

**PASSER
SOLITARIUS IN TECTO.**

ID EST:

OCTO MISSÆ

A

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

**SUIS FESTIS ET TEMPORI
ACCOMMODATÆ,**

Quarum sex priores Solemnitatibus majoribus, Septima Feriis Rogationum, Octava Exequiis Defunctorum serviunt.

OPERA

R. P. LAMBERTI KRAUS,
ANTIQUISSIMI MONASTERII ORD. Ss. P. BENEDICTI AD S. MICHAELEM ARCHANGELUM IN
METTEN PROFESSI, AC p. t. PRIORIS INDIGNI.

OPUS I.

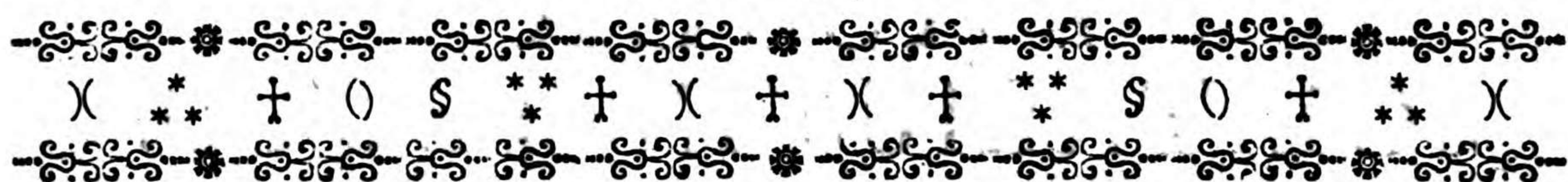


Superiorum Permissu.

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

MA/68/604

Bayerische
Staatsbibliothek
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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 Concepta.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Clarin. 2. Cornibus cum Tympano ad libitum.
- III. Missa ex D_x. *In honorem SS. P. Benedicti.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Clarinis cum Tymp. ad libit.
- IV. Missa ex A_x. *In honorem S. Matris Scholastica.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Cornibus. ad libit.
- V. Missa ex G. *In honorem S. Mauri Abbatis.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Flauttotravers. 2. Cornibus ad libitum.
- VI. Missa ex B. *In honorem S. Placidi Proto - Martyris, & Ss. Martyrum.* à 4. Vocibus, 2. Violinis, cum Basso continuo 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 Fidelium Defunctorum.* à 4. Vocibus, 2. Violinis, cum Basso continuo obligat. 2. Cornibus, 2. Dus Hobua, & 2. Clarin. ex B. ad libitum.



VIOLINO II.

I. MISSA Pastoritia ex C.

In honorem Christi Neo-Nati.

Adagio. *pp.*

K Yric.

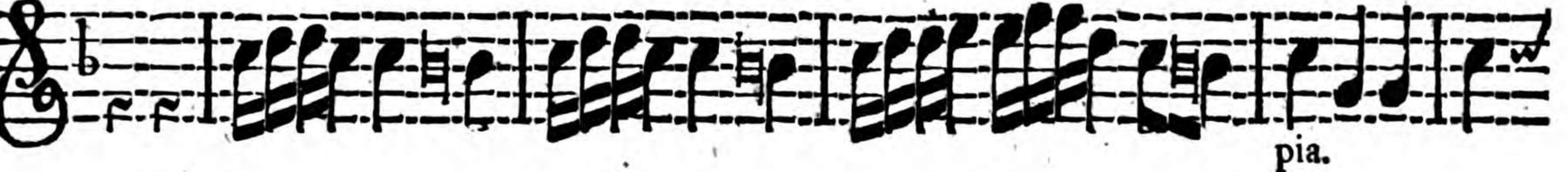
For.

pia.

Andante. pia. For. pia.

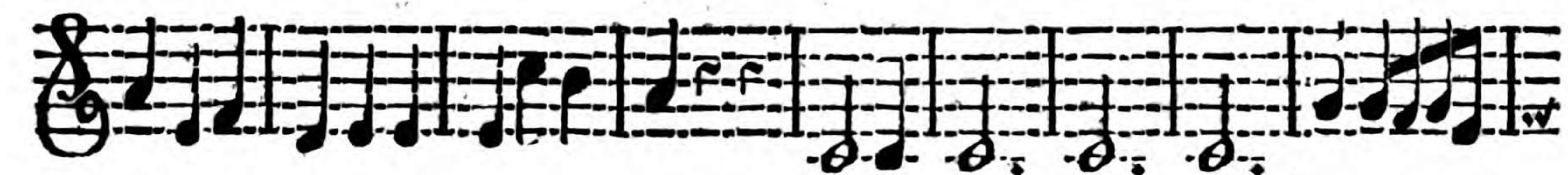
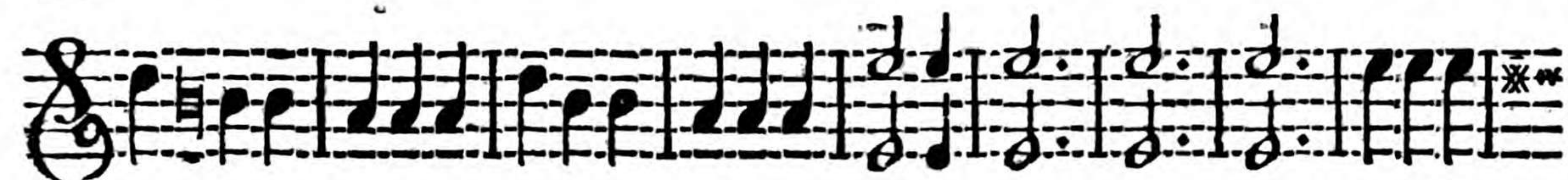
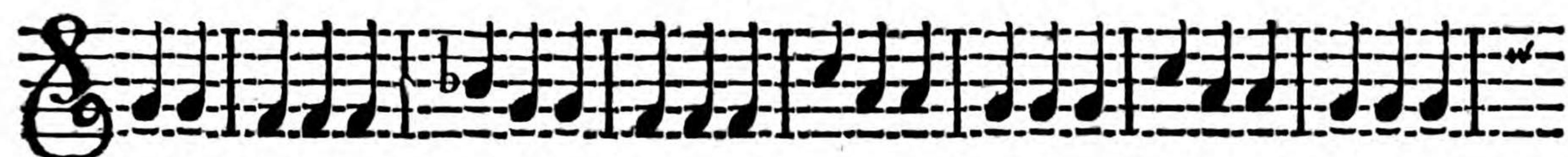
Christe.

pia. For.



Presto.

K 
 Yrie, & Dona nobis.



pia. 
 For. A 2 



Allegro.

Andante. Alleg.

G *Loria.*

pia. *For.*

Andante. tr. *tr. pia.*
Gratias.

For. *pia.*

For. *pia.*

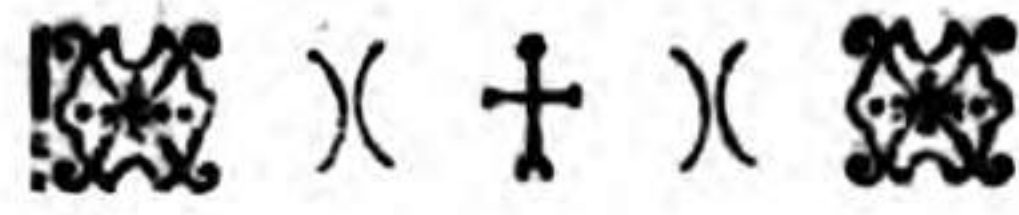
F. *p.*

Vivace.

Cum Sancto.

pia.

For.



Allegro.

C *Redo.*

pia.

F.

b

Et incarnatus, & Crucifixus Tacent.

1 Presto.

Et Resurrexit.



pia.

Andante.



Anctus.



Vivace.



Pleni.



pia.



Adante. For. pia. For. pia. For. pia.

Benedictus. 1-



For. pia. tr. tr. tr. tr.



For. pia. For. pia.



For. pia.



For. pia.

1. For. pia.

For.

Vivace.

Osanna.

pia.

For.

Adagio.

A *Gnus Dei.*

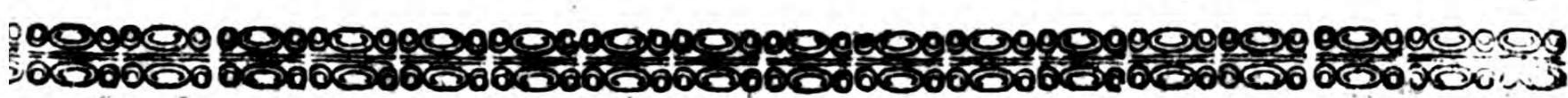
pp. *For.*

pia.

For.

pia.

Dona nobis, ut Kyrie Presto



II. MISSA ex C.

In honorem B. V. sine Labe Conceptæ.

Adagio.

K *Kyrie.*

pp. *For.*

pp. *For.*

C₂



Allegro.

Chriſte.

pia.

For.

pp.

