

Mus. Pr.

221

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221

Matthaeus Fischer.

VI Missae.

Opus I

Organo.

(Mohn S)

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Bayer. Staatsbibliothek

Miss J. M.

221

20 Fifteen

221.
VI. MISSÆ.

Partim solemnes, partim breves.

A

Canto, Alto, Tenore, Basso,

Violino I. et II., Viola, Violone, Cornu et Cla-

rino I. et II., Tympano et Organo

obligatis;

Oboe et Flauto I. et II.

ad libitum.

Compositae

per

MATTHÆUM FISCHER,

Chori musici ad Sanctorum Udalrici & Afræ, & Ecclesiæ St. Crucis Directorem Augustæ.

OPUS I.

XXXXXXXXXXXXXXXXXXXXXXXXXXXX
ORGANO.
XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Mus. G. 221

AUGUSTÆ VINDELICORUM,

Sumptibus JOANNIS JACOBI LOTTER & FILII.

1820.

WILLIAM

of the County of ... State of ...

Know all men by these presents, that I, the said ...

do hereby certify that the within and foregoing ...

is a true and correct copy of the original ...

as the same appears from the records of the ...

County of ...

Witness my hand and seal of office this ... day of ...

18...

Attest my hand and seal of office this ... day of ...

18...

18...

Er.

Hochwürden Wohlgeborn

dem

Herrn Benedikt Abbt,

Pfarrer zu St. Ulrich in Augsburg, und Abgeordneten zur bayerischen Ständeversammlung

verehrungsvoll gewidmet

von

dem Verfasser

Seitdem die Fesseln einer fremden Gewaltherrschaft, welche fünfzehn Jahre lang schwer auf Deutschlands Völkern lasteten, gebrochen wurden, zeigt sich allenthalben wieder die erfreuliche Aussicht eines immer mehr empor wachsenden Sinnes für die gute und reine Sache des Lichts, der Religion und der Kirche und ihre Anstalten. Dieser ernstere Aufschwung zum Höhern muß vornehmlich das Interesse derjenigen anregen, die zu einer besondern Theilnahme an dem, was zur Stärkung unsrer moralischen Kraft, unsers Glaubens und unsrer Hoffnung förderlich ist, durch Beruf oder innern Trieb aufgefördert sind.

Unermüdet in Erfüllung der erhabenen Pflichten, welche ihr seelsorgliches Amt Ihnen auferlegt, wirken auch Sie, verehrtester Herr Pfarrer! geräusch- und anspruchlos, mit Liebe und Eifer für Ausbreitung des Reichs Gottes, für Ausfüllung des Segens und Friedens der Religion ins Herz des Volkes. In Ihrem Amte gewissenhaft und treu, im Umgange wahr und redlich, im Wandel fromm, spricht sich Ihr Gemüth, Ihre Wärme, Ihre Innigkeit für alles Gute und Edle auf das Kräftigste aus. Erlauben Sie also, verehrtester Herr Pfarrer! Sie, dessen Leben und Werk ein ermunterndes und erhebendes Beispiel für Jedermann ist, daß auch ich, dem nach seiner Anstellung, nur durch seine musikalischen Bestrebungen zur Verherrlichung der Religion und des Gottesdienstes, so wie zur Erhebung der Gemüther zur Andacht mitzuwirken vergönnt ist, Ihrem theuren Namen ein musikalisches Werk zueigne, mit welchem ich, dem Verlangen des Verlegers gemäß, hier vor dem Publikum aufträte.

Wird die dereinstige Aufführung dieser musikalischen Messen wirksam genug seyn, die frommen Gläubigen anzuziehen, sie für eine höhere Andacht empfänglich zu machen und in der Erhebung festzuhalten, und werden Sie somit dieses Erzeugniß meiner musikalischen Muße ihres Beifalls nicht unwerth finden, so ist zugleich der Zweck desselben und der Wunsch meines Herzens erfüllt, das sich schon längst nach einer Gelegenheit sehnte, die Gefühle dankbarer Verehrung öffentlich auszusprechen, mit welchen ich Ihnen zeitlebens zugethan seyn werde.

Augsburg im Monat September 1820.

V o r b e r i c h t.

Da ich dem musikalischen Publikum gegenwärtige sechs Messen überliefere, so bin ich so frey, einige Bemerkungen darüber zu machen.

