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

**Kraus, Lambert**

**Augustae Vindelicorum, 1762**

Orgel

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

VIII

Missa

K. P. Kraus.  
Organum  
1762.

11 Kt.

Denk 1694









# 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 dupli-  
Basso continuo

## SUIS FESTIS ET TEMPORI ACCOMMODATÆ,

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

OPERA

R. P. LAMBERTI KRAUS,  
ANTIQUISSIMI MONASTERII ORD. Ss. P. BE-  
NEDICTI AD S. MICHAELEM ARCHANGELUM IN  
METTEN PROFESSI, AC p. t. PRIORIS INDIGNI.

OPUS I.



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



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PARS  
SOTIENS IN TECO

LAZIM OTGO

Voculae descriptae, quod, Toscana, Pistoia,  
Liguria, Apulia, et Marchia, et Henetia, et Cilicia  
cum diversis locis ex diversis operibus  
in Toscana, et diversis operibus, cum diversis  
diversis locis.

SUSTRANS ET TEMPORA  
ACADAMICAS

Genua, et Sicilia, et Sardinia, et Calabria  
et Apulia, et Molise, et Campania, et Lazio  
et Abruzzo, et Molise, et Marchia, et Umbria  
et Toscana, et diversis locis.

OPERA

ET ALIA IN EGYPTA  
ACADEMIA ROMANA

1581

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REVERENDISSIMO,  
PERILLUSTRI, AC AMPLISSIMO  
DOMINO DOMINO  
ADALBERTO,



ANTIQUISSIMI MONASTERII AD S. MI-  
CHAELEM ARCHANGELUM IN METTEN  
INFERIORIS BAVARIÆ

ABBATI VIGILANTISSIMO,

S. CONGREGATIONIS CASSINENSIS  
ABBATI DIGNISSIMO,

DOMINO DOMINO  
PATRI, AC MÆCENATI SUO

Perquam Gratioſo, Observandissimo, &c. &c.

REVERENDISSIME,  
PERILLISTRIS, ET AMPLISSIME  
DOMINE DOMINE  
PRÆSUL,  
AC  
PATER PERQUAM GRATIOSE, &c. &c.



Rimum hoc & exiguum styli musici Opusculum ad Tuos REVERENDISSIME ac AMPILSSIME DOMINE DOMINE pedes omni, qua par est, demissione repono, non nisi in devotissimæ mentis testimonium, quod sibi Magnum Tuum Nomen vult inscribi. Divinæ enim laudis labor est. & ad quem justius, quam ad divini & cultus & laudis Zelatorem Amplissimum ibit? Musices argumentum est: & cui convenientius dicabitur, quam Rei Musicæ Patrono Munificentissimo, qualem TE utroque hoc nomine, submisso S. Scapularis osculo veneramur omnes.

Figuratus præprimis Mettenæ Chorus omnis, quas gratias, quæ officiorum studia gratosæ Tuæ Munificentæ debeat, dicendo non est: utut enim nunc vivit aut floret, solius AMPLITUDINIS TUÆ munus esse agnoscit, ac fatetur palam: eundem quippe Tuæ verè paternâ curâ foves, & non desinis quotidianis gratiis vel immeritum TIBI devincire: hoc si fileam ego, omnia Musicalium Scrinia loquentur, liberalitatis Tuæ donis referta, quæ tam pretiosâ nobiliorum Musurgorum suppellectili munificentissimè amplificasti, ut & ad Artis eruditionem jam nihil desideretur, & cultus comprimis divinus, qui unicus AMPLITUDINIS TUÆ scopus est, magis, magisque augeatur.

Quantus enim divinæ laudis Zelus Magno Tuo Animo insidiat, non est, qui ignoret: suspicimus nos, tota latè Vicinia miratur, omnes denique illustrissimo Virtutis Exemplo ad piissimum fervorem accenduntur. Et quem non moveat, quem non trahat solertissima illa

illa in promovendo divino Officio Vigilantia? Sive in Choro psallendum, sive cantandum, Primus Ipse ad Dei pensum alacriter personandum pretiosissimam Præsentiam efficaciter invitás, & ad S. Regulæ normam proprio Exemplo exactè doces, *Nihil operi Dei præponendum*: præponis nihil, & eadem Pietatis contentionе Autoram prævertis, clausisque Crepusculum, ut abundantи testimonio probares, omnem etiam justissimam vitæ commoditatem cultu divino TIBI longè esse viliorem.

Hæc dum memoro, plura, quæ memorem occurunt, quæ omnia nec exigua hæc pagella caperet, nec ego quantalibet scriptione complecti valerem. Hæcque eadem piam mihi suggerunt audaciam, ut exiguae attentati laboris mei Primitias REVERENDISSIMÆ AMPLITUDINI TUÆ debitâ submissione dicarem; quæ dum in ipsa fronte Altissimi Dei Honorem præferunt, Ejusque laudem cantare sunt natæ, eò facilius apud REVERENDISSIMAM AMPLITUDINEM TUAM invenire gratiam poterunt.

Has ergo, utùt ex simplici calamo prodeunte gratosissimo favore dignare: & si qua styli ruditas aures offendat, veniam vel inde sperant, quod non Veterani in arte Magistri opera sint, sed incipientis tentamina, quæ non ut Phylomela in silvis, aut Alauda in altis, sed sicut PASSER SOLITARIUS IN TECTO meditabar, neque aliud in finem, quam ut in his etiam levibus glorificetur DEUS: Qui Idem ter Optimus ut REVERENDISSIMAM AMPLITUDINEM TUAM ad majorem suam Gloriam, ad S. Ordinis splendorem, ad Monasterii nostri incrementum, longavam nobis, hospitemque semper ferret, uterque Mettenæ Chorus omnibus votis exorat. Sicque me, & mea hæc Musices Elementa Paternæ Gratiae omni submissione commendabo

## REVERENDISSIMI, PERILLUSTRIS

AC  
AMPLISSIMI DOMINI DOMINI

PATRIS PERQUAM GRATIOSI

Obedientissimus Filius  
Author.



ODE



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## ODE IN LAUDEM AUTHORIS.

**S**urge doctarum celebris Sororum  
Turba, festina jubilante pleistro  
Obviam : celsum novus ecce scandit  
Hospes Olympum.  
Surge totius Decus omne Pindi,  
Arte venales, age, necete lauros,  
Ut tuo plenam, meritamque cingas  
Munere frontem.  
Non tibi vanus, levibusque turgens  
Versibus Vates venit, aut ineptus  
Erubescendo tua sacra turbans  
Carmine Tyro.  
Sed venit dulces meliore doctus  
Et docens cantus numero : Aemulator  
Orphei, dignum repetens eadem  
Nomen ab arte.  
Summe Musarum, Fidiumque Praeses  
Phaebe ! tu primum Thema laudis ipse  
Musicæ factus, regis unus omnes  
Numine Cantus.  
Te Peritorum Chorus eruditus  
Arbitrum docti Numeri veretur,  
Totus Authorem modulationis  
Orbis adorat.  
En tibi non visus adest Alumnus  
Ad tuas primi positurus Aras  
( Nam colit notos sibi quisque Divos )  
Dona Laboris.  
Alitem cernis : Phylomela fingit  
Pafferem : ( Momi cavet esse praeda )  
Tutò sic Pindum tacitis in altum  
Subsilit alis.  
Delio Crispum tege Phaebe Ramo  
Verticem : dignus labor iste Lauro :  
Parsque adhuc Nido latet, & futuros  
Crescit in annos.  
Proditam damnans taciturnitatem  
Inclytus famæ Genius per Urbes,  
Et Chorus sparget resonante Cornu  
Nomen & Artem.

*Ita accinie  
Confrat. indignus  
P. M. S. mppr.*

## OEDIPUS IN SPHINXE.

**U**Na sedet recto, petit altera sydera cantu,  
Tertia stat pernox. Quæso ! quæ, fare, volucres ?  
Si tres esse putas, erras. Est Unica, crede :  
Aspicio Authorem, juro, Tibi sufficit unus.  
Paser erit Monachus, cantans tibi fistet Alaudam,  
Inquirásque Gruem : Vigilem quoque cerne Priorem.

