

LAUS DEI
JUCUNDA

ET

SONORA,
SEX BREVIORUM SO-

LEMNIUM TAMEN MISSARUM
MODULATIONE EXPRESSA.
CUM VOCIBUS ORDINARIIS

CANTO, ALTO, TENORE, BASSO,
II. VIOLINIS ET ORGANO OBLIGATIS,
CLARINIS VERO ET TYMPANO AD
LIBITUM,

Et Iteratis Laboribus

Publicæ lucis facta

A

R. P. ROMANO PINZGER, ORD. S. P.

Bened. in celeberrimo & antiquissimo Monasterio
Seonensi ad S. Lambertum in Bavaria Superiore Professo.

OPUS II.

ORGANO.

Cum Facultate Superiorum.

AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopolæ. 1750.

0 1 2 3 4 5 6 7 8 9 10

Der

Hochwürdigen in **SSSS**,

Hoch- und Wohl-Gebohrnen

SSSSSS, **SSSSSS**

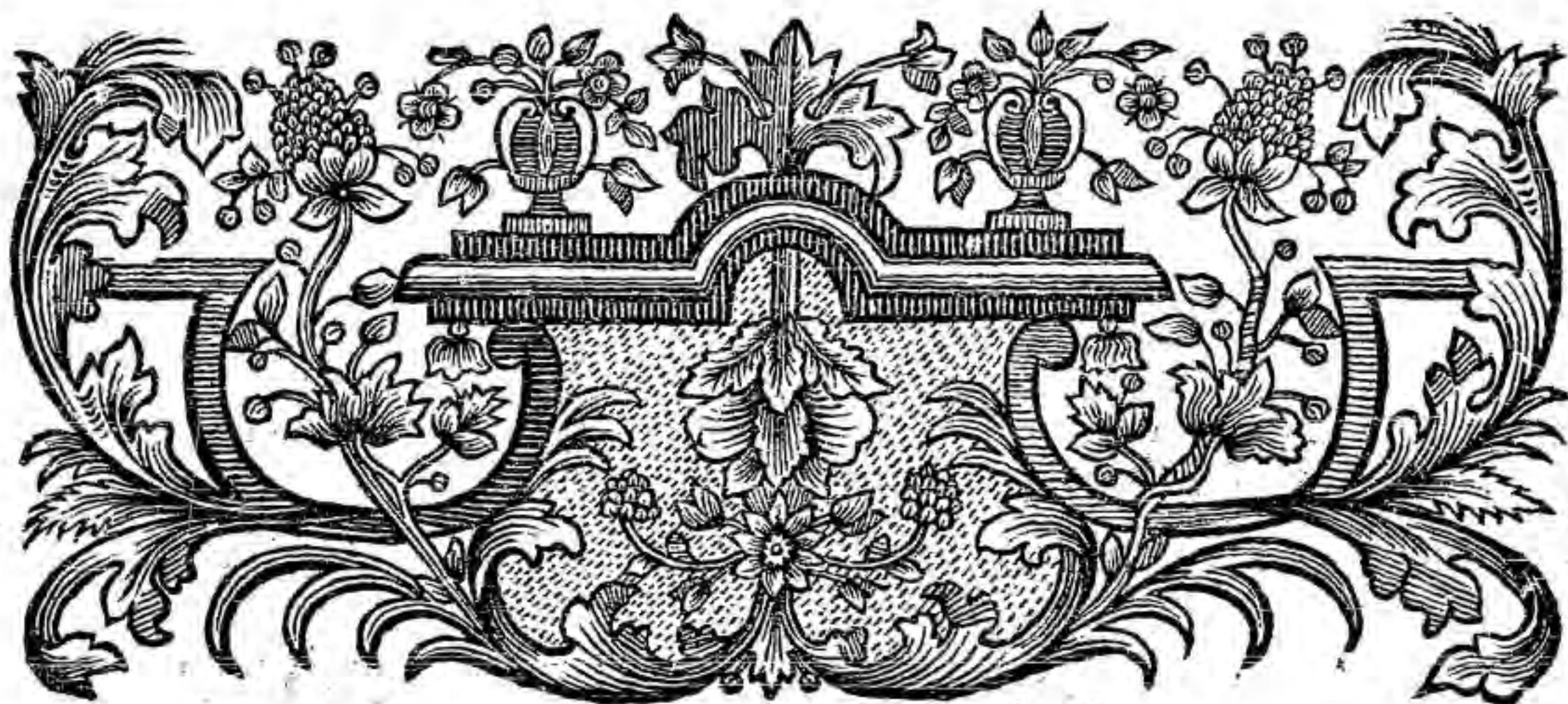
MARIAE

LUTGARDI,

Abbtissin des Königl. Stifts und Hoch-
Adelichen Klosters Frauen-Schiemsee,
gebohrner Freyin von Ginsheim,

Meiner Gnädigen

Frauen, Frauen, ꝛc.



Hochwürdige in **SSSS**,
Hoch- und Wohl-Gebohrne,
Gnädige
Frau, Frau, ꝛ.

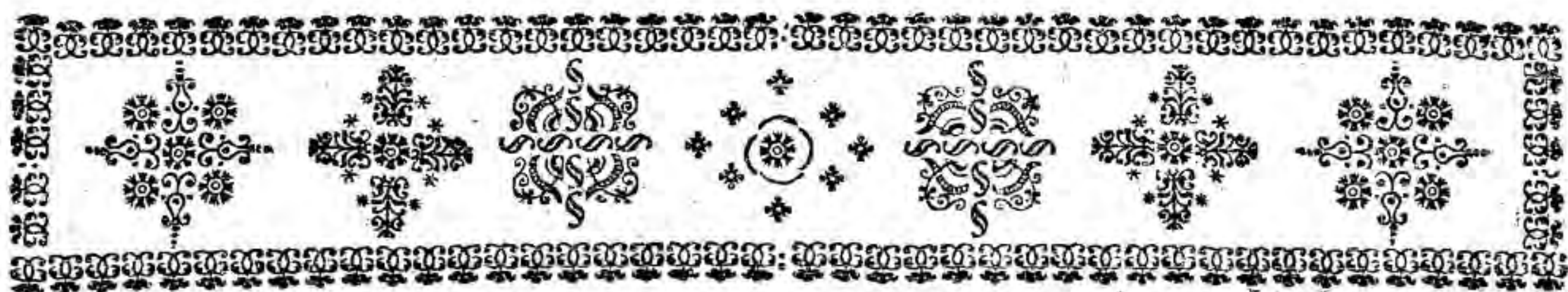


Smöchte villeicht etwas fremdes scheinen, daß ich
mir getraue mein geringes Werck Dero Augen
vorzulegen: jedoch kommet mir nichts weniger
fremd vor, als das nächstens benachbarte Frauen-
Schiemsee. Dahero mich wegen empfangenen
grossen Gnaden verbunden befinde, meine wo mögliche Danck-
sagung abzulegen. Jedoch da es mir an Kräfften manglet,
und nur alleinig der Willen vor das Werck gelten muß,
bitte ich mir vor die gröste Gnad aus, meinen zwar best-
gemeinten Willen in Anerbietung meiner schlechten dem Druck
über-

überlassenen Messen dergestalten wohl aufzunehmen, daß er dem
Berck und der Kunst das Gleichgewicht halte. Es wäre
mir auch ein leichtes (wie es andere pflegen) von Dero Zu-
genden, und höchst-ruhmwürdigen Regierung so vil Lob-
Sprüch als Noten aufzuweisen, alleinig die mir und anderen
nur gar zu bekannte Demuth leget mir hierinfallß den Finger
auf den Mund. Dahero meiner schuldigsten Danckbarkeit
in deme ein Genügen will geleistet haben, daß ich mit grö-
ster Demuth mein geringes Berck zu Dero Diensten aner-
biete, und nichts anders mehrers wünsche, als daß der Himmel
so lange verdienstliche graue Jahr in höchst-beglückter Re-
gierung **Euer Hochwürden und Gnaden** verschaffe,
als vil deren Noten ich mich beflissen meine Messen zu Stand
zu bringen. **GOTT** erfülle meinen Wunsch und erhalte **Euer
Hochwürden und Gnaden** in vollkommenen hohen Ver-
gnügen, der ich zu ferneren Gnaden mich empfehlend unverän-
derlich verharre,

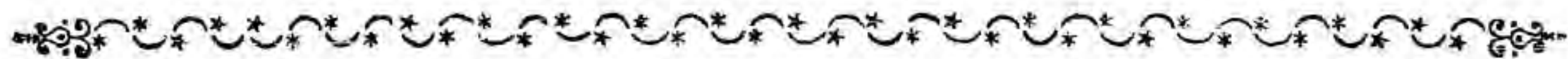
Euer Hochwürden und Gnaden,
meiner Gnädigen Frauen, Frauen

Geistlich verbundnester untwürdiget
Diener in Christo
P. Romanus Pinzger, Benedictinus
Seonensis.



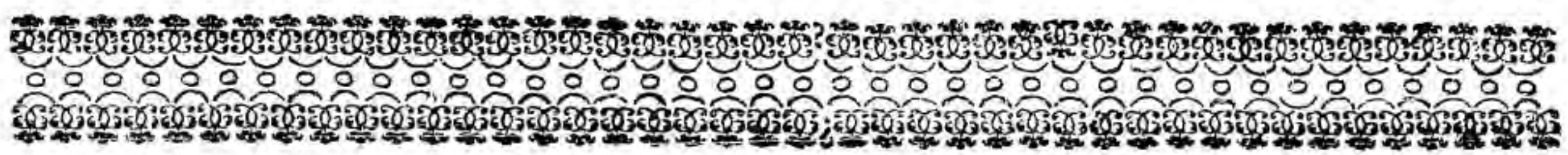
Ad Philomusum.

Sachtend/ daß mein erstes durch den Truck an das Tag-Liecht gebrachte Werk werde satzsames Contento verschaffet haben; und anbey zuruck sehend/ daß nicht villeicht die anhaltende Länge meiner 6. solennen Messen/ die ohnedem diser Zeit künstliche musicalische Ohren offendiren möchte; indeme mir bekannt/ daß in ein oder anderen Orth der Länge/ entweder/ weil man nicht kan/ oder weil man nicht will/ nicht könne gesteuert werden: als habe ich vor geziemend angesehen/ in beyden zu willfahren/ und gar zu reussiren; da ich mit gegenwärtigen Werk von 6. Messen/ dann zwey Tenebræ und zwey Stella Cæli trachte das Contento bey meinem Liebhaber erneuret/ und noch ferners continuirt vermercken zu können/ auch die geliebte Kürze meinen Zuhöreren (auf daß in G:Ott/ deme alle Ehr und Lob/ glorificirt werde) repræsentrere. Wann auch diß mein zweytes Werk sollte den gewünschten Effect zuwegen bringen/ werde ein vollständiges Vergnügen zu leisten/ mit Aufwartung so genannten Bauren-Messen nicht unterlassen.



INDEX MISSARUM.

- Missa I. Ex C. Canto, Alto, Tenore, Basso, 2. Violin. oblig. 2. Clarin. ad lib. Tympano con Organo & Violoncello.
- Missa II. Ex D. x Canto, Alto, Tenore, Basso, 2. Violin. oblig. 2. Cornu ad lib. con Organo & Violoncello.
- Missa III. Ex C. Canto, Alto, Tenore, Basso, 2 Violin. oblig. 2. Clarin. ad lib. Tympano con Organo & Violoncello.
- Missa IV. Ex E. x Canto, Alto, Tenore, Basso, 2. Violin. oblig. 2. Cornu ad lib. con Organo & Violoncello.
- Missa V. ex C. Canto, Alto, Tenore, Basso, 2. Violin. oblig. 2. Clarin. ad lib. Tympano con Organo & Violoncello.
- Missa VI. Ex G. Canto, Tenore, Basso, 2. Violin. con Organo & Violoncello.



MISSA I. ORGANO.

K *Vivace*

Yrie

Solo.

Chrifte

The musical score consists of ten staves of music. The first staff is marked 'Vivace' and begins with a large 'K' time signature. The music is written in a single system with various annotations including fingerings (e.g., 5 3, 6 4, 5 3, 7 6, 4 2), dynamics (e.g., 6 6 6 6, 6 6 6 6), and performance markings (e.g., *). The second staff is marked 'Solo.' and the third 'Chrifte'. The score continues with several more staves of music, maintaining the 'Vivace' tempo and including various musical notations.



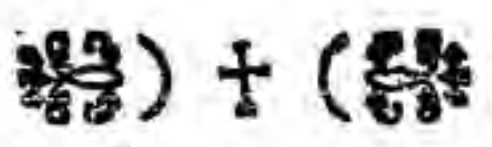
Musical notation consisting of ten staves. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and accidentals. Above the notes, there are numerous fingering numbers (e.g., 6, 5, 4, 3, 2, 1) and symbols (e.g., ✕, ♯, ♭) indicating specific performance techniques or fingerings. The staves are arranged in a continuous sequence.

Adagio.

Musical notation for the *Adagio* section, consisting of a single staff. It features a large initial letter 'E' on the left. The notation includes notes with stems, rests, and various fingering numbers (e.g., 5, 6, 7, 4, 3, 2, 1) above the notes.

Kyrie.
Vivace.

Musical notation for the *Kyrie Vivace* section, consisting of three staves. The notation includes notes with stems, rests, and various fingering numbers (e.g., 6, 5, 4, 3, 2, 1) above the notes. The first staff begins with a large initial letter 'E'. The notation is more rhythmic and complex than the *Adagio* section.



Musical score consisting of ten staves of music. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingering numbers (1-5). Some notes are marked with an asterisk (*). The music is written in a single system across the ten staves.

P

Moderato

Atrem

Musical score consisting of two staves of music. The notation includes various rhythmic values, accidentals, and fingering numbers. The music is written in a single system across the two staves.



Et resurrexit



Adagio.

Allegro.

S *Anctus*

Andante.

Osanna

Solo à Beuv. Andante.

Benedictus

Benedictus



Allegro.

6

6

Dona nobis



MISSA II.

ORGANO.

Adagio. *Allegro.*

K
Yrie

The image displays a page of organ music with 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a style characteristic of the late 19th or early 20th century. Above the staves, there are numerous numerical annotations (fingerings) and chord symbols (e.g., b7, 7 7, 6 5, 6 6, 4 3, 5 6, 6 4 3, 6 5 4, 4 3, 6 7, 4 5, b6, 4 4, 6 b, 4 2, 6 4 3, 6 6, 4 3, 6 6, 6 5). Some staves have a large 'E' at the beginning, and the text 'T in terra' is written below the third staff. The notation includes various note values, rests, and dynamic markings.



Allegro.

P

Arren

Tasto.



Solo Teno.

Benedictus

Finis.

Da Capo

O Sanna

Tasto.

A *Gnus Dei.*

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '4' and '2'.

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '7'.

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '6', '5', '4', and '6'.

D *Ona nobis.*

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '6', '7', and '13'.

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '7'.

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '4', '5', '6', and '7'.

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '4', '6', '5', '7', '6', and '6'.

Musical staff with treble clef, common time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '6', '7', and '7'.

25.



MISSA III.

ORGANO.

Adagio.

K *Yrie.*

Musical staff with treble clef, 3/4 time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '5', '6', 'b7', '8', 'b7', '6', '5', '6', '5', '87', and '65'.

Musical staff with treble clef, 3/4 time signature, and a key signature of one flat. The staff contains a series of notes with various accidentals and rests. Above the staff, there are some markings including '6', '5', and '43'.



Allegro.

Купіе.

This section contains ten staves of musical notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a rhythmic, dance-like style. Various performance markings are present, including asterisks (*) above notes, and numbers (6, 9, 8, 5, 4, 3, 7, 6, 5, 4, 3, 2) indicating fingerings or specific notes. The word 'Купіе.' is written below the first staff. The section concludes with a double bar line.

Andante.

E T in terta.

This section contains three staves of musical notation. The first staff begins with a large initial 'E' and the text 'T in terta.' below it. The music is written in a slower, more melodic style. Performance markings include asterisks (*) and numbers (7, 5, 6, 5, 7, 6, 5, 4, 3, 2, 1). The word 'Solo.' is written above the third staff. The section concludes with a double bar line.

6 6 4 6 b ♯ 6 4 ♯ — b b 6 5 4 3 s 4 6 b

b 3-7 6 5 4 3 6 6 6 b

b 6

b 6 5 4 3 b b ♯ b 6 b

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

♯ b 4 ♯ 6 5 4 3 5 6 5 4 3 7 6 5 ♯

6 4 2 6 5 5 ♯ 6 5 6 ♯

6 6 7 6

5 5 6 7 6 -6

Andante.

P 6 5 4 3

Atrem.

6 5 ♯ 6 6 ♯ 6 ♯

6 5 ♯ 4 2 ♯ 7 ♯



6 4X 2 6 6 5 6 5 6 5

Adagio.

E T incarnatus.

b b7 6 b b 6 5 b

Allegro.

E T resurrexit.

X X 6 4 X X 4 2 X

9 8 6 6 6 5 4X X 5 6 6 5 5 6

4 3 5 = 3 3 6 5



Musical score for the first section, consisting of five staves. The notation includes various rhythmic values, accidentals, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with an asterisk (*). The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line.

Adagio.
S *Anctus.*

Musical score for the second section, consisting of seven staves. The notation includes various rhythmic values, accidentals, and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with an asterisk (*). The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line.



6 6 6 5 6

6 5

Allabreve.

O Sanna,

4/2 = 6 5 6 6 5 6 7 6

4/2 = 6 b7 7 6 5 4 3

6 6

Adagio.

B Ene dicitus.

Solo. b 6 6 6 6 b b 6 6 6 5 4 3

b 6 b 6 6 6 b

b7 b7 6 6 5 4 3

b b 6 6 6 b b 4 3 b 6 5 4 3 2 1

6 6 4 3

b 6 b 6 6 6 6 6 6 6 6

b b b 6 6 4 5

6-b 6 6 b 4 b

Ofanna da Capo.

Adagio.

A

Gnus Dei.

7 5

7 b b b7 5 4

7 3 6 5 4 3

7 5

Dona nobis ut Kyrie Allegro.

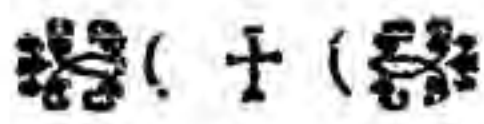
MISSA IV.
ORGANO.

Vivace.

K

Kyrie.

Dona. E 2 V.S.



First staff of music with notes and fingerings (7, 7, 6 7, 6 5, 4).

Second staff of music with notes and fingerings (6, 6, 4, 6, 6 6).

Third staff of music with notes and fingerings (7, 8, 5, 7, 6, 4, 7, 5, 5).

Fourth staff of music with notes and fingerings (7, 5, 4, 3).

Grave. Solo.

Fifth staff of music, starting with a large 'E' time signature, with notes and fingerings (4, 3, 7, 5, 4, 6, 6 5).

T in terra.

Sixth staff of music with notes and fingerings (6, 5, 6, 7, 6 5, 6 5 4, 6).

Seventh staff of music with notes and fingerings (b6, 5 87, 6 5 4 3, 87 6 5, 6 5 4 3, 87 6 5, 6 5 4 3).

Eighth staff of music with notes and fingerings (87 6 5, 6 5 4 3, 87 6 5, 6 5 4 3, 7 6, 6 5).

Ninth staff of music with notes and fingerings (4, 6, 5, 6).

Tenth staff of music with notes and fingerings (4, 5, 6) and the word 'Solo'.

Eleventh staff of music with notes and fingerings (6, 5).

Andante. Solo. **P** *Atrem.*

Solo.

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

7 4 2 =

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

Solo. 6 6 5 6 6 5 6 7 6 5 4 3 2 1

6 4 2 7 6 5 4 3 2 1

6 6 6 6 6 6 6 5 4 3 2 1

Allegro.

87

V. S.

Musical staff with notes and fingerings: 6, 4, 2, 6, 6, 4, 2, 6

Musical staff with notes and fingerings: 5, 43

Adagio.

S *Anctus.*

Musical staff with notes and fingerings: 7, 43

Musical staff with notes and fingerings: 7, 4, 4, 7, 6, 4, 7, 5

Musical staff with notes and fingerings: 6, 4, 5, 7

Musical staff with notes and fingerings: 43, 7, 65, 43

Musical staff with notes and fingerings: 5, 43

O *Sanna.*

Musical staff with notes and fingerings: Solo, 6 6 6, 1 6 6, 5

Musical staff with notes and fingerings: 6, 5, 6, 5, 4, 6, 6, 6, 5

Musical staff with notes and fingerings: 6, 4, 6, 7, 6, 6, 6, 6, 5

Musical staff with notes and fingerings: 5, 43



Solo à 2.

Benedictus.

6 6 6 5 6 2 4 5 6

7 7 98 65 7 98

43 43 5 43 43 5 43

4 7 98 6 5 7 1 43

98 43 65 5 43

Ofanna da Capo.

Adagio, Piano.

Agnus Dei.

7

6 4 4 6 6 5 6 5

2 4 4 4 5 4 4 5

7 7 6 5 6 6 5

5 5 7 7 5



Vivace.



Dona.



MISSA V. ORGANO.

Allegro.



Yrie.



R. P. Pinzger, *Missa VI. Opus II.*

G

Organo.



6^b = 6^b 5 6 4³ 6 3 6 5 6 4³ 5 6 5 6

Gravè. 6 6 6 5 7 6 7 6 4 3 6 6

E T in terra.

6 5 4³ 4 6 4 6 b 4 6 6 4 6

6 4 6 4 3 5 6 4 6

4 6 b 5 6 b 4 3 5 6 5

Tutti. 6 6 6 6 6 6 6 6 6 6 6 6 6 6

P Atrem.

4 3 6 6 4 6 6 6

6 6 6 6 5 b 5 5 4

♭

Solo.

Solo.

Solo.



Adagio. Tutti.

S *Anctus.*

O *Sanna.*

B *Enedictus,*

Musical staff 1: Organ part with notes and ornaments. Ornaments are shown above the staff.

Musical staff 2: Organ part with notes and ornaments. Ornaments are shown above the staff.

Musical staff 3: Organ part with notes and ornaments. Ornaments are shown above the staff.

Musical staff 4: Organ part with notes and ornaments. Ornaments are shown above the staff.

Musical staff 5: Organ part with notes and ornaments. Ornaments are shown above the staff.

Musical staff 6: Organ part with notes and ornaments. Ornaments are shown above the staff.

Musical staff 7: Organ part with notes and ornaments. Ornaments are shown above the staff.

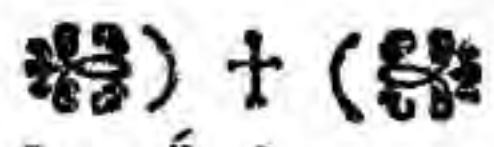
Ofanna da Capo.

Agnus Dei. Musical staff with lyrics and musical notation. Includes markings for *Tutti* and *Solo*.

Musical staff 8: Organ part for the Agnus Dei section.

Musical staff 9: Organ part for the Agnus Dei section.

Dona nobis. Musical staff with lyrics and musical notation. Includes marking for *Poco presto*.



Musical staff with notes and fingerings: 7, 7, 4, 5, 6, 5, 3, 4, 3, 6, 5, 4, 3.

Moderno. Solo.

Musical staff with notes and a large 'E' marking.

T in terra.

Musical staff with notes and asterisks.

Musical staff with notes, asterisks, and a 'T.' marking.

Musical staff with notes and asterisks.

Musical staff with notes and fingerings: 7, 5.

Musical staff with notes and fingerings: 76.

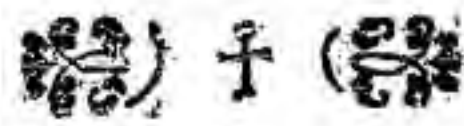
43 Solo.

Musical staff with notes and fingerings: 43.

Musical staff with notes and fingerings: 4, 3, 6, 6, 6, 6, 4, 3.

Musical staff with notes, asterisks, and fingerings: 4, 3, 76.

Musical staff with notes, asterisks, and fingerings: 43, 11.



Musical staff with notes and fingerings (6, 7, 7, 7, 5).

Moderato. Solo. 6

Musical staff with notes and fingerings (6, 6, 6, 6, X, 6, X, w).

Atrem.

Musical staff with notes and fingerings (4 X, 6 X, 6 X, b5, 6).

Musical staff with notes and fingerings (6, 6 6, 6 6 6, 6 b6 b6, 6 6 — 5).

Musical staff with notes and fingerings (6 X, 6 5, b7 X, 6 5 6, b X, b, 6, 6, 6).

Solo. Adagio.

4/2 6

Musical staff with notes and fingerings (6 5, 4 3).

Musical staff with notes and fingerings (4 X).

Allegro. 6

Musical staff with notes and fingerings (6, 6, 6, 6).

Musical staff with notes and fingerings (X, 6 X, 4 X, T., 6 X, 6 X).

Solo. 65 43

Musical staff with notes and fingerings (7 b5, 6 6).

Musical staff with notes and fingerings (X, 6 5 X, 7 X, 6 4 X).

First system of musical notation, consisting of three staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures of music with notes and rests. The middle and bottom staves continue the musical line.

Solo. Adagio.

S *Anctus.*

Second system of musical notation, starting with a large initial letter 'S' and the word 'Anctus.' below it. It includes the tempo marking 'Solo. Adagio.' and consists of three staves of musical notation.

Andante. Solo.

O *Sanna.*

Third system of musical notation, starting with a large initial letter 'O' and the word 'Sanna.' below it. It includes the tempo marking 'Andante. Solo.' and consists of three staves of musical notation.

Adagio.

B *enedictus.*

Fourth system of musical notation, starting with a large initial letter 'B' and the word 'enedictus.' below it. It includes the tempo marking 'Adagio.' and consists of three staves of musical notation.



Ofanna da Capo.

Moderato. Solo.



Gnus Dei,



Dona nobis ut Kyrie Andante.





STELLA COELI I. ORGANO.

Allegro.

Fortc.

STELLA COELI II. ORGANO.

Allabreve.

I 2 V. S.



8

5- 6 6 5 5 4

6 4 2 5 3 6 5 = 5 4 3 7

4 2 - 4 3

5 6 5 6' 3 4 3 4

5 7 3 3 6 6

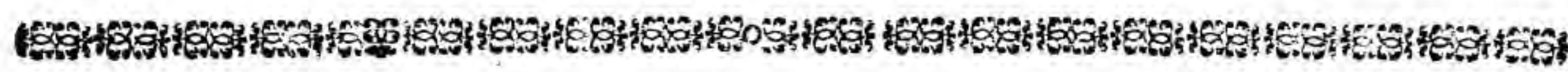


TENEBRÆ I.

ORGANO.

6- 6 4

4 4 5 6 5 4 3 6 5

TENEBRÆ II.

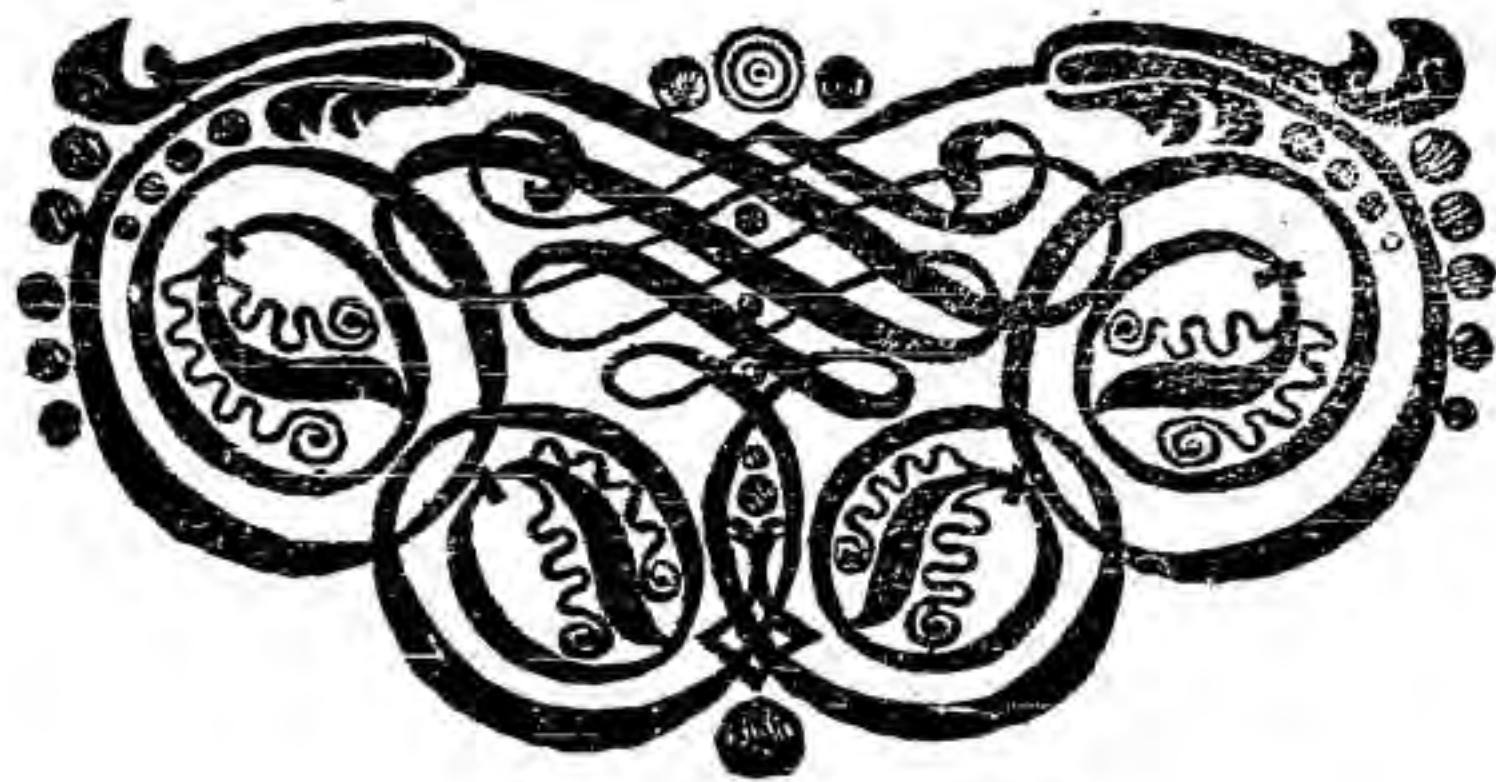
ORGANO.

Adagio.



Musical score consisting of seven staves with various notes, rests, and accidentals. The notation includes treble clefs, a key signature of one flat (B-flat), and various chordal figures and melodic lines. Some notes are marked with numbers like 4, 5, 6, 7, and 47, possibly indicating fingerings or specific notes. The score concludes with a double bar line and a fermata-like flourish.

F I N I S.



400005 pa 41385

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OPUS II.

CANTO.

Cum Facultate Superiorum.

AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopolæ. 1750.

Erverische
Schriftbibliothek
ZÜRICH



MISSA I. CANTO.

K Y ri e e leison e lei fon e leison e leison e lei - fon

e lei fon e lei fon e lei fon e lei fon — Ky ri e e leison e -

leison e lei fon e lei fon — e lei fon e lei fon e lei fon.

Christe tacet.

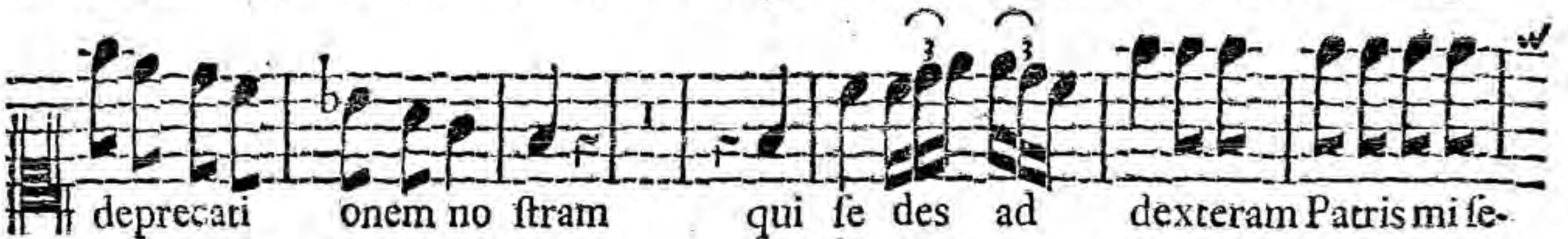
Adagio. *Allegro.*
Ky ri e e - leison e lei - - - fon e lei fon e lei fon e lei fon.

E In ter ra pax & in ter ra pax pax pax ho mi ni-

bus in terra pax ho mi ni bus bo næ volun ta - tis lau - da mus lau-

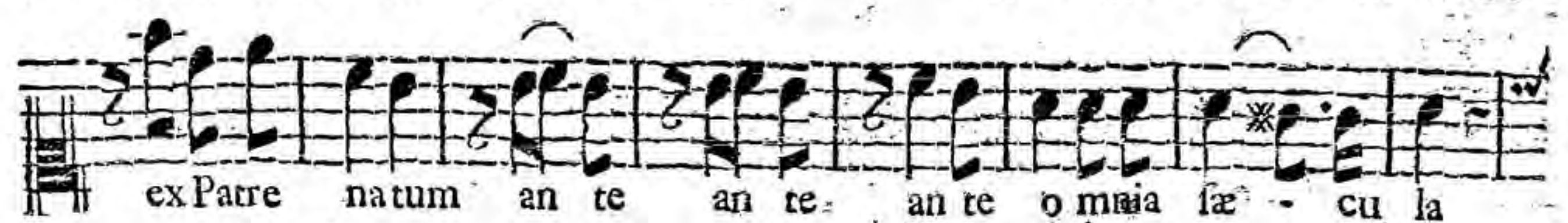
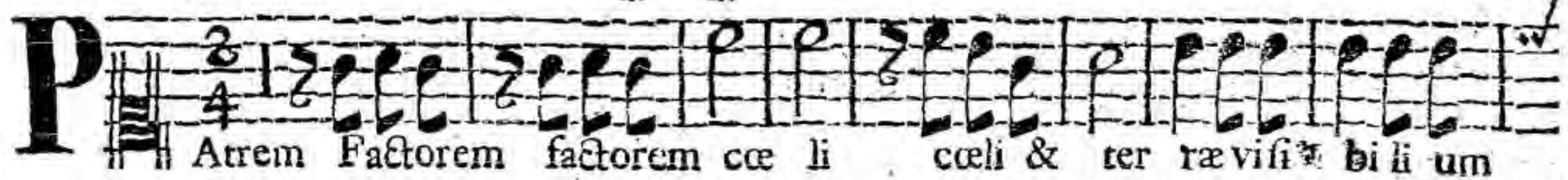
damus te gio ri fi ca - mhs te gra ti as a gi mus

ti bi pro pter magnam glo ri am pro pter magnam glo ri am tu am



Moderato.

tr. tr.





ve rum de De o ve ro non factum non factum non non factum non

factum non factum con sub stan ti a lem Pa tri per quem o mnia fa cta

Solo.

sunt, qui propter nos, & propter nostram sa lu tem, de scendit

descen dit de cœ lis de cœ lis.

Solo. Adagio.

Et in car na tus in car na tus & in car

na tus est de spi ri tu de spi ri tu San cto ex Ma ri a

Vir gi ne & Ho mo fa ctus est & Ho mo Ho mo & Ho mo

factus est & Ho mo fa ctus est Ho mo fa ctus est, pro

nobis pro nobis pas sus & se pul tus est se

pul tus est.

Allegro.

Et resur rexit & re sur rexit se cundum scri ptu ras



& ascendit & ascendit in caelum sedet se det ad dexteram Pa-

tris & iterum venturus est cum gloria iudicare vivos &

mortuos cuius Regni non erit finis simul ad o-

raturam adoratur, & unam Sanctam & Apostolicam Ecclesiam

am, & exspectat resurrectionem mortuorum, & vitam

vitam vitam venturi saeculi amen amen a-

-men amen.

Adagio. Allegro.

Sanctus Sanctus Sanctus Dominus

Deus Sabaoth, pleni pleni sunt caeli & terra gloria

tua.

Andante. Solo.

O fanna o fanna o fanna o fanna o - fan-

na ô fanna ô fanna ô fan nain excel fis

ô fanna ô fanna ô fan na ô fanna in ex cel - - fis in ex-

celsis ô fanna ô fanna in excel fis in ex cel fis.

Benedictus tacet. Ofanna da Capo.

Adagio. *Forre.*

Agnus De i qui tol lis peccata mundi mi se re re

Forre.

nobis, Agnus De i qui tol lis peccata mundi mi se re re

mi se re re mi se re re no bis, Agnus De i qui tol lis

pec ca ra mundi, dona nobis do na nobis do na nobis

pa cem.

