

Missa ex L. de B. M. V.

^a
Santo Alto.

Tenore Basso.

Violino Primo.

Violino Secondo.

Clarino Primo.

Clarino Secondo.

Con

Organo.

Authore del Sigre Carlo Zos.

E. R.
J. B. C. H. Ricker.

Canto.

Allo: moderato.

Kyrie eleison eleison
Kyrie eleison elei-son eleison e
leison eleison; eleison eleison elei-son elei-
-son eleison Kyrie eleison eleison Kyrie
eleison Kyrie eleison eleison Kyrie e
leison elei-son eleison eleison eleison
eleison eleison eleison elei-son eleison
And.
Christe eleison eleison elei-son e
leison eleison eleison elei-son eleison e
leison eleison eleison Christe eleison e
leison elei-son eleison elei-son chri-
ste Christe eleison elei-son elei-son elei-
son eleison eleison.

all^o
Kyrie e leison e leison Kyrie e
leison e leison e leison e lei
son e leison Kyrie e leison e leison
Kyrie e lei son e leison e leison e lei
son e lei son e leison

26: allo^o
Gloria in excelsis
et in terra et in terra pax terra pax hominibus pax
pax pax pax pax hominibus bono bono
bono voluntatis Lau-da
mus te benedicimus te lau-da-mus
te benedicimus adoramus te lau-da-mus te ado-
ram² glorificamus te gratias agim⁶ agim⁶ tibi ppter
magnam ppter magnam gloriam tuam Domine Deus Rex Cœ-
les-tio Deus pater omnipotens Do-mine fili

uni ge ni - te Je su Je su chris te Do mine

fili Agnus Dei filius filius Pa - - - tris.

Mise - rere nobis mise rere nobis mise re re

mise re re mise rere no - bis Suscipe deprecationem

nostram Suscipe Deprecati onem nostram Suscipe Deprecationem

nostram Depre cati onem nostram Suscipe Suscipe Suscipe

mise re re mise rere no - - - bis mise re - re misere = re

mise re re re no bis

Quoniam quoniam Quoniam tu Solus Sanctus Quo

ni am tu Solus Dominus tu Solus Sanctus tu Solus Domine

Solus altissimus Je - su Je - su Je - su Je - su

Jesu : Jesu : Jesu : chris te Je - su

: chris te Quoniam Quoniam Quoniam tu Solus Sanc

tus quoniam tu Solus Dominus tu So - lus Sanctus tu Solus

Sanctus Je su Je su : chris te Cum Sancto Spi ri tu

in gloria Dei Patris amen in gloria Dei
Patris amen in gloria Dei Patris amen in gloria
Dei Patris amen Patris amen a = men a = men a
men a = men amen amen amen amen a =
= men amen a = = men a = men a = men a
men a = men amen amen amen.

Pater omnipoten-tem omnipoten-tem factorem Cœ-
li et ter- = re et in unum Dominum Jesum Christum filium

Dei unigenitum et ex patre natum ante omnia

secula ante omnia secula Deum de Deo Lumen de Lumine

Deum verum Deum verum de Deo vero genitum nō fac-
tum Consubstanti-alem Consubstanti-alem patri per quem

omnia facta sunt, qui propter nos nos homines nos homi-

~~nes~~ nos homines et propter nostram nostram salutem Descendit

Adag.

Descendit de Coe - lis. Et incarnatus est de Spi - ri -
tu Sanc - to ex Ma - ri a virgine et homo factus
est et homo factus est, cruci - fixus cruci fi - xus
eti - am pro nobis sub Ponti o Pilato sub Ponti o
Pi la to passus et sepultus
est passus et se - pul - tus est.

alleg. 2. D.

Et resur - rexit ter ti a Die secundum Scrip -
tu ras et ascen - dit in Coelum se - det ad dex - te ram Pa tris et
ascen - dit in Coelum se - det ad dex - tram pa tris et ite -
rum ven - tu rus est cum glo - ri a ju - di ca re vi -
vos et mor - tuos cujus regni non e rit fi - nis
et in Spi - ritum Sanctum Do mi num qui ex pa tre fi -
li o - que pro ce - dit qui cum pa tre et fi li o
qui cum pa tre et fi li o Simul Simul a do ra tur

V. S.

et conglo-ri-fica-tur et Conglo-ri-fi-ca-tur qui
lo-cu-tus est per Pro-phe-tas et unam sanctam Cathe-
licam et A-pos-to-licam A-pos-to-li-cam Eccle-
siam Con-fi-te-or unum bap-tis-ma in remissi-
o-nem pec-ca-to-rum et ex-spec-to et ex-spec-
to re-sur-rec-ti-o-nem re-sur-rec-ti-o-nem
mor-tu-o-rum et vi-tam vi-tam ven-tu-ri se-cu-li
a-men a-men a-men a-men

Adagio. T.
sanctus sanctus
nus Deus Deus Sa-baoth Ple-ni sunt sunt Coeli et terra
glo-ri-a glo-ri-a tu-a glo-ri-a glo-
ria glo-ri-a tu-a ple-ni sunt et
terra et terra glo-ri-a glo-ri-a tu-a glo-
ria glo-ri-a glo-ri-a tu-a
O Sanna in ex-cel-sis

V. S.

Andan. Solo.

B e ne dic tus qui ve nit be ne dic tus
qui ve nit in no mine Do mi ni in no mine Do mi ni
qui ve nit qui ve nit in no mine Do mi ni
Be ne dic tus qui ve nit Be ne dic tus qui ve nit
in no mine Do mi ni in no mine Do mi ni
qui ve nit qui ve nit qui ve nit qui ve nit
in no mine in no mine Do mi ni.

O San na in ex cel sis O San na in ex cel
sis O San na in ex cel sis O San na in ex cel
sis O San na in ex cel sis O San na in ex cel
sis O San na in ex cel sis O San na in ex cel
sis O San na in ex cel sis O San na in ex cel

V.S.

in ex cel sis.

Agnus Dei agnus Dei qui tollis

tollis pec ca = ta mundi mise re re mise re re

nobis Agnus Dei Agnus Dei qui tol lis

tol lis pec ca = ta mundi mise re re mise re re

no = bis Agnus Dei qui tollis tollis pec ca

ta mun = di

Do na nobis do na pacem —: pacem do

na nobis pa = cem do na no bis pacem —: do na

pa = cem do na nobis pa = cem pa = cem

do na nobis do na pacem do na nobis do na pacem

da pacem da pacem da pa = cem da pacem

da pacem da pa = cem do na nobis pacem

pacem nobis pacem do na nobis pa = cem do na

nobis pacem pa = cem do na nobis pacem pacem

Handwritten musical score for a Latin hymn, featuring six staves of music. The lyrics are written in a cursive hand below the notes. The music is written on a single system of six staves, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are:
do na nobis pa = cem, do na nobis do na
pacem do na pacem do na nobis pa = cem do na
no bis do na no bis pa = cem do na nobis
do na pacem do na nobis pacem do na nobis
do na pacem do na nobis do na pacem da
pacem da pacem da pa = cem pacem.

Handwritten musical score for a Latin hymn, featuring a single staff of music. The lyrics are written in a cursive hand below the notes. The music is written on a single staff, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are:
de
cem da pacem da pacem da pa =

Alto.

Handwritten musical score for a Kyrie eleison. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes in a cursive hand. The text includes "Kyrie eleison" repeated multiple times, and "Christe Tacet" at the end. The manuscript shows signs of age, including staining and some fading of the ink.

Christe Tacet

Fllo.

