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Passer solitarius in tecto, id est: octo missae

Kraus, Lambert

Augustae Vindelicorum, 1762

Orgel

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Visual Library

VIII

Missæ

R. P. Kraus.

Organum

1762.

11 Hfte

II.

Druck 1694

BLB Badische Landesbibliothek Karlsruhe

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 duplici
Basso continuo

SUIS FESTIS ET TEMPORI ACCOMMODATÆ,

Quarum sex priores Solemnitatibus majoribus, Septima Feriis Rogationum, Octava Exequiis Defunctorum serviunt.

OPERA

R. P. LAMBERTI KRAUS,

ANTIQUISSIMI MONASTERII ORD. Ss. P. BENEDICTI AD S. MICHAELEM ARCHANGELUM IN METTEN PROFESSI, AC p. t. PRIORIS INDIGNI.

OPUS I.

ORGANO.

Superiorum Permissu.

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

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Karlsruhe

PASSER
SOLITARIUS IN TECTO.

ID EST:

OCTO MISSÆ

A

4 Vocibus ordinariis, Canto, Alto, Tenore, Basso,
2 Violinis necessariis, 2. Flautotraversieren, 3. Clarinis
cum Tympano, 2 Cornibus, ex diversis clavibus
ad Libitum concertantibus, cum duplici
Basso continuo

SUIS TESTIS ET TEMPORI
ACCOMMODATÆ.

Quarum tres priores Solemnibus majoribus, Septima Festis Do-
minicalibus, Octava Festis Duplicibus Serviunt.

OPERA

R. P. LAMBERTI KRALIK,

ANTIQUIORIS MONASTERII OTTOB. S. P. BE-
NEDICTI ORDINIS PRÆDICTI.

OPUS I.

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REVERENDISSIMO,
PERILLUSTRI, AC AMPLISSIMO
DOMINO DOMINO
ADALBERTO,

ANTIQUISSIMI MONASTERII AD S. MICHAELEM ARCHANGELUM IN METTEN INFERIORIS BAVARIÆ

ABBATI VIGILANTISSIMO,

S. CONGREGATIONIS CASSINENSIS ABBATI DIGNISSIMO,

DOMINO DOMINO
PATRI, AC MÆCENATI SUO

Perquam Gratioso, Observandissimo, &c. &c.

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

PRimum 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 juſtiùs, quàm ad divini & cultûs & laudis Zelatorem Ampliſſimum ibit? Muſices argumentum eſt: & cui convenientiùs dicabitur, quàm Rei Muſicæ Patrono Munificentiſſimo, qualem TE utroque hoc Nomine, ſubmiſſo S. Scapularis oſculò veneramur omnes.

Figuratus præprimis Mettenæ Chorus omnis, quas gratias, quæ officiorum ſtudia gratioſæ Tuæ Munificentiæ debeat, dicendo non eſt: utùt enim nunc vivit aut floret, ſolius AMPLITUDINIS TUÆ munus eſſe agnoſcit, ac fatetur palam: eundem quippe Tuâ verè paternâ curâ foves, & non deſinis quotidianis gratiis vel immeritum TIBI devincire: hoc ſi ſileam 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, magísque augeatur.

Quantus enim divinæ laudis Zelus Magno Tuo Animo inſideat, 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 persolvendum pretiosissimâ Præsentiâ efficaciter invitas, & ad S. Regulæ normam proprio Exemplo exactè doces, *Nihil operi Dei præponendum:* præponis nihil, & eâdem Pietatis contentione Auroram prævertis, claudisque Crepusculum, ut abundanti testimonio probares, omnem etiam justissimam vitæ commoditatem cultu divino TIBI longè esse viliorem.

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

Has ergo, utùt ex simplici calamo prodeuntes gratiosissimo favore dignare: & siqua styli ruditas aures offendat, veniam vel inde sperant, quòd non Veterani in arte Magistri opera sint, sed incipientis tentamina, quæ non ùt Philomela in silvis, aut Alauda in altis, sed sicut PASSER SOLITARIUS IN TECTO meditabar, neque alium in finem, quàm 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, longævam nobis, sospitémque semper servet, uterque Mettenæ Chorus omnibus votis exorat. Sicque me, & mea hæc Musices Elementa Paternæ Gratiæ omni submissione commendo

REVERENDISSIMI, PERILLUSTRIS
AC
AMPLISSIMI DOMINI DOMINI
PATRIS PERQUAM GRATIOSI

Obedientissimus Filius
Author.

)( )(

ODE

ODE
IN LAUDEM AUTHORIS.

SUrge doctarum celebris Sororum
Turba, festina jubilante plectro
Obviam : celsum novus ecce scandit
Hospes Olympum.
Surge totius Decus omne Pindi,
Arte venales, age, necte lauros,
Ut tuo plenam, meritámque cingas
Munere frontem.
Non tibi vanus, levibúsque turgens
Versibus Vates venit, aut ineptus
Erubescendo tua sacra turbans
Carmine Tyro.
Sed venit dulces meliore doctus
Et docens cantus numero : Æmulator
Orphei, dignum repetens eâdem
Nomen ab arte.
Summe Musarum, Fidiumque Præses
Phœbe ! 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
Passerem : (Momi cavet esse præda)
Tutò sic Pindum tacitis in altum
Subsilit alis.
Delio Crispum tege Phœbe Ramo
Verticem : dignus labor iste Lauro :
Parsque adhuc Nido latet, & futuros
Crescet in annos.
Proditam damnans taciturnitatem
Inclytus famæ Genius per Urbes,
Et Choros sparget resonante Cornu
Nomen & Artem.

Ita accinit
Confrat. indignus
P. M. S. mppr.

* *
*

OEDIPUS IN SPHINGE.

UNa sedet tecto, petit altera sydera cantu,
Tertia stat pernox. Quæso ! quæ, fare, volucres?
Si tres esse putas, erras. Est Unica, crede :
Aspicito Authorem, juro, Tibi sufficit unus.
Passer erit Monachus, cantans tibi sistet 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.

NIm̃ermehr wäre ich auf den Gedancken verfallen, gegenwärtige schon vor einigen Jahren verfertigte 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 gestigen, und der zärtliche Geschmack 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 gäntzlich zu mißfallen, oder wegen den voreiligen Widersprechungen der Tadlsüchtigen ausser aller Genehmhaltung gesezt zu werden: Nein, denn von der Güte, und Aufrichtigkeit der Ersteren hab ich schon manches Zeugnis für mich, und die Leztere 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-erfahrnesten Meister mit Gewalt eben so wenig eindringen wolte, als ich es zu thun nicht Ursach habe. Warum aber solte ich es nicht geschehen lassen, da einer meiner schäzbarsten Freunden und Göneren dieses geringe Werck zum Druck beförderen will? Gewis, so wenig ich solche Gunst um Ihne verdiene, eben so ruhig kan ich dabey seyn, da derselbe so gar auch die Verantwortung über sich genommen, und unsere beyder Gedancken 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 gantzen Musik ein anderes Weesen geben kan: Darfür lebe ich Ihnen in aller Hochachtung verbunden, und hoffe wenigist so viel gethan zu haben, was einem, der zum erstenmale die Hand an ein Wercke 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. Flauttotraverſ. 2. Clarin. 2. Cornib. cum Tympano & Hürterhorn ad libit.

II. Missa ex C. *In honorem B. V. sine Labe Conceptæ.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotraverſ. 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. Flauttotraverſ. 2. Clarinis cum Tymp. ad libit.

IV. Missa ex A𝄪. *In honorem S. Matris Scholasticæ.* 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.

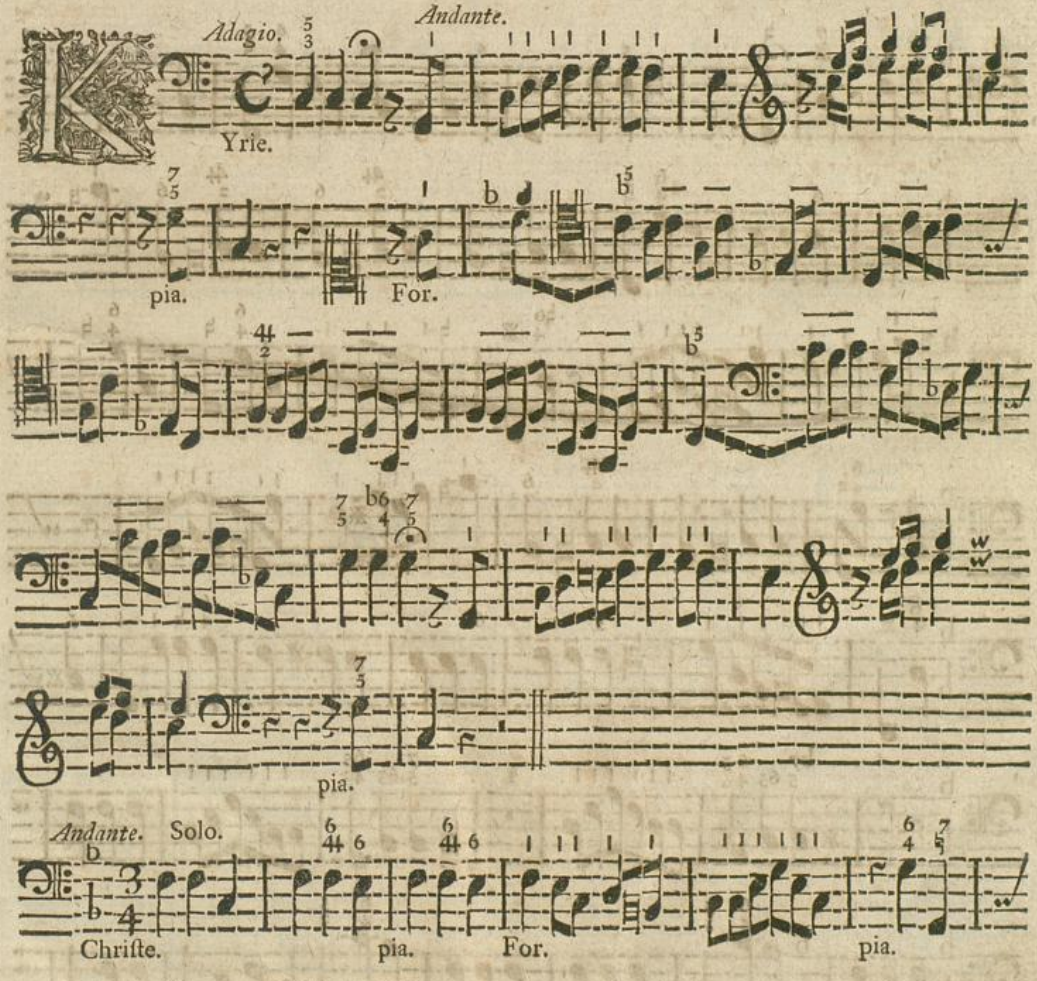
VII. Missa ex C. *Pro Feriis Rogationum.* à 4. Vocibus, cum Organo obligat. 2. Violinis ad libit.

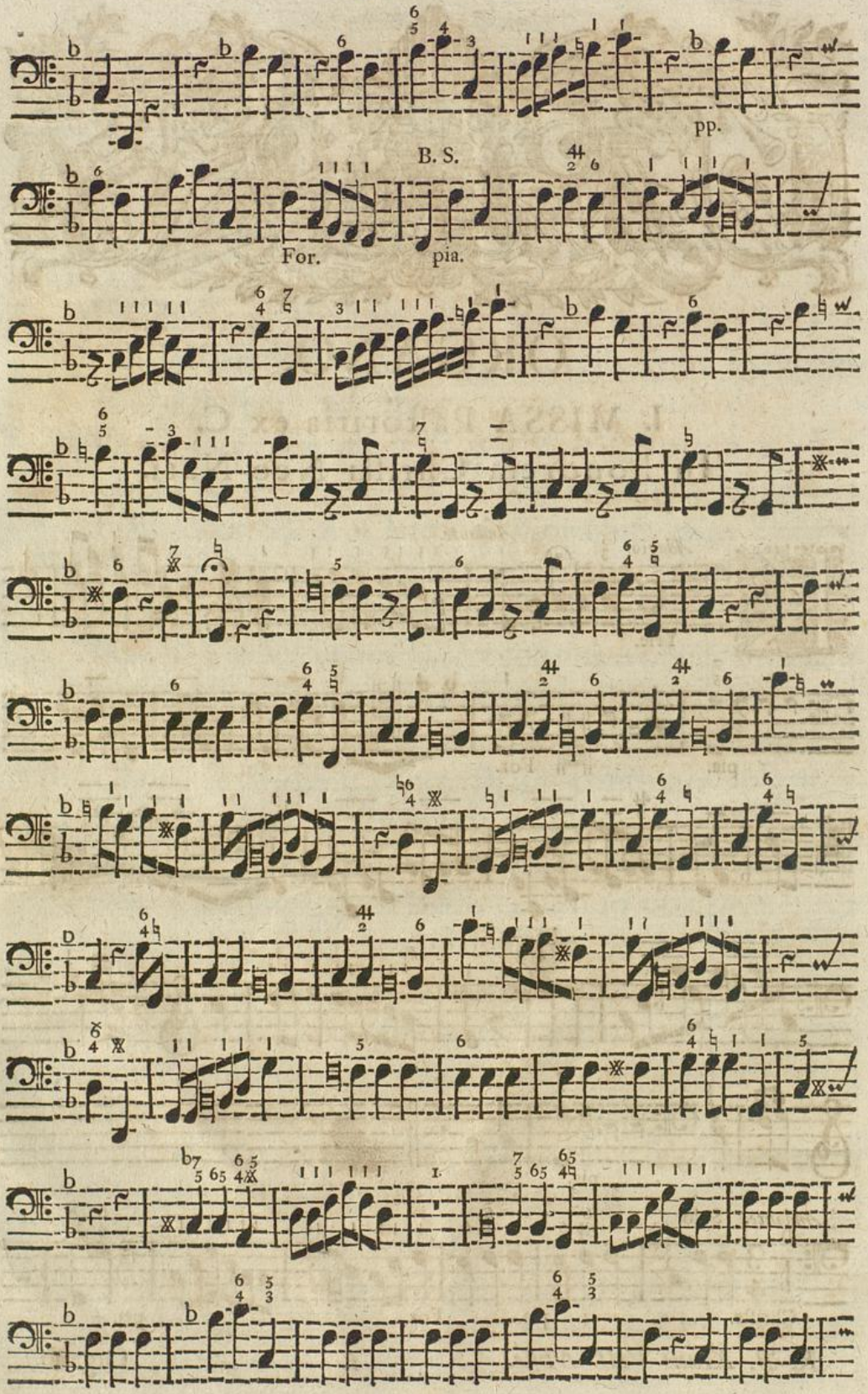
VIII. Missa de Requiem ex EB. *In Solamen omnium Fidelium Defunctorum.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Cornibus, 2. Dus Hobua, & 2. Clarin. ex B. ad libitum.

ORGANO.

ORGANO.

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





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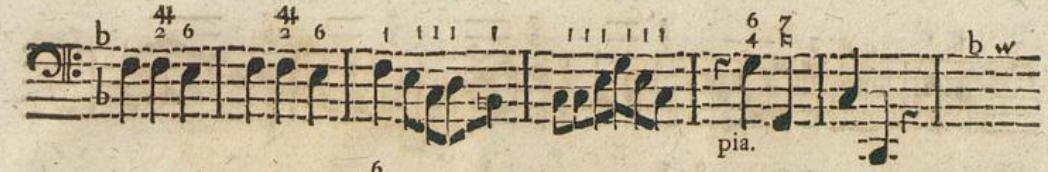
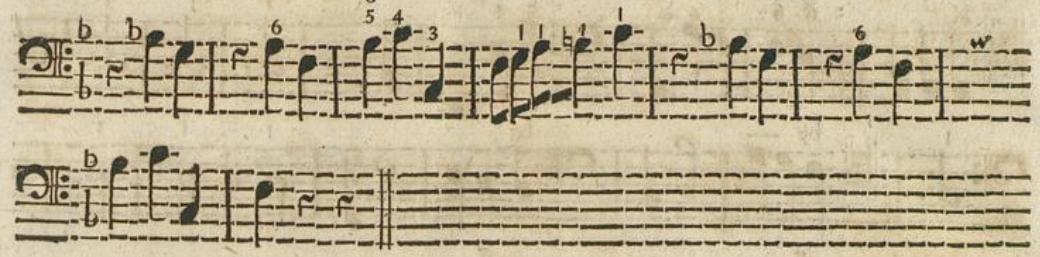
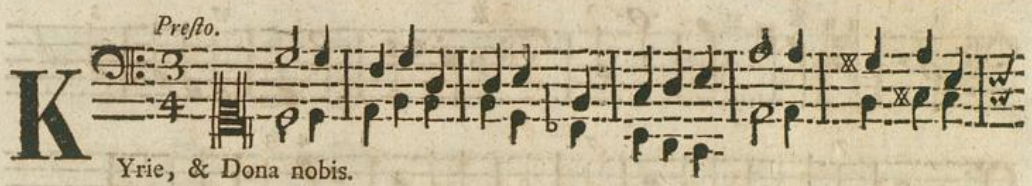
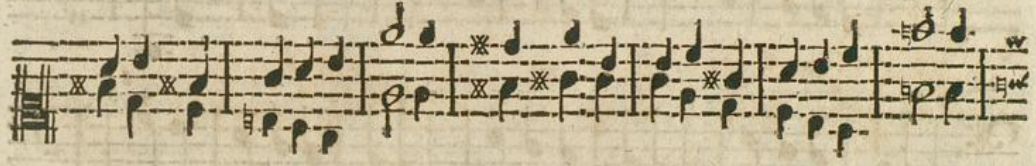


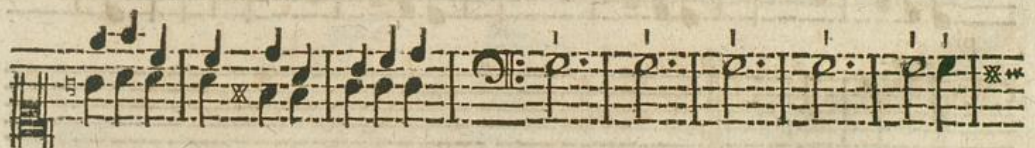


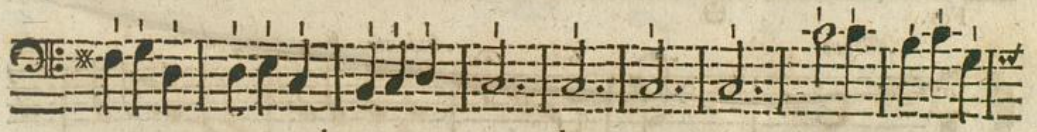


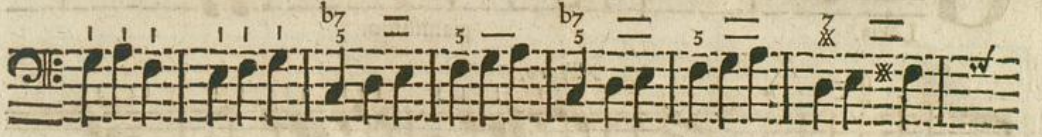
Presto.

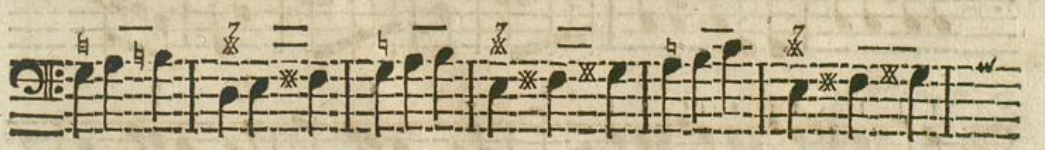
Yrie, & Dona nobis.

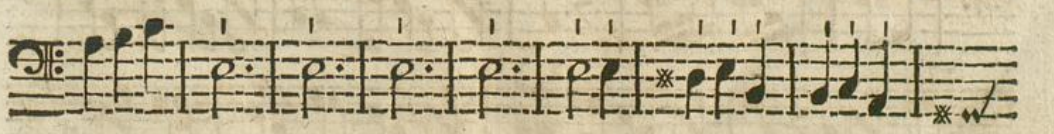


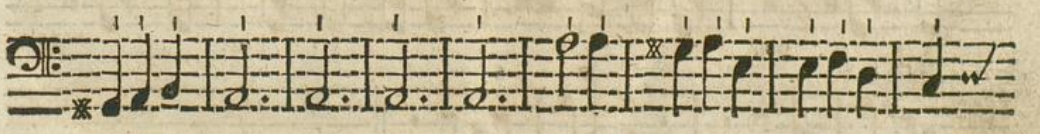


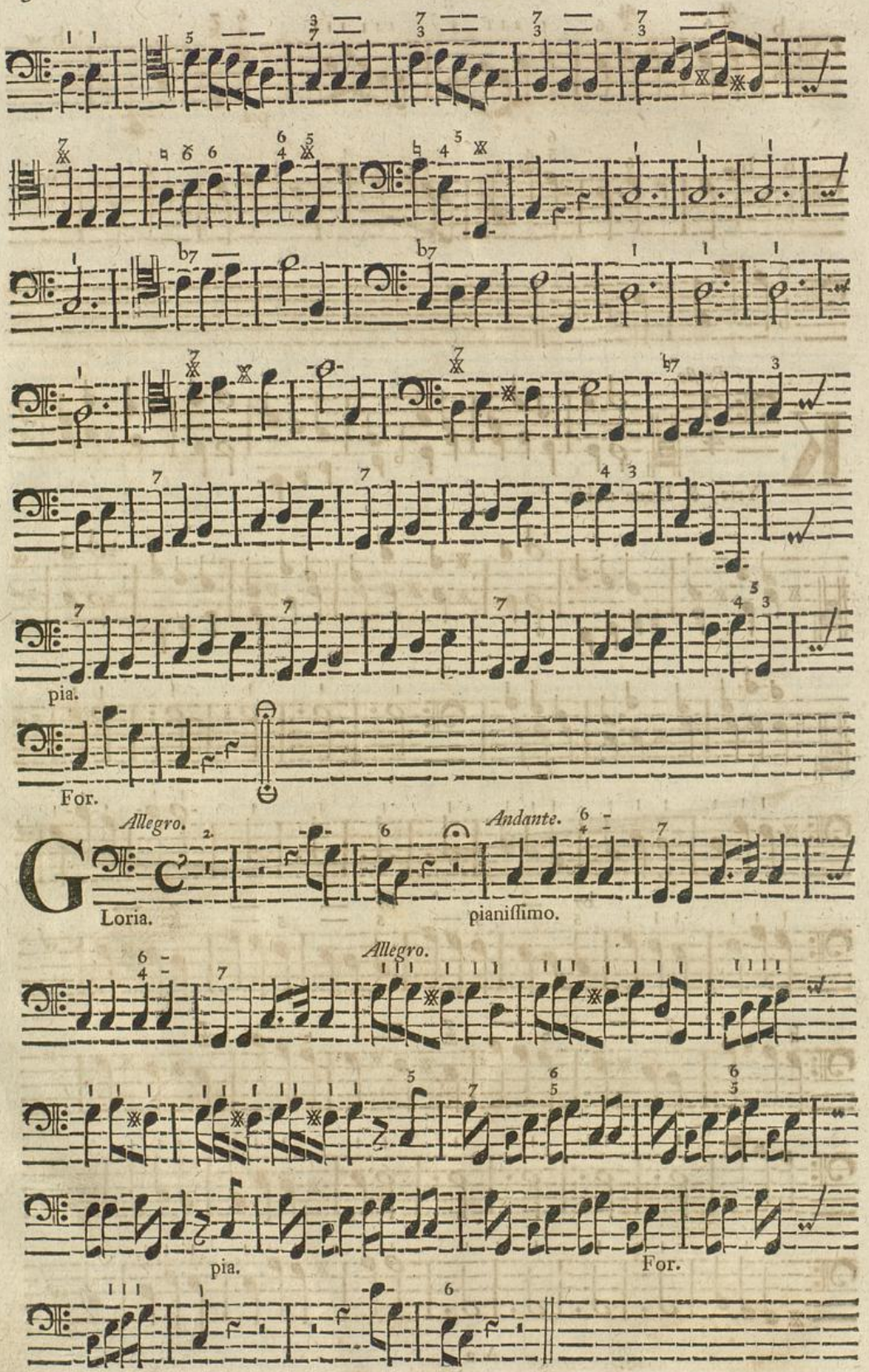


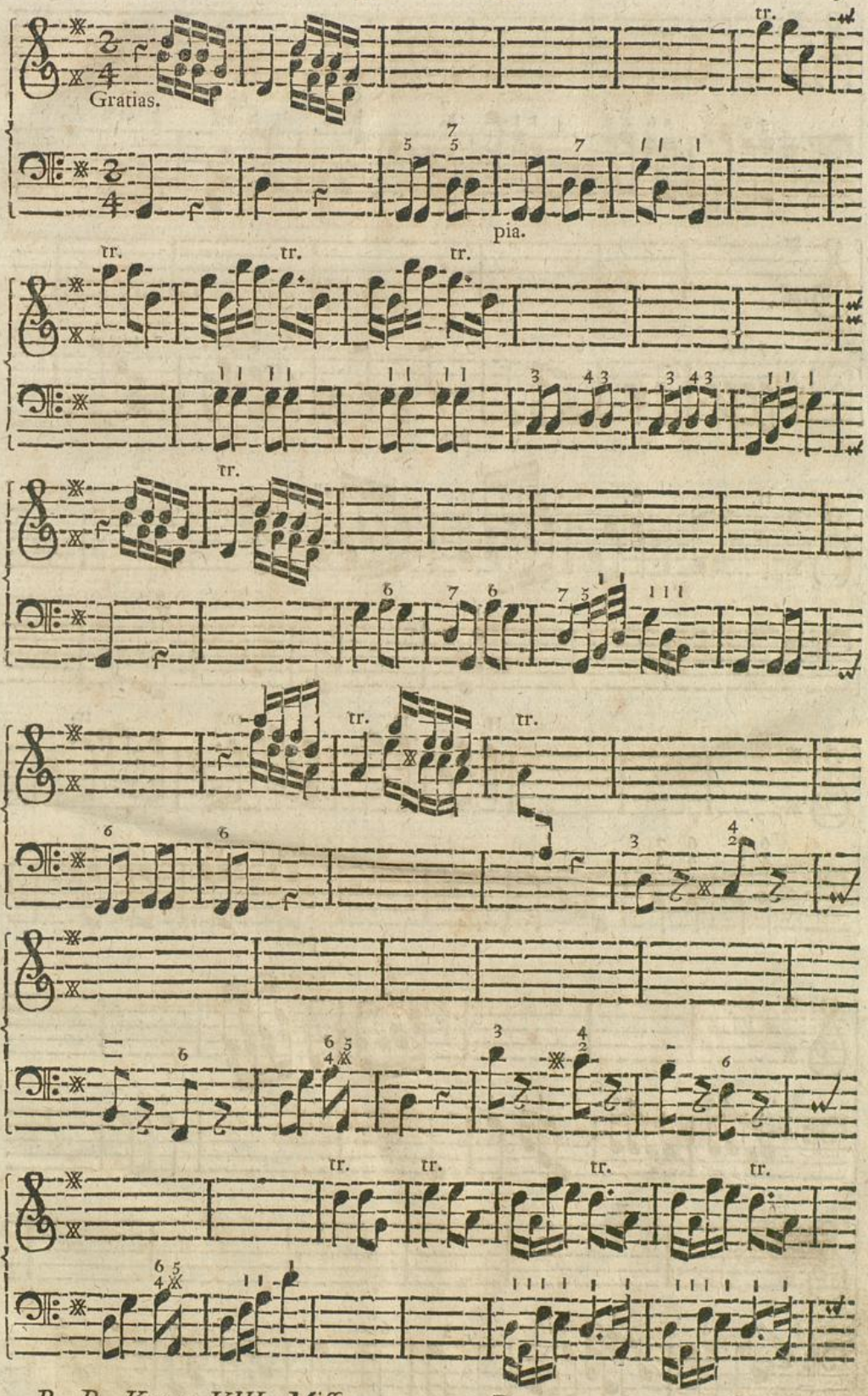


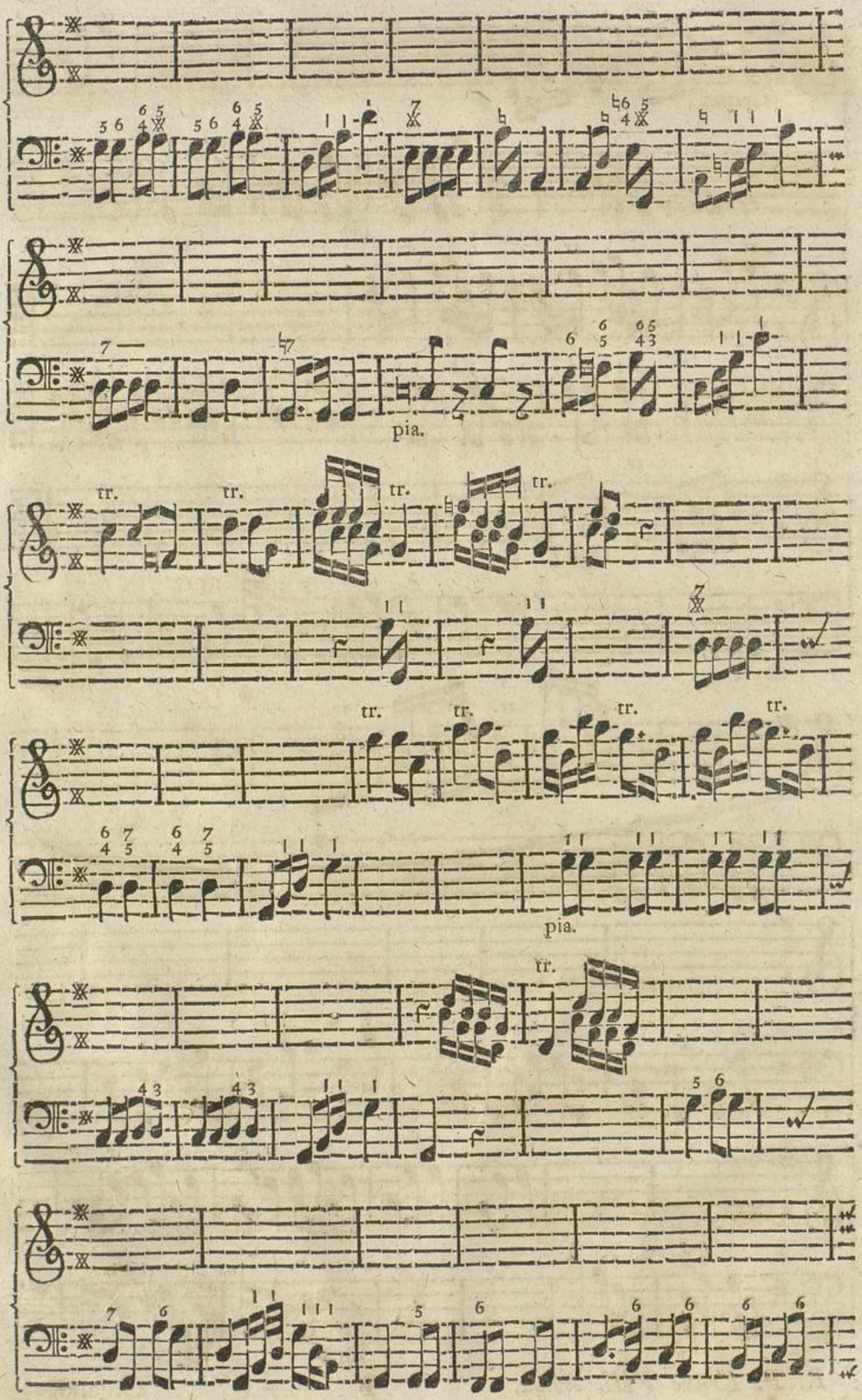







pia.
For.
Allegro.
Andante.
Loria.
pianissimo.
Allegro.
pia.
For.


Gratias.
pia.
tr.



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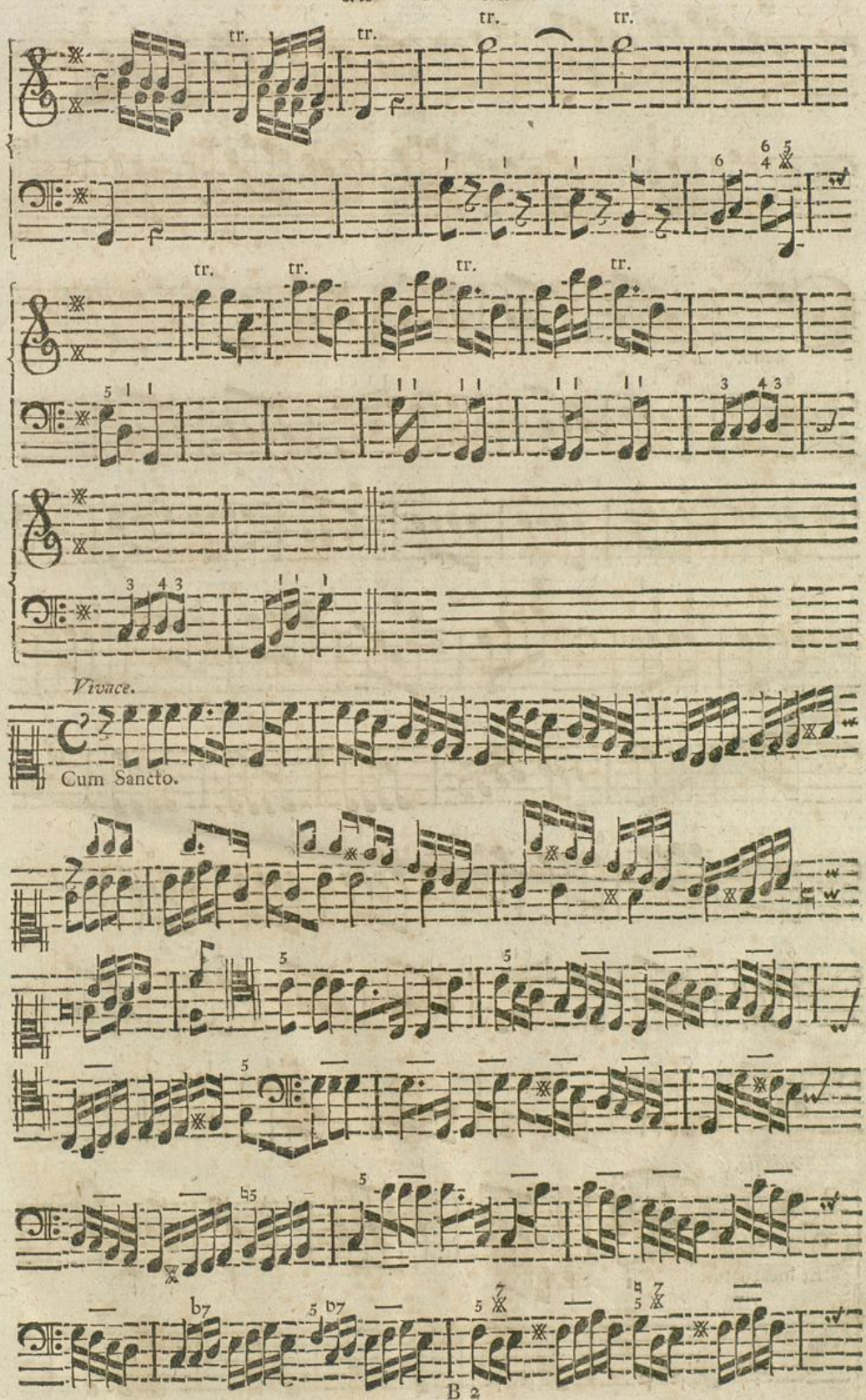
tr.
tr.
tr.
tr.
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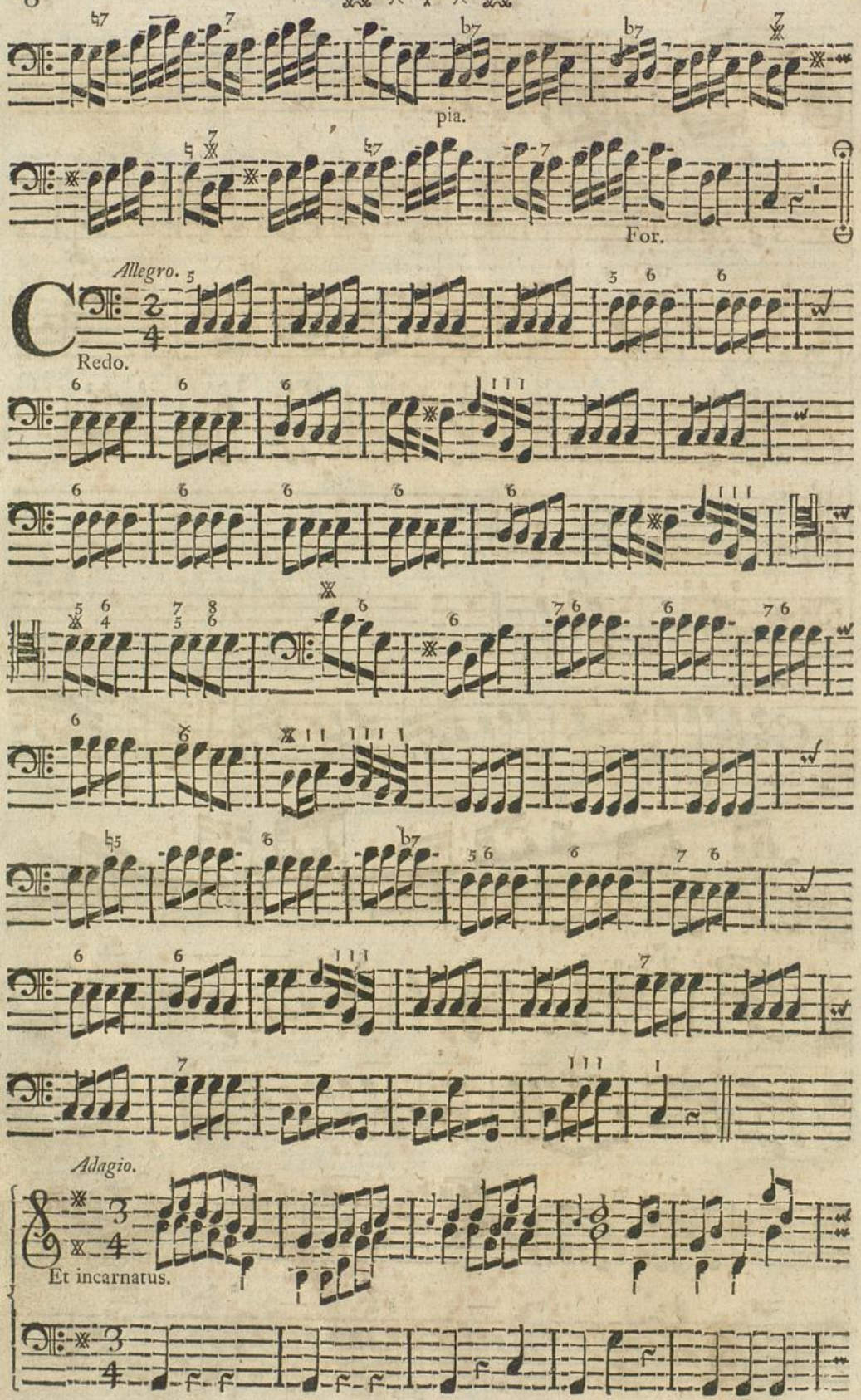
tr.
tr.
tr.
Vivace.
Cum Sancto.



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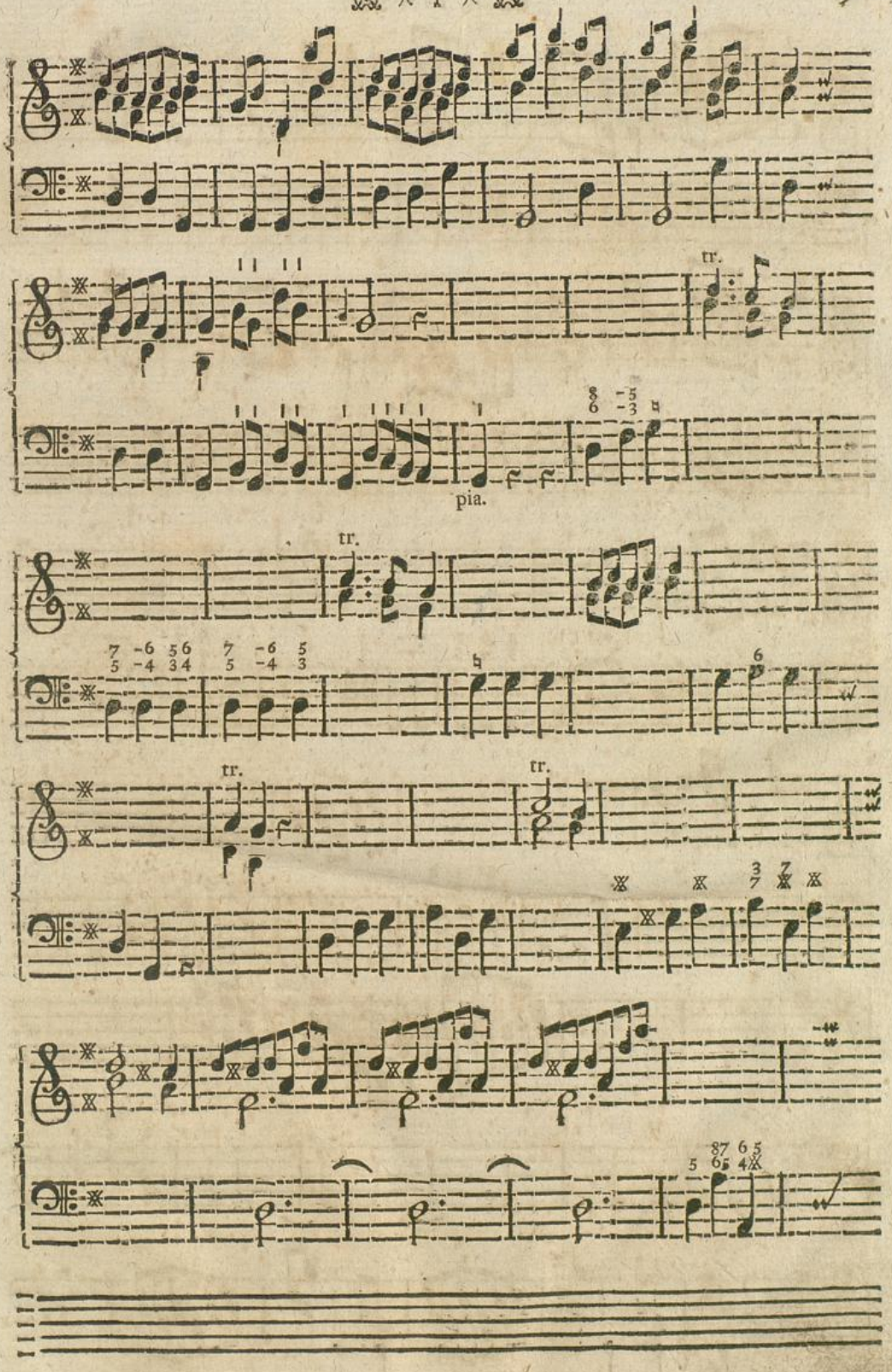
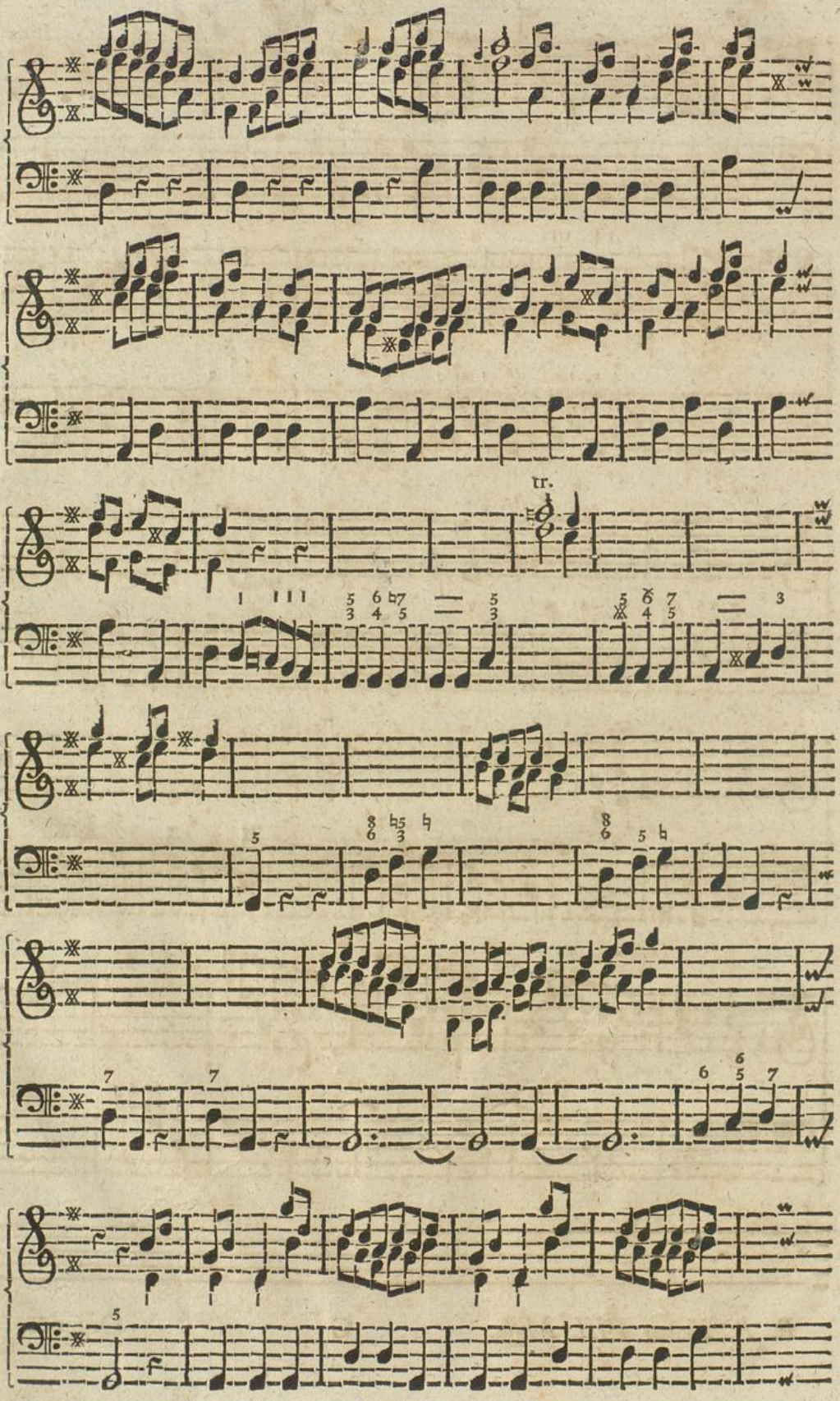

tr.
pia.
tr.
tr.
tr.



