



PSALTES VESPERTINVS DEO LÆTAS
DE CANTANS LAVDES

SEU

II. VESPERÆ DE DOMINICA

CUM PSALMIS

DE B. VIRGINE, SS. APOSTOLIS

ET

RESIDUIS PER ANNUM

QUIBUS ACCEDUNT

IV. ANTIPHONÆ MARIANÆ

A

IV. Vocibus obligatis, II. Violinis necessariis,
II. Clarin. vel Corn. & Tympano ad libitum.

Ac duplici Basso Generali.

Juxta modernum Stylum elaboratæ.

A

R. F. MARIANO KÖNIGSPERGER

O. S. B. in Exempto Monasterio Priflingensi Professo.



OPUS XXIV.



AUGUSTÆ VINDELICORUM,

Typis & Sumptibus, JOANNIS JACOBI LOTTERI,

1767.

Index Operis.

Vesperæ per Annum.

Domine ad adjuvandum. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex D. ad libitum.

I. Dixit Dominus. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex D. ad libit.

II. Dixit Dominus. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

Confitebor. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. ex C. ad libitum.

Beatus vir. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. ex D. ad libitum.

Laudate pueri. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

Laudate Dominum. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

De Beata.

Lætatus sum. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. ex C. ad libitum.

Nisi Dominus. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. ex C. ad libitum.

Lauda Jerusalem. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Corn. ex F. ad libitum.

De Apostolis.

Credidi. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

In convertendo. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

Domine probasti me. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. ex B. ad libitum.

Psalmi residui.

Beati omnes. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

De profundis. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

Memento. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

Confitebor. Quoniam &c. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

In exitu Israel. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

I. Magnificat. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex D. ad libit.

II. Magnificat. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

Vesperæ Brevissimæ de Dominica.

Domine ad adjuvandum. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libitum.

Dixit Dominus. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

Confitebor. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

Beatus vir. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess.

Lauda pueri. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. ex C. ad libitum.

Laudate Dominum. à 4. Voc. ord. & dupl. Basso gener. necess.

I. Magnificat. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

II. Magnificat. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

III. Magnificat. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Corn. ex F. ad libitum.

Psalmi Pastoritii.

Domine ad adjuv. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

I. Dixit Dominus. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

II. Dixit Dominus. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

I. Magnificat. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

II. Magnificat. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

IV. Antiphonæ Marianæ.

I. Alma. à Canto & Alto, 2. Viol. & dupl. Basso gener. necess.

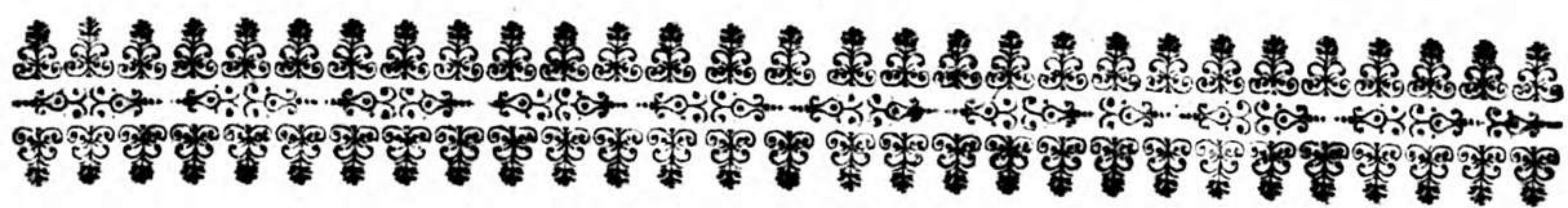
II. Ave Regina. à Canto & Alto, 2. Viol. & dupl. Basso gener. necess.

III. Regina cæli. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

IV. Salve Regina. à 4. Voc. ord. 2. Viol. & dupl. Basso gener. necess. 2. Clar. vel Corn. & Tymp. ex C. ad libit.

Ut in omnibus glorificetur Deus.





VIOLINO I

Vesperæ per Annum.

Psalmi de Dominica.

Adagio.

Allegro.

D

omine.

Adagio.

Alleluja.
Laus tibi &c.

Vivace. T.

I. D

ixit Dominus.



Andante.

Dominus à dextris.

p.

fr. p. fr. p. fr.

p.

fr.

3

p.

p.

fr.