Solo. *Presto.*

Do na no bis do na no bis no bis pa cem



Forte.

do na no - bis pa cem pa cem — pa cem do na

nobis no bis pa - - - cem, dona no bis pa cem pa cem

Forte.

pa cem pa - cem dona nobis, dona no bis pacem pacem pacem

dona no bis pacem — — — pa - cem nobis

pacem.

MISSA II. CANTO.

Adagio. *Allegro.*

K Y ri e e lei son Ky ri e e lei son e lei - son e

lei son e lei - son Ky ri e e lei son Chri ste e lei son Chri ste e-

lei - son e lei son e lei son — Ky ri e e lei son e lei-

son e lei son e lei son — 13.

E - - - T in terra pax pax ho mi ni bus bonæ volunta - tis lau-

damus te be ne di cimus te a do ramus te glori fi camus te

Solo.

Do mi ne rex cœle stis Deus Pater o mni po tens Domi ne fi li

r. T.

u ni geni te Je su — Chri ste qui tollis peccata mundi mise re re no

bis peccata mun di suscipe deprecati onem nostram qui sedes

ad dextram Patris ad dextram Patris mise re re no bis quoniam

Solo.

tu so lus tu so lus tu so lus sanctus tu so lus tu so lus tu so

lus al tif si mus Je su — Chri ste cum sancto Spiritu in glo ri a De i Pa

tris a men. 35.

Allegro.

P Atrem o mni po tentem fa ctorem cœ li & ter

Solo.

ræ vi fi bi li um omni um & in vi fi bi li um & in unum

unum do mi num Je sum Chri stem fi li um De i u ni ge ni tum



ge nitum non fa ctum con sub stan ti a lem Pa tri per quem omni a fa cta

funt qui propter nos homi nes & propter nos tram fa lutem de scen dit de

cœlis de scendit de cœ lis & incar na tus est de Spi ri tu fan-

cto ex Ma ri a Vir gi ne & homo factus est cruci fi xus e ti-

am pro no bis sub Pon ti - o Pi la to Pas-

- sus passus pas sus pas sus & se pultus est & - se

pul tus est & i te rum ven tu rus est cum glo ri a ju di-

ca re vi - vos & mor tu os & in Spi ri tum fan ctum Do mi-

num & vi vi fi - can - tem qui ex Pa tre Fi li o que pro ce-

dit qui cum Pa tre & Fi li - o qui lo cu tus est per pro phetas

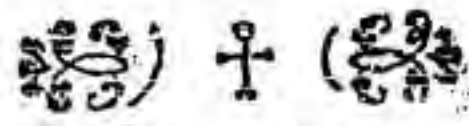
con fi te or u num Ba ptis ma in re mis si-

o nem pecca to - rum & vi tam venturi sæ culi a -
men a - men. 125.

S An ctus San - ctus Sanctus San - ctus Sanctus Do mi nus
Deus Sa - ba oth Do minus De us Sa ba oth Do minus De us
Saba. oth - Do mi nus Deus Sa ba oth Pleni sunt cæli & ter -
a glori a gio ri a tu a o fan na in excel fis. 18.

Benedictus tacet.

O Solo.
- fanna in ex cel fis ô fan na in excel fis ô fan na
in excel fis o fan na in excel fis o fan na in excel fis ô fan -
na o fanna in ex celsis in excel - fis o fan na in excel fis o fanna
in excel fis o fanna o fan na o fanna in ex cel
fis ex cel - fis in ex celsis. 17.



A - gnus De i qui tollis pec ca ta mundi mi se re re

no bis mi se re re nobis *Solo.* Agnus Dei qui tol lis peccata mun -

di mi se re re mi se re nobis pec ca ta mundi. 13.

D o na no bis nobis pacem *tr.* Dona

do na nobis pacem *tr.* dona no bis pa

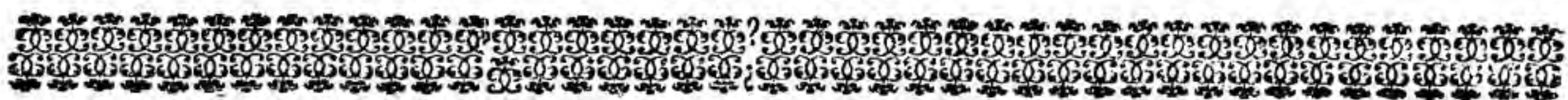
cem dona no bis pa - cem - dona no bis nobis

pa cem dona no bis pacem dona

no bis pa cem dona nobis

Adagio.
nobis pacem pacem. 25.





MISSA III. CANTO.

Adagio.

Solo à 3.

K 

Solo. 

Allegro. Solo.



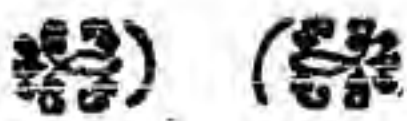












leison e leison e lei fon e lei fone lei fon e leison e lei fon e lei -
 fon e lei fon.

Andante.

E T in terra in terra pax in terra in terra pax ho -

mi ni bus bo næ bo næ vo lun ta tis lauda mus te be ne -

di - ci mus te a do ra mus a do ra mus te glorifi -

camus te gra ti as a gi mus ti bi propter magnam glo - ri am tu -

am, JE su Chri ste JE su Chri ste, qui tollis peccata

mundi peccata mundi mi se re re no bis, fu sci pe

de pre ca ti o nem no stram qui sedes se des ad dexteram

mi se re re no bis quoni am - tu so lus tu so lus

san - ctus, cum sancto spi ri tu in glo ri a De i Patris

a - men a men,

Andante. *tr. Solo.* *tr.* *tr.* *w*

P a trem Patrem omni po tentem factorem cæli - & ter ræ

vi fi bi li um omni um & in vi fi bi li um & in u num Domi -

num JEsum Christum fi li um Dei u ni genitum & ex Patre natum ante omni -

a sæ cu la De um de De o lum de lumi ne Deum verum de Deo ve ro de

tr.

Deo ve ro geni tum non factum consub stan ti a lem Patri per quem o mnia

facta sunt qui propter nos homines & propter nostram sa lu tem de -

fen - dit de cæ - lis.

Adagio. *b* *b* *b* *w*

E T & in car na tus est de spi ri tu san cto

b *b* *3* *w*

ex Mari a Vir gi ne & ho mo fa ctus est sub Ponti o

b *b* *w*

Pi la to pas sus & se pul tus est se pul tus est.

*Allegro.*

Tutti.

E Tre sur rexit ter ti a di e se cundum scri pturas

& a scen dit in caelum se det ad dex teram Pa tris & i terum ven tu rus

est cum glo ri a Ju di ca re vi vos & mor tu os cu jus

regni non erit fi nis qui ex Pa tre fi li o que pro ce dit

qui cum Pa tre & fi li o si mula do ra tur & con glo ri fi -

ca tur qui lo cutus est per Prop he tas & u nam

san ctam & ex spec to re sur recti o nem re surrecti -

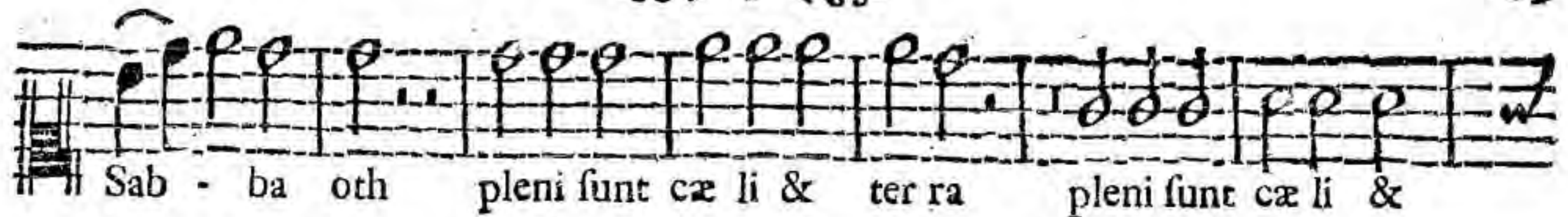
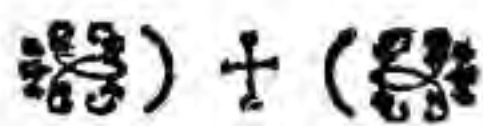
o nem mor tu o rum & vitam ven turi sae cu li a - men a

men.

Adagio.

S an ctus — — — — — San ctus — — — — — Do mi nus De us

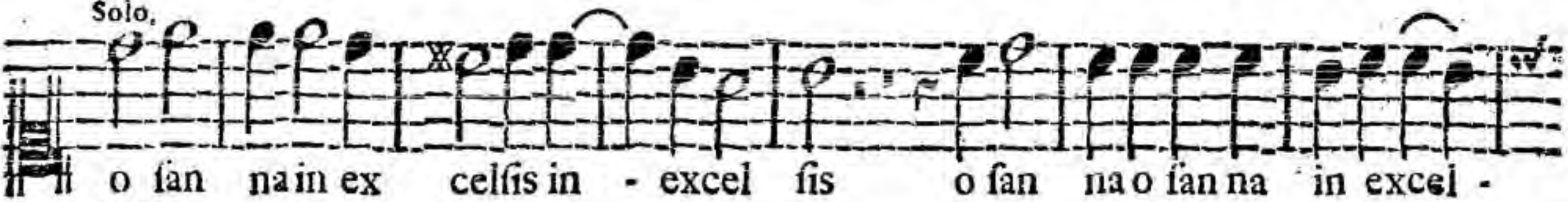
Sab ba oth San ctus — — — — — Do mi nus De us De us



Allabreve.



Solo.



Benedictus tacer.

Ofanna da Capo.

Adagio.

Forte.

Solo.



Dona nobis ut Kyrie allegro.





MISSA IV.

CANTO.

Vivace. *Solo.* §

K Y ri e e lei fon e lei fon e lei - fon e -
da pa cem da pacem da pa - cem da

lei fon e lei - fon e lei - fon Chri ste Chri ste
pa cem da pa - cem do na no bis pa - cem da no - bis

e lei fon e lei - fon Chri ste e lei - fon e lei fon
- pacem da pa - cem da nobis pa - cem da pa cem

Ky - ri - e e lei fon e lei fon Ky ri e e lei - fon
do - na - nobis pacem da pacem dona no bis pa - cem

e lei - fon e lei fon e lei - fon e - lei fon.
da pa - cem da pacem da pa - cem da - pa cem.

Gravè. *Solo.* T.

E T in terra Laudamus te bene di ci mus te a do ra mus te

Solo.

glo ri fi ca mus te gra ti as a gi mus ti bi propter

ma gnam glo ri am tu am De us Pa ter o mni po tens Je su



JE su Chri ste Domine De us agnus Dei fi li us Pa - tris

tr.

qui tol lis pec ca ta mundi mi se re re no bis qui tollis peccata

3

mundi qui se des ad dex teram Pat ris mi se re re mi se re re

Vivace.

no bis cum san cto spi ri tu in glo ri a De i Patris

amen a - men a - men a - men a - men

cum san cto spi ri tu in glo ri a De i Pa tris a - men a -

men.

Andante. $\frac{3}{4}$ *T.*

P **A**trem Fac to rem cae li & ter rae vi si bi li um o m nium

& in vi si bi li um & in u num Do mi num Je sum Chri stum Fi li um De i

u ni ge ni tum & ex Pa tre an te om ni a De um de

De o lu men de lu mi ne De um ve rum de Deo ve ro ge ni tum non

factum consubstanti a lem Patri per quem o mni a facta sunt qui propter
 nos nos ho mi nes & propter nostram sa lutem de scendit de cæ lis
 Solo,
 & in car na tus est de spi ri tu & ho mo
 ho mo fa - ctus est Cruci fixus e ti am pro no - bis
 e ti am pro nobis sub Pon ti o Pi la to passus & se pul tus
 est & resur rexit ter ti a die - se cundum scripturas & a scen dit in cælum
 sedet ad dex teram Patris & i terum ven turus est cum glori a ju di care
 Solo,
 vivos & mortu os, cu jus regni non e - rit fi nis & in
 spi ri tum san - ctum Domi num & vi vi fi can tem qui ex
 Patre fi li o que pro ce dit qui cum Patre & fi li o si mul a do -
 ra tur & con glo ri fi ca tur qui lo cu tus est per pro phetas & u nam

sanctam Ca tho li cam & a po sto licam Ec cle si am con fi te or

unum ba ptis ma in re mis si o nem pec ca to rum & ex spec to re -

iur re etiam mor tu o - rum & vi tam ven -

tu - ri sae cu li & vi tam ven tu - ri sae cu li a -

men a men,

Adagio.

S - An ctus Do mi nus De us Sa ba oth

Solo.

San - ctus Do mi nus De us Sa ba oth pleni sunt cae li &

ter ra glo ri a tu a glo ri a glo ri a tu - a,

Solo.

O - fan na o fan na in ex cel -

sis o fan na o fan na in ex cel - sis o -

fan na o fan na in excel sis in ex cel sis,

Benedictus tacet. Ofanna da Capo.



Adagio.

A gnus De i qui tol lis pec ca ta
 mundi do na no bis pacem da pacem da &c.

Solo. S.

Dona nobis ut Kyrie allegro.



MISSA V. CANTO.

Allegro.

K Y ri e e lei fon e lei fon e lei fon - lei - fon e lei -
 fon Ky ri e e lei - fon Chris te e lei - fon Chris te e lei -
 fon Chris te e lei - fon Ky ri e e lei fon
 e lei - fon e lei fon, e lei fon e lei - fon.

Gravè.

E T in ter ra pax homi ni bus bonæ volunta tis glo ri ti -
 camus te Domi ne Deus Deus Rex cæ le stis Domine Fi li u ni ge ni te
 qui tol lis pec ca ta mun di qui sedes ad dex tera ad dex tera

Pa tris mi se rere no bis tu fo - lus Do mi nus JEsu Chri ste cum san cto

Spi ri tu in glo ri a De i Pa tris fa men.

P

Atrem o mni po tentem fa cto rem cae li & terrae vi si bi -

lium omni um & in unum Do mi num JEsum Chri stum Fi li um Dei

u . ni ge ni tum & ex Pa tre na tum an te omni a fae cu -

la Deum de De o Deum ve rum per quem omni a fa cta sunt qui

propter nos ho mi nes & propter nos tram fa lutem des cen dit de cae lis

Solo.

& incar na tus est de spi ri tu san cto ex Ma ri a Vir gi ne

& re sur rexit ter ti a di - e se det ad dex te ram Pa -

tris & i terum ven tu rus est cum glo ri a ju di ca re vi vos & mor tu -

Solo.

os cu jus regni non e rit fi uis

Tutti.

& vi vi fi cantem qui ex Pa tre



Solo. *T. b.*
 fi li o que pro cedit qui cum Patre cum Pa tre & Fi li o si mul a do

Solo.
 ratur & con glori fi catur & conglo ri fi ca - tur - per Pro -

T.
 phetas & u nam Sanctam Sanctam catholi cam & Apo sto li cam ec -

clesi am con fi - te or u num Baptisma in remif si onem pec ca torum

Adagio. *Allegro.*
 & ex spe cto resur recti - onem mortu o rum & vitam ven tu ri

sa e cu li a men a men.

Solo.
San ctus Sanctus Sanctus Dominus Deus Sanctus Dominus

Deus Sa ba oth ple ni sunt caeli caeli & ter ra glo ri a tu a

glo ri a tu - a glo ri a tu a.

O - - fan na in excel fis in ex cel - fis o fan na in

ex - cel - - fis in ex cel fis o fan na o -



fanna in excel fis o - fanna o fan na in excel fis

o fan na in excel fis in excel - fis o fan na o fan -

na o fan na in excel fis,

Solo.

B ne - ne di ctus qui venit in no mi ne Do mi ni

qui venit qui venit qui venit in no mi ne in no mi ne in no -

mine in no mi ne in no mi ne Do mi ni Be ne dictus qui

ve nit in no

- mi ne qui venit qui venit in nomi ne in nomi ne in no mi ne in

nomi ne in nomi ne Do mi ni, *Ofanna da Capo.*

Solo.

A - gnus Dei qui tol lis pec ca ta mundi mi fe re re

mi fe re re no - bis Agnus De i mi fe re re mi fe



re re nobis Agnus De i qui tollis peccata peccata mundi.

Poco, Presto.

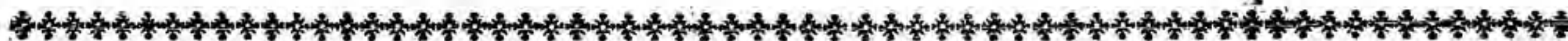
Do na no bis nobis pacem dona nobis pacem pacem

pacem dona nobis pacem pa cem dona nobis pa cem

pa - cem do - na no bis pa - - cem pacem

pa cem do na no bis pa - cem dona no - bis

pacem pa cem.



MISSA VI. CANTO.

Adagio.

Allegro.

r.

Ky ri e e lei son Ky ri e e lei son Kyri e e -

lei - son.

Andante.

Ky ri e e lei - - son e lei - son e lei son e lei -

fon e lei fon e lei fon e lei fon e lei fon e lei fon

Ky ri e e lei fon e lei fon e lei fon

Solo.

Christe e lei fon Christe Christe e lei fon

T.

Ky ri e e lei fon e lei fon e lei fon e lei

fon e lei fon e lei fon e lei fon e lei fon e lei

fon e lei fon e lei fon

Moderato. Solo.

In terra Lau damus te lau damus te bene di ci mus

te a do ramus te glo ri fi ca mus te gra ti as a gi mus ti

bi propter magnam glo ri am tu am Do mi ne Fili

u ni ge ni te Je su Chris te Do mi ne De us Agnus Dei Fi li us

Solo.

Fi li us Pa tris qui tol lis pec cata mundi mise rere no bis



Tutti.

Moderato.
Solo.

dexteram Pa tris non e rit finis & in Spiritum sanctum Do mi -
 num ex Pa tre Fili o que proce dit si mul
 Solo.
 a do ra . . tur qui lo cutus lo cu tus est per Pro -
 phetas san ctam Ca tho li cam & ex spec to resur re ctionem
 mortuo rum vi tam ven turi sæ cu li a - men a men
 a men,

Adagio,

S An . . . ctus
 fan - . ctus Do mi nus Deus Sa ba oth ple ni sunt cæ li & ter -
 ra glo ri a glo ri a tu a,

Andante. Solo;

O - fan na in ex cel sis o fan na o fan na o
 fan na o fan na o fan na in ex cel - sis o



fan na o fan - na o fan na o fan na o fan na o fan na o -

fan na o - fan na in ex cel sis in excel sis.

Adagio.

B e ne dictus qui venit qui venit in nomi ne qui ve nit in

no mi ne in nomi ne Do mi ni in no mi -

ne Do mi ni Be ne dictus qui venit qui venit in nomi ne qui ve nit in

no mi ne in no mi ne Do mi ni.

Osanna da Capo.

Moderato.

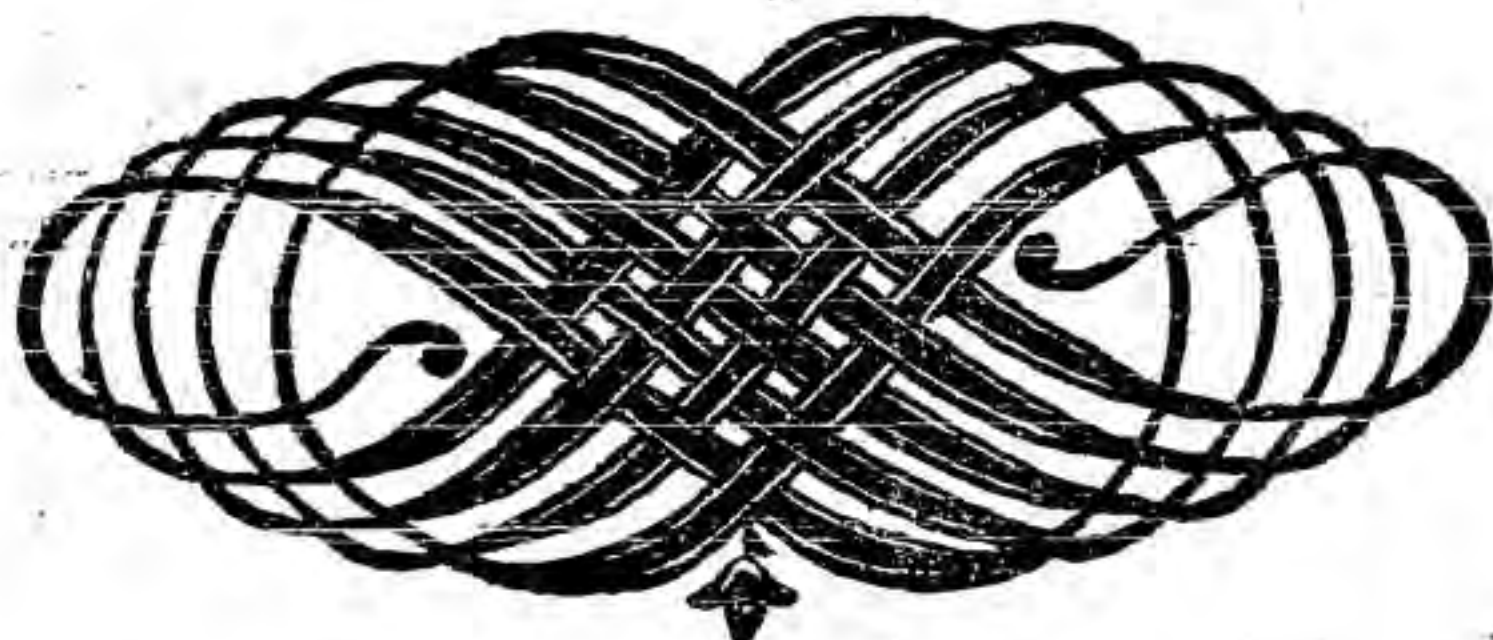
Solo.

A gnus Dei peccata mun di mi se rere no bis Agnus Dei

mi se re re mi se re re no bis Agnus Dei qui tol lis peccata

mun - di.

Dona nobis ùt Kyrie Andante.





STELLA COELI I.

CANTO.

Allegro.

Stella cœli extirpavit quæ laetavit Do mi num

mortis pe stem quam planta vit primus parens ho minum ip sa stella

nunc di gne tur Sy dera com pe scere quorum bel la

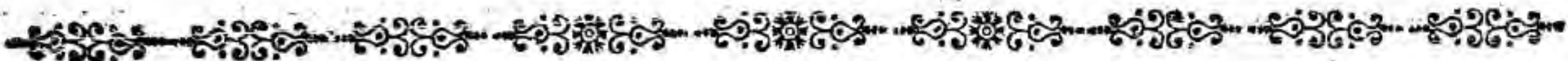
ple bem cæ dunt di ro mortis ul ce re ô pi is si ma stella ma -

ris à peste Su curre no bis au di nos Do mi na nam que fi li us

fi li us tu us nihil negans te ho no rat Salva nos JE su pro

quibus Virgo mater re te o . . . rat te o rat.

Forte.



STELLA COELI II.

CANTO.

Allabreve. Forte.

Cœ li extir pa vit quæ la et a vit Do mi num



quæ la etavit Dominum - mortis pestem quam plan-tavit
 primus parens hominum ipsa stella nunc dignetur nunc di-
 gnetur sydera compe-scere quorum bella plebem cadunt
Pianiss. dire mortis ulcere opprimissima maris stella in
Forte. pestem curre nobis audinos - Domina audinos
 Domina namque filius tuus nihil negans te ho-
 norat salva nos *JE* - su pro quibus Virgo Mater
 te exorat.



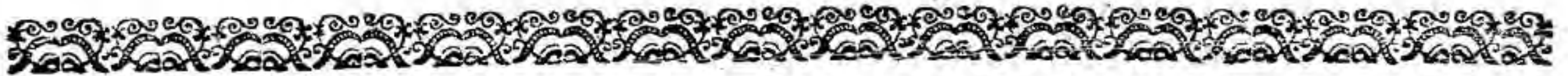
TENEBRÆ I.

CANTO.

Te nebræ
 fa - ctæ sunt fa - ctæ



funt dum cru ci fi xiffent JE sum ju dæ i & circa
 ho ram nonam excla ma vit JE sus exclamavit JE sus voce
 magna & in cli nato ca pi te e mi fit Spi ri -
 tum exclamans JE sus voce magna a - -
 it & in cli na to ca pi te e mi fit Spi -
 ri tum.



TENEBRÆ II.

CANTO.

Adagio.

Te nebræ fa - ctæ sunt dum cruci fi xif fent
 JE sum ju dæi & cir ca ho ram no nam ex - cla -
 ma - vit JE sus vo ce - ma gna & in cli -

H₂

V. S.

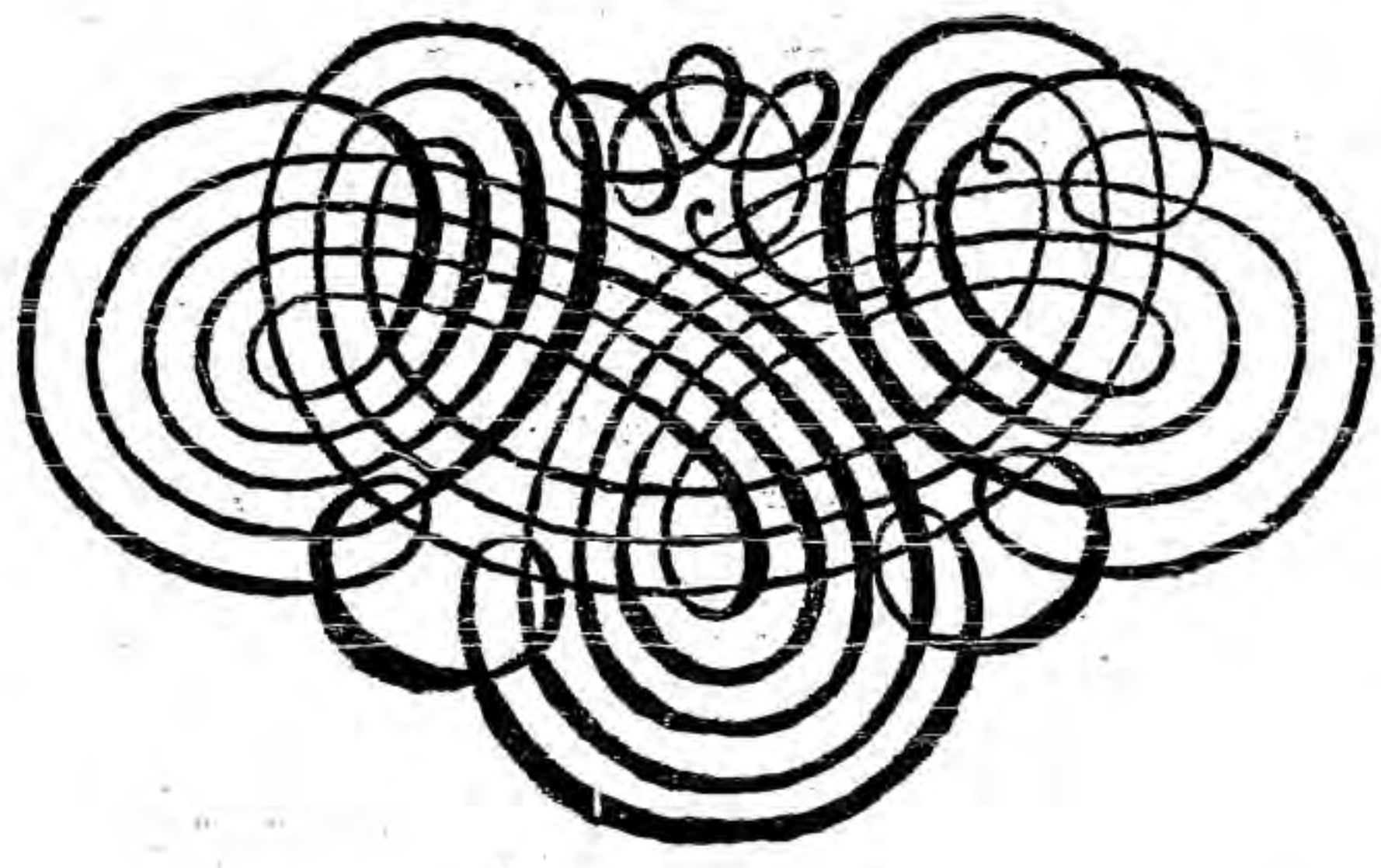


na to ca pi te e mi fit - Spi ri tum ex clamans JEsus

voce magna a - it & in cli na to ca pite e -

mi fit - Spi ri tum,

F I N I S.



MUNICH

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LAUS DEI
JUCUNDA

ET

SONORA,
SEX BREVIORUM SO-
LEMNIUM TAMEN MISSARUM
MODULATIONE EXPRESSA.
CUM VOCIBUS ORDINARIIS

CANTO, ALTO, TENOER, BASSO,
II. VIOLINIS ET ORGANO OBLIGATIS,
CLARINIS VERO ET TYMPANO AD
LIBITUM,

Et Iteratis Laboribus

Publicæ lucis facta

A

R. P. ROMANO PNIZGER, ORD. S. P.
Bened. in celeberrimo & antiquissimo Monasterio
Seonensi ad S. Lambertum in Bavaria Superiore Professo.

OPUS II.

ALTO.

Cum Facultate Superiorum,

AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopolæ. 1750.

A
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Kryptische
 Schreibmethode
 MÜNCHEN



MISSA I.

ALTO.

K
 - Y ri e e leison e leison e leison e leison e lei -

son e lei - son e lei son e lei son e lei son

Kyri e e lei son e lei son e leison e lei son e leison e lei - son

e lei son e leison.

C ^{19 Solo.}
 Hriste Christe e lei son Christe e lei -

sone lei son Christe e leison Christe e leison

Christe e lei son Christe e lei - son Christe e -

lei son Christe e leison Christe e leison Christe e -

lei son e lei son Christe e lei son e lei son, Christe e .



leison Christe e lei - fon.

Adagio.

Allegro.

Ky ri e e lei fon e lei - fon, e lei fon e lei fon e leison.

T in ter ra pax pax pax ho mi ni -

bus in terra pax homi nibus bonæ volun ta - tis, lau -

Forte.

da mus lau damus te a do ra mus te glo ri fi ca mus te

Solo.

Rex cœ le stis Deus Pa ter Pa ter o mni po tens

Deus Pa ter o mni - po tens, Domi ne De us A gnus

Dei Fi li us Fi li us Pa - tris qui tol lis peccata mun di,

peccata mundi mi se re re no - bis qui tol lis pecca ta

Solo.

mundi qui se des ad dex teram Pa tris mi se re re no bis quoni -

am tu so lus san ctus, tu so lus cum san cto Spi ri tu



in glori a Dei Pa tris a men.

Moderato.

Solo.

P

a trem Patrem Pa trem o mni po ten tem, facto rem

factorem cœli cœli & ter ræ vi si bi li um o mni um

& in vi si bi li um & ex Pa tre ex Pa tre ex Pa tre

na tum an te an te an te o mni a fæ cu la Deum

de De o lumen de lu mi ne De um ve rum De um

ve rum de De o ve ro ge ni tum non fæ ctum non fæ ctum

consub stan ti a lem Pa tri

per quem o mnia fæ - cta sunt nos ho mi nes,

de scendit de scendit de cœ -

lis de cœ lis.



Adagio. 10 Solo à 2.
E T in - car - na - tus & in car na tus est de

Spi ri tu de Spi ri tu fancto & ho mo ho mo

& homo fa ctus est & ho mo fa ctus est ho mo fa ctus

est pro nobis pro nobis pas sus

& se - pul tus est, se pul tus est.

Allegro. Solo à 2.
E T resur rexit, & re sur rexit re sur re xit ter ti a

di e se cun dum scri pturas & a scendit & a scendit

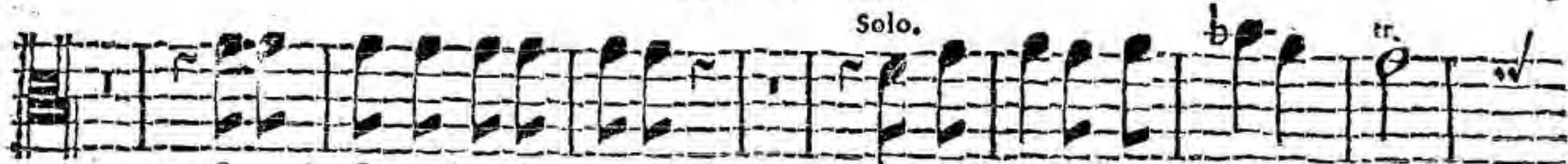
in cce lum, se det se det ad dex teram Pa tris & i te -

rum ven turus est cum glori a judi ca re vi vos & mor tu -

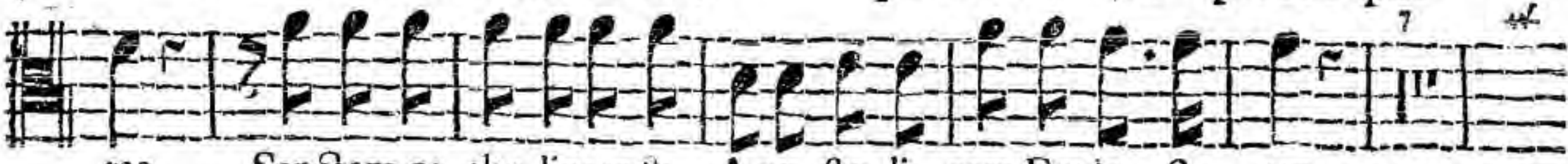
4 Solo.
 os, qui ex Pa tre ex Pa tre fi li oque pro ce dit,



Solo.



si mul si mul a do ra tur, qui lo cutus est per Pro phe -



tas, Sanctam ca tho licam & Apo sto li cam Eccle si am,



& ex spe cto re sur recti o nem mor tu o - rum & vitam



vitam vitam ven tu ri ven turi fae culi a men a - men a -



- men.

Adagio.

Allegro.



Sanctus Sanctus Sanctus Sanctus



Dominus De us Sabbaoth ple ni ple - ni ple ni sunt

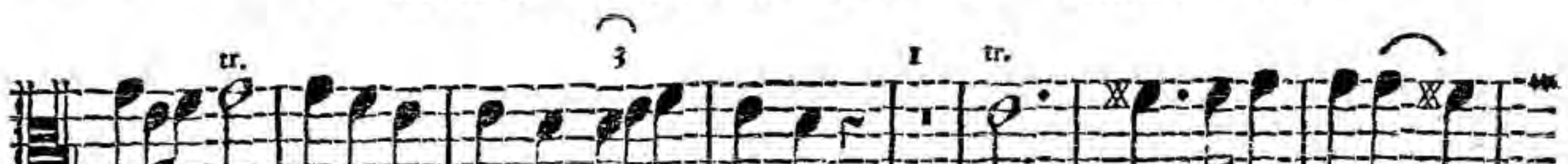


cae li & terra glo ri a tu - a.

Andante.



fan na o fan na o fan na o fan na o fan -



- na o fan na o fan na o fan na in excel -



sis o fan na e fan na in ex cel sis in ex cel sis



in ex cel sis o fan na o fan na o fan na in ex cel sis in ex -

cel sis, Benedictus tacet, Ofanna da Capo.

Adagio. *Forte.*

A - gnus De i qui tol lis peccata mundi, mi fe re re

Forte.

no - bis Agnus De i qui tol lis peccata mundi, mi fe -

Forte.

re re mi fe re re mi fe re re no bis, Agnus De i qui

tol lis pecca ta mun di, do na nobis do na nobis do na

no bis pa - cem.

Allegro.

D ona nobis pacem pacem, do na nobis pacem, pa cem

pa cem pa cem pa cem pacem do na no bis pa - cem

no bis pa cem pa - cem do na

no bis pa cem pacem pa cem pa cem do na no bis pa cem



pa cem pa cem no bis pa cem.



MISSA II.

ALTO.

Adagio.

Allegro.

