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## **Masses - Don Mus.Ms. 1313**

**Michl, Joseph Willibald**

**[S.l.], 1787 (1787c)**

**urn:nbn:de:bsz:31-101454**

Canto.

Andante. 17.

*Kyrie*

*Kyrie e e leison Kyrie e e leison*

*Kyrie e e leison Kyrie e leison Kyrie e e lei - son*

*Kyrie e e lei - son Kyrie e lei - son*

*Solo*

*Son Kyrie e e leison e lei - son,*

*Kyrie e e lei son Kyrie e lei - son*

*son e leison Kyrie e e lei - son Kyrie e lei - son*

*Solo.*

allegro

*Christe*

*Christe X-te e lei - son X-te X-te*

*X-te X-te X-te e leison eleison elei - son elei - son e -*

*lei-son e lei - son e lei - son X-te elei - son*

*X-te elei - son e lei - son,*

e - lei - son, e - lei son  
 e - lei son  
 e lei - son e lei - son e lei -  
 son, xte e lei son e lei son xte  
 xte e lei - son xte xte e lei - son xte xte  
 xte e lei - son e lei - son e lei - son x  
 te e lei - son xte e son xte  
 e - lei son xte e lei  
 son e lei - son e lei  
 son e lei - son xte e  
 lei - son.





pppter magnā glo-riam tuam glo-riam tuam glo-  
 -riam tu- am.

*Andante* *Domine* *16.*  
 Domine deus rex- Coele- stis rex  
 Coe- le- stis Do- mi- ne Fi- li u- ni- genite  
 Domine Fi- li Fi- li uni- genite Do- mi- ne Fi- li u- ni- genite  
 ag- nus De- i Fi- lius pa- tris do- mi- ne Fi- li uni- geni-  
 te Je- su- x- te Je- su- x- te Je- su- x- te  
 Do- mi- ne Fi- li Do- mi- ne De- us  
 Rex Coe- le- stis De- us pa- ter pa- ter om- ni- po- tens  
 De- us pa- ter om- ni- po- tens pa- ter om- ni- po- tens  
 Je- su- x- te Je- su- x- te Do- mi- ne Fi- li u- ni-

genite agnus de i filius patris agnus de - i filius  
 patris do - mine fili uni genite do - mine fili uni,  
 genite je - su xte je - su xte.

*Adagio*

Qui tollis qui tollis peccata  
 mundi misere re no - bis

*allegro*

Suscipe Suscipe de pre cationem no -  
 - stram qui sedes ad dextra patris

*Adagio*

Miserere Miserere no - bis mise  
 re re misere re no - bis.

*allegro*

Quoniam Quoniam Tu Solus Sanctus Tu Solus Sanctus Tu Solus  
 Dominus Tu Solus altissimus Je - su xte, je - su xte.

# Adagio

Cum Sancto Spiritu in gloria dei patris in gloria dei pa-  
 fris. *allegro* De i patris de i pa-  
 fris pa-  
 fris pa- fris pa-  
 fris pa- fris  
 fris dei patris  
 pa- fris pa- fris pa-  
 fris a men

# *allegro* Credo

Credo Credo Credo in unum deum credo  
 Credo in unum deum patrem omnipotentem patre omnipotentem factorem  
 Coeli caeli et terra visibilium omnium et in visi bilium.

et in unum do — — minū jehū Xpū unū dominū jehū Xpū filium  
 dei filium dei u — ni ge ni sum De um de de o  
 lu — men de lumine de um de de o ve — — — 10  
 genitum non factum genitum non factum Consubstantialem patri  
 Consubstantialem patri per quē omnia facta sunt, qui ppter nos  
 homines et ppter nostra salu tem descen — dit de cæ — lis des —  
 cendit de cæ — lis de cæ — — — lis descendit de cæ —  
 lis de cæ — lis Et in Carnatus factus  
 Et Resurrexit *Allegro* Et resur rexit terti a die tertia  
 die secundu scripturas et ascēdit et ascendit et ascendit in Cælum  
 sedet adextrā patris et iterum venturus est et iterum venturus est,

et iterum venturus est cum gloria cum gloria cum glo - - ria  
 judicare vivos et mor - - tuos cujus regni  
 non erit fi - nis non e - - rit si - nis et in Spiritum  
 San - ctum dominum, et vi - vi - ficantem et unam San -  
 - ctam Catholicam et aposto - licam Ecclesiam Confiteor  
 unum : baptisma in remissi onem peccatorum. et exspecto  
 et exspecto resur rectionem mortu orum et vitam venturi  
 venturi sa - culi adagio a men.

**Sanctus** *adagio*  
 Sanctus : Dominus

deus Sabaoth.

*allegro*  
 Pleni sunt caeli caeli et terra caeli et  
 ter - ra caeli et terra caeli et terra gloria glo -

ria tua glo - - - ria tu - a gloria  
 tua gloria tua glo - - - ria tu - a ple,,  
 - - ni sunt cali gloria tua gloria tua glo -  
 - ria tu - a glo - - - ria tu - a

Benedictus tacet

*Allegro*

*D*anna in ex cel - - sis o - san -  
 na in excelsis o Sanna in excel - - sis  
 o san - na in ex cel - sis in excelsis in excelsis  
 o San - na in ex cel - sis in ex cel - - sis in ex,,  
 cel - - sis o san - na in ex - cel - sis o San,,  
 - na in ex cel - sis.

Solo

Agnus Dei Facet

adagio Tutti

Agnus Dei

agnus dei qui tollis qui tollis pecca-

-ta mundi miserere nobis

Fona nobis ut Kyrie Presto

Sor. M. Celestina  
Gudlin  
1787.

This image shows ten blank musical staves arranged vertically on a single sheet of aged, yellowish paper. Each staff consists of five horizontal lines. The paper has a slightly textured appearance with some minor foxing and a faint, irregular water stain in the center. The staves are completely empty of any musical notation or markings.

Alto.

andante 3/8.

Tut

Kyrie *Andante* 3/8

Kyri e e lei - - - son Kyri e e  
 lei son Kyri e e lei son Kyri e e lei son  
 Kyri e - e lei son Kyri e e lei - - - son elei son - - -  
 Kyri e e lei - - - son elei son - - - Kyri e e lei - - - son  
*Sol.*  
 Kyri e e lei - - - son Kyri e e lei - - - son Kyri e e lei son Kyri e e  
 lei - - - son elei - - - son - - - Kyri e e lei - - - son

Christe fact

e lei son - - - Kyri e e lei son.

*Presto* 3/8

Kyrie *Andante* 3/8

Dona.  
 Kyri e Kyri e e lei son Kyri e  
 e - lei son Kyri e e lei son Kyri e e lei son Kyri e e lei -  
 - - - son elei - - - son elei - - - son Kyri e e lei - - -  
*Solo*  
 Kyrie elei - - - son Kyrie elei - - - son elei - - - son,  
 elei e lei son elei - - - son, elei - - - son,



te laudamus — lauda — muste benedicimus be nedicimus te a —  
 do ra — — — muste glorifi camuste — — — glorifica — —  
 — muste, gratias agimus gratias agimus ppter — — prop — ter magna  
 ppter magna gloriam ppter magna glo — riam tuam.

*Andante*  
**Domine**

Domine deus Rex — cae — le — stis  
 rex — cae — le — stis domine fi — li — u — ni — ge — nite  
 domine fili fili uni genite domine fili fili uni ge nite  
 ag — nus de — i ag — nus dei domine domine fili uni genite Do — mine  
 fili uni genite je — — su Xte je — — su Xte domine  
 deus domi ne si — li si — li uni genite de us pater  
 pater omni potens de us pater pater omni potens pater omni potens

je - su xte je - su xte domine fili u - ni genite

agnus dei agnus dei agnus dei do - mine fili uni

genite do - mine fili uni genite fi - li uni genite fili uni

ge nite *Adagio* Qui tollis Qui tollis qui tollis

peccata mundi mise - re - - - re no - - - bis

*allegro* suscipe suscipe De precati - onem no stram

*adagio* Misere re misere - re no - bis misere - re no -

*Allegro* Quoniam quoniam In solus sanctus In

*adagio* solus sanctus In solus do mi - nus Cum sancto Spi ri tu in

*Allegro* gloria Dei pa - tris Dei Patris. *Allegro* Dei Patris

De - i pa - tris De - i pa - - - - -

tris Dei pa - - - tris  
 Dei pa - tris dei pa - tris pa -  
 - - tris pa - - tris dei pa - - - tris  
 pa - - - tris dei pa - - tris dei pa -  
 tris a - men a - men .

