

XII.
OFFERTORIA
SOLEMNIA
DE
COMMUNI
SANCTORUM,

IV. Vocibus, Canto, Alto, Te-
nore, Basso, II. Violinis necessariis, II. Li-
tuis ac Tymp. ex diversis Clavibus,
ad Libitum concurrentibus,
&

Organo,

Authore

R. P. ISFRIDO KAYSER,
Imperialis, Celeberr. ac exemptæ Canoniae March-
tallensis, Ordinis Præmonstrat. Canonico &c. &c.

OPUS V.
PARS PRIMA.

ORGANO.

Cum Licentia Superiorum.

AUGUSTÆ VINDELICORUM,
Sumptibus MATTHÆI RIEGER, Bibliopolæ, 1748.

REVERENDISSIMO,
PERILLUSTRI,
AC
AMPLISSIMO DOMINO,
S. R. I. PRÆLATO,
DOMINO
EDMUNDO II,
IMPERIALIS , EXEMPTÆ,
AC CELEBERRIMÆ, SACRI
ORDINIS PRÆMONSTRATENSIS,
Canoniæ Marchtallensis
ABBATI Vigilantissimo,
Domino in Uttenvveiler, & Bremelau &c. &c.
Patri, ac Mæcenati suo perquam
gratioso.



Reverendissime, Perillustris, ac
Amplissime Domine,
S. R. I. PRÆSUL,
Pater perquam Gratiose!



Um ad annuam Natalitii tui Solis memoriam Opus
hoc Musicum filiali affectu & observantiâ humil-
limè offero, scio, Reverendissime Præsul,
gratiosa, veréque paterna acceptabis manu.
DEI, quem ardentissimè amas, Mariæ, quām
tenerrimè colis, Sanctorum, quorum venerationi impensis-
sime studies Laudes hæc folia continent; eâ proin Clementiâ
excipies, qua soles omnia, quæ ad Religionis, Pietatisque cul-
tum, & incrementum spectant. At verò nescius simul haud
sum, alio sanè vultu Labores hosce meos TE excepturum, si
Laudes Tuas decantarent: mox enim ora mihi clauderet in-
signis illa Modestia Tua, quæ semper, & jam priusquam ad Ab-
batialis Dignitatis fastigium invitus ascenderes, laude potius di-
gna agere maluit, quām alienō celebrari encomiō. Importuna
itaque minimè ad aures Tuas appellat hæc mea Musica, quia
Laudum Tuarum vacua; tacet enim sublimes Aimi Tui do-
tes & ornamenta, silet beneficia, non Gratiarum meminit, qui-
būs

būs me Filiorum Tuorum minimum uberrimè cumulāsti, & cu-
mulas in dies. Patere tamen, ut hīc in vestibulo ad Edmun-
diani Nominis Honorem paucula proferam, quod sub primum
Candidæ & Canonicæ Religionis nostræ ingressum, die scilicet
melioris Nativitatis Tuæ altero, ab EDMUNDO I, Rerum
gestarum celebritate cumulatissimo Marchtalli nostri Antisti-
te, haud dubiè ex Spiritū Sancti afflato, acceperas. Dum TE
haud licet, saltem EDMUNDI Nomen grande ac venerabile
dicam.

Fuerat EDMUNDUS Angliæ nobilissimum Sydus,
Præsulum Cantuariensium Gemma, Cleri Regularis Decus, Vir-
tutum omnigenarum Speculum, inopum Pater, afflictorum So-
latium, errantium in Fide Salus, Exemplum gregis, omnibus o-
mnia factus. Nullis unquam niveus Illius Candor amoribūs ar-
sit, præterquam sanctis. JESU & Mariæ in deliciis fuit, & ni-
hil unquam egit, quod tanti Sodalis Amicum, tantæque Matris
dedecret Sponsum ^(a). Præparârunt Cantuariensi Infulæ
EDMUNDUM Virtus, Scientia, Prudentia, ut scan-
denti Episcopale Solium addita sit duntaxat Authoritas, non Di-
gnitas. Communicabat se hoc in munere omnibus, nulli se ne-
gabat: alienum Bonum magis, quam proprium erat: nulla cala-
mitas publica fuit, quam non sublevare, nulla privata, quam non
minuere, nulla fortuna beata, quam facere beatiorem non opta-
bat. Quod infirmum erat, consolidavit, quod stratum, erexit:
evulsit, quæ noxia, destruxit, quæ distorta, ædificavit, quæ recta,
plantavit, quæ salubria. Coluere EDMUNDUM boni omnes,
amârunt optimi, nemo, nisi pessimus, oderat. Id unum tanto sub
Præsule variis agitata fluctibūs, decumanisque impetita pro-
cellis timuit Ecclesia, ne amitteret ^(b). Hæc Edmundiani
Nominis olim celeritas fuit. Dixi, Præsul, Patérque Reve-
rendissime! Laudibus Tuis me abstineo; hoc unum dico: fe-
lix adeò ad clavum TE sedente Marchtallensis Respublica est, ut
feli-

felicitatem suam non invideat felici quondam (felicior certè non
 fuit) Cantuariæ. Plura non addo, ne peccem in Modestiam Tu-
 am. Accipe proin, gratosque vultu dignare hoc Munus, quod
 in strenam Natalitii Syderis offero. Fallor! non Munus voco:
 Munerum enim Osor, si quis Divorum aliquis, certè EDMUN-
 DUS fuit. *Capi homines, inquiens, dum munera capiunt.* (c) Gra-
 tiæ itaque Tuæ Fructus hos collectos in unum Manipulum Musi-
 ces meæ modulos voco; in Florem enim nunquam, nunquam
 in Culmos prodüsset incultus mentis meæ ager, si defuisset ad fæ-
 cunditatem Gratiosi Tui Patrocinii semen, derivatique in me su-
 perni Roris copia. Monumentum sic animi æternūm Gratiarum
 memoris statuo, quod utique haud recusabis, ne me ingratitudi-
 nis reum Posteritas arguat. Tandem, cum id unum cum Cantua-
 riensibus Marchtallum nostrum auspicatissimo Tuo sub Re-
 gime timeat, ne TE amittat, exclamare mihi votis communi-
 būs liceat: *Vive Reverendissime Præsul!* vive Pater per-
 quam Gratiose! vive illustre Candidi ac Canonici Or-
 dinis Decus! usque dum repetito Genethliaci Solis recursu, an-
 nisque Meritorum Tuorum (ò quàm ingens hic est!) cumulum
 æques, feróque moriturus idem cum EDMUNDO testeris:
Mi JEsu! Te Testem habeo, Te præter me nihil unquam petuisse. (d)
 Ita vovet, Paternis Gratiis se devovens

(c) Bonnefons Vit. Sanct. 16. Nov. (d) Fasti Mariani loc. cit.

Reverendissimæ ac Perillustris Amplitudinis Tuæ

Filius obedientissimus

P. Ilfridus Kayser.

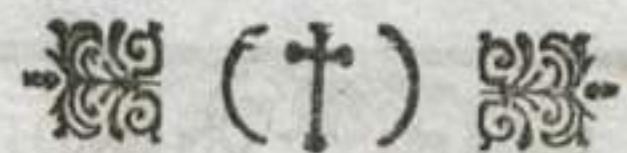
Hoch:



Hochgeehrtister Philomuse!

Ich hätte dem Herrn an statt eines Vorberichts ein- und anderes zu melden, welches zu Producirung dieser meiner musicalischen Arbeit diensam seyn könnte, und gewißlich derselben die gesuchte Annehmlichkeit verschaffen würde; allein der Author hat insgemein zu befehlen, und andere zu thun und zu lassen. Der Herr weist schon, was Allegro, Andante, Adagio, Forte, Piano und Tutti &c. heisset. Ich habe mit allem Fleiß diesen in der Music so gebräuchlichen Wörtern kein Punctum interrogationis nachgesetzet, folgsam ist leicht zu erachten, was ich dardurch hab sagen wollen. Es seynd auch keine Synomina: Pausiren und Schwäßen, wann des Herrn seine Collegæ alle würden mithelfsen, wie sie könnten, würde es ehender auch nach meinem Wunsch klingen, als wann die Violini nur schlecht dahin besetzt seynd. Man sollte jederzeit das Lob Gottes für Augen haben; allein, wie jener nicht unrecht gesprochen: Es ist selten eine Kirchen, wo nicht der Teuffel auch eine Capelle darbey habe: und setzte noch hinzu: Solche seye insgemein an den Musican-ten-Chor gebauet. Mir ist nicht unbekandt, und gereichert es zu meinem sonderlichen Vergnügen, daß der Herr, wie Pilatus, ein Freund des Kaysers ist, und diese meine kurze Erinnerung nicht wird übel aufnehmen, da dieselbe zu grösserer Ehre Gottes gereichert; und verhoffe zugleich, man werde also geben, Gott, was Gottes ist, und dem Kaysers, was des Kaysers ist. Ich verbleibe des Herrn bis in das Grab

Ergebnister
Johann Kaysers.

