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Mus. Pr.  
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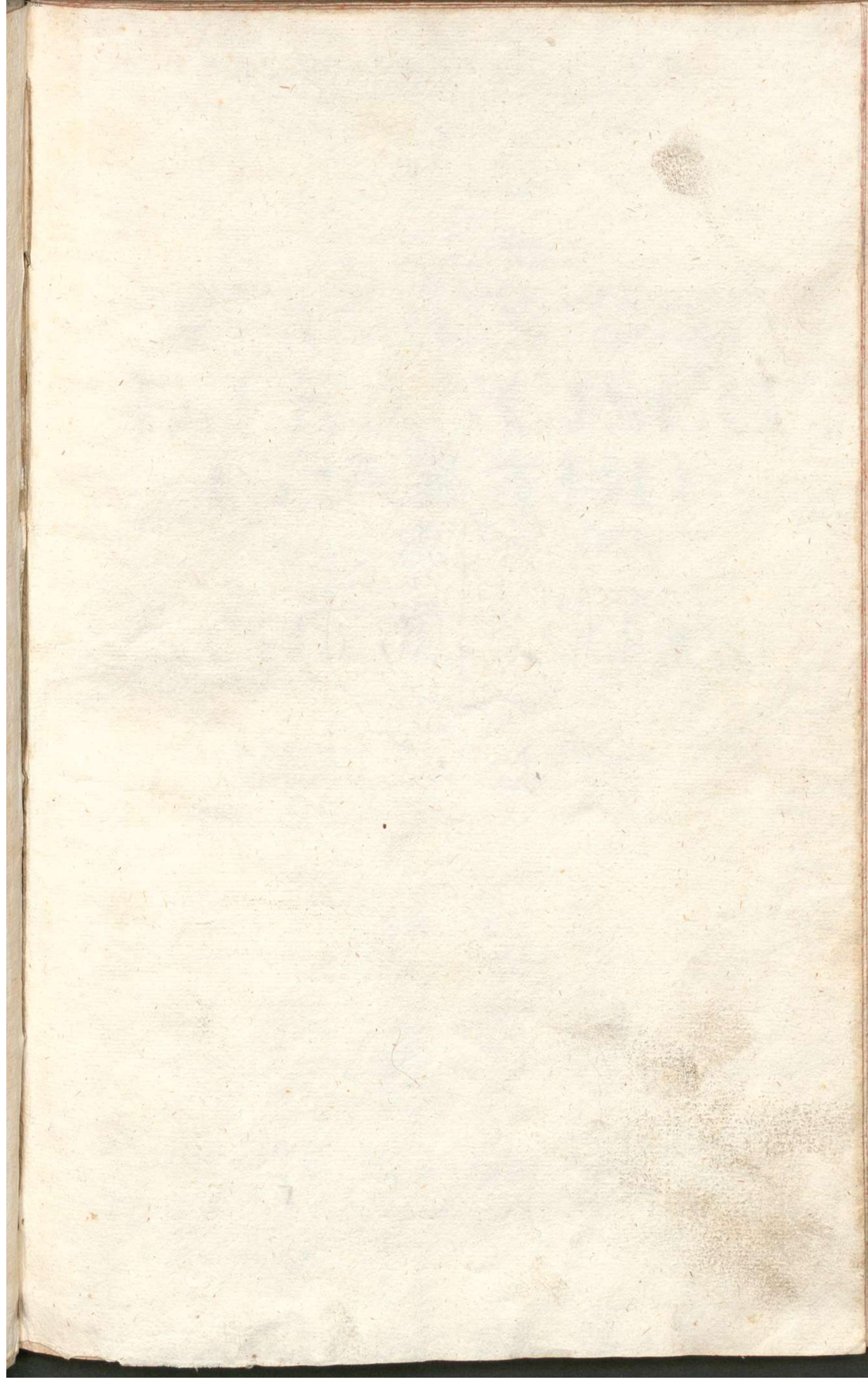
VESPERÆ  
authore  
JOANVE SCHNEL  
ORGAVO.

