

~~M 71~~

Messa a Due

116

In B fa

Con Org: Obblig:

N. I.



Handwritten musical score for "Kyrie eleison" by Giovanni Battista Pergolesi. The score is written on ten staves, with the first three staves for vocal parts (Soprano, Alto, Tenor/Bass) and the remaining seven staves for keyboard accompaniment. The tempo is marked "Andante". The key signature is one flat (B-flat). The lyrics are "Kyrie eleison". The score includes various musical notations such as notes, rests, and ornaments.

son e le i son e = le = i son

Andante

Chri ste Chri ste e le = i son = e le i

son Chri ste e le i son e le = i son e le = = = = =

= i son Chri ste e le i son

Chriſta Chriſta e le i ſon Chriſta e le i ſon

ſon

Ado

Grave

Kyrie Kyrie e le i ſon Kyrie e le i

Handwritten musical score for a three-part setting of "Kyrie eleison". The score is written on ten staves, organized into five systems of three staves each. The top staff of each system is in G major (one sharp), the middle in F major (one flat), and the bottom in E-flat major (three flats). The music is written in a 19th-century style with various note values, rests, and dynamic markings. The lyrics "son e lei i son Kyrie eleison Kyrie eleison" are written below the staves, with some words appearing in multiple systems. The score includes various musical notations such as clefs, key signatures, time signatures, and ornaments. There are also some handwritten annotations and corrections throughout the piece.

son e lei i son Kyrie eleison Kyrie eleison

son Kyrie eleison Kyrie eleison

son Kyrie eleison Kyrie eleison

son Kyrie eleison Kyrie eleison

son Kyrie eleison Kyrie eleison

Andante

Handwritten musical score for "Gloria in excelsis Deo" by Franz Schubert, Op. 106. The score is written on ten staves, with the first three staves containing vocal parts and the remaining seven staves containing piano accompaniment. The tempo is marked "Andante". The key signature is B-flat major (two flats). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

No
Andantino

et in = terra in ter = ra

pax in ter = ra pax pax = ho mini bus bono volun ta = = = =

et in = terra in ter = ra pax in ter = ra pax

ca = = = = = may te glo ni fi ca = = = = = may te

lau damy lau damy lau da may te bene = dicimuy

a do ra may glo ni fi ca may te glo ni fi ca = = = = =

= may te glo ni fi ca = = = = =

Handwritten musical score for the first system. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The lyrics are written below the top staff: "= my te glo ri fi ca = = = my te glo ri fi ca = = = my te". There are some musical notations above the bottom staff, including "6/4" and "5/4" time signatures.

Handwritten musical score for the second system. It consists of two staves. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The lyrics are not visible in this system.

Handwritten musical score for the third system. It consists of two staves. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The lyrics are: "Gratias agimus agimus tibi propter magnam glo riam tu am Domine Deus". There is a "Trane" marking on the left side of the system.

Handwritten musical score for the fourth system. It consists of two staves. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. The lyrics are: "Deus ce les ty Deus Pa ter Pa ter om ni po tens Domine Fi lii Fi lii ni ge ni te". There are some musical notations below the bottom staff, including "6/4" and "5/4" time signatures.

Je su Chri ste Li ti ni ge ni te Je su Chri ste Do mi ne De us Ag nus Dei Li ti ni

Li ti ni Pa tris Li ti ni Pa tris

6 7 6 5 4 3 2 1

Andante

Qui tol lis qui tol lis pec ca ta mun di

Qui tol lis qui

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

tolij pec ca ta mun di mi se = re re mi se re re no bi mi se = re re

mi se re re no bi mi se = re re mi se re re no bi mi se

Qui tolij mi tolij pec ca ta mun di Qui

tolis qui tollis pec ca ta mun di mi se = vere mi se re re no

no bi mi se = vere mi se re re nobis mi se re re no

Handwritten musical score on ten staves. The first three staves contain the vocal melody with lyrics in Latin. The remaining seven staves contain the piano accompaniment. The music is in 3/4 time and B-flat major. The lyrics are: Qui tollis qui tollis pec ca ta mun di suscipe suscipe de pre ca ti o = nem de pre ca ti o nem no stram Qui vedes ad dexteram dex rerum Pa = = mi se mi se re re mi se re re mi se re re no = =

