

V.M.
571.

PRECATIONIS THURIBULUM

Continens

LITANIAS sive MISSAS (ut vocant)
duodecim, partim quindenium, partim septenarium octonumque
vocum, cum Basso Continuo, ad imitationem quarundam
Præstantissimorum Musicorum Cantionum, Latino
Germanicòque idiomate Concina-
natas

A
CHRISTOPHORO PETRÆO
Cantore Gubenensi.

BASSUS CONTINUUS.



*Brossard.
8. partie.
n° 32.*

GUBENÆ,

Typis & sumptibus CHRISTOPHORI GRUBERI,
M DC LXIX.

Vm
43

Vm 891

VIRIS

*Nobilitate, Magnificentia, Consilio, Prudentia, Autoritate
Gravissimis, Amplissimis, Eruditionis Claritate ac
longo rerum usu Eminentissimis, Flo-
rentissimis*

Dn. CONSULIBUS,

SYNDICO,

PRÆTORI,

SCABINIS,

SENATORIBUS

Reipubl. Görlicensis;

NEC NON

Dn. CONSULIBUS,

SYNDICO

ac

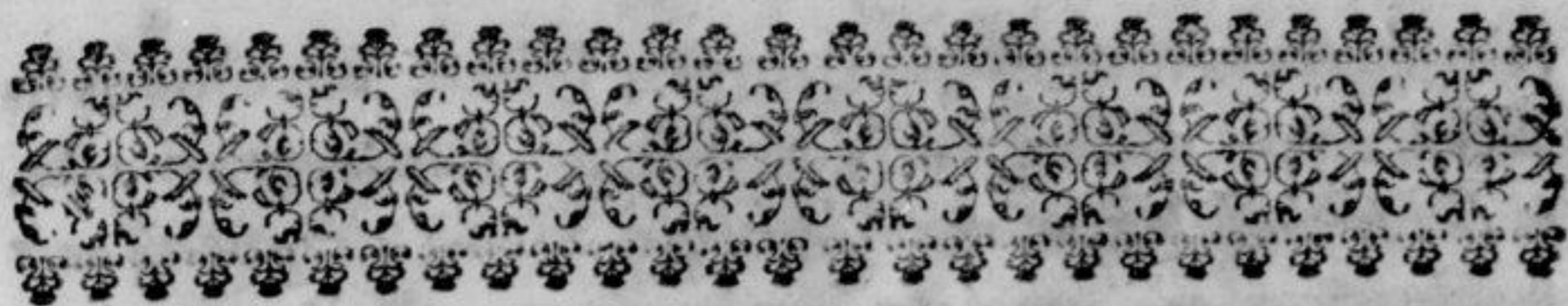
SENATORIBUS

Reipubl. Gubenensis,

Magnis

*Mecanatibus ac Patronis suis omni debite observantie cultu
prosequendis, colendis.*

DEDICATIO.



Thuribuli ac Thymiamatis, *VIRI NOBILISSIMI, MAGNIFICI, AMPLISSIMI, CONSULTISSIMI, &c.* In sacris sæpius men-

tionem fieri, neminem latet: Quippe Thymiamatis, quod in altari inaurato adolere debebat Aaron, *suave fragrans manè, quando componebat lucernas, & quando collocabat eas ad vesperum, urens thymiamata sempiternum coram Domino.* Ad quod sine dubio respexit Psalmographus sanctissimus David, Deum obnixè rogans, *oratio sua ut dirigatur sicut Thymiamata (incensum) in conspectu Dei, & elevatio manuum suarum excipiatur, sicut sacrificium vespertinum.* Thuribuli, pariter ac Thymiamatis quod Aaron tollebat, *& hausto igne de altari mittebat incensum desuper, & currebat ad mediam multitudinem, offerens Thymiamata & stans inter mortuos ac viventes pro populo orans, reconciliabat Deum, ne totum populum deleteret.* U-

Exod. 30. v. 7. & 8.

Psal. 141. v. 2.

Num. 16. 46. 47. 48.

DEDICATIO.

*Apoc. .8.
v. 3. 4. 5.*

triusq; mentionem quoq; injicit Johan. Theologus in Apocalypsi, ubi legimus de Angelo *stante coram altari, Thuribulumq; aureum habente, illudq; de igne altaris implente, cui quoque data sunt θυσιάματα πολλά cum precationibus sanctorum.* Hæc sacrificia quidem Ceremonialia, quoad usum & externam observationem esse abrogata, non ignoramus; Verum non quoad significationem. Significant enim θυσιάματα preces sanctorum, quod hîc Divus Johannes ipse affirmat, jungens signum & signatum: θυσιάματα ac preces. Thuribulo autem, in quo preces feruntur ad altare, quod est ante thronum, fidem; & Igne, quô θυσιάματα in Thuribulo accenduntur, Spiritum sanctum denotari, ex scripturis apertè liquet.

Ejusmodi spirituale sacrificium, quod adhuc in Ecclesiis nostris retinemus, est nostra LITANIA: Kyrie eleison. Christe eleison. Kyrie eleison. &c.

Quam piæ antiquitatis traditione singulis diebus Dominicis ac Festis sub initium divini cultus, quasi gratum Thymiama, igne Spiritus sancti accensum in fidei Thuribulo divino Numini offerimus.

Cum vero mortalium animi, qui aliàs terrestri corporis domicilio hebetati ægerrimè ad superna ele-

DEDICATIO.

elevantur, nec nisi magno cum sudore pietatis doctrinam imbibunt, precibus atque gratiarum actionibus gravatim incumbunt, cantilenæ harmonicæ symphoniam mirificè pascantur, & oblectentur; ad devotam intentionem & pium affectum erga divina Mytheria excitentur, hancce LITANIAM numeris harmonicis, diverso quidem stylo includere, ac ad quarundam Præstantissimorum, non minus Recentium, quam Veterum Musicorum cantionum imitationem concinere, ac PRECATIONIS THURIBULUM appellare non dubitavi, suaquæ aliquot Musophilorum typis publicis describi curavi.

At vero, quia inscribere aliquibus, cum ad operis commendationem atque tutelam contra caninos obtrectatorum morsus, tum ad patronos ac Mæcenates conciliandos mos & antiquis & nobis est receptus, nec potui, nec debui, quin *Vobis, Viri Magnifici*, hæc pagellas dedicatum irem. Namque Vestrorum in amplectendis verbi divini thesauris constantia, in fovendis Christi ministris benevolentia, in juvandis Musarum alumnis beneficentia mihi & omnibus est inpropatulo.

Quare, ut hunc laborem meum qualemcunque serenâ favoris aurâ alpiretis, animisq; placidis exci-

DEDICATIO.

piatis, me, meosq; Vobis commendatos habeatis,
etiam atque etiam rogo.

Quod restat, votis ardentibus contendo, ut cor-
dibus, chordis chorisq; adorandus JEHOVAH
quàm diutissimè Vos incolumes servet, ut Vobisgu-
bernantibus pietas sacra recta vigeat, literarum stu-
dia floreat; omnia deniq; tum publicè, tum priva-
tim felicissimè cedant. Valete. Dabam Gubenæ, Do-
minicâ Reminiscere, Anno recuperatæ salutis,
M DC. LXIX.

Vestr. Magnif. ac Amplitud.

observantissimus

CHRISTOPHORUS PETRÆUS,
Cantor Gubenensis.

Index

INDEX MISSARUM.

- I. MISSA, *Kyrie eleison*. 5. voc. C. C. A. T. B.
Ad imitationem:
Ihr Heiligen Lobset dem HERN / 2c.
Joh. Herman Scheins.
- II. MISSA, *Kyrie eleison*. 5. voc. C. C. A. T. B.
Ad imitationem:
Habe deine Lust an dem HERN / 2c.
Andreas Hammerschmid.
- III. MISSA, *Kyrie eleison* 5. voc. C. C. A. T. B.
Ad imitationem:
Siehe / eine Jungfrau ist schwanger / 2c.
Andreas Hammerschmid.
- IV. MISSA, O HERN erbarm dich über uns / 2c. 5. voc.
à 2. Viol. di Gamb. sive Trombonis & 3. vocibus. A. T. B.
Ad imitationem:
Exaudi Domine vocem deprecationis nostrae, &c.
Bonif. Gratiani.
- V. MISSA, O HERN erbarm dich über uns / 2c. 5. voc.
à 2. Violin & 3. vocibus. C. A. T.
Ad canonem.
- VI. MISSA, *Kyrie eleison* 5. voc.
à 2. Violin. & 3. vocibus. A. A. B.
Ad imitationem:
O admirabile nomen Jesu, cujus majestatis gloria.
Josephi Tricarici.

VII. **MISSA**, *Kyrie eleison*. 7. *voc.*

à 2. Violin. & 5. voc. C. C. A. T. B.

Ad imitationem:

Beweise HErr deine wunderliche Güte / 1c.
Lob Zeutschners.

VIII. **MISSA**, **O HErr erbarm dich über uns / 1c.** 7. *voc.*

à 2. Violin & 5. voc. C. C. A. T. B.

Ad imitationem:

Venga &c. sive, Jesum viri, senes, Juvenes, &c.
Johan. Rovetta.

IX. **MISSA**, **O HErr erbarm dich über uns / 1c.** 7. *voc.*

à 2. Cornet. sive Violin & 5. voc. C. C. A. T. B.

Ad imitationem:

Terribilis est locus iste &c.

Mazak.

X. **MISSA**, **O HErr erbarm dich über uns / 1c.** 8. *voc.*

Ad imitationem:

Das Neugeborne Kindelein / 1c.

Friderici VVeisensee

XI. **MISSA**, *Kyrie eleison*. 8. *vocum.*

Ad imitationem:

Exultat cor meum in Domino, &c.

Incerti Autoris.

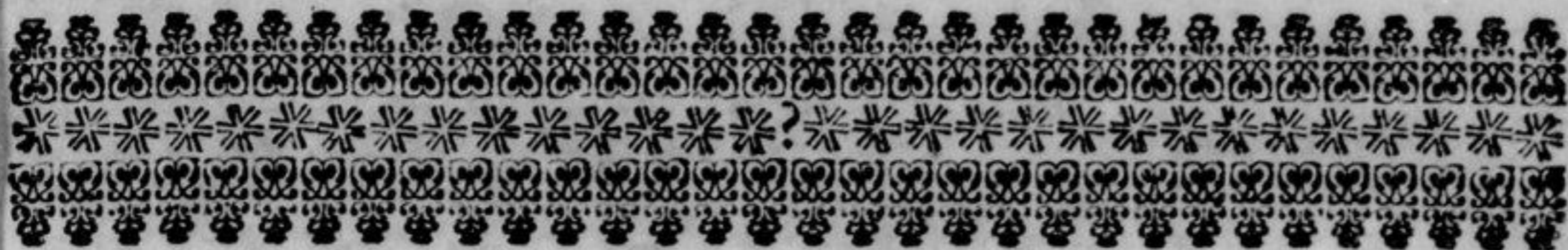
XII. **MISSA**, *Kyrie eleison*. 8. *voc.*

Ad imitationem:

In te Domine speravi, non confundar, &c.

