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**Passer solitarius in tecto, id est: octo missae**

**Kraus, Lambert**

**Augustae Vindelicorum, 1762**

**Violine II**

**urn:nbn:de:bsz:31-36159**

VIII  
Missa  
R. P. Kraus  
Violino II  
1762. Inv. 1694





BALIO CONSNUO.

IN SIDERIS ET TEMPORI  
ACCOMMODATA.





# PASSER SOLITARIUS IN TECTO.

ID EST :

# OCTO MISSÆ

A

4. Vocibus ordinariis, Canto, Alto, Tenore, Basso,
2. Violinis necessariis, 2. Flauttotraversiere, 2. Clarinis,  
cum Tympanis, 2. Cornibus, ex diversis clavibus  
ad Libitum concurrentibus, cum duplice  
Basso continuo.

## SUIS FESTIS ET TEMPORI ACCOMMODATÆ,

Quarum sex priores Solemnitatibus majoribus, Septima Feris Ro-  
gationum, Octava Exequiis Defunctorum serviunt.

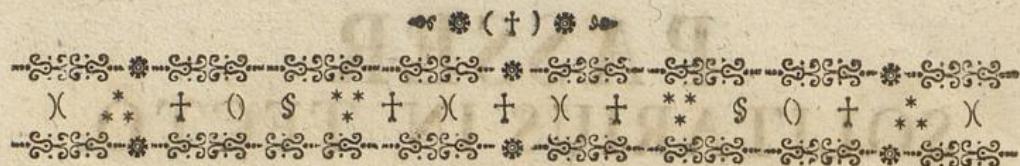
OPERA

R. P. LAMBERTI KRAUS,  
ANTIQUISSIMI MONASTERII ORD. SS. P. BE-  
NEDICTI AD S. MICHAELM ARCHANGELUM IN  
METTEN PROFESSI, AC P. T. PRIORIS INDIGNI.

OPUS I.



Typis Principalis Monasterii S. GALLI,  
Anno M D CC LXII.



## ELENCHUS MISSARUM.

- I. Missa Pastoritia ex C. *In honorem Christi Neo - Nati.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Clarin. 2. Cornib. cum Tympano & Hütterhorn ad libit.
- II. Missa ex C. *In honorem B. V. sine Labe Concepta.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Clarin. 2. Cornibus cum Tympano ad libitum.
- III. Missa ex D<sup>x</sup>. *In honorem SS. P. Benedicti.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Clarinis cum Tym. ad libit.
- IV. Missa ex A<sup>x</sup>. *In honorem S. Matris Scholasticae.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Cornibus. ad libit.
- V. Missa ex G. *In honorem S. Mauri Abbatis.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Cornibus ad libitum.
- VI. Missa ex B. *In honorem S. Placidi Proto - Martyris, & ss. Martyrum.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Clarinis cum Tympano ad libit.
- VII. Missa ex C. *Pro Feriis Rogationum.* à 4. Vocibus, cum Organo obligat. 2. Violinis ad libit.
- VIII. Missa de Requiem ex EB. *In Solamen omnium Fidelium Defunctorum.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Cornibus, 2. Dus Hobua, & 2. Clarin. ex B. ad libitum.

VIO.



## VIOLINO II.

I. MISSA Pastoritia ex C.

In honorem Christi Neo-Nati.

*Adagio.*

K Yrie. pp.

For.

pia.

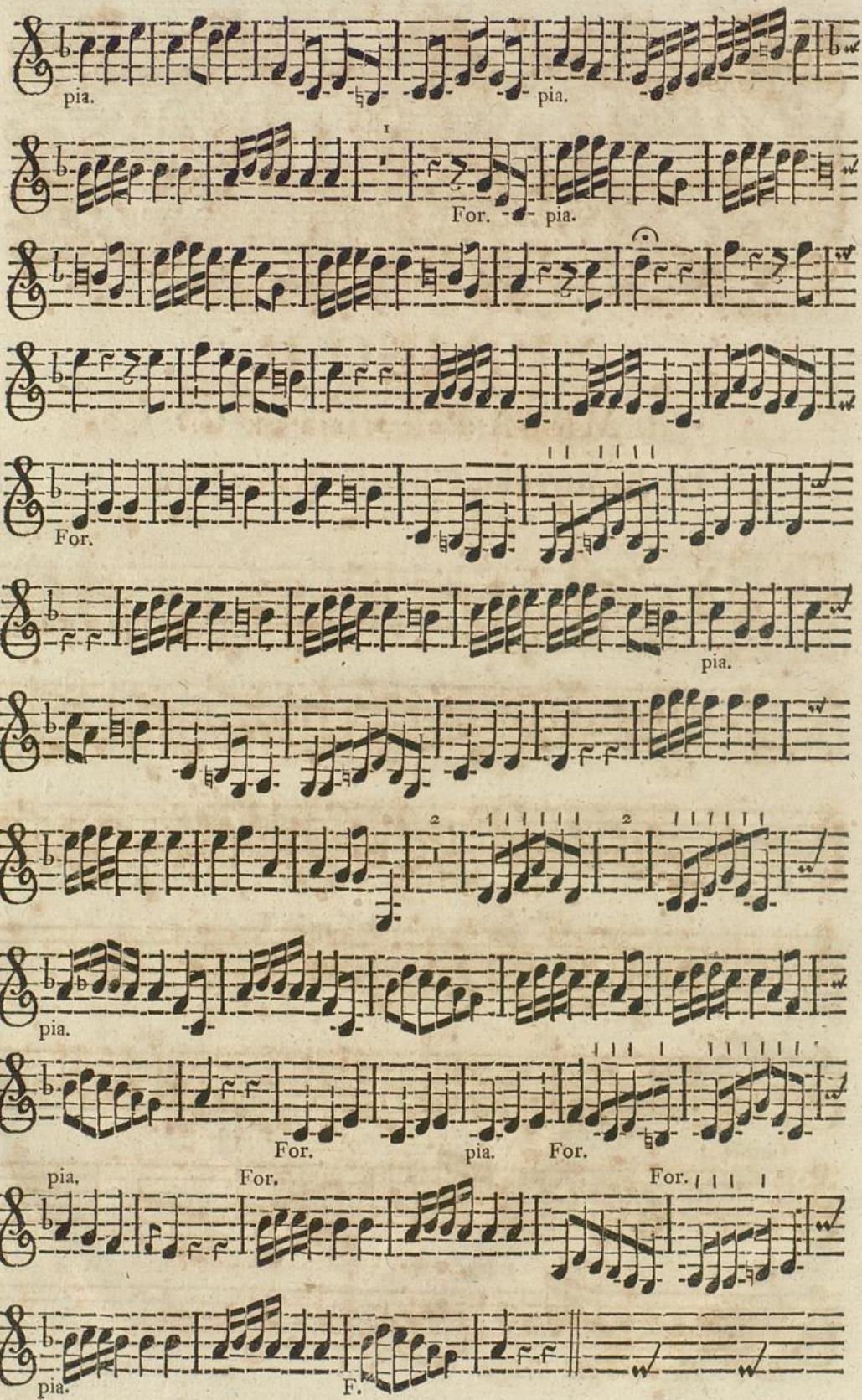
Andante. pia. For. pia.

