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## **VI. Liturgiae canorae sive sex missae praemissis decem solemnioribus**

**Königsperger, Marianus**

**Augustae Vindelicorum, 1743**

Orgel

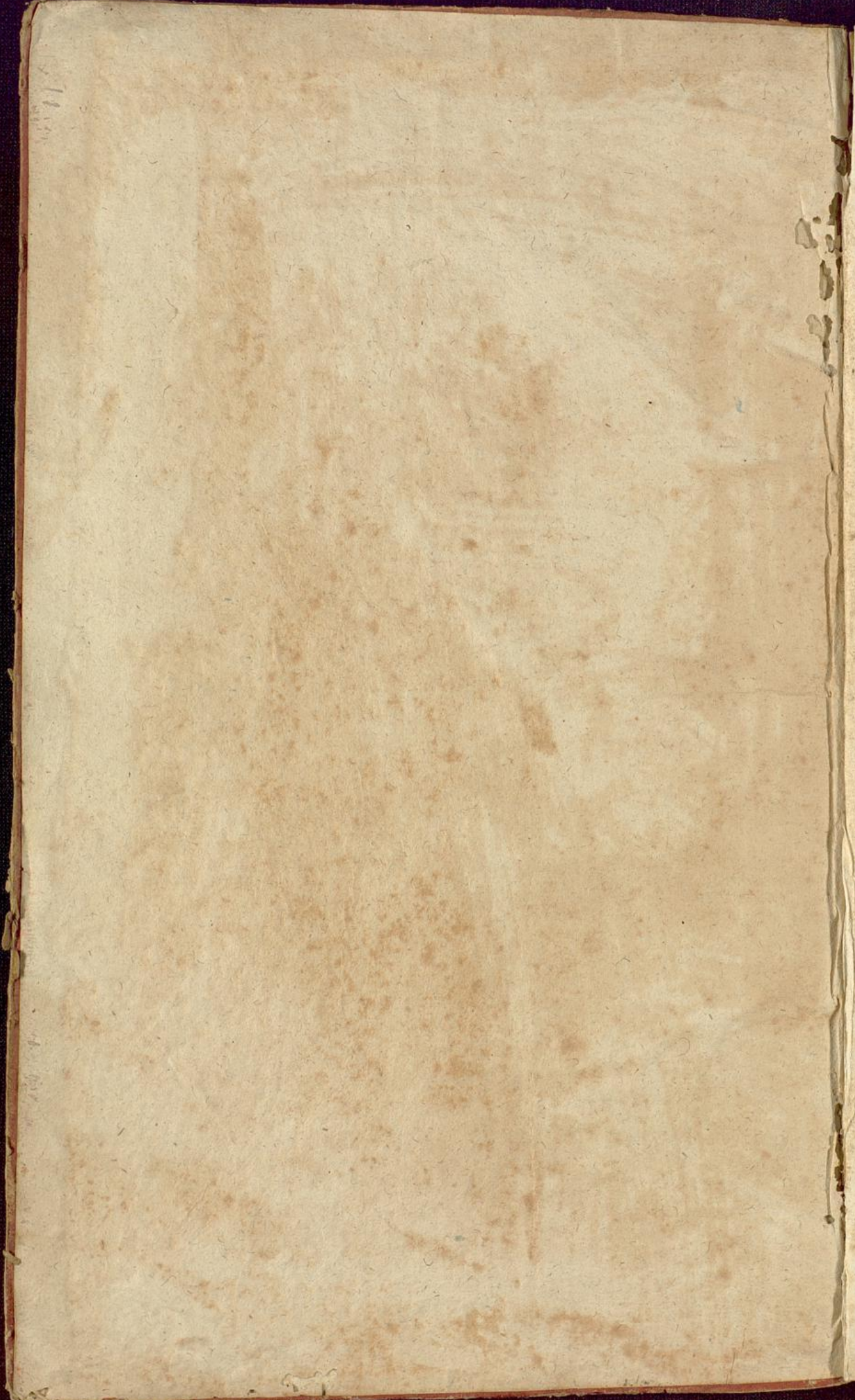
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*Königsberger*  
**ORGANO**  
*7 Bde. Amst. 1685*









VI.  
LITURGIÆ CANORÆ  
S I V E  
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  
Prüflingenfi.

OPUS IV.

ORGANO.

*Cum Licentia Superiorum.*



AUGUSTÆ VINDELICORUM,

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





## Ad Philomufum.

**N**ecdum 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 à 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 à facilitate Compositionis, quàm ab instrumentorum libertate cuicunque Choro atque diei accommodas. Quas dum in præsentiarùm exhibeo, rogatos simul velim Musicæ præfides, quò & canentium & instrumentorum præscriptam amussim, quoad ejus fieri potest, meliorem in modum accurare non graventur.



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

IN CELEBERRIMO AC EXEMPTO  
ALMÆ CONGREGATIONIS BENEDICTI-  
NO-BAVARICÆ MONASTERIO  
REICHENBACENSI

ABBATI  
VIGILANTISSIMO

DOMINO, DOMINO

AC

PATRONO

PLURIMUM GRATIOSO.



REVERENDISSIME  
PERILLUSTRIS

AC

AMPLISSIME DOMINE

DOMINE

PRÆSUL,

PATRONE

PERQUAM GRATIOSE.

