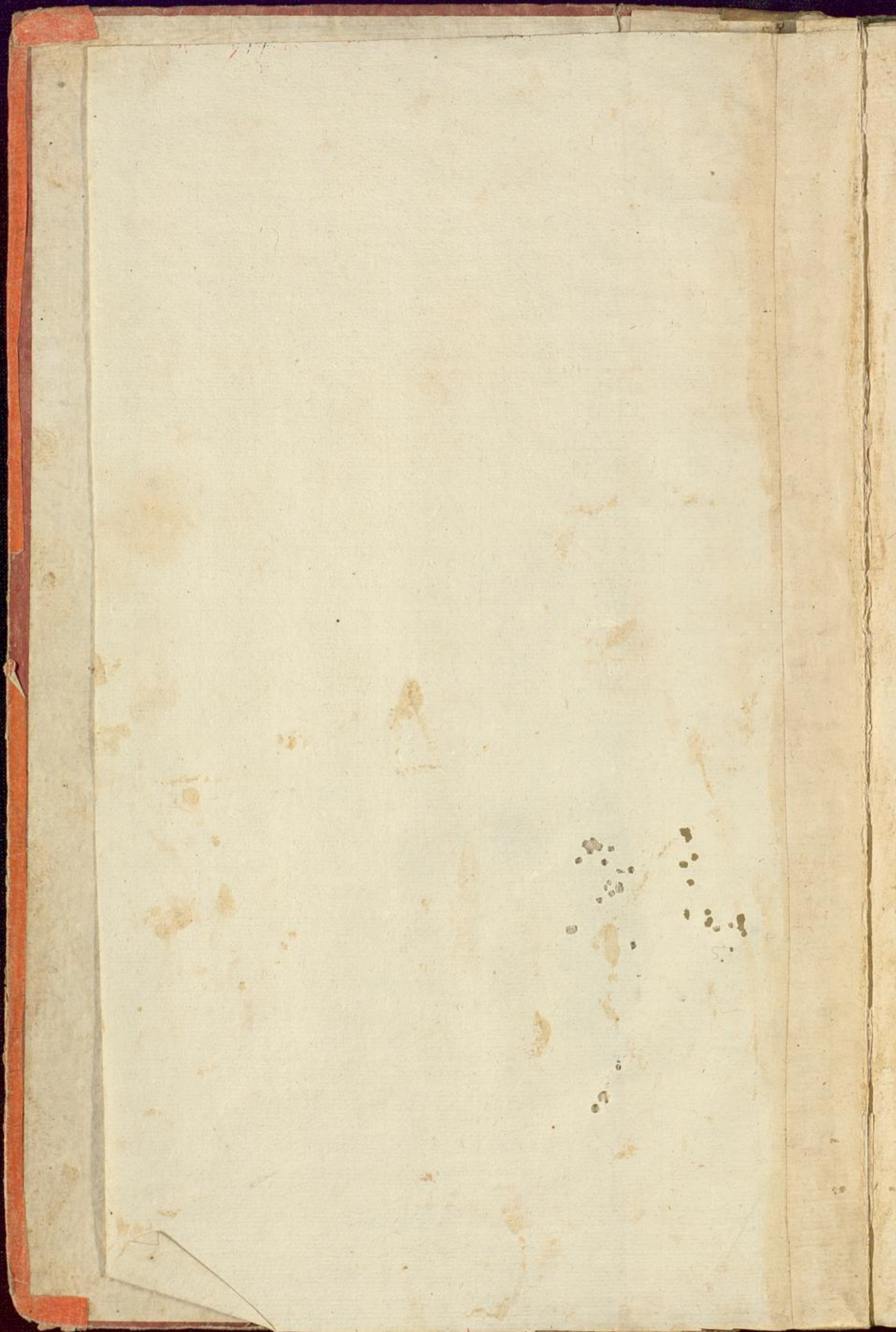
ANNO DOMINI MDCCLXXII  
Mense Martio die 15  
In Leoni

Joannes Baptistus  
Cantuarum

ORDIS IV

LIBRO II

ANNO DOMINI MDCCLXXII



SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA,

â  
IV. Vocibus ordinariis C. A. T. B. II. Violinis necessariis,  
II. Tubis vel Lituis ex diversis Clavibus ad libitum adhibendis,  
cum duplici Basso Continuo.

*In Lucem edita*

â  
P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Banthenfis ad SS. PETRUM & DIONYSIUM  
in Franconia Professo.

OPUS IV.

VIOLINO II.

*Cum Permissu Superiorum.*

---

AUGUSTÆ-VINDELICORUM,  
Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1726.

SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA.

Vocibus ordinariis C. A. T. B. H. Violinis necessariis  
Tablis vel Liris ex diversis Clavibus ad libitum adhibendis.  
cum duplici Basso Continuo.

In Lucera edita

P. Valentino Rathgeber,  
S. Bened. Monasterij Bantensis ad S. Petrum & Dionysium  
in Mancroni Praelato.

OPUS IV.

VIOLETTA II.

Composita a P. Valentino Rathgeber.

Augustae-Vindelicorum.

Joannis Baptistae Joannis Lotteri, Anno 1786.



## Ad Philomusum.



**O**ffertoria offero tibi Benevole Philomuse viginti quatuor, quasi totidem citharas, quibus viginti quatuor Seniores Apocalyptici cantabant Agno immaculato canticum novum. Ut tu iisdem glorifices, laudesque Viventem in Sæcula Sæculorum. Apocal. 5. v. 7. & 8. Si hanc meam secutus fueris intentionem, aggratulabor labori meo; cui minimè aliàs (quàm vehementer etiam Bibliopola, pluresque Musices Amatores compulerint magis, quàm rogârint) manum admovissem. Utere ergò iis ad Dei gloriam tam in festis Domini, quàm Sanctorum, eaque producendo tuum benè instrue Chorum Vocalistis, Chelistas duplica, uno ad minimum concomitante Violoncello. Tubas, vel Cornua ex diversis clavibus ad libitum adhibenda censui, ut nec solennitatibus desit applausus, nec ex tubarum defectu manca sit tua Musica; quam si brevem optas, in finali ante ultimam Vocem Solam desinas. Tuo id relinquo beneplacito; meaque Offertoria benevolo accipe iudicio: quod si fortè nimis criticum foret, scito: Nec pro crisi tuâ esse composita, sed pro Dei gloriâ; quæ si per ea promoveatur, meus adimpletus scopus est. Critico placere nolo: Neque propterea, quia Critico displicent, omnibus displicent. Ede tua, & illa non omnibus placebunt; Artificio etenim summo Composita Musica non singulis placet: an propterea pretium perdit? Scilicet nihil est ex omni parte beatum. Consonantem Ego meditatus sum harmoniam pro gloriâ Dei: Tu si plura in istis requiras offertoriis, falleris omnino, quia Ego ipse plura meditatus non sum. Si nec hoc sufficit crisi tuæ? quære tuo sapidiora gustui; nec invideo; sed opto, ut invenias,  
& Valeas.





# Index Offertoriorum XXIV.

De Tempore & Sanctis.

## *Pars I. de Tempore.*

- I. De Adventu Domini.
- II. De Nativitate D. N. J. C.
- III. De Circumcisione Domini, *sive* Nomine JESU per A.
- IV. De Epiphania Domini.
- V. Pro Quadragesima.
- VI. De S. Cruce pro tempore passionis, *sive* in festis S. C.
- VII. De Resurrectione D. N. J. C.
- VIII. De Ascensione D. N. J. C.
- IX. De Pentecoste.
- X. De Sanctissima Trinitate, *vel* Dominicis per Annum.
- XI. De Venerabili Sacramento.
- XII. Pro Dominicis per Annum.

## *Pars II. de Sanctis.*

- XIII. De Beatissima Virgine Maria.
- XIV. De eadem B. V. Maria.
- XV. De S. Angelis.
- XVI. De S. Apostolis.
- XVII. De iisdem S. Apostolis.
- XVIII. De uno S. Martyre.
- XIX. De pluribus S. Martyribus.
- XX. De S. Confessore Pontifice.
- XXI. De S. Confessore non Pontifice.
- XXII. De S. Virginibus.
- XXIII. De omnibus Sanctis, *sive* pro quovis Festo Sanctorum.
- XXIV. De Dedicacione Templi.





# VIOLINO II.

Veni Domine

## PARS I. DE TEMPORE.

### I. De Adventu Domini.

S. Solo.



Rietur Stella.

T.

Finis.

Volti subito.

R. P. Rathgeberi Offert.

(Aa)

Violino II.

First staff of music for 'Veni Domine' in G minor, 3/4 time, featuring a treble clef and a key signature of two flats.

Veni Domine.

Second staff of music for 'Veni Domine', continuing the melodic line.

Third staff of music for 'Veni Domine', featuring a more complex rhythmic pattern.

Fourth staff of music for 'Veni Domine', ending with a double bar line and a repeat sign.

Da Capo  
usque ad signum Finis.

II. De Nativitate D. N. J. C.

First staff of the 'De Nativitate' section, starting with a large 'A' time signature and the text 'Nauncio vobis.'.

.S. Solo.

Nauncio vobis.

Second staff of the 'De Nativitate' section.

Third staff of the 'De Nativitate' section.

Fourth staff of the 'De Nativitate' section, marked with a 'T.' time signature.

Fifth staff of the 'De Nativitate' section.

Sixth staff of the 'De Nativitate' section.

Seventh staff of the 'De Nativitate' section, marked with a 'S.' time signature.

Musical staff with treble clef, 2/4 time signature, and notes with fingerings 2 and 3.

Musical staff with treble clef, notes, and a trill (T) marking.

Musical staff with treble clef, notes, and asterisks marking specific notes.

Musical staff with treble clef, notes, and asterisks marking specific notes.

Musical staff with treble clef, notes, and asterisks marking specific notes.

Musical staff with treble clef, notes, and asterisks marking specific notes.

Musical staff with treble clef, notes, and markings for *Finis.* and *Solo.*

Benedictus.

Musical staff with treble clef, notes, and a piano (*p.*) marking.

Musical staff with treble clef, notes, and a forte (*f.*) marking.

Musical staff with treble clef, notes, and asterisks marking specific notes.

Musical staff with treble clef, notes, and a *S:* marking.

Empty musical staves at the bottom of the page.

*p.*



*S.*




Da Capo usque  
ad signum Finis.

III. De Circumcisione Domini, sive de Nomine Je  
etiam per Annum.



*Solo.*

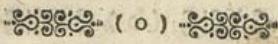
*S.*



Esu nomen.

*T.*





I Solo.



Est folamen.



Nomen Jesu.



*Allegro.*



Alleluja.



*Finis. Solo. tardi.*



In nomine Jesu.



R. P. Rathgeberi Offert.

(Bb)

Violino II.

S.

.S.

Da Capo usque  
ad signum Finis.

IV. De Epiphania Domini.

S. 2 Solo.

**R** Eges terrar.

.S.

2 T.

7 S.  
Stella.

I 4

S.

T.  
Lux de luce.

Allegro.

Allcluja.

(Bb) 2 Volti subito.

Finis. Solo. tardè.  
Regem Christum.  
2  
Da Capo usque ad signum Finis.

V. Pro Quadragesima.

Solo.  
N Jejunio.  
4

1 2

*Unif.*

Ecce.

R. P. Rathgeberi Offert.

(Cc)

Violino II.

VI. De Sancta Cruce, pro tempore passionis, sive  
in Festis S. Crucis.

**O** *S. 3*  
Cruz ave.

*10*

*5*  
Nos autem.

Clavis.

( O )

*Finis.*

Adoramus te.

Da Capo usque  
ad signum Finis.

VII. De Resurrectione D. N. J. C.

S. Unif.

Onfractæ sunt.

(Cc) 2

Musical staff 1: Treble clef, G-clef, starting with a z-clef. Contains a series of eighth and sixteenth notes.

Musical staff 2: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes the text "Vicit Leo." below the staff.

Musical staff 3: Treble clef, G-clef. Contains a series of eighth and sixteenth notes.

Musical staff 4: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes the text "tr." above the staff.

Musical staff 5: Treble clef, G-clef. Contains a series of eighth and sixteenth notes.

Musical staff 6: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes the text "tr." above the staff.

Musical staff 7: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes the text "Unif." above the staff and a 2/4 time signature below.

Musical staff 8: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes the text "Hæc est dies." below the staff.

Musical staff 9: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes a fermata and the number "6" above the staff.

Musical staff 10: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes a fermata and the number "2" above the staff.

Musical staff 11: Treble clef, G-clef. Contains a series of eighth and sixteenth notes.

Musical staff 12: Treble clef, G-clef. Contains a series of eighth and sixteenth notes. Includes a fermata and the number "4" above the staff.



*Allegro.*  
E limbo.

R. P. Rathgeberi Offert.

(Dd)

Violino II.

*Finis. Solo.*  
 Gloria tibi.

7

.s.  
 Da Capo usque  
 ad signum Finis.

Detailed description: This block contains five staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes. Above the first staff, the text 'Finis. Solo.' is written, with a fermata over the final note. Below the first staff, 'Gloria tibi.' is written. A small number '7' is placed above the second staff. The fifth staff ends with a double bar line and the instruction '.s. Da Capo usque ad signum Finis.'.

VIII. De Ascensione Domini.

*.s. 1 Solo. 2*  
 Tollite.

T.

Detailed description: This block contains six staves of musical notation. The first staff begins with a large capital letter 'A' and a treble clef. Above the first staff, the text '.s. 1 Solo. 2' is written. Below the first staff, 'Tollite.' is written. The music consists of a series of eighth and sixteenth notes. A small number '1' is placed above the first staff, and a small number '2' is placed above the second staff. The sixth staff ends with a double bar line and the instruction 'T.'.



*Allegro. T.*



Qui ponit. Exaltare.

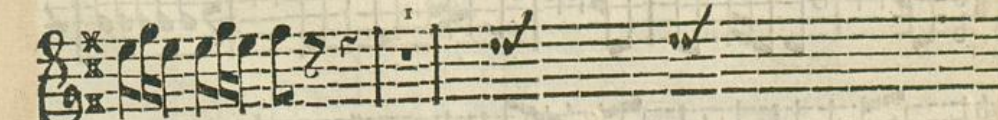


*Finis.*



*Solo. Unif.*

Dominus in caelo.



Da Capo usque  
ad signum Finis.

IX. De Pentecoste.

*S. Solo.*

Ntonuit.

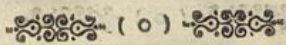
*Solo.*  
Spiritus paraclitus.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth and sixteenth notes, with a '2' above the first measure. The second staff continues the melodic line, marked with a '2' and a 'T.'. The third staff includes a trill ('tr:'). The fourth staff has a 'S.' and a 'T.'. The fifth staff is marked with a 'T.'. The sixth staff is labeled 'Alleluja.'. The seventh staff is marked 'Finis. Solo.'. The eighth staff is marked 'Confirma.'. The ninth staff is marked 'piano.'. The tenth staff is marked 'forté.'. The final staff includes dynamic markings 'p.' and 'f.'.

R. P. Rathgeberi Offert.

(Kc)

Violino II.



Musical score for the first section, consisting of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with dynamics markings 'p.' and 'f.'. The second and third staves provide harmonic accompaniment with rhythmic patterns. The fourth staff contains the instruction '.S. Da Capo usque ad signum Finis.' with a double bar line and repeat signs.

X. De Sanctissima Trinitate, sive Dominicis per Annum.

Musical score for the second section, starting with a large 'M' time signature. The first staff is in 3/8 time and includes the instruction '.S. 1' and 'Agnus Dominus.' below the staff. The score continues with six staves of music, featuring various rhythmic patterns and dynamics. The final staff is in 2/4 time and includes the instruction 'Solo. 3' and 'Tres sunt.' below the staff. The piece concludes with a double bar line and a repeat sign.

XI.

De Venerabili Sacramento.

.S. Solo.

O

Cœleste Sacramentum.

R. P. Rathgeberi Offert.

(ff)

Violino II.



*Allegro.*

Alleluja.



*Finis.* Solo.

Jesu Christe.



Da Capo usque  
ad signum Finis.

XII. Pro Dominicis per Annum.



Antate.

S.

B

The page contains ten staves of handwritten musical notation. The notation is complex, featuring many ornaments (marked with asterisks) and fingerings (marked with numbers 1-3). The music is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests. The word "Sanctus." is written below the seventh staff, and "T." is written above it. The page concludes with a double bar line and the number "6" below the final staff.

Alleluja.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

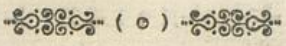
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

.S.  
Da Capo usque  
ad signum Finis.

B



T.

9 Solo. Unif,  
Priusquam. Domine.

I

3 2

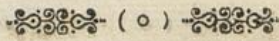
I

b

5

6 8

(Ff) 2



*Alegro.*  
Cantate.

*Finis.*  
Dominus.

1 2 1 2

1 2

S.  
Da Capo usque  
ad signum Finis.

PARS II. DE SANCTIS.

XIII.

De B. V. Maria.

*S. Solo.* *T.*

**A** *D laudes.*

The musical score consists of ten staves of handwritten notation. The first six staves are in a common time signature (C) and feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The seventh staff begins with a change in time signature to 12/8, marked 'Solo.' and 'Tu Estheri.'. The eighth and ninth staves return to common time (C) and continue the melodic line. The tenth staff concludes the piece in common time (C). Various performance markings are present, including first and second endings (I and II), trills (tr), and specific notes marked with an asterisk (\*).

R. P. Rathgeberi Offert.

(Gg)

Violino II.



*Allegro.*



Ad thronum.



*Finis.*

Virgo parens.





XIV. De eadem B. V. Maria.



(Gg) a *Volte subito.*



XV. De Sanctis Angelis.



The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several first and second endings marked with '1' and '2'. The sixth staff is marked 'Solo.' and 'In deserto.' and features a change in time signature to 3/8. The eighth staff is marked 'O coelestes.' and 'T.' and features a change in time signature to 3/8. The final staff ends with a first ending marked '1'.