Qui tollis qui tollis pec ca ta mun di suscipe suscipe de pre ca ti o = nem

de pre ca ti o nem no stram Qui vedes ad dexteram dex rerum Pa = = mi se

re re mi se re re mi se re re mi se re re no = =

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Latin. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are in Latin and include the following phrases:

- Quoniam tu solus tu solus tu so = lus
- Sandray tu so lus Dominus tu solus al ti/ssimus Je = su Chri = ste tu
- so = lus Dominus tu so lus al ti/ssimus Je = su Chri = ste tu solus al
- ti/ssimus Je su Je su Chri ste
- Quoniam tu solus tu

The musical notation includes various clefs (treble and bass), key signatures (one flat), and time signatures (3/8 and 6/8). The score is divided into systems, with some staves showing complex rhythmic patterns and others showing simpler, more melodic lines. There are also some markings like "6 4 5" and "5 6 7" which might be figured bass or specific rhythmic indicators.

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes treble and bass clefs, key signatures of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and accidentals. The lyrics are written in a cursive script below the staves.

System 1:

so ly tu so = ly sanctus tu so ly Dominus tu so ly al ti/simus

System 2:

Je = su Chri ste tu so = ly sanctus tu so = ly Dominus tu so ly al ti/simus

System 3:

Je su Chri ste tu so ly al ti/simus Je su Chri ste Je su Chri = ste

The manuscript shows signs of age, including yellowing and some staining. The handwriting is elegant and typical of 18th or 19th-century musical notation.

ARHIV

Ms

Cum san cto San cto spi ri tu in gloria Dei Pa tris a - - - mea mea

Handwritten musical score for "The Rose Tree". The score is written on two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. There are fingerings (1, 2, 3, 4, 5) and breath marks (a small 'h' above a note) indicated. A section of the melody is crossed out with diagonal lines. The bottom staff begins with a bass clef and a key signature of one flat. It contains a bass line with eighth and quarter notes, including some beamed eighth notes. The manuscript is on aged, slightly stained paper.

in glo ria Pa tri in glo ria Dei Pa tris a - - - - - men
San cto San cto Spi ri tu in glo ria Dei Pa tris a - - - - - men

men a = men i gloria Dei Patri Dei Patri a = men Cum San cho

San-cto Spi-ritu in glo-ria Dei Pa-tris a-men in glo-ria Dei Pa-tris in

Handwritten musical score for a choir, featuring six staves with lyrics in Latin. The lyrics are: "gloria Dei Patris amen", "gloria Dei Patris amen", "gloria Dei Patris amen", "gloria Dei Patris amen", "gloria Dei Patris amen", and "gloria Dei Patris amen". The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like "6 4", "7 4", "6 5", and "6 4" below the staves.

gloria Dei Patris amen

gloria Dei Patris amen amen in gloria Dei Patris in

gloria Dei Patris amen amen amen amen

gloria Dei Patris amen amen amen amen

gloria Dei Patris amen amen amen amen

gloria Dei Patris amen amen amen amen

Andante

Credo credo credo in unum De = um Pa trem omni po tentem fa ctorem

li et ter re vi si bi li um omni um et in vi si bi li um et in unum Do mi num Je su m

Chri stem Fi li um Dei u ni ge ni tum et ex Pa tre na tum ante omnia se cu la De um de

De o lumen de lumine De us ve rus de De o ve = ro Sa ni tu dum et a mul tis con sub stan ti

a lēu Patē per quod omnia facta sunt qui propter nos et homines propter nostram salutem

descendit de caelis de caelis et incarnatus est de Spiritu Sancto

ex Maria virgine et homo factus est

Grave

Grave

Cruci fixus et tu a pro no - bis sub Ponti o Pi la to pas sus

er se pulchus est pro no bis pas sus et se pul - chus est

Cruci fixus et tu a pro no - bis sub Ponti o Pi

Handwritten musical score on aged paper. The first four staves contain musical notation and lyrics in a Cyrillic script. The lyrics are: "la - to paľ us ex se pul ty 3t pro no bi paľ us ex se pul ty". The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including yellowing and foxing. The bottom six staves are empty.