Allo: son e lei son.
Hyrie e leison e leison figi e e
lei = son e leison e lei = son e
son e leison e leison e lei = son
son e lei son e lei son
Allo: 20.
lo
= ria in excelsis De o Et in terra

Et in terra

V² S.

et in terra in terra — pax ho-minibus
pax pax pax ho-minibus bono bo-
no bono — volunta- tis laudamus bene-
di-cimus te lau-da-mus te bene-
dicimus a-do-ramus te lau-da-mus te
a-do-ramus glo-ri-fi-ca-mus te gra-tias a-gimus
a-gimus ti-bi p-pter magnam p-pter magnam glo-ri-am
tuam Do-
mine Deus Rex Coe-le-stis Deus pater om-
ni-um Fi-li-uni-genite Je-
su Chri-ste Je-
sus Fi-li-us Pa-tris.
Mi-se-re-re no-bis mi-se-re-re no-bis mi-se-
re-re mi-se-re-re mi-se-re-re no-bis

et in terra in terra — pax ho-minibus

pax pax pax ho-minibus bono bo-

no bono — volunta-tis laudamus bene-

di-cimus te lau-da-mus te bene-

dicimus a-do-ramus te lau-da-mus te

a-do-ramus glo-ri-fi-ca-mus te gra-tias a-gimus

a-gimus ti-bi ppter magnam ppter magnam glo-ri-am

tuam Do-

mine Deus Rex Coe-le-stis Deus pater om-

ni-potens Do-mine fili uni-genite Je-

su Je-su christe Domine Deus Agnus

Dei filius — Pa-tris.

Adagio
8 Misse re-re nobis misse re-re nobis misse

re-re misse re-re misse re-re nobis

Suscipe Deprecationem nostram, Suscipe Deprecati,
onem nostram Suscipe Deprecationem nostram
Suscipe Suscipe
miserere no.
= bis miserere = re miserere = re miserere

no = bis *Allo. J.*
Quoniam quoniam tu Solus
Sanctus Quoniam tu Solus Dominus tu Solus Sanctus
tu Solus Dominus Solus altissimus Jesu Christe.
Je - su Je - su Je - su Jesu Jesu
Jesu Jesu Je su - christe Je su - chri
ste Quoniam quoniam tu Solus Sanctus
quoniam tu So - lus Dominus tu Solus tu
Solus Sanctus Je su Je su christe Cum Sancto
Cum Sancto in gloria Dei Patris amen in glori
ria Dei patris amen in gloria Dei Patris amen

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

amen amen.
Patrem omnipotentem factorem Coeli factorem Coeli
et terra et in unum Dominum Jesum Christum Fi-
lium Dei unigenitum et ex patre natum ante
omnia saecula ante omnia saecula Deum de
Deo Lumen de Lumine Deum verum Deum
verum de Deo vero genitum non factum genitum non fac-
tum consubstanti-alem patri per quem omnia om-
nia facta sunt qui propter nos nos homines nos homi-
nes et propter nostram salutem descendit des-

Magi.

„ cendit De Coe - lis Et incarnatus est De Spiritu
sancto ex Maria virgine et homo virgine et homo
factus est Crucifixus crucifixus et i - am pro no
bis sub Ponti o Pilato sub Ponti o Pilato
pas - sus passus — et sepultus est passus et se
pultus est.
Et resurrexit tertia die secundum scrip
tu ras in Colum sedet ad dextram patris cum
gloria sedet ad dexteram patris venturus est
Cum gloria judicare vivos et mor tu,
os non erit finis et in spi - ritum Sanctum Dominum
et vivi fi cantem fili o - que proce dit qui cum
patre et filio qui cum patre et filio simul
a do ra tur et con glori fi - catur et Conglo,

V.S.

rifi ca tur qui locu tus est, per Pro phetas
Con fi te or unum bap tis ma in re mis si o nem
pec ca - to rum et ex spec to et ex spec to
re sur recti o nem re sur recti o nem mor -
tu o rum Et vi tam ven tu ri se cu li amen a -
men a - men amen

San ctus San ctus San ctus — San ctus San ctus
al lo.
Do - mi nus Deus Deus Sa - ba oth Ple ni sunt
Sunt Coe li et terra glo ri a glo ri a tu a
glo - ri a glo - ri a glo ri a tu a
a ple ni sunt Sunt Coe li et terra glo ri a glo ri a
a tu a glo - ri a glo - ri a glo - ri a
tu a O San na in ex cel sis
O San na in ex cel sis O San na in ex
cel sis O San na in ex cel sis

O Sanna in excel = sis O Sanna in excel =
sis in = excel = sis O Sanna in ex =
cel sis Sanna in excel = sis.

ada: *Allegro*
Agnus Dei Agnus Dei qui tollis tollis
tollis pec ca = ta mundi mise = re re misere re
no = bis Agnus Dei Agnus Dei qui tollis
tollis pec ca = ta mundi mise re re misere re
no bis Agnus Dei qui tollis tollis pec ca =
ta mundi

o na nobis dona pacem dona pacem
do na nobis pa = cem dona no bis dona pacem pa
cem pa
cem do na nobis dona nobis dona nobis
do = na pa cem da pacem da pacem da pa

[illegible]

Allo moder. Tenore.

Kyrie eleison eleison
Kyrie eleison elei-son eleison eleison e-
leison eleison eleison eleison elei-son eleison
Kyrie eleison eleison Kyrie e-
leison eleison eleison eleison eleison e-
leison Kyrie eleison eleison Kyrie e-
leison elei-son eleison eleison eleison eleison
eleison elei-son eleison

Christe Tacet

Allo.
Kyrie eleison eleison Kyrie e-
lei-son eleison eleison e-lei-son
e-lei-son elei-son Kyrie eleison e-
leison Kyrie e-lei-son eleison eleison
Se-lei-son e-lei-son eleison eleison
loria in excelsis

Et in terra et in terra in terra terra pax hominibz
V. S.

pax pax pax hominibus bono bono
no bono volunta- = tis laudamus te benedi-
mus te benedicimus adoramus te
laudamus te glorifi- camus te gratias agimus
agimus tibi propter mag- nam magnam gloriam
tuam Domine Deus Rex Cœle- stis
Deus pater omnipotens Do- mine Deus
Deus Agnus Dei Je su Je su Chri-
ste Domine Deus Agnus Dei Filius Filius
Pa- tris
Adagio
Qui tollis misere re nobis misere re nobis
misere re nobis Suscipe Deprecationem
nostram Suscipe Deprecationem nostram
Suscipe Deprecationem nostram Depre- catio-

onem nostram suscipe — : — suscipe

miserere miserere nobis miserere

re
alleg. miserere nobis.

Quoniam Quoniam quoniam tu solus sanctus

quoniam tu solus Dominus tu solus sanctus tu so-

lus Dominus solus altissimus Je - - su

esu — : — : — : esu Jesu christe Je-

su Jesu christe Quoniam quoniam

quoniam tu solus Dominus quoniam tu solus

Dominus tu solus sanctus tu solus sanctus Jesu

Jesu Jesu christe. Cum sancto Cum sancto in glo-

ria Dei patris amen in gloria Dei pa-

tris amen in gloria Dei patris amen

in gloria Dei patris amen amen amen

a - - - - - men amen amen

amen amen amen — — amen a - men
Rep.
amen a - men amen amen amen.

Patrem omnipo - tentem factorem Coe - li factorem
Coeli et ter - ra et in unum Do - minum Iesum Christum
filium De - i uni - ge - nitum et ex patre natum
ante omnia saecula ante omnia saecula
Deum de Deo lumen de lumine Deum verum Deum
verum de Deo vero ge - ni - tum non factum genitum n
factum consubstanti - a - lem Pa - tri per quem omnia
facta facta sunt qui propter nos nos homi -
nes nos homi - nes et propter nostram ^{adagio} salu - tem
Descendit Descendit de Coe - lis Et incar - natus
est de Spi - ritu Sancto ex Ma - ria vir - gine et
homo factus est et homo factus est.

Sub Ponti o Pilato Sub Ponti o Pilato passus
passus — et sepultus est passus et sepultus est.
Allo.
Et resurrexit tertia die secundum Scripturas
in Coelum Sedet ad Dextram patris in Coelum
Sedet ad Dextram Patris et iterum venturus est
cum gloria iudicare vivos et mortu
os cuius Regni non erit finis qui cum pa
tre et filio qui cum patre et filio simul
adoratur et glorificatur et glorifi
catur qui locutus est per Prophetas
Confiteor unum baptisma in remissionem
peccatorum et exspec = to et exspec to
Resurrecti = onem resurrecti = onem
mor = tuorum et vitam venturi Seculi

amen a = = men a = = men amen.