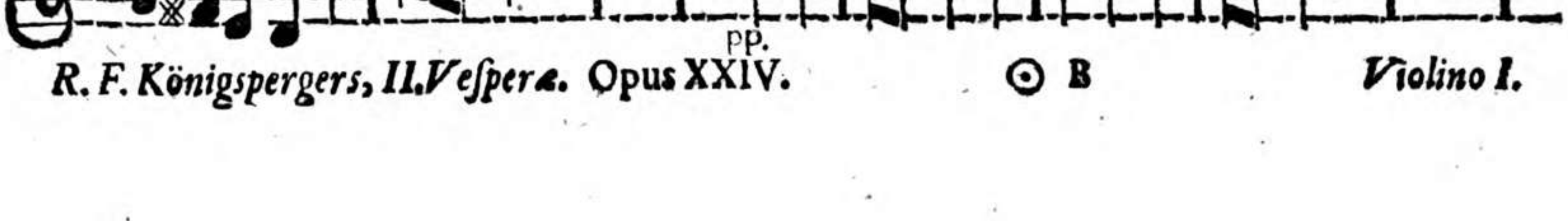
fr.

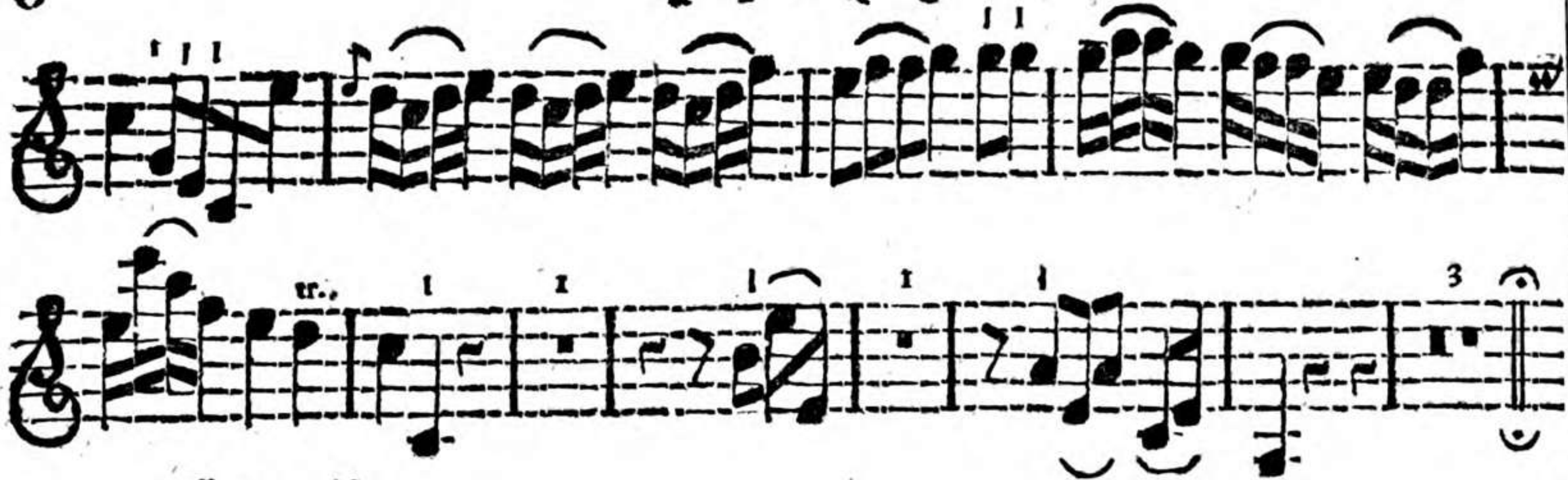
V. S.

Adagio. Allegro.*Moderato. T.*



Andante. S.



*Allegro. T.**Sicut erat.**Andante. S.**onfitebor.**pp.*

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures with one sharp (F#), and various musical symbols such as asterisks (*), circles (o), and parentheses () at the top. The music features complex rhythmic patterns, including triplets (marked with '3') and trills (marked with 'tr.'). Dynamic markings include 'fr.' (forte), 'pp.' (pianissimo), and 'T.' (tutti). The score concludes with a double bar line and a final asterisk.



This page of musical notation consists of ten staves of music, likely for a piano. The notation is written in a single system, with each staff containing a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and is written in a style typical of 19th-century piano literature. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings (pp, fr, p, tr, S, T). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and is written in a style typical of 19th-century piano literature.

Decorative symbols: *) o (*

fr.

Moderato. S.

B *catus vir.*

T. p. v. s.

This page contains ten staves of musical notation, likely for a piano solo. The music is written in G major, indicated by one sharp (F#) on the treble clef. The notation includes various musical symbols such as treble clefs, key signatures, and dynamic markings like *p*, *fr.*, and *tr.*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some specific markings like *S.* and *T.* above certain notes. The page is numbered 10 in the top left corner, and there is a decorative header **) o (** at the top center.