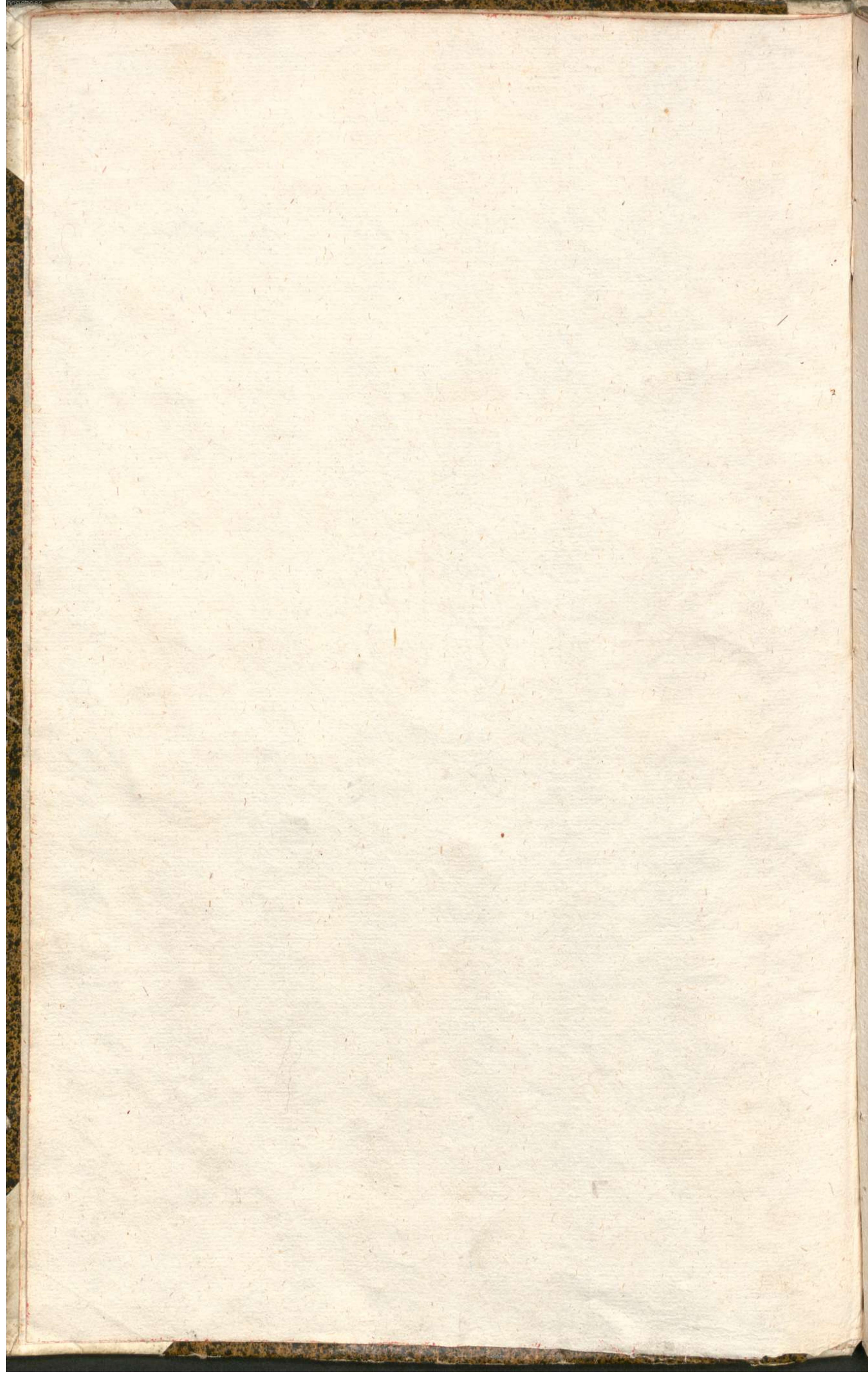
Ms. Fr. 203.

E Choro S. Michaelis.

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Schnell.





# VESPERÆ BREVES

DUÆ DE DOMINICA ALTERÆ DE B: V: MARIA.

A

Quatuor Vocibus

Canto, Alto, Tenore, Basso,

II Violinis,

II Cornibus vel Clarinis non obligatis,

Organo, Violoncello ad libitum.

REVERENDISSIMO ILLUSTRISSIMO  
AC EXCELLENTISSIMO DOMINO

D. FRANCISCO  
CONRADO

S. R. I. COMITI A STADION

DOM: IN HALLBURG

IMP. ECCL. BAMB. DECANO

& CATH. HERB. PRÆPOS.

REVERENDISSIMI & CELSISSIMI PRINCIPIS EPISCOPI  
BAMBERGENSIS & HERBIP.

CONSILIARIO INTIMO

ECCL. AD S. JACOBUM PRÆPOSITO

& LOCUM TENENTI BAMB: PERPETUO &C. &C.

DOMINO DOMINO MEO ILLUSTRISSIMO  
DEDICATÆ

ab Authore

JOANNE JACOBO SCHNELL

Celsissimi Principis Bambergensis Musico

Aulico & Camerali.

OPUS VIII.

ORGANO.

Sumptibus Authoris.

Bambergæ Anno MDCCXXXVI.

NB. Quod uni forsitan aut alteri in primo meo opere sex Missas continente ( præsertim in vocibus cantantibus ) difficile visum fuit, in hoc iste nunc in præsente opere facilitatem certè inveni- et ac emendationem. Anno insequente ( adjuvante Deo ) quædam adhuc Vesperæ, Psalmi resi- dui per annum necessarii, Litaniae itidem & Psalmus Miserere repetitis vicibus, lucem aspicient. Quod si verò has Vespertas nondum satis commodè producendas esse intigerem, majoris ad- huc satagam facilitatis. ☺

Bayer. Staats-  
Bibliothek  
München

REVERENDISSIME  
ILLUSTRISIME AC EXCEL-  
LENTISSIME

DOMINE, DOMINE.