Adagio

Sanctus Sanctus Sanctus Dominus

Dominus Deus Deus Sabaoth Pleni sunt

Sunt Coeli gloria gloria tua

gloria gloria gloria tua

pleni sunt ~~Sunt Coeli~~ et terra gloria glori-

a tua gloria gloria gloria

ria tua O Sanna in excelsis

Sanna in excelsis O Sanna in ex-

cel = sis O Sanna in = ex cel = sis O

Sanna in ex cel sis O Sanna in excel = sis O

Sanna in excel = sis O Sanna in = ex

cel = sis O Sanna in = ex cel = sis.

Subito

Tacet.

Adagio.

Agnus *Mi se - re re mi se re re no - bis*

mi se - re re mi se re re no bis *Agnus*

Dei qui tollis tollis pec ca ta mun - di

Do - na nobis Do na pacem Do na pa -

- cem Do na nobis Do na pacem Do na nobis

pacem Da pacem Da pacem Da pa - cem Da

pacem Da pacem Da pa - cem Do na

no bis pa - cem Do na nobis pa - cem

Do na nobis pa - cem Do na nobis Do na pa -

- cem Do na nobis Do na nobis pacem pacem

Do na nobis Do na nobis pacem Do na no -

bis Da pacem Da pacem Da pa - cem Da

pacem Da pacem Da pa - cem pacem.

Basso.

Kyrie eleison eleison
 Kyrie eleison elei-son eleison elei-
 son eleison eleison eleison elei-son
 eleison Kyrie eleison
 eleison Kyrie eleison elei-son
 son eleison eleison eleison Kyrie e-
 leison eleison Kyrie eleison elei-son
 eleison eleison elei-son eleison
 eleison eleison elei-son elei-son eleison
 Kyrie eleison eleison Kyrie e-
 lei-son eleison eleison elei-son e-
 lei-son eleison Kyrie eleison
 Kyrie elei-son elei-son eleison e-
 lei-son elei-son elei-son elei-son

Christe
 Sacet.

V. L.

Allo. 26.
lo-ria in ex-celsis De-o
in ex-celsis in ex-celsis in terra —: pax homini-
bus pax pax pax hominibus bono bo-
no volun-ta-tis laudamus te bene-
dicimus te be-ne-dicimus ado-ramus te
a-do-ramus glo-ri-fi-ca-mus te gra-tias a-gimus
a-gimus ti-bi pro-pter ma-gnam glo-
ri-am tu-am Do-mine Deus Rex Coeles-
tis Deus Pater om-ni-po-tens Do-mine fili
uni-ge-ni-te Je-su Je-su Chri-
ste Do-mine Deus Agnus Dei Filius
Pa-tris.
Adagio
Qui tollis —: pec-cata mundi qui tollis pec-
cata pec-cata mundi mi-se-re-re nobis mi-se-

1. 1. 1. 1.

" re re nobis mi se re re mi se re re nobis

Qui tollis tollis peccata mundi peccata mundi

Suscipe Deprecationem nostram Suscipe Deprecationem

onem nostram Suscipe Deprecationem nostram

Deprecationem nostram Suscipe Suscipe

Qui sedes sedes ad dexteram patris qui sedes ad dexteram

patris mi se re re no bis mi se

re re mi se re re no bis

Quoniam Quoniam tu solus

quoniam tu solus Dominus tu solus sanctus tu solus

Dominus solus altissimus Je su

Je su

ste Je su christe Quoniam

Quoniam tu solus sanctus quoniam tu solus Domi

nus tu solus tu solus Je su Je su

V.S.

omnia facta sunt quia propter nos et homines nos homines
et propter nostram salutem descendit descendit de
Coelis. Et incarnatus est de spiritu sancto ex Maria
virgine Maria virgine et homo factus est.
Sub Pontio Pilato Sub Pontio Pilato passus
et sepultus est et sepultus est
Et resurrexit tertia die secundum scripturas
in Coelum se det ad dexteram patris in Coelum se
det ad dexteram patris et iterum venturus est
cum gloria judicare vivos et mortuos
non erit finis et in spiritum sanctum dominum
et vivificantem filio - que procedit qui cum
patre et filio qui cum patre et filio simul
adoratur simul et glorificatur qui

lo = cutus est qui locut^{us} est per Prophetas et uⁿ
" nam sanctam catholicam et A^pos^tolicam et
A^pos^tolicam Ecclesiam Confiteor unum Bap^t
tisma in remissionem peccatorum et exspecto
et exspec^{to} resurrectionem refur^{recti}
onem mor^{tu}orum Et vitam venturi S^ci

G^{loria} amen a = men a = men amen
anct^{us} Sanctus Dominus
Domine Deus Sa = baoth Pleni sunt
sunt Coeli et terra gloria tu =
a glo = ria glo = ria glo =
ria tu a pleni sunt sunt Coeli et
terra glo = ria tu = a glo = ri =
a glo = ria glo = ria tu a O Sancta
Benedictus Tacet.
in ex cel sis

Handwritten musical score on five staves. The lyrics are: *nobis dona nobis dona nobis dona nobis* (repeated). The lyrics *pa cem* and *Da pacem* are written below the staves. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation is in a historical style, featuring various note values and rests. The lyrics are written in a cursive script.

O. S. M. P. G. L.

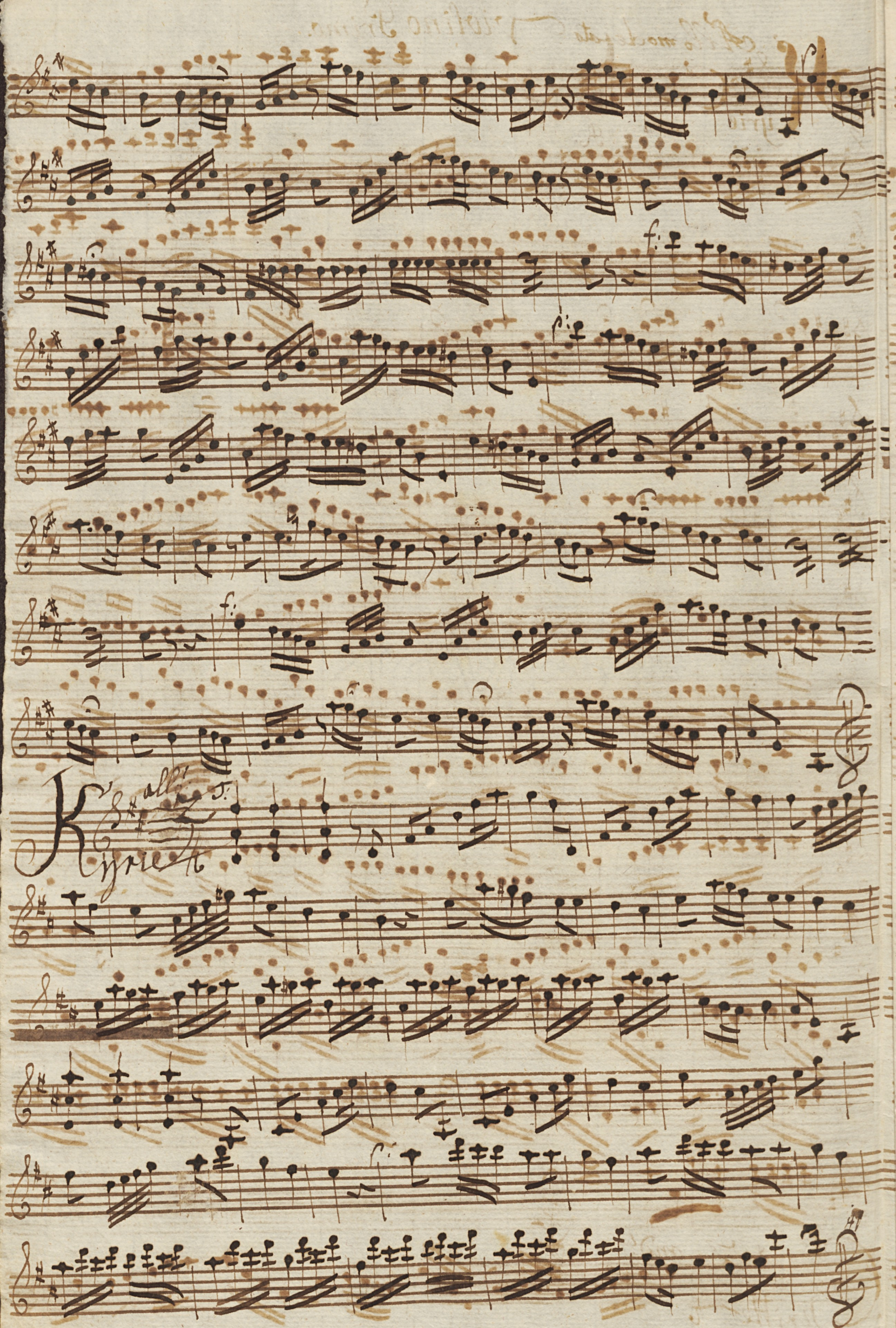
Allo moderato Violino Primo.

