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

**Haas, Ildefons**

**Augustae Vindelicorum, 1764**

XXXII. Hymni vespertini de omnibus

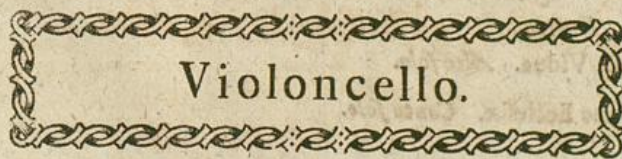
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XXXII.  
HYMNI  
VESPERTINI

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.



Violoncello.

OPUS I.

CUM LICENTIA SUPERIORUM.

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



## I N D E X.

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

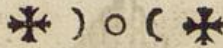
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- III. De Epiphania Domini. *Canto solo.*  
 IV. De SS. Nomine Jesu. *Alto solo.*  
 V. } De Paschate. } *Duetto.*  
 VI. } 

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- VII. } Pro Festis S. Crucis. { *Duetto.*  
 VIII. } { *Canto solo.*  
 IX. De Ascensione Domini. *Alto solo.*  
 X. } Pro Festo Pentecostes. { *Canto.*  
 XI. } { *Duetto.*
- XII. Pro Festo SS. Trinitatis, & Dominicis per Annum. *Canto solo.*  
 XIII. Pro Festo SS. Corporis Christi. *Duetto.*  
 XIV. } Pro Festis B. V. MARIE. { *Duetto.*  
 XV. } { *Canto solo.*
- XVI. Pro Festo S. Josephi. *Canto solo.*  
 XVII. Pro Festo S. Joannis Baptistæ. *Canto solo.*  
 XVIII. Pro Festo SS. Apostolorum Petri & Pauli. *Alto solo.*  
 XIX. Pro Festo SS. Angelorum Custodum. *Canto solo.*  
 XX. Pro Festo S. Michaelis Archangeli. *Canto solo.*  
 XXI. Pro Festo omnium Sanctorum. *Duetto.*  
 XXII. De SS. Apostolis per annum. *Duetto.*  
 XXIII. De SS. Apostolis per annum & tempore Paschali. *Alto solo.*  
 XXIV. De uno S. Martyre. *Duetto.*  
 XXV. De uno S. Martyre & pluribus tempore Paschali. *Canto solo.*  
 XXVI. De pluribus SS. Martyribus per annum. *Alto solo.*  
 XXVII. } De S. Confessore. { *Duetto.*  
 XXVIII. } { *Alto solo.*
- XXIX. De S. Virgine. *Duetto.*  
 XXX. De S. Virgine & Vidua. *Alto solo.*  
 XXXI. } De Dedicacione Ecclesiæ. *Canto solo.*  
 XXXII. }









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

piano. forte.

Senza Organo. 8 3 7 9 8 7 6 5

piano.

Senza Organo. 6 5 6 4 3

forte.

## II. De Nativitate & circumcissione Domini.

Lente.

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

piano. forte.

6 4 3 6 6 4 b7 3 1 1 1

piano. forte.

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

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

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

forte. piano.

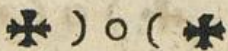
b 6 5 5 6 5 6 5 b 7 b 6 6 6 4 b

forte.

6 4 8 6 6 3 b 7 6 4 8

piano. forte. piano.





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

*forte.*

7 b 6 5 4 5 6 9 b 6 9 3 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 w

*forte.*

h 6 5 3 3 3 6 4 3 3

Senza Organo. Senza Organo.

*piano. forte.*

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

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

6 5 b4 3 6 - 3 6 5 6 5 6 5 4 3 4 3

Senza Organo.

b7 3 h b 6 6 4 6 7 8 6 7 8 4 2 3 4 2 3

*forte. piano.*



### III. De Epiphania Domini.

*Vivace.*

6 6 7 6 6 6 6 5

*piano. forte.*

6 5 6 6 3 5 7 6 4

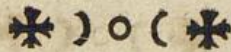
*piano.*

(A 2)









# IV. De SS. Nomine Jesu.

*Amorosa.*

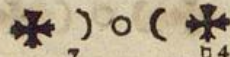
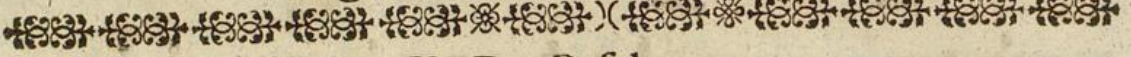
The musical score consists of ten staves of music for Violoncello. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamics range from *piano* to *forte*. Fingering numbers (1-4) are indicated above many notes. There are also asterisks and other symbols scattered throughout the score, possibly indicating specific performance techniques or editorial markings. The music is written in a single system with ten staves.