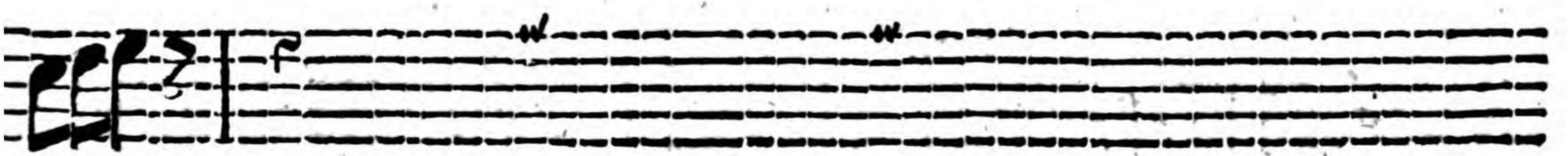
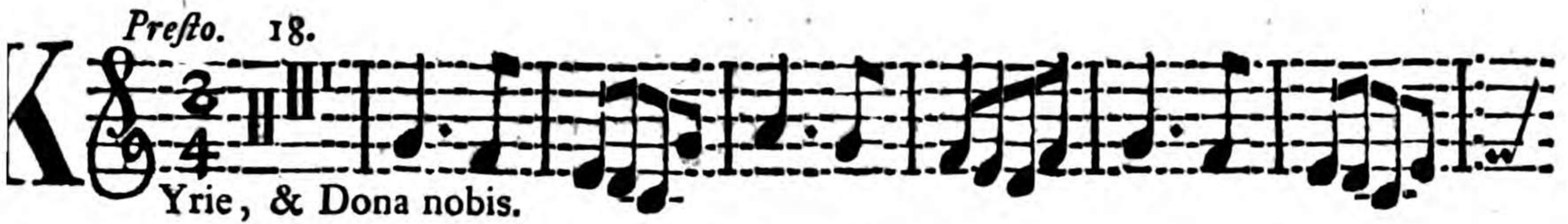
For.

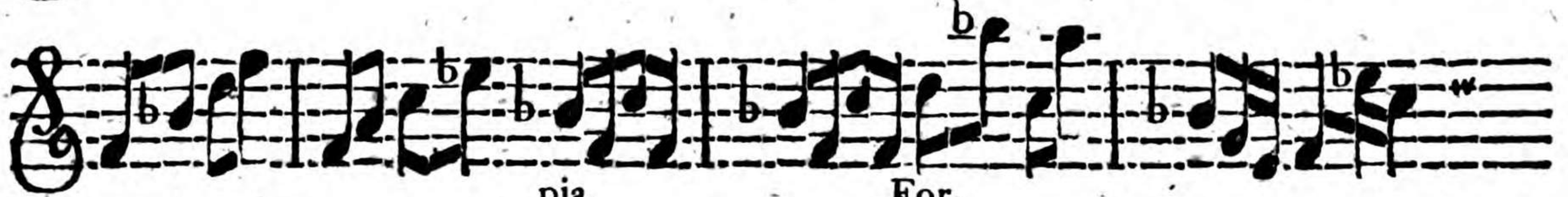
pia.

For.

pia.

For.





Finis. 4.

Adagiosissimo.



Vivace.



Quoniam.



pia.

For.

Finis.



pia.

For.



pia.

pp.





For.



pia.



For.

pia.



b

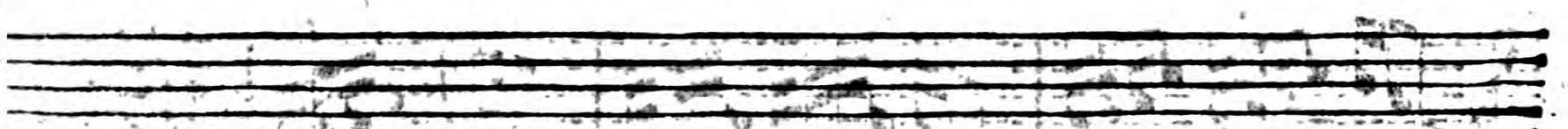
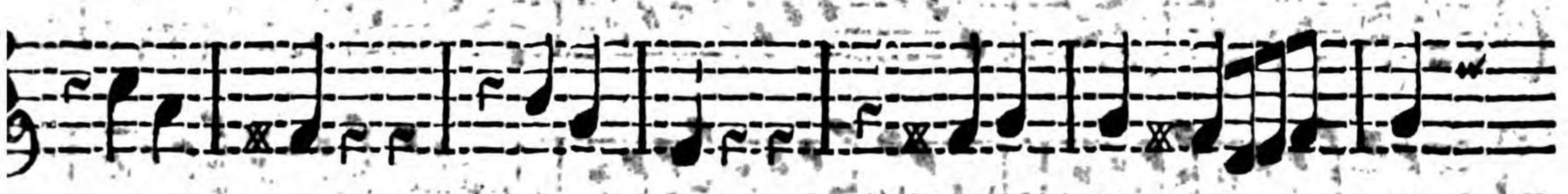


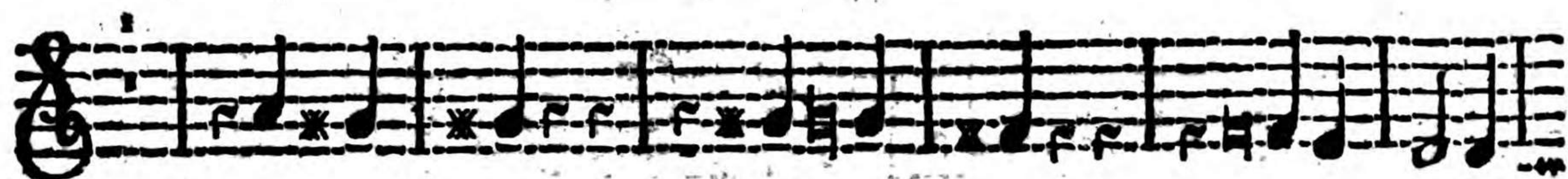
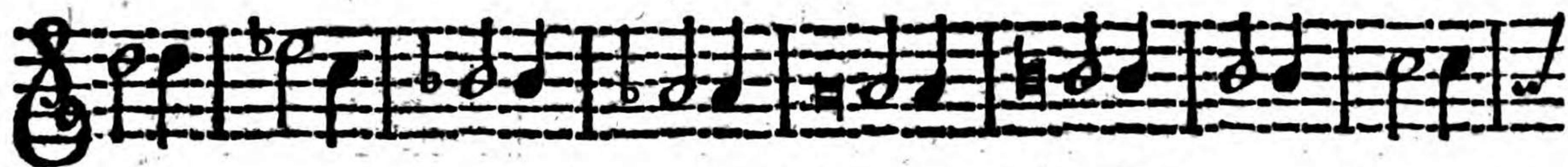
Da Capo.



im sancto.

tr.





pia.

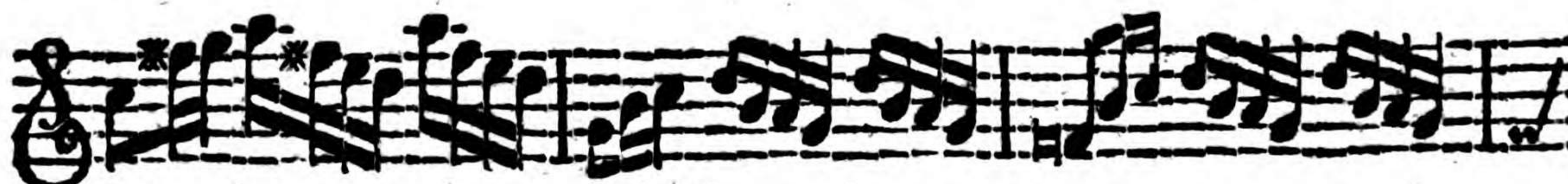


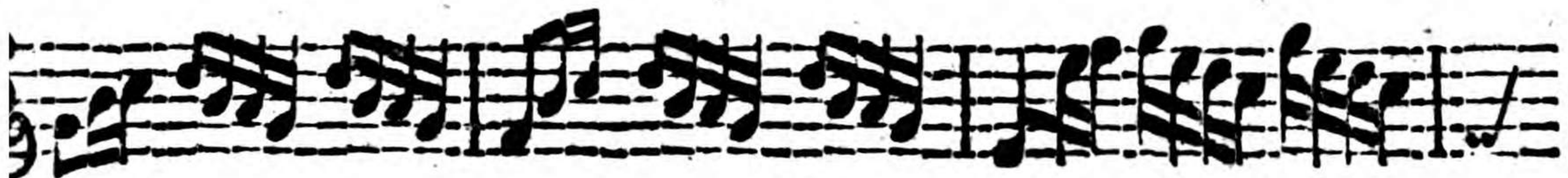
For.



Allegro.

Redo.



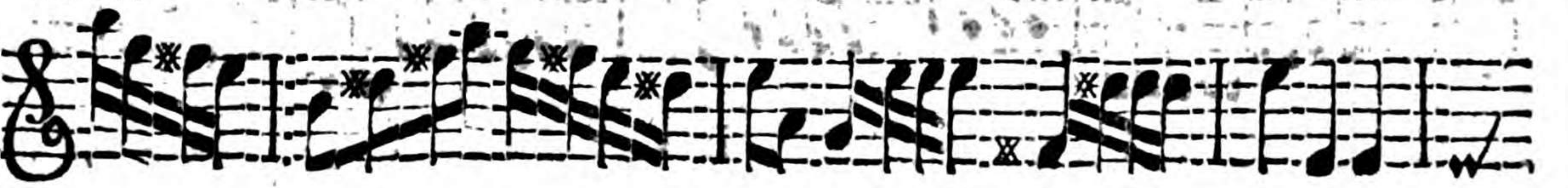



Adagiofissimo.



Allegro.

Et Resurrexit.



Adagio. I.

