

CULTUS LATREVTICUS
DEO EUCHARISTICO

SUB
S. S. MISSÆ SACRIFICIO

EXHIBITUS

VI. MISSIS SOLENNIBUS

QUARUM

PRIMA, TERTIA, QUINTA EX D.
SECUNDA, QUARTA, SEXTA EX C.

STYLO DEVOTIONI
IN ECCLESIIS EXCITANDÆ
SATIS IDONEO

FACILI SUBIN, ET PERAMOENO AD MODERNUM GENIUM

^a
Canto, Alto, Tenore, Basso, 2. Violinis, Organo
obligatis.

Viola, 2. Flauto-Traversiere, 2. Hautbois, 2. Clarinis, 2. Cornibus,
Tympano & Violoncello ad libitum.

ELABORATIS

^A

JOANNE ANTONIO KOBRICH,
ECCLESIAE PAROCHIALIS LANDSBERGÆ
ORGANÆDO.

OPUS XXXI.

ORGANO.

AUGUSTÆ - VINDELICORUM,

TYPIS ET SUMPTIBUS JOANNIS JACOBI LOTTERI,
MDCCLXXVIII.

1151342

Bayer. Staats-
Bibliothek
München.

Amori, & Delicio Generis humani
J E S U C H R I S T O

Cujus deliciae sunt
Esse cum Filiis Hominum.

Ligno Vitæ,
In medio Paradisi plantato,
Cujus Fructus immortalitatem præstat edentibus.

Agno Paschali,
Immaculato, Eucharistico,
Qui in perpetuam Exitus ab Ægypto comedendus
Est memoriam.

Mannæ de Cœlo Vero,
Quod omnem saporis in se suavitatem
continet.

Pani Angelorum,
Sed & Cibo Viatorum,
Quem manducandum peregrinantibus in hoc deserto,
Quasi prodigus sui,
Deus dat Mortalibus.

Viti Veræ,
Quæ cœlesti succo palmites in se manentes
fæcundat, & vegetat.
Quin & Vinum profert germinans Virgines:
Ac lætificans cor hominis.

Pelicano Myſtico,
Qui pectoris sui cruore pullos nutrit suos.
Samaritano sospitali,
Qui Vinum Charitatis, Oleum Misericordiæ
Nostris infundit Vulneribus.

Sacerdoti in Æternum
Secundum Ordinem Melchisedech;
Qui Panem & Vinum, imo se ipsum obtulit.

Pontifici Summo,
Sancto, Innocenti, Impolluto,
Segregato a peccatoribus:
Qui non habet necesse pro suis, uti alienis peccatis
Offerre Victimæ.

Pastori Bono,
Qui in loco pinguis Pascuæ Oves suas posuit:
Imo Carne, & Sanguine suo pascit.
Et quid majus dare potuit,
Qui nobis se ipsum dedit?
Nascens in focium;
Convalescens in Edulium;
Moriens in pretium,
Et Regnans daturus est in præmium.

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Tympano & Violoncello ad libitum.

MISSA II. ex C. S. Josephi, Sponsi B. V. Mariæ.

A Canto, Alto, Tenore, Bass, 2. Violinis, Organo obligato.

Viola, 2. Flauto-Traversiere, 2. Hautbois, 2. Clarinis ex C. 2. Cornibus ex F.
Tympano & Violoncello ad libitum.

MISSA III. ex D. S. Joachimi, S. Annæ. Parentum B. V. Mariæ.

A Canto, Alto, Tenore, Bass, 2. Violinis, Organo obligatis.

Viola, 2. Flauto-Traversiere, 2. Hautbois, 2. Clarinis ex D. 2. Cornibus ex G. & F.
Tympano & Violoncello ad libitum.

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A Canto, Alto, Tenore, Bass, 2. Violinis, Organo obligatis.

Viola, 2. Flauto-Traversiere, 2. Hautbois, 2. Clarinis ex C. 2. Cornibus ex F.
Tympano & Violoncello ad libitum.

MISSA V. ex D. S. Antonii de Padua.

A Canto, Alto, Tenore, Bass, 2. Violinis, Organo obligato.

Viola, 2. Flauto-Traversiere, 2. Hautbois, 2. Clarinis ex D. Tympano &
Violoncello ad libitum.

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A Canto, Alto, Tenore, Bass, 2. Violinis, Organo obligato.

Viola, 2. Flauto-Traversiere, 2. Hautbois, 2. Clarinis ex C. 2. Cornibus ex F.
Tympano & Violoncello ad libitum.

Ad Philo-Musum.

Da ich schon mehrere Messen durch die Gnade Gottes zum Vergnügen der Musik-
Freunden (ohne Schmeicheley) herausgegeben, so getraue mir mit diesen 6. solennen
Messen, für die Ehr des Allerhöchsten, wieder zu erscheinen. Wobey nur bitte,
daß die Arien lieblich, die Chöre aber frisch möchten aufgeführt werden. Wo
alsdann vielen Beyfall verhoffe.

ORGANO.



ORGANO.

MISSA I. B. V. Mariæ, Matris Dei Filii.

Allegro moderato.

K yrie.

The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 19th-century organ literature, with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 and sometimes 6-7. Dynamics include *fr.* (forte) and *p.* (piano). The piece concludes with a double bar line and the initials 'V. S.'.

Vivace. T.



3

loria.

Dolce. S. a B.

Domine.

Da capo.

Adagio.

T. $\frac{7}{5} =$ $\frac{5}{3} =$ $\flat$ $\frac{6}{3} =$
 Qui tollis.
 $\frac{7}{3}$ $\frac{5}{6}$ $\flat$ $\frac{3}{6}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{5}$ $\frac{5}{6}$ $\frac{3}{5}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{6}{5}$
 $\frac{6}{3}$ $\frac{6}{3}$ $\frac{3}{5}$ $\frac{11}{9}$ $\frac{10}{8}$ $\frac{4}{4}$ $\frac{6}{6}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{5}{3}$
 $\frac{5}{3} =$ $\frac{7}{5} =$ $\frac{5}{3} =$ $\frac{3}{5} =$ $\frac{7}{5} =$ fr. $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$ $\flat$ $\frac{5}{6}$ $\frac{5}{6} =$
 P. $\frac{3}{1}$ $\frac{4}{2} =$ $\frac{5}{3} =$ $\frac{3}{5}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ fr. $\frac{5}{5}$ $\frac{7}{5}$ $\frac{6}{3} =$ P.
 fr.



Andante. S. a T.

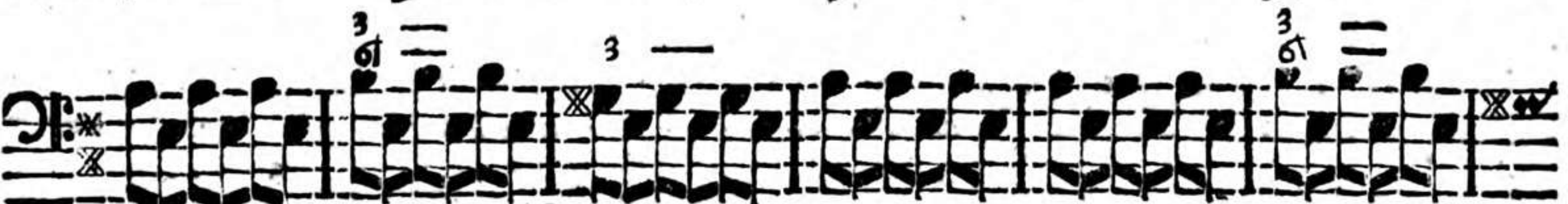


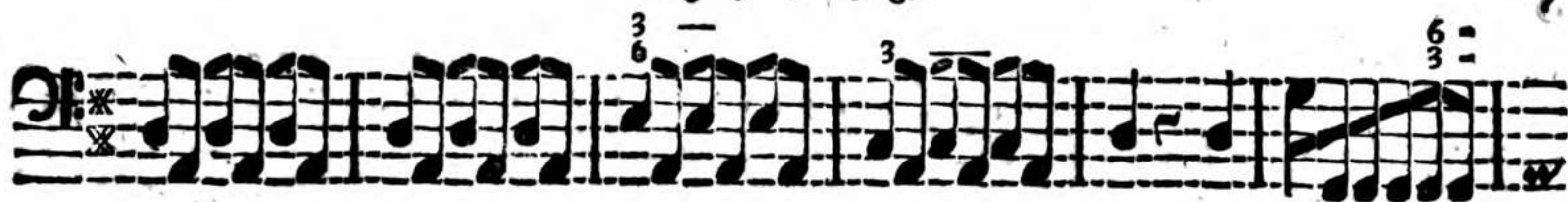
Quoniam.



*Vivace. T.**Cum sancto.**Moderato. T.*

- atrem.





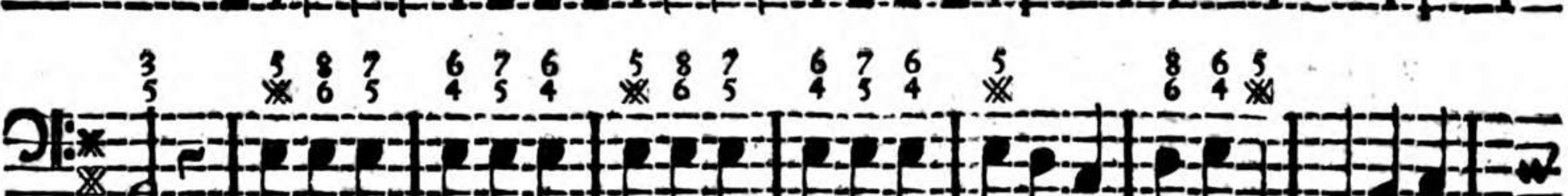
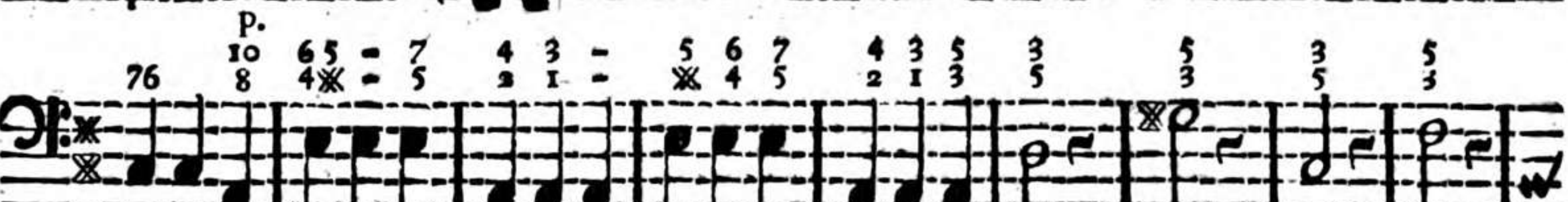
Adagio. S. a C. A.



Et incarnatus.

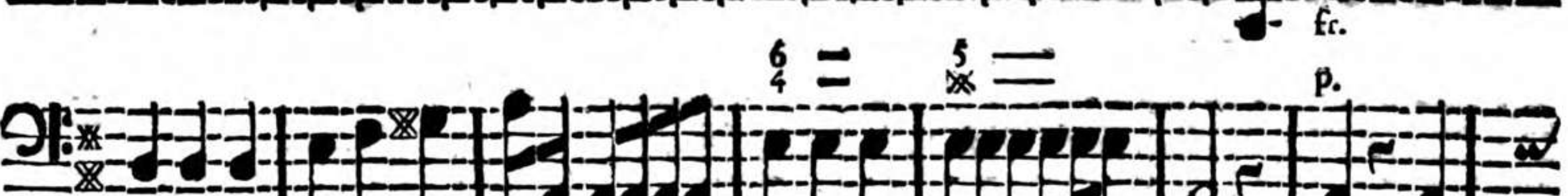


p.



fr.

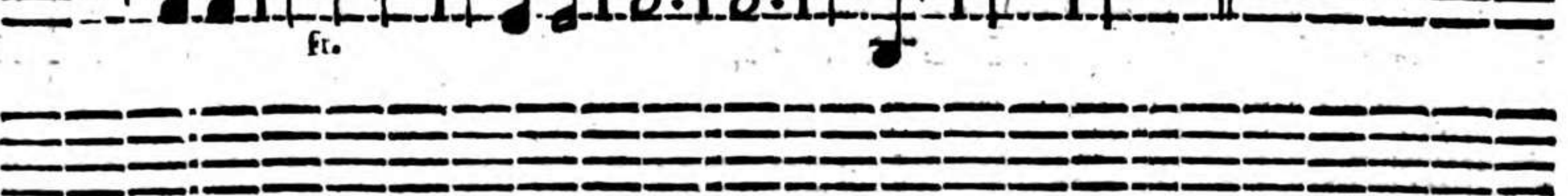
p.



Crucifixus.



fr.



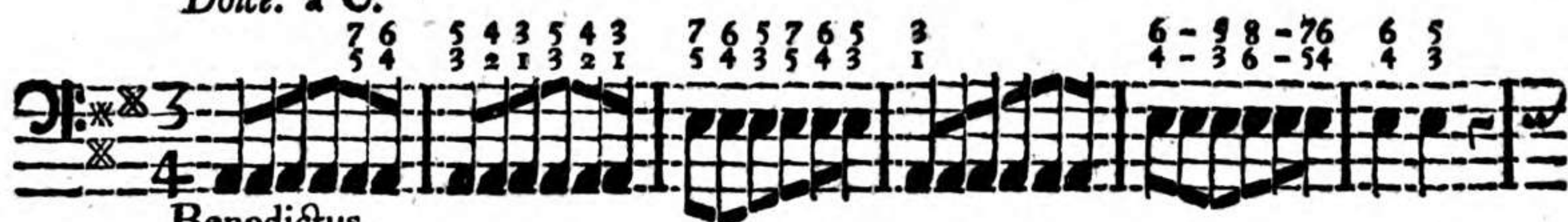


Moderato. T.

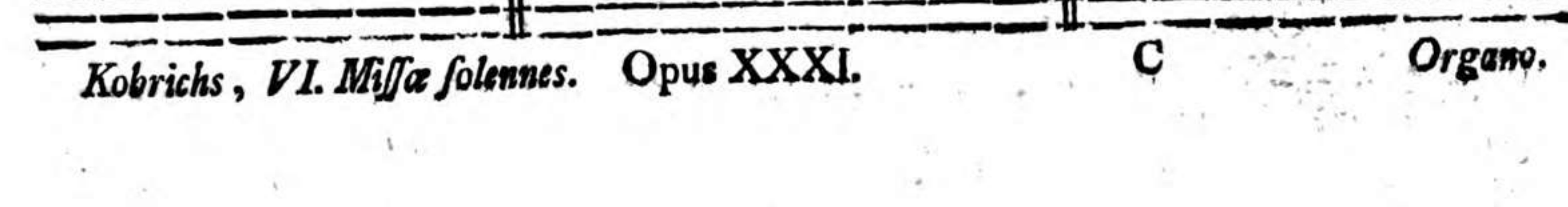
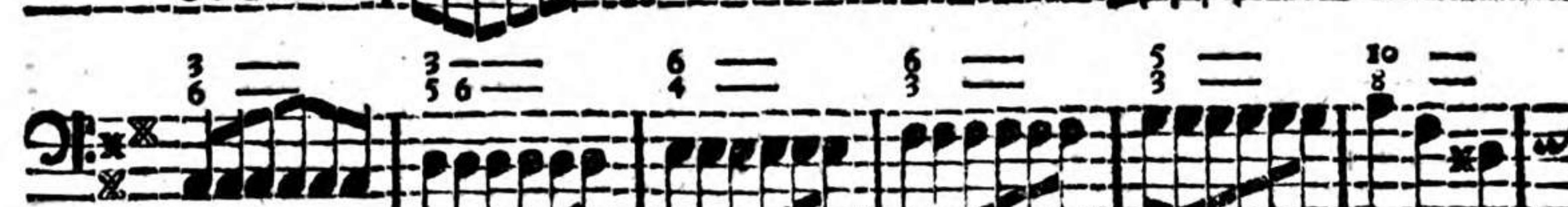
Et resurrexit.

