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**XXXII. HYMNI VESPERTINI DE OMNIBUS CUM DOMINI TUM
SANCTORUM PRAECIPUIS FESTIS PER ANNUM
OCCURRENTIBUS**

Haas, Ildefons

Augustae Vindelicorum, 1764

Generalbass (beziffert)

urn:nbn:de:bsz:31-34241

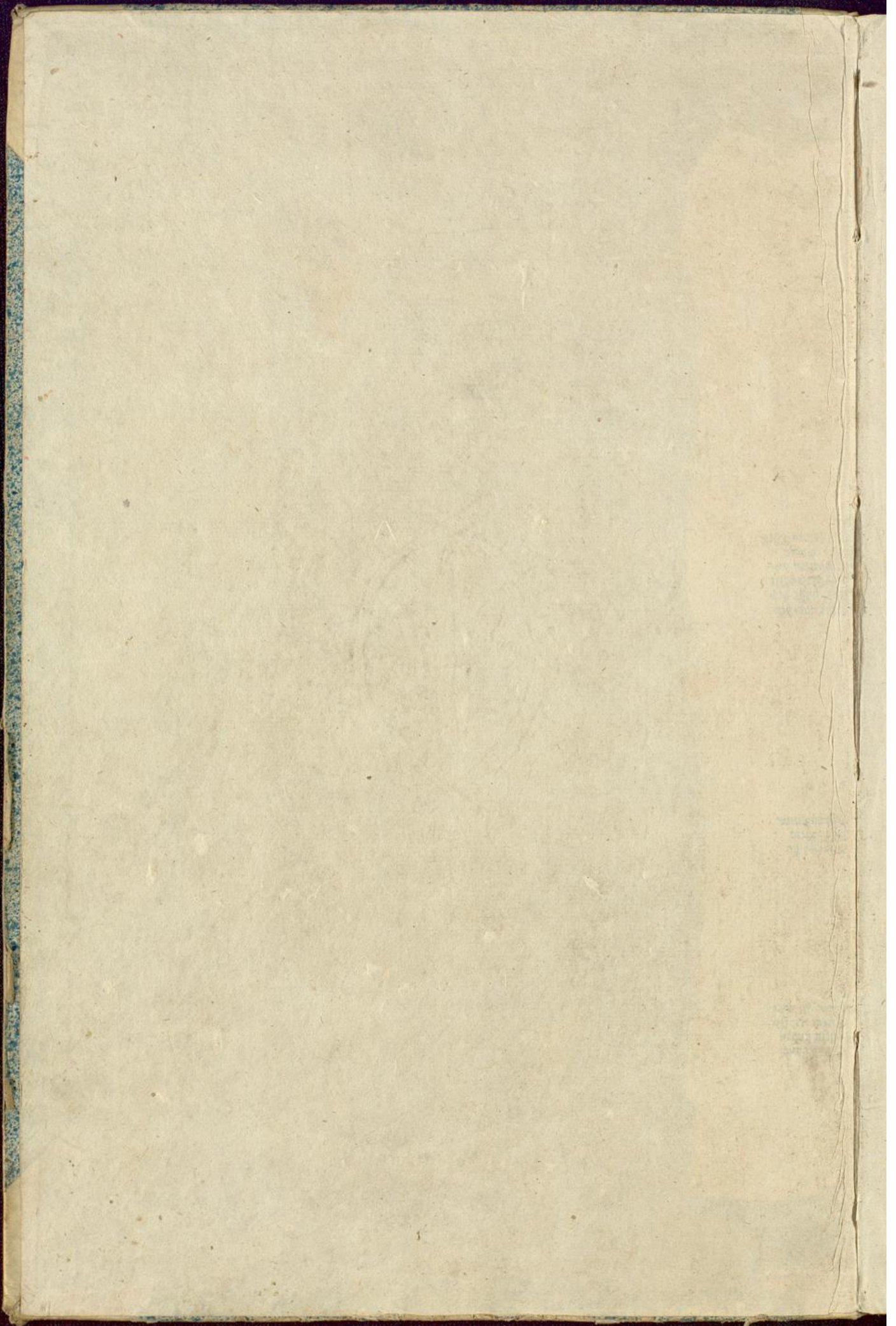
R. P. Gregorij Schreyer
Missa Breves,
et

R. P. Ildelfonsi Haas ~
Hymni Vespertini ~

Organo ~

1764.

1269



SACRIFICIUM

RACTIONAL

VI

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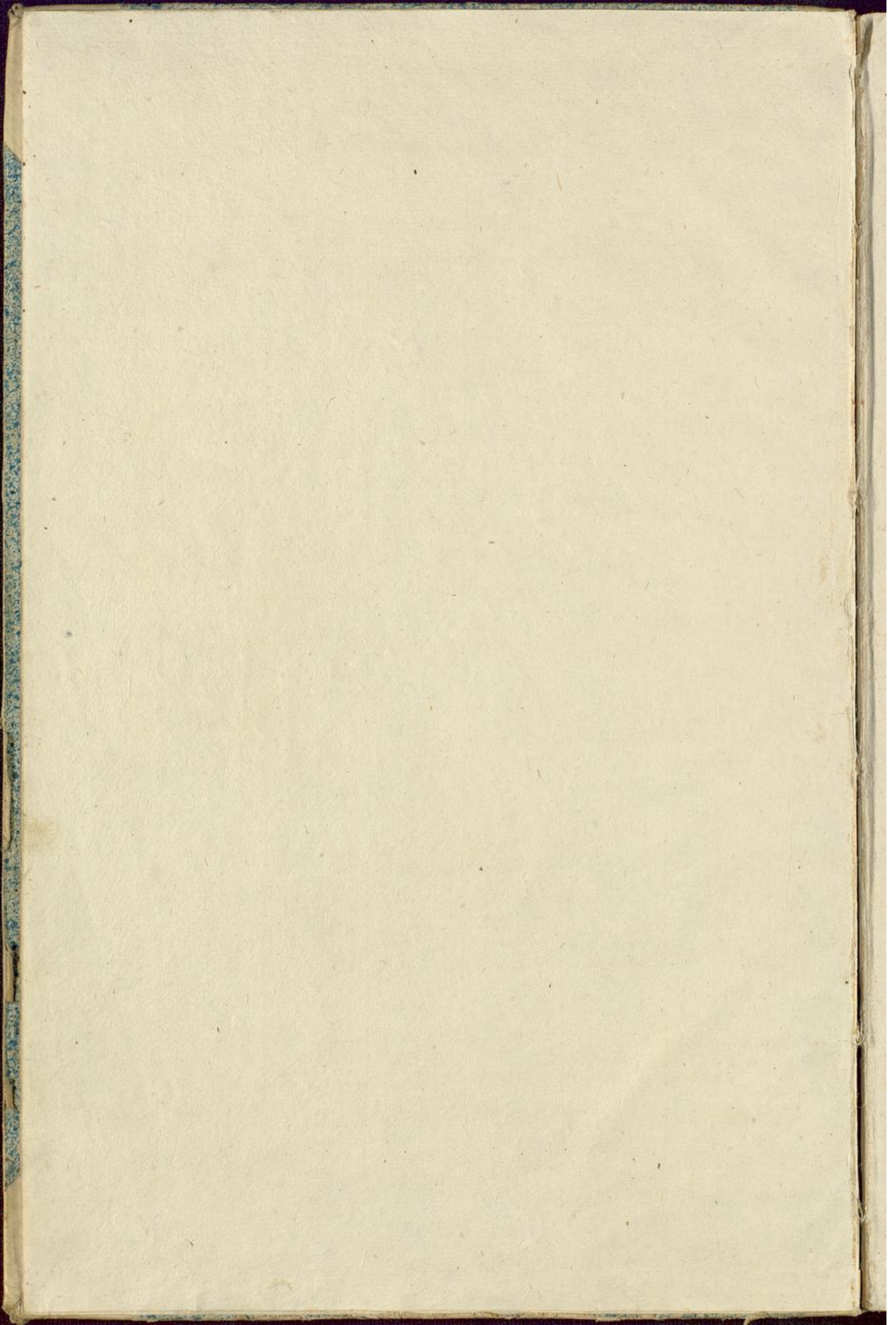
VI

COMPOSITA

OPUS VI

VI

VI



SACRIFICIUM
MATUTINUM,
SEU
MISSÆ VI.
BREVES

à
Quatuor Vocibus ordinariis,
Violinis duobus obligatis,
Clarinis duobus aut Cornibus ad libitum,
cum duplici Basso,
juxta modernum Stylum,

A
R. P. GREGORIO SCHREYER,
*Ordinis SS. P. Benedicti in Exempto Monasterio Montis Sancti Andechs
Professo Capitulari &c.*

COMPOSITÆ.

OPUS II.

ORGANO.

AUGUSTÆ VINDELICORUM,
Sumptibus MATTHÆI RIEGER, Bibliopolæ.
Anno à Partu Virginis MDCCLXIII.

MATUTINUM
SACRIFICIUM

SEU

VI. MISSAE
BREVES

Quatuor Vocibus ordinariis
Violinis duobus obligatis
Clarina duobus aut Cornibus ad libitum
cum duplici Basso

Texta modestum Stylum

A

R. P. GREGORIO SCHREYER

Ordinis S. P. Benedicti in Exempto Monasterio Montis S. Michaelis
Præf. Capitulari &c.

COMPOSITAE

OPUS II

ORGANO

AUGUSTE VINDELLICORUM
Sumptibus MATTHÆI RIEGER, Bibliopole
anno 6 Martii MDCCLXIII

F. F. Hofbibliothek
Donauschillingen



REVERENDISSIMO,
PERILLUSTRI AC AMPLISSIMO DOMINO
DOMINO
MEINRADO,
Ordinis SS. P. Benedicti,
Exempti Monasterii Montis S. Andechs
ABBATI
vigilantissimo,
nec non
Exemptæ Congregationis Benedictino - Bavaricæ
VISITATORI
extraordinario,

Domino, Domino
ac Patri Plurimum Gratoso,
Observandissimo &c. &c.

REVERENDISSIMO,
PERILLUSTRI AC AMPLISSIMO DOMINO
DOMINO
MEINRADO.

Ordinis S. P. Benedicti,
Exempti Monasterii Montis S. Anthonii

ABBATI

originalissime,

de non

Exemptae Congregationis Benedictino-Bavaricae

VISITATORI

extraordinario,

Domino, Domino
et Patri Placido, Gratioso,
Observantissimo &c. &c.





REVERENDISSIME PATER.

