

pleban su-am nam dea.

Alisa in D#

2 Violini

2 Violini

2 Corni

Cra

Organo

Vel. lig. Novolmi.

Ad. S. F. Mauritiu CMA

8* 3/4

Canzo.

allegro. Mod.to.

K Kyrie elei-son Kyrie
 eleison Chris-te elei-son elei-son e=
 lei-son elei-son Chris-te elei-son elei-
 -son Kyrie elei-son
 Kyrie elei-son elei-son elei-
 son elei-son elei-son e=
 lei-son elei-son elei-son e=
 lei-son elei-son elei-son
 elei-son.

allegro. Mod.to.

E In terra pax hominibus
 bonae voluntatis voluntatis bona
 volun-da - - - - - tis

Volli.

p.
Domine Deus Rex - cae - les - tis Deus Pa - ter
om - ni - po - tens Do - mi - ne Fi - li - um ge - ni - te
Je - su Je - su Chri - ste Do - mi - ne Deus Ag - nus
Dei Fi - li - us Pa - tris Fi - li - us
Pa - tris Qui tol - lis pec - ca - ta Mun - di pec -
ca - ta Mun - di Mi - se - re - re No - bis qui tol -
lis pec - ca - ta Mun - di sus - ci - pe de - pre - ca - ti -
o - nem nos - tram qui se - des ad dex - te - ram Pa - tris
Mi - se - re - re No - bis Cum
San - cto Spi - ri - tu in glo - ria Dei Pa - tris
a - - men a - - men a - - men a - - men in
glo - ria Dei Pa - tris a - - - - -

men in gloria Dei Patris a-men.

Patrem omnipotentem Factorem

Cœli et Terræ visibilium omni-

um et invisibilium in visi-bi-

um invisibili-um in visi-bili-

um Genitum non factum Consub-

stantialem Patri per quem omnia facta

omnia facta sunt omnia facta

sunt Et incarnatus est de

Spiritu Sancto ex Maria Virgine et

homo homo factus est Crucifixus

etiam pro Nobis sub Pontio Pi-

La-do pas-sus et sepultus est Et resur-
re-xit tertia die secundum scrip-
tu-ras scrip-tu-ras et ascendit
in Coe-lum Sedet ad dexteram De-i
Pa-tris ad dexteram Pa-tris
Et in Spiritum sanc-tum Dominum et vi-
vifican-tem qui ex Patre Filio que pro
ce-dit *Et vitam ven-du-*
ri sae-cu-li a-men a-men
Et vitam ven-turi ven-du-
ri sae-cu-li a-men a-
men et vitam ven-turi ven-du-

saeculi a --- men amen a ---
men amen.

S *Andante*
anc --- Ius sanctus
anc --- Ius sanctus Dominus Deus
Sa - ba oth Deus Sa ba oth De - us
adiv.
Sa ba oth, Pleni sunt Caeli et Terra
gloria gloria In --- a o san -
na o san - na o san na in excelsis

ex cel - sis
Andante
B
e ne dic - tus qui ve -
nit in No --- mine in No --- mi -
ne in No mine Do --- mi ni

Benedictus qui Venit qui Venit in

Nomine Domini qui Ve-nit in No-

- mine Do - mi ni

Benedic-tus qui

Ve-nit be-nedic-tus qui Ve--nit

in No--mine in Nomine

in Nomine Benedictus qui Venit in

Nomine Domini in Nomine Domi-

ni in Nomine Domini in Nomine

in Nomine in Nomine Domini

in Nomine Domini

o San =

- na o San - na in-ex cel - -

- sis in-ex celsis in-ex celsis

O San na in excelsis in excelsis

Handwritten musical score for a vocal part, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The lyrics are written below the staff in a cursive hand.

agnus Dei

Handwritten musical score for a vocal part, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The lyrics are written below the staff in a cursive hand.

Dona nobis pacem

Handwritten musical score for a vocal part, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. The lyrics are written below the staff in a cursive hand.

Handwritten musical score on five staves. The notation includes notes, rests, and slurs. The lyrics are written below the notes.

pa cem pa - - - - - cem pa - - - - - cem
Do - - - - na No - - bis pa - cem pa - - -
- - - - cem pa - - - - cem pa -
cem .

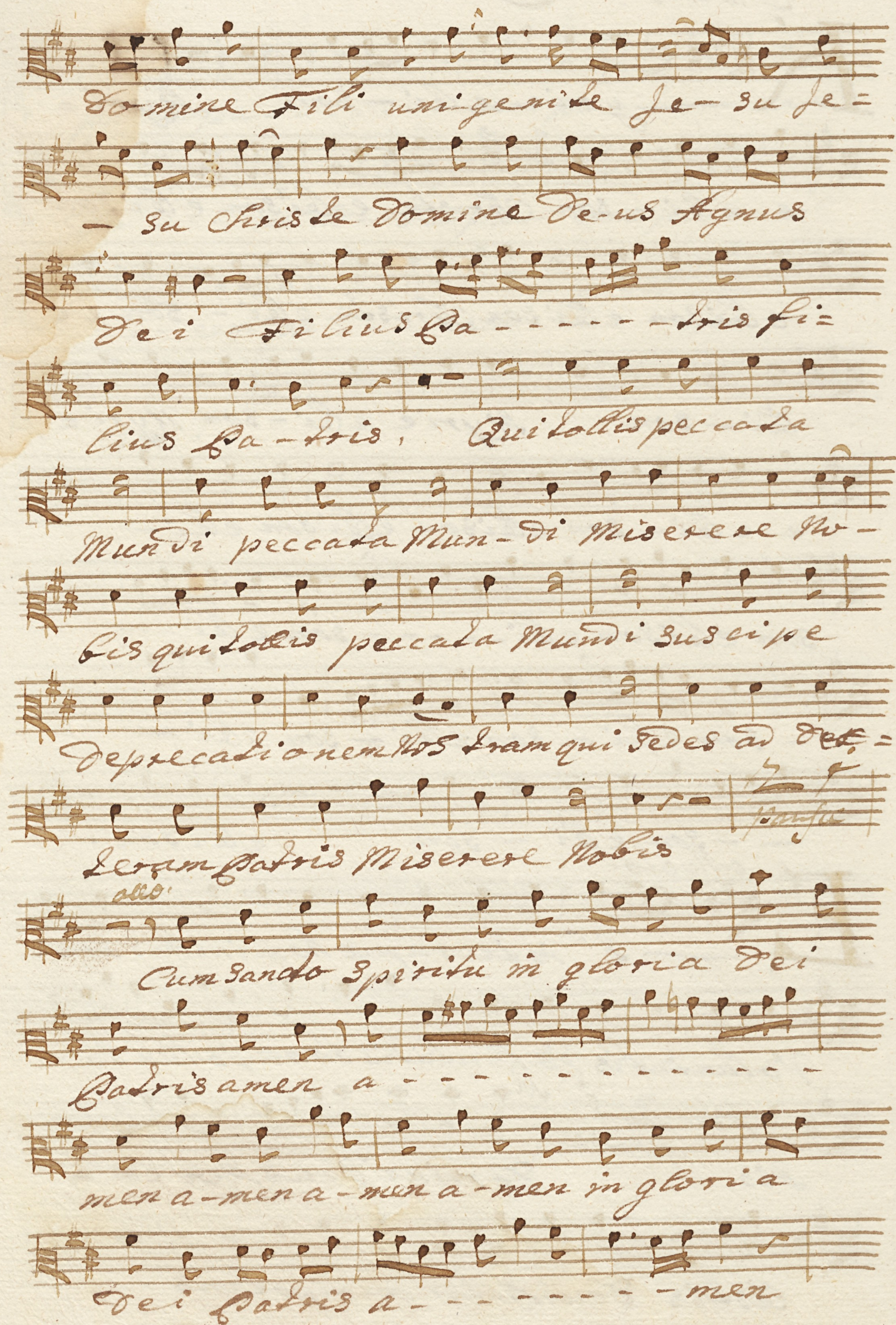
Modo.

Alto.

K — yrie e lei — son Kyri =
e e lei — son Chris te e lei son e lei son
e lei son e lei son Chris te e lei — son e =
lei — son Kyrie e lei — son Kyri =
e e lei — son e lei son e lei son e lei —
son e lei son e lei — — — son e lei — —
— son e lei — son e lei — son e lei —
— — son e lei — son e lei son .

Modo.

E — in terrarum hominibus bona
Voluntatis Voluntatis bona Volunda —
pausa
dis Domine Deus Rex Coe =
lestis Deus pater omnipotens



in gloria Dei Patris amen.

Patrem omnipotentem factorem

Caeli et Terrae, visibilibus omni-

bus et invisibilibus in visibili-

bus invisibilibus in visibili-

bus Genitum non factum Consub-

stantialem Patri per quem omnia

omnibus facta sunt omnia

facta sunt Et incarnatus

est de spiritu sancto ex Maria

Vir-gine et homo homo factus est

Crucifixus etiam pro no-

bis sub Pontio Pilato Passus

et sepultus est ^{passus} quicumque

pater et filio, simul adoratus et

Consecratus qui locutus est per

prophetas ^{passus}

Et vitam ventu-
^{ab eo.}

ri saeculi a - - - - - men amen

Et vitam venturi ventu-ri saeculi

amen a - - - - - men a - - - - - men

a - - - - - men a - - - - - men et

Vitam venturi ventu-ri saeculi

amen

a - - - - - men a - - - - - men amen

Sanc - - - - - tus sanctus

Iane - - Ius Sanctus Dominus
 De - us Sa ba oth, De us Sa ba -
 oth De - us Sa ba oth, Ple ni sunt
 caeli et terra gloria gloria
 glo ria tua o san na o san -
 na o san na in ex cel sis ex cel -

sis.
 ante 1^a

B e ne dic - Ius qui
 Ve - nit in No mi ne in No mi -
 ne in No mine Do mi ni in
 No mine Do mi ni in No mine
 Do mi ni qui Ve - nit in No -

- - mine Do - mini Benedic =

Lus qui Venis benedic - Lus qui Ve -

nis in No mine in No mine

in No mine benedictus qui Ve -

nis in No mine Domini in No mi =

ne in No mine Domini Domini in

No - - mine in No - mine in No =

mine Domini in No mine Domini

alio.
o San - na o San - na in ex =

cel - sis in excelsis o San - na o =

Sanna in excelsis in excelsis in exc =

cel - sis.

Daig 13 8
pausa
g-nus de - i
qui tollis pec ca la pec ca la
pec ca - la Mun - di
molto.
Dona Nobis pa - cem
Dona Nobis pa - cem Dona No bis
pacem Dona Nobis pacem Do - na
No - bis Dona Nobis pacem
Dona Nobis pa - cem Dona
Nobis pa - cem pa - cem pa - cem
Do - - na No - - bis pa - - - - - cem
pa - - - - - cem pa - - - - - cem pa - - -
cem Do - - na Nobis pa - cem pa - cem .