Iu prodire in lucem verbatur meus hic partus Musicus, donec Lucinam  
sibi tuo denique REVERENDISSIME & ILLUSTRISIME DOMINE,  
in scuto gentilitio inveniret. Illam ut aspergit primum, occultâ quâdam a-  
nimatus virtute in hanc propediem profilire lucem non dubitavit; tantò  
sibi visus felicior, quanto splendoris plus ab illustrissimo tuo hoc fidere,  
decorisque, quo ex se omni priùs caruerat, sentit imbibisse. Et certè si  
suum Bambergia in Celsissimo suo Principe demissis oculis Solem veneratur, nostram te non mi-  
nus Lunam suspicimus, non quod mutuari ab altero lucem necesse habeas, quæ in te plurima est,  
sed quod eam soleas ad nostrorum debilitatem oculorum attemperare. Duo sunt, quæ defutura  
sibi meum hoc verbatur opusculum, suavitas vocum, & psalmodiæ gravitas, dulci fidium con-  
centu mitigata, quæ, non video, undenam melius possint, quam ab admirabili prorsus Reveren-  
dissimi

diffissimi Bambergensis Capituli ore (quod eximia pridem tua te fecere merita, derivari: cuius gravitatem semper impii, suavitatem boni omnes sunt experti, in quo virtutum omnium dulcissimum concentum & Ecclesia haec nostra Imperialis Bambergensis, & Cathedralis Herbipolensis hactenus suspexere: ex quibus, nescio, utrum splendor in te major, an ex te in illas derivetur. Scio exilem omnino, nec tuo dignam favore opellam hanc meam; nec tuæ tamen sacrare eam gloria dubito: MAGNUM enim & REGIUM est (ut cum Plutarcho) immo TUUM (ut verius loquar) PARVA ACCIPERE. Et, si unquam, in te certè experti clientes tui sunt Lyrici illius dictum Sapiens: PARVA MAGNIS SÆPE ANIMO PLACUERE MAGNO. Liceat igitur REVERENDISSIME & ILLUSTRISSIME DOMINE, liceat indigno famulo accedere ad amplissimum favorem tuum; liceat tuo, qui comedisse te totum meritò videtur, Zelo Domus Domini ardentissimo appendere laborem hunc Musicum, qui quoties devotorum in auribus insonuerit, toties flagrantissimi comprecantum, cum meis conjuncti affectus & suspiria pro incolumitate tua, Ecclesiae Bambergensi felicissimâ sese effundant in Conspectu Altissimi, cuius promovendæ desiderio gloria totus inardescis. Haec mea sunt, REVERENDISSIME & ILLUSTRISSIME DOMINE, vota, quæ meo mihi, quoad vixero, evelli è pectore nunquam patiar

Scrus infimus  
Joannes Jacobus Schnell.

# ORGANO.

# VESPERÆ I. SOLENNES DE DOMINICA.

## Vesperæ I. Solemnes de Dominica.

A:S: 6      6      6      6      6      6      6

## Vesperæ I. Solemnes de Dominica.



Allegro. VV: 6 6 B:S: VV: 6 6

**C**onfitabor.

B:S: 5 6 6 7 7 6 6 7 4 X VV. 6 6

B:S: 6 6 6 6 6 6 4 3 T.

T. 6 6 7 6 6 6 6 4 3

6 6 6 6 6 6 6 4 3 Vclt Subito.

## Vesperæ I. Solemnes de Dominica.

vv.      6 6      6 C.S.

vv.      6 6      6 C.S.

B.S.      T.

Ten.S.

VV.      6 6      6 A.S.      x - 6      7 x

VV.      6 6      6 B.S.      56 76      T.

VV.      6 6      6 B.S.      56 76      T.

## Vesperæ I. Solemnæ de Dominica.



vv. T: 6

**B** C Eatus Vir,

vv.

**b7**

A.S.