Nautæ, dum terram deserunt, Cœlum considerant. Ego quoque muscis laboribus tanquam nave vectus, relictis cellæ angustiis, quas jure portum dixero, alto mari, seu publico judicio altera jam vice me committo. Terræque urbesque Patriæ recedunt: ignotis adlabimur oris. Istud etiam Sirtibus infame est, Saxisque latentibus æquor: Hic quoque concurrunt Euri Zephyris, Aquilonibus



nibus Austri. Quis enim negaverit, aspera Criticorum ef-
fata Saxi, effrenes obrectatorum calumnias ventis com-
parari posse? Perirem, aut errarem saltem, nisi stella du-
ce tantum iter inirem.

Et aliis quidem in arte musica navitis Diva potens
Cypri præplaceat, ut cum Poëta loquar. Alii vel ad ho-
norum, vel ad opum Cynosuram acum nauticam dirigant.
Me Fratres Helenæ, lucida sydera, regunt. Fas mihi sit,
geminos Amplissimos Præsules ita nominasse, quorum Al-
teri prius, Alteri præsens Opus adscribo. Quodsi enim
Celsissimum illum Sancti Emmerami Principem, quem fa-
tis functum Europa deflet, ob virtutis & sapientiæ radios
Castorem primæ magnitudinis Stellam haud abs re apel-
lem; TE quoque, **REVERENDISSIME PA-
TER!** ob æquale pietatis & scientiæ jubar Pollucem
non minore pulcritudine sydus vocitasse licuerit. Estis e-
nimvero Fratres Helenæ, pulcerrimæ Religionis Benedi-
ctinæ: Estis lucida sydera, *Illud* in cœlis, *Hoc* in terris
inclytum. *Horum* sub præsidio feliciter navigavit, navi-
gabitque ratis mea musica: neque enim sub *Amplissimi
Præsulis* mytra minus prosperam fortem spero, quam sub
Celsissimi Principis pileo expertus sum.

TIBI ergo, **REVERENDISSIME PA-
TER!** præsens hæc, quæcumque demum, opella, prio-
re minor, si molem spectes, par vero, si laborem confi-
deres, se totam adscribit: TUO favore, velut clypeo
pro-



protecta, hostium tela ridet. Nec diu quæras velim, cur ad TE potissimum confugerim, postquam innumeri tituli me, meaque omnia TIBI devincta, TIBI propria reddunt. Inconcussa fiducia, quam in TE figo, Filialis observantia, quam TIBI debeo, nonne & pedum instar mihi esse potuerunt, quibus ad TE currerem, & alarum, queis ad TE convolare? Quis aptior rebus meis Patronus esset, quam ille, quem Ordo mihi olim Fratrem, Electio vero nuper Patrem dederat? Decet nempe, ut quo TE prius amore socium, hoc TE nunc cultu Præsulem prosequar: Decet, ut manus illi laboret, cui cor addictum est, ne sterilis affectus reverentiæ debilitatem prodat. Atque utinam æqua *Tuis* meritis offerre dona possem! Sed istud partim dignitatis *Tuæ* magnitudo, humana major, partim virium mearum, infirmitate corporis etiam labefactarum tenuitas prohibuit: ut ideo, antequam temeritatis me condemnes, fulgoris *Tui* vim accusare debeas, nullis muneribus, nullis laudibus exæquandam. Et profecto quis *Tuis* virtutibus digna præmia proferat? quis terrena Cælestibus æquet? Jam a primis, quibus TE noveram, religiosæ Conversationis *Tuæ* annis nobilissimos cum flore fructus procreabas, virtute maturior, quam ætate. Latere tanta lux diu non poterat: unde brevi supra candelabrum positus, modo velut aquila pullos ad volandum provocans, juventutem in scientiis & probitate excolebas; modo fervida Verbi



divini prædicatione, tubæ bellicæ in morem, animos ad bella Domini bellanda incendebas; modo novellis Benedictinæ Scholæ plantis præfectus tamquam sapiens hortulanus evulsis zizaniis bonos frutices verbo rigabas, exemplo nutriebas. Tandem invito licet & mærenti honorum Andecensium Vertex Infula a gaudentibus filiis imposta est, ita postulante æquitatis ratione, ut illum ornaret mytra, qui mytram ornaturus esset. Nostrum ab amantissimi Præfulis morte luctum *Tua* præsentia absterfit. Virtutum & Solii hæres, jacturam tanti Patris *Tuo* compensabas bono. Et vero postquam sub diuturna Reverendissimi Antecessoris *Tui* ægritudine ad hiemem res spectaret, *Tu, Amplissime Pater!* illico jucundissimum ver Monti nostro reduxisti; quin æstatem etiam ob ardentem in TE erga subditos amorem, & autumnum quoque ob uberrimos sub tam propitio sole fructus.

Præfulatus stadium vix ingressus jam veteranos in illo cursores vicisti, fulmini similis, quod metam tenet, quamprimum emittitur. Nempe virtutes, quibus pectus *Tuum* magis, quam gemmis in Cruce fulgentibus scatet, non primum in Solio quæsiisti, sed ad Thronum attulisti, prius meritis, quam dignitate conspicuus, & per templum virtutis, quod Romani volebant, ædes honoris ingressus. Quid jam de singulis virtutibus *Tuis* loquar, dum universas tenes? quid flumina in immenso mari quæram? Per-
mitte,



mitte; *Plurimum gratiose Pater*, ut manum ori imponam, præsertim quum in modestiam *Tuam* peccare nolim, quæ bona facere potius, quam de bonis extolli amat, vitis in morem, quæ uvas fronde sua tegit, & fontis, qui aquas omnibus affluentes absque strepitu advehit.

Quare vela *Laudis TUÆ* in medio mari contraho, gratiosam tamen audaciæ rursus meæ veniam posco, quod leve munus maximo Præsuli offeram. Et quidni? quum vel ipsi Superi, Poëta teste, ut fuso taurorum sanguine centum, sic soleant minimo thuris honore capi. Sani majora dent: ab ægro non nisi debilia speres. Vellem quidem, sed infirma manus voluntatis conatum non adsequitur. Quodsi tamen genium satis novi *Tuum*, in his quoque paginis erit, quod *TE* recreet; Ita enim semper Musicæ addictus eras, ut illi aditus ad pedes, ad aures, quin ad cor *Tuum* patere facile videatur. Non Amato-rem solum, sed Sectatorem quoque hujus artis insignem *TE* novimus. Quod Apollo in fabulis fecerat, *TE*, **REVERENDISSIME PATER!** jam olim opere compleße memini: rusticos nempe, ac silvestres animos inducta musica mansuetiores reddidisti: Nec illud a *TE* alienum est, quod Mythologia de Apolline addit, eum cantu Trojæ mœnia ædificasse; Instituto enim Erlingæ cantu harmonico, Cultui Divino muros dedisti, remoto tædio, cui Ecclesiæ absque Musica, non secus ac Ur-



bes absque mœnibus hosti patent. Nunc quoque, quo pede cæperas, generose pergis, nec sumtui, nec labori parcens, ut Musici Concentus dulcedinem, internæ pacis æmulam, in subjectis TIBI Ecclesiis firmes, & promoveas. Quare nemo mihi vitio vertet, quod ingenio *Tuo* usus musicos labores TIBI consecrem, quibus TU TE ipsum diu consecraveras, quantum quidem negotiorum *Tuorum* moles hucusque permiserat. Æqui, quæso, bonique consule & munus & affectum meum, ut illius tenuitatem hujus efficacia subpleat. Defende *Tuis* gratiis pupillum, pene suo parente orbatum: noctuarum in hunc infidias dignitatis *Tuæ* radiis repelle, mihiq; simul cum opusculo meo, quod quidem semper TE fecisse gratus recolo, fave. Debita mea pro hisce beneficiis observantia & gratitudo cum æternitate desinet. Patere, ut sim, & maneam

REVERENDISSIMÆ PATERNITATIS TUÆ

filius obedientissimus

Author.

Borrede.



Vorrede.

Ich war zwar nicht mehr des Willens, bey der izigen grossen Musik-Kritik, da die besten Meister nicht mehr unangetastet bleiben, etwas von meiner geringfärtigen Musurgia in öffentlichen Druck erscheinen zu lassen. Allein, ich kann nichts dafür, daß mir ein fast angezauberter Trieb zur Musik-Kunst fast alle erdenkliche Ehrfurcht gegen die kritische Wislinge meines vorgehenden Wercks benommen habe.

Ich dächte wohl tausendmahl daran, daß es bey izigem so zärtlichem Musik-Geschmacke viele Liebhaber gebe, welche zwar künstlich, doch angenehme; kurze, doch wohl ausgeführte; beynebens ganz leicht zu producirende Musikstücke anverlangten: Wiederum an andere dächte ich, welche sich eines noch zärtlicheren Musikgeistes berühmten; und welche ihr einziges Vergnügen an denen etliche Stunden anwährenden, und durch alle Thon-Arten durchgejagten Fugen sündeten. Aber auch diese alle bewogen mich nicht, von meinem Entschlusse, dieses Werkgen in Druck zu geben, abzustehen; denn diese gute Leuthe wissen, oder wollen wenigist nicht begreifen, daß es einem Compositori gar nicht schwer falle, derley Fugen nach einmal wohl überlegt und gut ausgestudirten Haupt- und Contrair-Subjecten auch eine halbe Tag-Länge herum zu jagen.

Überdas stellte ich mir oft und vielmahl jene Klagen vor, welche einige Herren Bassisten über meine erste Messen vorgebracht hatten, da sie sich beschwerten, als wann ich auf einen Bass-Thon ohnmögliche Noten gesetzt hätte. Allein diese Herren (welche auch so gar Virtuosen wollen seyn) ersuche ich höflichst, daß sie nur die Stärke ihrer Stimm in die Tiefe sparen, in der Höhe aber subtilisiren, und ihre Stimm moderiren möchten, nach Art jener wahrhaftigen Virtuosen, welche iziger Zeit nicht nur bey hohen Höfen, sondern auch in den mehresten Clöstern anzutreffen, und mit vielem Vergnügen zu hören sind. Sollte dieses geschehen, so werden diese Herren weder an meinen ersten, noch an gegenwärtigen Messen einige Beschweruß mehr finden.

