

Missa in D.

a

3 Voce et Organo oblg.

Dal Sig. Francisco Kubicik.

*organist - veliki cestine - Gornji
Kator - Schreber*

Ex Rebus Fr. Roberti Wenghina.

Mod.^{to}

Kyrie

This page contains a handwritten musical score for a Kyrie. It is written in brown ink on aged, yellowed paper. The score is organized into six systems, each consisting of two staves. The top staff of each system is for the vocal line, and the bottom staff is for the piano accompaniment. The music is in a major key with a treble clef and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The piano part features complex textures with many beamed notes and chords. The word 'Kyrie' is written in a large, elegant cursive script on the left side of the first system. The tempo marking 'Mod.^{to}' is at the top left. The performance instruction 'sol. pi.' is written in the lower right of the sixth system.

sol. pi.

Handwritten musical notation for the first system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with quarter and eighth notes, some beamed together, and rests.

Handwritten musical notation for the second system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with quarter and eighth notes, some beamed together, and rests.

Handwritten musical notation for the third system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with quarter and eighth notes, some beamed together, and rests.

Handwritten musical notation for the fourth system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with quarter and eighth notes, some beamed together, and rests.

Handwritten musical notation for the fifth system. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with quarter and eighth notes, some beamed together, and rests.

Allegro

Gloria

Gloria in excelsis in excelsis in excelsis Deo gloria et in terra pax hominibus bona voluntatis laudamus te bene dicimus te glorificamus te Jesu The gratias agimus tibi propter magnam gloriam tuam propter gloriam tuam propter magnam gloriam tuam Domine Deus Deus Rex caelestis Domine Deus Deus Pater omnipotens Domine fili unigenite Jesu Christe Domine Deus Agnus Dei Filius Patris Qui tollis peccata mundi miserere nobis Suscipe deprecationem nostram qui sedes ad dexteram ad dexteram Patris miserere miserere

no bis Quoniam tu Solus tu Solus Dominus
 tu Solus altissimi mus Jesu Me Jesu
 Me tu Solus altissimus Jesu Me Cum Sancto
 Spiritu in gloria Dei Patris amen
 amen cum Sancto Spiritu in gloria Dei Patris amen
 amen amen

Modo
Credo

Credo in unum Deum Patrem omnipotentem
 factorem caeli caeli et terra visibilium omnium
 et invisibilium et in unum Dominum Jesum
 unum filium Dei unigenitum et ex Patre
 natum ante omnia saecula Deum verum De Deo
 vero genitum non factum consubstantialem Patri
 per quem omnia facta sunt et propter nos homines et propter
 nostram salutem descendit de caelis descendit de caelis

Andante.

M^o Et in car natus est De Spiritu Sancto ex Maria
Virgine et homo factus est Cruci fixus
et iam pro nobis sub pontio Pi lato sub pontio Pi
lato passus est et sepultus est
Tempo 1^{mo}
M^o Et resur rexit terti a die secundum scrip
turas et as cendit in caelum Sedet ad Dexteram ad Dexteram
Patris et i terum venturus est cum gloria iudi care
vivos et mor tu os cujus regni non erit finis
et in Spiritum Sanctum Dominum et vi vifi
cantem qui cum Patre et Fili o simul ado ratur et
conglorifi catur unum bap tisma in remissi
onem pec ca torum et ex pecto resurrecti
onem mor tu o rum et vitam venturi
Saeculi venturi Saeculi a men a

men

Sanctus

Sanctus

Dominus

Allegro

Deus Sabaoth sunt cali cali et terra
pleni sunt cali et terra gloria tua o sanna
in excelsis

Benedictus

Benedictus qui ve-nit Be-ne

Dictus qui ve-nit qui ve-nit in no-mine
Domini

Bene dictus

qui

venit in nomine Domini Bene dictus qui
venit in nomine in nomine Domini Bene

dictus qui venit in nomine in nomine Do mi
ni

Bene dictus qui ve-nit

qui venit in nomine Domini Be-ne
dictus qui ve-nit Benedictus qui ve-nit

qui ve-nit in nomine Domi ni o sanna in ex
celsis o sanna in ex celsis

Adagio
Agnus

ff Agnus Dei qui tollis peccata mundi
mise-re-re no-bis Agnus Dei qui
tollis peccata mundi mise-re-re no-
bis Agnus Dei qui tollis peccata mundi.

Dona ut Kyrie.

laudamus te benedicimus te glorificamus te

Te su xte gratias agimus agimus tibi propter magnam glo-

riam tuam propter gloriam tuam propter magnam gloriam tuam ppter

gloriam tuam Domine fili unigenite

Te - su - x - ste Domine Deus agnus De-i

fi - lius - Pa - tris qui tollis peccata mundi

miserere nobis suscipe deprecationem no -

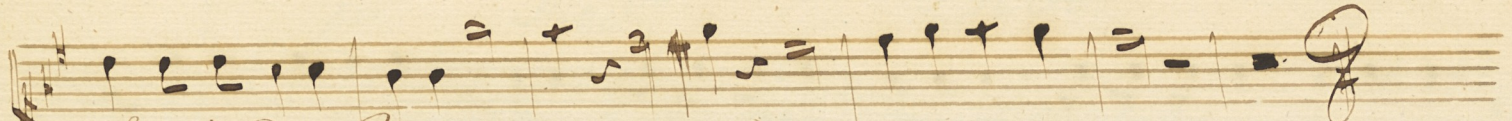
stram qui sedes ad dexteram ad dexteram Patris mise - re - re

