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**Acratismus pro honore Dei ex escis sonorae pietatis
praeparatus ...**

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1.







ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS
PRÆPARATVS.

Diverſo Inſtrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuum

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſimè
propoſitus,

SEV

MISSÆ V.

Vivorum IV. Defunctorum I,

conſiſtentes

in Vocibus IV. Inſtrumentis ùt in Indice.

OPUS II.

CANTO.

Authore P. Gunthero Jacob Ord. S. Benedicti
Monasterii S. Nicolai Vetero - Pragæ Professo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI

EX ESCLIS SONORAE PIETATIS

PREPARATVS

Diverso Instrumentorum Musicorum

aromate conditus

Atque

Omnihus & singulis

non minus debeat quam musicis

Sacro - Sanctam & indivisam

TRINITATEM

colentibus

ad sumendum ex eo liberis

deuotionibus

propiciis

SEU

MISSAE V.

Vivorum IV. Defunctorum I.

constantes

in Vocibus IV. Instrumentis sic in Indice.

OPUS II.

CANTO.

Auctore P. Gunthero Jacob Ord. S. Benedicti

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P R A E F.

Apud Paulum Lechner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.



MISSA DEI PATRIS. CANTO.



Grave T.



y ri e, Kyri e e leison,



eleison, eleison, eleison eleison, elei-



son, Ky ri e e lei son, eleison, Kyri e e lei son,



e lei - son, e lei - - - son, Kyri e e lei son,



e lei son, e leison, e leison, e lei son, Ky ri e eleison, e-



leison, e lei son, e lei - son, e - lei son, e lei - - - son,



e lei - - son,  Christe e lei son,



Christe e leison, Christe e leison, Christe e leison,



e lei - - fon, e lei - - - fon, e lei -



- - fon, e lei - fon, e lei - fon, e lei - fon,



Christe e lei - - fon, e lei - fon, Christe, Christe e lei - -



fon, Christe e leifon, e lei fon, Christe e



leifon, e lei fon, e lei - - fon, e lei - - fon,



e lei - - fon, e lei - - fon, e lei fon, e - lei - -



fon, e lei fon, e lei fon, e lei fon,



e lei - - - fon, e lei - fon, Christe e - leifon,



e leifon.

Allegro,



Ky ri e elei fon, e lei - - - -



fon, e lei fon, e lei - - fon, e lei - - fon, e lei - -



- - fon, e lei fon, Ky ri e e leifon, e lei - fon,



e lei - - - fon, e lei - - - fon,



e - - lei - fon, e lei - - - fon, e leifon,



Ky ri e e leifon, e - - lei - - fon, e lei - - fon, Kyrie



eleifon, elei - - - - - fon, e - - lei - -



fon, e - - lei - - - - - fon,



Kyrie eleifon, elei - - - - - fon,

A 2



Kyri e eleifon, e lei - - fon, e lei - fon, Ky ri e e lei



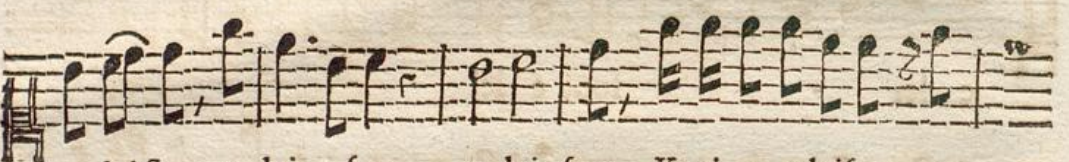
fon, Kyri e eleifon, e lei - fon, elei fon, e lei fon,



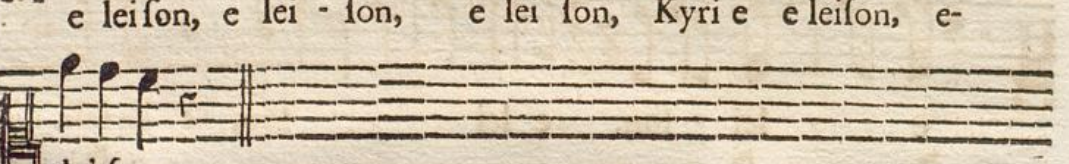
e - - lei - - - fon, Kyri e eleifon,



e - - lei - - fon, eleifon, eleifon, eleifon, eleifon,



e leifon, e lei - fon, e lei fon, Kyri e e leifon, e



lei fon.

Gloria. *Adagio.* *Solo Vivace* *pian.*
 Et in terra. Lau da - - mus, Lau -



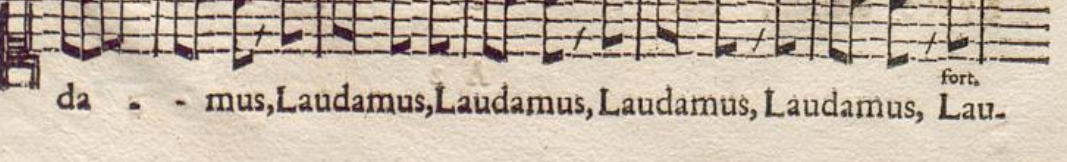
da - - mus, Lau da - mus, Lau da - - mus,



lau da - - mus te Lau da - - mus, Lau -



da - - mus, *fort.* Laudamus, *piano* Laudamus, *fort.* Lau -



da - - mus, *fort.* Laudamus, *piano* Laudamus, *fort.* Lau -

da - mus, Laudamus te, ^{pian.} Lauda mus, Laudamus te ^{fort.}

benedicimus te a do ra - mus, a do ra

- mus, adoramus te, a - do - ra - mus,

^{Solo} ado ra - mus te, ^{T.} ado ra - mus

te glori - ca - mus, glori fi - camus, glori fi ca mus,

glorificamus, glori fi - ca - mus, glorificamus, glori fi -

ca - mus, glori fi camus te, glorifica - mus,

glori fi - ca - mus, glori fi - ca - mus, glori fi - ca - mus,

glorifica - mus, glori fi ca - mus, glori fi ca - mus,

glori fi - ca - mus, glori fi ca - mus, glo - ri - fi - ca - mus, ^f

T.
glo ri fi camus, glo-ri fi- ca - mus te, glo-ri fi-

ca - - mus te, glo-ri fi ca - - - mus, glo-

ri fi ca - - mus te, glo-ri fi ca - mus te, glo-

pian. *fort.*
Gratias tacet. Domine tacet.
glorificamus te.

Adag. T.
Qui tol - - lis peccata mun- - di mi se re re

no - - bis. Qui tol - lis peccata mundi suscipe depreca-

tionem, deprecationem no - - stram. Qui sedes ad dexteram

Pa-tris mi se re re, mi se re - - re, mi se re re, mi se-

re re no - - - bis.

Allegro solo
Quoniam, Quoniam, Quo ni am tu so-lus, so-



lus Sanctus, tu solus, so lus Sanctus, tu fo



lus. Quoniam tu



fo lus, tu solus, solus, tu solus,



fo - lus, solus Dominus. Quoniam, Quoniam



tu solus Sanctus, tu solus Dominus, tu fo



lus, tu



fo lus Sanctus, tu fo lus Dominus, tu solus Al



tiffimus, tu solus Al tiffimus JE - SU Chri ste, tu



solus, solus Al- tiffimus JE - SU Chri - ste,

B a

T. Adag.

Allegro.

Cum Sancto, Sancto Spiritu, cum Sancto, Sancto Spiritu

in gloria DEI Patris, A - - - men, A - - -

men, A - - - men, Amen, A - - - men, Amen,

Amen, Amen, A - - - men, A - - -

- - - men, A - - - men, A men in glo-

ria DEI Patris A - - - men, A - - - men, Amen, Amen, Amen, Amen

Amen, Amen, A - - - men, in gloria DEI Patris, A - - -

men, A - - - men, Amen

A - - - men,

A - - - men, A - - - men, Amen, Amen, Amen, Amen,

in gloria DEI Patris Amen, A - - - - - men,

A - men, Amen, Amen, A - - - - - men, Amen, A - - - - - men, A - - - - -

men, Amen, A - - - - - men, Amen,

A - men, Amen.

Patrem, Allabreve T.
Patrem omnipoten - - tem, factorem Cœli &

ter - - ræ visi bilium o - - mnium & in vi si bi li um,

& in unum Dominum nostrum Jesum Christum Filium Dei

uni- genitum. Et ex Patre natum ante omnia Sæ-cu- la

Deum de Deo lumen de lumine Deum verum de Deo vero,

Ge - nitum non factum consubstantialem Patri per quem omnia

facta sunt. Qui propter nos homines & propter nostram fa lu-

tem de - - scen - - - - - dit, de -

scen - - - - - dit de Cœ - lis, de - scen - dit de

Cœ - lis.

Arioso solo
Et incar-natus, in - - car - na - tus est de Spi-ritu,

de Spi-ritu, de Spi-ritu Sancto, Spi-ri-tu San - - cto,

de Spi-ri - tu Sancto, de Spi-ri-tu Sancto,

de Spi-ri - - - ri-tu San- - - cto ex Ma-

ri - a, Mari - a Virgine & homo, & homo factus,

& homo, & homo, ho-

Dominus Deus Sabaoth pleni sunt Coeli, Coeli & terra glo-

ria, gloria tua,

glo- - - ria, gloria, gloria, gloria tua.

Allegretto solo.
Ofanna, Ofan- - - na, Ofan- - - na,

Ofanna in Excelsis, Ofan-

na, Ofan-

- na in Ex-cel- - sis, Ofan- - - na, Ofan-

na in Excelsis Ofan- - - na, Ofan-

na, Ofan- - - - - na in Ex. cel-

- sis, in Excel- - sis, O.

D

fan- - - na, O fan-na in Ex-cel- - - sis,

in Excel- - sis, O fan-na, O fan- - - - na

in Excel- - - sis.

B *T. andante,*
- e-nedictus, benedictus qui ve- - nit in nomi-

ne, in nomine, nomine Domini, in nomine

Domini, in nomine Domini, benedictus, benedictus

qui ve- nit in no- mine, in no- mi- ne in no-

mine Domini,


qui venit in no- mine, in no-

- - mine Domini Ofanna in Excel- - - sis.

Agnus.  Agnus, A - gnus Dei qui tol - - - lis

 pecca - - - ta mundi mise - re - - -

 re no - bis, mise - re - re nobis.

Adag.  Dona nobis ut Kyrie ultimum.





MISSA DEI FILII. DOMINICALIS.

Kyrrie. *Andante solo*

Ky-ri-e e-lei-son, e-lei-son, Ky-ri-e

e-lei-son, e-lei-son, Kyrie elei-son, Kyrie e-lei-

son, elei-son, e-lei-son, e-lei-son, elei-son,

solo

Ky-ri-e e-lei-son, Kyrie e-lei-son, Kyrie e-lei-son,

e-lei-son, e-lei-son, elei-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,

adag. *Solo.*

e-lei-son, e-lei-son, e-lei-son, Christe,

Musical staff with notes and lyrics: e - lei-son, e- lei- son, Christe e - leison, e-

Musical staff with notes and lyrics: lei- son, e- lei- son, e- lei- son, e- lei-

Musical staff with notes and lyrics: son, e- lei- son, e- lei- son, e- lei- son, e- lei-

Musical staff with notes and lyrics: son, e- lei- son, Christe, e- lei- son,

Musical staff with notes and lyrics: Christe, e- lei- son, e- lei- son, e- lei- son,

Musical staff with notes and lyrics: e- lei- son,

Musical staff with notes and lyrics: e- lei- son, Christe, e- leison, e- leison, e- lei-

Musical staff with notes and lyrics: son, e- lei- son, Kyri- e

Musical staff with notes and lyrics: e- lei-

Musical staff with notes and lyrics: E

fon, e - lei - fon e lei - - fon, Kyri - - e e

- - lei son, e leifon, e lei - - fon, Ky-

ri - - e e - - lei - fon, e lei - -

- fon, e lei - fon, e lei - - fon, e - lei-

fon, e - lei - - fon, e - lei son, Ky-

ri - - e e - lei - fon, e lei - -

- fon, e lei- son, e lei- son, e lei- son,

e - lei - fon, e lei- son, e lei- son e lei son,

T. Allegretto.

Et, & in terra pax, & in terra pax, pax ho-

minibus bonæ, bonæ, bonæ volun- tatis, bonæ vo- luntä- -

A musical staff with notes and lyrics: tis. Et in terra pax bonæ vo- lun- ta- tis, bonæ vo-

A musical staff with notes and lyrics: lun- ta- tis, bonæ volunta- - - - tis, bonæ vo- lun-

A musical staff with notes and lyrics: ta- - - tis.

A musical staff with notes and lyrics: Solo Mezzo adagio, Lauda- - - - mus, Laudamus te, Lauda-

A musical staff with notes and lyrics: - - - mus, Lau-da- - mus te, te bene-

A musical staff with notes and lyrics: di- cimus te ado- - ra-

A musical staff with notes and lyrics: mus glori- fi- - camus, glori- . fi- - ca- - -

A musical staff with notes and lyrics: - - - mus, glori- - fi- - camus,

A musical staff with notes and lyrics: glori-fi-camus te. Gratias, Gratias agimus

A musical staff with notes and lyrics: ti- - bi, Gratias, Gratias agimus ti- - bi propter ma-

gnam glo- riam magnā gloriam

tuam magnā glo- riam magnā glori-am tuam

propter magnam glo- riam, glo-

riam, glori-am tuam propter magnam

glo- riam tu-

am glo- riam tu- am. Domine tacet.

Adagio solo. Qui tol- lis, qui tollis, qui tol- lis,

Solo. qui tol- lis peccata mundi suscipe de-preca-ti-o-nem no-

stram. Qui sedes mise-re- re, mise-re- re, mise-

rere no- bis.

Solo,

Quoniam tu solus, Quoniam tu solus Sanctus, Quoniam tu solus, Quoniam tu solus Sanctus, tu solus, solus Sanctus, tu solus, solus Dominus solus, solus Dominus, tu solus Altissimus JESU Christe, Quoniam tu solus, Quoniam tu solus, tu solus, tu solus, solus Altissimus, Altissimus JESU Christe, solus Altissimus, Altissimus JESU

Adag.

F

T. adagi

JE- SU Chri- ste. Cum

Sancto Spiritu in gloria, in glo- ri- a, in glori-a

DEI Pa-tris, Amen, A- men, A-

- - - men, A- - - men, A-

- - - men, A- - - men, Amen;

A- - men, Amen in gloria DEI Patris, A-

men, A- - - men in gloria

DEI Patris, Amen, A- - men, in gloria DEI Patris,

Amen, A- men, A- men A- - men, A- men, A- - men,

A - men, A - men, A - men,

A - men, Amen, Amen, Amen.

Patrem.

Patrem omnipo- tentem factorem Cœli & ter-
ræ Vi- si- bi- lium omnium & invi- si- bi- lium, & in unum

Dominum nostrū JESVM CHRISTVM Filium DEI U- ni- geni- tum,

& ex Patre natum an- te om- nia sæcu- la DEVM de DEO

lumen de lumi- ne, lumen de lumine DEVM verū de DEO

ve- ro genitum non factum consubstanti- a- lem Pa- tri,

per quē omnia, omnia - - facta sunt, qui propter nos

homines, & propter nostrā sa- lutem de- scen-
FA

dit, descen- dit, descendit, descendit, descen- dit, descen- dit,

descendit, de- scendit, de- scen- dit, de Cœlis, de Cœ-

lis.

Adagio solo,
Et in- car- na- tus, & in- car- natus est de

Spi- - ritu, de Spi- ri- tu San- cto, de Spi- ri- tu Sancto,

de Spiritu, Spiritu, de Spi- ri- tu Sancto, San- cto,

Spiritu Sancto, ex Ma- ria, ex Ma- ri- a

Virgine, & homo factus, & homo factus & homo, homo,

& homo, homo, & homo, homo factus est, & ho- mo, homo

factus est.

Allabrevè T.



Et resur- rexit ter-ti-a di-e secundum,secundū scri-



ptu- ras & a- scendit in Cœlum sedet, se- . . . det.



se- . . . det, sedet ad dexteram Pa- . tris. Et



i- te-rum venturus est,cū glori- a judi- ca-re vi- vos, ju-di-



care vivos & mor- . . tu- os,Cu- jus regni non



e- rit, non e-rit,non,non,non e-rit fi- . nis,nō,n,nonerit



fi- nis.

Adagio Sblo.



Et unam Sanctā, Sanctā Catholicam & A- posto- licam



Ec- cle- siam. Et vitam,vitam,& vitam ventu- ri



saeculi, amen, amen, amen, A- . . . men.

G

A- men, Amen, A- men, A- - men, A. - men, A-
 - - men, A. - - men, A- - - men, A- men, A. -
 - - men, A. - - - men, A- - - men, A- - -
 men. A- - - men. Amen.

Sanctus. *Adagio T.* *Solo.*

San- - - ctus, San-
 ctus, San- - - ctus,
 Dominus, Do- - minus DEVS Sabaoth, pleni sunt
 Coeli, Coeli & terra glo- - -
 - - ria tu-a, gloria, glori-a, tu- - a.

Ofanna. *Allég. solo.*

Ofanna, O- - san- na, Ofan- na in

ex- cel-

sis, excel- sis, Ofanna in ex- cellis

Ofanna in excel- sis, O- fan- na, Ofanna,

O- fan- na O- fan- na in ex-

cel- sis,

O- fanna in ex- cel- sis, O- fan-

na

in excelsis, O- fanna in excelsis, Ofanna in ex- cellis,

Ofanna in ex- cel- sis,

Ofanna ut supra.

Agnus. ^{Solo}


Agnus DE-I qui tollis pecca- ra mundi


mi-fe-re-re nobis, mi-fe-re-re no-bis, mi-fe-re-


re, mi-fe- - re- - - re no- - bis,


A- gnus DE-I, qui tollis pec- cata mun- di,

_____ Dona nobis ut Kyrie allabreve. _____



MISSA DEI SPIRITUS SANCTI, FERIALIS.

K yrie. Grave T. Allegro.

fon, e - lei-

fon,

e - lei-

e - leifon, Christe e - leifon, Ky-ri-e e - leifon, e - lei- fon,

e - lei- fon.

Adagio.

Et in terra.

T. andante. *pian.* *fort.* *pian.*

Et in terra pax, in terra pax hominibus, homini-

fort.

bus bonæ volun- ta- tis, bonæ, bonæ volun- ta- ris, bonæ, bonæ

voluntatis, volunta- - tis, Laudamus te bene- di- cimus

te, a-doramus te, laudamus te be-nedi-cimus te, glorifi-ca-

mus, glori-fi-ca-mus te, glori-fi-ca-

Solo.

muste. Gratias a-gimus ti-bi propter magnam,

magnam glo-riam tu-am.

39.

Qui tol-lis peccata, pec-ca-ta pec-

ca-ta mundi mi-se-re-re no-bis. Qui tollis pecca-

ta mun-di fu-scipe, fu-scipe depre-ca-tio-

nem nostrā, Qui se-des, Qui se-des ad dexteram

Patris mi-se-re-re, mi-se-re-re, mi-se-re-re

no-bis, mi-se-re-re no-bis.

Allegro solo.

Quo-

ni-am, tu so-lus, so-lus Sanctus, tu so-lus, so-lus

Sanctus, tu so-lus, so-lus Dominus, tu so-lus, so-lus Dominus,

tu so-lus, so-lus Altis-simus JESV Christe, Quoniam

tu so-lus, tu so-lus Sanctus, Quoniam tu solus, tu

so-lus, so-lus Sanctus, tu so-

lus Dominus, tu solus Altis-simus, tu solus

al-tis-si-mus, tu so-lus, so-lus al-tis-simus JESVCHRISTE,

JESV, JE-SV JE-SVCHRISTE. Adag. Cum Sancto Spiri-tu

Allagro.



Cum Sancto Spi-ri- tu in glori-a DEI Patris, Amen, A-



men, A- - men, A- - men, A-



men, A- - men, A- - men, Amen, Amen, A-



men, Amē, A- - - - - men, in gloria DEI



Patris, Amen, A- - - - - men, A- - - - - men, A-



men, in glori-a DEI Patris, Amen, A- - - - - men, A-



men, A- - men, in glori-a DEI Patris Amen, gloria



DEI Patris Amen, Amen, A- - - - - men, A- - - - - men, A- - - - - men, in glo-



ri-a DEI Patris Amen, A- - - - - men,

Allabreve T.



Patrem.

Patrem om-ni-potentem factorem Coeli



& ter. . ra vi-sibi- lium omniū, & in- vi- si- bi- li-



um, Et in u- num Dominū nostrum JESVM CHRISTVM fi-



li- um DEI Uni- ge- ni- tum, & ex Patre na- tum



ante omnia sæcula DEVM de DEO lumen de lū- mi-



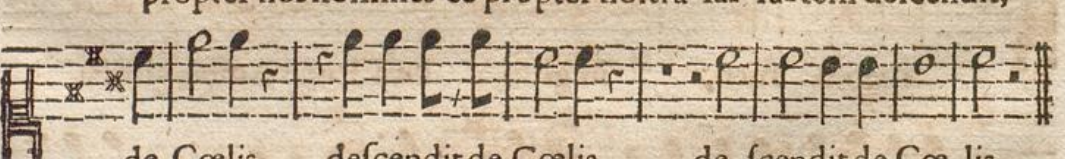
ne DEVM verū de DEO ve- - ro. Genitum non factum



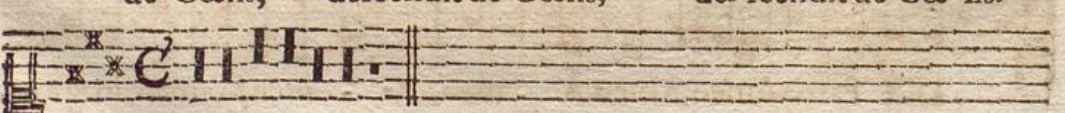
consubstan- ti-alem Pa- tri per quē omnia facta sunt. Qui



propter nos homines & propter nostrā sa- lu- tem descendit,



de Cœlis, descendit de Cœlis, de- scendit de Cœ- lis.



Allegro T.



Et resurre- xit tertiâ di- e secundū scripturas & ascendit



in Cœlum sedet, sedet, sedet, se- det, sedet ad dexteram Patris.



Et i-te-rum ventur⁹ est, cū glo-ri-a ju-di-care vivos &



mor-tu-os. Cujus regni non e-rit, Cujus regni non e-rit,



non e-rit, non e-rit, fi-nis. Et in Spi-ritum Sanctum



Dominum & vi-vi-fi-can-tem, vi-vi-fi-



cantem. Qui ex Patre Fili-o-que proce-dit, qui cū Patre &



fi-li-o si-mul, si-mul a-do-ra-tur & conglorifica-



tur, qui lo-cutus est, lo-cu-tus est per Pro-



phe-tas. Et vitam, & vitam venturi sæculi,



A-men, A-men, A-



men, Amen, A-men, A-men,

Amen, Amen, Amen.

Sanctus. *Adag.* San- ctus, San-

ctus, San- ctus Dominus, Sanctus Dominus, Sanctus Dominus

DEUS Sa- baoth ple. ni sunt Caeli Caeli & terra pleni sunt

Caeli, Caeli & terra glo- ria, glo-

ria tu- a glo- ri- a, glo- ri- a tu- a.

Vivace folo.
Ofanna. O. fan- na, O- fan- na in Excel- sis,

O- fan- na O- fan- na in Ex- celsis, O fan-

na, O- fan-

na in Excel- sis.

Ofanna, Ofanna, Ofanna,

Ofanna in Excelsis, in Excelsis,

Ofanna, Ofanna Ofanna in Excelsis,

Ofanna in Excelsis, Ofanna in Excelsis,

Ofanna in Excelsis,

Benedictus. Be-nedictus qui venit qui venit in

nomine, in nomine, in nomine Domini, qui venit, in

nomine Domini, in nomine Domini, Bene-dictus

qui venit, qui venit in nomine, in nomine Do-mi-ni,

qui venit in no-mine, no-mine Domini, nomine Domini, no-

K

mine Domini, qui venit in no- mine, no- mine Domini,

nomine Domini, qui venit in nomine Domini, qui venit in

nomine, in nomine Domini, O. san- na in Excelsis, in Ex-

cellsis, in Excel- - sis,

Agnus.
qui tol- - lis pecca- ta mundi,

qui tol- lis peccata mundi, A - - gnus, Agnus

DEI qui tol. lis peccata, pec- ca- - ta mundi.

Dona nobis ut Kyrie allegro.

MISSA



MISSA SACRATISSIMÆ TRI- NITATIS, NEUTRALIS.

K yrie. *Andante T.*
Ky-ri-e eleison, e. leison, e. leison, Ky-ri-e

e. leison, e-leison, e-leison, e- leison, e. lei- son, e- lei- son,

e- lei- - - son, e-leison, e- - lei-son, e-lei- - son, elei-son,

e- leison, e- leison, e. leison, e- lei- son, e- lei- son, e-lei-son,

e- leison, e-leison, e-leison, e-leison, Ky-ri- e e-leison, e- leison,

Grave.
Christe tacet.
e-lei- - - son.

Allegro T.
Kyri-e e- lei- - - - - son, e- lei-son,

e- lei-son, e- lei- - - - son, e- lei- - son, e-lei- -

fon, e-lei. fon, e-lei- - - fon, e-lei- fon,

e-lei- - fon, e-lei- fon, Kyri-e e-lei- fon,

e-lei- - fon, e-lei- - fon, e-lei- fon, e-lei- -

- fon, e-lei- - fon, e-lei- - fon, e-lei- -

- fon, e-lei- fon, e-lei- fon, e-lei- fon, e-lei- - fon,

e-lei- - fon, e-lei- fon, e-lei- fon, e-lei- - fon,

e-lei- fon, e-lei- - - - -

- - - fon, Kyri- e e-lei- fon, e-lei- - fon, e-lei- -

- fon, e-lei- - - fon, e-lei- - - fon, e-lei- - - fon,

e-lei- - fon e-lei- - fon, e-lei- - fon, e-lei- - fon, e-lei- -

e-lei- - fon e-lei- - fon, e-lei- - fon, e-lei- - fon, e-lei- -

fon, e- lei- fon, e- lei- - fon, e- lei- fon, e- lei- -

fon, e- lei- - - fon, e- lei- - fon, e- lei- - fon, e- lei-

- fon, Kyri- e e- lei- - fon, e- lei- fon, e- lei- -

- - fon, e- lei- - - fon, e- lei- - fon, e- lei-son.

Et in terra. *Allegro T.*

mi-ni- bus, hominibus, homi-nibus, homini-bus ho-

mini- bus *adagio.* bo-næ volunta- - - tis,

Gratias. *Vivace folo.*

44. Gra- - - ti- as a-gi-

mus ti- bi pro- - pter ma- gnam glo- - riam tu-am,

glo- - - ri- am tu- - am pro- pter



ma- gnam glo- - riam tuam glo- -

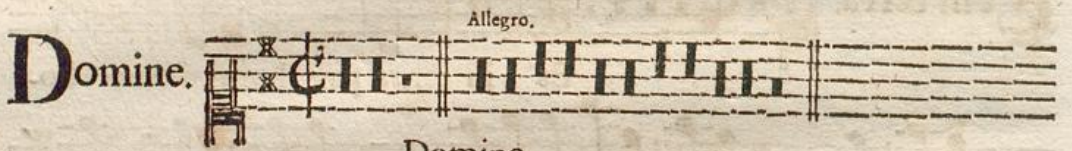


riam tu- - am - gloriam,



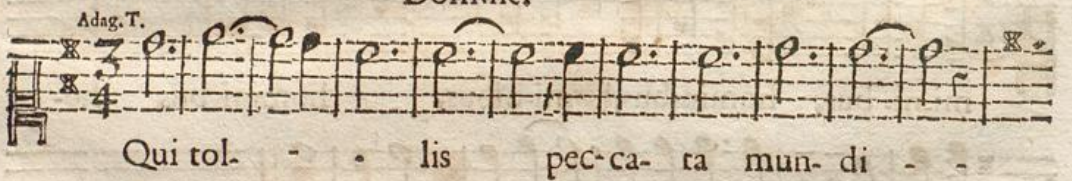
glo- - riam tu- - am.

Domine. *Allegro.*



Domine.

Adag. T.



Qui tol- - lis pec- ca- ta mun- di - -



mise- re- re, mise- re re, mise- re re no- bis, qui tol-



lis pec- cata mun- di susci- pe, susci- pe depre- cati. o- - nem



no- - stram, qui sedes ad dexteram, se- des ad dexteram Pa-



- - tris mise- re- re, mise- rere, mise- re- - re

no- bis, mi-se-re - - - re, mife- re-re no- - -

Quoniam tacet.

bis.

Allegro T.

Cum Sancto Spi- ri- tu in gloria DEI Patris Amen,

A- - - - - men, A- men, Amen, A- - - - - men,

A- men, A- - - - - men, A- - - - - men, A- men, A-

men, A- - - - - men, A- men, A- - - - - men,

A- men, Amen. Cum Sancto Spi- ri- tu in gloria DEI

Patris Amen, A- men, Amen, A- - - - - men, A- - - - - men,

A- men, A- - - - - men, A- men, in gloria DEI Patris,

Amen, gloria DEI Patris, A- - - - - men, A- - - - - men.

L a Pa

Patrem. *Vivace T.*

Patrem o-mnipoten- tem fa-ctorem Cœli &

terræ, Et ex Pa- tre natum ante o-mnia, omnia sæcula

DEVM de DEO, lumen de lumine DEVM verum, de DEO vero,

Genitum non factum consubstanti- a-lem Patri per quē omni-a

facta sunt, Qui propter nos homines, & propter nostram salu-

tem descendit, descendit de Cœlis, descendit, descendit de Cœ-

lis, de Cœ- lis descendit, de- scendit de Cœ- lis, descendit

de Cœ- lis, de Cœ- lis.

Adagio. *fz.* *folo.*

Et incarnatus. Crucifixus. E- tiam, e- ti-am

pro no- bis, e- tiam, e- tiam, e- tiam, e- tiam,

e-ti-am pro no-bis, passus, pas-sus,

passus, pas-sus, pas-sus, passus, pas-sus, passus &

sepul-tus est Cruci-fi-xus sub Pon-ti-o Pi-la-ro pas-sus,

passus & sepultus est.

Et resurr. *Allegro T.*

Et re-sur-re-xit, sur-re-xit terti-â di-e, sur-

re-xit terti-â di-e se-cundum scrip-tu-ras, & ascendit,

& ascendit, & ascendit in Coelum se-

det, sedet, se-det ad dexteram Pa-tris, & i-te-

rum venturus est, cum glo-ria, cum

glo-ri-a ju-di-ca-re vivos, & mor-

M

tu- os, cu- jus re. gni non erit, non e- rit fi. nis.

Et in Spi- ritum, Sanctum Dominum & vi- vi- - fi.

cantem, & vi- vi- - - fi- can- - - tem, qui ex Pa- tre Fi- li- o-

que, qui cum Patre & Fi- li- o, & Fi- li- o simul a- do- ratur,

simul a- do- ratur, simul a- do- ratur, & con- glo- ri- fi- catur,

qui lo- cu- tus est per Prophe- ras. Et vitam, vitam, &

vitam, vitam ventu- ri sæ- culi Amen, ven- tu- ri sæ- cu- li Amen,

Amen, Amen, A- - - - - men, A- - - - - men, Amen,

A- - - - - men, A- - - - - men, A- - - - - men, A- - - - - men, A- - - - - men, A- - - - -

- - - - - men, Amen, Amen, Amen, A- - - - - men, A- - - - - men, A- - - - - men.

Sanctus.

Adag. T.


San-ctus, San-ctus, San-ctus



Do-minus DEUS Sa-baoth, San-ctus, San-ctus

folo.
folo.
Allegro.


Dominus DEUS Sa-baoth, pleni, pleni, pleni sunt Cœli, Cœ-



li & terra glo-ri-a, glo-ri-a, glo-ri-a,



glo-ri-a tu-a, glo-ri-a,



glo-ri-a, glo-ri-a



tu-a, pleni sunt Cœli, Cœli & terra glo-ri-a tu-a,



gloria tu. a.

Osanna.

T.


37.
Osan-na, Osan-na, O-



fanna, Q-sanna, O-san-na, in Excelsis, in Excel-sis, O-san-na, O-

M A

fanna in Ex. celsis, Ofan-na, Ofan-na in Ex. cel-
 sis, Ex. celsis, O. fan na in Excel. sis, O. fan. na in
 Excel. - sis, in Excel. - sis, in Excel. - -
 sis.

Benedictus tacet. Ofanna ut supra.

Agnus. Symphon. Agnus, Agnus, Agnus DE- I. qui tol- lis

Gravé. pec- ca - - ta mun- di.

Dona nobis ut ultimum Kyrie. R.



REQUIEM HERILE. CANTO.

Requiem. *Grave T.*

Requiem, Re- - - quiem - - -

ter- - - - nam, æ-ternam dona e- is, æ-ter-

nam dona e- is, Do- mi- ne & lux per-pe- tu-a lu-ce-at

e- is, lu-ce-at, lu-ce-at lux per-pe- tu-ã, lu- - ce-at, lu-ce-at,

e- is, lu-ce-at e- is, lux per- pe- tu- a luce-at, lu-ce-at,

lu- - ce-at e- is.

Solo Staccato. *piano.* *fort.*

Te de- cet hymnus, Te decet hymnus, DEVS in Si- on,

& ti- bi red- detur, & ti- bi red- de-

Canto.

tur, reddetur votum in Je- ru- fa- lem, & ti- bi

red- detur, redde- tur votum, redde- tur vo-

tum in Jeru- fa- lem,

Ky-ri-e, Ky-ri-e e- lei- fon, Kyri- e

e- - lei- fon, Kyri- e e- lei- fon, Ky-ri- e, Kyri- e e- lei-

fon, e- lei- - fon, e- lei- fon, e- lei-

fon, e- lei- - fon, Ky-ri- e, Ky-ri- e e- lei- fon. Christe

e- lei-

- fon, e- lei- - fon, Christe e- lei- - - fon, Christe

e- lei- - - - fon, e- lei- fon, e- lei- fon, e-

lei - - - fon, e. lei.

fon, e. leifon, Kyri-e e. leifon, e.

leifon, e. lei. - - fon.

Dies. Dies i-ræ, dies il-la solvet sæclú in fa-vil-la,

solvet sæclum in fa-vil-la, sol- vet, solvet sæclum in favil-

la, cum Sy-bil-la, cum Sy-bil-la teste Da-vid, cum Sy-

bil-la, cum Sy-bil-la, Sybil-la, Sybil-la di-es i-ræ dies, il-la

solvet sæclum in fa vil-la, fa-villa teste David, David

cum Sybil-la, Sybil-la,

Quantus tremor tacet. Tuba mirum tacet.

T. Adagio.



Mors stupebit, stupebit, Mors stupebit,



stupebit & natura, cum resurget creatura,



creatura, creatura, creatura, creatura

Adagio.



iudicanti, iudicanti responsura.

Andante solo.



Liber scriptus profertur, Liber scriptus profertur,



in quo totum, totum continentur, unde mundus,



unde mundus, unde mundus iudicabitur, cum



sedebit, cum sedebit, quidquid latet apparebit,



nihil in ultimum, nihil in ultimum remanebit, nihil in ultimum, nihil



in ultimum, nihil in ultimum, nihil in ultimum, in ultimum remanebit,

quidquid later ap- pa- rebit nil in- ultum, in- ultum rema- ne- bit nil inultum, in- ultum re- mane- bit, Lachrymosa

di- es il- la, Lachrymosa dies il- la, qua

refurget ex fa- villa, fa- vil- la, qua re- surget ex fa- vil- la

judi- candus homo re- us, huic ergo parce

DEVS, parce DEVS, parce DEVS, parce DEVS, pi- e JE- SV Domi- ne, dona, do- na, dona e- is, dona e- is Re- qui- em,

Domine JE- sv Christe, Do- mine JE- sv

Christe Rex glo- ri- a, Rex glo- ri- a,

Rex glo- ri- a, Rex glo- ri- a, libe- ra a- nimas omnium fi- li- os

Cantor

de. lium, fi. de. lium defuncto. . . . rum, defuncto.

. . . rum de pœ nis infer. .

ni, & de pro- fundo la- cu, & de profun-

do la- cu.

Libera eas tacet. || Sed signifer tacet.

Quam olim Abrahæ promi- si. sti, promi- si- sti & se. . .

mini e. - jus, & se. mi. ni, & se. . . . mi. ni, se. mi. ni,

se. mi. ni e. jus, & se. mi. ni, & se. . . . mi. ni e. jus

se. mi. ni e. - jus.

Sanctus. Sanctus, Sanctus, San- :

ctus, Sanctus Dominus Deus Sa-ba-oth,

Do- - - minus, Do- - minus Deus Sa- - ba-oth, Domi-

nus, Dominus, Do- minus Deus Sa- - ba-oth.