Ich gestehe es demnach offenherzig, daß ich alle Ehrfurcht gegen so unartige Kritisirer schon längstens abgelegt habe; besonders da ich das inständige Verlangen vieler Musik-verständiger Leuthe, und auch noch überdas den hohen Befehl meines gnädigen Oberhaupt's, deme ich gehorsamst nachzukommen verbunden bin, so klar als ernstlich vernommen habe. Nur dieses will ich noch gebetten haben: Niemand sollte gedenken, als wäre ich so einbilderisch, daß ich denken könnte, als hätte ich mich nicht in ein oder anderm übersehen; besonders, da ich dieses gegenwärtige Werkgen meistens bey widrigen Gesundheits-Umständen verfertigt hatte. Nein, nein! so einbilderisch bin ich nicht. Nur selbst kenne ich meine Fehler nicht: darum nehme ich auch alle billige Kritik mit

Dank



Dank an, und bitte nur allein um dieses, man wolle mich und meine Composition niemah
eher verachten, als bis man erst die Sache selbst zuvor besser gemacht hat; hernach aber
will ich ganz gern desjenigen Schüler heissen, der das meinige verbessert hat.

Leztlich habe ich noch jeden Mosochorum erinnern wollen, daß er meine vorgesez-
te Mensur-Zeichen, als da sind: Presto, Allegro, Andante, Adagio &c. &c. wie auch
die beygesetzte piano und forte &c. wohl halten und unterscheiden sollte; sodann werden
auch diese Messen auf jeden, jedoch completen Chor eine gezimende Harmoni von sich
geben, wenn auch nur ein guter Violin-Geiger und etwelche gute Singer vorhanden sind.
In Ermanglung aber solcher Leuthe würden auch solche Solo besser ausgelassen, als zum
höchsten Mißvergnügen der Zuhöreren produciret werden.

Dieses ist nun alles, was ich, einem jeden Musik-Liebhaber mein Werk gefällig zu
machen, habe sagen wollen. Nun wünsche ich nichts mehr, als daß dieses mein geringes
Werkgen dem geneigten Musik-Liebhaber nach erwünschtem Verlangen diene, und vor
allem durch diese meine geistliche Arbeit die grössere Ehre Gottes befördert werde, wel-
ches allzeit ist und verbleibt mein erst- und leztes Ziel und Ende. Valet Musurgi, & fa-
vete Musurgo.

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und producirt werden.
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Basso.



ORGANO.



ORGANO.
MISSA I.

Adagio. T.
K yrie.

Tutti. Allegro moder.
Kyrie & Dona nobis.

Musical staff with notes and rests.

Musical staff with notes and rests, including a *Solo.* section.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, including a *forte* section.

Musical staff with notes and rests, including a *Tutti.* section.

R. P. Greg. Schreyer Missæ VI.

A

Organo.



Musical notation on two staves. The first staff contains a series of eighth-note triplets, with some notes marked with a '3' above them. The second staff continues the melodic line with various note values and rests.

Moderato. T.

Large letter 'G' followed by musical notation on a single staff. The notation includes a 3/4 time signature and a 4/4 time signature. The word 'loria.' is written below the staff.

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.

Solo

piano

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.

forte

S. piano

Musical notation on a single staff, featuring a series of sixteenth-note runs and rests.



Musical staff with notes and fingerings: 4 3 3, 9 8, 5 4 3, 3, 9 8

Musical staff with notes and fingerings: 5 4 3 6, 4 3, *Tutti.*, 5 3, 6, 6

Musical staff with notes and fingerings: 5, 3, 6, 5 3, 6 7 5, 5 3, 4 3

Musical staff with notes and fingerings: 6, 3

Musical staff with notes and fingerings: *Tutti.*, 8 5 3, 6, 5 3, 6

Musical staff with notes and fingerings: 5 3, 6, 5 3, 6

Musical staff with notes and fingerings: 2, 6 4, 6 6 6, 4 2, 6

Musical staff with notes and fingerings: 4 2, 6, X, X⁴, 2, 6

Musical staff with notes and fingerings: X, 4 2, 6, 7 7, 3, 5

Musical staff with notes and fingerings: 6 5, 6 5, 4 3, 3

And. moltò. Solo. Musical staff with notes and fingerings: 6 6 5 3, *Tastlò.*
Et incarnatus.



6 4 3

4 3

6 6 6 4

8 5 3 6 5

6 6 5

5 4 6 6 5

5 6 4 3

6 5 6 3 4 5

Crucifixus.]

4 3 b6 5

6 5 6 4 5 3 9 b 9 3 9 3 5

b5 3 4 3 b 8 5 b

6 5 5 3

Allegro. T.

6 6 6 7 6 5 4 5

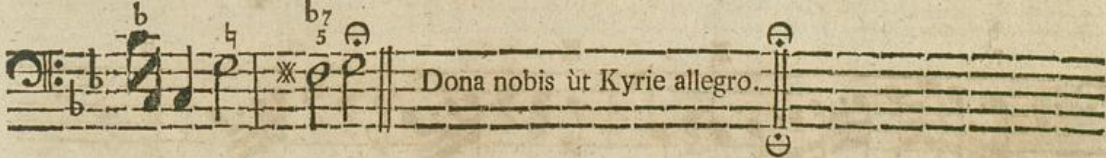
Et resurrexit.

8 3 3 3

4 b 9 8 4 3 9

8 4 b ||| ||| 8 5 3 5

5 5



MISSA II.





Musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Chord diagrams are shown as 'X' marks above the staff lines. The score begins with a treble clef and a key signature of one flat (B-flat). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *piano*, *forte*, and *piano solo*. The piece concludes with a double bar line and a final chord.



And. Solo. 6 7 6 5 4 3 7 6 5 4 3 6 6 7 6 5 4 3 X

Musical staff 1: Treble clef, 3/4 time signature, notes with fingerings and 'X' marks.

Chrifte.

Musical staff 2: Treble clef, notes with fingerings and 'X' marks.

S. 7 6 5 4 3 7 5 6 X 6 7 6 5 4 3 X 7 6 5 4 3

Musical staff 3: Treble clef, notes with fingerings and 'X' marks.

piano

Musical staff 4: Treble clef, notes with fingerings and 'X' marks.

Musical staff 5: Treble clef, notes with fingerings and 'X' marks.

Musical staff 6: Treble clef, notes with fingerings and 'X' marks.

forte

Musical staff 7: Treble clef, notes with fingerings and 'X' marks.

Musical staff 8: Treble clef, notes with fingerings and 'X' marks.

piano Solo

Musical staff 9: Treble clef, notes with fingerings and 'X' marks.

Musical staff 10: Treble clef, notes with fingerings and 'X' marks.

Musical staff 11: Treble clef, notes with fingerings and 'X' marks.

R. P. Greg. Schreyer Missæ VI.

C

Organo.





Musical staff with notes, rests, and fingerings (6, 5, 4, 3, 2, 1).

Musical staff with notes, rests, and fingerings (6, 4, 3, 2, 1).

Musical staff with notes, rests, and fingerings (6, 5, 4, 3, 2, 1).

Musical staff with notes, rests, and fingerings (6, 4, 3, 2, 1).

Musical staff starting with a large 'P' and the tempo marking 'Allegro. atrem.' with notes and fingerings.

Musical staff with notes and fingerings (6, 5, 4, 3, 2, 1).

Musical staff with notes and fingerings (6, 5, 4, 3, 2, 1).

Musical staff with notes and fingerings (6, 5, 4, 3, 2, 1).

Musical staff with notes and fingerings (6, 5, 4, 3, 2, 1).

Musical staff with notes and fingerings (6, 5, 4, 3, 2, 1).

Musical staff with notes and fingerings (6, 5, 4, 3, 2, 1).

R. P. Greg. Schreyer Missæ VI.

D

Organo.



Musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-7. A 'forte' dynamic marking is present in the second staff.

Allegro.

Et resurrexit.

Musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth notes. Fingerings are indicated by numbers 6 and 7.

Musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music continues with sixteenth-note patterns. A 'piano' dynamic marking is present in the second staff.

Musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music features sixteenth-note patterns. A 'piano' dynamic marking is present in the second staff.

Musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music features sixteenth-note patterns. A 'Tutti' dynamic marking is present in the second staff.





Musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The first staff has a '6' above it. The second staff has 'piano' and 'forte' markings. The third staff has '9 8' and '3 5' above it. The fourth staff has '9 8 5 5 6 5 6 5 6 5 6 5 6' above it. The fifth staff has '5 6 5 3 5 3 4 6 5' above it.

Section header: **S** *Andante.* *anctus.* Musical notation on a single staff with a large initial 'S' and a '4' below it. Fingerings '6 4' and '5' are shown above notes.

Musical notation on a single staff with a '7' above a note and the tempo marking *Presto.*

Musical notation on a single staff with a '3' above a note.

Musical notation on a single staff with a '4' above a note.

Musical notation on a single staff with a '4' above a note.



4 4 4 2 4 4

4 4 4 4 4 4

5 98 5 98 4 98 565

4 4 4 4 4 4

2 6 4 2 4

Largo. 6 5 8 6 6

6 4 5

Solo. p. 6 7 6

6 4 6

6 6 5 forte

f. 6 4 5 6

6 5 6

R. P. Greg. Schreyer Missæ VI.

E Organo.



Musical score for the first section, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *forte* dynamic and ends with a *Solo* marking and a *piano* dynamic. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and repeat dots.

Musical score for the second section, starting with a large initial letter 'O' and the tempo marking *Allegro.* The first staff includes the word *fanna.* The notation features complex rhythmic patterns and fingerings. The section ends with a double bar line and repeat dots.



9 8 4 X 65 2 65 X 2 6 4 X 2

6 4 X 5

Adagio. Solo.
A gnus Dei.

Tutti.

piano

Solo

piano *forte*

E 2



6 — 5 — 6 — 5 —

Allegro moderato.

piano
forte

Dona nobis.

piano *forte*

piano *forte*

piano

forte

piano

forte

piano

forte

piano

forte

piano



7 6 b7 7 6 7 6 4 7

forte *piano* *forte*

7

piano *forte*

6 4 7 4 2 8 5 7 4 2 8 5 6 4

piano *pianiss.*

5 7 4 2 8 5



MISSA III.

Andante. 6 4 5 b7 6 4 7 5 5 8

K *rie.*

piano Allegro molto.

8 7 5 6 7 5

6 4 b 8 7 5 6 4 b 7 5 5 7 5 4 7 5 4

Tutti. 7 5 7 5 4

R. P. Greg. Schreyer *Missa VI.* *F* *Organo.*



Musical score for the first system, consisting of five staves. The notation includes various rhythmic values and fingerings. The first staff has fingerings 6, 5, 6. The second staff has fingerings 5, 6, 5, 6, 5, 6, 5, 6, 5, 3, 6, 5, 6, 5, 6, 5, 3, 5. The third staff has a fingering 5. The fourth staff has dynamics *piano* and *forte*. The fifth staff ends with a fermata.