Kyrie

Zond.

Christe

V. I.



Gloria *Allo!*

This is a handwritten musical score for a piece titled "Gloria". The music is written on 14 staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The notation includes a variety of note values, rests, and slurs. Dynamic markings such as *f* (forte) and *p* (piano) are present throughout the score. A large, dark scribble obscures a portion of the fourth staff. The manuscript is written in dark ink on aged, slightly stained paper.

V. S.



Adagio:

Violis

A continuation of the handwritten musical score, consisting of eight staves. The notation continues with complex rhythmic patterns and melodic lines. The paper remains stained and aged. The word 'Violis' is written in a large, flowing cursive script across the first staff of this section. The tempo marking 'Adagio' is written above the first staff.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *f* (forte) and *allô*. The notation includes various rhythmic values and accidentals. A section is marked *trioniam* with a treble clef and a key signature of one sharp (F#). The paper shows signs of age, including foxing and staining.

V. S.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests. The notation is dense and appears to be a vocal or instrumental part. A large, stylized initial 'C' is visible on the left side of the first staff.

allegro
Credo

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Adagio

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed notes and rests. A large, stylized initial 'C' is visible on the left side of the first staff.

Allo.^o D.
Et Resurrexit

Handwritten musical score for 'Et Resurrexit'. The score is written on 12 staves in G major (one sharp) and 4/2 time. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *pp*, *f*, and *pp*. The notation is dense and expressive, with many slurs and ties. The paper is aged and shows signs of wear, including brown spots and stains.

adag.
Sanctus

Handwritten musical score for 'Sanctus'. The score is written on 2 staves in G major (one sharp) and 4/2 time. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *pp*, *f*, and *pp*. The notation is dense and expressive, with many slurs and ties. The paper is aged and shows signs of wear, including brown spots and stains.

allegro

Anclan:
Benedictus



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The word "Dona" is written in large, ornate script on the left side of the page. The manuscript shows signs of age, including foxing and staining. The page is numbered "48" in the upper right corner and "140" in the lower right corner.

