

Sylvania Laureana
3^{ya} 2 Voci et Organo

Comp: Dal Sig. Franc. Kubick

Ex Rebus Fr. Roberti Wenzhina.

Allo modo

Kyri e eleison

Xp̄e eleison Kyri e Elei - son Xp̄e elei - son Chri

Xp̄e elei son Xp̄e - audi nos X.

He exaudi nos *Pater De calis De us*

Fili Redemptor mundi De us mise re re nobis *Spiritus Sancte*

De us Sancta Trinitas unus De us mise re re no bis





Agnus Dei

Thy ri e e lei son Thy ri e e lei son.

Chri - ste e lei son Thy ri e e lei son. Chri - ste e lei son Chri -

ste e lei son

Pa - ter De - us Fi - li re - demp - tor mun - di De - us mi - se

re re no - bis Spi - ri - tus san - cte De - us San - cta Tri - ti - tas un - us

De - us mi - se re re no - bis San - cta Ma - ri - a

San - cta De - i ge - ni - ti - ra o ra pro no - bis San - cta De - i Se - ni - ti - ra

San - cta vir - go o ra gi - num o ra pro no - bis Ma - ter Chri - sti

o ra pro no - bis Ma - ter Chri - sti Ma - ter di - vi - na

gra - tia Ma - ter pu - ri - si - ma Ma - ter ca - ri - si - si - ma o ra pro no -

bis Ma - ter in - vi - ta - ta Ma - ter in - te - me - ra - ta o ra pro no -

bis Ma - ter a - ma - bi - lis Ma - ter ad - mi - ra - bi - lis o ra pro

nobis, o ra pro nobis, o ra pro no - bis, Ma - ter crea - to - ris Ma - ter sal - va - to - ris

o ra pro nobis, o ra pro nobis o ra pro no - bis o ra pro no - bis

53

Andte
Virgo

Virgo puden tissima, Virgo ve ne randa,
Virgo pde randa o ra pio no - bis vir go po lens
Vir go clemens, Vir go fi de - lis o - ra - pio nobis spec ulum ju
stiti e Sedes sapi entie Causa nostris la ti - tis o - ra pio
nobis Vas spi ritu ale, Vas ho no ra bile Vas in si gnede
voti o nris o ra pio no - bis vas in si gnede voti o nris o
ra pio no - bis pro sa mystica tur ri da vi di ca
turris e bunea Qu - mus aure a o ra pio no - bis
fide is arca, Ta rra o c li Stella matu rina o
ra pio no - bis Stella matu rina o ra pio no - bis

Adagio
Salus

Salus in fir mo - rum. Re fu gi um pec ca to rum
o ra pio nobis o ra o ra pio no - bis Con so
latrix af flic to rum ap ai li um Chri stia no rum o
ra pio nobis *Alto* Re gi na Re gi na

Re gi na an ge lo - rum Re gi na Pa tri ar cha - um, Re
gi na pro fe ta rum Re gi na a pos to lo rum o ra pro no -
bis Re gi na pro fe ta rum Re gi na a pos to lo rum o
ra pro no - bis Re gi na mar ty rum re gi na con fes
so - rum o ra o ra pro no bis o ra pro no bis o ra pro no -
bis re gi na vi gi num re gi na san cto rum om ni um, re
gi na sine la be ori gi na li con ce - pta
o - ra pro no - bis o ra pro no - bis

Adagio
Agnus Dei *Ag - nus Dei i gni to llis per*
ra ta per ra ta mun - di pa re no bis Do mi ne
Agnus Dei i gni to llis per ra - ta mun di ex au di - nos
Do mi ne Agnus Dei i gni to llis per ra - ta
mun di mi se re re no - bis mi se re re
no - bis

Soprano.

Fr. Kubick.

delo nullo

Kyrie 1.

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

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

son Pater de coelis De-us Fi-li-re- demptor mundi De-us mise-
 re-re no-bis Spi-ritus sancte De-us Sancta Tri-nitas unus
 De-us mi-se-re-re no-bis Sancta Gla-ri-a
 Sancta De-i geni-trix o-ra pro no-bis Sancta Dei geni-trix
 Sancta vir-go virgi-num o-ra pro no-bis Ma-ter Chri-sti
 o-ra pro nobis Ma-ter Chri-sti Ma-ter di-vi-nae
 gra-ti-a Ma-ter pu-ris-si-ma Ma-ter ca-stis-si-ma o-ra pro no-
 bis Ma-ter in-vi-o-la-ta Ma-ter in-te-me-ra-ta o-
 ra pro no-bis Ma-ter a-ma-bi-lis Ma-ter ad-mi-ra-bi-lis
 ora ora pro nobis o-ra pro nobis o-ra pro no-bis Ma-ter Crea-to-ris
 Ma-ter Salva-to-ris o-ra o-ra pro nobis o-ra pro nobis o-ra pro no-

VS

Andante
Virgo

lis Ora pro no-bis Virgo pruden-tissima
Virgo ve-ne-randa Virgo prædi-canda o-ra pro no-bis Vir-go
potens Vir-go clemens Vir-go fi-de-lis o-ra pro nobis
Speculum ju-sti-ti-æ Sedes sa-pi-enti-æ Causa nostræ læ-ti-ti-æ o-ra pro
nobis Vassuri-tu-a-le Vas ho-no-ra-bi-le Vas in signe de-
voti-o-nis o-ra pro no-bis. Vas in si-gne de-voti-o-nis o-ra pro no-
bis Ro-sa mi-stica tur-ris da-vidi-ca, turris e-burne-a
Do-mus aure-a o-ra pro no-bis foederis ar-ca Janua
coeli Stella matu-fi-na o-ra pro no-bis Stella matu-ra pro no-
bis. *Adagio.* Salus Salus in-fir-mo-rum Refugium peccatorum
Ora pro no-bis Ora o-ra pro no-bis Conso-la-ti-o afflic-
to-rum auxi-li-um Chris-tia-no-rum o-ra pro no-bis. *ff* Re-gi-na Re-
gina Regina ange-lo-rum Re-gi-na pa-triar-charum Re-
gina profe-ta-rum Re-gina a-posto-lo-rum o-ra pro no-
dina o-

his Re-gi-na pro-fe-ta-rum Re-gi-na a-po-sto-lo-rum O=
ra pro no-bis Re-gi-na mar-ti-j-rum Re-gi-na con-fes-
so-rum ora ora pro nobis o-ra pro nobis o-ra pro no-
bis Re-gi-na vir-gi-num Re-gi-na san-cto-rum om-ni-um re-gi-na sine
la-be ori-gi-nali con-ce-pta o-ra pro no-
bis o-ra pro no-bis *Adagio* 5. *Agnus*
De-i qui tol-lis pec-ca-ta pec-ca-ta mun-di par-ce
nobis Do-mi-ne *Agnus Dei* qui tol-lis pec-ca-ta mun-di
ex-au-di nos Do-mi-ne *Agnus Dei* qui tol-lis pec-
cata mun-di 3. Mi-se-re-re no-bis mi-se-re-re
no-bis.