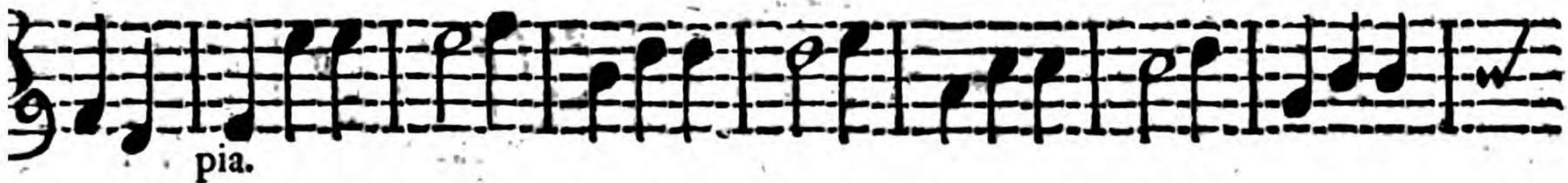
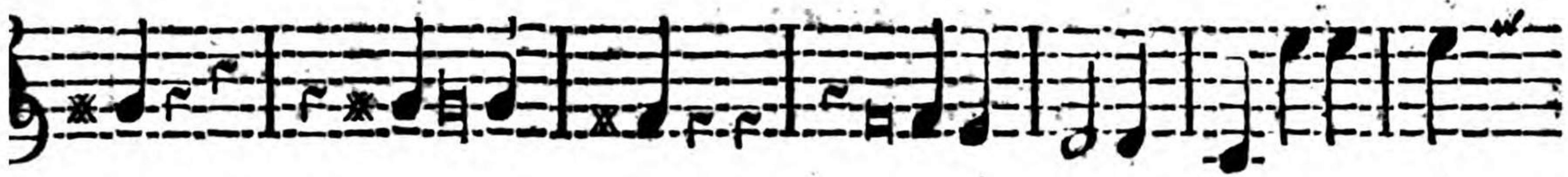
I.



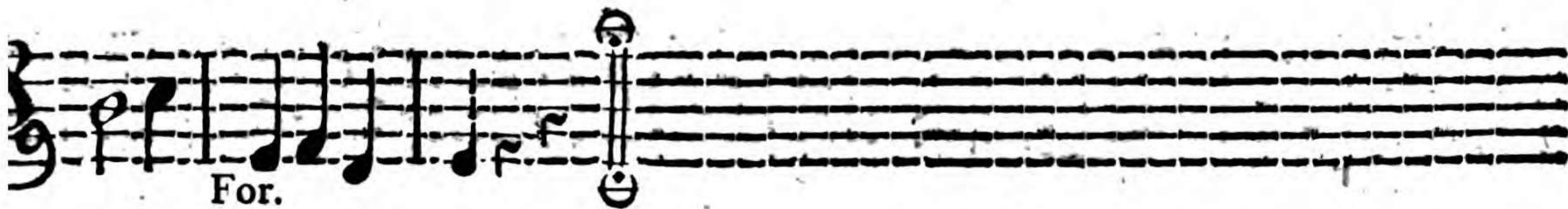
Benedictus.

Finis.

Vivace.
Ofana.

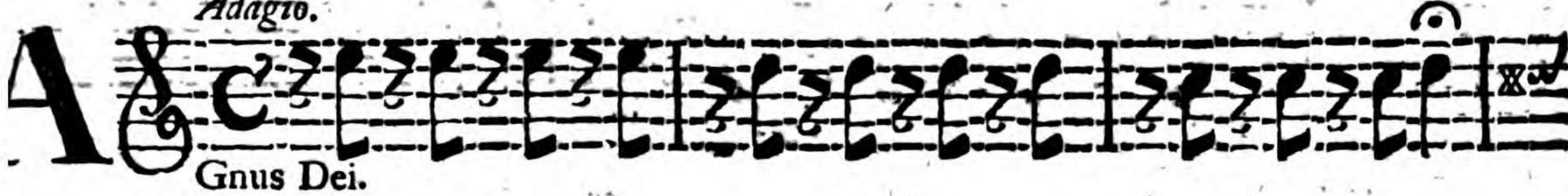


pia.

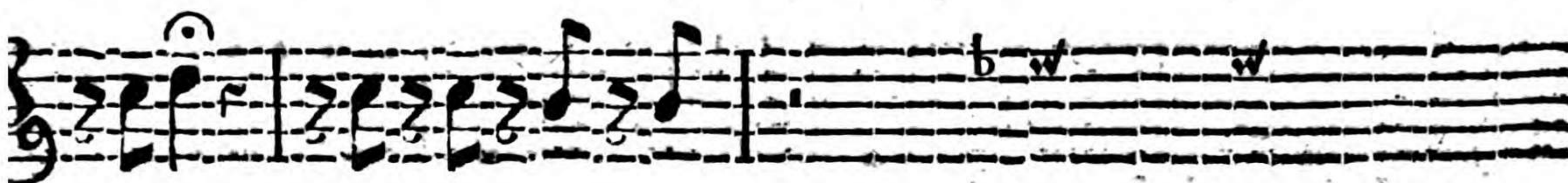


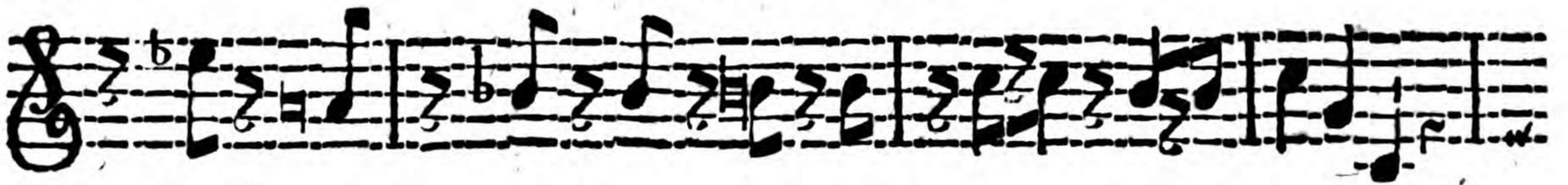
For.

Adagio.



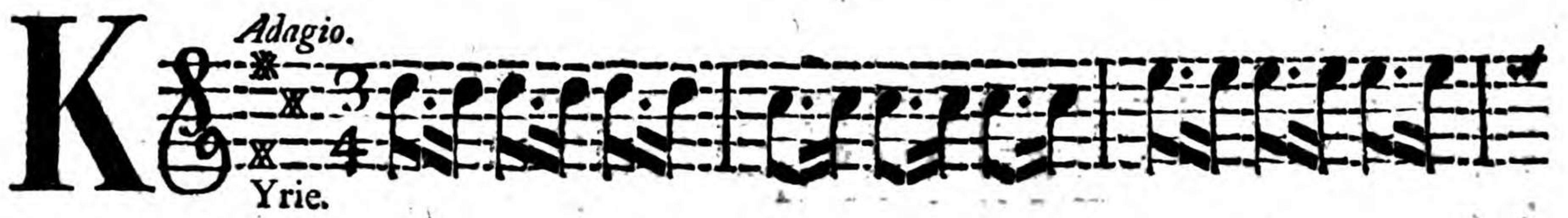
Gnus Dei.

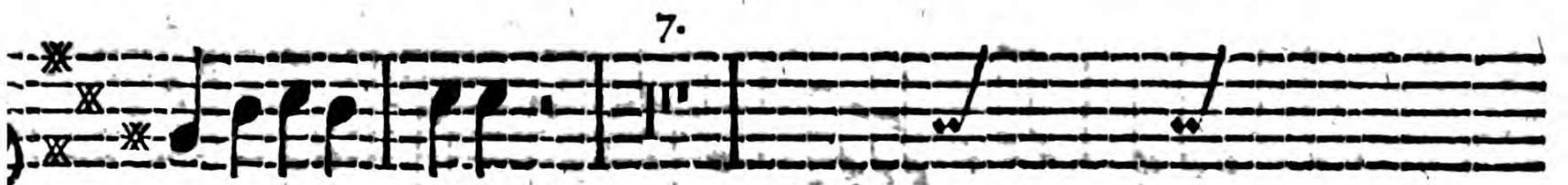
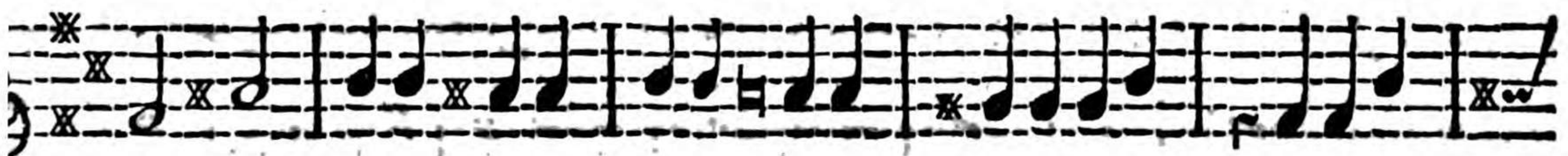
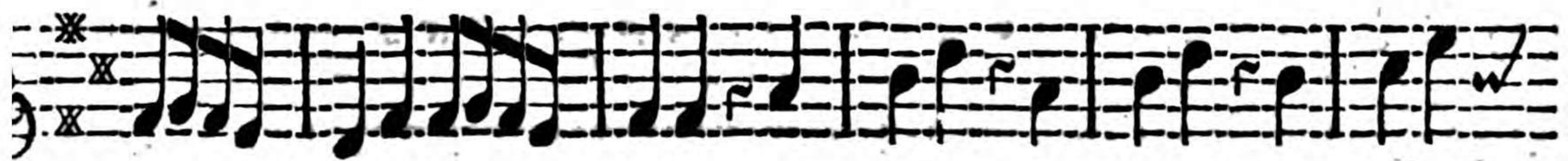




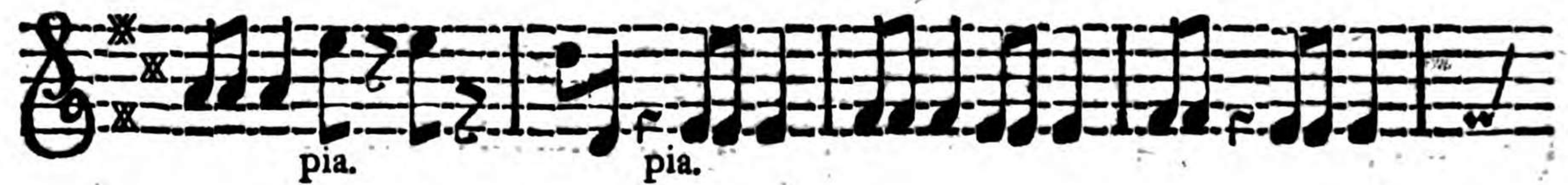
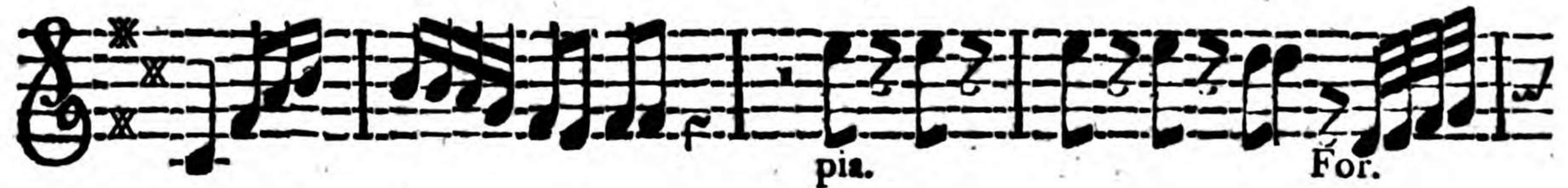
III. MISSA ex D.