48

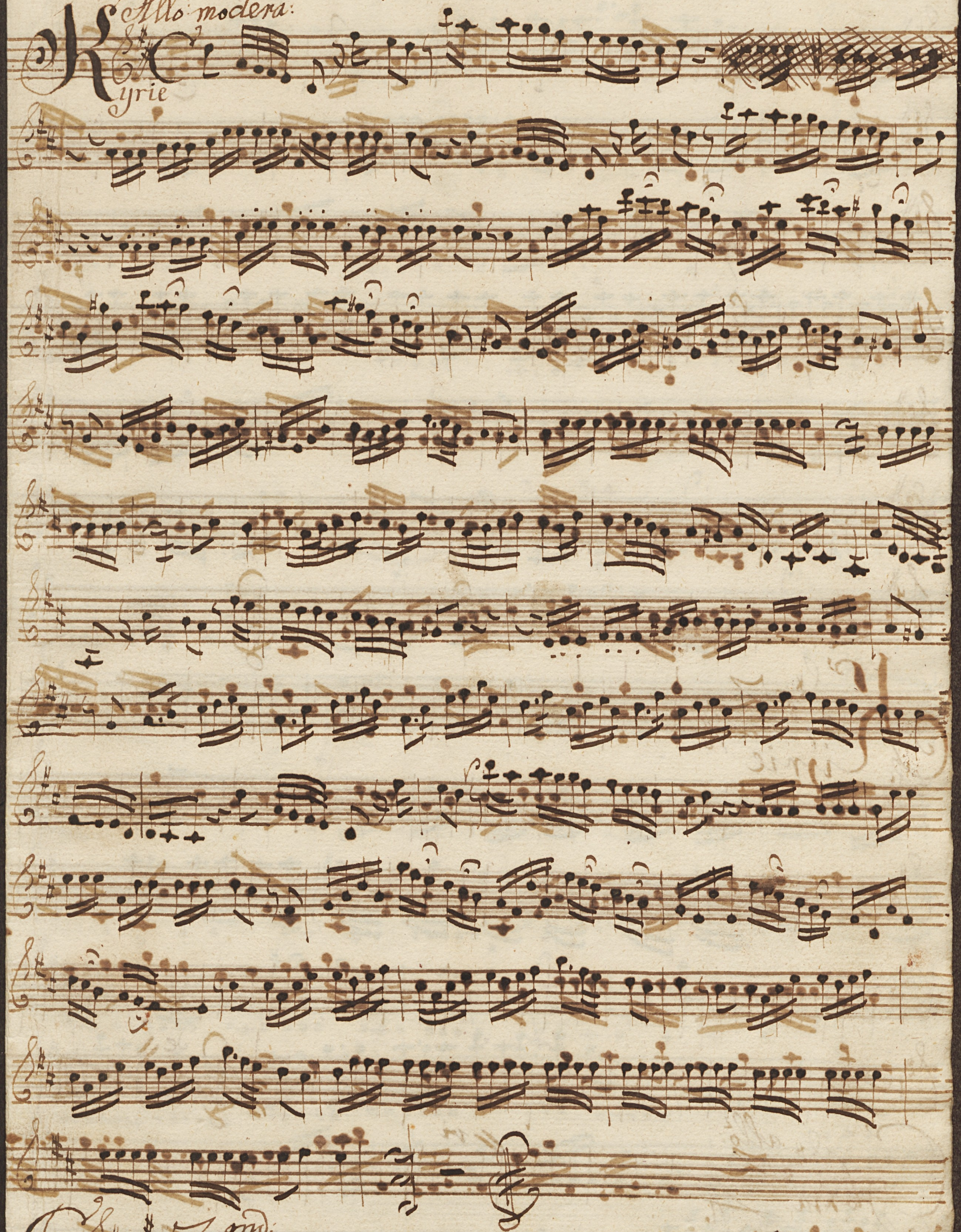
Dona

140

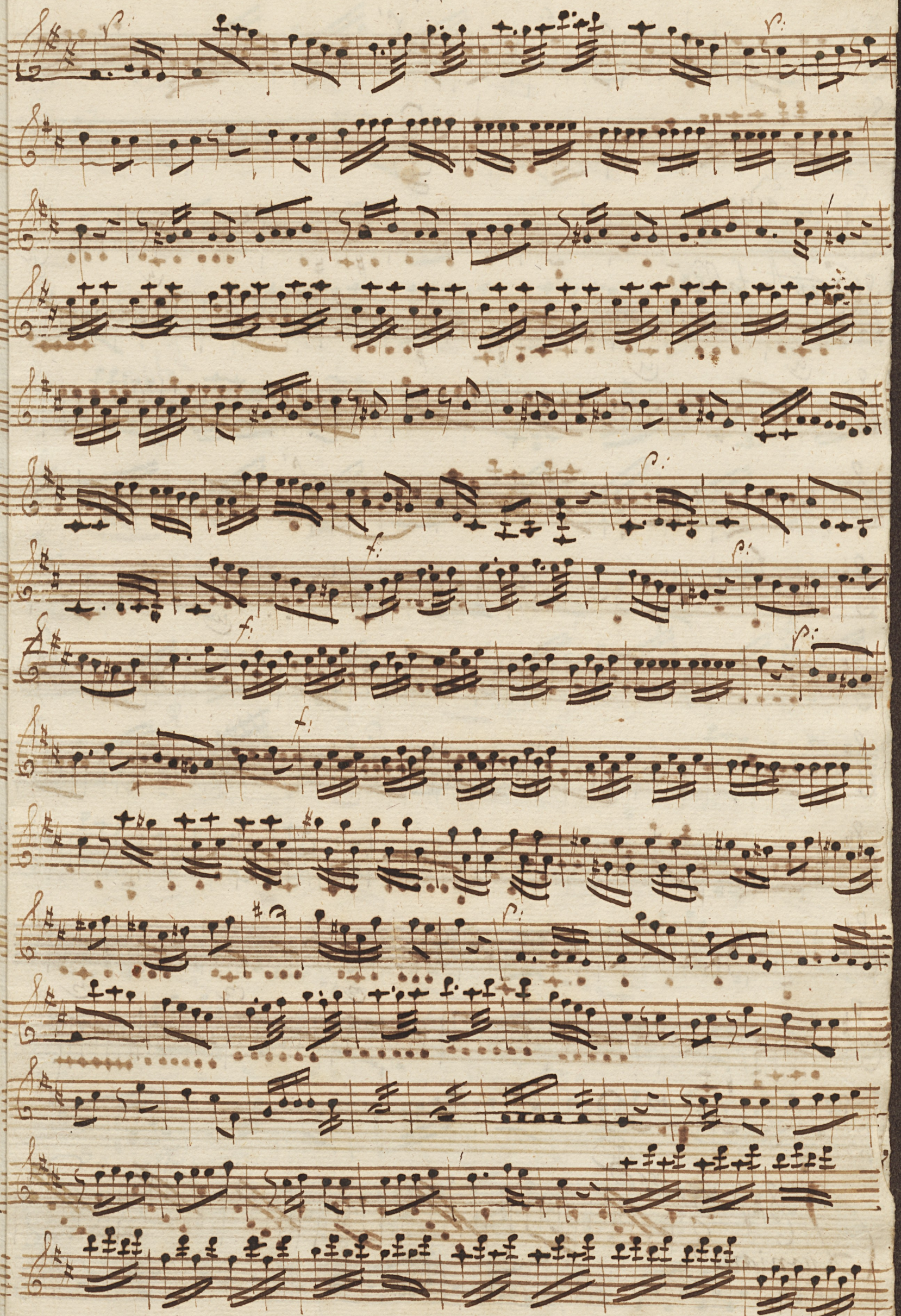
Violino Secondo.

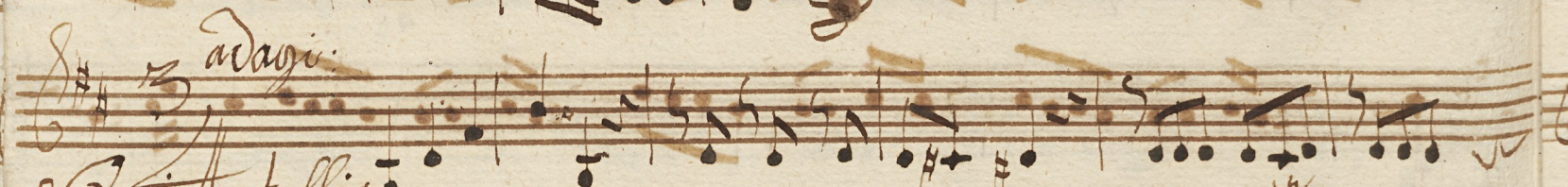
Allo. modera.

Lyrie

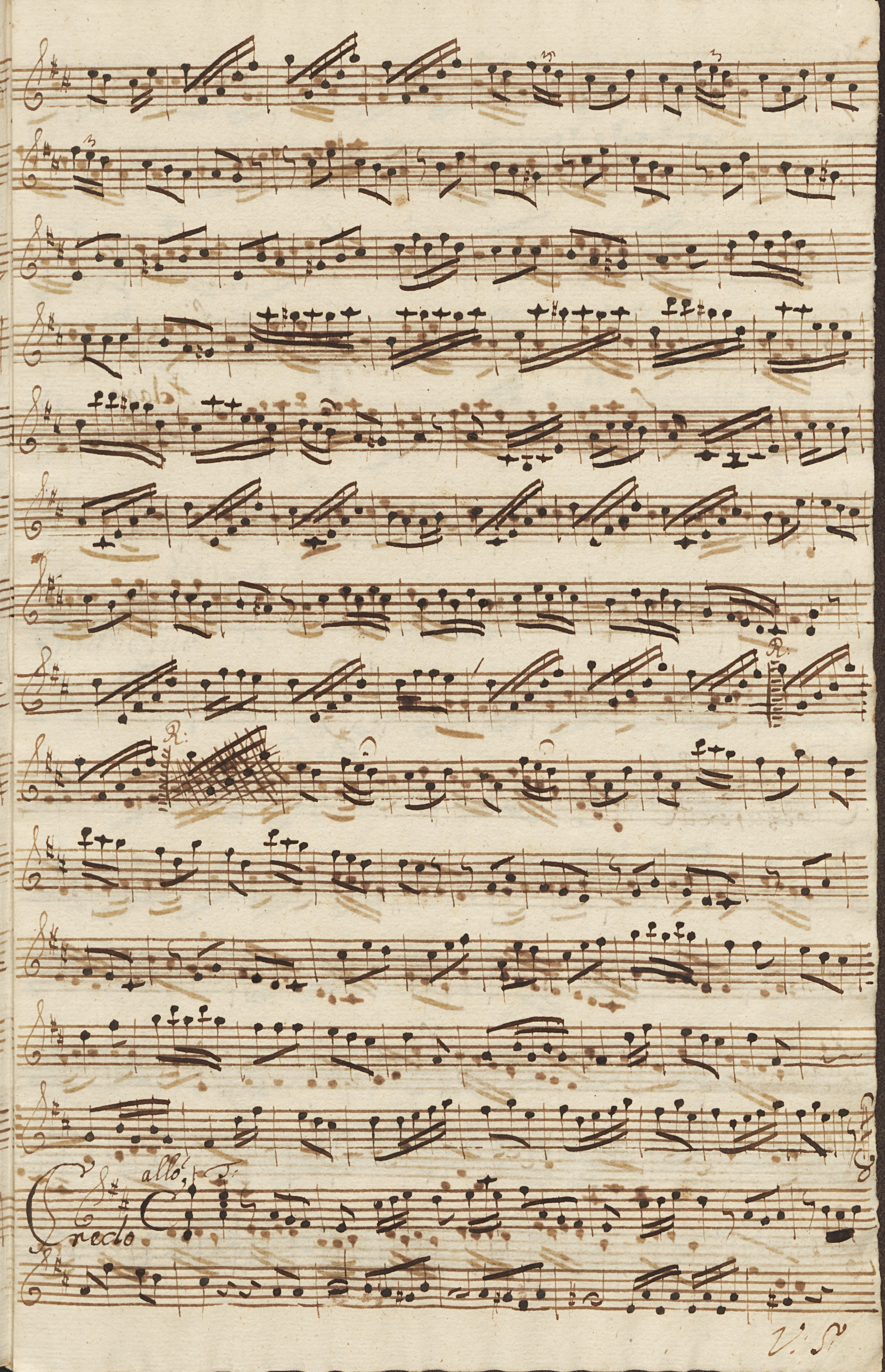








Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The manuscript shows signs of age, including foxing and staining. A section of the score is crossed out with diagonal lines. The word "Credo" is written in large, stylized letters at the bottom left, followed by the tempo marking "allegro". The page number "22" is visible in the bottom right corner.



Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and slurs. The manuscript shows signs of age, including foxing and staining. A section of the score is crossed out with diagonal lines. The word "Credo" is written in large, stylized letters at the bottom left, followed by the tempo marking "allegro". The page number "22" is visible in the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. The manuscript shows signs of age, including foxing and staining.