18¹¹/1869.

Lytaniae

Alto molto

Otto



Fr. Tinkler

Kyrie

Thy i e e lei son Thy i e e lei son

Chri - ste e lei son Thy i e e lei - son Chri ste e lei

son Chri ste e lei son Chri ste - a - di - nos Chri -

ste ca a - di - nos Pa - tre de coe li's Je - us

Fi li - re demp tor mun di Je - us mi se re re no - bis Spi ri tus san cte

Je - us ^{San cta} Tri ni tas unus Je - us mi se re re no - bis

San cta Ma ri - a San cta Dei ge ni tri x o ra pro no -

bis San cta Dei ge ni tri x San cta vir go vir gi num o

ra pro no - bis Ma ter Chri sti o ra pro no bis

Ma ter Chri sti Ma ter vi r gi gra ti a Ma ter pa

ti s si ma, Ma ter ca s ti s si ma o ra pro no bis Ma ter in vi o

la - ta Ma ter in te me ra - ta o ra pro no bis

Ma ter a ma bi lis Ma ter car mi sal bi lis o ra o ra pro

nobis o ra pro nobis o ra pro no - bis Ma ter ore a - tu - ris

In alto Salva Ho vis o ra rapu no tu o ra pio

no bis o ra pio no - bis o ra pio no - bis

Ande
Virgo *Duetto*
Virgo pueri lissima, Virgo veneranda

Virgo pueri randa o ra pio no bis Virgo potens

Virgo olemens Virgo fili o - ra - pio nobis

Specu lant in stituta fides sapi en tia Causa no stra lo

ti li o - ra pio nobis *Tutti* Vas spiritus a - le

Vas bono ra bi le Vas in ti gredie vate o nio o ra pio no

bis Vas in ti gredie vate o nio o ra pio no bis

Prosa mystica *Invito da Dio* *Di ra* tur io

bu ne a Do - mus aure a o ra pio no - bis *foderio*

arca a Da na a oculi Stella matu ti na o

ra pio no - bis Stella ma tu ti na o

ra pio no - bis.

Adagio

Satus

Salus in fir mo - um re fu gi um pec ca -
to rum o ra pio no - bis o - ra pio ra - pio no -
bis *Quiso la sine lra ap flic* *Alle* *Jo rum cu - ga li um Chri - stia*
no rum o ra pio no - bis *Regina Regi na*
Regi na Ange lo - rum *Regi na Pa tri ar cha - rum*
Regi na Pro phe tarum *Regi na Apo sto lo rum* o ra pio no -
bis *Regi na Pro fe tarum* *Regi na Apo sto lo rum* o -
ra pio no - bis *Regi na mar ty rum* *Regi na Con fes -*
so - rum o ra o ra pio no bis o ra pio no bis o
ra pio no - bis *regi na vir gi num* *Regi na San cto rum*
o mi - ni um, *Re gina si ne la be o vi gi*
na li con cep ta
ra pio no - bis o ra pio no -
bis.

Adagio
Agnus

Duetto
18
Agnus Dei qui tol lis pec ca - ta
mun di
ex ce an ti - nos Do mi ne
Tutti
Agnus Dei qui tol lis pec ca ta mun di
mi se re re no bis
mi se re re
no bis

Handwritten musical score for 'Agnus Dei' in C major, 3/4 time. The score is written on five staves. The first staff begins with 'Adagio' and 'Agnus' in large letters. The tempo changes to 'Duetto' at measure 18. The lyrics are in Latin: 'Agnus Dei qui tol lis pec ca - ta mun di ex ce an ti - nos Do mi ne'. The second staff has a 'Tutti' marking. The piece ends with a double bar line and a repeat sign. Below the first staff are several empty staves.