The musical score for 'Et resurrexit.' consists of ten staves of music. The first staff begins with the text 'Et resurrexit.' and features a series of eighth and sixteenth notes. The subsequent staves continue the melody with various fingerings and ornaments. The notation includes many slurs, ties, and specific fingering numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9). The music is written in a single system, with each staff containing a line of music and its corresponding fingerings.

Adagio. T.

*Dolce. a C.*

Benedictus.





Adagio.

T.

Aug 10.

T.

5 3 = 5 6 5 6 5 7 6 5 8 = 3 - 6 5 4

3 3 5 4 5 4 5 4 5 3 5 - 4 3 2

A

gnus Dei.

5 = 6 5 5 - 6 5 8 5 11 - b7 10 5 6 5 6 5 7 6

3 4 3 3 6 3 9 - 5 8 4 4 5 4

5 b 5 8 6 5 5 8 6 5 8 = 8

3 3 6 4 3 3 6 4 3 3 = 3

Vivace.

T.

Flute.

T. $\frac{5}{3}$ $\frac{5}{3} = 4$ $\frac{7}{5} \frac{6}{4} \frac{7}{5}$ $\frac{5}{3} = 4$ $\frac{7}{5} \frac{6}{4} \frac{7}{5}$

Dona nobis.

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

$\frac{5}{6}$ $\frac{5}{3} = 3$ $\frac{3}{3}$ $\frac{5}{6}$ $\frac{3}{5}$ $\frac{5}{3} = 2$ $\frac{5}{6} = 5$

$\frac{8}{3}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{2}{2}$

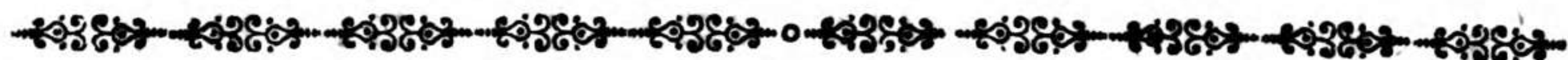
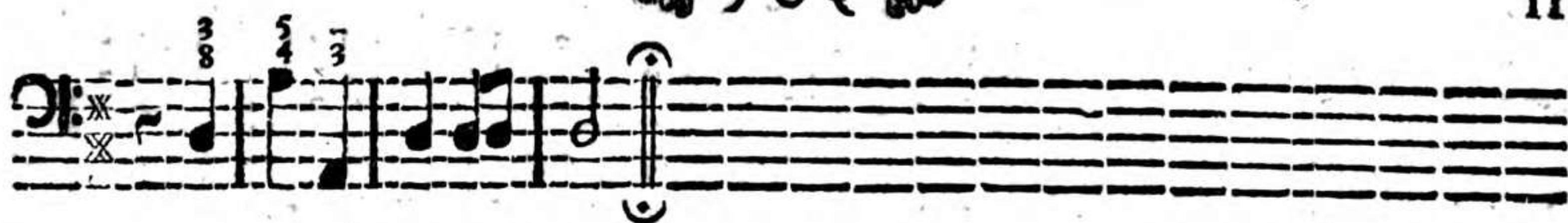
$\frac{5}{3} = 4$ $\frac{7}{5} \frac{6}{4} \frac{7}{5}$ $\frac{5}{3}$ $\frac{5}{3} = 4$ $\frac{7}{5} \frac{6}{4} \frac{7}{5}$ $\frac{5}{3}$ $\frac{b7}{5} = 3$ $\frac{3}{5} = 6b7$

$\frac{3}{3} = 3$ $\frac{3}{3} \frac{3}{3} \frac{3}{3}$ $\frac{3}{3}$ $\frac{5}{3}$ $\frac{2}{2}$ $\frac{5}{3} = 4$ $\frac{7}{5} \frac{6}{4} \frac{7}{5}$ $\frac{5}{3}$ $\frac{2}{2}$

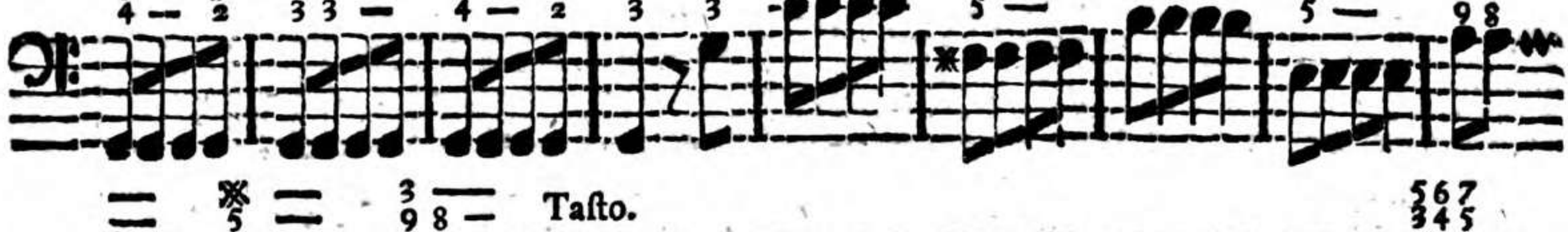
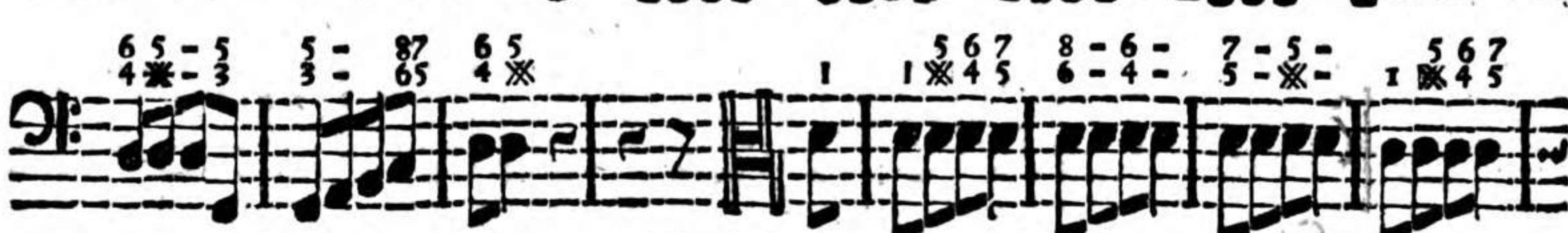
$\frac{5}{3} = 4$ $\frac{7}{5} \frac{6}{4} \frac{7}{5}$ $\frac{5}{3}$ $\frac{3}{3} = 5$ $\frac{9}{3}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{5}{3}$

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

$\frac{5}{6} = 3$ $\frac{3}{3} = 2$ $\frac{3}{8}$ $\frac{5}{4}$ $\frac{3}{3}$ $\frac{2}{2}$



MISSA II. S. Iosephi, Sponsi B. V. Mariæ.

Allegro moderato.



8 7 6 5 6 5 3 = 1 1 1 1 3 = 3 4 3 6 5 3 7 5 3 4 3 6
 6 5 4 3 4 3 = 3 2 1 4 3 1 5 3 1 2 1 4

5 3 7 5 6 = 7 8 5 = 6 = 7 8 5 = 8 7 6 5 = 5
 3 1 5 3 4 = 2 3 3 = 4 = 2 3 3 = 8 5 4 3 = 3

5 = 8 7 6 5 1 1 5 6 7 8 = 6 = 7 = 5 = 1 5 6 7
 3 = 8 5 4 3 1 3 4 5 6 = 4 = 5 = 3 = 1 3 4 5

8 = 6 = 7 = 5 = 6 = 5 6 = 5 =
 6 = 4 = 5 = 3 = 6 = 5 6 = 6 =

5 7 = 5 = 8 5 = 7 =
 6 5 = 3 = 3 = 5 =

5 = 7 = 6 = 8 = 6 = 8 = 3 = 6 = 8 = 5 = 3 = 3 =
 3 = 5 = 4 = 6 = 4 = 6 = 3 = 6 = 8 = 5 = 3 = 3 =

3 = 3 = 6 = 5 = 3 = 3 = 3 = 3 = 4 = 5 =
 3 = 3 = 4 = 3 = 3 = 3 = 3 = 3 = 4 = 5 =

1 5 3 5 3

Vivace.

T. 8 = 9 7 8 = 9 7 8 = 2 = 3 = 4 = 5 5 8 = 6 =
 3 = 4 2 3 = 4 2 3 = 7 = 1 = 2 = 3 3 6 = 4 =

loria.
 3 5 8 = 6 = 3 6 = 6 = 5 = 5 =
 3 3 6 = 4 = 3 6 = 6 = 5 = 5 =

7 = 3 = 3 = 6 = 3
 5 5 3 3 3 3 3

3 = 3 4 5 6 5 6 7 8 2 3 4 8 =
 5 = 3 = 4 1 1 2 3 4 3 4 2 3 7 1 2 6 =

6 4 = 3 1 5 8 6 = 4 = 3 1

3 - 9 7 8 - 9 7 8 - 2 - 3 - 4 - 5 5 8 =
3 - 4 2 3 - 4 2 3 - 7 - 1 - 2 - 3 3 6 =

6 4 = 3 1 5 8 = 6 4 = 3 1 6 4 = 6 4 = 5 =

5 = 7 = 7 = b5 = 5 - 7 5 3 =

4 1 5 3 = 4 1 7 5 = 36 4 = 3 =

2 5 6 7 4 3 2 1 2

Dolce. S. a T.

6 5 5 - 7 = 11 10 = 6 5 3 5 =
4 3 3 - 5 = 9 8 =

Domine.

5 - 5 = 8 6 5 6 5 5 - 7 =
3 - 6 = 6 4 3 4 3 3 - 5 =

11 10 = 6 5 3 5 = 3 7 6 = 5 =

9 8 = 1 3 =

7 = 6 = 5 = 6 7 11 10 3 6 5 4 6 6 - 5 = 3 =
5 4 = * 6 5 9 8 9 8 6 = 11 10 8 7 6 5 4 3

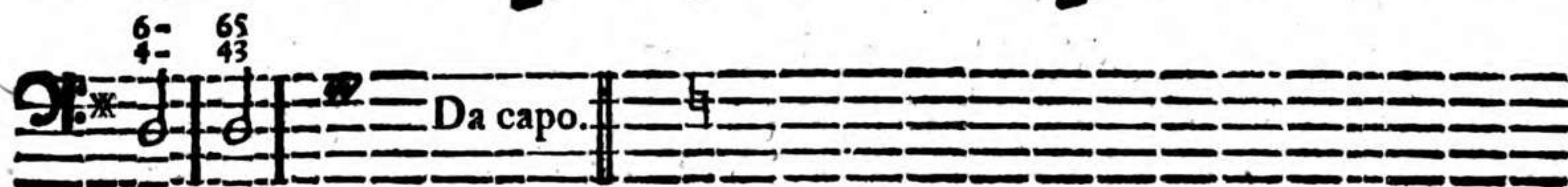
fr.

6 3 = 3 = 3 = 7 =

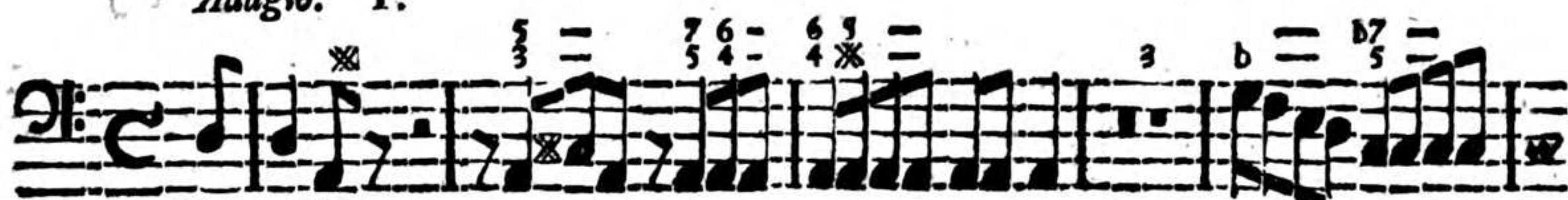
6 3 6 = 3 5 =

P.

V. S.



Adagio. T.



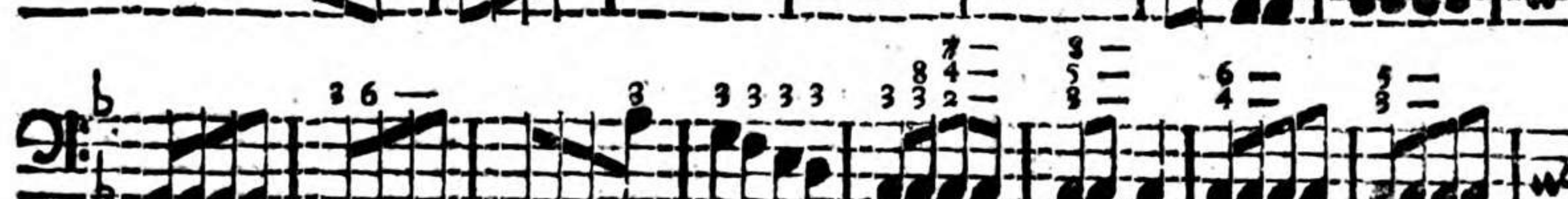
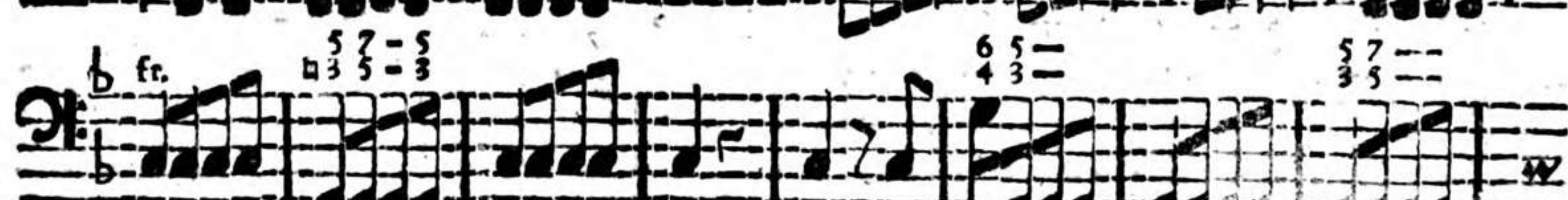
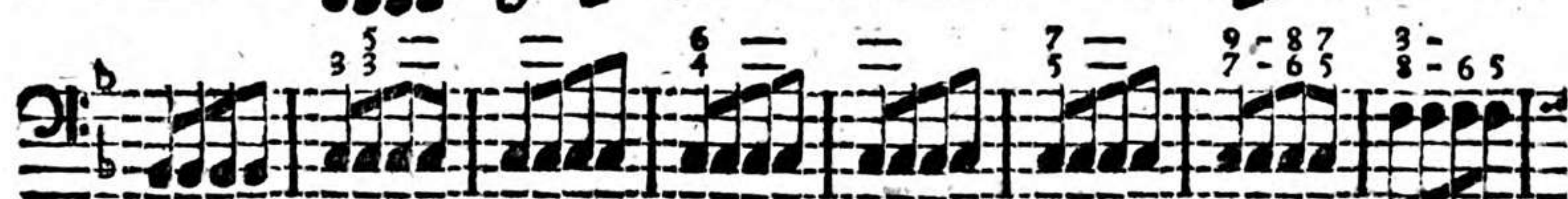
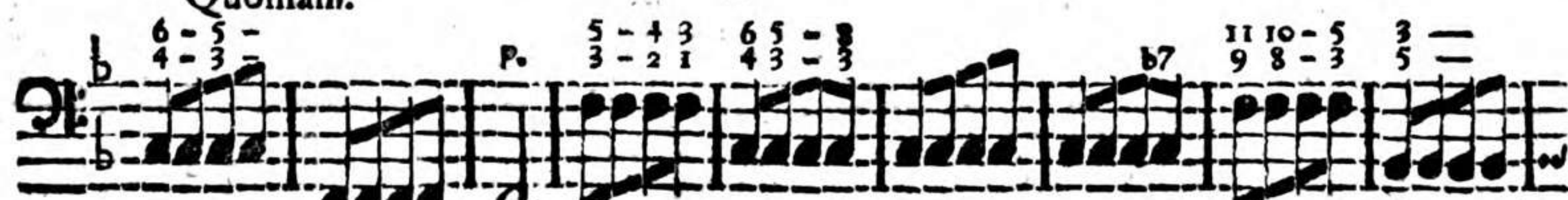
Qui tollis.