Modo

Tenore

K Kyrie elei-son Kyrie e
lei-son Christe eleison elei-son e:
leison Christe eleison elei-son
Kyrie elei-son Kyrie elei-
son elei-son elei-son elei-son
e-leison elei-son elei-son elei-
son elei-son elei-son elei-son e:
lei-son eleison.

Modo

E In terra et in terra pax ho-
minibus bona voluntas - tis bona
voluntas - tis lauda - mus
de benedici-mus de adoramus de

Adora-mus Adoramus de glo-
rifica-mus de glorifica-
-mus de *Qui tollis peccata Mun-*
di peccata Mundi Misere re Nobis, qui
tollis peccata Mundi suscipe depreca-
tionem nostram qui Sedes ad Dexteram
Patris Misere re Nobis *Quom-*
am In so-lus Sanctus Solus Solus Domi-
mus Solus Altissimus Jesu Chris de
Je-su Jesu Je-su Chris-
de Je-su Je-su Jesu Chris de
Cum Sancto spiritu in gloria

A single staff of handwritten musical notation. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The ink is brown and the paper is aged. The notation is written in a style typical of 18th or 19th-century manuscripts.

A single staff of handwritten musical notation in brown ink on aged, slightly stained paper. The staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation consists of a series of notes and rests, including a whole rest, a half note, and several eighth and sixteenth notes, some beamed together. The paper shows signs of age, including foxing and staining.

A single staff of handwritten musical notation on aged paper. The notation includes various note values, including minims, crotchets, and quavers, along with rests and bar lines. The ink is brown and the paper shows signs of wear and discoloration.

A single line of handwritten musical notation on a five-line staff. The notation is written in brown ink. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, with note values ranging from minims to crotchets. The handwriting is characteristic of the 18th or 19th century.

A single line of handwritten musical notation on a five-line staff. The notation is written in brown ink. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several notes, including quarter notes, eighth notes, and sixteenth notes, some beamed together. There are also rests and a final double bar line at the end of the line.

People --- ra Of in car =

A single line of handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The ink is dark brown and the paper is aged and slightly discolored.

A single line of handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The ink is brown and the paper is aged.

est Crucifixus etiam pro nobis

sub Pontio Pilato passus et

sepultus est qui cum patre et

filiis simul adoratur et Con glo-

rificatur qui locutus est per Prophe-

tas, Et unam sanc-tam sanctam Catho-li-

cam et Apos-tolicam Ec-cle-si-

am Et vitam ven-tu-ri ^{alio.}

saeculi a-men a-men

Et vitam ven-tu-ri ven-tu-ri

saeculi amen a-men a-

-men a-

men amen amen a - men a - - -

men a - - - men a - - - - -

- - men amen a - men amen.

Sanc - - - - - tus Sanctus

Sanc - - - - - tus Sanctus Dominus

Deus Sabaoth, Deus Sabaoth

Deus Sabaoth, pleni sunt Caeli

et Terra gloria gloria glo-

ria lu - a osanna osan -

na osan - na in ex cel sis et ex

cel sis.

Tutti.
Dies Benedictus

Anze.

152

e ne dictus qui venit in

No mine in No mine in No mine do --- mi

mi benedictus qui ve-nit qui venit in

Homine Domini qui Venit in nomine in

Domine Domini, Benedicite qui

Te-nis benedictus qui Te-nis in No-mi-

ne in Nomine in Nomine benedic =

Ies qui Venit in Nomine Do - - - mi -

mi in Homine Domini in Homine

Domini in Nomine in Nomine

in Nomine Domini in Nomine Domini =

ad.

272

oSan-na oSan-na in et =

cel - - - sis o - - - - -
anna in excelsis o -

sanna in excelsis in excelsis

in - - - excelsis - sis.

Agnus De - i qui

tolles pec - ca - ta Mun - di Mi se -

re - re Mi se re - - - re No - - -

lis Agnus De - i qui tolles pec -

ca - ta Mun di pec - ca - ta Mun di.

Dona Nobis pa - cem

Dona Nobis pa - cem Do - na Nobis

pa - - - cem Dona Do - na Nobis pa cem

pa - - - cem

A handwritten musical score on aged paper, featuring six staves of music. The notation is in brown ink, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in a cursive hand below the notes. The first staff begins with a treble clef and a key signature of one sharp. The lyrics are: "Dona Nobis pa - cem Dona Nobis". The second staff continues: "pa - cem Do - - na No - - bis pa - - cem". The third staff continues: "Do - na Nobis pa - cem Do - - - na". The fourth staff continues: "No - - bis pa - - cem Do - na Nobis". The fifth staff continues: "pa - - - - - cem dona Nobis pa -". The sixth staff continues: "cem pa - cem .". The music consists of a single melodic line, with various note values including minims, crotchets, and quavers, and rests. The paper shows signs of age, including yellowing and some staining.

Dona Nobis pa - cem Dona Nobis
pa - cem Do - - na No - - bis pa - - cem
Do - na Nobis pa - cem Do - - - na
No - - bis pa - - cem Do - na Nobis
pa - - - - - cem dona Nobis pa -
cem pa - cem .

Barso

Cri-^{ty}---son e Crison.

Molto.
E — *in terra pacē hominibus*
bona voluntatis voluntatis bona
volunta- tis

Gratias agimus agimus a - gimus ti bi
propter Magnam gloriam Magnam glo riam
In am Qui tollis peccata Mun -
di peccata Mun - di Misere re No - bis qui
tollis peccata Mundi suscipe deprecati -
onem nostram qui sedes ad dexteram Patris
Misere re Nobis. Cum Sancto Spiri -
tu in gloria Dei Patris amen a - - -
- - - men a - - - - men a - - - - men a -
- - - men Cum Sancto Spiri tu in gloria
Dei Patris amen Patris a - men
in gloria Dei Patris amen

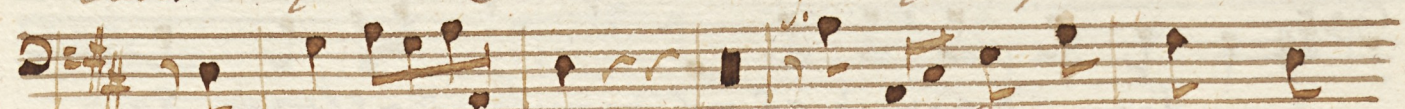
Modo
Patrem omnipotentem factorem Ca-
eli et terra visibilium omnium et in-
visibilium in visibilium in vi-
sibilium in visibilium *pauf* Qui
propter nos homines et propter nostram sa-
lutem descendit descen- - dit de caelis des-
cen- - - - - dit de Ca- - lis Et in car-
natus est de spiritu sancto et Maria
Virgine et homo fac- - tus est
Crucifixus etiam pro nobis sub Ponti-
o Pilato passus et sepultus est *pauf*
Et iterum venturus est Cum glo- - ria


Judicare vivos et Mortuos Cujus


Regni non non e-rit erit fi-nis


Et in Spiritum Sanctum Dominum et vivi-fi-


cantem qui ex Patre Filioque procedit


pro ce - - - dit Confi-te-or unum


unum Baptisma in re-mis-si-onem

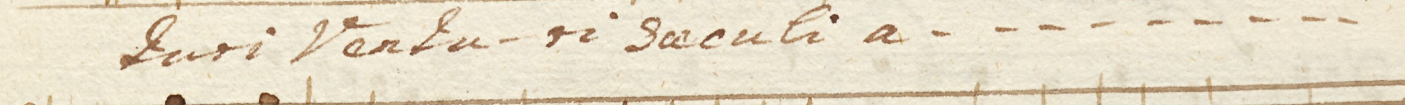

pec-ca-to - - - - - rum et ex-specto re-sur-

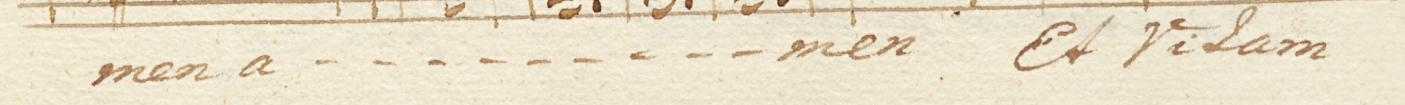

rec-ti-onem Mor-tu-o-rum Mor-tua - - -


- rum et vi-tam Ven-tu-ri Saeculi Saecu-


li a - - - - - men a - - - - - men Et vi-tam Ven-


tu-ri Ven-tu-ri Saeculi a - - - - -


men a - - - - - men Et Vi-tam


men a - - - - - men Et Vi-tam

Venturi Veni-ri saecula - men amen

a - - - men a - - - men amen,

Sanc - - tus sanctus sanc - -

- tus sanctus Dominus Deus Sabaoth,

Deus Sabaoth Deus Sabaoth, *Gl.*

Sunt Caeli et Terra glo-ri-a glo-ri-

a gloria tua o san-na o san-na o:

san-na in-ex-cel-sis o san-na in-ex-

cel-sis.

Be-nedictus qui ve-nit.

in No-mi-ne in No-mi-ne in No-mi-ne

Do-mi-ni Be-nedictus qui ve-



nit in Nomine Domini qui



Ve-nit in No-mine Do-mini



Benedictus qui ve-nit benedictus qui



Ve-nit in Nomine in Nomine in No-



mine benedictus qui ve-nit in Nomine



Do-mini in Nomine Domini Do-mi



ni in Nomine in Nomine in No-mine



Domini in Nomine Domini



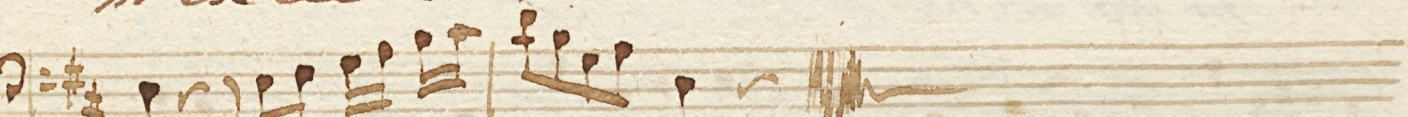
alto.
o-sanna o-sanna in excelsis



in excelsis in - excelsis o-sanna



in excel-sis in excel-sis in excel-



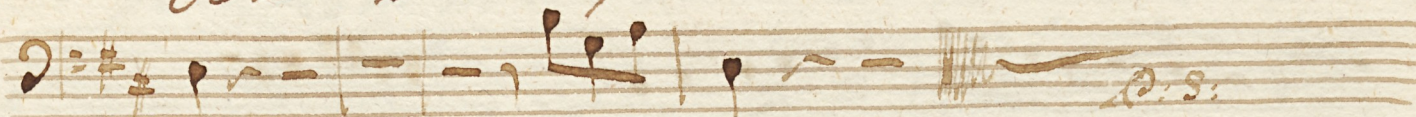
sis in excel - - sis.



pa - cem do - na No bis pa - - - - - cem



do na No bis pa - - - - -



cem

pa - cem.