vv. T: 6 X

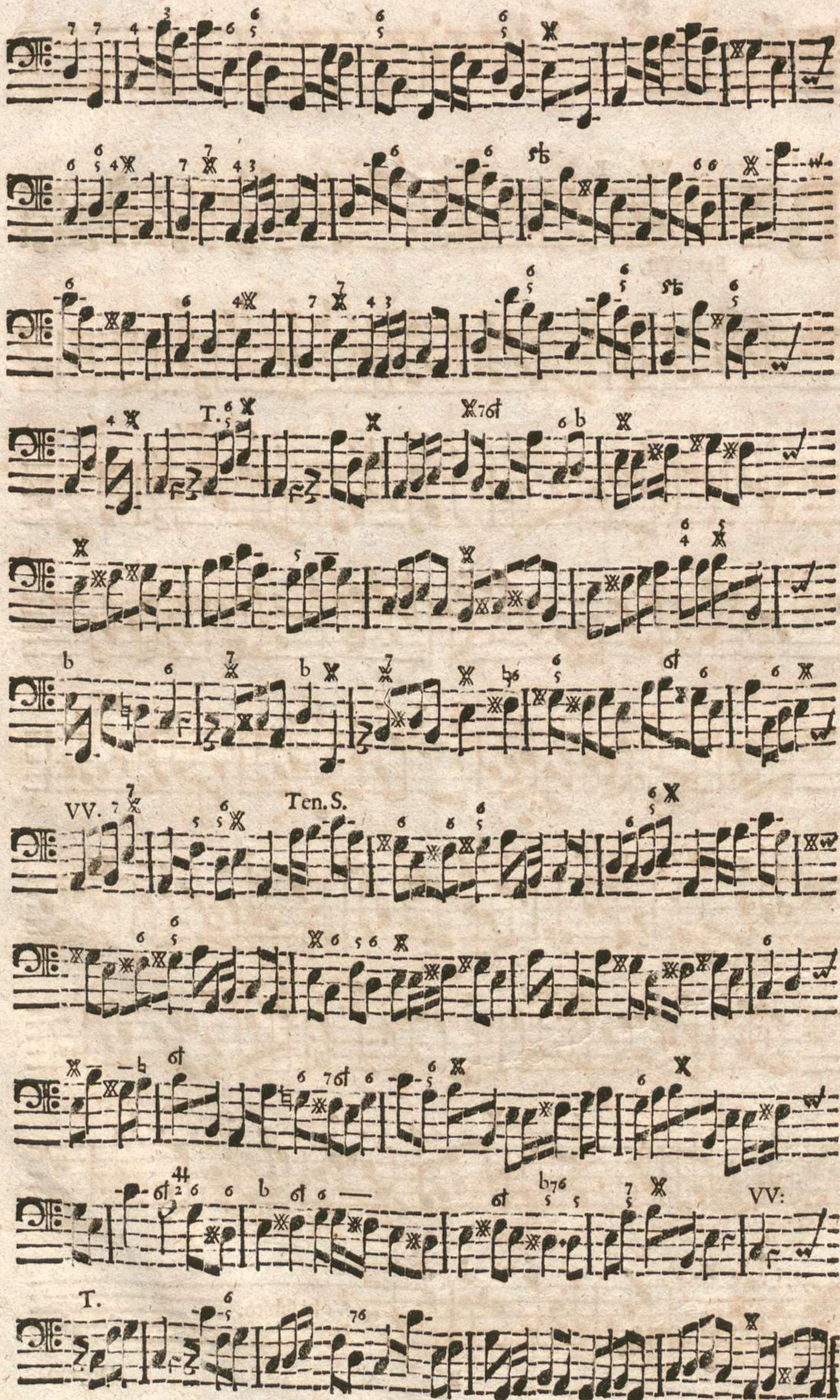
b7-

5 4 X

6 6 6 5 43

Volti subito.

## Vesperæ I. Solemnes de Dominicæ.



## Vesperæ I. Solemnæ de Dominica.

VV.

**L**audate pueri Dominum.

C.S.      VV. 6      C.S.

A&T. b<sup>7</sup> b<sup>7</sup> b<sup>7</sup>      T.      B.S.

B.<sup>7</sup> b<sup>7</sup> b<sup>7</sup>      T.

## Vesperæ I. Solemnæ de Dominica.

VV.

A.S.

VV. 6 A.S.

Ten. & B.

VV. Ten. & B.

T:

## Vesperæ I. Solemnies de Dominica.

## Allabreve

A page from a historical music manuscript. The page features a large, ornate initial 'I' at the beginning of a line of text. Below the initial, the text 'Audate Dominum.' is written in a Gothic script. Above the text, there are four staves of musical notation. Each staff begins with a clef (either a C-clef or an F-clef) and a 'G' (for common time). The notation consists of black note heads and vertical stems, with some stems having small horizontal dashes indicating pitch. The paper has a light beige or cream color.

**Audate Dominum.**

**Volti subitò.**

C

## Organic.

## Vesperæ I. Solemnies de Dominica.



## Vesperæ I. Solemnæ de Dominica.

6 7 X 5 6 6 7 7 X X

56 56 61 X X — 6 5b 6 X — 6 61

6 4 X 6 — X 6 6 5

56 8 X 6 5b 3 5 X 6 5b 6 b7 5b 6 5 X

VV & Clar: 6 65 6 6 65 T. 6

Fecit potentiam.

6 5 S. 6

7 6 6 7 T. 6 5 6 7 7 43 C.S.

6 X 3 6 7 X 56 7 X 6 X

66 6 5b b — b 66

56 56 56 6 b b b b7 5b T.

b7 6 b 6 7 6 5 X 6 5 X 6 5

( 0 )

Vesperæ I. Solemnæ de Dominica.

The musical score consists of ten staves of music for a six-part choir. The parts are labeled as follows:

- Top staff: VV (Vocalis Vocalis)
- Second staff: Ten: S. (Tenor Soprano)
- Third staff: Soprano (Soprano)
- Fourth staff: Bass (Bassus)
- Fifth staff: Alto (Altaus)
- Sixth staff: C: & A: (Canto & Aria)

Below the staves, various numbers (e.g., 6, 7, 8, 9, 10) and symbols (e.g., X, \*) are placed above or below the notes to indicate pitch and rhythm. The notation includes dynamic markings like "Largo. T." and "Allabreve". The paper is aged and shows some staining.

## Vesperæ I. Solemnæ de Dominica.

The image shows a single page of handwritten musical notation. It consists of five horizontal staves, each with five lines. The notation is highly stylized, using different types of note heads (solid black, hollow, cross-hatched) and stems. Numerical values (1 through 9, X) are placed above or below the notes, possibly indicating pitch or rhythm. Vertical bar lines divide the music into measures. The paper has a distinct yellowish-tan color, characteristic of old documents.

