

Cum
VI.

Offertoriis

Canto **Offertorium** *1^{um}*
Allo: moderato

*Dig na re dig na re me lau dare te Dig na re me lau
dare te Dig na re me lau dare lau dare lau da re te Vir go sa
cra ta sa cra ta dig na re me lau dare lau dare te dig na re me lau dare lau
dare te dig na re me lau da re te Vir go sa cra ta sa
cra ta Da mi hi mi hi vir tu tem con tra hos tes con tra hos tes
con tra hos tes tu = os Dig na re dig na re me lau dare te
dig na re me lau da re te lau dare te*

Offertorium *2^{um}*

Maestoso

*Con stit ues eos prin ci pes su per om nem ter = ram Con stit ues
eos eos prin ci pes su per om nem ter am Con stit ues
eos su per om nem ter am prin ci pes
su per om nem ter am Con stit ues eos prin ci pes eos prin ci pes su per om nem
ter am me mo res erunt no mi nis no mi nis tui Do mi ne
Con stit ues eos prin ci pes su per om nem ter = ram
su per om nem ter = ram eos prin ci pes*

Offertorium III.
Allo apai Solo

Findeaur
La ta = mini in Domi-
no la ta mi = ni et exultate
ju = sti La ta mini in Domino et exultate ju = sti et exul-
tate ju = sti et glori a mini Omnes recti Cor =
de recti corde et glori a mini glori a mini omnes recti
recti Corde recti Corde la ta = mini la ta mini in
Domino et exultate ju = sti

Offertorium IV.

Allo: molto:

Sint lumbi vestri prae cincti lumbi vestri prae cincti et lu-
cer na lucerna ar dentes in manibus ve- stris in manibus in manibus vestris
et vo si miles hominibus hominibus ex- pectantibus
Dominum suum Dominum suum Dominum suum quando re ver tatur
re ver tatur a num ti is Sint lumbi vestri vestri prae cincti
et lucerna ar dentes in manibus vestris

Offertorium V. Tacet

Offertorium VI

Adagio ma non tanto

Quetto

Dolce

Do-mum tuam decet sanctitudo in

longi-tu-di-nem

di-e-rum longitudo

rem di-e-rum

Do-mum tu-am

de-cet sancti-tu-do decet sancti-tudo in longitudo in di-

erum. *Dolce* Non est hic a-li-ud nisi Do-mus Dei e por-ta

cali et porta caeli porta ca-li Domum tuam

decet sancti-tudo in longi-tu-di-nem

di-e-rum

Allo: moderato **Alto Offertorium I^{um} De Beata**

Dig nare dignare me laudare te
dignare me laudare te dignare me laudare — te
Vir-go sacra-ta sacra-ta Virgo sacra-ta sacra-ta Virgo sa-
crata — dignare me lauda re te Virgo sacra-ta
da mihi, mihi virtutem contra hostes contra hostes — tuos
Dig nare dignare me laudare te dignare me laudare te laudare te.

Offertorium II^{um} De Apostolis

Maffoso

Constitues eos principes super omnem terram constitues
eos eos principes super omnem terram Constitues
e os super omnem terram principes super
omnem terram constitues eos principes eos principes super omnem terram
memores erunt nominis. nominis tui Domine
constitues eos principes super omnem terram
eos principes

Offertorium

Allo: assai

Condeau

La ta - mi ni

La - ta mi ni in Do mi no La ta mi ni in Do mi no

la ta mi ni et exul tate ju - sti la ta mi

ni in Do mi no et exul tate ju - sti et exul ta te

ju - sti et glori a mi ni omnes recti

recti corde recti corde et glori a mi ni

omnes recti, recti corde recti corde

La

ta - mi ni

La ta mi ni in Do mi no et exul tate

ju - sti

Offertorium IV.