Solo.
Ple-ni sunt Cœ-li, sunt Cœ-li, sunt Cœli & terra glo-

ri-a, glo- - ri-a,

glo- - ri-a, glo- - - ri-a tu-

a, ple-ni sunt Cœ-li, Cœ-li & terra, ple-ni

sunt Cœ. li, Cœ. li & terra glo-

ri-a,

Agnus Dei. Qui tollis peccata mundi, dona, dona, dona

glo-

ri-a tu- a.

Ofanna.

cel- sis, in Ex-cel- sis, O fan-na in Ex-

cel-sis, O-fanna in Ex-celsis, Ex-cel-sis, O-fan-

na in Ex-cel- sis, in Ex-cel-

sis, in Ex-cel- sis, in nomine

Domini O-fanna, O-fan- na in Ex-cel- sis.

Agnus.

Agnus, A-gnus, A-gnus DEI, Agnus, Agnus,

A-gnus, DE- I qui tol- lis pecca-ta mundi, dona, dona,

dona e-is Re-qui-em. Agnus, A-gnus

DE-I, qui tol-lis pec-ca-ta mun-di, pec-ca-ta mundi,

do-na, dona e-is, do-na e-is Requi-em, do-

-na e-is Re-qui-em, sempi-ter-nam, dona, do-na

e-is, dona, do-na e-is, do-na, dona e-is, dona

e-is Requiem sempi-ternam, sempiter-nam.

Solo,


Lux æterna, lu-ce-at, lu-ce-at e-is, lu-ce-at, lu-

ceat, lu-ce-at e-is Do-mi-ne, Cum Sanctis, cum San-

ctis, cum Sanctis tu-is in æ-ternum, in æ-ter-num in

æ-ter-num, æternum, Cum San-ctis tu-is in æ-ternum, in

Canto, c



æternum, Cum Sanctis tu-is in æ-ternum, Cum Sanctis tu-is in



æternum, Cum Sanctis tu-is in æ-ternum, in æternum, qui-a



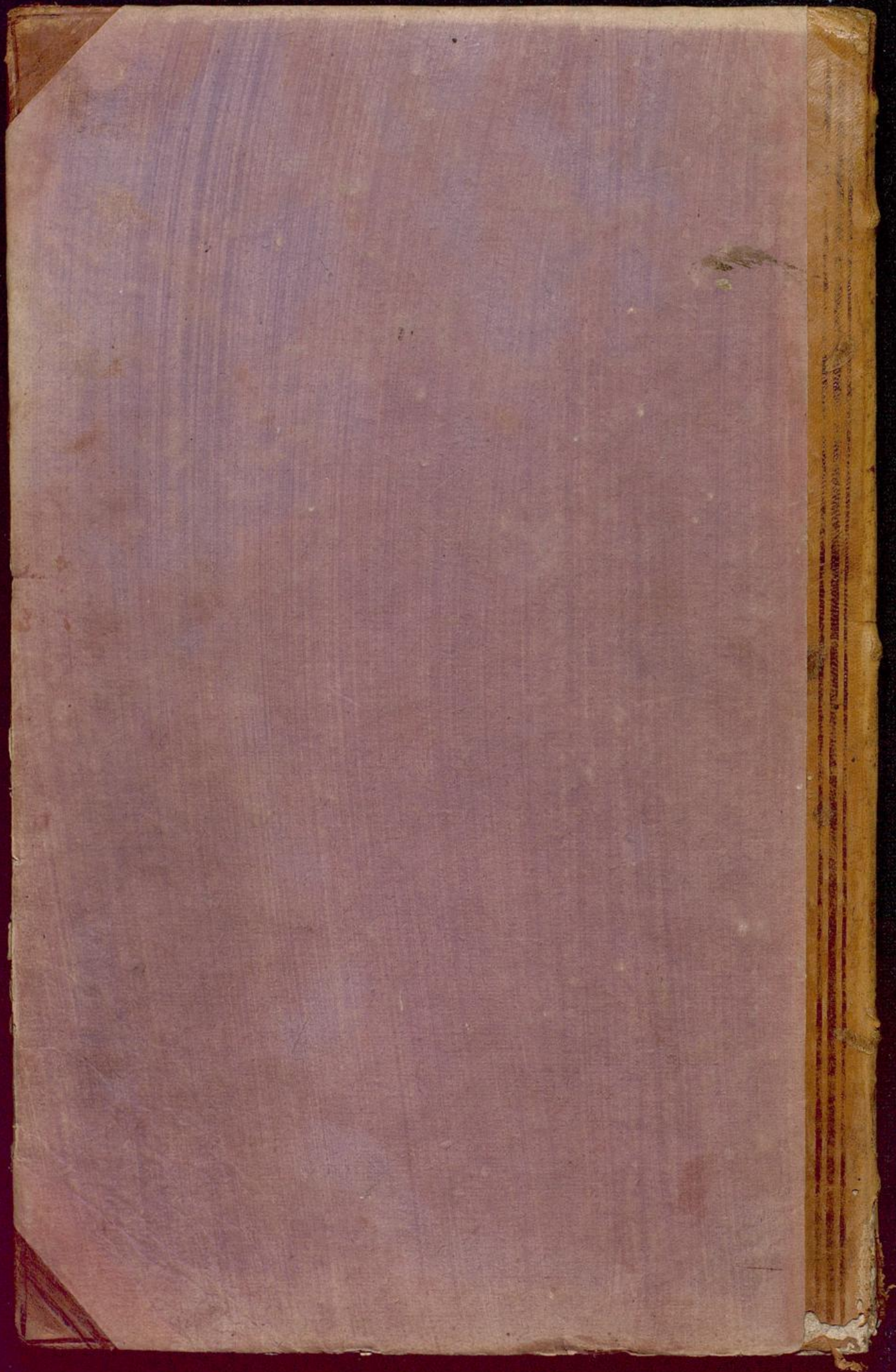
pi-us, qui-a, pi-us, pi-us es, qui-a, quia, pius,



pi-us es

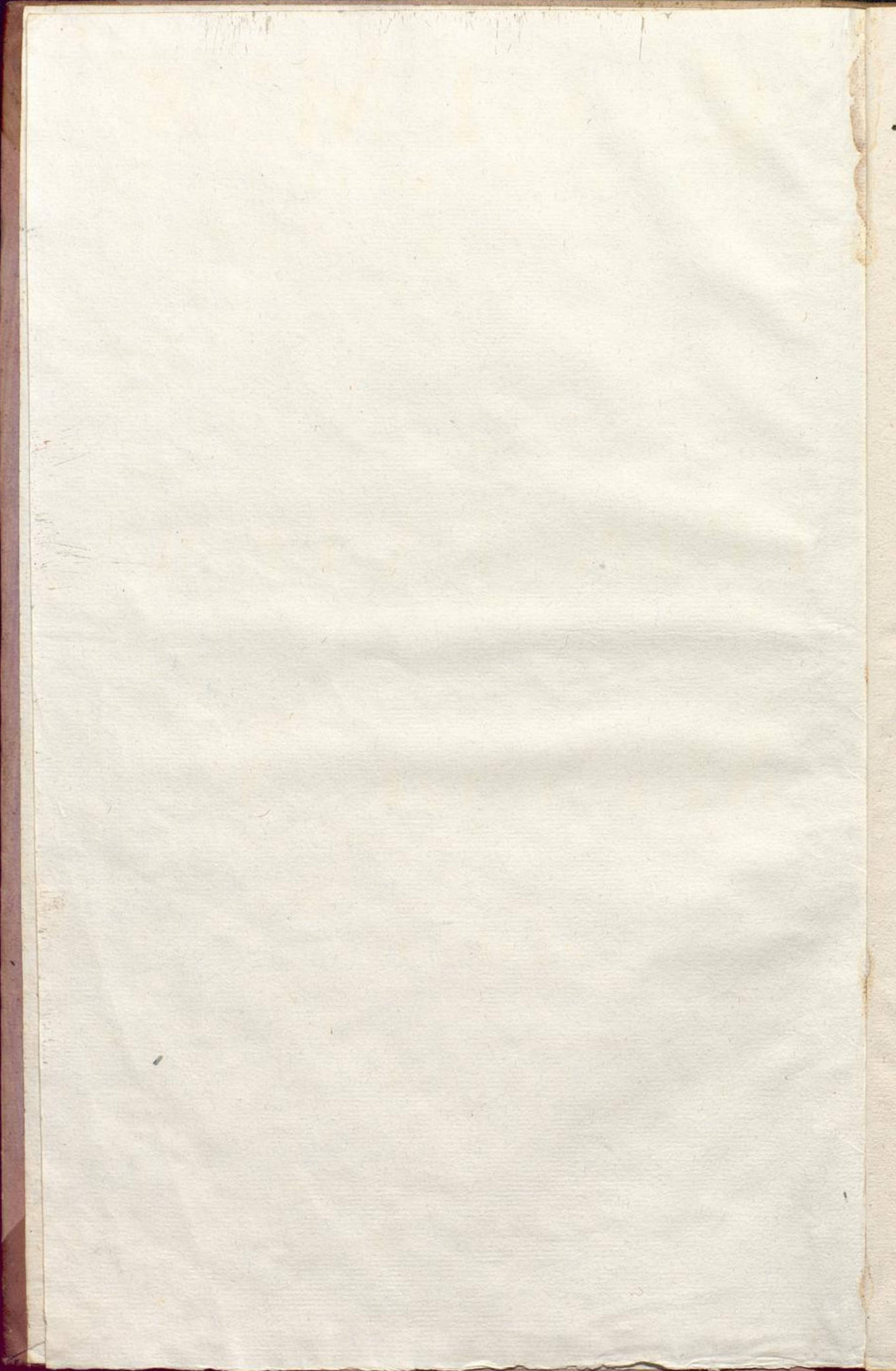






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ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS
PRÆPARATVS.

Diverſo Inſtrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuum

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſſimè

propoſitus ,

SEV

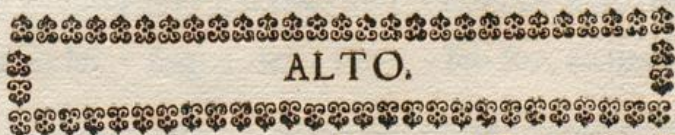
MISSÆ V.

Vivorum IV. Defunctorum I.

conſiſtentes

in Vocibus IV. Inſtrumentis ut in Indice.

OPUS II.



ALTO.

Authore P. Gunthero Jacob Ord. S. Benedicti
Monasterii S. Nicolai Vetero - Pragæ Professo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI

EX ESCIS SONORAE PLETATIS

PREPARATVS

Diuerso Instrumentorum Musicorum

aromate conditus

Atque

Omnibus & singulis

non minus deuote quam musicis

Sacro - sanctam & indiuiduam

TRINITATEM

colentibus

sed iumentum ex eo liberis

deuotionibus

propositus

SEU

MISSAE V.

Vivorum IV. Defunctorum I.

constituta

in Vocibus IV. Instrumentis sic in Indice.

OPUS II.

ALTO

Auctore P. Gunthero Jacob Ord. S. Benedicti

Monasterii S. Nicolai Vetero - Praga Professo &c.

PRAGA

Apud Paulum Lochner Bibliopolum Nambergerum.

ANNO M.D.C.C.XXXV.





MISSA DEI PATRIS. FESTIVALIS.



Grave T.



y-ri-e, Ky-ri-e e-leifon,



e-leifon, e-leifon, e-lei-son eleifon, elei-



-son, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-



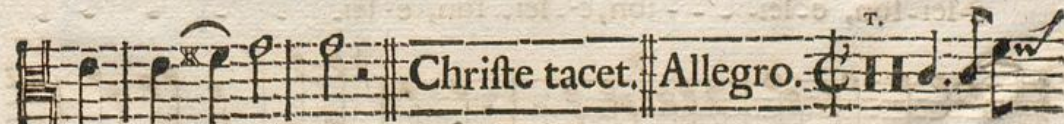
-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son,



eleifon, e-leifon, e-leifon, Ky-ri-e eleifon, e-lei-



-son, e-lei-son, e-lei-son, e-lei-son, eleifon, e-lei-son,



elei-son,

Kyrie



e-lei-son, e-lei-son,

A



e lei. - - fon, e lei. - - - fon, e lei. fon, e. - - -



lei. - - - fon, e-lei fon, Ky-ri-e e-lei.



fon, e-lei. - - fon, e-lei. - - - fon, e-lei.



- - - fon, Ky-rie e-lei. fon, e-lei. - - fon,



e-lei. - - fon, e-lei. - - : fon, e-lei.



- - fon, e-lei. - - fon, Ky-ri-e e-lei. fon, e-lei.



- - fon, e-lei. fon, Ky-ri-e



e-lei-fon, e-lei. - - - fon, e-lei. fon, e-lei.



- - fon, e-lei. fon, Ky-rie eleison, e-



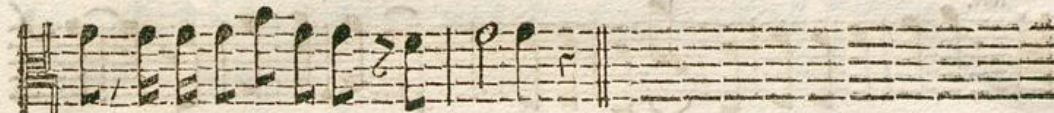
lei. - fon, Ky-ri-e eleison, e-lei. - - fon, Kyrie



e - lei - fon, e - lei - fon, e - lei - fon, e - lei - fon



lei - fon, eleison, eleison, e - lei - fon, e - lei -



fon, Kyri - e - leison, eleison.



Gloria.

Et in terra pax ho - mi - ni - bus bonæ,



bonæ, vo - lun - tatis, volun - ta - tis bonæ volun - ta -



tis, bo - næ volun - ta - tis, bonæ volun - ta -



tis, voluntatis, bonæ, bonæ voluntatis, volun - ta - tis



bonæ volun - ta - tis volun - ta - tis.



Lau - da - mus, Lau - da - mus, Lau - da -

A 2



- mus, Lauda - mus, Laudamus, Laudamus, Laudamus, Laudamus,



Lauda - - mus, Laudamus te, Lau-da - - mus, Laudamus te,



benedicimus te a - do - ramus, a - - do - ra -



- - - - mus te, a - doramus te, ado - ra - mus,



a - do - ra - mus, a - - do - ra - - - mus te glori -



ca - mus, glorificamus, glori - fi - ca - mus, glorificamus,



glori - fi - ca - mus, glorificamus, glori - fi - ca - - - mus,



glo - ri - fi - ca - mus te, glori - fi - ca - - - mus, glorifica -



mus, glori - fi - ca - - - mus, glori - fi - ca - - - mus, glori - fi - ca - - -



mus, glori - fi - ca - - - - mus, glori - fi - ca - mus, glori - fi - ca -

- - - mus, glo-ri-fi- camus, glo-ri-fi- ca- - mus

te, glori- fi- ca- - - - - mus, glo-ri-fi- ca- -

- mus te, glori- fi- - ca- - - - - muste, glori- fi- camus te.

Adagio folo.
Gra- - tias a- - - - - gimus, a-

- gi- mus, agimus, a- - - - - gimus ti- bi propter magnam

glo- - - - - riam, glo- - - - -

- riam tu- am, glo- - - - - riam

tuam, propter magnā gloriam tuam, propter magnā glo- - -

riam, glo- - - - - riam, gloriam tuam, propter

magnā gloriam tuam, glo- - - - - riam, glo- - -

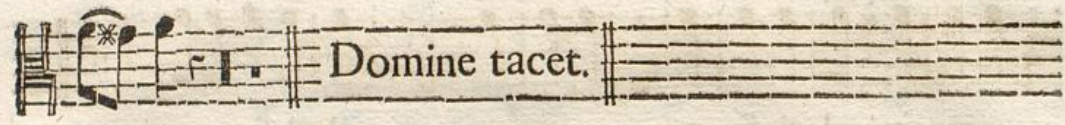
B



riam propter magnā, magnā gloriam tuam, glo-



riam



Domine tacet.

tu - am.



Qui tol- - lis peccata mun- - di mise. re. - re



nobis. Qui tol- - lis peccata mundi suscipe deprecationem



depreca- ti- o- nem, no- - stram. Qui se- - des ad dexteram



Pa- - tris mise. re-re, mise-re - . - re, mise-re. re, mise-



Quoniam tacet.

rere no- - - - bis,



Cum Sancto, Sancto Spiritu, Cum Sancto Sancto Spiritu



in glori-a DEI Patris, A- - - men, A- - -



men, A-



men, Amen, Amen, Amen, Amen, A- - men, A- men, Amen, A-



men, A- - men, A. - - - men, A-men, A- men, Amen,



A- - men, A- - men, Amen, A- - men, A- - - men, Amen;



Amen, Amen, A- - - - men, A. - - - - men,



Amen, Amen, A- - - - - men,



A- - men, A- - - - - men, A. - - - - men, Amen,



Amē, Amen, A- - - - - men, Amen, Amen, Amen,



Amen, Amen, A- - men, A- - - - - men, A- - - - - men,



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



amen, a- men, a- - - men in gloria Dei Patris a- -



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



Patrem.

Patrem omnipoten- tem fa- ctorem Cœli, Cœli &



ter. - ra Vifi- bilium om- - nium & in. vi. si. bi. li- um. Et



in unum Dominum nostrū Jesum Christū Filium DEI Uni-



ge- nitum, Et ex Patre natū ante omnia Sæ- cu- la Deum de



Deo lumen de lumine Deum verum de Deo ve- - - ro. Ge-



nitum non factū consubstantialem Patri per quē omnia



facta sunt. Qui propter nos homines, & propter nostrā fa- lu-

tem de-scen- dit, de- scen- dit, descendit

de Cœ- lis, de- scen- dit de Cœ- lis,

Solo.
Cruci- fixus, Cruci-

fixus e- tiam pro no- bis passus, passus,

passus, passus, passus, passus & sepultus est, sub Pontio

Pi- la- to, sub Pontio Pi- lato, passus, pas- sus & sepul-

tus est, & se- pul- tus est.

T.
Alleg.
Et resurre- xit, surre- xit, & resurrexit terti- a die

resurrexit terti- a die secundum scripturas, scripturas &

a- scendit, & a- scendit in Coelum sedet, sedet, sedet,



fedet ad dexteram Patris. Et iterum venturus est, cum gloria,



cum glo-ri- a, cum glo-ri- a, cum glo-ri- a, cum glo-ri- a,



cum glo-ri- a ju- dica- re vivos, & mor- - - tuos, cujus regni



non erit, cujus regni non erit non, non, non, non, non, non, non



erit finis non, non, non, non, non, non, non, non erit finis,



simul, simula- doratur & conglori- fi- catur qui lo-



cu- tusest per Prophetas. Confi- te- or unum baptisma



in remissionem pec- catorum. Et expec- to resur-



recti. o- nem mortuo- - - rum. Et vi- tam, & vi- tam



ventu- ri sae- culi, Amen, A- - - men, A- - - men, A- - -



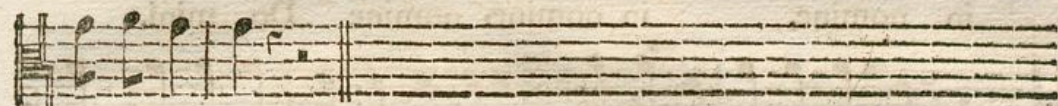
men, A - men, A - men, A - men, A - men, A - men,



A - - - men, A - - - men, A - - - - men, Amen, Amen,



Amen, Amen, Amen, Amen, A - - - men, Amen, Amen, Amen,



Amen, Amen.



Sanctus.



Sanctus, San- - - ctus, Sanctus,



San- - - ctus



Dominus DEUS Sa - ba - oth pleni sunt Coeli Coeli & terra



glo- - - ri-a

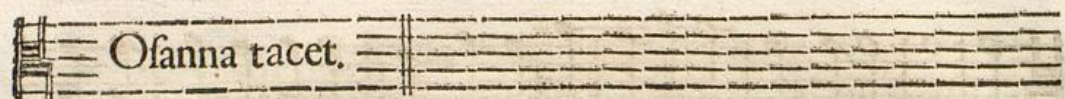


gloria tu - a glo- - - ri-a, gloria

Ca



tua, glo-ri-a tua, glo- - ria, glori a gloria tua.



Osanna tacet.



Benedictus.

Benedictus, Be- ne- di- ctus qui ve- - nit



in nomine, in nomine, nomine Do- mini,



in nomine Domi- ni, in nomine Domini Be-



nedictus, Benedictus qui ve- nit in nomi- ne, in nomi-



ne, in no- - - - - mine



Domini qui ve- nit in nomine, in no-



mine, in nomine Domini, Osanna in Excel- - - - - sis.



Agnus.

Agnus, A- - gnus Dei qui tol-



lis pec- ca- - - ta mun- di mi- se- re. - - -



re no- bis, mi-se-re re nobis.



Agnus, A- gnus DE- - I qui tol- - - lis,



qui tol- - - lis peccata mundi, mun- - di.

Dona nobis ut ultimum Kyrie. R.



D

MISSA





MISSA DEI FILII. DOMINICALIS.

Kyrrie. *Andante T.*

E-lei-son, elei-son, elei-son, elei-son,

Kyri-e e-lei-son, Kyri-e e-lei-son, elei-

son, e-lei-son, *Solo.* Ky-ri-e e-lei-son,

Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-lei-son, elei-

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-

Christe tacet.

son, e-lei-son, e-lei-son.

Allabreve T.

Kyri-e e-lei-son, e-



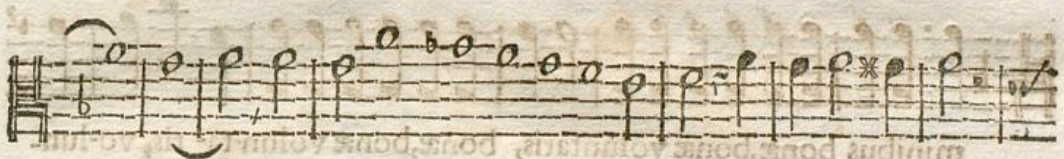
lei - - - fon, e. lei - - - fon, e. lei - - -



- - fon, e. lei - - fon, e. lei - fon, Kyri- e e- lei-



- fon, e. lei - - - fon, e. - lei - - fon, e- lei-



- - fon, e- lei - - - fon, e- lei - - fon,



Kyri- e e- lei- fon, e- - lei - - - fon,



e- lei - - - fon, e- - lei - - - fon, e- - lei - - fon,



e- lei- fon, e- lei - - - fon, e- lei - - fon, e- lei - -



fon, e- lei- fon, e- lei - - fon, e- lei - - fon,



e- lei - - fon, e- lei - - fon, e- lei - - fon, e- lei- fon, e- lei-



son, e. lei: son, e. lei- son, e. lei- - son, e. lei. - - son,



e- - lei. son.

Allegretto T.



Et, & in terra pax, Et in terra pax, pax ho-



minibus bonæ, bonæ voluntatis, bonæ, bonæ volun-ta- tis, vo-lun-



ta- tis, Et in terra pax bonæ volunta- tis bonæ,



bonæ vo- lun- ta- tis, bonæ voluna. - - tis, bonæ



vo- lunta. - - tis.

Mezzo Adag. solo.



Lauda- - mus, Lauda- - - mus, Lauda- - -



mus, Lauda- - muste, te benedicimus



te a- do- ra- - - mus,



glo-ri-fi-ca-



- mus, glo-ri-fi-camus, glori-fi-ca-mus te,



Gratias agimus, agimus ti-bi, Gratias,



a-gimus, agimus ti-bi propter magnā glo-



- riam propter magnā, gloriam tuam,



magnam glo-ri-am tu-am, glo-ri-am, gloriam, tuam



glo-ri-am, gloriam tuam pro-pter



magnam magnā glori-am, glo-ri-am glo-ri-am tu-am,



glo-ri-am tu-am.

Domine tacet.

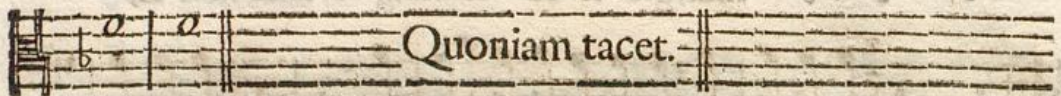
E



Qui tol- lis, qui tollis, qui tol- lis,



qui sedes mi-se-re-re, mi-se-re-re, mi-se-re-re



no- bis.



Cum Sancto Spi-ri-tu in glo-ri-a, in glo-ri-a, in



glo-ri-a DEI Patris Amen, A- men, A-



men, A- men, A-



men, A- men



in gloria DEI Patris Amen, A- men, A-



men Amen, Amen, A- men, A- men in glo-ri-a



DEI Patris Amē, A-

men



Amen A- - - - - men in gloria DEI Patris,



Amen, A- - - - - men, A- - - - - men,



A- - - - - men, Amen, A-men, Amen, Amen.



Patrem. ^{r.} Patrem omnipo- tentem factorem Cœli &



terræ Vi- si- bi- li- um omnium, & in- vi- si- bi- li- um, & in unum



Dominum nostrū Jesum Christū Fi- lium DEI U- ni- ge- ni- tum.



Et ex Patre natum ante omnia sæcula DEVM de DEO



lumen de lu- mine, de lumine, DEVM verum de DEO ve- ro Ge-



nitum non factum consubstanti- a- lem Pa- tri per quem omnia,



omni- a fa- cta sunt. Qui propter nos homines, & propter



nostram sa - lu - tem de - scen - dit, descen - dit,



descendit, descendit, descen - dit, descen - dit, descendit, descen -



dit, descendit, de - scendit, de Cœ - lis, de Cœ - lis,



Et incarna - tus, & incar - na - tus est, & incar -



natus est, de Spiritu San - cto, de Spi - ri - tu Sancto, de Spiritu,



Spi - ri - tu, de Spi - ri - tu San - cto, de Spi - ri - tu



San - cto ex Ma - ri - a, ex Ma - ri - a Vir - gi - ne,



& homo factus, & homo factus, & homo, homo, homo



factus, ho - mo, & homo, ho - mo factus est, & ho - mo,



Crucifixus tacet.

homo fa - ctus est.



Allabreve T.

Et resur-re-xit terti. â di-e secundū, secundum scri-ptu-



ras, & a- scendit in Cœlum sedet, se- - - - - det,



sedet, se- - - - - det ad dexteram, dexteram



Pa. tris & i- terum venturus est, cū glori. a ju. di. care vi. - -



vos ju- di- care vi- - vos & mor- - tu- os. Cu- jus



Regni, Regni, Regni non, non, non e- rit fi. nis, non- non, non e- rit



fi. nis.

Adag. solo.



Confi- teor unū baptis- ma in remissi- onem pecca-



torum. Et vitam, vitam, & vitam ventu- ri sæ- cu- li,



ven- tu- ri sæ- cu- li, Amen, Amen, A- - - - - men,

F



A - - men, Amen, A - - - men, A - men, Amen, A - -



- - men, Amen, A - - men, A - - - men, A - - - men,



Amen, Amē, Amē, A - men, A - - - men, A - - - men,



A - - - men, A - - - - men, A - - - men, Amen.



Sanctus.

Adag. T.

Solo.

San - - ctus, San - - ctus, San - -



ctus, San - -



ctus Dominus Do - mi - nus, Do - - minus, Dominus Deus, Deus



Sabaoth pleni sunt Cœli glo - - ri - a, glori - a,



glo - - ri - a, glo - - ri - a tua, glo - - ri - a



tu - - a.

Ofanna. *Allegro solo.*

O-fan-na, O. fan-na, O-fan-na in ex-

cel-

sis,

in Excel- sis, Ofan-na in Ex. cel-

- sis, in Ex-cel-sis, in Excelsis, in Ex-cel-sis, O.

fan-na in Ex-cel-sis, O. fanna in Excel. sis, in Excel-

sis, *t.* O. fan-na, O. fan-na in Ex-

cel-

sis,

Ex-cel- sis, O. fan-na in Ex. cel-

sis,

O-fanna in Excel- sis, Ofan- na, O-fan-na



in Ex- celsis, O. fan- - na, O. fan- - na in Excelsis,



O. fanna in Ex- celsis, O. fanna in Excel. sis, O. fanna in Ex.



celsis.



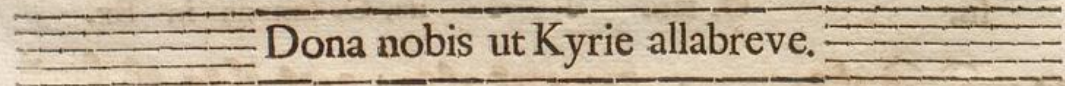
Benedictus tacet. Ofanna ut supra.



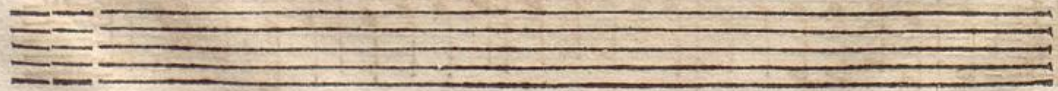
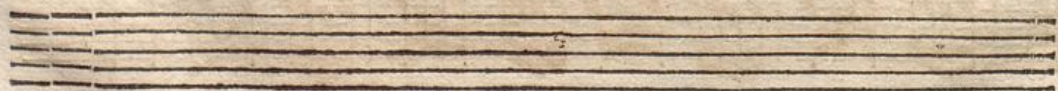
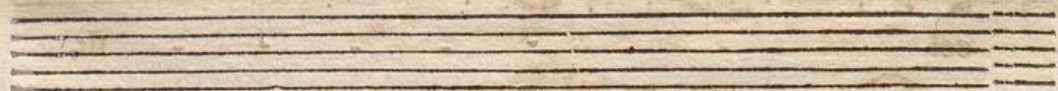
Agnus. Agnus DEI qui tollis peccata mun.



- - di.



Dona nobis ut Kyrie allabreve.



MISSA



MISSA DEI SPIRITUS SANCTI, FERIALIS.

Kyrrie. *Grave T.* *Allegro.*

Kyrie, Kyri-e, Ky-ri-e e lei - -

- fon, e-lei- - - fon,

e-leifon, e-lei- - - fon, e-leifon, eleifon, e-leifon,

e-lei- - fon, e-lei- - - fon, elei-fon, e-lei-fon,

e-lei- - - - - fon, e-lei- -

fon, Kyri-e e-lei- - - - fon, e-lei- -

- fon, e-lei- - - fon, e-lei- - - fon, e-lei- - -

fon, e-leifon, e-lei- - fon,

G



e- lei- fon, e- lei-



fon, e- leifon, e- lei- fon,



e- lei- fon, e- lei- fon,



Christe e-leifon, Christe e- leifon, Christe eleifon, Kyrie

adagio.



e- leifon, e- lei- fon, e- lei- fon.



Et in terra.

Andante T.

piano.

fort.

Et in terra pax, in terra pax homini-



bus hominibus, bonæ, bonæ volunta- tis, bonæ vo- lun- ta- tis,



bonæ, bonæ volunta- tis, Laudamus te bene- dicimus te a- do-



ramus te- laudamus te, benedi- cimus te, a- doramus te, laudamus



te, bene- di- cimus te, glori- fi- ca- mus glori- fi- ca- mus,



glo-ri- fi- camus, glori- fi- camus te, glorifi- camus te.



Gratias a- gimus ti- - bi propter magnam,



magnam gloriam, glo- - - riam tu-



am, 39. Qui tol- - lis pecca- -



- ta mundi mi- se- - re- - re no- bis, Qui tollis pec- ca-



- - ta mun- di, suscipe, susci- pe de- pre- ca- ti- o- nem



no- stram, Qui se- - - des, qui se- - - des ad



dexte- ram Patris mi- se- re- re, mi- se- re- re, mi- se-



re- re nobis, mi- se- re- re no- - bis.



37. Adagio T.
Allegro. Quoniam, Cum Sancto Spi- ri- tu, cum Sancto

G 2



Spi-ri- tu, in gloria DEI Patris, Amen, A-



men, A- - - men, A- - - men, A-



men, A- - - men, Amen, A- - - men, A-



- - - men, A- - - men, Amen, A- - - men, A- - - men,



A- men, Amē, A- - - - - men, A- - - - - men,



Amen, A- - - men, A- - - men, in gloria DEI Pa-



tris Amē, A- - - - - men, in gloria DEI Patris,



Amen, Amen, Amen, Amen, Amen, Amen, in glori-a DEI



Patris Amen, A- - - men.



Patrē o-mni- po-ten- tem factorem



Coeli & ter- - ræ Vi- si- bi- lium omnium, & in- vi- si-



bi- li- um. Et in unum Dominum nostrum JESVM CHRIS-



TVM Fi- lium DEI u- ni- ge- ni- tum. Et ex Pa-



tre na- tum ante o- mnia sæcula DEVM de DEO



lumen de lu- mi- ne, DEVM verum de DE- o ve- ro, Ge- ni-



tum non factum consubstanti- alem Patri per quem omnia



facta sunt, qui propter nos homines & propter nostram sa-



lutem descendit de Coelis, descendit de Coelis de-



scendit de Coe- lis.

Allegro T.



Et resurre- xit ter- ti- â di- e secundum

H



scri-pturas, & ascendit in Cœlum sedet, se- - det, feder,



se. - det se-det ad dexteram Pa- tris Et i-terum ventu-



rus est, cum glori- a ju-di-ca-re vi- vos & mortuos, Cujus



Regni non e- rit, Cujus Regni non e- rit non e- rit non



e-rit fi- nis. 19. Confi- teor in re- mis-



si- o- - - - - nem pecca-



to- - rum. Et vitam ventu- ri, ventu- ri sæ- cu- li,



A- men, A- - men, A- men, A-



men, A- - men, A- - - - - men, A- men, A-



men, Amen, Amen, A- men.

San-

Sanctus. *Adagio T.*
San- - - - ctus, San- - - - ctus,

Sanctus, San- - ctus Do. minus, DEVS Dominus, Sanctus Do-

minus DEVS Sa- ba- oth, pleni sunt Cœli, Cœli, & terra

ple- ni sunt Cœli, Cœli & terra glo- ri- a, glo- - ri- a,

glo- - - ri- a tu- a, glo- ri- a, glo- ri- a

tu- a. *Ofanna tacet.*

Benedictus. *Andante T.*
Be- nedi- ctus qui venit, qui venit in

nomine, in nomine, in nomine Domi- ni, qui venit in

nomine Domini, in nomine Do- mini Bene- dictus

qui venit, qui venit, in nomine, in nomine Domi- ni,



qui venit in no- mine no- mine Domini, nomine Domini,



nomine Domini, nomine Domini, qui venit in no- mine,



no- mine Domini, nomine Domini, qui venit in nomine, in



nomine Domini, O san- na in Excelsis, in Excelsis, in Ex- cel- sis.



Agnus.

qui tol- - lis peccata mundi, A-
solo.



gnus, Agn⁹ DE- I qui tol- - lis pecca- ta mun-



di mi- se- re- re, mi- se- re- re, mi- se- re- re no-



bis, qui tol- lis peccata mundi, pecca- - - ta



mundi.



Dona nobis ut Kyrie allegro.

MISSA



MISSA SACRATISSIMÆ TRI- NITATIS, NEUTRALIS.

K yrie. *Andante T.*

Ky-ri.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, 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, Ky-ri.e e-lei-son, e-lei-son, e-lei-son.

Christe tacet.

Allegro T.

Kyrie e-lei-son, e-lei-

son, e-lei-son, e-lei-son, e-lei-son,

e-lei-son, e-lei-son, e-lei-son,



fon, e- lei- - - fon, e- lei- - fon, e- lei- fon, e-



lei- - - fon, e- lei- - - fon, e- lei- - -



fon, e- lei- . . - fon, e- lei- - . - fon, e- lei- - . - fon,



e- lei- fon, e- lei- - - - fon, e- lei- - fon, e-



lei- - - fon, e- lei- - - fon, e- lei- - fon, e- lei-



fon, e- lei- fon, e- lei- - fon, e- lei- - -



fon, e- lei- - - - - - - - - fon,



e- lei- fon, e- lei- - - fon, e- lei- - - fon,



e- lei- - fon, e- lei- - - fon, e- lei- - - fon, e- lei- -



- - some- lei- fon, e- lei- fon e- lei- - fon, e- lei- fon,

e. lei. fon, e. lei. . . fon, e. lei. . . fon, e. lei. . . fon, e. lei. . .
 . fon, e. lei. . . fon, e. lei. . . fon, e. lei. . . fon,
 e. lei. . . fon, Kyri. e e. lei. . . fon, e. lei. . .
 fon, e. lei. . . fon, e. lei. fon, e. lei. . . fon, e. lei. fon.

Et in terra. *Allegro T.*

Et in terra pax ho-mi-nibus, Et
 in terra pax homini-bus, homini-bus, hominibus, homi-
 nibus, homi-ni-bus homi-ni-bus *Adag.* bonæ volun-
 ta- . . . tis.

Vivace f.olo.

Lauda. - mus, Lauda. - muste, te be. ne.
 di. ci-mus te a- do. ramus glori-fi- ca- mus, glori.



fi- ca- mus, glo- ri- fi- ca-



mus te.



