

Durham E-Theses

Liturgical music in Rome (1605-45)

Graham Peter Dixon

How to cite:

Dixon, Graham Peter (1981) *Liturgical music in Rome (1605-45)*. Doctoral thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/4922/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

Dissertation presented for the degree of Doctor of Philosophy
in the University of Durham (Faculty of Music)

LITURGICAL MUSIC IN ROME (1605-45)

by

Graham Peter Dixon

Volume II

St. John's College, Durham

December 1981.

The copyright of this thesis rests with the author.
No quotation from it should be published without
his prior written consent and information derived
from it should be acknowledged.



17 MAY 1984

APPENDIX VII

Musical Examples

Table of Contents

Note to transcriptions	1
Critical Commentary: Abbreviations	1
List of Complete Musical Examples [No.]	2
List of Partial Transcriptions [Ex.]	7
Critical Commentary	11
Complete Musical Examples	17
Partial Transcriptions	258

APPENDIX VII

Musical Examples

TABLE OF CONTENTS

Note to transcriptions	1
Critical Commentary: Abbreviations	1
List of Complete Musical Examples [Ex.]	2
List of Partial Transcriptions [No.]	7
Critical Commentary	11
Complete Musical Examples	17
Partial Transcriptions	262

APPENDIX VIIMusical examples

This is divided into two sections: the first, indicated by 'No.', comprises complete examples of pieces, while the second, indicated by 'Ex.', consists of excerpts from larger pieces.

Note to transcriptions

Accidentals appear as in the original sources; additional accidentals have been added above the notes for reasons of repeated notes, musica ficta and harmonic sense.

Time-signatures and key-signatures of the original sources are retained. Modern clefs have been used however, the original ones being indicated in the prefatory staves.

Note-values and figuring for the continuo ^{follow the original} Bar-lines have been added, generally at four minim intervals; where these occur in the original source this has been noted in the score.

Word underlay is straightforward in music of this period: even where the repeat sign (ij) is used, the words have been written out without an explanatory note since there is no ambiguity.

Critical commentaryAbbreviations

5 III 4 means bar 5, third stave from the top, fourth symbol (note, tied note or rest).

- b breve
- b. dotted breve
- c crotchet
- m minim
- om. omitted
- q quaver
- r rest
- s semibreve
- sq semiquaver
- t tie
- t-s time-signature

names of notes are capitalized



COMPLETE MUSICAL EXAMPLES

1. G.F. Anerio, Benedictus à 3, Messa della battaglia, Messe a quattro voci.....(Rome, 1619)
2. A. Crivelli, Agnus Dei à 4 and à 6, Missa Ave maris stella, Missarum liber primus.....(Rome, 1615)
3. A. Cifra, Sanctus and Benedictus à 4, Missa Conditor alme siderum, Missarum liber primus (Rome, 1619)
4. A. Cifra, Kyrie à 4, Missa S'All'Hor che più sperai, Missarum liber secundus (Rome, 1621)
5. P. Agostini, Benedictus à 3 (two versions), Missa pro feriis, ad canones, Partitura delle messe et motetti, a quattro et cinque voci.....(Rome, 1627)
6. S. Landi, Christe à 4, Missa in benedictione nuptiarum (Rome, 1628)
7. M. Scacchi, Kyrie à 4, Missa Quando sperai, Missarum.....liber primus (Rome, 1633)
8. M. Scacchi, Osanna à 4, Missa sine nomine, Missarum.....liber primus (Rome, 1633)
9. S. Arsilli, Sanctus à 4, Messa concertata à 4, Messa, e vespi della Madonna.....(Rome, 1621)
10. A. Diruta, Gloria à 5, Messa seconda ottavo tono, Messe concertate.....libro secondo, opera decimaterza (Rome, 1631)
11. T. da Sant'Agata, Sanctus and Benedictus à 3, Missa sexti toni due canti e basso à 3, Motecta.....quibus etiam accessit missa trium vocum.....liber primus (Rome, 1636)
12. F. da Cavi, Agnus Dei à 4, Messa à 4, Psalmi vespertini..... item missa, & litaniae B. Mariae Virginis.....liber II, opus tertium (Rome, 1642)
13. G.F. Anerio, Iam sanctae Clarae à 3, Antiphonae.....secunda pars (Rome, 1613)
14. A. Agazzari, Magnificat sexti toni à 3, Psalmi sex.....opus duodecimum (Venice, 1609)
15. A. Cifra, Credidi à 4, Psalmi septem.....opus septimum (Rome, 1609)
16. R. Micheli, Laudate Dominum à 3, Psalmi ad officium vesperarum.....liber primus (Rome, 1610)

17. G.F. Anerio, Magnificat octavi toni à 4, Psalmi vesperarum.....
(Rome, 1620). First edition 1614.
18. A. Capece, Magnificat primi toni à 4, Octo magnificat.....opus quartum (Rome, 1616)
19. S. Landi, In convertendo à 4, Psalmi integri quattuor vocibus
(Rome, 1624)
20. G. Gibellini, Magnificat à 2, Salmi vespertini.....(Rome, 1624)
21. A. Diruta, Laudate Dominum (terzo tono) à 4, Salmi intieri.....
opera duodecima (Rome, 1630)
22. D. Massenzio, Credidi à 4, Salmi vespertini.....libro terzo,
opera undecima (Rome, 1632)
23. F. da Cavi, Dixit Dominus à 4, Psalmi vespertini.....liber II,
opus tertium (Rome, 1642)
24. P. Tarditi, Beatus vir à 8 with instruments, Psalmi, Magnif.
cum quatuor antiphonis.....liber secundus (Rome, 1620)
25. F. Anerio, 'Tenebrae factae sunt' à 4, Responsoria.....(Rome, 1606)
26. G. Bartei, Christus factus est à 4, Responsoria omnia.....
(Venice, 1607)
27. P. Nenna, 'Accingite vos sacerdotes' à 5, Sacrae hebdomadae
responsoria..... (Rome, 1622)
28. P. Nenna, 'Videte omnes' à 5, Sacrae hebdomadae responsoria.....
(Rome, 1622)
29. A. Capece, 'Ecce vidimus' à 4, Responsorii di Natale e di
Settimana santa.....opera 25 (Naples, 1636)
30. A. Capece, 'Quem vidistis' à 4, Responsorii di Natale e di
Settimana santa.....opera 25 (Naples, 1636)
31. G.F. Anerio, Miserere and Alleluia à 2, Antiphonae.....secunda
pars (Rome, 1613)
32. D. Massenzio, Nunc dimittis à 8, Completorium integrum.....opus
octavum (Rome, 1630)
33. G.F. Anerio, Tu es Petrus à 5, Sacri concentus.....liber primus
(Rome, 1613)
34. A. Antonelli, Cogitavi dies antiquos à 6, Sacrarum cantionum
.....liber primus (Rome, 1614)
35. D. Campisi, Salve regina à 5, Lilia campi.....liber quintus
(Rome, 1627)

36. O. Durante, Voce mea à 1, Arie devote.....(Rome, 1608)
37. O. Durante, Gaudent in caelis à 1, Arie devote.....(Rome, 1608)
38. J.H. Kapsberger, Exsurgat Deus à 1, Libro primo di mottetti passeggiati.....(Rome, 1612)
39. T. da Sant'Agata, Lamentabatur Jacob à 1, Motecta.....liber primus (Rome, 1636)
40. T. da Sant'Agata, Veni dilecte mi à 1, Motecta.....liber primus (Rome, 1636)
- 41a. G.F. Anerio, Cantabo Domino à 1, Motecta.....(Rome, 1609)
- 41b. G.F. Anerio, Cantabo Domino à 1, Motecta.....(Rome, 1620)
42. G.B. Nanino, Audi Domine à 1, Motecta.....liber secundus (Rome, 1611)
43. V. Ugolini, Vidi Dominum à 1, Motecta.....liber quartus (Rome, 1619)
44. P. Agostini, Cantate Domino à 1, Salmi della Madonna..... libro primo (Rome, 1619)
45. L. Ratti, Jesu dulcedo à 1, Sacrae modulationes.....pars tertia ... (Rome, 1628)
46. N. Stamegna, Dulcis amor Jesu à 1, Sacrarum modulationum..... liber primus (Rome, 1637)
47. A. Agazzari, Apparuerunt apostolis à 2, Sacrae cantiones..... liber quartus.....editio quarta, erroribus noviter espurgata (Rome, 1614). First edition 1606.
48. A. Agazzari, Amen dico vobis à 2, Sacrarum cantionum.....liber II, opus V (Venice, 1609). First edition 1607.
49. A. Cifra, Introduxit me rex à 2, Motecta.....liber tertius (Rome, 1612). First edition 1609.
50. G.F. Anerio, Dulcis amor Jesu à 2, Motecta.....(Rome, 1609), bass and continuo; (Rome, 1620), canto. Figures omitted as in 1609 edition.
51. G. Bartei, Laetentur caeli à 2, Liber primus sacrarum modulationum.....(Rome, 1609)
52. G.B. Nanino, Exaudi nos Domine, Motecta.....liber secundus (Rome, 1611)
53. A. Agazzari, Gaude virgo gloriosa à 3, Sertum roseum.....opus decimum quartum (Venice, 1612). First edition 1611.

54. S. Landi, Ego flos campi à 2, Lilia campi..... (Rome, 1621), RISM 1621³
55. O. Catalani, Jesu dulcis memoria à 3, Sacrarum cantionum.....
liber primus (Rome, 1616)
56. P. Pace, Duo seraphim à 3, L'ottavo libro de motetti.....opera
decimanona (Rome, 1619)
57. G.B. Boschetti, Vox dilecti mei à 2, Sacrae cantiones.....liber
tertius.....opus quintum (Rome, 1620)
58. A. Capece, Vidi turbam à 2, Il sesto libro de motetti
concertati.....opera duodecima (Rome, 1624)
59. P. Quagliati, Cantabo Domino à 2, Scelta di motetti.....Libro
secondo, opera quarta (Rome, 1618), RISM 1618³
60. P. Agostini, Preparete corda vestra à 2 with instruments,
Sacri affetti..... (Rome, 1625), RISM 1625¹
61. D. Campisi, Doleo super te à 2, Floridus concentus.....liber
tertius (Rome, 1622)
62. S. Bernardi, Dilectus meus à 2, Sacri affetti.....(Rome, 1625),
RISM 1625¹
63. G. Giamberti, Anima mea à 4, Sacrae modulationes.....liber
primus, opus secundum (Orvieto, 1627)
64. G. F. Escobaldi, O mors illa à 2, Liber secundus diversarum
modulationum.....(Rome, 1627)
65. N. Stamegna, Media nocte à 3, Sacrarum modulationum.....liber
primus (Rome, 1637)
66. G.F. Anerio, Jubilemus in arca à 8, Litaniae..... (Rome, 1611)
67. G.F. Anerio, Dixerunt discipuli à 5, Motectorum.....liber
secundus (Venice, 1612). First edition 1611.
68. A. Agazzari, Domine Dominus noster à 6, Dialogici concentus
.....opus decimumsextum (Venice, 1613)
69. D. Campisi, Laudes ergo à 4, Floridus concentus.....liber
tertius (Rome, 1622)
70. F. Martini, Qualis est dilectus à 7, Sacrae laudes.....liber
secundus (Rome, 1617)
71. O. Catalani, Percussit Saul à 5, Scelta di motetti.....Libro
secondo, opera quinta (Rome, 1618), RISM 1618³

72. P. Quagliati, Ego dormio à 8, Motetti, dialoghi.....libro secondo (Rome, 1627)
73. A. Agazzari, Laudate Dominum à 6, Cantiones, motectae vulgo appellatae.....(Frankfurt, 1607). First edition Sacrarum cantionum.....liber tertius (Rome, 1603)
74. C. Piochi, Domine qui habitabit à 4, Sacrae cantiones..... liber secundus (Rome, 1637)
75. G. Allegri, Gustate et videte à 6, Motecta.....(Rome, 1621)
76. A. Cifra, Angelus Domini à 8, Vesperae, et motecta.....opus nonum (Rome, 1610)
77. P. Quagliati, Exaudi Domine. à 8, Motecta octonis.....vocibus ... (Rome, 1612)
78. V. Mazzocchi, Ecce radix Jesse à 3, Sacri flores.....opus primum (Rome, 1640)
79. V. Mazzocchi, Filiae Jerusalem à 4, Sacras cantiones..... (Rome, 1645), RISM 16452
80. G. Carissimi, Militia est vita à 3, Concentus sacras..... (Rome, 1643), RISM 16431
81. V. Giovannoni, Amore Jesu à 5, Scelta di motetti.....(Rome, 1647), RISM 16471
82. V. Mazzocchi, Adsunt dies à 5, Concentus sacras.....(Rome, 1643), RISM 16431
83. F. Foggia, Panis angelicus à 3, Concentus ecclesiastici..... (Rome, 1645), RISM 1645a

PARTIAL TRANSCRIPTIONS

1. G.F. Anerio, Gloria à 4, Messa della battaglia, Messe a quattro voci.....(Rome, 1619), RISM 1619²
2. A. Crivelli, Kyrie à 4, Missa Ave maris stella, Missarum liber primus.....(Rome, 1615)
3. A. Crivelli, Gloria à 4, Missa super litaniae sanctorum, Missarum liber primus.....(Rome, 1615)
4. A. Cifra, Credo à 6, Missa Tribularer, Missarum liber secundus (Rome, 1621)
5. P. Agostini, Gaudeamus omnes and Kyrie, Missa Gaudeamus omnes à 5, Partitura della messe e motetti, a quattro e cinque voci.....(Rome, 1627)
6. P. Agostini, Canon 'cavato dal fine del Credo', Missa Ave regina coelorum, Spartitura del secondo libro..... (Rome, 1627)
7. P. Agostini, 'Et incarnatus' à 4, Missa Ave regina coelorum, Spartitura del secondo libro.....(Rome, 1627)
8. P. Agostini, Sanctus and Benedictus, Missa Ut re mi à 5, Spartitura delle messe del primo libro (Rome, 1627)
9. P. Agostini, 'Et resurrexit' à 4, Missa sine nomine, Partitura del terzo libro della messa sine nomine.....(Rome, 1627)
10. A. Diruta, Credo à 5, Messa terza ottavo tono, Messe concertate ... libro secondo, opera decimaterza (Rome, 1631)
11. G. Bartei, Gloria à 8, Messa sopra la battaglia, Missae octonis vocibus, liber primus (Rome, 1608)
12. G. Bartei, Credo à 8, Messa sopra la battaglia, Missae octonis vocibus, liber primus (Rome, 1608)
13. L.G. da Viadana, Falsobordone del primo tono, Falsi bordoni a quattro voci.....opera XXVIII (Rome, 1612)
14. P.P. Sabbatini, Intonazione and Versetto del 8. tono, Toni ecclesiastici.....Libro primo, opera decima ottava (Rome, 1650)
15. F. Soriano, Magnificat septimi toni à 4, Passio D.N. Jesu Christi.....(Rome, 1619)
16. A. Cifra, Magnificat II à 4, Salmi septem.....opus decimum (Rome, 1611)
17. G.F. Anerio, Beati omnes à 4, Psalmi vesperarum.....(Rome, 1620)

18. P. Agostini, Ave maris stella à 3, Salmi della Madonna.....
libro primo (Rome, 1619)
19. S. Arsilli, Magnificat à 4, Messa, e vespri della Madonna.....
(Rome, 1621)
20. A. Diruta, Lauda Jerusalem à 4, Salmi intieri.....opera duo-
decima (Rome, 1630)
21. F. Vitali, Pange lingua gloriosi à 5, Hymni..... (Rome, 1636)
22. D. Massenzio, Laetatus sum à 4, Davidica psalmodia vespertina
... Liber septimus, opus XVII (Rome, 1643)
23. F. Rivaldini, Laudate Dominum à 4, Vespro.....opera prima
(Rome, 1648)
24. F. Rivaldini, Credidi à 4, Vespro..... opera prima (Rome, 1648)
25. P.P Sabbatini, Confitebor tibi à 8, Psalmi, Magnificat.....
liber primus, opus duodecimum (Rome, 1630)
26. V. Mazzocchi, Nisi Dominus à 8, Psalmi vespertini..... (Rome,
1648)
27. V. Mazzocchi, Lauda Jerusalem à 10, Psalmi vespertini.....
(Rome, 1648)
28. G. Bartei, Sepivi te à 2, Responsoria omnia..... (Venice, 1607)
29. C. Rossi, Te lucis ante terminum à 6, Completorium..... (Rome,
1635)
30. A. Dragoni, Petre amas me à 5, Motectorum.....liber primus.
Prima pars (Rome, 1600)
31. A. Agazzari, Anima mea liquefacta est à 5, Cantiones, motectae
vulgo appellatae..... (Frankfurt, 1607). First edition in
Sacrarum cantionum.....liber primus (Rome, 1602)
32. F. Martini, Veniens a Libano à 7, Motecta festorum.....liber
primus (Rome, 1607)
33. C. Mancini, Ascendit Deus à 4, Liber primus motectorum.....
(Rome, 1608)
34. G.F. Anerio, Improperium expectavit à 4, Sacri concentus.....
liber primus (Rome, 1613)
35. O. Durante, Miserere à 1, Arie devote..... (Rome, 1608)
36. J.H. Kapsberger, Ego dormio à 1, Libro primo di mottetti
passeggiati..... (Rome, 1612)

37. G.F. Anerio, Tu es pastor à 1 and G.D. Puliaschi, Locar sopra gl'abbissi à 1, Musiche varie.....(Rome, 1618),
RISM 161814
38. A. Cifra, Misit Dominus à 2, Motecta.....liber secundus (Rome, 1609)
39. A. Cifra, Dilectus meus à 2, Motecta ex sacris cantionibus.....
(Rome, 1619)
40. G.F. Anerio, Tres pueri à 3, Motecta.....(Rome, 1609), canto III and continuo; (Rome, 1620), canti I and II.
41. G. Bartei, Audite caeli à 2, Liber primus sacrarum modulationum.....(Rome, 1609)
42. P.P. da Cavi, Beatam me dicent à 3, Sacrae cantiones.....liber tertius (Rome, 1609)
43. V. de Grandis, De ore prudentis à 4, Sacrae cantiones..... liber primus (Rome, 1621)
44. A. Costantini, Voce mea à 2, Motecta.....liber primus (Rome, 1616)
45. G. Allegri, Assumpta est Maria à 2, Concertini.....libro secondo (Rome, 1619)
46. A. Paoletti, Ego dormio à 2, Sacrae cantiones.....(Rome, 1611)
47. A. Antonelli, Lapidabant Stephanum à 2, Liber secundus diversarum modulationum.....(Rome, 1616)
48. A. Capece, Ave Maria à 3, Il sesto libro de motetti concertati.....opera duodecima (Rome, 1624)
49. G. Giamberti, Montes et colles à 4, Sacrae modulationes..... liber primus, opus secundum (Orvieto, 1627)
50. G. Giamberti, Virgini magnae à 5, Sacrae modulationes..... liber primus, opus secundum (Orvieto, 1627)
51. G. Frescobaldi, Civitas Jerusalem à 4, Liber secundus diversarum modulationum (Rome, 1627)
52. D. Massenzio, Surge amica mea à 2, Sacri mottetti.....libro quinto, opera decima (Rome, 1631)
53. C. Piochi, Impetum inimicorum à 2, Cantiones sacrae.....liber secundus (Rome, 1637)
54. G.B. Nanino, Benedicam Dominum à 4, Motecta.....liber quartus (Rome, 1618)
55. A. Orgas, Jesu dulcis memoria à 6, Sacrarum cantionum.....liber primus (Rome, 1619)

56. O. Catalani, Dialogo pastorale per il natale à 8, Sacrarum cantionum.....liber primus (Rome, 1616)
57. A. Agazzari, Stabat mater à 8, Cantiones, motectae vulgo appellatae..... (Frankfurt, 1607). First edition in Sacrae laudes.....liber secundus (Rome, 1603).
58. P. Quagliati, Laudate Dominum à 8, Motecta octonis.....vocibus..... (Rome, 1612)
59. F. Soriano, Ecce sacerdos à 8, Psalmi et motecta.....liber secundus (Venice, 1616)
60. A. Orgas, Omnes gentes à 8, Sacrarum cantionum.....liber primus (Rome, 1619)
61. V. Mazzocchi, Spiritus Domini à 2, Sacri flores.....opus primum (Rome, 1640)
62. B. Graziani, Ad mensam dulcissimi à 3, Motetti..... (Rome, 1650)
63. T. Cima, Gaudate gentes à 4, Sacrarum modulationum..... (Rome, 1648)
64. F. Foggia, Repleatur os meum à 2, Sacrarum modulationum..... (Rome, 1643), RISM 1643¹.
65. F. Foggia, O vos omnes à 5, Sacrarum modulationum..... (Rome, 1642), RISM 1642¹
66. S. Fabri, Anima Christi à 5, Sacrarum modulationum..... (Rome, 1642), RISM 1642¹
67. F. Foggia, Jubilate cantate à 2, Concentus ecclesiastici..... (Rome, 1645), RISM 1645¹
68. P. Quagliati, Dixit Dominus à 12, Motecta octonis.....vocibus..... (Rome, 1612)

CRITICAL COMMENTARY

No. 2: A. Crivelli, Agnus Dei I, Missa Ave maris stella
27 III 4: #

No. 5b: P. Agostini, Benedictus, Missa pro feriis, ad canones
24 II 1: #

No. 10: A. Diruta, Gloria, Missa seconda ottavo tono
3 III 3: D
3 VI 3: D
38 VI 1: figured ♭

No. 11: T. da Sant'Agata, Sanctus, Missa.....à 3
2 IV 3: figured ♭

No. 13: G.F. Anerio, Iam sanctae Clarae
4 IV 2: figured ♭

No. 14: A. Agazzari, Magnificat sexti toni
53 IV 4: B♭

No. 15: A. Cifra, Credidi
15 V 6: s

No. 17: G.F. Anerio, Magnificat octavi toni
10 V 1: G
29 III 3: #
33-39 V: halved note values
37 I 2: #

No. 19: S. Landi, In convertendo
88 III 1: m

No. 20: G. Gibellini, Magnificat
I 1: sr om.
6 III 2: # beside note, not as figuring
10 I 2: m
15 I 9-12: qqqq
16 II 9: #
19 I 4: mr om.

No. 21: A. Diruta, Laudate Dominum

14 III 3: D

28 IV 2: F

28 V 2: F

28 I 2: C

No. 24: P. Tarditi, Beatus vir

61 IX 2: mr

89 IX 3: #

93 X 1: A

135 III 3: #

No. 27: P. Nenna, 'Accingite vos'

7 I 1: D

No. 31: G.F. Anerio, Miserere

7 III 2: from here the part is mistakenly in the bass clef

No. 35: D. Campisi, Salve regina

18 V 1: r om.

20 III 5: D

70 VI 4: #

No. 36: O. Durante, Voce mea

7 I 1: m

18 I 15: c

22 I 2: om.

No. 37: O. Durante, Gaudet in caelis

1 I: cr om.

No. 39: T. da Sant'Agata, Lamentabatur

23 II 3: figuring 434

No. 40: T. da Sant'Agata, Veni dilecte mi

21 I 3: #

25 I 3: #

No. 41a: G.F. Anerio, Cantabo Domino

37 II 1: C

No. 46: N. Stamegna, Dulcis amor Jesu

22 I 2-3: t om.

26 II 2: #

32 I 2: #

No. 47: A. Agazzari, Apparuerunt apostolis

26 II 3: A

No. 48: A. Agazzari, Amen dico vobis

4 II 2: om.

5 II 1: om.

53 II 2: D

No. 49: A. Cifra, Introduxit me rex

16 I 4: A

No. 50: G.F. Anerio, Dulcis amor Jesu

20 I 5: c.

24 I 3: #

No. 51: G. Bartei, Laetentur caeli

46 III 3-4: CF

55 III 1: G

No. 52: G.B. Nanino, Exaudi nos Domine

9 I-IV: t-s $\frac{4}{3}$

15 I-IV: t-s $\frac{4}{3}$

30 I 8-9: sq sq

No. 53: A. Agazzari, Gaude virgo

36 IV 2: G

No. 59: P. Quagliati, Cantabo Domino

48 III 3: m

No. 60: P. Agostini, Preparete corda vestra

1 III: t-s om.

9 II 11: sq

16 I 4: m

27 I 5: E
27 IV 1: r om.
28 I 1: #
50 V 5-6: om.
51 V 1: om.
52 III 2-3: GF

No. 62: S. Bernardi, Dilectus meus

2 II 5: #
8 III 1: figured bass, 6
10 II 2 - 11 II: very unclear in original, what I have presented
here is one possible interpretation.
25 II 1 - 26 II 4: note values halved
37 III 2: figured bass #
52 III 3: s.
53 III 2: m

No. 65: N. Stamegna, Media nocte

11 III 7: cr

No. 66: G.F. Anerio, Jubilate in arca Domini Dei

63 VI 4: #
72 II 2: #

No. 67: G.F. Anerio, Dixerunt discipuli

42 VI 3-5: figured bass, 6#6
51 VI 1: G, figured #
56 III: cr
58 IV 4: figured bass 6, moved to note 6

No. 69: D. Campisi, Laudes ergo

16 II 8: F

No. 70: F. Martini, Qualis est dilectus

29 II 4: om.
39 II 4-5: qq

No. 72: P. Quagliati, Ego dormio

20 IX 3-4: m. c
22 I 2: cr
36 IV 2: A

No. 75: G. Allegri, Gustate et videte

34 II 2: om.
48 I 6: c

No. 77: P. Quagliati, Exaudi Domine

39 V 1: ~~f~~
62 IV 1: A

No. 79: V. Mazzocchi, Filiae Jerusalem

47 I 1-3: s. cc
47 II 1-3: s. cc
47 IV 1-4: mmmmm
47 V 1-4: mmmmm

No. 80: G. Carissimi, Militia est vita

34 IV 2: ~~b~~, transferred to figured bass

No. 81: V. Giovannoni, Amore Jesu

45-48 I: extra 2 b rest

No. 82: V. Mazzocchi, Adsunt dies

32 II 1: ~~b~~

No. 83: F. Foggia, Panis angelicus

23 III 2: m

Ex. 9: P. Agostini, 'Et resurrexit', Missa sine nomine

5 I 3-4: tied; transferred to 5 I 4 - 6 I 1

Ex. 11: G. Bartei, Gloria, Messa sopra la battaglia

1 I 4: A

Ex. 16: A. Cifra, Magnificat

12 V 4: E

Ex. 25: P.P. Sabbatini, Confitebor

8 I 2: mr

Ex. 26: V. Mazzocchi, Nisi Dominus

11 II 1: A

Ex. 34: G.F. Anerio, Improperium expectavit

1 III 2: #

Ex. 43: V. de Grandis, De ore prudentis

9 II 5: #

Ex. 41: G. Bartei, Audite caeli

continuo one fifth lower in original

No 1.

G.F. ANERIO : Messa della battaglia (1619)

17

Canon ad unisonum

Benedictus

Handwritten musical score for the Benedictus, Canon ad unisonum. The score is written for four parts: A (Alto), T (Tenor), T (Tenor), and B.C. (Bass/Contrabass). The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 indicated. The lyrics are in Latin, and the music is written in a handwritten style.

Measures 1-5: *Be - ne - di - ctus*

Measures 6-10: *Be - ne - di - ctus qui ve - nit*

Measures 11-15: *qui ve - nit*

Measures 16-20: *qui ve - nit*

Measures 21-25: *qui ve - nit*

Measures 26-30: *qui ve - nit*

Measures 31-35: *qui ve - nit*

Measures 36-40: *qui ve - nit*

Measures 41-45: *qui ve - nit*

Measures 46-50: *qui ve - nit*

Measures 51-55: *qui ve - nit*

Measures 56-60: *qui ve - nit*

Measures 61-65: *qui ve - nit*

Measures 66-70: *qui ve - nit*

Measures 71-75: *qui ve - nit*

Measures 76-80: *qui ve - nit*

Measures 81-85: *qui ve - nit*

Measures 86-90: *qui ve - nit*

Measures 91-95: *qui ve - nit*

Measures 96-100: *qui ve - nit*

Measures 101-105: *qui ve - nit*

Measures 106-110: *qui ve - nit*

Measures 111-115: *qui ve - nit*

Measures 116-120: *qui ve - nit*

Measures 121-125: *qui ve - nit*

Measures 126-130: *qui ve - nit*

Measures 131-135: *qui ve - nit*

Measures 136-140: *qui ve - nit*

Measures 141-145: *qui ve - nit*

Measures 146-150: *qui ve - nit*

Measures 151-155: *qui ve - nit*

Measures 156-160: *qui ve - nit*

Measures 161-165: *qui ve - nit*

Measures 166-170: *qui ve - nit*

Measures 171-175: *qui ve - nit*

Measures 176-180: *qui ve - nit*

Measures 181-185: *qui ve - nit*

Measures 186-190: *qui ve - nit*

Measures 191-195: *qui ve - nit*

Measures 196-200: *qui ve - nit*

Measures 201-205: *qui ve - nit*

Measures 206-210: *qui ve - nit*

Measures 211-215: *qui ve - nit*

Measures 216-220: *qui ve - nit*

Measures 221-225: *qui ve - nit*

Measures 226-230: *qui ve - nit*

Measures 231-235: *qui ve - nit*

Measures 236-240: *qui ve - nit*

Measures 241-245: *qui ve - nit*

Measures 246-250: *qui ve - nit*

Measures 251-255: *qui ve - nit*

Measures 256-260: *qui ve - nit*

Measures 261-265: *qui ve - nit*

Measures 266-270: *qui ve - nit*

Measures 271-275: *qui ve - nit*

Measures 276-280: *qui ve - nit*

Measures 281-285: *qui ve - nit*

Measures 286-290: *qui ve - nit*

Measures 291-295: *qui ve - nit*

Measures 296-300: *qui ve - nit*

Measures 301-305: *qui ve - nit*

Measures 306-310: *qui ve - nit*

Measures 311-315: *qui ve - nit*

Measures 316-320: *qui ve - nit*

Measures 321-325: *qui ve - nit*

Measures 326-330: *qui ve - nit*

Measures 331-335: *qui ve - nit*

Measures 336-340: *qui ve - nit*

Measures 341-345: *qui ve - nit*

Measures 346-350: *qui ve - nit*

Measures 351-355: *qui ve - nit*

Measures 356-360: *qui ve - nit*

Measures 361-365: *qui ve - nit*

Measures 366-370: *qui ve - nit*

Measures 371-375: *qui ve - nit*

Measures 376-380: *qui ve - nit*

Measures 381-385: *qui ve - nit*

Measures 386-390: *qui ve - nit*

Measures 391-395: *qui ve - nit*

Measures 396-400: *qui ve - nit*

Measures 401-405: *qui ve - nit*

Measures 406-410: *qui ve - nit*

Measures 411-415: *qui ve - nit*

Measures 416-420: *qui ve - nit*

Measures 421-425: *qui ve - nit*

Measures 426-430: *qui ve - nit*

Measures 431-435: *qui ve - nit*

Measures 436-440: *qui ve - nit*

Measures 441-445: *qui ve - nit*

Measures 446-450: *qui ve - nit*

Measures 451-455: *qui ve - nit*

Measures 456-460: *qui ve - nit*

Measures 461-465: *qui ve - nit*

Measures 466-470: *qui ve - nit*

Measures 471-475: *qui ve - nit*

Measures 476-480: *qui ve - nit*

Measures 481-485: *qui ve - nit*

Measures 486-490: *qui ve - nit*

Measures 491-495: *qui ve - nit*

Measures 496-500: *qui ve - nit*

Measures 501-505: *qui ve - nit*

Measures 506-510: *qui ve - nit*

Measures 511-515: *qui ve - nit*

Measures 516-520: *qui ve - nit*

Measures 521-525: *qui ve - nit*

Measures 526-530: *qui ve - nit*

Measures 531-535: *qui ve - nit*

Measures 536-540: *qui ve - nit*

Measures 541-545: *qui ve - nit*

Measures 546-550: *qui ve - nit*

Measures 551-555: *qui ve - nit*

Measures 556-560: *qui ve - nit*

Measures 561-565: *qui ve - nit*

Measures 566-570: *qui ve - nit*

Measures 571-575: *qui ve - nit*

Measures 576-580: *qui ve - nit*

Measures 581-585: *qui ve - nit*

Measures 586-590: *qui ve - nit*

Measures 591-595: *qui ve - nit*

Measures 596-600: *qui ve - nit*

Measures 601-605: *qui ve - nit*

Measures 606-610: *qui ve - nit*

Measures 611-615: *qui ve - nit*

Measures 616-620: *qui ve - nit*

Measures 621-625: *qui ve - nit*

Measures 626-630: *qui ve - nit*

Measures 631-635: *qui ve - nit*

Measures 636-640: *qui ve - nit*

Measures 641-645: *qui ve - nit*

Measures 646-650: *qui ve - nit*

Measures 651-655: *qui ve - nit*

Measures 656-660: *qui ve - nit*

Measures 661-665: *qui ve - nit*

Measures 666-670: *qui ve - nit*

Measures 671-675: *qui ve - nit*

Measures 676-680: *qui ve - nit*

Measures 681-685: *qui ve - nit*

Measures 686-690: *qui ve - nit*

Measures 691-695: *qui ve - nit*

Measures 696-700: *qui ve - nit*

Measures 701-705: *qui ve - nit*

Measures 706-710: *qui ve - nit*

Measures 711-715: *qui ve - nit*

Measures 716-720: *qui ve - nit*

Measures 721-725: *qui ve - nit*

Measures 726-730: *qui ve - nit*

Measures 731-735: *qui ve - nit*

Measures 736-740: *qui ve - nit*

Measures 741-745: *qui ve - nit*

Measures 746-750: *qui ve - nit*

Measures 751-755: *qui ve - nit*

Measures 756-760: *qui ve - nit*

Measures 761-765: *qui ve - nit*

Measures 766-770: *qui ve - nit*

Measures 771-775: *qui ve - nit*

Measures 776-780: *qui ve - nit*

Measures 781-785: *qui ve - nit*

Measures 786-790: *qui ve - nit*

Measures 791-795: *qui ve - nit*

Measures 796-800: *qui ve - nit*

Measures 801-805: *qui ve - nit*

Measures 806-810: *qui ve - nit*

Measures 811-815: *qui ve - nit*

Measures 816-820: *qui ve - nit*

Measures 821-825: *qui ve - nit*

Measures 826-830: *qui ve - nit*

Measures 831-835: *qui ve - nit*

Measures 836-840: *qui ve - nit*

Measures 841-845: *qui ve - nit*

Measures 846-850: *qui ve - nit*

Measures 851-855: *qui ve - nit*

Measures 856-860: *qui ve - nit*

Measures 861-865: *qui ve - nit*

Measures 866-870: *qui ve - nit*

Measures 871-875: *qui ve - nit*

Measures 876-880: *qui ve - nit*

Measures 881-885: *qui ve - nit*

Measures 886-890: *qui ve - nit*

Measures 891-895: *qui ve - nit*

Measures 896-900: *qui ve - nit*

Measures 901-905: *qui ve - nit*

Measures 906-910: *qui ve - nit*

Measures 911-915: *qui ve - nit*

Measures 916-920: *qui ve - nit*

Measures 921-925: *qui ve - nit*

Measures 926-930: *qui ve - nit*

Measures 931-935: *qui ve - nit*

Measures 936-940: *qui ve - nit*

Measures 941-945: *qui ve - nit*

Measures 946-950: *qui ve - nit*

Measures 951-955: *qui ve - nit*

Measures 956-960: *qui ve - nit*

Measures 961-965: *qui ve - nit*

Measures 966-970: *qui ve - nit*

Measures 971-975: *qui ve - nit*

Measures 976-980: *qui ve - nit*

Measures 981-985: *qui ve - nit*

Measures 986-990: *qui ve - nit*

Measures 991-995: *qui ve - nit*

Measures 996-1000: *qui ve - nit*

25

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on four staves. The first staff is the vocal melody with lyrics "ni do - mi - ni - mi - ni". The second staff is the piano accompaniment for the right hand. The third staff is the piano accompaniment for the left hand. The fourth staff is the piano accompaniment for the right hand. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are in Latin: "ni do - mi - ni - mi - ni".

Agnus Dei I

C A - - gnus De - i qui

A A - - gnus De -

T A - gnus De -

B A - - gnus De -

tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta

i qui tol - lis pec - ca - ta mun -

8 - i qui tol - lis pec - ca - ta mun - di pec - ca - ta mun -

i qui tol - lis pec - ca - ta

mun - di A - gnus De - i A - gnus

di pec - ca - ta mun - di A -

8 - di A - gnus De -

mun - di A -

20 de - i qui tol - lis pec - ca - ta mun - di qui tol - lis pec -

- gnus De - i qui tol - lis pec -

8 - i qui tol - lis pec - ca - ta mun - di

- gnus De - i qui tol - lis pec - ca - ta

Handwritten musical score for the first system, measures 10-15. The score is written on six staves. The lyrics are: "De - i A - gnus De - i qui". The music features a mix of whole, half, and quarter notes, with some rests. The key signature has one sharp (F#).

Measures 10-15: De - i A - gnus De - i qui

Handwritten musical score for the second system, measures 15-20. The score is written on six staves. The lyrics are: "tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di". The music continues with similar notation, including some triplets and slurs. The key signature has one sharp (F#).

Measures 15-20: tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di

Handwritten musical score for the third system, measures 20-25. The score is written on six staves. The lyrics are: "di A - gnus De - i qui tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di". The music concludes with a final cadence. The key signature has one sharp (F#).

Measures 20-25: di A - gnus De - i qui tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di

Handwritten musical score for a choir, featuring lyrics in Portuguese. The score is divided into three systems, with measures 25, 30, and 35 marked at the beginning of their respective sections.