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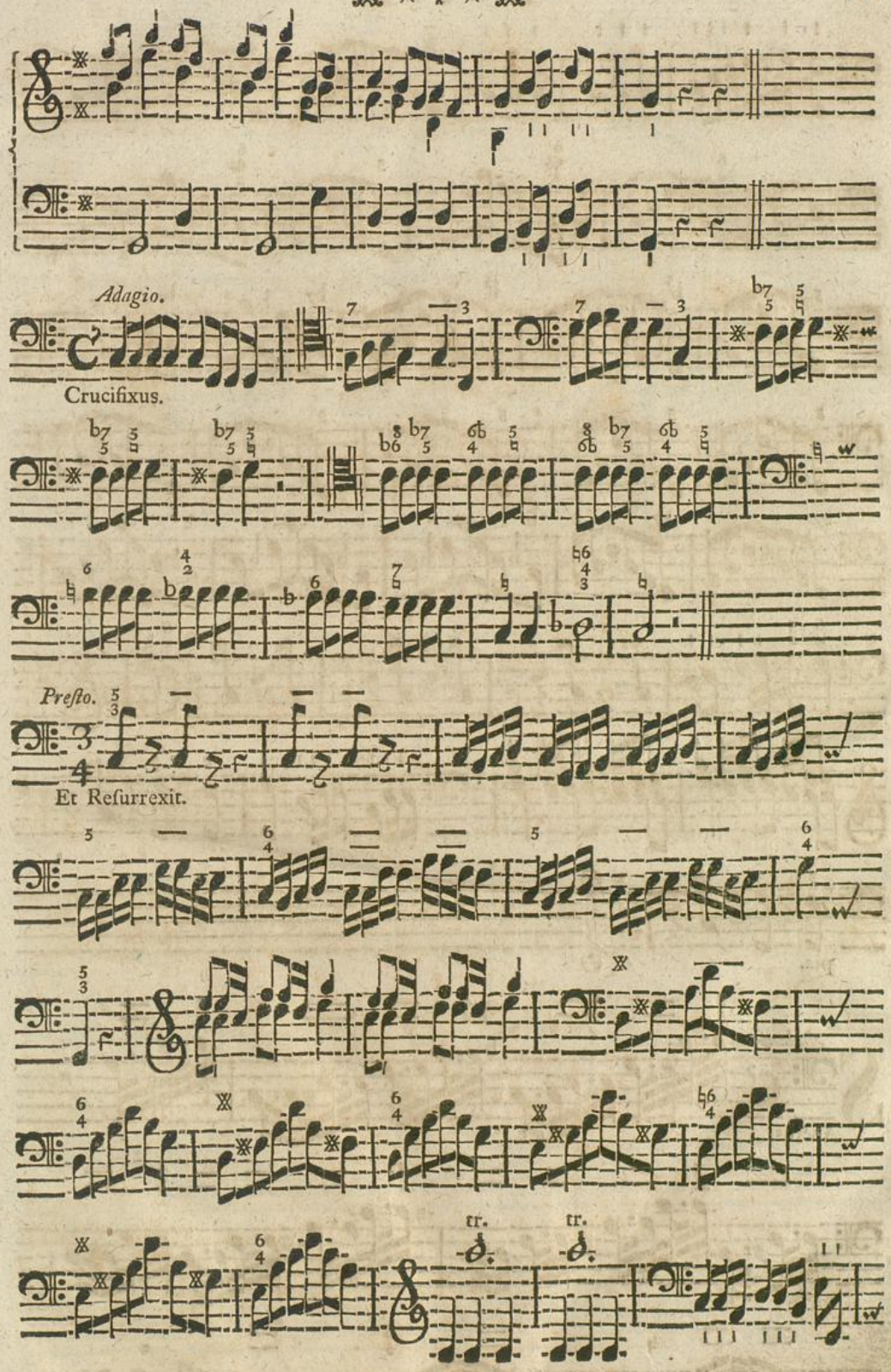
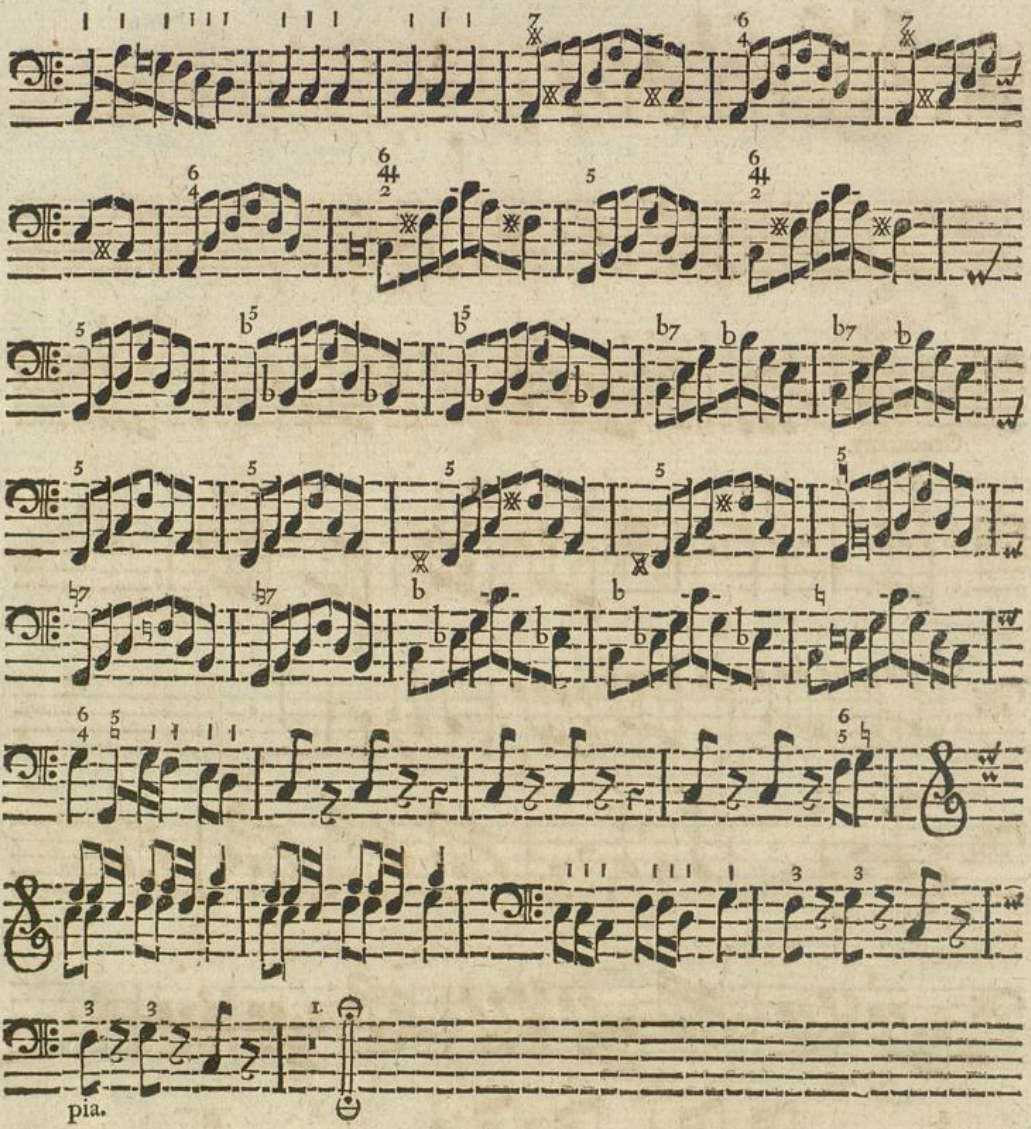
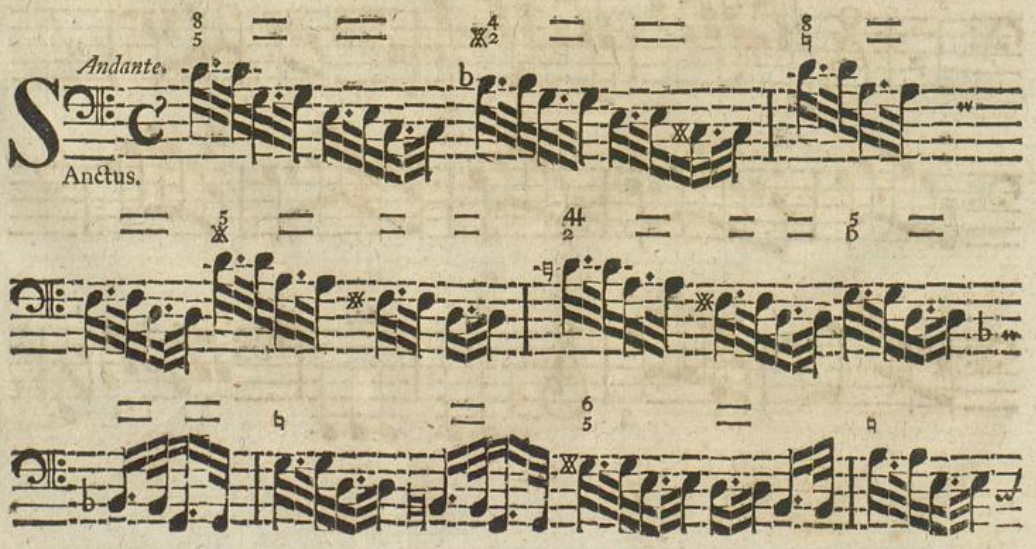
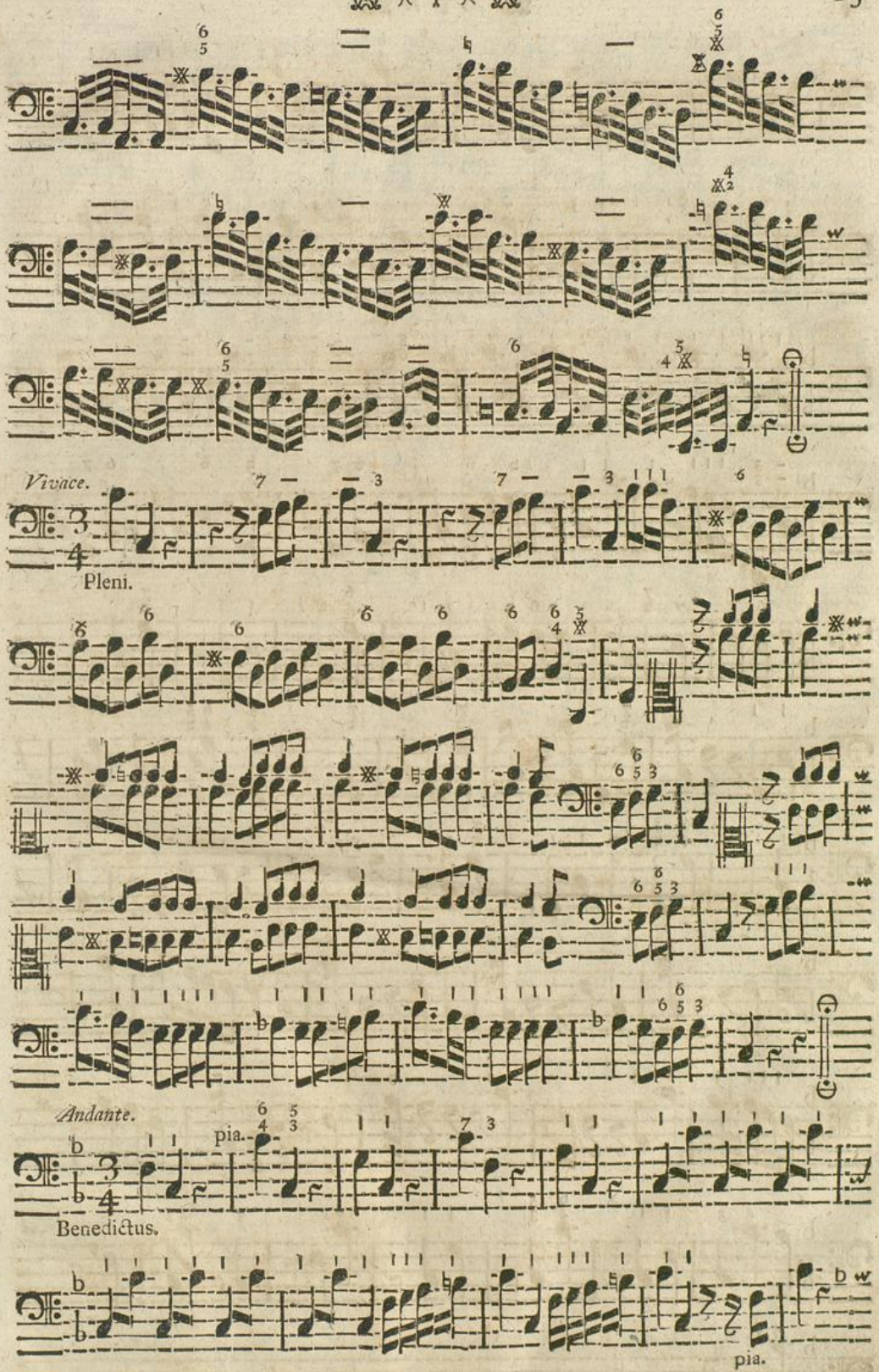
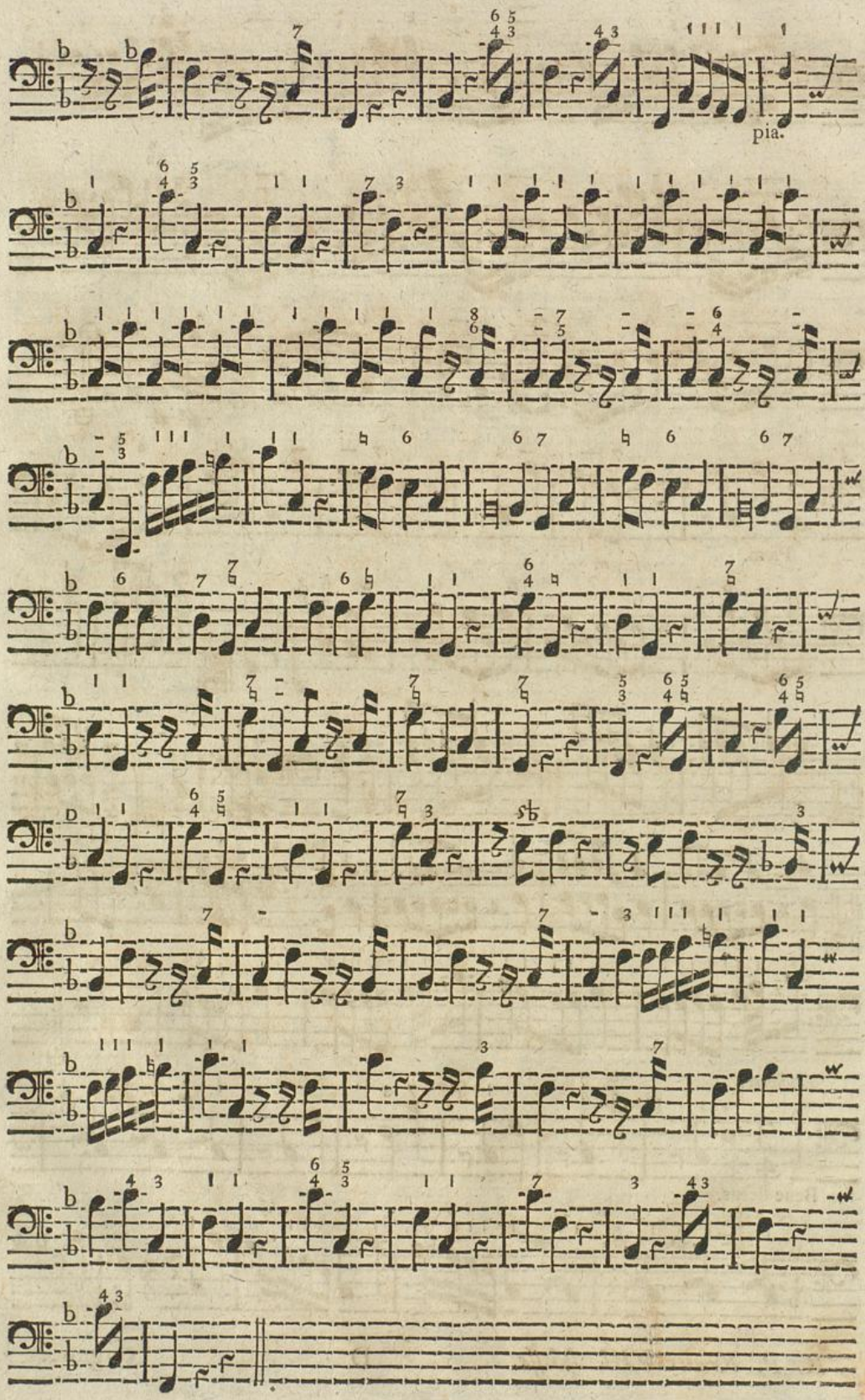

Adagio.
Crucifixus.
Presto.
Et Resurrexit.
tr.
tr.


pia.


Andante.
Anctus.


Vivace.
Pleni.
Andante.
pia.
Benedictus.
pia.



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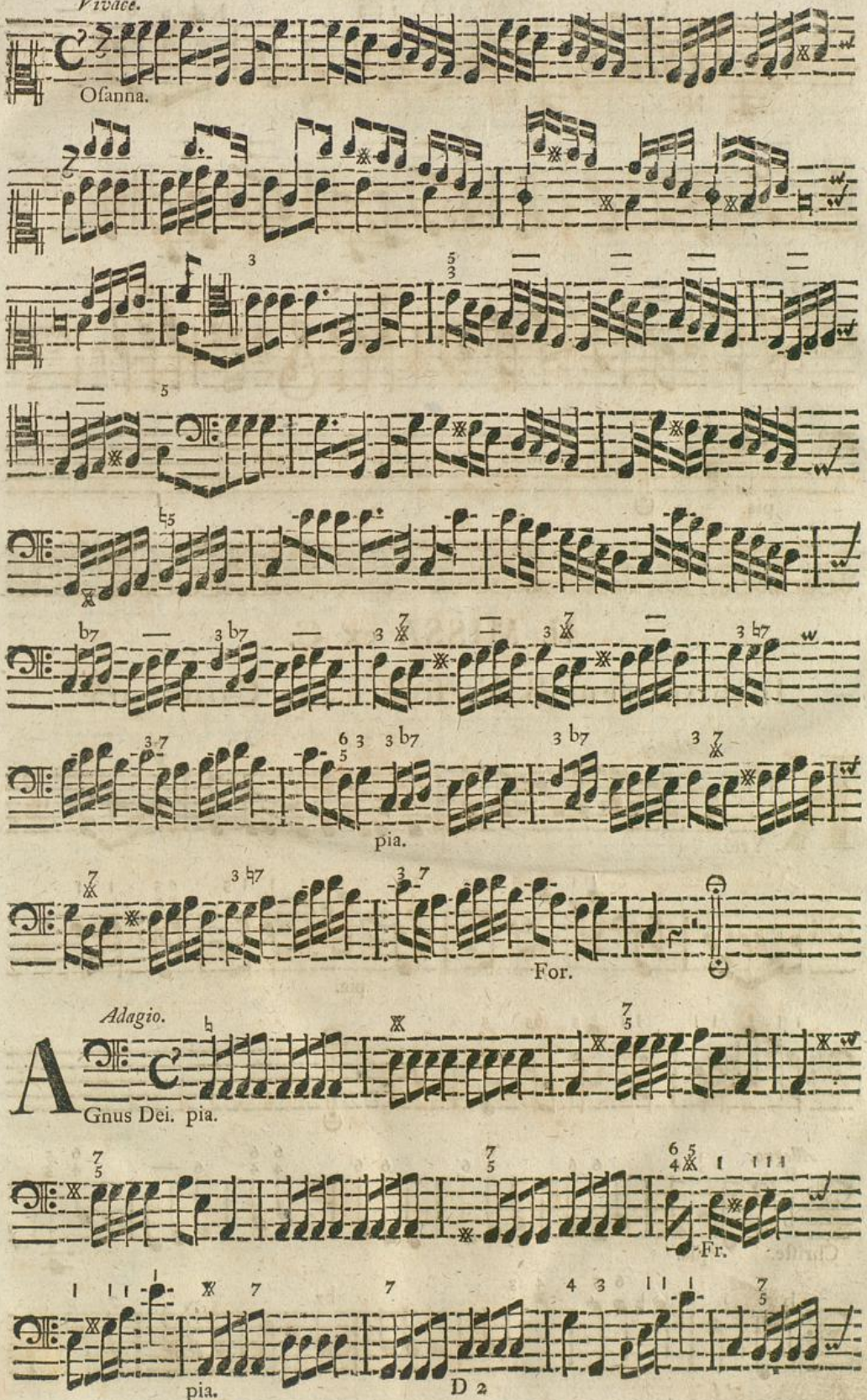
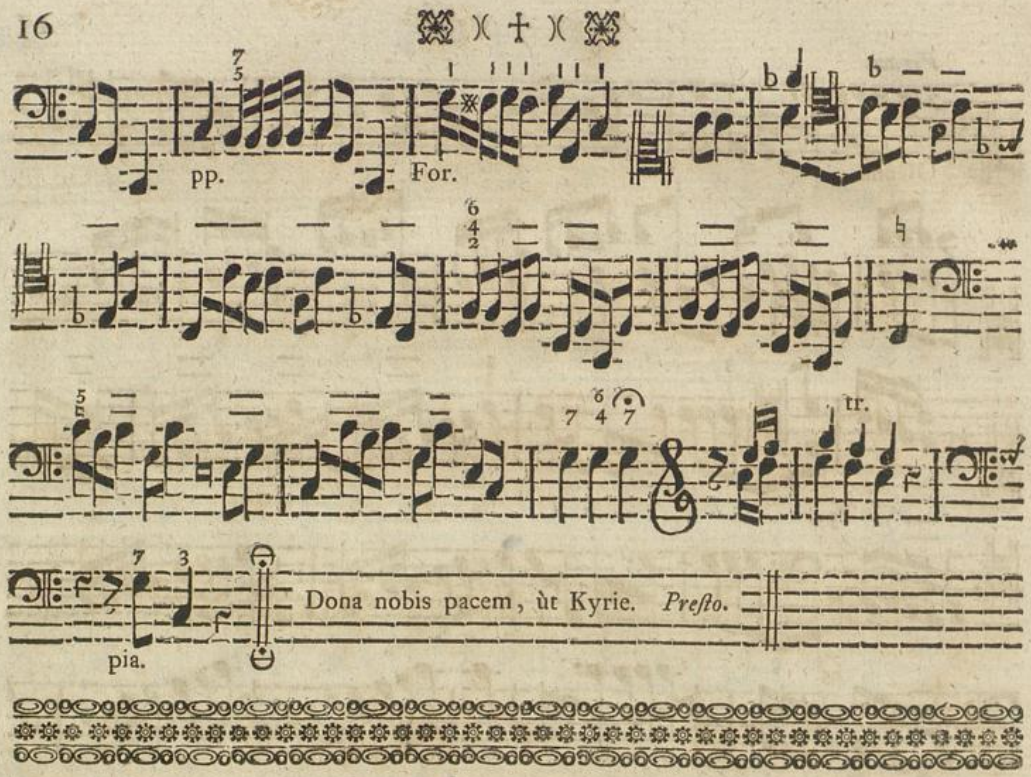
Vivace.



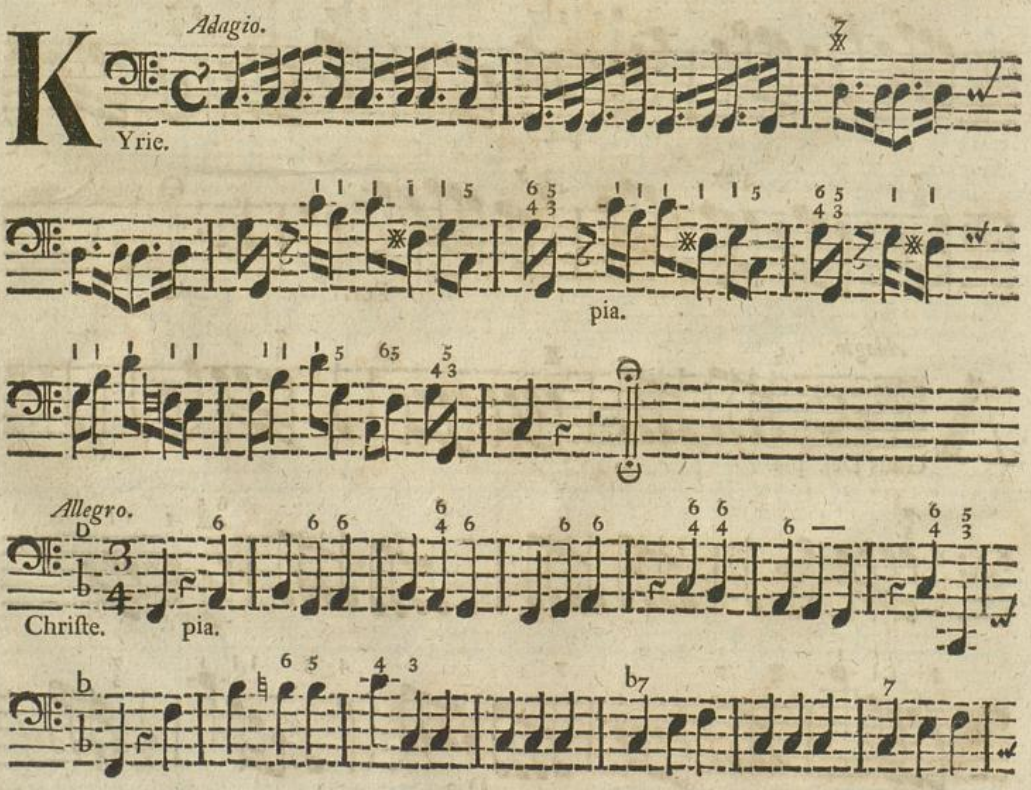
Adagio.

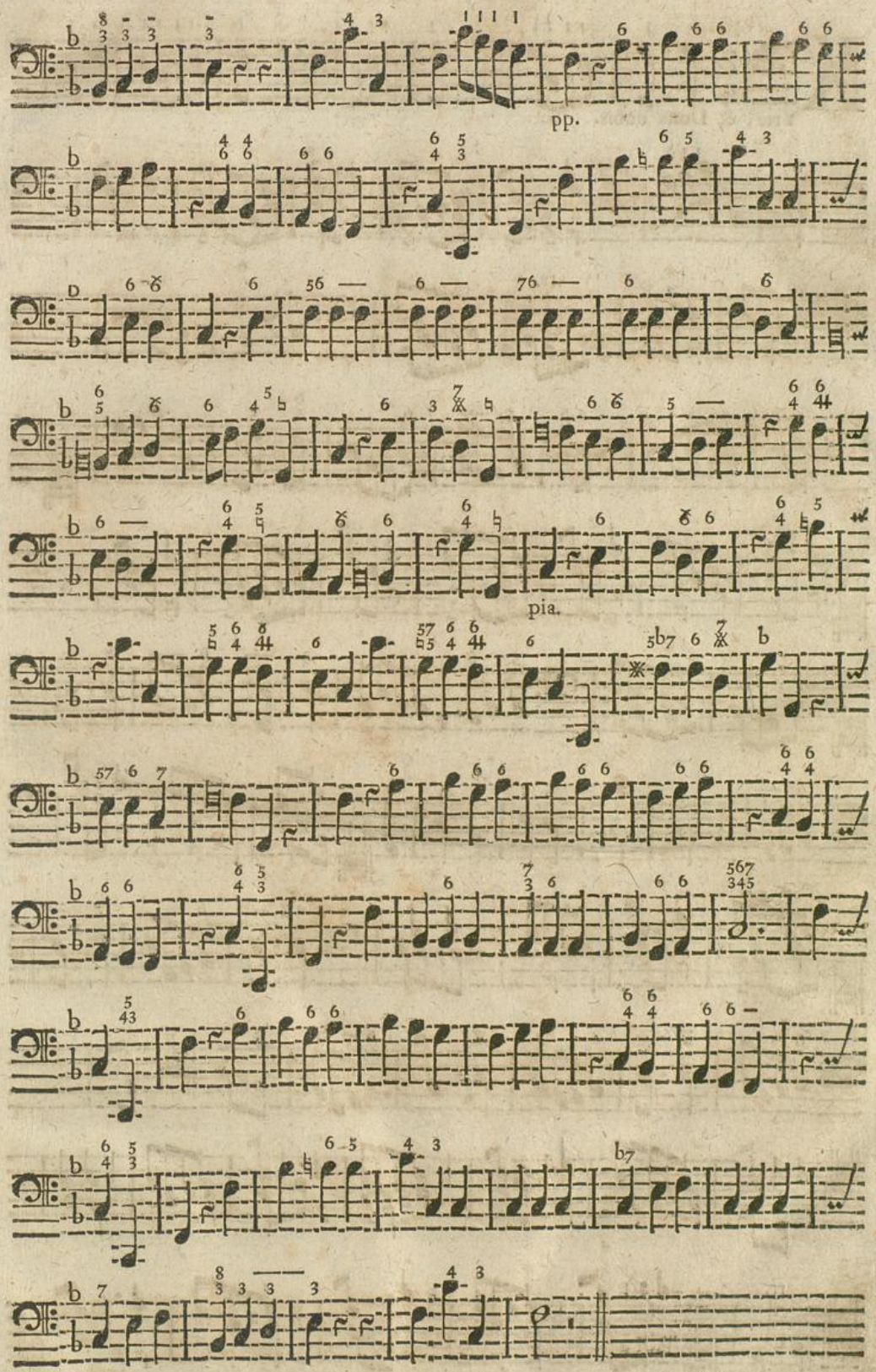
A



II. MISSA ex C.

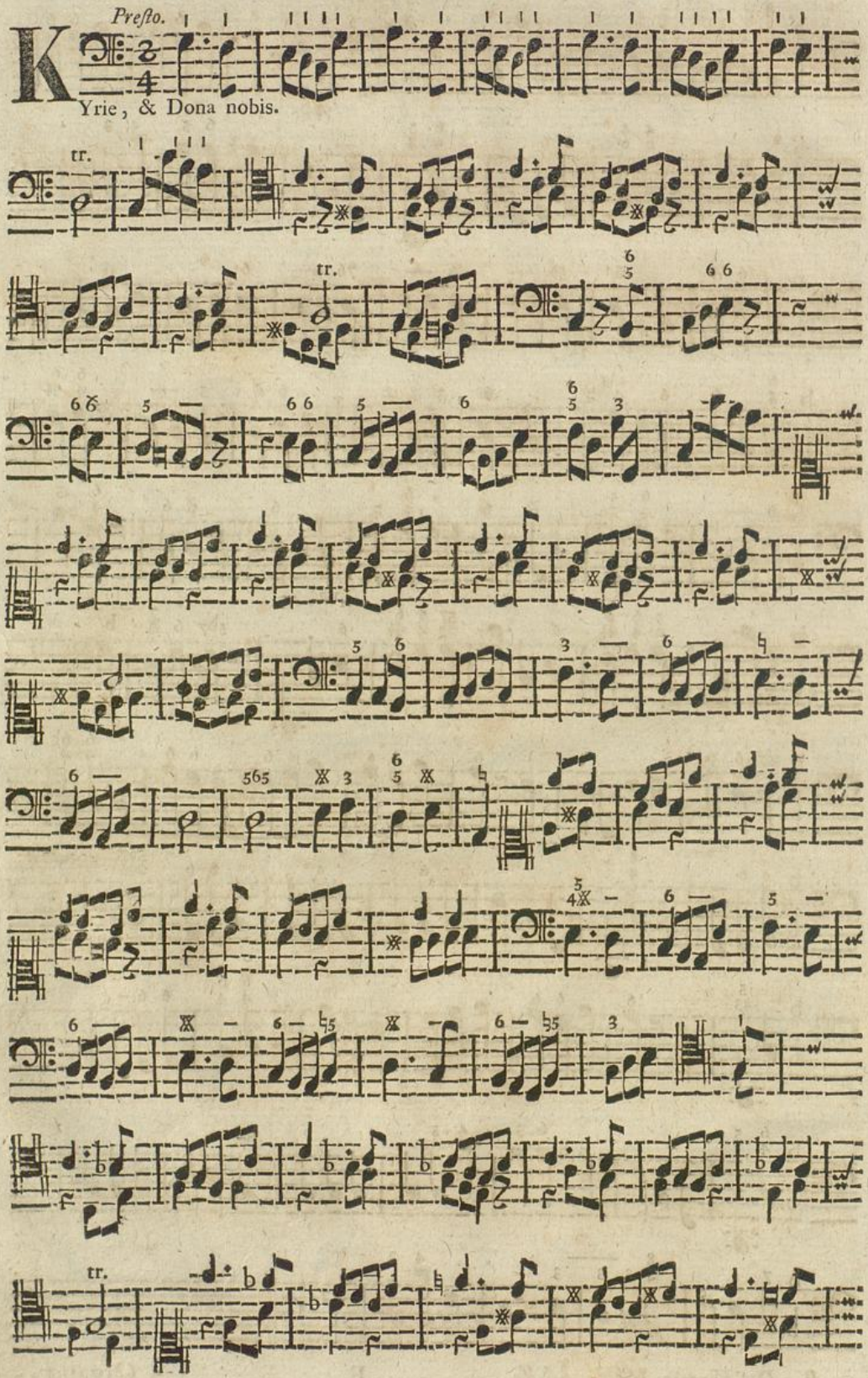
In honorem B. V. ſine Labe Conceptæ.



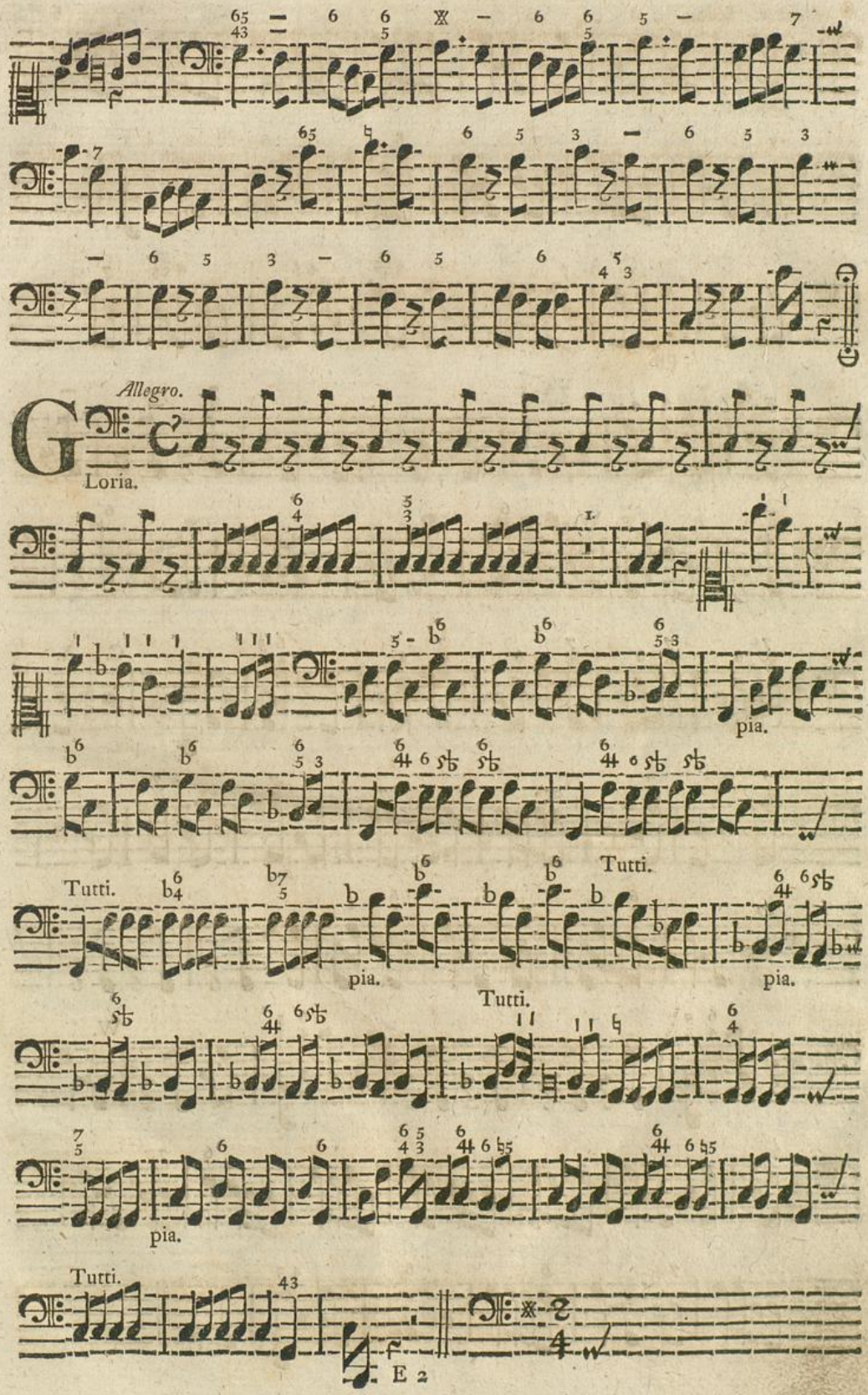


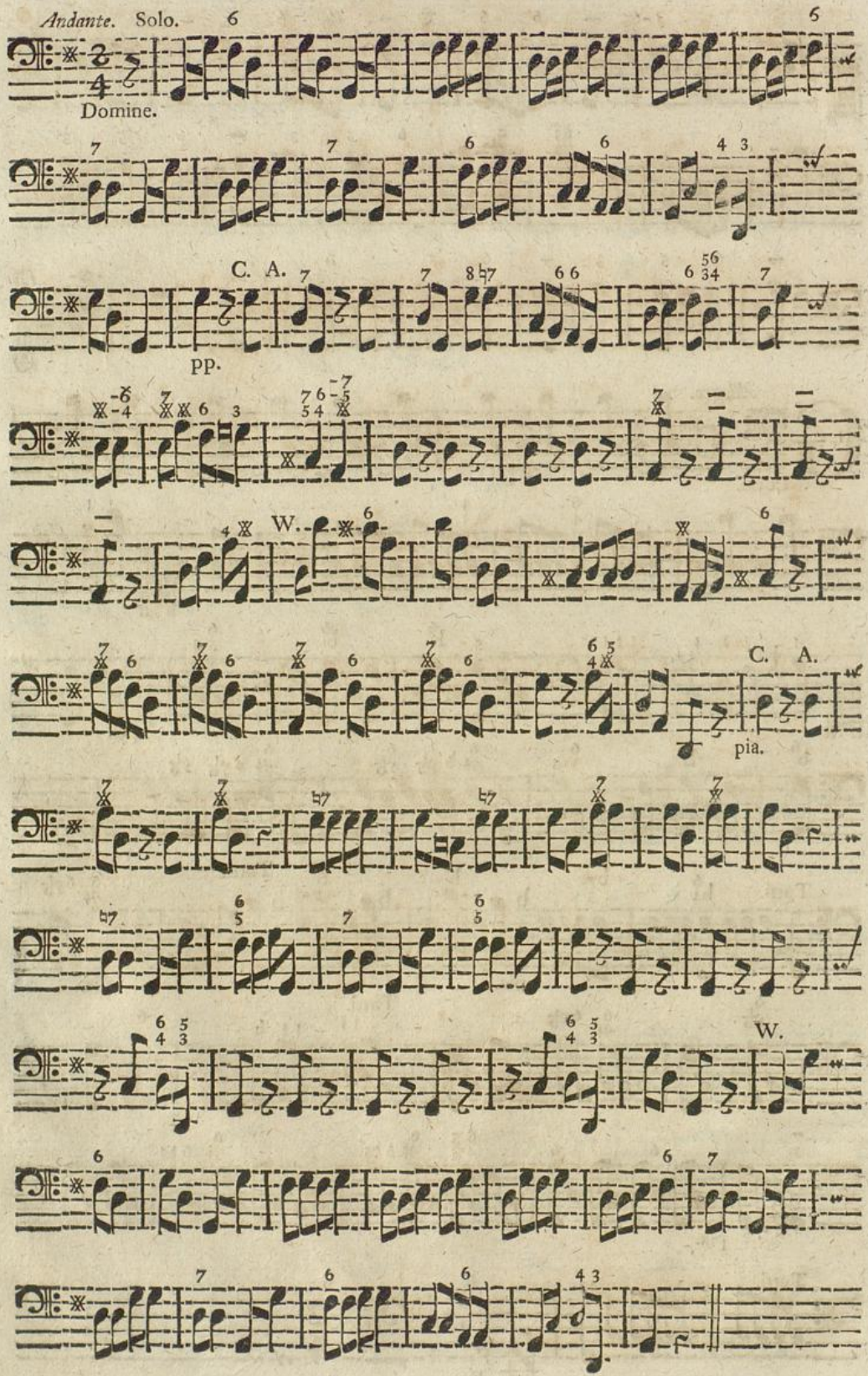
Badische Landesbibliothek
Karlsruhe

Presto.

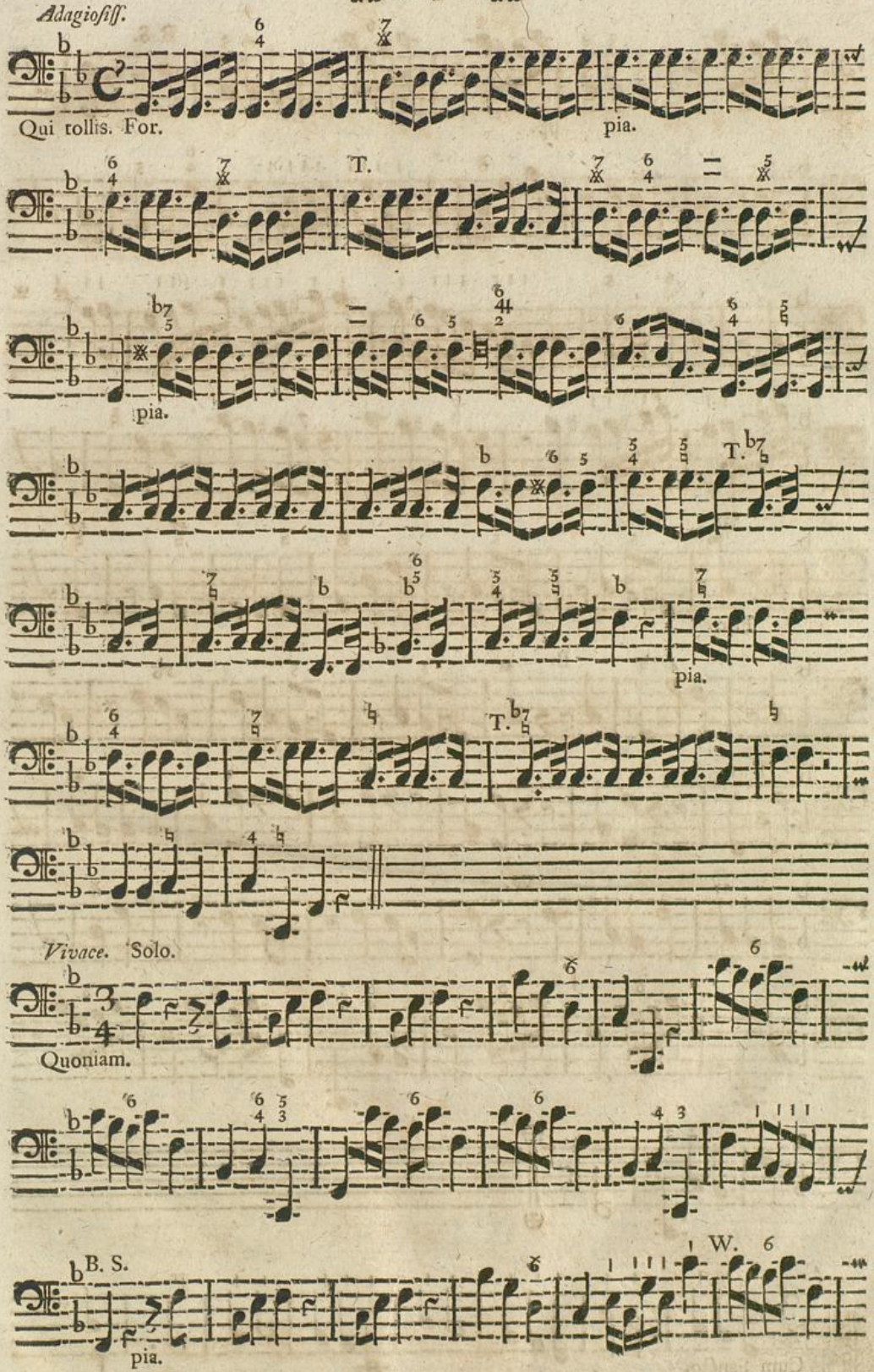


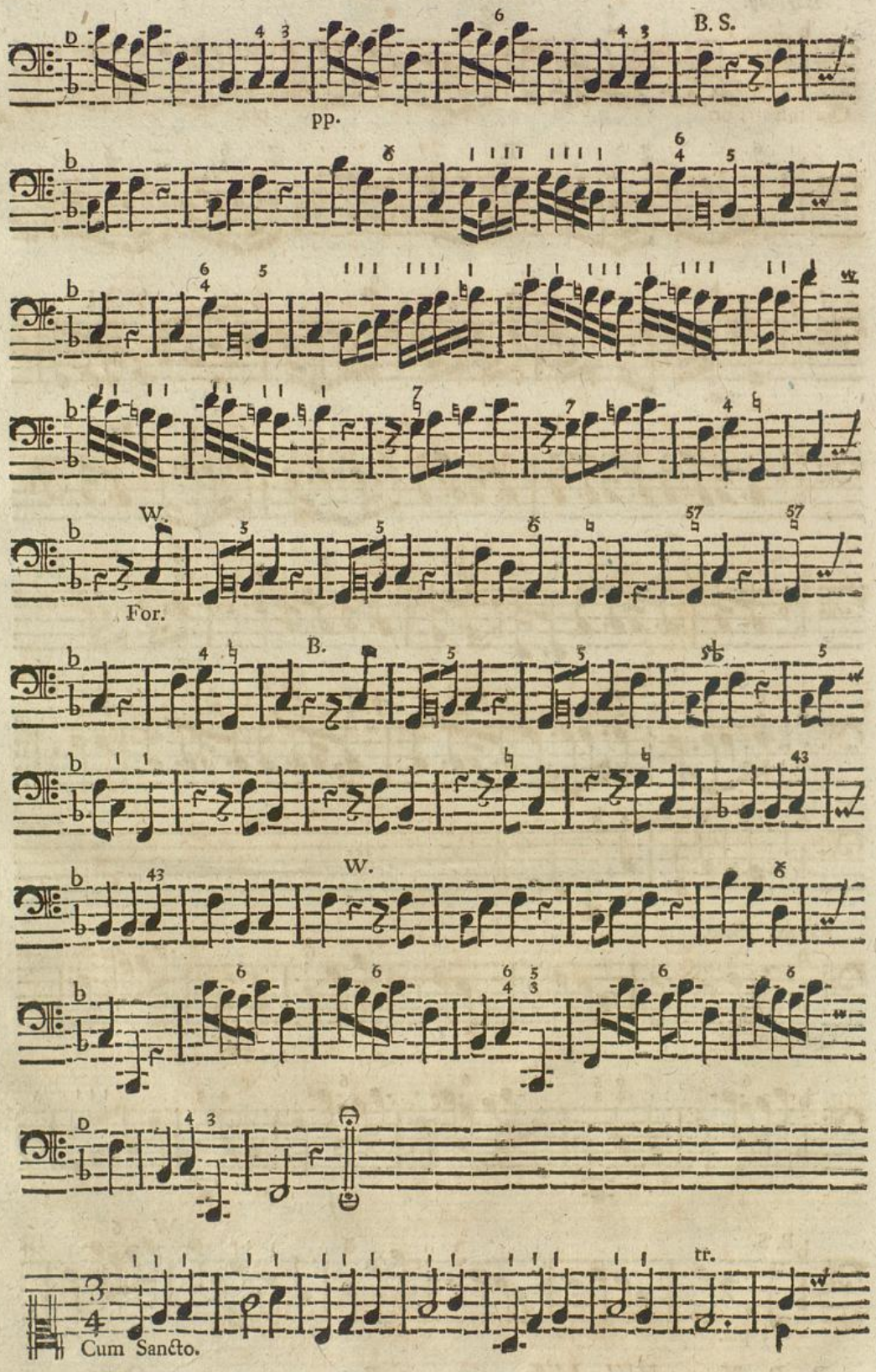
Badische Landesbibliothek
Karlsruhe

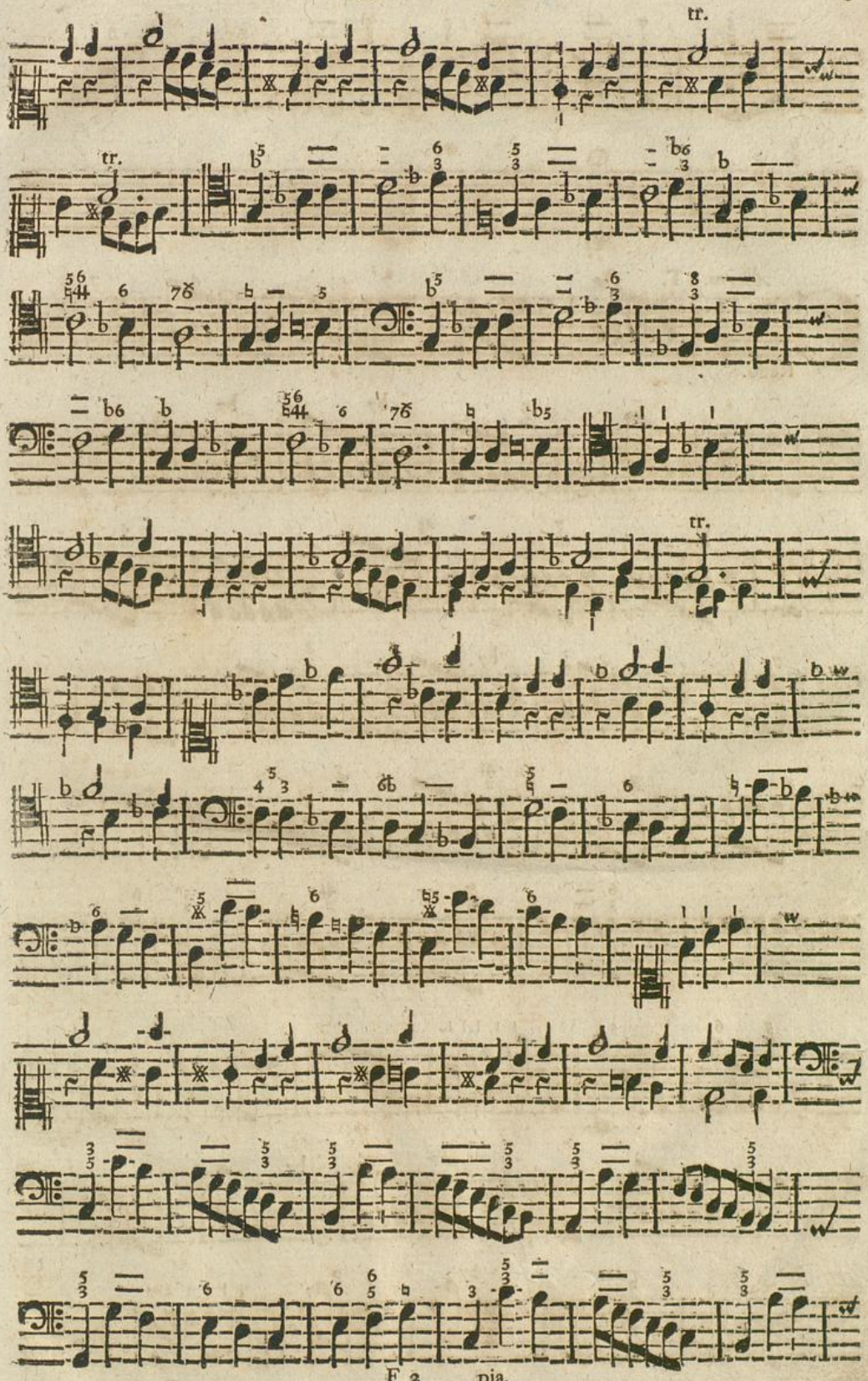

Allegro.
Loria.
pia.
Tutti.
Tutti.
pia.
Tutti.
pia.
Tutti.
pia.
Tutti.
E 2

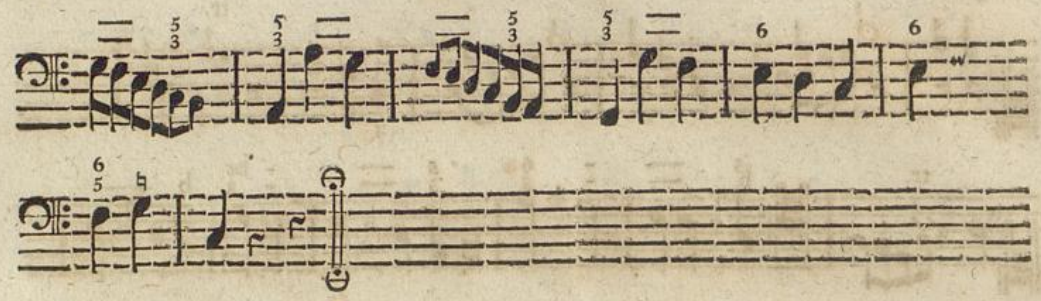


Badische Landesbibliothek
Karlsruhe

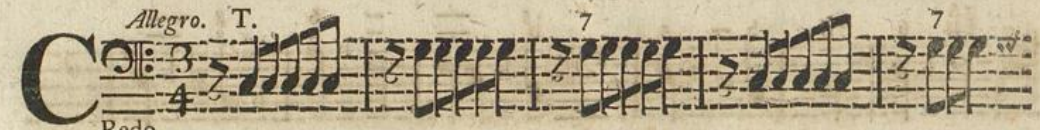

Adagioſiſſ.
Qui tollis. For.
pia.
T.
pia.
T.
pia.
T.
Vivace. Solo.
Quoniam.
B. S.
W.
pia.