## VESPERÆ II. BREVISSIMÆ DE DOMINICA.

T.

Ixit Dominus.

Ixit Dominus.

D

## Volti subito.

## Organo.

## Vesperæ II. Brevissimæ de Dominica.

VV. 6 5 X 4 X 6 6 VV. 6 5 X C.&A.

## Vesperæ II. Brevissimæ de Dominica.

T.

6 6 b 6

5 6 7 4 3 VV.



VV.

B.S. X

T.



6

6



Ten. S.



T.

X

6

6

X

6

6

X



C.S.:

6

6 b<sub>7</sub>

6

6

6

6

6

6

X



6

Ten. 6

6

6

6

6

6

X

6 b<sub>7</sub>

8

—

6

—

7

—

8

—

6

—

7

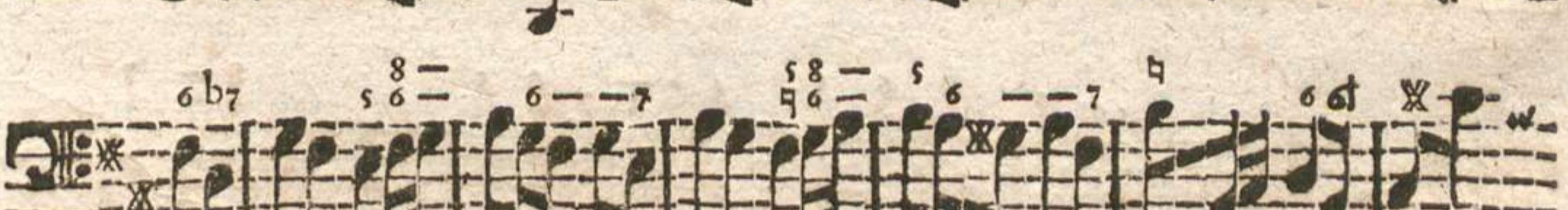
—

6

6

6

X



6

6

7

X

6

6

X

T.

6

6

6

X

—

6



5

6

7

4

3

6

X

6

6

6

6

4

X

6

5



6

5

6

6

4

3

6

6

6

4

3

6

5

6

5

X

—

## Vesperæ II. Brevissimæ de Dominica.

Tutti.      6 7      6      6 b<sub>7</sub>      6 7

**B** 

- Eatus vir.

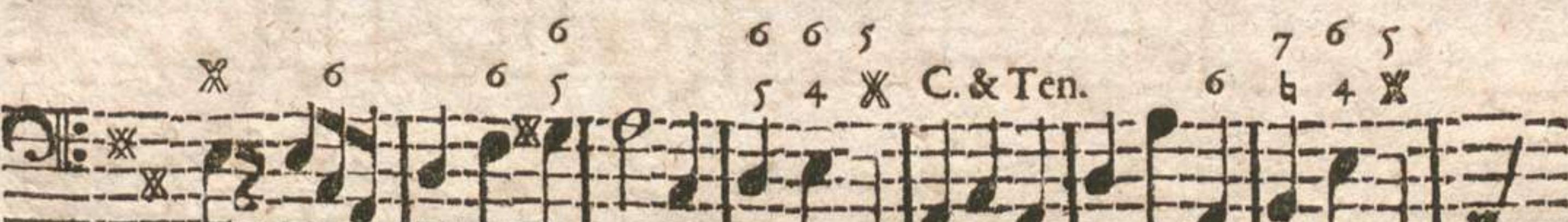
6 5      6 5      S.      6 7 5 6 X 6 7 43



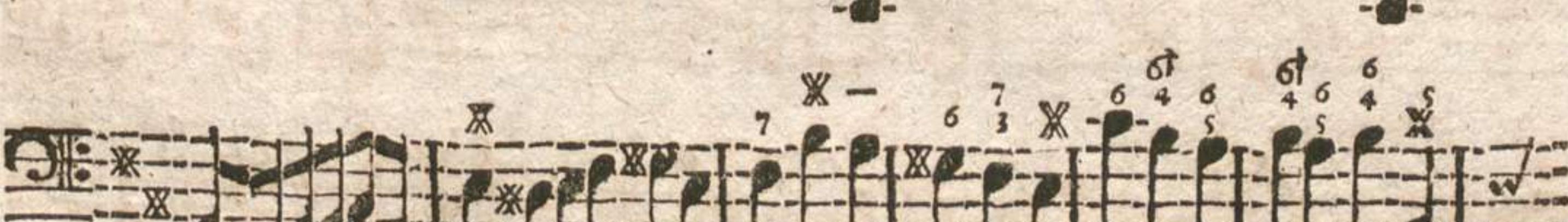
4 3      6 5      4 3 5 6 - X      4 X      A: S.      95