*Quem debitâ veneratione honorat,  
eidem ex animo applaudens  
P. V. H. mppr.*

An



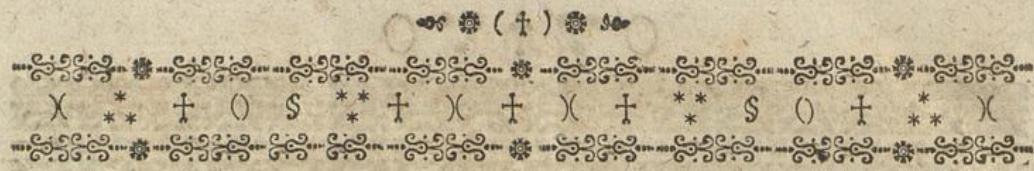
O \*\*\* ☩ \*\*\* O



## An die Herrn Liebhaber.

**S**ümermehr wäre ich auf den Gedanken versallten, gegenwärtige schon vor einigen Jahren versertigte Musicalische Kirchen-Stücke durch öffentlichen Druck bekant zu machen: Meine einzige Absicht ware dieselbe für mich alleine, oder aber nur unter guten Freunden, die mich darum angekommen, zu erhalten: weil ich es nicht wagen wolte jeziger Zeit, wo die Kritik, wie die Musik, auf das höchste gestiget, und der zärtliche Geschmac nur ausserordentliche Künste verlanget, dem strengen Urtheil der Musik-Richter ohne Noth ausgestellt zu werden; ja weil ich überdaß wußte, daß es Leute gibt, die ihnen rechte Gewalt anthuen, auf was immer für eine Weise etwas zu tadeln, ohne daß sie im stande sind die Sache selber besser zu machen. In dieser Vorstellung bliebe ich mit meinen Wenigkeiten zu Hauß, und träumte nicht einmal, nur eine Zeile davon unter die Presse zu geben: Nicht, daß ich etwa fürchten müßte, denen rechten Musik-Kenneren gänzlich zu missfallen, oder wegen den voreiligen Widersprechungen der Tadlsüchtigen außer aller Genehmhaltung gesetzt zu werden: Nein, denn von der Güte, und Aufrichtigkeit der Ersteren hab ich schon manches Zeugnis für mich, und die Letztere seynd ohnedem nicht viel zu achten: Allen gefallen ist eine Kunst, die noch nicht erfunden ist. Nur darum hielte ich also zurück, weil ich mich selber in dem Chor der Kunst-erfahrenesten Meister mit Gewalt eben so wenig eindringen wolte, als ich es zu thun nicht Ursach habe. Warum aber sollte ich es nicht geschehen lassen, da einer meiner schätzbarsten Freunden und Gönneren dieses geringe Werk zum Druck beforderen will? Gewis, so wenig ich solche Kunst um Ihne verdiene, eben so ruhig kan ich dabey seyn, da derselbe so gar auch die Verantwortung über sich genommen, und unsere beyder Gedanken nur die Ehre Gottes zum Gegenstand haben.

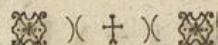
Es wurde auch überflüssig seyn die Herren Chor-Directoren zu ersuchen, daß sie ihnen die angezeigte Presto, Vivace, Allegro, Andante, Adagio, wie auch die Piano und Forte wollen anbefohlen seyn lassen, deren Unterscheid einer ganzen Musik ein anderes Wesen geben kan: Dafür lebe ich Ihnen in aller Hochachtung verbunden, und hoffe wenigst so viel gethan zu haben, was einem, der zum erstenmale die Hand an ein Werke gelegt, zuzumuthen ist.



## ELENCHUS MISSARUM.

- I. Missa Pastoritia ex C. *In honorem Christi Neo - Nati.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flautotravers. 2. Clarin. 2. Cornib. cum Tympano & Hörterhorn ad libit.
- II. Missa ex C. *In honorem B. V. sine Labe Concepte.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flautotravers. 2. Clarin. 2. Cornibus cum Tympano ad libitum.
- III. Missa ex D. *In honorem SS. P. Benedicti.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flautotravers. 2. Clarinis cum Tym. ad libit.
- IV. Missa ex A. *In honorem S. Matris Scholastice.* à 4 Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flautotravers. 2. Cornibus ad libit.
- V. Missa ex G. *In honorem S. Mauri Abbatis.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flautotravers. 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. Flautotravers. 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.

ORGANO.



I



## ORGANO.

I. MISSA Pastoritia ex C.  
In honorem Christi Neo-Nati.

Adagio.  $\frac{5}{3}$  Andante.

Yrie.

pia. For.

For.

pia.

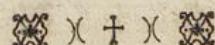
Andante. Solo.  $\frac{6}{4} \frac{6}{4}$   $\frac{6}{4} \frac{6}{4}$   $\frac{6}{4} \frac{7}{4}$

Christe. pia. For. pia.

R. P. Kraus VIII. Missa.

A

Organo.



B. S.

For. pia.

pp.



3

A handwritten musical score for organ or harpsichord, featuring six staves of music. The music is written in common time (indicated by '3') and includes various note heads (circles, squares, triangles) and rests. The first staff begins with a bass clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The score includes dynamic markings such as 'pia.' and 'b w'. The text 'Yrie, & Dona nobis.' appears below the third staff. The score concludes with a final section of music starting with a bass clef and a key signature of one flat.

A 2

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3



1 1 5 — 3 = 7 = 7 = 7 = 7 =

$\begin{matrix} \text{z} \\ \text{z} \end{matrix}$  δ 6 4 5  $\begin{matrix} \text{z} \\ \text{z} \end{matrix}$  4 5 x

b7 b7 1 1 1

$\begin{matrix} \text{z} \\ \text{z} \end{matrix}$  x 7 3

7 7 4 3 4 3

pia.

For.

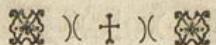
Allegro. 2. 6 Andante. 6 - 7 pianissimo.

6 - 7 Allegro.

5 6 6 6

pia. For.

1 1 1 6



5

Gratias.  
pia.

*R. P. Kraus VIII. Messe.*

B

Organo.

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8

5 6 6 5 5 6 6 5 1 1 7 x b 6 5 6 5 4 3 1 1

7 — 7 6 5 6 5 4 3 pia.

tr. tr. tr. tr.

1 1 1 1 7 x

tr. tr. tr. tr.

6 7 6 5 1 1 1 1 1 1

4 3 4 3 1 1 5 6

7 6 1 1 5 6 6 6 6 6



8

X X X

47

*Allegro.*

C

2

4

Redo.

6

6

6

6

6

6

6

6

*Adagio.*

Et incarnatus.

(+) (X) (X)

tr.

pia.

$\begin{matrix} 7 & -6 \\ 5 & -4 \end{matrix}$   $\begin{matrix} 5 & 6 \\ 3 & 4 \end{matrix}$      $\begin{matrix} 7 & -6 \\ 5 & -4 \end{matrix}$   $\begin{matrix} 5 \\ 3 \end{matrix}$

tr.

tr.

$\begin{matrix} x & x & z & x \end{matrix}$

$\begin{matrix} 5 & 87 \\ 65 & 4 \end{matrix}$

R. P. Kraus VIII. Missa.

C

Organo.

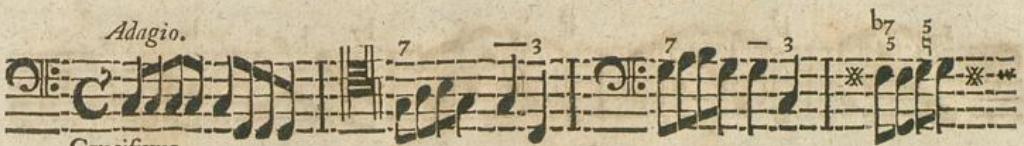


XX X + X XX

II



*Adagio.*



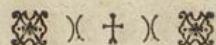
Crucifixus.



Et Resurrexit.



C 2



12

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

*Andante.*

S C Anctus.

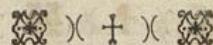
8 5 = = = x 4 = = = 8 5 =  
= x 5 = = = = 4 = = = = 5 =  
= = = b = = = 6 = = = =  
= = = = = = = = = = = =

8 5 = = = x 4 = = = 8 5 =  
= x 5 = = = = 4 = = = = 5 =  
= = = b = = = 6 = = = =  
= = = = = = = = = = = =



13

Handwritten musical score for organ and piano, page 13. The score consists of ten staves of music. The first six staves are for organ, featuring various note heads and rests, with some markings like '6 5' and '4 X'. The next two staves are for piano, with markings 'Vivace.', 'Pleni.', and 'pia.'. The last two staves are also for piano, with markings 'Andante.', 'Benedictus.', and 'pia.'. The score concludes with the text 'R. P. Kraus VIII. Missæ. D. Organo.'



Music score for two voices (bass and soprano) and piano.

The score consists of ten staves of music, each ending with a double bar line and repeat dots. The vocal parts are written in bass clef, while the piano part is in common time. The vocal parts are labeled 'b' (bass) and 's' (soprano). The piano part is labeled 'pia.' (piano).

Accompaniment figures for the piano are provided at the beginning of each section. The vocal parts enter sequentially, starting with the bass, followed by the soprano, and then both together. The vocal parts sing eighth-note patterns, often in eighth-note chords. The piano part provides harmonic support with eighth-note chords and eighth-note bass lines.

Key changes are indicated by Roman numerals above the staff, such as I, II, III, IV, V, VI, VII, and VIII. Time signatures also change frequently, including measures in 2/4, 3/4, and 4/4.

XX X X XX

15

*Vivace.*

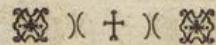
Handwritten musical score for the Vivace section, featuring six staves of music. The score includes various musical markings such as dynamic signs, tempo changes, and performance instructions like "Osanna.", "pia.", and "For.". Measures 1-15 are shown, with measure 15 being the final measure of the section.

