

408158.pn.40533

PASSER SOLITARIUS IN TECTO.

ID EST:

OCTO MISSÆ

A

4. Vocibus ordinariis, Canto, Alto, Tenore, Basso,
2. Violinis necessariis, 2. Flauttotraversiere, 2. Clarinis
cum Tympanis, 2. Cornibus, ex diversis clavibus
ad Libitum concurrentibus, cum dupli-
Basso continuo

SUIS FESTIS ET TEMPORI
ACCOMMODATAE,

Quarum sex priores Solemnitatibus majoribus, Septima Feriis Ro-
gationum, Octava Exequiis Defunctorum serviunt.

OPERA

R. P. LAMBERTI KRAUS,
ANTIQUISSIMI MONASTERII ORD. SS. P. BE-
NEDICTI AD S. MICHAELM ARCHANGELUM IN
METTEN PROFESSI, AC P. t. PRIORIS INDIGNI.

OPUS I.



AUGUSTÆ VINDELICORVM,
Sumptibus MATTHÆI RIEGER, Bibliopolæ.
Anno M D CC LXII.

Not/68/607

Bayerische
Staatsbibliothek
München

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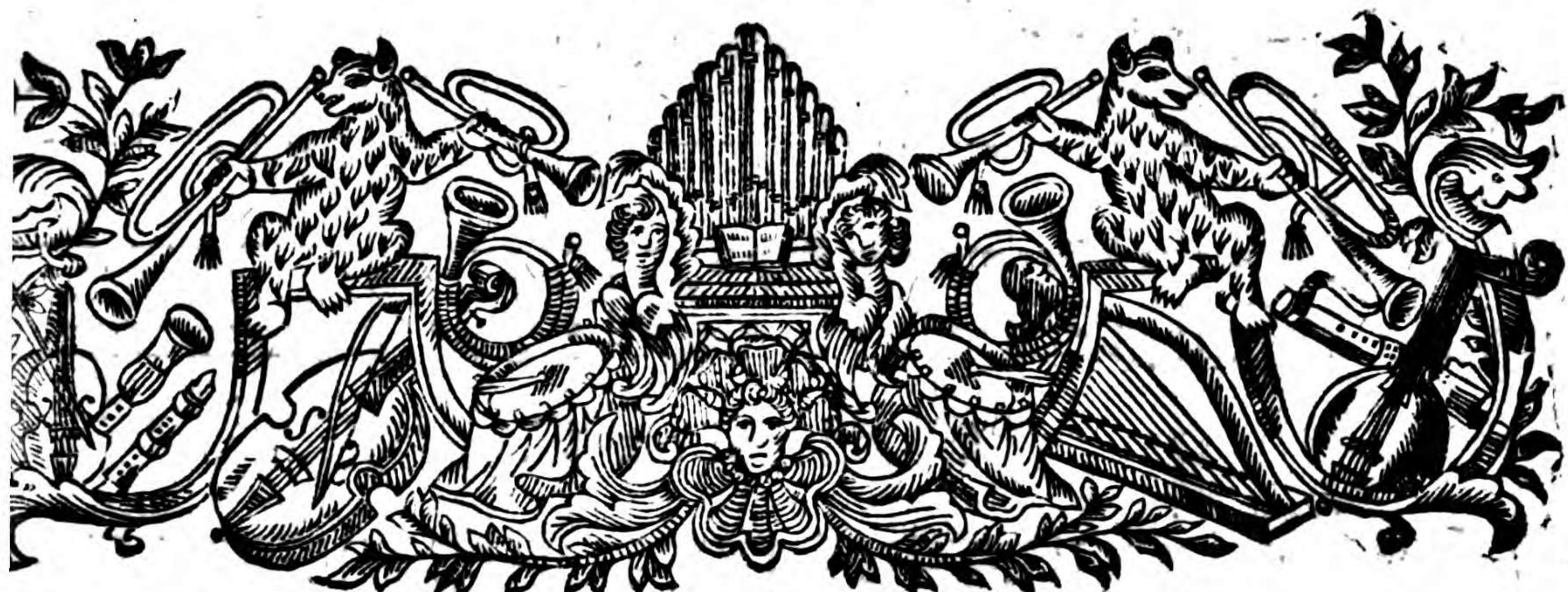
ELENCHUS MISSARUM.

- I. Missa Pastoritia ex C. *In honorem Christi Neo - Nati.* à 4.
Vocibus, 2. Violinis, cum Basso continuo obligat.
2. Flauttotravers. 2. Clarin. 2. Cornib. cum Tympano
& Hütterhorn ad libit.
- II. Missa ex C. *In honorem B. V. sine Labe Conceptæ.* à 4. Vo-
cibus, 2. Violinis, cum Basso continuo obligat. 2.
Flauttotravers. 2. Clarin. 2. Cornibus cum Tympa-
no ad libitum.
- III. Missa ex D^x. *In honorem SS. P. Benedicti.* à 4. Voci-
bus, 2. Violinis, cum Basso continuo obligat. 2. Flaut-
totravers. 2. Clarinis cum Tymp. ad libit.
- IV. Missa ex A^x. *In honorem S. Matris Scholasticae.* à 4. Vo-
cibus, 2. Violinis, cum Basso continuo obligat. 2.
Flauttotravers. 2. Cornibus ad libit.
- V. Missa ex G. *In honorem S. Mauri Abbatis.* à 4. Voci-
bus, 2. Violinis, cum Basso continuo obligat. 2. Flaut-
totravers. 2. Cornibus ad libitum.
- VI. Missa ex B. *In honorem S. Placidi Proto - Martyris, & ss.
Martyrum.* à 4. Vocibus, 2. Violinis, cum Basso con-
tinuo obligat. 2. Flauttotravers. 2. Clarinis cum
Tympano ad libit.
- VII. Missa ex C. *Pro Feriis Rogationum.* à 4. Vocibus, cum
Organo obligat. 2. Violinis ad libit.
- VIII. Missa de Requiem ex EB. *In Solamen omnium Fidel-
ium Defunctorum.* à 4. Vocibus, 2. Violinis, cum Baf-
so continuo obligat. 2. Cornibus, 2. Dus Hobua,
& 2. Clarin. ex B. ad libitum.