*allegro:*  
 Credo credo credo in unum Deum credo credo  
 in unum Deum patrem omni - potentem patrem omni - potentem factorem  
 caeli et terra visi - bi - lium omnium et in visi - bili um  
 filium dei filium Dei u - ni - geni - te  
 Deum de Deo ve - ro lumine Deum de Deo ve - ro.  
 ve ro genitum non factum con - substan - ti - alem ge - nitum non



et apos-tolicam Ecclési-am confiteor unum bap-tisma in remissi-  
 -onem peccatorum et ex speculo et ex speculo resurrexisti omnem mortu-  
 -orum vitam ven-turi se-culi Sa-cu-li a-men

*adagio*  
**Sanctus** Sanctus San-ctus Sanctus Do-minus Deus Sabaoth

Sanctus - - - - - dominus Deus Sabaoth.

*allegro:*  
**Pleni** Pleni sunt caeli coeli et terra coe-

- li et terra glo- - - ria tua glo- - - ria tua

gloria tua gloria tua glo- - - ria tu-a ple-

- ni sunt caeli glo- - ria tua glo- - - ria tu-a glo-

- - - - - ria tu-a.

*Andantino*  
**Benedictus**

25

Benedi - ctus qui ve - nit  
 qui ve - nit qui ve - nit in no -  
 mine Domini in no - mine Domini in  
 nomine in nomine in no - mine Domini qui ve -  
 nit in no - mine Do - mini  
 in nomi - ne in nomi - ne in nomine no mi ne Do - mi -  
 ni be - ne di - ctus qui ve - nit qui ve nit in nomine  
 in no mine Domine be - ne di - ctus qui ve - nit qui ve nit in nomine  
 nit in no - mine Domini in no -

mine do — mine ni Do — mi — ni do — mi — ni in nomine  
 no — mi — ne do — mi — ni in nomine do — mi — ni

*Allegro*  
 V Sanna in ex cel — sis o — San

na in — ex celsis o Sanna in — ex celsis o — Sanna in ex celsis

o Sanna o Sanna o Sanna in ex cel — sis o Sanna

in ex celsis in ex celsis in ex celsis — o — Sanna in ex cel — sis

o — Sanna in ex cel — sis. *Agnus Dei tacet*

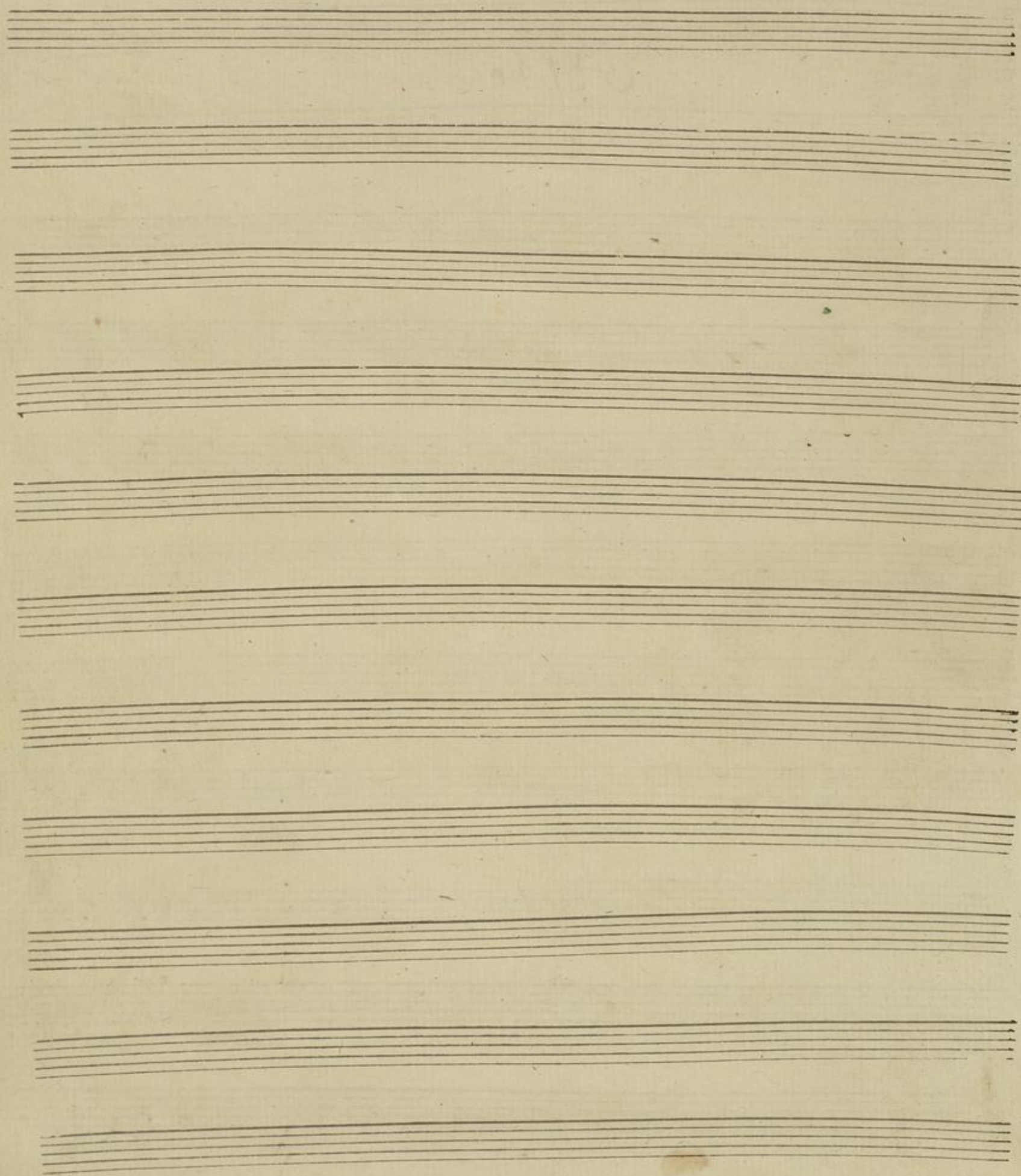
*Adagio*  
*Agnus Dei* Agnus dei qui tollis auitollis, re ca — ta mudi miserere no bis.

*Dona nobis ut Kyrie Desto.*

Empty musical staves for the Kyrie Desto section.

This image shows ten blank musical staves arranged vertically on a single page of aged, yellowish paper. Each staff consists of five horizontal lines. The paper has a slightly textured appearance with some minor foxing and discoloration, particularly towards the edges. The staves are evenly spaced and occupy most of the page's width and height.

Alto.



Tenore.

Ann. No 1313

*Andante* 17.  
Kyrie

Kyrie e leison Kyrie e leison Kyrie  
 e e leison Kyrie e leison  
 e leison Kyrie e leison elei son Kyrie  
 e e leison Kyrie e leison e lei son  
 Kyrie e leison e lei son Kyrie e  
 leison elei son Kyrie e leison

Christe Tacet

*Presto*  
 Kyrie Kyrie e leison Kyrie e  
 leison Kyrie e leison Kyrie e leison, Kyrie e lei-  
 son elei son Kyrie e leison  
 Kyrie e leison e lei son Kyrie



*p.* *f.* *p.*  
 da mus te be ne di ci mus be ne di ci mus te a do ra mus  
 a do ra mus a - do ra mus te glo - ri fi ca mus te glo - ri fi  
 ca mus te glo - ri fi ca - - mus te gra tias a gi mus gra tias  
 a gi mus ti bi ppter glo - riam tuam ppter magna gloriam  
 ppter magna gloriam tu - am. *Domine fac*

*adagio*  
 Qui tollis qui tollis peccata

mundi misere re misere re - - - re nobis

*allegro*  
 suscipe suscipe de pre ca ti onem no -

stram qui sedes ad dex tra pa tris

*adagio*  
 Misere re Misere re no - bis misere

re misere re misere re no - bis.