Allegro.

Musical score for the second system, starting with a large 'G' and a 3/4 time signature. The first staff has dynamics *piano* and *forte*. The second staff has dynamics *piano* and fingerings 5, 4, 7, 6, 5, 4. The third staff has dynamics *forte* and fingerings 6, 6, 4, 3. The fourth staff has dynamics *piano* and fingerings 6, 5, 4, 3. The fifth staff has dynamics *piano* and fingerings 3, 3, 3, 3, 3, 3. The system concludes with a double bar line and a repeat sign.





9 8 7 6 b5 9 8 1 1 1 b 1 1

5 6 6 6 6 4 6 6 3 b

Solo.

3 3 3 b 3 b 3 3 3 3 b 9 3 3 3 3 b 3 b

Tutti.

3 b 3

7 6 b 5 4 3 3 6 4

b b7 1

6 4 b 6 4 7 5 6 4

5 6 4 5 6 b

forte

Allegro.

P atrem.

R. P. Greg. Schreyer Missæ VI.

G

Organo.



A handwritten musical score consisting of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. Ornaments, represented by a cross symbol (X), are placed above certain notes. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and ornaments. The piece concludes with a double bar line and a repeat sign.



3 b 3 6 4 b

Adagio. 6 6 6 b5 - 5

Et incarnatus.

5 b 3 5

piano

Solo

5 5 6 6 5

forte

5 4 1 b 6 5 b 7 7 b

piano solo

6 5 7 4 6

7 b b7 b

5 7 b b6 5 b4 5 8 b7 b6 5

b5 b5 4 b

G 2



Allab.

Allegro molto.
Et resurrexit.



Musical notation for the first system, consisting of four staves. The first staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are accompaniment lines with a bass clef. The fourth staff is a continuation of the vocal line. Fingerings and articulation marks are present throughout.

S *Largo.* *anctus.* Musical notation for the second system, starting with a large 'S' and the word 'anctus.' below it. The tempo is marked 'Largo.' and the mood is 'anctus.' The notation includes a treble clef, a key signature of one flat, and various rhythmic values.

Allegro. *piano* Musical notation for the third system, starting with the tempo marking 'Allegro.' and the dynamic marking 'piano'. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature.

Musical notation for the fourth system, consisting of two staves with a treble clef and a key signature of one flat. It features various rhythmic patterns and fingerings.

forte Musical notation for the fifth system, starting with the dynamic marking 'forte'. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature.

Musical notation for the sixth system, consisting of two staves with a treble clef and a key signature of one flat. It features various rhythmic patterns and fingerings.

Musical notation for the seventh system, consisting of two staves with a treble clef and a key signature of one flat. It features various rhythmic patterns and fingerings.

Musical notation for the eighth system, consisting of two staves with a treble clef and a key signature of one flat. It features various rhythmic patterns and fingerings.

R. P. Greg. Schreyer Missae VI.

H

Organo.





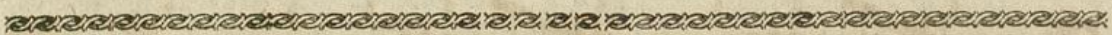
5 6 5 6 7
X 4 X 4 5 7 6 5
5 4 X

Tutti. ♩

6 b7 5 5 6 6 7 5 7 6 5
X 4 X 4 3 X 5 4 X

9 7 9 3 5 6 7 8 7 8 7 6 5
3 5 5 4 5 6 5 6 5 4 5

Dona nobis ut Kyrie Allegro.



MISSA IV.

Adagio.

K yrie.

Allegro.



6 = 4 6 — * 5 6

Solo
piano

6 = 4

forte

6 6-7 6 7 6 7 *

piano

Tutti.
forte

piano

Allegro. Tutti.

Gloria, piano





Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Contains a melodic line with various ornaments (X) and dynamic markings including *piano*. Fingerings 7, 5, 5, 5 are indicated above the staff.

Musical staff 2: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings. Fingering 4 3 is indicated above the staff.

Musical staff 3: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings including *forte*.

Musical staff 4: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings. Fingering 6 6 5 is indicated above the staff.

Musical staff 5: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings including *forte* and *piano*.

Musical staff 6: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings including *forte*.

Musical staff 7: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings including *forte*.

Musical staff 8: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings.

Musical staff 9: Treble clef, key signature of two flats, 3/4 time signature. Starts with the word *Quoniam.* and the tempo marking *Moderato. piano*. Contains a melodic line with ornaments and dynamic markings including *forte*.

Musical staff 10: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings including *piano*.

Musical staff 11: Treble clef, key signature of two flats, 3/4 time signature. Contains a melodic line with ornaments and dynamic markings.



8 7 X X 8 7 X X

Musical staff 1: Treble clef, G-clef, 3/4 time signature, melodic line with eighth and sixteenth notes.

Musical staff 2: Treble clef, G-clef, 3/4 time signature, melodic line with eighth and sixteenth notes.

Musical staff 3: Treble clef, G-clef, 3/4 time signature, melodic line with eighth and sixteenth notes. Includes the dynamic marking *forte*.

Musical staff 4: Treble clef, G-clef, 3/4 time signature, melodic line with eighth and sixteenth notes. Includes the dynamic marking *piano*.

Musical staff 5: Treble clef, G-clef, 3/4 time signature, melodic line with eighth and sixteenth notes.

Musical staff 6: Treble clef, G-clef, 3/4 time signature, melodic line with eighth and sixteenth notes.

Musical staff 7: Treble clef, G-clef, 3/4 time signature, melodic line with eighth and sixteenth notes.

Musical staff 8: Treble clef, C-clef, 3/4 time signature, melodic line with eighth and sixteenth notes. Includes the tempo marking *Presto.* and the text *Cum Sancto Spiritu. Ofanna.*

Musical staff 9: Treble clef, C-clef, 3/4 time signature, melodic line with eighth and sixteenth notes. Includes the text *X 6 X 16 X 6*.

Musical staff 10: Treble clef, C-clef, 3/4 time signature, melodic line with eighth and sixteenth notes. Includes the text *3 4 6 b 1 X* and *6 b 6 b 6 5 b 6 8 X*.

Musical staff 11: Treble clef, C-clef, 3/4 time signature, melodic line with eighth and sixteenth notes. Includes the text *6 6 6 b 6* and *b 5 3 X 5*.



6 X 6 8 7 5 3 X 3 X 5 6 X 6 X

Bafs.

6 X 6 8 X 6 6 X 6 X 6

X 6 X 6 X 6-5

6 X 6 X 6 b 6 b X 6

6 8 X - 6 b 5 b 5 b 6 5

b X b 7 X - b 7 X

6 b 6 b 6 5

X - 6 6 6 X b 5 8 X 6 X 6 X

6 b 6 b 6 b 6

R. P. Greg. Schreyer Missa VI. K Organo.



Musical staff 1: Treble clef, key signature of one flat (B-flat), common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 2: Treble clef, key signature of one flat, common time signature. Labeled "Tastb." (Tastbrett). The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 3: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 4: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 5: Treble clef, key signature of one flat, common time signature. Labeled "Allegro." and "P" (Piano). The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 6: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 7: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 8: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 9: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 10: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.

Musical staff 11: Treble clef, key signature of one flat, common time signature. The staff contains a melodic line with various note values and rests. Fingerings are indicated by numbers 1-5 above notes. A double bar line with repeat dots is at the beginning.



8 47 6 7 4-2 8

Adagio.

3/4

Et incarnatus. *piano*

piano

Allegro.

K 2



Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth notes. Above the staff, there are fingering numbers: 4, 7, and X. The tempo marking "Adagio." and the dynamic marking "piano" are written below the staff.

Handwritten musical notation on a single staff, continuing the piece. It features eighth notes and includes a fingering number "6" above the staff.

Handwritten musical notation on a single staff. It includes fingering numbers "b7", "b", "7", and "b5" above the staff. The dynamic marking "piano" is written below the staff.

Handwritten musical notation on a single staff. It includes fingering numbers "6", "5", and "b7" above the staff.

Handwritten musical notation on a single staff. It includes fingering numbers "b6", "4", "b6", "7", and "8" above the staff. The dynamic marking "pianissimo" is written below the staff.

Handwritten musical notation on a single staff. It begins with the tempo marking "Vivace." and the text "Et resurrexit." below the staff. It includes fingering numbers "4", "2", "b", "6", and "5" above the staff.

Handwritten musical notation on a single staff. It includes fingering numbers "4", "b", "6", and "5" above the staff. The dynamic marking "piano" is written below the staff.

Handwritten musical notation on a single staff. It includes fingering numbers "1", "1", "6", and "6" above the staff.

Handwritten musical notation on a single staff. It includes fingering numbers "6", "6", and "6" above the staff. The dynamic marking "forte" is written below the staff.

Handwritten musical notation on a single staff. It includes fingering numbers "1", "1", "6", and "6" above the staff. The dynamic marking "piano" is written below the staff.



R. P. Greg. Schreyer Missæ VI.

L.

Organo.



Andante.

S *anctus.*

Allegro.

Pleni. Dona nobis.

fortissimo

piano



565 4 6 8 7 6 5 4 3 2 1

Solo 6 6 6 6

piano

87 65 87 65 3 7 6 6 5 6 5 4 3

forte

3 3 6 5 4 3 3

Tutti. 7

piano 6 5 4

forte 3 7 5 4 3 3

3 3 3 3 3 6 5 4 3

7 5 6 5 4 3 2 1

G *Allegro.* 3 3 3 3 3 3 3 3 3 3

loria.

6 7 6 5

6 4 5 3 3 3 6 3 3 3 5 6

5 6 5 6 4 5 6 4 3 3 6 6 6 6

6 5 7 5 6 4 7 5 4 6 4



5 4 6 4 3 3 3 3 3 3 3 3 4 7 5 6 4 7 5

6 4 6 4 3 3 3 3 3 3 3 6

6 6 6 6 6 6 6 6 6 6 6 6

3 3 3 3 3 3 3 3 3 3 3 3

6 6 6 3 3 3 6 6 6 6 4 4 piano

forte 6 6 5 5

Allegro moder. Solo. 6 5 4 3 6 5 7 7 7 5 5 6 4

Qui fedes. piano

5 7 6 5 6 7 7 7 7 7 7 7

7 7 7 7 7 7 forte 7 4 5 4 2 5 7 5 5 6

piano Solo.