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

(B)

V.S.  
Violoncello.



### V. De Paschate.

*Vivace.*

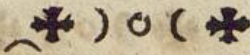
*piano.*

*forte. pia. fort. pia. fort. piano.*









First staff of music. Key signature: one flat (B-flat). Dynamics: *forte.* Includes fingerings (1-3) and a measure with a  $b7$  chord.

Second staff of music. Dynamics: *piano.* followed by *forte.* Includes fingerings (6, 5, 4) and a  $b7$  chord.

Third staff of music. Dynamics: *piano.* Includes fingerings (6, 5, 4) and a  $4 \frac{4}{2}$  chord.

Fourth staff of music. Dynamics: *forte.* followed by *piano.* Includes fingerings (6, 47-5) and a  $4 \frac{4}{2}$  chord.

Fifth staff of music. Dynamics: *Adagio.* Includes fingerings (3, 6, 9, 8) and a  $b6 \frac{4}{2}$  chord.

Sixth staff of music. Includes fingerings (6, 4, 3) and a  $76 \frac{4}{3}$  chord.

Seventh staff of music. Includes fingerings (6, 4) and a  $b7 \frac{4}{4}$  chord.

Eighth staff of music. Dynamics: *Vivace.* followed by *forte.* Includes fingerings (1, 3) and a  $b7$  chord.

Ninth staff of music. Dynamics: *piano.* Includes fingerings (6, 5, 4) and a  $b7$  chord.

Tenth staff of music. Includes fingerings (5b, 98-76-5) and a  $b5$  chord.

Eleventh staff of music. Dynamics: *forte.* Includes fingerings (6, 8-3, 6-3) and a  $b7$  chord.



The first system consists of three staves of music. The top staff begins with a treble clef and a key signature of one flat. It contains a melodic line with various note values and rests. The middle staff continues the melodic line. The bottom staff provides a bass line. Dynamic markings include 'piano.' and 'forte.'.

VII. Pro Festis S. Crucis.

The second system begins with the tempo marking 'Mesto.' and the instruction 'Senza Organo.' It contains seven staves of music. The notation includes complex rhythmic patterns, accidentals, and dynamic markings such as 'piano.', 'forte.', and 'piano.'. There are also various fingerings and articulation marks throughout the score.

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

(C)

Violoncello.













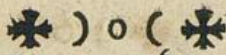
piano. forte. piano.  
 forte. piano.  
 crescendo forte. piano.  
 crescendo forte.  
 piano. forte.

### X. Pro Festo Pentecostes.

*Allegretto.*

fr. pia. fr. pia.





Musical score for Cello, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *forte*, *piano*, and *for. piano*. Fingerings are indicated by numbers 1-5 above or below notes. The score concludes with a double bar line and repeat dots.

### XI. Pro Festo Pentecostes.

*Maestoso.*

Musical score for Cello, consisting of two staves of music. The notation includes a 3/4 time signature, various rhythmic values, and dynamic markings such as *piano*, *for. piano*, and *for. pian.*. Fingerings are indicated by numbers 1-5 above or below notes.

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

(D)

Violoncello.



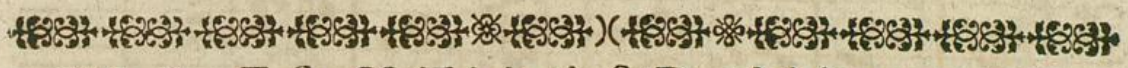


The musical score consists of 12 staves of music. The notation is complex, featuring many chords and arpeggios. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. Dynamic markings 'forte.' and 'piano.' are used throughout. The music is written in a single clef, likely a soprano or alto clef, and a key signature of one flat. The notation includes various rhythmic values and rests, with some notes beamed together. The page ends with a double bar line and a repeat sign.



✱ ) ○ ( ✱

for. piano. for. piano. forte.