Allegretto Violino Primo.

K *yrice*

The musical score is written on 11 staves. The notation includes various note values, rests, and accidentals. The handwriting is in brown ink on aged paper. The key signature is one sharp (F#), and the time signature is 3/4. The music is a Kyrie for Violino Primo, in the tempo of Allegretto.



A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly yellowed paper. The first nine staves contain musical notation, including treble clefs, key signatures of one sharp (F#), and various note values and rests. The notation is dense and expressive, with many slurs and dynamic markings. The tenth staff is mostly empty, with a large, stylized signature or flourish written across it. The word "Fló." is written in the middle of the tenth staff. The overall style is that of a 19th-century manuscript.

Fló.



Modo.





Handwritten musical score on ten staves. The notation is in treble clef with a key signature of two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fp* (fortissimo piano) and *ad.* (ad libitum) are present. The manuscript shows signs of age, with some ink bleed-through and staining.

Handwritten musical score on five staves, beginning with the section title *Sanctus* in a large, decorative script. The notation is in treble clef with a key signature of two sharps (F# and C#). The music is characterized by dense, rapid passages, likely sixteenth or thirty-second notes. Dynamic markings such as *fp* (fortissimo piano) and *Andte.* (Andante) are visible. The manuscript shows signs of age, with some ink bleed-through and staining.



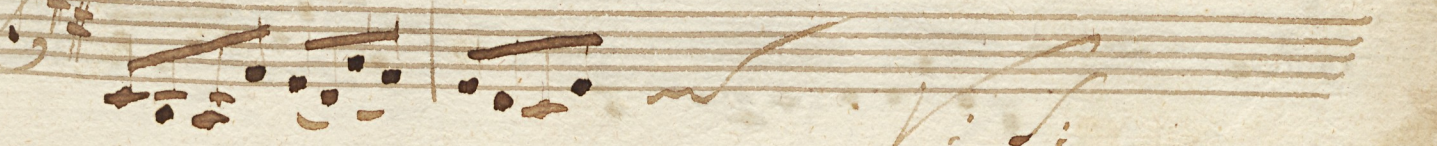






Zona Nobis in Lyrice.

And. mod. Violino Secondo

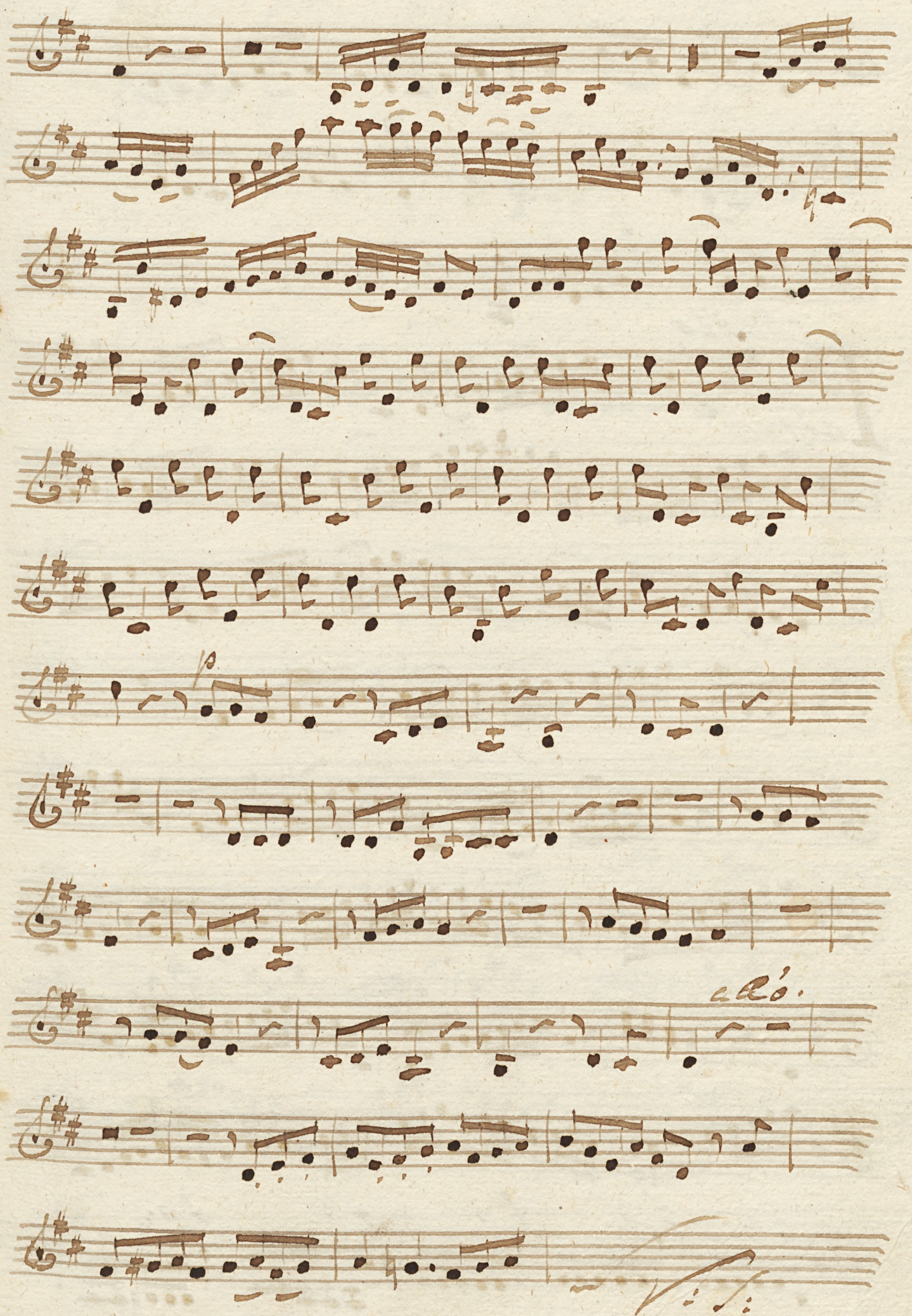


Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and dynamic markings.

Key markings and annotations include:

- Choddo.* (written above the staff starting with the large 'E')
- E** (large initial letter marking the beginning of a section)
- En terra.* (written below the staff starting with the large 'E')
- p.* (piano dynamic marking, appearing at the top right and in the middle of the score)

The score consists of approximately 12 staves of music, with some staves containing complex, rapid passages and others featuring more melodic lines.



Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The key signature is one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff has a *p* dynamic marking. The third staff has a *Mod.to.* marking. The fourth staff begins with a large *P* dynamic marking and a *Arren.* marking. The fifth staff has a *f* dynamic marking. The sixth staff has a *f* dynamic marking. The seventh staff has a *f* dynamic marking. The eighth staff has a *f* dynamic marking. The ninth staff has a *f* dynamic marking. The tenth staff has a *f* dynamic marking. The notation includes various musical symbols such as notes, rests, and accidentals.



ria.

Handwritten musical score for the first section of 'Sanctus'. It consists of ten staves of music in G major (one sharp). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* and *ff*. The music is written in a cursive, handwritten style.

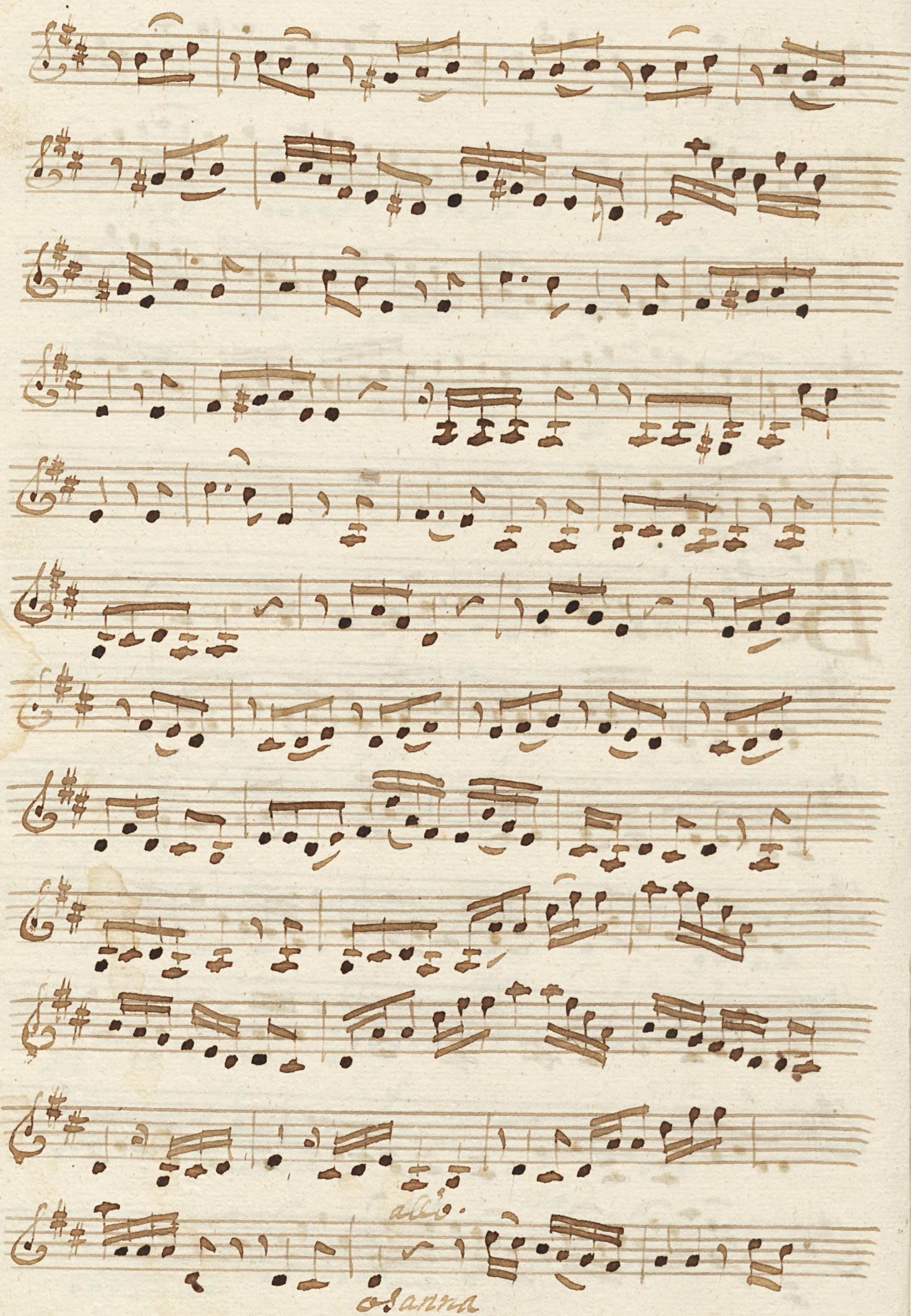
Sanctus.