CLARINO II.



F



CLARINO II.

I. MISSA Pastoritia ex C.
In honorem Christi Neo-Nati.

Adagio.

Yrie.

Cornu ex F.

Andante.

R. P. Kraus VIII. Missa.

A

Clarino II.

2



This image shows a single page from an old Korean manuscript. The page is filled with two columns of vertical Korean characters (Hangeul). The characters are written in a bold, black ink on a light-colored, slightly aged paper. The layout is organized into two distinct columns, each containing several lines of text. The overall appearance is that of a historical document or book.

Clarino ex C.

Presto. 16.

Konsempitatis misericordia nostra
Yrie, & Dona nobis.

Yrie, & Dona nobis.

A page from a historical musical manuscript. It contains two staves of music. The top staff has vertical stems with horizontal dashes. The bottom staff has vertical stems with small circles at the top. The page is numbered '12.' in the top right corner.

卷之三

A page from a musical manuscript featuring two staves of music. The top staff starts with a bass clef and consists of a series of eighth notes. The bottom staff starts with a treble clef and also consists of a series of eighth notes. The page is numbered '12' in the upper right area.

卷之三

pia.

pia.

For.

Allegro. 2.

Andante.

7. - *Allegro.*

A musical score page featuring two staves of music. The first staff begins with a large, bold 'G'. The second staff begins with a large, bold 'C'. The music consists of various note heads and stems, primarily eighth and sixteenth notes, set against a background of horizontal dashed lines representing measures. The title 'Gloria.' is written in a large, decorative font at the bottom left of the page.

Loria

A horizontal row of black musical notes on a five-line staff. The notes are mostly eighth notes, with one sixteenth note and one quarter note interspersed. The notes are positioned at various points along the staff, creating a rhythmic pattern.

dia.

This image shows a horizontal strip of ancient Chinese oracle bone script characters, likely from a bronze vessel or a bone fragment. The characters are arranged in several rows, some of which are partially cut off at the right edge. The script is characterized by its unique, angular, and somewhat abstract forms, which evolved from earlier pictographic systems.

- 1 -



3

Flauttotraversiere.

tr. tr. 3.

Gratias.

pia.

For.

A 2

4

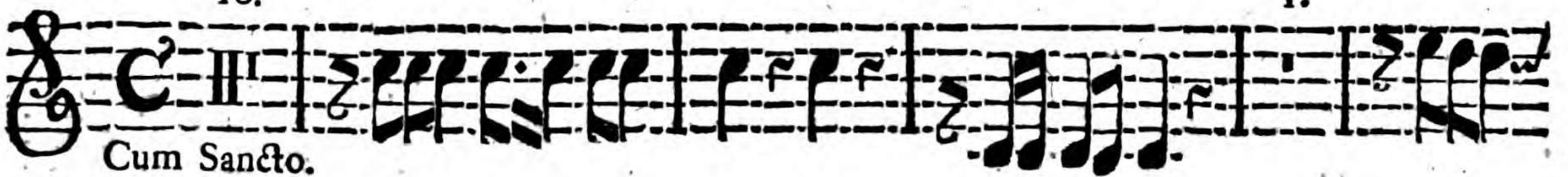


3 3



Clarino ex C.

10.



Cum Sancto.

1.



pia.

For.

Allegro.

Redo.

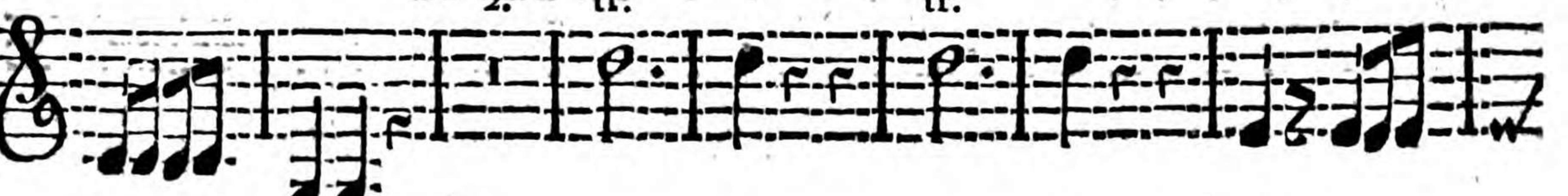
18.

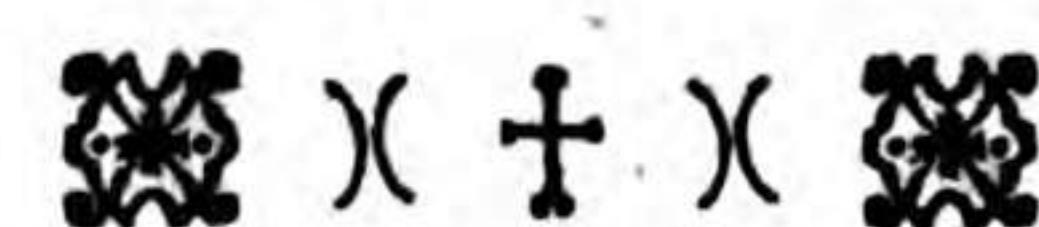
Et incarnatus, & Crucifixus. *Tacent.**Presto.*

Et Resurrexit.

2. — tr.

tr.





5

5.

2.

1.

2.

2.

1.

2.

1.

2.

Andante.

7.

Vivace.

Anctus.

Pleni.

2.

3.

3.

Flautto traversiere.

Andante.

3.

4.

Benedictus.

1.

2.

R. P. Kraus VIII. Mis^a.

: B

Clarino II.



