

Hoc Opus, Hic Labor.

MISSÆ SEX
*A IV. V. VI. Vocibus, cum Instrumentis
concertantibus, & vocibus in Ripieno, Adjunctâ una
pro Defunctis cum seq: Dies iræ.*

CONSECRATÆ
LEOPOLDO I.
IMPERATORI.

A U C T O R E

JOANNE CASPARO KERLL.
BASSO VIOLA, o FAGOTO.



MONACHIJ

SUMPTIBUS AUCTORIS.

**Typis JOANNIS JECKLINI, Typographi Electoralis,
& Bibliopolæ.**

ANNO M. DC. LXXXIX.



BASSO VIOLA, o FAGOTO.

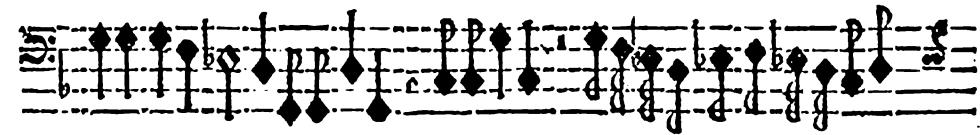
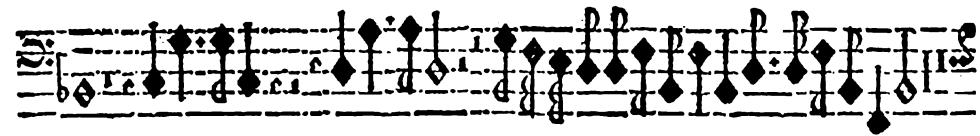
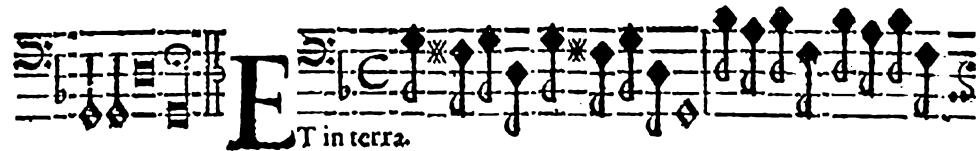
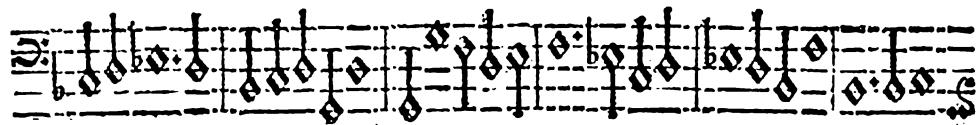
Missa patientiae & spci.

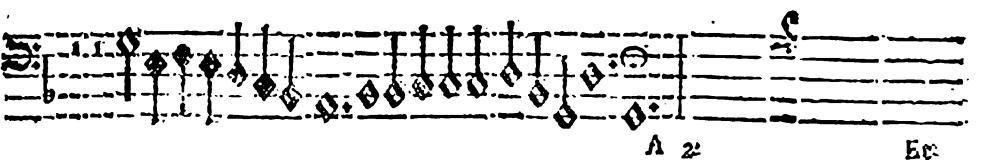
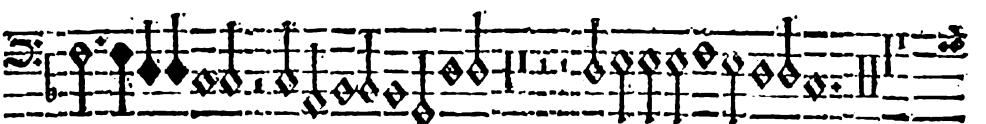
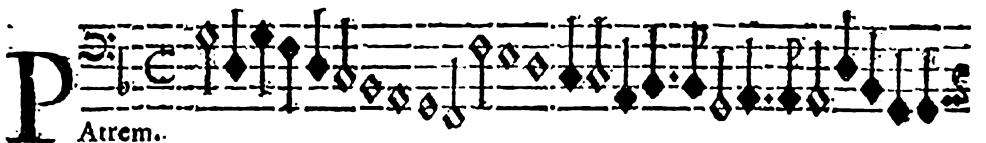
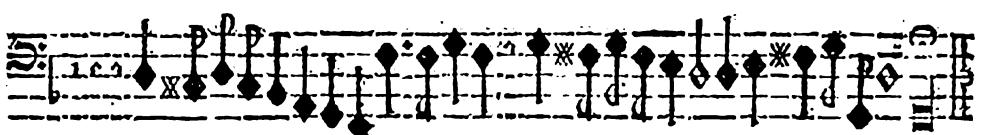
Sicut erat *
Ymphonia.

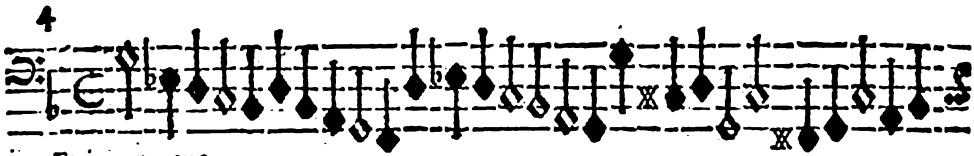
Kreie.
Hriste.

A

Kyrie.



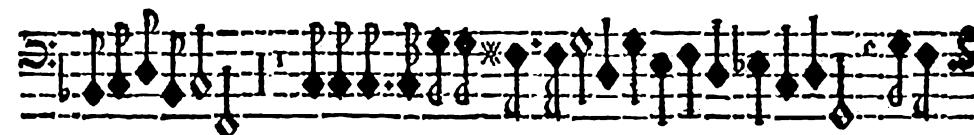
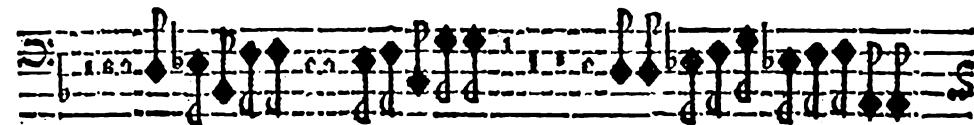