System 1 (Measures 25-30):

Lyrics: pec-ca - ta mun-di do - na no-bis pa - cem -
qui tol-lis pec-ca - ta mun-di -
do - na no - bis pa -
ca - ta mun-di
tol-lis pec-ca - ta mun-di do -

System 2 (Measures 30-35):

Lyrics: do - na no - bis pa - cem - do - na
do - na no - bis pa -
cem do - na no-bis pa - cem do-na no-bis pa -
do - na no-bis pa -
na no - bis pa - cem do - na no-bis pa -
cem do - na no - bis pa - cem do - na

System 3 (Measures 35-40):

Lyrics: no-bis pa - cem
cem
cem
cem
cem
no - bis pa - cem

Benedictus

Handwritten musical score for the Benedictus, featuring four vocal parts (AI, AII, T, B) and a basso continuo line. The score is divided into measures, with measure numbers 5, 10, 15, and 20 indicated. The lyrics are in Latin, and the music is written in a style typical of 17th-century manuscript notation.

Measures 1-5:

AI: *Be-ne-di-ctus qui*
AII: *Be-ne-di-ctus qui*
T: *Be-ne-di-ctus qui*
B: *Be-ne-di-ctus qui*

Measures 6-10:

AI: *ve-nit be-ne-di-ctus qui re-*
AII: *qui ve-nit be-ne-di-ctus qui re-*
T: *qui ve-nit be-ne-di-ctus qui re-*
B: *-ctus qui ve-nit be-ne-di-ctus qui re-*

Measures 11-15:

AI: *- nit in no-mi-ne Do-mi-ni in no-mi-ne*
AII: *nit in no-mi-ne Do-mi-ni in no-mi-ne*
T: *nit in no-mi-ne Do-mi-ni in no-mi-ne*
B: *- nit in no-mi-ne Do-mi-ni in no-mi-ne*

Measures 16-20:

AI: *Do-mi-ni in no-mi-ne in no-mi-ne*
AII: *no-mi-ne Do-mi-ni in no-mi-ne in no-mi-ne*
T: *- mi-ne in no-mi-ne in no-mi-ne Do-mi-ni*
B: *- mi-ni in no-mi-ne in no-mi-ne in no-mi-ne Do-mi-ni*

Handwritten musical score for four voices (C, A, T, B) and basso continuo (B). The score is in 3/2 time and G major. The lyrics are "O-san-na in ex-cel-sis".

Measures 25-30:

- C:** O-san-na in ex-cel-sis
- A:** O-san-na in ex-cel-sis
- T:** O-san-na in ex-cel-sis
- B:** O-san-na in ex-cel-sis
- B:** O-san-na in ex-cel-sis

Handwritten musical score for four voices (C, A, T, B) and basso continuo (B). The score is in 3/2 time and G major. The lyrics are "O-san-na in ex-cel-sis".

Measures 30-35:

- C:** O-san-na in ex-cel-sis in ex-cel-sis
- A:** O-san-na in ex-cel-sis in ex-cel-sis
- T:** O-san-na in ex-cel-sis in ex-cel-sis
- B:** O-san-na in ex-cel-sis in ex-cel-sis
- B:** O-san-na in ex-cel-sis in ex-cel-sis

C Ky - ri - e e - lei - - - - -
A Ky - ri - e e - lei - - - - -
T Ky - ri - e e - lei - - - - -
B

son Ky - ri - e e - lei - son Chri - ste e - lei
son Ky - ri - e e - lei - son Chri - ste e - lei
son Ky - ri - e e - lei - son
Ky - ri - e e - lei - son

son Chri - ste e - lei
son Chri - ste e - lei
Chri - ste e - lei
Chri - ste e - lei

son Ky - ri e e - lei - son Ky - ri e e - lei - son
Ky - ri - e e - lei - son Ky - ri - e e - lei - son
son Ky - ri - e e - lei - son Ky - ri - e e - lei - son
son Ky - ri - e e - lei - son Ky - ri - e e - lei - son

Benedictus (Two versions)

5

Be - ne - di - ctus qui ve - nit Be - ne - di - ctus qui

10

ne di - ctus qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne

15 20

ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne

ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne

5

Be - ne - di - ctus qui ve - nit Be - ne - di - ctus qui

10

ve - nit qui ve - nit in no - mi - ne Do - mi - ni in no - mi - ne

[illegible]

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on three staves. The first staff is the vocal line with lyrics "na-mi-ne Do - mi-ni". The second staff is the piano accompaniment with lyrics "-ne Do - mi-ni". The third staff is the bass line with lyrics "- ni Do - mi-ni". The key signature is one sharp (F#) and the time signature is 4/4. The music is written in treble and bass clefs. The lyrics are in German: "na-mi-ne Do - mi-ni".

C Chri - ste e - lei - son Chri - ste e - lei -

C Chri - ste e - lei son Chri - ste e - lei - son

A Chri - ste e - lei - son Chri - ste e - lei -

T Chri - ste e - lei - son.

son Chri - ste e - lei - son

Chri - ste e - lei - son

son Chri - ste e - lei -

Chri - ste e - lei - son

lei -

Chri - ste e - lei - son Chri - ste

son Chri - ste e - lei -

Chri - ste e - lei -

son Chri - ste e - lei - son Chri - ste e - lei -

e - lei - son Chri -

son Chri - ste e - lei - son Chri - ste e - lei -

Handwritten musical score on four staves. The lyrics are: "Son Chri-ste e-lei - son". The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, with some words appearing on multiple staves.

Blank musical staff system consisting of five staves.

Blank musical staff system consisting of five staves.

Blank musical staff system consisting of five staves.

Blank musical staff system consisting of five staves.

Blank musical staff system consisting of five staves.

Blank musical staff system consisting of five staves.

Kyrie

C Ky- ri- e

A Ky- ri- e e- le- i- son e- le-

T Ky- ri- e e- le- i- son e- le- i- -

B

10

e- le- i- son e- le- i- - son Ky- ri- e e- le- i- son

i - - - son Ky- ri- e e- le- i- -

- - - son Ky- ri- e e- le- i- son Ky-

Ky- ri- e e- le- i- son e- le- i- - - son

15

Ky- ri- e e- le- i- son

son Ky- ri- e e- le- i- son

- ri- e e- le- i- - son Ky-

Ky- ri- e e- le- i- -

20

Ky- ri- e e- le- i- son Ky- ri- e e- le- i-

Ky- ri- e e- le- i- -

- ri- e e- le- i- son Ky- ri- e e- le- i- son

- - - son Ky- ri- e e- le- i- -

Handwritten musical notation on a four-staff system. The notation is as follows:

- Staff 1 (Treble clef): A whole note on G4, followed by a whole rest, then a whole note on A4. The word "Son" is written below the second measure.
- Staff 2 (Treble clef): A whole note on F#4, followed by a whole rest, then a whole note on G4. The word "son" is written below the second measure.
- Staff 3 (Treble clef): A whole note on E4, followed by a whole rest, then a whole note on F4. The word "son" is written below the second measure.
- Staff 4 (Bass clef): A whole note on D3, followed by a whole rest, then a whole note on E3. The word "son" is written below the second measure.

A double bar line is present at the end of the first measure of each staff.

'Osanna'

C

A

T

B

- sis O- san- - na

in ex- cel- sis O- san- - na

ex- cel- - sis O- san- - na

O- san- - na O- san- - na

O- san- na in ex- cel- sis O- san- - na

O- san- na in ex- cel- sis O- san- na in ex- -

- na in ex- cel- - sis O- san- - na

- na in ex- cel- sis O- - san- na

O- san- - na in ex- cel- - sis

- cel- sis

in ex- cel- - sis

in ex- cel- - sis

C
San- ctus san- ctus san- ctus

A
San- ctus

T
(not extant)

B
San- ctus san- ctus Do-mi-nus De- us Sa- ba-

BC
76 43 6 76

Do-mi-nus De- us Sa- ba-oth ple- ni et ter- ra.

Do-mi-nus De- us Sa- ba-oth. ple- ni ple- ni et ter- ra.

- oth Do-mi-nus De- us Sa- ba- oth ple- ni ple- ni sunt cae- li et ter- ra

glo-ri-a glo-ri-a tu-a o-san- na in ex- cel- sis o-san- na in ex- cel- sis o-san- na in ex-

glo-ri-a glo-ri-a tu-a o-san- na in ex- cel- sis o-san- na in ex- cel- sis o-san- na in ex-

glo-ri-a glo-ri-a tu-a o-san- na in ex- cel- sis o-san- na in ex- cel- sis o-san- na in ex-

Handwritten musical score on page 34, featuring four staves. The first two staves are in treble clef with a common time signature 'C'. The first staff contains a half note, a quarter note, and a half note, with the lyrics '- cel -' below it. The second staff contains a half note, a quarter note, and a half note, with the lyrics '- cel -' below it. Both staves have a sharp sign (#) above the second measure. The third and fourth staves are in bass clef. The third staff contains a half note, a quarter note, and a half note, with the lyrics '- cel -' below it. The fourth staff contains a half note, a quarter note, and a half note, with the lyrics '- cel -' below it. All staves have a sharp sign (#) above the second measure. The score is divided into two measures by a double bar line.

Gloria

CI Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis bo-nae vo-lun-ta-tis Lau-

CII Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis bo-nae vo-lun-ta-tis Lau-

A Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-te-tis bo-nae vo-lun-ta-tis Lau-

T Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis bo-nae vo-lun-ta-tis Lau-

B Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis bo-nae vo-lun-ta-tis Lau-

B.C.

343 b[5c] 5 6 343

-da-mus te Be-ne-di-ci-mus te A-do-ra-mus te Glo-ri-fi-ca-mus te Gra-ti-as

-da-mus te Be-ne-di-ci-mus te A-do-ra-mus te Glo-ri-fi-ca-mus te Gra-ti-as

-da-mus te

-da-mus te Be-ne-di-ci-mus te Glo-ri-fi-ca-mus te Gra-ti-as

Ado-ra-mus te Glo-ri-fi-ca-mus te Gra-ti-as

343 b 343 # 343

a-gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am glo-ri-am tu-am am Do-mi-ne De-

a-gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am glo-ri-am tu-am am

a-gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am glo-ri-am tu-am am Do-mi-ne De-

a-gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am glo-ri-am tu-am am Do-mi-ne De-us De-us

a-gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am glo-ri-am tu-am am Do-mi-ne De-us

43 # 6 343 6 76 43

20

-us Domine fili

-us Deus rex celestis Deus Pater omni — po — tens Deus Pa — ter omni po — tens

8 lestis Deus Pater om-ni — po — tens Deus Pa-ter om-ni — po-tens Deus Pa — ter om-ni-po- tens

Deus Pater om-ni-po- tens om- ni — po- tens Deus Pa- ter om-ni-po- tens Domine fili

25 343 343

25

unigenite Je — su Chri-ste Do-mi-ne Deus Deus agnus dei fi-li-us Pa-tris qui tollis peccata mundi mi-se-

unigenite Je — su Chri-ste Do-mi-ne Deus Deus agnus dei fi-li-us Pa-tris qui tollis peccata mundi

Domine Deus Deus agnus dei filius Pa-tris

Domine Deus Deus agnus dei filius Pa-tris

unigenite Jesu Jesu Chri-ste Do-mi-ne Deus Deus agnus dei filius Patris Qui tol- lis

59 30 # 43 # # 6 43 #

30

-re — re no- bis suscipe deprecati- o-nem deprecationem no- stram suscipe deprecati-

miserere no- bis suscipe deprecati- o- nem no- stram susci pe deprecati-

Qui tol-lis pec-cata mundi suscipe deprecati- o- nem no- stram suscipe deprecati-

Qui tollis peccata mundi suscipe deprecati- o-nem deprecationem no- stram susci pe deprecati-

mi-se-re-re no- bis suscipe deprecati- o- nem no- stram susci pe deprecati-

43 # # # 6 6 343

Sanctus

CI
CII
B
B.C.

San - - - ctus San - - - ctus San - - -

San - - - ctus San - - - ctus San - - -

San - - - ctus San - - - ctus San - - -

San - - - ctus San - - - ctus San - - -

ctus Domine Deus Sabaoth Ple-ni sunt cae-li et ter - ra glo - ri-a tu-a O - san-na in ex-cel-sis O -

ctus Domine Deus Sabaoth Ple-ni sunt cae-li et ter - ra glo - ri-a tu-a O - san-na in ex-cel-sis O -

-ctus Domine Deus Sabaoth Ple-ni sunt cae-li et ter - ra gloria tu - a O - san-na in ex-cel-sis O -

6 10 6

-san-na in ex-cel-sis

-san-na in ex-cel-sis

-san-na in ex-cel-sis

-san-na in ex-cel-sis

15 20

Benedictus qui ve-nit in no-mi-ne Do - - mi-ni O - san-na in ex-cel-sis O - san-na in ex-cel-sis

Be-ne-di-ctus Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni O - san-na in ex-cel-sis O - san-na in ex-cel-sis

Be-ne-di-ctus qui ve-nit in no-mi-ne Do - - mi-ni O - san-na in ex-cel-sis O - san-na in ex-cel-sis

6

Agnus Dei

Handwritten musical score for the first system of 'Agnus Dei'. It consists of five staves. The first staff is a vocal line with lyrics 'A-gnus de - - i A-gnus De - - i'. The second staff is a vocal line with lyrics 'Agnus de - - i A-gnus De - - i'. The third staff is a vocal line with lyrics 'A-gnus de - - i'. The fourth staff is a vocal line with lyrics 'A-gnus de - - i qui'. The fifth staff is a basso continuo line with figured bass notation: 7, 43, 76, 43.

Handwritten musical score for the second system of 'Agnus Dei'. It consists of five staves. The first staff is a vocal line with lyrics 'qui tollis pec-ca-ta mun-di mi-se-re-re mi-se-re-re'. The second staff is a vocal line with lyrics 'qui tollis peccata peccata mundi mi-se-re-re no-bis mi-se-'. The third staff is a vocal line with lyrics 'qui tollis pec-ca-ta mun-di mi-se-re-re no-bis mi-se-re-re'. The fourth staff is a vocal line with lyrics 'tollis pec-ca-ta qui tollis pec-cata mun-di mi-se-re-re'. The fifth staff is a basso continuo line with figured bass notation: 43, 87, 343, #.

Handwritten musical score for the third system of 'Agnus Dei'. It consists of five staves. The first staff is a vocal line with lyrics 'mi-se-re-re no-bis mi-se-re-re mi-se-re-re no-bis'. The second staff is a vocal line with lyrics 're-re no-bis mi-se-re-re no-bis'. The third staff is a vocal line with lyrics 'no-bis mi-se-re-re mi-se-re-re mi-se-re-re no-bis'. The fourth staff is a vocal line with lyrics 'no-bis mi-se-re-re no-bis'. The fifth staff is a basso continuo line with figured bass notation: 343, 43.

5

C Iam sanctae Cla-rae claritas splen-do-re mun-di car-di-nes mi-ri-fi-ce com-ple-

C Iam sanctae Cla-rae claritas splen-do-re mun-di car-di-nes mi-ri-fi-ce com-ple-

B Iam sanctae Cla-rae claritas splen-do-re mun-di car-di-nes mi-ri-fi-ce com-ple-

B.C. Iam sanctae Cla-rae claritas splen-do-re mun-di car-di-nes mi-ri-fi-ce com-ple-

43

10

- vit cui-us per-fe-cta san-cti-tas in-de-vo-tas pro-pa-gi-nes ve-lo-ci

- vit cui-us per-fe-cta san-cti-tas in-de-vo-tas pro-pa-gi-nes ve-lo-

- vit cui-us per-fe-cta san-cti-tas in-de-vo-tas pro-pa-gi-nes ve-lo-ci

b # 43

15

- us ve-lo-ci-us ex-cre-vit ve-lo-ci-us ex-cre-vit

- ci-us ex-cre-vit ve-lo-ci-us ex-cre-vit

- us ve-lo-ci-us ex-cre-vit ve-lo-ci-us ex-cre-vit

Empty musical staves for continuation of the score.

Handwritten musical score for Magnificat, measures 1-10. The score is written for four parts: C (Soprano), C (Alto), B (Tenor), and B.C. (Bass/Contrabass). The lyrics are: Et ex-ul-ta-vit et ex-ul-ta-vit spi-ri-tus me-us. Ma-gni-fi-cat ani-ma me-a Do-mi-num.

Handwritten musical score for Magnificat, measures 11-16. The score is written for four parts: C (Soprano), C (Alto), B (Tenor), and B.C. (Bass/Contrabass). The lyrics are: in De-o salu-ta-ri me-o salu-ta-ri me-o salu-ta-ri me-o. in De-o salu-ta-ri me-o salu-ta-ri me-o salu-ta-ri me-o. in De-o salu-ta-ri me-o salu-ta-ri me-o.

Handwritten musical score for Magnificat, measures 17-24. The score is written for four parts: C (Soprano), C (Alto), B (Tenor), and B.C. (Bass/Contrabass). The lyrics are: Qui-a fe-cit mi-hi ma-gna qui-a fe-cit mi-hi ma-gna qui po-tens. Qui-a fe-cit mi-hi ma-gna mi-hi ma-gna qui-a fe-cit mi-hi ma-gna qui po-tens. Qui-a fe-cit mi-hi ma-gna mi-hi ma-gna mi-hi ma-gna qui po-tens.

Handwritten musical score for Magnificat, measures 25-30. The score is written for four parts: C (Soprano), C (Alto), B (Tenor), and B.C. (Bass/Contrabass). The lyrics are: est et san-ctum no-men e-ius et san-ctum no-men e-ius. est et san-ctum no-men e-ius et san-ctum no-men e-ius. est et san-ctum no-men e-ius et san-ctum no-men e-ius.

30

nomen e - ius Fe - cit po - ten - ti - am in bra - chi - o in bra - chi - o

nomen e - ius Fe - cit po - ten - ti - am in bra - chi - o in bra - chi - o

e - ius Fe - cit po - ten - ti - am in bra - chi - o in bra - chi - o

35

- o in bra - chi - o su - di - sper - sit su - per - bos di - sper - sit su - per - bos di - sper - sit su - per - bos

- o in bra - chi - o su - di - sper - sit su - per - bos di - sper - sit su - per - bos di - sper - sit su - per - bos

in bra - chi - o su - di - sper - sit su - per - bos di - sper - sit su - per - bos di - sper - sit su - per - bos

Il medesimo Verso in
altra maniera

40

men - te cor - dis su - i men - te cor - dis su - i Fe - cit po - ten - ti -

men - te cor - dis su - i men - te cor - dis su - i

men - te cor - dis su - i men - te cor - dis su - i

45

- am in bra - chi - o in bra - chi - o in bra - chi - o su - Di - sper - sit su - per - bos men - te cor - dis su -

50

di-sper-sit su-per-bos men-te cor-dis su-i men-te cor-dis su-i

di-sper-sit su-per-bos men-te cor-dis su-i men-te cor-dis su-i

-i di-sper-sit su-per-bos men-te cor-dis su-i men-te cor-dis su-i

Adoi Tenori

55

E-su-ri-en-tes im-ple-vit bo-nis

E-su-ri-en-tes im-ple-vit bo-nis

65

im-ple-vit bo-nis et di-vi-tes et di-vi-tes di-mi-

-nis im-ple-vit bo-nis et di-vi-tes et di-vi-tes

70

-sit in-a-nes et di-vi-tes et di-vi-tes di-mi-sit in-a-nes

di-mi-sit in-a-nes et di-vi-tes et di-vi-tes di-mi-

75

di-mi-sit in-a-nes di-mi-sit in-a-nes

-sit in-a-nes di-mi-sit di-mi-sit in-a-nes

Il medesimo verso soprano solo, over Tenore all'ottava bassa.

80

E-su-ri-en-tes e-su-ri-en-tes im-ple-vit bo-nis im-ple-vit bo-nis

et di-vi-tes et di-vi-tes di-mi-sit in-a-nes et di-vi-tes et di-vi-tes di-

-mi-sit in-a-nes di-mi-sit di-mi-sit in-a-nes

C Sic-ut lo-cu-tus est Sic-ut lo-cu-tus est ad pa-tres no-stros ad pa-tres no-

C Sic-ut lo-cu-tus est Sic-ut lo-cu-tus est ad pa-tres no-stros ad pa-tres no-

B Sic-ut lo-cu-tus est Sic-ut lo-cu-tus est ad pa-tres no-stros

B.C. Sic-ut lo-cu-tus est Sic-ut lo-cu-tus est ad pa-tres no-stros

-stros A-bra-ham et se-mi-ni e-us in sae-cu-la et semi-ni e-us in

-stros A-bra-ham et se-mi-ni e-us in sae-cu-la in sae-cu-la et semi-ni

A-bra-ham et semi-ni e-us et semi-ni e-us et

sae-cu-la et semi-ni e-us in sae-cu-la Sic-ut e-rat in prin-ci-pi-

e-us et se-mi-ni e-us in sae-cu-la in sae-cu-la Sic-ut e-rat in prin-ci-pi-

Semi-ni e-us in sae-cu-la in sae-cu-la Sic-ut e-rat in prin-ci-pi-

115 120

et nunc et sem-per et nunc et sem-per et nunc et sem-per et in sae-cu-la sae-cu-la

et nunc et sem-per et nunc et sem-per et nunc et sem-per et in sae-cu-la

et nunc et sem-per et nunc et sem-per et nunc et sem-per et in sae-cu-la

et nunc et sem-per et nunc et sem-per et nunc et sem-per et in sae-cu-la

lo-rum A - men saeculorum A - men saeculorum A - men

saeculorum A - men saeculo-rum A - men saeculo-rum A - men

saeculorum A - men saeculorum A - men saeculorum A - men

saeculorum A - men saeculorum A - men saeculorum A - men

Handwritten musical score for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and B.C. (Basso Continuo). The score is in G major (one sharp) and 4/4 time. The lyrics are in Latin.

C: E - go au - tem hu - mi - li - a - tus Sum

A: E - go au - tem hu - mi - li - a - tus Sum ni -

T: Cre - di - di pro - pter quod lo - cutus sum E - go au - tem hu - mi - li - a - tus Sum

B: E - go au - tem hu - mi - li - a - tus sum ni -

B.C.: E - go au - tem hu - mi - li - a - tus sum ni -

Measure numbers: 43, 6, 56

Handwritten musical score for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and B.C. (Basso Continuo). The score is in G major (one sharp) and 4/4 time. The lyrics are in Latin.

C: ni - mis Quid re - tri - bu - am Do - mi - no - quid re - tri - bu - am

A: - mis Quid re - tri - bu - am Do - mi - no quid re - tri - bu - am Do -

T: ni - mis Quid re - tri - bu - am Do -

B: - mis Quid re - tri - bu - am Do -

B.C.: Quid re - tri - bu - am Do -

Measure numbers: 43, 6

Handwritten musical score for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and B.C. (Basso Continuo). The score is in G major (one sharp) and 4/4 time. The lyrics are in Latin.

C: Do - mi - no pro om - ni - bus quae re - tri - bu - it mi - hi pro om - ni - bus quae re - tri - bu - it mi -

A: - mi - no pro om - ni - bus quae re - tri - bu - it mi - hi pro om - ni - bus quae re - tri - bu -

T: - mi - no pro om - ni - bus quae re - tri - bu - it mi - hi pro om - ni - bus quae re - tri - bu - it mi -

B: - mi - no pro om - ni - bus quae re - tri - bu - it mi - hi pro om - ni - bus quae re - tri - bu - it mi -

B.C.: - mi - no pro om - ni - bus quae re - tri - bu - it mi - hi pro om - ni - bus quae re - tri - bu - it mi -

Measure numbers: 43, 6, 65, 43, 15

20

hi Vo-ta me-a Do-mi-ne red-dam co-ran om-ni po-pu-lo e -
 it mi - hi Vo-ta me-a Do-mi-ne red-dam co-ran om-ni po-pu-lo
 hi Vo-ta me-a Do-mi-ne red-dam co-ran om-ni po-pu-lo
 hi Vo-ta me-a Do-mi-ne red-dam co-ran om-ni po-pu-lo

43 26

25

ius pre-ti-o-sa in con-spe-ctu Do-mi-ni mors san-cto-rum e - ius
 e - ius pre-ti-o-sa in con-spe-ctu Do-mi-ni mors san-cto-rum e - ius
 e - ius pre-ti-o-sa in con-spe-ctu Do-mi-ni mors san-cto-rum e - ius
 e - ius pre-ti-o-sa in con-spe-ctu Do-mi-ni mors san-cto-rum e - ius

43 6 76 43 56 34 43

30 35

Di-ra-pi-sti Do-mi-ne Vin-cu-la me-a Vin-cu-la me-a Vin-cu-la me-a ti-bi sa-cri-fi-ca
 Di-ra-pi-sti Do-mi-ne Vin-cu-la me-a ti-bi sa-cri-fi-ca
 Di-ra-pi-sti Do-mi-ne Vin-cu-la me-a ti-bi sa-cri-fi-ca
 Di-ra-pi-sti Do-mi-ne Vin-cu-la me-a ti-bi sa-cri-fi-ca

6 6 76 76 43 43 43

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a basso continuo line. The lyrics are in Latin: "bo ho-sti-am lau-dis et no-men do-mi-ni in-vo-ca-bo et no-men do-mi-ni". The score includes measure numbers 36, 43, 6, and 43. The notation is in a single system with a key signature of one flat and a common time signature.

Handwritten musical score for five voices and a basso continuo line. The lyrics are in Latin: "in-vo-ca-bo Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-cto". The score includes measure numbers 45, 50, 343, 6, 6, and 43. The notation is in a single system with a key signature of one flat and a common time signature.

Handwritten musical score for five voices and a basso continuo line. The lyrics are in Latin: "et Spi-ri-tu-i San-cto". The score includes measure numbers 55 and 43. The notation is in a single system with a key signature of one flat and a common time signature.

C

C

B

B.C

Lau-da-te Do-mi-num om-nes gen-tes

Lau-da-te e-um om-nes po-pu-li om-nes po-pu-li

Lau-da-te e-um om-nes po-pu-li

Lau-da-te e-um om-nes po-pu-li

5 6 5 3 65 # 43

5

10

Glo-ri-a Pa-tri et Fi-li-o et Fi-

Glo-ri-a Pa-tri et Fi-li-o

Glo-ri-a Pa-tri et Fi-

8 10 8 5 3

15

li-o et Fi-li-o et Fi-

Glo-ri-a Pa-tri et Fi-

Glo-ri-a Pa-tri et Fi-

li-o et Fi-

20

25

Pa-tri et Fi-li-o et Spi-ri-tu-i San-

li-o et Spi-ri-tu-i San-

li-o et Spi-ri-tu-i San-

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on five staves. The lyrics are: "do et Spi-ri-tu-i San - do et Spi-ri-tu-i San - do et Spi-ri-tu-i San - do et Spi-ri-tu-i San -". The number 30 is written above the first staff, and 43 is written below the first and last staves.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on five staves. The lyrics are: "- do - do - do - do". The number 43 is written below the first staff.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written on five staves. The lyrics are: "- do - do - do - do". The number 43 is written below the first staff.

Handwritten musical score for the first system, measures 1-5. The score is written for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and B.C. (Bass Continuo). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Ma-gni-fi-cat A-ni-ma me-a Do-mi-num a-ni-ma me-a De-".

Handwritten musical score for the second system, measures 6-10. The score is written for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and B.C. (Bass Continuo). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "- mi-num et ex-ul-ta-vit et ex-ul-ta-vit spi-ri-tu me-us in De-o Sa-lu-ta-ri me-".

Handwritten musical score for the third system, measures 11-20. The score is written for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and B.C. (Bass Continuo). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "ec-ce e-nim ex hoc Qui a re-spe-xit hu-mi-li-ta-tem an-ni-cu-la su-ae be-a-tum me".

25

om-nes ge-ne-ra-ti-o- nes qui-a fe-cit mi-hi ma-gna qui po-tes-tas

om-nes ge-ne-ra-ti-o- nes

om-nes ge-ne-ra-ti-o- nes

di-cent om-nes ge-ne-ra-ti-o- nes

43 # 65 76 #

30 35 #

est et sanctum nomen ei-us no-men ei-us et mi-se-ri-cor-di-a ei-us

et sanctum nomen ei-us et san-ctum no-men ei-us et mi-se-ri-cor-di-a ei-us

Sanctum nomen ei-us et sanctum nomen ei-us et mi-se-ri-cor-di-a ei-us

et sanctum nomen ei-us et mi-se-ri-cor-di-a ei-us

76 76 6 #

40

a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um

a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um

a pro-ge-ni-e in pro-ge-ni-es ti-men-ti-bus e-um

ti-men-ti-bus e-um

76 6

Handwritten musical score for a choir, featuring five staves. The lyrics are written below the staves. The score is divided into two systems, with a double bar line in the middle. The first system contains measures 43 and 44, and the second system contains measures 45 and 46. The lyrics are: "di-sper - sit su - per-bos men-te cor- - dis su - i de- de- su - o. de-".

43

44

45

46

#

50

- po-su-it po-ten-tes et ex-ul-ta-ut hu-mi-les

- po-su-it po-ten-tes e-su-ri-en-

- po-su-it po-ten-tes e-su-ri-en-les im-ple-

- po-su-it po-ten-tes de se- de e-su-ri-en-tes im-

43

[illegible]

65

re-cor-da-tus mi-se-ri cor-di-ae su-ae

re-cor-da-tus mi-se-ri cor-di-ae su-ae

re-cor-da-tus mi-se-ri cor-di-ae su-ae

re-cor-da-tus

sic-ut lo-cu-tus est ad pa-tres no-stros

43 # 6 6 # 56

70

A-bra-ham et se-mi-ni ei-us in sae-cu-la Glo-ri-a

Se-mi-ni ei-us in sae-cu-la

Glo-ri-a

Glo-ri-a

Glo-ri-a Pa-

#

75

et Fi-

Et Spi-ri-tu i San-

tri

43 56 56 43 6

Handwritten musical score for 'Agnus Dei' in G major, Op. 10, No. 3 by Franz Schubert. The score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are in Latin: 'Agnus Dei, qui tolles in te omnia peccata mundi, qui sedes ad dexteram Patris, qui regnas cum Patre et Spiritu Sancto in gloria dei Patris Amen.' The score is divided into two systems, each with five measures. The first system is marked '43' and the second '43'. The key signature is one sharp (F#) and the time signature is common time (C). The piano part is written in the right hand of the grand staff.

[illegible]

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are in Latin: "cu-lae sae-cu-lo-rum A-men". The score is written on five staves. The lyrics are written below the staves. The basso continuo line is written on a single staff at the bottom. The lyrics are: "cu-lae sae-cu-lo-rum A-men". The score is written on five staves. The lyrics are written below the staves. The basso continuo line is written on a single staff at the bottom. The lyrics are: "cu-lae sae-cu-lo-rum A-men".

C Magni-fi-cat A-ni-ma me-a Do-mi-num a-ni-ma me-a Do-mi-

A A-ni-ma me-a Do-mi-num a-ni-ma me-a Do-mi-

T A-ni-ma me-a Do-mi-

B A-ni-ma me-a Do-mi-

- num Qui-a re-spe-xit qui-a re-spe-xit hu-mi-li-ta-tem an-

- num Qui-a re-spe-xit qui-a re-spe-xit hu-mi-li-ta-tem

- num Qui-a re-spe-xit hu-mi-li-ta-tem

num

15 - cil-lae su-ae ec-ce e-nim ex hoc be-a-tam me di-cent om-nes ge-ne-ra-ti-

an-cil-lae su-ae ec-ce e-nim ex hoc be-a-tam me di-cent om-nes ge-ne-ra-ti-

an-cil-lae su-ae ec-ce e-nim ex hoc be-a-tam me di-cent

25 - nes

- nes

om-nes ge-ne-ra-ti-o-nes

30

Et mi-se-ri-cor-di-a ei-us a pro-ge-

Et mi-se-ri-cor-di-a ei-us a pro-ge-

Et mi-se-ri-cor-di-a ei-us a pro-ge-

Et mi-se-ri-cor-di-a ei-us a pro-ge-

35

-ni-e in pro-ge-ni-es ti-men-ti-bus e-um ti-men-ti-bus e-

-ni-e in pro-ge-ni-es ti-men-ti-bus ei-um ti-men-ti-bus e-

-ni-e in pro-ge-ni-es ti-men-ti-bus e-

-ni-e in pro-ge-ni-es ti-men-ti-bus e-

-ni-e in pro-ge-ni-es ti-men-ti-bus e-um ti-

40

um ti-men-ti-bus e-um

um ti-men-ti-bus e-um

um ti-men-ti-bus e-um

um ti-men-ti-bus e-um

Tribus Vocibus

45

De-po-su-it po-ten-tes de-se-de et ex-ul-

De-po-su-it de-po-su-it po-ten-tes de-se-de

De-po-su-it po-ten-tes de-se-de et ex-ul-

55

-ta-vit hu-mi-les et ex-ul-

et ex-ul-ta-vit hu-mi-les et

-ta-vit hu-mi-les et ex-ul-ta-vit

60

-ta - vit hu-mi-les et ex-ul-ta - vit hu-mi-les

ex-ul-ta-vit hu-mi-les et ex-ul-ta - vit hu-mi-les

et ex-ul-ta - - vit hu-mi-les hu-mi-les

65

70

Su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu- e-rum pu- e-rum su-

Su-sce-pit Is-ra-el su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu- e-rum su-

Su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu- e-rum pu- e-rum su-

Su-sce-pit Is-ra-el su-sce-pit Is-ra-el pu- e-rum su-

75

80

-um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su-ae

-um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su-

-um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su-ae

um re-cor-da-tus mi-se-ri-cor-di-ae su-ae

85

Mi-se-ri-cor-di-ae su-ae

-ae Mi-se-ri-cor-di-ae su-ae

Mi-se-ri-cor-di-ae su-ae

Mi-se-ri-cor-di-ae su-ae

Cantata in Subdiapason

90

C Glo - ri - a Pa - tri et

A Glo - ri - a Pa - tri glo - ri - a Pa - tri et fi - li - o et

T Glo - ri - a Pa - tri et Fi -

T Glo - ri - a Pa - tri et Fi -

S Glo - ri - a Pa - tri et Fi -

95

Fi - li - o et Spi - ri - tu - i San - cto

Fi - li - o et Spi - ri - tu - i San - cto et Spi - ri - tu - i San -

- tri et Fi - li - o et Spi - ri - tu - i San -

- li - o et Spi - ri - tu - i San - cto et Spi - ri - tu - i San -

et Spi - ri - tu - i San - cto San - cto

100

et Spi - ri - tu - i San - cto

- cto et Spi - ri - tu - i San - cto

- cto et Spi - ri - tu - i San - cto

- cto et Spi - ri - tu - i San - cto

et Spi - ri - tu - i San - cto

C In con-ver-ten-do Do-mi-nus cap-ti-vi-ta - tem Si-on fac-ti su-mus sicut con-sola-ti Tunc re-

A Tunc re-

T Tunc re-

B Tunc re-

BC. Tunc re-

5

-ple-tum est gau-di-o os no - strum et lin-gua no-stra ex-ul-ta-ti-o - ne ex-ul-ta-ti-o -

-ple-tum est gau-di-o os no - strum et lin-gua no-stra ex-ul-ta-ti-o - ne ex-ul-ta-ti-o -

-ple-tum est gau-di-o os no - strum et lin-gua no-stra ex-ul-ta-ti-o - ne ex-ul-ta-ti-o -

-ple-tum est gau-di-o os no - strum et lin-gua no-stra ex-ul-ta-ti-o - ne ex-ul-ta-ti-o -

6 # #6 6 343 b 6 343

10

-ne

-ne tunc di- cent in - ter gen- tes

-ne

-ne

ne-gi-fi-ca-vit Do-mi-nus fa-ce-re cum

b 6 #6 6 343 6 6 6

15

ma-gni-fi-ca-vit Do-mi-nus fa-ce-re no-bis-cum fac-ti sumus lae-tan-tes

ma-gni-fi-ca-vit Do-mi-nus fa-ce-re no-bis-cum fac-ti sumus lae-tan-tes fac-ti sumus lae-tan-tes

ma-gni-fi-ca-vit Do-mi-nus fa-ce-re no-bis-cum fac-ti sumus lae-tan-tes fac-ti sumus lae-tan-tes

e-is fa-ce-re cum e-is fac-ti sumus lae-tan-tes

76 567 43 5 6 # 6 6

20

con-ver-te Do-mi-ne cap-ti-vi-ta-tem no-bis - tan-tes

-tan-tes

-tan-tes

6 6 6 343 # 6 # b 43

30 #

que se-mi-nat qui se-mi-nat in la-queis in au-stro qui se-mi-nat qui se-mi-nat in la-queis in au-stro

sic-ut for-rens in au-stro

sic-ut for-rens in au-stro

343 # #

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and basso continuo. The score is in G major and 3/4 time. The lyrics are in Latin and German. The system is numbered 35 and 40.

Lyrics:
 - chri - mis in la - chri - mis in ex - ul - ta - ti - o - ne me - tent
 la - chri - mis in la - chri - mis in ex - ul - ta - ti - o - ne me - tent
 la - chri - mis in la - chri - mis in ex - ul - ta - ti - o - ne me - tent
 - chri - mis e - un - tes i - bent et

Figured Bass:
 7^b # 1^b 5 7 # 6 # 1^b 3 # 6 4 3 1^b #

Handwritten musical score for five voices and basso continuo. The system is numbered 45. The lyrics are in Latin and German.

Lyrics:
 mit - ten - tes se - mi - na mit - ten - tes se - mi - na su - a Venientes au - tem ve - ni -
 mit - ten - tes se - mi - na mit - ten - tes se - mi - na su - a Veni - entes an - tem veni - ent
 mit - ten - tes se - mi - na su - a mit - ten - tes se - mi - na su - a Venientes an - tem veni - ent
 fle - bent mit veni - entes an - tem veni - ent

Figured Bass:
 6 # # 5 6 6 5 6 6 1^b 6 6 # #

Handwritten musical score for five voices and basso continuo. The system is numbered 50 and 55. The lyrics are in Latin and German.

Lyrics:
 - ent cum ex - ul - ta - ti - o - ne cum ex - ul - ta - ti - o - ne manipulos su - os por - tan -
 cum ex - ul - ta - ti - o - ne cum ex - ul - ta - ti - o - ne manipulos su - os por -
 cum ex - ul - ta - ti - o - ne cum ex - ul - ta - ti - o - ne por - tan - tes manipulos su - os
 cum ex - ul - ta - ti - o - ne por - tan - tes manipulos su - os

Figured Bass:
 4 3 6 4 3 6 5

Handwritten musical score for five staves, measures 60 to 65. The lyrics are: -tes ma-ni-pu-las su-os Gloria Patri et Fi-li-o. The score includes various musical notations such as notes, rests, and accidentals. The bottom of the page shows the numbers 9, 4, 3, 6, 5, 3, 6, 6, 6, 6, 6, 6.

