

Lytania in B

a

Canto, Alto, Basso

con

Organo

Compositore P. Raffaele Ilmoroggi

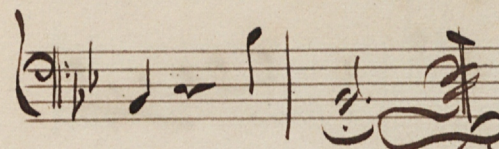
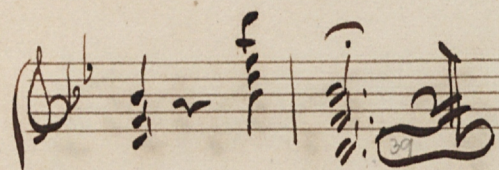
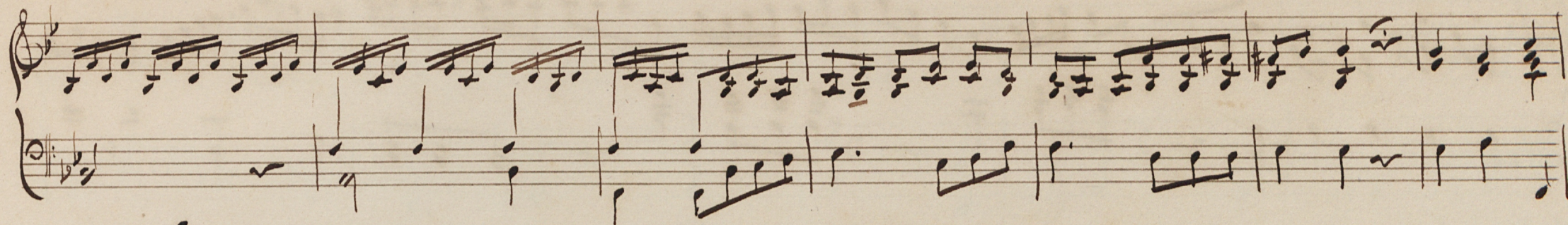
~~P. Innocenzo Guidicini~~

P. Arola Koraj

Allegretto quasi andante

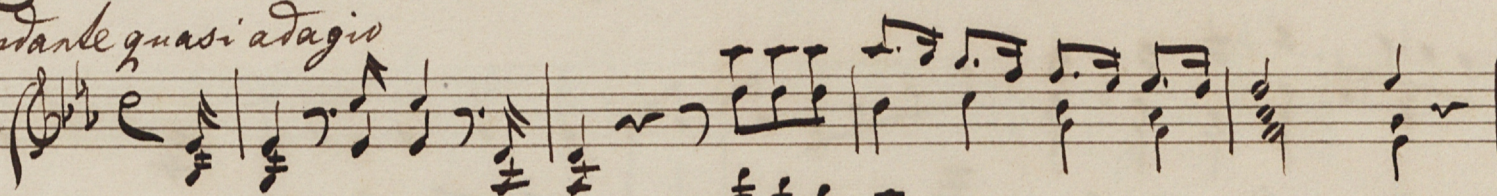
Organo

This is a handwritten musical score for organ, titled "Allegretto quasi andante". The word "Organo" is written in a large, cursive script on the left side of the first system. The score consists of six systems, each with a treble and bass staff joined by a brace. The time signature is 3/4, and the key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is elegant and characteristic of 19th-century musical notation.