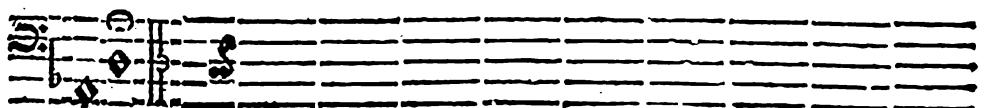
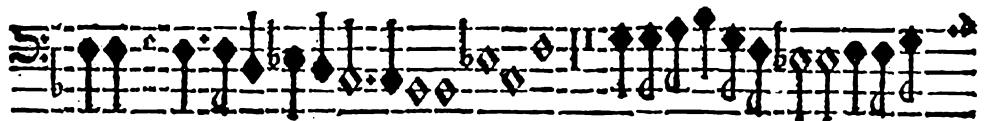
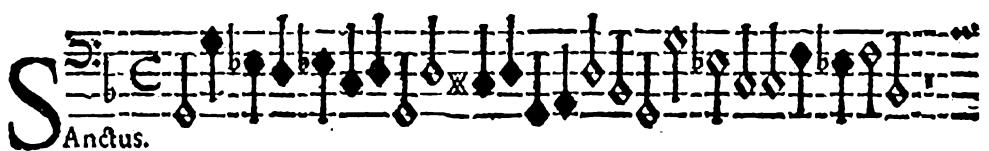
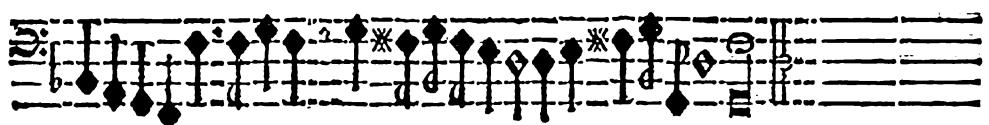
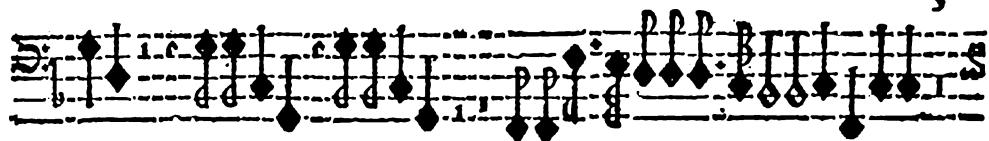


Et incarnatus.

A single-line musical staff in common time. The key signature is B-flat major (two flats). The music consists of eighth-note pairs connected by vertical stems. The lyrics 'Crucifixus.' and 'Tacer.' are written below the staff.

Et surrexit.

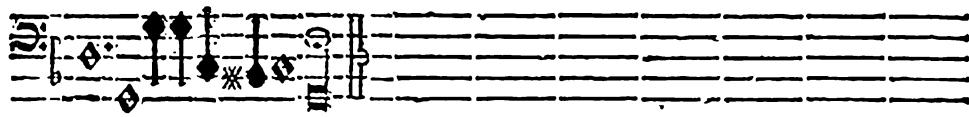
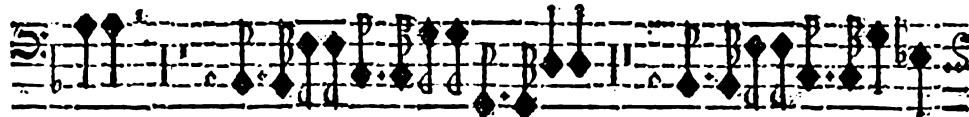
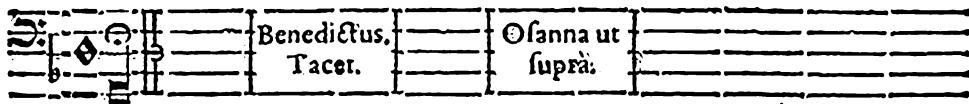
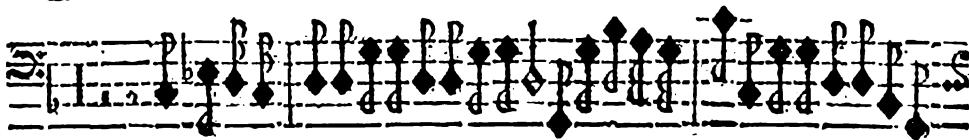




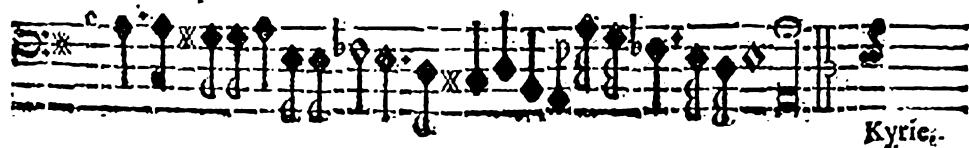
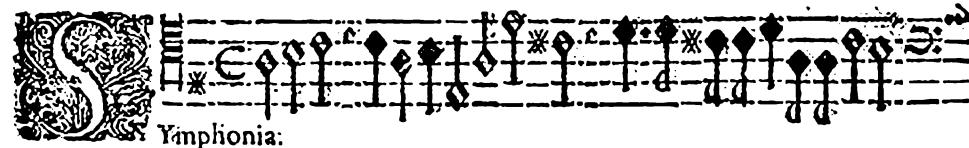
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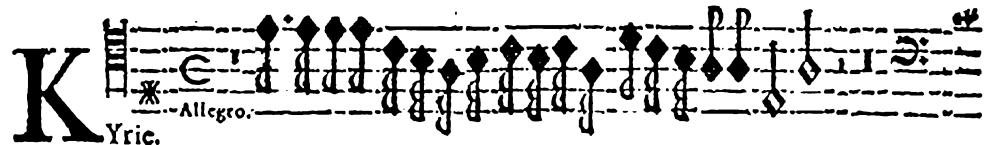
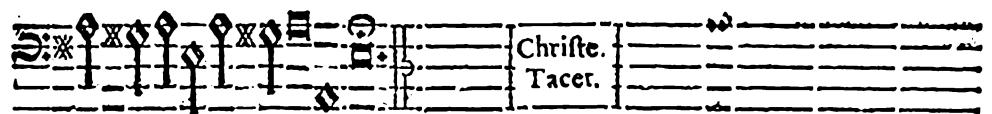
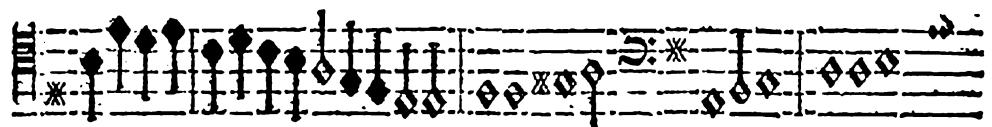
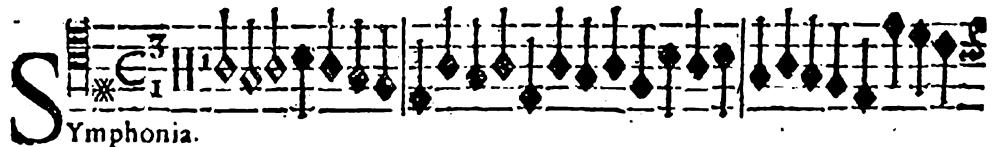


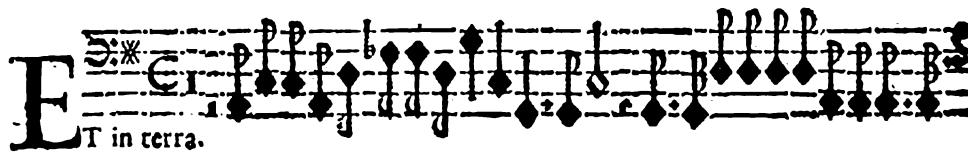
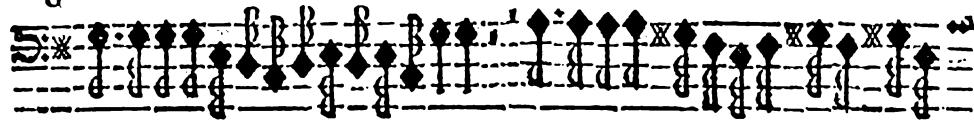
Sanna.