Allo: molto

Sint lumbi, lumbi vestri, vestri prae cincti lumbi vestri
prae cincti et lucerne lucerna ardent les in manibus
vestris in manibus vestris et vos si miles
hominibus hominibus expectantibus Dominum suum
Dominum suum Dominum suum quando re ver ta
tur re ver ta tur a nup ti is. Sint lumbi, lumbi vestri
vestri prae cincti et lucerna lucerna ardent les in manibus vestris

Offertorium V et VI Tace

Allo. moderato Tenore *Offertorium* ^{1^{um}} De Beata

Dignare dignare me laudare te dignare
me laudare te dignare me laudare laudare laudare te Vir-
go sa - cra - ta sa crata dignare me laudare laudare
te, dignare me laudare laudare te dig na re me lauda re te Vir-
go sacra ta sa cra ta da mihi - virtum contra hostes contra hos-
tes contra hostes tu - os Dig nare — me laudare te
Dignare me laudare te laudare te

Adagio *Offertorium* ^{2^{um}} De Apostolis

Constitues eos prin - cipes super omnem terram Constitues
eos eos principes super omnem terram constitues eos
super omnem ter ram principes — super omnem terram
Constitues eos e - os principes super omnem terram
memores erunt nominis tui Domine Constitues eos
prin ci pes super omnem ter ram super omnem terram eos principes

Offertorium III

Allegro assai

Laudetur

La ta mi ni

in Domino

mi

la ta mi ni et exultate justi la ta mi ni

ni in Domino et exultate justi et exul

ta te justi

et gloria mi ni

omnes recti recti corde recti corde et gloria mi ni

gloria mi ni

omnes recti recti corde recti cor

de

La - ta mi - ni

la - ta mi ni in

Domino et exul ta - te just sti

Offertorium IV.

Allo: molto

Sint lumbi; — vestri — praecincti lumbi vestri
praecincti et lucerna lucerna ardentes in manibus
vestris in manibus vestris et vos simi-
les hominibus hominibus expectantibus Dominum
suum — Dominum suum quando re ver-
ta-tur re ver tatur a nup-ti-is. Sint lumbi
— vestri praecincti vestri et lucerna lucerna ardentes in
manibus vestris.

Allo: moderato **Basso** **Offertorium** ^{um}

Dignare me laudare te
dignare me laudare te Virgo sacra sacra Virgo sa-
crata sacra Virgo sacra sacra Dignare me laudare te Vir-
go sacra sacra da mihi mihi virtutem contra hostes
tu-os Dignare me laudare te
dignare me laudare te laudare te.

Offertorium ^{Dum} **De Apostolis**

Molto
Constitues eos principes super omnem ter-ram constitues eos
eos principes super omnem terram constitues eos
super omnem ter-ram principes super omnem ter-ram
constitues eos eos principes super omnem terram
memores erant nominis nominis tui Domine Constitues eos
principes super omnem terram super omnem terram eos principes

Allo: assai Offertorium III.