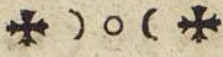
XII. Pro Festo SS. Trinitatis & Dominicis per annum.

*Andante.*

piano. forte. piano. Senza Organo. forte. piano.

(D 2)





Senza Organo.

Musical score for the first section, consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The text "Senza Organo." appears on the second and fourth staves. Dynamic markings include "forte." and "piano.".

### XIII. Pro Festo SS. Corporis Christi.

*Maestoso.*

Musical score for the second section, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-7 above notes. The text "Maestoso." is at the beginning. Dynamic markings include "piano.", "forte.", and "fr.". The score concludes with a double bar line and repeat dots.



✻ ) o ( ✻

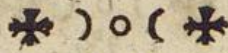
The musical score is written for Violoncello and consists of ten staves. It features various dynamics including *forte*, *piano*, *fr. pia.*, and *fr. pia.*. Fingering numbers (1-5) and other performance markings are present throughout the piece. The notation includes sixteenth and thirty-second notes, often beamed together in groups.

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

(E)

Violoncello,





# XIV. Pro Festis B. V. M.

*Cantabile.*

The *Cantabile* section consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a style characteristic of 17th-century lute tablature, with notes on a six-line staff and numbers 1-7 below them. The first staff includes the instruction *piano.* and contains several measures of music with figured bass notation such as 6 5 7 / 4 x x x and 6 4 x 7. The second staff continues the piece with similar notation. The third staff includes the instruction *forte.* and the fourth staff includes *piano.* The notation continues across the remaining staves, featuring various rhythmic values and figured bass patterns.

*Allegro.*

The *Allegro* section begins on the eleventh staff, marked with a treble clef and a 2/4 time signature. The tempo is indicated as *Allegro.* The notation is more rhythmic and includes some triplets, such as 5 8 - 5 / 4 3 3 3 and 8 8 - 5 / 3 3 3. The section concludes on the twelfth staff with a final cadence.



Musical score for the first section, featuring four staves of music. The notation includes treble and bass clefs, and various rhythmic values. There are asterisks and circled symbols above the first staff.

XV. Pro Festis B. V. M.

Andante.

Musical score for the second section, "Andante", featuring two staves of music. It includes dynamic markings like "piano" and "forte", and the instruction "Senza Organo."

Allegro.

Musical score for the third section, "Allegro", featuring two staves of music with various rhythmic patterns and dynamic markings.

Andante.

Musical score for the fourth section, "Andante", featuring one staff of music with dynamic markings and a final instruction "(E 2)".





6 7 4 \* 6 6 7 4 \* 6

piano.

Senza Organo.

Allegro.

7 \* 6 6 6 4 \* 7 \* 7 \*

7 \* 6 4 3 \* 6 \* 6 6 6 6 4 2

6 4 \* 6 6 4 \* forte.

6 4 \* 6 4 \*



### XVI. Pro Festo S. Iosephi.

Tempo commodo.

b 6 6 \* b b - 6 b 6 b7 -

piano.

6 6 6 4 6 6 6 6 6 6 6

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

7 6 - 4 b 6 6 4 6 6 b 5 3 6 b 5 3 6 7 6 - 4 b 6

forte. piano. forte.



The first section of the score consists of ten staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Above the notes, there are numerous fingering numbers (1-5) and some accidentals (sharps and flats). The word "piano." is written below the second staff. The music concludes with a double bar line and a repeat sign. The final staff of this section includes the dynamics "forte.", "piano.", and "forte." written below the notes.

XVII. Pro Festo S. Joannis Baptistæ.

*Arioso.*

The second section of the score consists of two staves of music. It begins with a treble clef and a key signature of one flat. The music is written in a single melodic line. Above the notes, there are fingering numbers and some accidentals. The word "piano." is written below the first staff, and "forte." is written below the second staff. The music concludes with a double bar line and a repeat sign.

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

(F)

Violoncello.







