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VI. Liturgiae canorae sive sex missae praemissis decem solemnioribus

Königsperger, Marianus

Augustae Vindelicorum, 1743

Orgel

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ORGANO

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VI.
LITURGIÆ CANORÆ
SIVE
SEX MISSÆ
PRÆMISSIS DECEM
SOLEMNIORIBUS
ADDITÆ:

4. Vocibus obligatis, 2. Violinis neceſſariis, 2. Clarinis vel Cornibus & Tympanis ad libitum, ac duplici Baſſo generali,

Facili methodo adornatæ

à

R. F. MARIANO KÖNIGSPERGER,
Ord. S. P. Bened. Profeſſo
Prüflingenſi.

OPUS IV.

ORGANO.

Cum Licentia Superiorum.

AUGUSTÆ VINDELICORUM,
Typis & Sumptibus Hæredum JOANNIS JACOBI LOTTERI, An. M. DCC. XLIII.

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Ad Philomusum.

Necdum Tres Anni abiêre, cùm veluti Sacrum quoddam Decachordon decem Missas solemniori stylo Compositas in lucem dedi. Non defuerunt autem deinceps Censores, qui eas paulò difficiliores judicarent, quàm ut â Choris non admodùm instructis, aut in diebus minùs festivis produci convenienter possent. Quòd cùm penitiùs mecum perpenderem, tum ut pleniori obsequio Divinarum laudum cultoribus deservirem, tum etiam ut prædictis Missis solemnibus moderamen afferrem & complementum, laboribus non parcendum putavi, sed sex alias adjeci tam â facilitate Compositionis, quàm ab instrumentorum libertate cuicunque Choro atque diei accommodas. Quas dum in præsentiarùm exhibeo, rogatos simul velim Musicæ præsides, quò & canentium & instrumentorum præscriptam amussim, quoad ejus fieri potest, meliorem in modum accurare non graventur.

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III. Missa S. Joannis Nepomuceni. à IV. Voc. obligat. II. Violin. necess. II. Clar. ex D. ad lib. cum Organo & Violoncello.

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REVERENDISSIMO PERILLUSTRI AC AMPLISSIMO DOMINO DOMINO PLACIDO O. S. P. B.

IN CELEBERRIMO AC EXEMPTO ALMÆ CONGREGATIONIS BENEDICTINO-BAVARICÆ MONASTERIO REICHENBACENSI

ABBATI VIGILANTISSIMO

DOMINO, DOMINO AC

PATRONO

PLURIMUM GRATIOSO.

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REVERENDISSIME PERILLUSTRIS AC AMPLISSIME DOMINE DOMINE PRÆSUL, PATRONE PERQUAM GRATIOSE.

NEmini obscurum est, quantis olim modulationibus Sabbata sua atque solemnitates celebraverit Synagoga. Vocum varietate & diversis Musicorum instrumentorum generibus Psalmi & Cantica jam tunc exornabantur. Insonuit Laus Dei in Tympano & Choro, in Chordis & Organo, in Cymbalis benesonantibus, in Cymbalis jubilationis. Equidem in Primitiva per Christum fundata Ecclesia, non cultiores Symphoniæ, non vocum, clangorúmque ad artis amussim exactæ concertationes auditæ sunt; non quod vanitatis aut profani cultûs præseferre speciem viderentur; ùt adversarii nostri improperare nobis consueverunt; alioquin eadem calumnia Synagogæ quoque impingi posset. Sed quia edendis

edendis lætitiæ ſignis importuna erat Primorum Chriſtianorum conditio Quandoquidem, cùm per Regiones eſſent diſperſi, perſecutorum à Tyrannide profugi, circumeuntes in Melotis triſtes, anguſtiati, fas non erat ſacra ſua colere in patulis templis, ſed in latibulis, in ſubterraneis Cameris, in remotis angulis & feceſſibus, ubi non niſi lenior orantium vox profundi debuit. Poſtquam verò clarificata eſt per orbem Eccleſia, ſenſim non ædificari modò fana & Eccleſiæ, apparatúque ſplendidiori res Divinæ adornari, ſed etiam ſuaviſonis melodiis laudes æterni Numinis decantari, tandémque inſtrumentis quoque muſicis magnificentiùs peragi cæpére. Quem in finem Conſtantinus Græcorum imperator. An. 757. Carolo M. tum Francorum Regi, ùt ſcribit N. Marianus Scotus in Chronico, varii generis Organa, Germanis Gallísque teſte Genebrardo N. eousque incognita dono tranſmiſit, útque eum morem Eccleſiis occidentalibus inveheret, Author fuit. Talibus Studiis & Te REVERENDISSIME AC AMPLISSIME D. D. PRÆSUL, indies occupatum eſſe, neminem latet. Zelus domus Domini comedit te & magnam Subſtantiæ tuæ portionem. Quis enim ignorat, quàm ſolicitus diu noctúque ſis ad opus Dei, conatúmque omnem in eo colloces, ut non ſolùm ritè Sancteque peragatur laus Divina, ſed & locus ipſe tanto negotio correſpondeat, ac quando voces canentium æterna Cœleſtium turmarum referunt Cantica, Templum ipſius cœli exhibeat ſimulachrum. Omnem parietem auro aut coloribus veſtis, Sanctorúmque jubes inſcribi veſtigiis, tam nativâ expreſſione, ut ſequi planè libeat, & dum curioſi paſcuntur oculi, etiam neſcius accendatur animus, quódque vix longa oratione ſuaderi poterat, depictis perſuadeatur exemplis. Hoc nempe Compendium eſt figurarum, queis Catholica templa ornantur, habere quaſi præſentes Divos, habere vitæ Chriſtianæ ideas, fomentum Sanctitatis, ſolamen peregrinantium. Sedenim dum oculi erudiuntur, æquum eſt, auribus quoque ſua non denegari illicia. Et idcircò non patiebaris Eccleſiæ tuæ, Ampliſſime Antiſtes, deeſſe Muſicæ ſuavitatem, ſed vocum æquè atque inſtrumentorum ſelectu egregiè perſonare juſſiſti, ut dum Supremo Rerum Domino hoſtiæ, oblationes, orationes, deprecationes præſentantur, mens eo quaſi grato quodam vehiculo promptiùs alacriúsque ſuſtollatur in altum aut ex concentu vocum concentum piarum diſcat affectionum. Quamquam autem illi præclariſſimo templo, quod perennaturum Devotionis tuæ in Superos monumentum eſt, nihil deficere videam; quoniam tamen Zelus tuus inſatiabilis eſt, ac irrequietus, neque prioribus contentus novis identidem rem ſacram ſtudet augere incrementis, ſumpſi mihi animum, ut confiderem, non indignè TE laturum, ſi Liturgias has recenter natas Tuo Nomini inſcribere auderem. Accipe itaque, REVERENDISSIME D. D. PRÆSUL, gratioſo annutu hanc, quàm tibi humillimè dico, quantumvis

tumvis tenuem opellam: Noli eam oculis aut auribus dedignari, ſed patere, ut exaſciatis, quibus Chorus tuus abundat, artefactis Muſicis etiam moduli mei alterna vice ſubludant, & quemadmodùm, Statio l. 5. Sylv. ſcanente, anguſta phaſelus in eodem æquore ------
------ immenſi partem ſibi vendicat Auſtri:
ita gracilis mea Muſa tuo auguſto in Templo partem ſibi vendicet auræ; & ſi non velut Orpheo ſua Cythara ædificandæ Trojæ, ita tibi, qui aliunde ingenioſus Architectus es, abſolvendæ Sacræ fabricæ deſerviet; at ſaltem ædificandis auditoribus, ùt ſpero, modeſto concentu laborabit, novóque Templo novum melos admodulabitur. Eadem parem Tibi cum illo æviternitatem ac Supernæ Benedictionis apprecatur Cumulum, qualem olim in Salomonicum illum, ejùsque Sapientiſſimum Conditorem deſcendiſſe legimus. Quod dum intimis voveo affectibus, pariter demiſſiſſima cum obſervantia tuis gratioſis favoribus humillimè me Commendo.

Reverendiſſimæ ac Ampliſſimæ Dignitatis tuæ.

Infimus Servorum

F. MARIANUS KÖNIGSPERGER.

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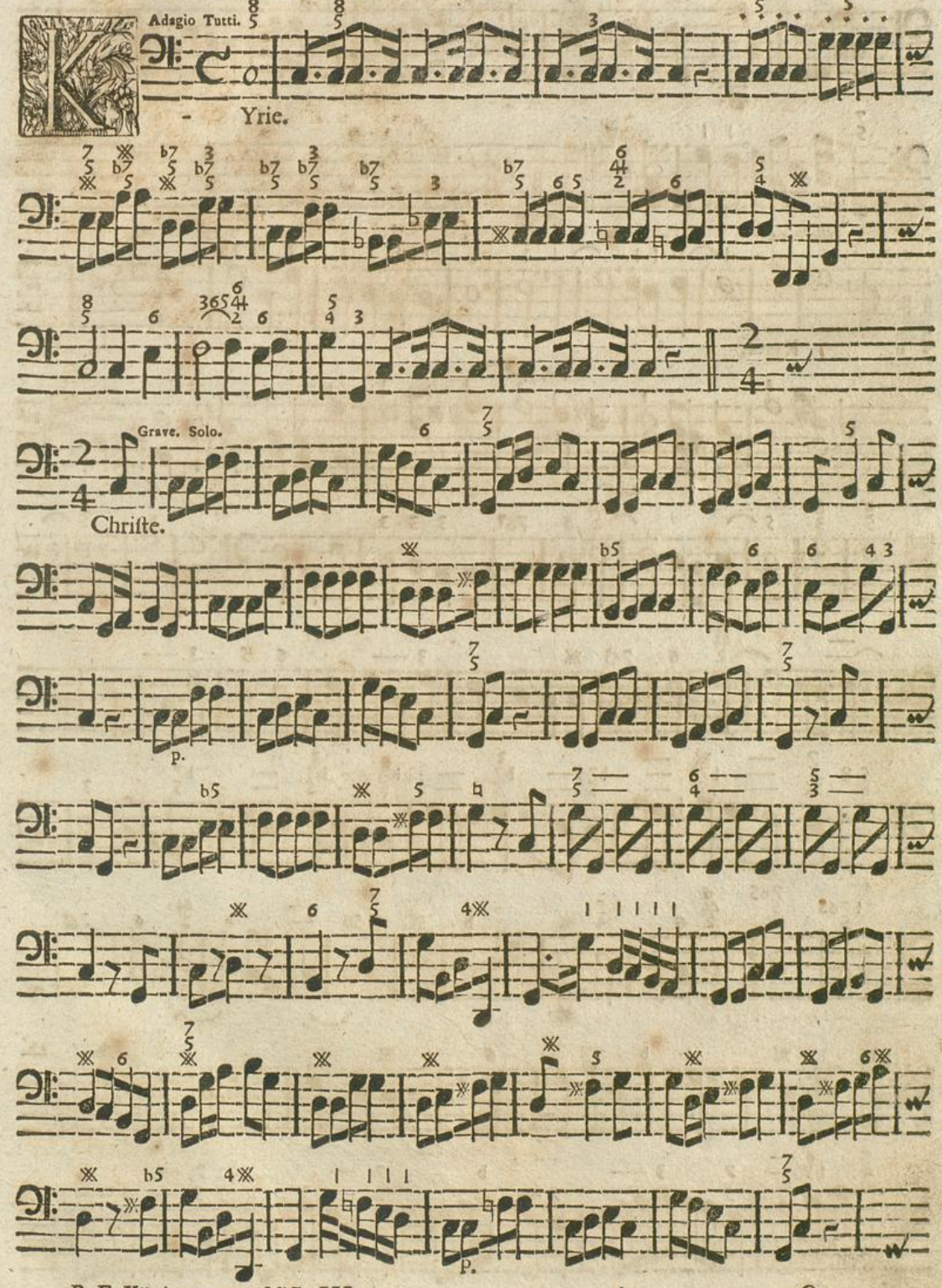
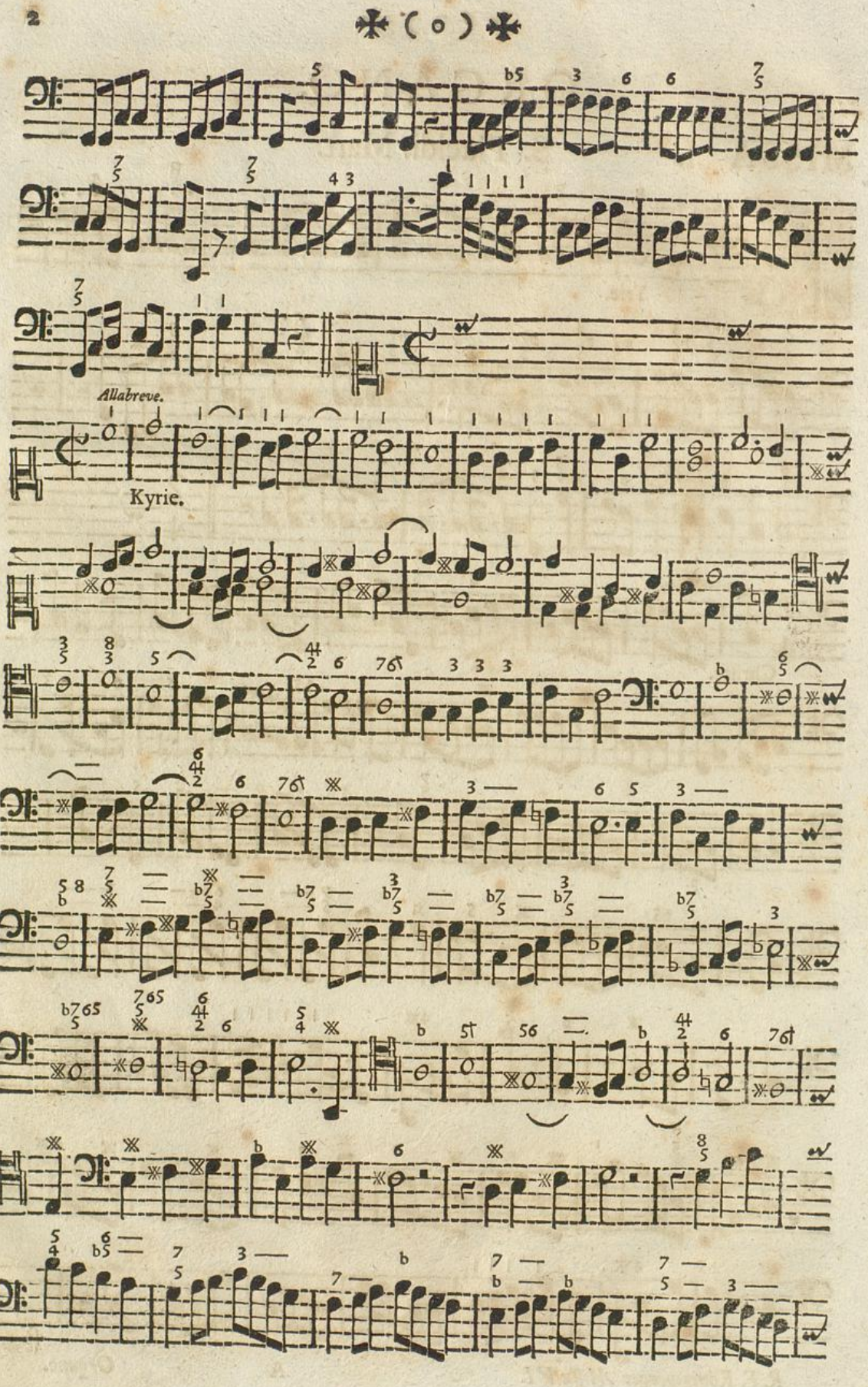
MISSA I. S. Placidi. Mart.





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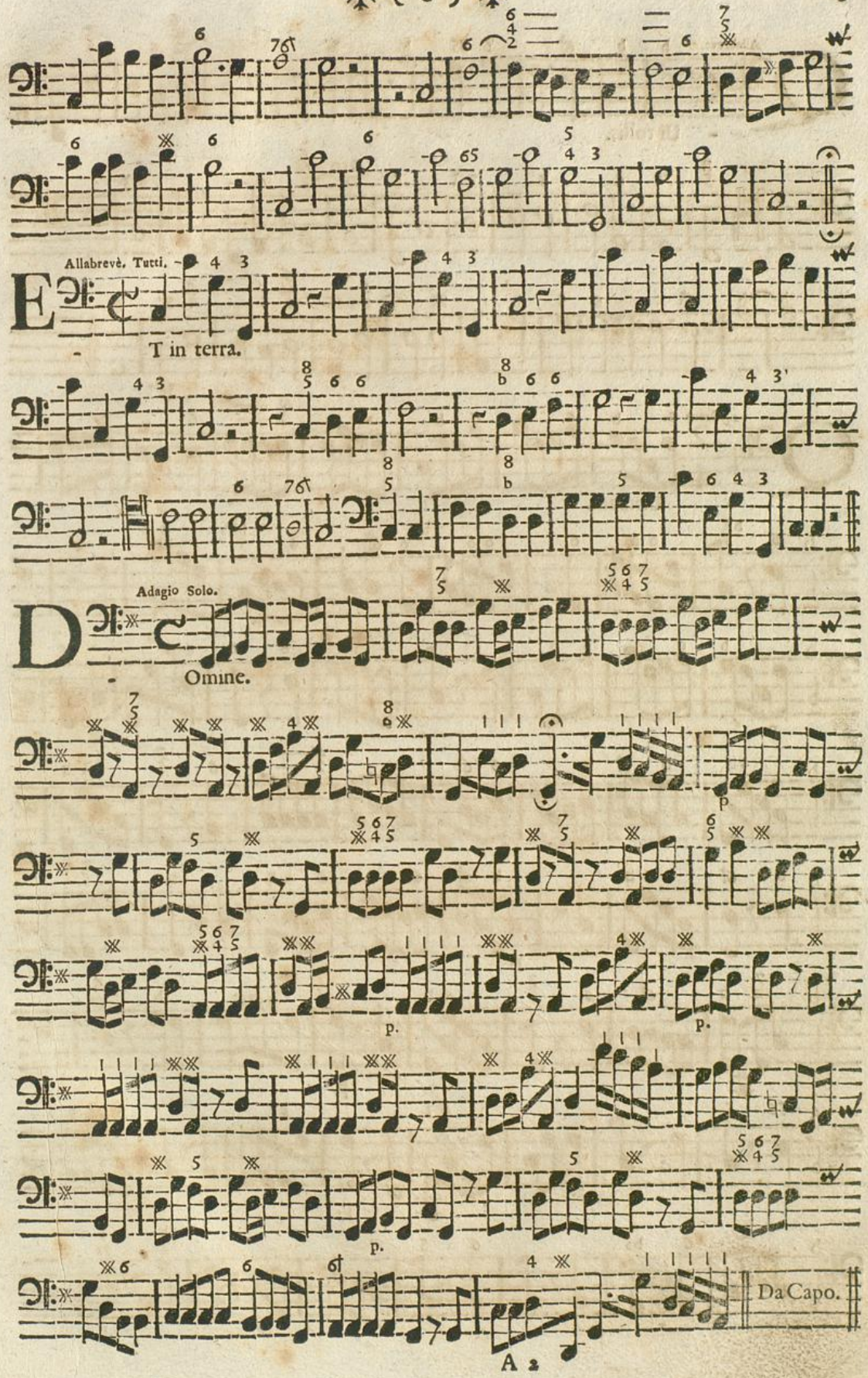

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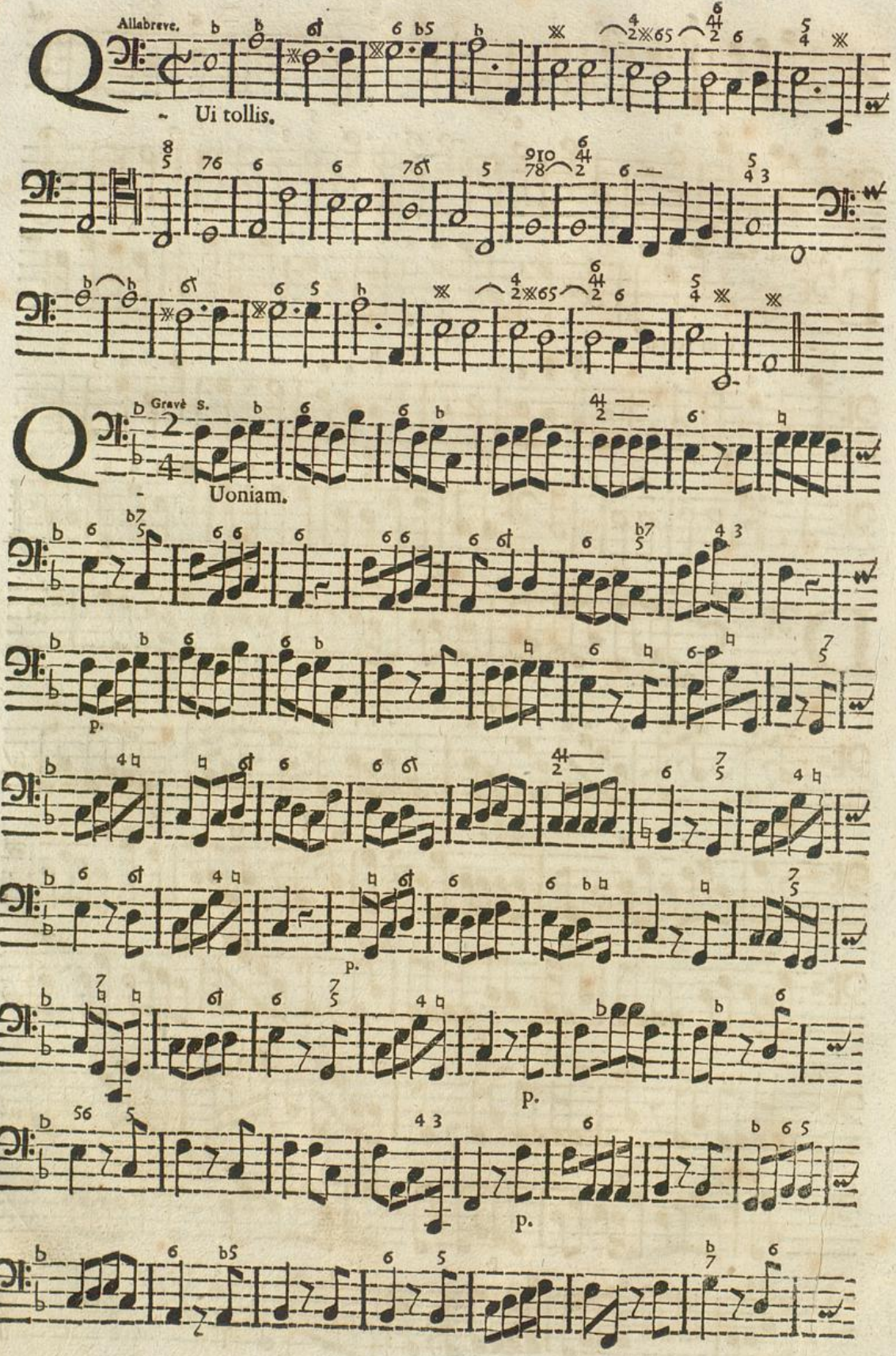

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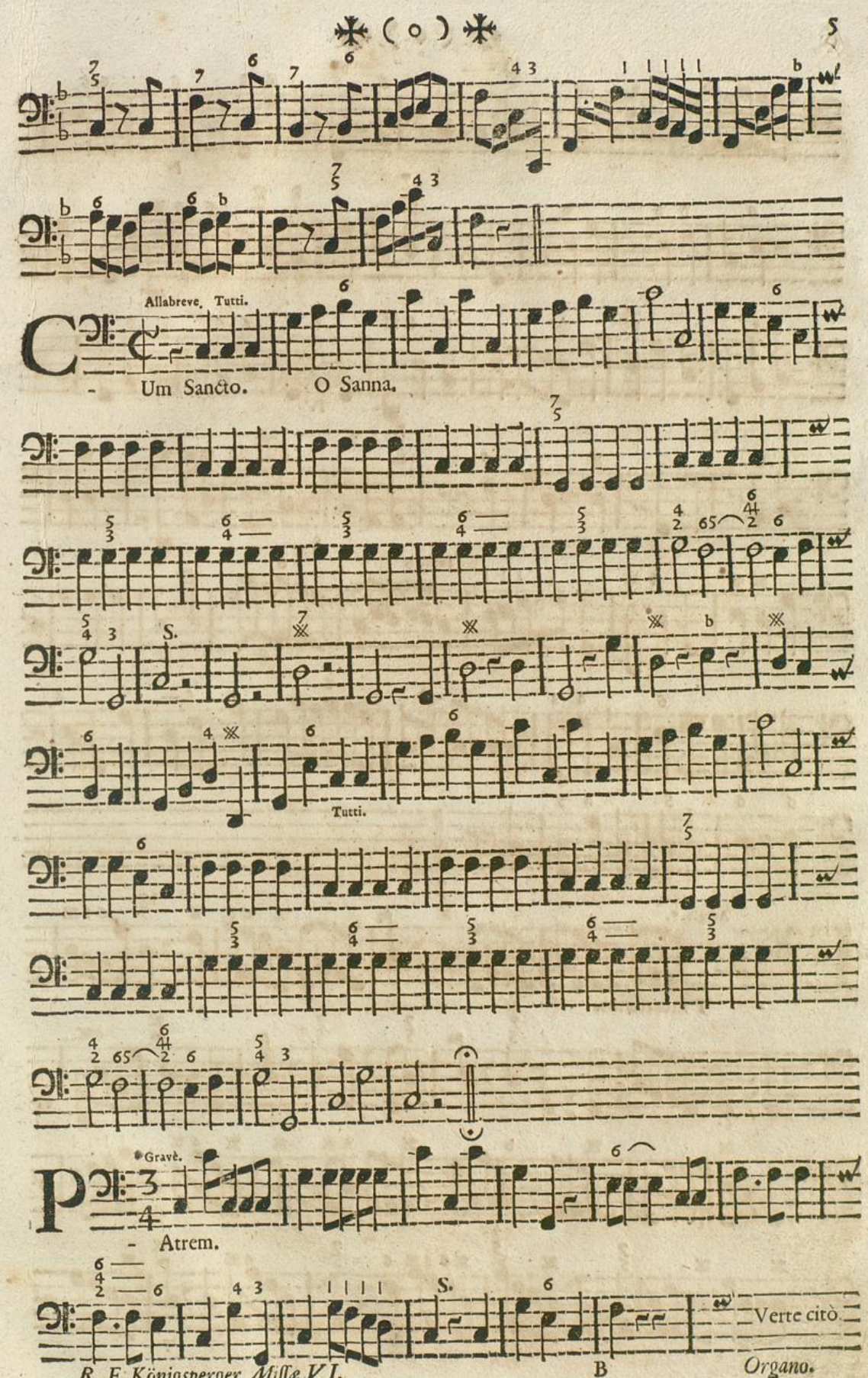
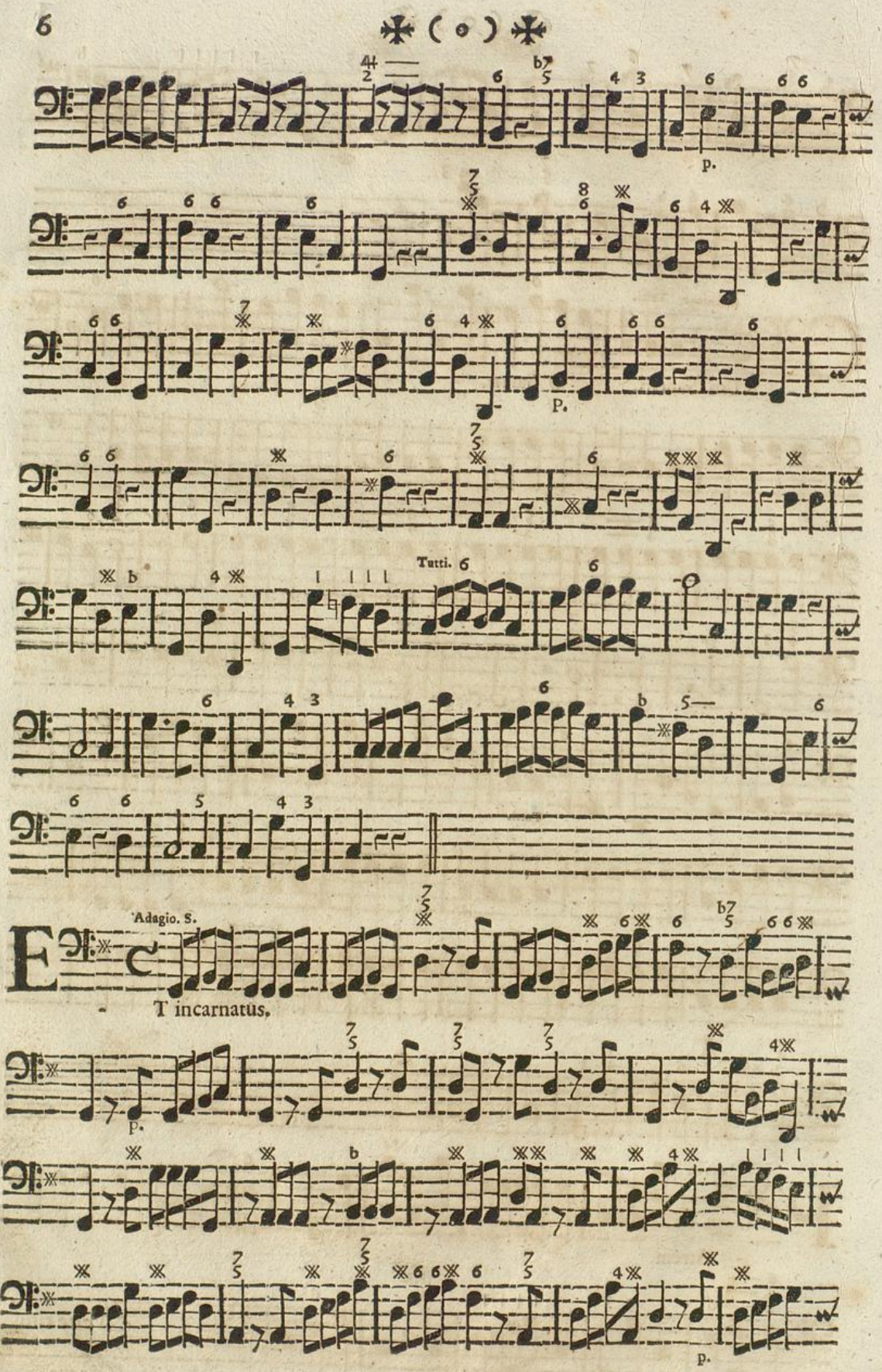
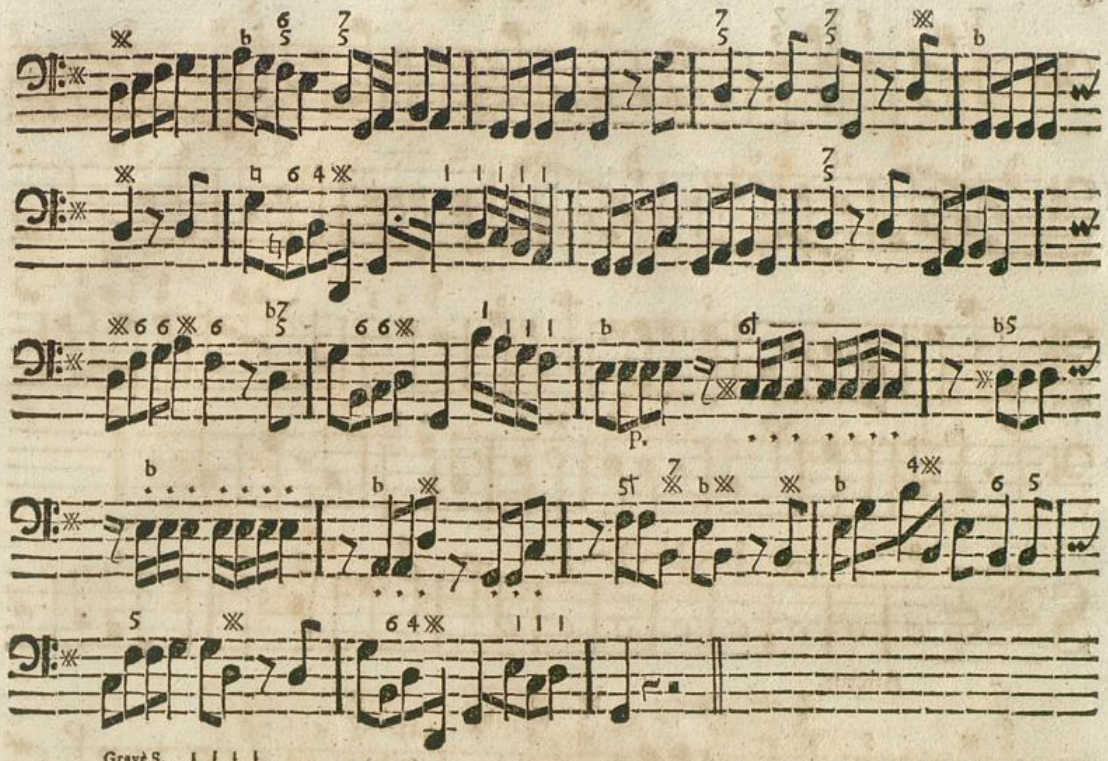
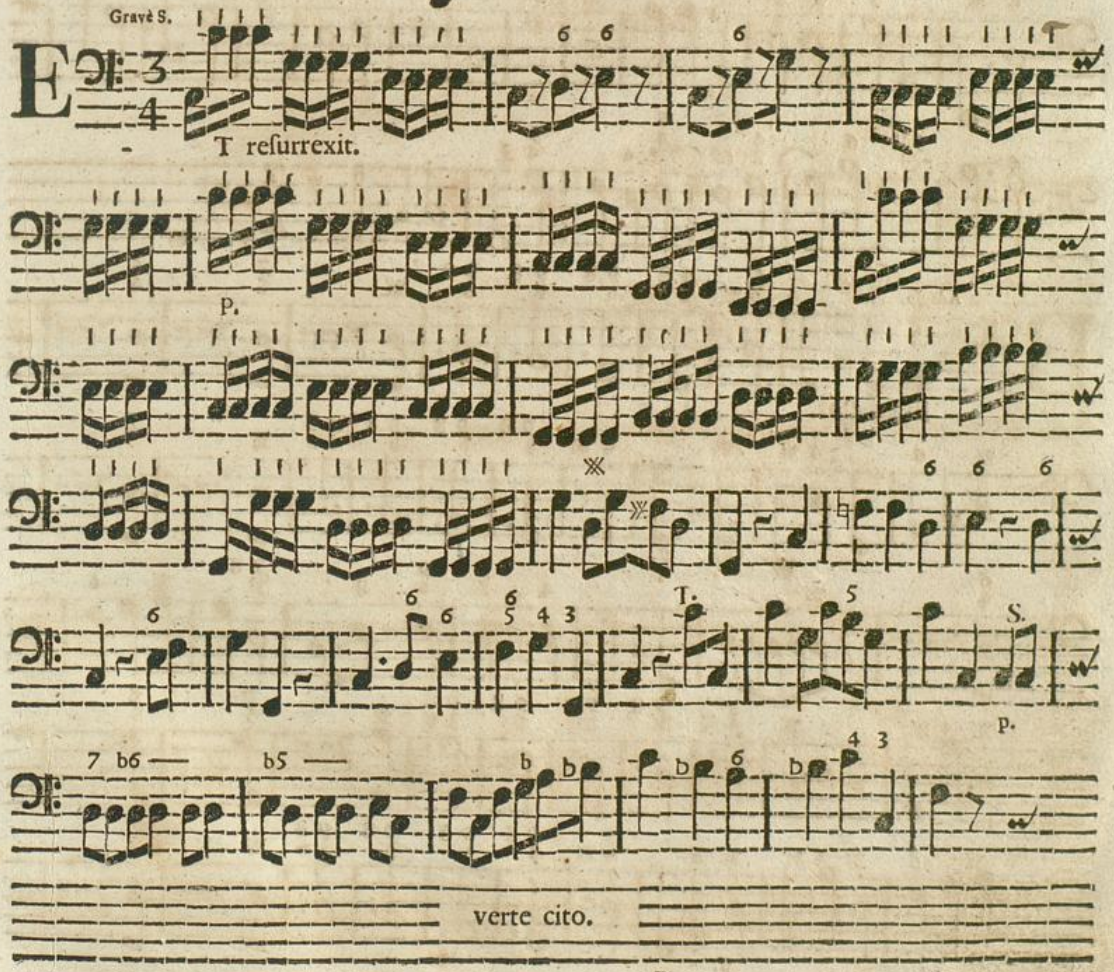
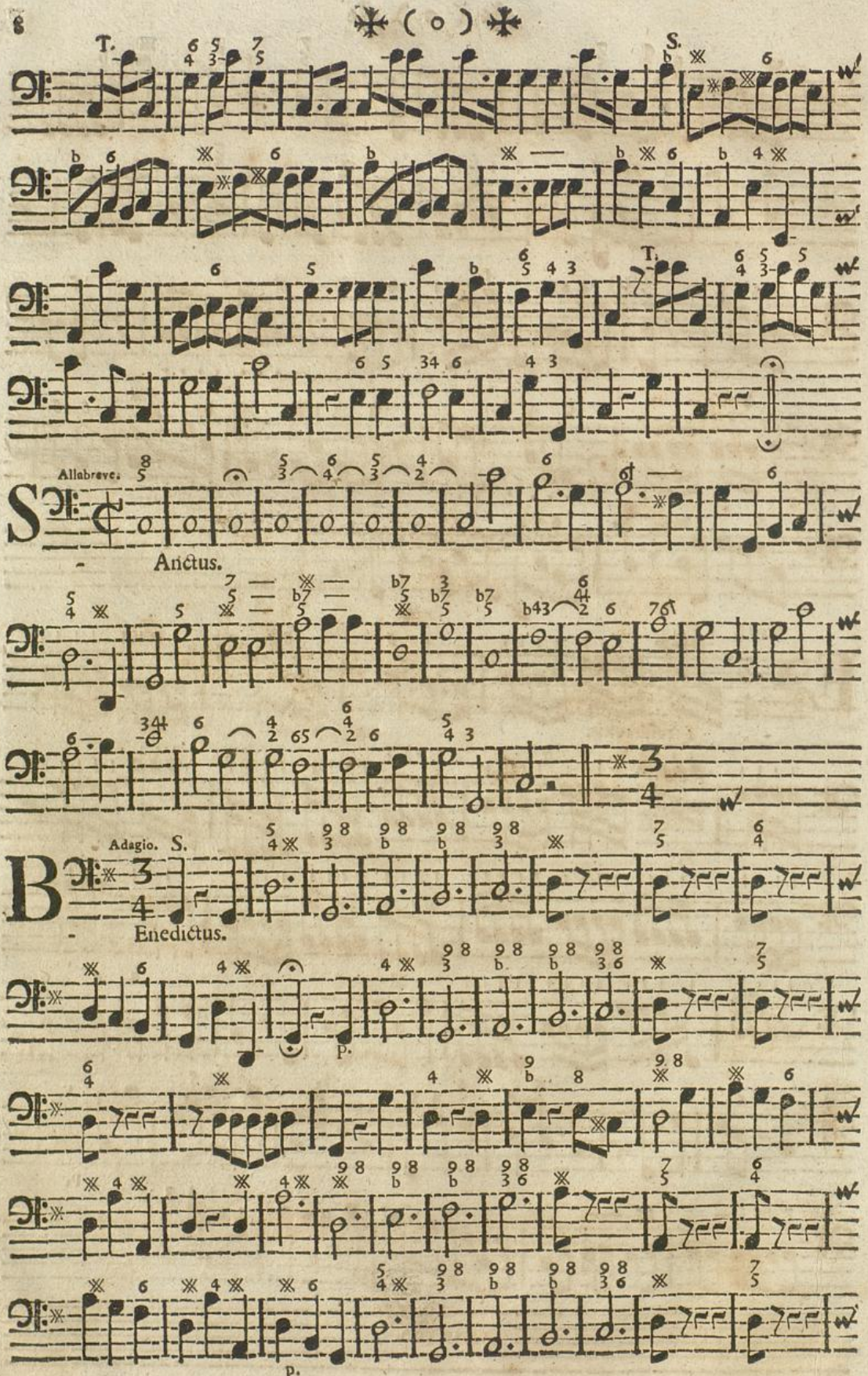