Handwritten musical score for the second section of 'Sanctus'. It consists of seven staves of music in G major. The notation includes various rhythmic values, slurs, and dynamic markings such as *f*, *ff*, and *pp*. The music is written in a cursive, handwritten style.



André.
B *Benedictus.*

This block contains the remaining ten staves of the manuscript. The sixth staff begins with a large, bold letter 'B' and the word 'Benedictus' written in a cursive script. Above this staff, the word 'André.' is written in a similar script. The notation continues on the following staves, maintaining the treble clef and one-sharp key signature. The piece concludes on the tenth staff with a final note and a double bar line.



allegro.

Gloria





Dona Nobis il Kyrie

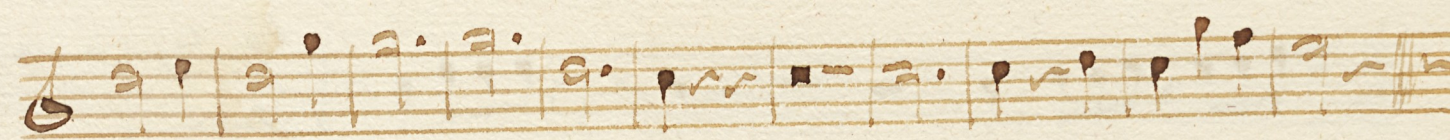
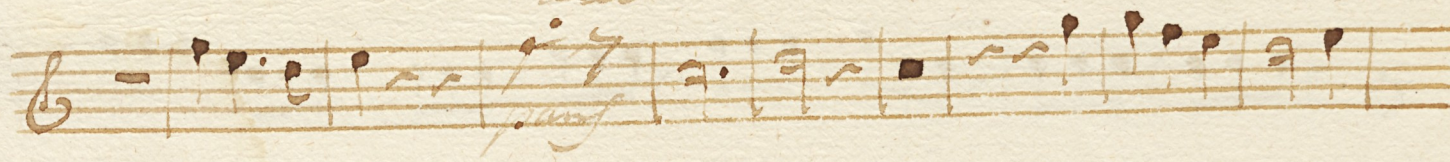
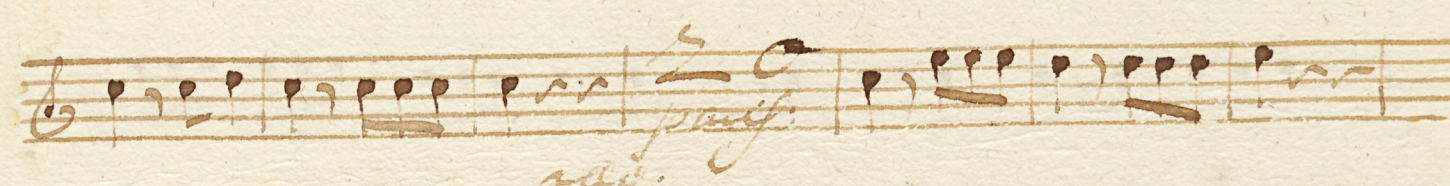
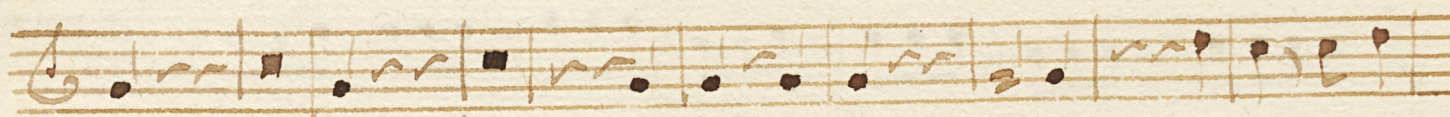
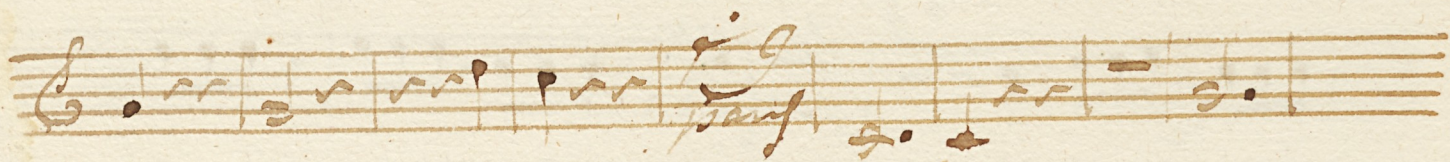
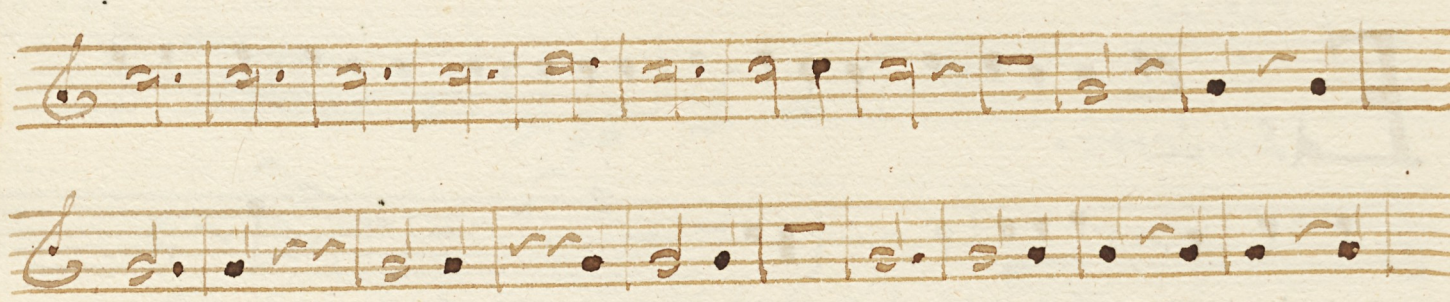
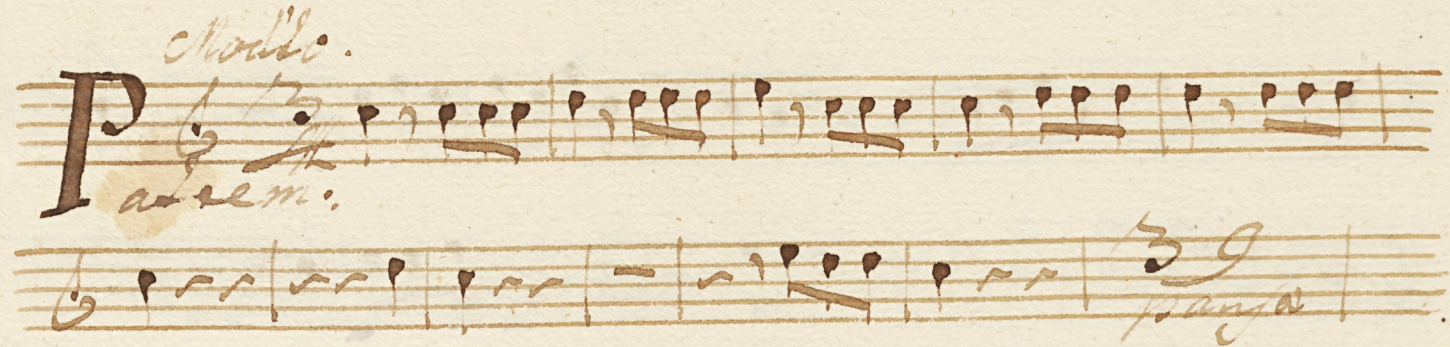
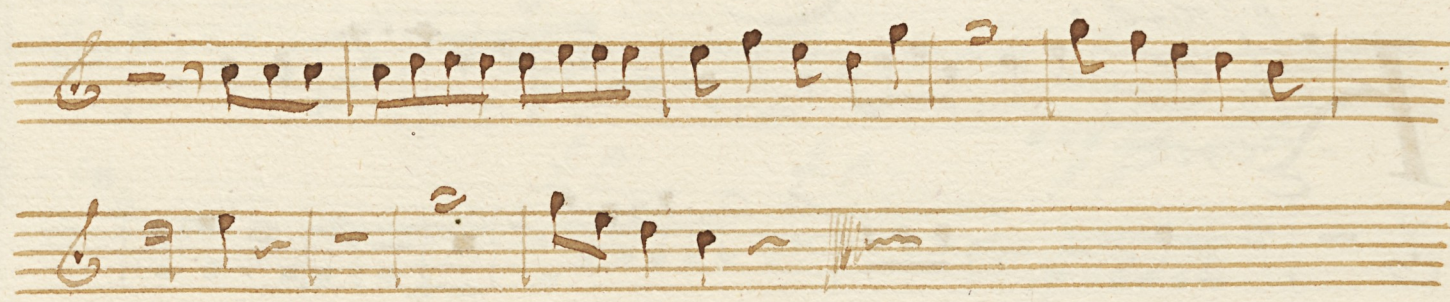
Corno Primo in D. #