R. P. Rathgeberi Offert.

(Hb)

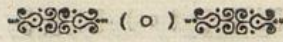
Violino II.

A page of handwritten musical notation on ten staves. The notation is in a single system with a common time signature. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several annotations: a 'b' (flat) above a note on the fourth staff, an 'I' above a note on the fifth staff, and a 'Fuis.' above a note on the eighth staff. The text 'Angelis suis.' is written below the eighth staff. At the end of the eighth staff, there is a double bar line with a star symbol (\*). The ninth staff begins with a double bar line and the number '8'. The tenth staff begins with a double bar line and the number '5'. The manuscript shows signs of age, with some staining and wear at the edges.

.s.  
Da Capo usque  
ad signum Finis.

XVI. De Sanctis Apostolis.

O  
Organa lata.



Solo.

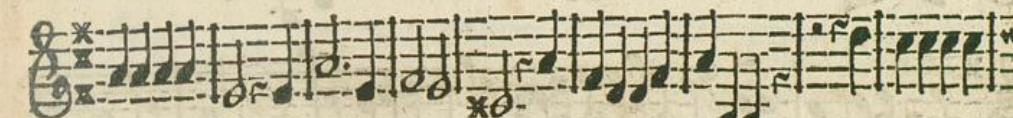
Hi tubæ Evangelicæ.

Alla breve.

O cæli principes.



Alleluja.



Isti sunt.



.S.  
Da Capo usque  
ad Signum Finis.

XVII. De iisdem Sanctis Apostolis.

.S. 9 *Vivace.*

**V** Erbo Domini. Atlantes sunt.



XVIII.

De uno S. Martyre.

**O** <sup>S. 9</sup> <sup>I</sup>

Cciditur. Angelici chori.

Solo.

Qualis princeps.

♬ ( 11 )

The musical score is written on ten staves. It begins with a large initial 'O' in a G-clef, followed by a treble clef and a key signature of one flat (B-flat). The first staff contains the initial 'O' and the first few notes, with a '9' above the staff and a '1' above the first measure. Below the staff, the text 'Cciditur.' is written under the first measure and 'Angelici chori.' under the second measure. The second staff continues the melody. The third staff has a 'tr.' (trill) above the final measure. The fourth staff has a 'Solo.' above the final measure. The fifth staff has 'Qualis princeps.' below the staff. The sixth staff has asterisks above several notes. The seventh staff has a '3' above the final measure. The eighth staff has a '3' above the final measure. The ninth staff has a '4' above the final measure and a '1' above the first measure of the final staff. The tenth staff concludes the piece. The page number '( 11 )' is written at the bottom center.

2

Qualis cedrus.

Finis.

Solo.

Posuisti Domine.

5

9

4

R. P. Rathgeberi Offert.

(Kk)

Violino II.

Da Capo usque  
ad signum Finis.

XIX. De Pluribus S. Martyribus.

Ecce flores.

S. Unif.



Solo.

Da Capo usque  
ad signum Finis.

XX. De S. Confessore Pontifice.

.s. Solo. Unif.

Ucerna ardens.

6/8

T.

Qui fuit lux mundi.

Finis.  
Ecce faceros.

R. P. Rathgeberi Offert.

(LI)

Violino II.

( o )

*S.*  
Da Capo  
usque ad signum Finis.

XXI. De S. Confessore non Pontifice.

*S. Solo.* *T.* *S.*  
**C** *Hori.*

*T.* *S.* *T.*

*S.* *T.*

*S.* *T.*

*S.* *T.*

*S.* *T.*

*S.* *T.*



Solo.

In prece.



Finis. Solo.  
Iste sanctus.

6 2

.5.  
Da Capo usque  
ad Signum Finis.

Detailed description: This block contains a musical score for a piece titled 'Iste sanctus'. It consists of ten staves of music. The first staff begins with a decorative flourish and the number '(o)'. The music is written in a single system with a treble clef and a key signature of one flat. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. There are several asterisks (\*) marking specific measures. The fourth staff contains the instruction 'Finis. Solo.' above the staff and 'Iste sanctus.' below it. The sixth staff has a '6' above the first measure and a '2' above the second measure. The eighth staff has a '.5.' above the first measure, and below it, the instruction 'Da Capo usque ad Signum Finis.' is written. The score ends with a double bar line.

XXII. De S. Virginibus.

S. 1  
Pichalamia.

Detailed description: This block contains a musical score for a piece titled 'Pichalamia'. It consists of three staves of music. The first staff begins with a large 'E' time signature, a treble clef, and a key signature of one flat. The time signature is 12/8, with an '8' written below it. Above the first measure, there is a 'S. 1' marking. Below the first measure, the title 'Pichalamia.' is written. The music is written in a single system with a treble clef and a key signature of one flat. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There is a '1' marking above the second measure of the second staff. The score ends with a double bar line.

The musical score consists of 12 staves of handwritten notation. The first six staves are in 3/4 time, and the last six are in 2/4 time. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions are written above and below the staves, including dynamics like *piano.*, *forte.*, and *piano.*, and a tempo marking *(Mm)*. A section titled *Solo.* is marked above the sixth staff, and *Castia Columba.* is written below it. The piece concludes with the instruction *Volta subito.* and the part name *Violino II.*

R.P. Rathgeberi Offert.

(Mm)

Volta subito.  
Violino II.





Coeli delitiæ.



Hæc est Virgo.



XXIII. De omnibus Sanctis, five pro quovis  
festo Sanctorum.

.S. Solo.

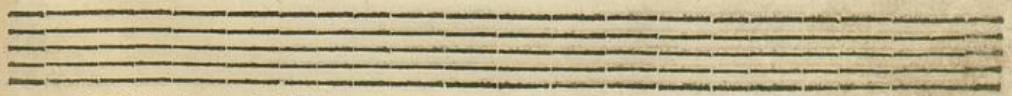
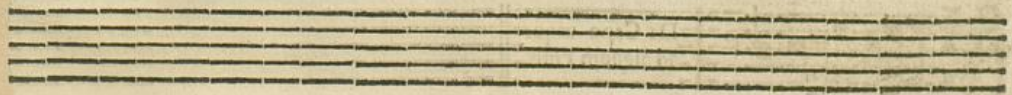
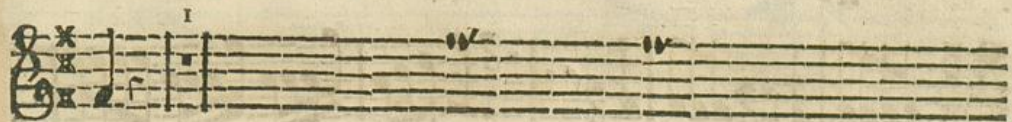
Quanta gloria.

Clarissima dies.

The musical score is written on ten staves. The first staff begins with a large 'O' and is marked 'Solo.' The music is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece 'Quanta gloria' spans the first nine staves. The final staff contains the beginning of 'Clarissima dies', which is marked with a 6/8 time signature. The manuscript shows signs of age, including some staining and a small number '(14)' at the bottom center.



Cherubini.



R. P. Rathgeberi Offert.

(No)

Violino II.



al. omni

(ab)

al. omni

XXIV. De Dedicacione Templi.

S. Solo.

Edicatio est hodie.

Cantate.

Volte subito.

tr.

Solo. 8

Locus iste.

T:

a (all)

Alleluja.

Finis.

Solo. Unif.

Benedictus.

R. P. Rathgeberi Offert. (Oo) Violino II.

Detailed description: This is a page of handwritten musical notation for a violin part. It consists of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The word 'Alleluja.' is written below the fifth staff. 'Finis.' is written above the eleventh staff, followed by 'Solo. Unif.' and 'Benedictus.' below it. At the bottom of the page, the composer's name 'R. P. Rathgeberi Offert.' is written on the left, '(Oo)' in the center, and 'Violino II.' on the right. The manuscript shows signs of age, with some staining and wear at the edges.

4



2



.S.

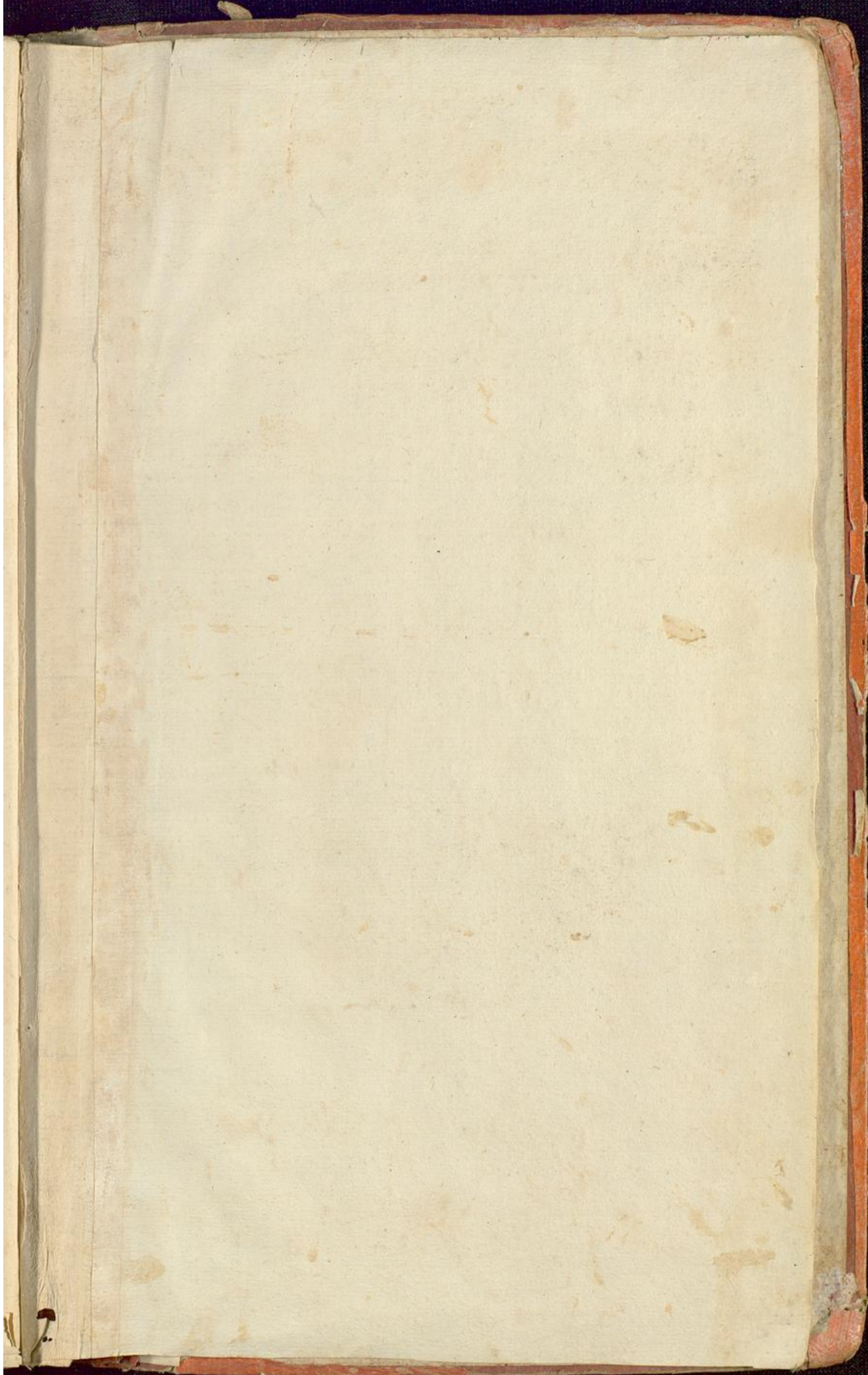


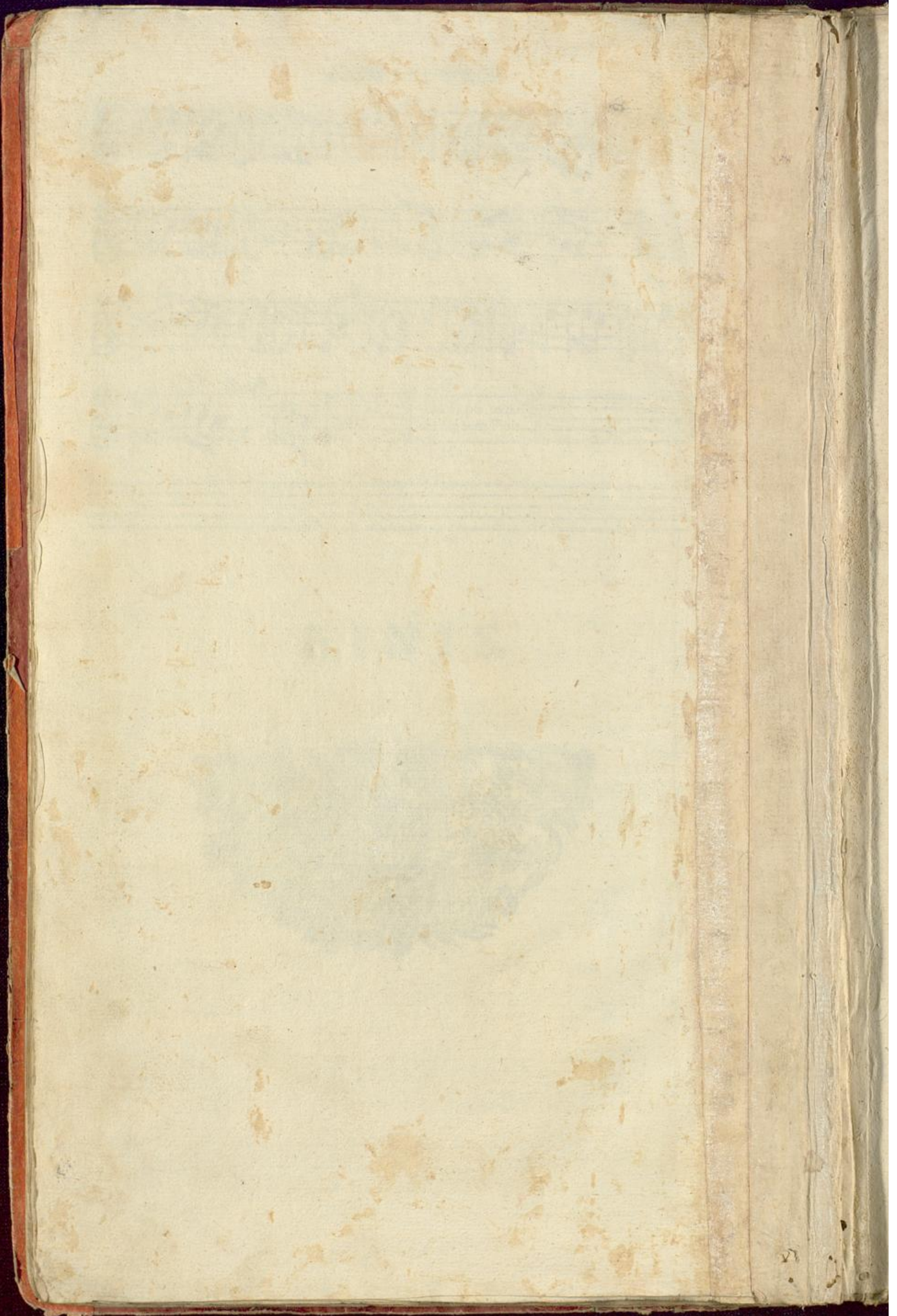
Da Capo usque  
ad Signum Finis.

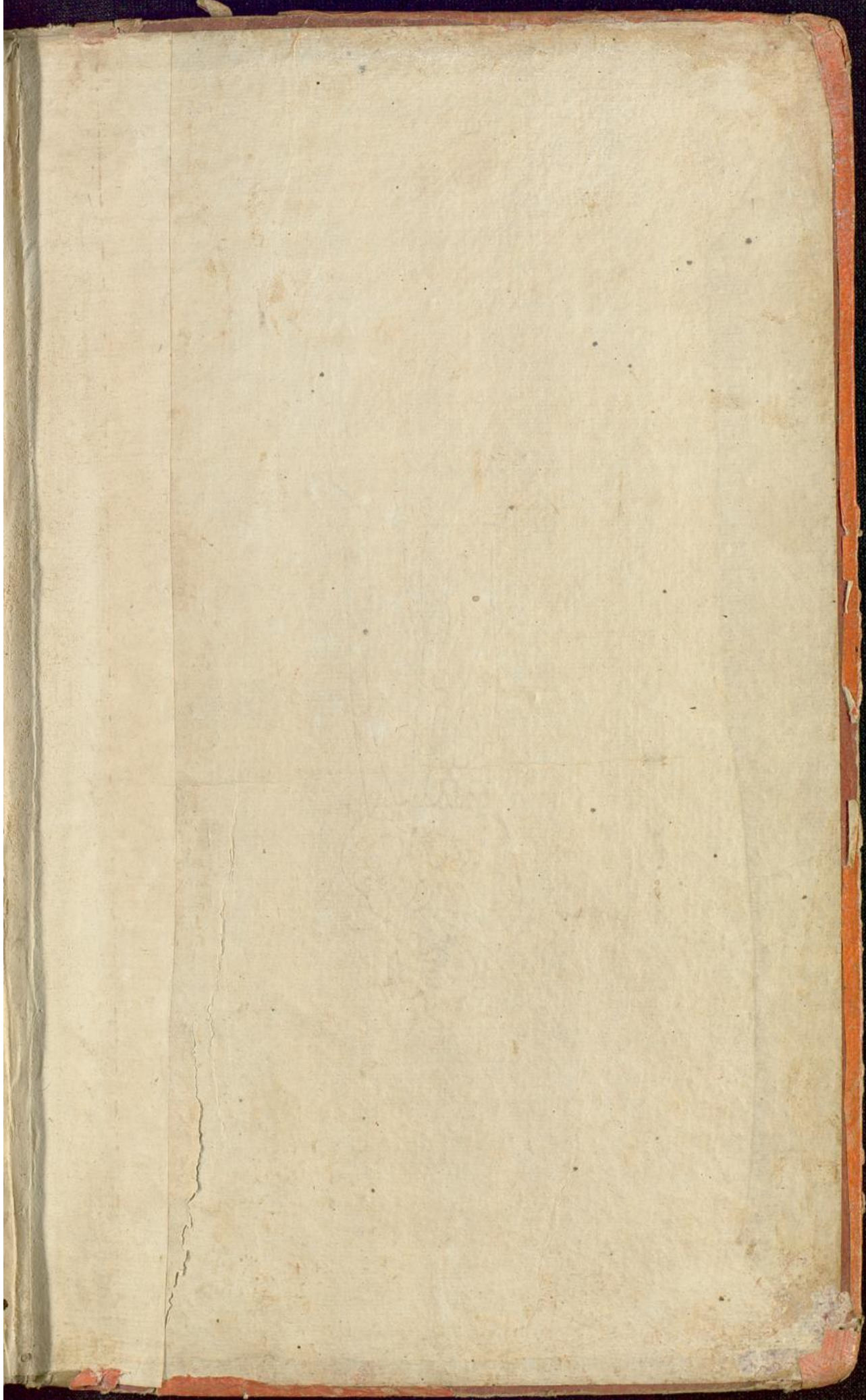


FINIS.