*allegro*  
*Quoniam*  
*tu solus tu solus*  
*Solus tu solus Do mi nus tu solus altissi mus je su ste*  
*je su xte.*

*adagio*  
*Cum sancto Spiritu in gloria dei patris in gloria dei*  
*pa tris*  
*pa tris pa tris pa tris pa tris pa tris pa tris pa tris pa tris amen*

*allegro: 20*

*allegro*  
Credo

Credo in unum deum credo  
 in unum deum factorem omnipotentem  
 factorem caeli et terre visibilium omnium et invisibilium  
 et in unum dominum dominum  
 Jesum Christum et ex patre et ex patre  
 natum ante saecula deum verum  
 deum verum de deo vero  
 genitum non factum genitum non factum  
 genitum non factum consubstantialem patri  
 consubstantialem patri per quem omnia facta sunt qui propter nos  
 homines et propter nostram salutem descendit de caelo

lis descendit de caelis descendit de caelis.  
*andante Solo. allab. 22.*  
 Et in Carnatus Et in carna tus est de  
 Spiritu de Spiritu de Spi-ri-tu Santo ex Mari-a-virgi-  
 ne et ho-mo et ho-mo et ho-mo et ho-mo Sa-  
 ctus et ho-mo factus est  
 et ho-mo factus est et ho-mo factus  
 est et ho-mo factus est Crucifixus e-ti-am Crucifixus  
 e-ti-am e-ti-am pro nobis Crucifixus et i-am sub  
 Pontio Pi-la-to pa-sus est  
 et sepultus est pas-sus est et sepultus est pas-  
 sus et sepultus est

passus pas- - sus est passus pas- - sus est pas- -  
 sus et se pulsus est.

*allegro*  
 Et Resurrexit Et resurrexit tertia die tertia die

secundum scripturas et ascendit et ascen- - dit in caelum sedet ad dextra  
 patris et iterum venturus est et ite-

rum venturus est cum gloria cum gloria cum gloria cum gloria

judicare vivos et mor- - tuos

qui- ex pa- - tre fili o que procedit fili o que

proce- dit et unam sanctam - catholicam et apost

olicam ecclesiam confiteor u- - nu baptismum in remissi

onem peccatorum et exspecto - resurrecti -

onem mortuorum et vitam venturi sa- culi  
 Sa- culi amen.

*adagio*

*5*  
 anctus dominus deus sabaoth.  
*all. 4*  
 Pleni sunt Coeli et terra

glo-ria tua glo-ria tua glo-  
 ria tua Coeli et terra gloria tua gloria  
 tua glo-ria tua coeli et terra coeli et terra  
 glo-ria tua

Benedictus facit

Uanna ut Pleni | Agnus Dei solo facit

*adagio*  
 Agnus Dei qui tollis pecca- ta peccata

mundi misere re nobis

Dona nobis ut Kyrie Presto

# Basso.

*Andante* *17.*

**Kyrie** *2* *11*

Kyri e e lei-son Kyri  
 e e lei-son Kyrie e lei-son  
 Kyrie e lei-son *13.* Kyrie e  
 lei-son Kyrie e lei-son Kyri e e lei-son  
 Kyri e e lei-son *Tacet*

*Presto* *11.*

**Kyrie** *3* *11*

Kyrie Kyrie e lei-son Kyrie e  
 lei-son Kyri e e lei-son Kyri e e lei-  
 son e lei-son Kyrie e e lei-son  
 Kyri e e lei-son Kyrie e e lei-son  
 Kyrie e e lei-son Kyrie e e lei-son  
 Kyrie Kyrie e lei-son Kyrie e e  
 lei-son Kyri e e lei-son Kyrie e e lei-son

Kyrie e e lei-son Kyrie e e lei-  
 son Kyrie e e lei-son Kyrie e e lei-son.

**Gloria** *allegro*  
 gloria gloria

in excelsis Deo gloria in excelsis deo gloria  
 in excelsis deo gloria in excelsis deo gloria in ex-  
 celsis deo pax hominibus pax hominibus bona vo- lun-  
 tatis pax ho-minibus pax : : Laudamus te lau-  
 damus te lauda- muste benedicimus  
 be ne dici muste ado ramus : : ado ramus te  
 glorifi camus te glori fi ca muste glorifi ca- muste  
 gratias a gimus gratias a gimus tibi ppter glo-riam tuam  
 ppter magna gloriam ppter magna glo-riam tu- am

*Andante* 29. Solo

Domine De-us pater de-us pater de-us  
 pa-ter om-nipotens Je-su x-te Je-su x-te Je-  
 -su x-te Do-mine deus, agnus Dei fili-us patris  
 Domine fili Je-su x-te Domine fili uni-genite Je-  
 -su x-te Je- - su x-te de-us pater pater om-  
 -nipotens deus pater pater om-nipotens do-mine  
 fili fi-li uni-genite Je-su Je-su x-te Domine  
 fili do-mine deus agnus de-i fili-us patris agnus de-i  
 Fili-us patris do-mine fi-li uni-genitam do-mine fili  
 uni-genitum Je-su x-te Je- - su x-te.

*Adagio*  
 Qui tollis peccata mundi

The image shows a page of handwritten musical notation for a piece titled 'Domine Deus'. The score is written on ten staves. The first staff begins with the tempo marking 'Andante' and the number '29.' followed by 'Solo'. The music is in G major (one sharp) and 3/4 time. The lyrics are in Latin and are written below the notes. The piece concludes with a section marked 'Adagio' and the text 'Qui tollis peccata mundi'. The manuscript shows signs of age, including some staining and wear at the bottom edge.

*miserere nobis*

*allegro*  
*Suscipe* *Suscipe* deprecationem no - stram.

*adagio*  
*Miserere* no - bismisere - re nobis.

*allegro*  
*Quoniam* tu solus solus tu solus solus tu solus dominus.

*adagio*  
*Cum sancto* *Cum sancto Spiritu in gloria de i patris in*

*gloria de i pa - tris.*

*alto* *20. p:* *De i pa - tris pa - tris*

*tris pa - tris pa - tris de i pa - tris*

*tris De i patris De i patris De - i pa - tris*

*tris pa - tris*

*pa - tris pa - tris de - i patris pa - tris pa - tris*

tris amen amen.

*allegro*  
Credo in unum Deum Credo

in unum deum patre omnipotentem patre om-

nipotentem factorem Coeli et Ter- ra visi bilium omnium

et in visi bilium et ex patre et ex patre

na - tum an - te omnia sa - cula deum verum deum

verum de de - o vero de - um ver - um - rum de de - o ve - ro

genitum non factum genitu non factum gentum non factum non -

fatum Consubstanti alem patri Consubstanti - alem patri per que omnia facta sunt

qui p pter nos homines et p pter nostra salutem des -

cendit de coelis descendit de Coe allabri:

Et in Cornatus Tacet *andante*

lis.

Allegro.

Et Resurrexit tertia die tertia  
 die secundum scripturas et ascendit et ascendit et ascendit in  
 Cœ - lum sedet ad dextrā patris et iterum venturus est et ite -  
 rum venturus est et iterum venturus est cum gloria Cum  
 gloria iudi care vivos et mortuos mortu  
 os qui cum patre, patre et filio simul ado ratur,  
 simul ado ratur et Con - glo - rifi ca - tur qui locutus est  
 per prophe - tas qui lo cutus est per prophe - tas qui lo cutus est per prophetas  
 et unam Sanctam - catho licam et apost olicam Ecce si am  
 Confi te or unum - bap tisma in remi si onem peccatorum  
 et exspecto - resur recti onem mor - tu orum  
 Et vitam ventu - ri venturi Sa cu li venturi Sa -

culi. *adagio*  
*adagio*  
 Sanctus Sanctus Dominus

Deus Sabaoth.

