

Hoc Opus, Hic Labor.

MISSÆ SEX

*A IV. V. VI. Vocibus, cum Instrumentis
concertantibus, & vocibus in Ripieno, Adjunctâ unâ
pro Defunctis cum seq: Dies iræ.*

CONSECRATÆ

LEOPOLDO I. IMPERATORI.

AUCTORE

JOANNĒ CASPARO KERLL.

BASSVS CONTINVVS.



MONACHIJ

SUMPTIBUS AUCTORIS.

Typis JOANNIS JACKLINI, Typographi Electoralis,
& Bibliopolæ.

ANNO M. DC. LXXXIX.



Augustissime Cæsar.

Aui modulorum meorum obsequia submississimè defenda essent, haud operosum fuit inquirere; si enim quælibet res innato quasi impetu tamdiu rapiatur, donec nativo sui principio conjungatur; quid ni & moduli nati ibi se inclinare ambient, unde suam nacti Originem profluxere? sique Orpheus Lyram suam, quæ docto ipsius pollice animata tam argutè resonabat, ut omnibus ævi sui Musicis, & Cantoribus artis peritiâ longo intervallo præire diceretur, si inquam Orpheus Lyram suam Phæbo debeat, utpote à quo dono accepit; quid ni & ego (liceat minora conferre majoribus) modulos meos in hunc librum collectos, & Lyram meam (scientiam Musicam intelligo) ad Augustissimam Austriacæ Domûs Munificenciam, tanquam ad originem suam reducam, à quâ omne, quidquid artis in me est, haustum gratus agnosco? Quare Augustissime Cæsar, opus hoc meum, tenue licet, ante Augustos Sacræ Majestatis tuæ pedes eo, quo par est, observantiae & demissionis affectu venerabundus depono. Quod si Tibi arriferit, præ lætitia gestiente animo, & lingua illud cum Poëta accinam:

*Jam Dominas aures, jam regia tecta meremur,
Et chelys Augusto Iudice tacta sonat.*

Sacræ Cæs.^x Majest.ⁱⁱ Tuæ

*Humillimus Cliens
Joann. Casparus Kerll.*

Præfatio ad Lectorem.

Miraberis forsitan benevolè Lector, & amice Musicophile, vel etiam præpro-
pero iudicio insolitam Nomenclationem Missæ meis præfixam damna-
bis, quia tamen aliter, ut spero, judicabis, si facti rationes amico cala-
mo expressas, amicis pariter oculis, vel auribus excepferis. Quare scias ve-
lim, illud mihi semper usitatum fuisse, ut tale Missis meis nomen haurirem, quod
ipsam et per se requirebant, vel extranea quedam ratio exigere videbatur. Unde
prima ex meis Missis hunc titulum præponendum duxi Missa non sine quare.
Eo quod meorum Magnificat verisiculi (ut inter primos statim videre est) in or-
gano pneumatico canendi, ergo, jam commissi codem cum hac Missa subiecto ni-
tantur, & cum versiculorum brevitas ampliationem non admitteret, vel in hac
Missa demonstrare placuit quodlibet subiectum, nisi materia brevitas prohi-
beat, diducere me perbenè nosse: non incongruè igitur Missa non sine quare
appellata est.

Ad componendam alteram Missam, e.g. Nomenclaturam Patientiæ & spei
imponendam temporis ratio induxit, que tum ob certos quosdam casus spem in-
ter, magnamque patientiam me constituit.

Tertia SS. Innocentium dicta, cum eam pro Luce his Divis sacrâ rogatus
componendam suscepserim, merito hoc sibi nomen vendicat. Circumillam præterea
Benevolo prudenti, Lectori observandum est, duplice eam modo produci posse,
prout Index declarat, & quidem semper juxta veras artis Musicae regulas non ca-
su quodam, quemadmodum aliquibus S.-Componistis (barbarè loquar cum barbar-
è tractantibus modulos Musicos) sive in hac arte Mangonibus evenire solet, qui
casu quodam inventa, imperitorum oculis, ac auribus arroganter, tamquam ra-
rissima miracula ostendunt, cum tamen in arte Musica neutiquam fundentur, &
à peritioribus (sitamen eorum oculos severioremque trutinam subire audeant)
haud genuini filij, sed ab orientis tantummodo Musicae privigni ac turpia monstra
agnoscantur, quin imò & sint.

Missa Corona Virginum in trino & uno quarto loco posita ex duplice
capite hoc nomen sortita est: rogatus nempe à sacro dicotorum Deo Virginum Cætu
illam composui, & ab ijs Coronam Virginum nuncupavi, cùmque una filiarum
mearum illi cætu adlecta degeret, industriam singularem adhibendam ratus, ut
rarius quidquam eveniret, totius Missæ subiectum in tria divisi, quæ dein opti-
ma quæ potui, modulatione inter se commista, denuo copulavi, ideoq; ultima No-
menclatura in Trino, & uno adiecta est. Meritas huic Missæ laudes dicet prudens
estimator, si de quo non dubito, peritis illius auribus ac oculis satisfiet, talesq; hanc
mis-

missam probabit, quales vel gaueæ, vel forsan nulls in lucem prodicerit, nisi quidam
seniorum naturam induitus, me sectari voluisse, quem tamen maiori scientiâ
præditum esse oportet, quâm ut temerè nosis Musicos ab acum implere calleat. Oc-
curret in hac Missâ Canon à 3, quas inter, vox una ab inverso hoc tempore regi-
tur, ne ausem rerum minùs peritus typo errorem aliquem imputaret, monendum
videbitur, signum idem cum signo ♦ esse, eisque geminas voces alia breve,
hoc est unam brevem ad mensuram M. secundam canendam esse. Quia omnia imperito
instructionis loco hic addita sunt.

Quinta in fletu solarium appellata à memorabili illa Viennensi obsidione
nomen trahit; ego enim cum meis toto obsidionis tempore intra afflictæ Civitatis
Mania versatus cùm passim complorantium gemitus exaudirentur, solarium in
hac Missa ad modulos Musicos concinnanda inveni, licet ea ipsa, ut aliquid quoque
gementibus concederet, altum quandoque ingemiscat. Ne autem quis errore ab-
ductus sibi imaginetur, quisi Missa hæc asperatum suum, & lucem jam pridem
subiisset, indicem consulere monco, aliterq; sentire docebitur,

Missam sextam quæ instrumentis concertantibus prius carebat, duobus Vio-
linis obligatis augere placuit, & quia propter hanc additionem pluribus in locis
fuit non nihil immutata, Missam Renovationis nominare, parùm sollicito, an
Nasutis quibusdam hæc nomenclatio arrideat; nam in rugas exasperent nares
eiusmodi naris emuntur homines, & titulos Missis meis premissos, quod ab uno
altero ve factum haud metat, improbare pergent; feram id equiùs, dummo-
do in subiecta mea, sicut hactenus, non involent, eaque furtivè abstracta, ut-
pote & titulos, modulis suis applicent, quamvis adeò perversa, ac prepostera ra-
tione, ut ob ignorantiam suam, quam sole clariùs meridiano simili facto produnt,
certè non Magistri in arte, sed imperiti scrutatores agnoscantur: & curem dein
criticos talium ructus, quibus nomen meum obfuscare, licet frustra, conantur?
Dantur enim interea (sine arrogantiâ dixerim, utpote qui Deo scientiam meam,
& partam inde famam in acceptis refero) dantur inquam artis Musice peritissi-
mi etiam moderni, tam in Italia, quam Germania, qui non sine meo rubore sum-
mis semper laudibus compositiones meas, & linguâ, & testibus litteris extollunt;
quidquid contrà obganniant invidi canes, digni quorum effrænata lingua in offi-
cinachartaria tamdiu contunderentur, donec de inclytis, ac de arte Musica opti-
mè meritis Magistris melius sentire atque loqui disserent, sed quemadmodum ita
rudentes muli cum sui aequalibus (nam rudente uno rudit & alter) parùm me
movent, juxta tritum apud Italos adagium (Raglio d'Asini non arriva in Cielo)
ita plurimum miror, rudes ejusmodi Musurgos ab indomitis animi sui passionibus
adèo

et hoc esse cari, ut neque intelligant, suam potius prodi incitiam, dum laudanda vi-
tuperant, audire vituperanda. Unde etiam sit, ut quidam (Modistas nominare
liceat) summa clementate effutare audeant, hunc illumve modulandi modum jam
exolevisse, quasi verò quories suam Lunafaciem toties etiam Lunaticis his doctam
ad modulos Musicos compendendi methodum variare licet, atque nobiles Musicae
moduli iis penitus ita servire deberent, ac suus futori modulus, quem ad arbit-
rium juxta pedum diversitatem immutat opifex: at minimè genitum: Poëtam
audiant aliud sibi occidentem.

Haud resonos licitum est modulos variare Modista,
Sutor habet modulum, quem variare potest.

Hunc futorium modulum tractare decet ejusmodi nigrivendulos modistas, non
modulos Musicos, sed ne prater opinionem, & voluntatem reprehendens calamus
ulterius progrediatur, adducto frano cōē. cendus est, dummodo alij quoq; mordaci-
bus suis linguis nomen meū proscindentibus, aliquando tandem fratum iniiciant;
sin vero: faxint superi! Vires mihi: ac vita prorogetur, ut & reliqua opera mea
Typo, lucig, committere valeam, ac sius lxi viii non tam ad me, quam Artem Mu-
sicam vindicandam quorundam pertinibus in sua opinione capitibus parabitur.

Missa pro Defunctis cùm nomen suum in ipsa fronte gerat, nihil monendum
circa illam occurrit, quam ut omnes Dominos Phonascos, quos amicissime complector,
supplex rogem, ut si me ex hac ad alteram vitam à supremo Cæli, terraq, Domino
migrare jussum intellexerint, hanc ipsam Missam cum sequent: Dies iræ à subdi-
tis suis pro anima mea decantandam promere velint, ac mihi solatisq; aliquid asper-
gere: quod detente in fl:mmis purgantibus animæ votis omnibus exoptant, ac ea-
tiam à suis fratribus in hac misericarum valle militantibus exspectans; unde &
ego afflictis his animabus pro maturanda ipsarum liberatione laborem omnem
huic operi impensum benigno Numini dono, dico, dedico.