Domine tacet.

Gratias.



T. Adagio.

Qui tol- - - lis pec- ca- ta mun- di,



mise- re- re, mise- re- re, mise- re- re no- bis, Qui



tollis pecca- ta mun- di, susci- pe, susci- pe deprecati- o-



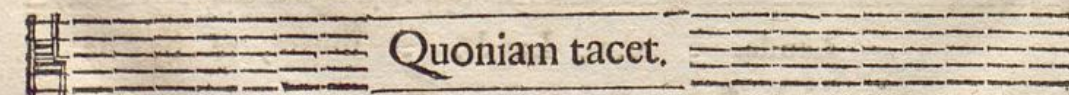
nem no- stram, Qui sedes ad dexteram, sedes ad dexteram



Pa- - tris mise- re- re, mise- re- re, mise- re-



re no- bis, mise- re- - - re mi- se- - re re no- bis.



Quoniam tacet.

Allegro. T.



Cum Sancto Spi- ri- tu in gloria DEI Patris, A- men.

A - - - men, A- - - men,

A- - - men, Amen, A- - - men, A- - - men,

Amē, A-men, A- - - men, A- - - men, A- - - men, A- - - men,

A- - - men, A- - - men, A- - - men,

men, A- - - men, Amen, A- - - men, A- - - men, in glo-

ri-a DEI Patris Amen, A- - - men, A- - - men,

A- - - men, amen, amen, in gloria DEI Patris A-

men, glori-a DEI Patris A- - - mea, A- - - men,

Vivace T.

Patrem.

Patrem omnipoten-tem factorem Cœ- li &



ter.ræ Vi. si. bi. li. um omnium, & invi. si. bi. li. um, & ex Pa-



tre natum, ante omnia, omnia sæcula DEVM de DEO lumen



de lumine DEVM verum de DEO ve- ro, Geni- tum non fa-



ctum consubstanti- alem Pa- tri per quẽ omni- a facta sunt, qui



propter nos homines, & propter nostram sa- lu- tem, descendit



de Cœlis, descendit de Cœ- lis, de Cœ- lis, descen- dit



de Cœ- lis de- scendit, de- scendit de Cœlis, descen- dit de



Cœ- lis,



Et in- car- na- tus, & in- car- natus est de Spi- ri- tu



de Spi- ri- tu, de Spi- ri- tu Sancto, de Spi- ri- tu San-

cto, Ex Ma-ri- a, Mari- a Virgine &

homo, & homo, & ho- mo factus, & ho- mo factus,

& homo, & homo, & in- car-natus, & homo factus,

homo fa- ctus est. ^{16.} Crucifixus.

Et resurr. *Allegro T.*

Et resur-re- xit, sur- re- xit terti-â di- e,

sur, re- xit terti-â di- e, secundum scriptu- ras, Et ascen-

dit, & ascendit, & ascen- dit in Cœlum, se- det,

se- det, fedet, fedet, se- det, se- det ad dexteram

Pa- tris, Et in Spiritum Sanctum Domi- nū & vi

vi- ficantem, vi- vifi- cantem, vi- vifi- cantem, qui ex



Patre fi-li-o. que proce-dit, qui cum Patre & Fi-li-o, &



fi-li-o simul a-do-ratur & con-glo-ri-fi-ca-tur, qui lo-



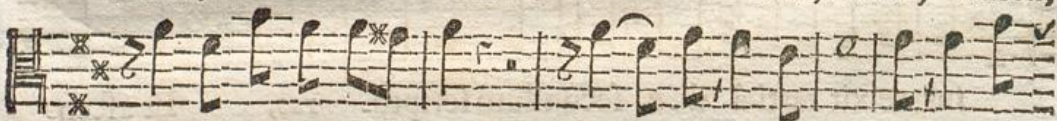
cutus est per Prophetas, Et vitam, vitam, & vitam,



vitam ven-tu-ri sæ-cu-li Amen, ven-tu-ri sæ-cu-li Amen, Amen,



Amen, A- - - - - men, A- - - - - men, Amen, Amen,



Amen, Amen, A- men, A- men, Amen, A- men, Amen,



Amen, Amen, Amen, Amen, A- men, Amen.



Sanctus.

T. Grave.

San- - ctus, Sanctus, Sanctus, San- ctus, San- -



ctus Dominus DEVS Sa- ba-oth, San- - ctus, San- - ctus,



San- ctus Do-minus DEVS Sa, baoth ple-ni, ple-ni,

Allegro.



pleni sunt Cœli, Cœli & terra gloria, glo-ria, gloria,



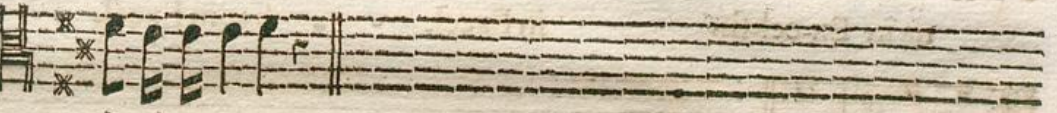
glo- - ri-a, glo- - ria, glo. - - -



ri-a, gloria, gloria, glo. ri-a tu- a, pleni



sunt Cœli, Cœli & terra glo. - - - ri-a tu- a,



glo-ri-a tu-a.



Ofanna.

Solo. solo.

O- fan- - na, O- fan-



na, O- fanna in Ex-celsis, O- fan-



na, O- fan-



na in Ex- cel-



sis, O- fan- na, O- fan- na, O- fanna, O- fan-

L



na in Ex-cel- - sis, in Ex- cel- - sis, in Ex- cel- sis, O. fan-



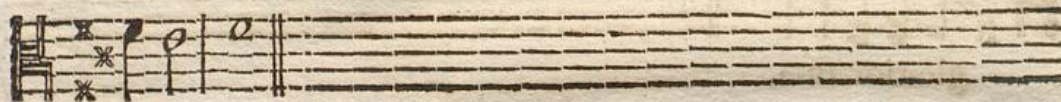
na, O- fanna in Ex-cel- sis, Ofan- na, Ofan- na



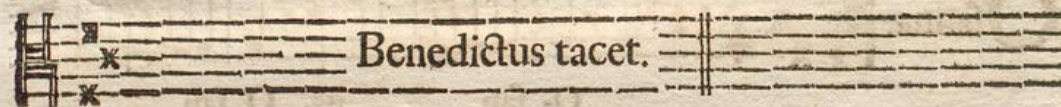
in Ex- celsis, Ex- celsis, O. fanna in Excel- sis, Ofan- -



na in Ex-cel- sis, in Excel- - - sis, in Excel- -



- - - sis.



Benedictus tacet.



Agnus.

Symphon.

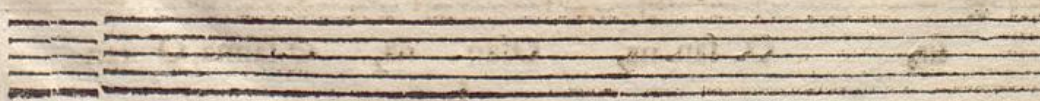
Agnus, Agnus DE- I qui tol-



lis pec- cata mun- di.



Dona nobis ut Kyrie ultimum. R.





REQUIEM HERILE. ALTO.



Requiem.

Gravè.



Requiem, Re- qui-em æ-ter-



- nam, æternam dona e- is, æ-ternam dona



e- is Domi- ne, lu- ce- at e- is, lu- ce- at e- is, lu- ce- at, lu-



ceat lux per- petua lu- ce- at, lu- ce- at, lu- ce- at e- is, nol lu-



ceat e- is, lux per- pe- tu- a lu- ce- at, lu- ce- at, lu- ce- at e-



is.



Te decet hymnus, Te de- cet hymnus DE- VS in Si-



on & ti- bi red- de- tur, red- de-

Alto.



tur, red-detur votum in Je-ru-fa-lem ti-bi redde-tur, redde-



tur votum, redde-tur votum, vo-



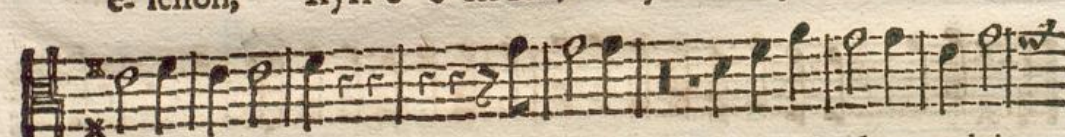
- - tum in Je-ru-fa-lem.



Ky-ri-e, Ky-ri-e e-lei-son, Kyrie



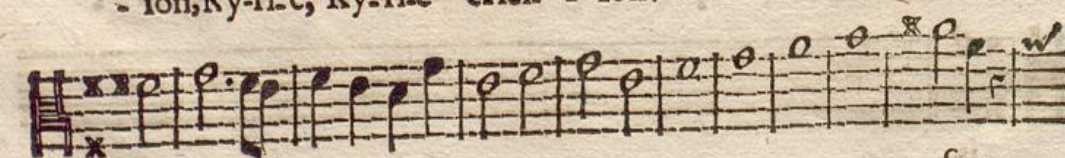
e-leison, Kyri-e e-lei-son, Ky-ri-e Ky-ri-e e-lei-



- son, e-lei-son, e-leison, e-lei-son, e-lei-



- son, Ky-ri-e, Ky-ri-e e-lei-son. Chri-ste e-lei-



son,



Christe e-lei-son, Christe e-lei-son, Christe 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-leison, e-lei-son, e-lei-son.



Dies iræ.

Dies i-ræ dies il-la solvet Sæclū in fa-vil-



la, solvet sæclum in fa-villa, solvet, solvet sæclum in favil-



la, cum Sy-bil-la, cum Sy-bil-la, cum Sybil-la te-ste David,



cum Sy-bil-la, Sybil-la dies i-ræ di-es il-la solvet sæclum



in fa-vil-la, fa-vil-la te-ste David, David cum Sy-bil-



la, Sybil-la.



Solo andante.

Tuba mirum spar-gens sonum, Tuba mirum



spar - gens so - num per se - pul - chra Re - gi - o -



num per se - pul - chra



Re - gi - o - num coget omnes an - te thronum, coget



o - mnes an - te thronum an - te thro -



num, co - get omnes an - te thro - num,



Tuba mirum spargens sonum per se - pulchra Regi - o -



num coget o - mnes an - te thronum, coget omnes, coget omnes,



omnes, o - mnes an - te thro - num.

adagio

Adag. T.



Mors stu - pebit, stu - pebit, Mors stu - pebit,



stu - pebit & na - tu - ra, na - tu - ra cum re -

alleg.



fur- get cre- a- tura, crea- tu- ra, crea- tu- ra, crea- tu- ra



Adagio,
judi- can- ti, judi- can- ti respon- su- ra.



Andante, T. Adag.
Lachrymo- fa di- es il- la, La-



Poco alleg.
chrymo- fa di- es il- la, qua - refurget ex favil- la,



Adag.
re- surget ex favil- la, qua refurget ex fa- vil- la, favil- la



ju- dicandus ho- mo re- us, ho- mo re- us hu- ic er- go par- ce



DEVS, par- ce, par- ce DEVS pi- e JESV Do- mi- ne dona, do-



na, dona e- is, dona e- is Re- qui- em,



Domine.

Solo, T.
Domine JE- svChriste, Do- mi- ne JE- sv



Poco alleg.
Christe Rex glo- ri- æ, Rex glo- ri- æ li- be- ra a- nimas
Alto.

Musical staff with notes and lyrics: omnium fi. de- lium, fi- de- li-um defuncto-

Musical staff with notes and lyrics: rum de pœ-

Musical staff with notes and lyrics: nis in-fer- ni & de profundo la- cu, & de pro-fun- do la-

Musical staff with notes and lyrics: cu, la- cu & de profundo la- cu. Adagio.

Musical staff with lyrics: Libera eas & sed signifer tacet.

Musical staff with notes and lyrics: Quam o- lim A- brahæ pro- mi- si- sti, promi- si- sti & se- Adag. T.

Musical staff with notes and lyrics: - mini, se- mini e- jus, & se- mini, & se-

Musical staff with notes and lyrics: - mini e- jus, se- mi- ni, & se- mi- ni e- jus,

Musical staff with notes and lyrics: se- mi- ni e- jus, se- mi- ni e- jus, femi- ni e- Adagio.

Musical staff with notes and lyrics: jus.

Musical staff with notes and lyrics: Sanctus. Adagio. T. Sanctus, Sanctus, San-



Etus, Sanctus Dominus DEVS Sa. ba- oth, Do-



- - minus, Do- - minus DEVS Sa-baath, Dominus, Dominus



Pleni tacet.

Do- - minus DEVS Sa- . ba- oth.



O fanna.

O fan- - - na in Ex. cel-



sis, in - Ex-celsis, O-fan-



- na, O-fan- - - na, O-fan-na in Ex. cel- - sis, O-



fan- na, O-fan- - - na in Ex. cel-



sis, in Ex. cel- - - sis, in Ex-cel-



sis in nomine Domini O-fan- - na, O-fanna in Ex. cel-



sis.

b a

Agnus.

Agnus. *Solo.*

Agnus, Agnus, Agnus DEI, Agnus, Agnus,

Agnus DEI dona, dona, dona e- is Requiem,

T. Agnus DE- i qui tol- lis pec- ca- ta

mun- di do- - na, dona e- is, do- - na e- is Requiem,

do- - na, dona e- is, do- - na e- is Re- qui- em

fem- pi- ternam, dona, do- na e- is, dona, dona e- is,

adagio.

do- - na, dona e- is, dona e- is Requiem fem- pi- ternam,

fem- pi- ter- - - - nam.

Solo.

Lux æ- ter- na lu- ce- at, lu- ce- at e- - - is, lu- ce- at,

T.

lu- ce- at, lu- ce- at e- is Do- mine, Cum Sanctis, Cum San-



ctis, Cum Sanctis tu- is in æ- ternum, in æ- ter- num, in æ-



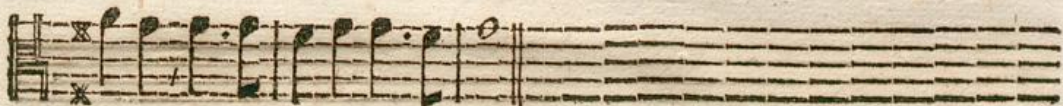
ter- num, Cum Sanctis tu- is in æternum, in æ- ternum, in æ- ter-



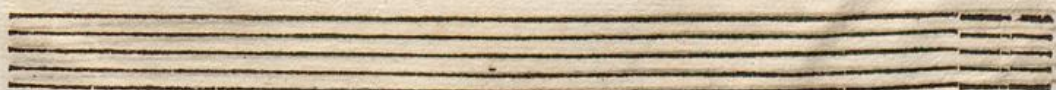
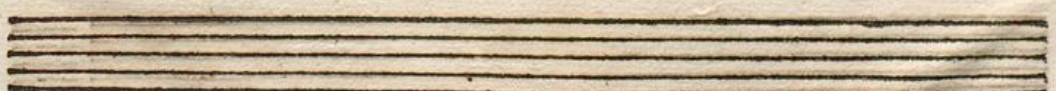
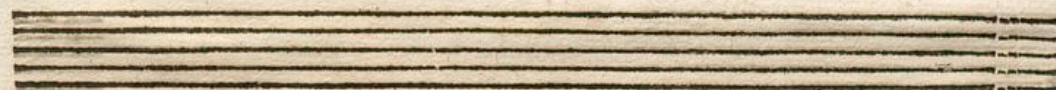
num, in æternum, in æ- ternum, in æ- ternum, cum Sanctis tu- is in



æternum, ^{Adag.} qui- a pi- us, qui- a pi- . us, pi- us es, qui- a



pi- us, qui- a pi- - us es.



Alto,

c

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *Compluit in seculum in seculum in seculum in seculum in seculum in seculum in seculum*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *in seculum in seculum in seculum in seculum in seculum in seculum in seculum in seculum*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *in seculum in seculum in seculum in seculum in seculum in seculum in seculum in seculum*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *in seculum in seculum in seculum in seculum in seculum in seculum in seculum in seculum*

Handwritten musical notation on a five-line staff. The lyrics below the staff are: *in seculum in seculum in seculum in seculum in seculum in seculum in seculum in seculum*

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Empty five-line musical staff.

Handwritten text in the right margin, oriented vertically: *Handwritten text*

Small handwritten text at the bottom right of the page.

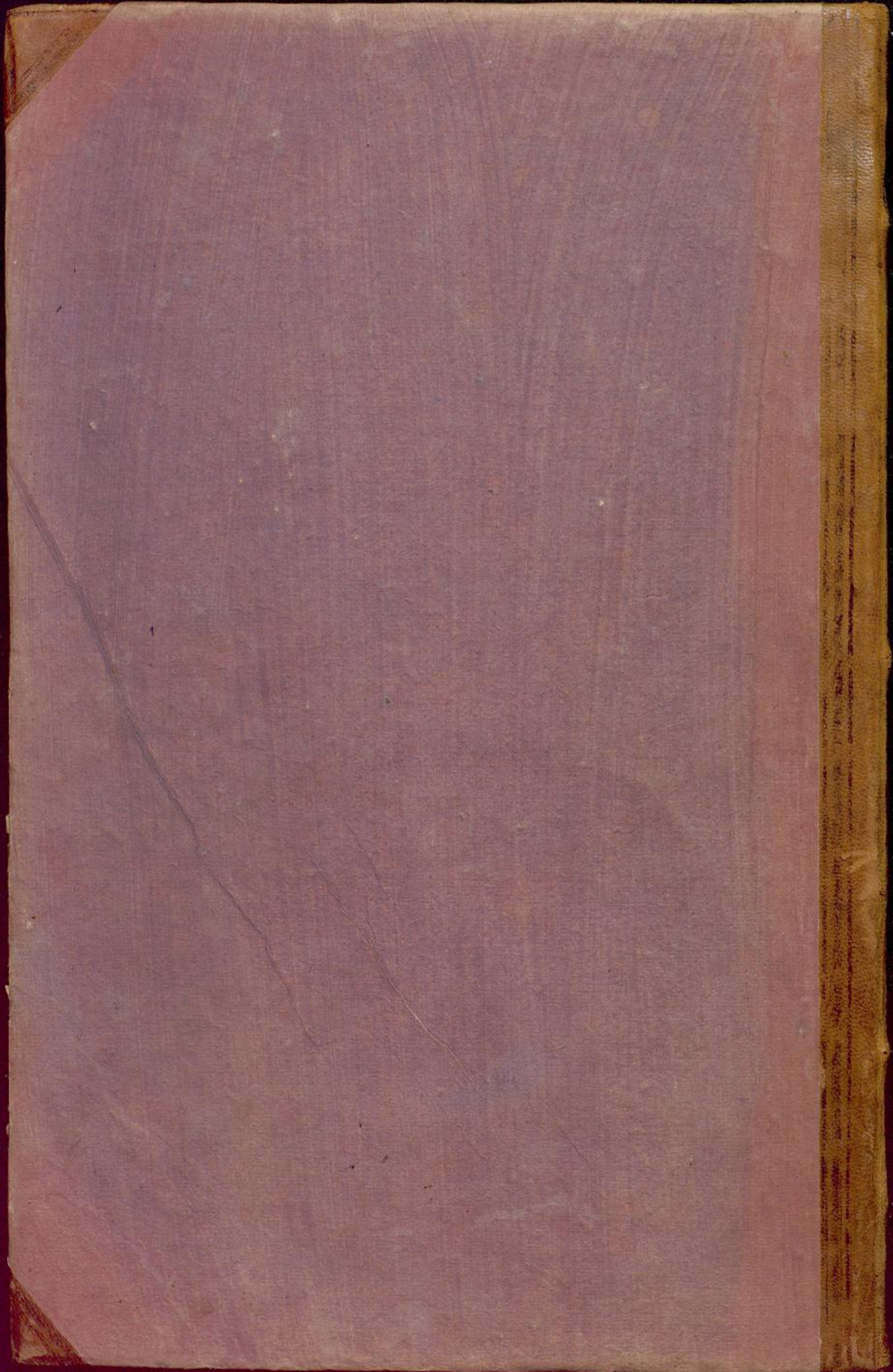
Small handwritten text at the bottom center of the page.

Tatmanolite Hannovera. P. 1. 1. 1.







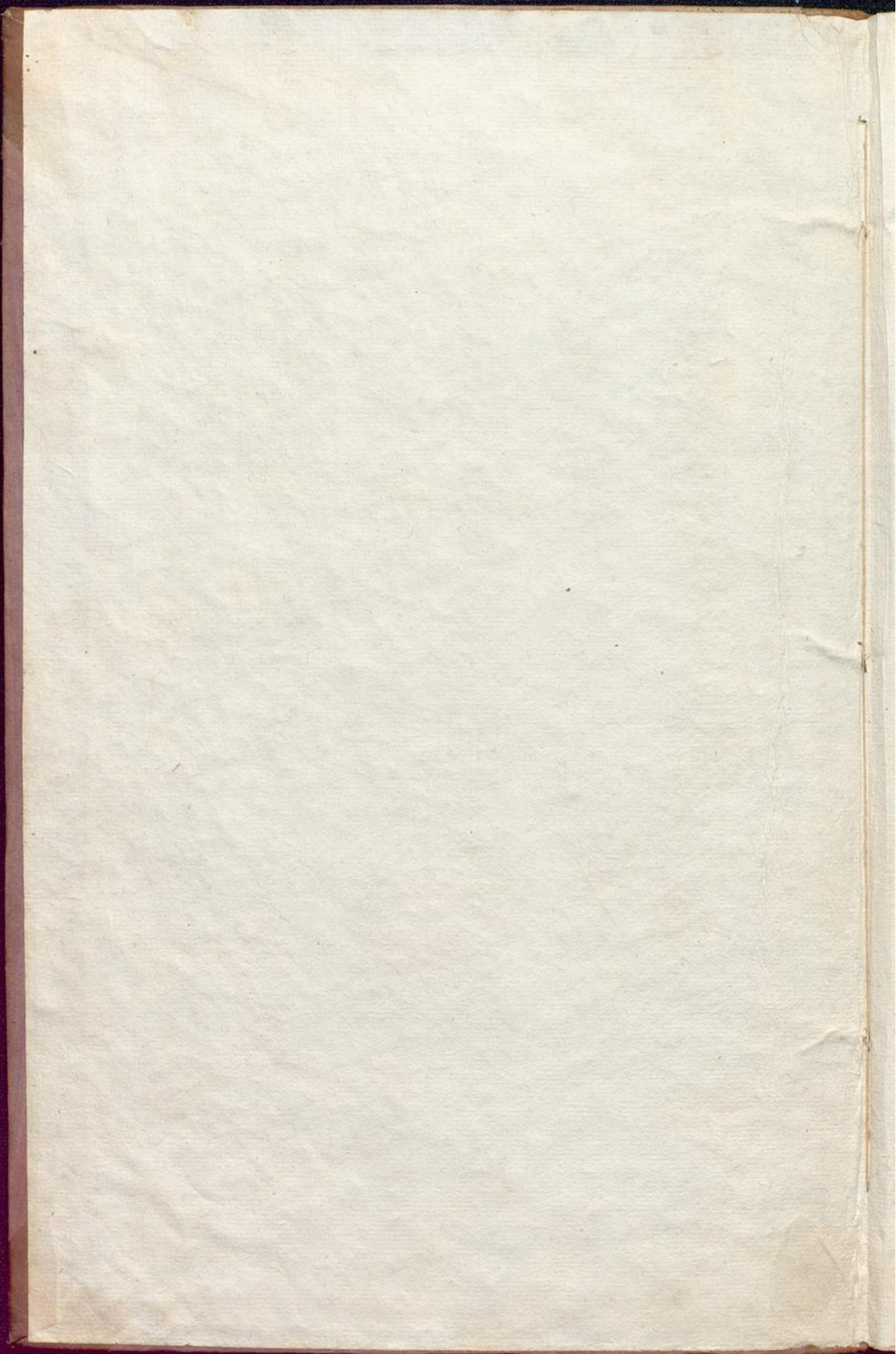


Basso

Wink 1506b

3









ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS
PRÆPARATVS.

Diverſo Instrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuum

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſſimè
propoſitus,

SEV

MISSÆ V.

Vivorum IV. Defunctorum I.

conſiſtentes

in Vocibus IV. Instrumentis ut in Indice.

OPUS II.

BASSO.

Authore P. Gunthero Jacob Ord. S. Benedicti
Monasterii S. Nicolai Vetero - Pragæ Professo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI
EX ESCLIS SONORAE PIETATIS

PREPARATVS

Diverso Instrumentorum Musicorum

aromate conditus

Atque

Omnibus & singulis
non minus deoq[ue] quam musicis

Sacro - sanctam & individuan

TRINITATEM

colentibus

ad sumendum ex eo liberis

deventibus

propositus

SEU

MISSAE V.

Vivorum IV. Defunctorum I.

constituta

in Vocibus IV. Instrumentis ut in Indice.

OPUS II.

BASSO

Auctore P. Gunthero Jacob Ord. S. Benedicti

Monasterii S. Nicolai Vetro - Pragae Professo &c.

PRAGAE

Apud Paulum Boehner Bibliopolum Norimbergensem.

ANNO M.D.C.C.XXV.





MISSA DEI PATRIS FESTIVALIS. BASSO.

Kyrrie. *Gravè. T.*

Ky- ri- e, Ky- ri- e e- leifon,
e- leifon, e- lei- - fon, e- lei- - fon, e- lei- - fon,
e- lei- son, Ky- ri- 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, Ky- ri- e e- lei- - son, e- leifon, e- leifon,
e- lei- son, Ky- ri- e e- leifon, e- lei- - son, e- lei- son, e-
leifon, e- lei- - son, e- lei- son, e- lei- - - son, e- lei- - -

Christe tacet.

- - son.
Basso,

A

Allegro T.



Ky-ri- 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,



Ky-ri- e e-lei-son, e-lei-



son, e-lei-



son, Ky-ri- 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,



Ky-ri- e e-lei-son, e-lei-son, e-lei-



fon, e-lei- - - fon, e-lei- fon, e-lei- - - - -



- - fon, Ky-ri- e e-lei- - - fon, e- - - lei- - -



- - - - - fon, Ky-ri. e elei-son, e.



lei- - - - fon, Ky-ri- e e-lei-son, e-lei- - - -




fon, e-lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei- - - fon,



e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son.

Grave fole.

Gloria. 

Et in terra pax ho-mi-ni-bus bonæ vo-lun-



ta-tis, bonæ vo-lun-ta- - - - - tis, bo-



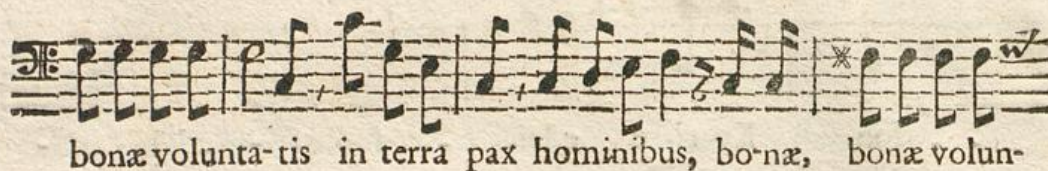
næ volun-ta- - - - - tis, voluntatis, volun-ta- - - - - tis



in ter-ra pax bo- næ volun-ta- tis, bo-næ, bo-næ volun-



ta- - - - - tis, bonæ volun- ta. - tis, bonæ



bonæ volunta- tis in terra pax hominibus, bo-næ, bonæ volun-



ra- tis, Lau-da- - mus, Lau-da- -



- mus, Lau-da- - mus, Lau-da- - mus, Lau-da-



- - mus, Lau-da- - mus, Lau-da- - - - mus te, Lau-da- -



- - - - - muste, be-ne. di-cimus te, bene- di- ci-mus te



a- do- ra- - - - - mus te, a- do-



ra- - - - - mus,



a- do. ra- - - - - mus te, glori- fi- ca- - mus,



glori- fi- ca- - mus, glori- fi- ca- - mus, glori- fi- ca- -



mus, glori-fi-camus, glori-fi-ca- - - - mus



te, glori-fi-camus, glo-ri-fi-camus, glori-fi-camus, glo-



ri-fi-ca-mus te, glori-fi-ca-



mus, glori-fi-ca-mus, glorifi- - - - mus, glo-



ri-fi-camus, glo-ri-fi-ca- - - - muste, glori-fi-



ca- - - - mus, glo-



ri-fi-ca- - - - muste, glo-ri-fi-ca- - - - muste,



glo-ri-fi-camus te. +

Gratias tacet.



Domine.

Vivace fole,

Do- - - - mine DE- VS



Do- - - - - mine
Basso, - - - - - B

DE - US Rex - cœ - le - stis DEUS Pa - - -

- - - - - ter DEVS Pa - - -

- - - - - ter omni-po-tens DEVS Pater,

Pa - - - - ter omnipotens, ^{45.} Do- ^{folo.}

mine DEVS, Agnus DEI Fi-li-us Patris, Fi-li-us,

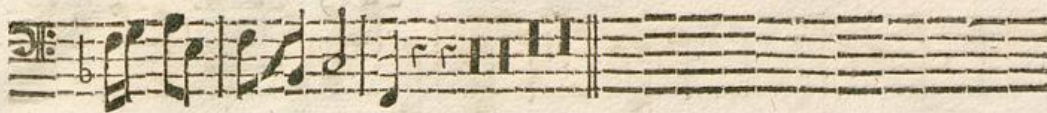
Pa - - - - tris, Fi - li - us

Pa - tris, Fi - li - us Pa - - - - tris, Fi - li - us Pa -

- - - tris, Fi - li - us, Patris, Domine DEVS, Agnus

DEI Domine DEVS Agnus DEI, Fi - li - us Pa - - -

- - - tris, Fi - li - us, Fi - li - us Pa - - -



tris.



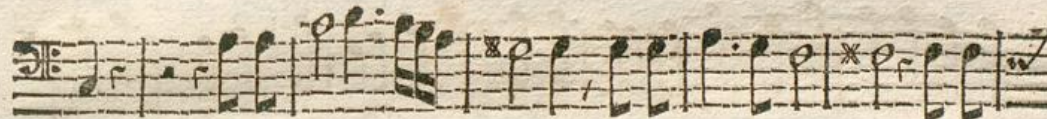
Quitol- - - lis, peccata mun. - - di mife-



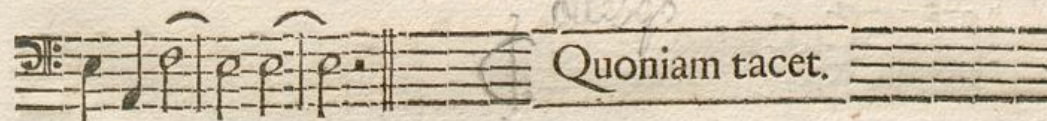
re-re no- bis, Qui tol- - lis peccata mundi fufci. pe depreca-



ti. o-nem, depreca- ti. onem noſtrā. Qui fedes ad dexteram Pa-



- tris mife. re- - - re, mife- re- re, mife.



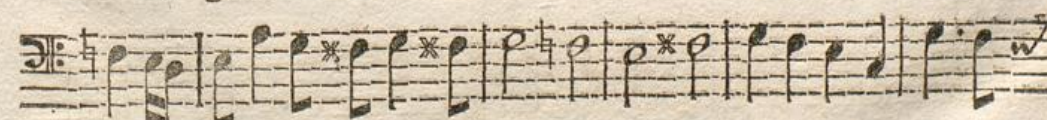
re-re no- bis.



Cum Sancto, Sancto Spi- ri- tu, cum Sancto, Sancto Spi- ri- tu



- in glori. a DEI Patris A- - - men, A- - -



- men, Amen, A- men, A- men, A- - - : men, A-

men, Amen, A-

men,

in glori-a DEI Patris A- men, A-

men, A- men, in glori-a

DEI Patris Amen, A- men, A-

men, A- men, A-

men,

A- men, A- men, in

glori-a DEI Patris A- men, A-

men, A- men, A-men, Patrem

Patrem, ^{Allabreve T. 2}

Patrem omni-poten- - tem fa-ctorem Cœli &

ter- - ræ Visi- bi- li- um om- - nium, & in- vi- si- bi- li- um.

Et - in unum Dominum nostrum JESVM CHRISTVM Fi- li- um

DEI Uni- ge- nitum, Et - ex Patre natum an- te omni- a sæ-

cu- la DEVM de DE-o, lumen de lumi- ne, DEVM verum de

DEO vero, Ge- nitum non factum. Qui propter nos homines

& propter nostram fa- lu- tem descen- - dit, descen- - dit,

descen- - dit, de- scen- - - - - dit de Cœ-

lis, descen- - dit de Cœ- lis.

Et incarnatus.

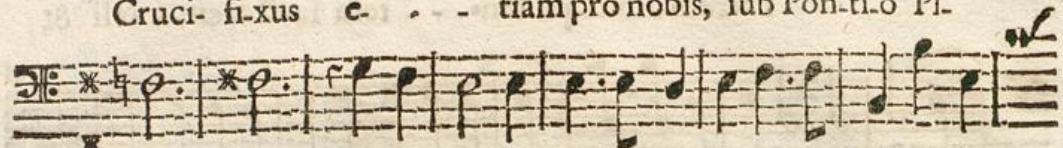
Cru- ci- fi- xus,

Basso.

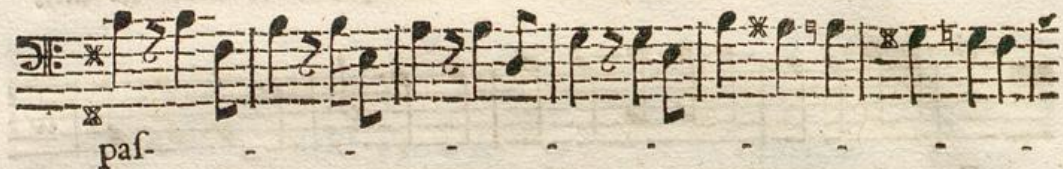
C



Cruci- fi-xus e . . . tiam pro nobis, sub Pon-ti-o Pi-



la - to, passus, passus, passus & sepul-tus est, passus,



pas-



- sus & se-pul-tus est, & se-pul- - - tus est.



Et resurr.

Allegro T.

Et resur-re-xit, sur-re-xit, & resurre-



xit ter-ti-â di-e, resur-rexit ter-ti-â di-e, secundum scripturas,



scriptu- ras & - ascen-dit, & - a-scendit in Cœlum,



sedet, sedet, se- - det, sedet ad dexteram Pa- tris. Et i-te- rum



venturus est, cum glo- ri- a, cum glo- ri- a, cum



glo- ri- a, cum glo- ri- a, cum glori- a ju-di- ca- - re vivos &



mor- - tu-os, Cujus re-gni non e- rit, Cu- jus re- gni non e- rit,



non, non, non, non, non, non, non e- rit fi- nis, non, non, non, non,



non, - non, non, non, non e- rit fi- nis, si- mul, si-



mul a- dora- tur & conglori- fi- ca- tur, qui lo- cu- tus est per Prophe-



tas, Et expe- cto re- sur- re- cti- o-



nem mortu- o- rum, Et vi- tam, & vi- tam



ven- tu- ri sae- cu- li Amen, A.



men, A- . . . men, A-



men, A- . . men, A- . . men, A- . . men, A- . . men, A-



men, A- . . : men, Amen, A- . . men, A- . . men, A- . .

Allegro.
- - - men, A - - - men, A. - men, Amen, Amen.

Sanctus. *Adagio T.*
San- ctus,

San-

ctus Domi-nus DEUS Sa-ba-oth,

pleni sunt Cœ-li, Cœli & terra glo- ri-a,

glo- ri-a tu-a, glo-

ri-a, glo- ri-a, gloria, glo-ri-a tu-a.

Ofanna tacet.

Benedictus. *Andante T.*
Be- nedi-ctus, Be-ne-di-ctus qui ve-

- nit in nomine, in nomine, nomine Domini,

in nomi-ne Do-mi-ni, in nomine Domini, Be-ne-

dictus, Bene. dictus qui ve- nit in nomine, in nomi-

ne, in no- mine, in no-

mine Domi- ni, qui ve- nit in nomine, in no-

mine Domi- ni, O- fan- na in

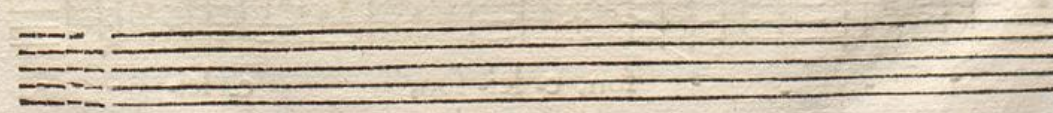
Excel- sis.

Agnus.

lis pecca- ta mundi mise- re- re, mise- re- re,

mise- re- re no- bis, mise- re- re nobis.

Dona nobis ut ultimum Kyrie. || R.