Vivace. S. & B.



Quoniam.



The first system of musical notation for 'L'Allegretto' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo marking 'L'Allegretto' is written above the staff. The notation consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Above the staff, there are several markings: a '3' over a bar line, a '3/5' over a bar line, a '3/8' over a bar line, a '6/4' over a bar line, a '5/3' over a bar line, and a '3/5' over a bar line. The system ends with a double bar line and the word 'fr.' (fresco) written below the staff.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The notation includes several measures of music, with some measures containing complex rhythmic figures and others containing rests. Above the staff, there are several numerical annotations: '6 4' above the first measure, '65 43' above the second measure, and '5 3 = 5 3' and '3 5 = 3 5' above the third and fourth measures respectively. The system ends with a double bar line.

T. $\frac{3}{4}$ $\frac{7}{5}$ $\frac{6}{3}$ $\frac{7}{5}$ $\frac{5}{4}$ $\frac{6}{3}$ $\frac{7}{5}$ $\frac{5}{4}$ $\frac{3}{2}$ $\frac{3}{2}$

Cum sancto. Osanna.

$\frac{3}{5} =$ 6 — $\frac{3}{5} =$ 6 — $\frac{7}{5} = \frac{9}{5}$ $\frac{7}{5}$

[illegible]

6 $\frac{5}{3}$ $\frac{7}{5}$ $\frac{5}{4}$ 3 6 $\frac{5}{3}$ $\frac{7}{5}$ $\frac{5}{4}$ 3 6b5 3 $\frac{10}{8}$ $\frac{87}{65}$ 6 = $\frac{5}{3}$ =



Musical score for the first system, featuring six staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* and *fr.*. Fingerings and articulations are indicated by numbers and symbols above the notes.

Dolce. S. a B.

Musical score for the second system, featuring six staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* and *fr.*. Fingerings and articulations are indicated by numbers and symbols above the notes. The text *Et incarnatus.* is written below the first staff of this system.

3 — 3 — 6 — 3 —

68 8 7 6 5 — 68 8 7 6 5 — 6

46 6 5 4 3 — 46 6 5 4 3 —

fr.

Da capo.

Moderato.

T.

3 = 4 = 5 = 3 = 5 =

1 = 2 = 3 = 1 = 6 =

Et resurrexit.

5 = 6 = 7 = 6 = 6 5

3 = 4 = 5 = 4 = 4 3

6 — 5 = 3 = 6 5 =

6 — 6 = 3 = 6 6 =

5 = 3 = 6 = 3 = 6 5 =

6 = 3 = 6 5 = 6 =

3 = 6 5 3 = 4 = 5 = 3 = 6 —

1 = 2 = 3 = 1 =

6 — 6 — 5 4 — 3 — 7 5 7 5

Adagio. T.

5 = b7 5 3 8 b7 6 5 6 = 5

3 = 5 3 5 6 5 4 3 3 = 5

anctus.

5 5 5 7 5 5 3 5 3 5 7 5 5

b * b * * = 5 = 5 = 5 = 3 5 5 5 5 = 7 5 5

6 = 3 5 6 5 5 = 5 3 5

Kobrichs, VI. Missæ solennes. Opus XXXI. E Organo.



5 6 4 3 5 6 4 3 5 = 3 7 = 8 7 8 6 4 2

3 4 2 1 3 4 2 1 6 = 5 5 = 6 5

5 6 4 3 5 6 7 5 3 = 6 = 7 = 8 = 6 = 5 = 4 =

3 = 5 = 6 = 7 = 8 = 6 = 5 = 4 = 3 6 8 6 5

5 = 6 = 5 = 4 = 3 = 4 = 3 = 2 = 6 3 6 4 = 5 =

Andante.

S. A. 6 = 6 6 6 3 3 3 6 6 6

Benedictus.

3 = 3 6 6 6 3 3 6 6 6 3 = 3 = 3 = 6 = 3 = 6 = 5 =

6 4 = 3 = 6 6 6 6 5 3 6 3 = 3 = 6 5 4 3 2 1

3 3 3 3 3 3 7 6 = 7 5 = 8 3 7 6 = 7 5 = 3 = 3 =

3 3 3 3 3 3 6 4 = 5 = 6 = 6 =

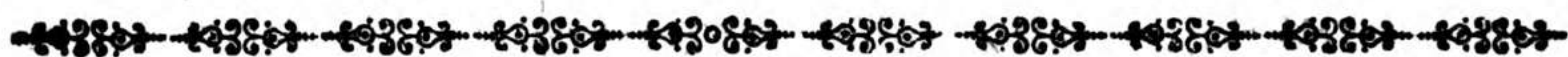
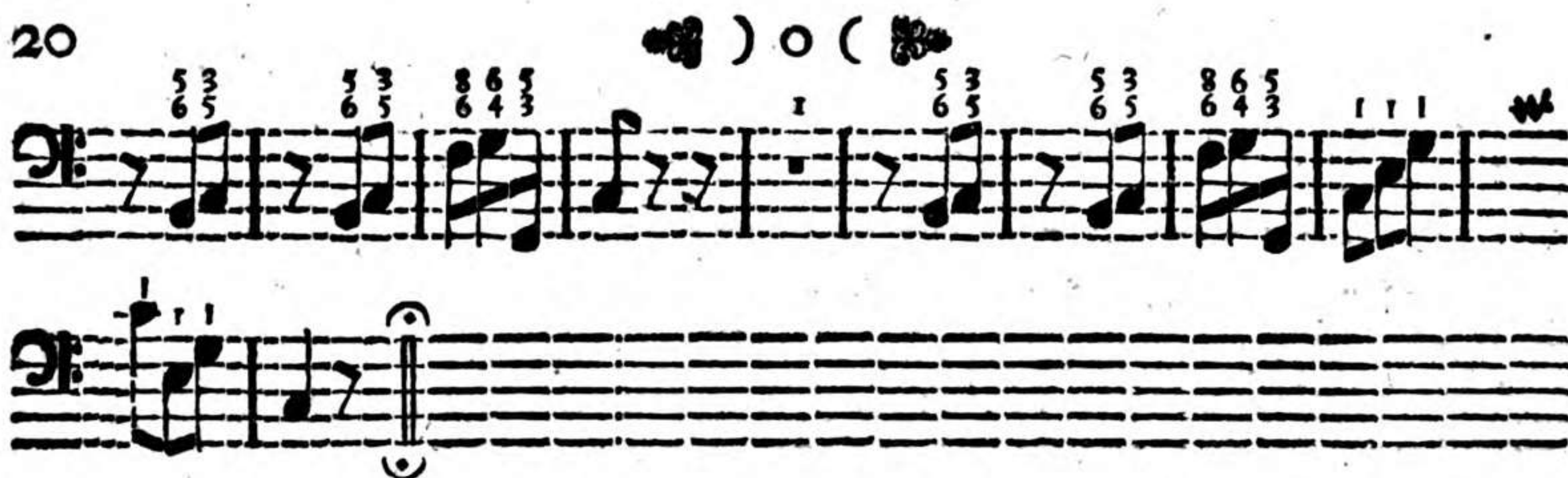
fr. 5 = 9 = 10 = 8 = 7 = 6 = 5 =

P.

Adagio.

Vivace.

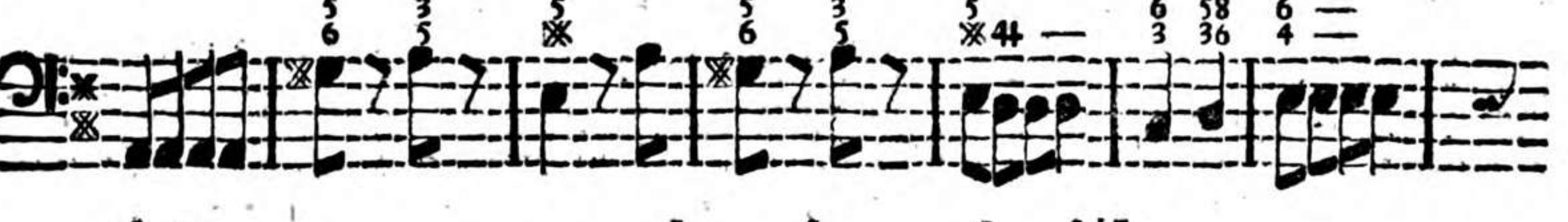
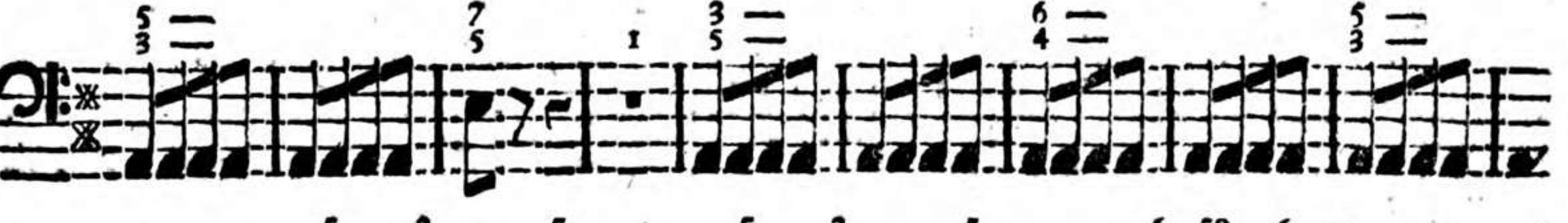
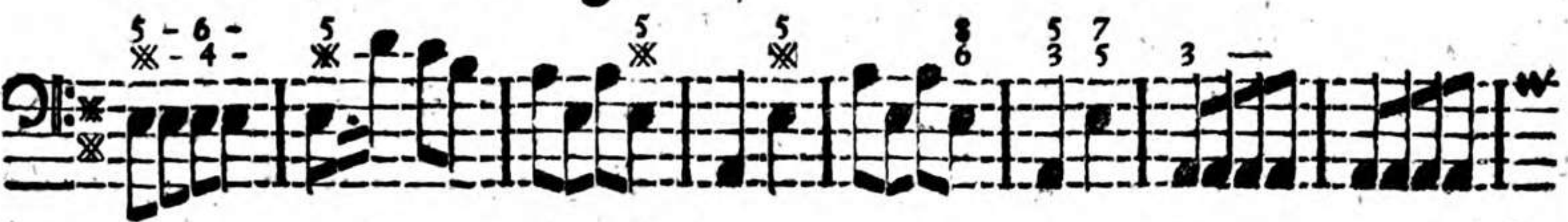
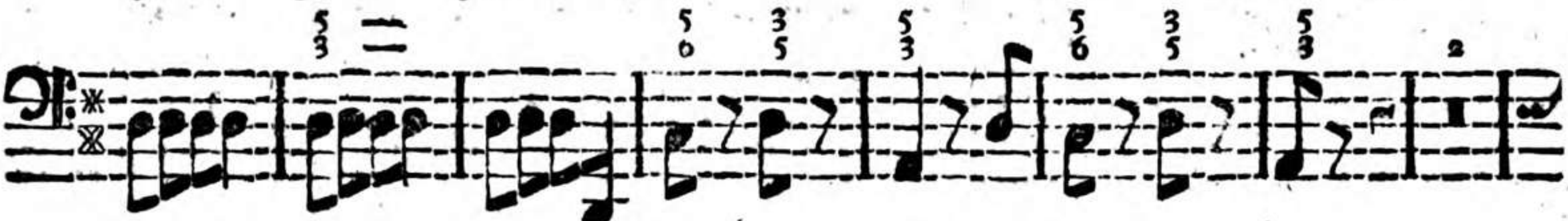
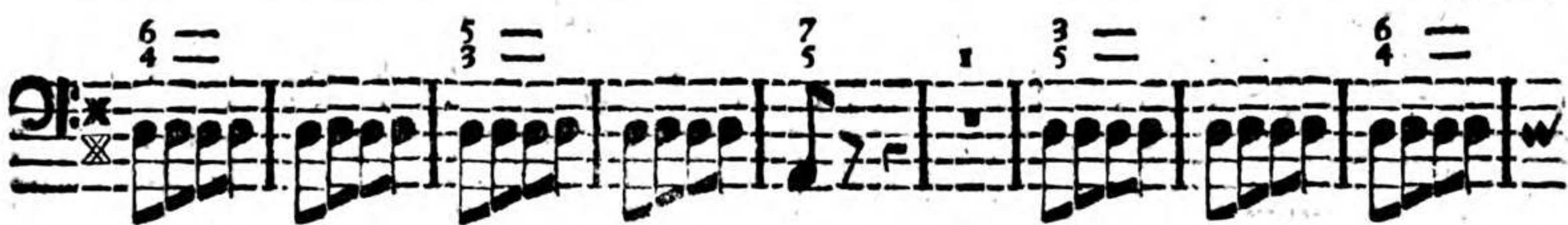
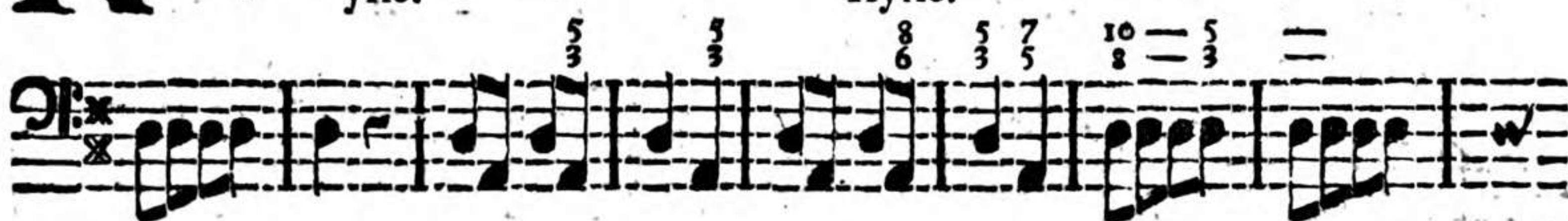
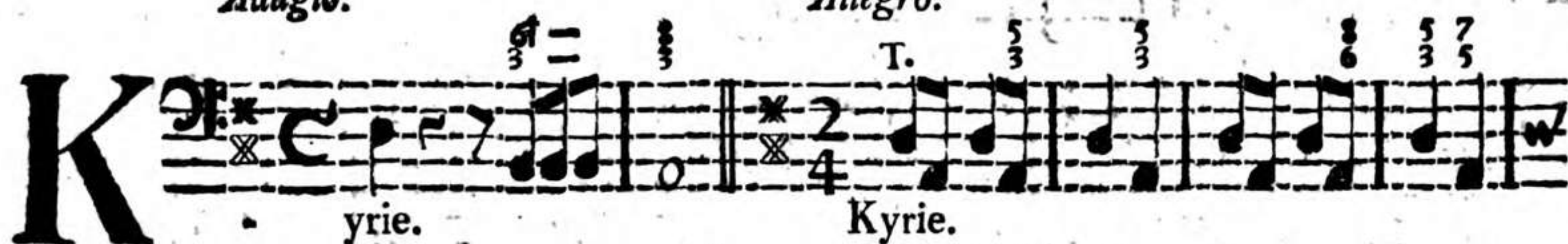
E 2



MISSA III. S. Joachimi, S. Annæ. Parentum B. V. Mariæ.

