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

Haas, Ildefons

Augustae Vindelicorum, 1764

XXXII. Hymni verspertini de omnibus

urn:nbn:de:bsz:31-34241

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 Fectis S. Crucis. { *Duetto.*
 VIII. } *Canto folo.*
 IX. De Alcenfione Domini. *Alto folo.*
 X. } Pro Fecto Pentecoftef. { *Canto.*
 XI. } *Duetto.*
- XII. Pro Fecto SS. Trinitatis, & Dominicis per Annum. *Canto folo.*
 XIII. Pro Fecto SS. Corporis Chrifti. *Duetto.*
 XIV. } Pro Fectis B. V. MARIE. { *Duetto.*
 XV. } *Canto folo.*
 XVI. Pro Fecto S. Jofephi. *Canto folo.*
 XVII. Pro Fecto S. Joannis Baptiftæ. *Canto folo.*
 XVIII. Pro Fecto SS. Apoftolorum Petri & Pauli. *Alto folo.*
 XIX. Pro Fecto SS. Angelorum Cuftodum. *Canto folo.*
 XX. Pro Fecto S. Michaelis Archangeli. *Canto folo.*
 XXI. Pro Fecto 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. Confeflore. { *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, ob schon sie nur unter dem Discant- oder Alt-Schlüssel stehen; dennoch mit besserer Wirkung von einer Tenor- oder Bass-Stimm mögen abgesungen werden.

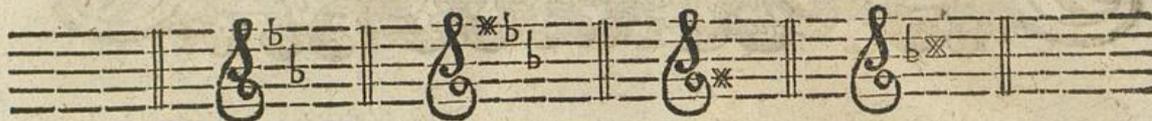
Bey diesen erleuchten Zeiten, da auch die gemeinste Chör allgemach ein besseres Ansehen gewinnen; und noch mehr und mehr gewinnen sollten, wann Herrn Mozarts Violin-Schule in jedermanns Händen wäre, hab ich kein Bedenken getragen, die Violinen etwas erhabeneres zu setzen: und dieses um so mehr, da bey 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 Werkern 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 Mittelstimm 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.



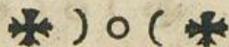
An diesen und dergleichen Tonarten ist freylich im Grund nichts auszustellen, und mag seyn, daß die unersättliche Neugierde musikalischer Geister über kurz oder lang gähling darauf verfallt: allein da sie jeko noch nicht in Übung ist, so wollte ich wetten, daß auch der erfahrene Künstler in Abspielung 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 Beschüger 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 weicläufigen 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



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 6 4 3 Senza Organo.

piano. *forte.*

3 6 4 3 6 6 b 3 3 b7 3 3 b7 — 3 b4 5

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

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

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

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 music, each with a treble clef and a key signature of one flat. The music is written in a style characteristic of 19th-century organ literature, featuring complex textures and frequent use of ornaments (marked with asterisks). Dynamics include *piano*, *forte*, and *fr.* (for *fortissimo*). Fingering numbers (1-5) are indicated above notes throughout the piece. The score concludes with a double bar line and a fermata.

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

B

V.S.
Organo.

musical score with three staves. Dynamics include *piano.* and *forte.* There are various musical notations such as slurs, accents, and dynamic markings.

VII. Pro Festis S. Crucis.

Musical score for 'VII. Pro Festis S. Crucis' consisting of ten staves. The tempo is marked *Mesto.* Dynamics include *piano.*, *forte.*, and *Senza Organo.* The score includes numerous musical notations such as slurs, accents, and dynamic markings. The final staff is marked *Senza Organo.*

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

C forte. Organo. piano.

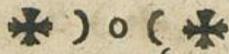


piano. forte. piano.
 forte. piano.
 crescendo forte. piano.
 crescendo forte.
 piano. forte.

X. Pro Festo Pentecostes.

Allegretto.