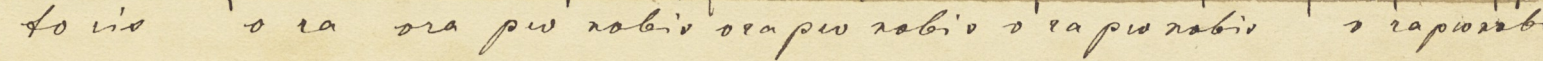
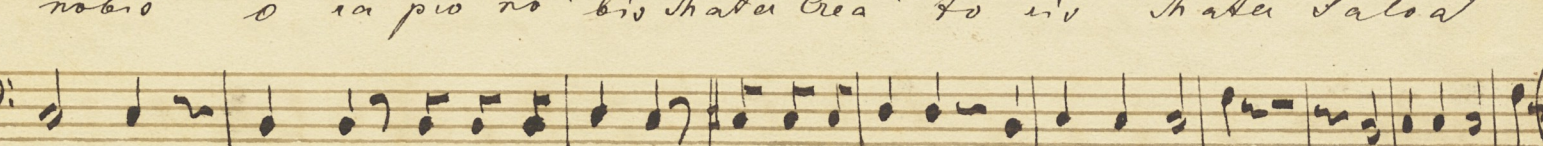
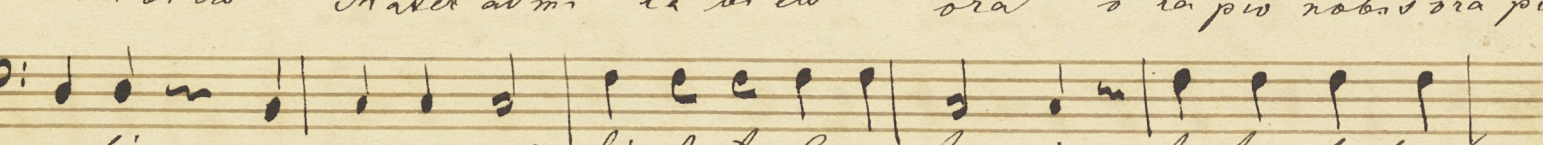
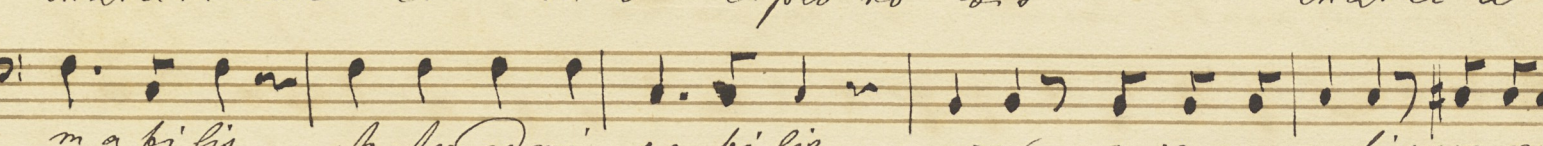
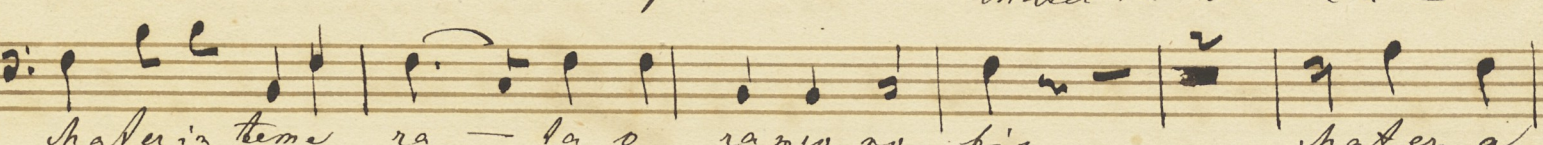
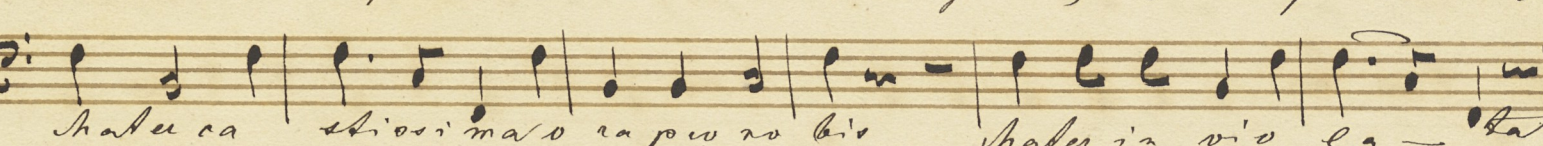
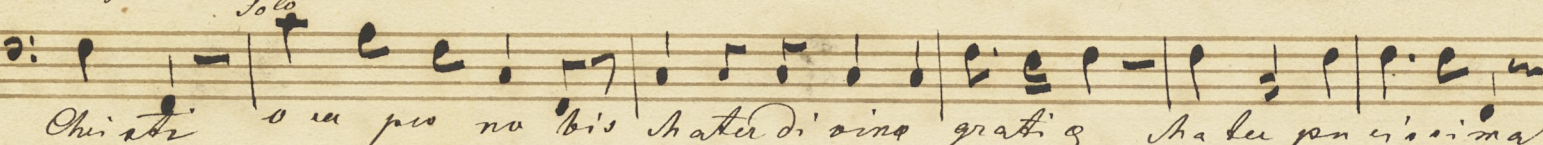
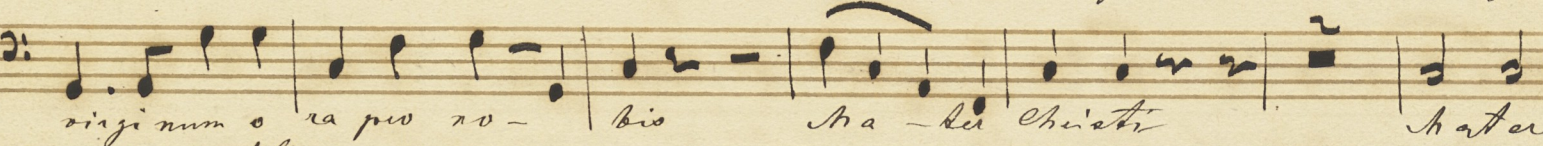
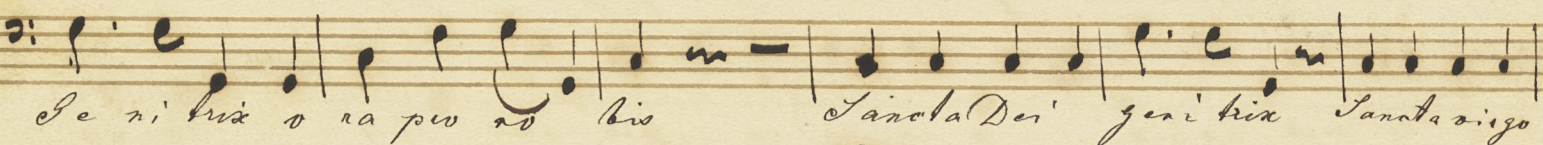
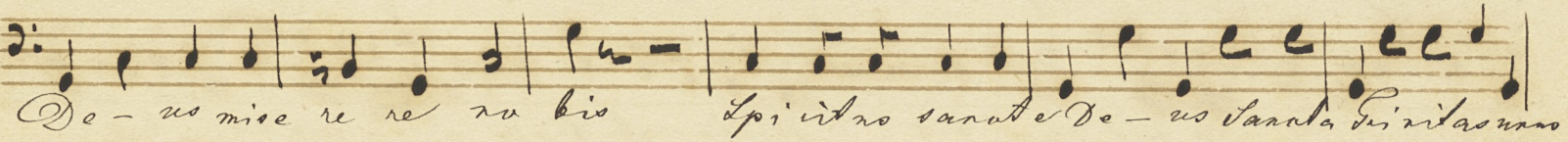
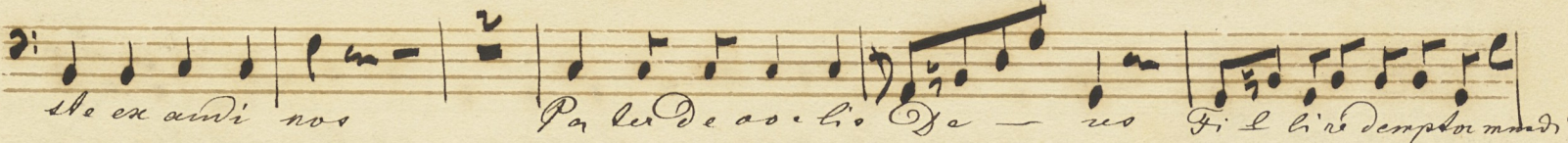
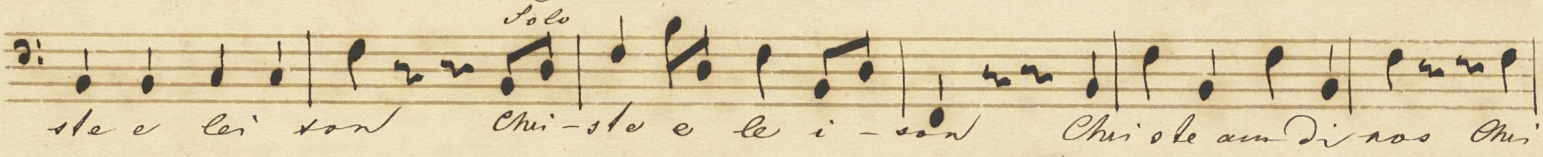
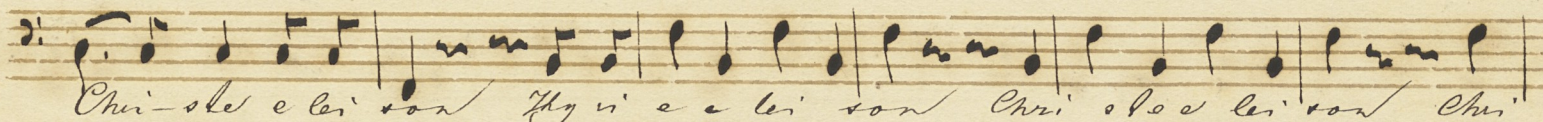
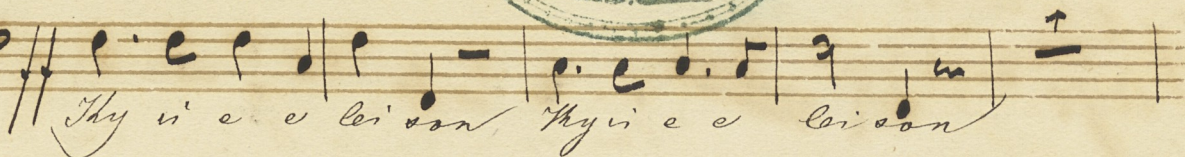
Sylaniac

