

45.

Kirchenmusik.

M. I. 8. 21.

Benedictio
ante et post
Sacrum.

21/
73

45.

Organo.

Benedictio ante Sacrum.

Allegro maestoso.

2/2

F. unis:



Violino I^{mo}

Benedictio ante Sacrum.

Allegro

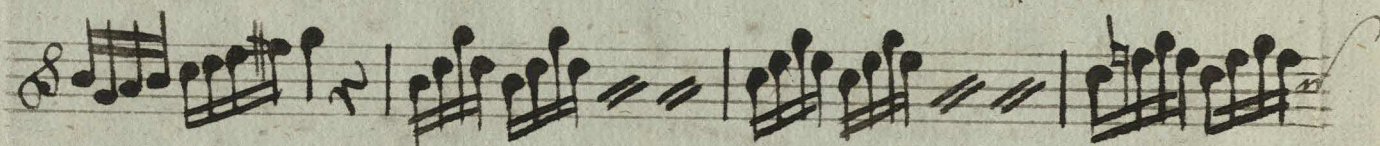
maestoso.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro maestoso.' The notation includes various note values, rests, and dynamic markings. The word 'Sotto' is written below the staff at the end of the first system and again at the end of the second system. The score concludes with a double bar line and a final 'Sotto' marking.

Benedictio post Sacrum.

Allegro

maestoso.

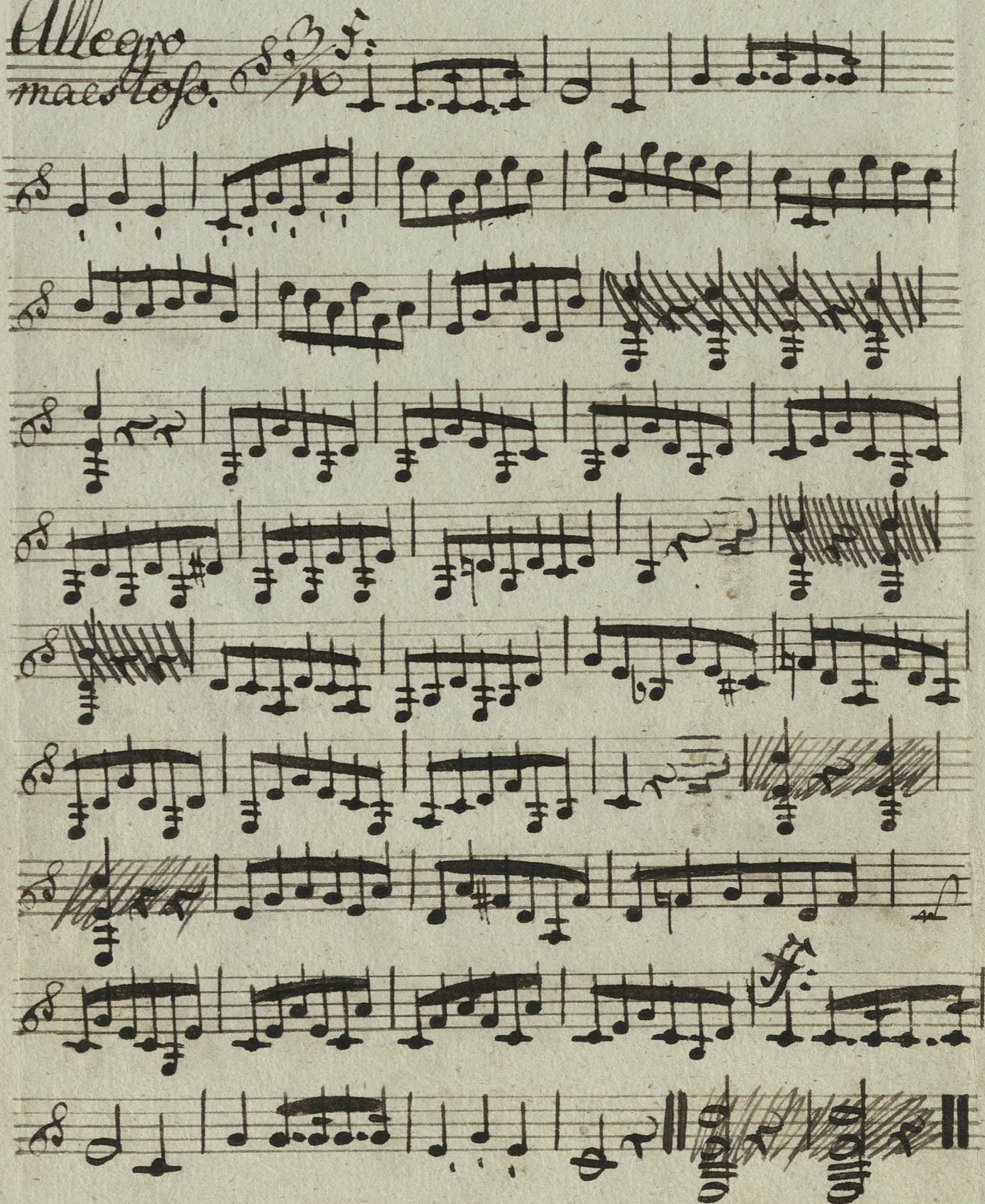


Violino 2^{do}

Benedictio ante Sacrum.

Allegro

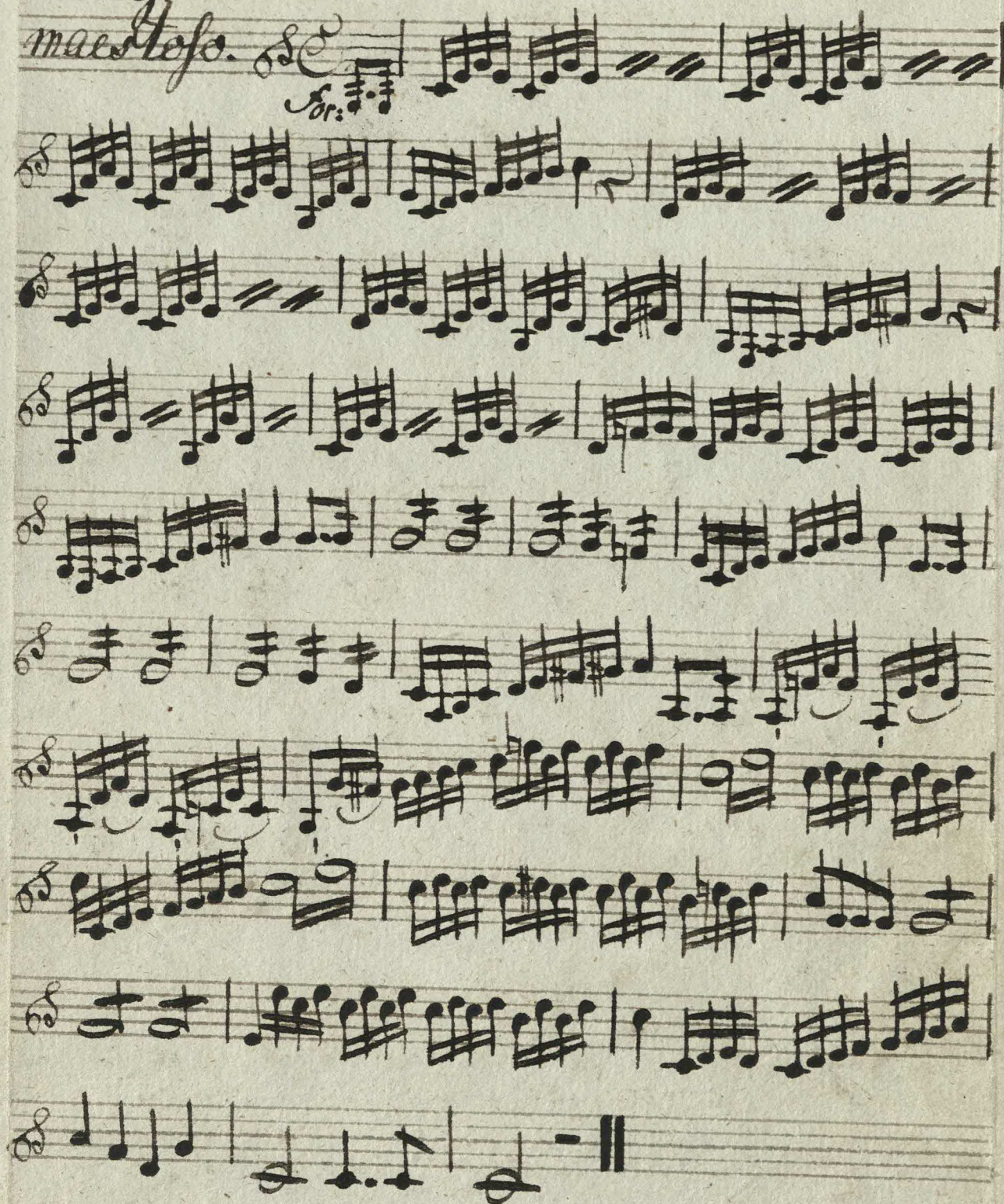
maestoso.



Benedictio post Sacrum.

Allegro

maestoso.



Benedictio
ante Sacrum.

Viola.

Allegro
maestoso.

Handwritten musical score for Viola, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Allegro maestoso." The score contains several sections of music that have been crossed out with diagonal lines, suggesting revisions or deletions. The notation is written in a clear, elegant hand, typical of 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear.

Mass
Allegro
Benedictio post Sacrum.

For:

A handwritten musical score on aged paper, featuring eight staves of music. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system, with various note values, rests, and bar lines. The notation includes many beamed notes, suggesting a lively tempo. The score concludes with a double bar line and a repeat sign. The paper shows signs of age, including discoloration and some wear.

Benedictio Passio.

ante sacrum.

Allegro maestoso

Handwritten musical score for 'Benedictio Passio' in 3/4 time. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro maestoso'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). There are several measures of music that are heavily crossed out with diagonal lines, indicating deletions or corrections. The score concludes with a double bar line on the tenth staff.

Benedictio post Sacrum.

Allegro

maestoso.

For:



Organo.

Andante

maestoso unisone.

Handwritten musical score for organ, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "tasto" is written above several staves, indicating specific playing techniques. The score is written in a cursive, handwritten style.

Allegro maestoso.

A handwritten musical score on aged paper, featuring ten staves of music. The title "Allegro maestoso." is written in a cursive hand at the top left. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. Above several staves, there are handwritten mathematical expressions representing ratios of musical intervals or frequencies, such as $\frac{10}{9}$, $\frac{9}{8}$, $\frac{4}{3} = \frac{12}{9}$, $\frac{5}{4}$, $\frac{6}{5}$, $\frac{7}{6}$, $\frac{8}{7}$, $\frac{9}{7}$, $\frac{10}{7}$, $\frac{11}{10}$, $\frac{12}{11}$, $\frac{13}{12}$, $\frac{14}{13}$, $\frac{15}{14}$, $\frac{16}{15}$, $\frac{17}{16}$, $\frac{18}{17}$, $\frac{19}{18}$, $\frac{20}{19}$, $\frac{21}{20}$, $\frac{22}{21}$, $\frac{23}{22}$, $\frac{24}{23}$, $\frac{25}{24}$, $\frac{26}{25}$, $\frac{27}{26}$, $\frac{28}{27}$, $\frac{29}{28}$, $\frac{30}{29}$, $\frac{31}{30}$, $\frac{32}{31}$, $\frac{33}{32}$, $\frac{34}{33}$, $\frac{35}{34}$, $\frac{36}{35}$, $\frac{37}{36}$, $\frac{38}{37}$, $\frac{39}{38}$, $\frac{40}{39}$, $\frac{41}{40}$, $\frac{42}{41}$, $\frac{43}{42}$, $\frac{44}{43}$, $\frac{45}{44}$, $\frac{46}{45}$, $\frac{47}{46}$, $\frac{48}{47}$, $\frac{49}{48}$, $\frac{50}{49}$, $\frac{51}{50}$, $\frac{52}{51}$, $\frac{53}{52}$, $\frac{54}{53}$, $\frac{55}{54}$, $\frac{56}{55}$, $\frac{57}{56}$, $\frac{58}{57}$, $\frac{59}{58}$, $\frac{60}{59}$, $\frac{61}{60}$, $\frac{62}{61}$, $\frac{63}{62}$, $\frac{64}{63}$, $\frac{65}{64}$, $\frac{66}{65}$, $\frac{67}{66}$, $\frac{68}{67}$, $\frac{69}{68}$, $\frac{70}{69}$, $\frac{71}{70}$, $\frac{72}{71}$, $\frac{73}{72}$, $\frac{74}{73}$, $\frac{75}{74}$, $\frac{76}{75}$, $\frac{77}{76}$, $\frac{78}{77}$, $\frac{79}{78}$, $\frac{80}{79}$, $\frac{81}{80}$, $\frac{82}{81}$, $\frac{83}{82}$, $\frac{84}{83}$, $\frac{85}{84}$, $\frac{86}{85}$, $\frac{87}{86}$, $\frac{88}{87}$, $\frac{89}{88}$, $\frac{90}{89}$, $\frac{91}{90}$, $\frac{92}{91}$, $\frac{93}{92}$, $\frac{94}{93}$, $\frac{95}{94}$, $\frac{96}{95}$, $\frac{97}{96}$, $\frac{98}{97}$, $\frac{99}{98}$, $\frac{100}{99}$. The word "unisono." is written above the eighth staff. The music concludes with a double bar line and a fermata on the tenth staff.

Flauto.

Benedictio ante Sacrum.

Allegro maestoso. $\text{♩} = 3$

The musical score is written for a single flute part. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Allegro maestoso'. The score contains 10 staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). There are several measures of music that are crossed out with diagonal lines, indicating deletions or corrections. The piece concludes with a double bar line and a repeat sign.

Benedictio post Sacrum.

