

Officia C. & G.  
De Venerabili Sacramento

a  
Canto Alto.

Violino Primo.

Violino Secondo.

2. Cornua C. & G.  
Con

Organo.

Auth: Jacobo Francisco Suppan

Ima Harmon.

Aria And.

Alto.



1. Sacris Solemni is juncta sint gaudia, et exprocordi is sonent preconia, re-  
 2. Post agnum typicum expletis epulis, corpus Dominicum datum discipulis, sic  
 3. Sic Sacri ficium i stud in stituit, cuius ofi cium committi, volu it, So



1. cedant vetera, nova sint omnia, recedant vetera nova sint omnia, recedant vetera nova sint omnia  
 2. totum omnibus, quod totum singulis, sic totum omnibus, quod totum singulis, sic totum omnibus, quod totum singulis  
 3. lis Presbyteris, quibus sic congruit, Solis Presbyteris, quibus sic congruit, Solis Presbyteris, quibus sic congruit



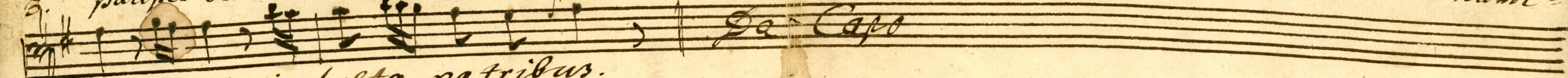
1. corda voces et opera, corda voces et opera. Noctis recolitur cona novissima, de-  
 2. ejus fatemur manibus, ejus fatemur manibus. Dedit fragilibus corporis ferculum, di-  
 3. silmant, et ut dent ceteris, suman, et ut dent ceteris. Panis angelicus fit panis hominum o



1. di = se = fratribus, dedi = se = fratribus juncta le gi ti ma priscis indulta patribus  
 2. cens dicens acci pi te, dicens dicens acci pi te quod trado vasculum omnes ex eo bibite  
 3. res o res mirabi lis, o res o res mira bilis manducat Dominum pauper Servus et humilis



1. priscis indulta patribus indulta indulta indulta patribus priscis indulta patri-  
 2. omnes ex eo bibite ex eo ex eo ex eo bibite omnes ex eo bibi-  
 3. pauper Servus et humi, lis et pauper et Servus humilis pauper Servus et humi-



Da Capo

1. bus priscis indulta patribus.  
 2. te omnes ex eo bibi te.  
 3. lis pauper Servus et humi lis.

Aria And.

Canto



1. Sacris Solemnis juncta sint gaudia, et ex precordiis sonent proconia, recedant  
 2. Post agnum typicum expletis epulis, corpus Dominicum datum discipulis, sit totum  
 3. Sic sacri, ficium i stud in stitu it, cujus officium committit voluit Solis pres,



1. vetera nova sint omnia, recedant vetera nova sint omnia, recedant vetera, nova sint omnia cor,  
 2. omnibus, quod totum singulis, sic totum omnibus quod totum singulis, sic totum omnibus, quod totum singulis e=  
 3. byteris, quibus sic congruit, Solis Pres byteris, quibus sic congruit, Solis Pres byteris, quibus sic congruit, su

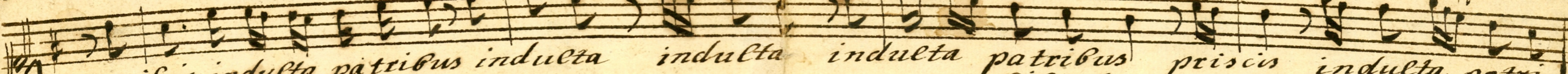


1. da, voces et opera, corda voces et opera,  
 2. jus fa temur manibus, ejus fa temur manibus,  
 3. mant, et ut dent ceteris, sumant, et ut dent ceteris,

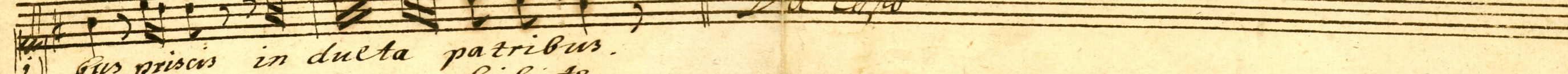
qua Christus creditur agnum et azyrna, de  
 dedit et tristicus sanguinis poculum, di  
 dat panis calicus figuris terminum, o



1. dis se fratribus dedis se fratribus juxta legi tima, priscis indulta patribus  
 2. cens dicens accipi te dicens dicens accipi te, quod trado vasculum, omnes ex eo bibi te  
 3. res o res mirabilis o res o res mirabilis, manducat Dominum, pauper Servus et humilis



1. priscis indulta patribus indueta indueta indueta patribus priscis indulta patri  
 2. omnes ex eo bibi te ex eo ex eo ex eo bibi te omnes ex eo bibi  
 3. pauper Servus et hu milis et pauper, et Servus humi lis pauper Servus et humi



1. bus priscis in ducta patribus.  
 2. te omnes ex eo bibi te.  
 3. lis pauper Servus et humi lis.

