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**Eucharisticon complectens IV offertoria ...**

**Königsperger, Marianus**

**Augustae Vindelicorum, 1748**

Orgel

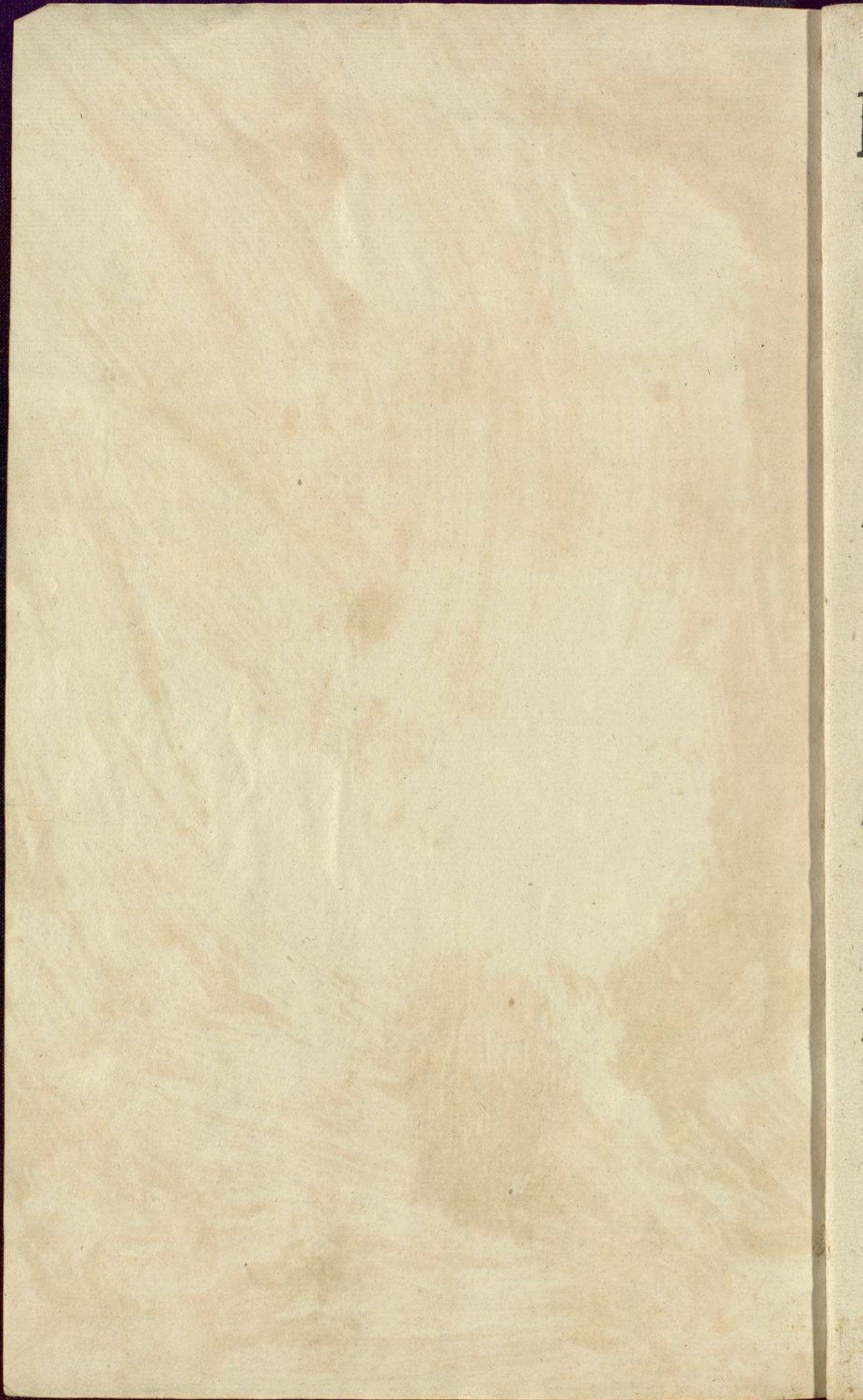
**urn:nbn:de:bsz:31-36113**

Offertoria, et Hymni  
Rcti F. Mariani

Königsperger

Organo.