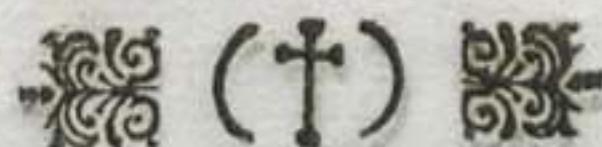


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ORGANO.



1

ORGANO.

L. De B. V. Maria.

The image shows a page from a musical score for organ, consisting of six staves of music. The music is written in a traditional staff notation with vertical stems and horizontal bar lines. Various dynamic markings are placed above the staves, including 'Adagio.', 'Imus. f.', 'Tutti', 'p.', 'p.p.', 'p.p.p.', 's.', 'I T.', 'f.', and 'allegro.'. There are also numerical markings such as '6', '5', '8', '7', '4', '3', '2', '1', and '0' scattered throughout the music. The score is divided into sections by vertical bar lines and measures.

R. P. Iffridi Kayser Offertoria.

SA

Organo.

(†)



Aria. W.

Suavis, & blanda. piano

6 3 6 98 6 5 6 98

p.

f. *s.*

x *w.*

b

x *w.*

b *x* *w.*

x *w.*

b *x* *w.*

p. *f.*

The image shows a single page of handwritten musical notation. It consists of five staves, each with a different number of measures. The notation is highly rhythmic, using various note heads and stems. Measure numbers are placed above the staves, such as '98' and '6'. Tempo markings like 'p.p.' (pianissimo) are also present. A dynamic instruction 'Allegro. Tutti.' is written above the fourth staff. The text 'Hanc ergo.' is written below the fifth staff. The paper has a yellowish tint and some foxing or staining.

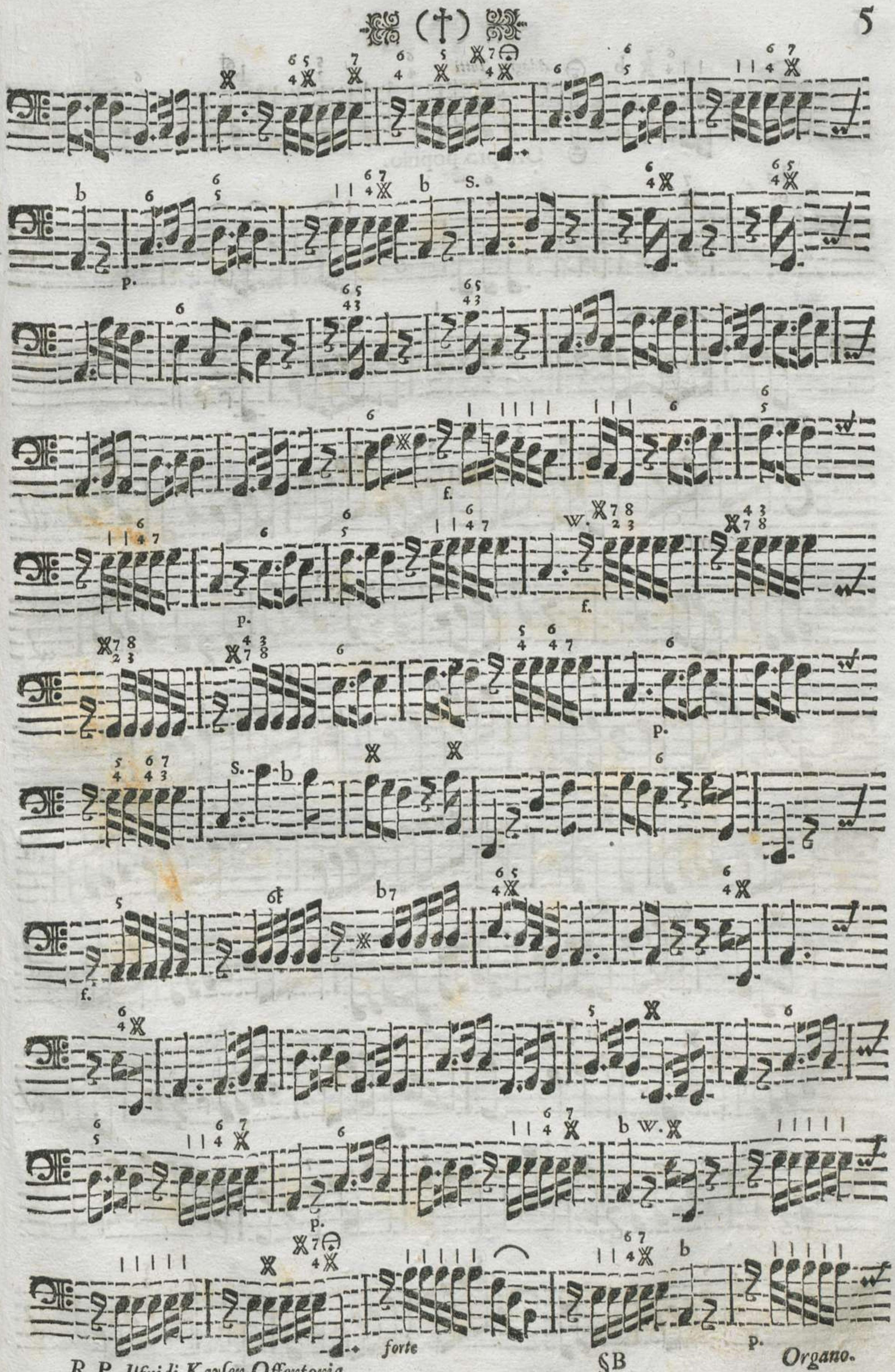
4

(+)  

The image shows a single page of handwritten musical notation. It features six staves of music, each consisting of five horizontal lines. The notation is highly stylized, using a variety of symbols to represent different note heads and rhythms. Above the staves, there are numerous numerical and letter-like characters such as 'x', '6', 'b', '7', '4', and '2'. These symbols are placed at the start of some staves and appear above certain notes. The music is divided into measures by vertical bar lines. The bottom staff concludes with a large, bold letter 'C', while the staff that follows begins with a 'G'. The entire page is filled with dense musical markings, suggesting a complex piece of music.

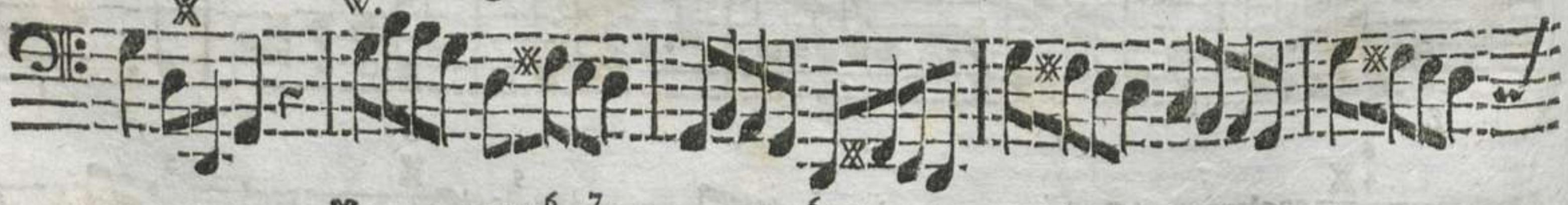
II. De B.V. Maria. *Brevius.*

Arioſe. W.



(+) *Tutti. Presto.*

Sentiant omnes.