Handwritten musical score for the Adagio section, featuring five staves of music. The score includes various musical markings such as dynamic signs, tempo changes, and performance instructions like "Gnus Dei.", "pia.", and "Fr.". Measures 16-25 are shown, with measure 25 being the final measure of the section.



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7 5

pp.

For.

$\frac{6}{4}$

$\frac{7}{4} \frac{7}{7}$

tr.

Dona nobis pacem, ut Kyrie. *Presto.*

pia.

## II. MISSA ex C.

In honorem B. V. sine Labe Conceptæ.

*Adagio.*

K Yrie.

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

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

pia.

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

*Allegro.*

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

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

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

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

Christe. pia.

b

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

$\frac{4}{3}$

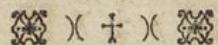
$b_7$

$\frac{7}{4}$



17

Handwritten musical score for Organ, consisting of ten staves of music. The notation uses a unique system of note heads and rests, often with numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8) placed above them. Fingerings such as 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, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 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*Presto.*

**K**orie, & Dona nobis.

tr.      tr.      6 5    6 6

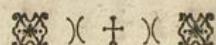
6 6    5    6 6    5    6    5 3    6 6

5 6    3    6    5 -

6 -    565    X 3    6 X    5 -

6 -    X -    6 - 5    X -    6 - 5    3 -

tr.      b    b    b    b    b    b



19

65 = 6 6 X - 6 6 5 - 7

65 b 6 5 3 - 6 5 6 4 3

- 6 5 3 - 6 5 6 4 3

*Allegro.*

G C Loria.

6 4 5 3 b<sup>6</sup> b<sup>6</sup> 6 5 3 pia.

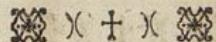
b<sup>6</sup> b<sup>6</sup> 6 5 3 4 6 s<sub>b</sub> s<sub>b</sub> 6 4 6 s<sub>b</sub> s<sub>b</sub>

Tutti. b<sup>6</sup> b<sup>7</sup> 5 b b<sup>6</sup> b<sup>6</sup> Tutti. 6 4 6 s<sub>b</sub>

pia. b<sup>6</sup> 6 6 s<sub>b</sub> Tutti. 6 4 6 5 6 4 6 5 6 4 6 5

pia. 7 5 6 6 4 3 6 4 6 5 6 4 6 5 6 4 6 5

Tutti. 43 E 2



*Andante. Solo.*

6

Domine.

7 7 6 6 4 3

C. A. 7 7 8 7 6 6 6 56 7

pp.

X - 6 X X 6 3 7 6 5 X X X X

W. 6 6 6 5 C. A.

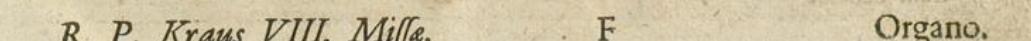
pia.

7 6 7 6 7 6 7 6 4 X 6 5 W.

6 5 7 6 5

6 4 3 6 4 3 6 7

7 6 6 4 3

*Adagioiss.**Vivace. Solo.**R. P. Kraus VIII. Missæ.*

F

Organo.



pp.

B. S.

For.

W.

D. 4 3

Cum Sancto.

The musical score consists of five staves of handwritten notation. The notation uses a variety of note heads (circles, squares, triangles) and rests, often accompanied by numerical or lettered markings such as 'tr.', 'w.', 'pia.', 'F 2', and various numbers (5, 6, 3, b). The staves are separated by vertical bar lines, and the music is divided into measures by vertical bar lines. The paper is aged and shows some discoloration.





25

*Adagio. pia.**R. P. Kraus VIII. Missæ.*

G

Organo.



*Adagio siff. pia.*

Crucifixus.

*Allegro.* T.

Et Resurrexit.

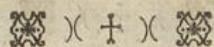
pia.

T.

pia.

*Adagio siff. pia.*

6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
6 6 6 6 X 5 6 6 6 6 8 5 7 6 6 6 6  
pia.  
For.

*Adagio.*S C  
Anctus.b<sub>9</sub>

7

X

tr.

7

3

b<sub>w</sub>*Allegro.*C  
pia.

6

6

6

X

For.

C  
For.F.  
Benedictus.C  
B. S.

pia.

C

6

C

6

7

7

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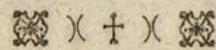
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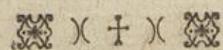
29

*R. P. Kraus VIII. Missæ.*

H

## Organo.

30



56

6 7 8 5 b

tr.

6 — 7 — 6 b 5 — 6 — X — 6 —

5 5 =

— X — 6 — 1 1 b d — d — d — d —

5 3 = 5 3 = 5 3 =

— 5 3 = 5 3 = 5 3 = 6 6 5 3 =

5 3 = 5 3 = 5 3 = 5 3 =

pia.

6 6 5 3

For.

*Adagio.*

A C Gnuus Dei.

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



31

Musical score for Kyrie. The score consists of four staves of music. The first three staves are in common time, while the fourth staff begins with a 6/8 time signature. The key signature varies throughout the piece, indicated by various sharps and flats. The vocal parts are labeled with Roman numerals (I, II, III) above the staves. The lyrics "Dona nobis, ut Kyrie. Presto." are written below the fourth staff. The score concludes with a decorative cross symbol.

## III. MISSA ex D.

In honorem Ss. Patris Benedicti.

Adagio. Musical score for Sanctus. The score consists of five staves of music. The first four staves are in common time, while the fifth staff begins with a 6/8 time signature. The key signature changes frequently. The vocal parts are labeled with Roman numerals (I, II, III) above the staves. The score concludes with a decorative cross symbol.



*Allabreve.*

**K** Yrie.

tr.

76      6 -      6      3 -      6      6      6<sup>6</sup>

6      76      6 -      6      5 -      6      6

6      6      6      6      6      6

6      76      6 -      6      6      6

6      76      6 -      6      6      6

6      76      6 -      6      6      6

6      76      6 -      6      6      6

6      76      6 -      6      6      6

tr.

1 1 1 1 1

(+) (X) (X)

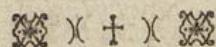
tr.

I

R. P. Kraus VIII. Mifff.

I

Organo.

*Allegro.*

Gloria. For.

pia.

For.

pia.

For.

pia.

For.

*Adagio.*

Domine. pia. pp.

$\frac{6}{4}$

$\frac{6}{4}$

$\frac{6}{4}$



35

35

6 5  
4 X

For.

T.  
pp.

6 5  
4 3

6 5  
8 7 X X  
= = = =

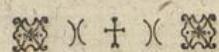
6 5  
6 4 5  
X X  
For.

pia.  
6 4 = = = 5  
3

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

5 3 = 6 5 3 = 6 5  
6 4 3

6 - - - - 6 - - - -  
I 2



*pp.*  
*Adagio.*  
*Qui tollis.*  
*Tutti.*

X + X

Allegro. B. S.

Quoniam.

pia.

For.

pia.

For.

R. P. Kraus VIII. Missæ.

K

pia.

For.

Organo.



B.

6      7      6

6      6      X      X      X      7      X

X      7      6      X      X      X      6      X

6      7      6      X      X      X      6      X

7      5      7      5      6      X      7      5      3

7      5      6      5      X      6      X

111      6      X      111      6      5      6      111      6      4      6

X      X      111      16      6      5      6      6      5      4      3

6      6      6      5      4      3

111      1      4      6      1      111      1      4      6

6      6      6      5      4      3

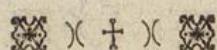
pia.

*Presto.*

Cum Sancto.

*Allegro.* Tutti.

Redo.



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

*Adagio. pia.*

Et incarnatus.

C.S.

XXX X X XXX

Adagio.      5      3      2      pia. 4      2      6      5      4      2

Crucifixus.

R. P. Kraus VIII. Missa.      L      Organo.

X + X

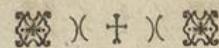
Allegro. T.

Et Resurrexit.

pia.

T.

L 2

*Adagio.*

**S**  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ - \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 5 \\ 5 \end{smallmatrix}$

Anctus.

**C**  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 8 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix} \text{X}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 4 \text{X} \end{smallmatrix}$

**C**  $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix} \text{X}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ \text{X} \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ \text{X} \end{smallmatrix}$   $=$

pia. For.

**C**  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$   $=$   $\begin{smallmatrix} 3 \\ 6 \end{smallmatrix}$   $=$   $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$   $=$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\text{X}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

*Vivace.* **C**  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 7 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ \text{X} \end{smallmatrix}$

**C**  $\begin{smallmatrix} 5 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\text{pia.}$

**C**  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

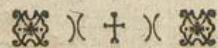
*Andante.* **C**  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

Benedictus. pia.

