

Fragmenta litaniarum, 4^o
Saec. XVIII.

148

RISM: (Coll: 885) +

886 →

→ 894

Ms. mus. 148

RISM; 894

Adagio Tutti

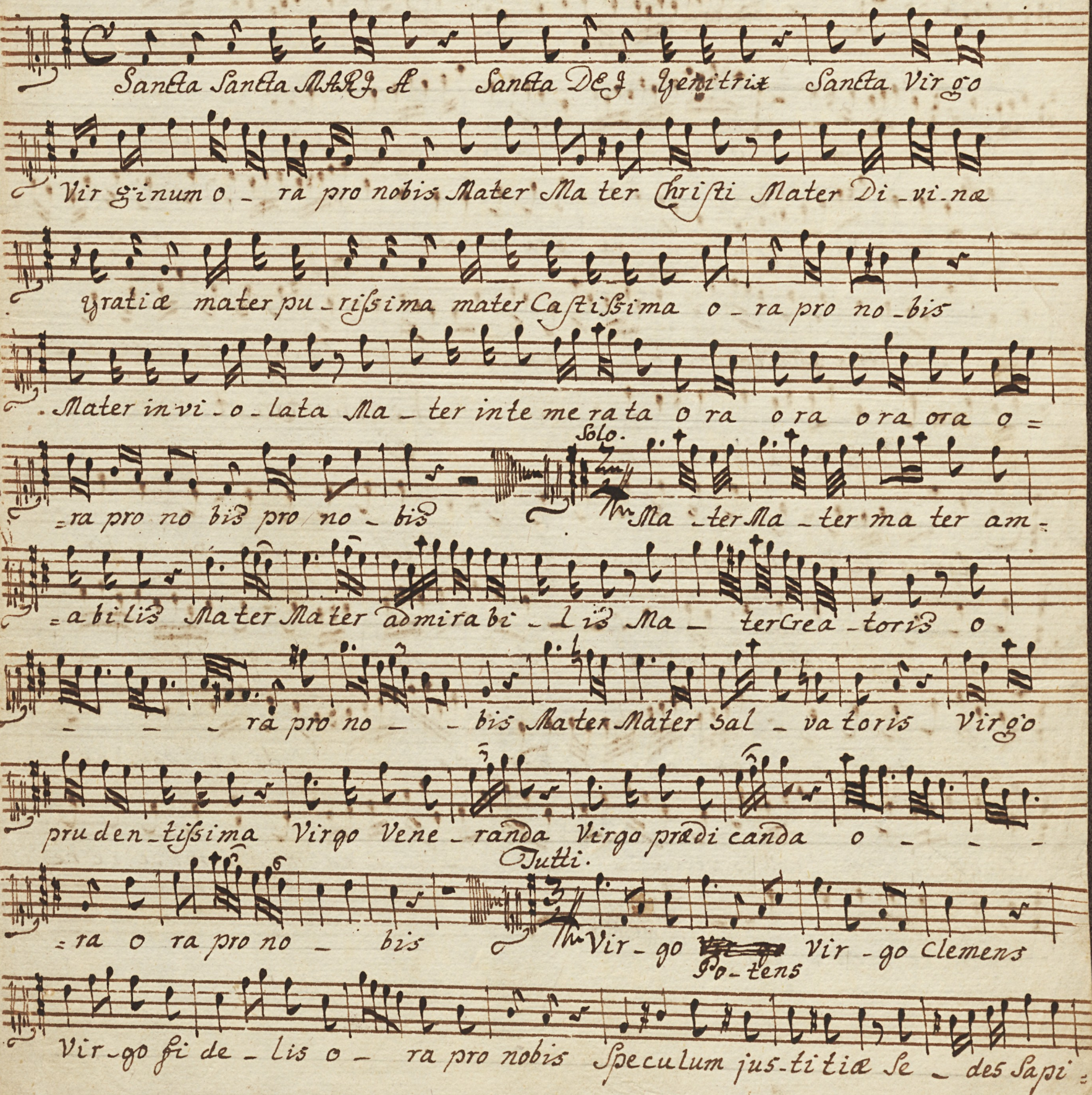
Litania (Canto Primo)



Ky-ri e E-leison E-leison E-leison E-lei-son Christe
E-leison E-lei-son Kyri e E-leison E-leison E-lei-son
Christe audi nos Christe audi nos Christe audi ex-audi nos

Pater de Celis tacet.