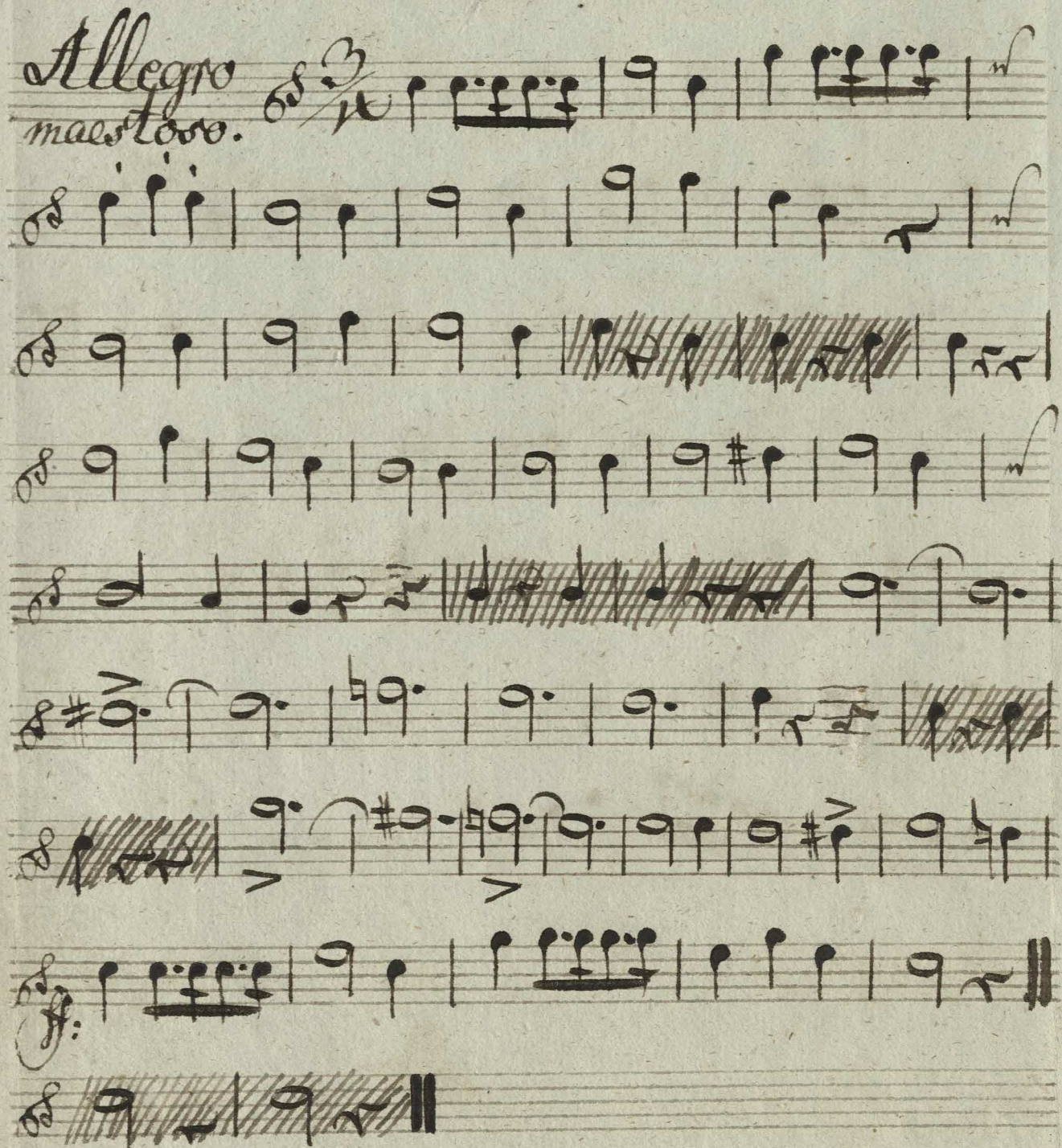
*Allegro
maestoso.*

The musical score is written on seven staves. The first staff begins with the tempo marking "Allegro maestoso." and a treble clef. The music consists of various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and repeat signs. The notation is in a historical style, with some notes having stems that curve upwards. The score ends with a double bar line on the seventh staff.

Oboe 1^{ma}

Benedictio ante Sacrum

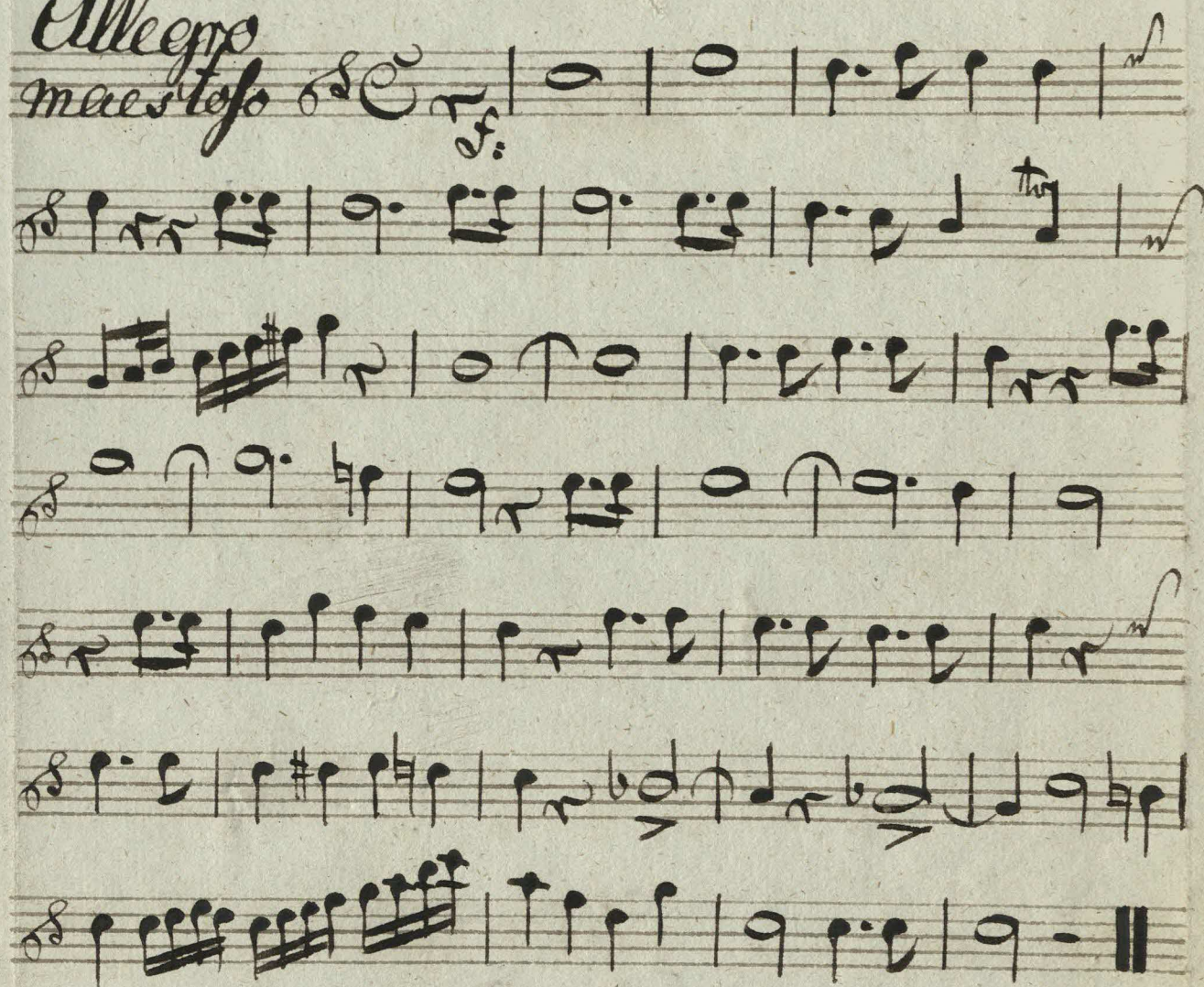
Allegro
maestoso.



Benedictio post Sacrum.

Allegro

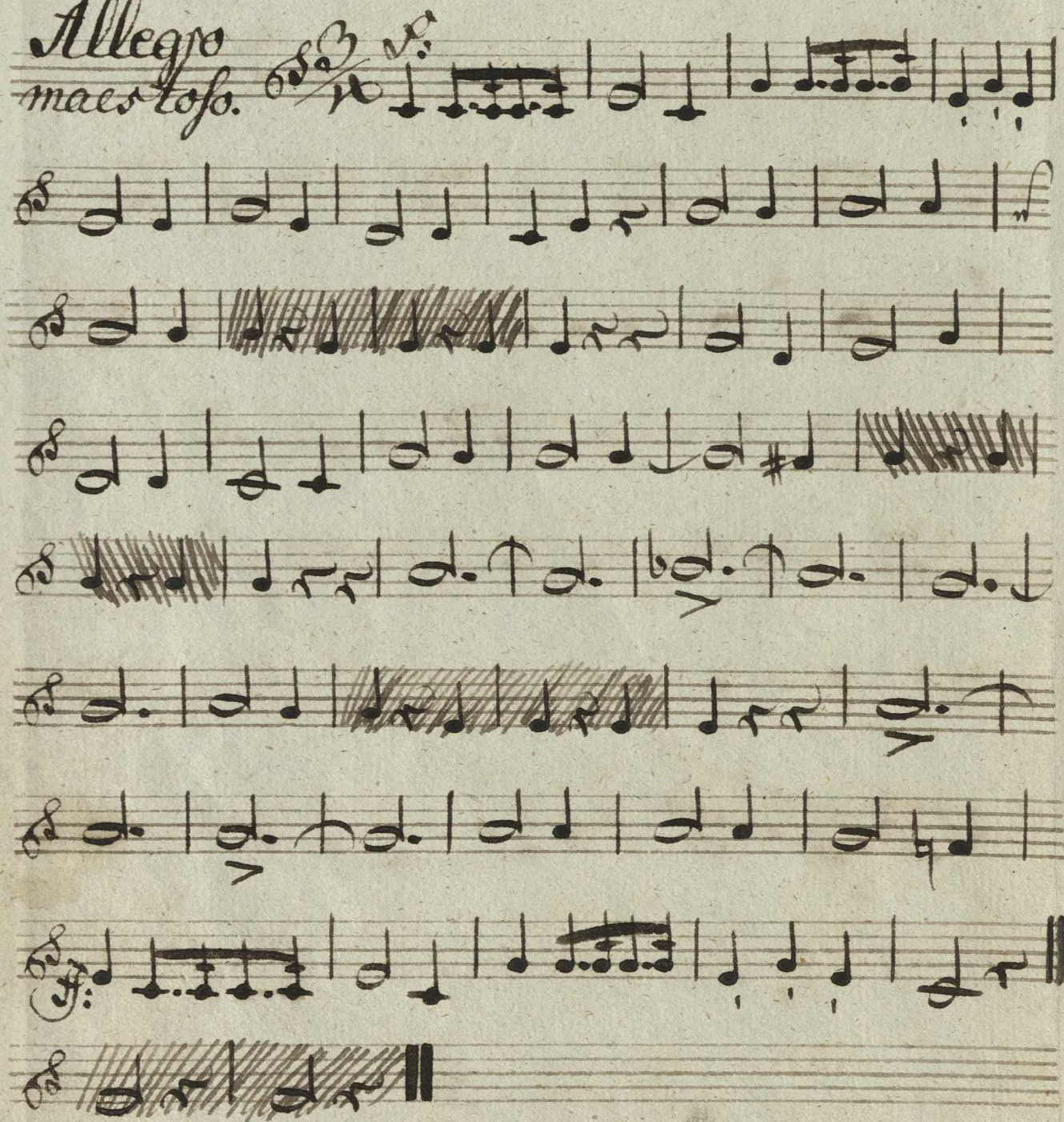
maestoso



Oboe 2^{da}

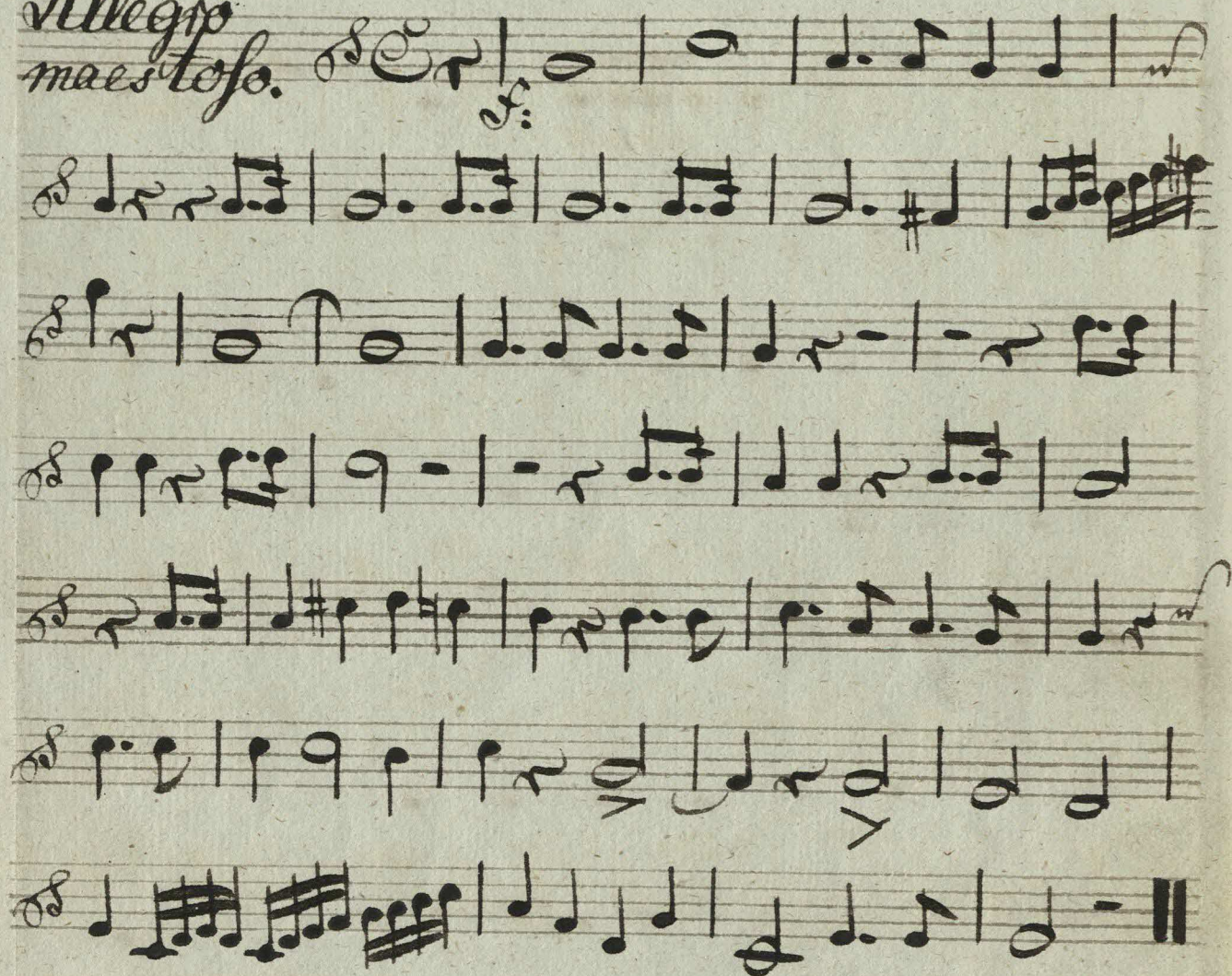
Benedictio ante Sacrum.