**C**  $\begin{smallmatrix} \text{X} \\ \text{X} \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\text{X}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$

**C**  $\begin{smallmatrix} \text{b7} \\ \text{b7} \end{smallmatrix}$   $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} \text{b7} \\ \text{b7} \end{smallmatrix}$   $\begin{smallmatrix} \text{b7} \\ \text{b7} \end{smallmatrix}$   $\begin{smallmatrix} \text{X} \\ \text{X} \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$   $\begin{smallmatrix} \text{X} \\ \text{X} \end{smallmatrix}$   $\begin{smallmatrix} 7 \\ 7 \end{smallmatrix}$   $\text{w}$

**C**  $\begin{smallmatrix} 3 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} \text{b7} \\ \text{b7} \end{smallmatrix}$   $\begin{smallmatrix} \text{b7} \\ \text{b7} \end{smallmatrix}$   $\begin{smallmatrix} \text{b7} \\ \text{b7} \end{smallmatrix}$   $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$



45

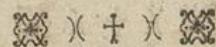
Preſto.

R. P. Kraus VIII. Miffæ.

M

Organo.

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Karlsruhe



6 6 6 6      3 -      6      6 6 6 6      6

*Adagio.*

A Gnu's Dei. pia.

6      b      6      6      6

b      x      b      x      b      x      b      x

6 5      5      6 5      6 5      6 5      6 5      6 5

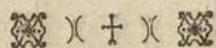
Tutti.

7 6 6 5      5 7 6 6 5      x - 6      6 5 x      x

pia.

6      6      6      6      6      6      6      6      x

T.      7 6 5      2.      x      tr.



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## IV. MISSA ex A.

In honorem S. Matris Scholasticæ.

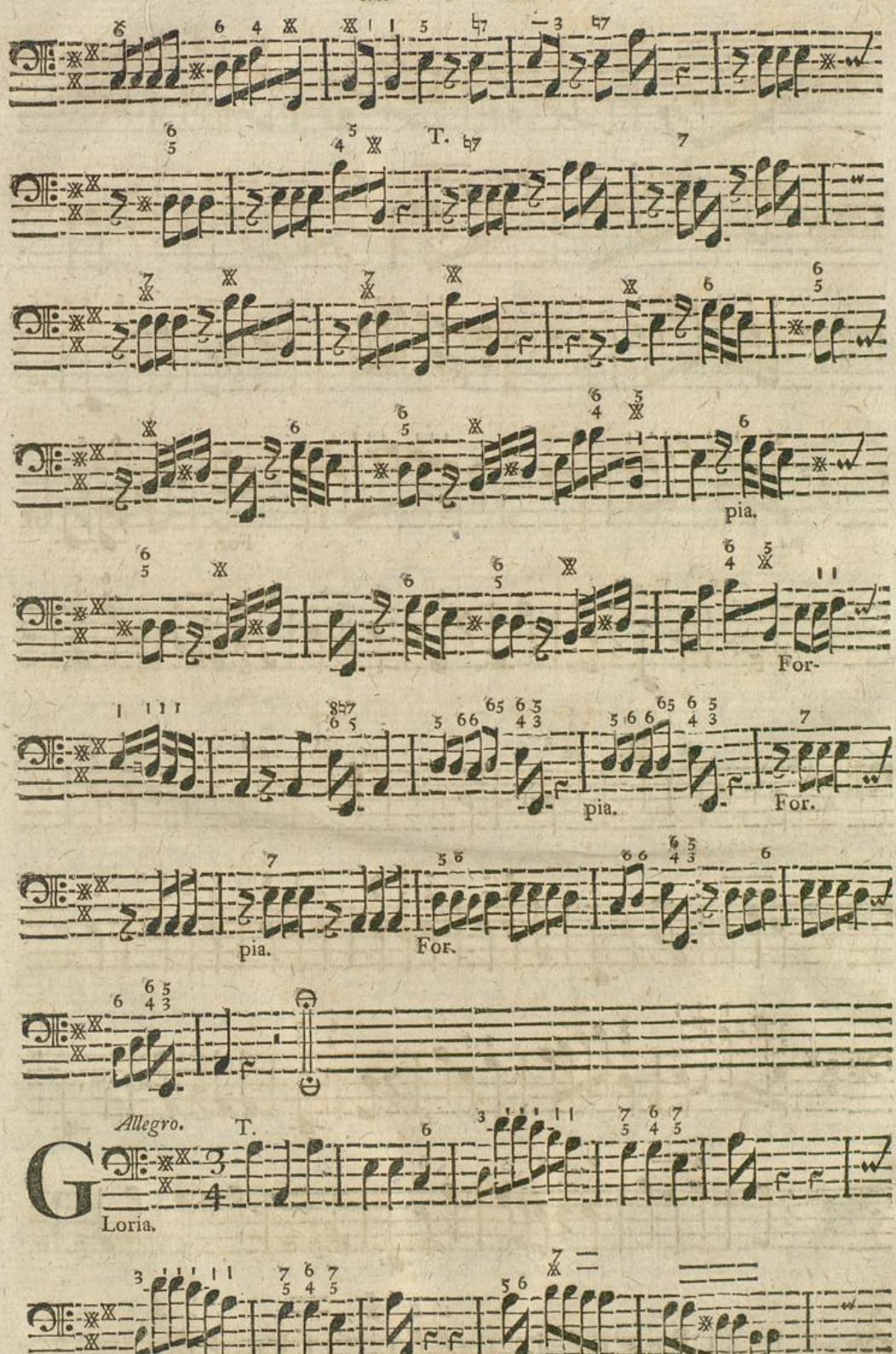
*Adagio.*

M 2



Allegro. pia.

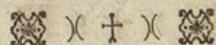
$\begin{matrix} 8 & 7 \\ 6 & 5 \end{matrix}$     $\begin{matrix} 6 & 6 \\ 6 & 4 \\ 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 6 \\ 6 & 4 \\ 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$    7  
**K** Yrie, & Dona nobis. pp. pia.  
 $\begin{matrix} 6 & 5 \\ 6 & 4 \\ 3 \end{matrix}$    7   6    $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$    6  
**C.** S.    $\begin{matrix} 6 & 6 \\ 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$   
 $\begin{matrix} 6 & 5 \\ 5 & 4 \end{matrix}$    6    $\begin{matrix} 4 & X \\ X & \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$   
 $\begin{matrix} 7 & \\ X & \end{matrix}$     $\begin{matrix} 6 & 5 \\ X & \end{matrix}$     $\begin{matrix} 6 & 5 \\ X & \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$   
 $\begin{matrix} 5 & 6 & 6 \\ 6 & 6 & 6 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$   
**B. & T.**    $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$   
pia. For.  
 $\begin{matrix} 5 & 6 & 6 & 5 \\ 6 & 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 6 \\ 6 & 4 \\ 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 4 \\ 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 4 \\ 3 \end{matrix}$   
 $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$   
 $\begin{matrix} X & 6 & 5 \\ X & 6 & 5 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 6 & 6 \\ 4 & 3 \end{matrix}$   
 $\begin{matrix} X & 6 & 5 \\ X & 6 & 5 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$



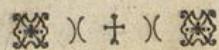
R. P. Kraus VIII. Missæ.

N

## Organo.



The image shows a single page from an old musical score. It consists of ten horizontal staves, each representing a different part of a band. The music is written in a cursive-like style with various note heads and rests. Above the staves, there are numerous numerical and letter markings, possibly indicating fingerings or specific performance techniques. Some of these markings include 'Tutti.', 'Solo.', and 'N 2' at the bottom right. The staves are separated by vertical bar lines, and the overall layout is typical of early printed music.



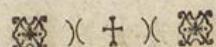
*Allegro.*  
**C** Redo.

*Adagio. pia.*

Et incarnatus.

pp.

R. P. Kraus VIII. Misse.      O      Organo.



Allegro.

pia.

Et Resurrexit. For.

For.



*Andante.*

S. C. Anctus.

*Allegro.*

Pleni.