K Y ri e e lei son Ky ri e e lei son e lei.

fon e lei son e lei son Ky ri e e lei son Chri ste e lei son Chri ste

Chri ste e lei son e lei son e lei son e lei son e lei son

Ky ri e e lei son e lei son e lei son

E T ia ter ra pax pax homi ni bus bonæ volunta tis

lau damus te be ne di ci mus te a do ramus te glo ri fi ca mus te

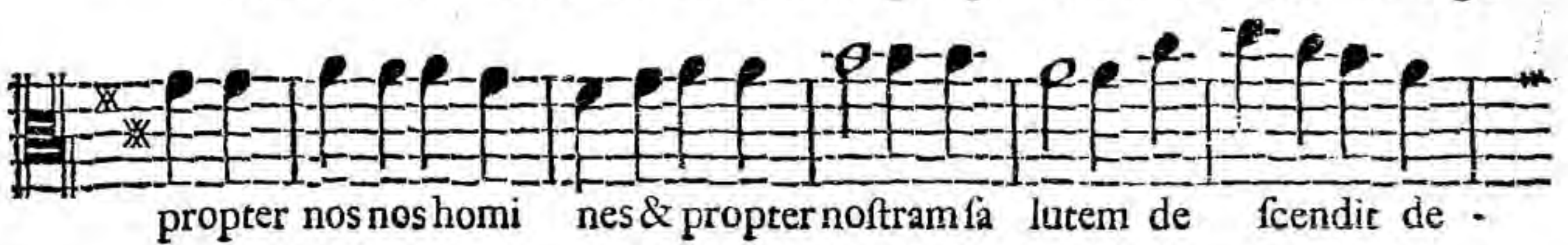
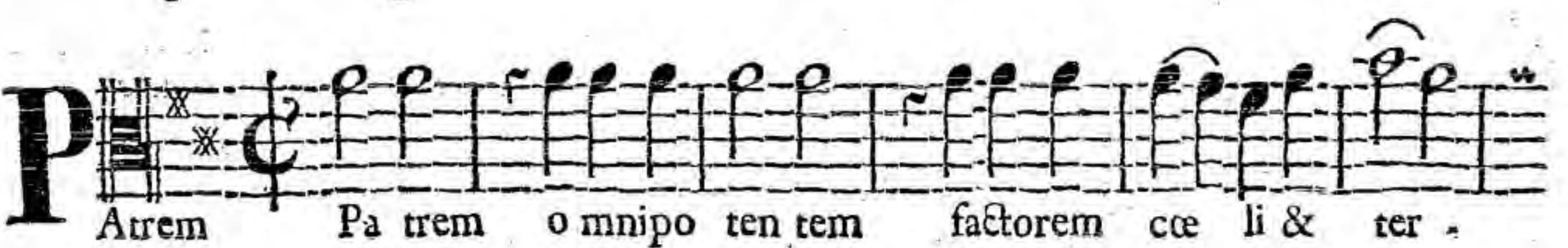
Solo.

Domi ne Rex cæle stis Deus Pater omni potens

qui tol lis peccata mun di mi se re re no bis peccata mun



Solo.





pal - lus pal - lus pal - lus

& se - pul - tus est & - sepul - tus est & re - sur - rexit

ter - ti - a di - e se - cun - dum scri - ptu - ras & a - scendit in cae - lum

se - det ad dex - te - ram Pa - tris & i - te - rum ven - tu - rus est cum glo - ri - a

ju - di - ca - re vi - vos & mor - tu - os & in Spi - ri - tum san - ctum

Do - mi - num & vi - vi - fi - can - tem qui ex Pa - tre fi - li -

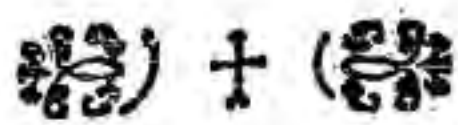
o - que pro - ce - dit qui cum Pa - tre & Fi - li - o con - fi - te -

or - con - te - or u - num Ba - ptis - ma in re

mis - si o - nem & ex - spec - to re - sur - re - cti o - nem mor - tu o -

rum & vi - tam ven - tu - ri sae - cu - li a - men a - men a - men a - men

San - ctus San - ctus San - ctus San - ctus



Domi nus Deus Sa - ba oth Do minus De us Sa ba oth Domi nus

De us Sa - ba oth . . . pleni sunt cœ li & ter -

ra glo ri a tu - a o fan na in excel fis.

Benedictus tacet.

O Sanna in ex cel fis o fan na in excel -

fis o fan na in excel fis o fan na o fan na

o fanna in excel fis in excel - fis in excel fis o fan na

in excel fis o fan na o fan na o fan na in ex cel

fis in ex cel fis.

A gnusDe i quitol lis pec catamundi mi se re re

nobis mi se re re no bis ^{3 Solo.} Agnus Dei qui tol lis pec



ca ra mundi.

D o na no bis nobis pacem do na

do na no bis pa - cem dona nobis no bis pacem

dona nobis no bis pacem do na no - bis nobis pacem

dona nobis pacem do na

no bis pa - cem do na no bis nobis pacem

pacem.



MISSA III.

ALTO.

Adagio. *Solo à 3^a*
K Y ri e e lei fon Ky ri e e lei fon

T.
e lei fon,

Allegro. *Solo.*
Ky ri e e lei fon e lei fon e lei fon e lei . fone lei -



tr. 6

fon e lei fon e lei fon e leifon e leifon e -
 lei fone leifone lei fon e lei fon e lei fon e leifon e -
 lei fon Christe e lei fon e lei fon Christe e -
 lei fon e lei fon e lei fon e leifon e lei fon, Ky ri e e -
 lei fon e leifon e leifon Ky ri e e lei - - fon e leifon
 Ky ri e e lei fone leifon e leifon e leifon e leifon e leifon e -
 lei fone lei fone lei fone lei fon e lei fon.

Andante.

E T in terra in terra pax, in terra in terra pax ho -
 mi ni bus bo nae bo nae volun ta - tis a do -
 ra mus a do ra mus te glo ri fi ca mus te JESU Christe
 Solo. JESU Christe Do - mi ne De us A - gnus Dei Fi li us

Fi li us Pa - tris qui tollis peccata mundi peccata mundi
 mi se re re no - - bis suscipe de pre ca ti o nem
 no - stram, qui sedes sedes ad dex teram mi se -
 re re - no bis cum sancto Spi ri tu in glo ri a Dei
 Pa tris a men a men.

Andante.

P Atrem vi si bi li um o mnium & in vi si bi li -
 um & in u num Dominum JEsum Christum Filium De i u ni genitum & ex
 Patre natum ante o mni a fa cu la Deum de De o lumen de lumi
 ne De um verum de De o vero de Deo ve - ro geni tum non
 factum con sub stan ti a lem Patri per quem o mnia facta sunt qui propter nos
 ho mi nes & propter nostram sa lu tem de scendit de cce lis.



Adagio.

E T & in car na - tus est de Spi ri tu san cto
 ex Mari a Vir gi ne & ho mo - fa ctus est sub Pon ti o
 Pi la to pas sus & fe - pul tus est fe pul tus est.

Allegro.

E T re sur re xit ter ti a di e se cundum scri ptu ras
 & a scendit in cœlum sedet ad dex teram Pa - tris & i te -
 rum ven tu rus est cum glo ri a ju di ca re vi vos & mor tu -
 os san ctum Do mi num & vi vi fi can tem qui ex Pa tre fi li o -
 que pro ce dit qui cum Pa tre & fi li o si mul do ra tur &
 con glo ri fi ca tur qui lo cutus est per prop he tas &
 u - nam san - ctam & ex spec to re sur re cti o nem
 re sur re cti o - nem mor tu o - rum & vi tam ven tu ri sæ cu li



a . men a men.

Adagio.



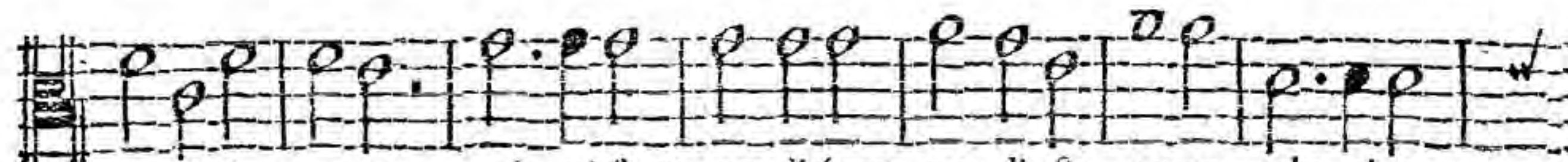
Sanctus fan . ctus Do mi nus Deus



fab - ba oth fanctus Do minus De us De us



fab - ba oth ple ni sunt cae li & ter ra ple ni sunt



cae li & terra ple ni sunt cae li sunt cae li & ter ra glo ri a



ria a.

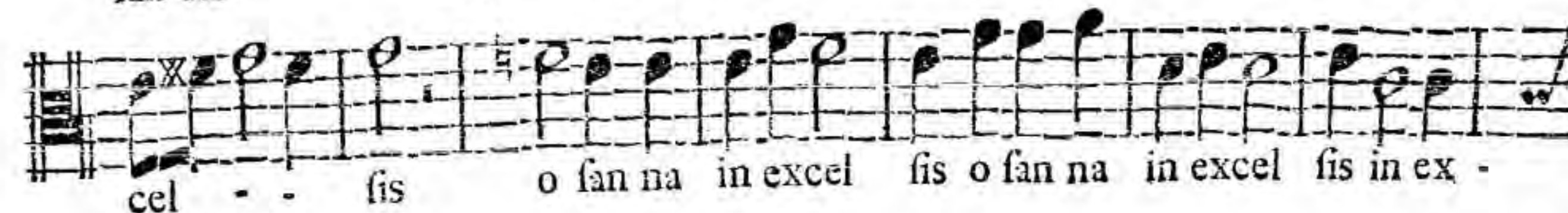
Allabreve.



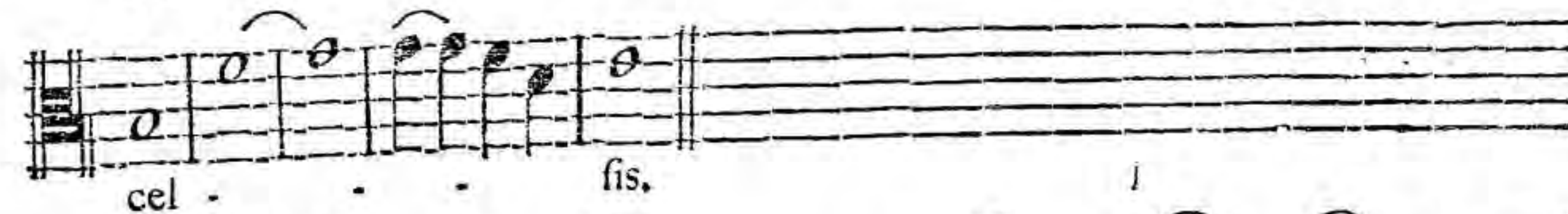
O - fan nain ex cel fis in - excel - fis in ex cel fis o -



fan na in ex cellis in - ex cel fis o fan nain ex -



cel - - fis o fan na in excel fis o fan na in excel fis in ex -



cel - - fis.

Adagio. Solo.



Bene dicitus qui ve nit in no mi ne qui



ve nit in no mi ne in no mine Do mi ni qui ve -
 nit qui ve nit in no mi ne Do mi ni,
 be - ne di ctus qui ve nit in no mi ne qui venit
 qui ve nit qui ve nit in no mi ne qui ve nit in no mi ne Do mi ni qui
 ve nit qui ve nit in no mi ne Do mi -

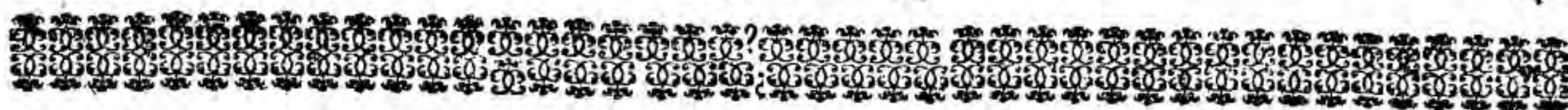
ni,
 Ofanna da Capo.

Adagio. *Tutti.* *Solo.*

Agnus Dei mi se re re no - bis, A gnus De i qui tol lis
 pec ca ta pec ca ta mundi, mi se re re mi se re re nobis A gnus
 De i qui tol lis pec ca ta pec ca ta mundi.

Dona nobis ut Kyrie Allegro.





MISSA IV.

ALTO.

Vivacè.

Solo.

K *Y ri e e lei fon e lei fon e lei fon e - da pa cem da pa cem da pa cem da*

lei fon e lei fon e lei - fon e lei fon e lei fon Chri ste pa cem do na nobis pa - cem da pa - cem da no -

Chri ste e lei fon e lei - fon e lei - fon e lei - fon - bis - pacem da pa - cem da pa - cem da pa - cem

Ky ri e e lei - fon e lei fon e lei - do na no bis pa - cem da pa cem da pa -

fon e lei - fon e lei - fon e lei fon, cem da pa - cem da pa - cem da pa cem,

Grave. Solo. T.

Solo.

E *T in terra. a do ramus te glo ri fi ca mus te De us*

Pa ter o mni po tens JE su JE su Chri ste, Domi ne

Deus a gnus De i Fi li us Pa - tris qui tol lis pec cata mundi

*Vivace.**Solo.*



nostram salutem descendit de cœlis,

Solo,



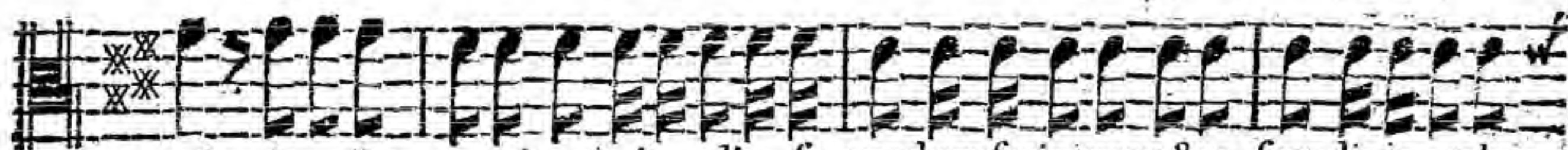
De Spi ri tu san cto ex Ma ri a Vir gi ne &



ho mo factus - est Cruci fi xus e ti am pro no bis



e ti am pro nobis sub Pon ti o Pi la to pas sus & se pul tus



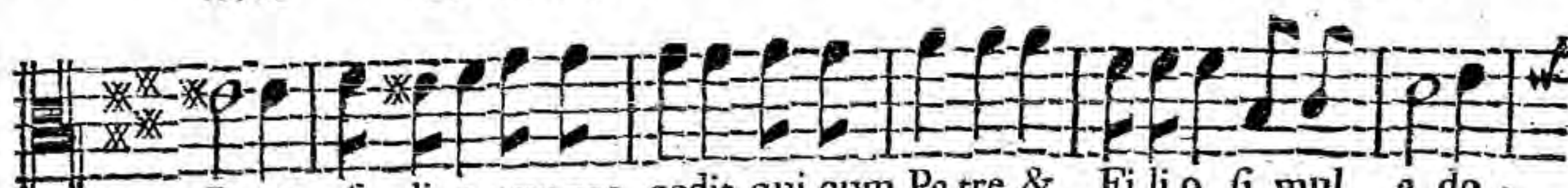
est, & resur re xit ter ti a die se cundum scri ptu ras & a scendit in cœlum



sedet ad dex teram Pa tris & i terum ven turus est cum gloria ju di care



vivos & mor tu os & vi vi fi can tem qui ex



Pa tre fi li o que pro cedit qui cum Pa tre & Fi li o si mul a do -



ra tur & conglo ri fi ca - tur qui lo cutus est per pro phetas &



u nam san ctam Ca tho li cam & A po sto li cam Ec cle si am con -



fi te or u num Pa tris ma in re mis si onem pec ca to -



Alleg.

T.

 rum & ex spe cto re sur recti o nem mor tu o rum & vi tam ven -

tu - ri fae cu li a - men a - men a - men a men

a men

Adagio.

S *Solo.*

 An ctus San - ctus Do minus Deus

Sab baoth Dominus, De us Sa baoth ple ni sunt cœ li &

ter - ra glo ri a tu a glo ri a glo ri a tu - a.

O *Solo.*

 fan na in ex cel fis o fan na

T.
 o fan na o fan na o fan na in ex cel fis o fan na

in ex cel fis o fan na o fan na in ex cel fis in ex -

cel fis. **Benedictus tacet. Osanna da Capo.**

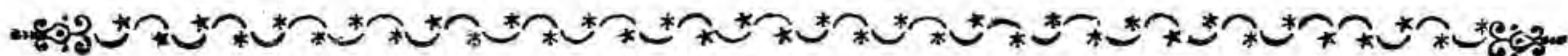


Adagio.

A gnus Dei a gnus Dei qui tol lis pecca ta mundi
 dona no bis pacem da pacem da pacem da pa -

Solo.

Dona nobis út Kyrie Al. S.



MISSA V.

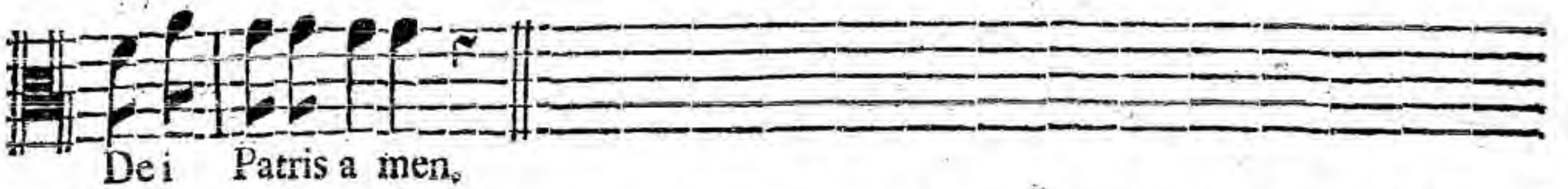
ALTO.

Allegro.

K Y ri e e lei fon e lei - fon e lei - fon
 e lei fon elei - fon Christe e lei - fon Christe e lei -
 fon e lei - fon Kyri | e e lei fon e lei -
 fon e lei . fon e lei . fon.

Grave.

E T in terra lau da mus te gra ti as a gimus ti bi ptopter
 magam gloriam tuam qui tol lis pecca ta mundi mi se re re
 no bis ad dexteram ad dexteram Patris mi se re re no -





Solo.
 ratur & con glo ri fi ca tur & conglo ri fica tur, qui lo cu tus est

Tutti.
 lo cu tus est & u nam san ctam Catho li cam & A posto li -

cam Ec cle si am con fi te or unum Bap til ma in remif si onem pec ca -

Adagio. *Allegro.*
 torum & ex ipe cto resur re cti o nem mortu o rum & vi tam ven tu ri

fae culi a - men a men

Solo. *Adagio.*
San ctus San ctus San ctus Do mi nus Deus San ctus Do mi nus

Deus Sa ba oth ple ni sunt cœli cœli & ter ra glo ri a

tu a glo ri a tu - a glo - ri a glo ri a tu a.

O fan na in ex cel sis in ex cel - sis o fan na in ex -

cel sis in ex cel - sis o fan na in ex cel - sis o fanna

in ex cel sis in ex cel sis o fan na o fan na in ex cel - sis



o - fanna o fan - - na o fan na o fan na
 in ex cel fis in ex cel - fis o fan na in ex cel fis in ex -
 cel - fis o fan na in ex cel - - fis o fanna in excel
 fis.

Benedictus tacet. Osanna da Capo.

A - gnus Dei mi fe re re mi fe re re
 nobis *Solo.* Agnus De i qui tol lis pec cata mundi mi fe -
 re re mi fe re re no bis A gnus Dei qui tol lis
 pec ca ta pec ca ta mundi.

D o na no bis no bis pa cem nobis pa cem pa cem
 pa cem do na nobis pa cem pa cem dona nobis pa -
 - cem Do - - na no bis pa - - cem pa cem



pa - - - - - cem Do - na no bis pa cem pa cem

pa cem pa cem do na no bis pa cem do - na do - na

nobis pa cem.



STELLA COELI I.

ALTO.

Allegro.

S - - - - - Tel la Cœli ex tir pa vit quæ la éta vit Do minum mortis

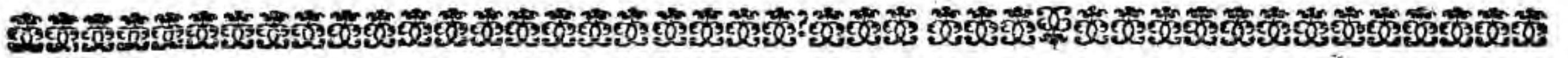
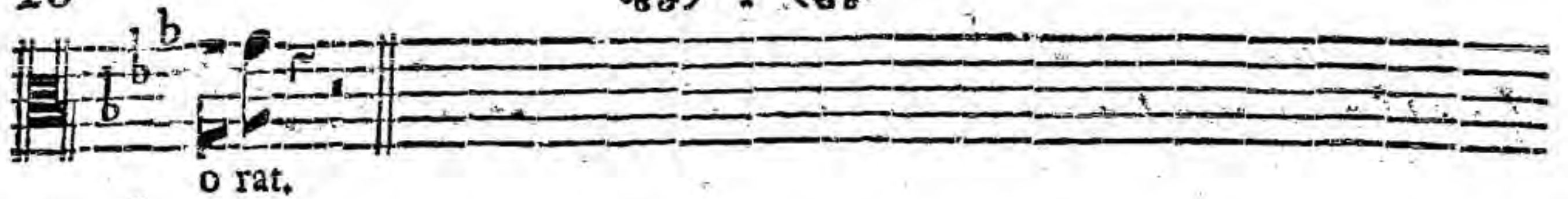
pestem quam plantavit primus parens ho minum ip sa stel la nunc dignetur

sy dera compefcere quorum bella plebem cadunt diræ mortis ul cere

o pi if si ma stel la ma ris in peste suc curre no bis au di nos

Domi na namque Fi li us nihil negan ste ho no rat fal va nos

JE fu pro quibus Vir go Ma ter te te o - - - - - rat te

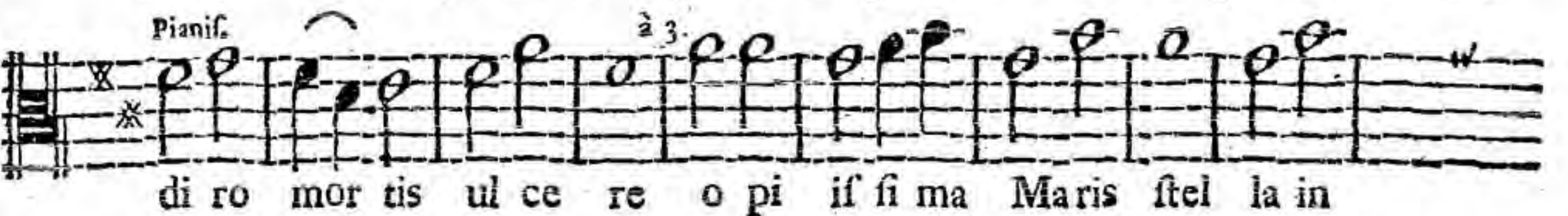


STELLA COELI II.

ALTO.

Allabreve.

Forte.



TENEBRÆ I.

ALTO.

T e nebræ te nebræ factæ sunt factæ sunt dum
 cruci fixissent JESUM Judæi & circa horam
 nonam exclamavit JESUS exclamavit JESUS voce magna
 & inclinato capite emisit spiritum exclamans JESUS
 voce magna ait & inclinato
 capite emisit spiritum.

TENEBRÆ II.

ALTO.

T E nebræ factæ sunt dum cruci fixissent
 JESUM Judæi & circa horam nonam exclamavit

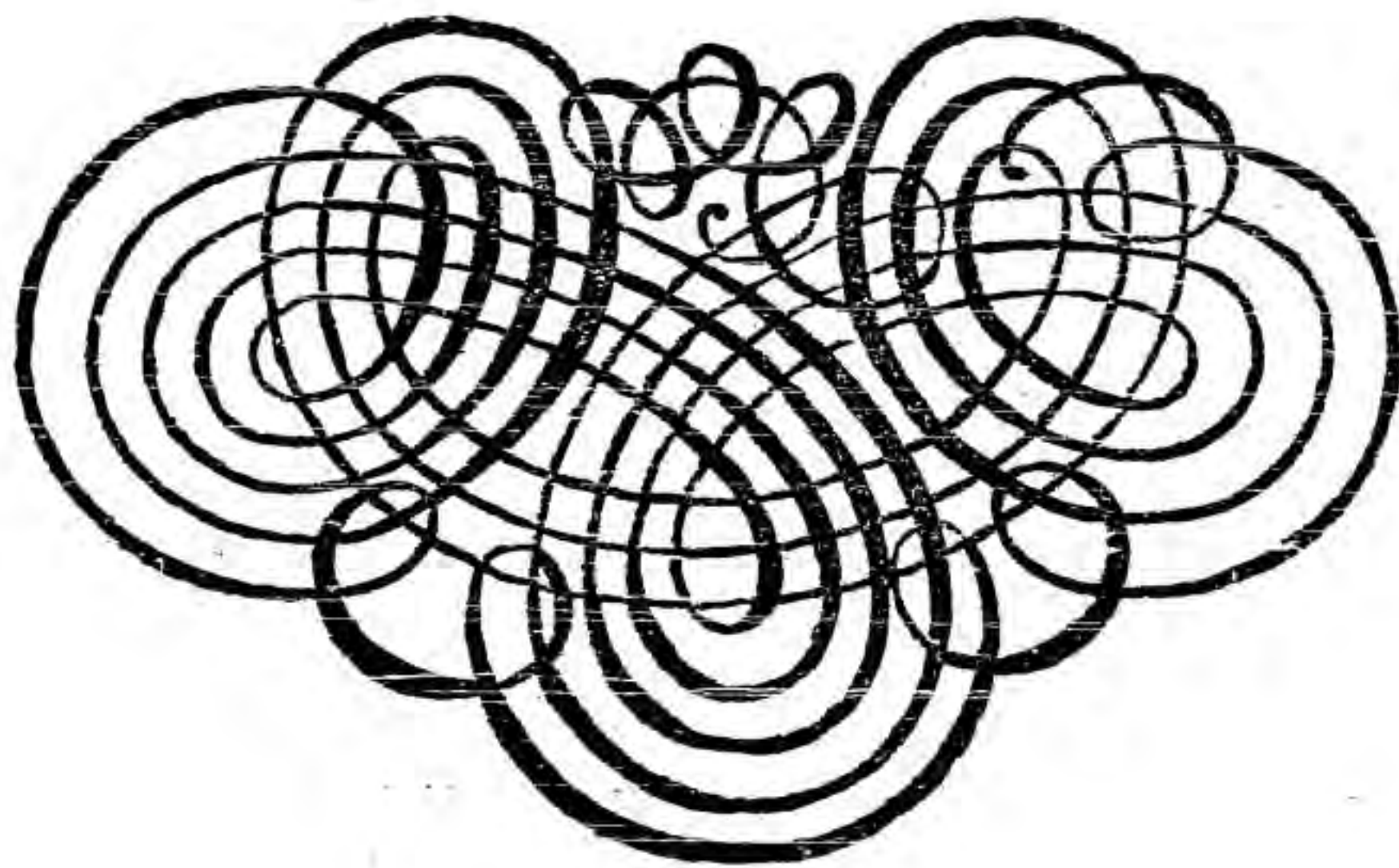
ma vic JE sus vo ce - ma gna .. & in cli nato

ca pite e mi fit - spi ri tum ex clamans JE sus vo ce

magna a it & in cli nato ca pi te e mi fit

spi ri tum.

FINIS.



LAUS DEI
JUCUNDA

ET

SONORA,
SEX BREVIORUM SO-

LEMNIUM TAMEN MISSARUM
MODULATIONE EXPRESSA.
CUM VOCIBUS ORDINARIIS

CANTO, ALTO, TENORE, BASSO,
II. VIOLINIS ET ORGANO OBLIGATIS,
CLARINIS VERO ET TYMPANO AD
LIBITUM,

Et Iteratis Laboribus

Publicæ lucis facta

A

R. P. ROMANO PINZGER, ORD. S. P.

Bened. in celeberrimo & antiquissimo Monasterio
Seonensi ad S. Lambertum in Bavaria Superiore Professo.

OPUS II.

TENORE.

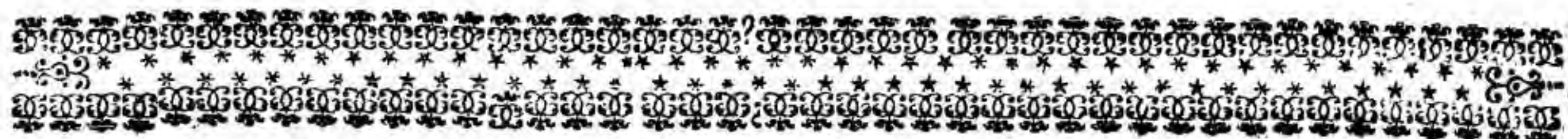
Cum Facultate Superiorum.

AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopola. 1750.

1. The first part of the document
 discusses the general principles
 of the system and its objectives.
 It outlines the scope of the
 project and the roles of the
 various participants involved.
 The second part of the document
 provides a detailed description
 of the system's architecture
 and its components. This
 includes a discussion of the
 data flow, the user interface,
 and the underlying hardware
 and software infrastructure.
 The third part of the document
 describes the implementation
 of the system, including the
 development process, the testing
 procedures, and the deployment
 strategy. It also discusses the
 challenges encountered during
 the implementation and the
 solutions that were developed.
 Finally, the document concludes
 with a summary of the key
 findings and a list of
 references.

1978
 East Africa
 BUREAU



MISSA I. TENORE.

Vivace.

K *Y ri e e lei son e lei son e lei son e lei -*

son e lei - son e lei son e lei son Ky ri e

e lei son e lei son e lei son e lei son e lei - son

e lei son e lei son.

Solo.

C *hrifte e lei son Chrifte e lei -*

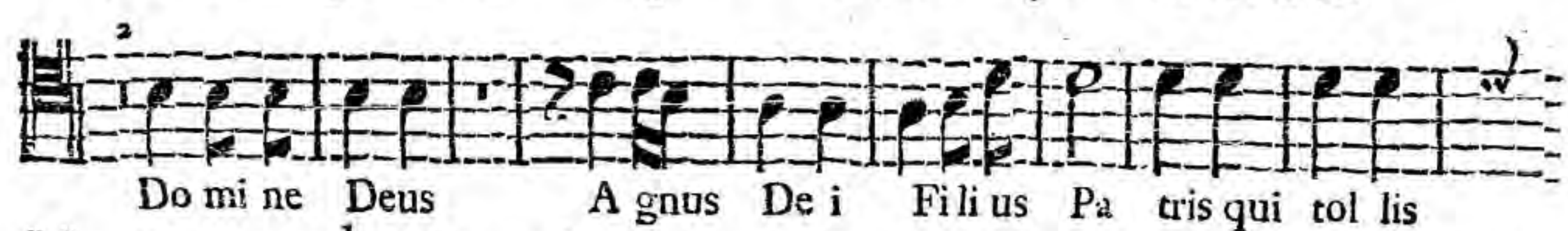
son e lei son e lei son Chrifte e lei son e lei son e -

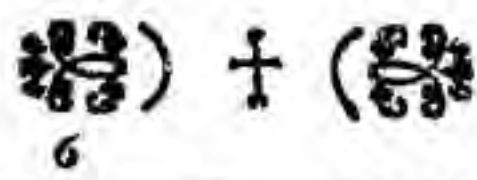
lei son e lei son Chrifte e lei son

Chrifte e lei son Chrifte e lei - son, Chrifte e -

leison Chrifte e lei son e lei son







tollis peccata mundi qui sedes ad dexteram Patris mise

Solo a 2.

re re no bis quoniam tu so lus sanctus, tu so lus, cum sancto

spi ri tu in glo ri a De i Pa tris a men.

Moderato. Solo a 2. Forte.

Patrem Patrem omni po ten tem o mnipo ten tem facto rem

cœ li cœ li & tær ræ vi si bi li um o mni um & in vi si -

Solo. tr.

bi li um, & in u num in u num Do mi num JE sum, Chris tum

Fi li um De i Fi li um De i u ni ge ni tum, & ex Patre

natum an te an te o mnia fæ - cu la De um de Deo

de De o lumen de lu mi ne De um ve rum De um

ve rum de De o ve ro non factum non non non factum

con sub stan ti a lem Pa tri per quem o mnia fæ cta sunt,



nos homi nes descendit

de scendit de cœ lis de cœ lis.

Adagio. 27 Solo. tr.

T incarnatus Cruci fi xus e ti am pro nobis

pro nobis sub Pon ti o Pi la to & fe -

- pultus est se pultus est.

Solo à 2.

T resur rexit & resur re xit resur re xit ter ti a

di e se cun dum scri ptu ras & a scendit in

cœlum sedet se det ad dexteram Pa tris & i te rum venturus

est cum glo ri a ju di ca re vi vos & mortu os,

Solo.

& in Spiritum sanctum Dominum & vi vi fi can tem, qui cum

Solo.

Pa tre & Fili o, si mul si mul a do ratur & conglo ri fi -



ca - rur sanctam Ca tholicam & Apo sto li cam Ec cle si -

am & ex spe cto re sur re cti o nem mor tu -

o - rum & vi tam vi tam vi tam ven tu ri ven turi fae cu li

a men a - men.

Adagio.

S - an ctus Sanctus Sanctus . - Do minus Deus fa ba oth

ple ni ple - - - ni ple ni sunt cae li & ter ra glo -

- - ri a ru a.

Andante.

Solo.

O Sanna - O fan na o fan na o fan - - na o -

fan na o fan na o fan na o fan na in ex cel sis.

Tutti.

o fan na o fan na o fan na in ex cel - -

- sis o fan na o fan na in ex cel sis in ex cel sis.



Benedictus tacet. Ofanna da Capo.

Adagio. *Forte.*

A gnus De i qui tol lis pecca ta mundi, mi fe re re

Forte.

no, bis, Agnus De i qui tollis peccata mun di, mise -

re re nobis, Agnus De i qui

tol lis pecca ta mundi, do na no bis

do na nobis pacem.

Allegro.

Dona pacem pa cem do na no bis

pa cem pa cem pa cem do na no bis

pa - cem, dona no bis pa cem pa - cem do na

nobis pacem pacem pacem pa cem do na no bis

pa cem pa - cem nobis pacem.



MISSA II.

TENORE.

Adagio. *Allegro.*

K Y rie e lei fon e lei fon e lei fon e lei -

- fon e lei fon Kyri e e lei fon Christe e leifon

Christe e lei fon e lei fon e lei - - fon e leifon e lei -

fon e lei - fon e leifon e lei fon,

E T in ter ra pax pax homi nibus bonæ volun ta -

res lau damus te a do ram us te glo ri fi ca - mus re
solo,

gra ti as a gimnsti bi propter magnam glo riam tuam De us

Rex De us Pa ter omnipotens pec ca ta mun di mi se -

re re no bis qui tol lis pec ca ta mun - di su sci pe de pre ca ti -

onem nostram ad dex tram Pa tris ad dex tram Pa tris mi se re re no -

bis tu so lus * tu so lus tu so lus tu so lus

Domi nus cum fan cto Spi ri tu in glo ri a De i

Pa tris a men

P Atrem Patrem omni po tentem fac to rem cœ li & ter ræ

vi si bi li um o mni um & in vi si bi li um De -

um de De - o lumen de lumi ne De um ve - rum de De o ve -

ro ge ni tum non factum con substanti a lem Pa tri per quem omni a

fa cta sunt qui propter nos & propter nostram fa lu tem

de scen dit de cœ lis & incar na tus est de

Spi ri tu fan cto ex Ma ri - a Vir - gi ne i fa - ctus

est pas sus pas sus pas sus & sepul tus est &



& sepul tus est & i te rum venturus est cum glori a



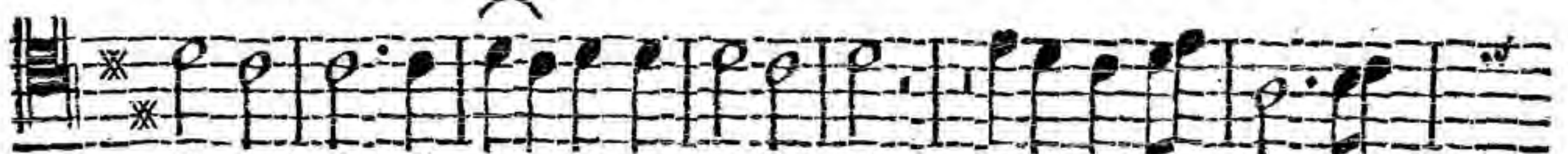
judi ca re vi vos & mortu os cu jus re gni non e rit



fi - nis non non non non e rit fi nis & in spi ri tum



sanctum Do mi num & vi vi fi can - tem qui ex



Pa tre fi li o - que pro ce - dit si mul a do ra -



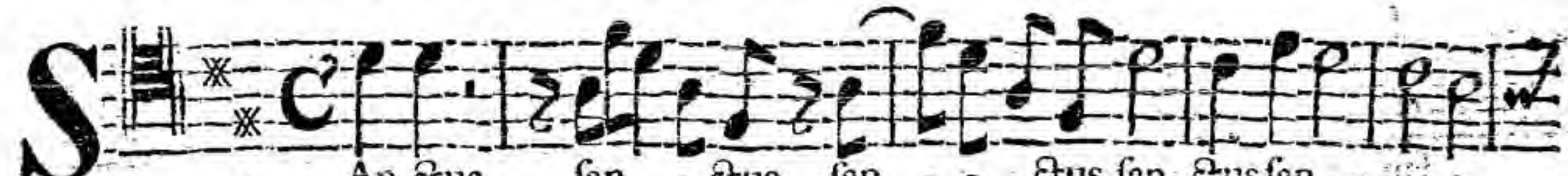
tur & u nam sanctam ca tho li cam & a postoli cam ec cle si -



am con fi te or in remif si o nem pecca to - rum



& vi tam ven tu ri sae cu li amen a - men a men.



