

#ⁿ 1.

Stephanus autem. F.

Oratorio
de
S. Stephano.
a A.

di Giovanni
Verlino.

Mus. 2872-E-1



URF 11 M

ng	Art der Benutzung (nur eingesehen? – ganz oder teilweise abgeschrieben? – ver- glichen? – abgesehen?)	Zweck der Benutzung (Ist Veröffentlichung beabsichtigt und in welcher Form?)

Proprium. Offertorio.

te phany autem plenu gratia
 Stephanus autem plenu gratia
 a fortitudine divina et fortitudi
 nis divina - divi - ma, factus est
 factus est signum magnum signum magnum et pro
 digi a et prodigi a prodigi a in po
 pulo alle luia alle luia
 al le lu ia alle luia
 al le lu a al le lu ia
 Fit preludiu
 Stephanus autem vidit
 Cor' for a per' for Stephanus a'

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sem! *Strophomenus* *caelum* *vidit* *caelum* *a* - *partes* *ai*
dit *et* *in* *troi* *vit* *vidit* *et* *in* *troi*
vit *et* *in* *troi* *vit* *vidit* *et* *in*
troi *vit* *fa* *ci* *e* *bat* *fa* *ci* *bat* *si*
gna *magna* *signa* *magna* *et* *pro* *digia*
et *prodigia* *prodigia* *in* *pu*
culo *alle* *luja* *alle* *lu*
ra *alle* *luja* *alle* *luja* *alle*
luja *alle* *luja* *alle* *luja* *alle*

Soprano. A. Offertorio

Te phany autem ple my gra
 ti a ple my gra ti a
 Te phany autem ple my gra ti
 a et forti tudine di vi na et forti tudine
 tudine na di vi na faci e bat
 facie bat signa magna et pro
 digia et prodigia in po
 pulo alie tua
 alie tua alie tua a
 te tu al te tu ja
 Fit praeludiu
 Te phany autem vi
 dit Cor thy a per for Ste phany

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au tem Stephanus autem vidit coelos aperti
 vidit et introi vit vidit et in
 troi vit et in tro - i vit vidit
 et in troi vit. facti erant fa
 cre bant signa magna signa magna et pro
 digia et prodigia in populo in po
 pulo alle luja alle luja
 alle luja alle luja al
 le luja al le lu ja

Contralto. Offertorio.

Stephanus autem plenus gratia et fortitudine et factis signis et prodigiis in populo alleluia alleluia alleluia. Stephanus autem vidit oculos apertos.

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dit corley a per for vi dit et intro i vit et intro
 i vit m - dit vidit et intro i vit vi
 dit et intro i - vit facie
 dit signa signa magna et pro di - gra et
 prodigra et prodigia
 in populo in populo alleluia
 - alleluia - alleluia alleluia
 in alleluia - al -
 - tu ya.

- dicit et introivit et introivit as - dit
 vidit et introivit vi - dit et introi -
 vit, facie habet sicut et magni signa
 gna, et prodigia et prodigia
 et prodigia in populo in populo alleluia
 ja alleluia alleluia - alleluia al
 leluia alleluia - al
 ada
 nu ja.

Tenore

Offertorio

Stephanus autem plenus gratia plenus
 gratia plenus gratia
 Stephanus autem plenus gra - ti
 a ex fortitudi - nis - na ex fortitu
 dine - nis - na faciebat si
 gna magna, faciebat signa magna & prodigia
 et prodigia in pu -
 - pulo alabastris - alabastris - al
 abastur alabastris alabastris
 abastur alabastris alabastris

Andante
 Peritudo facit.

Stephanus autem vidit coelos - a
 per hoc Stephanus autem Stephanus autem

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Sim vidit coelos a partibus vidit et intro i
 vit vidit et intro i vit et intro i
 vidit et intro i vit vidit et intro
 i vit fa cie bat signa magna fa cie bat
 signa magna et prodigia
 et prodigia in pu pu to al
 le lu ia alle lu ia al
 le lu ia alle lu ia alle lu ia
 alle lu ia

Stephanus autem plenus gratia
 gratia gratia plenus gratia
 Stephanus autem plenus gra
 a et fortitudine dicitur in et fortitu
 dine dicitur in factis
 signa magna et prodigia
 et prodigia et prodigia in po
 pulo alleluia = alleluia
 alleluia alleluia in alleluia - al
 leluia

Andante
 Stephanus autem vidit caelos
 per hoc Stephanus autem Stephanus autem



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sem vidit corbo aperit, vidit ex introi
 vit vidit ex introi vit ex intro i
 vit vidit ex intro i vit vi dit ex intro
 i vit fa cie bat si gna ma gna, fa cie bat
 signa magna et prodigia
 et prodigia in pul - pu lo alle lu
 ja alle lu ja - alle lu ja al
 le lu ja alle lu ja - al le lu ja.