Johan. Rovetta.

Mis-



MISSA I.

Ad imitationem.

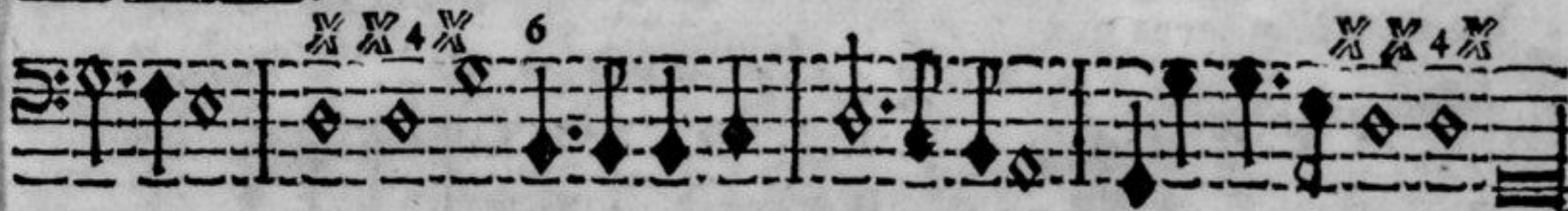
Ihr Heiligen lobset dem Herren/2c.

Joh. Herman Scheins.

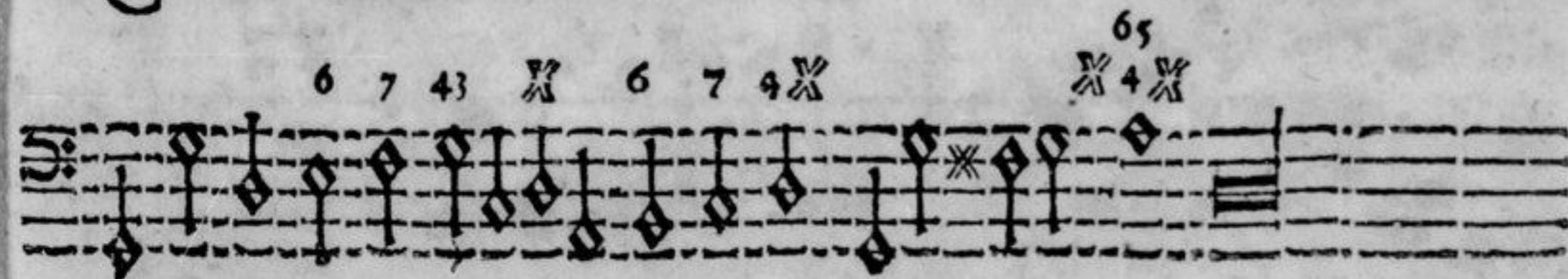
BASSUS, *continuuus* 5. voc. C. C. A. T. B.



Yrie eleison.



Christ eleison.



S

2 *BASSVS, continuus*

f. Voc.

C. C. A. T. B.

6 6 6
4 4 4

65
44

56

K Yrie eleison.

76 65
4 4

4

4 4

6 4

6

6

4

Gloria. Et in terra pax.

4 4 76 66 76

4 4

6 4 6 4 6 4 6

4 6 6 4

4 4

B.

BASSUS, continuus

5. VOC.

C. C. A. T. B. 3

6 5
* 4 4 *

56

65
* 4 *

765
* 4 *

6 * 4 * *

6
4

65
4 *

6 56 56

76 65
* 4 *

Qui tollis.

4 *

* 4 * *

4 *

56 6
* 4 * * 4

65 6 5
* * 4 * * 4 *

5 5 343
65

4 * * * 6 * 4 *

65 * * *

6 6 65
* 765 * * 4 * 4 * 56 * 4 *

A 2

4 *BASSVS. continuus*

5. voc.

C. C. A. T. B.

4 ✱ ✱ ✱ ✱ 4 ✱ 6 ✱ ✱ 65 ✱ 4 ✱ 65 ✱ 4 ✱

6

4 ✱ 4 ✱ 4 6 4 ✱

6



MIS.

B.

BASSVS, continuus

s. voc.

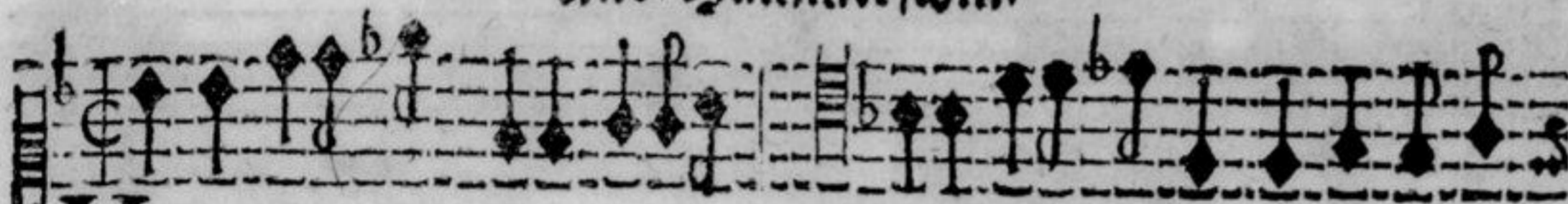
C. C. A. T. B. 5

MISSA II.

Ad imitationem,

Habe deine Lust an dem Herren/ 2c

And. Hammerstim.



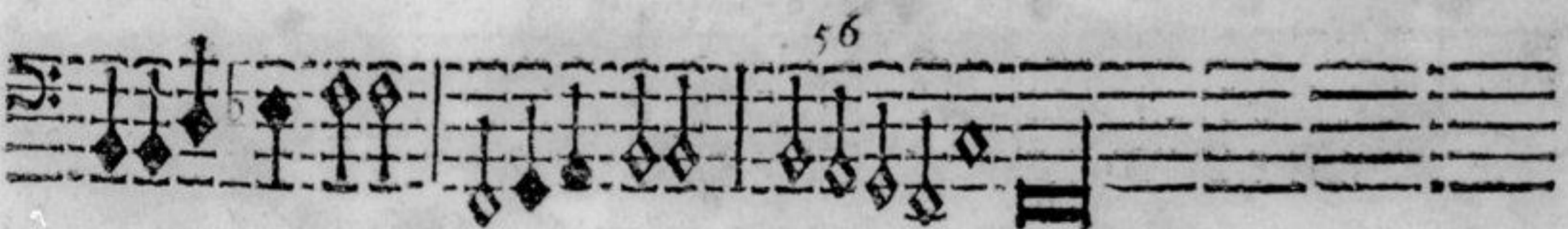
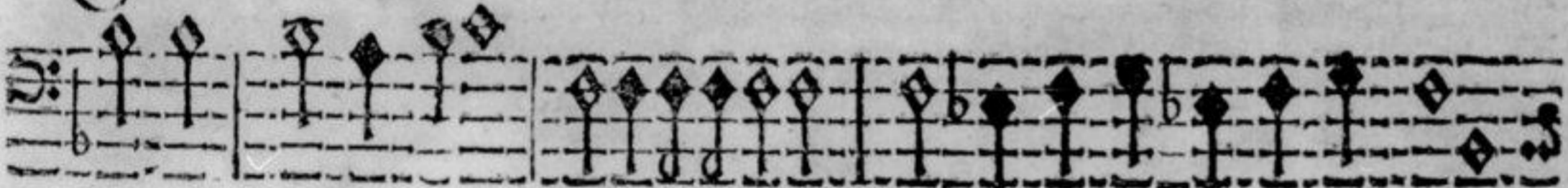
K

Yrie eleison.

6



Christe eleison.



K Yrie eleison.

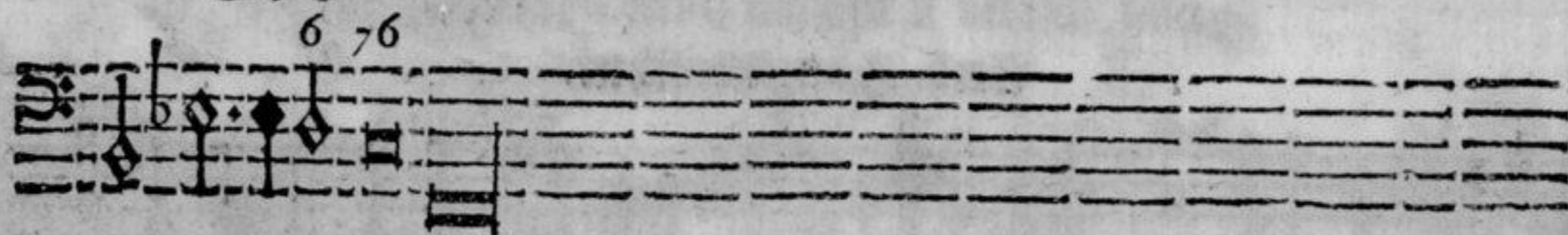
A 3

S.

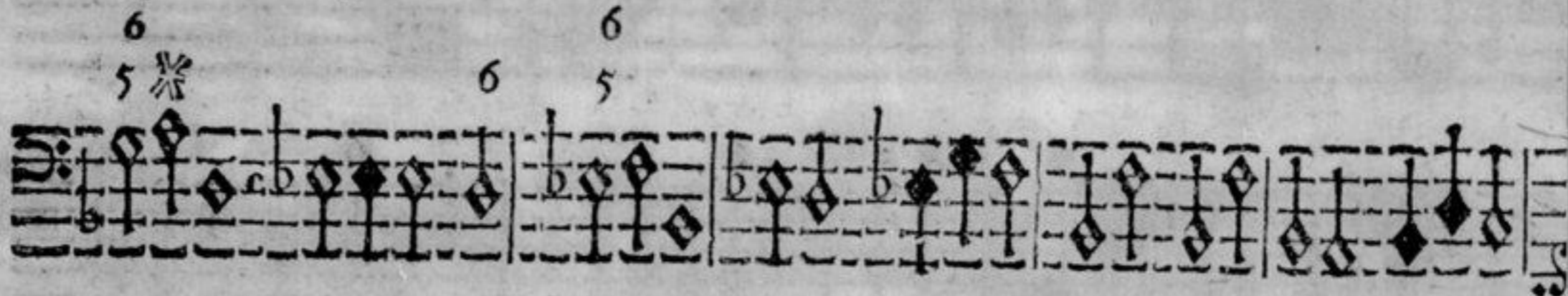
BASSUS, continuus

5. Voc.

C. C. A. T. B. 7



Qui tollis peccata.