11 Hefte i 7, 62. <sup>48</sup> Druck 1684



# EVCHARISTICON

## COMPLECTENS IV. OFFERTORIA

DE

## SS. SACRAMENTO EVCHARISTIÆ,

*STATIONIBUS QUOQUE SOLEMNIS  
PROCESSIONIS CORPORIS CHRISTI*

*ACCOMMODA:*

## VIII. HYMNOS MODULATOS PANGE LINGUA.

I. OFFERTORIUM DE NOMINE JESU

Quibus accedunt

I. ARIA DE PASSIONE DOMINI.

I. HYMNUS: TE DEUM LAUDAMUS.

à

4. Vocibus obligatis, 2. Violinis neces-  
sariis, Alto Viola, 2. Clarinis, vel cornibus  
& Tympanis ad libitum, ac duplici Basso  
generali.

*ELABORATA*

à

**R. F. MARIANO KÖNIGSPERGER,**

Ord. S. P. Bened. Celeberrimi & Exempti Monasterii  
Prüflingensis Professo.

**OPUS XII.**

ORGANO.

*AUGUSTÆ VINDELICORUM,*

Typis & Sumptibus Joannis Jacobi Lotteri Hæredum, MDCCXLVIII.

EVCHARISTICON

COMPLECTENS

IV. OFFERTORIA

DE

SS. SACRAMENTO

EVCHARISTIE

STATIONIBUS QUORUM SOLEMNITER

PROCESSIONIS CORPORIS CHRISTI

ACCOMMODATA

VIII. HYMNOS MODULATOS

PANGE LINGUA

I. OFFERTORIUM DE NOMINE IESU

Quibus accedunt

I. ARIA DE PASSIONE DOMINI

I. HYMNUS TE DEUM LADANUS

4. Vocibus obligatis, 2. Violinis necesse

facis, Alto-Viola, 2. Clarinet, vel cornibus

& Tympanis ad libitum, ac quibuslibet

generis

FLAUBERT

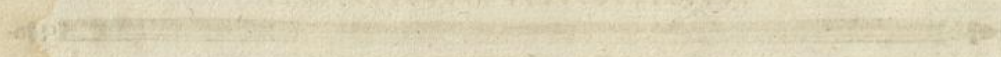
R. F. MARIANO KONIGSPERGER

Ord. S. P. Bened. C. eleborum & Exempti Monasterii

Passigensis Probst

OPUS VII

ORGANO



AGGREGATIUM

Typis & Sumptibus Joannis Baptistae Neubergeri, MDCCCLXVIII



REVERENDISSIMO  
PERILLUSTRI

AC

AMPLISSIMO  
DOMINO DOMINO

ROMANO

O. S. P. Benedicti in Antiquissimo ac  
Exempto Monasterio Prüflingensi

ABBATI VIGILANTISSIMO

*PATRI AC DOMINO SUO PLU-  
RIMUM GRATIOSO*



REVERENDISSIME  
PERILLUSTRIS  
AC  
AMPLISSIME  
DOMINE DOMINE  
PRÆSUL

**E**VCHARISTICON tibi debeo, EVCHARISTICON tuis manibus præfento, Reverendissime Præsul, pulcherrimum argumenti genus, quo hæc tibi opella mea attribuitur. Nam sive tuas in me gratias respiciam, *gratitudinem* illæ ex me justissimè reposcunt: sive spectem tuam in EVCHARISTICUM Numen ardentissimam devotionem, quid illi exhibebo *gratius*, præter Laudum carmina, quibus tam Venerabile Mysterium à sacris choris concelebretur? Suscipe igitur, Amplissime Pater! hoc filii tui EVCHARISTICON, quo

quo testatum velim me tuis gratiis innutritum, tuâ benignitate ad incomparabilem S. Professionis metam perductum, tuo sub Regimine & Pastoralis curâ monasticis regulis institutum, tuâ paternâ Providentiâ educatum atque conservatum esse. Suscipe Sacerdos Magne EVCHARISTICON infirmi ministelli, quo Agno illi cœlesti modulatas Laudes decanto, Cui Tu annos Jubilæos consecrâsti, Cui ex intimis medullis pectoris innumera vota profudisti. E quidem ante tredecim menses Sacerdotii Tui initia magna celebritate renovâras, sed & ita renovâsti, ut inde novum simul Jubilæum inchoares, utque pro amplissimis in cœlum meritis traducereris in Senectam & Senium, & duplicatâ corolla tua vittam redimires. Confortaris nempe pane EVCHARISTICO, ut solido gressu pergas ad montem DEI, & vinum EVCHARISTICUM lætificat cor Tuum, ne rerum humanarum forte labefactetur. Sic perge, & felicitate plenissima in Prûflingæ Tuæ solamen extende amplius Tuum Regimen Abbatiale! ita vovet

*REVERENDISSIMÆ  
AMPLITUDINIS TUÆ*

humillimus Filius

F. Marianus.



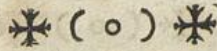
## In den geneigten Liebhaber.