Pro Coronide notandum est, Violam primam sicut altum nimis ascende-
re videretur, adjuncto Violino sed moderatè plectri posse. Missa non sine qua-
re, & Missa Renovationis cùm alijs instrumentis, exceptis duobus Violinis,
careat, aliorum loco Ripieni descripti, quo quot placuerint, adiici possunt, va-
rijs instrumentis, quæ vel plectuntur vel inflantur, applicandi. Ceterum, benevo-
le Lector, & amice Musicophile, si quid minus emendatum in hoc opus irrepererit,
homines nos erroribus subiectos, non Angelos reputabis, etiāq; qui postora scivit,
etiam faciliora non ignorasse tibi persuadebis, non Aristarchos quosdam imitatus,
qui quemlibet nærum grande piaculum interpretantur, licet suos crassissimos er-
rores non tantum emendare nesciant, sed nec adverterant. Tu benevole Lector va-
le, favore tuo mihi semper addictus.

BAS.



BASSUS CONTINUUS.

Missa non sine quare.

76 43 5 1
6 X_b 43

Yrie.

56 5 X 6 6 6 X_b

4 3 b 56 6 6 X 43 b 6

6 6 6 X 5 4 3 X b

à 4. 5 solo. 1 1 3 6 6 76 b6 5 5 6 b

C Adagio. Hriste.

2

32 6 5 43 6 32 6 6 76 65 43 b 56 56

b5 43 65 X 56 43 43

X 5 6 X 6 43 solo.

K Ytie.

tutti.

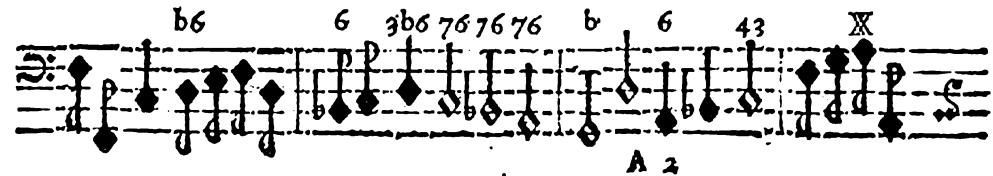
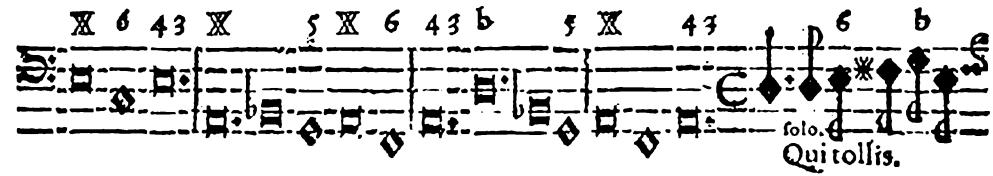
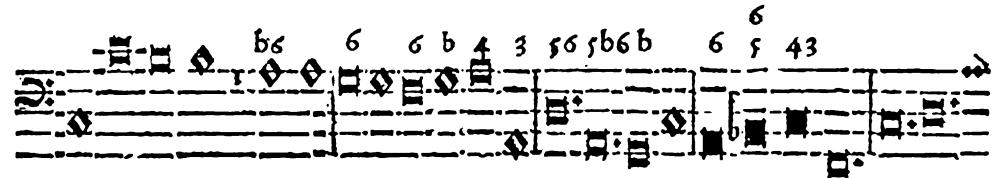
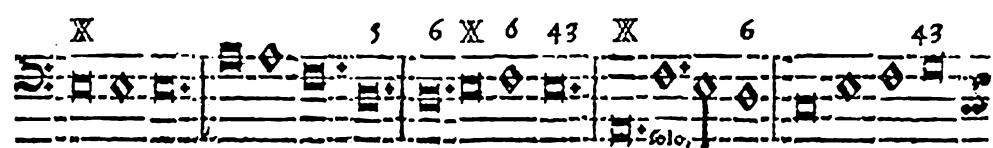
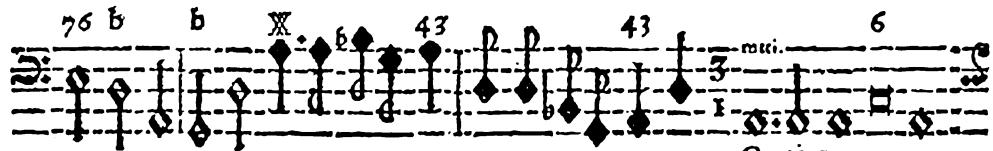
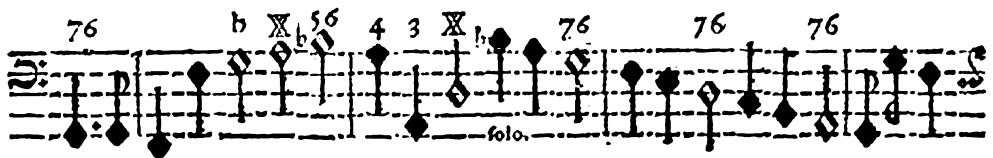
6 5 X X 6 43 tutti.

X 6 6 43 b 6 b 43

6 b X p. f. p. p. b X 56

6 6 b 6 76 6 6

E T in terra.



6 7 6 b6 9 6 56 6 7 76
 4b3 2 32 X6 43 : 98 bX765 56 bX765X
 solo.

6 7 6 b 9 6 56 6 7 76
 4b3 2 3 2 X6 . 4 X 6 43 6 343 X

solo. 3 5 b 76 76 56 56 565 6 Alleg.
 Quoniam.

6 b 6 X 6 X b 43 3 3 b6
 Allegro.

6 X 5 b6 6 56 56 6 X b 5

tutti.

6 84
X X 43 b 34 6 3 6 b 6 X 6 b 3 32 6 b

6 X 6 b 3 32 6 X 34 4 X 56 5 7 6 56 5 6 5 X X X

6 X 6 X b b X 6 X 8 X b 2 6

b 5 X 6 3

X 6 X X 6 6 65 43

P solo. A trem.

7 6 65 4 3 X 5 6 7 6 6

7 6 6 43 6 3 1 3 5 43

b 43 43 b 43 *mus.* 6 -

6 54
 4 32 6

76 b 6 43 4 3 6 b b X 6 X b b X

Adagio.

6 X 6 b b X 6 76 X 6 X b 3 5 43 X

98 98

76 76 7 43 b 76 6 7 43

6 5 6 5 6 5 b

4. solo. 4 X 3 76 43 6 5 6 76 X 6 76 b b 43 5 4 43 6

Adagio.

C. Ruefibus.

3 76 76 X 4 X 3 2 3 2 6 2 b 7 X b 43

Et

6 X b b 6 X b 6 . 6
 tutti.

ET resurrexit.
 43 6 b 6 X 344 X 43
 tutti. solo. b6s 3443 b

b 98 98 76s
 X X 3 98 76s 98 76 76 343 76 76 6 43
 tutti. solo. Et in spiritum.

76 56 76 X 43 tutti.

76 X b 76 6bs 6 b 43 16 X
 tutti. solo.

6 b b 3 6 76 76s b 6 32 6 76

8

56 6 X b 76 b 6 32 5 X b 43 6 6 6 6

76 X Allegro. b 6 X 6 43 6 34 6 3 6 b 6 X 6 b 3 32 6 b
tutti.

56 84 56 5 7 6 56 5 6 5 X X X 7 4

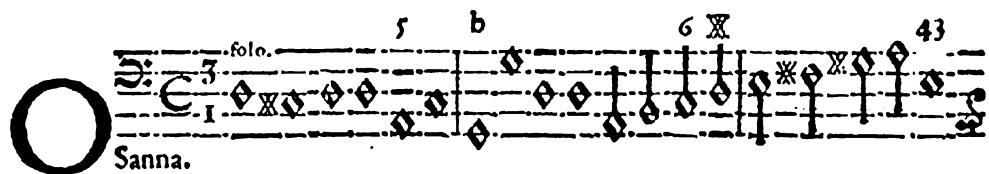
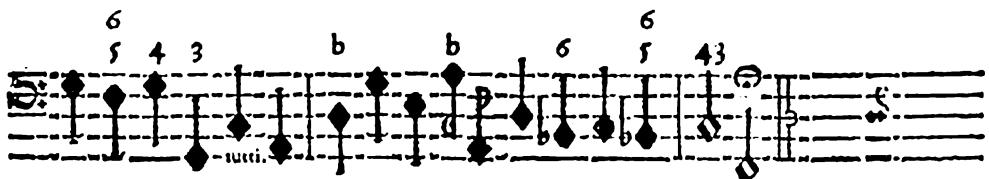
6 X 6 b 3 32 6 X 34 4 X 8 X b2 6

b 5 X 6 3

S C 6 X X 5 4 3 b X 6

Ant. am.

Ant.
am.





B

Ene*dictus.*

65 b6 98

Osanna ut
suprà.

A

Gnus Dei,

tutti.

olo.

X b X b 76 5 98 43 65 76

X X 76 X b 5 98 43 b 5 98 76 43 X

tutti.

b X b 76 5 98 6 4b3 65 43 76 X

b X b 76 5 98 6 4b3 65 43 76 X

tutti.

76 76 6 X X 98 7 6 X 98 7
solo.

6 3464 98 76 6 98 76 6
s. 2 2 6 96 s 6: X 6 X s X b 6 s 6 3 s

tucli.

98 4 3 X 7 6 64 6 b 6 4
solo. tucli.

98
 56 7 43 X b b w 6

—
—
—
—

BASSUS CONTINUUS. Missa patientiae & spei.

S 6 X 5 6 1 3
Ymphonia.