Key markings and annotations include:

- Adagio* (written above the staff in the middle section)
- All.^o* (written above the staff in the lower section)
- Allegretto* (written below the staff in the lower section)



Andan. S.

Benedictus

This is a handwritten musical score for a piece titled "Benedictus". The tempo and style are indicated as "Andan. S." (Andante, Solo). The music is written on 15 staves, each beginning with a treble clef and a key signature of one sharp (F#), indicating the key of G major. The time signature is 3/4. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and beams. There are several instances of complex, rapid passages, particularly in the middle sections. A notable feature is a large, dense scribble or correction on the eleventh staff. The manuscript shows signs of age, with some staining and ink bleed-through from the reverse side.

Danna

Handwritten musical score for 'Danna'. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. The notation is in a historical style, with some notes having stems that are not clearly defined. The paper is aged and shows some staining.

Agnus

Handwritten musical score for 'Agnus'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. The notation is in a historical style, with some notes having stems that are not clearly defined. The paper is aged and shows some staining.

Tollitur Dona nobis.

Donar. 13 12

Handwritten musical score for a piece titled "Donar." in G major (one sharp) and 13/12 time. The score is written on 13 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 13/12. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The handwriting is in brown ink on aged, slightly stained paper. The first staff begins with a large, ornate "D" for "Donar." followed by the time signature "13 12". The music continues across the remaining staves, ending with a double bar line and a repeat sign on the thirteenth staff.

Allo Esraj. Clarino Primo.

Kyrie

Christe Tacet

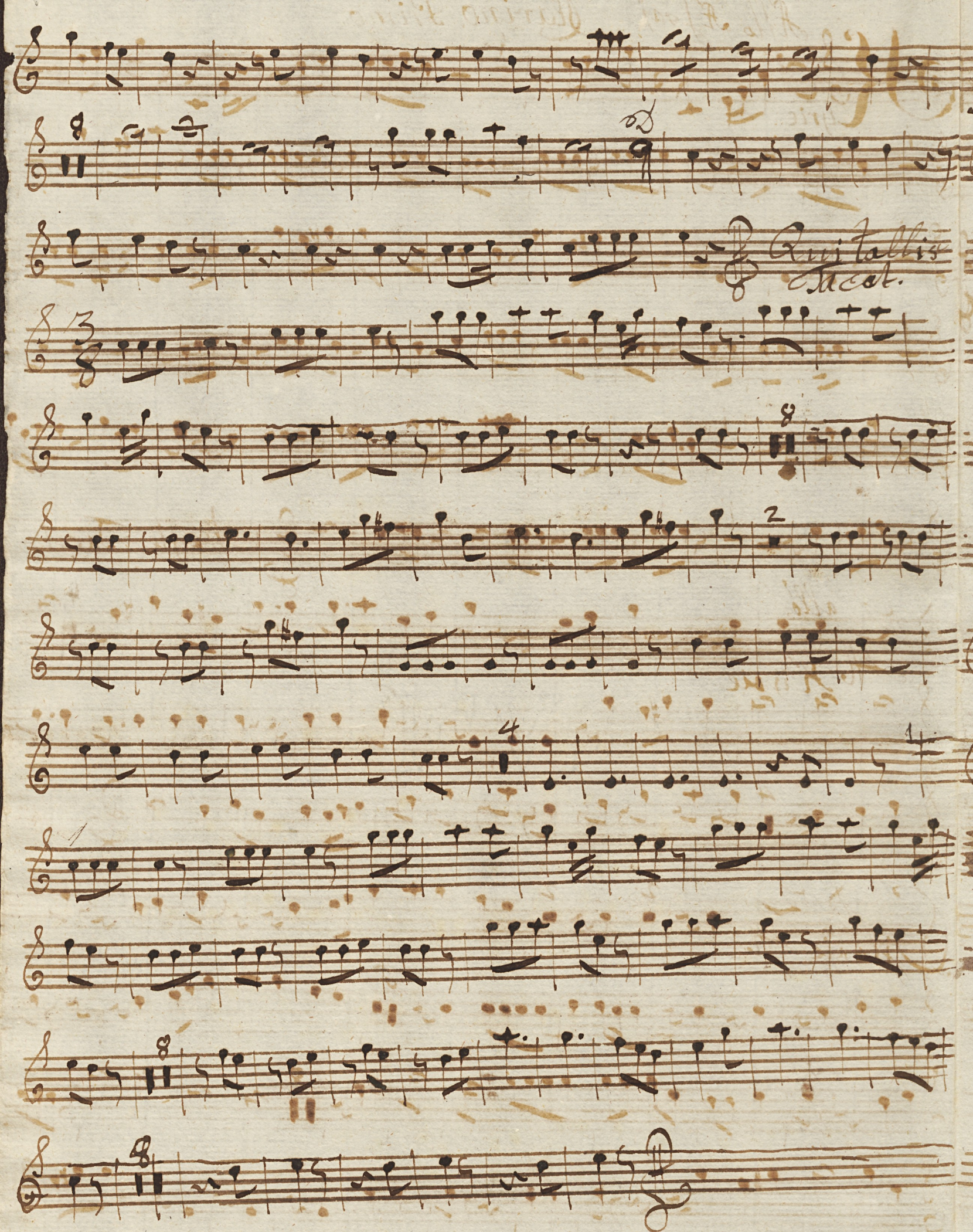
alló!

Kyrie

Glorie

The musical score is written on ten staves. The first section, 'Kyrie', begins with a large 'K' and a treble clef. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second section, 'Christe Tacet', is marked with a treble clef and a 'Tacet' instruction. The third section, 'alló!', is marked with a treble clef and an 'alló!' instruction. The fourth section, 'Kyrie', is marked with a treble clef and a 'Kyrie' instruction. The fifth section, 'Glorie', is marked with a treble clef and a 'Glorie' instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

V. S.



Qui tollis
Maest.

Credo.

p

Et resurrexit

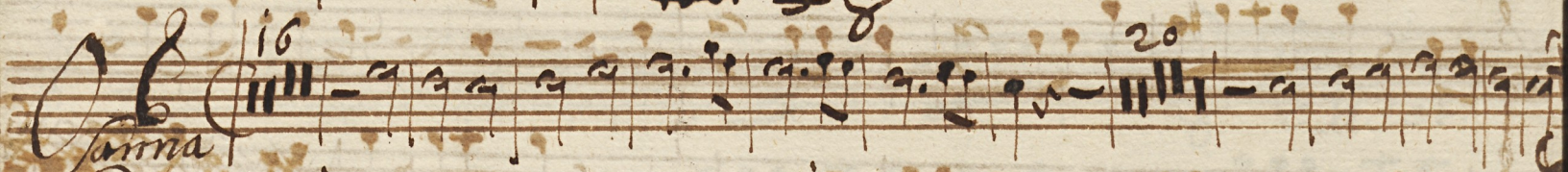
2

Sanctus

adag.

alleg.

V. S.



Clarino Secondo.

Allo. Affai

Kyrie



Christe Tacet.

