

MESSA IN G
a
Tenore Primo-Secondo-Basso

CO. V. ORGANO OBLIGATO

di
Franc. Sav. Kubik

P. Innocentius

le-i-son Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Ky-ri-e
ri-e Ky-ri-e Ky-ri-e Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son
Ky-ri-e e-le-i-son e-lei-son e-le-i-son e-le-i-son Ky-ri-e
e-le-i-son e-lei-son e-le-i-son e-le-i-son e-le-i-son.

Allegro.
Gloria. Glo-ri-a in ex-cel-sis in ex-cel-sis De-us Et in terra pa-
tri-bus pa-tri-bus bonae vo-lun-tatis lau-damus te
be-ne-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus te Je-su Je-
su Chri-ste gra-ti-as a-gi-mus a-gi-mus ti-bi propter magnam glori-am tu-
am propter magnam glori-am tu-am. *Solo* Do-mi-ne De-us De-us rex coele-
stis De-us pa-ter om-ni-po-tens *3* Do-mi-ne De-us fi-li u-ni-ge-

ni-te Do-mi-ne Deus agnus De-i fi-li-us pa-tris qui tollis pec-cata
 mundi mi-se-re-re nobis sus-ci-pe de-pre-ca-ti-onem no-stram
 qui se-des ad dex-te-ram qui se-des ad dex-te-ram ad dex-te-ram pa-tris mi-se-re-re
 mi-se-re-re nobis mi-se-re-re mi-se-re-re no-bis
 Quo-ni-am tu so-lus tu so-lus san-ctus tu so-lus so-lus Do-mi-nus
 tu so-lus al-tis-si-mus Je-su Chri-ste cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-
 tris in glo-ri-a De-i Pa-tris a-men De-i Pa-tris a-men cum san-cto
 Spi-ri-tu in glo-ri-a De-i Pa-tris in glo-ri-a De-i Pa-tris a-men De-i
 Pa-tris a a-men in glo-ri-a De-i pa-tris a-men a-men in glo-ri-
 a De-i pa-tris a-men a-men.

Credo. Allegro non tanto.

Cre-do Cre-do Cre-do in u-num Deum Pa-trem omni-po-tentem
 fac-to-rem coe-li et sae-rae vi-si-bi-li-um om-nium et in-vi-si-bi-li-um et in
 u-num Do-minam Je-sum Chri-stum fi-li-um De-i u-ni-ge-ni-tum et et
 pa-tre na-tum au-se om-ni-a sae-cu-la De-um ve-rum de De-o ve-ro
 lu-men de lu-mi-ne lu-men de lu-mi-ne ge-ni-tum non fac-tum con-substan-ti-alem
 pa-tri per quem om-ni-a qui pro-pter nos ho-mi-nes et pro-pter nos-tram et pro-pter nos-tram
 sa-lu-tem de-scen-dit de-scen-dit de coe-lis

Et in car-natus.

Et in car-natus es de Spi-ri-tu san-cto
 ex Ma-ri-a Vir-gi-ne et ho-mo fac-tus est Cru-ci-fi-xus
 e-li-am pro no-bis sub Pon-ti-o Pi-la-to sub Pon-ti-o Pi-la-to.

Handwritten musical score on aged paper. The score consists of ten staves of music, each with a line of Latin text underneath. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are in Latin, likely a liturgical text. The paper shows signs of age, including some staining and a small tear at the top left.

passus passus est et sepulchrum est sepulchrum est
et resurrexit et resurrexit terribilem de e secundum scripturas et as-
cendit in coelum sedet ad dexteram patris et iterum venturus est cum glo-ri-
a judicare vivos et mortuos cuius regni non erit finis et in Spiritum
sanctum Dominum et vivificantem qui per filium procedit qui
cum patre et filio simul adoratur et conglorificatur qui locutus est
per Prophetas et unam sanctam sanctam catholicam et apostolicam ec-cle-si-
am ec-cle-si-am Con-fi-te-or u-num bap-tis-ma in re-mis-si-o-
nem pec-ca-torum et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-rum
mor-tu-o-rum ^{quid morietur} Et vi-tam ven-tu-ri sae-cu-li et vi-tam venturi

sae-cu-li a-men et vi-tam ven-tu-ri sae-culi li et vi-tam ven-tu-ri sae-cu-
a-men et vi-tam ven-tu-ri ven-tu-ri sae-cu-li a-men a-men
et vi-tam ven-tu-ri ven-tu-ri sae-cu-li amen a-men a-

men a-men *Moderato apai.*

Sanctus

Sanctus Sanctus sanctus Do-mi-nus De-us Sa-ba-oth Mi-ni-
sunt coe-li coe-li et ter-ra Glo-ri-a lu-a ho-san-na ho-san-na
in ex-cel-sis.

Benedictus

Be-ne-dic-tus be-ne-dic-tus qui venit
qui ve-nit in no-mi-ne Do-mi-ni be-ne-dic-tus be-ne-dic-
tus qui ve-nit in no-mi-ne No-mi-ne Do-mi-ni

Bene-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni
Bene-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit
in no-mi-ne Do-mi-ni *Bene-dic-tus Bene-dic-tus*
qui ve-nit qui ve-nit in no-mi-ne Do-mi-ni Bene-dic-tus
Bene-dic-tus qui ve-nit in No-mi-ne no-mi-ne Do-mi-ni ho-san-na
in ex-cel-sis.

Agnus Dei. *A-gnus De-i qui tol-lis pec-cata mun-di mi-se-re-re no-bis*
Agnus De-i qui tol-lis pec-cata mun-di mi-se-re-re no-bis Agnus
De-i qui tol-lis pec-cata mun-di dona no-bis pa-cem do-na no-bis
pa-cem. *Dona nobis pacem, ut eque secunda vice.*

Finore 2. do. Adagio.

The image shows a handwritten musical score on aged paper. The title 'Finore 2. do. Adagio.' is written in a cursive hand at the top left. Below the title, there is a musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a cursive hand, with notes and rests. The lyrics 'Ky-ri-e' are written below the first two measures, and 'Ky-ri-e e-le-i' are written below the next two measures. The paper is aged and yellowed, with some staining and a small tear at the top center.

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

Adagio.

Hy-pi-e-e-ke-i-

Tri-ri-e e-le-i-son Tri-ri-e e-le-i-son Tri-ri-e

Gy - ri - e Gy - ri - e Gy - ri - e Gy - ri - e e - le - i - son Gy - ri - e e - le - i -

son Hy-ri-e e-le-i-son Hy-ri-e Hy-ri-e Hy-ri-e Hy-ri-e Hy-ri-e

e-le-i-son Hy-ri-e e-le-i-son Chri-ste e-le-i-son Chri-ste

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

Chri-ste e-le-i-son Chri-ste e-le-i-son Chri-ste e-le-i-son e-le-i-son

Handwritten musical notation on a single staff, featuring notes and rests, with the lyrics "Veni in domum tuam deus David" written below.

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'al' (allegro) and 'p' (piano). The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.

e-le-i-son Hy-ri-e Hy-ri-e Hy-ri-e Hy-ri-e Hy-ri-e e-le-i-
son Hy-ri-e e-le-i-son Hy-ri-e e-le-i-son e-le-i-son e-le-i-son
e-le-i-son Hy-ri-e e-le-i-son e-le-i-son e-le-i-son e-le-i-son
son e-le-i-son.