B. S.
pp.
W.
For.
B.
W.
tr.
Cum Sancto.

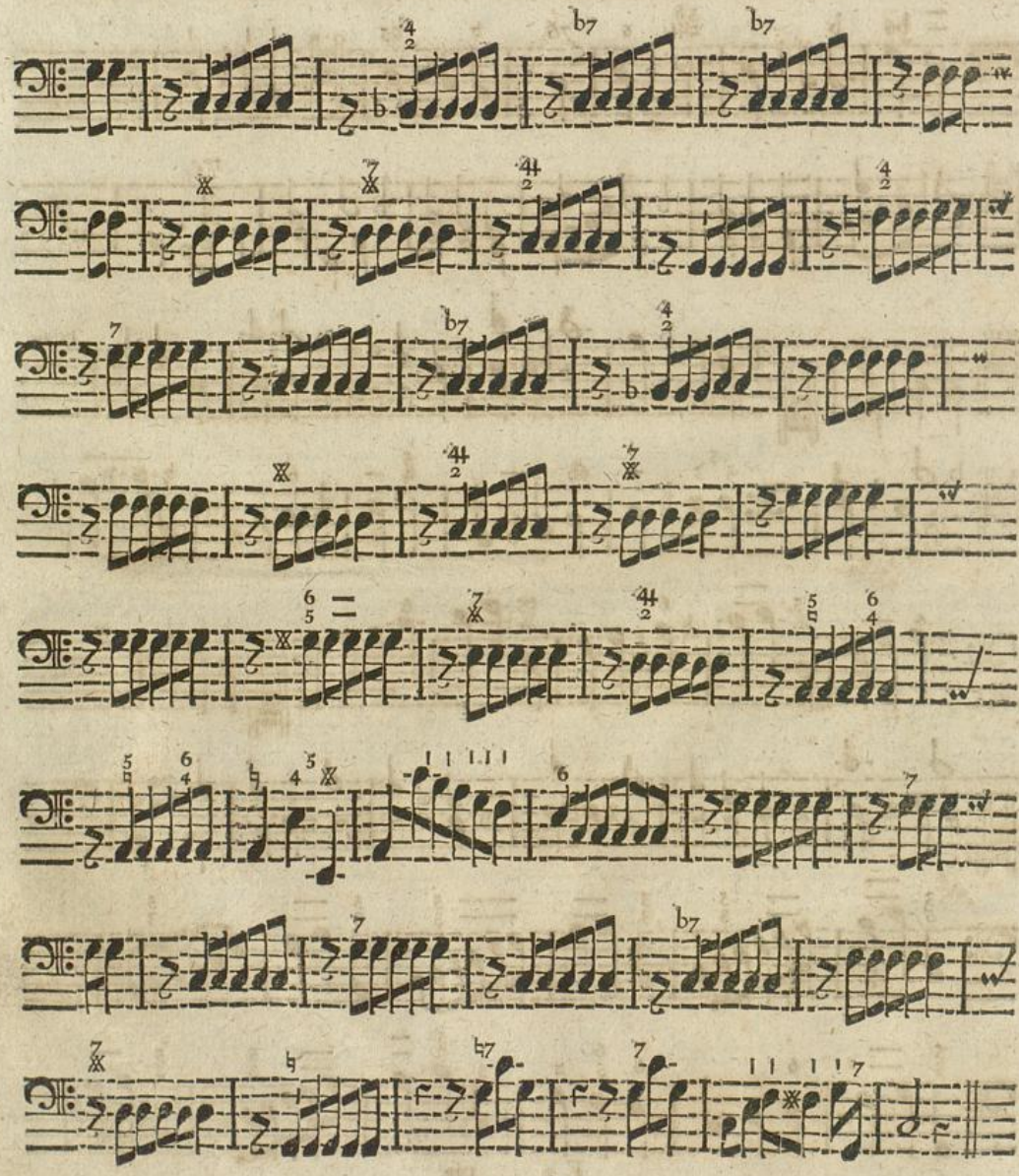




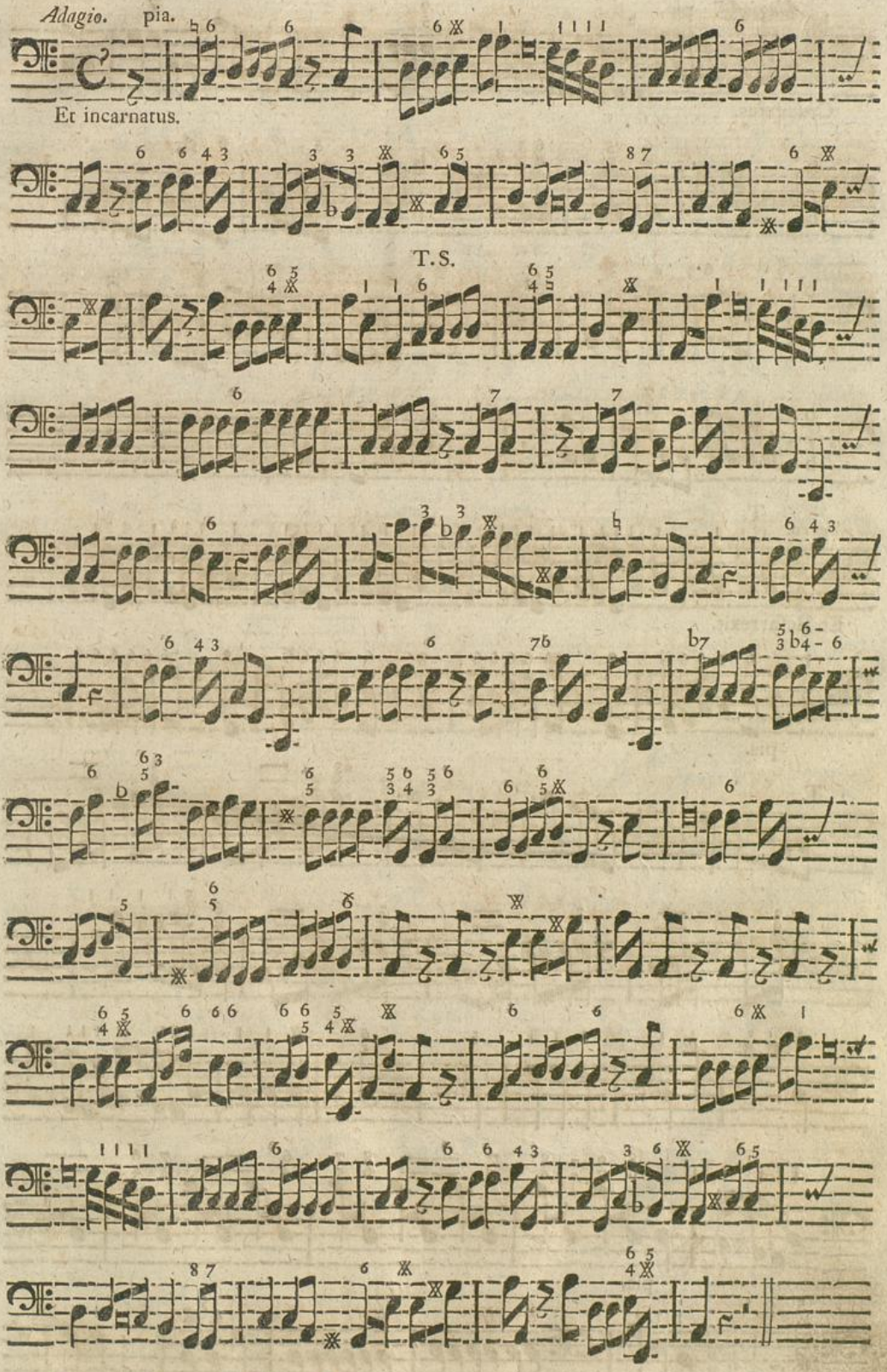
Allegro. T.

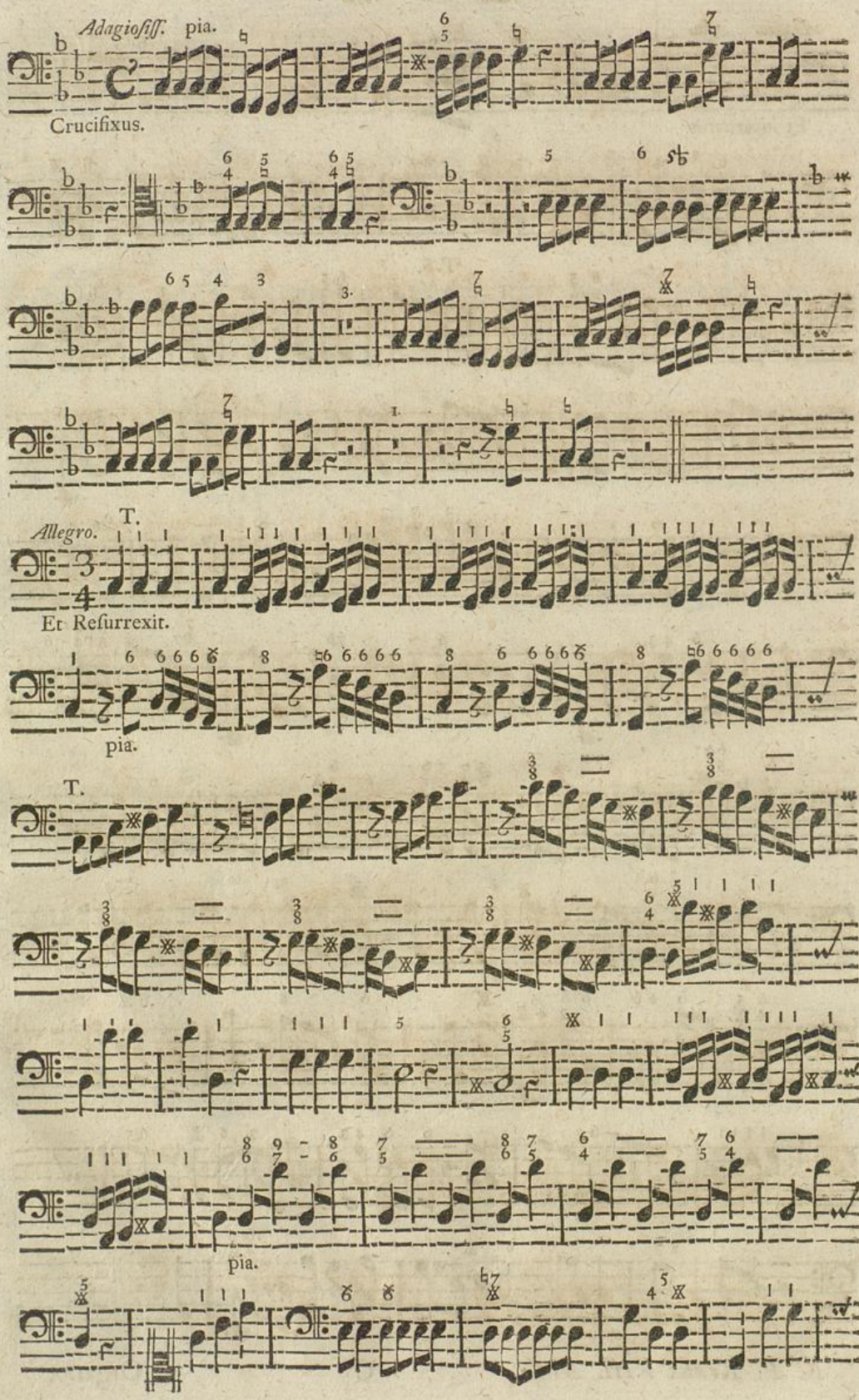


Redo.

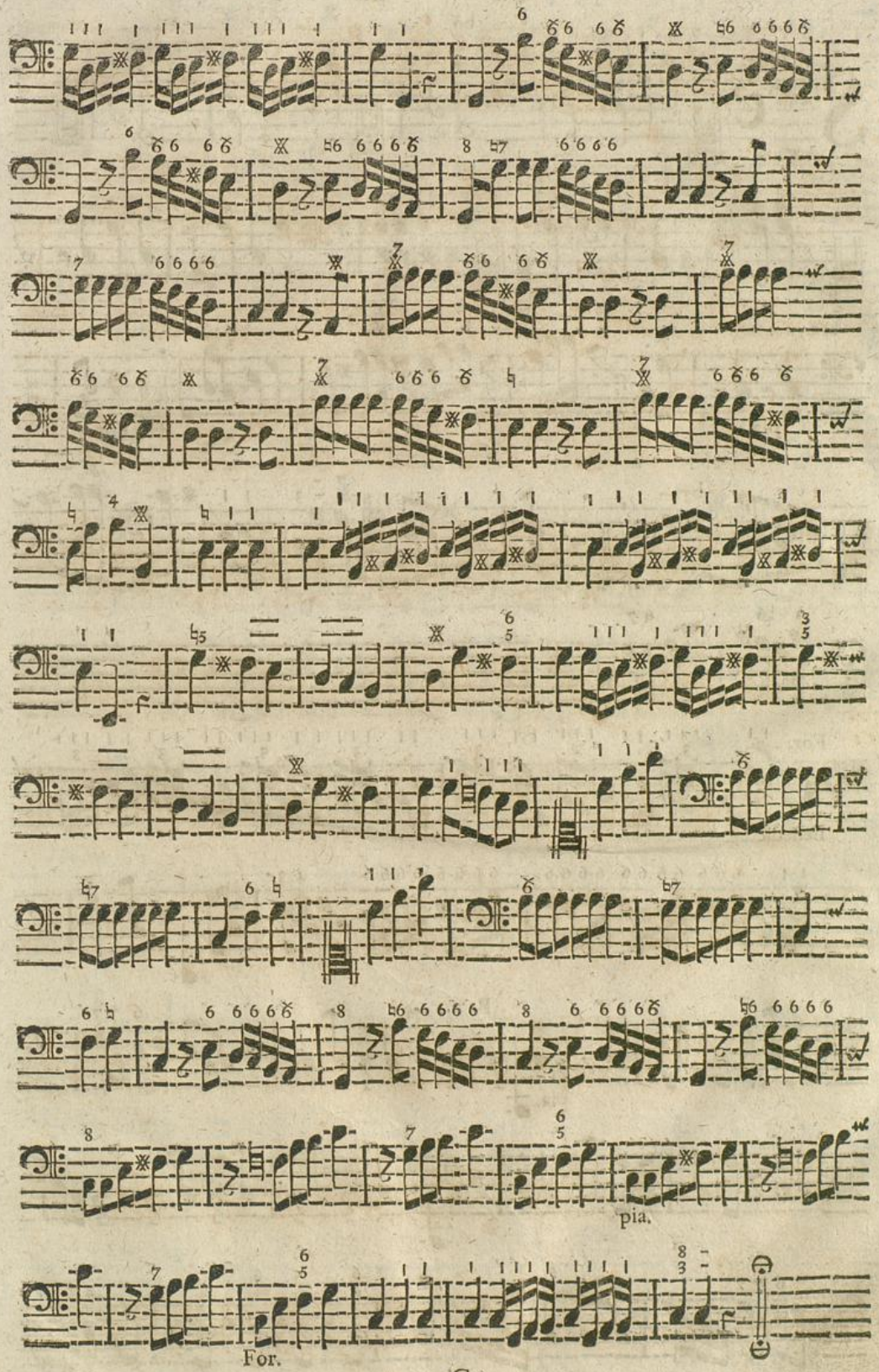


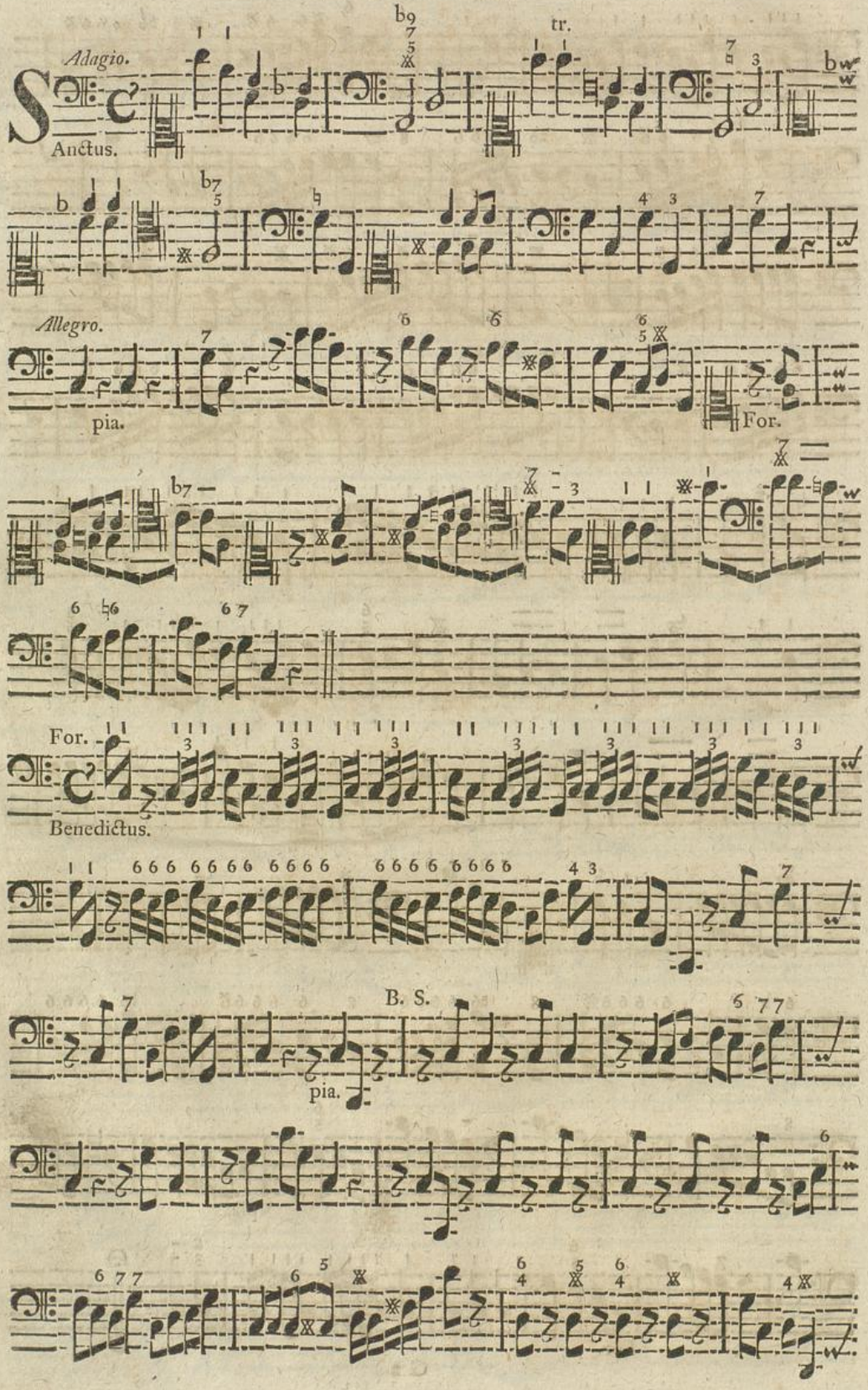
Badische Landesbibliothek
Karlsruhe

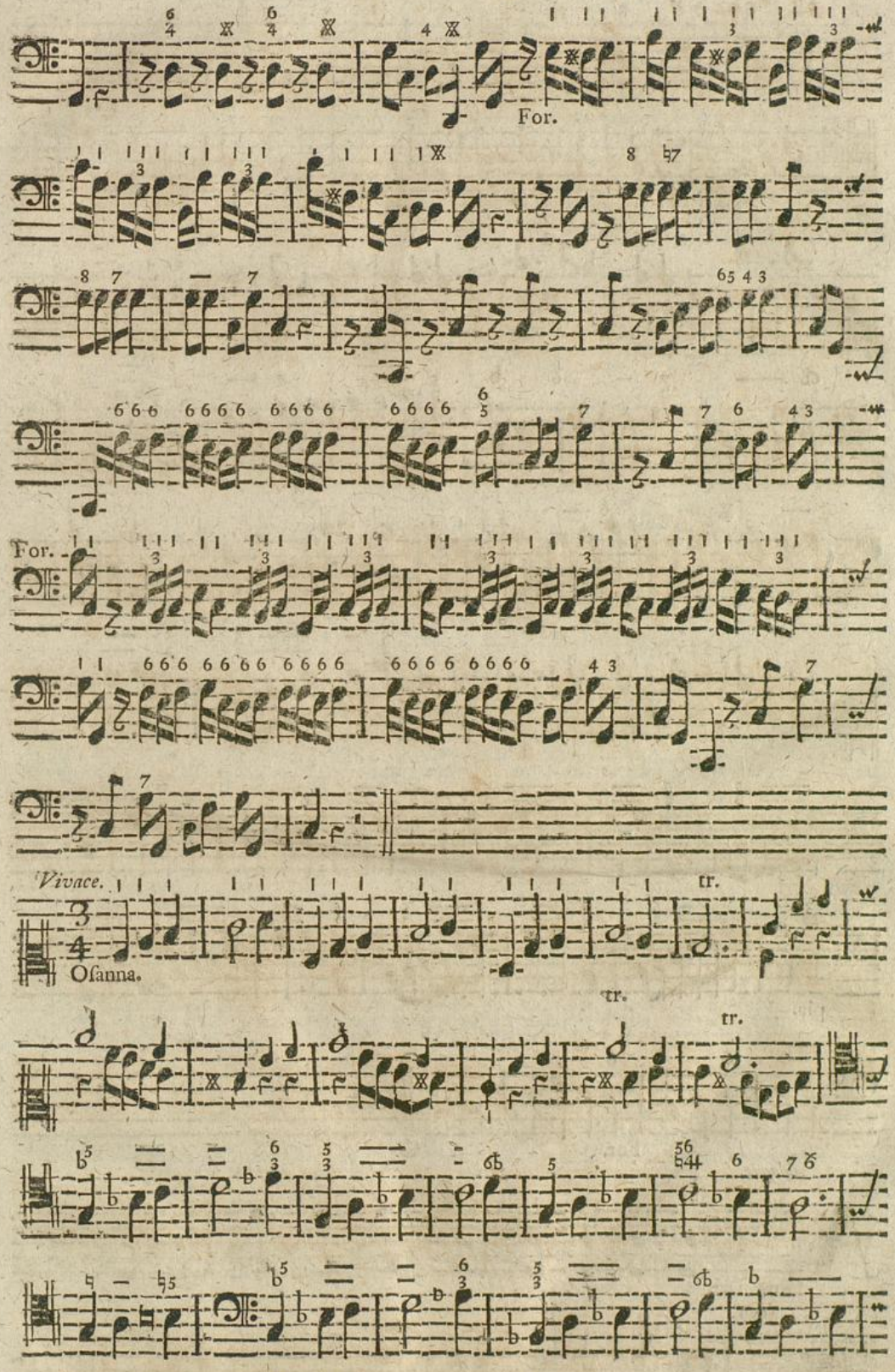

Adagio. pia.
Et incarnatus.
T.S.

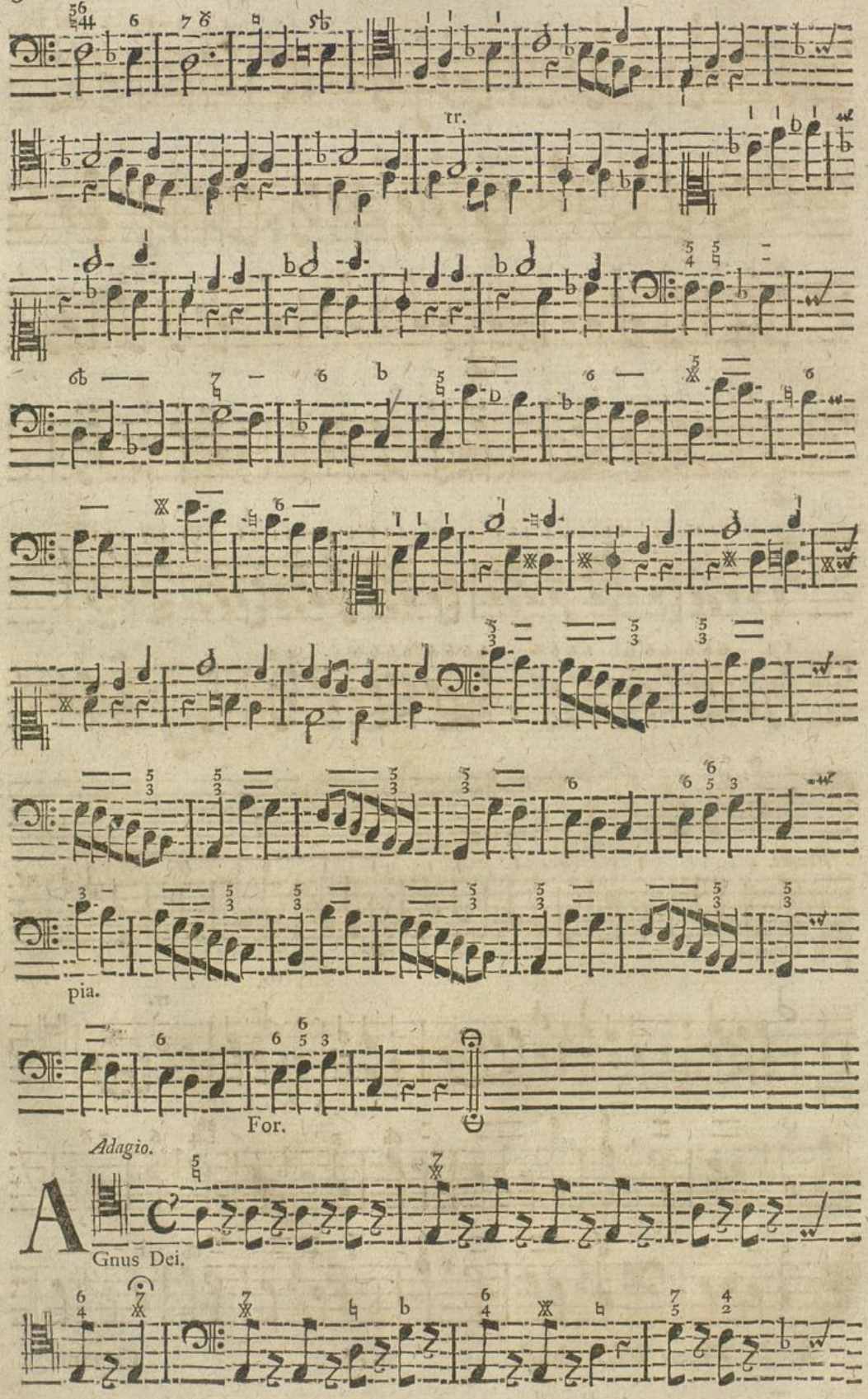


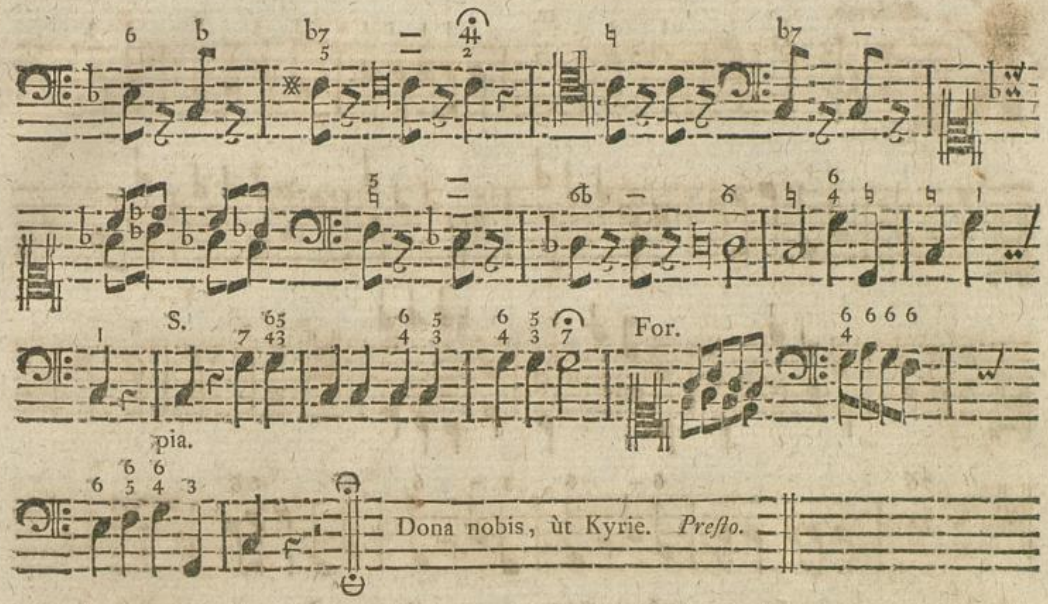
Badische Landesbibliothek
Karlsruhe


pia.
For.


Adagio.
tr.
Anctus.
Allegro.
pia.
For.
For.
Benedictus.
B. S.
pia.

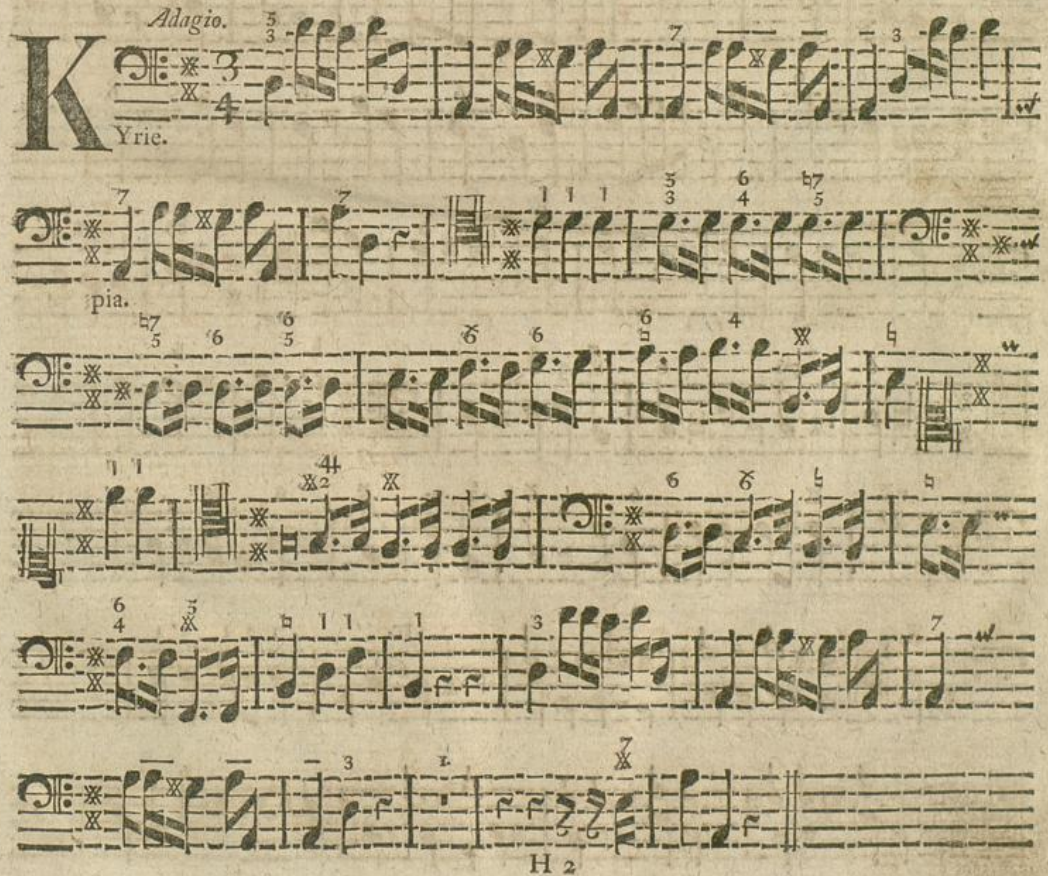

For.
For.
Vivace.
tr.
Osanna.
tr.
tr.


tr.
pia.
For.
Adagio.
A
Gnus Dei.



III. MISSA ex D.

In honorem Ss. Patris Benedicti.

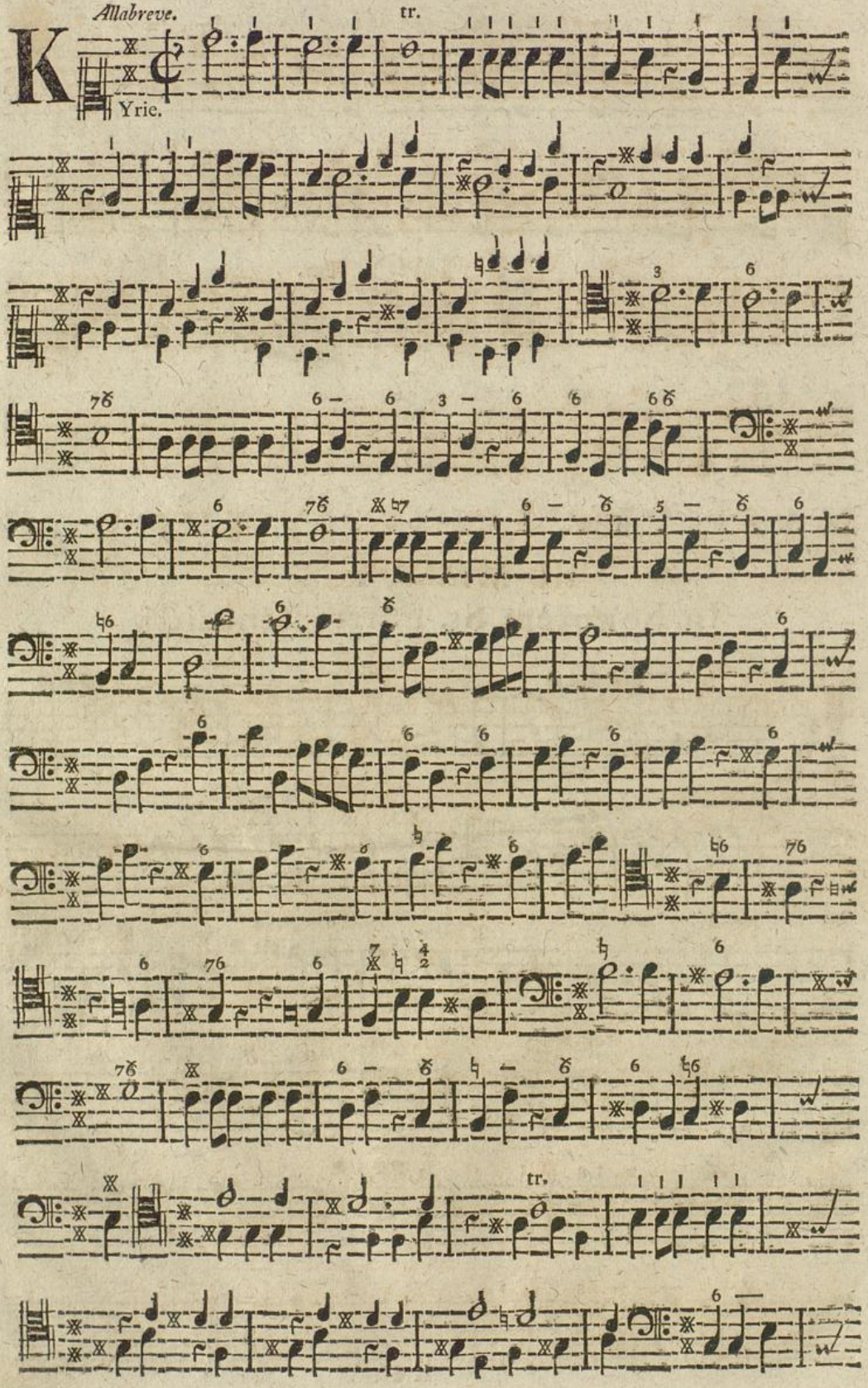


Allabreve.

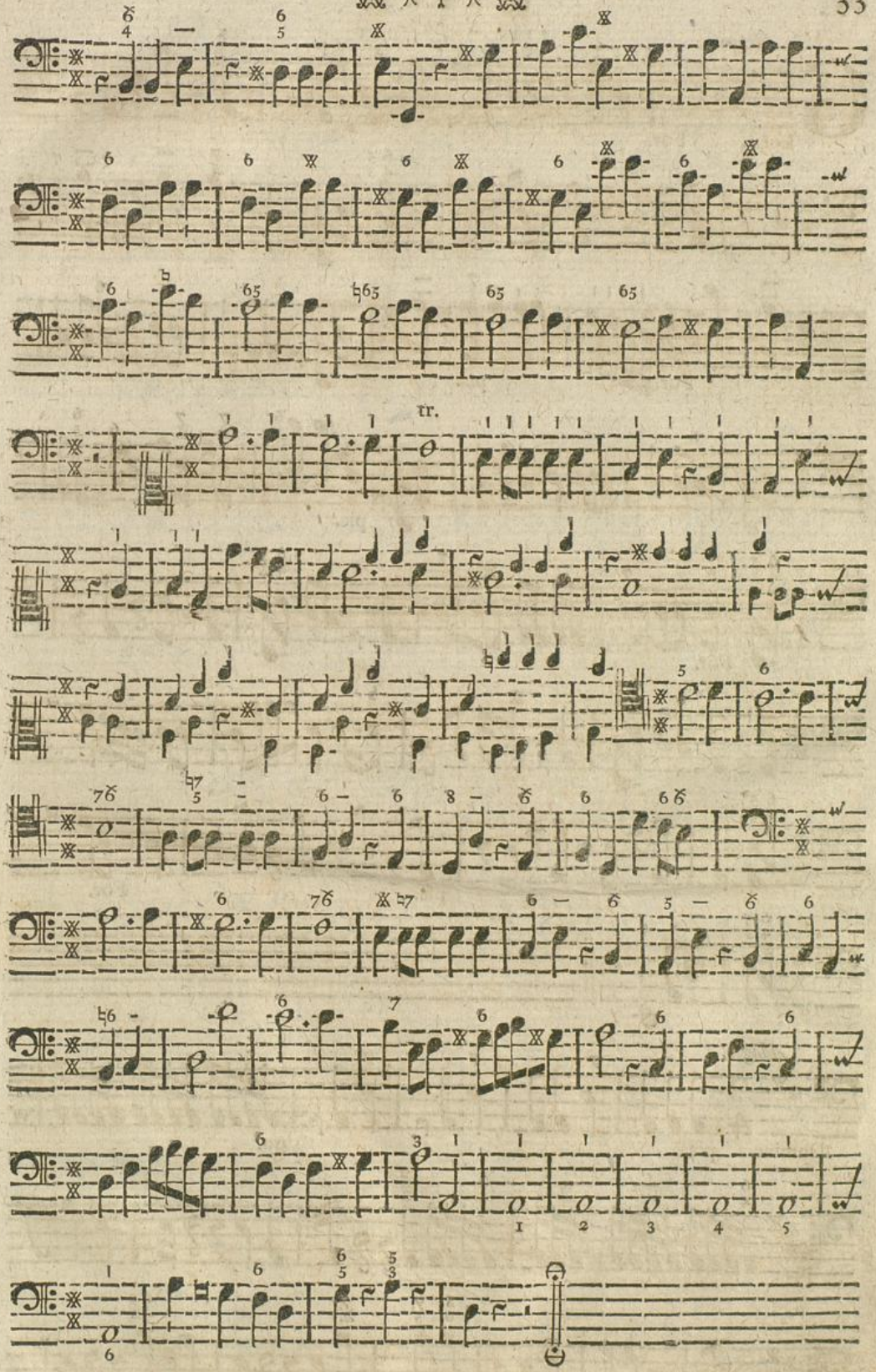
tr.

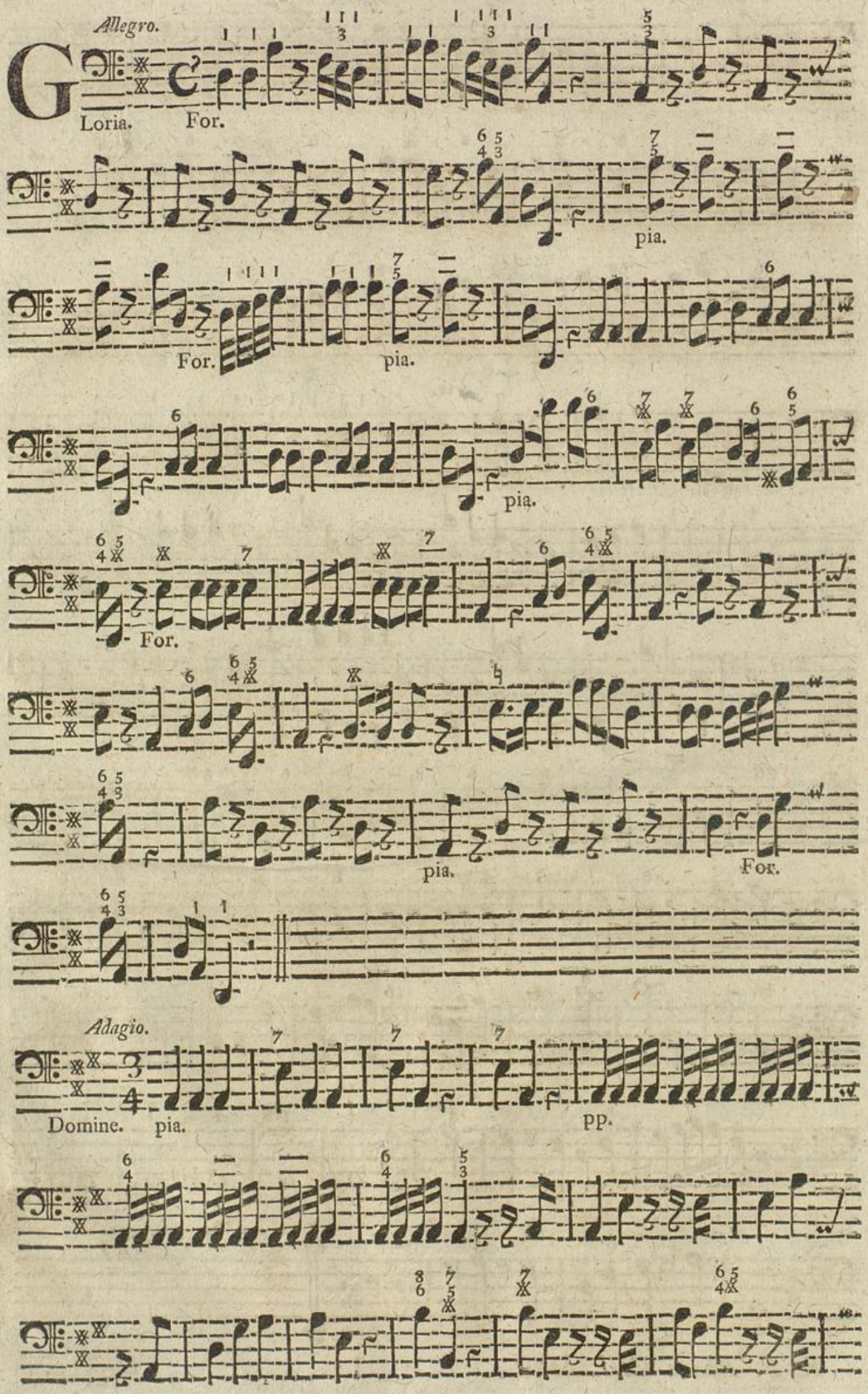
K

Yrie.