mise - re - re nobis quoniam tu solus dominus

dominus tu solus altissimus Te su xte Te su

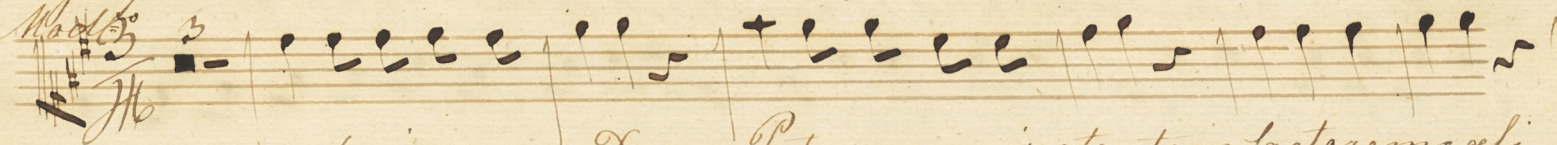
xte tu solus altissimus Te su xte cum scto Spiritu in

gloria Dei Patris amen cum scto Spiritu in



gloria Dei Patris amen

C



credo in unum Deum Patrem omnipotentem factorem caeli



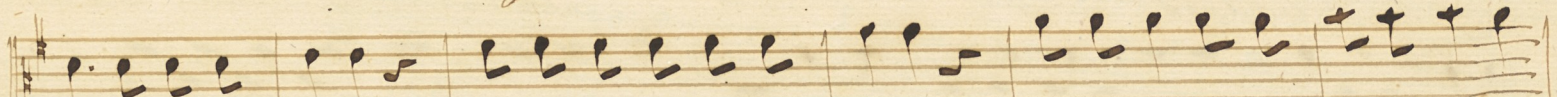
et terra visibilium omnium et invisibilium et in unum



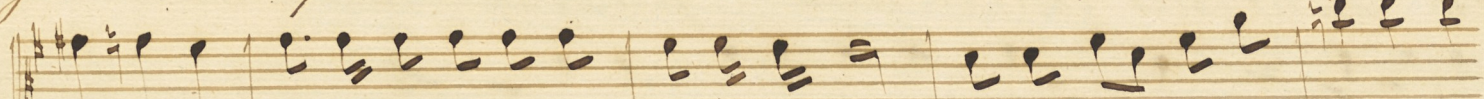
Dominum Jesum Christum filium Dei unigenitum et a Patre



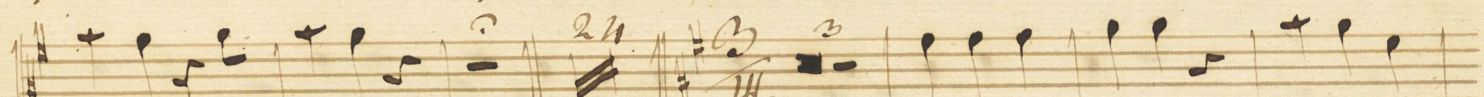
natum ante omnia saecula Deum verum de Deo vero



genitum non factum consubstantialem Patri per quem omnia facta sunt et



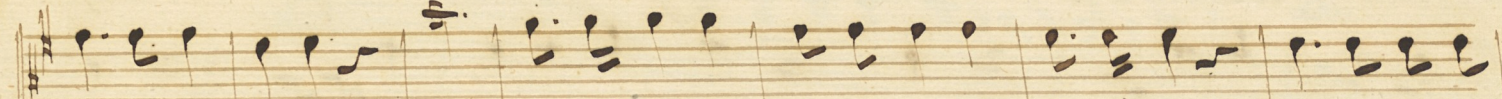
propter nos homines et propter nostram salutem descendit de caelis de



secundit de caelis et resurrexit tertia



die secundum scripturas et ascendit in caelum sedet ad dexteram ad



dexteram Patris et iterum venturus est cum gloria judicare



vivos et mortuos cujus regni non erit finis et in



Spiritum sanctum Dominum et vivificantem qui cum Patre et

Fili-o simul adoratus et conglorificatus unum baptismum
in remissionem peccatorum et in aspectu resurrectionem
mortuorum et vitam venturi saeculi
venturi saeculi amen

Andante

G Sanctus Dominus Deus Sabaoth
Allegro

th sunt coeli coeli et terra pleni sunt coeli et terra
gloria tua osanna in excelsis

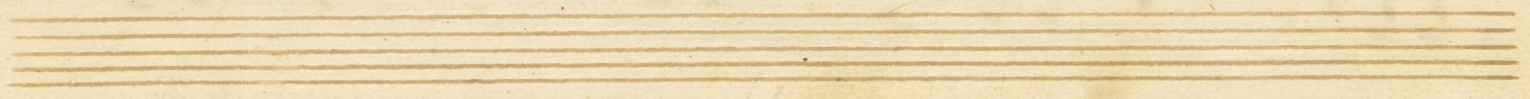
A *Adagio*

gnus Dei qui tollis peccata mundi misere-
rere no-bis agnus Dei qui tollis pec-

cata mundi misere-re-re no-bis agnus

Dei qui tollis peccata mundi

Donat Kyrie



Allo.