Gloria *Allegro*

gloria
1. s.

Glo-ri-a in ex-cel-sis in ex-cel-sis De-o Et in terra pas-
sa-mi-ni-bus pas-sa-mi-ni-bus bonae volun-ta-tis lau-damus te
be-ne-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus te Je-su Je-su
Chri-ste Gra-ti-as a-gi-mus a-gi-mus ti-bi propter magnam glo-ri-am tuam
propter ma-gnam glo-ri-am tu-am qui tol-lis pec-ca-ta mun-di mi-
se-re-re nobis sus-ci-pe de-pre-ca-ti-o-nem no-stram

qui sedes ad dex-te-ran qui sedes ad dex-te-ran ad dex-te-ran pa-tris mi-se-re-re mi-se-re-re no-bis mi-se-re-re mi-se-re-re nobis

Quo-niam tu so-lus tu so-lus tu so-lus tu so-lus al-tis-si-mus Je-su Chri-ste cum pa-ncto Spi-ri-tu in glo-ri-a De-i Pa-tris in glo-ri-a De-i pa-tris a-men De-i pa-tris a-men cum pa-ncto Spi-ri-tu in glo-ri-a De-i pa-tris in glo-ri-a De-i pa-tris a-men De-i pa-tris a a-men in glo-ri-a De-i pa-tris amen amen

Allegro non tanto.

Credo Cre-do Cre-do Cre-do in unum De-um pa-trem om-ni-po-ten-tem fac-to-rem coe-li et ter-rae vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um et in unum Do-mi-num Je-sum Chri-stum fi-li-um De-i u-ni-geni-tum de-ter pa-tre na-tum ante om-ni-a sae-cu-la De-um ve-rum de De-o ve-ro lu-men de lu-mi-ne lu-men de lu-mi-ne ge-ni-tum non fac-tum con-sub-stan-tia-lem pa-tri per quem

omni-a fac. la sunt qui populo nos homines et propter nos et propter nos et propter nos da-lu-tem descendit descendit

De coel-lis. Et incarnatus. Et in-car-natus est de Spi-ri-tu sancto et Ma-ri-

a Vir-gi-ne et homo factus est Qui ci-fia-ur e-ti-am pro no-bis sub Pon-

ti-o Pi-la-to sub Pon-ti-o Pi-la-to pas-sus pas-sus est et se-pultus est se-pul-tus

est Et re-vi-ven-t et re-vi-ven-t ter-ti-a di-e se-cundum scrip-tu-ras et ad-

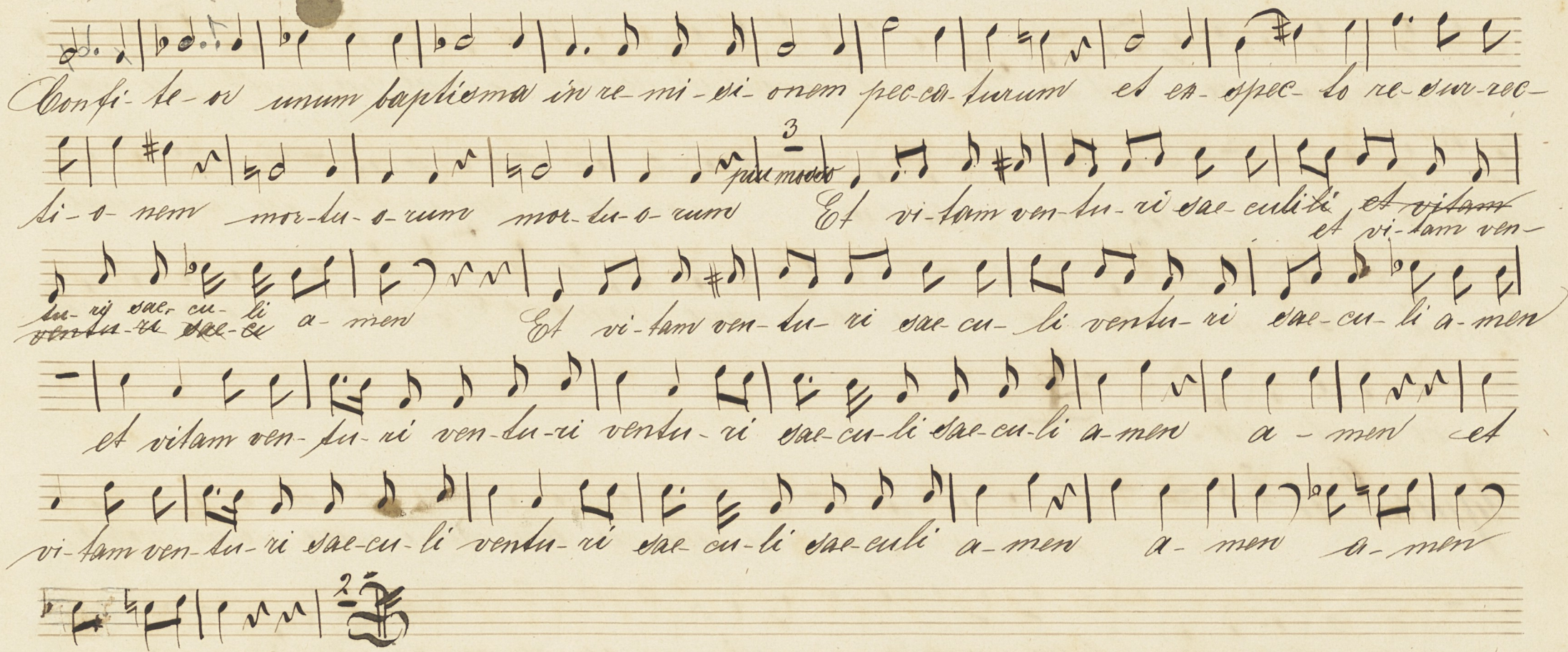
cen-dit in coelum Sedet ad dex-teram pa-tris et i-terum ven-tu-rus est est cum glo-ri-a

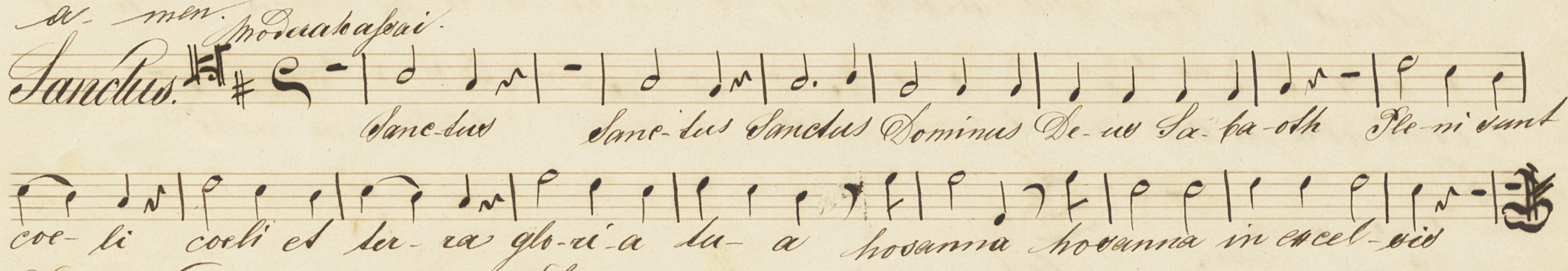
ju-di-ca-re vi-vos et mor-tuos cujus regni non erit fi-nis et in Spi-ri-tu