In honorem Ss. Patris Benedicti.





tr.



Adagio. *pia.*

Domine.

For.

Finis.

pp.

For. *pia.*

tr.

tr. *1.*

3. Da Capo.

Adagio.
Qui tollis.

pia.

Allegro.

For.

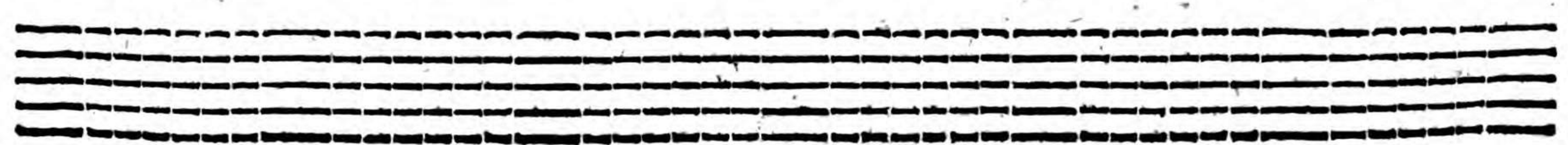
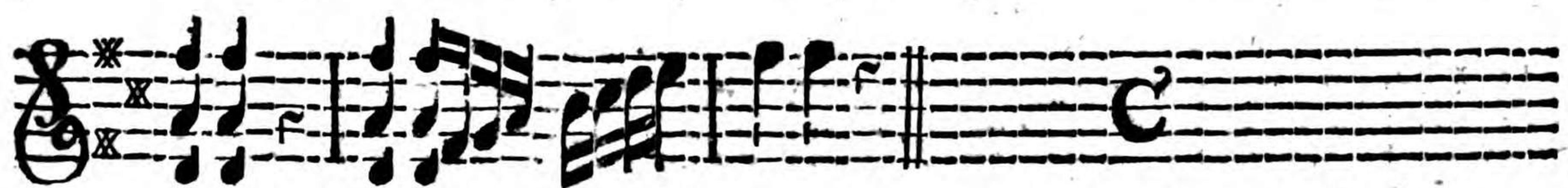
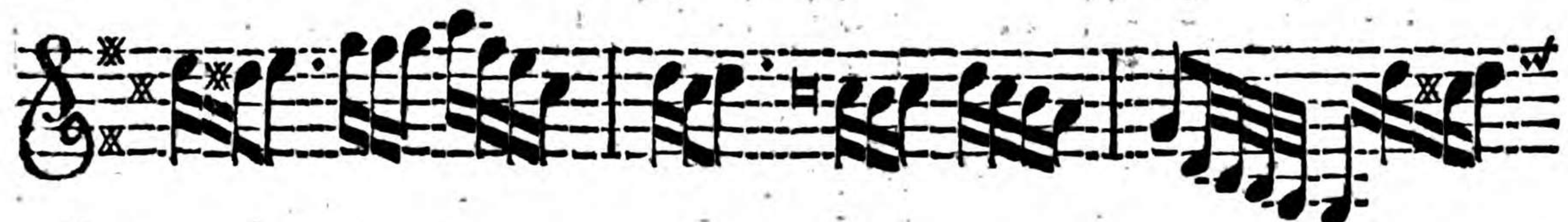
pia.

Presto.

Cum sancto.

Allegro.

Redo.



Adagio.
 Et incarnatus. For. pia.

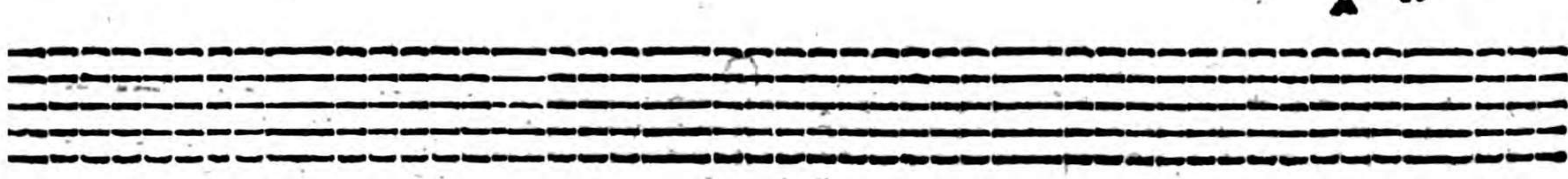
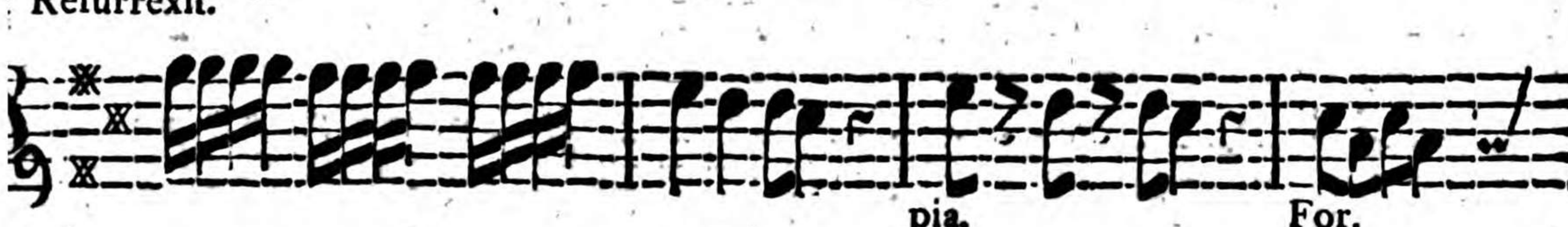
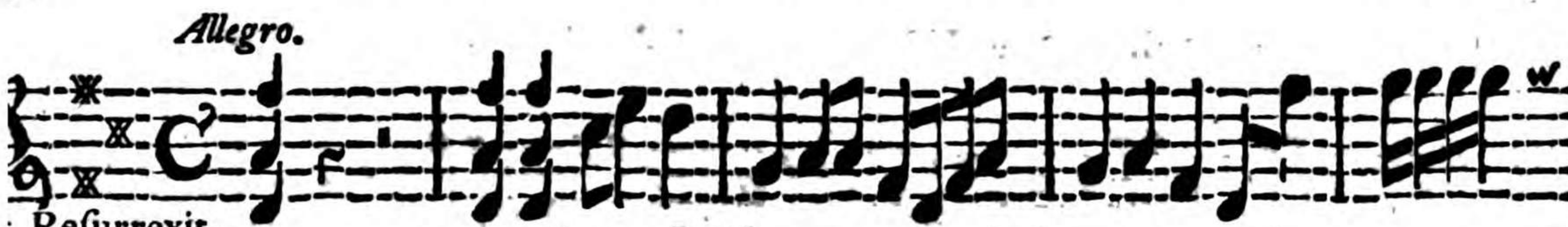
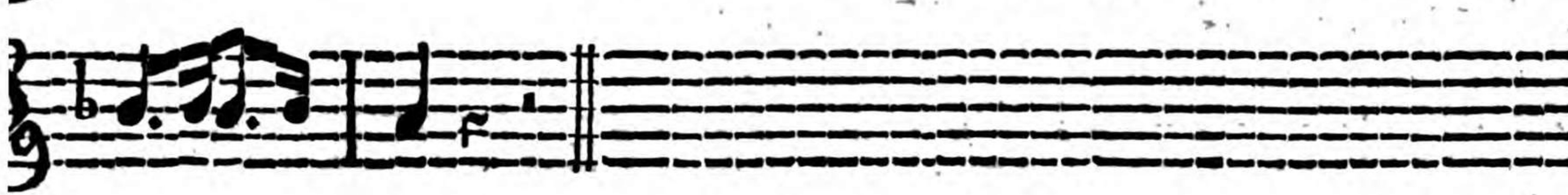
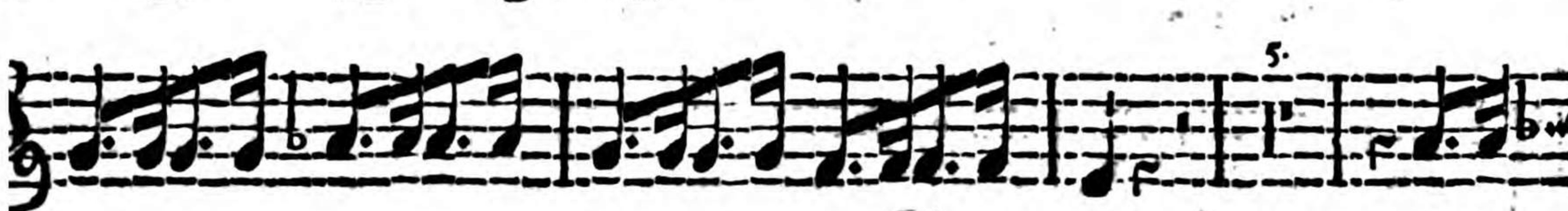
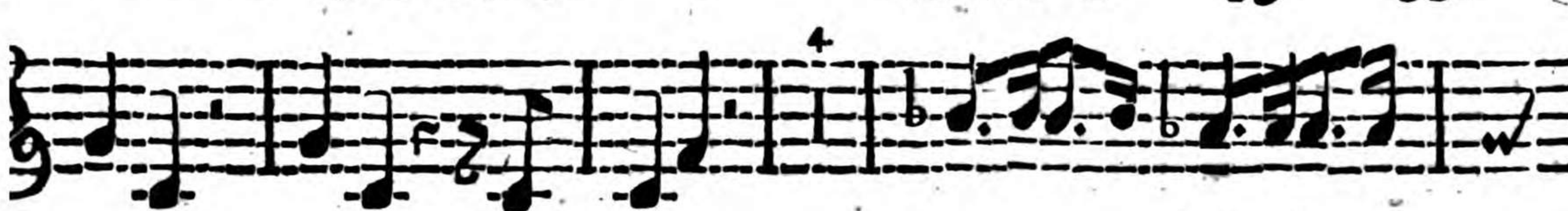
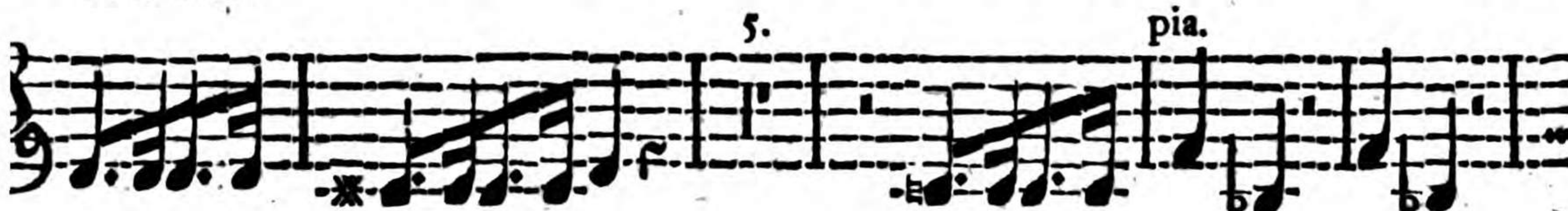
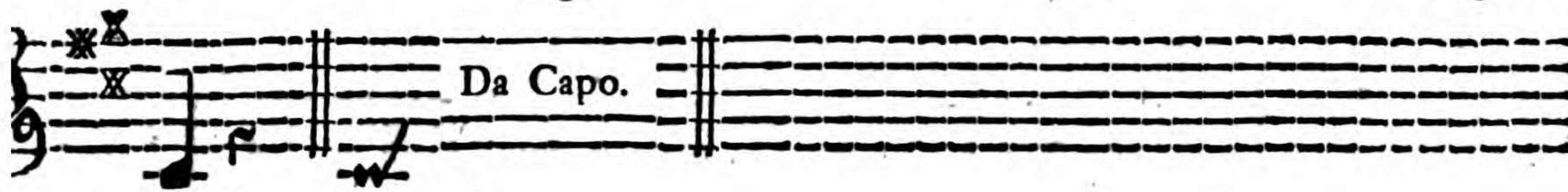
For. pia. For.