Forse Tutti



Santa Santa Mater Dei Santa Dei Genitrix Santa Virgo
Vir ginum o-ra pro nobis Mater Ma ter Christi Mater Di-vi-na
gratiae mater pu-rissima mater Castissima o-ra pro no-bis
Mater in vi-o-lata Ma-ter inte-me-rata o-ra o-ra o-ra o-ra o=
ra pro no-bis pro no-bis ^{Solo.} Ma-ter Ma-ter ma-ter am-
abi-lis Mater Mater admi-ra-bi-lis Ma-ter Crea-toris o
ra pro no-bis Mater Mater sal-va-toris Virgo
pruden-tissima Virgo Vene-randa Virgo prae-di-canda o
ra o-ra pro no-bis ^{Tutti.} Vir-go ~~po-tens~~ Vir-go Clemens
Vir-go fi-de-lis o-ra pro nobis Speculum jus-titiae Se-des Sapi-

Solo

Tutti
entia Causa nostrae latitiae Vas Spi-ri-tu-a-le o-ra pro nobis

Tutti
Vas hono-rabile Vas insigne devo-tionis Ro-sa mystica o-ra pro no-bis

Tutti
Turris Davi-di-ca Turris E-burnea o-ra pro no-bis

And: Solo.
Do-mus aurea o-ra pro no-bis Foederis arca o-ra pro no-bis

Q: i. Q:
o-ra o-ra pro no-bis Ja-nua Coeli Stella matu-ti-na o-ra o-ra pro no-bis

Tutti Adagio
Salus Salus Infirmorum o-ra ora pro nobis o-ra o-ra ora pro

Tutti Solo
nobis Consolatrix afflictorum o-ra pro no-bis Au-xilium Christia-norum o-ra o-ra pro no-bis

Tutti And:
Agnus Dei qui tollis peccata mundi qui tollis peccata peccata mundi parce nobis Do-mi-ne Ag-nus Dei qui tol-

Tutti
lis peccata mundi ex-au-di nos Ex-au-di nos Domine

Tutti
Agnus Dei qui tollis pecca-ta mundi mise-re-re

Tutti
mise-re-re no-bis

Regina tacet.

As. mus. 148

RISM; 893

Agus Solo

20 Salus infirmorum Refugium peccatorum Conso-
latrix afflictorum o-ra pro no-bis auxilium christia-
norum o ra o-ra pro no-bis Salus infir-
morum Re-fugium pecca-torum Conso-la-trix af-flic-
torum o ra pro no-bis au-xi-lium christia-
no-num o ra o ra pro no-bis Salus infir-
morum Re-fugium pecca-torum Conso latrix afflictorum
o ra pro no-bis ; auxilium christianorum o -
-ra pro nobis Sa-lus infirmorum o ra - pro
nobis Re-fugium peccatorum ora ora pro nobis Conso
latrix afflictorum au-xi-lium christia-norum o ra ora pro
nobis pro no-bis o ra pro no-bis o ra pro no-bis o
ra pro nobis pro nobis o - -ra pro no-bis ora
no no-bis pro no-bis

Les. mus. 148

RISM: 892

T.

Solo

lorum o ra ora pro no bis. De gi na De gi na Martyrum
De gi na confes o rum, Regina virginum De gi na sanc
torum omni um, o ra ora pro no bis. ora pro nobis.
Andante. Ho:

Ag nus Dei qui tol lis pec ca ta, pec ca - ta mundi, parce parce
nobis parce parce nobis parce no bis Do mi ne.
A g nus Dei qui tol = lis, qui tol lis pec ca - ta mun
di mi se re re mi se re re no = bis mi
se re re no = bis.

Gl. Fine :

Ms. mus. 148

RISM: 891

Allo: n̄molto.

Flauto Primo.

Lyrice



And: S^{to}

Mater Christi



Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. There are several annotations and markings throughout the piece:

- Alla: aforj.* (Allegretto) is written above the third staff.
- Virgo.* is written above the fourth staff.
- 26.* is written above the fifth staff.
- 14* is written above the seventh staff.
- 108.* is written above the eighth staff.
- Anel.* (Andante) is written above the ninth staff.
- Rosa* is written above the ninth staff.