7

This image shows a single page of handwritten musical notation. The music is organized into five horizontal staves, each consisting of five horizontal lines. The notation uses a unique system of symbols, likely a form of tablature or shorthand, where vertical strokes and small numbers indicate pitch and rhythm. Some staves begin with a large 'X' symbol. Numerical markings such as '6', '6b', '6c', '6d', '6e', '6f', '6g', '6h', '7', and '8' are scattered throughout the page, often placed above specific notes or groups of notes. The handwriting is in black ink on a light-colored background.

III. De SS. Angelis.

C Allegro.
Onfide Homo. forte

b

b

b Ten. S. 5

piano forte

b

b

b

piano

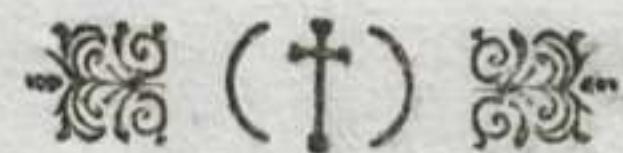
6 2 6

7 6 5 2 3

8² — — —

4² — —

)² 43



The image shows a single page of handwritten musical notation on eleven staves. The notation is unique, using vertical stems and horizontal dashes to indicate pitch and rhythm. Various dynamics are marked throughout the page. The first staff begins with a forte dynamic and includes a tempo marking of 9/8/6. The second staff follows with a piano dynamic and a tempo marking of 6/6/43. The third staff is marked with an adagio dynamic. The fourth staff is labeled "Aria." and "Cum Paulo.". The ninth staff concludes with a forte dynamic. The notation is dense and requires careful interpretation of the stem and dash patterns.

(+) ☩

9

A handwritten musical score for organ, consisting of eight staves of music. The music is written in common time, with a key signature of one flat. The score includes various dynamic markings such as *p.* (pianissimo), *forte*, and *w.* (weak). There are also performance instructions like *s. 6* (soft 6) and *x*. The music features a mix of eighth and sixteenth note patterns, with some measures containing rests. The manuscript is written on aged paper with black ink.

R. P. Iffridi Kaiser Offertoria.

sc

Organo.



(+) II

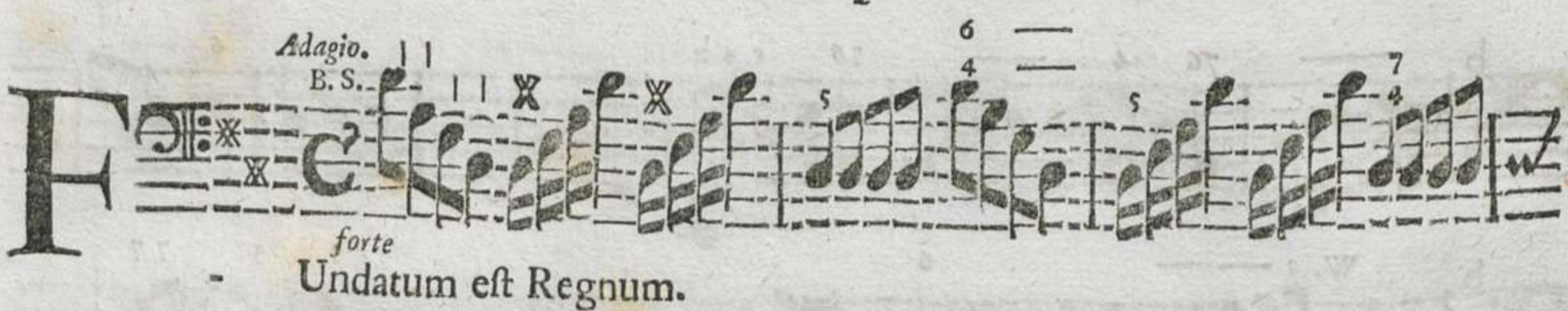
Handwritten musical notation on five-line staves. The notation uses vertical strokes with horizontal dashes and various numerical and letter markings (e.g., b, 2, 3, 4, 5, 6, 7, 8, 9, w) to indicate pitch, rhythm, and performance techniques. The music consists of ten staves of varying lengths, separated by vertical bar lines. The first staff begins with a 'b' and a '6'. The second staff starts with a 'b' and a '76'. The third staff begins with a 'b' and a 'W. 3'. The fourth staff begins with a 'b' and a '6'. The fifth staff begins with a 'b' and a '2'. The sixth staff begins with a 'b' and a '6'. The seventh staff begins with a 'b' and a '76'. The eighth staff begins with a 'b' and a '76'. The ninth staff begins with a 'b' and a '6'. The tenth staff begins with a 'b' and a '2'. The notation is highly detailed, suggesting a specific performance style or a unique musical language.



IV. De SS. Apostolis.

Adagio.

B. S.



S.

P.

f.

p.



Molare exercitus styx.



forte



forte



forte

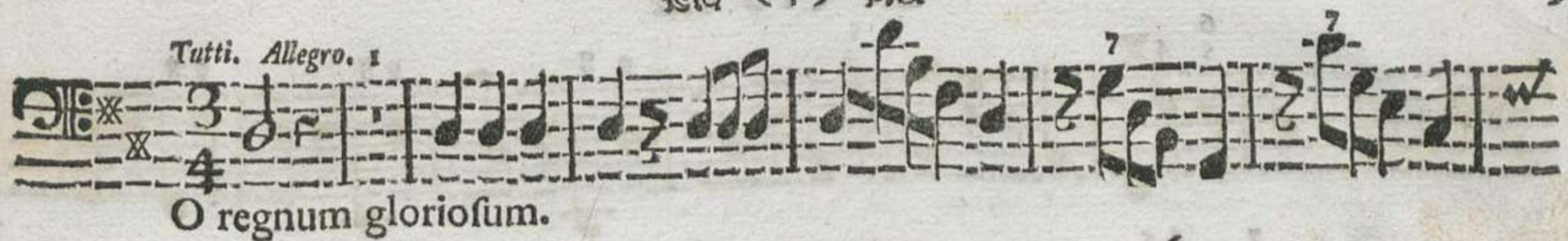
B. S.

piano

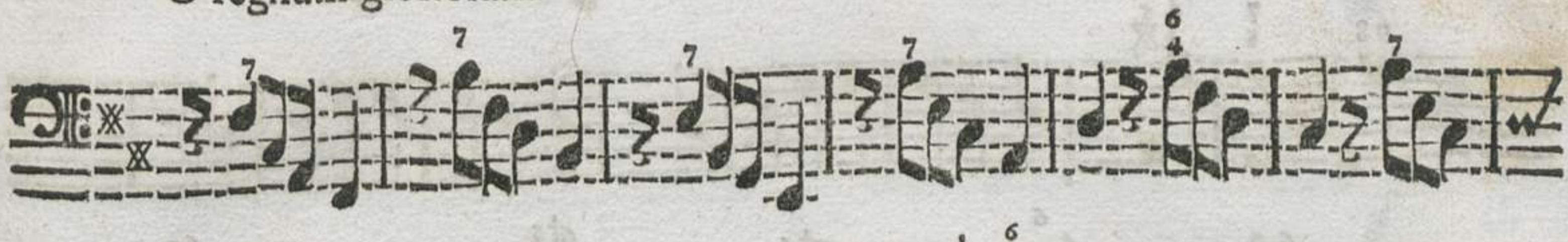
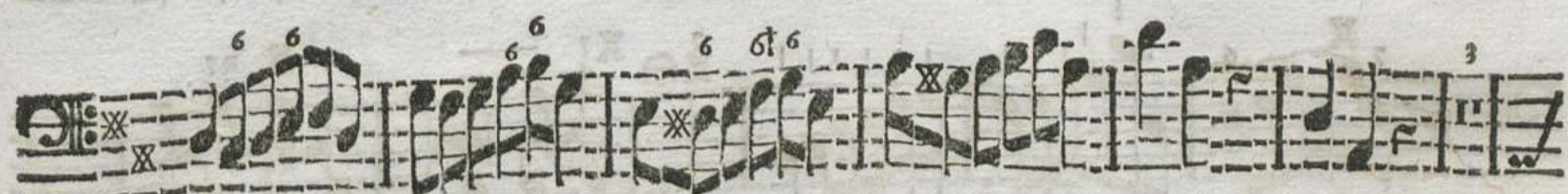
SD

Organo.