*Allegro
maestoso.*



Benedictio post Sacrum.

*Allegro
maestoso.*



Clarinetto 1.^{mo}

Benedictio ante Sacrum.

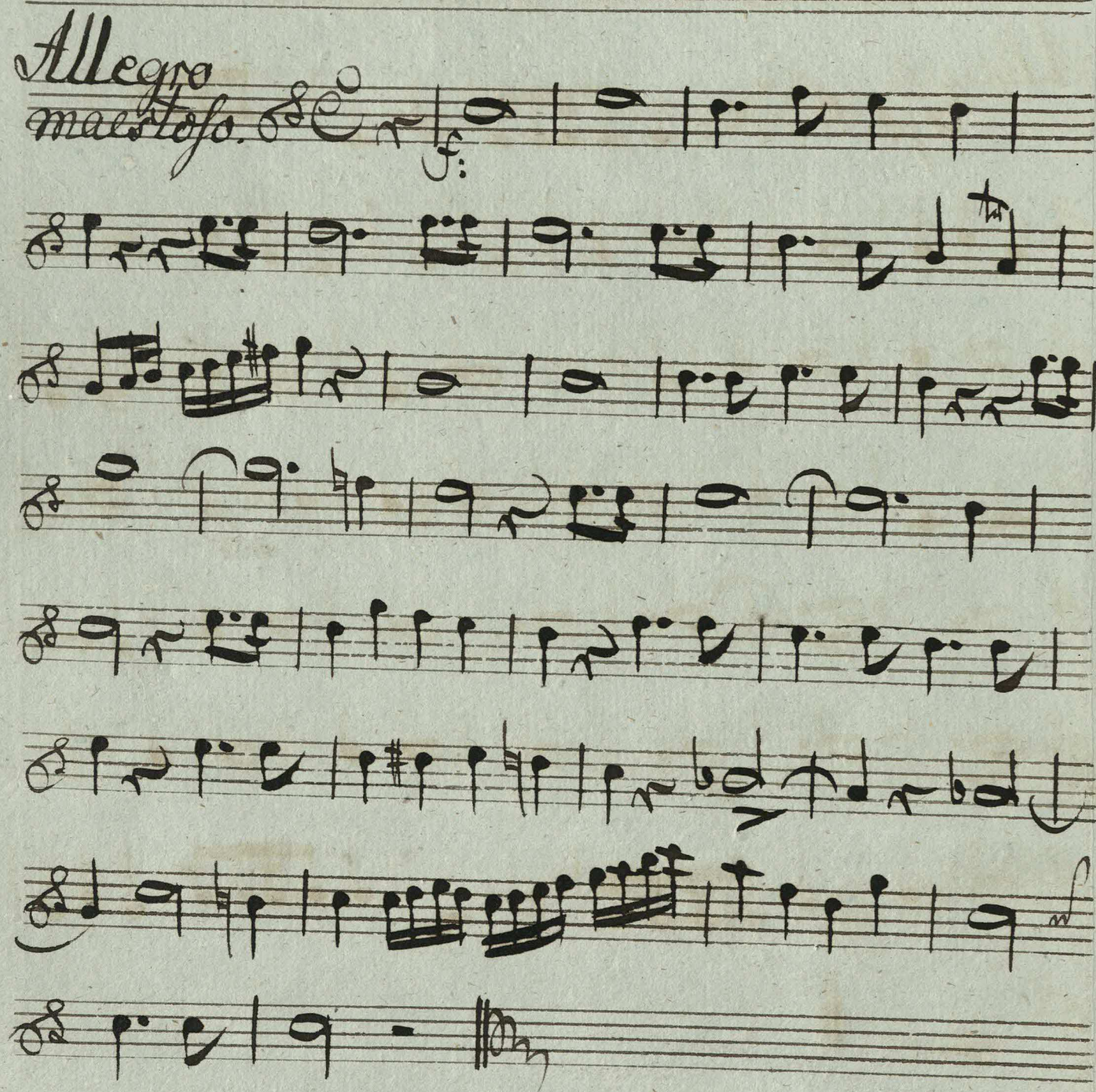
*Allegro
maestoso.*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a clear, elegant hand. The first staff contains a series of eighth and sixteenth notes, followed by a half note. The second staff continues the melody with eighth notes and a half note. The third staff features a series of eighth notes and a half note. The fourth staff has a series of eighth notes and a half note. The fifth staff contains a series of eighth notes and a half note. The sixth staff has a series of eighth notes and a half note. The seventh staff features a series of eighth notes and a half note. The eighth staff contains a series of eighth notes and a half note. The ninth staff has a series of eighth notes and a half note. The tenth staff concludes the piece with a double bar line.

Benedictio post Sacrum.

Allegro

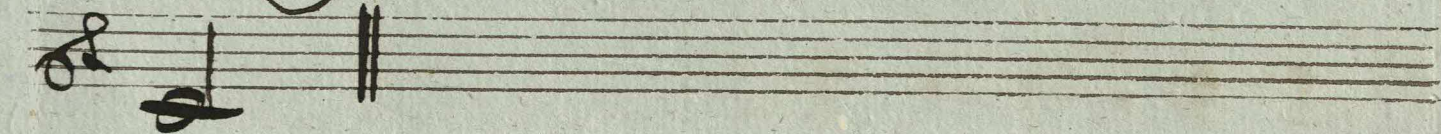
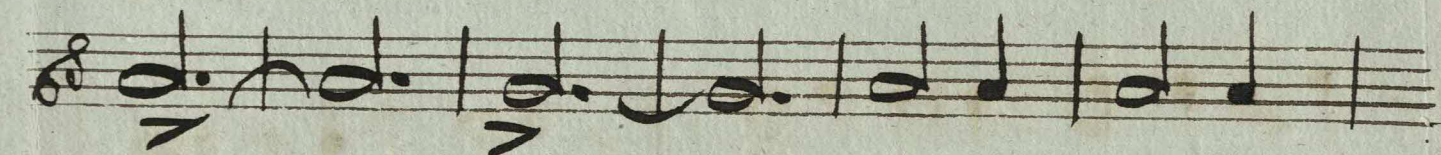
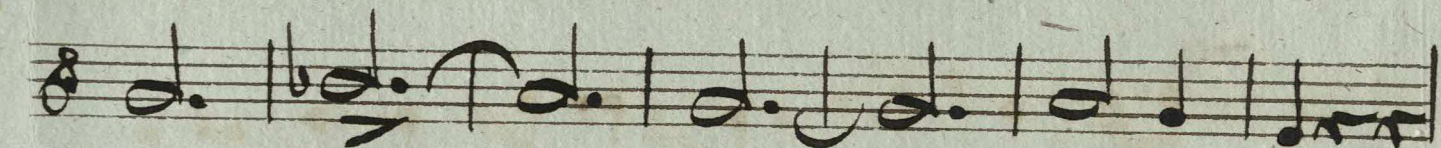
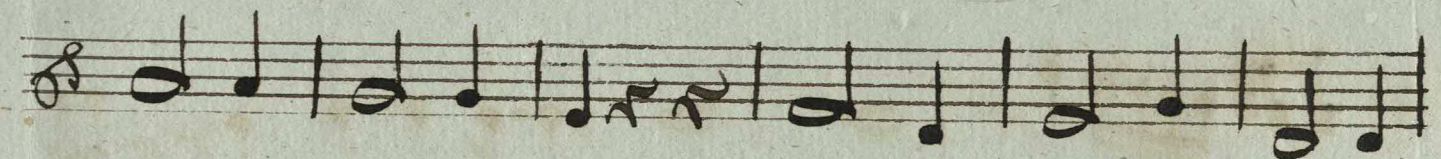
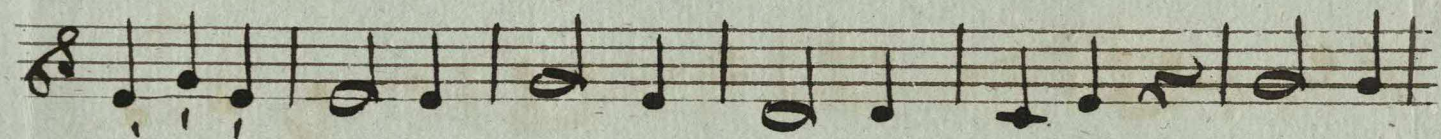
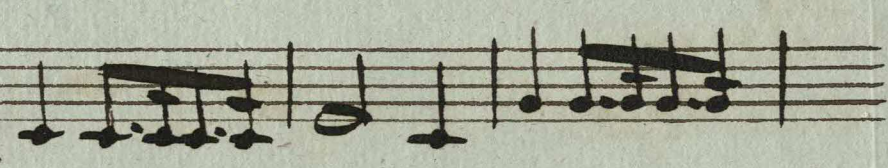
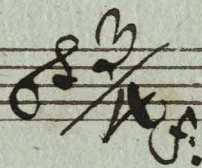
maestoso.



Clarinetto 2^{do}.

Benedictio ante Sacrum.

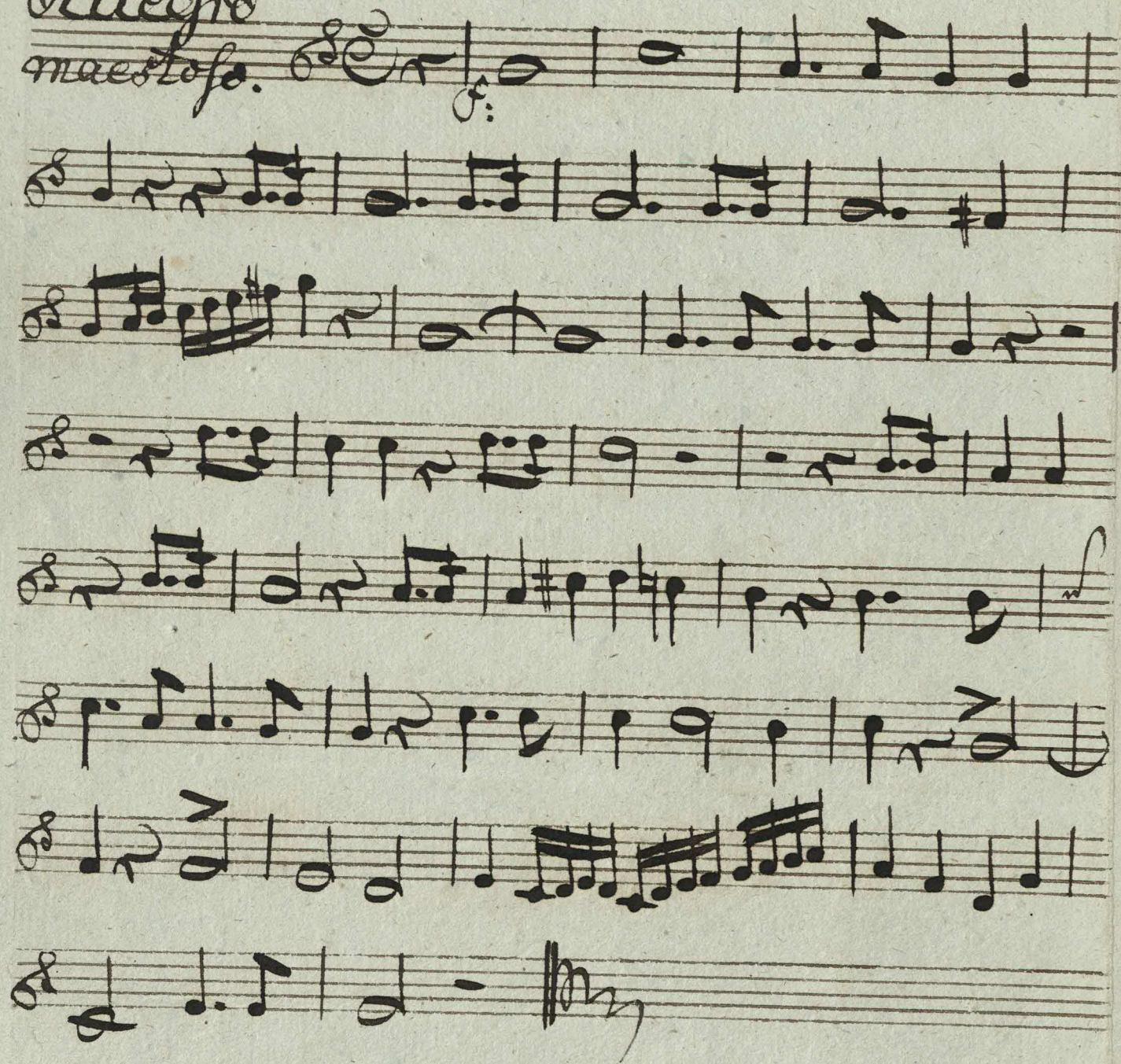
*Allegro
maestoso.*



Benedictio post Sacrum

Allegro

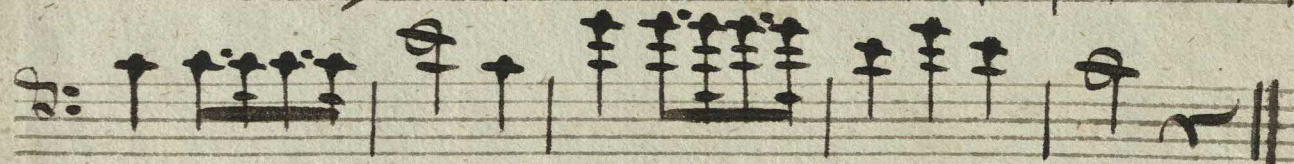
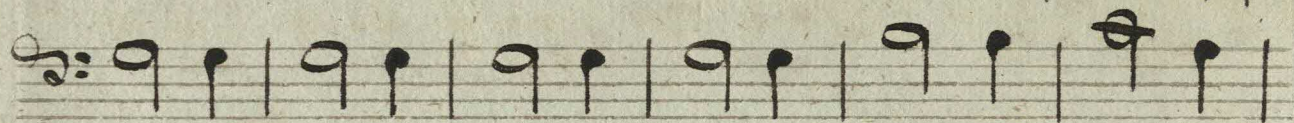
maestoso.