Handwritten musical score for 'L'Espresso' by Franz Liszt. The score consists of ten staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include 'pp.' (pianissimo) on the first staff, 'T.' (trill) on the second staff, 'fr.' (fornication) on the second staff, 'pp.' on the third staff, 'p.' (piano) on the fourth staff, 'tr.' (trill) on the fifth staff, and 'T.' on the fifth staff. The score is written in a fluid, handwritten style characteristic of Liszt's manuscripts.

Andante. S.

L

audate pueri.

V.S.

A handwritten musical score on ten staves, likely for a piano. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by dense, rapid passages, often using beamed sixteenth or thirty-second notes. Various musical markings are present throughout the score, including dynamic markings like *p.* (piano) and *fr.* (forte), articulation marks like *T.* (tutti) and *S.* (solo), and performance instructions like *1 131*. There are also numerous slurs, ties, and accents. The manuscript shows signs of age, with some ink bleed-through and slight fading.

Allabreve.

L

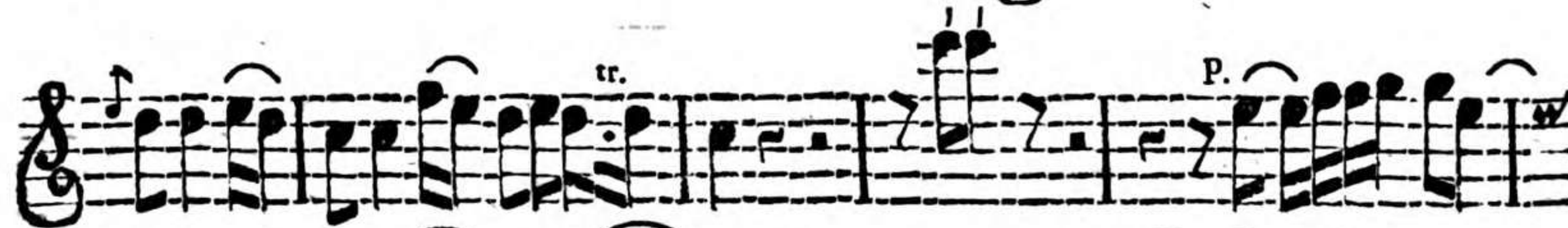
- audate Dominum.



Psalmi de Beata.

Andante. T.

- ætatus sum.



Andante. T.

Nifi Dominus

*Andante. T.*

Lauda Jerusalem.



*) o (*
 S.
 tr.
 3
 3
 3
 tr.
 3
 3
 P.
 P.
 P.
 P.
 T.
 3
 fr.
 3
 tr.
 tr.
 tr.
 tr.

Psalmi de SS. Apostolis.

Andante. T.

redidi.

Andante. S.

In convertendo.



Andante. T.

✱ Psalms residui per Annum.

Moderato. S.

Volti subito.

✱) ○ (✱

Largo. S.

D *c profundis.*

The musical score is written for Violino I and consists of 11 staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes numerous triplets, slurs, and dynamic markings such as 'p.' (piano) and 'fr.' (forte). The piece ends with a double bar line and repeat dots.

*Adagio. T.**Presto.*

Gloria.



Andante S.

Memento.

p.

fr.

p.

3





Allabreve. T.

