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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

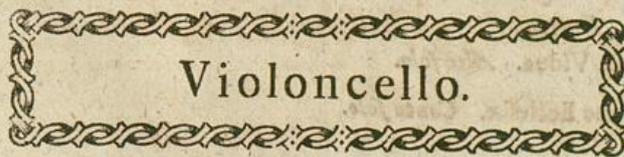
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XXXII.  
HYMNI  
VESPERTINI

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CUM  
DOMINI TUM SANCTORUM  
PRÆCIPUIS FESTIS  
PER ANNUM OCCURRENTIBUS.

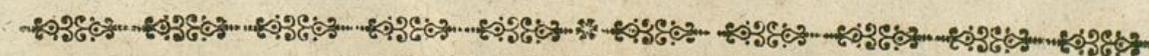
à 5. Vocibus  
Canto (Tenore) Alto (Basso) duobus Violinis  
&  
duplici Basso Generali.

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.

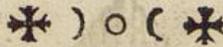
## I N D E X.

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

Senza Organo. 8 3 7 9 8 7 6 5

Senza Organo. 6 5 6 4 3 2 1 1 1

## II. De Nativitate & circumcissione Domini.

Lente.

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

6 4 3 6 6 4 b7 3 1 1 1

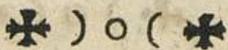
6 6 8 7 6 4 3 3 3 3 6 b 6 5 4 6 5

3 4 5 6 4 5 3 2 1 6 4 6 5 7 4 2

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

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

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



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 4 3 3 3 6 4 3 3

Senza Organo. Senza Organo.

*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 5 b4 3 6 5 3 6 5 6 5 4 3 4 3

Senza Organo.

b7 3 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

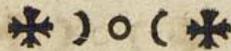
*piano. forte.*

6 5 6 6 3 5 7 6 4

*piano.*

(A 2)





# IV. De SS. Nomine Jesu.

*Amorosa.*

6 4 \* 6 7 \* 6 - b7 \* - 6 - 7 \*

piano.

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

forte. piano.

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

forte. piano.

fr. 6 6 4 \* 6 7 \* 4 2 6 4 2 6 6 5 4 \*

fr.

4 2 6 4 2 6 \* 4 2 6 \* 6 6 5 4 \*

piano. forte. piano.

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

piano.

6 - b7 \* - 6 - 7 \* 6 4 \*

forte. piano.

6 6 5 4 \* 6 6 1 1 1 1 4 2 6

piano.

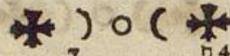
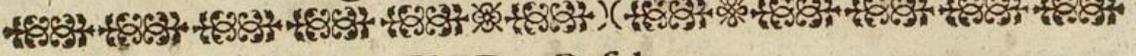
4 2 6 6 6 9 7 8 7 6 5 6 6 \* 1 1 1 1

piano.

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

(B)

V.S. Violoncello.

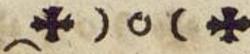



### V. De Paschate.

*Vivace.*

*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  $4 \frac{1}{2}$  chord.

Fourth staff of music. Dynamics: *forte.* followed by *piano.* Includes fingerings (6, 47-5) and a  $4 \frac{1}{2}$  chord.

Fifth staff of music. Dynamics: *Adagio.* Includes fingerings (3, 6, 9, 8) and a  $b6$  chord.

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

Seventh staff of music. Includes fingerings (6, 4) and a  $b7$  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, 4, 8-3, 6-3) and a  $b7$  chord.

Musical score for the first system, consisting of three staves. The first staff begins with a *piano.* marking and a fermata over a note. The second staff continues the melody with a *forte.* marking. The third staff contains a single note with a fermata. Above the first staff, there are decorative symbols: a six-pointed star, a circle with a dot, and another six-pointed star. Fingering numbers 5, 4, 3, and 1 are visible above the first staff.

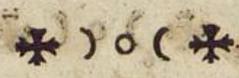
VII. Pro Festis S. Crucis.

Musical score for the second system, starting with the tempo marking *Mesto.* and the instruction *Senza Organo.* The system consists of ten staves of music. It includes various dynamic markings such as *piano.*, *forte.*, and *Senza Organo.* Fingering numbers (e.g., 6, 5, 4, 3, 2, 1) and other performance instructions (like *tr* for trills) are present throughout the score. The notation includes complex rhythmic patterns and intervals.

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

(C)

Violoncello.