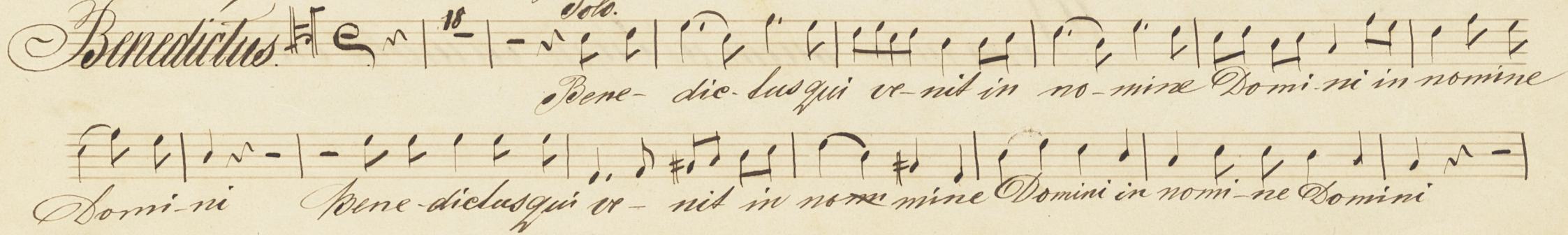
san-cto Do-mi-num et vi-vi-fi-can-tem qui a pa-tre fi-li-o-que pro-ce-dit qui cum pa-tre et

fi-li-o simul ad-o-ra-tur et con-glo-ri-fi-ca-tur qui lo-cu-tus est per Pro-ph-e-tas et unam

san-ctam san-ctam ca-the-li-cam et a-po-sto-li-cam ec-cle-si-am ec-cle-si-am


 Confi-te-or unum baptisma in re-mi-si-onem pec-ca-tu-rum et ex-spec-to re-sur-rec-ti-o-nem mor-tu-o-rum mor-tu-o-rum Et vi-tam ven-tu-ri sae-culi et vi-tam ven-tu-ri sae-culi a-men Et vi-tam ven-tu-ri sae-culi ven-tu-ri sae-culi a-men et vi-tam ven-tu-ri ven-tu-ri ven-tu-ri sae-culi sae-culi a-men a-men et vi-tam ven-tu-ri sae-culi ven-tu-ri sae-culi a-men a-men a-men

a-men. *Modo a cappella.*
Sanctus. 
 Sanctus Sanctus Sanctus Dominus Deus Sabaoth Ple-ni sunt coe-li coeli et ter-ra glo-ri-a tu-a hosanna hosanna in excel-sis

Benedictus. 
 Bene-dic-tus qui ve-nit in no-mine Domi-ni in nomine Domini Bene-dic-tus qui ve-nit in no-mine Domini in nomi-ne Domini

Benedictus qui ve- nit in no-mine Domini in nomine Domini qui venit in nomi-
ne Domi-ni Be-ne dic-tus qui venit qui venit in no-mine
Domini Be-ne dic-tus in no-mine nomine Domini Hosan-nā
in ex-cel-sis.

Agnus Dei. A-gnus De-i qui tol-lis pec-cata mun-di mi-se-re-re nobis
Agnus De-i qui tol-lis pec-cata mun-di mi-se-re-re no-bis Agnus
De-i qui tol-lis pec-cata mun-di dona nobis pa-cem Do-na nobis
pa-cem.

Dona nobis pacem ut Syrie secunda vice.

Messa Ing.

Basso. *Adagio.*

Hy-ri-e Hy-ri-e Hy-ri-e e-le-i-son
i-son Hy-ri-e e-le-i-son Hy-ri-e Hy-ri-e
Hy-ri-e Hy-ri-e e-le-i-son e-le-i-son Hy-ri-e
Hy-ri-e Hy-ri-e Hy-ri-e Hy-ri-e Hy-ri-e e-le-i-son Hy-ri-e
e-le-i-son Chri-ste e-le-i-son e-le-i-son Chri-ste e-le-i-son
Chri-ste Chri-ste e-le-i-son Chri-ste e-le-i-son Chri-ste e-le-i-son
Chri-ste e-le-i-son e-le-i-son Chri-ste e-le-i-son Chri-ste e-le-i-son
son e-le-i-son Hy-ri-e e-le-i-son Hy-ri-e
Hy-ri-e Hy-ri-e Hy-ri-e e-le-i-son Hy-ri-e

dona nobis pacem.

[illegible]

Gloria. Allegro. $\text{♩} = 120$

Gloria. Allegro.
Glo-ri-a in ex-cel-sis in ex-cel-sis De-o Et in terra pa-
co-mi-ni-bus pa-tri-bus bo-nae volun-ta-tis lau-damus te
be-ne-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus te Je-su Je-su Chri-ste Gra-
ti-as a-gi-mus a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am su-am pro-pter ma-
gnam glo-ri-am su-am qui pec-ca-ta mundi mi-se-re-re no-bis
tol-li-tes pec-ca-ta pec-ca-ta mundi mi-se-re-re

Qui pec-ca-ta pec-ca-ta mundi mi-se-re-re-no-bis
Qui tol-lis pec-ca-ta pec-ca-ta mundi mi-se-re-re

no-bis qui se-des ad des-te-ram qui se-des ad des-te-ram
 ram qui se-des ad des-te-ram ad des-te-ram pa-tris mi-se-re-re mi-se-re-re nobis
 mi-se-re-re mi-se-re-re nobis Quo-mi-am tu so-lus
 tu solus san-ctus tu solus so-lus Do-mi-nus tu solus al-bi-vi-vus Je-su
 Chri-ste cum san-cto Spi-ri-tu in glo-ri-a De-i pa-tris
 De-i pa-tris a-men cum san-cto Spi-ri-tu in glo-ri-a Dei pa-tris in glo-ri-a
 De-i pa-tris a-men Dei pa-tris a a-men in glo-ri-a Dei pa-tris a-
 men a-men in glo-ri-a De-i pa-tris a-men amen.

Credo. Allegro non tanto.
 Cre-do Cre-do Cre-do in a-num De-um pa-trem omni-po-ten-tem
 tem fac-to-rem coeli et ter-rae vi-si-bi-li-um om-nium et in vi-

di-bi-li-um et in u-num Dominum Jesum Christum fi-li-um De-i u-ni-ge-
 nitum et ex pa-tre natum ante omnia sae-cu-la Deum ve-rum
 de De-o ve-ro lumen de lumi-ne lumen de lumine geni-tum non
 factum consubstantialem patri per quem omni-a fac-ta sunt qui propter nos homines et propter
 nostram et propter nostram sa-lu-tem descendit de-scendit de-coe-lis

Incarnatus.