Basso, D MISSA



MISSA DEI FILII DOMINICALIS.

K yrie. 
Andante e-lei-son, e-lei-son, e-lei-son, e-

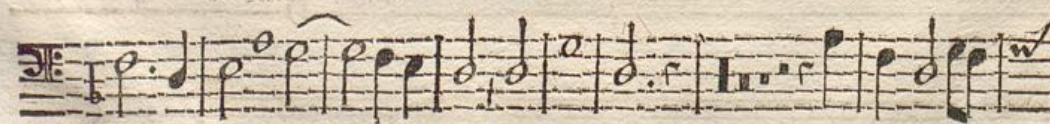

lei-son, Kyri-e e-lei-son, Kyri-e e-lei-son, e-lei-


- - - - - fon, e-lei-son, e-lei-


son, e-lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son,


Adagio, e-lei-son, e-lei-son, Christe e-lei-son, Christe tacet.


Allabrevè T. Ky-ri-e - - - - - lei-son, e-lei-


- - - - - son, e-lei-son, e-lei-

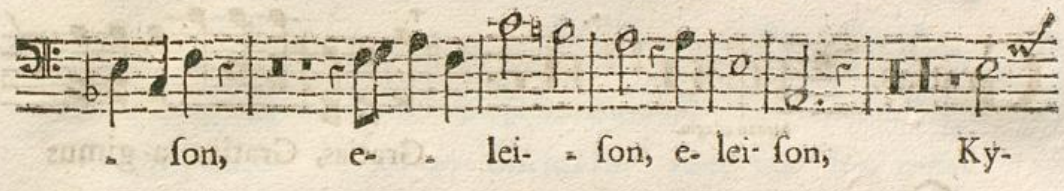

- - - - -



son, Ky-ri e - -



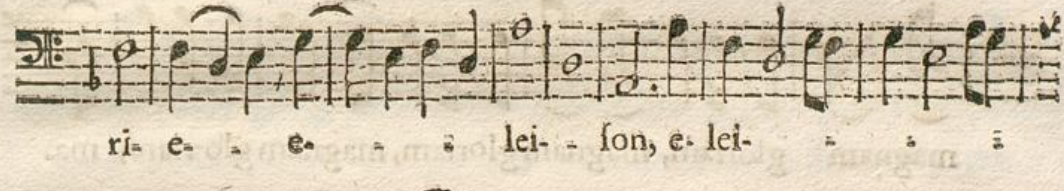
e - - lei



son, e- lei - son, e- lei son, Ky-



ri- e - - e - - lei - - son, Ky-



ri- e - - e - - lei - son, e- lei -



- son, e- lei -



son, e- lei - son, e- lei son

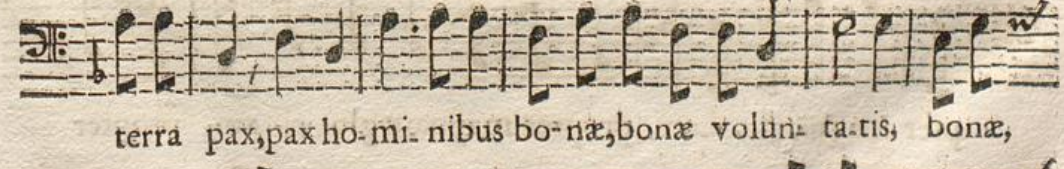
Allegretto T.



Et in terra.



Et, Et in terra pax, Et in



terra pax, pax ho-mi-nibus bo-næ, bonæ volun-ta-tis, bonæ,



bonæ volun-ta-tis, volun-ta-tis. Et in ter-ra pax

bonæ vo-lun-tatis, bonæ vo-lun-tatis, bonæ vo-lun-tatis,

vo-lunta-tis, bonæ vo-lunta-tis.

Gratias.
Mezzo adagio. Gratias, Gratias a-gimus

ti-bi, Grati-as, Grati-as a-gimus ti-bi propter

magnam gloriam, magnam gloriam, magnam glo-riam, ma-

gnām gloriam, glo-ri-am tu-am propter magnam

glo-riam magnam, gloriam,

glor-iam, gloriam tuam, magnam gloriam tu-am; pro-

pter magnā glo-ri-am, propter magnam glo-ri-am, propter

magnam glo-riam tu-am, magnam glo-ri-am

Domine tacet.

tu - - am.

Adagio solo, *T.*

Qui tol - - - - - lis pecca-ta mundi, qui

f.

tollis mise- re-re no- bis, mi-se- re-re no- bis, mise-

T. *T.* *f.*

re- re no- - bis, qui tol-lis, qui se-des ad de-

T. *f.*

xteram Patris mise- re- re, mise-re re, mi- se-re. re, mi-

f.

se-re-re no- bis.

Quoniam. *Solo.* *f.*

Quoni-am tu solus, tu solus San-

f.

ctus, Quoniam tu solus, tu solus San- ctus, tu so-

f.

- lus San- - - - - ctus, tu so-lus, so-lus San-

f.

- ctus, tu solus, tu solus, solus Domi-
E

Basso.



nus, solus, solus Dominus, tu so- lus Al- tif- simus JE- sv Chri-



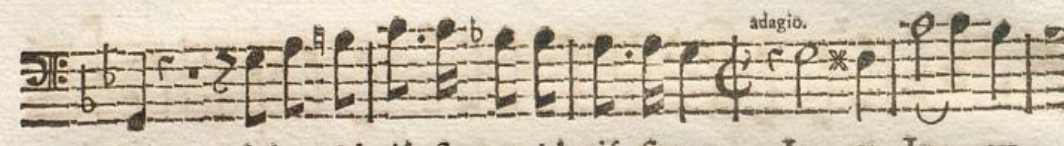
ste, tu solus Sanctus, tu solus Dominus, tu



so- lus Domi- nus, tu



solus, solus Al- tif- si- mus, Al- tif- si- mus JE- sv Chri-



ste, solus Al- tif- si- mus, Al- tif- si- mus JE- sv, JE- - sv,



JE- sv, JE- - sv Chri- ste,



Cum Sancto Spi- ri- tu in glo- ri- a, in glo-



ri- a DEI Patris Amen, A- - - - men, A- - - -



- - - - men, A- - - - men, in glori- a DEI Patris A-



men, A- - - - men, A- - - - men, A- - - -

men, A- men, A- men, in glori- a

DEI Patris A- men, A-

men, Amen, in glori-a DEI Patris Amen, glori- a DEI Patris

Amen, A-

men, Amen, Amen, in glori-a DEI Patris A-men,

A-men, A- men, A- men, Amen, Amen.

Patrem.
Patrem o-mni-po-tentem factorem Cœli & ter.

ræ Vi-si-bi-li-um o-mnium, & in-vi-si-bi-li-um, Et in

unum Dominum nostrum JESVM CHRISTVM Fi-li-um DEI U-ni-

ge-ni-tum, & ex Patre natum an-te o-mnia sæ-cu-la



DEVM de DEO, lumen de lumine, DEVM verum, de



DEO ve-ro, Genitum non factū consubstan-ti-alem Pa-tri,



per quem o-mni-a, o-mnia facta sunt. Qui propter nos ho-



mines, & propter nostram sa-lutem descen-dit, descen-



dit, descen- dit, descen- dit, descendit, descendit, de-



scen- dit de Cœ-lis, de Cœ- lis.



Et in carnatus. Cruci- fi-xus, Cruci- fi-xus



e- tiam pro nobis, e- tiam pro no-



bis, e- tiam, e- tiam pro no-bis, sub



Ponti-o Pi- la- to, sub Ponti- o Pi- la- to, sub Pontio



Pi-la-to, Pi-la-to, pas-sus, pas-sus pas-sus, passus, passus,



passus, passus & se-pultus est, passus, passus, passus &



se-pultus est,



Et re-sur-re-xit ter-ti-a di-e se-cundum, se-



cundum scripturas & a-scendit in Coelum, sedet, se-



der, sedet, se- det, sedet ad dexteram Patris, Et i-terum ven-



turus est, cu glori-a judi- care vi- vos, judi- ca-re vi-



vos & mor- tu- os. Cujus regni non e-rit, non



e-rit, non, non e-rit fi-nis, no, non, non e-rit fi-nis,



& ex-pecto, & ex-pecto resur-rectio-nem, re-sur-
Basso, F

recti-o - - nem mortu- o- - - - rum,

Et vitam, vitam, & vi-tam ventu- ri sa- cu- li A-

men, Amen, A- - - men, A- men, A- - - - men, A-

A- - men, A- men, A- - - men, A- - - men, Amen,

A- - men, Amen, A- - - - men, Amen, Amen, Amen, A-

men, A- - - men, A- - - - men, A- - - - men, A-

men, A- - - - men, Amen, A-

men, Amen.

Adig. T.
Sanctus.
San- ctus, San-

f. sfz.

ctus Dominus Do- minus Deus Sa-baoth



pleni sunt Coeli, Coeli & terra glo-



ri-a, glo- ri-a tu-a, glo- ri-a tu-a.



Osanna.

O-san- na, O-san- na in Ex-



cel- sis, O- san- na in Ex- cel- sis, O- san-



na in Excel- sis, O- sanna in Excel- sis, O- sanna, O- san- na,



Osan- na, Osan- na in Ex- cel- sis, O- san-



na,



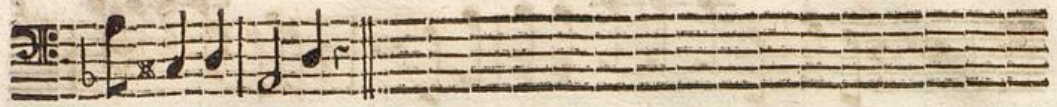
O- sanna, O- san- na in Ex- cel- sis, O- sanna in



Excel- sis, O- sanna in Excel- sis, O- san- na in Excel- sis, O- san-

F 4





na in Ex. celsis.

Solo,



Bene. di. ctus qui ve. . . nit,



Bene. di. ctus qui ve. . . nit in no. . .



mine Domi-ni, Bene. dictus qui



ve-nit, Bene. di-ctus qui ve-nit in no. . .



mi-ne



Do- mi-ni, in no-mine, qui venit in no-mi-ne Do-



mi- ni.

Agnus. *Adagio.*

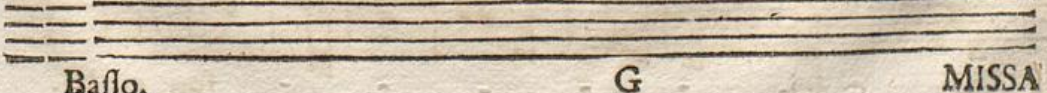
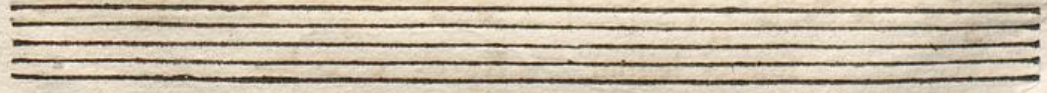
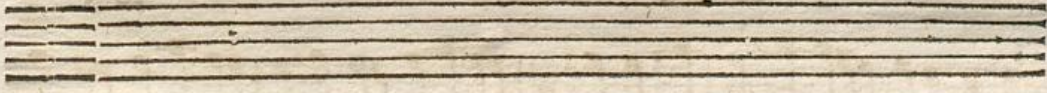
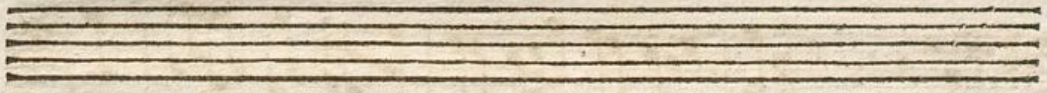
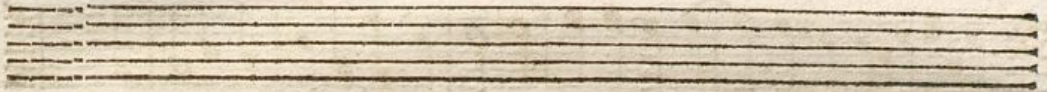
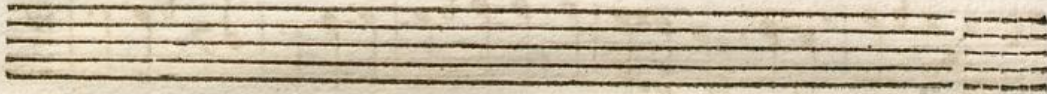


Ag- nus DE- I qui tollis pec-



ca- ta mun-di.

Dona nobis ut Kyrie allabreve.



Basso,

G

MISSA



MISSA DEI SPIRITUS SANCTI FERIALIS.

K yrie. Adagio T. Allegro.

Ky-ri-e, Ky-ri-e, Ky-ri-e e-lei-
- - - - - fon, e-lei- - - - - fon, e-lei-
- - - - - fon, e-lei- - - - - fon,
e-lei- - - - - fon,
e-lei-
- - - - - fon, e-lei fon, e-lei-
- - - - - fon, e-lei fon, Ky-ri-e e-lei-
- - - - - fon, e-lei- - - - - fon,
e-lei- - - - - fon, e-lei-

fon, e-lei-

-son, Ky-ri-e e-lei-

fon, e-lei- son,

e-lei- son, e-leison,Christe e-leison,Christe e-

leison,Christe e-leison, e-lei-son, e-lei-son, e-leison;

e-lei-son,

Et in terra. Et in terra pax, in terra pax homini-

bus, homini-bus, bonæ,bonæ,volun-ta-tis, bonæ,

bonæ volun-ta-tis,volunta-tis laudamus te,bene-di-cimus

te, a-doramus te, lau-damus te, be-ne-di-ci-mus te, a-do-

ramus te, glori- fi- ca-

mus, glo- ri- fi- camus te, glo-

ti- fi- camus te.

Domine. *Solo.*

Domine DEVS - Rex Cœ- le-

stis DEUS Pa- ter

omnipotens, Domine DEUS Agnus DEI Fili-us

Patris Filius, Patris, Pa- tris

Fi- lius, Fi- lius Pa- tris. Qui tol- lis

pecca- ta mundi, mise- re- re no- bis,

qui tol- lis pec- ca- ta mundi, suscipe, fu- scipe de- pre-

ca-ti-o-nem nostram qui se-des, qui se-

des ad dex-teram Patris mi-se-re-re, mi-se-re-re

no-bis, mi-se-re-re no-bis,

Quoniam. *Allegro.* 37 *Adagio T.*

Quoniam, Cum Sancto Spi-ri-tu,

allegro, Cum Sancto Spi-ri-tu in-glori-a DE-I Pa-tris

Amen, A-men, A-men, A-

-men, A-men, A-men, A-

men, Amen, in

gloria DEI Patris Amen, glori-a DEI Patris A-men,

A-men, A-men, A-

Basso,

H

men, A - men, Amen, Amen, A - men.

Allabrevè T.
Patrem. Patrem omnipoten- tem factorem Cœ-

li & ter- - ræ Visi-bi- lium omnium, & in- vi- si-bi-

li- um, Et in unum Dominum nostrum JESVM CHRISTVM

Fi- - lium DEI Uni- ge- ni- tum, Et ex Patre na-

tum an- te omnia sæcula, DEUM verum de DEO

ve- ro, Ge- nitum non factū consubstanti- a- lem Patri,

per quem omnia fa- cta sunt, qui propter nos homines & pro-

pter nostram fa- lutem descendit de Cœlis, descendit de

Cœlis, descendit de Cœ- lis,

Et incar. *Adagio solo*

Et incarnatus, incarna-tus est, de Spi-

ri-tu San-cto ex Mari-a

Vir-gine & homo factus est, ex Mari-a Vir-gi-ne, &

homo factus est, & homo, ho-mo, homo, ho-mo fa-

ctus est.

Et resurr. *Allegro Tutti*

Et resur-rexit ter-ti-a di-e se-cundum scri-

pturas & ascendit in Coelum sedet, se-

ad dex-te-ram Pa-tris, Et i-te-rum ven-tu-rus est, cum

glo-ri-a judi-ca-re vi-vos & mor-tu-os, Cujus re-

gni non e-rit, cujus re-gni non e-rit, none-rit

fi-nis, ^{14.} Et unam Sanctam, Sanctam Catho-

li-cam, & A-posto licam, & A-posto-

licam Ec-cle-si-am, unum ba-ptisma in re-

mis-si-o-nem pecca-to-rum, Et

vi-tam & vi-tam ventu-ri sæ-cu-li A-

men, A-

men, A-

A-men, A-men, A-men, A-men.

Adagio T.
Sanctus. San-ctus, Sanctus,

Sanctus Dominus, Sanctus Dominus DEVS Sa-ba-oth ple-ni

sunt Coeli, Coeli & terra glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a tu-a,

glo-ri-a tu-a.

Ofanna tacet.

Benedictus. *T. andante.* Be-nedi-c-tus qui ve-nit, qui venit in

nomine, in nomine, in nomine Domi-ni, qui ve-nit in

nomine Domini, in nomi-ne Domi-ni, Bene-dictus qui ve-

nit qui ve-nit in nomine, in nomine Do-mi-ni,

qui venit in no-mine, no-mi-ne Domini, nomine Domi-ni,

in nomine, qui venit in no-mi-ne, no-mi-ne Domini,

qui venit in no-mine, in no-mine Do-mini, Ofanna

Basso,



in Ex-cel-sis, in Excel-sis, in Excel-sis.

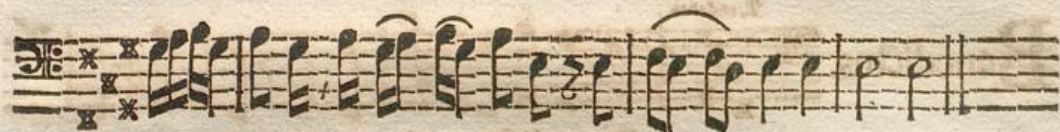


Agnus.

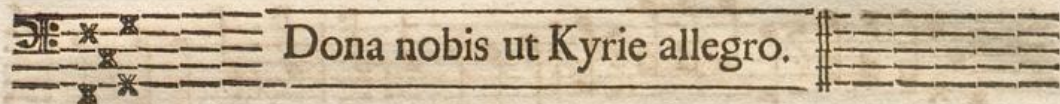
qui tol- lis pecca- ta mundi,



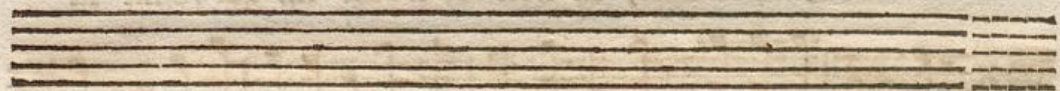
qui tol- - lis pec-ca- ta mundi, qui



tol- - lis pecca- ta mundi, pec-ca- - ta mundi.



Dona nobis ut Kyrie allegro.



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MISSA SACRATISSIMÆ TRINITATIS, NEUTRALIS.

K yrie. *Andante T.*

Ky-ri-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, e-lei-son, e-lei-son, Ky-ri-e

Gravt. e-lei-son, e-lei-son, e-lei-son. **Christe tacet.**

Allegro T. Ky-ri-e e-lei-son, e-lei-

- son, e-lei- - - son, e-lei-son, e-lei- - - son,

e-lei- - - fon, e-leifon, e-leifon, e-leifon, e-

lei- - - - - fon, e-

lei- - - fon, e-lei- - - fon, e-lei-

- fon, e-leifon, Kyri-e e-lei-fon, e-lei-

- - - - - fon,

e-lei- - fon, e-lei-fon, e-lei-fon, e-lei-fon, e-

lei-fon, e-lei-fon, e-lei-fon, e-lei-fon, e-

lei-fon, e-lei-fon, e-lei-fon, e-lei-fon, e-lei-

- fon, e-lei-fon, e-lei-fon, e-lei-fon, e-lei-

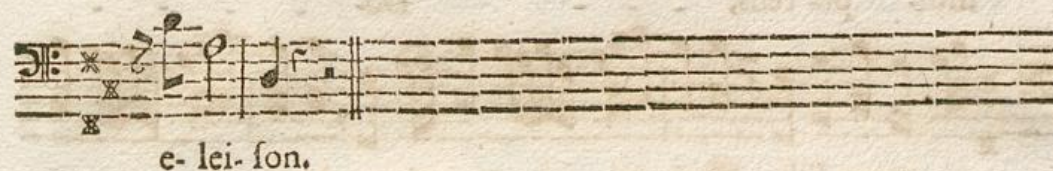
- fon, e-lei-fon, e-lei-fon, e-lei-fon,



e-lei- - - fon, Kyri- e e-lei- - - fon, e- lei- -



fon, e- lei- - - fon, e- lei- - - fon, e- lei- - fon,



e- lei- fon.

Et in terra, *Allegro T.*



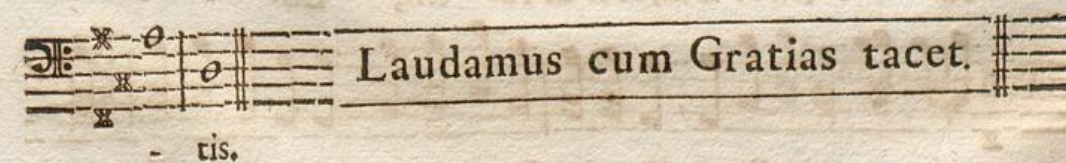
Et in ter-ra pax hominibus, homi-
ni-bus, homi-ni-bus, hominibus, hominibus, homi-



nibus, hominibus, hominibus, hominibus, ho-



minibus, Et in terra pax homini-bus bo-næ volun-ta- -



- tis, Laudamus cum Gratiis tacet.

Domine, *Adag. folo.*



Do- - - - - mine, Do-



mine DEVS, Domine DEVS Rex Coele-
Baslo.



- stis DEVS Pa- - - - - ter, DEVS Pa- ter o-



mni- po- tens, - - - - - Do-



- mine Fili U-ni-ge- - - - - ni- te, U-ni-ge-



ni- te Je- - - - - sv Chri- ste, Do-



- - - - - mine DEVS Do- mine, Domine DEVS,



DE- vs Agnus DE- I Fi- - li- us, Fi- li- us Pa- - - - - tris,



Pa- - - - - tris Fi- li- us, Fi- li- us Pa- tris, Do-



- - - - - mine DEVS, Domine DEVS, Agnus DEI, Fi- li- us Pa-



- - - - - tris, Fi- li- us Pa-



tris, Fili- us, Fi- li- us Pa- tris, Fi- li- us, Fi- li- us Pa- tris, Fi-



li-us, Fi-li-us Pa-tris, Fi-li-us, Fi-li-us Pa-tris.



Qui tollis.

Adagio T.

Qui tol- lis pecca-



ta mun-di mise-re-re, mise-re-re, mise-re-



re nobis, Qui tollis pec-ca-ta mun-di, susci-pe, susci-pe



depre-ca-ti-o-nem no-stram, Qui se-des ad dex-te-ram, se-



des ad dex-teram Pa-tris, mi-se-re-re, mi-se-



re-re, mise-re-re no-bis, mise-re-re, mi-



se-re-re no-bis.



Cum Sancto.

Allegro.

Cum Sancto Spi-ri-tu in glori-a DEI



Pa-tris Amen, A-



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A- men, A- men, A-

men, A- men, A-

men, A- men, A-

men, A- men, Amen, Amē, A-men, Cum Sancto Spi- ri- tu

in glori-a DEI Patris Amen, Amen, A- men, A-

men, A- men, A- men,

A- men, A- men, A- men, A- men, A-

men, A- men, A- men, A- men, A-

men.

Patrem. *Vivace T.*
Patrem omnipo-ten-tem factorem Cœli &



ter-ræ Vi-fi-bi-li-um omnium, & in. vi. sibi. li. um, Et



in unum Dominum JE-SVM CHRI-STVM Fi. li. um DE-I U.



ni. ge. ni-tum an.te omnia, omnia sæcula DEVM, de



DEO, lumen de lumine, DEVM verum, de DEO ve-ro, Geni-



tum non factum consubstanti-a-lem Patri per quem omnia fa-



cta sunt. Qui propter nos ho-mi-nes & propter nostram fa-



lu-tem descendit de Cœ- lis, de Coelis, de Cœ- lis,



descendit de Cœ- lis, descendit, de-scendit de Coelis,



descendit de Cœ- - lis, de Coelis.



Et incar.

Et incarnatus,

Cruci. fi. xus,

Basso.

L



Cruci- fi-xus, e- tiam, e- tiam, e- ti- am, e- ti- am,



pro no- - bis, sub Ponti-o Pi- la- to, sub Ponti-o



Pi- la- to, pas- sus, passus, passus, passus, sub Pon-



ti-o Pi- la- to, pas- - - - sus & sepultus est.



Allegro T.

Et re- sur- re- xit, sur- re- xit ter- ti- a di- e, sur- re- xit



ter- ti- a di- e se- cundum scrip- turas, & ascen- dit, &



ascen- dit, & ascen- dit in Coelum se- - det, se-



- - - - - det, se- det, se- det, se- - - - - det



ad dex- te- ram Pa- tris,

Et in Spi- ri- tum San- ctum Do-



mi- num & vi- vi- fi- can- - tem, qui ex Pa- tre fi- li- o-



que proce-dit, qui cum Patre & Fi-li-o simul, simul,

si-mula-do-ra-tur, Confi-tè-or unum baptisma in re-

missio-

- - - - - nem, pecca-to-rum, Et vitam, vi-tam,

& vitam, vitam ven-tu-ri sæcu-li Amen, ven-tu-ri sæcu-li

Amen, A-men, A-men, A- - men, A- - men, A- - men, A-

- men, A-men, A-men, A-men, Amen, Amen, A-

men, A- men, A- men, Amen, Amen, Amen, A- men, A-

- - men, Amen, Amen.

Sanctus. San- - - - - ctus, San-



ctus Dominus DEUS Sa-ba-oth, San-



ctus, San- ctus Dominus DEUS Sa-ba-oth, *allegro* ple-ni,



ple-ni, ple-ni sunt Cœli, Cœ-li & terra glo-ri-a



glo-ri-a, glo-ri-a, glo-ri-a, glo-



ri-a, glo-ri-a tu-a,



ple-ni sunt Cœli, Cœli & terra glo-



ri-a tu-a, glo-ri-a tu-a.



O-fan-na, O-fan-



na, O-fan-na in Ex-cel-sis, in Ex-cel-sis, in



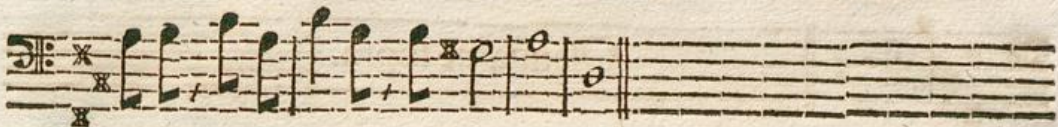
Ex-cel-sis, in Ex-cel-sis, O-fan-na,



O-san- - na in Ex-cel-sis, O. sanna, O- san-na in Excel-



sis, O-san- - na in Excel-sis, *Adag.* in Excel-



- sis, in Ex-cel-sis, Ex-cel- - sis.



Benedictus, Be- ne- dictus qui ve-



nit in no-mine, in



no-mine, in no-mine, in no-mi-ne, in no-



- mine Domi- ni, Benedictus, Be- ne- dictus qui



ve- nit in no-



mi-ne, in no- mine, in no-



- mine, in no-

Basso,

M

mi-ne, in nomine, nomine no-

mine Do- mini, in no- mine Do-mi-

ni. Ofanna ut supra.

Agnus. *Adagio solo.*
Symphoniola, Agnus, Agnus, Agnus DEI qui

tol-lis pecca- ta mun- di mi- se-re-re, mi- se-re- re,

mi- se-re- re, mi- se- re- re, mife- re- re, no- bis.

T. *Gravè.*
Agnus, Agnus DE- I qui tol- - lis pec-ca- ta mundi.

Dona nobis ut ultimum Kyrie.



REQUIEM HERILE. BASSO.



Requiem.

Gravè T.



Requiem, Re- - quiem -



æ-ternam dona, dona e-is Domi-ne lu-ce-at e-is,



luce-at e-is, luce-at, lu-ce-at, lu-ce-at, lu-



ce-at e-is, lux per-pe-tu-a lu-ce-at e-is, lux per-pe-tu-a



lux per-pe-tu-a lu-ce-at e-is.

Adagio solo.



Exau-di Do-mi-ne o-ra-ti-o-nem



me- - am ad te omnis ca-ro ve-



ni-et, omnis ca-ro ve-niet, ad te omnis caro veni-et,
Basso.



ad te omnis ca-ro ve-ni-et, om-



- nis ca-ro, ca-ro ve-ni-et, omnis ca-ro ve-



ni-et.



Ky-ri-e, Ky-ri-e e-lei-son, Ky-ri-e e-lei-



son, Ky-ri-e e-lei-son, Ky-ri-e Ky-ri-e e-lei-



- son, e-lei-son, e-lei-son, e-lei-



son, e-lei-son, Ky-ri-e, Ky-ri-e e-lei-son,



Chri-ste e-lei-



- son, e-lei-son, e-lei-son, e-lei-son,



e-lei-son, e-lei-son, e-lei-son, Chri-ste e-

lei- - - fon, e-lei- - - - fon,

e-lei- - - fon, e-lei- - fon, e-lei- - fon, e-lei- - fon,

e-lei- - fon, e-lei- - - - fon, e-lei- - - - -

- fon, e-lei- fon, Ky-ri-e e-lei-son, e-lei-son, e-lei- - fon.

Dies iræ.

Dies i-ræ di-es il-la sol-vet sæclum in

fa-villa, solvet sæclum in fa-vil-la, solvet sæclum in fa-vil-la,

in fa-vil-la teste David, teste David, teste David,

cum Sy-billa teste David, cum Sy-billa, Sy-bil-la, Dies i-ræ

dies il-la solvet sæclum in fa-vil-la, fa-vil-la *Adag.* teste David,

te ste David cum Sy-bil-la, Sybil-la.

Solo.

Quantus tre-mor est fu-tu- rus, Quantus tre- mor est

fu-tu- rus, quando Ju- dex est ven-tu- -rus est, venturus cuncta

strictè di-scus-su- rus, cuncta stri- - ctè, stri- - ctè, cuncta

stri- - ctè, stri- - ctè, cuncta strictè, strictè, discuf- su- -

rus, quantus tremor cuncta strictè, strictè discuf- su- rus.

Tuba mirum tacet.

Adag. T.

Mors stu- pebit, stupebit, Mors stu- pe-bit,

stu- pebit & na- tu- ra, Cum re- sur- get cre-

Adag.

a- tu- ra, crea- tu- ra judi- canti re- spon- su- ra.

Andante. adagio T.

Lachrymo- fa di- es il- la, Lachrymo- fa



di.es il. la, qua re.furget ex fa.villa, fa. vil. . . la,



qua refurget ex fa. vil-la, refurget ex fa- villa, ex favilla



adag. ju-di- candus, ju. di-candus ho-mo re-us parce, parce,



parce DEVS pi-e JE-SV Domine, do-na, dona, dona e-is,



dona e-is Re- . . . qui-em.



Domine.

Domine JE-SV Christe Rex glo-



ri-æ, Rex glori-æ, Rex glo-ri-æ, libera a-nimas omnium



fi-de- li-um, fi- de-lium defunctorum, fi- de- lium defun-cto-



rum fi- de- lium, defunctorú, defun-cto- rum, de- fun-cto-



rum de pcc- . . . nis in-

Basso.

b

fer- ni & de profundo la-

cu.

Sed si-gnifer Sanctus, Sanctus Michael

repræsen- tet

e-as in lu- cem Sanctam repræ-sen-

tet, re-præ-sen-

tet e- as in lu- cem San-

ctam in lucem Sanctam.

Quam olim Abrahæ pro-mi-si-sti & fe- - - mi-

ni e- jus, & fe- - - mini, & fe-

mini, se-mini e- jus, & se - mini e- jus, se- mini e- jus.

Sanctus. *Adag. T.*
Sanctus, Sanctus, San- ctus,

San- ctus, Sanctus Do- minus DE- vs Sa- ba- oth, Do-

- mi-nus, Dominus, Domi-nus,

Do-mi-nus DEVS Sa- ba- oth. Pleni tacet.

O fanna.
O- fan- na in Ex- cel- sis,

O- fan- na in Ex- cel-

- sis, O- fan- na in Ex- cel-

- sis, O fan- na

in Ex- cel- sis, O-

adagio.
fan- - na in Ex-cel- - sis in no-mi-ne Do-mi-

ni O- fan- - na, O- fanna in Excel- - sis.

Agnus. Solo.
A- - gnus DEI qui tollis peca-

ta mun-di dona, do- na e- is, do- na e- is, do- na e-

is Re- quem, do- na e is Re- quem. Agnus

DE- - i qui tollis pec-ca- ta mundi, pec- ca- - ta mun-

di, do- na e- is Re- quem, do- na e- is

Requi-em fem- pi- ternam, dona, do- na e- is, dona, do- na

e- is, do- na, dona e- is, do- na e- is Re- qui- em

fem- pi- ternam, fem- pi- ter- nam, fem- pi- ter- nam.

tr.
Cum Sanctis, Cum Sanctis, Cum Sanctis tu. is

in æ- ternum, in æ-ternum, Cum Sanctis tu. is in æ. ternum,

in æ-ternum, in æ- ternum, in æ- ternum, Cum Sanctis tu. is

adag.
in æ- ternum, Cum Sanctis tu. is in æ- ternum, qui- a

pi- us, qui- a, quia pi- us es, quia, quia pi- - - us

es.

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Basso.