**N**emini 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 Symphonix, non vocum, clangorúmque ad artis amussim exactæ concertationes auditæ sunt; non quod vanitatis aut profani cultûs præferre speciem viderentur; ut adversarii nostri impropere nobis consueverunt; alioquin eadem calumnia Synagogæ quoque impingi posset. Sed quia edendis



edendis lætitiæ signis importuna erat Primorum Christianorum conditio. Quandoquidem, cum 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 & secessibus, ubi non nisi lenior orantium vox profundi debuit. Postquam verò clarificata est per orbem Ecclesia, sensim non ædificari modò sana & Ecclesiæ, apparatusque splendidiore res Divinæ adornari, sed etiam suavisonis melodiis laudes æterni Numinis decantari, tandemque instrumentis quoque musicis magnificentius peragi cæpère. Quem in finem Constantinus Græcorum imperator. An. 757. Carolo M. tum Francorum Regi, ut scribit N. Marianus Scotus in Chronico, varii generis Organa, Germanis Gallisque teste Genebrardo N. eousque incognita dono transmisit, utque cum 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 sollicitus diu noctūque sis ad opus Dei, conatūque omnem in eo colloces, ut non solum ritè Sanctæque 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, Sanctorūque jubes inscribi vestigiis, tam nativâ expressione, ut sequi planè libeat, & dum curiosi pascuntur oculi, etiam nescius accendatur animus, quòdque vix longa oratione suaderi poterat, depictis persuadeatur exemplis. Hoc nempe Compendium est figurarum, queis Catholica templa ornantur, habere quasi præsentés Divos, habere vitæ Christianæ ideas, fomentum Sanctitatis, solamen peregrinantium. Sedenim dum oculi erudiuntur, æquum est, auribus quoque sua non denegari illicia. Et idcirco 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 promptius alacriusque 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 infatiabilis est, ac irrequietus, neque prioribus contentus novis identidem rem sacram studet augere incrementis, sumpsisti mihi animum, ut considerem, non indignè TE laturum, si Liturgias has recenter natas Tuo Nomini inscribere auderem. Accipe itaque, REVERENDISSIME D. D. PRÆSUL, gratiofo 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, & quemadmodum, Statio l. 5. Sylv. canente, angusta phaselus in eodem æquore -----

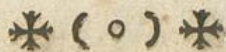
----- immensi partem sibi vendicat Austri:  
ita gracilis mea Musa tuo augusto in Templo partem sibi vendicet auræ; & si non velut Orpheo sua Cythara ædificandæ Trojæ, ita tibi, qui aliunde ingeniosus Architectus es, absolvendæ Sacræ fabricæ deserviet; at saltem ædificandis auditoribus, ut spero, modesto contentu laborabit, novoque Templo novum melos admodulabitur. Eadem parem Tibi cum illo æviternitatem ac Supernæ Benedictionis apprecatur Cumulum, qualem olim in Salomonicum illum, ejusque 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.





# ORGANO.

## MISSA I.

## S. Placidi. Mart.

**K** Adagio Tutti.  $\frac{8}{5}$   $\frac{8}{5}$   $\frac{3}{5}$   $\frac{8}{5}$   $\frac{5}{5}$

Yrie.

$\frac{7}{5}$   $\frac{b7}{5}$   $\frac{3}{5}$   $\frac{b7}{5}$   $\frac{3}{5}$   $\frac{b7}{5}$   $\frac{3}{5}$   $\frac{b7}{5}$   $\frac{3}{5}$   $\frac{b7}{5}$   $\frac{3}{5}$   $\frac{6}{4}$   $\frac{2}{2}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

$\frac{8}{5}$   $\frac{6}{4}$   $\frac{3}{5}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Grave. Solo.  $\frac{2}{4}$   $\frac{6}{4}$   $\frac{7}{5}$   $\frac{5}{4}$   $\frac{5}{4}$

Chrite.

$\frac{6}{4}$   $\frac{6}{4}$   $\frac{4}{3}$

$\frac{7}{5}$   $\frac{7}{5}$

$\frac{b5}{5}$   $\frac{5}{4}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{4}$

$\frac{6}{4}$   $\frac{7}{5}$   $\frac{4}{3}$  | | | |

$\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$

$\frac{b5}{5}$   $\frac{4}{3}$  | | | |  $\frac{7}{5}$

R. F. Königspurger Missa VI.

A

Organo.



The musical score consists of several systems of staves. The top system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The second system is labeled "Altabreve." and "Kyrie." and features a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The third system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The fourth system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The fifth system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The sixth system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The seventh system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The eighth system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The ninth system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The tenth system includes a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The score is heavily annotated with musical symbols, including fingerings (e.g., 5, b5, 3, 6, 6, 7/5), ornaments (✱), and various rests and dynamics.







Allabreve. *b b* *st* *6 b5* *b* ✱ *4* *2* ✱ *65* *4* *2* *6* *5* *4* ✱

**Q** *U* *i* *t* *o* *l* *l* *i* *s*.

*8* *5* *76* *6* *6* *76* *5* *910* *78* *4* *2* *6* *5* *4* *3*

*b* *b* *st* *6* *5* *b* ✱ *4* *2* ✱ *65* *4* *2* *6* *5* *4* ✱ ✱

*b* *Gravé s.* *2* *b* *6* *6* *b* *4* *2* *6* *b*

**Q** *U* *n* *i *a* *m*.*

*b* *6* *b7* *5* *6* *6* *6* *6* *6* *6* *6* *st* *6* *b7* *5* *4* *3*

*b* *b* *6* *6* *b* *b* *6* *b* *6* *b* *6* *b* *6* *b* *6* *7*

*b* *4* *b* *st* *6* *6* *st* *4* *2* *6* *7* *5* *4* *b*

*b* *6* *st* *4* *b* *b* *st* *6* *6* *b* *b* *b* *6* *7* *5*

*b* *7* *b* *st* *6* *7* *4* *b* *b* *b* *6*

*b* *56* *5* *4* *3* *6* *b* *6* *5*

*b* *6* *b5* *6* *5* *b* *7* *6*



❄ ( o ) ❄

Allabreve, Tutti.