Finis. pia.

pia. For. pia. For. pia.

pia.

I.



First musical staff with treble clef, 2/4 time signature, and a key signature of one sharp (F#). It contains a series of eighth-note chords and melodic lines. There are asterisks and 'X' marks above and below the staff.

Second musical staff, continuing the piece with similar rhythmic patterns and chordal textures.

Third musical staff, featuring a dynamic marking of *pia.* (piano) below the staff.

Fourth musical staff, continuing the melodic and harmonic development.

Fifth musical staff, featuring a dynamic marking of *For.* (forte) below the staff.

Sixth musical staff, showing more complex rhythmic figures and chordal structures.

Seventh musical staff, continuing the piece with various rhythmic patterns.

Eighth musical staff, featuring a dynamic marking of *pia.* (piano) below the staff.

Ninth musical staff, continuing the melodic and harmonic development.

Tenth musical staff, featuring dynamic markings of *pia.* (piano) and *For.* (forte) below the staff.

Eleventh musical staff, featuring a dynamic marking of *pia.* (piano) below the staff.

Twelfth musical staff, concluding the piece with a dynamic marking of *For.* (forte) below the staff.

Adagio.

Anctus.

pia. *For.*

pia. *For.*

Andante.

Benedictus.

pia.

✻ X ✻
 I.
 pia.

✻ X ✻
 For.

✻ X ✻

✻ X ✻
 2
 3
 pia.

✻ X ✻
 3

✻ X ✻
 3

✻ X ✻
 I.

✻ X ✻
 3
 3
 pia.

✻ X ✻
 3

✻ X ✻
 Presto.
 2
 4
 Osanna.

✻ X ✻

Three staves of musical notation for Violino II. The first two staves contain rhythmic patterns with eighth and sixteenth notes. The third staff concludes with a double bar line and a fermata.

Adagio.

Gnus Dei.

Two staves of musical notation. The first staff is in 3/4 time and the second in 4/4 time. The music is marked *Adagio*.

pia.

Two staves of musical notation. The first staff is marked *pia.* and features a fermata over a note.

8. For.

8. For.

Two staves of musical notation. The first staff is marked "8. For." and contains a fermata.

Two staves of musical notation. The first staff concludes with a fermata.

Two staves of musical notation. The first staff concludes with a fermata.

Two staves of musical notation. The first staff concludes with a fermata.

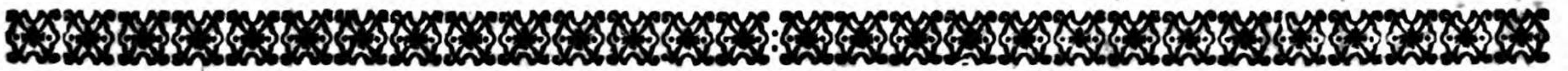
Two staves of musical notation. The first staff concludes with a fermata.

Two staves of musical notation. The first staff concludes with a fermata.

pia. | *i.* | *i.* | *i.* | *i.*

*Dona nobis
ut Kyrie
Allegro.*

Two staves of musical notation. The first staff is marked *pia.* and the second staff is marked *Dona nobis ut Kyrie Allegro.* Both staves conclude with a fermata.



IV. MISSA ex A.

In honorem S. Matris Scholasticæ.

K *Adagio.*
 Yric.

pia. *For.*

K *Allegro.*
 Yric, & Dona nobis. *pia.*

For. *pia.*

For. *pia.*

For. *pia.*

For.

pia. *For.*

pia.

For. *pp.*

For.

pia.

pia.

pia.

K 2

pia. *For.*

pia.

For.

pia.

For. *pp.*

pia.

For.

Allegro.

G *Loria.*



For.

pia.

pia.

For.

Allegro.

Redo.



Allegro.

Et Resurrexit.

Andante.
S *Anctus.*

Allegro.
 Pleni.

pia. For. pia. For.

pia.

pp. *Benedictus Tacer.*

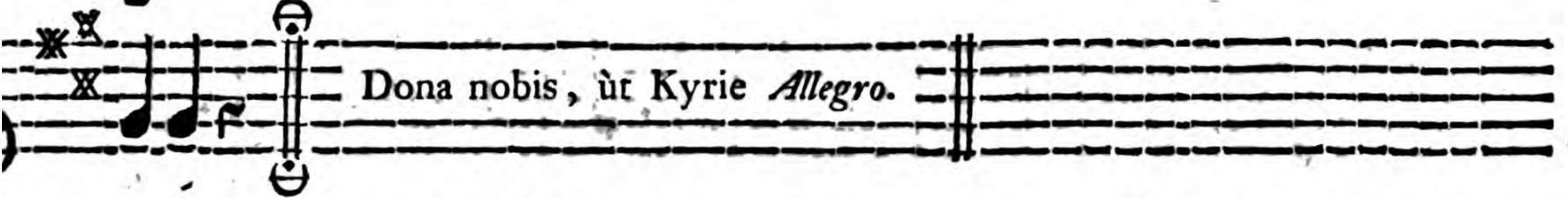
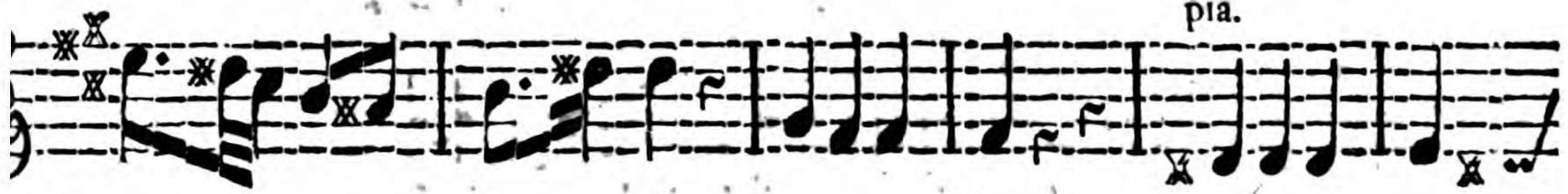
Allegro.
O *Ofanna.*

pia. For. pia.

For.

pia. pp.

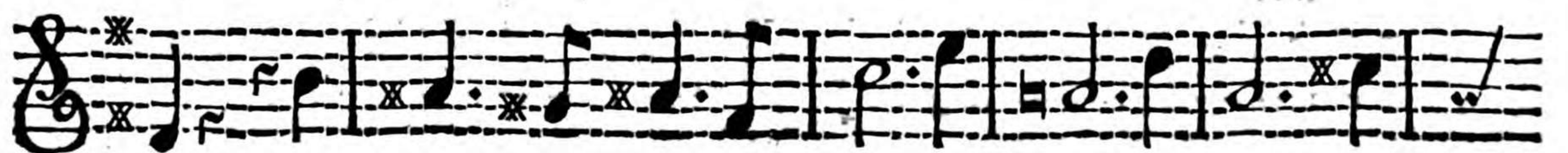
Adagio.
A *Gnus Dei.*



V. MISSA ex G.

In honorem S. Mauri.





tr. tr.

