

CANORA ORPHEI DVLCE  
SEVERI NEMORA.

SEU

XII. SYMPHONIÆ

à

II. Violinis, Alto Viola, Violoncello  
obligatis,  
II. Clarinis, II. Cornibus, ac Tympanis ex diversis  
Tonis ad libitum concurrentibus.

Accedentibus

II. SERENATIS

à

II. Violinis, Alto Viola, Violoncello, II. Flauto-  
Traversieres ad primam, II. Clarinettis  
ad alteram obligatis,  
con II. Cornibus ad libitum consonantibus.

AUTHORE

P. LAMBERTO KRAUS

IN ANTIQUISSIMO MONASTERIO AD S. MICHAEL. ARCH-ANG.

IN METTEN INF. BAVAR. PROFESSO, & p. l. PRIORE.

OPUS II.

  
TYMPANO.

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AUGUSTÆ VINDELICORUM,  
Sumptibus, MATTHÆI RIEGER, Bibliopolæ. 1762.

An den geneigten Herrn Musik-Liebhaber.

**S**ann mein wertbester Herr begierig diese meine Musik-Stück zu hören, so belieben dieselbe denen Herrn Musicis kräftig zuzusprechen, damit von ihnen die *Presto*, *Vivace*, *Allegro* fleißig beobachtet, und das *Forte* von dem *Piano* genau unterschieden werde; ansonsten werden sie kein Vergnügen, und ich mein Absehen nicht erreicht haben.

Elenchus Symphon.

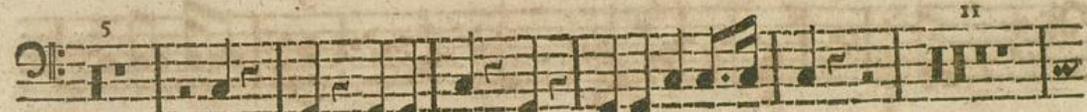
- I. Ex D $\text{♯}$ . à Violino I. & 2. Alto Viola, & Violoncello obligat. 2. Clarin. ex D. cum Tympano, & 2. Cornib. ex A. ad libit.
  - II. Ex D $\text{♯}$ . à Viol no I. & 2. Alto Viola, & Violonc. obligat. 2. Clarin. & Tymp. ad libit.
  - III. Ex C. à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Clarin. & Tymp. ad libit.
  - IV. Ex C. à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Clarin. & Tymp. ad libit.
  - V. Ex F. à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Cornib. ad libit.
  - VI. Ex A $\text{♯}$ . à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Cornib. ad libit.
  - VII. Ex G. à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Cornib. ad libit.
  - VIII. Ex D $\text{♯}$ . à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Clarin. & Tymp. ad libit.
  - IX. Ex C. à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Clarin. & Tymp. ad libit.
  - X. Ex G. à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Cornib. ad libitum.
  - XI. Ex F. à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Cornib. ad libitum.
  - XII. Ex D $\text{♯}$ . à Violino I. & 2. Alto Viola, & Violonc. obligat. 2. Clarin. cum Tympano, & 2. Cornibus ex D. ad libitum.
- I. Serenata ex D $\text{♯}$ . à Violino I. & 2. Alto Viola, & 2. Flautotraversf. cum Violonc. obligat. 2. Cornibus ad libit. ex D.
  - II. Serenata ex F. à Violino I. & 2. Alto Viola, 2. Clarinettis ex F. cum Violonc. obligat. 2. Cornibus ex C. ad libit.



# TYMPANO.

## SYMPHONIA I. ex D.

Allegro molto.



*Andante tacet.*

Presto.

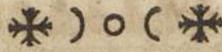


Vert. ad secund. part.

R. P. Kraus, XII. Symphonia,

♩ A

Tympano.

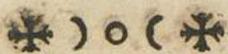


# SYMPHONIA II. ex D.

*Allegro molto.*

*Andante tacet.*

*Presto.*



# SYMPHONIA III. ex C.

Allegro.