Et in-carnatus est de Spi-ri-tu sa-ncto et Ma-ri-ae Vir-gi-nis
 Et in-car-na-tus est de Spi-ri-tu sa-ncto et Ma-ri-ae
 ri-a Vir-gi-ne et ho-mo factus est Cru-ci-fi-xus e-ti-am
 e-ti-am pro nobis Cru-ci-fi-xus e-ti-am pro no-bis his sub Pon-ti-o Pi-
 la-to Pon-ti-o Pi-la-to pa-uer passus est et se-pultus est passus est
 se-pultus est se-pultus est *Allegro* et re-sur-re-xit et re-sur-re-xit ter-ti-

ae di e se cun dum scrip tu ras et as cen dit in coe lum se des ad
de dex te ram pa tris et i te cum ven tu rus est cum glo ri a ju di
ca re vi vos et mor tu os cujus regni non e rit fi nis et in
Spi ri tum san ctum Do mi num et vi vi fi can tem qui ex pa tre fi li o pro
ce dit qui cum pa tre et fi li o si mul ad o ra tur et con glo ri fi ca
tur qui lo ca tus est per Pro phe tas et unam san ctam san ctam ca tho li cam et a po
sto li cam ec cle si am ec cle si am Con fi te or u num bap tis ma
in re mis si o nem pec ca to rum et ex pec to re sus ci ti o nem
mor tu o rum mor tu o rum ²⁴ _{pium mofbo} et vi tam ven tu ri ven tu ri sae cu li
a men
Et vi tam ven tu ri ven tu ri sae cu li a men.

ven-tu-ri sae-cu-li a-men a-men et vitam ven-tu-ri sae-
cu-li ven-tu-ri sae-cu-li sae-cu-li amen a-men a-men a-

men. *Moderato a part.*

Sanctus.

Sanctus Sanctus Sanc-tus Domi-nus Deus Sa-ba-oth
ple-ni sunt coe-li coeli et ter-ra glo-ri-a tu-a ho-san-na, ho-
san-na in ex-cel-sis.

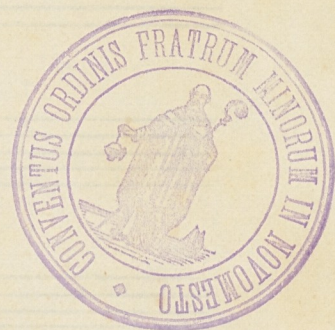
Benedictus.

Bene-dic-tus qui ve-nit in No-mine Domi-ni
in nomine Domi-ni Bene-dic-tus qui ve-nit in No-mi-ne Do-mi-
ni Bene-dic-tus qui ve-nit in No-mine No-mine Domini in nomi-ne Do-
mi-ni Qui ve-nit in nomi-ne Domi-ni Be-ne-dic-tus

Qui venit qui venit in no - mine Domi - ni A - ge - ne - die -
sus in no - mi - ne no - mine Domi - ni ho - san - na ho - san - na in ex - cel -
sis in ex - cel - sis.

Agnus Dei. A - gnus De - i qui tol - lis pec - cata mun - di mise -
re - re no - bis A - gnus De - i qui tol - lis pec - cata mun - di mise - re - re no -
bis A - gnus De - i qui tol - lis pec - cata mun - di dona nobis pa - cem do -
na no - bis pa - cem pa - cem.

Dona nobis pacem, ut Syria secunda vice.



Hyrie

Tenore 1^{mo}

Tenore 2^{do}

Basso

Organo obbligato

Adagio

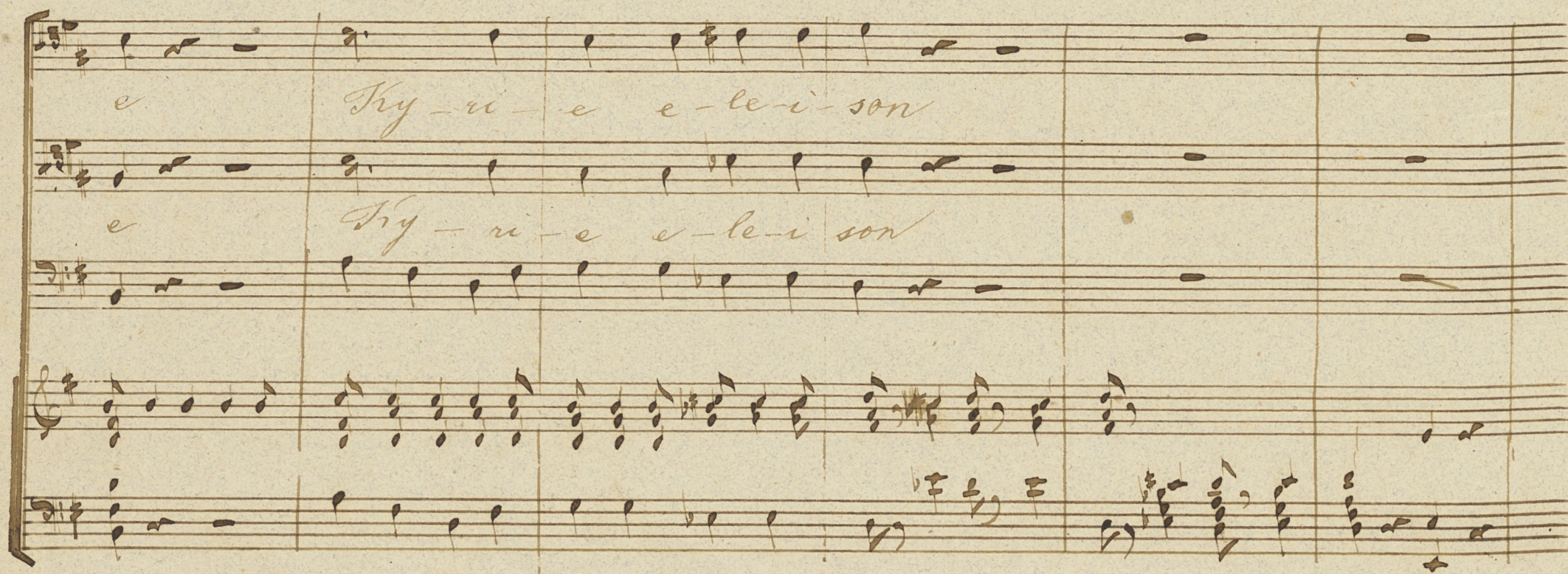
Sy-ri e Sy-ri

Sy-ri-e Sy-ri-



e Sy-ri-e e-le-i-son

e Sy-ri-e e-le-i-son



Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts in G major (one sharp) and 6/8 time. The third staff is a piano accompaniment in 6/8 time, marked *moderato*. The bottom two staves are piano accompaniment in G major and 6/8 time. The lyrics are written below the vocal staves.

Syrie e - le - i - son *Syrie e - le - i - son* *Syrie*

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It consists of five staves. The top two staves are vocal parts in G major and 6/8 time. The third staff is a piano accompaniment in 6/8 time. The bottom two staves are piano accompaniment in G major and 6/8 time. The lyrics are written below the vocal staves.

Syrie *Syrie* *Syrie* *Syrie e - le - i - so* *Syrie e - le - i - son*

Syrie *Syrie* *Syrie - d*

e - le - i - son *e - le - i - son*

Handwritten musical score for the first system. It consists of five staves. The top three staves are vocal parts with lyrics in French. The bottom two staves are for piano accompaniment. The lyrics are: "Hyrie e e le i-son Hyrie Hyrie Hyrie Hyrie Hyrie e e". The music is written in a historical style with various note values and rests.