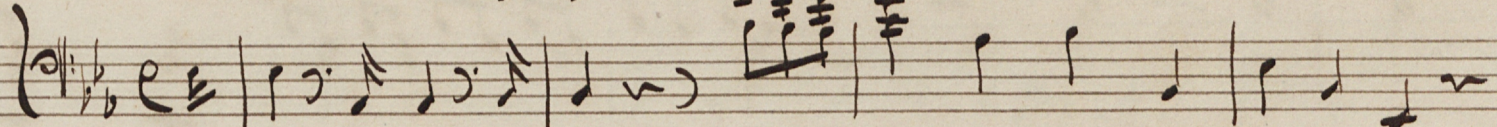


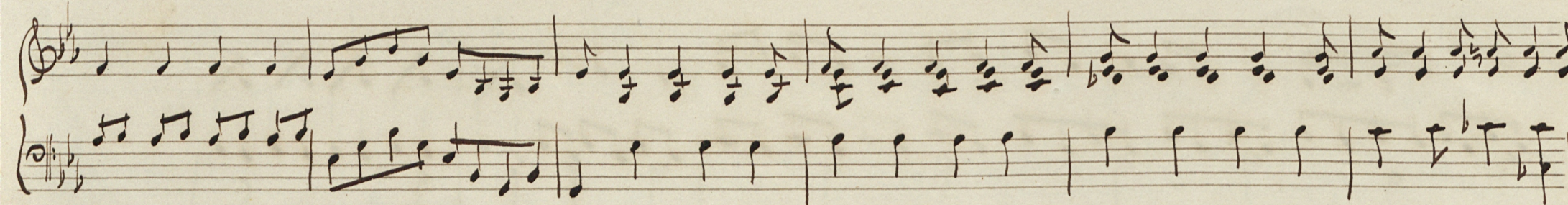
Andante quasi adagio

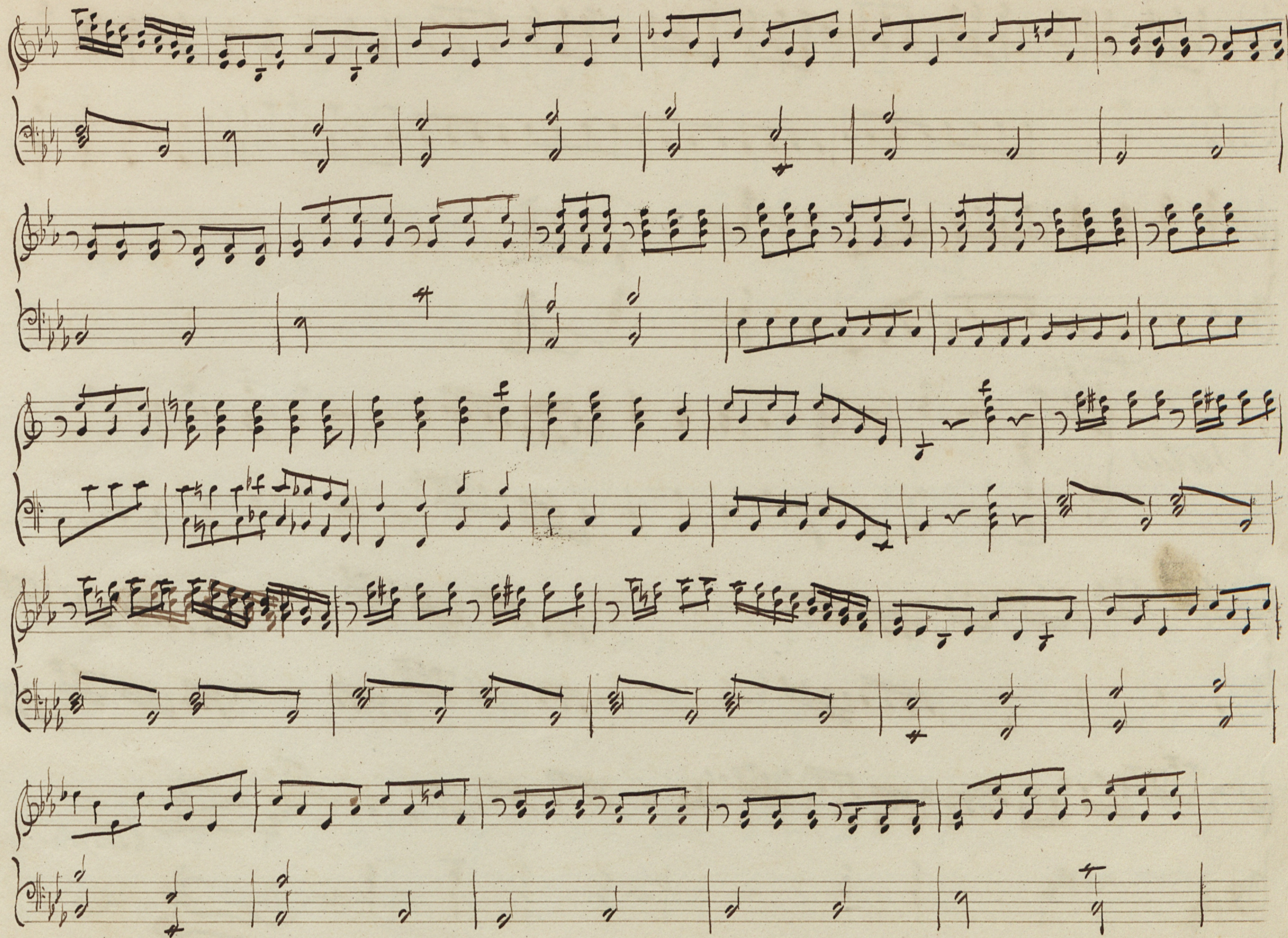
Sancta Maria



Tenore Solo







Handwritten musical score for the first system, consisting of four staves. The top two staves are in treble and bass clefs, and the bottom two are in treble and bass clefs. The music is in 2/4 time and features various rhythmic patterns and accidentals.