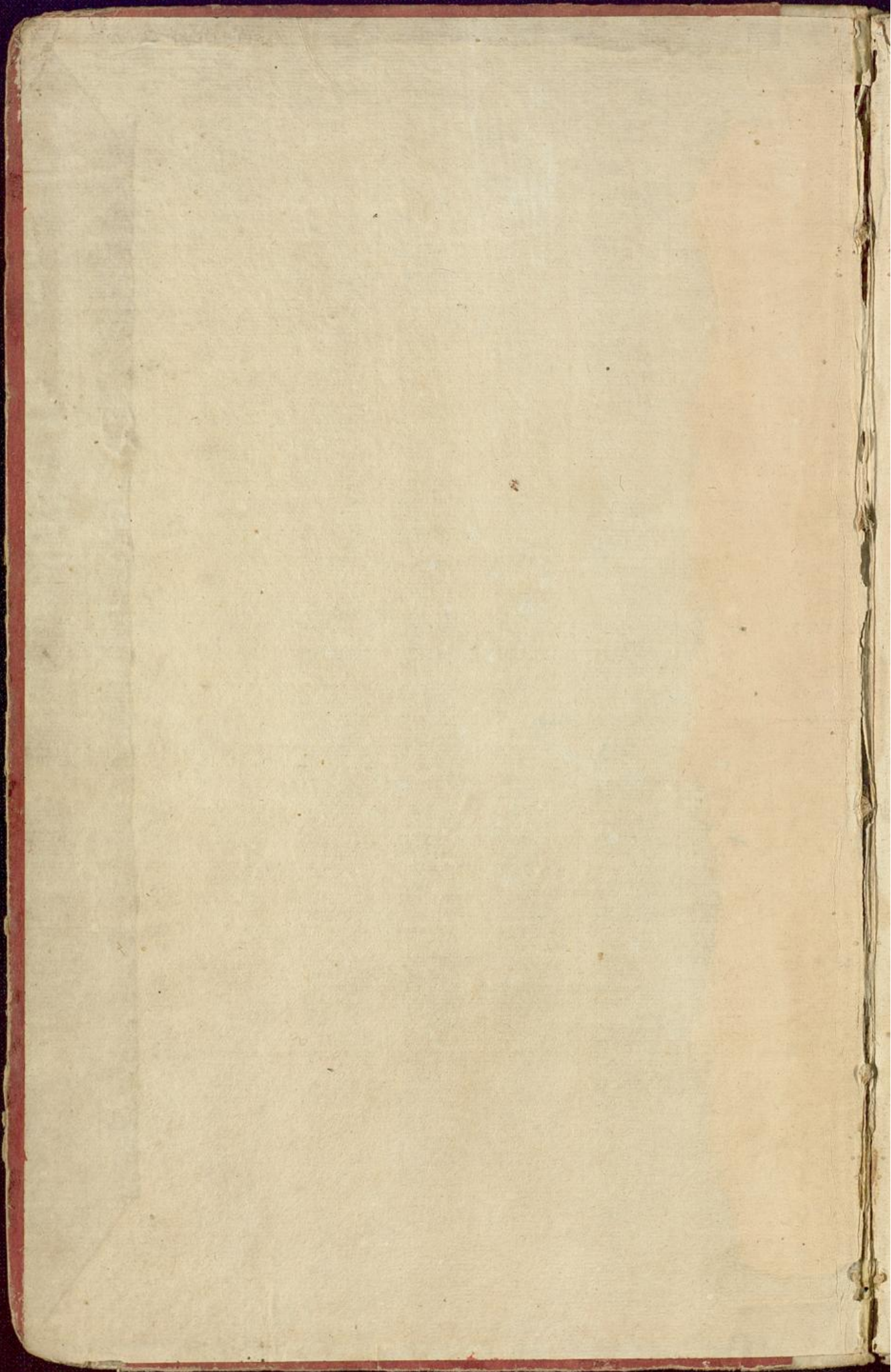
Handwritten text on the spine, including the number 1199.

Handwritten text on the spine of the book, likely a library inventory or title, written in a Gothic script.

Invent. 2344

**VIOLON**  
Pro  
Offertorys S.S.  
A. Rathgeber.

6.



MACEA  
A NAPHONESIS  
PUB.  
MIGNETI QUATUOR  
OPIERTORIA  
SANCIES  
PARTIS

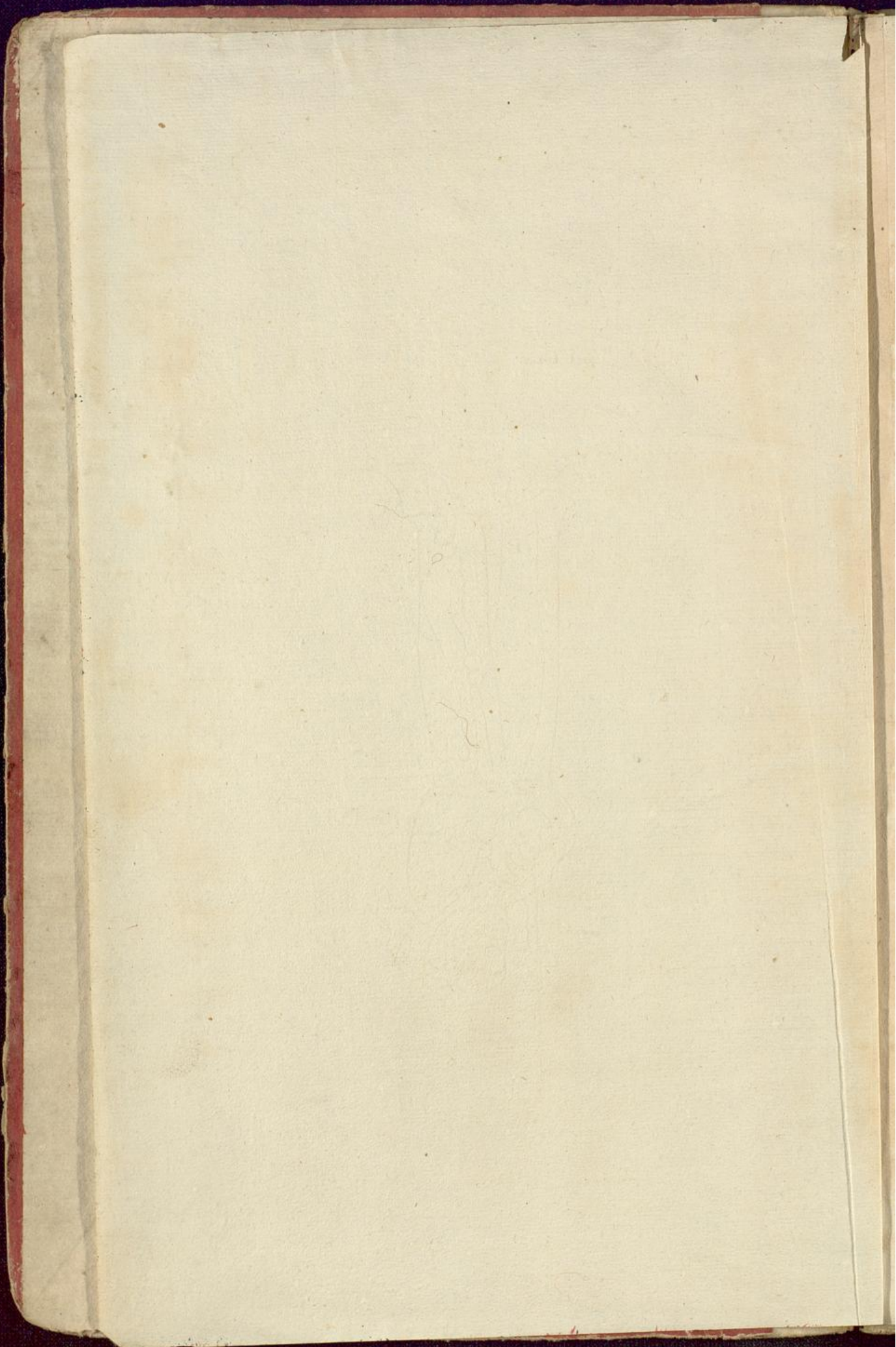
...

P. Valerio ...

OPUS IV.

VOLONCELLO

...



SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA,

à  
IV. Vocibus ordinariis C.A.T.B. II. Violinis necessariis,  
II. Tubis vel Lituis ex diversis Clavibus ad libitum adhibendis,  
cum duplici Basso Continuo.

*In Lucem edita*

à  
P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Banthensis ad SS. PETRUM & DIONYSIUM  
in Franconia Professo.

OPUS IV.

VIOLONCELLO.

*Cum Permissu Superiorum.*

---

AUGUSTÆ-VINDELICORUM,  
Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1726.

SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA.

IV. Vocibus ordinariis C.A.T.B. II. Violinis necessariis.  
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P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Bantensis ad SS. Petrum & Dionysium  
in Franconia Professo.

OPUS IV.

VIOLOCELLO.

Con Partita Superiorum.

Augustae-Vindelicorum,

Typis & sumptibus JOHANNIS JACOBI LOTTERII, Anno 1788.



## Ad Philomusum.



**O**fferentia offero tibi Benevole Philomuse viginti quatuor, quasi totidem citharas, quibus viginti quatuor Seniores Apocalyptici cantabant Agnō immaculato canticum novum. Ut tu iisdem glorifices, laudesque Viventem in Sæcula Sæculorum. Apocal. 5. v. 7. & 8. Si hanc meam secutus fueris intentionem, aggratulabor labori meo; cui minimè aliàs (quàm vehementer etiam Bibliopola, pluresque Musices Amatores compulerint magis, quàm rogârint) manum admovissem. Utere ergò iis ad Dei gloriam tam in festis Domini, quàm Sanctorum, eaque producendo tuum benè instrue Chorum Vocalistis, Chelistas duplica, uno ad minimum concomitante Violoncello. Tubas, vel Cornua ex diversis clavibus ad libitum adhibenda censui, ut nec solennitatibus desit applausus, nec ex tubarum defectu manca sit tua Musica; quam si brevem optas, in finali ante ultimam Vocem Solam desinas. Tuo id relinquo beneplacito; meaque Offerentia benevolo accipe iudicio: quod si fortè nimis criticum foret, scito: Nec pro crisi tuâ esse composita, sed pro Dei gloriâ; quæ si per ea promoveatur, meus adimpletus scopus est. Critico placere nolo: Neque propterea, quia Critico displicent, omnibus displicent. Ede tua, & illa non omnibus placebunt; Artificio etenim summo Composita Musica non singulis placet: an propterea pretium perdit? Scilicet nihil est ex omni parte beatum. Consonantem Ego meditatus sum harmoniam pro gloriâ Dei: Tu si plura in istis requiras offerentiarum, falleris omnino, quia Ego ipse plura meditatus non sum. Si nec hoc sufficit crisi tuæ? quære tuo sapidiora gustui; nec invideo; sed opto, ut invenias,  
& Valeas.





# Index Offertoriorum XXIV.

De Tempore & Sanctis.

## *Pars I. de Tempore.*

- I. De Adventu Domini.
- II. De Nativitate D. N. J. C.
- III. De Circumcisione Domini, *sive* Nomine JESU per Annum.
- IV. De Epiphania Domini.
- V. Pro Quadragesima.
- VI. De S. Cruce pro tempore passionis, *sive* in festis S. Crucis.
- VII. De Resurrectione D. N. J. C.
- VIII. De Ascensione D. N. J. C.
- IX. De Pentecoste.
- X. De Sanctissima Trinitate, *vel* Dominicis per Annum.
- XI. De Venerabili Sacramento.
- XII. Pro Dominicis per Annum.

## *Pars II. de Sanctis.*

- XIII. De Beatissima Virgine Maria.
- XIV. De eadem B. V. Maria.
- XV. De S. Angelis.
- XVI. De S. Apostolis.
- XVII. De iisdem S. Apostolis.
- XVIII. De uno S. Martyre.
- XIX. De pluribus S. Martyribus.
- XX. De S. Confessore Pontifice.
- XXI. De S. Confessore non Pontifice.
- XXII. De S. Virginibus.
- XXIII. De omnibus Sanctis, *sive* pro quovis Festo Sanctorum.
- XXIV. De Dedicatione Templi.





# VIOLONCELLO.

PARS I. DE TEMPORE.

## I. De Adventu Domini.

S. vv 43 2  
Rietur Stella.

C.A.

6 5 34 54 34 54 34  
Finis.

5 4 7 6  
C.S.

R. P. Rathgeberi Offerf.

† A

Violoncello.

(o)

Musical staff with treble clef, key signature of two flats, and various ornaments and fingerings.

Musical staff with treble clef, key signature of two flats, and various ornaments and fingerings.

Musical staff with treble clef, key signature of two flats, and various ornaments and fingerings.

S.

Da Capo  
usque ad signum Finis.

17

II. De Nativitate D.N.J.C.

A

Nnuncio vobis gaudium.

Musical staff with treble clef, key signature of two flats, and various ornaments and fingerings.

Musical staff with treble clef, key signature of two flats, and various ornaments and fingerings.

Musical staff with treble clef, key signature of two flats, and various ornaments and fingerings.

Musical staff with treble clef, key signature of two flats, and various ornaments and fingerings.

First staff of music with various fingering numbers (6, 5, 4, 3) and symbols (X, T) above the notes.

Second staff of music with fingering numbers (76, 6, 43, 6, 6) and symbols (X) above the notes.

Third staff of music with fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (T, X) above the notes.

Fourth staff of music with fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (T, X, VV) above the notes.

Fifth staff of music with fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (T, X) above the notes.

Sixth staff of music with fingering numbers (6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (VV, T, X) above the notes. Ends with a fermata and the word "Finis".

Seventh staff of music, labeled "Solo." with fingering numbers (3, 3, 3, 3, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (a, VV, X, b, X, X, 7, X) above the notes.

Benedictus.

Eighth staff of music with fingering numbers (7, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (X, b7, X, X, X, X, b, 76, X) above the notes.

Ninth staff of music with fingering numbers (76, 7, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (b, X, X, X, X, X, b, 7, X) above the notes.

Tenth staff of music with fingering numbers (b7, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6) and symbols (b7, b, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X, X) above the notes.

Eleventh staff of music, mostly empty with some faint markings.

† A 2



Musical staff with notes, rests, and fingerings (1, 6, 3, 6, 5, 6, X).

Musical staff with notes, rests, and fingerings (6, X, X, 6, X, X, 6, X, X).

Musical staff with notes, rests, and fingerings (5, 6, 6, T., 6, 6). Includes the text "Nomen Jesu celebremus." below the staff.

Musical staff with notes and fingerings (6, 6, 6, 6, 6, 6, 6, 6).

Musical staff with notes, rests, and fingerings (6, 6, 6, 6, S., 6, X, 6).

Musical staff with notes, rests, and fingerings (6, X, T., 6, X, X, 6, 6, 6, X).

Musical staff with notes, rests, and fingerings (X, X, X, X, X, vv, 6, 6, T., 6).

Musical staff with notes, rests, and fingerings (6, vv, 6, 6, T., 6, 6, 6, 6). Includes the tempo marking "Allegro." and the dynamic marking "Al-" below the staff.

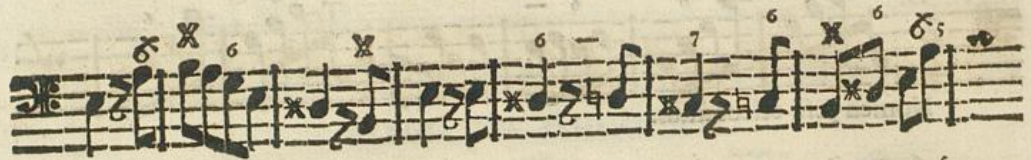
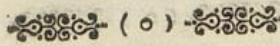
Musical staff with notes, rests, and fingerings (X, 6, 6, X, X, T., 6, 6). Includes the text "Icluja." below the staff.

Musical staff with notes, rests, and fingerings (6, 6, X, 6, 6).

R. P. Rathgeberi Offert.

† B

Violoncello.



Da Capo usque  
ad signum Finis.

#### IV. De Epiphania Domini.





VV 6 6 C. A.

6 6 6 5 4 3 VV 6 6

6 5 4 3 6 6 5 4 3 VV 6

T. 6 6 6 6 6 Lux de luce.

VV 6 6 6 6 6 6 T. 6 6 6 6 6

VV X X T. 6 X 6 6 6 6 6 5 4 X 6

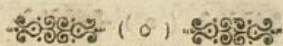
X - X 6 6 6 5 6 6

Allegro. 1 Alleluja.