Diese Messen sind eben nicht schwer, und nach dem Kirchenstyl bearbeitet, nur muß man die Piano und Forte genau beobachten, und die Tempo nicht zu langsam, aber auch nicht zu geschwind machen, beides hindert den richtigen Vortrag des Stückes.

Die Oboen und Flöten sind zwar nicht unumgänglich nothwendig, indessen, wo es seyn kann, sollen sie nicht weggelassen werden, indem sie doch dem ganzen Einklang sehr wohlthätig sind.

Eben so sollen in der ersten, dritten, und auch fünften Messe statt der Trompeten nicht die Hörner geblasen, und die Pauken gar weggelassen werden, indem dadurch das Majestätische der Komposition sehr verliert. Wird dieses alles beobachtet, so glaube ich kein ungünstiges Urtheil von dem Publikum zu erwarten.

Der Verfasser.

Index VI. Missarum.

MISSA I. in C. A Canto, Alto, Tenore, Basso. 2. Violinis. Viola. Violone. 2. Clarinis in C. Tympanis in C. Organo oblig.: 2. Obois ad libitum.

MISSA II. in G. A Canto, Alto, Tenore, Basso. 2. Violinis. Viola. Violone. Organo oblig. 2. Flautis. 2. Cornibus in G. ad libitum.

MISSA III. in D. A Canto, Alto, Tenore, Basso. 2. Violinis. Viola. Violone. 2. Clarinis in D. Tympanis in D. Organo oblig.: 2 Obois ad libitum.

MISSA IV. in A. A Canto, Alto, Tenore, Basso. 2. Violinis. Viola. Violone. Organo oblig.: 2. Flautis. 2. Cornibus in G. ad libitum.

MISSA V. in B. A Canto, Alto, Tenore, Basso. 2. Violinis. Viola. Violone. 2. Clarinis in B. Tympanis in B. Organo oblig.: Obois ad libitum.

MISSA VI. in F. A Canto, Alto, Tenore, Basso. 2. Violinis. Viola. Violone. Organo oblig. 2. Flautis. 2. Cornibus in F. ad libitum.



ORGANO.

MISSA I.

Andante.

K *rie* *p*

Vult Subito.

First system of musical notation, consisting of two staves. The notation includes various notes, rests, and fingerings (e.g., 3, 4, 5, 6, 7, 8). Dynamics markings *p* and *pp* are present.

Allegro.

Second system of musical notation, starting with a large 'G' and 'C' time signature. The notation includes various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

loria

Third system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Fourth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Fifth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Sixth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Seventh system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Eighth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Ninth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Tenth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

dolce

Eleventh system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Twelfth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

Thirteenth system of musical notation, featuring various notes, rests, and fingerings. Dynamics markings *p* and *pp* are present.

3

Pleno organo

Allegretto.

A 2

V. S.

Tasto Solo

The main musical score for the Tasto Solo section consists of 15 staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Numerous ornaments (marked with 'x' or 'o') and fingerings (numbers 1-5) are present throughout the piece. The music is written in a single system, with each staff representing a different voice or register of the instrument. The key signature is one flat (B-flat), and the time signature is 4/4.

Andante.

The Andante section begins with a 'Sanctus' marking and a 3/4 time signature. The music is written on two staves. The first staff starts with a large 'S' marking. The tempo is marked 'Andante.' and the dynamics include 'p' (piano). The notation is less dense than the Tasto Solo section, with a focus on sustained chords and slower-moving lines.

Allegro.

5

Pleni

Andante.

Benedictus

MISSA II.

Andante.

K *2/4* *ryrie p*

Allegro molto.