Christe.

pia. For.

R. P. Kraus VIII. Missa. A Violino II.

Sheet music for Violin II, featuring six staves of music. The first staff begins with a large initial 'K' and 'Yrie.' The second staff starts with 'For.'. The third staff has 'pia.' above it. The fourth staff has 'Andante.' above it. The fifth staff starts with 'Christe.'. The sixth staff ends with 'Violino II.' The music consists of various note patterns and rests, typical of early printed music notation.



XX ( + ) XX

3

*Presto.*

K

Yrie, & Dona nobis.

For. A 2



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*Allegro.*

G  $\frac{8}{4}$  C Loria.

*Andante. Alleg.*

(4) 4 1

*pia.* For.

*Andante. tr.* tr. *pia.*

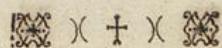
*Gratias.*

*For. pia.*

*F. p.*

A handwritten musical score for the second violin part of a Mass setting by R. P. Kraus. The score consists of six staves of music, each with a treble clef and a common time signature. The music is written in black ink on aged paper. The first five staves are in common time, while the last staff begins with a measure in 2/4 time. The music features various note values, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as 'pia.' and 'For.' (for forte). A section of the score is labeled 'Vivace.' and 'Cum Sancto.' The page number '5.' is located in the top right corner. The bottom of the page contains the name 'R. P. Kraus VIII. Missæ.' and the instrument 'Violino II.'

6

*Allegro.*

C 8 2 4 Redo.

pia.

F.

b

Et incarnatus, & Crucifixus Tacent.

3 w  
4

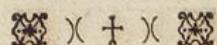
XX X + X XX

7

1 *Presto.*



B 2



*Andante.*



*Vivace.*





9

pia.



Adante. For. pia. For. pia. For. pia.

Benedictus.

For. pia.

For.

pp.

For. pia. tr. tr. tr. tr.

i. For. pia. For. pia.

For. pia.

R. P. Kraus VIII. Messe.

C

Violino II



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For.

pia.

For.

i. For. pia.

For.

*Vivace.*

Osanna.

pia.

For.



II

*Adagio.*

Gnus Dei.

pp.

For. x

pia.

For.

Dona nobis, ut Kyrie *Preſto.*

pia.

## II. MISSA ex C.

In honorem B. V. sine Labe Conceptæ.

*Adagio.*

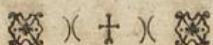
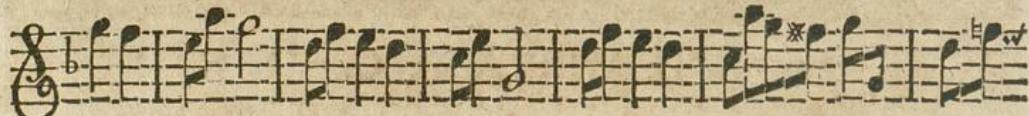
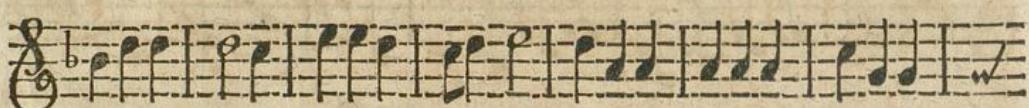
Yrie.

pp.

For.

C 2

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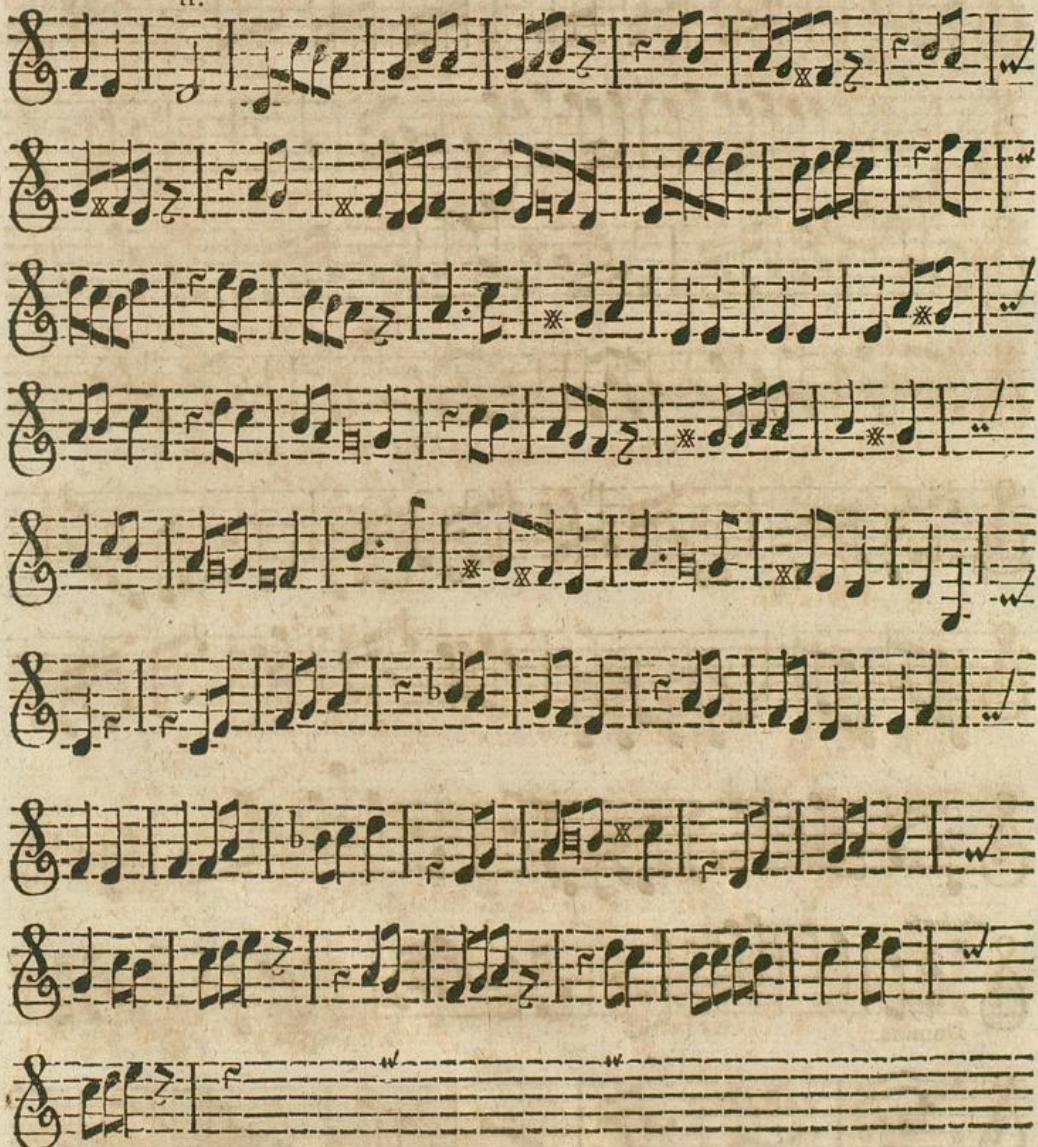
*Allegro.*



