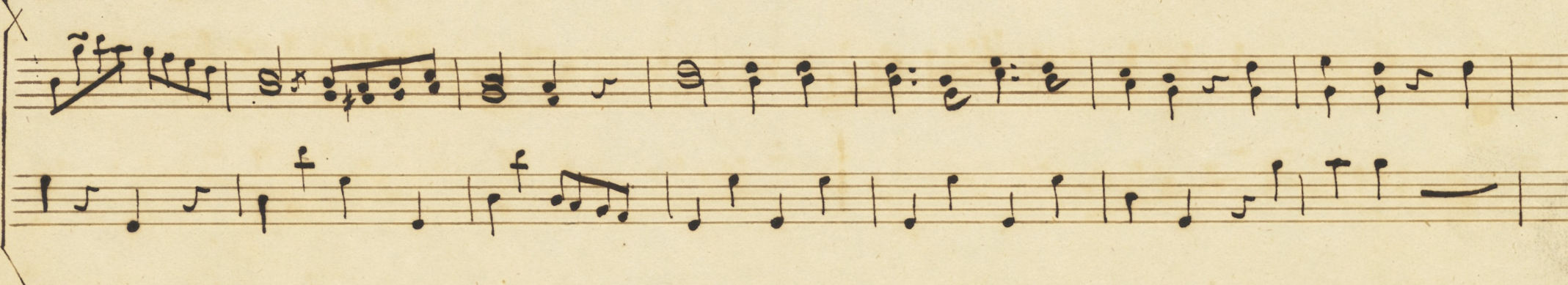
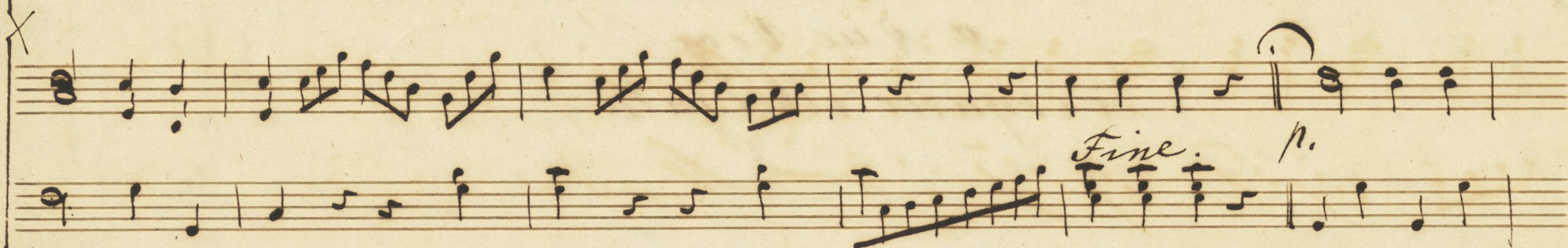
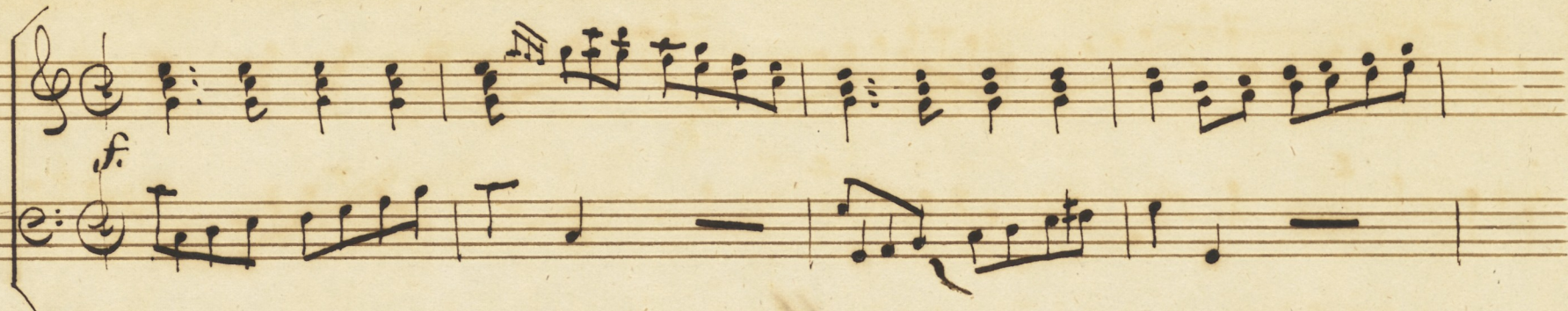


Messa in

*a due Voci
ed organo obbligato*

Comp. dal Sign. Wenceslao Wiatni li 8. 8^{bre} 1808.