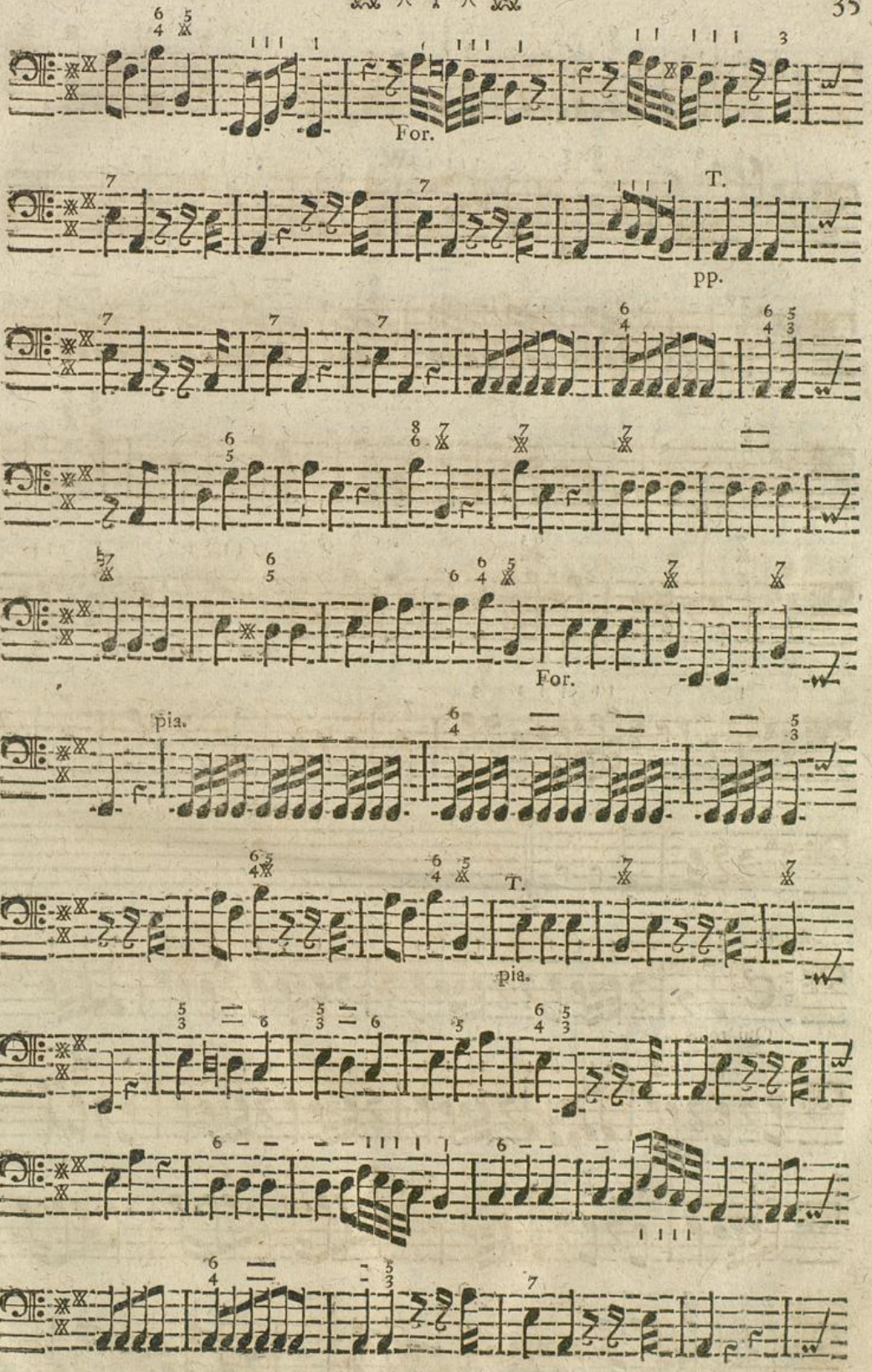


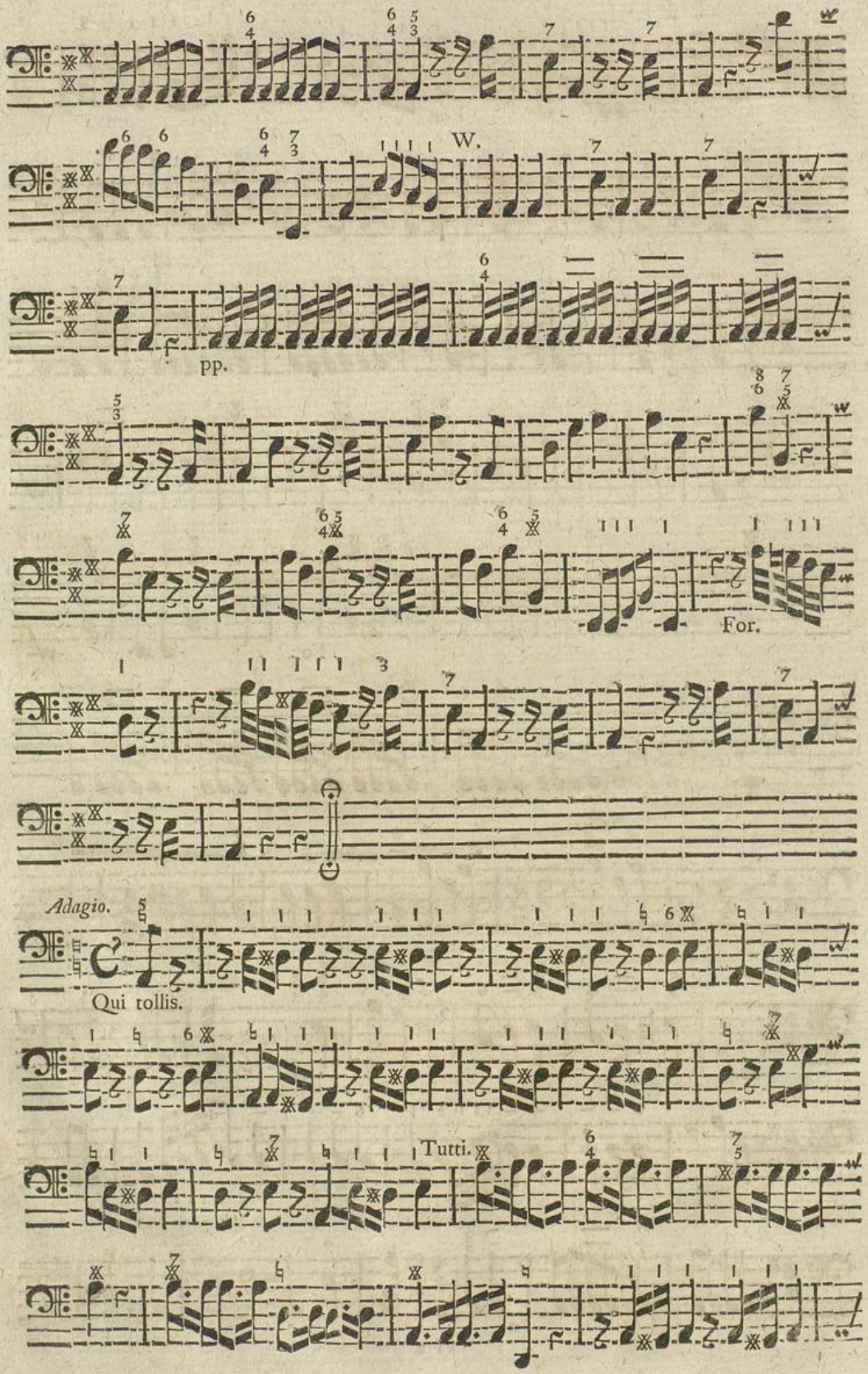
Badische Landesbibliothek
Karlsruhe

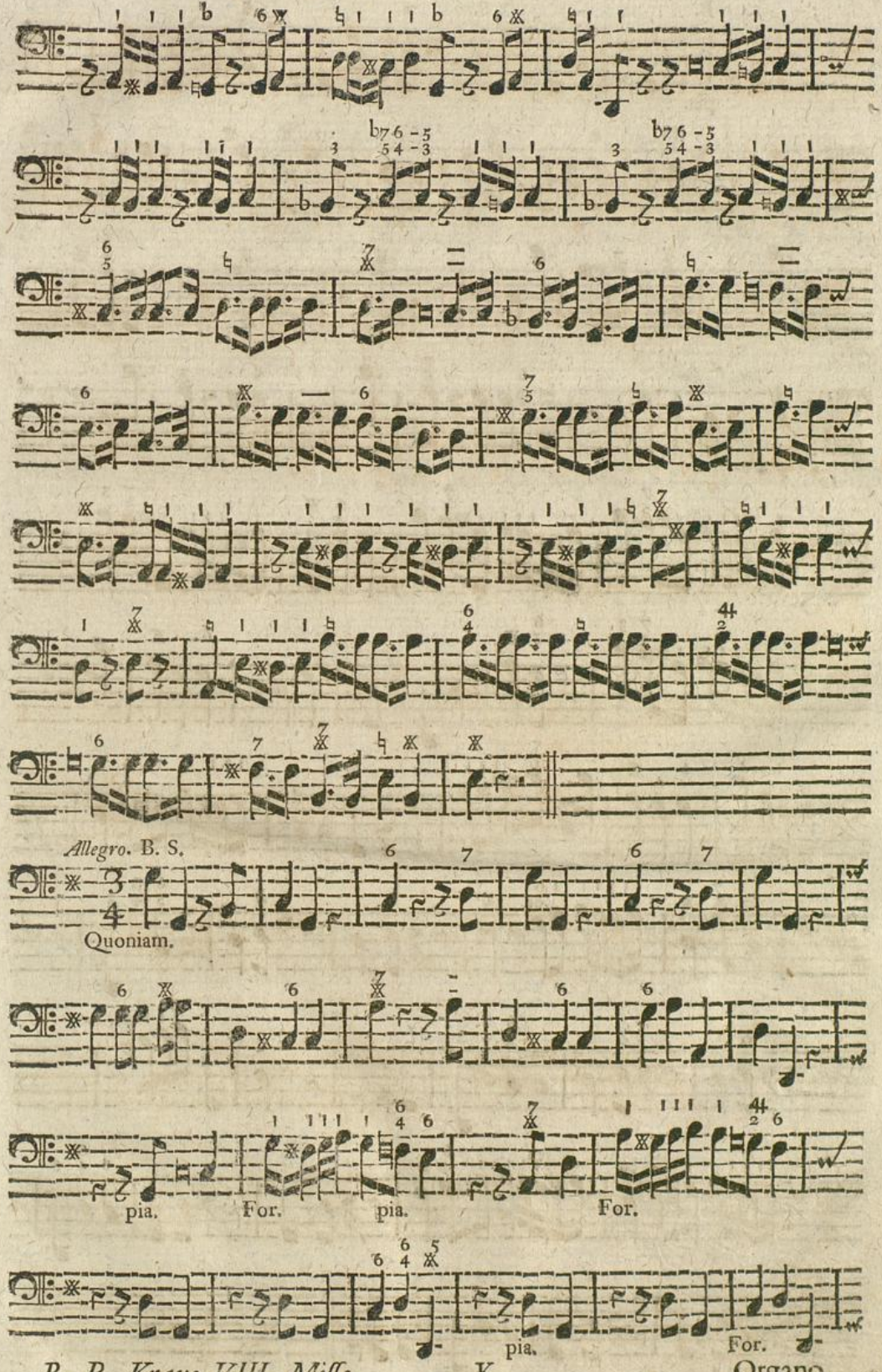

tr.

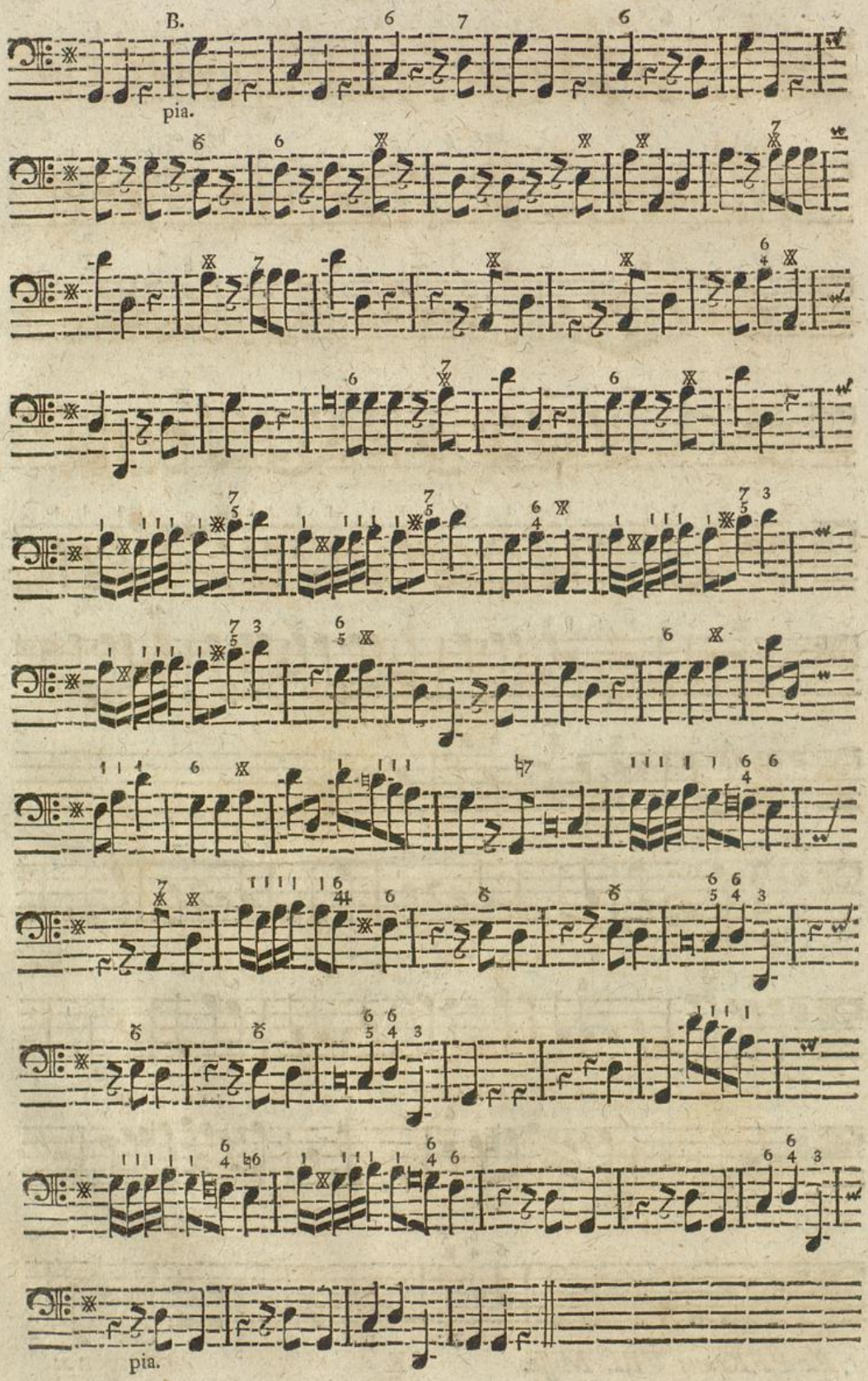


Badische Landesbibliothek
Karlsruhe

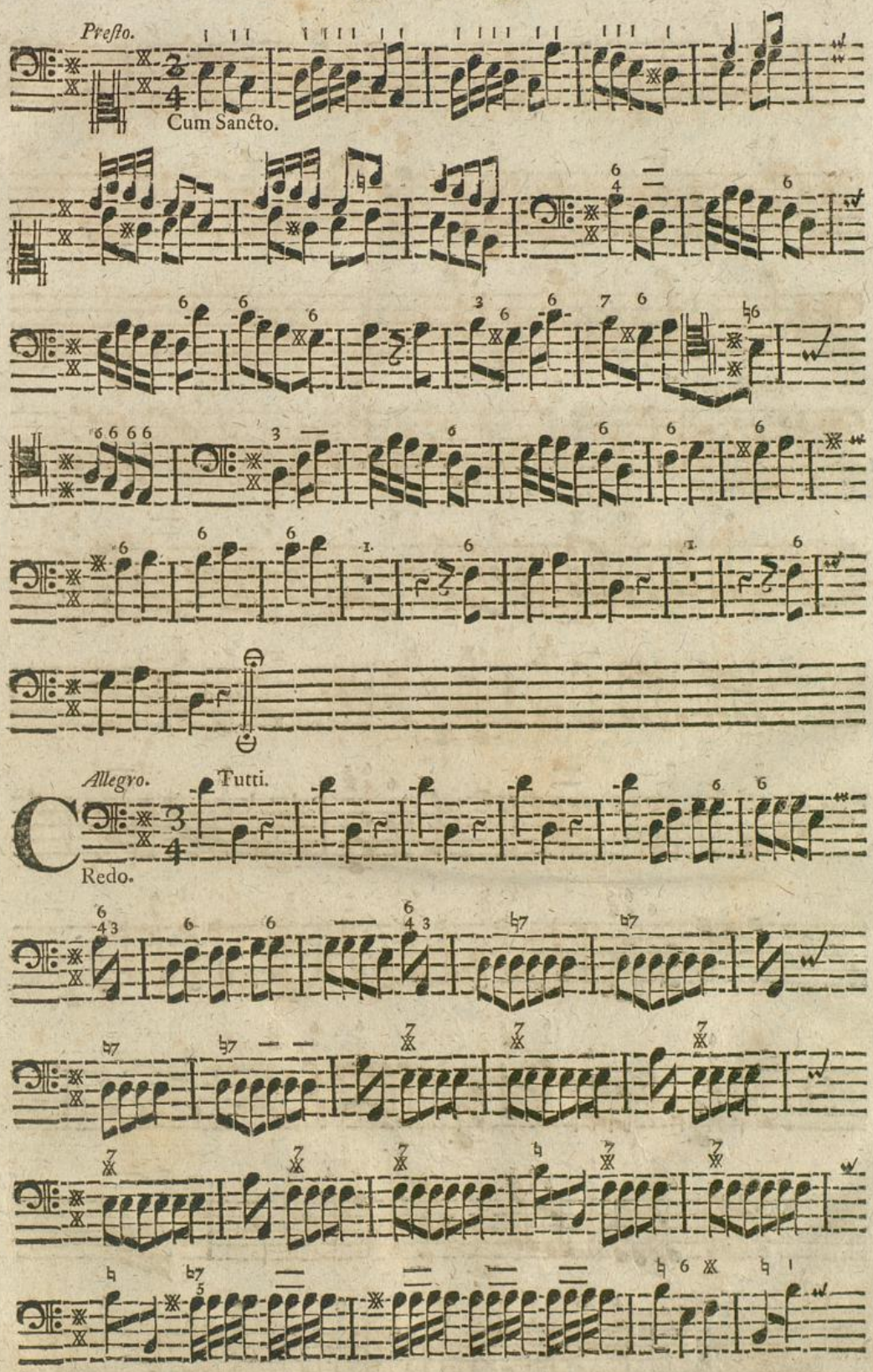

For.
T.
pp.
For.
pia.
T.
pia.

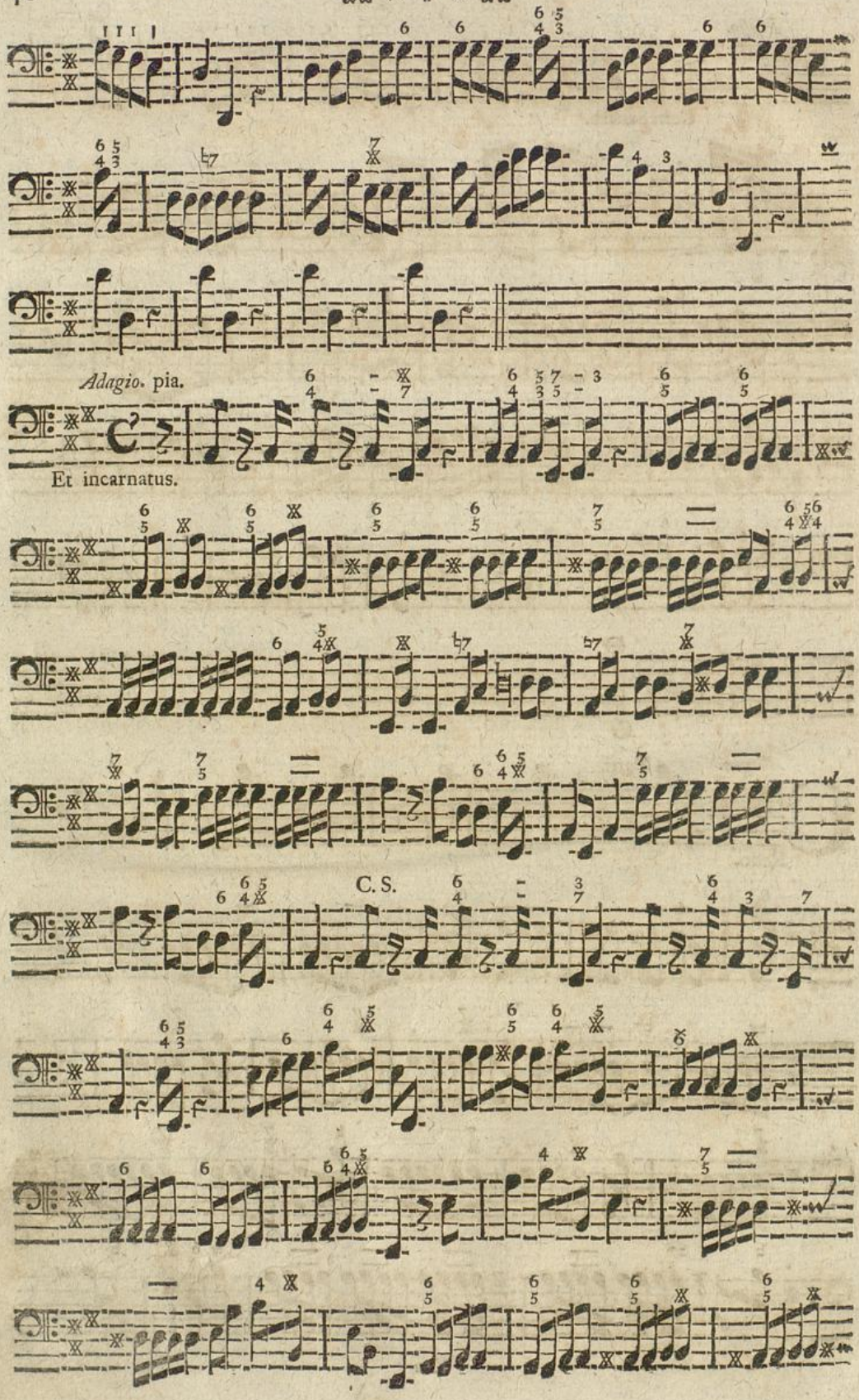

W.
pp.
For.
Adagio.
Qui tollis.
Tutti.


Allegro. B. S.
Quoniam.
pia.
For.
pia.
For.
pia.
For.

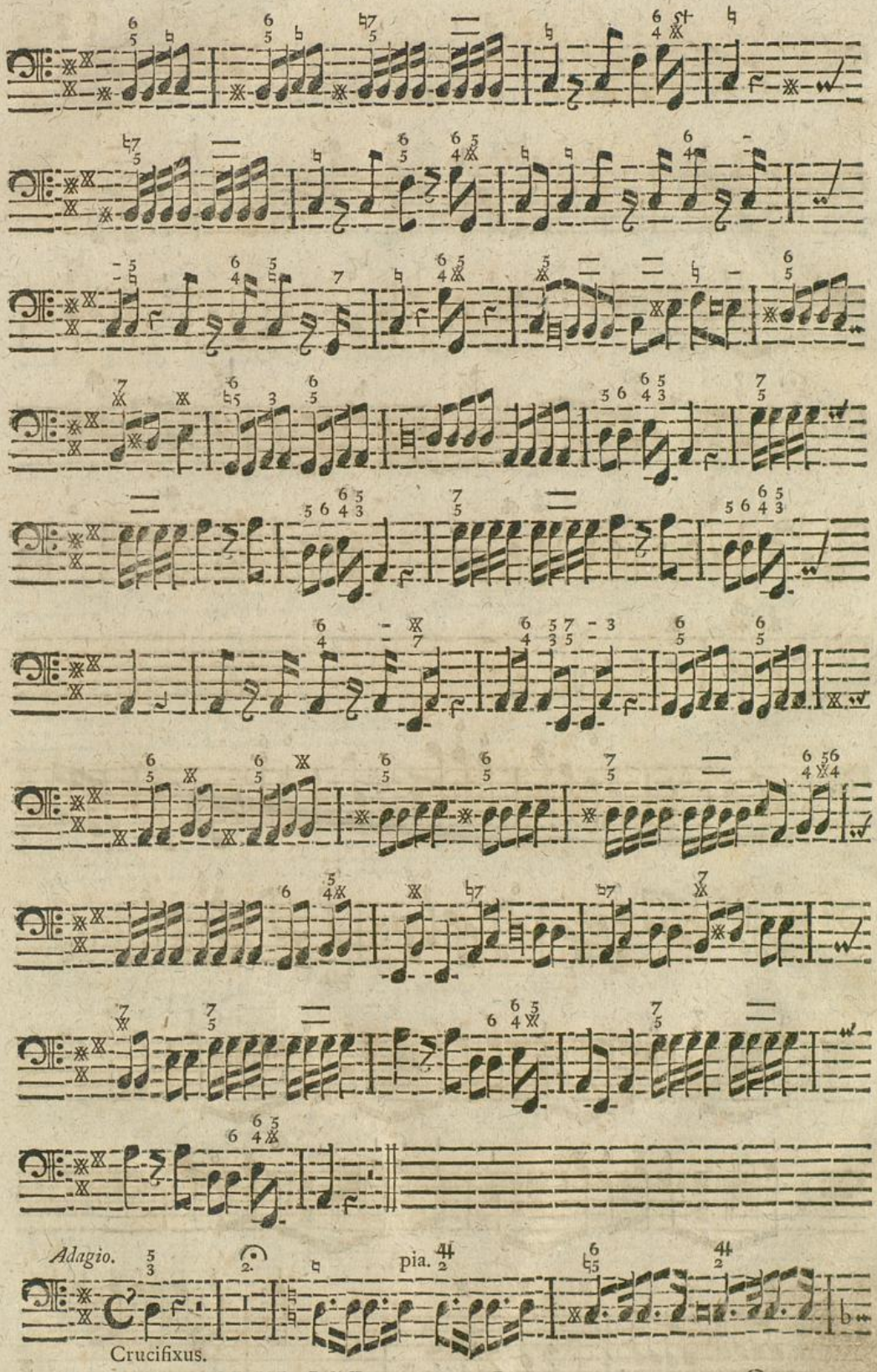


Badische Landesbibliothek
Karlsruhe

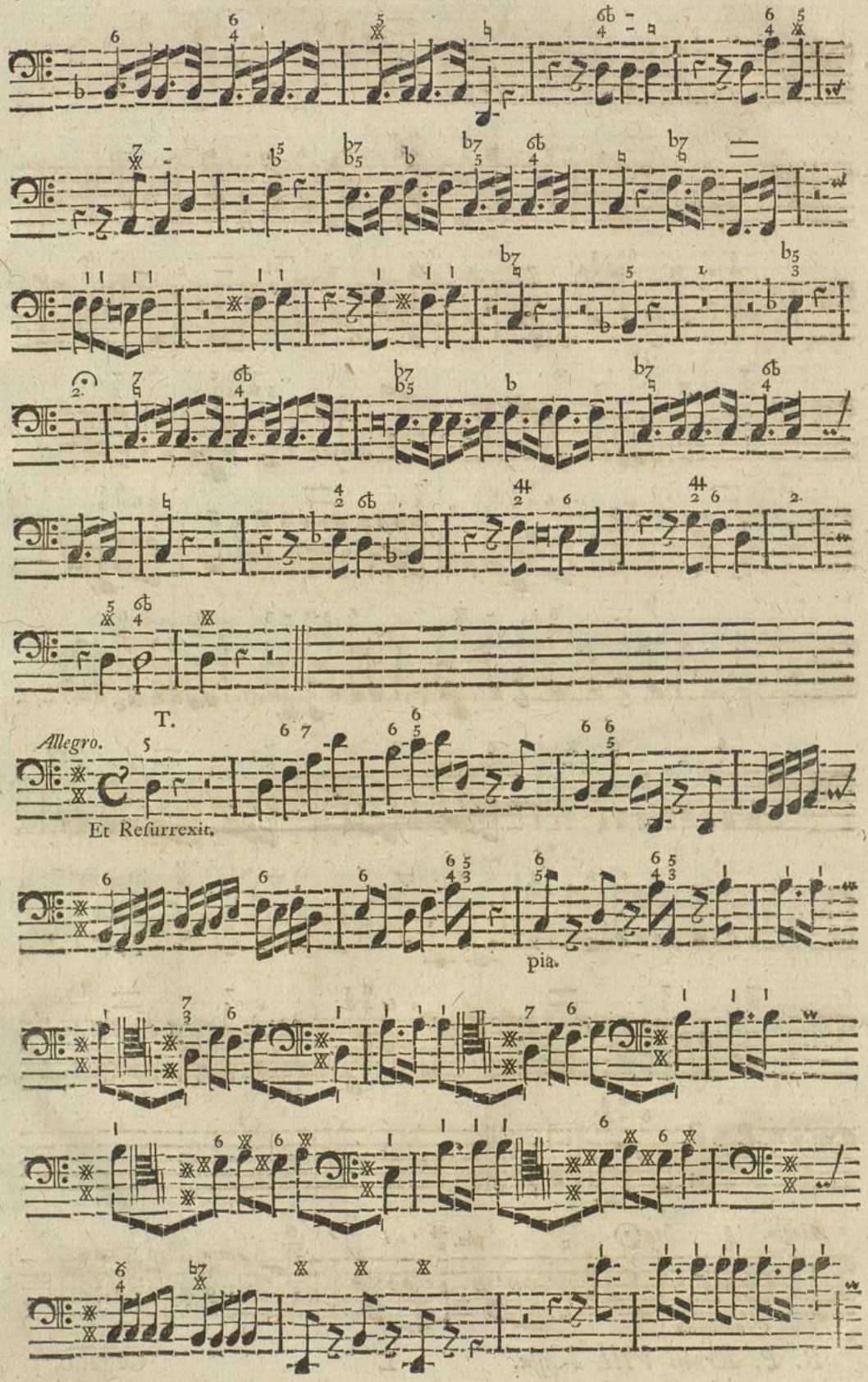

Presto.
Cum Sancto.
Allegro.
Tutti.
Redo.

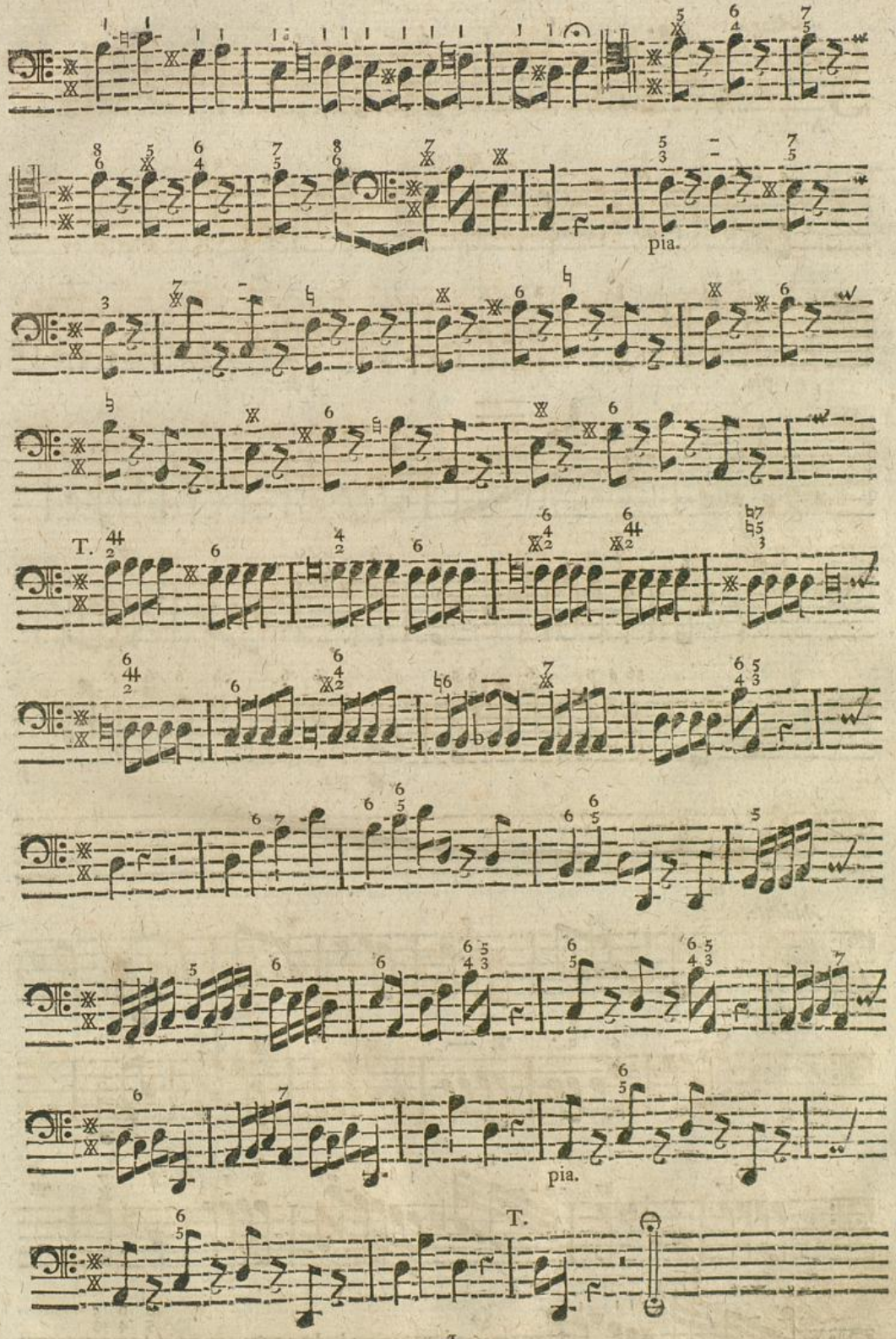


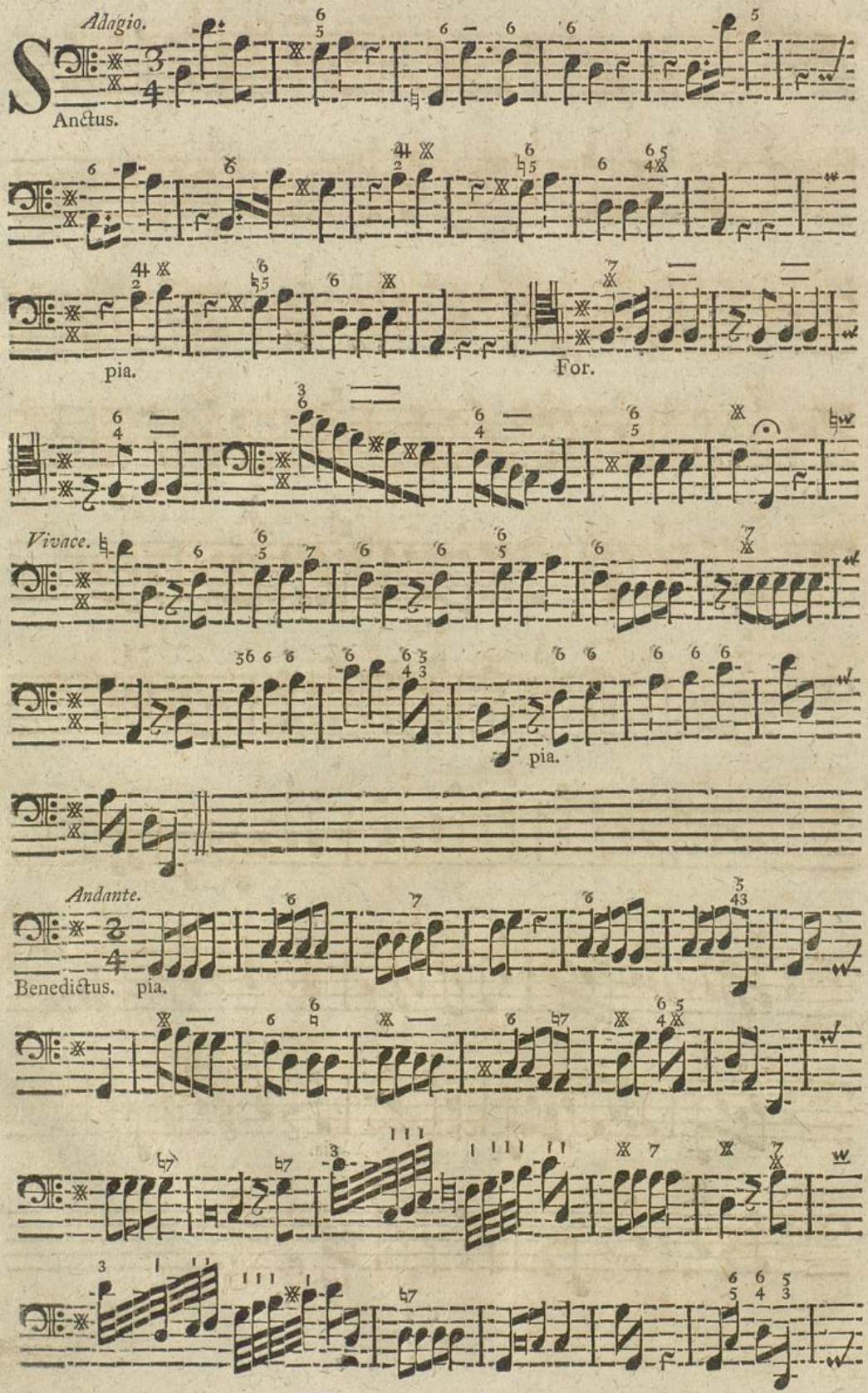
Badische Landesbibliothek
Karlsruhe



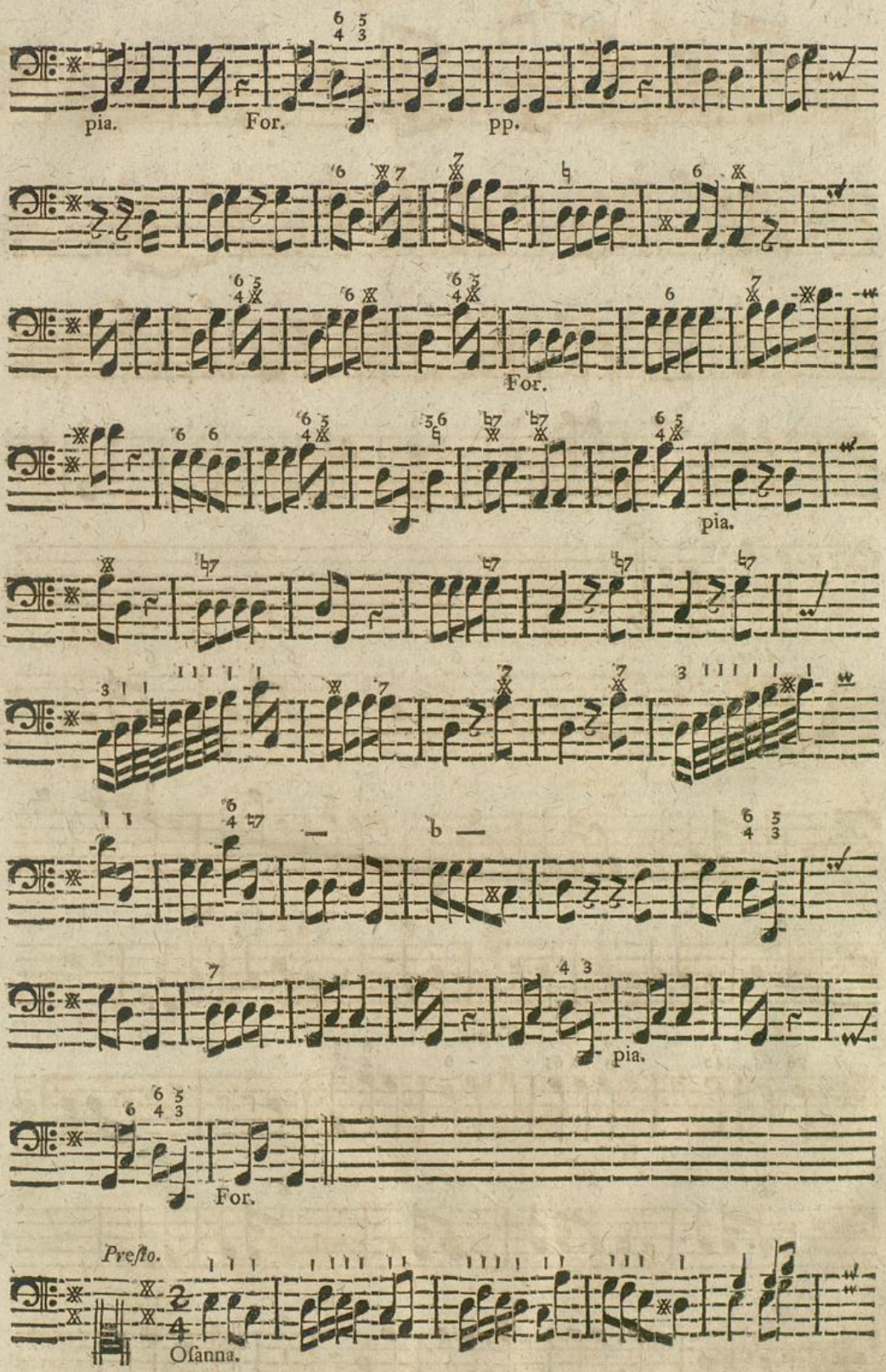
Crucifixus.

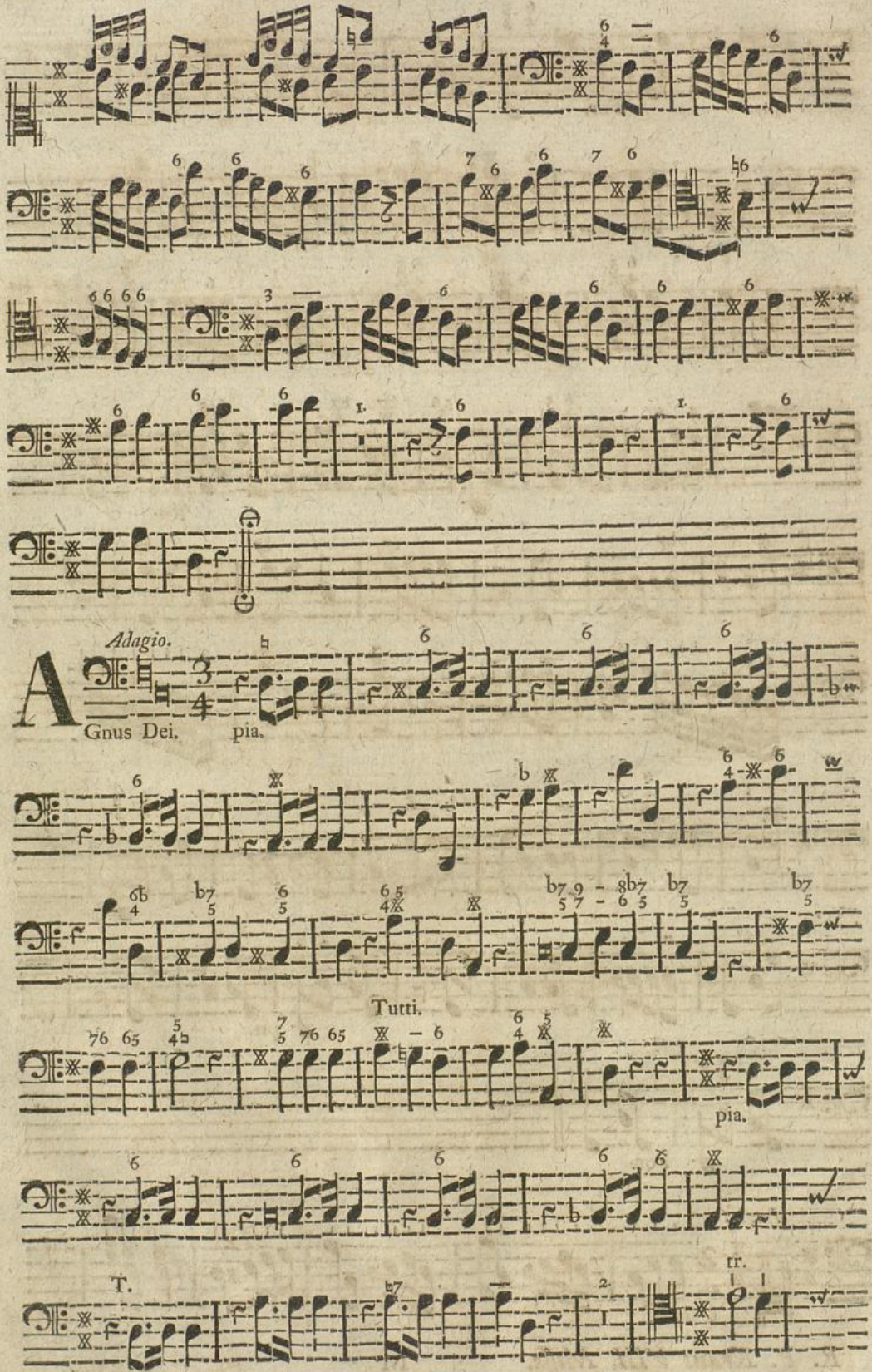

T.
Allegro.
Et Resurrexit.
pia.

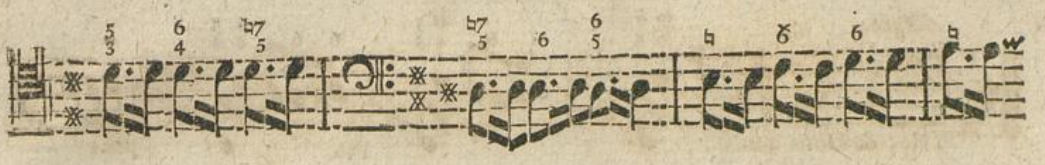

pia.
T.
pia.
T.