Mod^{to}

Kyrie

8
 Kyrie Kyrie elei son elei
 son Kyrie e leison Kyrie e leison e
 leison Kyrie e leison elei son elei son
 elei son elei son elei son *Ale e*
 leison *Ale e* leison elei son elei son e leison
Ale e leison elei son elei son elei son
Ale e leison elei son *Ale e* leison e leison
 son Kyrie elei son
 elei son Kyrie e leison e
 leison Kyrie e leison e leison
 Kyrie e leison elei son elei son
 elei son Kyrie e leison elei son

Allegro
Gloria

Gloria in ex celsis in ex celsis in ex
 celsis Deo gloria et in terra pax hominibus

bona voluntas laudamus te bene
dicimus te glorificamus te Jesu Xte
gratias agimus agimus tibi propter magnam gloriam
tuam propter gloriam tuam propter magnam gloriam
tuam propter gloriam tuam Domine fili
uni geni te Jesu Xte Domine Deus
Agnus Dei fili us Pa tris Qui
tollis peccata mundi miserere nobis suscipe de
preca ti o nem nos tram qui sedes ad Dexteram ad
Dexteram Pa tris mise rere mise re re
no bis Quoniam tu Solus tu Solus
Dominus tu Solus altissi mus Jesu
Xte Jesu Xte tu Solus al tissimus Jesu Xte
Cum Sancto Spi ri tu in gloria Dei Pa tris a men a

men amen cum Sancto Spiritu in gloria Dei Patris

Modto
Credo amen
Credo in unum Deum Patrem omnipo-

tentem factorem cali- cali et terra- visi bili um
omnium et in visi bili um et in unum Dominum

Jesus Christum filium Dei u ni ge ni tum
et ex Patre natum ante omnia secula

Deum de Deo De Deo vero genitum non factum
consubstanti alem Patri per quem omnia facta sunt et
propter nos homines et propter nostram salu- tem

Andte
De calis descendit De calis *Tempo imo.* 19 passus est
et sepultus est *Andte* Et resur- rexit

tertia die secundum Scripturas et ascen- dit in
caelum sedet ad dexteram ad dexteram Patris et

ite rum venturus est cum glori a judi care vivos et
 mortu os cujus regni non erit finis
 et in Spiritum Sanctum Dominum et vi vifi cantem
 qui cum Patre et filio simul ado ratur et conglorifi
 catur unum baptisma in remissi onem pecca torum
 mortu orum et vitam venturi Saeculi
 venturi Saeculi a men a men a

Andte
Sanctus

Allegro
Sanctus Dominus Deus
 Sabaoth sunt caeli caeli et terra pleni sunt caeli et
 terra gloria tua o sanna in ex celsis

Benedictio
Tacet.

Adagio
Agnus *ff* Mi se re re no bis
 mise re re no bis Agnus Dei qui tollis pec
 cata mundi.

Dona ut chyre.

Basso.

Moderato

Kyrie

elei " son
elei son Kyrie e lei son Kyrie e lei son
e lei son e lei son e lei son elei "
son Ky " ri e elei " son Kyrie e e lei "
son e lei " son e leison e lei " son
A le e leison elei " son A le e lei " "
son e lei " " son e lei " son
Kyrie elei " son elei "
son elei " son Kyrie e lei " son e lei son
Kyrie e e lei son e lei " son Kyrie e
lei " son elei " son Ky " ri e eleison
Kyrie e e lei " son elei " son elei " son.

Gloria

Allegro.

Glo ri a in ex celsis in ex celsis in ex
celsis Deo gloria et in terra pax hominibus

bo nae voluntatis glorificamus te Jesu Je-
su Alle gratias agimus agimus tibi propter
magnam gloriam tuam propter gloriam tuam magnam gloriam
tuam propter gloriam tuam Domine fili
uni genite Jesu Ite Domine Deus
Agnus Dei fili- lius Pa- tris Qui tollis pec-
cata misereere nobis Suscipe Depre- cationem
no- stram qui sedes ad Dexteram ad Dexteram Patris
mise- rere mise- rere no- bis Quoniam
tu Solus tu Solus Dominus tu Solus al-
tissimus Jesu Alle Jesu Alle tu Solus al-
tissimus Jesu Alle Cum Sancto Spiritu in gloria Dei
Pa- tris amen amen cum Sancto Spiritu in gloria
Dei Patris amen

Allegro
Credo

Credo in unum Deum Patrem omnipotentem
factorem caeli et terrae visibilium omnium
et invisibilium et in unum Dominum Iesum Christum
filium Dei unigenitum Deum verum
De Deo vero genitum non factum consubstantialem
Patri per quem omnia facta sunt qui propter nos homines et propter
nostram salutem de caelis descendit de caelis
passus est et sepultus est.