Alto molto Basso



J. Katic

Kyrie



Andte
Virgo.

34

Vas spri tu a le Vas bono rabi le

Vas in si gne de vati o nis o ra pio ro - bis pro a mystira.

Inris Da ri Di ra tur ris el burrea Do - mus cura a s

ra pio no - bis foede ris ara Ianna coeli Stella matn -

li na o ra pio no - bis Stella matn li na o ra pio no - bis.

Adagio

Salus

Salus in fir mo rum The spon gi um pec ca to - rum

o ra pio nobis o ra o ra - pio ro - bis Conso

la - tunc af flic to - rum au ri li um Chri sti a no rum o

ra pio no bis Allo Pre gi na Pre gi na Re gi na Ange

lorum Pre gi na Pa trum charum Pre gi na pro fe tarum Pre

gi na a pos to lorum o ra pio no - bis Pre gi na pro fe

tarum Pre gi na a pos to lorum o ra pio no bis

Pre gi na mar ty rum Pre gi na con fes so rum o ra o ra pio

no bis o ra pio nobis o ra pio no bis Pre gi na vir gi nam Pre gi na san to rum

o mi um Re gi ne sine labe ori gi na li con

ce p — la — o ra pro no bis o ra pro no bis

Adagio
Agnus ag - nus De - i qui tol lis pec ca ta

mi se re re re re mi se re re

no — his

Sylvariae

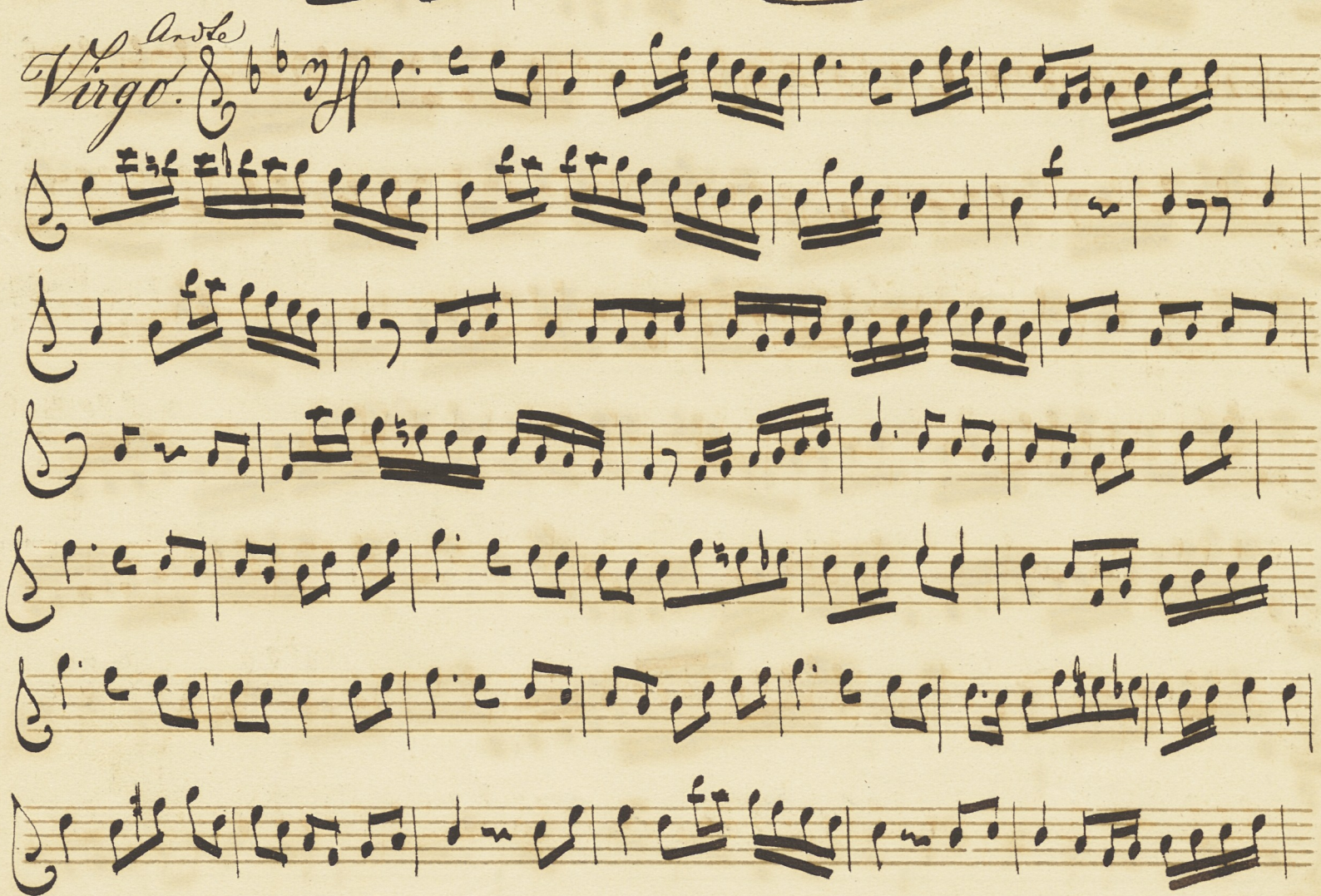
Allo modo Violino I



Dr. Huber

Hyperion