Musical score for the first section, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and fingering numbers. The key signature has one flat (B-flat). The score is heavily annotated with figured bass symbols such as 6, 5, b7, 6 4, 8 6, b7 5 4, 65 43, b 4, 6 b7, 6 b7, 6 4, 6 5 4, 5 4, 6 4, b7, 6 5 4, 3 6 4, b 3, 5 4, 6 6 4, 5 4, and 1 1 1. Dynamic markings include *piano.* and *forte.* The section concludes with a double bar line and a fermata.



### VIII. Pro Festis S. Crucis.

*Adagio non tanto.*

Musical score for the second section, consisting of two staves. The notation includes rhythmic values, accidentals, and fingering numbers. The key signature has one flat (B-flat). The score is annotated with figured bass symbols such as b7, 6 4, -5 4-3 6 -5, -3 2-1 4 -4, b7, 1 1 1, 1 1 1, b, 4 2, 6, - b, b 4, b 4, and b. Dynamic markings include *piano.*, *forte.*, and *piano.* The instruction *Senza Organo.* is present. The section concludes with a double bar line and a fermata.



Musical score for the first section, consisting of six staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *forte.*, *pia.*, *for.*, *piano.*
- Staff 2: *fr.p.*, *fr.p.*, *fr.p.*, *fr.p.*, *for.*, *piano.*
- Staff 3: *Senza Organo.*
- Staff 4: *Senza Organo.*
- Staff 5: *forte.*, *piano.*, *forte.*, *piano.*
- Staff 6: *forte.*, *piano.*, *forte.*, *piano.*

The score is heavily annotated with figured bass notation (numbers 1-7, flats, and accidentals) and includes a repeat sign at the end of the sixth staff.

### IX. Pro Ascensione Domini.

*Grave.*

Musical score for the second section, consisting of four staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *piano.*
- Staff 2: *crescendo forte.*, *piano.*
- Staff 3: *crescendo*
- Staff 4: *forte.*, *piano.*, *forte.*

The score is heavily annotated with figured bass notation (numbers 1-7, flats, and accidentals) and includes a repeat sign at the end of the fourth staff.

(C 2)



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

### X. Pro Festo Pentecostes.

*Allegretto.*

fr. pia. fr. pia.

6 7 4 6 4 5 7 2

forte. piano.

6 4 7 6 3 6 6 6 3 3 3

forte. piano.

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

6 6 5 6 4 5 7 6 4 6 6

6 6 4 6 5 6 6 7 2

forte. piano. forte.

7 2 6 6 6 6 7

piano.

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

for. piano. forte.

6 6 6 6 6 6 6 6

5

### XI. Pro Festo Pentecostes.

*Maestoso.*

1 b 6 b7 | | | | 1 b 6 b7 | | | | 6 4 4 2 6

piano. for. piano.

b 4 1 b 6 7 | | | | 1 b 6 7 | | | | 4 2

for. pian. for. pian.

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

(D)

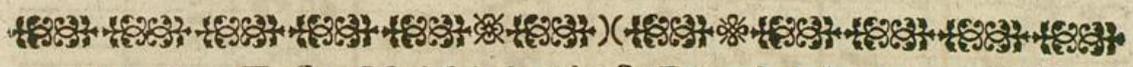
Violoncello.



The musical score consists of twelve staves of music. The notation is a form of figured bass, commonly used for lute or guitar. It includes various chords, scales, and ornaments. The music is written in a single clef (likely soprano or alto) and a single key signature (one flat). The notation includes numerous figured bass numbers (e.g., 6, b4, 5, 6, 7, 8, 9, 6, 5, 4, 3, 2, 1) and dynamic markings such as "forte." and "piano." The piece concludes with a double bar line and a repeat sign.

✱ ) ○ ( ✱

for. piano. for. piano. forte.

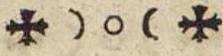


XII. Pro Festo SS. Trinitatis & Dominicis per annum.

*Andante.*

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

(D 2)



Senza Organo.

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

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

*Maestoso.*

Musical score for the second section, consisting of four staves of music. The tempo is marked *Maestoso*. The notation includes dynamic markings such as *piano.* and *forte.* Fingerings and articulation marks are indicated throughout the piece.

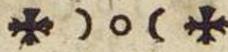
✻ ) o ( ✻

The musical score is written for Violoncello and consists of ten staves. It features various dynamics such as *forte*, *piano*, *fr. pia.*, and *fr. pia. fr. pia.*. Fingering instructions are provided throughout, including numbers like 7, 8, 7, 6, 5, 4, 3, 2, 1 and symbols like ✻. The notation includes sixteenth and thirty-second notes, often beamed together in groups. The piece concludes with a double bar line and a fermata over the final note.