Rondeau

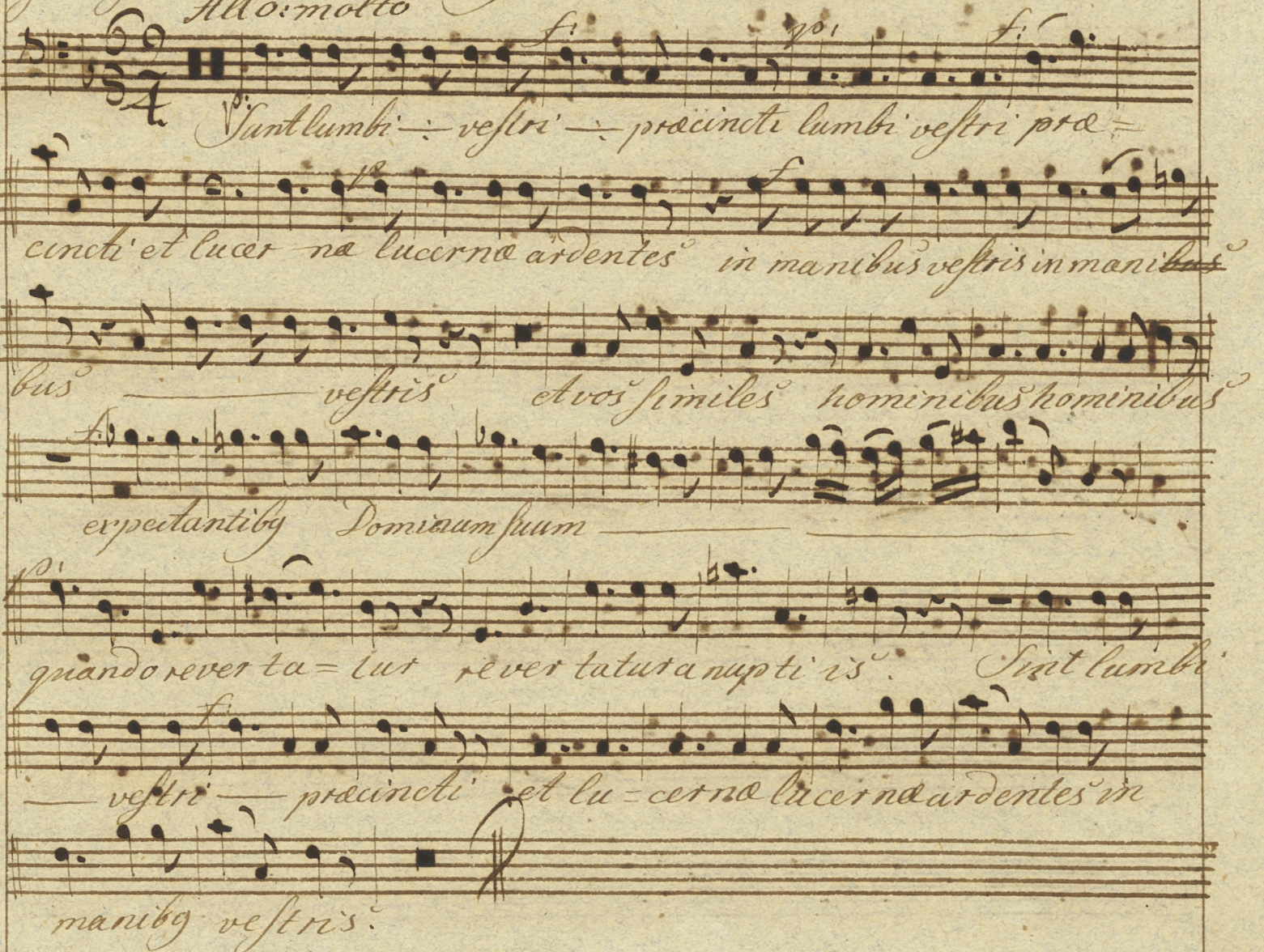


La ta mi ni in Domino la ta mi ni in Domino la ta mi ni et exultate iusti la ta mi ni in Domino et exultate iusti et exultate iusti et exultate iusti et gloria mihi omnes recti recti corde recti corde et gloria mihi gloria mihi omnes recti recti corde

La ta = mi ni la ta mi ni in Domino et exultate

Offertorium IV.

Allo: molto



Sunt lumbi vestri praecincti lumbi vestri praecincti et lucerna lucerna ardentes in manibus vestris in manibus vestris et vos similes hominibus hominibus expectantibus Dominum suum quando reverta = tur reverta = tur a nuptiis. Sunt lumbi vestri praecincti et lucerna lucerna ardentes in manibus vestris.

Allò: assai Offertorium V

Solo
Aria *mp* *Sv*

Je su co - ro na Vir gi num quem Mater Mater
il la illa concipit qua so - la Virgo
par - tu rit hac vota clemens acci pe hoc vota clemens acci
pe, hac clemens acci pe, hac vota acci pe. *Sv*
clemens acci - pe hac vota ac ci pe hac
vota clemens acci pe *mf* *mf* *mf* *mf* *mf*
Qui pas cis in ter
Sv
Lili a septus choreis choreis Virginum septus choreis Virginum
septus choreis Virginum sponsus decorus gloria sponsus decorus
gloria sponsis que red dens sponsisq; reddens premia quo cunque pergis
Virgines sequuntur atq; laudibus post te ca nentes cur si tant
Hymnosque dulces — personant hymnosq; dulces — personant

Offertorium VI.