Handwritten musical score for Violino I, featuring 14 staves of music in G major and 3/4 time. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings like *p* (piano). The music is written in a cursive, handwritten style.



Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style.

Adagio
Salus

Handwritten musical score on seven staves, continuing from the previous section. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style.

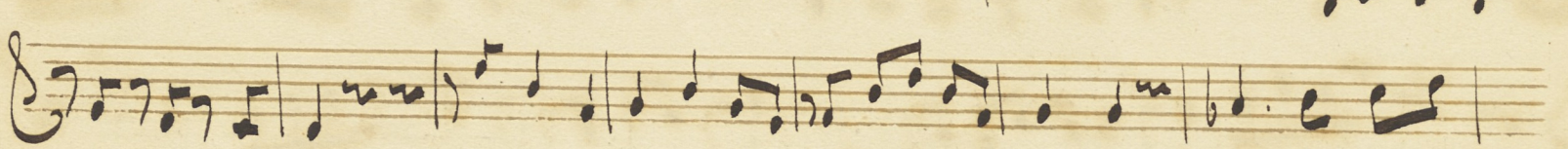
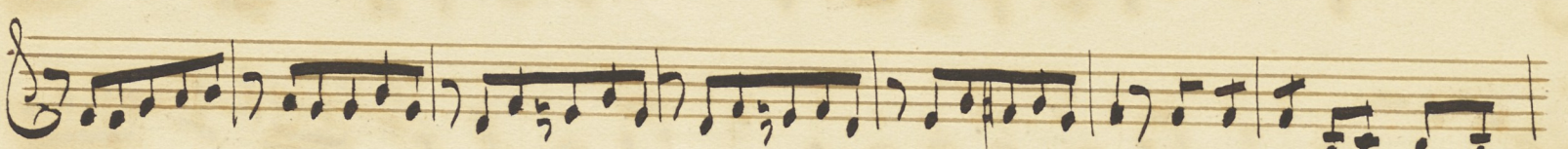
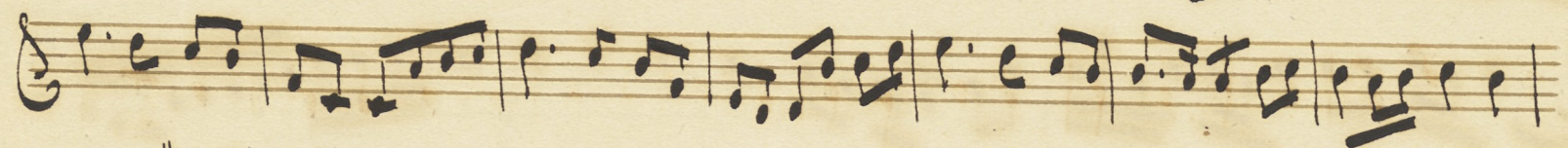
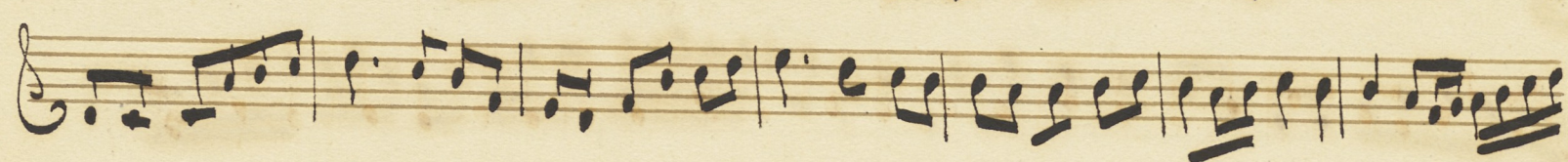
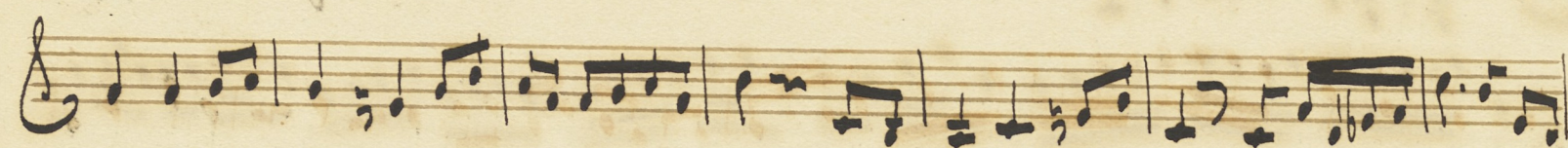
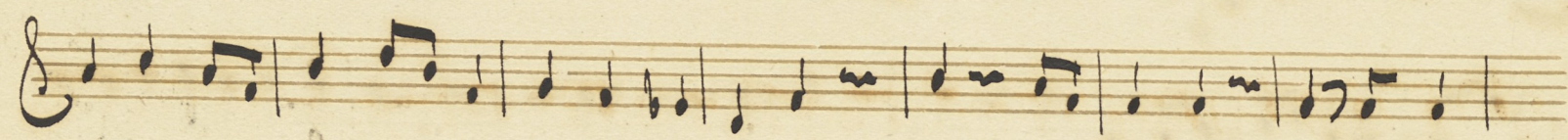
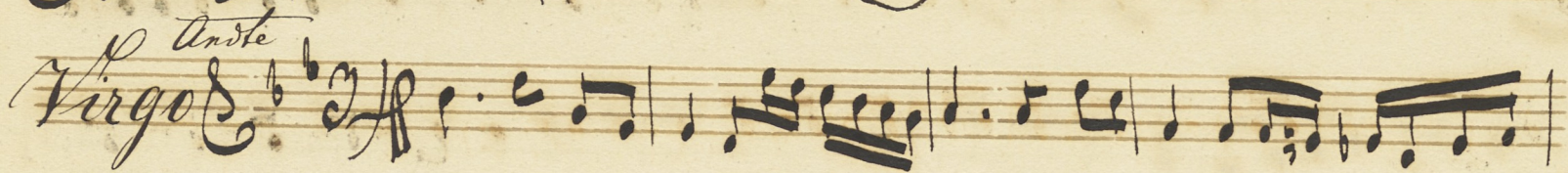
A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff contains the tempo marking "Allegro" and the title "Agnus". The music consists of various note values, including minims, crotchets, and quavers, with some passages featuring dense sixteenth-note runs. A section of the fourth staff is crossed out with a diagonal line. The piece concludes with a large, ornate flourish on the tenth staff. Below the main score, there are three additional empty staves.