Andte
Tempo fmo

Et resurrexit tertia die secundum scripturas
et ascendit in caelum sedet ad dexteram ad dexteram
Patris et iterum venturus est cum gloria iudicare
vivos et mortuos et in Spiritum
Sanctum Dominum et vivificantem qui cum Patre et
filio simul adoratur et conglorificatur

unum baptisma in remissionem peccatorum
 et exspecto resurrectionem mortuorum
 et vitam venturi Saeculi venturi Saeculi
 amen

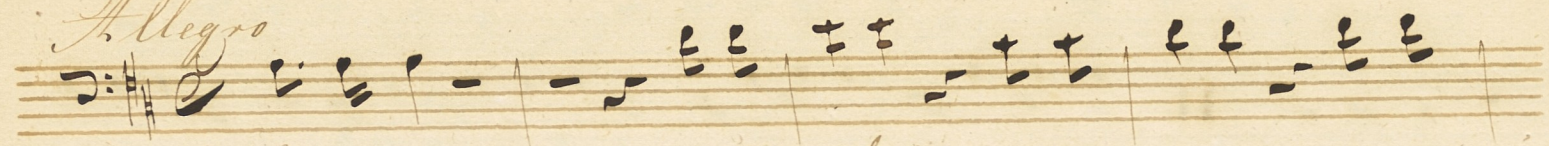
Sanctus *Andte*
 Sanctus Sanctus
 Dominus Deus Sabaoth sunt caeli et
 terra pleni sunt caeli et terra gloria tua
 Hosanna in excelsis **Benedictus** *Tacet*

Agnus *Adagio*
 Mi-se-re-re-re no-bis
 mi-se-re-re no-bis Agnus Dei qui
 tollis peccata mundi.

Dona ut Kyrie.

(Empty musical staves)

Allegro



G

lori-a in excelsis in ex-
celsis Deo gloria et in terra pax hominibus bonae

voluntatis laudamus te benedicimus

te glorificamus te Jesu Xte gratias

agimus agimus tibi propter magnam gloriam tuam propter

gloriam tuam Domine fili unigeni-

te Je-su X-te Domine Deus

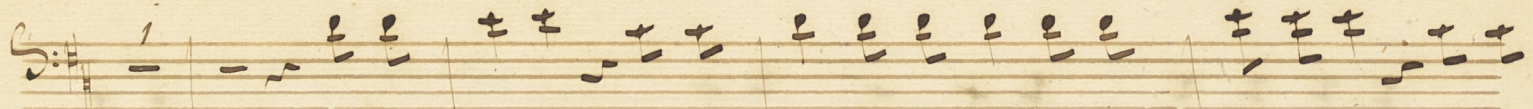
Agnus De-i fi-lius Pa-tris qui

tollis peccata mundi miserere nobis suscipe de-

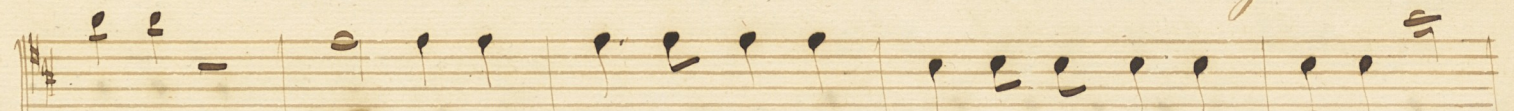
precati-o-nem nostram qui sedes de aeternam ad dexteram

patris mise-rere mise-re-re no-bis

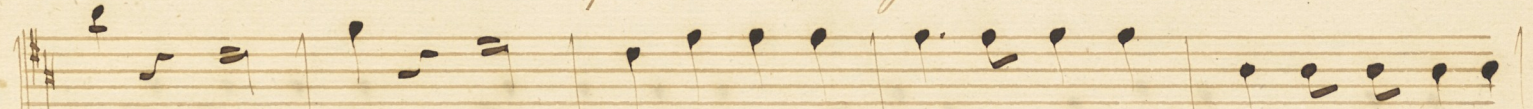
quoniam tu solus tu solus Dominus tu solus altissimus



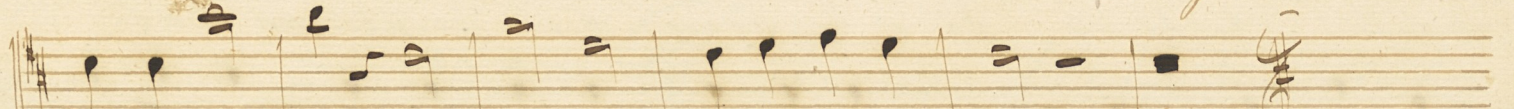
Jesu Kste Jesu Kste tu solus alt-issimus Jesu