Handwritten musical score for five staves, measures 70 to 75. The lyrics are: et Spi-ri-tu-i San-cto et nunc et sem-per. The score includes various musical notations such as notes, rests, and accidentals. The bottom of the page shows the numbers 5, 6, 6, 6, 6.

Handwritten musical score for five staves, measures 80 to 85. The lyrics are: et in sae-cu-la sae-cu-lo-rum A-men. The score includes various musical notations such as notes, rests, and accidentals. The bottom of the page shows the numbers 7, 6, 6, 6, 6.

90

A - - - - - men

- men A - - - - - men

- men A - - - - - men

A - - - - - men A - - - - - men

A - - - - - men A - - - - - men

Handwritten musical score for five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with notes and rests, and the lyrics 'A - - - - - men' below it. The second staff is a treble clef with a key signature of one sharp and a 4/4 time signature. It contains a melody with notes and rests, and the lyrics '- men A - - - - - men' below it. The third staff is a treble clef with a key signature of one sharp and a 4/4 time signature. It contains a melody with notes and rests, and the lyrics '- men A - - - - - men' below it. The fourth staff is a treble clef with a key signature of one sharp and a 4/4 time signature. It contains a melody with notes and rests, and the lyrics 'A - - - - - men A - - - - - men' below it. The fifth staff is a treble clef with a key signature of one sharp and a 4/4 time signature. It contains a melody with notes and rests, and the lyrics 'A - - - - - men A - - - - - men' below it. The score is divided into two systems by a double bar line. The first system contains the first three staves, and the second system contains the last two staves.

C A - ni - ma me - a Do - mi - num

C A - ni - ma me - a Do - mi - num

B.C. 6 # 6

5 Qui - a re - spex - it hu - mi - li - ta - tem an - ci - lae su - ae ec - ce o - nim ex hoc be - a - tum me di - cunt om - nes

Qui - a re - spex - it hu - mi - li - ta - tem an - ci - lae su - ae ec - ce e - nim ex hoc be - a - tum me di - cunt om -

43 # 6

10 ge - ne - re - ti - o - nes Et mi - se - ri cor - di - a ei - us a pro - ge - ni - e in pro - ge - ni - es ti -

- nes ge - ne - ra - ti - o - nes Et mi - se - ri - cor - dia ei - us a pro - ge - ni - e in pro - ge - ni - es

56 # 6

15 - men - ti - bus e - um ti - men - ti - bus e - um De - po - su - it

ti - men - ti - bus e - um ti - men - ti - bus e - um De - po - su - it po - ten -

6 6

20 po - ten - tes po - ten - tes de se - de exal - ta - vit et exal - ta - vit et exal - ta - vit et exal - ta - vit hu - mi -

- tes po - ten - tes po - ten - tes de se - de et exal - ta - vit et exal - ta - vit et exal - ta - vit hu - mi -

#

25 - les Suscepit Israel pu - er - um su - um recor - da - tus mi - se - ri - cor - diae su - ae recor - datus

les Suscepit Israel pu - er - um su - um recor - da - tus mi - se - ri - cor - diae su - ae recor - datus mi - se - ri -

6

Handwritten musical score for the first system, measures 26-35. The score is written on three staves. The top staff is for the vocal part, the middle for the piano accompaniment, and the bottom for the basso continuo. The lyrics are in Latin: "misericordiae suae Gloria Patri et Fi - li-o et spi - ri -". The key signature has three sharps (F#, C#, G#). Measure numbers 26 and 35 are indicated.

Handwritten musical score for the second system, measures 36-39. The score is written on three staves. The top staff is for the vocal part, the middle for the piano accompaniment, and the bottom for the basso continuo. The lyrics are in Latin: "tu - i san - cto - ri - tu - i san - cto". The key signature has three sharps (F#, C#, G#). Measure numbers 36 and 39 are indicated.

Ten empty musical staves for further notation.

S'intona

Handwritten musical score for the first system, measures 1-9. The score is for five voices: C (Cantus), A (Alto), T (Tenor), B (Bass), and B.C. (Basso Continuo). The lyrics are: "Lau-da-te e-um om-nes po-pu-li que ni-am con-fir-ma-ta est su-per". The B.C. part includes figured bass notation: 6, 3 4, 3 # #, 343.

Handwritten musical score for the second system, measures 10-14. The lyrics are: "nos mi-se-ri-cor-di-a e-ius et ve-ri-tas Do-mi-ni ma-net in ae-". The B.C. part includes figured bass notation: 343, #, 3 4 3.

Handwritten musical score for the third system, measures 15-20. The lyrics are: "-ter-nam Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i san-cto in". The B.C. part includes figured bass notation: 43, # #, #, 6 43, 6, 43, 76.

25

prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum A-men et in
-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum A-men et in
-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum A-men et in
et nunc et sem-per et in sae-cu-la sae-cu-lo-rum A-men et in

3 4 3 3 4 3 6 4 3 # 6

30

sae-cu-la sae-cu-lo-rum A-men
sae-cu-la sae-cu-lo-rum A-men
sae-cu-la sae-cu-lo-rum A-men
sae-cu-la sae-cu-lo-rum A-men

3 4 3

C Credidi propter quod locutus sum E-go au-tem hu-mi-li-a-tus sum ni-mis e-go di-xi in

A E-go au-tem hu-mi-li-a-tus hu-mi-li-a-tus sum ni-mis e-go di-

T E-go au-tem hu-mi-li-a-tus sum ni-mis e-go

B E-go di-xi

BC

6 43 6 6 343

5 ex-ces-su me-o in ex-ces-su me-o om-nis ho-mo men-dax men-dax pro omnibus que re-

-xi in ex-ces-su me-o om-nis ho-mo men-dax om-nis ho-mo men-dax Quid re-tri-bu-am Do-mi-no

di-xi in ex-ces-su me-o om-nis ho-mo men-dax Quid re-tri-bu-am Do-mi-no pro omnibus que re-

in ex-ces-su me-o om-nis ho-mo men-dax Quid re-tri-bu-am Do-mi-no pro omnibus que re-

6 43 43 b

10 -tri-bu-it mi-hi ca-li-tem sa-lu-ta-ris ac-ci-pi-am et no-men Do-mi-ni in-vo-ca-

ca-li-tem sa-lu-ta-ris ac-ci-pi-am et no-men Do-mi-ni in-vo-ca-

-tri-bu-it mi-hi ca-li-tem et no-men Do-mi-ni Do-mi-ni in-vo-ca-

-tri-bu-it mi-hi ca-li-tem sa-lu-ta-ris ac-ci-pi-am et no-men Do-mi-ni in-vo-ca-

6 43 6 # 76 #

20

- bo vo-ta me-a Do-mi-no red-dam co-ram om-ni po-pu-lo ei-us pre-ti-o-sa

- bo vo-ta me-a Do-mi-no red-dam co-ram om-ni po-pu-li ei-us pre-ti-o-sa in con-spe-cu

- bo vo-ta me-a Do-mi-no red-dam co-ram om-ni po-pu-lo ei-us pre-ti-o-sa in con-spe-cu

- bo pre-ti-o-sa in con-spe-cu

6 6 76 43 6/6

25

Do-mi-ne qui-a e-go ser-vus tu-us e-go ser-vus tu-us an-

Do-mi-ni mors sanctorum ei-us 0 Do-mi-ne qui-a e-go ser-vus tu-us et fi-li-us a-

Do-mi-ni mors sanctorum ei-us 0 Do-mi-ne qui-a e-go ser-vus tu-us e-go ser-vus tu-us an-

Do-mi-ni mors sanctorum ei-us 0 Do-mi-ne qui-a e-go ser-vus tu-us et fi-li-us a-

56 343 6 6 6 76 # 43

30

- cil-lae su-ae di-ru-pi-sti Do-mi-ne vin-cu-la me-a a sacri-fi-ca-bo ho-sti-am lau-

- cil-lae su-ae di-ru-pi-sti Do-mi-ne vin-cu-la me-a ti-bi sacri-fi-ca-bo

- cil-lae su-ae di-ru-pi-sti Do-mi-ne vin-cu-la me-a vin-cu-la me-a ti-bi sacri-fi-ca-bo hos-ti-am lau-

- cil-lae su-ae di-ru-pi-sti Do-mi-ne vin-cu-la me-a ti-bi sacri-fi-ca-bo ho-sti-am lau-

6 76 43 43 # 43

35

-dis et no-men Do-mi-ni in-vo-ca- bo Vo-ta-me a Do-mi-no red- - dam
 et no-men Do-mi-ni in- vo-ca- bo Vo-ta-me-a Do-mi-no red- - dam om-nis
 -dis et no-men Do-mi-ni in-vo-ca- bo in con-spe-ctu om-nis
 -dis et no-men Do-mi-ni in-vo-ca- bo in con-spe-ctu om-nis

6 6+6 43 b

40 # # #

in a-tri-is do-mus Do-mi-ni in me-di-o in me-di-o tu- i Je-ru-sa-lem
 po-pu-li ei- us in a-tri-is do-mus Do-mi-ni in me-di-o tu- i Je-ru-sa-lem Glo-ri-a Pa-tri et
 po-pu-li ei- us in a-tri-is do-mus Do-mi-ni in me-di-o tu- i Je-ru-sa-lem Glo-ri-a Pa-tri et
 po-pu-li ei- us in a-tri-is do-mus Do-mi-ni in me-di-o tu- i Je-ru-sa-lem

56 43 76 # 6 43 b 6

45 50 b 55

si-cut e- rat in prin-ci-pi-o et nunc et sem- per et in sae-cu-la
 Fi-li-o et Spi-ri-tu-i San-cto e-rat in prin-ci-pi-o et in sae-cu-la
 Fi-li-o et Spi-ri-tu-i San-cto e-rat in prin-ci-pi-o et nunc et sem- per et in sae-cu-la
 si-cut e- rat in prin-ci-pi-o et nunc et sem- per et in

b b 43 b 6 +3

Handwritten musical score for five staves, measures 60 to 65. The lyrics are: "Sae-cu-la et in Sae-cu-la Sae-cu-lo-rum A-men Sae-cu-lo-rum A-men et in Sae-cu-la Sae-cu-lo-rum A-men Sae-cu-lo-rum".

Measures 60 to 65 are shown. The lyrics are: "Sae-cu-la et in Sae-cu-la Sae-cu-lo-rum A-men Sae-cu-lo-rum".

Measure numbers 60, 65, 43, 6, 43 are indicated below the staves.

Handwritten musical score for five staves, measures 6 to 43. The lyrics are: "-rum Sae-cu-lo-rum A-men Sae-cu-lo-rum A-men -rum Sae-cu-lo-rum A-men Sae-cu-lo-rum A-men".

Measures 6 to 43 are shown. The lyrics are: "-rum Sae-cu-lo-rum A-men Sae-cu-lo-rum A-men -rum Sae-cu-lo-rum A-men Sae-cu-lo-rum A-men".

Measure numbers 6, 43 are indicated below the staves.

C Di-xit Dominus dixit Do-mi-nus Do-mi-no me-o se-de a dex-tris ma-is a dex-tris

A Di-xit Do-mi-nus di-xit Do-mi-nus Do-mi-no me-o se-de a dex-tris me-is a dex-tris me-

T se-de a dex-tris me-is a dex-tris

B se-de a dex-tris

B.C. 43

me-is di-xit Do-mi-nus di-xit Dominus Do-mi-no me-o se-de a dextris me-is

is di-xit Do-mi-nus di-xit Dominus Do-mi-no me-o se-de a dextris me-is se-de a dex-tris

me-is di-xit Do-mi-nus di-xit Do-mi-nus Do-mi-no me-o se-de a dextris me-is se-de a

me-is di-xit Do-mi-nus di-xit Do-mi-nus Do-mi-no me-o se-de a dextris me-is se-

43

se-de a dex-tris me-is

me-is a dex-tris me-is

dex-tris me-is donec ponam in i-mi-cos tu-os

-de a dex-tris me-is donec ponam in i-mi-cos tu-os

Se-a-bel-lum pe-dem pe-

Se-a-bel-lum pe-dum pe-

Se-a-bel-lum

Se-a-bel-lum

5 84 43 43

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and basso continuo. The lyrics are in Latin. The score is divided into measures by vertical bar lines. The lyrics are written below the staves.

Lyrics: - dum tu-o - rum, vir-gam vir-tutis tu-ae, dominare domi-nare in me-di-o, Si-on, dominare, dominare in medio domi-

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and basso continuo. The lyrics are in Latin. The score is divided into measures by vertical bar lines. The lyrics are written below the staves.

Lyrics: - dum tu-o - rum, vir-gam vir-tutis tu-ae, dominare domi-nare in me-di-o, Si-on, dominare, dominare in medio domi-

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and basso continuo. The lyrics are in Latin. The score is divided into measures by vertical bar lines. The lyrics are written below the staves.

Lyrics: dominare in me-di-o, in me-di-o inimi-co-rum tu-o - rum, in me-di-o inimicorum, inimi-co-rum tu-o - rum, dominare in me-di-o, in me-di-o inimi-co-rum tu-o - rum, in me-di-o inimicorum, inimi-co-rum tu-o - rum, dominare in me-di-o, in me-di-o inimi-co-rum tu-o - rum, in me-di-o inimicorum, inimi-co-rum tu-o - rum

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and basso continuo. The lyrics are in Latin. The score is divided into measures by vertical bar lines. The lyrics are written below the staves.

Lyrics: te-cum prin-ci-pium in di-e in di-e vir-tutis tu-ae in splen-doribus sanctorum ex u-te-ro ex u-te-ro, in di-e vir-tutis tu-ae in splen-doribus sanctorum ex u-te-ro ante lu-ci-fe-

30

ante lu-ci-fe-rum ge-nu-i te

ante lu-ci-fe-rum ge-nu-i te

-ci-fe-rum ge-m-i te

-um ge-nu-i ge-nu-i te

Tu-ra-vit Dominus

Tu-ra-vit Dominus

56 43 0

35

Tu-ra-vit Do-mi-nus jura-vit Do-mi-nus et non pe-ni-te-bit et non pe-ni-te-bit

jura-vit Do-mi-nus et non pe-ni-te-bit

Tu-ra-vit Do-mi-nus jura-vit Do-mi-nus et non pe-ni-te-bit et non pe-ni-te-bit

jura-vit Do-mi-nus et non pe-ni-te-bit et non pe-ni-te-bit

jura-vit Do-mi-nus et non pe-ni-te-bit et non pe-ni-te-bit

40 0

45

e-um Tu tu es sa-cer-dos in ae-ter-num

e-um Tu tu es sa-cer-dos in ae-ter-num

e-um Tu tu es sa-cer-dos in ae-ter-num

e-um Tu tu es sa-cer-dos in ae-ter-num

e-um Tu tu es sa-cer-dos in ae-ter-num

43 50 55

Handwritten musical score for the first system, measures 40-45. The score is written for five staves (Soprano, Alto, Tenor, Bass, and Organ). The lyrics are: "ter-num se-cun-dum or-di-nem Mel-chi-se-dec se-cun-dum or-di-nem Mel-chi-se-dec Con-fre-". The organ part includes the text "Dominas a dextris tuis". The system ends with a double bar line and a repeat sign.

Measures: 40, 41, 42, 43, 44, 45.

Lyrics: -ter-num se-cun-dum or-di-nem Mel-chi-se-dec se-cun-dum or-di-nem Mel-chi-se-dec Con-fre-

Organ: Dominas a dextris tuis

Handwritten musical score for the second system, measures 46-51. The score is written for five staves (Soprano, Alto, Tenor, Bass, and Organ). The lyrics are: "fre-git in die irae suae in die irae suae re-ges Tu-di-cabit in na-ti-o-ni-bus". The organ part includes the text "con-fre-". The system ends with a double bar line and a repeat sign.

Measures: 46, 47, 48, 49, 50, 51.

Lyrics: -fre-git in die irae suae in die irae suae re-ges Tu-di-cabit in na-ti-o-ni-bus

Organ: con-fre-

Handwritten musical score for the third system, measures 52-57. The score is written for five staves (Soprano, Alto, Tenor, Bass, and Organ). The lyrics are: "im-ple-bit ru-i-nas con-ques-sa-bit capita in ter-ra mul-to-rum". The organ part includes the text "con-ques-sa-bit". The system ends with a double bar line and a repeat sign.

Measures: 52, 53, 54, 55, 56, 57.

Lyrics: im-ple-bit ru-i-nas con-ques-sa-bit capita in ter-ra mul-to-rum

Organ: con-ques-sa-bit

Handwritten musical score for the piece "Dei Terra" by G. F. Handel. The score is written on six staves, with the first four staves containing vocal parts and the last two staves containing basso continuo parts. The lyrics are in Romanian. The score includes various musical notations such as notes, rests, accidentals (sharps, flats, naturals), and dynamics (p, f). The piece is marked with a 75 and 76 at the beginning of the staves.

Lyrics:

de tor- ren- te în vi- a bi- bet prop- te- re- a ex- al- ta- bit ca- put prop-
 de tor- ren- te în vi- a bi- bet prop- te- re- a prop-
 de tor- ren- te în vi- a bi- bet prop- te- re- a ex- al- ta- bit ca- put prop-
 de tor- ren- te în vi- a bi- bet prop- te- re- a prop-

Handwritten musical score for "Te-re-a exalta-bit ca-put" in G major, 4/4 time. The score is written on four staves. The first staff contains the melody with lyrics "-te-re-a", "-te-re-a exalta-", and "exalta-bit ca-put". The second staff contains the lyrics "exalta-bit ca-put", "exalta-bit ca-put", and "exalta-bit ca-put". The third staff contains the lyrics "exalta-bit ca-put", "exalta-bit ca-put", and "exalta-bit ca-put". The fourth staff contains the lyrics "exalta-bit ca-put", "exalta-bit ca-put", and "exalta-bit ca-put". The score is marked with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The tempo is marked "Allegro". The score is divided into four measures by vertical bar lines. The first measure is marked with a "4" in the bottom left corner. The second measure is marked with a "3" in the bottom left corner. The third measure is marked with a "2" in the bottom left corner. The fourth measure is marked with a "1" in the bottom left corner. The score is written in ink on a piece of paper with a grid background.

85

Gloria in excelsis Deo

ca - put

Glo - ri - a

glo - ri - a

Pa - tri et

Fi - li - o

et - Spi -

ri - tu - i

San -

ta - bit ca - put

Glo - ri - a

glo - ri - a

Pa - tri et

Fi - li - o

et - Spi -

ri - tu - i

ca - put

0

b

2

b

b

5 6

90 95 b

-ri-tu-i san-cto et Spi-ri-tu-i san-cto Sic-ut

6 43 b 6 43 b

100 105 b b b b b

e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saeculo-rum A-men

6 b b 8 7

110 115

et in saecula saeculo-rum A-men

43 b 6 b 8 7 b

Handwritten musical score for measures 120-125. The score is written on five staves. The lyrics are: A - - - men A - - - men A - - - men A - - - men. The notation includes various musical symbols such as notes, rests, and bar lines. The measure numbers 120, 125, 6, 76, and 43 are indicated.

Handwritten musical score for measures 130-135. The score is written on five staves. The lyrics are: - men A - - - men - men A - - - men - men A - - - men. The notation includes various musical symbols such as notes, rests, and bar lines. The measure numbers 130, 43, and 6 are indicated.

Violin

Lute

Cornett

Theorbo

TI

B.C.

Handwritten musical score for the first system of 'Beatus vir'. The system consists of six staves. The top staff is for Violin, followed by Lute, Cornett, Theorbo, TI (Tromba), and B.C. (Basso Continuo). The music is in C major, 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The other staves have a C-clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. A fermata is placed over the final note of the first staff. The system ends with a double bar line.

Handwritten musical score for the second system of 'Beatus vir'. The system consists of six staves. The top staff is for Violin, followed by Lute, Cornett, Theorbo, TI (Tromba), and B.C. (Basso Continuo). The music is in C major, 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The other staves have a C-clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. A fermata is placed over the final note of the first staff. The system ends with a double bar line.

- a - tus vir qui ti - ment do - mi - num in man - da - tis ei -

15

Handwritten musical score for the third system of 'Beatus vir'. The system consists of six staves. The top staff is for Violin, followed by Lute, Cornett, Theorbo, TI (Tromba), and B.C. (Basso Continuo). The music is in C major, 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The other staves have a C-clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. A fermata is placed over the final note of the first staff. The system ends with a double bar line.

us vo - let ni - mis

20

C Po-tens in terra po-tens in ter - ra e - rit se - men e - rit se - men

A Po-tens in terra po-tens in ter - ra e - rit se - men ei -

T Po-tens in ter - ra po-tens in terra in ter - ra e - rit e - rit se - men ei -

B Po-tens in terra po-tens in ter - ra e - rit se - men ei -

Cornett Po-tens in terra po-tens in ter - ra e - rit se - men ei -

C Po-tens in ter-ra po-tens in ter - ra e - rit se - men ei -

A Po-tens in ter-ra po-tens in ter - ra e - rit se - men ei -

T Po-tens in ter - ra po-tens in ter - ra e - rit se - men ei -

B Po-tens in terra po-tens in ter - ra e - rit se - men ei -

B.C. Po-tens in terra po-tens in ter - ra e - rit se - men ei -

Handwritten musical score for a choir, measures 30-34. The score is written on ten staves. The lyrics are: - di - ce - tur, - di - ce - tur, - di - ce - tur, - di - ce - tur, be - ne - di - ce - tur, - ne - di - ce - tur, be - ne - di - ce - tur, - ce - tur.

Handwritten musical score for a choir, measures 35-40. The score is written on four staves labeled CI, CII, BI, and B.C. The lyrics are: Et in - sti - ti - a ei - us, Et in - sti - ti - a ei - us, Glo - ri - a et di - vi - ti - ae in do - mo ei - us, ma - net in sae - culum.

Handwritten musical score for a choir, measures 45-50. The score is written on five staves. The lyrics are: ma - net in sae - cu - lum sae - cu - li, ma - net in sae - cu - lum, Sae - - cu - li, ma - net in sae - cu - lum sae - - cu - li.

55

ma-net in sae-cu-lum sae-cu-li

ma-net in sae-cu-lum sae-cu-li

ma-net in sae-cu-lum sae-cu-li

60

Vln

Lute

C

A

T

Cornett

Theorbo

C

T

B

B.C.

Ex-or-tum est in te-ne-bris ex-or-tum est in te-ne-bris lu-men re-

Ex-or-tum est in te-ne-bris ex-or-tum est in te-ne-bris lu-men re-

Ex-or-tum est in te-ne-bris ex-or-tum est in te-ne-bris lu-men re-

5 6 5 6

Handwritten musical score for "Miserere" by G. F. Handel. The score is written on ten staves, with the first two staves likely representing vocal parts and the remaining eight staves representing instrumental accompaniment. The lyrics are in Latin, and the music is in a 3/4 time signature. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "mi-se-ri-cors et mi-se-ra - - tor et ju - - stus mi-se-ri-cors", "mi-se-ri-cors et mi-se-ra - - tor et mi-se-ra-tor et - ju - - stus mi-se-ri-cors", "chis", "mi-se-ri-cors et mi-se-ra - - tor et ju - - stus mi-se-ri-cors", "re - - chis", "chis", "mi-se-ri-cors et mi-se-ri-cors", and "mi-se-ri-cors et mi-se-ri-cors".

Handwritten musical score on page 86, featuring ten staves. The lyrics are in French and appear to be a liturgical or religious text. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the notes on the staves.

et mi-se-ra-tor et ju - stus
et mi-se-ra-tor et ju - stus
-ra - tor et ju - stus
et mi-se-ra-tor et ju - stus
-ra - tor et ju - stus
-ra - tor et ju - stus
-ra - tor et ju - stus

Handwritten musical score for a choir, measures 75 to 80. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), Cornett, and Bassoon (B.C.). The lyrics are in Latin: "In-cum-dus ho-mo qui mi-se-re-tur qui mi-se-re-tur et com-mo-dat dis-po-net ser-mo-nas".

Measures 75 to 80 are shown. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Cornett, and Bassoon (B.C.). The lyrics are in Latin: "In-cum-dus ho-mo qui mi-se-re-tur qui mi-se-re-tur et com-mo-dat dis-po-net ser-mo-nas".

Measures 75 to 80 are shown. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Cornett, and Bassoon (B.C.). The lyrics are in Latin: "In-cum-dus ho-mo qui mi-se-re-tur qui mi-se-re-tur et com-mo-dat dis-po-net ser-mo-nas".

85 90

Su-os in ju-di-ci-o non com-mo-ve-bi-tur

Su-os in ju-di-ci-o non com-mo-ve-bi-tur

Su-os in ju-di-ci-o non com-mo-ve-bi-tur

Su-os in ju-di-ci-o non com-mo-ve-bi-tur

Qui-a in ae-ter-nam non com-mo-ve-bi-tur non com-mo-ve-bi-tur

Qui-a in ae-ter-nam non com-mo-ve-bi-tur non com-mo-ve-bi-tur

Qui-a in ae-ter-nam non com-mo-ve-bi-tur non com-mo-ve-bi-tur

Qui-a in ae-ter-nam non com-mo-ve-bi-tur non com-mo-ve-bi-tur

81 95 100

S.I. In me-mo-ri-a ae-ter-na e-rit ius-tus ab au-di-ti-o-ne ma-la non bi-me-bit

S.C. In me-mo-ri-a ae-ter-na e-rit ius-tus ab au-di-ti-o-ne ma-la non bi-me-bit

ab au-di-ti-o-ne ma-la non ti-me-

105

- bit non ti-me-bit

110 115

Vln

Lute

Cornett

Theorbo

CI

B.C.

Pa-ra-tum cor ei - us Spe -

65

120

-ra-re in Do-mi-no con-fir-ma-tum est - cor ei - us non con-no-

65 43

125 130

-ve-bi-tur do-nec de-spi-ci-ak i-ni-mi-cos su-os. I-ni-mi-cos su-os

135

TI *Di-sper-sit de-dit pau-pe-ri-bus di-sper-sit de-dit pau-pe-ri-bus ma-net in sae-cu-lum*

TI *Di-sper-sit de-dit pau-pe-ri-bus de-dit pau-pe-ri-bus tu-shi-ti-a ei-us*

BI *Di-sper-sit de-dit pau-pe-ri-bus tu-shi-ti-a ei-us ma-*

B.C. *43 43 43 43 43*

140

sae-cu-li ma-net in sae-cu-lum sae-cu-li cor-nu ei-us ex-al-ta-bi-tur ex-al-ta-bi-tur ex-al-

ma-net in sae-cu-lum sae-cu-li cor-nu ei-us ex-al-ta-bi-tur ex-al-

-net in sae-cu-lum sae-cu-li cor-nu ei-us ex-al-ta-bi-tur ex-al-ta-bi-

145

6

150

ta-bi-tur in glo-ri-a cor-nu ei-us ex-al-ta-bi-tur ex-al-ta-bi-tur ex-al-ta-bi-tur

ta-bi-tur in glo-ri-a cor-nu ei-us ex-al-ta-bi-tur ex-al-ta-bi-tur

-tur in glo-ri-a cor-nu ei-us ex-al-ta-bi-tur ex-al-ta-bi-tur

155

6 6 6

160

in glo-ri-a

in glo-ri-a

in glo-ri-a

165

Handwritten musical score for measures 165-170. The score includes staves for Vln, AI, Cornett, AII, and B.C. The lyrics are: Pec-ca-tor vi-de-bit pec-ca-tor vi-de-bit et i-ra-sce-

170

175

Handwritten musical score for measures 170-175. The score includes staves for Vln, AI, Cornett, AII, and B.C. The lyrics are: -tor den-ti-bus suis fre-met et ta-be-scet de-si-de-ri-um pec-ca-to-rum pe-ri-bit pe-ri-bit pe-ri-bit

A 2 canti in ecco

180

Handwritten musical score for measures 180-185. The score includes staves for Vln, AI, Cornett, AII, and B.C. The lyrics are: Glo-ri-a Pa-tri Glo-ri-a Pa-tri et Fi-li-Pa-tri Glo-ri-a Pa-tri

185

Handwritten musical score for measures 185-190. The score includes staves for Vln, AI, Cornett, AII, and B.C. The lyrics are: -o et spi-ri-tu-i San-cto Fi-li-o Spi-ri-tu-i San-cto

190

C Si-cut e-rat in prin-ci-pi-o et in saecula saeculorum A-men et in

A Si-cut e-rat in prin-ci-pi-o et in saecula saeculorum A-men et in

T Si-cut e-rat in prin-ci-pi-o et in saecula saeculorum A-men et in

B Si-cut e-rat in prin-ci-pi-o et in saecula saeculorum A-men et in

Orneth Si-cut e-rat in prin-ci-pi-o et in saecula saeculorum A-men et in

C Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saeculorum A-

A Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saeculorum A-

T Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saeculorum A-

B Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saeculorum A-

B.C. Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in saecula saeculorum A-

195

sae-cu-la sae - cu - lo - rum A - men

sae-cu-la sae - cu - lo - rum A - men

sae-cu-la sae - cu - lo - rum A - men

sae-cu-la sae - cu - lo - rum A - men

sae-cu-la sae - cu - lo - rum A - men

-men et in sae-cu-la sae - cu - lo - rum A - men

-men et in sae-cu-la sae - cu - lo - rum A - men

-men et in sae-cu-la sae - cu - lo - rum A - men

-men et in sae-cu-la sae - cu - lo - rum A - men

-men et in sae-cu-la sae - cu - lo - rum A - men

C
T
A
B

Te-ne-brae fa-ctae sunt dum cru-ci-fi-xiss-ent Je-sum Ju-dae-i et cir-ca

ho-rum no-nam ex-cla-ma-vit Je-sus Vo-ce ma-
hi-nam no-nam ex-cla-ma-vit Je-sus Vo-ce ma-
et cir-ca ho-rum no-nam ex-cla-ma-vit Je-sus Vo-ce
cir-ca ho-rum no-nam ex-cla-ma-vit Je-sus Vo-ce

20

ma-gna De-us me-us ut quid me de-re-li-qui-sti ut quid me de-re-li-qui-sti?
Et in-di-na-to ca-pi-te e-mi-sit

25 30

de-re-li-qui-sti? Et in-di-na-to ca-pi-te e-mi-sit

Handwritten musical score for three voices (Soprano, Alto, Tenor) and a basso continuo line. The lyrics are in Latin. The score is marked with measure numbers 35 and 40.

Lyrics: e - mi - sit spi - ri - tum Ex - da - mans Je - sus vo - ce ma - gna

Lyrics: spi - ri - tum Ex - da - mans Je - sus vo - ce ma - gna vo - ce

Lyrics: - mi - sit spi - ri - tum Ex - da - mans Je - sus vo - ce

Lyrics: mi - sit spi - ri - tum Ex - la - mans Je - sus

Handwritten musical score for three voices (Soprano, Alto, Tenor) and a basso continuo line. The lyrics are in Latin. The score is marked with measure numbers 40 and 45.

Lyrics: a - it Pa - ter in ma - nus tu - as com - men -

Lyrics: ma - gna a - it Pa - ter in ma - nus tu - as com -

Lyrics: ma - gna a - it Pa - ter in ma - nus tu - as com -

Lyrics: vo - ce ma - gna a - it Pa - ter in ma - nus tu - as com -

Handwritten musical score for three voices (Soprano, Alto, Tenor) and a basso continuo line. The lyrics are in Latin. The score is marked with measure numbers 40 and 45.

Lyrics: - do spi - ri - tum me - um

Lyrics: - men - do spi - ri - tum me - um

Lyrics: - men - do spi - ri - tum me - um

Lyrics: - men - do spi - ri - tum me - um

C

Chri - stus fa - ctus est pro no - bis o - be - di -

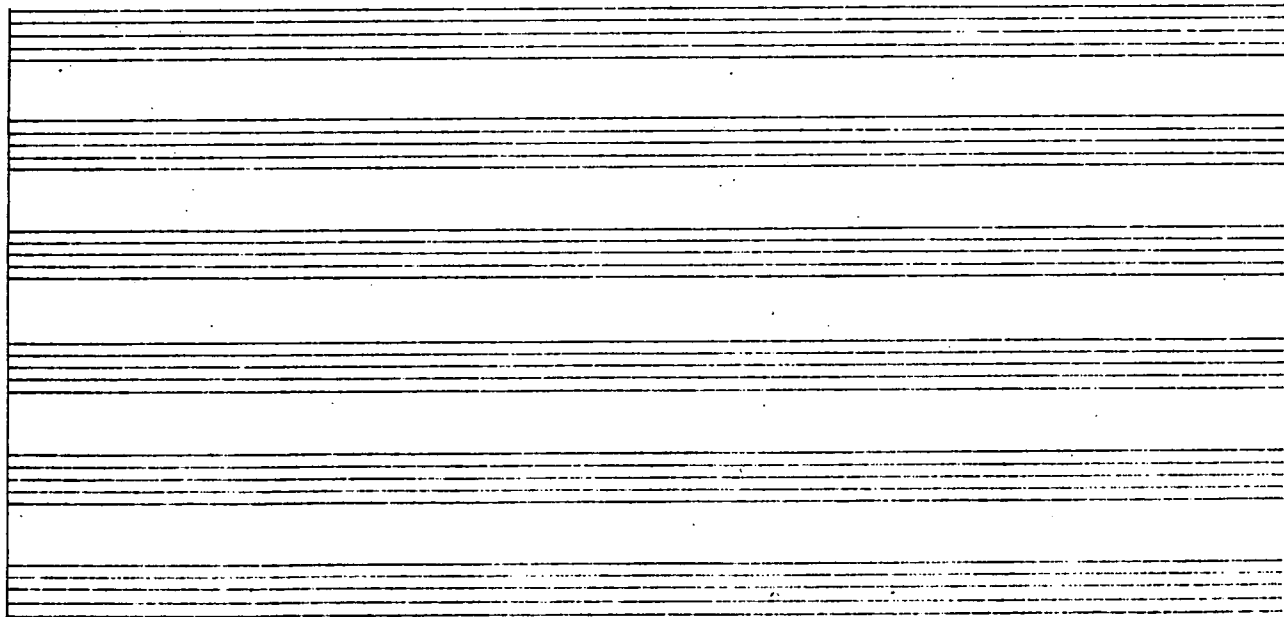
- ens us - que ad mor - tem mor - tem

an - tem cru - cis pro - pter quod et De - us ex - al - ta - vit il -

lum et de - dit il - li no - men quod est su - per om - ne no - men

Handwritten musical score for six voices (C, A, T, Q, B, BC) and basso continuo (BC). The music is in G major (one sharp) and 4/4 time. The lyrics are: "Ac-cin-gi-te vos sa-cer-do-tes et plan-gi-te et plan-gi-te". The score includes various musical notations such as clefs, key signature, time signature, and dynamic markings (p, f). The basso continuo line includes figured bass notation: #, #6, 6, 65, #, #6, 6, #5.

Handwritten musical score for six voices (C, A, T, Q, B, BC) and basso continuo (BC). The music is in G major (one sharp) and 4/4 time. The lyrics are: "mi-ni-stri al-ta-ris a-sper-gi-te a-sper-gi-te vos ci-ne-re". The score includes various musical notations such as clefs, key signature, time signature, and dynamic markings (p, f). The basso continuo line includes figured bass notation: #, #, 43, #, b, 543, #65.



Handwritten musical score for six voices: C (Cantus), A (Alto), T (Tenor), Q (Quintus), B (Bass), and B.C. (Bass Contralto). The score is in G major (one sharp) and 4/4 time. The lyrics are: "Vi-de-te om-nes po-pu-li si est do-lor si". The music features various note values including minims, crotchets, and quavers, with some notes beamed together. There are some handwritten corrections and markings, such as a '5' above the first measure of the C part and a '6' below the B.C. part. The bottom of the system has some handwritten notes: "4#3 #5 b5".

Continuation of the handwritten musical score. The lyrics continue: "est do-lor si-mi-lis si-cut do-lor me-us si-cut do-lor me-us". The music continues with similar note values and some more complex rhythmic patterns. There are some handwritten corrections and markings, such as a '10' above the first measure of the C part and a '6' below the B.C. part. The bottom of the system has some handwritten notes: "5 6 # 4 5 4 3 6 # 5 4 b3 6".

Empty musical staves for further notation.

Handwritten musical score for five voices (C, A, T, B, B.C.) and basso continuo (B.C.). The score is in G major (one sharp) and 4/4 time. The lyrics are: "Ec-ce Vi-di-mus e-um non ha-ben-tem spe-ci-em na-que de-".

Part C (Soprano): Ec-ce Vi-di-mus e-um non ha-ben-tem spe-ci-em na-que de-

Part A (Alto): Ec-ce ec-ce Vi-di-mus e-um non ha-ben-tem spe-ci-em na-que de-

Part T (Tenor): Ec-ce Vi-di-mus e-um non ha-ben-tem spe-ci-em na-que de-

Part B (Bass): Ec-ce Vi-di-mus e-um non ha-ben-tem spe-ci-em na-que de-

Part B.C. (Basso Continuo): Ec-ce Vi-di-mus e-um non ha-ben-tem spe-ci-em na-que de-

Handwritten figured bass notation for the B.C. part: #, 5 6 #, #.

Handwritten musical score for five voices (C, A, T, B, B.C.) and basso continuo (B.C.). The score is in G major (one sharp) and 4/4 time. The lyrics are: "- co - rem a - spe - ctus ei - us in e - o non est hic pec - ca - ta no - stra por - ta - vit".

Part C (Soprano): - co - rem a - spe - ctus ei - us in e - o non est hic pec - ca - ta no - stra por - ta - vit

Part A (Alto): - co - rem a - spe - ctus ei - us in e - o non est hic pec - ca - ta no - stra por - ta - vit

Part T (Tenor): - co - rem a - spe - ctus ei - us in e - o non est hic pec - ca - ta no - stra por - ta - vit

Part B (Bass): - co - rem a - spe - ctus ei - us in e - o non est hic pec - ca - ta no - stra por - ta - vit

Part B.C. (Basso Continuo): - co - rem a - spe - ctus ei - us in e - o non est hic pec - ca - ta no - stra por - ta - vit

Handwritten figured bass notation for the B.C. part: #, 7 6 #, 6, 4 3 #.