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



Musical score for organ, consisting of ten staves. 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 notes. The score concludes with a double bar line and a decorative flourish.

XI. Pro Festo Pentecostes.

Maestoso.

Musical score for organ, consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *piano*, *for. piano*, and *for. pian.*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a double bar line and a decorative flourish.

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

D

Organo.

✱) ○ (✱

for. piano. for. piano. forte.

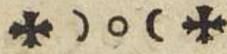
XII. Pro Festo SS. Trinitatis & Dominicis per annum.

Andante.

piano. forte. piano.

Senza Organo.

forte. piano.



Senza Organo.

First staff of music with various fingering numbers (4, 2, 6, 8, 3, 6) and asterisks.

Second staff of music with fingering numbers (5, 6, 5, 4, 8) and asterisks.

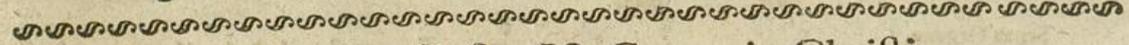
Third staff of music with fingering numbers (3, 8, 5) and asterisks.

Fourth staff of music with fingering numbers (8, 3, 6, 5, 3) and asterisks.

Fifth staff of music with fingering numbers (6, 6, 4, 7, 7, 7, 7) and asterisks.

Sixth staff of music with fingering numbers (7) and dynamic markings (piano, fr.).

Seventh staff of music with fingering numbers (3, 6, 4) and asterisks.



XIII. Pro Festo SS. Corporis Christi.

Maestoso.

First staff of the XIII section with fingering numbers (6, 5, 7, 6, 6, 5) and dynamic markings (piano, forte).

Second staff of the XIII section with fingering numbers (7, 6, 6, 6, 6, 4, 6, 6, 4) and dynamic markings (piano, forte).

Third staff of the XIII section with fingering numbers (6, 5, 7, 6, 6, 5) and dynamic markings (forte, piano, forte, piano).

Fourth staff of the XIII section with fingering numbers (6, 6, 6, 6, 6, 6, 4, 6, 7, 6, 4) and asterisks.

The musical score consists of ten staves of music, each beginning 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 the notes. Dynamics such as *forte*, *piano*, and *fr. pia.* are used throughout. The score is heavily annotated with asterisks and small squares, likely indicating specific performance techniques or corrections. At the top of the page, there are decorative symbols: a cross, a parenthesis containing a circle, and another cross.

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

B

Organo.

Musical score for the top section, consisting of five staves. The notation includes various note values, rests, and fingerings. There are decorative symbols at the top: a cross, a parenthesis, and another cross. The text "Tasto solo." appears on the third staff.

XV. Pro Festis B. V. M.

Andante.

First part of the 'XV. Pro Festis B. V. M.' section, consisting of two staves. The first staff has dynamic markings: *piano.*, *forte.*, *piano.*, and *forte.*. The second staff has a *piano.* marking.

Senza Organo.

Allegro.

Second part of the 'XV. Pro Festis B. V. M.' section, consisting of two staves. The first staff has a *forte.* marking. The second staff has a *Andante.* marking.

Andante.

Third part of the 'XV. Pro Festis B. V. M.' section, consisting of one staff. It has dynamic markings: *piano.*, *forte.*, *piano.*, and *forte.*



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 6 7 6 -

forte. piano. forte.



The main musical 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 style typical of 18th-century organ literature, featuring a variety of note values, rests, and ornaments. Performance markings include *piano.* and *forte.* The score is heavily annotated with fingerings (numbers 1-5) and other technical instructions. A decorative flourish separates this section from the section below.

XVII. Pro Festo S. Joannis Baptistæ.

Arioso.

The 'Arioso' section consists of two staves of music. It begins with a treble clef and a key signature of one flat. The music is characterized by a more lyrical and expressive style compared to the main score. Performance markings include *piano.* and *forte.* Fingerings and other technical instructions are present throughout the piece.

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 2 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 4

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 7 7

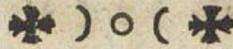
forte. piano.

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.