Kste cum scto Spiritu in gloria De-i Patris a-



men amen amen cum scto Spiritu in glori-a Dei

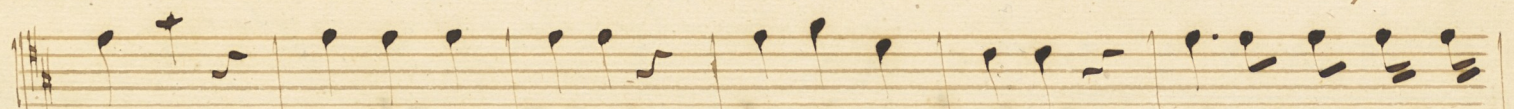


Patris amen

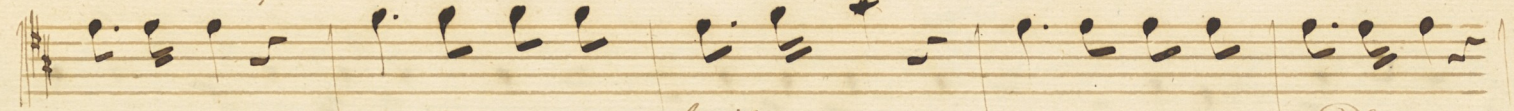


C.

redo in unum Deum Patrem omnipo-



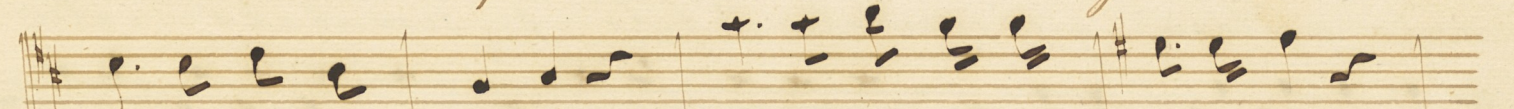
tertem factorem coeli coeli et terra visi-bilium



omnium et invisibilium et in unum Dominum



Jesum Kstum filium De-i uni-genitum



et ex Patre natum ante omnia saecula



Deum de De-o de Deo vero genitum non



factum consubstantialem Patri per quem omnia



facta sunt et propter nos homines et propter nostram salutem

19

de caelis descendit de caelis
est et sepultus est *Tempo primo* passus
Et resur-
rexit terti-a die secundum scripturas et as-
cendit in caelum, sedet ad dexteram ad dexteram
Patris et iterum venturus est cum gloria
judicare vivos et mortuos, cujus regni
non erit finis et in Spiritum Sanctum Dominum et vi-
vificantem qui cum Patre et fili-o, simul ado-ratur et
conglorifi-catur unum baptismum in remissionem
peccatorum mortu-orum et vitam
venturi saeculi amen a-
men amen amen