Adagio.

Allegro.



5 3 5 3 8 5 7 10-5 = 6 = 5 =
6 3 5 8-3 = 4 = 3 =

7 5 1 3 = 6 = 5 =
4 = 3 =

5 3 5 3 5 3 44 - 6 56 6 4 = 5 =
6 3 5 6 3 5 3

Dolce. a C.

3 6 3 3 5 3 3 6 3 3 6 6

Christe. p.

7 6 1 5 = 6 6 = 6 - 5 8 - 9 = 7 8 7
3 * 4 = 4 - * 6 - 7 = 5 6 5

fr. 1 65 43

fr. 1 1 1

Kyrie Allegro
da capo.

Vivace.

T. 5 3 4 5 6 5 6 5 6 5 6 7 8 = 5 =
3 1 2 3 4 3 4 3 4 3 4 2 3 = 3 =

loria.

5 = 8 5 7 * 5 =
3 = 6 3 5

5 - 6 - 8 7 7 4 8 7 6 5 6 7 6 5
* - 4 - 6 5 * 6 6 5 4 * 4 5 4 *

3 = 3 4 5 6 5 6 5 6 5 6 7 8 5 8 7 5 1
1 2 3 4 3 4 3 4 3 4 2 3 3 6 5 *

5 3 4 5 6 5 6 5 6 5 6 7 8 =
3 1 2 3 4 3 4 3 4 3 4 2 3 =

V. S.



5 = 8 5 7 5 = 6 8 7 5 7 3

3 = 4 6 5 3 5 3 5 5

5 = 6 8 7 5 7 3 8 5 3 10 9 8 6 = 5 = 7 = 1 1 1 1

3 = 4 6 5 3 5 3 3 3 5 8 7 6 4 = 3 = 5 = 1 1 1 1

Dolce. S. a B.

3 = 5 7 3 5 = 6 = 5 = 3 = 6 5

2 8 6 5 3 = 5 7 6 =

2 6 4 3 3 = 3 5 4 =

5 = 6 = 5 = P. 8 7 5 4 8 4 5 7 = 6 =

6 3 6 5 3 6 5 3 1 2 1 2 5 7 = 6 =

5 = 6 8 6 5 2 8 6 5 6 8 8 7 = 6

6 5 6 4 3 6 5 6 5 6 5 6 5 6 5

6 5 6 4 3 6 5 6 5 6 5 6 5 6 5

8 3 3 8 3 6 = 5 = 2 8 6 5

Adagio. T.

b = 6 5 7 = b 7 = 5 = 4 =

Qui tollis, P. fi.

6 5 = 7 11 10 = 3 = 9 8 = 5 = 6 5 = 7 5 3 8 7 5 3 3 3 3 5 =

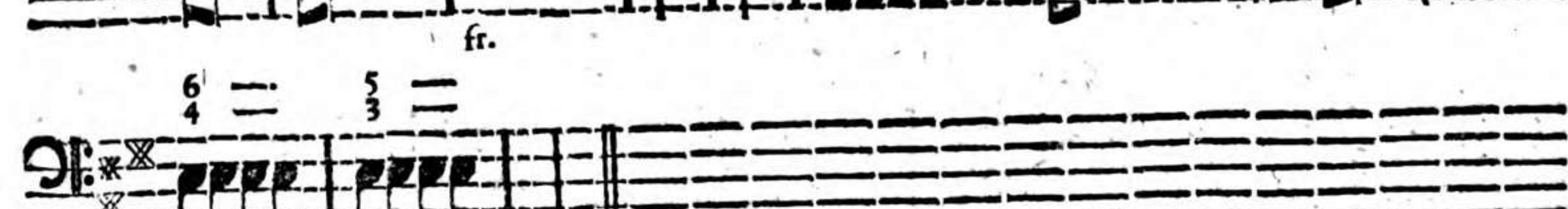
4 = 7 = 6 = 5 = 5 b 7 = 5 = 2 = 8

b = 3 5 = 5 = 2 = 8

Andante. S. a T.



Quoniam.





Allabreve.

T.

76

3

5

570

4

1

74

1

Cum sancto.

Moderato. T.

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

atrem.

3 5 - 6 5 = 3 5 = 3 5 3 1 1 1 6 6 6 3 5 6 6

[illegible]

7 - 5 - 3 4 3 6 E7 3 5 1 1 1 6 6 6 3 5 3 3 3 6 5

5 - ✱ - 1 2 1 4 5 6 8 - 3 1 1 1 6 6 6 3 5 3 3 3 6 5

5 - 6 5 - 3 5 - 3 5 6 7 - 6 - 6 4 3

This staff of music is written on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. Above the staff, there are two rows of numbers: 7 - 5 - 3 4 3 6 E7 3 5 1 1 1 6 6 6 3 5 3 3 3 6 5, and 5 - ✱ - 1 2 1 4 5 6 8 - 3 1 1 1 6 6 6 3 5 3 3 3 6 5. Below the staff, there is a row of numbers: 5 - 6 5 - 3 5 - 3 5 6 7 - 6 - 6 4 3. The staff ends with a double bar line.

The second system of musical notation, continuing from the first system. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, there are various musical notations including notes, rests, and bar lines. Below the staff, there are fingerings indicated by numbers 1 through 5. The system concludes with a double bar line and a repeat sign.

Adagio. S. a C. A. T. B. $\frac{3}{2}$ —

Adagio. S. a C. A. T. B.

Et incarnatus.

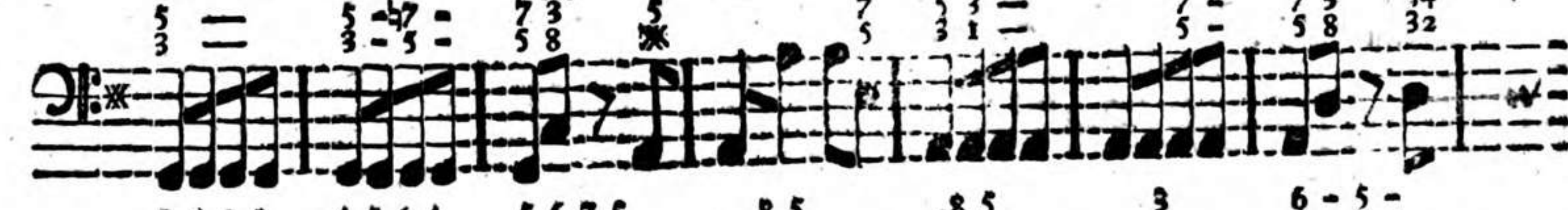
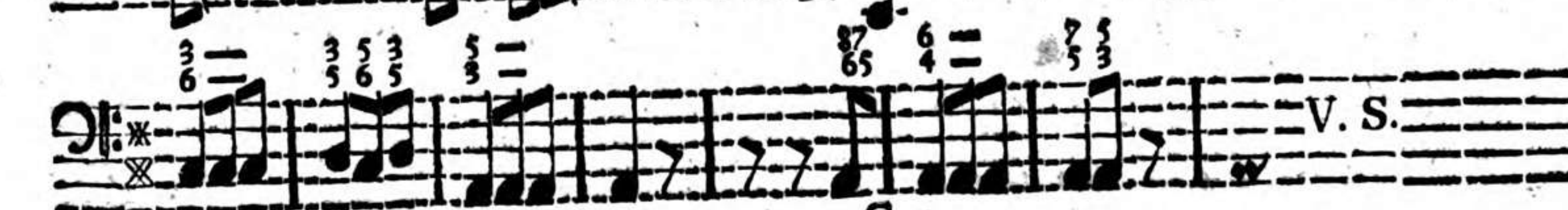
Et incarnatus.

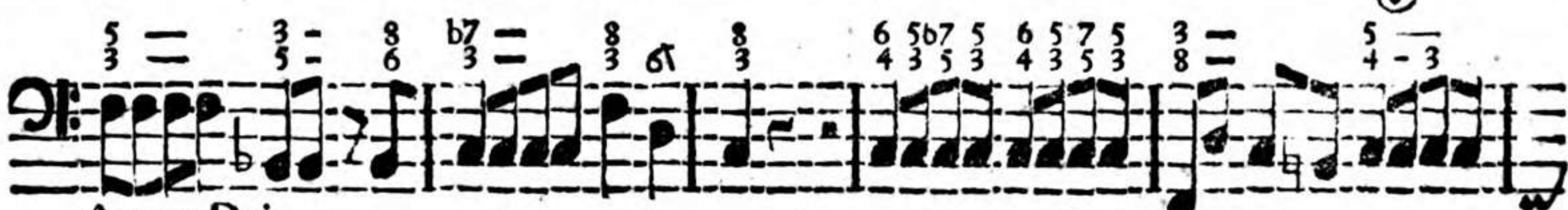
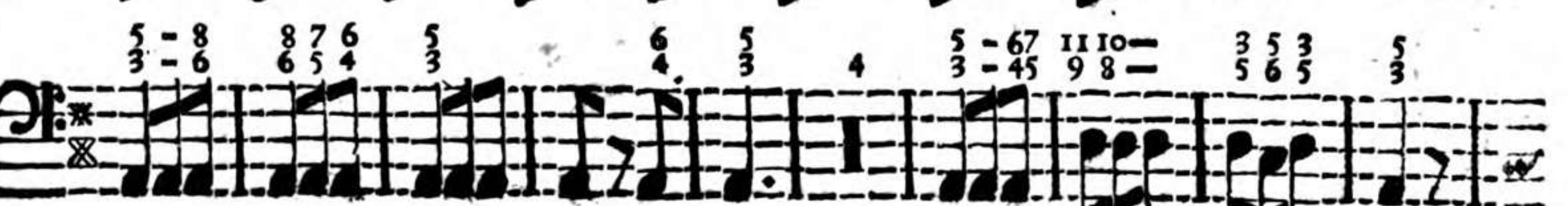
$\frac{3}{5} =$ $\frac{6}{4} =$ $\frac{5}{3} =$ $6 - 5 - 3 -$
 $\frac{5}{3}$ $\frac{5}{3} =$ $\frac{5b7}{35} \frac{3}{5} = 65$
 $\frac{11}{9}$ $\frac{76}{3} =$ $\frac{76}{3} =$ $\frac{11}{9}$ $\frac{10}{8}$ $\frac{7}{5} =$ $\frac{7}{5} = \frac{7}{3} 6 5$
 $3 - 3 - 3 -$ 3×3 $3 3 3$ $3 3$ $\frac{6}{4} = \frac{5}{3} =$ $\frac{8}{3}$
 $\frac{3}{5}$ $\frac{5}{6}$ $\frac{3}{5} =$ $\frac{11}{9}$ $\frac{10}{8}$ $\frac{8}{3} =$
 $\frac{3}{5} =$
 $\frac{76}{3}$ $\frac{6}{6}$ 6 35 3 $\frac{5}{3}$ $\frac{3}{5}$ $\frac{6}{5}$ $\frac{8}{6}$ $\frac{6}{4} =$
 $\frac{5}{3} =$
 fr.

p. Crucifixus.

Moderato. T.

$\frac{5}{3} = \frac{7}{5}$ $\frac{3}{8}$ $\frac{5}{3}$ $\frac{3}{8}$ 6 $\frac{5}{3}$ $\frac{5}{3}$ $\frac{7}{5}$ $\frac{3}{8}$ $\frac{5}{3}$
 Et resurrexit.
 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{3}{8}$ $\frac{5}{3}$ $\frac{6}{5}$ $\frac{7}{5}$
 V. S.

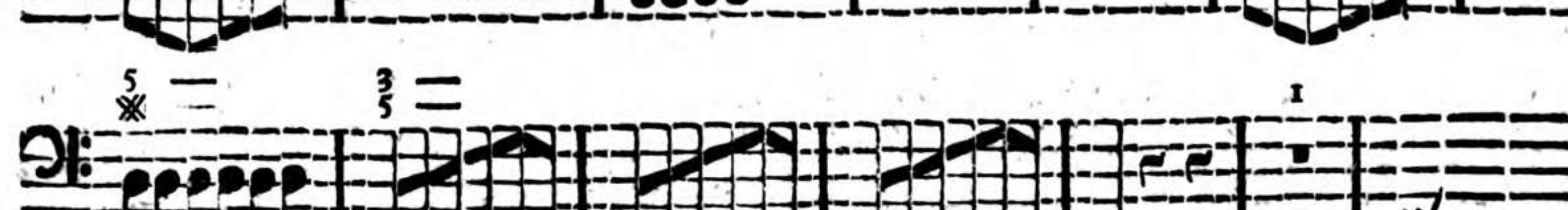
Dolce. S. a C. A.*Benedictus. §**Da capo al segno. §**Vivace.**Osanna.**V. S.*

*Adagio. T.**Agnus Dei.**Vivace. T.**Dona nobis.*



MISSA IV. S. Joannis Nepomuceni Martyris.

Allegro moderato.





The image displays a page of musical notation, likely for guitar, consisting of ten staves. The notation is written in a style characteristic of early 20th-century guitar sheet music. Above the staves, there are numerous numerical figures and symbols, which appear to be fret numbers or specific techniques. The music itself features various rhythmic patterns, including eighth and sixteenth notes, and rests. The staves are numbered 1 through 10, and the notation includes various accidentals and fingerings. The overall layout is dense with musical information, typical of a technical or instructional piece.

Dolce. S. a T.B.

65 5 8 4 3 = 9 8 3 = 3 = 6 = 5 =
43 3 3 6 5 = 7 6 6 = 5 = 4 = 3 =

Christe.

65 5 8 4 3 = 9 8 6 5 7 II IO 5 = 6 4 3 = 9 8 6 5 7
43 3 3 6 5 = 7 6 4 3 5 9 8 3 = 6 5 = 7 6 4 3 5

P.

31

Christe da capo.

Kyrie Allegro ab initio.

Vivace.

T. 5

loria.

V. S.

6 3 5 3 5 3 6 5 3 3 6 3 5 3 5 3 6 5 3

3 5 3 6 6 6 4 3 3 3 3 3 3 3 3 3 3 3 3

10 8 6 4 5 3 1 5 7 3 5

1 3 5 6 5 4 3 1

Dolce. S. a C. A. T. B.

3 4 5 3 6 5 7 7

1 2 3 5 3 3 6 5 5 5

Domine.

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

1 2 3 4 2 3 3 3 6 4 3 5 3 3 3 3

3 5 3 3 4 5 3 6 5 3 3

1 2 3 5 3 3 6 5 3 3

p.

5 6 5 5 10 8 5 3 5 5 4 3 6 5 8

3 4 3 3 8 6 3 3 3 2 1 4 6 5 8

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

6 8 7 6 6 3 3 6 3 6 3 5 5

3 6 8 7 5 8 6 5 5 8 5 3 5 7 3

6 5 6 4 3 6 4 3 5 3 5 5 5

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

6 4 3 8 5 8 5 1 2 3 4 2 3 5

8 6 5 fr. 3 5 3 5

6 4 3 8 5 3 5

P.