The score concludes with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes various notes, rests, and accidentals. The first five staves contain a single melodic line. The sixth staff begins with the text *Salus Tacet* and *Allo: Regina.* written in cursive. The remaining staves continue the musical notation, with some staves featuring multiple voices or instruments indicated by multiple stems. The paper is aged and shows some staining at the bottom.

and: S.^o
Agnus Dei

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The fifth staff ends with a double bar line and a fermata. Below the fifth staff are four empty staves. The paper is aged and shows some staining and a small tear at the bottom center.

Ms. mus. 148

RISM: 890

Allo n^o molto *Corno Secondo in D.*

Yrie

Mater. 3^a Tace

all^o

Virgo

Rosa Tace

allegro.
Lulus
Regina allegro.

And. Solo

Agnus

Ms. mus. 148

RISM; 889

Stillo modo.

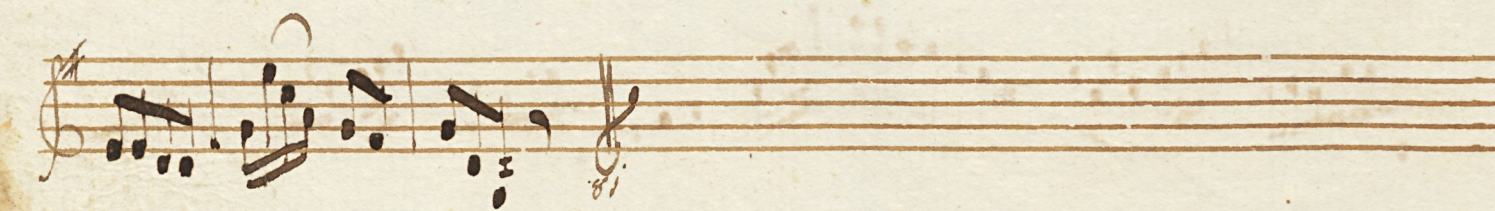
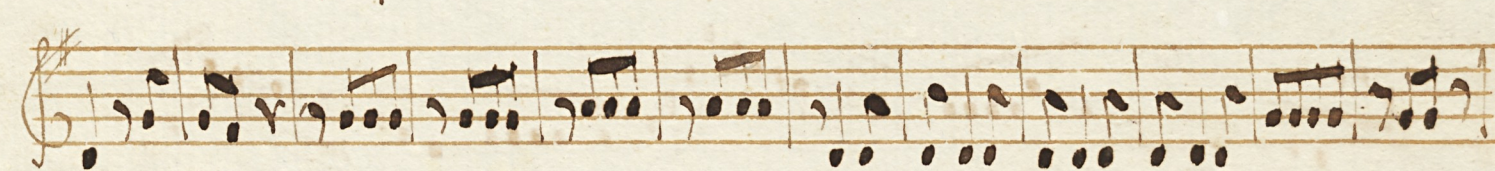
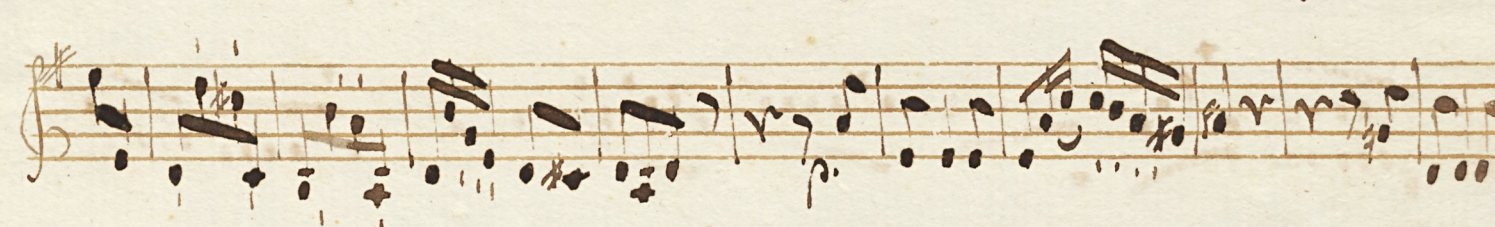
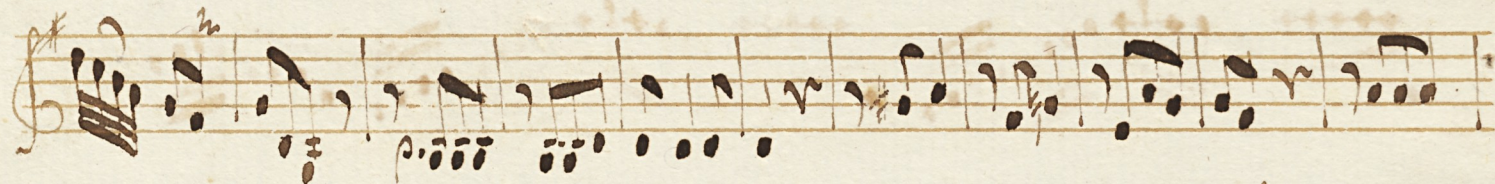
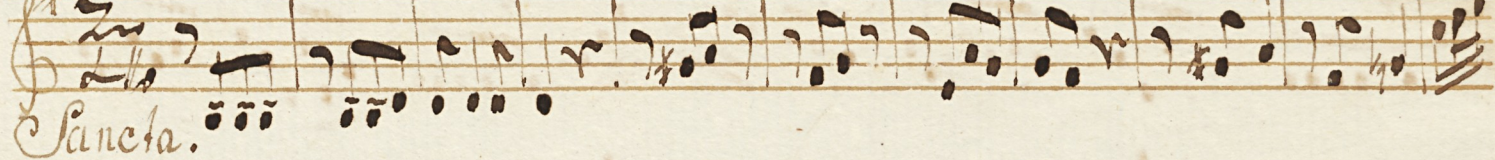
Violino Secondo.