Alto modo Violino II. *G. Kubi &*



Hyrie

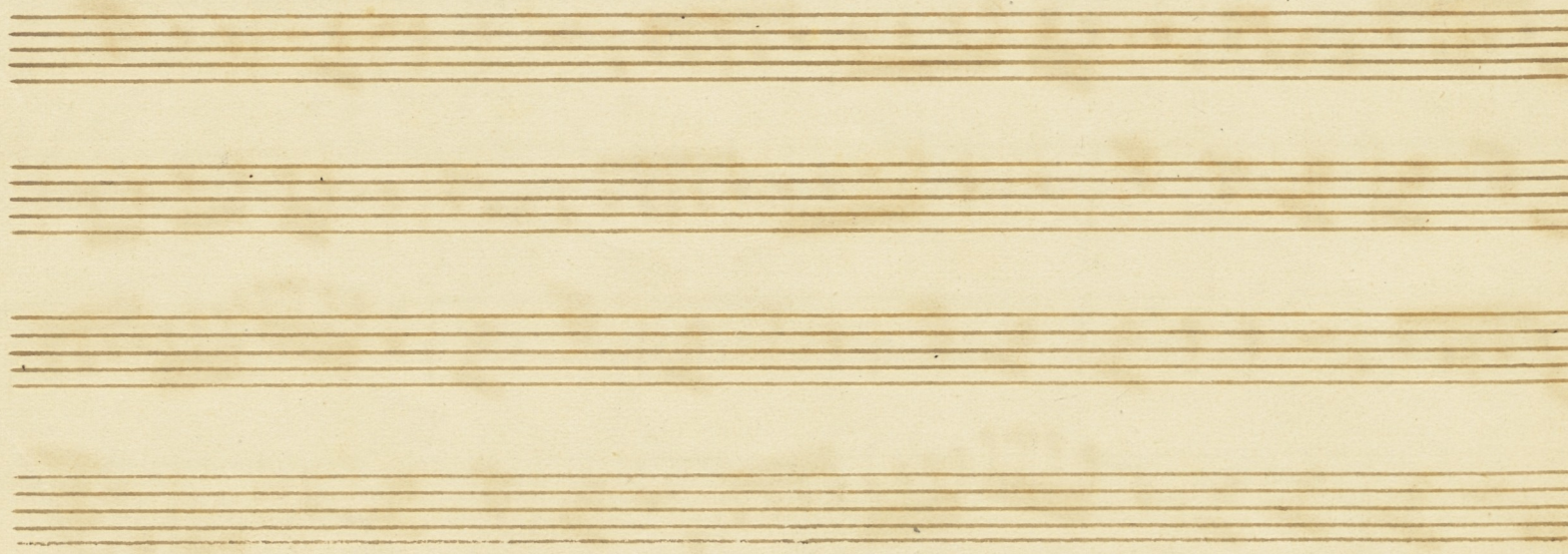
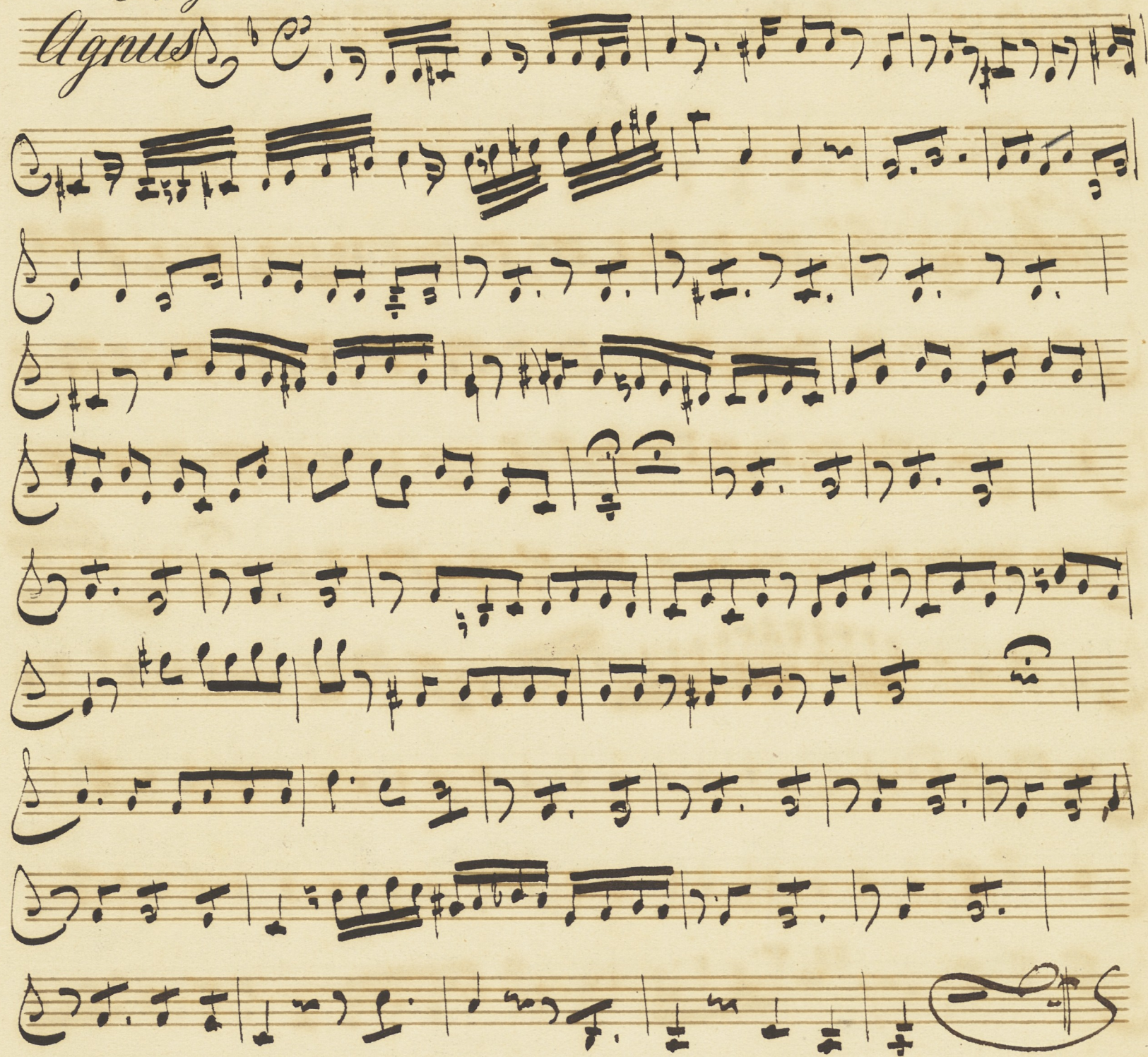
A handwritten musical score for Violino II, consisting of 14 staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *p* and *ff*. The score is written in a cursive, handwritten style.