Adagio ma non tanto

Duetto

mf

Terribilis est

Doli s.v.

locus locus iste non est hic aliud nisi domus Dei

mf

non est hic aliud nisi domus Dei et porta caeli

Doli s.v.

et porta caeli porta caeli domum tuam

mf

deiet fancti-tudo Longitudinem in longitudinem

V Longitudinem di-cum.

Allo: moderato Violino Primo Offertorium I.

Handwritten musical score for Violino Primo, Offertorium I, tempo Allo: moderato. The score consists of 10 staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in a cursive style typical of 18th-century manuscripts.

Maestoso

Handwritten musical score for Violino Primo, Offertorium I, tempo Maestoso. The score consists of 5 staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The handwriting is in a cursive style typical of 18th-century manuscripts.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The paper shows signs of age and staining.

Offertorium *Andante* *Allo: assai*

Continuation of the handwritten musical score on ten staves. The notation is dense, featuring many beamed notes and complex rhythmic patterns. Dynamic markings like *pp* and *ppp* are visible throughout. The manuscript is heavily stained and discolored.

Allo: molto Offertorium IV.

This image shows a page of handwritten musical notation for a piece titled "Offertorium IV." The tempo and mood are indicated as "Allo: molto." The score is written on multiple staves, with the first staff beginning with a treble clef and a 6/8 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast and intricate melody. Various dynamic markings are present throughout the score, including "f" (forte) and "p" (piano). The paper is aged and shows signs of wear, with some staining and discoloration. The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.

Offertorium V.

Allo. assai

Aria

This page contains a handwritten musical score for an "Aria" from "Offertorium V." The tempo is marked "Allo. assai". The score is written on 15 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by rapid sixteenth-note passages, often beamed together in groups. Dynamics such as *pp* (pianissimo), *mf* (mezzo-forte), and *dp* (diminuendo piano) are indicated throughout. The notation includes various note values, rests, and slurs. The paper shows signs of age, including foxing and some staining.

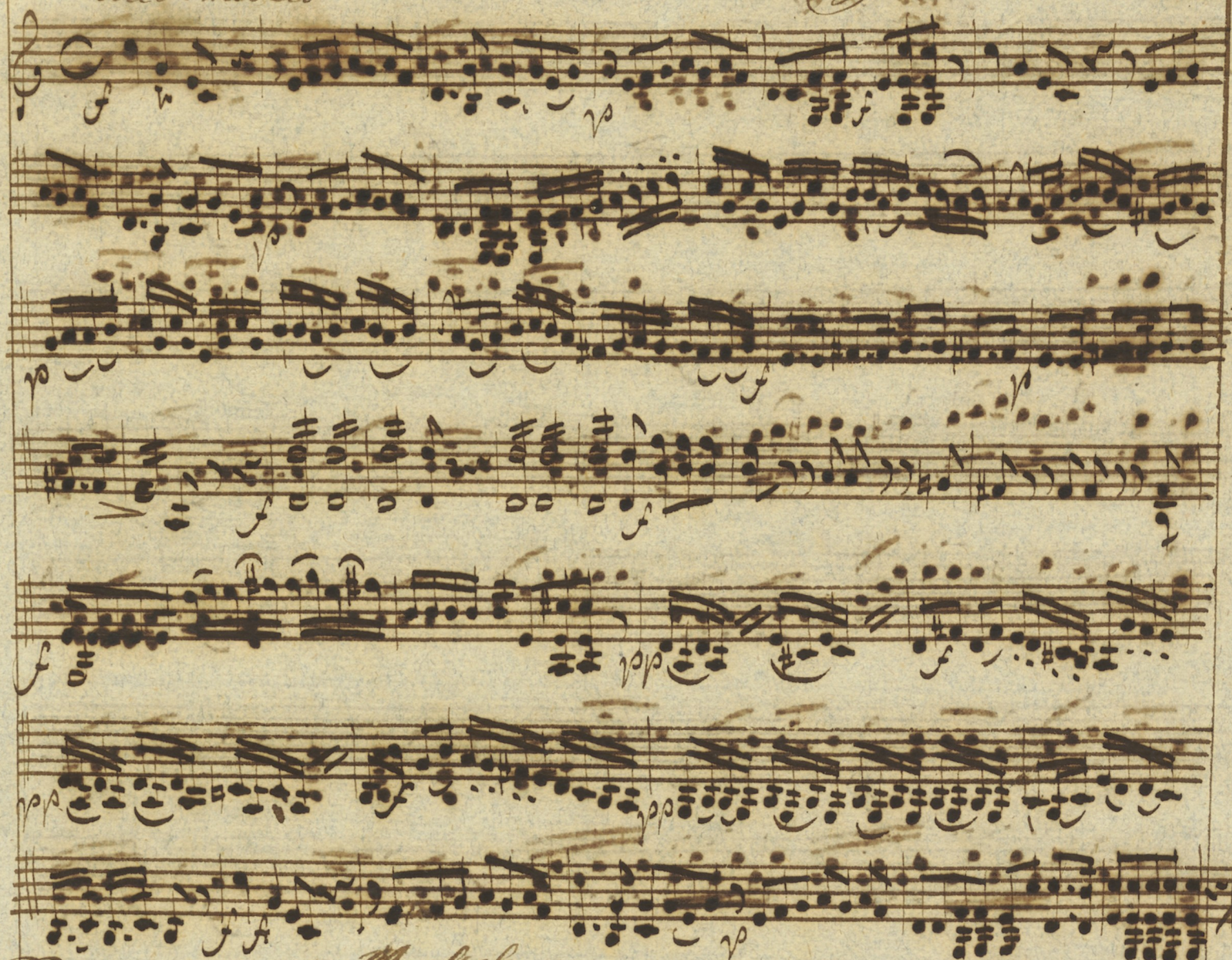
Handwritten musical notation on two staves. The first staff contains a series of eighth and sixteenth notes. The second staff contains a series of chords and rests, ending with a double bar line.