Basso.

Offertorio

Strophany cum sim plimby gratia
 solo ny gratia Strophany autem
 plimby gratia plimby gra tria ex forho
 fudi no di vna ex forho fudi no di vj
 na facit tot signa magna
 signa magna ex prodigia i ex pro
 digia in pu pu lo alle luja
 alle lu ja - alle lu ja
 In pu al- le lu ja. facit.
 Strophany autem vidit caelos aper tos
 ny autem Strophany autem vi- dit caelos aper tos
 vidit et intravit vidit et in travit.

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mi *et introitus* *et introitus*
facere *ostendit signa magna* *signa magna* *et*
prodigia *et prodigia*
in populo *alleluia*
alleluia *alleluia*
alleluia *al* *le*
ada:
in *ia.*

Basso. & Offertorio

fol phany aut tem pleny gratia
ple ny gratia Ple phany aut tem
pleny gratia ple ny gra - tia et forti.
tudine di vi na et forti tudine di vi -
na. fa cre bat signa mygm
signa mygm et prodigia
di egi a in pu pu h alle luia
alle lu ia alle lu ia
ia al le lu ia. *ada.* **Preliudiu**
fact.
Ple phany aut tem vidit corley aper toy / Stepha
ny au tem vidit corley aper toy
an oit et introi vit vidit et introi vit



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vi di et in tri-vi-ta et in tri-vi-ta
 facte bat signa magna signa magna et
 prodigia et prodigi-
 a in popu- lo alle-lu-ja
 alle-lu-ja alle-lu-ja
 alle-lu-ja al- le-lu-ja
 ja!

Motone. Offertone

Stephanus

Handwritten musical score for 'Stephanus'. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a cursive, historical style.

Preludium

facc.

Handwritten musical score for 'Preludium'. The score consists of three staves of music. The notation includes various note values, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a cursive, historical style.

N. S. Bach



Handwritten musical score on a page with seven staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ad lib.*, *forz.*, and *pia.*. The first staff begins with a treble clef and a key signature of one flat. The second staff features a double bar line with repeat dots. The third staff contains a fermata over a note. The fourth staff shows a series of notes with slurs. The fifth staff includes a *pia.* marking. The sixth staff has a *forz.* marking. The seventh staff begins with a *ad lib.* marking and ends with a double bar line and repeat dots. Below the seventh staff are four empty staves.

Offertone. Tiorba o Violonzello.

Stephanus

The musical score consists of 14 staves of handwritten notation. The first staff begins with a large, decorative 'S' for 'Stephanus'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The key signature is one sharp (F#) and the time signature is common time (C). The score concludes with a double bar line and the instruction 'Preludium fa ces.' written below the final staff.



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Handwritten musical notation on ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first nine staves contain musical notation, while the tenth staff contains a few notes and rests. The notation is written in a cursive style typical of 18th or 19th-century manuscripts.

Organo

Offertorio

Stefano

The musical score consists of approximately 15 staves of handwritten notation. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are several annotations throughout the score, including the name 'Stefano' written in a larger, decorative script at the beginning, and the word 'falso' written in a smaller script. At the bottom right, the phrase 'Fit praeludium' is written. The score is written in a cursive, historical style.

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Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as "p" and "cresc.". The score concludes with a double bar line and a flourish.

Fagotto.

Offertorio.

Stefhanus.

The musical score consists of ten staves of handwritten notation. The first staff begins with a large, decorative initial 'S' for 'Stefhanus'. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, including 'adu' (ad libitum) and 'faccet' (faccet). The score concludes with a double bar line and a fermata over a final note.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a series of notes and rests.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a series of notes and rests.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

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