An ctus san - ctus san - ctus san ctus san



ctus sanctus Dominus De us Sa ba - oth Do mi nus



De us sa ba oth Do mi nus De us sa - ba oth glo ri a



ru a in ex cel fis.

B Solo. Finis

E ne dictus qui venit inno mine Do mi ni

3

Be ne dictus qui venit qui ve nit in no mi ne

tr.

Do mi ni in no

mi ne Do mi ni be ne dictus qui venit in

nomi ne Do mi ni qui ve nit qui venit

in nomi ne Do mi ni

Da Capo.

O

fan na in excel fis o fan na in ex cel fis o

fan na in excel fis o fan na in excel

fis o fan na in excel fis o fan na o fan na in ex

cel sis in ex cel fis.



A *gnus De i qui tol lis pec ca ta mundi mi se re re*
nobis mi se - rere no - bis no bis
pec cata mundi,

D o na nobis no bis pa - cem dona
 nobis pacem pacem do na no bis nobis pacem do na
 nobis pa cem pa - cem do na no bis nobis pacem
 dona nobis nobis pacem dona nobis nobis pa -
 cem dona no bis nobis pacem pacem.



MISSA III.

TENORE.

Adagio *Solo à 3.*
K Y ri e e lei son Ky ri e e lei son,
Solo.
 e lei son e lei son.



Allegro, Solo.

tr. tr.

Kyrie Ky ri e e lei fon e lei fon e leifon e leifon e lei -

fon, e leifon e lei fon e lei fon e

lei fon, e lei fon e lei fon e lei fon e lei fon Ky ri e e -

lei fon e lei fon Christe e lei fon e lei fon e

leifon e lei fon e lei fon e leifon

e lei fon e lei fon e leifon Ky ri e e lei fon e lei fon

e leifon Ky ri e e leifon e leifon

e lei fon e lei fon e lei fon e lei fon.

Andante.

T in ter ra in terra pax in ter ra in ter ra

Solo.

pax ho mi ni bus bo nae bo nae bo nae volun ta tis

a do ra mus a do ra mus re glo ri fi ca mus

V. S.



Solo.

te Do mi ne fi li u ni geni te JE su Chri ste JE su Chri ste

T.

qui tol lis . peccata mundi, peccata mundi, mi se -

Solo.

re re no - bis qui tollis pec ca ta pec ca ta mundi

fuf ci pe de pre cari onem no - stram, ad dex teram

Solo.

Patris mi se re re no - bis tu so lus Do mi nus tu so lus al -

tr.

tif si mus JE su Chri ste cum fan cto Spi ri tu in glo ri -

a De i Pa tris a - men a men.

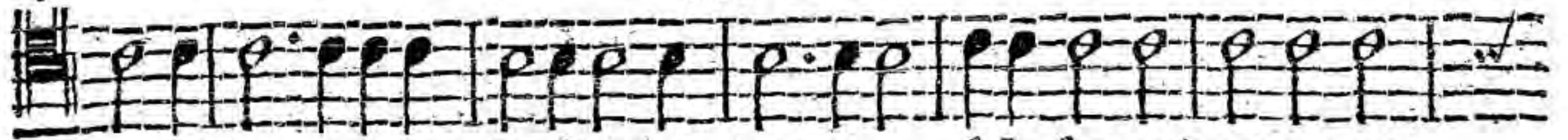
Andante.

P Atrem vi si bi li um om nium & in vi si bi li -

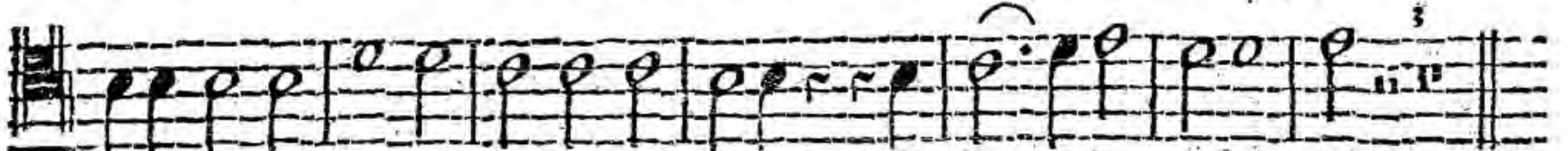
um & in unum Do mi num JE sum Chri stum Fi li um De i u ni ge ni tum & ex

Pa tre na tum ante om ni a sae cu la De um de De o lu men delu mi -

ne De um ve rum de Deo ve ro ge ni tum - non factum

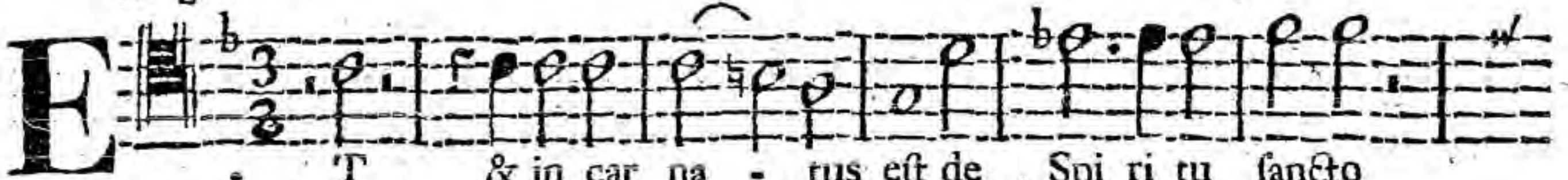


consub stan ti a lem Pa tri per quem omni a facta sunt qui propter nos



homines & propter nostram fa lu tem de scen - dit de cœ lis.

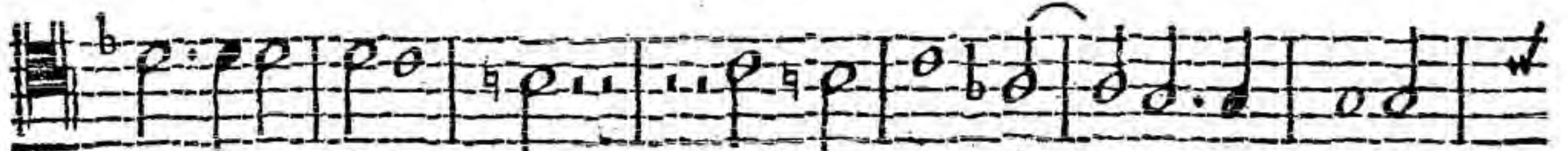
Adagio.



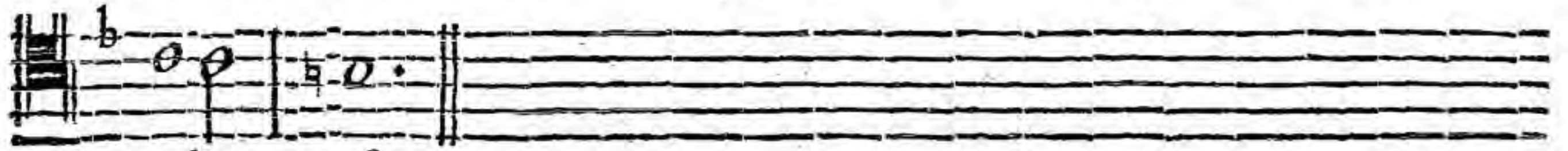
T & in car na - tus est de Spi ri tu san cto



ex Mari a Vir gi ne & ho mo - fa ctus est sub

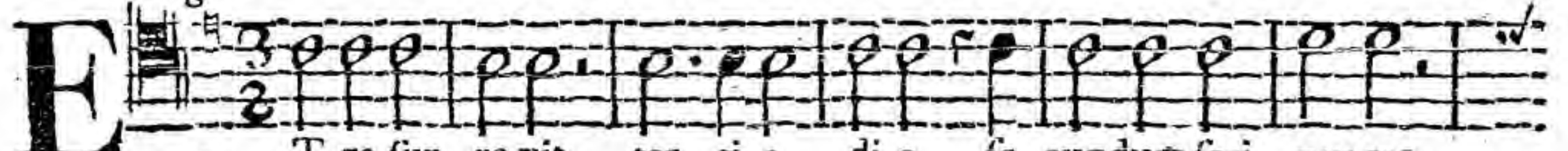


Pon ti o Pi la to pas sus & se - pul tus est se -



pul tus est.

Allegro.



T re sur re xit ter ti a di e se cundum scri ptu ras



& a scendit in cœ lum se det ad dex teram Pa tris & i terum ven -



tu rus est cum glo ri a Ju di ca re vi vos & mor tu os



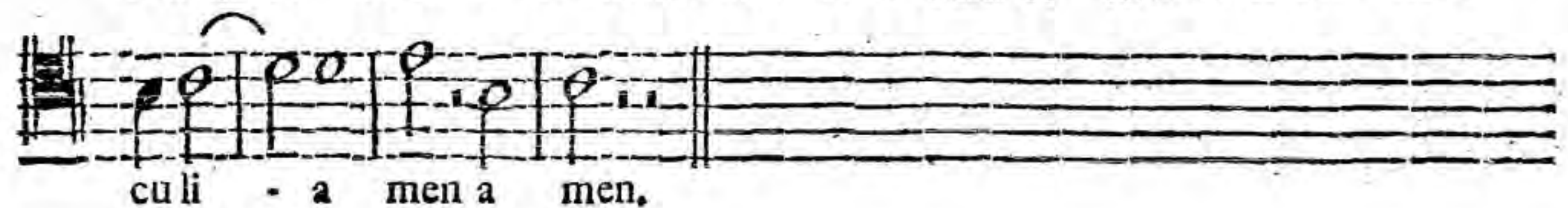
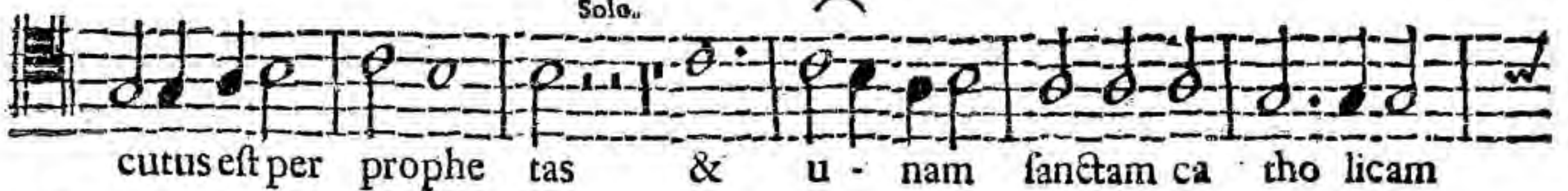
& in - Spi ritum san ctum Do mi num & vi vi fi cantem, qui cum



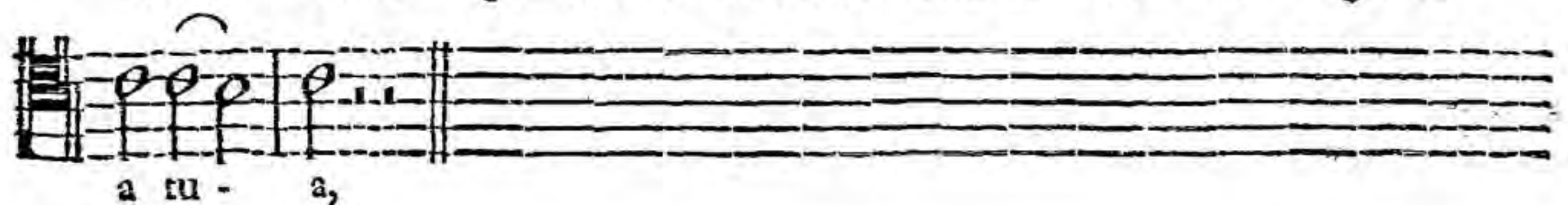
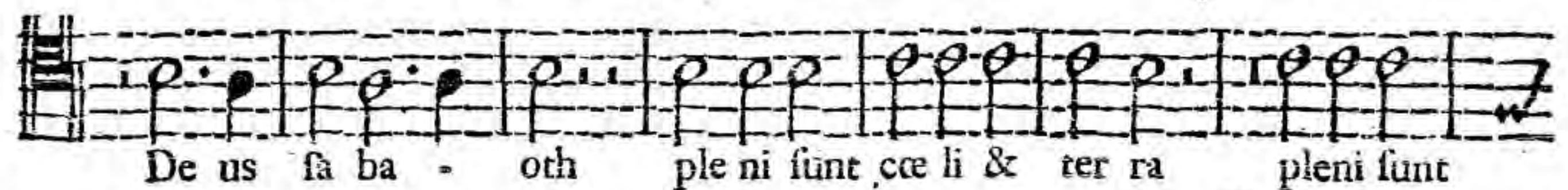
Pa tre & Fi li o si mul a do ra tur & con glo ri fi catur qui lo -



Solo.



Adagio.



Allabreve.





cel - fis in - excel - fis o fan na in ex -

cel - fis o fan na in excel fis in ex cel - fis in ex cel -

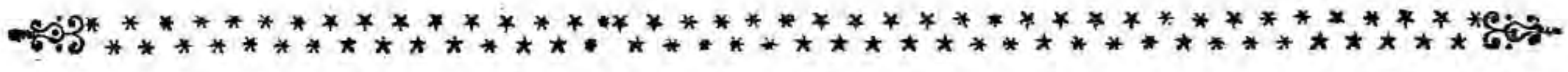
fis, Benedictus racer. Ofanna da Capo.

Adagio. *Solo.* *Tutti.*

A - gnusDe i qui tol lis peccata peccata mundi, mise -

rere no - bis mi fe rere mi fe re re nobis Agnus Dei qui

tollis pecca ta pec ca tamundi. Dona nobis ut Kyrie Allegro.



MISSA IV.

TENORE.

Vivace. *s.*

K Y ri e e lei - fon e lei fon e lei - fon da pa - cem da pacem da pa - cem

e lei - fon Chri ste Chri ste e lei - fon e lei fon e lei fon da pa - cem do na no bis - pa - cem da pacem da pa cem

e lei - fon Chri ste e lei - fon e lei - fon da pa - cem da nobis pa - cem da pa - cem

e lei - son e lei son e lei son e lei son
dona nobis pa - cem da pa cem da pa cem

e lei son.

Grave.

T. in ter ra pax ho mi ni bus bonæ volun ta tis

Tutti. *Solo.*

a do ramus te glo ri fi ca mus te Do mi ne Deus Rex

cæ le stis Do mi ne fi li u ni ge ni te Do mi ne

Deus Agnus Dei Fi li us Pa - tris qui tol lis pecca ta

mundi mi se re re no bis qui tollis pecca ta mundi

Solo.

mi se re re mi se re re no bis quoni am tu so lus tu

so lus tu so lus - san ctus tu - so lus Do mi nus tu so lus

al tis si mus JE su JE su Chri ste cum san cto

Spi ri tu in glo ri a De i Pa tris amen a men a - men a -



men in glori a De i Patris amen a men.

Andante. 23.



Patrem fa cto rem cœ li & ter ræ vi si -



bi lium om nium & in vi si bi li um, & in unum Dominum JEsum



Christum Fi lium De i u ni ge ni tum ex Pa tre natum



om nia sæ cu la lumen de lu mi ne Deum verum de De o



vero geni tum non factum consubstanti a lem Patri per quem om ni a



facta sunt qui propter nos nos nos homi nes & propter nostram fa -

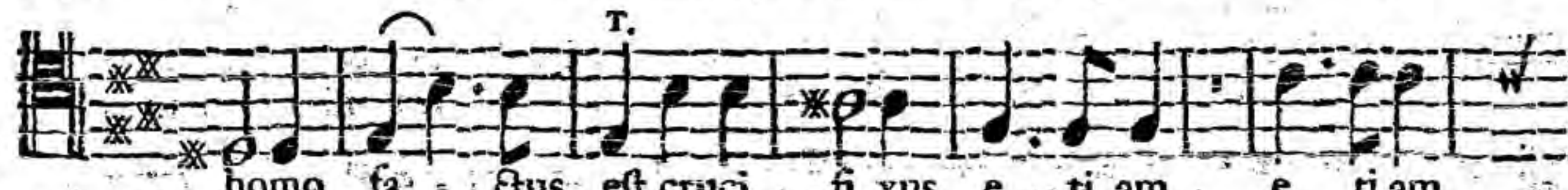


lutem de cœ lis.

Solo.



De Spi ri tu sancto ex Ma ri a Vir gi ne &



homo fa - ctus est cruci fi xus e ti am e ti am



pro no - bise ti am pro nobis sub Pon ti o Pi la to pas sus



& sepul tus est & resur re xit ter ti a di e se cundum scri ptu ras



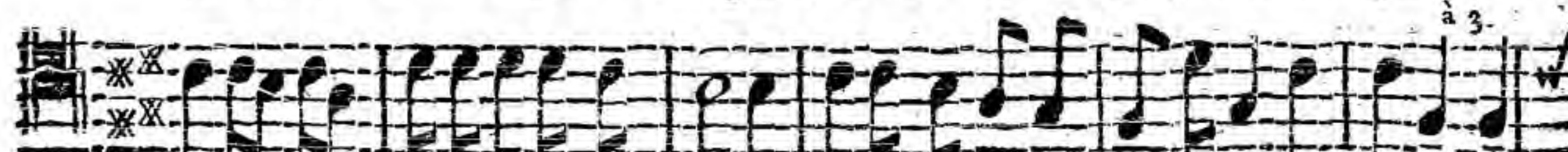
& a scendit in cœlum sedet ad dex teram Patris & i terum ven tu rus est



cum glori a ju di care vivos & mortu os



& vi vi fi can tem qui ex Patre fi li o que pro cedit qui cum



Pa tre & fi li o fi mul a do ratur & conglo ri fi ca tur, qui io -



cutus est per Prophe tas & u nam sanctam Ca tho li cam



& A po sto li cam Ec cle si am con fi te or u num Ba ptis ma



in re mis si o nem pec ca to rum & ex spec to re surre cti -



o nem mor tuo rum & vi tam ven tu ri sæ cu -



li a - men amen a - men a - men.



Sanctus Do minus De us Sa ba oth



fan tus Do mi nus Deus Sa ba oth pleni sunt




cœ li & ter - ra glo ri a tu a glo ri a glo ri a tu - .



O *Solo.* *tr.*



fan na o fan na o fan na in ex cel -



fis o fan na o fan na o fan na in ex cel fis

tr.



o fan na in ex cel fis o fan na o fan na o fan na in ex -



cel fis in ex celsis.

S. à 2.

B



E - ne dictus qui venit qui venit bene dictus qui



venit qui ve nit in no - mi ne in no -



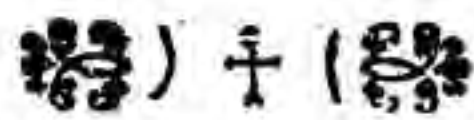
mi ne in no mi ne do - mi ni Bene dictus Bene -



dictus qui ve - nit in



nomi ne Do mi ni in no mi ne Do mi ni in no mi ne Do mi -



ni, *Ofanna da Capo.*

Adagio. Solo.
A gnus De i a gnus De i qui tol lis pec ca ta

mundi mi se re re mi se re re no bis Agnus De i Agnus

De i qui tol lis pec ca ta mundi dona no bis pacem da pacem

da pacem da pa cem. *Dona nobis ut Kyrie Al. S.*



MISSA V. TENORE.

Allegro.
K Y ri e e lei - fon e lei fon e lei fon

e lei - fon Chri ste e lei - fon Chri ste e lei - fon e -

lei - fon Ky ri e e lei fon e lei fon e lei fon

e lei fon e lei - fon.

Grave.
E T in terra be ne di ci mus te De us Pa ter o mni po tens JE su



Christe Fili us Fi lius Pa tris su sci pe depre ca ti o nem nostram



quo niam tu so lus tu so lus sanctus JEsu Christe cum sancto Spi ri tu



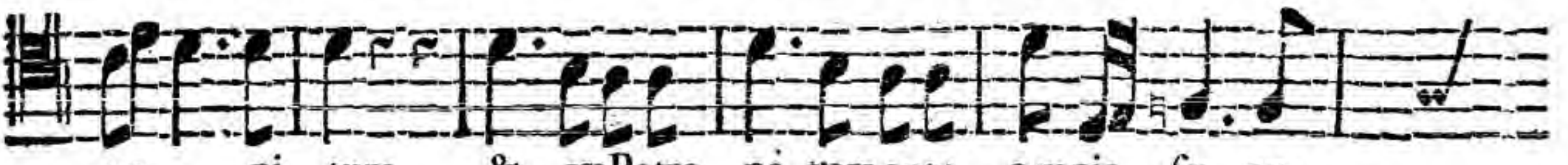
in glori a De i Pa tris a men.



Atrem omni po tentem factorem cœ li & ter ræ vi si bi li um



o mni um & in vi si bi - li um JEsum Christum Fili um Dei u ni -



ge - ni tum & ex Patre na tum ante omnia sæ cu -



la Deum de De o, ge ni tum non factum consubstanti a lem Pa tri qui



propter nos ho mi nes & propter nostram sa lutem descen dit de cœ lis.

Solo.



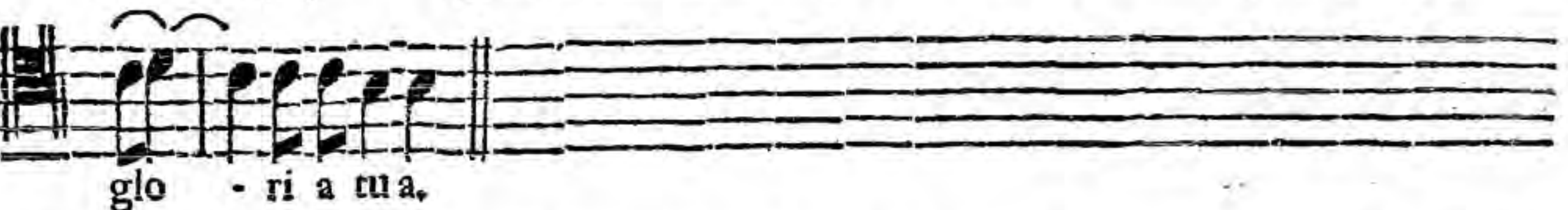
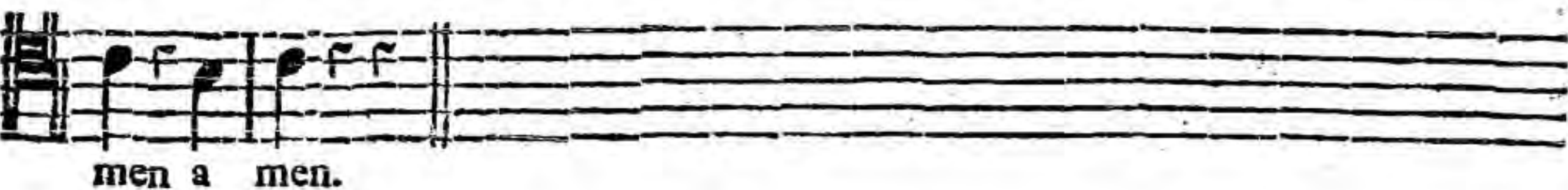
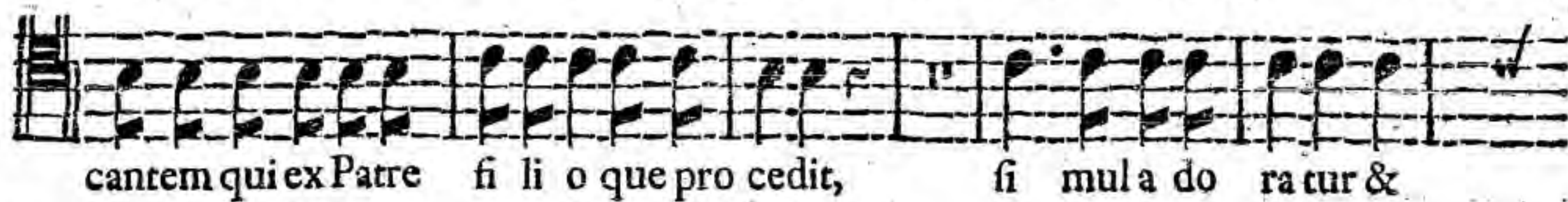
Cruci fixus e ti am e ti am pro nobis sub Pon ti o Pi la to pas sus



& se pul tus est & a scendit in cœ lum sedet ad dex te ram



Pa - tris & i terum ven turus est tuum glori a ju di care vi vos &

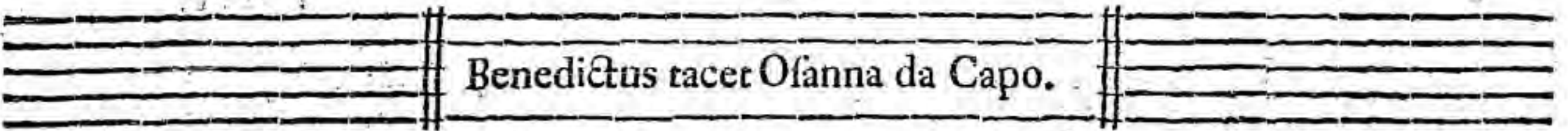




fan na in excel fis in ex cel fis o fan - - na o fan -



- na in excel fis o fanna in excel fis.



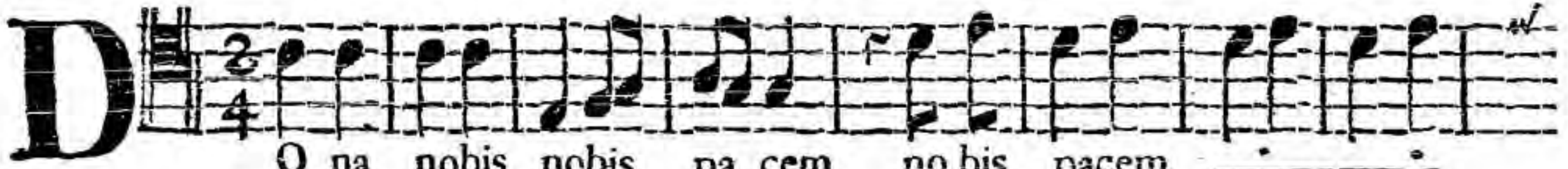
Benedictus tacet Ofanna da Capo.



nobis. AgnusDe i mi fe re re mi fe re re mi fe -



re re no bis AgnusDe i qui tol lis pec ca ta mundi.



O na nobis nobis pa cem no bis pacem



do na no bis pacem pacem dona no bis pa cem pa -



cem do - na no bis pa - - - cem pa -



cem pacem pacem pacem do na nobis pa - cem do na nobis



pacem pa cem.





MISSA VI. TENORE.

Adagio. *Allegro.*

K *Andante.* *Solo.* 3 3 3

on Ye ri e e lei fon Ky ri e e lei fon.

Ky ri e e lei fon e lei fon e lei fon

e lei fon Ky ri e e lei fon e lei fon e lei

fon Ky ri e e lei fon e lei fon e lei

fon e lei fon e lei fon e lei ion

e lei fon.

Andante. 17 *T.*

E *Solo.*

T in terra gra ti as a gi mus ti bi propter magnam

glo ri am tu am Do mi ne Do mi ne Deus Rex cœ le stis

Deus Pa ter Pa ter o mni potens Pa ter o mni potens Deus



T.



Pa ter o mni po tens Do mi ne Fi li u ni ge ni te JE su



Chri ste Do mi ne De us Agnus De i Fi li us Fi li us Pa tris

Solo.



qui tol lis pec ca ta mun di fu scipe de pre ca ti o nem no stram

Tutti.



quo ni am tu so lus san ctus tu so lus Do mi nus so lus al tis si mus JE su



Chri ste JE su JE su Chri ste cum san cto Spi ri tu in glo ri a



in glo ri a De i Pa tris a men a men.

Moderato.



Pa trem Fi li um De i u ni ge ni tum & ex Pa tre na tum



lumen de lumi ne De um ve rum de De o ve ro ge ni tum non



factum con sub stan ti a lem Pa tri per quem om ni a facta sunt, pro pter



nos ho mi nes & pro pter no stram sa lutem de scen dit de cae.

Solo.



lis & in car na tus est de Spi ri tu san cto ex

Ma ri a Vir gi ne & ho mo factus est cru ci fi xus

e ti am pro nobis sub Pon ti o Pi la to pas sus & pas sus &

se pul tus est ju di ca re vi vos & mor tu os

cu jus Re gni & vi vi ti can tem qui ex Pa tre fi li

o que pro ce dit, qui cum Pa tre & Fi li o & con glo ri fi

catur qui lo cutus lo cu tus est & u nam san ctam Ca tho li cam

Ec cle si am re sur re cti onem mor tuo rum & vi

tam ven tu ri ven tu ri sae cu li a men a men a men

Adagio.

An - Etus san - Etus san ctus - san -

ctus Do mi nus Deus fa ba oth pleni

sunt coe li & ter ra glo ri a glo ri a tu a.



Andante. Solo. 3 3 3

O Sanna o fan a o fan na o fan na o fan na
 o fan na in ex cel - sis o fan na o fan na
 o fan na, o fan na o fan na in ex celsis in ex cel sis.

Adagio.

B E ne di ctus qui venit qui venit in no mi ne qui venit in
 no mi ne in no mi ne Do mi ni in no mi ne in no mi -
 ne Do mi ni Be ne di ctus qui venit qui venit in no mi ne qui
 venit in no mi ne in no mi ne Do - mi ni.

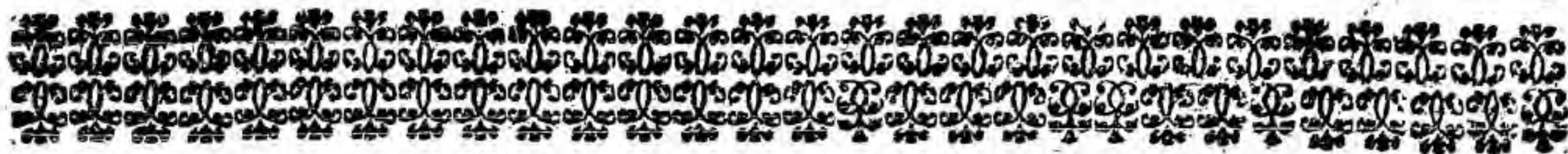
Ofanna da Capo.

Moderato. 3 T. Solo. tr.

A gnus De i qui tol lis pec cata mundi mi se -
 re re no - bis Agnus De i qui tol lis pec ca ta mun di,

Dona nobis ut Kyrie Andante,





STELLA COELI I.

TENORE.

Allegro.

S Tella Cœli extirpavit quæ læta vit Dominum mortis pestem
 quam plantavit primus parens homo in ipsa stella nunc dignetur
 sydera compescere quorum bella plebem cædunt diræ mortis
Forte.
 ulcere optissima stella maris in peste succurre nobis audi
Forte.
 nos Domina namque Filius nihil negans te salva nos JE su pro
 quibus Virgo Mater te te o - - rat te o rat.



STELLA COELI II.

TENORE.

Allabreve.

C ce li extirpavit quæ læta vit quæ læta



Et vit Dominum mortis pestem quam planxit prius



parens hominum ipsa stella nunc dignetur fide ra

Pianissimo.

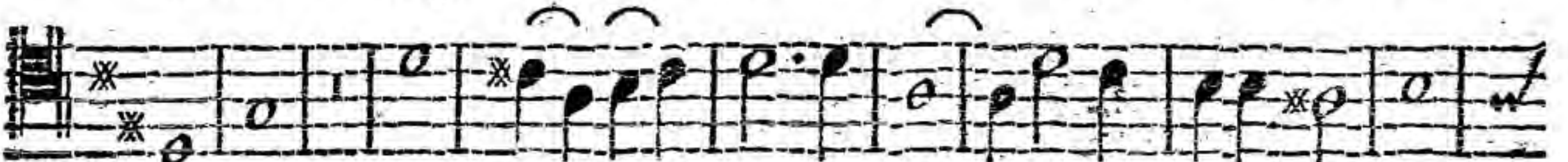


compe scere quorum bella plebem cadunt dire mortis

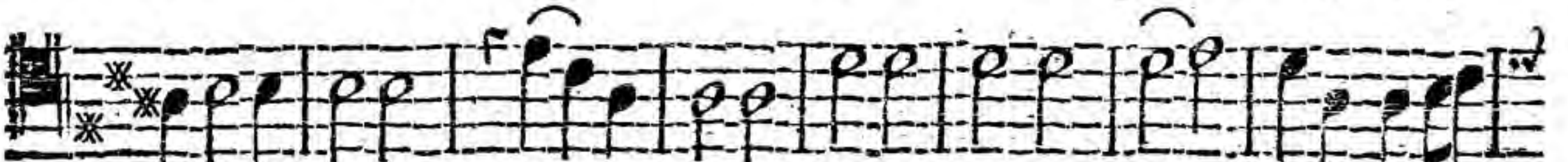
à 3.



ulcere opifima stella maris in pestes cur re



no bis au di nos Do mi na namque Fi li us tu -



us nihil negans te - ho norat sal va nos nos JE su pro quibus



Virgo Mater te exo - rat.



TENEBRÆ I.

TENORE.

Adagio.



T E nebræ fa - ctæ sunt fa - ctæ



sunt dum cruci fixissent Jesum Judæi exclamavit



Solo.

JESUS exclamavit JESUS voce magna Deus meus ut quid me
 dereliquisti & inclinatus capite emisit spiritum,
 exclamans JESUS voce magna ait &
 inclinatus capite emisit Spi - ri - tum.

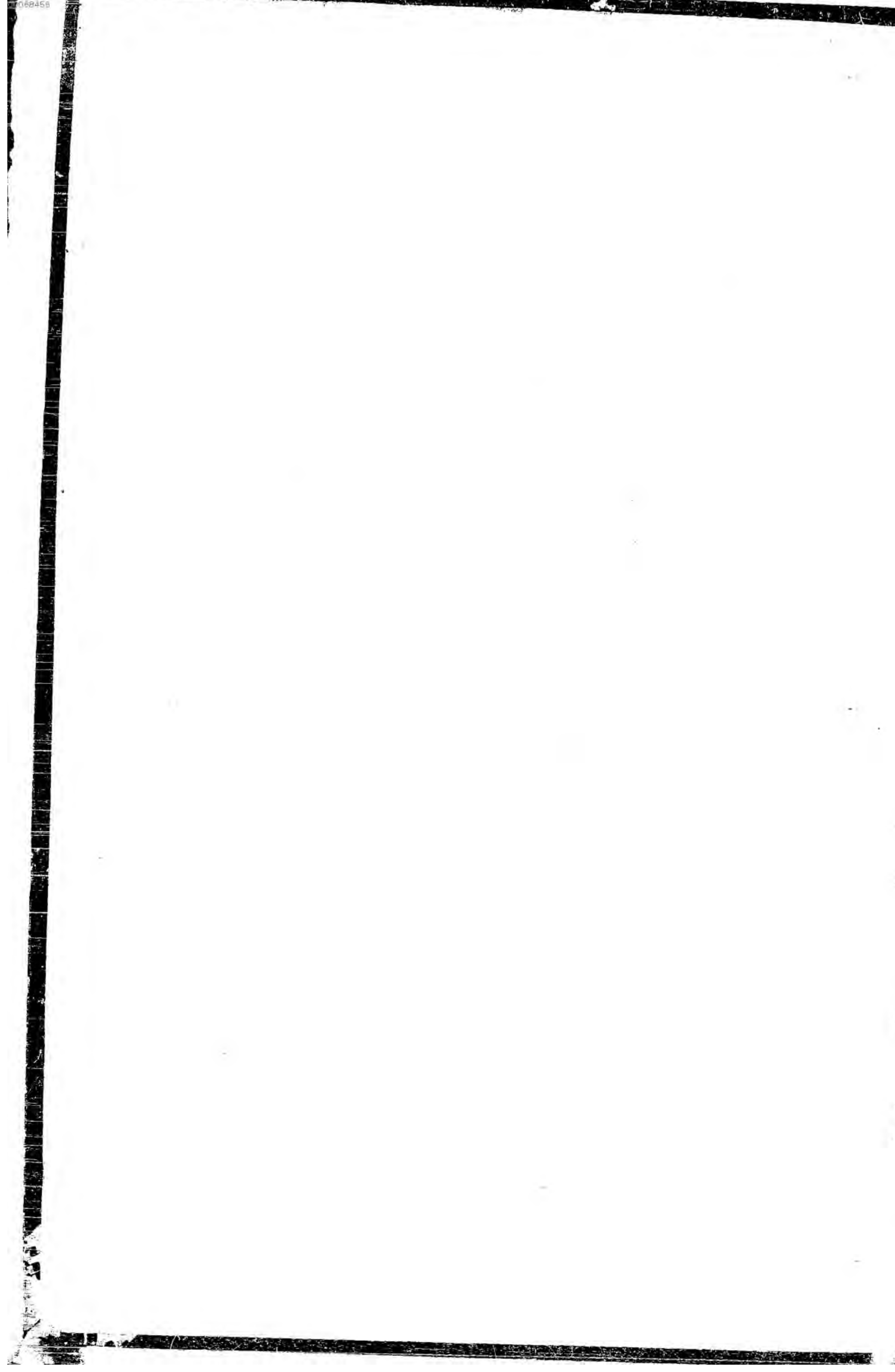
TENEBRÆ II.