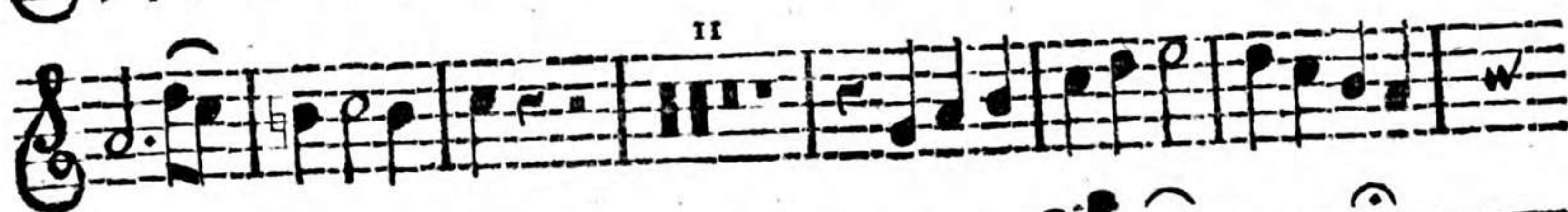
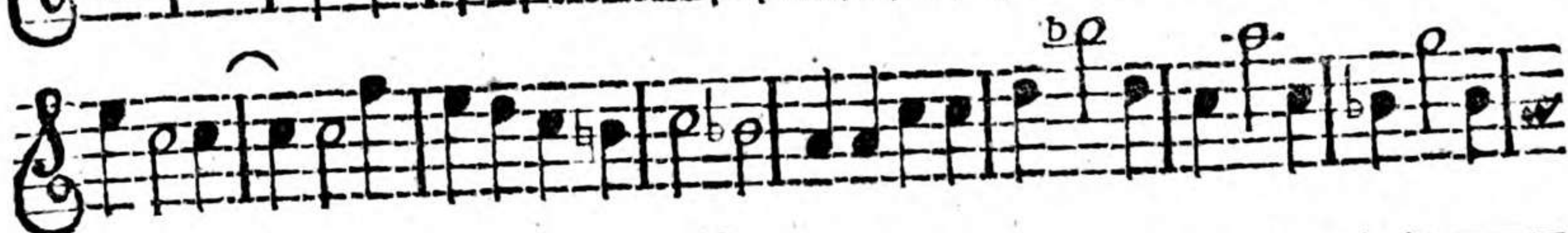
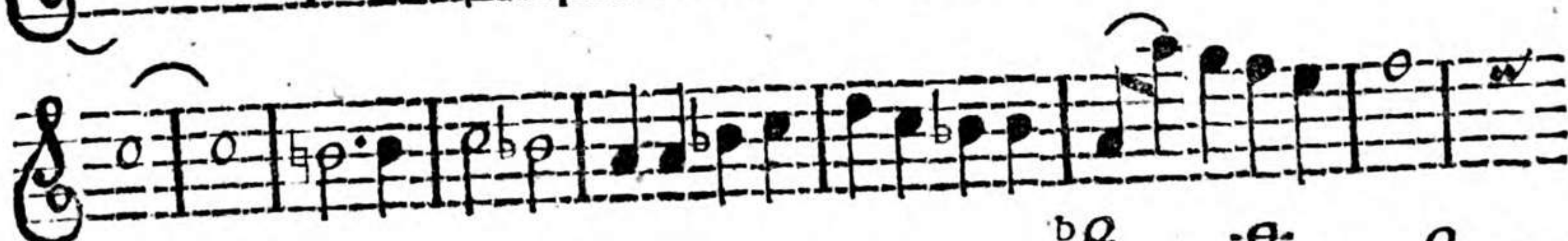
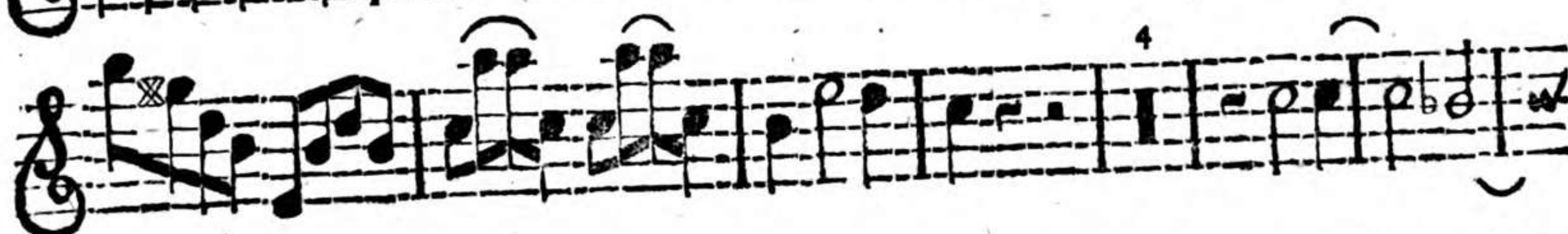


Allabreve. T.

12



- n exitu Israel.

*Adagio. T.*

- agnificat.

*Allegro. T.*

Et exultavit.



Andante. S.

Quia respexit.

Volti subito.



p.

fr.

p.

fr.

p.

fr.

fr.

Allegro. T.

3
4

Fecit potentiam.

V. S.

V. S.

V. S.

V. S.

A single melodic line in G major, 4/4 time. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (pp) dynamic. The third measure is marked with a forte (f) dynamic. The fourth measure is marked with a piano (pp) dynamic. The fifth measure is marked with a forte (f) dynamic. The sixth measure is marked with a forte (f) dynamic. The seventh measure is marked with a forte (f) dynamic. The eighth measure is marked with a forte (f) dynamic. The ninth measure is marked with a forte (f) dynamic. The tenth measure is marked with a forte (f) dynamic. The eleventh measure is marked with a forte (f) dynamic. The twelfth measure is marked with a forte (f) dynamic. The thirteenth measure is marked with a forte (f) dynamic. The fourteenth measure is marked with a forte (f) dynamic.