Um Sancto. O Sanna.

Tutti.

\*Gravé.

Atrem.

Verte citò  
Organo.

R. F. Königspurger *Missa VI.*

B









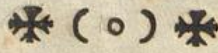












Allabrevé. |

Kyrie.

Gravé. Tutti. -

E

T in terra.



Adagio S.

First staff of music with notes, rests, and accidentals (flats and naturals). Includes a double bar line and a fermata.

Laudamus.

Second staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Third staff of music with notes, rests, and accidentals. Includes a fermata.

Fourth staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Fifth staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Sixth staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Tutti.

Seventh staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Eighth staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

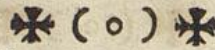
Ninth staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Tenth staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Eleventh staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.

Twelfth staff of music with notes, rests, and accidentals. Includes a piano (p.) dynamic marking.





5 7 5 4 3 5

Allabreve. b 6 4 b 2 5 b 6 5 b 6 5 4

Q *Ui tollis.*

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

Gravè S. 4 4

Q *Uoniam.*

7 6 5 6 4 4

Allabreve. 6 4 3 98 4b 98 4 3 4 2 6 5 6 7 6

C *Um Sancto. O fanna.*

4 98 4b 98 4 3 4 2 6 8 5 6 4 3 98 4b 98 4 3



Allabrevè.

6 6 b 6

Atrem.

Solo.

6 7 6 7 6 7 6

P.

7 6 6 4 3 6 6

6 7 5 4 6

Tutti.

b 6 6 4 3 b 3

Adagio S.

6 b5 7 5 8 7 6 5 7 6 5

Et incarnatus.

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

p.

7 6 4 6 4 6 6 4 6 6 4 6

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

6 5 4 3 b5 b7 5 8 7 6 5 7 6 5

p.

6 4 3 1 1 1 1 b b ✱ 7 5 b ✱ 1 1 1 1 1 1 1 1 b

P.

R. F. Königspurger *Missa VI.*

D

Organo.



♭ ♭✱ 6♯ ♭ ♭ ✱ ♭ ♭ ✱ ♭ ♭ 6♯6 ♭4✱

6 6 65 6 43 6 63

**E** *Gravè. Tutti.*

T r e s u r r e x i t .

5 43

6 6♯ ✱ 4✱ S. ✱

✱ ✱ ✱ 6 4 ✱ 6 6

4 3 *Tutti.*

4 3

**S** *Adagio Tutti.*

A n c t u s .

✱ ♭ 4✱ | 1 1 6 6 6 6 6 43

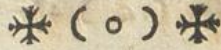
**B** *Gravè. Solo.*

E n e d i c t u s .









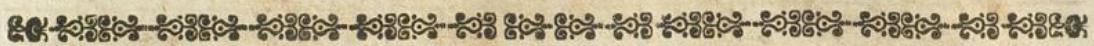
Tutti. 8  
5

b5 = 34 6 5

5 4 3

Agnus Dei.

|| Dona nobis ut Kyrie Allabreve. ||



MISSA III. S. Joannis Nepomuceni.

Adagio.

6 5 b 6 7 5 6 9 8 6 4 6 4

6 4

**K** - Yrie.

Allabreve. Solo.

6

Kyrie.

b7 5 6 6 6 4

p.

7 6 6 6 6

6 b5 6 6 4

Tutti.

5 6 7 5 6 7 6

6 4 b 4 6 b

Solo.



Musical score for the first system, consisting of six staves. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingerings (numbers 1-5). The first staff begins with a treble clef and a key signature of one flat. The second staff has a bass clef. The third and fourth staves are in a higher register. The fifth staff includes the instruction "Tutti." and a fermata over a note. The sixth staff ends with a double bar line and repeat dots.

**E** Allabrevè. \*  
T in terra.

Musical notation for the second system, starting with a treble clef and a common time signature. It includes fingerings and accidentals.

Musical notation for the third system, continuing the piece with various rhythmic patterns and fingerings.

**D** Gravè Basso S.  
Ominc. P. Verte citò.

Musical notation for the fourth system, starting with a bass clef and a common time signature. It includes fingerings and accidentals.



6 3 6 b 6 4 \* | 1 1 1 1 \* \* \* \* 2

7 5 4 \* \* \* \* \* 7 7 \* \* \*

6 4 7 5 \* \* \* \* 7 5 7 b 7 5 \* 7 5 \* 4 \*

7 5 \* 7 \* 7 5 \* 4 \* \*

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

Q - *Ui tollis.*

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

\* \* \* \* 6 7 6 \* 4 2 6 5 2 6 5 4 \* \*

*Gravè Ten. 9.* \* 6 \* \* 7 5 6 6 7 \*

Q - *Uoniam.*

7 5 b 5 4 \* \* \* \* 6 7 5 6

6 4 6 \* \* 6 7 5 \* 4 \*

7 5 6 4 \* \*

6 \* \* \* 7 4 2 6 7 5 6 4 \* \*



✱ ✱ 6 7 ✱ ✱ 7 5

✱ ✱ 7 4 ✱ ✱ 1 1

Allabreve.