TENORE.

Adagio.

Tenebræ factæ sunt dum crucifixus esset
 JESUM judæi & circa horam nonam exclamavit
 JESUS voce magna Deus meus ut quid me
 dereliquisti & inclinatus capite emisit Spi - ri -
 tum exclamans JESUS voce magna ait &
 inclinatus capite emisit - Spi - ri - tum.

F I N I S.



LAUS DEI
JUCUNDA
ET
SONORA,
SEX BREVIORUM SO-
LEMNIUM TAMEN MISSARUM
MODULATIONE EXPRESSA
CUM VOCIBUS ORDINARIIS

CANTO, ALTO, TENORE, BASSO,
II. VIOLINIS ET ORGANO OBLIGATIS,
CLARINIS VERO ET TYMPANO AD
LIBITUM,

Et Iteratis Laboribus

Publicæ lucis facta

A

R. P. ROMANO PINZGER, ORD. S. P.

Bened. in celeberrimo & antiquissimo Monasterio
Seonenfi ad S. Lambertum in Bavaria Superiore Professo.

OPUS II.

BASSO.

Cum Facultate Superiorum.

AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopolæ. 1750.

IN ITALIA

LA FUGA

DEI

RETTORI

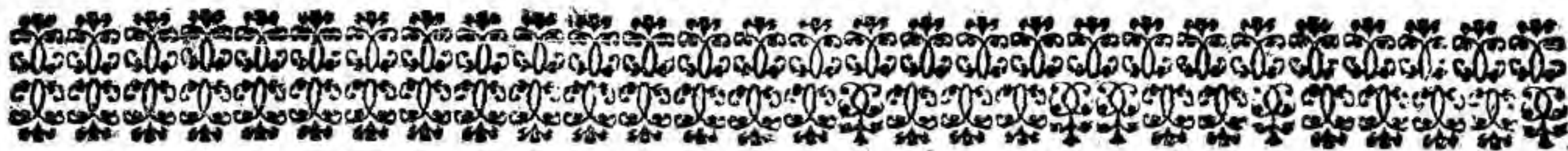
DEI

CONCILI

DEI

DEI

Stampato
MORONA



MISSA I. BASSO.

Vivace.

K Y ri e e leison e lei fon e lei fon

fon e lei fon e lei fon Ky ri e

e lei fon e leison e lei fon e lei fon e lei fon

e lei fon.

Christe tacet.

Adagio.

Allegro.

Ky ri e e lei - fon e leison e leison,

E T in ter ra pax pax pax ho mi ni -

bus in ter ra pax homi ni bus bonæ volun ta - tis lau da mus,

lau da - mus te a dora mus te glo ri fi ca mus

Solo.

te, propter magnam propter magnam glori am tu am,



Solo.

Do mine Fi li u ni ge - ni te, Fi li Fi li u ni -
 ge ni te JE su Chri ste JE su Chri ste, Do mine
 De us Agnus Dei Fi li us Pa - tris qui tol lis pec ca ta
 mundi pec ca ta mundi mi se re re no bis qui tol lis
 pec ca ta mundi qui sedes ad dexte ram Pa tris mi se re re
 no bis, tu so lus Do mi nus tu so lus,
 cum san cto Spi ri tu in glo ri a De i Pa tris a men.

Moderato.

P Atrem omni po rentem facto rem cœ li cœ li & ter ræ
 vi si bi li um o mni um & in vi si bi li um, JE sum
 Christum Fi li um De i u ni ge ni tum & ex Pa tre ex Pa tre
 natum an te an te o mnia sæ cu la, Deum de De o



lu mende lu mine, De um ve rum de De o ve -

ro non non non factum non non factum non non non fa ctum

confub stanti a lem Pa tri per quem o mni a fa cta sunt de -

scendit de scendit descen dit de cœ lis de cœ lis.

Adagio. 27 Solo.

ET incarnatus cru ci fi xus e ti am pro nobis pro

nobis sub Pon ti o Pi la to pas sus & fe -

pul tus est fe pui tus est,

Re fur rexit se -

cundum scri pturas & a scendit in cœ lum

sedet se det ad dex teram Pa tris ju di : care vi -

vos & mortu os quicum Pa tre & Fi li o si mul



4

si mul a do ra tur & con glo ri fi catur qui lo cu tus, est

per prophe ras sanctam Ca tho licam & A postoli cam Ecclesi -

Solo.

am con fi te or u num Ba ptis ma in re missionem pecca -

to rum, & vi tam vitam vitam ven tu ri venturi

sa culi a - men a - men.

Adagio.

Allegro.

Sanctus sanctus Do mi nus Deus sab ba oth

pleni pleni sunt cœ li & ter ra glo

ri a tu a.

Andante

Solo. 18

O Sanna o fanna o fanna o fan

- na o fan na o fan na o fan na in ex cel -

fis o fan na o fanna in ex cel sis in ex cel sis

V. S.



in ex cel sis o fan na o fan na o fan na in excel -

sis in ex cel sis.

Solo. Andante.

B Ene dicitus Be ne di ctus qui ve - nit Be - ne -

di ctus qui ve - nit qui ve -

nit in no mi ne Do mi ni Bene di ctus qui ve nit in

no mi ne Do mi - ni Be - ne di ctus qui

ve - nit qui ve -

nit in no mi ne Do mi ni. Ofanna da Capo.

Adagio.

A gnus De i qui tol lis peccata mun di mi se re re

Forte.

nobis, Agnus De i qui tol lis pecca ta mun di, mi se -

Forte

rere mi se re re no bis, Agnus De i



qui tol lis pec ca ta mun di, do na nobis dona nobis

dona nobis pacem.

Allegro.

D *Solo.* *Solo.*

Ona pacem pacem pa cem pa cem pacem

do na no bis pa cem do na no bis pa cem

pa cem pa - cem, do na no bis pa cem

Solo.

pa cem do na no bis pa cem pa cem

pa cem nobis pa cem,



MISSA II.

BASSO.

Adagio. *Allegro.*

K

Y ri e e lei fon Ky ri e e lei - fon

e lei fon e lei fon Ky ri e e lei fon Chris te e lei fon

e lei - fon e lei - fon e lei fon e lei -

fon e lei fon e lei fon.

E T in ter ra pax pax ho mi ni bus bonæ volun ta -

- tis - lau damus te a doramuste glo ri fi ca mus te

gra ti as a gimustibi propter magnam gloriam tuam De us Rex

Deus Pa ter omni potens Do mine Deus Agnus De i Fi li us

Patris peccata mun di mi se re re no bis qui tol lis

fu scipe de pre ca ti o nem nostram ad dextram Pa tris

ad dextram Pa tris mi se re re no bis tu solus

tu solus tu so lus tu so lus tu so lus tu so lus Do mi nus

I
cum sancto Spi ritu in glo ri a De i Patris a men.



P A trem o mnipo tentem facto rem cœ li & ter -

ræ & invi si bi - li um & ex Patre natum ante

o - mnia fœ cu la De um de De o lu men de lumi ne Deum

verum de De o ve - ro ge ni tum non factum con substan ti a lem

Patri per quem omni a fœ ta sunt qui propter nos nos homi nes &

propter nostram fa lu tem de scen dit de scendit de cœ -

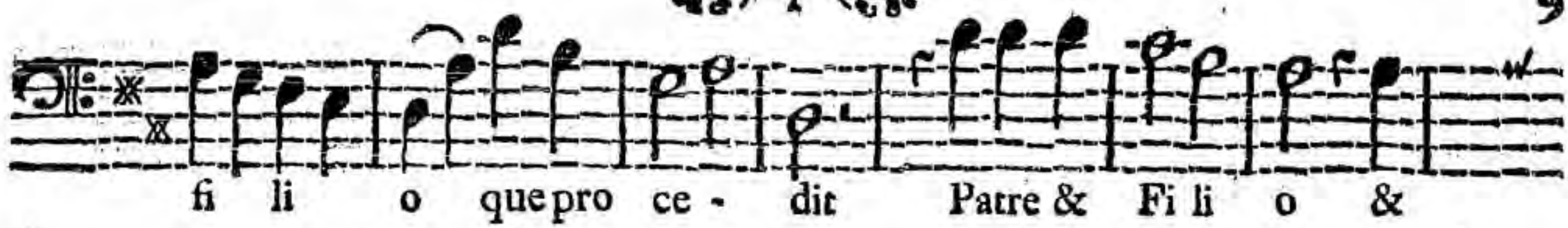
lis & in car natus est de Spi ri tu fan - cto ex Ma ri - a

Vir - gi ne fa - ctus est pas sus pas sus & se pul tus

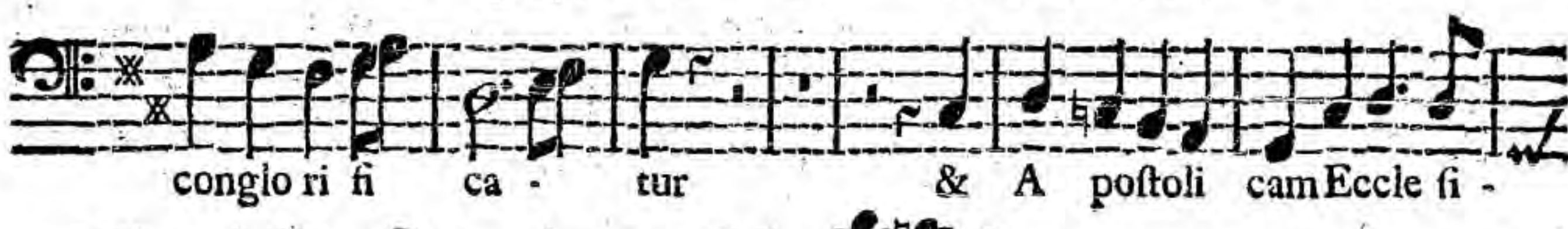
est & - sepultus est & i te rum ventu rus est cum gloria

ju di ca re vi vos & mortu os cu - jus re gni non e rit

fi nis non non non non non e rit fi - nis qui ex Patre



fi li o que pro ce - dit Patre & Fi li o &



conglo ri fi ca - tur & A postoli cam Eccle si -



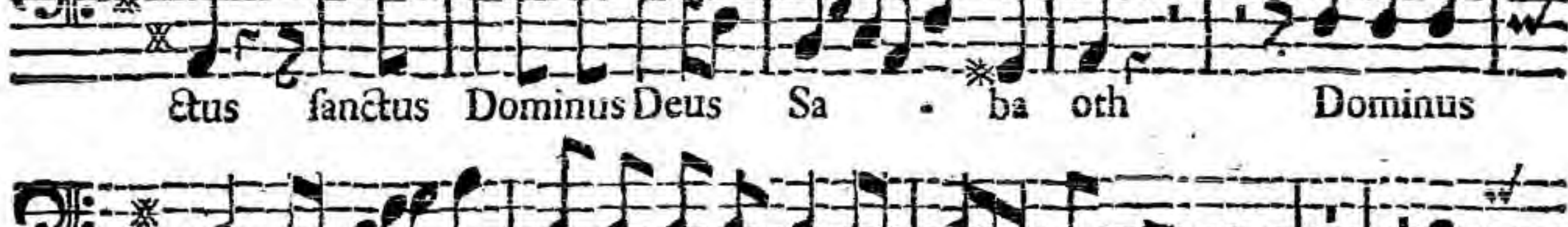
am confi te or in re mi ssi onem pec ca to - rum



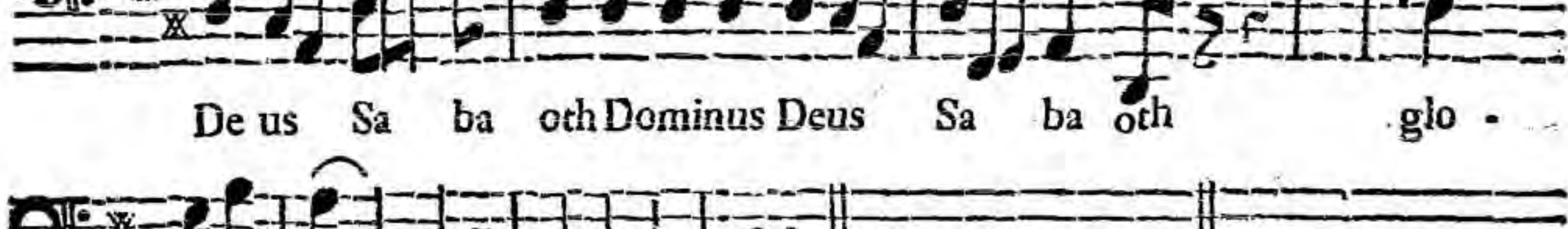
& vi tam ven turi sae cu li amen a - men



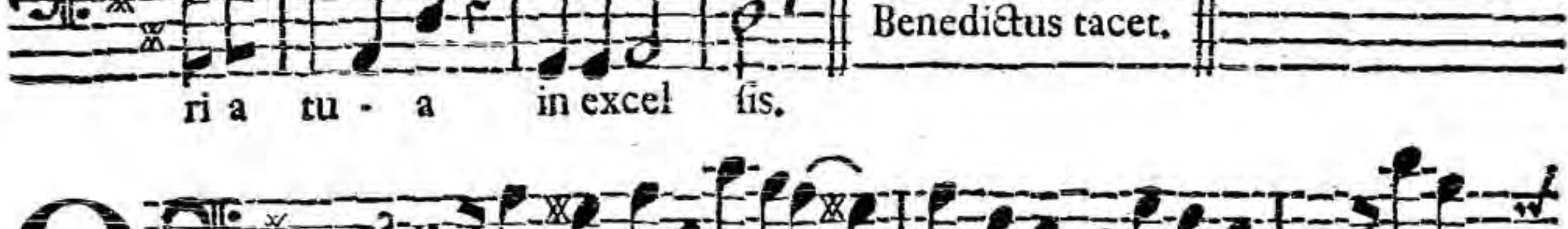
Anctus san - ctus san -



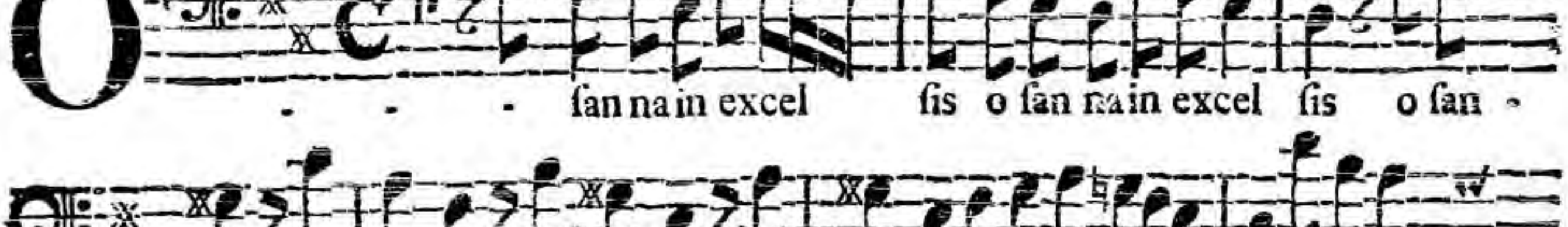
ctus sanctus Dominus Deus Sa - ba oth Dominus



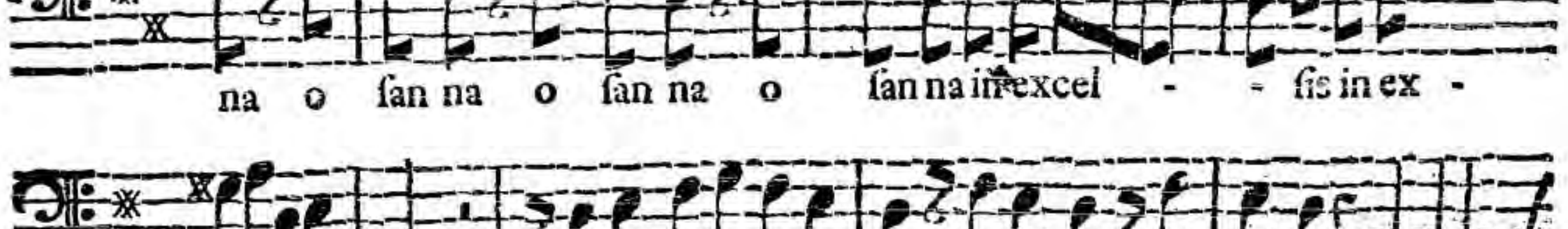
De us Sa ba oth Dominus Deus Sa ba oth glo -



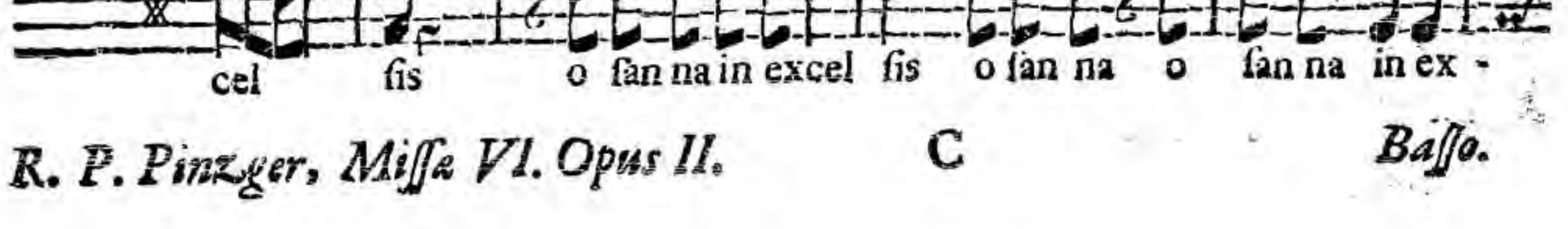
ri a tu - a in excel sis. Benedictus tacer.



fan na in excel sis o fan na in excel sis o fan -



na o fan na o fan na o fan na in excel - - sis in ex -



cel sis o fan na in excel sis o fan na o fan na in ex -

10

cel - sis ex cel - sis

Agnus Agnus De i qui tol lis pec ca ta mun di mi se re re

no bis mi se re re nobis pec cata mundi

Dona no bis - nobis pa - cem dona - dona

nobis pa cem dona no - bis pa -

cem dona no bis pa - cem do na - nobis pa cem

dona - nobis pa cem dona dona nobis pacem

nobis pa - cem dona no bis nobis pa cem *Adagio.*
pacem.



MISSA III.

BASSO.

Adagio.

K Y ri e - lei son,

V. S.



Allegro. Solo.

Kyrie Ky ri e e lei fon e lei fon e lei fon e lei fon

e lei fon e lei fon e lei fon e lei fon

e lei fon e lei fon e lei fon e lei fon e lei fon e lei -

fon e lei fon Christe e lei fon e lei fon

e lei fon e lei fon e lei fon e lei - fon e lei -

fon e lei fon e lei fon e lei fon e lei fon e lei fon

e lei fon e lei fon e lei fon e lei fon e lei fon e lei fon.

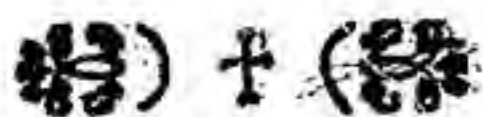
Andante.

T in ter ra in ter ra pax in ter ra in ter ra

pax ho mi ni bus bo nae bo nae bo nae volun ta tis

lau damus te bene di cimus te a do ramus a do ra mus

te glori fi ca - mus te Do mi ne De us Rex coe le stis



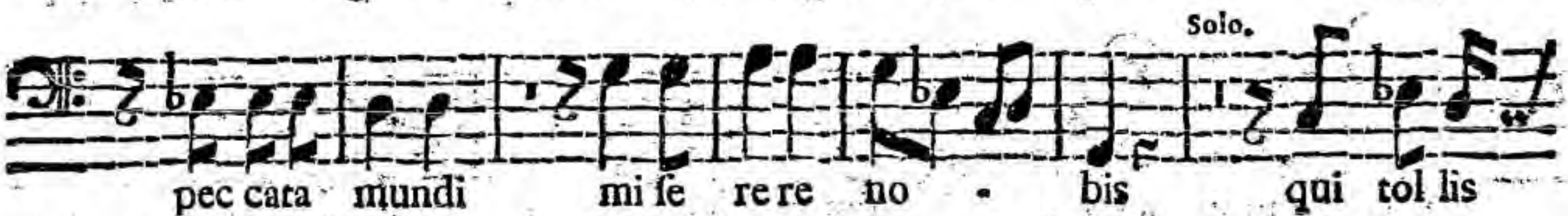
Solo.



De us Pater o mni po tens Do mi ne Fi li u ni ge ui te JE su



Chri ste JE su Chri ste qui tol lis pec cata mundi



pec cata mundi mi se re re no bis qui tol lis



pec ca ta mun di fu sci pe de pre ca ti o nem no



stram ad dex te ram Pa tris mi se re re no bis



tu so lus Do mi nus tu so lus al tis si mus JE - su Chri ste



cum fan cto Spi ri tu in glo ri a De i Pa tris a



men a - men.

Andante.

A trem vi si bi li um o mni um & invi si bi li



um & in u num Do mi num JE sum Chri stum Fi li um De i u ni ge nitum



& ex Pa tre na tum ante o - mni a se cu la De um de De o i umen

V. S.

de lumi ne Deum verum de Deo ve ro de Deo ve ro ge ni tum non

factum consub stan ti a lem Patri per quem o mni a facta sunt qui

propter nos homines & propter nostram fa lu tem de scen - dit

de cœ lis.

Solo. Adagio. T.

T & in car natus est de Spi ri tu san cto ex Ma -

ri a Vir gine & ho mo - fa ctus est cru ci -

fi - xus e ti am pre nobis sub Pon ti o Pi la to

passus & se - pul tus est se pul tus est.

Allegro.

Tre sur re xit ter ti a di e se cundum scri pturas

& a scendit in cœ lum se det ad dex teram Pa tris & i terum ven -

Solo. Forte.

tu rus est cum glo ri a Ju di care vi - vos & mor tu os



Solo.

sanctum Do minum & vi vi fi cantem qui ex Patre fi li o -

que proce - dit qui cum Pa tre & Fi li o fi mul a do -

ratur & con glo ri fi catur qui lo cutus est per prophe tas

Solo.

& u - nam u - nam sanctam ca tho licam & A po sto li -

cam Ec cle si am con fi te or u num Ba ptis ma in re mis si onem

pec ca - to rum & ex spec to re sur re cti onem re sur re cti -

o nem mor tu o rum & vi tam ven tu ri se culi a - men a men.

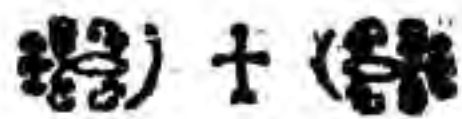
Adagio.

San ctus San ctus San ctus San ctus Do mi nus

De us Sa - ba oth san ctus Do mi nus De us

De us Sa - ba oth ple ni sunt cae li & ter ra

ple ni sunt cae li sunt cae li & ter ra glo ri a tu a

*Allabreve.*

O Sanna o fanna in - excel - sis o fanna in ex cel -
 sis in - excel sis, o fanna in - ex cel
 sis o fanna in ex cel sis in ex cel - sis.

Benedictus tacet. Ofanna da Capo.

Adagio.

Solo.

A gnus Agnus Dei qui tol lis peccata peccata mundi mi se -
 rere no - - bis mi se re re mi se rere nobis Agnus Dei
 qui tol lis pecca ta pecca ta mundi.

Dona nobis ut Kyrie Allegro.

MISSA IV.

BASSO.

Vivace.

Solo.

K Yrie e lei fon e lei fon e lei fon
 da pa cem da pa cem da pa cem



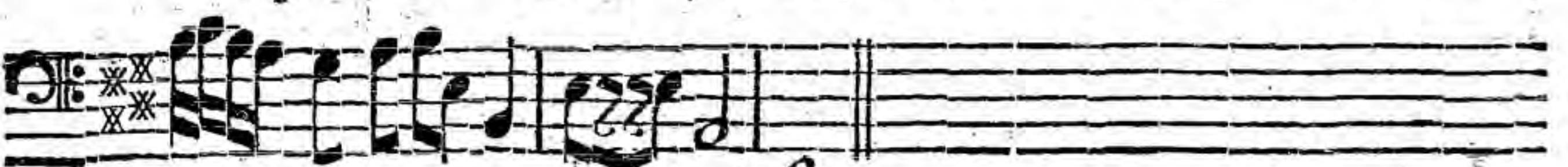
e lei fon e lei - fon e lei fon Christe Christe e -
da no bis - pa - cem da pa cem dono no - bis -



lei fon e lei fon e lei - fon Christe e lei fon
pa cem da pa cem da pa - cem da no bis pa cem



e lei fon e lei - fon e lei fon e -
da pa cem dono no bis pa cem da pa cem da



lei - fon e lei fon e lei fon.
pa - cem da pa - cem da pa cem.

Grave.

Solo.

T.



Au damus te be nedi cimuste a do ramus te

Solo.



glo ri fi camuste Do mi ne De us Rex cœlestis

T.



Do mi ne Fi li u ni geni te qui tol lis peccata

Solo.



mundi qui tol lis pecca ta mundi fu - fci pe de pre -

T.



cati onem no stram mi se re remi se rere no bis

T.



cum sancto Spi ri tu in glo ri a De i Pa tris a men

V. S.



a - men a - men a - men a men.

Andante. T.



Atrem vi fi bi li um o mnim & in vi fi bi li um & in



unum Dominum Jesum Christum Filium De i u ni ge ni tum

Solo.



ex Patre natum o mni a fa cu la lumen de lu mine



Deum ve rum de Deo vero genitum non factum consubstan ti a lem



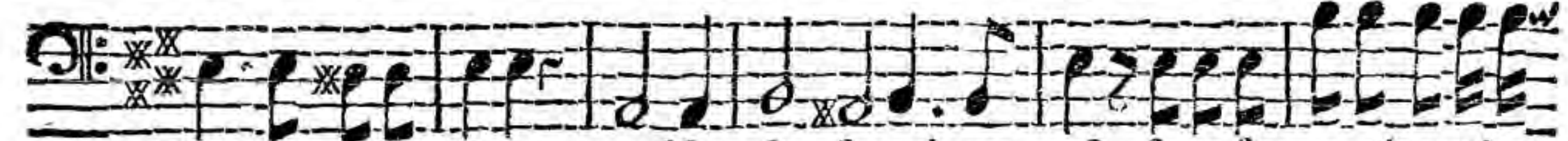
Pa tri per quem o mni a facta sunt qui propter nos nos homi nes &



propter no stram fa lutem de cae lis Cruci fixus



e ti am e ti am pro no bis e ti am pro no bis sub



Pon ti o Pi lato pas sus & se pul tus est & re sur re xit ter ti a



di e se cundum scri ptu ras & a scendit in caelum sedet ad dex teram pa tris



& i terum ven turus est cum glo ri a ju dica re vi vos &



mortu os & vi vi fi can - tem qui ex Pa tre

fi li o que pro cedit qui cum Patre & Fi li o si mul a do - ratur &

conglo ri fi ca - tur & ex spec to re sur re cti o nem

mor tuo - rum & vi tam ven tur ri fae culi

a - men a - men a - men a - men a -

men a men,

Adagio. *Solo.*

 An ctus San - ctus - Do mi nus De us

Sa ba oth Do mi nus De us Sa ba oth ple ni sunt cce li &

ter ra glo ri a tu a glo ri a glo ri a tu - a,

Solo.

 San na o fan na o fan na in excel

fis o fan na o fan na in ex cel fis o fan na



o fan na o fan na in ex cel sis in ex cel sis,

Solo, à 2.



E - ne dictus qui ve nit qui venit in no -



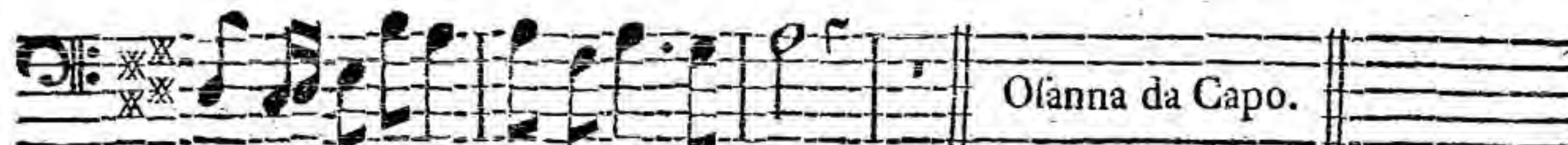
mi ne in no mi ne in no mi ne Do mi -



ni Bene dictus qui ve -



nit in nomi ne Domi ni in nomi ne



Olanna da Capo.

Do mi ni in no mine Do mi ni,

Adagio.

Solo.



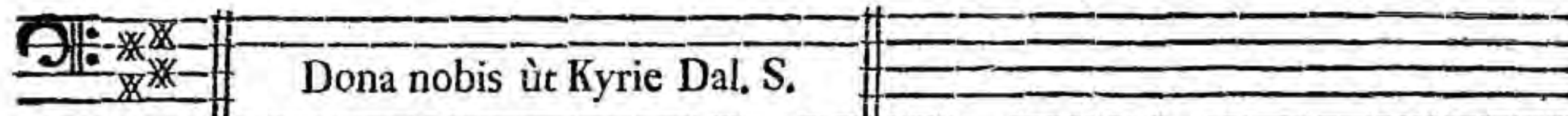
Gnus De i A gnus De i qui tol lis pecca ra



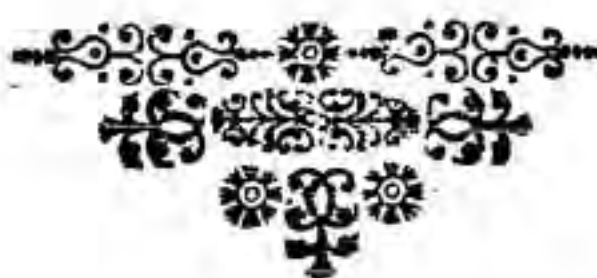
mun di mi se re re nobis Agnus De i qui tol lis



pec cata mundi dona no bis pacem da pa cem



Dona nobis ut Kyrie Dal. S.





MISSA V.

BASSO.

Allegro.

K Y ri e e lei . . fon e .
 lei fon e lei fon Christe e lei . fon Christe e lei .
 . fon e lei . . fon e lei fon e lei .
 fon e lei . . fon,

Grave.

E T in terra A dora mus te a gimnsti bi propter magnam glo ri am
 tu am Do mi ne Deus Agnus De i Fi li us Pa tris mi se re re
 no bis su sci pe depreca ti o nem nostram quoniam tu so lus tu
 so lus san ctus JE su Chri ste cum san cto Spi ri tu in glo ri a De i
 Patris a men,

P . Atrem omni po tentem factorem coe li & ter rae vi si bi li um



catho li cam & A postoli cam Ecce liam con fi te or u num

Baptisma in re mis si o nem pec ca to rum & ex spe cto re sur re cti -

Adagio. *Allegro.*

o nem mortu o rum & vitam ven tu ri sae cu li a -

men a men.

Adagio. T.

Sanctus sanctus Do minus De us sanctus Do mi nus De us

Sa ba oth, ple ni sunt coeli coe li & ter ra coe li & ter ra

glo ri a tu a glo ri a tu a.

O - fan na in ex cel sis in ex cel sis o fan na

in excel - sis in ex cel sis o fan na o fan na in excel sis in

ex celsis o fan - na o fan - na in excel -

sis o fan na in ex cel sis in ex cel sis o fan na in ex -

cel sis. Benedictus tacet. Ofanna da Capo.



Solo.

A - gnus Dei mi fe re re mi fe re re mi fe .

re re no bis Agnus Dei mi fe re re mi fe re re mi fe .

re re no bis Agnus Dei qui tol lis pec ca ta, pec ca ta mun di.

Poco presto.

D O na nobis pacem pacem dona no bis pa cem

pa cem dona nobis pa cem dona nobis pa cem pa cem

do - na no bis pa - cem pa cem pa cem

dona nobis pa cem dona nobis pacem pa cem.



MISSA VI.

BASSO.

Adagio.

Allogru.

K Y ri e e lei son Ky ri e - e lei - son.

Andante. Solo.

tr.

3

tr.

Kyrie e lei son e lei son e lei son e lei son e lei son

Kyrie



tr. 3 tr.

e lei fon e lei fon e lei fon e lei fon Ky ri -

tr. Solo.

e - e lei fon e lei fon e lei fon Chri ste e lei -

tr.

fon Chri ste e lei - fon Ky ri e e lei fon e lei -

fon e lei fon e lei fon e lei fon e lei fon e lei -

fon e lei - fon.

Moderato.

Solo

E

T in terra & in ter ra pax & in ter ra pax he mi ni bus bo nae

tr. T.

volun ta tis gra ti as

Solo.

a gimus ti - bi propter magnam gloriam tu am, De us

Pa ter Pa ter o mni po tens Pa ter o mni po tens De us Pa -

ter o mni po tens Do mi ne Fi li u nige ni te JE su Chri ste

Do mi ne Deus Agnus De i Fi li us Fi li us Pa tris

qui fe des ad dexteram Patris mi fe re re no bis quoni am tu

solus fan ctus tu so lus Do mi nus so lus alt tis si mus JE su Chris te

JE su JE su Chri ste cum fan cto Spi ri tu in glo ri - a cum fan cto

Spi ri tu in glo ri a De i Pa tris a men a men.

Moderato.

P Atrem, Et in unum Dominum JEsum Chri stum & ex Pa tre natum

an te o mni a facu la de De o ve ro genitum

non fa ctum con sub stan ti a lem Pa tri per quem omni a facta sunt

propter nos homi nes & propter nos tram sa lu tem de scen dit de cœ -

Solo.

lis. & in car na tus est de Spi ri tu fan cto ex Ma ri -

a Vir gi ne & ho mo factus est, & i terum ven turus

est cum glo ri a non e rit fi nis, & in Spi ri tum fan ctum Domi -



num, fi li o que pro ce dit qui cum Patre & Fi li o fi .

mul a dora tur & con glori fi catur per Pro phe

- ras & A postoli cam Ecce si am confi te or u num

Baptis ma in re mis si o nem pec ca to rum & vitam vitam venturi

fae cu li a men amen a men,

Adagio.

S An - ctus fan - ctus fan - ctus fan

ctus fan - ctus fan - ctus Do mi nus De us Sa -

ba oth pleni sunt cce li & ter - ra glo ri a glo ri a tu a,

Andante. Solo.

O Sanna o fan na in ex cel sis o fan na o fan na

o fan na o fan na o fan na o fan na in ex cel sis in ex cel sis.

Adagio.

B E ne dictus qui venit qui venit in nomi ne qui venit in

V. S.



no mi ne in no mi ne Do mi ni in nomi ne Domi ni in no mi -



ne Do mi ni, be ne dictus qui venit qui venit in nomi ne qui



venit in nomi ne in nomi ne Do mi ni.

Moderato, Solo.



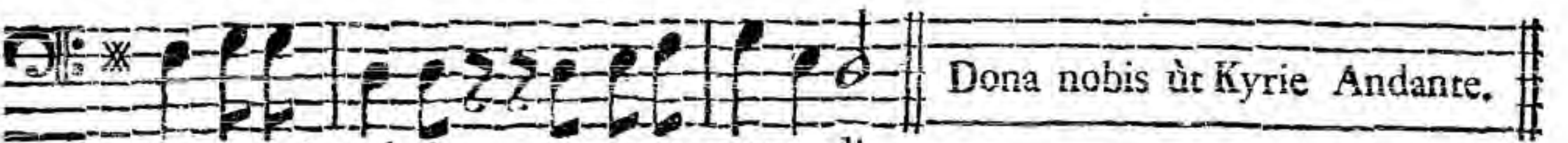
Agnus Dei qui tol lis pec ca ta mun di mi se re re no -

T.

Solo.



bis Agnus Dei qui tol lis pec cata mundi, mi se re re no - bis A gnus



Dona nobis ut Kyrie Andante.

De i qui tol lis pec ca ta mun di,



STELLA COELI I.

BASSO.

Allegro. b



Stella cœli extir pavit quæ lacta vit Do minum mortis pe -



stem quam planta vit pri mus pa renshominum i pfa stel la nunc



digne tur sy dera compescere quorum bel la ple bem cœ dunt

G 2

V. S.



di ræ mortis ul ce re o pi if si ma stel la ma ris in peste suc -



curre no bis au di nos Domina namque Fili us Fi lius tu us



ni hil negans te *Forte,* fava nos JE su pro quibus Virgo Mater te



te o - - rat te o rat.



STELLA COELI II.

BASSO.

Allabreve. Solo.