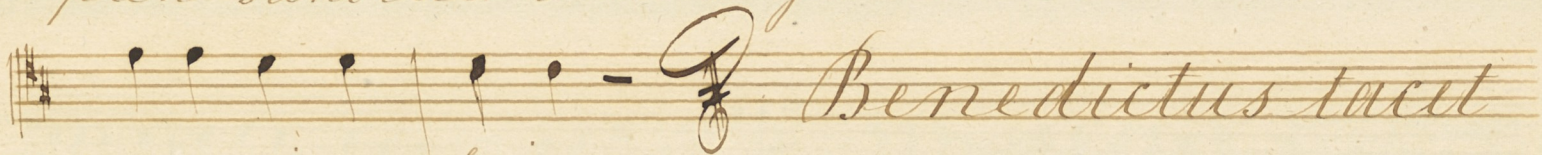
Andte
S *Sanctus Dominus*



De-us Sa-ba-oth sunt coeli coeli et terra



pleni sunt coeli et terra gloria tu-a

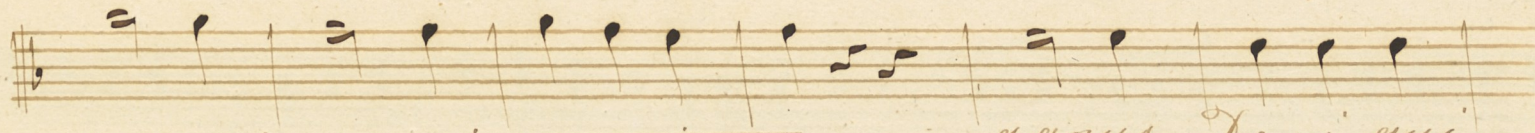


Benedictus tacet

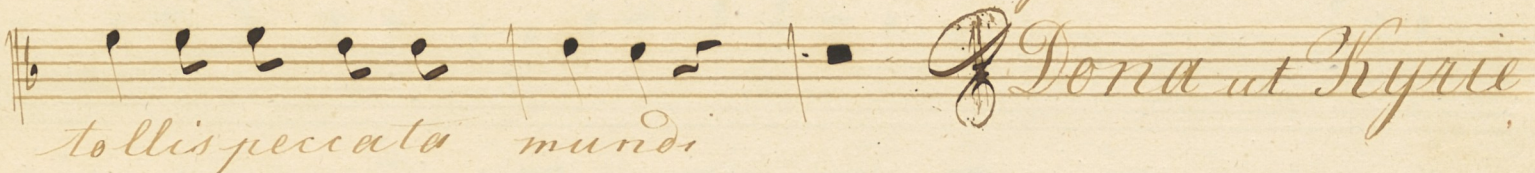
sanna in excelsis

Adagio


Agnus mi-se-re-re no-bis

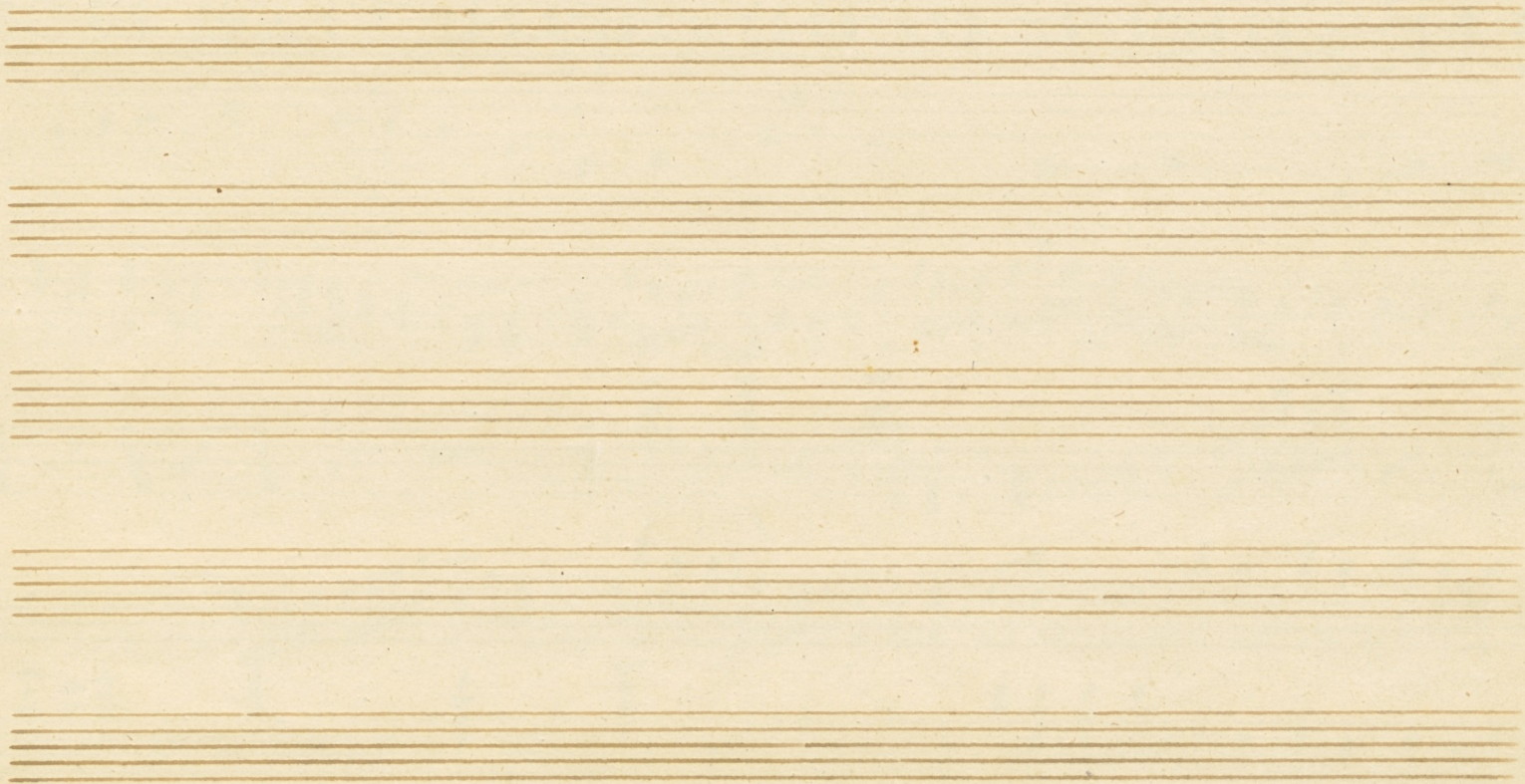


agnus De-i qui



Dona ut Kyrie

tollis peccata mundi



Allegro
Gloria

Handwritten musical notation, first system. The upper staff contains a series of chords and melodic fragments, while the lower staff features a more active melodic line with some rests.

Handwritten musical notation, second system. The upper staff shows a complex texture with many notes, and the lower staff has a few notes and rests, with a small flourish above it.

Handwritten musical notation, third system. The upper staff is filled with dense, overlapping notes, and the lower staff has a simple melodic line.

Handwritten musical notation, fourth system. The upper staff has a melodic line with some rests, and the lower staff has a more active line with a 'p' dynamic marking.

Handwritten musical notation, fifth system. The upper staff has a melodic line with some rests, and the lower staff has a more active line with a 'p' dynamic marking.

This image shows a page of handwritten musical notation on ten staves. The notation is written in dark ink on aged, slightly yellowed paper. The score is organized into five systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, beams, and clefs. The first staff of each system appears to be a treble clef staff, while the second staff is a bass clef staff. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some decorative flourishes and dynamic markings, such as a 'p' (piano) marking. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation for the first system, consisting of a treble and bass staff. The treble staff contains several measures of music with notes and rests, while the bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical notation for the second system, continuing the piece with similar notation to the first system.

Handwritten musical notation for the third system, showing more complex rhythmic patterns and chordal structures.

Allegro
Credo { *M^o 1.*
M^o

Handwritten musical notation for the fourth system, marked "Allegro" and "Credo". The system includes a treble and bass staff with dynamic markings and tempo indications.