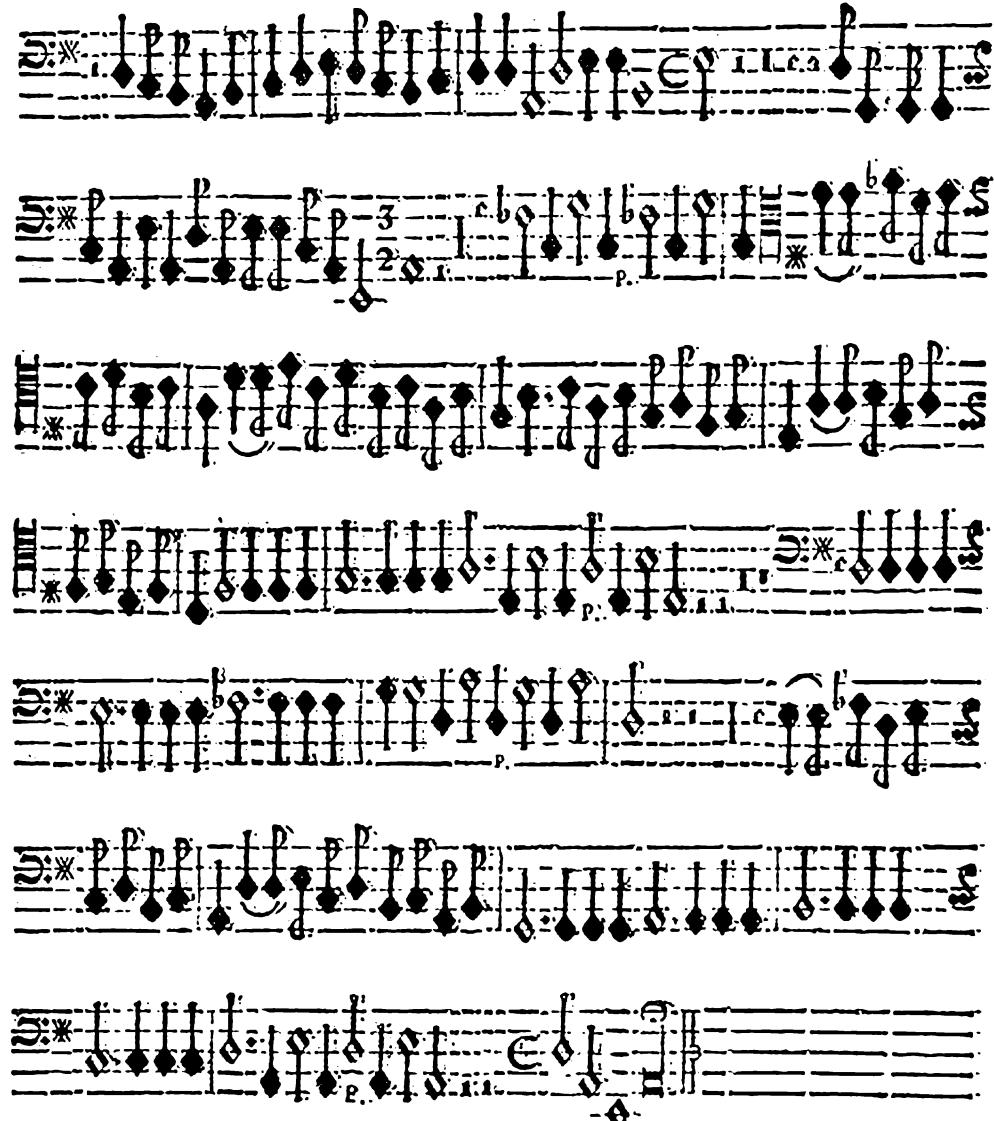


TROMBONE, o FAGO TO. Missa SS. Innocentium.







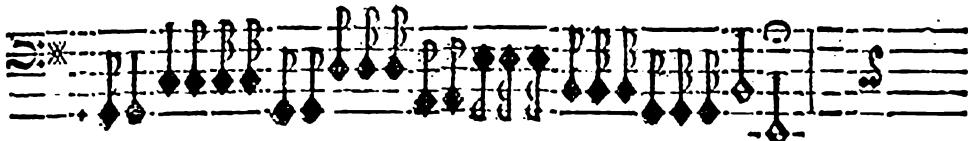
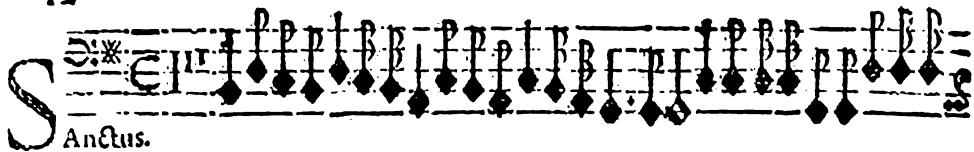


P

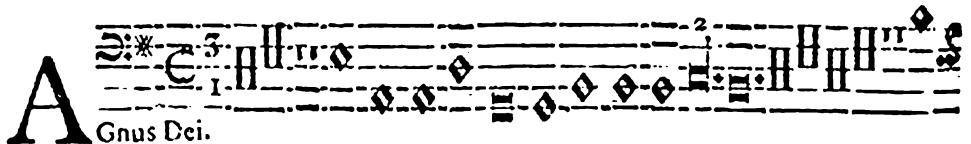
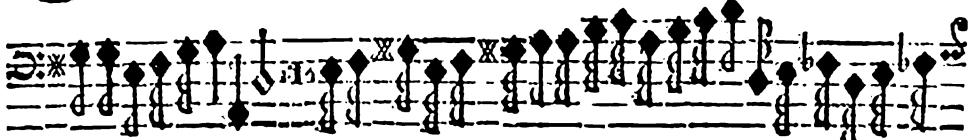
A trem.