36 7 4b3 98 76 7 2 6 76 43 4b3 b65 76
 B 2

7
 X b 55 X 43 :

 6 36 X 2 6 76 343 b 36 7 32 6 766 :

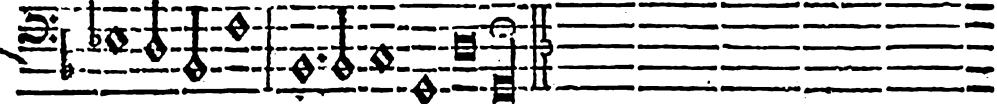
 K solo. Yric.
 b6 3 6 343 36 7 4b3 98 :

 76 7 2 6 766 56 7 b 4b3 b X b 56 :

 X b 6 6 X 43 :

 b 5 6 X X 5 X b 6 X 6 :
 C solo. Hriste.
 6 96 b 6 X X 5 X b 6 X 6 :

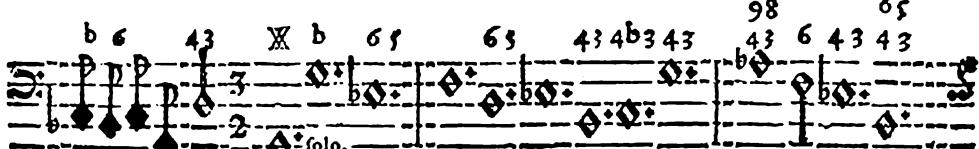
The image shows a page of sheet music for guitar, featuring six staves of tablature and standard notation. The top staff uses a standard staff with vertical stems and horizontal dashes. The subsequent staves use a tablature system where vertical stems represent the strings and horizontal dashes represent note heads. Various numbers and symbols (e.g., 6, 5, b6, 4, 3, X, 345, 3) are placed above or below the notes to indicate specific fingerings or techniques. The music includes several chords and arpeggiated patterns. A large letter 'K' is positioned in the middle-left area, with the word 'Yrie.' written below it. The bottom staff concludes with the instruction 'tutti.' and the number 'B 3'.

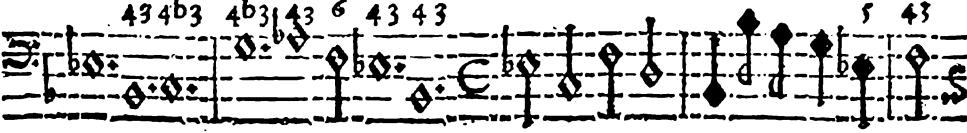
6 43 56 b 43 .


E
 folo. b
 T in terra.
 6 b 43 - 6 X 6 b 43 b


43 6 43 solo. 43 X b 5 43


43 43 4 2 6 43


b 6 43 X b 6 6 43 4b3 43 98 65
 43 4b3 4b3 43 6 43 43
 Gratias.


6 5 43


15

b b

76 X X b b X b -

tutti.

f

6

b6

X X X 56765 56765X 5

solo.

c

tutti.

6

43 s 4b3b65 76 b 6 5 43 s 43

b6

6

s 4b3b65 76 X 6 6 b 6 43 X

tutti.

b X 6 6 X 43 X X 6 56 b 76 s X

solo.

tutti.

b

f 43 s 43 6 X 43 b 6 56 b 76 s X

solo.

tutti.

b 6 X 5 43 b 6 6 6 b 6 6 43

solo.

16

6 6 X 6 6 X 6 X 6 X 43 b

6 6 b 6 6 6 6 b 6 6 b

43 b X 43 7 X 6 43 b 43 2

76 X 54 43 43 b 76 X 982 76 36 76

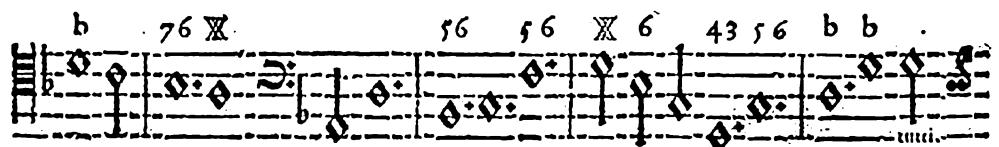
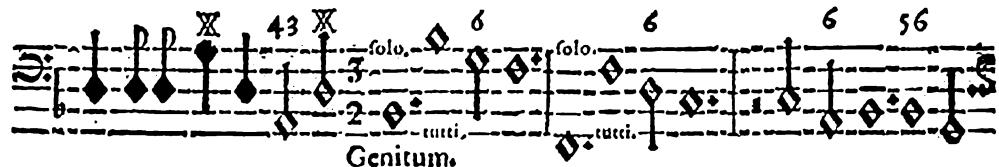
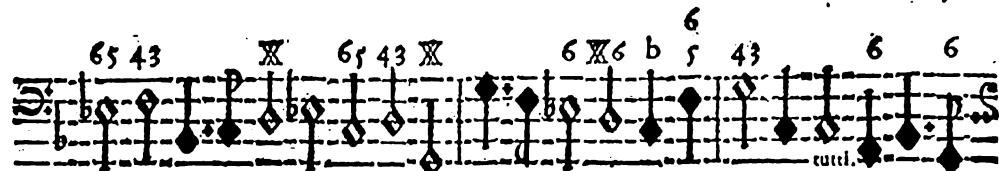
54 43 76 43 76 54 4 b3 7 X 6 98 43

P X 6 76 6 76 76 6 56

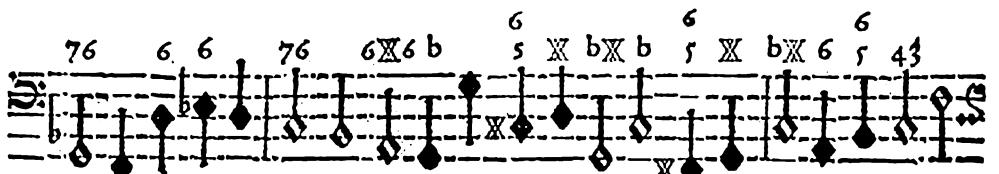
tutti. solo. tutti.

A trem.

X 56 76 5 b 43 X 65 43 65 43 b



Et incarnatus.



Crucifixus.

28
 6 6 X 6 5 6 5 6 5 3 4 6 43 98 76 765
 b 32 3 X 4 6 5 6 4 b 3 6 5 98 43 6 6 6 X
 Et resurrexit.
 6 X b X 6 X 5 X 7 5 98 43 X
 solo. tutti.
 96
 6 6 5 5 X 43 6 5 X 5 X X 6
 43 5 X b 6 6 43 6 5

6
5 6 X 43 43 43 X 6 tutti.

6 b 6 6 b 6 b 6 X solo. Et in Spiritum.

5 6 6 tutti. 6

43 X b 6 X 6 5 tutti.

98 X b 5 6 6 5 X b tutti.

6 43 76 solo. tutti. X 6 43 b 5 solo.

6 5 X 6 76 5 X b X X b X tutti.

20

The musical score consists of five staves, each representing a different instrument in a string quartet. The instruments are likely violin, viola, cello, double bass, and another string instrument.

- Staff 1:** Shows a continuous line of notes. At the top, there is a dynamic marking "solo.". Above the staff, there are several numerical and letter markings: "56 7", "X X6", "6 6 5 X", "6 6 5", "X6 X6", and "6".
- Staff 2:** Shows a continuous line of notes. Below the staff, there are markings: "tutti.", "solo.", and "tutti."
- Staff 3:** Shows a continuous line of notes. Above the staff, there are markings: "6", "6 6 5 b", "7 X6", "4 3 X b 43", and "3". Below the staff, there is a "solo." marking.
- Staff 4:** Shows a continuous line of notes. Above the staff, there are markings: "4", "2", "76 X 54 43", "43 2", "76 X", "98 2", and "76 36". Below the staff, there is a "tutti." marking.
- Staff 5:** Shows a continuous line of notes. Above the staff, there are markings: "76 54 43", "76 43 2", "76 5.4 4b37 X6", "98 43", "56 X", "5 X b", "6", and "b s". Below the staff, there is a "solo." marking followed by "Anctus."
- Staff 6:** Shows a continuous line of notes. Above the staff, there are markings: "6", "5 43", "34 43 b", "5", "6", "X 343 X", and "6". Below the staff, there is a "tutti." marking.

6 6 76 . 56 6 b
 6 5 43 b b b X b X 43 X
 X 43 32 6 2 62 6 76 4 4 4
 76 62 62 6 76 32 32 32 2 62 32
 54 64 32 32 32 b64 64
 6 7 b b 7 32 4 64 32 32 6 76 9 9 43 98 43
 7 b 7 3 2 32 6 76 7 X 43 b b
 X 6 43 à 3. I I 3 6 6 C 3
 B Eneclitius.

X 43 6 6 5 43 3 2 3

2 32 6 5 43 65 43 Osanna ut
suprà.

A 56 X 6 43 2 43 Gnu's Dei.

b 6 765 X b 56 X 6 43 b 2 43 tutti.

56 56 56 56 5b6 5b6 X 34 34 343 34 34 343 3 4 3 4 3 4 3 b solo. tutti.

b X 56 56 5b6 5b6 56 56 56 56 34 34 343 3 4 3 4 3 4 3 34 34 34 343 solo.

56 56 5b6 5b6 34 34 343 3 4 3 4 3 4 3 b 98 tutti.

BAS.



BASSUS CONTINUUS. Missa SS. Innocentium.

S Ymphonia.

765 6
 5 X b 4 X 3 b 43 b 6

b6

36 76 4 34 X 76 X 6 X 6 5
 * * * * *

K

32 7643 b 43 X 7643

folo.

6 6
 5 b 76 3 76 X 6 43 b 7 X 6 6 76 6

tutti,

7643 b 7643 7643 b 6 43 b 43 b b X b

b 343

Symphonia.

6 X X b 6 X 6 X

6 X X 6 X X b 6 X 6 X

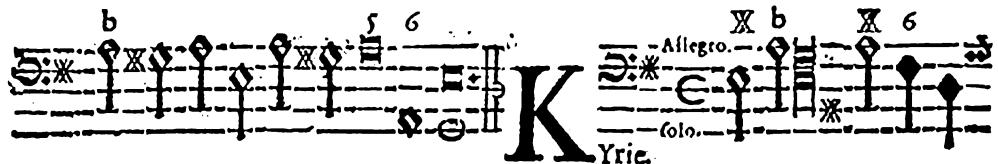
b 6 X 6 X

^a4. C Hriste.

X 6 X X b 6 6 X 6 X

b b

X



43. b X 6 X b 43 b X 6 X 43 b

tutti. folio. tutti.

6 b 6 6 43 6

X 6 X b X 43

X b b 43 b 43 X b

E

T in terra.

folia

6 X 6 b 43 b

43 X b 43 5 6 43

Allegro.