**D**as gegenwärtiges Evcharisticon zum Vorschein kommet / so getröste mich der zuverlässigen Hoffnung / einen geneigten Music-Liebhaber um so viel ehender zu finden / als selbes nicht nur allein pro Stationibus, sondern auch zu andern Zeiten des Jahrs hindurch kan produciret werden.  
Vale & fave.

### INDEX OPERIS.

- I. Statio à 4. Vocibus obligatis, 2. Violinis & 2. Clarinis ex B. ad libitum, cum Organo & Violoncello.
- II. Statio à 4. Vocibus obligatis, 2. Violinis & 2. Clarinis ex C. ad libitum, cum Organo & Violoncello.
- III. Statio à 4. Vocibus obligatis, 2. Violinis ad libitum, cum Organo & Violoncello.
- IV. Statio à 4. Vocibus obligatis, 2. Violinis & 2. Clarinis ex C. ad libitum, cum Organo & Violoncello.
- I. Pange lingua à 4. Vocibus obligatis, 2. Violinis necess. 2. Clarinis ex C. ad libit. cum Organo & Violoncello.
- II. Pange Lingua à 4. Vocibus oblig. 2. Violinis & 2. Clarinis ex C. ad libit. cum Organo & Violoncello.
- III. Pange lingua à 4. Vocibus obligat. 2. Violinis necess. 2. Clarinis ex D. ad libit. cum Organo & Violoncello.
- IV. Pange lingua à 4. Vocibus oblig. 2. Viol. necess. 2. Cornibus ex F. ad libit. cum Organo & Violoncello.
- V. Pange lingua à 4. Vocibus oblig. 2. Viol. necess. 2. Clarinis ex B. ad libit. cum Organo & Violoncello.
- VI. Pange lingua à 4. Vocibus oblig. 2. Violinis & 2. Cornib. ex Dis ad libit. cum Organo & Violoncello.
- VII. Pange lingua à 4. Vocibus oblig. 2. Violinis ad libitum, cum Organo & Violoncello.
- VIII. Pange lingua à 4. Vocibus oblig. 2. Violinis ad libitum, cum Organo & Violoncello.
- I. Offertorium de Tempore à 4. Voc. obl. 2. Violinis necess. 2. Clarin. ex C. ad libit. cum Organo & Violoncello.
- I. Aria de Passione Domini à Canto solo, 2. Violinis, cum Organo & Violoncello.
- I. Te DEUM laudamus 4. Vocibus oblig. 2. Violinis necess. 2. Clarinis & Tympanis ad libit. cum Organo & Violoncello.

Ut in omnibus glorificetur DEUS.



# ORGANO.

## De Venerabili Sacramento.

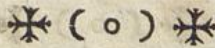
**Statio I.** *Allabr.*  
Lauda Syon.



R. F. Königspurger Eucharisticon de Ven. Sacram.

§A

Organo.



# Statio II.

Allabr.

Ecce Panis.

The musical score for Statio II consists of a vocal line and a lute accompaniment. The vocal line is written in a treble clef with a common time signature. The lute accompaniment is written in a bass clef and includes figured bass notation. The score is divided into two systems. The first system contains the vocal line and the first two staves of the lute accompaniment. The second system contains the remaining four staves of the lute accompaniment. The figured bass notation includes various figures such as 8 5, 43, 4/2, 6, 4/2, 6, 76, 6, 8 5, 6, 7 6, 7 6, 4/2, 65, 8 3 3, 565, 6/4, 6, 5 4, 5 4, 4, 65, 4/2, 6, 76, 6, 6 6 6, 76, 8 5, 43, 4/2, 6, 4/2, 6, 76, 6, 6 9 b 9 b, 9 b, 65, 9 3 8 6, 6, 6, 4 3, 8 6, b7 5, 6 4, b7 5, 6 4, b7 5, 65, 43, 6, 9 8, 6/4, 6, 4 3, 66.

# Statio III.

Allabr.

In figuris.

The musical score for Statio III consists of a vocal line and a lute accompaniment. The vocal line is written in a treble clef with a common time signature. The lute accompaniment is written in a bass clef and includes figured bass notation. The score is divided into two systems. The first system contains the vocal line and the first two staves of the lute accompaniment. The second system contains the remaining two staves of the lute accompaniment. The figured bass notation includes various figures such as 3 5, 4/2, 6, 6, 4/2, 65, 66.