33

3 5 = 6 5 3 8 5 3 3 4 5 3 5 = 6 5 3 8 5 3 3 5 =

54 3 6 5 9 - 8 - 7 11 10 5 - 4 - 8 - 6 5 = 3 =

32 1 4 3 7 - 6 - 5 9 8 3 - 2 - 6 - 4 3 6 =

3 5 = 6 3 5 3 6 5 3 8 5 3 8 5 3 1 1 1 6 4

fr. Da capo.

Adagio.

$\text{T. } 3 = 3 \quad 5 \quad 5 \quad 6 = 4 \quad = \quad 6 \quad 7 \quad 7 \quad 8 = 3 \quad 5 = \quad 6 = \quad 5 = \quad 3 = \quad 5 =$

Qui tollis.

$\begin{matrix} 5 & 6 & 7 \\ \times & 4 & 5 \end{matrix}$ $\begin{matrix} 3 \\ 5 \end{matrix} =$ $\begin{matrix} 5 & 6 & 7 & 3 & 5 & 6 & b7 \\ \times & 4 & 5 & 5 & 3 & 4 & 5 \end{matrix}$ $6 - b5$ $\begin{matrix} 3 \\ 3 \end{matrix}$ $9 - 8 -$ $\begin{matrix} 5 \\ 3 \end{matrix} =$

Musical notation for the first system of 'The Rose Tree'. It consists of two staves. The first staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a key signature of one sharp. The second staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The melody is written in the first staff, and the accompaniment is in the second staff. The notation includes various musical symbols such as notes, rests, and accidentals.

8 = 5 5 6 = 4 = 6 7 7 8 = 5 = 8 - 6 =
3 = 3 3 4 = 6 = 4 2 2 3 = b7 = 3 - 4 =



5' — 3
4 — 3

6 — 7
4 — 2

7 —
2 —

8 —
3 —



Andante. S. a T.

5 3 5 = 4 2 = 3 1 = 6 4 = 5 3 6 5 4 3 5 4 3 2 6 5 4

Quoniam.

1 - 4 - 3 - 6 - 5 3 5 3 5 3 6 - 3 6 -
3 - 2 - 1 - 4 - 3 1 6 5 3



The first system of musical notation for 'The Merry Widow' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including some with beamed eighth notes and a final measure with a double bar line. The notation is in a standard musical font.

3 6 — 3 6 — 6 — 3 98 3 — 3 7 6 5 8 = 3 = 3 7 6 3 4 3 3 6 = 5 5 4

3 6 = 76 = 3 6 76 = 3 8 6 5
5 6 4 3



Kobrichs, VI. Missæ solennes. Opus XXXI.

I

Organo.



6 3 6- 5-4 8 8 7 6 4 *

3 6 = 3 = 3 = 3 = 3 = 3 = 3 = 8 =

7 = 6 = 5 = * - 8 = 7 = 6 - 8 = 7 = 3

10 8 6 6 = 6 = 5 = 3 =

1 3 5 = 8 = 7 =

P. 8 5 = 6 = 5 = 6 =

4 = 3 = 6 = 5 = 7 = 3 3 = 3 6 =

3 6 = 3 6 - 8 3 6 = 6 3 = 3 7 5 3 3 = 5 3 6 5 = =

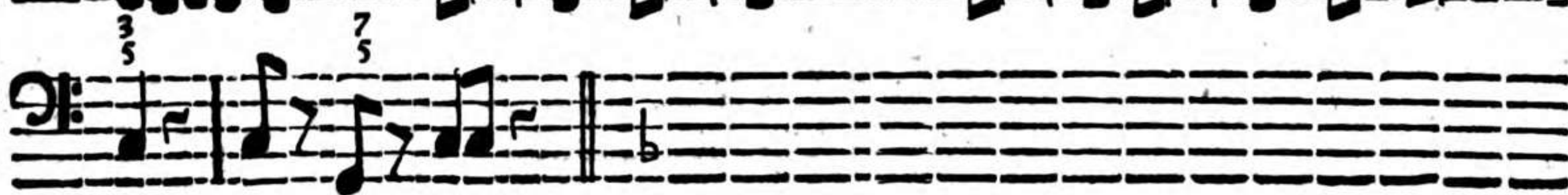
6 = = 5 = 4 = 5 6 =

7 - 6 = 6 = 7 6 = 6 3 3 8 6 = 5 = 6

8 8 = b7 = 6 = 8 = 7 = 3 5 10 8 6 4 = =

6 4 (5 3

fr.

*Vivace. T.**Cum sancto.**Moderato. T.**atrem.**Adagio. S. A.**Et incarn.*

V. S.



Alla capella moderato.

Et resurrexit.



Adagio. T.



anctus.



Ofanna.



p.



fr.



Dolce. S.a.C.



Benedictus.



p.



fr.



p.



fr.

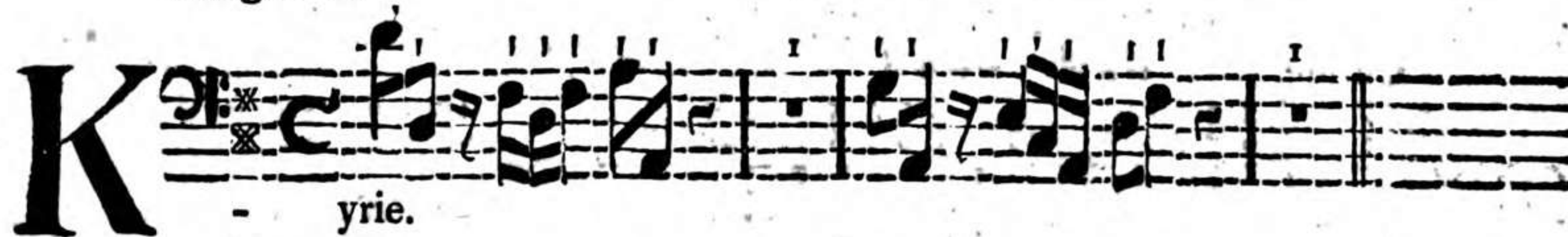
p.



V. S.

MISSA V. S. Antonii de Padua.

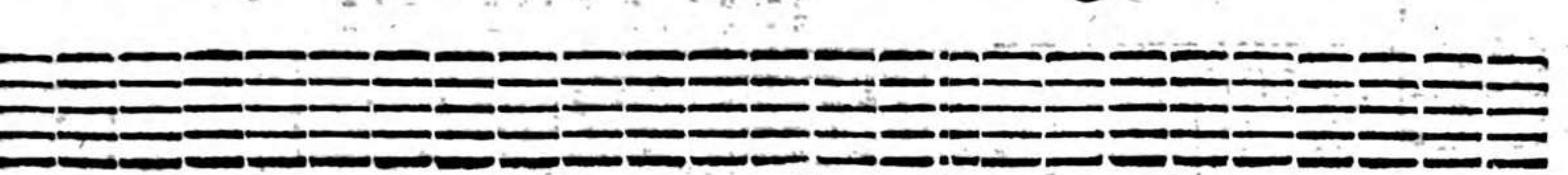
Adagio. T.



Allegro. T.



Kyrie.



Dolce. S. a C.

5 3 = 4 3 = 7 8 9 8 7 11 10 9 8 6 3 6 3 6 3 6 6 5 7 8 6 5 6 4 3

Christe.

7 5 3 8 6 5 7 5 3 8 6 5 4 3 P. 4 3 = 9 8 9 8 7 11 10 6 5 = 7 6 7 6 5 9 8

6 3 6 5 = 7 = 6 = 8 = 7 = 9 7 3 5 6 = 3 = 6 = 3

3 = 6 4 = 5 = 3 = 5 3 = 5 = 3 3 6 4 = 4 = 3 =

10 8 = 6 5 4 3

Da capo. Kyrie Allegro ab initio.

Vivace. T.

8 = 5 = 6 = 7 = 8 = 4 = 3 = 2 = 1 3 = 1 =

3 = 3 = 4 = 2 = 3 = 6 = 5 = 4 = 3

Gloria.

= 4 = 5 = 7 = 10 = 8 = 8 = 5 = 6 = 7 = 8 = 4 = 3 = 2 = 3 = 3 = 4 = 2 = 3 = 6 = 5 = 4 =

1 3 3 = 4 = 5 = 7 = 5 = 5 5 4 8 7 3 3 2 6 5

5 3 1 3 1 5 3 = 6

6 4 = 5 = 5 = 6 = 7 = 8 8 6 5 3 = 4 = 2 = 3 6 4 *

7 = 3 = 5 = 3 = 5 = 3 = 1 1 1

5 = 6 = 7 = 8 = 4 = 3 = 2 = 1 3 = 4 = 2 = 3 = 6 = 5 = 4 = 3

3 = 4 = 5 = 7 = 5 = 6 = 7 = 8 = 4 =
 1 = 2 = 3 = 5 = 3 = 4 = 5 = 7 = 5 54 8 7 5
 3 = 4 = 1 1 = 2 = 3 = 5 = 3 32 6 1 3

Dolce. a C. A. B.

3 = 65 5 = 54 8 5 3 = 3 5 5 3 5 44
 3 = 43 3 = 32 6 3 3 = 5 3 6 5 3 44

Domine.

6 8 6 5 1 3 3 8 3 1

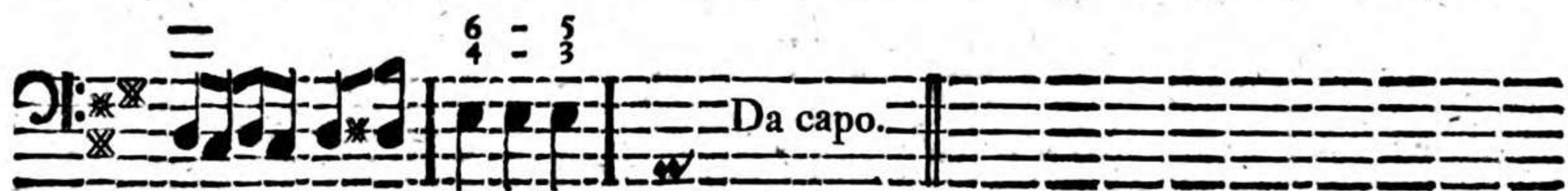
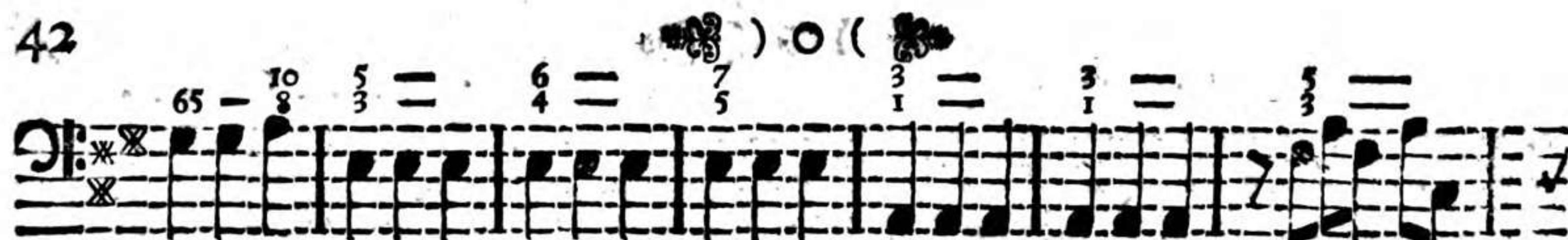
fr. 3 3 8 3 = 65 5 = 54 8 5 6 5 3 5 64
 1 6 5 1 = 75 1 6 5 1 3 = 7 3 7 = 8 = 5 5 =

fr. 3 3 7 3 = 97 3 3 7 3 6 = 7 3 7 = 8 = 5 5 =
 1 6 5 1 = 75 1 6 5 1 3 = 7 3 7 = 8 = 5 5 =

5 = 7 3 3 3 8 6 5

1 3 3 3 1 3 3 3 = 6 =

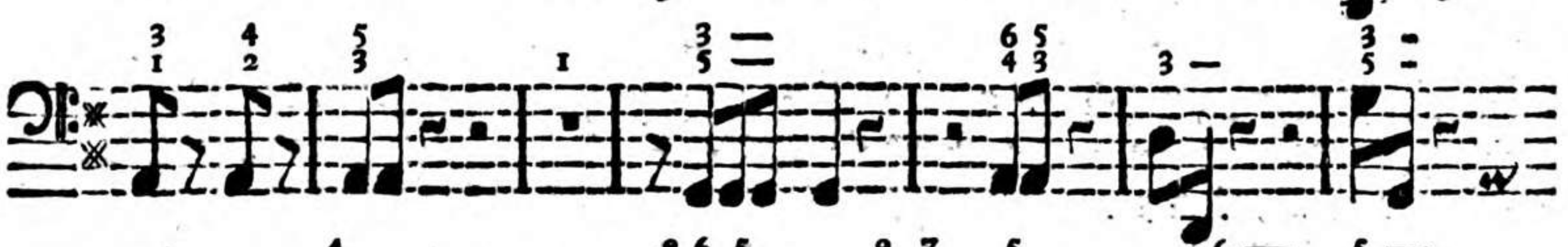
5 = 6 = 3 4 65 5 P. 3
 1 2 43 3 2 1



Adagio. T.



Qui tollis.



Andante. S. a T.



Quoniam.





4 = 6 4 = 5 8 = 6 5 7 8 3 5 6 8 7
3 2 3 1 4 6 5

6 8 6 4 = 5 = 6 4

5 7 8 3 5 6 8 7 6 5 7 8 3 5 6 8 7 3 6 3

9 8 = 5 9 8 = 5 9 8 = 5 9 8 = 5 6 = 5 3 =

5 = 3 = 8 4 =

Taſto.

4 - 3 - 10 6 =
5 8 1 1 1 1 4

fr. Da capo.

Vivace. T.

3 = 3 6 3 8 5 3 34 5 6 5 6 5 7 = 5
12 3 4 3 4 3 5 = 3

Cum ſancto. Ofanna.

3 = 6 5 3 = 5 = 3 = 5 3 = 5 = = 76
5 54

5 6 5 7 3 6 4 3 8 6 5 3 = 5 = = 76
3 4 6 5 5 6 6 3 6 4 3 1 = 3 = = 54

5 6 5 7 3 6 4 3 8 6 5 3 =
3 4 6 5 5 6 6 3 6 4 3 5 =

Allabreve moderato.

T. 5 = 3 3 3 3 6 5 4 56

atrem.

6 - 7 = 86 5 7 84 65 8 3 8 7 3
34 3 5 36 87 3 3 3 7

L 2



Musical score for the first system, featuring six staves of music. The notation includes various rhythmic values, accidentals, and fingerings. The key signature is one sharp (F#).

Dolce. S. a B.

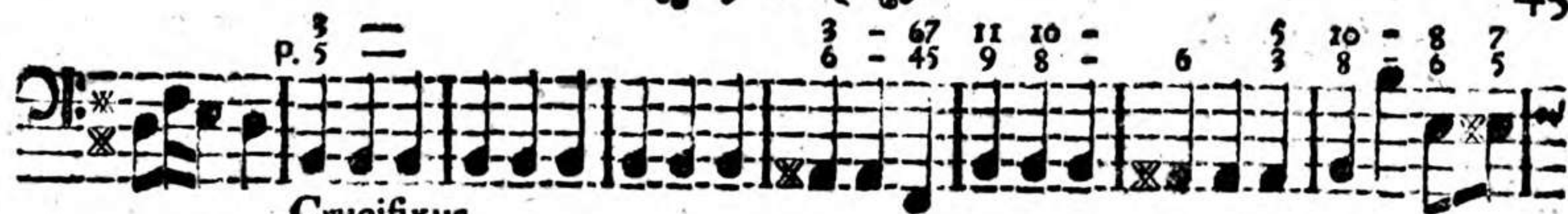
Musical score for the second system, featuring one staff of music. The notation includes various rhythmic values, accidentals, and fingerings. The key signature is one sharp (F#).