Tutti. Allegro. 1

O regnum gloriosum.

*Tutti.**piano**forte*

§D 2

(+) ♫





V. De SS. Apostolis. Brevius.

E Aria. Alto. S. $\frac{6}{4}$ $\frac{5}{3} = 6$ 7 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3} = 6$

allegro

Cce ego mitto vos.

p.

b $\frac{6}{4}$ $\frac{5}{3} = 6$ 7 A.S. $\frac{6}{4}$ $\frac{5}{3} = 6$ 7

b $\frac{6}{4}$ $\frac{5}{3} = 6$ 7 $\frac{6}{5}$ $\frac{9}{8}$ $\frac{9}{8}$

b $\frac{9}{8}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4} \sharp$ w. $\frac{6}{4}$ $\frac{5}{3} = 6$

b $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4} \sharp$ w. $\frac{6}{4}$ $\frac{5}{3} = 6$

p.

f.

b $\frac{5}{3} = 6$ $\frac{7}{6}$ A.S. $\frac{6}{4}$ $\frac{5}{3} = 6$ $\frac{6}{5}$ $\frac{6}{4} \sharp$ w.

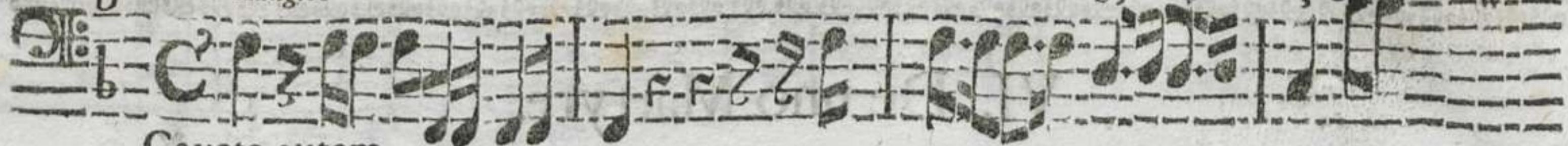
R. P. Iffridi Kayser Offertoria.

SE

Organo.

(+) ☩

A page of handwritten musical notation for a six-string guitar. The notation uses a unique system of numbers and letters (b, f, s, x, w) placed above the strings to indicate specific fingerings or techniques. The music is divided into measures by vertical bar lines. The first measure starts with 'b' over the first string. Subsequent measures include 'f.', 's.', 'x.', 'w.', and 'Da Capo.' markings. Fingerings like '6 5' and '4 3' are also present. The notation is dense and covers the entire page.

b *Tutti. Adagio.*

Cavete autem.

allegro

Tradent enim.

*Gravè.*

Et in Synagogis.

allegro*forte*

Qui sunt sancti martyres? Qui sunt martyres? Qui sunt martyres? Qui sunt martyres?

VI. De uno Martyre.

Q ^b *Grave. T. S.*

- Uid gemitu? f.

⁵ ⁹ ⁹ ⁹ ⁹ ^w

⁶ ⁵ ⁴ ³ ⁶ ⁵ ⁴ ^x ⁷ ^x ^s ^w

⁷ ⁶ ⁴ ^x ^x ^x ⁷ ^b ^{s.} ^w

p. ⁶ ⁵ ⁴ ^x ² ³ ⁴ ³ ⁶ ⁵ ⁶ ⁷ ⁶ ^b ^x ^w

⁵ ⁴ ³ ⁹ ⁹ ⁹ ⁹ ^w

⁹ ⁶ ⁵ ⁴ ³ ⁹ ⁹ ^w

⁶ ⁵ ^x ^x ⁴ ^x ^x ^w

⁶ ⁵ ^x ^x ⁴ ^x ^x ^w

^x ^x ⁴ ^x ^x ^w

^b ⁶ ⁵ ^x ^x ⁴ ^x ^x ^w

Adagio. Recitat.

⁶ ⁶ ⁷ ⁷ ^w

Aria. S. O Divum! andante forte S. w.
 f. p. forte s.
 w. f. p. f.
 s. w.
 f.
 s.
 Robora.

(+) ♫

adagio
Tasto
Amen.

VII. De pluribus Martyribus.

Tutti. Allegro. 6

P

Ugna, vince o Divina!

forte

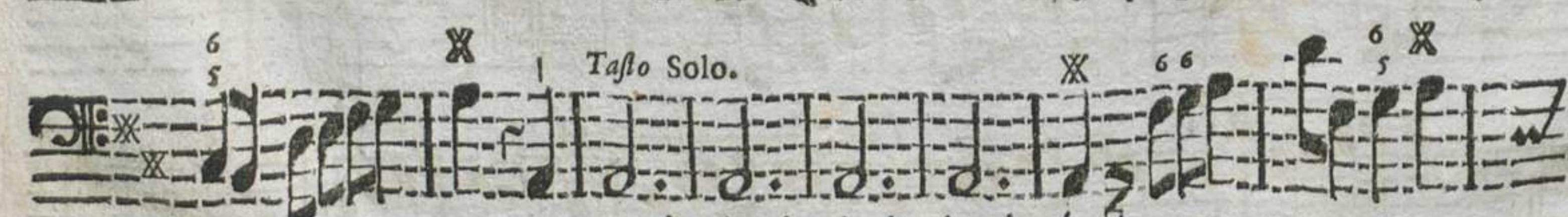
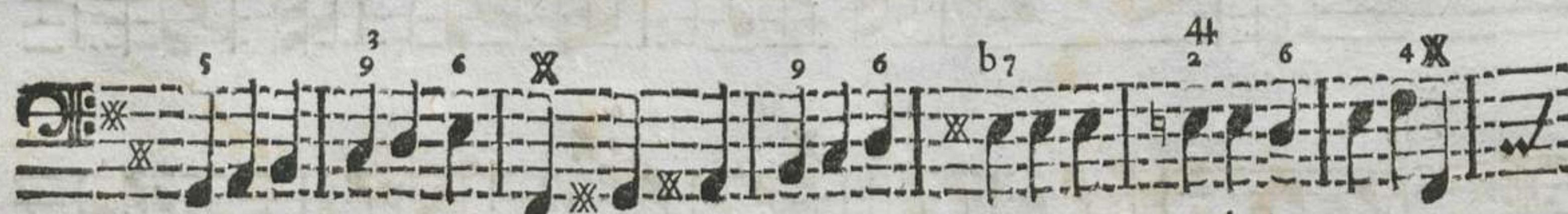
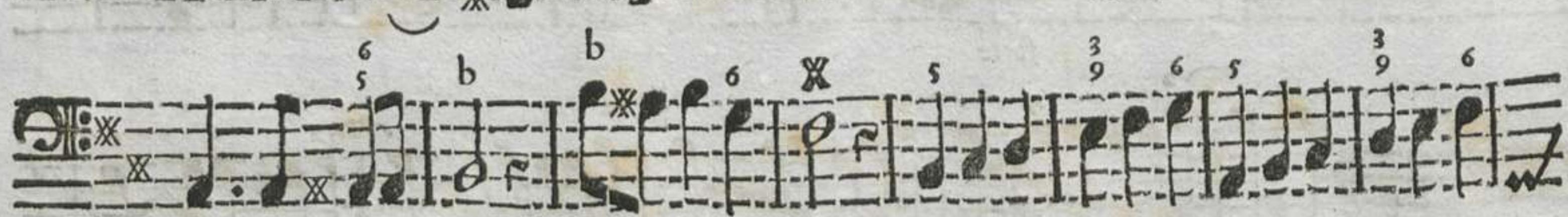
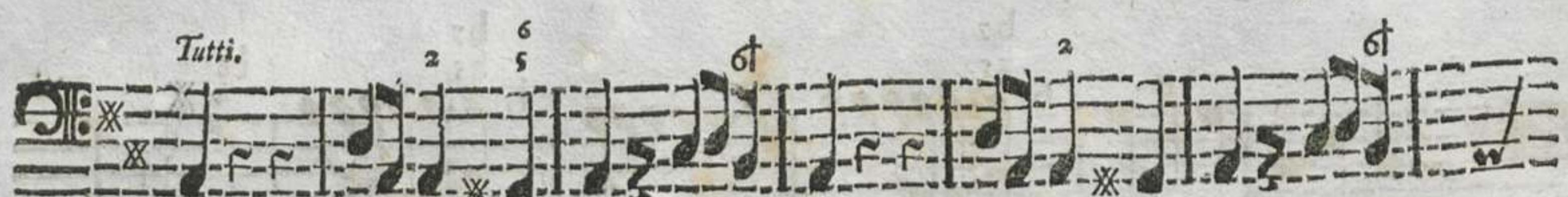
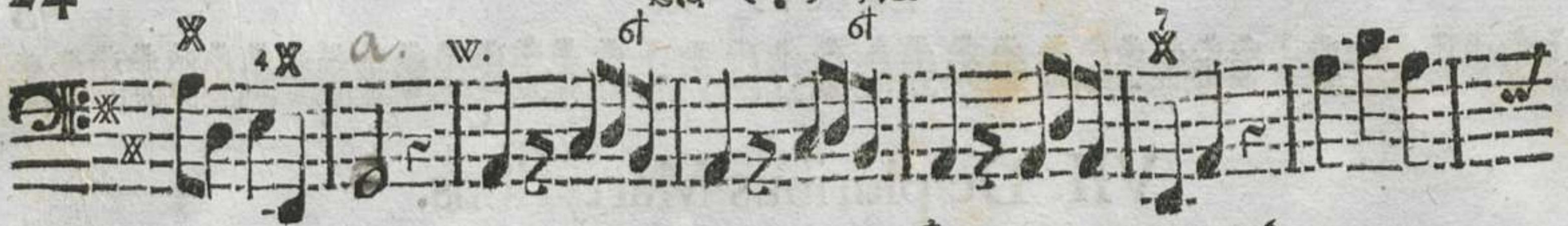
p.