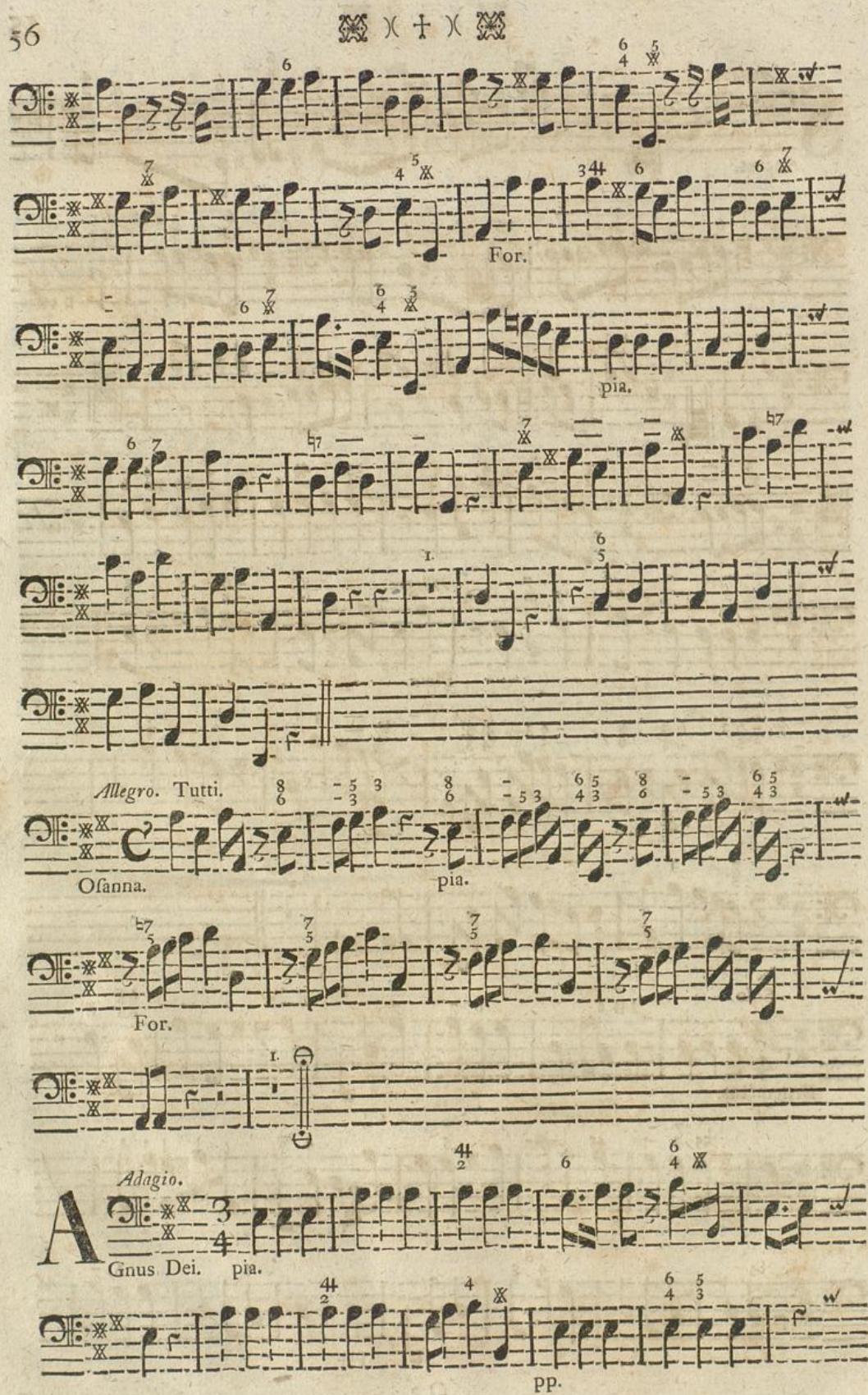
pia. Tutti.

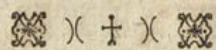
*Solo.*

Benedictus.

pia.

O 2





57

Tutti. 4<sup>4</sup> 6 5 6 5 4 X X X 2<sup>4</sup>  
pia.

6 4 - 4 X X 4 X X X

4 X X 6 X X

7 6 5 X 6 4 X 6 4 X

For.

pia.

6 T. 6 1 1 1 1 1 1 X

6 4 3 6 X 6 X

Dona nobis, ut Kyrie. Allegro.

R. P. Kraus VIII. Missa.

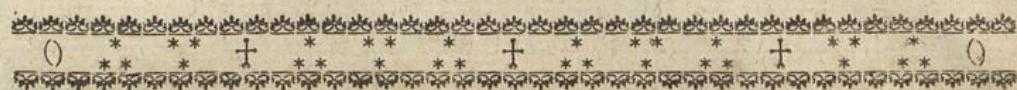
P

Organo.



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## V. MISSA ex G.

In honorem S. Mauri.

**K** *Adagio.*

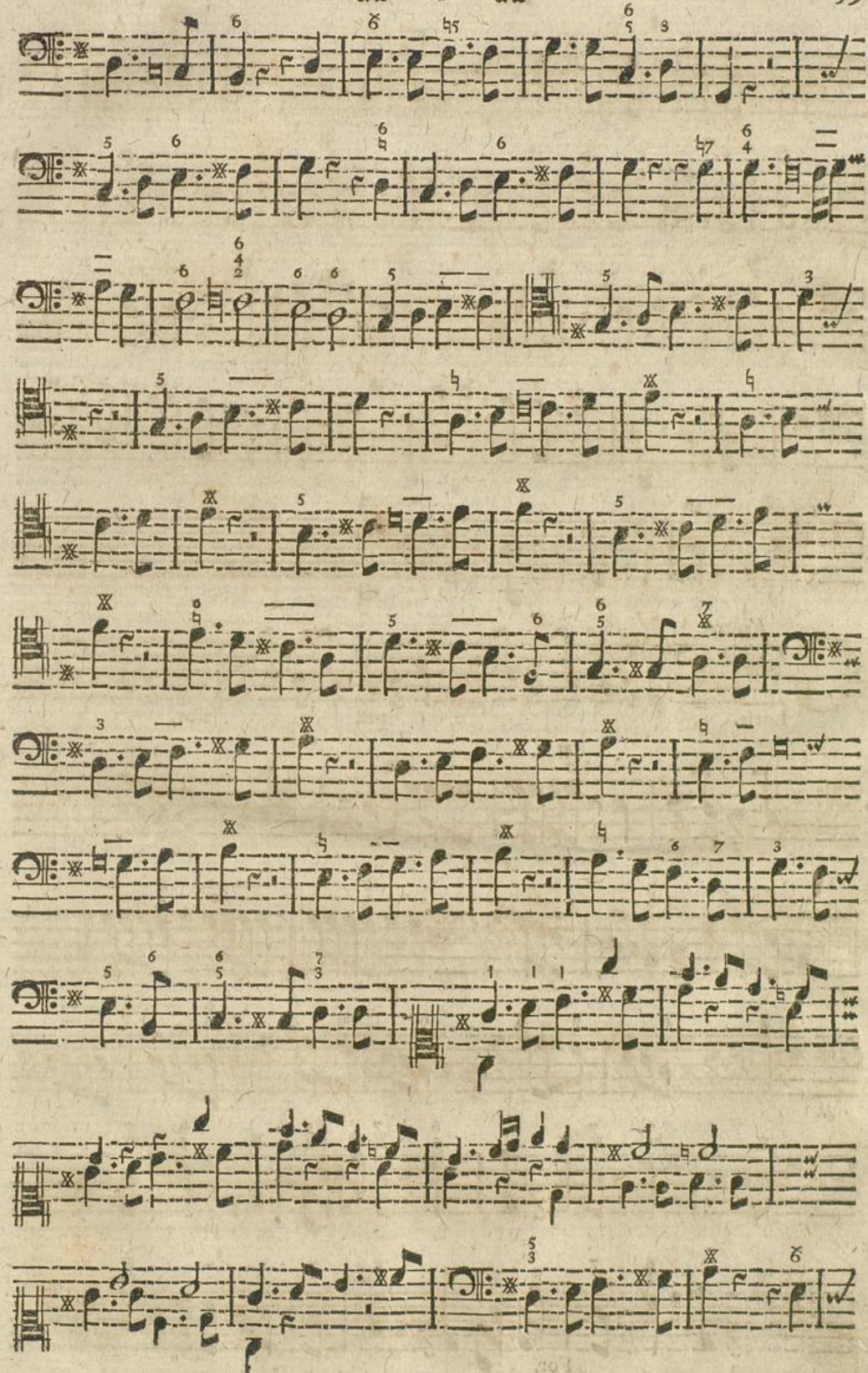
Yrie.

**K** *Allabreve.*

Yrie, & Dona.

XX ( + ) XX

59





The image shows a page of musical notation for a string quartet. It consists of six staves of music, each with a unique set of rhythmic patterns and dynamic markings. The first five staves are in common time, while the last staff is in 8/8 time. The notation includes various dynamics such as 'pia.', 'For.', 'Vivace.', and 'Loria.'. There are also numerous 'X' marks and other symbols scattered throughout the music. The page is filled with dense musical notation, with some staves having multiple endings indicated by double bar lines.



61

Qui tollis. pia.

R. P. Kraus VIII. Missæ. Q. Organo.

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*b* *b<sub>6</sub>*  
*b* *x* *5*

*b<sub>7</sub>* *6 5 6 6 5*  
*4 3 5 4 3*

*b<sub>7</sub>* *b* *b*

*b<sub>5</sub>*  
*4* *6*

*Adagio.* *5* *6* *b<sub>7</sub>* *b<sub>7</sub>* *6* *4* *Presto.*

Cum Sancto.

*5* *6* *5 6 5 3* *6* *7* *x* *6*

*5* *b<sub>7</sub>* *b<sub>6</sub>* *6* *3* *x* *6 - 6 - 3* *5* *b<sub>7</sub>* *6 - 6*

*5* *6* *5 6* *6 3* *5* *6* *5 6* *6 3*

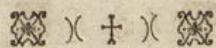
*Allegro.* *T.* *7* *3* *8 - 8 - 7*  
Redo. *pia.* *3 - 6 - 5*

*3* *6 3 - 8 - 7* *6 x* *6* *6 x* *6 5* *w.*

*6 x 8* *1 1 1 A.S.* *6 5 x* *6 87 65* *6 9 x 65 w.*



63



6                        5                        6                        4

6                        4                        6                        4

6                        x                        x                        b                        x

7                        x                        7                        x

7                        x                        x

*Allegro.*              *Tutti.*

Et Resurrexit.