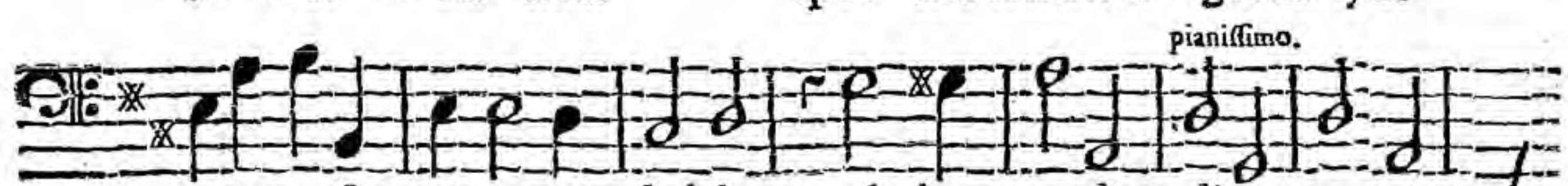
Tel - la cceli ex tir pavit quæ la eta vit la eta vit



Do mi num mor tis pe stem quam plan ta vit pri mus



Pa rens homi num ip sa stel la nunc di gnetur fyde -



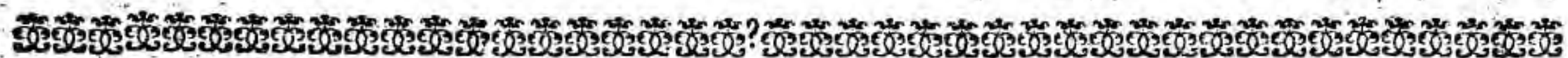
ra compe sce re quorum bel la ple bem cædunt di ræ mor tis *pianissimo.*



ul ce re au di nos Do mi na namque Fi li us tu -

us nihil negans te honorat pro quibus Virgo Mater

te exorat.



TENEBRÆ I.

BASSO.

T Enebræ facta sunt facta

facta sunt idum crucifixis JE sum judæ i

exclamavit JESUS exclamavit JESUS voce magna

& inclinatus capite emisit spiritum exclamans

JESUS exclamans JESUS voce magna ait Pater in

manus tuas in manus tuas commendo Spiritum meum, & in

clinatus capite emisit Spiritum.



TENEBRÆ II.

BASSO.

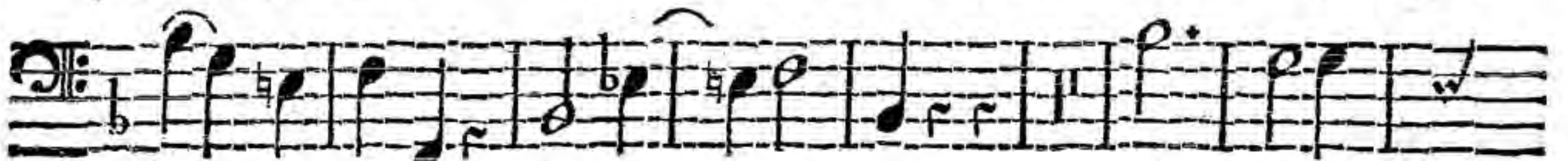
Adagio.



E ne bræ fa ctæ sunt dum cru ci fix if sent



JESum Ju dæ i & cir ca ho ram nonam ex cla -



ma vit JESus vo ce - ma gna & in cli -



nato ca pi te e mi sit - spi ri tum Pa -



ter in ma nus tu as in ma - nus tu as com men do

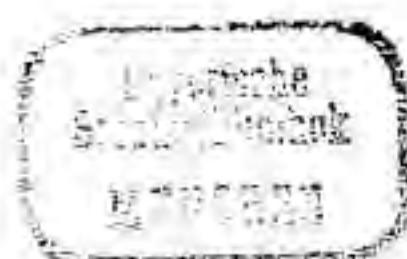


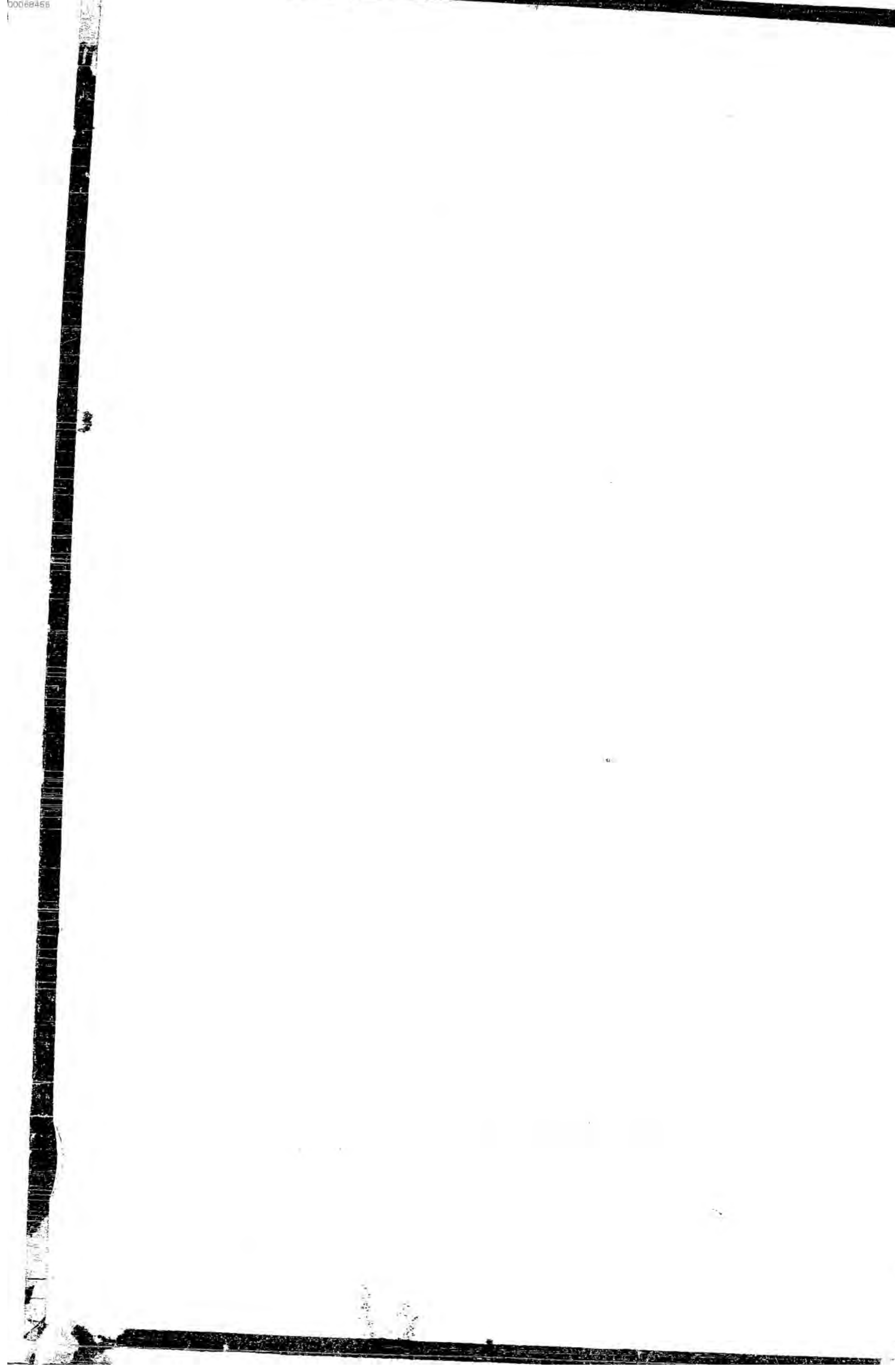
spi ri tum me um & in cli na to ca pi te e -



mi sic - spi ri tum.

FINIS.





LAUS DEI
JUCUNDA

ET

SONORA,
SEX BREVIORUM SO-

LEMNIUM TAMEN MISSARUM
MODULATIONE EXPRESSA.

CUM VOCIBUS ORDINARIIS

CANTO, ALTO, TENOER, BASSO,
II. VIOLINIS ET ORGANO OBLIGATIS,
CLARINIS VERO ET TYMPANO AD
LIBITUM,

Et Iteratis Laboribus

Publicæ lucis facta

A

R. P. ROMANO PNIZGER, ORD. S. P.

Bened. in celeberrimo & antiquissimo Monasterio
Seonensi ad S. Lambertum in Bavaria Superiore Professo.

OPUS II.

VOLINO I.

Cum Facultate Superiorum.

AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopolæ. 1750.

LAUREL

LAUREL

LAUREL

LAUREL

LAUREL

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LAUREL

LAUREL



MISSA I. VIOLINO I.

Vivace.

K *Yrie.*

Solo.

3/4 *Christe.*

Adagio. *Allegro.*

Kyrie

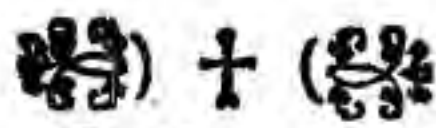
Vivace.

T in terra.

Piano.

Forte.

Forte.



Musical staff with treble clef, 3/4 time signature, and various notes including triplets and accidentals.

Musical staff with treble clef, 3/4 time signature, and various notes including triplets and accidentals.

Musical staff with treble clef, 3/4 time signature, and various notes including triplets and accidentals.

Musical staff with treble clef, 3/4 time signature, and various notes including triplets and trills.

Musical staff with treble clef, 3/4 time signature, and various notes including triplets and accidentals.

Musical staff with treble clef, 2/4 time signature, and various notes including trills. Includes markings: *Moderato.*, *Forte, tr.*, and *Atrem.*

Musical staff with treble clef, 2/4 time signature, and various notes including trills and accidentals.

Musical staff with treble clef, 2/4 time signature, and various notes including trills and accidentals.

Musical staff with treble clef, 2/4 time signature, and various notes including trills and accidentals.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Musical score for the first system, consisting of six staves of music in G major, 3/4 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like 'x' and 'f' on the notes.

Adagio. Solo dolce.

E *tr.*

T incarnatus.

Musical score for the second system, consisting of seven staves of music. It continues the 'T incarnatus' section with various rhythmic patterns and dynamics. There are markings like 'piano', 'tr.', and '3' (triplets).

T surrexit.

R. P. Pinzger, *Missa VI. Opus II.*





The first system of music consists of five staves. The top staff contains a melodic line with eighth and sixteenth notes. The second staff features a more complex rhythmic pattern with beamed notes and a double bar line. The third staff includes two triplet markings over groups of three notes. The fourth and fifth staves continue the melodic and rhythmic development of the piece.



The second system of music consists of three staves. The top staff shows a dense sequence of eighth notes. The middle staff features a similar rhythmic pattern with some accents. The bottom staff continues the texture with more rhythmic complexity.

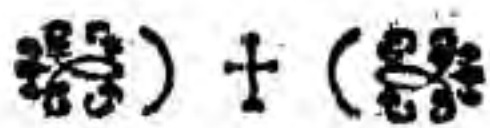
Forc.

The third system of music consists of three staves. The top staff begins with a dynamic marking of **f** (forte) and contains a melodic line with eighth notes. The middle staff continues with a similar rhythmic pattern. The bottom staff concludes the system with a double bar line and a fermata over the final notes.

Benedictus. Solo

V.S.





Solo. *Andante.*

B *Benedictus.*

Piano.

Ofanna da Capo.



Adagio.

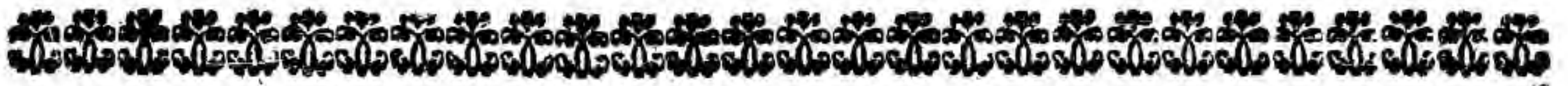
A *Gnus Dei.*

Musical score for 'Gnus Dei' in C major, 3/8 time. It consists of eight staves of music. The first staff begins with a large 'A' and a treble clef. The music is characterized by a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand. There are several 'X' marks and asterisks throughout the score, likely indicating specific performance instructions or corrections. The piece concludes with a double bar line.

Allegro.

D *Ona nobis.*

Musical score for 'Ona nobis' in C major, 3/8 time. It consists of five staves of music. The first staff begins with a large 'D' and a treble clef. The tempo is marked 'Allegro'. The music features a more active eighth-note melody in the right hand and a rhythmic accompaniment in the left hand. Similar to the first piece, there are 'X' marks and asterisks. The score ends with a double bar line.



MISSA II.

VIOLINO I.

Adagio. *Allegro.*

K *Yrie.*

E *T in terra.*

P *Allegro.*

Atrem.

3 3

Musical staff 1: Treble clef, common time signature, starting with a double bar line and a fermata. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

Musical staff 2: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff 3: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes, including a triplet of eighth notes.

Musical staff 4: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes.

Musical staff 5: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes.

Musical staff 6: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes.

Musical staff 7: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes.

Musical staff 8: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes.

Musical staff 9: Treble clef, common time signature, continuing the melody with eighth and sixteenth notes.

Musical staff 10: Treble clef, common time signature, starting with a double bar line and a fermata. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The word "Solo." is written above the staff.

Musical staff 11: Treble clef, common time signature, continuing the solo melody with eighth and sixteenth notes.

Musical staff 12: Treble clef, common time signature, continuing the solo melody with eighth and sixteenth notes. The word "Finis." is written above the staff.



Pianissimo

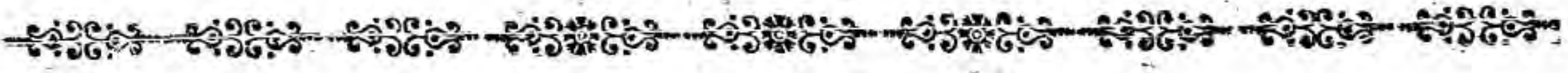
Forte

tr. *Solo.*
Da Capo.

O *Sanna,*

A *Gnus Dei,*

D *Ona nobis,*



**MISSA III.
VIOLINO I.**

Adagio.

K *Yrie,*



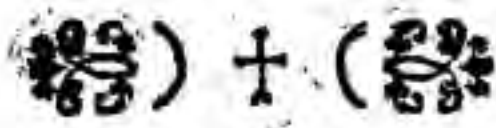
Allegro.

Kyrie.

Andante.

T in terra.

Musical score for Violino I, page 15. The score consists of ten staves of music in treble clef. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments like trills and mordents. The key signature has one sharp (F#) and the time signature is 2/4. The word "Piano" is written above the third staff. The page number "15" is in the top right corner.



3 tr.

Four staves of musical notation in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various slurs and accents. The second and third staves continue the melodic line with similar rhythmic complexity. The fourth staff concludes the section with a double bar line.

Andante. S. P.

First system of the second section, consisting of a grand staff (treble and bass clefs). The time signature is 3/2. The instruction *Atrem.* is written below the bass staff. The music begins with a half note followed by a series of quarter notes.

Second staff of the second section, continuing the melodic line from the first staff with slurs and various note values.

Third staff of the second section, featuring a series of slurs and accents over the notes.

Fourth staff of the second section, with slurs and accents.

Fifth staff of the second section, with slurs and accents.

Andante.

First system of the third section, consisting of a grand staff. The time signature is 2/4. The instruction *T in terra.* is written below the bass staff. The music begins with a half note followed by a series of quarter notes.

Second staff of the third section, with slurs and accents.

Two staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music features a series of ascending sixteenth-note runs followed by quarter and eighth notes.

Adagio.

E **T incarnatus.**

The first staff of the 'T incarnatus' section, starting with a large 'E' time signature. It continues with a treble clef, one flat, and 3/2 time. The melody is characterized by a series of quarter notes with a slight upward inflection.

Three staves of musical notation for the 'T incarnatus' section. The second staff includes a second ending bracket and a fermata. The third staff concludes the section with a double bar line.

Allegro.

E **T resurrexit.**

The first staff of the 'T resurrexit' section, starting with a large 'E' time signature. It features a treble clef, one flat, and 3/2 time. The music is more rhythmic and includes ascending sixteenth-note passages.

Five staves of musical notation for the 'T resurrexit' section. The second and third staves contain asterisks above certain notes. The section concludes with a double bar line on the fifth staff.

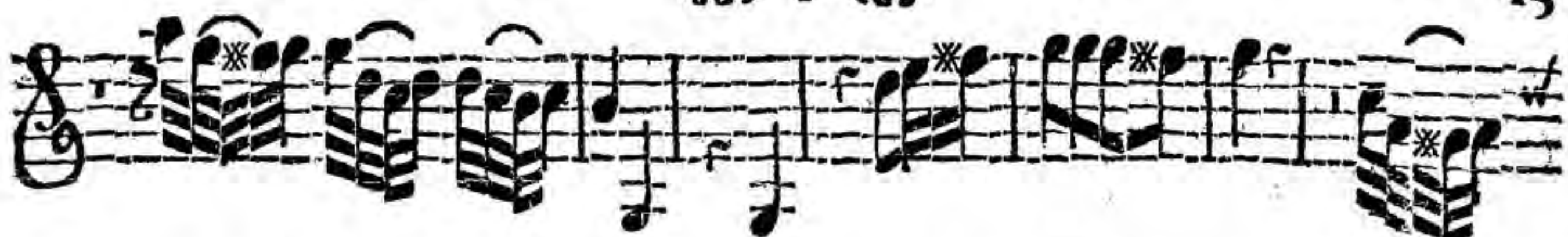


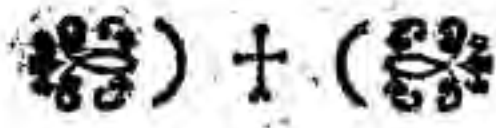
Allegro.

Kyrie.

Andante.

T in terra.

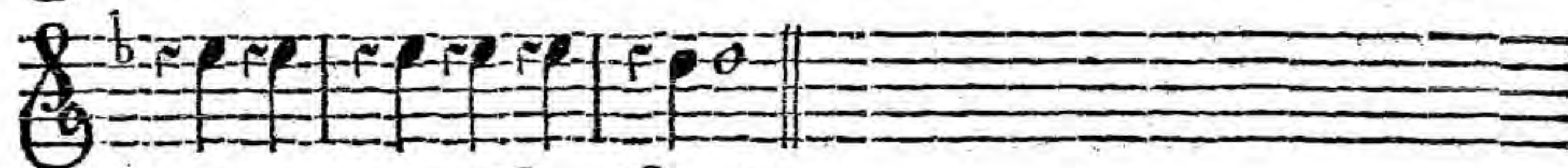




Andante. S. P.

*Adagio.*

T incarnatus,

*Allegro.*

T resurrexit,



The first system consists of five staves of musical notation. The first staff begins with a treble clef and a common time signature. It contains several measures of music, including a double bar line. The second staff continues the melody with a dynamic marking of 'p'. The third and fourth staves feature more complex rhythmic patterns and dynamic markings, including 'f'. The fifth staff concludes the system with a double bar line and a fermata.

Forre.

The second system consists of two staves. The first staff begins with a treble clef and contains several measures of music, including a double bar line. The second staff continues the melody with a dynamic marking of 'p'.

Adagio.

The third system begins with a large 'S' and a 3/2 time signature. It contains several measures of music, including a double bar line. The first staff of this system is marked with a dynamic of 'p'.

Anctus.

The fourth system consists of four staves of musical notation. The first staff begins with a treble clef and a 3/2 time signature. It contains several measures of music, including a double bar line. The second and third staves continue the melody with various dynamic markings. The fourth staff concludes the system with a double bar line and a fermata.

Three staves of musical notation in treble clef. The first staff contains a series of eighth and sixteenth notes, followed by a complex sixteenth-note passage. The second and third staves continue with similar rhythmic patterns, including some rests and accidentals.

Allabrevè.

O

Sanna.

Four staves of musical notation for the 'Sanna' section. It begins with a large 'O' and a treble clef. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The first staff has two 'x' marks under the notes.

Adagio. *Solo.*

B

Enediçtus.

Four staves of musical notation for the 'Enediçtus' section. It begins with a large 'B' and a treble clef. The music is marked 'Adagio' and 'Solo'. It features a series of eighth and sixteenth notes, with some rests and accidentals. The first staff has a 'b' flat and an 'x' mark.

Two empty musical staves at the bottom of the page.

Five staves of musical notation in G major. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The second and third staves continue this melodic development. The fourth staff includes a dynamic marking of *f* (forte). The fifth staff concludes the section with a repeat sign and the instruction "Ofanna da Capo."

Adagio.

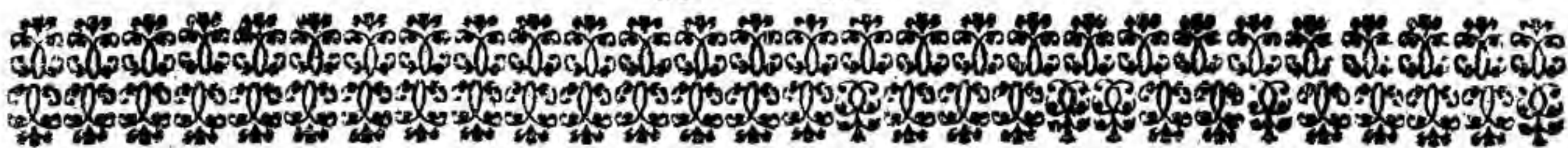
A **Gnus Dei.**

The section begins with a large letter 'A' in the left margin. The notation is in G major, common time, and marked *Adagio*. It features a slower, more spacious melodic line with some rests and a few asterisks marking specific notes.

Two staves of musical notation continuing the 'Agnus Dei' section. The first staff contains several asterisks marking specific notes. The second staff continues the melodic line.

Musical notation for the 'Dona nobis' section, including a repeat sign and the instruction "Dona nobis ut Kyrie Allegro."





MISSA IV. VIOLINO I,

Vivace,

Solo.

K

Vie.

Gravè.

Piano.

Forte.

E

T in terra,

Piano.



Vivace.

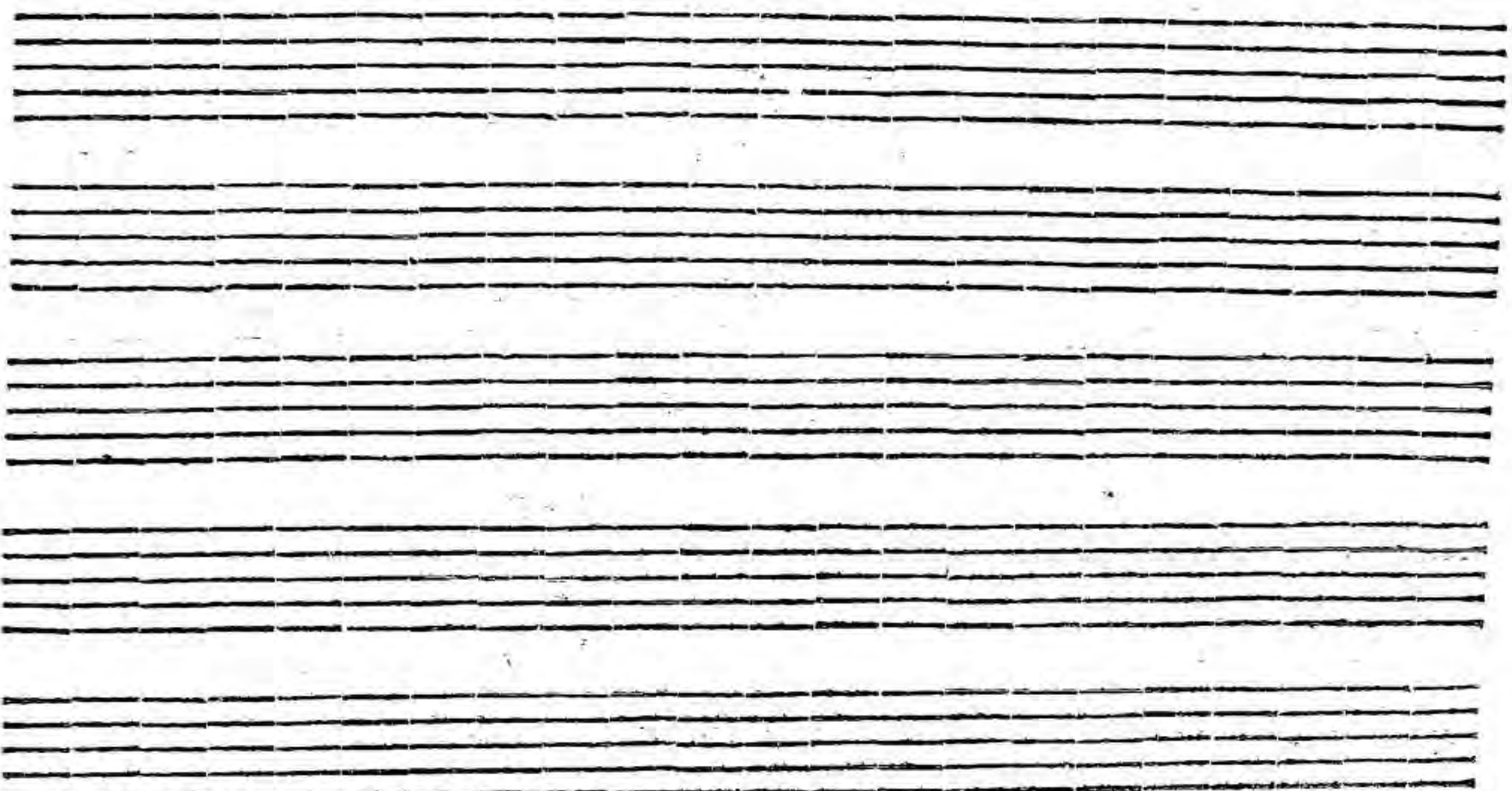
Andante.

P

Atrem.



Allegro.





Adagio.

S *3*
4

Sanctus.

Piano.

O *C*

Sanna.

Benedictus tacet. Osanna da Capo.

Adagio. *Piano.*

A *C*

Agnus Dei.



Forte. *Piano.*

Forte. *tr.*

Solo

Dona nobis ut Kyrie Al. S.

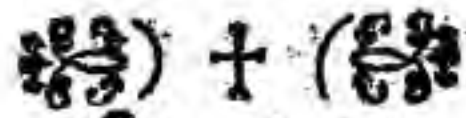


MISSA V.

VIOLINO I.

Allegro.

K *Yrie.*



Gravi.

E *C* *2/2*
T in terra,

P *3/4*
Atrem.



First musical staff with treble clef, key signature of one flat, and a common time signature. It contains a series of eighth and sixteenth notes.

Forte.

Second musical staff, continuing the melodic line from the first staff.

Third musical staff, featuring some notes marked with an 'X'.

Fourth musical staff, with notes marked with flats and some notes marked with an 'X'.

Adagio.

Fifth musical staff, starting with a new melodic phrase.

Allegro.

Sixth musical staff, continuing the melodic development.

Seventh musical staff, beginning with a large 'S' and a 'T' above the staff.

Adagio.

T.

Anctus.

Eighth musical staff, featuring several triplet markings over groups of notes.

Ninth musical staff, continuing the melodic line.

Tenth musical staff, ending with a double bar line.

Eleventh musical staff, mostly empty.

Twelfth musical staff, mostly empty.

O  *Sanna,*



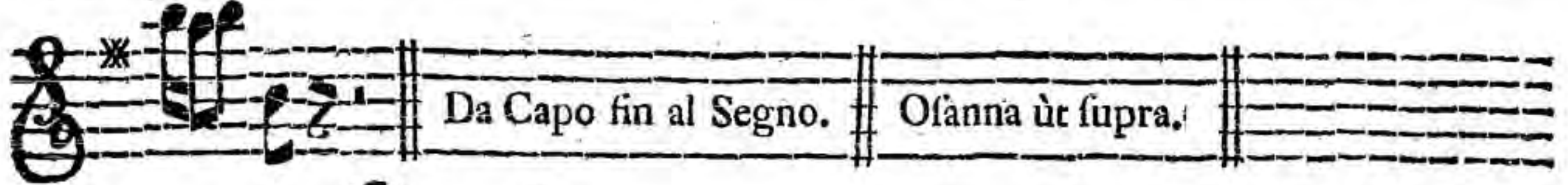



B  *Benedictus,*

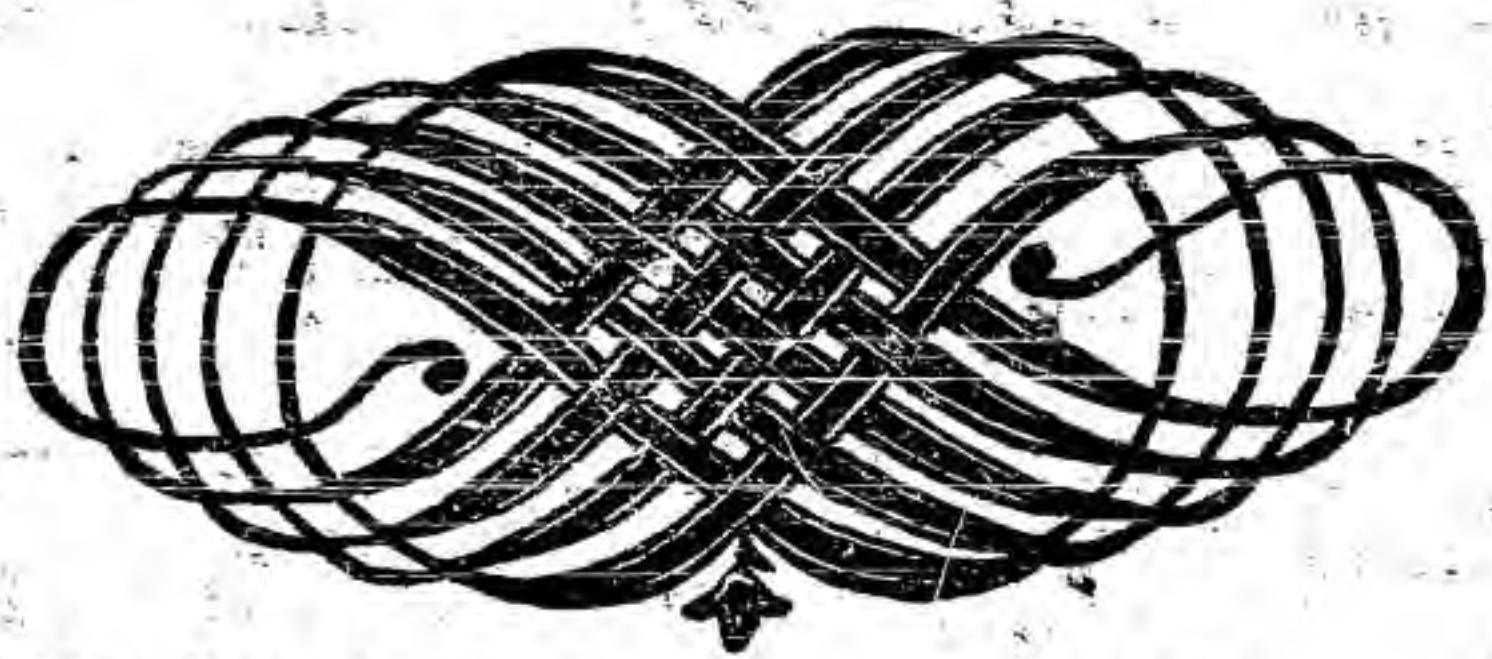


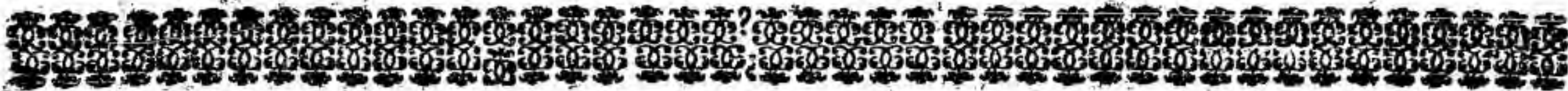






Poco allegro.





MISSA VI. VIOLINO I.

Adagio. *Allegro.*

K *Kyrie.*

Andante.

Kyrie.

Moderato.

E *T in terra.*

Piano.

Five staves of musical notation in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Some notes are marked with an asterisk (*).

Moderato.

P *Attem,*

Four staves of musical notation in treble clef with a key signature of one sharp (F#). The notation continues with various rhythmic patterns and includes asterisks (*) on some notes.

Four empty musical staves.



Piano

Adagio.

S

Anctus.

Andante.

O

Sanna.

Benedictus tacet, Ofanna da Capo.

Moderato.

A

Gnus Dei.

Dona nobis ut Kyrie Andante.

STELLA COELI I. VIOLINO I.

Allegro.

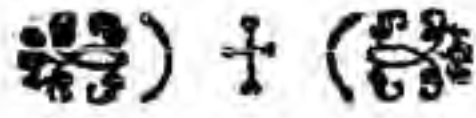
tr. *tr.*

Forte. *Forte.*



STELLA COELI II. VIOLINO I.

Allabrevè.



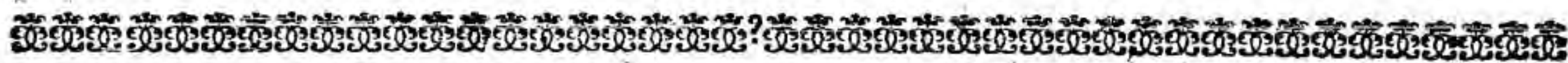
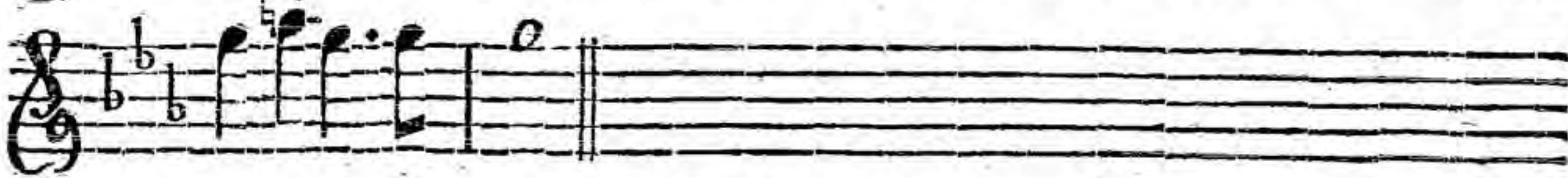
Musical score for five staves. The first staff starts with a treble clef and a sharp sign. The second staff has dynamic markings "Pianissimo" and "Forte". The fifth staff ends with a double bar line.



TENEBRÆ I.

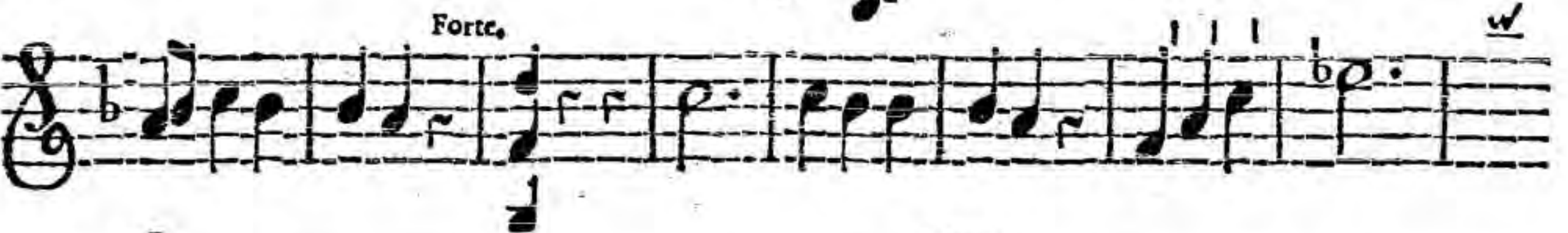
VIOLINO I.

Musical score for five staves of Violino I. The score includes dynamic markings "Forte" and "Piano" alternating across the staves.



TENEBRÆ II.

VIOLINO I.





Piano.

Piano.

Piano.