For.

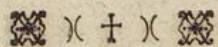


tr.

*R. P. Kraus VIII. Missæ.*

D

Violino II.



For.



For.

pia.



Finis. 4.

pia.

For. tr.

For.

pia.

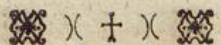
3 3 3

Da Capo.

*Adagioissimo.*

Qui tollis.

D 2



8 b

8 b

8 b

8 b

*Vivace.*

8 b 3 4 Quoniam.

8 b 3 pia. For.

Finis.

8 b For.

8 b pia. pp. \*\*

8 b

8 b

Violino II.

R. P. Kraus VIII. Messe.

E

Handwritten musical score for two staves. The top staff uses common time (indicated by a 'C') and has a bass clef. The bottom staff uses common time and has a treble clef. The music consists of various note patterns, including eighth and sixteenth notes, with some rests and dynamic markings like "pia." and "For.". A section labeled "Allegro." begins with a large 'C' and '4' above it, followed by "Redo."



**G C** Et incarnatus Tacet. |||

*Adagiosissimo.* 7.  
**G b C** Crucifixus. pp.

3.  
**G b**

*Allegro.*

**8** 3  
**4**

Et Resurrexit.

pia.

For.

*Adagio.* I. I.

S 8 C Anctus.

R. P. Kraus VIII. Missæ.

F

Violino II.



Benedictus. 3 3 3 3 3 3 3 3

Finis.

*Da Capo.*

*Vivace.*

Osana.

A handwritten musical score for two voices and basso continuo. The score consists of ten staves of music. The top four staves are soprano and alto voices in common time. The bottom six staves include basso continuo parts with basso and organum, indicated by a basso clef and a small circle with a cross. Measure numbers 1 through 10 are present above the staves. The music includes various note heads, stems, and bar lines. The basso continuo parts feature rhythmic patterns of eighth and sixteenth notes. The score concludes with a basso continuo part labeled "For." followed by "Adagio." and the text "Gnus Dei."



### III. MISSA ex D.

In honorem Ss. Patris Benedicti.

The page contains ten staves of musical notation for two violins. The notation is in common time. Measures 1-10 are numbered above the staves. The music consists of eighth and sixteenth notes, primarily in the soprano clef. Measure 10 ends with a fermata over the first violin's note.

R. P. Kraus VIII. Missæ.

G

Violino II.



tr.

8

8

8

8

8

8

8

8

*Allegro.*

G 8 C Loria.

8 pia. For.

8 pia. pia.

8 pp. 3

8 3 3

Adagio.

pia.

Domine.

For.

Finis.

pp.

G 2



For. pia. tr.

I.

3. Da Capo.

*Adagio.*

Qui tollis.

pia.

*Allegro.*

Quoniam.

pia.

For.

pp.

pia.

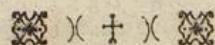
For.

\*

*R. P. Kraus VIII. Missa.*

H

Violino II.



8 \*  
 For.

8 \*  
 pia. For.

*Presto.*  
 Cum sancto.

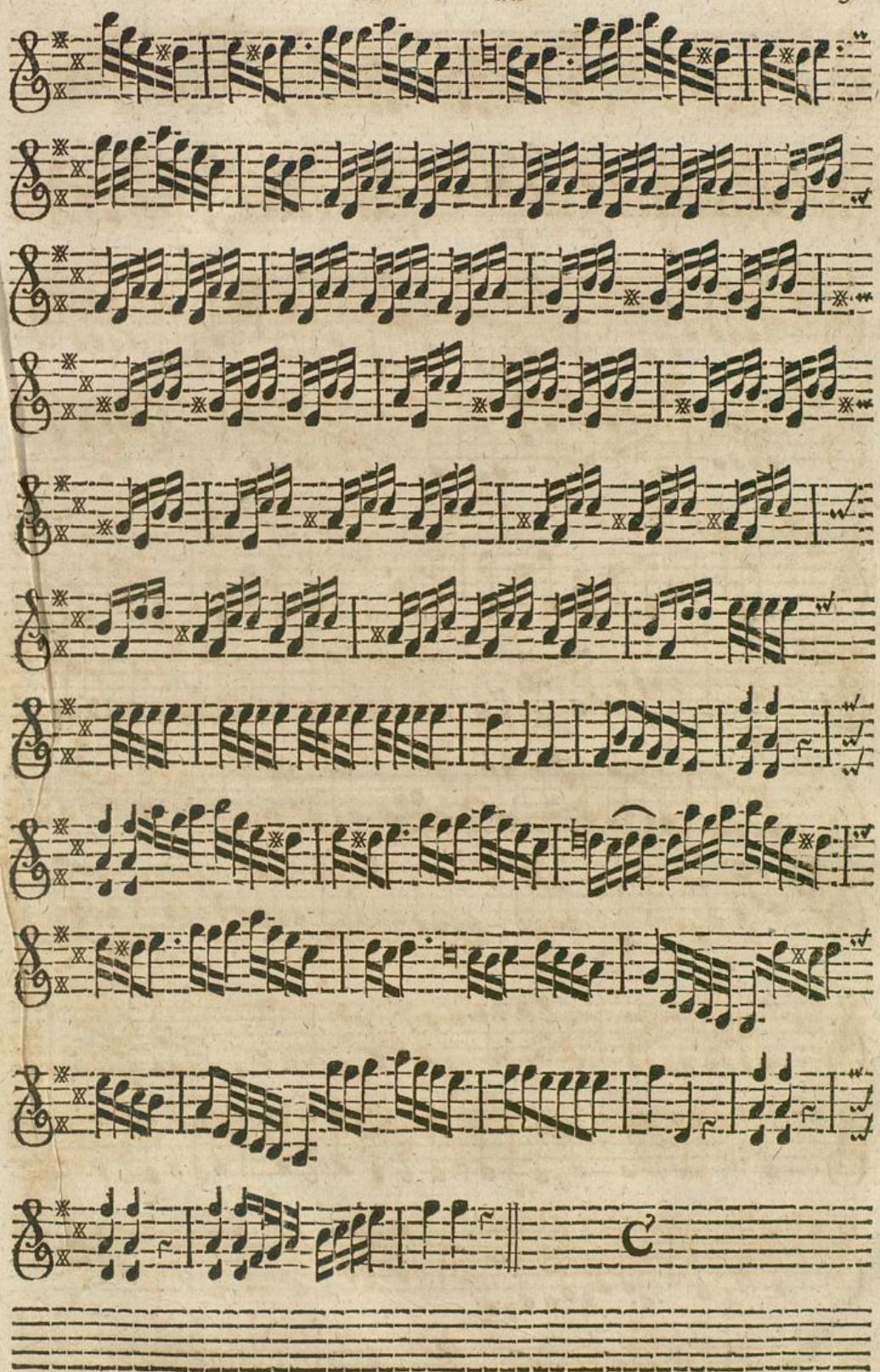
8 \*  
 For.