Fin
P. RAFAEL
Calleja
KLEMEVIC
Moderato



Handwritten musical score for a multi-measure piece, consisting of two systems of four staves each. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f.* (forte). The first system concludes with a double bar line and a fermata. The second system begins with a repeat sign and ends with a double bar line and a fermata. The text *Da Capo al fine.* is written in cursive across the middle of the second system.

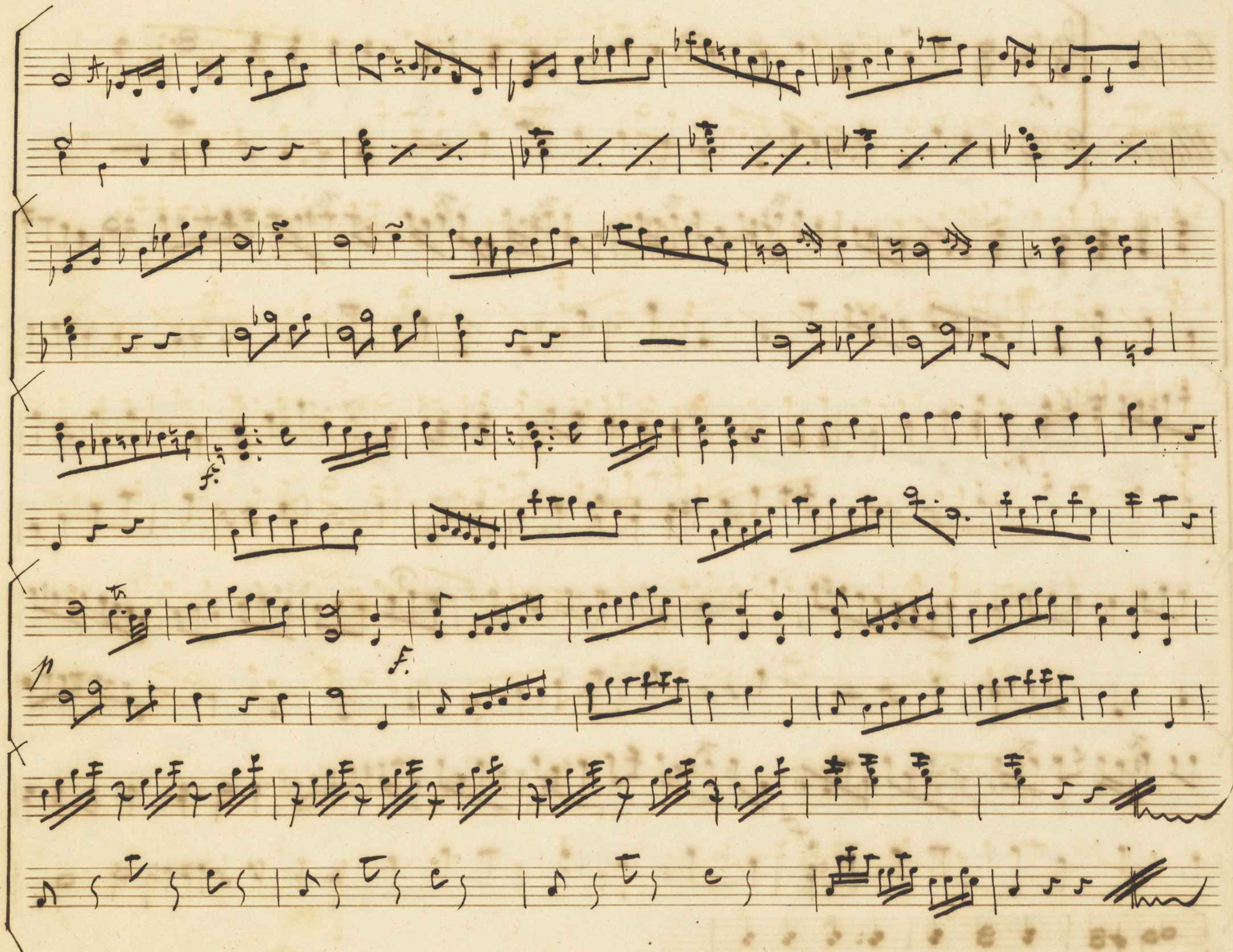
Gloria

Handwritten musical score for two sections: *Gloria* and *Moderato*. The *Gloria* section is written on a single staff with a treble clef and a 3/4 time signature. It begins with a *f.* (forte) dynamic marking and includes a trill (tr) and a piano (p.) marking. The *Moderato* section is written on a single staff with a bass clef and a 3/4 time signature. It begins with a *f.* (forte) dynamic marking. Both sections are followed by a system of two staves with further musical notation.

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f.*, *p.*, *tr*). The score is organized into systems, with some systems containing multiple staves. The paper shows signs of age, including foxing and staining.