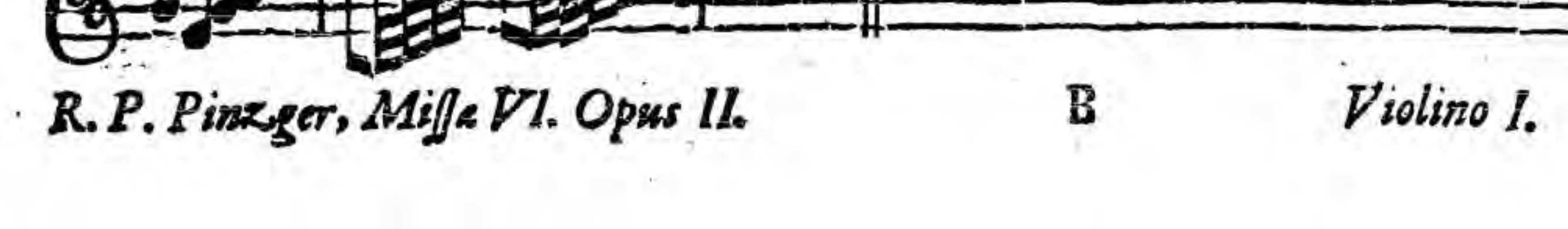
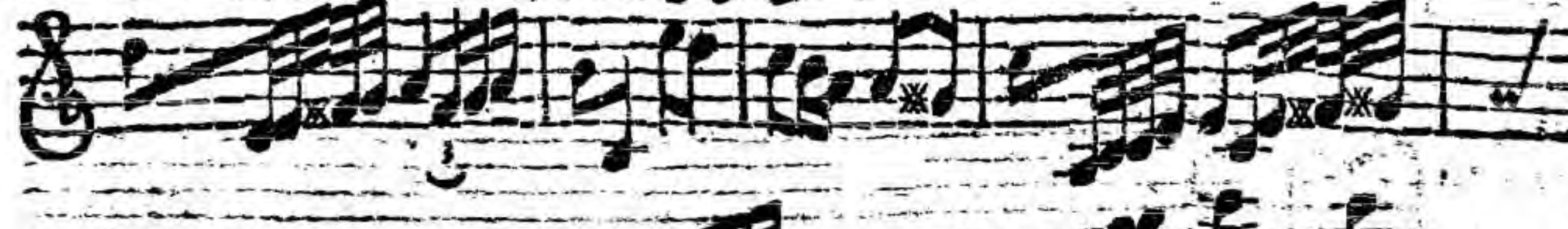
F I N I S.



Bayerische
Staatbibliothek
MÜNCHEN



T resurrexit.

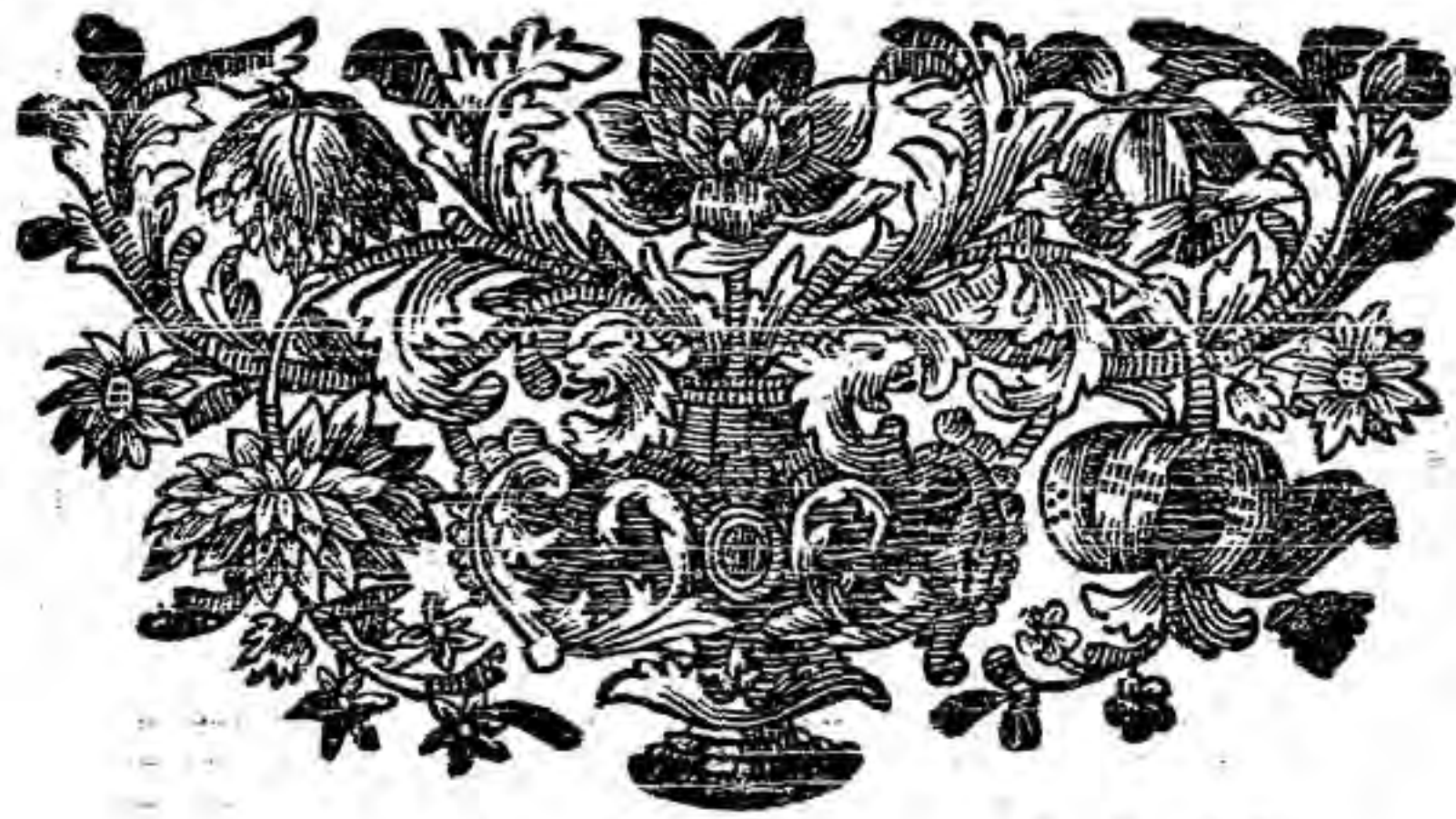


Piano.

Piano.

Piano.

F I N I S.





T resurrexit.



Adagio.

Allegro.

S *Anctus*

O *Sanna.*

Sequitur Benedictus *solo*

This page contains 12 staves of musical notation. The notation is written in a single system with treble clefs. The key signature has one flat (B-flat), and the time signature is 3/4. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. There are several asterisks (*) and 'X' marks placed above or below notes. The word "Fianco" is written above the third staff. The page is numbered "23" in the top right corner and "第 1 号" in the top center.

Four staves of musical notation in treble clef. The first staff has a '3' above it. The music consists of eighth and sixteenth notes with various slurs and accents.

Andante.

S. F.

P *Atrem.*

LAUS DEI
JUCUNDA
ET
SONORA,
SEX BREVIORUM SO-
LEMNIUM TAMEN MISSARUM
MODULATIONE EXPRESSA.
CUM VOCIBUS ORDINARIIS

CANTO, ALTO, TENORE, BASSO,
II. VIOLINIS ET ORGANO OBLIGATIS,
CLARINIS VERO ET TYMPANO AD
LIBITUM,

Et Iteratis Laboribus
Publicæ lucis facta

A

R. P. ROMANO PINZGER, ORD. S. P.
Bened. in celeberrimo & antiquissimo Monasterio
Seonensi ad S. Lambertum in Bavaria Superiore Professo.

OPUS II.

VIOLINO II.

Cum Facultate Superiorum.

AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopolæ. 1750.

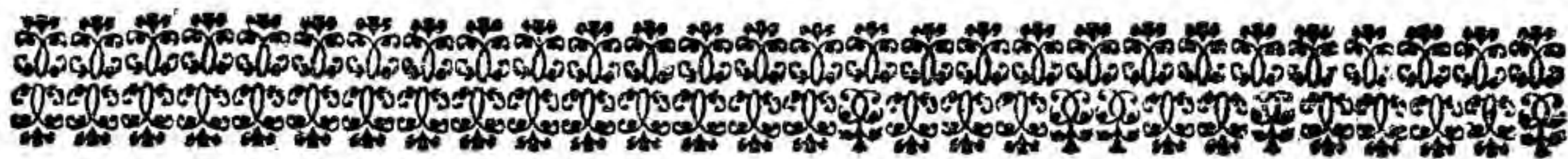
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MÜNCHEN



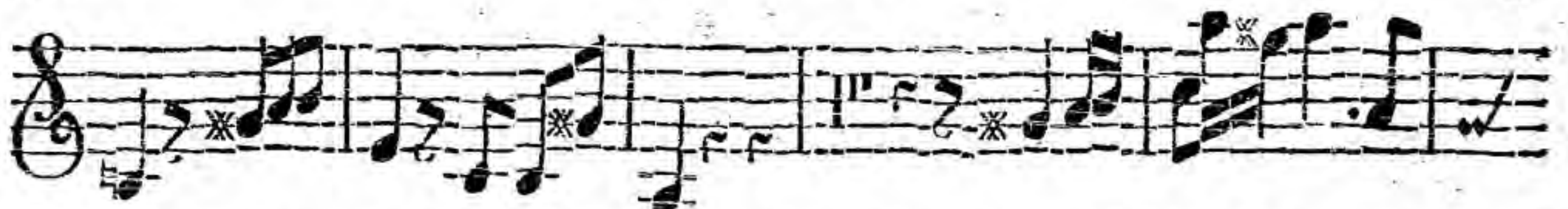
MISSA I. VIOLINO II.

Vivacè.

K *Kyrie.* 



Solo. 



2

Musical score for the first system, consisting of five staves. The first four staves contain melodic lines with various rhythmic values and some accidentals. The fifth staff is mostly empty with a few notes at the beginning.

Adagio.

Allegro.

Musical staff for the "Kyrie" section, starting with a C-clef and a common time signature. It contains a melodic line with various note values and rests.

Kyrie.

Vivace.

Musical staff for the "T in terra" section, starting with a large "E" time signature and a 4/4 time signature. It features a complex rhythmic pattern with many triplets.

T in terra.

Musical score for the second system, consisting of eight staves. It continues the "T in terra" section with complex rhythmic patterns and triplets.

Seven staves of musical notation in treble clef, 3/8 time signature. The music features various rhythmic patterns, including triplets and sixteenth notes. Some notes are marked with an 'X'.

Moderato.

P *Atrem.*

Five staves of musical notation in treble clef, 2/4 time signature. The music continues with various rhythmic patterns and includes a large, complex chordal structure in the second staff.



Adagio.

E

T incarnatus.

Piano.

E

T resurrexit.

V.S.





Adagio.

Allegro.

Anctus

Pisno.

OSanna.

Forte.

Benedictus tacet. Ofanna da Capo.

Adagio.

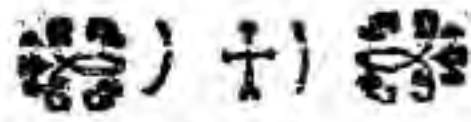
Agnus Dei,

Seven staves of musical notation in treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). Some notes are marked with an 'x' symbol. Vertical bar lines and repeat signs are used to structure the music.

Allegro.

D *3/8*
8
 Ona nobis.

Five staves of musical notation in treble clef, continuing the 'Dona nobis' section. The notation features rhythmic patterns and accidentals, with some notes marked with an 'x' symbol.



MISSA II. VIOLINO II.

Adagio. *Allegro.*

K *Yrie.*

E *T in terra.*



Artem.

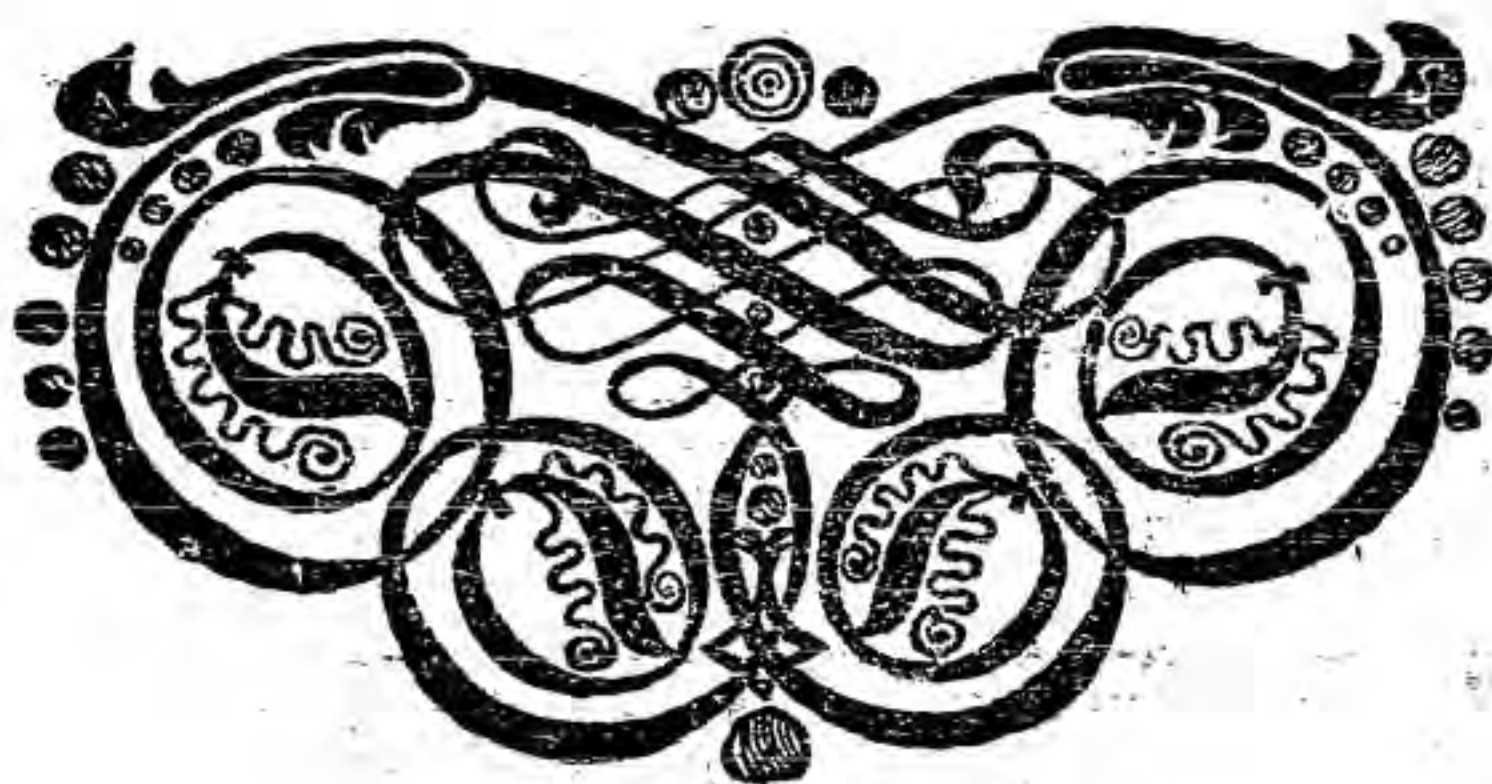


S *Anctus.*

Benedictus tacer Osanna sequitur.

O *Sanna.*

A *Gaus Dei.*





MISSA II. VIOLINO II.

Adagio.

K *Kyrie.*

tr. tr.

Allegro.

Kyrie.

tr.

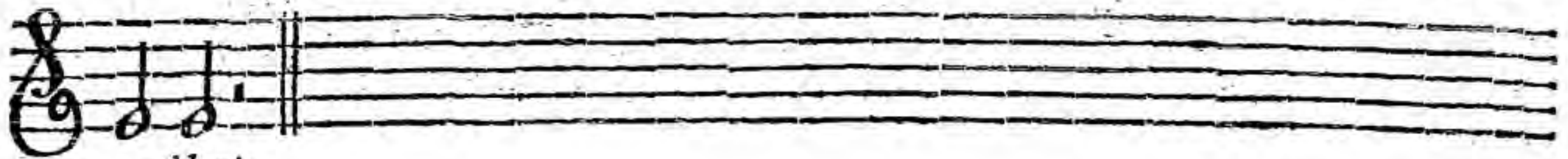
Andante.

E *T in terra,*

Andante.

P

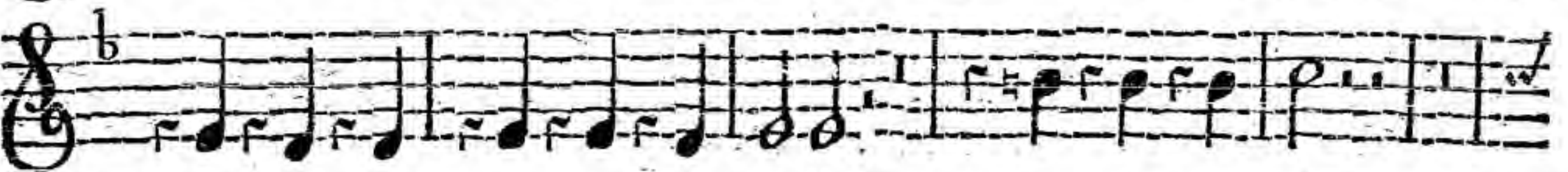
Atrem.



Adagio.



T incarnatus.



Allegro.



T resurrexit.





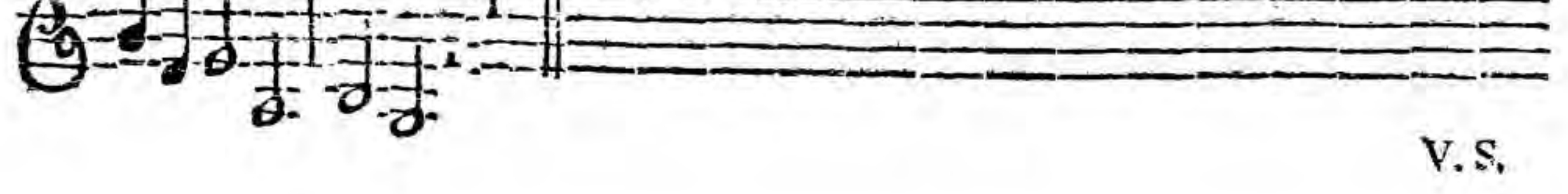
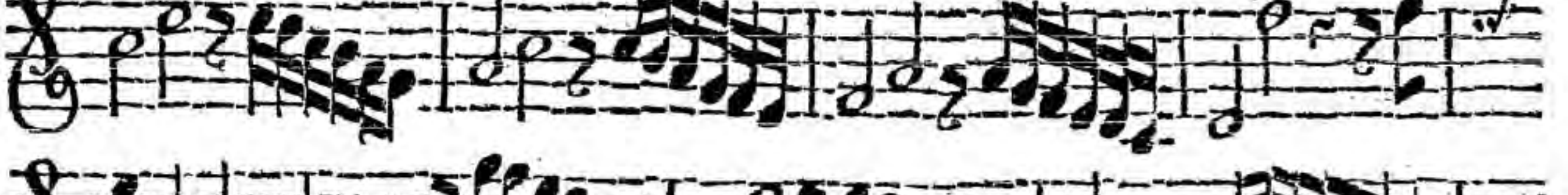
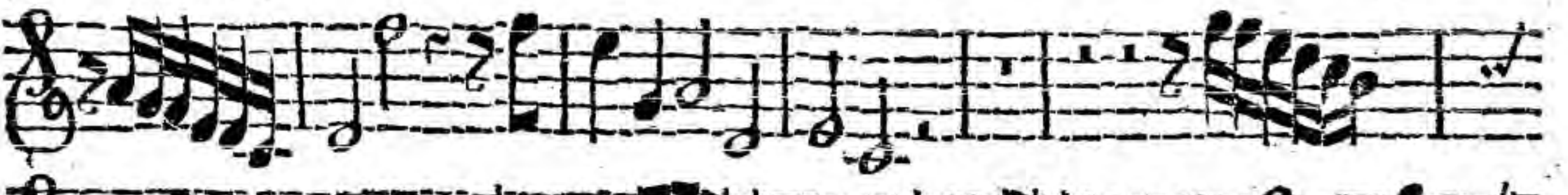
Forte.



Adagio.



Anctus.



Three staves of musical notation in treble clef, featuring complex rhythmic patterns and melodic lines.

Allabreve.

O *Sanna,*

Four staves of musical notation in treble clef, starting with a large initial 'O' and the tempo marking 'Allabreve'. The music is characterized by a steady, rhythmic pulse.

Benedictus tacet Osanna da Capo.

Adagio.

A *Gnus Dei.*

Four staves of musical notation in treble clef, starting with a large initial 'A' and the tempo marking 'Adagio'. The music is slower and more melodic than the previous section.

Dona nobis ut Kyrie Allegro.



MISSA IV. VIOLINO II.

Vivace. Solo. *Yrie.*

Grave. *Piano.* T in terra.

Three staves of musical notation in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with eighth and sixteenth notes, and a fermata over a note. The second and third staves continue the melodic line with similar rhythmic patterns.

Andante.

A large section of musical notation starting with a 'P' dynamic marking and 'Atrem.' tempo instruction. It consists of ten staves of music in treble clef. The first staff has a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several fermatas and slurs throughout the section. The notation includes various ornaments and markings, such as asterisks and 'X' symbols above notes.

Musical staff 1: Treble clef, 2/4 time signature, notes with accidentals.

Musical staff 2: Treble clef, 2/4 time signature, notes with accidentals.

Musical staff 3: Treble clef, 2/4 time signature, notes with accidentals.

Allegro.

Musical staff 4: Treble clef, 2/4 time signature, notes with accidentals.

Musical staff 5: Treble clef, 2/4 time signature, notes with accidentals.

Musical staff 6: Treble clef, 2/4 time signature, notes with accidentals.

Adagio.

Musical staff 7: Treble clef, 3/4 time signature, notes with accidentals.

Anctus.

Musical staff 8: Treble clef, 3/4 time signature, notes with accidentals.

Musical staff 9: Treble clef, 3/4 time signature, notes with accidentals.

Musical staff 10: Treble clef, 3/4 time signature, notes with accidentals.

Musical staff 11: Treble clef, 3/4 time signature, notes with accidentals.

Musical staff 12: Treble clef, 3/4 time signature, notes with accidentals.

Musical staff 13: Treble clef, 3/4 time signature, notes with accidentals.

O *Piano*
Sanna,

Benedictus tacet Ofanna da Capo.

A *Adagio. Piano*
Gnus Dei.

Forte. Piano.

Tutti.

Dona nobis ut Kyrie Al. S.





MISSA V. VIOLINO II.

Allegro.

K

Yrie.

This system contains four staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked 'Allegro.' and 'Yrie.' The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Gravè.

E

T in terra,

This system contains three staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is marked 'Gravè.' and 'T in terra,'. The notation features a mix of quarter and eighth notes.

P

Atrem.

This system contains three staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked 'Atrem.'. The notation includes eighth and sixteenth notes.

Handwritten musical score on 12 staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "Adagio." and "Allegro.". There are also some asterisks and flats scattered throughout the score.



Adagio. T.

S *Anctus.*

O *Sanna.*

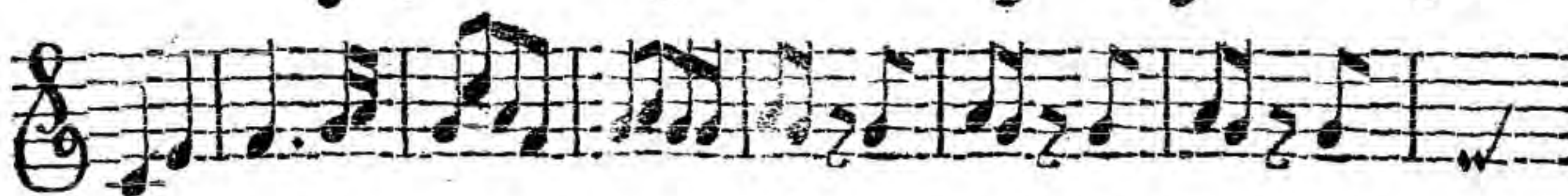
Benedictus tacet. Osanna da Capo.

A *gnus Dei.*



Ona nobis,

Solo,



MISSA VI.

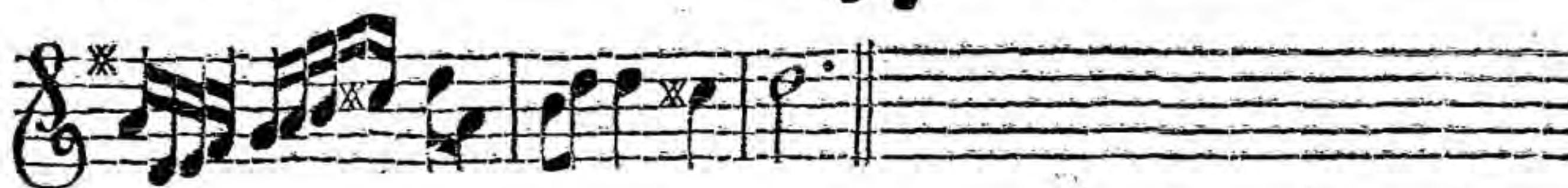
VIOLINO II.

Adagio.

Allegro. I I



Yrie.



Andante.

*

Kyrie.

*

*

*

Moderato.

E * $\frac{2}{4}$

T in terra.

*

*

*

*

*

*

*

Moderato.
P *Atrem,*

Adagio.
S *Anctus.*



Andante.
O

Sanna,

Benedictus tacet. Osanna da Capo.

Moderato.
A

Gnus Dei,

Dona nobis ut Kyrie Allegro.



STELLA COELI I.

VIOLINO II.

Allegro.

STELLA COELI II. VIOLINO II.

Allabreve.

Musical score for 'STELLA COELI II. VIOLINO II.' in Allabreve. The score consists of six staves of music. The first three staves are marked with a dynamic of *Pianissimo*. The notation includes various rhythmic values and rests, with some notes marked with an asterisk (*).

Pianissimo.



TENEBRÆ I. VIOLINO II.

Musical score for 'TENEBRÆ I. VIOLINO II.' in common time. The score consists of four staves of music. The first staff has dynamic markings of *Forte.* and *Piano.* alternating. The second staff is marked *Forte.* The third and fourth staves also have alternating *Forte.* and *Piano.* markings. The notation features many beamed notes and rests.



Forte. *Piano.*

Forte. *Piano.*

Forte. *Piano.* *Forte.*

Forte.

T E N E B R Æ II.
VIOLINO II.

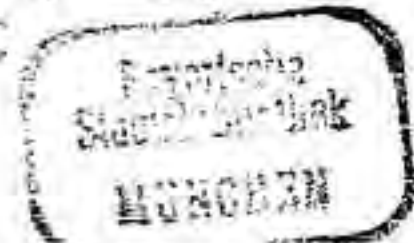
Adagio.

Forte

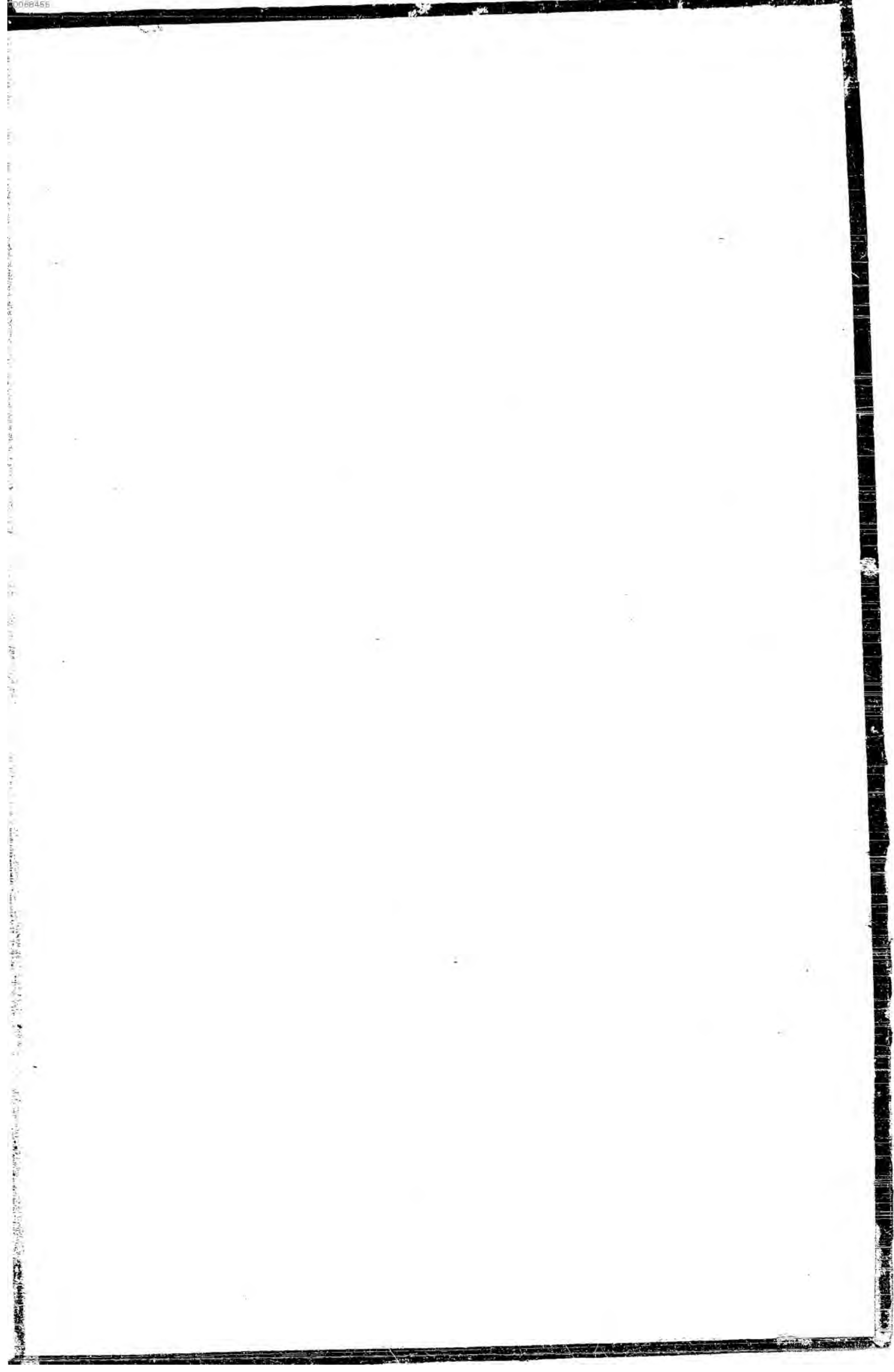
Piano. *Piano.*

Piano.

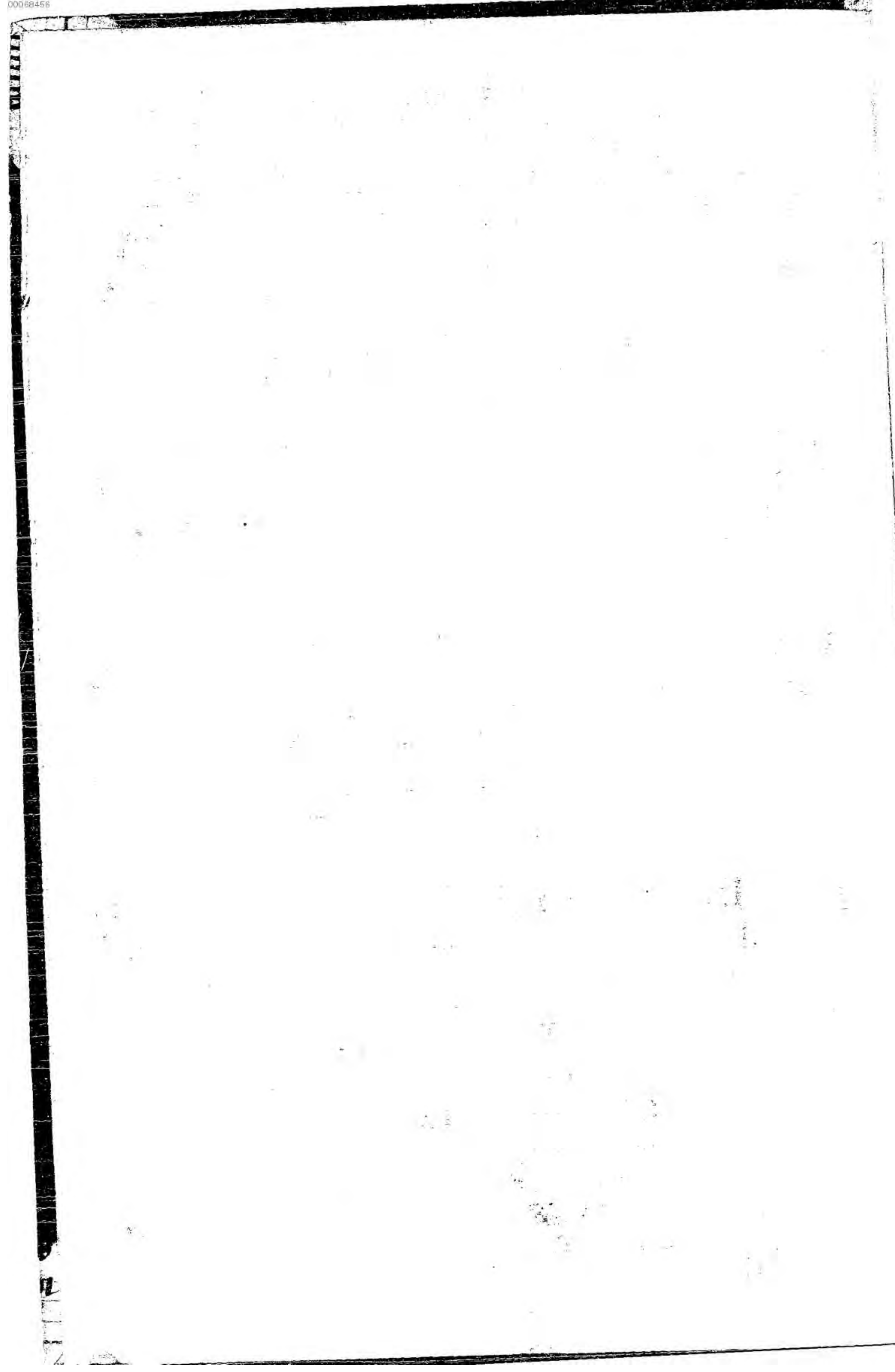
F I N I S.



H^e Manuscript 41385



4th M... 41385





MISSA I. CLARINO vel CORNU I.

Vivace.
K

Adagio. *Allegro.*

Vivace.
E

Moderato.
P

Et incarnatus tacet.

Allegro.

E T resurrexit.

Adagio. *Allegro.*

S Anctus

Andante. *Solo.*

O Sanna,

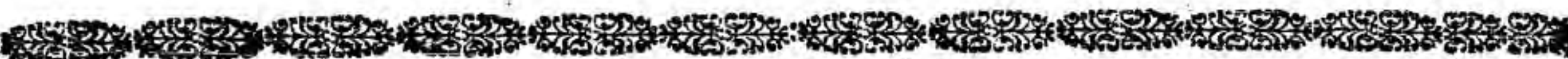


Benedictus tacet Osanna da Capo.

A *tr.* *tr.* *tr.*
 Gnus Dei.

Allegro.

D ³⁷
 Ona nobis.

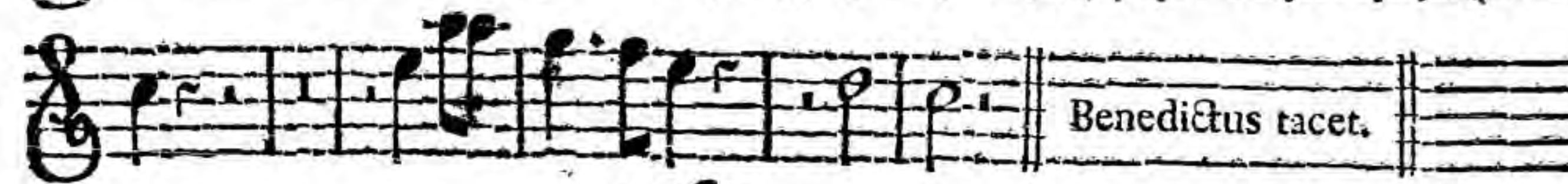
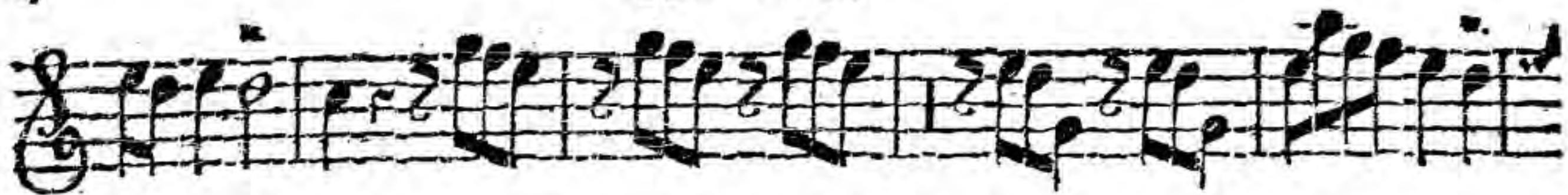


MISSA II.

CORNU I.

Adagio. *Allegro.*
K Yrie,

E *tr.*
 T in terra,





A *Gnus Dei.*

D *Ona nobis.*



MISSA III.

CLARINO vel CORNU I.

Adagio. *Piano.*

K *Yrie.*

Allegro.

Kyrie.


Andante.