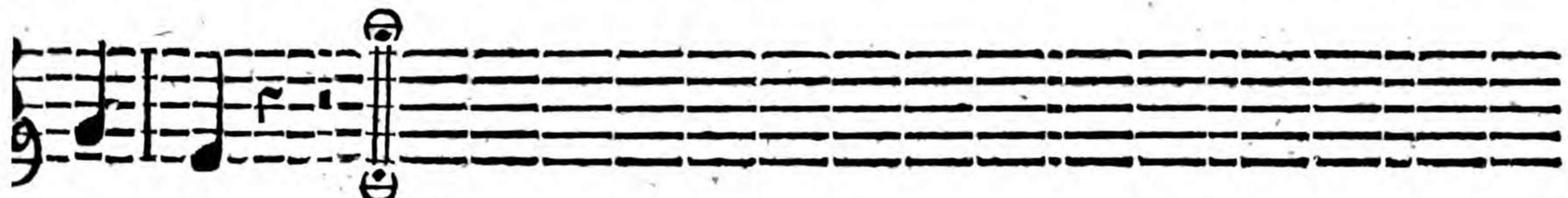
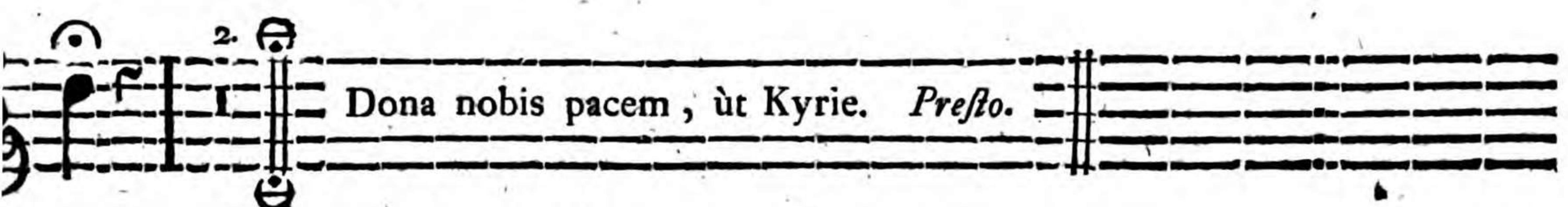
1.
 5.
 9.
 For.
 b w
 b.
 1.
 For.

Clarino ex C.

Vivace 10.



7

*Adagio.*

II. MISSA ex C.

In honorem B. V. sine Labe Conceptæ.

Adagio.

X X X

Cornu ex F.

Allegro.

Christe.

pia.

Clarino ex C.

Presto.

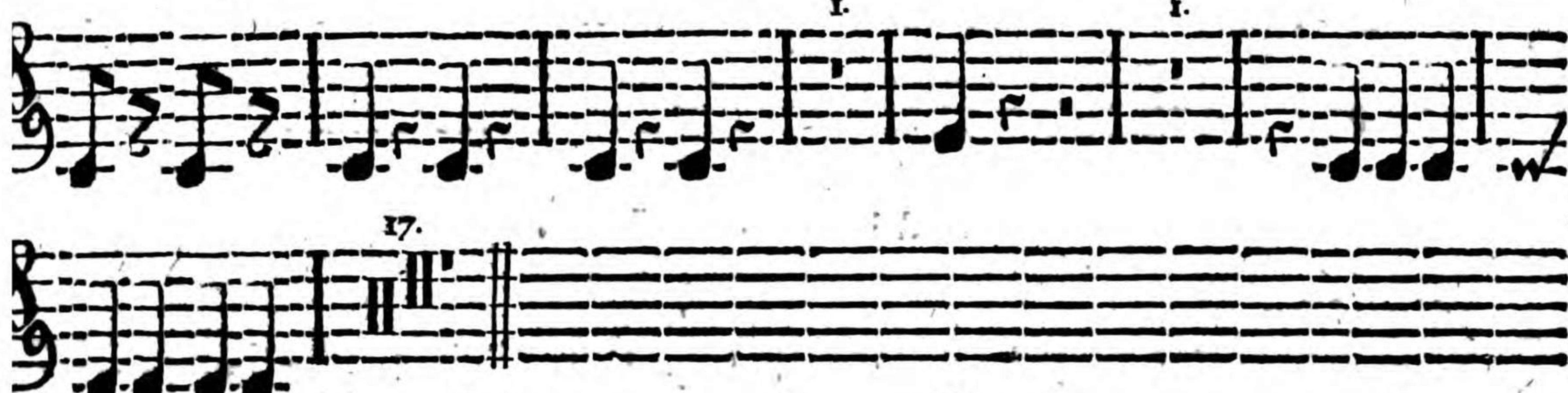
36.