Allabreve. Tutti.
- Um Sancto.
O Sanna.
S.
Tutti.
Gravè.
- Atrem.
S.
Verte citò.


p.
p.
Tutti.
Adagio. s.
E
T incarnatus.
p.
p.



Gravè S.





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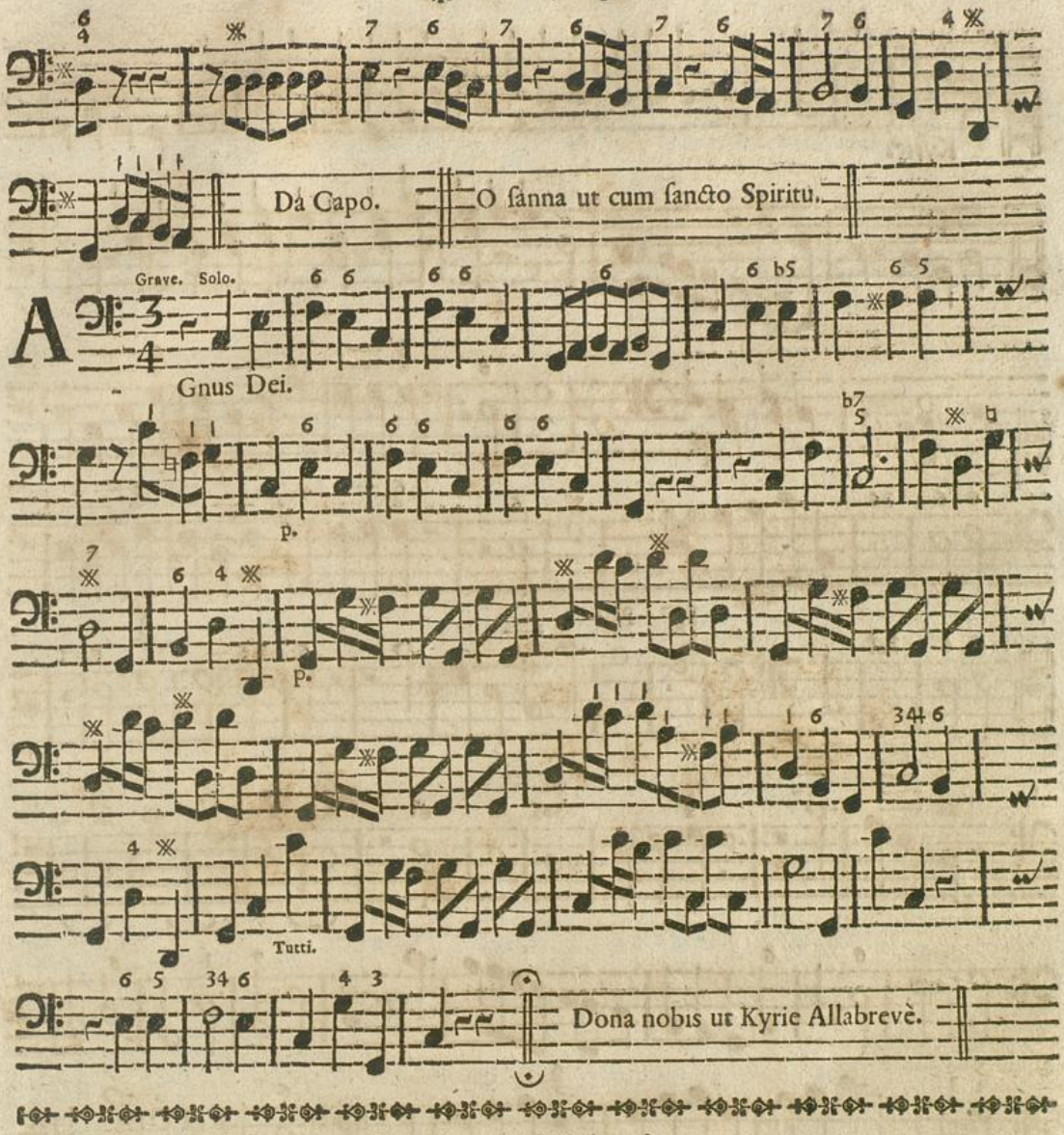
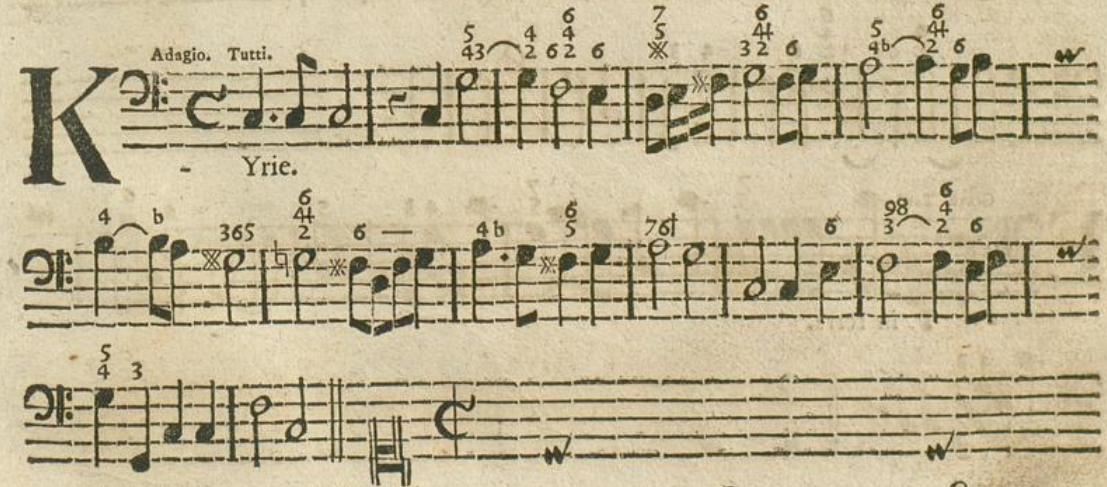
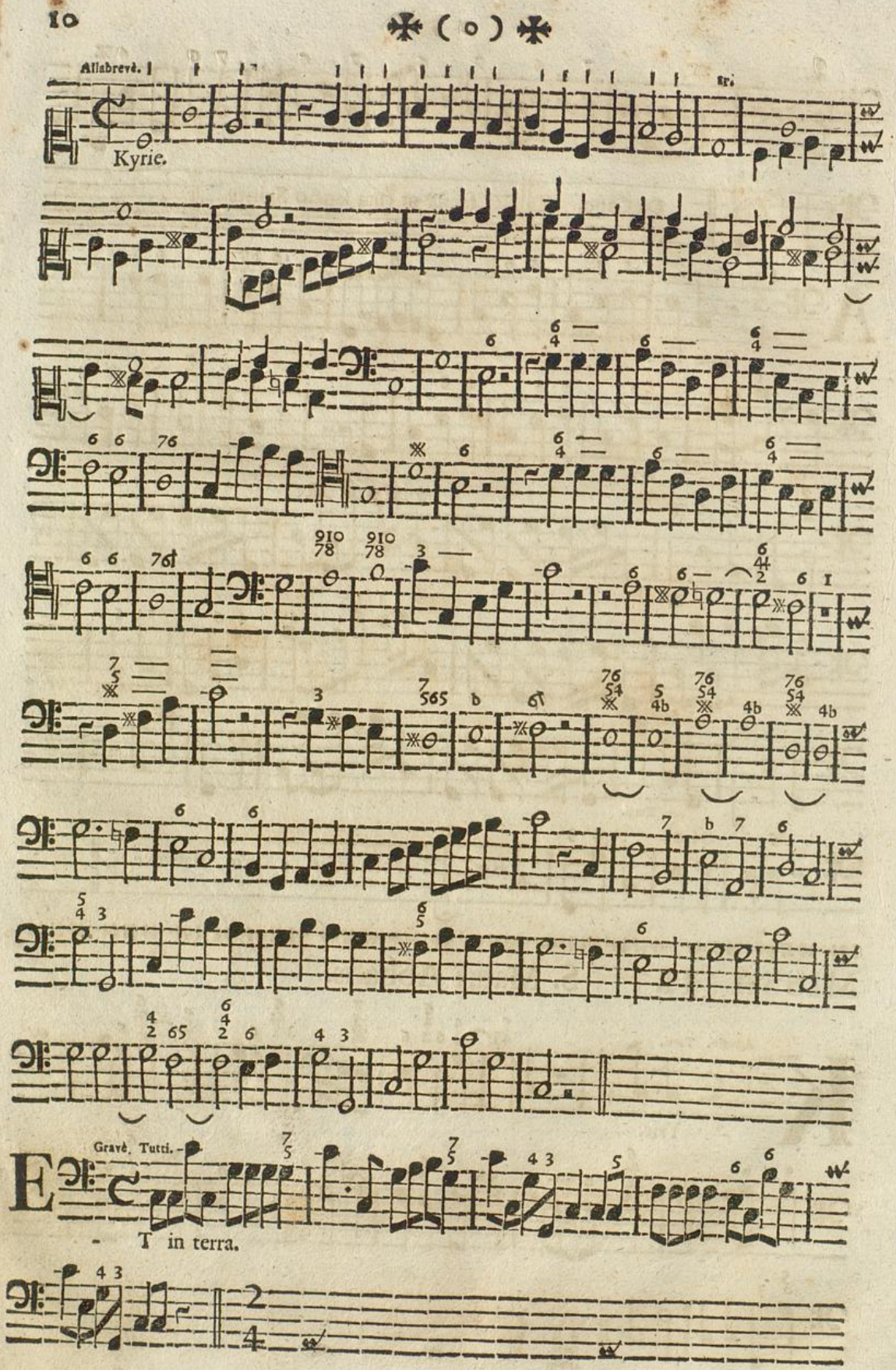
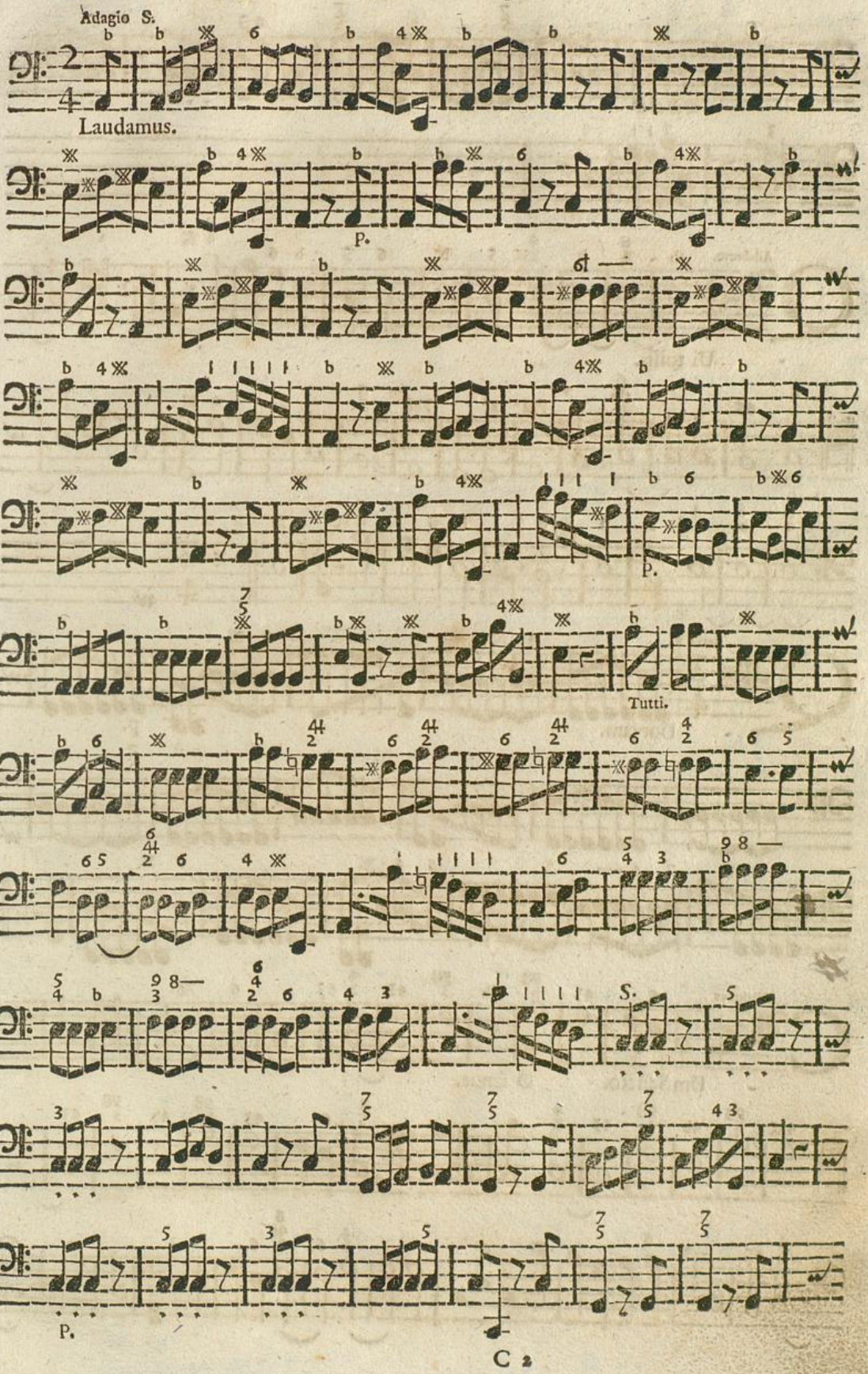
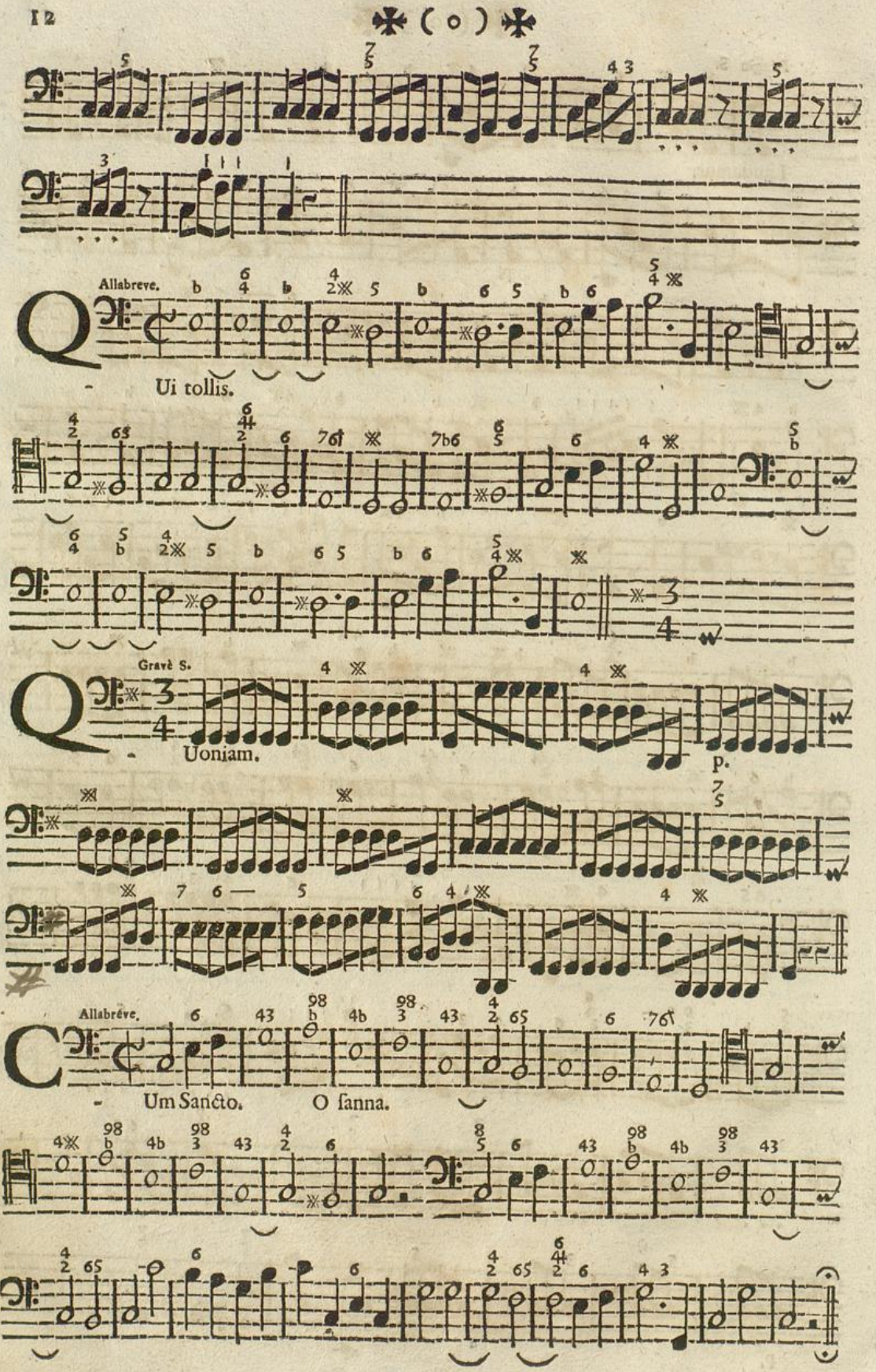


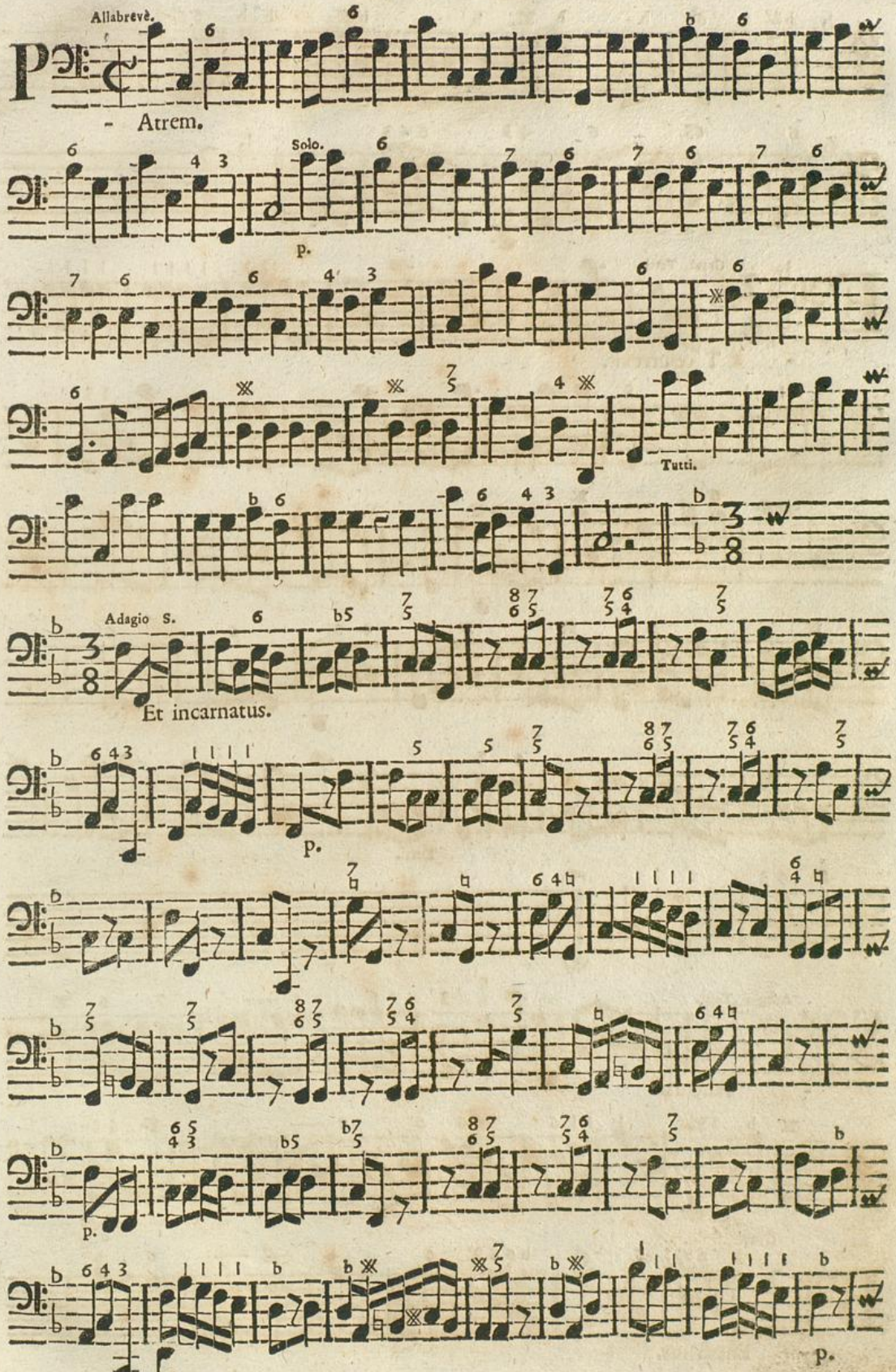
MISSA II. S. Mauri Abbatis.

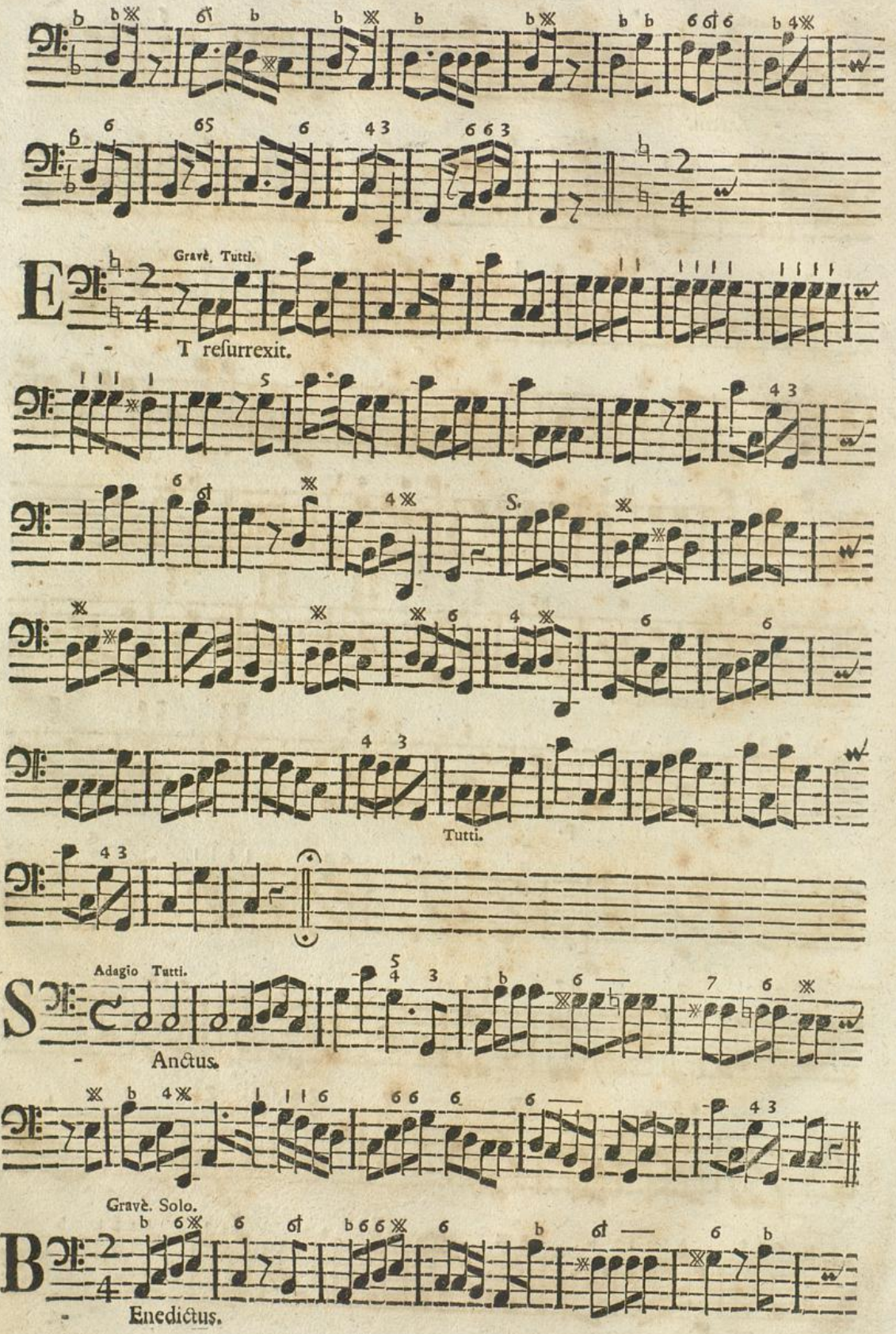


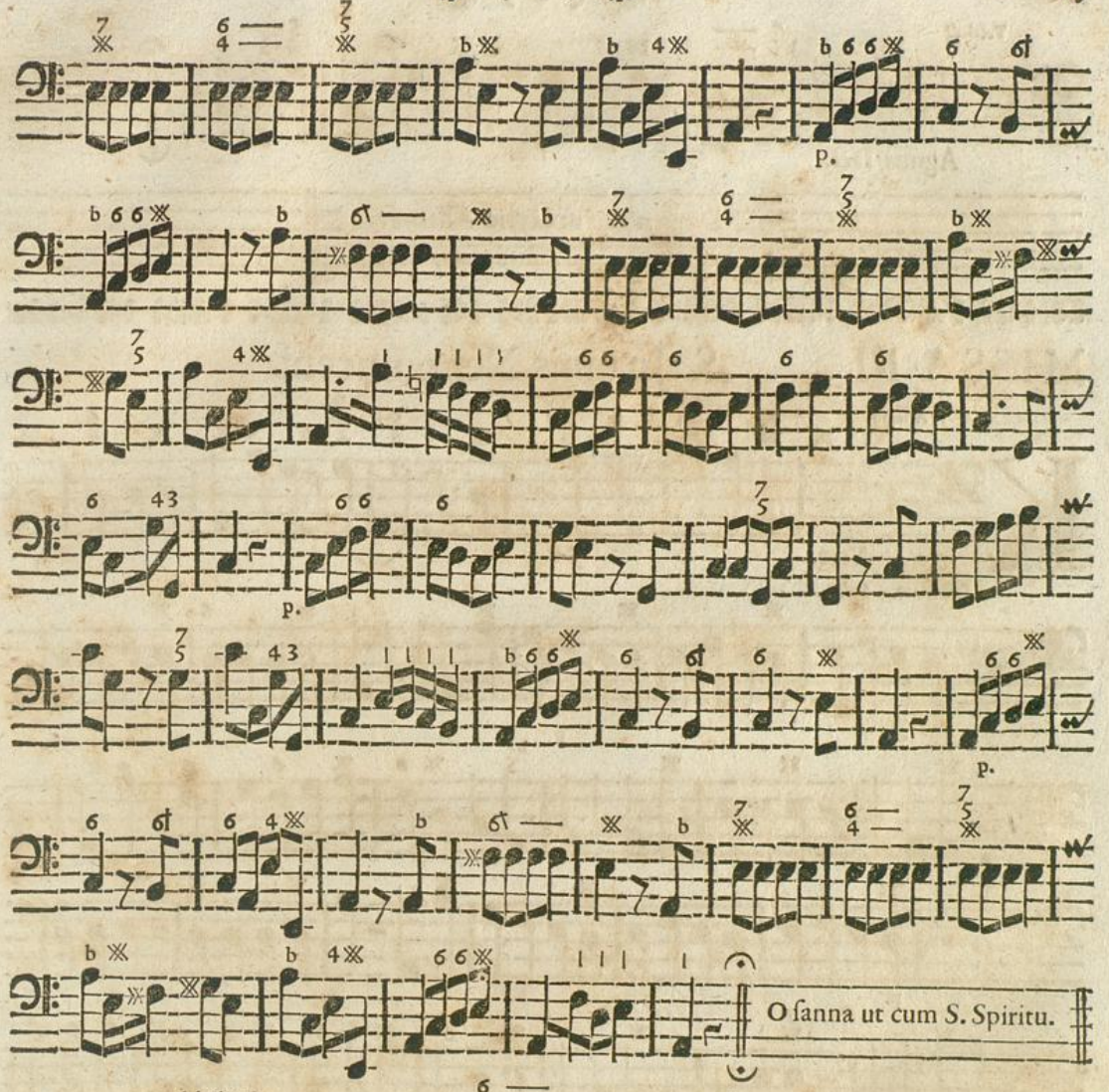

Allabrevè.
Kyrie.
Gravè. Tutti.
- T in terra.


Adagio S.
Laudamus.
P.
P.
Tutti.
S.
P.