6

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Compositio Cantus in G major

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Compositio Cantus in G major

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Compositio Cantus in G major

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

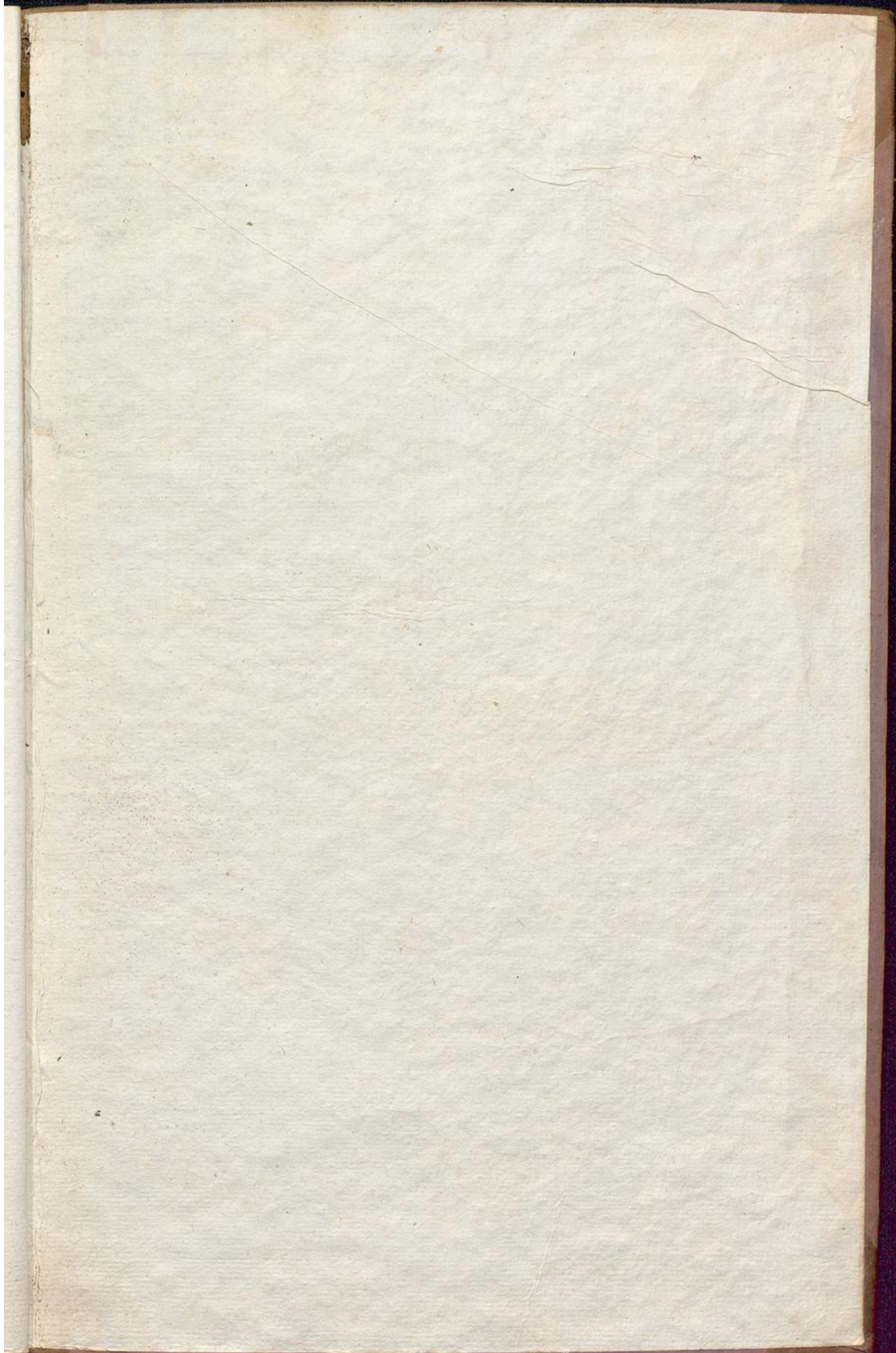
Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

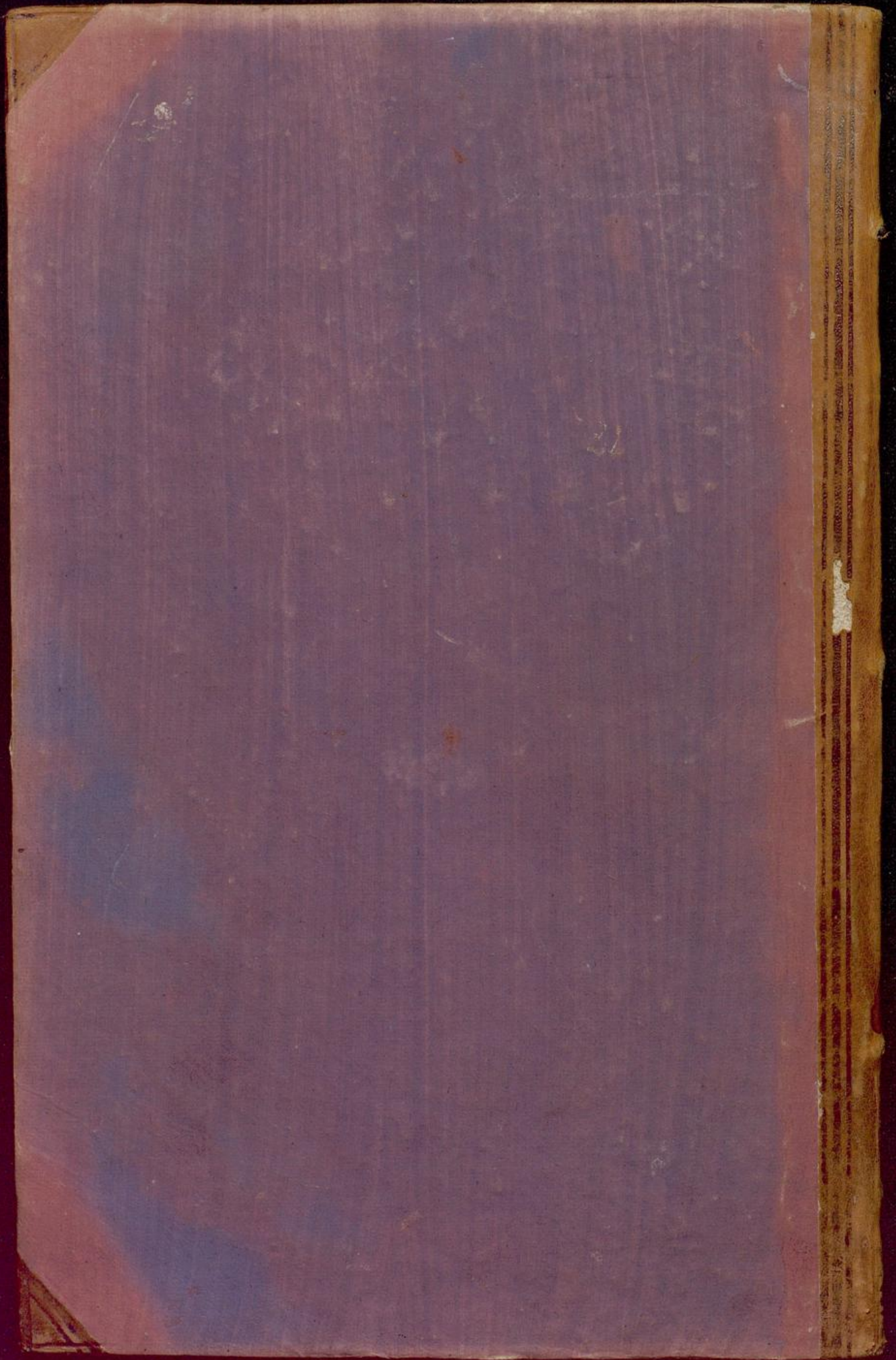
Handwritten musical notation on a five-line staff, including a treble clef and several measures of music.

Basso









Druck 1506 c
Violino primo

Barob
4.







ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS
PRÆPARATVS.

Diverſo Inſtrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuum

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſſimè

propoſitus,

SEV

MISSÆ V.

Vivorum IV. Defunctorum I.

conſiſtentes

in Vocibus IV. Inſtrumentis ut in Indice.

OPUS II.

VIOLINO I.

Authore P. Gunthero Jacob Ord. S. Benedicti
Monasterii S. Nicolai Vetero - Praggæ Professo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI

EX ESCIS SONORAE PIETATIS

PREPARATVS

Diverto Instrumentorum Muscorum

aromate conditus

aque

Omibus & singulis

non minus devotè quam iustè

Sacro - sanctam & indivisam

TRINITATEM

colentibus

ad firmatum ex eo libere

deponitur

proditus

SEV

MISSAE V.

Vivorum IV. Detinctorum I.

constitutes

in Vocibus IV. Instrumentis sic in Indice.

OPUS II.

VOLINO I

Auctore P. Gunthero Jacob Ord. S. Benedicti

Monasterii S. Nicolai Vetro - Pragae Professo &c.

P R A G A E

Apud Pascham Lochner Bibliopalam Notherbergensem.

ANNO M. D. CC. XXV.





MISSA DEI PATRIS FESTIVALIS. VIOLINO PRIMO.



Grave.
Kyrie.

Kyrie.

Viol. I.

A

Handwritten musical score for a single system, consisting of six staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

Vivace.

Christe.

Handwritten musical score for a single system, consisting of eight staves of music in treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings.

A page of handwritten musical notation consisting of ten staves. The notation is in a single system, likely for a single melodic line. The music features a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. There are several instances of asterisks (*) placed above notes, possibly indicating specific performance techniques or ornaments. Dynamic markings are present throughout the piece: "piano" appears on the fifth and eighth staves, "fort." (forte) appears on the fifth, sixth, seventh, and tenth staves, and "pian." (piano) appears on the sixth and eighth staves. The notation is written in black ink on aged, slightly yellowed paper.



Allegro.



Kyrie.



Gloria. *Grave.*

Et in terra.

piano.

Laudamus.

Viol. I.

B

fort.

piano.

fort.

Adagio solo.

Gratias.

Gratias.

Handwritten musical notation on ten staves. The notation is in treble clef and features complex rhythmic patterns, including many sixteenth and thirty-second notes, often grouped with slurs. There are also some rests and dynamic markings like 'f' and 'ff'.

Domine. *T. Vivacc.*

A single musical staff for the section titled "Domine." The tempo marking is "T. Vivacc." and the time signature is 3/4. The notation begins with a treble clef and a key signature of one flat.

Domine.

Three staves of handwritten musical notation for the "Domine" section. The notation continues with complex rhythmic patterns and slurs, consistent with the previous staves on the page.

A page of handwritten musical notation consisting of 13 staves. The notation is in a single system, likely for a single instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. Dynamic markings are present: "piano." is written above the second staff, and "fort." is written above the third staff. The notation is clear and well-preserved, with some minor signs of age.

Handwritten musical score for strings, consisting of ten staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics markings include *piano.* and *fort.* There are also several flats (b) and a double bar line.

Handwritten musical score for strings, starting with a *Grave* marking. The notation features a slower tempo and includes various rhythmic patterns.

Qui tollis.

Handwritten musical score for Violin I, featuring a *C* time signature and asterisks. The notation includes various rhythmic patterns and rests.

Viol. I.

The first system of musical notation consists of four staves. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often beamed together. The notation is dense and appears to be a complex rhythmic exercise or a section of a larger piece.

Allegro.

The second system of musical notation consists of four staves. The tempo is marked *Allegro.* The notation is more varied than the first system, featuring a mix of eighth, sixteenth, and quarter notes, with some rests and dynamic markings. The patterns are more melodic and less densely packed.

piano, *fort.*

The third system of musical notation consists of four staves. It features dynamic markings *piano,* and *fort.* The notation is more varied, including some longer note values and rests. There are several asterisks (*) placed above certain notes, possibly indicating specific performance instructions or ornaments.

folo.

The fourth system of musical notation consists of one staff. It features the dynamic marking *folo.* The notation is more varied, including some longer note values and rests. There are several asterisks (*) placed above certain notes, possibly indicating specific performance instructions or ornaments.

Handwritten musical score for a single system, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "piano", "fort", and "Gravè". There are also asterisks and trill markings (tr.) scattered throughout the score.

Cum Sancto.

Handwritten musical score for a second system, consisting of two staves. The notation includes rhythmic values and dynamic markings such as "allegro".

A series of ten staves of handwritten musical notation. The notation consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom. The notation is dense and fills most of the staves.

Allabrevé T.

Patrem.

A single staff of musical notation in 2/4 time, starting with a treble clef and a '2' in a circle. The notation consists of a sequence of eighth notes and quarter notes, with some rests and accidentals.

Patrem.

Two staves of musical notation, continuing the 'Patrem' section. The notation consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals. The staves are arranged vertically, with the first staff at the top and the second at the bottom.

Five staves of musical notation. The first four staves contain a melodic line with various rhythmic values (quarter, eighth, and sixteenth notes) and accidentals. The fifth staff contains a lower, more rhythmic accompaniment line with quarter and eighth notes.

Et incar. *Ariose.* *Et incarnatus,*

Ten staves of musical notation for the 'Et incarnatus' section. The notation includes various rhythmic patterns and dynamic markings: *piano.*, *fort.*, and *pianissimo.* The section concludes with a double bar line and a fermata.

pianissimo
Viol. I.

D

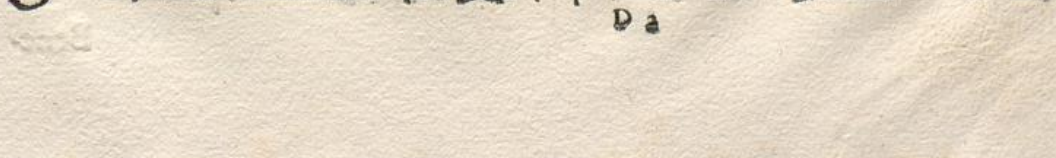
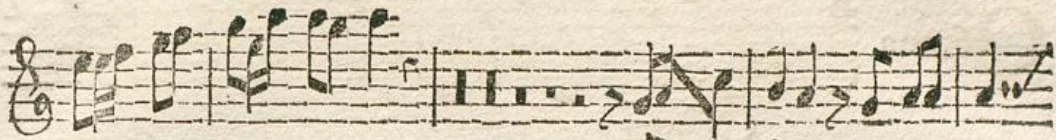
Musical score for the Crucifixus section, consisting of six staves of music. The notation includes various dynamics such as *fort.* and *piano.*, and a trill (*tr.*) in the first staff. The music is written in a single system with six staves.

Crucifixus,

Et resurr. *Allegro.*

Et resurrexit.

Musical score for the Et resurrexit section, consisting of eight staves of music. The notation includes various dynamics such as *fort.* and *piano.*, and a trill (*tr.*) in the first staff. The music is written in a single system with eight staves.



Three staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 3/4. It contains a series of rhythmic patterns, including eighth and sixteenth notes, with some measures marked with an asterisk (*). The second and third staves continue the rhythmic sequence.

Ofanna. *Allegretto.* *piano,* *fort.*

Ofanna.

The second system begins with the title 'Ofanna.' in a large, bold font. To its right is a treble clef, a key signature of one flat, and a time signature of 3/4. The music starts with a series of eighth notes, followed by a measure with a fermata. Dynamic markings 'piano,' and 'fort.' are placed above the staff. The system ends with a double bar line.

The third system consists of ten staves of musical notation. It continues the rhythmic and melodic patterns from the previous systems. Dynamic markings 'piano,' and 'fort.' are used throughout. A fermata is placed over a measure in the eighth staff. The system concludes with a double bar line.

Bene

Benedictus. *Andante.*

Benedictus.

Agnus.

Agnus.

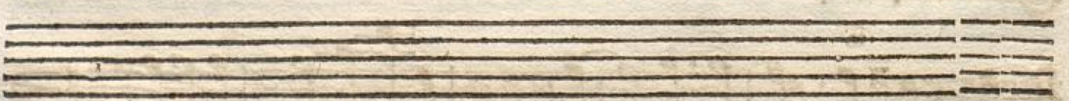
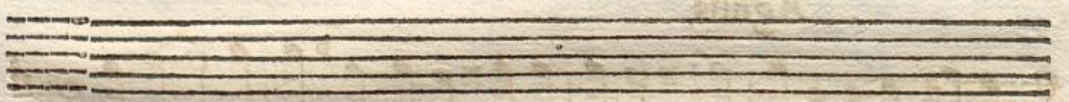
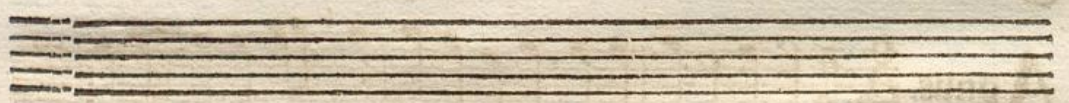
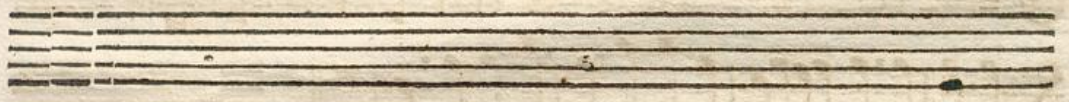
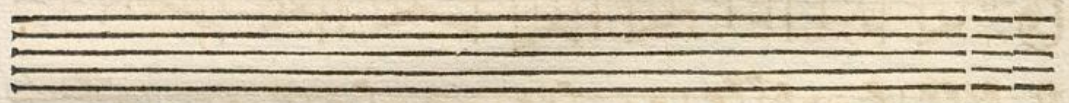
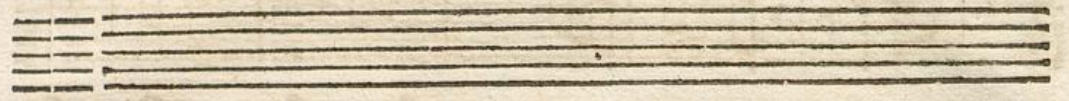
Adagio piano.

Viol. I.

E



Dona nobis ut ultimum Kyrie. R.



MISSA



MISSA DEI FILII DOMINICALIS.

Kyrrie. *Andante, piano.*

Kyrrie.

fort. *piano.* *fort.* *piano.* *fort.* *piano.*

fort. *piano.* *fort.*

piano.

fort.

Adag.

Christe.

Christe.

A page of handwritten musical notation consisting of 14 staves. The notation is in a single system, likely for a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are present throughout: "piano" appears on the second, third, and eighth staves; "fort." appears on the third, fourth, sixth, and tenth staves. There are also several flats (b) and a sharp (#) placed above notes. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

piano.

Allabreve T.

Kyrie. Dona.

Et in terra.

Allegretto. piano. fort.

Et in terra,

Viol. I.

F

piano fort.

piano fort.

piano fort.

piano fort.

* *

Mezzo adag.
Laudamus.

Laudamus.

* *

Domine. *Allegretto.*

Domine.

piano.

fort.

fort.

piano.

piano.

fort.

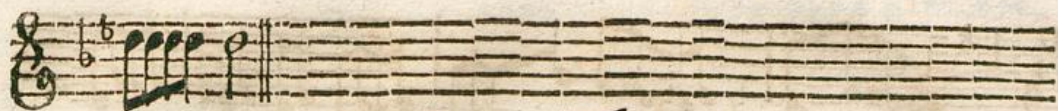
piano.

fort.

fort.

Adag. Staccato.

piano.



Quoniam. 
Quoniam.



Viol. I.

G



Cum Sancto,



Patrem.

Patrem.



G 2





Et in carnatus.



Crucifixus.



Et resurr. *Allabrevè.*

Et resurrexit.

Viol. I.

H

ausgibt

Suavit.

Sanctus. Adagio.

Sanctus.

Allegro.
Ofanna.

Ofanna,

Three staves of musical notation in G major, 3/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff features a similar melodic line with some ornaments. The third staff continues the melodic development.

Benedictus. 
Benedictus.

Ten staves of musical notation for the Benedictus section. The notation includes various dynamic markings: *piano.*, *fort.*, and *fortissimo.* The music features a mix of melodic lines and rhythmic accompaniment, with some staves showing complex rhythmic patterns.

Ofanna ut supra.

Agnus. *Adagio.*

Agnus.

Dona nobis ut Kyrie allabrevè.

Viol. I

I

MISSA



MISSA DEI SPIRITUS SANCTI FERIALIS.

Kyrrie. *Grave T.* *allegro.*

Kyrie.



Adagio.



Et in terra.

Andante.

Et in terra.





Qui tollis.



Allegro Unif.



Quoniam.

Quoniam.



piano.



fort.

Handwritten musical score for Violin I, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The dynamics and tempo markings are as follows:

- Staff 3: *piano.*
- Staff 4: *piano.*
- Staff 5: *fort.*
- Staff 7: *Adag.*
- Staff 8: *allegro.*

The score concludes with the instruction **Viol. I.** at the bottom left and a large **K** at the bottom center.



Allabrevt.

Patrem.



Patrem.



Et incar.

Adagio.



Et incarnatus.

Handwritten musical score for five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). The staves are arranged vertically, with the first four staves containing the main melodic and harmonic material, and the fifth staff ending with a double bar line.

Et resurr. *Allegro.*

Et resurrexit.

Handwritten musical score for seven staves. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings 'piano' and 'fort' are present. The staves are arranged vertically, with the first six staves containing the main melodic and harmonic material, and the seventh staff ending with a double bar line.

K a

Musical score for the first system, consisting of six staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The music features complex rhythmic patterns with many beamed notes. Dynamic markings are placed above the staves: *piano.* (first staff), *fort.* (second staff), *piano.* (third staff), *fort.* (fourth staff), *piano.* (fifth staff), and *fort.* (sixth staff). There are also some *b* markings (possibly *ritardando* or *breve*) on the fifth and sixth staves.

Et vitam.

Musical score for the second system, consisting of eight staves of music. The notation continues with treble clefs, a key signature of one flat, and a common time signature. The music features complex rhythmic patterns with many beamed notes. There are some *** markings on the seventh and eighth staves.

Sanctus. *Adag.*

Sanctus.

Ofanna. *Vivace Unif.*

Ofanna.

piano.

piano.

Viol. I.

Viol. II.

piano, *b*

fort.

Andante,

Benedictus.

Benedictus.

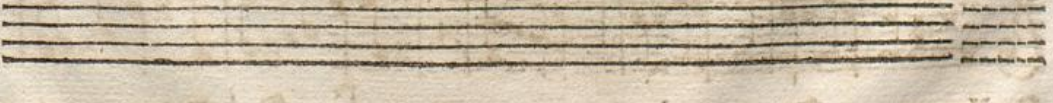
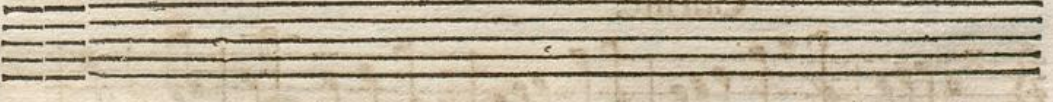
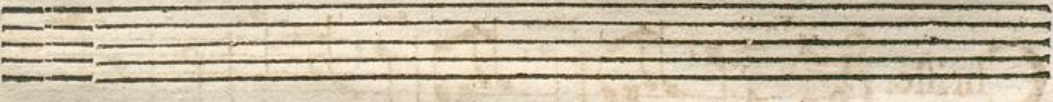
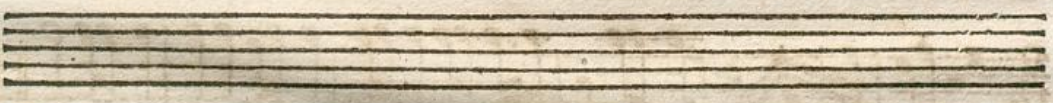
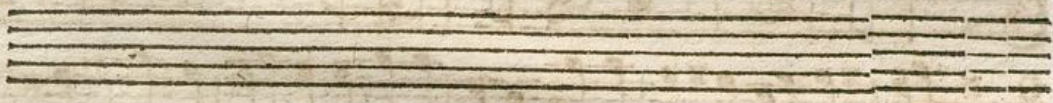
Adagio T.

Agnus.

Agnus.



Dona nobis ut Kyrie allegro.



L 2

MISSA



MISSA SACRATISSIMÆ TRINI- TATIS, NEUTRALIS.

K yrie. *T. Andante.*

Kyrie.

Chrifte. *Vivacè.* *piano.* *fort.*

Christe.

Allegro T.

Kyrie.

Viol. I.

M

Et in terrá. *Allegro.*

Et in terra.

Laudamus. *Vivacé.* $\frac{3}{4}$

Laudamus.

piano,

fort.

M 2

A handwritten musical score consisting of ten systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system has a multi-measure rest for 12 measures. The second system has a multi-measure rest for 12 measures. The third system has a multi-measure rest for 12 measures. The fourth system has a multi-measure rest for 12 measures. The fifth system has a multi-measure rest for 12 measures. The sixth system has a multi-measure rest for 12 measures. The seventh system has a multi-measure rest for 12 measures. The eighth system has a multi-measure rest for 12 measures. The ninth system has a multi-measure rest for 12 measures. The tenth system has a multi-measure rest for 12 measures. The dynamic markings are: *piano.* (third system), *fort.* (fourth system), *fort.* (fifth system), *Adagio.* (ninth system).

Domine. *Adagio.* **Domine.**

allegro fort. *piano.* *fort.*

* *piano.*

* *fort.*

* *piano.* *piano.*

*

* *fort.* *fort.*

*

* *piano.*

* *fort.*

*

* *piano.*

* *fort.*

Adagio Staccato.
* *Qui tollis.*

Qui tollis.

* *Viol. I.* *N*

Handwritten musical score for five systems of staves. Each system consists of two staves (treble and bass clef). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system has a 'Gravè.' marking above the first staff. The second system has an 'alleg.' marking above the first staff. The third system has a 'piano.' marking above the first staff. The fourth system has a 'fort.' marking above the first staff. The fifth system has a 'piano.' marking above the first staff.

Quoniam. **Quoniam.**

Handwritten musical score for six systems of staves. Each system consists of two staves (treble and bass clef). The notation includes various rhythmic values, accidentals, and dynamic markings. The first system has a 'piano.' marking above the first staff. The second system has a 'fort.' marking above the first staff. The third system has a 'piano.' marking above the first staff. The fourth system has a 'fort.' marking above the first staff. The fifth system has a 'piano.' marking above the first staff. The sixth system has a 'fort.' marking above the first staff.

A handwritten musical score consisting of ten staves. The notation includes treble clefs, various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *fort.* and *piano.*. There are also several flat accidentals (*b*) and some asterisks (***) placed above notes. The paper shows signs of age, including some staining and foxing.

N 2

Cum

Cum Sancto. *Allegro T.*

Cum Sancto.

Patrem. *Vivacé.*

Patrem.

Handwritten musical score for strings, consisting of ten staves of music. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and some accidentals. The music is written in a single system across ten staves.

Et incar. *Ariose.*

Handwritten musical notation for the beginning of the 'Et incarnatus' section. It starts with a 3/4 time signature and a key signature of one flat. The notation includes a series of notes and rests, with a dynamic marking of 'f' (forte) at the end of the first phrase.

Et incarnatus.

Handwritten musical notation for the first part of the 'Et incarnatus' section. It is marked 'piano' and features a series of notes and rests, with a dynamic marking of 'p' (piano) at the end of the first phrase.

Handwritten musical notation for the second part of the 'Et incarnatus' section. It is marked 'fort' and features a series of notes and rests, with a dynamic marking of 'f' (forte) at the end of the first phrase.

Viol. I

o

A page of handwritten musical notation on aged, yellowed paper. The score consists of 14 staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, slurs, and dynamic markings. The markings include *piano.*, *fort.*, and *Allegro.*. The music is written in a cursive, historical style. There are small 'x' marks on the staves, possibly indicating fingerings or specific notes. The paper shows signs of age, including some staining and discoloration.

A page of handwritten musical notation on aged, yellowed paper. The page contains 14 staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings: "piano." appears on the third staff, "fort." on the fourth and eighth staves, and "piano," on the eighth staff. The paper shows signs of age, including some staining and foxing. At the bottom center of the page, there is a small circular mark containing the number "2".

Two staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, creating a rhythmic pattern.

Sanctus. *Gravt.*

The word "Sanctus." is written in a large, bold font. To its right, the tempo marking "Gravt." is written in a smaller font. The musical notation continues on a single staff with a treble clef, a key signature of one sharp, and a 3/4 time signature.

Sanctus.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern of the previous staves.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

Osanna. *Vivace. piano. fort.*

The word "Osanna." is written in a large, bold font. To its right, the tempo markings "Vivace.", "piano.", and "fort." are written in a smaller font. The musical notation begins on a single staff with a treble clef, a key signature of one sharp, and a 3/4 time signature.

Osanna.

A single staff of musical notation in G major, 3/4 time, continuing the rhythmic pattern.

Handwritten musical score for Violin I, featuring 12 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes dynamic markings such as *piano.*, *2. fort.*, *piano.*, and *fort.*. A fourth measure in the second staff is marked with a '4' above it. The final staff concludes with the instruction *Benedictus tacet. || Ofanna ut supra. ||*

Viol. I.

P

Agnus.

Piu Allegro. adagio. alleg.

Agnus.

Symphoniola.
Agnus.

Adagio. alleg.

Adag.

Adagio.

Agnus.

Dona nobis ut ultimum Kyrie.



REQUIEM HERILE.

VIOLINO I.



Requiem.



Requiem.



Te decet.



Viol. I.

2

Two staves of musical notation in treble clef and common time. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains several measures of music with various rhythmic values and accidentals. The second staff continues the melody and includes a double bar line.

Exaudi.

Two staves of musical notation in treble clef and common time. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains several measures of music with various rhythmic values and accidentals. The second staff continues the melody and includes a double bar line.

Kyrie.

Two staves of musical notation in treble clef and common time. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains several measures of music with various rhythmic values and accidentals. The second staff continues the melody and includes a double bar line.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a vocal line with a bass clef and a key signature of one sharp. The bottom staff is a keyboard accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The music begins with a series of eighth and sixteenth notes, followed by a more melodic line in the vocal parts.

Dies iræ.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The middle two staves are vocal lines with bass clefs and a key signature of one sharp. The bottom staff is a keyboard accompaniment with a grand staff and a key signature of one sharp. The music continues with complex rhythmic patterns and dense chordal textures.

The third system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The bottom staff is a keyboard accompaniment with a grand staff and a key signature of one sharp. The music begins with a series of eighth notes, followed by a more melodic line in the vocal part.

Quantus.

The fourth system of the musical score consists of six staves. The top two staves are vocal lines with treble and bass clefs and a key signature of one sharp. The bottom four staves are keyboard accompaniment with grand staves and a key signature of one sharp. The music features a prominent melodic line in the vocal parts, supported by a complex keyboard accompaniment.

Andante. *Adag.*

Gravè.

Mors.

allegro.

Adag.

Liber.

Domine. *Piano.* $\frac{3}{4}$

Domine.

Poco alleg.

Adagio.
Viol. I.

Mezzo Adagio

Libera.



Quam olim.



Sanctus.



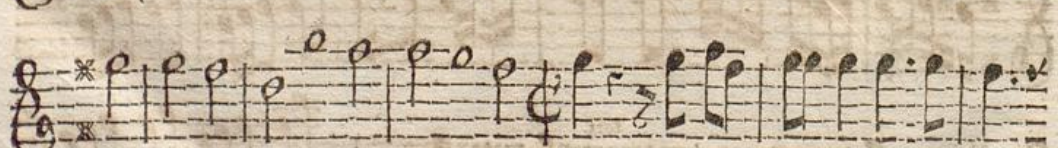
Reni.



b 2



Ofanna.



Agnus.

A page of handwritten musical notation for Violin I. It consists of ten staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'f' and 'p'. The music is written in a single system, with each staff containing a line of notes and rests. The paper shows signs of age, with some staining and discoloration.

Lux aeterna.

Two staves of handwritten musical notation for Violin I, continuing the piece. The notation includes various rhythmic values and dynamic markings. The paper shows signs of age, with some staining and discoloration.

Viol. I.

Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff continues the melody. The third staff is marked with the tempo instruction "Adagio," above the first measure. The fourth staff concludes the piece with a double bar line. The paper shows signs of age, including some staining and faint bleed-through from the reverse side.

Ten blank musical staves, arranged in five pairs. Each staff consists of five horizontal lines. The paper is aged and shows some staining and faint bleed-through from the reverse side.

Viol. I







Deuts 15166
Violino 2do

5







1827

A
B
C
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N
O
P
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Y
Z

ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS

PRÆPARATVS.

Diverſo Instrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuum

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſſimè

propoſitus,

SEV

MISSÆ V.

Vivorum IV. Defunctorum I.

conſiſtentes

in Vocibus IV. Instrumentis ut in Indice.

OPUS II.

VIOLINO II.

Authore P. Gunthero Jacob Ord. S. Benedicti

Monasterii S. Nicolai Vetero - Pragæ Professo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI

EX ESCIS SONORAE PIETATIS

PREPARATVS

Diverso Instrumentorum Musicorum

aromate conditus

Atque

Omnibus & singulis

non minus devotè quam modestè

Sacro - sanctam & indivisam

TRINITATEM

colentibus

ad sumendum ex eo liberè

devoluntè

propositè

SEU

MISSAE V.

Vivorum IV. Defunctorum I.

constituta

in Vocibus IV. Instrumentis sic in Indice.

OPUS II.

VIOLINO II.

Auctore P. Gunthero Jacob Ord. S. Benedicti

Monachi S. Nicolai Vetero - Praeg. Praefecto &c.

PRAGAE.

Apud Paulum Lechner Bibliopolum Norimbergensem.

ANNO M.D.CC.XXXV.



MISSA DEI PATRIS. FESTIVALIS. VIOLINO SECUNDO.

Kyrrie. ^{Gravè.} 
Kyrie.



Viol. II.

A



Christe.



piano. fort.

piano. fort.

Allegro.

A 2

Handwritten text, possibly a signature or page number, appearing as a mirror image of the page number 'A 2'.

A series of ten staves of handwritten musical notation in G major, 4/4 time. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *mf* and *f*. The music is written in a single system across ten staves.

Gloria. *Gravè.*

Et in terra.

Three staves of handwritten musical notation for the 'Et in terra' section. The notation is dense with sixteenth and thirty-second notes, and includes dynamic markings such as *f* and *mf*.

piano.

Laudamus.

The image shows a page of handwritten musical notation for Violin II. It consists of 14 staves of music. The notation includes various note values, rests, and dynamic markings. The first staff has a 'piano.' marking above it, followed by a 'fort.' marking. The second staff has 'piano.' and 'fort.' markings. The third staff has a 'piano.' marking. The fourth staff has a 'piano.' marking. The fifth staff has a 'piano.' marking. The sixth staff has a 'piano.' marking. The seventh staff has a 'piano.' marking. The eighth staff has a 'piano.' marking. The ninth staff has a 'piano.' marking. The tenth staff has a 'piano.' marking. The eleventh staff has a 'piano.' marking. The twelfth staff has a 'piano.' marking. The thirteenth staff has a 'piano.' marking. The fourteenth staff has a 'piano.' marking. The music is written in a single system, with each staff containing a line of music. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining.

Viol, II,

B

Gra-

Hautbois.

Gratias. *Adagio solo.*



Gratias.



Violino II.

Domine. *Vivace T.*



Domine.



A page of handwritten musical notation consisting of 13 staves. The notation is in a single system, likely for a single melodic line. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include "piano." at the top right and "fort." in the second staff. A section marker "B." is located at the bottom center of the page. The paper shows signs of age, including some staining and wear.

Handwritten musical score for a multi-measure rest section. The score consists of ten 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 features a melodic line with eighth and sixteenth notes, and a bass line with a rhythmic accompaniment of eighth notes. Dynamic markings include *fort.* (forte) on the third staff and *pian.* (piano) on the second staff. The section concludes with a double bar line.

Gravè T.

Handwritten musical score for the beginning of the "Qui tollis" section. It starts with a treble clef, a key signature of one flat, and a common time signature. The music is characterized by a steady, rhythmic accompaniment of eighth notes in the bass line and a melodic line in the treble.

Qui tollis.

Handwritten musical score for the "Qui tollis" section, consisting of five staves. The music continues with the same rhythmic accompaniment and melodic line as the previous section. There are asterisks (*) on the third and fourth staves, likely indicating specific performance instructions or ornaments. The section ends with a double bar line.

Allegro.

Quoniam.

Quoniam.

piano, fort.

piano. pian.

fort.

piano.

piano. fort.

Viol. II,

C

piano.

fort.

Cum Sancto.

Grave,

allegro.

Patrem. *Allabrevè.*

Patrem.

Arioso.

Et incarnatus.

Handwritten musical score on a single page, featuring 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as "fort.", "piano", and "tr.". The music is written in a single system across the page.

Allegro,

The image shows a page of handwritten musical notation for Violin II. It consists of 15 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several asterisks (*) placed above notes on the 4th, 6th, and 7th staves. The tempo marking "Allegro" is written above the 14th staff, and "adag." is written above the 15th staff. The page concludes with the instrument name "Viol. II," and the letter "D" and "San." at the bottom.

Viol. II,

D

San.



Sanctus. *Adagio T.*



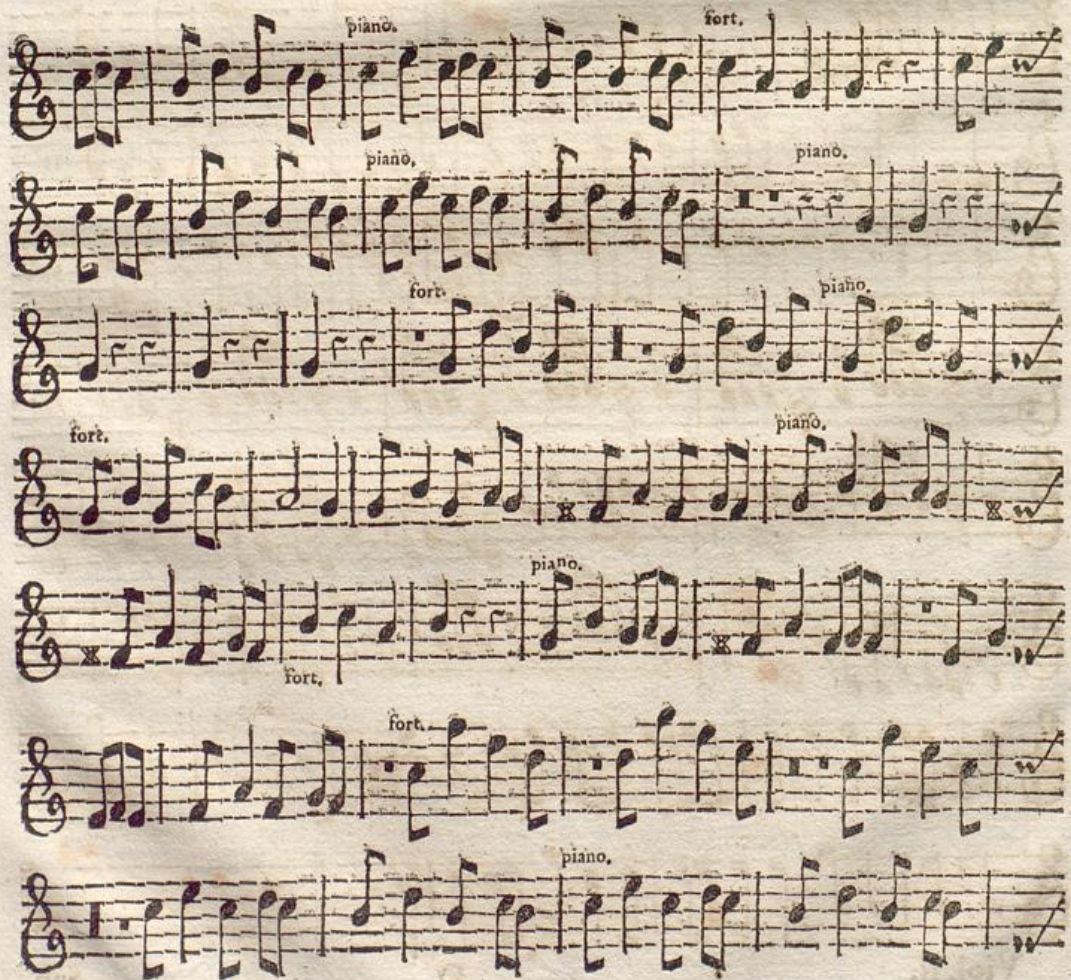
Sanctus.