Adagio

Solus

Handwritten musical score for the second system, consisting of two staves. The music is in 2/4 time and features various rhythmic patterns and accidentals.

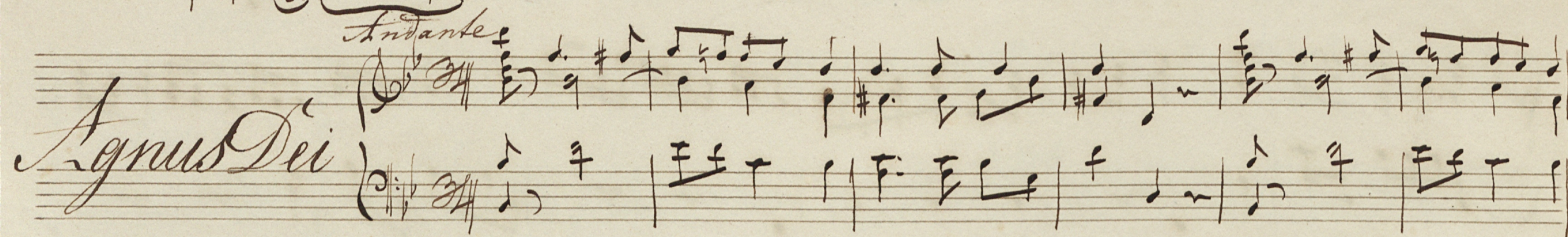
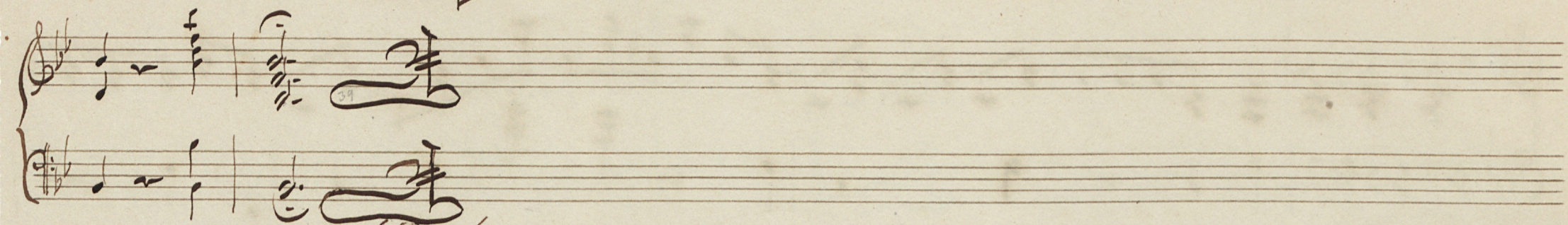
Handwritten musical score for the third system, consisting of four staves. The top two staves are in treble and bass clefs, and the bottom two are in treble and bass clefs. The music is in 2/4 time and features various rhythmic patterns and accidentals.