K

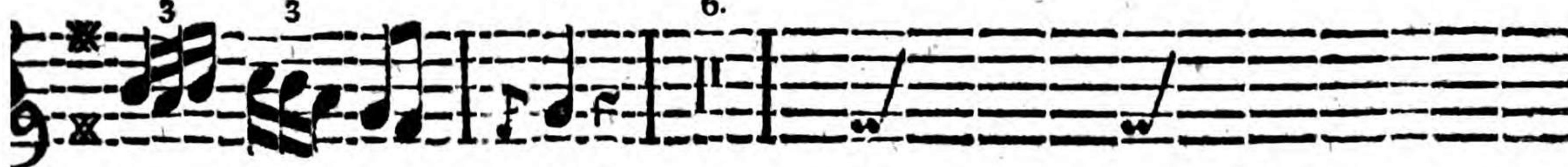
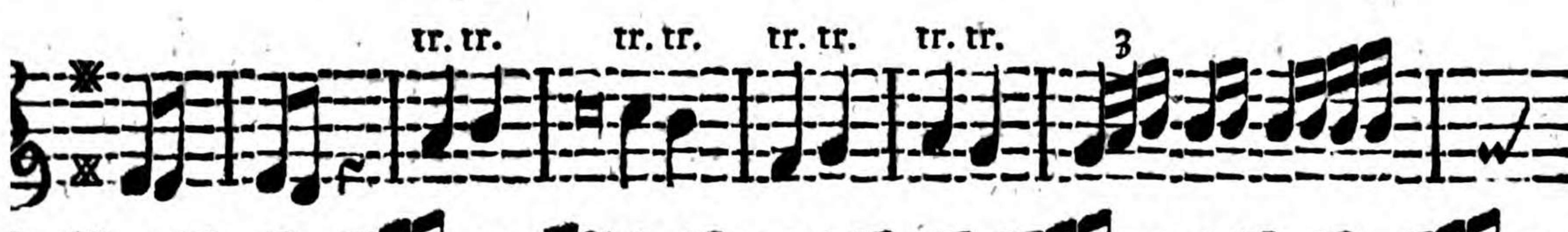
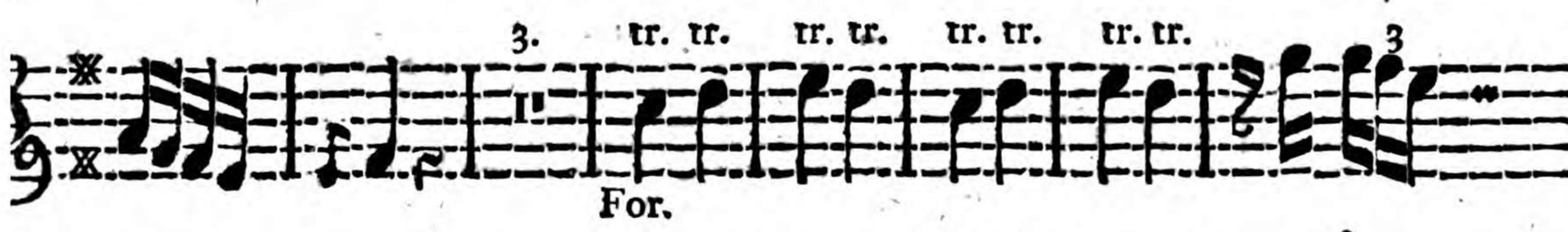
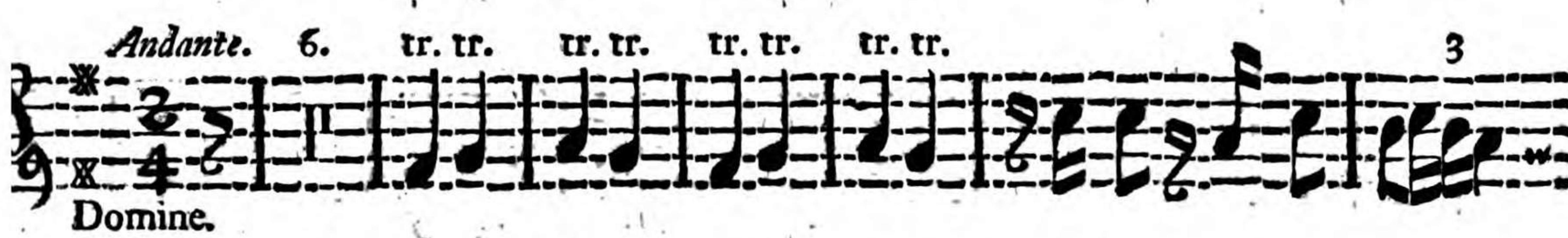
Yrie, & Dona nobis.

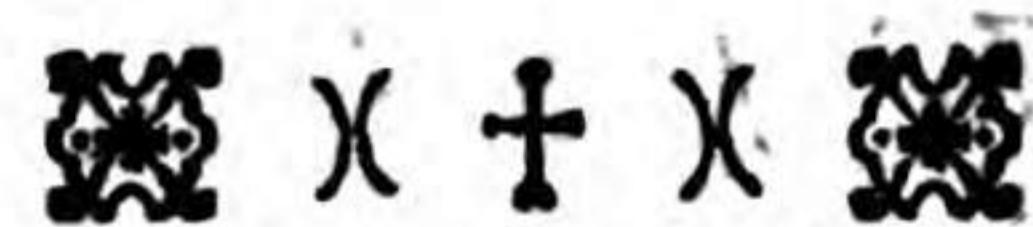
34.

5.

Allegro.

Flautto traversiere.





tr. tr. tr. tr. tr. tr.

3

Clarino ex C.

Adagioissimo.

1.

Cornu ex F.

Vivace.

pia.

For.



11

Clarino ex C.

61.

Cum Sancto.

pia.

For.

Allegro.

Redo.

6.

Et incarnatus. Tacet.

Adagioissimo.

Crucifixus.

7.

3.

C.

*Allegro.*

8
3
4
Et Resurrexit.

This section starts with a treble clef, 8/4 time, and a dynamic of 3. It features a rhythmic pattern of eighth and sixteenth notes. The lyrics "Et Resurrexit." are written below the staff. The score continues with a treble clef, 8/4 time, and a dynamic of 21.

8
21.
12.

This section continues with a treble clef, 8/4 time, and a dynamic of 21. The score then transitions to a treble clef, 8/4 time, and a dynamic of 12.

8
4
12.

This section continues with a treble clef, 8/4 time, and a dynamic of 4. The score then transitions to a treble clef, 8/4 time, and a dynamic of 12.

8
1.
1.
2.

This section continues with a treble clef, 8/4 time, and a dynamic of 1. The score then transitions to a treble clef, 8/4 time, and a dynamic of 1.

8
1.
3.

This section continues with a treble clef, 8/4 time, and a dynamic of 1. The score then transitions to a treble clef, 8/4 time, and a dynamic of 3.

8
3.

This section continues with a treble clef, 8/4 time, and a dynamic of 3.

Adagio. 3.
S 8 C' 1.
Anctus.

This section begins with a bass clef, 8/4 time, and a dynamic of 3. The lyrics "Anctus." are written below the staff. The score then transitions to a treble clef, 8/4 time, and a dynamic of 4.

8
4
1.

This section continues with a treble clef, 8/4 time, and a dynamic of 4.

8
3
3
3
3
3
Benedictus.

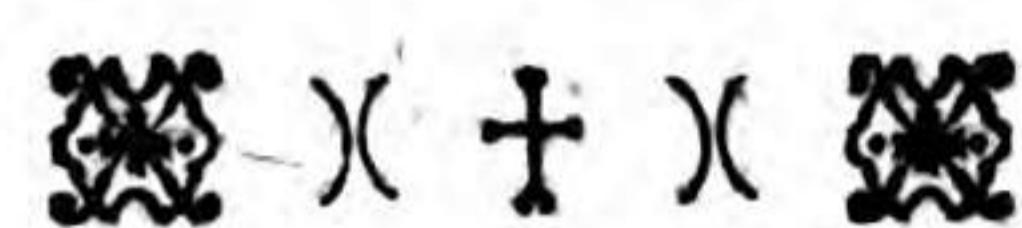
This section continues with a treble clef, 8/4 time, and a dynamic of 3. The lyrics "Benedictus." are written below the staff.