Osanna. *Allegretto.* *piano.* *fort.*



Osanna.



piano *fort.* *piano.*

Andanté.

Benedictus.

Benedictus.

Agnus.

Agnus.

Adag. piano.

Dona nobis ut ultimum Kyrie.

MISSA



MISSA DEI FILII DOMINICALIS.

K yrie. *Andante.*
piano.
Kyrie.

fort. *pian.* *fort.* *piano.* *fort.* *piano.*

fort. *piano.* *fort.*

piano.

fort.

adag.

Christe.

Viol. II. E

Musical score for the first section of the Kyrie Dona. It consists of ten staves of music. The first staff has dynamic markings *piano*, *fort.*, and *piano*. The second staff has *fort.*. The third staff has *piano* and *fort.*. The fourth staff has *piano*. The fifth staff has *fort.*. The sixth staff has *piano*. The seventh staff has *fort.*. The eighth, ninth, and tenth staves continue the musical notation.

Musical score for the second section of the Kyrie Dona. It starts with the tempo marking *Allabrevè.* and the dynamic marking *piano.*. The first staff contains a 2-measure rest followed by musical notation. The second, third, and fourth staves continue the musical notation.

Kyrie Dona.

Musical score for the third section of the Kyrie Dona, consisting of three staves of music.

Seven staves of musical notation in G major, 3/4 time. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The music is written in a single system across seven staves.

E in terra. *Allegretto.* *piano.* *fort.*

Et in terra.

Five staves of musical notation for the 'Et in terra' section. The notation includes dynamic markings such as *piano.* and *fort.* and features complex rhythmic patterns with many sixteenth and thirty-second notes.

E 2



Laudamus.



Domine. *Allegretto.*

Viol. II,

F

fort.

Qui tollis.

piano. fort.

Quoniam.

piano. fort.

fort.
piano.

piano.

fatto. piano. 2. Adagio Staccato.

Adagio T. allegro.

Cum Sancto.

Handwritten musical notation on four staves. The notation is in a single system, likely for a lute or similar instrument, given the complex rhythmic patterns and the use of a treble clef. The music consists of several measures of eighth and sixteenth notes, with some rests and accidentals.

Patrem.

Handwritten musical notation for the word "Patrem." The notation is on a single staff, starting with a treble clef and a 3/4 time signature. It consists of several measures of eighth and sixteenth notes, with some rests and accidentals.

Patrem.

Handwritten musical notation on ten staves. The notation is in a single system, likely for a lute or similar instrument, given the complex rhythmic patterns and the use of a treble clef. The music consists of several measures of eighth and sixteenth notes, with some rests and accidentals.

Adag.

Et in carnatus.

piano. fort.

3.

Adagio.

Viol. II.

G

piano. fort.

Et resurr.

Et resurrexit.

Suave.
Adagio,

A handwritten musical score consisting of 11 staves. The notation is dense, featuring many beamed notes and rests. 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 written in a style characteristic of 18th-century manuscript notation. The piece concludes with a double bar line on the 11th staff.

Sanctus.

Sanctus.

A handwritten musical score for the Sanctus section, consisting of three staves. The notation is dense, featuring many beamed notes and rests. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece concludes with a double bar line on the third staff.

G 2

Osanna. *Allegretto.*

Osanna.

Benedictus.

Benedictus.

fort.

piano.

fort.

piano.

fort. piano. forti

Ofanna ut supra.

Agnus. Adag.

Agnus.

Viol. II. H

Dona nobis ut Kyrie allabrevè.

MISSA



MISSA DEI SPIRITUS SANCTI FERIALIS.

Kyrrie. *Grave T.* *allegro.*

Four staves of musical notation in G major. The first three staves contain complex rhythmic patterns with many ornaments (marked with asterisks). The fourth staff continues the melodic line with a few ornaments.

Adagio.

A single staff of musical notation in G major, marked *Adagio.* It features a simple melodic line with a few ornaments.

Et in terra.

Et in terra.

A single staff of musical notation in G major, marked *Andante T.* It features a simple melodic line with a few ornaments. The word "Et in terra." is written below the staff. Dynamics markings *piano.* and *fort.* are present.

Eight staves of musical notation in G major. The first two staves are marked *piano.* and *fort.* respectively. The third staff has a 3/4 time signature. The fourth staff has a 4/4 time signature. The remaining staves continue the melodic and rhythmic development with various ornaments.

Qui tollis.

This system contains seven staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. The subsequent staves continue the melodic and harmonic development of the piece.

Allegro.

Quoniam.

Quoniam.

fort.

This system contains four staves of musical notation. It begins with the tempo marking 'Allegro.' and the word 'Quoniam.' written in a large, decorative font. The music is more rhythmic and complex than the first system, featuring many sixteenth and thirty-second notes. A dynamic marking 'fort.' (forte) appears towards the end of the system. The notation includes various clefs and accidentals.

Viol. II,

I

Handwritten musical score for a multi-stemmed instrument, likely a harpsichord. The score consists of 14 staves, each with two stems. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is divided into sections marked "Adag." and "allegro.".

Patrem

Patrem. *Allabre.*

Patrem.

Et incar. *Adagio.*

Et in carnatus.

9.

Et resurr.
Et resurrexit.

piano. fort.

piano.

piano. fort. piano.

fort. piano.

fort. piano. fort. piano.

Et vitam.

Adagio.

Sanctus.

Viol. II.

K

Osanna. *Vivace Unif.*

Osanna.

Benedictus. *Andante.*

Benedictus.

Handwritten musical score for five staves. The notation includes various note values, rests, and dynamic markings. 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 the 17th or 18th century.

Agnus. *Adag.*

Agnus.

Dona nobis ut Kyrie allegro.



*MISSA SACRATISSIMÆ TRI-
NITATIS, NEUTRALIS.*

Kyrrie. *Andante.*

Kyrrie.

Vivace. *piano.* *fort.*

Christe.

piano.

fort.

Handwritten musical score for the first section of the piece, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A flat (b) is present in the second staff. Dynamic markings include *piano.* and *fort.* in the fourth staff. The section concludes with a double bar line and a repeat sign.

Kyrie.

Handwritten musical score for the Kyrie section, consisting of ten staves. The notation is dense with rhythmic patterns. At the bottom left, the instrument is identified as *Viol. II.* The section concludes with a double bar line and a repeat sign.

A handwritten musical score consisting of ten systems of staves. Each system contains two staves, likely representing a pair of instruments or voices. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, with some staining and wear.

Allegro.

Et in terra.

Et in terra.

Three systems of musical notation for the 'Et in terra' section. Each system consists of two staves. The notation is dense and features many beamed notes, characteristic of a fast tempo. The piece concludes with a double bar line.

Laudamus. *Vivace tempo di Menuet.*

Laudamus.

Four staves of musical notation in G major, 3/4 time. The first three staves contain various rhythmic patterns and dynamics, including accents and slurs. The fourth staff ends with a double bar line.

Domine. *Gravt.*
Domine.

allegro, *piano.*
fort. *piano.*
fort.
piano.
piano.

Qui tollis. *Adagio Staccato.*

Qui tollis.

Quoniam. *Allegro.*

Quoniam.

Viol. II.

Musik

piano, fort.

fort.

piano,

piano.

fort.

piano.

fort.

piano, fort.

Cum Sancto.

11. 101 V

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 'x' and 'w'. The music is written in a single system across the staves.

Patrem. *Vivace.*

The first staff of the 'Patrem' section, starting with a treble clef and a key signature of one sharp (F#). It begins with a 'Vivace' tempo marking and contains several measures of music.

Patrem.

The continuation of the 'Patrem' section, consisting of five staves of handwritten musical notation. The notation includes various rhythmic patterns and dynamic markings.

M 2

Et incar. ^{Arioso.} 
Et in carnatus.

piano. piano.

Allegro.

Viol. II.

piano.

N

Handwritten musical score for the first section of the Sanctus, consisting of six staves of music. The notation includes various rhythmic values, accidentals, and repeat signs.

Sanctus. *Adagio T.*

Sanctus.

allegro.

Ofanna.

Ofanna. *Vivace.* *piano.* *fort.*

Ofanna.

fort. *piano.* *fort.*

Gravè.

Benedictus tacet. Ofanna ut supra.

Agnus. Più allegro. Adagio. Allegro. Adagio. alleg.
Symphoniola.
Agnus.

Adag.

Adag.

Agnus.

Dona nobis ut ultimum Kyrie.



REQUIEM HERILE.

VIOLINO II.

Requiem. *Gravè.*

Te decet.

Viol. II.

Three staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music with eighth and sixteenth notes. The second and third staves continue the musical line with similar notation.

Exaudi.

Three staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music. The second and third staves continue the musical line.

Kyrie.

Ten staves of musical notation. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains several measures of music. The second and third staves continue the musical line. The fourth staff has a 3/4 time signature. The fifth and sixth staves continue the musical line. The seventh and eighth staves continue the musical line. The ninth and tenth staves continue the musical line.

Dies

Dies iræ.

Dies iræ.

Mezzo piano.

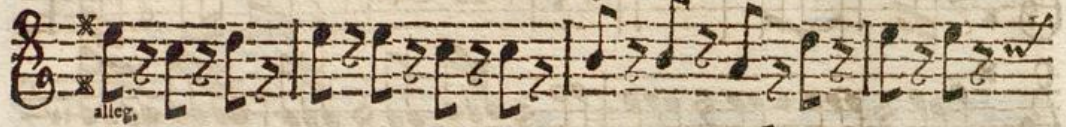
Quantus tremor.

Andante.

Adagio.

Tuba.

Adagio,
Mors.



Andante,
Libera.



Poco allegro.

adag.

Domine.

Piano.

Domine.

Poco alleg.

Adag.

Libera.

Andante.

Viol. II.

b

A page of handwritten musical notation, likely a score for a string instrument or lute. The page contains ten staves of music, each beginning 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 instances of a small asterisk (*) placed above or below notes. The music is written in a clear, elegant hand. In the lower right portion of the page, the word "Gravè." is written above the staff, and "Quam." is written below it. The paper shows signs of age, with some staining and discoloration.

Adagio

Sanctus. Adagio Staccato.

Sanctus.

Andante.

Pleni. piano.

fort.

piano.

b 2

Ofanna.
Ofanna.

Agnus.
Agnus.

A page of handwritten musical notation for Violin II. The score consists of 14 staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *2^o*. The music is written in a single system with a key signature of one flat and a common time signature. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Viol. II.

c

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 12 staves of music, each with a treble clef. The notation includes various note values, stems, and beams. There is significant ink bleed-through from the reverse side of the page, which is most prominent in the middle and lower sections. The paper shows signs of wear, including creases and discoloration. The right edge of the page is slightly irregular, suggesting it is part of a bound volume.

Viol. II

l
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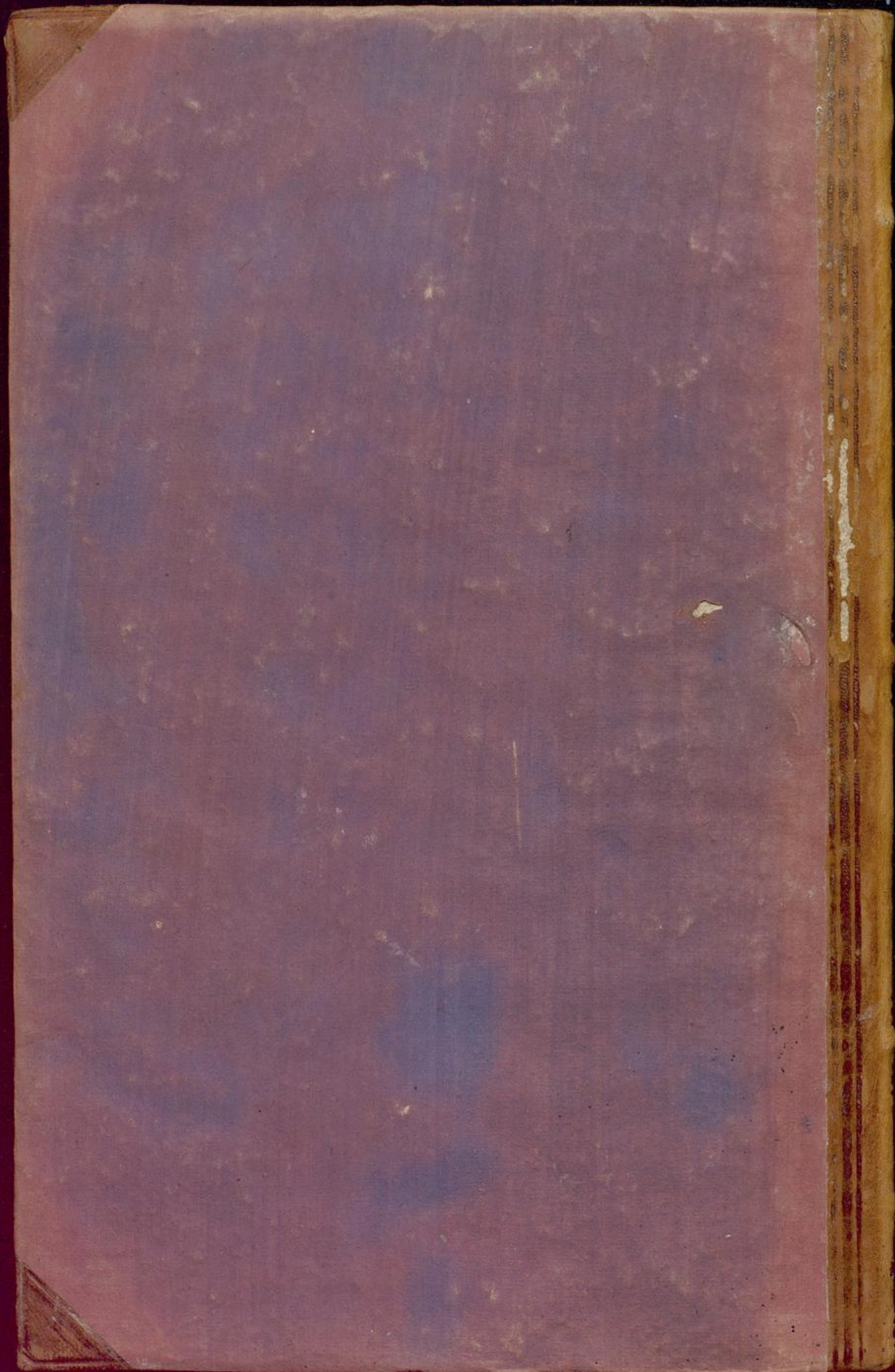


BLB

Badische Landesbibliothek
Karlsruhe

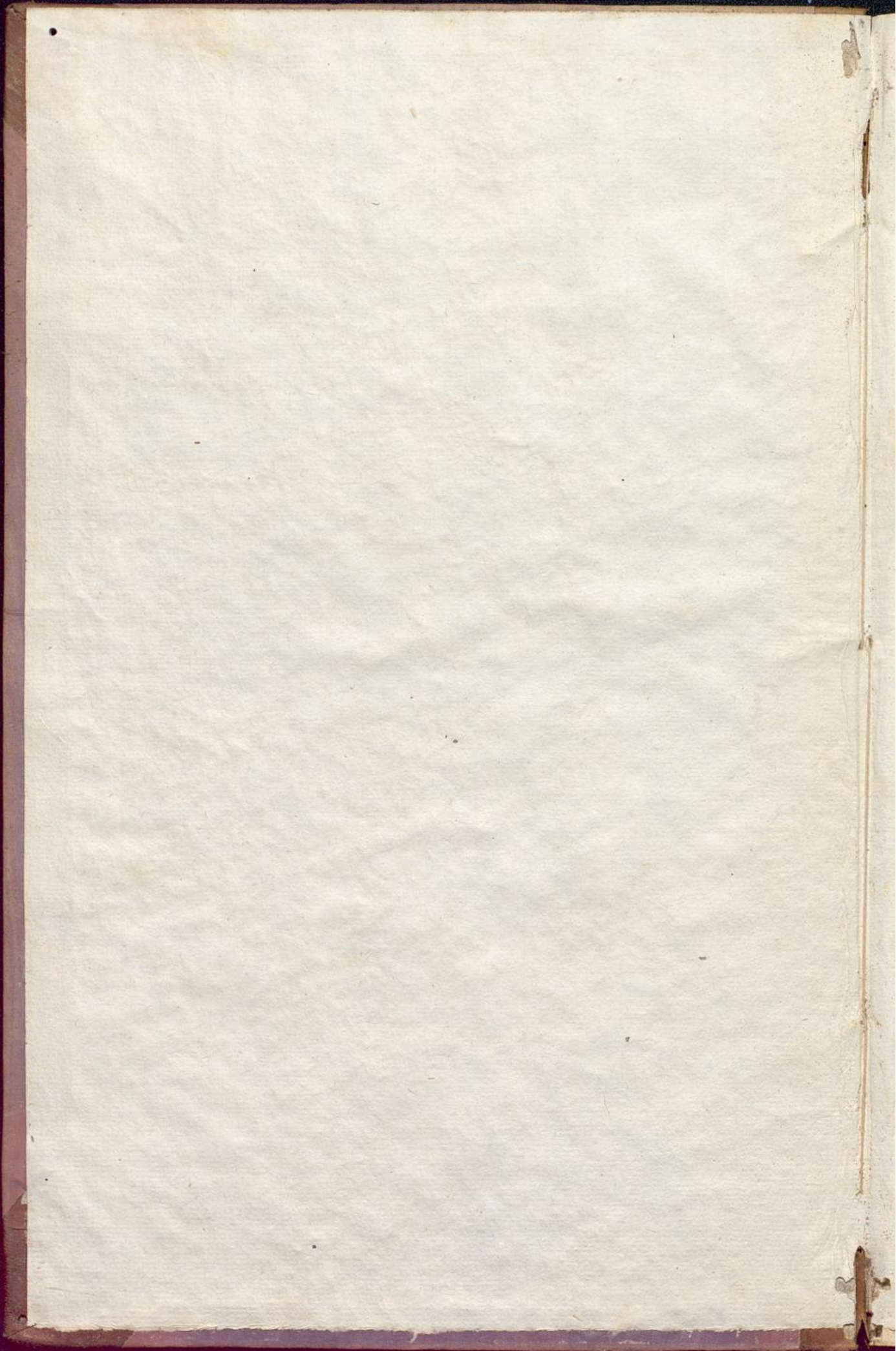






Druck 1906b
Alto Viola
7







ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS

PRÆPARATVS.

Diverſo Instrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuan

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſſimè

propoſitus,

SEV

MISSÆ V.

Vivorum IV. Defunctorum I.

conſiſtentes

in Vocibus IV. Instrumentis ut in Indice.

OPUS II.

ALTO VIOLA.

Authore P. Gunthero Jacob Ord. S. Benedicti
Monasterii S. Nicolai Vetero - Pragæ Profefſo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem,
ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI

EX ESCIS SONORAE PIETATIS

PREPARATVS

Diverto Instrumentorum Musicorum

stromate conditus

Atque

Omnibus & Singulis

non minus devotis quam musicis

Sacro - sanctam & individuan

TRINITATEM

colentibus

ad lumenque ex eo libere

deveniant

propogentur

SLV

MISSAE V.

Vivorum IV. Defunctorum I.

constantes

in Vocibus IV. Instrumentis sic in Indice

OPUS II.

ALTO VIOLA

Authore P. Gunthero Jacob Ord. S. Benedicti

Monasterii S. Nicolai Vetro - Prae Praefecto Sac.

PRAGAE.

Apud Paulum Lochner Bibliopolum Norimbergensem

ANNO M. D. CC. XXV.





MISSA DEI PATRIS. FESTIVALIS. ALTO VIOLA.



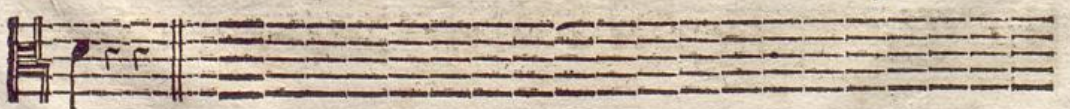
Gravè.
Kyrie.

Alto Viola,

A



Christe.



A page of handwritten musical notation consisting of 15 staves. The notation is in a historical style, likely from the 18th or 19th century. It features a variety of note values, including minims, crotchets, and quavers, along with rests and accidentals. The music is written in a single system across the page. The paper shows signs of age, with some staining and wear at the edges.

A 2



Gloria. *Gravè.*

Et in terra.



Laudamus.



Handwritten musical score for strings, consisting of six staves of music. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Adagio solo.
Gratias.

Gratias.

Handwritten musical score for Alto Viola, consisting of seven staves of music. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Alto Viola,

B

Do-

Domine. *Vivace.*

Domine.

A handwritten musical score for the piece 'Domine'. The score is written on 15 staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The tempo is marked 'Vivace'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.

Grave T.

Qui tollis.

Allegro.

Quoniam,

Handwritten musical score for a keyboard instrument, consisting of 13 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'z'.

Gravè T.

Cum Sancto.

Allegro.

Handwritten musical score for a keyboard instrument, consisting of 4 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'z'.

A handwritten musical score for a multi-measure rest section, consisting of 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as asterisks.

Patrem. *Allabreve* 2

Patrem.

Alto Viola,

C

Et incar. *Ariose.*

Et incarnatus.

piano.

fort.

pian.

fort.

pia.

fort.

piano.

fort.

Crucifixus.

Et resurr.

Allegro. T.

Et resurrexit.

Handwritten musical score for the first section of the piece, consisting of five staves of music. The notation includes various rhythmic values and dynamics.

Adagio.
Sanctus. *Adag.*

Sanctus.

Handwritten musical score for the Sanctus section, consisting of four staves of music.

Allegretto.
Ofanna. $\frac{3}{4}$

Ofanna.

Handwritten musical score for the Ofanna section, consisting of two staves of music. Dynamics include *piano* and *ferr.*

First system of musical notation for Alto Viola, consisting of five staves with various rhythmic patterns and notes.

Benedictus. *Andante.*

Second system of musical notation for Alto Viola, starting with the tempo marking 'Andante.' and the title 'Benedictus.' below the staff.

Third system of musical notation for Alto Viola, continuing the 'Benedictus' piece with various rhythmic patterns and notes.

Agnus.

Fourth system of musical notation for Alto Viola, starting with the tempo marking 'Agnus.' and the title 'Agnus.' below the staff.

Fifth system of musical notation for Alto Viola, continuing the 'Agnus' piece with various rhythmic patterns and notes.

Alto Viola,

D

Adagio piano.

Handwritten musical score for a Kyrie section. The score consists of several staves of music, including a section marked "Adag." (Adagio). The text "Dona nobis ut ultimum Kyrie. R." is written on a staff below the music.

Adag. /

Dona nobis ut ultimum Kyrie. R.

MISSA



MISSA DEI FILII. DOMINICALIS.

K yrie. *Andante solo.*

Kyrie.

Adag.

Christe.

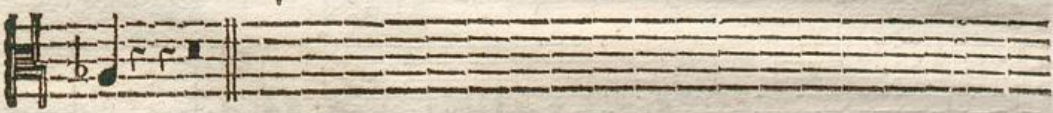
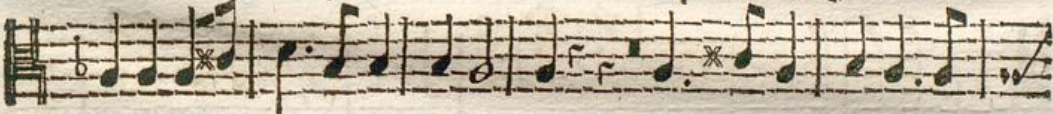
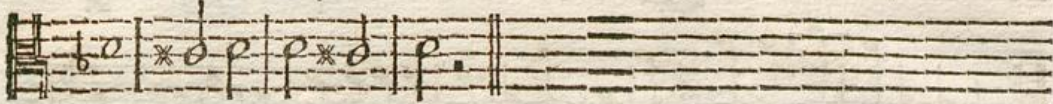
A handwritten musical score consisting of seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music features a series of multi-measure rests, with the first rest being for 2 measures and subsequent rests for 4 measures. The notes are primarily eighth and sixteenth notes, often beamed together. There are some asterisks (*) and a flat sign (b) scattered throughout the notation.

Allabreve,

A single staff of handwritten musical notation in Allabreve time. The key signature is one flat (B-flat). The notation consists of a series of half notes and quarter notes, some with slurs and ties. The tempo marking "Allabreve," is written above the staff.

Kyrie. Dona.

A handwritten musical score for the "Kyrie. Dona" section, consisting of seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is primarily composed of half notes and quarter notes, with some slurs and ties. There are asterisks (*) and a flat sign (b) present in the notation.



Laudamus.



Alto Viola.

E

Allegretto.

Domine.

Domine.

Adagio.

Qui tollis.

Quoniam.

Adagio.

Adagio. allegro.

Cum Sancto.

Patrem.

Patrem.

Adagio. *pian.*

Et incarnatus.

Allabrévè

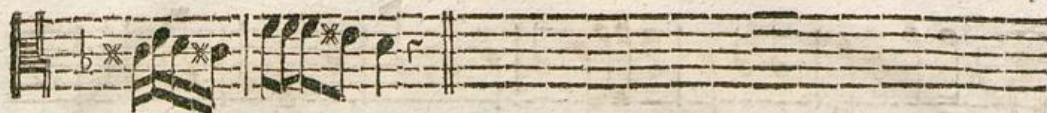
Et resurrexit.

Alto Viol.

F

Adagio.

Et in Spiritum.



Sanctus. *Adagio.*

Sanctus.

Ofanna.

Ofanna.

Benedictus.

Benedictus.

R 2

Osanna ut supra.

Agnus.

Staccato.

Agnus.

Dona nobis ut Kyrie allabrevè.



MISSA SACRATISSIMÆ TRINITATIS, NEUTRALIS.

Kyrrie. *Andante.*

Christe. *Vivact.*

The first system of the musical score consists of four staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like 'ff' (fortissimo). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Allegro, 9.

The second system of the musical score consists of a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and dynamic markings. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Kyrie, Dona.

The third system of the musical score consists of ten staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like 'ff' (fortissimo). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Five staves of musical notation for a keyboard instrument. The notation includes various rhythmic values, ornaments (marked with asterisks), and complex melodic lines. The staves are arranged vertically, with the top staff starting with a treble clef and a key signature of one flat.

Gloria. *Allegro.*

Et in terra.

Five staves of musical notation for the 'Et in terra' section. The notation continues with complex rhythmic patterns and melodic lines, maintaining the key signature of one flat.

Gravè.

Laudamus. *Vivace.*

Laudamus.

Handwritten musical score consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "solo." appears above the first staff, and "T." appears above the second and sixth staves. The music is written in a historical style with a treble clef and a key signature of one flat.

Domine. *Gravè.* 

Domine.


slegro.

Handwritten musical score for strings, consisting of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several asterisks (*) placed below the staves, likely indicating specific performance instructions or corrections. The music is written in a single system across the ten staves.

Qui tollis. 
Grave. Qui tollis.

Handwritten musical score for Alto Violoncello and Horn, consisting of four staves of music. The notation includes various rhythmic values and accidentals. There are several asterisks (*) placed below the staves. The music is written in a single system across the four staves.

Alto Viol,

H

Quoniam. *Allegro.*

Quoniam.

Five staves of musical notation for a keyboard instrument. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and multiple accidentals (sharps and naturals) throughout the piece.

Allegro.
Cum Sancto.

Musical notation for the beginning of the 'Cum Sancto' section, starting with a treble clef and a common time signature. The notation includes a key signature change and various rhythmic values.

Cum Sancto.

Ten staves of musical notation for the 'Cum Sancto' section, continuing the complex rhythmic and melodic development. The notation includes various rhythmic patterns, accidentals, and dynamic markings.

Patrem. *Vivace.*

Patrem.

Et in car.

Et in carnatus.

Handwritten musical score for strings, consisting of six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The paper shows signs of age and staining.

Et resurr. *Allegro.*

Et resurrexit.

Handwritten musical score for strings, consisting of eight staves. The notation is dense with many sixteenth and thirty-second notes, indicating a fast tempo. The paper shows signs of age and staining.

Alto Viol.

I

felo.

T.

Gravè.

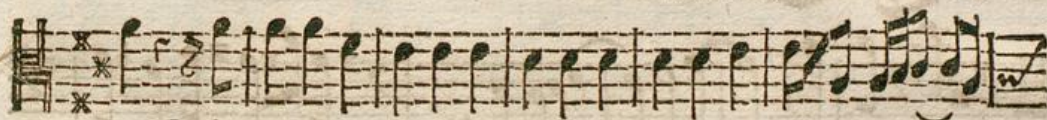
Sanctus.

Sanctus.

allegro.



Osanna.



Adagio solo.



Benedictus.



12

Seven staves of musical notation. 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 written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and dynamic markings. The piece concludes with a double bar line.

Agnus. *Allegro.* *Adag.* *alleg.* *adagio.*

First staff of the Agnus section, starting with a treble clef, a key signature of one flat, and a common time signature. The tempo markings *Allegro.*, *Adag.*, *alleg.*, and *adagio.* are placed above the staff. The word *Symphoniola.* is written below the first few notes. The staff ends with a double bar line.

Agnus. *alleg.* *Adag.*

First two staves of the second Agnus section. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It includes the tempo markings *alleg.* and *Adag.*. The second staff continues the musical notation. Both staves end with double bar lines.

First staff of the *Dona nobis* section, starting with a treble clef, a key signature of one flat, and a common time signature. The staff ends with a double bar line.

Dona nobis ut ultimum Kyrie.

Second staff of the *Dona nobis* section, which is currently empty. It features a treble clef, a key signature of one flat, and a common time signature.



REQUIEM HERILE.

ALTO VIOLA.

obla. in



Requiem.

Grav.

Requiem.

Te decet hymnus.

Alto Viol.

Handwritten musical score for the first system, consisting of four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one flat. The second and third staves also use treble clefs. The fourth staff has a 3/4 time signature. The music is dense with rhythmic activity.

Quantus tremor.

Handwritten musical score for the second system, consisting of eight staves. The notation continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. The key signature remains one flat. The music is highly rhythmic and expressive.

Andante. adag.

Handwritten musical score for the third system, consisting of one staff. It features a large note value, possibly a half note or longer, with a fermata above it. The tempo markings 'Andante.' and 'adag.' are positioned above the staff.

Tuba.

Handwritten musical score for the fourth system, consisting of one staff. It begins with the tempo marking 'Gravè.' and contains a series of notes with stems pointing downwards, characteristic of a tuba part. The key signature is one flat.

Mors.

Handwritten musical score for the fifth system, consisting of one staff. It begins with a 'w' marking above the staff and contains a series of notes with stems pointing downwards. The key signature is one flat.

Allegro.

Adag.

Andante.

Libera.

adagio.

Poco alleg.

Adag.

Domine.
Domine.

Foco allegro.

adag.

Andante.

Alto Viol.



Adagio,



Quam olim.



Sanctus.

Adag.



Sanctus.



Pleni.



Handwritten musical notation for the first section of the score, consisting of five staves of music. The notation includes various rhythmic values and clefs.

Ofanna. 
Ofanna.

Handwritten musical notation for the 'Ofanna' section, consisting of five staves of music. The notation includes various rhythmic values and clefs.

Agnus. 
Agnus.

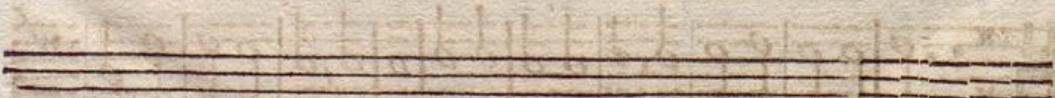
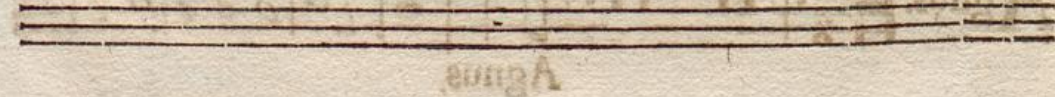
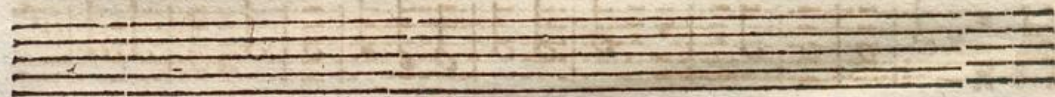
Handwritten musical notation for the 'Agnus' section, consisting of two staves of music. The notation includes various rhythmic values and clefs.

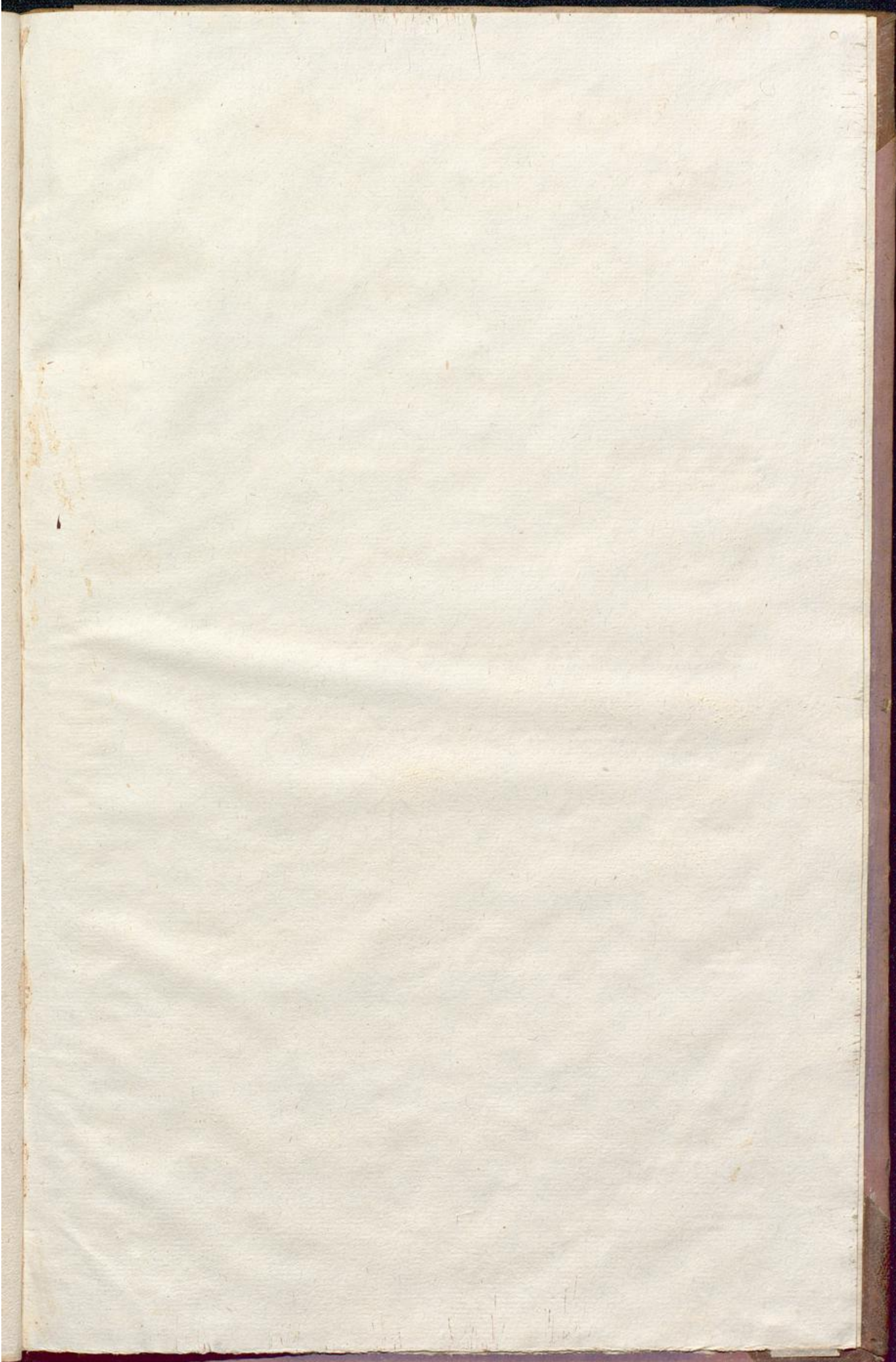


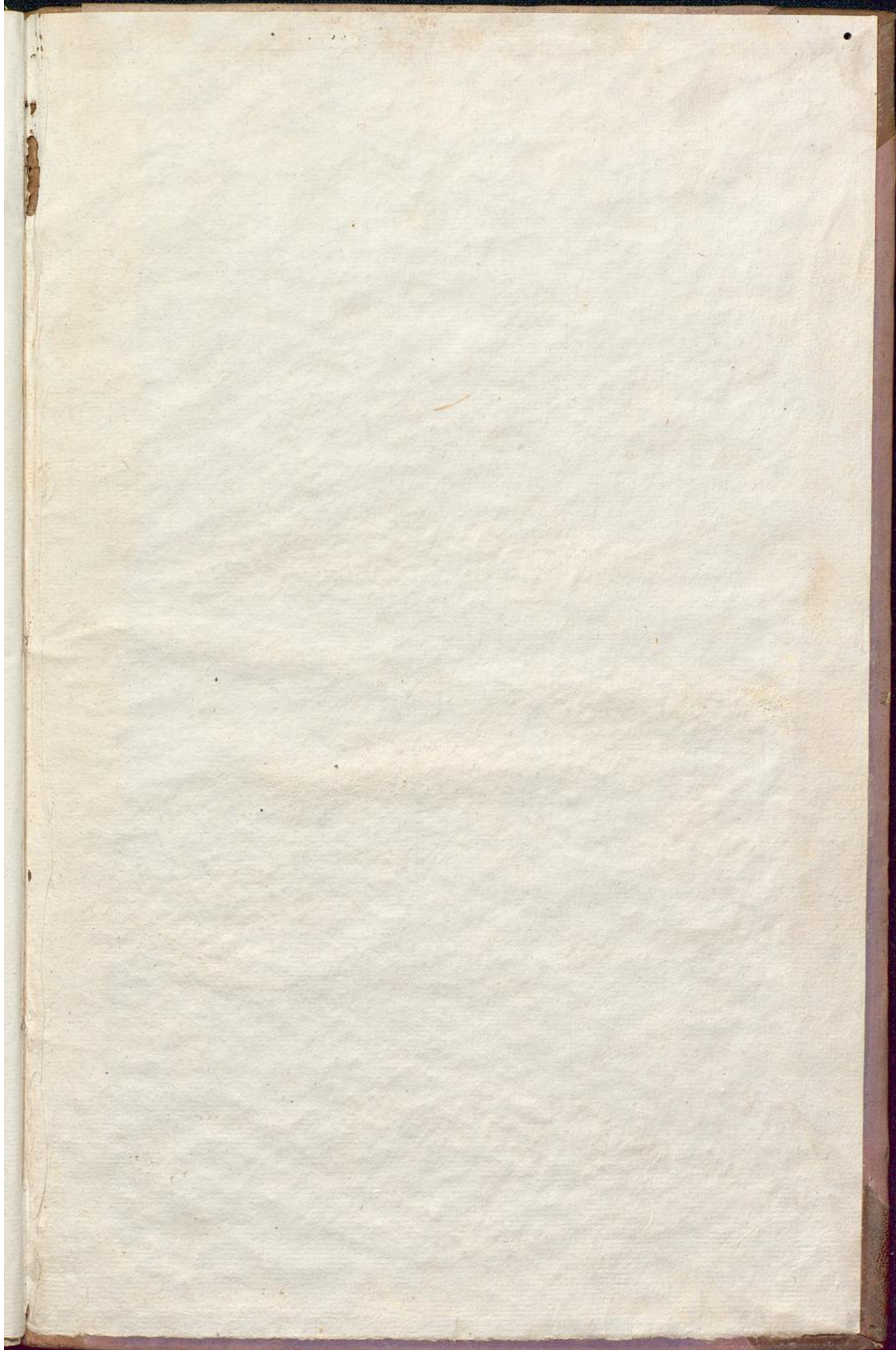
Lux æterna.