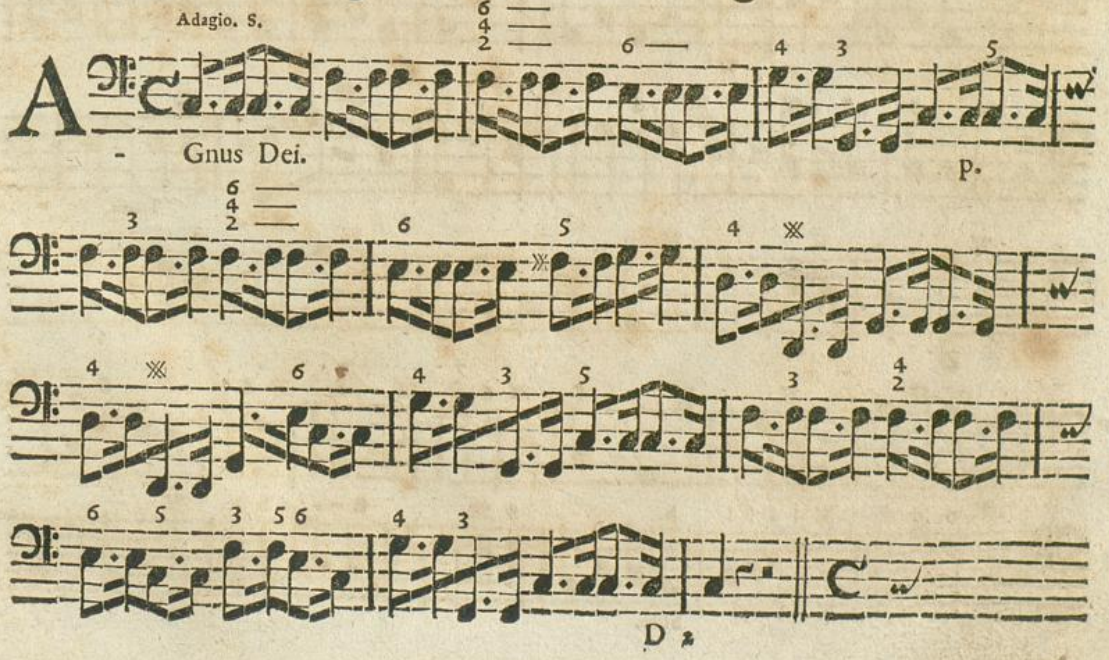

Allabreve.
Ui tollis.
Gravè S.
Uoniam.
p.
Allabrêve.
Um Sancto.
O ſanna.


Allabrevè.
- Atrem.
Solo.
p.
Tutti.
Adagio s.
Et incarnatus.
p.
p.
p.


Gravè. Tutti.
E
T resurrexit.
S.
Tutti.
Adagio Tutti.
S
Anctus.
Gravè. Solo.
B
Enedictus.



Adagio. S.



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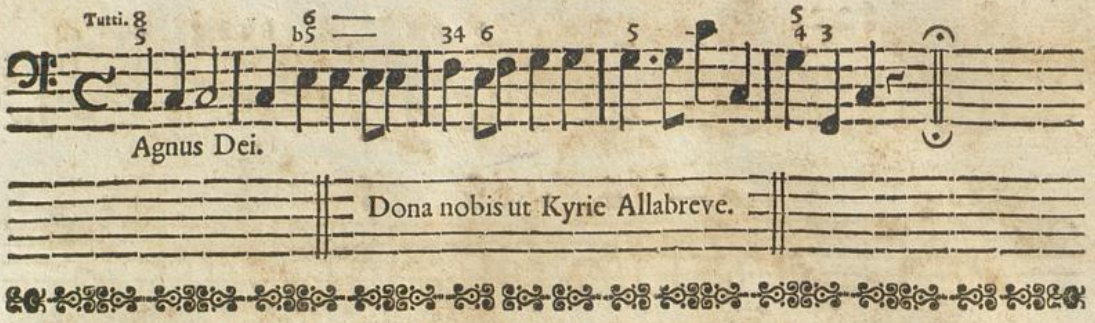
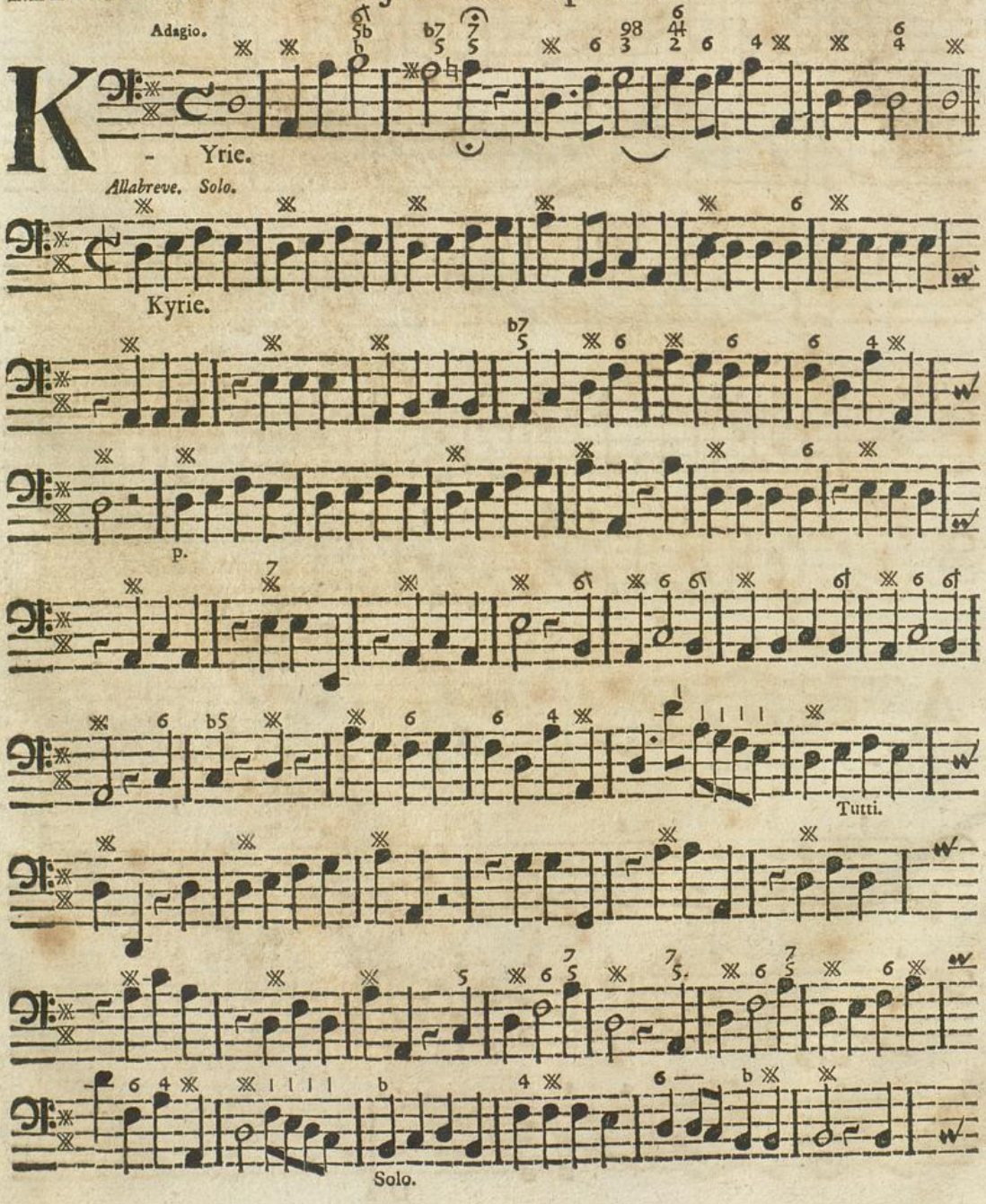
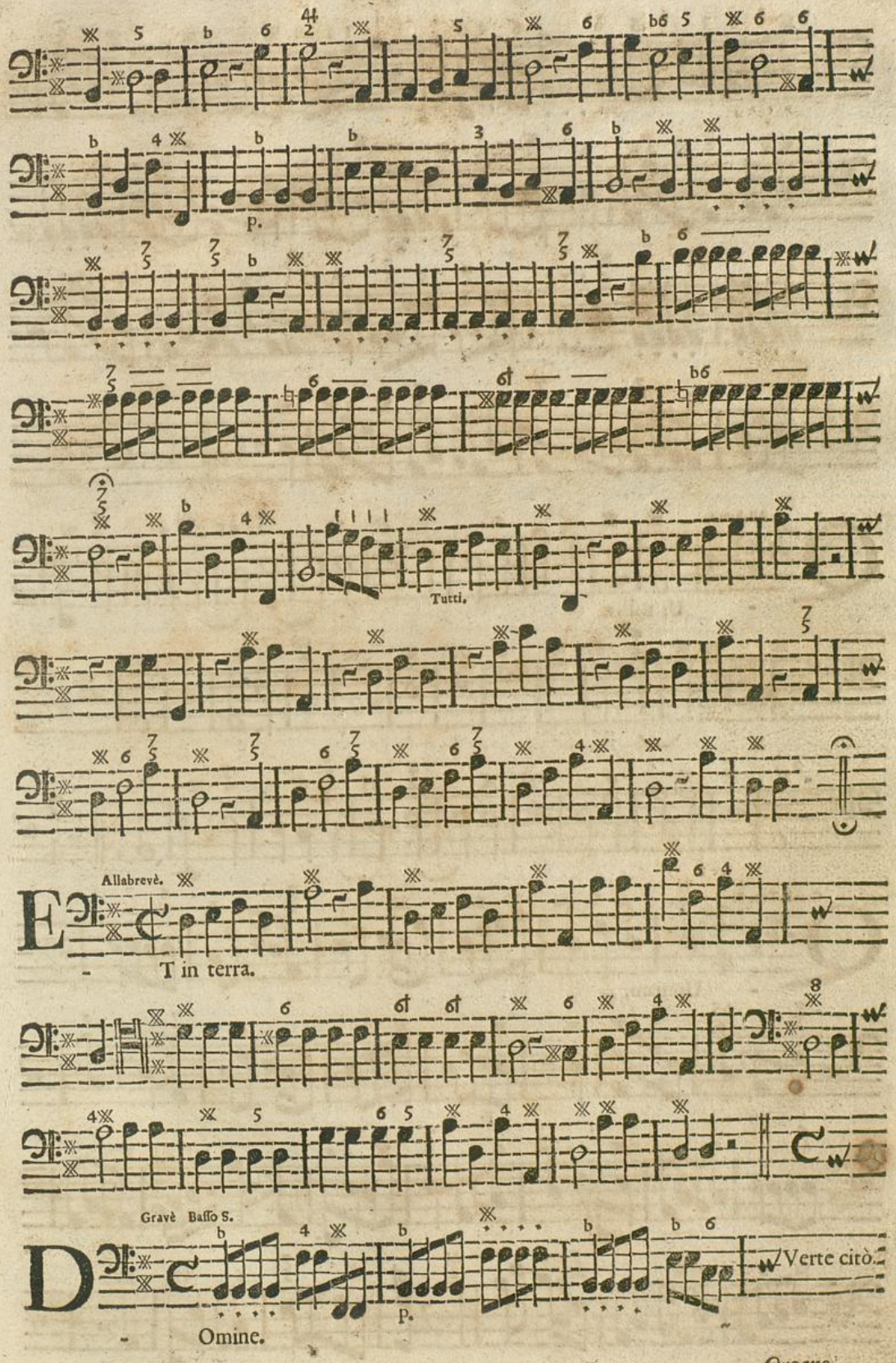
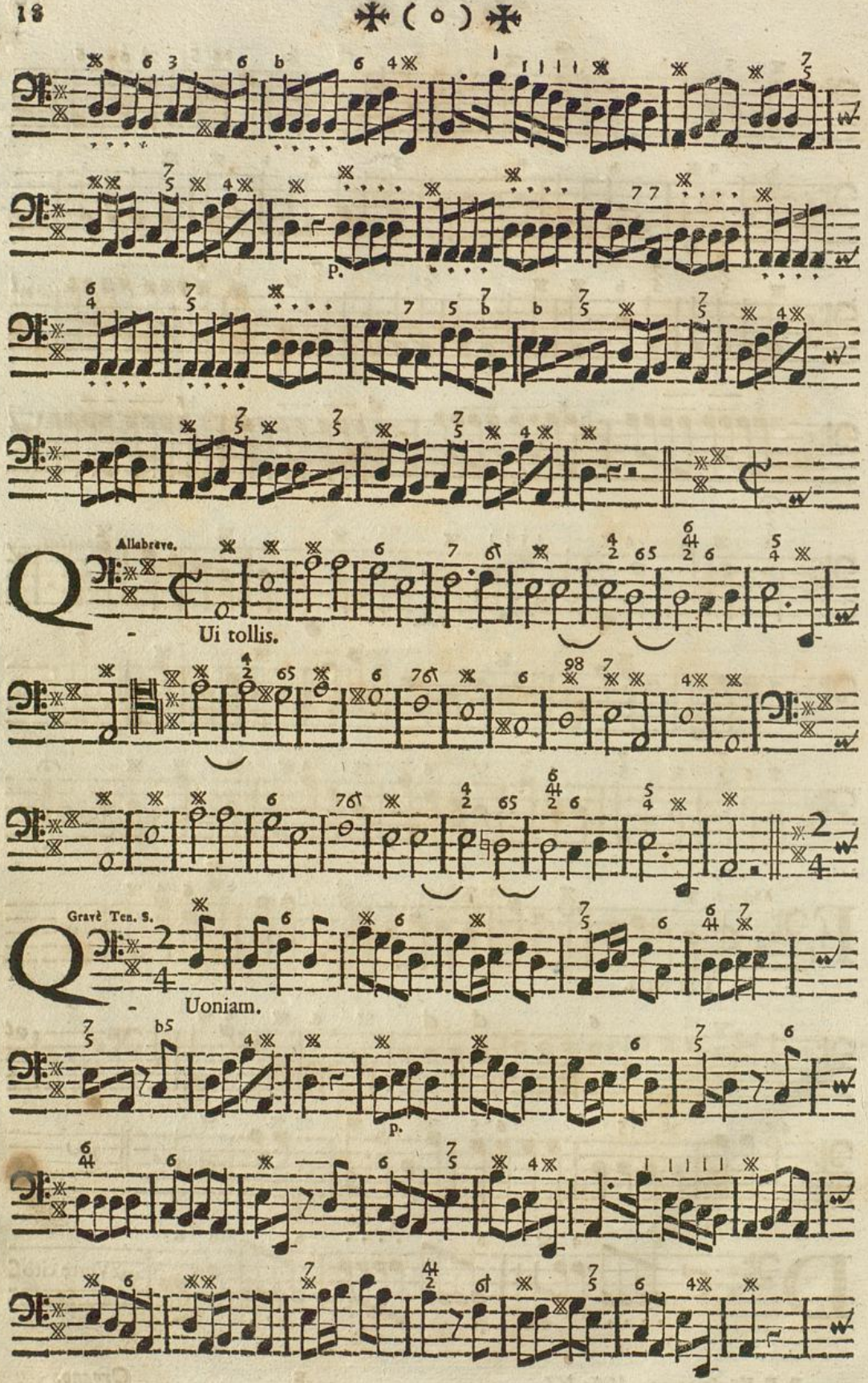
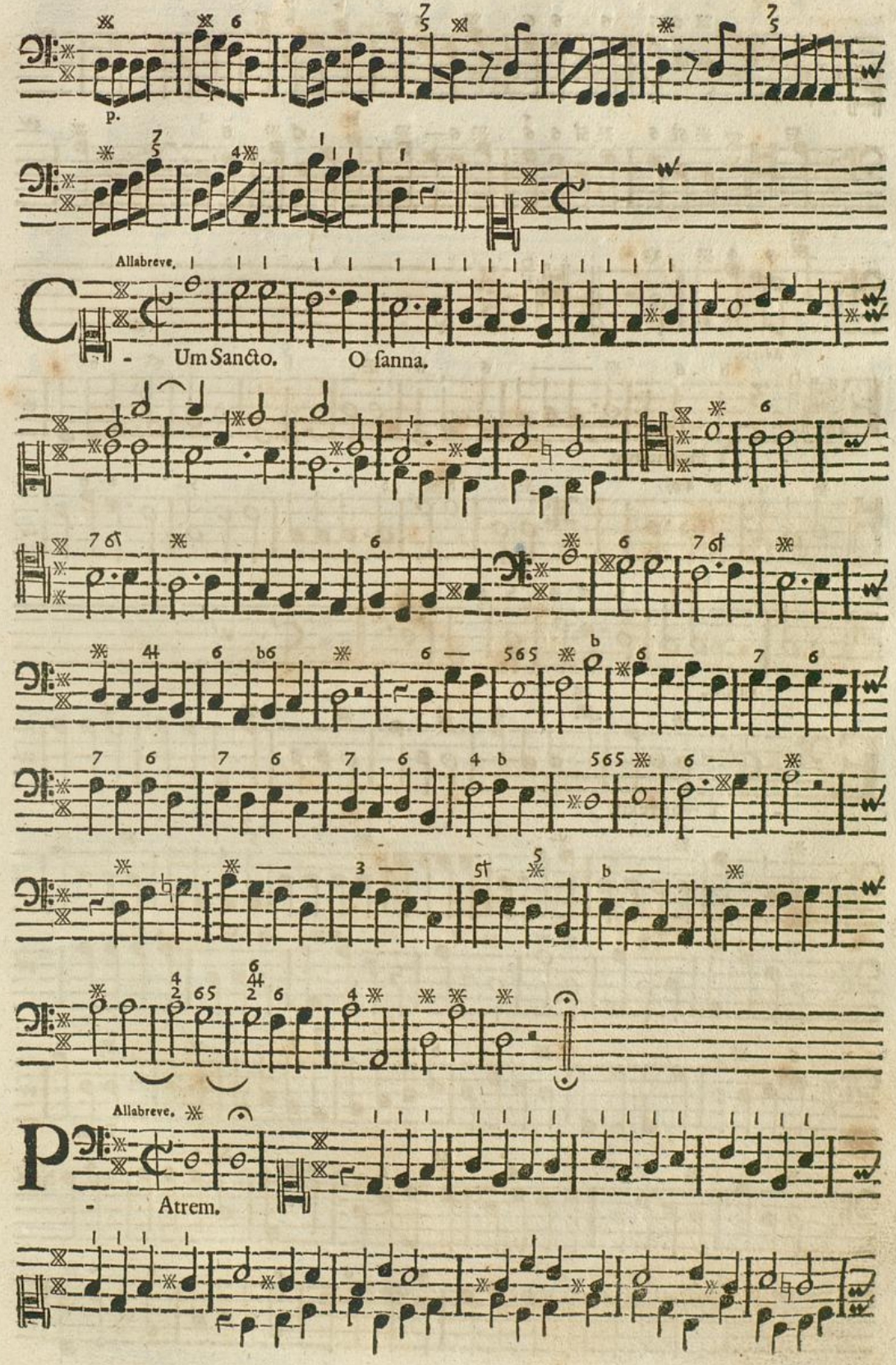


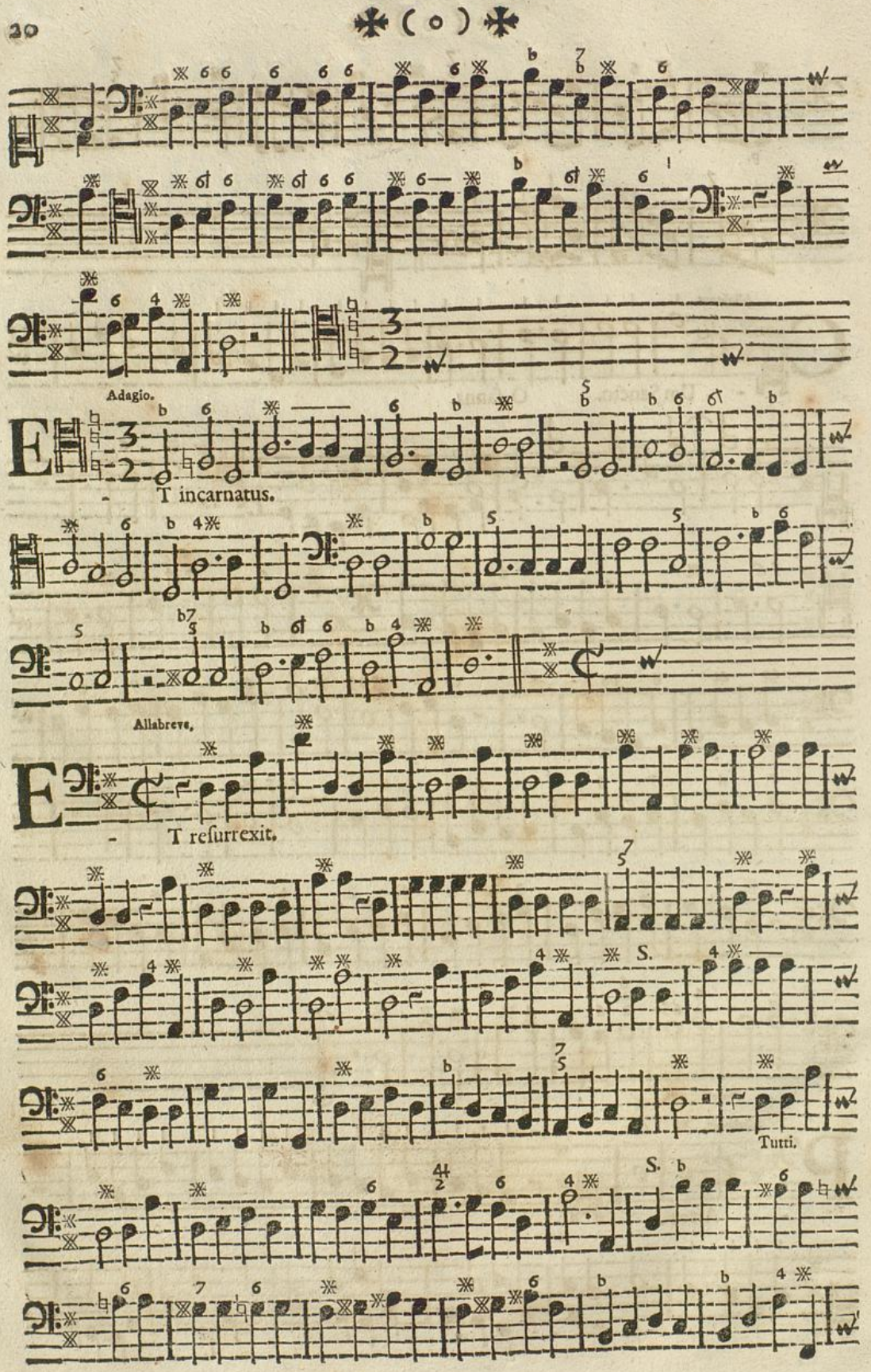
MISSA III. S. Joannis Nepomuceni.

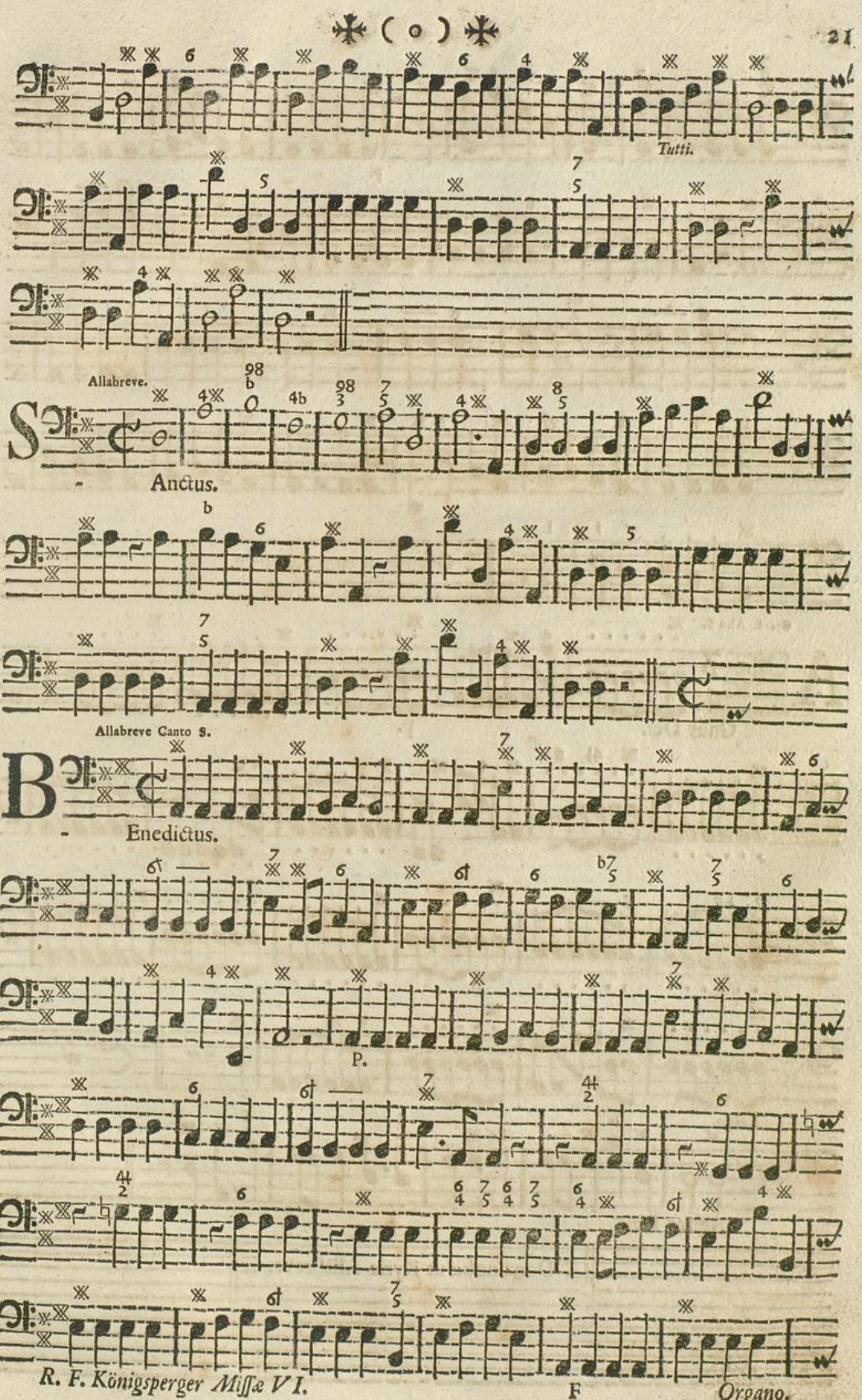


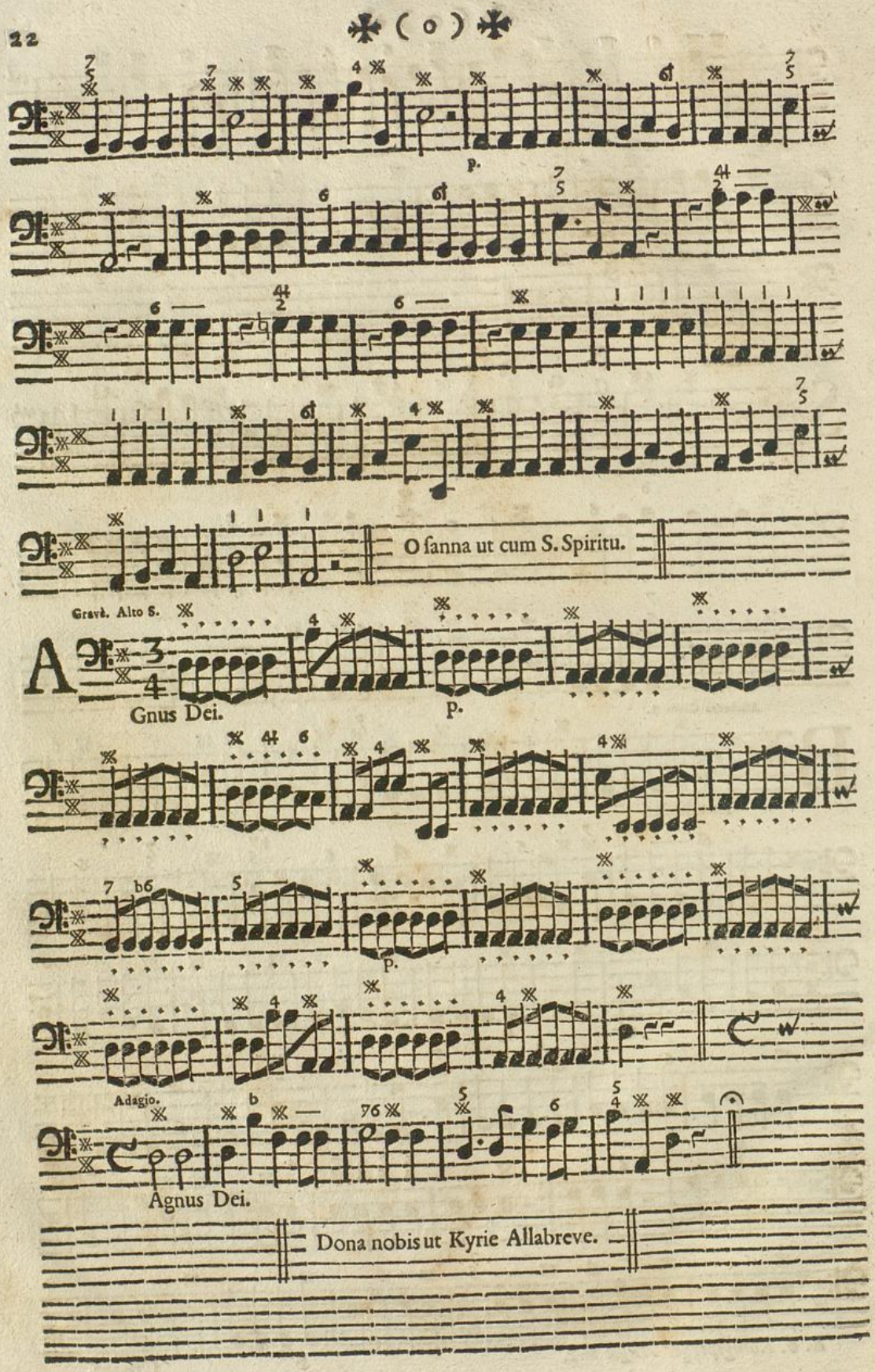

p.
Tutti.
Allabrevè.
T in terra.
Gravè Baſſo S.
p.
Verte citò.
Omine.


Allabreve.
Ui tollis.
Gravè Ten. S.
Uoniam.

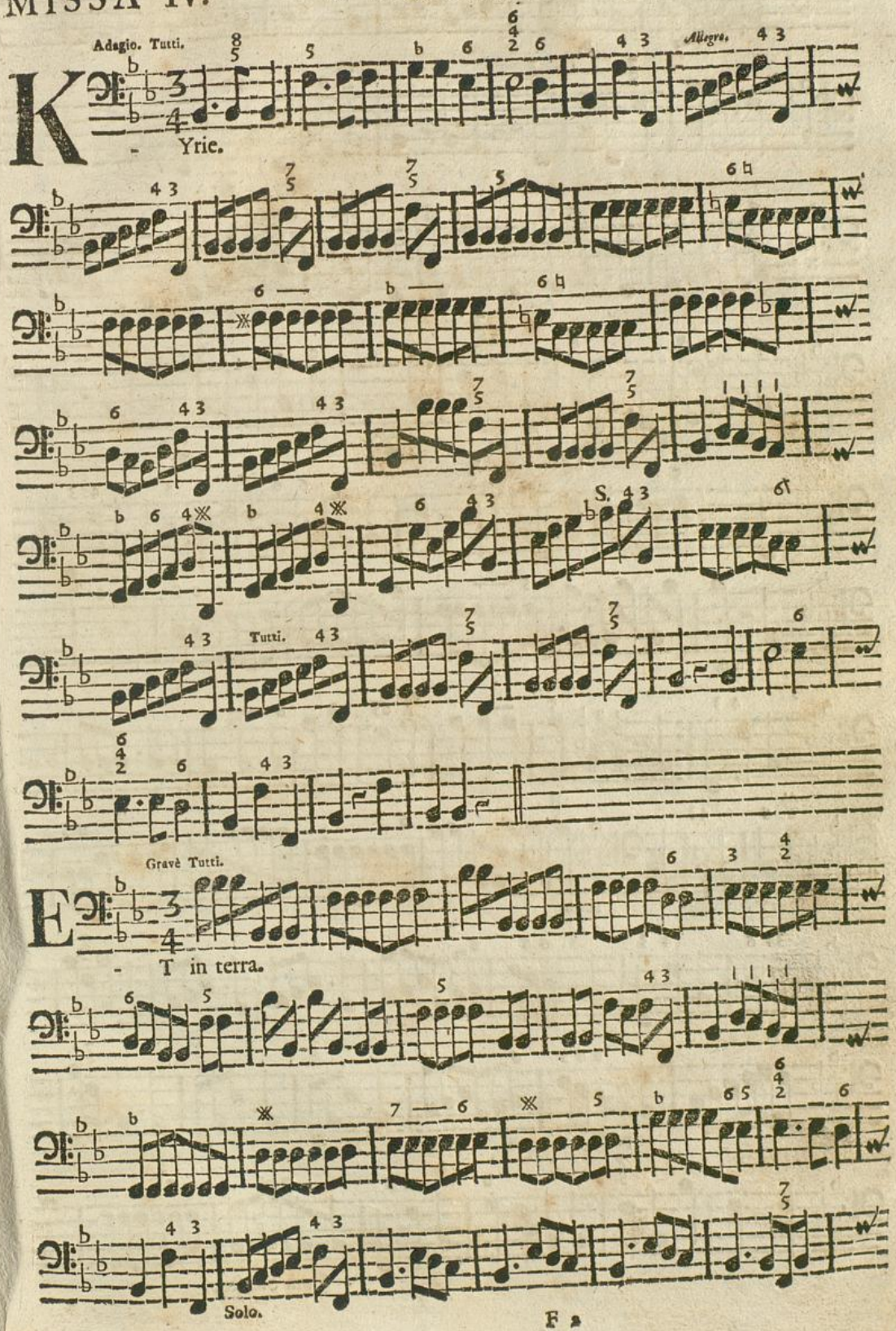

p.
Allabreve.
C
- Um Sancto. O ſanna.
Allabreve.
P
- Atrem.