MIS

7 *BASSUS, continuus*

5. VOC.

C. C. A. T. B. 6

6 6 6 5 6

This staff contains figured bass notation with six measures. Above the first measure is a lute symbol. The figures are 6, 6, 6, 5, 6. The notation includes various accidentals and stems.

GLoria in
excelsis
DEO.
ET in terra pax.

This staff contains figured bass notation for the text 'Gloria in excelsis DEO. ET in terra pax.' It consists of six measures with various figures and accidentals.

This staff contains figured bass notation for the text 'ET in terra pax.' It consists of six measures with various figures and accidentals.

This staff contains figured bass notation for the text 'ET in terra pax.' It consists of six measures with various figures and accidentals.

b 6 6 5

This staff contains figured bass notation for the text 'ET in terra pax.' It consists of six measures with various figures and accidentals.

6 4 6 b

This staff contains figured bass notation for the text 'ET in terra pax.' It consists of six measures with various figures and accidentals.

6 6 6

This staff contains figured bass notation for the text 'ET in terra pax.' It consists of six measures with various figures and accidentals.

IS

MISSA III.

Ad imitationem.

Siehe eine Jungfrau ist schwanger.
Andreas Hammerschmid.

56 43

K Yrie eleison.

C Hriste eleison.

K Yrie eleison.

T. B.

BASSUS CONTINUUS.

5. VOC.

C. C. A. T. B. 9

76 76 5 6 765 * 76 765

765 6 76 5

GLoria **E**T in terra pax

65

6 6

6 6

b 6 * b

B

10 *BASSUS, continuus.*

s. voc.

C. C. A. T. B.

6 765

6 5 6 5 6 5

Qui tollis.

76 6 765

6 6

6



MIS

B.

BASSUS, cont. à 2. Viol. di Gamb. sive Tromb. & 3. voc. A. T. B. 11.

MISSA IV.

Ad imitationem.

Exaudi Domine vocem deprecationem nostrae, &c.

Bonif. Gratiani.

76

Symph. **H**erz erbarm dich.

6 4 $\frac{7}{8}$

76

b 5 6 7 6

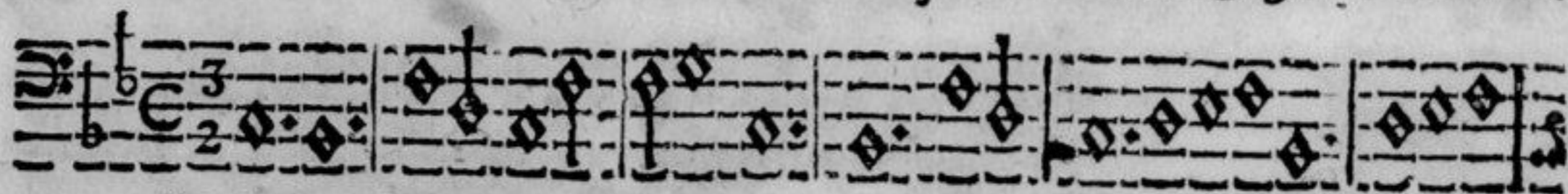
76

Christe erbarm dich.

B 2

MIS

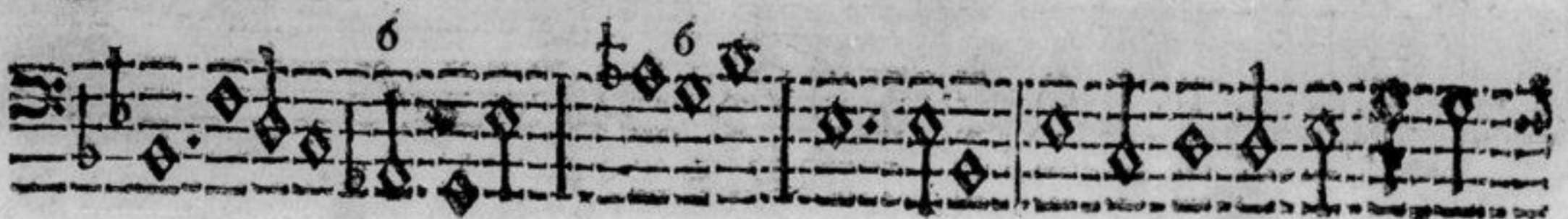
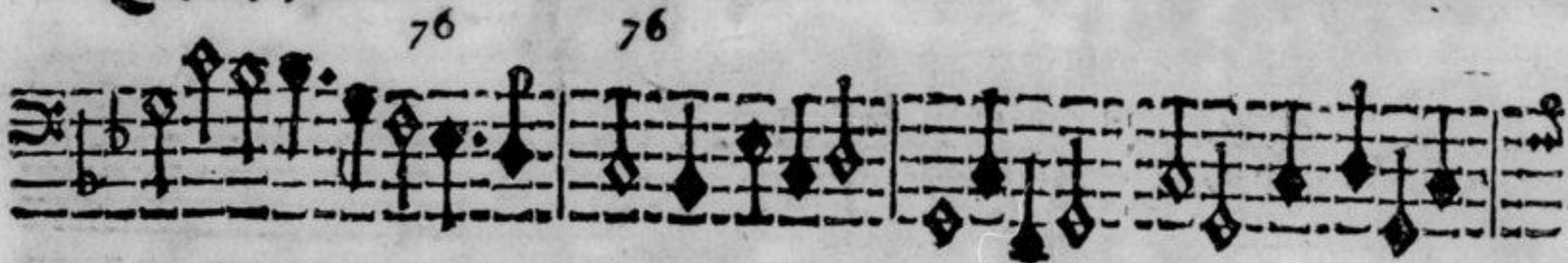
12. BASSUS cont. à 2. Viol. di Gamb. siue Tromb. & 3. voc. A. T. B.



Herz erbarm.

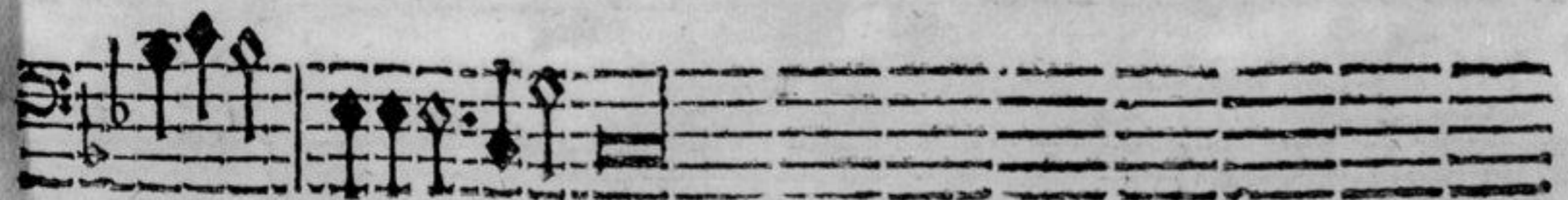
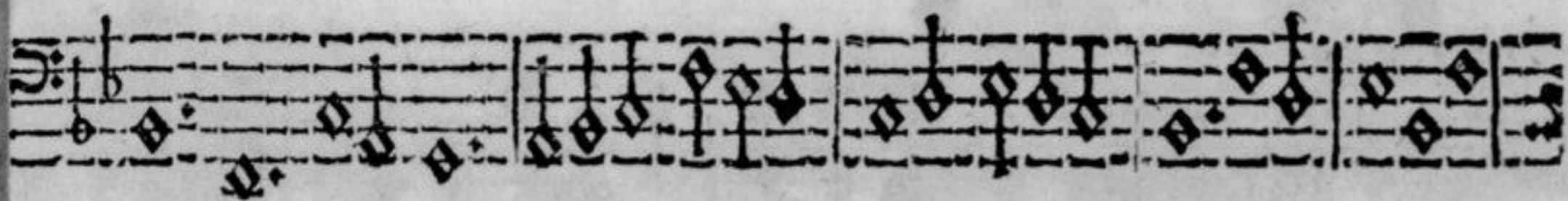
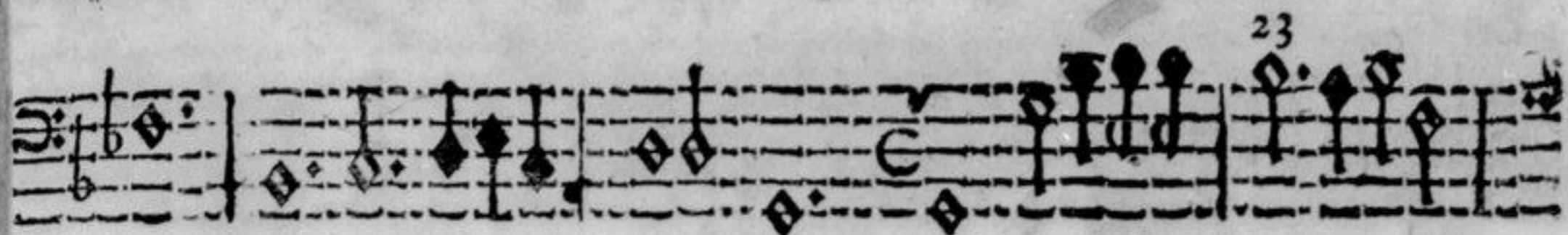


Hresen Gott.



T.B.