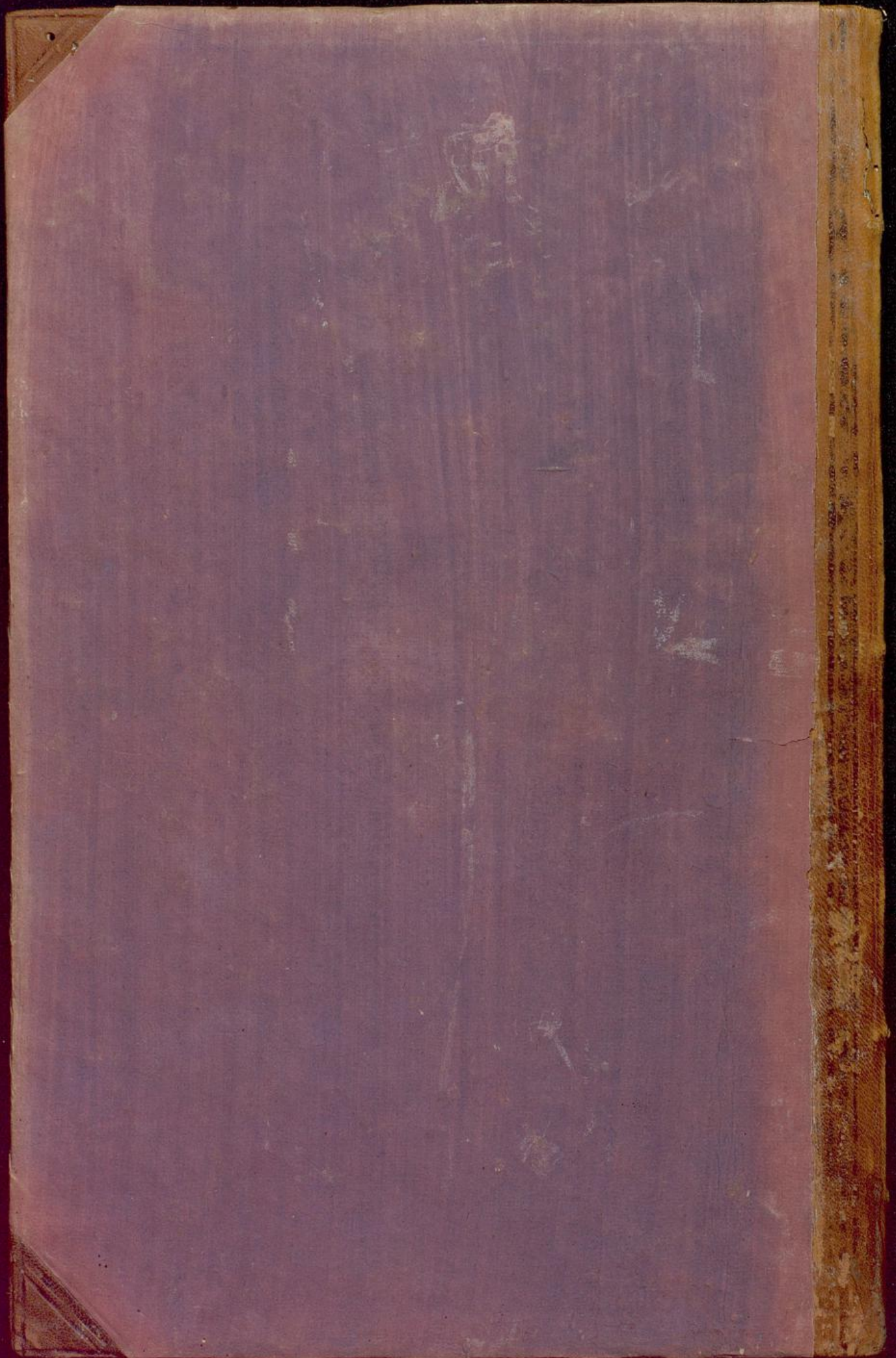


Adag.









Druck 1506 a
Alamo -
vimo
6a









ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS

PRÆPARATVS.

Diverſo Inſtrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuum

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſſimè

propoſitus,

SEV

MISSÆ V.

Vivorum IV. Defunctorum I.

conſiſtentes

in Vocibus IV. Inſtrumentis ut in Indice.

OPUS II.

CLARINO I.

Authore P. Gunthero Jacob Ord. S. Benedicti
Monasterii S. Nicolai Vetero - Pragæ Profefſo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI

EX ESCIS SONORAE PIETATIS

PREPARATVS

Diverso Instrumentorum Musicorum

aromate conditus

Atque

Omnibus & Singulis

non minus devotis quam musicis

sacro - sanctam & indivisam

TRINITATEM

colentibus

ad sumendum ex eo liberis

devotionibus

propositus

SEU

MISSAE V.

Vivorum IV. Defunctorum I.

constituta

in Vocibus IV. Instrumentis ut in Indice.

OPUS II.

CLARINO I.

Auctore P. Gunthero Jacob Ord. S. Benedicti

Monasterii S. Nicolai Vetero - Pragae Profecto &c.

PRAGAE

Apud Paulum Lochner Bibliopolum Nomenclentem.

ANNO M. D. CC. XXV.



BLB

Badische Landesbibliothek
Karlsruhe



CLARINO I.



Grave solo Staccato.
Kyrie.

Christe tacet.

Allegro.
Kyrie.

Clar. I.

A

Glo.

Gloria. *Grave solo.*

Et in terra.

sequitur Laudamus.

pian.

Laudamus.

pian.

41.

Solo.

Gratias tacet. || Domine tacet. || Qui tollis tacet. ||

Solo.



Quoniam.



Adagio. Allegro. 23.



Cum Sancto.

A 2

Patrem. *Allabrevè.*
Patrem.

Et incarnatus & Crucifixus tacet.

Alleg. folo.
Et resurrexit.

First system of musical notation for Clarinet I, consisting of seven staves of music.

Et vitam.

Second system of musical notation for Clarinet I, consisting of three staves of music.

Allegro.

Adagio.

Third system of musical notation for Clarinet I, starting with the word **S**anctus.

Adagio.

Sanctus.

Fourth system of musical notation for Clarinet I, ending with the instruction *Osanna tacet.*

Fifth system of musical notation for Clarinet I, starting with the word **B**enedictus.

Andante.

Benedictus.

Clar. I.

B

Agnus.

Dona nobis ut ultimum Kyrie. R.

MISSA



MISSA DEI SPIRITUS SANCTI FERIALIS, EX A. AD LIBITUM.

K yrie. *Grave T.* *Allegro.*

Kyrie.

Adagio.

piano. *fort.* *piano.*

Et in terra.

Tacet.

Allegro. 37. *adagio.* *Allegro.*

Quoniam.

Cum Sancto.



Patrem. *Allabrevè.* 

Patrem.



Et incarnatus.

Allegro. 

Et resurrexit.



Et vitam.



Sanctus. *Adag.* 

Sanctus.



Osanna tacet.



Benedictus.



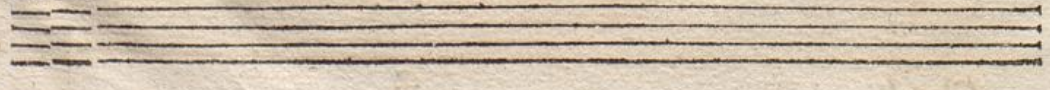
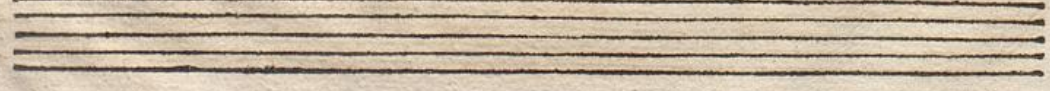
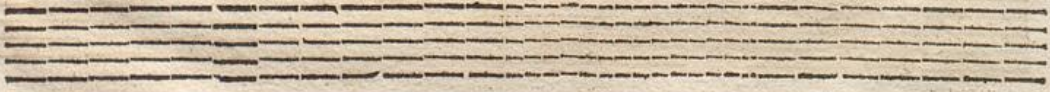
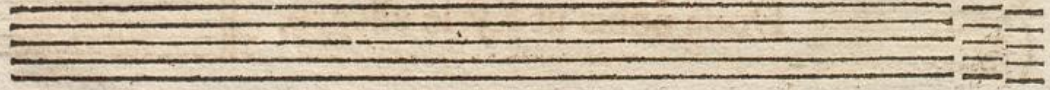
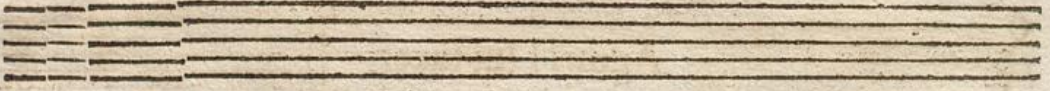
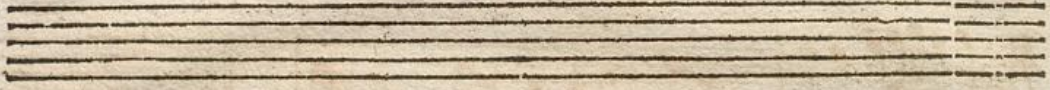
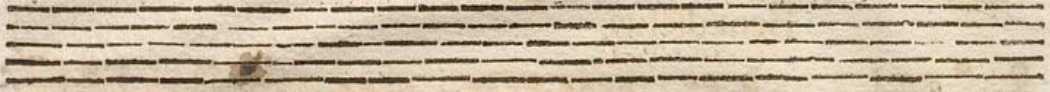
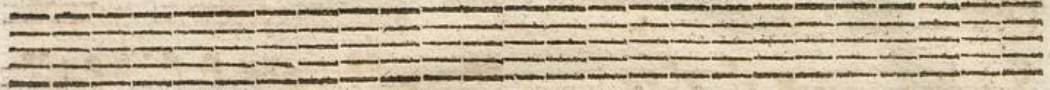
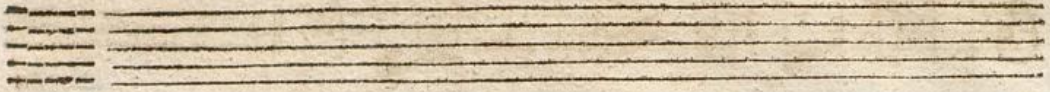
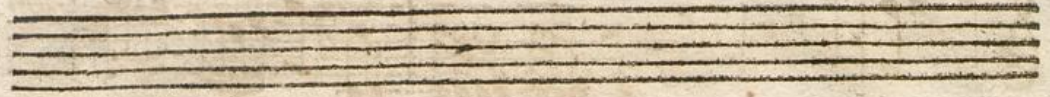
Agnus DEI tacet.

Dona nobis ut Kyrie allegro.



Clar. I.

C





MISSA SACRATISSIMÆ TRINI- TATIS, NEUTRALIS.

K yrie. *Andante.*
Kyrie.

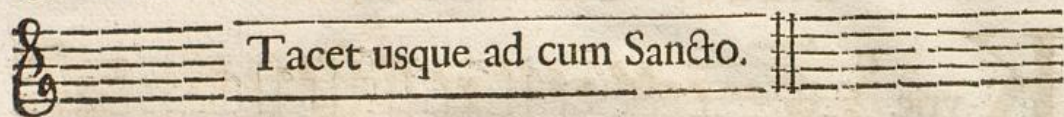
Gravè.,
Christe tacet.

Allegro. 4.
Kyrie.

E t in terra. *Allegro.*
Et in terra,

Clar. I.

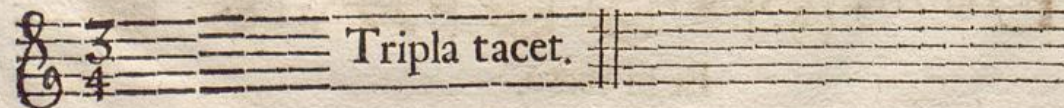
D



35.
Cum Sancto.



14.
Patrem.



Et resurr.

Et resurrexit.



Solo.

II.

Gravè.

Sanctus.

Sanctus.

Allegro.

Ofanna.  Adagio.

Ofanna. 67.

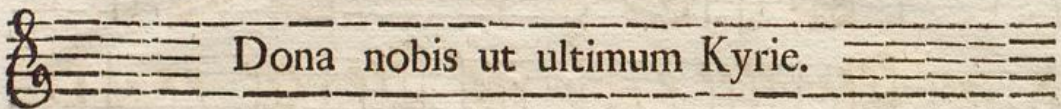


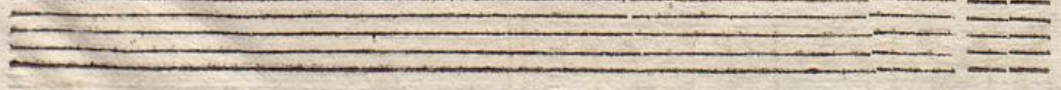
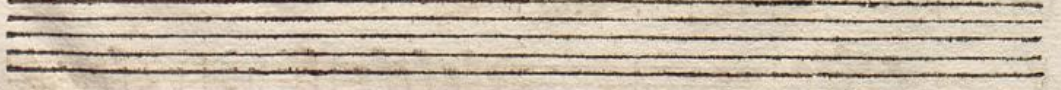
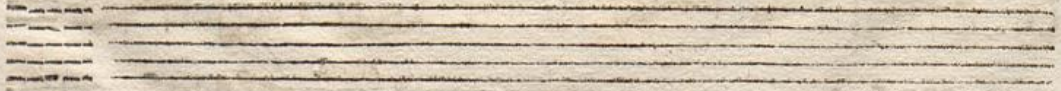
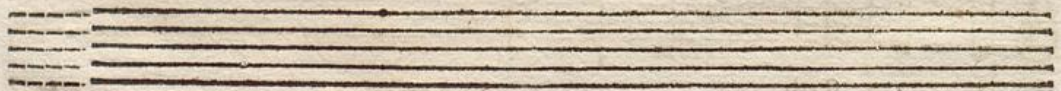
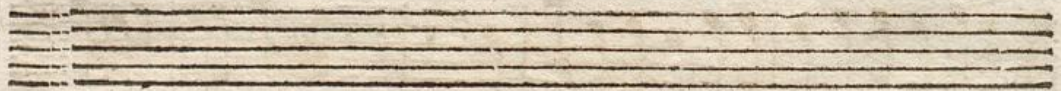
 Benedictus tacet. || Ofanna ut supra. ||

Agnus.  Symphon.

Agnus.



 Dona nobis ut ultimum Kyrie.





REQUIEM HERILE.

CLARINO I.

Lituo Imo. ex G.



Requiem.

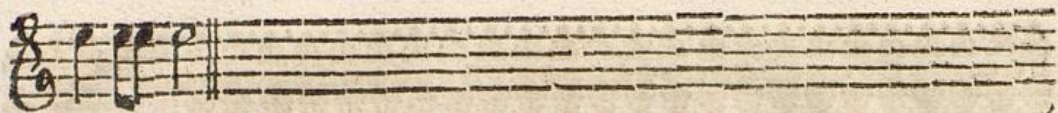
Requiem.

Te decet tacet. || Exaudi Domine tacet. ||

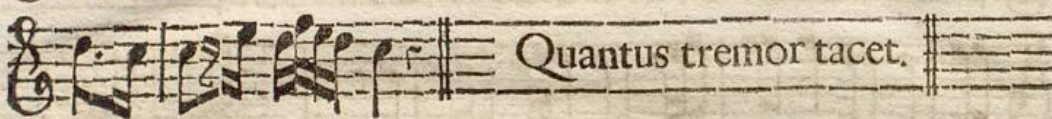
Kyrie.

Christe.

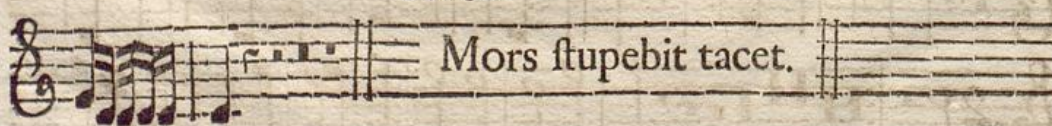
Clarino I.



Dies iræ.



Tuba.



Liber.

Lachrymosa.



Adagio.

Donato





Domine. *Domine.*



Libera eas tacet. || *Sed signifer tacet.* ||



Quam olim.



Sanctus. *Sanctus.*



Pleni tacet.

Ofanna. 

Ofanna.



Agnus. 

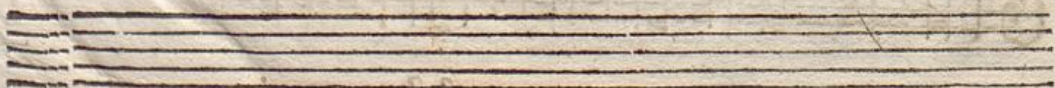
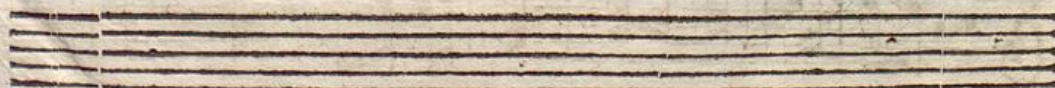
Agnus.



Solo. 

Lux æterna.

Adag. 



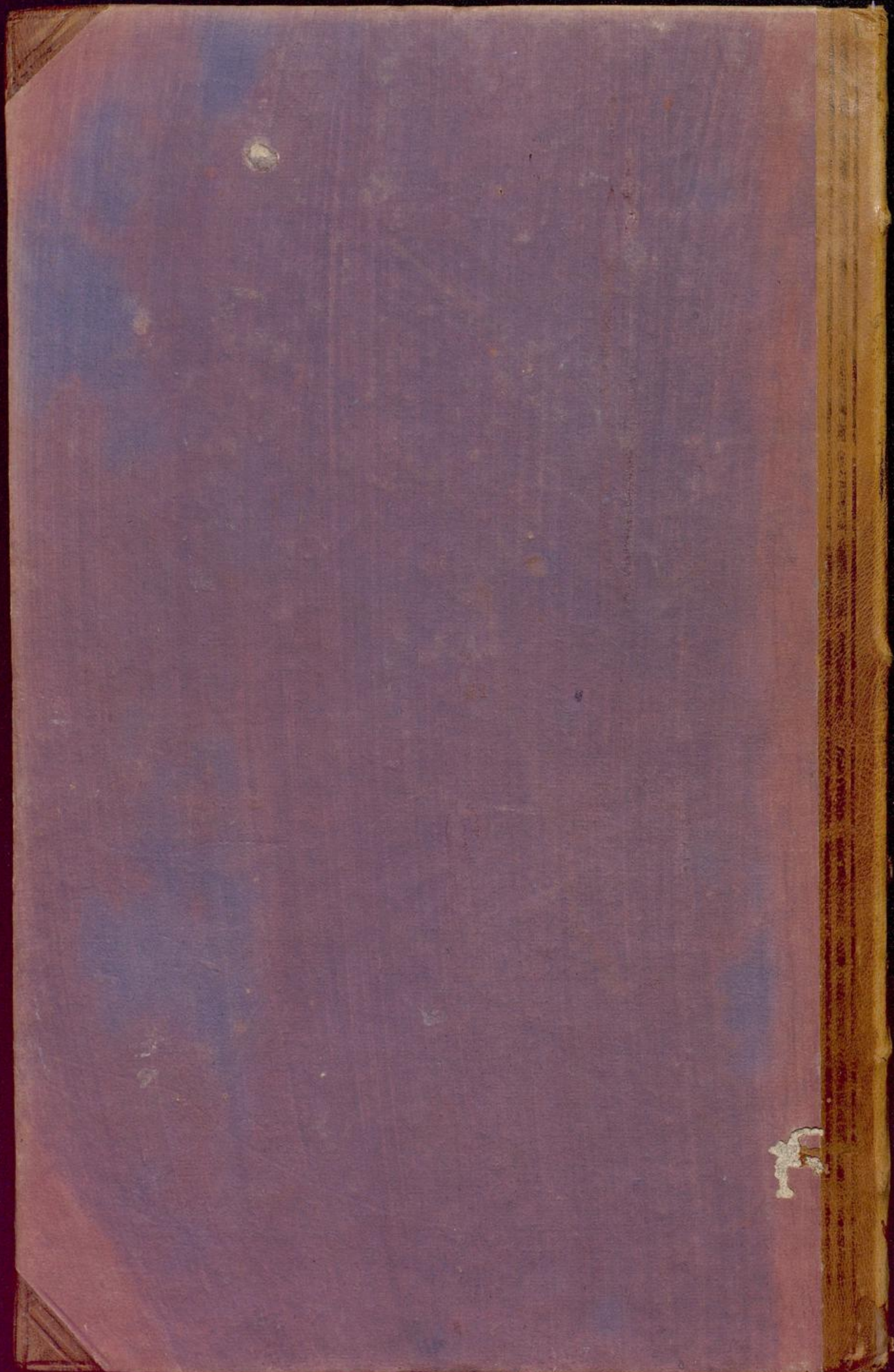
tamen non oritur... Maxime autem, quando hostis totum...
fioia. & benedicta.

tamen nonorum
Benedicti . cui solus virtutis suae

riolā . & benediCta. Maximè autem, quando hofisrofuna







Orgel zum Jacobli Tympanum

Kyrie.
Musical notation for the first system, featuring a treble clef, common time signature, and various rhythmic values.

Christe
Tacet
Kyrie
Musical notation for the second system, including a double bar line and the number '10.' above the staff.

Musical notation for the third system, featuring a treble clef and various rhythmic values.

Et in terra
Musical notation for the fourth system, including a treble clef and various rhythmic values.

Musical notation for the fifth system, featuring a treble clef and various rhythmic values.

Cum Sancto
Musical notation for the sixth system, including a treble clef and various rhythmic values.

Musical notation for the seventh system, featuring a treble clef and various rhythmic values.

Patrem.
Musical notation for the eighth system, including a treble clef and various rhythmic values.

Musical notation for the ninth system, featuring a treble clef and various rhythmic values.

Musical notation for the tenth system, featuring a treble clef and various rhythmic values.

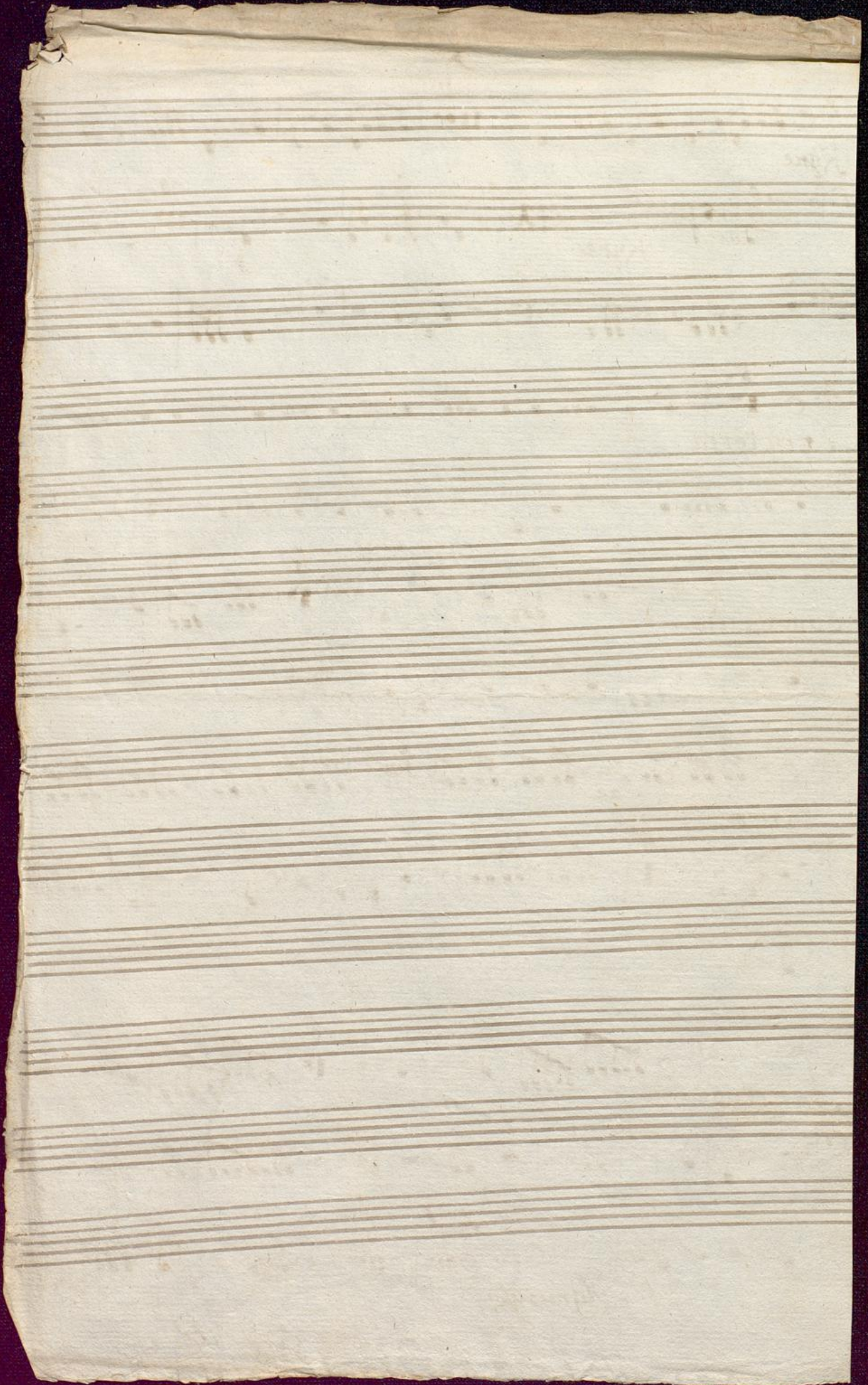
Sanctus
Musical notation for the eleventh system, including a treble clef and various rhythmic values.

allegro
Musical notation for the twelfth system, including a treble clef and various rhythmic values.

Symphon. ii.
Agnus Dei
Musical notation for the thirteenth system, including a treble clef and various rhythmic values.

Donat uel Kyrie uel.



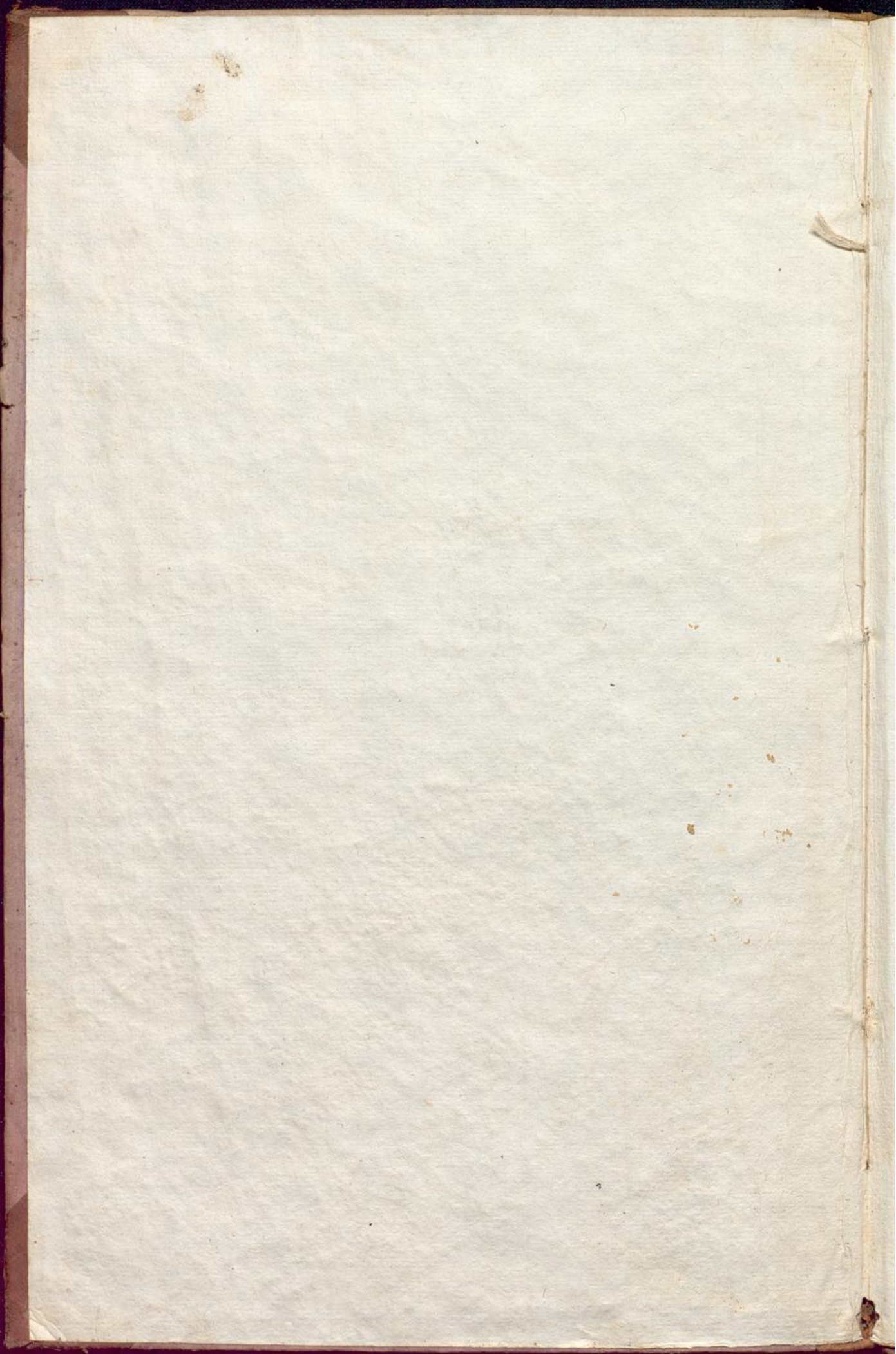


Jacob Dinklage
organo

8 Bde.

8.







ACRATISMVS

PRO HONORE DEI
EX ESCIS SONORÆ PIETATIS

PRÆPARATVS.

Diverſo Inſtrumentorum Muſicorum
aromate conditus

Atque

Omnibus & Singulis
non minus devotè quàm muſicè

Sacro - Sanctam & individuum

TRINITATEM

colentibus

ad ſumendum ex eo liberè

devotiſſimè

propoſitus,

SEV

MISSÆ V.

Vivorum IV. Defunctorum I.

conſiſtentes

in Vocibus IV. Inſtrumentis ut in Indice.

OPUS II.

ORGANO.

Authore P. Gunthero Jacob Ord. S. Benedicti
Monasterii S. Nicolai Vetero - Pragæ Profefſo &c.

PRAGÆ,

Apud Paulum Lochner Bibliopolam Norimbergensem.

ANNO M. D. CC. XXV.

ACRATISMVS

PRO HONORE DEI

EX ESCIS SONORAE PLETATIS

PREPARATVS

Diverto Instrumentorum Musicorum

aromate conditus

Atque

Omnibus & singulis

non minus devotè quam musicè

Sacro - sanctam & indivisam

TRINITATEM

colentibus

ad sumendum ex eo liberè

devotissimè

prophètas

SEU

MISSAE V.

Vivorum IV. Defunctorum I.

constitutes

in Vocibus IV. Instrumentis sic in Indice.

OPUS II.

ORGANO.

Auctore P. Gunthero Jacob Ord. & Benedicti

Monasterii S. Nicolai Vetero - Praga Professo &c.

PRAGAE.

Apud Paulum I. ochner Bibliopolam Norimbergensem.

ANNO M.D.CC.XXV.



MISSA DEI PATRIS. FESTIVALIS.



kyrie

Grave solo flocato

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Grave solo' and the articulation 'flocato'. The music is written in a single system with various clefs and time signatures. Annotations include numerical figures (6, 7, 5, 4, 3, 2, 1) and symbols like 'b' and 'T.'. The score concludes with a double bar line and a fermata.



Christe



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and performance markings. The first staff begins with a '6' above the first measure. The second staff has '56' above the first measure and '6 4' above the second. The third staff has '6' above the first measure. The fourth staff has '4*' above the first measure. The fifth staff has '14*' above the first measure. The sixth staff has '4*' above the first measure. The seventh staff has '6 6 6 6 6 6' above the first measure. The eighth staff is marked 'Allegro T. |' and has a large '4' written above it. The ninth staff has '6 7 b b5 6' above the first measure. The tenth staff has '6 7' above the first measure and '34' at the end. The page concludes with the marking 'A 2'.

This page contains ten staves of handwritten musical notation. The notation includes notes, rests, and various performance markings such as fingerings (e.g., 6, 7, 3, b4, 5), slurs, and asterisks (*). The music is written on a five-line staff with a treble clef and a common time signature (C). The notation is dense and appears to be a complex piece, possibly a variation or a specific exercise. The ink is dark, and the paper shows signs of age and wear.