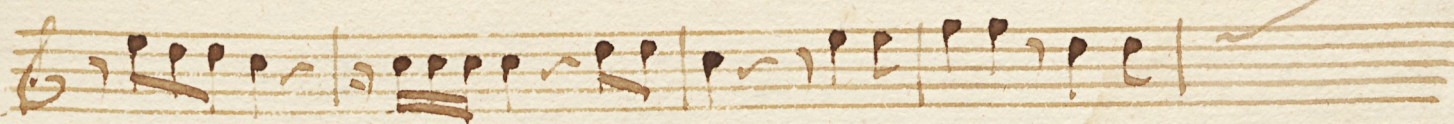
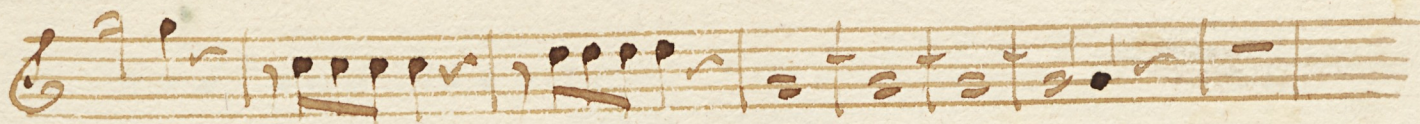
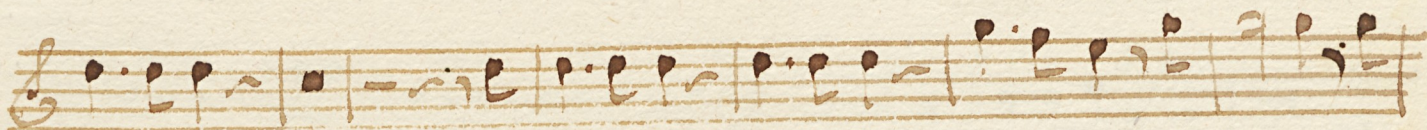
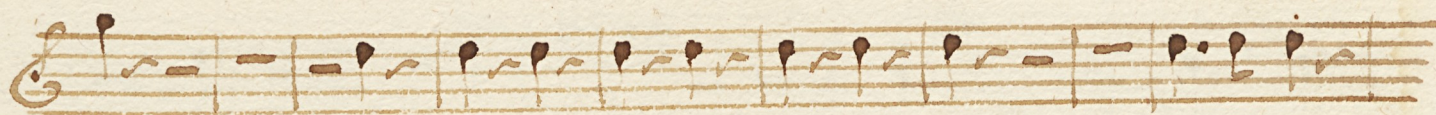
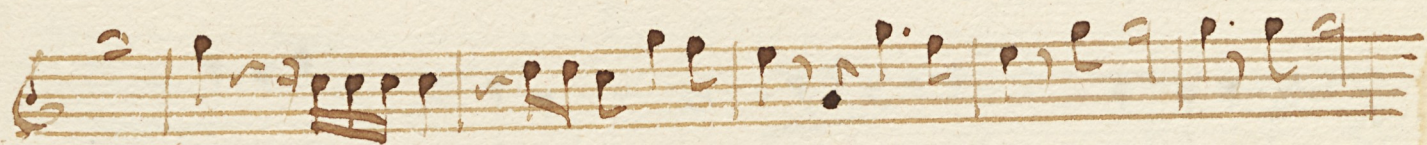
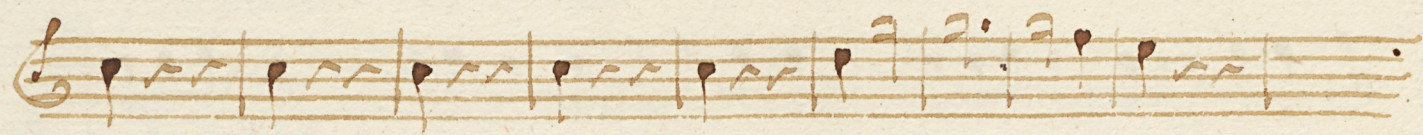
mod.to.

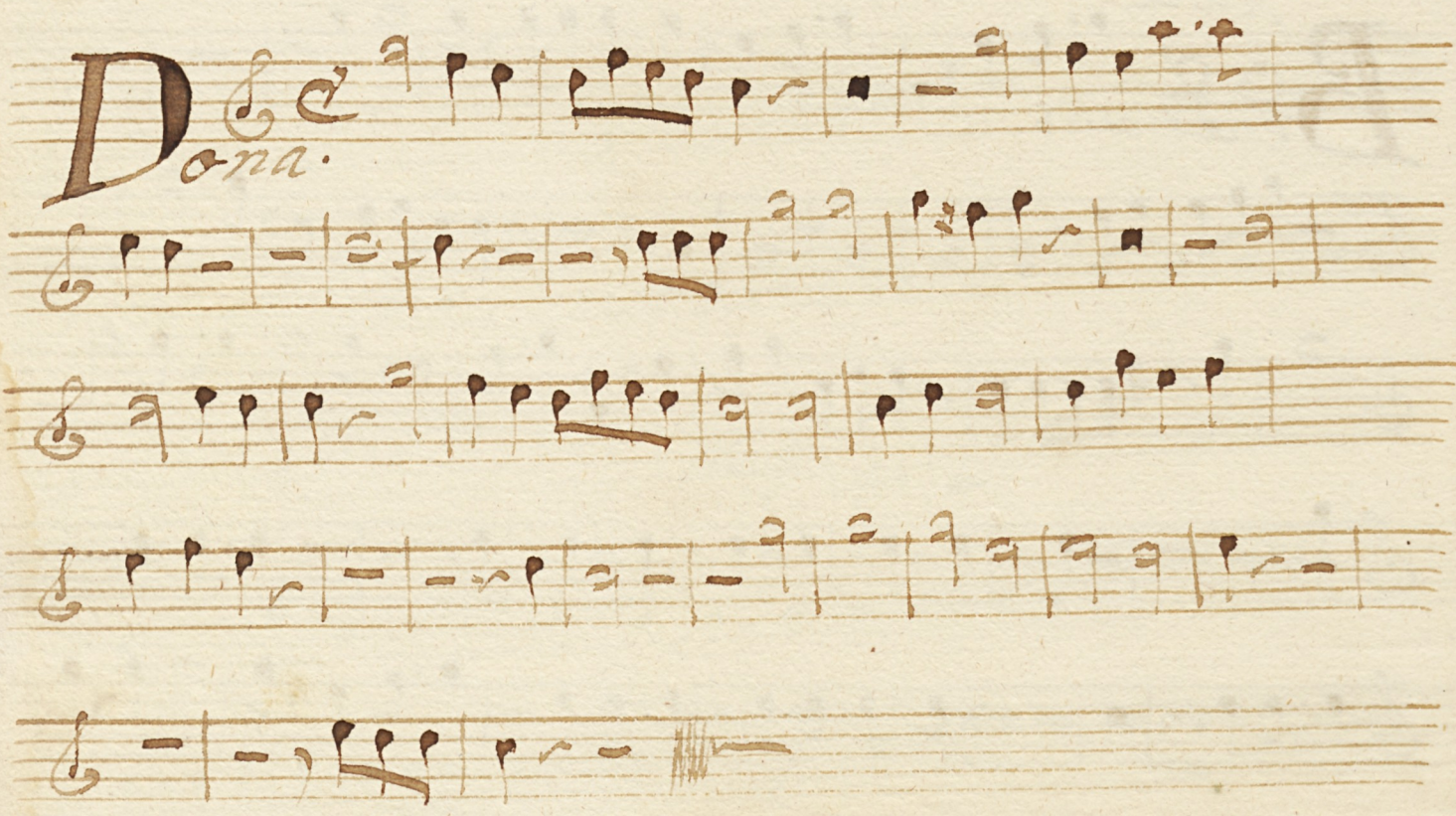
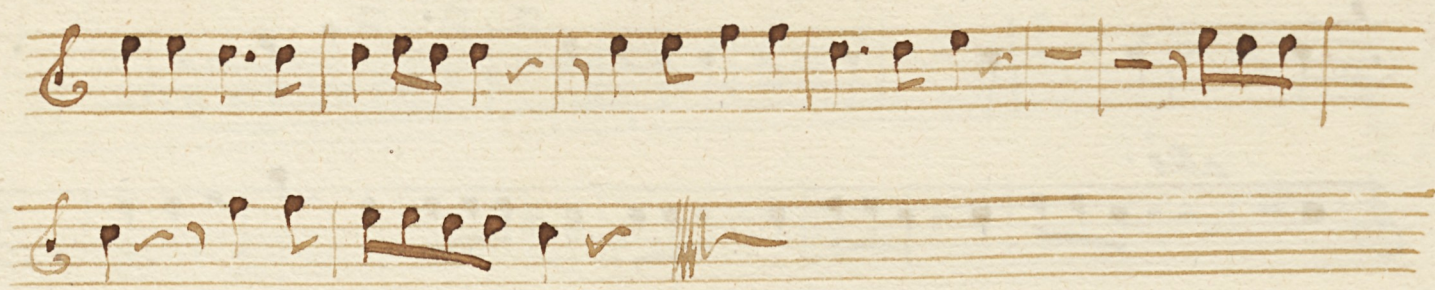
K *yrre*

mod.to.

E *in terra.*







Modto.

Corno Secondo. in D.