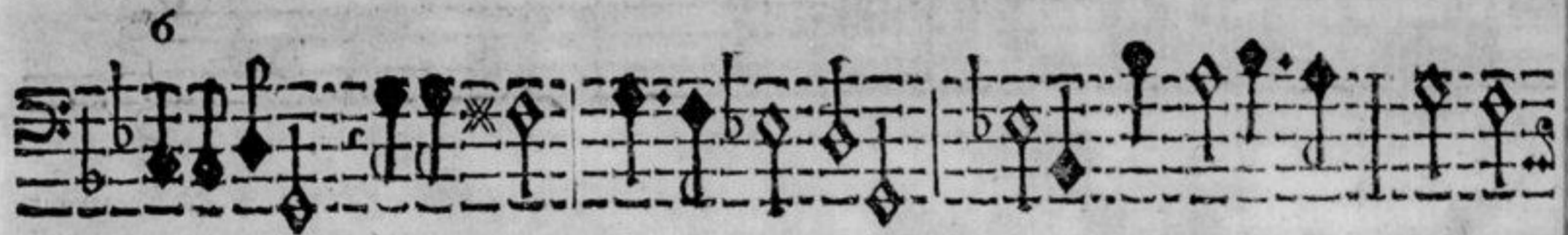
BASSVS contin. à 2 Viol. di Gamb five Tromb. & 3. v. oc. C. A. T. 13



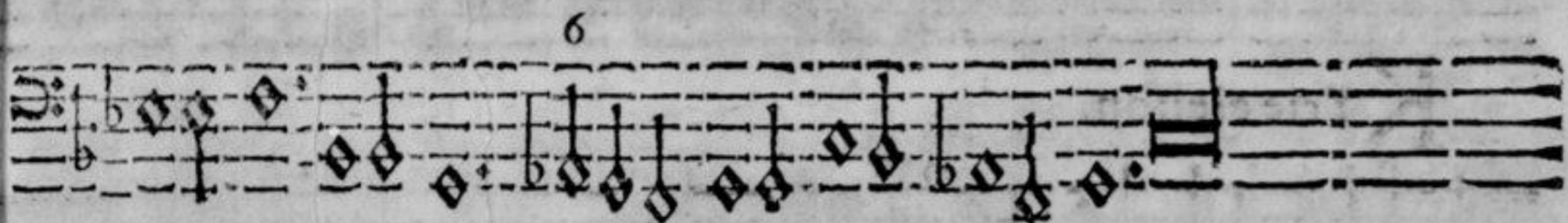
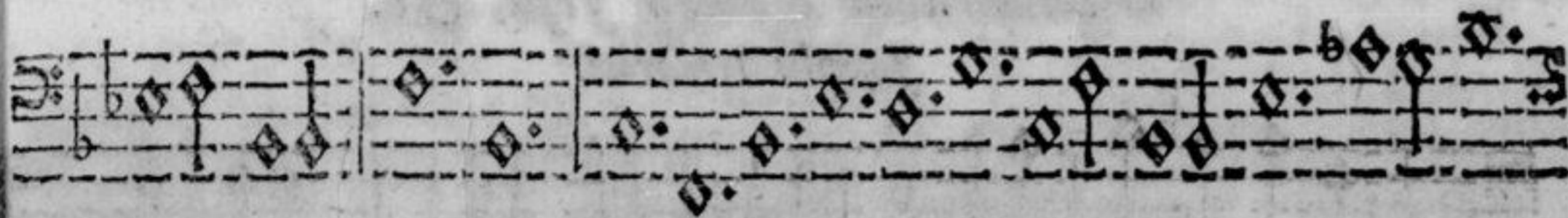
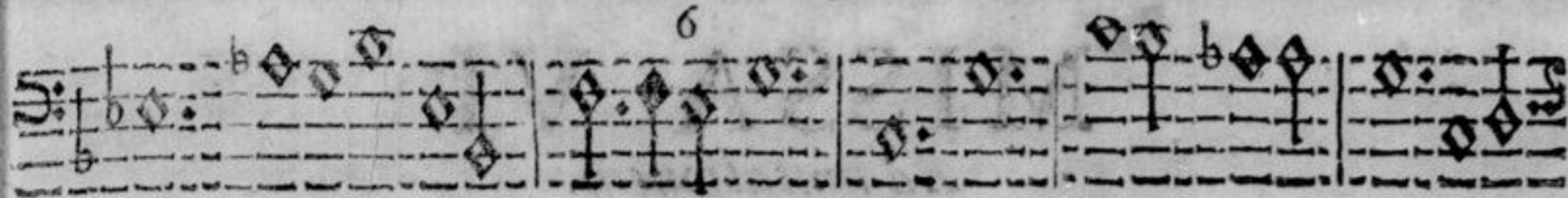
B 3



Symph. Der du trägest.

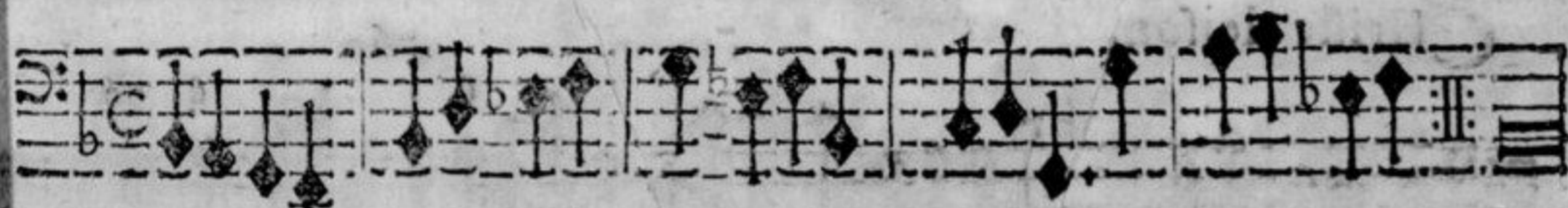


T. B. *BASSVS, contin. à 2 Viol di Gamb five Tromb. & 3. voc. C. A. T. 15*



MISSA V.

Ad Canonem.



NB. Diese Clausul wird 27. mal wiederholet.

Als:

1. O HErr erbarm dich /ic. drey mal,
2. O Christe erbarm dich /ic. drey mal,
3. O HErr erbarm dich /ic. drey mal,
4. Ehre sey Gott in der Höhe /ic. acht mal,
5. Der du trdgest die Sünde der Welt /ic. zehen mal.

Mis.

MISSA VI.

Ad imitationem.

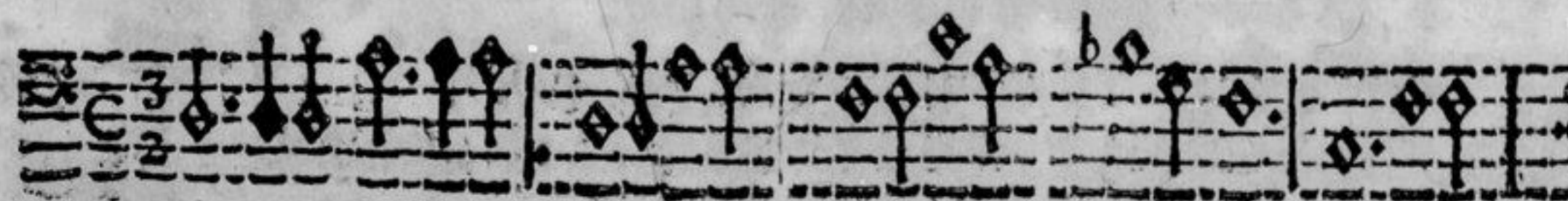
*O admirabile Nomen Jesu, &c.
Josephi Tricarici.*



K Yrie eleison.



C Hriste eleison.

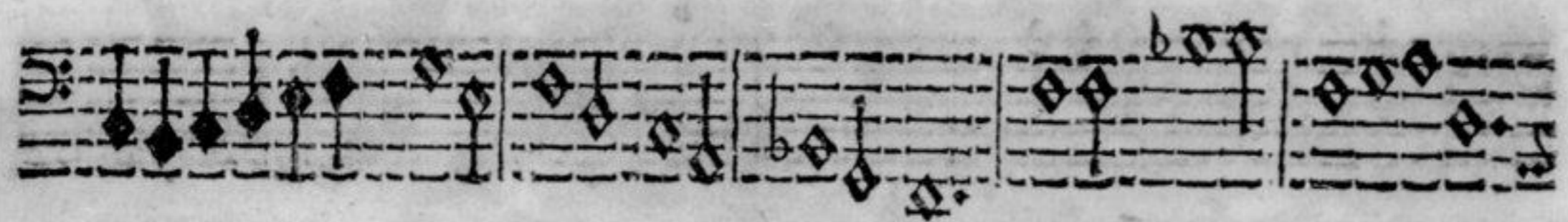


K Yrie eleison.

A. B.

BASSUS contras.

à 2. Violin. & 3. voc. A. A. B.



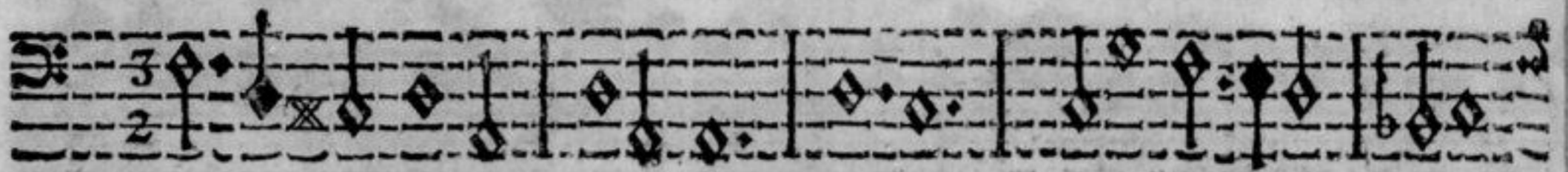
Gloria in excelsis Deo.



C



18 *BASSUS contin.* à 2. Violin. & 3. voc. A. A. B.



Domine Deus.

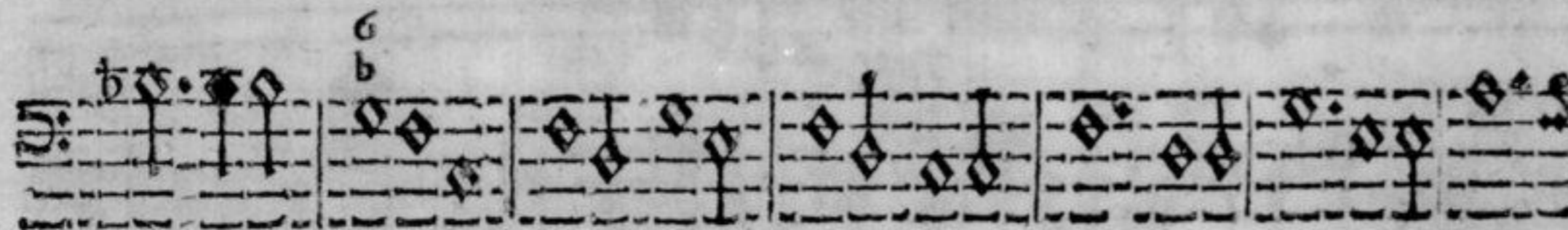
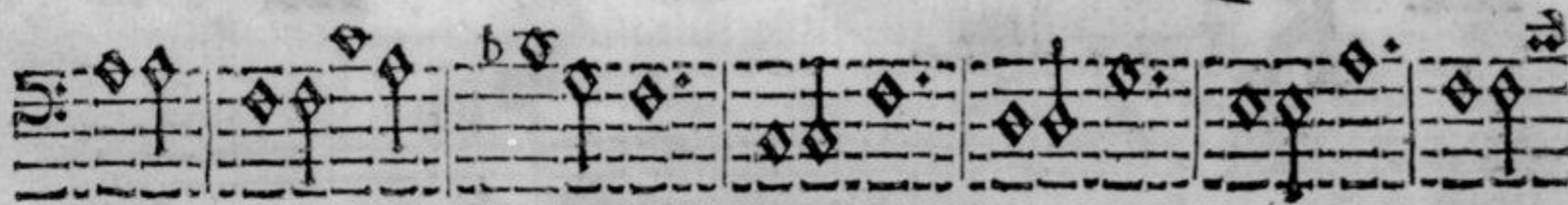


Qui tollis.