*allegro*  
 Veni Veni sunt Cæli et terra Cæli et terra  
 gloria tua gloria tua glo-  
 ria tua Cæli et terra gloria tua gloria  
 tua gloria tua Cæli et terra Cæli et  
 terra gloria tua *Benedictus* *facet*

*Andante*  
 Agnus Agnus dei qui tollis qui tol-  
 lis peccata mundi misere-  
 re misere-  
 nobis qui tol- lis peccata mundi qui tol- lis peccata mundi miserere  
 quiet:

agnus dei qui tollis agnus dei qui tollis qui tollis peccata  
 mundi misere  
 nobis misere re misere re re no-bis misere re re misere  
 re re no-bis. Tut

Adagio  
 Agnus agnus dei qui tollis peccata peccata  
 mundi misere re no bis.

Dona nobis ut Kyrie allegro Presto.

Jon. M. Celestina  
 Encl. lin. 1. B.

Andante.

*allabreve* Flauto Solo.

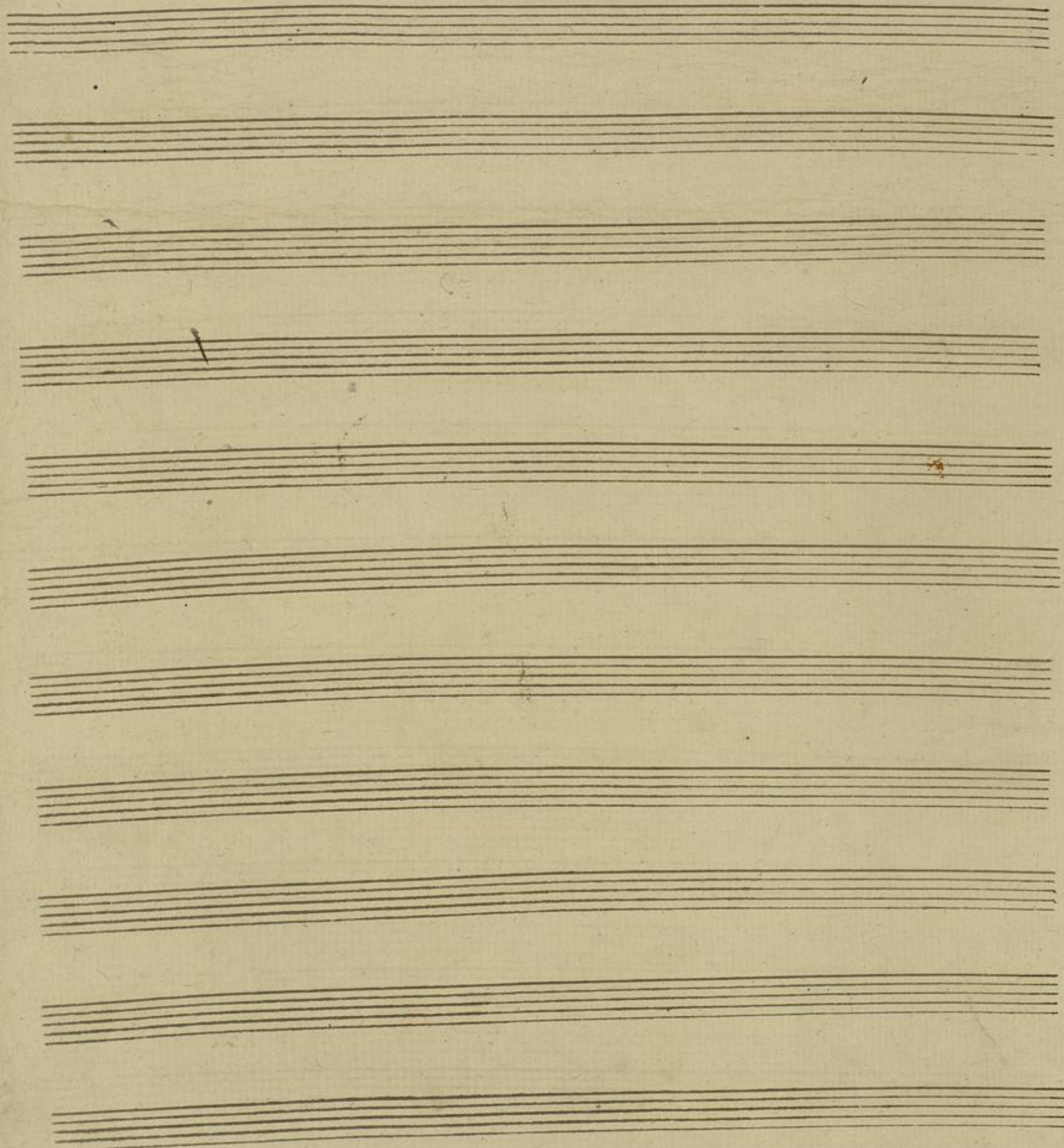
ms. No 1313

Incarнатус

A handwritten musical score for a flute solo, titled "Incarнатус". The score is written on ten staves of five-line music paper. The tempo is marked "Andante." and the time signature is "allabreve". The key signature has one sharp (F#). The music is characterized by dense, rapid sixteenth-note passages, often in pairs or groups, with some triplets. The notation includes various ornaments and slurs. The paper is aged and shows some wear at the edges.

This image shows a page of ten blank musical staves. Each staff is composed of five horizontal lines. The paper is aged and yellowed, with some faint, illegible markings and smudges scattered across the surface. The staves are arranged vertically, one above the other, with a small gap between each. The page is otherwise empty of any musical notation or text.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or markings. The paper is aged and has a slightly textured appearance.



Violino Primo.

Mus. No. 1313

Andante *p.*

*Kyrie* & *the*

*allegro*

*Christe*

A handwritten musical score consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *sp*, and *fp*. The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including some staining and a slightly irregular left edge. The music appears to be a single melodic line with some accompaniment, possibly for a keyboard instrument.

Handwritten musical score for the first section, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f'.

*Volti Segue*

*Presto*  
*Kyrie*

Handwritten musical score for the beginning of the Kyrie section, marked 'Presto'.

*Tutti*

Handwritten musical score for the middle section of the Kyrie.

Handwritten musical score for the middle section of the Kyrie.

Handwritten musical score for the middle section of the Kyrie.

Handwritten musical score for the middle section of the Kyrie.

Handwritten musical score for the middle section of the Kyrie.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *sf*. The music is written in a single system across the staves.

**Gloria** *allegro*

Handwritten musical score on three staves, starting with the word **Gloria** and the tempo marking *allegro*. The notation includes dynamic markings such as *p*, *sf*, and *f*.

*cito*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. A circular library stamp is visible on the fourth staff. The piece concludes with a double bar line and a decorative flourish.

// Voti Domine //

*Andante*  
**D**omine

*trillou*

A handwritten musical score on aged paper, consisting of 14 staves. The title 'Domine' is written in a large, decorative initial 'D' with 'Andante' written above it. The music is in 3/2 time with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a cursive, historical style. The word 'trillou' is written in the upper right corner. The paper shows signs of age, including foxing and a large stain at the bottom.

Handwritten musical score for the first system, consisting of six staves of music. The notation includes various rhythmic values and dynamic markings.

*Adagio*

Qui tollis & C

Handwritten musical score for the second system, starting with the text "Qui tollis" and a common time signature. It consists of two staves of music.

*allegro*

Suscipe & C

Handwritten musical score for the third system, starting with the text "Suscipe" and a common time signature. It consists of two staves of music.

Volli Misereere *adagio*

Handwritten musical score for the fourth system, consisting of a single staff with the text "Volli Misereere" and "adagio" written in a decorative, flowing script.

*adagio*  
 Miserere & C

*allegro*  
 Quoniam & C

*adagio*  
 Cum Sancto & C

*allegro*  
 Dei Patris & C

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano), *sfz* (sforzando), and *allegro*. A large, ornate initial 'C' is visible on the left side, marking the beginning of a section labeled 'Credo'. The paper shows signs of wear, including foxing and some staining, particularly a large dark blotch on the lower left. The right edge of the page is slightly ragged.

Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

*Andante*  
**Et incarnatus** *allab.*

Handwritten musical score for seven staves, continuing the piece. The section begins with the text *Et incarnatus* and *allab.* (allegretto). The notation features a mix of rhythmic patterns and dynamic markings, including *p* and *f*. The music is written in a treble clef with a key signature of one sharp.

Handwritten musical score on ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mp* and *mf*. The music is written in a single system across the staves.

*allegro*  
Et resurrexit

Handwritten musical score on five staves, continuing the piece. It begins with a *p* dynamic marking. The notation features a mix of rhythmic patterns, including some complex passages with many beamed notes. There is a large, dark ink scribble on the fourth staff.

A page of handwritten musical notation on aged, yellowed paper. The page is numbered '12' in the top left corner. It contains ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'ff' (fortissimo), scattered throughout the score. The paper shows signs of age, including foxing and a large, irregular water stain in the lower right quadrant. At the bottom right, there are some handwritten characters that appear to be the beginning of lyrics: 'e e dag'.

*Adagio*

**S**anctus

Handwritten musical notation for the beginning of the Sanctus section. It starts with a treble clef and a common time signature. The music is written in a single staff with various notes, rests, and dynamic markings such as *p* and *f*.

*Allegro*

**T**eni

Handwritten musical notation for the middle section of the Sanctus. It begins with a treble clef and a 3/4 time signature. The music is written in a single staff with various notes, rests, and dynamic markings such as *p*, *f*, and *sp*.

*Andantino*

**B**enedictus

Handwritten musical notation for the beginning of the Benedictus section. It starts with a treble clef and a 3/4 time signature. The music is written in a single staff with various notes, rests, and dynamic markings such as *p* and *f*.

N.B.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is written in a historical style with some ink bleed-through from the reverse side of the page. The first staff begins with a treble clef and a 6/8 time signature. The notation is dense, particularly in the lower staves, with many beamed notes and rests.

Handwritten musical notation on three staves, featuring various note values, rests, and dynamic markings such as 'f' and 'p'.

*Agnus Dei*

*Andante*

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

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

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

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

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

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

*A. M. D. G.*

*adagio*  
*Agnus Dei*

*Dono ut Kyrie*

*Presto*

This image shows a page of aged, yellowed musical manuscript paper. The paper has a textured, slightly mottled appearance with some minor stains and foxing. At the top left, the numbers '12' and '16' are handwritten in dark ink. The page is filled with ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically down the page. The paper is bound on the right side, as indicated by the stitching or staples visible along the edge. The overall appearance is that of an old, unused page from a music manuscript book.

8



# Violino Secondo

Anna No 1343 1

*Kyrie*  $\text{G}$   $\text{2/4}$  *p.*

*Christo* *allegro*  $\text{G}$   $\text{3/4}$

This page contains a handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody with similar notation. The third staff features a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a treble clef and a key signature of three sharps (F#, C#, and G#). The fifth staff is a bass clef part with a key signature of three sharps. The sixth staff is a treble clef part with a key signature of three sharps. The seventh staff is a treble clef part with a key signature of three sharps, featuring a series of chords. The eighth staff is a treble clef part with a key signature of three sharps, featuring a series of chords. The ninth staff is a treble clef part with a key signature of three sharps. The tenth staff is a treble clef part with a key signature of three sharps. The paper shows signs of age, including some staining and a small tear at the bottom left corner.

*Allegro* *Allegro*

*Allegro* *Allegro*

A handwritten musical score consisting of 12 staves. The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). The manuscript shows signs of age, including foxing and some ink bleed-through from the reverse side. The score is written in a historical style, likely from the 18th or 19th century.

*allegro*  
**Gloria**

*p.*

6

6

6

6

6

6

Handwritten musical score for the first system, consisting of seven staves of music. The notation includes various note values, rests, and dynamic markings such as *p.* (piano). The paper shows signs of age and wear.

*Andante*  
**D**omine

Handwritten musical score for the second system, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It consists of four staves of music. The notation includes various note values, rests, and dynamic markings like *p.*

A handwritten musical score on ten staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano). The manuscript shows signs of age, with some ink bleed-through and irregular edges. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and covers the entire page.

*adagio*  
 Qui tollis & C

*allegro p:*  
 Suscipe

*adagio*  
 Misereere ut Qui Tollis

*allegro*  
 Quoniam

*adagio*  
 Cum sancto & C

*allegro*  
*Tei Patris*

Handwritten musical score for 'Tei Patris'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and a repeat sign.

*allegro*  
*Credo*

Handwritten musical score for 'Credo'. The score consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for the first section of the piece, consisting of ten staves of music in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'p1'. A large, decorative flourish is present at the end of the section.

*Andante. allab:*  
**Incarnatus**

Handwritten musical score for the second section, 'Incarnatus', consisting of three staves of music in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as 'p'.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a single system across the staves.

// Volti Segue //

*allegro*  
 Et resurrexit

Handwritten musical notation for the first section of the score, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 's'.

*Adagio*  
**Sanctus**  $\text{C}^{\text{p}}$

Handwritten musical notation for the 'Sanctus' section, consisting of three staves. The notation is in common time and includes dynamic markings like 'p' and 'f'.

*Allo molto*  
**Veni**  $\text{C}^{\text{p}}$

Handwritten musical notation for the 'Veni' section, consisting of five staves. The notation is in 3/8 time and includes dynamic markings like 'p' and 'f'.

# Benedictus

*Andante*

A handwritten musical score for the Benedictus, consisting of ten staves. The notation includes various rhythmic values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is written in a historical style with a large initial 'B' and a decorative flourish. The music is in a single system, with the first staff starting with a treble clef and a key signature of one flat. The tempo is marked *Andante*.

Handwritten musical score for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The paper shows signs of age and wear.

*Agnus Dei Andantino*

Handwritten musical score for the second system, titled "Agnus Dei". It consists of eight staves of musical notation. A small drawing of a rooster is visible on the right side of the page, near the end of the score. The notation includes various notes, rests, and dynamic markings like 'p'.

V. S.

*Adagio*  
*Agnus Dei*



*Dona nobis ut Kyrie Tresto*

*D.M.D.G*

*Fine*

Sto viola.

Andante

*Vijrie*

Allegretto

*Christe*

The first section of the manuscript consists of five staves of handwritten musical notation. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The paper shows signs of age with some staining and foxing.

*Presto:*

The second section, labeled "Kyrie", begins with a treble clef and a 3/4 time signature. It consists of eight staves of handwritten musical notation. This section features more complex rhythmic patterns, including triplets and sixteenth-note runs. The notation is dense and includes various accidentals and dynamic markings.