Kyrie



Gloria

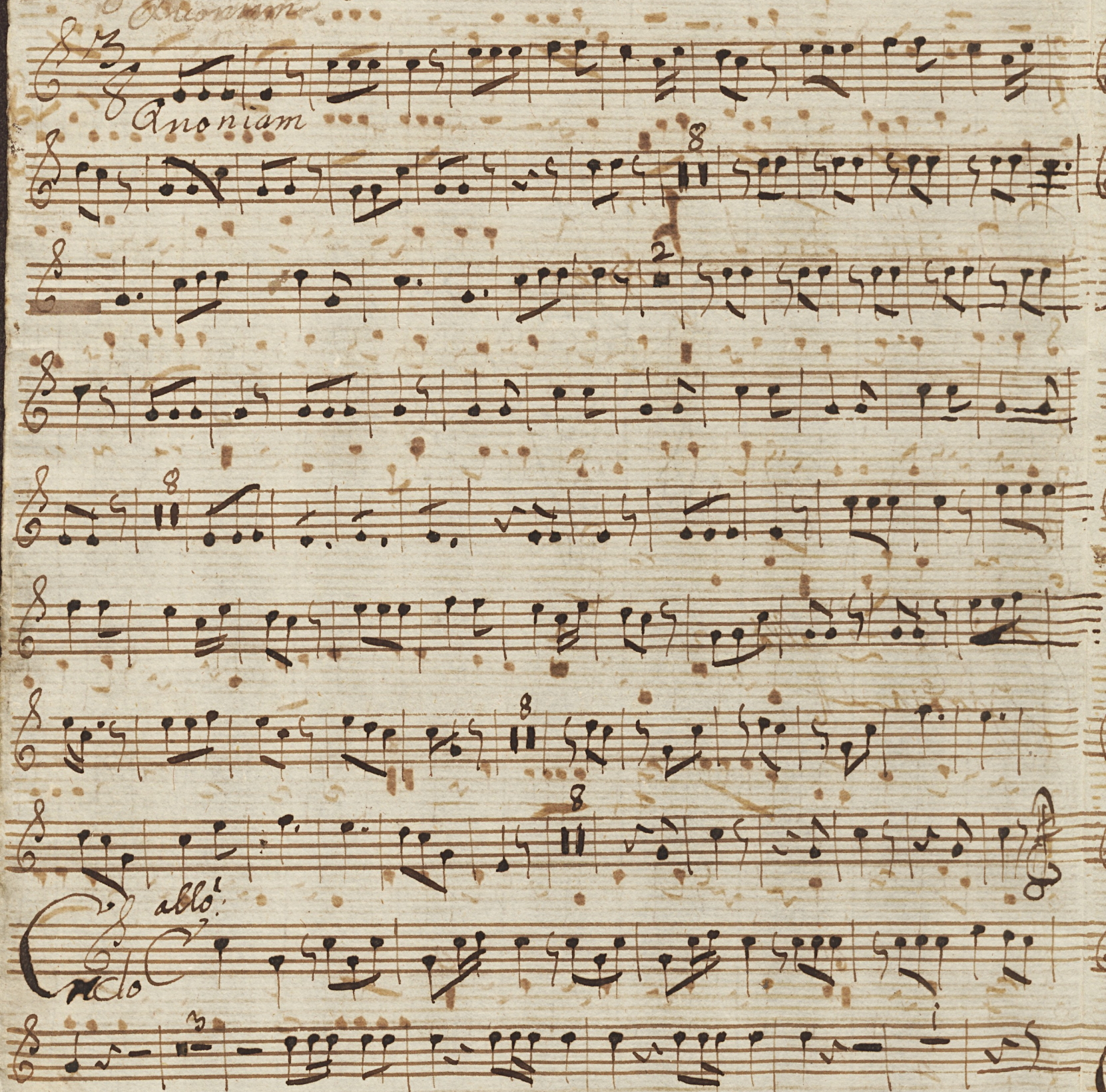


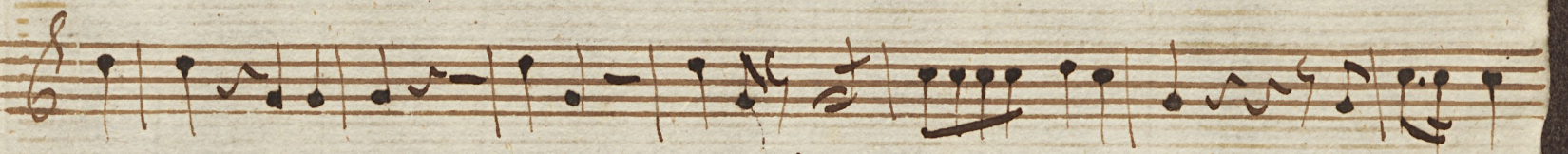
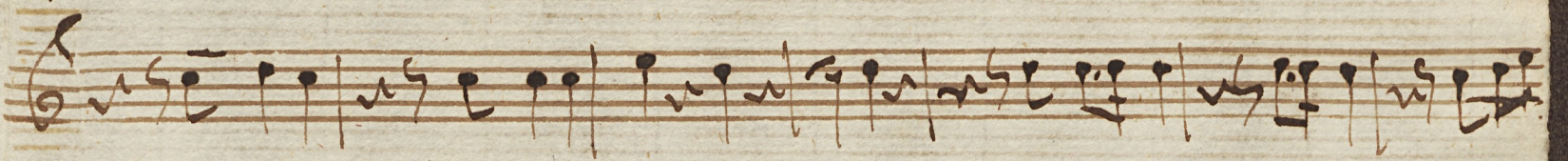
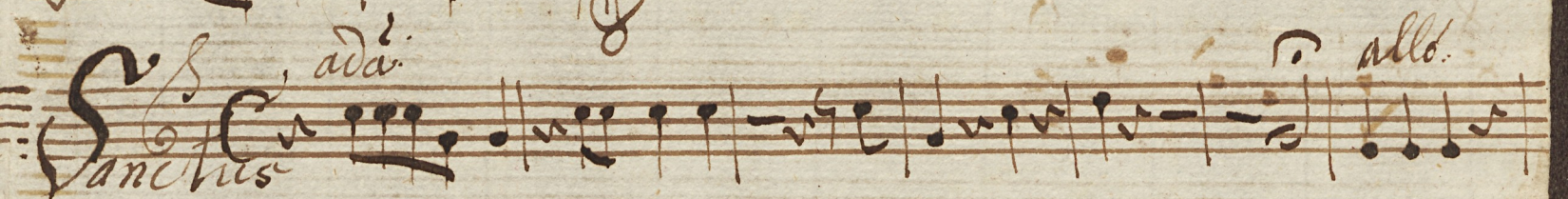
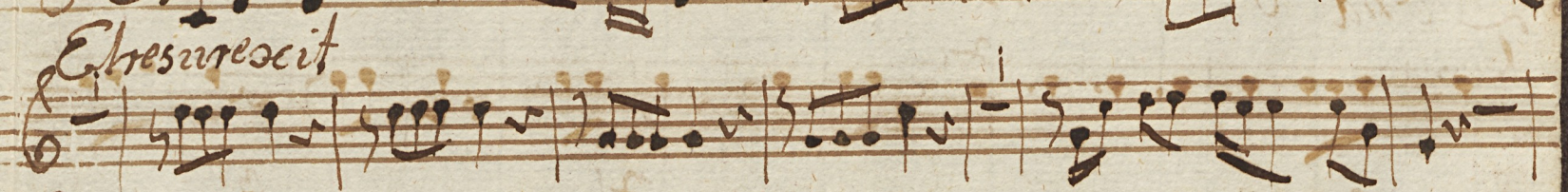
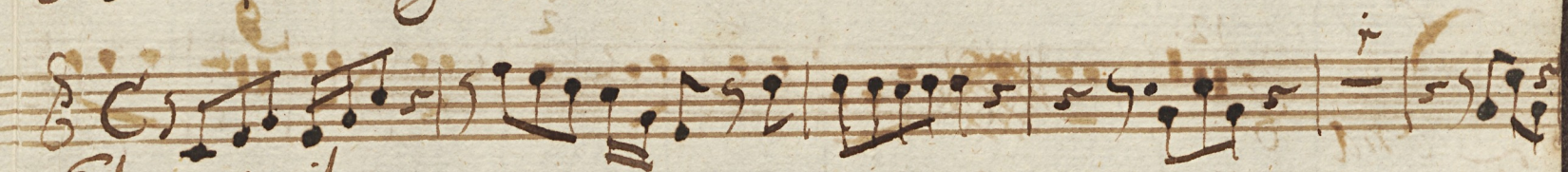


Qui tollis Tacet.