Ms

Et re surrexit re sur rexit ter tia die re sur rexit
Et a cen dia

Et re surrexit re sur rexit ter tia die re sur rexit

cen dit in Ce lum

sa de ad dex te ram Pa tris et i te rum ven tu rus est ven tu rus est cum

glo ri a ju di care vi vo et mor tu o cu jus Re gnum e rit fi ni

et in Spi ritum San ctum Do mi num et vi vi fi cantem qui ex Pa tre Fi li o que pro ce

Dir Qui cum Patre et Filio simul adoratur et conglorificatur. Qui locutus est per Prophetas. et unam sanctam catholicam et apostolicam ecclesiam. Confiteor tui nomina prima in remissionem peccatorum et resurrectionem mortuorum et vitam venturi saeculi. Amen amen amen amen amen amen

KAPITELSKI
ŠAK
ARHIV

ŠKOFJSKI ARHIV
KOPER

Ordinariat - kapitelj: GA

Dopisi: VI/7

Datum:

Vloženo: 7 1-12; 13-16; 17-18; 19-22;
23-24; 25-31.

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And.^{te}

And.^{te}

Kyri e Kyri e e lei son e lei son Kyri e e lei son e
 lei son Kyri e e le - - i - son Kyri e e - le - - i son Kyri
 e Kyri e e lei son e le - - - i son Kyri e e lei son e
 lei son e - le - - i son

Solo
And.^{te}

Xte Chiste e le - i son e le - i son Xte e
 lei son e le - i son e le -
 son Xte e le - i son Xte Xte e le - i son Chiste e
 le - - - i son e - le - - i son e lei
 son e lei son e lei son,

Grave

Kyrie Kyrie Kyri e - - le - - i son e - - le - - i

son e' le - i son e lei son Kyri e - lei son Kyri e e lei son Kyri
e e lei son Kyri e e le - i son Kyri e - lei
son e - lei son e lei son e lei son Kyri e e lei son e lei
son e lei son e lei son

Glōria in ex celsis in ex celsis in ex celsis in ex celsis De - o Glōria in ex
celsis in ex celsis in ex celsis De o in ex celsis in ex celsis Glōria in ex
celsis in ex celsis Glōria in ex celsis in ex celsis in ex celsis in - ex celsis
Glōria in ex celsis De - o in ex celsis De - o

Solo
Andantino Et in - terra in ter - ra pax in ter - ra pax
pax - ho mini bus bonis volun - ta -

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on four staves. The first staff is for the Soprano voice, the second for the Alto voice, the third for the Tenor voice, and the fourth for the figured bass (Basso Continuo). The music is in G major (one sharp) and 3/4 time. The lyrics are written below the vocal staves. The piece concludes with a double bar line and the word "Amen" written below the figured bass staff.

Gloria in excelsis Deo

Amen

Grave

Trinitas agimus agimus tibi prophetamur gloriam tuam Domine

Deus Rex celsis Deus Deus Pater Pater omnipotens Domine Fili Fili unigenite Jesu-Christe Fili unigenite Jesu-Christe Domine Deus agnus Dei

Filius Patris Filius Pa-

And. 

mi-je - re re mi-je re re no-bis mi-je re - re no-bis Qui
 to-bis qui to-bis pec-cato mundi mi-je - re re mi-je re re no-
 bis mi-je - re re mi-je re re no-bis mi-je re re no-bis
 Qui to-bis qui to-bis pec-cato mun-di suscipe suscipe re precati
 o-ne re precati o-ne no-stra qui sedes ad dex-tera Pa-tris
 mi-se- re re mi-se- re re no-bis mi-je re re mi-je re re no-
 bis Quoniam Patet
 Coe-li San-cto San-cto-Spiritu in gloria Dei Pa-tris A-men in
 gloria Dei Pa-tris in gloria Dei Pa-tris A-men A-men A-men
 men in gloria Dei Pa-tris Dei Pa-tris A-men Coe-li San-cto San-cto-

Spiritu in gloria Dei Patris amen amen in gloria Dei Patris in

gloria Dei Patris amen amen amen

And Credo credo credo in unum Deum Patrem omnipotentem factorem celi et terrae

revisibilium omnium et invisibilium Et ex Patre natum ante

omnia saecula Deus de Deo lumen de lumine deum verum de Deo vero

Genitum non factum consubstantialem Patri per quem omnia facta sunt qui propter nos homines et

propter nostram salutem descendit descendit de caelis de caelis

Grave Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est

ex Maria virgine et homo factus est

V. I. V. I.

a 2.