Ryne.

The musical score consists of ten staves of music, each containing a single line of notation. The notation is written in brown ink on aged, slightly discolored paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous line across the staves, with some measures containing multiple notes beamed together. The paper shows signs of age, including discoloration and some staining.



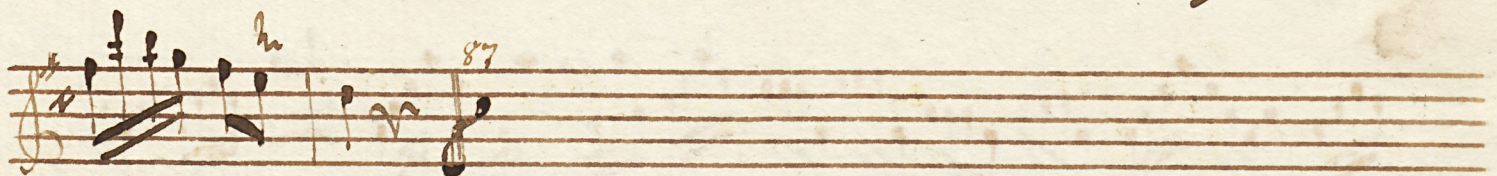
Andante.



Hillo Nello.

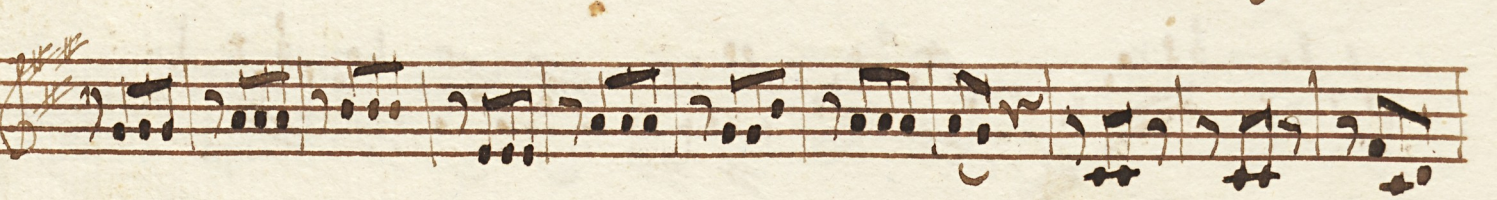
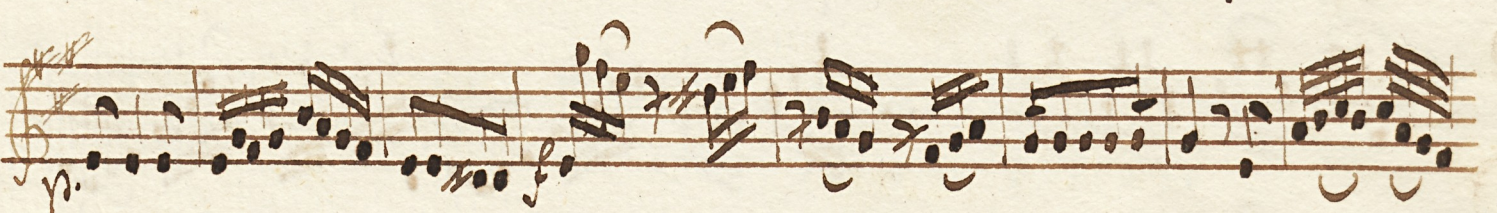
Virgo.