f.

Tutti.

§ F 2

(†)



Tasto Solo.

forte

A musical score for organ and choir, consisting of six staves of music. The music is written in a traditional musical notation with note heads and stems. Various performance instructions are scattered throughout the score, such as "A. S. Recit. Gravè.", "Spectate.", "Aria. W.", "Palpitat.", "S.", and "Organo.". Measure numbers are present above some staves, and dynamic markings like "f.", "p.", and "x" are used. The score is divided into sections by vertical bar lines and includes repeat signs and endings.

R. P. Iffridi Kayser Offertoria.

SG **Organo.**

6 4 X w. 6 6 7 X 6 7 X

f. p. f. p.

X 6 6 - X 4 4 X 6 6

f. p. s. X

6 7 6 6 6 6 6 6

6 4 7 6 6 4 X 6 4 7

w. f. p.

6 6 6 6 6 6 6

f. p. f. f. b 4 - b

6 5 4 X 6 6 4 - X 6 6 - X 6

f. p. f. f. b 4 - b

6 6 6 6 6 6 6

f. f. f. f. f. f. f.

s. 6 6 6 6 6 6 6

6 4 X 6 6 4 X 6 6

b 7 b 7 X X

Da Capo.

VIII. De Confessore Pontifice.

Tutti. Vivace.

E *Ja! jam mysticæ.*

Tutti. *S.* *T.*

p. *f.*

w. *b.*

§ G 2

28.

(+) (x)

x x 6 b x 8 6 6 x x

piano

98 3/8 — 3/8 — x T.

forte

6 x 3/8 — 3/8 — 6 x 8 b

Tutti. w.

p.



B. Solo.

Gravè.

Felix. forte

piano

forte

piano

forte



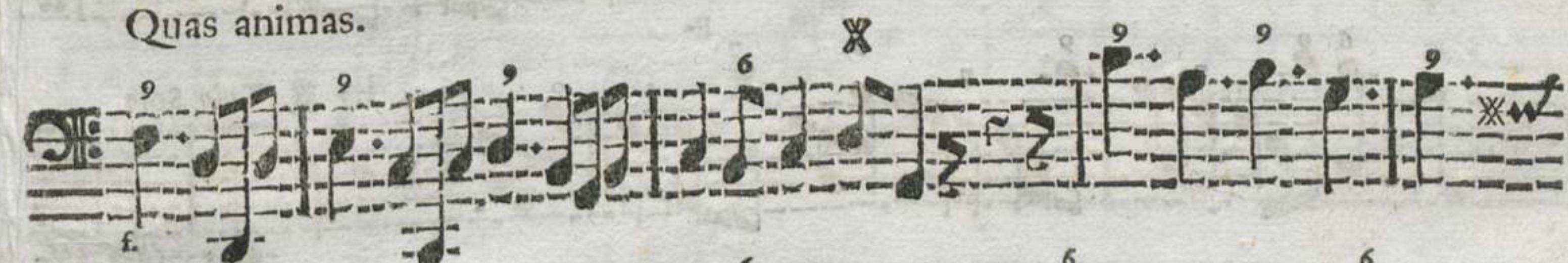
Aria. *Allegro.*

8

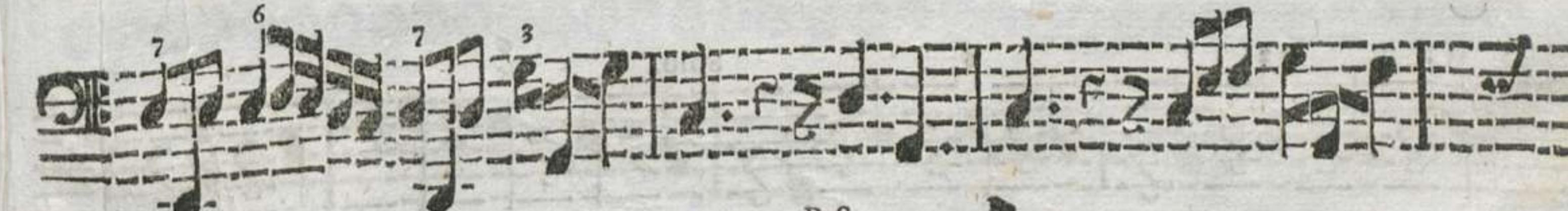
f.

Quas animas.

p.



forte



6

7

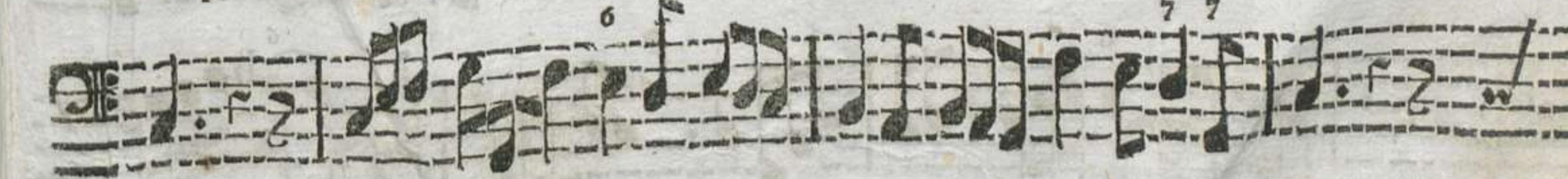
3

E.S.