1.

Vivace.

Loria pia.

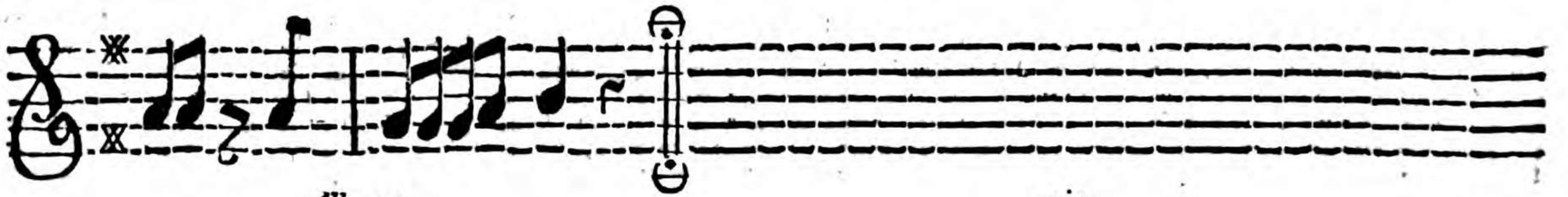
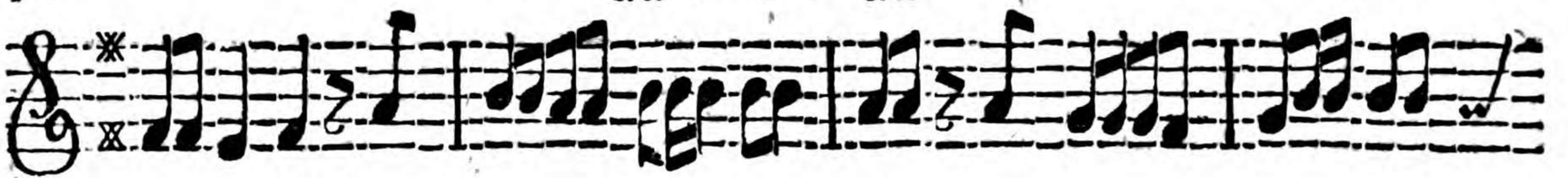
For.

tr. tr.

Adagio.

Qui tollis.





Adagio.

Et incarnatus.

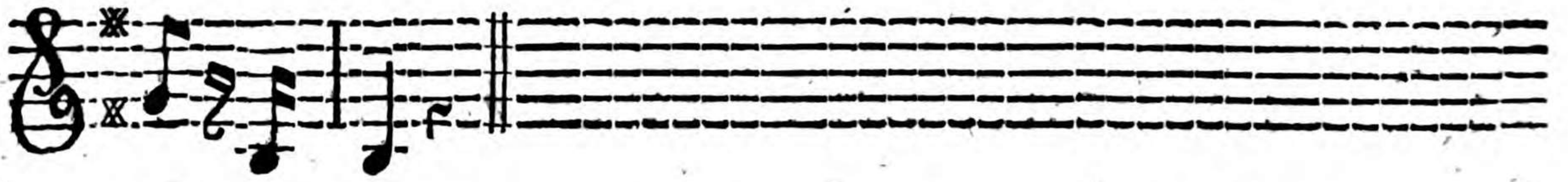
pp.

r.

For.

For. pia.

r.



pia.

For.

Adagio.

Benedictus. *pia.*

For.

pia.

For.

For.

pia.

For.

For.

First musical staff with treble clef and 3/4 time signature. It contains a melodic line with various note values and rests. A dynamic marking 'pia.' is present below the staff.

Second musical staff, continuing the melody. It includes a first ending bracket and a second ending bracket. Dynamic markings 'For.' and 'pia.' are visible.

Third musical staff, continuing the melodic development. Dynamic markings 'F.', 'pia.', and 'For.' are present.

Fourth musical staff, continuing the melody. A dynamic marking 'pia.' is present.

Fifth musical staff, starting with the tempo marking 'Presto.' and a common time signature 'C'. It features a more rhythmic and active melodic line. A section marker 'Ofanna.' is at the beginning.

Sixth musical staff, continuing the 'Presto' section with a fast, rhythmic melody.

Seventh musical staff, continuing the 'Presto' section. The melody is highly rhythmic and ends with a double bar line.

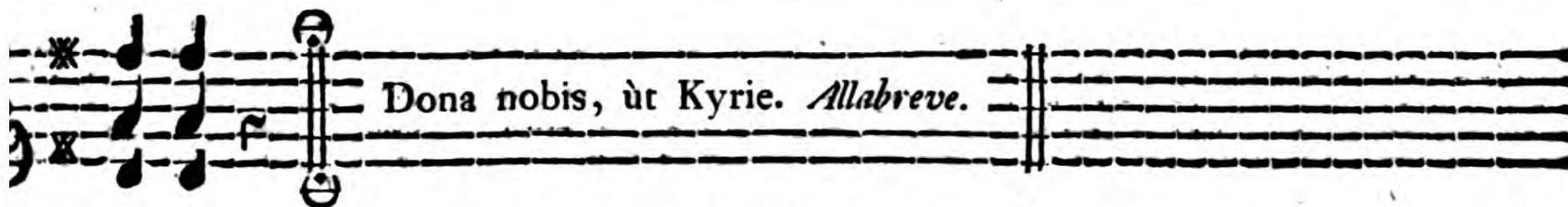
Eighth musical staff, starting with the tempo marking 'Adagio.' and a 3/4 time signature. A large initial letter 'A' is on the left. The tempo is slower and more melodic. A section marker 'Gnus Dei.' is at the beginning.

Ninth musical staff, continuing the 'Adagio' section with a slower, more melodic line.

Tenth musical staff, continuing the 'Adagio' section. It features a mix of note values and rests.

Eleventh musical staff, continuing the 'Adagio' section. It includes first and second ending brackets. A section marker 'I.' is present.

Twelfth musical staff, continuing the 'Adagio' section. It features a melodic line with various note values and rests.

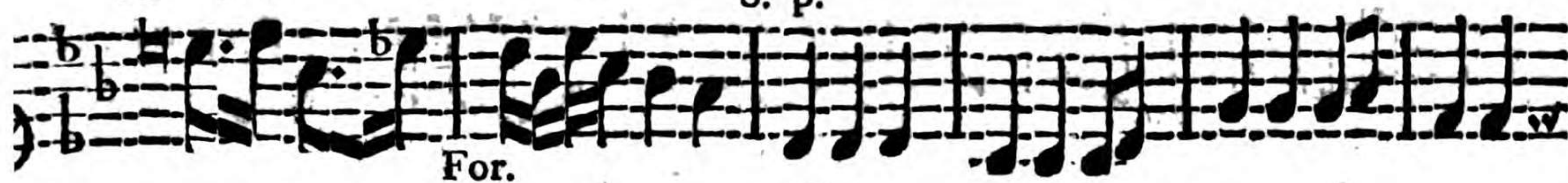


Dona nobis, ut Kyrie. *Allabreve.*

* * † (S * * ✠ * * † (S) ! (S) († * * ✠ * * S) († * * ✠

VI. MISSA ex B.

In honorem S. Placidi & Ss. Mm.





For. *pia.*

For. *pia.* For.

S.

For.

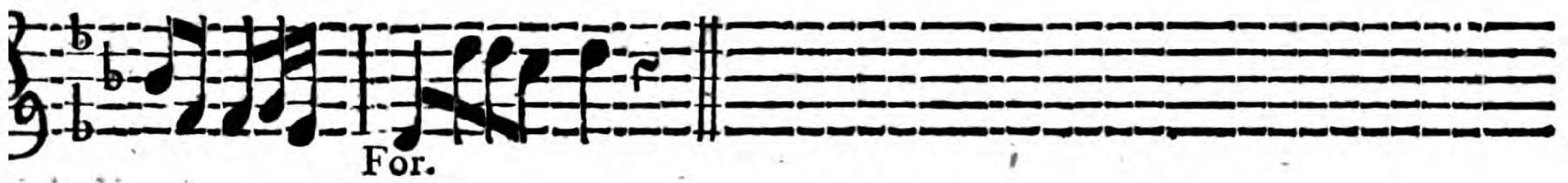
S.

For.

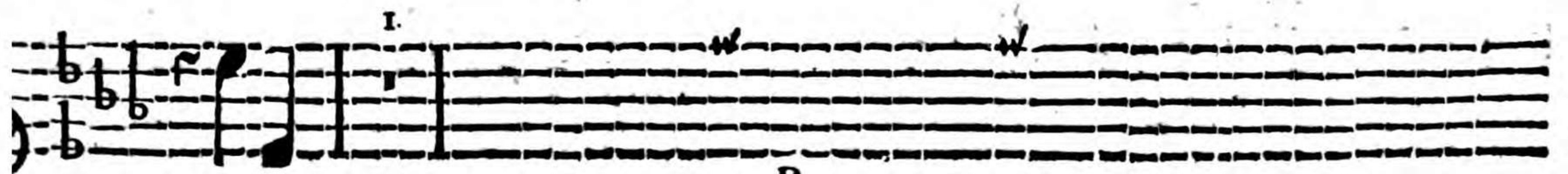
pia.