H *urle*

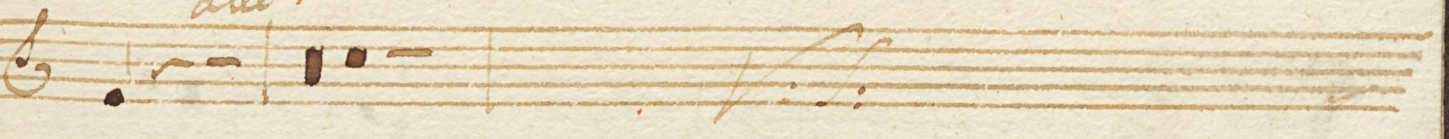


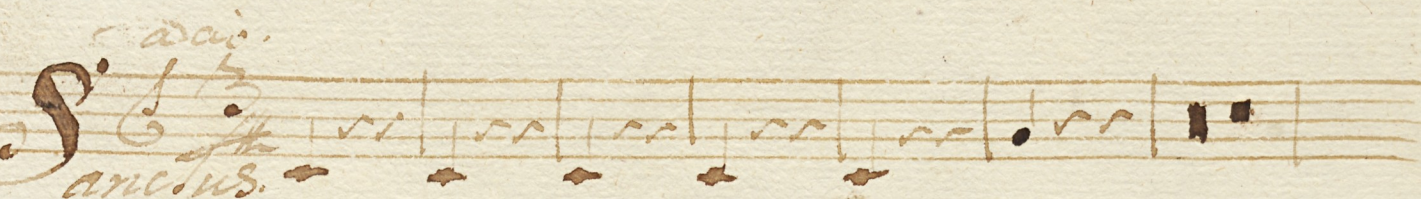
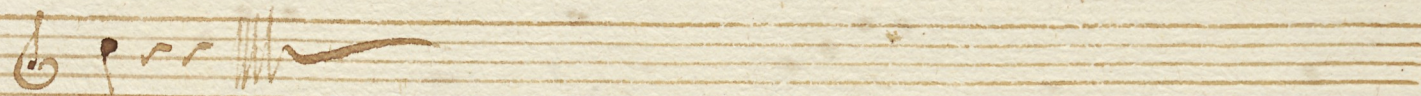
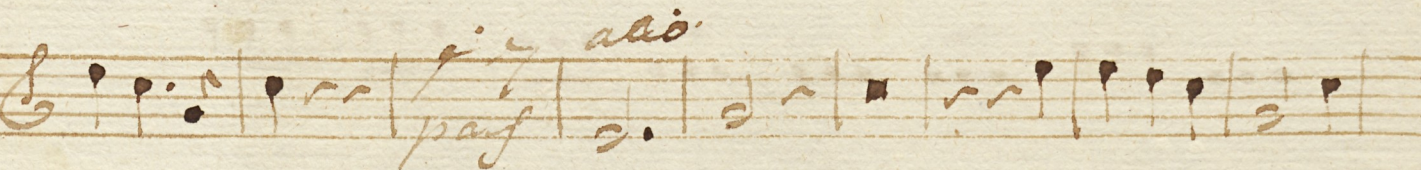
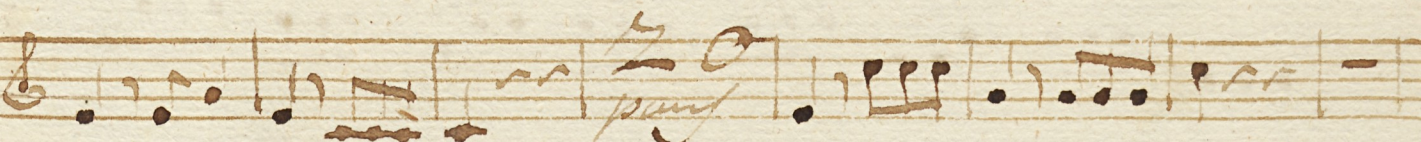
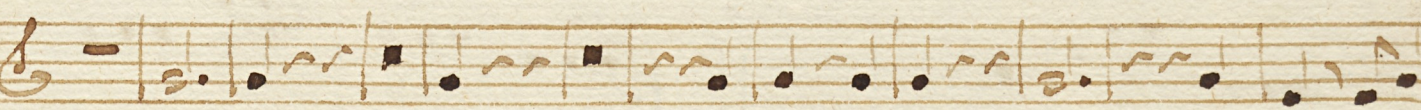
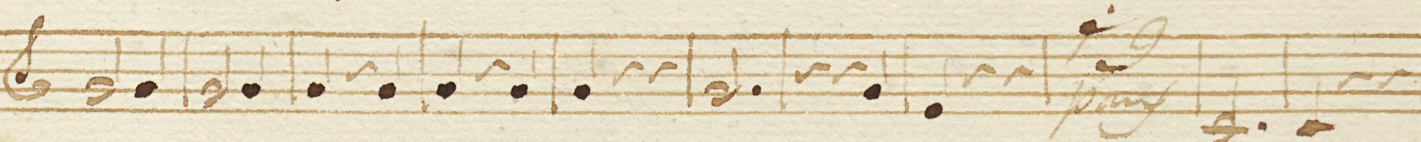
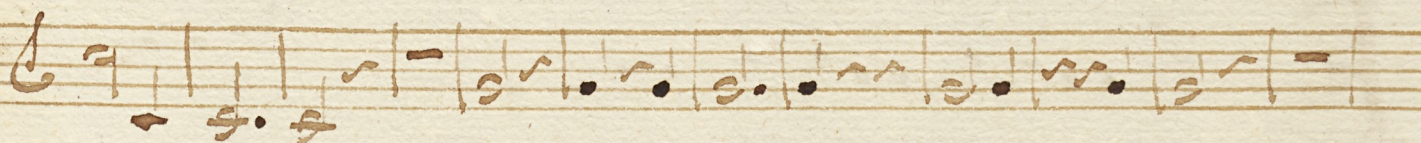
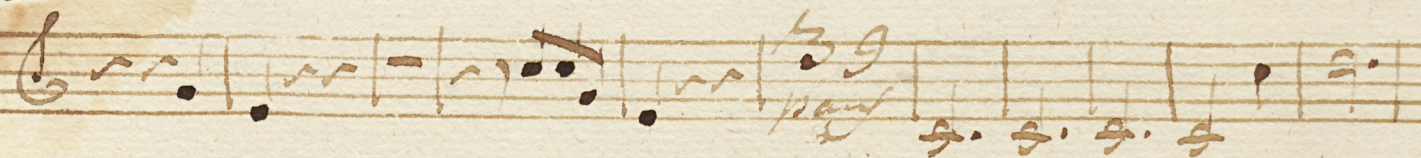
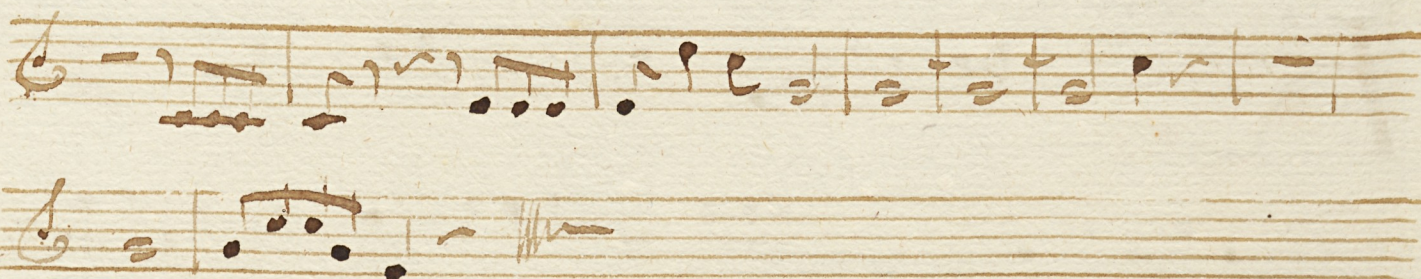
Modto.

E *nderra.*



alleg.

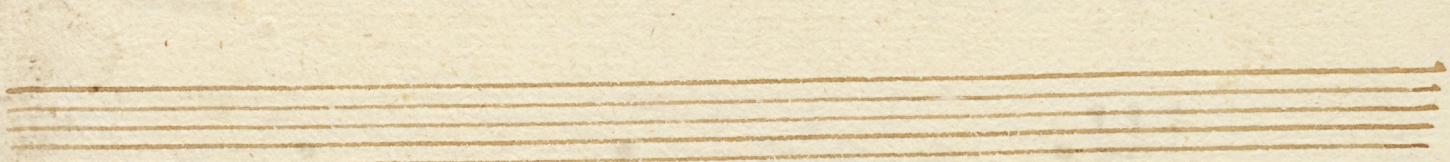
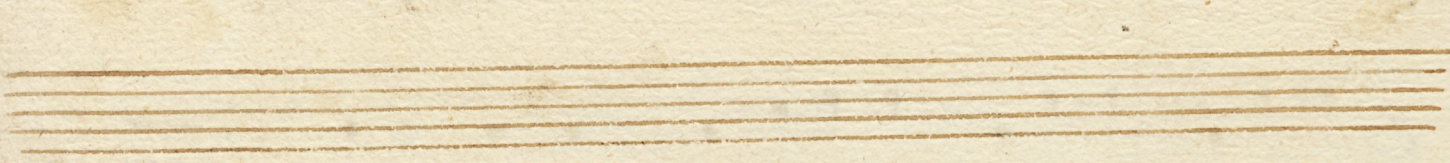
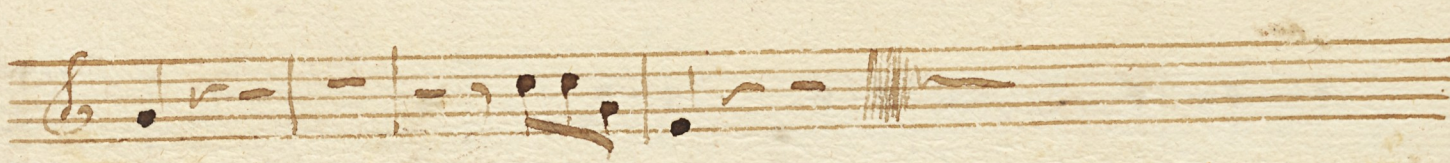
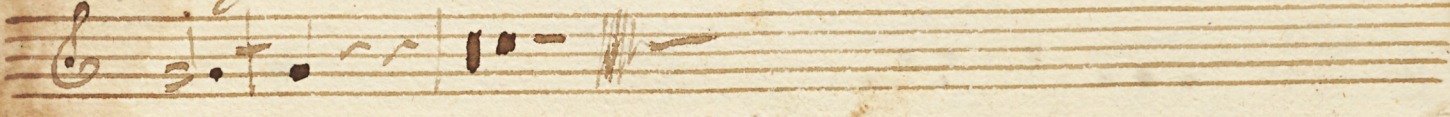
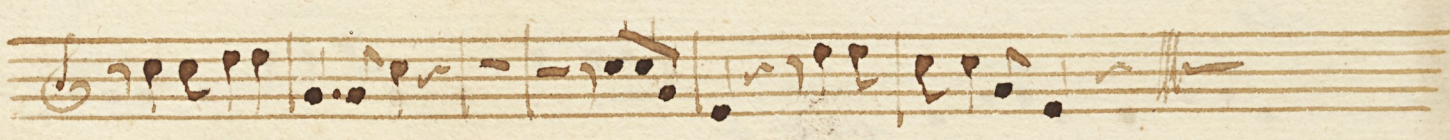
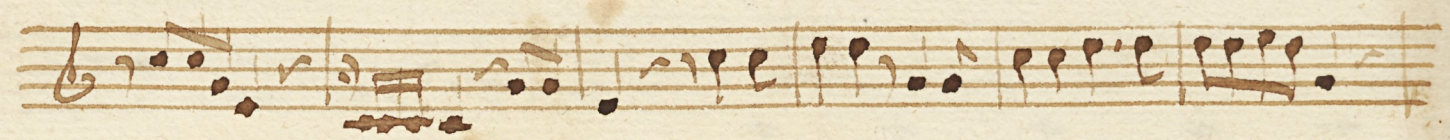




Handwritten musical notation on five staves. The first staff begins with a treble clef and a common time signature. The second staff is marked *allegro*. The notation includes various note values, rests, and bar lines.