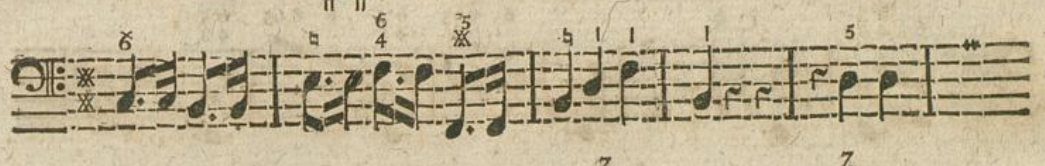


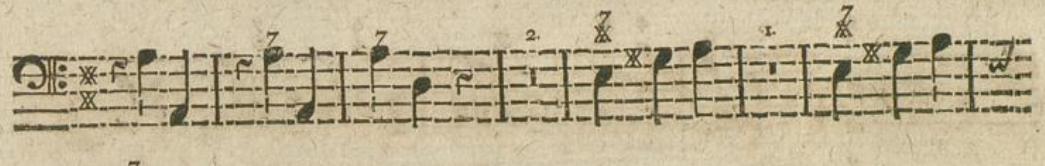
Badische Landesbibliothek
Karlsruhe

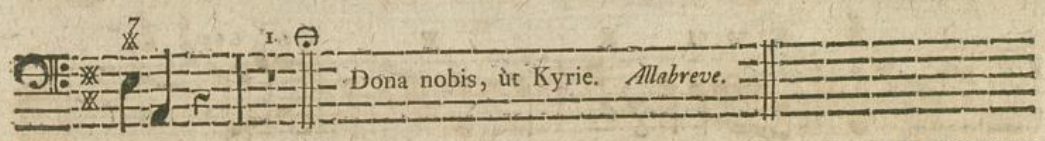

pia.
For.
pp.
For.
pia.
pia.
For.
Presto.
Osanna.


Adagio.
Gnus Dei.
pia.
Tutti.
pia.
T.
rr.



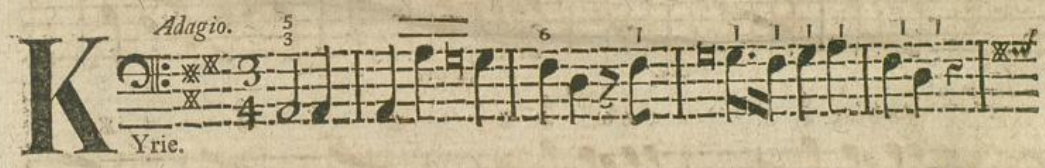


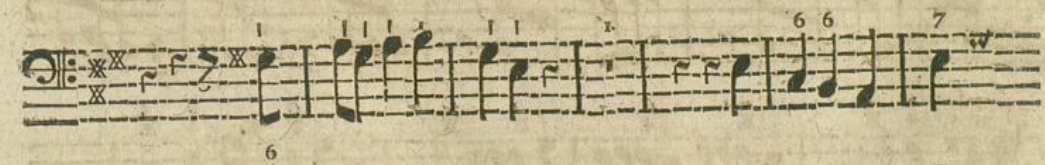


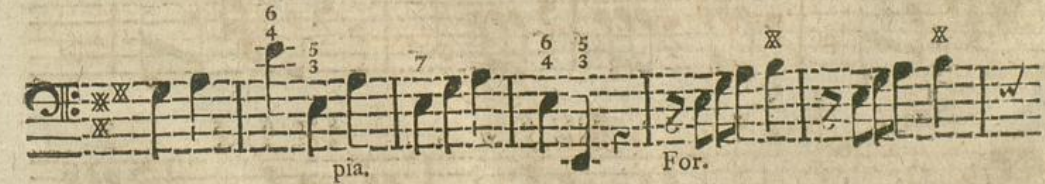


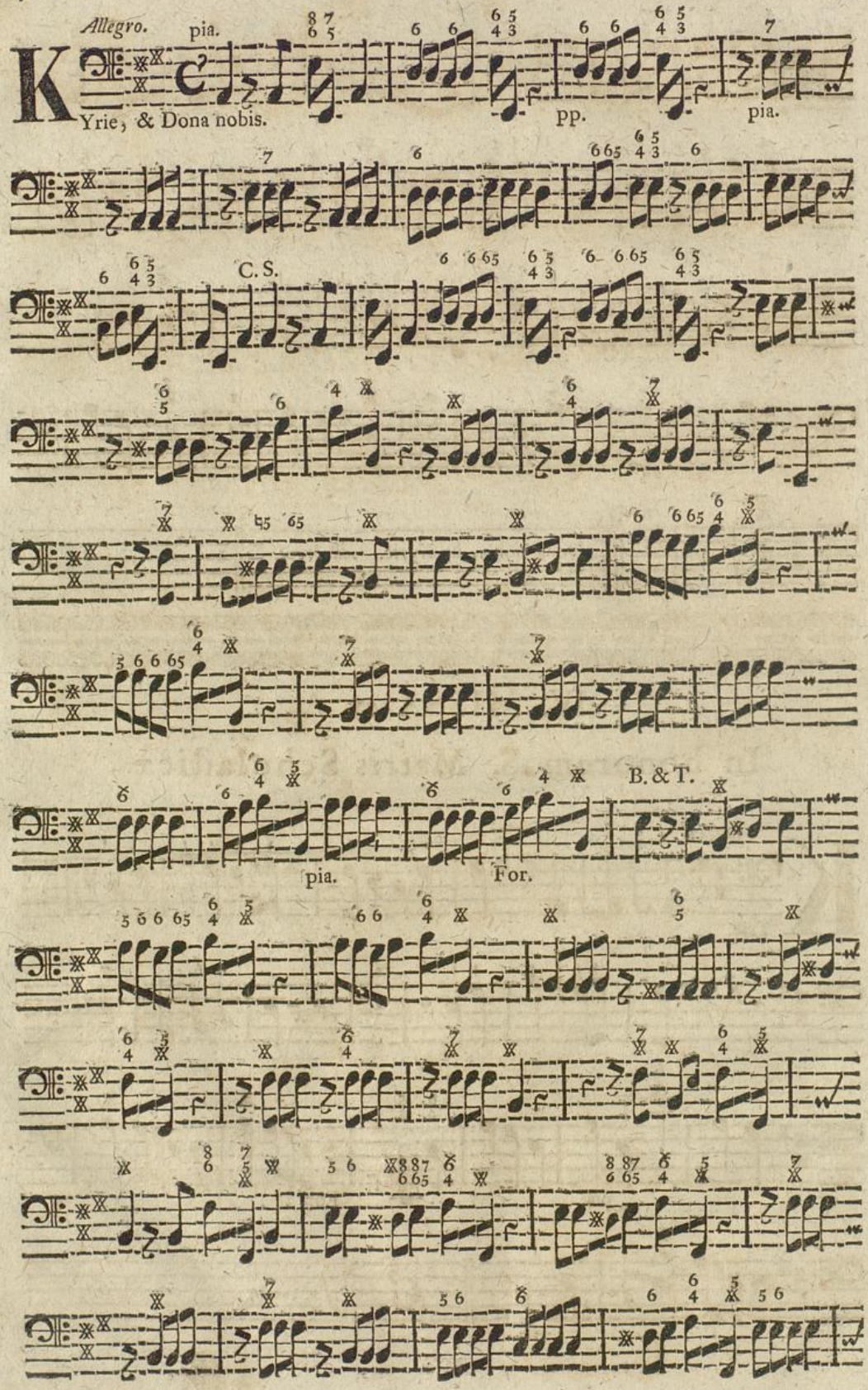
IV. MISSA ex A.

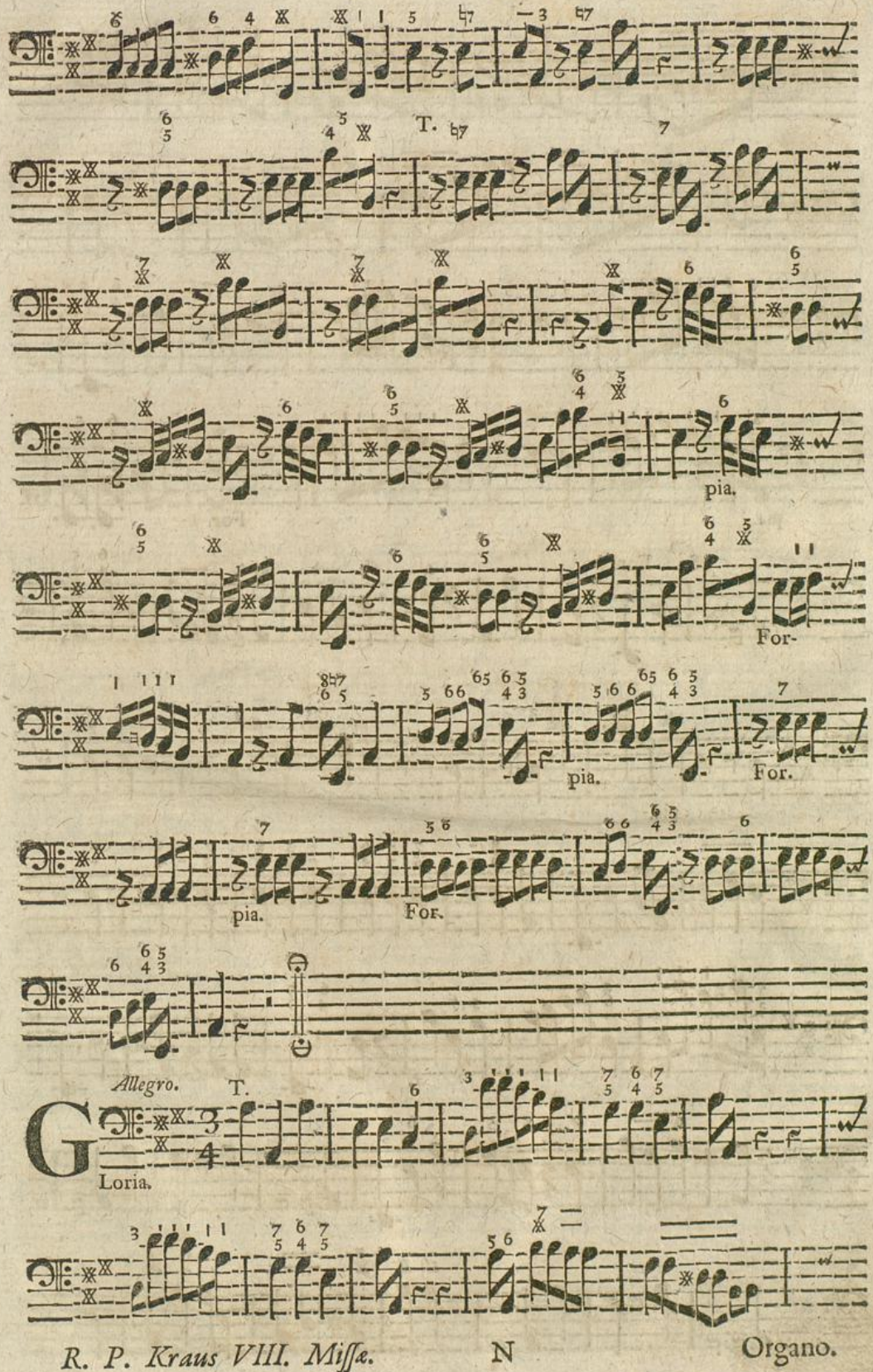
In honorem S. Matris Scholasticæ.

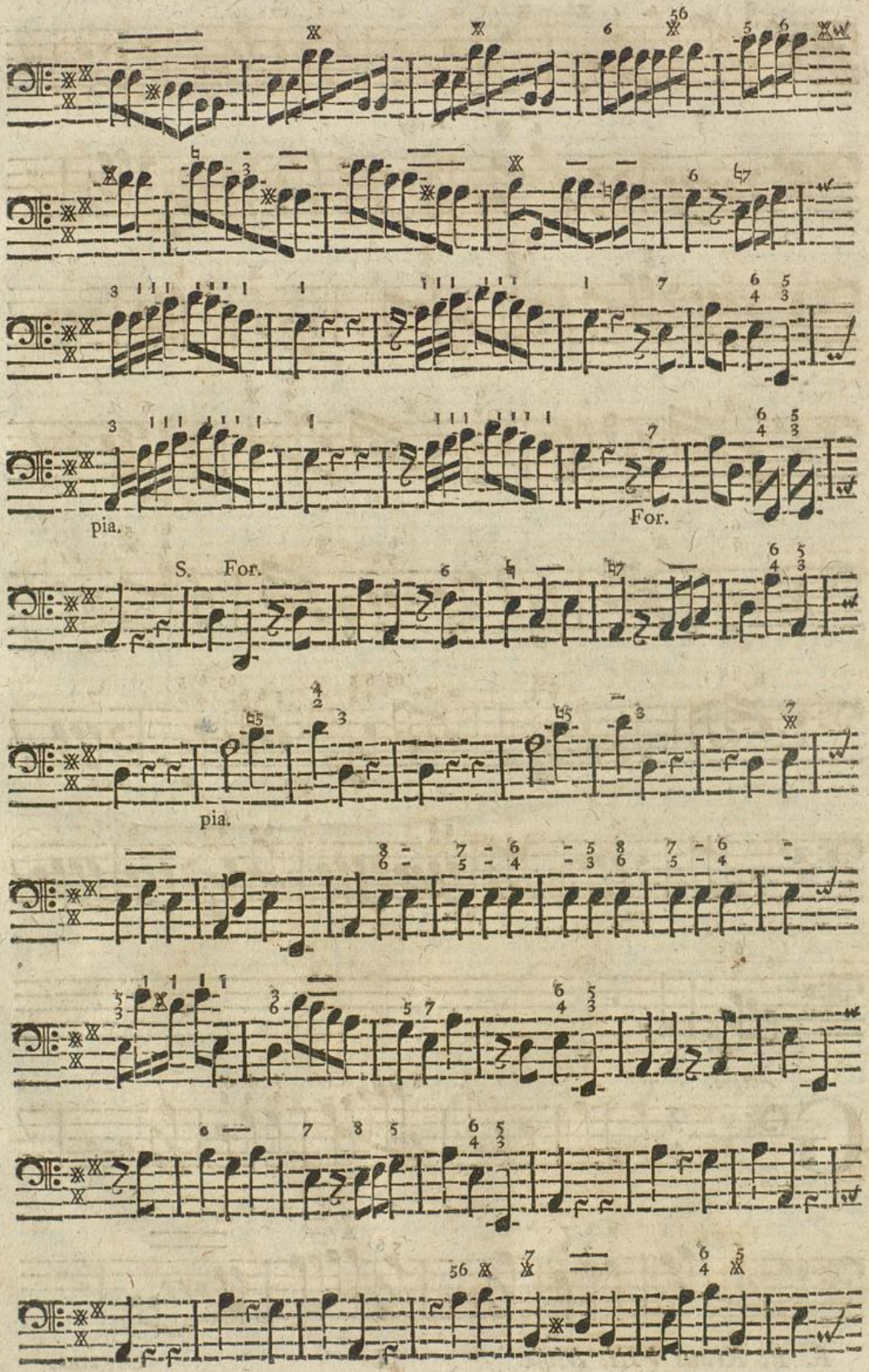


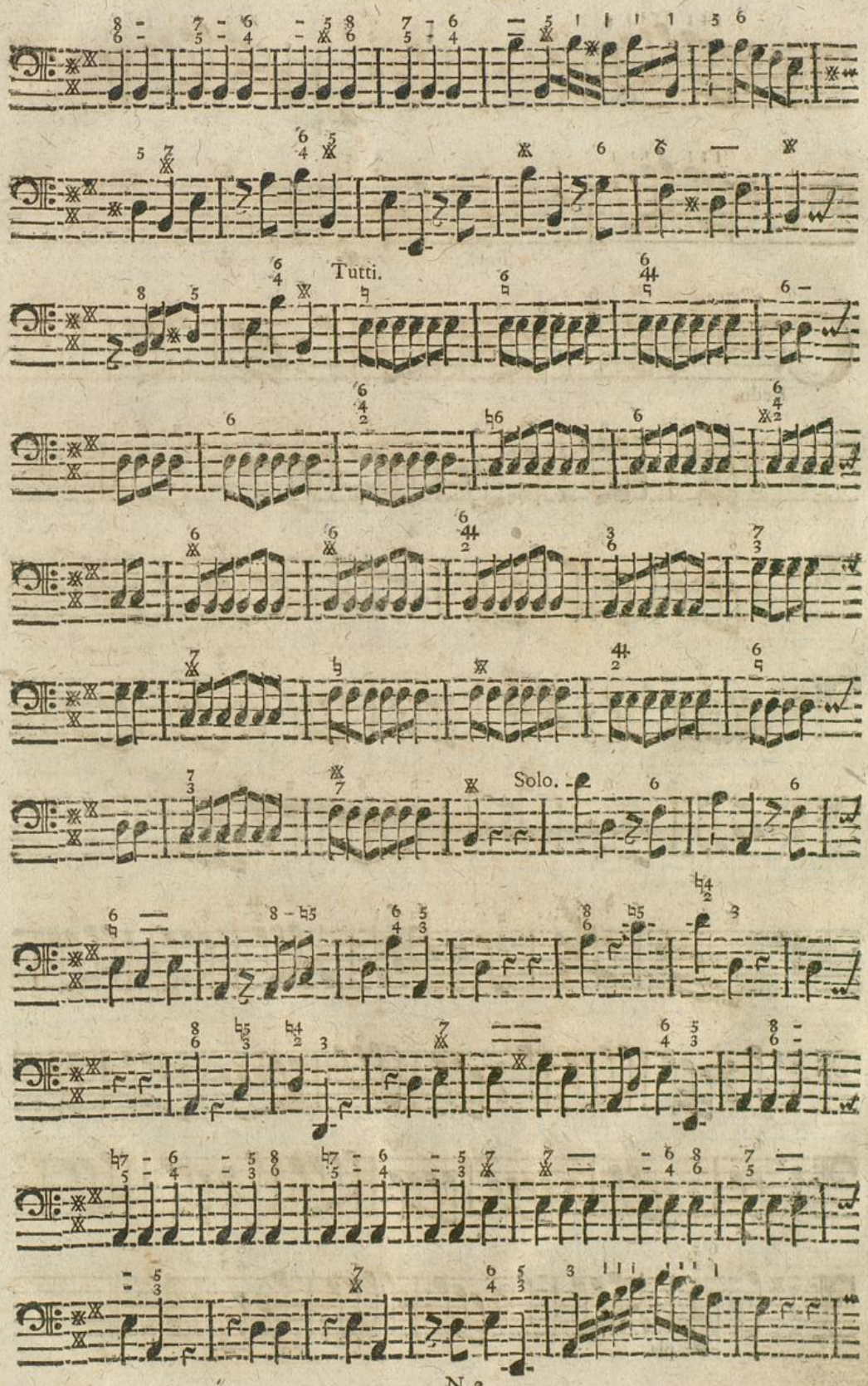


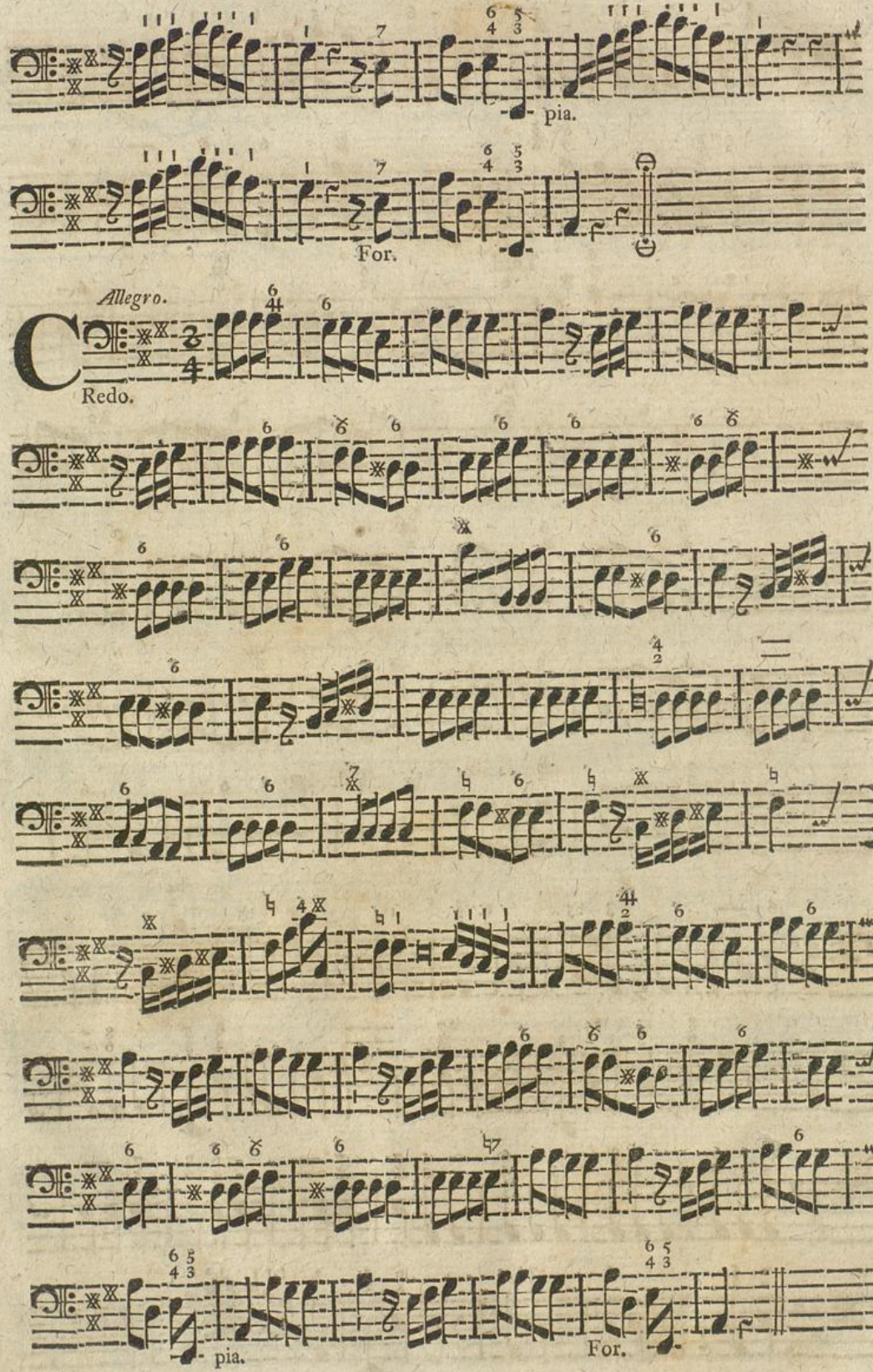



Allegro.
pia.
KYrie, & Dona nobis.
pp.
pia.
C. S.
B. & T.
pia.
For.

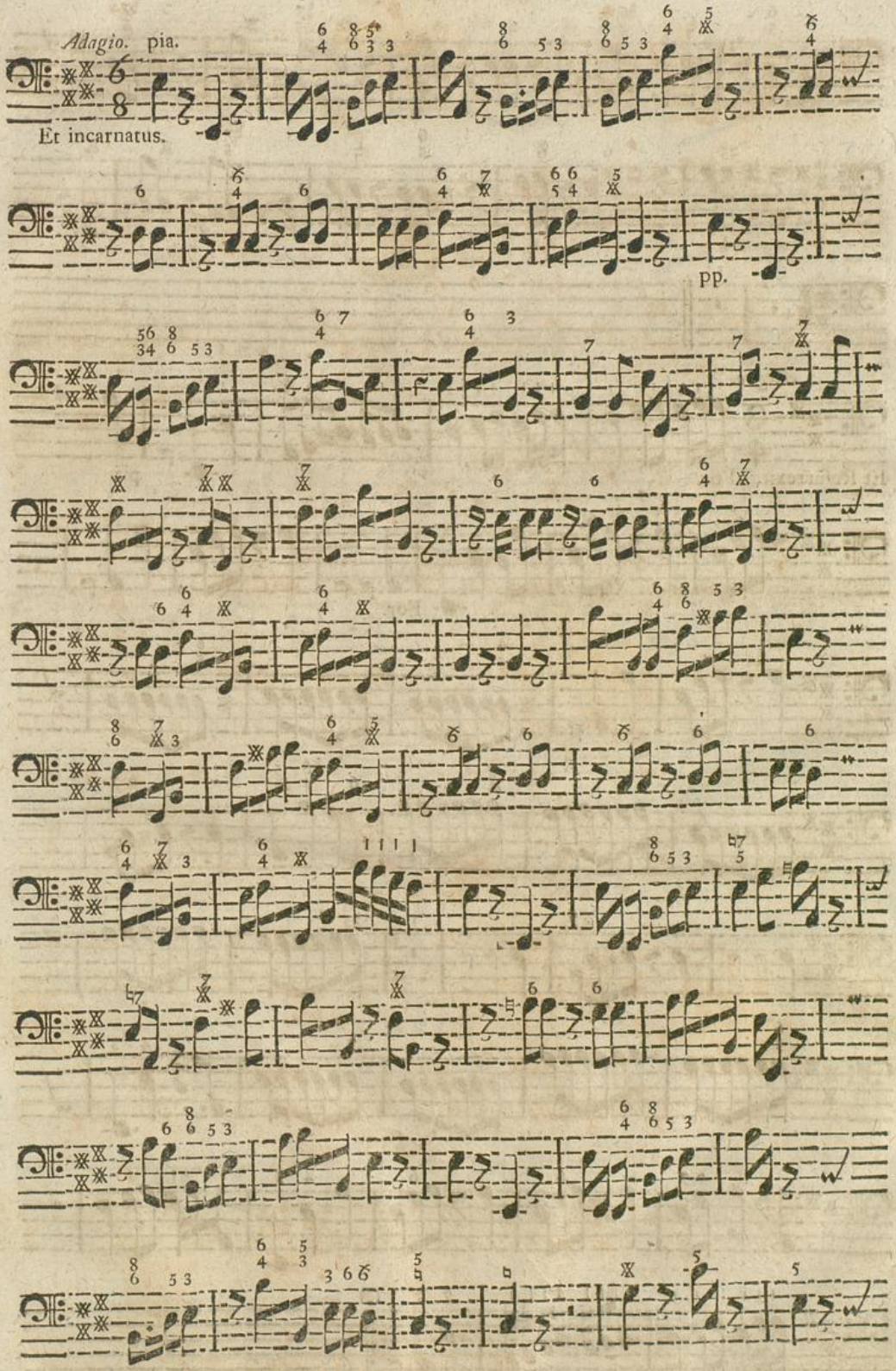

T.
pia.
For-
pia.
For.
pia.
For.
Allegro.
T.
Loria.

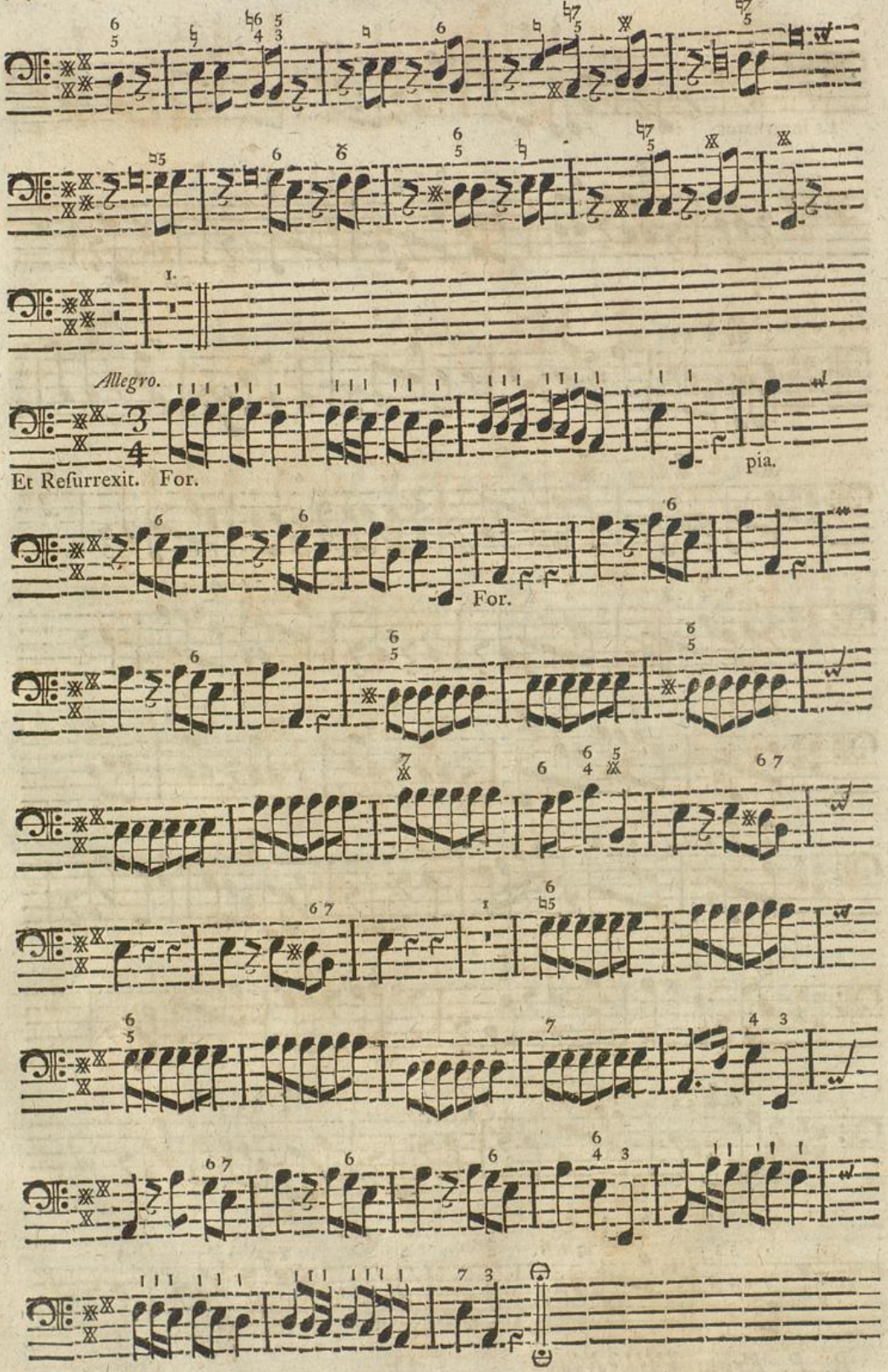

pia.
For.
S. For.
pia.

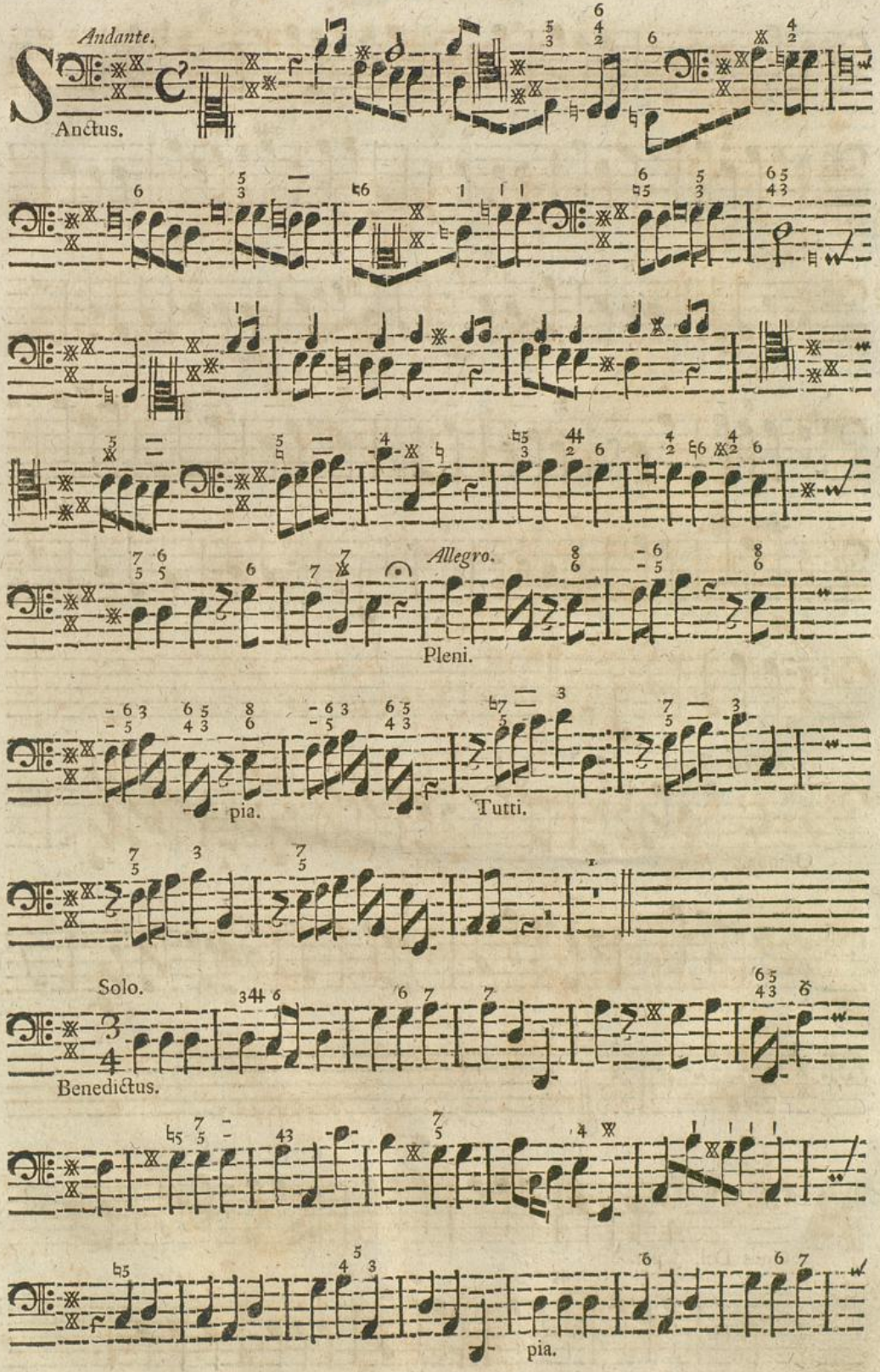

Tutti.
Solo.

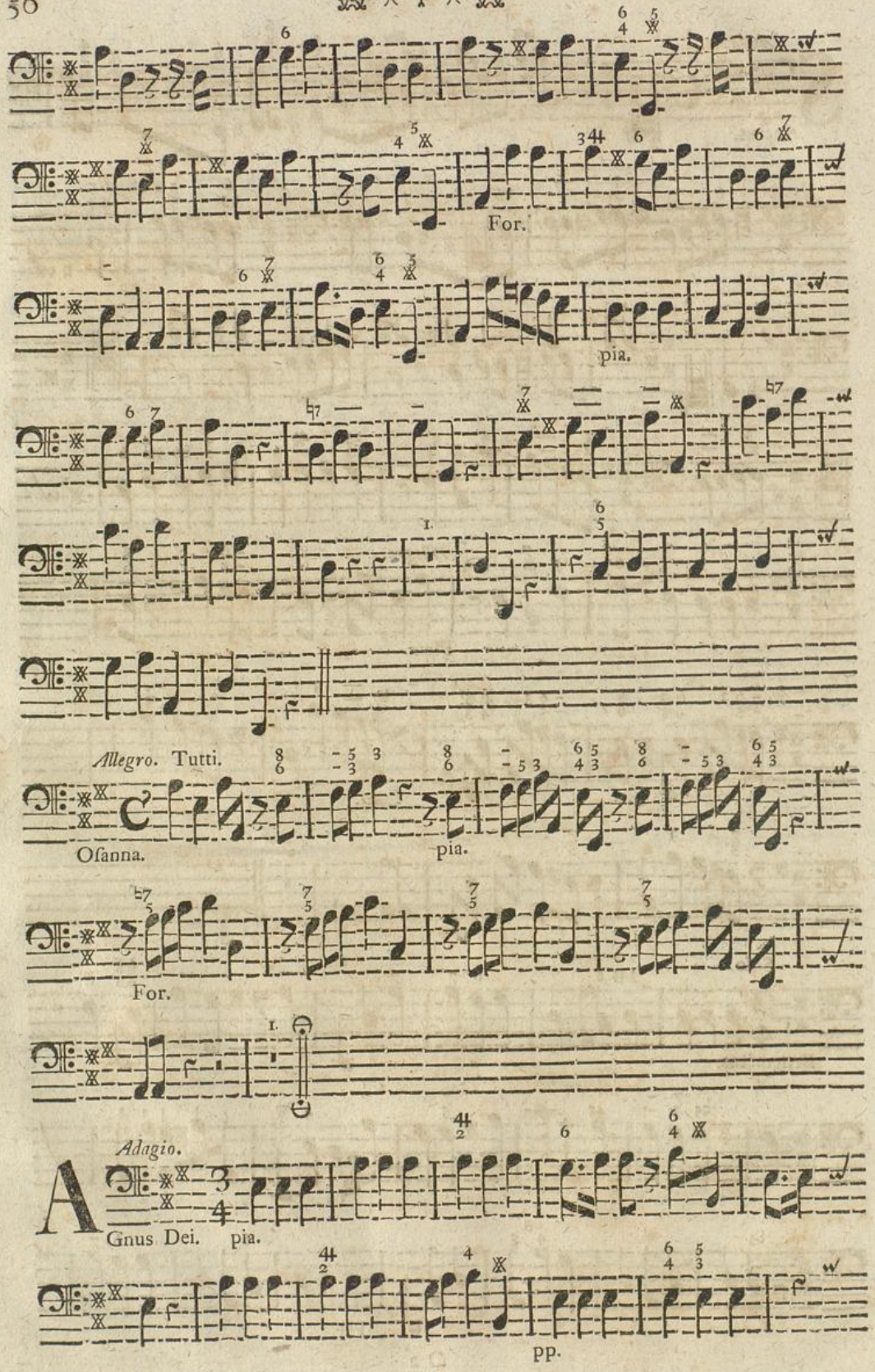


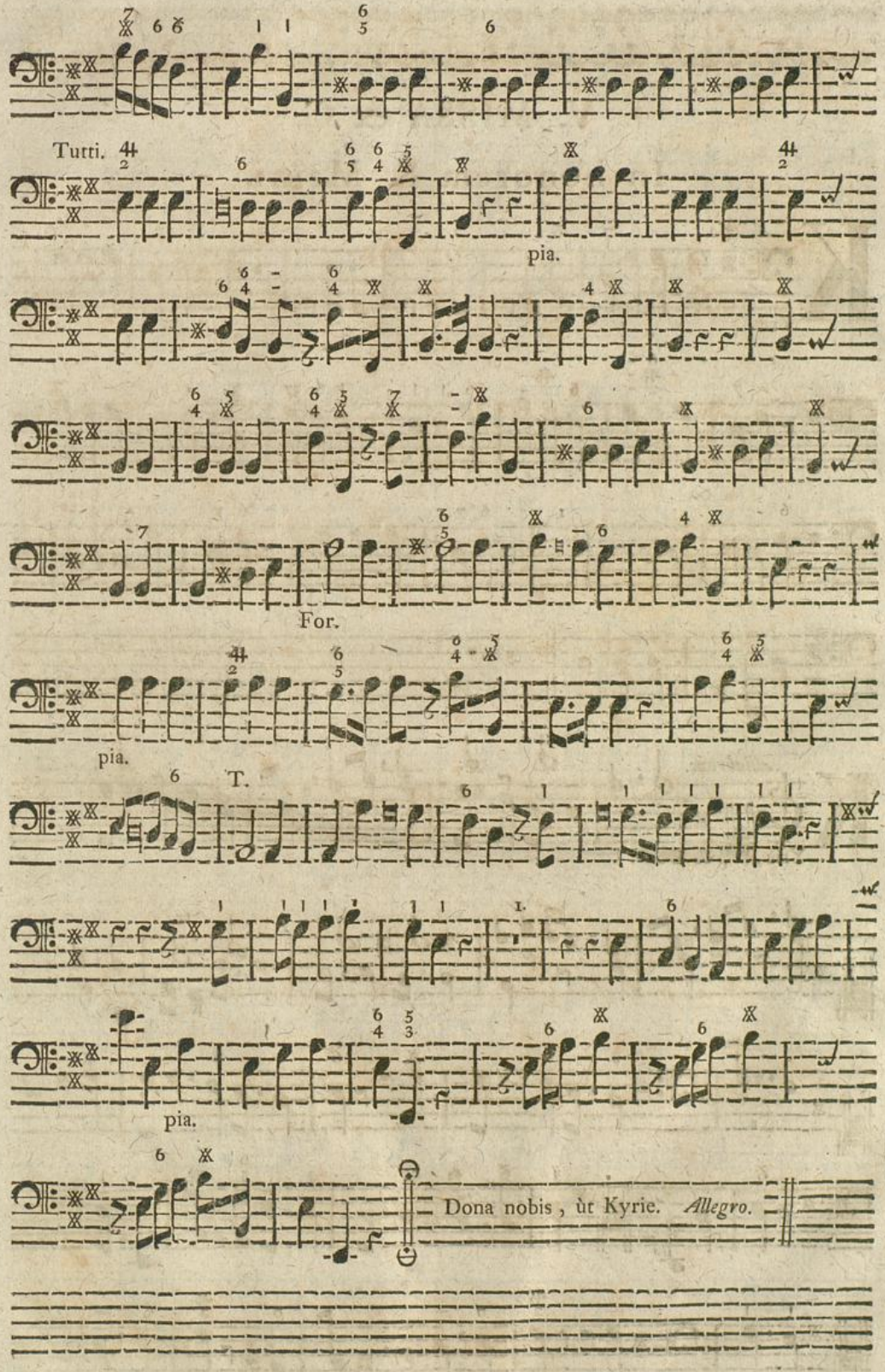
Badische Landesbibliothek
Karlsruhe


Adagio. pia.
Et incarnatus.
pp.


Allegro.
Et Refurrexit. For.
pia.
For.

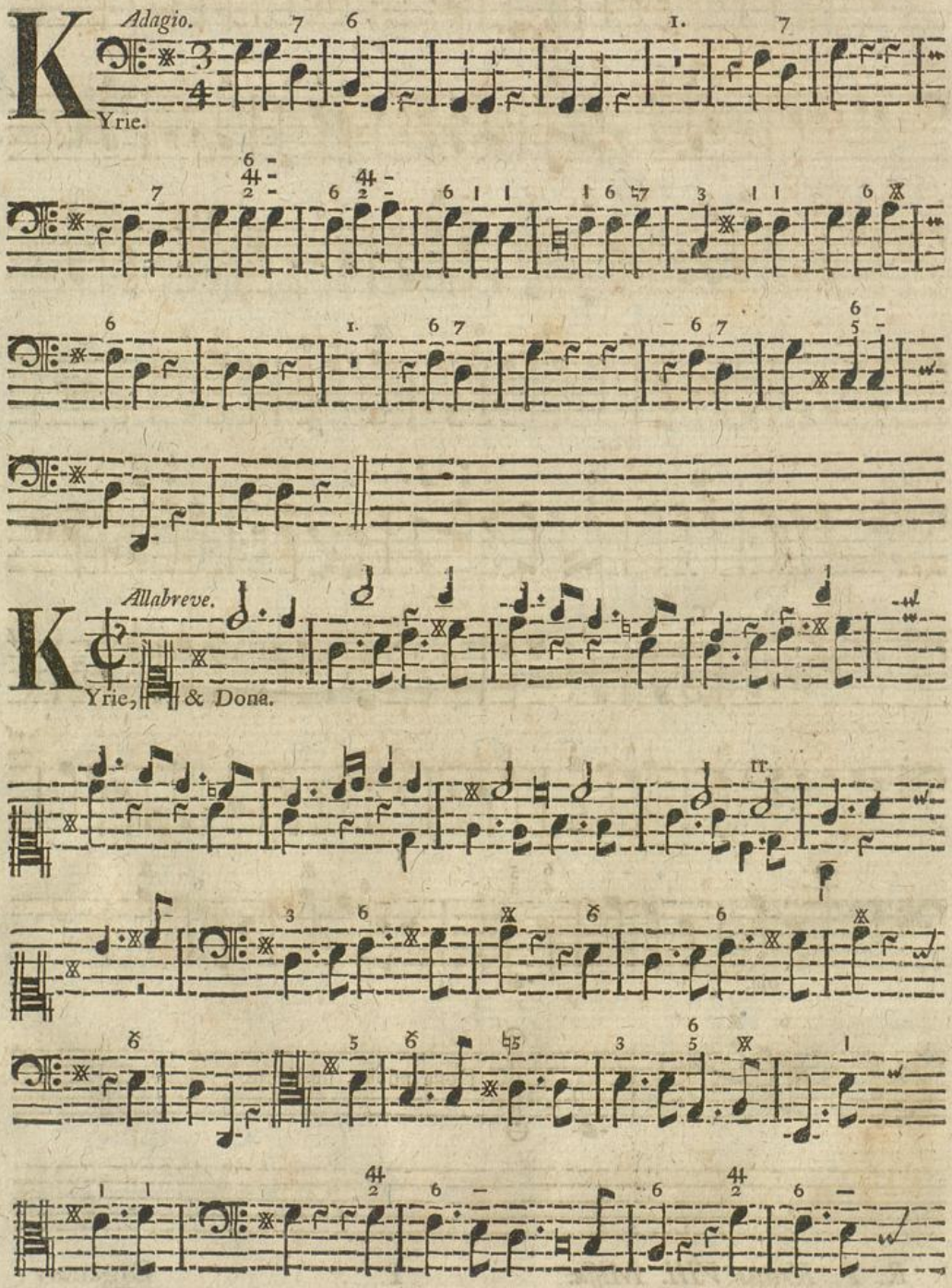

Andante.
Anctus.
Allegro.
Pleni.
pia.
Tutti.
Solo.
Benedictus.
pia.

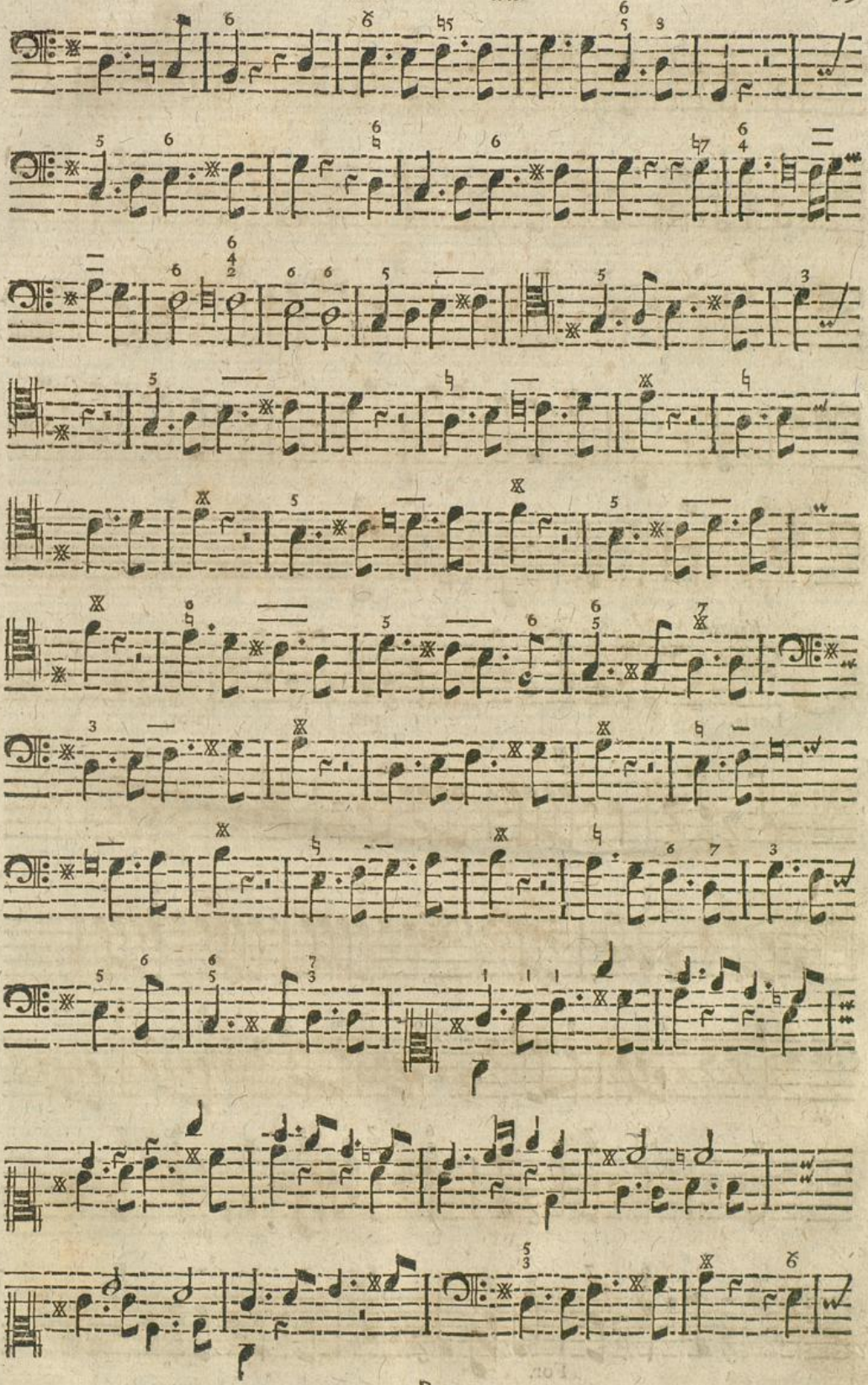

For.
pia.
I.
Allegro. Tutti.
Osanna.
pia.
For.
I.
Adagio.
Gnus Dei.
pia.
pp.