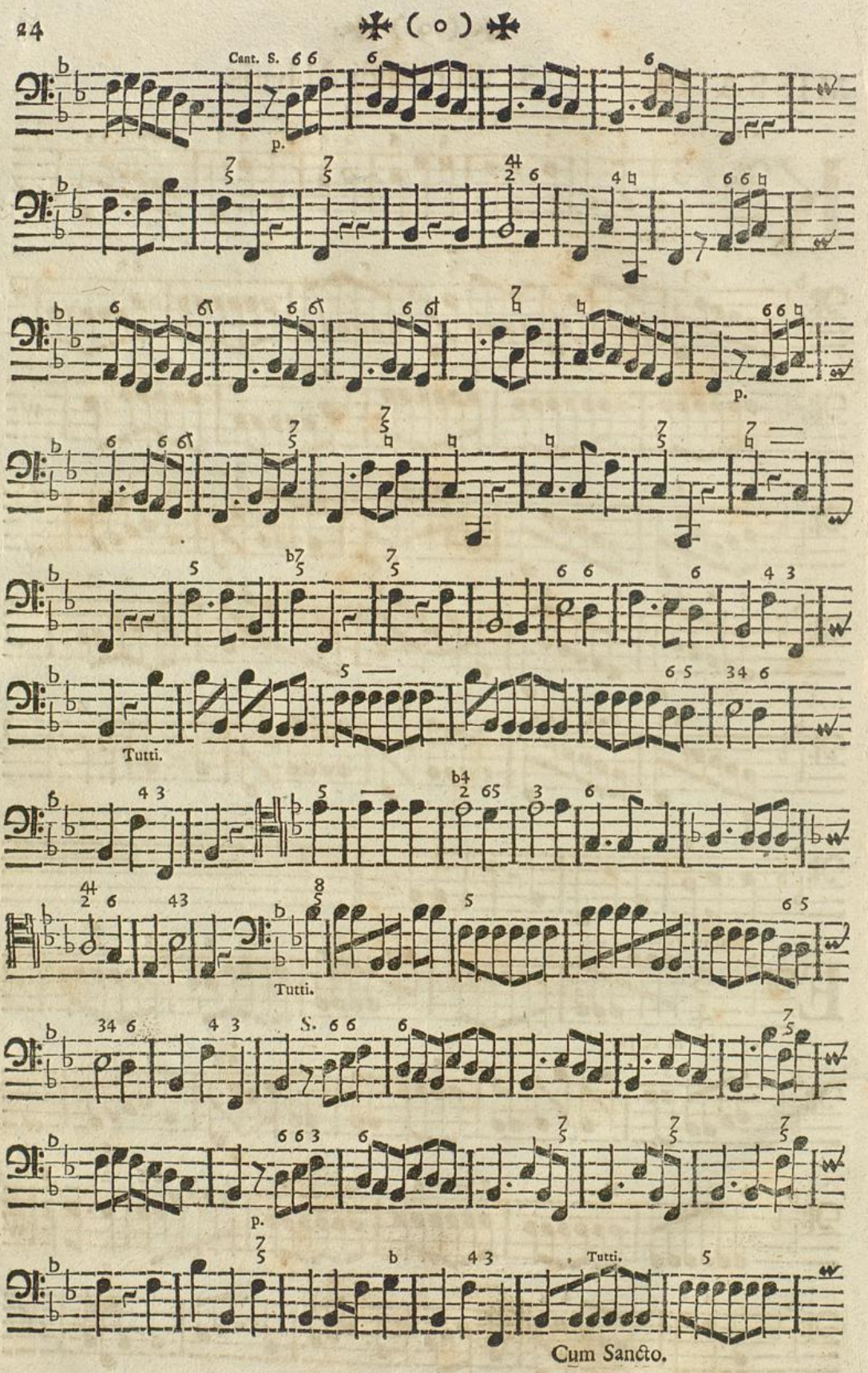

Adagio.
E
- T incarnatus.
Allabreve.
E
- T resurrexit.
S.
Tutti.
S.

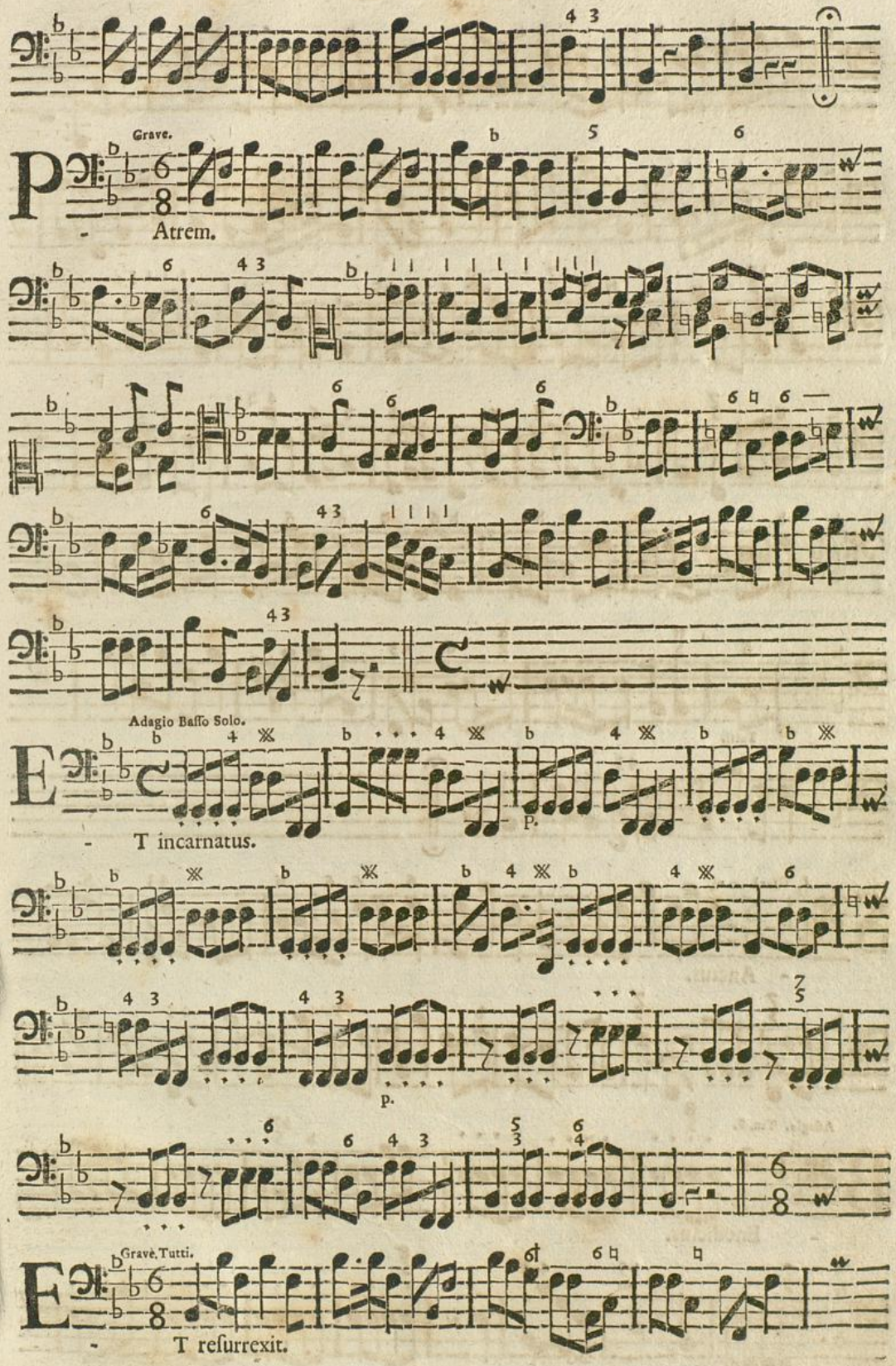

Tutti.
Allabreve.
Anctus.
Allabreve Canto S.
Enedictus.
P.

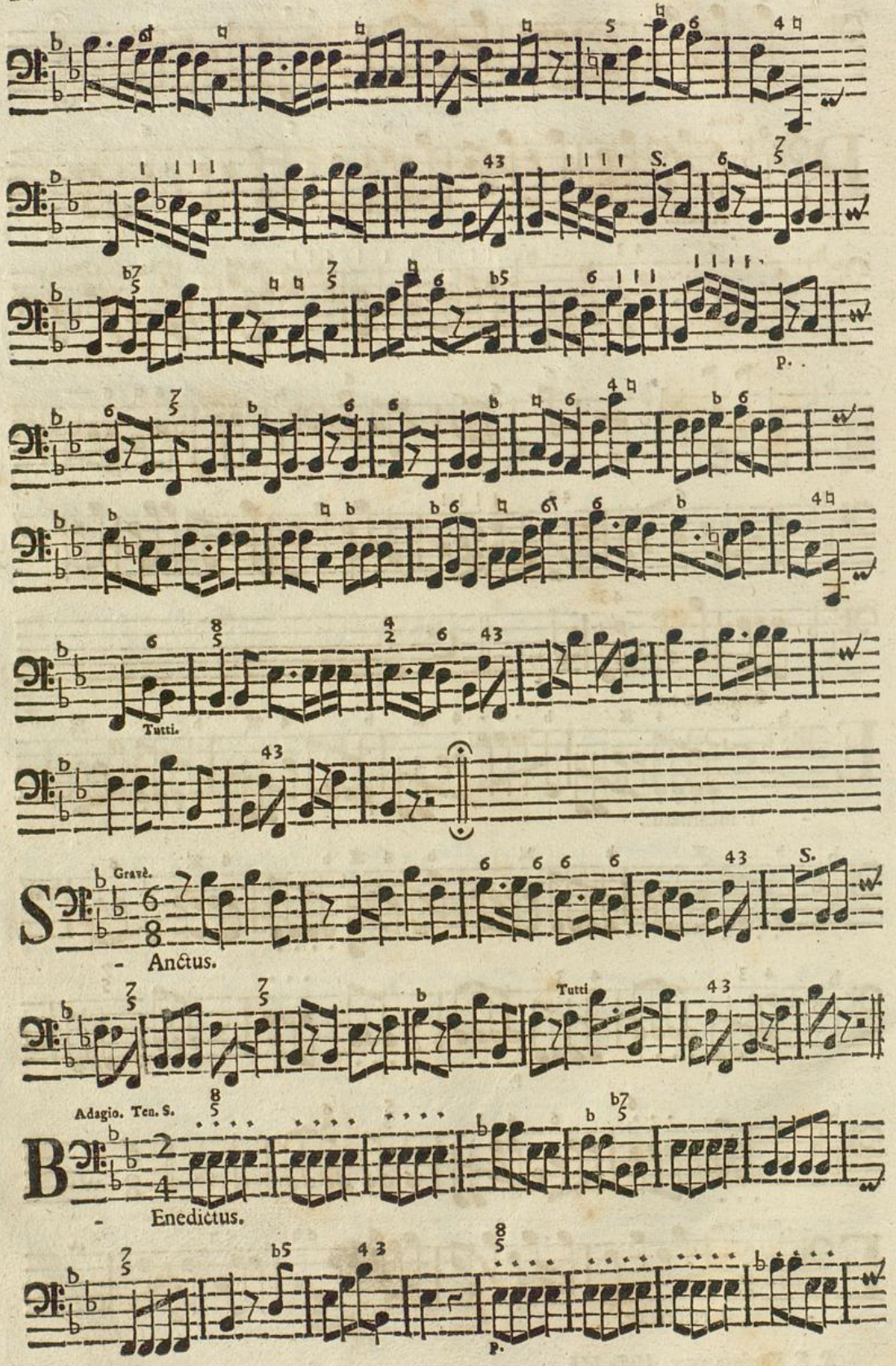

p.
O sanna ut cum S. Spiritu.
Gravè. Alto S.
A
Gnus Dei.
p.
p.
Adagio.
Agnus Dei.
Dona nobis ut Kyrie Allabreve.

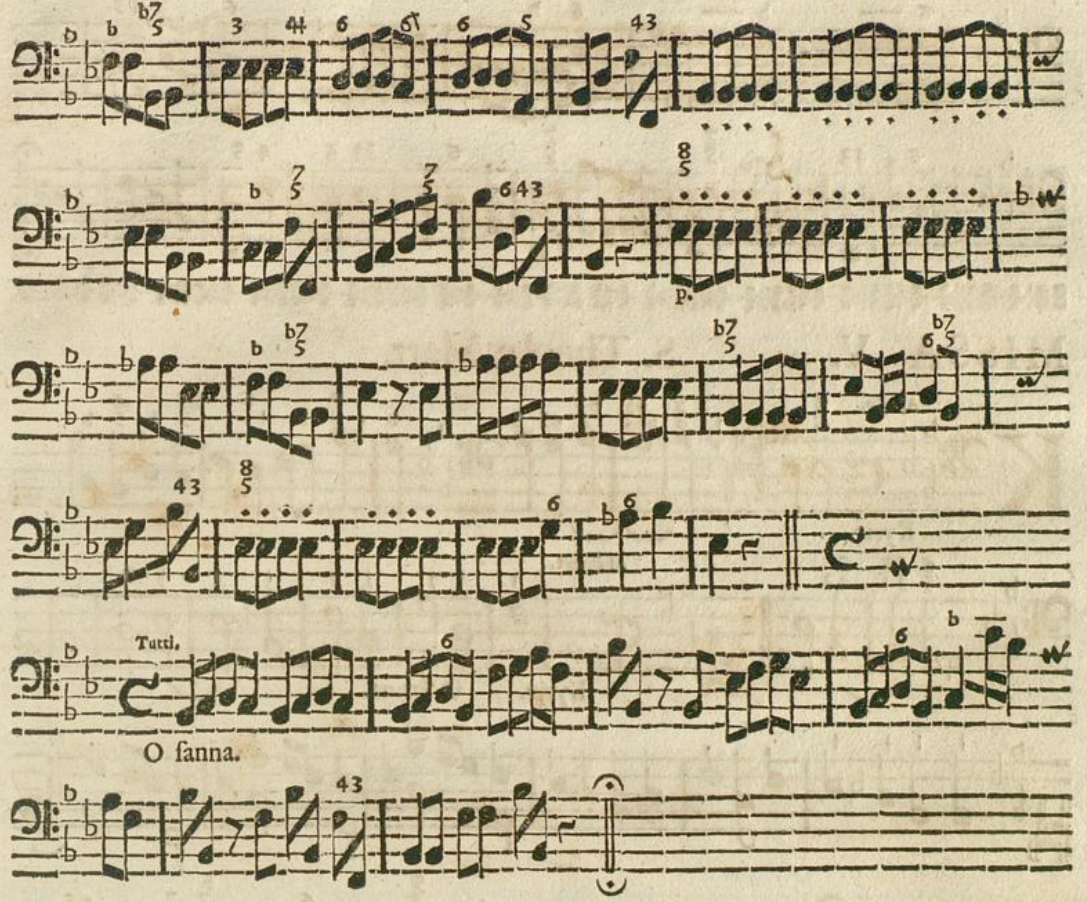
MISSA IV. S. Wunibaldi Abbatis.

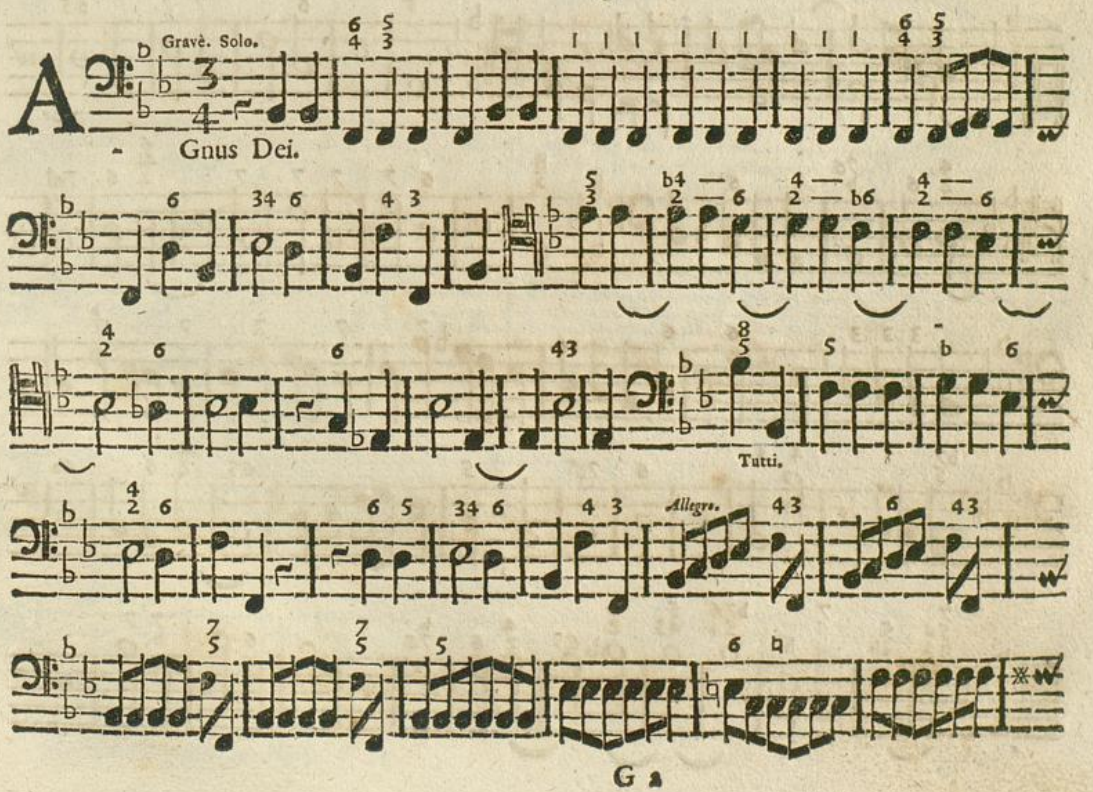


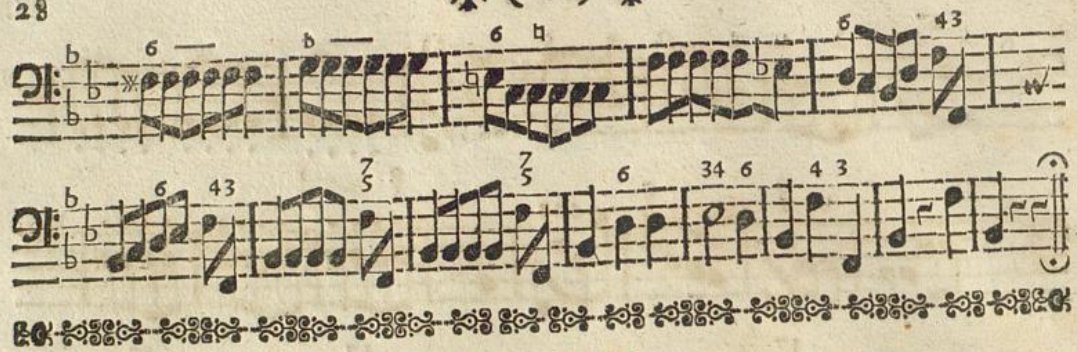

Cant. S.
p.
p.
Tutti.
Tutti.
S.
p.
Tutti.
Cum Sancto.


Grave.
Atrem.
Adagio Baſſo Solo.
P.
T incarnatus.
p.
Gravè. Tutti.
T reſurrexit.

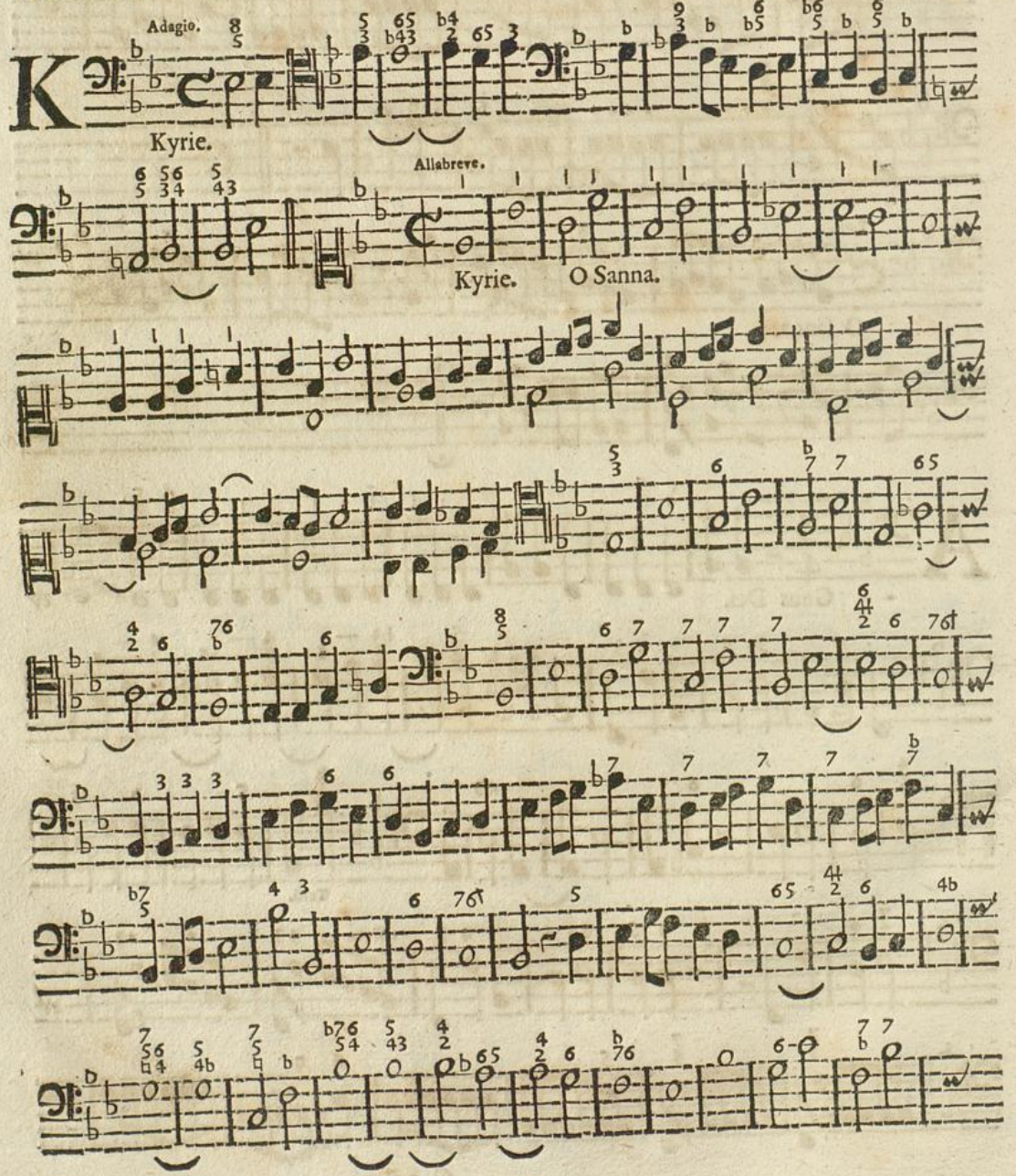

Tutti.
Gravè.
- Anctus.
Tutti
Adagio. Ten. S.
- Enedictus.

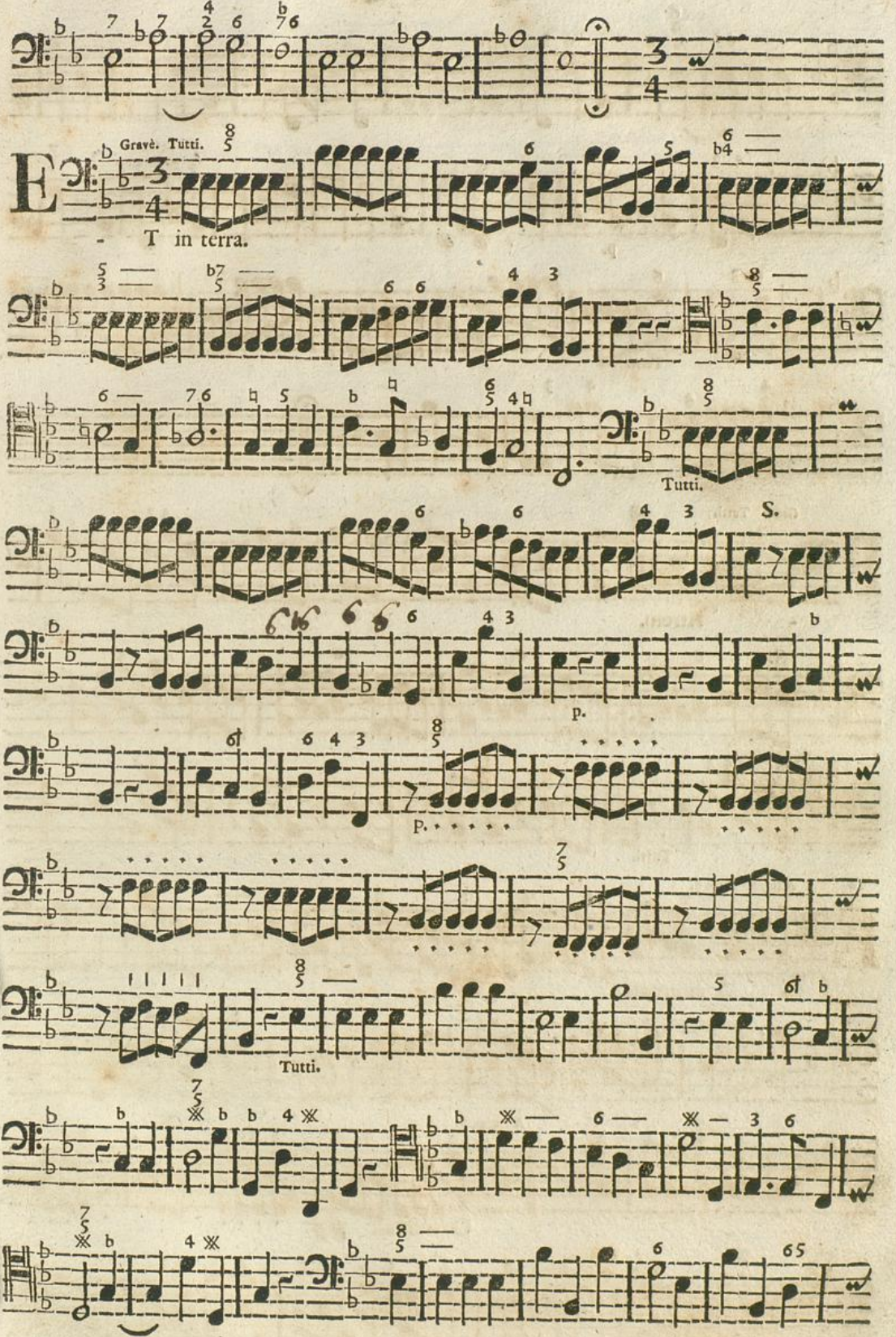

p.
Tutti.
O ſanna.

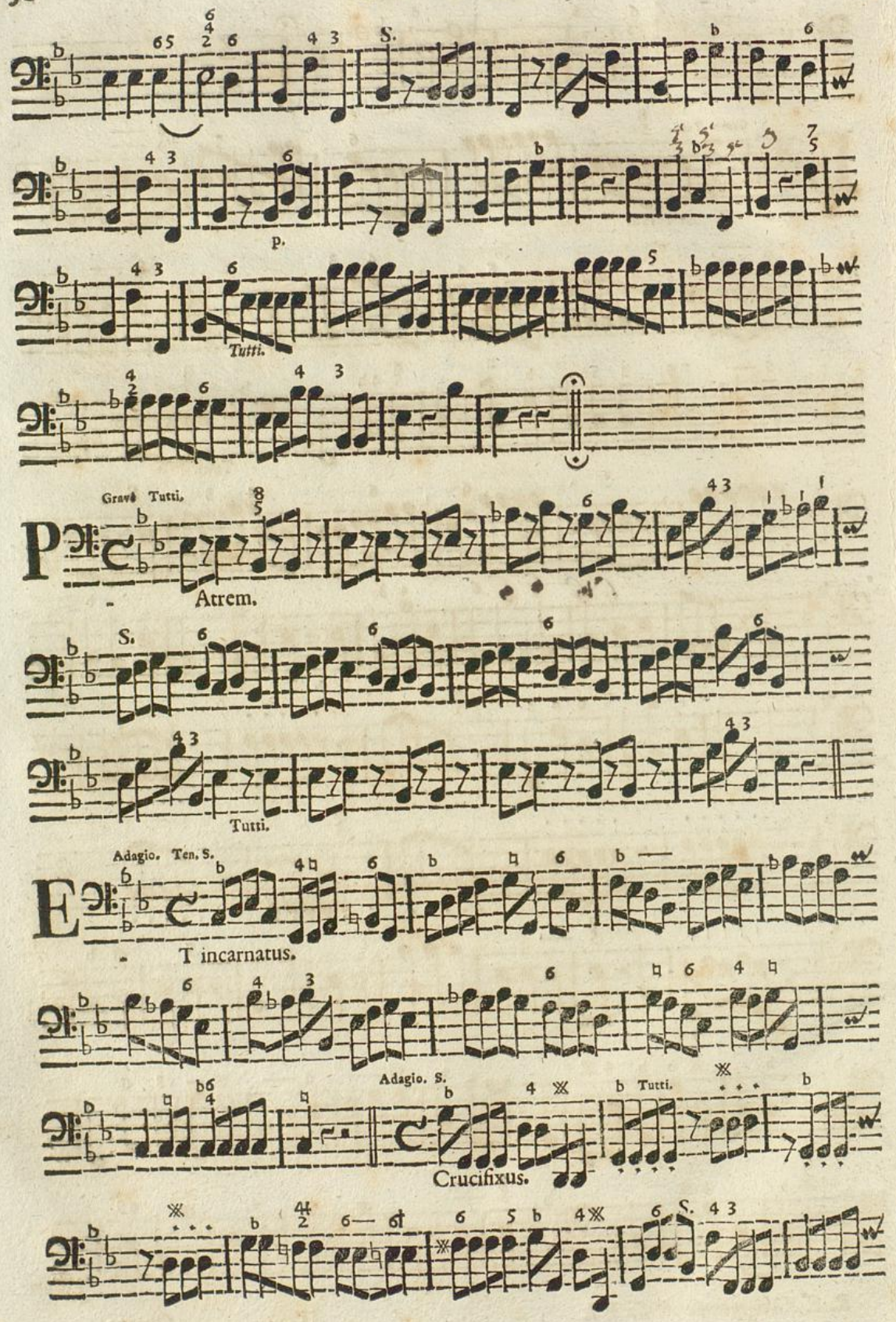

Gravè. Solo.
A
Gnus Dei.
Tutti.
Allegro.

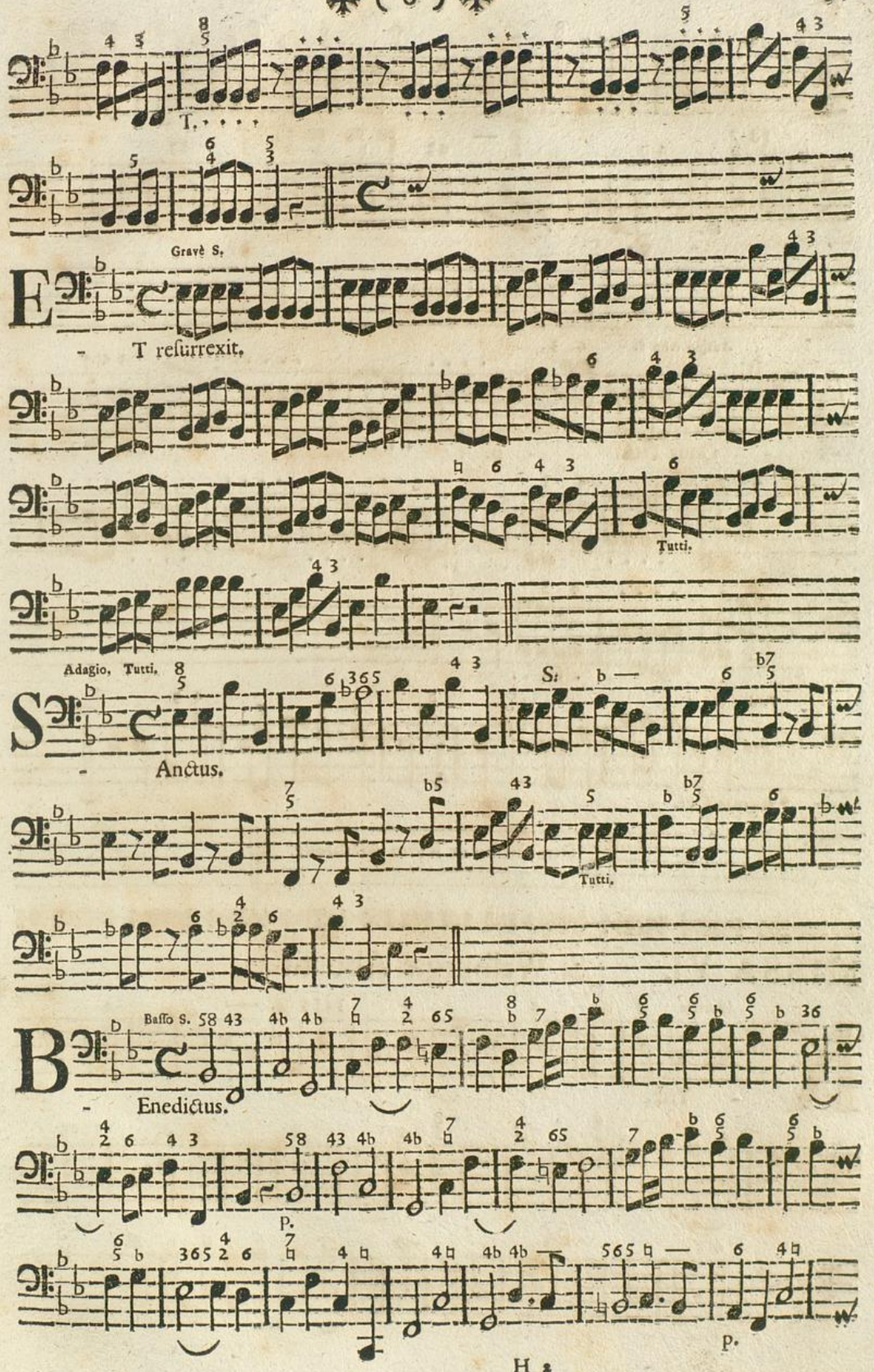


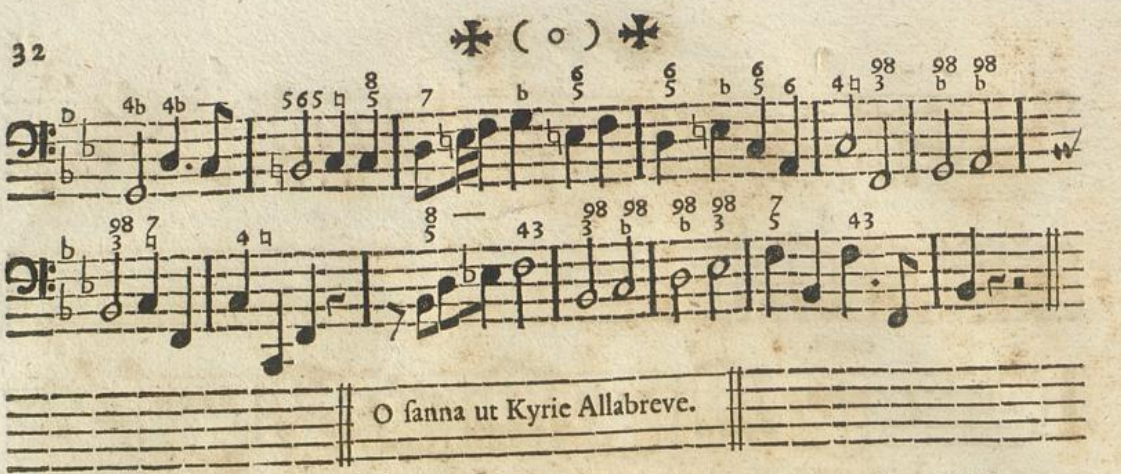
MISSA V. S. Theclæ Mart.