6

7

3



2 6

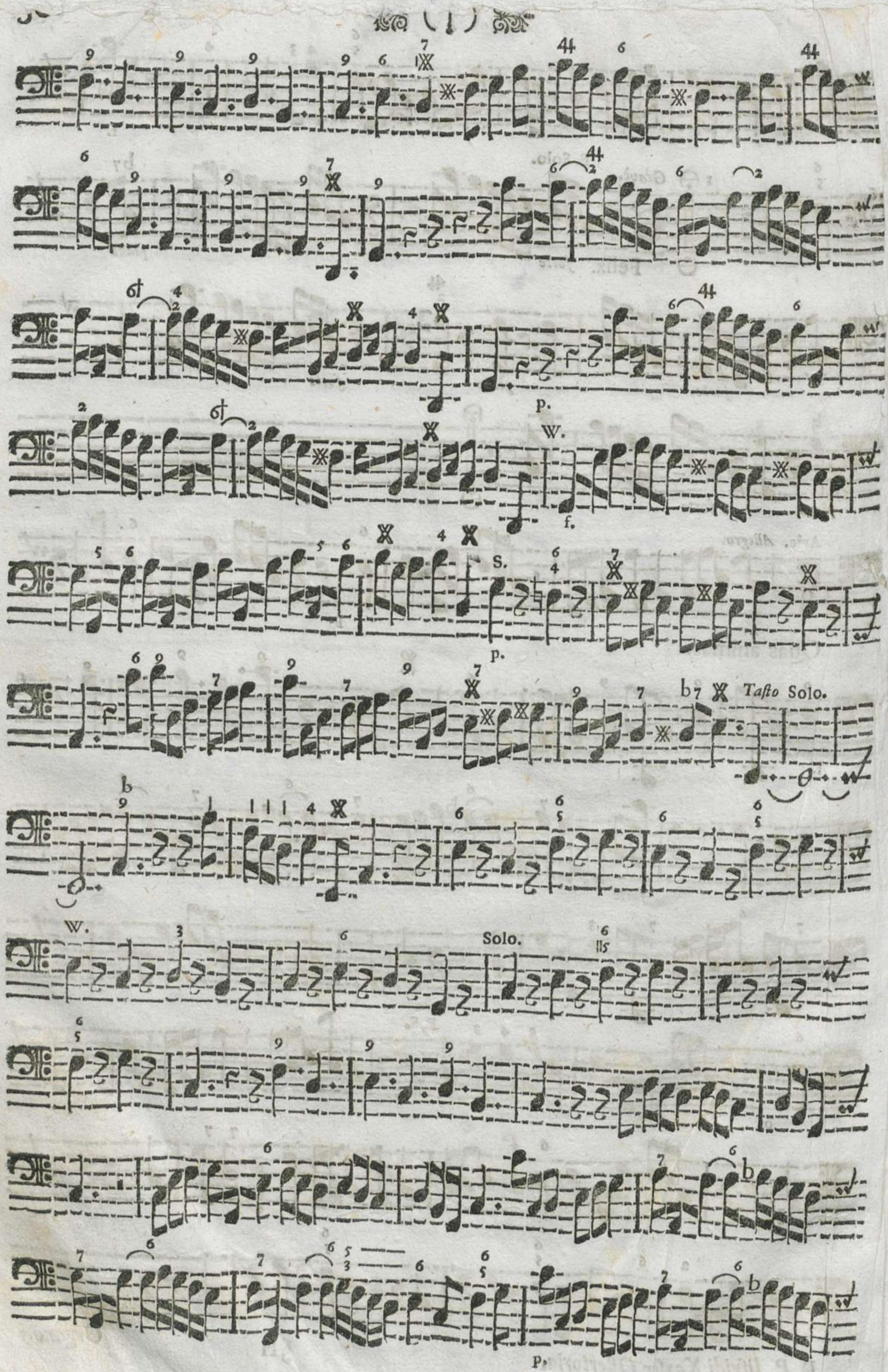
6

5

R. P. Iffridi Kayser Offertoria.

SH

Organo.