Fagotto 1.^{mo}

Benedictio ante Sacrum.

Allegro $\frac{3}{4}$ *maestoso.* $\frac{4}{4}$



Benedictio post Sacrum.

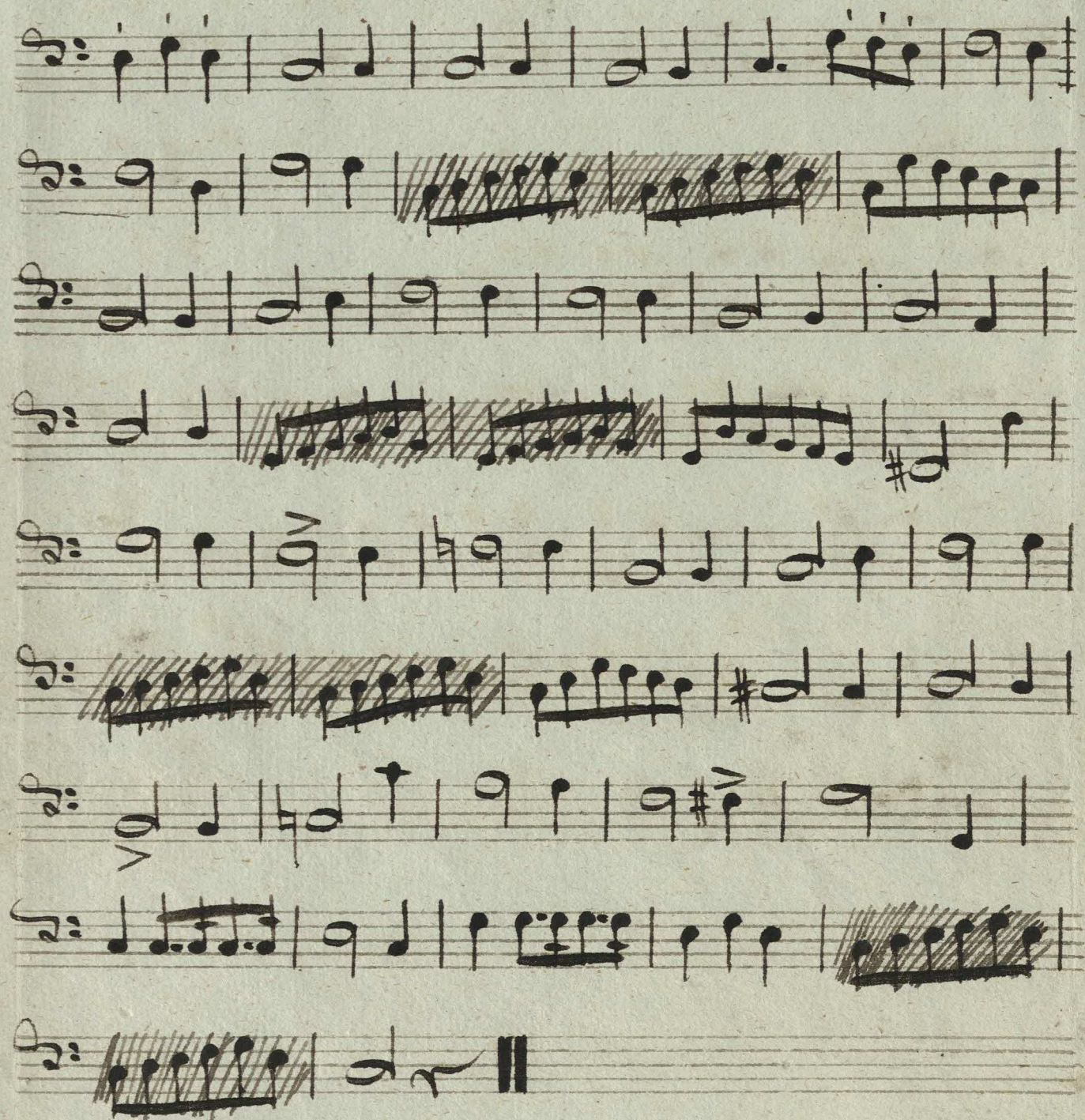
*Allegro
maestoso.*

The musical score is written on ten staves. 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 cursive, handwritten style. The first staff contains a single melodic line. The second staff introduces a bass line with chords. The third and fourth staves continue the melodic and harmonic development. The fifth staff features a more complex rhythmic pattern with sixteenth notes. The sixth and seventh staves show a return to a more melodic style. The eighth staff has a key signature change to two sharps (F# and C#). The ninth and tenth staves conclude the piece with a final cadence and a double bar line.

Fagotto 2.

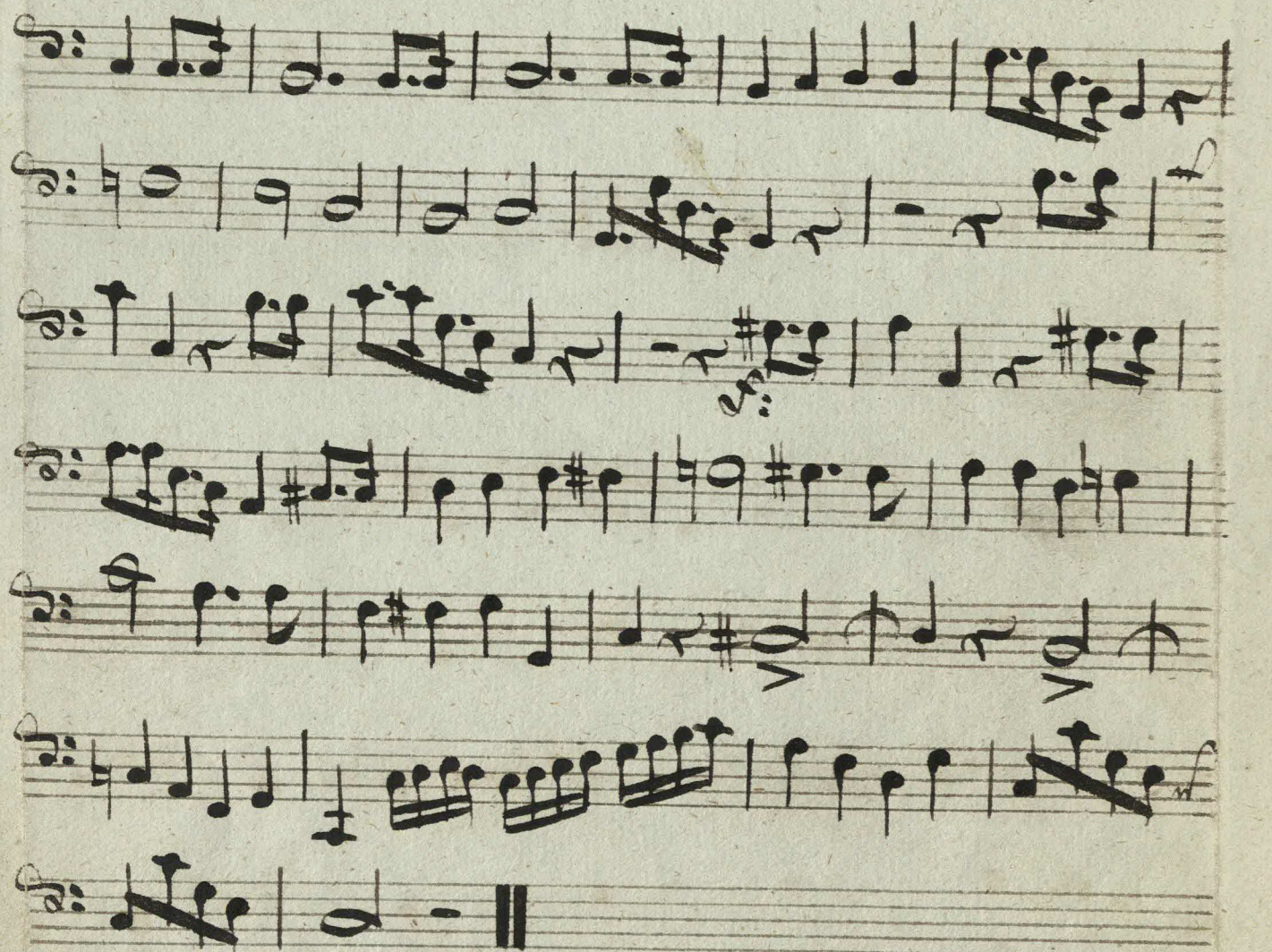
Benedictio ante Sacrum.

Allegro
maestoso. 3/4 ff



Benedictio post Sacrum.

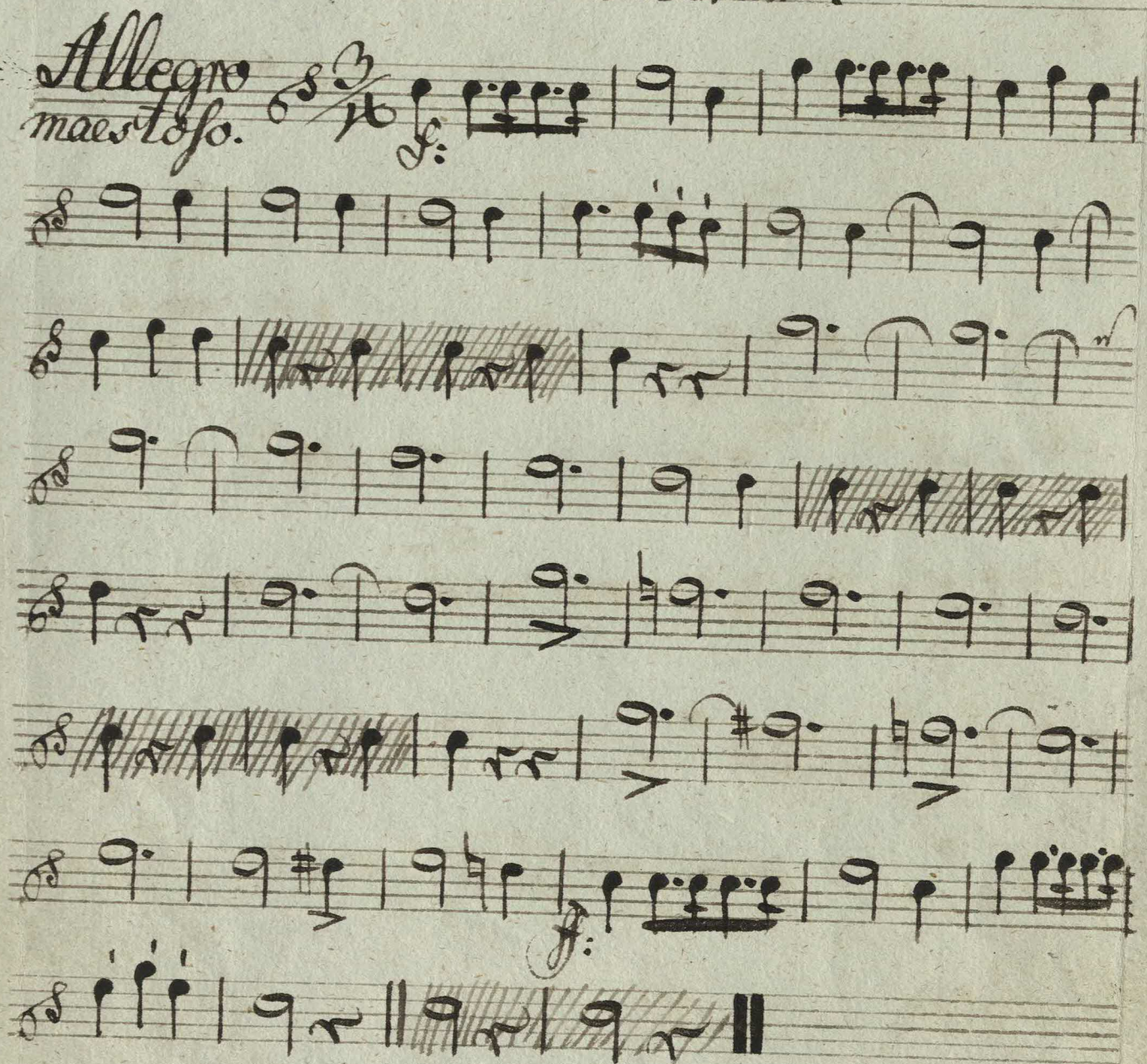
*Allegro
maestoso.* 2/4



Corno I^{mo} in C.

Benedictio ante Sacrum.