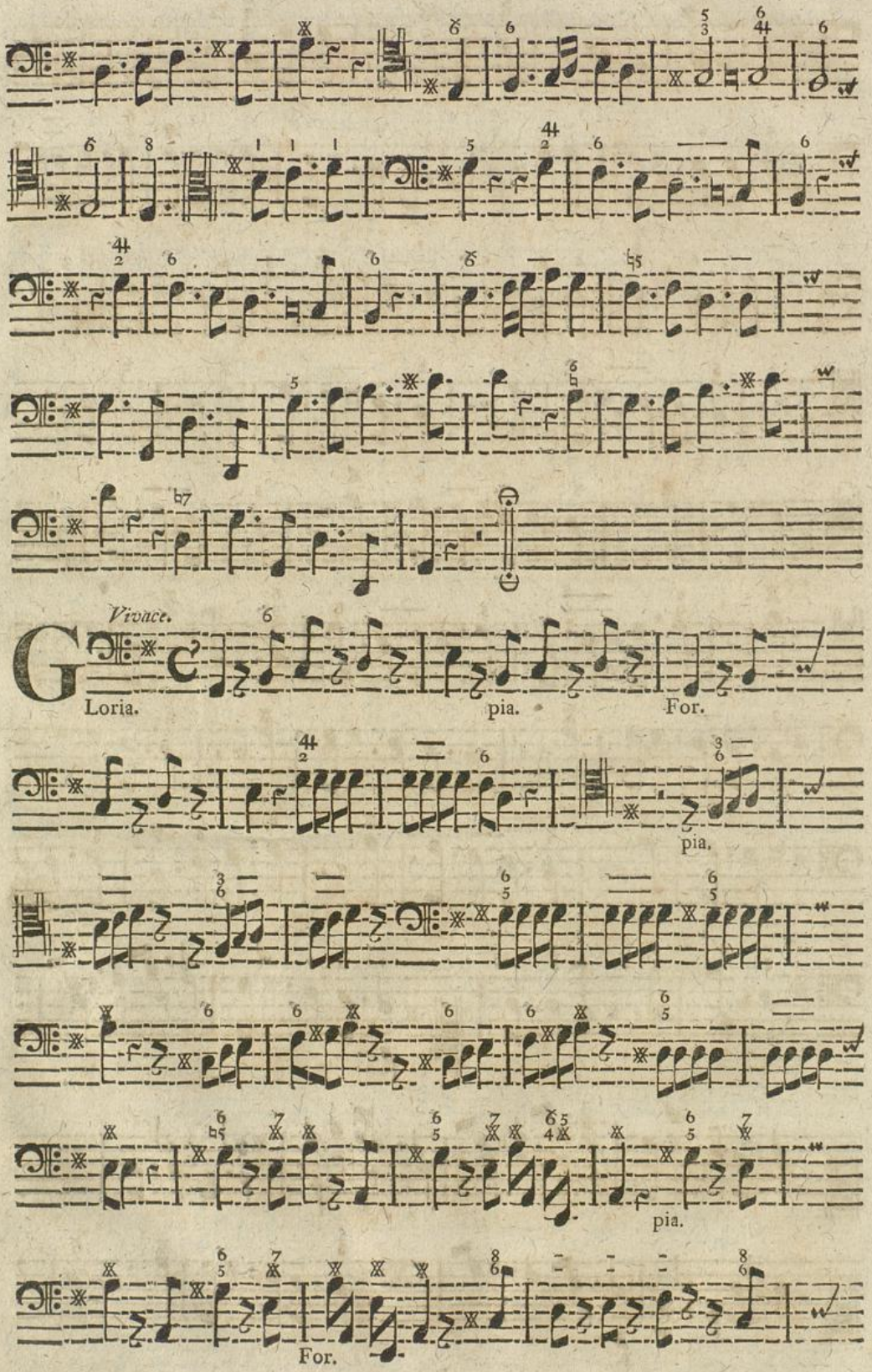

Tutti.
pia.
For.
pia.
T.
pia.
Dona nobis, ùt Kyrie. Allegro.

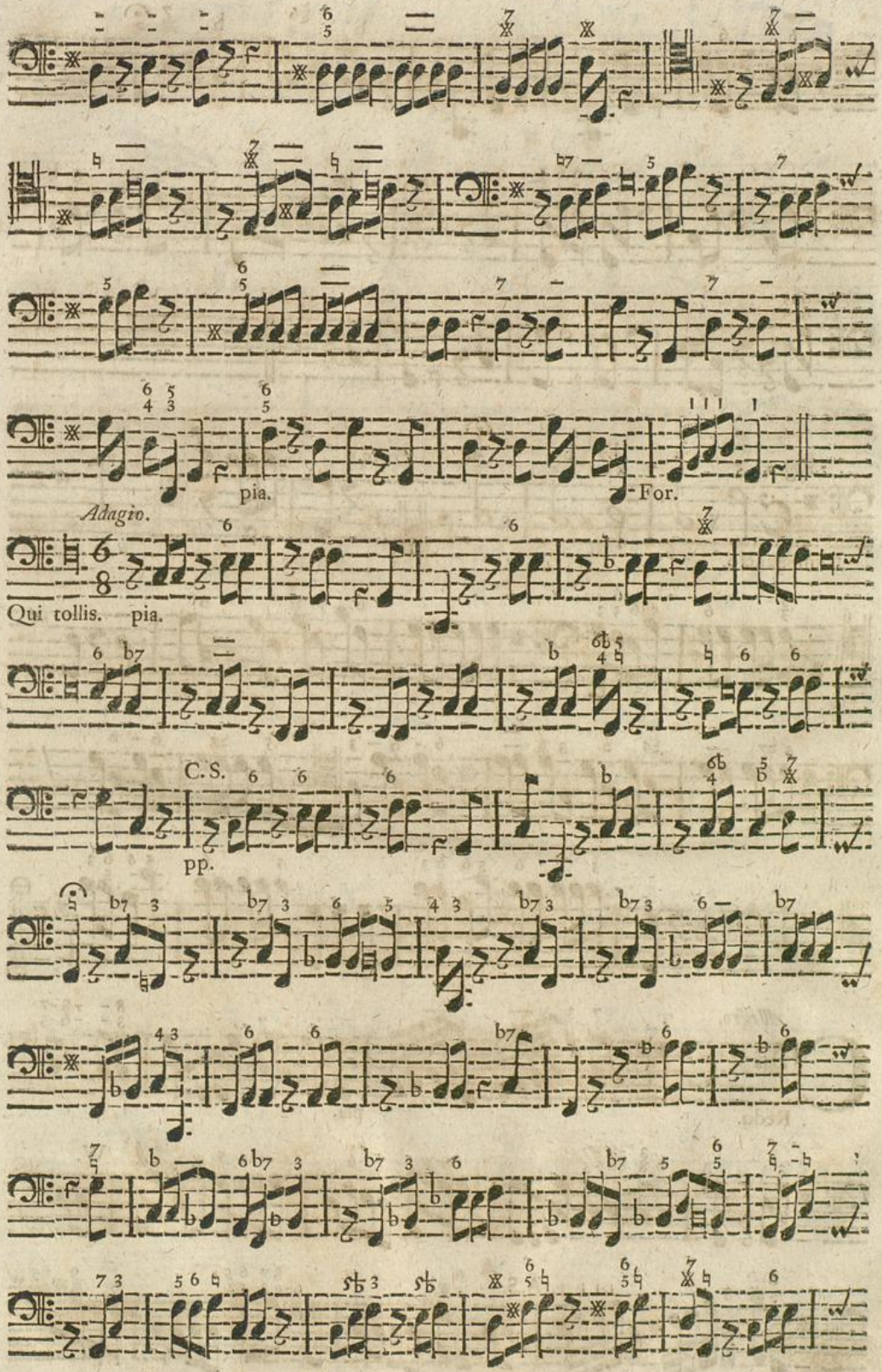
V. MISSA ex G.

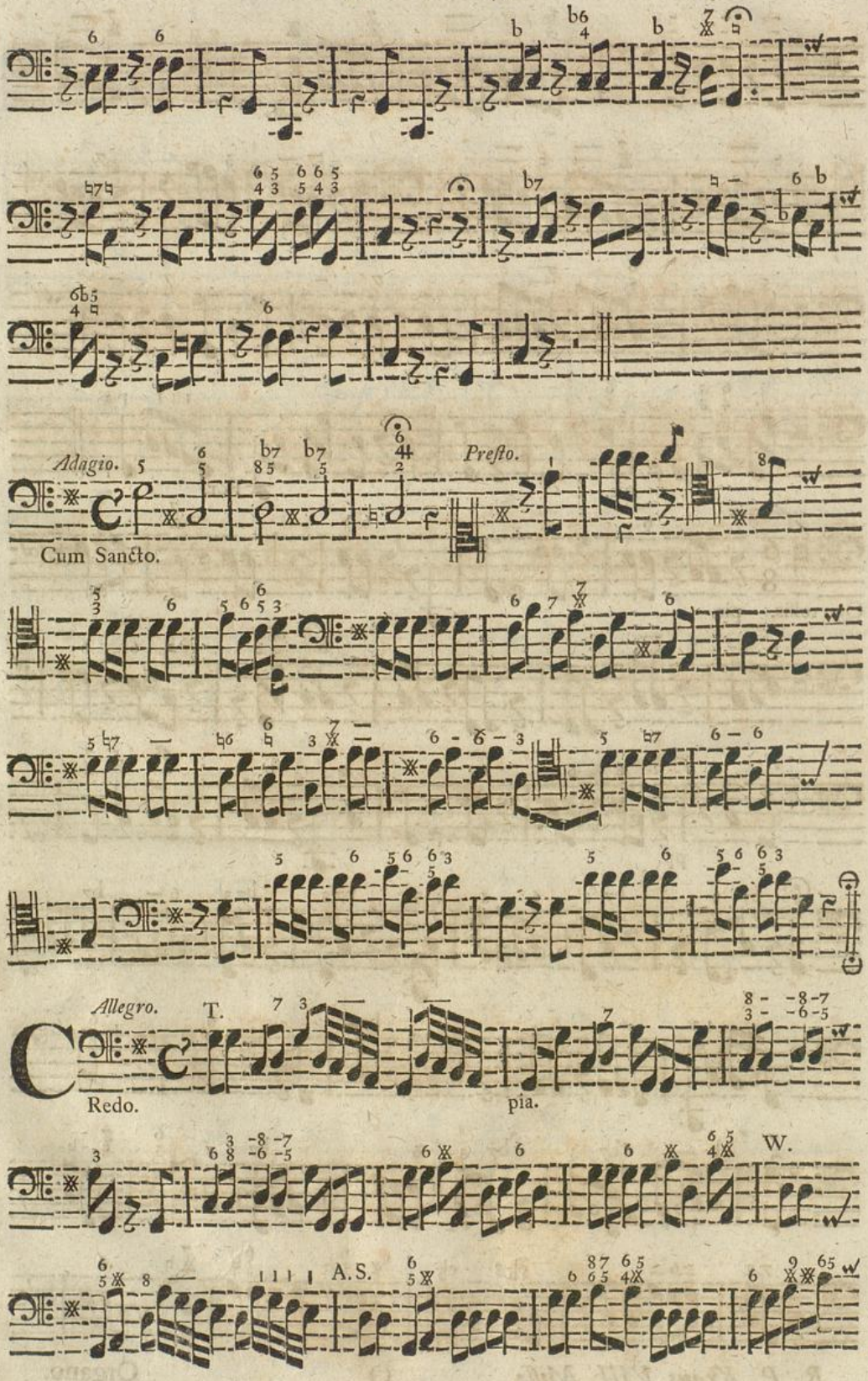
In honorem S. Mauri.






Vivace.
Loria.
pia.
For.
pia.
pia.
For.


pia.
For.
Adagio.
Qui tollis. pia.
C.S.
pp.



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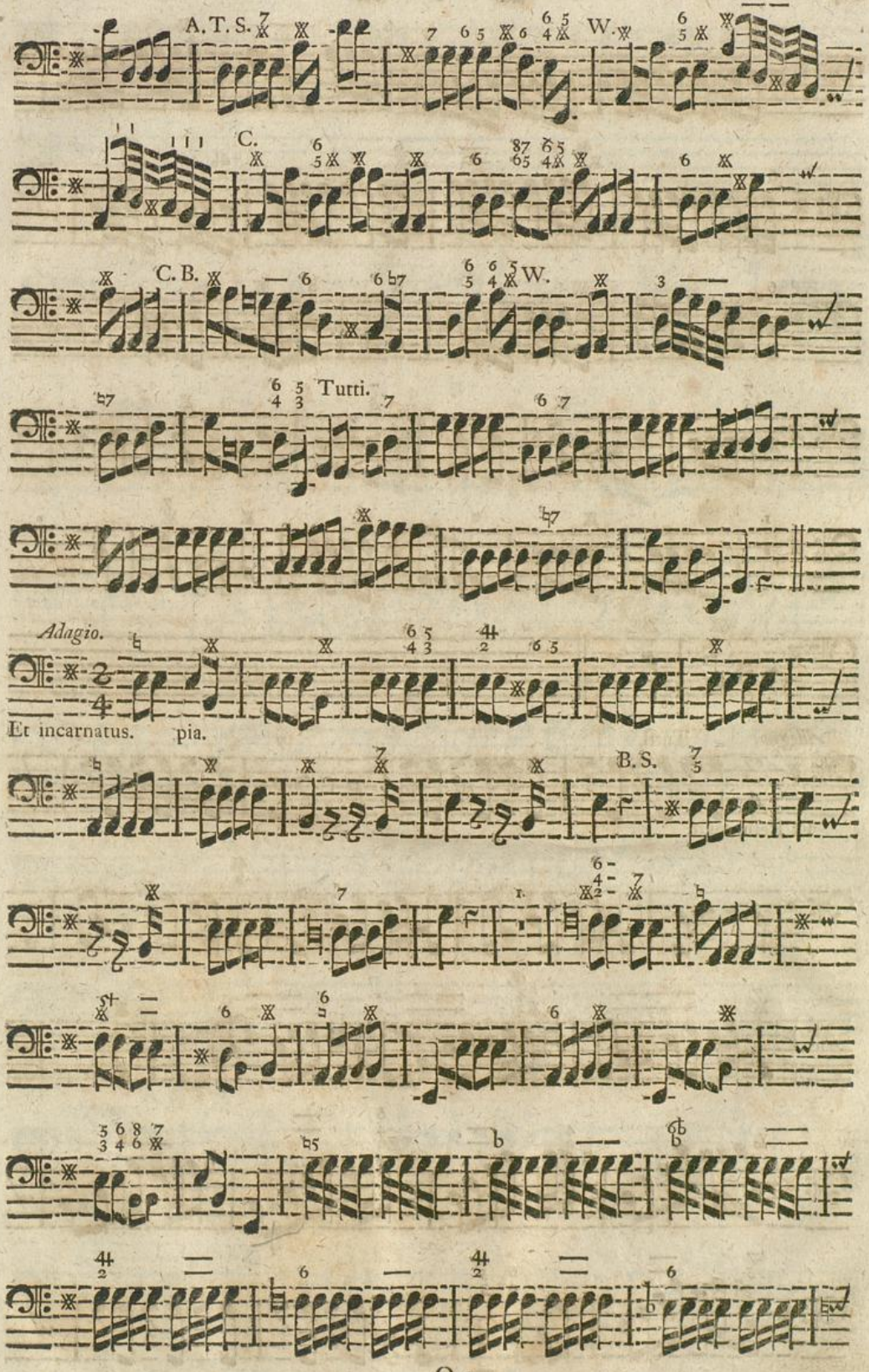
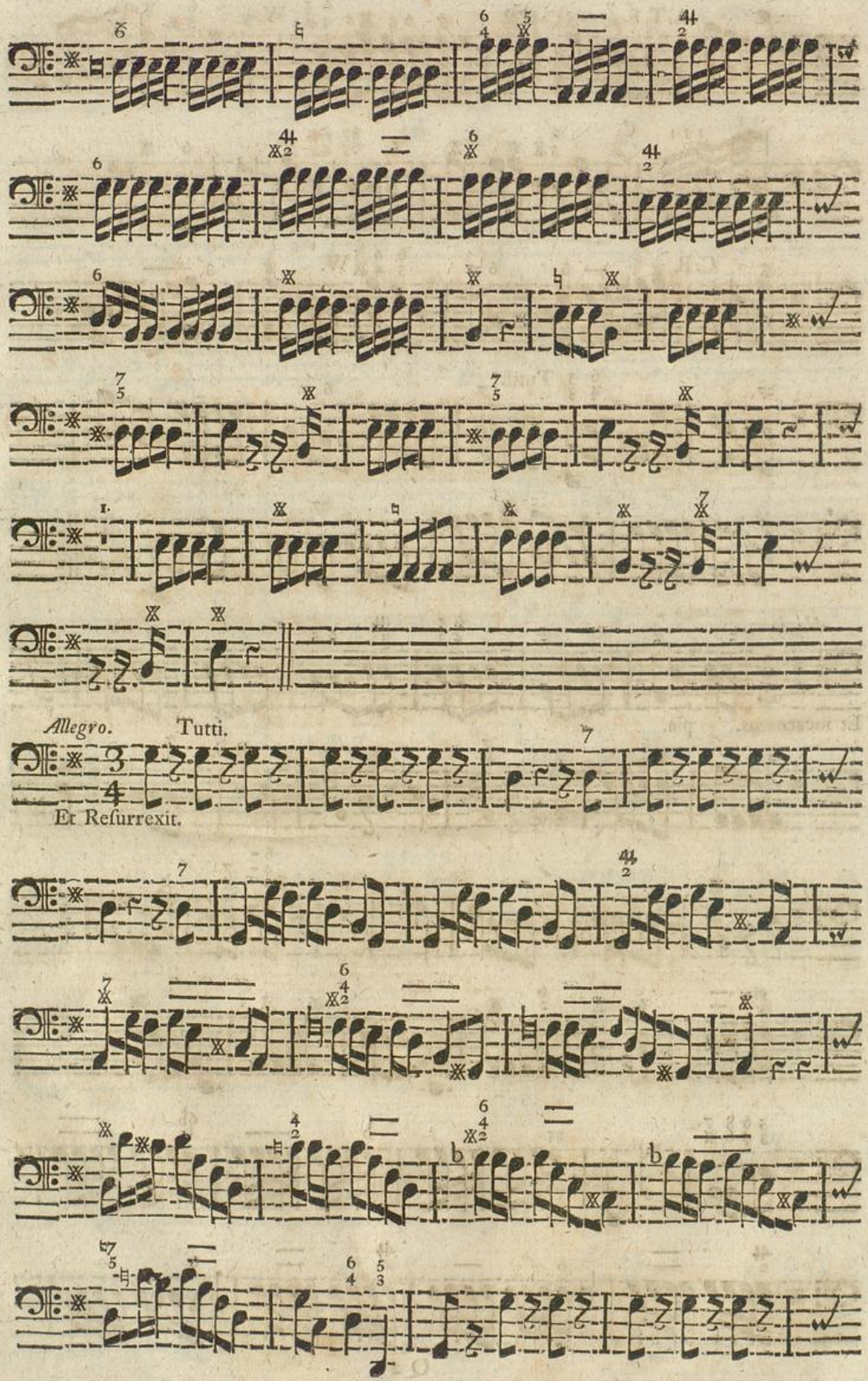
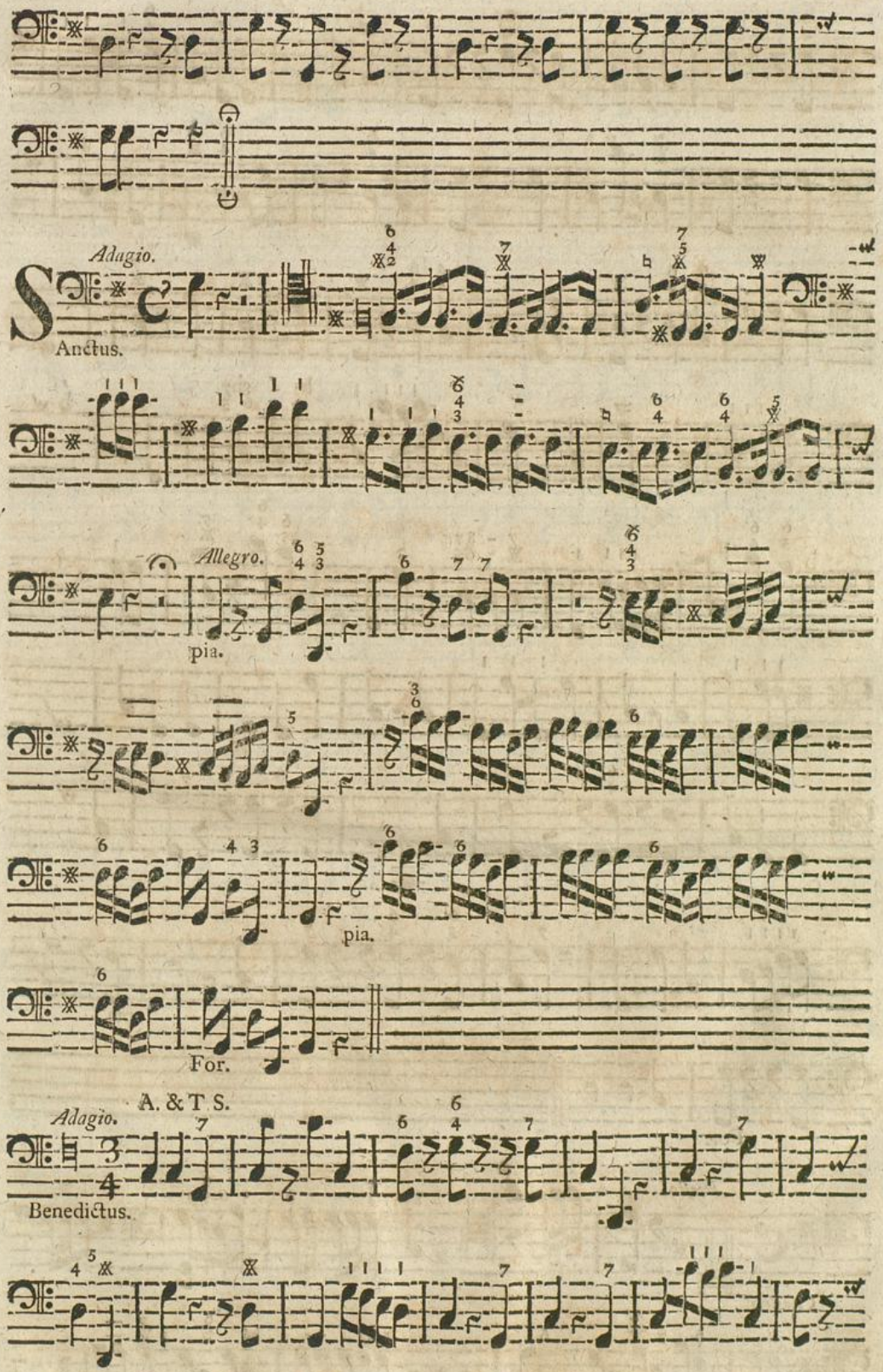
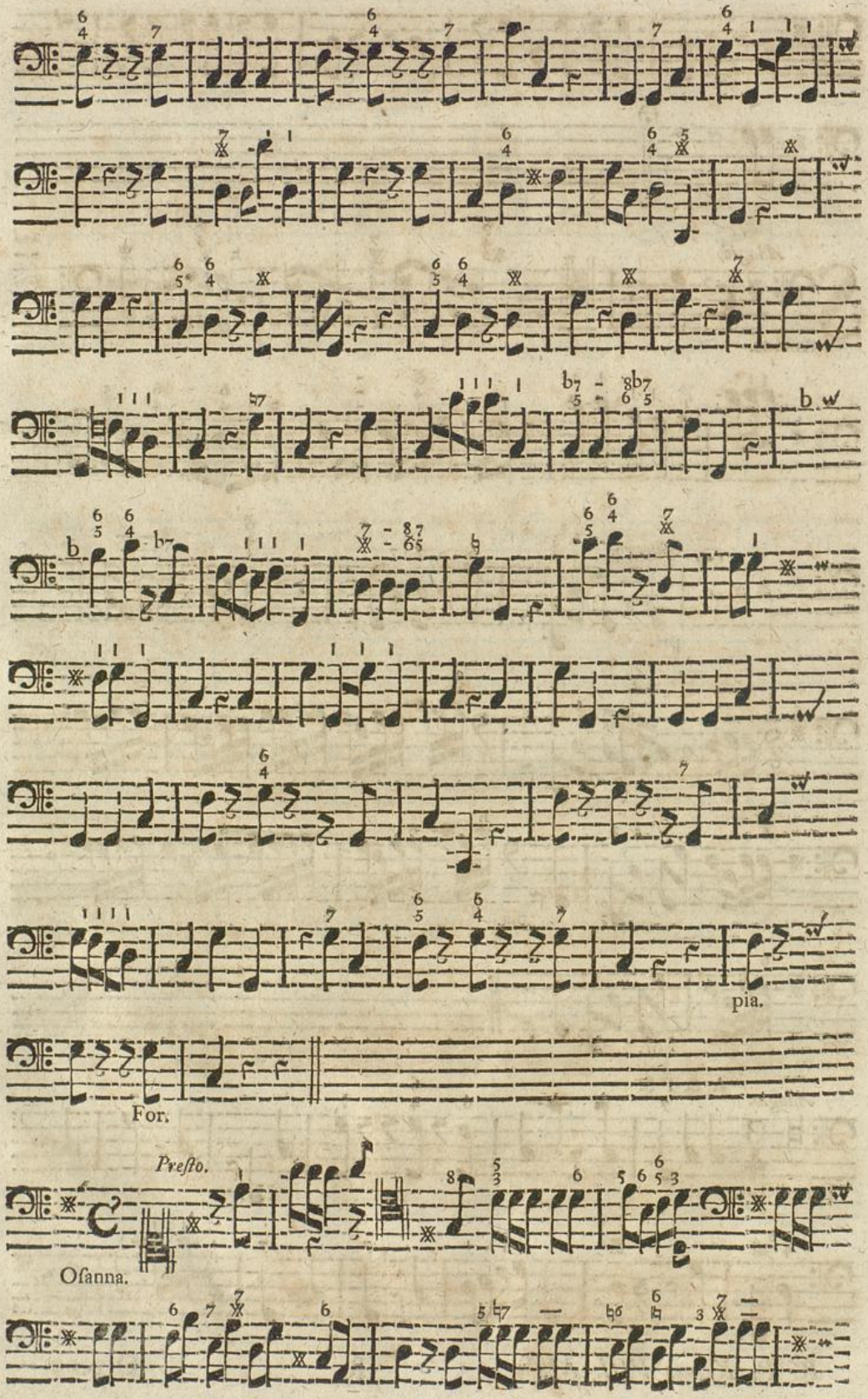

A. T. S.
W.
C.
C. B.
W.
Tutti.
Adagio.
Et incarnatus.
pia.
B. S.


Allegro.
Tutti.
Et Resurrexit.


Adagio.
Anctus.
Allegro.
pia.
pia.
For.
A. & T S.
Adagio.
Benedictus.



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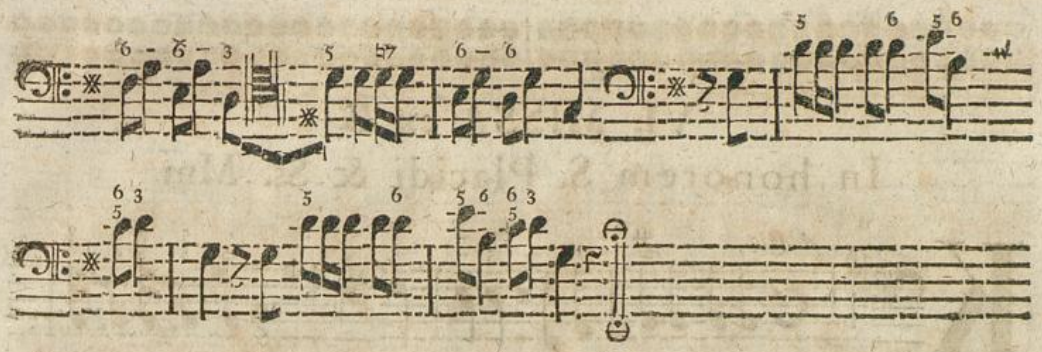
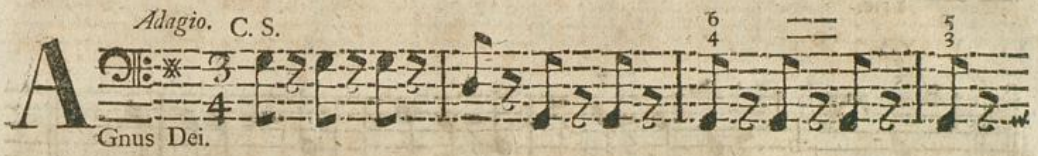
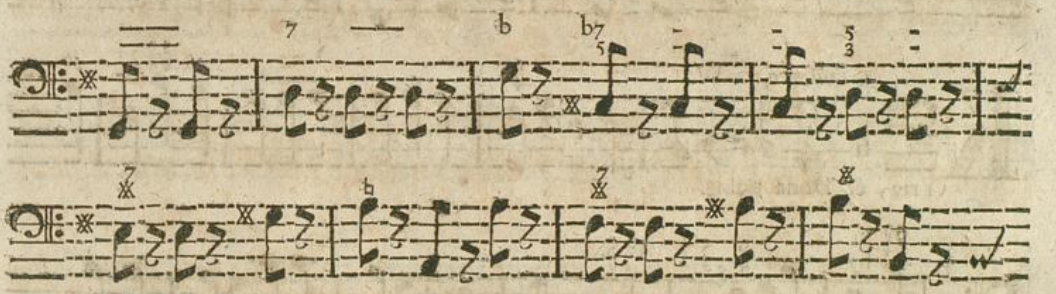


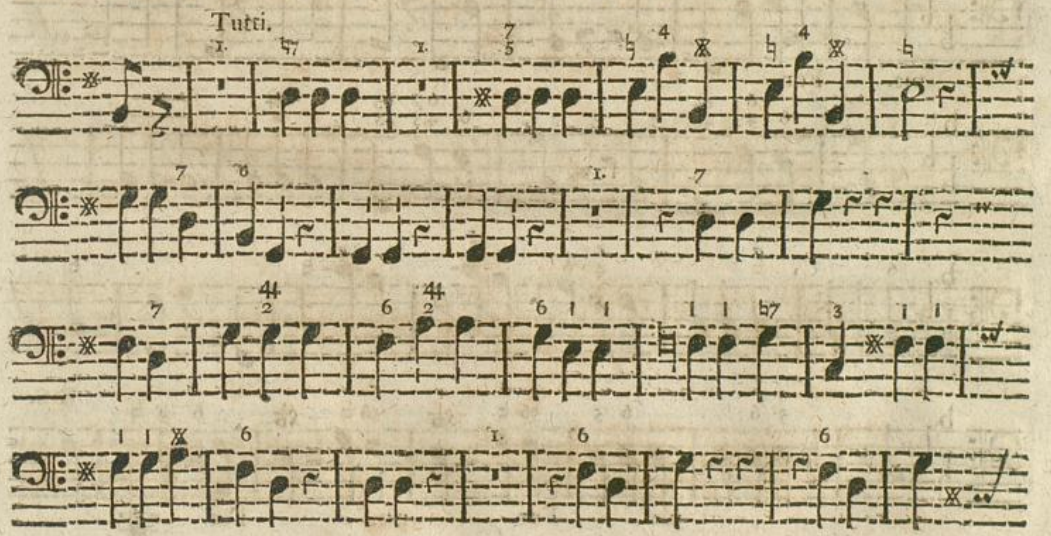
Adagio. C. S.



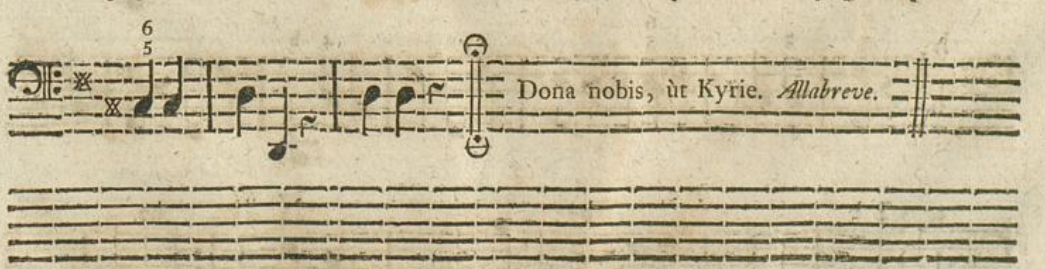
A Gnus Dei.



Tutti.

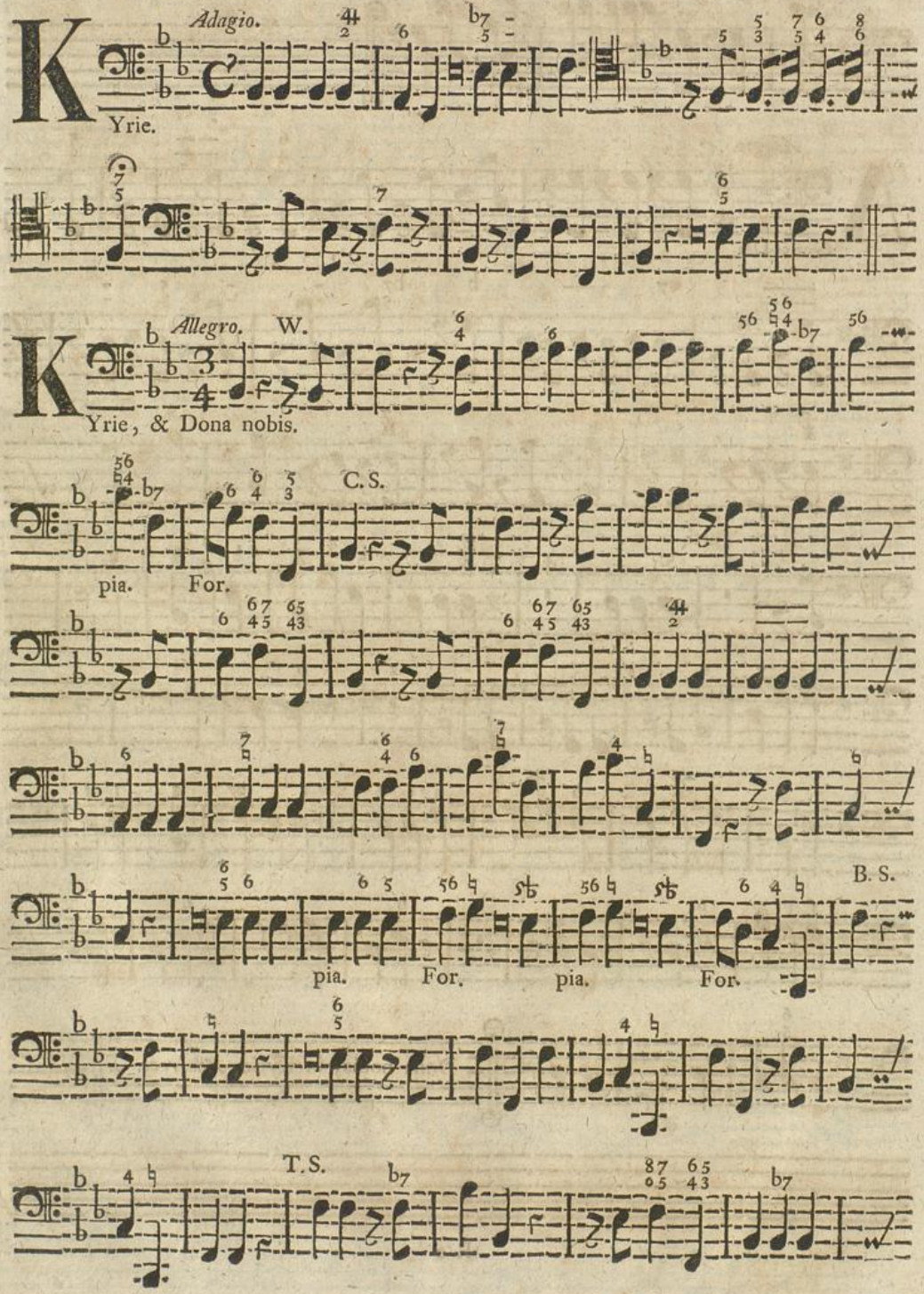


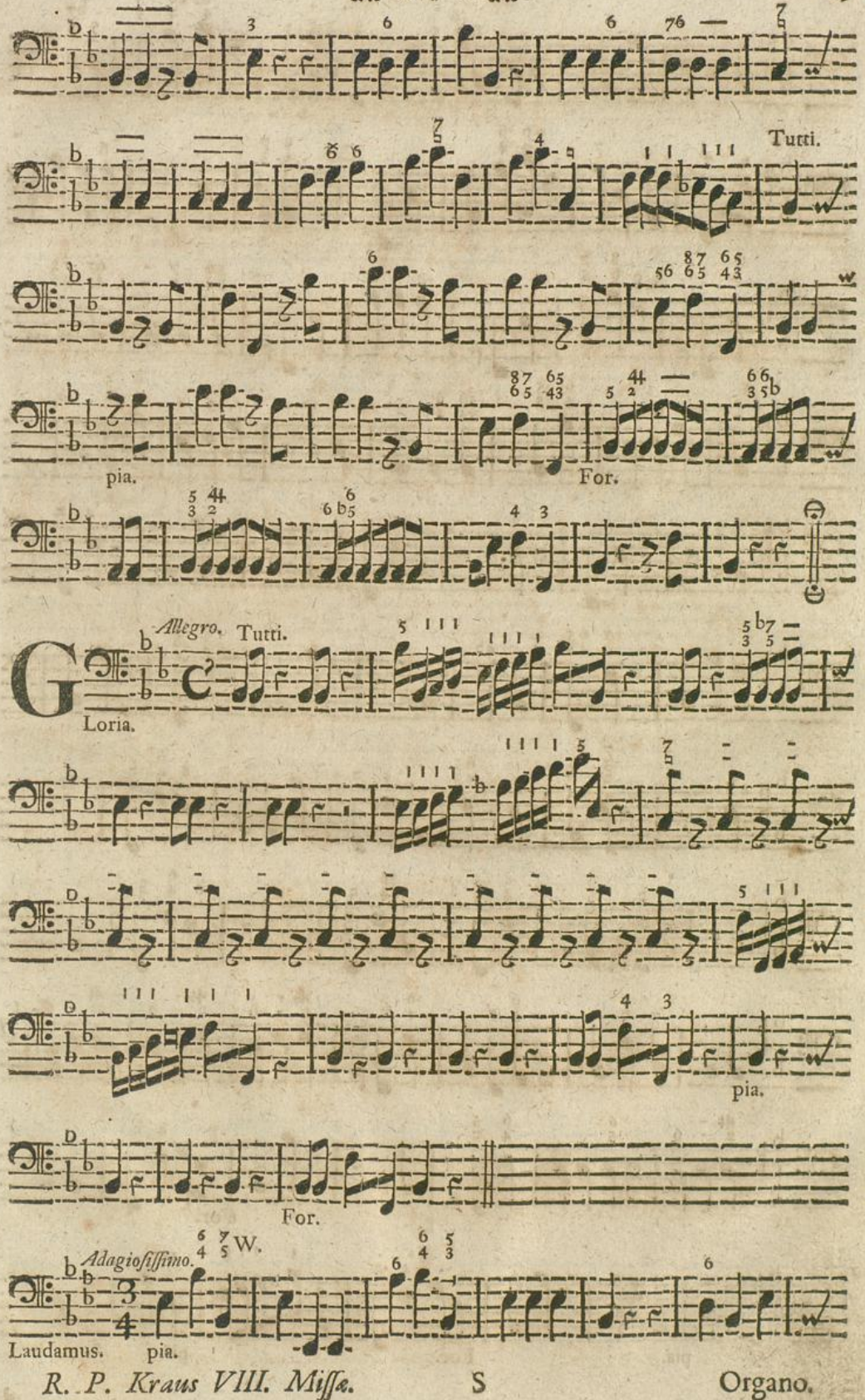
Dona nobis, ùt Kyrie. *Allabreve.*

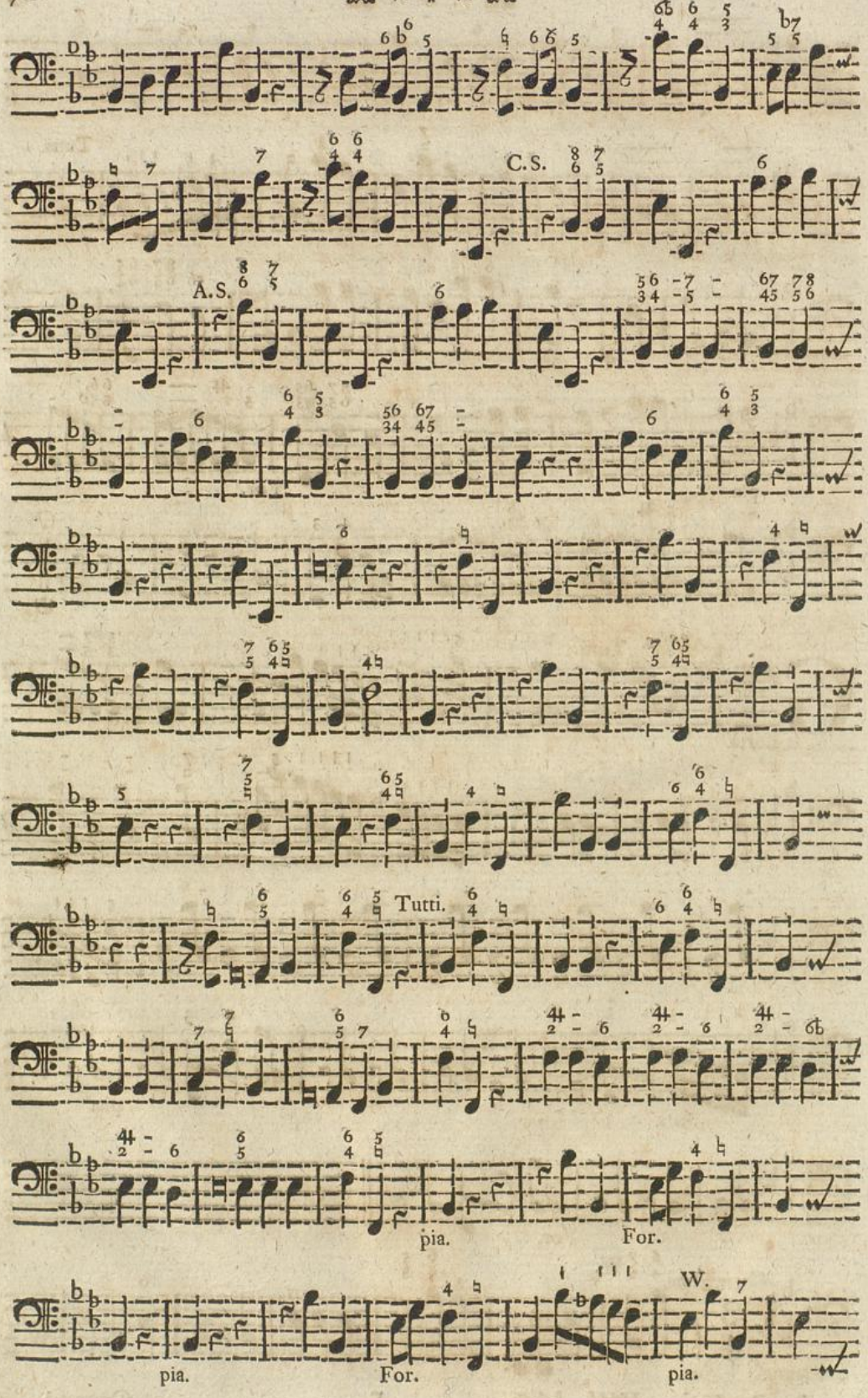


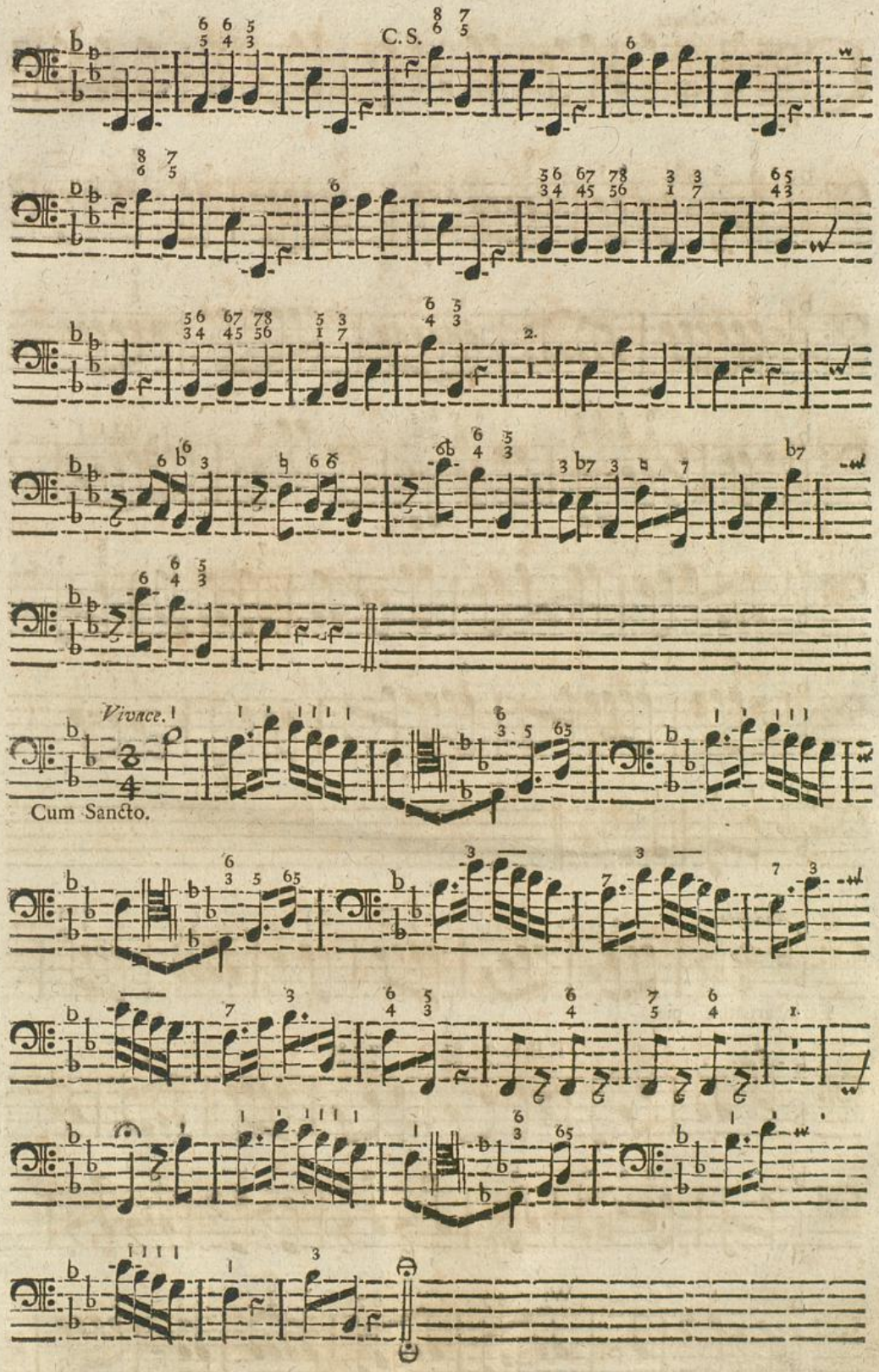
VI. MISSA ex B.