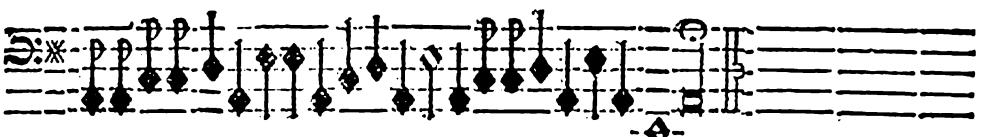
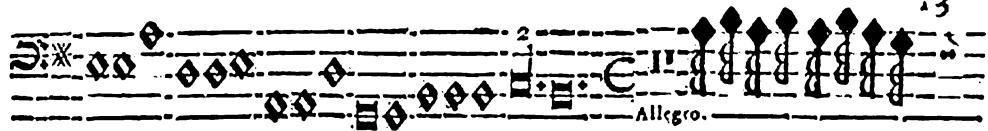
Crucif: Et resur:

A page of musical notation on five staves. The notation uses vertical stems with dots and dashes, and includes various symbols like asterisks, brackets, and a circled 'B'. The staves are separated by horizontal lines and some vertical bar lines. The first staff starts with a circled 'B'. The second staff has a circled 'B' at the beginning and ends with 'S'. The third staff has a circled 'B' at the beginning and ends with a circled 'S'. The fourth staff has a circled 'B' at the beginning and ends with 'S'. The fifth staff has a circled 'B' at the beginning and ends with 'S'.



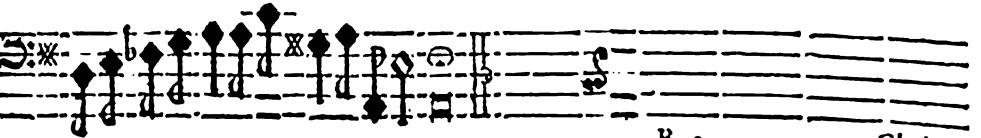
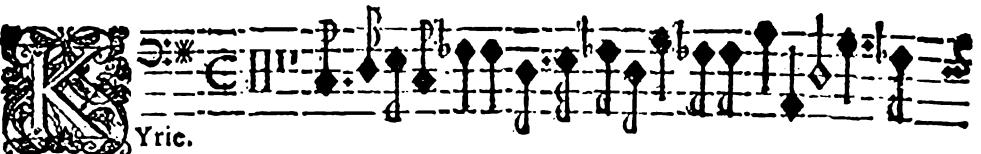
Sanna.

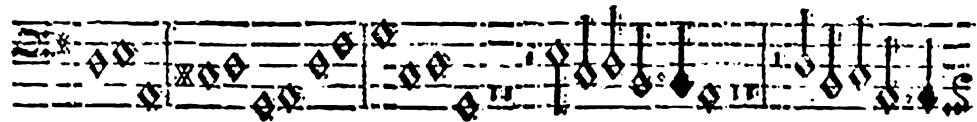
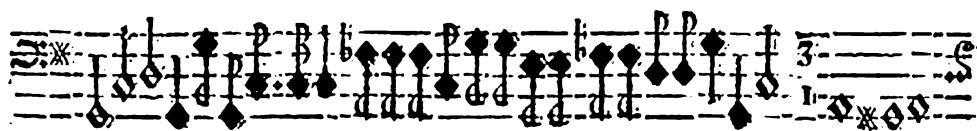
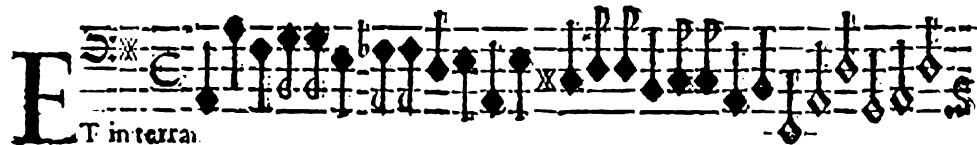
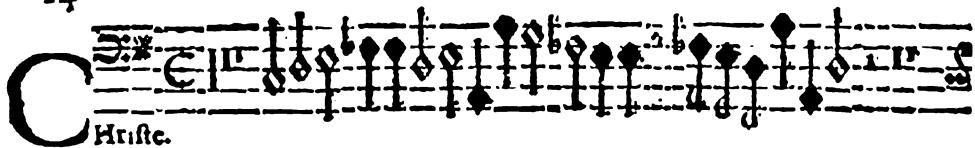




BASSO VIOLA, o FAGOTO.

Musla Corona Virginum
in trino & uno.





Gratias.



P Atrem..

Musical notation on four-line staff with black note heads, starting with a large capital P.

Et in unum.

Musical notation on four-line staff with black note heads.

Musical notation on four-line staff with black note heads.

Musical notation on four-line staff with black note heads.

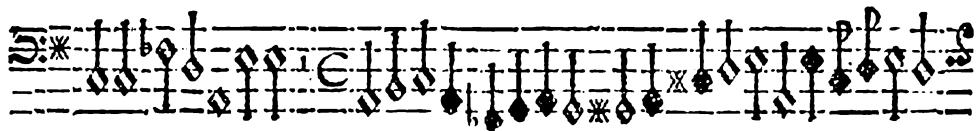
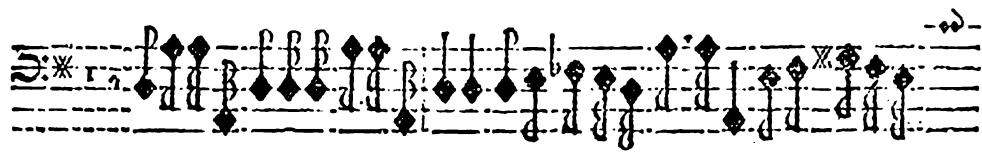
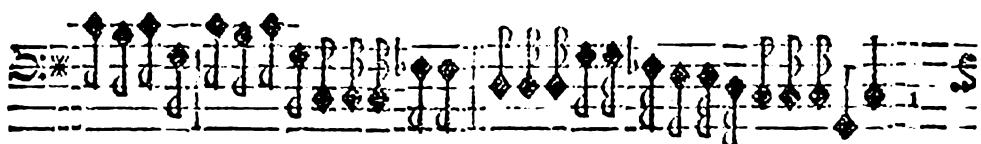
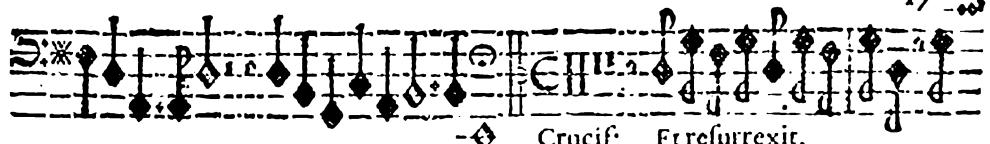
Qui propter..

Musical notation on four-line staff with black note heads.