Hyrie e e le i-son Hyrie Hyrie Hyrie Hyrie Hyrie e e

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "le i son Hyrie e e le i son le i son Hyrie e e le i son". The piano accompaniment features more complex rhythmic patterns and trills.

le i son Hyrie e e le i son le i son Hyrie e e le i son

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

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

le-i-son Chri-ste e-lei-son Chri-ste e-lei-son Chri-ste e-

le-i-son Chri-ste e-lei-son Chri-ste e-lei-son

Christe e-lei-son e

leison Christe e-leison Christe e-leison e-leison

leison Christe e-leison Christe e-leison e-leison

Dona nobis pacem.

Kyrie e-leison Kyrie e-leison Kyrie Kyrie Kyrie

Kyrie e-leison Kyrie Kyrie Kyrie

Kyrie e-leison

Handwritten musical score for "Kyrie eleison" in G major. The score is written on six staves. The first two staves are for vocal parts (Soprano and Alto), and the last four staves are for piano accompaniment (Right and Left Hand). The lyrics "Kyrie eleison" are written below the vocal staves. The piano part includes dynamic markings *p* and *mf*.

[illegible]

Handwritten musical score for two voices and keyboard, first system. The music is in 2/4 time with a key signature of one sharp (F#). The vocal parts have lyrics in French. The keyboard part features a complex texture with many beamed sixteenth and thirty-second notes.

le i son Kyri e e le i son e leison elei i son e le i son

le i son Kyri e e le i son e leison e le i son e le i son

Handwritten musical score for two voices and keyboard, second system. The musical notation continues from the first system, maintaining the same complex texture in the keyboard part.

Handwritten musical score for two voices and keyboard, third system. The vocal parts continue with the same lyrics. The keyboard part shows a change in texture with more sustained notes and fewer beamed sixteenth notes.

Kyri e e le i son e leison e le i son e le i son e le i son e le i

Kyri e e le i son e leison e le i son e le i son e le i

Handwritten musical score for two voices and keyboard, fourth system. The musical notation continues, showing the final measures of the piece on this page.

son

son

Gloria

Allegro

Handwritten musical score for the first system of a Gloria. It features five staves. The first three staves are vocal parts with lyrics 'son' and 'son'. The fourth and fifth staves are instrumental parts. The tempo 'Allegro' is written in the center. The system ends with a double bar line.

Gloria in ex cel - sis in excelsis De o Et in ter ra pas sa

Gloria in ex cel - sis in excelsis De o Et in terra pas sa

Handwritten musical score for the second system of a Gloria. It features five staves. The first three staves are vocal parts with lyrics 'Gloria in ex cel - sis in excelsis De o Et in ter ra pas sa'. The fourth and fifth staves are instrumental parts. The system ends with a double bar line.

mi - ni - bus pro homi - bus bonae volun - ta - tis lau -

mi ni bus pro homi ni bus bonae volunta tis

The first system consists of two staves. The top staff is a vocal line with lyrics in Latin. The bottom staff is an instrumental line, likely for a lute or similar stringed instrument, featuring a treble clef and a key signature of one sharp (F#). The notation is handwritten in brown ink on aged paper.

da mus se - be - ne - di ci mus se

lau damus se bene di ci mus

The second system also consists of two staves. The top staff is a vocal line with lyrics in Latin. The bottom staff is an instrumental line, continuing from the first system, with a treble clef and a key signature of one sharp (F#). The notation is handwritten in brown ink on aged paper.

a do ramus te glori fi camus te Jesu te su Chri —

te ado ra mus te glori fi ca mus te

Jesu te su Chri —

The first system of the handwritten musical score consists of five staves. The top four staves are vocal parts with lyrics written in cursive. The lyrics are: "a do ramus te glori fi camus te Jesu te su Chri —" on the first line, and "te ado ra mus te glori fi ca mus te" on the second line. The fifth staff is a piano accompaniment. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines.

ste Grati as a — gi mus a — gi mus ti — bi prop ter

ste Grati as a — gi mus a — gi mus ti — bi prop ter

The second system of the handwritten musical score also consists of five staves. The top four staves are vocal parts with lyrics written in cursive. The lyrics are: "ste Grati as a — gi mus a — gi mus ti — bi prop ter" on the first line, and "ste Grati as a — gi mus a — gi mus ti — bi prop ter" on the second line. The fifth staff is a piano accompaniment. The music continues in the same key and time signature as the first system. The notation includes various note values, rests, and bar lines.

Handwritten musical score for two voices and two instruments. The first system consists of four staves. The top two staves are for voices, with lyrics written below them. The bottom two staves are for instruments, likely lute and keyboard. The music is in a single system with four measures.

magnam gloriam tuam propter magnam gloriam tuam

magnam gloriam tuam propter magnam gloriam tuam

Handwritten musical score for two voices and two instruments. The second system begins with a 'Solo' marking above the first staff. The top two staves are for voices, with lyrics written below them. The bottom two staves are for instruments. The music is in a single system with six measures.

Solo

Do - mine Deus Deus rex coe les tis De - us

Pa - ter omni po tens

This block contains the first system of a handwritten musical score. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics "Pa - ter omni po tens" are written in a cursive hand below the first two measures. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The bottom four staves are empty, suggesting they are for other instruments or voices.

Do - mine Deus Fili uni - genite Domine Deus Agnus Dei Filius Pa

This block contains the second system of the handwritten musical score. It also consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics "Do - mine Deus Fili uni - genite Domine Deus Agnus Dei Filius Pa" are written in a cursive hand below the first six measures. The music continues with various note values, rests, and bar lines. The bottom four staves are empty, suggesting they are for other instruments or voices.

quis *qui tol - lis pec - ca - ta mun - di mi - se re re nobis sus -*

qui tol - lis pec - ca - ta mun - di mi - se re re nobis sus -

f

cipe de pre - ca - ti - o - nem no - stram qui se des ad dex - teram qui

cipe de pre - ca - ti - o - nem no - stram qui se des ad dex - teram qui

Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The lyrics are written in a cursive hand below the vocal staves.

sedes ad dexteram ad dexteram Pa - tris mise re re mise

sedes ad dexteram ad dexteram Pa - tris mise re re mise

Handwritten musical score for the second system, continuing the previous system. It consists of two vocal staves and two piano accompaniment staves. The lyrics are written in a cursive hand below the vocal staves.

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

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

Handwritten musical score for three voices and piano. The top system consists of three staves for voices (Soprano, Alto, Tenor) and one staff for piano. The lyrics are: *Quoniam tu so-lus tu solus*. The piano part features a complex, flowing melody in the right hand and a supporting bass line in the left hand.

Quoniam tu so-lus tu solus

Quoniam tu so-lus tu solus

Handwritten musical score for three voices and piano. The bottom system consists of three staves for voices (Soprano, Alto, Tenor) and one staff for piano. The lyrics are: *Sanctus tu solus so-lus Do-mi-nus tu so-lus al-tis-si-mus*. The piano part continues with a complex, flowing melody in the right hand and a supporting bass line in the left hand.

Sanctus tu solus so-lus Do-mi-nus tu so-lus al-tis-si-mus

Sanctus tu solus so-lus Do-mi-nus tu so-lus al-tis-si-mus

Handwritten musical score for the first system. It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are piano accompaniment. The lyrics are written in cursive below the vocal staves.