Et incarnatus.

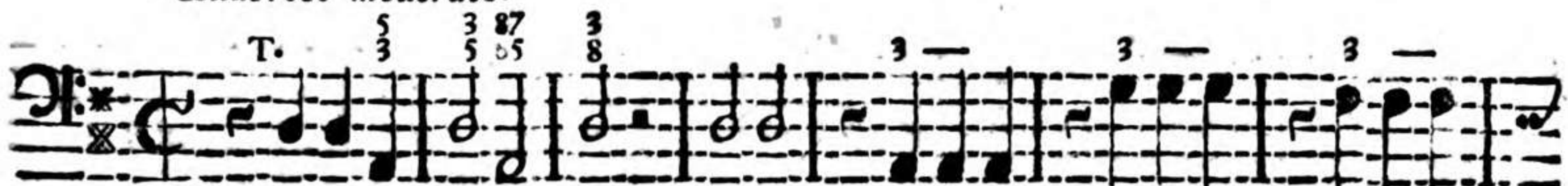
Musical score for the third system, featuring two staves of music. The notation includes various rhythmic values, accidentals, and fingerings. The key signature is one sharp (F#).

Musical score for the fourth system, featuring one staff of music. The notation includes various rhythmic values, accidentals, and fingerings. The key signature is one sharp (F#).

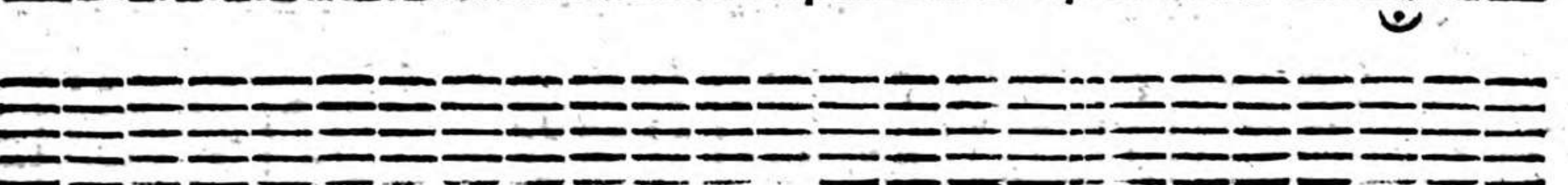
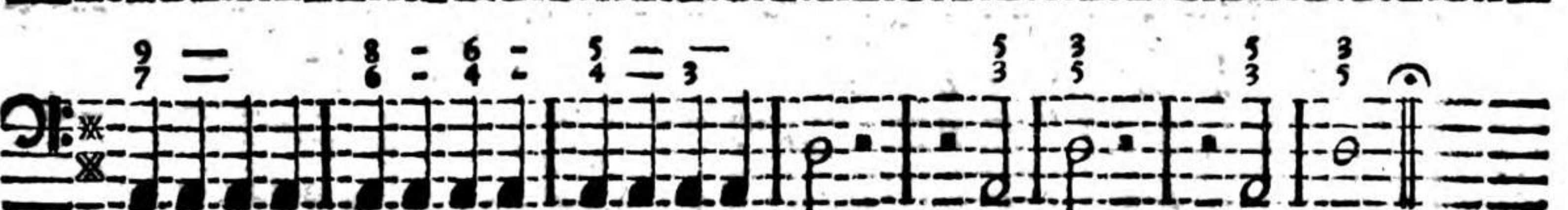
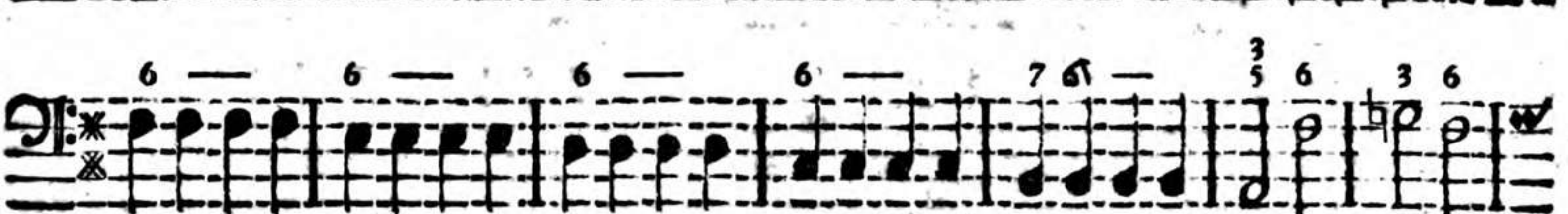
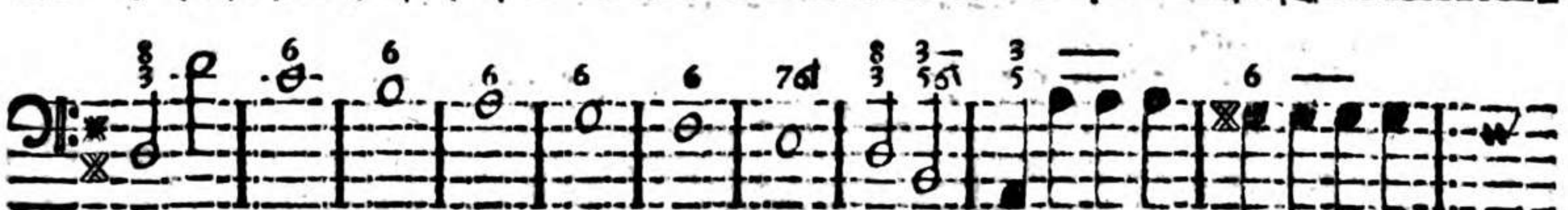
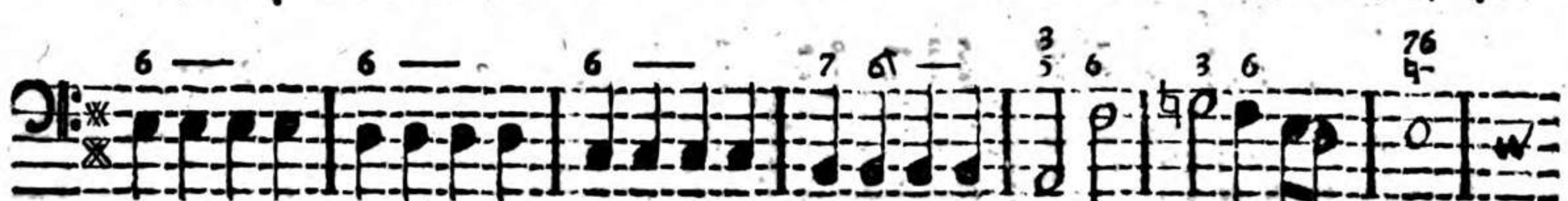
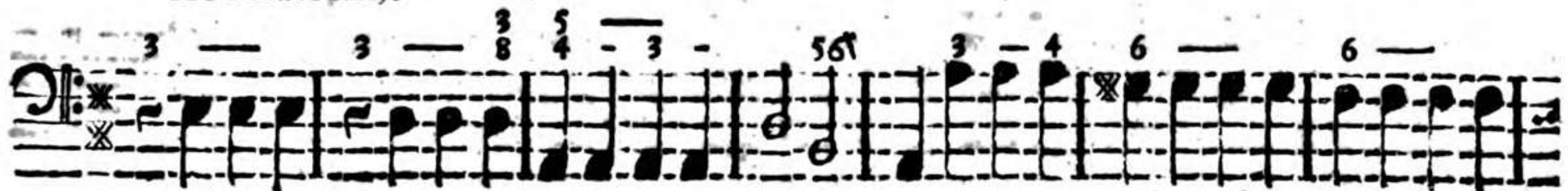
Musical score for the fifth system, featuring one staff of music. The notation includes various rhythmic values, accidentals, and fingerings. The key signature is one sharp (F#).

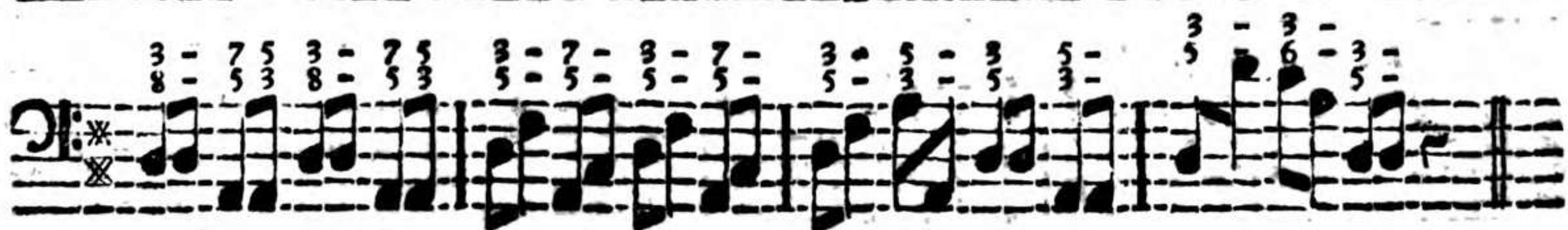
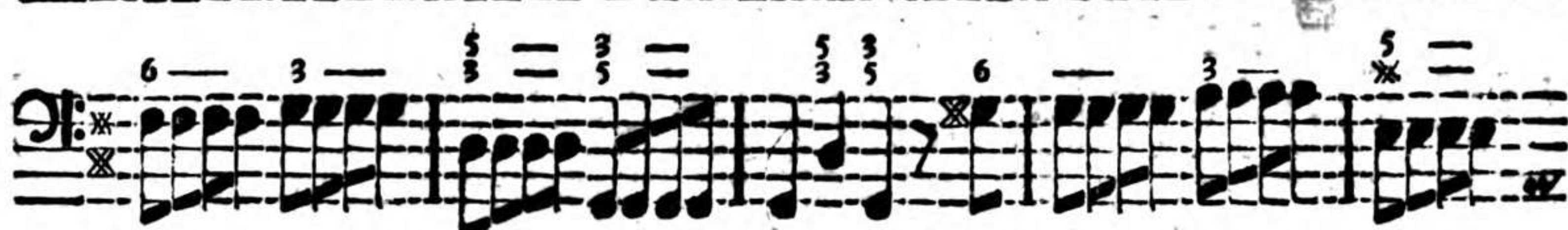
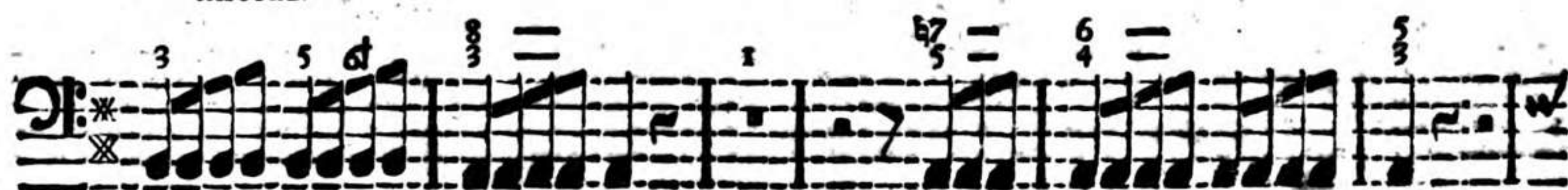
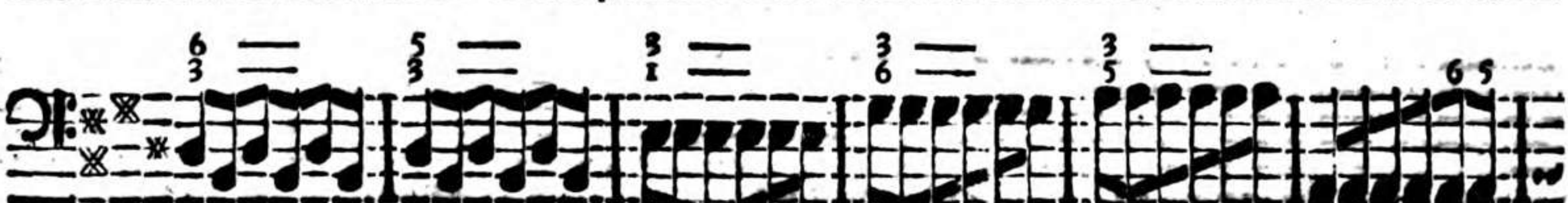
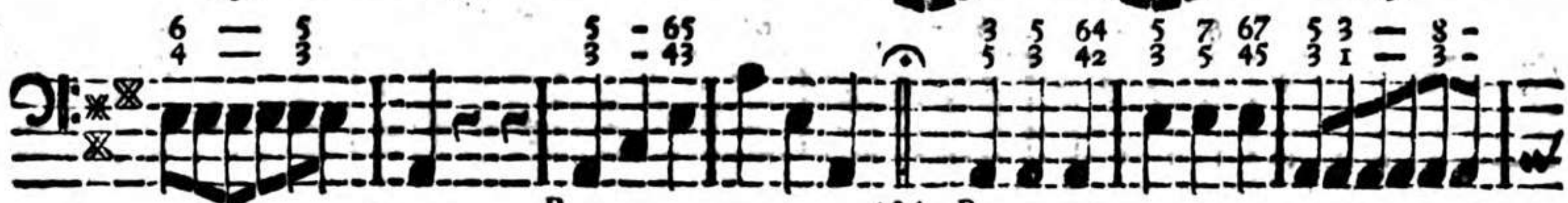


Crucifixus.

*Allabreve moderato.*

Et resurrexit.



Adagio. T.*Dolce. S. a C.**Benedictus.*

$\frac{7}{5} = \frac{3}{1} = \frac{3}{5} = \frac{5}{3} = \frac{4}{6} = \frac{5}{5} =$

$\frac{8}{3} \frac{5}{3} \frac{43}{21} \frac{5}{5} \frac{7}{4} \frac{65}{45} \frac{3}{1} - 3 - 3 - \frac{6}{4} = \frac{6}{4} = \frac{5}{5} =$

$\text{fr. } \frac{3}{8} = \frac{65}{45} \frac{3}{5} = \frac{5}{5} \frac{64}{42} \frac{5}{5} \frac{7}{45} \frac{67}{53} \frac{53}{31} = \frac{45}{3} \frac{3}{8} \frac{6}{4} \frac{5}{3} = \frac{3}{1} \frac{5}{3} \frac{64}{42}$

$\text{p. } \frac{5}{3} \frac{7}{5} \frac{67}{45} \frac{53}{31} = \frac{5}{5} \frac{3}{5} = \frac{3}{6} = \frac{3}{5} = \frac{3}{3} \frac{3}{3} \frac{3}{3} =$

$\frac{4}{6} = \frac{6}{4} = \frac{5}{5} = \frac{7}{5} = \frac{3}{8} - 5 = \frac{3}{5} = \frac{68}{46} = \frac{76}{54} \frac{5}{3} \frac{7}{5} \frac{65}{43}$

$\frac{45}{6} = \frac{3}{5} = \frac{7}{5} \frac{6}{4} = \frac{5}{3} = \frac{7}{5} = =$

$= \frac{6}{4} = = = \frac{3}{5} = =$

$= \frac{3}{6} = \frac{3}{5} = \frac{8}{6} \frac{6}{4} = \frac{5}{5} = \text{fr. } \frac{6}{6} \frac{6}{6} \frac{3}{3}$

$\frac{8}{8} = \frac{6}{4} = \frac{6}{4} \sim \frac{6}{4} \frac{5}{3}$

Da capo. — Osanna ut cum sancto.

Adagio. S. a T.