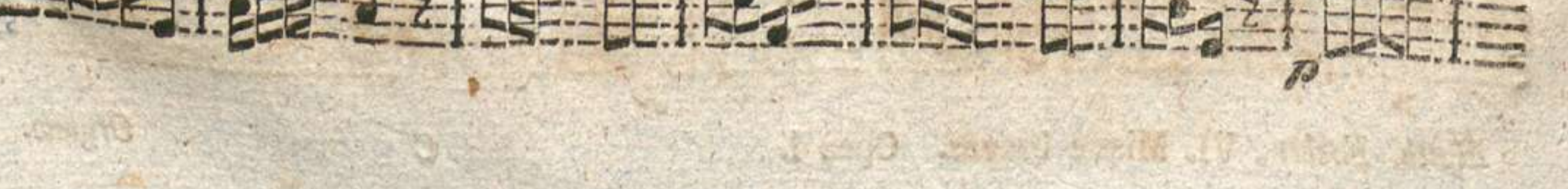
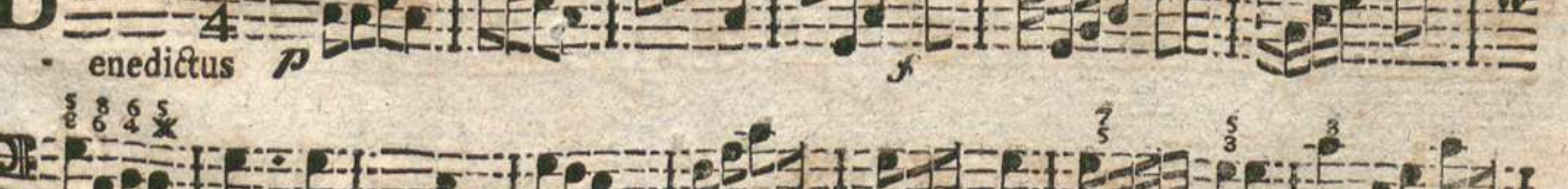
Tasto Solo

G *3/4* *loria*

Vultu Subito.

A handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. Dynamics like *p* (piano) and *f* (forte) are present. The score is written in a historical style, possibly for a keyboard instrument. The notation includes many accidentals (sharps, flats, naturals) and complex fingerings. Some staves have a key signature change to one flat. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Handwritten musical score for organ, featuring multiple staves with complex notation, including notes, rests, and various fingerings (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 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796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).



Handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *pp*. Fingerings are indicated by numbers 1 through 5 above the notes. Some notes are marked with an asterisk (*). The staves are arranged in a single system.

Andante.

Handwritten musical score consisting of five staves. The first staff begins with a large capital letter 'A' and the text 'gnus Dei' below it. The notation includes various musical symbols, dynamic markings like *p*, and fingerings. The staves are arranged in a single system.

V. S.



MISSA III.

Andante.

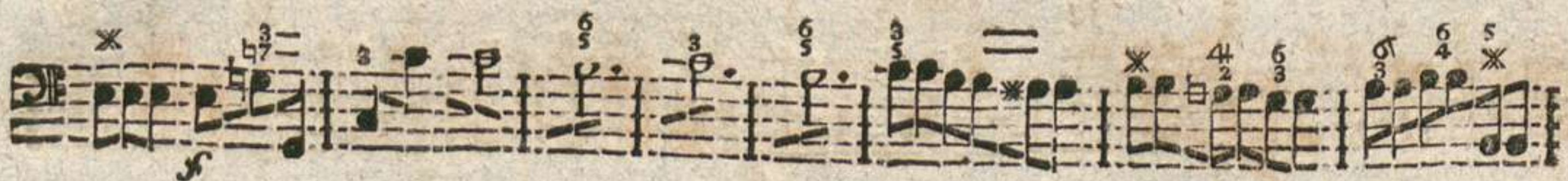
K - yrie *f* *p* *p*

Allegro.

Gloria

Seque Qui tollis.

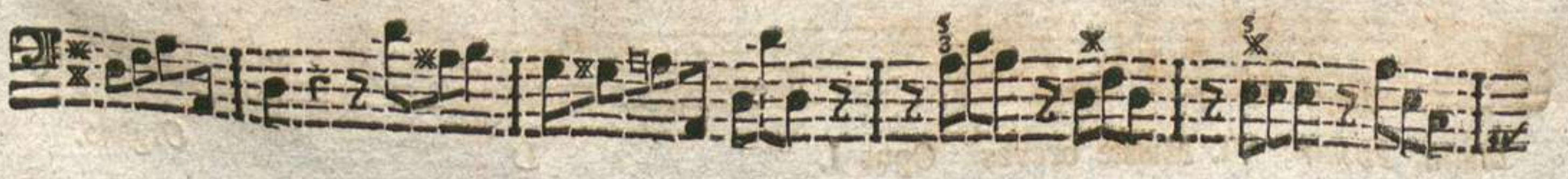
Andante.



Tempo Imo.



Allegro moderato.



A handwritten musical score for 'The Merry Widow' by Franz Lehár. The score is written on five staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and other performance markings (e.g., accents, slurs, and dynamic markings like 'f' and 'p'). The paper is aged and shows some staining.

Andante.

Et incarnatus

Et incarnatus

[illegible]

Allegretto moderato.

