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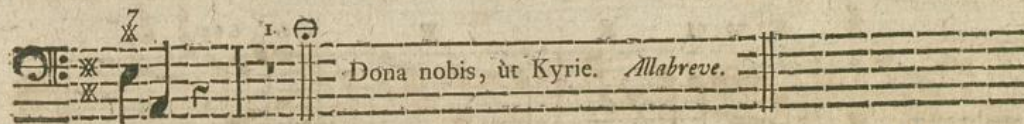
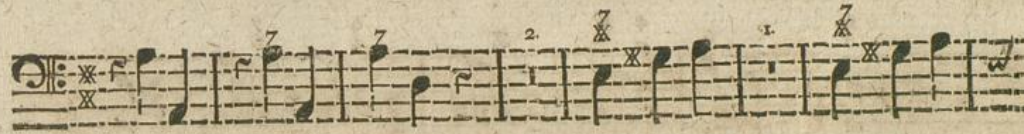
Passer solitarius in tecto, id est: octo missae

Kraus, Lambert

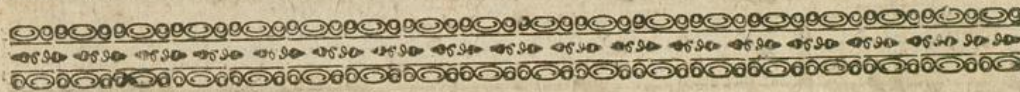
Augustae Vindelicorum, 1762

IV. Missa ex A. In honorem S. Matris Scholasticae

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Dona nobis, ut Kyrie. *Allabreve.*

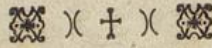


IV. MISSA ex A.

In honorem S. Matris Scholasticæ.



M 2



Allegro. pia. 8 7 6 6 6 5 6 6 6 5 7

K Yrie, & Dona nobis. pp. pia.

7 6 6 6 5 6 6 6 5 6

6 6 5 6 5 6 6 5 6 5 6

C.S. 6 6 6 5 6 5 6 6 6 5 6 5

6 5 6 4 6 6 7 6 4 7

7 4 5 6 5 6 6 6 5 4 5

6 6 6 6 5 4 7 7 7

6 4 5 6 4 5 B. & T. 7 6 5 7

pia. For. 5 6 6 6 5 4 6 6 6 4 7 7 6 5 7

6 4 7 6 4 7 7 7 6 4 5

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

6 6 5 4 6 6 5 4 7

7 7 5 6 6 4 5 5 6

6 6 4 ✠ ✠ | 1 5 47 -3 47

6 5 4 5 ✠ T. 47 7

7 ✠ 7 ✠ 6 5 6 5

6 5 ✠ 6 5 ✠ 6 4 ✠ 6

pia.

6 5 ✠ 6 5 ✠ 6 4 ✠ 11

For-

1 1 1 1 8-7 6 5 5 6 6 5 6 5 5 6 6 5 6 5 7

pia. For.

7 5 6 6 6 5 6

pia. For.

6 6 5 6 4 3

G *Allegro.* T. 6 3 1 1 1 1 7 6 7 5 4 5

Loria.

3 1 1 1 1 1 7 6 7 5 4 5 5 6 7 =



Musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and fingerings. The score is divided into sections marked with dynamics and articulation:

- Staff 1: Introduction with a treble clef, key signature of one flat, and a common time signature. It features a series of ascending and descending eighth-note patterns.
- Staff 2: Continuation of the eighth-note patterns, including a triplet of eighth notes.
- Staff 3: Introduction of a bass clef. The music continues with eighth-note patterns and includes a triplet of eighth notes.
- Staff 4: Continuation of the bass clef section, marked with *pia.* (piano) and *For.* (forte).
- Staff 5: Continuation of the bass clef section, marked with *S. For.* (Sforzando).
- Staff 6: Continuation of the bass clef section, marked with *pia.* (piano).
- Staff 7: Continuation of the bass clef section, featuring a complex rhythmic pattern with eighth and sixteenth notes.
- Staff 8: Continuation of the bass clef section, marked with *pia.* (piano).
- Staff 9: Continuation of the bass clef section, marked with *pia.* (piano).
- Staff 10: Final section of the page, marked with *pia.* (piano).

The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and dynamic markings such as *pia.*, *For.*, and *S. For.*. The notation is typical of 18th or 19th-century guitar manuscripts.