Andante.

Speculum.



Allo molto.

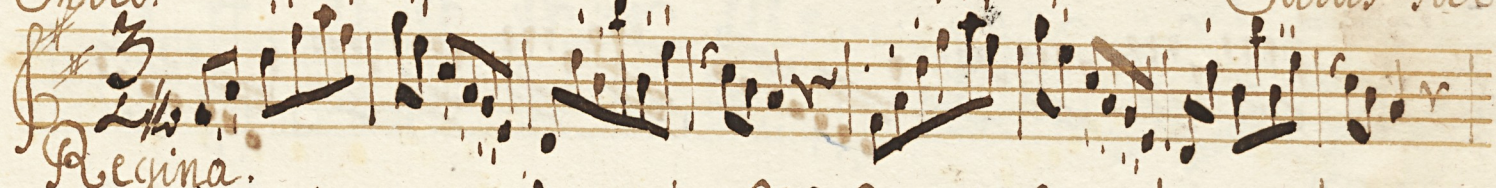
Rosa.

A handwritten musical score on ten staves, written in brown ink on aged, slightly stained paper. The notation is complex, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the melodic and harmonic development. The handwriting is fluid and characteristic of 19th-century musical manuscripts. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

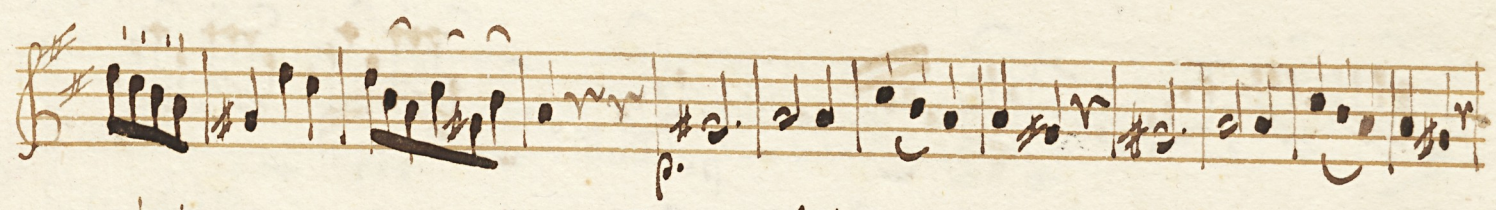


Allò.

Salus Tacet.



Regina.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Adagio* (written above the 4th staff)
- 15* (written above the 4th staff)
- 109* (written above the 3rd staff)
- 15* (written above the 4th staff)
- Thyngs* (written below the 4th staff)
- 48* (written at the end of the 10th staff)



Ms. mus. 148

RISM; 888

nobis Vas inigne inigne deus et tibi omni Ro et sa mystica

O et ra o et ra o et ra o et ra o et ra ora pro nobis
Allo T.