8
3
pp.

This section continues with a treble clef, 8/4 time, and a dynamic of 3. The dynamic is marked as pp.

8
8
3
3
3
For.

This section continues with a treble clef, 8/4 time, and a dynamic of 8. The dynamic is marked as 3. The lyrics "For." are written below the staff.



13

Musical score page 13, first system. It consists of four staves of music. The top staff has three measures of eighth notes with dynamics pp. The fourth measure has a dynamic II. The second system starts with a repeat sign and two measures of eighth notes.

Musical score page 13, second system. It consists of five staves of music. The first four staves have three measures each of eighth notes. The fifth staff has six measures of eighth notes.

Vivace. 61.

Musical score page 13, third system. It consists of four staves of music. The first three staves have three measures each of eighth notes. The fourth staff has six measures of eighth notes.

Osanna.

Musical score page 13, fourth system. It consists of four staves of music. The first three staves have three measures each of eighth notes. The fourth staff has six measures of eighth notes.

pia.

Musical score page 13, fifth system. It consists of four staves of music. The first three staves have three measures each of eighth notes. The fourth staff has six measures of eighth notes.

For.

Adagio.

Musical score page 13, sixth system. It consists of four staves of music. The first three staves have three measures each of eighth notes. The fourth staff has six measures of eighth notes.

Gnus Dei.

Musical score page 13, seventh system. It consists of four staves of music. The first three staves have three measures each of eighth notes. The fourth staff has six measures of eighth notes.

7.

3.

Musical score page 13, eighth system. It consists of four staves of music. The first three staves have three measures each of eighth notes. The fourth staff has six measures of eighth notes.

Dona nobis pacem, ut Kyrie. *Presto.*



III. MISSA ex D.

In honorem Ss. Patris Benedicti.

Clarino ex D.

Adagio

K 8. *Yrie.* pia.

8. *Allabreve.* 28. *Yrie, & Dona nobis.*

ii. tr. 2. 13.

3. 8.

28.

Allegro.

G C

Flautto traversiere.*Adagio.*

x x 3 **x x 4**

Domine.

D 2





17

Clarino ex D.

dago.

7.

A musical score for Clarino ex D. The first measure shows a C-clef, a common time signature, and a key signature of one sharp. The notes are eighth notes. The lyrics "Qui tollis." are written below the staff. Measure 7 follows.

Continuation of the musical score for Clarino ex D. Measures 4, 5, and 6 are shown, each consisting of two measures of eighth notes.

Flautto traversiere.

Allegro.

A musical score for Flautto traversiere. The first measure shows a treble clef, a common time signature, and a key signature of one sharp. The notes are eighth notes. The lyrics "Quoniam." are written below the staff. Measures 2 through 6 follow.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes. The word "For." is written below the staff.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes.

Continuation of the musical score for Flautto traversiere. Measures 2 through 6 are shown, each consisting of two measures of eighth notes.



pia.

For.

pia. For.

Clarino ex D.

Presto. 16.

Cum Sancto.

Allegro.

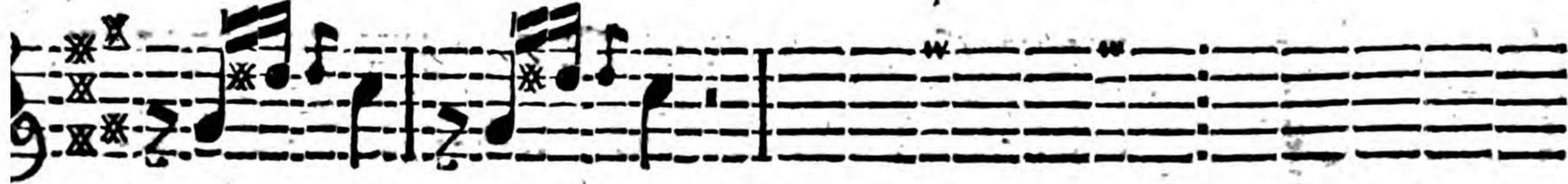
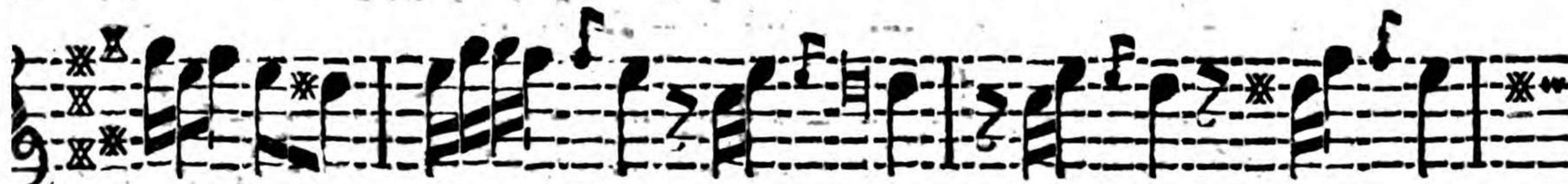
Redo.

tr. tr.

I.



Flautto traversiere.

Adagio.

X X X.

20. X X X.

21. tr. I.

22. tr. tr. I.

23. I.

Clarino ex D.

Adagio.

24.

Crucifixus.

25.

Allegro.

26.

Et Resurrexit.



21

Adagio.

1.

pia.

For.

1.

2.

3.

1.

1.

1.

1.

Flautto traversiere.

Andante.

* 3

x 4

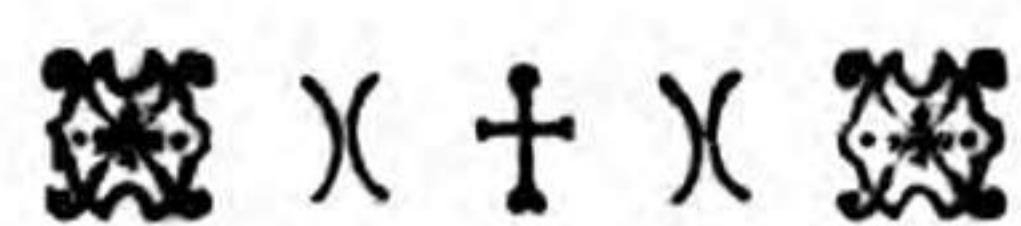
Benedictus.