Gratias.

D

43 65 X 65 X 65 X b X 43 b

65 3 65 3 43 65 X 6 65 X 6 6 43

6 b 6 43 43 b 43 X b b X b b X b

Qui tollis,

6 5 76 565 565 6 7 6 43

6 X 6 6 b b X 6 5 76

X X 6 6 b 43 6 5

43 b b 43 6

rall.

Quoniam.

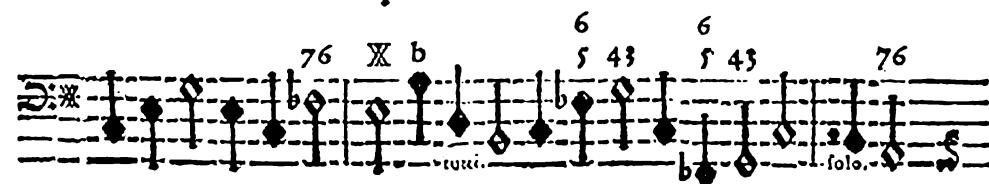
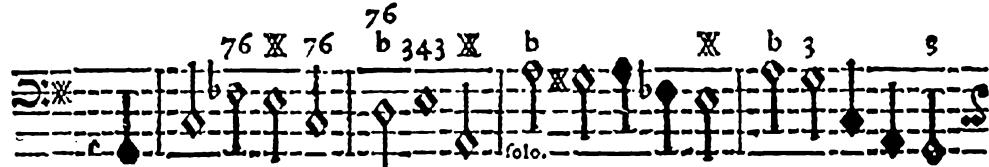
Allegro.

Cum sancto Spiritu.

festo.

tutti.

D. 2



7b65 343 b 98 98' 43 65 43

tutti. solo. tutti. solo.

b X b b X 6 X X X X

tutti. solo. tutti. solo.

6 65 65 6

56 6 43 X tutti. b 43 6 4b3 43

Et incarnatus.

4 6 5 4 56 98 tutti. D 3 Adagio. Crucifixus.

2 5 4b3 b2 6 36 43 b 76 76 765 b 76 765 solo, 98

30

6 b6
 5 X s43 6 X b b X b 43 b b X 4 :

 76 43 6 43 6 43 b2 2 9 8 4 X 3 b b
 Alleg.
 Et resurrexit.

 6 6 76 X b b 6 X

 43 6 X 43 b s b 6 6

 76 X b b 43 43
 rinf. solo.

 b X X 6 b 7 43 X b 5 3
 solo.

 6 6 X 6 X X X X

XX XX

43

Et in Spiritum.

b s 3

65 43 s X

65 43 s X

tutti.

65 43

65 765 XX b 6

6

765 XX 6 b

f.

f f

43 b

3 3

6 7

6

32

X 6 X 7 6 6 X X b X 3 b . . .

6 7 6 5 6 b 6 5 6 5 6 b X

X b X X 7 6 6 b 6 5 6 5 6 b X

6 6 7

X b X X 343

S Andante.
solo.

6 4 8 6 4 3 b 4 5 343 b X 6

43 X b.

4 86 43 b 6 5 343 b X 6 43

tutti.

Sanna..

6

5 7 4 3 65 b X b 6 6 b6 43

tutti.

6

5 43 5 6 b 43 6 343

tutti.

6 9 6 7 43 98 76

B Benedictus..

65 765 43 b 6 43 9 8 65

E

9 8 6f 98 7
 7 6 5 43 76 X

Ofanna ut
 suprà,

A C, solo.

Gnu's Dei.

b 6 5 X b b X 76 5 6 X 5 6 6 5 X 6
 tutti. solo.

5 X 6 6 X 5 43 X 6 b 5 6 2 6 b
 b

6 4 6 2 6 3 b 7 X b 7
 5 X 6 2 5 3 b b X b b

tutti.

X 76 5 6 X Allegro.

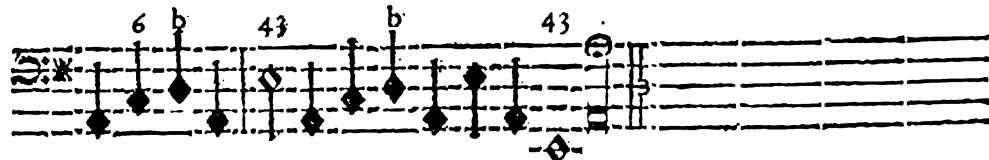
b 6 5 X X 6 5 43 X 6 6 5 43

solo.

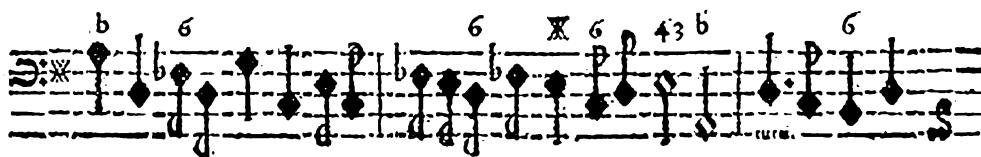
Dona.

6 43 5 6 43 6

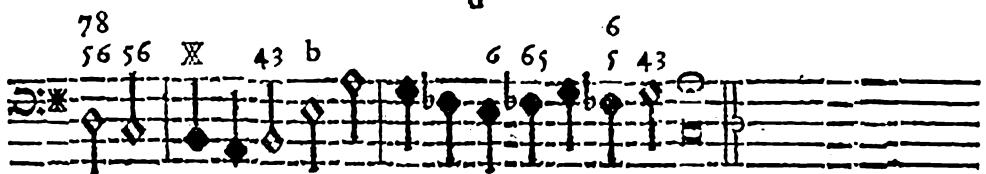
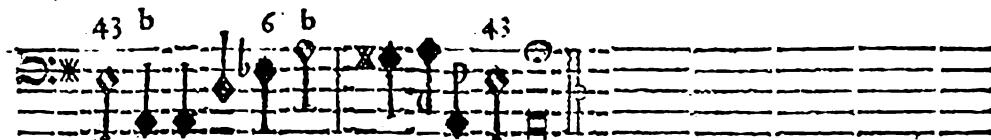
tutti. solo.



BASSUS CONTINUUS. Missa Corona Virginum
int'itino & uno.



36



6 b 6 6 6 X 6 43 b 6 X

X 6 6 6 3 6 solo.

5 6 5 X 6 tutti.

6 43 b 6 X b

X b tutti. 6 6 6 X

T in terra.

b b 6 6 6 43 43

6 5 7 43 solo. b 43

Laudamus. E 3

43. 43. 6 76 b 6 b 76

b 6 76 76 7 6

X 56 5 5 6 43 56 b 56

5X6b 3 6 6 X b 9 43 X solo.

X6 b 6 5 43 58 X 5

43 6 b 7 5 X 6 b 7 6f:43: solo.

843: 6' 6 343 b f 6 6 6 6 b s 76 X

Musical score for a band instrument, likely tuba or bassoon, featuring six staves of music. The notation includes various note heads (solid black, hollow black, solid white), rests, and dynamic markings such as b , s , x , 6 , 43 , 7 , 5 , 21 , 98 , p , f , and pp . The score includes sections labeled "solo.", "tutti.", and "solo.". Measures 1-10:

- Staff 1: 6 , 43 , s , 7 , 43 , b , b , x , 6 , 43 , s , 7 , 43
- Staff 2: b , s , s , s , s , b , s , 76 , x , b , s
- Staff 3: s , x , b , s , s , 6 , s , x , b , s , x , b , s
- Staff 4: s , b , s , b , s , 76 , x , 6 , 43 , s , 7 , 43 , b , x
- Staff 5: 6 , 43 , s , 7 , 43 , b , x , 6 , 43 , s , 7 , 43 , b , x
- Staff 6: 6 , 43 , s , 7 , 43 , b , x , 7 , x

Measures 11-15:

- Staff 1: 7 , p , p , p , x , p , p , p , 7 , p , p , p
- Staff 2: x , p , p , p , 7 , p , p , p , 66 , p , p , p
- Staff 3: s , p , p , p , 7 , p , p , p , 7 , p , p , p
- Staff 4: s , 6 , 43 , x , s , 6 , 43 , s , 98 , 43 , b , 6
- Staff 5: x , s , 6 , 43 , x , s , 6 , 43 , s , 98 , 43 , b , 6

Measure 16: *tutti.*

40



6. 6. b X 6 b 43 b 3. 56

Allegro.

3 56 6 5 43 b 4 6 6 X b 5 43

patt. *Allegro.*

6 4 3 b b 6 b 6 5 5 6, b 43

b 5

Sine mura.

P *rall.* 5 76 X 5 - 6 -

Atrem omnipotentein.

41

6
s 43 3 43 3 6
solo.

6
s 43 6
solo.

Et in unum.

6
43 X b 56 X b 43 7 X b 76 X 6 s
solo.

6
43 X 5 43 X s 6 6 76 56 X b X b
solo.

6
solo.

X 6 6 43 43
solo.

43 b 43 6 7 X



43 b b X 76 X 6

43 X 6 65 43 X 6

Erincarnatus. solo.

43 4 3 6 343

cacci.

Canon I X 66 X 3 6 X 6 b 5 b X

Adagio.

Crucifixus.

6 5 6 4

X b 4 X 3 X b 43 6 b 2

Allegro.

Et resurrexit.

5 43 3 3 3

solo.

43
6
76
45
65
43
98
3
Et iterum.
solo.
Et in Spiritum.
F 2

44

X, b 56 5 7 6 43 43 7
tutti. solo.

Et unam.

X b 7 X b. 3 6 b 7.6 56
3 4

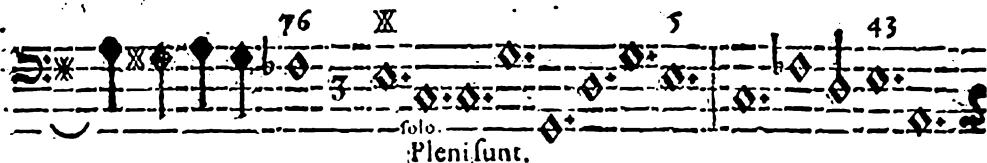
3 X 4 5 7 43 7 43 Allegro.
solo.