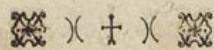
8 \*  
 For.

8 \*  
 For.

*Allegro.*  
 C For.

*Redo.*  
 For.



*Adagio.*

Et incarnatus.  
 For. pia. For.  
 Finis. pia.  
 pia. For. pia. For. pia.  
 pia.  
 I.

X X XX

33

Da Capo.

Crucifixus.

5. pia.

4.

5.

Allegro.  
Et Resurrexit.

pia. For.

2.

R. P. Kraus VIII. Messe.

I

Violino II.

pia.

For.

pia.

For.

pia.

For.

XX X + X XX

35

*Adagio.*

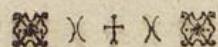
S 8 \* 3      4 Anctus.

*Andante.*

S 8 \* 2      4 Benedictus.

pia.

1 2



L.

pia.

For.

pia.

3 3 3 3

3 3 3 3

3 3 3 3

Presto.

Osanna.

\*\*\* X + X \*\*\*

37



R. P. Kraus VIII. Messe.

K

Violino II.



## IV. MISSA ex A.

In honorem S. Matris Scholaſticæ.

**K** 8 *Adagio.*

Yrie.

8 \* x pia. For.

8 \* x Yrie, & Dona nobis. For. pia.

8 \* x For.

pia.

For.

pp.

pia.

For.

pia.

pia.

K 2



pia.              For.

For.              pp.              pia.

For.              pia.

*Allegro.*

**G** Loria.



41

pia.

For.

I.

pia.

For.

I.

pia.

For.

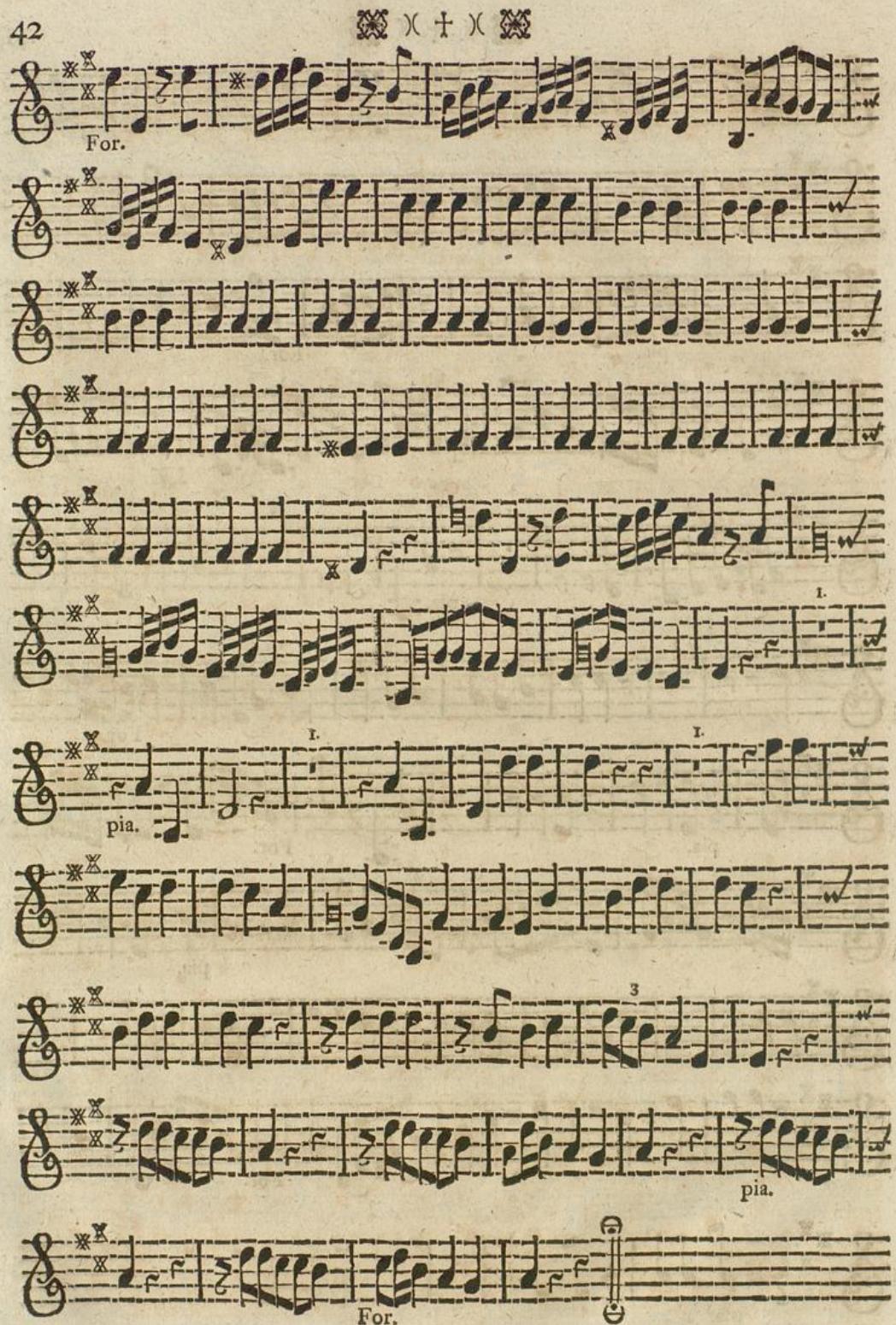
I.

pia.