5 6 5 6 5 5 5 7 7 7 6 6 6 4 5

6 4 7 7 6 6 7 4 7 7

forte piano



Musical notation for the first system, consisting of three staves. The notation includes various rhythmic values, accidentals, and fingerings. Above the staves, there are several groups of numbers and asterisks: $\times 4 \times 5$, $\times \times 6$, $\times 4 \times 5 4 \times$, $\times 7 \times 4$, $\times 7 \times$, $7 \times 7 \times$, $6 5$. Below the staves, there are more groups: 6×6 , $\times 6 3 6$, $6 \times$, \times , $4 \times$, $5 4 \times$, \times . The third staff has $6 3 \times 2 \times$ and $7 \times 7 \times$ above it.

Allegro moderato.

Musical notation for the second system, consisting of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef. The notation includes a trill marked 'tr.' and various rhythmic values. The text 'Cum Sancto.' is written below the first staff.

Musical notation for the third system, consisting of two staves. The notation includes various rhythmic values and accidentals. Above the staves, there are groups of numbers and asterisks: $\times 6 \times$, $4 2$, 6 , $4 5 \times 6$, 2 , $7 6$, 8×6 .

Musical notation for the fourth system, consisting of two staves. The notation includes various rhythmic values and accidentals. Above the staves, there are groups of numbers and asterisks: $6 \times$, 6 , $4 5 \times 6$, $2 6 7 6$, $\times 6$, \times , 6 , $6 6$.

Musical notation for the fifth system, consisting of two staves. The notation includes various rhythmic values and accidentals. Above the staves, there are groups of numbers and asterisks: \times , 3 , 5×4 , 2 , 6 , $2 6$, $\times 4 6$, $\times 4$, $6 2$, $6 7 6$.

Musical notation for the sixth system, consisting of two staves. The notation includes various rhythmic values and accidentals. Above the staves, there are groups of numbers and asterisks: \times , $6 \times$, $3 \times$, 6 , $4 5 \times 6$, $4 2 6 7 6$, 7 , \times .

Musical notation for the seventh system, consisting of two staves. The notation includes various rhythmic values and accidentals. Above the staves, there are groups of numbers and asterisks: $6 5 \times$, 6 , $4 5 \times 6$, $2 6 7 6$, $\times \times 6$, $6 3 6 \times 5 \times$, 6 .

Musical notation for the eighth system, consisting of two staves. The notation includes various rhythmic values and accidentals. Above the staves, there are groups of numbers and asterisks: $6 5 \times$, 6 , $4 5 \times 6$, $2 6 7 6$, $\times \times 6$, $6 3 6 \times 5 \times$, 6 .



Musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and fingerings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 17th or 18th-century manuscript notation.

Tasto.

Musical score consisting of three staves. The first staff begins with a large 'C' time signature and the tempo marking 'Allegro.' Below the first staff is the word 'redo.' The notation continues with complex rhythmic patterns and fingerings.

R. P. Greg. Schreyer Missa VI.

N

Organo.



First five staves of musical notation, featuring complex rhythmic patterns and fingerings.

Andante non molto.

Sixth staff of musical notation, starting with a 3/4 time signature.

Et incarnatus. Solo.

Seventh staff of musical notation, including dynamic markings like 'piano'.

Eighth staff of musical notation, featuring dynamic markings 'piano Solo' and 'forte'.

Ninth staff of musical notation, continuing the melodic line.

Tenth staff of musical notation, showing further development of the musical theme.

Eleventh staff of musical notation, concluding the page.



forte

pianissimo

Solo.

forte

piano *forte*

Presto.

Et resurrexit.



Musical notation for the first system, consisting of three staves. The notation includes various rhythmic values, accidentals, and fingerings. Fingerings are indicated by numbers 2, 4, 6, 9, 10, 4, 5, 9, 6, 4, 5, 3, 6, 5, 6, 4, 6, 4. There are also several 'X' marks above the notes.

Musical notation for the second system, consisting of two staves. The first staff begins with a large 'S' and the word 'anctus.' below it. The tempo marking 'Adagio.' is above the first staff, and 'Presto.' is above the second staff. Fingerings include 6, 5, 6, 7, 5, 6, 5, 6. There are 'X' marks above the notes.

Musical notation for the third system, consisting of two staves. The tempo marking 'piano' is centered between the staves. Fingerings include 3, 7, 5, 3, 7, 5, 3, 7, 5. There are 'X' marks above the notes.

Musical notation for the fourth system, consisting of two staves. The tempo marking 'forte' is centered between the staves. Fingerings include 5, 3, 6, 5, 7, 5. There are 'X' marks above the notes.

Musical notation for the fifth system, consisting of two staves. Fingerings include 6, 5, 3, 3, 3, 6, 4, 3, 6, 4, 3. There are 'X' marks above the notes.

Musical notation for the sixth system, consisting of two staves. Fingerings include 3, 3, 87, 3, 3, 3. There are 'X' marks above the notes.

Musical notation for the seventh system, consisting of two staves. Fingerings include 3, 6, 10. There are 'X' marks above the notes.

Musical notation for the eighth system, consisting of two staves. Fingerings include 8, 6, 10, 6, 3, 6, 3, 6. There are 'X' marks above the notes.

R. P. Greg. Schreyer Missæ VI.

O

Organo.



Musical staff with notes and fingerings. Fingerings: 6 5 4, 5 3, 8 6 6, 6 5 4, 6 5 4 3.

Musical staff with notes and fingerings. Fingerings: 5 3, 8 6 6, 6 5 4, 6 5 4 3. Dynamics: *piano*, *forte*, *mf.*

Musical staff with notes and fingerings. Fingerings: 6 5 4 3, 6 5. Ends with a fermata.

B *Andante. Solo. piano* *forte*
enedictus.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings. Dynamics: *piano*.

Musical staff with notes and fingerings.

Musical staff with notes and fingerings. Dynamics: *forte*. Fingerings: 6 5, 6, 4, 6, 6 5 3.

Musical staff with notes and fingerings. Fingerings: 6 5, 6, 6, 3, 3 5.

Musical staff with notes and fingerings. Dynamics: *piano Solo*. Fingerings: 3 5, 6 4, 6, 6, 8 7, 8 7.

Musical staff with notes and fingerings. Fingerings: 6 5, 7 6, 7, 6 6, 3 6 6.

3 5 7 X 3 5 X 3 5 X 6 4 X 6 5 X 6 4 X 4 X

forte

Ofanna.

6 X 4 2

6 5 4 3 X 6 7 6 X 6 4 3 X 6

5 X 2 X 9 6 X 3 X 6 5 6 4 5 6 4 6 7 6

X 7 5 6 4 X 4 2 6 X 5 6 X 5 6 5 6 5 6

X 9 8 X 4 X 6

Tasto.

6 5 6 5 X 7 6 5 X 4 X 6 5 X

Adagio.

A gnus Dei. *Solo.*

4 2 X 7 6 5 4 5 2



Handwritten musical score for a single melodic line in bass clef. The score consists of ten staves of music. The notation includes various rhythmic values (eighths, sixteens, and dotted rhythms) and complex fingering patterns. Numerous fingering numbers (1-7) are written above the notes. The piece concludes with a fermata on the final note of the tenth staff.

Chordal annotations above the staff include: 4 \sharp , 6 4 \sharp , b, b7, \flat b \flat 6, \flat 6, \flat 6, \flat 5, \flat 6, \flat 5, \flat 5, \flat 3, 3, 3, \flat b, \flat b, \flat 6, \flat 6, \flat 5, 6, 6, 5, 3, 3, \flat 7, \flat 5, 6, \flat b \flat 5, \flat 5, \flat b \flat 5 \flat 7, \flat , \flat 7, \flat 5, \flat 5, \flat 5, \flat 5, \flat 5, \flat 6, b, 6, 6, 6, 6, 5, 3, \flat , 7, 4, 3, 6, 6, 6, 6, 6, 6, 7, 6, 4, \flat , forte, piano



Allegro. forte

G

loria.

The musical score consists of 11 staves. The first staff begins with a large 'G' and a 3/4 time signature. Below the first few notes, there is a 4-measure rest. The word 'loria.' is written below the first staff. The music is in a key with one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The score is written in a style typical of 18th or 19th-century manuscripts.

Tutti.



Musical score for a single instrument, likely a cello or double bass, in a minor key. The score consists of ten staves of music.

The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It features a *forte* dynamic marking and includes fingering numbers such as b , b_7 , and 5 .

The second staff continues the piece, maintaining the *forte* dynamic and including a *piano Solo* section.

The third staff also features a *forte* dynamic marking.

The fourth staff is marked *piano Solo*.

The fifth staff shows a dynamic shift from *forte* to *piano*.

The sixth staff includes fingering numbers like 6 , 5 , 4 , 3 , 3 , 3 , 6 , and 6 .

The seventh staff is marked *Presto.* and includes fingering numbers such as 3 , 3 , 6 , 6 , 6 , and 6 .

The eighth staff continues with *Presto.* and includes fingering numbers like 3 , 6 , 3 , 6 , 3 , and 6 .

The ninth staff includes fingering numbers such as b , 3 , 3 , b , 3 , 3 , 3 , 6 , 3 , 6 , 3 , and 6 .

The tenth and final staff concludes the piece with fingering numbers like 3 , 6 , 3 , and 6 .



Musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals (flats), and fingerings. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The word "forte" is written below the fourth staff.

Musical score for the second system, starting with a large **P** and the tempo marking *Allegro.* The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The word "atrem." is written below the first staff. The word "forte" is written below the fourth staff. The word "Organo." is written below the fifth staff.

R. P. Greg. Schreyer Missæ VI.



5 7 1 1 1 b7 6 b5 b

6 5 5 3

Allegro. forte

Et resurrexit. forte

piano forte piano

forte

6 6 7 6 5 6 5 6 5 6 5 6 5

piano

6 1 b b 4 b6 5 8 5 4

forte piano

8 5 4 b 6 5 4 b 6 5 8 5 b

forte piano

8 5 b 5 7 3 7 3 7 3 7

b 5 6 5 6 5 8 b 8 b 7 5 3 7 5

forte

4 7 8 5 b 7 5 b 7 5 b 7 5 b 7 5 b 8 7 5

Q 2



Musical score for the first section, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.* and *forte*. Fingerings and articulation marks are present throughout the piece.