**C** Um Sancto. O fanna.

7 6 ✱ 6 ✱ 7 6 ✱

✱ 4 6 b6 ✱ 6 — 5 6 5 ✱ b 6 — 7 6

7 6 7 6 7 6 4 b 5 6 5 ✱ 6 — ✱

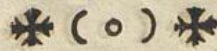
✱ ✱ — 3 — 5 5 ✱ b — ✱

✱ 4 6 4 6 4 ✱ ✱ ✱ ✱

Allabreve. ✱

**P** Atrem.





Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. Both staves feature a series of sixteenth notes with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) written above the notes. The music concludes with a double bar line and a repeat sign.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. The music consists of quarter and eighth notes with fingerings and accidentals. It ends with a double bar line and a repeat sign.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. The tempo marking "Adagio." is written above the first staff. The music features a mix of note values and rests, with fingerings and accidentals. The text "T incarnatus." is written below the first staff. The piece concludes with a double bar line and a repeat sign.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. The music consists of quarter and eighth notes with fingerings and accidentals. It ends with a double bar line and a repeat sign.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. The tempo marking "Allegro." is written above the first staff. The music features a mix of note values and rests, with fingerings and accidentals. The text "T resurrexit." is written below the first staff. The piece concludes with a double bar line and a repeat sign.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. The music consists of quarter and eighth notes with fingerings and accidentals. It ends with a double bar line and a repeat sign.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. The music features a mix of note values and rests, with fingerings and accidentals. The text "Tutti." is written below the first staff. The piece concludes with a double bar line and a repeat sign.

Two staves of musical notation. The top staff is in treble clef and the bottom in bass clef. The music consists of quarter and eighth notes with fingerings and accidentals. It ends with a double bar line and a repeat sign.



✻ ( o ) ✻

The musical score consists of several systems of staves. The first system includes a treble clef staff with a key signature of one flat and a common time signature. It features a series of notes with various fingerings (6, 4, 6, 4) and asterisks. The second system includes a bass clef staff with a 'Tutti' marking and fingerings (5, 7, 5). The third system includes a soprano clef staff with an 'Allabreve' marking and complex figured bass notation including '98', '4b', '98', '7', '4', '8', '5'. The fourth system includes a treble clef staff with a 'b' marking and fingerings (6, 4, 5). The fifth system includes a bass clef staff with an 'Allabreve Canto 9.' marking and fingerings (7, 5, 4, 7). The sixth system includes a bass clef staff with an 'Enedictus.' marking and complex figured bass notation including '6', '6', 'b7', '7', '6'. The seventh system includes a treble clef staff with a 'P.' marking and complex figured bass notation including '6', '6', '4', '2', '6'. The eighth system includes a bass clef staff with complex figured bass notation including '4', '6', '7', '6', '7', '6', '4', '6', '4', '6', '4'. The ninth system includes a treble clef staff with complex figured bass notation including '6', '7', '5', '6', '4'. The score concludes with a double bar line.

R. F. Königsperger *Missa VI.*

F Organo.









MISSA IV.

S. Wunibaldi Abbatis.

Adagio. Tutti.  $\frac{8}{5}$   $\frac{5}{5}$   $\flat$   $\frac{6}{2}$   $\frac{6}{4}$   $\frac{4}{3}$  *Allegro.*  $\frac{4}{3}$

**K** - Yric.

$\frac{4}{3}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{5}{5}$   $\frac{6}{4}$

$\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

$\frac{6}{4}$   $\frac{4}{3}$   $\frac{4}{3}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{6}{4}$

$\frac{6}{4}$   $\frac{4}{3}$   $\frac{4}{3}$   $\frac{6}{4}$   $\frac{4}{3}$   $\frac{6}{4}$   $\frac{4}{3}$   $\frac{6}{4}$   $\frac{4}{3}$   $\frac{6}{4}$   $\frac{4}{3}$   $\frac{6}{4}$

$\frac{4}{3}$  *Tutti.*  $\frac{4}{3}$   $\frac{7}{5}$   $\frac{7}{5}$   $\frac{6}{4}$

$\frac{6}{4}$   $\frac{6}{4}$   $\frac{4}{3}$

Gravè Tutti.  $\frac{6}{4}$   $\frac{3}{2}$   $\frac{4}{2}$

**E** - T in terra.

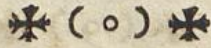
$\frac{6}{4}$   $\frac{5}{5}$   $\frac{5}{5}$   $\frac{4}{3}$   $\frac{4}{3}$   $\frac{4}{3}$   $\frac{4}{3}$   $\frac{4}{3}$

$\frac{6}{4}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{5}$   $\flat$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{4}{2}$   $\frac{6}{4}$

$\frac{4}{3}$   $\frac{4}{3}$   $\frac{4}{3}$   $\frac{4}{3}$   $\frac{7}{5}$

Solo. **F**





Cant. S. 6 6

p.

Tutti.

Tutti.

S. 6 6

p.

Tutti.

Cum Sancto.



Grave.

Atrem.

Adagio Basso Solo.

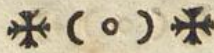
T incarnatus.

Grave Tutti.

T refurrexit.







First staff of music with various musical notations and fingerings (5, 6, 4).

Second staff of music with musical notations and fingerings (1, 4, 3, 6, 5).

Third staff of music with musical notations and fingerings (b7, 5, 6, b5, 6, 1, 1, 1, 1).

Fourth staff of music with musical notations and fingerings (6, 5, 6, 6, b, 4, 6, b, 6, 4).

Fifth staff of music with musical notations and fingerings (b, b, 6, b, 6, 6, 6, b, 4).

Sixth staff of music with musical notations and fingerings (6, 8, 2, 6, 4, 3).

Seventh staff of music with musical notations and fingerings (4, 3).