The first section of the score, marked 'Allegro', consists of six staves of music. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first endings marked with the number '1'. The second staff contains a double bar line and a second ending marked '11'. The third staff has a first ending marked '1' and a second ending marked '10'. The fourth staff has a first ending marked '6'. The fifth staff has a first ending marked '3'. The sixth staff concludes the section with a double bar line and a fermata.

*Andante tacet.*

Presto.

The second section of the score, marked 'Presto', consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a fast tempo and features a variety of rhythmic patterns, including eighth and sixteenth notes. There are several first endings marked with the number '1'. The second staff has a first ending marked '3'. The third staff has a first ending marked '11' and a second ending marked '15'. The fourth staff concludes the section with a double bar line and a fermata.



# SYMPHONIA IV. ex C.

Vivace.

*Andante tacet.*

Presto.

SYMPHONIA V. VI. & VII. Tacent.

# SYMPHONIA VIII. ex D.

Vivace.

*Andante tacet.*

Allegro molto.

R. P. Kraus, XII. Symphonia,

B

Tympano.

# SYMPHONIA IX. ex C.

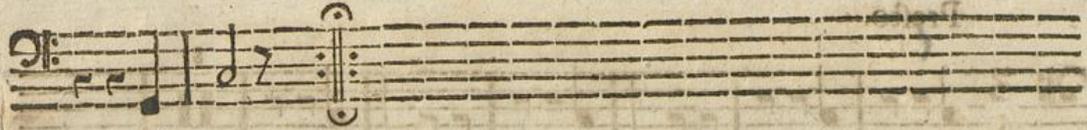
Vivace.

Musical score for the first section of Symphonia IX. ex C. in 3/4 time, marked Vivace. The score consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. Annotations include a '2' above the first staff, an '11' above the second staff, '1' above the third staff, '25' above the fourth staff, '7' above the fifth staff, '3' above the sixth staff, and 'fr.' above the sixth staff. A double bar line with repeat dots is present at the end of the seventh staff.

*Andante tacet.*

Presto.

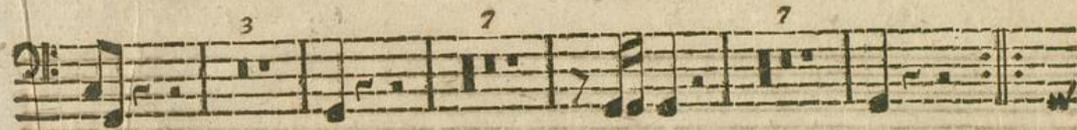
Musical score for the second section of Symphonia IX. ex C. in 3/4 time, marked Presto. The score consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is more rhythmic, featuring eighth and sixteenth notes. Annotations include '2' above the first staff, '3' above the first staff, '5' above the second staff, '6' above the second staff, '9' above the third staff, and '2' above the third staff. A double bar line with repeat dots is present at the end of the second staff.



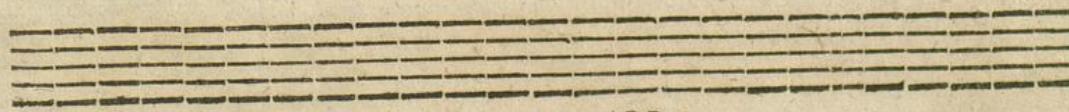
SYMPHONIA X. & XI. Tacent.

SYMPHONIA XII. ex D.

*Allegro molto.*



*Andante tacet.*



Presto.

The first system of the musical score consists of four staves. The first staff begins with a bass clef, a 3/4 time signature, and a 4-measure rest. The music continues with eighth and sixteenth notes. The second staff starts with a 5-measure rest, followed by notes and a first ending bracket. The third staff contains notes and a 10-measure rest. The fourth staff begins with a 3-measure rest, followed by notes and a 4-measure rest, ending with a double bar line and repeat dots.

Two empty musical staves, each consisting of five horizontal lines.



Faint musical notation and empty staves visible through the paper, likely from the reverse side of the page.