Adagio ma non tanto

Offertorium **V** *Duetto*

Handwritten musical notation for the Duetto section, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte). The piece concludes with a double bar line on the 14th staff.

Allo: moderato Violino Secondo Offertorium 1.



Allo: aspi **Offertorium III.**

Pondus

Handwritten musical score for Offertorium III, measures 1-10. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo). The paper shows signs of age, including foxing and staining.

Offertorium IV.

Allo: molto

Handwritten musical score for Offertorium IV, measures 1-5. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *pp* (pianissimo). The paper shows signs of age, including foxing and staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *p*. The paper shows signs of age, including foxing and staining.

Alto: assai

Fertuarium

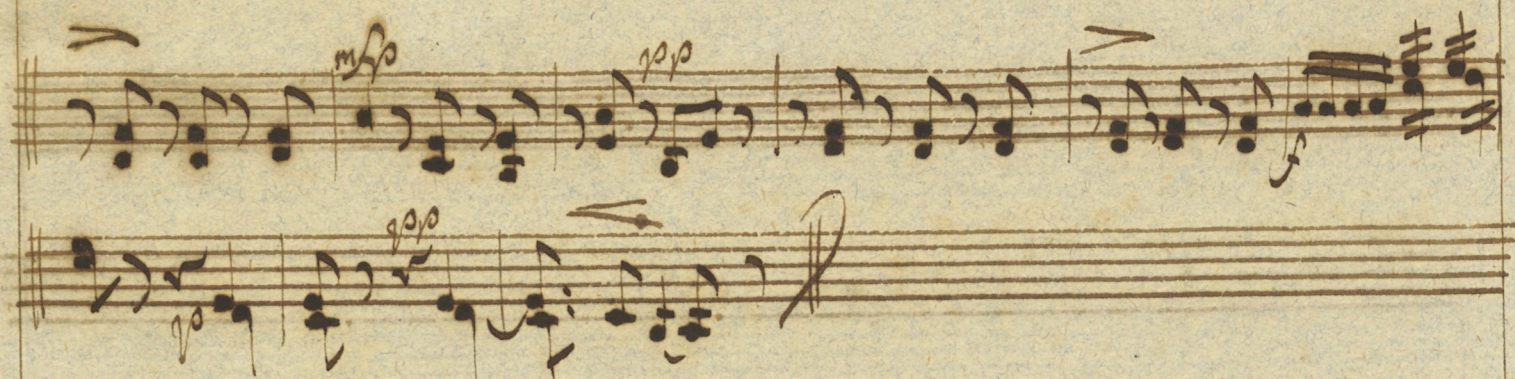
Handwritten musical score on ten staves, continuing from the previous section. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *p*. The paper shows signs of age, including foxing and staining.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *mo* and *pp*. The manuscript shows signs of age, including ink bleed-through from the reverse side.