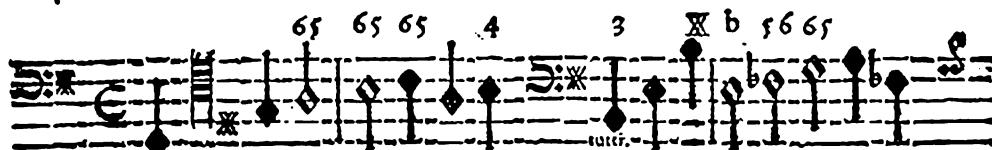
43 5 6 X 43

b 3 56 3 56 6 5 43 b 4
Allegro.

6 6 X b 5 43 5 6 tutti.

43 6 b 6 4 3 b b 6 b 6
solo.





43 6 43 b 56 65 43 b

solo.

ruth.

Canon in trino & uno.

B

E Benedictus.

3 7

5 6 3 6 56 36 5 653

5 6776

Osanna ut suprà.

A

Gloria Dei.

65

43 76 7 43 X b X b 1 2 3 X 4 6 4 b 3 X 34 6 76

tutti.

solo.

6 5 65
4 X 3 6 43 7 6 7 43 X

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

56
X 5 43 56 56 43 b 6 56 5 43 56 56

56
56 5 43 56 X 5 43 56 5 43 56 56 56 5 43

56 5 b 6 5 6 5 43 b b 6 X 43



BASSUS CONTINUUS.

Missa in Aeterno solatium

Ob sid: Viennensis.

6 X b 56 7 5 b 6 b 65 43

Adagio.
Ymphonica.

48

X 56 7 s b 6s b 6s 43 X b X b 344,2 3

solo:

K Adagio. Yrie.

X b 56 7 s b 6s b 6s 43 X 36 3 3 3.6 6 7

X 3 4 3 6 X 6 X 6 b X 34 43 X b 6 b

6, 98 X b 34 34 34 43 X b X b b X

solo.

- Christe.

b b X X b X 6 X b

43 X 5 4 3 6 X b X

bX 6 5 43 bX bX 43 6 X X
 6 5 X b.X 5 6 5 6 b.X b.X 5
 43 X fatti.
 Kytie.
 X6 bX 6 98 76 2 X6 bX
 fol.
 6 9 6 5 98 X 76 96
 fatti.
 X 56 X 6 bX 6 6 X6 2
 fol.
 9 8 5 76 43 6 76 43 98 98 b
 fatti.
 fol.
 G

50

76 5 X 4 6 X 6 b 6 76 5 X 6 76 5 987 987 f
 tutti.

76 X X X X X X X

76 E 76 X X

T in terra.

76 b b X 76 43 b X 76 X 6 56 43 X
 solo. tutti.

76 54 6 56 54 6 76 43
 solo.

6 6 43 b X X

X X X X X X X X

6 X 6 X 6 43 X 43 X 76
 solo.

76 43 5 X X 43 X X 6 X

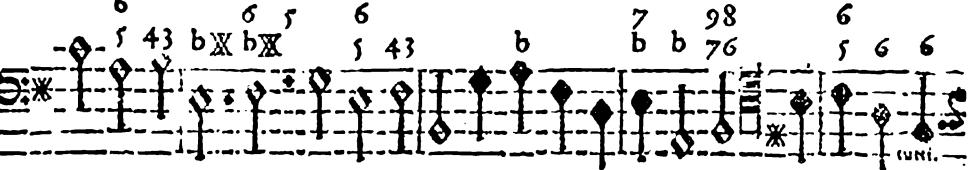
tutti.

6 5 43 76 6 5 43


 X 56 X 4 3 XX 6 6


 6 b 7 b 98 6 6
 5 43 b b 76 5 6 6 5 6


Qui tollis,
 4 6 4 4 8 6 5
 2 5 5 6 2 6 2 X6 9 6 X b X b X


 6 5 6 b 7 b 98 6 6
 5 43 b X b X 5 43 b b 76 5 6 6


 6 4 6 4 4 8 6 5
 5 6 2 5 5 6 2 6 2 X6 9 6 X


 b X X b b X b X 6 5 6


6 6 6 6 6 5 X 76 X
 b X b X 6 5 6 43 b X b X 6 5 6 43 b X b X b X
 solo.

6 5 6 43 b X b X 6 5 6 43 X solo, 6
 tutti.
 Quoniam.

6 6 X 6 X 6 43 6 5 43 6 Allegro.

43 b X 56 X 43 X solo.
 solo. tutti.

X b 56 X X 43 b X b X solo.
 tutti.

6 b X b X 3 5 X b X b X 3 5 X

Fuge consonantes, studium pufa,

b X 3 X X b X 3 X 6 b X b X
 8 6 5 3 b X b X 3 5 X 8 6 5

b X b X 3 6 6 6
 X 6 5 8 6 3 b X b X 3 5 X b X 6 X 6

98 X 6 b 6 4 3 X b 6 7
 X 5 X b X 3 6.3 6 X 6 3 4 5 X 4 3

P 6 6 6
 4 3 X b X 6 5 4 3 X 5 4 3 7 6

Atrem.

6
 7 6 X 4 3 b 4 3 X 5 4 3 b 5 7 6 5 X 7 6

X b 3 X 6 5 X 5 4 3 X 5 6 5 6

solo. tutti. G 3

76 b X 6
 X b s 6 b 6 6 43' 43
 X 43 X 76 s b 4 X 3 76 76 s X 6
 X 43 X b X 6 64 6 43 3 4. b X 6
 X 34 X X b b X X b b X X 98 4 3 b s
 7 43 98 6 4 64 32 s X 6 X 43 58
 7 b 6 76 6 4 6 b 4 64 6 7 5 43

Adagio.

Crucifixus.

6 43 b b

76 X b 3 56 43 6 6 56 43 b
 solo.

6 6 43 X b 43 X
 tutti.

43 X 6 5 43 6 5 43 b 6
 solo.

6 43 X b 98 76 6 5 43 98 76 6
 tutti.

b X b X 6 b X b X 3 5 X b X b X 3
 solo. Fuga consonantes, scrittim pulsata.

6 b X 3 X 8 6 5 3 b X b X 3 6 b X b X
 5 X b X 3 X X 8 6 5 3 b X b X 3 5 X 8 6 5

3 X 6 5 8 6 3 b X b X 3 5 X b X 6 X 6
 3 X 6 5 8 6 3 b X b X 3 5 X b X 6 X 6

98 X 6 b 6 4 3 X b 6 7
 X 5 X b X 3 6. 3 6 X 6 3 4 5 X 4 3

65 76 6 65 65 X
 tutti. solo. tutti. solo.

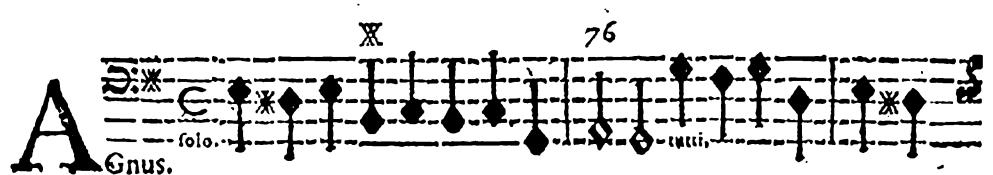
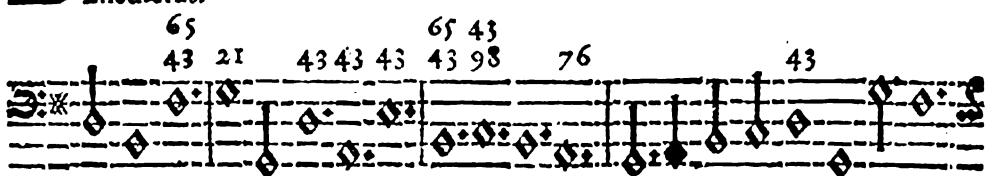
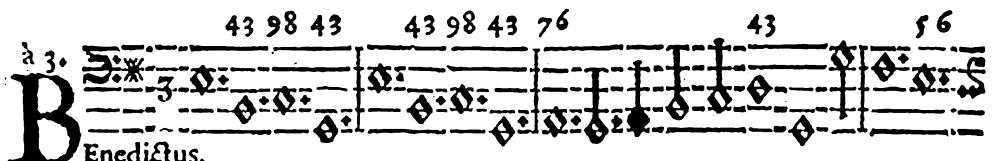
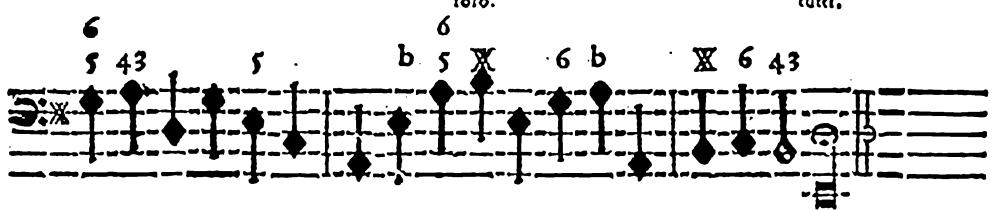
76 X X 43 56 X X
 solo. tutti. solo.

5: 56 5 X 6 X X
 tutti. solo.

76 X 5: 76 76
 tutti. solo.

6 76: 5: 6 43. b 6. X 5 43:
 6 6 6 5 X 6 6 5 X

solo. Sanna. Hi



X 76 bX bX 6
 5 43 bX 56 bX X 6
 5 43

solo.

X 6 6 76 6 X 76

cutti.

X 6 bX bX XX 6
 5 43 bX 56 bX X 5 43

solo.

b 6 X 76 X b X 6 76 X b

solo.

dona.

43 XXb 43 XXb 43 6 X 6 5 43 Xb 43

solo.

X 4 X b2 5 X Xb 43 X 6 5 X 76

tuwi.

Xb 32 5 X4 76 X b X 6b65
 3443 X X

H 2 tuwi.

Tutti.

Piano.



BASSUS CONTINUUS.

Missa Renovationis
super V'ngannate pur pensieri.