3

4 = 2 = 6 - b 5 4 = 2 = 6 5 4 = 2 = 6 -

b 5 4 = 2 = 6 5 6 7 6 6 6 5 4 = 2 = 6 7 6 5

9 3 b6 - 4 8 9 = 3 = 9 = 6 = 7 6 5 5 6 5 4 = 2 = 6 5 4 = 2 = 6 -

5 6 5 4 = 2 = 6 7 6 4 = 2 = 6 - b 5 4 = 2 = 6 5

3 9 10 9 9 9 9 9 3 9 8 4 9 8 7 6 4 4

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

66.

**Statio IV.** Allabr.

Bone Pastor.

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

4 = 2 = 8 7 6 - 4 = 2 = 8 7 6 - 7 6 - 7 6 1 1 1

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

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

5 5 b 5 b 5 6 4 3

SA 2 51.



5

✱ ( o ) ✱

C.S. 6  
P.  
T. 6  
f

Amen. 53.

**IV.** *Gravè. VV.S.* 6 56 6 b 6

Pange lingua.

C.S. 6 56 6 6 56 T. 6  
P. f

56 5 6 - 3 3 6 56 65 9 8 7 4 3 5 4 3

6 6 6 6 4 6 4 8 = 7 6 - 4 3 65

8 6 5 4 b 8 = 7 6 - 4 3 65 6

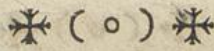
P. f

8 6 5

Repetatur 5.

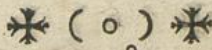
Amen. 50.

R. F. König sperger Eucharisticon de Ven. Sacram. §B Organo.



V. *Gravè. T. 6* *V.V.S.*  
*Pange lingua.*

VI. *Gravè. T. 8*  
*Pange lingua.*



**VII.** Allabr. T.  $\frac{8}{5}$   $\times$  4 18 9 6 - 4 8 3 6 - 4  $\times$

Pange lingua.

6 -  $\times$   $\times$  9 8 9 8 6 8 6 5

$\times$  6 5 4  $\times$   $\times$   $\times$  4 8 9 6 - 4 8

9 3 6 - 4  $\times$  6 4  $\times$   $\times$

Repetatur 5.

Amen. 26.

**VIII.** Allabr. T. 6 6  $\times$  6 - 5 4  $\times$   $\times$

Pange lingua.

6 6 6 5  $\times$  6 5 4  $\times$   $\times$  3 4 8 5

4 8  $\times$  b  $\times$  5 4  $\times$

Repetatur 5.

Amen. 26.

De SS. Nomine Jesu vel Passione Domini.

Adagio. T.  $\frac{8}{5}$  6 - 5 7 6 5 9 8 9 8 - 9 8 9 8 6 5 9 8

Jesu dulcis.

7 6 5 4  $\times$  S. 6 5 4  $\times$  5 4  $\times$  T. 5 6 4 - 5 3

7 5 6 5 9 8 4 3 8 8 - 9 8 9 8 6 9 8 7 b 6 - b 4 3 8  $\times$  7 6 -

4 9 8 5 4 3 5 6 - 5 3 9 8 - 9 8 5

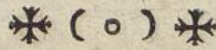
p. f.

$\times$  2  $\times$

$\times$  4  $\times$

§ B 2





Gravè. S. 6 66 ( ) \* 6 - 4 3 6 \* b 6 \*

O Jefu mi.

1 1 1 C.S. 6 6 6 4 \* 6 - 4 3 6 - 5 9 8 -

p.

b 9 = 9 = 3 = 9 8 4 2 6 \* 6 \*

\* 6 6 \* 6 - 4 \* 1 | VV.S. 6 6 6 \* 6 5 4 \* 6 - 4 \* 9 8

\* b 6 \* \* A.S. 6 6 4 6 6 4 \* 6 - 4 \* 9 8 5 \*

p.

6 9 3 = b 9 = \* 9 = 6 \* \* \*

\* 4 \* \* C. b b 6 \* 6 \* b 6 \* 6 \* 6 4 \* 9 8

p.

9 8 9 8 9 8 7 \* \* b 6 b -

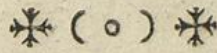
3 - \* 9 8 7 6 5 6 5 b 9 b 7 4 \* vv.

f.

6 6 6 ( ) \* 6 - 4 3 6 \* b 6 \*

1 1 1

80.