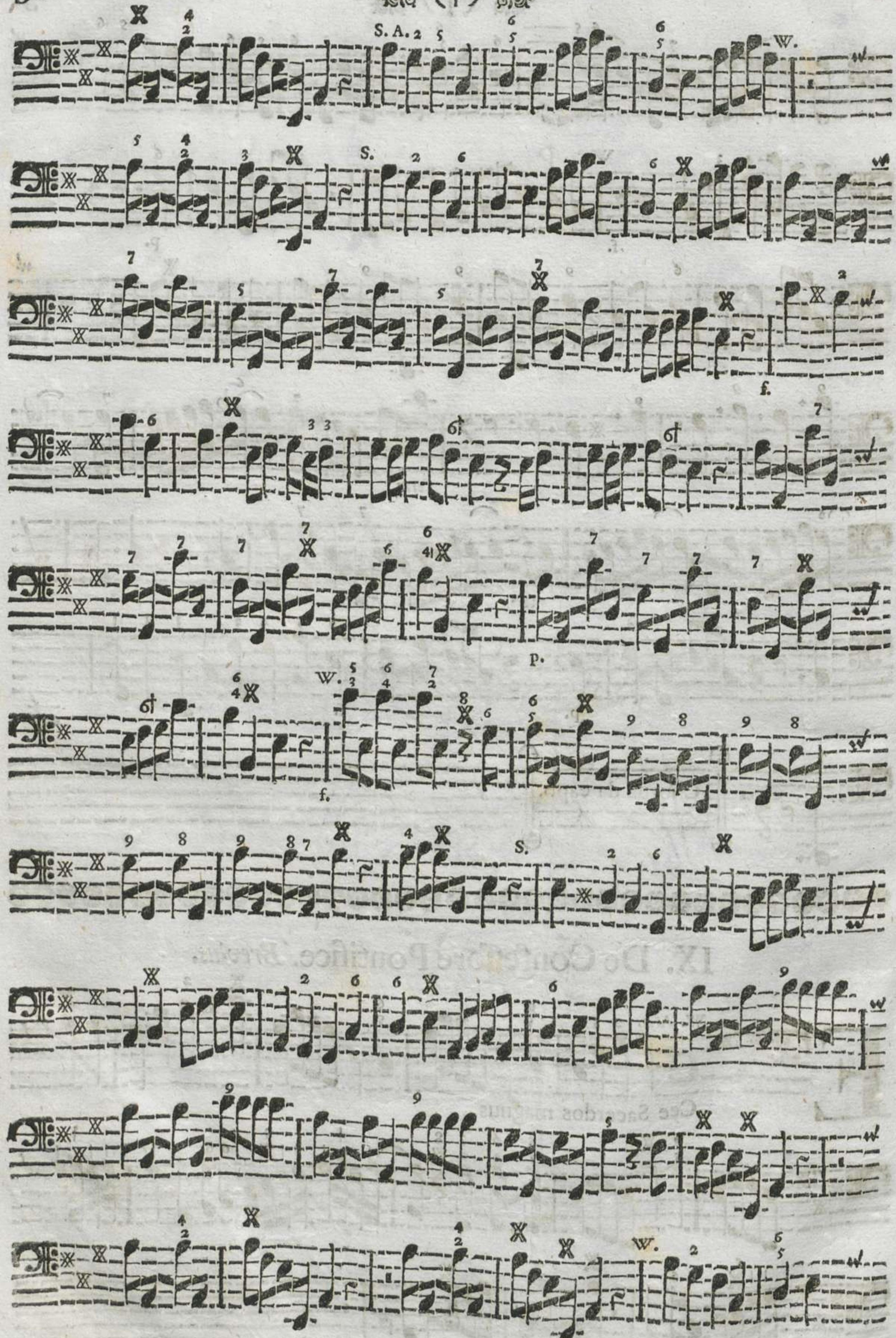
31

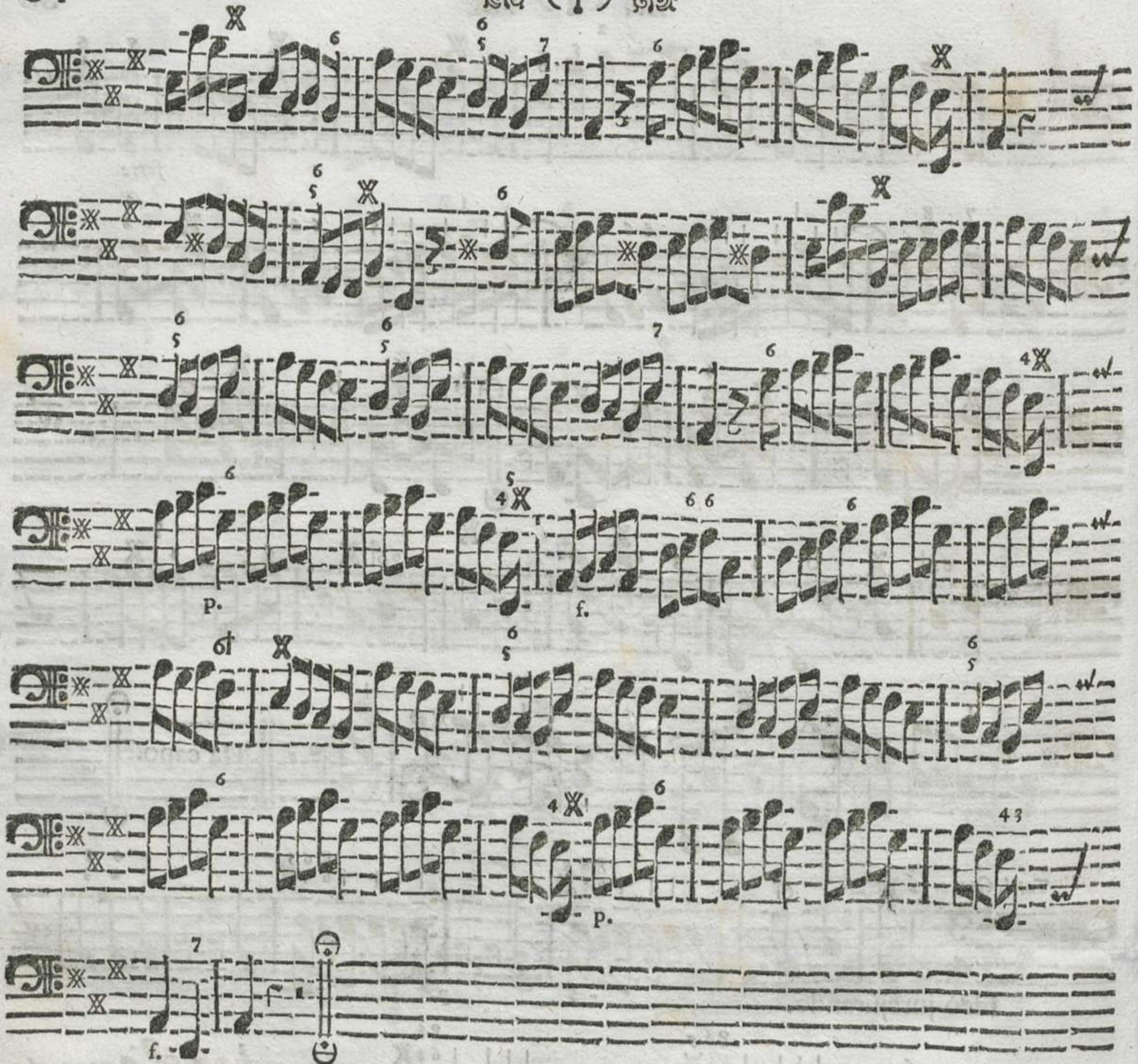
The image shows a single page from an old musical score. It consists of six staves of music for a string instrument, likely cello or bass. The music is written in common time. Measure numbers 1 through 10 are printed above the staves. Various dynamic markings are present: 'f.' (fortissimo) at the beginning of the first staff, 'p.' (pianissimo) at the end of the second staff, 'w.' (ritenue) at the start of the third staff, 'x.' (acciaccatura) in the fourth staff, and 'forte' in the fifth staff. A rehearsal mark '2' is placed above the second staff. The bottom staff begins with a bass clef and contains the instruction 'Chorus da capo.' The paper is aged and shows some discoloration.

IX. De Confessore Pontifice. *Brevius.*

The image shows three staves of musical notation on aged, yellowed paper. The top staff features large, bold letters 'E' and 'C' at the beginning, followed by the text 'W. Aria. 2 5'. It includes various musical symbols like 'x', '6', '5', and '2'. The middle staff begins with 'Cce Sacerdos magnus.' and contains a series of sixteenth-note patterns with numerical markings such as '6 x', '5', '3 4 2 x', and '6 6'. The bottom staff continues the sixteenth-note patterns with markings like 'x', '6 6', '2', and 'x'. The music is written in a style characteristic of early printed music, with large note heads and clear, legible markings.

(f)





X. De Confessore non Pontifice.

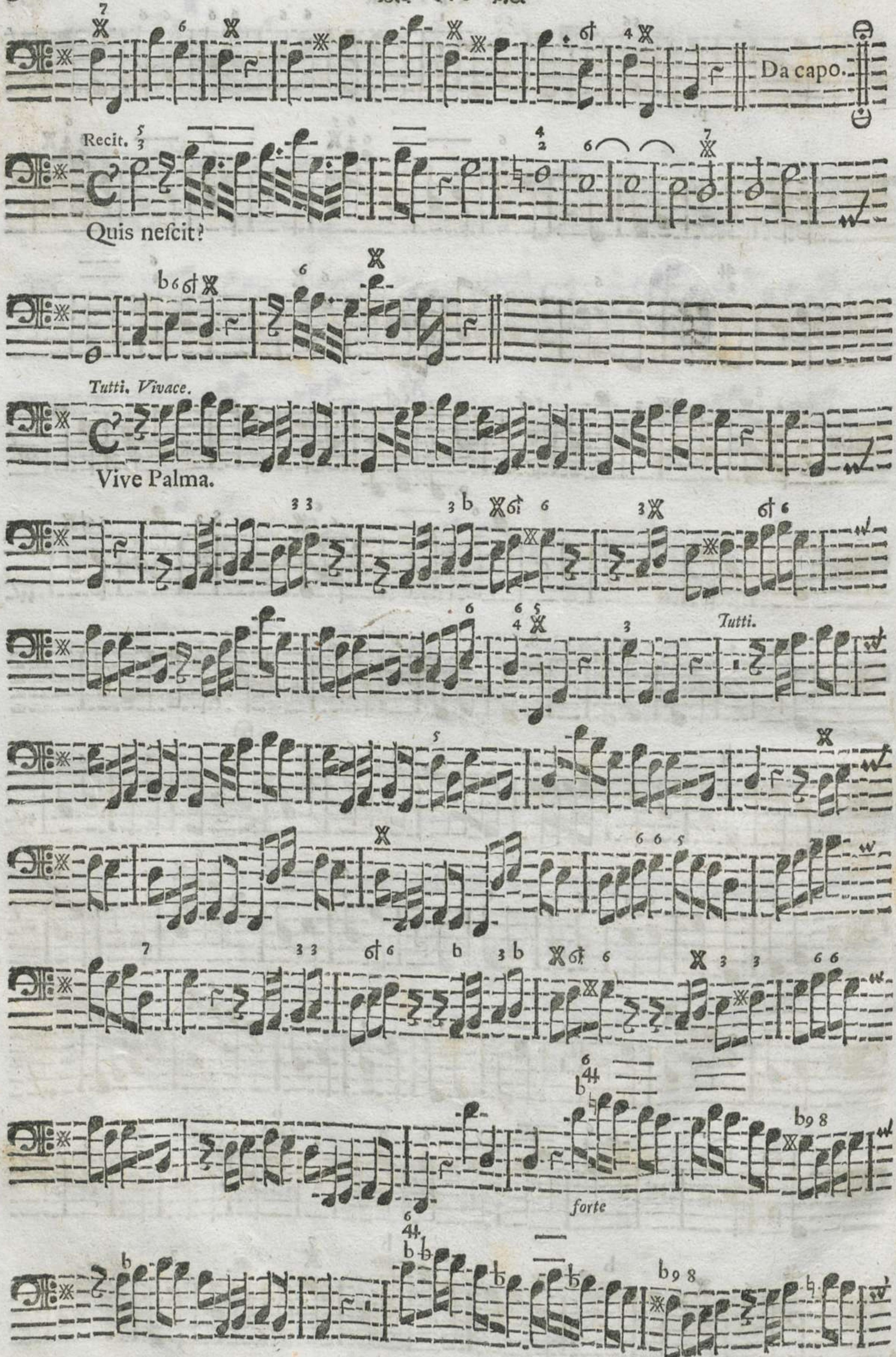
Aria. Allegro. I

A D vireta. forte sot s6 66 66 66

66 66 66 6 — 6 4 X 6 — 6 —

C.S. 1 s6 6 — 6 4 X

Da capo.

Recit. ⁵ 

Quis nescit?

Tutti. Vivace.

Vive Palma.

The musical score consists of ten staves of organ music. The notation is in common time, with various note heads (solid black, hollow black, and white), rests, and specific markings like 'x' (crosses), 'w.' (wavy lines), 'b' (bars), and numbers (6, 7, 8, 4, 3). The music is organized into sections separated by bar lines and measure numbers. The first section starts with a 'w.' marking, followed by a 'Tutti.' section. Subsequent sections include 'x', 'b', '6', '7', '8', '4', and '3' markings. The music concludes with a final section ending with a 'w.' marking.