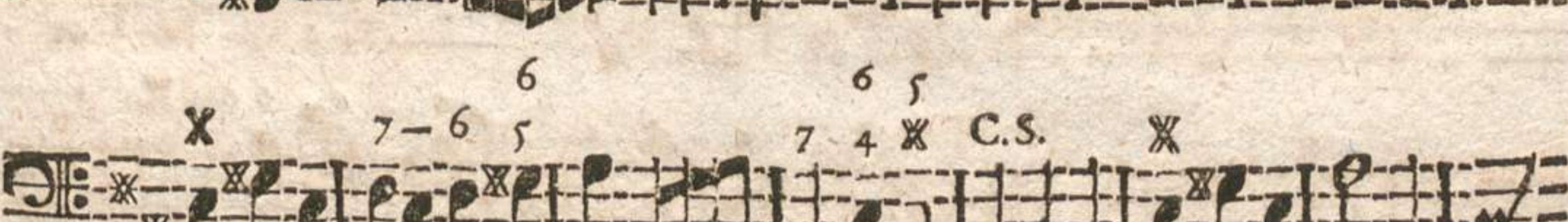
X 6      6 5      6 6 5      5 4 X C. & Ten.      6 7 6 5



X -      6 7 3 X - 6 4 6      6 4 6 5



X      7 - 6 5      6 5      7 4 X C. S.      X



5 6 6      6 4 X      A: & T: 7 6 5      8 = 7



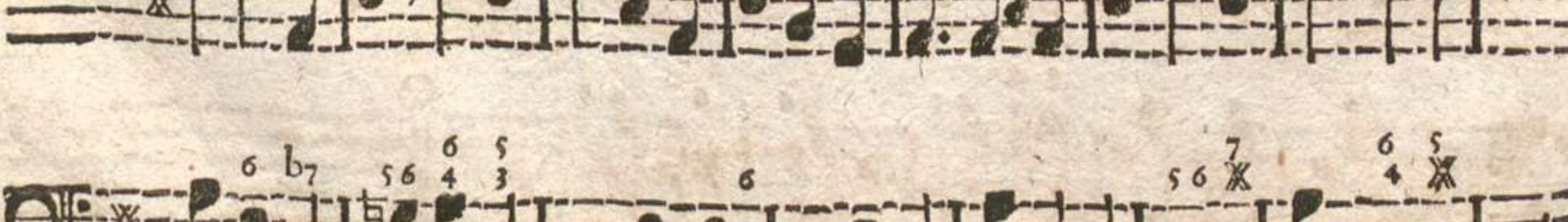
X 6      b - - - 7      C. & A.      7



6 5      Tutti.      6      6 b<sub>7</sub> 5 6 7



6 b<sub>7</sub> 5 6 5      6      5 6 X      6 4 X





## Vesperæ II. Brevissimæ de Dominica.



## Vesperæ II. Brevissimæ De Dominica.

C.S.      T. 5 6      76 7 5 6      X      ?      X 5

T. 4 X      43      6 4 X      VV. 6 6 X

X      43

VV. X

C.S.      X      6 6 X

b - 4      T. 6      6 5      76 7

X      -      6 6 - X X

X      6 6 X

## Vesperæ II. Brevissimæ de Dominica.



## Vesperæ II. Brevissimæ De Dominicâ.

A.S.      C.S.      T.S.      T.      VV.

## VESPERÆ III. BREVIORES DE B. V. MARIA.

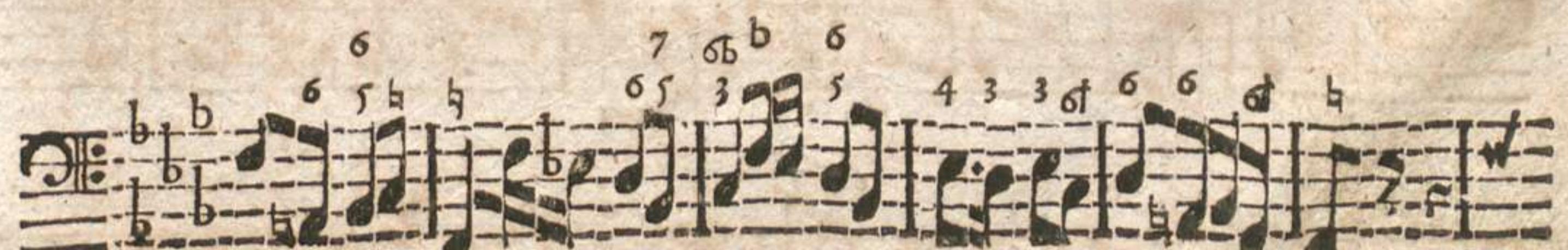
**D**omine, b<sup>b</sup> Vivace. VV. 6      7      6      6      6      6  
Ixit Dominus.

T.      Organo.

## Vesperæ III. Breviores De B: V: Maria.

Music score for the third Vespere, featuring ten staves of Gregorian chant notation. The notation uses square neumes on four-line red staves. Various musical modes are indicated by letters above the staves: T. (Tenor), A.S. (Antiphonale S. Mariae), and VV. (Vesperæ). Specific mode changes are marked with letters b, b\*, b7, and b6. Measure numbers are present in some staves. The score consists of ten staves, likely for a ten-part choir or organum.