3                        7                        7                        4

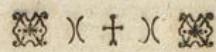
4                        7                        6                        2

x                        x                        x                        x

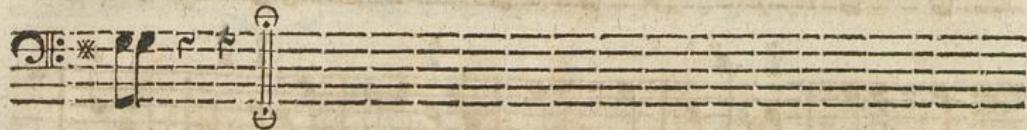
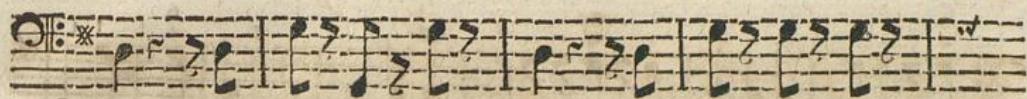
6                        4                        6                        4

b                        6                        b                        b

5                        6                        4                        3



65

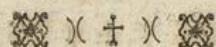


R. P. Kraus VIII. Misse.

R

Organo.





67

*Adagio. C. S.*

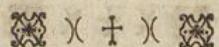
A Gnus Dei.

Tutti.

Dona nobis, ut Kyrie. *Allabreve.*

R 2





## VI. MISSA ex B.

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

**K** *Adagio.*

Yrie.

**K** *Allegro. W.*

Yrie, & Dona nobis.

**C. S.**

pia. For.

**B. S.**

pia. For. pia. For.

**T. S.**

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A page from a musical score for organ and orchestra, featuring multiple staves of music with various dynamics, articulations, and performance instructions like "Tutti.", "For.", "pia.", and "Loria.".

The score includes sections for:

- Organ (indicated by a C-clef)
- Violins (indicated by a G-clef)
- Cello/Bass (indicated by a C-clef)
- Double Bass (indicated by a C-clef)
- Drums (indicated by a D-clef)
- Organ (indicated by a C-clef)
- Organ (indicated by a C-clef)
- Organ (indicated by a C-clef)

Performance instructions include:

- Tutti.** (at the top right)
- pia.** (in the middle left)
- For.** (in the middle right)
- Loria.** (below the first staff)
- Allegro.** (above the first staff)
- Adagioissimo.** (at the bottom left)
- W.** (at the bottom center)
- Organo.** (at the bottom right)

Measure numbers and time signatures are also present throughout the score.





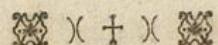
71

&lt;img alt="Handwritten musical score for organ or harpsichord, featuring six staves of music with various note heads and rests. The score includes dynamic markings like 'b' (forte), 'p' (piano), and 'f' (fortissimo). Numerical fingerings such as 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, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 5810, 5811, 5812, 5813, 5814, 5815, 5816, 5817, 5818, 5819, 5820, 5821, 5822, 5823, 5824, 5825, 5826, 5827, 5828, 5829, 5830, 5831, 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5833522436, 5833522437, 5833522438, 5833522439, 5833522440, 5833522441, 5833522442, 583



*Andante.*

Redo.



73

T.S.  $\frac{b}{5} \frac{6}{5}$

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

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

$\frac{5}{3} \frac{2}{1}$

$\frac{3}{1} \frac{5}{3}$

$\frac{3}{1} \frac{5}{3}$

$\frac{3}{1} \frac{5}{3}$

*Allegro.* Tutti.  $\frac{7}{2} \frac{6}{2} \frac{6}{2} \frac{6}{2} \frac{6}{2} \frac{6}{2}$

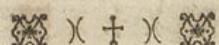
Et Resurrexit.

R. P. Kraus VIII. Missæ. T Organo.



The musical score consists of eleven staves of handwritten notation. The notation is rhythmic, using vertical strokes of different lengths and horizontal dashes. Above the staves, numerical figures such as 1, 2, 3, 4, 5, 6, 7, and 8 are placed to indicate specific performance details like fingerings or dynamics. The staves are separated by vertical bar lines, defining measures. The music is divided into sections by double bar lines with repeat dots. The overall style is a dense, handwritten musical score.

T 2



*Vivace.* 1

Osanna.

*Adagio.*

Agnus Dei. pia.

(+) (X)

Dona nobis, ut Kyrie. *Allegro.*

**VII. MISSA ex C.  
Pro Feriis Rogationum.**

**K** *Adagio.*

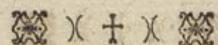
pia.

**K** *Allegro.* pia. C. S. 8 7 3 6 5 - 3 3 8 7 - 3 5 6 5 6 7 6 3 4 3 4 5 4

U

Organio.

R. P. Kraus VIII. Missa.



7 9 8 5      4 X      B.S.      8 7  
 5 7 6 X      4 X      8 5      8 7  
 6 X      6 X      6 X      6 X

6      6 X      X      6 X      6 X      6 X      6 X

5 6 5 - 6 5 4 -      6 4 -      6 6 6 5      3 1 1 1 1 3      6 7  
 3 4 3 - 4 3 2 -      2 -      6 6 4 X      3 1 1 1 1 3      4 5

7 - 3      7 5      5 6 5 6 7 6      7 8 7 6 7 6 6 5 - 6  
 3 4 3 4 5 4 5 6 5 4 5 4      4 3 - T. 5 -      6 4 3 3 8 -

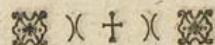
pia.

6 5 3 4 3 6 7 6 5 6 5 4 5 4 6 5 4 3 - T. 5 -      6 4 3 3 8 -

### Offertorium.

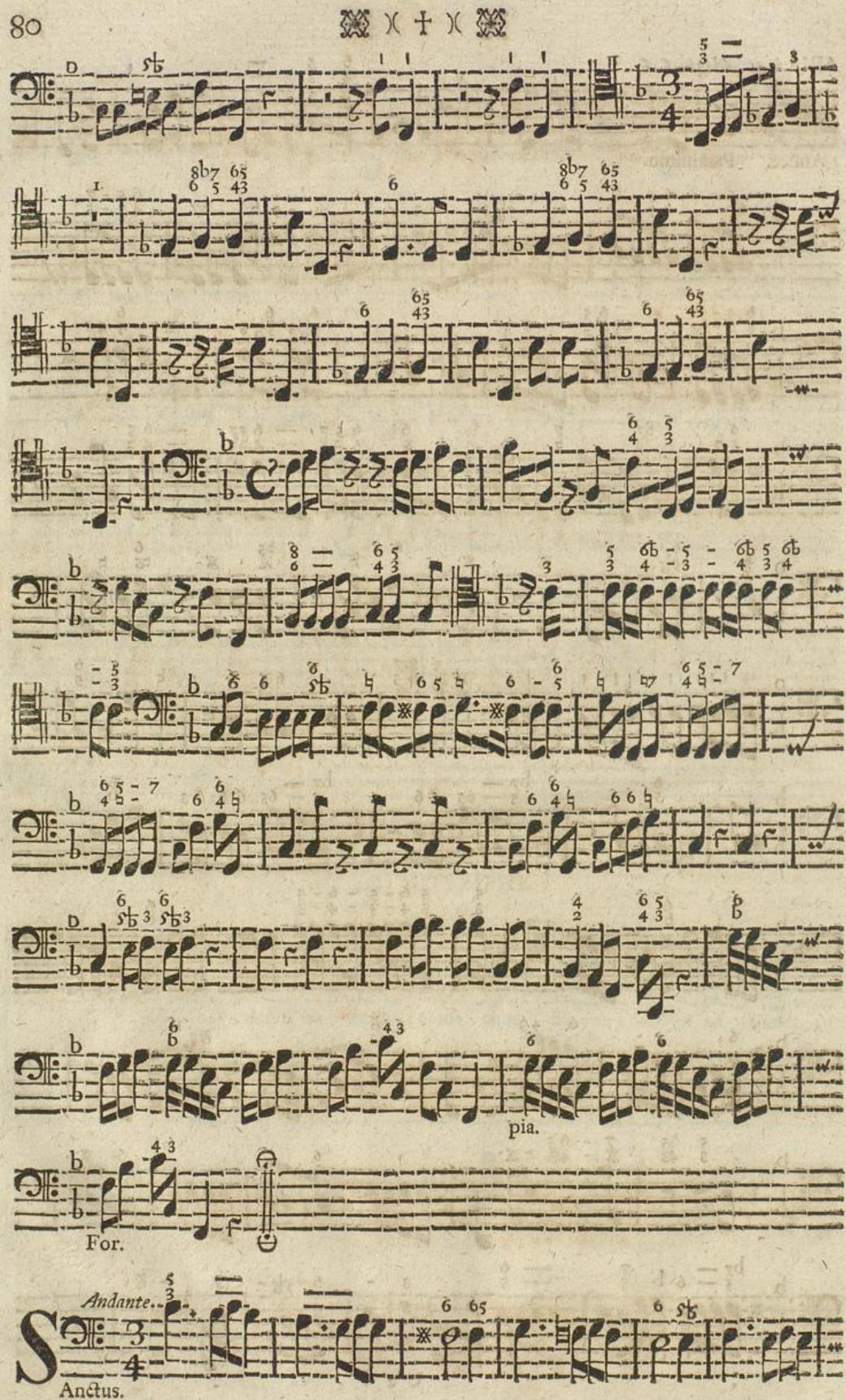
*Adagio. Recit.*

Quis vestrūm ha - be bit a mi - cum & i - bit ad il lum  
 me di - a nocte & di cēt il li.