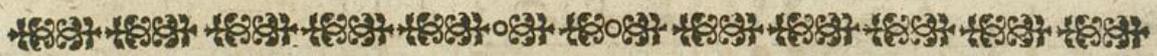
forte. *piano.*

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.

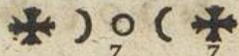
The first system of music consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Above the staves, there are several symbols: a circled '6', a circled '7', and a circled '5'. The first staff has a circled '6' above it. The second staff has a circled '6' and a circled '7' above it. The third staff has a circled '6' and a circled '5' above it. The fourth staff has a circled '4' and a circled '6' above it. The fifth staff has a circled '6' and a circled '7' above it. The sixth staff has a circled '7' and a circled '5' above it. The seventh staff has a circled '6' and a circled '5' above it. The eighth staff has a circled '6' and a circled '5' above it. The ninth staff has a circled '4' and a circled '6' above it. The tenth staff has a circled '4' and a circled '6' above it. The dynamic markings 'forte.' and 'piano.' are used throughout the system. There are also several asterisk symbols (*) scattered throughout the notation.



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

Spiritoso.

The second system of music consists of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a circled '6' and a circled '4' above it. The second staff has a circled '5' and a circled '3' above it. The dynamic markings 'piano.', 'forte.', and 'piano.' are used throughout the system. At the end of the second staff, there is a marking 'G 2'.



Musical score for a single instrument, likely a lute or guitar, in a key with two flats (B-flat and E-flat). The score consists of 12 staves of music, each containing rhythmic notation and various fingerings indicated by numbers 1-5. The music is characterized by complex rhythmic patterns, often with sixteenth and thirty-second notes. Dynamic markings include *forte*, *piano*, and *forte*. The score includes several trills and grace notes. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have accidentals (flats) and some have stems with flags. The piece concludes with a final cadence on the twelfth staff.

Musical notation for the top section, consisting of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a series of sixteenth-note patterns. The second staff continues the melody. Below the staves is a decorative horizontal line with repeating floral and geometric motifs.

XXIV. De uno Martyre.

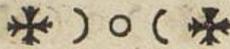
Affectuoso Adagio.

Main musical score for 'De uno Martyre'. It consists of ten staves of music. The first staff is marked 'piano.' and has a 2/4 time signature. The second staff has markings for 'forte.' and 'piano.' with fingerings 4, 6, 7, 8. The third staff includes 'crescendo forte.' and 'piano.' with fingerings 6, 5, 7, 4, 3, 6, 7, 3, 3. The fourth staff has 'forte.', 'piano.', and 'forte.' with fingerings 8, 7, 6, 6, 6, 6, 4, 5, 6. The fifth staff has 'piano.' with fingerings 4, 7, 6, 6, 5, 7. The sixth staff has 'forte.' and 'piano.' with a 4/2 time signature. The seventh staff has fingerings 6, 6, 7, 5, 6, 7, 3. The eighth staff has 'forte.', 'piano.', 'forte.', 'piano.', and 'forte.' with fingerings 7, 3, 8, 7, 6, 6, 6, 6, 4. The music is written in a style typical of 18th-century organ or harpsichord repertoire.

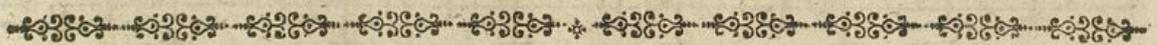
R.P. Haas, XXXII. Hymni Vesp. Opus I.

H

Organo.



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.

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, 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, 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.

XXVII. De S. Confessore.

Vivace.

Senza Organo.

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

1

Organo.

6 7 / 4 2 6 7 / 4 2 6 / b5 = □ 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 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 - * | | | |

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 4 - 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 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 6 5 - □ 6 □ 7 6 5 □ □ - 6 6 6 6 5 6 - □

6 5 6 9 8 9 8 9 8

forte. piano.

9 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.



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. 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 rhythmic values, accidentals, and various fingering and ornamentation symbols. The score is divided into sections marked *forte.* and *piano.* The first section (staves 1-4) is marked *forte.* and the second section (staves 5-10) is marked *piano.* The notation includes many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-5) and various symbols (asterisks, crosses, slanted lines) are used throughout to indicate specific playing techniques.