S *Allabr.*
 - anctus. Osanna.

Musical score for the second section, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings and articulation marks are present throughout the piece.



Musical score for the first section, consisting of ten staves. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingerings. Some notes are marked with an 'X'.

Andante.
Benedictus.
 Musical score for the beginning of the Benedictus, starting with a large initial 'B' and a 3/4 time signature.

Musical staff for the Benedictus section, featuring rhythmic patterns and fingerings.

Musical staff for the Benedictus section, including the instruction *Solo piano*.

Musical staff for the Benedictus section.

Musical staff for the Benedictus section.

Musical staff for the Benedictus section.



forte

piano solo

forte

Osanna ut supra Sanctus.

Largo.

A gnus. *piano*

Tutti.



piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

piano *forte*

piano *forte*

forte *piano* *forte* *forte*

p. *forte* *piano* *forte*

pianiss. *forte*

Musical score with ten staves of bass clef notation. The score includes various dynamics (piano, forte, pianissimo), articulation marks (accents, slurs), and fingering numbers (1-7). It also features complex chordal structures and intervals indicated by numbers and flats above the notes.

U. I. O. G. D.

XXXII.
HYMNI
VESPERTINI

DE OMNIBUS
CUM
DOMINI TUM SANCTORUM
PRÆCIPUIS FESTIS
PER ANNUM OCCURRENTIBUS.

à 5. Vocibus
Canto (Tenore) Alto (Basso) duobus Violinis
&
duplici Basso Generali.

AUCTORE
P. ILDEFONSO HAAS
O. S. B. Monasterii D. Ettonis ad S. Landelinum
vulgo Ettenheim-Münster Professo.



OPUS I.

CUM LICENTIA SUPERIORUM.



AUGUSTÆ VINDELICORUM,
Typis & Sumptibus, JOANNIS JACOBI LOTTERI,
1764.

I N D E X.

- I. } De Nativitate & circumfione Domini { *Duetto.*
 II. }

- III. De Epiphania Domini. *Canto folo.*
 IV. De SS. Nomine JESU. *Alto folo.*
 V. } De Paschate. } *Duetto.*
 VI. }

- VII. } Pro Feflis S. Crucis. { *Duetto.*
 VIII. } { *Canto folo.*
 IX. De Alcenfione Domini. *Alto folo.*
 X. } Pro Feflo Pentecofles. { *Canto.*
 XI. } { *Duetto.*
- XII. Pro Feflo SS. Trinitatis, & Dominicis per Annum. *Canto folo.*
 XIII. Pro Feflo SS. Corporis Chrifti. *Duetto.*
 XIV. } Pro Feflis B. V. MARLÆ. { *Duetto.*
 XV. } { *Canto folo.*
 XVI. Pro Feflo S. Jofephi. *Canto folo.*
 XVII. Pro Feflo S. Joannis Baptiftæ. *Canto folo.*
 XVIII. Pro Feflo SS. Apoftolorum Petri & Pauli. *Alto folo.*
 XIX. Pro Feflo SS. Angelorum Custodum. *Canto folo.*
 XX. Pro Feflo S. Michaelis Archangeli. *Canto folo.*
 XXI. Pro Feflo omnium Sanctorum. *Duetto.*
 XXII. De SS. Apoftolis per annum. *Duetto.*
 XXIII. De SS. Apoftolis per annum & tempore Paschali. *Alto folo.*
 XXIV. De uno S. Martyre. *Duetto.*
 XXV. De uno S. Martyre & pluribus tempore Paschali. *Canto folo.*
 XXVI. De pluribus SS. Martyribus per annum. *Alto folo.*
 XXVII. } De S. Confessore. { *Duetto.*
 XXVIII. } { *Alto folo.*
 XXIX. De S. Virgine. *Duetto.*
 XXX. De S. Virgine & Vidua. *Alto folo.*
 XXXI. } De Dedicacione Ecclefie. *Canto folo.*
 XXXII. }



Vorrede.

Das Verlangen des Herrn Verlegers, der nach seiner Gewohnheit denen Catholischen Musik-Chören auf jede Art vollkommen zu dienen trachtet, hat mir Anlaß gegeben, dieses mein erstes musikalisches Werk in 32. *Hymnis Vespertinis* bestehend durch öffentlichen Druck bekannt zu machen. Um dem Liebhaber die Unkosten in etwas zu ersparen, seynd sie nur in fünf Stimmen abgefaßt: dabey jedoch ein vernünftiger Chor-Regent finden wird, daß einige Stück davon, obschon sie nur unter dem Discant- oder Alt-Schlüssel stehen; dennoch mit besserer Wirkung von einer Tenor- oder Bass-Stimm mögen abgesungen werden.

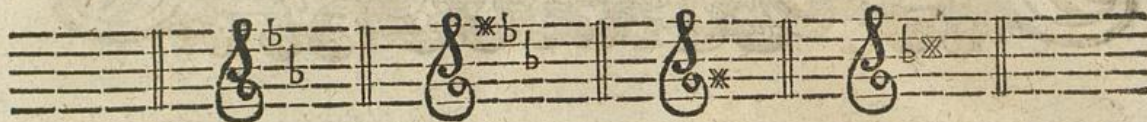
Bey diesen erleuchten Zeiten, da auch die gemeinste Chör allgemach ein besseres Ansehen gewinnen; und noch mehr und mehr gewinnen sollten, wann Herrn Mozarts Violin-Schule in jedermanns Händen wäre, hab ich kein Bedenken getragen, die Violinen etwas erhabeneres zu setzen: und dieses um so mehr, da bey einer Kirchen-Musik die Majestät des Orts nichts gemeines erheischt. Aus dieser Ursach wünsche ich, es möchten die Violinen allzeit nur einfach oder doch niemahls von Stümpfern besetzt werden. Wie viele Componisten erreichen ihren Zweck nicht, nur aus Ursach, weil man ihre Werke eintweders von gar zu vielen, oder unerfahrenen Geigern abspielen läßt? Man muß allzeit Sorg tragen, daß die singende Stimm von andern nicht unterdrückt werde: und ein einziger Stümpler kan verschlimmern, was viele Meister sich befeissen gut zu machen.

Zu fernerer guten Ausführung eines musikalischen Stückes weist ohne deme ein erfahrner Chor-Regent, daß ein starkes Violoncell nicht aber ein überschreyende Partitur das mehreste beyträgt. Ohne dieses bauet man ein Haus ohne Fundament. Schier aller Orten gehet die letzte Sorg auf eine genügsame Besetzung des General-Basses, welcher doch die erste sollte gewiedmet werden. Ich wünsche der letzte zu seyn, der diesen höchst-schädlichen Fehler öffentlich bejammert.

Eine Bratschen hinzuzusetzen hielte ich für keine Nothwendigkeit: fürchte auch deswegen die Beschnarung jenes sonst berühmten Herrn Auctors nicht, welcher behaupten will, daß man ohne Bratschen etwas vollkommenes (in der Harmonie) ohnmöglich setzen könne. Wenn dieser Satz richtig wäre, so hätten ein Jacobi, ein Kayser, ein Pögl, ein Habermann und andere gründliche Componisten mit ihren Werken gar wohl können zu Haus bleiben, und besonders jene, die in einem Trio ihre Stärke der critischen Welt gezeigt haben. Vorhero wird ich dieser seltsamen Meynung niemahls beyfallen, bis belobter Auctor wird bewiesen haben, ob es denn mehr als ein Trio seye, wenn man die Bratsch mit dem Violoncell einstrammung einher treten läßt; oder ihr zwar eine besondere Melodey giebt: herentgegen aber die Violinen einstimmig setzt, wie bemerkter Auctor in den mehresten Orten seiner Werke gethan hat.

hat. In beyden Fällen haben wir nicht mehr als ein Trio, und zwar ein ungeschicktes; denn im erstern Fall kommt oft das Fundament über das Obgebäu hinauf zu steigen: und im letztern wird die Bratschen als Mittelstimme von den Violinen überschryen, so, daß der Harmonische Dreyklang seiner Kraft beraubt und unfühlbar wird. Eine Bratschen und noch mehrere Stimmen mit besonderer Melodien zu einem Trio zu setzen stehet in der Willkühr des Seters; wird aber zur wesentlichen Vollkommenheit der Harmonie nicht erforderet.

In Vorzeichnung der weichen Tonarten hab ich noch vielweniger mehrbesagtem Herrn Auctor nachfolgen wollen, der zu diesem Ziel in einem gewissen Stück eine von jenen 144. Tonarten erwöhlet hat, die der gelehrte Herr Mizler nicht zur Nachahmung sondern nur als möglich erfonnen hat.



An diesen und dergleichen Tonarten ist freylich im Grund nichts auszustellen, und mag seyn, daß die unersättliche Neugierde musikalischer Geister über kurz oder lang gähling darauf verfallt: allein da sie jeko noch nicht in Übung ist, so wollte ich wetten, daß auch der erfahrene Künstler in Abspielung solcher Tonart mehr als erträglich stolperen soll. Die Neugierde ist nur alsdenn löblich ja nothwendig; wenn man mit dem Alten nicht mehr auslangen kan. Mit der harten und weichen Tonart, wie sie in denen Anmerkungen zu dem fürtrefflichen Werklein: Die Kunst das Clavier zu spielen, denen Anfängern ganz deutlich ausgelegt werden, können wir uns schon noch behelffen. Sie seynd vermögend, den Reichthum, mit dem die Musik von der Natur überhäuft ist, genugsam an Tag zu geben. Die Beschüzer der so lieben Alten liegen noch würklich ganz trozig zu Feld, wider bemeldte zwo Tonarten, die doch schon im Besitz des schier allgemeinen Gebrauchs seynd; um wie viel mehr würden denn andere Gefahr lauffen, die man von Neu-Holland überbringen und ohne Anfrag eindringen wollte.

Günstiger Leser! zörne nicht, daß dich mit einer weidläufigen Vorrede aufgehalten. Ich wollte mir darinn Gelegenheit machen, wegen einigen Stücken meine Gedanken zu eröffnen; damit ich fernerhin dieser Mühe enthoben wäre. Ubrigens mag ein jeder von meinem geringen Werk halten, was ihm beliebt, so wie auch ich in Beurtheilung anderer Auctoren mir alle Freyheit vorbehalte. Wer immer ein Werk öffentlich bekannt macht, stellt es freywillig dem öffentlichen Tadel aus, der niemahls ausbleiben wird, wann Menschen beurtheilen, was ein Mensch gemacht hat. Ich empfehle ein für allemahl meine sowohl gegenwärtige als auch zukünftige Arbeit zu deiner Gunst.