6 6 6 5 4 3 6 6 6 6 6 4 2 5

b 6 b 4 5 6 6 6 6 6 6 6 6

b 6 b 4 5 6 6 6 6 6 6 6 6



Finis. tardè. VV.

6 6 6 6 6 5 b 4 X

44 ☺ Regem Christum.

6 X Ten.S. X 6 X 5

6 X - 6 6 6 4 X VV 6 5

6 6 X X X X X VV

4 X 6 4 X S.

Da Capo usque  
ad signum Finis.

17

V. Pro Quadragesima.

b .S. VV 6 - 7 6 - X X 7

N jejunio.

b Ten.S. 6 6 - 7 6 X X b

b X 6 6 5 X T: 6 - 7 6 - X X

b b b 6 7 8 5 4 3 VV

b 6 - 7 ob - b7 T: 6 - 7 ob -

R. P. Rathgeberi Offert.

† C

Violoncello.



**BLB**

Badische Landesbibliothek  
Karlsruhe

( o )

Handwritten musical score for a single voice part, consisting of ten staves of music. The notation includes various rhythmic values, accidentals (flats), and performance markings such as "T.", "Finis.", and "Da Capo usque ad signum Finis.". The music is written on a single staff with a treble clef and a key signature of one flat (B-flat).

VI. De Sancta Cruce, pro tempore passionis, five in Feltis S. Crucis.

O <sup>S. T. 6</sup> <sup>6 5</sup> <sup>v̇v</sup> <sup>5 6 5</sup>

Cruce ave.

<sup>T. 6</sup> <sup>6 5</sup> <sup>6 -</sup> <sup>5 6</sup> <sup>v̇v</sup>

<sup>X</sup> <sup>5 6 5</sup> <sup>T: 6</sup> <sup>6 -</sup> <sup>6</sup> <sup>4 3</sup>

<sup>v̇v</sup> <sup>6 5</sup> <sup>T: 6</sup> <sup>6 b 5</sup> <sup>X</sup> <sup>b 5</sup> <sup>X</sup> <sup>6</sup>

<sup>b 5</sup> <sup>X</sup> <sup>6 5</sup> <sup>5 X</sup> <sup>X T: 6</sup> <sup>6 5</sup> <sup>7 7</sup>

<sup>7</sup> <sup>6 5</sup> <sup>v̇v</sup> <sup>6 5</sup> <sup>4 3</sup> <sup>51</sup>

<sup>B.S. 6</sup> <sup>6 - X</sup> <sup>6 7 6 - X</sup> <sup>T: 6</sup>

Nos autem. 5 Clavis.

<sup>6</sup> <sup>6</sup> <sup>6 5</sup> <sup>v̇v 6</sup> <sup>1 2 3</sup> <sup>T: 6</sup>

<sup>6</sup> <sup>X</sup> <sup>6 - 6</sup> <sup>X</sup> <sup>v̇v</sup> <sup>X</sup> <sup>X</sup>

<sup>1</sup>

† C 2

( o )

Finis.

VV

Adoramus te.

Da Capo usque  
ad Signum Finis.

18

## VII. De Resurrectione D. N. J. C.

.S. Solo.      B.S. I      1

Onfractæ sunt.

Da Capo usque  
ad Signum Finis.

6 - 6 6 X

5 3 - 7 - 6 4 5 3 b7 X X 7

6

6 5 7

T. 6 6

54 Vicit Leo.

6 6 6 6 6 6

T. 6

6 6 6 6

Solo. 6

25 Hæc est dies.

6 6 6

R. P. Rathgeberi Offert.

† D

Violoncello.

6 6 A. 6 6 6 6 6 X

5 6 X 6 6 X VV 6

6 6 X 6 6

2 6 5 6 5 6

6 6 6 6 4 3 VV 6

Allegro. T. 6 6 6 6 6 4

60 E limbo patres.

VV T. 6

6 6 X 6 5 X 3

X 6 X X X

6 X 6 X 6

X 6 6 VV 4

68 Gloria tibi.

Da Capo usque  
ad signum Finis.

29

VIII. De Ascensione Domini.

Trollite portas.

† D 2

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It begins with a trill (T) and contains various rhythmic figures and fingerings (6, 6, 4, 5, 3).

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It features a series of sixteenth-note patterns and rests, with fingerings (6, 7, X) and a trill (T).

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It contains a sequence of eighth and sixteenth notes with a trill (T) at the end.

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It features a complex rhythmic pattern with many sixteenth notes and a trill (T).

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It contains a series of eighth notes with a trill (T) and fingerings (6, 5, 6, 6).

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It features a sequence of eighth notes with a trill (T) and fingerings (6, 5, 6, 4, 3).

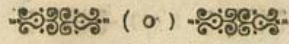
Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It includes a section labeled "Recit. B.S." and "T. Allegro". The lyrics "Qui ponit" and "Exaltare." are written below the staff. Fingerings (6, 5, 4, 3) and a trill (T) are present.

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It contains a sequence of eighth notes with a trill (T) and fingerings (6, 6, vv, 6, 6).

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It features a series of eighth notes with a trill (T) and fingerings (6, 6).

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It contains a sequence of eighth notes with a trill (T) and fingerings (6, 6).

Musical staff with treble clef, key signature of one flat, and time signature of 3/4. It features a series of eighth notes with a trill (T) and fingerings (6, 6).



Finis. Solo. VV

20 Dominus in caelo.

C. A.

VV

VV

.S.  
Da Capo usque  
ad signum Finis.  
22

IX. De Pentecoste.

.S. Solo. T. 6  
Nonuit de caelo.

R. P. Rathgeberi Offert.

† E

Violoncello.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). Contains several measures of music with a '6' above the staff and a 'w' at the end.

Musical staff 2: Treble clef, key signature of two flats. Contains several measures of music.

Musical staff 3: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "Solo. VV" and "43" above the staff, and "35 Spiritus paraclitus." below the staff.

Musical staff 4: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "43" above the staff and "vv" at the end.

Musical staff 5: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "43" above the staff and "X X X" above the staff.

Musical staff 6: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "T:" above the staff and "43" above the staff.

Musical staff 7: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "vv" above the staff and "T:" above the staff.

Musical staff 8: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "6" above the staff and "I" above the staff.

Musical staff 9: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "6" above the staff and "b6" above the staff.

Musical staff 10: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "Allcluja." below the staff.

Musical staff 11: Treble clef, key signature of two flats. Contains several measures of music. Includes the text "Finis." above the staff and "32 Confirma hoc Deus." below the staff.



X. De Sanctissima Trinitate, five Dominicis per Annum.



First musical staff with treble clef, 2/2 time signature, and various notes and rests.

Second musical staff with treble clef, 2/2 time signature, and various notes and rests.

Solo.VV

Third musical staff with treble clef, 2/2 time signature, and various notes and rests. Includes the text "Tres sunt." below the staff.

Fourth musical staff with treble clef, 2/2 time signature, and various notes and rests.

Fifth musical staff with treble clef, 2/2 time signature, and various notes and rests.

Sixth musical staff with treble clef, 2/2 time signature, and various notes and rests.

Seventh musical staff with treble clef, 2/2 time signature, and various notes and rests.

Eighth musical staff with treble clef, 2/2 time signature, and various notes and rests.

Ninth musical staff with treble clef, 2/2 time signature, and various notes and rests.

T:

Tenth musical staff with treble clef, 3/8 time signature, and various notes and rests. Includes the text "Sanctus." below the staff.

Eleventh musical staff with treble clef, 3/8 time signature, and various notes and rests.

Musical staff 1: Treble clef, 2/4 time signature. Notes with fingerings 6, 6, 6, 4, 6, 6. Includes an 'X' marking above the 4th measure.

Musical staff 2: Treble clef, 2/4 time signature. Notes with fingerings 6, 4, 3, 6, 6, 6, b, 6, 5. Includes 'X' markings above the 4th and 6th measures, and a 'T:' marking above the 9th measure.

Musical staff 3: Treble clef, 2/4 time signature. Notes with fingerings 6, 1, 1, 1. Includes 'X' markings above the 4th and 6th measures.

Musical staff 4: Treble clef, 2/4 time signature. Notes with fingerings 6, 1, 1, 1, 1, 1, 1, 1. Includes an 'X' marking above the 4th measure and the text "Alleluja." below the staff.

Musical staff 5: Treble clef, 2/4 time signature. Notes with fingerings 6, 6, 6, 6, 6, 6, 6, 6. Includes 'X' markings above the 2nd, 4th, and 6th measures, and a 'T:' marking above the 8th measure.

Musical staff 6: Treble clef, 2/4 time signature. Notes with fingerings 6, 6, 6, 6, 6, 6, 6, 6. Includes an 'X' marking above the 4th measure and a 'T:' marking above the 6th measure.

Musical staff 7: Treble clef, 2/4 time signature. Notes with fingerings 6, 6, 6, 6, 6, 6, 6, 6. Includes an 'X' marking above the 4th measure.

Musical staff 8: Treble clef, 2/4 time signature. Notes with fingerings 6, 6, 6, 6, 6, 6, 6, 6. Includes an 'X' marking above the 4th measure, the text "Finis." above the 8th measure, and the number "92" below the staff.

Musical staff 9: Treble clef, 2/4 time signature. Notes with fingerings 6, 6, b, 7, C.S., 6. Includes 'X' markings above the 2nd, 4th, 6th, and 8th measures, and the text "Benedicamus." below the staff.

Musical staff 10: Treble clef, 2/4 time signature. Notes with fingerings 6, 6, 6, b, 6, 1, 6. Includes 'X' markings above the 2nd, 4th, and 6th measures.

Musical staff 11: Treble clef, 2/4 time signature. Notes with fingerings 6, 1. Includes an 'X' marking above the 2nd measure.

R. P. Rathgeberi Offert.

† F

Violoncelle.

( o )

Da Capo usque  
ad Signum Finis.

XI. De Venerabili Sacramento.

**O** *S. z Solo.*

*X Coeleste.*

*T.*  
O sacrum convivium.

*Allegro.*

6 - 6 5 6 6 6 6

Alleluja.

7 7 6 - 6 -

6 - 6 - 7 X X

X 7 6

43 Finis. vv 6 65 X 4 X B.S. 6 X

53 Jefu Chriſte.

X X 6 6 X X 6 6 6 6

X 6 6 6 6 X 6 6 X 2

X vv 6 X 4 X X S. X

S. Da Capo usque ad ſignum Finis.

16

# XII. Pro Dominicis per Annum.

**C** *S. 2 T. 6*  
- Antate Domino.

*2 6 6*

*6*

*6 6 15*

*Recit. S. 6sb b5 b43 6 6 6 7*  
Priusquam.

*6 6 7 7*  
Domine.

*5 7 7*

*2 6*

*5 6 6 3*

*6 7 8 X*

First staff of music with notes and fingerings (5, 6, 7, 6, 5, 6, 5, 7).

Second staff of music with notes and fingerings (6, 5, 4). Includes the tempo marking *Allegro. T.*

41 Cantate.

Third staff of music with notes and fingerings (6, 6, 6, 6, 6).

Fourth staff of music with notes and fingerings (6, 6, 6, 6, 6).

Fifth staff of music with notes and fingerings (6, 6, 6, 6, 6).

Sixth staff of music with notes and fingerings (6, 7, 6, 6, 6, 6).

Seventh staff of music with notes and fingerings (6, 6, 6, 6, 6, 6). Ends with the word *Finis.*

Eighth staff of music with notes and fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6). Includes the word *Dominus.*

Ninth staff of music with notes and fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6).

Tenth staff of music with notes and fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6).

Eleventh staff of music with notes and fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6). Includes the instruction *Da Capo usque ad signum Finis.*

R. P. Rathgeberi Offeri.

† G

Violoncello.

PARS II. DE SANCTIS.

XIII.

De B. V. Maria.

**A**  *A laudes.*











*Tu Estheri.* 







*Allegro. Solo.*

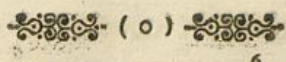
*Ad thronum.*

*Finis.*

26 ☺ *Virgo parens.*

† G 2

XIV. De eadem B. V. Maria.



Musical score for Violoncello, consisting of ten staves of music. The notation includes various rhythmic values, accidentals (flats), and performance markings such as 'T:', 'v', and 'x'. The key signature is three flats (B-flat, E-flat, A-flat). The music is written in a single system across the ten staves.

R. P. Rathgeberi Offert.

†H

Violoncello.

Finis.

Solo.

Virgo sancta.

Da Capo usque  
ad signum Finis.

### XV. De Sanctis Angelis.

Audate Dominum.

First musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains several measures of music with various note values and rests. Fingerings are indicated by numbers 1 through 7 above the notes.

Second musical staff, continuing the piece. It features similar notation with fingerings and rests.

Third musical staff, containing the instruction "In deserto." written below the staff. The notation includes a change in note values and rests.

Fourth musical staff, continuing the musical notation with various note values and fingerings.

Fifth musical staff, showing further musical notation and fingerings.

Sixth musical staff, continuing the piece with various note values and rests.

Seventh musical staff, showing musical notation and fingerings.

Eighth musical staff, continuing the musical notation.

Ninth musical staff, containing the instruction "O coelestes Spiritus." written below the staff. The notation includes a change in note values and rests.

Tenth musical staff, continuing the musical notation with various note values and fingerings.

Eleventh musical staff, containing the instruction "† H 2" written below the staff. The notation includes a change in note values and rests.

First staff of music with treble clef, key signature of one flat, and various fingering numbers (6, 7, 7) above the notes.

Second staff of music with treble clef, key signature of one flat, and fingering numbers (VV, 6, 1, T, 6) above the notes.

Third staff of music with treble clef, key signature of one flat, and fingering numbers (6, 5, 7, 7, VV, 6, T, 6) above the notes.

Fourth staff of music with treble clef, key signature of one flat, and fingering numbers (6, 6, 7, 6, 6, 5) above the notes.

Fifth staff of music with treble clef, key signature of one flat, and the instruction "Finis. Solo." above the notes. A fermata is placed over a note.

Angelis suis.

Sixth staff of music with treble clef, key signature of one flat, and fingering numbers (6, 6, 6, 6, 6, 6, 6) above the notes.

Seventh staff of music with treble clef, key signature of one flat, and 'X' marks above the notes.

Eighth staff of music with treble clef, key signature of one flat, and fingering numbers (5, 6, 4, 3, 1, 7) above the notes.

Ninth staff of music with treble clef, key signature of one flat, and 'X' marks above the notes.

Tenth staff of music with treble clef, key signature of one flat, and 'X' marks above the notes.

Eleventh staff of music with treble clef, key signature of one flat, and the instruction ".S. Da Capo usque ad signum Fipsis." at the end.

XVI.

De Sanctis Apostolis.

The musical score consists of ten staves of music. The first staff begins with a large 'O' and is annotated with 'S.', 'T.', and 'Rgana laeta.' The second staff has 'v' above it. The third staff has 'T.' above it. The fourth staff has 'T.' above it. The fifth staff has 'v' above it. The sixth staff has 'S.' above it and '48' below it. The seventh staff has 'xv' above it. The eighth staff has '5', '7', '4', '3', '1', '6', '6' above it. The ninth staff has '6', '7', '1' above it. The tenth staff is annotated with 'R. P. Rathgeberi Offert.' and 'Violoncello.' below it. The music is written in a historical style with various note values and rests.

This page contains a handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first nine staves are instrumental, featuring complex rhythmic patterns and numerous fingerings (e.g., 6, 7, 6, 5, 4, 3, 2, 1) and ornaments (marked with 'X'). The tenth staff is a vocal line with the lyrics "O coeli terræ." and the tempo marking "Alia br. VV". The manuscript shows signs of age, including some staining and a red binding edge on the left.

Musical staff 1: Treble clef, G-clef, 4/4 time signature. Contains a melodic line with various note values and rests. Includes a '4x' marking above the first measure.

Musical staff 2: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line from the first staff.

Musical staff 3: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line.

Musical staff 4: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line.

Musical staff 5: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line.

Musical staff 6: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line.

Musical staff 7: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line.

Musical staff 8: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line. Includes a 'Finis.' marking above the staff.

Musical staff 9: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line. Includes a 'Solo.' marking above the staff.

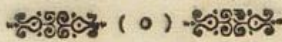
Musical staff 10: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line. Includes a 'B. S.' marking above the staff.

Musical staff 11: Treble clef, G-clef, 4/4 time signature. Continuation of the melodic line.

88 Ifi sunt.

† I 2

Voltri subito.



6 6 6

VV. 6 6 6 6 X 6 6 X X X

X 6 4 X - X VV 6 6 6 6 6 6

X 6 X b 6 X .S. Da Capo usque ad signum Finis.

35

XVII. De iisdem Sanctis Apostolis.

.S. Recit. Solo. 4 6 X 6 b5 b43 6

**V** Erbo Domini.

5655 3434 5 3 9 *Finacè.* T. 6 VV

Atlantes sunt.

T. 6

S.

T.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, vv, 6) and a trill (T:).

Musical staff 2: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 5, 7).

Musical staff 3: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 6, 6) and a trill (T:).

Musical staff 4: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 6, 6) and a trill (T:).

Musical staff 5: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 6, 6) and a trill (T:).

Musical staff 6: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 6, 6) and a trill (T:).

Musical staff 7: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 6, 6) and a trill (T:).

Musical staff 8: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 6, 6) and a trill (T:). Ends with a fermata and the word "Finis."

Musical staff 9: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (6, 6, 6, 6, 6) and a trill (T:).

Mellifui Apostoli.

Musical staff 10: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (7, 5, 7) and a trill (T:).

C. A.

Musical staff 11: Treble clef, key signature of one sharp, 2/4 time signature. Contains sixteenth-note patterns with fingerings (7, 7, 5, 7) and a trill (T:).