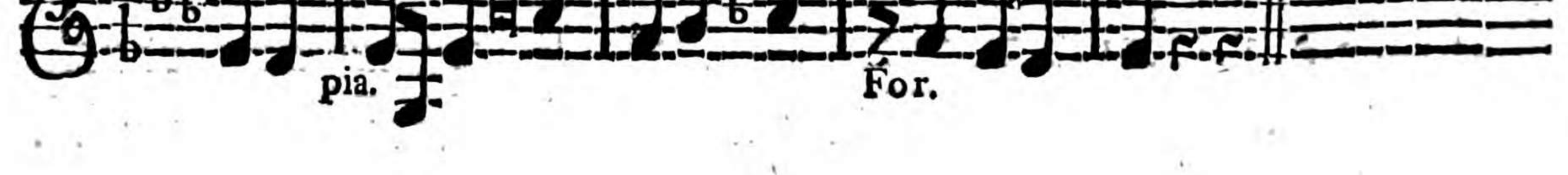
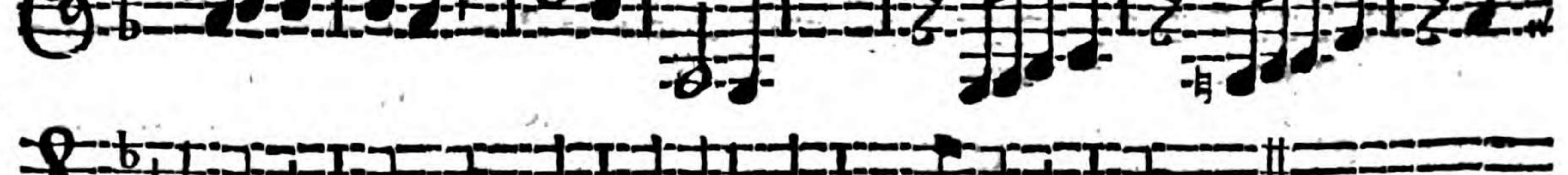
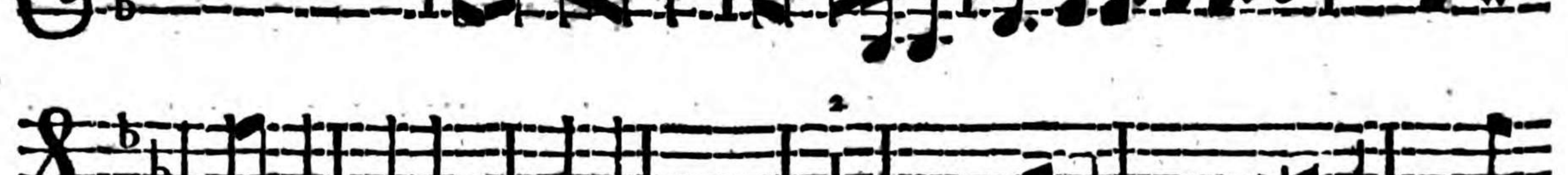
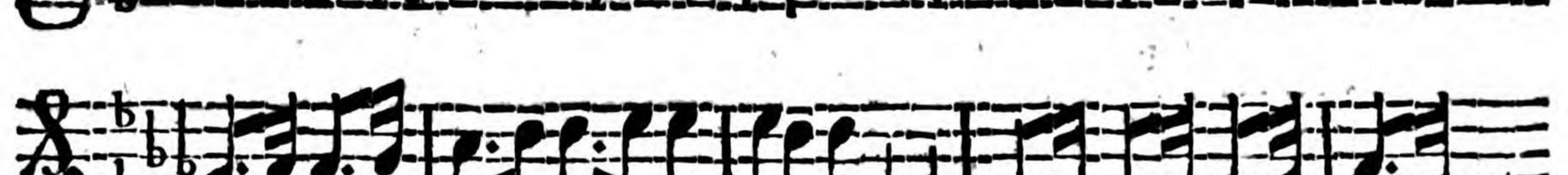
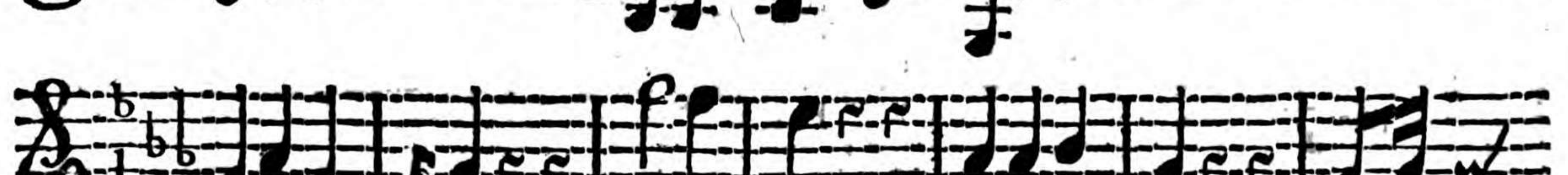
For.

Allegro.
G Loria.



Adagiosissimo.





Vivace. 2.

Cum sancto.

Andante.

Redo.

Adagiosissimo.

Adagiosissimo.

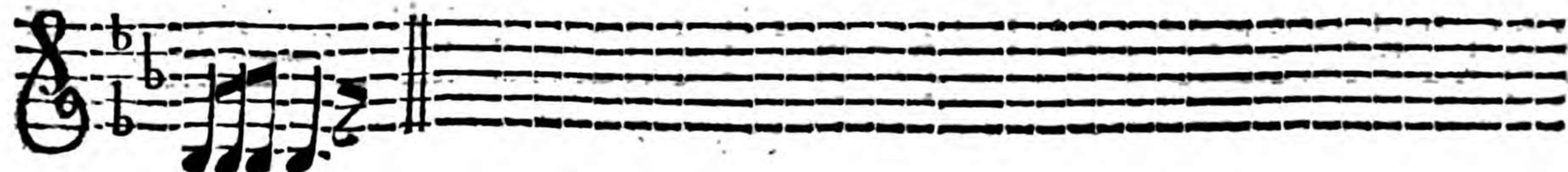
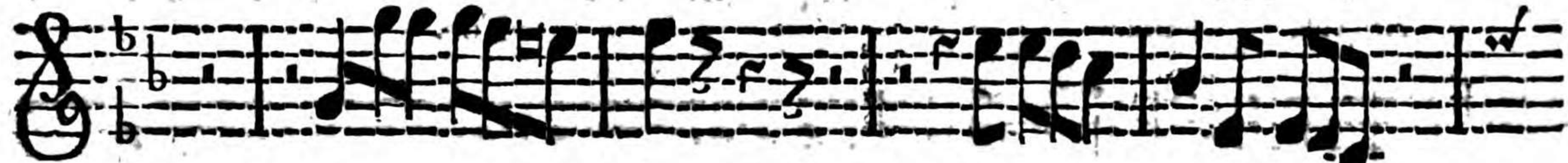
Et incarnatus.

S. p.

Allegro.
 Et Resurrexit.

Andante.
 Anctus. pia. For.

Andante. tr. pia. For.
 Pleni.



Vivace. 2.

Ofanna.

Adagio.

Gnus.

For.

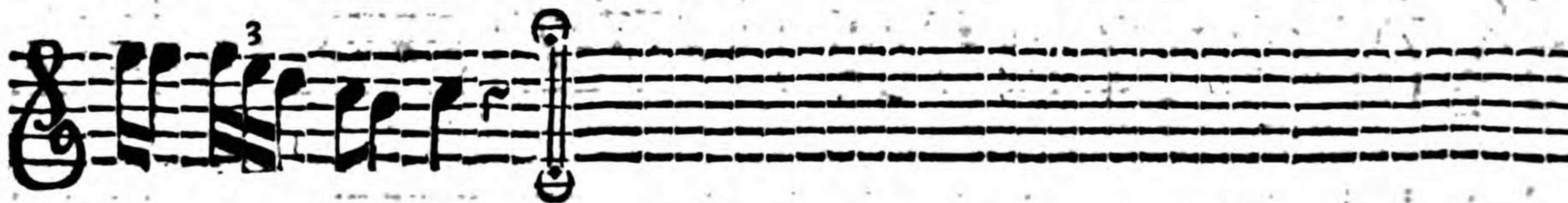
Dona nobis, ùt Kyrie. *Allegro.*



VII. MISSA ex C.
 Pro Feriis Rogationum.
 Ad Libitum.

Adagio.

Kyrie.



Offertorium *Tacet.*

Andante.

8
3
4
Anctus.

10.
For.

Adagio.

Benedictus. pia.

For.

Osanna. Tacet.

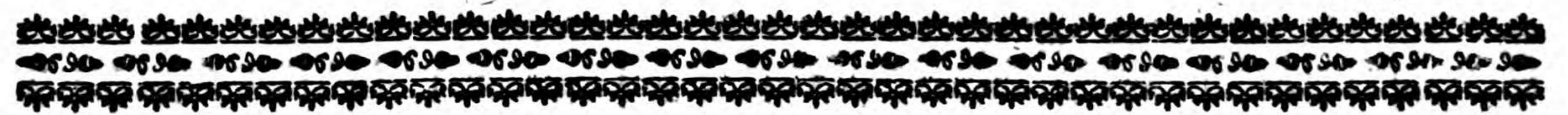


Adagio.

A *Gnus Dei.*

pia. *For.*

Dona nobis, ut Kyrie. Allegro.



VIII. MISSA ex EB.

In Solamen Omnium Fidelium Defunctorum.

R *Equiem.* *3. pia.*

F. p. *F. p.* *F. p.* *F. p.* *F. p.* *F. p.*

F. p. *F. p.* *F. p.* *F. p.* *F. p.* *F. p.*

F. p. F. p. F. p. F. p. F. p. F. p.



F. p. F. p. F. p. F. p. F. p. F. p.



F. p. F. p. 3 F. p. F. p. F. p. F. p.



F. p. F. p. F. p. F. p. F. p. F. p.



F. p. F. p. F. p. F. p. F. p.



Te Decet.