*Moderato*

*Gloria*

*Andante*

*Domine*

*Adagio*

*Qui tollis*

*Allegro*

*Inscrisse*

*Adagio*

Miserere

*Allegro*

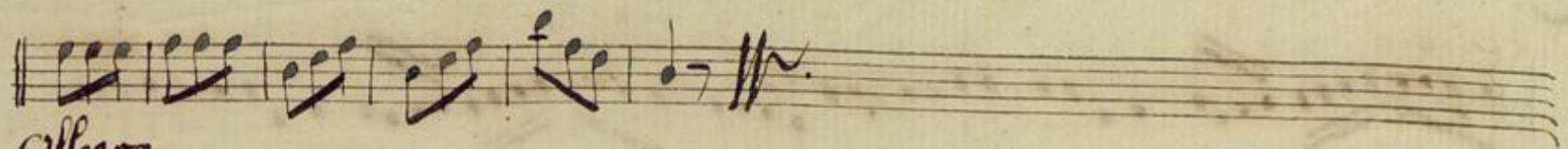
Quemiam

*Adagio*

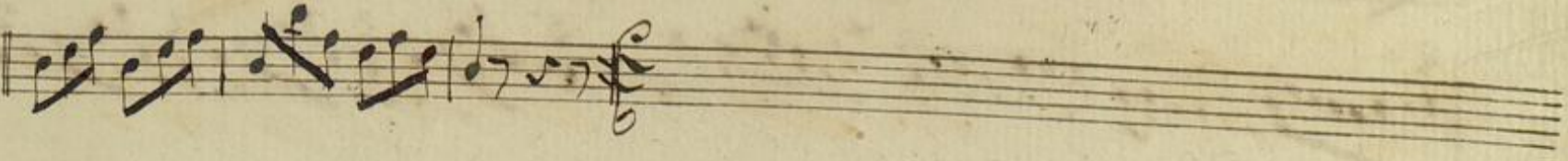
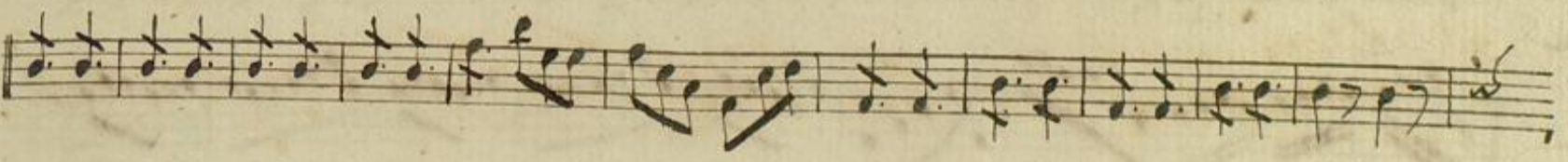
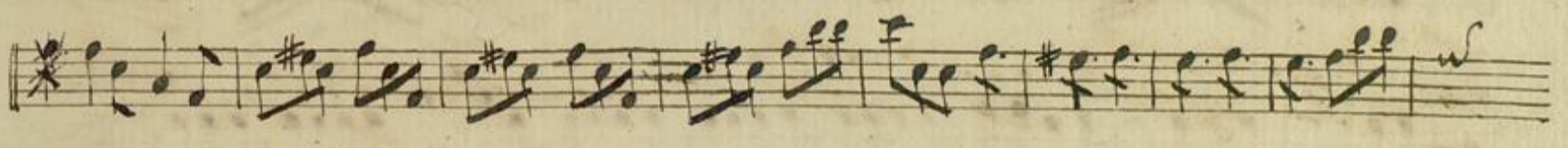
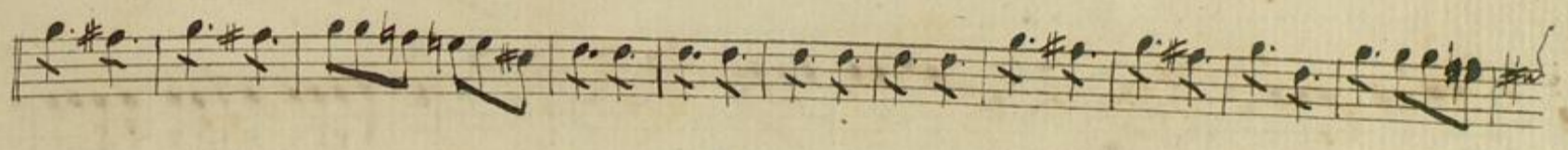
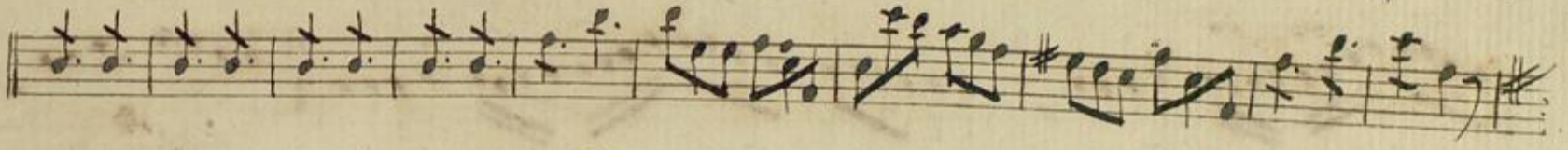
Cum Sando

*Allegro*

Dei Patris



*Allegro.*



*Andante* *colla voce*  
*Incarnatus*

*Allegro*  
*Resurrexii*

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, including a dynamic marking *p*.

Handwritten musical notation on a single staff, including a dynamic marking *f* and a fermata.

Handwritten musical notation on a single staff, including a tempo marking *Adagio*.

*Adagio*  
 Sanchez

Handwritten musical notation on a single staff, starting with a treble clef and a common time signature.

Handwritten musical notation on a single staff, continuing the piece.

*Allo: molto*  
 Bleni

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp, and a 3/8 time signature.

Handwritten musical notation on a single staff, featuring complex rhythmic patterns.

Handwritten musical notation on a single staff, continuing the complex rhythmic patterns.

Handwritten musical notation on a single staff, continuing the complex rhythmic patterns.

Handwritten musical notation on a single staff, continuing the complex rhythmic patterns.

Handwritten musical notation on a single staff, continuing the complex rhythmic patterns.

Handwritten musical notation on a single staff, continuing the complex rhythmic patterns.

Handwritten musical notation on a single staff, continuing the complex rhythmic patterns.

*Andante: Viola Primo:*

*Breviarius*

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The piece is titled 'Breviarius'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The manuscript is written in dark ink on aged, slightly yellowed paper.

*Andante* *Viola: Secondo*  
*Benedictus*

*Andante*  
*Agnus Dei*

*agnus dei*  
*Allegro: f.*

*Dona nobis ut Lyrice Presto:*

This page contains 14 horizontal musical staves, each consisting of five lines. The paper is aged and yellowed. Faint, ghostly impressions of musical notes and stems are visible across the page, appearing to be bleed-through from the reverse side. The staves are arranged vertically from top to bottom, with a small gap between the first and second staves. The overall appearance is that of a blank manuscript page with some ghosting of previous work.

A page of aged, yellowish paper with 12 horizontal musical staves. Each staff consists of five parallel lines. The paper has a slightly textured appearance and some minor foxing or staining, particularly near the bottom edge. The staves are arranged vertically down the page, with a small gap between each one. The right edge of the paper is slightly irregular and torn.

A page of ten blank musical staves on aged, yellowish paper. Each staff consists of five horizontal lines. The paper shows signs of wear, including some foxing and a slightly irregular left edge. The staves are arranged vertically down the page.

L'Loe Primo.

Man. 145. 1  
1313

Andante

Benedictus

The musical score is written on a single staff with a treble clef and a key signature of one flat. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Andante'. The piece is titled 'L'Loe Primo' and 'Benedictus'. The score includes various musical notations such as notes, rests, and ornaments. The piece concludes with a double bar line and repeat dots. Below the main staff are three empty staves.

1. Die erste Zeile enthält eine Reihe von Punkten und vertikalen Strichen, die als Notation für eine musikalische Melodie interpretiert werden können. Die Punkte sind in Gruppen angeordnet, die durch vertikale Linien getrennt sind.

2. Die zweite Zeile zeigt eine ähnliche Notation, jedoch mit einer deutlichen Veränderung in der Anordnung der Punkte und Striche, was auf eine Fortsetzung oder einen Wechsel in der Melodie hindeutet.

3. Die dritte Zeile enthält eine weitere Variation der Notation, mit einer Mischung aus Punkten und Strichen, die in einer Weise angeordnet sind, die eine rhythmische Struktur suggeriert.

4. Die vierte Zeile zeigt eine Notation, die sich von den vorherigen Zeilen unterscheidet, mit einer stärkeren Betonung der vertikalen Linien und einer weniger dichten Packung der Punkte.

andante

L'Hoer Secondo.

Mus. No. 1  
1313

Benedictus

*[Faint, illegible handwritten text, possibly musical notation or a list, covering the upper half of the page.]*

Clarinete Primo

Mus. No. 1313  
in C.

Andante

Kyrie &

allegro. *Toni F.*

Christe &

Presto *Toni C.*

Kyrie &

Bona.

6. 5.

5. 16. 4. 5.

8. 9. 9. 5.

5. 4.

*allegro*  
**Gloria**

1. 1. 1. 23. 4.

6.

4. 2. 1. 1. *Domine*  
*Tacet*

*adagio*

*all.* 3. 3. 15. *adagio*

*allegro* 3. 15.



63.

4.