R. P. Rathgeberi Offert.

†K

Violoncello.

(•)

Da Capo usque  
ad signum Finis.

37

XVIII. De uno S. Martyre.

*S. Recit. Solo.*

**O** *Cciditur justus.*

*Angelici chori.*

First staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 4) and accents.

Second staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

Third staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

Fourth staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

Fifth staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents. Includes the word "Solo." above the staff.

Sixth staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents. Includes the word "Qualis princeps." below the staff.

Seventh staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

Eighth staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

Ninth staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

Tenth staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

Eleventh staff of musical notation with treble clef, key signature of one flat, and various fingerings (6, 7, 6) and accents.

† K 2

*Volti subito.*

First staff of musical notation with treble clef, key signature of one flat, and various musical notations including notes, rests, and ornaments.

Second staff of musical notation, starting with a treble clef and key signature of one flat. It includes the text "Solo." and "Qualis cedrus." below the staff.

Third staff of musical notation, starting with a treble clef and key signature of one flat. It includes the text "T." below the staff.

Fourth staff of musical notation, starting with a treble clef and key signature of one flat.

Fifth staff of musical notation, starting with a treble clef and key signature of one flat.

Sixth staff of musical notation, starting with a treble clef and key signature of one flat.

Seventh staff of musical notation, starting with a treble clef and key signature of one flat.

Eighth staff of musical notation, starting with a treble clef and key signature of one flat.

Ninth staff of musical notation, starting with a treble clef and key signature of one flat. It includes the text "Finis." at the end of the staff.

Tenth staff of musical notation, starting with a treble clef and key signature of one flat. It includes the text "Solo.VV." and "Posuisti Domine." below the staff.

( 0 )

Da Capo usque  
ad signum Finis.

68

R. P. Rathgeberi Offert.

† L

Violoncello.

XIX.

De Pluribus S. Martyribus.

**N** *Ecce flores.*

Violoncello R. F. Rabbiner Offen.

6 X T: 6 6 5 7 4 3 VV 6

T: 6 6 5 7 4 3 6 6

VV 6 7 6 X T: 6 6 5 7 4 3 VV 6

T: 6 6 5 7 4 3 6 X

6 X VV T: 6 6 5 7 4 3

43 VV T: 6 6 5 7 4 3 7 43

6 6 6 6 Solo. 6 6 X

6 - b - 6 b 6 X b - 6 b 6 - X 6 -

b X 7 4 X - 7 4 X - 7 4 X - 6 5 - 6 5 - 6 5 -

VV 6 b 6 6

*Volsi subito.*

Musical score for the first piece, consisting of four staves of music. The notation includes various ornaments (marked with asterisks) and fingerings (marked with numbers 4, 5, 6). The piece concludes with the instruction "Da Capo usque ad Signum Finis." and a small number "25" at the bottom right.

XX. De S. Confessore Pontifice.

Musical score for the second piece, starting with a large initial letter 'L'. The text "Ucerna ardens." is written below the first staff. Above the second staff, the word "Solo." is written. The score consists of seven staves of music with various ornaments and fingerings. At the end of the sixth staff, there is a double bar line and the Roman numeral "vii" (7) followed by a vertical line and the number "1".

Handwritten musical score for Violoncello, featuring ten staves of music. The notation includes various annotations such as '6', 'X', 'T.', and 'v'. The music is in a minor key and includes a section with the text 'Qui fuit lux mundi.' The score is written on a single page with a decorative flourish at the top.

R. P. Rathgeberi Offert.

† M

Violoncello.

Finis.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/2 time signature. Contains a series of sixteenth-note runs with various fingering numbers (6, 5, 4, 3) and a final measure with a fermata and the word 'Finis.' below it.

Musical staff 2: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (7, 6) and a fermata. Includes the text 'Ecce sacerdos.' below the staff.

Musical staff 3: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (6, 5, 4, 3) and a fermata.

Musical staff 4: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (7, 6, 5, 4) and a fermata.

Musical staff 5: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (6, 5, 4) and a fermata.

Musical staff 6: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (7, 6, 5, 4) and a fermata.

Musical staff 7: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (6, 5, 4) and a fermata.

Musical staff 8: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (6, 5, 4) and a fermata.

Musical staff 9: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with fingering numbers (6, 5, 4) and a fermata.

Musical staff 10: Treble clef, key signature of one flat, 2/2 time signature. Contains sixteenth-note runs with a fermata. Below the staff is the instruction 'Da Capo usque ad signum Finis.' and the number '43'.

Empty musical staves at the bottom of the page.

XXI. De S. Confessore non Pontifice.

**C** S. I T. 6 VV 6 T.

Hori gratiarum.

† M 2 Volli subito.



Handwritten musical score for Violoncello, consisting of ten staves. The notation includes various rhythmic values, accidentals, and performance markings. Key annotations include:

- Staff 3: *Finis.* (with a fermata), *I*, *VV*, *4/2*, *6*
- Staff 4: *19* (with a smiley face), *Iste sanctus.*
- Staff 9: *S.*, *Da Capo usque ad Signum Finis.*

The score concludes with a double bar line and the number 27 below it.

R. P. Rathgeberi Offert.

† N

Violoncello.

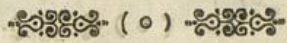
XXII.

De S. Virginibus.

**E**  $\text{b}$  .s. T. 6 6 6 6 vv 6

Pithalaria.

This page contains ten staves of musical notation. The notation is in a mensural style with a large initial 'E' on the first staff. The music is written on five-line staves with a clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, accidentals, and lute tablature-like numbers (6, 5, 4, 3, 2, 7) placed above the notes. Some staves have 'vv' or 'T.' markings above them. The piece is titled 'Pithalaria.' below the first staff.



Solo. VV 6 -

30 Casta Columba.

A.S. 6

*Volti subito.*

† N 2



( o )

127

Cali delitiae.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents. Includes the text "Finis. Recit. Solo." and "Hæc est Virgo."

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents. Includes the text "Da Capo usque ad signum Finis."

XXIII. De omnibus Sanctis, sive pro quovis festo Sanctorum.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents. Includes the text "Quanta gloria."

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 5, 4, 3, 2, 1) and accents. Includes the text "R. P. Rathgeberi Offert." and "Violoncello."

(o)

The page contains ten staves of handwritten musical notation. The notation includes various rhythmic values, accidentals, and ornaments. Above the first staff is a decorative flourish and the letter '(o)'. Above the second staff is a flourish and the letter 'X'. Above the third staff is a flourish and the letter 'X'. Above the fourth staff is a flourish and the letter 'X'. Above the fifth staff is a flourish and the letter 'X'. Above the sixth staff is a flourish and the letter 'X'. Above the seventh staff is a flourish and the letter 'X'. Above the eighth staff is a flourish and the letter 'X'. Above the ninth staff is a flourish and the letter 'X'. Above the tenth staff is a flourish and the letter 'X'. The music is written in a style characteristic of the 17th or 18th century, with a focus on ornamentation and specific performance techniques.

S. Solo.

31 O clarissima dies.

v

23 Cherubini.

T.

6 \* 7 6 vv

T. X T. X

6 b-6 6 6

VV T.

6

VV T.

6 6

I

Handwritten musical score for guitar, consisting of ten staves of music. The notation includes standard musical notation with treble clef, a key signature of one flat (B-flat), and a common time signature (C). The score is heavily annotated with guitar-specific symbols: 'x' for muted strings, numbers 1-7 for fret positions, and 'b' for natural notes. The music is written in a rhythmic style, possibly a minuet or a similar dance piece. The lyrics 'Hic nullus urget.' are written below the sixth staff, and 'Da Capo.' is written at the end of the tenth staff. The page number '74' is also visible below the sixth staff.

6 - 6

1 1 6 - X 6 - b T:

b - 7 6 - 6 X 6 6 6 6 6

X

6 6 vv T: 6 6 -

4 - 6 - 4 - 6 7 - 7 -

6 5 Finis. vv b 6 3 - 5 X 7 6 5 X b

74 Hic nullus urget.

5 - 7 X X X - X

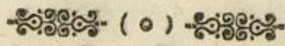
6 6 6 6 6 6

6 5 6 7 6 5

5 - 7 6 5 b - b 6 5 - 7 6 5 .S.

Da Capo.

21



XXIV. De Dedicatione Templi.

**D** S. VV 6 6 6 6 B.S. 6 6 6 6 6 6 6 6  
 Edicatio est.

T.

Solo. b 6 6 T. 6 6 6 6 6 6 6 6 6 6 6 6  
 Cantate Domino.

T. 6 6 6 6 S: 6

T. 6 6 6 6 6 6 6 6 6 6 6 6

S. 6 6 6 6 6 6 6 6 6 6 6 6

R. P. Rathgeberi Offert.

†P

Violoncello.

T. 6 6 6 T:6 6 6 7

6 5 6 6\* 6\* 6\* 6 7 6 5 6\*

6 6 6 6 6 6 5 6 7

6 5 vv 6 5 B. S. delta

Locus iste.

6 7 delta vv 6 5 6\*

T: 6 - 7 delta X 6 - 7 7 X

vv T. 6 - 6 6

vv T. 6 - 7 delta

6 7 7 4

6 6 Alleluja.

7 X 6 7 6 6 7 7

( o )

Finis.

Benedictus es.

C.S.

Da Capo usque  
ad signum Finis.

S.

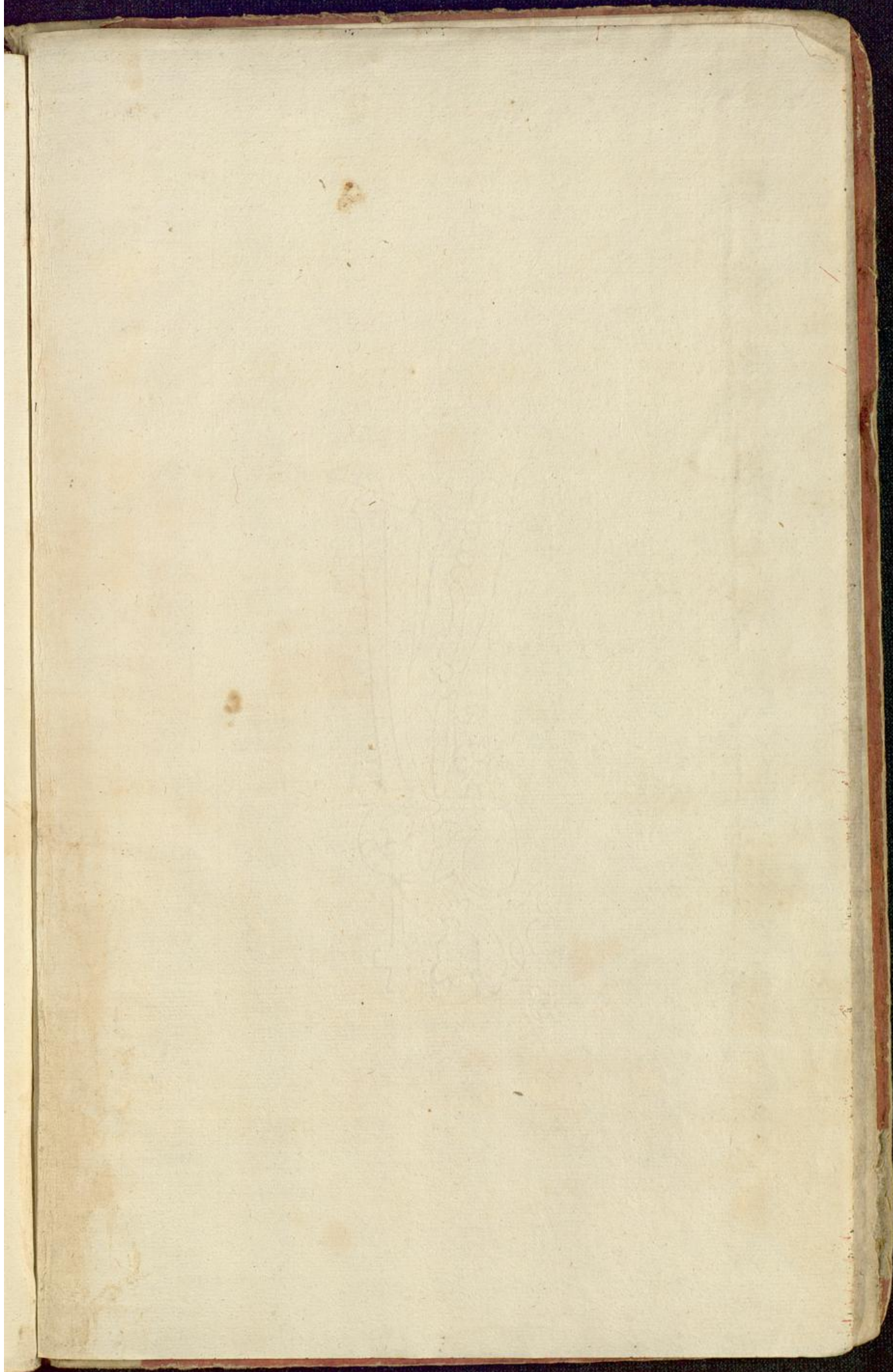
FINIS.



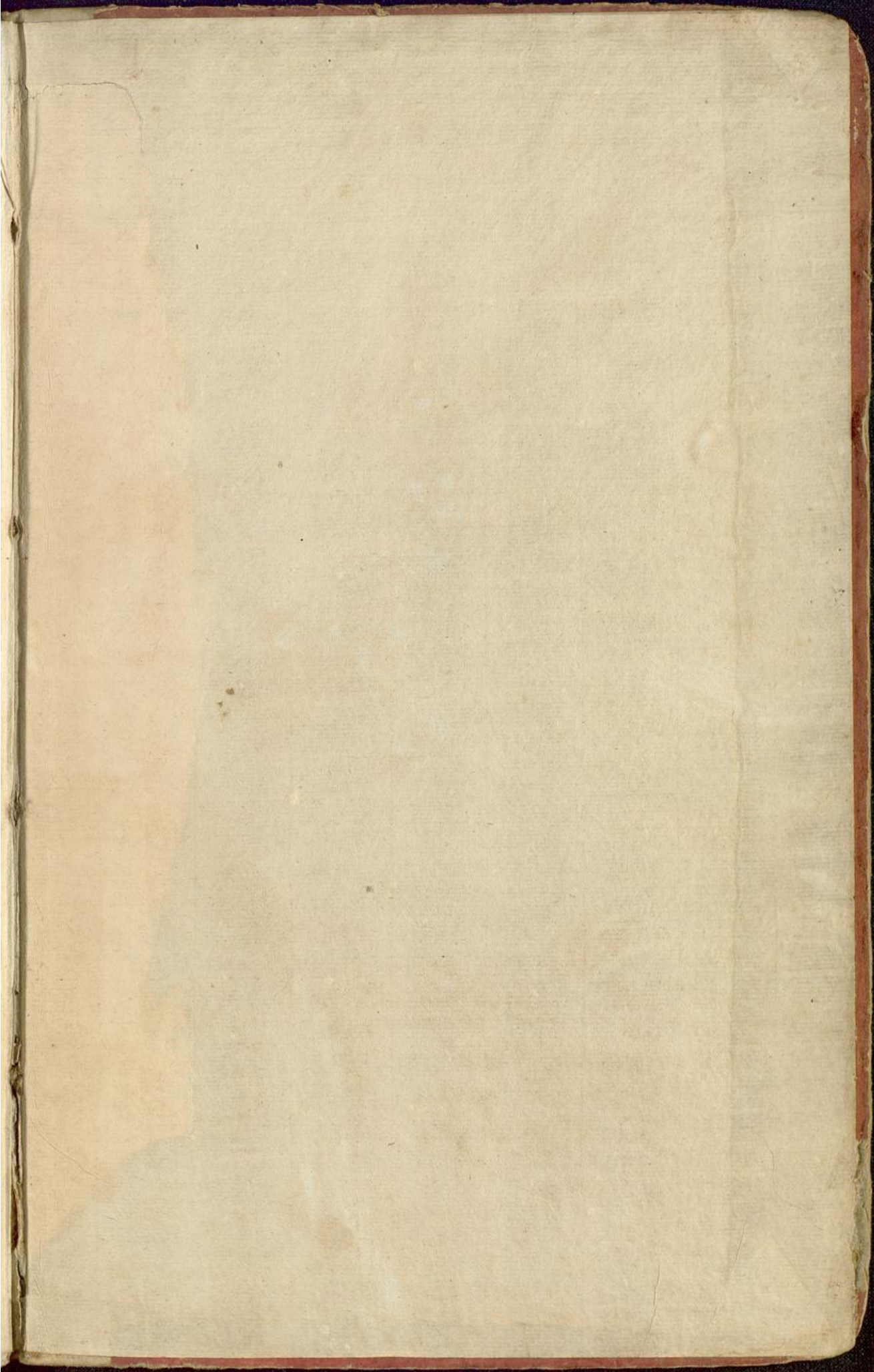
**Verzeichnis derjenigen Musicalischen Bücher / welche bey Verlegern dieses zu haben sind.**

Welche mit einem \* voran bemercket, sind in Verlag oder in Quantität zu haben.