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

(E)

Violoncello,



XIV. Pro Festis B. V. M.

*Cantabile.*

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

piano.

6 6 7 6 4 6 4

7 6 4 4 2 6 4 6 4 6 5

forte. piano.

6 5 6 5 6 5

6 5 7 4 4 6 5 7 6 4 7

6 4 7 6 4 7 6 5

7 6 5 4 2 6 4 7 7 6 4

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

*Allegro.*

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

Musical score for the first section, consisting of two staves. The notation includes various rhythmic values, accidentals, and fingerings. There are decorative symbols at the top of the page: a cross, a parenthesis, a circle, and another cross. The second staff includes the instruction "Tasto solo." near the end.

XV. Pro Festis B. V. M.

Andante.

Musical score for the second section, marked "Andante". It consists of two staves. The first staff has dynamic markings: *piano.*, *forte.*, *piano.*, and *forte.*. The second staff has the instruction "Senza Organo." written above it.

Allegro.

Musical score for the third section, marked "Allegro". It consists of two staves. The first staff has a *forte.* marking. The second staff has a *forte.* marking.

Andante.

Musical score for the fourth section, marked "Andante". It consists of two staves. The first staff has dynamic markings: *piano.*, *forte.*, *piano.*, and *forte.*. Below the staves, the text "(E 2)" is written.



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 eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *piano.* marking. The second staff has a *piano.* marking. The seventh staff has *forte.*, *piano.*, and *forte.* markings. The eighth staff ends with a fermata. The music is written in a single system with a key signature of one flat and a common time signature.

XVII. Pro Festo S. Joannis Baptistæ.

*Arioso.*

The second section of the score consists of two staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *piano.* marking and ends with a *forte.* marking. The second staff begins with a *fr. pia.* marking. The music is written in a single system with a key signature of one flat and a common time signature.

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

(F)

Violoncello.















Two staves of musical notation in G major (one flat) and 2/4 time. The first staff contains a series of sixteenth-note patterns. The second staff continues the melody. Below the staves is a decorative border consisting of repeating floral and geometric motifs.

### XXIV. De uno Martyre.

*Affectuoso Adagio.*

Eight staves of musical notation in G major and 2/4 time. The piece is marked *Affectuoso Adagio*. Dynamics include *piano*, *forte*, *crescendo forte*, and *piano*. Performance markings include *ritardando* (rit.) and *trillo* (trill). Fingerings are indicated by numbers 1-5. The notation includes various rhythmic values and rests.

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

(H)

Violoncello.



Musical score consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *piano.* marking, followed by *forte.* and *piano.* in subsequent staves. The fourth staff is marked *Senza Organo.* and includes a *forte.* marking. The sixth staff has *forte.*, *piano.*, *forte.*, and *piano.* markings. The seventh staff is marked *Senza Organo.* and includes *piano.* and *forte.* markings. The eighth staff concludes with a *forte.* marking. The score is decorated with asterisks and other symbols above the notes.

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

*Moderato.*

Musical score for the piece 'XXVI. Pro pluribus SS. Martyribus per Annum'. It consists of two staves. The first staff is marked *piano.* and *forte.*. The second staff is marked *forte.* and *piano.*. The tempo is indicated as *Moderato.* The score includes various rhythmic values and accidentals.

(H 2)



# XXVII. De S. Confessore.

*Vivace.*

6 6 5 7 — — 4 6 5 — — 4 6 7 7 6 6

6 5 7 — — 6 5 — — 4 6 7 7 7

7 7 8 7 5 = ✱ , | 6 7 4 2 ✱ | 6 7 4 2 ✱

6 5 4 — 6 5 ✱ 6 5 ✱ 6 7 5 4 — 6 4 6 7 5 4 ✱ 6

6 5 7 — — ✱ 6 5 — — 4 6 7 5 4 ✱ 6 4 ✱ 6 6 5 7 —

6 5 — — 4 6 7 6 6 5 4 6 7 9 3 6 5 — 4 7

9 3 6 b 6 ✱ b 7 ✱ 6 7 6 7 6 6 7 6 ✱ 9 — 8 7 6 6 ✱

b 7 b 7 7 8 7 5 = ✱ | 1 1 1

*Senza Organo.*

6 5 4 ✱ 6 b 7 b 5 — 4 6 7 6 5 5 4 ✱

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

(1)

*Violoncello*



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 6 6 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

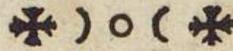
3 8

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.