Handwritten musical score for five voices (C, A, T, B, B.C.) and basso continuo (B.C.). The score is in G major (one sharp) and 4/4 time. The lyrics are: "et pro no - bis do - let Ip - se au - tem val - ne - ra - tus est prop - ter in - ni - qui -".

Part C (Soprano): et pro no - bis do - let

Part A (Alto): et pro no - bis do - let

Part T (Tenor): et pro no - bis do - let

Part B (Bass): et pro no - bis do - let

Part B.C. (Basso Continuo): et pro no - bis do - let

Handwritten figured bass notation for the B.C. part: 5 6, 7 6 #, 4 3 #, #.

15

Ip-se au-tem vul-ne-ra - - tus est pro-pter i-ni - qui - ta-tes

Ip-se au-tem vul-ne-ra - - tus est pro-pter i-ni - qui - ta-tes no-

Ip-se au-tem vul-ne-ra - - tus est pro-pter i-ni - qui - ta-tes

- ta-tes no - stras pro-pter i-ni - qui

76 43# 6 3 3 7

20

presto

25

no - stras i-ni - qui - ta-tes no - stras Cui-us li - vo-re cui-us li - vo-re

- stras i - ni - qui - ta-tes no - stras Cui-us li - vo-re cui-us li - vo-re

8 no - stras i-ni - qui - ta-tes no - stras Cui-us li - vo-re cui-us li - vo-re

- ta - tes no - stras Cui-us li - vo-re cui-us li - vo-re

6 3 #3 6 b 4 3# 76 43# 6# b

largo

30

Sa-na-ti sa-na-ti su - mus ve-re lan-gu - o - res ip-se ip-se

sa-na-ti sa-na-ti sa-na-ti su - mus ve-re lan-gu - o - res ip-se ip-se

sa-na-ti sa-na-ti sa-na-ti su - mus ve-re lan-gu - o - res ip-se ip-se

Sa-na-ti sa-na-ti su - mus ve-re lan-gu - o - res ip-se ip-se

b/6 #343 # 98 b/6 5 56

35

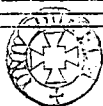
tu - lit

tu - lit

et do - lo - res no - stras ip - se ip - se por - ta - vit ip - se por - ta - vit

et do - lo - res no - stras - ip - se ip - se por - ta - vit ip - se por - ta - vit

4 3# 6 3 4 3 6 4 3# 6 6 4 3#



C Quem vidistis pa- sto- res di- ci- te an- nun- ti- a- te no- bis in ter- ris quis ap- pa- ru- it in

BC.

ter- ris quis ap- pa- ru- it

A Na- tum vi- di- mus na- tum vi- di- mus et cho- rus an- ge- lo- rum col- la- dan- tes Do - - mi- num

T Na- tum vi- di- mus na- tum vi- di- mus et cho- rus an- ge- lo- rum col- la- dan- tes Do - - mi- num

B Na- tum vi- di- mus na- tum vi- di- mus et cho- rus an- ge- lo- rum col- la- dan- tes Do - - mi- num

BC.

C Di- ci- te quon- iam vidistis et an- nun- ti- a- te et an- nun- ti- a- te Chri- sti na- ti- vi- ta- tem

BC.

Natum vidimus, ut supra

C Glo- ri- a glo- ri- a Pa- tri et Fi- li- o et Spi- ri- tu- i San- cto et Spi- ri- tu- i San- cto

A Glo- ri- a glo- ri- a Pa- tri et Fi- li- o et Spi- ri- tu- i San- cto et Spi- ri- tu- i San- cto

T Glo- ri- a glo- ri- a Pa- tri et Fi- li- o et Spi- ri- tu- i San- cto et Spi- ri- tu- i San- cto

B Glo- ri- a glo- ri- a Pa- tri et Fi- li- o et Spi- ri- tu- i San- cto

BC.

Natum vidimus, ut supra

C Mi - se - re - re mi - hi Do - mi - ne et ex au - di

C Mi - se - re - re mi - hi Do - mi - ne et ex

B.C. 43 43 6

et ex au - di o - ra - ti - o - nem me - am o - ra - ti - o - nem me - am et ex

- au - di et ex - au - di o - ra - ti - o - nem me - am o - ra - ti - o - nem me - am et ex

6 43 43 # 56

15

- au - di o - ra - ti - o - nem me - am

- au - di o - ra - ti - o - nem me - am o - ra - ti - o - nem me - am

76 43

Tempore Paschali Alla Quarta

C Al - le - lu - ia Al - le - lu - ia

B Al - le - lu - ia

B.C. 6 43 6 76

10

- le - lu - ia Al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia Al - le - lu - ia

43 76 65 43 6

15

- le - lu - ia

- le - lu - ia

65 43

B
Nunc di-mi-ttis ser-vum tu-um Do-mi-ne se-cun-dum ver-bum tu-um in pa-ce se-cun-dum ver-bum tu-um in pa-ce

BC
65 43 6 56 43 # 10

C
Qui-a vi-de-re-unt qui-a vi-de-re-unt o-cu-li me-i sa-lu-ta-re tu-um qui-

BC
65 43 #

15
-a vi-de-re-unt o-cu-li me-i sa-lu-ta-re tu-um sa-lu-ta-re tu-um

56 # 343 6 43

T
Quod pa-ra-sti quod pa-ra-sti an-te fa-ci-em om-ni-um po-pu-lo-rum an-te fa-ci-em om-ni-

BC
#6 43 6 43 56

25
-um po-pu-lo-rum

6 b 43

A
lu-men ad re-ve-la-ti-o-nem gen-ti-um lu-men ad re-ve-la-ti-o-nem gen-ti-um et glo-ri-am

BC
6 56 43 b b 43

30
ple-bis tu-ae Is-ra-el et glo-ri-am et glo-ri-am ple-bis tu-ae Is-ra-el

6 43

35 40

C Glo-ri-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto et spi-ri-tu-i san-cto

A Glo-ri-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto et spi-ri-tu-i san-cto

T Glo-ri-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto et spi-ri-tu-i san-cto

B Glo-ri-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto

B.C. Glo-ri-a Pa-tri et Fi-li-o et spi-ri-tu-i san-cto

56 343 43 43

45

C Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum sae-cu-lo-rum A

A Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum A

T Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum sae-cu-lo-rum A

B Si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum A

C Si-cut e-rat in prin-ci-pi-o et nunc et sem-per

A Si-cut e-rat in prin-ci-pi-o et nunc et sem-per

T Si-cut e-rat in prin-ci-pi-o et nunc et sem-per

B Si-cut e-rat in prin-ci-pi-o et nunc et sem-per

B.C. Si-cut e-rat in prin-ci-pi-o et nunc et sem-per

76 # 56 343

Handwritten musical score for a hymn, featuring ten staves of music. The lyrics are written below the notes. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The lyrics are: "men et in sae-cu-la sae-cu-lo-rum A-men". The score is written in a cursive, handwritten style.

Handwritten musical score for the first system, measures 1-10. The score is written for six parts: C (Cantus), Q (Quintus), A (Alto), T (Tenor), B (Bass), and B.C. (Basso Continuo). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Tu es Pe - trus Tu".

Handwritten musical score for the second system, measures 11-20. The score continues the six parts from the first system. The lyrics are: "es Pe - trus tu es Pe - trus tu es Pe - trus".

Handwritten musical score for the third system, measures 21-30. The score continues the six parts from the second system. The lyrics are: "trus tu es Pe - trus tu es Pe - trus tu es Pe - trus".

20

et su-per hanc pe- tram hanc pe- tram et su-per hanc pe-
 Tu es Pe- trus
 Pe- trus et su-per hanc pe- tram et su-per et su-per hanc
 Tu es Pe- trus et su-per hanc pe- tram et su-per hanc pe-
 trus Tu es Pe- trus et su-per hanc le- tram et su-per hanc pe-
 6 46

25

- tram et su- per et su-per hanc pe- tram ae-di-fi- ca- bo ae-
 Tu es Pe- trus
 pe- tram et su-per hanc pe- tram ae-di-fi- ca-
 - tram et su-per hanc pe- tram hanc pe- tram ae-di-fi- ca- bo
 - tram et su-per hanc pe- tram ae-di-fi- ca-
 43

30

- di- fi- ca- bo ae-di-fi- ca- bo ec- cle-si-am me-
 Tu es Pe- trus
 - bo ae- di-fi- ca- bo ae-di-fi- ca- bo ec- cle-si- am me-
 ae- di-fi- ca- bo ae-di-fi- ca- bo ec- cle-si-am me- am
 - bo ae-di-fi- ca- bo ec- cle-si-am me-
 # # 6 6

[illegible][illegible]

Handwritten musical score for "Te igitur" in G major, 4/4 time. The score is written on ten staves. The lyrics are: "por-ta in-fe-ri et por-tae in-fe-ri non prae-va-le-nt". The music features a melody in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics are written below the staves, with some words spanning across measures. The handwriting is in ink on aged paper.

55

- bunt non prae-va- le- bunt non prae-va- le- bunt ad-ver- sus ad-

Tu es Pe- trus

- bunt ad-ver- sus e- am ad-ver- sus e- am ad-ver-

- bunt ad-ver- sus ad-ver- sus e- am ad-

prae- va le- bunt ad-ver- sus e- am ad-ver- sus

60

- ver- sus e- am et ti- bi da- bo et ti- bi da-

Tu es Pe- trus

- sus e- am et ti- bi da- bo et ti- bi da-

ver- sus e- am et ti- bi da- bo-

e- am ti- bi da- bo et ti- bi da- bo et ti- bi

56

65

bo cla- ves re- gni cae- lo- rum da- ves re- gni re- gni cae-

Tu es Pe- trus

bo cla- ves re- gni cae- lo- rum da- ves re- gni cae-

da- ves re- gni cae- lo-

da- bo cla- ves re- gni cae- lo-

6 # # 6 6

Handwritten musical score on a system of six staves. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The lyrics are Latin, likely a Mass setting, and are written below the notes. The score is divided into measures by vertical bar lines. The lyrics are: -lo - rum, Cae - lo - rum, Tu es Pe - trus, -lo - rum cla - ves re - gni cae - lo - rum re - gni cae - lo - rum, - rum cla - ves re - gni cae - lo - rum, - rum cla - ves re - gni cae - lo - rum. The score ends with a double bar line. Below the system, there are several empty staves.

70

-lo - rum

Cae -

lo - rum

Tu es Pe - trus

-lo - rum cla - ves re - gni cae - lo - rum re - gni cae - lo - rum

- rum cla - ves re - gni cae - lo - rum

- rum cla - ves re - gni cae - lo - rum

7/8

6

#

Handwritten musical score for the first system of 'Cogitavi dies antiquos'. The score is written on seven staves, labeled C, C, A, A, T, B, and BC. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: Co - gi - ta - vi di - es an - ti - quos co - gi - ta - vi di - es an - ti - quos. The notation includes various musical symbols such as notes, rests, and accidentals. A measure number '5' is written above the fifth measure of the first staff.

C Co - gi - ta - vi di - es an - ti - quos co - gi - ta -

C

A Co - gi - ta - vi di - es an - ti - quos co - gi - ta - vi

A Co - gi - ta - vi di - es an -

T Co -

B

BC. 56 43

Handwritten musical score for the second system of 'Cogitavi dies antiquos'. The score is written on seven staves, labeled C, C, A, A, T, B, and BC. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: vi co - gi - ta - vi di - es an - ti - quos Co - gi - ta - vi di - es an - ti - quos co - gi - ta - vi di - es an - ti - quos. The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers '5', '6', '76', '56', '76', and '65' are written below the staves.

C vi co - gi - ta - vi di - es an - ti - quos Co -

C

A di - es Co - gi - ta - vi di - es an - ti -

A - ti - quos Co - gi - ta - vi co -

T 8 - gi - ta - vi di - es an - ti - quos co - gi - ta -

B Co - gi - ta - vi di - es an - ti -

BC. 5 6 76 56 76 65

15

-gi-ta-vi di-es an-ti- quos
-ta-vi di-es an-ti- quos
-gi-ta-vi di-es an-ti- quos
-vi di-es an-ti- quos
- quos di-es an-ti- quos co-gi-ta-vi

5 6 6 5 5 5 5 6 5 43 3 4 3 56

20

Co-gi-ta-vi di-es an-ti-quos et an- nos ae-ter-
quos et an- nos ae-ter-
quos et an- nos et an-
di-es an-ti-quos et an- nos et an-
Co-gi-ta-vi di-es an-ti-quos et an- nos
di-es an-ti-quos et an- nos ae-ter-

43 76

Handwritten musical score for the first system, measures 56 to 65. The score consists of six staves. The lyrics are written below the staves. The first staff has a measure rest in measure 56. The second staff has a measure rest in measure 56. The third staff has a measure rest in measure 56. The fourth staff has a measure rest in measure 56. The fifth staff has a measure rest in measure 56. The sixth staff has a measure rest in measure 56. The lyrics are: 'nos in men - te a men - te mea - te', 'ter - nos in men - te ha - bu', 'nos ae - ter - nos in men - te in men -', 'ae - ter - nos in men - te ha - bu - i', 'ae - ter - nos ae - ter - nos in men -', and 'nos in men - te ha - bu - i in men - te in'.

Handwritten musical score for the second system, measures 35 to 56. The score consists of six staves. The lyrics are written below the staves. The first staff has a measure rest in measure 35. The second staff has a measure rest in measure 35. The third staff has a measure rest in measure 35. The fourth staff has a measure rest in measure 35. The fifth staff has a measure rest in measure 35. The sixth staff has a measure rest in measure 35. The lyrics are: 'in men - te ha - bu - i et me - di - ta - tus sum et me - di - ta - tus', 'i et medi - ta', 'te ha - bu - i et me - di - ta - tus sum no -', 'et me - di - ta - tus sum no - de et me - di - ta', 'te ha - bu - i et me - di - ta - tus sum no - de et me -', 'men - te ha - bu - i et me - di - ta - tus sum', and 'men - te ha - bu - i et me - di - ta - tus sum'.

40

Agnus Dei qui tolles deus mundi peccata, qui tolles deus mundi peccata, qui tolles deus mundi peccata, qui tolles deus mundi peccata, qui tolles deus mundi peccata, qui tolles deus mundi peccata.

Sum et me - di - ta - tus Sum cum cor - de me - o cum cor -

tus Sum no - cte Sum cor - de me - o

de et me - di - ta - tus Sum no - cte cum cor - de

- tus Sum no - cte et me - di - ta - tus Sum no - cte Sum cor - de me -

- di - ta - tus Sum cum cor - de me - o cum cor - de me - o cum

no - cte cum cor - de me - o cum cor -

43 6 6 43 87 43 65 87 6

[illegible]

[illegible]

Handwritten musical score for 'Ave Maria' by Schubert. The score is written on ten staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are in Latin: "et sco-pe-bar spi-ri-tum me-um spi-ri-tum me-um". The score includes various musical notations such as notes, rests, and bar lines. The tempo is marked "Andante" and the key signature is one sharp (F#). The score is numbered 76, 4, 76, and 343 at the bottom.

Handwritten musical score for the first system of "Salve Regina" (1627). The system includes staves for Soprano (C), Alto (Q), Tenor (A), Bass (T), and Bass Continuo (B.C.). The lyrics are: "Sal - ve Re - gi - na ma - ter mi - se - ri - cor - di - ae". The music is in G major (one sharp) and 6/8 time. The Soprano part begins with a fermata on a whole note. The Bass Continuo part includes figured bass notation: 43# 43# 6 6 #.

Handwritten musical score for the second system of "Salve Regina" (1627). The system includes staves for Soprano (C), Alto (Q), Tenor (A), Bass (T), and Bass Continuo (B.C.). The lyrics are: "ter mi - se - ri - cor - di - ae ma - ter mi - se - ri - gi - na Sal - ve Re - gi - na ma - ter mi - se - ri - cor - di - ae". The music continues in G major and 6/8 time. The Bass Continuo part includes figured bass notation: 43# 6 76 43# # 6 6 #.

Handwritten musical score for the third system of "Salve Regina" (1627). The system includes staves for Soprano (C), Alto (Q), Tenor (A), Bass (T), and Bass Continuo (B.C.). The lyrics are: "cor - di - ae mi - se - ri - cor - di - ae Ad te cla - ma - mus cla - na ma - ter mi - se - ri - cor - di - ae Ad - te cla - ma - mus cla - ri cor - di - ae Ad te cla - ma - mus cla - ma - mus se - ri - cor - di - ae Ad te cla - ma - mus cla - ma - mus". The music continues in G major and 6/8 time. The Bass Continuo part includes figured bass notation: 43 # 43 43 43 43.

20

-ma-mus ex-u-les fi-li-i E-vae ex-u-les

-ma-mus ex-u-les fi-li-i E-vae # ex-u-les fi-li-i

ex-u-les fi-li-i E-vae ex-u-les ex-u-les

-ma-mus ex-u-les fi-li-i E-vae ex-u-les

-mus ex-u-les ex-u-les

6 76

25 30

fi-li-i E-vae Ei-a er-go ad-vo-

E-vae Ei-a

fi-li-i E-vae Ei-a er-go ad-vo-ca-ta no-stra

fi-li-i E-vae Ei-a er-go ad-vo-ca-ta no-stra

fi-li-i E-vae Ei-a er-go ad-vo-ca-ta no-stra

6 43

35 40

-ca-ta no-stra Ei-a er-go ad-vo-ca-ta ad-vo-ca-ta no-

er-go ad-vo-ca-ta no-stra ad-vo-ca-ta no-stra

ad-vo-ca-ta no-stra Ei-a er-go ad-vo-ca-ta no-

Ei-a er-go ad-vo-ca-ta no-stra ad-vo-ca-ta no-stra

Ei-a er-go ad-vo-ca-ta no-stra ad-vo-ca-ta no-stra

43

Handwritten musical score for the first system, featuring six staves with lyrics in French. The lyrics are: -stra il-los tu-os mi-se-ri-cor-des o-cu-los ad nos con-ver-te il-los tu-os mi-se-ri-cor-des. The score includes various musical notations such as treble and bass clefs, time signatures, and accidentals. Fingerings 4, 5, 6, 4, 3, 2, 1 are indicated below the staves.

Handwritten musical score for the second system, featuring six staves with lyrics in French. The lyrics are: o-cu-los ad nos con-ver-te 0 de-mens 0 cle-mens 0 de-mens 0 de-mens 0 de-mens. The score includes various musical notations such as treble and bass clefs, time signatures, and accidentals. Fingerings 4, 3, 4, 3, 4, 3 are indicated below the staves.

Handwritten musical score for the third system, featuring six staves with lyrics in French. The lyrics are: 0 dul-cis vir-go Ma-ri-a 0 dul-cis 0 dul-cis vir-go Ma-ri-a 0 dul-cis. The score includes various musical notations such as treble and bass clefs, time signatures, and accidentals. Fingerings 6, 7, 6, 4, 3, 6, 7, 6 are indicated below the staves.

Handwritten musical score for a choir, measures 60 to 65. The score is written on six staves. The lyrics are: vir-go O dul-cis vir-go Ma-ri-a. The music is in G major and 4/4 time. The first system (measures 60-64) shows the choir entering with a half note on G4, followed by a half note on A4, and then a half note on B4. The second system (measures 65-69) shows the choir continuing with a half note on G4, followed by a half note on A4, and then a half note on B4. The score ends with a sharp sign (#) on the bottom staff.

Handwritten musical score for a choir, measures 70 to 74. The score is written on six staves. The lyrics are: O dul-cis vir-go O dul-cis vir-go Ma-ri-a. The music is in G major and 4/4 time. The first system (measures 70-74) shows the choir entering with a half note on G4, followed by a half note on A4, and then a half note on B4. The second system (measures 75-79) shows the choir continuing with a half note on G4, followed by a half note on A4, and then a half note on B4. The score ends with a sharp sign (#) on the bottom staff.

B. C. Vo - ce — me - a ad Do - mi - num da - ma - vi vo - ce me - a ad

Do - mi - num de - pre - ca - tus sum ef - fun -

do ef - fun - do in con - spe - ctu ei - us o - re - ti - o - nem —

me — um et tri - bu - la - ti - o - nem me —

an - a - te ip - sum pro - num —

ti - o pro - num - ti - o

per la replica
pro - num - ti - o

(original barlines retained)

Ex-surgat De- us et dis-si-pentur im-mi-ci e-

5 -ius et fu-gi-ant qui o-de-runt e-un a-fa-ci-e e-ius

9 10 sic-ut de-fi-ct fu-mus de-fi-ci-ant sic-ut fu-it ce-ra a fa-ci-e i-gnis si-

15 po-re-ant pec-ca-to-res a fa-ci-e De-i et ius-ti-e pu-len-tur et ex-ul-

20 -tent in con-spe-ctu De-i et de-le-cten-tur in lae-ti-ti-

-a et de-le-cten-tur in lae-

-ti-ti-a

Handwritten musical score for "Lamentabatur Jacob" (1636). The score is written for Soprano (Soprano) and Bass (Bass) parts, with lyrics in Latin. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with measures numbered 1 through 34.

System 1 (Measures 1-5):

Soprano: La-men-ta-ba-tur la-men-ta-ba-tur la-men-ta-ba-tur Ja-cob de du-o-bus fi-

Bass: (Silent)

System 2 (Measures 6-10):

Soprano: -li-is su-is de du-o-bus fi-li-is su-is He-u me he-u me do-lens he-u me

Bass: (Silent)

System 3 (Measures 11-15):

Soprano: do-lens sum do-lens sum de Jo-seph per-di-to et tri-stis ni-mis et tri-stis ni-mis de be-ni-a-min de Be-

Bass: (Silent)

System 4 (Measures 16-20):

Soprano: -ni-a-min du-do pro a-li-mo-ni-is pre-cor celestem re-

Bass: (Silent)

System 5 (Measures 21-25):

Soprano: -gem ut me do-len-tem ut me do-len-tem ut me do-len-tem mi-ni-mum fa-ci-at e-os cer-ne-re

Bass: (Silent)

System 6 (Measures 26-30):

Soprano: ut me do-len-tem ut me do-len-tem mi-ni-mum fa-ci-at e-os cer-ne-re fa-ci-at e-os cer-ne-

Bass: (Silent)

System 7 (Measures 31-34):

Soprano: -re

Bass: (Silent)

COR T

Veni veni veni dilecte mi di-lecte mi Veni veni Veni dilecte mi di-le-cte mi e-gre-di-a-mur in

B.C.

a-grum in a-grum commoremur in vil-lis in vil-lis mare sur-gamur ad vi-ne-as ad vi-ne-

-as videa-mus si flo-ra-it vr-ne-a vi-ne-a si flo-res fru-ctus par-tu-ri-

-unt par-tu-ri-unt si floruerunt mala pu-ni-ca pu-ni-ca ibi dabo ti-bi u-be-ra me-a me-a

ibi dabo ti-bi u-be-ra me-a me-a man-dra-go-rae dede-runt odorem su-um in portis no-stris

no-stris omnia poma nova et ve-te-ra ser-va-vi ti-bi di-le-cte mi di-le-cte mi Veni veni veni dilecte mi di-

-le-cte mi Veni veni Veni di-le-cte mi di-le-cte mi fuge fuge fuge dilecte mi di-

-lecte mi fuge fuge fuge dilecte mi dilecte mi et assimi-la-re ca-pre-ae in nu-b-que cer-vo-rum cer-vo-

-rum super mon-tes a-ro-ma-tum a-ro-ma-tum fuge fuge fuge di-le-cte mi di-le-cte mi fuge fuge

piano

45 piano

[piano]

fuge di-le-cte mi di-le-cte mi super montes a-ro-ma-tum a-ro-ma-tum super montes a-ro-ma-tum a-ro-me-

- tum fuge fuge fuge fuge fuge fuge fuge fuge fuge

piano

Handwritten musical score for "Cantabo Domino" (1609) by G.F. ANERIO. The score is written on ten systems, each with a vocal line (C) and a basso continuo line (BC). The lyrics are in Latin and Portuguese. The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55.

System 1 (Measures 1-5):

C: Can - ta - - - bo bo - mi - no Can - ta - - - bo Do - mi - no

BC: [Basso Continuo accompaniment]

System 2 (Measures 6-10):

C: Can - ta - - - bo Do - mi - no in Vi - ta me - a in Vi - ta me -

BC: [Basso Continuo accompaniment]

System 3 (Measures 11-15):

C: - a in Vi - ta me - - - a psal - lam De - o me -

BC: [Basso Continuo accompaniment]

System 4 (Measures 16-25):

C: - o psal - lam De - o me - o quam - di - u Sum psal - lam De - o me - o psal - lam De - o me - o quam - di - u Sum

BC: [Basso Continuo accompaniment]

System 5 (Measures 26-30):

C: jo - cun - dum sit e - i jo - cun - dum sit e - i e - lo - qui - um me - - - um

BC: [Basso Continuo accompaniment]

System 6 (Measures 31-40):

C: jo - cun - dum sit e - i jo - cun - dum sit e - i e - lo - qui - um me - - -

BC: [Basso Continuo accompaniment]

System 7 (Measures 41-45):

C: - um e - go ve - ro de - le - ct - bor in Do - mi - no de - le - ct - bor in Do - mi - no

BC: [Basso Continuo accompaniment]

System 8 (Measures 46-50):

C: e - go ve - ro de - le - ct - bor in Do - mi - no de - le - ct - bor in Do - mi - no de - le - ct -

BC: [Basso Continuo accompaniment]

System 9 (Measures 51-55):

C: - bor de - le - ct - bor in Do - - - mi - no

BC: [Basso Continuo accompaniment]

C

Can - ta - - - - - bo Do - mi - no in - vi - ta me -

B.C.

43 56 65

5

6

65 43

10

psal - tem be - o me - o quam - di - u sum jo -

6

6

15

- can - dum sit e - i e - lo - qui - um me - - - - - um

20

e - - - - - go ve - ro de - le - ctā - bor in Do - mi - no de - - - - - le - ctā - bor in Do - mi -

25

- no e - - - - - go ve - ro de - le - ctā - bor in Do - mi - no de - - - - - le - ctā -

3

- bor in Do - - - - - mi - no

B
BC.

An-di Do-mi-ne be-ni-guus him-nus et o-ra-ti-o - ne quem servus tuus

o-rat co-ra-m te ho-di-e ut sint oculi tu-i a-per-ti ut

sint o-cu-li tu-i a-per-ti et aures tu-e in ten-te et aures tu-e in ten-te super domum istam

super domum istam di-e ac no-de re-spi-ce Do-mi-ne de san-cti-a-ri-o

tu-o re-spi-ce Do-mi-ne de san-cti-a-ri-o tu-o et de ex-cel-so cae-

-lo - rum. et de ex-cel-so cae-lo - rum ha-bi-ta-cu-

-lo super domum i-stam super domum i-stam di-e ac no-de di-e ac

no-de

34 43

B

B.C

Vi-di Do-mi-num se-den-tem su-per so-li-um ex-cel-sum et e-le-va-tum vi-

6 6 43

-di Do-mi-num se-den-tem su-per so-li-um ex-cel-sum et e-le-va-tum et

6 76

plena e-rat om-nis ter-ra ma-je-sta-te ei-us et plena e-rat om-nis ter-ra ma-je-sta-tei-

-us et e-a quaesub ip-so e-rat re-ple-bant tem-plum et e-

76

-a et e-a quaesub ip-so e-rat re-ple-bant re-ple-bant tem-

plum

In elevatione

C. Je-su dul-ce-do dul-ce-do cor-di-um fons vi-vum le-

B.C. - men cor-di-um ex-ce-dens om-ne gau-di-um ex-ce-dens om-ne cor-di-um et om-ne et om-ne de-si-da-ri-um

O Je-su O Je-su mi dul-cis-si-me spes su-spi-ran-

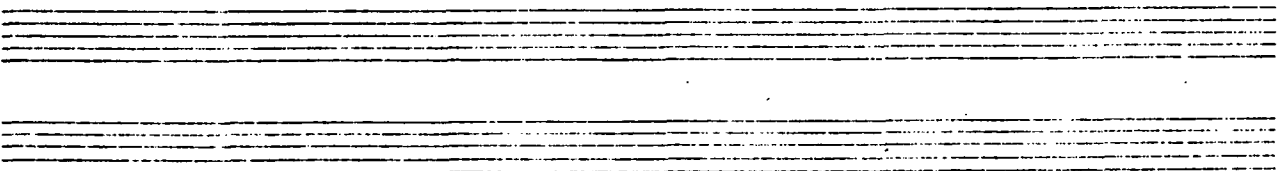
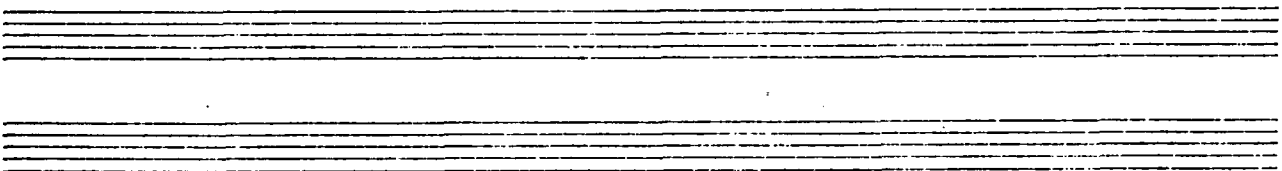
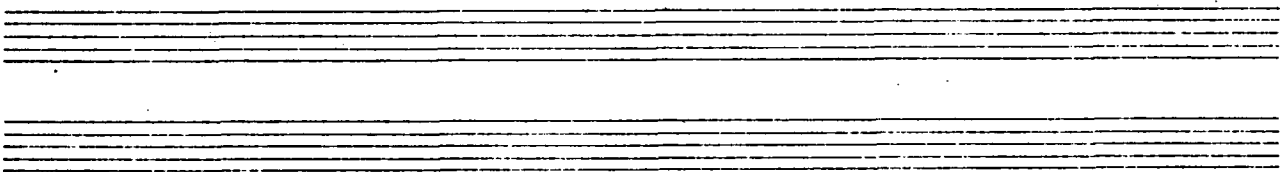
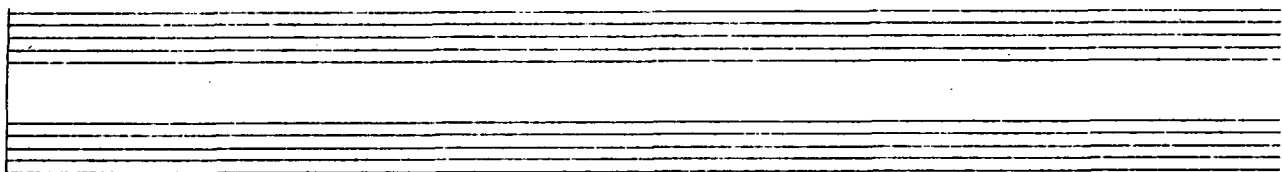
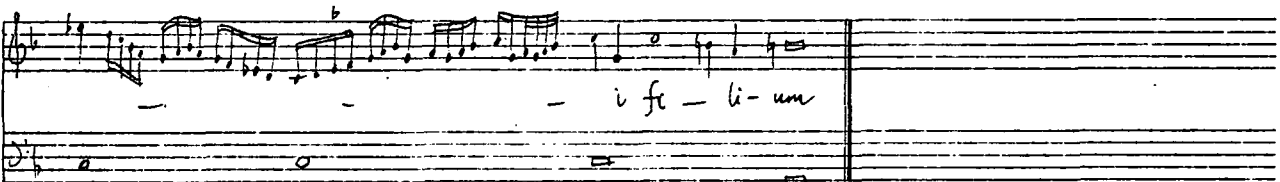
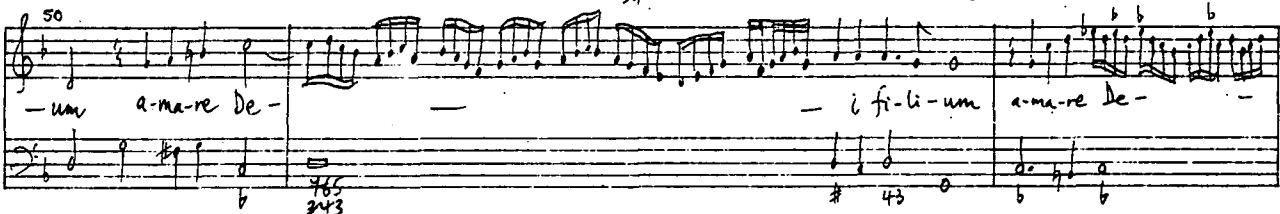
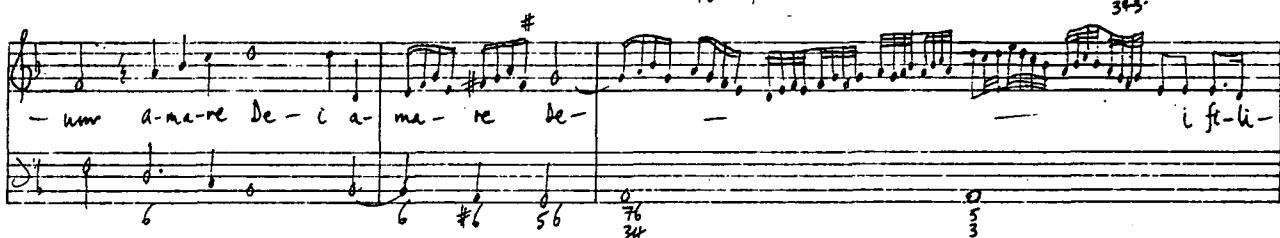
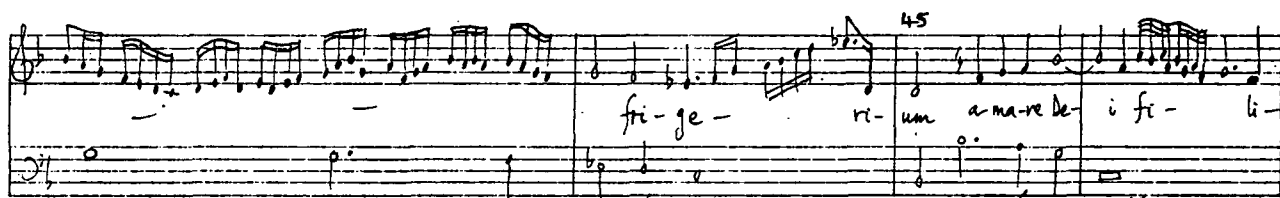
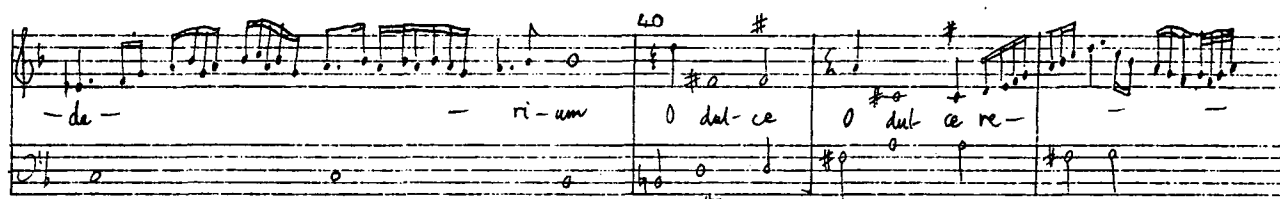
-tis a-ni-mae te que-runt pi-e la-cri-mae et cla-

lam quod qua-e-si-vo Vi-de-o quod con-cu-pi-vi te-ne-o quod-

con-cu-pi-vo te-ne-o a-mo-re Je-su lan-gue-o et

cor-de to-tus ar-de-o O be-a-tum in-cen-di-um et ardens desi-

5 76 34 5 76 34 3 10 15 56 76 5 20 25 56 76 5 34 3 30 56 76 5 34 3 35 65 34 3



C Dul-cis a-mor Je- Su dulce bonum dulce bonum dilecte mi Dul-cis amor Je-

BC - Su dulce bonum dulce bonum dilecte mi di-le-cte mi lan- que-o pro te

lan- que-o lan- que-o pro te mi dulcissi- mi et amatis- si-me Je- su Sa- git-tis tuis con-fi-ge

me sa- git-tis tuis con-fi-ge me sa- git-tis tuis sa- git-tis tu-is sa- git-tis Sa- git-tis

tu-is con-fi-ge me ma-ri-ar mo-ri-ar mo-ri-ar pro te mi Je-su mi dulcissi- mi et amatis-si-me Je-su

Sa- git-tis tuis con-fi-ge me sa- git-tis tuis con-fi-ge me sa- git-tis tuis sa- git-tis

tuis sa- git-tis tuis sa- git-tis tuis con-fi-ge me O bone Je- su O bone Je- su O Je- su mi bo-ne Je-

Su O Jesu mi bo-ne Je- su tu lux tu spes tu vita tu boni-tas in-fi-ni-ta tu

lux tu spes tu vi-ta tu bo-ni-tas in-fi-ni-ta tu lux tu spes tu vita tu bo-ni-tas

Handwritten musical score for a vocal melody. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "60". The lyrics are: "in-fi-ni-ta tu lux tu spes tu vita tu bo-ni-tas tu bo-ni-tas in-fi-ni-ta". The score includes various musical notations such as notes, rests, and accidentals. Below the staff, there are handwritten numbers: -56, 543, 6, 6, #, #, #, 5, 43.

C

Ap - pa - ru - e - runt a - pos - to - lis dis - per - ti - tae lin -

B

3.C.

- gnae

Ap - pa - ru - e - runt a - pos - to - lis dis - per - ti - tae lin -

dis - per - ti - tae

gnae dis - per -

lin -

- ti - tae lin -

gnae tam - quam i -

gnis

tam - quam i -

tam - quam i -

gnis

tam - quam i -

gnis

tam - quam i -

gnis tam - quam i -

20

- gnus et se - dit et se - dit

- gnus

et se - dit su - pra sin - gu - los e - o - rum

sa - pra sin - gu - los e - o - rum su - pra

30

sin - gu - los e - o - rum et se - dit

sin - gu - los e - o - rum

et se - dit su - pra sin - gu - los e - o - rum

su - pra sin - gu - los e - o - rum

35

- rum su-pra sin-gu-las e- o - rum spi- ri-tus san- ctus

su-pra sin-gu-las e- o - rum spi- ri-tus san-

su-pra sin-gu-las e- o - rum spi- ri-tus san-

40

spi- ri-tus san- ctus Al- le- lu- ia

spi- ri-tus san- ctus

spi- ri-tus san- ctus

45

50

Al- le- lu- ia al- le- lu-

Al- le- lu- ia al- le- lu-

Al- le- lu- ia al- le- lu-

55

- ia al- le- lu- ia

ia al- le- lu- ia

ia al- le- lu- ia

C
T
BC.