Allegro

Allegretto

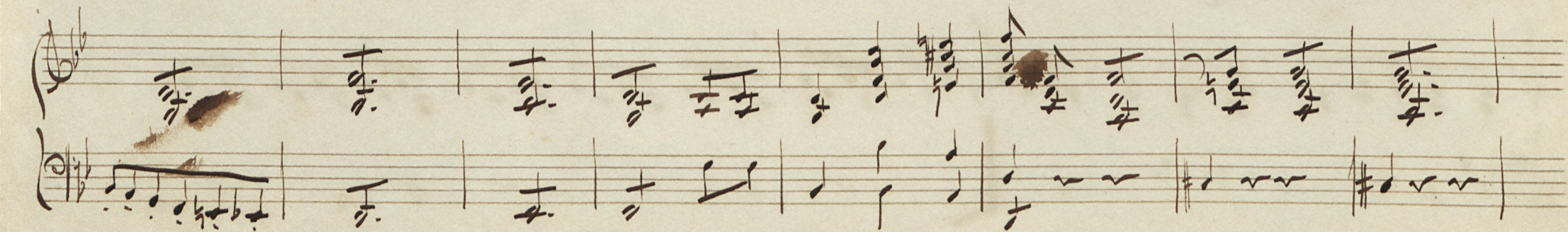
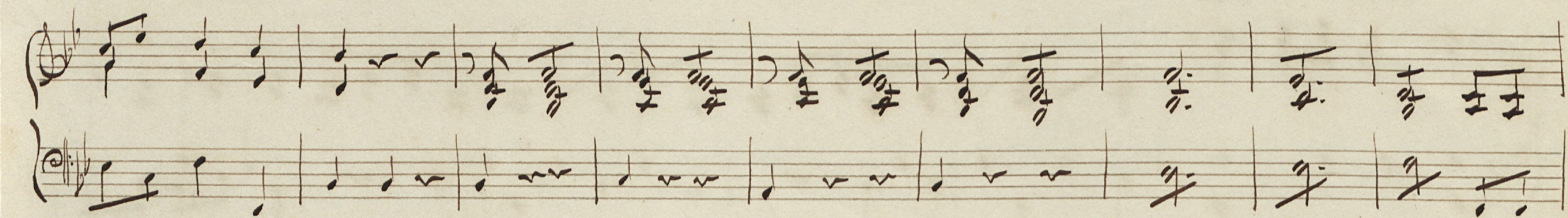
Regina

This is a handwritten musical score for a piece titled "Regina". The tempo is marked "Allegretto". The music is written in G major (one sharp) and 3/4 time. It consists of six systems of staves, each with a treble and bass clef. The first system is a vocal melody with a piano accompaniment. The second system continues the vocal melody with a more active piano accompaniment. The third system features a more complex piano accompaniment with sixteenth-note patterns. The fourth system continues the piano accompaniment with a vocal melody. The fifth system features a vocal melody with a piano accompaniment. The sixth system concludes the piece with a final vocal melody and piano accompaniment. The notation is in brown ink on aged paper.



Agnus Dei

Andante



Regina Virginum Regina Sanctorum omnium Regina Virginum

ra o ra pro nobis

Regina sine labe concep- ta o ra pro nobis pro no- bis

Agnus Dei qui tollis pecca- ta mundi parce

nobis Domi- ne parce no bis Domine qui tollis

mundi mise- re re no- bis mise re re no-

bis

Allegro quasi Andante

Soprano.

Syrie
Kyrie e-lei son Christe e-lei son Kyrie e-lei son Kyrie-
e e-lei son Christe audi nos Christe exaudi nos Pater de coelis Deus mise-
re re no bis Fili redemptor mundi Deus mise re-re no bis Spiritus sancte
Deus mise-re-re no-bis Sancta Trinitas unus Deus mise-re-re no bis mise-
re re mise-re re mise-re re no-bis

Adagio
Salus
Salus Salus Salus infirmorum refugium pecca-
to-rum o-ra pro no-bis Conso-latrix afflic-torum Au-xilium iusti-a-rum
o-ra pro-ra pro nobis pro no-bis

Allegretto
Regina Ange-lorum Regina Patri-archa-rum Re-gi-na Pro-pheta-rum o-
ra ora pro nobis Regina pios-to-rum Regina Martyrum