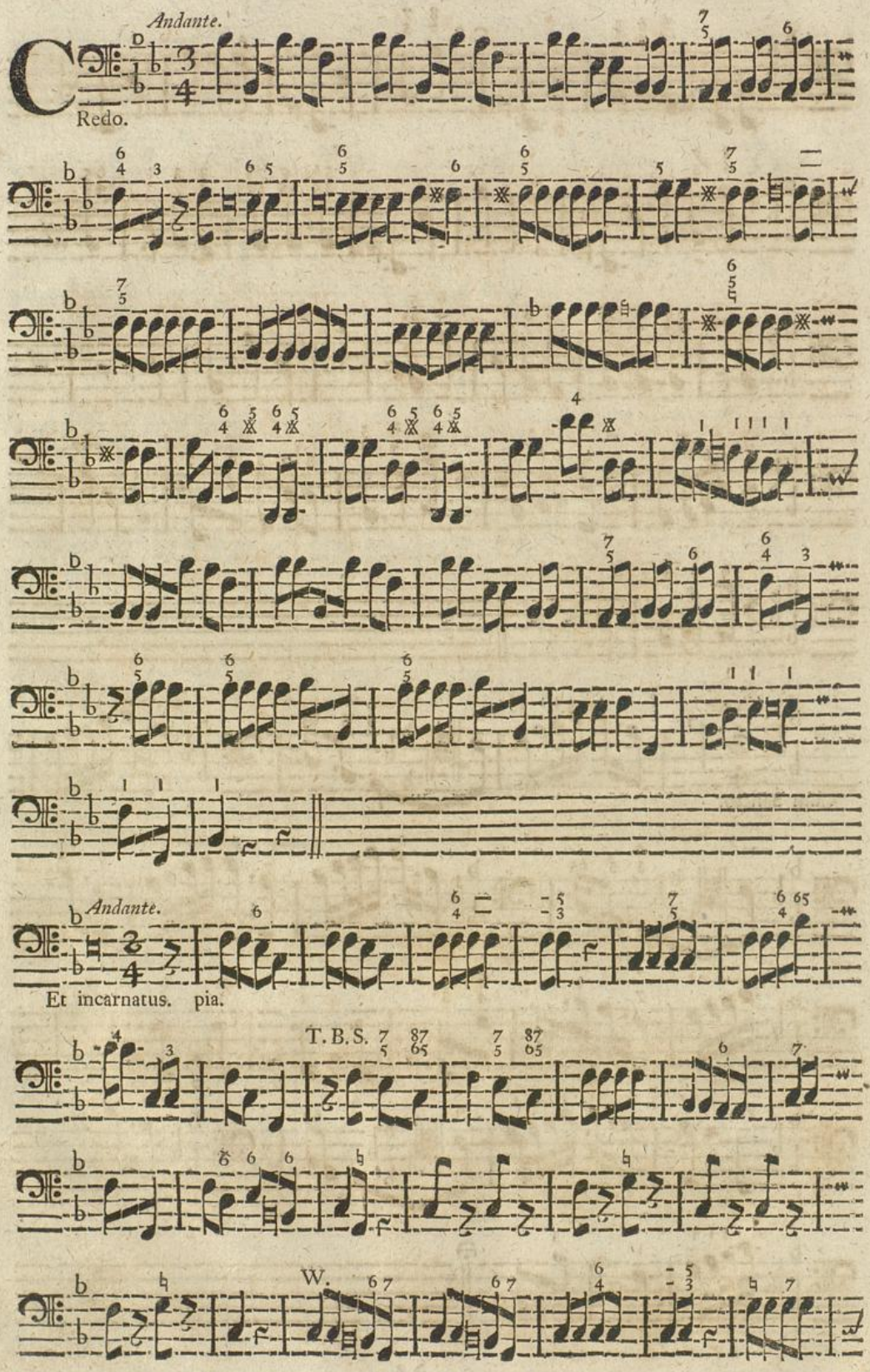
In honorem S. Placidi & Ss. Mm.




Tutti.
pia.
For.
Allegro.
Tutti.
Loria.
pia.
For.
Adagiosissimo.
Laudamus.
pia.


C.S.
A.S.
Tutti.
pia.
For.
pia.
For.
W.
pia.


C.S.
2.
Vivace.
Cum Sancto.



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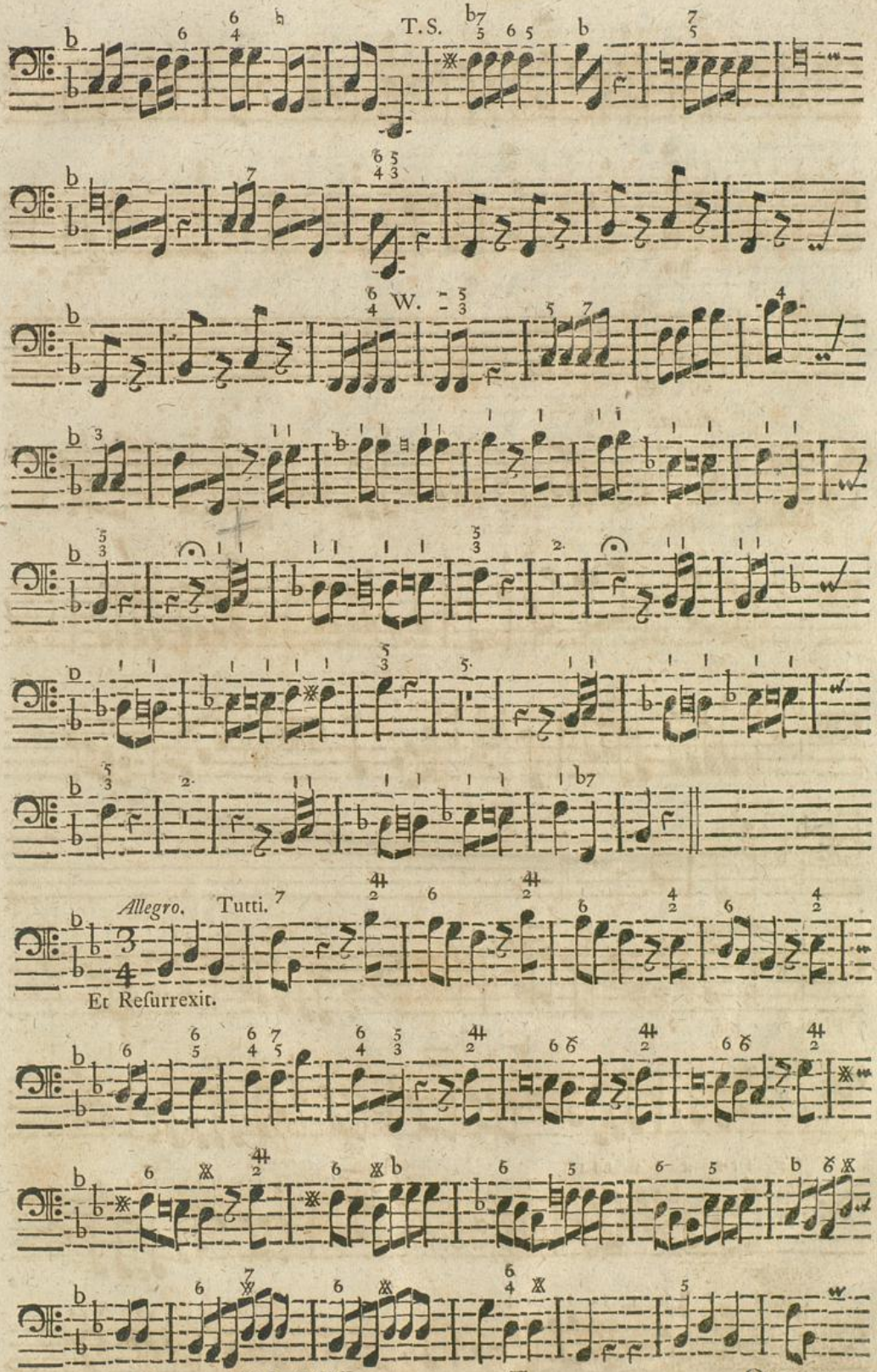
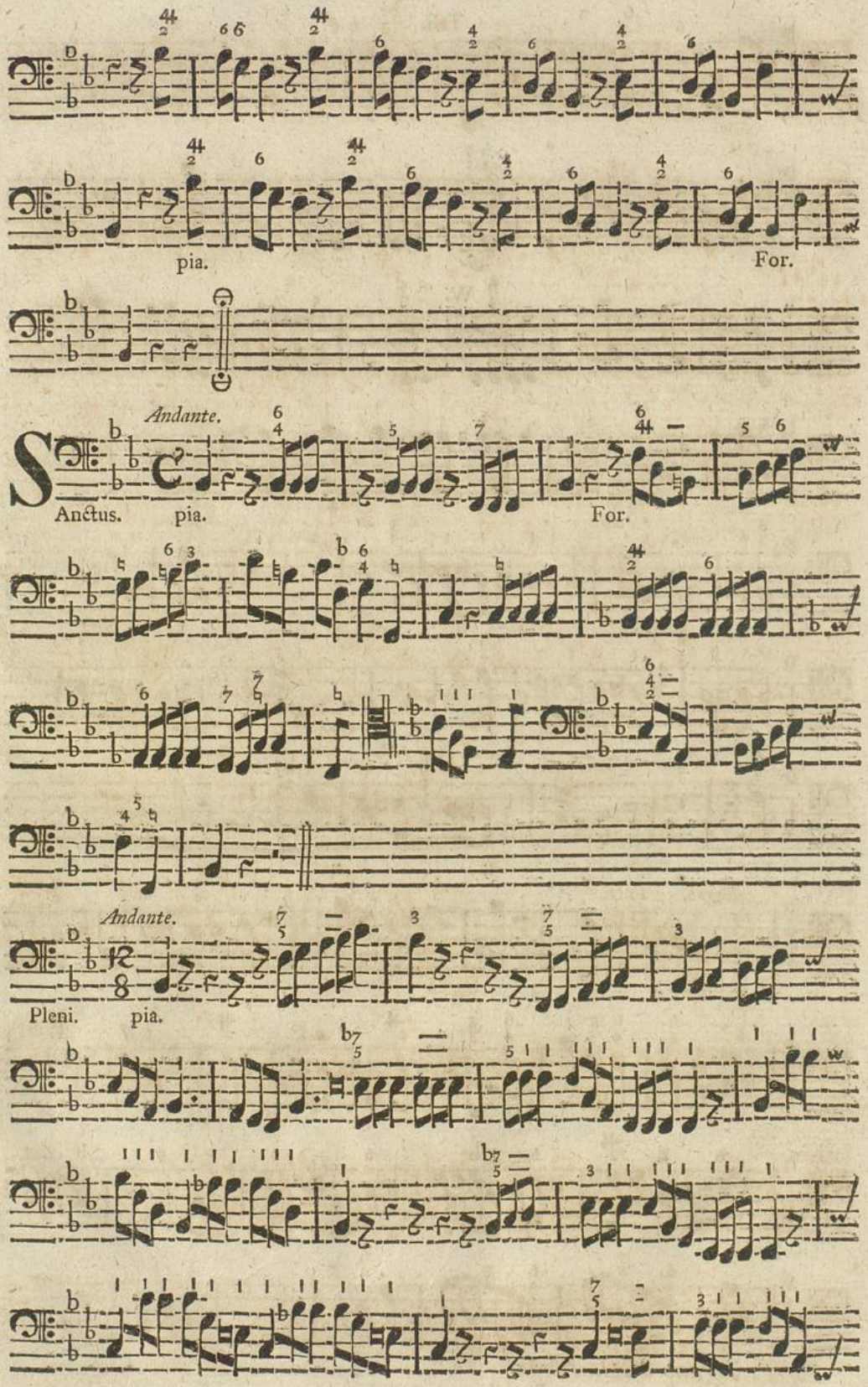
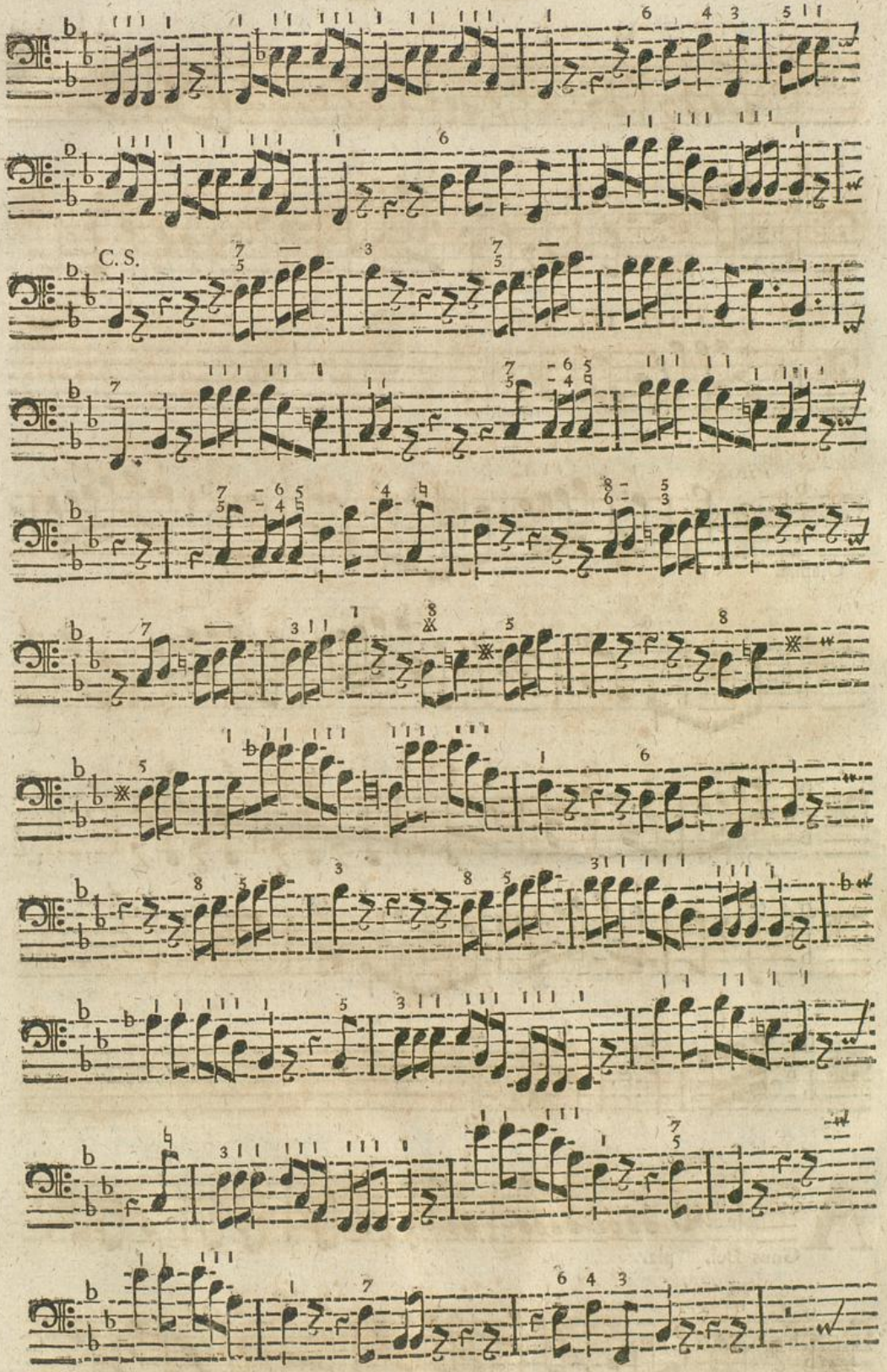
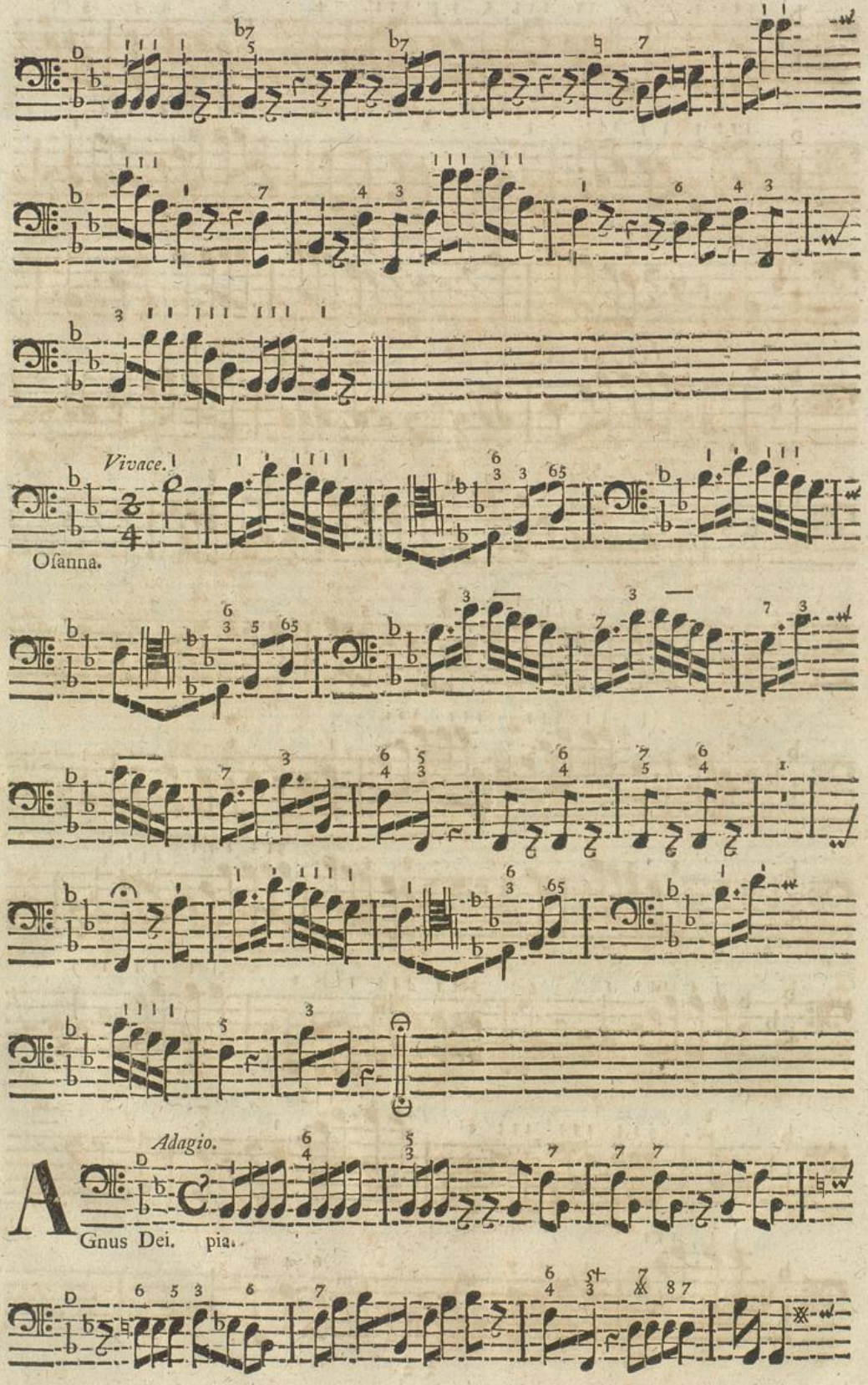
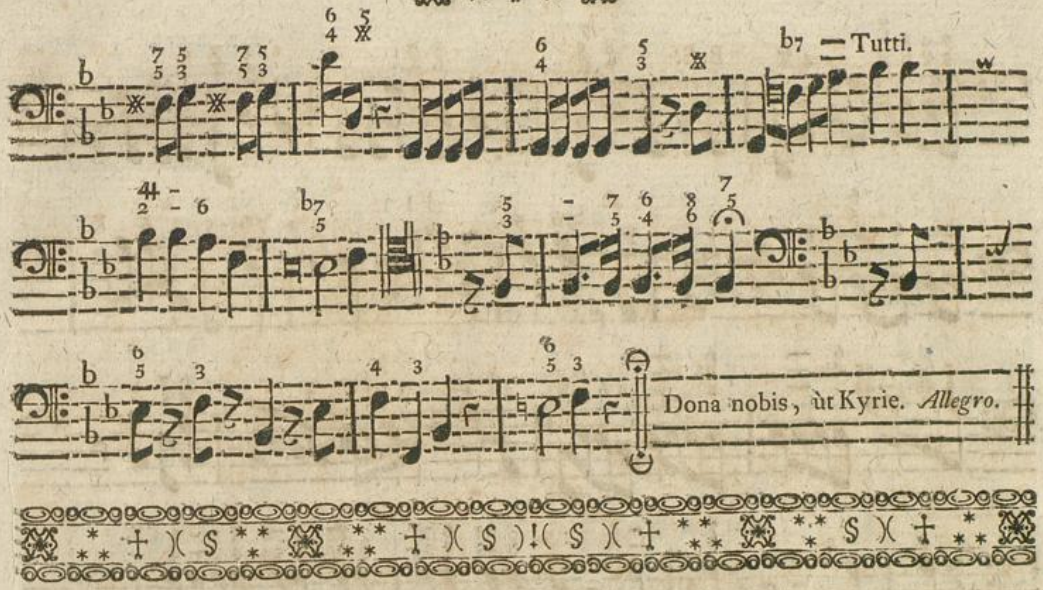

T.S.
W.
Allegro.
Tutti.
Et Resurrexit.

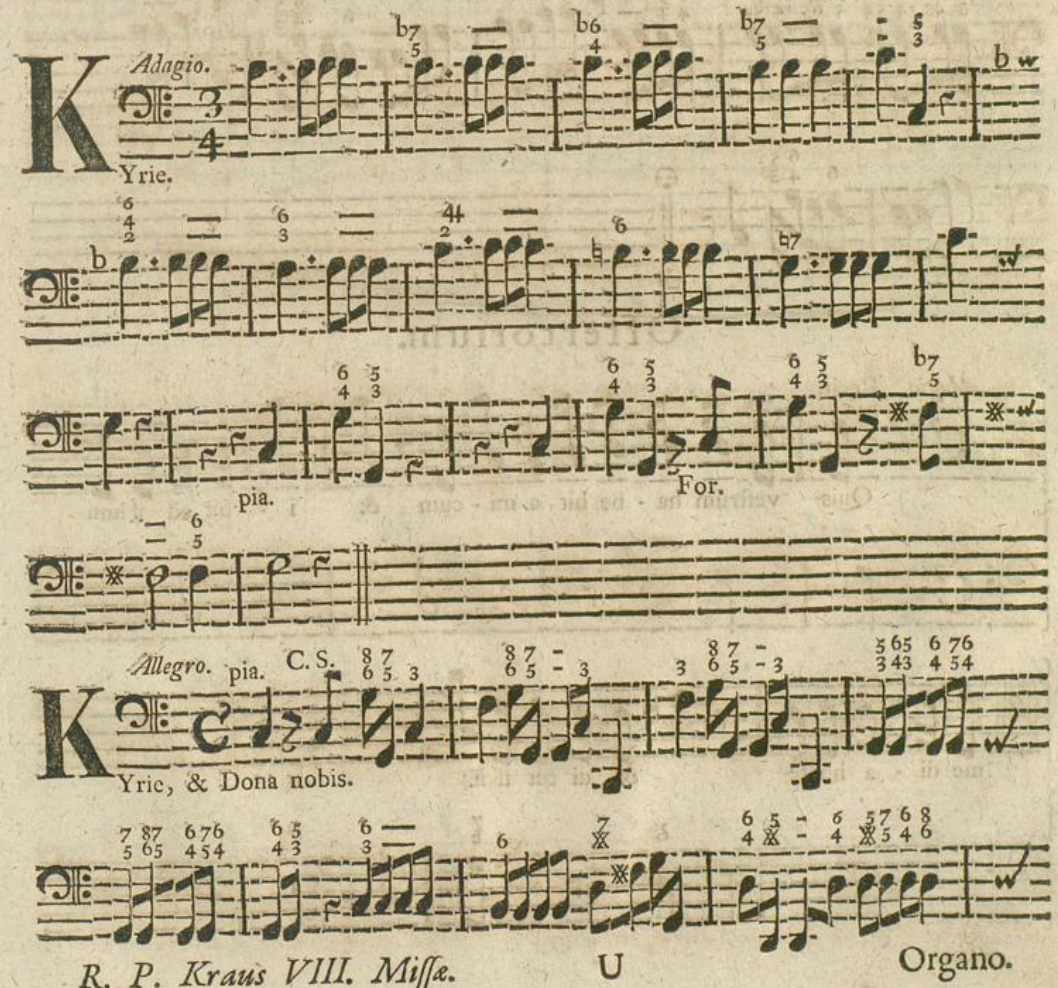

pia.
For.
Andante.
Anctus.
pia.
For.
Andante.
Pleni.
pia.

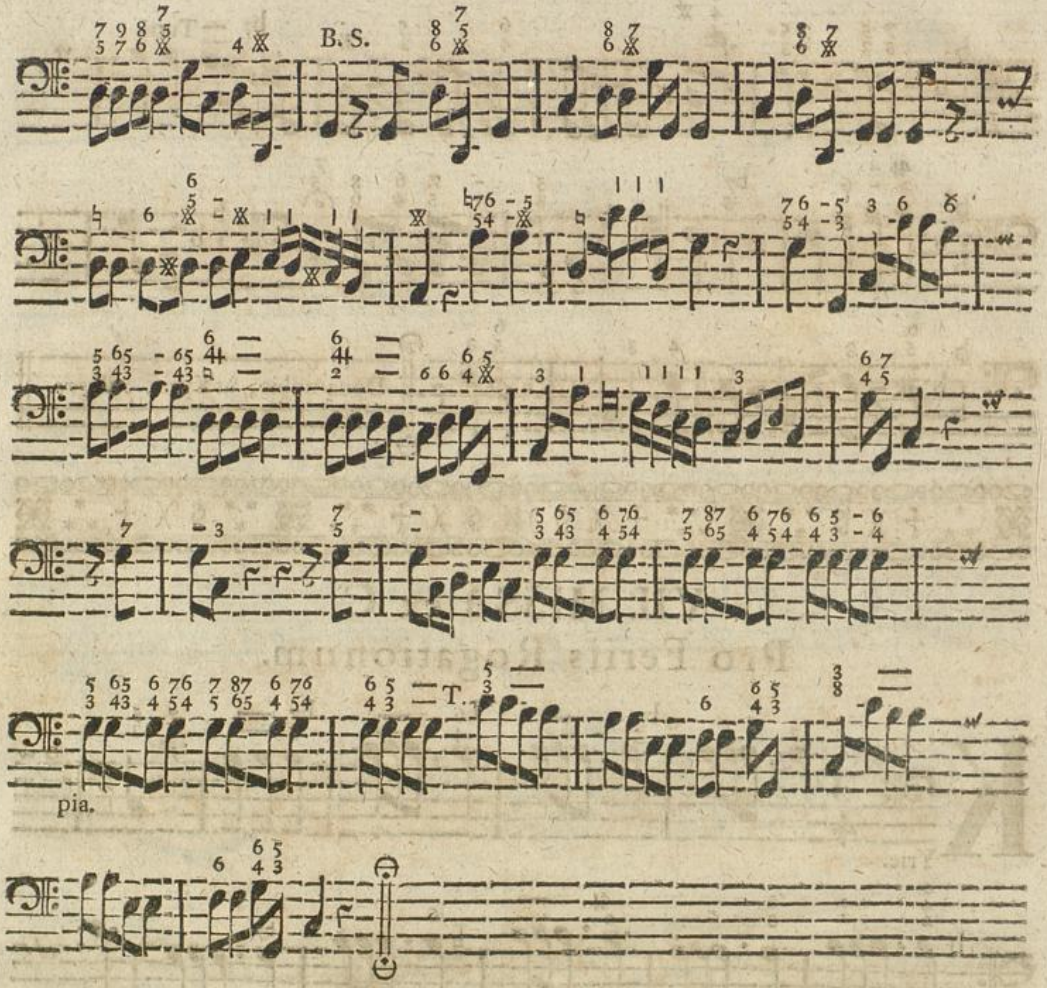

C. S.


Vivace.
Osanna.
Adagio.
Agnus Dei. pia.

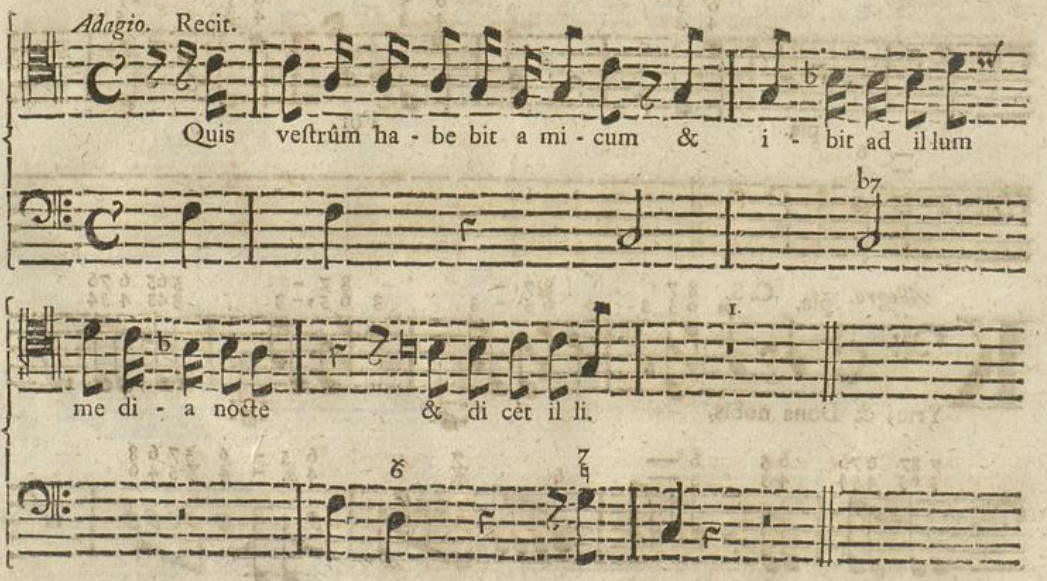


VII. MISSA ex C.
Pro Feriis Rogationum.



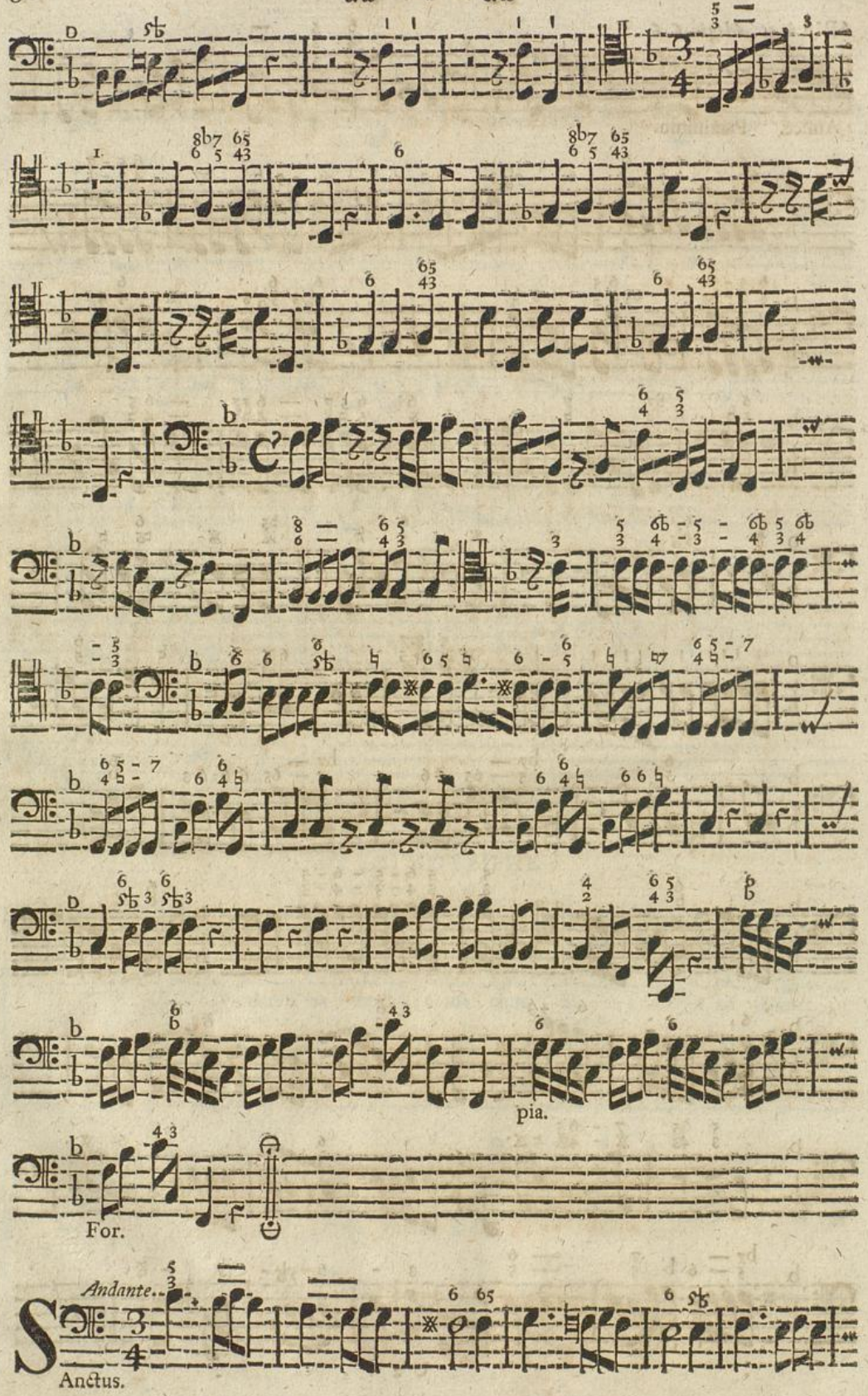


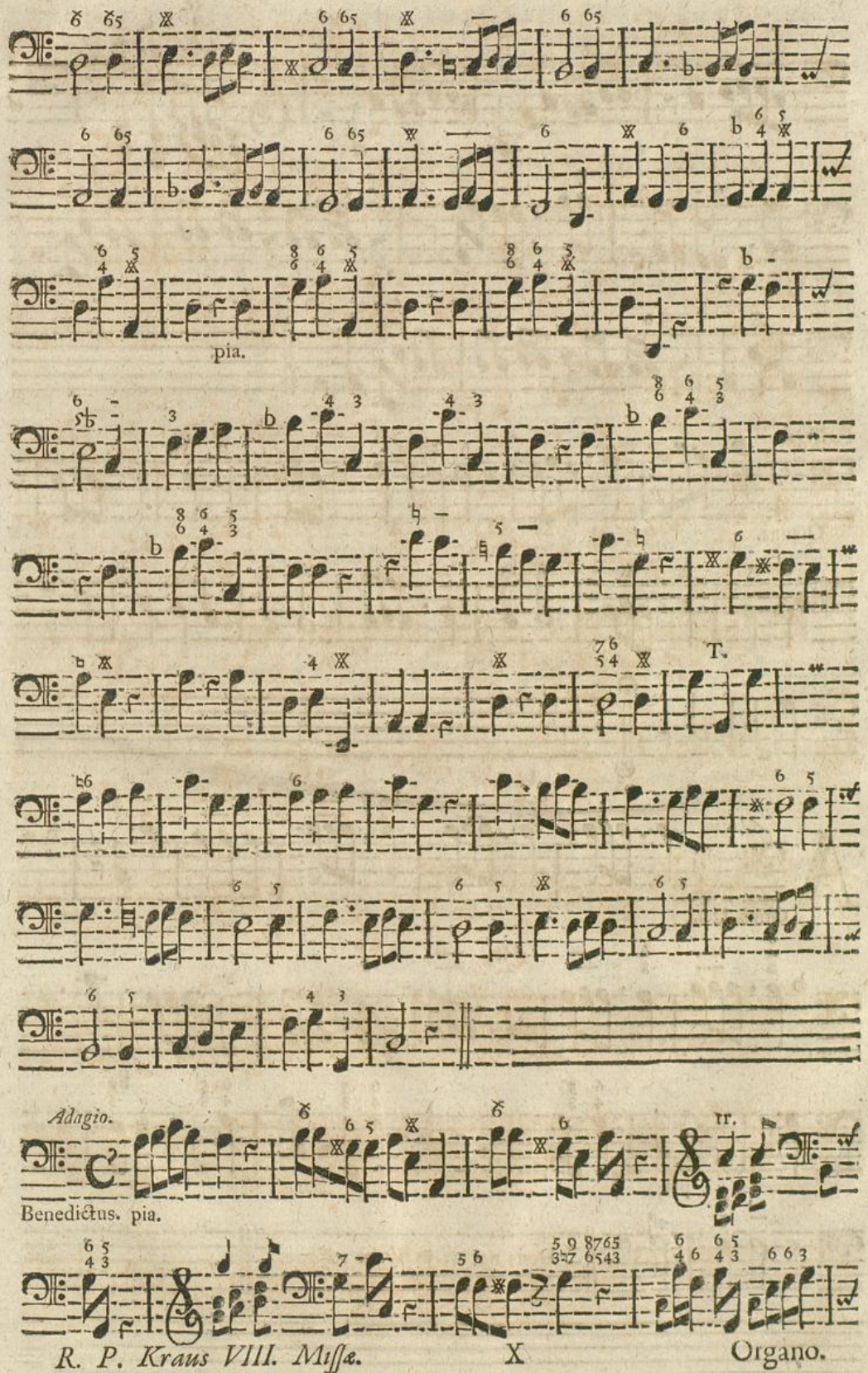
Offertorium.

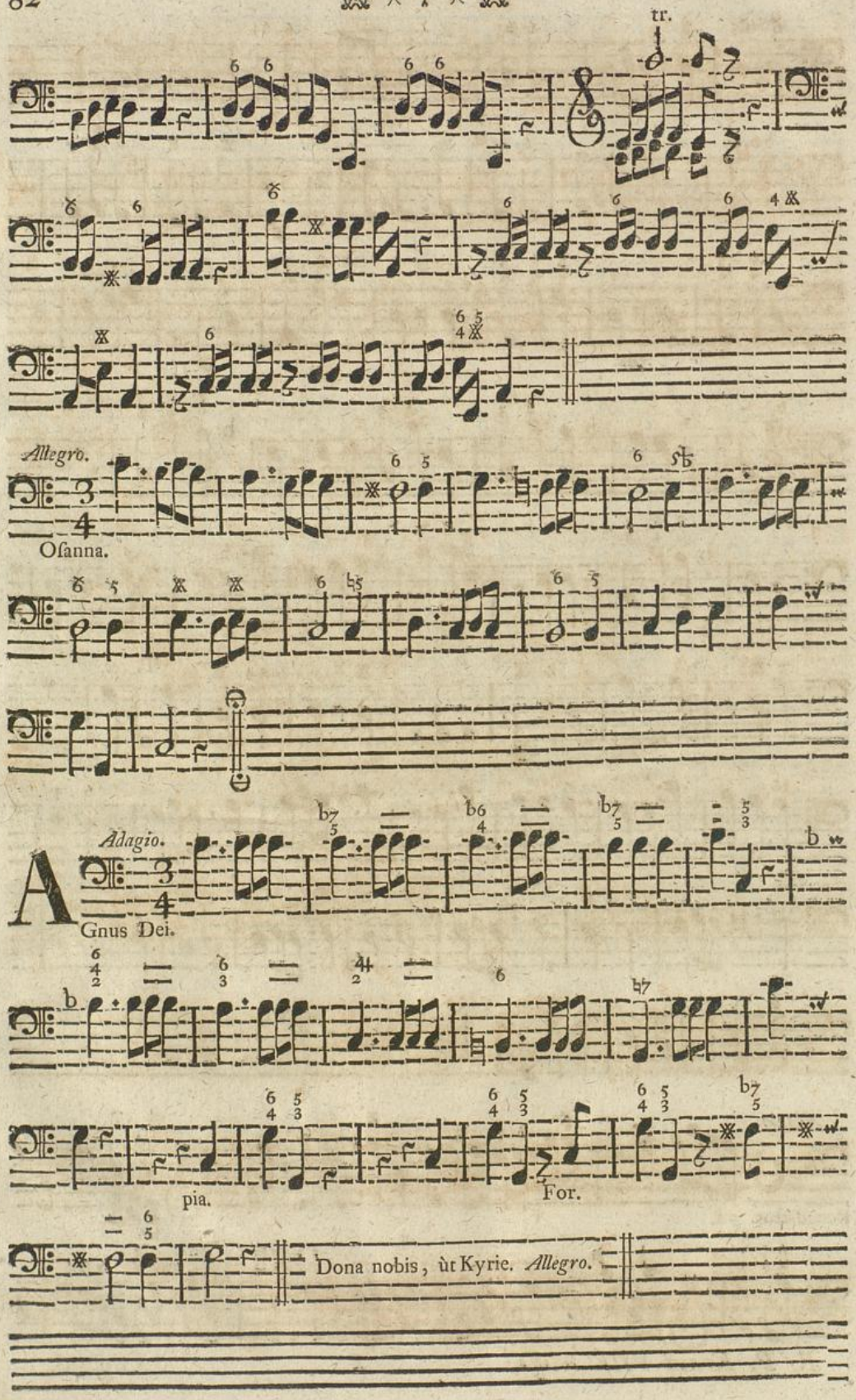


ARIA à 4. *Adagio.*

Amice. Pianissimo.

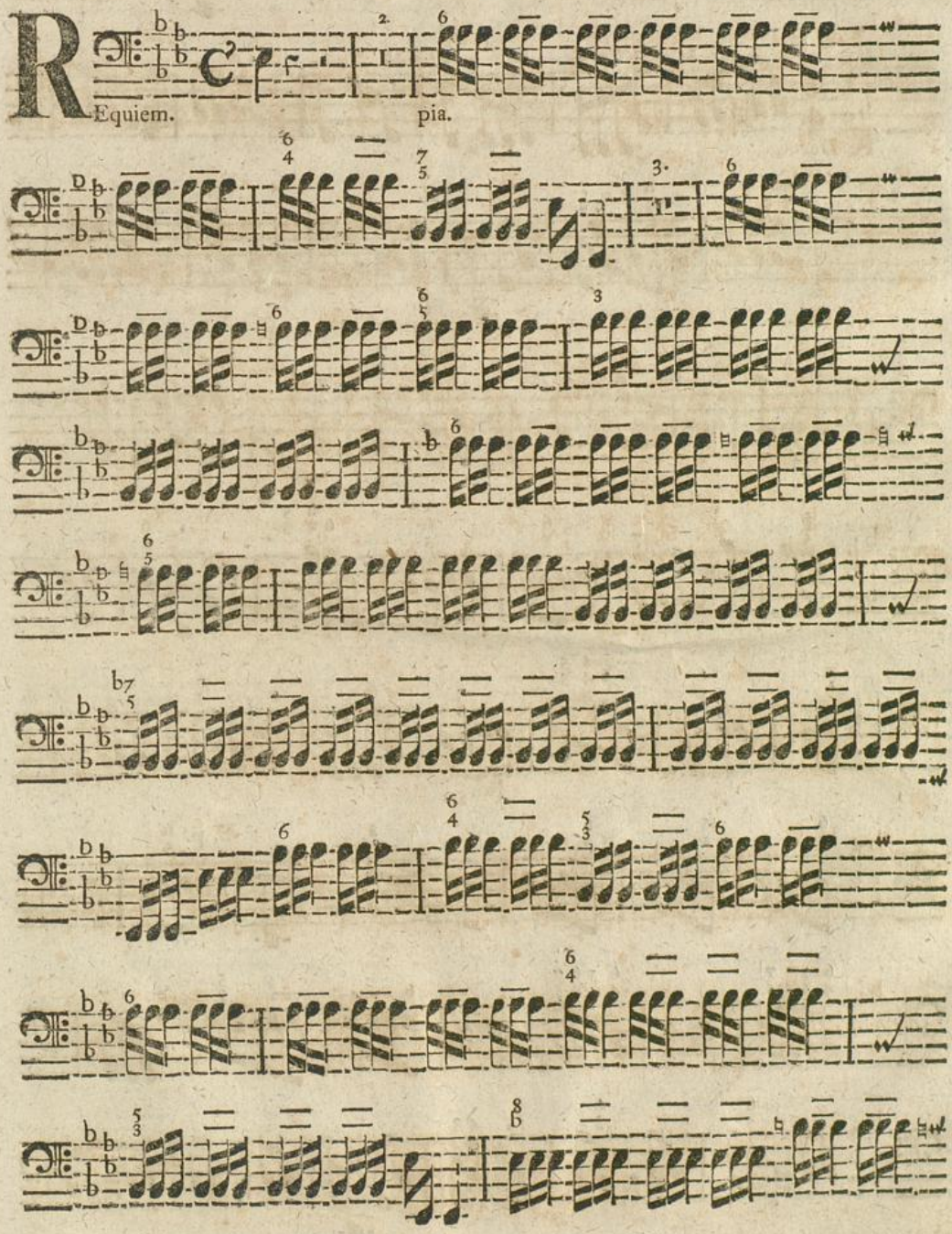

pia.
For.
Andante.
Anctus.