2.

R. P. Kraus VIII. Misso.

F

Clarino II.





23

Clarino ex D.

Presto.

16.

Osanna.

Adagio.

Gnus Dei.

pia.

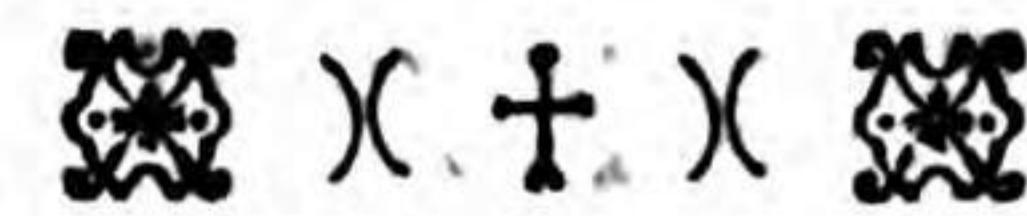
pia.

For.

pia.

Dona nobis pacem, ut Kyrie. *Allabreve.*

F 2



IV. MISSA ex A.

In honorem S. Matris Scholasticae.

Cornu ex A.

Adagio.

K 8 3 2 1 0 9 4 5. Yrie.

8 7 6 5 4 3 2 1 pia. For.

8 7 6 5 4 3 2 1

Allegro.

K 8 C 7 6 5 4 3 2 1 pia. Yrie, & Dona nobis.

8 7 6 5 4 3 2 1 For.

8 7 6 5 4 3 2 1 8. 1. 15.

8 7 6 5 4 3 2 1 2. tr.

8 7 6 5 4 3 2 1 tr. tr. tr.

8 7 6 5 4 3 2 1 For.



25

pia. For. pia.

Allegro.
G 8 3
Loria.

3.

pia.

13. tr. I. 3.

3.

3.

3.

R. P. Kraus VIII. Missa.

G

Clarino II.

*Allegro.*

C

Redo.

6. L I

Flautto traversiere.*Adagio.*

Et incarnatus.

1. 2.



27

Cornu ex A.

Et Resurrexit.

Andante. 8.

Anctus.

Allegro.

Osanna.

G 2



Adagio. 46.

46.

Gnus Dei.

pia.
For.

pia.

For,

A musical score page featuring a single staff with a bass clef. The staff consists of ten horizontal lines. Above the staff, the Latin text "Dona nobis pacem, ut Kyrie." is written in a bold, serif font. To the right of the text, the word "Allegro." is written in a cursive script. The page has a light beige background.

Dona nobis pacem, ut Kyrie. *Allegro.*

V. MISSA ex G.

In honorem S. Mauri.

Cornu ex G.

一子
Yrie

A horizontal strip of musical manuscript paper featuring five staves. The first staff starts with a treble clef and a 'G' time signature. The remaining four staves are blank, concluding with a double bar line.

Allabreve. 17.

Yrie, & Dona nobis.

A page from a musical manuscript featuring two staves of music. The top staff starts with a bass clef and consists of a sequence of eighth and sixteenth notes. The bottom staff starts with a treble clef and also consists of a sequence of eighth and sixteenth notes. The page is numbered 50 in the top right corner.

I. tr.

A horizontal strip of Japanese musical notation on five-line staves. The notation consists of vertical stems with small circles at their top and bottom ends, representing pitch. The stems are grouped into measures by vertical bar lines. There are two clef symbols at the beginning of the staff: a G-clef on the left and a C-clef on the right. The notes are primarily quarter notes, with some eighth and sixteenth note heads indicated by smaller stems or dots.

Vivace.

I.

Loria.

2.

5.

2. tr. tr.

pia.

Qui tollis. Facet.

For.

Adagio.

Presto.

Cum Sancto.

Allegro.

Redo.

Et incarnatus. Tacet.

*Allegro.*

Et Resurrexit.

Adagio.

Anctus

Flautto traversiere.

Adagio.

Benedictus.

tr. tr.

2.

pia.

3

tr. tr.

2.

XX X X XX

31

tr.

tr.

tr.

tr.

tr.

tr. tr.

Cornu ex G.

Presto. 1.

Osanna.

Adagio. 12.

2.

1 8 3 11 10 12
Gnus Dei.

5.

Dona nobis pacem, ut Kyrie. Allabreve.

H 2



VI. MISSA ex B.

In honorem S. Placidi & Ss. Mm.

Clarino ex B.

Adagio.

K 8 C
Yrie.

Allegro.

K 8 3 4
Yric, & Dona nobis.

Allegro.

G 8 C
Loria.



33

pia.

Adagioissimo.

48.

Laudamus.

Vivace.

2.

Cum Sancto.

Andante.

Redo.

8.

R. P. Kraus VIII. Misse.

I

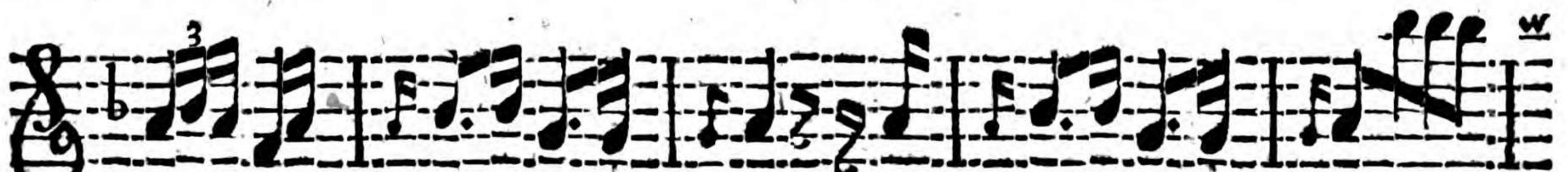
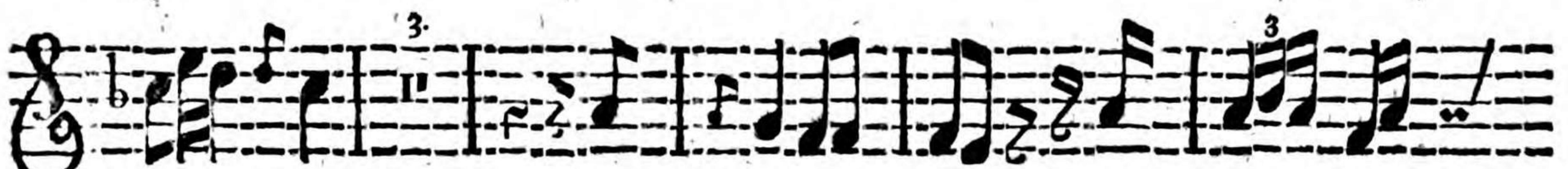
Clarino II.