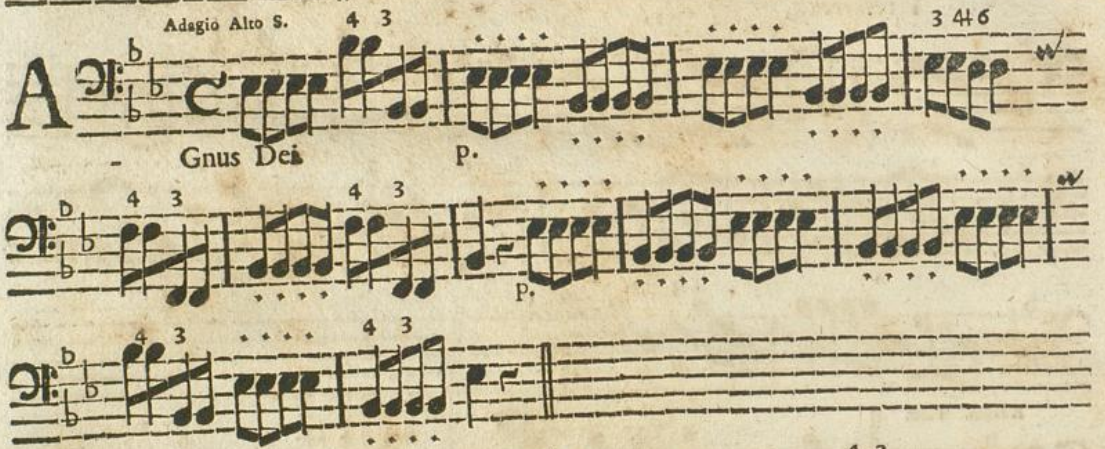

Gravè. Tutti.
E
- T in terra.
Tutti.
S.
p.
p.
Tutti.

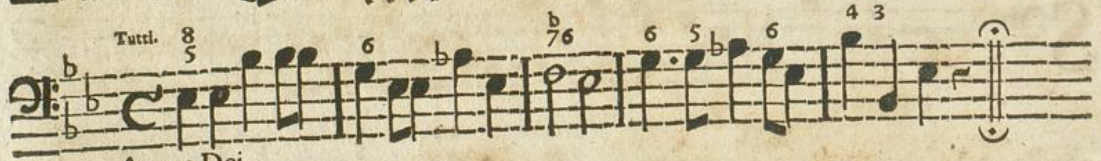

S.
p.
Tutti.
Grave Tutti.
P
Atrem.
S.
Tutti.
Adagio. Ten. S.
E
T incarnatus.
Adagio. S.
Tutti.
Crucifixus.
S.


T.
Gravè S.
E
- T reſurrexit.
Tutti.
Adagio, Tutti.
S
- Anctus.
S:
Tutti.
Baſſo S.
B
- Enedictus.
p.
p.



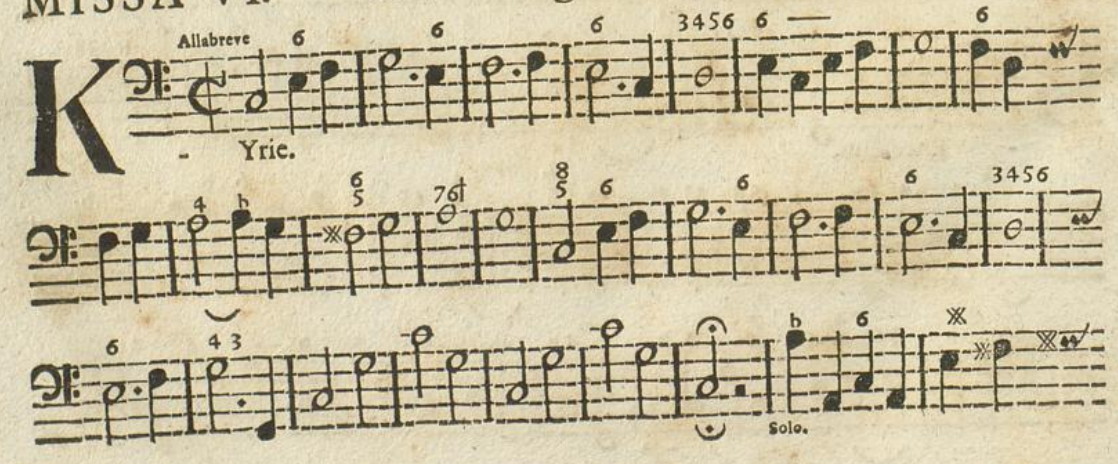
O ſanna ut Kyrie Allabreve.

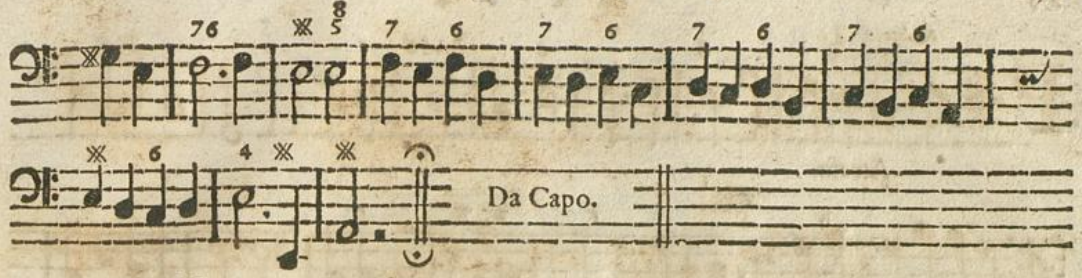




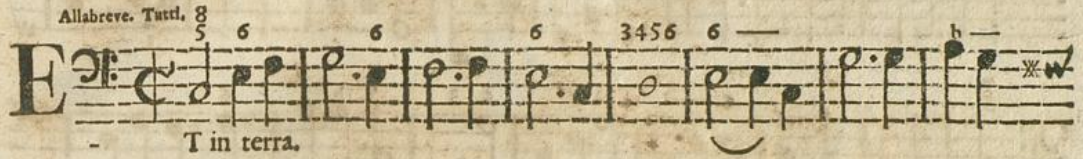
Dona nobis ut Kyrie Allabreve.

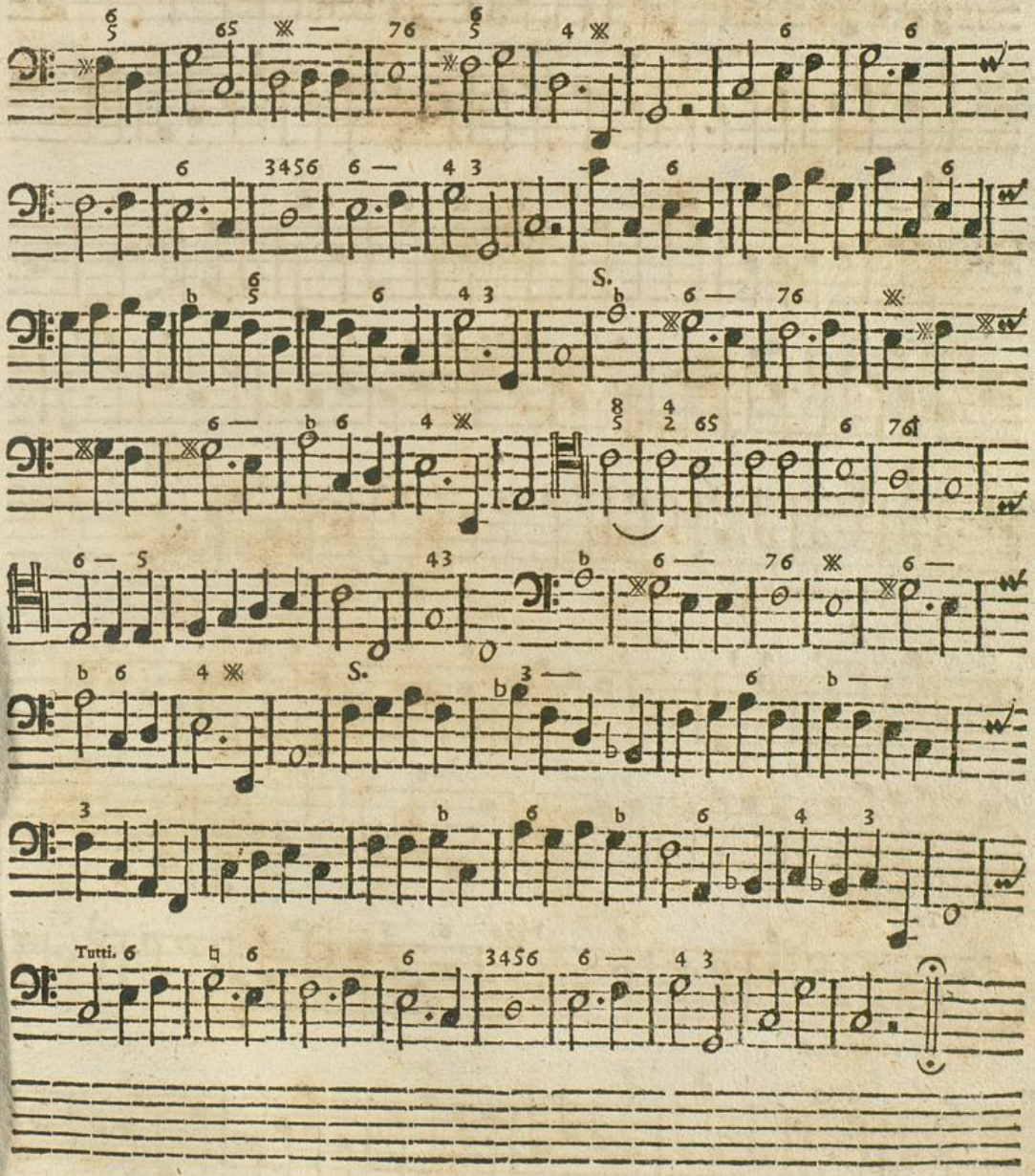
MISSA VI. S. Walburgæ Abbatiſſæ.

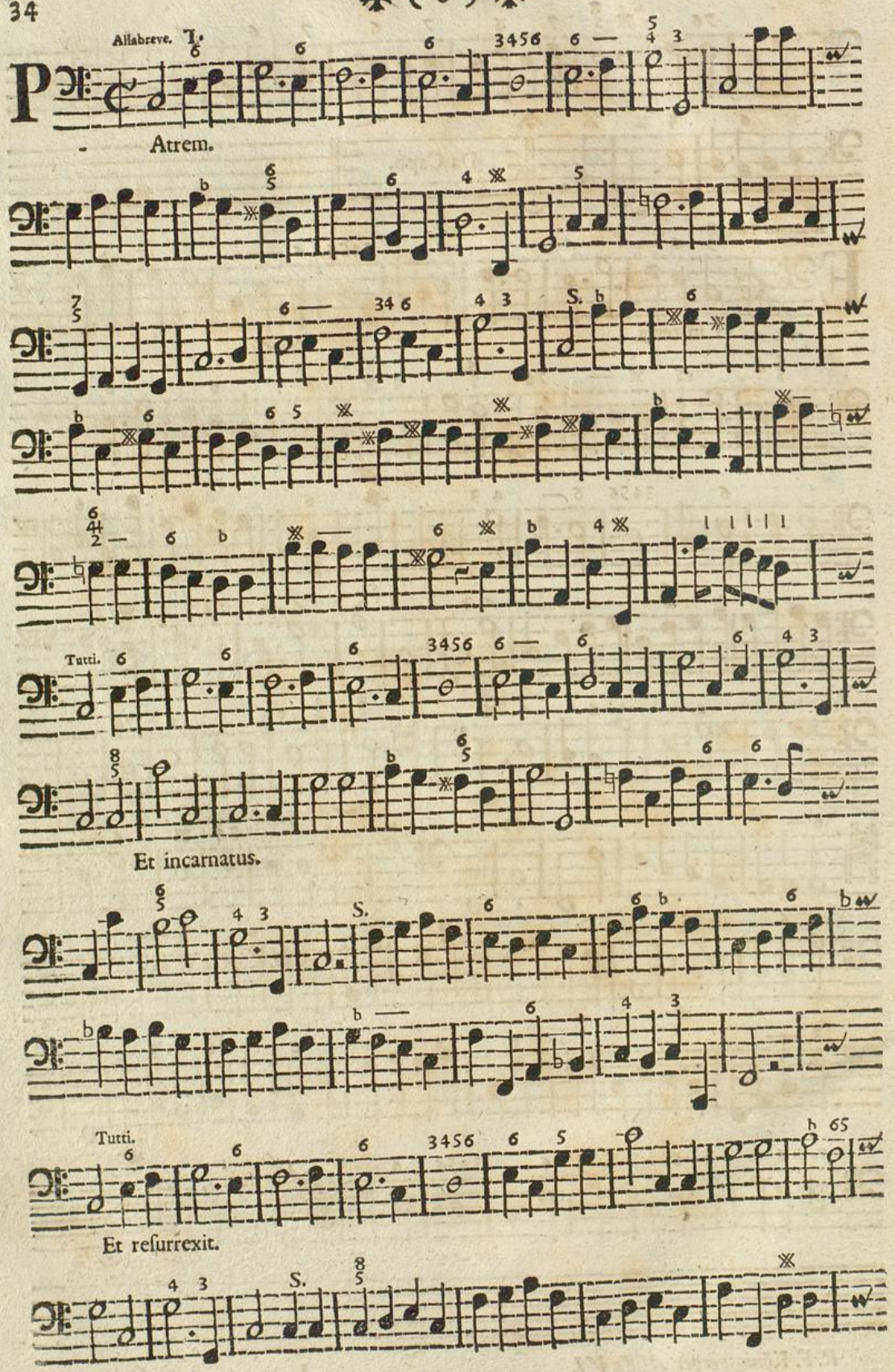


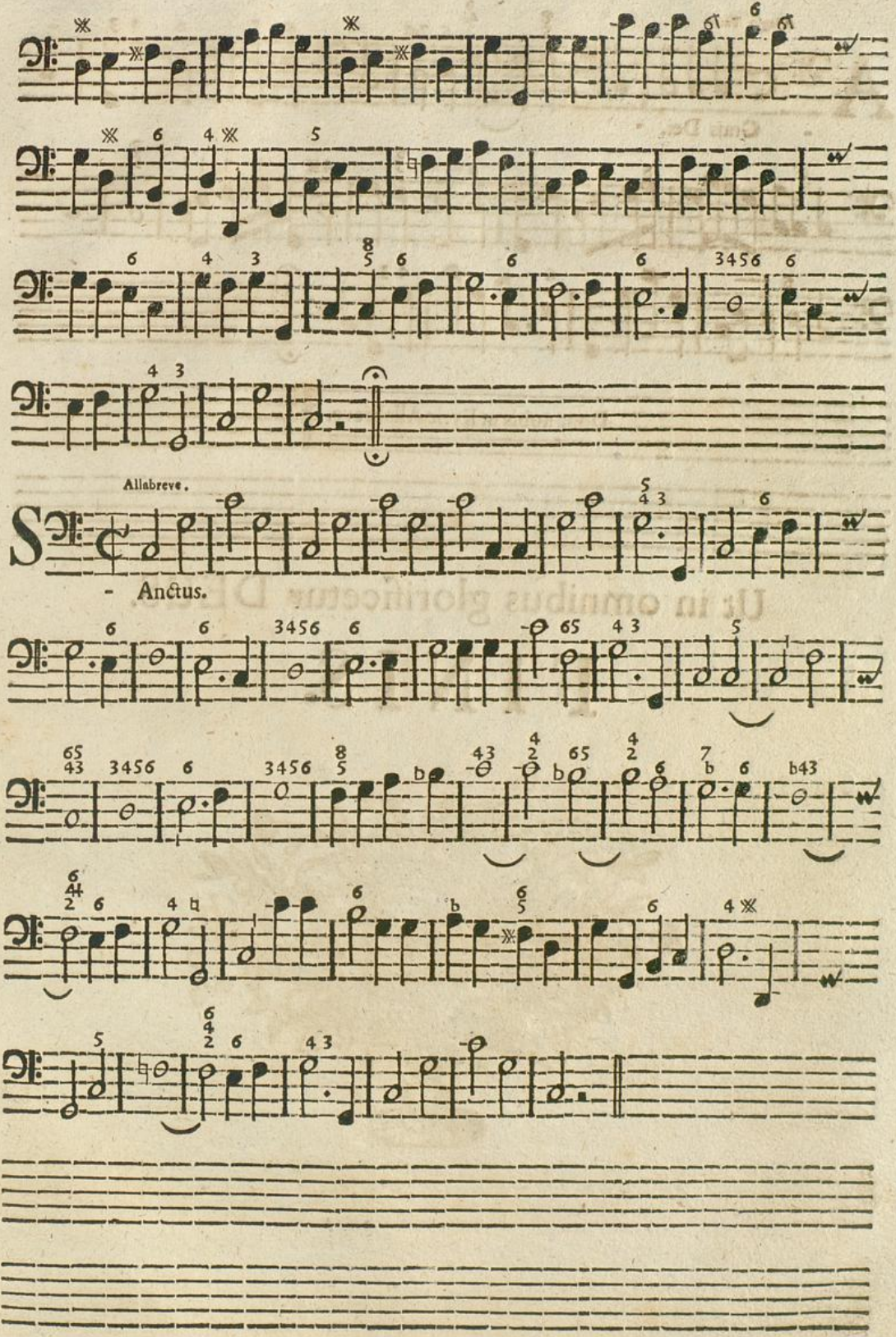


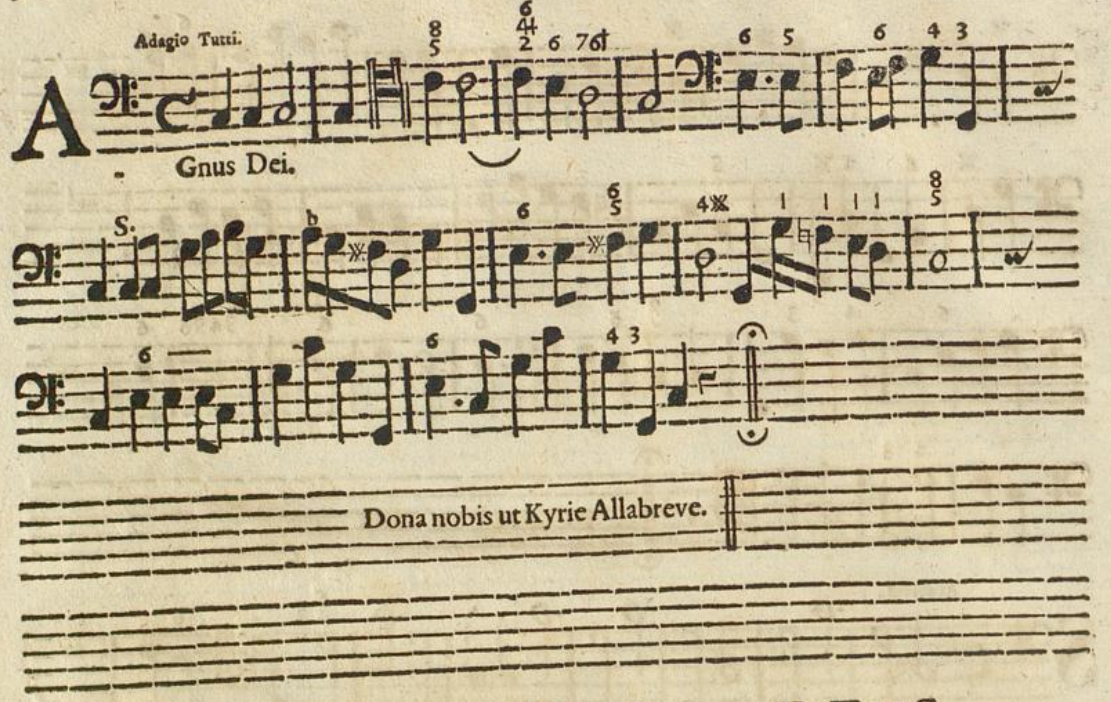
Allabreve. Tutti.






Allabreve.
Atrem.
Tutti.
Et incarnatus.
Tutti.
Et resurrexit.


Allabreve.
- Anctus.



Ut in omnibus glorificetur DEUS.

FINIS.

CONCENTUS ANGELICUS
V.
MISSARUM NEO EDITARUM

QUARUM ULTIMA DEFUNCTORUM

A

Quatuor Vocibus.

Canto, Alto, Tenore, Basso, 2 Violinis, & Organo necessariis, 2 Clarinis, Violoncello, pro Libitu.

DICATUS & DEDICATUS

REVERENDISSIMO, PERILLUSTRI, AMPLISSIMO AC PERQUAM GRATIOSO
DOMINO
D. ANGELO

IMMEDIATI MONAST: B. V. M. DE SPECIOSA VALLE SAC: & EXEMPTI ORD: CISTER:

ABBATI DIGNISSIMO.

AB

Authore

ADMODUM REVERENDO PATRE ÆMILIANO

Hœnninger O. S. B. in Antiq: & Celeb: Monast: ad B. V. M. & S. Martinum Neostadii Professo.

OPUS II.

Sumptibus Joannis Jacobi Schnell Celsissimi Principis Bambergensis Musici Camcralis & Aulici.
Bambergæ Anno MDCCXXXXI.

BLB Badische Landesbibliothek Karlsruhe

REVERENDISSIME
PERILLUSTRIS
AMPLISSIME
AC
PERQUAMGRATIOSE
DOMINE, DOMINE.

COncentui meo Angelico Angelum Custodem quæro, Patrocinium imploro, quo opus istud contra adversantium impetus opus habet, & Ecce! ut operi meo decus accrescat, gratiosas aperit fores & ad sua limina me invitat Speciosa Vallis, ex quâ velut terreno è cœlo audivi vocem & symphoniam quasi citharædorum citharizantium in citharis suis Apoc. 14. V 2. & Ecce! inveni ANGELUM citharædum citharædorum citharizantium quasi Rectorem chori Angelici, inveni Præsulem verè ANGELUM, qui cum suis subditis Religiosis concorditèr & consonantèr, acsi omnes citharædi essent, semper paratus, promptus & avidus est ad modulandum hymnos Eucharisticos, & ad Dei Agnique laudes personandum, qui concordi suo concentu, quod in opere meo dissonum est, concordabit, quod obscurum est, suâ claritate illuminabit, quod incompositum est, ordinatâ morum omnium compositione emendabit, quod frigidum est, calore suo fovebit & vivificabit, quod siccum est & aridum, influentiis suis conservabit & vegetabit.

Patere

Patere REVERENDISSIME PERILLUSTRIS AC PERQUAM GRATIOSE DOMINE, TU es ille, quem diligit Musica mea, TE quæsivi ANCELUM & inveni, TU es ille, in quo ê varietate virtutum, scientiarum & disciplinarum mirificus ac suavissimus Abbatis eruditi cantus nascitur, ipsæ virtutes, quæ ab incunte ætate in sinu tuo adoleverant, novum indies incrementum nactæ sunt, adeò, ut, postquàm in Speciosa valle pietatem & observantiam cum ipso Religionis lacte suxisti, Abbas ejusdem curaveris exequendum illud Bernardi Parentis monitum: non tam præesse quam prodesse; TU es ille, in quo amœnissimus optimi Regiminis concentus exoritur, Chorus tuus multorum vocibus constat, unus tamen ex omnibus sonus redditur, quæ Harmonia â Musicis dicitur in cantu, ea auditur in subdito Tibi Monasterio concordia, adeò ut jure de hoc illud Isaiæ vaticinium intellexerim: Populum istum formavi mihi, laudes meas cantabit; Isaiæ 43 ỳ 21. nam de eo videtur loqui sanct: Anselmus in Elucid: dum ait: O qualis voluptas auditus illorum, quibus incessantèr sonant Harmoniæ cœlorum & Concentus Angelorum, dulcissima organa omnium sanctorum; & quid mirum? omne opus eorum laus Dei sine fine, sine defectione, sine labore; sanct: Aug: in medit: c. 25. Patere REVERENDIssime, plura sunt, quæ me ad te pertrahunt, non tantùm qualiscunque sanguinis tecum conjunctio, de quâ in Domino glorior. sed etiam innata TIBI liberalissima beneficentia, quæ sicuti plurima in me hucùsque beneficia effudit, ità & certissima in iis unicæ adhùc gratiæ conferendæ pignora dedit; genis tuis parcendum existimo, ne ruebant, parcè loquor, frons ipsa sive operis facies nomine tuo velut stigmate inscripta loquatur; hoc est quod unicè adhùc rogo, non dedignetur REVERENDIssima AMPLITUDO TUA ad meam tenuitatem se se demittere, & secundum hunc meum partum musicum cum omnitudine submissionis oblatum gratiosis oculis intueri & benignis manibus excipere; pro quâ gratiâ idem usquè ad mortem permaneo, qui â limine adolescentiæ meæ, non dicam cognati, sed servi tui Speciosо nomine cohonestor.

REVERENDISSIMÆ AC PERILLUSTRIS
DOMINATIONIS VESTRÆ

Servus humillimus
P: Æmilianuus Hœnninger
in Monast: Neostadiensi Professus.

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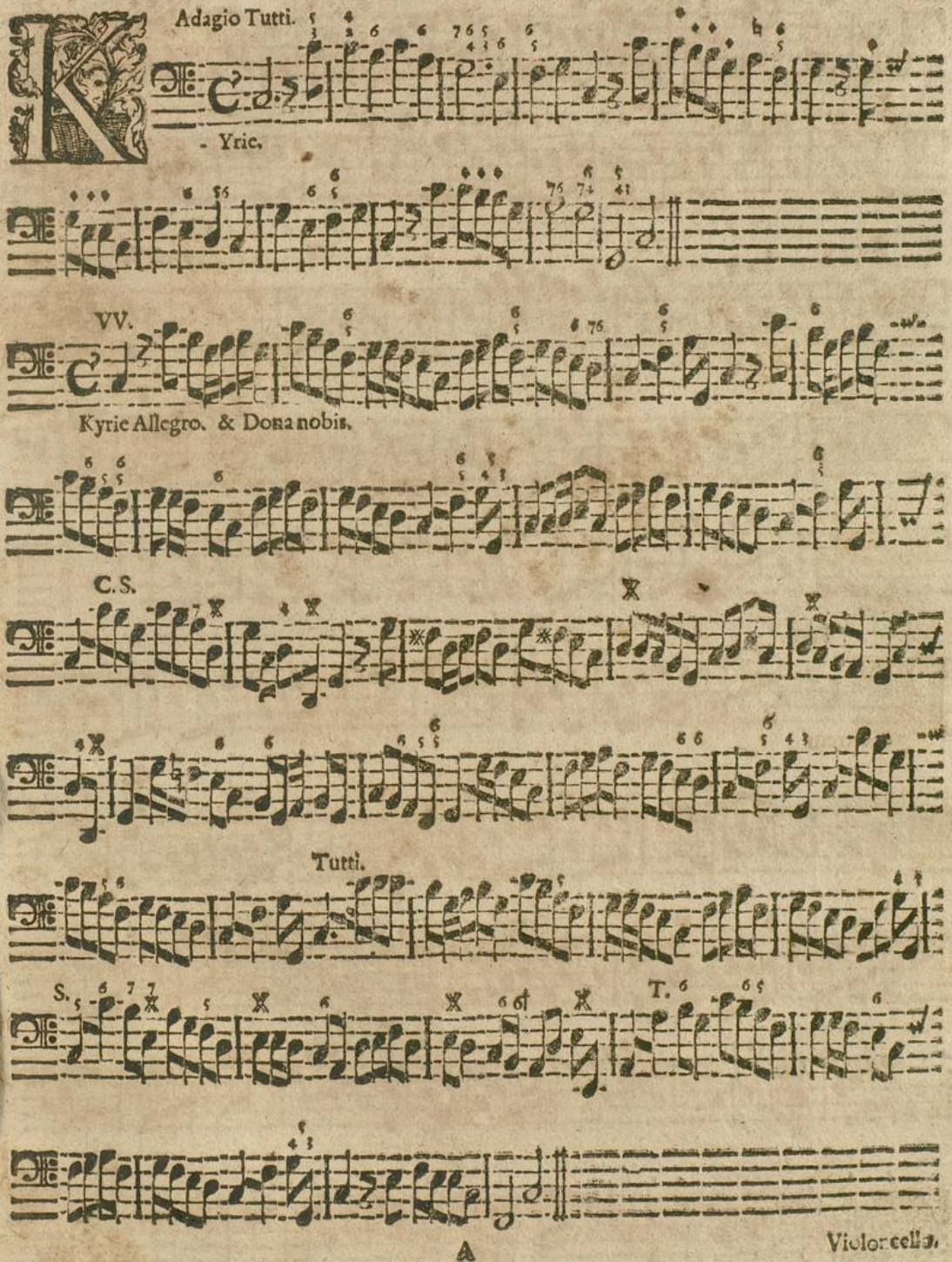
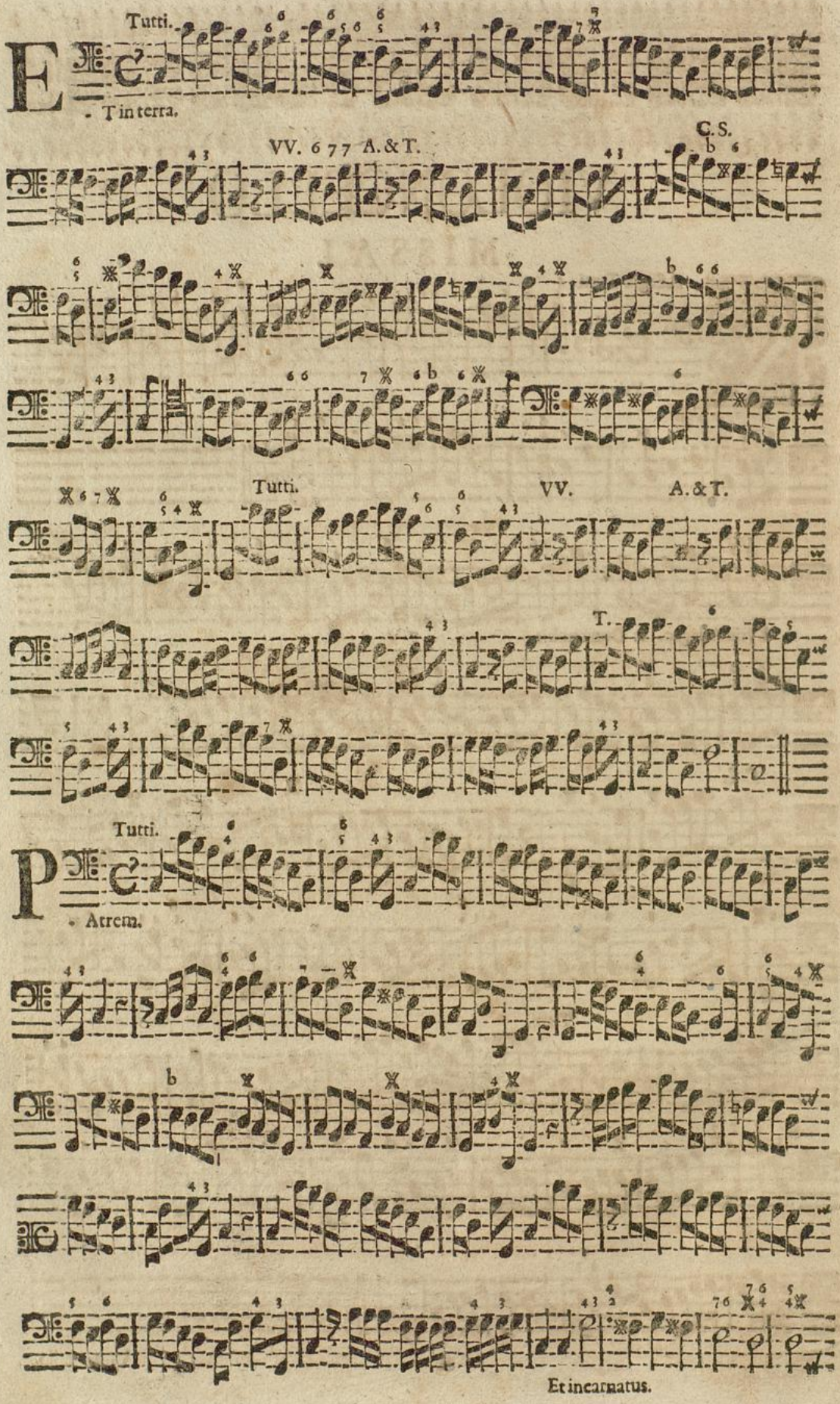
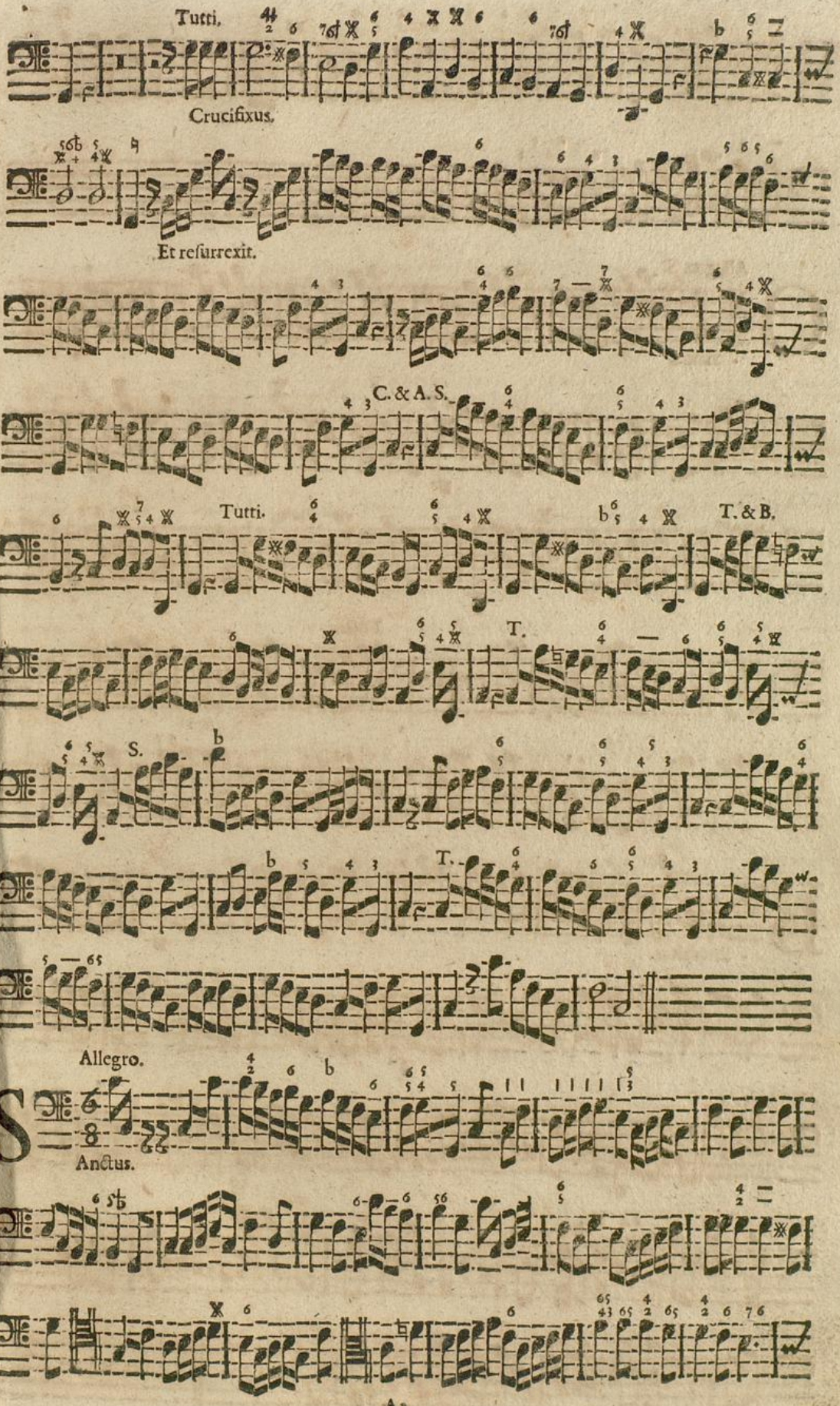
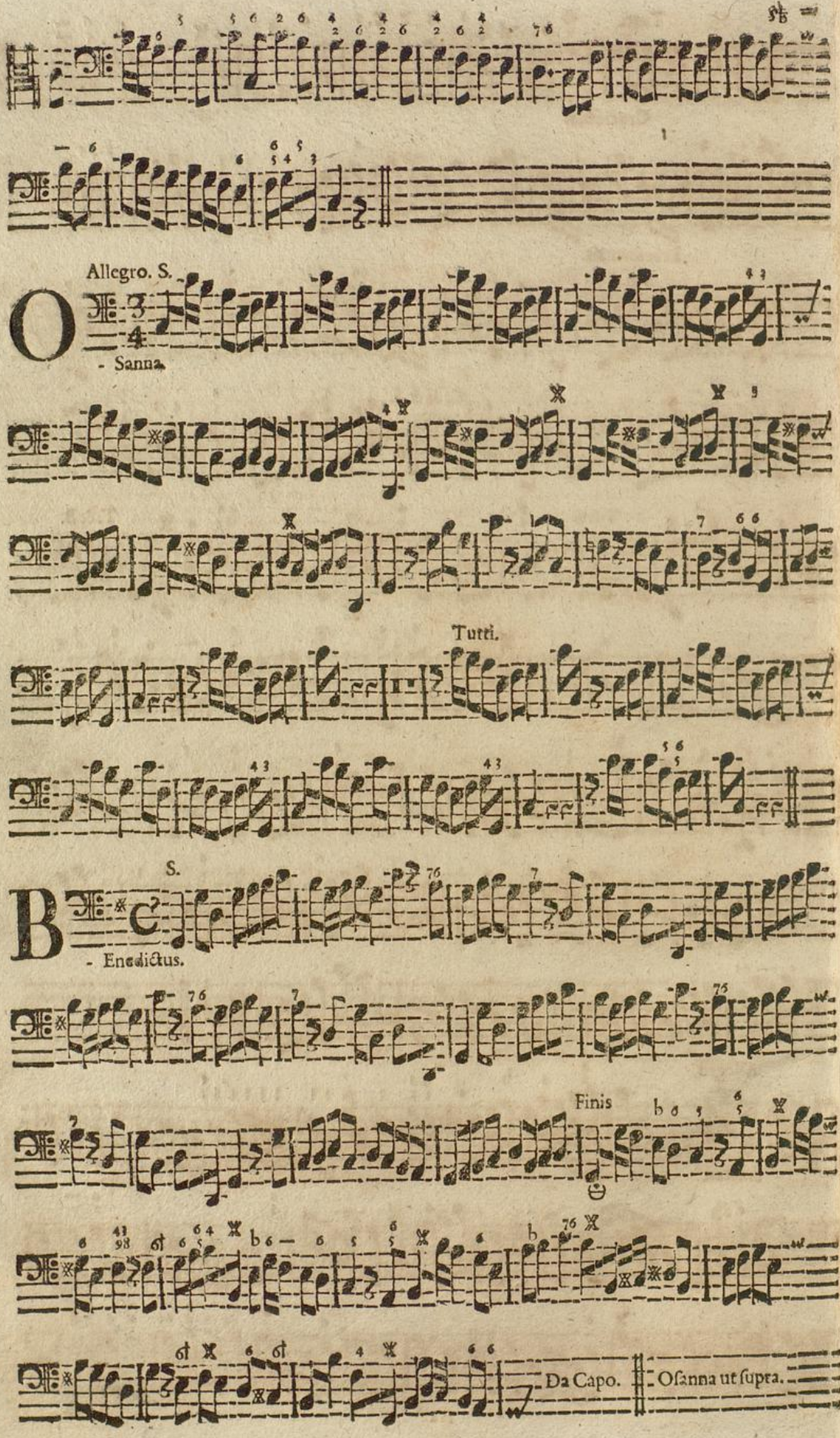
VIOLONCELLO.