Turris Davi et dica ora pro nobis Turris eburnea o et ra ora pro

nobis Domg aurea o et ra ora pro nobis ora ora ora pro

nobis Federis Federis Federis ara o et ra o et ra pro nobis Janua

Celi ora ora ora pro nobis Stella matutina ora o et ra
Adao T.

pro nobis o et ra pro nobis. Salg Salg Salg infirmorum

ora ora ora ora o et ra pro nobis Re et fugium pec et et et

et ceterorum o et ra o et ra o et ra pro nobis. Con et do et

Patris afflicto et rum o et ra pro nobis Auxilium christia et

nomi- ni- bus xiliu- Christianorum ora o- ra pro no- bis.
Allg. T.

ig. Re- gi- na Angelorum o- ra o- ra o- ra pro nobis

Re- gi- na Patriarcharum Re- gi- na Prophetarum Regina Regina

Aposto- lo- rum ora ora pro nobis ii. Re- gi- na Regina

Martyru- Re- gi- na Confessorum Regina Virginu- Sanctoru- omnium

ora pro nobis ora ora pro nobis
Adagio C.

Ag- nus De- i qui tol- lis peccata mundi ex- = audi

ex- = audi ex- = audi nos Domine Ag- nus Dei qui tol- lis pec-

cata mundi misere- re no- bis misere- re- re.

Vanhala, J. K. ?

Mus. mus. 148

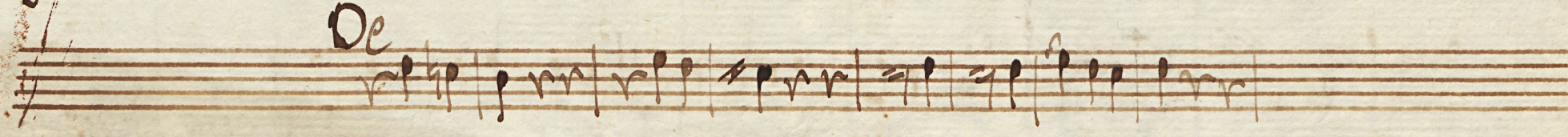
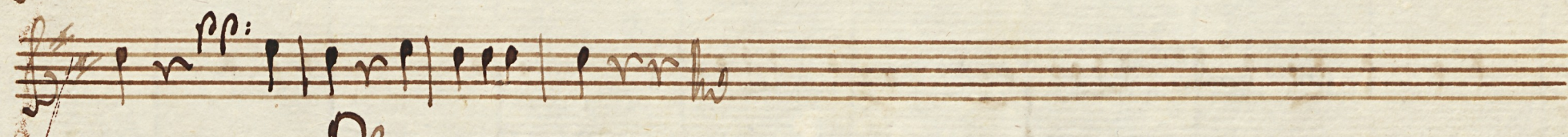
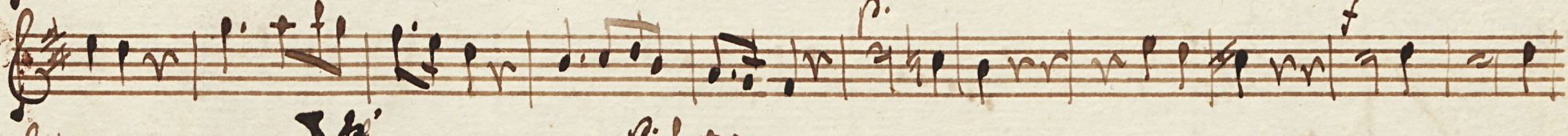
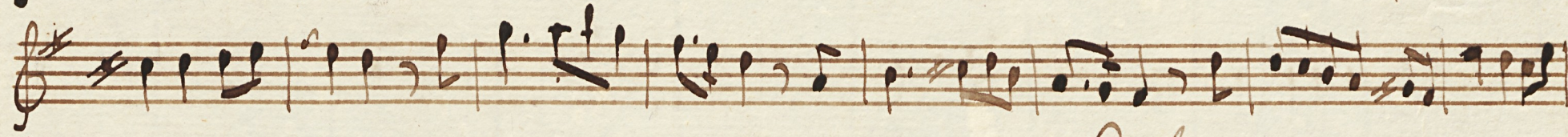
RISM: 887

Allo Modto. f *Oboa Solo.* *M. Vanhall.*

Hyne.

Sancta Maria Tace ef.

Allo Modto: f
Profo.