Et resurrexit *p*

Et resurrexit *P*

A single staff of handwritten musical notation. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). Above the staff, there are several numbers: '6', '4', and '5' appear in groups, some with a cross symbol. The handwriting is in dark ink on aged, slightly discolored paper. The notation is dense and appears to be a single melodic line.

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and decorative markings such as 'X' and 'Z' above notes. The ink is dark and the paper is aged and slightly discolored.

The first system consists of six staves of music. The notation includes various fingerings (e.g., 6, 5, 4, 3, 2, 1) and dynamics such as *p* (piano) and *pp* (pianissimo). The music is written in a single system with a key signature of one flat and a common time signature.

Adagio.

S *anctus* *p*

The second system consists of two staves of music. The key signature changes to two flats. The notation includes various fingerings and dynamics such as *p* (piano) and *f* (forte).

Allegro.

P *Pleni* *p* *cresc.*

The third system consists of four staves of music. The key signature changes to three flats. The notation includes various fingerings and dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo).

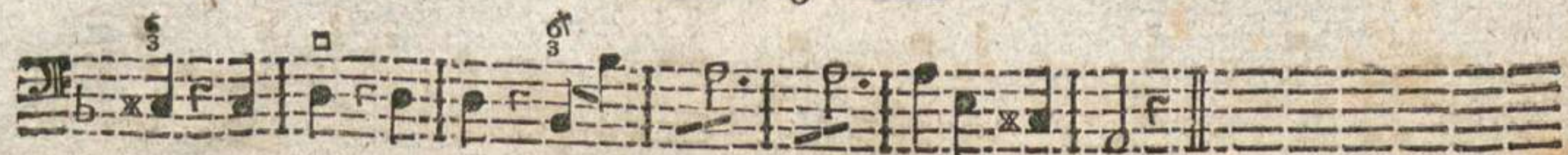
Andante.

B *enedictus* *p*

The fourth system consists of two staves of music. The key signature changes to four flats. The notation includes various fingerings and dynamics such as *p* (piano) and *f* (forte).

Andante.

A gnus Dei *p*



Andante.



Seque Missa IV.

MISSA IV.

Andante.

K *urie* *p*

Seque Gloria.

Allegretto.

Gloria

The musical score is written on 14 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 single system. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations and symbols, including 'X' and '8', scattered throughout the score. The paper shows signs of age, with some staining and wear.

Andante. *redo* *p* *S.*

V. Sub.
Organo.

Andante.

Measures 1-12 of the *Andante* section. The music is in 3/4 time. The first measure starts with a piano (*p*) dynamic. The melody is marked with various ornaments (marked with 'x') and fingerings (numbers 1-5). The dynamics range from *p* to *sf*.

Tempo Imo.

Measures 13-24 of the *Tempo Imo* section. The music is in common time (C). The first measure starts with a piano (*p*) dynamic. The melody is marked with various ornaments (marked with 'x') and fingerings (numbers 1-5). The dynamics range from *p* to *sf*.

Andante moderato.

antus

Measures 25-28 of the *Andante moderato* section. The music is in common time (C). The first measure starts with a piano (*p*) dynamic. The melody is marked with various ornaments (marked with 'x') and fingerings (numbers 1-5). The dynamics range from *p* to *sf*.

Allegro.

Pleni

Andante.

Benedictus

Vult Subito.

First system of musical notation, featuring a single melodic line with various ornaments and fingerings. The notation includes eighth and sixteenth notes, with numerous 'x' marks indicating ornaments. Fingerings are indicated by numbers 1-5 above the notes. The system concludes with a fermata.

Andante.

A gnus Dei

Second system of musical notation, starting with a 2/4 time signature and the text "gnus Dei". It contains multiple staves of music with various ornaments and fingerings. The notation includes eighth and sixteenth notes, with numerous 'x' marks indicating ornaments. Fingerings are indicated by numbers 1-5 above the notes. The system concludes with a fermata.

Seque Missa V.

MISSA V.

Andante.

Andante.

K

redo

Handwritten musical score for a piece in B-flat major, 3/4 time, marked Andante. The score consists of 11 staves of music. The first staff begins with a large 'K' time signature and the word 'redo'. The music is written in a single melodic line with various ornaments and fingerings indicated by numbers 1-5. The piece concludes with a double bar line on the final staff.

Allegretto.

Allegretto.