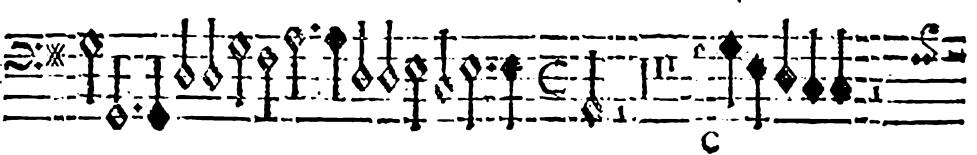
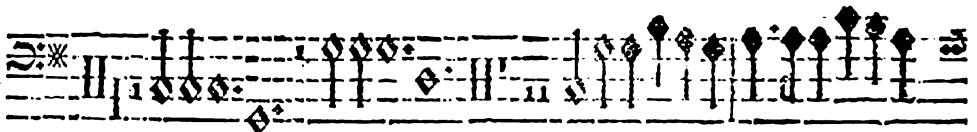
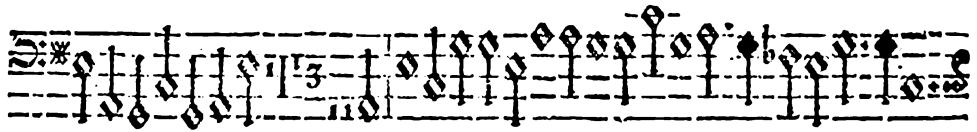
Musical notation on four-line staff with black note heads.

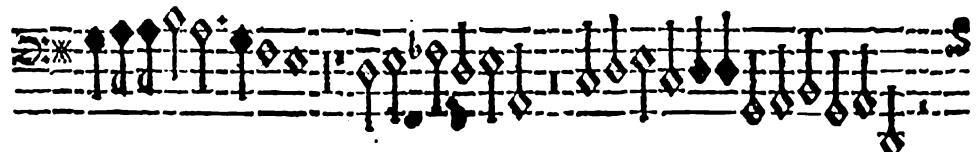
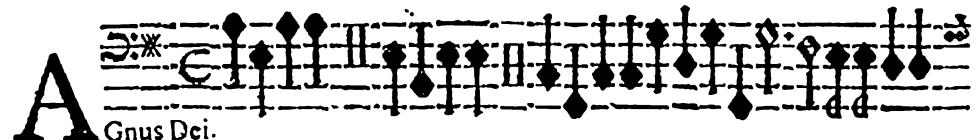
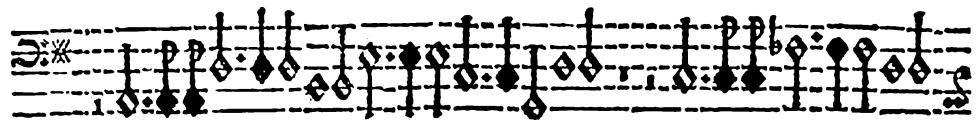
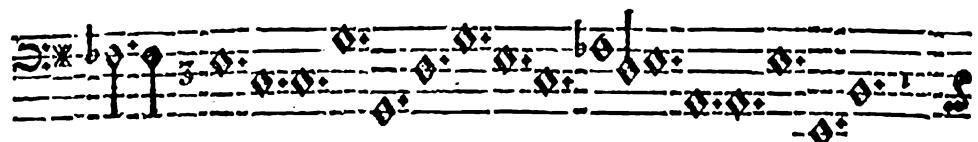
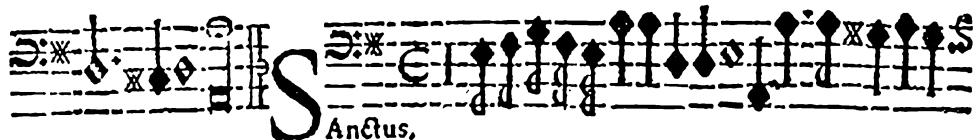
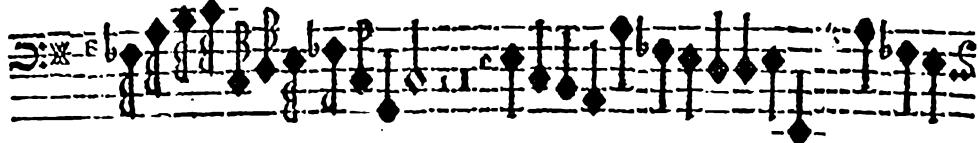
Et incarnatus.

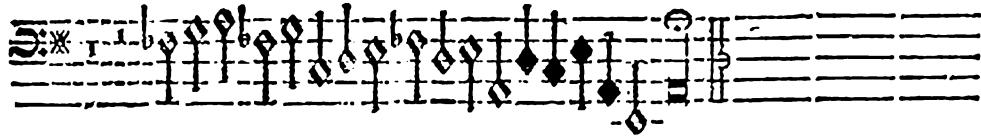
Musical notation on four-line staff with black note heads.



Et in Spiritum.







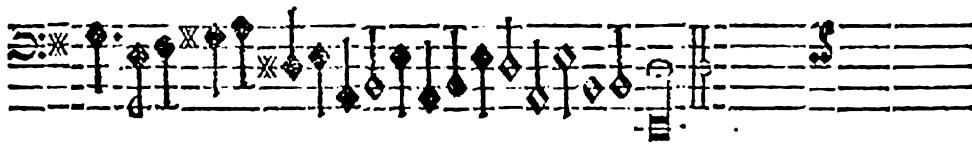
BASSO VIOLA, o FAGOTO.

Missa in fletu solatium

Obsid. n^o Viennensis.

Adagio.

Ymphonia.



Kyrie.



Christe.

Kyrie. C 2

E
 T in terra.

 Qui tollis.

A single staff of music on five-line staff paper. The notes are represented by diamond shapes with stems, some with vertical dashes and others with horizontal dashes. There are also several rests, indicated by small circles or diamonds without stems. The music begins with a whole note-like shape on the first line, followed by a series of eighth-note-like shapes on the second line, and continues with more complex patterns of eighth and sixteenth note equivalents.

Arcin.

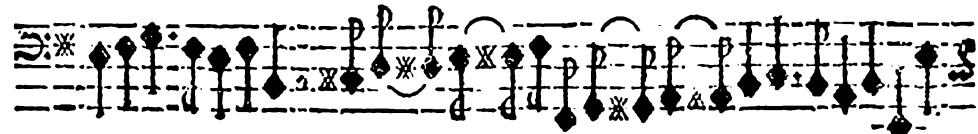
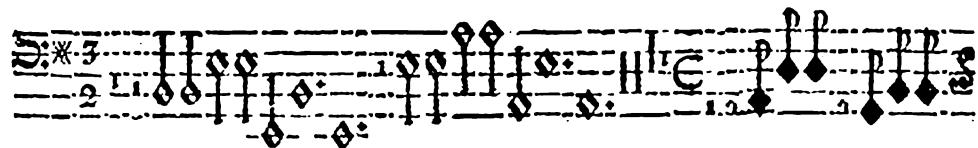
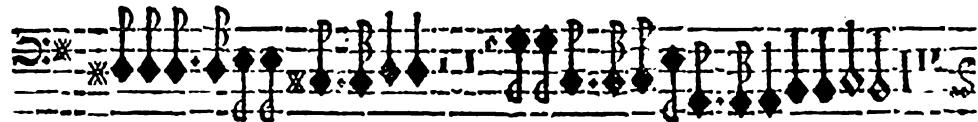
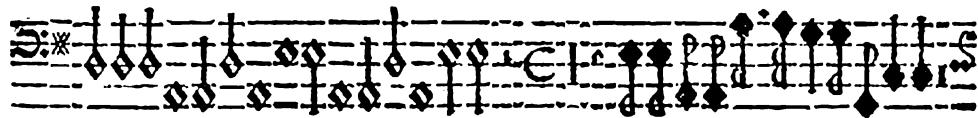
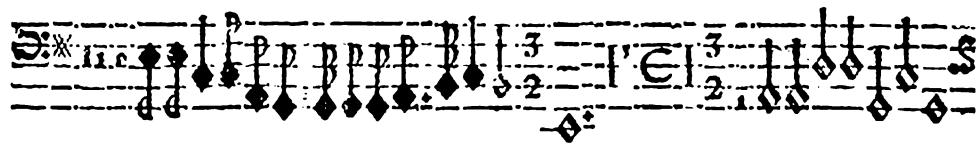
A single line of musical notation from a medieval manuscript. It consists of a series of square neumes arranged on four horizontal red staves. The notation is written in black ink on aged, yellowed paper.