Ms. mus. 148

RISM: 886

Alto

Chyrie et tu

Christe eleison Alle andi os

Alle exaudi nos exaudi nos exaudi nos miserere

miserere miserere nobis Spiritus Sancte Sancte Deus

Sancta trinitas unus Deus miserere nobis Sancta Maria

dei genitrix

ora pro nobis ora ora pro

nobis ora ora pro nobis Ma-ter Alti

Mater Divina gratia Mater purissima Mater castissima ora ora pro

nobis ora ora pro nobis ora pro nobis ora ora Mater

creator is Alti Salva toris pro nobis ora ora ora nobis pro nobis. Amen

Rosa mystica turris davidica turris eburnea o

ra pro nobis ora pro nobis Turris eburnea ora pro

nobis pro nobis ora pro nobis Rosa mystica ora pro nobis

ora pro nobis ora pro nobis Rosa mystica turris davidica

turris eburnea ora pro nobis ora pro nobis

Colo.



Actio: Pa deris arca nobis o - ra pro nobis.



Salus infirmorum fugin catorum consilia afflictorum du



seilum Christianorum ora pro ora pro nobis



ora pro nobis ora pro nobis ora



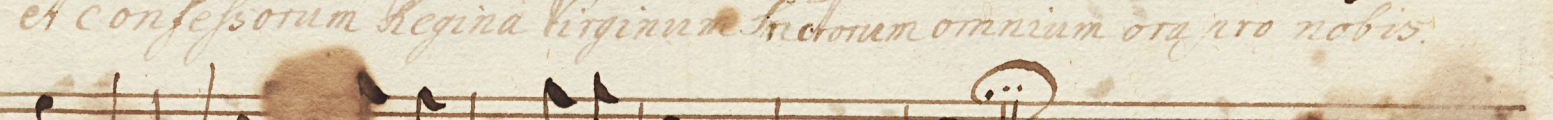
pro nobis ora ora



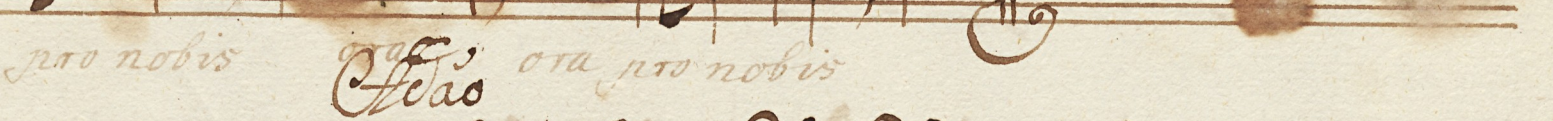
ora ora o - ra ora nobis Regina Maritum



et confessorum Regina Virginnu Inctorum omnium ora pro nobis.



pro nobis ora pro nobis



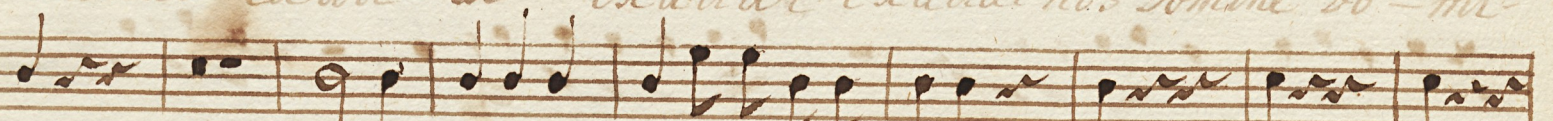
ora pro nobis



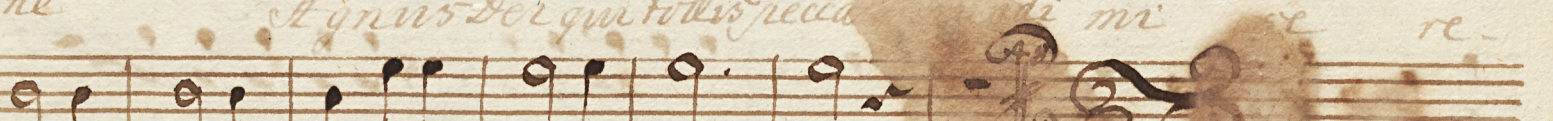
ora pro nobis



exaudi exaudi exaudi nos Domine Do - mi -



ne Agnus Dei qui tollis peccata di mi se re -



- re no - bis miserere no - bis.