*adagio*  
Sanctus

*allegro*  
Pleni

*Andante Tomi B*  
Benedictus

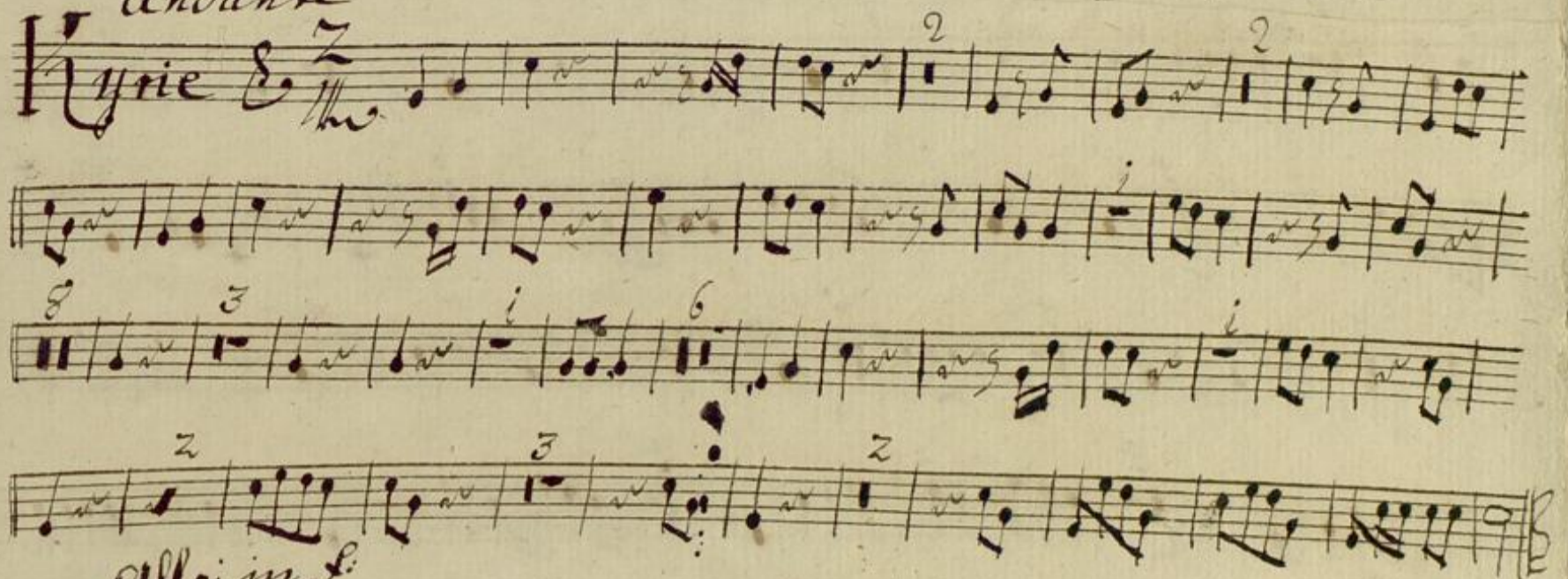
*Donna ul pleni*  
Agnus Dei solo to cel Agnus C

*adagio tutti in C*  
Dona nobis ul Kyrie Presto

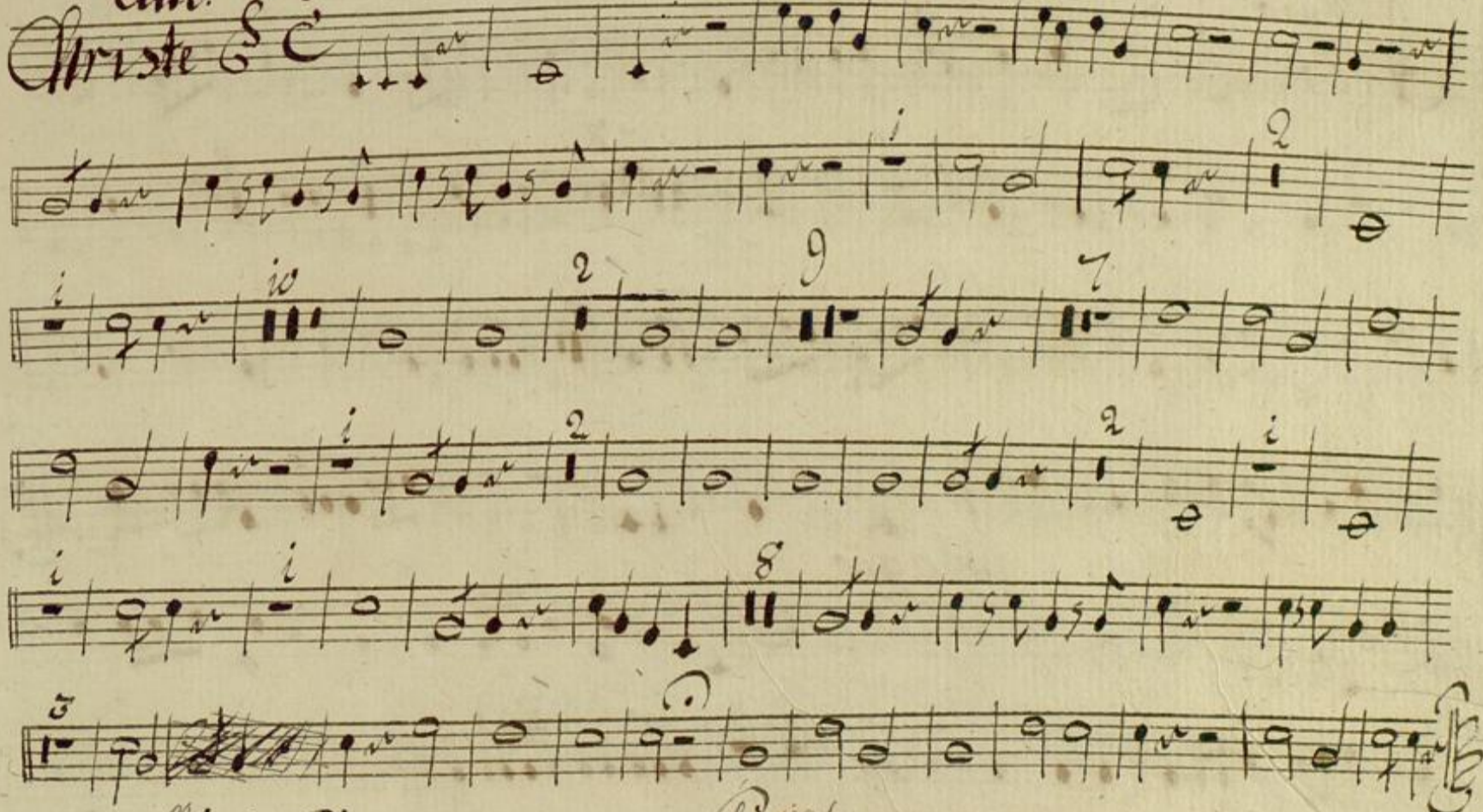
Clarina Secondo in C.

Am. No. 1313 1

*andante*

*Kyrie* 

*allegro: in G.*

*Christe* 

*allegro: in F.*

*Presto*

*Christe* *Kyrie* 

Handwritten musical notation on five staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes) and rests. Dynamic markings such as *se* and *i* are present above the notes. The staves are connected by a single line.

*Allegro*  
**Gloria** & *Allegro*

Handwritten musical notation for the Gloria section. It begins with the tempo marking *Allegro* and the title **Gloria**. The notation continues on five staves with various rhythmic patterns and dynamic markings.

*adagio*  
**Domine** & *adagio*  
*Tacet*

Handwritten musical notation for the Domine section. It begins with the tempo marking *adagio* and the title **Domine**. The notation is on five staves, featuring a slower pace and some rests.

*allegro*  
**Inscipe** & *allegro*

Handwritten musical notation for the Inscipe section. It begins with the tempo marking *allegro* and the title **Inscipe**. The notation is on five staves with a lively tempo.

*adagio*  
**Miserere** & *adagio*

Handwritten musical notation for the Miserere section. It begins with the tempo marking *adagio* and the title **Miserere**. The notation is on five staves with a slow, solemn character.