A - men di - co vo - bis qui -

a plo - ra - bi - tis et fle - bi - tis vos et fle - bi - tis vos qui -

a plo - ra - bi - tis et fle - bi - tis vos et fle - bi - tis vos mun - dus au - tem

gan - de - bit mun - dus au - tem gan - de - bit mun - dus au - tem gan - de -

bit vos ve - ro Vos ve - ro con - tri - sta - bi - mi - ni vos ve - ro con - tri - sta - bi - mi -

con - tri - sta - bi - mi - ni sed tri - sti - ti - a ve - stra ver - te - tur in

Handwritten musical score for three staves. The lyrics are: *gan-di-um ver-te-tur in gan-di-um Al-le-lu-*

First staff: *gan-di-um ver-te-tur in gan-di-um Al-le-lu-*

Second staff: *ver-te-tur in gan-di-um ver-te-tur in gan-di-um*

Third staff: *gan-di-um*

Handwritten notes: *So* above the first staff, *ss* above the second staff.

Handwritten musical score for three staves. The lyrics are: *-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia*

First staff: *-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia*

Second staff: *Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia*

Third staff: *Al-le-lu-ia*

Handwritten notes: *#* above the first staff.

Empty musical staves for three systems, each consisting of three staves.

C In - tro - du - xit me rex in cel - lam vi - na - ri - a

T In - tro - du - xit me rex in -

B.C. 76 343

in - tro - du - xit me rex in

tro - du - xit me rex in cel - lam vi - na - ri - a in

76 43 343

cel - lam vi - na - ri - a or - di - na - vit in me or - di - na - vit in

cel - lam vi - na - ri a or - di - na - vit in me ca - ri - ta - tem

343 76

me ca - ri - ta - tem ful - ci - te me flo - ri -

or - di - na - vit in me ca - ri - ta - tem

6 7 6 343

bus ful - ci - te ful - ci - te me flo -

ful - ci - te ful - ci - te me flo -

ri - bus sti - pa - te me ma - lis sti - pa - te sti - pa - te sti - pa - te me ma -

ri - bus sti - pa - te me ma - lis sti - pa - te sti - pa - te sti - pa - te me

343 3 4 3

Handwritten musical score for the first system, measures 34-39. The music is written on three staves (treble, alto, and bass clefs). The lyrics are: "ma-lis Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-". Measure numbers 34, 35, 36, 37, 38, and 39 are indicated below the staves. The key signature has one sharp (F#) and the time signature is 3/4.

Handwritten musical score for the second system, measures 40-43. The music is written on three staves (treble, alto, and bass clefs). The lyrics are: "-gue-o a-mo-re lan- lan-gue-o a-mo-re lan- que-o". Measure numbers 40, 41, 42, and 43 are indicated below the staves. The key signature has one sharp (F#) and the time signature is 3/4.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

C Dul - cis a - mor Je - su Dul - cis a - mor Je - su Dul - ce bo -

B Dul - cis a - mor Je - su Dul - cis a - mor Je - su Dul - ce

BC Dul - cis a - mor Je - su Dul - cis a - mor Je - su Dul - ce

num di - le - ctu mi ro - go te sag - gi - tis tu - is con - fi - ge

bo - num di - le - ctu mi ro - go te sag - gi - tis tu - is sag - gi - tis tu - is con - fi - ge

me mo - ri - ar ma - ri - ar pro te mo - ri - ar pro te te Ah mi

me mo - ri - ar ma - ri - ar pro te mo - ri - ar pro te Ah mi Je -

Je - su tra - he me ro - go post te

su tra - he me ro - go pro te in -

in - ter flo - res po - ne me lan - gue - o pro te lan - gue - o pro te

- ter flo - res po - ne me lan - gue - o pro te lan - gue - o pro te

tu spes tu vi - ta tu spes tu vi - ta tu bo - ni - tas in - fi - ni - ta tu bo - ni - tas in - fi - ni -

tu spes tu vi - ta tu spes tu vi - ta tu bo - ni - tas in - fi - ni - ta tu bo - ni - tas in - fi - ni -

40

- ta tu ve-ri-tas lu - cius ad cae - lum ad cae - lum ad cae -

- ta tu ve-ri-tas lu - cius ad cae - lum ad cae - lum ad

45

- lum per-du-cens tu spes tu vi-ta tu spes tu vi- ta tu bonitas infi-

ce - lum per-du-cens tu spes tu vi-ta tu spes tu vi- ta tu bonitas in fi-ni

50

- ni-ta tu bo-ni-tas in-fi-ni-ta tu bo-ni-tas in-fi-ni-ta - ta -

- ta tu bo-ni-tas in-fi-ni-ta tu bo-ni-tas in-fi-ni-ta - ta

C *Laetentur caeli*

C *laetentur caeli*

BC *laetentur caeli*

- tet ter - ra et ex-ul - tet et ex-ul - tet ter - ra laetentur

et ex-ul - tet ter - ra et ex-ul - tet ter - ra laetentur

- tur caeli laetentur caeli et ex-ul - tet

- tur caeli laetentur caeli et ex-ul - tet

et ex-ul - tet et ex-ul - tet ter - ra com-mo-ve-a-tur

- ul - tet et ex-ul - tet et ex-ul - tet ter - ra com-mo-ve-a-tur

ma-re com-mo-ve-a-tur ma-re et ple-ni-tu-do ei -

ma-re com-mo-ve-a-tur ma-re et ple-ni-tu-do ei -

- us or-bis ter-ra-rum or-bis ter-ra-rum et qui habitant in e-o or-bis ter-

- us or-bis ter-ra-rum or-bis ter-ra-rum et qui habitant in e-o or-bis ter-ra-

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on three staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in French and are written below the notes. The first staff begins with "ra - rum" and continues with "et qui ha-bi-tant in e - o or-bis ter-ra - rum et qui ha-bi-tant in". The second staff continues the lyrics: "ra - rum et qui ha-bi-tant in e - o or-bis ter-ra - rum et qui ha-bi-tant in". The third staff continues the lyrics: "ra - rum et qui ha-bi-tant in e - o or-bis ter-ra - rum et qui ha-bi-tant in". The score is a vocal part, likely for a soprano or alto voice.

50 55

ha-bi-tant in e-o or-bis fer-ra-rum et qui ha-bi-tant in e-o or-bis fer-ra-rum et qui ha-bi-tant in e-o

Handwritten musical score for the first system, measures 1-5. The score is written for four parts: C (Cantus), C (Cantus), B (Bass), and B.C. (Bass Continuo). The lyrics are: "Ex - au - di nos Do - mi - ne Ex - au - di nos Do -".

Handwritten musical score for the second system, measures 6-10. The score is written for four parts: C (Cantus), C (Cantus), B (Bass), and B.C. (Bass Continuo). The lyrics are: "mi - ne quo - ni - am be - ni - que est mi - se - ri - cor - di - a tu - mi - ne quo - ni - am be - ni - que est mi - se - ri - cor - di - a".

Handwritten musical score for the third system, measures 11-15. The score is written for four parts: C (Cantus), C (Cantus), B (Bass), and B.C. (Bass Continuo). The lyrics are: "a quo - ni - am be - ni - que est mi - se - ri - cor - di - a tu - a quo - ni - am be - ni - que est mi - se - ri - cor - di - a".

Handwritten musical score for the fourth system, measures 16-20. The score is written for four parts: C (Cantus), C (Cantus), B (Bass), and B.C. (Bass Continuo). The lyrics are: "cor - di - a tu - a mi - se - ri - cor - di - a tu - a di - a tu - a et se - cum dum mul - ti - tu - di - nem".

mi-se-ra-ti-o-nem tu- a-rum re- spi-ce nos Do-

43

et se-cun-dum mul-ti-tu-di-nem mi-se-ra-ti-o-nem tu-a- rum re-

et se-cun-dum mul-ti-tu-di-nem mi-se-ra-ti-o-nem tu-a- rum

mi- ne

6 # 43 65

spi-ce nos Do- mi-ne et se-cun-dum mul-ti-tu-di-

re- spi-ce nos Do- mi-ne et se-cun-dum mul-ti-

et se-cun-dum mul-ti-

43 6

-nem mi-se-ra-ti-o-nem tu-a-rum re- spi-

-tu-di-nem mi-se-ra-ti-o-nem tu-a-rum re-

-tu-di-nem mi-se-ra-ti-o-nem tu-a-rum

56 6 4 6 43

Handwritten musical score for a hymn, featuring four staves. The lyrics are written below the first staff. The music is written in a single system with four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a figured bass line with figures. The lyrics are: -ce nos Do-mi-ne re-spi-ce re-spi-ce nos Do-mi-ne. The figures are: 65, 6, 6, 76 34, 5 43.

40

-ce nos Do-mi-ne re-spi-ce re-spi-ce nos Do-mi-ne

spi-ce nos Do-mi-ne

re-spi-ce nos Do-mi-ne

65 6 6 76 34 5 43

Empty musical staff system.

Empty musical staff system.

Empty musical staff system.

Empty musical staff system.

Empty musical staff system.

C

Gau - de vir - go - glo - ri - o - sa gau - de vir - go glo - ri - o - sa Vac bium ver - bo

C

B

B.C.

#

#

10

con - ce - pi - sti

Gau - de tel - lus fru - ctu - o - sa gau - de tel - lus fru - ctu - o - sa fru - ctum vi - ta

#

#

15

pro - tu - li - sti

Gau - de ro - sa spe - ci - o - sa ver - nans Ari - sto re - sur - gen - te

#

#

#

20

Gau - de ma - ter gau - de ma - ter glo - ri - o - sa Ari - sto cae - los as - cen - den - te

Gau - de ma - ter gau - de ma - ter glo - ri - o - sa Ari - sto cae - los as - cen - den - te

Gau - de ma - ter gau - do ma - ter glo - ri - o - sa Ari - sto

#

#

#

Chri-sto cae-las as-cen-den- - te gau-de fra-ens de - - li-ci-

Chri-sto cae-las as-cen-den- - te gau-de fra-ens de - - li-ci-

caelos ascenden- - te gau-de fra-ens de-li-ci-

- is nunc ro-sa iun-cta li-li-is nunc ro-sa iun-cta li-li-is e-mun-da

- is nunc ro-sa iun-cta li-li-is nunc ro-sa iun-cta li-li-is e-mun-da

- is nunc ro-sa iun-cta li-li-is nunc ro-sa iun-cta li-li-is e-mun-da

nos a vi-ti- et tu-o iun-ge fi-li- e-mun-da nos a vi-ti-

nos a vi-ti- et tu-o iun-ge fi-li- e-mun-da nos a vi-ti-

nos a vi-ti- et tu-o iun-ge fi-li- e-mun-da nos a vi-ti-

o et tu-o iun-ge fi-li-o et tu-o iun-ge fi-li-o et tu-o iun-ge fi-

o et tu-o iun-ge fi-li-o et tu-o iun-ge fi-li-o et tu-o iun-ge fi-

o et tu-o iun-ge fi-li-o et tu-o iun-ge fi-li-o et tu-o iun-ge fi-

Handwritten musical score for three voices (C, B, C.B.) and basso continuo (C.B.). The score is in G major (one sharp) and 4/4 time. The lyrics are in Latin, and the music is handwritten.

System 1 (Measures 1-9):

- C:** Treble clef, G major key signature.
- B:** Alto clef, G major key signature.
- C.B.:** Bass clef, G major key signature.
- Lyrics:** E - go flos cam - pi et li - li - um con - val - li - um et li - li - um con - val -

System 2 (Measures 10-18):

- Lyrics:** - um E - go flos cam - pi et li - li - um con -

System 3 (Measures 19-27):

- Lyrics:** et li - li - um con - val - li - um et li - li - um con - val - li - um sic - ut

System 4 (Measures 28-36):

- Lyrics:** - val - li - um et li - li - um con - val - li - um con - va - li - um

System 5 (Measures 37-45):

- Lyrics:** li - li - um in - ter spi - nis sic - ut li - li - um in - ter spi -

System 6 (Measures 46-54):

- Lyrics:** spi - nis sic a - mi - ca me - a sic a - mi - ca me - a sic - ut li - li - um in - ter

System 7 (Measures 55-63):

- Lyrics:** nis sic a - mi - ca me - a sic a - mi - ca me - a sic a - mi - ca me -

System 8 (Measures 64-72):

- Lyrics:** - a sic - ut li - li - um in - ter spi - nis sic a - mi - ca me -

System 9 (Measures 73-81):

- Lyrics:** Spi - nis sic a - mi - ca me - a sic a - mi - ca me -

System 10 (Measures 82-90):

- Lyrics:** - a sic - ut li - li - um in - ter spi - nis sic a - mi - ca me -

System 11 (Measures 91-99):

- Lyrics:** Spi - nis sic a - mi - ca me - a sic a - mi - ca me -

System 12 (Measures 100-108):

- Lyrics:** - a sic - ut li - li - um in - ter spi - nis sic a - mi - ca me -

35

Tea-mi-ca me - a in-ter fi-li-as

a in-ter fi-li-as sub um-bra il-li-

43 43 b b 343

40

Sub um-bra il-li-us

-us quem de-si-de-ra-ve-ran se-di

b 6 6 b b 6 # 6

45

di se-di et fru-ctus ei-us dul-cis gat-tu-ri me-

se-di dul-cis gat-tu-ri me-o

43 5 43 43 76 6 76

50

-o et fru-ctus ei-us dul-cis dul-cis gat-tu-ri me-

dul-cis gat-tu-ri me-o dul-cis gat-tu-ri me-

b 43 b 65 43 b # b b

55

Finit si Placeat

ful-ci-te me flo-ri-bus

ful-ci-te me flo-ri-bus ful-

b b 343

60

ful-ci-te me flo-ri-bus ful-ci-te me flo-ri-bus me flo-ri-bus sti-pa-te me ma-

-ci-te me flo-ri-bus ful-ci-te me flo-ri-bus

b # 6 6

Handwritten musical score for three staves. The lyrics are: - lis, qui-a a- mo- re, sti- pa- te me ma- lis qui- a a- mo- re lan- gue- o. The notation includes treble, alto, and bass clefs, with various notes and rests. Below the staves are the numbers 76, #, #, b, 6, 76, #, 343, 6, b.

Handwritten musical score for three staves. The lyrics are: lan- gue- o, sti- pa- te me ma- lis qui- a a- mo- re lan- gue- o, sti- pa- te me ma- lis qui- a a- mo- re. The notation includes treble, alto, and bass clefs, with various notes and rests. Below the staves are the numbers 65, 765, 343, 66, 76, b, 6, 6, #, 43.

Handwritten musical score for three staves. The lyrics are: a- mo- re a- mo- re lan- gue- o, re lan- gue- o a- mo- re lan- gue- o. The notation includes treble, alto, and bass clefs, with various notes and rests. Below the staves are the numbers 76, 43, #, 5, 43b.

C Je-su dul-cis me-mo-ri-a dans ve-ra cor-di gau-di-a sed su-per mel et

C sed su-per mel et

B sed su-per mel et

B.C. 343 6

om-ni-a e-ius dulcis prae-sen-ti-a sed su-per mel et om-ni-a e-ius

om-ni-a e-ius dulcis prae-sen-ti-a sed su-per mel et om-ni-a e-ius dulcis prae-sen-ti-a

om-ni-a sed su-per mel et om-ni-a e-ius dul-

6 # 6

15

dul-cis prae-sen-ti-a an-di-tur nil ju-cun-di-

sen-ti-a an-di-tur nil ju-cun-di-

-cis prae-sen-ti-a nil ca-ni-tur su-a-vi-us an-di-tur nil ju-cun-di-

6 # 6 343

20

-us nil co-gi-tur dul-ci-

-us nil co-gi-ta-tur dul-ci-us quam Jesus De-i fi-li-us nil co-gi-tur dul-ci-

-us nil co-gi-ta-tur dul-ci-

6 # 56 # 43 43# 6

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on four staves. The lyrics are in Latin: "us quam Jesus de-i fi-li-us quam Jesus de-i fi-li-us Je-su". The score includes a key signature of one sharp (F#) and a common time signature (C). The bottom of the page shows measure numbers 43, 56, 343, and a key signature change to one flat (Bb).

Handwritten musical score for the hymn "Je su mi bo ne sen ti am a mo ris tu i co pi am da". The score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/3 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third and fourth staves are bass clefs. The lyrics are written below the staves. The score includes a 30-measure rest at the beginning of the second staff. The piece ends with a double bar line and a repeat sign.

Je - su mi bo - ne sen - ti - am a - mo - ris tu - i co - pi - am da

Je - su mi bo - ne sen - ti - am a - mo - ris tu - i co - pi - am

mi bo - ne sen - ti - am a - mo - ris tu - i co - pi - am

4 3# 6 43 6 43

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on five staves. The first staff is for the vocal line, with lyrics in Latin and Italian. The second staff is for a keyboard instrument, with a treble clef and a key signature of one sharp (F#). The third staff is for a string instrument, with a bass clef and a key signature of one sharp (F#). The fourth staff is for a string instrument, with a bass clef and a key signature of one sharp (F#). The fifth staff is for a string instrument, with a bass clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staff. The tempo is marked "Allegro". The key signature is one sharp (F#). The time signature is 4/4. The score is handwritten in ink on aged paper.

mi-hi per prae-sen-ti-am tu-am vi-de-re glo-ri-am da mihi per prae-

da mihi per prae-sen-ti-am da mihi per prae-sen-ti-am

56 6 # # 6 6

Handwritten musical score for "Gloria in excelsis Deo" in G major, Op. 10, No. 1 by Franz Schubert. The score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The lyrics are in Latin: "sen-ti-am tu-am vi-de-re glo-ri-am tu-am vi-de-re". The score is divided into two systems, 40 and 45. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the vocal staves.

Handwritten musical score for four staves, likely representing voices or instruments. The lyrics are "glo-ri-am tu-am vi-de-re glo-ri-am". The notation includes notes, rests, and accidentals (sharps and naturals). The score is divided into measures by vertical bar lines. The lyrics are written below the notes.

Staff 1: *glo-ri-am tu-am vi-de-re glo-ri-am*

Staff 2: *glo-ri-am tu-am vi-de-re tu-am vi-de-re glo-ri-am*

Staff 3: *glo-ri-am tu-am vi-de-re tu-am vi-de-re glo-ri-am*

Staff 4: *glo-ri-am tu-am vi-de-re tu-am vi-de-re glo-ri-am*

Below the staves, there are handwritten numbers: 6, #, 4, 3.

C Du-o se-ra-phim cla-ma-bant al-ter ad al-ter-um cla-

C Du-o se-ra-phim cla-ma-bant de-ma-bant

B

B.C. 6 43

-ma-bant al-ter ad al-ter-um San-ctus San-

al-ter ad al-ter-um al-ter ad al-ter-um San-ctus

San-ctus San-ctus San-

43 56

10 -ctus Do-mi-nus De-us Sa-ba-oth ple-na est

San-ctus Do-mi-nus De-us Sa-ba-oth De-us Sa-ba-oth ple-na est

-ctus Do-mi-nus De-us Sa-ba-oth ple-na est

15 om-nis ter-ra om-nis ter-ra glo-ri-a ei-us tres sunt quibet in om-ni

om-nis ter-ra om-nis ter-ra glo-ri-a ei-us tres sunt

om-nis ter-ra glo-ri-a ei-us be sunt

6 46 43 6

20

dant in cae - lo et Spi - ri - tus San - ctus tres sunt qui tes - ti - mo - ni - um dant in cae - lo

Pe - ter ver - buni et Spi - ri - tus San - ctus tres sunt qui tes - ti - mo - ni - um dant in cae - lo

Pa - ter et Spi - ri - tus San - ctus tres sunt qui tes - ti - mo - ni - um dant in cae - lo

20 21 22 23

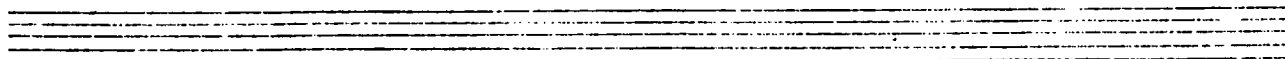
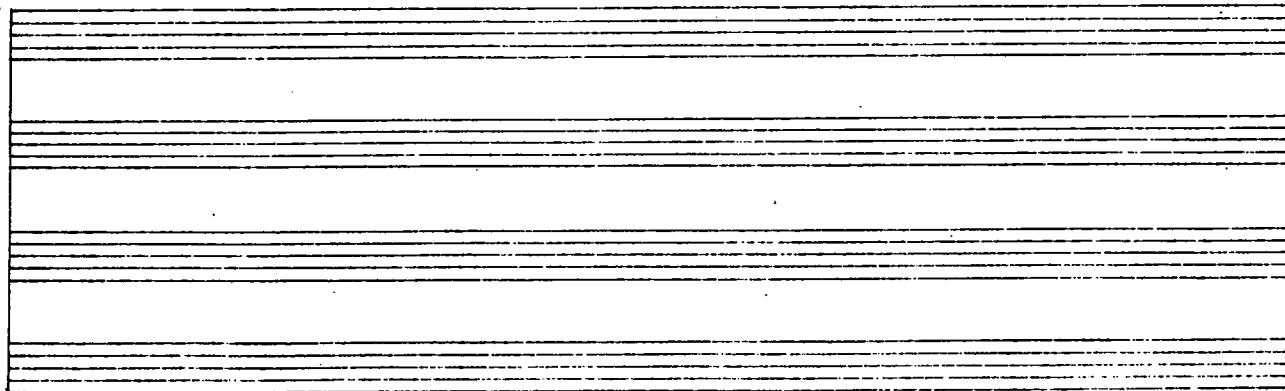
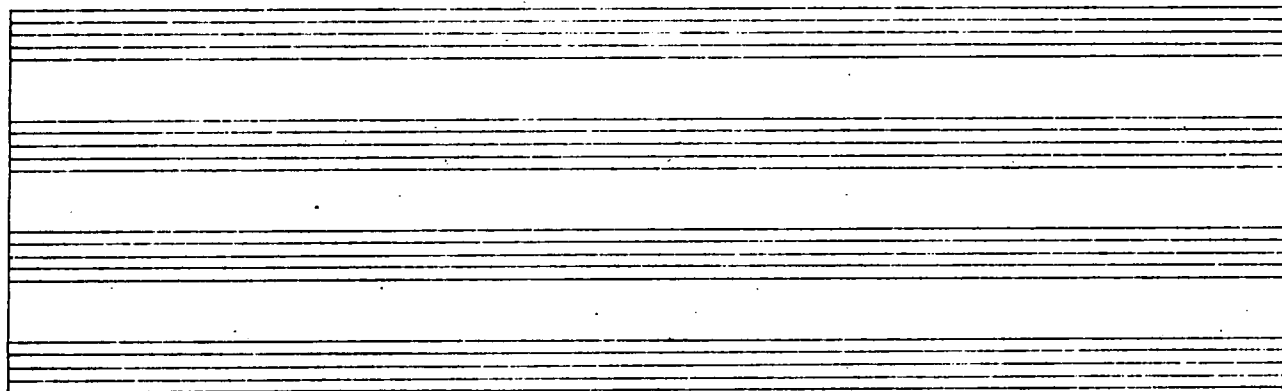
25

Pa - ter et Spi - ri - tus San - ctus et hi tres u - num sunt

Ver - bum et Spi - ri - tus San - ctus et hi tres u - num sunt

et Spi - ri - tus San - ctus et hi tres u - num sunt

25 26 27 28



C Vox — di-le-cti me-i di-le-cti me-i vox — di-le-cti me-i ec-ce ec-ce

C Vox — di-le-cti me-i vox — di-le-cti me-i ec-ce

B.C.

i-ste ve-nit Sa-li-ens in mon-ti-bus tran-si-li-ens col-les

i-ste ve-nit sa-li-ens in mon-ti-bus tran-si-li-ens col-les tran-si-li-ens col-les

si-mi-lis est di-le-ctus me-us ca-pre-ae si-mi-lis est di-le-ctus me-us ca-pre-ae hin-nu-lo-que ce- Vo-mum

las si-mi-lis est di-le-ctus me-us ca-pre-ae di-le-ctus me-us ca-pre-ae hin-nu-lo-que ce- Vo-rum en ip-se

re-spi-ci-ens per fe-ne-strum prospiciens per cam-cel-los pro-spi-ci-ens per cam-cel-

stat post pe-re-e-tem no-strum re-spi-ci-ens per fe-ne-strum prospiciens per cam-cel-los pro-spi-ci-ens

los en di-le-ctus me-us en di-le-ctus me-us lo-qui-tur mi-

per cam-cel-los en di-le-ctus me-us en di-le-ctus me-us lo-qui-tur mi-

-hi en di-le-ctus me-us lo-qui-tur mi-hi

-hi en di-le-ctus me-us lo-qui-tur mi-hi

C Vi-di tur-bam mag-nam vi-di tur-bam magnam quem dinu-merate nemo po-te-rat
B Vi-di tur-bam mag-nam vi-di quem dinu-merate nemo po-te-rat quem dinu-merate nemo po-te-
B.C. 6 6# b3 #3

5 quem dinu-merate nemo pote-rat vidi turbam magnam vidi turbam magnam stan-
-rat vidi turbam magnam vidi turbam magnam ex omni-bus gen-tibus stan-tes ante thro-num stan-
6 6# b3 #3 6

10 -tes ante thro-num ex omni-bus gen-tes stan-tes ante thro-num stan-
-tes ante thro-num ex omni-bus gen-tes ex omni-bus gen-tes stan-tes ante thro-num stan-
#3# b3 6# 4#

15 -tes ante thro-num vidi turbam magnam vidi turbam magnam
-tes ante thro-num vidi turbam magnam vidi turbam magnam
4## 6 6# 6 b3 #3

Handwritten musical score for the first system, measures 1-9. The score is for two Soprans (Soprano I and Soprano II) and Organ. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Can-ta-bo Do-mi-no in Vi-ta me - a".

Chitarra

Handwritten musical score for the second system, measures 10-18. The lyrics continue: "Can-ta-bo bo-mi-no in Vi-ta me - a".

Handwritten musical score for the third system, measures 19-24. The lyrics are: "in Vi-ta me - a psal-lam De-o me - o quam-di-u Sum in Vi-ta me - a psal-lam De-o me - o quam-di-u Sum psal-lam De-o".

Handwritten musical score for the fourth system, measures 25-30. The lyrics are: "psal-lam De-o me - o quam-di-u Sum me - o psal-lam De-o me - o quam-di-u Sum".

35

quem-di-u sum ja-cun-dus sit e- i e-lo-qui-um me-

quem-di-u sum e-go

40

-um e-go Vero delectabor in Do- mi-no e-go ve-ro

Vero delectabor in Do- mi-no delectabor in Do- mi-no e-go ve-ro de-le-cta-bor in

45

de-le-cta-bor in Do- mi-no delectabor in Do- mi-no delecta- bor de-le-cta-bor in Do-

Do- mi-no delectabor in Do- mi-no delectabor in Do- mi-no delectabor in Do- mi-no delectabor in Do-

50

- mi-no can-ta-bo Do- mi-no in vi-ta me- a can-ta-bo

- mi-no can-ta-bo Do- mi-no in vi-ta me- a can-ta-bo Do- mi-no can-ta-bo

55 60

Do-mi-na in Vi-ta me - a in vi-ta me - a

Do-mi-na in Vi-ta me - a in vi-ta me - a in -

in Vi-ta me - a

Vi-ta me - a

Handwritten musical score for the first system, measures 1-4. The score is for five parts: Vln (Violin), C (Cello), B (Bass), Luke (Lute), and B.C. (Bass Continuo). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the C and B staves.

Measures 1-4:

Vln: [Musical notation]

C: [Musical notation] Pre - pa - ra - te cor - da ve - stra Do - mi - no pre - pa - ra - te cor - da ve -

B: [Musical notation] Pre - pa - ra - te cor - da ve - stra Do - mi - no pre - pa - ra - te cor - da ve -

Lute: [Musical notation]

B.C.: [Musical notation]

4 3#

Handwritten musical score for the second system, measures 5-8. The score continues with the same five parts. The lyrics are written below the C and B staves.

Measures 5-8:

C: [Musical notation] - stra Do - mi - no et ser - vite il - li so - li et ser - vite il - li so -

B: [Musical notation] - stra Do - mi - no et ser - vite il - li so - li et ser - vite il - li

Handwritten musical score for the third system, measures 9-12. The score continues with the same five parts. The lyrics are written below the C and B staves.

Measures 9-12:

C: [Musical notation] li et ser - vite il - li so - li et ser - vite il - li

B: [Musical notation] so - li et ser - vite il - li so - li et ser - vite il - li so - li

Handwritten musical score for a choir, measures 15 to 34. The score is written on five staves. The lyrics are in Latin, with some words repeated. The notation includes various musical symbols such as notes, rests, and accidentals.

Lyrics: so - li et ser-vi-te il-li so - li et ser-vi-te il-li so - li et li-be-ra-bit vos
 et ser-vi-te il-li so - li et ser-vi-te il-li so - li et li-be-ra-bit vos

343

Handwritten musical score for a choir, measures 20 to 34. The score is written on five staves. The lyrics are in Latin, with some words repeated. The notation includes various musical symbols such as notes, rests, and accidentals.

Lyrics: de ma-ni-bus i-ni-mi-co-rum ve-sto-rum et li-be-ra-bit vos li-be-ra-bit vos li-be-ra-bit
 de ma-ni-bus i-ni-mi-co-rum ve-sto-rum et li-be-ra-bit vos li-be-ra-bit vos li-be-ra-bit

#

Handwritten musical score for a choir, measures 25 to 34. The score is written on five staves. The lyrics are in Latin, with some words repeated. The notation includes various musical symbols such as notes, rests, and accidentals.

Lyrics: vos de ma-ni-bus i-ni-mi-co-rum i-ni-mi-co-rum ve-sto-rum de ma-ni-bus i-ni-mi-co-rum i-ni-mi-
 vos de ma-ni-bus i-ni-mi-co-rum ve-sto-rum de ma-ni-bus i-ni-mi-co-rum i-ni-mi-co-

30 35

-co-rum i-ni-mi-co-rum ve-sto-rum et au-fer-te De-us a-li-e nas de me-di-o ve-

-rum i-ni-mi-co-rum ve-sto-rum et au-fer-te De-us a-li-e nas de me-di-o ve-

6

-stri con-ver-ti-mi-ni an-ver-ti-mi-ni con-ver-ti-mi-ni con-ver-ti-

-stri

40

-ni ad De-um in to-to cor-de-ve-stro et li-be-ra-bit vos et li-be-ra-bit vos de ma-ni-bus i-ni-mi-co-

45

de ma-ni-bus i-ni-mi-co-rum ve-sto-rum con-ver-ti-mi-ni

con-ver-ti-mi-ni

con-ver-ti-mi-ni

50

convertimini a De-um in to-ta cor-de ve-stro et li-be-ra-bit vos de ma-ni-bus i-ni-mi-co-rum ve-sto-rum

ni convertimini a De-um in to-ta cor-de ve-stro et li-be-ra-bit vos de ma-ni-bus i-ni-mi-co-rum ve-sto-rum

55

rum i-ni-mi-co-rum ve-sto-rum

rum i-ni-mi-co-rum ve-sto-rum

C Do - - le - o do - - le - o do - - le - o

C Do - le - o su - per te do - le - o su - per te do -

B.C. 67 6 98 67 98 43# 67 98 43#

do - le - o su - per te fra-ter mi Jo - na - tha su - per te fra-ter mi su - per te

- le - o su - per te fra-ter mi Jo - na - tha su - per te fra-ter mi fra-ter

76 # 76 #

Jo - na - tha a - ma - bi - lis su - per a - ma - rem ma - li - o - rum

mi Jo - na - tha a - ma - bi - lis su - per a - ma - rem ma - li - o - rum

43# 76 6 43

15 - per a - ma - rem ma - li - e - rum a - ma - bi - lis a - ma - bi - lis su -

a - ma - bi - lis e - ma - bi - lis su -

6 43

20 - per a - mo - rem ma - li - e - rum sic-ut ma-ter u - ni-cum a-mat fi-li-um i -

- per a - mo - rem ma - li - e - rum

65 4 3 43# 56 # 6

25 ta te di-li-ge bam sic-ut ma-ter

Sic-ut ma-ter u - ni-cum a-mat fi-li-um i - ta te di-li-ge bam sic-ut

56 43 56 6 56 56 43

u-ni-cum a-mat fi-li-um i-ta te di-li-ge-bam i-ta te i-ta te i-

ma-ter u-ni-cum a-mat fi-li-um i-ta te di-li-ge-bam i-ta te i-

6 6 # 56 56 43 43# 43

ta te di-li-ge-bam

- ta te di-li-ge-bam

43 76 43

C/T *Di-le-ctus me-us* *dile-ctus me-us*

C/T *Di-le-ctus me-us* *di-le-ctus me-* *us* *dile-ctus me-*

B.C. *6* *43#* *6*

5

di-le-ctus me-us loquitur mi - hi *di-le-ctus me-us* *et e-go il-*

us *loquitur mi - hi* *lo-quitur mi - hi* *di-le-ctus me-us lo-quitur mi -* *hi*

6 *6* *43* *[6]* *43* *43*

10

-li *qui pa-sci-tur in-ter li-li-a.*

6 *6* *56* *43#* *43*

15

do - nec ad-spi-rent di - es *do - nec ad-spi-rent di - es*

qui pa-sci-tur in-ter li-li-a *do - nec ad-spi-rent di - es*

43

20

et de-cli-nen-tur um-bre *et de-cli-nen-tur um-bre et de-cli-nen-tur um-bre* *et de-cli-nen-tur um-bre* *et de-cli-nen-tur um-bre*

et de-cli-nen-tur um-bre et de-cli-nen-tur um-bre et de-cli-nen-tur um-bre *et de-cli-nen-tur um-bre* *et de-cli-nen-tur um-bre*

343

25 *30*

di-le-ctus me-us de-scen-dit in hor - *di-le-ctus me-us de-scen-dit in hor -*

di-le-ctus me-us de-scen-dit in hor - *tuum me-um*

35

♯ ♯ ♯

- tum me- um ad au- re- o- lam a- ro- ma- tum ut pa- sca- tur in hor- tis ad au-

ad au- re- o- lam a- ro- ma- tum ut pa- sca- tur in hor- tis ad au-

[♯]

40

45

- re- o- lam a- ro- ma- tum ad au- re- o- lam a- ro- ma- tum ut pa- sca- tur in hor- tis

- re- o- lam a- ro- ma- tum ad au- re- o- lam a- ro- ma- tum pa- sca- tur in hor-

♯

♯

50

et li- li- a col- li- gant Al- - le- lu- ia Al-

- tis et li- li- a col- li- gant Al- - le- lu- ia

♯

♯

♯

- le- lu- ia Al- le- lu- ia

Al- le- lu- ia Al- le- lu- ia

43♯

Empty musical staves for continuation.

Empty musical staves for continuation.

Handwritten musical score for voices (C, C, T, B) and basso continuo (BC). The score is in C major, 4/4 time, and consists of 8 measures. The lyrics are: "A-ni-ma me-a a-ni-ma me-a an-ge-lo-rum pa-ne".

BC. (at extract)

Handwritten musical score for voices (C, C, T, B) and basso continuo (BC). The score is in C major, 4/4 time, and consists of 8 measures. The lyrics are: "sa-ta-ra-ta est sa-ta-ra-ta est sa-ta-ra-ta est sa-ta-ra-ta est sa-ta-ra-ta est sa-ta-ra-ta est sa-ta-ra-ta est sa-ta-ra-ta est".

Handwritten musical score for voices (C, C, T, B) and basso continuo (BC). The score is in C major, 4/4 time, and consists of 10 measures. The lyrics are: "est est lan-gue-at et li-que-fi-at cor me-um lan-gue-at et li-que-fi-at lan-gue-at et li-que-fi-at".

20

et li-que-fi-at cor me-um in so-lo a-mo-re et de-si-de-ri-o tu-i in so-lo a-

et li-que-fi-at cor me-um in so-lo a-mo-re et de-si-de-ri-o tu-i in so-lo a-

et li-que-fi-at cor me-um in so-lo a-mo-re

-at cor me-um in so-lo a-mo-re

25

mo-re et de-si-de-ri-o tu-i

mo-re et de-si-de-ri-o tu-i

et de-si-de-ri-o tu-i O bo-ne Je-su

et de-si-de-ri-o tu-i O bo-ne Je-su quam dulcis quam suavis

30

quam su-a-vis est est cibus qui de cae-lo de-san

quam su-a-vis est

piano

est quam su-a-vis est quam su-a-vis est

piano

est quam su-a-vis est quam su-a-vis est

C O mors il- la quem a- ma- ra quam im-mi-tis quam a-

B O mors il- la quam a- ma- ra a- ma- ra

3C O mors il- la quem a- ma- ra a- ma- ra

43 76

- ma- ra quam im-mi-tis quam im-mi-tis

quam im-mi-tis quam im-mi-tis

que per cel- lam in- tro-

43 10

- lam in- tro- i- vit in qua mun- di Vi- ta Vi- vit in qua mun- di

- i- vit in qua mun- di Vi- ta Vi- vit in qua mun- di

15

Vi- ta Vi- vit Te mor- dens cor dul- cis- si- mam

Vi- ta Vi- vit Te mor- dens cor

20 76

cor dul- cis- si- mam pro- pter mor- tem quam tu- lis- ti

dul- cis- si- mam pro- pter

25 56 43# 56

quam tu- li- sti quan- do pro me de- fe- cis- ti

mor- tem quam tu- li- sti quan- do pro me de- fe- cis- ti

30 56

35

- ci- sti quando pro me quando pro me de- fe- ci- sti de- fe- cis- ti

76 6 6 6 43 b

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The score is in French and includes dynamic markings (piano, forte) and articulation (accents). The lyrics are: "me-di-a no-cte clamor fa-ctus est ec-ce ec-ce". The score is divided into measures by bar lines, with some measures containing multiple staves for different voices. The piano part includes bass and treble clefs, and the vocal parts include soprano, alto, and tenor/bass clefs. The score is written on a single page with a large margin on the right.