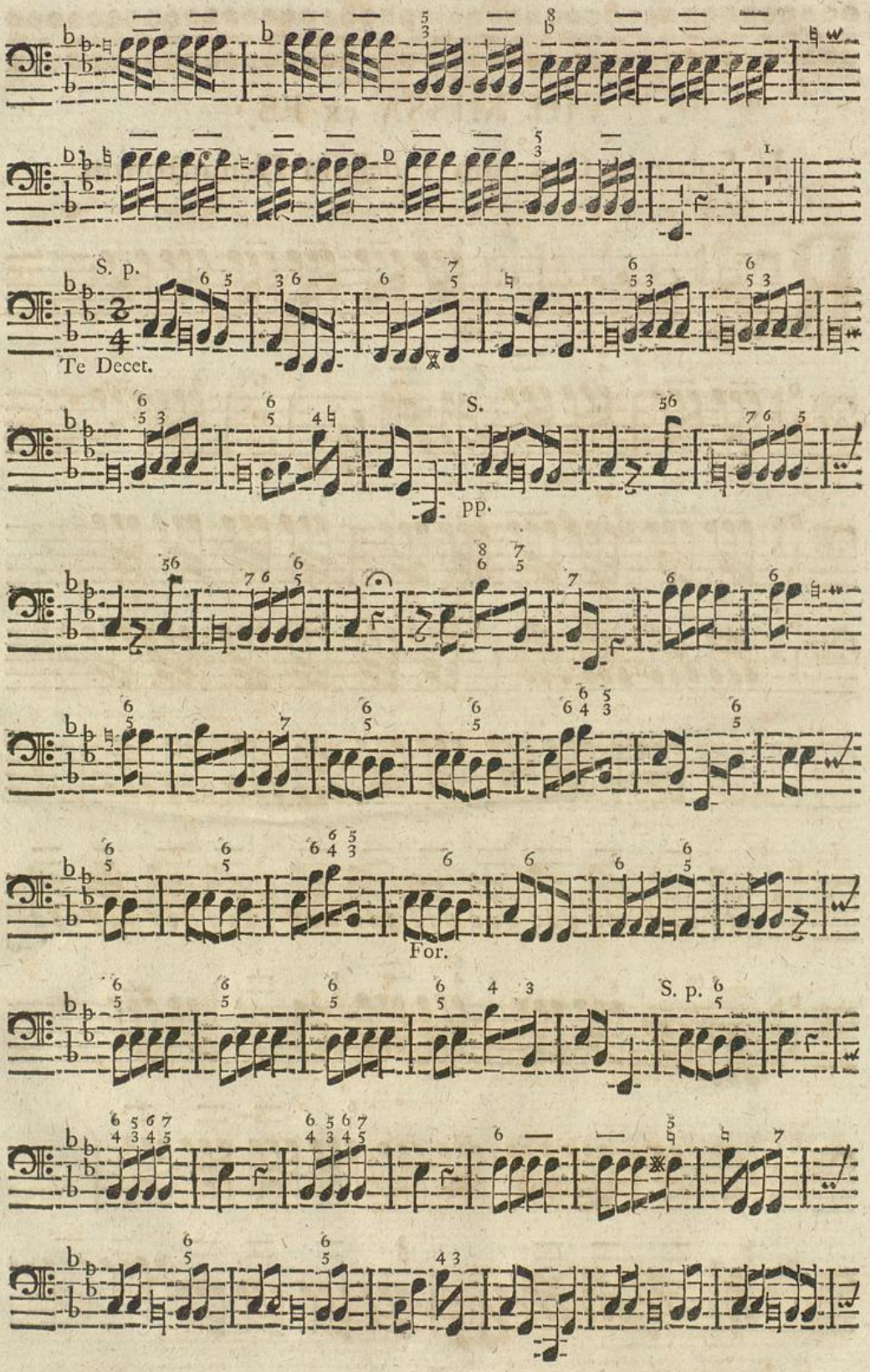

pia.
T.
Adagio.
tr.
Benedictus. pia.

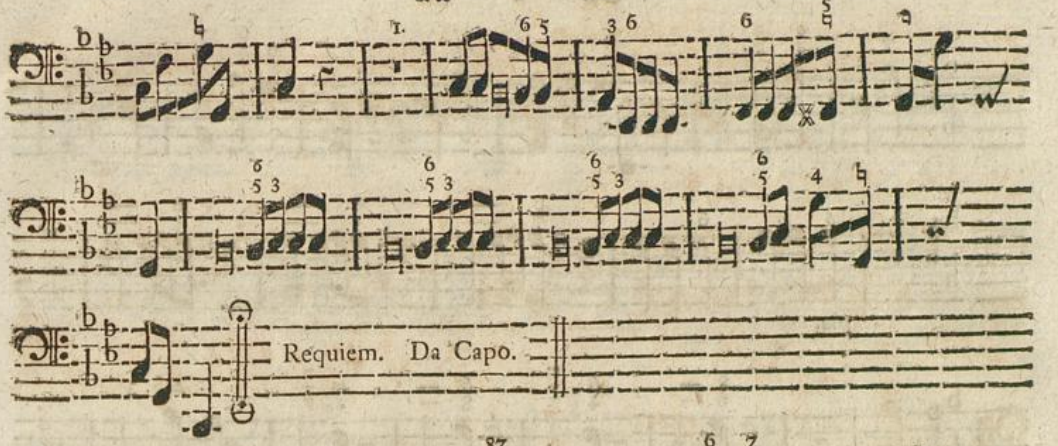

tr.
Allegro.
Osanna.
Adagio.
Agnus Dei.
pia.
For.
Dona nobis, ùt Kyrie. Allegro.

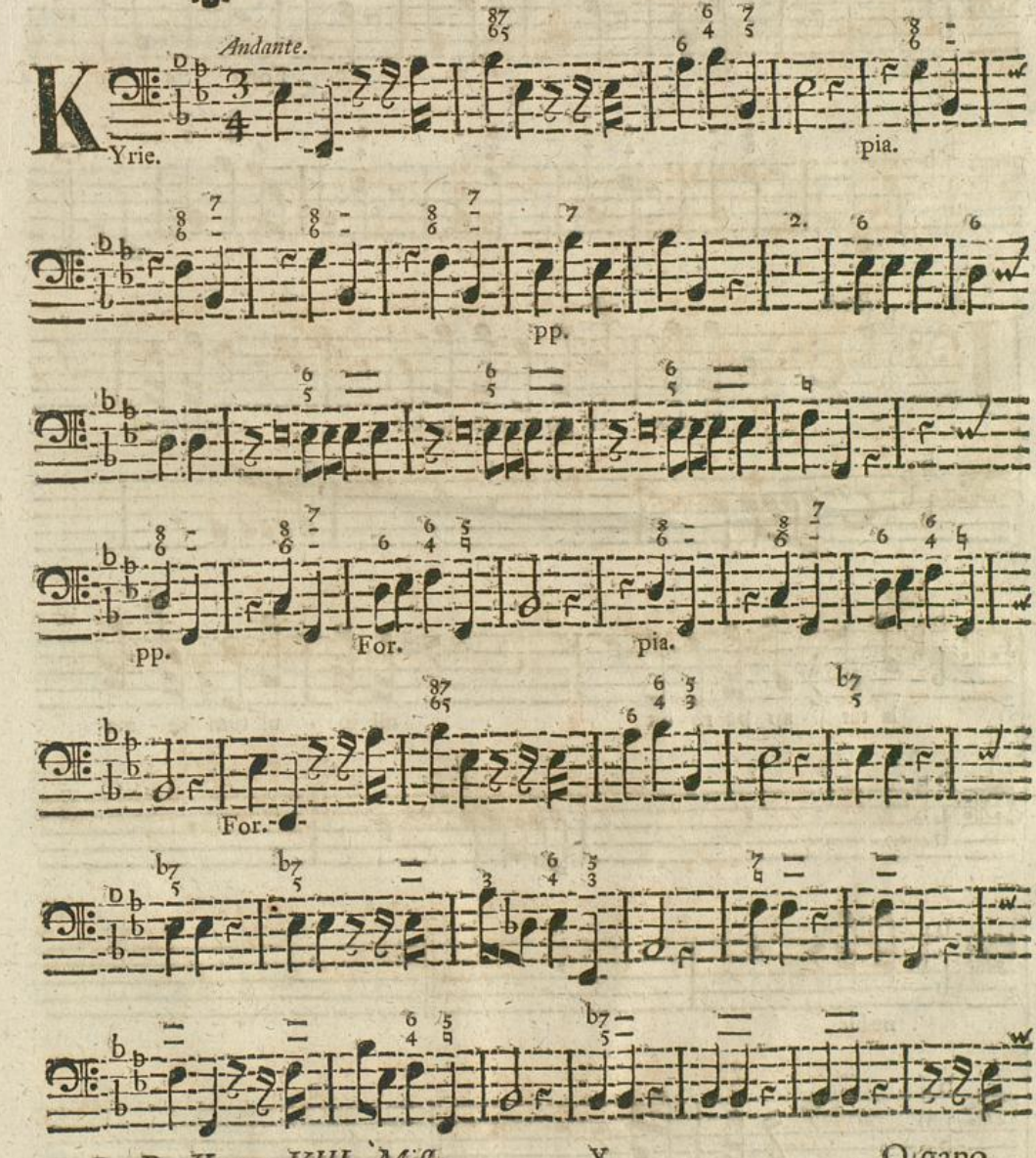
VIII. MISSA ex EB.

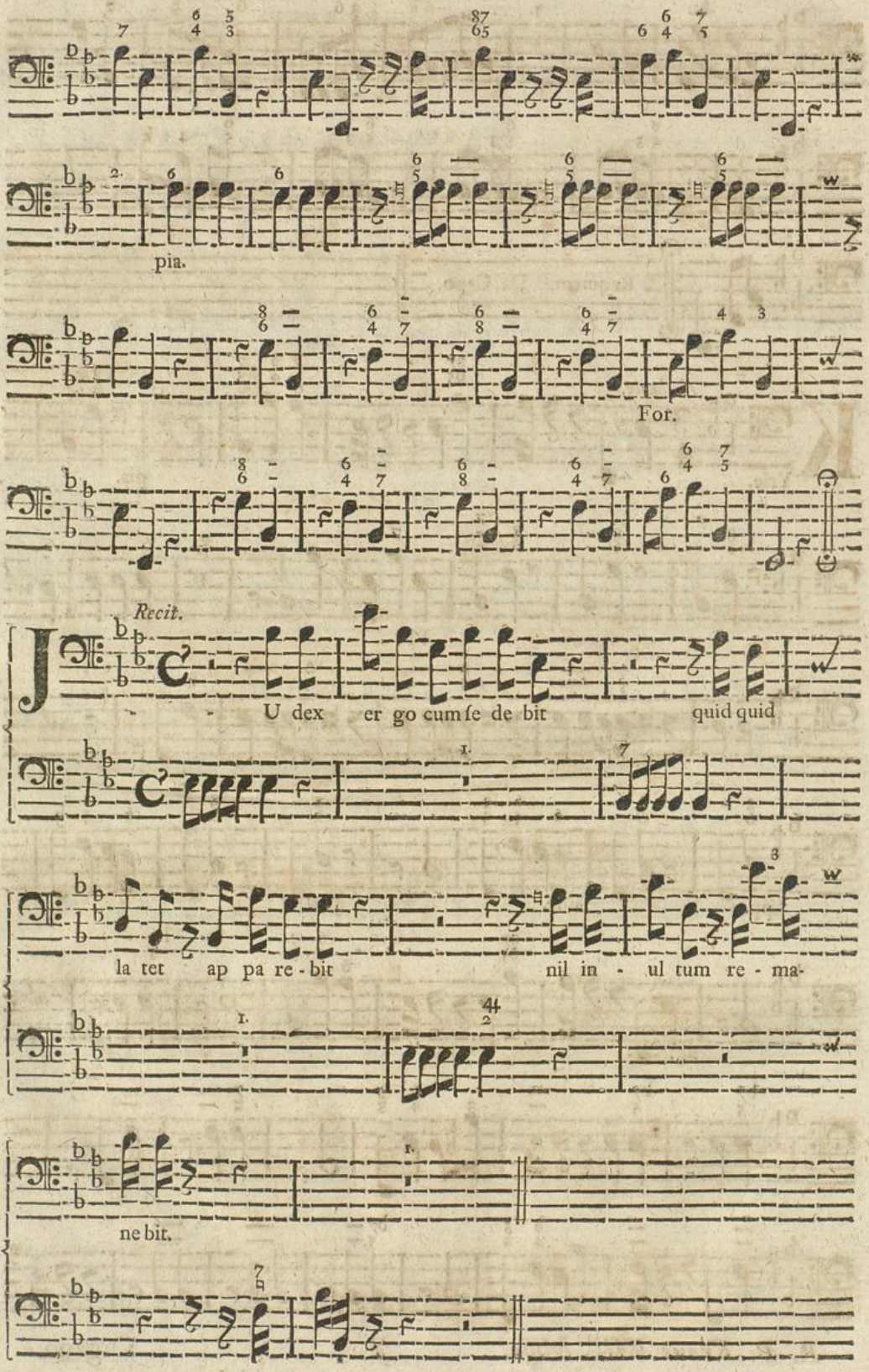
In Solamen Omnium Fidelium Defunctorum.

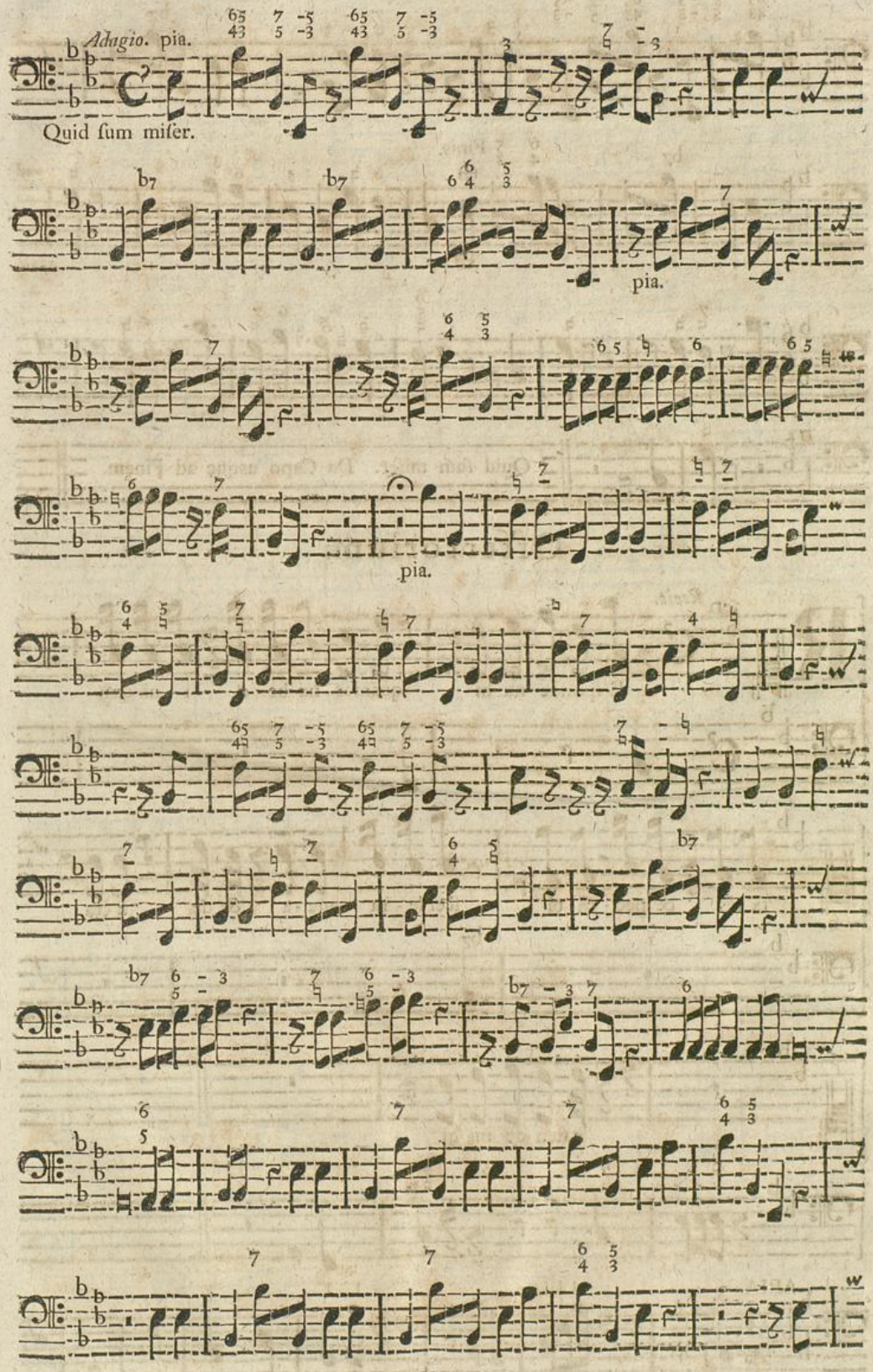


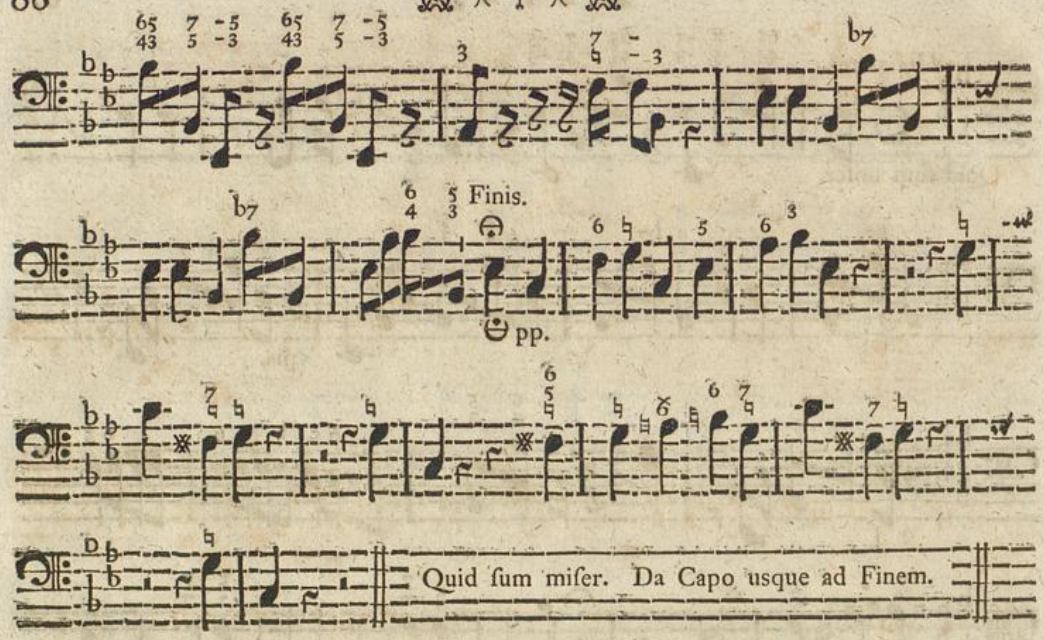

S. p.
Te Decet.
S.
pp.
For.
S. p.


Requiem. Da Capo.

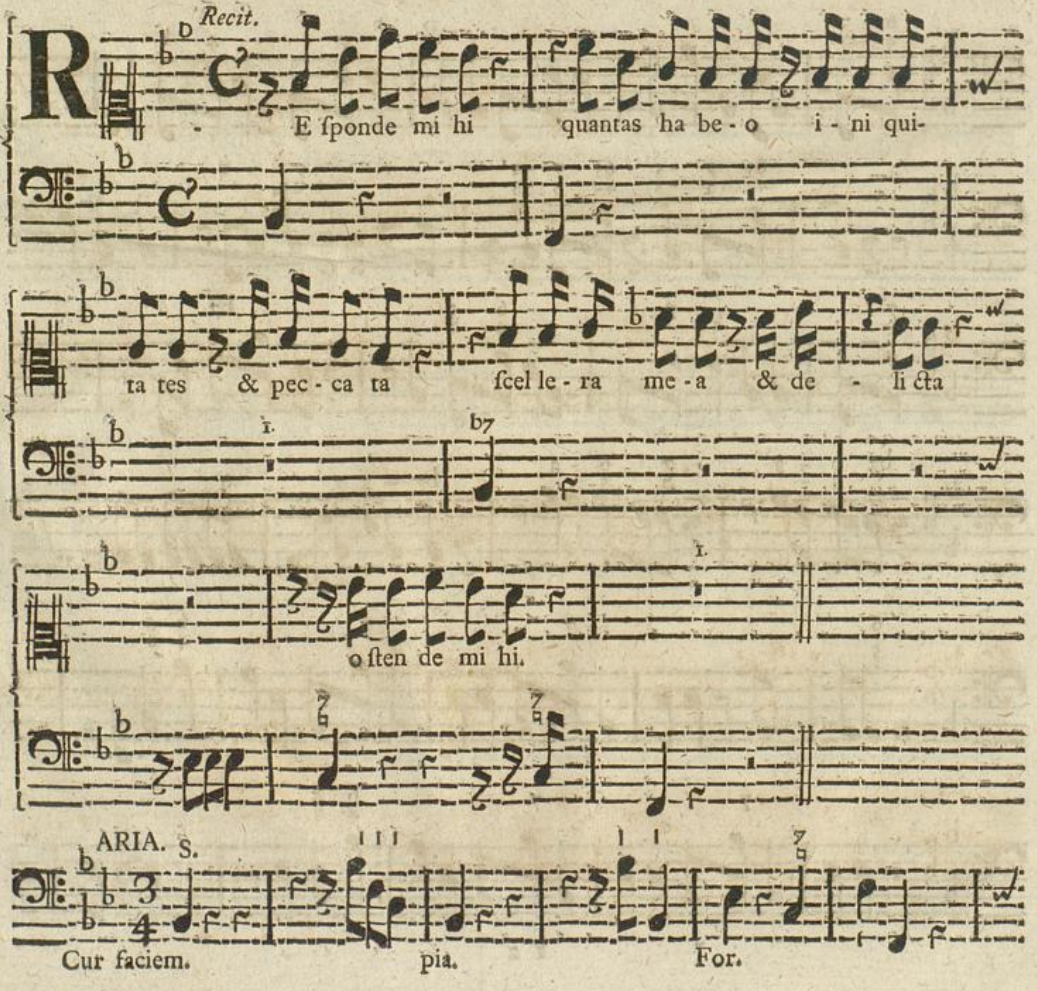

Andante.
Yrie.
pia.
pp.
pp.
For.
pia.
For.

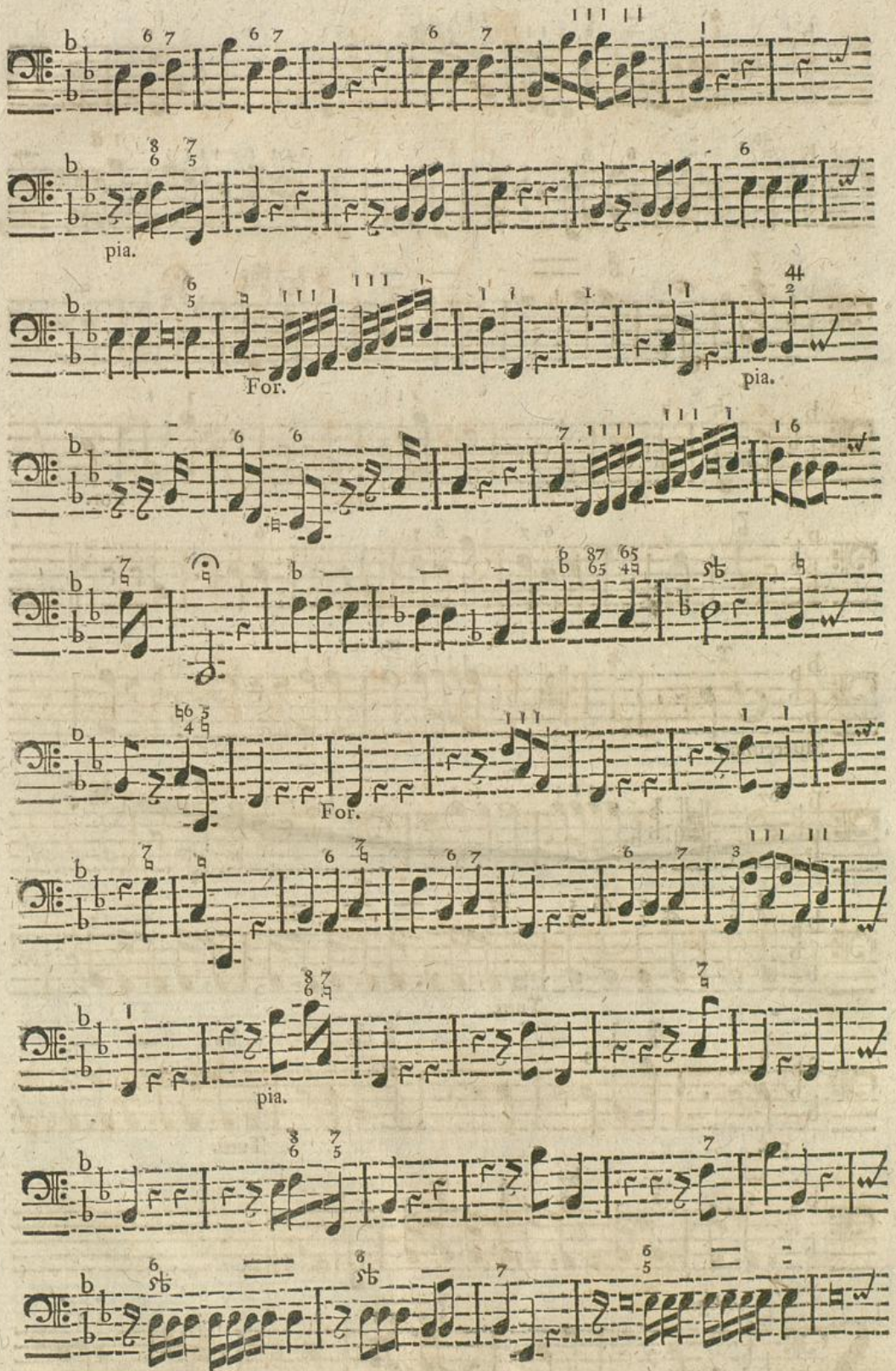

pia.
For.
Recit.
U dex er go cum ſe de bit quid quid
la tet ap pa re-bit nil in - ul tum re - ma-
ne bit.

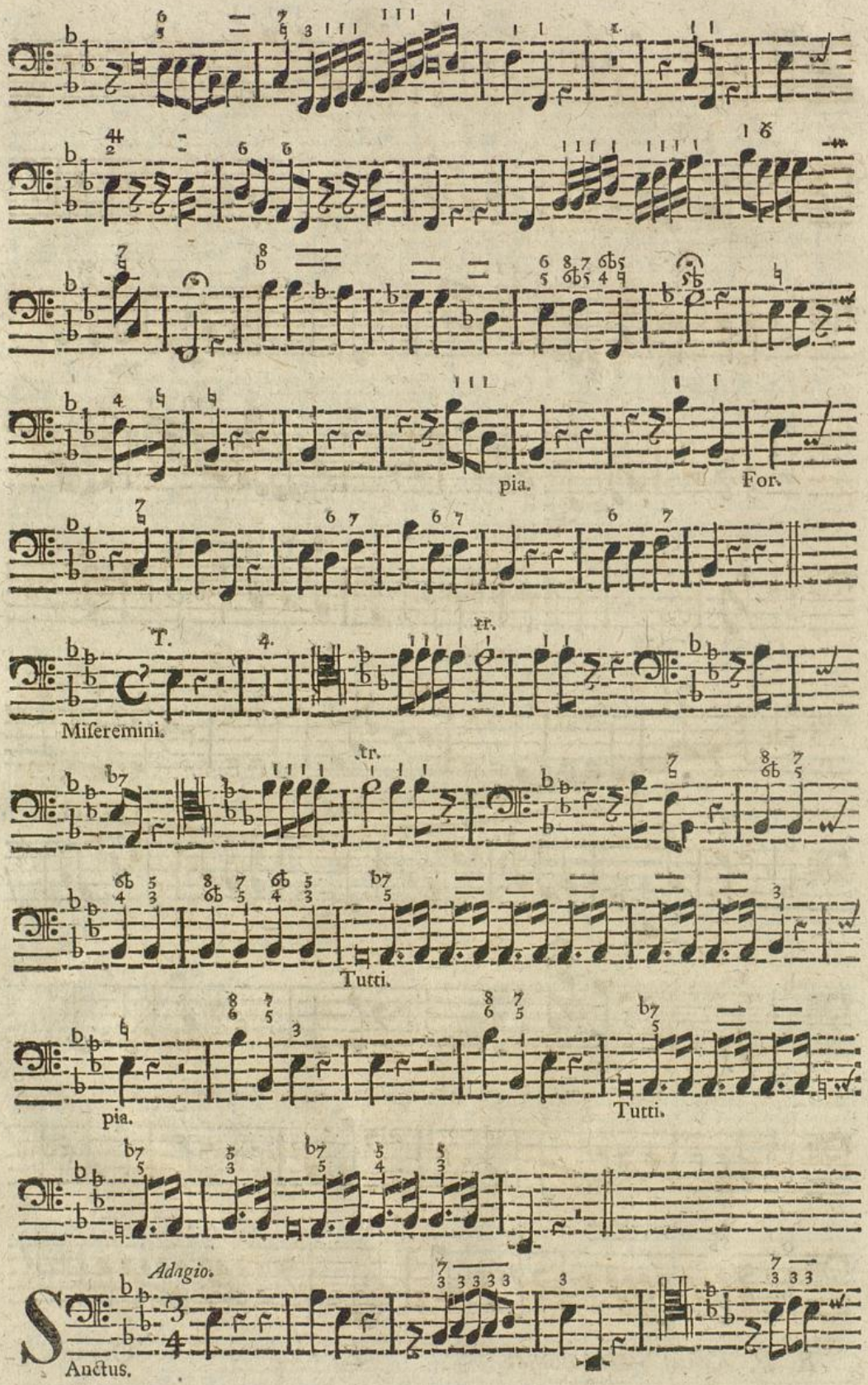

Adagio. pia.
Quid ſum miſer.
pia.
pia.



Offertorium.




pia.
For.
pia.
For.
pia.



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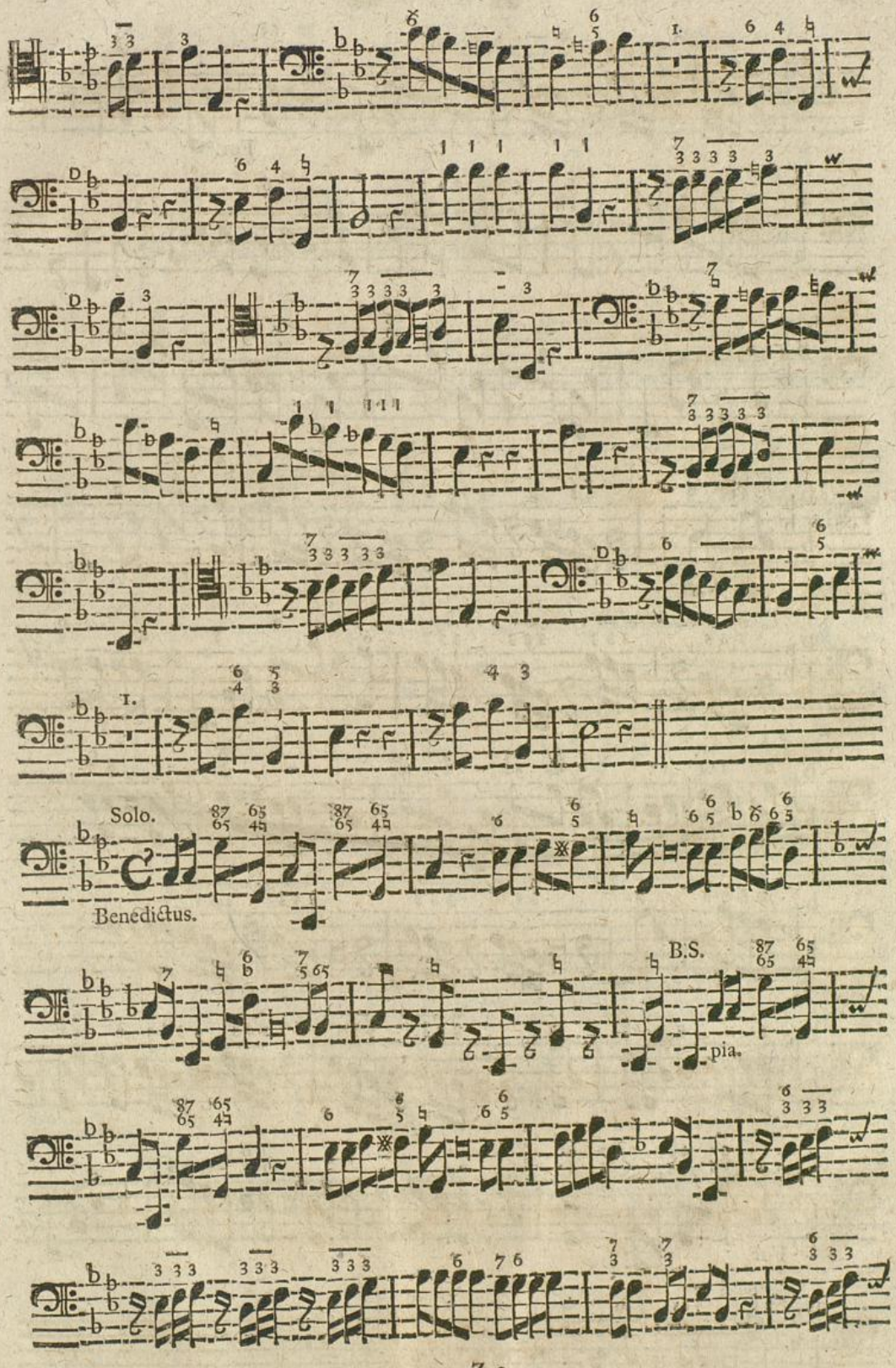
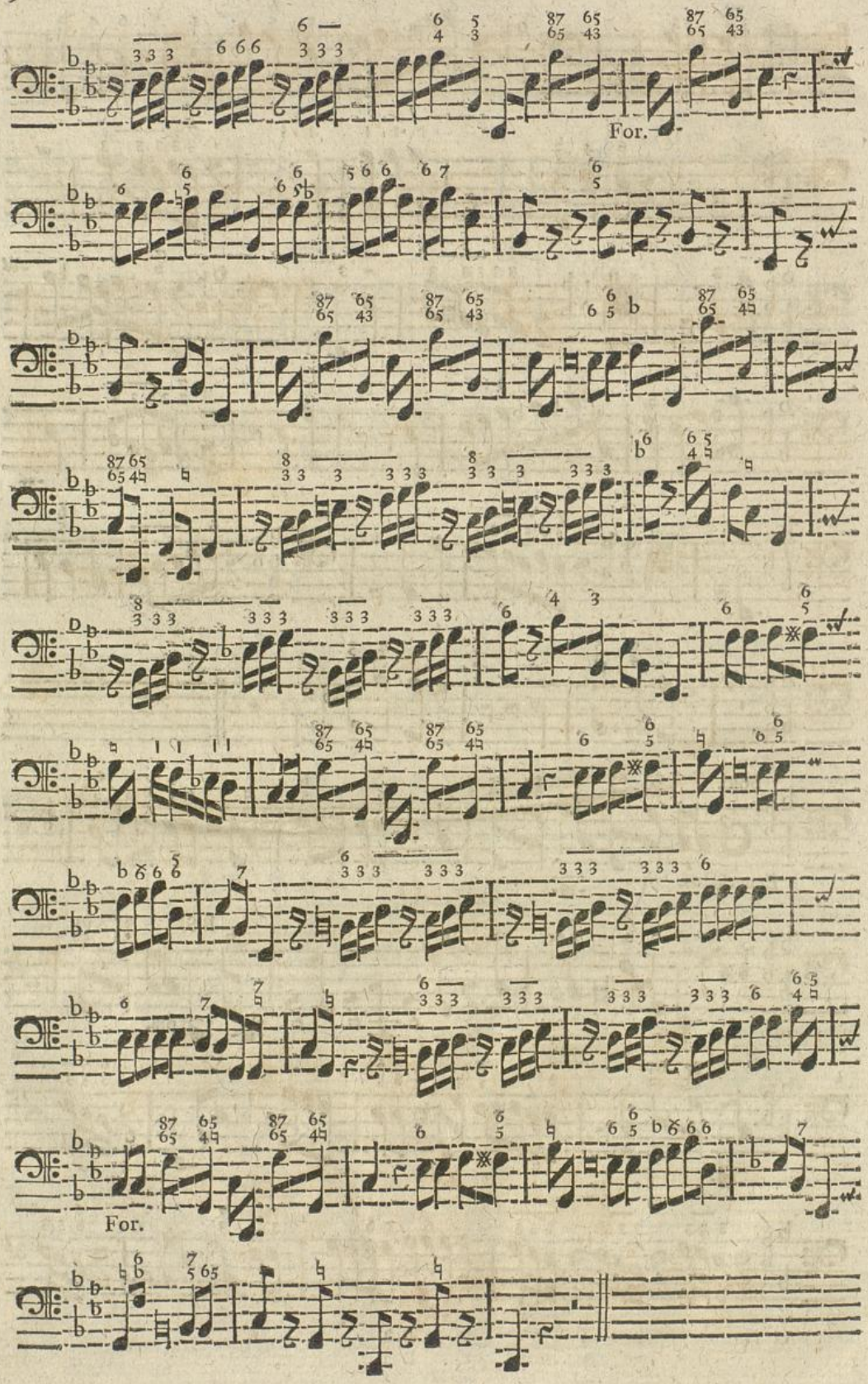
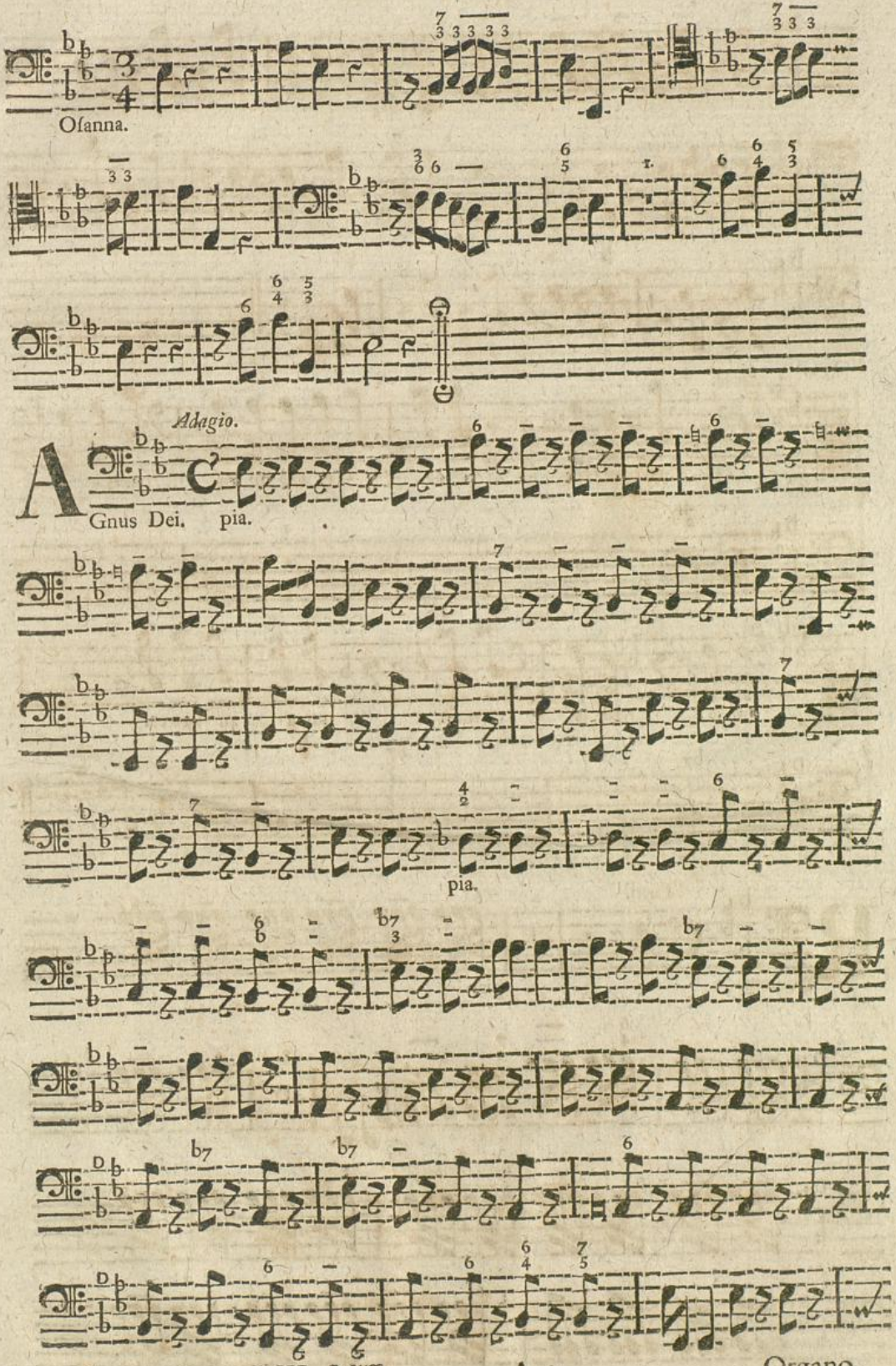
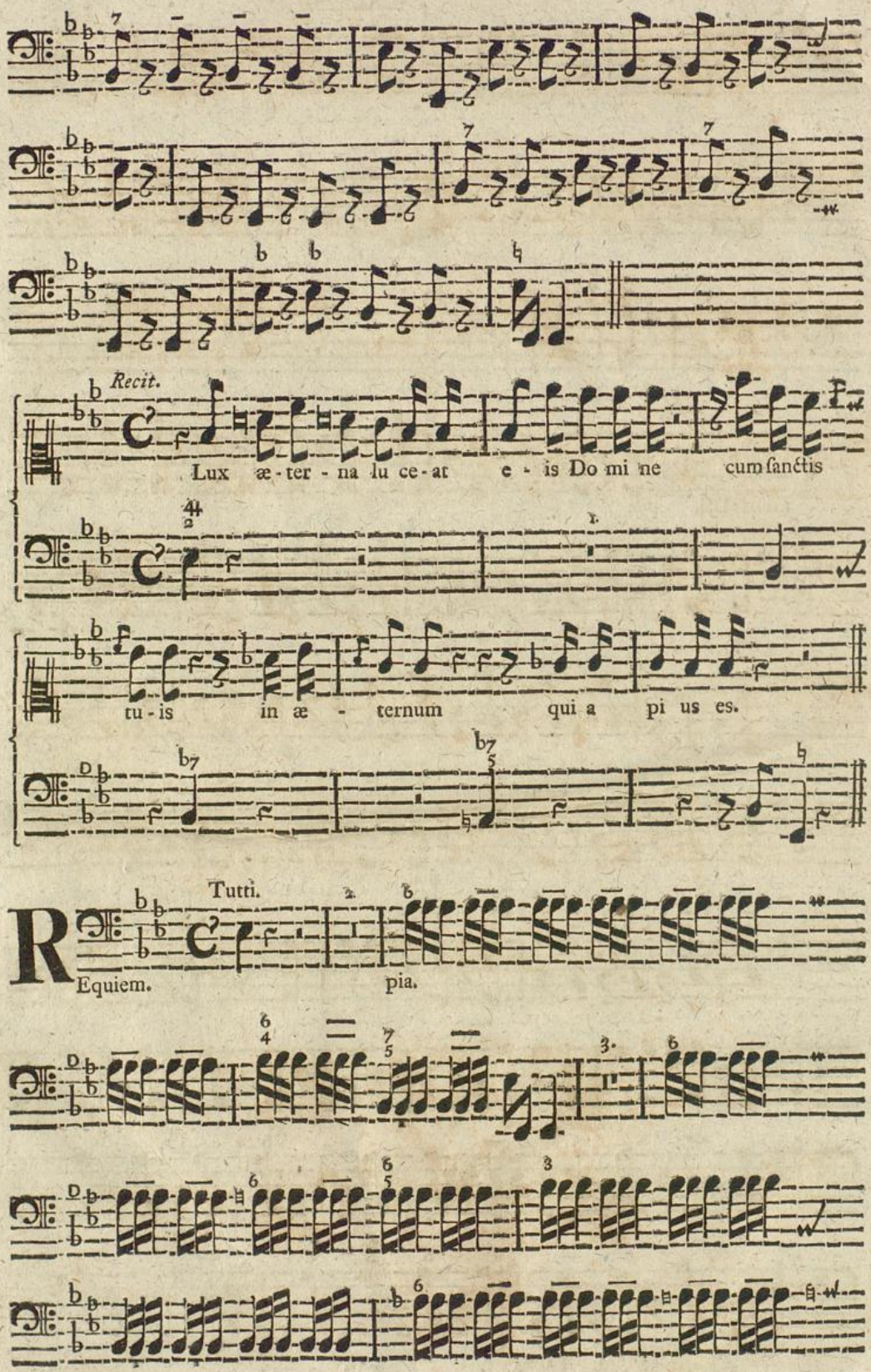
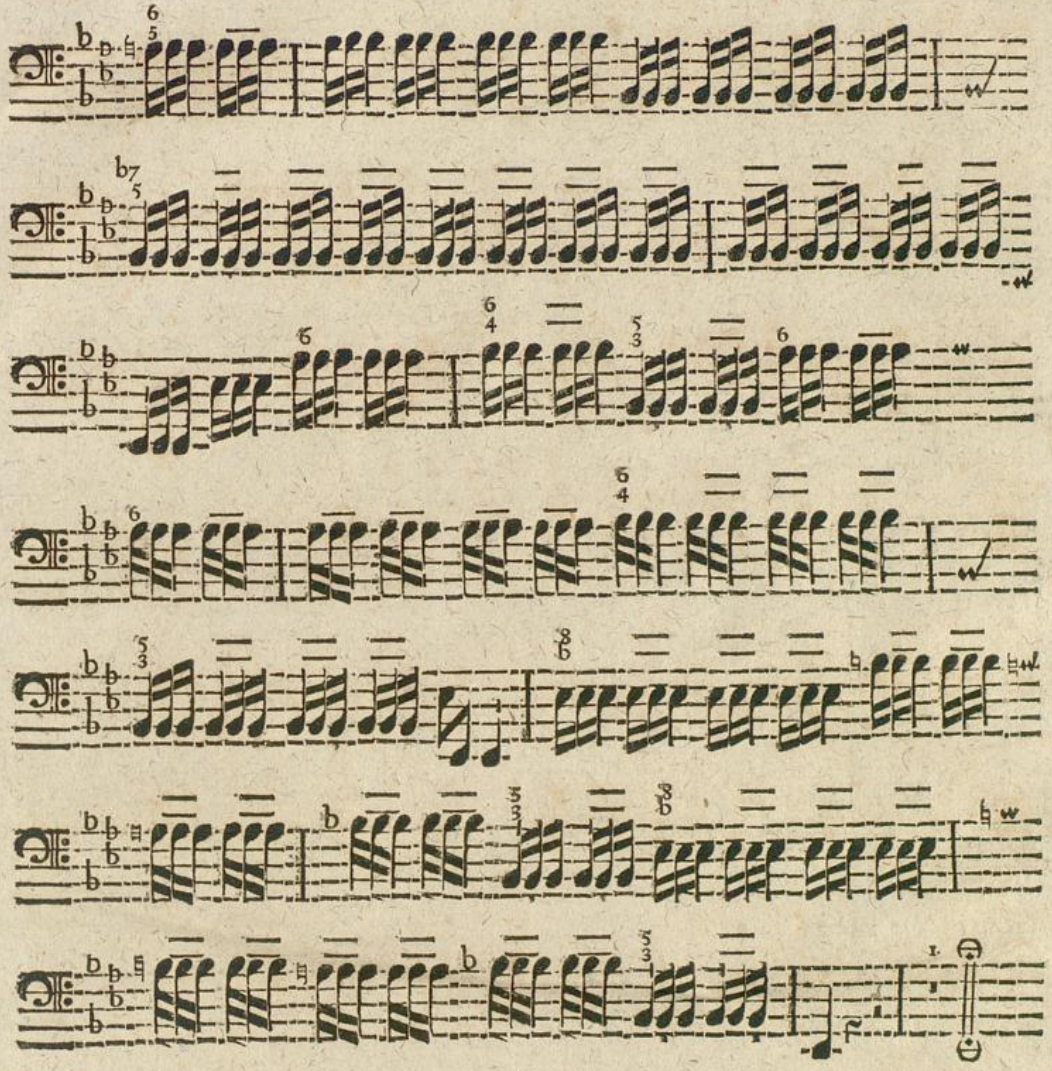

Solo.
Benedictus.
B.S.
pia.


For.
For.


Osanna.
Adagio.
A
Gnus Dei. pia.
pia.


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.
Tutti.
Equiem.
pia.



U. I. O. G. D.

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