*Adagio. S.**P.*

A single melodic line in G major, 4/4 time. The first measure is marked with a piano (P) dynamic. The second measure is marked with a piano (P) dynamic. The third measure is marked with a piano (P) dynamic. The fourth measure is marked with a piano (P) dynamic. The fifth measure is marked with a piano (P) dynamic. The sixth measure is marked with a piano (P) dynamic. The seventh measure is marked with a piano (P) dynamic. The eighth measure is marked with a piano (P) dynamic. The ninth measure is marked with a piano (P) dynamic. The tenth measure is marked with a piano (P) dynamic. The eleventh measure is marked with a piano (P) dynamic. The twelfth measure is marked with a piano (P) dynamic. The thirteenth measure is marked with a piano (P) dynamic. The fourteenth measure is marked with a piano (P) dynamic.

Gloria Patri.

A single melodic line in G major, 4/4 time. The first measure is marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The fourth measure is marked with a forte (f) dynamic. The fifth measure is marked with a forte (f) dynamic. The sixth measure is marked with a forte (f) dynamic. The seventh measure is marked with a forte (f) dynamic. The eighth measure is marked with a forte (f) dynamic. The ninth measure is marked with a forte (f) dynamic. The tenth measure is marked with a forte (f) dynamic. The eleventh measure is marked with a forte (f) dynamic. The twelfth measure is marked with a forte (f) dynamic. The thirteenth measure is marked with a forte (f) dynamic. The fourteenth measure is marked with a forte (f) dynamic.

Allegro.

A single melodic line in G major, 4/4 time. The first measure is marked with a forte (f) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a forte (f) dynamic. The fourth measure is marked with a forte (f) dynamic. The fifth measure is marked with a forte (f) dynamic. The sixth measure is marked with a forte (f) dynamic. The seventh measure is marked with a forte (f) dynamic. The eighth measure is marked with a forte (f) dynamic. The ninth measure is marked with a forte (f) dynamic. The tenth measure is marked with a forte (f) dynamic. The eleventh measure is marked with a forte (f) dynamic. The twelfth measure is marked with a forte (f) dynamic. The thirteenth measure is marked with a forte (f) dynamic. The fourteenth measure is marked with a forte (f) dynamic.



Violino I musical score, measures 1-16. The music is in treble clef with a key signature of one flat (B-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *pp.* (pianissimo) and *fr.* (forzando). Fingerings are indicated by numbers 1-3. The score ends with a double bar line.

Adagio. T.

Violino II musical score, measures 1-4. The music is in treble clef with a key signature of one flat (B-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line.

*agnificat.**Allegro. T.*

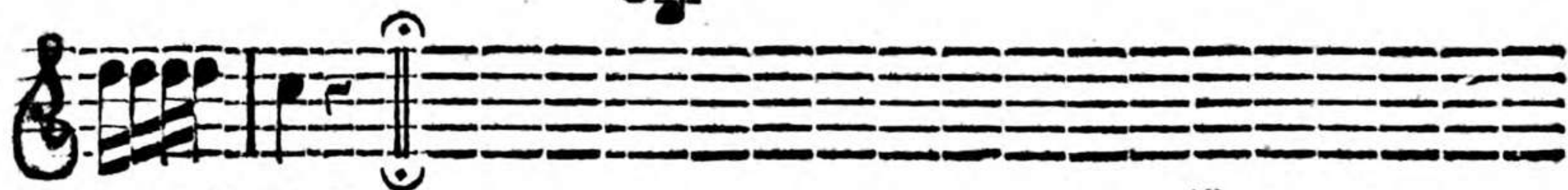
Violino I musical score, measures 1-4. The music is in treble clef with a key signature of one flat (B-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line.

Et exultavit.

Handwritten musical score on 12 staves, featuring complex rhythmic patterns, dynamic markings, and performance instructions. The notation includes various note values, rests, and articulation marks.