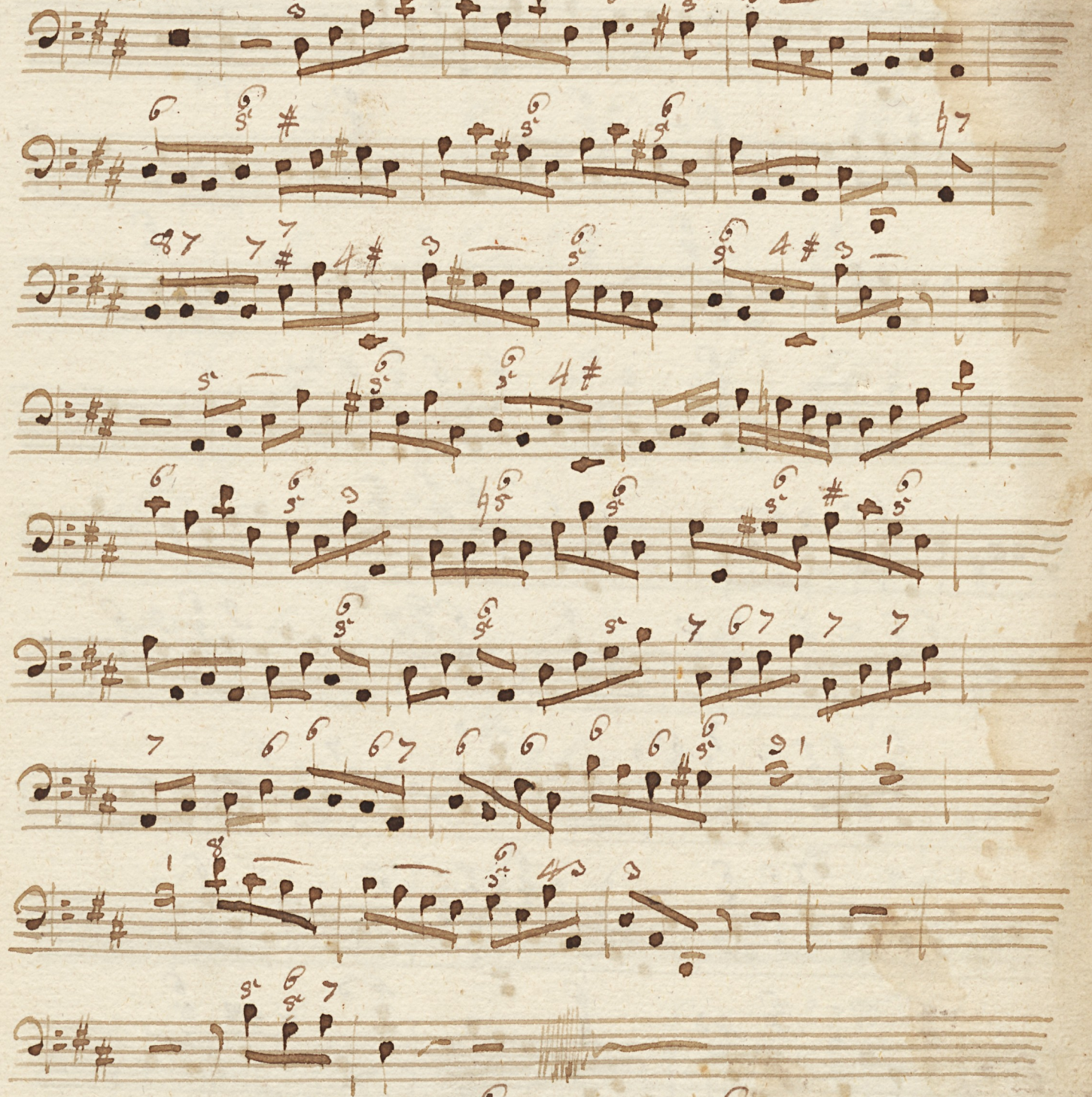
Handwritten musical notation on two staves. The first staff begins with a large, ornate initial **B** and the word *Benedictus* written below it. Above the initial is the word *Andte*. The notation continues on the second staff.

Handwritten musical notation on seven staves. The notation continues from the previous section, featuring various note values, rests, and bar lines. The final staff ends with a double bar line and a decorative flourish.



Rec. Mod. 20

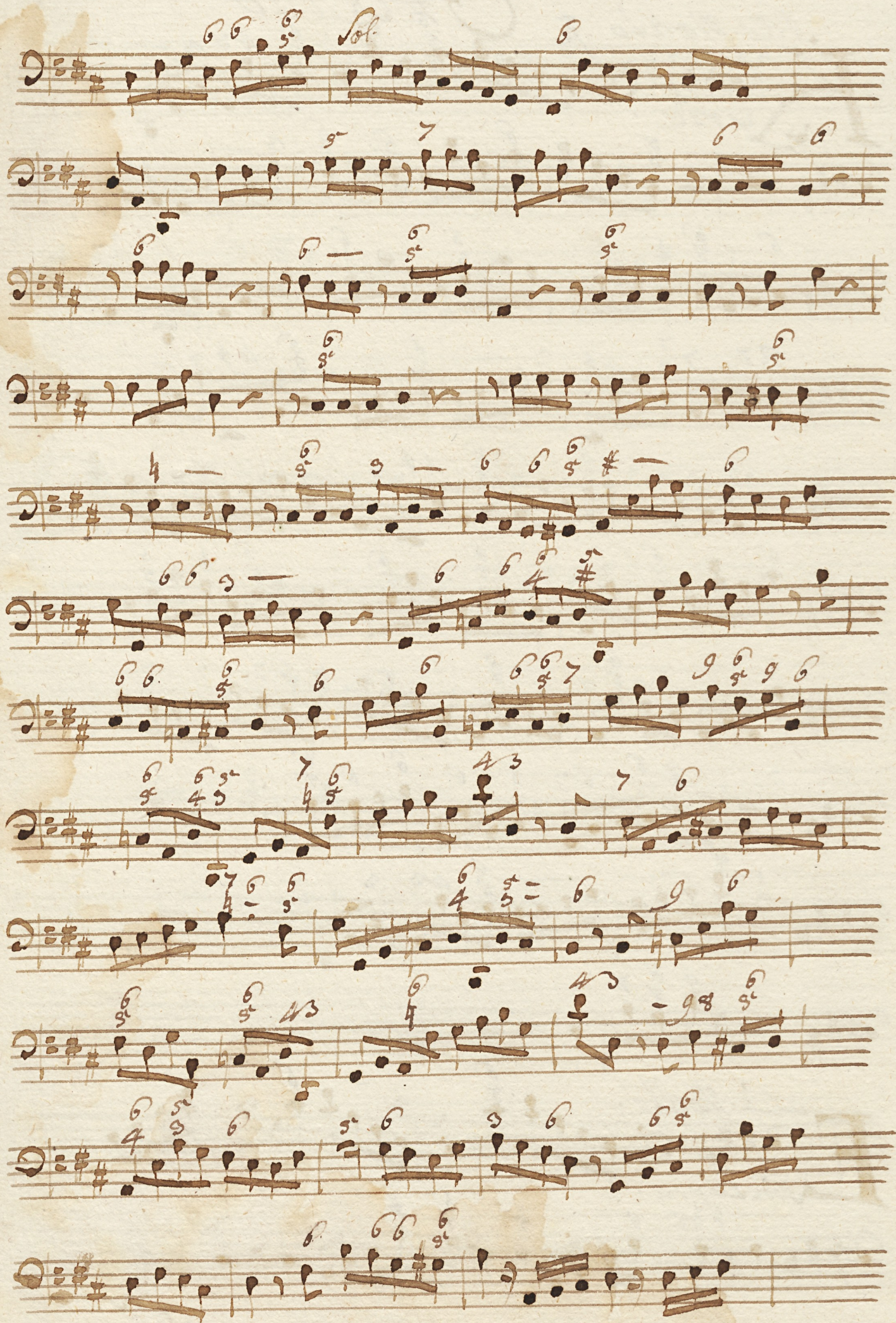
Organo.



anc. Mod^o.

E *alle. more*
lin. 2. ra.