Handwritten musical score on 15 staves. The notation is in a historical style, featuring various note values, rests, and clefs. The word *Salus* is written in a decorative script on the third staff, with the tempo marking *Adagio* above it. The word *allegro* is written above the eighth staff. The score includes a variety of musical symbols, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense and expressive, with many slurs and ties. The paper is aged and shows some staining.

Adagio

Agnus



Sancta Ma-ri-a Sancta Dei Genitrix o-ra pro no-bis



Sancta Dei Genitrix Sancta Virgo Virginum o-ra pro no-bis



Mater



Xpli *Mater Divina gratia* *Mater purissima*

o ra pro nobis

Mater Castissima o ra pro nobis *Mater invi o la - la* *Mater inleme*

ra - la o ra pro nobis

The image shows a handwritten musical score on aged paper. The score is written in a cursive hand and consists of six systems of three staves each. The lyrics are in Latin and are written in a cursive hand. The music is in a single melodic line with a basso continuo line. The lyrics are: 'Xpli Mater Divina gratia Mater purissima o ra pro nobis Mater Castissima o ra pro nobis Mater invi o la - la Mater inleme ra - la o ra pro nobis'. The score ends with a double bar line and a repeat sign.

Mater amabili Mater admirabilis o ra o ra pro nobis o ra pro

nobis o ra pro nobis Mater Crea-toris Mater Salva-toris

o ra o ra pro nobis o ra pro nobis o ra pro nobis

The musical score is written on three systems of staves. Each system consists of a vocal line (top) and a piano accompaniment (bottom). The lyrics are written in cursive below the vocal line. The piano part features chords and arpeggiated figures. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The paper is aged and yellowed.

o ra pro nobis

Virgo *And^{te}*

Virgo pruden tissima Virgo vene randa Virgo prae di can da o

ra pro no bis Vir - go po tens Vir - go Clemens

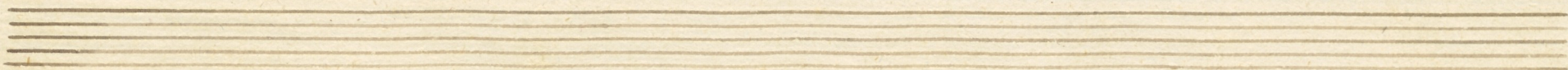
The first system of the handwritten musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics "ra pro no bis Vir - go po tens Vir - go Clemens". The middle and bottom staves are piano accompaniment, with the middle staff using a grand staff (treble and bass clefs) and the bottom staff using a single bass clef. The music is written in a cursive, handwritten style.

Vir - go fi de - lis o - ra pro nobis Speculum iusti ti a

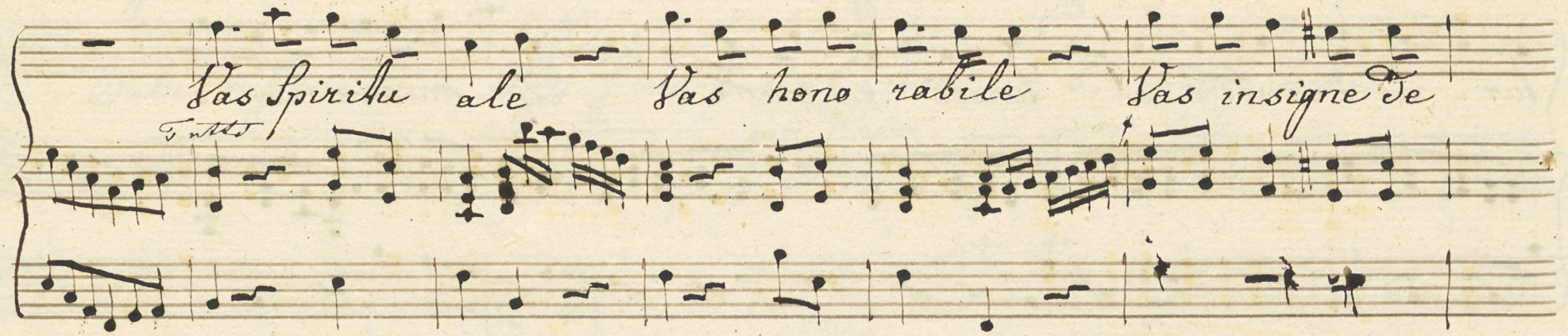
The second system of the handwritten musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics "Vir - go fi de - lis o - ra pro nobis Speculum iusti ti a". The middle and bottom staves are piano accompaniment, with the middle staff using a grand staff (treble and bass clefs) and the bottom staff using a single bass clef. The music is written in a cursive, handwritten style.