Key markings and instructions visible on the staves include:

- Trills:** Indicated by "tr." above notes.
- Dynamic Markings:** "pp." (pianissimo), "fr." (forzando), "p." (piano), "S." (sforzando), and "T." (tutti).
- Rehearsal Marks:** Asterisks (*) and circled X's (⊗) marking specific measures.
- Ornaments:** Small star-like symbols (✱) above notes.
- Phrasing:** Slurs and breath marks (v) grouping notes.
- Accents:** Small 'x' marks above notes.
- Rehearsal Markers:** Roman numerals "I" and "II" above measures.
- Tempo/Character Markings:** "T." (Tutti) and "S." (Sforzando) markings.
- Performance Instructions:** "fr." (forzando) and "p." (piano) markings.
- Rehearsal Marks:** Asterisks (*) and circled X's (⊗) marking specific measures.
- Ornaments:** Small star-like symbols (✱) above notes.
- Phrasing:** Slurs and breath marks (v) grouping notes.
- Accents:** Small 'x' marks above notes.
- Rehearsal Markers:** Roman numerals "I" and "II" above measures.
- Tempo/Character Markings:** "T." (Tutti) and "S." (Sforzando) markings.
- Dynamic Markings:** "pp." (pianissimo), "fr." (forzando), "p." (piano), "S." (sforzando), and "T." (tutti).

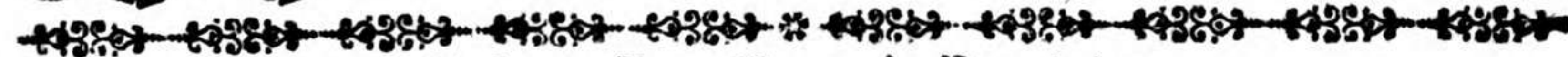


Adagio. T.

Allegro.



Gloria Patri.



Vesperæ Brevissimæ de Dominica.

Allegro. T.



omine.



Alleluja.
Laus &c.

Andante. T.



ixit Dominus.



First system of musical notation, measures 1-5. The music is in treble clef with a key signature of one sharp (F#). Measure 1 contains a triplet of eighth notes. Measure 2 contains a triplet of eighth notes. Measure 3 contains a triplet of eighth notes. Measure 4 contains a triplet of eighth notes. Measure 5 contains a triplet of eighth notes. The system ends with a double bar line.

Second system of musical notation, measures 6-10. The music is in treble clef with a key signature of one sharp (F#). Measure 6 contains a triplet of eighth notes. Measure 7 contains a triplet of eighth notes. Measure 8 contains a triplet of eighth notes. Measure 9 contains a triplet of eighth notes. Measure 10 contains a triplet of eighth notes. The system ends with a double bar line.

Third system of musical notation, measures 11-15. The music is in treble clef with a key signature of one sharp (F#). Measure 11 contains a triplet of eighth notes. Measure 12 contains a triplet of eighth notes. Measure 13 contains a triplet of eighth notes. Measure 14 contains a triplet of eighth notes. Measure 15 contains a triplet of eighth notes. The system ends with a double bar line.

Fourth system of musical notation, measures 16-20. The music is in treble clef with a key signature of one sharp (F#). Measure 16 contains a triplet of eighth notes. Measure 17 contains a triplet of eighth notes. Measure 18 contains a triplet of eighth notes. Measure 19 contains a triplet of eighth notes. Measure 20 contains a triplet of eighth notes. The system ends with a double bar line.

Fifth system of musical notation, measures 21-25. The music is in treble clef with a key signature of one sharp (F#). Measure 21 contains a triplet of eighth notes. Measure 22 contains a triplet of eighth notes. Measure 23 contains a triplet of eighth notes. Measure 24 contains a triplet of eighth notes. Measure 25 contains a triplet of eighth notes. The system ends with a double bar line.

Sixth system of musical notation, measures 26-30. The music is in treble clef with a key signature of one sharp (F#). Measure 26 contains a triplet of eighth notes. Measure 27 contains a triplet of eighth notes. Measure 28 contains a triplet of eighth notes. Measure 29 contains a triplet of eighth notes. Measure 30 contains a triplet of eighth notes. The system ends with a double bar line.

Seventh system of musical notation, measures 31-35. The music is in treble clef with a key signature of one sharp (F#). Measure 31 contains a triplet of eighth notes. Measure 32 contains a triplet of eighth notes. Measure 33 contains a triplet of eighth notes. Measure 34 contains a triplet of eighth notes. Measure 35 contains a triplet of eighth notes. The system ends with a double bar line.

Eighth system of musical notation, measures 36-40. The music is in treble clef with a key signature of one sharp (F#). Measure 36 contains a triplet of eighth notes. Measure 37 contains a triplet of eighth notes. Measure 38 contains a triplet of eighth notes. Measure 39 contains a triplet of eighth notes. Measure 40 contains a triplet of eighth notes. The system ends with a double bar line.