Eighth staff of music, labeled **S** *Gravè.* with musical notations and fingerings (6, 6, 6, 6, 4, 3, S).

Ninth staff of music with musical notations and fingerings (7, 7, b, Tutti, 4, 3).

Tenth staff of music, labeled **B** *Adagio. Ten. 9.* with musical notations and fingerings (b, 2, 4, b, b7, 5).

Eleventh staff of music, labeled *Enedictus.* with musical notations and fingerings (7, b5, 4, 3, 8, b).



First musical staff with bass clef, key signature of two flats, and various fingering numbers (3, 4, 6, 6, 5, 43) above the notes.

Second musical staff with bass clef, key signature of two flats, and fingering numbers (5, 7, 6, 4, 3, 8, 5) above the notes.

Third musical staff with bass clef, key signature of two flats, and fingering numbers (b7, 5, b, b7, 5, b7, 5, 6, 5) above the notes.

Fourth musical staff with bass clef, key signature of two flats, and fingering numbers (4, 3, 8, 5, 6, b, 6) above the notes.

Fifth musical staff with bass clef, key signature of two flats, and fingering numbers (6, 6, b) above the notes. The word "Tutti." is written above the staff.

O fanna.

Sixth musical staff with bass clef, key signature of two flats, and fingering number (4, 3) above the notes.

Seventh musical staff with bass clef, key signature of two flats, and fingering numbers (6, 4, 3, 6, 4, 3) above the notes. The word "Gravè. Solo." is written above the staff, and "Gnus Dei." is written below it.

Eighth musical staff with bass clef, key signature of two flats, and fingering numbers (6, 3, 4, 6, 4, 3, 5, 3, b4, 6, 4, b6, 4, 6) above the notes.

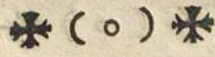
Ninth musical staff with bass clef, key signature of two flats, and fingering numbers (4, 2, 6, 6, 4, 3, 4, 3, 8, 5, b, 6) above the notes. The word "Tutti." is written below the staff.

Tenth musical staff with bass clef, key signature of two flats, and fingering numbers (4, 2, 6, 6, 5, 3, 4, 6, 4, 3, 4, 3, 6, 4, 3) above the notes. The word "Allegro." is written above the staff.

Eleventh musical staff with bass clef, key signature of two flats, and fingering numbers (5, 5, 5, 6, b) above the notes.

G 1





6 b 6 4 6 43

6 43 7 7 6 34 6 4 3

MISSA V. S. Theclæ Mart.

Adagio. 8 5 65 b4 65 3

**K** Kyrie.

6 5 6 5 43

Allabreve.

Kyrie. O Sanna.



7 7 4 6 b 6

Gravè. Tutti. 8

**E**

T in terra.

5 5 b7 5 6 6 4 3 8

6 7 6 5 b 5 6 4 5 8

Tutti.

6 6 4 3 S.

6 6 6 6 4 3 b

6 4 3 8 p. ....

8 5

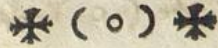
Tutti.

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

7 5 b 4 \* 8 6 6 5







65 2 4 6 4 3 S. b 6

4 3 6 p. 7 3 5 4 5 7 5

4 3 6 Tutti. 5 b b w

4 3 6 4 3

Gravè Tutti. 5 8 4 3 1 b 1

Atrem.

S. 6 6 6 6

4 3 Tutti.

Adagio. Ten. S. 4 b 6 b 6 b

T incarnatus.

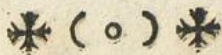
6 4 3 b 6 4 4

b 6 4 4 Adagio. S. b 4 Tutti. b

Crucifixus.

4 2 6 6 5 b 4 6 S. 4 3





4 3 5 8 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

5 6 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

Gravè S.  
T. resurrexit,

6 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

Tutti.

4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

Adagio, Tutti. 8 5 6 3 6 5 4 3 S: b — 6 b7 5

Anctus.

7 5 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43

Tutti.

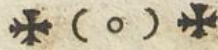
Basso S. 58 43 4b 4b 7 4 2 6 5 8 7 b 6 6 b 6 5 b 3 6

Enedictus.

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

6 5 b 3 6 5 2 6 7 4 4 4 4b 4b 5 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43





4b 4b 5 6 5 7 b 5 5 b 5 6 4 3 98 98 98 98

O fanna ut Kyrie Allabreve.

Adagio Alto S. 4 3 3 4 6

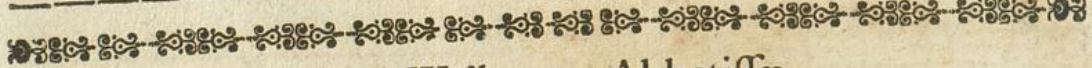
**A**

Gnus Dei P.

Tutti. 8 5 6 b 7 6 6 5 b 6 4 3

Agnus Dei.

Dona nobis ut Kyrie Allabreve.



MISSA VI. S. Walburgæ Abbatissæ.

Allabreve 6 6 6 3 4 5 6 6 — 6

**K**

Yrie.

Solo.



76 ✱ 5 7 6 7 6 7 6 7 6

Da Capo.

Allabreve. Tutti, 8  
5 6 6 6 3456 6 — h —

T in terra.