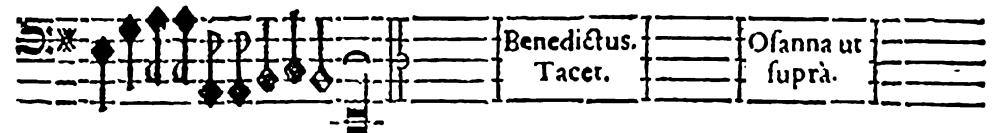
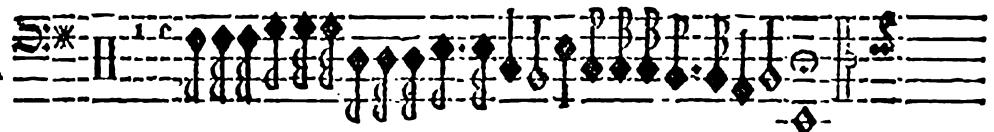
A page from a medieval manuscript featuring musical notation on four-line red staves. The notation is in black ink, using dots for note heads and vertical strokes for stems. Some notes have small crosses or dots above them. The music consists of two measures of sixteenth-note patterns followed by a measure of eighth notes.

A musical score page featuring a single staff. The staff consists of five horizontal lines. Various note heads, including circles, diamonds, and squares, are placed on or between the lines, connected by stems. Some stems have small vertical dashes near the note heads. The notes are distributed across the staff, with some appearing on individual lines and others in pairs or groups.



Et surrexit,



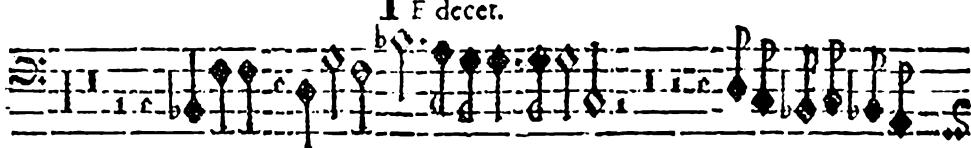
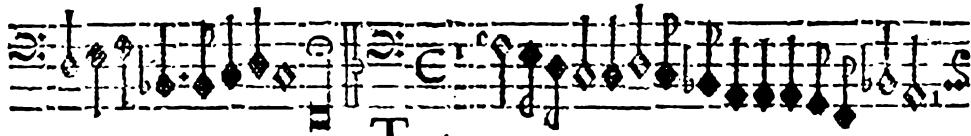
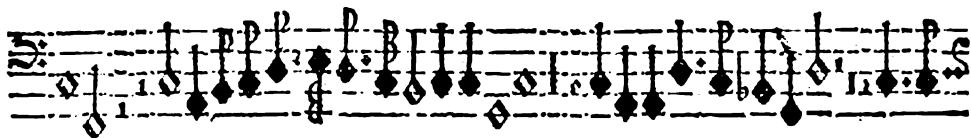
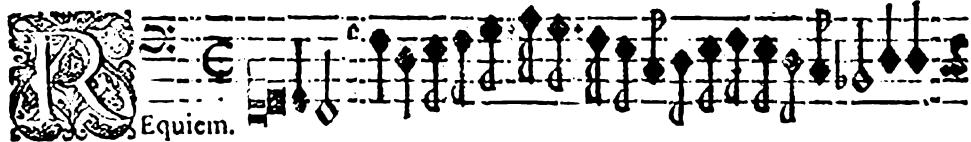




Piano.

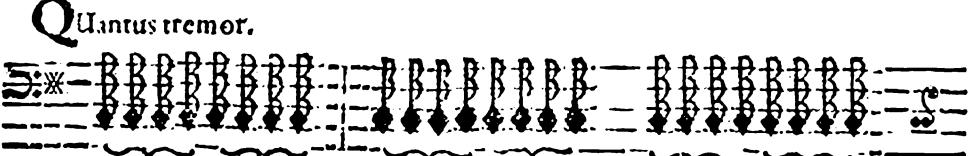
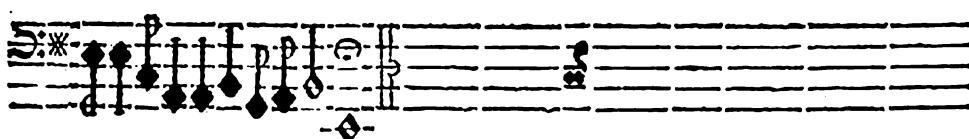
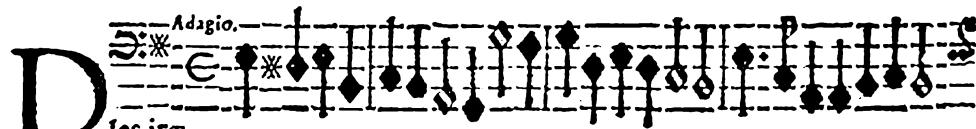
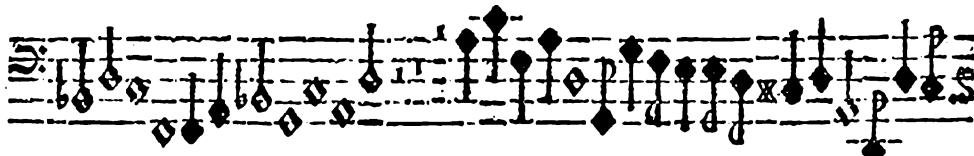
BASSO VIOLA, o FAGOTO.