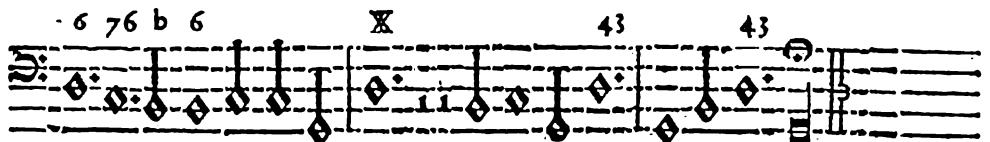
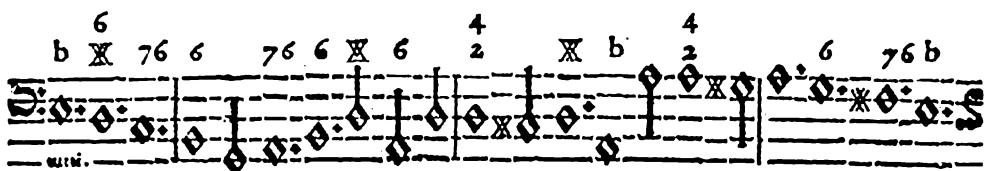
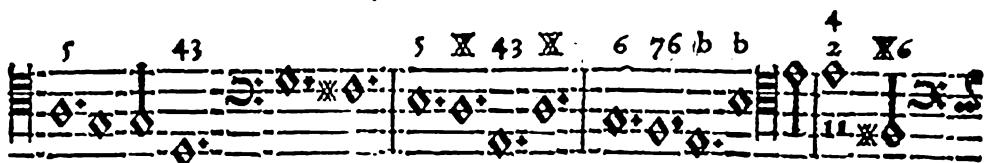
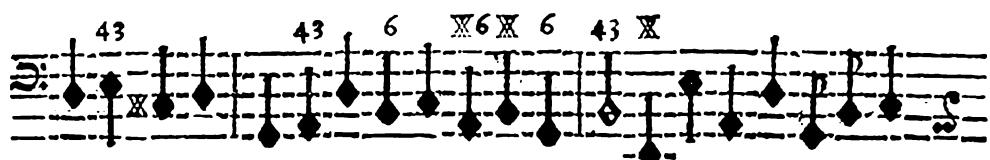
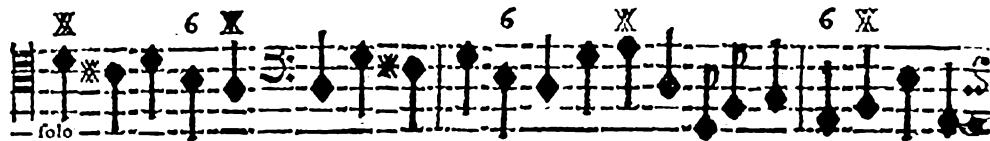
tutti.

Yrie eleison.

solo.

tutti.

Chri-



43 6 X f 6 43 X 6

5 43 6 X 6 X 6 X b

65 43 X 6 65 43 X b

X 43 X 43 Allegro.

Gratias.

X 6 X 3 3 X

6 X 43 b X b

X b 6 X X X 3 3 X

solo. tutti. solo. solo. solo. solo.

Quoniam.

76 6 2 4
76 6 2 4

43 X 6 43 43 43 43
tutti. solo. tutti. solo.

X 43 XX 43 6 X
sole. tutti. solo.

6 6 5 43 b 6 6 4 3 6 6 b 6 X
tutti.

6 5 43 6 6 5 6 X 43 b 6. 6.
tutti.

5 43 6 6 5 6 43 X b.
tutti.

6 X 43 b 6. 43 X 5 6 X
tutti.

43 6 43 6 76

P — *tutti.* — *Allegro.* — *Atrem.*

solo. **87 5** **87 5**

6 X 65 43 X **6 X 65 43 X**

76 **76** **5 X 43 X** **X 6 76** **b 6**

76 b 43 b 6 **X** **X** **6 6 5**

43 **6** **43 b** **5 6 b** **X 43** **X**

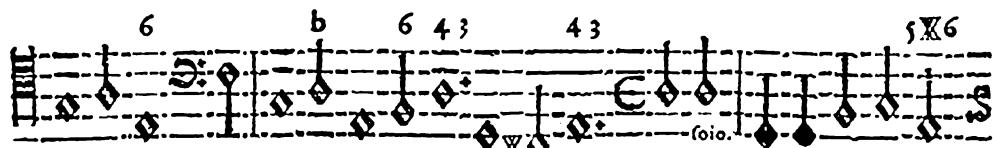
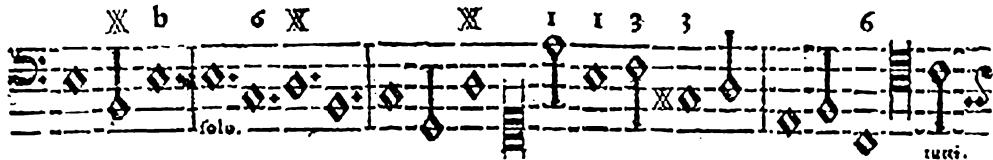
43 **X** **3** **X 5 X**

solo. **tutti.** **tutti.**

Genitum.

3 3 X **5 4 3** **b X b b**

tutti. **tutti.** **J**



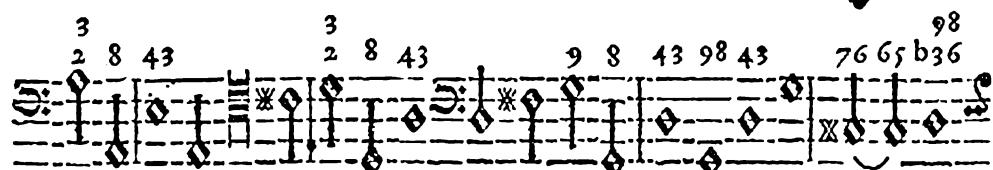
Et incarnatus.



Crucifixus.



Adagio.

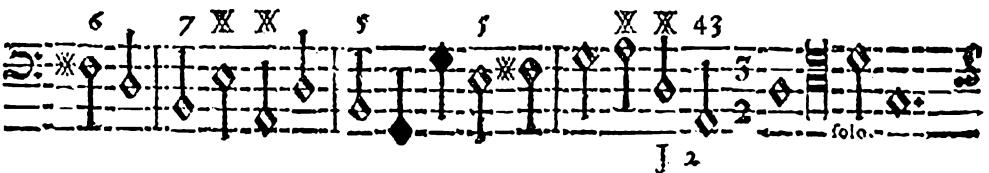
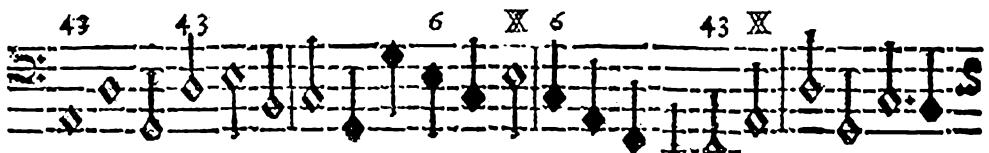
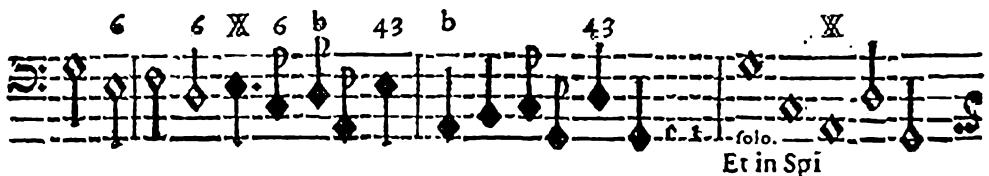
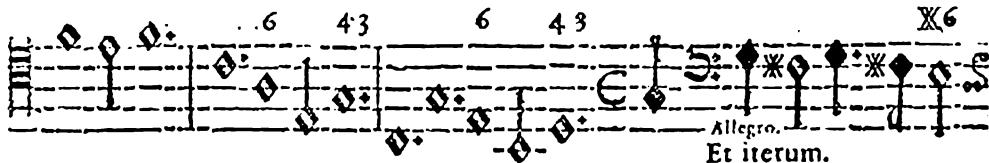


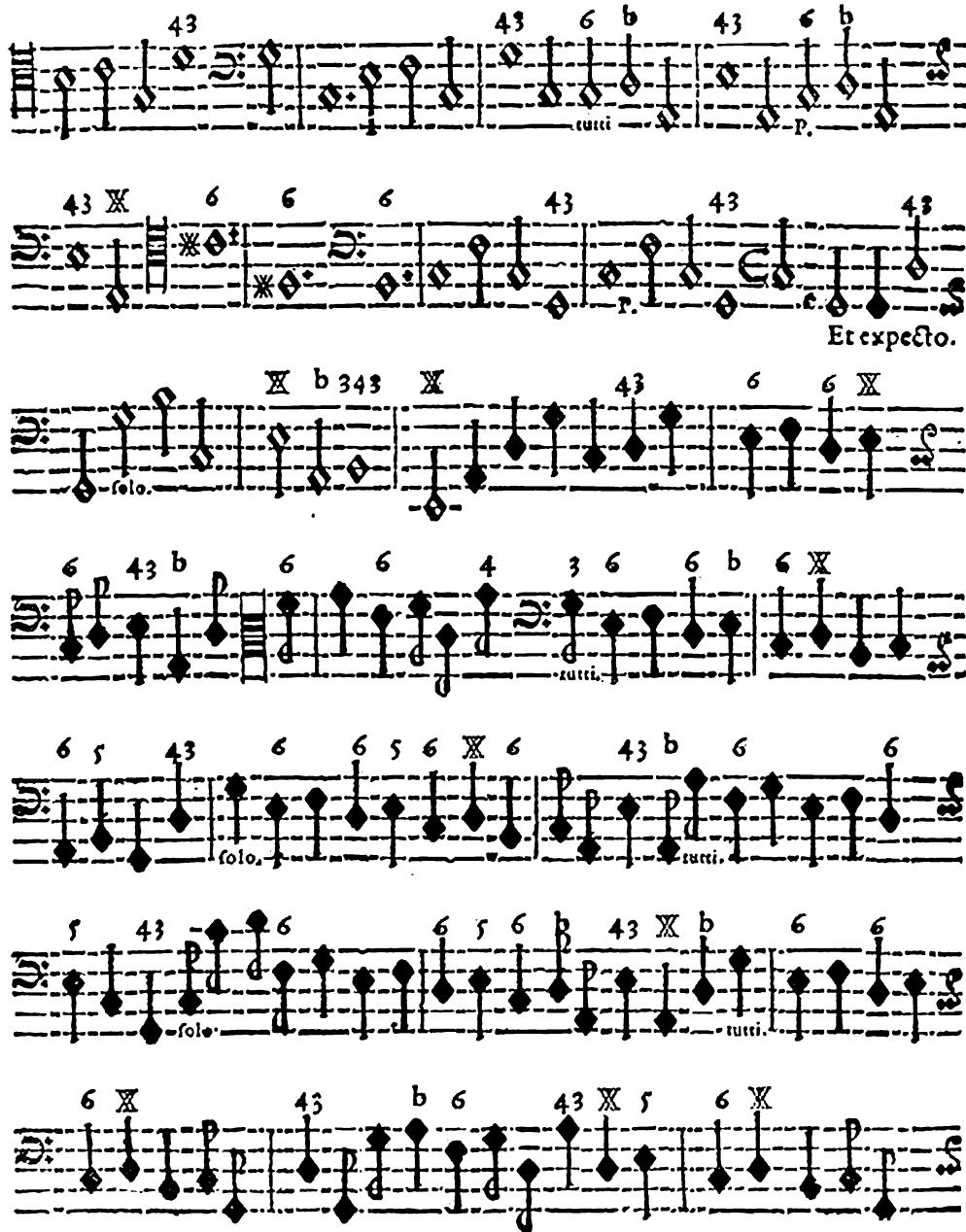
Et resur:

Et ascendit.

67

X6

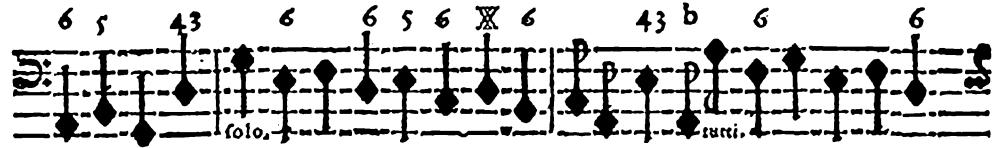


43 43 43 43


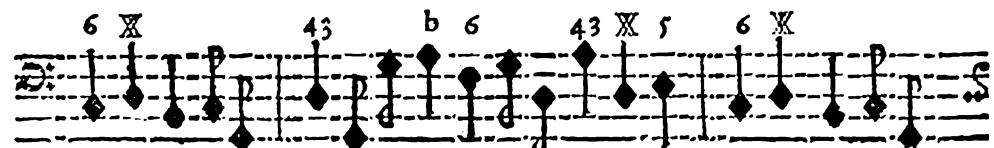
43 X 6 6 43 43 43

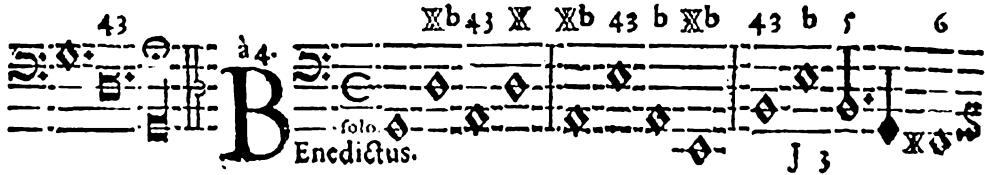
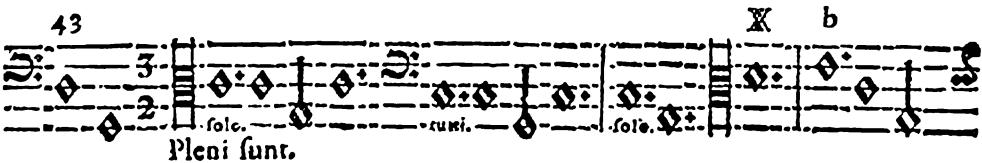
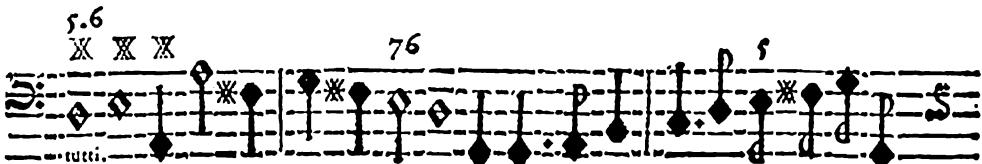
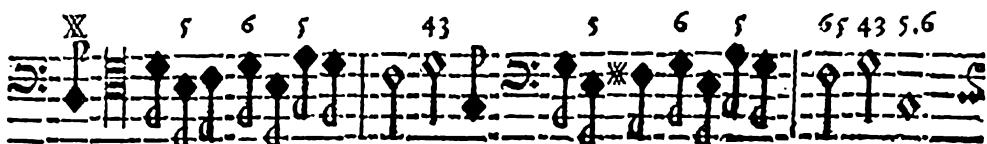

X b 343 X 43 6 6 X


6 43 b 6 6 4 3 6 6 b 6 X

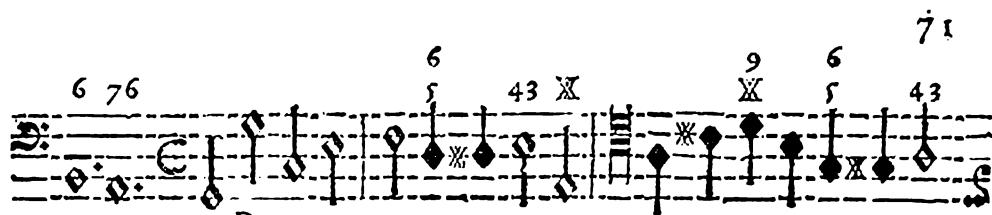

6 s 43 6 6 s 6 X 6 43 b 6 6


s 43 6 6 s 6 b 43 X b 6 6

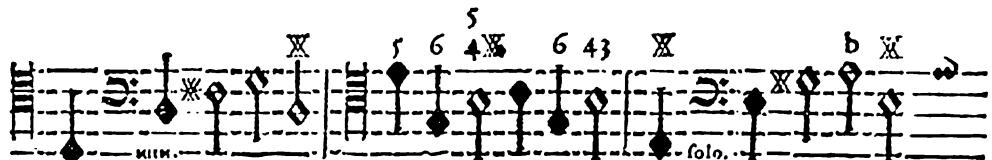

6 X 43 b 6 43 X 5 6 X




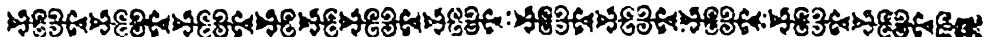
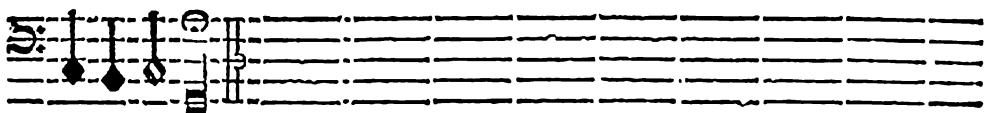
70
 6
 s X X X b 43 b X 6 43 Presto...
 6
 s X
 Ofanoa,
 6
 s X 6 s X X.
 tutti,
 6
 s X 6 s X X.
 A solo. Gnus Dei. tutti.
 b b X b 6 X 3 3 3 solo.
 6 s 43 5 43 43
 X 43 X 6 76.b 6 76 6 s



Dona.

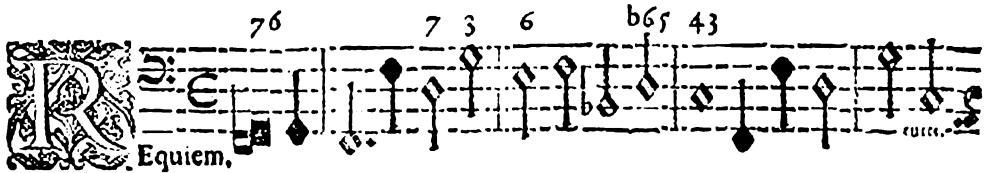


tutti.



BASSUS CONTINUUS.

Missa pro Defun&is.



Equiem.

6 6
 s 98 43 solo. 43 43

Adagio.

K

solo,
Yric.

6 6 6 6 6 6
4 5 43 4 5 b 43 4 5

6 b 765 765 765 b
343 65 3b6 765 343 X4X 56

X 6 6 X 6 7b65 6 43 b
tutti. 56 765 56 765

56 765 65 3b6 765 98

Adagio.

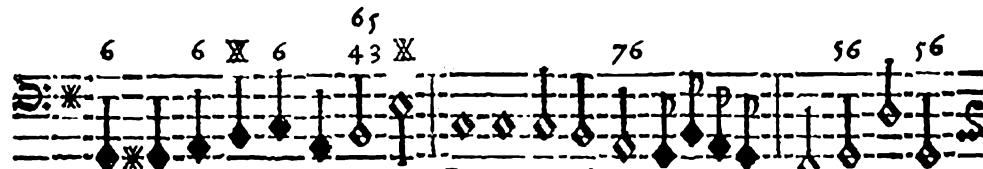
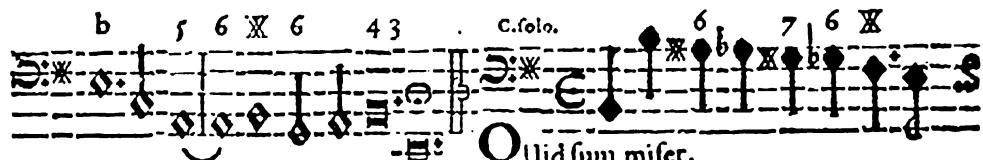
D

tutti.
les irx.