Tenore

Kyrie

Kyri-e e-lei-son Kyrie e-lei-son Kyrie e-

leison Kyri-e e-lei-son Chri-sta audi-nos Christe e# audi-nos

Pater De coe-lis Deus mise-re-re no-bis Fili-re dem-plor mundi

Deus mise-re-re no-bis Spi-ri-tus San-cte Deus mi-se-re-re no-

bis unus De-us mi-se-re-re no-bis mi-se-re-re mise-

re-re mi-se-re-re no-bis

Sancta Maria

Solo

Sancta Sancta Ma-ri-a Sancta

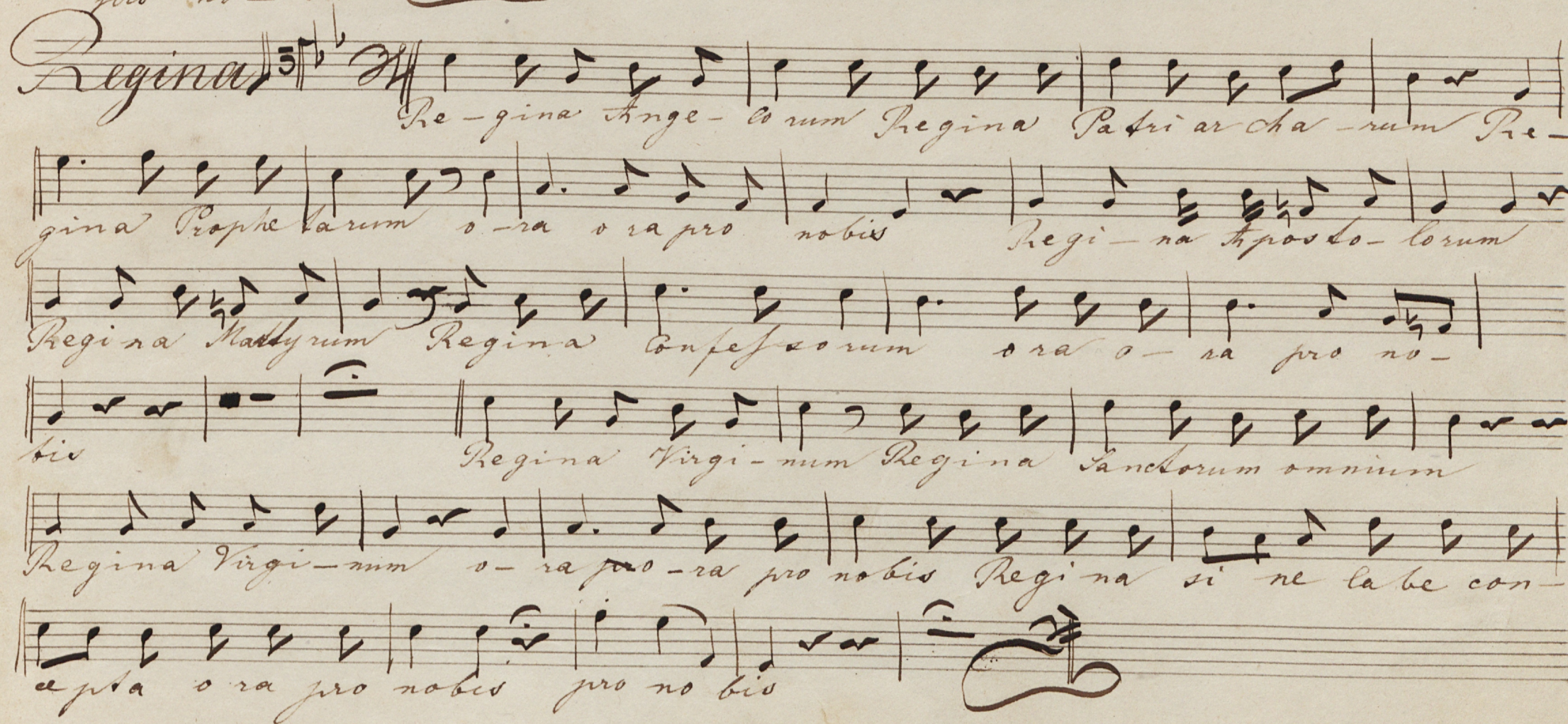
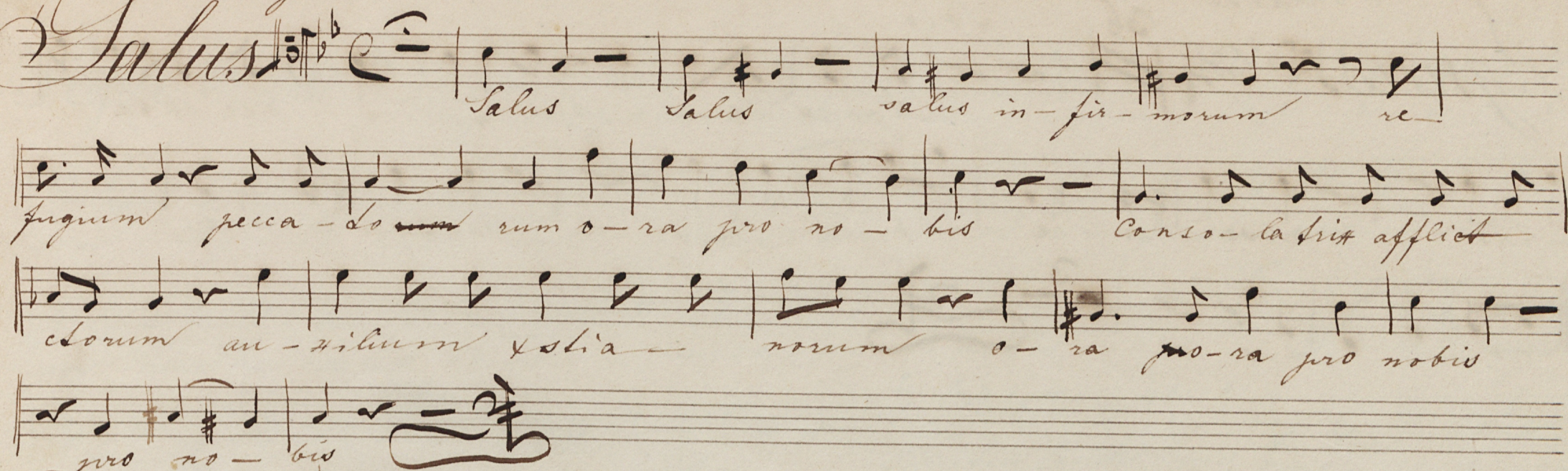
De-i ge-ni-tri-x Sancta Vir-go Vir-gi-num Ma-ter Je-su Ma-