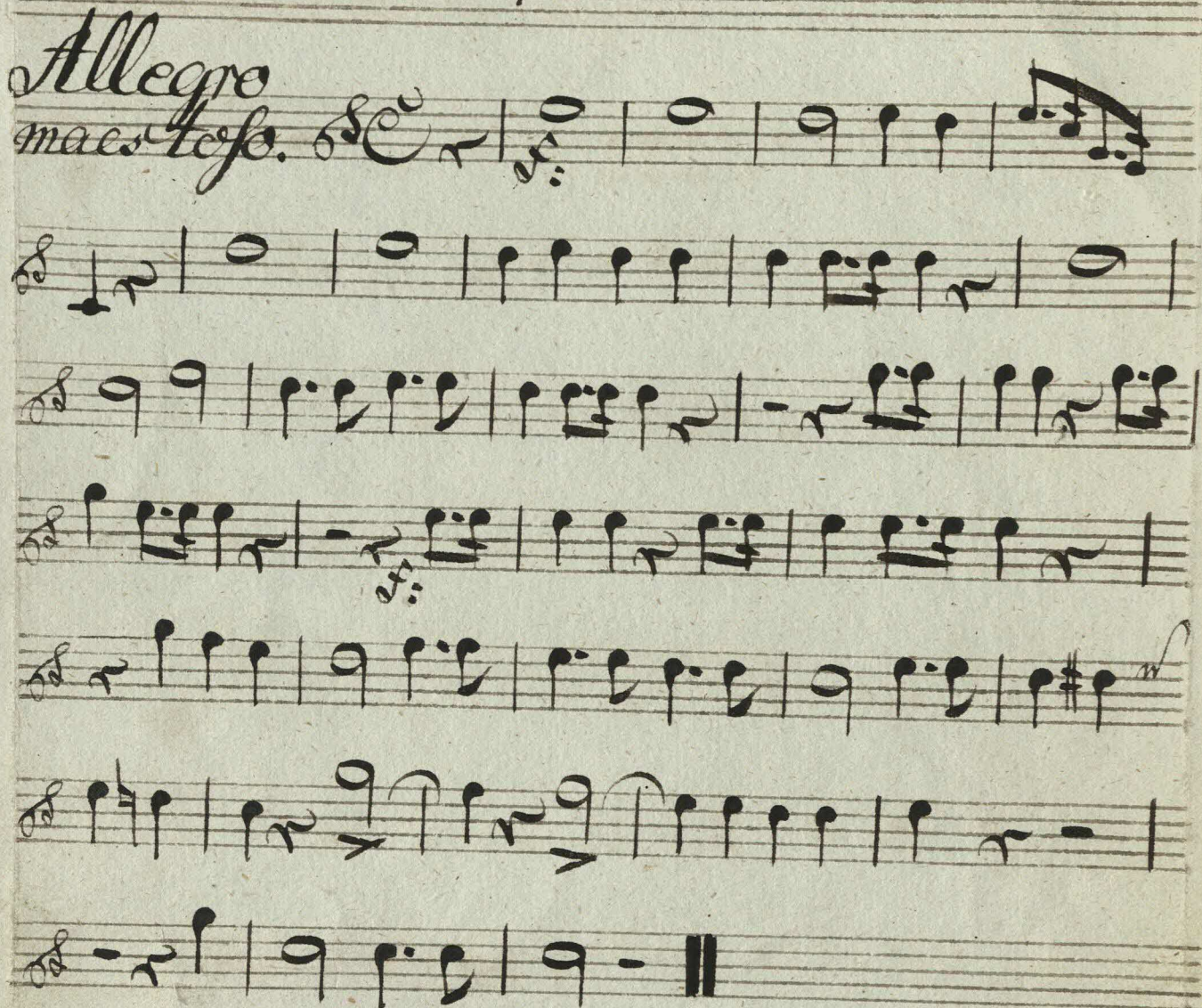
*Allegro
maestoso.*



Benedictio post Sacrum.

Allegro

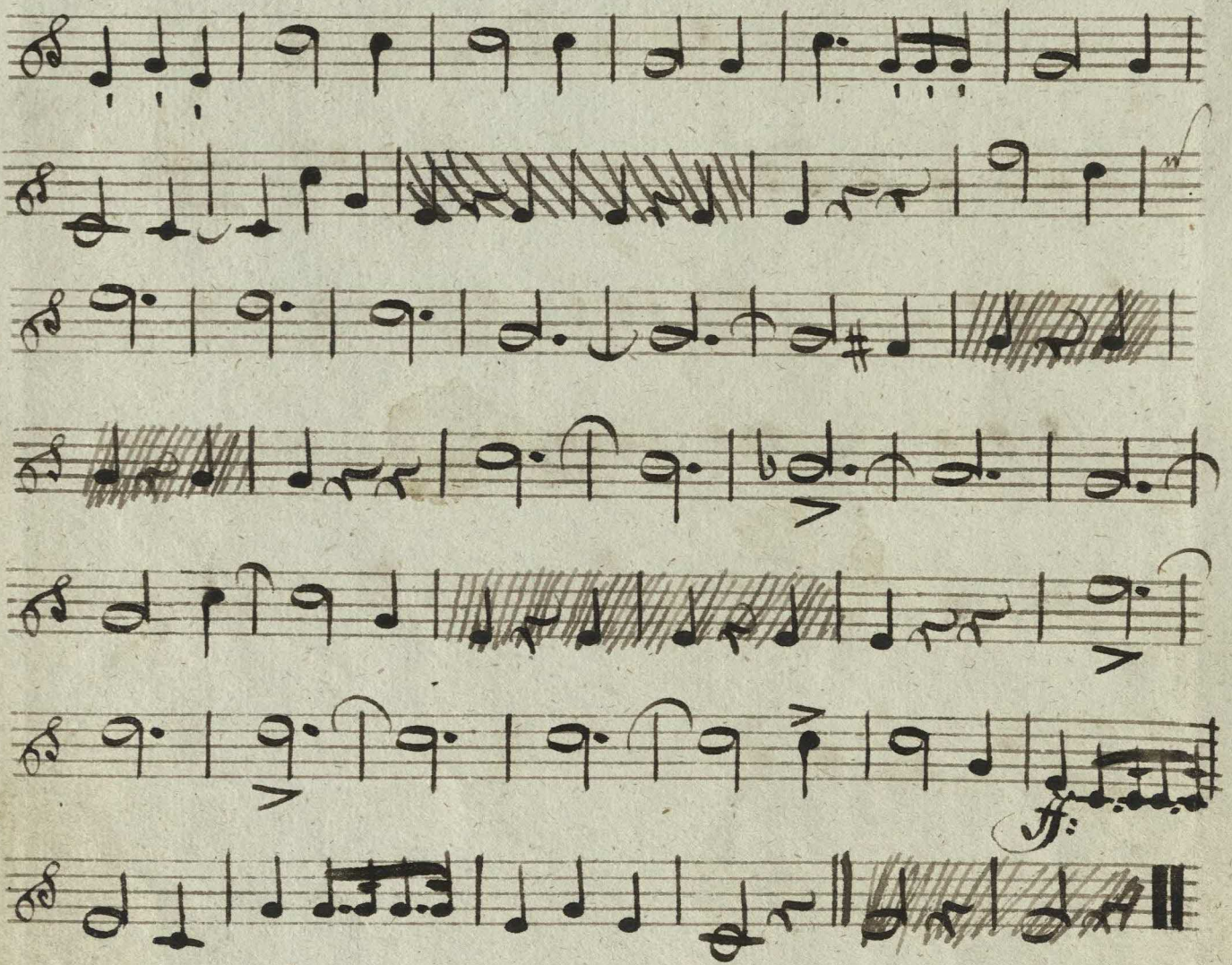
maestoso.



Corno 2^{do} in E.

Benedictio ante Sacrum.

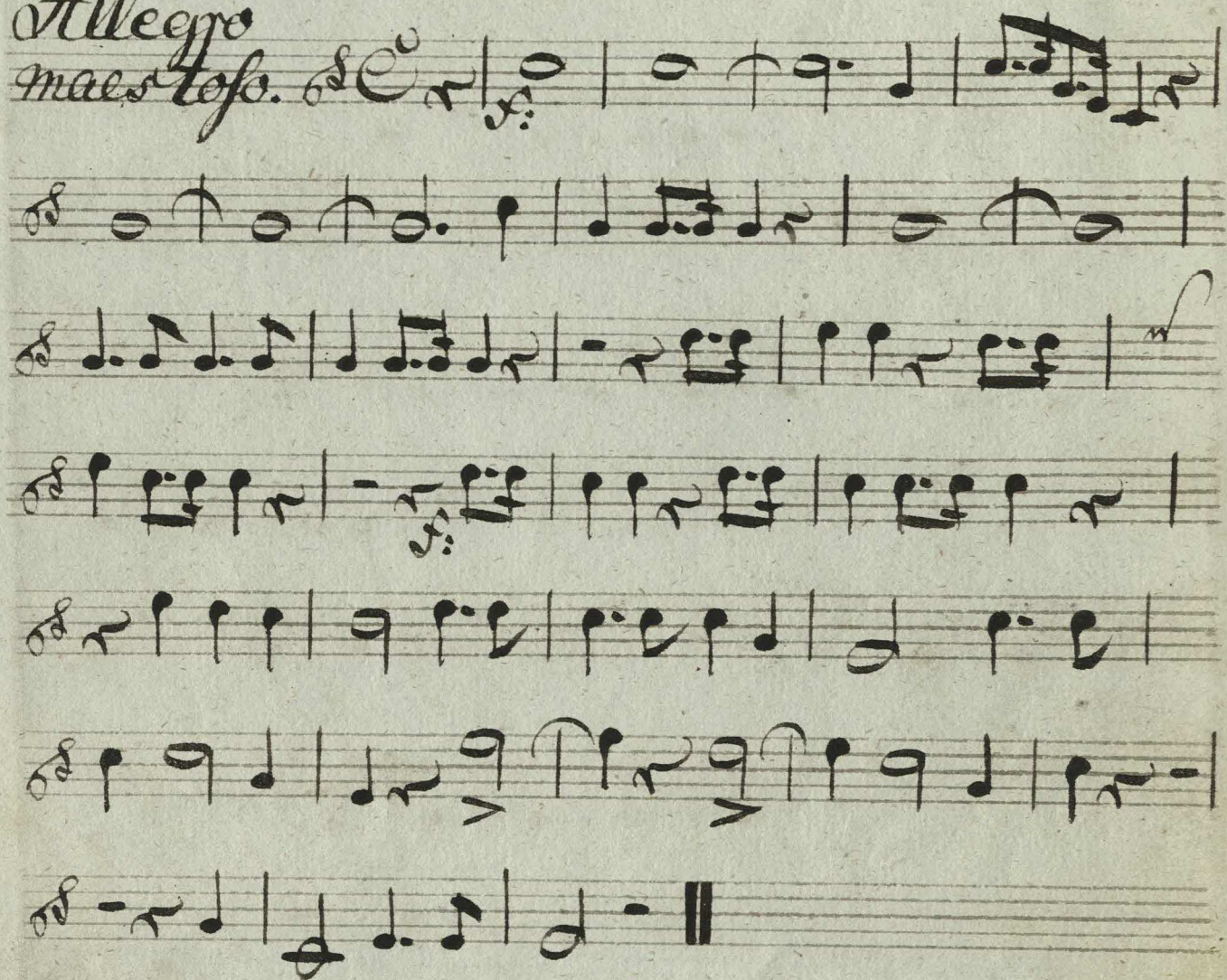
*Allegro
maestoso.* 3/4



Benedictio post Sacrum.

Allegro

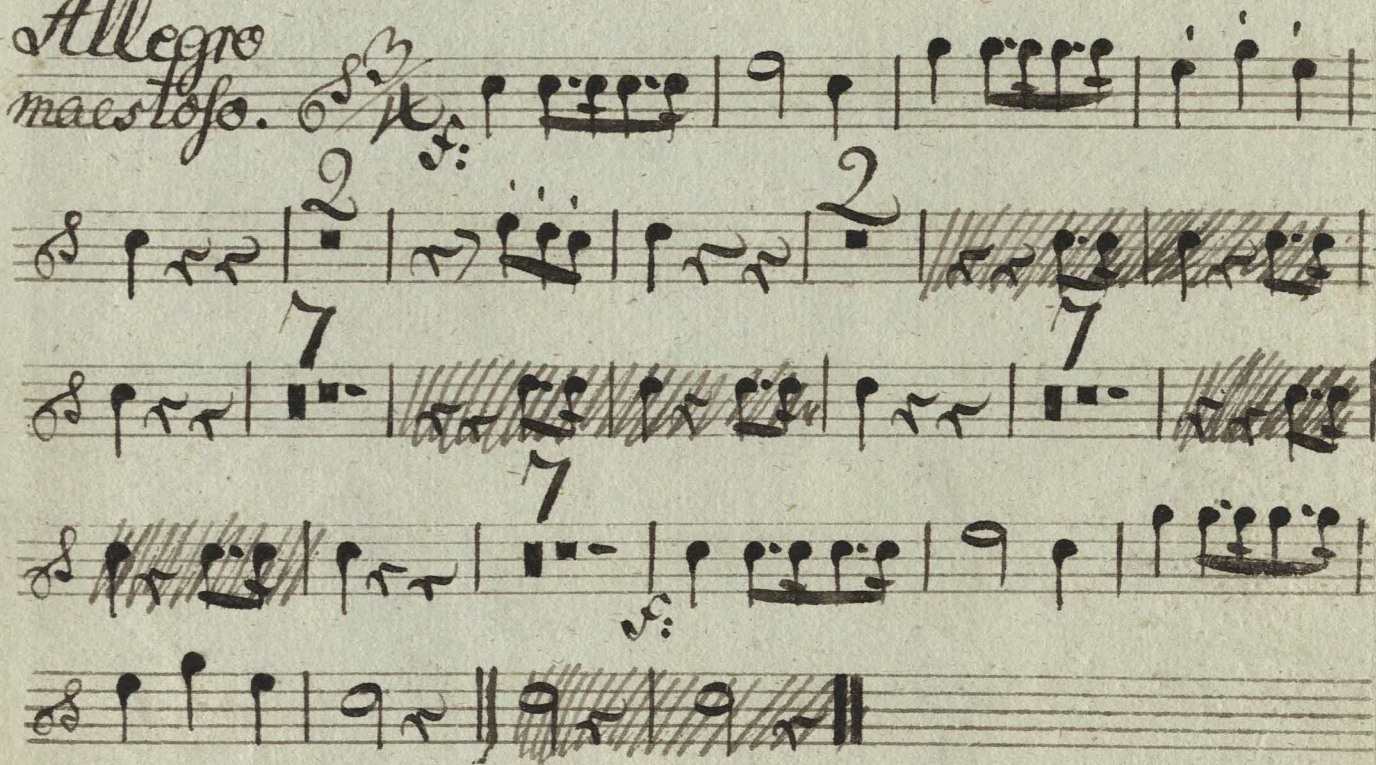
maestoso.