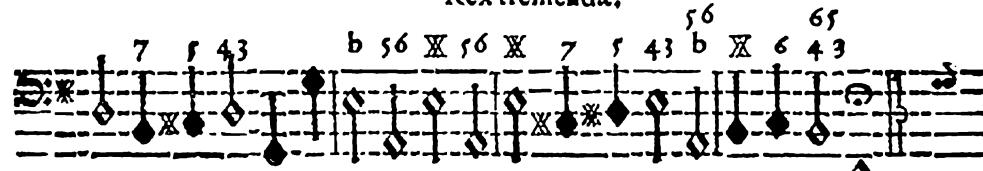
b 56 X 6 43 b 56 X 6 43
b 56 X 6 43 b 56 X 6 43

B solo. 76 76 6
Quantus tremor. 76 76 6

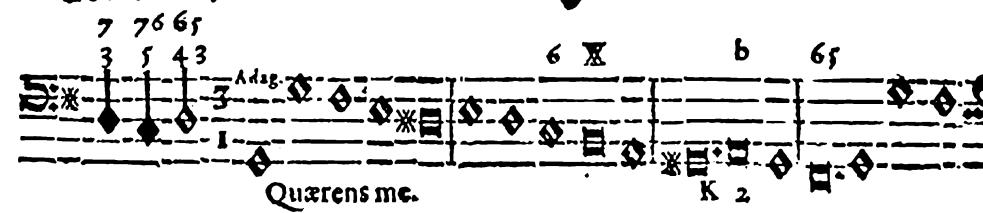
X 6 43 X 6 X 6 X 6 43 X 56
 T. solo.
 Uba mirum.
 65
 343 A. solo.
 Mōrs stupebit.
 43 X 6 43 X 6 43
 b 6 X 6 43 b 6 X 6 43 6 X 6 43 6
 6 43 X 76 6
 Liber scriptus.
 76 X b 56 X 6 43 b 56 X 6 43 X b X
 Judex ergo.



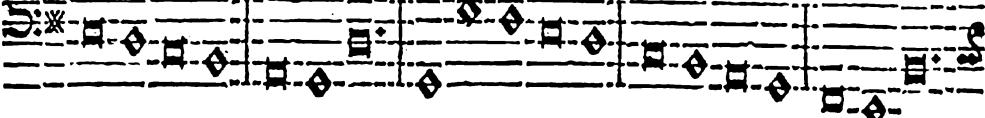
Rex ira mea dæ,



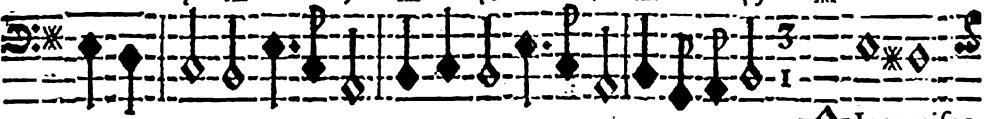
Recordare,

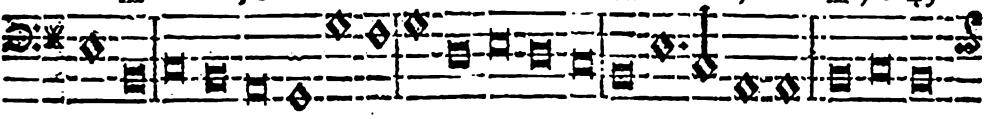


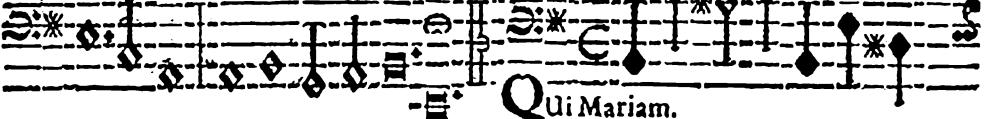
Quærens me.

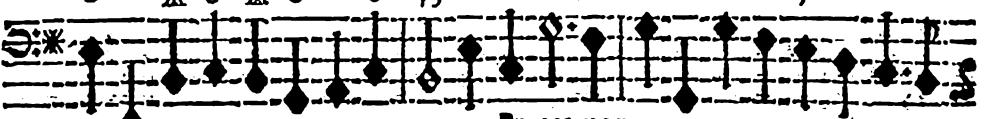
6 6 6 6 6 43 65 1 6 6 6 6 X6 65 43


 6 43 65 X 76


 76 X b 56 X 6 43 b 56 X 6 43 X b


 X 76 6 76 X b 5 6 X 76 43


 b 5 6 X 6 43 23. 6 X


 b X 6 X 6 6 43 4 2 1


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

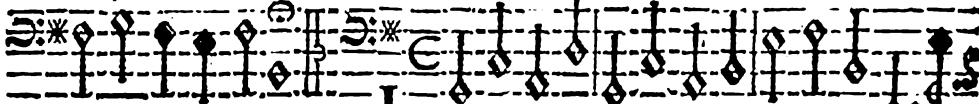

76 7 76

XX 56 XX 5 43

a2.

XX

43 b 43 b b



J Nter oves.

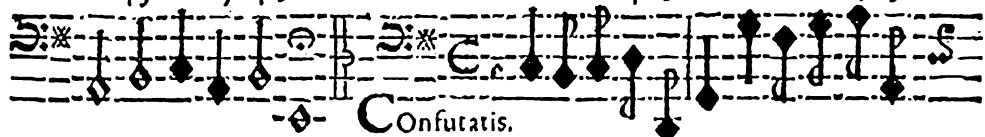
b 43 65 43

65

B solo.

4 3

4 3



Confutatis.



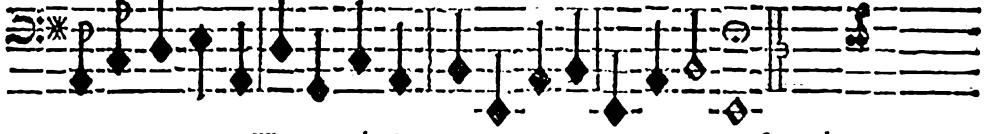
6 43 XX

5

43 b

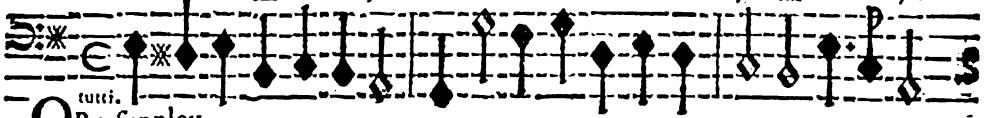
XX 43 b

XX 43



XX 76

76 XX b 56



O Ro supplex.

XX 6 43 b 56 XX 6 43

c.solo. 4 98 4 98

2 56 2 6 56



Lacrimosa.

XX 6.5 43 6 6.5 43

65

65

XX 76



H Uic ergo.

K 3

tutti.

Adagio.

76 X b 5 6 X 76 43 b 5

6 X 6 43 X 7 6 43 2 3 b b6 X b 56

Amen.

D Adagio.

Omine.

b 6 6 76 6 X 6 b 5 X 6 5 6 5 98 b 6 6 f 5 43 6

solo. tutti.

5 6 7 6 5 X 98 4 X 7 9 6 4 3 b 43 98

solo. tutti.

b 6 5 6 7 76 3 4 3 b 5 6 6 5 6 5 6 X 6 b 6

solo. tutti.

5 6 X b 6 X 6 X b 6

tutti.

76 6 4 65 X 43 solo b X 4 6b5

 6 9 4 3 4 65 X 6 43 X b 6
 Sed signifer.
 X b 6 6 6 56 X 76 43
 tutti. solo.
 b 6 3 56 6 43 b 12 65 3
 Alleg.
 6 5 X 6 43 6 b7 X 66 6 5 X 6 b
 43 5 X b 32 b65 7 6 76 b
 6 56 6 5 b6 6 6 b X
 8

43 X b b

987 8
1 432 3 b 6 987 8
432 3

tutti.

Anctus.

987 8
432 3 X 6 343 X 6 6 b

6 X 6 43 b 34 56 5 X 6 b 6 56 6 43 b 34 56 5 X 6 b 6 56 6 43 b 34 56 5 X 6 b 6 56 6

fol.

O Sanna.

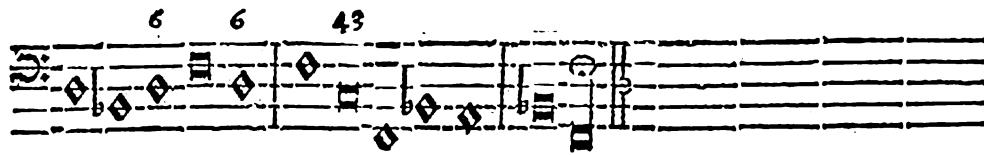
b6 6 43 b

b6 6 43 b

tutti.

56 6 X 5 6 X 43 b 6

56 6 X 5 6 X 43 b 6



B *Ene dictus.*

Musical score for organ, page 1, measures 11-15. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 343. The bottom staff has a key signature of one sharp (F#). The music includes various note heads and rests.

Musical score for organ, page 1, measures 16-20. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 343. The bottom staff has a key signature of one sharp (F#) and a tempo of 6. The music includes various note heads and rests.

Musical score for organ, page 1, measures 21-25. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 565. The bottom staff has a key signature of one sharp (F#) and a tempo of 3443. The music includes various note heads and rests. The text "Osanna ut suprà." appears on the right side of the staff.

A *Gnus Dei.*

Musical score for organ, page 1, measures 26-30. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 7b65. The bottom staff has a key signature of one sharp (F#) and a tempo of 76 43. The music includes various note heads and rests. The text "tutti." appears on the left side of the staff, and "solo." appears near the end.

Musical score for organ, page 1, measures 31-35. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 6 98. The bottom staff has a key signature of one sharp (F#) and a tempo of 5 b. The music includes various note heads and rests. The text "tutti." appears on the left side of the staff, and "solo." appears near the end.

Musical score for organ, page 1, measures 36-40. The score consists of two staves. The top staff has a key signature of one sharp (F#) and a tempo of 76 6. The bottom staff has a key signature of one sharp (F#) and a tempo of 6 98. The music includes various note heads and rests. The text "I. tutti." appears at the end of the staff.

9 6 X 6 X 44 X X b

 Lux aeterna.
 à 3. 2 4 76 X b 5
 Adagio.
 R E quiem.
 343 5 43 76 98
 134 4 3



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Omnia ad maiorem Dei gloriam.