Jesus Christe cum sancto Spiritu in gloria Dei Pa-tris in gloria

Jesus Christe

cum sancto

Spi-ri-tu in

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system. It also consists of five staves with the same layout.

Dei Pa-tris a-men Dei Pa-tris a-men cum sancto

Dei Pa-tris a-men Dei Pa-tris a-men cum sancto

glori-a Dei Pa-tris Dei Pa-tris

Handwritten musical score for the first system of a Gloria. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Italian. The bottom staff is a basso continuo line. The music is in G major and 3/4 time. The lyrics are: *Spi ri tu in glo ri a De i Pa tris in glo ri a De i Pa tris a*

Spi ri tu in glo ri a De i Pa tris in glo ri a De i Pa tris a

Handwritten musical score for the second system of a Gloria. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Italian. The bottom staff is a basso continuo line. The music is in G major and 3/4 time. The lyrics are: *men Dei Pa tris in glo ri a De i Pa tris*

men Dei Pa tris a a men in glo ri a De i Pa tris

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are:

amen a men in gloria Dei Patris amen a
amen a men in gloria Dei Patris amen a

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are:

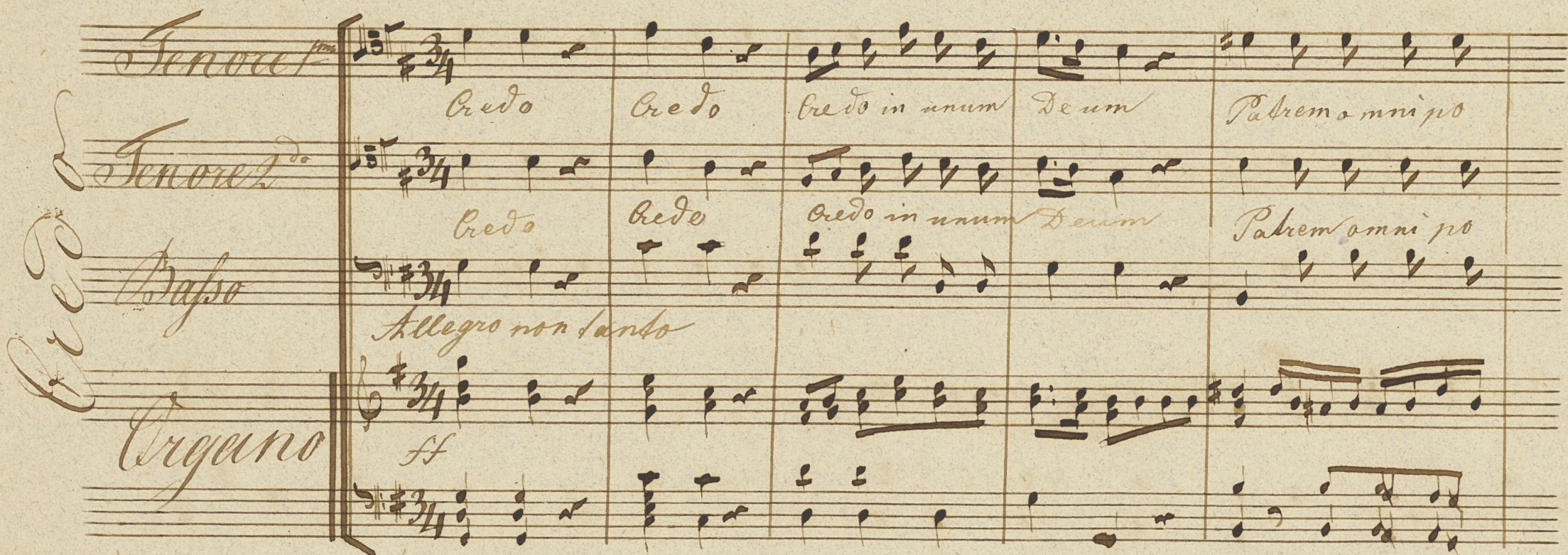
men
men

Tenore 1^{mo} *Credo Credo Credo in unum Deum Patrem omni po*

Tenore 2^{do} *Credo Credo Credo in unum Deum Patrem omni po*

Basso *Allegro non tanto*

Organo *ff*



sen - sem factorem coeli et ter - re vi - si bi li um omni um et in visi

sen - sem factorem coeli et te - re vi si bi li um omni um et in visi



bīlium ē in u - num Domi num Iesum Christum fi - li um

bīlium ē in unum Domi num Iesum Christum fi - li um

De i uni - ge ni tum et ex Pa tre na tum an - te

De i uni - ge - ni tum et ex Pa tre na tum an - te

om-ni-a fe-cu-la Deum ve-rum De Deo ve-ro lumen De

om-ni-a fe-cu-la Deum ve-rum De Deo ve-ro

The first system of the manuscript contains two vocal staves and two piano staves. The vocal staves are written in a high register with a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The piano accompaniment consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef, both in the same key signature. The music is written in a historical style with various note values and rests.

lu-mi-ne lumen De lu-mi-ne ge-ni-tum non factum consubstantialem

lumen De lumine ge-ni-tum non factum consubstantialem

The second system continues the musical composition. It features the same vocal and piano staves as the first system. The lyrics continue, with some words like 'lumen' and 'luminine' appearing in a smaller, more decorative script. The musical notation follows the same conventions as the first system, with a focus on the vocal melody and the supporting piano accompaniment.

Handwritten musical score for the first system. It consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The lyrics are written in cursive below the vocal staves.

Patri Perquem omnia qui propter nos homines et propter nostram et propter

Patri perquem omnia facta sunt qui propter nos homines et propter nostram et propter

Handwritten musical score for the second system, continuing the vocal and piano parts from the first system.

nostram fa lu - tem descendit descendit De coe - lis

nostram fa lu - tem descendit descendit De coe - lis

Handwritten musical score for three voices and keyboard. The first system consists of four staves. The top three staves are for voices, and the bottom staff is for keyboard. The lyrics are written in cursive below the vocal staves.

Et incarnatus es *De spiri tu Sancto* *et Ma*

Et incarnatus est *De spiri tu Sancto*

Et incarnatus est *et Mari-a*

Handwritten musical score for three voices and keyboard. The second system consists of four staves. The top three staves are for voices, and the bottom staff is for keyboard. The lyrics are written in cursive below the vocal staves.

ria *Virgi ne et ho mo factus est*

et ho mo factus est

Virgi ne *Cruci fi xus est*

Handwritten musical score for the first system. It consists of five staves. The top three staves are vocal parts with Latin lyrics written below them. The bottom two staves are for piano accompaniment. The lyrics for the vocal parts are: "Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-lato" and "Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-lato". The piano part includes the lyrics "am e-ti-am pro no-bis" written below the first staff.

Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-lato

Cru-ci-fi-xus e-ti-am pro no-bis sub Pon-ti-o Pi-lato

am e-ti-am pro no-bis

Handwritten musical score for the second system. It consists of five staves. The top three staves are vocal parts with Latin lyrics written below them. The bottom two staves are for piano accompaniment. The lyrics for the vocal parts are: "latus sub Pon-ti-o Pi-lato Pa-pus pas-sus est et se-pul-tus" and "latus sub Pon-ti-o Pi-lato pas-sus pas-sus est et se-pul-tus". The piano part includes the lyrics "latus sub Pon-ti-o Pi-lato" written below the first staff.

latus sub Pon-ti-o Pi-lato Pa-pus pas-sus est et se-pul-tus

latus sub Pon-ti-o Pi-lato pas-sus pas-sus est et se-pul-tus

latus sub Pon-ti-o Pi-lato

Handwritten musical score for the first system. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano accompaniment. The lyrics are in Latin. The tempo is marked 'Allegro'.