Handwritten musical notation for the fifth system, concluding the page with a double bar line and some final notes.

This is a handwritten musical score for piano and violin. The score is written on ten staves, with the piano part on the left and the violin part on the right of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Violino**: Written in the first system, indicating the violin part.
- Andte**: A tempo marking in the sixth system, written in red ink.
- Andte**: A second tempo marking in the seventh system, also in red ink.
- Andte**: A third tempo marking in the eighth system, in red ink.
- Andte**: A fourth tempo marking in the ninth system, in red ink.
- Andte**: A fifth tempo marking in the tenth system, in red ink.
- Andte**: A sixth tempo marking in the eleventh system, in red ink.
- Andte**: A seventh tempo marking in the twelfth system, in red ink.
- Andte**: An eighth tempo marking in the thirteenth system, in red ink.
- Andte**: A ninth tempo marking in the fourteenth system, in red ink.
- Andte**: A tenth tempo marking in the fifteenth system, in red ink.
- Andte**: An eleventh tempo marking in the sixteenth system, in red ink.
- Andte**: A twelfth tempo marking in the seventeenth system, in red ink.
- Andte**: A thirteenth tempo marking in the eighteenth system, in red ink.
- Andte**: A fourteenth tempo marking in the nineteenth system, in red ink.
- Andte**: A fifteenth tempo marking in the twentieth system, in red ink.
- Andte**: A sixteenth tempo marking in the twenty-first system, in red ink.
- Andte**: A seventeenth tempo marking in the twenty-second system, in red ink.
- Andte**: An eighteenth tempo marking in the twenty-third system, in red ink.
- Andte**: A nineteenth tempo marking in the twenty-fourth system, in red ink.
- Andte**: A twentieth tempo marking in the twenty-fifth system, in red ink.
- Andte**: A twenty-first tempo marking in the twenty-sixth system, in red ink.
- Andte**: A twenty-second tempo marking in the twenty-seventh system, in red ink.
- Andte**: A twenty-third tempo marking in the twenty-eighth system, in red ink.
- Andte**: A twenty-fourth tempo marking in the twenty-ninth system, in red ink.
- Andte**: A twenty-fifth tempo marking in the thirtieth system, in red ink.
- Andte**: A twenty-sixth tempo marking in the thirty-first system, in red ink.
- Andte**: A twenty-seventh tempo marking in the thirty-second system, in red ink.
- Andte**: A twenty-eighth tempo marking in the thirty-third system, in red ink.
- Andte**: A twenty-ninth tempo marking in the thirty-fourth system, in red ink.
- Andte**: A thirtieth tempo marking in the thirty-fifth system, in red ink.
- Andte**: A thirty-first tempo marking in the thirty-sixth system, in red ink.
- Andte**: A thirty-second tempo marking in the thirty-seventh system, in red ink.
- Andte**: A thirty-third tempo marking in the thirty-eighth system, in red ink.
- Andte**: A thirty-fourth tempo marking in the thirty-ninth system, in red ink.
- Andte**: A thirty-fifth tempo marking in the fortieth system, in red ink.
- Andte**: A thirty-sixth tempo marking in the forty-first system, in red ink.
- Andte**: A thirty-seventh tempo marking in the forty-second system, in red ink.
- Andte**: A thirty-eighth tempo marking in the forty-third system, in red ink.
- Andte**: A thirty-ninth tempo marking in the forty-fourth system, in red ink.
- Andte**: A fortieth tempo marking in the forty-fifth system, in red ink.
- Andte**: A forty-first tempo marking in the forty-sixth system, in red ink.
- Andte**: A forty-second tempo marking in the forty-seventh system, in red ink.
- Andte**: A forty-third tempo marking in the forty-eighth system, in red ink.
- Andte**: A forty-fourth tempo marking in the forty-ninth system, in red ink.
- Andte**: A forty-fifth tempo marking in the fiftieth system, in red ink.
- Andte**: A forty-sixth tempo marking in the fifty-first system, in red ink.
- Andte**: A forty-seventh tempo marking in the fifty-second system, in red ink.
- Andte**: A forty-eighth tempo marking in the fifty-third system, in red ink.
- Andte**: A forty-ninth tempo marking in the fifty-fourth system, in red ink.
- Andte**: A fiftieth tempo marking in the fifty-fifth system, in red ink.
- Andte**: A fifty-first tempo marking in the fifty-sixth system, in red ink.
- Andte**: A fifty-second tempo marking in the fifty-seventh system, in red ink.
- Andte**: A fifty-third tempo marking in the fifty-eighth system, in red ink.
- Andte**: A fifty-fourth tempo marking in the fifty-ninth system, in red ink.
- Andte**: A fifty-fifth tempo marking in the sixtieth system, in red ink.
- Andte**: A fifty-sixth tempo marking in the sixty-first system, in red ink.
- Andte**: A fifty-seventh tempo marking in the sixty-second system, in red ink.
- Andte**: A fifty-eighth tempo marking in the sixty-third system, in red ink.
- Andte**: A fifty-ninth tempo marking in the sixty-fourth system, in red ink.
- Andte**: A sixtieth tempo marking in the sixty-fifth system, in red ink.
- Andte**: A sixty-first tempo marking in the sixty-sixth system, in red ink.
- Andte**: A sixty-second tempo marking in the sixty-seventh system, in red ink.
- Andte**: A sixty-third tempo marking in the sixty-eighth system, in red ink.
- Andte**: A sixty-fourth tempo marking in the sixty-ninth system, in red ink.
- Andte**: A sixty-fifth tempo marking in the seventieth system, in red ink.
- Andte**: A sixty-sixth tempo marking in the seventy-first system, in red ink.
- Andte**: A sixty-seventh tempo marking in the seventy-second system, in red ink.
- Andte**: A sixty-eighth tempo marking in the seventy-third system, in red ink.
- Andte**: A sixty-ninth tempo marking in the seventy-fourth system, in red ink.
- Andte**: A seventieth tempo marking in the seventy-fifth system, in red ink.
- Andte**: A seventy-first tempo marking in the seventy-sixth system, in red ink.
- Andte**: A seventy-second tempo marking in the seventy-seventh system, in red ink.
- Andte**: A seventy-third tempo marking in the seventy-eighth system, in red ink.
- Andte**: A seventy-fourth tempo marking in the seventy-ninth system, in red ink.
- Andte**: A seventy-fifth tempo marking in the eightieth system, in red ink.
- Andte**: A seventy-sixth tempo marking in the eighty-first system, in red ink.
- Andte**: A seventy-seventh tempo marking in the eighty-second system, in red ink.
- Andte**: A seventy-eighth tempo marking in the eighty-third system, in red ink.
- Andte**: A seventy-ninth tempo marking in the eighty-fourth system, in red ink.
- Andte**: An eightyth tempo marking in the eighty-fifth system, in red ink.
- Andte**: An eighty-first tempo marking in the eighty-sixth system, in red ink.
- Andte**: An eighty-second tempo marking in the eighty-seventh system, in red ink.
- Andte**: An eighty-third tempo marking in the eighty-eighth system, in red ink.
- Andte**: An eighty-fourth tempo marking in the eighty-ninth system, in red ink.
- Andte**: An eighty-fifth tempo marking in the ninetieth system, in red ink.
- Andte**: An eighty-sixth tempo marking in the ninety-first system, in red ink.
- Andte**: An eighty-seventh tempo marking in the ninety-second system, in red ink.
- Andte**: An eighty-eighth tempo marking in the ninety-third system, in red ink.
- Andte**: An eighty-ninth tempo marking in the ninety-fourth system, in red ink.
- Andte**: A ninetieth tempo marking in the ninety-fifth system, in red ink.
- Andte**: A ninety-first tempo marking in the ninety-sixth system, in red ink.
- Andte**: A ninety-second tempo marking in the ninety-seventh system, in red ink.
- Andte**: A ninety-third tempo marking in the ninety-eighth system, in red ink.
- Andte**: A ninety-fourth tempo marking in the ninety-ninth system, in red ink.
- Andte**: A ninety-fifth tempo marking in the one hundredth system, in red ink.