Gegeben den 12. März
1763.

der Auctor.

ORGANO



ORGANO.

I. De Nativitate & circumcissione Domini.

Andante.

6-4 4-2 □ — 6-4 4-2 □ 6 4 2 6 6 7 — ✱ 6 ✱

piano.

6 5 5 6 4 3 — ✱ ✱ 6-4 4-2 ✱ 6-4 4-2 ✱ 6 4 2 6 6 7 — □ 6

6 6 6 4 3 — ✱ | | | □ 6 6 5 — ✱ 6 ✱

5 6 5 6 4 3 — ✱ 5 4 3 — ✱ 6 4 3 — ✱ 8 7 6 5 □ 6 4 ✱ *Senza Organo.*

forte. *piano.*

6 6 4 3 — ✱ | | | ✱ 6-4 4-2 ✱ 6-4 4-2 ✱ 6 4 2 6 6 7 ✱

piano.

5 4 □ 6 □ ✱ 8-7 6-5 □ 6 4 2 6 6 7 5 4 □ 6 □ ✱ 8-7 6-5 □ — w

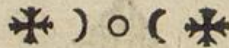
6 6 7 5 4 — ✱ 9 8 7

5 4 ✱ | | | 4 2 6 7 6 5 ✱ | |

forte. *piano.* *forte.*

R. P. Haas, XXXII. Hymni Vesp. Opus I.

Organo.



5 6 5 6 7 8 3 5 6 5 6 7 8 9 8 7 6 5 4 3 2 1 1 1

3 4 3 4 2 3 3 4 3 4 2 3 * 7 6 5 b 6 4 * 1 1 1

piano. *forte.*

Senza Organo.

8 3 * 9 8 7 6 5

piano.

Senza Organo.

6 5 6 4 3 * 1 1 1

forte.

II. De Nativitate & circumcissione Domini.

Lente.

6 4 3 6 6 6 4 5 b7 = 3 1 1 1

6 4 4 2 3 6 6 4 b7 = 3 1 1 1

6 6 8 7 6 4 3 3 3 3 6 b 5 4 6 5

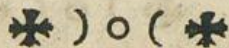
3 4 5 6 5 4 b 6 5 4 6 7 4 2

8 6 7 4 2 3 6 6 6 = b 5 4 b 7 4 b 7 =

b 6 5 4 5 6 5 6 5 b 7 b 6 6 6 4 4

6 4 3 6 4 b 7 = 6 4 3

piano. *forte.* *piano.*



6 4 = 5 3 b7 = 1 6 b4 5 3 1 6 4 5 3 1

forte.

7 b 6 5 4 5 6 - 9 b 6 - 9 6 -

9 3 6 - 9 3 6 5 9 3 8 b7 3 6 5 4 6 7 4 2

3 6 7 8 3 b5 9 3 8 b 6 6 4 6 4 b7

forte.

Senza Organo. 6 4 3 3 6 4 3 3

piano. *forte.*

3 6 4 3 6 6 b 3 3 b7 3 3 b7 - 3 b4 5 3

piano. *forte.* *piano.* *forte.* *piano.*

6 4 5 b4 2 3 5 6 - Senza Organo. 6 5 6 5 4 3 4 3

Senza Organo.

b7 3 b 6 6 6 4 b 6 7 8 6 7 8 3

forte. *piano.*

III. De Epiphania Domini.

Vivace.

6 6 7 6 6 6 6 5

piano. *forte.*

6 5 6 3 5 5 7 6 4

piano.



IV. De SS. Nomine Jesu.

Amoroso.

The musical score consists of ten staves of organ music. It begins with a treble clef and a common time signature. The first staff is marked *piano.* and contains several measures with fingerings such as 6, 4, and 7. The second staff is marked *forte.* and features a dense texture of sixteenth notes. The third staff is marked *piano.* and includes fingerings like 4, 6, and 2. The fourth staff is marked *forte.* and contains fingerings such as 4, 6, and 6. The fifth staff is marked *piano.* and includes fingerings like 4, 6, and 6. The sixth staff is marked *forte.* and contains fingerings such as 6, 6, and 7. The seventh staff is marked *piano.* and includes fingerings like 6, 6, and 4. The eighth staff is marked *forte.* and contains fingerings such as 6, 6, and 4. The ninth staff is marked *piano.* and includes fingerings like 6, 6, and 4. The tenth staff is marked *forte.* and contains fingerings such as 6, 6, and 4. The score concludes with a final cadence.

R. P. Haas, XXXII. Hymni Vesp. Opus I,

B

V.S.
Organo.



Musical score for the first section, consisting of three staves. The notation includes various notes, rests, and fingerings. There are decorative symbols at the top: a six-pointed star, a circle with a dot, and another six-pointed star. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music is written in a style typical of 18th or 19th-century manuscripts.

V. De Paschate.

Vivace.

piano.

Musical score for the second section, 'V. De Paschate', consisting of nine staves. The notation includes various notes, rests, and fingerings. There are dynamic markings and performance instructions: *piano.*, *forte.*, *pia.*, *fort.*, *pia.*, *fort.*, *piano.*, *forte*, and *for.*. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music is written in a style typical of 18th or 19th-century manuscripts.

✠) o (✠

6₄ = b7 = 4x 4x 4x 4x 6 7 4 5 6 7 3

43 43 43 43 6 7 6 3 6

5-7 5 5-7 5 4 5

6 6 6 7 6 5 7

7 6 7 6 5 4 3 6 5 7 8 6 5 7

8 3 6 7 7 6 7 6 5

b 4x 6 7 7 6 7 6 5

5 4 3 9 3 6 5 4

44 6 5 6 5 6 5 4

44 69 7 3 6 44

2 47 5 = 3 6 6 5 6 b4 6 b7

6 6 6 5 4

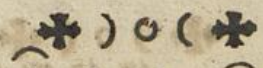
VI. De Paschate.

Vivace.

44 69 7 3 6 44

2 47 5 = 3 6 6 5 6 b4 6 b7

6 6 6 5 4



musical staff 1: *forte.*

musical staff 2: *piano.* *forte.*

musical staff 3: *piano.*

musical staff 4: *forte.* *piano.*

musical staff 5: *Adagio.*

musical staff 6: *Adagio.*

musical staff 7: *Adagio.*

musical staff 8: *Vivace.* *forte.*

musical staff 9: *piano.*

musical staff 10: *piano.*

musical staff 11: *forte.*

6 5 4 3 1 1 1 1 1 1 1 1

piano. *forte.*

VII. Pro Festis S. Crucis.

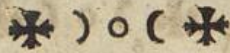
Mesto.

piano. *forte.* *piano.*

Senza Organo.

forte. *piano.*





Handwritten musical score for a single melodic line in bass clef, featuring complex rhythmic patterns and numerous fingerings. The score is divided into several systems, each with a key signature of one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *piano.* and *forte.* The piece concludes with a double bar line and a fermata.



VIII. Pro Festis S. Crucis.

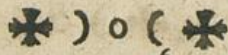
Adagio non tanto.

Handwritten musical score for a single melodic line in bass clef, featuring complex rhythmic patterns and numerous fingerings. The score is divided into two systems, each with a key signature of one flat (B-flat). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *piano.*, *forte.*, and *piano.* The instruction *Senza Organo.* is present. The piece concludes with a double bar line and a fermata.



X. Pro Festo Pentecostes.

Allegretto.



6 7 4 6 6 4 5 7

forte. piano.

forte. piano.

forte. piano. forte.

piano.

for. piano. forte.

XI. Pro Festo Pentecostes.

Maestoso.

1 b 6 b7 | | | | 1 b 6 b7 | | | | $\frac{b4}{2}$ 6

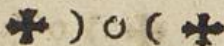
piano. for. piano.

for. pian. for. pian.

R.P. Haas, XXXII. Hymni Vesp. Opus I.

D

Organo.



This page contains ten staves of musical notation for a guitar piece. The notation includes various chords, fingerings, and dynamics. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music is written in a style typical of 19th-century guitar manuscripts, with many chords and fingerings indicated by numbers 1-5 above the notes. Dynamics such as *forte.* and *piano.* are used throughout. The piece concludes with a double bar line and a repeat sign.

✱) ○ (✱

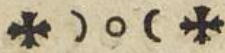
for. piano. for. piano. forte.

XII. Pro Festo SS. Trinitatis & Dominicis per annum.

Andante.

piano. forte. piano.

Senza Organo.



Senza Organo.

First staff of music with various fingerings and ornaments.

Second staff of music with various fingerings and ornaments.

Third staff of music with various fingerings and ornaments.

Senza Organo.

Fourth staff of music with various fingerings and ornaments.

Fifth staff of music with various fingerings and ornaments.

forte.

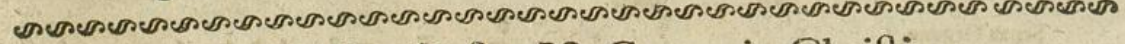
Sixth staff of music with various fingerings and ornaments.

Senza Organo.

piano.

fr.

Seventh staff of music with various fingerings and ornaments.



XIII. Pro Festo SS. Corporis Christi.

Maestoso.

First staff of the XIII. section with various fingerings and ornaments.

piano. forte.

piano.

forte.

Second staff of the XIII. section with various fingerings and ornaments.

piano.

Third staff of the XIII. section with various fingerings and ornaments.

forte.

piano.

forte.

piano.

Fourth staff of the XIII. section with various fingerings and ornaments.

The musical score consists of ten staves of organ music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as *forte*, *piano*, and *fr. pia.* are used throughout. There are also numerous asterisks and square marks above notes, likely indicating specific articulation or registration points. The score concludes with a double bar line and repeat dots.

R.P. Haas, XXXII. Hymni Vesp. Opus I.

B

Organo.

Musical score for the first section, consisting of five staves. The notation includes various rhythmic values, accidentals, and fingerings. The first staff has a key signature of one sharp (F#) and a common time signature. The second and third staves are in bass clef. The fourth staff has a "Tasto solo" instruction. The fifth staff ends with a repeat sign.

XV. Pro Festis B. V. M.

Andante.

Musical score for the second section, starting with "Andante". It consists of two staves. The first staff is in bass clef with a 2/4 time signature. It features dynamic markings of "piano." and "forte." alternating. The second staff continues the melody with similar dynamics and includes fingerings.

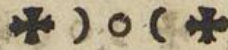
Senza Organo.