Gloria *f*

p

This page contains a handwritten musical score consisting of 12 staves. The notation is in a historical style, likely for a keyboard instrument. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical elements such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Performance markings like *p* (piano) and *sf* (sforzando) are present. Fingerings are indicated by numbers 1-5 above the notes. Some staves feature asterisks (*) and other symbols. The manuscript shows signs of age, including some staining and wear at the edges.

First system of musical notation, consisting of eight staves. The music is in G major (one sharp). It features various musical symbols including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). Fingering numbers (1-5) are written above many of the notes.

Allegro moderato.

Second system of musical notation, starting with a C-clef and a key signature change to B-flat major (two flats). It consists of seven staves. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). Fingering numbers are present throughout.



Andante.



Allegro moderato.



Organ part for the first system, featuring complex sixteenth-note patterns and various fingerings.

Andante.
S $\frac{3}{4}$
anctus *p*

Soprano part for the 'anctus' section, marked Andante.

Allegro.
Pleni *f*

Organ part for the 'Pleni' section, marked Allegro.

Organ part for the second system, continuing the 'Pleni' section with complex sixteenth-note patterns.

Andante.
B $\frac{2}{4}$
enedictus *p*

Bass part for the 'enedictus' section, marked Andante.

Organ part for the third system, continuing the 'enedictus' section with complex sixteenth-note patterns.

The main body of the page contains 14 staves of musical notation. The notation is highly complex, featuring numerous triplets, sixteenth and thirty-second notes, and various accidentals. The staves are arranged in a single system, with each staff containing multiple measures of music. The notation is dense and intricate, typical of Baroque or Classical era polyphonic works.

Andante.

A *gnus Dei* *p*

The bottom section of the page contains two staves of musical notation, marked with a large 'A' and the text 'gnus Dei' and 'p' (piano). The tempo is marked 'Andante.' The notation is simpler than the main section, featuring half notes, quarter notes, and some triplets. The staves are arranged in a single system.

Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *p* (piano) and *f* (forte). The tempo marking *Andante.* is present above the second staff. The key signature is one flat (B-flat). The score is written in a historical style, likely from the 18th or 19th century.

Andante.
Dona *p*

Seque Missa VI.

MISSA VI.

Andante.

K yrie *p*

The musical score for the Kyrie section is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The tempo is marked 'Andante.' and the dynamics range from piano (p) to forte (f). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above the notes. The score is divided into measures by bar lines.

Allegro.

G loria *f*

The musical score for the Gloria section is written in G major (one sharp) and 2/4 time. It consists of 1 staff of music. The tempo is marked 'Allegro.' and the dynamics range from forte (f). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above the notes. The score is divided into measures by bar lines.

First system of musical notation, two staves. The first staff contains several measures of music with notes and rests, including a *p* (piano) dynamic marking. The second staff continues the musical line with similar notation.

Andante.

redo

Second system of musical notation, two staves. It begins with a C-clef and a 2/4 time signature. The first staff has a *redo* marking. The second staff continues the musical line with various notes and rests.

Andante.

Et incarn. *p*

Third system of musical notation, two staves. It continues the musical line with various notes and rests, including a *p* (piano) dynamic marking. The second staff has a *Et incarn. p* marking.

Andante.

Et resurrexit

Fourth system of musical notation, two staves. It continues the musical line with various notes and rests, including a *p* (piano) dynamic marking. The first staff has a *Et resurrexit* marking.

The first system consists of five staves of music. The first four staves contain complex melodic and harmonic lines with numerous fingerings and articulations. The fifth staff is a simpler accompaniment line. The music is written in a key with one flat and a common time signature.

Andante moderato.

The second system consists of five staves of music. The first staff begins with a large 'S' and the word 'anctus' followed by a piano 'p' dynamic. The music continues with various notes and rests. The third staff has a tempo change to 'Allegro' and a common time signature. The system concludes with a double bar line.

Andante.

The third system consists of four staves of music. The first staff begins with a large 'B' and the word 'enedictus' followed by a piano 'p' dynamic. The music continues with various notes and rests. The fourth staff ends with the instruction 'Vult Subito.' followed by a double bar line.

First system of musical notation, consisting of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. Fingering numbers (1-5) are written above many notes. The key signature has one flat (B-flat).

Andante moderato.

A gnus Dei *p*

Second system of musical notation, starting with the text "A gnus Dei". It consists of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'. Fingering numbers (1-5) are written above many notes. The key signature has one flat (B-flat).