5 65 ✱ — 76 5 4 ✱ 6 6

6 3456 6 — 4 3 6 6

6 5 6 4 3 S. b 6 — 76 ✱ ✱

6 — b 6 4 ✱ 8 4 2 65 6 76

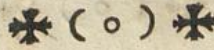
6 — 5 43 b 6 — 76 ✱ 6 —

b 6 4 ✱ S. b 3 — 6 b —

3 — b 6 b 6 4 3

Tutti. 6 h 6 6 3456 6 — 4 3





Allabreve.  $\frac{1}{6}$

6 6 6 3456 6 —  $\frac{5}{4}$  3

Atrem.

b  $\frac{6}{5}$  6 4 \* 5

$\frac{7}{5}$  6 — 34 6 4 3 S. b 6

b 6 6 5 \* \* \* \* b — \*

$\frac{6}{4}$  2 — 6 b \* — 6 \* b 4 \* | | | |

Tutti. 6 6 6 3456 6 — 6 6 4 3

$\frac{8}{5}$  6 b  $\frac{6}{5}$  6 6

Et incarnatus.

$\frac{6}{5}$  4 3 S. 6 6 b 6 b w

b — 6 4 3

Tutti.  $\frac{6}{6}$  6 6 3456 6 5  $\frac{6}{5}$  h 65

Et resurrexit.

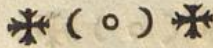
4 3 S.  $\frac{8}{5}$  \*











Adagio Tutti.

8 5      6 4 2 6 7 6 t      6 5      6 4 3

**A** *Gnus Dei.*

S. *b*      6      6 5      4 x      1 1 1 1      8

6      6      4 3

*Dona nobis ut Kyrie Allabreve.*

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

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

OPUS II.

Sumptibus Joannis Jacobi Schnell Celsissimi Principis Bambergensis Mnsici Cameralis & Aulici.  
Bambergæ Anno MDCCXXXI.



CONCENTUS ANGELICUS

MISSEALUMINO EDITA

QUINTA PARTI

DE

REPERTORIUM

DE

REPERTORIUM

REPERTORIUM

DOMINO

D. ANGELI

REPERTORIUM

REPERTORIUM

DE

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REPERTORIUM

REPERTORIUM





REVERENDISSIME  
PERILLUSTRIS  
AMPLISSIME  
AC  
PERQUAMGRATIOSE  
DOMINE, DOMINE.

**C**oncentui 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 coelo 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 concorditè & consonantè, ac si omnes citharædi essent, semper paratus, promptus & avidus est ad modulandum hymnos Eucharisticos, & ad Dei Agni que laudes personandum, qui concordanti 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 quæ sivi ANCELUM & inveni, TU es ille, in quo è varietate virtutum, scientiarum & disciplinarum mirificus ac suavissimus Abbatis eruditi cantus nascitur, ipsæ virtutes, quæ ab incunte aetate in sinu tuo adoleverant, novum indies incrementum nactæ sunt, adeò, ut, postquam 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 concensus exoritur, Chorus tuus multorum vocibus constat, unus tamen ex omnibus sonus redditur, quæ Harmonia à 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 canrabit; Isaiæ 43 v. 21. nam de eo videtur loqui sanct: Anselmus in Elucid: dum ait: O qualis voluptas auditus illorum, quibus incessantè sonant Harmoniæ cœlorum & Concertus 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 gloriatur, sed etiã innata TIBI liberalissima beneficentia, quæ sicuti plurima in me hucusque beneficia effudit, ita & certissima in iis unicæ adhuc gratiæ conferendæ pignora dedit; genis tuis parcendum existimò, ne ruebant, parcè loquor, frons ipsa sive operis facies nomine tuo velut stigmate inscripta loquatur; hoc est quod unicè adhuc 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 gratiã idem usquè ad mortem permaneo, qui à limine adolescentiæ meæ, non dicam cognati, sed servi tui Specioso nomine cohonestor.

REVERENDISSIMÆ AC PERILLUSTRIS  
DOMINATIONIS VESTRÆ

Servus humillimus  
P. Æmilianus Henninger  
in Monast: Neostadiensi Professus.





# VIOLONCELLO.

## MISSA I.

**K** Adagio Tutti. *5 4 6 6 7 6 5 5*  
- Yric.

VV. *6 6 6 6 7 6 5*  
Kyrie Allegro. & Dona nobis.

C.S. *X X X X*

Tutti. *6 6 6 6 6 6 6 6*

S. *5 6 7 7* *X X* *6 6* T. *6 6*







Tutti,  $\frac{4}{2}$  6 7<sup>6</sup> X 5 4 X X 6 6 7<sup>6</sup> 4 X b 6 2



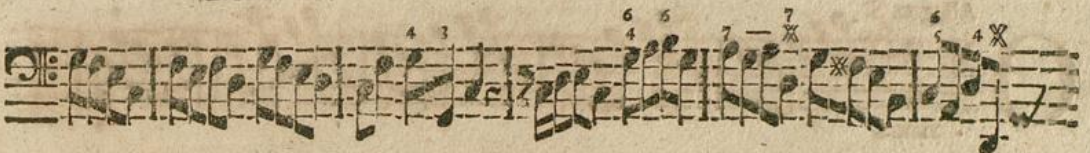
Crucifixus.

5<sup>6</sup> 4 X 4 X 4 6 6 4 3 5 5 6



Et resurrexit.

4 3 6 5 7 X 5 4 X



C. & A. S. 4 3 6 4 5 4 3



6 X 7 5 4 X Tutti. 6 5 4 X b 6 4 X T. & B.



6 X 5 4 X T. 6 6 5 4 X



6 5 4 X S. b 6 6 5 4 3 6 4



b 5 4 3 T. 6 6 5 4 3



5 6 6 5



Allegro.

S  $\frac{6}{8}$  4 6 b 6 5 4 5 || || || 1 3



Ancus.