Offertorium VII

Adagio ma non tanto

Handwritten musical score on ten staves, beginning with the word *Duetto* in a large, decorative script. The notation includes various note values, rests, and dynamic markings such as *pp*, *mp*, and *mf*. The manuscript shows signs of age, including ink bleed-through from the reverse side.

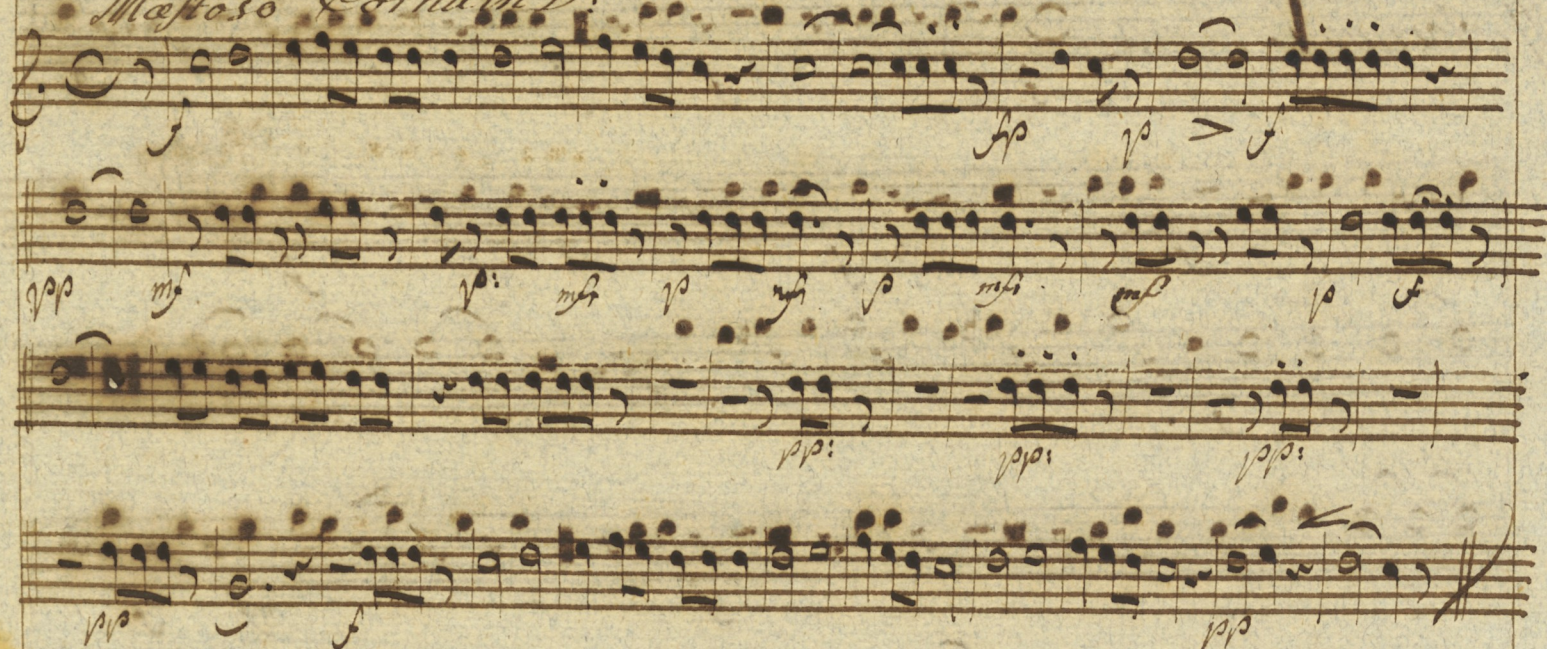


Clarinet^{mo} in C. Offertorium I. De Beata.
Allo: moderato



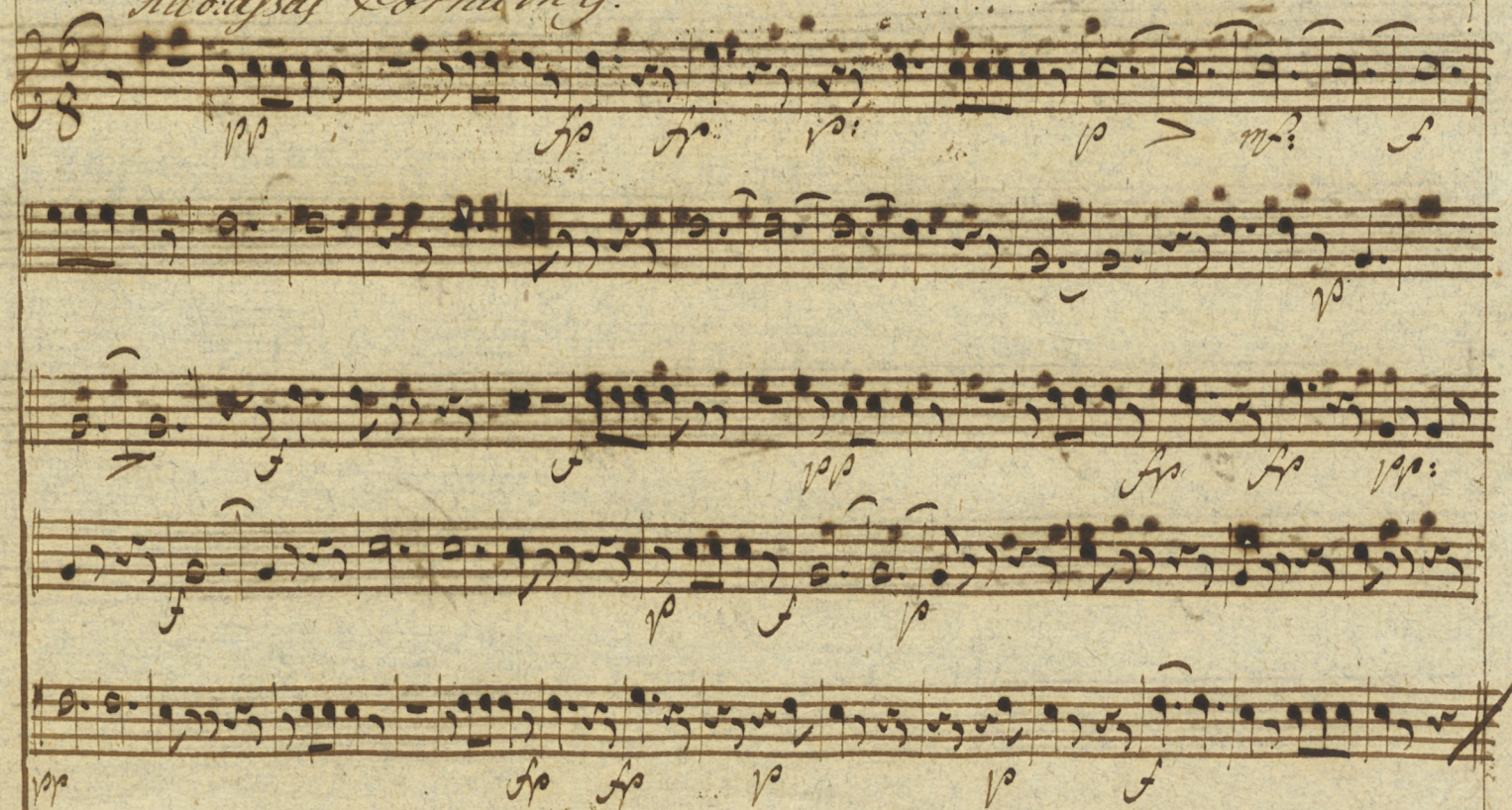
Offertorium II De Apostolis

Messaio Cornu in D.