Vesperæ III. Breviores De B: V: Maria.



## Vesperæ III. Breviores De B: V: Maria.

Music score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring neumes on a four-line staff. The score consists of eight staves of music, with the first seven being continuations of the previous section and the eighth being a new section starting with the word "Lætus".

**S.**

**T:**

**Bass**

**Lætus sum.**

**S.**

**T.**

**Bass**

## Vesperæ III. Breviores De B: V: Maria.

The musical score consists of ten staves of music for a four-part choir (Soprano, Alto, Tenor, Bass) and an organ. The choir parts are written in soprano, alto, tenor, and bass clefs. The organ part is on a single staff at the bottom. The music is divided into measures by vertical bar lines. Roman numerals and letters (I-X) are placed above certain notes, likely indicating a Gregorian chant tone. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'b' (forte), 'f' (fortissimo), and 'ff' (fuerissimo).

## Vesperz III. Breviores De B: V: Maria.

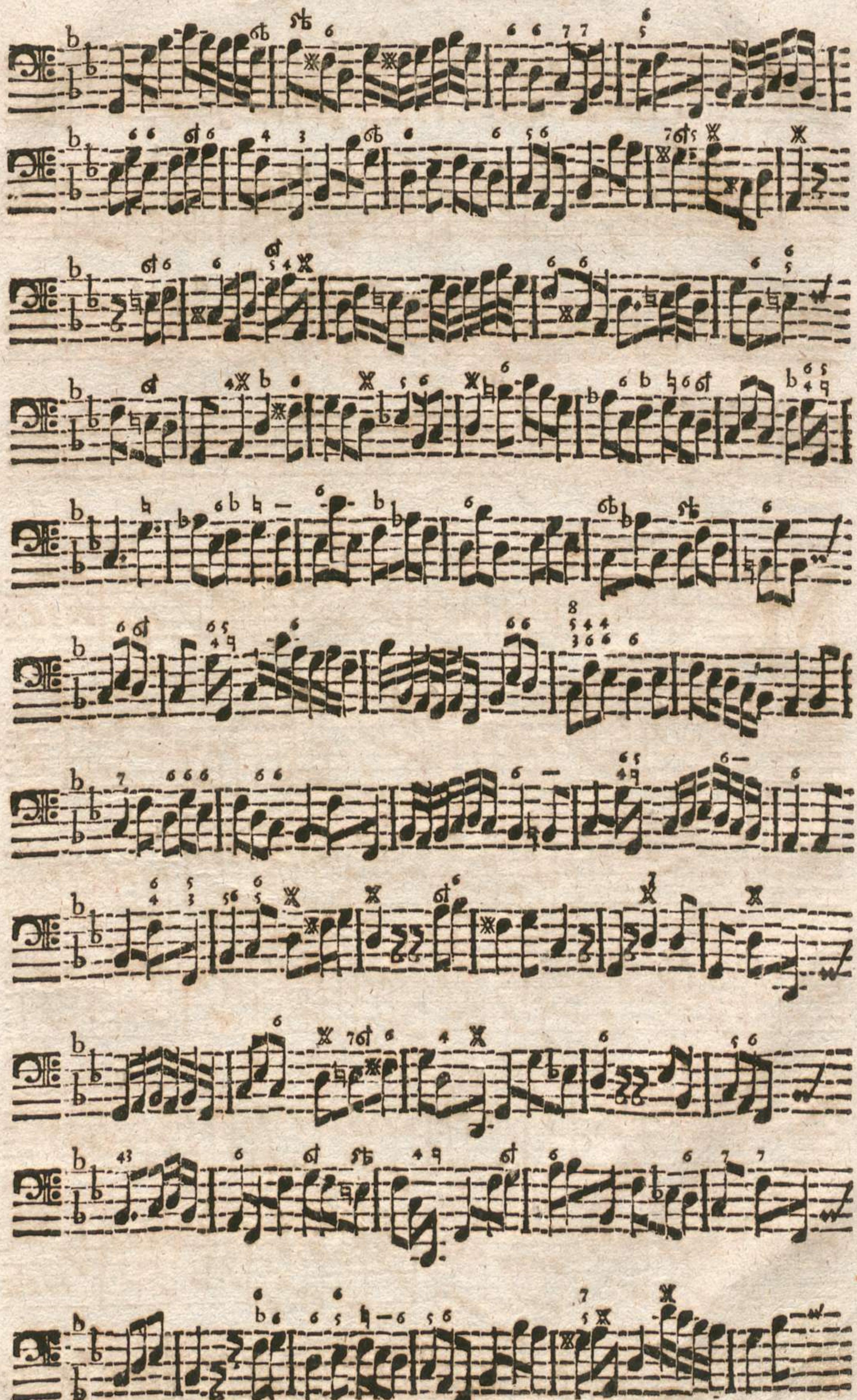
**N**isi Dominus. T.

Andante. Canto vel Tenore Solo ex toto.