ARIA à 4. *Adagio. 6 6*

Amice. Pianissimo.

U 2



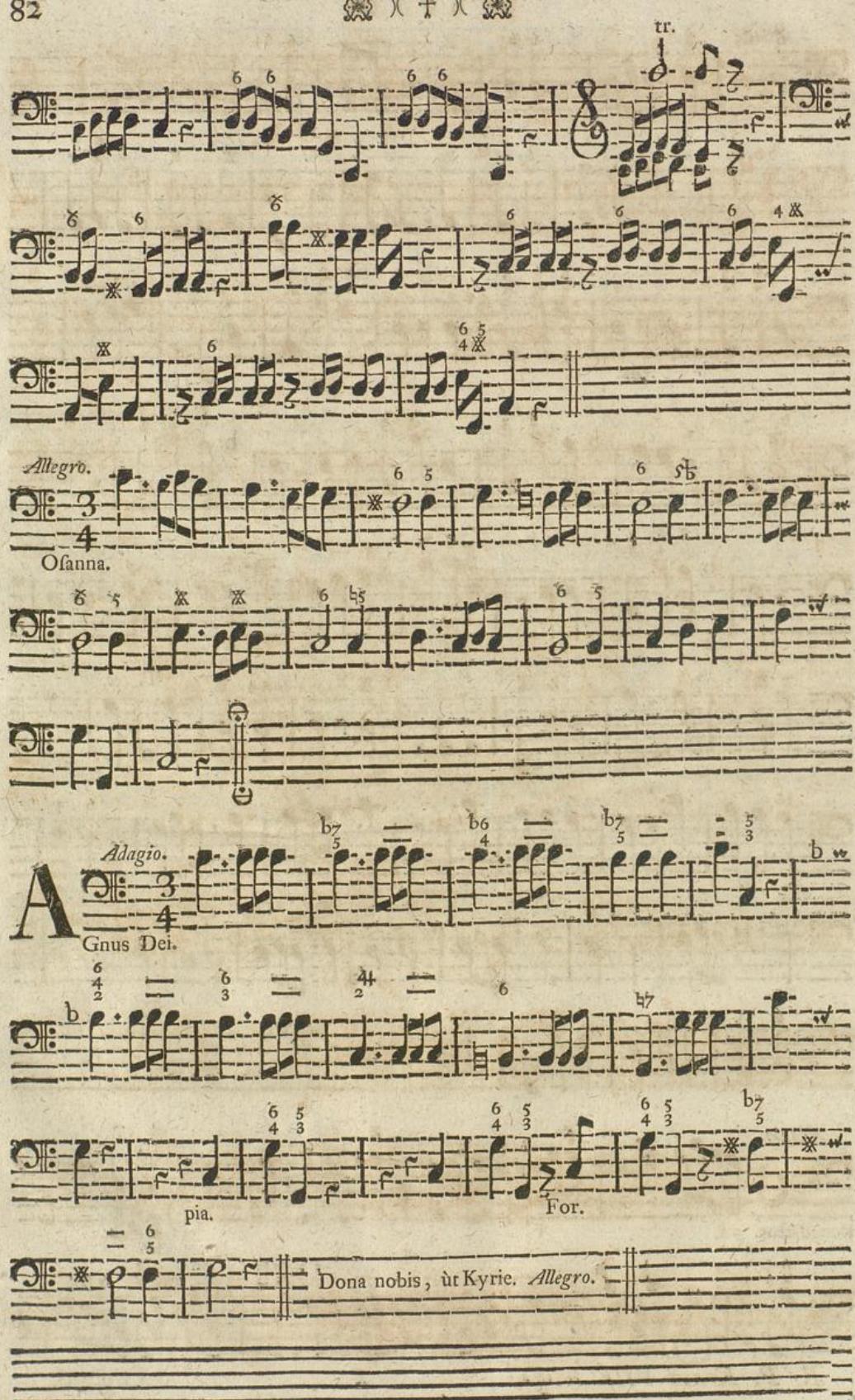
❧ X X ❧

pia.

Benedictus. pia.

*Adagio.*

R. P. Kraus VIII. Missa.      X      Organo.

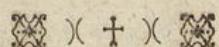




## VIII. MISSA ex EB.

In Solamen Omnia Fidelium Defunctorum.

**R** Equiem. **C** pia.



Te Decet.  
 For.  
 S. p. 6/5



85

The image shows a page from an old musical score for organo. It consists of ten staves of music, each with a different key signature (indicated by 'b' or 'b7') and time signature (indicated by '3', '4', '5', '6', '7', or '8'). The music includes various dynamics such as 'pp.', 'f.', 'pia.', and 'Andante.'. Harmonic markings like '6 5', '3 6', '6 4', '7 5', and '6 3' are also present. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff starts with a piano dynamic. The seventh staff begins with a forte dynamic. The eighth staff starts with a piano dynamic. The ninth staff begins with a forte dynamic. The tenth staff begins with a piano dynamic.



6 5  
4 3      87 65  
6 4 7      6 5  
6 5      6 5  
6 5      6 5  
pia.

6 = 6 7      6 8 = 6 7      6 7      4 3  
For.

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

*Recit.*

J**E** U dex er go cum se de bit quid quid

la tet ap pa re bit nil in ul tum re ma-

ne bit.

1.      2.      3.      4.



87

b Adagio. pia.

$\begin{smallmatrix} 65 & 7 & -5 \\ 43 & 5 & -3 \end{smallmatrix}$   $\begin{smallmatrix} 65 & 7 & -5 \\ 43 & 5 & -3 \end{smallmatrix}$

Quid sum miser.

$b_7$   $b_7$   $6 \ 4 \ 5$

$b_7$   $6 \ 5 \ 3$   $65 \ 6 \ 6$   $65 \ 6 \ 6$

$b_7$   $b_7$   $b_7$   $b_7$

$b_7$   $b_7$   $b_7$   $b_7$

$b_7$   $b_7$   $b_7$   $b_7$

$b_7 \ 6 \ 5 \ -3$   $7 \ 6 \ 5 \ -3$   $b_7 \ -3 \ 7$   $6 \ 5 \ 3$

$b_7 \ 5$   $7$   $7$   $6 \ 5 \ 3$

$b_7$   $7$   $7$   $6 \ 5 \ 3$

X 2

(+) (+) (X)

*b<sub>b</sub>*  
*b<sub>b</sub>*  
*b<sub>b</sub>*

*b<sub>b</sub>*  
*b<sub>b</sub>*  
*b<sub>b</sub>*

*b<sub>b</sub>*  
*b<sub>b</sub>*  
*b<sub>b</sub>*

65 7 -5 65 7 -5  
43 5 3 43 5 3

3 7 -3

b<sub>7</sub>

b<sub>7</sub> 6 3 Finis.  
4 3

6 5 5 3  
5 6 3

b<sub>7</sub> -4

pp.

Quid sum miser. Da Capo usque ad Finem.

### Offertorium.

*R*ecit.

E sponde mi hi quantas ha be o i ni qui-

ta tes & pec ca ta fcel le ra me a & de li cta

osten de mi hi.

ARIA. S.

Cur faciem.

pia.

For.

1665

R. P. Kraus. VIII. Missa.

Z

Organo.



The image shows a page of musical notation for a string quartet. It consists of six staves of music, each with four voices (string parts). The notation includes various dynamic markings such as 'pia.', 'For.', 'tr.', 'Tutti.', and 'Adagio.'. There are also harmonic markings like 'b', 'b7', '5', '8b5', '4', '3', and '6'. The music is written in common time, with some measures indicating different time signatures. The overall style is that of a classical or baroque score.

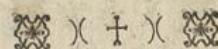
Z 2

Solo.

Benedictus.

B.S.

pia.



6 —      6 5      87 65      87 65

3 3 3    6 6 6    3 3 3    6 4 3    85 43    85 43

For.