$\frac{3}{1} = \frac{34}{12} \frac{5}{5} \frac{6}{3} = \frac{89}{67} \frac{7}{5} = \frac{65}{43} \frac{3}{8} \frac{3}{5} \frac{3}{5} \frac{8}{6} \frac{7}{5}$

A $\frac{3}{4}$

gnus Dei.

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

$\frac{6}{4} = \frac{5}{5} = \frac{3}{5} \frac{3}{5} \frac{8}{3} \frac{3}{5} \frac{8}{3}$

V. S.

48

T. 6

7 7 7 7 3 6 5 5 11 10 5 6

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

Agnus Dei.

Agnus Dei.

Da capo.

Vivace. T.

[illegible]

Dona nobis.

Dono nobis.

6/3 — 5 — 3 — 6/3 — 8 — 76/3 — 6/4 — 76/3 —

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some rests. Above the staff, there are several groups of numbers indicating fingerings or breath marks: 8, 3 3 3 3 3, 3 3 3 3 3, 3 3 3 3 3, 3 3 3 3 3, and 8 5. The score ends with a double bar line and a repeat sign.

[illegible][illegible]

MISSA VI. S. Petri de Alcandra.

Allegro moderato.

T.

K  **yrie.**

[illegible]

Dolce. a C. A. T. B.

3 109 87 5 = 6 = 6 = 6 = 5
1 87 65 3 =

Da capo.

Kyrie Allegro da capo.

Vivace.

T. 8 = 1 2 = 3 = 4 = 5 = 6 3 =
3 7 = 1 = 2 = 3 = 4 5 =

loria.

1 4 = 5 = 6 = 7 = 8 = 4 5 = 7 3 =
2 = 3 = 4 = 2 = 3 2 3 =

7 5 6 = 6 5 =
5 6 =

fr. 3 = 5 = 3 = 6 = 5 = 3 =
5 6 =

98 5 67 11 10 3 = 3 = 5 5 3 =
3 45 9 8 6 = 5 = 6 5 6 3

fr. 5 = 3 = 5 = 3 = 3 = 3 6 6 6 =
6 = 5 = 6 = 5 =

5 = 3 = 3 4 = 3 = 4 = 5 = 6 7 8 3 =
3 2 = 1 = 2 = 3 = 4 2 3 5 =

3 4 = 5 = 6 = 7 = 8 5 = 64 3 = 64 3 = 75
1 2 = 3 = 4 = 2 = 3 3 = 42 1 = 42 1 = 55

3 64 3 = 64 3 = 75 3 3 4 = 6 =
1 42 5 = 42 1 = 53 1 5

3 8 = 3 = 3 = 3 7 6 5 8 =
6 3 = 3 = 3 = 5 4 3 3 =

3 4 = 5 = 6 = 7 = 8 5 3 = 3 4 = 5 =
1 2 = 3 = 4 = 2 = 3 3 2 = 3 =

6 - 7 - 8 5 = 64 3 = 64 3 75 3 5 = 64
4 - 2 - 3 3 = 42 1 = 42 1 53 5 3 = 42

3 = 64 3 75 3 6 - 6 - 6 -
1 = 42 1 53 5

3 = 98 5 67 11 10 3 = 3 =
6 = 3 - 3 45 9 8 6 = 5 =

5 3 5 3 45 = 3 = 5 = 3 =
6 5 6 5 6 5 6 5

3 - 7 = 3 6 6 4 = 5 = 3 - 5 = 3 5 3 5 3
5 = 5 3 = 5 3 = 5 3 = 5

p. *fr.*

Dolce. S. a B.

56 7 3 7 3 3 3 = = 3 =
34 5 1 5 1 6 3 = = 6 =

Domine.

3 = 7 = 8 = 6 5 6 = 5 = 6 =
5 = 3 = 3 = 4 = 3 = 3 = 3 = 3 =

5 = 3 = 6 = 5 = 3 = 7 3 3 =
3 = 3 = 3 = 3 = 3 = 3 = 3 = 3 =

5 = 3 = 3 = 6 5 3 b5 3 -
4 3 = 6 = 5 = 6 5 3 3 =

6 5 = = 4 = 5 = 3 5 = 7 = 3 8 6 5 3 =
4 4 = 6 = 5 = 5 5 = 5 6 4 5 3 =

5 = 7 = 8 6 5 3 = 3 = 3 = 6 = 5 =
6 = 5 = 6 4 5 3 = 3 = 3 = 3 = 3 =

fr. *p.*

52

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a style that includes various fingering and articulation markings above the notes. The first staff has markings such as 3/5, 5/4, 3/6, 3/5, 3/6, 5/6, 3/5, 3-3, 3-5. The second staff has markings such as 3/1, 5/3, 3-5, 3-5, 3/6, 3/5. The third staff has markings such as 6, b5/6, 3b5/5, 3, 6/4, 5/3, b7/5, 6/4, 5/3, 3/5. The fourth staff has markings such as 5/3, b7/5, 8/6, 6/4, 5/3, 3/5, 5/3, 7/5, 8/6, 4/3, 5/3, 3/5, 6-5/4-3. The score ends with a 'Da capo' instruction.

Da capo.

Adagio. T.

Qui tollis.

Andante. S. a T.

3
5 = 8 5 5 = 3 = 3 =

Quoniam.

3 6 6 5 3 1 = 3 = 7 3 =

5 = 6 3 3 10 8 6 5 8 = 3 = 3 =

The musical score consists of 12 staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, as well as rests. Above the notes, there are numerous numerical figures, often with horizontal lines, which appear to be figured bass or rhythmic indicators. Some of these figures include numbers like 6, 5, 3, 2, 1, 7, 8, 9, 10, 11, 12, and combinations thereof. Some figures are enclosed in boxes or have other markings. The staves are separated by vertical bar lines. The overall style is that of a historical musical manuscript.



Vivace. T.

Cum sancto.

[illegible]

9 - 8 - 7 - 3 - 5 - 3 3 3 5 = 6 = 5 = 3 5 2

7 - 6 - 5 - 1 - 3 - 1 6 = 3 = 4 = 4 = 3 = 5



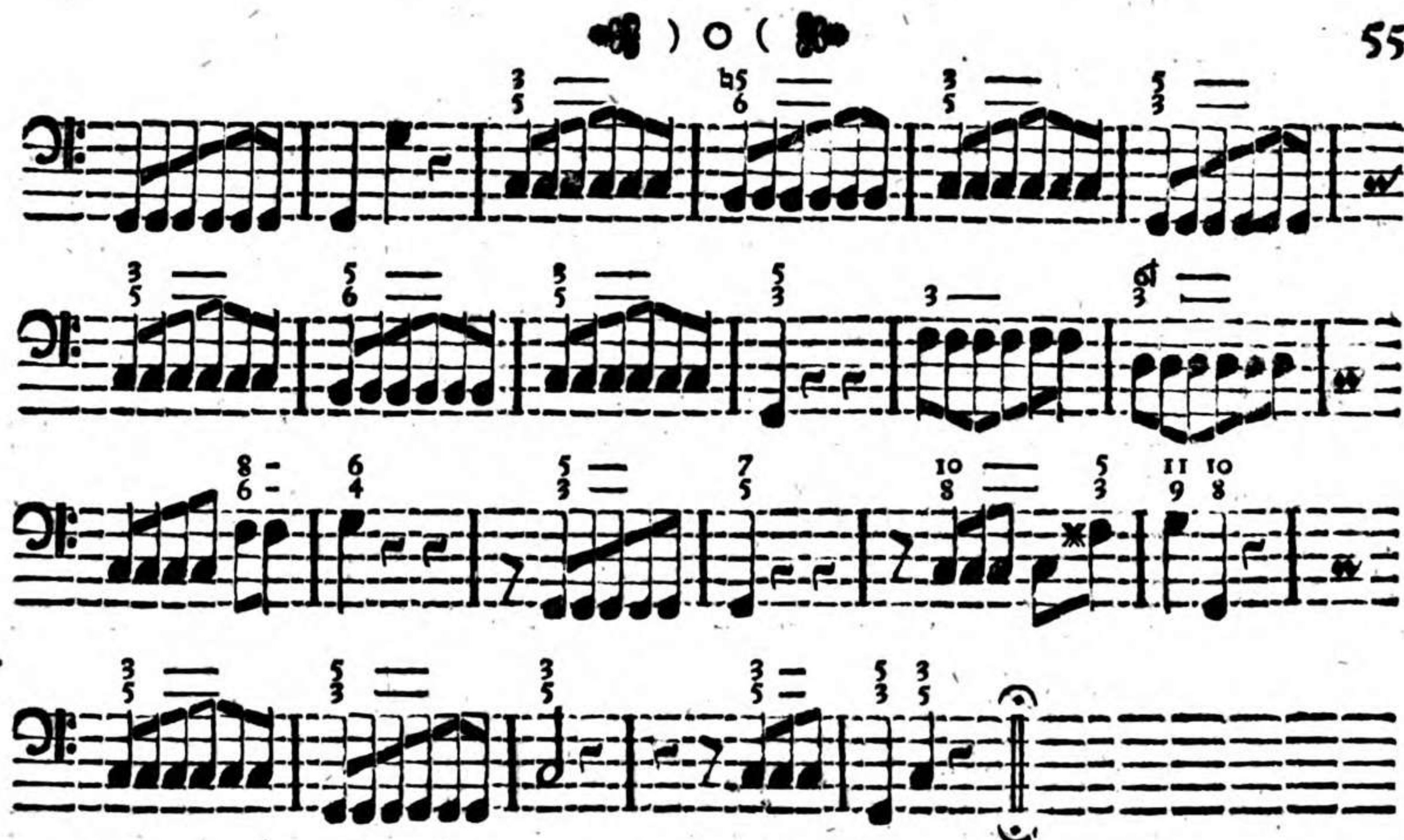
Moderato. T.

P 
 - atrem.

atrem.

5 = 3 = 5 = 3 = 5 = 3 =





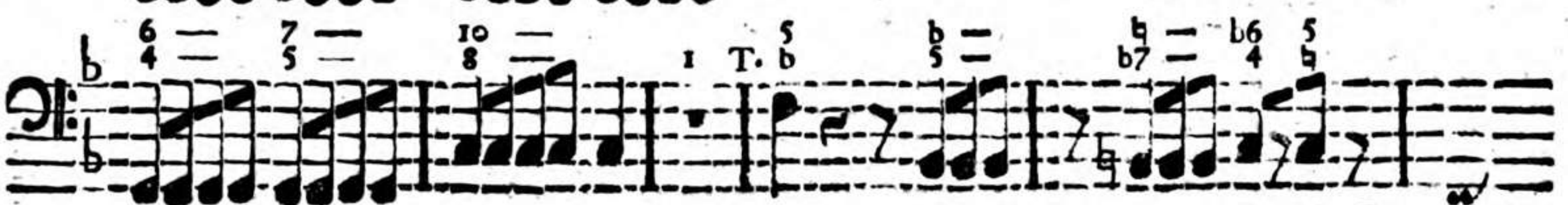
Adagio. a C. A. T. B.



Et incarnatus.



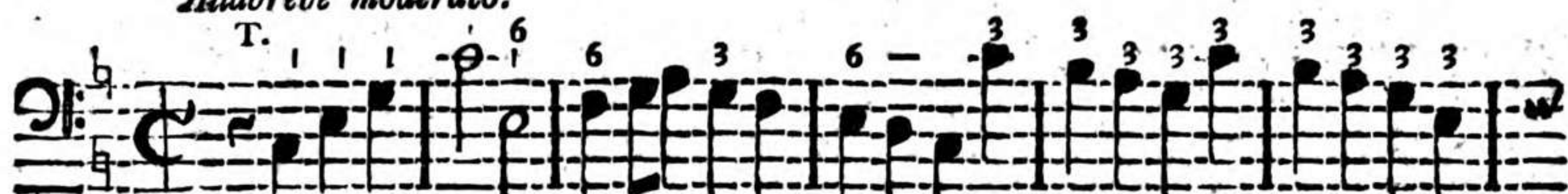
Crucifixus.



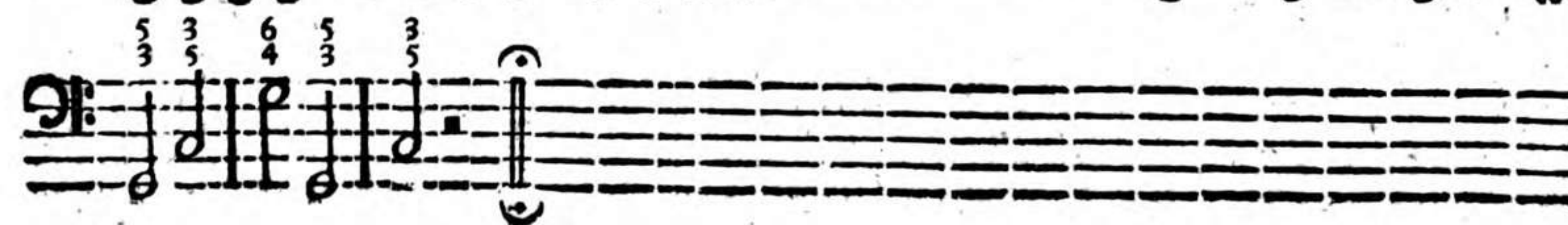
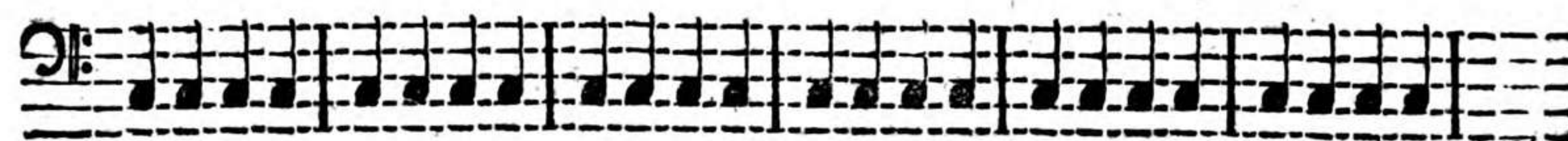
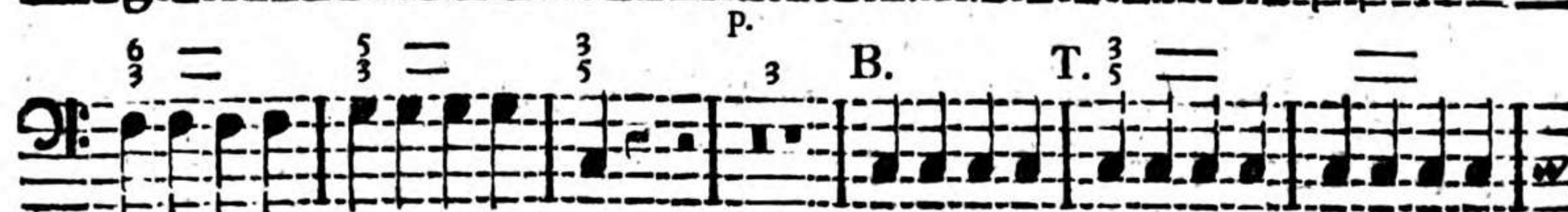
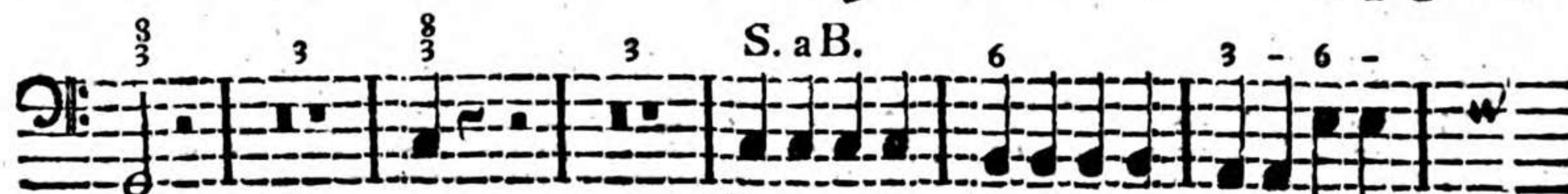
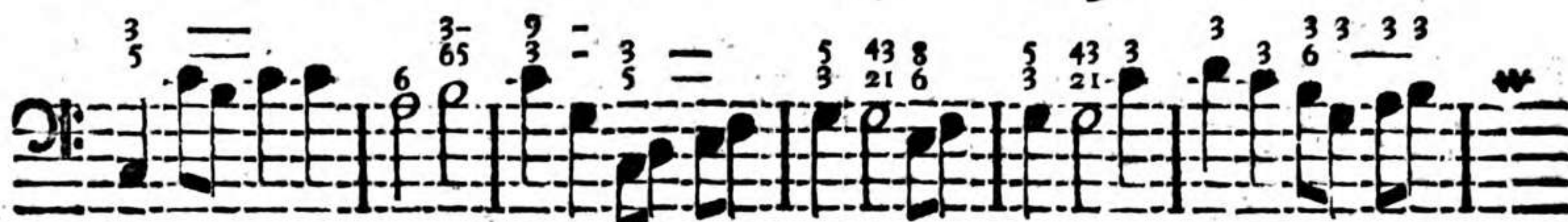
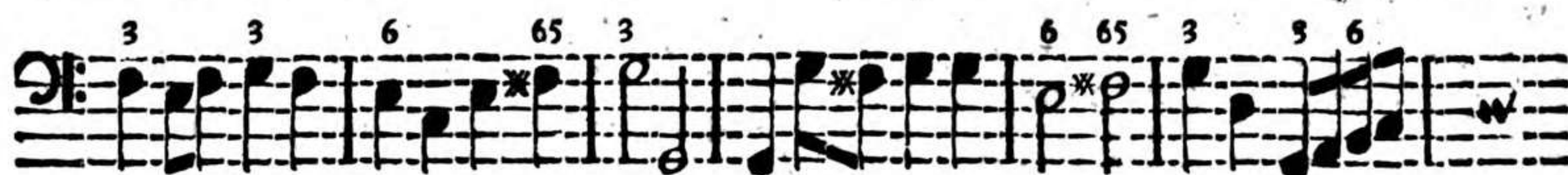
Da capo.