Pedes Lapi enti a Causa nostra labi ti a o - ra pro nobis

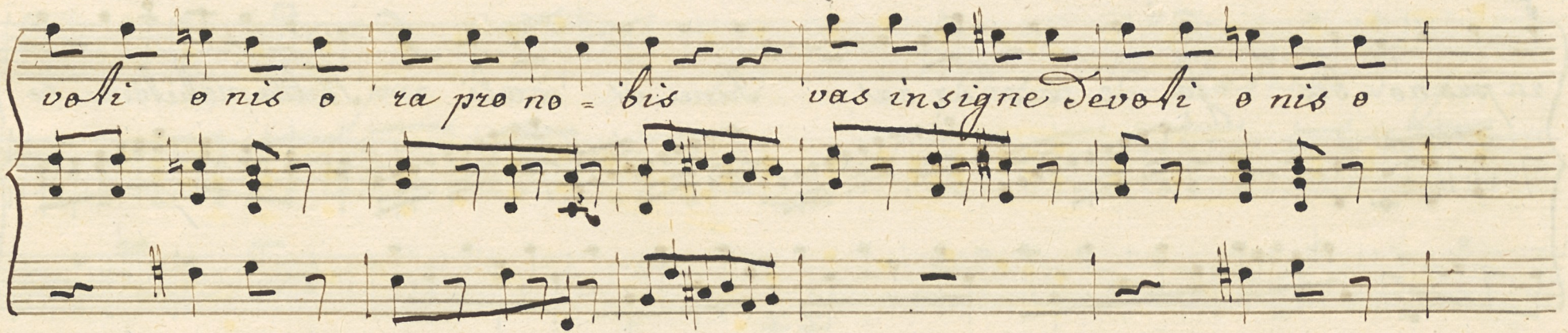
The third system of the handwritten musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics "Pedes Lapi enti a Causa nostra labi ti a o - ra pro nobis". The middle and bottom staves are piano accompaniment, with the middle staff using a grand staff (treble and bass clefs) and the bottom staff using a single bass clef. The music is written in a cursive, handwritten style.



Vas Spiritu ale Vas hono rabile Vas insigne De



voli o nis o ra pro no = bis vas insigne Devoti o nis o



ra pro no = bis Ro - sa mystica



Sur, ris Da vi di ca turris e burne a Do = mus aurea o

ra pro no = bis fa De ris ar ca Janu a cali Stella matutina o

ra pro no bis Stella matutina o ra pro no = bis

Adagio.

Salus infirmorum refugium peccatorum o ra pro nobis

o ra o ra pro no - bis Conso - latise af.

afflictorum auxilium Afflictorum o ra pro nobis.

184

Allegro

Regina Angelorum

Regina Patriarcharum regina prophetarum regina Apostolorum

orapro nobis regina prophetarum regina Apostolorum

ra pro nobis Regina Martyrum



regina Confessorum o ra o ra pro nobis o ra pro nobis o



ra pro no bis regi na Virginum re gi na Sanctorum omnium he



o ra o ra pro nobis o ra pro nobis o ra pro nobis

This system contains three measures of music. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is written on two staves. The first measure has the lyrics "o ra o ra pro nobis", the second "o ra pro nobis", and the third "o ra pro nobis". There are various musical notations including notes, rests, and accidentals.

o ra pro nobis o ra pro nobis

This system contains two measures of music. The vocal line continues with the lyrics "o ra pro nobis" and "o ra pro nobis". The piano accompaniment continues on two staves. The notation includes various musical symbols and a fermata at the end of the second measure.

Adagio.

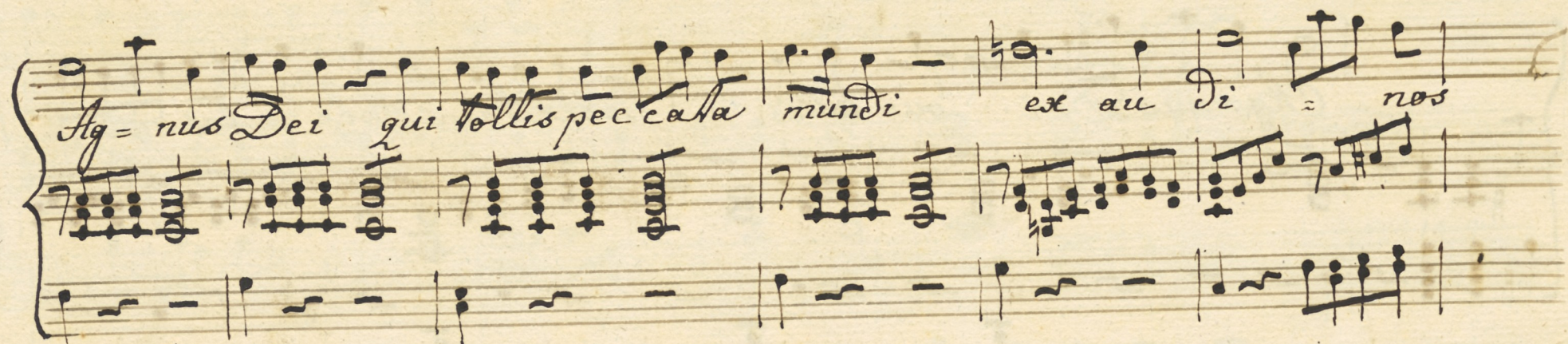
This system is marked "Adagio." and contains two measures of music. The vocal line is written on a single staff, and the piano accompaniment is written on two staves. The notation includes various musical symbols and a fermata at the end of the second measure.

Agnus Dei qui tollis peccata mundi

Si parce nobis Domine

V. S.

Ag-nus Dei qui tollis pec-cata mundi ex au-di nos



Do-mine Ag-nus



De-i qui tollis pec-ca-ta mundi mi-se-re-re



no - bis mi se re re no =

The first system of the handwritten musical score. The vocal line is written on a single staff with a treble clef. The lyrics are 'no - bis mi se re re no ='. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The texture is dense, with many notes and chords. The key signature has one sharp (F#). The time signature is not explicitly written but appears to be common time (C).

bis.

The second system of the handwritten musical score. The vocal line is written on a single staff with a treble clef. The lyrics are 'bis.'. The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The texture is dense, with many notes and chords. The key signature has one sharp (F#). The time signature is not explicitly written but appears to be common time (C).