E *T in terra.*

✻ + ✻

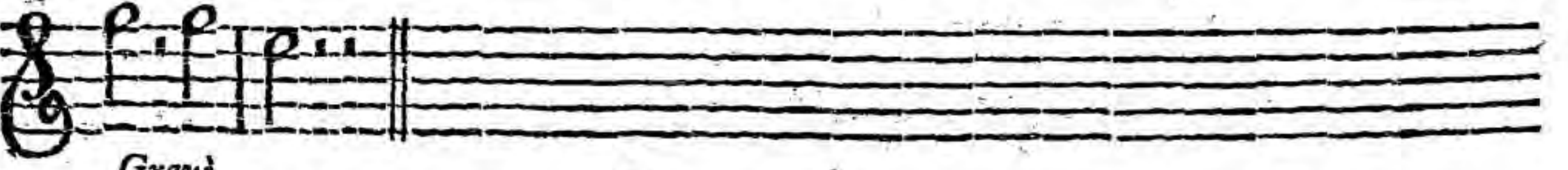


P *Atrem.*



Et incarnatus tacet.

E *T resurrexit.*



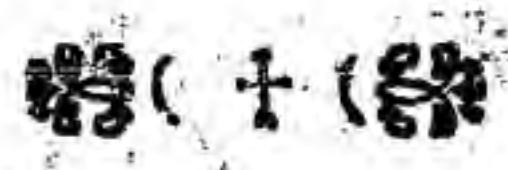
Gravè.
S *Anctus.*



Piano.



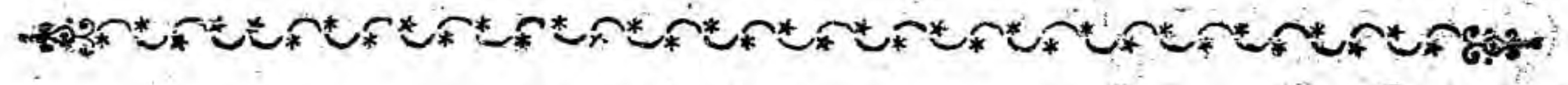
Osanna & Benedictus tacet.



Adagio. Piano. Solo. *Piano.*

A *Gnus Dei,*

Dona nobis ut Kyrie Allegro.



MISSA IV.
CORNU I.

Vivace. *Solo.*

K *Kyrie,*

Grave.

E *Es in terra.*

Andante.

P *Atrem.*

8. **E** *T incarnatus, Et resurrexit.*

39

Adagio.
S *Anctus.*

O *Sanna.*

Benedictus tacet, Osanna da Capo.

Adagio.
A *gnus Dei.*

Allegro. Solo.

Dona nobis da Capo.



MISSA V. CLARINO I.

Allegro.

K *Yrie,*

Grove.

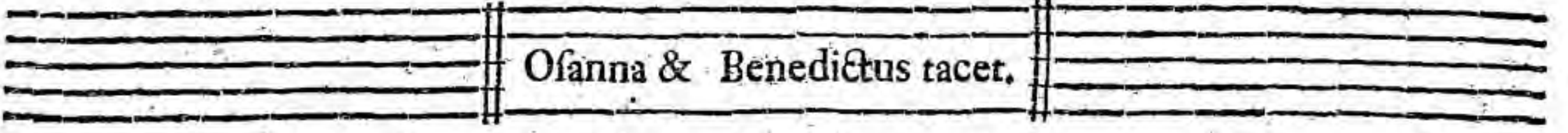
E *T in terra.*

P *Atrem,*

26



Anctus.



Osanna & Benedictus tacet.



Gnus Dei,



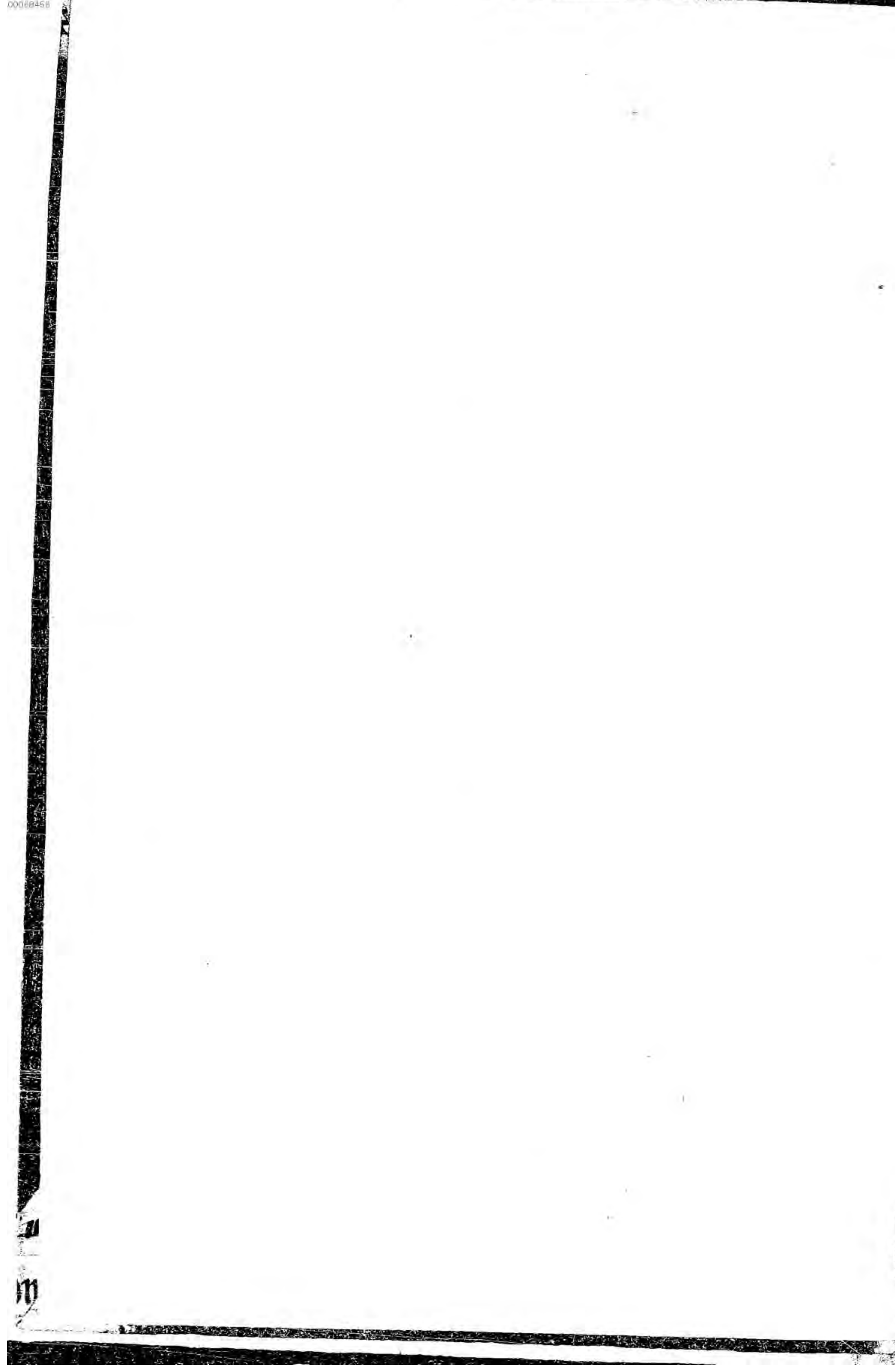
Poco presto,

Ona nobis.



F I N I S.







MISSA I.

CLARINO vel CORNU II.

Vivace.

K

Kyrie.

Christe tacet.

Adagio.

Allegro.

Kyrie.

Vivace.

E

T in terra.

tr.

27

tr. tr.

Moderato. Solo.

P

Atrem.



Et incarnatus tacet.

Allegro.

ET resurrexit.

Adagio. *Allegro.*

Sanctus.

Andante. Solo.

OSanna.

Benedictus tacet. Ofanna da Capo.



A *tr.*
Gnus Dei.

Allegro. 37
D
Ona nobis.



MISSA II.
CORNU II.

Adagio. *Allegro.*
K
Yrie.

E
T in terra.



P *Atrem.*

34

19

S *Anctus.*

tr.

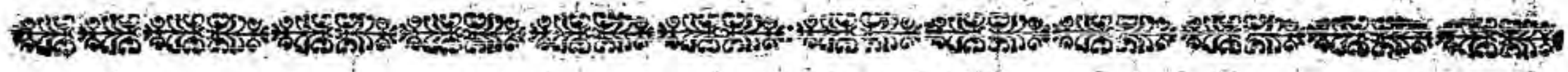
Benedictus tacet.

O *Sanna.*

tr.

A *gnus Dei.*

D *ona nobis.*

MISSA III.

CLARINO vel CORNU II.

Adagio. *Piano.*

K

Kyrie.

Allegro. *tr.*

Kyrie.

Andante.

E

T in terra.

56

P

Atrem.

Et incarnatus tacet.

E *T* resurrexit,

Gravè.

S *A* nctus.

Piano,

Osanna & Benedictus tacet.

Adagio. Piano Solo. Piano.

A *G* nus Dei,

Dona nobis ùt Kyrie Allegro.



MISSA IV. CORNU II.

Vivace.

s.

K

Yrie.

Solo.

Grave.

E

T in terra.

Andante.

P

Atrem.

23

E

T. incarnatus. Et resurrexit.

39



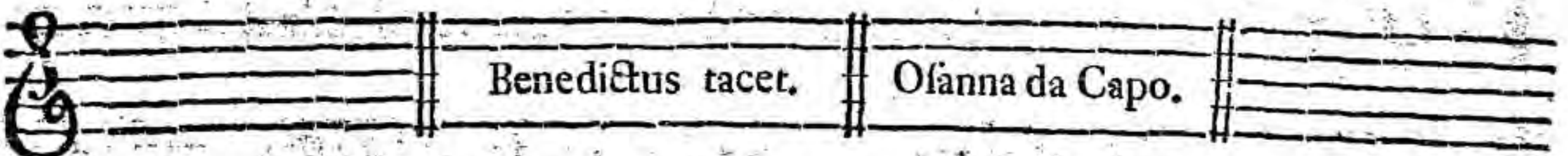
Adagio.



Anctus.



Sanna.

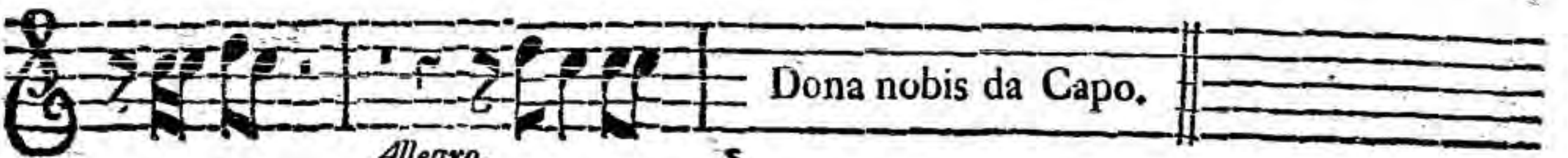


Benedictus tacet.

Osanna da Capo.



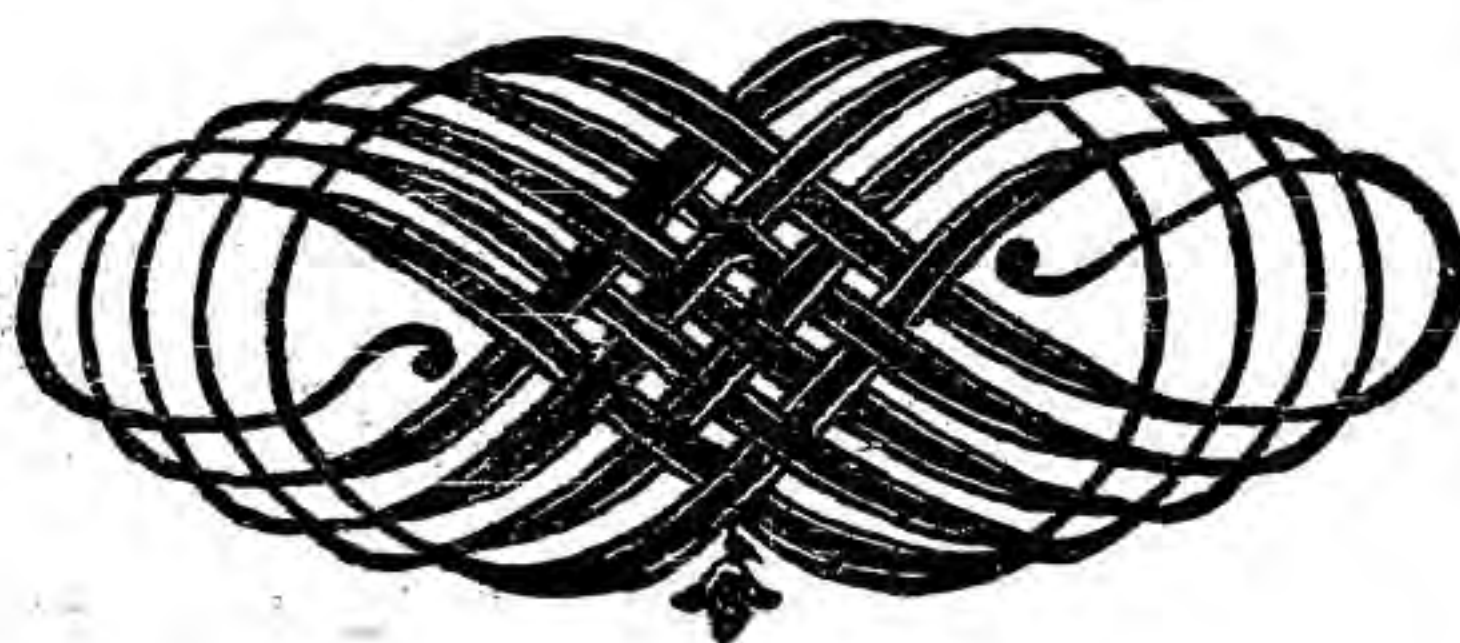
Gnus Dei,

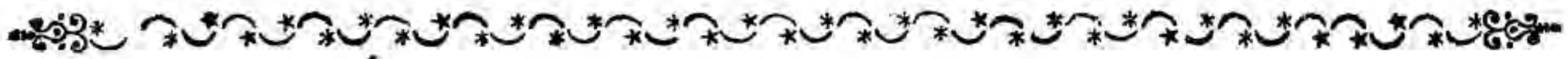


Dona nobis da Capo.

Allegro.

s.





MISSA V. CLARINO II.

Allegro.

K *Yrie.*

Musical notation for the first system, starting with a large 'K' and the word 'Yrie'. It consists of three staves: the first staff has a treble clef and a common time signature, the second and third staves have a bass clef. The music is in a 2/4 time signature.

Gravè.

E *T in terra.*

Musical notation for the second system, starting with a large 'E' and the words 'T in terra'. It consists of two staves: the first staff has a treble clef and a common time signature, the second staff has a bass clef. The music is in a 2/4 time signature. Trills are indicated with 'tr.' above the notes.

P *Atrem.*

Musical notation for the third system, starting with a large 'P' and the word 'Atrem'. It consists of two staves: the first staff has a treble clef and a 3/4 time signature, the second staff has a bass clef. The music is in a 3/4 time signature. Trills are indicated with 'tr.' above the notes.

26

Musical notation for the final system, starting with the number '26'. It consists of four staves: the first staff has a treble clef and a common time signature, the second and third staves have a bass clef, and the fourth staff has a treble clef. The music is in a 2/4 time signature.



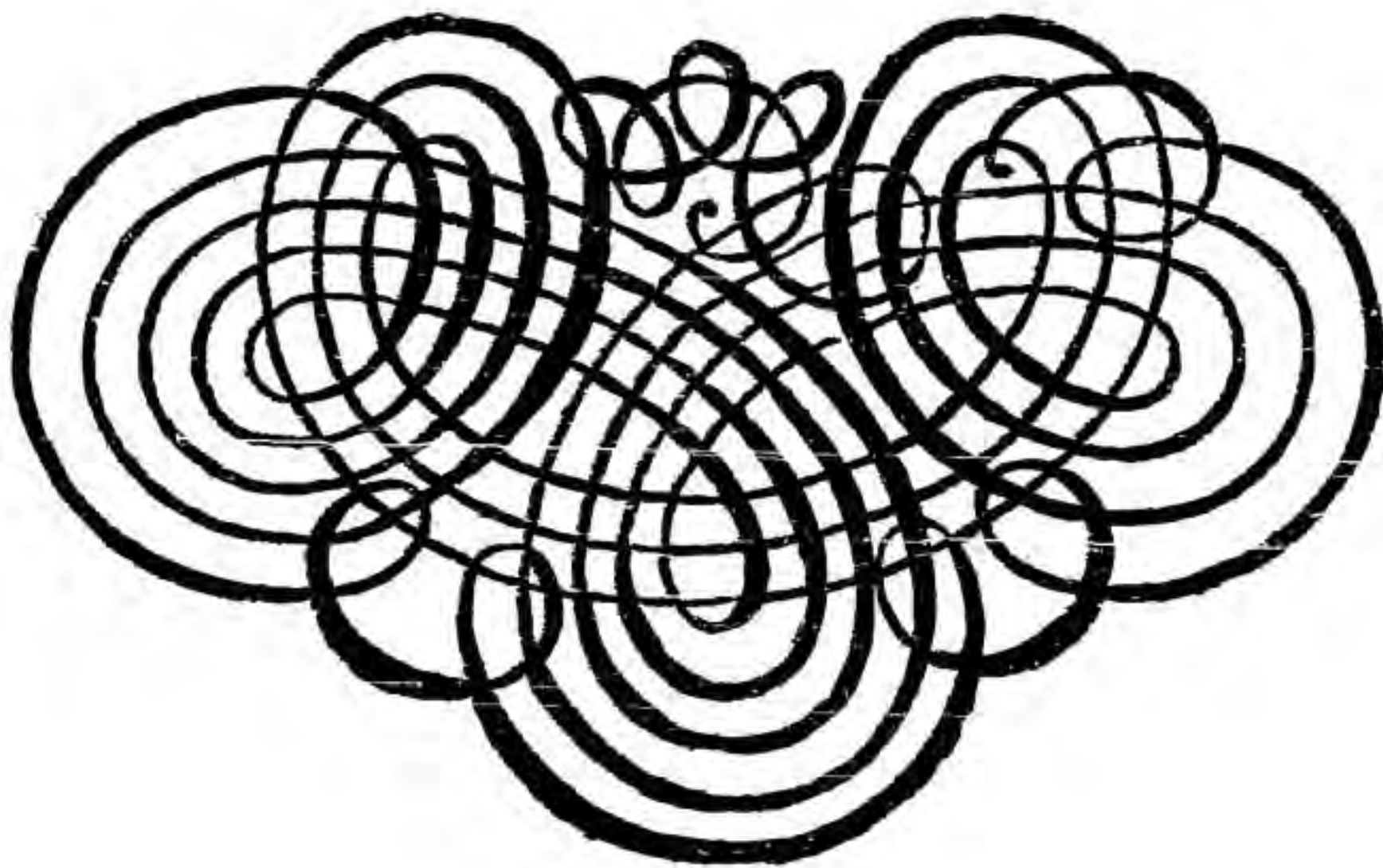
S *Anctus.*

Ofanna & Benedictus tacent.

A *Gnus Dei.*

Poco prasto. **D** *Ona nobis.* *tr.*

F I N I S.



4^o Manu p. 1335

LAUS DEI JUCUNDA

ET

SONORA, SEX BREVIORUM SO- LEMNIUM TAMEN MISSARUM MODULATIONE EXPRESSA CUM VOCIBUS ORDINARIIS

CANTO, ALTO, TENORE, BASSO, II. VIOLINIS ET ORGANO OBLIGATIS, CLARINIS VERO ET TYMPANO AD LIBITUM,

Et Iteratis Laboribus
Publicæ lucis facta

A

R. P. ROMANO PINZGER, ORD. S. P.
Bened. in celeberrimo & antiquissimo Monasterio
Seonensi ad S. Lambertum in Bavaria Superiore Professo.

OPUS II.

TYMPANO.

Cum Facultate Superiorum.

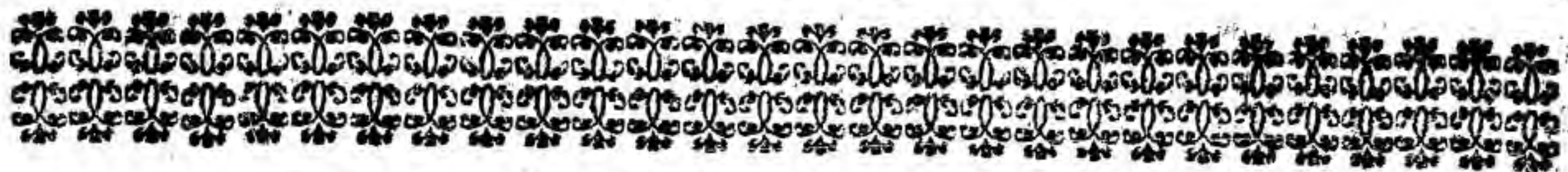


AUGUSTÆ VINDELICORUM.

Sumptibus MATTHÆI RIEGER, Bibliopola, 1750.

Bayerische
Staatsbibliothek
München

1750/1751



MISSA I. TYMPANO.

Vivace.
K *Kyrie.*

Christe tacet.

Adagio. *Allegro.*

Kyrie.

Vivace.
E *Et in terra.*

Moderato.
P *Atrem,*

Et incarnatus tacet.

Allegro.
E *Et resurrexit.*

Three staves of musical notation in bass clef, featuring various rhythmic values and articulation marks.

Adagio.

S *Anctus.*

Musical notation for the 'Anctus' section, beginning with a large initial letter 'S' and a common time signature (C). The notation includes various note values and rests.

A single staff of musical notation, likely a continuation of the previous section.

Andante.

O *Sanna.*

Musical notation for the 'Sanna' section, beginning with a large initial letter 'O' and a 3/4 time signature. A measure number '30' is indicated above the staff.

A single staff of musical notation.

A single staff of musical notation.

Benedictus tacet. Ofanna da Capo.

A staff containing the text instructions "Benedictus tacet." and "Ofanna da Capo." separated by double bar lines.

A *gnus Dei,*

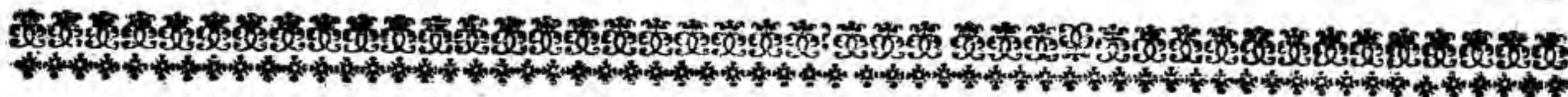
Musical notation for the 'agnus Dei' section, beginning with a large initial letter 'A' and a common time signature (C).

A single staff of musical notation.

D *ona nobis.*

Musical notation for the 'Dona nobis' section, beginning with a large initial letter 'D' and a 3/8 time signature. A measure number '37' is indicated above the staff.

A single staff of musical notation.



MISSA III. TYMPANO.

Adagio.
K
 Yrie,

Allegro.

 Kyrie,

E
 T in terra.

68

P
 Atrem.

Et incarnatus tacet.

E *T* *resurrexit.*

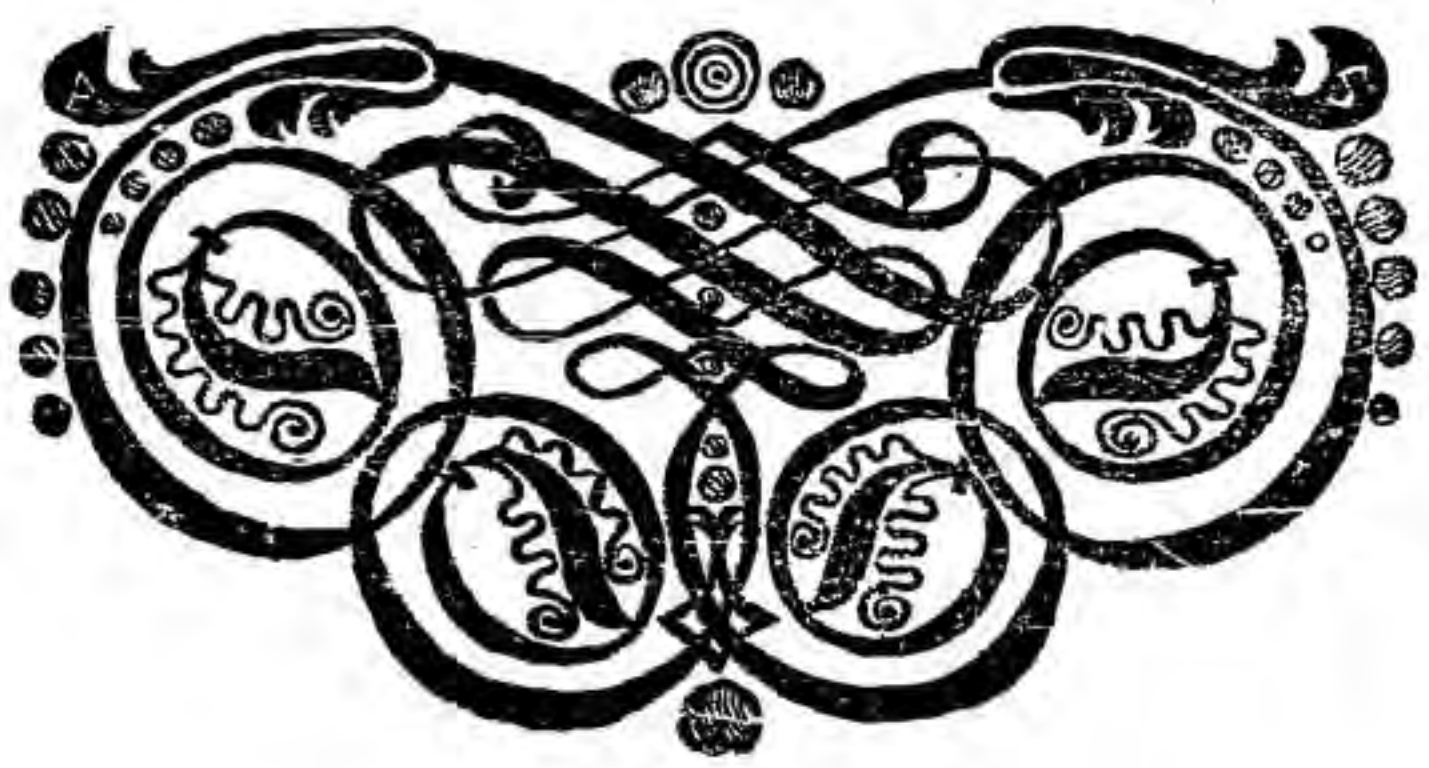
S *anctus.*

Osanna & Benedictus tacet.

Adagio.

A *gnus Dei*

Dona nobis ut Kyrie.





MISSA V.

TYMPANO.

Allegro.

K
 Yrie.

Grave.

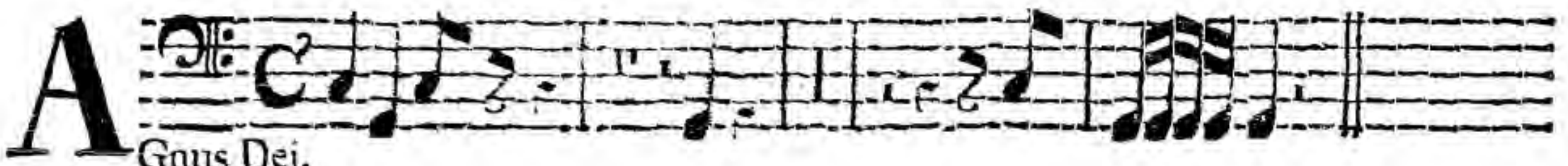
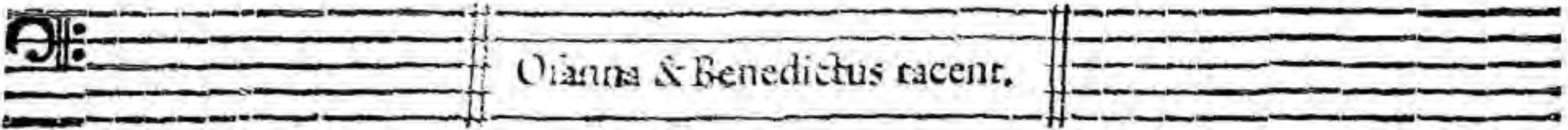
E
 T in terra.

P
 Atrem.

26



Anctus.



gnus Dei.

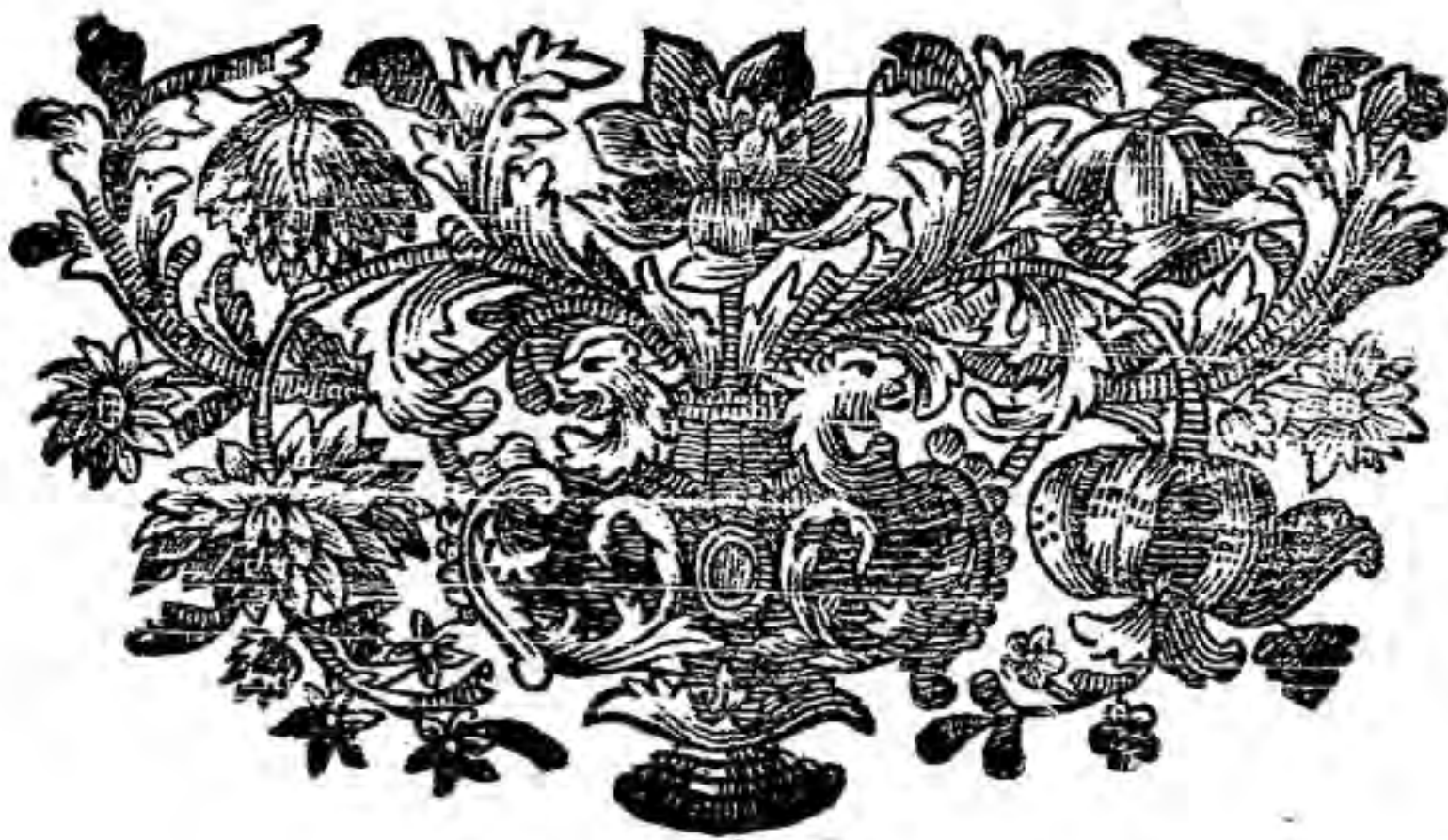
Poco presto.



Ona nobis.



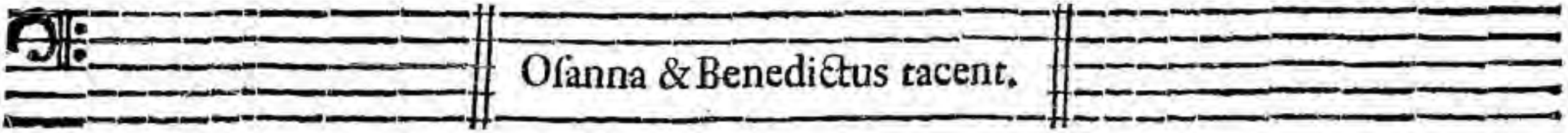
F I N I S.



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Staatsbibliothek
München



Sanctus.



Agnus Dei.

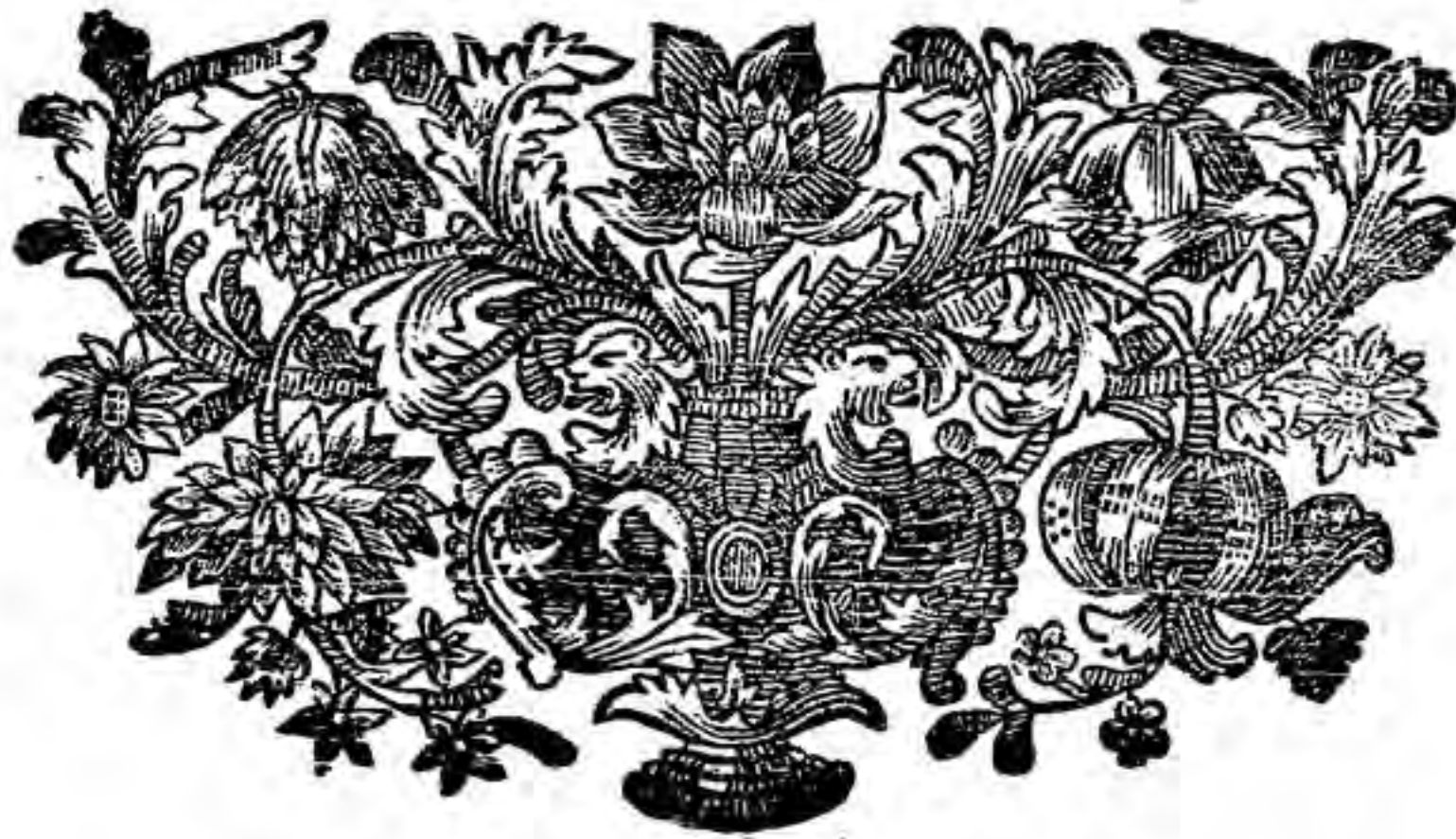
Poco presto.



Dona nobis,



F I N I S.



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