X + X

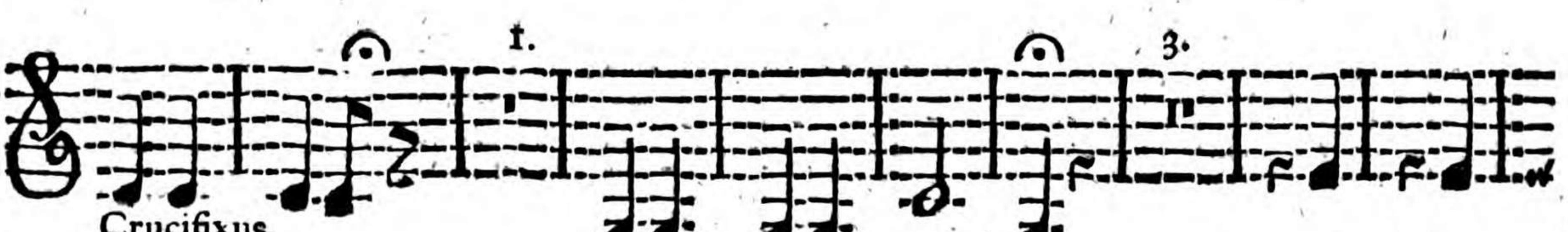


Flautto traversiere.

Andante.

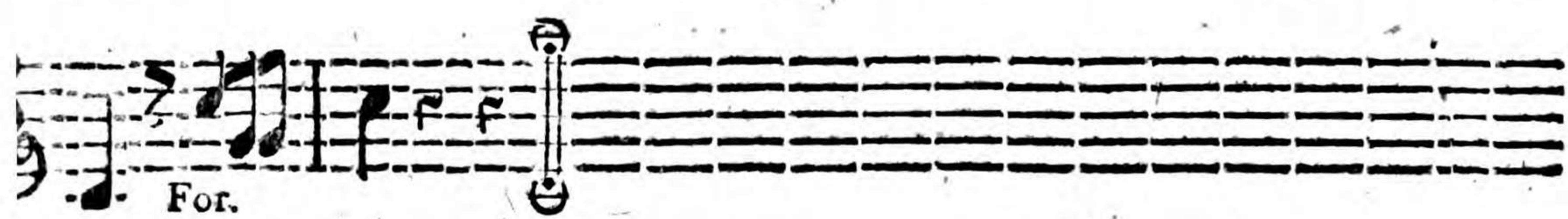


Clarino ex B.



*Allegro.*

pia.

*Andante.**Andante.*

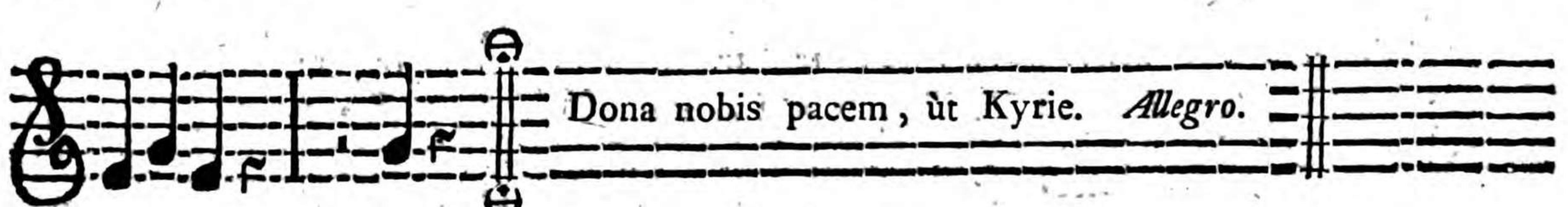
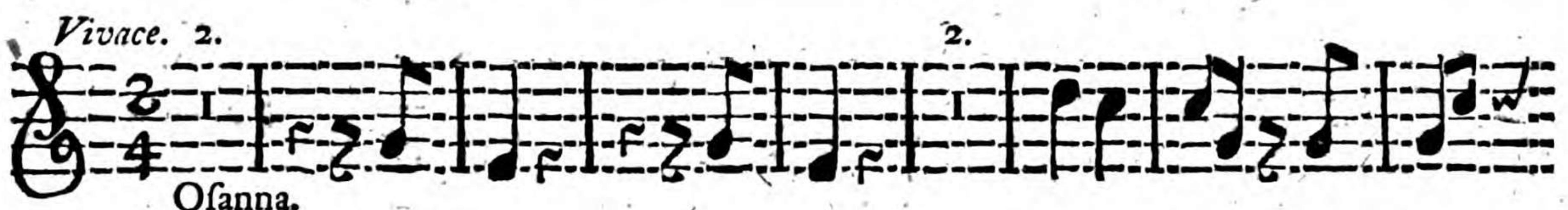
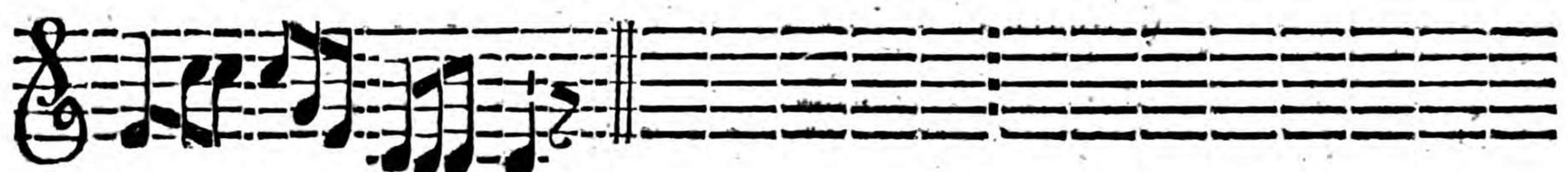
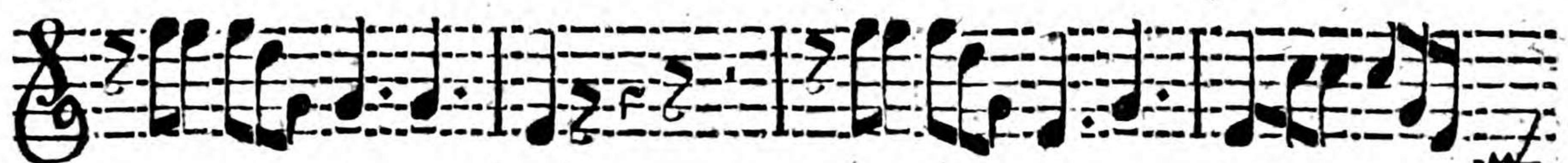
tr. tr.