Da Capo

*Aria And.*

*Violino Primo.*

The image shows a page of handwritten musical notation for the first violin part of an aria. The music is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'And.' (Andante). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings throughout the piece, including 'p' (piano) and 'f' (forte). The paper shows signs of age, with some staining and foxing. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

*volti Subito.*



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a complex melodic line with many beamed notes and slurs.

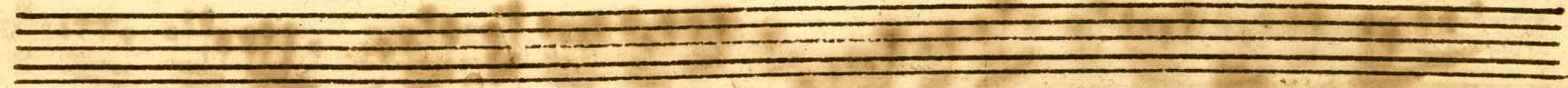


Handwritten musical notation on a five-line staff, continuing the melodic line from the first staff with similar complexity and notation.

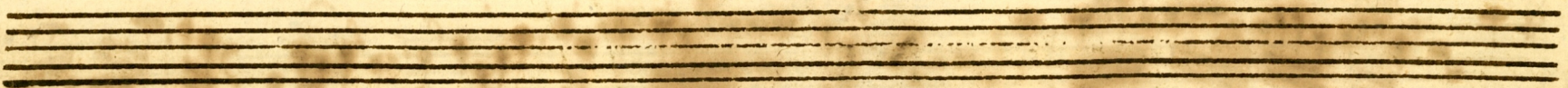


Handwritten musical notation on a five-line staff, starting with a treble clef and a key signature of one sharp, followed by a few notes and a vertical bar line.

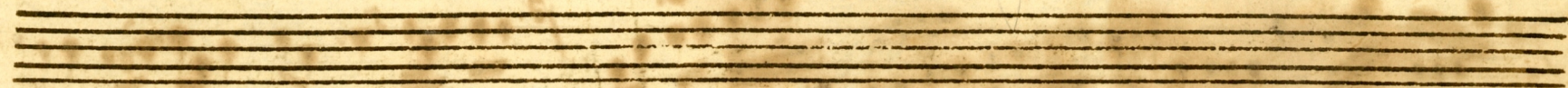
*Da capo.*



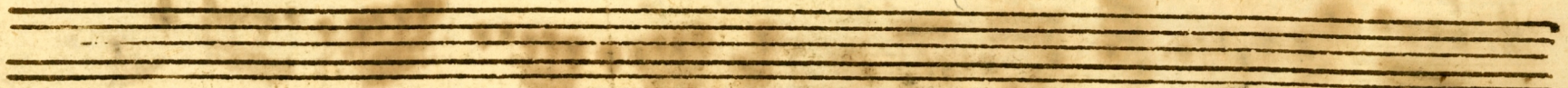
An empty five-line musical staff.



An empty five-line musical staff.



An empty five-line musical staff.



An empty five-line musical staff.

*Aria. Adante.*

*Violino Secondo.*

This image shows a page of handwritten musical notation for the second violin part of an aria. The score is written on seven staves, each beginning with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as "Adante". The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, as well as rests and slurs. Dynamic markings are present throughout, including "p:" (piano) and "f:" (forte). The paper shows signs of age, with some staining and foxing, particularly in the center and lower right areas.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, ending with the instruction *2da. Capo*.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

*Aria And*

*Organo.*

Handwritten musical score for organ, consisting of seven staves of music. The notation includes various notes, rests, and ornaments. Annotations include the number '5' above the first staff, '644' above the first and fifth staves, and 'f' below the third staff. Chord markings such as '4#', '6 7', '7', and '7#4#' are present throughout the score. The music is written in a single system across seven staves.

*Da capo.*