Grave



Cruce fixus e ti a pro no - bis sub Pontio Pi la - to passus

et se pulsus est pro no - bis passus pas-sus et sepul - tus est 4 Cruc

fixus e ti a pro no - bis sub Pontio Pi la - to pas-sus et - se

pulsus est pro nobis passus et se pulsus est et se pul - sus est 2

Alto

Solo

Et resurrexit resurrexit tertius die secundum scripturas et ascendit a

scendit in gloriā sedet ad dexteram Pa - tris et in Spiritu Sancto Dñm

et vivificantem qui ex Patre Fili o que proce dit simul ado ra tur et

conglorifi ca tur qui locutus est per Pro phe - tas et una Sancta Catho li ca et

A postolica Ec cle sia con fi teor unum Baptysm in remissi onem pec ca to -

rum et expecto resurrecti onem mortuo - rum et vitam veni turi sae li veni turi





And.

Alto

Kyri e Kyri e e lei sone lei son Kyri e e le i -
 sone - lei son Kyri e e le - i - son Kyri e e - le - i
 son Kyri e Kyri e e lei sone le - i son Kyri e e
 lei sone lei son e - le - i son

Fin *Ette Tacet*

Grave

Alto

Kyrie Kyrie Kyri e - le - i son e - le - i
 sone le - i sone lei son - Kyri e - lei son Kyri e e lei
 son Kyri e e lei son Kyri e e le - i son Kyri
 e - lei son e - lei son e lei sone lei son Kyri e
 e lei son e lei son e le - i son e le i son

And.

Gloria in excelsis in excelsis in excelsis in excelsis De - o Gloria in ex

ictus in exultis *2* *Gloria in exultis in exultis Gloria in exultis in ex*
ultis in exultis in - exultis Gloria in exultis de - o in exultis de - o
// Et in Terra // Laudamus Te //

Grave *Pratias agimus agimus tibi gratias gratias tu - am Dñe Deus*
Rex is testis Deus De - us Pater Pater omnipotens Domine Fili Fili uni genite
Je - su xte Fili uni genite Jesu Chri - ste Dñe Deus agnus Dei Filius
Filius Pa - - - - - tris Filius Pa - tris
Qui totus Te laet
Ado *Qui totus qui totus peccata mundi suscipere suscipere Te peccati*
o - ne Te peccati o - ne no - stra qui sedes ad dexteram dexteram Pa -
tris mi - se re re mi - se re re nobis mi se re re mi se re re no - - - - - bi

Quoniam Iacet

Alto *And.* *W Sancto San-cto-Spiritu in gloria Dei Patris* *amen in gloria Dei*
Patris in gloria Dei Patris amen amen amen in gloria Dei Patris
Dei Patris amen *W Sancto San-cto-Spiritu in gloria Dei Patris*
amen amen amen in gloria Dei Patris in gloria Dei Patris amen
amen amen

And. *Credo credo credo in unum De-um Pa-trem omnipotentem fa-ctorem coeli et ter-*
rae visi-bi-lium omni-um et in- visi-bi-li-um *Et ex Pa-tre natum ante omnia*
saecula Deum ve-ru-m Deo lumen de lumine Deum ve-ro-ge-ni-tum
factum consubstantialem Pa-tri *per quod omnia facta sunt* *qui pro-phetae et pro-phetae*

lu - re) de scendit de scendit de ca - lix de a lix

Grave Et - incarnatus incarnatus est de Spiritu Spi-ritu San-cto ex Ma-
ria Virgi-ne et Ho-mo-factus-usus est

Alto Et resurrexit resur-rexit tertius die secunda scriptu-ras 2 se det ad

Dextera Pa-tris et in Spiritu Sancto Domus et vivi-fi-cantem

qui ex Patre Fi-li-oque pro-ce-dit simul ado-ratur et con-glori-fi-catur

qui locutus est per Pro-pheta-s et una Sancta Ca-tho-li-ca et Apo-stoli-ca Ec-cle-sia

con-gre-ga-to or-a-mus Bap-tis-ma in remissi-one pec-ca-to-rum et ex-pec-to re-sur-rec-tio-ne

mor-tu-o-rum et vi-ta ven-turi sae-culi ven-turi sae-culi

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

Ande.