tr. tr.

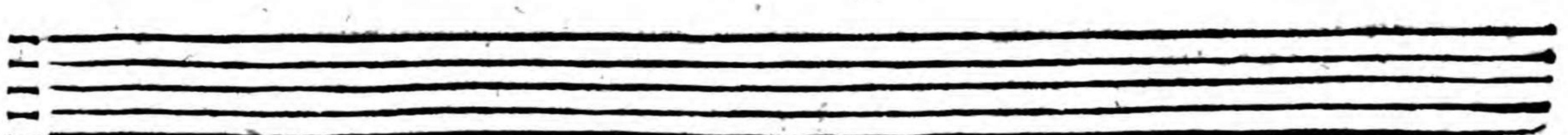
tr. tr.



I 2

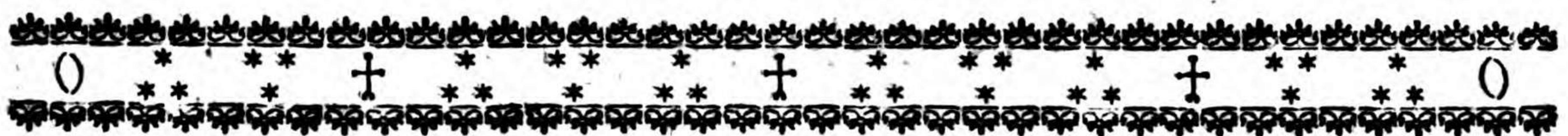


VII. MISSA Pro Feriis Rogationum. *Tacet.*





37



VIII. MISSA ex E.B.

In Solamen Omnia Fidelium Defunctorum.

Cornu ex EB.

R & C. Equiem.

1. 2. 3. 2.

8 Te Decet. Tacet. Requiem Da Capo.

Andante.

K Yrie.

10. 2. 4.

8 pia.

12. 4.

R. P. Kraus VIII. Missa.

K

Clarino II.



Dus. hobua ex EB.

Recit. 7. *Adagio.*

Recit. 7. *Adagio.*

A page from a medieval manuscript. The top half contains musical notation on four-line red staves. The bottom half features two lines of Latin text: "Udex ergo." on the left and "Quid sum miser." on the right.

Udex ergo

Quid sum miser.

This image shows a horizontal strip of ancient Chinese seal script characters, likely from a bronze vessel or a stone tablet. The characters are arranged in two rows, each consisting of four vertical columns. The script is highly stylized, with thick, expressive strokes. Some characters feature internal dot patterns, while others have decorative cross-hatching. The overall appearance is one of traditional Chinese calligraphy.

17.

14.

10.

This image shows a horizontal strip of ancient Chinese oracle bone script, characterized by its unique, angular, and somewhat abstract characters. The characters are arranged in a single row, each consisting of a vertical stroke with various horizontal and diagonal additions. Some characters feature small circles or dots, while others have more complex internal structures. The script is written on a light-colored background, possibly a piece of bone or a ceramic tablet.

17.

14.

A horizontal strip of musical manuscript paper featuring two staves of handwritten musical notation. The notation is in black ink on white paper. Each staff begins with a clef symbol (either a G-clef or an F-clef) and a key signature. The music is composed of vertical stems with horizontal dashes extending either upwards or downwards from them, representing the pitch of each note. The stems are grouped by vertical bar lines. The overall appearance is that of early printed music notation.

A horizontal strip of musical manuscript paper featuring two staves of handwritten musical notation. The notation is composed of vertical stems with short horizontal dashes indicating pitch and rhythm. The first staff starts with a large 'C' and the second with a 'G'. Both staves contain eighth-note patterns.

Offertorium.

Clarino ex B.

A musical score page featuring a vocal line and a piano accompaniment. The vocal line is written in a cursive script and includes lyrics such as 'E' and 'Sponde mihi'. The piano accompaniment consists of a bass line with a large bass clef and a treble line above it.

ARIA

Cur faciem

A musical score for a single instrument, likely a cornet or trumpet, featuring six staves of music. The staves are numbered 6 through 12. Measure numbers 9, I., 13, II., 6, I., 12, and I. are indicated above the staves. The music consists of various note patterns and rests.

Cornu ex EB.

A musical score for a single instrument, likely a cornet or trumpet, featuring six staves of music. The staves are numbered 1 through 6. Measure numbers 1, 5, I., 3, 7, I., 3, and 1 are indicated above the staves. The music includes dynamic markings like 'Miseremini' and 'Adagio.' The score concludes with 'Benedictus. Tacet.' and 'K 2' at the bottom.



Osanna.

Adagio. 3.

Gnus Dei.

Recit. 5. 3. 2.

Lux æterna. Requiem.

U. I. O. G. D.