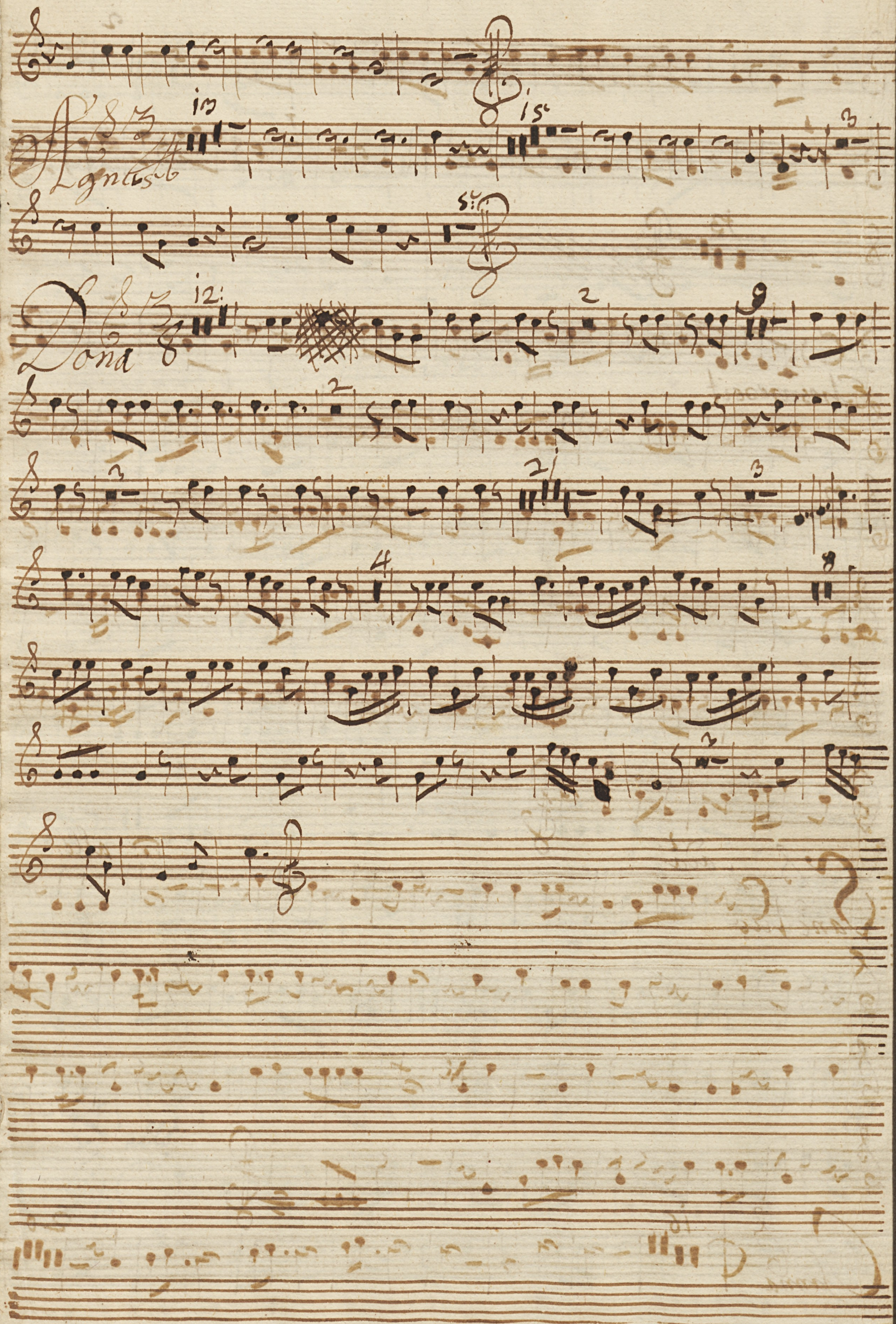
Anoniam

Anoniam





Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script, with some words appearing to be "Lgntes" and "Dona". The score is written in brown ink on yellowed, stained paper. The notation is in a historical style, possibly 18th or 19th century. The lyrics are written in a cursive script, with some words appearing to be "Lgntes" and "Dona". The score is written in brown ink on yellowed, stained paper. The notation is in a historical style, possibly 18th or 19th century.



The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in brown ink and consists of several staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The eleventh staff has a treble clef and a key signature of one sharp (F#). The twelfth staff has a bass clef and a key signature of one sharp (F#). The thirteenth staff has a treble clef and a key signature of one sharp (F#). The fourteenth staff has a bass clef and a key signature of one sharp (F#). The fifteenth staff has a treble clef and a key signature of one sharp (F#). The sixteenth staff has a bass clef and a key signature of one sharp (F#). The seventeenth staff has a treble clef and a key signature of one sharp (F#). The eighteenth staff has a bass clef and a key signature of one sharp (F#). The nineteenth staff has a treble clef and a key signature of one sharp (F#). The twentieth staff has a bass clef and a key signature of one sharp (F#). The notation includes notes, rests, and bar lines. The lyrics are written in a cursive script, with some words appearing to be "Lgntes" and "Dona". The score is written in brown ink on yellowed, stained paper. The notation is in a historical style, possibly 18th or 19th century.

Allo: moderato

Organo.

Kyrie

Handwritten musical score for organ, Kyrie section, tempo *Allo: moderato*. The score is written on ten staves. The first staff begins with a large, ornate initial 'K' and a treble clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Dynamic markings like '43' and '5 43' are present. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

adag. S.

Christe

Handwritten musical score for organ, Christe section, tempo *adag. S.*. The score is written on ten staves. The first staff begins with a large, ornate initial 'C' and a treble clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5. Dynamic markings like '6 5 7 4 3' and '5 4' are present. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

V. S. Kyrie

allegro. T.
Lyrice

Handwritten musical score for 'Lyrice'. The score is written on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'allegro. T.' and the section is labeled 'Lyrice'. The music consists of a series of eighth and sixteenth notes, with some rests. There are several fingerings indicated by numbers 1 through 7. The notation is in a cursive, handwritten style.

allegro. S.
Gloria

Handwritten musical score for 'Gloria'. The score is written on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'allegro. S.' and the section is labeled 'Gloria'. The music consists of a series of eighth and sixteenth notes, with some rests. There are several fingerings indicated by numbers 1 through 7. The notation is in a cursive, handwritten style.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The manuscript is heavily stained with numerous brown spots. Fingerings are indicated by numbers 1-5 above notes. Dynamics like *p* (piano) and *f* (forte) are present. Articulation marks like staccato (*stacc.*) and accents (*acc.*) are used. The score is divided into sections by the markings *Adagio* and *Qui tollis*. The key signature is D major (two sharps). The notation is dense, with many beamed notes and slurs.

V. S.

Quoniam

allegro: T.

This block contains the first system of a handwritten musical score. It consists of ten staves of music. The first staff begins with a large, ornate initial 'Q' for the word 'Quoniam'. The music is written in a system of staves with various notes, rests, and accidentals. Above the first staff, there is a tempo marking 'allegro: T.' and a time signature '3/4'. Above the second staff, there is a dynamic marking 'p.'. The notation includes many slurs and fingerings, indicating a complex piece of music. The paper is aged and shows some staining.

Credo

This block contains the second system of a handwritten musical score. It consists of two staves of music. The first staff begins with a large, ornate initial 'C' for the word 'Credo'. The music is written in a system of staves with various notes, rests, and accidentals. Above the first staff, there is a tempo marking 'allegro: T.' and a time signature '3/4'. Above the second staff, there is a dynamic marking 'p.'. The notation includes many slurs and fingerings, indicating a complex piece of music. The paper is aged and shows some staining.

6⁵ 4 Rep. 6⁵ 4

Mag.

Alto: J.

resurrexit

V. Sanctus.

Acclagio T:

Adagio
Sanctus.

Allo: J:

Andante S.

benedictus

Allabr. T.

O *anna*

Handwritten musical score for the first system, featuring two staves with notes and various fingerings and ornaments.

Andante $\frac{4}{3}$

Agnus

Handwritten musical score for the second system, starting with the title "Agnus" and tempo "Andante". It includes two staves with notes, fingerings, and a large fermata.

Allo. for:

Lona

Handwritten musical score for the third system, starting with the tempo "Allo. for:" and the title "Lona". It includes two staves with notes, fingerings, and various ornaments.

V. S.

Handwritten musical score on five staves. The notation includes various notes, rests, and fingerings. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The score is written in a cursive style with many slurs and ties. Fingerings are indicated by numbers 1-5 above notes. There are also some markings like '43' and '98' which might be measure numbers or page numbers. The paper is aged and yellowed.

D. S. M. P. G.