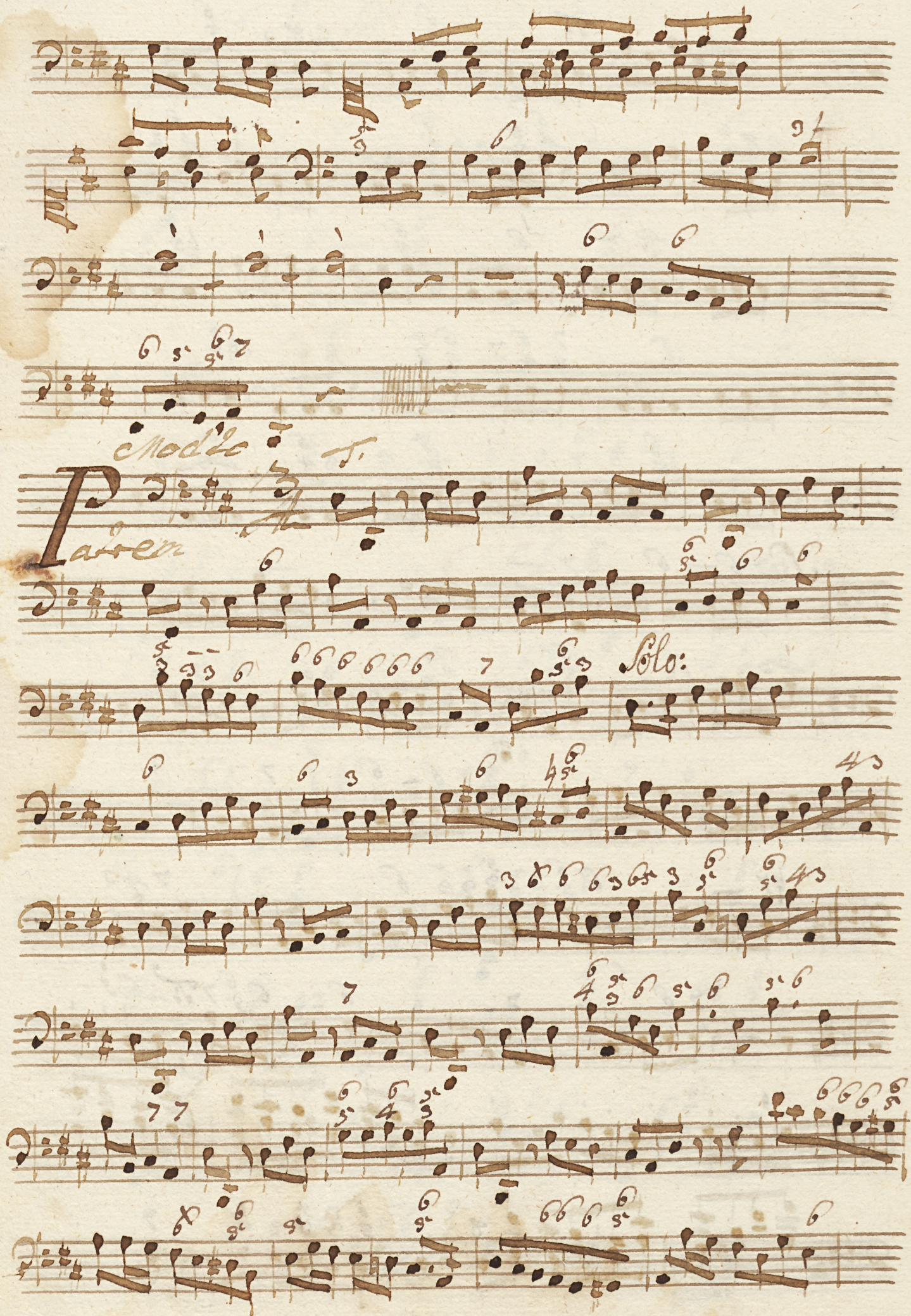


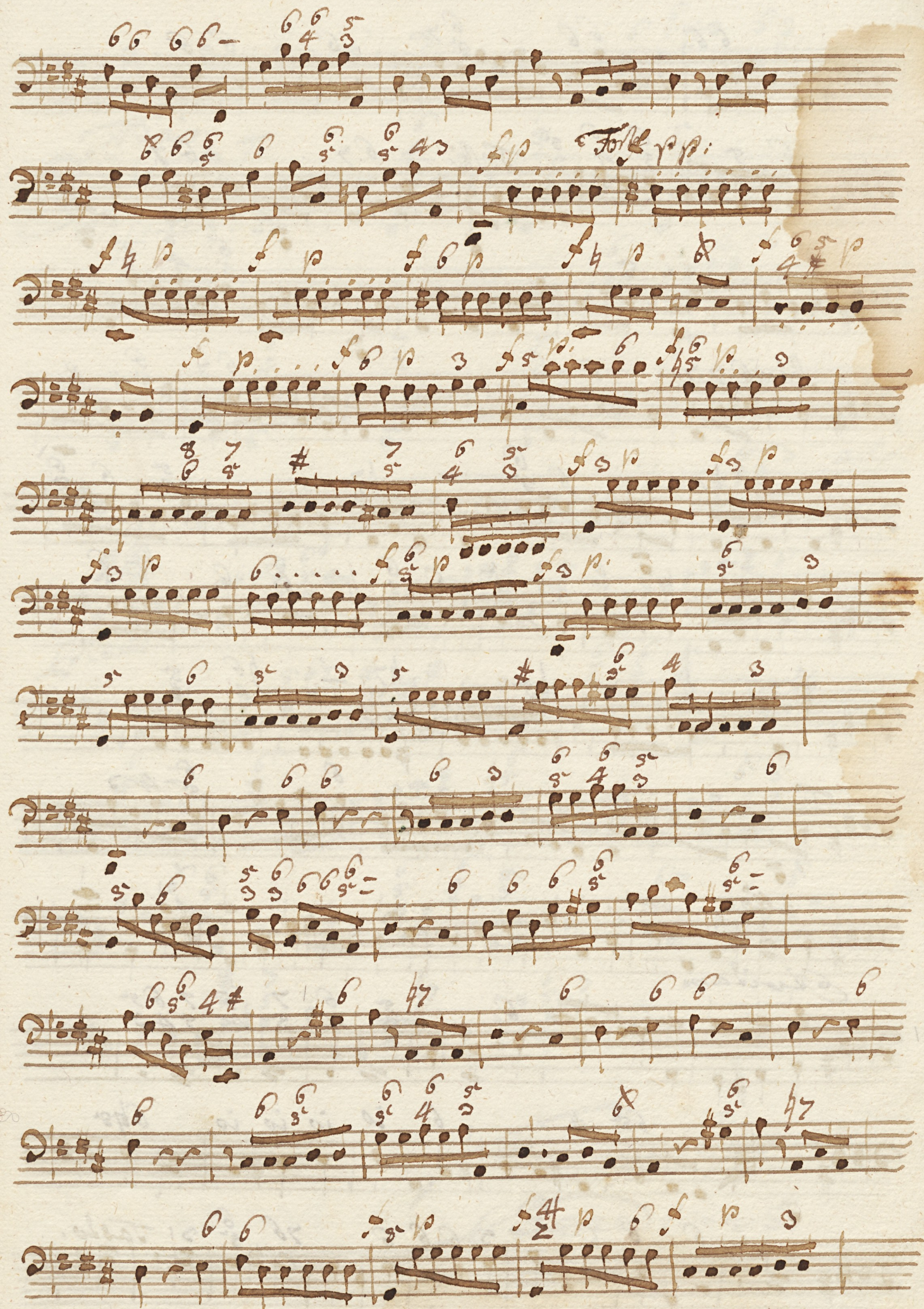


Handwritten musical score on ten staves, featuring complex notation and numerous numerical annotations (likely figured bass or figured guitar). The notation includes notes, rests, and various accidentals (sharps, flats, naturals). The numerical figures are written above or below the notes, often with small circles or lines indicating specific intervals or fingerings. The score is written in a single system across the ten staves. The key signature is one sharp (F#), and the time signature is 4/2. The notation is in a style characteristic of 18th or 19th-century manuscript notation.

Key features and annotations include:

- Staff 1:** Numerical figures: 98, 6, 98, 6.
- Staff 2:** Numerical figures: 98, 4, 6, 6, 4, 6.
- Staff 3:** Numerical figures: 4/2 =, 6, 6, 4, 6.
- Staff 4:** Numerical figures: 6, 7, 6 = 4, 4, 6, 4.
- Staff 5:** Numerical figures: 4, 6, 6, 6, 4, 6.
- Staff 6:** Numerical figures: 6, 6, 6, 6, 6, 6.
- Staff 7:** Numerical figures: 4, 6, 6, 6, 6, 6.
- Staff 8:** Numerical figures: 4, 6, 6, 6, 6, 6.
- Staff 9:** Numerical figures: 6, 6, 6, 6, 6, 6.
- Staff 10:** Numerical figures: 6, 6, 6, 6, 6, 6.





Handwritten musical score on ten staves, featuring various musical notations, fingerings, and performance instructions.

The score includes the following elements:

- Staff 1:** Musical notation with fingerings 66, 66, 6⁷, 6, 6, 6.
- Staff 2:** Musical notation with fingerings 6, 5, 6, 4, 5, *Tutti*, 6, 7, 6, 7.
- Staff 3:** Musical notation with fingerings 8, 6, 4, 5.
- Staff 4:** Musical notation with *Blo:*, 6, 7, 7, 6, 7, 7, 6, 7, 6, 4, #.
- Staff 5:** Musical notation with 4, 7, 6, 5, 4, 7, 5, 6, 5, 6, 5.
- Staff 6:** Musical notation with 4, 5, 4, 6, 5, 4, 6, 5, 6, 5.
- Staff 7:** Musical notation with #, 4, 4⁵ —, 4⁷ =, 4⁶ 4, #.
- Staff 8:** Musical notation with *T.*, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1.
- Staff 9:** Musical notation with *allé.*, *Christam*, 6, 5, 4, 3, 2, 1, 6, 5, 4, 3, 2, 1.
- Staff 10:** Musical notation with 6⁵ #, 6, 10, 10, 10, 10, 6⁵.
- Staff 11:** Musical notation with 6, 6, 6, 6, 6, 6, 7, 6, 5, 4, 3, *Tasto.*

Ad. T.
Sanctus.

Ad.
Rem.

The musical score is written on ten staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh staff is a treble clef with a key signature of one sharp (F#). The eighth staff is a bass clef with a key signature of one sharp (F#). The ninth staff is a treble clef with a key signature of one sharp (F#). The tenth staff is a bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations like 'Ad. T.', 'Ad.', and 'Rem.'.

Ad. T. Siego
Benedictus.

Ante

B

Benedictus

A handwritten musical score on aged, yellowed paper. The title "Ante Benedictus" is written at the top left. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation is in a historical style, featuring various note values, rests, and accidentals. Above the staves, there are numerous handwritten annotations, including numbers (e.g., 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) and musical symbols (e.g., 4/7, 4/8, 4/9, 4/10, 4/11, 4/12, 4/13, 4/14, 4/15, 4/16, 4/17, 4/18, 4/19, 4/20, 4/21, 4/22, 4/23, 4/24, 4/25, 4/26, 4/27, 4/28, 4/29, 4/30, 4/31, 4/32, 4/33, 4/34, 4/35, 4/36, 4/37, 4/38, 4/39, 4/40, 4/41, 4/42, 4/43, 4/44, 4/45, 4/46, 4/47, 4/48, 4/49, 4/50, 4/51, 4/52, 4/53, 4/54, 4/55, 4/56, 4/57, 4/58, 4/59, 4/60, 4/61, 4/62, 4/63, 4/64, 4/65, 4/66, 4/67, 4/68, 4/69, 4/70, 4/71, 4/72, 4/73, 4/74, 4/75, 4/76, 4/77, 4/78, 4/79, 4/80, 4/81, 4/82, 4/83, 4/84, 4/85, 4/86, 4/87, 4/88, 4/89, 4/90, 4/91, 4/92, 4/93, 4/94, 4/95, 4/96, 4/97, 4/98, 4/99, 4/100). The music is written in a single system, with the staves connected by a horizontal line. The paper shows signs of age, including discoloration and some staining.

This image shows a handwritten musical score for a piece titled "Gloria". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, often beamed together in groups. Above the staves, there are numerous handwritten annotations, including numbers (e.g., 6, 4, 5, 7, 8, 9, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100) and letters (e.g., A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z). A large, bold, handwritten letter "A" is placed at the beginning of the fifth staff, indicating the start of the "Gloria" section. The handwriting is in a cursive style, and the paper shows signs of age, including some staining and discoloration. The overall layout is organized into two main sections, with the first section ending at the fourth staff and the second section beginning at the fifth staff. The notation is clear and legible, with good spacing between notes and staves. The annotations provide additional information about the music, such as fingerings, breath marks, and other performance instructions. The piece is a single melodic line, and the staves are arranged in a vertical column. The key signature and time signature are consistent throughout the score. The handwriting is in a cursive style, and the paper shows signs of age, including some staining and discoloration. The overall layout is organized into two main sections, with the first section ending at the fourth staff and the second section beginning at the fifth staff. The notation is clear and legible, with good spacing between notes and staves. The annotations provide additional information about the music, such as fingerings, breath marks, and other performance instructions. The piece is a single melodic line, and the staves are arranged in a vertical column. The key signature and time signature are consistent throughout the score.



Sona Novis il Lyric

Basso.



Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Patrem.

Handwritten musical notation on ten staves. The notation continues from the previous section, featuring complex rhythmic patterns and melodic lines. The paper shows signs of age, including foxing and staining.





Dona Nobis et Kyrie