Quoniam.



MISSA VII.

Ad imitationem

Beweise Herz/ deine wunderliche Güte/ze.
Tob. Zeutschners.

Tutti. **K** yrie eleison. *Fav.*

Tutti.

Fav. **C** hriste eleison.

Tutti.

Tutti. *Fav.* *Tutti.*

K yrie eleison.

Fav. *Tutti.* *Fav.* *Tutti.*

Fav. Tutti. Fav. Tutti.

Fav. Tutti

Fav

Symph.

Gloria in excelsis.

Tutti.

Fav. Tutti.

Musical staff with notes and dynamics. The first measure is marked *Fav.* and the last measure is marked *Tutti.* There are sixteenth-note figures and a sixteenth-note rest in the final measure.

Musical staff with notes and dynamics. The first measure is marked *Fav.* and the last measure is marked *Tutti.* It features sixteenth-note patterns and a sixteenth-note rest.

Donine Deus, &c.

Musical staff with notes and dynamic. The first measure is marked *Fav.* It contains sixteenth-note figures and a sixteenth-note rest.

Musical staff with notes and dynamics. It features sixteenth-note patterns and a sixteenth-note rest.

Musical staff with notes and dynamic. The last measure is marked *Tutti.* It contains sixteenth-note figures and a sixteenth-note rest.

Musical staff with notes and dynamics. The first measure is marked *Tutti* and the last measure is marked *Fav.* It features sixteenth-note patterns and a sixteenth-note rest.

Qui tollis peccata, &c.

Musical staff with notes and dynamics. The first measure is marked *Tutti.*, the second measure is marked *Fav.*, and the last measure is marked *Tutti.* It contains sixteenth-note figures and a sixteenth-note rest.



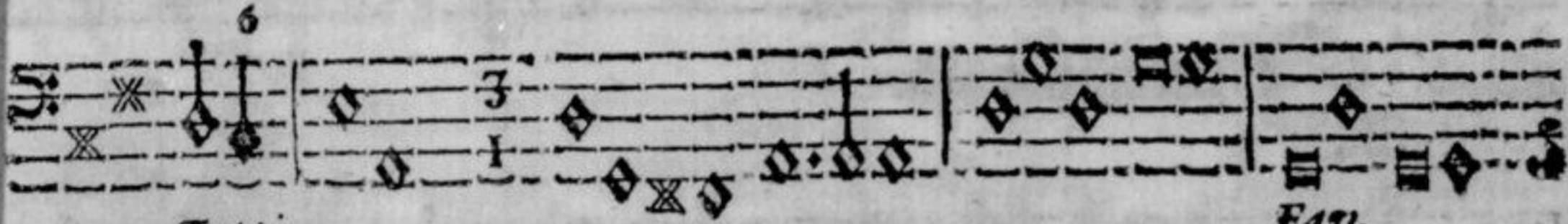
Fav.

Tutti. Fav.

Tutti.



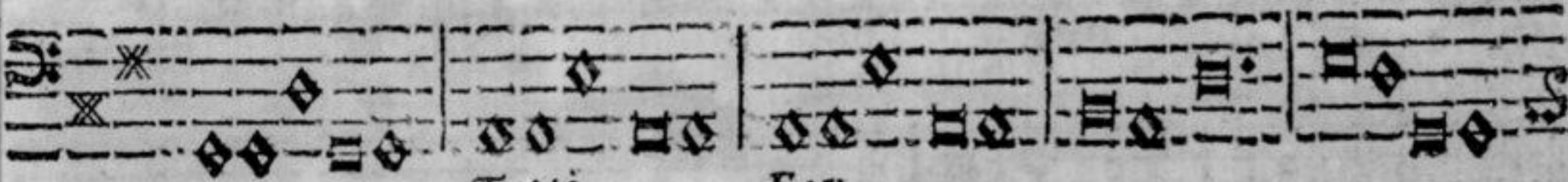
Fav.



Tutti.

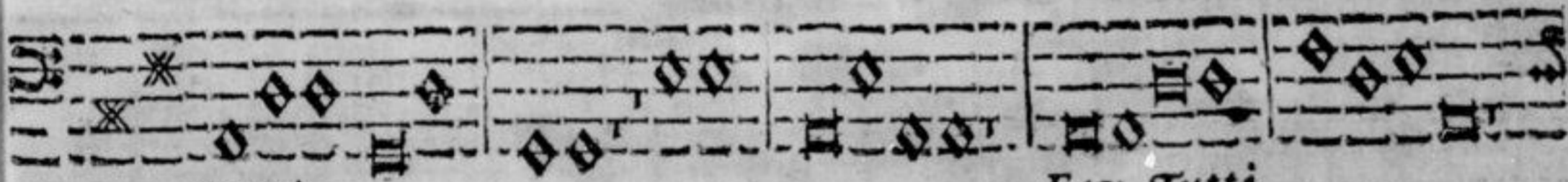
Fav.

Cum sancto Spiritu. &c.



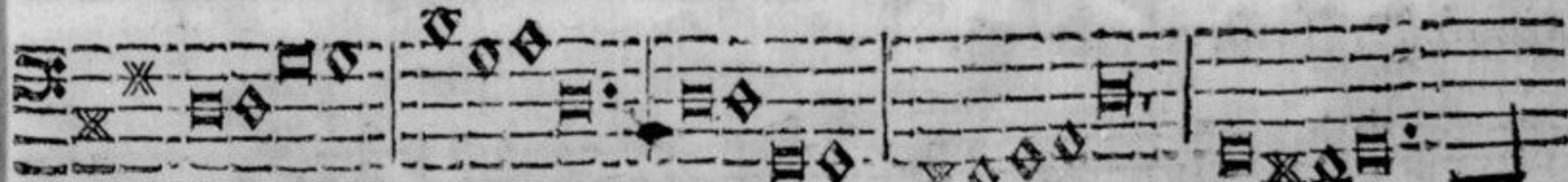
Tutti

Fav.



Tutti

Fav. Tutti



Fav. Tutti.



MIS.

MISSA VIII.

Ad imitationem.

Venga, &c, sive, Jesum, viri, senes, juvenes &c.

Joh. Rovetta.

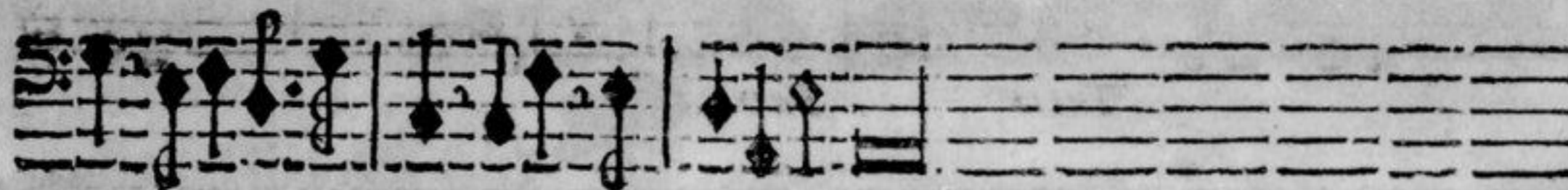


Symph. **D** Herz erbarm dich.



Voce.

Tutti.



Symph. **D** Christe erbarm dich.



voce.

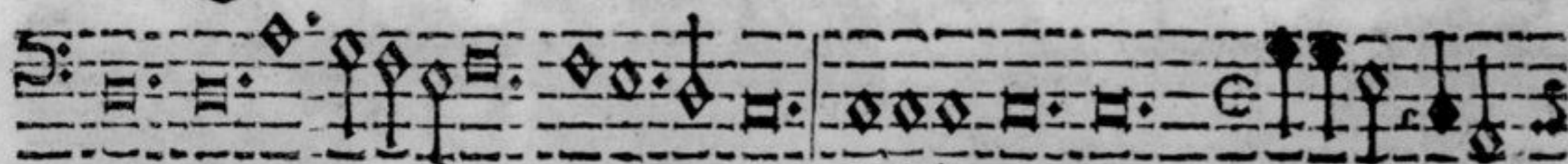


Tutti.



Fav.

Herr erbarm dich / r.



Tutti

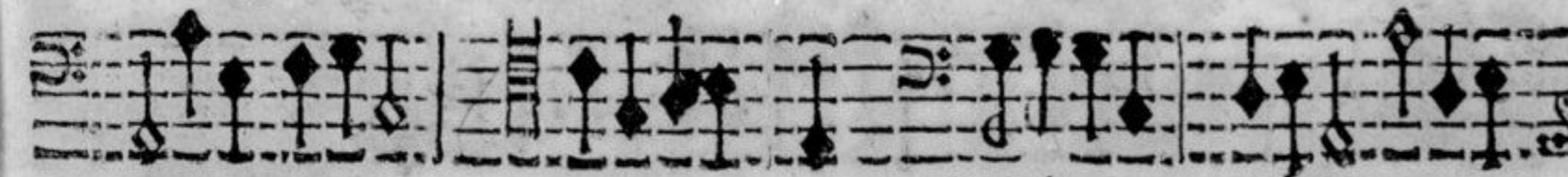


Fav.

Tutti

Fav.

Herr sey G Du / r.