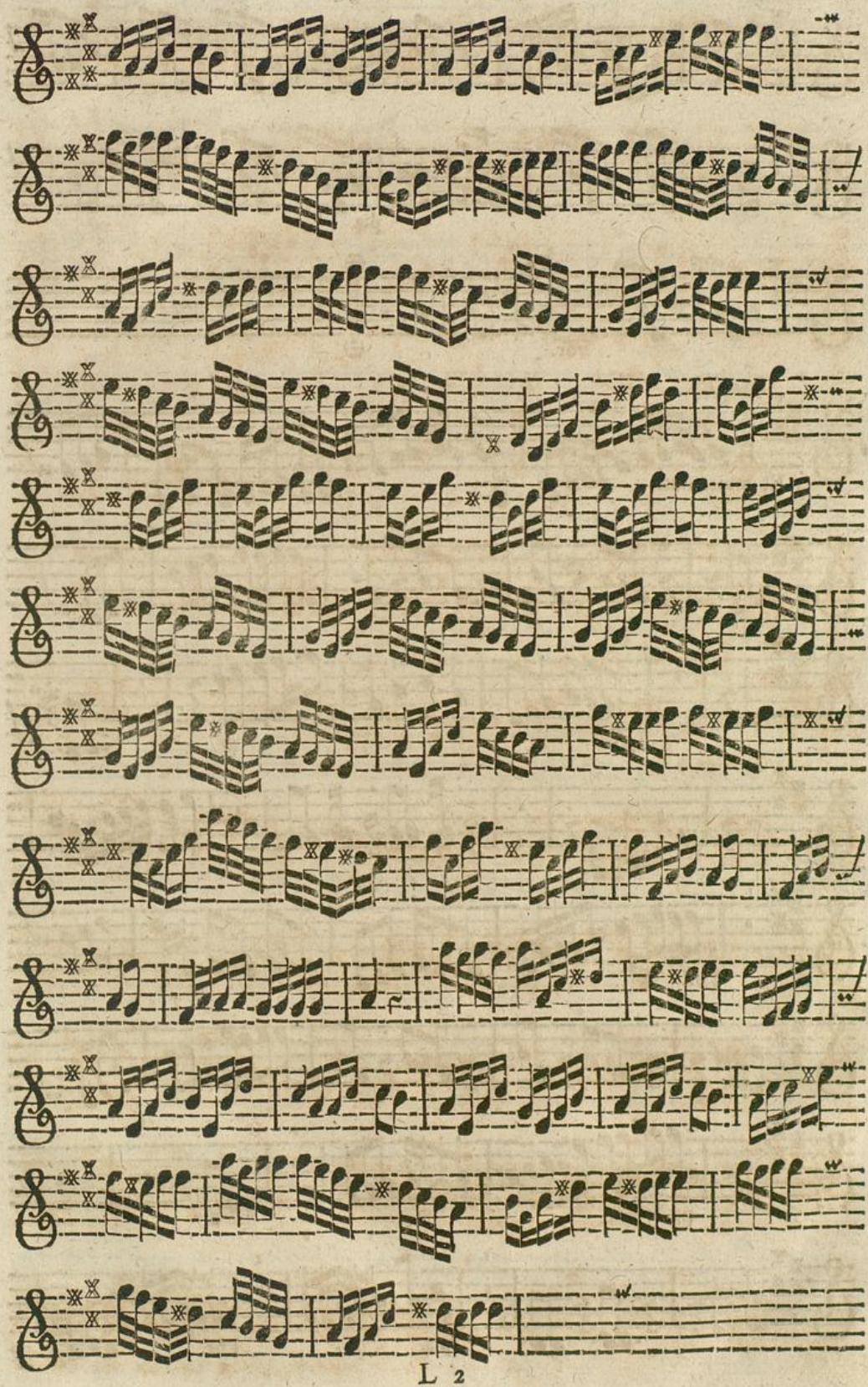
R. P. Kraus VIII. Mifſa.

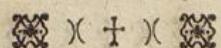
L

Violino II.



*Allegro.*





8 8

*Adagio.*

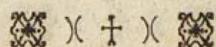
Et incarnatus.

For.

pp.

pia.

For.



45

3 pia.

10 I.

*Allegro.*

Et Resurrexit.

R. P. Kraus VIII. Missa.

M

Violino II.



*Andante.*

S Anctus.

*Allegro.*

Pleni.

pia. For. pia. For.

pia.

Benedictus Tacet. ||| pp.

*Allegro.*

Osanna. pia. For. pia.

For.

pia. pp.

*Adagio.*

A Gnus Dei.

I.

4.

I. 4

pia.

pia.

Dona nobis, ut Kyrie Allegro.

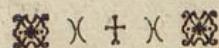
## V. MISSA ex G.

In honorem S. Mauri.

*Adagio.*

**K** Yrie.

M 2



tr.

*Allabreve. I.*

**K**rie, & Dona nobis.



*Vivace.*

G C Loria pia.

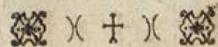
For.

Handwritten musical score for two voices (Soprano and Alto) in common time. The score consists of eight staves of music. The first four staves are soprano parts, and the last four are alto parts. The music features various note heads with 'x' and '\*' markings, and dynamic instructions like 'tr.' and 'vivace.'. The alto parts begin with a forte dynamic.

R. P. Kraus VIII. Missa.

N

Violino II.



tr. tr.

pia.

For.

F.

w

Adagio.  
Qui tollis.

XX X + X XX

51

pp.

tr.

pia.

Adagio.

Cum Sancto.

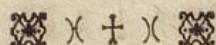
Presto.