The musical score is written on six systems of staves. The notation is in a historical style, likely from the 18th or 19th century. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves. The sixth system consists of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f.*, *p.*, *tr*). The score is organized into systems, with some systems containing multiple staves. The paper shows signs of age, including foxing and staining.

Handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The score is organized into four systems, each containing two staves. The notation includes many beamed notes, suggesting rapid passages or trills. The paper shows signs of age, including foxing and staining.



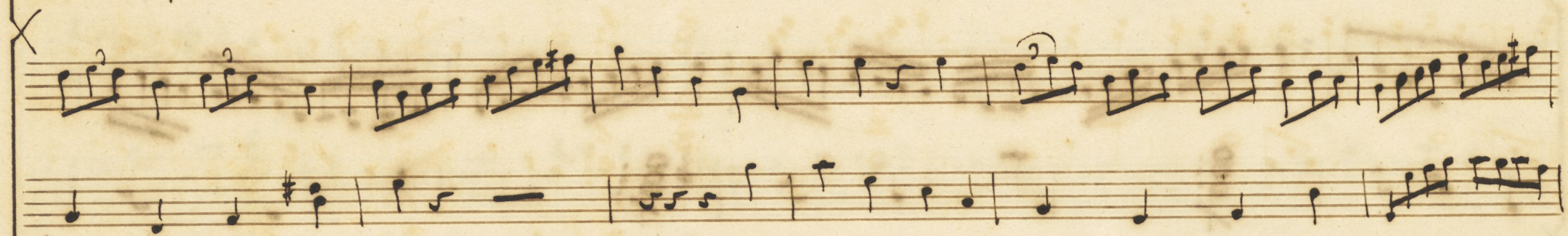
Credo

f.

Allegro

This is a handwritten musical score on aged, yellowed paper. The score is divided into two main sections: "Credo" and "Allegro". The "Credo" section begins with a treble clef and a common time signature (C). It features a melody line with various notes, rests, and a fermata. The "Allegro" section follows, marked with a common time signature (C) and a tempo indication. It includes a variety of musical notations, such as eighth notes, sixteenth notes, and rests. There are several trills marked with "tr" and a dynamic marking of "f." (forte). The score is written in a clear, elegant hand, typical of 18th or 19th-century musical notation. The paper shows signs of age, including foxing and staining.