[illegible]

Handwritten musical score for "Spanghel" by G. Dima. The score is written on four staves. The first staff is the vocal line with lyrics in Romanian. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 6/8. The lyrics are: "Spanghel ve-nit ex-i-te ob-vi-am e-i ex-i-te ob-vi-am e-i pruden-tes vir-gi-nes aptate aptate vestras".

20

ec-ce ec-ce spon-sus ve-nit pru-den-tes vir-gi-nes ap-ta-te ap-ta-te ve-stras lam-pa-
 ec-ce ec-ce spon-sus ve-nit pru-den-tes vir-gi-nes ap-ta-te ap-ta-te ve-stras lam-pa-
 lam-pa-des ec-ce ec-ce spon-sus ve-nit pru-den-tes vir-gi-nes

6 5 6 6 5 6 6 6 6 6 #

25

-des ec-ce ec-ce spon-sus ve-nit pru-den-tes vir-gi-nes ap-ta-te ap-ta-te ve-stras lam-pa-
 -des ec-ce ec-ce spon-sus ve-nit pru-den-tes vir-gi-nes ap-ta-te ap-ta-te ve-stras lam-pa-
 ec-ce ec-ce spon-sus ve-nit pru-den-tes vir-gi-nes ap-ta-te ap-ta-te ve-stras lam-pa-

5 6 6 6 6 # 6 6 6 6

ap-ta-te ap-ta-te ve-stras lam-pa-des ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus
 ap-ta-te ap-ta-te ve-stras lam-pa-des ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus
 -des ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus ve-nit ec-ce ec-ce spon-sus

6 6 6 # # 6 # 6 5 6 6 6 5 6 6

30

ve-nit ec-ce ec-ce spon-sus ve-nit ve-nit ec-ce ec-ce spon-sus ve-nit
 ve-nit ec-ce ec-ce spon-sus ve-nit ve-nit ec-ce ec-ce spon-sus ve-nit
 ve-nit ec-ce ec-ce spon-sus ve-nit

6 4 3

Solo

5

C Ju-bi-le-mus in ar-ca Do-mi-ni De-i Ju-bi-le-mus Ju-bi-

A Ju-bi-le-mus Ju-bi-

T Solo Ju-bi-le-mus in ar-ca Do-mi-ni De-i Ju-bi-le-mus Ju-bi-

B Ju-bi-le-mus Ju-bi-

C Ju-bi-le-mus Ju-bi-

A Ju-bi-le-mus Ju-bi-

T Ju-bi-le-mus Ju-bi-

B Ju-bi-le-mus Ju-bi-

3C Ju-bi-le-mus Ju-bi-

43 43

10 15

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo Ex-ul-

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo Ex-ul-

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo Ex-ul-

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo Ex-ul-

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo cum Da- vid Ex-ul-

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo cum Da- vid Ex-ul-

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo cum Da- vid Ex-ul-

-le-mus in ar-ca Do-mi-ni De-i to-to a-ni-mo cum Da- vid Ex-ul-

76

Handwritten musical score for a choir, measures 20 to 43. The lyrics are: -te-mus spi-ri-tu ex-ul-te-mus spi-ri-tu. The score includes vocal staves with lyrics and piano accompaniment. A solo section is marked for the piano part starting at measure 30.

Measures 20-43. Lyrics: -te-mus spi-ri-tu ex-ul-te-mus spi-ri-tu. A solo section is marked for the piano part starting at measure 30.

Handwritten musical score for a choir, measures 25 to 98. The lyrics are: cla-me-mus cla-me-mus A-ve gra-ti-a ple-he ha-di-e re-qui-e-vit cla-me-mus cla-me-mus cum Gra-bri-e-le A-ve gra-ti-a He-cla-me-mus cla-me-mus cum Gra-bri-e-le. The score includes vocal staves with lyrics and piano accompaniment. A solo section is marked for the piano part starting at measure 30.

Measures 25-98. Lyrics: cla-me-mus cla-me-mus A-ve gra-ti-a ple-he ha-di-e re-qui-e-vit cla-me-mus cla-me-mus cum Gra-bri-e-le A-ve gra-ti-a He-cla-me-mus cla-me-mus cum Gra-bri-e-le. A solo section is marked for the piano part starting at measure 30.

35 40

-na Do-mi-nus te-cum Do-mi-nus te-cum Do-mi-nus te-cum

solo A - - ve

solo gau-di-i pe-la-gus in-ex-

-na Do-mi-nus te-cum Do-mi-nus te-cum

solo A - - ve

43 43 43 6 6

45

-aus-tum

A - ve u-ni-cum mo-les-ti-a-rum mo-les-ti-a-rum molestiarum le-

solo gau-di-i pe-la-gus in-ex-aus-tum

A - ve u-ni-cum mo-les-ti-a-rum mo-les-ti-a-rum

6 #

50

Solo

A - ve om-ni-um cor-dis om-ni-um cor-dis do-lo-

-va - men

Solo

A - ve om-ni-um cor-dis do-lo-

le - va - men

65 60 76 43

55

A - ve a - ve San-cta vir-go san-cta

-rum me-di-ca-men-tum me-di-ca-men-tum A - ve a - ve San-cta vir-go san-cta

A - ve a - ve San-cta vir-go san-

A - ve a - ve San-cta vir-go San-cta

A - ve a - ve San-cta vir-go San-cta

-rum me-di-ca-men-tum A - ve a - ve San-cta vir-go San-cta

A - ve a - ve San-cta vir-go San-cta

A - ve a - ve San-cta vir-go San-cta

A - ve a - ve San-cta vir-go San-cta

#

[illegible][illegible]

75

al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

Al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

Al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

Al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

Al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

6 6 6 6 76 43 6 6 6 #43 #6 # # 6#

al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

6 43

C Di - xe - runt di - sci - pu - li ad be - a - tum Tho - mas vi - di - mus Do -

C Di - xe - runt di - sci - pu - li ad be - a - tum Tho - mas vi - di - mus Do -

A Di - xe - runt di - sci - pu - li ad be - a - tum Tho - mas vi - di - mus Do -

T Di - xe - runt di - sci - pu - li ad be - a - tum Tho - mas

B Di - xe - runt di - sci - pu - li ad be - a - tum Tho - mas

BC Di - xe - runt di - sci - pu - li ad be - a - tum Tho - mas

6 46 13

10

- mi - num Il - le au - tem di - xit e - is

- mi - num Il - le au - tem di - xit e - is

- mi - num Il - le au - tem di - xit e - is

Il - le au - tem di - xit e - is Ni - si vi - de -

Il - le au - tem di - xit e - is

43 15

15

- ro in ma - ni - bus ei - us fi - xur - am cla - vo - rum et mit - tam ma - num me - am in la - tus ei - us non

6 6 13 # #

20 25

post di-es o-cto ia-nu-is clau-sis

post di-es o-cto ia-nu-is clau-sis

post di-es o-cto ia-nu-is clau-sis ve-nit Je-sus et ste-

cre-dam non cre-dam post di-es o-cto ia-nu-is clau-sis ve-nit Je-sus et

post di-es o-cto ia-nu-is clau-sis ve-nit Je-sus et

6 65 43

30

Mit-te mit-te ma-num tu-am et cognosce

Mit-te mit-te ma-num tu-am et cognosce

-tit in me-di-o e-o-rum et di-xit Tho-mae

ste-tit in me-di-o e-o-rum et di-xit Tho-mae

ste-tit in me-di-o e-o-rum et di-xit Tho-mae

6 65 6 6 6

35

lo-ca da-vo-rum et no-li es-se in-cre-du-lus sed fi-de-les et no-li es-se in-cre-du-lus sed fi-

lo-ca da-vo-rum et no-li es-se in-cre-du-lus sed fi-de-les et no-li es-se in-

56 43 6 6

40

- de -

- lis re- spon- dit Tho- mas

et di- xit e- i

- or- du- lus sed fi- de -

- lis re- spon- dit Tho- mas

et di- xit e- i

re- spon- dit Tho- mas et di- xit e- i

et di- xit e- i

re- spon- dit Tho- mas et di- xit e- i

re- spon- dit Tho- mas et di- xit e- i

56 6 43 6 # b # # b # #

45

50

a- it Il- li Je- sus

a- it Il- li Je- sus

a- it Il- li Je- sus

mi- nus me- us bo- mi- nus me- us et de- us me- us a- it Il- li Je- sus

a- it Il- li Je- sus

55 6 # b # # b # #

55

be- a- ti be- a- ti qui non vi- de- runt bea- ti qui

be- a- ti be- a- ti qui non vi- de- runt bea- ti qui

be- a- ti qui non vi- de- runt bea- ti qui

be- a- ti qui non vi- de- runt bea- ti qui

qui a vi- di- sti me tho- ma cre- di- di- sti be- a- ti qui

76 56 6 6 45 6 6 [6]

Handwritten musical score for the first system, measures 1-6. The score is for a choir with parts: C (Cantus), Q (Quintus), A (Alto), T (Tenor), S (Soprano), B (Bass), and B.C. (Bass Contralto). The lyrics are: "Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est".



C
Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est

Q
Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est

A
Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est

T
Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est

S
Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est

B
Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est

B.C.
Do-mi-ne Do-mi-nus no-ster quam ad-mi-ra-bi-le est

Handwritten musical score for the second system, measures 7-12. The lyrics continue: "quam ad-mi-ra-bi-le est no-men tu-um in u-ni-ver-sa ter-ra".



quam ad-mi-ra-bi-le est no-men tu-um in u-ni-ver-sa ter-ra

quam ad-mi-ra-bi-le est no-men tu-um in u-ni-ver-sa ter-ra

est no-men tu-um in u-ni-ver-sa in u-ni-ver-sa ter-ra

quam ad-mi-ra-bi-le est no-men tu-um in u-ni-ver-sa ter-ra Quo-ni-

est no-men tu-um in u-ni-ver-sa ter-ra in u-ni-ver-sa ter-ra

est no-men tu-um in u-ni-ver-sa ter-ra

est no-men tu-um in u-ni-ver-sa ter-ra

Handwritten musical score for a choir, measures 15 to 20. The score is written on six staves. The lyrics are: "am e-le-va-ta est ma-gni-fi-cen-ti-a tu-a su-per cae-los su-per cae-los". The music is in G major (one sharp) and 4/4 time. Measure 15 starts with a treble clef and a key signature of one sharp. Measure 16 has a treble clef and a key signature of one sharp. Measure 17 has a treble clef and a key signature of one sharp. Measure 18 has a treble clef and a key signature of one sharp. Measure 19 has a treble clef and a key signature of one sharp. Measure 20 has a treble clef and a key signature of one sharp. The lyrics are written below the staves. The music is in G major (one sharp) and 4/4 time. Measure 15 starts with a treble clef and a key signature of one sharp. Measure 16 has a treble clef and a key signature of one sharp. Measure 17 has a treble clef and a key signature of one sharp. Measure 18 has a treble clef and a key signature of one sharp. Measure 19 has a treble clef and a key signature of one sharp. Measure 20 has a treble clef and a key signature of one sharp.

Handwritten musical score for a choir, measures 25 to 30. The score is written on six staves. The lyrics are: "re in-fan-ti-um et la-den-ti-um per-fe-ci-sti lau-dem per-fe-ci-sti lau-dem pro-pter". The music is in G major (one sharp) and 4/4 time. Measure 25 starts with a treble clef and a key signature of one sharp. Measure 26 has a treble clef and a key signature of one sharp. Measure 27 has a treble clef and a key signature of one sharp. Measure 28 has a treble clef and a key signature of one sharp. Measure 29 has a treble clef and a key signature of one sharp. Measure 30 has a treble clef and a key signature of one sharp. The lyrics are written below the staves. The music is in G major (one sharp) and 4/4 time. Measure 25 starts with a treble clef and a key signature of one sharp. Measure 26 has a treble clef and a key signature of one sharp. Measure 27 has a treble clef and a key signature of one sharp. Measure 28 has a treble clef and a key signature of one sharp. Measure 29 has a treble clef and a key signature of one sharp. Measure 30 has a treble clef and a key signature of one sharp.

30

I-ni-mi-cos tu- os ut de-stru-as i-ni-
 I-ni-mi-cos tu- os ut de-stru-as i-ni-
 ut de-stru-as i-ni-
 rum Do-
 Do-
 Do-
 Do-
 6 # # #

mi-cum et ul- to- - rem Do- mi-ne
 mi-cum et- ul-to- - rem Do- mi-ne
 mi-cum et ul- to- - rum Do- mi-ne
 mi-ne
 mi-ne
 mi-ne
 mi-ne

35

Do-mi-nus no-ster quem ad-mi-ra-bi-le est no- men tu-um in
 Do-mi-nus no-ster quem ad-mi-ra-bi-le est no-men tu-um in
 Do-mi-nus no-ster quem ad-mi-ra-bi-le est quem ad-mi-ra-bi-le est ho-men tu-um in
 Do-mi-nus no-ster quem ad-mi-ra-bi-le est no- men tu-um in u-ni-
 Do-mi-nus no-ster quem ad-mi-ra-bi-le est quem ad-mi-ra-bi-le est no-men tu-um in u-ni-
 Do-mi-nus no-ster quem ad-mi-ra-bi-le est no- men tu-um in
 Do-mi-nus no-ster quem ad-mi-ra-bi-le est no- men tu-um in

45

u-ni-ver-sa ter-ra

u-ni-ver-sa ter-ra

u-ni-ver-sa ter-ra

u-ni-ver-sa ter-ra

u-ni-ver-sa ter-ra

u-ni-ver-sa ter-ra

Solus

Quo-ni-am vi-de-bo cae-lum tu-os o-pe-ra di-gi-to-ri-um tu-orum

6

50

lu-nam et stel-las lu-nam et stel-las quae tu fun-da-sti quae tu fun-da-sti

lu-nam et stel-las lu-nam et stel-las quae tu fun-da-sti quae tu fun-da-sti

lu-nam et stel-las quae tu fun-da-sti quae tu fun-da-sti

Quid est

lu-nam et stel-las quae tu fun-da-sti quae tu fun-da-sti

lu-nam et stel-las quae tu fun-da-sti quae tu fun-da-sti

lu-nam et stel-las quae tu fun-da-sti quae tu fun-da-sti

55 60

ho-mo quod me-mo-res ei-us aut fi-li-us ho-mi-nis quo-ni-am quo-ni-am vi-si-tas e-

65

mi-nu-i-sti e- um pau-lo mi-nus ab an-ge-lis glo-ri-a et ho-no-re co-ro-na-sti e-

56

70

- um Do-mi-ne et con-sti-tu-i-sti e- um su-per o-pe-ra ma-nu-um tu-a-rum

e- um Do-mi-ne et con-sti-tu-i-sti e- um su-per o-pe-ra ma-nu-um tu-a-rum su-per

6 6

75

su-per o-pe-ra ma-nu-um tu-a-rum Do-mi-ne; Do-mi-nus no-

o-pe-ra ma-nu-um tu-a-rum ma-nu-um tu-a-rum Do-mi-ne Do-mi-nus no-

6 6 6

80

-ster quam ad-mi-ra-bi-le est

quam ad-mi-ra-bi-le est no-men tu-um in u-ni-

-ster quam ad-mi-ra-bi-le est

quam ad-mi-ra-bi-le est no-men tu-um in u-ni-

-ster

quam ad-mi-ra-bi-le est

no-men tu-um in u-ni-

-ster quam ad-mi-ra-bi-le est

quam ad-mi-ra-bi-le est no-men tu-um

-ster

quam ad-mi-ra-bi-le est

no-men tu-um in u-ni-

-ster

quam ad-mi-ra-bi-le est

no-men tu-um in u-ni-

6 6

85

-Ver-sa ter-ra

-Ver-sa ter-ra

-ver-sa in u-ni-ver-sa ter-ra

in u-ni-ver-sa ter-ra

-ver-sa ter-ra in u-ni-ver-sa ter-ra

u-ni-ver-sa ter-ra

6 #

Handwritten musical score for five voices (C, A, T, B, B.C.) in 3/2 time. The lyrics are: "Lan-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na in cae-le-sti-tie-ar-cha". The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, and the notes are written on the staves. The score is divided into measures by vertical bar lines. The lyrics are: "Lan-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na in cae-le-sti-tie-ar-cha". The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, and the notes are written on the staves. The score is divided into measures by vertical bar lines.

Handwritten musical score for the hymn "Canta a Nova Smet Harmonia". The score is written on a grand staff with five systems of staves. The lyrics are written below the staves. The music is in a key with one sharp (F#) and a 6/8 time signature. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "no-va smet armo-nia novo ducta can-ti-co", "no-vo smet armonia", "in cae-le-sti armo-nia", "no-vo smet armonia nova ducta cantico". The score is numbered 15 in the top right corner.

Handwritten musical score for a hymn, featuring five staves. The lyrics are written below the first two staves. The score includes a key signature change to one sharp (F#) and a time signature change to 3/2. The lyrics are: "ni-a no-va sonet armonia nova ducta nova ducta cantico no-va ducta can-ti-co Lan-des in cele-sti armonia nova sonet armonia nova ducta cantico no-va ducta can-ti-co Lan-des Lan-des Lan-des". The page number 20 is written in the top right corner.

25 30

ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na fe-lix per quae gaudia

35

tota iam Ecclesiam sumens ex-ul-ta-tur fe-lix per quae gaudia tota iam Ecclesiam sumens ex-ul-ta-tur

6 43#

40 45

-desia sumens ex-ul-ta-tur ex-ul-ta-tur Lau-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co

-desia sumens exul-ta-tur ex-ul-ta-tur Lau-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co

-desia sumens ex-ul-ta-tur ex-ul-ta-tur Lau-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co

Lau-des ergo Do-mi-ni-co per-so-ne-mus mi-ri-fi-co

#

50

Vo-ce ple-na sed tu Pa-ter sed tu Pa-ter pi-e bo-ne apud cu-ram su-mi regis derelicti vi-

Vo-ce ple-na sed tu Pa-ter pi-e bo-ne pi-e bo-ne apud cu-ram su-mi regis derelicti vi-

Vo-ce ple-na sed tu Pa-ter pi-e bo-ne apud cu-ram su-mi regis derelicti vi-

Vo-ce ple-na sed tu Pa-ter pi-e bo-ne apud cu-ram su-mi regis derelicti vi-

55

-ces gregis comenda per sac-cu-la a-pud cu-ram su-mi regis derelicti vi-cas gregis comenda per sac-cu-la

-ces gregis comenda per sac-cu-la a-pud cu-ram su-mi regis derelicti vi-cas gregis comenda per sac-cu-la

-ces gregis comenda per sac-cu-la a-pud cu-ram su-mi regis derelicti vi-cas gregis comenda per sac-cu-la

-ces gregis comenda per sac-cu-la a-pud cu-ram su-mi regis derelicti vi-cas gregis comenda per sac-cu-la

60

65

lan-des ergo do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na

lan-des ergo do-mi-ni-co per-so-ne-mus mi-ri-fi-co vi-ce ple-na

lan-des ergo do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na

lan-des ergo do-mi-ni-co per-so-ne-mus mi-ri-fi-co vo-ce ple-na

Handwritten musical score for the first system of "Qualis est dilectus" by F. Martini. The score is written for eight voices (C, A, B, C, A, T, B, Sc.) and basso continuo (Sc.). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Qualis est dilectus tuus ex dilecto". The score includes a measure number "5" above the first staff. The basso continuo line includes figured bass notation: 6, b, 7b, 43.



Handwritten musical score for the second system of "Qualis est dilectus" by F. Martini. The score is written for eight voices (C, A, B, C, A, T, B, Sc.) and basso continuo (Sc.). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Qualis est dilectus tuus ex dilecto". The score includes a measure number "10" above the first staff. The basso continuo line includes figured bass notation: 6, b, #, #, b.



15 20

-le - cto pul-cher-ri-ma 0 pul-cher-ri-ma mu-ti-e-rum

-le - do

-le - cto

- - cto

di-le- cto

- cto ex di-le- cto

-le - cto

Dr. le-ctus

Dr. le-ctus

Dr. le-ctus

Dr. le-ctus

343

25

e-le-ctus ex

e-le-ctus ex

e-le-ctus ex

rie-us can-di-dus et ru-bi-can-dus can-di-dus et ru-bi-cus e-le-ctus e-le-ctus ex mil-li-bus e-

me-us can-di-dus et ru-bi-can-dus can-di-dus et ru-bi-cus e-le-ctus e-le-ctus ex mil-li-bus e-

me-us can-di-dus et ru-bi-can-dus can-di-dus et ru-bi-cus e-le-ctus ex mil-li-bus e-

me-us can-di-dus et ru-bi-can-dus can-di-dus et ru-bi-cus e-le-ctus e-le-ctus ex mil-li-bus e-

6 43

30

mil-li-bus e-le-chus ex mil-li-bus ex mil-li-bus

mil-li-bus e-le-chus ex mil-li-bus ex mil-li-bus

mil-li-bus e-le-chus ex mil-li-bus ex mil-li-bus

-le-chus ex mil-li-bus e-le-chus ex mil-li-bus spe-ci-es ei-us ut li-ba-ni e-le-chus e-le-

-le-chus ex mil-li-bus e-le-chus ex mil-li-bus spe-ci-es ei-us ut li-ba-ni e-le-

-le-chus ex mil-li-bus e-le-chus ex mil-li-bus spe-ci-es ei-us ut li-ba-ni e-le-chus e-

-le-chus ex mil-li-bus e-le-chus ex mil-li-bus spe-ci-es ei-us ut li-ba-ni e-le-chus e-

35

e-le-chus e-le-chus e-le-chus ut ce-dri e-le-chus ut ce-

e-le-chus e-le-chus e-le-chus ut ce-dri e-le-chus ut ce-

e-le-chus ut ce-dri e-le-chus ut ce-dri e-le-chus ut ce-

-chus ut ce-dri e-le-chus e-le-chus ut ce-dri e-le-chus e-le-chus ut ce-

-chus ut ce-dri e-le-chus e-le-chus ut ce-dri e-le-chus e-le-chus ut ce-

-le-chus ut ce-dri e-le-chus e-le-chus ut ce-dri e-le-chus ut ce-

-le-chus ut ce-dri e-le-chus e-le-chus ut ce-dri e-le-chus e-le-chus ut ce-

-le-chus ut ce-dri e-le-chus e-le-chus ut ce-dri e-le-chus e-le-chus ut ce-

6 43 0 0 6 *

40 45

-dri qua de-di-na - vit di-le - ctus tu-us di-le - ctus ta-us 0

-dri

-dri

-dri

-dri

-dri

-dri

-dri

56 43

50

pal-cher - ri - na — mu-li - er - um

di - le - ctus me - us di - le - ctus me -

di - le - ctus me - us di - le - ctus me -

di - le - ctus me - us di - le - ctus me -

di - le - ctus me - us di - le - ctus me -

b # # #

55

Handwritten musical score for page 55. The score consists of nine staves. The first three staves are empty, with the lyrics "ut pa-" written on the right. The remaining six staves contain musical notation and lyrics. The lyrics are: "-us de-scen-dit in hor-tum me-um de-scen-dit de-scen-dit in hor-tum me-um". The musical notation includes various notes, rests, and accidentals. At the bottom of the page, there are several numbers: 48, 43, 65, 6, #, 65, 66, 43, 98, 343.

60

Handwritten musical score for page 60. The score consists of nine staves. The first three staves are empty, with the lyrics "in hor-" written on the right. The remaining six staves contain musical notation and lyrics. The lyrics are: "-sca - tur ut pa-sca - tur in hor- tis". The musical notation includes various notes, rests, and accidentals. At the bottom of the page, there are several numbers: #, 6.

1. **Содержание:** В документе содержится информация о результатах проведения работ по выявлению и ликвидации нарушений в области охраны труда, безопасности жизнедеятельности и охраны окружающей среды на объекте.

2. **Цели и задачи:** Целью работы является выявление и ликвидация нарушений в области охраны труда, безопасности жизнедеятельности и охраны окружающей среды. Задачами работы являются:

- выявление нарушений в области охраны труда, безопасности жизнедеятельности и охраны окружающей среды;
- ликвидация выявленных нарушений;
- разработка мероприятий по предотвращению повторения нарушений;
- информирование работников о результатах работы.

3. **Методы и средства:** Для проведения работы использовались следующие методы и средства:

- визуальный осмотр;
- опрос работников;
- анализ документов;
- использование средств индивидуальной защиты;
- использование средств коллективной защиты;
- использование средств измерения и контроля.

4. **Результаты:** В результате проведения работы выявлено **1** нарушение в области охраны труда, безопасности жизнедеятельности и охраны окружающей среды. Нарушение заключается в **отсутствии инструкций по охране труда для работников.**

5. **Мероприятия:** Для ликвидации выявленного нарушения необходимо разработать инструкции по охране труда для работников.

6. **Заключение:** В результате проведения работ по выявлению и ликвидации нарушений в области охраны труда, безопасности жизнедеятельности и охраны окружающей среды на объекте выявлено **1** нарушение. Нарушение заключается в **отсутствии инструкций по охране труда для работников.** Для ликвидации выявленного нарушения необходимо разработать инструкции по охране труда для работников.

Handwritten musical score for a vocal piece, likely a hymn or psalm, in G major (one sharp) and 4/4 time. The score is written for six voices: Soprano (C), Alto (C), Tenor (A), Tenor (T), Bass (B), and Bass/Contrabass (B.C.). The lyrics are: "Per-cus-sit Sa-ul mil-le et Da-vid decem mi-li-a et Da-vid de-cem mi-li-a et Da-vid de-cem". The music is written on six staves, with the lyrics written below the staves. The score is handwritten and appears to be a personal or working manuscript.

[illegible][illegible]

15

-le - lu - ia
-le - lu - ia
- lu - ia
-le - lu - ia
-le - lu - ia

Tem-pus redempti-o - - nis ad - ve - nit Al-le-lu - ia

20

ex - ul - te - mur et lae - te - mur ex - ul - te - mur et lae - te - mur
ex - ul - te - mur et lae - te - mur ex - ul - te - mur et lae - te - mur
ex - ul - te - mur et lae - te - mur et lae - te - mur
ex - ul - te - mur et lae - te - mur ex - ul - te - mur et lae - te - mur
Al-le-lu - ia ex - ul - te - mur et lae - te - mur Al-le-lu - ia

25

Al-le-lu - ia Al-le-lu - ia Al-le-lu - ia flo - res fa - ctae sunt vul-ne-ra
- ia Al-le-lu - ia Al-le-lu - ia Al-le-lu - ia flo - res fa - ctae sunt
Al-le-lu - ia Al-le-lu - ia Al-le-lu - ia Al-le-lu - ia
- ia Al-le-lu - ia Al-le-lu - ia Al-le-lu - ia
- ia Al-le-lu - ia Al-le-lu - ia Al-le-lu - ia

Chri -

Val -

Val -

sti

val -

sti

he-ra Chri-sti

sti

et fra-ctus sa-

lu-ti-j de - de -

lu-ti-j de - de -

lu-ti-j de - de -

[illegible][illegible]

[illegible]

Handwritten musical score for "Gloria" by J. S. Bach. The score is written on six staves. The first five staves are for vocal parts (Soprano, Alto, Tenor, and two Bass parts), and the sixth staff is for the figured bass. The lyrics are written below the vocal staves. The music is in G major and 3/4 time. The first system shows the beginning of the piece, with the vocal parts entering on the first measure. The lyrics are: "le - lu - ia". The second system continues the piece, with the vocal parts and the figured bass. The lyrics are: "le - lu - ia". The third system continues the piece, with the vocal parts and the figured bass. The lyrics are: "le - lu - ia". The fourth system continues the piece, with the vocal parts and the figured bass. The lyrics are: "le - lu - ia". The fifth system continues the piece, with the vocal parts and the figured bass. The lyrics are: "le - lu - ia". The sixth system continues the piece, with the vocal parts and the figured bass. The lyrics are: "le - lu - ia".

[illegible]

Handwritten musical score for the hymn "Ego dormivi et cor meum vigilavit". The score is written on ten staves, grouped into two systems of five staves each. The parts are labeled C (Cantus), A (Altus), T (Tenor), B (Bass), and B.C. (Bass Continuo). The music is in G major (one sharp) and common time (C). The lyrics are written below the staves. The first system covers the first two lines of the hymn, and the second system covers the next two lines. The B.C. part is written in a lower register, likely for a lute or similar instrument.

[illegible]

[illegible][illegible]

Handwritten musical score for the hymn "Aperi mihi soror mea a-mi-ca". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The lyrics are written below the notes. The score is divided into two systems of five staves each. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The lyrics are: "A-peri mi-hi so-ror me-a a-mi-ca me-a co-lum-ba me-a". The score includes various musical notations such as notes, rests, and bar lines. There are some corrections and markings in the original manuscript, including a "25" and "b b" at the top right, and a "h" above the first measure of the second system.

Handwritten musical score for the hymn "Ex-pi-a-vi me tu-ni-ca me a quo-mo-do in-du-ar". The score is written on ten staves, with the melody on the fifth staff. The lyrics are written below the melody. The music is in a common time signature (C) and features a key signature of one flat (B-flat). The melody is written in a simple, clear style, with notes and rests clearly marked. The lyrics are written in a simple, clear style, with words separated by hyphens. The score is a page from a larger manuscript, as indicated by the page number "30" in the top right corner.

30

ex - pi - a - vi me — tu - ni - ca me — — — — a quo - mo - do in - du - ar

35

quo-mo-do in-du-ar il-la

quo-mo-do in-da-ar il-la

quo-mo-do in-du-ar il-la a-mi-ca me-a li-que-fa-cta est

il-la quo-mo-do in-da-ar il-la

quo-mo-do in-du-ar il-la

quo-mo-do in-da-ar il-la

quo-mo-do in-da-ar il-la a-mi-ca

quo-mo-do quo-mo-do in-du-ar il-la

40

45

ut di-le-ctus me-us

ut di-le-ctus me-us lo-cu-tus

me-a li-que-fa-cta est ut di-le-ctus me-us ut di-le-ctus me-us lo-cu-tus

que-

3

6

Handwritten musical score for a choir, measures 50 to 56. The score is written on ten staves. The lyrics are in Latin, and the music is in G major (one sharp). The tempo is marked "50".

Lyrics (measures 50-56):

- si - vi et non in - ve - i il - lum Vo - ca - vi quae - si -
 Vo - ca - vi et non re - spon - dit mi -
 est Vo - ca - vi
 Vo - ca - vi Vo - ca - vi et non re - spon - dit mi -
 quae - si - vi et non in - ve - ni il - lum Vo - ca - vi et non re - spon - dit mi -
 est Vo - ca - vi
 Vo - ca - vi

Measure numbers 50, 51, 52, 53, 54, 55, 56 are indicated at the bottom of the staves.

Handwritten musical score for a choir, measures 55 to 61. The score is written on ten staves. The lyrics are in Latin, and the music is in G major (one sharp). The tempo is marked "55".

Lyrics (measures 55-61):

- vi quae - si - vi et non in - ve - ni il - li et non re - spon - dit
 - hi Vo - ca - vi et non re - spon - dit
 quae - si - vi Vo - ca - vi et non re - spon - dit mi - hi et non re - spon - dit
 - hi quae - si - vi Vo - ca - vi et non re - spon - dit
 quae - si - vi et non in - ve - ni il - li
 - hi quae - si - vi Vo - ca - vi Vo - ca - vi
 quae - si - vi Vo - ca - vi Vo - ca - vi
 quae - si - vi Vo - ca - vi Vo - ca - vi

Measure numbers 55, 56, 57, 58, 59, 60, 61 are indicated at the bottom of the staves.

60

Handwritten musical score on ten staves. The notation includes notes, rests, and lyrics. The lyrics are: "mi - hi", "et non re -", "spem - dit mi -", "mi - hi", "et non re -", "spem - dit", "mi - hi", "et non re -", "spem - dit", "mi - hi", "et non re -", "spem - dit", "mi - hi", "et non re -", "spem - dit", "mi - hi", "et non re -", "spem - dit", "mi - hi", "et non re -", "spem - dit", "mi - hi".

Empty musical staves for notation.

1. The first step in the process of identifying a problem is to recognize that a problem exists. This involves gathering information about the situation and identifying the specific issue that needs to be addressed.

[illegible]

Iste verus nescit potest ad libitum scribere.

25

C Lau-da-te e- um in tym-pa-no et cho-ro in tym-pa-no et cho-ro et cho-

Q Lau-da-te e- um in tym-pa-no et cho-ro in tym-pa-no et cho-ro in tym-pa-no et cho-

A Lau-da-te e- um in tym-pa-no et cho-ro in tym-pa-no et cho-ro in tym-pa-no et cho-

ro Lau-da-te e- um in chor-dis et or-ga-no in chor-dis et

ro Lau-da-te e- um in chor-dis et or-ga-no in chor-dis in chor-

-ro Lau-da-te e- um in chor-dis in chor-dis et or-ga-no in

or-ga-no et chor-dis et or-ga-no

-dis et chor-dis et or-ga-no

chor-dis et or-ga-no et or-ga-no

laudemus, ut supra

40

C Lau-da-te e- um in gym-ba-lis be-ne-so-nan-ti-bus be-ne-so-nan-ti-bus be-ne-so-nan-ti-bus in

Q Lau-da-te e- um in gym-ba-lis in gym-ba-lis be-ne-so-nan-ti-bus be-ne-so-nan-ti-bus in gym-ba-

A Lau-da-te e- um in gym-ba-lis be-ne-so-nan-ti-bus be-ne-so-nan-ti-bus

gym-ba-lis be-ne-so-nan-ti-bus Lau-da-te e- um in gym-ba-lis in gym-ba-lis jubila-tio-

-lis be-ne-so-nan-ti-bus Lau-da-te e- um in gym-ba-lis jubila-tio-nis in gym-ba-lis jubila-tio-

-bus be-ne-so-nan-ti-bus Lau-da-te e- um in gym-ba-lis jubila-tio-nis in

Handwritten musical score for "Sanctus" in G major, 4/4 time. The score is written on ten staves. The lyrics are: "in sanctis e - ius lau - da - te e - um lau - da - te e - um in fir - ma - in sanctis e - ius lau - da - te e - um in sanctis e - ius lau - da - te e - um in fir - ma - lau - da - te e - um lau - da - te e - um in fir - ma - lau - da - te e - um lau - da - te e - um in fir - ma - lau - da - te e - um lau - da - te e - um in fir - ma -". The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words split across lines. The score is handwritten and appears to be a personal or working draft.

-mea - to vir - tu - tis e - ius lau-da-te e-um in
 -men - to vir - tu - tis e - ius lau-da-te e-um in
 -men - to vir - tu - tis e - ius lau-da-te e-um lau-da-te e-um in
 -men - to vir - tu - tis e - ius lau-da-te e-um in
 -men - to vir - tu - tis e - ius lau-da-te e-um lau-da-te e-um in
 -mea - to vir - tu - tis e - ius lau-da-te e-um lau-da-te e-um in
 -men - to vir - tu - tis e - ius lau-da-te e-um in

Handwritten musical score for "Firmamento virtutis eius" in G major, 4/4 time. The score is written on seven staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the seventh staff is the basso continuo. The lyrics are "fir-ma-men-to vir-tu-tis e-ius vir-tu-tis e-ius". The music features a simple harmonic structure with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto".

C

A

T

B

B.C.
(not extant)

Domine quis habita- bit in taberna- cu- lo tu- o aut quis requie- scet in monte sancto tu- o

5

qui ingredietur sine ma- cu- la et opera- tur ju- sti- ti- am

Qui lo- qui- tur veri- ta- tem in corde su- o qui non egit dolum in lingua

10

8-a

nec fecit pro- ximo suo ma- lum et op- pro- bi- um non ac- ce- ptabit reus pro- xi- mos su- os

Do- mi- ne qui ha- bi- ta-

-bit in tabernaculo tu - o ant quē requiescet in monte sancto tu - o

qui jurat propitius suis etiam decipit

qui pecunia sua non dedit ad re

-su - ram

et munera superius ce - tem non accepit

Qui fecit haec non movebitur in ae - ter - nam

non movebitur in ae - ter - nam

in ae - ter - nam qui fecit haec non movebitur in ae - ter - nam

qui fecit haec non movebitur in ae - ter - nam

qui fecit haec non movebitur in ae - ter - nam

qui fecit haec non movebitur in ae - ter - nam

Handwritten musical score on four staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The lyrics are written below the notes. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics "non no- ve- bi- ter in ae- ter-". The second measure contains the lyrics "-ve- bi- ter in ae- ter- non in ae- ter-". The third measure contains the lyrics "ter waeterman in ae- ter-". The lyrics are written in a cursive, handwritten style. The notes are also handwritten, with some accidentals and ties. The paper is aged and slightly discolored.

non no- ve- bi- ter in ae- ter- non

-ve- bi- ter in ae- ter- non in ae- ter-

ter waeterman in ae- ter- non

non no- ve- bi- ter in ae- ter- non

5

C Gu-sta-te — et vi-de-be quo-ni-am su-a-vis est Do-mi-nus quo-ni-am su-a-vis est

C Gu-sta-te et vi-de-be quo-ni-am su-a-vis est Do-mi-nus quo-ni-am su-a-vis quo-ni-

A Gu-sta-te et vi-de-be quo-ni-am su-a-vis est Do-mi-nus quo-ni-am su-

T Gu-sta-te et vi-de-be quo-ni-am su-a-vis est quo-ni-am su-a-vis est quo-

T Gu-sta-te et vi-de-be quo-ni-am su-a-vis est Do-mi-nus quo-ni-am su-a-

B Gu-sta-te et vi-de-be quo-ni-am su-a-vis quo-ni-

B.C. 6 43

quo-ni-am su-a-vis est Do-mi-nus

-am su-a-vis est Do-mi-nus

-a-vis est Do-mi-nus

-ni-am su-a-vis est Do-mi-nus

-vis su-a-vis est Do-mi-nus

-am su-a-vis est Do-mi-nus

65

10

C Su-ges lac gen-ti-um et ma-mil-la re-gum lac-ta-be-

C Su-ges lac gen-ti-um et ma-mil-la

T Su-ges lac gen-ti-um et ma-mil-la re-gum lac-ta-be-ris

B.C. # 6 5

15

- ris su- ges lac- ta- - ti- um et ma- mil- la re- gum lac- ta- - be- ris et sci- es qui- a e- go

re- gum lac- ta- be- ris et ma- mil- la re- gum lac- ta- - be- ris et sci- es qui- a e- go

su- ges lac- ta- - ti- um et ma- mil- la re- gum lac- ta- - be- ris et sci- es qui- a e- go

56 6 6 767 543 6

20

Do- mi- nus sal- vas te et re- demp- tor tu- us for- tis

Do- mi- nus sal- vas te et re- demp- tor tu- us for- tis

Do- mi- nus sal- vas te et re- demp- tor et - us for- tis

6 5

Repeat 'Gustate'

25

Pin- gu- is pa- ni Chri- sti pin- gu- sos pa- ni Chri- sti et prae- be- bit de- li- ci- as et prae- be- bit de- li- ci- as

Pin- gu- is pa- ni Chri- sti et prae- be- bit de- li- ci- as et

1 1

re- - gi- bus

prae- be- bit de- li- ci- as re- gi- bus

1 1

Repeat 'Gustate'

30

Pa- nem de cae- lo prae- sti- ti- sti e- is prae- sti- ti- sti e- is om- ne de-

Pa- nem de cae- lo prae- sti- ti- sti e- is om- ne de-

6 76 6 543

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The lyrics are: -le-da-men-tum in se ha-bea-tem in se ha-ben-tem. The middle staff is in treble clef with a key signature of one sharp (F-sharp). The lyrics are: -le-da-men-tum in se ha-ben-tem. The bottom staff is in bass clef with a key signature of one sharp (F-sharp). The lyrics are: in se ha-ben-tem. There are measure numbers 35, 56, and 6 written below the staves.