*Quoniam ut Inscipe:*

*Alte*  
 Cum Sancto

A single staff of music in C major, 4/4 time, starting with a treble clef. The tempo is marked 'Alte'. The notation includes quarter and eighth notes with rests.

*Alte*  
 Dei Patris:

A single staff of music in 3/4 time, starting with a treble clef. The tempo is marked 'Alte'. The notation includes a triplet of eighth notes, followed by quarter and eighth notes. There are 'i' markings above some notes.

A single staff of music in 3/4 time, continuing the previous staff. It features a 4-measure rest, followed by eighth and quarter notes. There are 'i' markings above some notes.

A single staff of music in 3/4 time, continuing the previous staff. It features quarter and eighth notes. There are 'i' markings above some notes.

*Allo:*

A single staff of music in 3/4 time, starting with a treble clef. The tempo is marked 'Allo:'. The notation includes quarter and eighth notes.

A single staff of music in 3/4 time, continuing the previous staff. It features quarter and eighth notes.

A single staff of music in 3/4 time, continuing the previous staff. It features quarter and eighth notes. There is a '5<sup>se</sup>' marking above a group of notes.

A single staff of music in 3/4 time, continuing the previous staff. It features quarter and eighth notes.

A single staff of music in 3/4 time, continuing the previous staff. It features quarter and eighth notes. There is a '2' marking above a group of notes.

*Allo:*  
 Et in carnatus factus et resurrexit

A single staff of music in 4/4 time, starting with a treble clef. The tempo is marked 'Allo:'. The notation includes quarter and eighth notes.

A single staff of music in 4/4 time, continuing the previous staff. It features quarter and eighth notes. There is an 'i' marking above a note.

A single staff of music in 4/4 time, continuing the previous staff. It features quarter and eighth notes. There is an 'i' marking above a note and a '6 3' marking above a group of notes.

Musical staff with notes and a '4' above the staff.

Musical staff with notes and a '2' above the staff.

Musical staff with notes and the text *adagio* and *Santus*.

Musical staff with notes and the text *allegro molto* and *Pleni*.

Musical staff with notes and various numerical markings above the staff.

Musical staff with notes and the text *andante ex b* and *Benedictus*.

Musical staff with notes and a '5' above the staff.

Musical staff with notes and numerical markings above the staff.

Musical staff with notes and numerical markings above the staff.

Musical staff with notes and the text *Lanna* and *ut pleni*.

Musical staff with notes and the text *adagio tutti* and *agnus dei*.

Musical staff with notes and the text *Agnus Dei solo facit*.

Musical staff with notes and the text *Dona nobis ut Kyrie Presto*.



tasto.

This section of the manuscript contains ten staves of handwritten musical notation. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The piece is marked *tasto.* at the beginning. The notation is dense and characteristic of 18th-century manuscript notation.

*Presto*  
Kyrie

This section of the manuscript contains three staves of handwritten musical notation for a piece titled *Kyrie*, marked *Presto*. The notation features a variety of rhythmic patterns and includes a dynamic marking of *p* (piano) at the start of the third staff. The piece concludes with a double bar line.

*moderato* *allegro* *p*

**Gloria**





Adagio

Miserere

Allegro

Quoniam

Adagio

Cum Sancto

allegro

Dei Patris

# Credo

*allegro*

Handwritten musical score for the Credo section. It consists of several systems of staves. The top system includes a treble clef and a common time signature. The music is written in a style characteristic of 18th-century manuscripts, with many notes beamed together and frequent use of figured bass notation (numbers 1-8 with sharps and flats) written above and below the notes. The tempo is marked 'allegro'. The key signature is one sharp (F#).

# Et incarnatus

*Andante allabr.*

Handwritten musical score for the 'Et incarnatus' section. It begins with a treble clef and a common time signature. The tempo is marked 'Andante allabr.'. The key signature is one sharp (F#). The notation is similar to the Credo section but with a more relaxed feel. It includes several systems of staves with notes and rests.

*allegro*  
**Et resurrexit**

*Subito*

This page contains a handwritten musical score for the 'Sanctus' section. It consists of approximately 12 staves of music. The notation includes various note values, rests, and dynamic markings such as *f*, *pp*, and *cres*. The tempo is marked *Adagio* in several places. The key signature is one sharp (F#). The score includes a large, decorative initial 'S' for the word 'Sanctus'. The music is written in a cursive, historical style with some numerical annotations above the notes, possibly indicating fingerings or performance instructions. The paper shows signs of age, including some staining and wear at the edges.

*Andantino*  
**Benedictus**

Oboe

Colli Laque

*f* *Andante*

*Agnus Dei*

*Adagio*

*Agnus Dei*

*Dona nobis ut Kyrie Presto*



A page of ten blank musical staves on aged, yellowish paper. The staves are arranged vertically and are completely empty of any musical notation. The paper shows signs of wear, including some faint smudges and a small red mark on the right side of the lower staves.

*Andante.*

*Symphano.*

Ex C. Mus. No 1313

*Kyrie*

*Christe facet* *Presto*  
*Kyrie* *4/4*  
*Dona*

*Allegro*

Op. 2  
 Gloria

*adagio*  
 Qui tollis

*allegro*  
 Suspe

*adagio*  
 Miserere.

*adagio*  
 Domine  
 Cum Sancto.

al<sup>o</sup>.

28.

Dei Patris

Handwritten musical score for 'Dei Patris' in G major, 3/8 time. The score consists of three staves. The first staff begins with a treble clef, a G-clef, and a 3/8 time signature. It contains a series of eighth and sixteenth notes, with a measure rest marked '28.' and a first ending bracket. The second staff continues the melody with similar rhythmic patterns, including a measure rest marked '4.' and another first ending bracket marked '7.'. The third staff concludes the section with a final cadence.

al<sup>o</sup>.

Credo.

Handwritten musical score for 'Credo' in G major, 3/8 time. The score consists of seven staves. The first staff begins with a treble clef, a G-clef, and a 3/8 time signature. The music features a steady eighth-note rhythm with some sixteenth-note passages. A measure rest marked '35.' appears in the fourth staff. The section concludes with a final cadence in the seventh staff.

Et in Carnatus factus

*allegro* 3

resurrexit

Handwritten musical score for 'resurrexit' in 3/4 time. It consists of five staves of music. The first staff is the vocal line, and the following four are piano accompaniment. The music is in a major key and features a mix of eighth and sixteenth notes. There are first endings marked with '1' at the end of the first, second, and fifth staves. A '63.' is written above the end of the fifth staff.

*adagio*

*adagio*

Handwritten musical score for 'Sanctus' in 3/4 time. It consists of two staves of music. The first staff is the vocal line, and the second is piano accompaniment. The tempo is marked 'adagio'. The music is in a major key and features a mix of eighth and sixteenth notes. There are first endings marked with '1' at the end of the first and second staves.

*allegro molto* 3

Sanctus.

Pleni

Benedictus facit // Quoniam ut pleni //

Handwritten musical score for 'Sanctus' and 'Benedictus' in 3/4 time. It consists of two staves of music. The first staff is the vocal line, and the second is piano accompaniment. The tempo is marked 'allegro molto'. The music is in a major key and features a mix of eighth and sixteenth notes. There are first endings marked with '1' at the end of the first and second staves. The text 'Sanctus.' is written above the second staff, and 'Pleni' is written below the first staff. The text 'Benedictus facit // Quoniam ut pleni //' is written below the second staff.

Agnus Dei Solo facit //

*adagio tutti*

Agnus Dei.

Dona nobis ut Kyrie. Presto.

Handwritten musical score for 'Agnus Dei' and 'Dona nobis' in 3/4 time. It consists of two staves of music. The first staff is the vocal line, and the second is piano accompaniment. The tempo is marked 'adagio tutti'. The music is in a major key and features a mix of eighth and sixteenth notes. There are first endings marked with '1' at the end of the first and second staves. The text 'Agnus Dei.' is written below the first staff, and 'Dona nobis ut Kyrie. Presto.' is written below the second staff.