Andante. T.



Beatus vir.



Andante. T.



Laudate pueri.



*Andante. T.**Laudate Dominum.**Andante.**agnificat.*

First system of musical notation, consisting of six staves. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like 'p.' and 'tr.'.

Andante. T.

II. M

agnificat.

Second system of musical notation, consisting of five staves. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like 'p.', 'tr.', and 'V. S.'.

*Andante. S.***III. M**

agnificat.



Pfalmi Pastoritii.

Adagio.

A musical staff in treble clef with a common time signature (C). The tempo marking "Adagio." is written above the staff. The first measure contains a half note G4, followed by a quarter rest, then a half note A4, a quarter note B4, and a half note C5. This is followed by a double bar line. The remainder of the staff consists of ten measures, each containing a whole rest.

Vivace. S.



Andante. S.

Adagio. S.

Gloria.

Volti subito.

Presto. S.

Musical score for the *Presto. S.* section, measures 40-49. The music is written in treble clef with a key signature of one sharp (F#). It features rapid sixteenth-note passages, often beamed in groups of four. Various performance markings are present, including accents, slurs, and trills (tr.). Measure 49 ends with a double bar line.

Allegro. S.

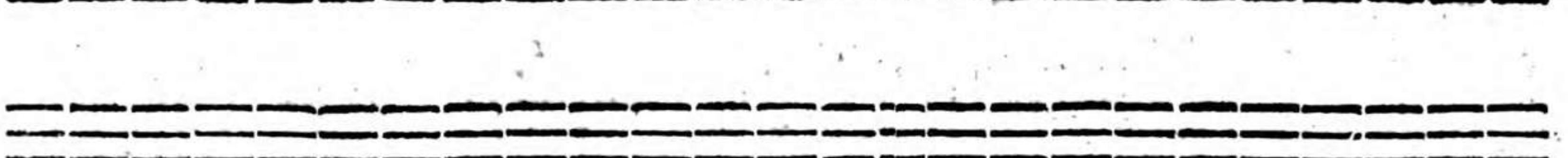
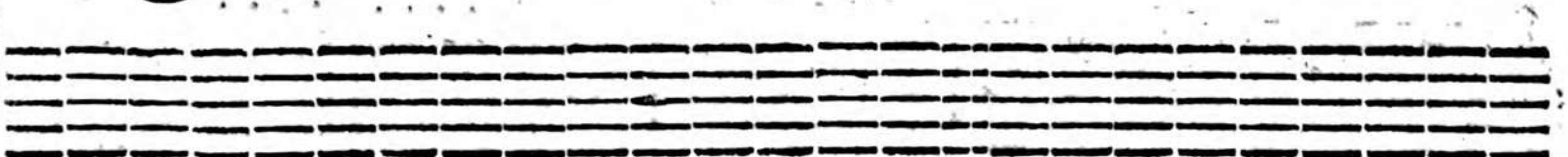
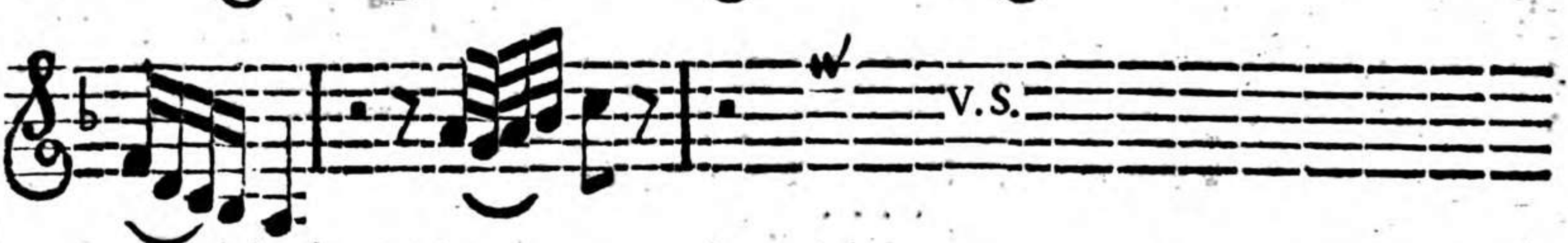
II. D

Musical score for the *Allegro. S.* section, measures 50-53. The music is written in treble clef with a key signature of one sharp (F#). It features rapid sixteenth-note passages, often beamed in groups of four. Various performance markings are present, including accents, slurs, and trills (tr.). Measure 53 ends with a double bar line.

ixit Dominus.



Andante. S.