Repeat 'Gustate'

Handwritten musical score for three staves labeled C, B, and B.C. The top staff (C) is in treble clef with a key signature of one flat (B-flat). The lyrics are: Ci-ba-vit nos do-mi-nus ex a-di-pe fru-men-ti ex a-di-pe fru-men-ti. The middle staff (B) is in bass clef with a key signature of one flat (B-flat). The lyrics are: Ci-ba-vit nos do-mi-nus ci-ba-vit nos do-mi-nus ex a-di-pe fru-men-ti ex a-di-. The bottom staff (B.C.) is in bass clef with a key signature of one flat (B-flat). The lyrics are: ex a-di-pe fru-men-ti ex a-di-pe fru-men-ti ex a-di-pe fru-men-ti. There are measure numbers 40, 56, and 6 written below the staves.

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The lyrics are: ci-ba-vit nos do-mi-nus ex a-di-pe fru-men-ti et de pe-tra mel-le. The middle staff is in bass clef with a key signature of one flat (B-flat). The lyrics are: -pe fru-men-ti ex a-di-pe fru-men-ti ex a-di-pe fru-men-ti et de pe-tra mel-le. The bottom staff is in bass clef with a key signature of one flat (B-flat). The lyrics are: et de pe-tra mel-le. There are measure numbers 45, 65, and 343 written below the staves.

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The lyrics are: sa-tu-ra - vit nos. The middle staff is in bass clef with a key signature of one flat (B-flat). The lyrics are: sa-tu-ra - vit nos. The bottom staff is in bass clef with a key signature of one flat (B-flat). The lyrics are: vit nos. There are measure numbers 50 and 343 written below the staves.

55

C Ve - ni - te et co - me - di - te pa - nem me - um et bi - bi - te vi - num et bi - bi - te

C Ve - ni - te et co - me - di - te pa - nem me - um et bi - bi - te vi - num et

A Ve - ni - te et co - me - di - te pa - nem me - um et bi - bi - te vi - num et bi - bi - te vi -

T Ve - ni - te et co - me - di - te pa - nem me - um et bi - bi - te vi - num et bi - bi - te vi -

T Ve - ni - te et co - me - di - te pa - nem me - um et bi - bi - te vi - num et bi - bi - te vi -

B Ve - ni - te et co - me - di - te pa - nem me - um et bi - bi - te vi - num et bi - bi - te vi - num

B.C. Ve - ni - te et co - me - di - te pa - nem me - um et bi - bi - te vi - num et bi - bi - te vi - num

6 76 43

60

vi - num quod mis - cu - i vo - bis bi - bi - te a - mi - ci

bi - bi - te vi - num quod mis - cu - i vo - bis bi - bi - te a - mi - ci

- num quod mis - cu - i vo - bis bi - bi - te a - mi - ci et

i vo - bis quod mis - cu - i vo - bis bi - bi - te a - mi - ci et i - ne - bri - a - mi - ci

et bi - bi - te vi - num quod mis - cu - i vo - bis et i - ne - bri - a - mi - ci

quod mis - cu - i vo - bis bi - bi - te a - mi - ci et i - ne - bri - a - mi - ci

6

Handwritten musical score for the first system, featuring vocal parts (C, A, T, B) and a basso continuo (B.C.). The lyrics are: An - ge - lus Do - mi - ni de - scen - dit de cae -

The score is written in G major (one sharp) and 4/4 time. The vocal parts are in soprano, alto, tenor, and bass clefs. The basso continuo is in bass clef. The lyrics are written below the vocal staves.

Handwritten musical score for the second system, continuing the vocal parts and basso continuo. The lyrics are: lo de - scen - dit de cae - lo de - scen - dit de cae - lo de - scen - dit de cae -

The score continues the musical notation from the first system, with the same vocal parts and basso continuo. The lyrics are written below the vocal staves.

Handwritten musical score for a choir, featuring ten staves. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "e - ri - bus no - li - te ti - me - re no - li - te ti - me - re sci - o e - nim quod". The score includes various musical notations such as notes, rests, and bar lines.

35

40

Je-sum quaere-ri-tis

Je-sum quaere-ri-tis

Je-sum quaere-ri-tis

Je-sum quaere-ri-tis

Je-sum quaere-ri-tis

Sci-o e-nim quod Je-sum quaere-ri-tis

Sci-o e-nim quod Je-sum quaere-ri-tis

Sci-o e-nim quod Je-sum quaere-ri-tis

Sci-o e-nim quod Je-sum quaere-ri-tis

Sci-o e-nim quod Je-sum quaere-ri-tis

6 6 6 7b

45 50

- re-xit

iam sur-re-xit

iam sur-re-xit

Al-le-lu-

iam sur-re-xit

iam sur-re-xit

iam sur-re-xit

iam sur-re-xit

iam sur-re-xit

iam sur-re-xit

55 60

- ia al-le-lu-ia

al-le-lu-ia al-le-lu-ia al-le-lu-

al-le-lu-ia al-le-lu-ia al-le-lu-

Al-le-lu-ia al-le-lu-ia

Al-le-lu-ia al-le-lu-ia

Al-le-lu-ia al-le-lu-ia

Al-le-lu-ia al-le-lu-ia

Handwritten musical score for a piece titled "Ave Maria". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: -ia al-le-lu-ia. The second staff begins with a treble clef and a key signature of one flat. The lyrics are: -ia al-le-lu-ia. The third staff begins with a treble clef and a key signature of one flat. The lyrics are: -ia al-le-lu-ia. The fourth staff begins with a treble clef and a key signature of one flat. The lyrics are: -ia al-le-lu-ia. The fifth staff begins with a treble clef and a key signature of one flat. The lyrics are: al-le-lu-ia. The sixth staff begins with a treble clef and a key signature of one flat. The lyrics are: al-le-lu-ia. The seventh staff begins with a treble clef and a key signature of one flat. The lyrics are: al-le-lu-ia. The eighth staff begins with a treble clef and a key signature of one flat. The lyrics are: al-le-lu-ia. The ninth staff begins with a treble clef and a key signature of one flat. The lyrics are: al-le-lu-ia. The tenth staff begins with a treble clef and a key signature of one flat. The lyrics are: al-le-lu-ia.

5

C Ex - au - di Do - mi - ne Vi - cem me - am

A Ex - au - di Do - mi - ne Vo - cem me - am

T Ex - au - di Do - mi - ne Vo - cem me - am

B Ex - au - di Do - mi - ne Vo - cem me - am

C Ex -

A Ex -

T Ex -

B Ex -

B.C. Ex -

10

Vo - cem me - am

Vo - cem me - am et cla - mor me -

Vo - cem me - am et cla - mor me -

Vo - cem me - am et

- au - di Do - mi - ne Vo - cem me - am Vo - cem me - am

- au - di Do - mi - ne Vo - cem me - am Vo - cem me - am

- au - di Do - mi - ne Vo - cem me - am Vo - cem me - am

Ex - au - di Do - mi - ne Vo - cem me - am Vo - cem me - am

15

20

et cla-mor me-us ad te ve-ni-at et cla-mor me-

- us ad te ve-ni-at et cla-mor me-

- us ad te ve-ni-at et cla-mor me-

cla-mor me- - us ad te ve-ni-at et cla-mor me-

et cla-mor me-us et cla-

et cla-mor me-us et cla-

et cla-mor me- - us et cla-mor

et cla-mor me- us et cla-mor

25

us ad te ve-ni-at mi-se-re-re me-

- us ad te ve-ni-at mi-se-re-re me-

- us ad te ve-ni-at mi-se-re-re me-

- us ad te ve-ni-at mi-se-re-re me-

- mor me- - us ad te ve-ni-at

- mor me- us ad te ve-ni-at

me- - us ad te ve-ni-at

me- us ad te ve-ni-at

30

Handwritten musical score for measures 30-34. The score consists of ten staves. The lyrics are written below the staves. The lyrics are: 'Quo-ni-am in-fir-mus sum', 'mi-se-re-re me', and 'Sa-na me Do-mi-ne'.

35

40

Handwritten musical score for measures 35-40. The score consists of ten staves. The lyrics are written below the staves. The lyrics are: 'Sa-na me Do-mi-ne', 'quo-ni-am in-fir-mus sum', and 'Sa-na me Do-mi-ne'.

Handwritten musical score for a choir, measures 45 to 50. The lyrics are in Latin: "am quo-ni-am con-tur-ba-ta sunt os-sa me-a et a-ni-ma me-a". The score is written for a choir with multiple parts, including Soprano, Alto, Tenor, and Bass. The notation includes treble and bass clefs, key signatures (one sharp), and various musical notations such as notes, rests, and accidentals. The lyrics are written below the corresponding musical staves.

45

- am quo-ni-am con-tur-ba-ta sunt os-sa me-a et a-ni-ma me-a

- am quo-ni-am con-tur-ba-ta sunt os-sa me-a et a-ni-ma me-a

- am quo-ni-am con-tur-ba-ta sunt os-sa me-a et a-ni-ma me-a

- am quo-ni-am con-tur-ba-ta sunt os-sa me-a et a-ni-ma me-a

- am et a-ni-ma me-a

- am et a-ni-ma me-a

- am et a-ni-ma me-a

- am et a-ni-ma me-a

Handwritten musical score for a choir, measures 50 to 55. The lyrics are in Latin: "tur-ba-ta est val-de. Sed tu Do-mi-ne sed tu Do-mi-ne". The score is written for a choir with multiple parts, including Soprano, Alto, Tenor, and Bass. The notation includes treble and bass clefs, key signatures (one sharp), and various musical notations such as notes, rests, and accidentals. The lyrics are written below the corresponding musical staves.

50

tur-ba-ta est val-de. Sed tu Do-mi-ne sed tu Do-mi-ne

- a tur-ba-ta est val-de. Sed tu Do-mi-ne sed tu Do-mi-ne

- a tur-ba-ta est val-de. Sed tu Do-mi-ne sed tu Do-mi-ne

- a tur-ba-ta est val-de. Sed tu Do-mi-ne sed tu Do-mi-ne

Sed tu Do-mi-ne sed tu Do-mi-ne sac-

Sed tu Do-mi-ne sed tu Do-mi-ne

Sed tu Do-mi-ne sed tu Do-mi-ne

Sed tu Do-mi-ne sed tu Do-mi-ne

55 60

Suc-ca-re e-i Suc-ca-re e-i Suc-ca-re

Suc-ca-re e-i Suc-ca-re e-i Suc-ca-re e-i

Suc-ca-re e-i Suc-ca-re e-i

Suc-ca-re e-i Suc-ca-re e-i Suc-ca-re

-ca-re e-i Suc-ca-re e-i Suc-ca-re e-

-Suc-ca-re e-i Suc-ca-re e-i Suc-ca-re e-

Suc-ca-re e-i Suc-ca-re e-i Suc-ca-re

Suc-ca-re e-i Suc-ca-re e-i Suc-ca-re suc-ca-re

Suc-ca-re e-i Suc-ca-re e-i Suc-ca-re suc-ca-re

e-i

e-i

e-i

e-i

e-i

e-i

e-i

e-i

e-i

e-i

Handwritten musical score for the first system, featuring four staves (C, C, T, B.C.) and Latin lyrics. The lyrics are: "Ec-ce ra-dix Jes-se de-scen- - dit in sa-lu-tem po-pu-lo- rum Ip-sum gen- -".

Handwritten musical score for the second system, featuring four staves and Latin lyrics. The lyrics are: "- tes de-pre-ca-bun- tur Ec-ce ra-dix Jes-se de-scen- - tes de-pre-ca-bun- tur Ip-sum gen- - tes de-pre-ca-bun- tur".

Handwritten musical score for the third system, featuring four staves and Latin lyrics. The lyrics are: "- dit in sa-lu-tem po-pu-lo- rum Ip-sum gen- - tes de-pre-ca-bun- tur Ip-sum gen- - tes de-pre-ca-bun- tur".

Handwritten musical score for the fourth system, featuring four staves and Latin lyrics. The lyrics are: "- bun-tur de-pre-ca-bun- tur et erit nomen eius glori- o - pre-ca-bun- tur et erit nomen eius glori- o - -tur et erit nomen eius glori- o -".

55 60

et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob

et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob

et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob

et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob

65 70

et re-gna-bit in do-mo Ja-cob re-gna-bit in do-mo Ja-cob in do-mo Ja-cob in ae-

do-mo Ja-cob et re-gna-bit in do-mo Ja-cob in do-mo Ja-cob in ae-

Ja-cob et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob in ae-

Ja-cob et re-gna-bit in do-mo Ja-cob et re-gna-bit in do-mo Ja-cob in ae-

piano 75 80

ter-nun in ae-ter-nun in ae-ter-nun

ter-nun in ae-ter-nun in ae-ter-nun

ter-nun in ae-ter-nun in ae-ter-nun

ter-nun in ae-ter-nun in ae-ter-nun

43 43 43 43

A

Vox di-le-cti me-i ec-ce i-ste ve-nit et di-le-ctus me-us lo-qui-tur mi-hi lo-qui-tur me-us

B.C.

40 45 6 7 6

A

Sur-ge sur-ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

T

Sur-ge sur-ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

T

Sur-ge sur-ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

B

Sur-ge sur-ge pro-pe-ra a-mi-ca me-a et ve-ni et ve-ni

B.C.

50

55 60

in fo-ra-mi-ni-bus pe-trae in ca-ver-nae ce-ri-ac o-sken-da

in fo-ra-mi-ni-bus pe-trae in ca-ver-nae ce-ri-ac o-sken-de mi-hi fa-ci-em tu-

in fo-ra-mi-ni-bus pe-trae in ca-ver-nae ce-ri-ac o-sken-de mi-hi

in fo-ra-mi-ni-bus pe-trae in ca-ver-nae ce-ri-ac o-sken-de mi-hi fa-ci-em

in fo-ra-mi-ni-bus pe-trae in ca-ver-nae ce-ri-ac o-sken-de mi-hi fa-ci-em

65 70

65 70

mi-hi fa-ci-em tu-am so-net vox tu-a in

-am fa-ci-em tu-am so-net vox tu-a in au-ri-bus me-is so-net vox tu-a in

fa-ci-em fa-ci-em tu-am so-net vox fa-a in au-ri-bus me-is in

tu-am fa-ci-em tu-am so-net vox tu-a in au-ri-bus me-is so-net vox tu-a in

65 65 65

43 43 43

75 80

au-ri-bus me-is
 au-ri-bus me-is
 au-ri-bus me-is
 au-ri-bus me-is
 au-ri-bus me-is

Vox e-nim tu-a dul-
 cis vox e-nim tu-a dul-
 cis vox e-nim tu-a dul-
 cis vox e-nim tu-a dul-
 cis

43 6 7 5 4 3 3 2 3 6 7 4 3

85

et fa-ci-es tu-a de-co-ra
 et fa-ci-es tu-a de-co-ra
 et fa-ci-es tu-a de-co-ra
 et fa-ci-es tu-a de-co-ra
 et fa-ci-es tu-a de-co-ra

5 6 5 # 5

ra de-co-ra
 ra de-co-ra
 ra de-co-ra
 ra de-co-ra
 ra de-co-ra

56 6 43

C *Mi-li-ti-a*

C *Mi-*

B *Mi-li-ti-a est vi-ta ho-mi-nis su-per ter-*

BC *ram*

5

est vi-ta ho-mi-nis mi-li-ti-a est vi-ta ho-mi-nis su-per ter-ram mi-li-ti-a

li-ti-a est vi-ta ho-mi-nis mi-li-ti-a est vi-ta ho-mi-nis su-per ter-ram mi-

li-ti-a est mi-li-ti-a est mi-li-ti-a est vi-ta ho-mi-nis su-per ter-ram

43

10

est milita est mi-li-ti-a mi-li-ti-a est vi-ta ho-mi-nis su-per ter-ram milita est milita est milita est milita est milita est

-lita est milita est mi-li-ti-a est vi-ta ho-mi-nis su-per ter-ram milita est milita est milita est milita est vi-ta

milita est mi-li-ti-a est vi-ta ho-mi-nis su-per ter-ram milita est mi-li-ti-a est milita est vi-ta

6 6 43 43 43 56

ho-mi-nis su-per ter-ram milita est milita est milita est

ho-mi-nis su-per ter-ram milita est milita est milita est

ho-mi-nis su-per ter-ram milita est milita est milita est

non coro-na-bi-tur nisi quae legitime cor-ve-nit

5 43 43 76 6 43 6 56 43

30

indui- ni- ni scutum fi-de- i in quo possitis ignea telum possitis hosti ne possim hosti e-stin-gue-re

indui- ni- ni arma lucis in quo possi- tis ignea tela ne possim hosti ne quisim hosti e-stin-gue-re

ne Sumite gladium

6 56 5 23

35

Sumite scutum iustitiae sumite arma lucis arma lu- cis et pu- gnate cum dracone et pugnate cum dracone et pu- gnate cum dracone et pugnate cum dracone

Sumite scutum iustitiae sumite arma lucis arma lu- cis et pugnate cum dracone et pugnate cum dracone et pugnate cum dracone et pugnate cum dracone

spi-ri-tus sumite galeam salutis sumite arma lu- cis et pu- gnate cum dracone et pugnate cum dracone et pugnate cum dracone et pugnate cum dracone

[6] 43

40

- co - ne sumite scutum iustitiae sumite arma lu- cis et pu- gnate cum dracone et pu-

- gnate cum dra- co- ne sumite scutum iustitiae sumite arma lu- cis et pu- gnate cum dracone et pugnate cum dracone

Sumite gladium spiritus sumite galeam sa- lu- tis sumite arma lu- cis et pugnate cum dra-

43 43

- gnate cum dracone et pugnate cum dra- co- ne et pugnate cum dracone et pu- gnate cum dra- co - ne

et pugnate cum dracone et pu- gnate cum dracone et pugnate cum dra- co- ne et pugnate cum dra- co - ne

- co- ne et pugnate cum dracone et pugnate cum dracone cum dra- co - ne

243

[illegible]

Handwritten musical score for the hymn "Je - su a - mo - re Je - su gen - - de - o Je - sum ar - den - ter di - li - go". The score is written on ten staves, with the first five staves for the vocal parts and the last five for the piano accompaniment. The lyrics are written below the vocal staves. The music is in G major (one sharp) and 2/2 time. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and bar lines. The piano part features a bass line with some figured bass notation (6, #, #, 6, #, b, 5, 6, 5, 6, 3, 4, 3, 6, 5) and a treble line with chords and single notes. The score is numbered 343 at the bottom.

Handwritten musical score for "Ardentes" by J. S. G. The score is written on ten staves, with lyrics in Portuguese. The lyrics are: "ardentes di-li-go", "de-si-de-ra-re ne - sei - o de-si-de-ra-re ne - sei - o nisi Je-sum quem di - li -", and "ardentes di-li-go". The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the staves, with some words appearing on multiple staves. The score is handwritten and appears to be a personal or working draft.

20 25

De- gi- de- ra- te mit- li- es

O Je- su me dal- cis- si- me

- go nisi Je- sum quem di- li- go

- go nisi Je- sum quem di- li- go

- go nisi Je- sum quem di- li- go

56 43 43# 5 43#

30

Quan- do me lee- tum fa-

Quan- do me lee- tum fa-

- su quan- do Ve- ni- es

43 # 43#

35 40

Veni Ve- ni Rex op- ti-

- ci- es me lee- tum fa- ci- es

- ci- es me lee- tum fa- ci- es

56 # 4 5 43 65 65

45

- me Veni ve - ni rex op-ti - me

Veni ve - ni rex op-ti - me Veni ve - ni rex op - ti - me

ve - ni dulcedo cor-di - um dulcedo cor - di - um dulcedo

ve - ni dulcedo cordium dulcedo cor - di - um dulcedo cor -

Ve - ni Ve - ni rex op - ti - me

45 5 4 2 3 b b 3 4 3

50

Veni mentis so - la - ti - um so - la - ti - um Veni

Veni mentis so - la - ti - um so - la - ti - um Veni veni so -

Cor - di - um

di - um

Veni mentis so - la - ti - um

5 3 6 4 3 4 3 4 3 5

55

veni so - la - ti - um Tu - a nos re - ple gra - ti - a nos re - ple gra - ti - a ut nos ti - bi cum An -

- la - ti - um Tu - a nos re - ple gra - ti - a nos re - ple gra - ti - a ut nos ti - bi cum

Tu - a nos re - ple gra - ti - a nos re - ple gra - ti - a

Tu - a nos re - ple gra - ti - a nos re - ple gra - ti - a

So - la - ti - um Tu - a nos re - ple gra - ti - a nos re - ple gra - ti - a

b 4 3 4 6 5 5 0 #

60

Handwritten musical score for system 60. It features six staves with lyrics in Latin. The lyrics include "An-ge-lis", "in beato", "cantemus can-te-mus can-te-mus semper glo-ri-a", and "in beato-rum Pa-tri-a". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for system 65. It features six staves with lyrics in Latin. The lyrics include "rum Pa-tri-a", "cantemus can-te-mus can-te-mus semper glo-ri-am", "fo-rum Pa-tri-a", "can-te-mus can-te-mus semper glo-ri-am", "in beato-rum Pa-", and "cantemus can-te-mus semper glo-ri-a". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for system 65. It features six staves with lyrics in Latin. The lyrics include "can-te-mus can-te-mus semper glo-ri-am can-te-mus can-te-mus semper glo-ri-am can-te-mus semper glo-ri-am can-te-mus semper glo-ri-am", "can-te-mus can-te-mus semper glo-ri-am", "can-te-mus can-te-mus semper glo-ri-am", "can-te-mus can-te-mus semper glo-ri-am", "can-te-mus can-te-mus semper glo-ri-am", and "can-te-mus can-te-mus semper glo-ri-am". The notation includes various musical symbols such as notes, rests, and bar lines.

70

- tenus semper glo-ri-am sem- per glo-ri-am

- tenus semper glo-ri-am sem- per glo-ri-am

- per glo-ri-am sem- per glo-ri-am

- per glo-ri-am sem- per glo-ri-am

tenus semper glo-ri-am sem- per glo-ri-am

tenus semper glo-ri-am sem- per glo-ri-am

Handwritten musical score for six voices (C, Q, A, T, B, B.C.) and basso continuo (B.C.). The lyrics are: Ad-sunt di-es tri-um-pha-les qui-bus lau-des im-mor-ta-les Chri-sti con-ci-nunt fi-

Measures 43, 46, and 49 are marked at the bottom of the staves.

Handwritten musical score for six voices (C, Q, A, T, B, B.C.) and basso continuo (B.C.). The lyrics are: -de-les psal-lat cho-rus ex ef-fe-ctu et laus ei-us in con-spe-ctu su-per no-num ci-vi-um psal-lat il-le me-mo-

Measures 43, 46, and 49 are marked at the bottom of the staves.

Handwritten musical score for six voices (C, Q, A, T, B, B.C.) and basso continuo (B.C.). The lyrics are: -ran-da et Ma-ri-ae ad-mi-ran-da de-bi-ta proe-co-ni-a Et Ma-ri-am cum-chi lau-dent nec ab i-sta se de-

Measures 43, 46, and 49 are marked at the bottom of the staves.

4 15

- fran-deat ce-le-bri-lae-ti-ti-a

- fran-deat ce-le-bri-lae-ti-ti-a

- fran-deat ce-le-bri-lae-ti-ti-a Quis quae can-tet O Ma-ri-a i-o di-cent in hac vi-a cum su-a-vi can-ti-

- fran-deat ce-le-bri-lae-ti-ti-a Quis quae can-tet O Ma-ri-a i-o di-cent in hac vi-a cum su-a-vi can-ti-

ce-le-bri-lae-ti-ti-a

Tu es po-tens in vir-tu-te pro com-mu-ni-tas sa-lu-te quo-li-bet in pra-e-li-o Per-te dra-co ex-tur-

Tu es po-tens in vir-tu-te pro com-mu-ni-tas sa-lu-te quo-li-bet in pra-e-li-o Per-te dra-co ex-tur-

- co Tu es po-tens in vir-tu-te pro com-mu-ni-tas sa-lu-te quo-li-bet in pra-e-li-o

- co Tu es po-tens in vir-tu-te pro com-mu-ni-tas sa-lu-te quo-li-bet in pra-e-li-o

Per-te dra-co ex-tur-

20

- ba-tur et dra-co-nis of-fu-ga-tur i-ni-mi-ca le-gi-o Tu e-ner-vas ho-stis fran-dem et con-ser-vas De-i

- ba-tur et dra-co-nis of-fu-ga-tur i-ni-mi-ca le-gi-o Tu e-ner-vas ho-stis fran-dem et con-ser-vas De-i

Tu e-ner-vas ho-stis fran-dem et con-ser-vas De-i

Tu e-ner-vas ho-stis fran-dem et con-ser-vas De-i

- ba-tur et dra-co-nis of-fu-ga-tur i-ni-mi-ca le-gi-o Tu e-ner-vas ho-stis fran-dem

25

lan-dem in-di-ta vi-do-ri-a

lan-dem in-di-ta vi-do-ri-a

lan-dem in-di-ta vi-do-ri-a Pro-te-gen-te nos Ma-ri-a Vir-go de-mens vir-go pi-a tam-ta sunt pro-gi-di-

lan-dem in-di-ta vi-do-ri-a Pro-te-gen-te nos Ma-ri-a Vir-go de-mens vir-go pi-a tam-ta sunt pro-gi-di-

in-di-ta vi-do-ri-a Pro-te-gen-te nos Ma-ri-a Vir-go de-mens vir-go pi-a tam-ta sunt pro-gi-di-

6 43 # 30 # 6 43

Sub tu-te-la vir-gi-na-li in hac val-le la-cri-ma-li ad-le-te-mur i-gi-tur Ad Ma-ri-am ac-ce-

Sub tu-te-la vir-gi-na-li in hac val-le la-cri-ma-li ad-le-te-mur i-gi-tur Ad Ma-ri-am ac-ce-

a Sub tu-te-la vir-gi-na-li in hac val-le la-cri-ma-li ad-le-te-mur i-gi-tur

a Sub tu-te-la vir-gi-na-li in hac val-le la-cri-ma-li ad-le-te-mur i-gi-tur

a

6 43 # 6 43 # 30

35

-da-mus et ad il-lam e-ri-ga-mus pu-ra cor-da sup-plic-es ut su-per-na no-stri cu-ra nos di-spo-nat ad fu-

-da-mus et ad il-lam e-ri-ga-mus pu-ra cor-da sup-plic-es ut su-per-na no-stri cu-ra nos di-spo-nat ad fu-

ut su-per-na no-stri cu-ra nos di-spo-nat ad fu-

ut su-per-na no-stri cu-ra nos di-spo-nat ad fu-

ut su-per-na no-stri cu-ra

6 6 43

Handwritten musical score for a choir, featuring six staves with lyrics in Latin. The score is divided into two systems, each with a key signature change from F major to B-flat major. The lyrics are:
-tu-ra in cae-le-sti glo-ri-a nos di-spo-nat ad fu-tu-ra in cae-le-sti glo-ri-a
-tu-ra in cae-le-sti glo-ri-a nos di-spo-nat ad fu-tu-ra in cae-le-sti glo-ri-a
-tu-ra in cae-le-sti glo-ri-a nos di-spo-nat ad fu-tu-ra in cae-le-sti glo-ri-a
-tu-ra in cae-le-sti glo-ri-a nos di-spo-nat ad fu-tu-ra in cae-le-sti glo-ri-a
in cae-le-sti glo-ri-a
in cae-le-sti glo-ri-a
The bottom staff contains figured bass notation: ♯, 6, 43, 6, 43.

Handwritten musical score for the first system of "Panis angelicus" by F. Foggia. The score is written for four parts: C (Cantus), C (Cantus), T (Tenor), and B.C. (Bass/Contrabass). The lyrics are in Latin, and the music is in G major (one sharp) and 4/4 time. The first system contains measures 1 through 9. The lyrics for the first system are: "Pa-nis an-ge-li-cus sit pa-nis ho-mi-num pe-nis an-ge-li-cus sit pa-nis ho-mi-num". The second system contains measures 10 through 18. The lyrics for the second system are: "-nus sit pa-nis ho-mi-num sit pa-nis ho-mi-num pa-nis an-ge-li-cus sit. -cus pa-nis angelicus pa-nis mi-num pa-nis an-ge-li-cus pa-nis an-ge-li-cus pa-nis an-ge-li-cus sit pa-nis ho-mi-num sit pa-nis ho-mi-num sit pa-nis ho-mi-num sit".

Handwritten musical score for the second system of "Panis angelicus" by F. Foggia. The score is written for four parts: C (Cantus), C (Cantus), T (Tenor), and B.C. (Bass/Contrabass). The lyrics are in Latin, and the music is in G major (one sharp) and 4/4 time. The first system contains measures 19 through 23. The lyrics for the first system are: "pa-nis ho-mi-num ves mi-ra-bi-lis O res mi-ge-li-cus sit, pa-nis ho-mi-num ves mi-ra-bi-lis O res mi-pa-nis ho-mi-num ves mi-ra-bi-lis O res mi-". The second system contains measures 24 through 28. The lyrics for the second system are: "pa-nis ho-mi-num ves mi-ra-bi-lis O res mi-".

Handwritten musical score for the third system of "Panis angelicus" by F. Foggia. The score is written for four parts: C (Cantus), C (Cantus), T (Tenor), and B.C. (Bass/Contrabass). The lyrics are in Latin, and the music is in G major (one sharp) and 4/4 time. The first system contains measures 29 through 33. The lyrics for the first system are: "-ra-bi-lis man-da-cat Do-mi-num man-da-cat Do-mi-num -ra-bi-lis man-da-cat Do-mi-num man-da-cat Do-mi-num -ra-bi-lis man-da-cat Do-mi-num man-da-cat Do-mi-num". The second system contains measures 34 through 38. The lyrics for the second system are: "pan-per ser-vus et hu-mi-lis pau-per ser-vus et hu-mi-lis".

Ex 1. G.F. ANERIO : *Messa della battaglia* (1619), *Gloria*

C
A
T
B

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lan-da-mus te be-ne-di-ci-mus te

Ex 2. A. CRIVELLI : *Missa ave maris stella* (1615)
Incipits of Kyrie

A-ve ma-ris stel-la

C G²
A C²
Kyrie I
T C³
B C⁴

At-que sem-per Vir-go

C
A
Christe
T
B

Fe-lix cae-li por-ta

C
A
Kyrie II
T
B

Ex 3. A. CRIVELLI : Missa super litanias sanctorum, Gloria (16/5)

Handwritten musical score for four voices (C, A, T, B) and basso continuo. The score is in G major (one sharp) and 6/8 time. The lyrics are Latin liturgical text.

Voices:

- C (Soprano):** Do - mi - ne De - us
- A (Alto):** Do - mi - ne De - us
- T (Tenor):** Do - mi - ne De - us a - gnus De - i
- B (Bass):** Do - mi - ne De - us a - gnus De - i Ag -

Basso Continuo:

- Line 1: a - gnus De - [i]
- Line 2: a - gnus De - [i]
- Line 3: fi - [lius]
- Line 4: nus De - - - [i]

Credo

C Pa-trem om-ni-po-ten-tem fa-cto-rem cae- - li et br-

A

A Pa-trem om-ni-po-ten-tem fa-cto-rem cae-li et

T Vi-

T Vi-

B

-rae vi-si-bi-li-um om-ni-um et in-

Mi-se-re-re me-i

fer-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-

-si-bi-li-um om-ni-um et in-vi-si-

-si-bi-li-um om-ni-um et in-

Vi-si-bi-li-um om-ni-um et

- Vi-si-bi-li-um et in u-nam De-mi-nam

De-us Mi-

- li-um iij et in u-nam Do-mi-nam

- bi-li-um et in u-

- vi-si-bi-li-um et in u-nam Do-mi-nam et

in vi-si-bi-li-um et in u-nam Do-mi-nam

Handwritten musical score for "Agnus Dei" in G major, Op. 10, No. 1 by Franz Schubert. The score is written on ten staves, with the first five staves for the vocal part and the last five for the piano accompaniment. The lyrics are in Latin: "et in u-num Do-mi-num Je-sum Chri-sti se-re-re me-i De-us et in u-num Do-mi-num Je-sum Je-sum Chri-stum". The score includes various musical notations such as notes, rests, and bar lines.

[illegible]

et ex Pa-tre na-tum

De-us

ni-tum et ex Pa-tre na-tum ex Pa-tre

- - - [tum]

- Je-ni-tum et ex Pa-tre na-tum

- - - [tum]

Ex 5. P. AGOSTINI: Motet and Mass 'Grandeamus' (1627)

MOTET

C: Gra - de-a-mus om - nes in Do-mi-no gau-de-a - mas om -

A: Gra - de-a-mus om - nes gau-de-a - [mas]

T: Gra - de-a-mus om - nes in

T: Gra - de-a-mus om - nes in Do-mi-no

B: Gra - de-a-mus om - [mas]

MASS

C: Ky - ri-e e-le - i-son e-le-i-son

A: Ky - ri-e e-le - i-son e-le-i-son e-le-i-son

T: Ky - ri-e e-le - i-son e-le-i-son

T (si placet): Ky - ri-e e-le - i-son

B: Ky - ri-e e-le - [son]

Ex 6. P. AGOSTINI: Missa Ave regina coelorum (1627)

Canon 'cavato dal fine del Credo'

Ex 7. P. AGOSTINI : Missa Ave regina coelorum (1627)

C Et in-car-na-tus est de Spi-ri-tu San-cto ex

A Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-

T Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-

B Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-

Ma-ri-a Vir-gi-ne et ho-mo fa-ctus est

-ri-a vir-gi-ne et ho-mo fa-ctus est

-ri-a vir-gi-ne et ho-mo fa-ctus est

-ri-a vir-gi-ne et ho-mo fa-ctus est

Ex 8. P. AGOSTINI : Missa Ut re mi (1627)

a) Canto part of Sanctus

San-ctus san-ctus Do-mi-nus De-

-us Sa-ba-oth Ple-ni sunt cae-li et ter-ra glo-ri-a tu-

-a o-san-na o-san-na in ex-cel-sis in ex-

-cel-sis in ex-cel-sis

b) Alto part of Benedictus

Be-ne-di-ctus be-ne-di-ctus qui

ve-nit in no-mi-ne in

no-mi-ne bo-ni-ni Do-mi-ni

Ex 9.

P. AGOSTINI : Missa sine nomine (1627) — Et resurrexit

Handwritten musical score for Ex 9, featuring four staves (C, C, A, T) with lyrics in Latin. The music is in G major and 4/4 time. The lyrics are: "Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-turas et se-cun-dum scrip-turas et." The score includes a 5-measure rest in the first staff and a 5-measure rest in the second staff.

Ex 10.

A. DIRUTA : Missa 3^a Ottavo tono, Credo (1681)

Handwritten musical score for Ex 10, featuring six staves (C, C, A, T, B, BC) with lyrics in Latin. The music is in G major and 4/4 time. The lyrics are: "et re-sur-re-xit re-sur-re-xit re-sur-re-xit ter-ti-a di-e se-cun-dum scripturas". The score includes a 4-measure rest in the first staff and a 4-measure rest in the second staff.

Gloria

C Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus te ad-o-

A Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus te ab-o-

T Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus te ad-o-

B Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis lau-da-mus te ad-o-

C Et in ter-ra pax ho-mi-ni-bus lau-da-mus te be-ne-di-ci-mus te

A Et in ter-ra pax ho-mi-ni-bus lau-da-mus te be-ne-di-ci-mus te

T Et in ter-ra pax ho-mi-ni-bus lau-da-mus te be-ne-di-ci-mus te

B Et in ter-ra pax ho-mi-ni-bus lau-da-mus te be-ne-di-ci-mus te

BC Et in ter-ra pax ho-mi-ni-bus lau-da-mus te be-ne-di-ci-mus te

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on ten staves, each with a vocal line and Latin lyrics. The lyrics are: "ra-mus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam", "ri-mus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam", "ra-mus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam", "ri-mus te glo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam", "do-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter", "lo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter", "lo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter", "lo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter", "lo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter", and "lo-ri-fi-ca-mus te gra-ti-as gra-ti-as a-gi-mus ti-bi pro-pter". The score is written in a clear, legible hand, with the lyrics written below the notes.