Offertorium III De uno vel pluribus Martyribus

Allo: assai Cornu in G.



Allo: molto **Offertorium IV**
Cornu ex F

Allo assai *Cornu ex B:*

Offertorium V. Aria

Offertorium VI

Adagio molto ma non tanto. *Cornu ex A.*

Clarino II. Offertorium I.
Allo: moderato Clarino in C.



Offertorium II.
Mastoso Cornu in D.



Offertorium III.
Allo: assai Rondeau Cornu in G



Allegro molto. Cornu et F.
Offertorium IV



Allo: assai. Cornu et B.
Offertorium V. Aria



Adagio molto ma non tanto. Cornu et A.
Offertorium VI. Duella



VI. Offertoria

Allo moderato

I De Beata

This is a handwritten musical score for a piece titled "VI. Offertoria" with the subtitle "De Beata". The tempo is marked "Allo moderato". The score is written on ten staves, with the first staff featuring a large "I" and the title "De Beata". The music is in common time (C) and begins with a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are numerous numbers and symbols, likely indicating fingerings or specific musical instructions. The score concludes with a double bar line and a decorative flourish.

De Apostolis.

II. *Maeſtoſo*

This is a handwritten musical score on aged, yellowed paper. It begins with a large Roman numeral 'II.' and the tempo marking 'Maeſtoſo' in a cursive hand. The music is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. Above the notes, there are numerous fingerings indicated by numbers 1 through 7. Some staves also feature dynamic markings, such as 'p' (piano) and 'f' (forte). The score concludes with a double bar line and a decorative flourish. The paper shows signs of age, including foxing and some staining.

De uno, vel pluribus Martyribus.

III

Allo assai

Rondeaux

A handwritten musical score on aged paper, featuring ten staves of music. The title at the top is "De uno, vel pluribus Martyribus." in a cursive script. Below the title, the tempo is marked "Allo assai" and the piece is identified as "Rondeaux" with a large Roman numeral "III" to its left. The music is written in a single system across ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. Above the staves, there are numerous fingerings and articulation marks, including numbers 1 through 8, slurs, and accents. The bottom of the page shows the beginning of a new system of staves.

De uno Confessore Pontifice
vel non Pontifice
vel

De pluribus Confessoribus

IV

Allo motto.

This page contains a handwritten musical score for a church service. It begins with a large Roman numeral 'IV' and the tempo marking 'Allo motto.' The score is written on multiple staves, including a figured bass line at the bottom. The notation includes various musical symbols such as notes, rests, and accidentals. The figured bass line at the bottom is particularly detailed, showing numbers and symbols like '5 3 5 6 8 7 6 5 - 6 8 7 6 5 - 6 5 = 4 5 - 6 - 5 - 8 = 7' and '5 3 7 3 7 3 7 3 5 ='. The score concludes with a double bar line and a final flourish.

De una vel pluribus Virginibus

V *Allo' affai Solo*

The musical score is written on ten staves. The first staff begins with a large 'V' and the tempo marking 'Allo' affai Solo'. The music is in a key with one flat (B-flat) and common time (C). The notation includes various note values, rests, and fingerings. The piece concludes with a double bar line and a large 'P' marking.

Handwritten musical score for a single system, featuring five staves. The notation is complex, with many accidentals and fingerings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

De Dedicatione

Duetto VI *Adagio, ma non tanto*

Handwritten musical score for a duet, featuring six staves. The notation is complex, with many accidentals and fingerings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on five staves, featuring notes, rests, and extensive numerical annotations (fingerings or scale degrees) above the notes. The notation includes treble clefs and a key signature of one sharp (F#). The score concludes with a double bar line and a decorative flourish.

Staff 1: 1, 4 5 6 5, 6, 5, 6 = 4 7 5

Staff 2: 8 6 5 6 5, 8 4 5, 5 8 7 6 5 4 3

Staff 3: 8 7 6 5, 6 6 4 6 6-8 7 6 5 4 3 5

Staff 4: 6, 6, 4, 6, 6

Staff 5: 6, 6, 5, 8, 7, 7, 4 2 3

Dynamic markings: *p*, *pp*