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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 verspertini de omnibus

urn:nbn:de:bsz:31-34241

XXXII.
HYMNI
VESPERTINI

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

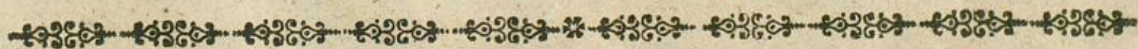
à 5. Vocibus
Canto (Tenore) Alto (Basso) duobus Violinis
&
duplici Basso Generali.

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 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. 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.

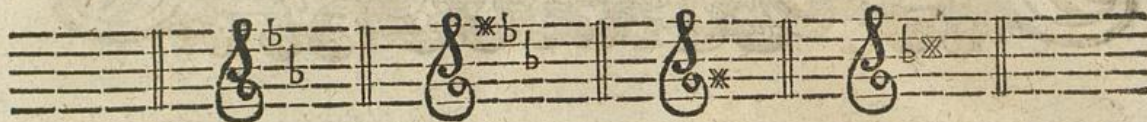
Bey diesen erleuchten Zeiten, da auch die gemeinste Chör allgemach ein besseres Ansehen gewinnen; und noch mehr und mehr gewinnen sollten, wann Herrn Mozarts Violin-Schule in jedermanns Händen wäre, hab ich kein Bedenken getragen, die Violinen etwas erhabeneres zu setzen: und dieses um so mehr, da bey 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 gewidmet 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 jezo 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 ✕ 6-4 ✕ 6-4 ✕ 6 4 2 6 6 7 — □ 6

6 6 6 6 4 3 — ✕ | | | □ 6 6 ✕ 5 — ✕ 6 ✕

5 6 5 6 4 2 ✕ 5 — 6 5 6 4 2 ✕ 8 9 8 7 6 5 □ 6 4 ✕ *Senza Organo.*

forte. *piano.*

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

piano.

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

6 6 7 = 5 4 — ✕ 9 8 7 7 6 5

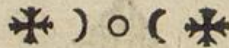
5 4 ✕ | | | 4 2 6 7 ✕ ✕ | |

forte. *piano.* *forte.*

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

A

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

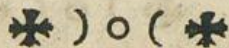
3 4 5 6 4 5 4 b 6 5 4 6 7 4 2

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

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

6 4 3 6 4 b 7 = 6 4 8

piano. *forte.* *piano.*



6 4 = 5 3 b7 = 1 6 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

piano. forte. piano. forte. piano.

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

b7 3 b 6 6 6 4 b 6 7 8 6 7 8 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 5 7 6 4

piano.



IV. De SS. Nomine Jesu.

Amoroso.

The musical score consists of ten systems of staves. Each system contains two staves of music. The notation includes various rhythmic values, accidentals, and ornaments. Performance instructions such as *piano*, *forte*, and *fr.* are placed below the staves. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and a fermata.

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

B

V.S.
Organo.

✱) o (✱

6₄ = b7 = 4x 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 6 7 5 7

7 6 7 6 5 4 3 6 4 5 7 8 3 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 6 47 5 3 6 6 5 6 b4 6 b7

6 6 6 6 5 4

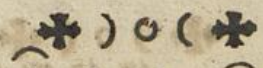
VI. De Paschate.

Vivace.

44 69 7 3 6 44

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

6 6 6 6 5 4



musical staff with notes, rests, and dynamics: *forte.*

musical staff with notes, rests, and dynamics: *piano.* *forte.*

musical staff with notes, rests, and dynamics: *piano.*

musical staff with notes, rests, and dynamics: *forte.* *piano.*

musical staff with notes, rests, and dynamics: *Adagio.*

musical staff with notes, rests, and dynamics.

musical staff with notes, rests, and dynamics.

musical staff with notes, rests, and dynamics: *Vivace.* *forte.*

musical staff with notes, rests, and dynamics: *piano.*

musical staff with notes, rests, and dynamics.

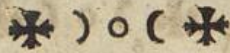
musical staff with notes, rests, and dynamics: *forte.*

VII. Pro Festis S. Crucis.

Mesto.

Senza Organo.





1 1 1

b - □ 6 5 b 6

6 4 5 3 b7 6 4 8 6 t7 6 4 = =

□ 1 1 1 1 65 b7 - 5 b □ 6 □

65 7b - 5 3 b □ 6 b7 6 b7 6 4 □ 5 6 □

6 5 4 5 □ □ 5 3 6 □ b

piano. forte.