Tromba 1^{ma} in C.

Benedictio ante Sacrum.

*Allegro
maestoso.*



Benedictio post Sacrum

*All ego
maestoso* in C. SE f.

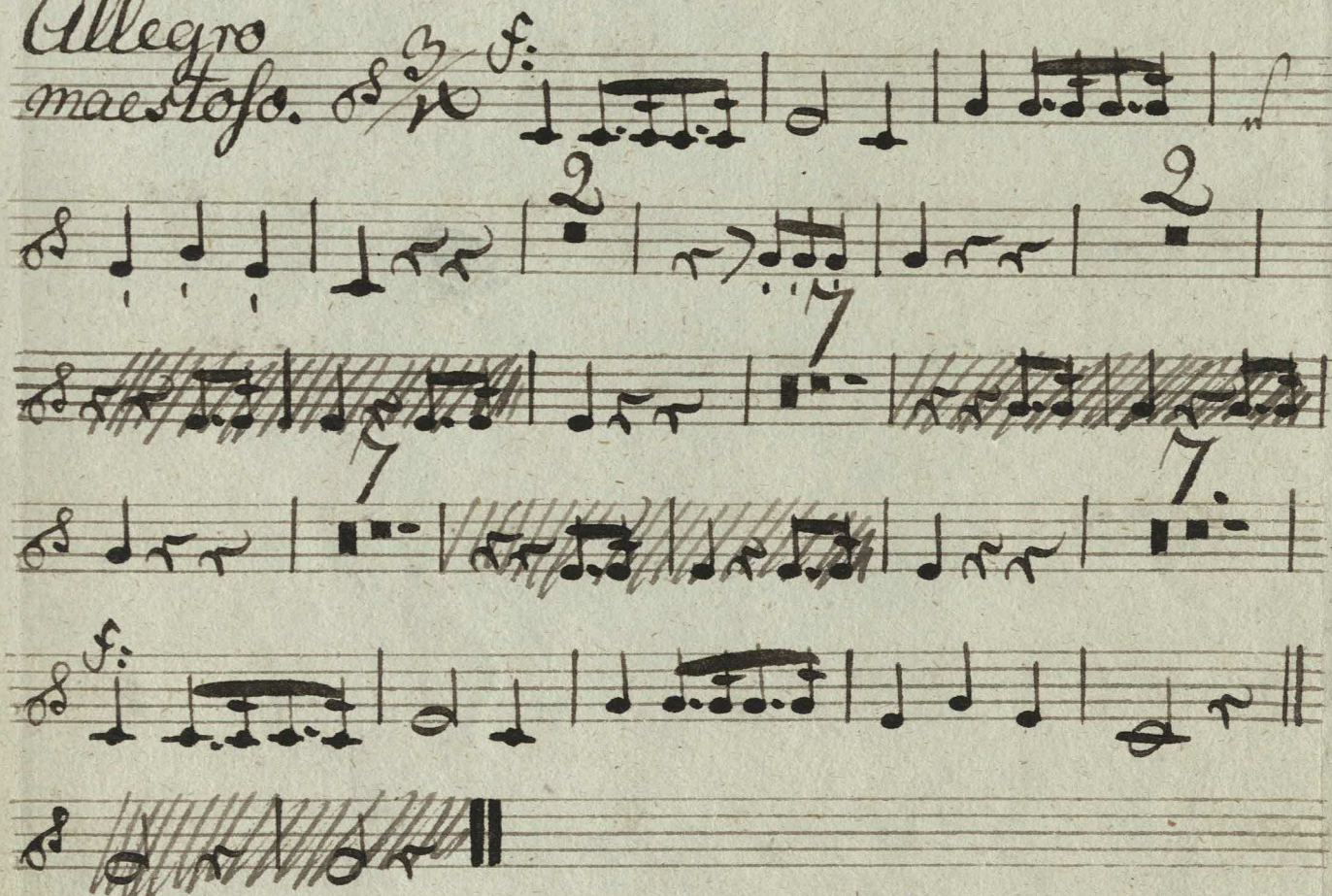
The musical score is written on 11 staves. The first staff contains the title and tempo markings. The notation is in a historical style, featuring a treble clef, a common time signature 'C', and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings such as 'f.' and '1.'. The piece concludes with a double bar line on the eleventh staff.

Promba 2^{da} in C.

Benedictio ante Sacrum.

Allegro

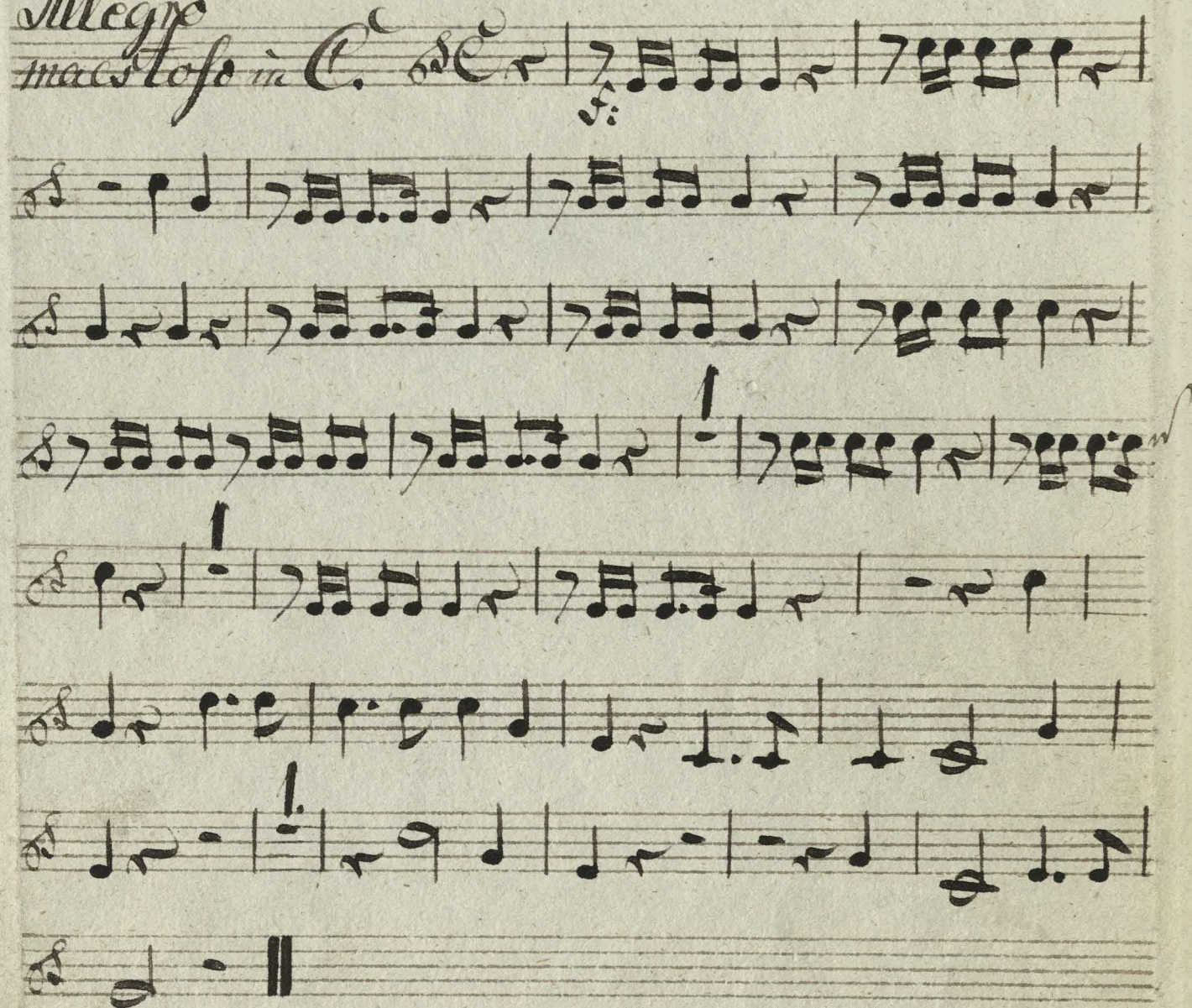
maestoso.



Benedictio post Sacrum.

Allegro

maestoso in C.



Timpani in C. G.

Benedictio ante Sacrum.

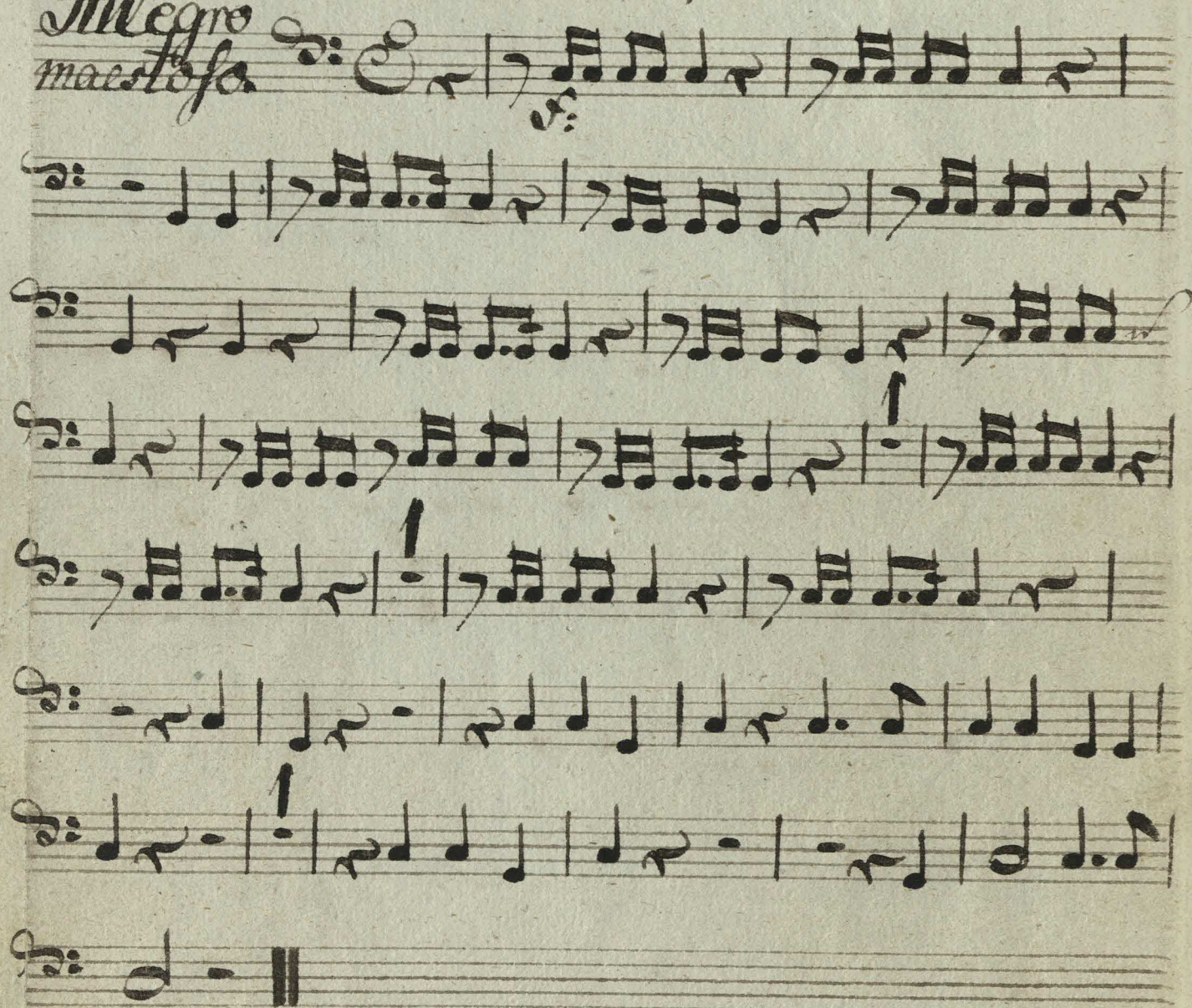
Allegro

maestoso.

Handwritten musical score for Timpani in C. G. for the Benedictio ante Sacrum. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro maestoso.' The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with diagonal hatching, indicating specific timpani techniques or patterns. The score concludes with a double bar line on the sixth staff.

Benedictio post Sacrum

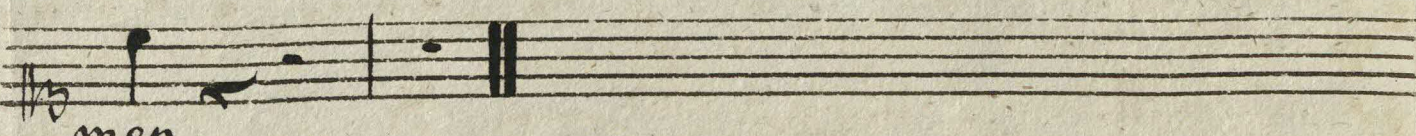
*Allegro
maestoso*



Benedictio post Sacrum.

Allegro maestoso. 

Ge-ni-to-re ge-ni-to-que laus et
jubi-lati-o. Salus honor virtus quoque
rit et benedicti-o! Proce-denti ab u-
troque, compar rit lauda-ti-o! Ge-ni-
to-ri, ge-ni-to-que, proce-denti ab u-
troque compar rit, laudati-o, compar
rit lauda-ti-o, compar rit lauda-ti-
o! A-men, amen, a-men, amen, a-
men.



Kyrie, aus der Vingtsechsten
Gloria, aus der Vingtsechsten.

Chor.
Kyrie. Dominus vobiscum



Der Kyrie singt die Oration
nach dem Messen.

Kyrie. Per omnia secula seculorum.