Basso Vi. Con.^{to}

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* ŠAK *
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19

And.
 Kyri e Kyri e e lei son e lei son Kyri e e lei son e
 - - lei son Kyri e e le - - i son Kyri e e - - le - - i
 son Kyri e Kyri e e lei son e le - - i son Kyri e e
 lei son e - lei son e - le, - i son

// The Part //

Frane *Alto*
 Kyrie Kyrie Kyrie — — le — i son e le — i son e lei
 — son Kyrie — — lei son Kyrie e e lei son Kyrie e e lei
 son Kyrie e e le — — i son Kyrie e — — — lei son e
 le — i — son e lei son Kyrie e e lei son e lei son e le — i son e
 lei son

And. 
Gloria in excelsis in excelsis in excelsis in excelsis De o Gloria in excelsis

celis in excelsis Gloria in excelsis in excelsis in excelsis in excelsis
celis in - ex celsis in excelsis Gloria in excelsis in excelsis De o in ex
celis De o
Solo Ant.
Laudamus lau damus lau da - mus te lau da - mus
te - bene - dicimus a do ramus te glo ri fi ca -
- mus te glo ri fi ca - mus te Lau
damus lau damus lau da - mus te bene - dicimus a do - ramus glo
ri fi camus te - glo ri fi ca - mus te glo
ri fi ca - mus te glo ri fi ca -
- mus te glo ri fi ca - mus te

Grave 

Gratias agimus agimus tibi prophetam gloriam tuam Domine Deus

Reus es testis De-us De-us Pater Pater omnipotens Domine Fili Fili unigenite

Iesu Xpe Fili unigenite Iesu-Christe Domine Deus agnus Dei

Filius Filius Patris Filius Patris

And.
a 2. Qui tollis qui tollis peccata mundi mise- re re

mise re re nobis mise - re re mise re re no bis mise - re re

mise re re nobis mise re re no - bis Qui tollis qui tollis peccata

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

mise re re nobis mise re re no bis

Alto Qui tollis qui tollis peccata mun- di suscipe suscipe deprecationes

o - nel deprecari o - nel nostram qui sedes ad dexteram dex - tram Pa - - tris mise

re re mise re re nobis mise re re miserere no - - bis

Solo
Alto Quoniam tu solus tu solus tu so - lus sanctus tu so lus Do - minus tu

solus al - tissimus Je - - su Chri - ste tu so - lus Do - minus tu solus al - tissimus

Je - - su Je - su Chri - ste tu solus al - tissimus Jesu Jesu Chri - ste Quoniam tu

solus tu solus tu so - lus sanctus tu so lus Do - minus tu - solus al - tissimus

Je - - su Chri - ste tu so - lus sanctus tu so - lus Do - minus tu solus al - tissimus

Jesu Chri - ste tu solus al - tissimus Je - su Chri - ste Jesu Chri - ste

Alto Cum San - cto San - cto Spi - ri - tu in glo - ria Dei Pa - tris A - - men A - -

men A - - men in glo - ria Dei Pa - tris Dei Pa - tris A - - men Cum San - cto San - cto Spi - ri - tu in

gloria Dei Patrij n — men in gloria Dei Patrij in gloria Dei Patrij n men
n — — — men in gloria Dei Patrij in gloria Dei Patrij n men amen n men

Ant. credo credo credo in unum De — u Patre omnipotentē factore īe — li et ter rā

visi bi liū omniū et in visi bi li ū et in unū Dnū Iesū Xpū Fi li ū

Dei uni genitū et ex Patre natū ante omnia ſecula Deū de Deo lumen de

lumine Deū verū de Deo ve — ro Genitū n factū conſubſtantiale Patri et quā omnia

facta ſunt qui propter nos homines et propter noſtra ſalutem deſcendit deſcendit de cālis de cālis

Grave Et — in car natū in car natū eſt de — ſpiritu ſpiritu ſan — cto ex ma

ria virgi ne et homo gē — itus eſt

Grave Qui ſiſti eſt ad tro no — bi ſub Pontio Pi la — to paſſus et re

pulchus est pro nobis passus passus et se pulchus est cruci fixus
 et filius pro nobis sub Pontio Pilato passus et se pulchus
 est pro nobis passus et se pulchus est et se pulchus est
 Ad Et resurrexit resurrexit tertius die et secundum scripturas
 Dextera Patris et iterum venturus est venturus est cum gloria iudicare
 vivos et mortuos cuius Regnum erit finis et in Spiritu
 Sancto Dominum et vivificantem qui ex Patre Filioque procedit qui cum
 Patre et Filio simul adoratur et conglorificatur qui locutus est per
 prophetas et una sancta catholica et apostolica ecclesia confiteor
 unum baptisma in remissionem peccatorum et expecto resurrectionem

morta o ru et vi saluati furi qua li venturi *is cali* *N - men N - men N*

- - men N - - men N men

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VI/7



And.^{te}

Kyrie e. Kyrie e e lei son e lei son Kyrie e e lei son e
 -- lei son Kyrie e e le -- i -- son Kyrie e e -- le -- i son
 Kyrie e Kyrie e e lei son e le -- i son Kyrie e e
 le i son e -- lei son e le -- i son