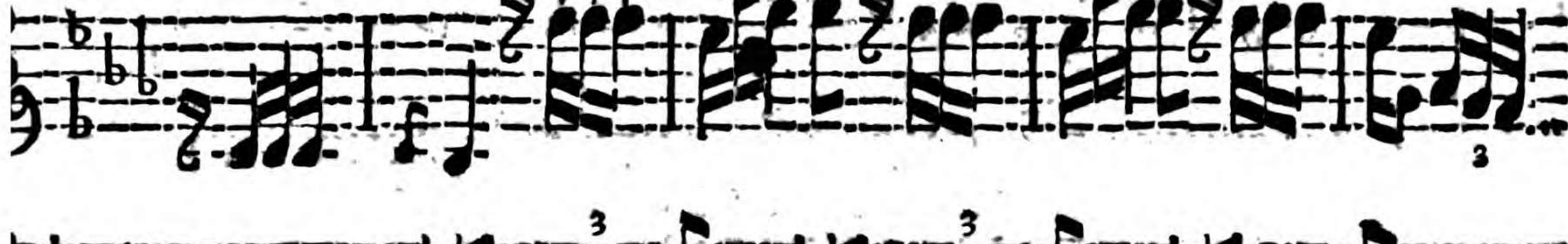
1. pia.



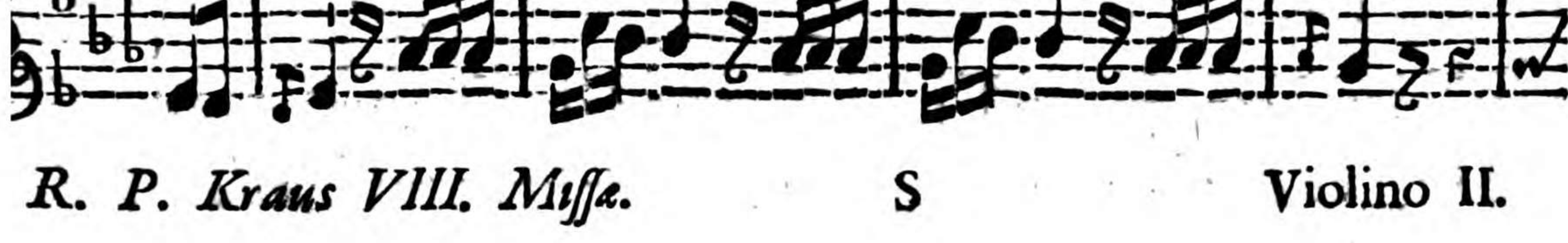
1.



3



3





For.

pia.

Requiem Da Capo.

Andante.

K

Yrie.

pia. pia. For.

pia. F. p.

F. p.

pia. For. pia.

For.

pia. F. p.

F. p.

For.

pia.

pia. F.

pia.

For.

Recit.

U dex er go cum se debit quidquid

For.

Judex.

la tet ap pa re bit nil in ultum re ma ne bit

Adagio.

Quid sum miser. p. For.

pia.

pia.

For.

pia. *For.*

pia. *For.*

pia.

pia.

3

3

For. *p.* *For.*

pia.

Finis. 9. *Da Capo.*

Offertorium.

Recit.
E sponde mi hi quan tas ha be o i, ni qui-

Responde.



ta - res & pec - ca ta scel le - ra me a & de-

r.

li eta osten de mi - hi.

r.

Aria.
Cur faciem. *pia.* For.

pia.

pia.

pia.

pia. For.

r. For. *pia.* *r.*

pia.

pia.

First musical staff with treble clef, key signature of two flats (B-flat and E-flat), and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*.

Second musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*.

Third musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*. There are 'X' marks above the notes in the second and fourth measures.

Fourth musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *pia.*

Fifth musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*. There is an 'I' above the first measure.

Sixth musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*. There is an 'I' above the first measure.

Seventh musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*.

Eighth musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *For.* and the third measure has a dynamic marking of *pia.*

Ninth musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*. There is an 'I' above the first measure.

Tenth musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*.

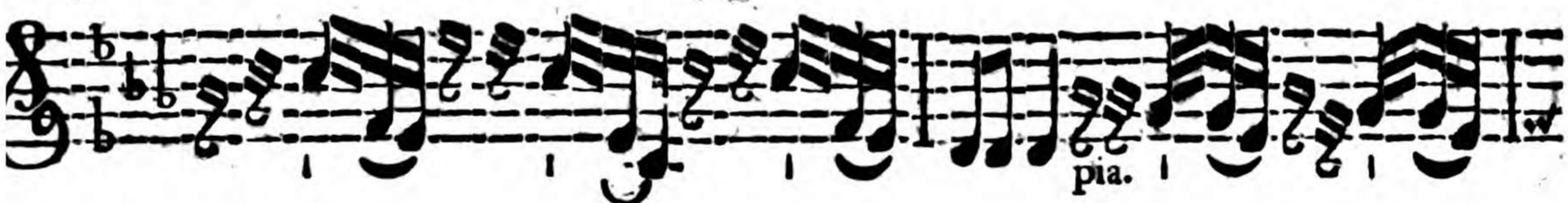
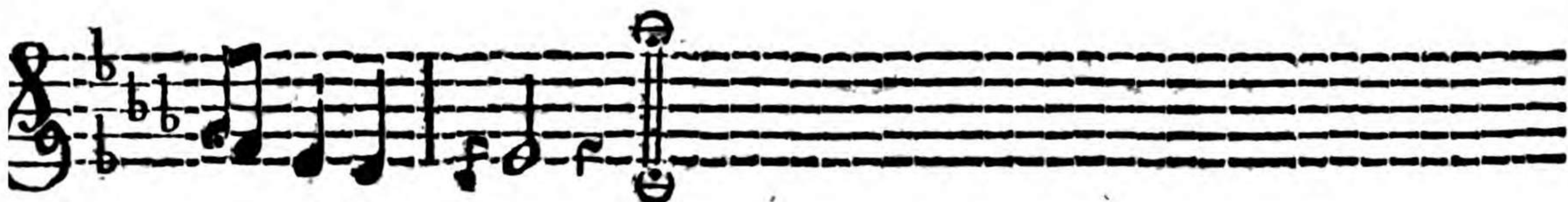
Eleventh musical staff with treble clef, key signature of two flats, and common time signature. It contains four measures of music. The first measure has a dynamic marking of *f*.

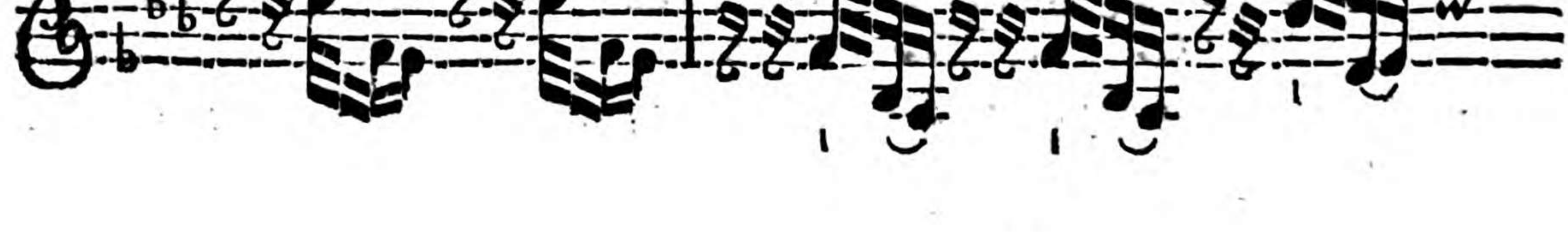
pia. *For.*

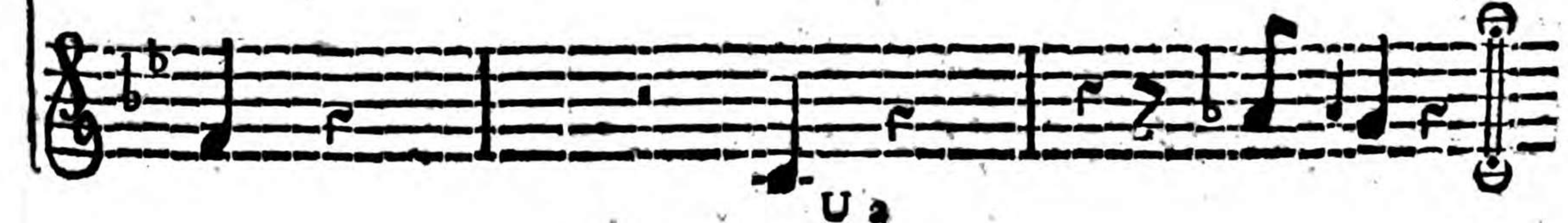
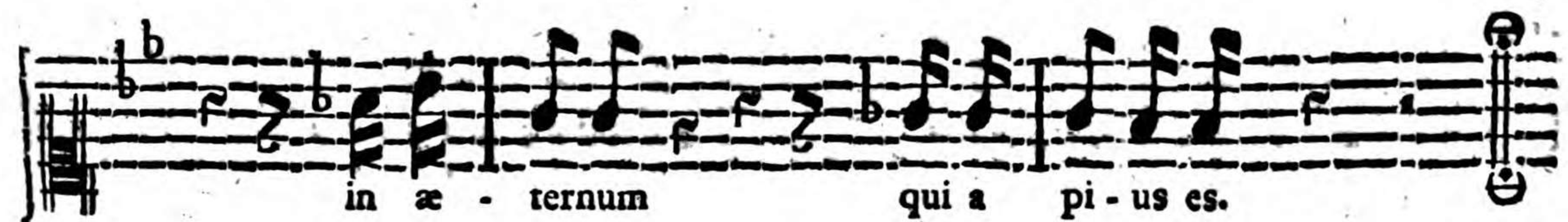
Miseremini. *pia.* *For.* *pia.*

For.

Adagio.
Anctus.







Recit.

Lux æterna lu ce at e is Domine cum Sanctis tu is

Lux.

in æ - ternum qui a pi - us es.



3. pia.

R Equiem.

U. I. O. G. D.