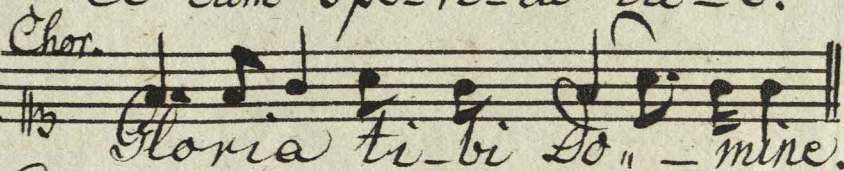


Gingant singt der Kyrie einige Worte von
der Geistl., darauf folgt die Sinfonie.

Chor.
Kyrie. Dominus vobiscum.



Chor.
Kyrie. Sequentia sancti Evangelii.

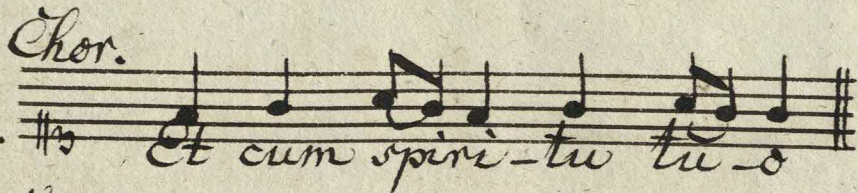


Nun singt der Kyrie das Evangelium nach diesem das Credo.

Das Credo, aus der Vingtsechsten.

Kyrie.

Dominus vobiscum.

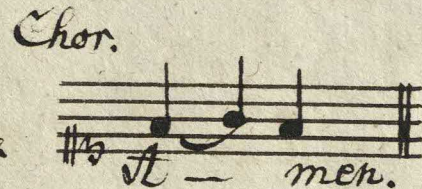


Der Kyrie singt das Oremus.

Das Offertorium, aus der Vingtsechsten.

Chor.
Kyrie.

Per omnia secula seculorum.



Chor.
Kyrie. Dominus vobiscum.



Chor.
Kyrie. Sursum corda.

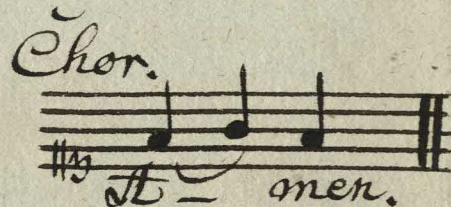


Chor.
Kyrie. Gratias agamus
Domino Deo nostro.



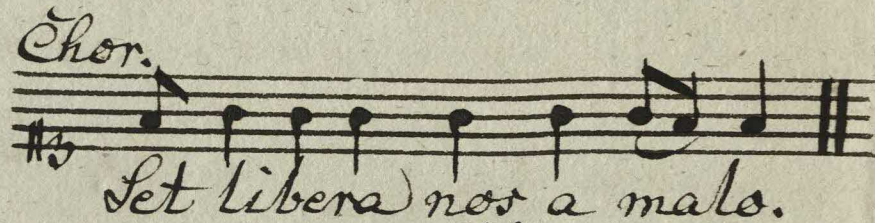
Vin Præfation singt der Priester.
Sanctus aus der Vingeartlein, nach der Verkündigung das
Benedictus aus der Vingeartlein.

Priester Per omnia sæcula sæculorum

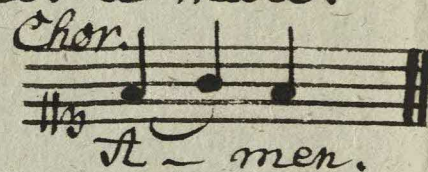


Nun singt der Fr: das Pater noster.

Fr: = et ne nos inducas
 intentationes.



Fr: Per omnia sæcula sæculorum.

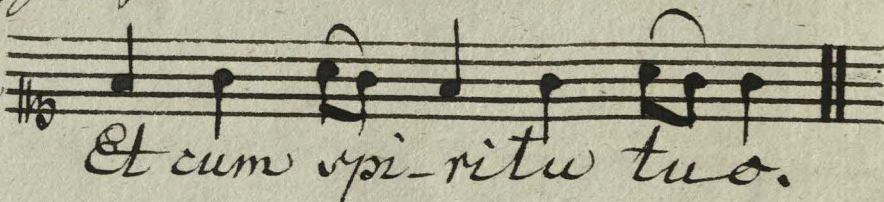


Fr: Pax Domini sit
 semper vobiscum.



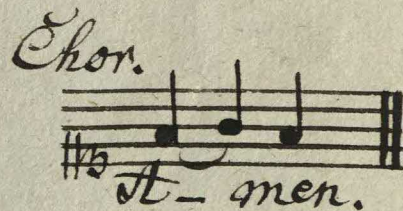
Agnus Dei aus der Vingeartlein.

Fr: Dominus vobiscum

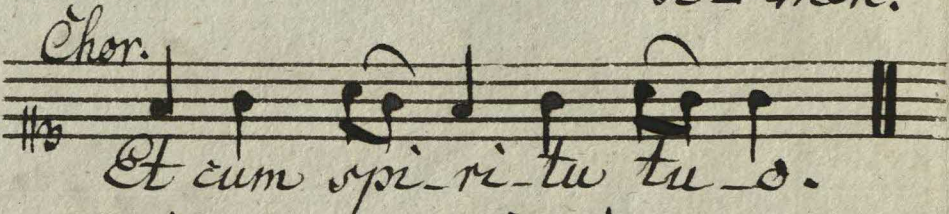


Fr: Oremus nachher auf's seltener
 mit dem Wortlein.

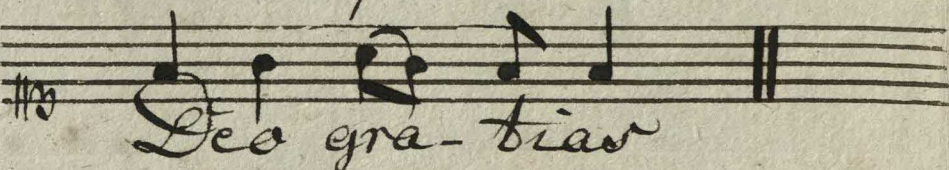
= per omnia sæcula sæculorum.



Fr: Dominus vobiscum.



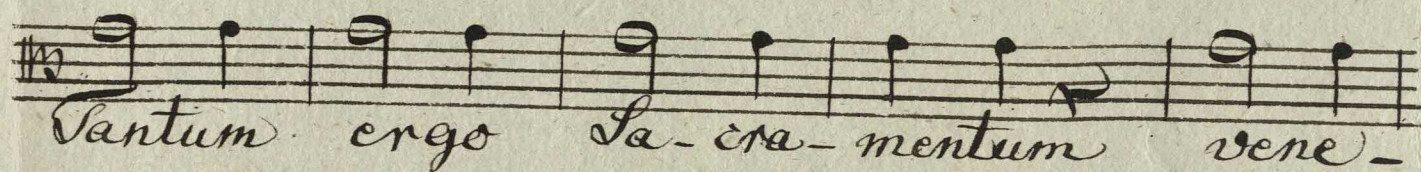
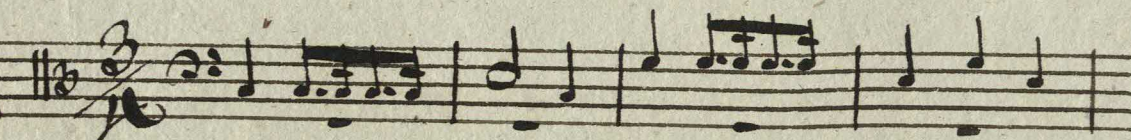
Fr: Ite Missa est.



Alto.

Benedictio ante Sacrum.

*Allegro
maestoso.*



Benedictio post Sacrum.

*Allegro
maestoso.*

Ge-ni-tori ge-ni-toque laus et
jubi-lati-o Salus honor, virtus quoque
rit et be-nedicti-o! Proce-denti ab u-
troque Compar sit laudati-o ge-ni-to ge-ni-
to-ri, ge-ni-toque proce-den-proce-
dendi ab u-troque compar sit laudati-
o, compar sit laudati-o compar
sit lauda-tio, Amen, a-men, a - "
men, amen, amen!

Kyrie aus der Vinygarriffin.

Gloria aus der Vinygarriffin Chor.

Fr: Dominus vobiscum. Et cum spi-ri-tu tu-o.

Der Fr: singt die Oration
nach dem Wortan.

Fr: Per omnia saecula saeculorum. Chor. Amen.

Hiernach singt der Fr: die drei Worte von
der Orgel, hiernach folgt die Sinfonie.

Fr: Dominus vobiscum. Chor. Et cum spi-ri-tu tu-o.

Lu: Sequestia sancti Evan- geli. Gloria tibi Do- mine.

Nun singt der Fr: das Evangelium nach diesem das Credo.
Das Credo aus der Vinygarriffin.

Fr: Dominus vobiscum. Chor. Et cum spi-ri-tu tu-o.

Der Fr: singt das Credo
Das Offertorium aus der Vinygarriffin.

Resp: Fr: Per omnia saecula saeculorum. Chor. Amen.

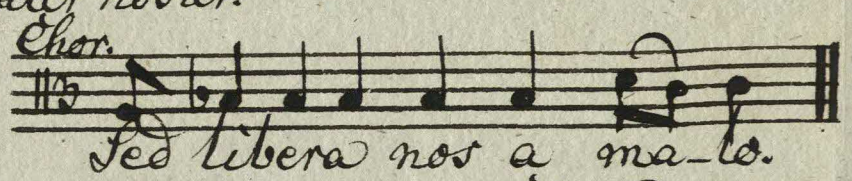
Fr: Dominus vobiscum. Chor. Et cum spi-ri-tu tu-o.

Fr: Sursum corda. Chor. Habe - - mur ad Do- minum.

Fr: Gratias agamus Domino Deo nostro. Chor. Di - - gnum et juv - - tum est.

Die Praefation singt der Priester.
Sanctus und der Viergehors, auf der Wandlung das
Benedictus und der Viergehors.

Priester. Per omnia saecula saeculorum.  A-men.

Nun singt der Priester das Pater noster.
 Pr: = et ne nos inducas  Sed libera nos a ma-lo.

Priester. Per omnia saecula saeculorum.  A-men.

Pr: Pax Domini sit sem-  Et cum spiritu tu-o!

Agnus Dei und der Viergehors

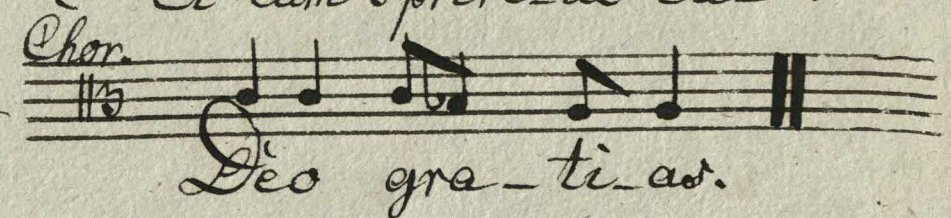
Pr: Dominus vobiscum.  Et cum spi-ri-tu tu-o.

Pr: Oremus nonisus suis sistens
 mit dem Wort.

= per omnia saecula saeculorum.

 A-men.

Pr: Dominus vobiscum.  Et cum spiri-tu tu-o.

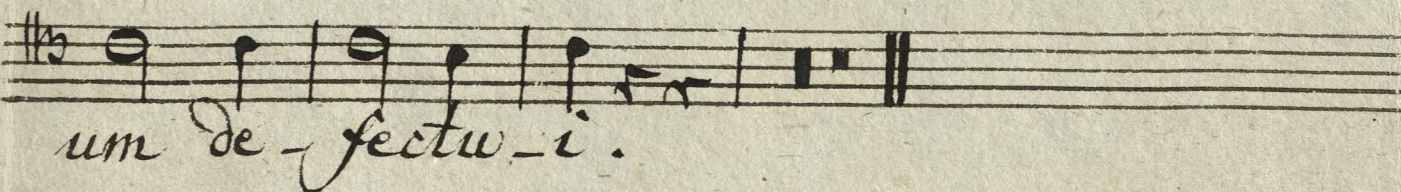
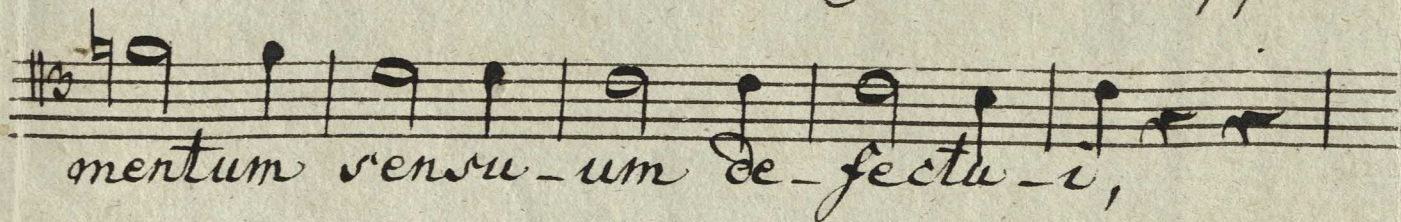
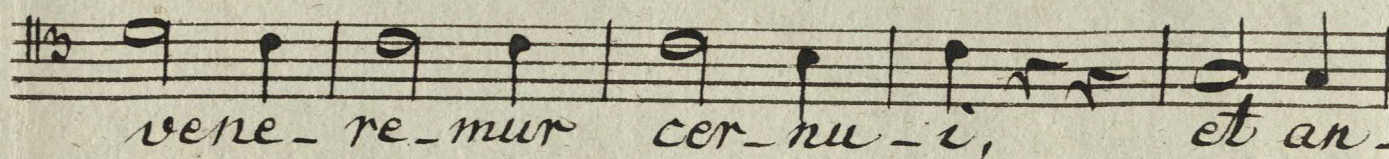
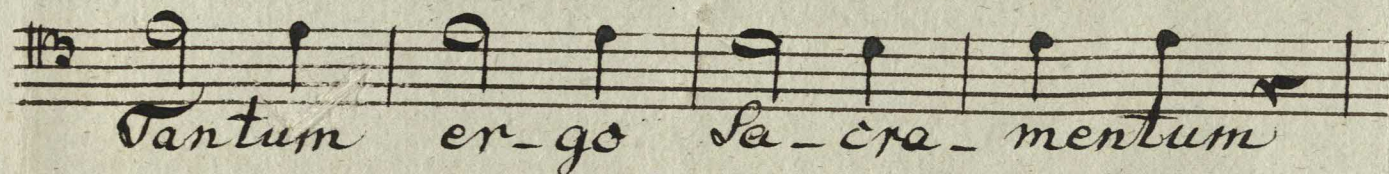
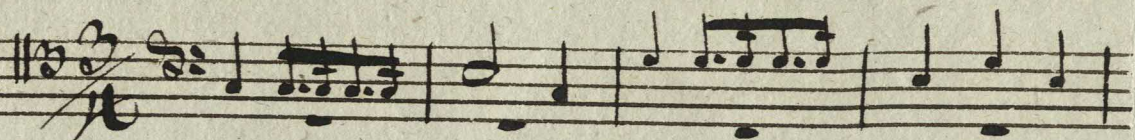
Pr: Ite Missa est.  Deo gra-ti-as.