Ex 12. G. BARTEI : *Messa sopra la battaglia* (1608),

Choir I
C
A
T
B

Pa - trem om - ni - po - ten - tem

Ex 13. L. da VIADANA : *Del primo tono, secondo coro* (1612)

I.
C
A
T
B
B.C

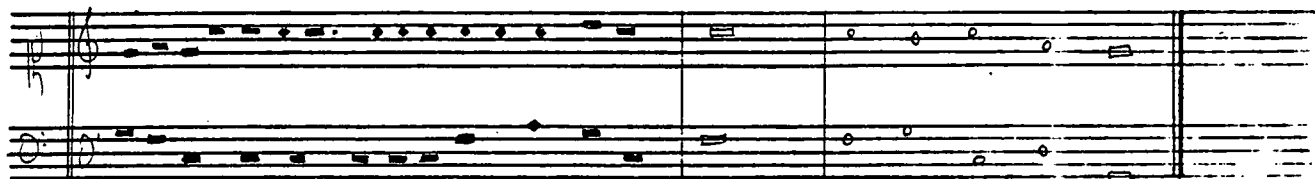
Pa - trem om - ni - po - ten - tem

(extant)
C
A
T
B
C
A
T
B
B.C

Pa - trem om - ni - po - ten - tem

Ex 14.

P.P. SABBATINI : Intonation del 8. Tono (1650)



Versetto a 4 dell' 8. Tono

Finale in Do

Finale in fa 8. Tono

Handwritten musical score for Ex 14, featuring four staves labeled C, A, T, and B. The score is divided into three sections: 'Versetto a 4 dell' 8. Tono', 'Finale in Do', and 'Finale in fa 8. Tono'. The notation includes notes, rests, and bar lines, with some notes marked with a sharp sign (#).

Ex 15.

F. SERIANO : Magnificat septimi toni (1609)

Handwritten musical score for Ex 15, featuring four staves labeled C, A, T, and B. The score is divided into three sections. The first section contains the lyrics: 'Fe - cit po - ten - ti - am in bra - chi - o su - di - sper - sit su - per - bos'. The second section contains the lyrics: 'men - te cor - dis su - i'. The third section contains the lyrics: 'men - te cor - dis su - i'. The notation includes notes, rests, and bar lines, with some notes marked with a sharp sign (#).

Handwritten musical score for Ex 15, featuring four staves labeled C, A, T, and B. The score is divided into three sections. The first section contains the lyrics: 'Fe - cit po - ten - ti - am in bra - chi - o su - di - sper - sit su - per - bos'. The second section contains the lyrics: 'men - te cor - dis su - i'. The third section contains the lyrics: 'men - te cor - dis su - i'. The notation includes notes, rests, and bar lines, with some notes marked with a sharp sign (#).

Ex 16.

A. CIFRA : Magnificat II (1611)

Handwritten musical score for Ex 16, Magnificat II (1611) by A. CIFRA. The score is for five voices: C (Soprano), C (Alto), A (Tenor), B (Bass), and B.C. (Bass Continuo). It features a 3/4 time signature and a key signature of one sharp (F#). The lyrics are "Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i". The score includes measure numbers 5 and 10, and a 6-measure rest for the B.C. part.

Handwritten musical score for Ex 16, Magnificat II (1611) by A. CIFRA. This section shows the continuation of the piece, with the lyrics "-tu-i san-cto". The score is for five voices: C (Soprano), C (Alto), A (Tenor), B (Bass), and B.C. (Bass Continuo). It features a 3/4 time signature and a key signature of one sharp (F#). The score includes a 6-measure rest for the B.C. part.

Ex 17.

G. F. ANERIO : Beati omnes (1614)

Handwritten musical score for Ex 17, Beati omnes (1614) by G. F. ANERIO. The score is for five voices: C (Soprano), A (Alto), T (Tenor), B (Bass), and B.C. (Bass Continuo). It features a 3/4 time signature and a key signature of one sharp (F#). The lyrics are "Pa-ce su-per Is-ra-el pa-ce su-per Is-ra-el". The score includes measure numbers 6 and 7, and a 6-measure rest for the B.C. part.

Ex 18. P. AGOSTINI : Ave maris stella (1619)

C Su - mens il - lud A - ve Ga - bri -

A Su - mens il - lud A - ve Ga - bri -

T Su - mens il - lud A -

B.C. e - lis re fun -

e - lis re fun - da nos in pa -

ve Ga - bri - e - lis re -

da nos in pa - ce mu - tans E - vae no - men

- ce fun - da non in pa - ce ma - tans mu - tans E - vae no - men

fun - da nos in pa - ce mu - tans E - vae no - men mu - tans E - vae no - men

65 43 43 43 6 6 43

Ex 19.

S. ARSILLI : Magnificat (1621)

piano

C
Sic-ut e-rat in prin-ci-pi-o et nunc et sem-per et sem-per et in sae-cu-la se-cu-la-

A
sic-ut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la se-cu-la-

T.
(not extant)

B
sic-ut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la se-cu-la-

B.C.

-rum A - men rum A - men et in

-rum A - men et in

-rum A - men et in

Ex 20.

A. DIRUTA : Lauda Jerusalem (1630)

C
ve-lo-ci-ter cur-rit cur-rit ser-mo ei-us

A
ter-rae ve-lo-ci-ter cur-rit ser-mo ei-us

T
ter-rae ve-lo-ci-ter cur-rit cur-rit ser-mo ei-us

B
ter-rae ve-lo-ci-ter ve-lo-ci-ter cur-rit ser-mo ei-us

BC.
43 343 #

C
qui dat ni-ven si-cut la-nam ne-bu-lam si-cut

A
qui dat ni-ven si-cut la-nam ne-bu-lam si-cut

T
qui dat ni-ven si-cut la-nam ne-bu-lam si-cut

B
qui dat ni-ven si-cut la-nam ne-bu-lam si-cut

BC.
43 343 #

C Tan- tum er- go Sa- cra- men- tum Ve- ne- re-

A Tan- tum er- go Sa- cra- men- tum Ve- ne-

T Tan- tum er- go Sa- cra- men- tum Ve- ne- re- mur

T Tan- tum er- go Sa- cra- men- tum Ve- ne- re- mur cer-

B Tan- tum er- go Sa- cra- men- tum Ve-

- mur cer- ni- i et an- ti- quum

- re- - mur cer- ni- i et an- ti- quum do- cu- men- tum no-

Ve- ne- re- mur cer- ni- i et an- ti- quum do- cu- men-

- ni- i Ve- ne- re- mur Ve- ne- re- mur cer- ni- i et an- ti- quum do- cu- men-

- ne- re- mur cer- - - ni- i et an- ti-

do- cu- men- tum no- vo ce- dat ri- tu- i

- vo ce- dat - vo ce- dat ri- tu- i no- vo ce- dat ri- tu- i

- tum no- - vo ce- dat no- vo ce- - - dat ri- - tu-

- tum no- - vo no- vo ce- dat no- - vo ce- - dat ri- - - tu-

- quum do- cu- men- tum no- vo ce- dat ri- tu- i

prae-stet fi-des sup-ple-men-tum sen-su-um de-

prae-stet fi-des sup-ple-men-tum prae-stet fi-des sup-ple-men-tum sen-su-um se-su-um da-

-i prae-stet fi-des sup-ple-men-tum sen-su-um sen-

-i prae-stet fi-des sup-ple-men-tum sen-su-um sen-su-um de-

prae-stet fi-des sup-ple-men-tum sen-su-um sen-su-um de-

-fe-ctu-i sen-su-um de-fe-ctu-

-fe-ctu-i sen-su-um de-fe-ctu-i sen-su-um sen-su-um de-

-su-um de-fe-ctu-i sen-su-um sen-su-um de-fe-ctu-i sen-su-

-fe-ctu-i sen-su-um sen-su-um sen-su-um

-fe-ctu-i sen-su-um sen-su-um de-

-i

-fe-ctu-i

-um de-fe-ctu-i

de-fe-ctu-i

-fe-ctu-i

Ex 22. D. MASSENZIO: *Lactatus sum* (1643)

Handwritten musical score for a piece in C major, 3/2 time. The score is for four parts: C (not extant), A, T, and B. The A part has lyrics "Lac-ta - - - - - tus sum". The T and B parts have lyrics "Lactatus sum in his quae di". The B part has a sharp sign above the final note. The score is on a single system with four staves.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The score is in 4/4 time and consists of three measures. The lyrics are in Latin: "in domum Domini i-bi-mus in domum Domini i-bi-mus in domum Do-mi-ni i-bi-mus". The piano part is written in the bottom staff, featuring a simple harmonic accompaniment.

Ex 23. F. RIVARDINI : Laudate Dominum (1646)

T

Glo-ri-a glo-ri-a glo-ri-a Pa-tri et

B.C.

56 43 43

Fr-li-o et Spi-ri-tu-i San-cto et Spi-ri-tu-i San-cto et Spi-ri-tu-i San-cto

Ex 24.

F. RIVALDINI : Credidi (1646)

Handwritten musical score for Ex 24, F. Rivaldini's "Credidi" (1646). The score is written for four voices: C (Cantus), A (Alto), T (Tenor), and B (Bass, marked "not extant"). The music is in 4/4 time and features a complex, rhythmic melody. The lyrics "Credidi credidi credidi credidi" are repeated across the staves, with some variations in the final measures.

Continuation of the handwritten musical score for Ex 24. The lyrics "Credidi credidi credidi credidi" are repeated. The score includes a section with the lyrics "pro-pter quod pro-pter quod lo- [catas sum]" and "pro-pter quod pro-pter quod lo- [catas sum]". The music is in 4/4 time and features a complex, rhythmic melody.

Ex 25.

P.P. SABBATINI : Confitebor tibi (1630)

Handwritten musical score for Ex 25, P.P. Sabbatini's "Confitebor tibi" (1630). The score is written for four voices: C (Cantus), A (Alto), C (Cantus), A (Alto), and BC (Bass and Contralto). The music is in 4/4 time and features a complex, rhythmic melody. The lyrics "Con-fi-te-bor tibi Domine in tote corde me-o" are repeated across the staves, with some variations in the final measures.

[illegible]

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach. The score is written on five staves. The first four staves represent vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff represents the figured bass. The lyrics are written below the vocal staves. The music is in G major (one sharp) and 4/4 time. The tempo is marked "Allegro". The score is divided into measures by vertical bar lines. The lyrics are: "Ga-ti-o-ne et con-gre-ga-ti-o-ne et con-gre-ga-ti-o-ne et con-gre-ga-ti-o-ne".

C
ut det illis creditatem gentium opera manuum eius veritas et iudicium

A
ut det illis creditatem gentium opera manuum eius veritas et iudicium

T
ut det illis creditatem gentium opera manuum eius veritas et iudicium

S
ut det illis creditatem gentium opera manuum eius veritas et iudicium

C
ut det illis creditatem iudicium opera manuum eius veritas et iudicium

A
ut det illis creditatem iudicium opera manuum eius veritas et iudicium

T
ut det illis creditatem iudicium opera manuum eius veritas et iudicium

B
ut det illis creditatem iudicium opera manuum eius veritas et iudicium

B.C.
ut det illis creditatem iudicium opera manuum eius veritas et iudicium

Handwritten musical score for voices (C, A, T, B) and basso continuo (BC). The score is in G major (one sharp) and 3/4 time. The lyrics are: "sur-gi-te sur-gi-te sur-gi-te sur-gi-te postquam se de-ri-tis qui manducatis pa-".

The score consists of two systems. The first system has five staves (C, A, T, B, BC). The second system has five staves (C, A, T, B, BC). The lyrics are written below the vocal staves.

Handwritten annotations include a "5" above the first system and a "10" above the second system. There are also some handwritten numbers and symbols at the bottom of the page, including "43 56 46" and "43 56 46".

Handwritten musical score for voices (C, A, T, B) and basso continuo (BC). The score is in G major (one sharp) and 3/4 time. The lyrics are: "manducatis pa-nem do-lo-ris cum de-de-rit di-le-ctis su-[is]".

The score consists of two systems. The first system has five staves (C, A, T, B, BC). The second system has five staves (C, A, T, B, BC). The lyrics are written below the vocal staves.

Handwritten annotations include a "10" above the first system and a "10" above the second system. There are also some handwritten numbers and symbols at the bottom of the page, including "43 56 46" and "43 56 46".

C
Lauda Je-ru-sa-lem Do-mi-num lauda De-um tu-um Si-on

Alto
Lauda Je-ru-sa-lem Do-mi-num lauda De-um tu-um Si-on

A
T
B
Lauda Je-ru-sa-lem Do-mi-num lauda De-um tu-um Si-on lauda De-um

C
Decimas
A
T
B
Bc.

6 6 5 76

De-um tu-um Si-on

De-um tu-um Si-on

De-um tu-um Si-on

Quo-ni-am confor-ta-vit fe-ras por-ta-rum tu-a-rum

Quo-ni-am confor-tavit fe-ras por-ta-rum tu-a-rum

Quo-ni-am confor-tavit fe-ras por-ta-rum tu-a-rum bendixit filiis

6 5 43 6

benedixit filiis tu-is in te benedixit fi-li-is tu-is benedixit fi-li-is tu-is

benedixit filiis tu-is in te benedixit fi-li-is tu-is benedixit fi-li-is tu-

tu-is benedixit fi-li-is benedixit fi-li-is tu-is

3 6 4 6 6 6 6 6 6 6

qui posuit fines tu- os pa- [cem]

qui posuit fines tu- os pa- [cem]

qui posuit fi- nes tu- os pa- [cem]

qui posuit fines tu- os pa- [cem]

qui posuit fi- nes tu- os pa- [cem]

tu- es in te qui posuit fi- nes tu- os pa- [cem]

- is in te qui po- suit fi- nes tu- os pa- [cem]

qui posuit fi- nes tu- os pa- [cem]

qui posuit fi- nes tu- os pa- [cem]

in te qui po- suit fi- nes tu- os pa- [cem]

43 6 6

Ex 28.

G. BARTEI : Sepi vi te (1607)

Handwritten musical score for Ex 28, featuring two vocal parts (T) and two lute parts (8). The lyrics are: "Se-pi-vi-te et la-pi-des e-le-gi ex-te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-ca-vi-tur-te et ae-di-fi-ca-vi-tur-rim et ae-di-fi-c-vi-tur-rim". The score is written in a single system with four staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The lute parts are in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Ex 29.

C. ROSSI : Te lucis ante terminum (1635)

Handwritten musical score for Ex 29, featuring multiple vocal parts (C, A, T, B, B.C.) and lute parts (8). The lyrics are: "Te lu-cis an-te ter-mi-num re-rum cre-a-tor po-sci-mus". The score is written in a single system with seven staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The lute parts are in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

ut so-li-ta de-men-ti-a

re-rum cre-a-tor po-sci-mus

re-rum cre-a-tor po-sci-mus

re-rum cre-a-tor po-sci-mus

re-rum cre-a-tor po-sci-mus

Ex 30.

A. DRAGONI : Petre amas me (600)

Pe-tre a-mas me Pe-tre a-mas me tu

Pe-tre a-mas me Pe-tre a-mas me

Pe-tre a-mas me

Pe-tre a-mas me

Seis Do-mi-ne tu seis Do-mi-ne qui-a a-mo-te qui-a

tu seis Do-mi-ne tu seis Do-mi-ne qui-a a-mo-te

me tu seis Do-mi-ne tu seis Do-mi-ne qui-a a-mo-te

tu seis Do-mi-ne qui-a a-mo-te

tu seis Do-mi-ne qui-a

Ex 31. A. AGAZZARI : Anima mea liquefacta (1602)

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-o

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-o

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-o

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-o

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-o

Qui-a a-mo-re lan-gue-o qui-a a-mo-re lan-gue-o

lan-gue-o lan-gue-o

lan-gue-o lan-gue-o

lan-gue-o lan-gue-o

lan-gue-o lan-gue-o

lan-gue-o lan-gue-o

lan-gue-o lan-gue-o

Ex 32.

F. MARTINI : Veniens a Libano (1607)

C

Ve-ni-ens a li-ba-no a hi-ba-no quam
pul-chra fa-cta es quam pul-chra fa-cta es quam

Ex 33.

C. MANCINI : Ascendit Deus (1608)

A-scen-dit De-us in ju-bi-lo — a-scen-di De-
A-scen-dit De-us in ju-bi-lo — scen-dit
A-scen-dit De-us in
— us in ju-bi-lo in — ju-bi-lo in —
Deus in ju-bi-lo a-scen-dit De-us in ju-bi-lo
ju-bi-lo a-scen-dit De-us in ju-bi-lo
De-us in ju-bi-lo

Ex 34.

G.F. ANERIO : Improperium expectavit (1613)

Handwritten musical score for Ex 34, featuring five staves (C, C, A, T, B.C.) with Latin lyrics and musical notation. The score includes a measure number '5' above the first staff and a key signature change to one sharp (F#) indicated by a sharp sign on the C line of the first staff.

Lyrics: - am et su- sti-nu-i qui si-mal me- cum con-tri- sta-re-tur con-tri- sta-

Lyrics: - am et su- sti-nu-i qui si-mal me- cum con- tri- sta- re - tur con-

Lyrics: et su- sti-nu-i qui si-mal me- cum con- tri- sta- re - tur con-tri-

Lyrics: et su- sti-nu-i qui si-mal me- cum con- tri- sta- re - tur

Lyrics: et su- sti-nu-i qui si-mal me- cum con- tri- sta- re - tur

Measure numbers: 56, 76, 76, 76, 76

Handwritten musical score for Ex 34, continuing from the previous system. It features five staves (C, C, A, T, B.C.) with Latin lyrics and musical notation. A measure number '10' is above the first staff. The key signature remains one sharp (F#).

Lyrics: - re - tur et non fu- it con-so-lan- tem con-so-lan-tem me qua- si - vi

Lyrics: - tri- sta-re - tur et non fu- it con-so-lan- tem con-so-lan-tem me qua- si - vi et

Lyrics: - sta-re- tur et non fu- it con-so-lan- tem me qua- si - vi et

Lyrics: et non fu- it con-so-lan- tem me qua- si - vi

Lyrics: et non fu- it con-so-lan- tem me qua- si - vi

Measure numbers: 65, 43, 6, 76, #

Ex 35.

O. DURANTE : Miserere (1608)

Handwritten musical score for Ex 35, featuring two staves (C, B.C.) with Latin lyrics and musical notation. The score includes a key signature change to one sharp (F#) indicated by a sharp sign on the C line of the first staff.

Lyrics: Tibi soli pec-ca-vi et ma-lum co- ram te fa-

Lyrics: Tibi soli pec-ca-vi et ma-lum co- ram te fa-

ci ut ju-sti-fi-ca-ris in ser-mo-ni-bus fa-is et vi-a

ci ut ju-sti-fi-ca-ris in ser-mo-ni-bus fa-is et vi-a cas cum ju-di-

et ju-di-ca - ris cum ju-di-ca - ris

- ca - - ris cum ju-di-ca - ris

Ex 36.

J. KAPSBERGER : Ego dormio (6/12)

Bartines as in original

E - go dor-mi-o e - go dor-

3C. E - go dor-mi-o e - go dor-

mi-o et cor-me-um Vi-gi-lat

mi-o et cor-me-um Vi-gi-lat

vox di-le-cti me-i pul-sa-

vox di-le-cti me-i pul-sa-

bis

bis

Ex 37.
a)

G.F. ANERIO : Tu es pastor (1618)

Tu es pa - stor o - - - - - vi - um prin - ceps A - po - - sto -

- lo - - - - - rum ti - bi

b)

G.D. PULIASCHI : Locar sopra g'abbissi (1618)

locar sopra g'abbis - si in fon - da - men - ti de l'am - pia ter - - - - - ra E quasi un sot - til

ve - lo l'a - - - - - ria spiet ger con le sae ma - niel cie - lo

Ex 38.

A. CIFRA : Misit Dominus (1609)

et non sum estua - tus et non sum estua - tus et non sum estua - tus et libera vit

et non

Ex 39.

A. CIFRA : Dilectus meus (1619)

Handwritten musical score for Ex 39, A. CIFRA : Dilectus meus (1619). The score is written for three parts: C (Cantus), B (Bass), and BC (Bass Continuo). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Di-le-ctus me-us de-scen-dit in hor-tum su-um di-le-ctus me-".

The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next four measures, including a repeat sign and a final measure marked "ad a-re-o-lam a[ran]te[m]".

Handwritten annotations include "76" under the first system and "43 76 3+3 6" under the second system.

Ex 40.

G.F. ANERIO : Tres pueri (1609)

Handwritten musical score for Ex 40, G.F. ANERIO : Tres pueri (1609). The score is written for three parts: C (Cantus), C (Cantus), and BC (Bass Continuo). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Tres pu- e-ri tres pu-e-ri tres pu-e-ri ius-su re-".

The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next four measures, including a repeat sign and a final measure marked "ad a-re-o-lam a[ran]te[m]".

Handwritten annotations include "03" under the first system and "03 03 03 03" under the second system.

Ex 41.

G. BARTEI : Audite caeli (1609)

S
Au-di-te cae - li quae lo - qu - or

T
Au-di-te cae - li quae lo - qu - or

B.C.
Au-di-te cae - li quae lo - qu - or

Ex 42.

P.P. da CAVI : Beatum me dicent (1609)

C
qui-a fe-icit mi-hi ma-gna qui po- tens est qui fi-li-o me-o di- xit

C
mi-hi ma-gna qui po- tens est qui fi-li-o me-o di- xit qui fi-li-o me-o di- xit

B
mi-hi ma-gna qui po- tens est qui fi-li-o me-o di- xit qui fi-li-o me-o di-

B.C.
(not extant)

tol-le le - ge qui fi-li-o me-o di- xit tol-le le - [ge]

tol-le le - ge qui fi-li-o me-o di- xit qui fi-li-o me-o di- [xit]

xit tol-le le - ge qui fi-li-o me-o di- xit tol-le

Handwritten musical score for Ex 43, measures 1-5. The score is written for five parts: C (Cantus), A (Alto), T (Tenor), B (Bass), and BC (Basso Continuo). The lyrics are: "De ore pra-den-tis pro-ce-dit mel De". The C part has a melodic line with a trill in measure 4. The B and BC parts provide a harmonic foundation. Measure numbers 1, 4, and 43 are indicated below the staff.

Handwritten musical score for Ex 43, measures 6-10. The lyrics continue: "o-re pra-den-tis pro-ce-dit mel Al-le-lu-ia Al-le-lu-ia". The C part features a trill in measure 8. The B and BC parts continue the harmonic support. Measure numbers 10, 343, and 65 are indicated below the staff.

Handwritten musical score for Ex 43, measures 11-15. The lyrics are: "Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia". The C part has a trill in measure 14. The B and BC parts continue the harmonic support. Measure numbers 65, 43, 6, 43, and 43 are indicated below the staff.

Dul ce - [do]

dul-ce-do me - lis est sub li - gua ei - us

Dul ce - [do]

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

Ex 44.

A. COSTANTINI : Voce mea (1616)

C Vo - ce me - a ad - Do - mi - num cla - ma - vi

B Vo - ce me - a ad - Do - mi - num cla - ma - vi

BC Vo - ce me - a ad - Do - mi - num cla - ma - vi

6 6

ad - Do - mi - num cla - ma - vi

ad - Do - mi - num cla - ma - vi

56 6 6 6 6 43

- Vi Vo - ce me - a ad Do - mi - num

- Vi Vo - ce me - a ad Do - mi - num

6 5 6 5

Ex 45. G. ALLEGRI : Assumpta est Maria (1619)

C As-sum-pta est Ma-ri-a in cae-lum

C As-sum-pta est Ma-ri-a in cae-lum

B.C.

As-sum-pta est Ma-ri-a in cae-lum gau-

As-sum-pta est Ma-ri-a in cae-lum gau-

98 43 # 43

dent an-ge-li

dent an-ge-li gau- dent an-ge-

6 # 43

gau- dent gau- dent an-ge-li lan-dan-tes

-li gau- - dent an-ge-li

6

et e-ce - runt e - um ex - tra - ci - vi - ta - tem

et ei - o - ce - runt e - um ex - tra - ci - vi - ta - tem

65 65 43

inipetum fecerunt

Ex 48.

A. CAPECE : Ave Maria (1624)

C A-ve a-ve Ma-ri-a gra-tia ple - na gra-tia ple-na ave a-ve Ma-ri-a

C A-ve a-ve Ma-ri-a gra-tia ple - na ple-na ave a-ve Ma-ri-a

C A-ve a-ve Ma-ri-a gra-tia ple - na ave a-ve Ma-ri-a

B.C. # 15*

Ex 49.

G. GIAMBERTI : Montes et colles (1627)

Handwritten musical score for Ex 49, titled "Montes et colles (1627)". The score is written for four voices: C (Cantus), A (Alto), T (Tenor), and B (Bass). The lyrics are:

et col-les et col-les can-ta-bunt co-ra-m De-o lau-dem can-ta-
 et col-les et col-les can-ta-bunt co-ra-m De-o lau-dem can-ta-
 et col-les et col-les can-ta-bunt co-ra-m De-o lau-dem can-ta-
 Mon-tes mon-tes et col-les can-ta-

B.C.
(not extant)

Handwritten musical score for Ex 49, titled "Montes et colles (1627)". The score is written for four voices: C (Cantus), A (Alto), T (Tenor), and B (Bass). The lyrics are:

-bunt co-ra-m De-o lau-dem
 -bunt co-ra-m De-o lau-dem
 -bunt co-ra-m De-o lau-dem
 -bunt co-ra-m De-o lau-dem

Ex 50.

G. GIAMBERTI : Virgini magnae (1627)

Handwritten musical score for Ex 50, titled "Virgini magnae (1627)". The score is written for four voices: C (Cantus), A (Alto), T (Tenor), and B (Bass). The lyrics are:

San-cta Ma-ri-
 Vir-gi-ni ma- - gnae Vir-gi-ni ma- - gnae an-ge-lo-ra-m ma-nus
 Vir-gi-ni ma- - gnae Vir-gi-ni ma- - gnae fi-nis

B.C.
(not extant)

- a

San-cta Ma-ri-a o-[ra]

fa-mu-la-ta est an-ge-lo-rum ma-nus an-ge-lo-rum ma-nus fa-mu-la-ta est fa-mu-la-ta

-la-ta est fa-mu-la-ta est an-ge-lo-rum ma-nus an-ge-lo-rum ma-nus fa-mu-la-ta est

Ex 51.

G. FRESCOBALDI : Civitas Jerusalem (1627)

Ci-vi-tas Je-ru-sa-lem Je-ru-

Ci-vi-tas Je-ru-sa-lem Je-ru-sa-lem

Ci-vi-tas Je-ru-sa-lem Je-ru-sa-lem

Ci-vi-tas Je-ru-sa-lem Je-ru-sa-lem

30.

sa-lem no-li fle-re quo-ni-am

no-li fle-re quo-ni-am

no-li fle-re quo-ni-am do-mi-nus

no-li fle-re quo-ni-am do-mi-nus

4 43 43

Ex 52.

D. MASSENZIO : Surge anima mea (1631)

a)

Surge surge surge a-mi-ca me-a Surge surge surge a-mi-ca me-a a-mi-ca me-a a-mi-ca me-a

b)

Vox e-nim tu-a dul-cis tu-a dul-cis Vox e-nim tu-a dul-cis tu-a dul-cis

piano

Ex 53.

C. PIOCHI : Impetum inimicorum (1637)

A

Impetum inimi- corum ne time- ri- tis Impetum inimi- co- rum ne

B.C. not extant)

- corum ne time- ri- tis memores e-[state] ti- ma- e- ri- tis

Ex 54.

G.B. NANINO : Benedicam Dominum (1618)

an-di-ant man-su-e-ti et lae-ten-tur et lae-ten-tur et lae-ten-tur

an-di-ant man-su-e-ti et lae-ten-tur et lae-ten-tur

[an]-di-ant man-su-e-ti et lae-ten-tur et lae-ten-tur

an-di-ant man-su-e-ti et lae-ten-tur et lae-ten-tur

48 43 6 43

tur et lae-ten-tur et lae-ten-tur ma-gni-fi-ca-te Do-mi-num me - [cum]

-ten-tur et lae-ten-tur et lae-ten-tur

et lae-ten-tur et lae-ten-tur et lae-ten-tur

et lae-ten-tur et lae-ten-tur et lae-ten-tur

6 6 43 #

Cum Instrumento

C

C

A

T

T

B

BC

Je - - - su dul - cis me - mo - ri - a dul - cis me - mo - ri - a

56 43 5 43

gan - di - a dans vera cordi gan - di - a vera cor - di gan - di - a Je - - - [su]

- di - a dans vera cordi gandia vera cor - di gan - di - a Je - - - [su]

Je - - - [su]

Je - - - [su]

Je - - - [su]

Je - - - [su]

43 43 43 6 43 6

Ex 56. O. CATALANI : Dialogo pastorale per il natale (1616)

C. An-nun-cio vo-bis an-nun-cio vo-bis gen-di-um ma-

B.C. - gnus qui a natus est vo-bis ho-di-e Sal-va-tor mun-

56 43

- di

Handwritten musical score for the first system of "Stabat Mater" by Agazzar. The score is written for five voices: Soprano (C), Alto (A), Tenor (T), Bass (B), and a lower voice part (C). The lyrics are: "Sta-bat ma-ter do-lo-ro-sa jux-ta cru-cem la-cri-mo-sa". The music is in G major (one sharp) and common time. The lower voice part is labeled [Quintus] and [Septimus].

Handwritten musical score for the second system of "Stabat Mater" by Agazzar. The score is written for five voices: Soprano (C), Alto (A), Tenor (T), Bass (B), and a lower voice part (C). The lyrics are: "sa dum pen-de-bat fi-li-us", "Cui-us a-ni-mam ge-men-tem con-tri-stan-tem et do-len-tem". The music is in G major (one sharp) and common time. The lower voice part is labeled [Octavus].

Cui - us

Handwritten musical score for voices (C, A, T, B, C, A, T, B, BC) and basso continuo (BC). The lyrics are Latin, and the notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Lyrics (first system):

C: e- um in so-no tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

A: -te e- um in sono tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

T: - um in sono tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

B: e- um in so- no tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

C: in sono tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

A: in sono tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

T: in sono tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

B: in so- no tu- bae in so- no tu- bae in sono tu- bae in sono tu- bae

BC: in sono tu- bae in sono tu- bae in sono tu- bae in sono tu- bae

Handwritten musical score for voices (C, A, T, B, C, A, T, B, BC) and basso continuo (BC). The lyrics are Latin, and the notation includes various musical symbols such as clefs, notes, rests, and accidentals.

Lyrics (second system):

C: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

A: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

T: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

B: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

C: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

A: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

T: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

B: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

BC: lau-da-te e- um lau-da-te e- um in psal- te- ri- o

Handwritten musical score for a choir, featuring ten staves with lyrics in Latin. The lyrics are: "e-bus qui in di-e-bus su-is qui in di-e-bus pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it", "in di-e-bus qui in di-e-bus qui in di-e-bus su-is pla-cu-it". The score includes musical notation for each staff, with lyrics written below the notes. The lyrics are repeated across the staves, with some variations in the final staff. The score is written in a handwritten style, with some corrections and markings. The lyrics are in Latin, and the music is in a simple, melodic style. The score is for a choir, and the lyrics are repeated across the staves. The score is written in a handwritten style, with some corrections and markings. The lyrics are in Latin, and the music is in a simple, melodic style. The score is for a choir, and the lyrics are repeated across the staves.

Handwritten musical score for the first system, featuring five staves (C, A, T, B, C) with lyrics in Latin. The lyrics are: "Omnes gen- - tes om- nes gen- tes plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te". The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals.

Staff C: Omnes gen- - tes om- nes gen- tes plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te

Staff A: Omnes gen- - tes om- nes gen- tes plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te

Staff T: Omnes gen- - tes om- nes gen- tes plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te

Staff B: Omnes gen- - tes om- nes gen- tes plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te

Staff C: Omnes gen- - tes om- nes gen- - tes plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te

B.C.

Handwritten musical score for the second system, featuring five staves (C, A, T, B, C) with lyrics in Latin. The lyrics are: "plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te De-o". The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals.

Staff C: plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te De-o

Staff A: plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te De-o

Staff T: plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te De-o

Staff B: plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te

Staff C: plan-di-te plan-di-te plan-di-te ma-ni-bus plan-di-te ma-ni-bus Ju-bi-la-te

Ex 63. T. CMA : Gaudete gentes (648)

T

3c.

Haec dies quam fecit Dominus ex-ul-te - - nus ex-ul-te - - nus exultemus et lae-tamur in e -

- a propere festinate festi-nate propere ad monumentum qui-a Angelus Domini descendit de caelo et accedens volavit

lapidem et dixit mu-li-e-ri-bus nolite timere nolite timere scio e-nim quod Jesum quaeritis Haec

- nunc cruci fixum sit-re - xit sur-rexist non est hic ve-ni-te et videte lo-cum videte locum videte locum ubi

positus e - - rat Do-mi-nus

65 43 43 76 56 65 43 34 34 87 87 65 6 6 43

Ex 64. F. FOGGIA: Refektor os meum (1643)

Handwritten musical score for Ex 64, "Refektor os meum" by F. Foggia. The score is written on three staves (C, C, B.C.) and includes lyrics in Latin. The music features various chords and melodic lines with lyrics: -le-lu-ia, -la-lu-ia, Gen-de - bunt la-bi-a me - a dum can-ta - ve-ro ti - bi, - bunt gen-de - bunt la-bi-a me - a dum can-ta - ve-ro ti - bi, gen-de - [bunt], - bunt.

Ex 65. F. FOGGIA: O vos omnes (642)

Handwritten musical score for Ex 65, "O vos omnes" by F. Foggia. The score is written on two staves (B, B) and includes lyrics in Latin. The music features various chords and melodic lines with lyrics: O vos omnes an-bi-lan-tes in te-ne-bis et um-bra mor-tis.

Handwritten musical score for voices (C, C, A, T, B, BC) and basso continuo (Bc). The lyrics are:

San-gui-chri-sti in-e-bri-
Cor-pus Chri-sti sal-va me
A-ni-ma Chri-sti san-dti-fi-ca me

Handwritten musical notation for voices and basso continuo. The basso continuo line includes figured bass notation: $\#6$, 43 , $\#$, 43 , 6 , $\#$.

Handwritten musical score for voices and basso continuo. The lyrics are:

-a in-e-bri-a me
pas-si-o Chri-sti pas-si-o
A-qua la-te-is Chri-sti la-va me

Handwritten musical notation for voices and basso continuo. The basso continuo line includes figured bass notation: 43 , 43 , 43 , $\#6$, $\#6$.

Handwritten musical score for voices and basso continuo. The lyrics are:

Chri-sti con-for-ta me. O bo-ne Je-su bo-ne Je-su ex-au-di me
Chri-sti con-for-ta me. O bo-ne Je-su bo-ne Je-su ex-au-di me ex-au-[di]
Chri-sti con-for-ta me. O bo-ne Je-su bo-ne Je-su ex-au-[di]
Chri-sti con-for-ta me. O bo-ne Je-su bo-ne Je-su ex-au-di me ex-au-[di]
Chri-sti con-for-ta me. O bo-ne Je-su bo-ne Je-su ex-au-di me ex-au-[di]

Handwritten musical notation for voices and basso continuo. The basso continuo line includes figured bass notation: 43 , $\#$, $\#$, 43 , $\#$, 43 .

EX 67.

F. FOGGIA : Jubilate cantate (1645)

a)

Handwritten musical score for Exercise 67a, titled "Jubilate cantate (1645)" by F. FOGGIA. The score is written for three parts: C (Cantata), C (Cantata), and B.C. (Basso Continuo). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "Jubi-late can-tate Jubi-late can-ta - - te et laudem di-ci-te altissi-mo - - #". The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten markings like "6" and "4" below the B.C. staff.

b)

Handwritten musical score for Exercise 67b, titled "Jubilate cantate (1645)" by F. FOGGIA. The score is written for three parts: C (Cantata), C (Cantata), and B.C. (Basso Continuo). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "mi-se-re-cor - - di-ae su-ae mi-se-re-cor - - di-ae su-ae 0 - - dul-cis amor Je - - #". The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten markings like "65", "43", "6", "9", and "43" below the B.C. staff.

Handwritten musical score for "Dixit Dominus" by P. Quagliati, featuring SATB voices and a basso continuo line. The score is written on ten staves, with the first four staves for Soprano (C), Alto (A), Tenor (T), and Bass (B), and the last six staves for a second set of voices (C, A, T, B) and a basso continuo (Bc). The lyrics are written below the notes.

First System:

- C: Se- de se-de a dex - tris me - is se - de a dex-tris
- A: Se- de so-de a dex - tris me - is se - de a dex - tris
- T: Se- de se-de a dex - tris me - is se - de a dex-tris
- B: Se- de se-de a dex - tris me - is se - de a dex - tris

Second System:

- C: Se- de a dex-tris me - is me -
- A: Se- de a dex-tris me - is se - de a
- T: Se- de a dex-tris me - is me - is
- B: Se- de a dex-tris me - is se-de a dex - tris

Third System:

- C: Se- de sede a dex - tris me -
- A: Se- de sede a dex - tris
- T: Se- de sede a dex - tris
- B: Se- de sede a dex - tris
- Bc: Se- de sede a dex - tris

Handwritten musical score for "Ave Maria" by Schubert. The score is written on multiple staves, with lyrics in Portuguese. The lyrics are: "me - is do - nec po - nam inimi - cos tu - os". The score includes musical notation, including notes, rests, and bar lines. The lyrics are written below the notes. The score is written in a single system, with the lyrics repeated on each staff. The score is written in a single system, with the lyrics repeated on each staff. The score is written in a single system, with the lyrics repeated on each staff.

do-mi-na-re

do-mi-na-re

do-mi-na-re

do-mi-na-re

in me-di-o

in me-di-o

in me-di-o

in me-di-o

in me-di-o

-gam vir-tu-tis tu-ae e-mit-tet do-mi-nus ex Si-on do-mi-na-re in

-gam vir-tu-tis tu-ae e-mit-tet do-mi-nus ex Si-on do-mi-na-re in

-gam vir-tu-tis tu-ae e-mit-tet do-mi-nus ex Si-on do-mi-na-re in

-gam vir-tu-tis tu-ae e-mit-tet do-mi-nus ex Si-on do-mi-na-re in