Allabreve moderato.

T.



Et resurrexit.



Adagio.

T. 6 7 5 = 3 = 5 = 6 - 7 5 = 3 = 5 = 4 7 =

anctus. 3 5 = 5 * = 3 5 = 4 6 - b7 3 = 5 b =

b3 5 = 3 5 = 7 5 = = b3 1 = b7 8 = 3 6 = 6 3 =

b3 5 = 3 5 = 3 5 = 3 5 =

Dolce. S. a C. A.

8 3 = 3 5 = 5 3 7 3 3 5 = 8 4 3 3 = 6 5 7 =

2 4

Benedictus.

6 7 3 = 7 3 8 6 5 3 5 3 5 C. 8 =

5 5 = 5 3 7 3 3 5 = 3 6 5 7 = 3 5 6 = 7 =

3 5 = 5 3 3 7 3 3 5 = 3 6 5 7 = 3 5 6 = 7 =

7 5 = b 3 = 5 = 7 = 3 = 6 5 * = 4 5 * = 5 *

7 5 = 7 5 4 * 8 6 5 8 6 5 8 6 5

5 7 6 5 3 6 4 *

6 * 6 * 8 6 5 8 * 8 3 A. 3 -

6 4 *

fr. 3 7 3 3 5 b5 = 3 5 3 5 = 3 = 3 =

5 3 1 5 1 5 3 6 = 5 3 3 5 = 3 = 3 =

3 V. S.

[illegible]

Adagio.

Allegro. T.

1 1 1 1 1 13 75 5 3 3 3 5 7 5 3 4 5 =

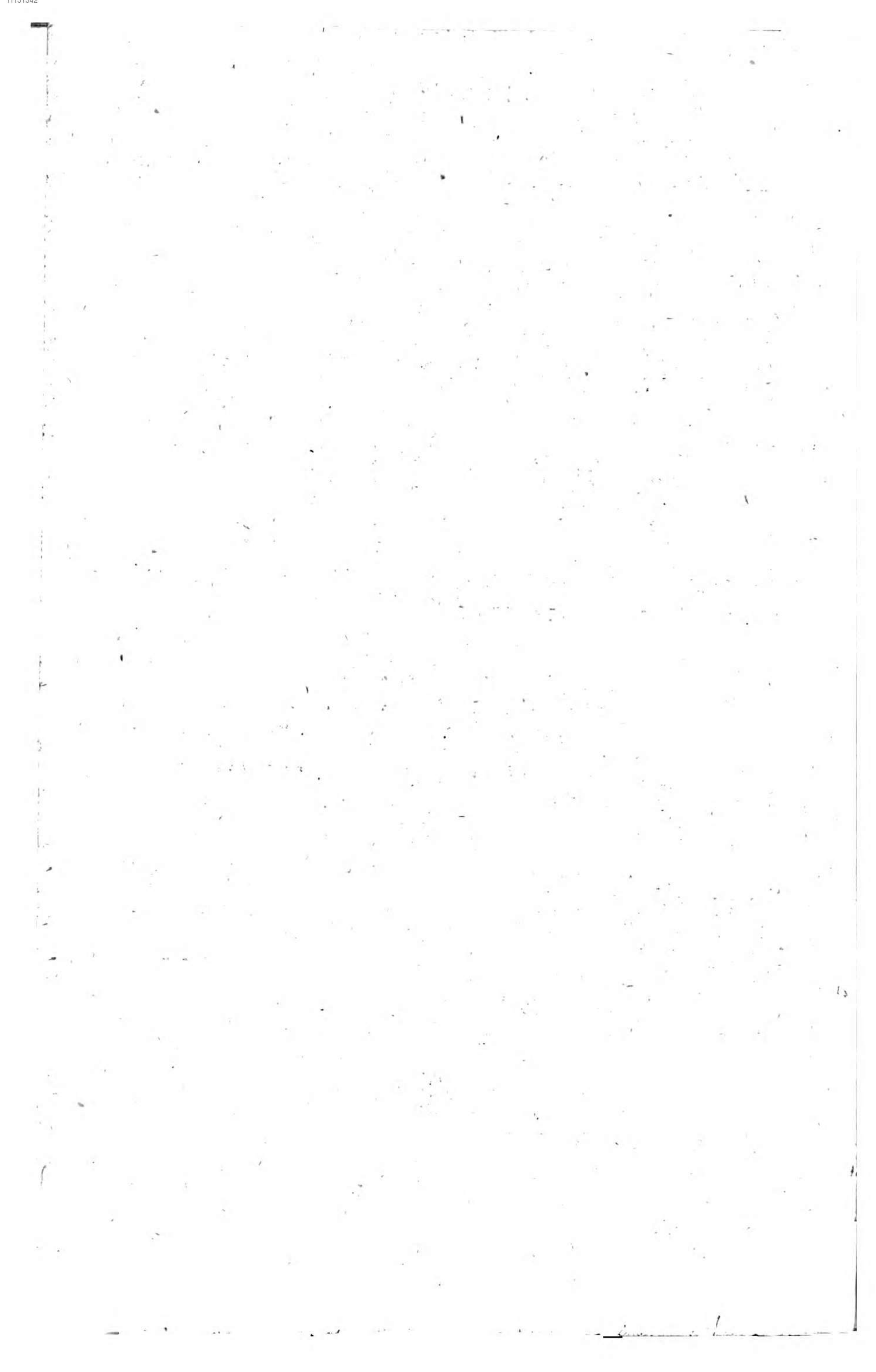
2 4

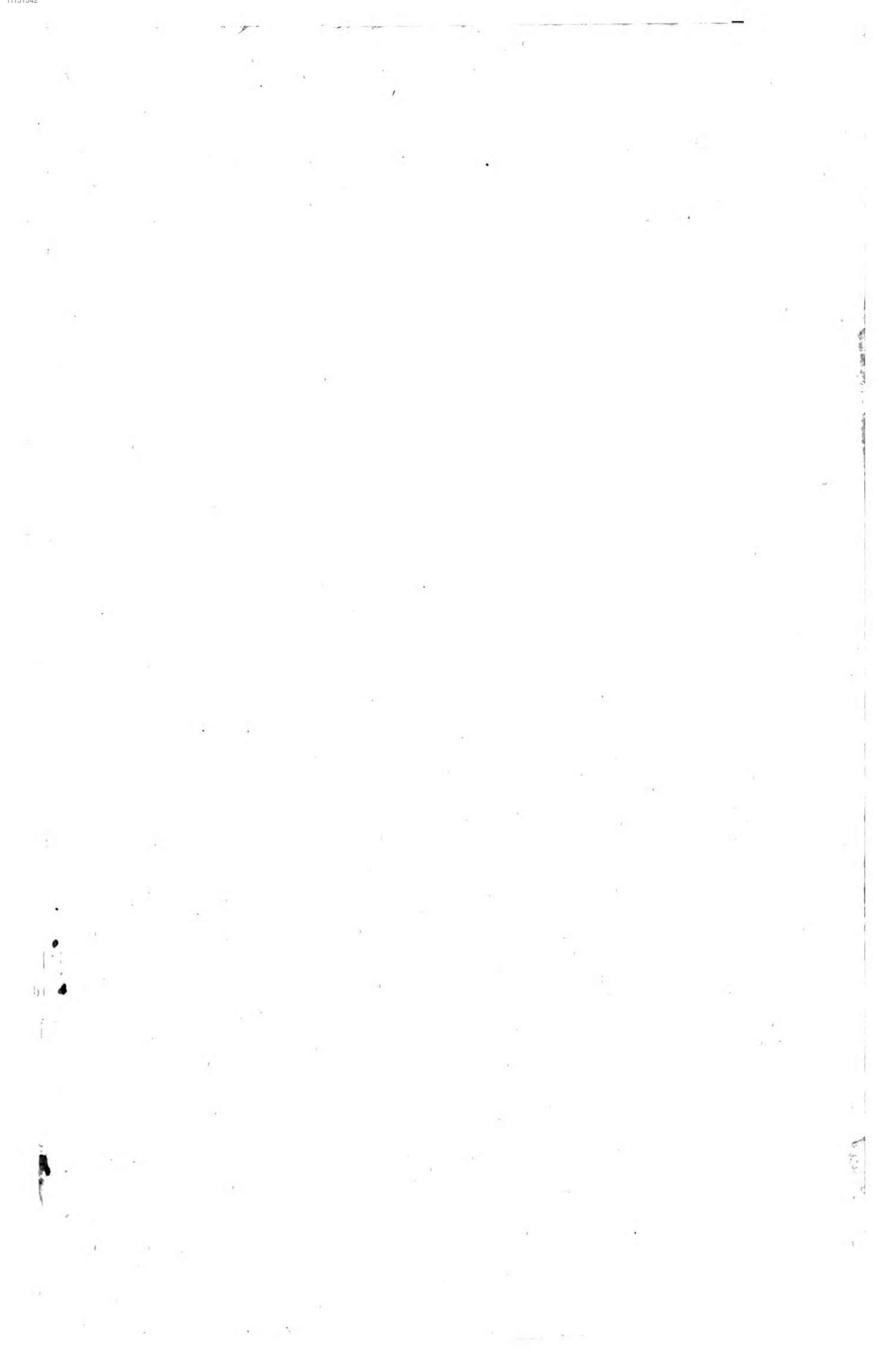
Dona nobis.

6 7 8 7 6 5 3 4 5 10 3 5 3 3

4 5 6 5 4 3 1 2 3 8 5 = 3 3 =

[illegible]



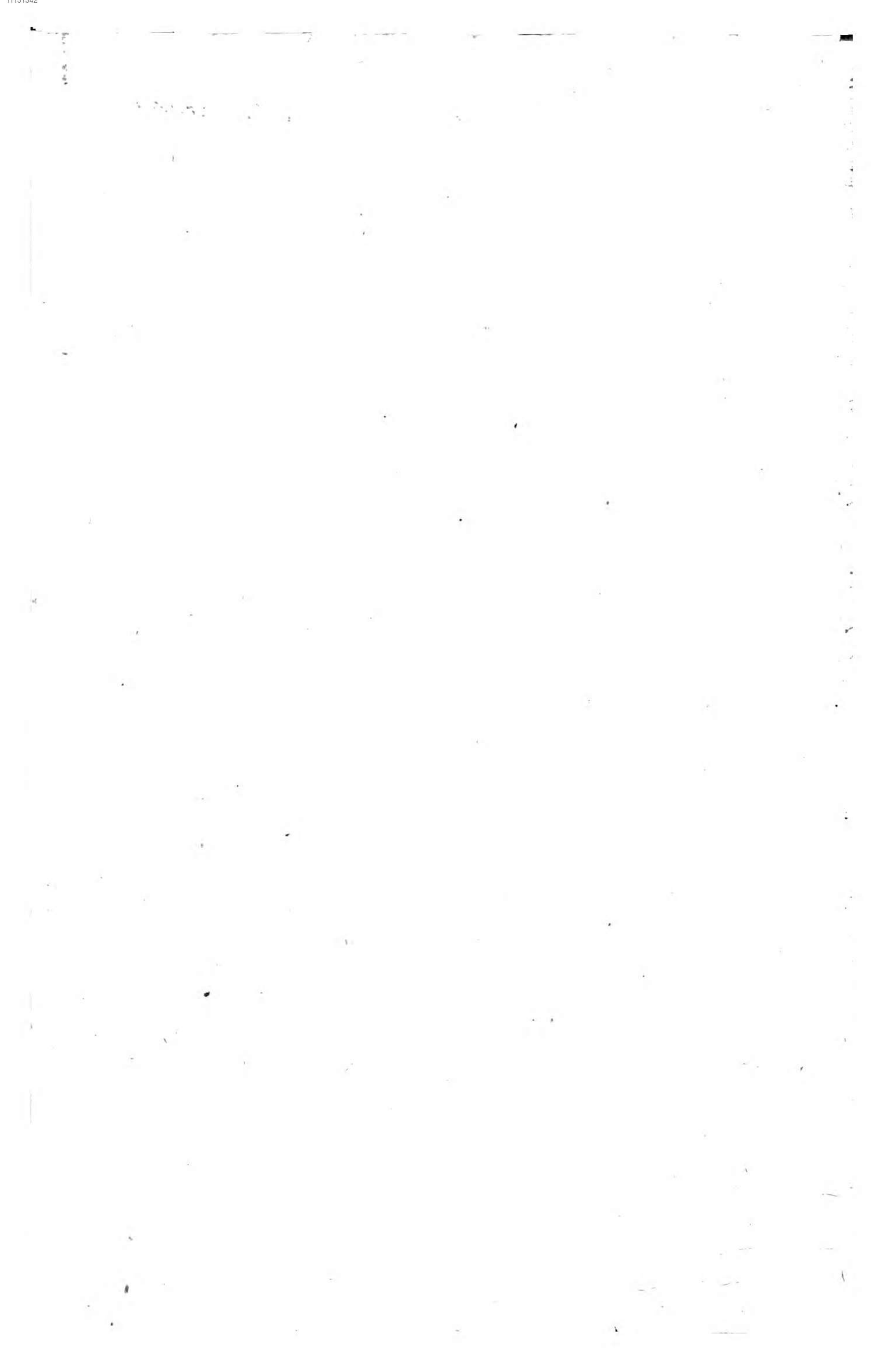


mus. 700.
207

90
L

Kobrick





Nov. 27. 207.

E. J. J. Michaelis.