- Les **A** Coors de quatre Instruments du Luth, de l'Angelique, de la Viole de Gambe, & de la Guitarra selon la plus nouvelle maniere d'Italie & de France, fol.  
 dell' Abaco, Evarist. Felic. Sonate da Camera à Viol & Violonc. fol.  
 Benniger Heliotropium s. Missæ, 4.  
 Bernabei, Jos. Ant. Sex Missarum brevium, cum una pro defunctis Liber I. 4.  
 Biber Fidicinium, fol.  
 - Harmonia Artificiofo - Ariosa, fol.  
 Biechteler, Bened. Missæ Sex mediocriter brevis: Vivorum videlicet quinque defunctorum una, fol.  
 Bösch Cæcilia Deo decantans s. Cantiones Sacræ, 4.  
 de Broffard Prodromus Musicalis s. Cantica Sacra de Venerabili Sacram. B. Virg. de Sanctis & de Tempore, fol.  
 \* Bassani, Joh. Bapt. Acroama Missale, complexu suo continens 4. voces, in Concerto, & quatuor in Ripieno, associatas duobus Violinis, & una Viola; nec non 3. Tromp. Ripien, una cum duplici Basso Generali, fol.  
 Buttstett Musicalische Clavier-Kunst und Vorraths-Kammer, fol.  
 Buxtehude VII. Sonate à doi Violino & Viola da gamba con Cembalo, fol.  
 Clavier-Ubung, fol.  
 Conclave Theaurus Magnæ Artis, fol.  
 Cousser Apollon enjoué contenant VI. Ouvertures de Theatre accompagnées de plusieurs Arie, fol.  
 Deuringi, Bened. Conceptus Musici, fol.  
 Dürig Corona Mariana s. Antiphonæ complexivæ pro toto Anno, 4.  
 - - Hymni Ariosi variarum vocum, 4.  
 Einwald, Carol. Jos. Vocalis Decalogus in sanctissima Trinitate, Matre Virgine, Confessoribus aliisque sanctis Virginibus candidus &c. decem Harmonica Offertoria, fol.  
 Eisenhut Offertoria, 4.  
 Fischer, Joan. Casp. Ferd. Litanæ Lauretanæ VIII. cum annexis IV. Antiphonis pro toto Anno; Opus V. fol.  
 - - Ariadne Musica, fol.  
 - - Journal du Printems, fol.  
 - - Blumen-Büschlein, oder neuingerichtetes Schlag-Wercklein, fol.  
 - - Psalmi Vespertini pro toto Anno, 4.  
 Froberger diverse rare Partite Musicali, fol.  
 - - duo Parte delle Curiose Partite di Toccate, Ricercate, caprici & phantasia, fol.  
 - - Unterschiedene Partheyen von Toccaten, Ricercaten &c. fol.  
 Gianettini, Anton. Salmi à quattro Voci à Capella da cantarsi ne Vespri dell' Anno, 4.  
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 \* - - Vesperæ Integræ, de Dominica, Beatissima Virgine Maria & Apostolis, cum annexis Psalmis residuis, per annum occurrentibus, II. Magnificat, IV. Antiphonis de B. V. Maria, & Litanis Lauret. fol.  
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Amk 2344

ORGANUM

Pro

Offertorys Sanctoꝝ

T. R. C.

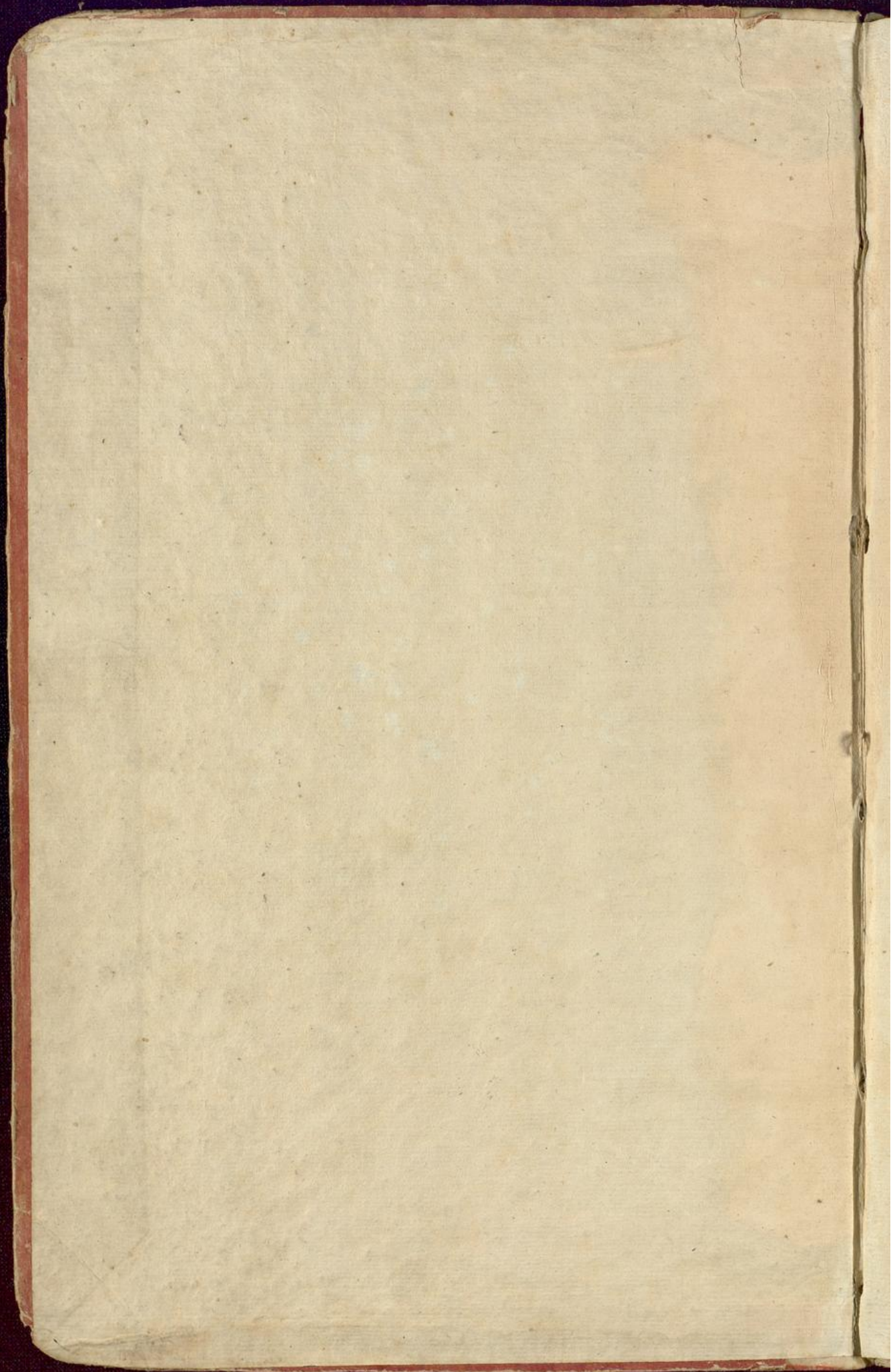
A. Rathgeber.

7-



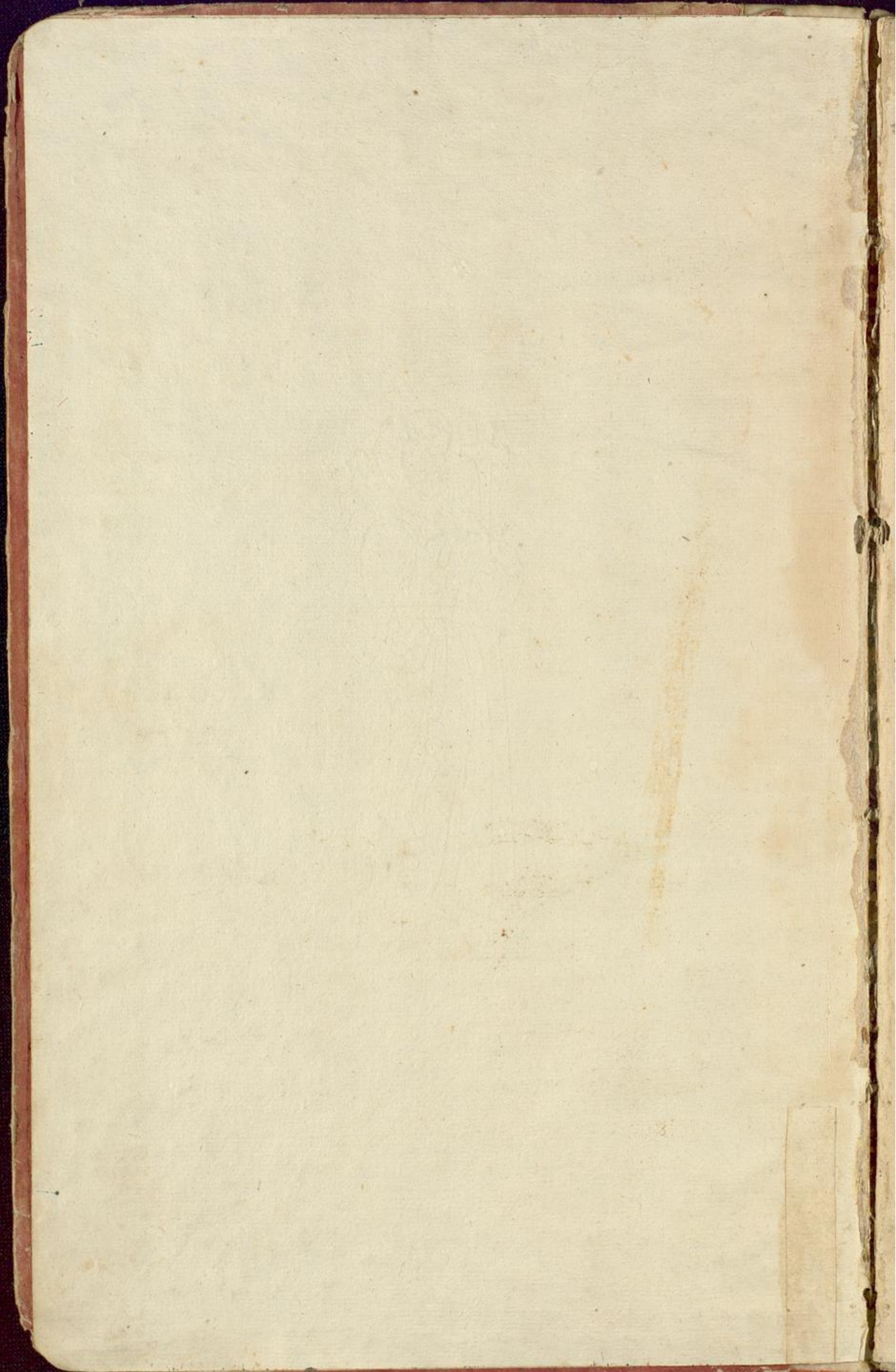
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ALFONSO  
VIGILIA DE SANTO  
OFFERTORIO  
TEMPORAL DE SAN  
DIEZ PARTES





SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
TEMPORE ET SANCTIS  
IN  
DUAS PARTES  
DISTRIBUTA,

à  
IV. Vocibus ordinariis C. A. T. B. II. Violinis necessariis,  
II. Tubis vel Lituis ex diversis Clavibus ad libitum adhibendis,  
cum duplici Basso Continuo.

*In Lucem edita*

à  
P. Valentino Rathgeber,  
Ord. S. Bened. Monasterij Banthensis ad SS. PETRUM & DIONYSIUM  
in Franconia Professo.

OPUS IV.

ORGANO.

*Cum Permissu Superiorum.*

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AUGUSTÆ-VINDELICORUM,  
Typis & Sumptibus JOANNIS JACOBI LOTTERI, Anno 1726.

SACRA  
ANAPHONESIS  
PER  
VIGINTI QUATUOR  
OFFERTORIA  
DE  
GISTERCENSIBUS  
IN  
DUAS PARTES  
DISTRIBUTA

V. Vocibus ordinatis C. A. T. B. II. Violinis necessariis  
II. Tabis vel I. Tabis ex diversis Clavibus ad libitum addendis  
cum duplici Basso Continuo.  
In Lucern edita

P. Valentinus Bach  
Ord. S. Bened. Monasterij Barchinensis ad SS. Petrum & Dionysium  
in Franconia Professo.

OPUS IV.  
ORGANO  
Cum Permissis Superiorum.

Augustae-Vindelicorum,  
Typis & Sumptibus Joannis Jacobi Lotteri, Anno 1712.

REVERENDISSIMO,  
PERILLUSTRI, ET PERQUAM  
GRATIOSO DOMINO  
DOMINO  
GVILIELMO,  
SACRI ET EXEMPTI ORDINIS  
CISTERCIENSIS,  
CELEBERRIMI, ET EXEMPTI MONA-  
STERII B. M. V. DE EBRAU  
ABBATI  
VIGILANTISSIMO,  
PER FRANCONIAM  
VISITATORI GENERALI,  
A C  
PRIMATI &c. &c.

Domino Suo perquam  
Gratioso.



Reverendissime,  
Perillustris, & perquam Gratiose  
Domine Domine &c.



Musis Sacra mea Musica, debitæ in Te  
Venerationis, Reverendissime, Perillu-  
stris ac perquam Gratiose Domine, sumit  
Argumentum. Musis equidem, quas  
omni prorsus aliâ re longiùs, diligentius-  
que coluisti, Tibi quid delectabilius? Cùm per Parnas-  
si montem ad Sacras ascenderis Dignitates; & Musas  
eo etiamnum animo ita recolas, ut Pastoralis officio  
tuo nihil aliud dignius censeas; Non ignarus Apolli-  
nem

## DEDICATIO.

nem quoque fuisse Pastorem. Unde, dum pulcherrimo adhuc, stabilique connubio jungis pedum, & cytharam, ut in Te quadret, quod in Psaltis, & Pastoris animosam dexteram: **GENEROSE, ET SUAVITER:** Patere, Musas has meas Sacras cum suis quasque instrumentis, adgeniculari tuis pedibus, & Suum venerari in te Apollinem, eumque invocare in Patronum, & Protectorem. Et quem Majorem sibi eligerent Patronum Musicæ meæ Musæ, nisi Te **REVERENDISSIME, PERILLUSTRIS, ET PERQUAM GRATIOSE DOMINE?** cum tua in dicendo suavitas facundia, in consulendo docta maturitas, in docendo plusquam humana profunditas, summis Te quibusvis æquaverit Magnatibus. Cui potius Numeros hos dedicarem Musicos, quàm Tibi, **REVERENDISSIME, PERILLUSTRIS, & GRATIOSE DOMINE,** qui omnibus numeris absolutus, & perfectus es? Cui potius Offerentia hæc offerrem, quàm Illi, qui longè felicior Amphion, aut Orpheus Sacrum ita instituit Chorum, & Organa, ut inter amænissimam Symphoniam lapides, & ligna exsurrexerint in magnifica Palatia, Magnificentissimis, non in Franconiâ solùm, sed & Germaniâ, plausibiliter annumeranda? Cui denique feliciùs adscriberem festivos hos de Superis concentus, nisi Illi, qui meum ad compositiones Musicas magis accendit animum? Cum aliquando in Monasterio nostro Bantensi dicere mihi placuerit, Musicos non-profanos è prædestinatorum numero, utpote Chori Angelici aut imitatores, aut æmulos esse censendos. Tot tantique sunt tituli **REVERENDISSIME, PERILLUSTRIS, AC PERQUAM GRATIOSE DOMINE,** quibus animum Tibi meum Musicum attraxisti. Jure igitur omni mei partus ingenij Tui sunt, qui me totum tot astrinxisti titulis, & motivis. Conclamatum credidissim

## DEDICATIO.

de Musicis meis Offertiorum Conclamationibus, nisi illæ ipsæ Te contra Zoilorum morsus Patronum, & Defensorem conclamassent.

Tuere eas, quia sacrae; defende, quia à Musis Musicae; Protege, quia tuæ; Et me novo devincies vinculo, ut omnia mea sacra, devotionesque, ad perennem Tui incolumitatem cum meis Offertoriis offeram

**Reverendissimæ, Perillustris,  
& perquam Gratiosæ  
Dominationis Tuæ**

Humillimus

**P. Valentinus Rathgeber,**  
O. S. B. Prof. Banth.

Ad Phi-



## Ad Philomusum.



**O**ffertoria offero tibi Benevole Philomuse viginti quatuor, quasi totidem citharas, quibus viginti quatuor Seniores Apocalyptici cantabant Agno immaculato canticum novum. Ut tu iisdem glorifices, laudesque Viventem in Sæcula Sæculorum. Apocal. 5. v. 7. & 8. Si hanc meam secutus fueris intentionem, aggratulabor labori meo; cui minimè aliàs (quàm vehementè etiam Bibliopola, pluresque Musices Amatores compulerint magis, quàm rogârint) mânus admovissèm. Utere ergò iis ad Dei gloriam tam in festis Domini, quàm Sanctorum, eaque producendo tuum benè instrue Chorum Vocalistis, Chelistas duplica, uno ad minimum concomitante Violoncello. Tubas, vel Cornua ex diversis clavibus ad libitum adhibenda censui, ut nec solennitatibus desit applausus, nec ex tubarum defectu manca sit tua Musica; quam si brevem optas, in finali ante ultimam Vocem Solam desinas. Tuo id relinquo beneplacito; meaque Offertoria benevolo accipe iudicio: quod si fortè nimis criticum foret, scito: Nec pro crisi tuâ esse composita, sed pro Dei gloriâ; quæ si per ea promoveatur, meus adimpletus scopus est. Critico placere nolo: Neque propterea, quia Critico displicent, omnibus displicent. Ede tua, & illa non omnibus placebunt; Artificio etenim summo Composita Musica non singulis placet: an propterea pretium perdit? Scilicet nihil est ex omni parte beatum. Consonantem Ego meditatus sum harmoniam pro gloriâ Dei: Tu si plura in istis requiras offertoriis, falleris omnino, quia Ego ipse plura meditatus non sum. Si nec hoc sufficit crisi tuæ? quære tuo sapidiora gustui; nec invidio; sed opto, ut invenias,  
& Valeas.



Index



# Index Offertoriorum XXIV.

De Tempore & Sanctis.

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- II. De Nativitate D. N. J. C.
- III. De Circumcisione Domini, *sive* Nomine Jesu per Annum.
- IV. De Epiphania Domini.
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- VI. De S. Cruce pro tempore passionis, *sive* in festis S. Crucis.
- VII. De Resurrectione D. N. J. C.
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# ORGANO.