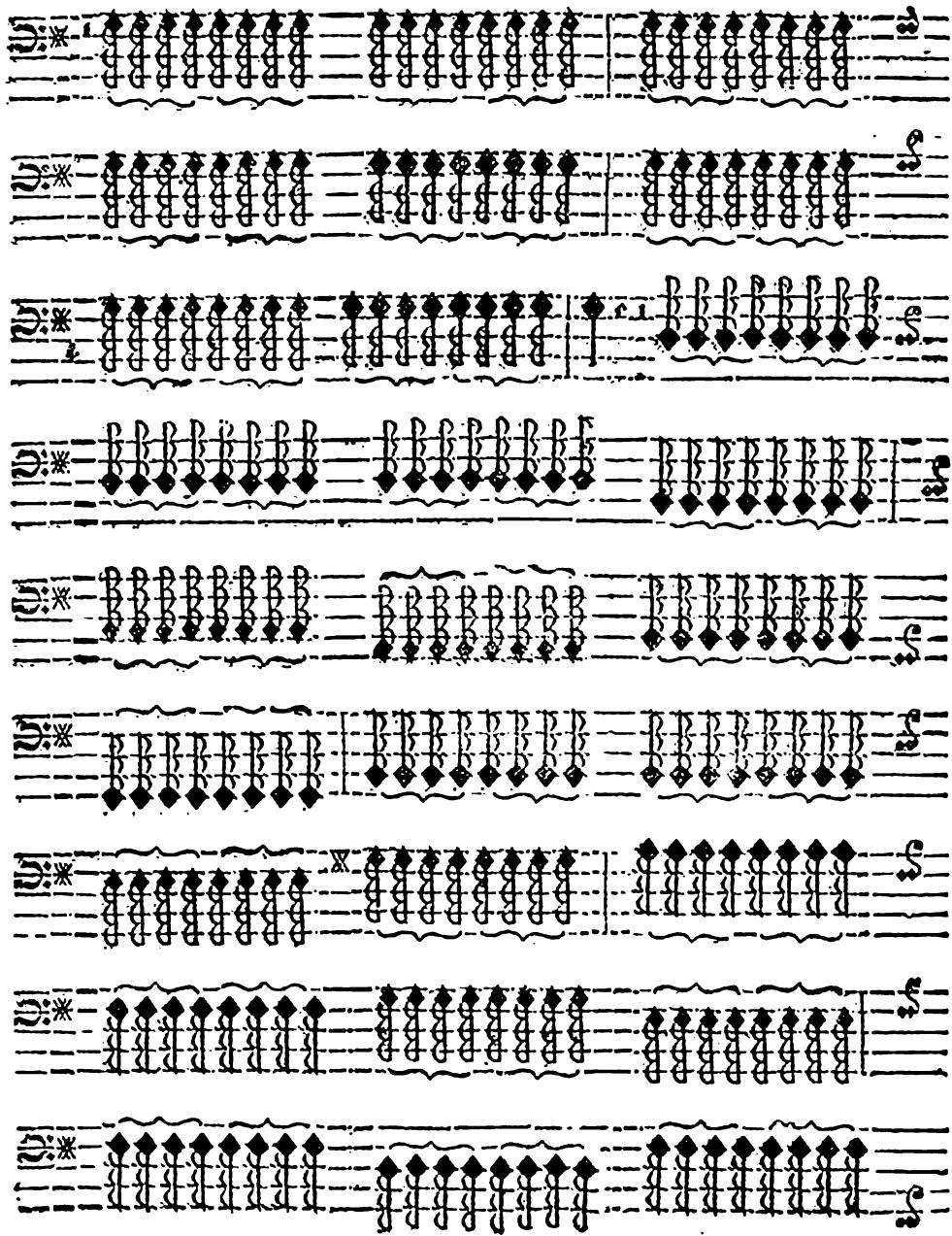
Missa pro Defunctis.

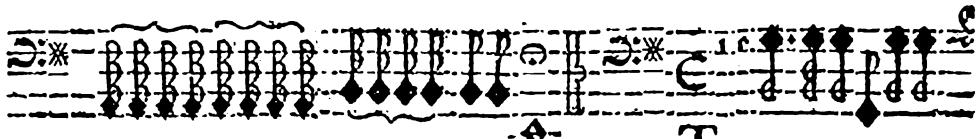


Ky-

K
Yrie.







T Uba mirum.



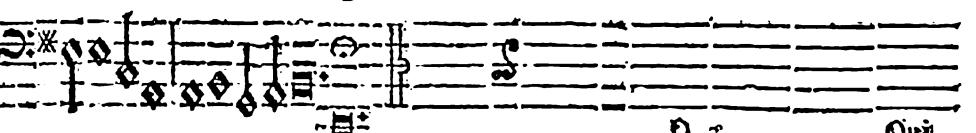
Mors stepebit.



Liber scriptus.



Adagio.
Judex ergo.

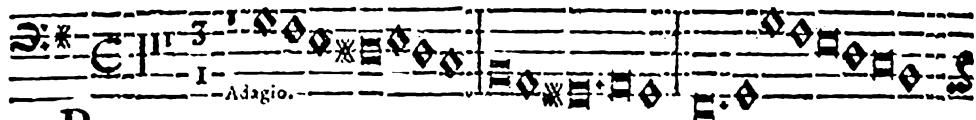


D 2

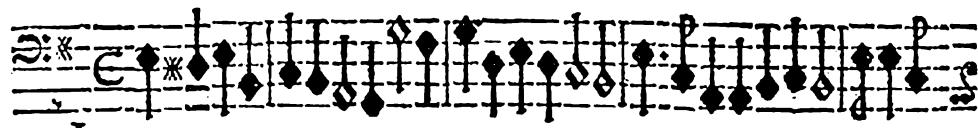
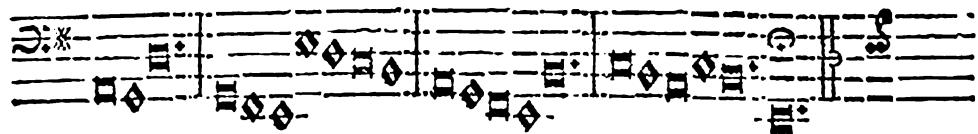
Qui



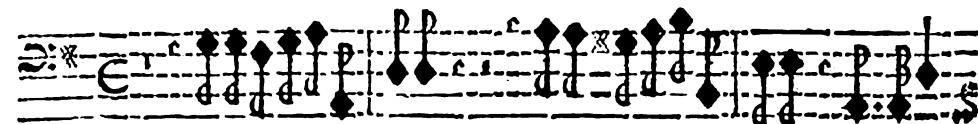
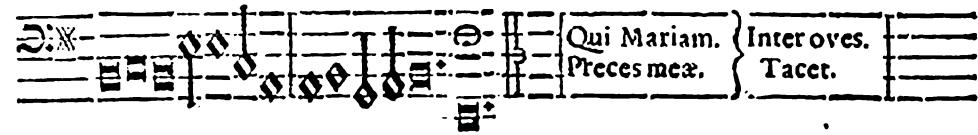
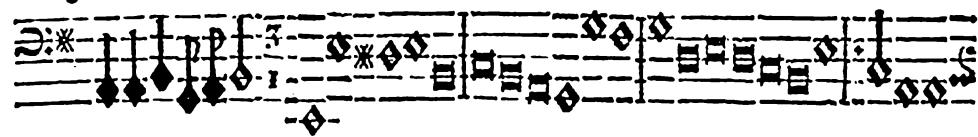
Quid sum. Rex tremendæ.