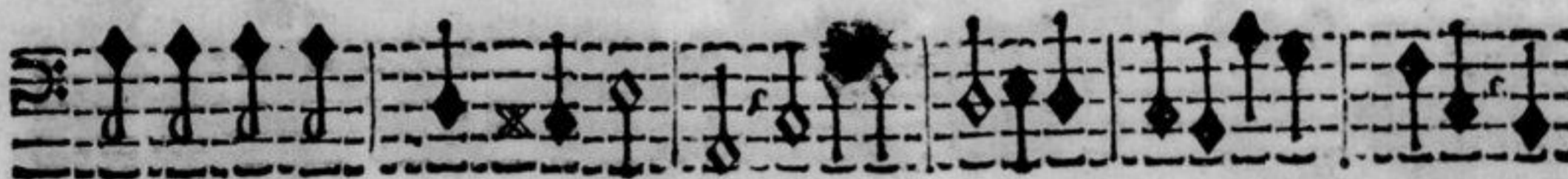


Tutti

D



Tutti



FAV.



Tutti.

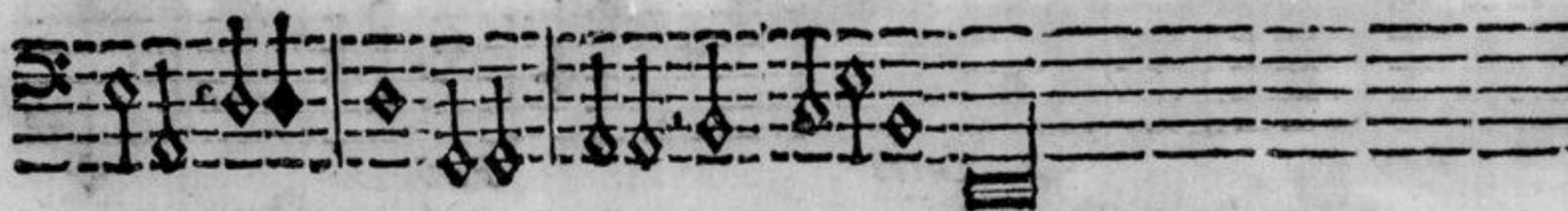


FAV.

Tutti. FAV.

Tutti.

FAV.

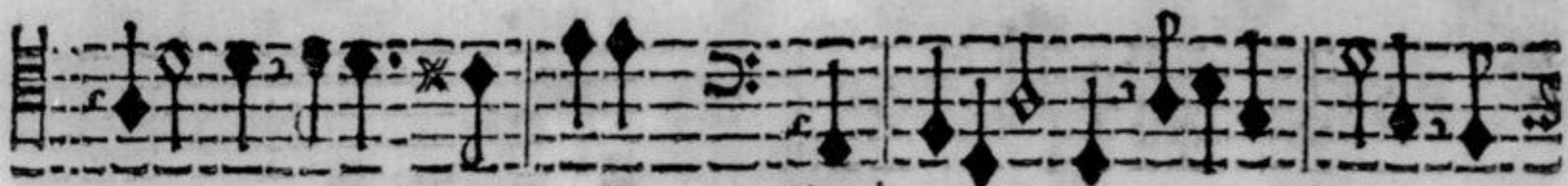


Symph.



Fav.

Der du trägest die Sünde/2.



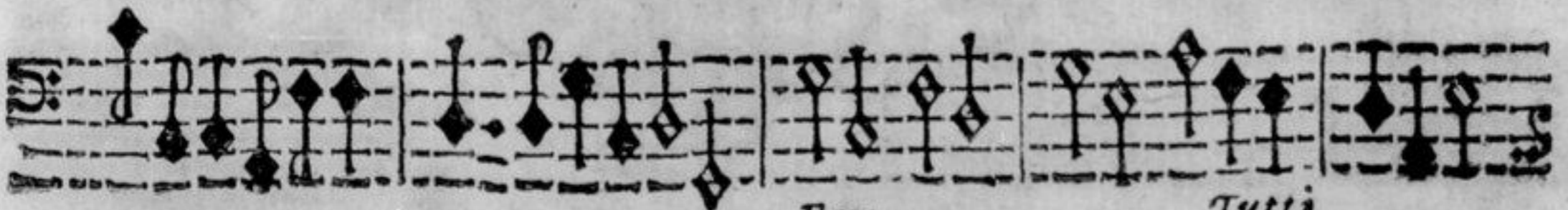
Tutti



Fav.



Tutti



Fav.

Tutti

D 2

Musical staff 1: Treble clef, 3/4 time signature. The staff contains a sequence of notes and rests. A measure number '76' is written above the staff. The staff ends with a double bar line and a fermata.

Musical staff 2: Treble clef. The staff contains a sequence of notes and rests. A measure number '76' is written above the staff. The staff ends with a double bar line and a fermata.

Musical staff 3: Treble clef. The staff contains a sequence of notes and rests. The word 'Tutti' is written below the staff towards the end. The staff ends with a double bar line and a fermata.

Musical staff 4: Treble clef. The staff contains a sequence of notes and rests. The staff ends with a double bar line and a fermata.

Musical staff 5: Treble clef. The staff contains a sequence of notes and rests. The staff ends with a double bar line and a fermata.



65 65

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The first two measures are marked with the number '65' above them. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. The staff ends with a double bar line.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are mostly quarter notes and eighth notes. Above the staff, the numbers '76 6 76 6 76 6 76 6 76' are written, indicating fingerings for specific notes. The staff ends with a double bar line.

HERR erbarm dich / zc.

6 76

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The first measure is marked with '6 76'. The notes are mostly quarter notes and eighth notes. Above the staff, the numbers '6 2 3 2 3 6 2 3 6 2 3' are written, indicating fingerings. The staff ends with a double bar line.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are mostly quarter notes and eighth notes. Above the staff, the numbers '6 2 3 6 2 3' are written, indicating fingerings. The staff ends with a double bar line.

6 2 3

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are mostly quarter notes and eighth notes. Above the staff, the numbers '6 2 3' are written, indicating fingerings. The staff ends with a double bar line.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are mostly quarter notes and eighth notes. The staff ends with a double bar line.

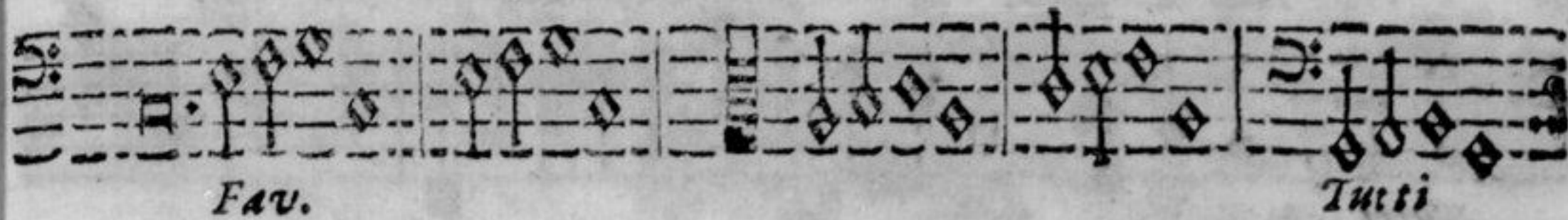
Tutti

Fav.

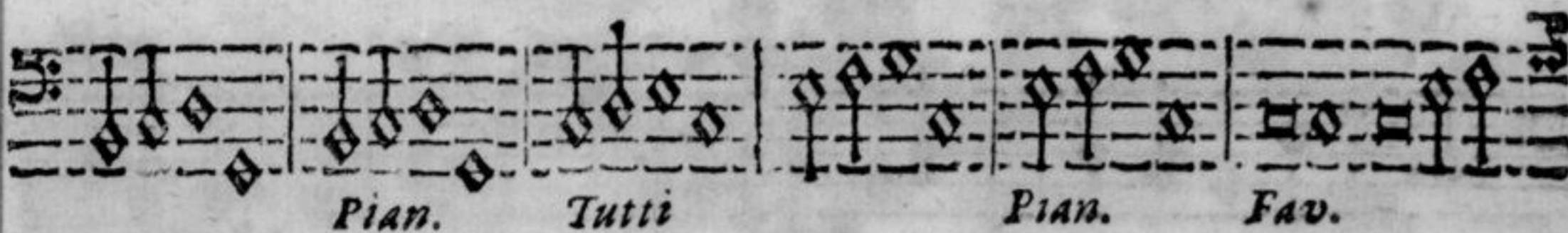
Herr sey GOTT in der Höhe / zc.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are mostly quarter notes and eighth notes. The staff ends with a double bar line.

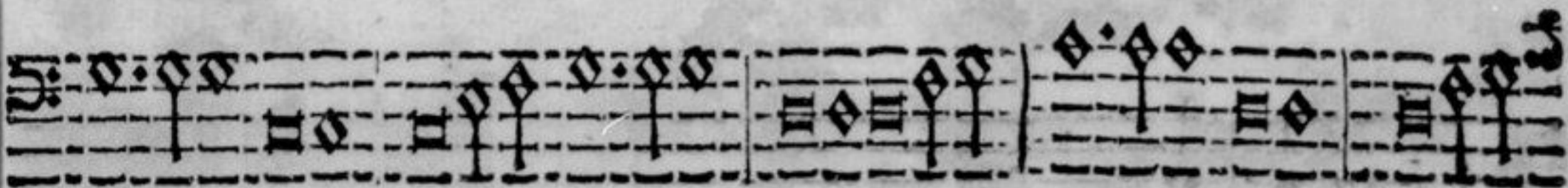
Tutti



Musical staff 1: A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests. The word "Fav." is written below the first measure, and "Tutti" is written below the last measure.



Musical staff 2: A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests. The word "Pian." is written below the first measure, "Tutti" below the second measure, "Pian." below the fourth measure, and "Fav." below the sixth measure.



Musical staff 3: A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests.



Musical staff 4: A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests. The word "Tutti" is written below the first measure, and "Fav." is written below the fourth measure. There are two asterisks above the staff in the fourth measure.



Musical staff 5: A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests. The word "Tutti" is written below the second measure.



Musical staff 6: A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests. The word "Symph." is written below the first measure, and "Fav." is written below the last measure.



Musical staff 7: A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests.

Musical staff 1: Bassoon part. It begins with a treble clef and a key signature of one flat. The first measure is marked *Tutti*. The second measure is marked *Fav.* (Favorito). The staff contains several measures of music with notes and rests.

Musical staff 2: Bassoon part. It continues with notes and rests. A measure number '6' is written above the staff. The word *Tutti* is written below the staff at the end of the line.

Musical staff 3: Bassoon part. It contains several measures of music, including some rests.

Musical staff 4: Bassoon part. It begins with a treble clef and a key signature of one flat. The first measure is marked *Sym. b.* (Symphonie b). The word *Er du/ré.* is written below the staff at the end of the line.