6 3 7 5 6 4 b 6 3 6 4 5 - 6 3 4 6 7  
 forte. piano. forte. piano.  
 6 4 7 9 8 7 6 6  
 forte. piano.  
 b7 - 3 b 9 8 b5 9 8 5 9 8 5 9 8 5b 9 8 5 9 8 5  
 9 8 b5 6 4 b7 6 4  
 forte.  
 6 6 5 6 5 8 6 5 6 6 7b 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 - ✱ 6 7 b 1 1 1 1 7 5 1 ✱  
 piano. forte. piano.  
 7 6 5 6 5 7 6 5 6 5  
 5 4 ✱ 4 ✱ 5 4 ✱ 4 ✱ 1 1 1 1 1 7 7  
 forte. piano.  
 7 4 5 6 5 6 6 6 5 1 1 1 6 5 6  
 forte. piano.  
 6 6 5 5 4 6 6 5  
 (F 2)









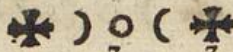












The page contains 12 staves of musical notation in bass clef, with a key signature of two flats (B-flat and E-flat). The music is characterized by dense, rhythmic patterns, often consisting of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. Dynamic markings include *forte.*, *piano.*, and *piano.*. The notation includes various chord symbols and accidentals, such as  $\flat 7$ ,  $\flat 5$ ,  $\flat 6$ , and  $\flat 4$ . The piece concludes with a double bar line and a repeat sign.



### XXIV. De uno Martyre.

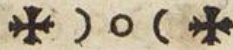
*Affectuoso Adagio.*

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

(H)

Violoncello.





piano. forte. piano. forte. piano.



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

*Moderato.*

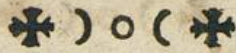
piano. forte.

Senza Organo

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

piano. forte.





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

Senza Organo. Senza Organo.

### XXVI. Pro pluribus SS. Martyribus per Annum.

*Moderato.*

piano. forte. piano. forte. piano.

forte. piano.

(H 2)









# XXVII. De S. Confessore.

*Vivace.*

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

6 5 7 4 6 5 4 6 7 7 7

7 7 8 7 6 7 6 7 6 7 6

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

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

9 3 6 b 6 7 6 7 6 b 7 6 9 8 7 6 6

b 7 b 7 7 8 7 5 1 1 1

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

*Senza Organo.*

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

6 5 4 6 7 6 5

3 3

*piano.*

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

(1)

Violoncello



6 7 4 2      6 7 4 2      6 5      ) ○ ( ✱      6      7 6 5 5 4 ✱      | | | |

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 7 4 - ✱ 3      6 - 5 4 ✱      | | |      6 4 - ✱ 3      | | 4 ✱

piano.      forte.      piano.

7 2      6 6 4 ✱      6 ✱ 6 □ ✱ □ ✱      6 8 7 5 - ✱ | | | |

forte.

□ - ✱ ✱      6 6 ✱      6 ✱ 6 □ ✱ □ ✱      6 6 6 5 ✱

piano.      forte.      piano.

6 ✱ 6 □ ✱ □ ✱      6 8 7 5 6 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 ✱ 5 - ✱ | | | |      6 4      6 7 5 =      8 7 5

6 - 5 7 =      6 5 4 ✱      7 2      6 6 4 ✱

forte.      piano.



6 \* 6 □ \* \* 6 6 7 5 = \* 1 1 1 □ -

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

6 5 \* 6 6 5 1 1

*piano.* *fr.*

### XXIX. De S. Virgine.

*Moderato.*

6 6 6 6 6 5 - □ 6

*piano.*

\* □ - 6 6 6 \* □ - 6 6 \* 6 5 - □ 6

\* \* 6 6 7 6 7 6 9 8 6 5

5 4 □ 1 8 1 7 \* 1 8 1 7 \* 8 3 =

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

6 5 \* 7 \* 6 5 \* 6 6 \* □

*forte.* *piano.*

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

6 5 6 9 3 8 9 3 8 9 8

3 8

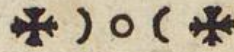
6 5 6 6 6 6

6 6 1 8 1 7 1 8 1 7 8 3 -

*fr. pia.* *fr. pia.* *fr. pia.* *fr. pia.*

(1 2)





### XXX. De S. Virgine & Vidua.

*Andante Staccato.*

### XXXI. De Dedicatione Ecclesiae.

*Allegretto.*



✻ ) ○ ( ✻

Senza Organo.

forte. piano.  
forte. pia. for. piano.  
forte.  
piano. forte. piano.  
forte. piano.  
fr. pia. fr.  
forte.  
piano. forte. piano. forte.  
Senza Organo.

### XXXII. De Dedicatione Ecclesiae.

*Allegro Affai.*

piano.

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

K

Violoncello.