N 2



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*Adagio.*

*Et incarnatus.*

*pp.*

*For.*

*pia.*

*R. P. Kraus VIII. Missæ.*

*O*

*Violino II.*



*Allegro.*

*Et Resurrexit.*

*Adagio.*

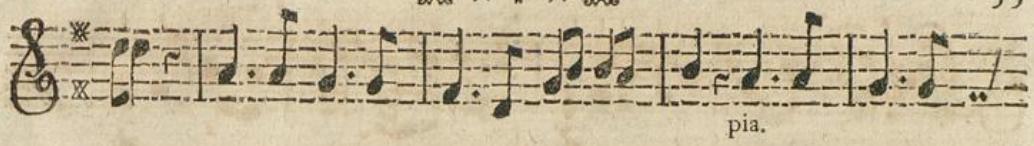
*Anctus.*

*I.*

*Allegro.*



55



O 2

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8

pia.

8

For. pia.

8

F. For.

8

pia.

*Presto.*

8

Olanne.

8

8

*Adagio.*

A 8

Gnus Dei.

8

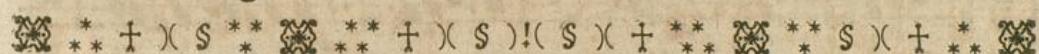
8

8

8

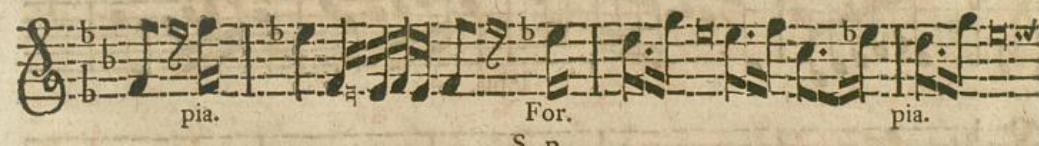
8

8

Dona nobis, ut Kyrie. *Allabreve.*

## VI. MISSA ex B.

In honorem S. Placidi &amp; Ss. Mm.





8 b  
For. pia.

8 b  
For. pia. For.

8 b S.  
For.

8 b For.

8 b S.  
For.

8 b For.

8 b For.

8 b For. pia.

8 b For.

8 b For.

8 b

*Allegro.*  
G 8 b C Loria.

Adagioissimo.

Laudamus.

For.

S. p.

I.

P 2

8 b b

For.

pia.

For. pia. For.

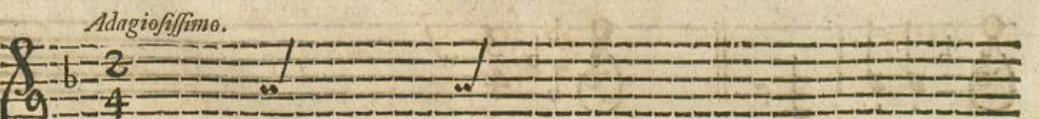
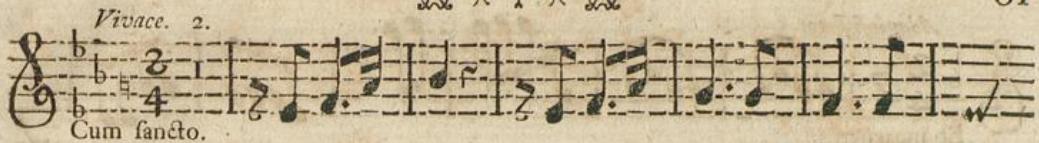
S. p.

pia.

For.

$\text{X} \times \text{X}$

61



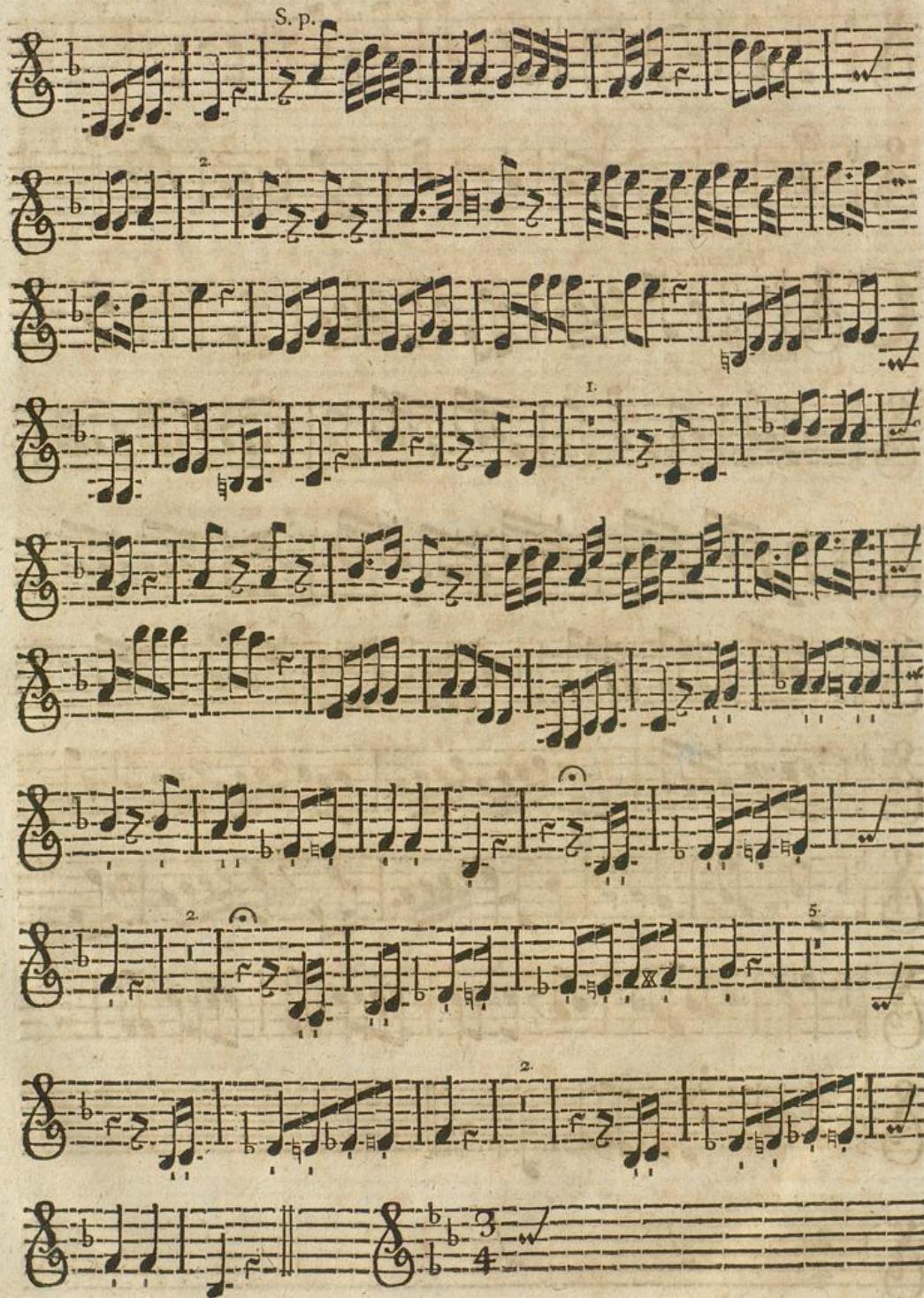
R. P. Kraus VIII. Misse.