Lyrics: *est sepultus est Et resur-*
est sepul tus est Et resur-
profundus et sepul tus est

Tempo: *Allegro*

Handwritten musical score for the second system. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano accompaniment. The lyrics continue from the first system. The tempo is marked 'mf'.

Lyrics: *resit Et resur resit - se - cundum scrip-*
resit et resur resit - se - cun dum scrip-

Tempo: *mf*

Handwritten musical score for the first system. It consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and two piano accompaniment staves. The lyrics are written in Latin: "Su-ras et as-cendit in coelum sedet ad dex-te-ras". The notation is in brown ink on aged paper. The piano part includes a treble and bass staff with chords and melodic lines.

Su-ras et as-cendit in coelum sedet ad dex-te-ras

Handwritten musical score for the second system. It continues with three vocal staves and two piano accompaniment staves. The lyrics are: "Pa-tris et i-te-rum ven-tu-rus est es-cum glo-ri-a iu-di". The notation is consistent with the first system, using brown ink on aged paper. The piano part continues with accompaniment for the vocal lines.

Pa-tris et i-te-rum ven-tu-rus est es-cum glo-ri-a iu-di

ca-re vi-vos et mor-tu-os cujus regni non erit fi-nis Et in
 judi-cia re vi-vos et mor-tu-os cujus regni non erit fi-nis Et in

Spi-ritum Sa-ne Sum Do-minum et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-
 Spi-ritum Sa-ne Sum Do-minum et vi-vi-fi-can-tem qui ex Pa-tre Fi-li-o-que pro-

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts with Latin lyrics written in cursive. The bottom two staves are for piano accompaniment. The lyrics for the first system are: "ce - dit quicum Patre et filio simul adoratur et conglorifi - catur". The music is written in a historical style with various note values and rests.

ce - dit quicum Patre et filio simul adoratur et conglorifi - catur

Handwritten musical score for the second system. It continues the four-staff format from the first system. The lyrics for the second system are: "qui lo - cu tus est per Pro phe - tas et unam sanctam". The musical notation continues with similar note values and rests, maintaining the historical style.

qui lo - cu tus est per Pro phe - tas et unam sanctam

sanctam ca tho li cam et apo sto - li cam Eccle - si - am

sanctam ca tho li cam et apo sto - li cam Eccle - si - am

Eccle si - am Con fi - te or u - num Bap tis ma

Eccle si - am Con fi - te or u - num Bap tis ma

in remissi- o - nem pec- ca- torum Et ex spe c- to

in remissi- o nem pec ca torum Et ex spec to

resurrecti- onem mortu orum mortu o rum

resurrecti- onem mortu orum mortu orum

pia mosso

Et vi tam ven du ri se cu li et vi tam ven tu ri se culi a men et vi tam ven

pia mosso

Et vi tam ven du ri se cu li et vi tam ven tu ri se culi a men

pia mosso

Et vi tam ven tu ri se culi a men

du ri se cu li et vi tam ven du ri se cu li a men et vi tam ven du ri

Et vi tam ven du ri se cu li ven tu ri se culi a men

Et vi tam ven tu ri se culi a men

venturi

ven du

Handwritten musical score for the first system, featuring four staves. The top two staves are vocal parts with lyrics, and the bottom two are instrumental parts. The lyrics for the first system are: *ventu ri seculi amen a - - - man et vi tam ven*.

Handwritten musical score for the second system, continuing the piece with four staves. The lyrics for the second system are: *duri ventu ri seculi amen a - - - men a - - - men a*.

Handwritten musical score for the first system of a piece titled "Sanctus". The score is written on five staves. The top three staves are vocal parts, with the word "men" written below the first two. The bottom two staves are piano accompaniment. The music is in G major (one sharp) and common time. A large, ornate "Sanctus" is written vertically across the middle of the system. Below it, the tempo marking "Moderato affare" is written. The system concludes with a double bar line.

men

men

Sanctus

Moderato affare

Sanctus

Sanctus

Handwritten musical score for the second system of the piece. It consists of five staves. The top three staves are vocal parts, with the lyrics "Sanctus Sanctus Dominus Deus Sabaoth" written below them. The bottom two staves are piano accompaniment. The music continues in G major and common time. The system concludes with a double bar line.

Sanctus *Sanctus* *Dominus* *Deus* *Sabaoth*

Sanctus *Sanctus* *Dominus* *Deus* *Sabaoth*

ple ni sunt coe - li Coe li et se - ra Glo ri a

ple ni sunt coe - li coe li et se - ra glo ri a

The first system of the manuscript contains two vocal staves and a piano accompaniment. The vocal parts are written in a soprano and alto clef, with lyrics in Latin. The piano part is in treble and bass clef, featuring a rhythmic accompaniment with eighth and sixteenth notes. The system is divided into three measures by vertical bar lines.

Su - a ho san na ho san na in ex - cel sis

Su - a ho san na ho san - na in ex cel - sis

The second system continues the musical composition. It features the same vocal and piano parts as the first system. The lyrics continue across the measures. The piano accompaniment includes some complex passages with beamed sixteenth notes. The system concludes with a large, ornate decorative flourish on the right side of the page.

Benedictus

Tenore 1^{mo} *Tenore 2^{do}* *Basso* *Organo*

Andante sostenuto

Be ne di - ctus & be ne di - ctus qui

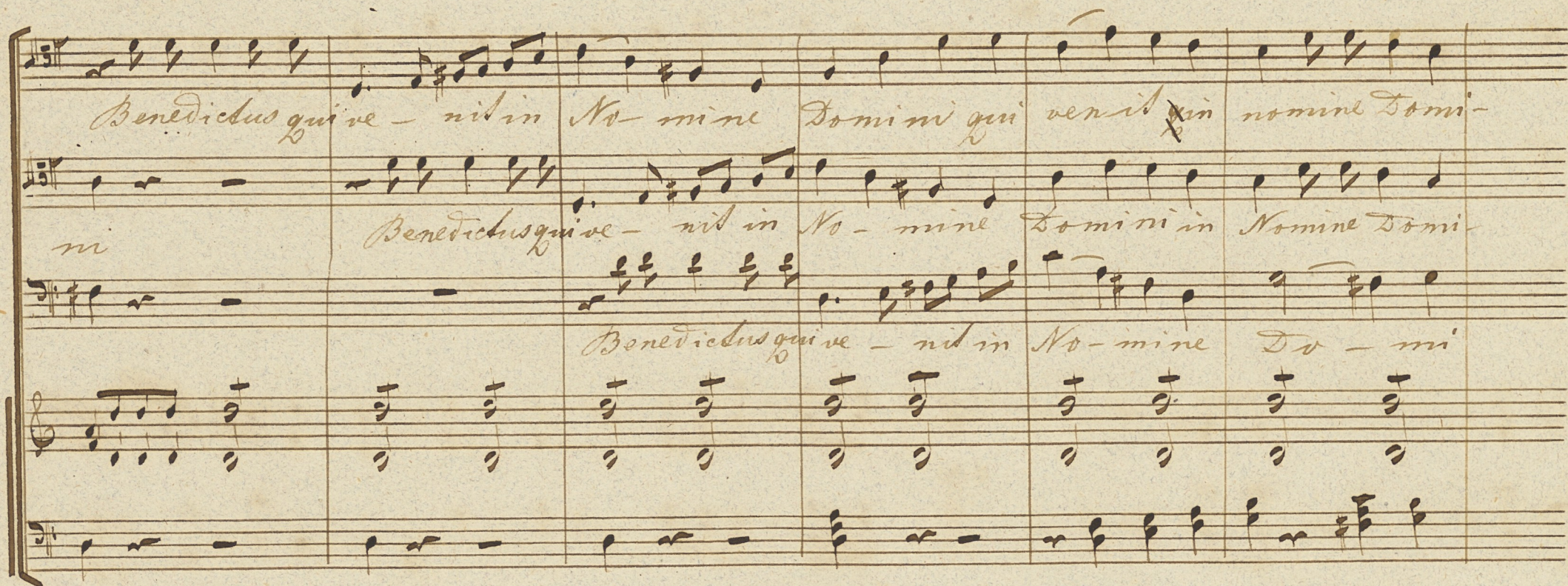
venit. qui venit qui No - mine Domini be ne dic -