Fin. Dalet

Grave

Kyrie Kyrie Kyrie e -- le -- i son e le -- i son e lei
 -- son Kyrie e -- lei son Kyrie e e lei son Kyrie e e lei
 son Kyrie e e le -- i son Kyrie e -- lei son e
 le -- i -- son e lei son Kyrie e e lei son e lei son e le i son e
 lei son

And.^{te}

Gloria in excelsis in excelsis in excelsis in ex-celsis Deo Gloria in ex

*illis in excelsis Gloria in ex-
illis in excelsis Gloria in excelsis in ex-
illis in - ex-
illis in excelsis Gloria in ex-
- sis De o in excelsis De o*

// Et in Terra, Laudamus Tacet //

Grave

*Gratias agimus agimus tibi propheta gloria tu - a Dñe Deus
Rex es celsis De-us De-us Pater Pater omni po-teris Dñe Fili Fili uni genite
Iesu Nre Fili uni genite Iesu-Christe Dñe Deus agnus Dei Filius Filius
Pa - - - - - tris Filius Pa - tris*

// Qui tollis Tacet //

Alto

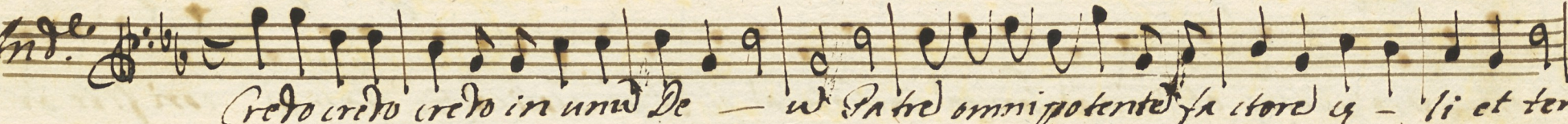
*Qui tollis qui tollis peccata mundi suscipe suscipe deprecati o - ne
deprecati o - ne no-stro qui sedes ad dexteram Pa - - tris
vere misere vere nobis misere vere miserere no - - - - - bis*

Quonia Iacet

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24

And. 
Sancto San-cto-Spiritu in gloria Dei Patris a - - men a -
- - men a - - men in gloria Dei Patris Dei Patris a - men in Sancto San-cto-
Spiritu in gloria Dei Patris a - - men in gloria Dei Patris in gloria Dei Patris
a men a - - men in gloria Dei Patris in gloria Dei Patris a men
amen a men

And. 
Credo credo credo in unum De - u Patre omnipotentem fa ctorem coe - li et ter-
re visi biliu omniu et in visi bi li u et ex Patre natu ante
omnia que la Deu de Deo lumen de lumine Deu veru de De-o - ve - ro
Genitu u factu consubstanti aterni Patris que omnia facta sunt qui prophetae honores et

proph- noster in luce des cendit descendit de celis de celis

Grave Et- incarnatus incarnatus est de — Spiritu Spiritu San — cto

ex ma ria virgi ne et homo fa — ctus est

Alto Et resurrexit resurrexit tertio die se cundum scripturas se det ad dexteram

Pa tris et in Spiritu Sancto Dñm et vivificantem qui ex Patre Fili

oque pro ce dit qui cu Patre et Fi li o simul a do ratur et con glo ri fi catur qui locutus

est a Propheta et una Sancta Catholica et Apo stolica Ec clesi a con fi te or

u num bap tis ma in remissi one pec ca to rum et ex pecto resurrex ti one mor tu o

rum et vi ta rum ven turi sae cu li ven turi sae cu li a — men a — men a — men a

— men a men

Organo

SAK
ARCHIV

25



V. L. L.

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ŠAK
ARHIV

Alte
Ande.

The musical score consists of six systems of staves. The first system has two staves with a treble clef on the left and a bass clef on the right. The second system has two staves, both with treble clefs. The third system has two staves, both with treble clefs. The fourth system has two staves, both with treble clefs. The fifth system has two staves, both with treble clefs. The sixth system has two staves, both with treble clefs. The notation includes various note values, rests, and fingerings. A purple stamp is in the top left, and a sharp sign is at the top center.