6 5 b 6 6 5 6 5 4 2 =



X 6 6 6 5 6 5 4 2 6 5 4 6 7 6



Az





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

**O** Allegro. S.  
- Sanna

Tutti.

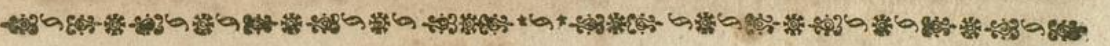
**B** S.  
- Benedictus.

Finis

Da Capo. || Ofanna ut supra.



**A** Adagio. *Gnus Dei.*



### MISSA II

**K** Adagio. *Yrie.*

Allegro Solo. *Kyrie & Dona nobis.*

*volti subito*

B Violoncello.



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

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

Finis. b Solo Adagio.

Christe.

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

Fourth musical staff with notes and fingerings (6, b, 7, 4, 3, 6, b).

Fifth musical staff with notes and fingerings (6, 7, 6, 5, 4, 3, 6).

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

Kyrie Allegro Da Capo.

Seventh musical staff with notes and fingerings (T, 6, 5, 4, 3, 6, 7, b, 7, 5, 3, 1, 1, 1).

T in terra.

Eighth musical staff with notes and fingerings (5, 6, 6, b, 6, 5, 4, 3, b, b6, 6, 5, 4, 3, b, 5, 6, 76).

Ninth musical staff with notes and fingerings (b, 6, b, 6, 5, 4, 3, 6, 5, 7, 6, 5, 4, 3, Adag. S.).

Tenth musical staff with notes and fingerings (6, 5, 4, 3, 6, 7, 6, 6, 5, 4, 3).

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

Twelfth musical staff with notes and fingerings (7, 4, 3, T, 6, 5, 3, 6).

Quitollis.



Andante S.  
Quoniam.

T. Allegro.  
Cum sancto.

Allabre T.  
Atrcm.





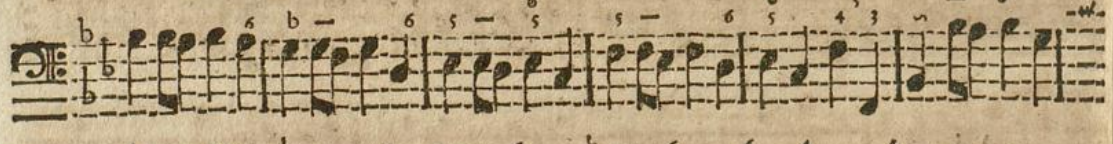
Et incarnatus.



Crucifixus.



Et resurrexit.





**S** Allegro. T.  
Anctus.

C. Violoncello.



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

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

**O** Allegro. S.  
- Sanna.

Third musical staff with notes and fingerings (6, 1, 7, 7, 7, 7).

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

Fifth musical staff with notes and fingerings (6, 6, 7, 7, 5, -b, 6, 4, 3, T.).

Sixth musical staff with notes and fingerings (6, 6, 6, 7, 7, 5, 4, 3).

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

S. Alla breve cum discretione.

**B** - Encidi&us.

Eighth musical staff with notes and fingerings (6, 5, 4, 7, 6, 5, 6, 6, - 7, 6).

Ninth musical staff with notes and fingerings (7, 6, 6, 4, 3, 6, 6, 5, 6, 7, 6, 7, 5, 4, 3).

Tenth musical staff with notes and fingerings (6, 6, b, 7, 4, 3).

Eleventh musical staff with notes and fingerings (b, 7, 6, 3, Finis. b, 6, 6).

Twelfth musical staff with notes and fingerings (b, b, 6, b, 6, b, 6, - x, b, 6, b, 6, 5, - 7).

Thirteenth musical staff with notes and fingerings (b, x, 4, x, 6, 6).

Da Capo usque ad Finem. || Ofanna ut supra.



Adagio. S.

**A** - Gnus Dei.

Dona nobis ut Kyrie  
Allegro usque ad Xte

MISSA III.

Adagio. T.

**K** - Yric.

Presto. S.

Kyrie & Dona nobis.

G





Allegro. T.



T in terra



Adagio. S.

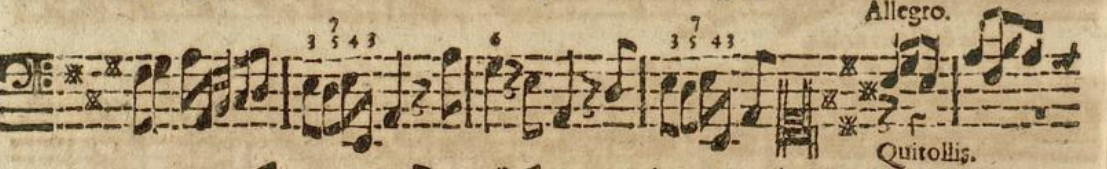
gratias,



Deminc.



Allegro.



Quitollis.





Allegro.

Qui sedes.

Andante. S.

Allegro. T.

Cum sancto spiritu.

The page contains ten systems of musical notation for a cello part. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4. Dynamic markings such as 'b' (piano) and 'X' (forte) are present. The tempo markings are 'Allegro.', 'Andante. S.', and 'Allegro. T.'. The lyrics 'Qui sedes.' and 'Cum sancto spiritu.' are written below the first and fifth systems, respectively. The page is aged and shows some staining.

D

Violoncello.





Allegro. T. 6 b 6

**P** 

- Arrem.



Adag. T. 6 b 6 76 X 6 b 4 X 6 4 X 6 4 X 6 b b



Et incarnatus.



Crucifixus.



Allegro. T. 6



Resurrexit.





Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and performance markings. Fingerings are indicated by numbers 1-5 above notes. Dynamics and articulation are marked with 'x' and '\*' symbols. The score is divided into sections by tempo and text:

- Staff 1-8: Complex rhythmic patterns with fingerings and markings like 'A.S.', 'B.S.', and 'I.S.'.
- Staff 9: Marked *Allegro. T*.
- Staff 10: Marked *Et Vitam.*

D:



Alla breve.T.

S 

- Angus.









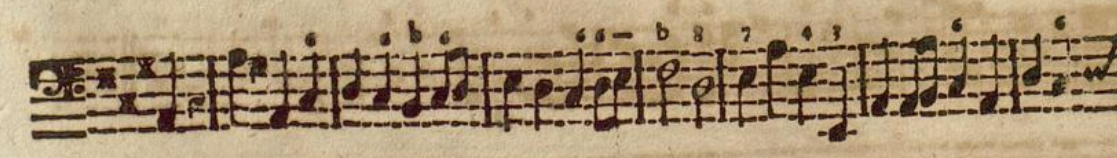


















**O** Allegro. S. *Sanna.*

This section contains five staves of music. The first staff begins with a large 'O' and the tempo 'Allegro. S.'. The music is in a 2/4 time signature and features a complex, rhythmic melody with many sixteenth and thirty-second notes. There are several accidentals (flats and naturals) and dynamic markings throughout. The piece concludes with a double bar line.

**B** Allegro. S. *Encidicus.*

This section contains three staves of music. It begins with a large 'B' and the tempo 'Allegro. S.'. The music is in a 2/4 time signature and continues with a similar rhythmic style to the previous section. It includes various accidentals and dynamic markings. The section ends with the instruction 'Osanna ut supra.' and a double bar line.

**A** Adagio. Solo. *Gnus Dei.*

This section contains three staves of music. It begins with a large 'A' and the tempo 'Adagio. Solo.'. The music is in a 3/4 time signature and is characterized by a slower, more melodic and spacious feel. It features a mix of eighth and quarter notes. The section concludes with a double bar line.

E Violoncello.



4 X X 1b<sub>2</sub> b 6 5 X X b 6 4 X b 6 7 X 6 4 X

T.

Agnus Dei.

7 6 6 7 6 5 4 3 4 4 6

Dona nobis ut Kyrie Presto

MISSA IV.

Adagio. T. 6 98 26 76 6 74 565 3443 Allegro. S. 6

**K** - Yrie. Kyrie & Dona nobis.

T. 6 b 5 4 5 X S. 5

T. 6 5 4 X S. 5 4 3 S.

6 4 X T. 6

6 4 3 6 5 4 X 6 6

**E** - T in terra. b 6 4 3 S. b 6 4 3



Qui tollis.

Quoniam.

Cum Sancto.

**P** - Atrem.

*b* Adagio.

Et incarnatus.

Verte Cito.

Ez.



Solo. 6

Crucifixus.

Et resurrexit.



Allabreve. T.  $\frac{2}{6}$

S

Angus.

Allegro. T.

O

Sanna.

F

Violoncello.





**B** Adagio. S.  
 - Benedictus.

Osanna ut supra.

**A** Adagio. T.  
 - Gnus Dei.

Dona nobis ut Kyrie Allegro usque ad Xte.

M I S S A V. D E F U N C T O R U M.

**R** Adagio. T.  
 - Equiem.



Musical staff with notes and fingerings. The key signature has two flats (B-flat and E-flat). The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Adagio. A. S.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Tc dect.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Allab:

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

- Yric.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

Musical staff with notes and fingerings. The key signature has two flats. The staff contains a series of notes with various fingerings indicated by numbers 1-5.

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4 54 3765  
4 32 1543

**D** Adag. S. T. S. T.

- E profundis.

Tardiff: Solo.

Parce.



Handwritten musical score for Violoncello, featuring ten staves of music. The notation includes various notes, rests, and fingerings. The key signature is one flat (B-flat). The score is written in a cursive style typical of 18th or 19th-century manuscripts. The first nine staves contain complex melodic and harmonic passages with many accidentals and fingerings. The tenth staff begins with the instruction "Ne recorderis." and contains a simpler, more rhythmic passage. The page is numbered "6" at the bottom left.

Vio'ncello.





First musical staff with a treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. It contains several measures of music with various note values and rests.

Second musical staff, continuing the piece with similar notation and key signature.

Third musical staff, featuring more complex rhythmic patterns and some accidentals.

Fourth musical staff, showing a continuation of the melodic and harmonic material.

Fifth musical staff, with some measures containing rests and dynamic markings.

Sixth musical staff, ending with a double bar line and repeat signs.

**D** *Adag. S.* *Omine*

Seventh musical staff, starting with a large 'D' time signature and the tempo marking 'Adag. S.'. The text 'Omine' is written below the staff.

Eighth musical staff, continuing the 'Adagio' section.

Ninth musical staff, featuring some dynamic markings like 'p' and 'f'.

Tenth musical staff, with various note values and rests.

Eleventh musical staff, showing a continuation of the piece.

*Vivace Solo*

Twelfth musical staff, starting with the tempo marking 'Vivace Solo'. The text 'Libera cas.' is written below the staff.

Libera cas.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes various rhythmic values and accidentals, with some notes marked with 'x'.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Sed Signifer.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Handwritten musical notation on a single staff, continuing the piece with similar notation and accidentals.

Alla breve.

G<sub>2</sub>



Quam olim.

Adagio.

S. T. b.

Anctus.





76 Alleg:

Adag: S. **O**

- Sanna.

T.

Tardissime S. **B**

- Euedictus.

H Violoncello.