XI. De Confess. non Pontif. *Brevius.*

(+) ☰

39

The musical score consists of eight staves of music. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and common time. It features sixteenth-note patterns with diagonal strokes. Staff 2 starts with a bass clef, a key signature of one sharp, and common time. Staff 3 starts with a treble clef, a key signature of one sharp, and common time. Staff 4 starts with a bass clef, a key signature of one sharp, and common time. Staff 5 starts with a treble clef, a key signature of one sharp, and common time. Staff 6 starts with a bass clef, a key signature of one sharp, and common time. Staff 7 starts with a treble clef, a key signature of one sharp, and common time. Staff 8 (bottom) starts with a bass clef, a key signature of one sharp, and common time.

Measure numbers and performance instructions are present in several staves:

- Staff 1: Measure 1 (x), Measure 2 (6 3), Measure 3 (W.), Measure 4 (8 —), Measure 5 (6 6), Measure 6 (4 4), Measure 7 (f.)
- Staff 2: Measure 1 (s. 1), Measure 2 (x), Measure 3 (6), Measure 4 (9 8), Measure 5 (9 8), Measure 6 (9 8), Measure 7 (x)
- Staff 3: Measure 1 (6), Measure 2 (5), Measure 3 (4), Measure 4 (5), Measure 5 (8 —), Measure 6 (4 6)
- Staff 4: Measure 1 (f.), Measure 2 (x), Measure 3 (6 6), Measure 4 (8 —), Measure 5 (6 6)
- Staff 5: Measure 1 (x), Measure 2 (6), Measure 3 (4 6), Measure 4 (6), Measure 5 (x), Measure 6 (w. 1), Measure 7 (x)
- Staff 6: Measure 1 (x), Measure 2 (x), Measure 3 (x), Measure 4 (x), Measure 5 (8 —), Measure 6 (4 6)
- Staff 7: Measure 1 (6), Measure 2 (4), Measure 3 (6), Measure 4 (x), Measure 5 (6), Measure 6 (x), Measure 7 (6)
- Staff 8: Measure 1 (6), Measure 2 (4), Measure 3 (6), Measure 4 (8 —), Measure 5 (6 6)

A section number '§K 2' is located at the bottom right of the page.



The image shows a page of musical notation for a string quartet. It consists of six staves of music, each with four measures. The notation uses a combination of standard musical symbols like eighth and sixteenth notes, and unique symbols like diagonal lines and asterisks. Various dynamics are indicated by letters above the staff, such as 'f' for forte, 'p' for piano, and 'x' for a specific dynamic or effect. Measure 1 starts with a forte dynamic (f) and includes a tempo marking 'W.'. Measures 2 and 3 continue with different dynamics and patterns. Measure 4 concludes with a dynamic 'x'. The second system begins with a piano dynamic (p). Measures 5 and 6 show more complex patterns with dynamics 'f', 'x', and 's'. The third system starts with a forte dynamic (f) and includes a tempo marking 'W.'. Measures 7 and 8 continue with different dynamics and patterns. The fourth system begins with a piano dynamic (p). Measures 9 and 10 show more complex patterns with dynamics 'f', 'x', and 's'. The fifth system starts with a forte dynamic (f) and includes a tempo marking 'W.'. Measures 11 and 12 conclude with a dynamic 'x'. The sixth system begins with a forte dynamic (f) and includes a tempo marking 'W.'. Measures 13 and 14 continue with different dynamics and patterns. The page ends with a final dynamic 'x'.

XII. De una Virgine.

Gravè. C.S.

Aratum est Capiti.

Aria. W.

Agni amica.

p.

b₅

8 7
6 5

6 4 3

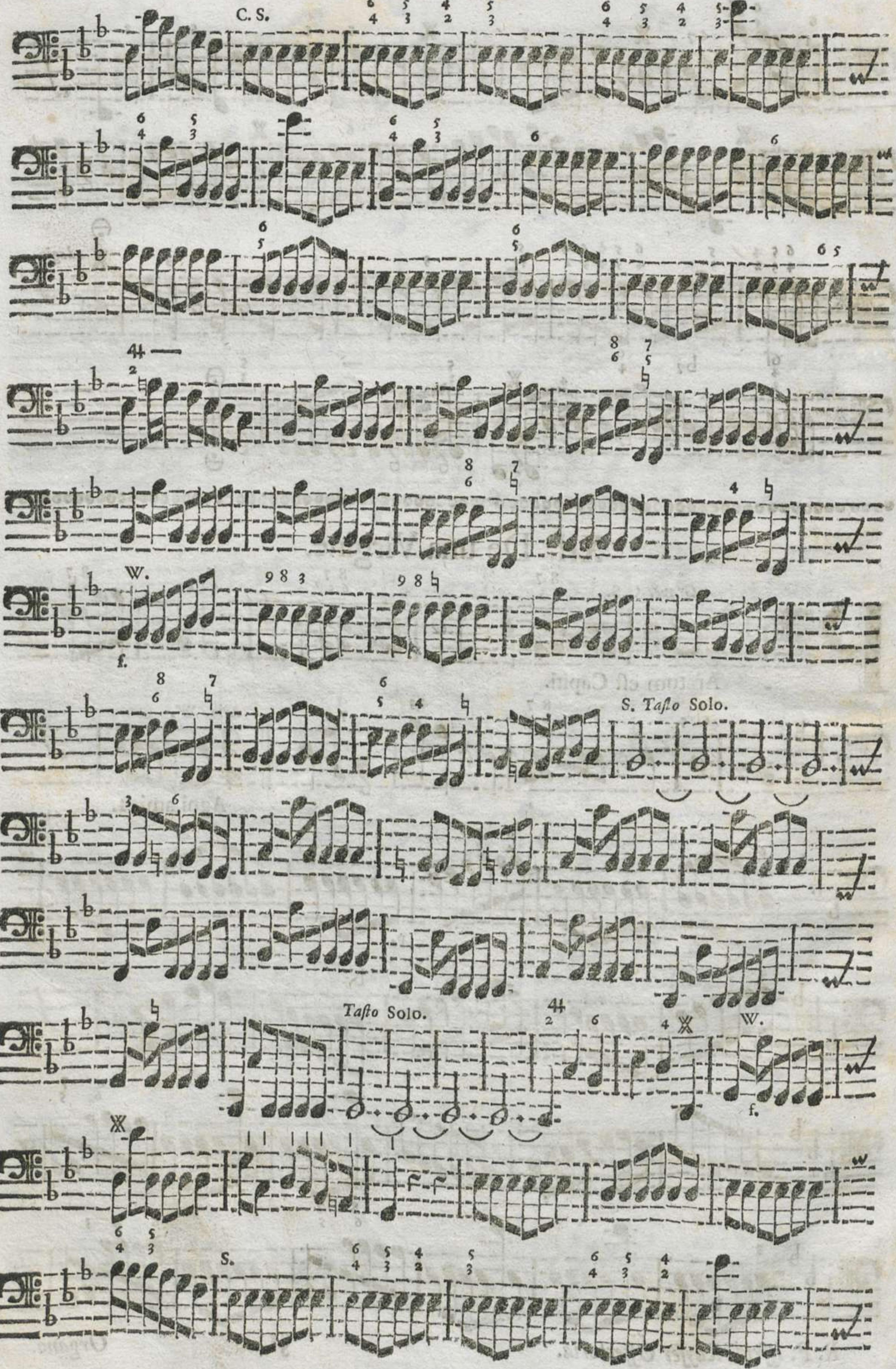
SL

Organo.

R. P. Iffridi Kayser Offertoria.

(+) 

C. S.

6 5 4 5
4 3 2 36 5 4 5
4 3 2 3


6 5 4 5
4 3 2 3

6 5 4 5
4 3 2 3

6 5 6 5
5 4 3 2 3

8 6 7 5
6 5 4 3 2 3

8 6 7 5
6 5 4 3 2 3

W. 98 3 98 4
f.

8 6 7 5
6 5 4 3 2 3

S. Tasto Solo.

3 6
6 5 4 3 2 3

Tasto Solo. 4 6 4 X W.
f.

X 6 5 4 3 2 3

6 5 4 3 2 3

S. 6 5 4 3 2 3

(†)

p.

presto

Alleluja.