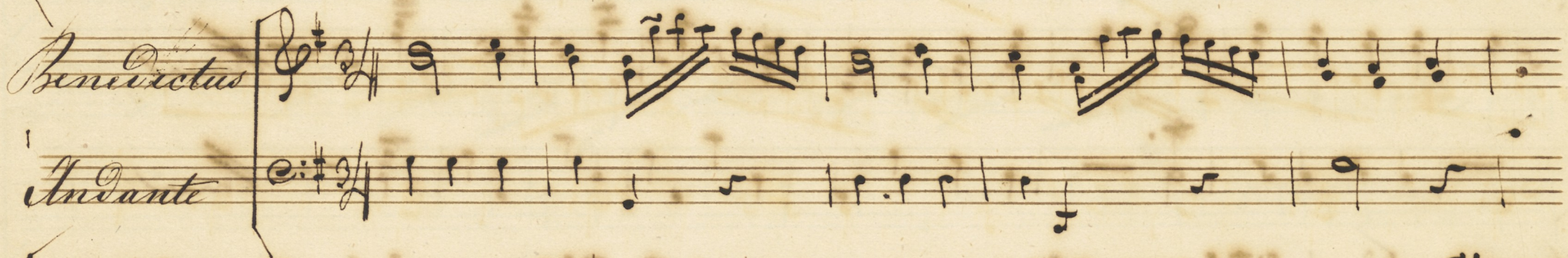
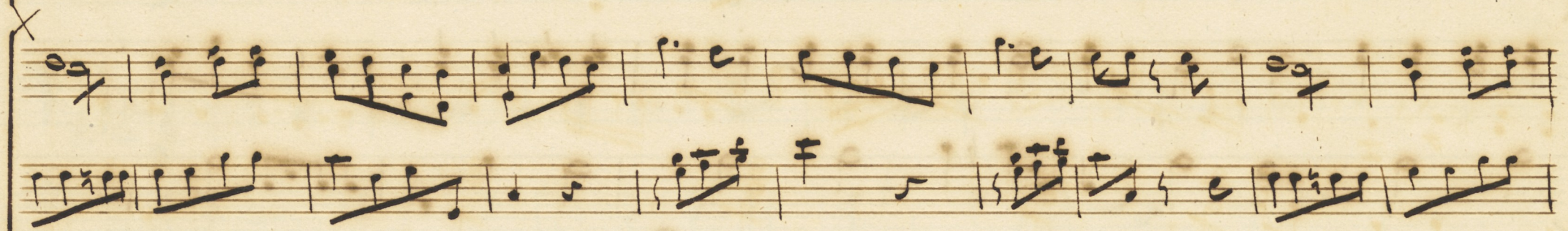
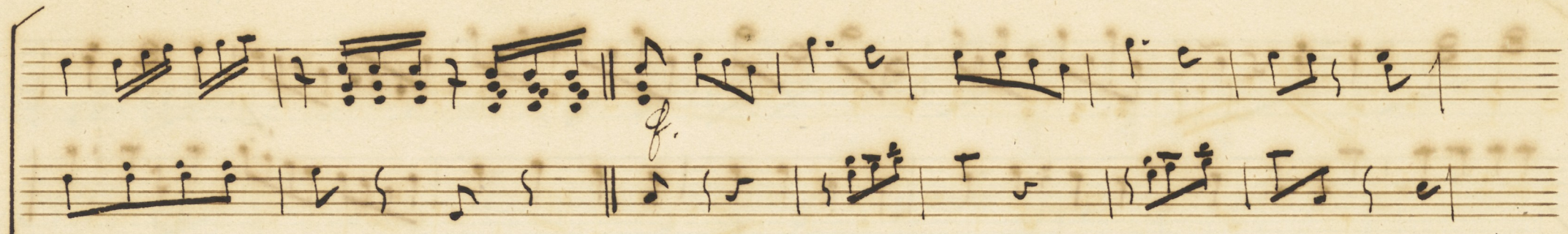
This is a handwritten musical score on aged, yellowed paper. The score is organized into four systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a 3/4 time signature and a 'p.' (piano) marking. The third system includes a 'f.' (forte) marking. The fourth system concludes with a 'v. L.' marking. The paper shows signs of age, including foxing and staining.

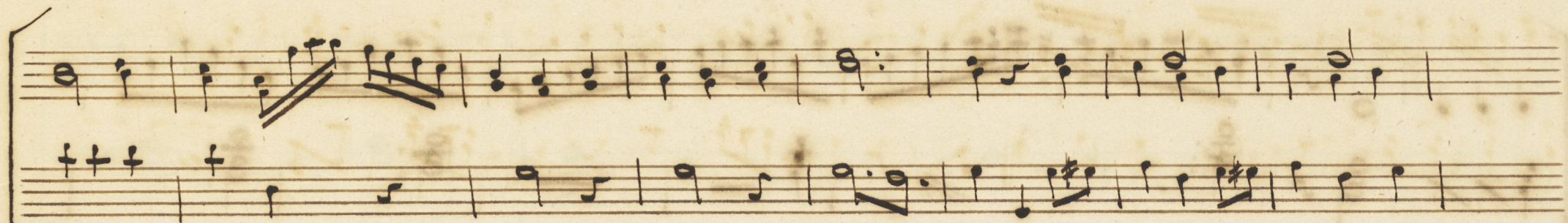


Handwritten musical score for a multi-staff piece, likely a Mass. The score is divided into three systems by large 'X' marks. The first system has two staves, the second has two staves, and the third has two staves. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings like 'n.' and 'f.' (forte) scattered throughout. The paper shows signs of age and staining.