Sus Bene Dic - sus qui ve nit in No - mine Nomine Do mi - ni

Solo
Solo Bene Dic - sus qui ve nit in No - mine Do mi ni in Nomine Do mi

Benedictus qui ve - nit in No - mine Domini qui veni *in nomine Domi -*
ni *Benedictus qui ve - nit in No - mine Domini in Nomine Domi -*

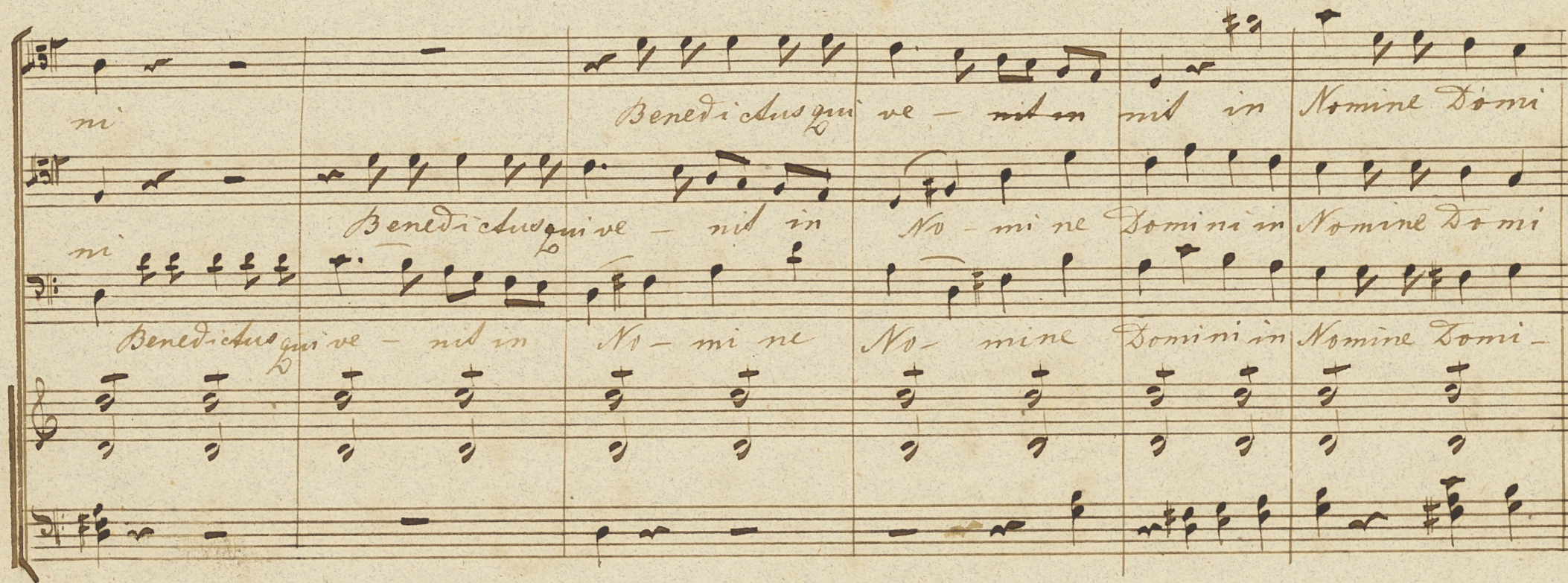
Benedictus qui ve - nit in No - mine Do - mi



ni *Benedictus qui ve - nit in nit in Nomine Domi*

ni *Benedictus qui ve - nit in No - mine Domini in Nomine Do mi*

Benedictus qui ve - nit in No - mine No - mine Domini in Nomine Domi -



ni qui venit in Nomine Domini Be ne

ni qui venit in nomine Domini

The first system of the handwritten musical score consists of five staves. The top two staves are vocal parts with lyrics in Latin. The third staff is a vocal part with lyrics. The bottom two staves are a piano accompaniment. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "ni qui venit in Nomine Domini Be ne" on the first staff, "ni qui venit in nomine Domini" on the second staff, and "ni qui venit in nomine Domini" on the third staff. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

Dic - tus Bene Dic - tus qui venit qui venit in

Bene - Dictus qui venit qui venit in

The second system of the handwritten musical score continues the composition. It also consists of five staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are a piano accompaniment. The lyrics are: "Dic - tus Bene Dic - tus qui venit qui venit in" on the first staff, "Bene - Dictus qui venit qui venit in" on the second staff, and "Bene - Dictus qui venit qui venit in" on the third staff. The piano accompaniment continues the melodic and harmonic lines from the first system.

No-mine Do-mini Bene dic-tus Bene dic-tus qui ve-nit in No-mine

No-mine Do-mini Bene dic-tus in No-mine

No-mine Do-mi-ni Hosanna in ex-cel-sis

No-mine Do-mi-ni Hosanna in ex-cel-sis

Hosanne in ex-celsis

Agnus Dei

Tenore 1^{mo} *Tenore 2^{do}* *Basso* *Organo*

A - gnus Dei qui tolles peccata mundi

mi-se-re-re no-bis *Agnus De-i qui tolles peccata*

mi-se-re-re no-bis *Agnus De-i qui tolles peccata*

mun-di mi-se-re-re no-bis Ag-nus

mundi mise-re-re no-bis Ag-nus

De i-gui sol-lis peccata mun-di Dona nobis pa-cem

De i-gui sol-lis peccata mun-di Dona nobis pa-cem

Do --

Handwritten musical score for the Kyrie section of a Mass. The score is written on five staves. The first two staves are for the Soprano and Alto voices, the next two for the Tenor and Bass voices, and the fifth staff is for the organ or keyboard. The lyrics are written below the vocal staves. The music is in G major (one sharp) and 4/4 time. The piece concludes with a double bar line and a repeat sign.

Do - na nobis pa - cem

na no - bis pa - cem pa - cem.

Dona nobis pacem ut Kyrie secunda vice.