Pravda *Ado*

The musical score is written on 10 staves. The first five staves are for the vocal part, and the last five are for the piano accompaniment. The music is in 2/4 time and features various musical notations including notes, rests, and fingerings. The first staff is marked with a treble clef and a key signature of one flat. The second staff is marked with a bass clef and a key signature of one flat. The third staff is marked with a treble clef and a key signature of one flat. The fourth staff is marked with a bass clef and a key signature of one flat. The fifth staff is marked with a treble clef and a key signature of one flat. The sixth staff is marked with a bass clef and a key signature of one flat. The seventh staff is marked with a treble clef and a key signature of one flat. The eighth staff is marked with a bass clef and a key signature of one flat. The ninth staff is marked with a treble clef and a key signature of one flat. The tenth staff is marked with a bass clef and a key signature of one flat.

V. S. V. S.

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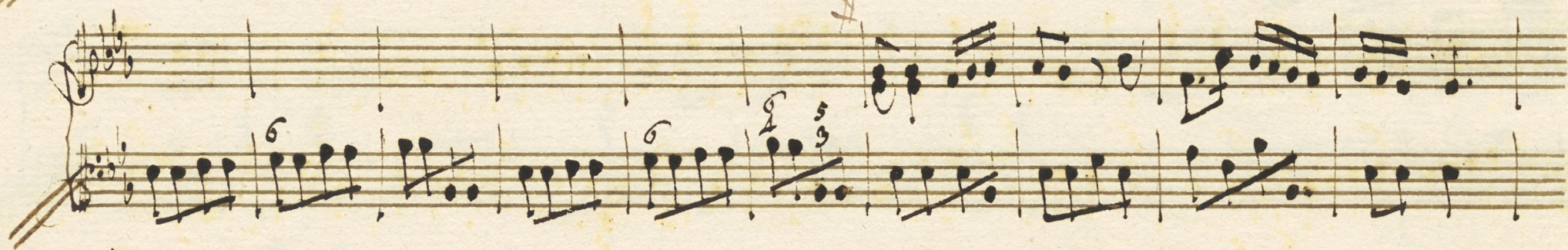
Handwritten musical score on eight staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The music features various note values, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Some staves have a double bar line at the beginning. The manuscript shows signs of age, including foxing and staining.



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27

Handwritten signature or initials



A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a soprano clef and the bottom staff uses an alto clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The accompaniment includes fingerings (1-5) and a '6' indicating a sixteenth note. The piece concludes with a double bar line and repeat dots. The manuscript is on aged, slightly stained paper.

A photograph of a page from a handwritten musical manuscript. The page contains two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, as well as rests. The bottom staff also begins with a treble clef and a key signature of one sharp. The handwriting is in dark ink on aged, slightly yellowed paper. The notation is somewhat fluid and characteristic of 18th or 19th-century manuscript writing.

Trave

V. J. V. S.

Ande

The musical score is written on eight staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and accidentals. There are several fingerings indicated by numbers 1-5 above notes. Some staves have a double bar line at the beginning. The paper is aged and shows some staining.

Handwritten musical score on three staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The score is written in a cursive, handwritten style.

V. J. V. S.

Handwritten musical score on ten staves, featuring a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and fingerings. The score is written in a cursive, handwritten style. The first staff begins with the word "Aho" written in a stylized, cursive font. The notation includes various musical symbols such as notes, rests, and fingerings. The score is written in a cursive, handwritten style. The first staff begins with the word "Aho" written in a stylized, cursive font. The notation includes various musical symbols such as notes, rests, and fingerings. The score is written in a cursive, handwritten style. The first staff begins with the word "Aho" written in a stylized, cursive font.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a large 'A' and a treble clef. The third staff begins with a treble clef and a key signature of one flat. The fourth staff starts with a treble clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff starts with a treble clef and a key signature of one flat. The notation is dense and includes many accidentals and rests.

. v. l. v. l.

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ARHIV

And.

Grave.

Grave.

A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. The score is written in a single system across the staves. The handwriting is in dark ink on aged, slightly yellowed paper. The notation is dense, with many beamed notes and complex rhythmic patterns. The staves are numbered 1 through 8 from top to bottom. The first staff begins with a treble clef and a key signature of one flat. The notation continues across the staves with various musical notations, including some that appear to be figured bass or lute tablature. The score ends with a double bar line on the eighth staff.

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VI/7

KM
*S
1/2