Q

Violino II.

*Adagissimo.*

S. p.



*Allegro.*

Et Resurrexit.

pia.

For.

*Andante.*

Anctus. pia. For.

*Andante.* tr. pia. For.

Pleni.

Q. 2

pp.

tr.

For. pia.

b.w.

X X X

65

Vivace. 2.

Osanna.

Adagio.

A Gnu.

For.

Dona nobis, ut Kyrie. Allegro.

The musical score consists of six staves of music. The first two staves are for 'Osanna' in Vivace tempo, 2/4 time, with a key signature of one flat. The third staff begins with an 'A' and is labeled 'Adagio'. The fourth staff starts with 'Gnu.' The fifth staff starts with 'For.'. The sixth staff begins with 'Dona nobis, ut Kyrie.' and is labeled 'Allegro.' The music is written in a traditional musical notation with note heads and stems.

VII. MISSA ex C.

Pro Feriis Rogationum.

Ad Libitum.

Adagio.

K Yrie.

R. P. Kraus VIII. Missa.

R

Violino II.

The musical score for 'Kyrie' is in Adagio tempo, 3/4 time, with a key signature of one flat. It features a large initial letter 'K' and is labeled 'Yrie.' The score includes three staves: one for the vocal or organ part, one for the basso continuo (R), and one for the Violin II.



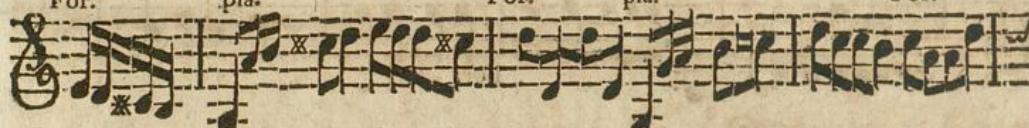
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For. pia.

For.



Offertorium Tacet.

*Andante.*

S 8  $\frac{3}{4}$   $\frac{4}{4}$  Anctus.

*Adagio.*

Benedictus. pia.

For.

For.

For.

For.

Osanna. Tacet.

R 2



*Adagio.*

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, with lyrics in German. The piano part is in bass F-clef, common time. The score includes a dynamic marking 'Augito.' at the top left.

Gnus Dei.

A handwritten musical score for two voices, Treble and Bass. The score consists of ten measures of music on five-line staves. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The vocal parts are written in black ink. The Treble part starts with a dotted half note followed by eighth-note pairs. The Bass part starts with a quarter note followed by eighth-note pairs. Measures 1-4 show a repeating pattern of eighth-note pairs. Measures 5-8 show a repeating pattern of eighth-note pairs. Measures 9-10 show a repeating pattern of eighth-note pairs.

A musical score page featuring a treble clef staff. The first measure shows a melodic line starting with a quarter note followed by eighth notes. The word "pia." is written below the staff. The second measure shows a similar melodic line. The third measure begins with a bass note, followed by a series of eighth notes. The word "For." is written below the staff.

For,

A musical score for 'Dona nobis, ut Kyrie' in Allegro tempo. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a dynamic of forte (F). The vocal line starts with 'Dona nobis, ut Kyrie.' The second system begins with a bass clef, a common time signature, and a dynamic of piano (P). The vocal line continues with 'Allegro.' The score is written on five-line staves.

Dona nobis, ut Kyrie. *Allegro.*

## VIII. MISSA ex EB.

In Solamen Omnia Fidelium Defunctorum.

3. pia.

R E C Equiem.

3. F. p. F. p.

F. p. F. p. F. p. F. p.



69

F. p. F. p. F. p. F. p. F. p. F. p.  
F. p. F. p. F. p. F. p. F. p. F. p.  
F. p. F. p. 3 3 F. p. F. p. F. p. F. p.  
F. p. F. p. F. p. F. p. F. p. F. p.  
F. p. F. p. F. p. F. p. F. p. F. p.  
F. p. F. p. F. p. F. p. F. p. F. p.  
F. p. F. p. F. p. F. p. F. p. F. p.  
F. p. F. p. F. p. F. p. F. p. F. p.  
Te Decet.  
pia.

R. P. Kraus VIII. Misse.

S

Violino II.



The image shows a page of musical notation for a string quartet. The music is arranged in six staves, each with a bass clef and a key signature of one flat. The first staff begins with a forte dynamic (F.) followed by a piano dynamic (pia.). The second staff starts with a piano dynamic (pia.) and ends with a forte dynamic (F.). The third staff begins with a forte dynamic (F.) followed by a piano dynamic (pia.). The fourth staff starts with a piano dynamic (pia.) and ends with a forte dynamic (F.). The fifth staff begins with a forte dynamic (F.) followed by a piano dynamic (pia.). The sixth staff begins with a piano dynamic (pia.) and ends with a forte dynamic (F.). The music includes various performance instructions such as 'For.', 'pia.', 'I.', '3', 'Requiem Da Capo.', and 'Andante.' The notation uses a mix of eighth and sixteenth notes, with some notes having vertical stems.

XX X X XX

71

For.

pia. F. p.

F. p.

For.

pia.

pia. F.

Recit.

J Udex er go cum se debit quidquid

For.

Judex.

S 2

**la tet ap pare bit**  
**nil in ultum re ma ne bit**  
**Adagio.**  
**Quid sum miser.** **p.** **For.**  
**pia.**  
**pia.**  
**pia.**  
**pia.**  
**For.**

pia. For.

pia. For.

pia. I.

pia.

3

For. p. For.

pia.

Finis. 9.

Da Capo.

## Offertorium.

**R** <sup>b</sup> *Recit.* C E sponde mi hi quan tas ha be o i - ni qui-

**C** I.

Responde.