6      6 5      5 6 6      6 7      6

6 —      87 65      87 65      6 5 b      87 65

3 3 3    3 3 3    3 3 3    3 3 3    6 4 5

8 —      3 3 3    3 3 3    3 3 3    3 3 3    6 5

3 3 3    3 3 3    3 3 3    3 3 3    6 4 5

6 —      87 65      87 65      6 5      6 5

3 3 3    3 3 3    3 3 3    3 3 3    6 5

6 5      6 5      6 5      6 5

6 5      6 5      6 5      6 5

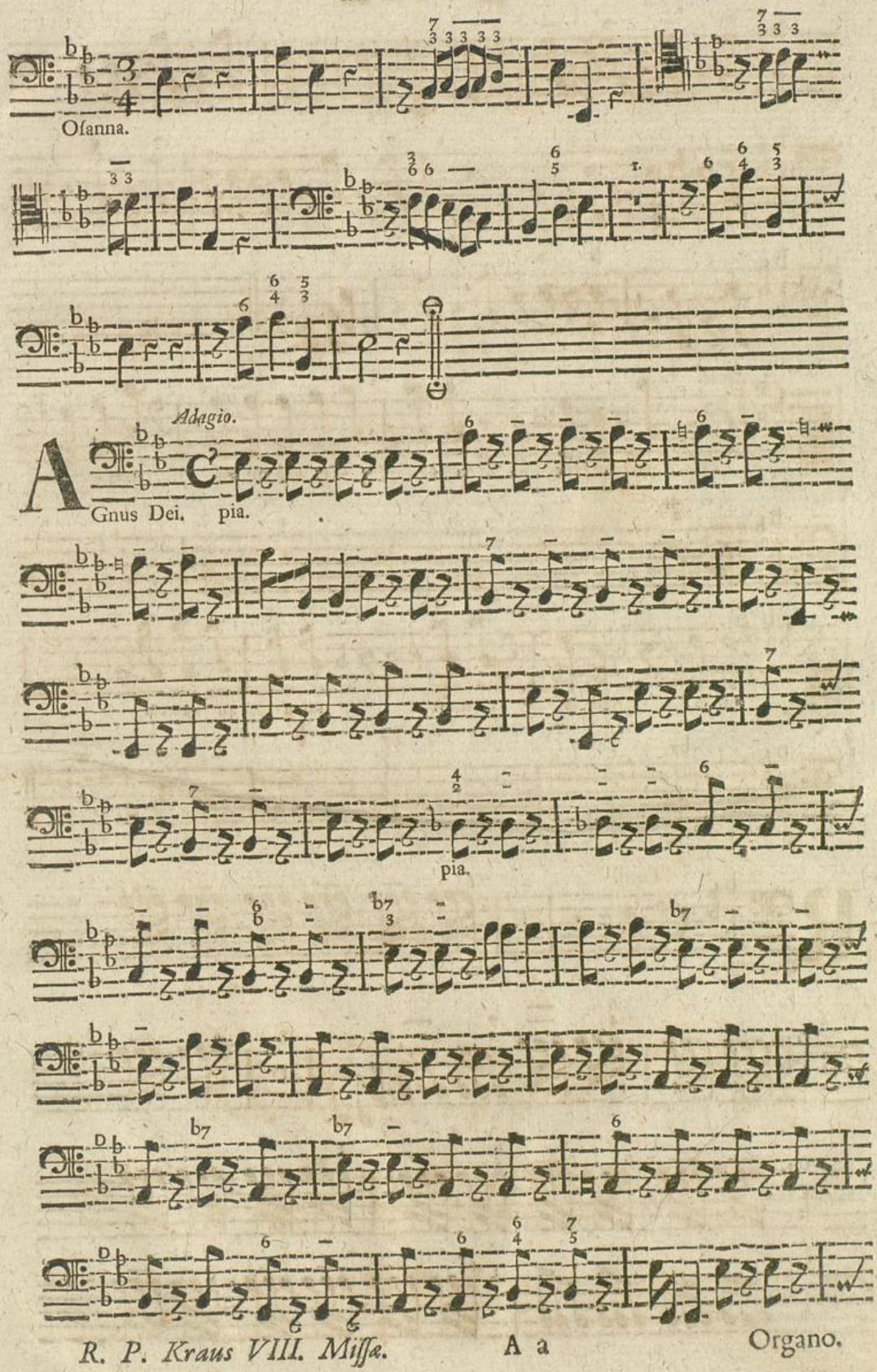
6 —      87 65      87 65      6 5 b 6 6 6      7

3 3 3    3 3 3    3 3 3    3 3 3    6 5 b 6 6 6    7

For.

6      7 6 5      6      6      6

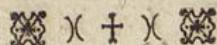
6 5      6 5      6 5      6 5

A musical score for the Organum part of R. P. Kraus's VIII. Missa. The score consists of eight staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of two flats. It features various note heads and stems, some with numerical values like 3, 4, 5, 6, 7, and 333. The second staff starts with a treble clef and a common time signature, also with a key signature of two flats. The third staff begins with a bass clef and a common time signature, with a key signature of one flat. The fourth staff starts with a treble clef and a common time signature, with a key signature of one flat. The fifth staff begins with a bass clef and a common time signature, with a key signature of one flat. The sixth staff starts with a treble clef and a common time signature, with a key signature of one flat. The seventh staff begins with a bass clef and a common time signature, with a key signature of one flat. The eighth staff starts with a treble clef and a common time signature, with a key signature of one flat. The score includes several fermatas and rests. The lyrics "Osanna." appear at the beginning of the first staff, and "Gnus Dei. pia." appears at the beginning of the third staff. The tempo is marked "Adagio." The page number 93 is located in the top right corner.

R. P. Kraus VIII. Missa.

A a

Organo.



Orchestra parts (Violins I & II, Violas, Cellos) in B-flat major.

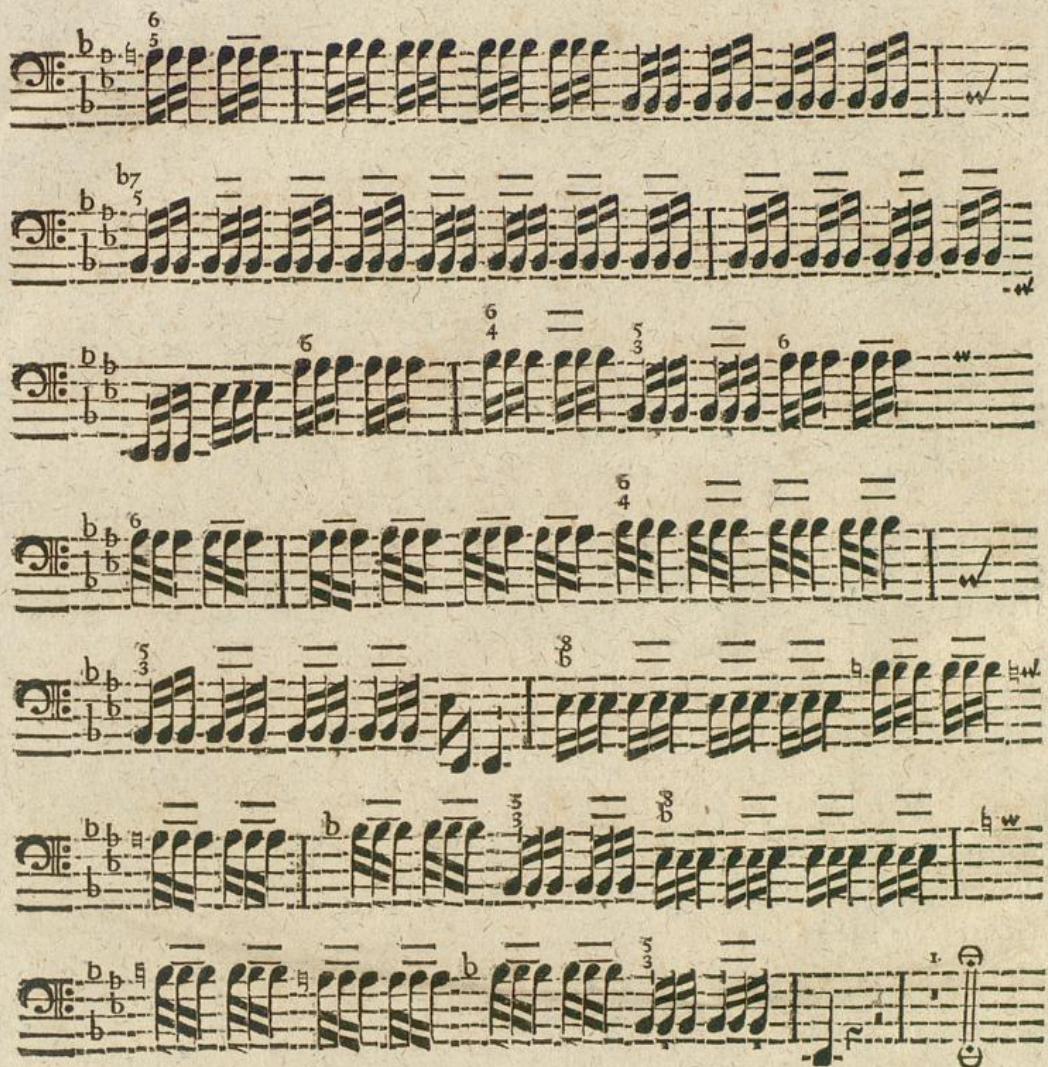
*Recit.*

Lux æ - ter - na lu ce - at e - is Do mi ne cum sanctis  
 tu - is in æ - ternum qui a pi us es.

Orchestra part in D-flat major.

**R** Tutti.  
 Equiem. pia.

Orchestra parts in D-flat major.



U. I. O. G. D.





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