6 5 6 4 5 □ □ 5 3 6 □ b

6 5 6 4 5 □ □ 1 1 1 1



VIII. Pro Festis S. Crucis.

Adagio non tanto.

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

piano.

4 2 6 - □ b7 Senza Organo □

forte. piano.

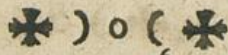


piano. forte. piano.
 forte. piano.
 piano.
 crescendo forte. piano.
 crescendo forte.
 piano. forte.

X. Pro Festo Pentecostes.

Allegretto.

fr. pia. fr. pia.



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.

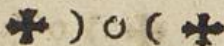
b 4 6 7 | | | | 1 b 6 7 | | | | $\frac{4}{2}$

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 complex 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.

✱) ○ (✱

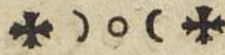
for. piano. for. piano. forte.

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

Andante.

piano. forte. piano. 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.

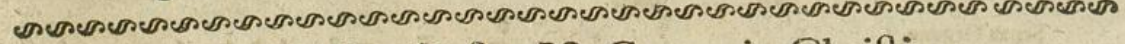
Sixth staff of music with various fingerings and ornaments.

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 dynamics.

piano. forte.

piano.

forte.

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

piano.

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

forte.

piano.

forte.

piano.

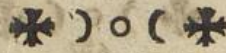
Fourth staff of the XIII. section with various fingerings and dynamics.

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 placed throughout the piece. The score concludes with a double bar line and repeat dots.

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

B

Organo.



XIV. Pro Festis B. V. M.

Cantabile.

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

piano.

6 6 7 6 4 6 7 6 4 6

7 6 X 4 X 6 4 6 4 5

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

forte. *piano.*

6 5 6 5 6 5 6 5

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

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

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

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

Allegro.

5 8 - 5 8 - 5 X 6 7 / 4 X X

4 3 3 3 3 3 3

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.

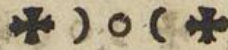
Senza Organo.

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.

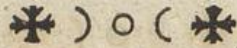
6 6 6 4 6 4 6 6 6 6 6 6

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 □ 6 6 4 ♭ 6 □ 6 ♭ 6 □ 5 ♭ 1 1 1 □ 6 5 □

fr. pia. forte. piano. 3

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

5- 4 ♭ b5 6 6 □ 6 7 = ♭ 6 □ □ 7 ♭ = □ 6 □

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

6 4 5 5 6 4 5 6 4 5 6 4 5

piano.

6 5 4 □ 6 6 6 ♭ 6 6 6 6 6 5 6 6 4 □

forte. piano. forte.

1 1 1 1

XVIII. Pro Festo SS. Apostolorum Petri & Pauli.

Animofo.

6 - 3 7 6 4 □ 1 1 6 3 6 4 1 1 6 3

piano. forte. piano. forte.

4 2 6 □ 6 4 7 = 3 9 8 7 6 4 □ 6

piano. forte. 3 piano.

6 4 7 2 = □ 7 6 5 * 6 = * 4 * 1 1 1 1 1 1 1 1

forte.

1 1 1 6 5 4 * 1 1 1 1 1 1 6 = * 6 5 7 * 6 4 5 *

piano. forte. piano.

6 7 ♭ 7 6 5 * 6 4 * 1 1 1 6 4 ♭ 3 6 4 □ 1 1 1

forte. piano.



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 4

forte. piano. forte.

XIX. Pro Festo SS. Angelorum Custodum.

Tempo Commodo.

1 6 4 5 b 1 1 1 1 7 5

piano. forte. piano.

7 6 5 6 5 7 6 5 6 5

forte. piano.

7 4 5 6 6 6 5 6 5 6

forte. piano.

6 6 5 5 4 6 6 5

F 2



piano.

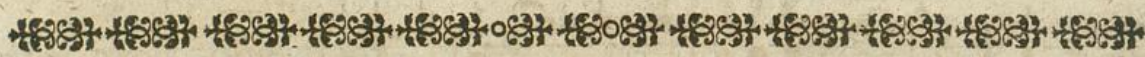
forte. *piano.*

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 □

frt. piano. fr. piano.