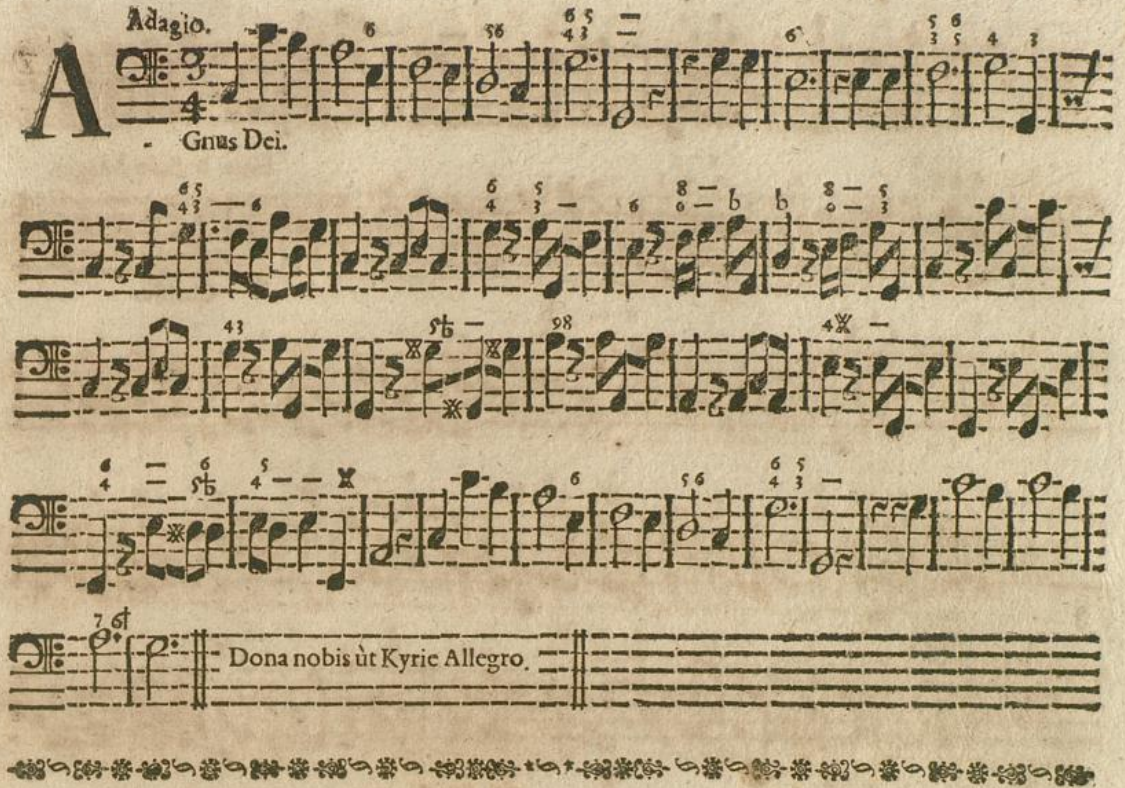
MISSA I.



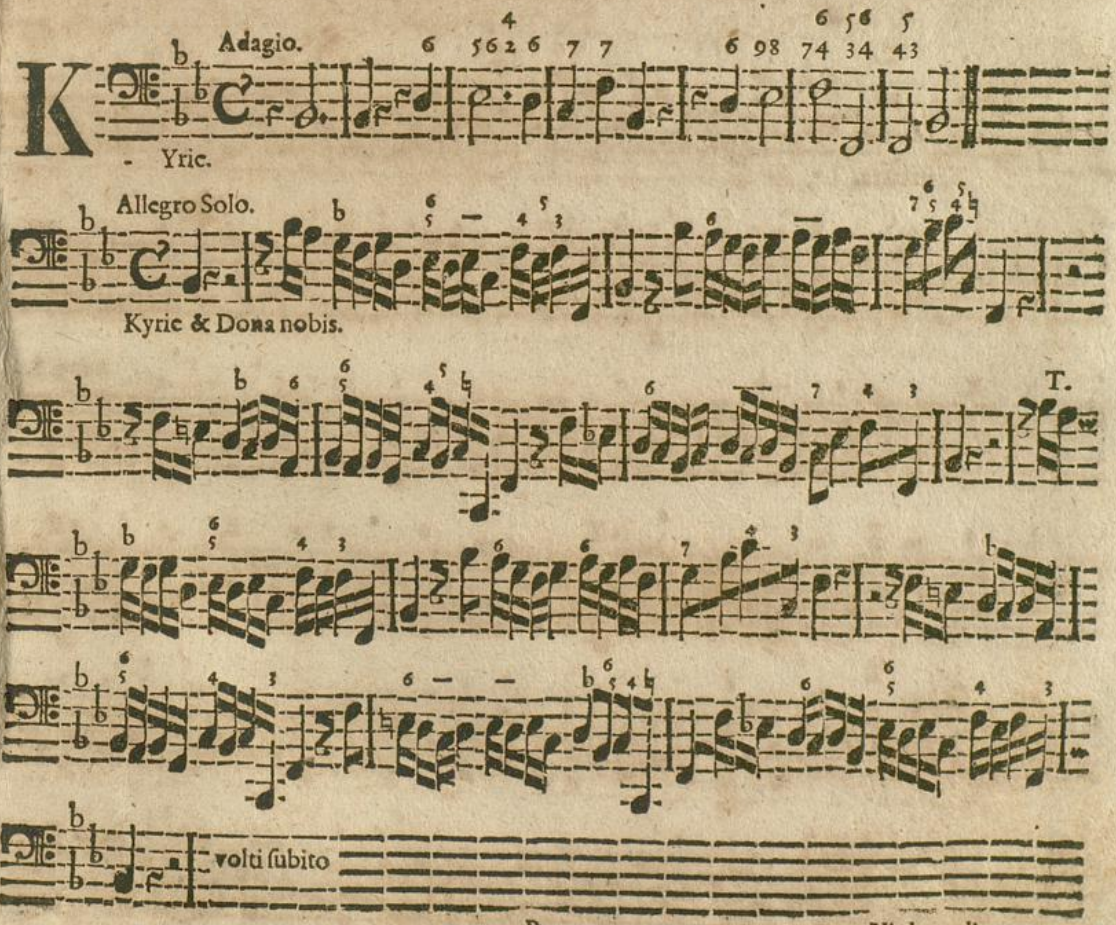

Tutti.
E
. T in terra.
VV. 6 7 7 A.&T.
C.S.
Tutti.
VV.
A.&T.
T.
Tutti.
P
. Atrem.
Et incarnatus.

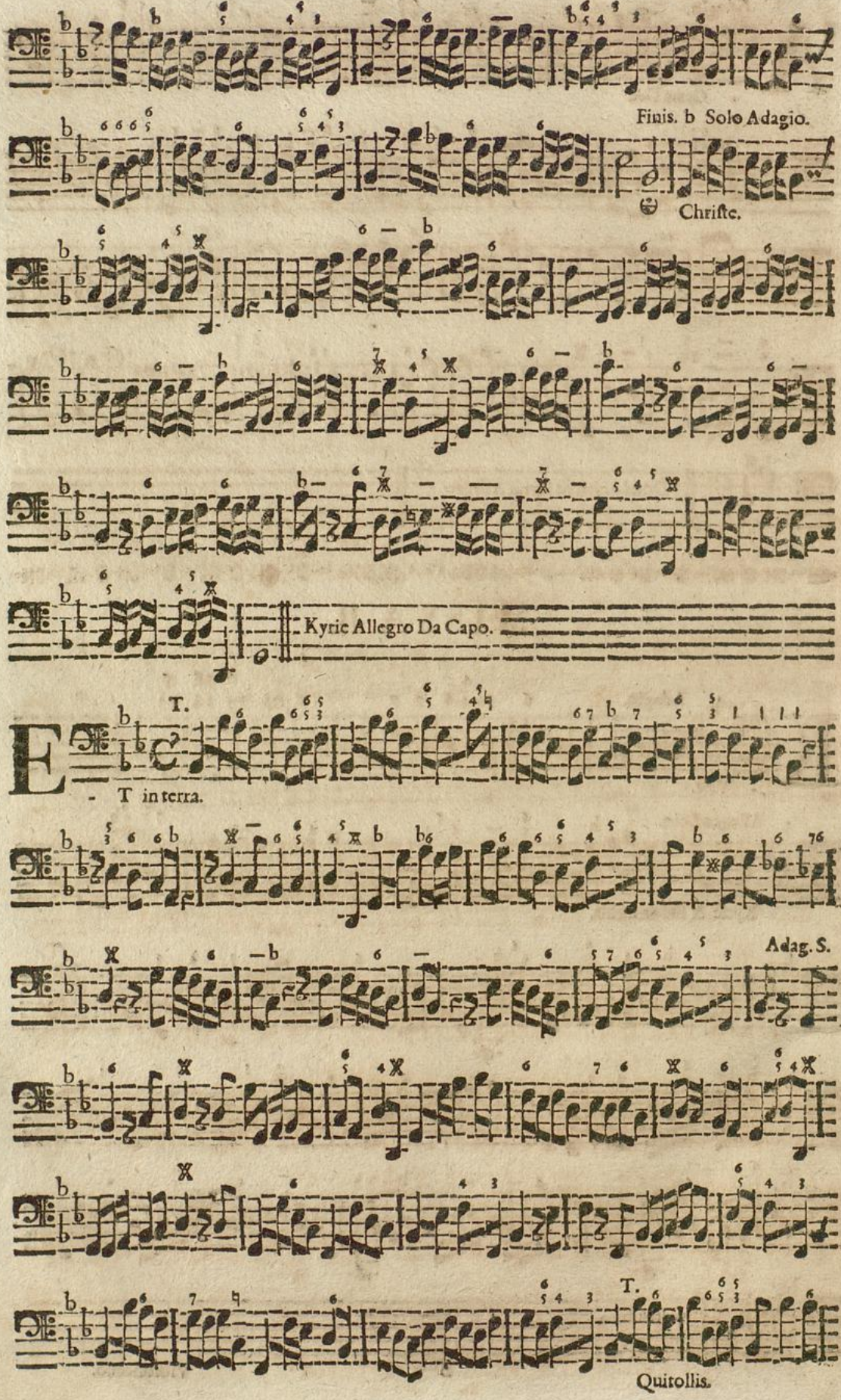

Tutti.
Crucifixus.
Et resurrexit.
C. & A. S.
Tutti.
T. & B.
T.
S.
T.
Allegro.
Anctus.

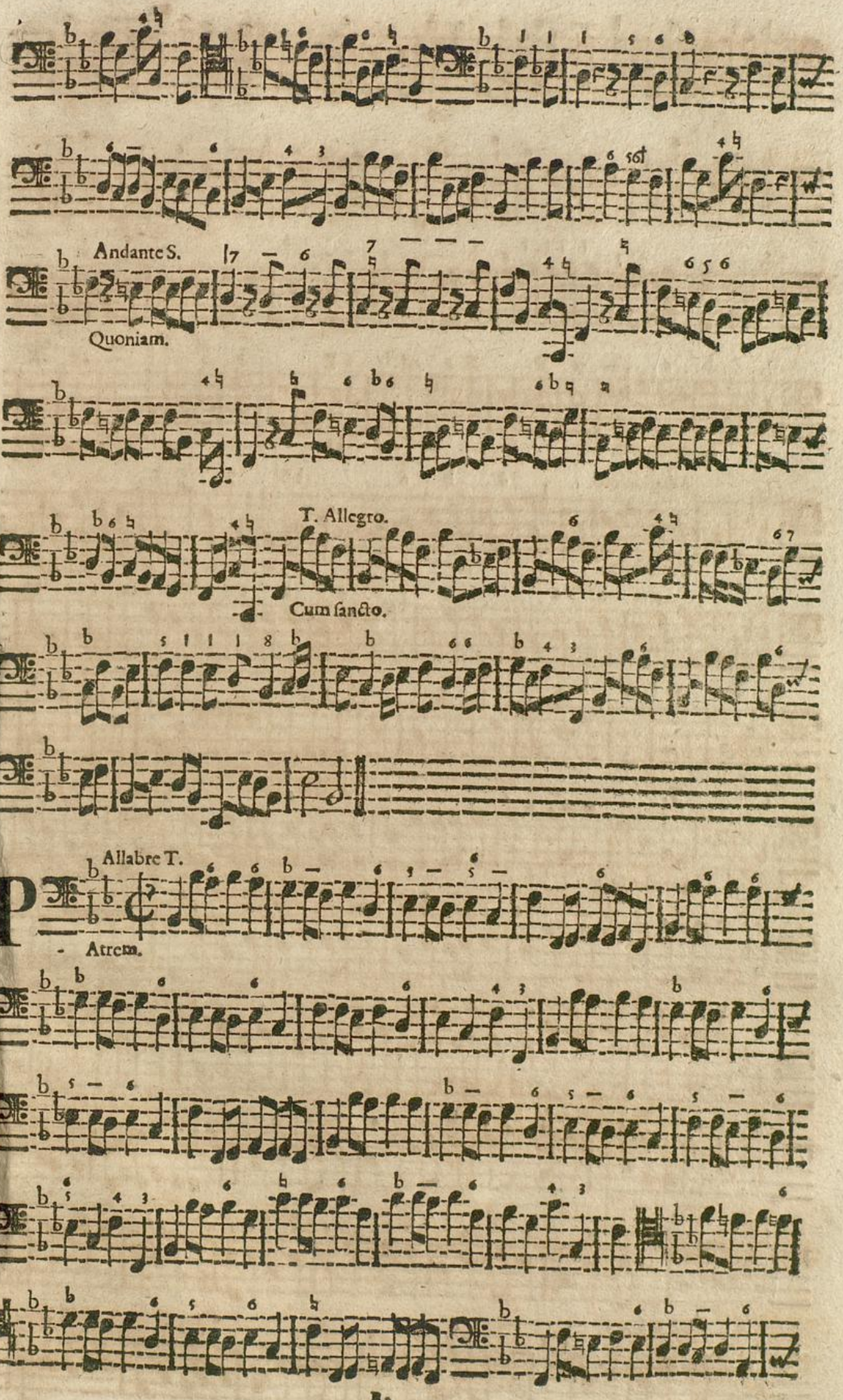

Allegro. S.
O
- Sanna.
Tutti.
S.
B
- Enedictus.
Finis
Da Capo.
Osanna ut supra.

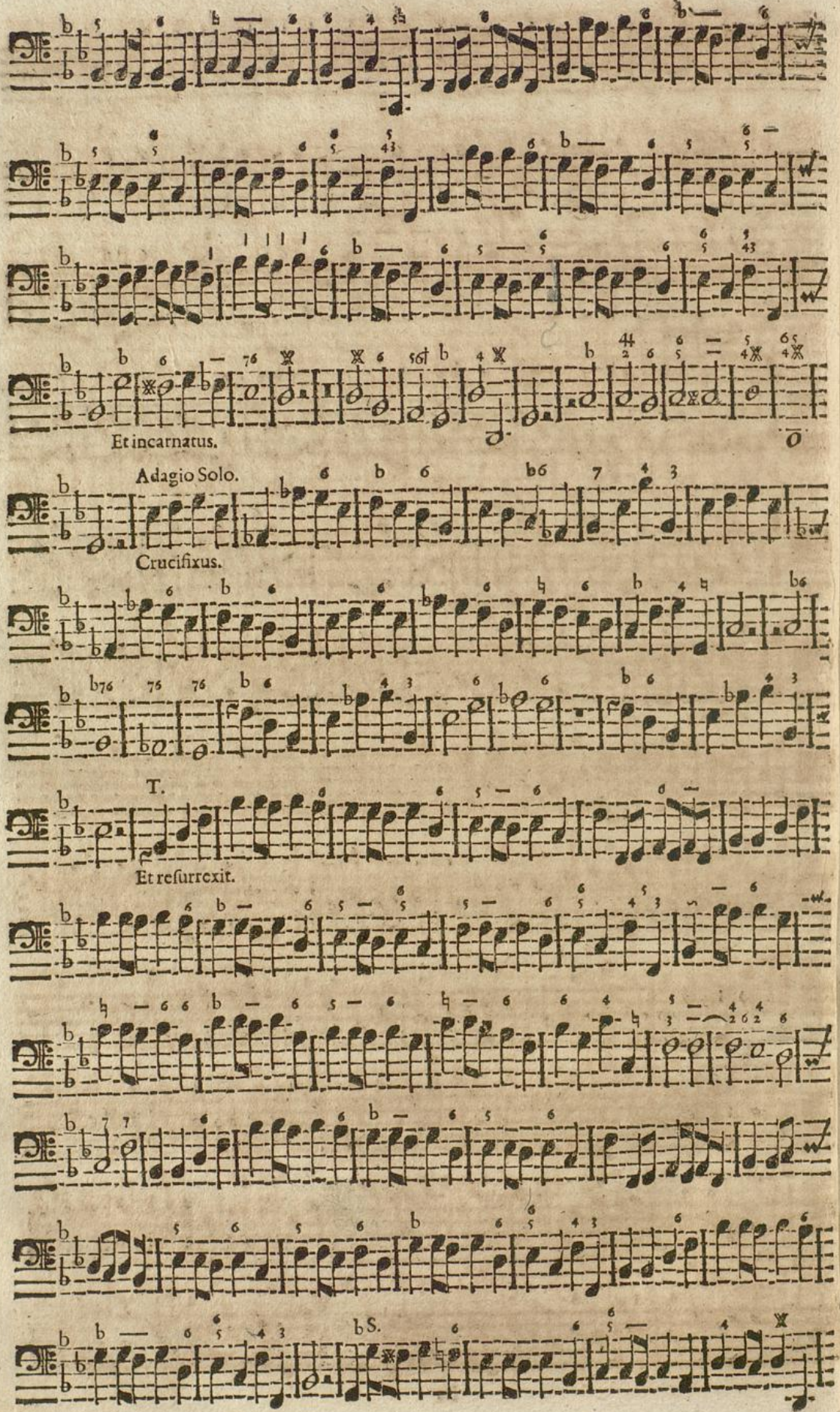

Adagio.
A
- Gnus Dei.
Dona nobis ùt Kyrie Allegro.

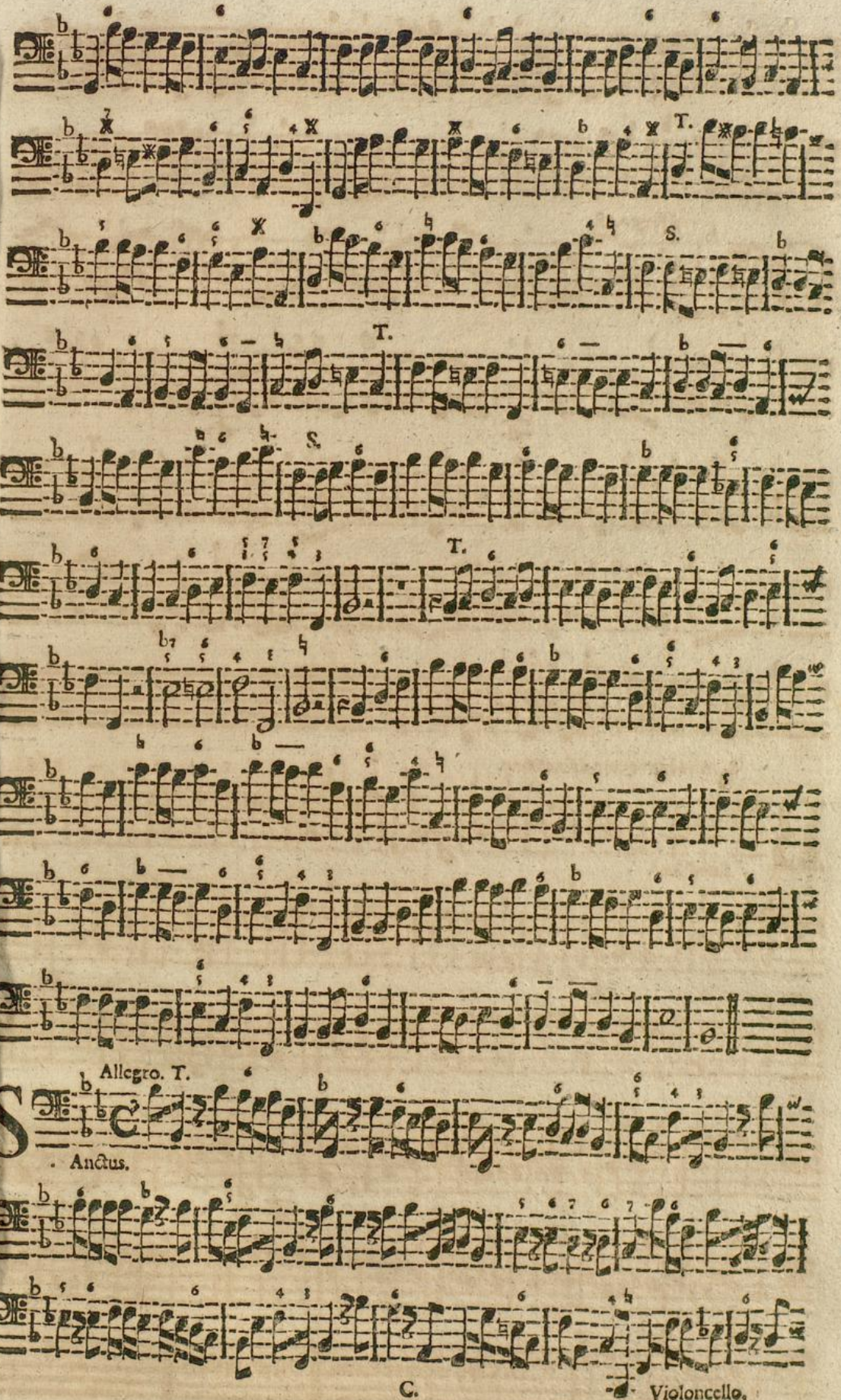
MISSA II.

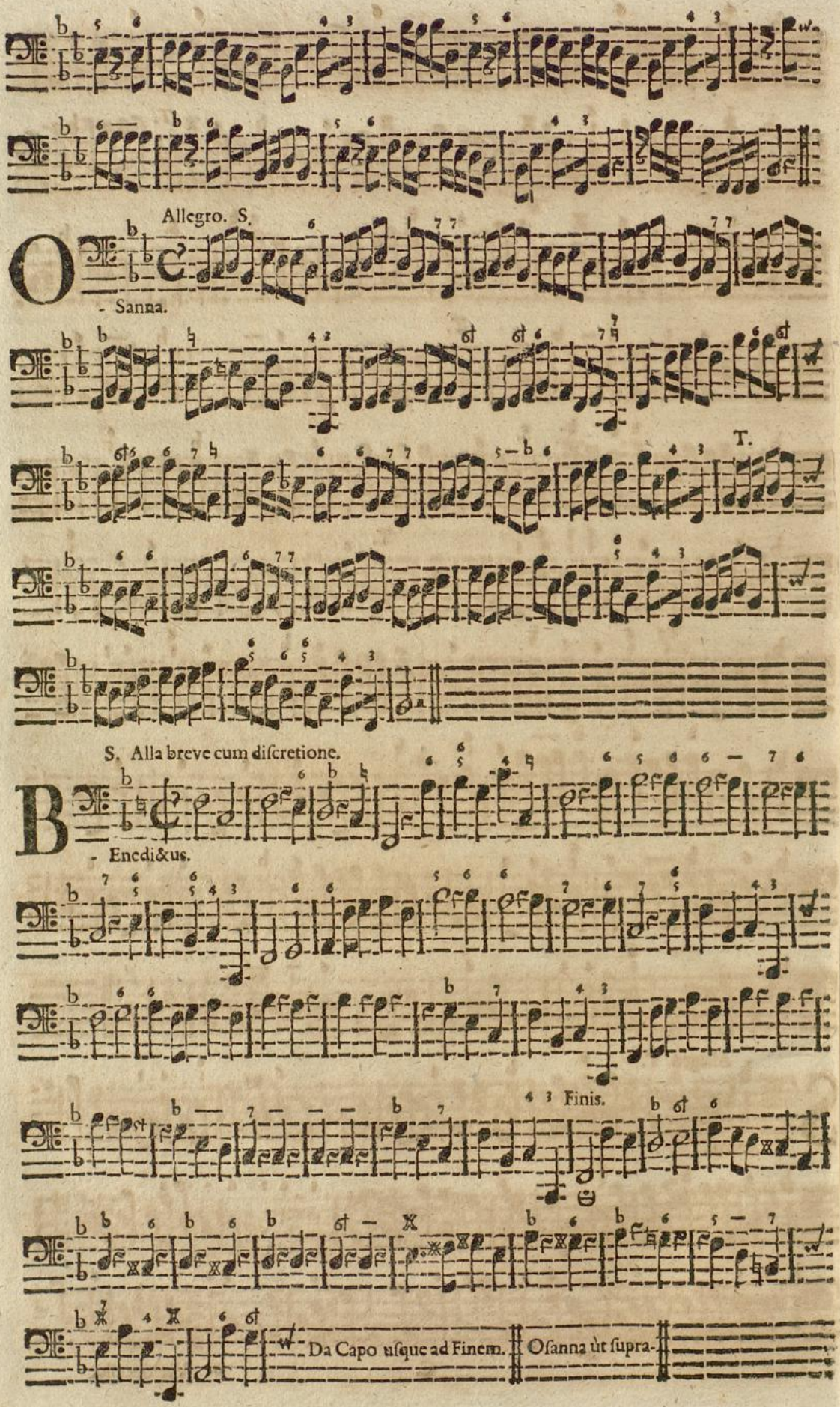

Adagio.
K
- Yric.
Allegro Solo.
Kyrie & Dona nobis.
T.
volti ſubito


Finis. b Solo Adagio.
Christe.
Kyrie Allegro Da Capo.
T.
E
- T in terra.
Adag. S.
T.
Quitollis.


Andante S.
Quoniam.
T. Allegro.
Cum sancto.
Allabre T.
Atrem.


Et incarnatus.
Adagio Solo.
Crucifixus.
T.
Et resurrexit.
S.


T.
S.
T.
S.
T.
Allegro. T.
Anctus.



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Adagio. S.

A - Gnus Dei.

T.

Dona nobis ùt Kyrie
Allegro uſque ad Xte

MISSA III.

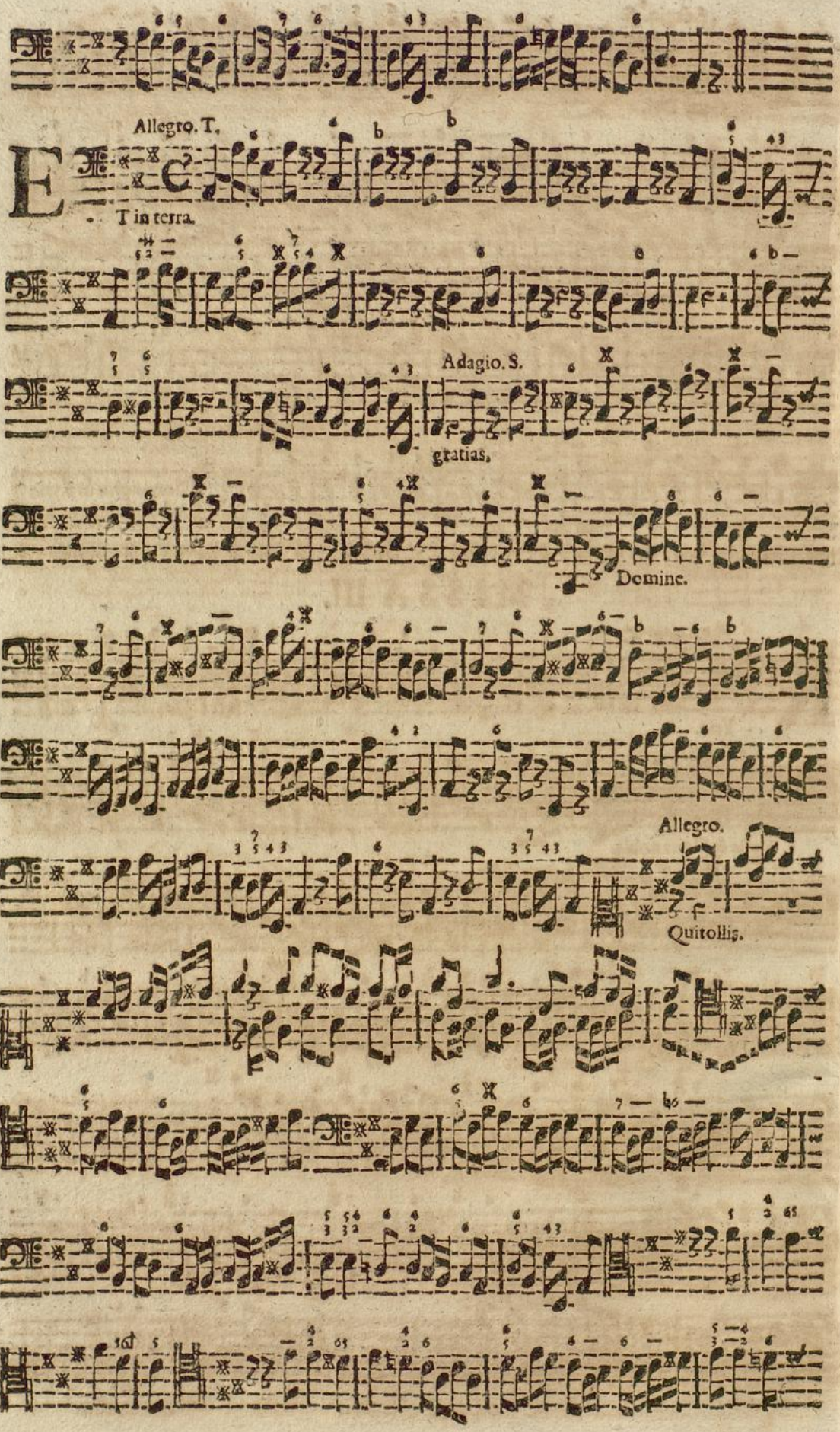
Adaqio. T.