Musical staff 5: Bassoon part. It begins with a treble clef and a key signature of one flat. A measure number '65' is written above the staff. The first measure is marked *Tutti*. The second measure is marked *Fav.* (Favorito).

Musical staff 6: Bassoon part. It contains several measures of music. The word *Fav.* is written below the staff at the end of the line.

Musical staff 7: Bassoon part. It contains several measures of music with notes and rests.



Musical staff 1: Bass clef, treble clef. The staff contains several measures of music. A double bar line is present. The word *Tutti* is written below the first measure, and *Symph.* is written below the last measure. A 3/1 time signature is visible above the final measure.



Musical staff 2: Continuation of the musical notation from the first staff.



Musical staff 3: Continuation of the musical notation. The number 76 is written above the first, second, and fourth measures.



Musical staff 4: Continuation of the musical notation. A flat symbol (b) is written above the second measure.



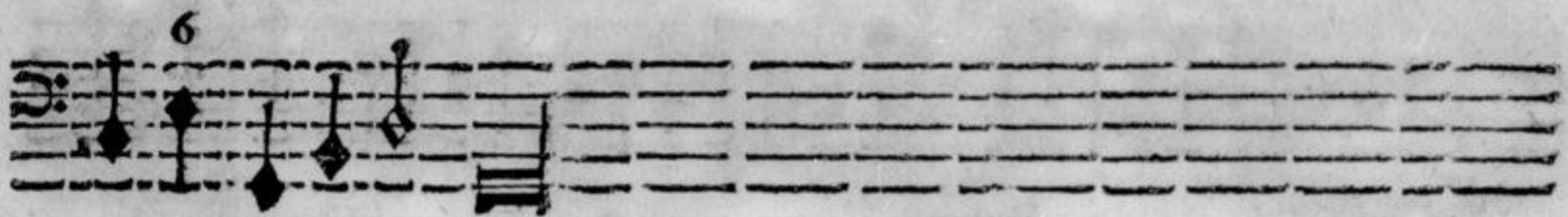
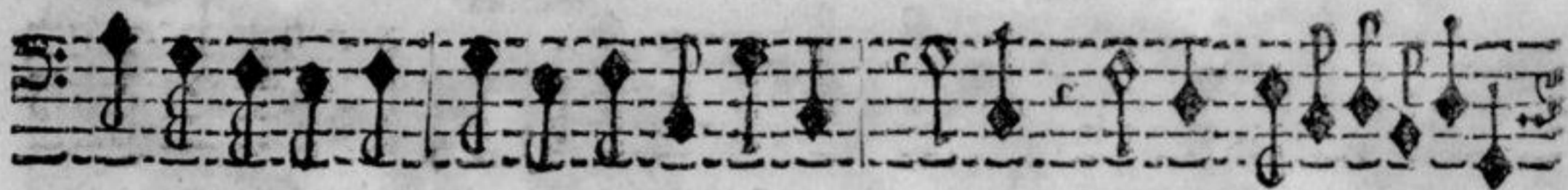
Musical staff 5: Continuation of the musical notation. The word *Tutti* is written below the first measure, *Fav.* below the second measure, *Tutti* below the fourth measure, and *Fav.* below the fifth measure. An asterisk symbol (*) is written above the second measure.



Musical staff 6: Continuation of the musical notation. The word *Tutti* is written below the first measure. An asterisk symbol (*) is written above the fourth measure.



Musical staff 7: Continuation of the musical notation.



MISSA X.

Ad imitationem.

Das neugebohrne Kindelein / 20.

Friderici Weisensee.

1. Ch. 2. Ch. 1. Ch. 2. Ch.

D ER ERBARM DICH ÜBER UNS.

1. Ch. 2. Ch. Tutti.

2. Ch. 1. Ch. 2. Ch.

D ERISTE ERBARM DICH.

1. Ch. 2. Ch. 1. Ch. 2. Ch.

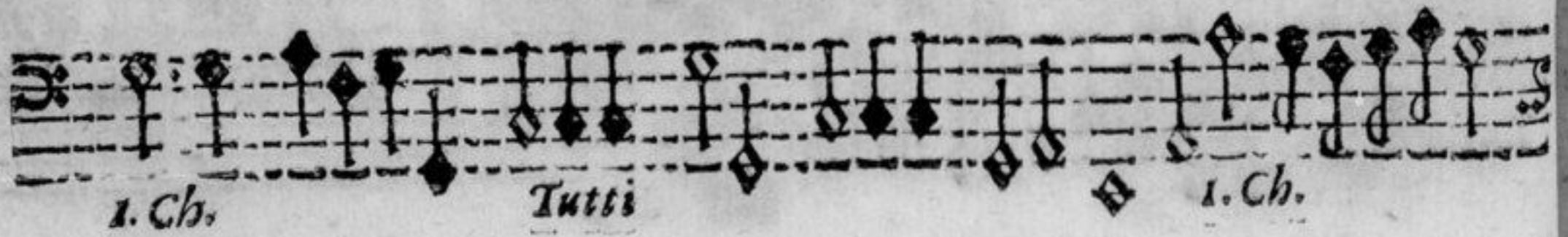
Tutti E 2



1. Ch. 2. Ch. 1. Ch. Tutti
D HERR erbarm dich über uns.



1. Ch 2. Ch. 1. Ch. 2. Ch.
Ehre sey Gott in der Höhe / etc.



2. Ch. 1. Ch. 2. Ch. 1. Ch. 2. Ch. 1. Ch.

2 Ch. 1. Ch. 2. Ch. Tutti

1. Ch. 2. Ch.

1. Ch. 2. Ch. 1. Ch. Tutti

1. Ch. Tutti

1. Ch. 2. Ch.

Er du tragest die Sünde der Welt, &c.
E iij

1. Ch. Tutti 1. Ch. 2. Ch. Tutti

1. Ch. 2. Ch. 1. Ch. 2. Ch.

1. Ch. Tutti

2. Ch. 1. Ch. 2. Ch.

1. Ch. 2. Ch. 1. Ch.

2. Ch. 1. Ch. 2. Ch. Tutti.

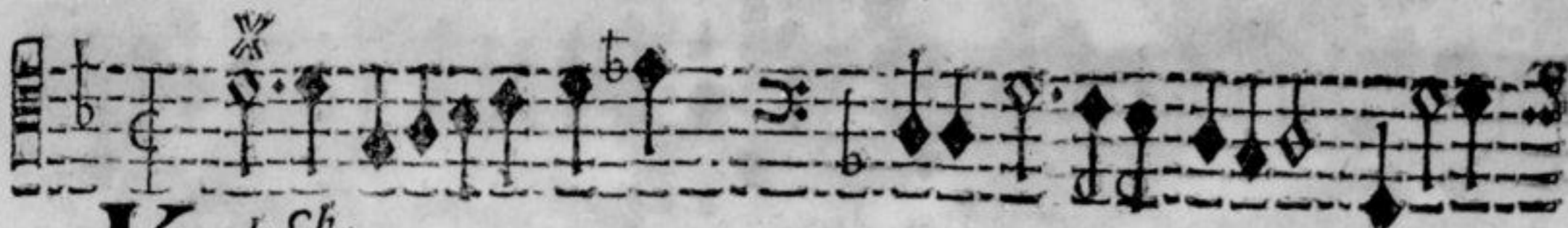


MISSA XI.

Ad imitationem

Exultat cor meum in Domino, &c.

Incerti Autoris.



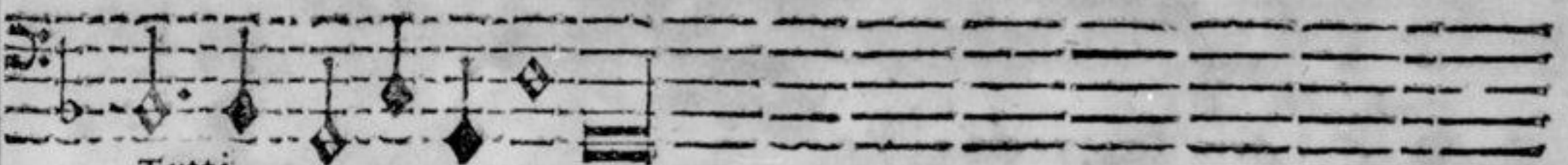
K *1. Ch.*
Yrie eleison, &c.



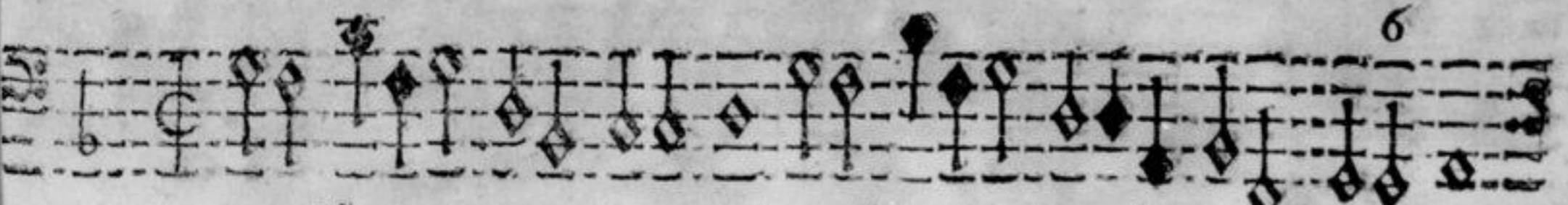
2. Ch. 1. Ch. 2. Ch.



1. Ch. 2. Ch. 1. Ch.



Tutti.



C *1. Ch. 2. Ch. 1. Ch. 2. Ch.*
Hriste eleison, &c.



Tutti

BASSUS CONTINUUS, 8. VOCHTEL.



1. Ch.

2. Ch.

Tutti

K Yrie eleison, &c.



1. Ch.

2. Ch.

1. Ch.



Tutti

1. Ch.

Tutti



1. Ch.

G Loria in excelsis, &c.



2. Ch.

1. Ch.

2. Ch.



1. Ch.

Tutti

6

1. Ch. Tutti 1. Ch. 2. Ch.

Tutti 1. Ch.

65

2. Ch. 1. Ch. 2. Ch. Tutti

2. Ch. 1. Ch. 2. Ch.

Tutti.

6

Tutti

Q Vi tollis peccata, &c.

1. ch. 2. ch. 1. ch. 2. ch.