Senza Organo. b7 6 6 6 5 6 6

Senza Organo. 6 b7 6 4 □

b7 7 7 7 b7 6 4 □ 6 4 □ 1 1 1

forte.

XXI. Pro Festo omnium Sanctorum.

Grave. 3 4 1 1 1 1 □7 6 5 6 5

forte. piano.

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

G

Organo.



Musical staff 1: Treble clef, G-clef, key signature of one sharp (F#). Contains a melodic line with sixteenth-note patterns and fingerings (6, 6, 6).

Musical staff 2: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (7, 6, 7) and the instruction "Senza Organo."

Musical staff 3: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "fr. piano."

Musical staff 4: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "fr. piano."

Musical staff 5: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "forte."

Musical staff 6: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "piano."

Musical staff 7: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "Senza Organo."

Musical staff 8: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "crescendo forte."

Musical staff 9: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "piano."

Musical staff 10: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "fr. pia."

Musical staff 11: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "fr. pia."

Musical staff 12: Treble clef, G-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "forte."

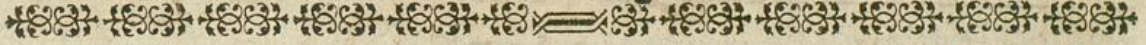
Musical staff 13: Treble clef, C-clef, key signature of one sharp. Contains a melodic line with fingerings (1, 1, 1, 6, 6, 5, 4) and the instruction "fr. pia."

XXII. De SS. Apostolis per Annum.

Allegretto.

Musical staff 14: Treble clef, C-clef, key signature of one sharp. Contains a melodic line with fingerings (6, 5, 6, 6, 6) and the instruction "piano."

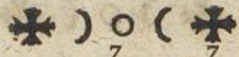
The first system of music consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Above the staves, there are several annotations: a '6' above the first staff, a '6' above the second staff, a '6' above the third staff, a '4' above the fourth staff, a '6' above the fifth staff, a '6' above the sixth staff, a '6' above the seventh staff, a '6' above the eighth staff, a '6' above the ninth staff, and a '6' above the tenth staff. There are also several asterisks (*) and other symbols scattered throughout the system. Dynamic markings include 'fr. piano.' on the second staff, 'forte.' on the third staff, 'forte.' on the fourth staff, and 'piano.' on the fifth staff. The system concludes with a double bar line and a fermata.



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. Above the first staff, there are annotations: a '6' above the first measure, a 'b7' above the second measure, and a '6' above the third measure. Above the second staff, there are annotations: a '5' above the first measure, an '8' above the second measure, a 'b7' above the third measure, an '8' above the fourth measure, and a 'b7' above the fifth measure. Dynamic markings include 'piano.' on the first staff, 'forte.' on the second staff, 'piano.' on the second staff, 'forte.' on the second staff, and 'piano.' on the second staff. The system concludes with a double bar line and a fermata, with a 'G 2' marking below the staff.



Handwritten musical score for a single instrument, likely a lute or guitar, in a minor key (one flat). 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 1-6 above the staff lines. 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

Organo.

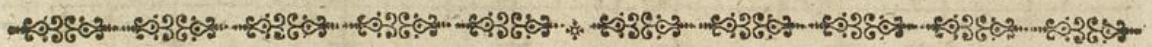


6 4 * 6 4 * 6 4 * 5 * 6 6

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 bar lines. 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 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.

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 - 7 / 4 - * 3 6 - 5 4 * | | | 6 - 7 / 4 - * 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 / 4 - 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 5 - □ 6 □ 7 6 5 □ □ - 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 1 8 1 5 1 8 1 7 8 -

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



Two staves of musical notation. The first staff is in treble clef and the second in bass clef. Both are in a key signature of one flat. The music consists of eighth and sixteenth notes. Dynamics include *piano.* and *forte.*

XXX. De S. Virgine & Vidua.

Andante Staccato.

Eight staves of musical notation. The first staff is in treble clef with a 3/8 time signature. The remaining staves are in bass clef with a key signature of one flat. The music features complex rhythmic patterns and slurs. Dynamics include *piano.*, *forte.*, and *fr.*

XXXI. De Dedicatione Ecclesiae.

Allegretto.

One staff of musical notation in treble clef with a 2/4 time signature and a key signature of one flat. The music consists of eighth and sixteenth notes. Dynamics include *piano.*

✱) ○ (✱

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.