Tenore.

Benedictio ante Sacrum.

Allegro

arfat



Benedictio post Sacrum.

*Allegro
maestoso.*

Geni-tori, geni-toque laudet
jubi-lati-o, Salus honor virtus
quoque rit et bene-dicti-o, Proce-
denti ab u-troque compar rit laudati-
o! geni-to geni-tori geni-toque
proce-denti ab u-troque compar
rit lauda-ti-o, compar rit lauda-ti
o compar rit laudati-o! It-men,
a-men, a-men, amen, amen.

Kyrie aus der Vingeoralfin.
Gloria aus der Vingeoralfin.

Prinzipal. Dominus vobiscum. Chor.

Et cum spi-ri-tu tu-o.

Dur Fr: singt die Oration
nach dem Wortan.

Fr: Per omnia saecula saeculorum

Chor.
A-men.

Ginrauf singt der Fr: einige Worte von
der Geistul, darauf folgt die Sinfonie.

Fr: Dominus vobiscum.

Et cum spi-ri-tu tu-o.

Fr: Sequestia sancti Evan-
geli.

Glo-ri-a tibi Do-mine

Nun singt der Fr: das Evangelium nach
diesem das Credo.

Das Credo aus der Vingeoralfin. Chor.

Fr: Dominus vobiscum.

Et cum spi-ri-tu tu-o.

Dur Fr: singt das Oremus.

Das Offertorium aus der Vingeoralfin.

Resp: Prinzipal. Per omnia saecula saeculorum.

Chor.
A-men.

Fr: Dominus vobiscum.

Chor.
Et cum spi-ri-tu tu-o.

Fr: Sursum corda.

Chor.
Ha-be-mus ad Do-mi-num.

Fr: Gratias agamus
Domino Deo nostro.

Chor.
Di-gnum et ju-stum est.

Die Prefation singt der Ministrant.
Sanctus und der Vingerrosen nach der Wandlung der
Benedictus und der Vingerrosen.

Ministrant Per omnia secula seculorum. Chor.
A - men.

Nun singt der Ministrant das Pater noster.

Fr. = et ne nos inducas Chor.
intentionem. Set libera nos a malo.

Fr. Per omnia secula seculorum. Chor.
A - men.

Fr. Pax Domini sit Chor
semper vobiscum. Et cum spi-ri-tu tu-o.

Agnus Dei und der Vingerrosen.

Fr. Dominus vobiscum. Chor.
Et cum spi-ri-tu tu-o.

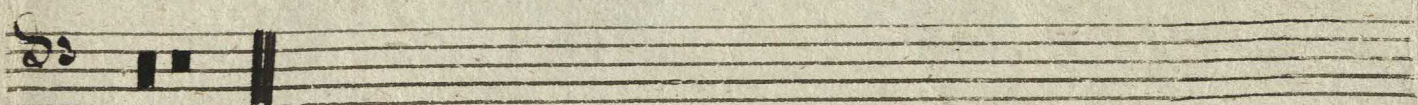
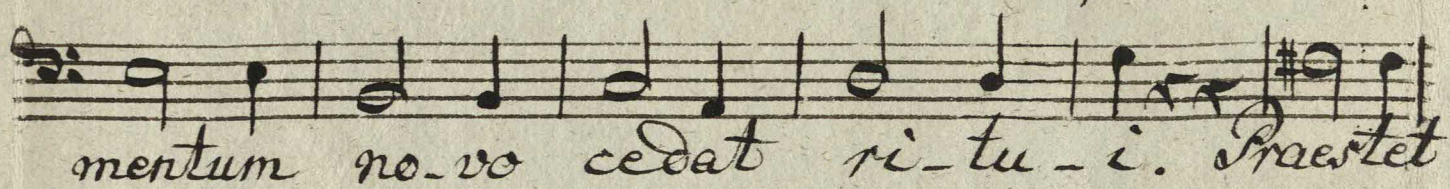
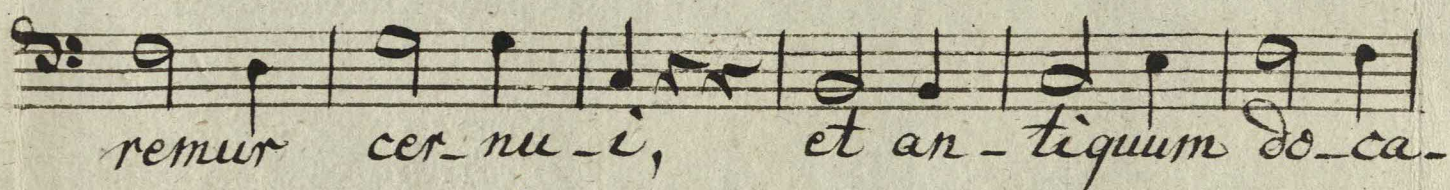
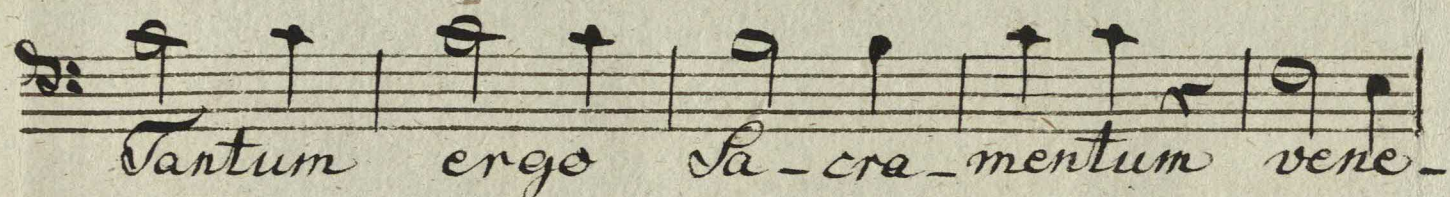
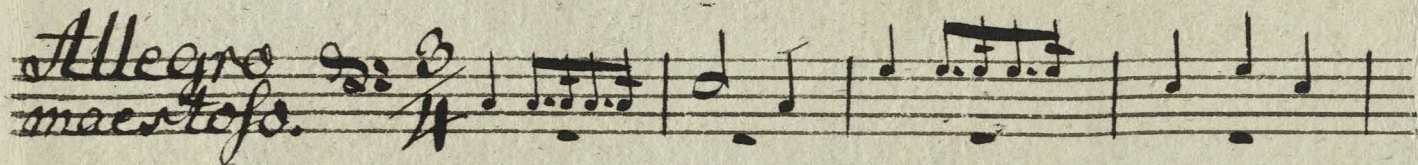
Fr. Oremus. wollest uns mit
deinem Heiligtum gesegnen.
= per omnia secula seculorum. Chor.
A - men.

Fr. Dominus vobiscum. Chor.
Et cum spi-ri-tu tu-o.

Fr. Ite Missa est. Chor.
Deo gra-ti-as.

Basso.

Benedictio ante Sacrum.



Benedictio post Sacrum.

Allegro *maestoso* *for:*

Ge-ni-tori, ge-ni-toque laus et
jubilati-o, Salus, honor, virtus
quoque sit et bene-dicti-o! Proce-
denti ab utroque compar sit lauda-ti-
o! Ge-ni-tori ge-ni-toque
proce-denti ab u-troque compar
sit lauda-ti-o, compar sit lauda-ti-
o, compar sit lauda-ti-o! A-men,
A-men, a - " men, amen, a -
men.

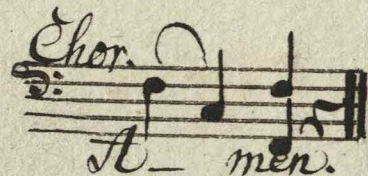
Kyrie, und das Vingtseuffen.
Gloria, und das Vingtseuffen.

Pr: Dominus vobiscum.



Das Pringsten singt die Oration
nach dem Wort.

Pr: Per omnia secula seculorum.

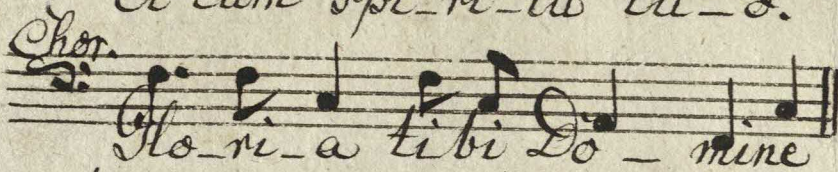


Linne singt das Pringsten einige Worte von
dem Geist, darauf folgt die Sinfonie.

Pr: Dominus vobiscum.



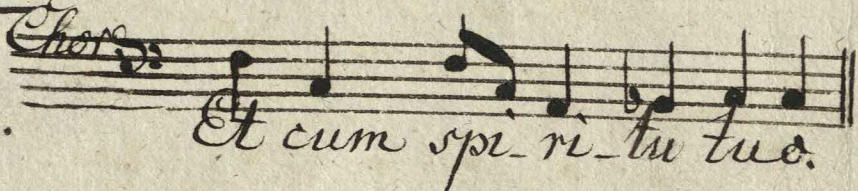
Pr: Sequestia sancti Evangelii.



Nun singt das Pringsten das Evangelium
nach dem das Credo.

Das Credo, und das Vingtseuffen.

Pr: Dominus vobiscum.



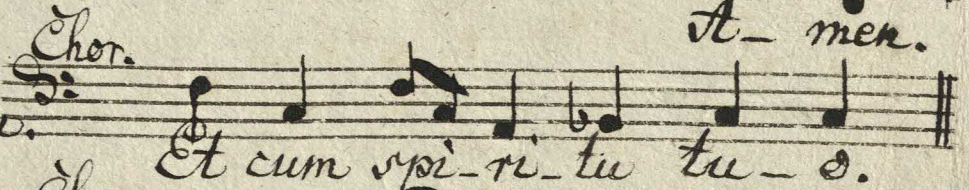
Das Pringsten singt das Oremus

Das Offertorium, und das Vingtseuffen.

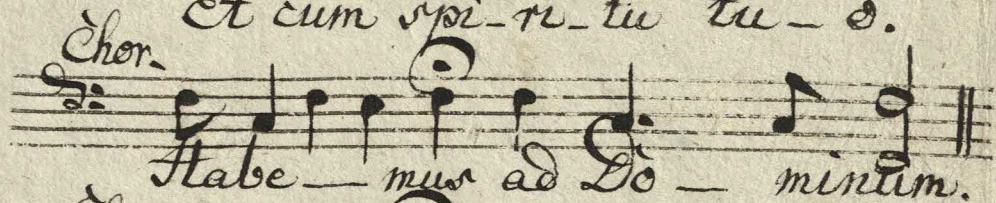
Resp: Pr: Per omnia secula seculorum



Pr: Dominus vobiscum.



Pr: Sursum corda.

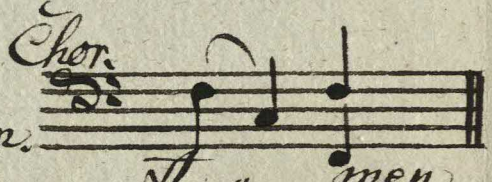


Pr: Gratias agamus
Domino Deo nostro.



Vin Praefation singt der Singstern.

Sanctus aus der Vingeartsfir, nach der Wandlung das
Benedictus aus der Vingeartsfir.

Singstern. Per omnia saecula saeculorum.  Chor.
It " men.

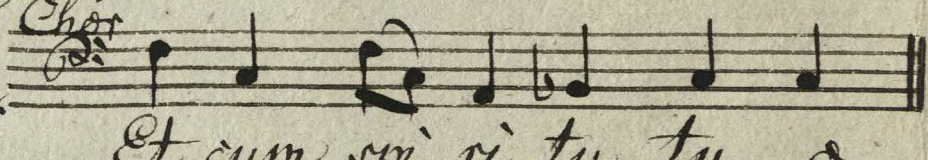
Nun singt der Singstern das Pater noster.

Fr: = et ne nos inducas  Chor.
intentionem. Sed libera nos a ma - lo.

Fr: Per omnia saecula saeculorum.  Chor.
It - men.

Fr: Pax Domini sit sem-  Chor.
per vobiscum. Et cum spi-ri-tu tu-o.

Agnus Dei aus der Vingeartsfir.

Fr: Dominus vobiscum.  Chor.
Et cum spi-ri-tu tu-o.

Fr: Oremus. wolfsus fuf siflinst
mit dem Wortan.

= per omnia saecula saeculorum.  Chor.
It " men.

Fr: Dominus vobiscum.  Chor.
Et cum spi-ri-tu Duo.

Fr: Ite Missa est.  Chor.
Deo gra-ti-as.

Benedictio post Sacrum.

*Allegro
maestoso.*

A handwritten musical score on aged, yellowed paper. The title "Benedictio post Sacrum." is written in a large, elegant cursive script at the top. Below the title, the tempo and mood are indicated as "Allegro maestoso." in a smaller, italicized hand. The score consists of ten staves of music. The notation is in a historical style, featuring various note values, rests, and bar lines. There are numerous annotations in the margins, including numbers (e.g., 6, 7, 4, 3, 2, 1, 6, 7, 4, 3, 2, 1, 6, 7, 4, 3, 2, 1) and symbols (e.g., #, &). The paper shows signs of age, with some staining and a small tear near the bottom center. The overall appearance is that of a historical manuscript.