Sanctus *Andante*

Handwritten musical score for "Sanctus" and "Andante". The "Sanctus" section is in treble clef with a 2/4 time signature. The "Andante" section is in bass clef with a 2/4 time signature. Both sections feature complex, rapid passages with many beamed notes. There are markings like "n." (piano) and "f." (forte) in the "Sanctus" section, and "V. S." at the end of the "Andante" section.





A handwritten musical score consisting of six systems of staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The notation includes many slurs, ties, and accidentals, suggesting a complex melodic and harmonic structure. There are also some markings that look like 'p' or 'f' for dynamics.

Agnus

A handwritten musical score for a piece titled 'Agnus'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation is in a historical style, featuring various note values, rests, and accidentals. The piece is marked 'Andante'.

Andante

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The first five staves are grouped by a large bracket on the left. The sixth and seventh staves are also bracketed together. The eighth and ninth staves are bracketed together. The tenth staff is a single line. The music is written in a single system, with a key signature of one sharp (F#) and a common time signature (C). The notation includes many accidentals, particularly sharps and naturals, and some staves have a '3' or '6' written above them, possibly indicating a measure count or a specific rhythmic value. The handwriting is elegant and characteristic of the 18th or 19th century.

Donat Kyrie



Soprano.

Allegro moderato

Ry xi e e leison
e le " i son Kyrie e leison e le " i son
Fine Christe e le i son e leison e leison Kyrie e leison
Christe " " e leison Kyrie e leison e
leison e leison Kyrie e leison
e le i son e leison Kyrie e leison e leison e
le i son

Da Capo al fine.

Moderato
Et in terra pauc hominibus bone vo. lun
ta " tis Lauoamuste benedicimus te ado ramuste glo
rifi camus te glorifi camuste Jesu kri. ste gratias

agimus agimus tibi propter magnam gloriam tuam Domine
 Deus rex coelestis Pater omnipotens Domine fili
 unigenite Domine Deus agnus Dei filius patris filius patris
 adorante qui tollis peccata mundi misereere nobis suscipe
 deprecationem nostram qui sedes ad dexteram patris
 misereere nobis quoniam tu solus tu solus sanctus
 tu solus Dominus solus altissimus Jesu Chri
 ste cum sanc
 to spiritu in gloria dei patris a
 men cum sancto spiritu in gloria Dei
 patris a
 men amen amen amen

Allegro

Patrem omnipotentem factorem coeli et terre visi

bilium omnium et in visi bili um et in unum Dominum
Iesum Christum filium Dei unigeni- tum et ex patre natum ante omnia
saecula De- um verum de Deo ve- ro lumen de lumine
geni- tum non fac- tum consubstanti alem patri per quem omnia
facta sunt qui propter nos homines et propter nostram sa- lutem des-
cendit de coe- lis Advan- to et in car- natus est de spiritu
sancto ex Ma- ria virgine et homo fac- tus
est Cruci fixus etiam pro nobis sub pontio pi- lato passus
et sepultus est et resur- rexit tertia- die secundum scrib- turas
et as- cendit in coelum sedet ad dex- teram pa- tris sedet ad

V. S.

*dexteram pa- tris et iterum venturus est cum gloria judicare vi-
vos et mortuos cujus regni non erit fi- nis et in
Spiritu sanctum Do- minum et vivi- fi- ca- tem qui cum pa- tre et
fi- li- o simul ado- ra- tur et con- glo- ri- fi- ca- tur qui lo-
cutus est per pro- phetas et unam sanctam catholicam et apo- stolicam ec-
clesiam con- fi- teor nam bap- tis- ma in re- mis- sio- nem pec- ca-
to- rum et ex- pa- tre re- surre- cti- o- nem re- surre- cti- o- nem
mor- tu- o- rum et vi- tam ven- turi sae- culi amen amen et vi- tam ven-
turi sae- culi am- men amen amen*