Recordare. Quærens me,



Juste Judex.



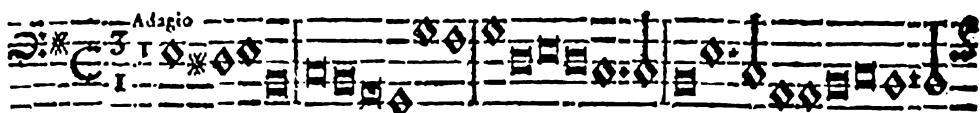
Confutatis.



O R u supplex.



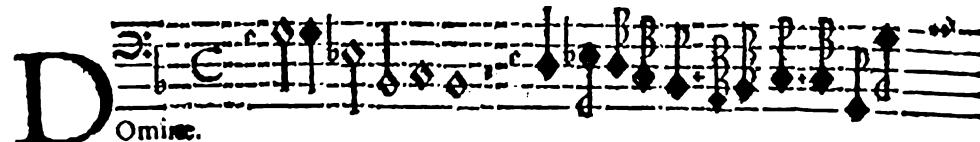
Adagio.
L Acrimosa dies.



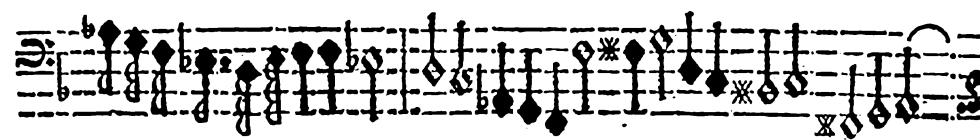
H uic ergo.



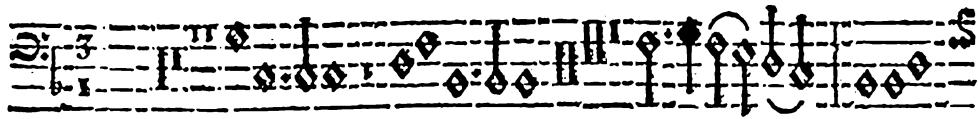
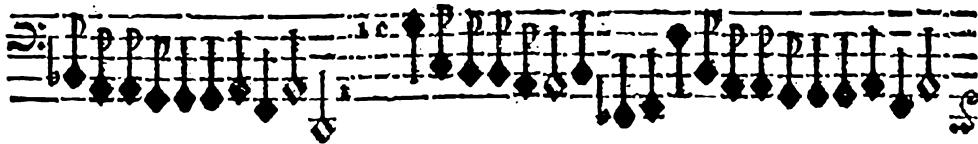
Amen.



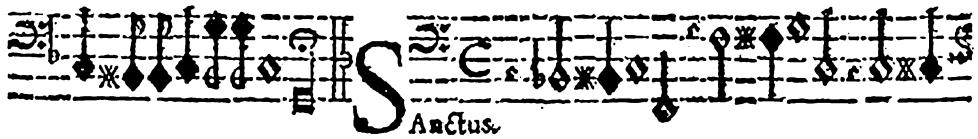
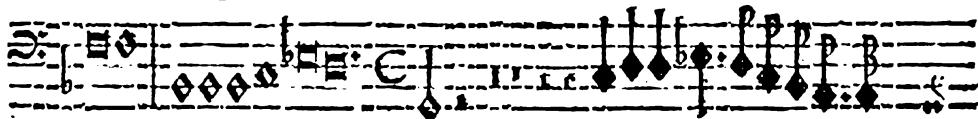
Omine.

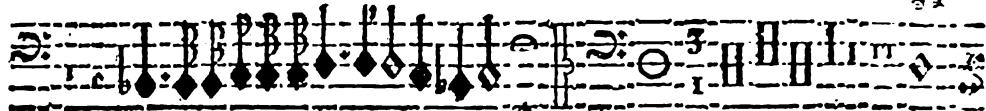


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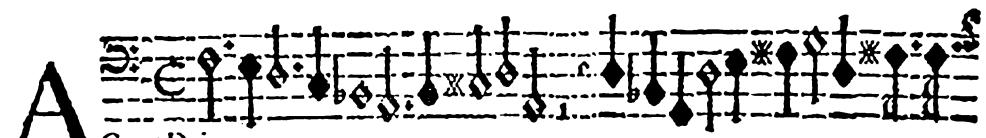
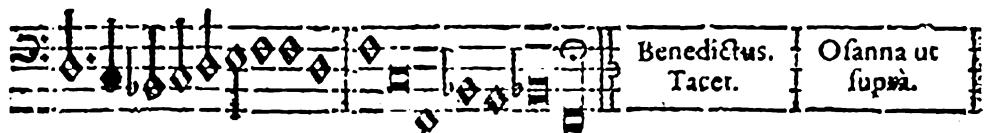


H. Sed signifer.

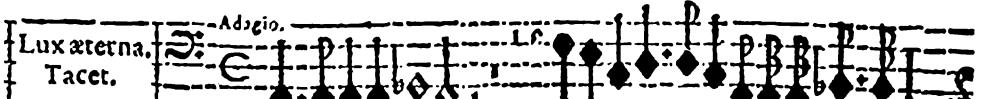
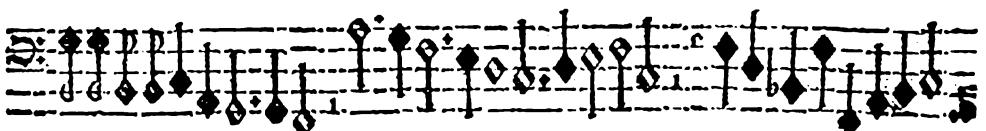




O Sanna.



Agnus Dei.



Adagio.

Tacet.

R E quiem.



Cum Sanctis.



I N D E X.

Missa Patientiæ, & speci. à 4 Voc: C. A. T. B. & 6 Instr: concertantibus. Fol: 1

Missa SS. Innocentium. à 4 Cant: Alto, & 2 Violin: cum Trombone, vel à 2 Cant: 2 Ten: & Baso cum 2 Violin: & Fagoto concertantibus. 6

Missa Corona Virginum. à 5 Voc: CC. A. T. B. & 5 Instr: concertantibus. 13

Missa in Fletu solatium. à 5 Voc: C. A. TT. B. & 6 Instr: concertantibus. NB: Non illa, falsò quondam meo sub nomine, & isto Titulo divulgata. 19

Missa pro Defunctis. à 5 Voc: C. A. TT. B. cum seq: Dies iræ. à 4 Voc: & 4 Instr: utrobique concertantibus. 24

Omnia ad maiorem Dei gloriam.