## PARS I. DE TEMPORE.

### I. De Adventu Domini.

*O* *Rietur Stella.*

*C.A.*

*T:*

*S:*

*T:*

*Fins.*

*C.S.*

R. P. Rathgeberi Offert.

† A

Organo.

( o )

Da Capo  
usque ad signum Finis.

17

II. De Nativitate D. N. J. C.

**A** *.S. vv*

Nnuncio vobis gaudium.

T: S: T:

6

S: X

6 5 X 6 6 5 X 6 6

Handwritten musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and guitar-specific symbols like 'X' for muted notes and 'v' for vibrato. Fingerings are indicated by numbers 1-5. The piece concludes with a 'Finis' marking and a double bar line.

Solo.

Benedictus.

Finis.

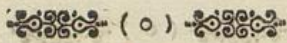


The musical score consists of ten staves of handwritten notation. The first staff begins with a decorative flourish and a key signature of one flat. The notation includes various rhythmic values, accidentals, and performance markings such as 'I', '6', 'X', '3', '5', and 'T.'. The second staff features a time signature change to 2/4 and a measure rest of 16 measures. The third staff is labeled 'Nomen Jesu celebremus.' and includes a '5.' marking. The fourth staff continues the melodic line. The fifth staff includes a 'S.' marking. The sixth staff includes 'T.' and 'X' markings. The seventh staff includes 'v' and 'T.' markings. The eighth staff includes 'v' and 'T.' markings and is marked 'Allegro.' and 'Al-'. The ninth staff includes 'leluja.' and 'T.' markings. The tenth staff is empty.

R. P. Rathgeberi Offert.

† B

Organo.



6 6 6 6 6 VV 6 6 T: 6

*Finis. Solo.*  
b - 6 - 7 6 5 4

48 In nomine.

Da Capo usque  
ad signum Finis.

34

IV. De Epiphania Domini.

S. VV

**R**

Eges terra.

B.S.

T: 6 - - - 6

6 5 6 5 X 6 6 5 7  
5 4 X

6

6 5 6 6 5  
5 4 3

6 6 VV 6 6

T: 6 6 5 3 6 5 T: 6

S: T: 6 X 6 X

S: X T: 6 X 6 6

Recit. B. S.  
b 6  
Stella.

X 6 X X

VV 6 C. A.

6 6 6 5 4 3 VV 6 6

6 5 4 3 6 6 5 4 3 VV 6 6

T. 6 6 6 6 6 6 Lux de luce.

VV 6 6 6 6 6 6 6 6 6 6

VV X X T. 6 6 6 6 6 6 6 5 4 3 6

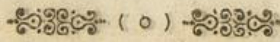
X 6 6 6 5 4 3 6 6

Allegro. Alleluja.

6 b 4 2 5 6 4 2 5

b 6 b 4 2 5 6 6

X 6 6 6 6 6 6 6 6



Finis. tarde. VV.

6 - 6 - 6 5 - 6 5 - 4 X

44 ☺ Regem Christum.

6 X Ten.S. X 6 X 5

6 X - 6 6 6 5 X VV 6 5 4 3

6 5 1 X X 5 X VV

4 X 6 4 X S. Da Capo usque ad signum Finis.

17

### V. Pro Quadragesima.

b S. VV 6 - 7 6 - X X 7

N jejunio.

b Ten.S. 6 6 - 7 6 X X b

b X 6 6 5 4 X T: 6 - 7 6 - X X

b b b7 6 7 6 5 - 4 3 VV

b 6 - 7 6b - b7 T: 6 - 7 6b -

R. P. Rathgeberi Offert. † C Organo.



Handwritten musical score consisting of ten staves. The notation includes various note values, rests, and performance markings such as *vv*, *T.*, *Finis.*, and *Da Capo usque ad signum Finis.*. The score is written in a historical style with a key signature of one flat and a common time signature.

40<sup>o</sup> *Ecce nunc tempus.*

*Da Capo usque ad signum Finis.*

# VI. De Sancta Cruce, pro tempore passionis, five in Festis S. Crucis.

**O** *S. T. 6* *6 5* *vv* *6 4 3*  
*Cruce ave.*

*T. 6* *6 5* *6 -* *5 4* *5* *vv*

*5 4 3* *T: 6* *6 -* *5 4 3*

*vv* *6 5* *T: 6* *b 5* *6* *b 5* *6*

*b 5* *6 5* *6 5* *T: 6* *6 5* *7 7*

*7 5* *vv* *6 5* *4 3*

*B.S. 6* *6 -* *X* *6 7 6 -* *X* *T: 6*  
*Nos autem.* *5* *Clavis.*

*6 6 4 3* *vv 6* *T: 6*

*6* *X* *6 -* *5* *vv 6* *X* *X*

*I*

( 0 )

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Above the staff are several fretting instructions:  $\times$  6 7 6 5 T:  $\times$  7 5  $\times$  6  $\delta$  4 5. The second staff continues the melody with similar fretting: 6 6 6 6 6 6 6 5 4 3 5 6 7 4. The third staff includes the instruction *Finis.* and a circled number 23. The fourth staff is marked with *VV* and has fretting: 6 - 6 - 6 - 7 6  $\times$  3. Below this staff is the text *Adoramus te.* The fifth staff has fretting: 6 6 6 6 6 6  $\delta$  - 5  $\times$  6  $\times$  *VV* 6 -. The sixth staff has fretting: 7 6  $\times$   $\times$  7 6 5 7 4 3 7  $\times$  6  $\delta$  5  $\times$  *VV* and ends with the instruction *Da Capo usque ad Signum Finis.* and a circled number 18.

VII. De Resurrectione D. N. J. C.

*S. Solo.*      *B.S. 1*      1

The musical score for this section begins with a large initial 'C' and a treble clef. The key signature has one flat (B-flat) and the time signature is 2/4. The first staff contains the text *Onfractæ sunt.* The second staff has fretting: 6 4 5 3 7 5 6 5 6 5. The third staff has fretting: 6 6 6 6  $\times$  6 5 - 6 -.

Musical staff with notes and fingerings (6, 6, X, X).

Musical staff with notes and fingerings (5, 3, 7, 6, 4, 5, 3, b7, X, X).

Musical staff with notes and fingerings (6, 6).

Musical staff with notes and fingerings (6, 4, 5, 7).

Musical staff with notes and fingerings (T. 6, 6).

54 Vicit Leo.

Musical staff with notes and fingerings (6, 6, 6, 6, 6, 6).

Musical staff with notes and fingerings (T. 6, 6).

Musical staff with notes and fingerings (6, 6, 6, 6, 6, 6).

Musical staff with notes and fingerings (6, Solo. 6).

25 Hæc est dies.

Musical staff with notes and fingerings (6, 6, 6).

Empty musical staves.

R. P. Rathgeberi Offert.

†D

Organo.



First staff of music with treble clef, key signature of one sharp (F#), and time signature of 3/4. It begins with a 'T.' marking above the staff.

Second staff of music, continuing the piece with a 'T.' marking above the staff.

Third staff of music, continuing the piece.

Fourth staff of music, continuing the piece.

Fifth staff of music, containing the instruction 'Finis.' above the staff and '68 Gloria tibi.' below it. It includes various musical markings such as '56', '34', '43', '5', '6', '7', 'X', and 'S:'.

Sixth staff of music, continuing the piece with various musical markings.

Seventh staff of music, continuing the piece with various musical markings.

Eighth staff of music, ending with the instruction 'Da Capo usque ad signum Finis.' and a double bar line. It includes markings '16', '7', 'X', and '29'.

VIII. De Ascensione Domini.

First staff of the new section, starting with a large 'A' and the instruction 'Tollite portas.' It includes markings '.S. Solo.', '6', '7', and '6'.

Second staff of the new section, continuing the piece with markings '7', 'X', and '6'.

Musical staff 1: Treble clef, G-clef, 6/8 time signature. Notes with fingerings 6, 6, 4, 3, 6, 6, 6, 6, 6, 6. Includes a trill (T) and a fermata.

Musical staff 2: Treble clef, G-clef. Notes with fingerings 6, 7, and various accidentals (X).

Musical staff 3: Treble clef, G-clef. Notes with fingering 6 and various accidentals (X).

Musical staff 4: Treble clef, G-clef. Notes with fingerings 6, 6, 6 and various accidentals (X).

Musical staff 5: Treble clef, G-clef. Notes with fingerings 6, 5, 6, 6 and various accidentals (X).

Musical staff 6: Treble clef, G-clef. Notes with fingerings 6, 5, 6, 6, 4, 3 and various accidentals (X).

Musical staff 7: Treble clef, G-clef. Notes with fingerings 6, 5, 4, 3, 6, 5. Includes the text "Recit. B.S." and "T. Allegro".

27

Qui ponit,

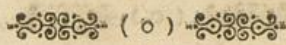
Exaltare.

Musical staff 8: Treble clef, G-clef. Notes with fingerings 6, 6, vv, 6, 6, T, 6.

Musical staff 9: Treble clef, G-clef. Notes with fingering 6 and various accidentals (X).

Musical staff 10: Treble clef, G-clef. Notes with fingerings 6, 6, 6, 6, 6, 6, T, 6.

Musical staff 11: Treble clef, G-clef. Notes with fingerings 6, 6, 6 and various accidentals (X).



Finis. Solo. VV

20 Dominus in caelo.

C.A.

VV

VV

.S. Da Capo usque ad signum Finis. 22

# IX. De Pentecoste.

.S. Solo. T. 6  
Ntonuit de caelo.

R. P. Rathgeberi Offert. † E Organo.

First musical staff with treble clef, key signature of two flats (B-flat and E-flat), and common time signature. It contains a series of notes with various fingerings (6, 5, 6) and a trill-like flourish at the end.

Second musical staff, continuing the melody from the first staff with similar rhythmic patterns and fingerings.

Third musical staff, featuring a section labeled "Solo. VV" starting at measure 43. The text "Spiritus paraclitus." is written below the staff. Measure numbers 35 and 43 are indicated.

Fourth musical staff, continuing the solo section with various rhythmic figures and fingerings.

Fifth musical staff, showing more complex rhythmic patterns and fingerings, including some 'X' marks above notes.

Sixth musical staff, including a trill (T:) and various rhythmic patterns. Measure numbers 43 and 44 are visible.

Seventh musical staff, continuing the melodic line with various ornaments and fingerings.

Eighth musical staff, featuring a series of sixteenth-note runs and fingerings.

Ninth musical staff, including a section labeled "Alleluja." with various rhythmic patterns.

Tenth musical staff, continuing the Alleluja section with complex rhythmic figures.

Eleventh musical staff, ending with a section labeled "Finis." and the text "Confirma hoc Deus." below the staff. Measure number 32 is indicated.

Da Capo usque  
ad Signum Finis.

X. De Sanctissima Trinitate, sive Dominicis per Annum.

S. T.

**M** Agnus Dominus.

Musical staff with notes and fingerings (6).

Musical staff with notes and fingerings (6).

Musical staff with notes, fingerings (6, 7), and the text "Solo. VV" and "Tres sunt."

Musical staff with notes, fingerings (6, 7, 6), and various symbols (X).

Musical staff with notes, fingerings (6, 5, 4, 7, 6), and various symbols (X).

Musical staff with notes, fingerings (6, 4, 6), and various symbols (X, VV).

Musical staff with notes, fingerings (6), and various symbols (X, b).

Musical staff with notes, fingerings (6), and various symbols (X, b).

Musical staff with notes, fingerings (6, 7), and various symbols (X, VV).

Musical staff with notes, fingerings (6, 4, 6), and the text "T:" and "Sanctus."

Musical staff with notes, fingerings (6, 4, 6), and various symbols (X).

Musical staff with notes, rests, and fingerings (6, 5, 4, 6, 6).

Musical staff with notes, rests, and fingerings (6, 4, 3, 6, 6, 5, b, 6, 5, T:).

Musical staff with notes, rests, and fingerings (6, 1, 1, 1).

Musical staff with notes, rests, and fingerings (6, 5, 1, 1, 1, 1, 1, 1, 1, 1).

Alleluja.

Musical staff with notes, rests, and fingerings (6, 6, 6, 6, 6, 6, 6, T:).

Musical staff with notes, rests, and fingerings (6, 6, 6, 6, T:).

Musical staff with notes, rests, and fingerings (6, 6, 6, 6, 6, 6, 6, 6).

Musical staff with notes, rests, and fingerings (6, 6, 6, 6, 5, 6, 6, 6, Finis.).

92

Musical staff with notes, rests, and fingerings (vv, 6, 6, b, 7, C.S., 6).

Benedicamus.

Musical staff with notes, rests, and fingerings (6, 6, 6, b, 6, 1, 6).

Musical staff with notes, rests, and fingerings (6, 1).

R. P. Rathgeberi Offert.

†F

Organo.

(o)

19

Da Capo usque  
ad Signum Finis.

XI. De Venerabili Sacramento.

O

.S. z Solo.

X Cœleste.

1

6 - 6 6 5

6 - 7 6

6 - 6 6 5

6 - 6 6 5

T:

O sacrum convivium.

6 76 X 44 X X T:

6 6

*Allegro.*

6 - 6 5 6 5 - 6 6

Alleluja.

7 7 6 - 6 -

6 - 6 - 7

7 6

5 3 Finis. vv. 6 6 6 5 4 B.S. 6 6

53 ☺ Jesu Christe.

6 6 6 6 6 6 6 6

6 6 6 6 6 6 2

vv. 6 6 4 5 S.

.S.

Da Capo usque ad signum Finis.

16



Musical staff with treble clef, key signature of one flat, and various fingerings (5, 6, 7, 6, 5, 6, 5, 7) and ornaments (X) above the notes.

Musical staff with treble clef, key signature of one flat, and tempo marking *Allegro. T.* and *Cantate.* with measure number 41.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 7, 6, 6, 6, 6) above the notes.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes, ending with a *Finis.* marking.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes, with the word *Dominus.* written below.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes.

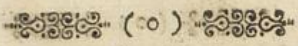
Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes.

Musical staff with treble clef, key signature of one flat, and various fingerings (6, 6, 6, 6, 6, 6) above the notes, ending with a *Da Capo usque ad signum Finis.* marking.

R. P. Rathgeberi Offens.

† G

Organo.



PARS II. DE SANCTIS.

XIII.

De B. V. Maria.

**A** *A laudes.*

*Tu Estheri.*

6 7 X 6 5 X

6 7 X 6 6 5 X

*Allegro. Solo...*

T. 6

Ad thronum.

7 T. 6 6 6 6 5 X S: 7 X

T. 6 X 6 6 6 5 X

6 7 6

6 5 X I 6 -

7 - 6 6 5 6 X vv X T:

X 6 5 X vv T: 6 5

6 6 6 98 76 4 5 43 Finis. vv 6 6

26 ☺ Virgo parens.

X 6 5 A.S. 6 X X 6 5 X 6 X b- 6

X 6 6 6 5 X 6 7 X 2

† G 2

25

XIV. De eadem B. V. Maria.

First staff of music with treble clef, key signature of two flats (B-flat, E-flat), and a common time signature. The staff contains several measures of music with various note values and rests. Above the staff, there are several '6' figures and a '5' figure, likely indicating fingerings or ornaments. A 'T' figure is also present above the staff.

Second staff of music, continuing the piece. It features similar notation to the first staff, with '6' and '5' figures above the notes and a 'T' figure above the staff.

Third staff of music, showing more complex rhythmic patterns. It includes '6' and '5' figures above the notes and a 'T' figure above the staff.

Fourth staff of music, featuring a 'v' figure above the staff, possibly indicating a trill or a specific ornament.

Fifth staff of music, continuing the melodic line with '6' and '5' figures above the notes and a 'T' figure above the staff.

Sixth staff of music, showing a 'v' figure above the staff and a 'T' figure above the staff.

Seventh staff of music, featuring a 'v' figure above the staff and a 'T' figure above the staff.

Eighth staff of music, showing a 'T' figure above the staff and a 'v' figure above the staff.

Ninth staff of music, concluding the piece with a final note and a double bar line.

Ten empty musical staves.

Eleven empty musical staves.

R.P. Rathgeberi Offert.

†H

Organo.

Finis.

Solo.

Virgo sancta.

.S.  
Da Capo usque  
ad signum Finis.

XV. De Sanctis Angelis.

L .S. T. VV T. 6 VV T.

Audate Dominum.

First staff of musical notation with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains several measures of music with various note values and rests. Fingerings are indicated by numbers 1-5 above notes.

Second staff of musical notation, continuing the piece. It features similar notation to the first staff, with a key signature of one flat and common time.

Third staff of musical notation. It includes the instruction "In deserto." written below the staff. The notation continues with a key signature of one flat and common time.

Fourth staff of musical notation, showing more complex rhythmic patterns and fingerings. The key signature remains one flat and common time.

Fifth staff of musical notation, continuing the melodic and rhythmic development of the piece.

Sixth staff of musical notation, featuring a variety of note values and rests.

Seventh staff of musical notation, showing a continuation of the musical theme.

Eighth staff of musical notation, with a key signature change to two flats (B-flat and E-flat) indicated by a 'b' below the staff.

Ninth staff of musical notation. It includes the instruction "O coelestes Spiritus." written below the staff. The key signature is two flats and common time.

Tenth staff of musical notation, continuing the piece with a key signature of two flats.

Eleventh staff of musical notation, the final staff on the page. It concludes with a double bar line and a fermata over the final note.

Handwritten musical score for guitar, page 62. The score consists of ten staves of music in G major (one sharp) and 3/4 time. It includes various musical notations such as treble clef, key signature, time signature, and guitar-specific symbols like 'T:' for trills and 'v' for vibrato. Fingerings are indicated by numbers 1-7. The piece concludes with a 'Finis Solo.' section and a 'Da Capo usque ad signum Finis.' instruction. The page number '62' is written at the bottom right.



( 0 )

*Alla br. VV*

O coeli terræ.