*R. P. Kraus VIII. Missæ.*

T

Violino II.

b. *ta - tes & pec - ca ta scel le - ra me a & de-*  
 li et a osten de mi - hi.  
*Aria.*  
 8 b. 3 Cur faciem. pia. For.  
 8 b. 4  
 8 b. 3 pia.  
 8 b. 4 pia.  
 8 b. 3 pia.  
 8 b. 4 pia.  
 8 b. 3 For. pia.  
 8 b. 4 pia.  
 8 b. 3

Handwritten musical score for two staves, page 75. The top staff starts with a bass clef, a key signature of one flat, and a tempo marking 'P.'. The bottom staff starts with a bass clef, a key signature of one flat, and a tempo marking 'F.'. Both staves have ten measures. Measure 10 ends with a repeat sign and 'T. 2' below it.

5.

Miseremini.      pia.      For.      pia.

For.

Adagio.  
 S      Anctus.

Benedictus. *Tacet.*

*Osanna.*

*Adagio.*

Amen

Gloria Dei.

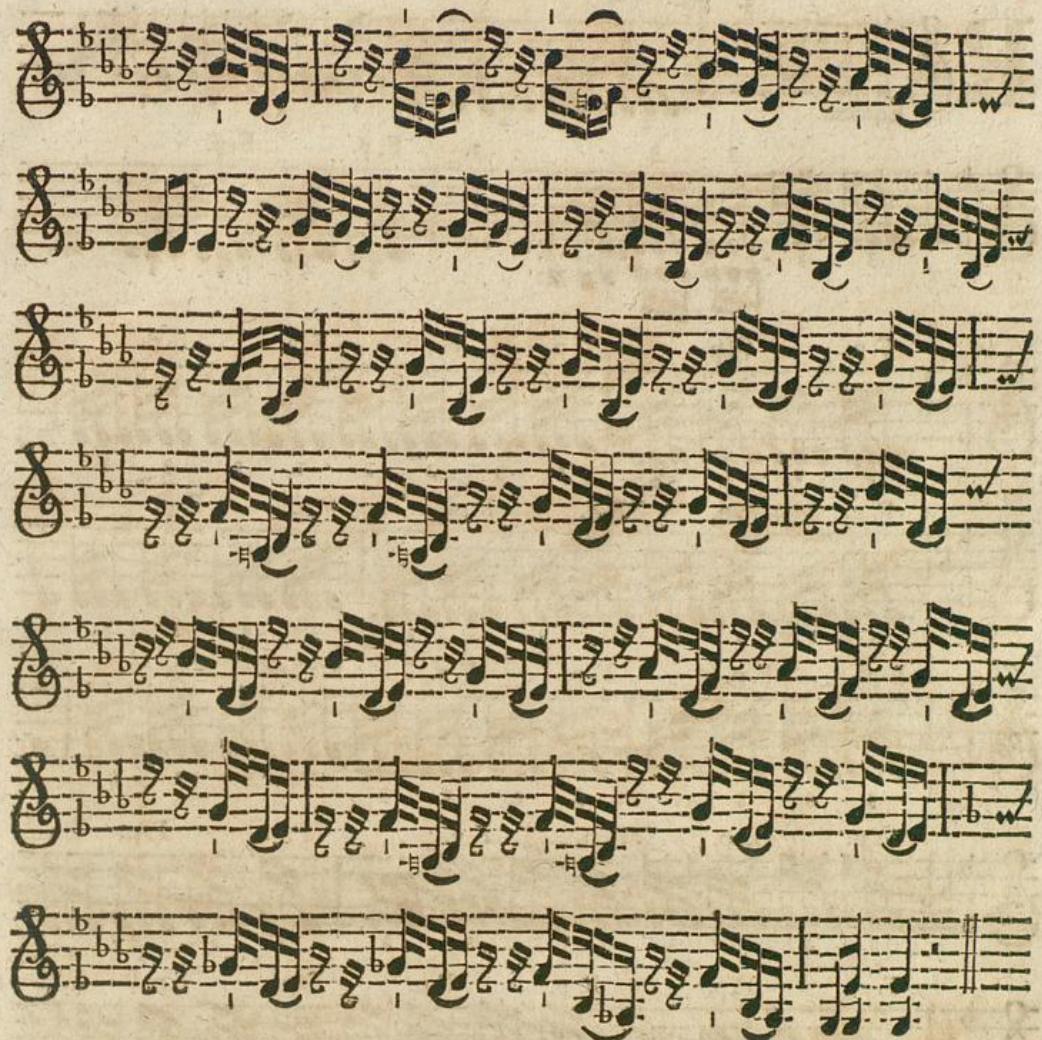
pia.

R. P. Kraus VIII. Messe.

U

Violino II.





*b Recit.*

Lux æterna luce at e is Domine      cum Sanctis tu is

Lux.

in æ - ternum      qui a pi - us es.

U 2



3. pia.

U. S. O. G. D.

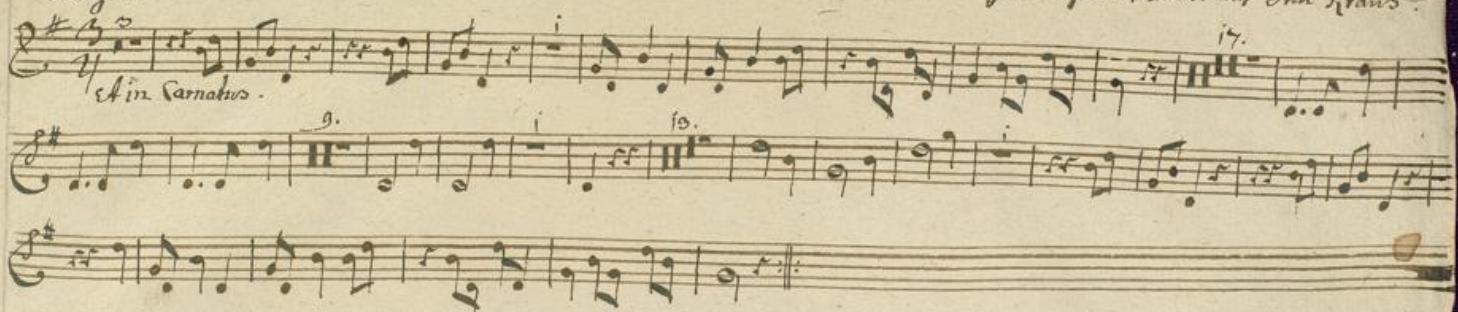


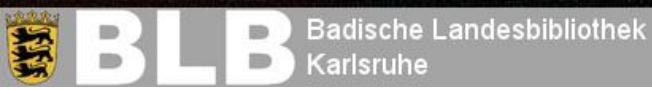






*adagio.*





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