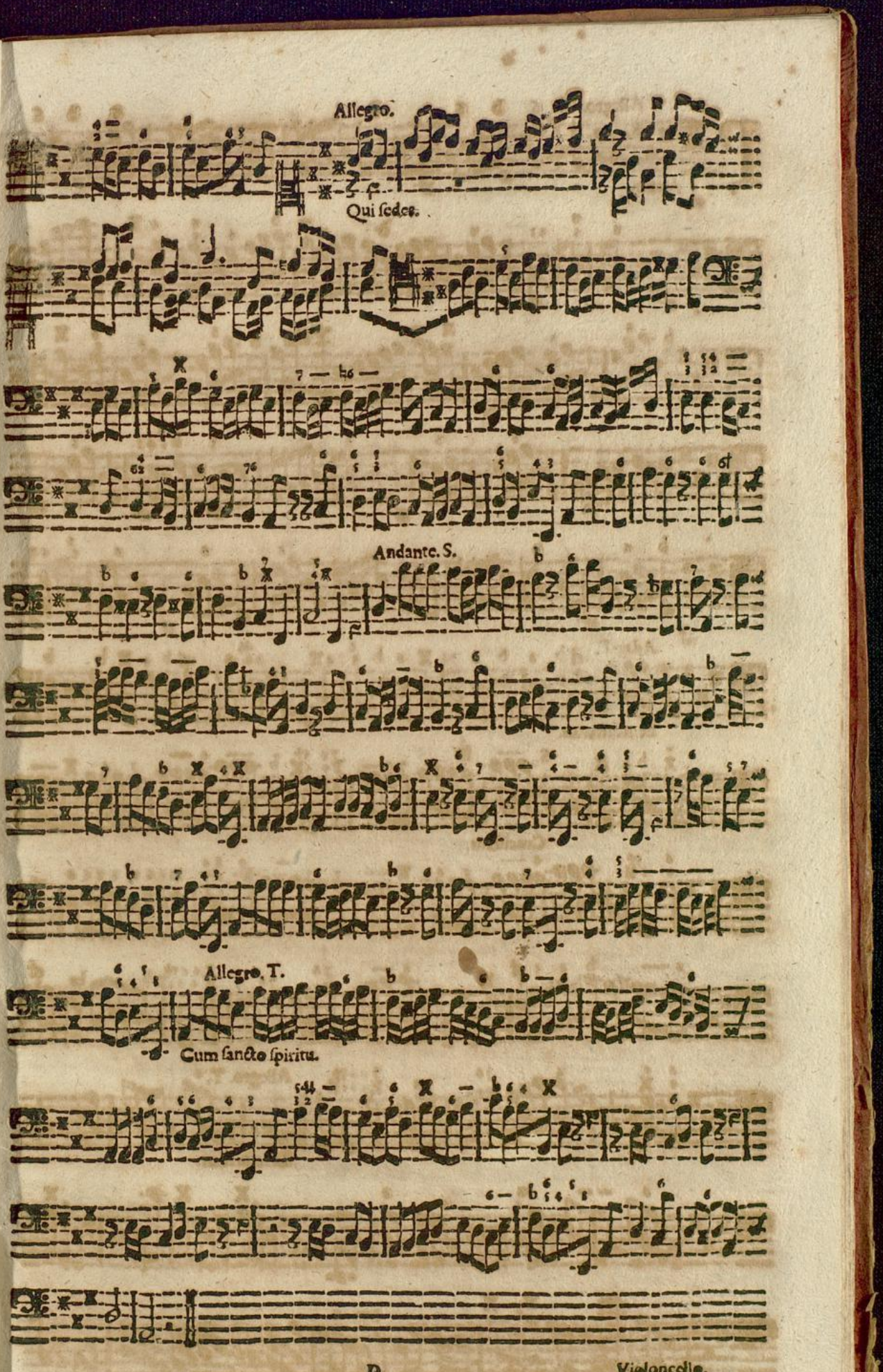
K - Yrie.

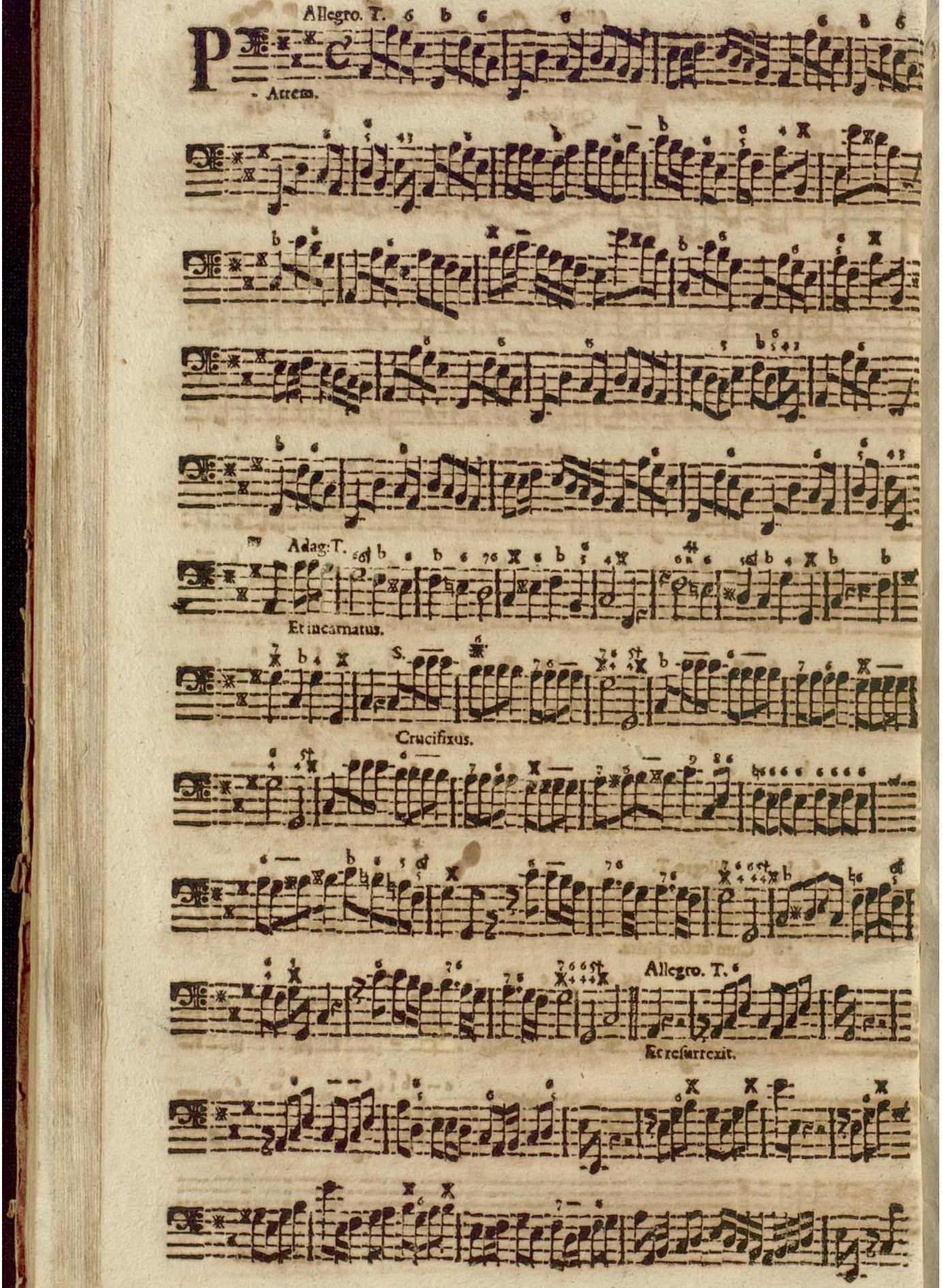
Preſto. S.

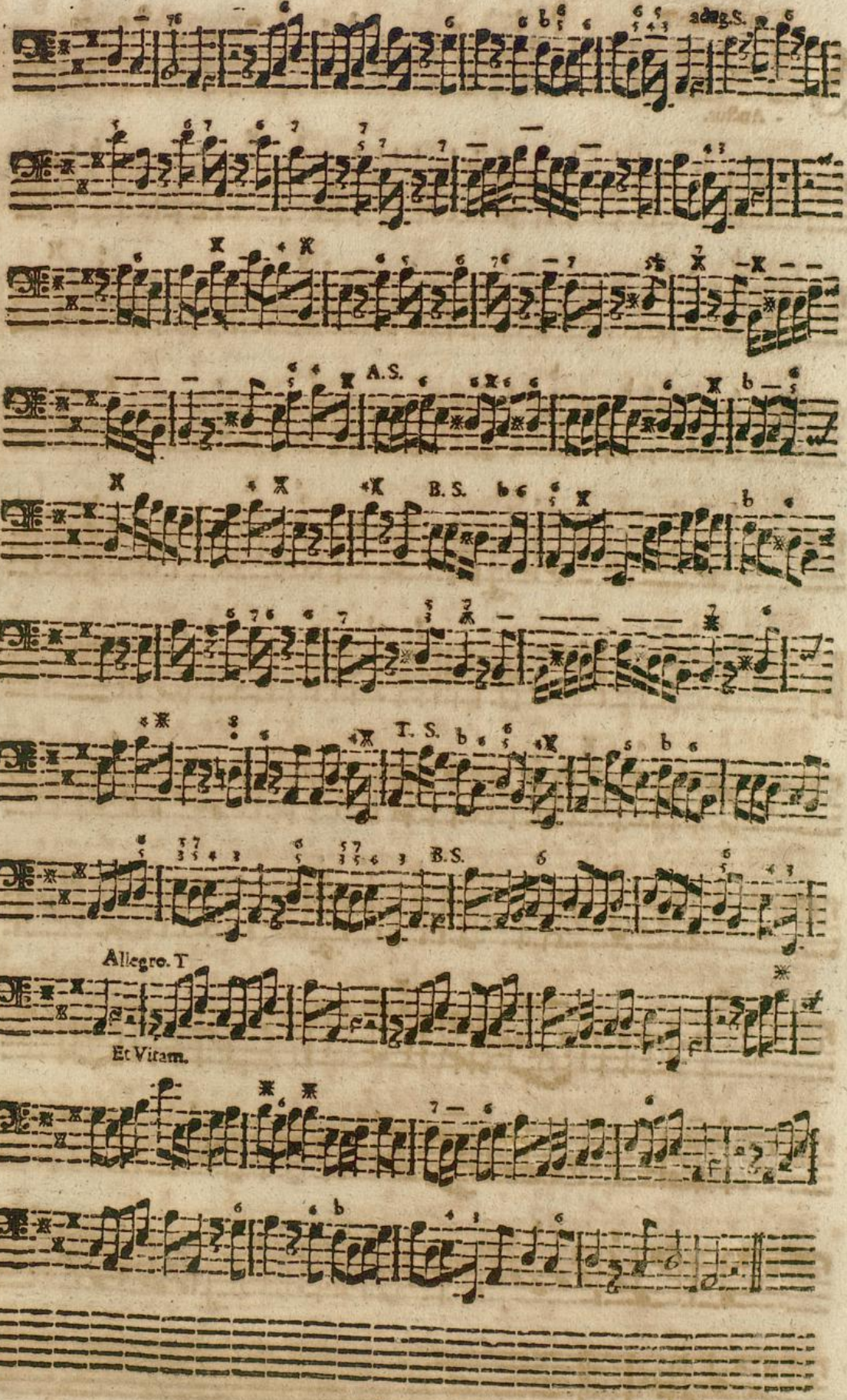
Kyrie & Dona nobis.

T.


Allegro. T.
E
T in terra.
Adagio. S.
gratias.
Domine.
Allegro.
Quitollis.


Allegro.
Qui ſedes.
Andante. S.
Allegro. T.
Cum ſancto ſpiritu.

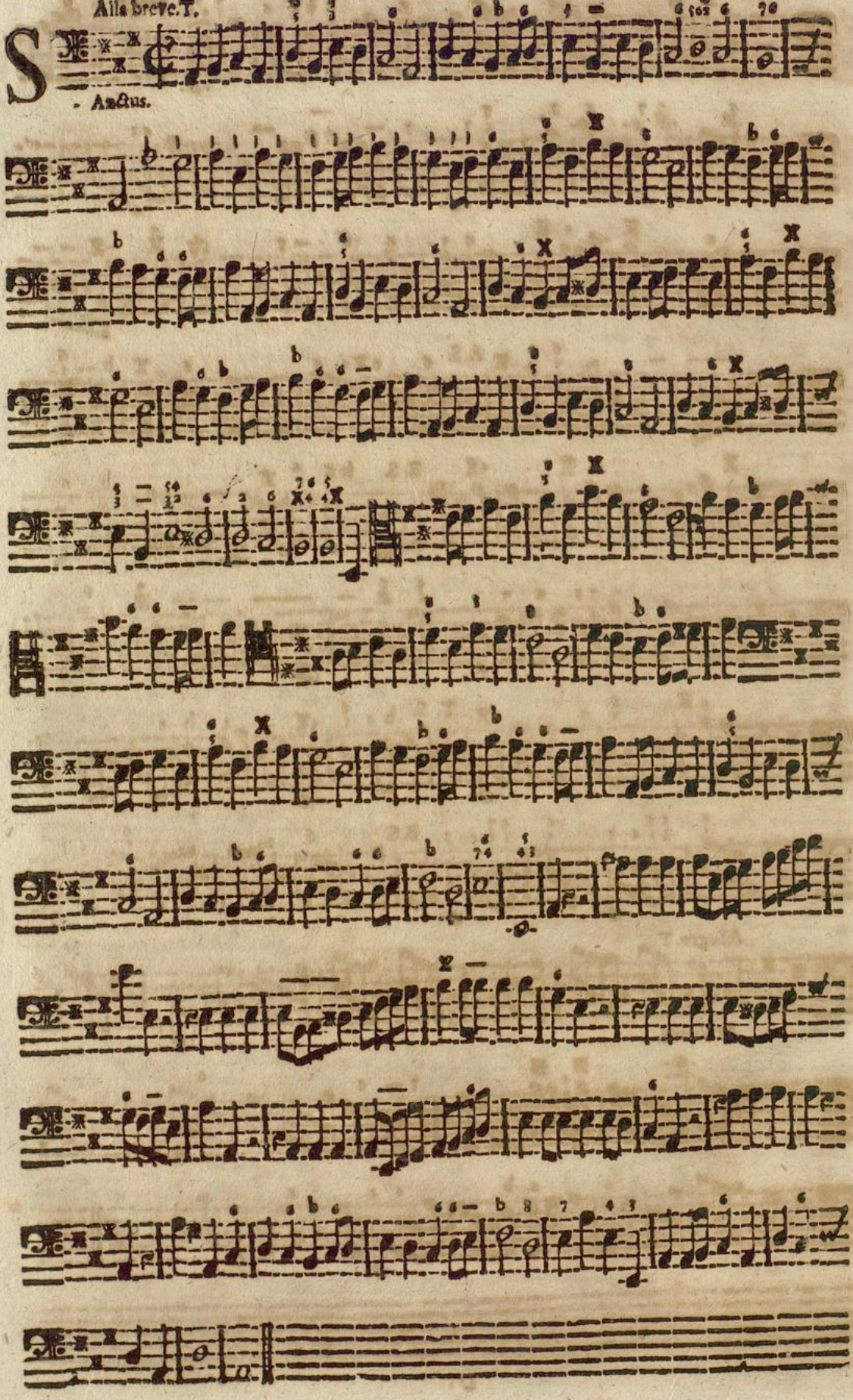

Allegro. T.
Patrem.
Adag: T.
Et incarnatus.
S.
Crucifixus.
Allegro. T.
Et resurrexit.


A.S.
B.S.
T.S.
B.S.
Allegro. T
Et Vitam.

Alla breve. T.

S

. Anctus.



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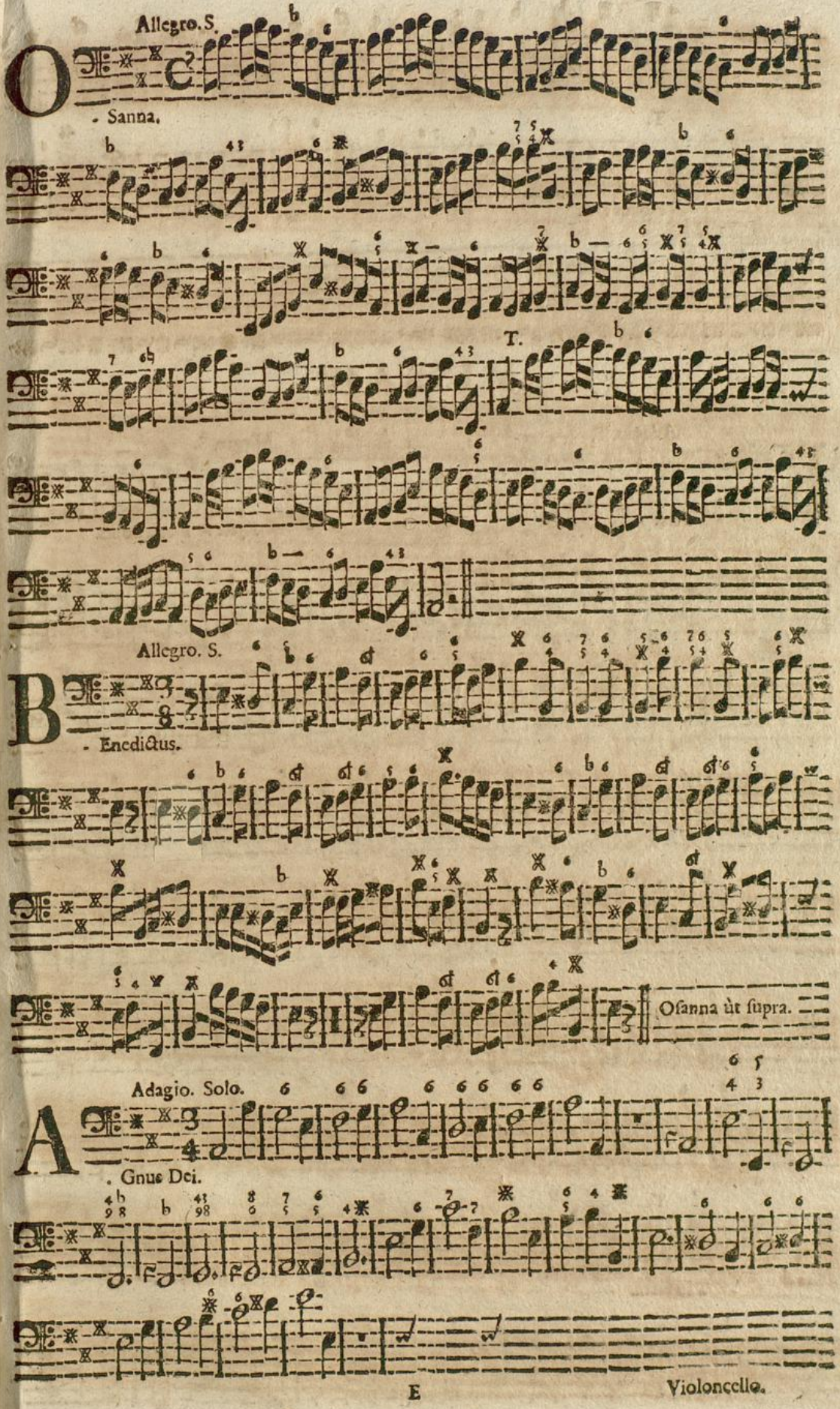
Allegro. S.
O
. Sanna.
T.
Allegro. S.
B
. Enedictus.
Osanna ùt supra.
Adagio. Solo.
A
. Gnus Dei.

T.

Agnus Dei.

Dona nobis ùt Kyrie Presto.

MISSA IV.

Adagio. T. Allegro. S.

K - Yrie.

Kyrie & Dona nobis.

T. 6 S.

T. S.

T.

E - T in terra.

S.

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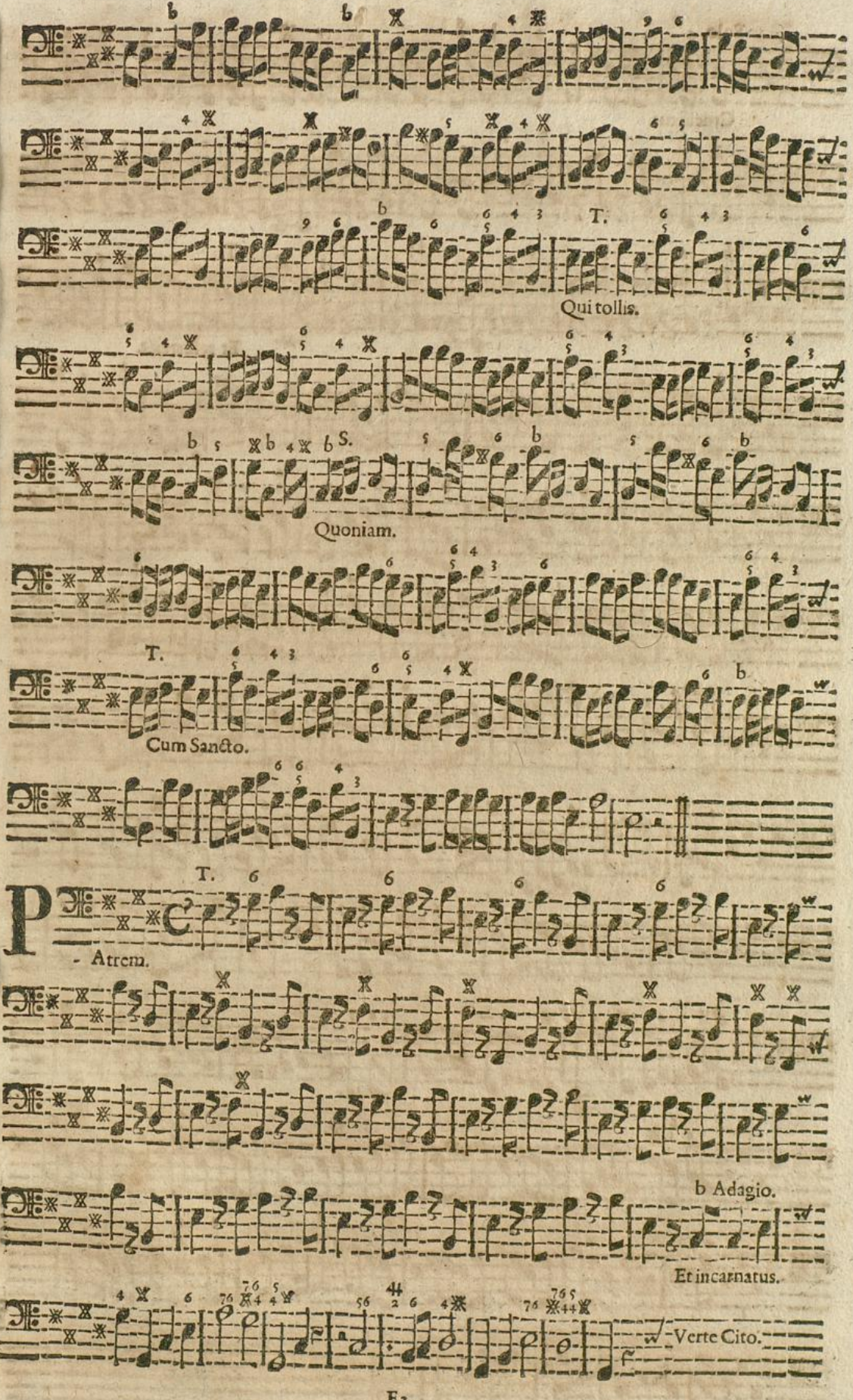
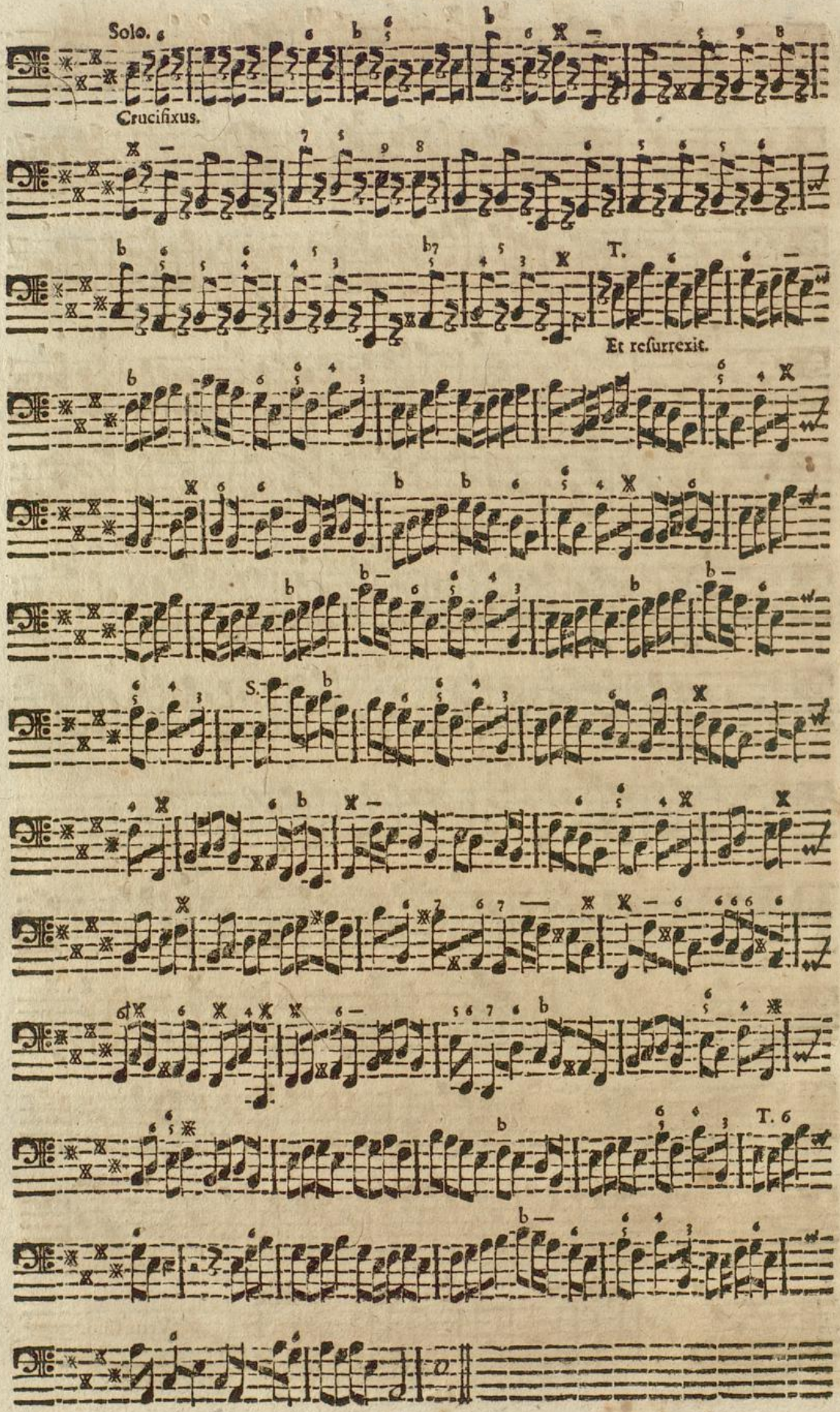
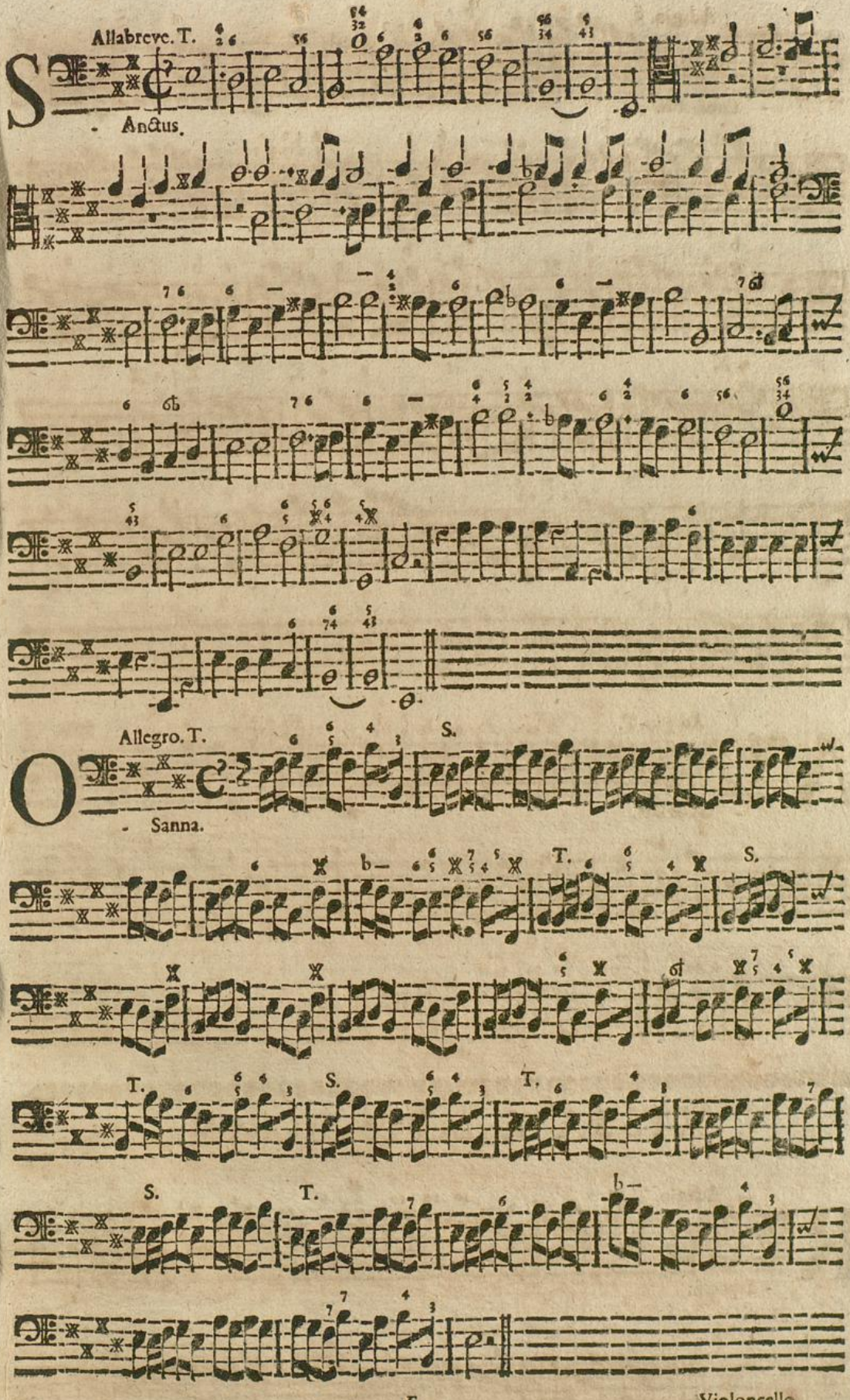

T.
Qui tollis.
S.
Quoniam.
T.
Cum Sancto.
T.
- Atrem.
b Adagio.
Et incarnatus.
Verte Cito.


Solo.
Crucifixus.
T.
Et resurrexit.
S.
T. 6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Allegro. T.
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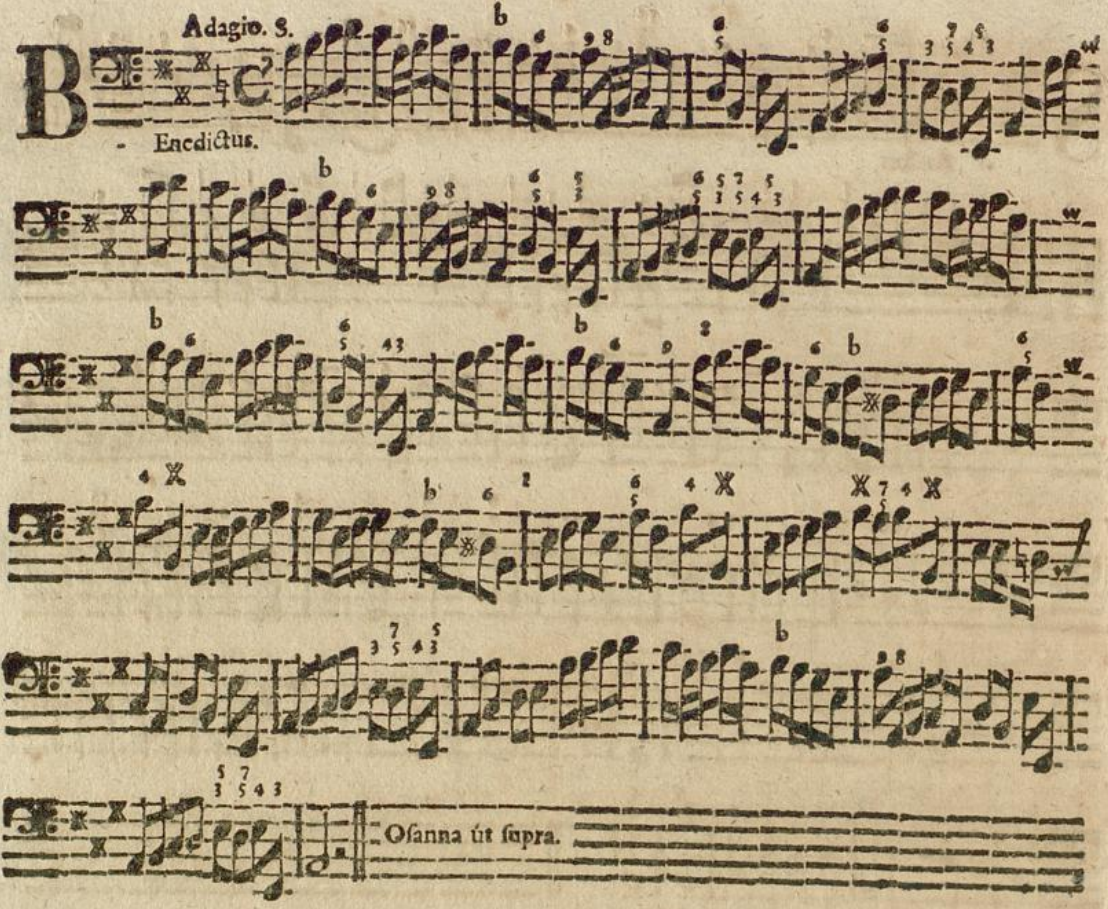