The page contains 11 staves of handwritten musical notation. The notation includes various clefs (treble and bass), note values, rests, and fingerings. There are several instances of 'X' marks above notes, likely indicating specific techniques or ornaments. The score is divided into sections by performance instructions: 'Finis.' and 'Solo.' on the 8th staff, 'Isti sunt.' on the 9th staff, and 'B. S.' on the 10th staff. The final staff ends with the instruction 'Volte subito.' and a double bar line with a repeat sign.



( o )

Melliflui Apostoli.

R. P. Rathgeberi Offert.

†K

Organo.

(o)

7 6 b X

6 X 6 X X X b - vv

7 7 -

6 - 5 - 6 - 5 - 6 X

X X 5 X 7 X 5 X b - vv 7 X

7 X

.5.  
Da Capo usque  
ad signum Finis.

37

XVIII. De uno S. Martyre.

**O** .S. Recit. Solo. 6 6 6 6 6 6

Cecidit justus.

6 5 6 6 6 6 T: 6

9 Angelici chori.

vv 6 T: 6 6 5 vv 6 6 5

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The notation includes various rhythmic values and fingerings (6, 5, 7).

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

Handwritten musical notation on a five-line staff, showing further development of the melodic line.

Handwritten musical notation on a five-line staff, with some notes marked with a '6' and a horizontal line above them.

Handwritten musical notation on a five-line staff, ending with a 'Solo.' marking and a double bar line.

Handwritten musical notation on a five-line staff, starting with a 'Solo.' marking and the text 'Qualis princeps.' below the staff.

Handwritten musical notation on a five-line staff, featuring some notes marked with an 'X'.

Handwritten musical notation on a five-line staff, continuing the solo section.

Handwritten musical notation on a five-line staff, showing a change in rhythm and dynamics.

Handwritten musical notation on a five-line staff, with notes marked with '6' and 'H'.

Handwritten musical notation on a five-line staff, concluding the piece with a final note and a double bar line.

† K 2

*Folli subito.*

First musical staff with treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. It contains several measures of music with various note values and rests. Some notes are marked with an 'X' above them.

Second musical staff, continuing the piece. It includes the instruction "Solo." above the staff and the text "Qualis cedrus." below it. The staff contains musical notation with some notes marked with an 'X'.

Third musical staff with musical notation and some notes marked with an 'X'.

Fourth musical staff with musical notation.

Fifth musical staff with musical notation.

Sixth musical staff with musical notation.

Seventh musical staff with musical notation.

Eighth musical staff with musical notation.

Ninth musical staff, ending with the instruction "Finit." above the staff and a double bar line.

Tenth musical staff, starting with the instruction "Solo. VV." above the staff and the text "Posuisti Domine." below it. It contains musical notation with some notes marked with an 'X'.

( o )

68

R. P. Rathgeberi Offert.

†

Organo.

XIX. De Pluribus S. Martyribus.

**N** <sup>S. T.</sup> <sup>6 -</sup> <sup>6 -</sup> <sup>7</sup> <sup>5</sup> <sup>T.</sup>

Ectite flores.

The musical score consists of ten staves of music. The first staff begins with a large initial 'N' and the text 'Ectite flores.' below it. The notation includes various rhythmic values and accidentals. Annotations above the staves include 'S. T.', '6 -', '7', '5', 'T.', 'X', 'C.', '43', and '41'. The music is written in a style characteristic of 17th or 18th-century manuscript notation.

First staff of musical notation with various fingerings and ornaments.

Second staff of musical notation with various fingerings and ornaments.

Third staff of musical notation with various fingerings and ornaments.

Fourth staff of musical notation with various fingerings and ornaments.

Fifth staff of musical notation with various fingerings and ornaments.

Sixth staff of musical notation with various fingerings and ornaments.

Seventh staff of musical notation, including the word *Finis.* and *Solo.*

Eighth staff of musical notation, including the text *Filiae Jerusalem.*

Ninth staff of musical notation with various fingerings and ornaments.

Tenth staff of musical notation, including the instruction *Volti subito.*

Two empty staves at the bottom of the page.

Musical score for the first piece, consisting of four staves of music. The notation includes various ornaments (marked with asterisks) and fingerings (marked with numbers 4, 5, 6). The piece concludes with the instruction "Da Capo usque ad Signum Finis..." and a double bar line.

XX. De S. Confessore Pontifice.

Musical score for the second piece, "De S. Confessore Pontifice." The score begins with a large initial letter "L" and includes the text "Uccerna ardens." and "Solo." The notation features complex rhythmic patterns, ornaments, and fingerings. The piece concludes with a double bar line.

6 6 X 6 6 X 6 X

6 6 X

6 6 T: 6

34 Qui fuit lux mundi.

6 6 6 6 6 6 6 vv 6 6

6 6 6 T: 6 6 6

6 6 6 6 6 6 vv 6 6

6 X 6 T: 6 X 6 6 6 6 6 6 6 6

vv 7 7 7 7 6 4 6 6 T: 6 6

6 6 6 6 6 6 6 6 4 3

6 I

R. P. Rathgeberi Offert.

† M

Organo.

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

b v v X X S: X 7 6 X

Ecce sacerdos.

b 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

b 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

b 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

b 7 6 X 6 6 6 X 6 5 X 6 6 6

b 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

b X X 6 6 6 6 6 6 6 6 6 6 6 6 6 6

b 6 X X X 6 6 6 6 6 6 6 6 6 6 6 6

b X 6 .s. Da Capo usque ad signum Finis.

43

XXI. De S. Confessore non Pontifice.

C S. 1 T. 6 VV 6 T.

Hori gratiarum.

† M 2 Volta subito



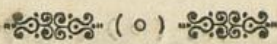
The musical score is written on 12 staves. It begins with a decorative flourish and a circled 'o'. The notation includes various rhythmic values, accidentals, and performance markings such as 'X', 'T.', 'Finis.', and 'S.'. The text 'Iste sanctus.' is written below the third staff. The score concludes with the instruction 'Da Capo usque ad Signum Finis.' and a double bar line. The number '27' is written below the final staff.

R. P. Rathgeberi Offert.

† N

Organo.





Solo, VV  
30 Casta Columba.

A.S. 6

Volti subito.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and performance markings such as 'X' and '6'. The key signature is one flat (B-flat). The score concludes with a double bar line and a 4/4 time signature. The page number '127' is written at the bottom right of the sixth staff.

127

Cæli delitiæ.

Handwritten musical score with six staves. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values. Fingerings (numbers 1-5) and breath marks (marked with 'h') are present throughout. The score concludes with a double bar line and the instruction "Da Capo usque ad signum Finis." with a small '7' below the staff.

Finis. Recit. Solo. s. *Hæc est Virgo.*

XXIII. De omnibus Sanctis, sive pro quovis festo Sanctorum.

Handwritten musical score for the offertory. It begins with a large initial letter 'O' and includes the text "Quanta gloria." The notation features treble clefs, a key signature of one flat, and various rhythmic patterns. Fingerings and breath marks are indicated. The piece is attributed to "R. P. Rathgeberi Offert." and is marked for "Organo." (organ). The score ends with a double bar line and a small '10' below the staff.

First musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 7, 6, 6, 7, 6 and a fermata over the final measure.

Second musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 6, 6, 6, 6 and a fermata over the final measure.

Third musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 7, 6, 6, 6 and a fermata over the final measure.

Fourth musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 7, 6, 6, 7, 6 and a fermata over the final measure.

Fifth musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 7, 6, 7, 6 and a fermata over the final measure.

Sixth musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 6, 6, 6, 6 and a fermata over the final measure. The word "Solo." is written above the staff.

Solo.

O clarissima dies.

Seventh musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 6, 6, 6, 6 and a fermata over the final measure.

Eighth musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 6, 6, 6, 6 and a fermata over the final measure.

Ninth musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 6, 6, 6, 6 and a fermata over the final measure.

Tenth musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 6, 6, 6, 6 and a fermata over the final measure. The Roman numeral "vii" is written above the staff.

vii

Cherubini.

Eleventh musical staff with treble clef, key signature of one flat, and 2/2 time signature. It contains a series of sixteenth-note chords with fingerings 6, 6, 6, 6, 6, 6 and a fermata over the final measure. The letter "T." is written below the staff.

T.

6 \* 7 6 VV

T. X T. X

6 b-6 6 6

VV T.

6

VV T.

6 6

I

6 - 6

1 1 X - X 6 - b T:

b - 7 6 - 6 X 6 5 6 6

X

6 5 vv T: X 6 -

4 - 6 - 4 - 6 7 - 7 -

6 5 Finis. vv b 6 3 - 5 X 7 6 5 b

74 Hic nullus urget.

5 - 7 X X 7 - X

6 6 6 6 6 6

6 5 6 4 3 5 - 7 X 6 5 X

5 - 7 6 5 b - b 6 5 - 7 6 5 .S. Da Capo.



This page contains a handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 16th or 17th century, and includes various musical symbols such as clefs, notes, rests, and ornaments. The score is organized into several systems, with some staves containing lyrics. The first system includes the text "Locus iste." and the second system includes "Alleluja." The music features complex rhythmic patterns and melodic lines, with some staves showing signs of being part of a larger work, such as the "T." (Tactus) and "B. S." (Basso Continuo) markings. The paper is aged and shows some wear, particularly along the left edge.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and fingerings. The score is divided into sections by repeat signs (X) and includes the following text:

Finis.

90 ☺ Benedictus es.

C. S.

Da Capo usque ad signum Finis.

FINIS.



# Verzeichnis derjenigen Musicalischen Bücher, welche bey Verlegern dieses zu haben sind.

Welche mit einem \* voran bemercket, sind in Verlag oder in Quantität zu haben.

- Les **A** Coeurs de quatre Instruments du Luth, de l'Angelique, de la Viole de Gambe, & de la Guitarra selon la plus nouvelle maniere d'Italie & de France, fol.
- dell' Abaco, Evarist. Felice, Sonate da Camera à Viole & Violonc. fol.
- Benniger Heliotropium f. Missa, 4.
- Bernabei, Jos. Ant. Sex Missarum brevium, cum una pro defunctis Liber I. 4.
- Biber Fidicinium, fol.
- Harmonia Artificiofo - Ariosa, fol.
- Biechteler, Bened. Missa Sex mediocriter brevis: Vivorum videlicet quinque defunctorum una, fol.
- Bösch Carcella Deo decantans f. Cantiones Sacrae, 4.
- de Brosard Prodromus Musicafis f. Cantica Sacra de Venerabili Sacram. B. Virg. de Sanctis & de Tempore, fol.
- \* Bassani, Joh. Bap. Acroama Missale, complexu suo continens 4. voces, in Concerto, & quatuor in Ripieno, associatas duobus Violinis, & una Viola; nec non 3. Tromp. Ripien, una cum duplici Basso Generali, fol.
- Buttstett Musicalische Clavier-Kunst und Vorraths-Kammer, fol.
- Buxtehude VII. Sonate a doi Violino & Viola da gamba con Cembalo, fol.
- Clavier-Albung, fol.
- Conclave Thefaurus Magnae Artis, fol.
- Couffer Apollon enjoué contenant VI. Ouvvertures de Theatre accompagnées de plusieurs Arie, fol.
- Deuringi, Bened. Conceptus Musici, fol.
- Dürig Corona Mariana f. Antiphonae complectivae pro toto Anno, 4.
- - Hymni Ariosi variarum vocum, 4.
- Einwalg, Carol. Jos. Vocalis Decalogus in sanctissima Trinitate, Matre Virgine, Confessoribus aliisque sanctis Virginibus candidus &c. decem Harmonica Offertoria, fol.
- Eisenhut Offertoria, 4.
- Fischeri, Joan. Casp. Litaniae Lauretae VIII. cum annexis IV. Antiphonis pro toto Anno; Opus V. fol.
- - Ariadae Musica, fol.
- - Journal du Printems, fol.
- - Blumen-Büschlein, oder neu-eingerichtetes Schlag-Wercklein, fol.
- - Psalmi Vespertini pro toto Anno, 4.
- Froberger diverse rare Partite Musicali, fol.
- - duo Parte delle Curiose Partite di Toccate, Ricercate, caprici & phantasiae, fol.
- - Unterschiedene Partheyen von Toccaten, Ricercaten &c. fol.
- Gianettini, Anton. Salmi à quattro Voci à Capella da cantarsi ne Vesperi dell' Anno, 4.
- Guetwillig, Georg. Lud. Antiphonae Consuetae Alma Redemptoris, Ave Regina, Regina caeli, Salve Regina. 4.
- Häckens Musicalisch-Marianische Schach-Kammer, in sich haltend 8. geistreiche Arien und Motetten, 4.
- Holzman, Ant. Offertoria de Communi Sanctorum, juxta Ordinem Missalis Romani, fol.
- Jacobi, Guntheri, Psalmi Vespertini, pro omnibus totius Anni Festivitatibus, fol.
- - Missa V. Vivorum IV. Defunctorum I. fol. 1725.
- Justini Chirologia Organico-Musica, Musicalische Hand-Beschreibung, d. i. die Regeln und Exempel des Manuals, oder der Orgel-Kunst, fol.
- P. Kolberer, Cajetan. Ord. S. Ben. XXX. Offertoria Festiva ab Adventu usque ad Pentecosten, Partus IV. fol.
- \* - - Partus V. in lucem proferens alia XXX. Offertoria Festiva à Pentecoste usq; ad Adventum, fol. fl. 3.
- - Partus Secundus, continens Introitus Breves ac Faciles, fol.
- Krieger lustige Feld-Music, 4.
- Langii, Franc. S. J. Theatrum Solitudinis Asceticae, sive Doctrinae Morales per Considerationes Melodicas ad normam sacrorum Exercitiorum S. P. Ignatii, 4.
- \* Mayr, Rup. Ignat. Psalmodia brevis ad Vesperas totius Anni à 4. vocibus Concert. 2. Violin. Necessar. 3. Viol. vel Tromb. & 4. Ripienis ab libitum pro pleno Choro cum duplici Basso Continuo, 4. fl. 45.
- Muffats, Georg. Suavioris Harmoniae Instrumentalis Hypochomaticae Florilegium secundum, fol.
- Murschhauser Octi-Tonium novum Organicum, brevit fol.
- - - Psalmi Vespertini consueti, 4.
- \* Pezii, Joh. Christoph. Jubilum Missale sextuplex, à 4. Vocibus Concert. & totidem Ripienis, nec non tribus Instrumentis & duplici Basso Generali, fol. 2. fl.
- \* - Prodromus optatae Pacis, seu Psalmi de Dominicis & B. Virgine, 4. 45. fl.
- \* - Corona Stellarum duodecim Augustissimae Coelorum Reginae Mariae honoribus & obsequiis contexta, fol. 45. fl.
- \* Planiczky, Jos. Ant. Opella Ecclesiastica, seu Arie duodecim nova Idea exornatae, fol. 45. fl.
- \* P. Praunspurgeri, Mariani Ord. S. Bened. Pegasus sonorus hinc nente saltu XII. Partitas Balleticas exhibens, fol.
- \* Phil-Armonico Duetti con Violoncello per l'Organo, ò Tiorba, del' Opera Terza, fol.
- \* Rathgeberi, P. Valent. Octava Musica Clavium octo Musicarum in Missis octo Musicalibus, à 4. Voc. C. A. T. B. 2. Violinis & duplici Basso Continuo, fol.
- \* - - Vesperae Integrae, de Dominica, Beatissima Virgine Maria & Apostolis, cum annexis Psalmis residuis, per annum occurrentibus, II. Magnificat, IV. Antiphonis de B. V. Maria, & Litanis Lauret. fol.
- \* - - Missae Novem Principales, fol. 1725.
- Rauchenstein Luscinia Sacra ludens & lugens, f. Offertoria & gradualia, 4.
- Samber Manuductio ad Organum, d. i. gründliche und sichere Handleitung durch die höchste-nothwendige Solmisation, zu der edlen Schlag-Kunst, 4.
- - Handleitung zum Orgel-Schlagen, 4.
- - Unterweisung zur Choral-Music, 4.
- Santeri, Antonii, Corona Mariana Stellarum duodecim, seu Litaniae Lauretae XII. 4.
- Schollenberger, Casp. Ord. S. Aug. Thymiana Arioso-Ecclesiasticum, compl. Offertoria Festiva Part III. fol.
- - - Gaudia & luctus in unum concinnata, sive Missae VI. Ariosae. 4.
- - - Mariale Ariosum, complectens Vesperas arias, Antiphonas, ac Litanias &c. de B. Virg. 4.
- Schorn, Joan. Paul. Duodenarium Harmoniae selectae delictum vario Instrumentorum genere ordinatum, fol.
- \* Sinzigii, Georg. Lud. Melpomenae Hymnifona, producens hynos de Dominicis & tempore de proprio & communi Sanctorum, aliisque diversorum Religiosorum Ordinum principalioribus per totius anni decursum in officio vespertino decantari solitos, 4. fl. 1.
- Spiefs, Meinr. Missa Sex brevis, una cum 2. de Requiem, fol.
- - Psalmi Vespertini, fol.
- - Offertoria XX. de Communi Sanctorum, fol.
- Stickl, Franc. Psalmi Vespertini pro toto Anno, fol.
- \* Telleri, Marci, IX. Moretta brevia de tempore, & II. Missae solennes, fol.
- Torelli Concerti Musicali consecrati all', fol.
- Tschortsch, Joan. Georg. Concertus Sacer in Litanis X. Laurethano-Marianis, fol.
- Wagner, Gotthard, Ord. S. Ben. Musicalischer Hof-Garten der übergebenedeytesten Himmels-Königin, allzeit Jungfrauen und Mutter Gottes Maria, 4.
- \* - - Marianischer Spring-Brunn in den Musicalischen Hof-Garten, 4.
- - - Marianischer Schwan, vor seinem Tod das Lob Maria verübend, von etlich 30. Arien, 4.
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