This page contains ten staves of musical notation, likely for a piano piece. The music is written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like 'p.' (piano) and 'fr.' (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some decorative elements, such as the '✱) ○ (✱' symbol at the top. The page number '42' is in the top left corner.

Handwritten musical score for 'L'Espresso' by J. Haydn. The score is written on five staves in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' and 'fr.'.

Adagio. Allegro. T.

8

Adagio. Allegro. 1.

8

Gloria

Gloria.

A handwritten musical score for a piece titled "Gloria." The score is written on six staves, each beginning with a treble clef. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Various musical markings are present throughout the score, including trills (tr.), slurs, and dynamic markings like "S." and "T.". The handwriting is in black ink on aged, slightly yellowed paper. The first staff has a "Gloria." title above it. The second staff has a "tr." marking above the first measure. The third staff has a "S." marking above the first measure. The fourth staff has a "T." marking above the first measure. The fifth staff has a "tr." marking above the first measure. The sixth staff has a "tr." marking above the first measure. The score ends with a double bar line and a repeat sign on the sixth staff.



I. M. *agnificat.* *pp.* *T.*

Andante. S.

Quia respexit. *p.*

Allegro

p.

fr.

Gloria seq.

*Adagio. S.**Allegro. S.*

Gloria.

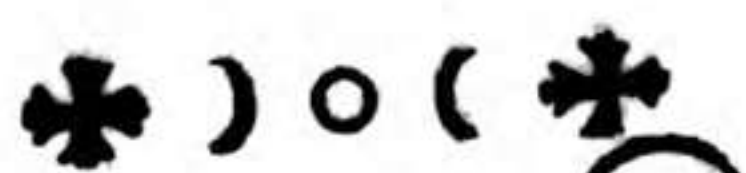
*Andante. T.*

agnificat.

*Andante. Allabreve. S.*

✱) o (✱

The musical score consists of 11 staves. The first staff begins with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense with triplets and slurs. Dynamic markings include *p* (piano), *fr.* (forzando), and *p.* (piano). The piece concludes with a double bar line and the instruction *v. s.* (very soft).



The main musical score on page 48 consists of ten staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p.' (piano) appears on the first, third, fourth, and sixth staves; 'fr.' (forte) appears on the seventh and eighth staves. There are also trills marked 'tr.' on the third staff. The score includes various musical ornaments such as slurs, ties, and fingerings (e.g., '1', '2', '3'). The music concludes with a double bar line and repeat dots on the tenth staff.

*Adagio. S.**Allegro. S.*

The musical score for the Gloria section is located at the bottom of the page. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro. S.' and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p.' (piano) appears on the first staff, and 'fr.' (forte) appears on the second staff. The score includes various musical ornaments such as slurs, ties, and fingerings (e.g., '1', '2', '3'). The music concludes with a double bar line and repeat dots on the second staff.

IV. ANTIPHONÆ MARIANÆ.

I. Antiphona.

Andante. S.

Six staves of musical notation for a single melodic line. The notation includes various ornaments, slurs, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The second staff has a dynamic marking of *p.* (piano). The third staff has a dynamic marking of *p.* and a trill marking *tr.*. The fourth staff has a dynamic marking of *p.* and a trill marking *tr.*. The fifth staff has a dynamic marking of *p.* and a trill marking *tr.*. The sixth staff has a dynamic marking of *pp.* (pianissimo) and a trill marking *tr.*.

II. Antiphona.

Andante. Allabr. S.

Five staves of musical notation for a vocal or instrumental part, starting with a large 'A' and the text 've Regina.' The notation includes various ornaments, slurs, and dynamic markings. The first staff has a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a single melodic line. The second staff has a dynamic marking of *p.* (piano). The third staff has a dynamic marking of *p.* and a trill marking *tr.*. The fourth staff has a dynamic marking of *p.* and a trill marking *tr.*. The fifth staff has a dynamic marking of *p.* and a trill marking *tr.*.

This page contains 11 staves of musical notation. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'fr.' and 'p.'. The piece concludes with a double bar line and repeat dots.

III. Antiphona.

Allegro. S.

R *egina coeli.*

IV. Antiphona.

Andante. Allabreve. S.

S *alve Regina.*

Musical score for Violino I, Opus XXIV, R.F. Königspergers II. Vespera. The score consists of 10 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings (p., ff., pp., tr.). The music features complex rhythmic patterns, including triplets and sixteenth notes, and concludes with a double bar line and repeat dots.

Allegro. T.

Eja ergo.

p.

tr.

T.

fr.

pp.

fr.

Ut in omnibus glorificetur Deus.