Handwritten musical notation on five staves. The notation includes various rhythmic values, stems, and beams, typical of an early manuscript. The staves are arranged vertically, with the top staff starting with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking *Allegro* is written above the staff. The dynamic marking *ff* (fortissimo) is written below the staff. The notation continues with rhythmic patterns and melodic lines.

Handwritten musical notation on two staves. The notation is dense with rhythmic patterns, including many beamed notes and stems. The top staff features a complex rhythmic pattern with many beamed notes. The bottom staff continues the melodic and rhythmic development.

Handwritten musical notation on two staves. The notation includes dynamic markings such as *piano* and *f* (forte). The bottom staff has the word *f* written vertically below it. The notation continues with rhythmic patterns and melodic lines.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves joined by a brace on the left. The notation includes various note values, rests, and clefs. The first system begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The paper shows signs of age, including foxing and some staining, particularly in the middle section. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation for the first system, consisting of two staves. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and moving lines.

Andte
Sandus.

Handwritten musical notation for the second system, including a treble clef and a key signature of one sharp. The notation continues with a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff.

Handwritten musical notation for the third system, featuring complex chordal textures and dense harmonic structures in both staves.

Bene-
dicus.

Handwritten musical notation for the fourth system, starting with a treble clef and a key signature of one sharp. The notation shows a melodic line in the upper staff and a supporting accompaniment in the lower staff.

Handwritten musical notation for the fifth system, concluding the page with various musical symbols and a final cadence in both staves.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, slurs, and ties. The ink is dark, and the paper shows signs of wear, including foxing and staining. In the lower right section of the page, there are several dynamic markings written in a cursive hand: "rit." (ritardando), "adagio", and "adagio". The overall appearance is that of an early manuscript or a composer's draft.

Handwritten musical notation for the beginning of the Agnus Dei section, featuring two staves with treble clefs and various rhythmic patterns.

Adagio
Agnus.

Handwritten musical notation for the Agnus Dei section, including vocal lines and instrumental accompaniment with various markings like "Andante" and "Allegretto".

Dona us Kyrie.