Allegro.

Musical score for the third section, starting with "Allegro". It consists of two staves. The first staff is in bass clef with a 6/8 time signature. It features dynamic markings of "piano." and "forte." alternating. The second staff continues the melody with similar dynamics and includes fingerings.

Andante.

Musical score for the fourth section, starting with "Andante". It consists of one staff in bass clef. It features dynamic markings of "piano.", "forte.", "piano.", and "forte." alternating. The notation includes various rhythmic values and fingerings.



6 7 4 ✱ 6 6 7 4 ✱ 6

piano.

6 7 5 ✱ Senza Organo.

Allegro.

6 6 6 4 ✱ 7 ✱ 7 ✱

7 ✱ 6 4 3 ✱ 6 ✱ 6 6 6 6 4 4 2

6 4 2 6 6 4 ✱ forte.

6 4 ✱ 6 4 ✱

XVI. Pro Festo S. Josephi.

Tempo commodo.

b 6 6 ✱ b b - 6 b 6 b7 -

piano.

6 6 6 4 6 4 6 6 6 6 6 6

7 6 - 6 6 4 6 6 6 6 6 6 6

7 6 - 6 6 4 6 6 6 6 6 6 6 6

7 6 - 6 6 4 6 6 6 6 6 6 6 6

forte. piano. forte.



6 4 □ 1 1 b 6 6 b b 6 5 =

piano.

b6 5 3 6 5 6 b 6 6 4 *

6 4 * 6 6 6 7 6 3 6 b 4 *

b 6 6 6 5 4 3 7 6 5 b 6 5 = b * 1 1 1 6 *

6 6 6 7 6 3 6 b 6 4 5 b 6 b 6 4 5 *

6 5 = b 6 6 5 = b 6 7 6 3 6 *

6 6 6 5 6 6 6 5 1 1 1 1

forte. piano. forte.

XVII. Pro Festo S. Joannis Baptistæ.

Arioso.

6 5 3 b 4 6 5 5 4 4 6 5 6 8 7 = 6 7 b - 6 4 5 - 6

piano. *forte.*

* 6 7 4 * - □ 6 4 5 6 6 5 6 4 5 6 4 5

fr. pia.
R.P. Haas, XXXII. Hymni Vesp. Opus I.

F Organo.



6 3 7 5 6 4 4 6 3 6 4 5 6 3 4 6 7

forte. piano. forte. piano.

6 4 7 9 8 7 6 6 6 4

forte. piano.

b7 3 b 9 8 b5 9 8 5 9 8 5 9 8 5 9 8 5 9 8 5 9 8 5

9 8 b5 6 4 b7 5 6 4

forte.

6 6 5 6 5 8 5 6 6 7 6 5 3

piano. forte. piano.

6 7 b7 6 5 6 7 b7 6 5 6

forte. piano. forte.

XIX. Pro Festo SS. Angelorum Custodum.

Tempo Commodo.

1 6 4 5 b 1 1 1 1 7 5 1

piano. forte. piano.

7 6 5 6 5 7 6 5 6 5 1 1 1 1 1 1 1 7 7

forte. piano.

7 4 5 6 6 6 5 1 1 1 1 6 5 6

forte. piano.

6 6 5 5 4 2 6 6 5

F 2



piano.

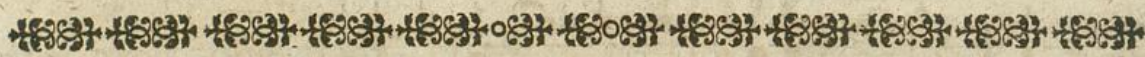
forte. *piano.*

forte.

piano.

forte. *piano.*

pianissimo.



XX. Pro Festo S. Michaëlis Archangeli.

Andante.

piano. *forte. piano.* *forte. piano.*

Senza Organo,



Senza Organo. 65 49 6 6 4 □ b7 7 7 7 7 7 6 4 □ 1 1 1

forte. piano.

6 4 5 6 6 7 6 b 6 6 6 □

fr. piano.

Senza Organo. b7 6 6 6 5 6 6

Senza Organo. 6 b7 6 4 □

forte.

XXI. Pro Festo omnium Sanctorum.

Grave. 3 4 1 1 1 1 □7 6 5 6 5 b7 6 5

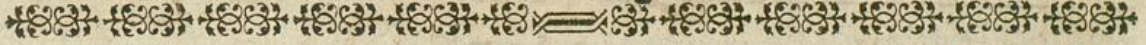
forte. piano.

R.P. Haas, XXXII. Hymni Vesp. Opus I.

G

Organo.

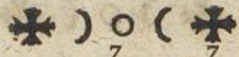
The first system of music consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics *forte.* and *fr. piano.* are used. There are also asterisks and other symbols above the notes, possibly indicating fingerings or specific performance techniques. The music is written in a style characteristic of 18th-century manuscript notation.



XXIII. De SS. Apostolis per annum & tempore Paschali.

Spiritofo.

The second system of music consists of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics *forte.* and *piano.* are used. There is a marking *G 2* at the bottom of the second staff. The music is written in a style characteristic of 18th-century manuscript notation.



Handwritten musical score for a single instrument, likely a lute or guitar, in a minor key. The score consists of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *forte.*, *piano.*, and *forte.*. Fingerings are indicated by numbers 1-5 above notes. Chord diagrams are shown as numbers above the staff lines, often with a 'b' for flat. The music features complex rhythmic patterns and melodic lines.

XXIV. De uno Martyre.

Affettuoso Adagio.

R.P. Haas, XXXII. Hymni Vesp. Opus I.

H

Organo.

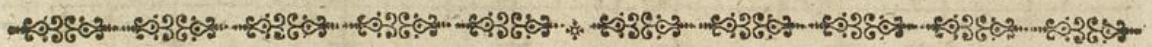


6 4 * 6 4 * 6 4 * 5 * 6 6

piano. forte. piano. forte. piano.

6 6 4 6 6 4 * 6 4 *

forte.



XXV. De uno S. Martyre & pluribus tempore Paschali.

Moderato.

6 7 * 6 7 * 6 5 7 = * 6

piano.

6 5 * 6 = = □ -

forte.

6 □ □ 6

6 * □ * □ □ 6 1 1 1 1 1 1

forte.

Senza Organo

6 5 * 6 5 *

piano.

6 7 * 6 7 * 4 5 *

forte. piano. forte. piano. forte.

4 * 6 7

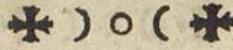
piano. forte.

Musical score for organ, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *piano.*, *forte.*, and *piano.*. Fingerings are indicated by numbers 4, 5, 6, 7, and 8. A section is marked "Senza Organo." with vertical lines above the notes. The score concludes with a double bar line and repeat signs.

XXVI. Pro pluribus SS. Martyribus per Annum.

Moderato.

Musical score for organ, consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *piano.*, *forte.*, and *piano.*. Fingerings are indicated by numbers 4, 5, 6, 7, and 8. The score concludes with a double bar line and repeat signs.



Musical score for a single instrument, likely a lute or guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The score is divided into sections by dynamic markings: *forte.*, *piano.*, and *pianissimo.*

Staff 1: *forte.*

Staff 2: *piano.*

Staff 3: *pianissimo.*

Staff 4: *forte.*

Staff 5: *piano.*

Staff 6: *forte.*

Staff 7: *forte.*

Staff 8: *forte.*

Staff 9: *forte.*

Staff 10: *forte.*

The score concludes with a double bar line and repeat dots at the end of the tenth staff.

6 7 / 4 2 6 7 / 4 2 6 / b5 = □ 6 7 6 5 / 5 4 * | | | 1

forte.



XXVIII. De S. Confessore.

Adagio Cantabile.

6 * 6 □ * □ * 6 6 6 5 * 6 * 6 □ * □ * 6 8 7 5

piano.

7 * 7 * 6 * 6 □ 6 5 * * | | |

forte.

6 4 - 7 3 6 - 5 4 * | | | 6 4 - 7 3 | | 4 *

piano. forte. piano.

7 2 6 6 4 * 6 * 6 □ * □ * 6 8 7 5 - * | | | 1

forte.

□ * * 6 6 * 6 * 6 □ * □ * 6 6 6 5 *

piano. forte. piano.

6 * 6 □ * □ * 6 8 7 5 4 * | | | 7 * 7 * 6 5

forte. piano.

6 5 = = * | | | □ =

6 4 6 * 7 * 7 * 7 *

forte. piano. forte. piano. forte. piano.

5 6 6 6 1 * 7 5 = * | | | 6 4 b7 5 = 8 7 5

forte. piano.

6 - b7 5 = 6 5 / 4 * 7 2 6 6 4 *

forte. piano.

6 * 6 □ * * 6 8 7 5 = * 1 1 1 □ -

forte. piano. fr.

6 5 * 6 6 5 * 1 1 1

piano. fr.

XXIX. De S. Virgine.

Moderato.

piano.

6 5 □ □ 6 6 6 6 5 - □ 6

6 6 * □ - 6 6 * 6 5 - □ 6

6 7 6 7 6 9 8 - 6 5

5 4 □ 1 6 1 7 * 1 8 1 7 * 8 =

forte. piano. fr. piano. fr. piano. fr. piano.

6 4 5 * 7 * 6 4 * 6 6 * □

forte. piano.

6 6 * 6 6 5 - □ 6 □ 7 6 5 □ □ - 6 6 6 6 5 6 - □

6 5 6 9 3 8 9 3 8 9 8

forte. piano.

9 3 8 6 4 5 6 6 6 6 6

6 6 1 8 1 5 1 8 1 5 8 3 -

fr. pia. fr. pia. fr. pia. fr. pia.

✱) ○ (✱

Senza Organo.

forte. piano.

forte. pia. for. piano.

forte. piano. forte. piano.

forte. piano. forte. piano.

fr. pia. fr.

piano. forte. piano. forte.

Senza Organo.

XXXII. De Dedicatione Ecclesiae.

Allegro Assai.

piano.

R.P. Haas, XXXII. Hymni Vesp. Opus I.

K

Organo.



Musical score for a single instrument, likely a lute or guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The score is divided into sections by dynamic markings: *forte.* and *piano.*

Staff 1: *forte.* (implied)

Staff 2: *forte.*

Staff 3: *piano.*

Staff 4: *piano.*

Staff 5: *piano.*

Staff 6: *piano.*

Staff 7: *forte.*

Staff 8: *forte.*

Staff 9: *forte.*

Staff 10: *forte.*