Sanctus 2/4
Sanctus — Dominus Deus Do- minus Deus

Saba oth plen sunt coe " li coeli et tae " ra gloria
sa " " a o " sa " na in " ex coel " sis osana
in ex coel " sis

Truante 12 12
Bene victus be " ne
victus qui venit qui venit in nomine Do " mini
Bene victus qui venit qui venit Bene victus qui venit in
nomine Do " mini bene victus qui venit in nomine
Do " mini Bene victus qui venit in nomine
Do " mini ~~Bene victus~~ hosana in ex coelsis ho " " " " " sa
na ho sa na in " ex coel " sis

Agnus | *Agnus Dei qui tollis peccata mundi miserere*
miserere no bis Agnus Dei qui
tollis peccata mundi miserere
no bis Agnus Dei qui tollis peccata mundi

Dona ut Kyrie

Allo Mod^{to} *Basso.*

Kyrie Kyrie eleison Kyrie eleison Kyrie eleison elei - son Kyrie e
 leison eleison elei - son *Fine* Xte elei - son eleison eleison X - le eleison X - le eleison
 X - le eleison Xte elei son eleison : X - le eleison X - le eleison Xte eleison e
 lei - son elei - son Xte eleison eleison elei - son. *D. C. al Fine*

Mod^{to} *Gloria* Et in terra pax hominibus bonae voluntatis laudamus te benedicimus te
 adoramus te glorificamus te glorificamus te Iesu X - le gratias agimus : tibi
 propter magnam gloriam tuam Domine Deus Agnus Dei Domine Deus Pater omnipotens
 Domine fili uni ge - nite Domine Deus Agnus De - i filius Patris filius Patris
 Qui tollis pecca - ta mundi mise - re re no - bis Suscipe : Deprecati onem :
 nostram qui sedes ad Dexteram Patris mise - re re nobis Quoniam tu Solus tu Solus Sanctus

tu Solus Dominus Solus altissimus Jesu Je su X le cum Sancto Spiritu in gloria Dei
Patris amen cum Sancto Spiritu in gloria Dei Patris amen

Credo
Allegro

Patrem omnipotentem factorem cali et terra visi bilium omnium et in
visibili um et in unum Dominum Jesum X - lum filium Dei uni ge ni tum
an - te om nia secula Deum verum de Deo ve - ro genitum non fac - tum
consubstantialem Patri per quem omnia facta sunt qui propter nos homines et propter nostram salutem des
cendit de ca - lis

And.te

Et incarnatus est de Spiritu Sancto ex Maria Maria Virgine et homo factus
est crucifixus etiam pro nobis sub pontio Pilato passus et sepultus est.

Allegro

Et resurrexit tertia die secundum scripturas et ascendit in caelum sedet ad dexteram Pa.



tris Sedes ad Dexteram Pa - tris et iterum venturus est judicare vi - vos et
mortuos et in Spiritum Sanctum Dominum et in Spiritum Sanctum Dominum et vivifi
can - tem quicum Patre et fili o simul ado - rur et conglo ri fi ca - tur
qui locutus est per Prophetas et unam Sanctam catholicam et apo stolicam ecclesi am
confi - teor unum bap tis - ma in remissi o nem peccato - rum et exspecto
resurrecti o nem mor tu o rum et vi - tam venturi Saeculi a -
men et vi tam ven tu ri Saeculi a men

Sanctus *Allo*
And.te *Sanctus* *Dominus Deus* *Dominus Deus Sabaoth*
Pleni sunt cali cali et terra gloria lu - a osanna
in ex celsis osanna in ex celsis

Andte
Benedictus 12.
Benedictus — be - nedictus qui ve - nit in no - mine
nomine Do - mini Benedictus qui venit qui venit Bene dictus qui venit in
nomine Do - mi ni Bene dictus qui venit in nomine Do - mi ni Bene
dictus qui venit in nomine Do - mini o - sanna in excelsis o -
— sanna o san - na in - ex - cel - sis.

Agnus
Andte
Agnus Dei qui tollis peccata mundi mi - se - re - re -
mi - se - rere no - bis Agnus Dei qui tollis peccata mundi mi - se - re - re -
mi - se - rere no - bis Agnus Dei qui tollis peccata mundi.

Dona ut Kyrie.