8 = 7 6 - 5 8 7 6 - 5 1 1 1 5 6

5 7 6 5 6 6 6 -

8 5 6 6 6 6 -

Tutti.

6 6 6 6

6 6 6 3 7

7 5 4 6

7 7 6 6

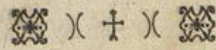
Solo.

6 8 6 8 6 5 3

8 6 5 3 7 6 5 8

b7 6 5 8 b7 6 5 7 7 6 8 7

5 7 6 5 3 1 1 1 1



First staff of music with fingering numbers (1, 7, 6, 5, 4, 3) and the instruction "pia." below it.

Second staff of music with fingering numbers (1, 7, 6, 5, 4, 3) and the instruction "For." below it.

Third staff of music, starting with a large 'C' time signature, the tempo marking "Allegro.", and the instruction "Redo." below it.

Fourth staff of music with various fingering numbers (6, 6, 6, 6, 6, 6, 6, 6).

Fifth staff of music with various fingering numbers (6, 6, 6, 6, 6, 6).

Sixth staff of music with various fingering numbers (6, 6, 6, 6, 6, 6, 6, 6).

Seventh staff of music with various fingering numbers (6, 6, 6, 6, 6, 6, 6, 6).

Eighth staff of music with various fingering numbers (6, 6, 6, 6, 6, 6, 6, 6).

Ninth staff of music with various fingering numbers (6, 6, 6, 6, 6, 6, 6, 6).

Tenth staff of music with various fingering numbers (6, 6, 6, 6, 6, 6, 6, 6).

Eleventh staff of music with various fingering numbers (6, 6, 6, 6, 6, 6, 6, 6).

Twelfth staff of music with fingering numbers (6, 5, 4, 3) and the instruction "pia." below it, and "For." below it.

Adagio. pia.

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

Et incarnatus.

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

pp.

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

7 7 7 6 6 6 4 7

6 4 6 4 6 6 8 5 3 4 6

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

6 7 3 6 4 1 1 1 1 8 6 5 3 5 7

7 7 7 6 6 6

6 8 5 3 6 8 5 3

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

R. P. Kraus VIII. Missa.

O

Organo.

The first two systems of musical notation are in a single staff. The first system contains several measures with various accidentals (sharps and flats) and fingerings (6, 5, 4, 3, 6, 5, 4, 5). The second system continues the notation with similar patterns and fingerings. The key signature is one sharp (F#).

Allegro.
Et Resurrexit. For. pia.

This system begins with the tempo marking "Allegro." and the text "Et Resurrexit. For." and "pia." The notation features a 3/4 time signature and includes a fermata over the final note of the system.

For.

This system continues the musical notation with various fingerings (6, 6, 6, 6, 6, 6, 6) and includes the text "For." at the bottom.

This system features a series of rapid sixteenth-note passages with fingerings 6, 5, 6, 5.

This system contains complex rhythmic patterns with fingerings 7, 6, 6, 4, 5, 6, 7.

This system includes a first ending bracket and fingerings 6, 7, 6, 5.

This system features rapid sixteenth-note runs with fingerings 6, 5, 7, 4, 3.

This system includes a first ending bracket and fingerings 6, 7, 6, 6, 6, 4, 3.

This system concludes the page with fingerings 7, 3 and a repeat sign.

Andante.
 S Anctus.

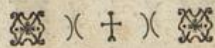
Allegro.
 Pleni.

pia. Tutti.

Solo.

Benedictus.

pia.



6 6 5

7 4 5 3 4 6 6 7

For.

6 7 6 4 3

pia.

6 7 47 7 47

6 5

Allegro. Tutti. 8 6 5 3 8 6 5 3 6 5 8 6 5 3 6 5

Ofanna. pia.

7 7 7 7

For.

Adagio. 4 6 6 4

A Gnus Dei. pia.

4 4 6 5

pp.

7 6 5 1 1 6 5 6

Tutti. 4/2 6 6 5 4 5 4/2

6 4 6 4 4 4

pia.

6 5 6 5 7 6 6

7 6 5 6 4

For.

4/2 6 4 5 6 5

pia.

6 T. 6 1 1 1 1 1

1 1 1 1 1 1 6

6 5 6 6

pia.

6 ✠

Dona nobis, ut Kyrie. *Allegro.*