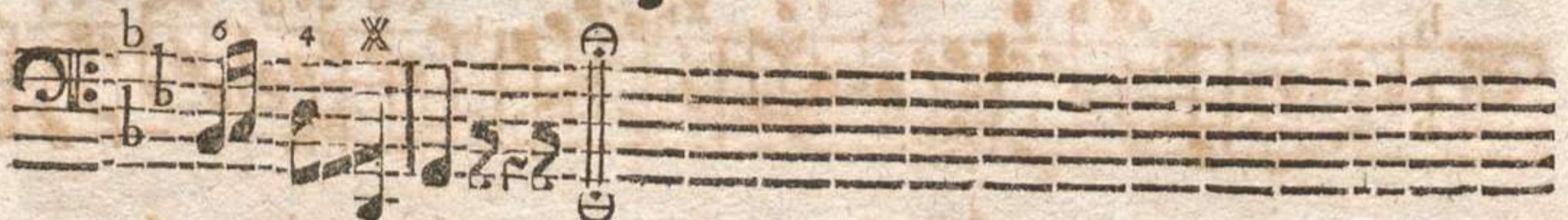
**L**AUDA JERUSALEM. T.

Auda Jerusalem.

## Vesperæ III. Breviores De B: V: Maria.

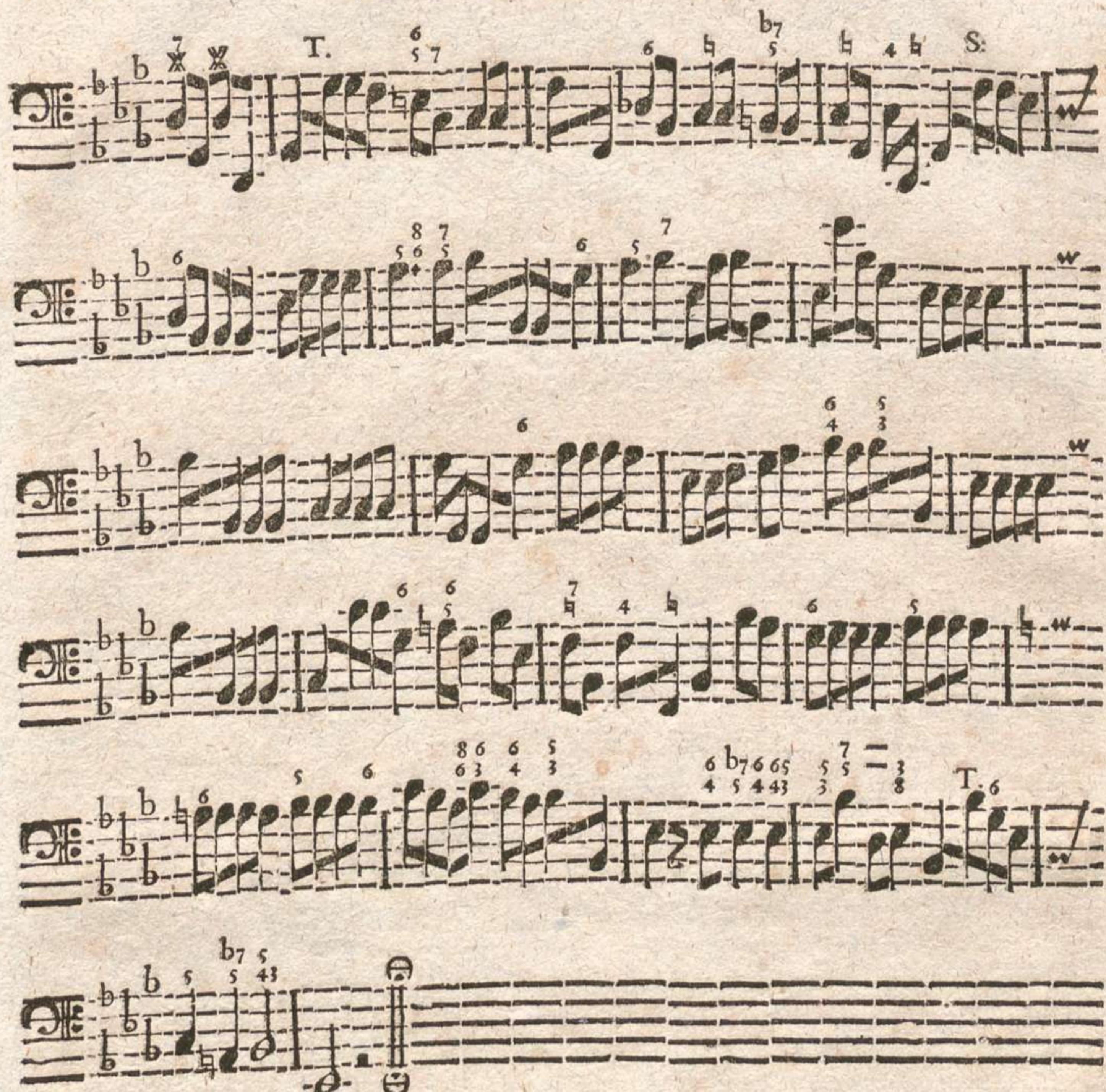


[Vesperæ III. Breviores De B: V: Maria.]



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Vesperæ III. Breviores De B: V: Maria.



O. A. M. D. G.

H

Organo.

300