F

Tutti

1. Ch. 2. Ch. 1. Ch. 2. Ch. Tutti

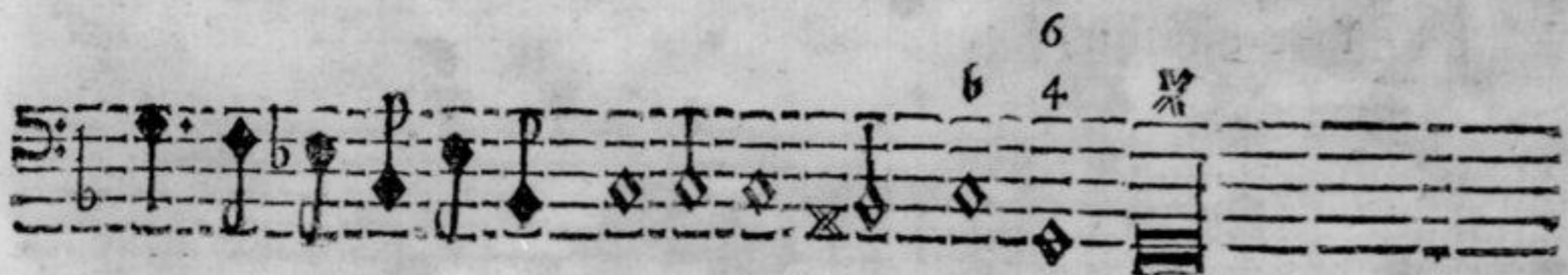
2. Ch. 1. Ch. 2. Ch. 1. Ch.

2. Ch. 1 Ch. Tutti

2. Ch. Tutti 1. Ch.

2. Ch. 1 Ch. 2. Ch.

Tutti



F 2

MIS.

MISSA XII.

Ad imitationem

In te Domine speravi, non confundar, &c.

Joh. Rovetta.



K *Capell. Fav. Cap. Cap.*
Yrie eleison, &c.



Tutti

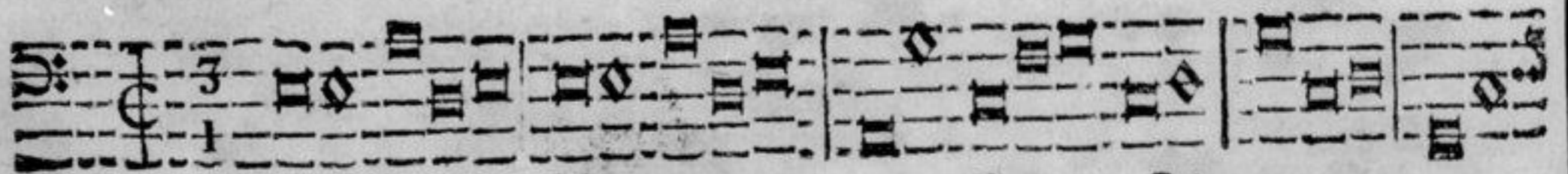
6 5 6 7 6 9 8 7 6 7 6 4 3



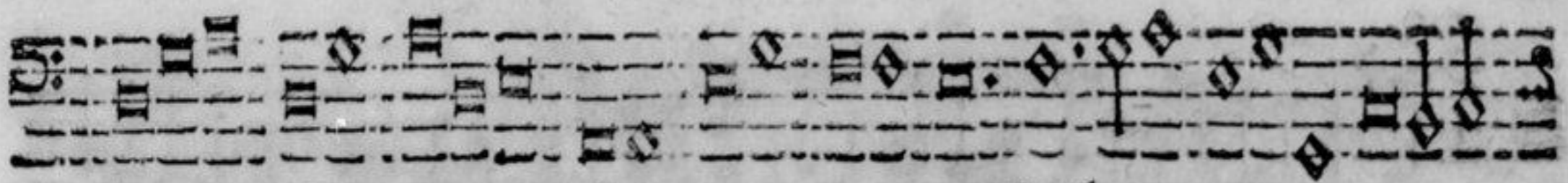
Fav. Cap. Fav.
Christe eleison, &c.



Capell. Fav. Tutti



Fav. Cap. Fav. Cap.
K Yrie eleison, &c.

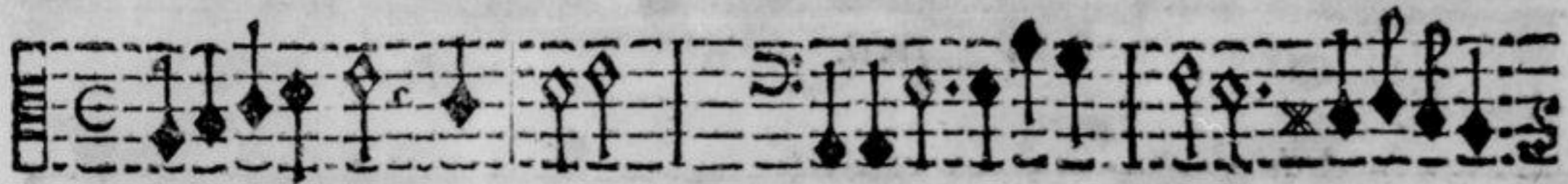
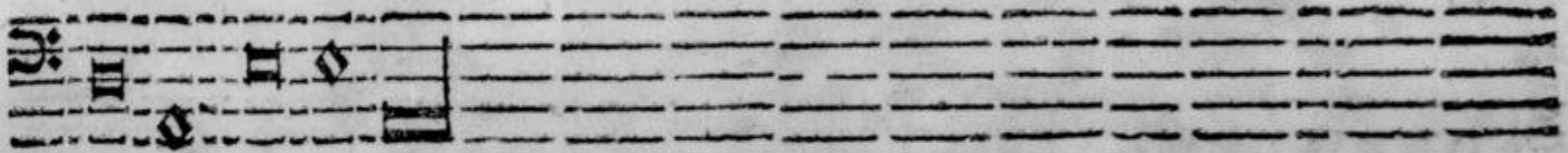


Fav.

Cap.

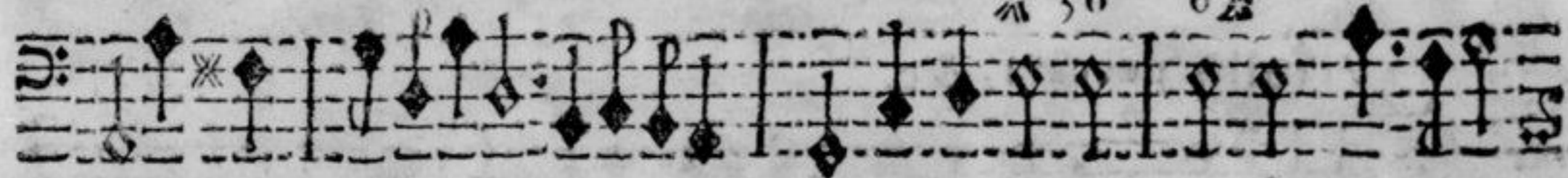
Fav.

Tutti.



Fav.

Gloria in excelsis Deo, &c.



* 56

6 *

Cap.

Fav.

Cap.

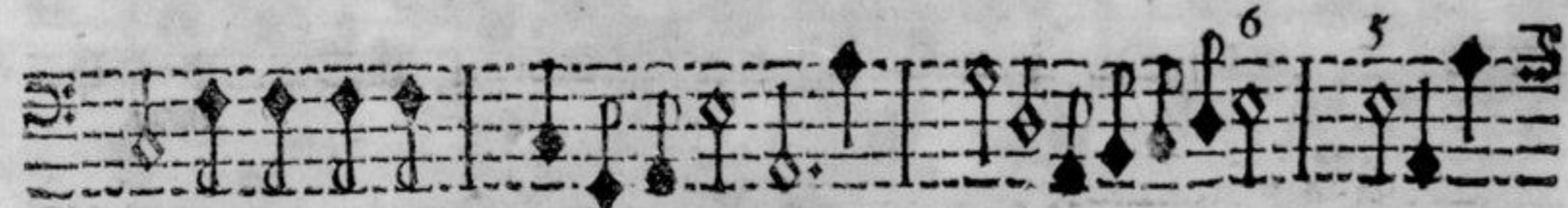


Fav.

Cap.

Fav.

Cap.



Fav.



Cap.

Fav.

Cap.

F 3

2 3

Fav. Tutti Fav.

Tutti.

76 - 65

Fav. Cap. Fav.

Q Vi tollis peccata, &c.

Cap. Fav. Cap.

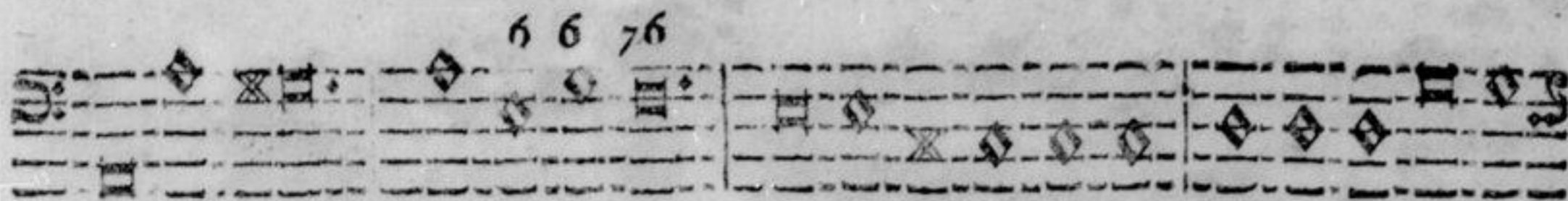
6

4

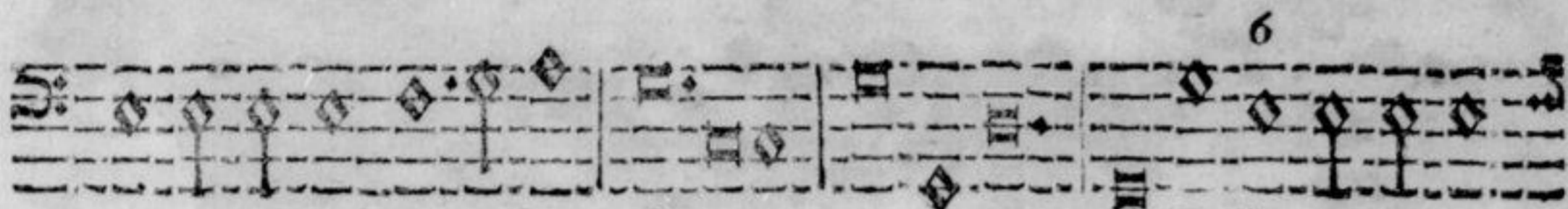
Tutti.

Fav. Cap. Fav. Cap. Fav.

6 6 6 6 6 6 7 43



Cap.



Fav.

Tutti



1111
1111
1111