ter di-vine gra-ti-e o-ra o-ra pro nobis Ma-ter pu-

er-ri-si-ma o-ra o-ra pro-nobis Ma-ter Ma-ter Ma-ter pu-

5
rissi-ma Ma-ter in-vi-o-la-ba Ma-ter in se-me-ra-ba o-
ra o-ra pro nobis Ma-ter a-ma-bi-lis Ma-ter ad-mi-ra-bi-
lis o-ra o-ra pro nobis Ma-ter Coe-li-so-ris Ma-ter Sal-va-
do-ris o-ra pro nobis Vir-go pruden-tissi-ma Vir-go ve-ne-ran-da
Vir-go pra-di-can-da o-ra pro nobis o-ra pro no-bis
Vir-go po-tens Vir-go clemens Specu-lum ju-sti-tiae Sedes Sa-pi-
en-tiae o-ra pro no-bis Pro-pa-mys-ti-ca
Sur-ris da-vi-dica Sur-ris e-bur-ne-a Do-mus aurea o-
ra pro no-bis Ma-ma coeli Stella ma-tu-rina o-
ra o-ra pro no-bis o-ra pro no-bis

Adagio sostenuto
Salus



Andante
Solo
36
Agnus
Agnus De-i qui tollis pec cata
munti *mise-re-re* *no-bis* *mise-re-re*
no-bis

Allegretto quasi Andante

Basso

Kyrie

Kyrie-e e-lei-son Kyrie-e e-lei-son Kyrie-e e-lei-son
Is-te audi nos Is-te exaudi-
nos Pa-ter De coe-lis Deus mi-se-re-re nobis Fi-li re-demp-tor
mun-di Deus mi-se-re-re nobis Spi-ritus fan-cte Deus mi-se-re-re no-
bis mi-se-re-re nobis mi-se-re-re mi-se-re-re mi-se-re-re

Sancta Maria

Tacet.

Salus

Salus Salus Salus in-fir-mo-rum re-fu-gium pec-ca-
to-rum o-ra pro no-bis con-so-la-ti-ur af-flic-to-rum au-xi-li-um so-lia-
to-rum o-ra pro-ra pro no-bis pro no-bis

Allegretto

Regina

Regina *Thuge-lorum Regina Patriarcharum Regina*
Prophe-tarum o-ra pro-na pro nobis Regina Thpo-solo-rum Regina Marty-
rum Regina Confes-sorum o-ra pro no-bis Regina Virgi-
nium Regina Sanctorum omnium Regina Virginum o-ra o-ra pro no-
bis Regina sine labe concepta o-ra pro nobis pro no-bis

Andante
Agnus

Agnus De-i qui tollis pec-ca-ta pec-ca-ta
mundi pec-ca-ta mundi ex-au-di nos Do-mi-ne ex-
au-di nos Do-mi-ne qui tollis mundi mise-
re-re no-bis mi-se-re-re no-bis