Allabr.

Jesu flos.

Musical score for 'Jesu flos.' featuring a vocal line and a lute/guitar accompaniment. The score includes various musical notations such as notes, rests, and ornaments, along with figured bass notation (e.g., 76 6 b 565 4 565 4 56 8). The piece concludes with a double bar line and the number 59.

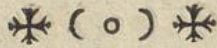
Four empty musical staves, likely intended for a keyboard or organ accompaniment.

R. F. Königspurger Eucharisticon de Ven. Sacram.

§C

Organo.





Aria de Passione Domini.

Gravè. S. Udi coelum.

6 5 4 3 b \* 8 7 6 \* 6 5 4 \*

7 5 = \* 6 5 \* C.S. 6 6 7 \* 6 5 6 \* VV.S.

7 5 - \* 4 \* C.S. 6 6 5

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

7 5 \* \* 7 5 \* 4 \* VV.S. 6 6 5 4 \* 8 7 6 \* 5 8 7 6 \* 6 5 4

6 5 \* \* C.S. 5 3 = b 6 \* \* - 6 \* b 7 8 7 6 5

\* b 7 = b 6 7 \* 7 5 6 5 \* 6

6 5 4 3 b \* 8 7 6 \* b - 7 5 - \* 6 5 \* 6 6.

Repet. 4.

Detailed description: This is a musical score for a single voice part, likely a soprano or alto, in a 2/4 time signature. The piece is titled 'Aria de Passione Domini' and is marked 'Gravè. S.' (Grave, Soprano). The lyrics are 'Udi coelum.' The score consists of ten staves of music. It features various musical notations including notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. There are several trills marked with an asterisk (\*). The score includes several 'VV.S.' (Verses) and a 'Repet. 4.' instruction. The key signature has one flat (B-flat). The piece concludes with a double bar line and a repeat sign.

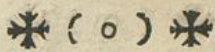
Hymnus SS. Ambrosii & Augustini.

Allegro. T. E Deum laudamus.

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

6 5 8 b b - 6 5 6 3 6 - w

Detailed description: This is a musical score for a single voice part, likely a tenor, in a 2/4 time signature. The piece is titled 'Hymnus SS. Ambrosii & Augustini' and is marked 'Allegro. T.' (Allegro, Tenor). The lyrics are 'E Deum laudamus.' The score consists of two staves of music. It features various musical notations including notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. There are several trills marked with an asterisk (\*). The score includes a 'Repet. 4.' instruction. The key signature has one flat (B-flat). The piece concludes with a double bar line and a repeat sign.



4 8 7 6 7 6 4 3

Adagio.

5 4 3

Allabr.

16. Pleni sunt.

4 2 65 5 6 4 3 b 4

b 5 6 4 5 4 2 65 8 5 76 6

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

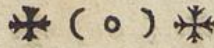
b 6 5 4 5 8 4 6 5 4 6 b 7 6 b 4 2 6 b 5

5 b 4 b 3 b 4 b b 4 b 5

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

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

5 b 6 4 3



Adagio. T. b

First musical staff with notes and fingerings (7, 6, b, 6, 7, b6, 5, 4).

Te ergo quaesumus. b

Second musical staff with notes and fingerings (6, b, 6, 5, 4, VV.S., 6, 6, b, 7, 1, 1).

C.S. b

Third musical staff with notes and fingerings (6, b, 7, b7, b7, b6, 6, 4, P.).

Fourth musical staff with notes and fingerings (6, 6, 5, 4, 7, 6, 5, 3, A.B.S., 4, 2, b, 6).

Fifth musical staff with notes and fingerings (6, 5, 6, 4, 3, 8, 4, 3, 6, b5, 6, 4, 3).

Sixth musical staff with notes and fingerings (b, 6, 7, 6, 5, b, 6, 5, 4, 6, 4, 2, 6).

Seventh musical staff with notes and fingerings (6, 5, 4, 6, 5, 4, 3, 6, 5, 4, 3, Presto.).

Eighth musical staff with notes and fingerings (6, 4, 3, S., 6, 5, 6, 6, 5, 6, T., 6, 5, 6).

Ninth musical staff with notes and fingerings (5, 4, 6, 5, 6, 6, 5, 4, 3, 6, 4, 3).

Tenth musical staff with notes and fingerings.

42.

Ut in omnibus glorificetur DEUS.



7  
3  
7  
3  
7  
3  
7  
3  
7  
3  
7  
3  
7  
3  
7  
3  
7  
3  
7  
3