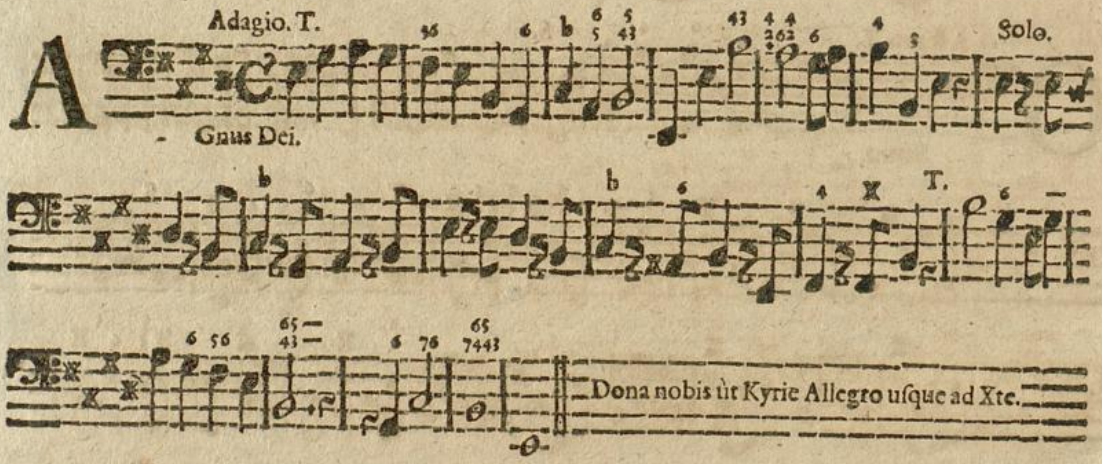

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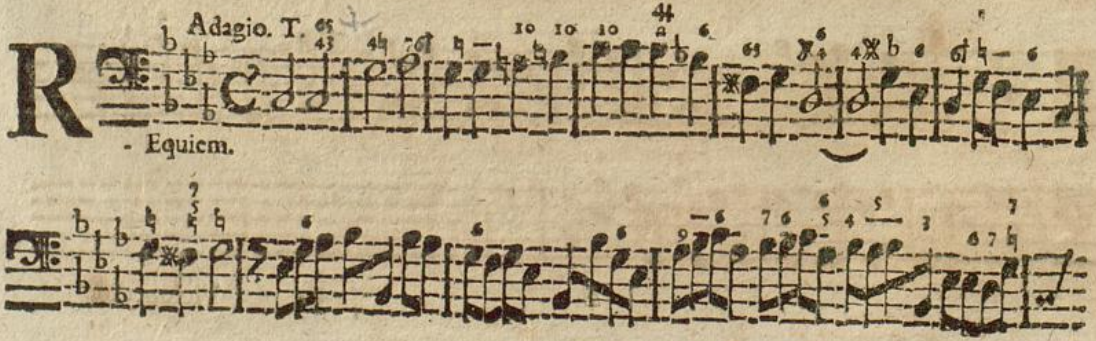

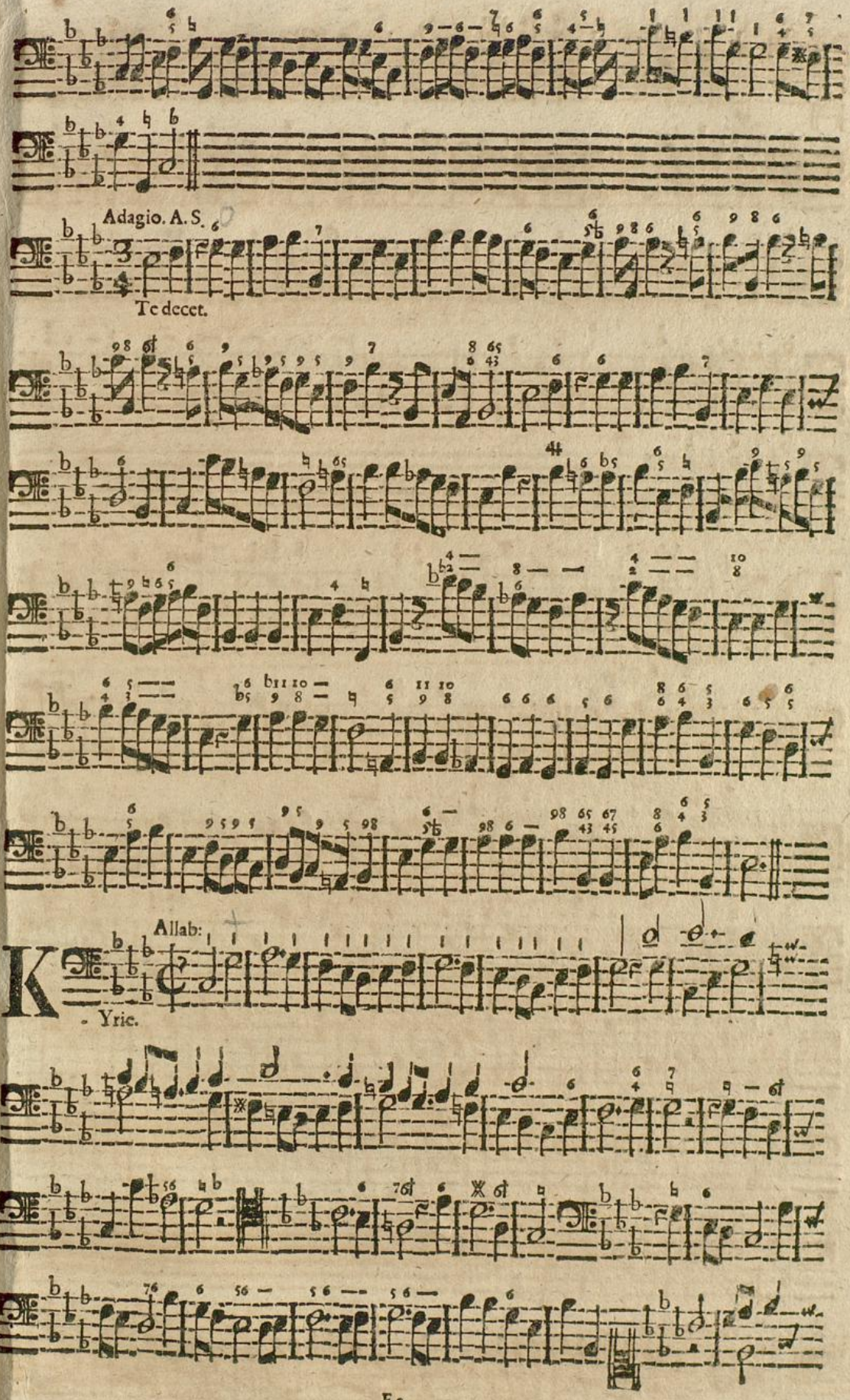
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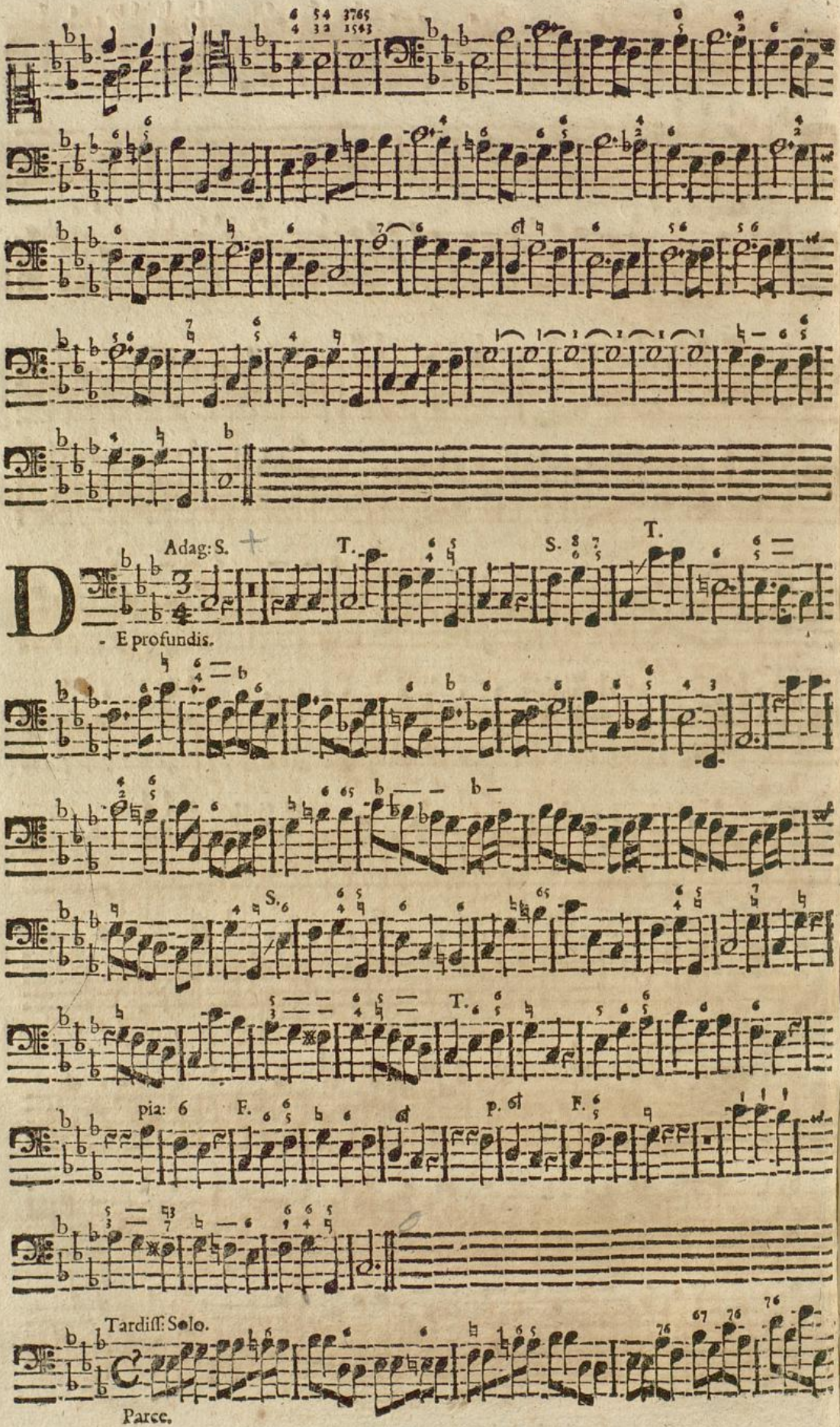
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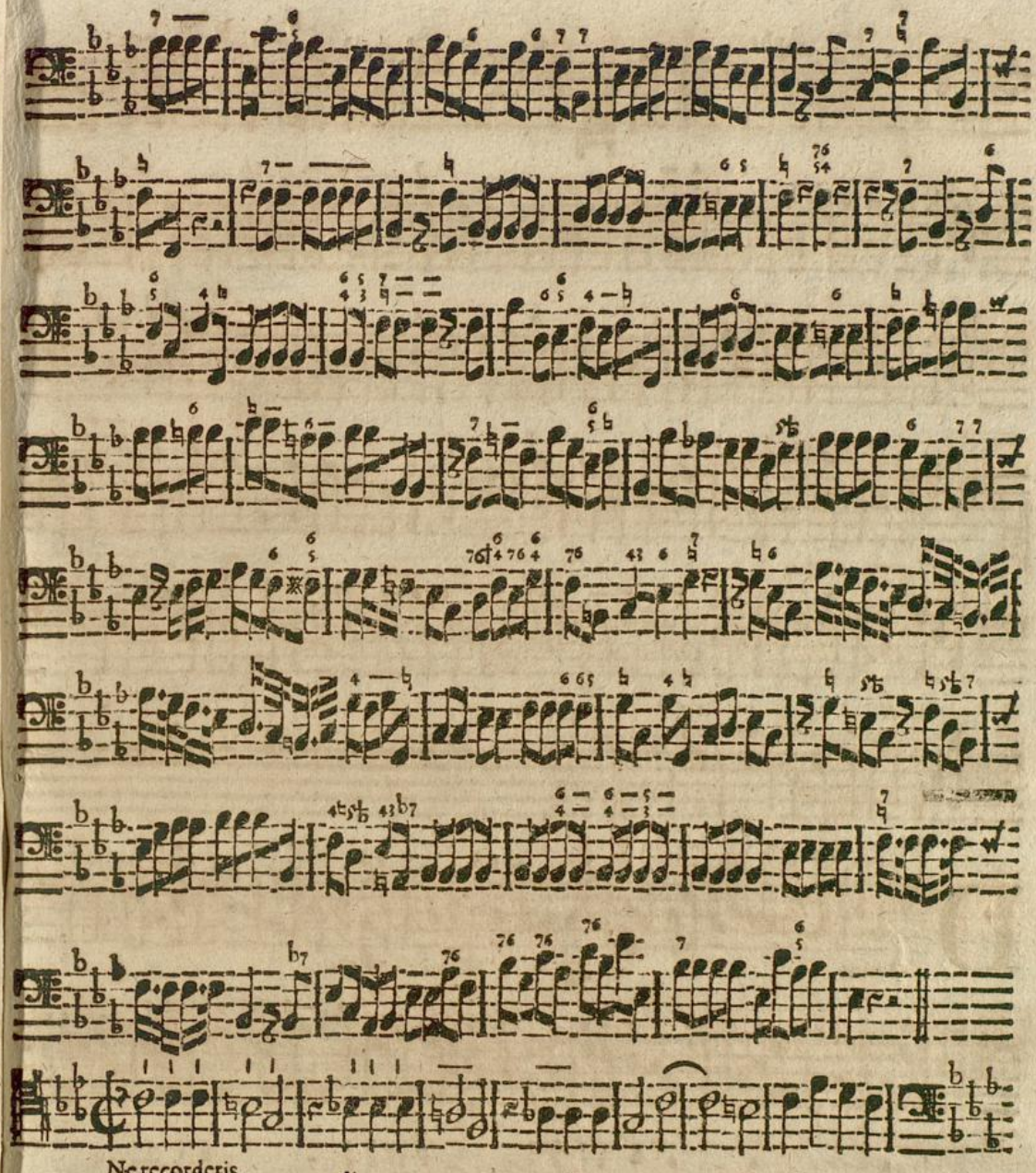

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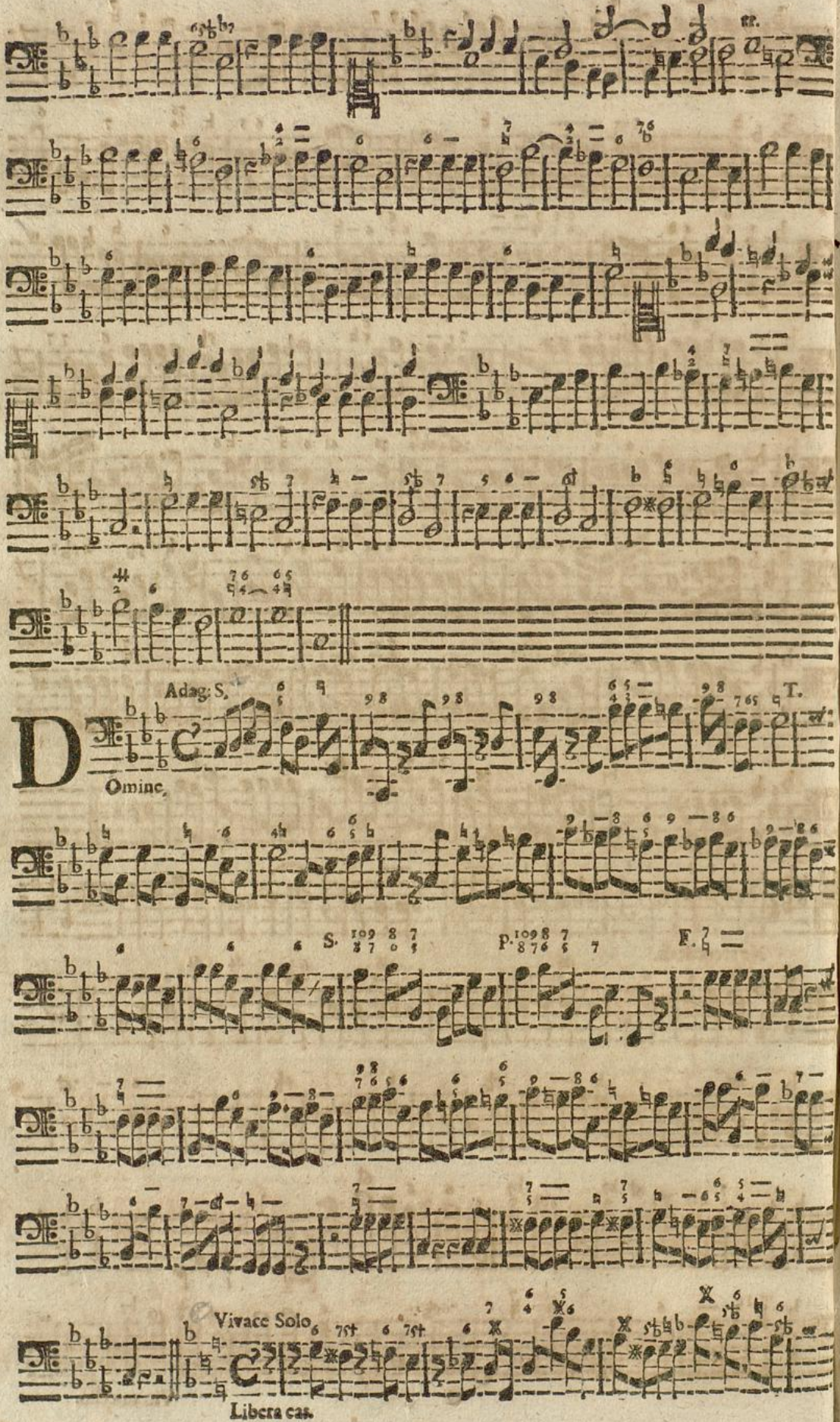
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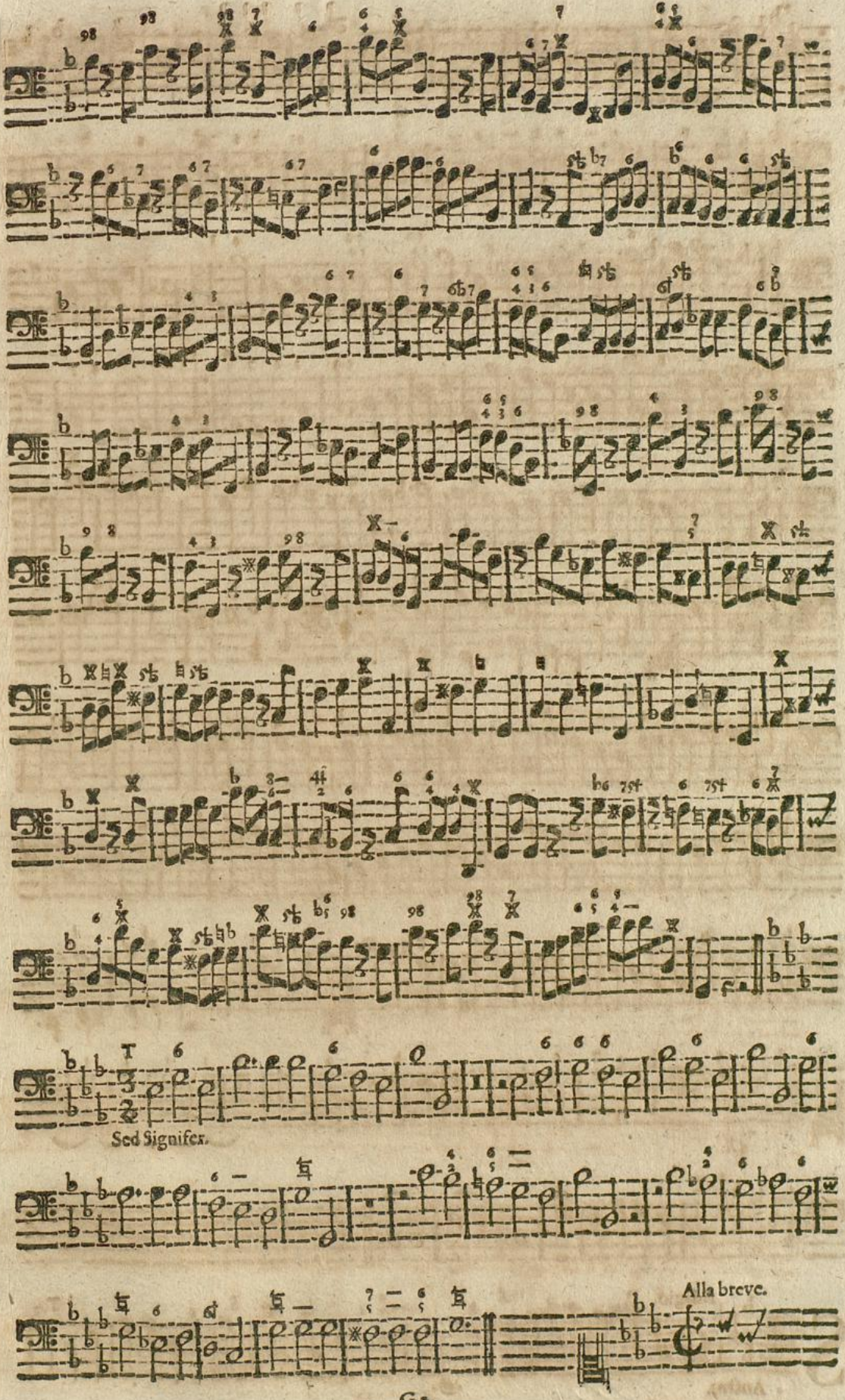
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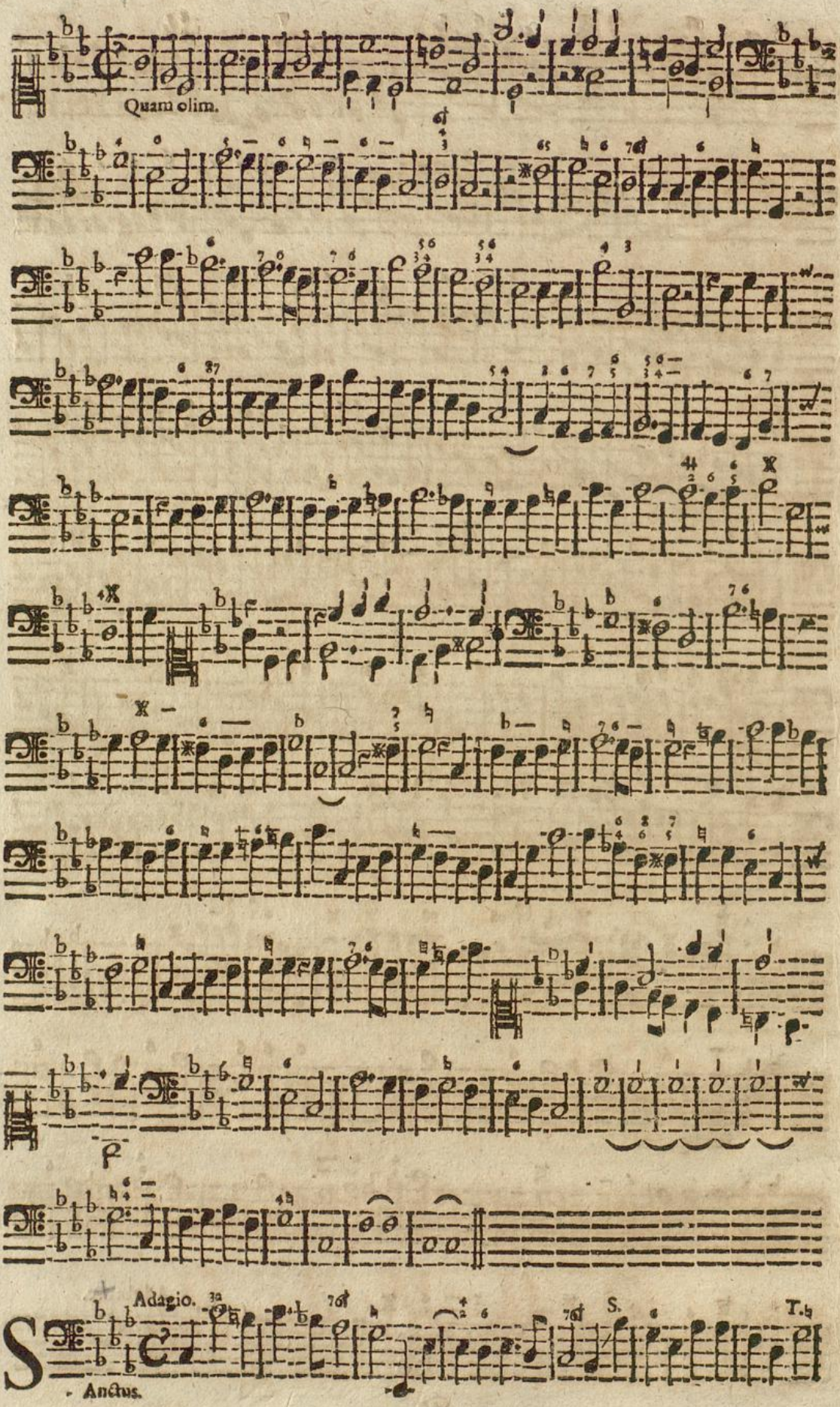
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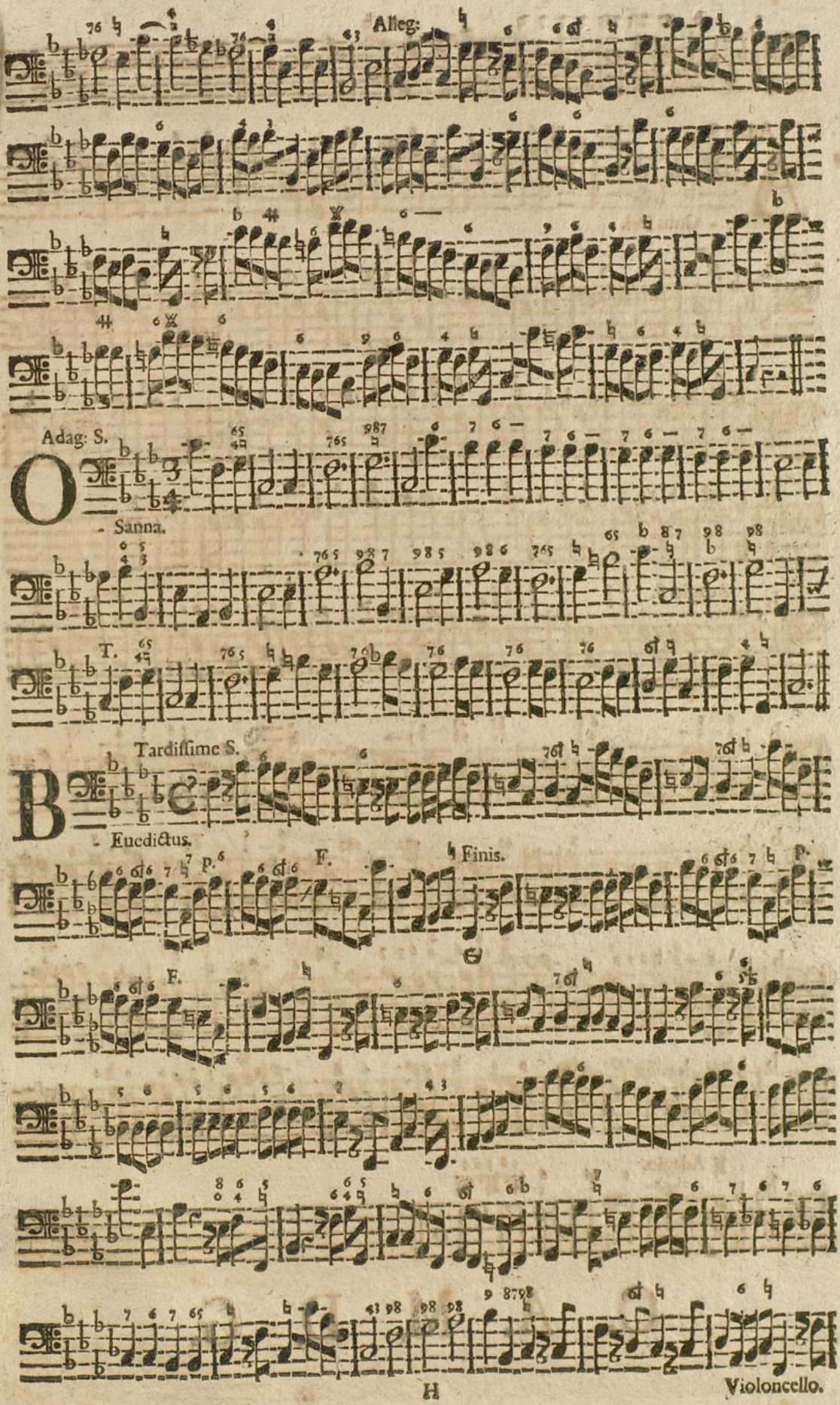
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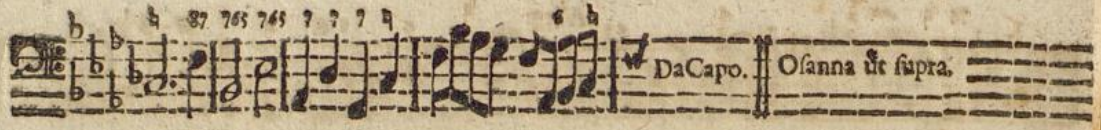
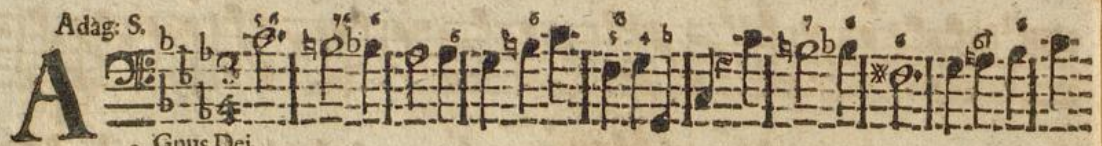
Violoncello.


Da Capo.
Osanna ut supra.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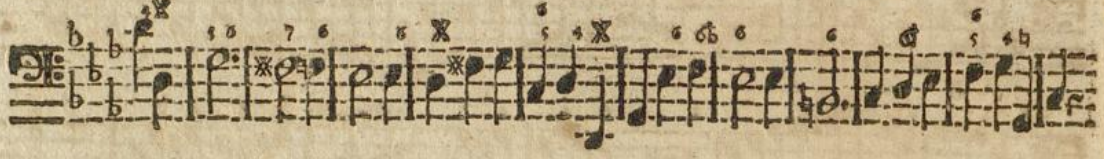

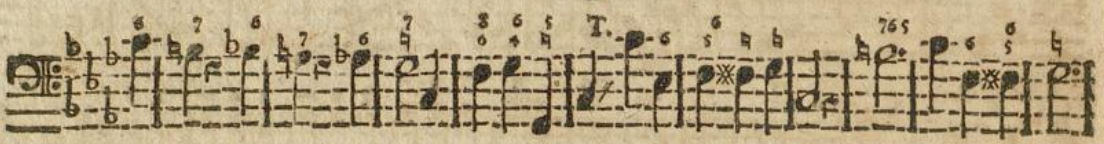
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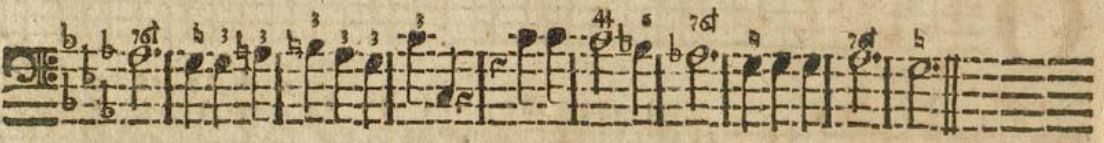

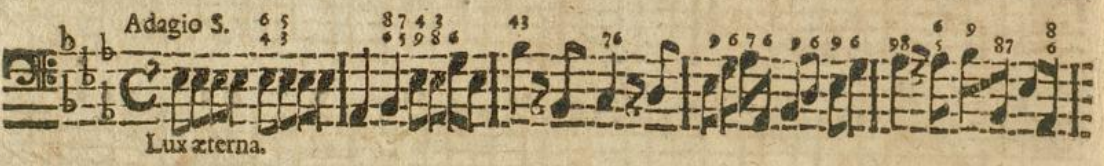
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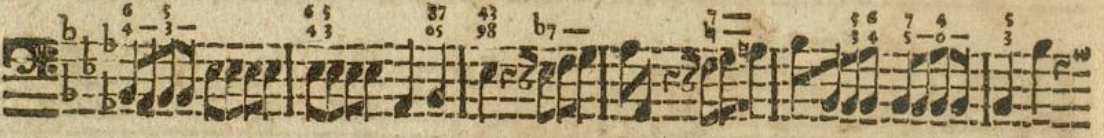
Lux æterna.



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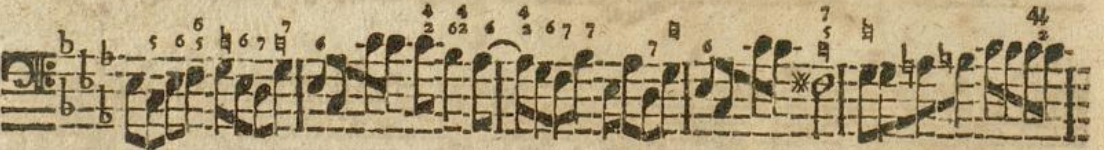

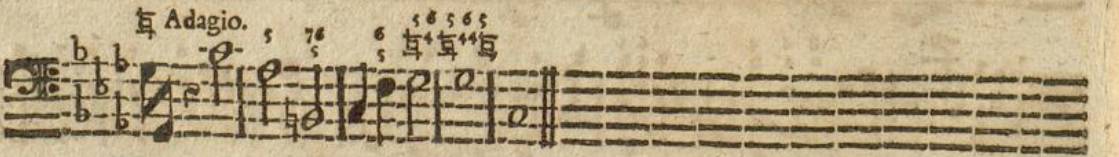
Adagio.

O. A. M. D. G.