6 4 5 *
6 7
6 4 6
6 4 6
6 4 5

Gloria *Grave solo*

Et in terra

6 6 b7
6 4 * 6 76 43 76
43 7 b6 43 6 43 7 43 6 6
43 7b 56 34 b 76 43 6

Vivace
3 T. 6 6- pian. 6 6- solo 6 56 6
* 6 5 T. 6 6 pian. 6

B

6 fort 98 76 7 65 43 solo 98 76 65 43 T: 6 5 3

pia. 6 6 6 5 3 T: 1 1 10 10 10

3 3 10 10 6 6 76 7 7 6 7 6 6 76 7

7 76 7 7 6 7 6 7 ot 7 6 6

3 6 7 76 7 6 76 7 76 7 6 76 7 76 65 7 11 10 9 8

6 6 ot 6 5 4 * T: 6 7 6 7 6 4 *

falo

6 6 6

6 7 6 7 56 76 4 *

6 4 * 6 b 6

6 7 7 6 7 5 7 6

5 6 7 6 7 6 7 7 6 7 6

6 6 6 4 3 T. 6 8 7 6 5 6 6 6 4 3

6 6 6 4 3 piano

4 3 fort. 6 4 3 adag. solo 6 5 *

Musical score for the first system, featuring ten staves with complex notation and various performance markings. The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1-7 above notes. Dynamics such as *fort.*, *adag. solo*, and *piano* are present. A *T.* (trill) is marked in the third staff. The system concludes with a double bar line and repeat dots.

Gratias

10 9 8 4 3 7 6

9 8 7 6 * 5 4 * 6 5 *

10 9 8 4 3 7 10 9 8 7 6 5 4 * 3 2 1 *

7 7 7 * 7 6 5 * 4 *

Musical score for the second system, featuring seven staves with complex notation and various performance markings. The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1-7 above notes. Dynamics such as *fort.*, *adag. solo*, and *piano* are present. A *T.* (trill) is marked in the third staff. The system concludes with a double bar line and repeat dots.

A page of handwritten musical notation, likely for a guitar or lute, consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-4). Some notes are marked with an asterisk (*). The music is written in a single system across the ten staves. The paper shows signs of age, including some staining and discoloration.



A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a lute or guitar, given the six-line staves and the presence of a * (lute clef). The music consists of a single melodic line with various rhythmic values and ornaments. Annotations include:

- Staff 1: A * at the beginning, and numbers 6, 6, 5, 4* above the notes.
- Staff 2: A number 6 above the first measure.
- Staff 3: Numbers 6, 7, 6 above the notes.
- Staff 4: Numbers 7, 6, 6, 4, 3 above the notes.
- Staff 5: Numbers 6, 6, 6, 6, 6, 6, 6, 6 above the notes.
- Staff 6: Numbers 7, 6, 6, 6, 6, 6, 6 above the notes.
- Staff 7: Numbers 6, 6, 6, 6, 6, 6, 6, 6 above the notes.
- Staff 8: Numbers 4, 3, 6, 6, 6, 6, 6, 6 above the notes.
- Staff 9: Numbers 6, 6, 6, 6, 6, 6, 6, 6 above the notes.
- Staff 10: Numbers 6, 6, 6, 6, 6, 6, 6, 6 above the notes.

The page concludes with a double bar line and a fermata-like symbol.

C

A page of handwritten musical notation, likely a manuscript for a keyboard instrument. The page contains ten staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Above the staves, there are numerous annotations, including numbers (7, 6, 4, 3, 2, 1) and symbols (asterisks, squares, circles) that likely indicate fingering or performance techniques. The paper is aged and shows some staining, particularly near the bottom edge.

Qui tollis

Quoniam C 2

A page of handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and fingerings. The first staff has a '6' above the first measure and a '*' above the fourth. The second staff has '7', '6', '6', and '6s' above measures. The third staff has '4', '3', and '6' above measures. The fourth staff has '6' above the first measure. The fifth staff has '6 *' above the first measure and '*' above the fourth. The sixth staff has '6', '4', and '*' above measures. The seventh staff has '*' above the first measure and '3 3 3 3' above the second. The eighth staff has '6', '4', and '*' above measures. The ninth staff has 'b' above the second measure. The tenth staff has '9', '6', '4', '6', '7', '6', '9', '5', '6', '4', '5', '3', '6', '6', '4', '5', '3' above measures. The page is aged and shows some wear.

6
4 3

6

2 6 *

4 3

Grave T.

6 6 7

allegro,

Cum Sancto

6 43 6b5 6 8 7 8 6 70* 877

56 87 * b 4* 8b77 65 * 655 6

6 4 2 6 6 6 32 5 3 - b

5 6 4 = 5 6 5 3 | 5 3 | 5 3 | 5 3 | 6 4 = 6 6 7 6 6

D

A page of handwritten musical notation, likely a guitar or lute tablature, consisting of ten staves. The notation includes rhythmic values (e.g., 6, 76, 32, 56, 4, 6, 7, 87, 76, 5, 76, 76, 6, 7, 6, 32, 56, 6, 4, 6, 87, 87, 6, 7, 6, 6, 6, 76, 5, 6, 6, 6, 7, 4, 3, 766, 6555, 5665, 6, 7, 6, 32, 56, 6, 4, 6, 87, 87, 6, 4, 6, 7, 4, 3), asterisks (*), and other symbols. The notation is written in a historical style, possibly from the 16th or 17th century. The staves are arranged vertically, and the notation is dense with notes and symbols. The page is aged and shows some wear.

P

Patrem

Allabreve T.

6 6 7 6 6 7 6 6 7 6

6 65 6 43 32 6 6

7 7 6 5 6 6 7 b 7 7 6 *

6 6 4* * b 6 6

7 6 7 7 6 6 6 5 *

9 4* 6 4 3 7 6 43 9 8 7

11 10 9 8 b 5 6 b 4 6 5 43 6

6 6 43 Solo. 65
4 5 3 4

Arioso.

D 2

Handwritten musical score for guitar, consisting of 12 staves. The notation includes various chords, melodic lines, and technical markings such as "T. pleno", "solo", and "T.". The score is written on five-line staves with a treble clef and a key signature of one sharp (F#). The music features complex chordal textures and melodic passages, with numerous fingerings and ornaments indicated by asterisks and numbers above the notes.

A page of handwritten musical notation consisting of ten staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Above the staves, there are numerous annotations including numbers (1, 2, 3, 4, 5, 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 asterisks (*). Some numbers are written above specific notes, while others are placed above groups of notes. There are also some symbols that look like 'Gt' or 'G' with a star. The paper shows signs of age, with some staining and a slightly yellowed tone. The handwriting is in black ink.

B

Handwritten musical score for a piece, likely a prelude or introduction. It consists of six staves of music. The first five staves contain complex melodic and harmonic lines with various ornaments and fingerings. The sixth staff includes the tempo markings "Adagio." and "allegro."

A single staff of music, possibly a repeat sign or a short melodic fragment.

Sanctus. *Adag.*

Handwritten musical score for the "Sanctus" section. It consists of six staves of music. The first staff begins with the word "Sanctus." and the tempo marking "Adag.". The music is characterized by dense, flowing textures and includes various ornaments and fingerings.

Musical notation for the first system, featuring two staves with various notes and rests. Fingerings are indicated by numbers 2, 6, 7, 6, 3, 4, 6, 5, 7, and 6. A measure rest is marked with a '43'.

Allegretto.

Osanna, Musical notation for the second system, starting with a treble clef, a 3/4 time signature, and a key signature of one flat. The word "Osanna" is written in a large, decorative font.

Musical notation for the third system, continuing the piece with two staves.

Musical notation for the fourth system, including fingerings 8, 7, 4, 3, and 6.

Musical notation for the fifth system, including fingerings 6, 7, 4*, and 4*.

Musical notation for the sixth system, including fingerings 6, 7, and asterisks (*).

Musical notation for the seventh system, including fingerings 3, 4, 5, 6, and 6, along with asterisks (*).

Musical notation for the eighth system, including asterisks (*) and a measure rest.

Musical notation for the ninth system, including fingerings 6, 4, 3, 6, 6, and 6.

Musical notation for the tenth system, including fingerings 6, 4, 3, 6, and 6.

Musical notation for the eleventh system, including fingerings 2, 6, 6, 5, 6, 6, and 7.

Musical notation for the twelfth system, concluding the piece with a double bar line.

Andante Tutti. 6 6 5 * folo 6 6 * T. 6 6 folo *

Benedictus.

T. 6 * folo * T. 6 5 4 * 87 6 65

T. 6 5 5 4 * 6 5.65 * T. 6 5.65 T. 6 5 5. 6

T. 6 6 folo 6 T. 6 folo folo T. 6 6 folo T. 7

7 6 65 6 6 6 65 6 6 65 4 3

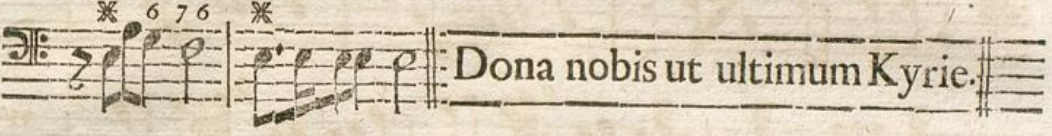
6 6 folo 65 T. 6 6 65 6 7 6 7 6 5

6 5 43 6 6 5 5 6 5 5 4 43

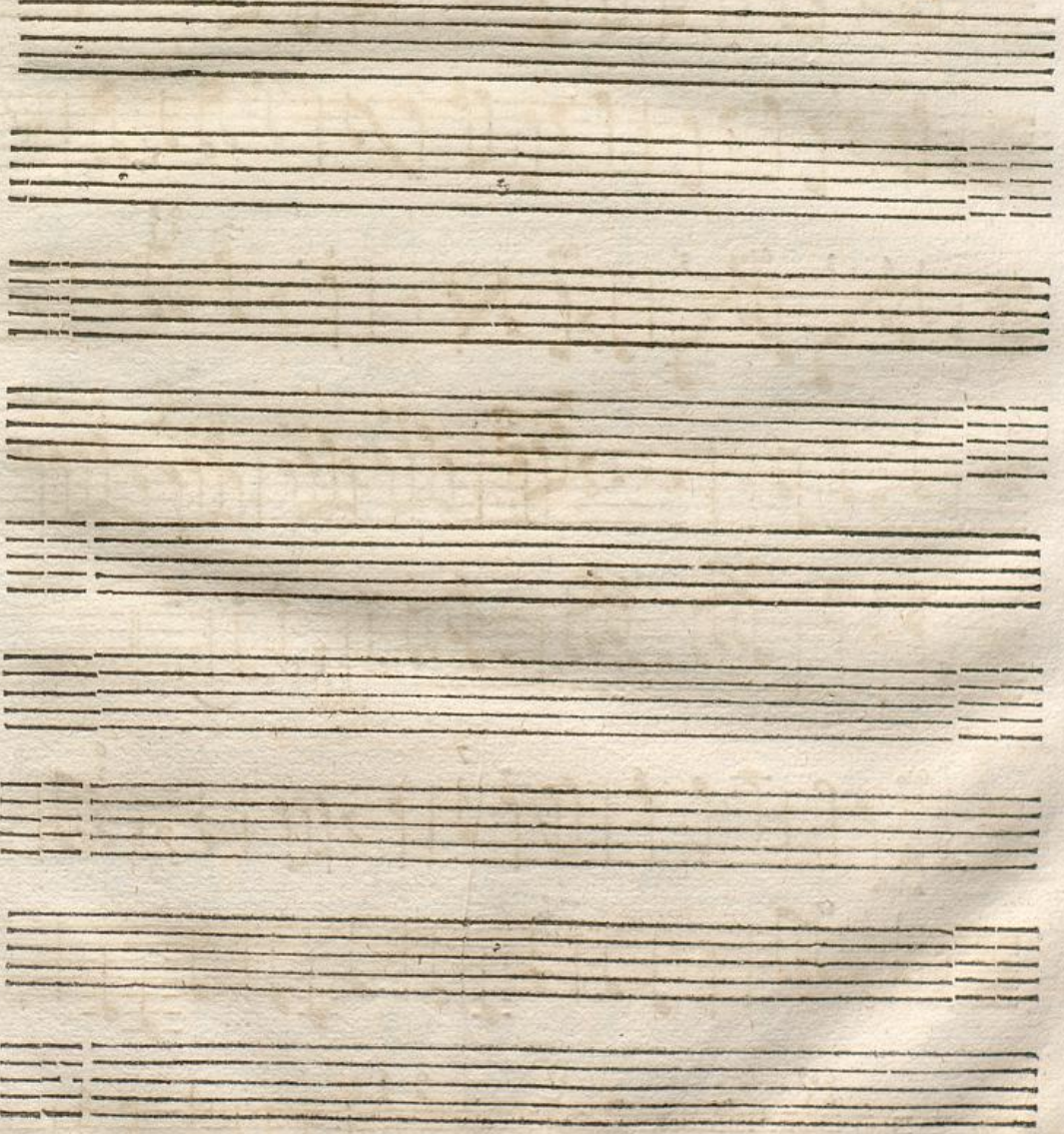
Agnus. T. 87 6 5 7 7 6 b 7 43 7 43 43 43 6

6 * * 6 65 ii 10 655 6 6 6

43 5 9 8 7 ii 10 9 8 43 6 5 43 6 6 6



Dona nobis ut ultimum Kyrie.



F



MISSA DEI FILII.

Kyrrie. *Andante, folo* T. * * *

folo 7 * * *

* * T. * 6 6 6

6 7 7 6 7 6

1 4 3 *folo* 4 3 *folo* b 7 6 7 4 5

5 * 6 ot 6 6 6 6 * 6 ot 6 6 6 3 6 6

6 6 4 * 6 ot 6 ot 6 6 7 6 ot 4 * *adagio.*

folo 3 4 5 6 7 7 6 5

Arioso. b7

6 b 7 4 5 b 7 6 4 5 6

Handwritten musical score for guitar, consisting of ten staves of music. The notation includes various chords and fingerings, such as 7, 6, 87, 4, b7, 6, 6b7, 4, b7, 4, b7, 6, 6b7, 4, b7, 4, 3, and 7. The music is written in a style typical of 18th or 19th-century manuscript notation.

Handwritten musical score for guitar, starting with the tempo marking "Allabreve T.". The notation includes various chords and fingerings, such as 6, 6b7, 4, b7, 4, 3, and 7. The music is written in a style typical of 18th or 19th-century manuscript notation.

Kyrie Dona.

Handwritten musical score for guitar, continuing the "Kyrie Dona" section. The notation includes various chords and fingerings, such as 6, 6b7, 4, b7, 4, 3, and 7. The music is written in a style typical of 18th or 19th-century manuscript notation.

This page contains ten staves of handwritten musical notation. The notation includes notes, rests, and various symbols such as asterisks (*), crosses (x), and slurs. Above the staves are numerous numerical annotations, including:

- Staff 1: 8, 7 6 8, 43, 6, 87, 4 3 6
- Staff 2: 5, 7 6, *, 3, 5 6 - b, 6, *, 6 5 6
- Staff 3: 6 5 6, 6 5 6, 6 5 6, 6 5 6, 7 6 -
- Staff 4: 6 5 7 6, 6 5 7 6, 8 5, 3 -
- Staff 5: 4 3 6, 6 5 7, 4 3 6, 6, 6, 6
- Staff 6: 7 6, 4 3 -
- Staff 7: 6 5 7 6, 6 5 7 6, 6 5 7 6, 6, 5 6 7 ot
- Staff 8: 6 5 7 4, 4 3, 6, 6, ot
- Staff 9: 7 6, 7 6 3 6, ot, 6 -
- Staff 10: 6, 6, 4 3 -
- Staff 11: 4 3, 4 3, 6 5 4
- Staff 12: 4 h2, ot, *, 6, 4 2, 6, 4 2, 6, 6

The notation is written in a historical style, likely from the 18th or 19th century. The staves are arranged in a single column on the page.

Handwritten musical score for the first system, featuring ten staves with various musical notations, clefs, and time signatures. The notation includes notes, rests, and dynamic markings such as 'Allegretto', 'Solo', and 'T.'.

Et in terra

Handwritten musical score for the second system, consisting of eight staves. It continues the musical piece with similar notation and dynamic markings like 'Solo' and 'T.'.

Mezzo adag.

Handwritten musical score for the third system, showing a change in tempo with 'Mezzo adag.' and ending with a double bar line.

Laudamus

G

Handwritten musical score for a single melodic line, likely for a violin or flute, written on a grand staff with ten staves. The notation includes various rhythmic values, accidentals, and fingerings. Key markings include "solo" and "Tutti".

The score begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of eighth and sixteenth notes with fingerings 6, 5, 6, 6, 5, 6, 6, 6. A "solo" marking is present above the first staff. The second staff continues with similar rhythmic patterns and fingerings, including a "6" marking. The third staff shows a sequence of notes with fingerings 6, 6, 6. The fourth staff features a descending eighth-note scale with fingerings 9, 8, 7, 4, 6, 9, 6, 4, 4, 4, and a "b" marking. The fifth staff continues with notes and fingerings 4, 3, 6, 6, 6, 6, 6, 6, 6. The sixth staff has notes and fingerings 6, 6, 6, 9, 4, 7, 6. The seventh staff includes notes and fingerings 4, 6, 6, 4, 6, 6, 6, 3, 4, 3, and a "T. 6" marking. The eighth staff starts with notes and fingerings 6, 7, followed by a "solo" marking and notes with fingerings 6, 6, 6, 6, 6, 6, 7. The word "Tutti" is written below the eighth staff. The ninth staff contains notes and fingerings 6, 6, 6, b6, 6, 6. The tenth staff has notes and fingerings 7, 6, 6, 4, 3, b6, 6. The eleventh staff concludes with notes and fingerings 9, 6, 4, 6, 7, 4, 6, 4, 3, 6, 6, and a "solo" marking at the end.

6 6 6 T.6 9 4 7 6 5 4 3 6

4 6 4 3 6 7

4 3 Solo Allegretto, 6 4 5

Domine

6 4 *

6 7 4 *

7 *

7 b 6 7 5 6 5 6

b 7 6 4

6 4 6 4 6 4

4 3 6 4 6 4

G 2

This page contains a handwritten musical score for a single melodic line, likely for a lute or guitar, written in bass clef. The music is organized into ten staves. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Numerous ornaments, represented by asterisks (*), are placed above specific notes. The key signature is one flat (B-flat). The score concludes with a double bar line and repeat dots at the end of the final staff.

Staccato adag.

Qui tollis

The musical score consists of ten staves of handwritten notation. The first staff is marked 'Staccato adag.' and begins with the text 'Qui tollis'. The notation includes various rhythmic values, accidentals, and performance instructions. Key annotations include 'Solo' on the fifth staff, 'T. b' (Tuba) on the third and fourth staves, and 'falso' (false) on the first and third staves. The score is densely packed with notes and rests, with some measures containing complex rhythmic patterns. The paper shows signs of age, including some staining and discoloration.

H

7 4 3 5 6 2 6

7 6 7 6 7 6 * * * * *

6 4 * 6 6 7 * 6 *adagio.*

Adagio. 6 4 6 6 4 3 7 6 *

10 8 6 5 * 6 6

6 6 * 7 * 4 *

T. \flat $\frac{4}{2}$ 6 5 * 6 5 5 5 5 * *Allegro* ||

Cum Sancto

7 6 7 * 6 6 7 6 7 *

Patrem

Handwritten musical score for a piece, likely a guitar or lute, consisting of seven staves. The notation includes various rhythmic values, accidentals, and performance markings such as asterisks and numbers. The key signature has one flat (B-flat).

Adag folo

Et in carnatus

Handwritten musical score for a piece titled "Et in carnatus", consisting of four staves. The notation includes various rhythmic values, accidentals, and performance markings such as asterisks and numbers. The key signature has one flat (B-flat).

Handwritten musical score for a single voice part, consisting of 11 staves. The notation includes various rhythmic values, accidentals, and fingerings. The key signature has one flat (B-flat). The score concludes with the instruction "Allabreve T." and a 2/4 time signature.

Et resurr.

Handwritten musical score on a page with ten systems of staves. The notation includes various rhythmic values and fingerings.

The first six systems feature a single melodic line with fingerings (6, 4, 3, 6, 6, 6, 7, 6) and some asterisks (*). The seventh system is marked *Adagio solo* with a treble clef and a flat key signature, featuring a more complex, multi-measure melodic line with frequent sixteenth-note groupings and fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6). The eighth system continues this texture with fingerings (4, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6). The final two systems show further development of the melodic and rhythmic patterns with fingerings (6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6).



Sanctus. *Adag. T.*

Ofanna. *Allegro solo b*

Handwritten musical notation for guitar, consisting of ten staves. The notation includes various fingerings (6, 7, 4, 3, 2), trills (marked with asterisks), and slurs. The piece concludes with a double bar line and a 'w' marking.

Benedictus.


A single staff of handwritten musical notation for the 'Benedictus' section. It features fingerings (4, 3, 6, 4, 3) and a 'w' marking at the end.

K

Ofanna ut supra.

Agnus.

Agnus. *Adag.*

 **Dona nobis ut Kyrie allabreve.**

A. M. D. G.

Handwritten musical notation on a page with 12 staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes against the aged paper. The staves are arranged in a vertical column, with some faint markings and possibly a few notes visible but not discernible.





MISSA DEI SPIRITUS SANCTI FERIALIS.

Kyrrie. T. Gravè. alleg.

Kyrrie.

Organo.

L

Handwritten musical score for guitar, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and fingering numbers (1-7). Some measures are marked with asterisks. The music is written in a single system across the ten staves.

Adag.

E in terra. *andante.* *piano.*

Et in terra.

Handwritten musical score for guitar, consisting of two staves of music. The notation includes various rhythmic values, accidentals, and fingering numbers. The first staff starts with a dynamic marking 'piano' and a 'fort.' marking. The second staff continues the musical line.

6 7 6 7 7 6 7 7 6 7 7 6

7 7 6 7 7 6 4 3 6 4 3

Gratias. Solo. **Gratias.**

6 6 6 4 3

6 6 6 4 6 6

6 6 6 6 6 6

6 4 6 6 6 6

5 76 6 6 6 6

6 6 6 6 6 6

6 4 3 7 6 4 3 6 6

6 7 4 3 T. 7 7 7 6 7 8

Musical staff with notes and fingerings: 7 1110 98 76 7 4 3 5 43 6 5 4 *

Musical staff with notes and fingerings: 5 6 6 76 76 * * 87 65 7 65 43 4 * 5 6

Musical staff with notes and fingerings: 6 6 7 5 3 6 7 54 6 65 43 6

Musical staff with notes and fingerings: 6 4 * 76 5 6 65 44 3

Allegro solo. Quoniam. Musical staff with notes and fingerings: 8 6 6 7

Quoniam.

Musical staff with notes and fingerings: 6 7 6 7 1 1 1 1 1 7 1 4 3

Musical staff with notes and fingerings: 6 7 6 7 6 6 * w

Musical staff with notes and fingerings: 4 * 6 6

Musical staff with notes and fingerings: 6 7 6 6

Musical staff with notes and fingerings: 6 6 6 6

Musical staff with notes and fingerings: 6 3 3 3 3 3 3

Musical staff with notes and fingerings: 6 4 3 6 6 6 7

5 7 7 6 6 6 5 6 5 4 3 7 5 4 3 adagio T.



6 Allegro.



3 6 4 6 7 b6 4 3 7 6 4 3 5 b6 3 3 3 3 3 3



6 6 b6 6 7 6 7 ot



7 6 7 6 4 3 3 4 4 6 7 6



3 4 6 7 b6 6 7 ot 6 b6



3 6 6 4 3



Credo. Allabrevè T. pleno. 6 6 6 folo. 6 T 6 6



Organo, Credo, M

Musical score for guitar, consisting of 12 staves of music. The notation includes various fret numbers (e.g., 6, 7, 4, 3, 5, 8b7), trills (T.), and dynamic markings such as "Solo." and "Adagio". The score is written in a style typical of early 20th-century guitar manuscripts, with a focus on technical exercises and melodic lines.

Handwritten musical notation on four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are numerous accidentals (sharps, flats, naturals) and fingerings (numbers 1-7) written above the notes. The staves are connected by a brace on the left side.

Et resurr. *Allegro T.*

Et resurrexit.

Musical notation for the section "Et resurr." and "Et resurrexit." The tempo marking "Allegro T." is written above the first staff. The text "Et resurr." is written in a large, bold font, and "Et resurrexit." is written below the first staff. The notation continues on the following staves.

Handwritten musical notation on seven staves. The notation is dense with notes and includes many fingerings (numbers 1-7) and some slurs. The staves are connected by a brace on the left side.

M 2

The image displays a page of handwritten musical notation, likely for a lute or similar stringed instrument. It consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Above the notes, there are numerous numbers (1-7) indicating fingerings, and asterisks (*) indicating ornaments. The music is organized into measures, with some measures containing multiple notes. The overall style is characteristic of 16th or 17th-century manuscript notation.

Sanctus.

Adag. T.

Sanctus.

6 7 * 6 6 6 6 6 6 * 4 * 6 6

6 6 6 6 6 6 6 6 6 6 6

6 * 7 4 3 6

6 43

Ofanna, *Vivace solo.* 6 6

Ofanna.

7 6 3 3 3 3 6 6 6 6 6

3 3 3 3 7 6 7 3 2 6 4 3 3 3 3

3 3 3 3 3 3 6 5 6 5 6 6 6

4 * 6 7 6 6 6

6 4 * 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6

Organo,

N

56 7 6 4 3 32 6 4 32 6 43 6

3 6 6 6 6 56 7 43

6 7 6 6 3 3 6 42

Benedictus. *T. andante.*

Benedictus.

1 6 76 76 6 6 4 5 6

6 7 50t 70t

6 6 6 6 6 6 6 6

6 4 3 6 6 6 6 6

4 3 6 6 6 6 6

3 6 4

Agnus.

Agnus. *Adagio solo.*

Dona nobis ut Kyrie allegro.



MISSA SACRATISSIMÆ TRINITATIS, NEUTRALIS.

Kyrrie. *Andante T.*

Kyrrie.

Chrifte. *Vivace folo.*

Chrifte.

Handwritten musical score for a keyboard instrument, consisting of seven staves of music. The notation includes various ornaments (marked with asterisks) and fingerings (numbers 1-7). The music is written in a style typical of 18th-century manuscripts.

Allegro T.

Musical staff for the *Allegro T.* section, showing a change in tempo and style. The notation is more rhythmic and includes some slurs.

Musical staff continuing the piece with various rhythmic patterns and ornaments.

Musical staff for the *Organo* section, featuring a different texture and including some slurs and ornaments.

Organo,

Handwritten musical score on ten staves. The notation includes treble and bass clefs, rhythmic values, and various fingerings. The score is heavily annotated with numbers (1-7) and asterisks (*). Some numbers are written above notes, while others are written below the staff lines. The music appears to be a complex piece, possibly a study or a technical exercise, given the frequent use of fingerings and the dense notation. The paper shows signs of age, with some staining and wear.



Three staves of musical notation. The first staff has fingerings 6, 6 7, 6, 5, 6, 6. The second staff has fingerings 6, 6, 6 6 6, 6 6, 6, 6, 6. The third staff has fingerings 6, 6, 5, 4, 3. The notation includes various note values and rests.

Et in terra. *Allegro T.*

Et in terra.

Seven staves of musical notation. The first staff has an ornament 'ot'. The second staff has an ornament 'ot'. The third staff has an ornament 'ot'. The fourth staff has an ornament 'ot'. The fifth staff has an ornament 'ot'. The sixth staff has an ornament 'ot'. The seventh staff has an ornament 'ot'. The notation includes various note values and rests.

Laudamus. *Vivace solo.*

Laudamus.

0 2

This page contains ten staves of handwritten musical notation, likely for a lute or guitar. The notation includes various rhythmic values (such as minims, crotchets, and quavers) and fretting symbols (numbers 1-6 and asterisks). The music is organized into measures, with some measures containing multiple notes. The notation is dense and characteristic of early modern manuscript notation.

Domine,

Adag. $\frac{8 \times 7}{3 \times 2}$ σ \flat $\frac{6}{5}$ $\frac{6}{5}$ \flat

Domine. 

Domine.

76 76 *allegro.* $\frac{4}{2}$ 6 76 6



Organo. **P**

Adag. Staccato. *Qui tollis.*

Qui tollis.

Allegro solo. *Quoniam.*

Quoniam.

This page contains a handwritten musical score for a multi-measure rest piece. The score is written on ten systems of two staves each, with a treble clef and a key signature of one flat (B-flat). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece is marked with various performance instructions and ornaments:

- Tempo:** *Torcella* (written above the second system).
- Character:** *Cum Sancto* (written below the third system).
- Ornaments:** Asterisks (*) are placed above several notes, indicating where ornaments should be played.
- Measure Numbers:** Numbers 6, 7, and 8 are written above the staves to indicate the measure numbers for the multi-measure rests.
- Dynamic:** The piece concludes with the instruction *P₂* (Piano) at the bottom.

Two staves of musical notation. The top staff has fingerings 6, 7, 6, 7, 6 above it. The bottom staff has fingerings 7, 6 above it.

Allegro T.

Cum Sancto. Cum Sancto.

Vivace solo.

Patrem.

Patrem.

Arioso solo.

Et incar.

Et incarnatus.

Organo.

Handwritten musical score for the first section, consisting of five staves of music. The notation includes various fingerings (e.g., 6, 5, 87, 11, 10, 9, 8, 4, 3, 7, 6, 5, 4, 3, 2, 1) and ornaments (marked with asterisks). The music is written in a single system across five staves.

Crucifixus,

Handwritten musical score for the 'Crucifixus' section, consisting of ten staves of music. The notation includes various fingerings and ornaments. Performance instructions include 'Vivace solo' and 'solo'. The music is written in a single system across ten staves.

This page contains a handwritten musical score for guitar, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and fingering numbers (1-7). The score is divided into sections by repeat signs and includes several performance instructions:

- Staff 3:** "folo. 3 3 3 4 5" above the staff.
- Staff 7:** "folo. 6" above the staff.
- Staff 10:** "T." above the staff.
- Staff 11:** "Q." below the staff.

The notation features complex rhythmic patterns, often with multiple beams and slurs, and includes numerous asterisks (*) and other symbols. The page is numbered "43" at the end of the final staff.

6 5 4 * 1 1

Gravè T.

Sanctus.

Sanctus.

Solo. 3 3 3 3 4 6 Tutti. 6 7 6

folo. 7 6 * 7 6 5 4 * T. 6

Ofanna. *Vivace Solo.*

Ofanna.

Organo.

R

Grav.

5 6 7- 3 4 5 6 5 6 5 3 4 4 3

Adagio solo, 6 st 6 6 7 st

Benedictus.

Benedictus.

Ofanna ut supra.

Allegro. 6 st 7 4 allegro. Adag. 7 4

Agnus.

Agnus.

**alleg.*

Adag.

Adagio solo.

Agnus.

Agnus.

Agnus.

Adag.

Dona nobis ut ultimum Kyrie.

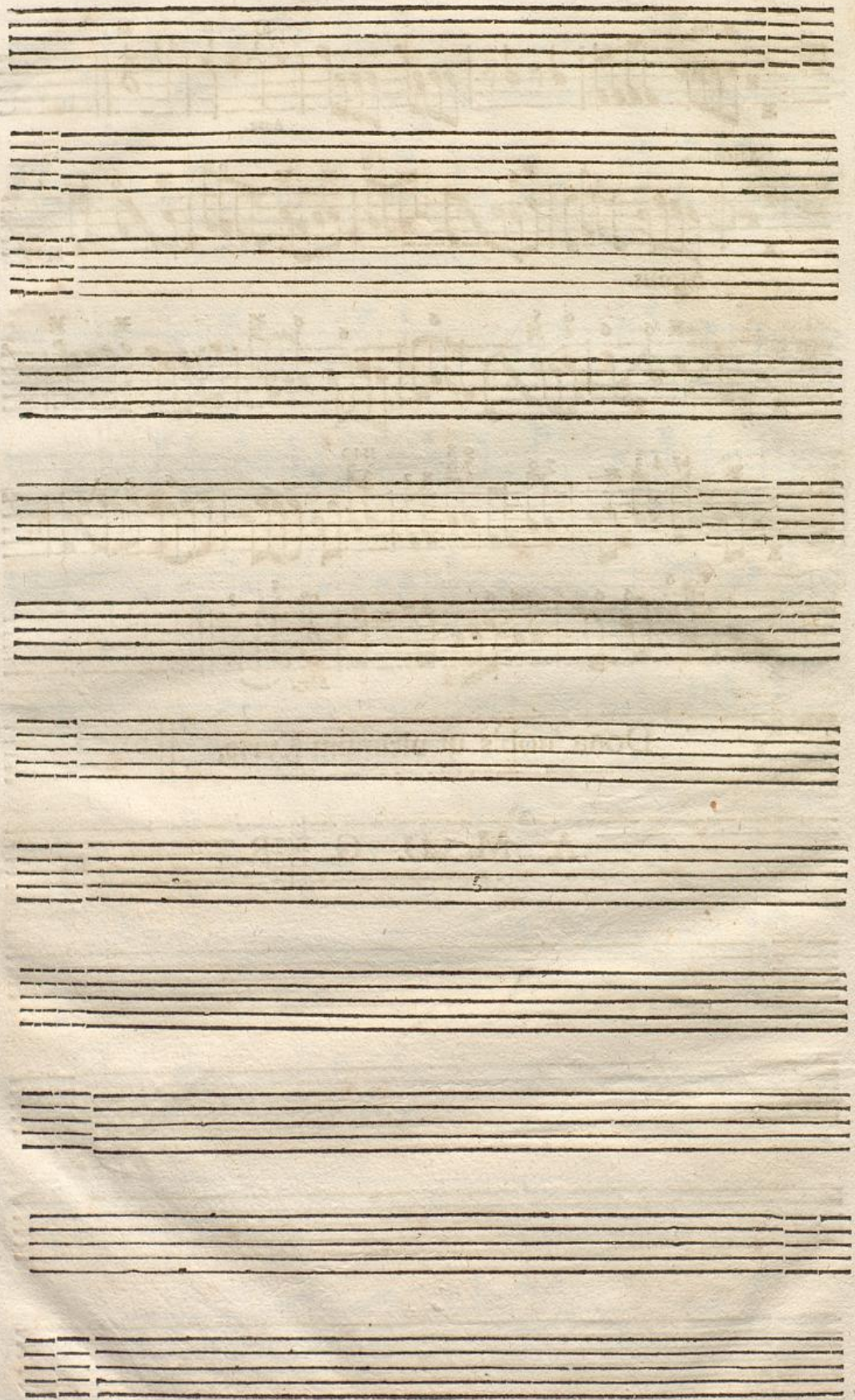
A. M. D. G. R.

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff





REQUIEM HERILE. ORGANO.



Requiem.

Grave T.

Requiem.

Staccato 5, 6

Adag. 6 76

Organo.

Handwritten musical score for a Kyrie, consisting of three systems of two staves each. The notation includes various rhythmic values, accidentals, and performance markings such as asterisks and trill symbols (T.).

Kyrie.

Continuation of the handwritten musical score for the Kyrie, consisting of seven systems of two staves each. The notation includes various rhythmic values, accidentals, and performance markings such as asterisks, trill symbols (T.), and dynamic markings like 'solo'. Measure numbers 56, 65, 76, and 87 are visible.

Dies iræ. *Solo.* *Adagio.* *T.*

Staccato solo.

6 7 6 7 9 10 6 6

6 4 * * 7

6 b5 6 5 6 6

4 * 6 7 6 b2 6 b

6 b4 6 4 * 6 6

6 * * 6

Andante.

6 6 6 6 6

Tuba.

6 6 6 7 *

6 6 6 6 6 4 *

b5 7 * 7 6 7 6 6

6 5 4 3 6 6 4 5

6 6 6 6

6 6 6 6 4 3

T. Adag. 6 6 6

Mors.

6 4* alleg. 6 6

6 6 6 Adagio, 43

6 5 4 4*

Andante, 6 7* 6 6

6 7 4 6 6 5 6

6 4 6 6 6 5 6

6 7 7 6 7 7

Organo, *Finis* b

Handwritten musical score for the first section of 'Lachrymosa'. The score consists of five staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Above the first staff, there are markings: \flat , \flat , $\ast 4$, 6 , 6 , 6 , 4 , \ast , 6 , 5 , 4 , 3 , 6 . Above the second staff: 6 , 5 , 10 , 9 , 7 , 6 , 7 , 6 , 6 , 6 , 6 , 6 , 6 . Above the third staff: 6 , 6 , 3 , 6 , 4 . Above the fourth staff: 5 , 6 , 6 , 6 , 4 , 3 , 5 , 6 . Above the fifth staff: 3 , 4 , 3 , $T. Gravè. \flat$, 6 , 4 , 76 , \ast , 4 , 32 , 6 , 76 , 6 , 76 . The tempo marking 'Poco Allegro.' is placed above the fifth staff.

Lachrymosa.

Handwritten musical score for the second section of 'Lachrymosa'. The score consists of four staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Above the first staff: $\ast 4$, 5 , 6 , 2 , 6 , 7 , 6 , 3 , 4 , 7 , \ast , 7 , 7 , 7 , 7 , 4 , \flat , 2 , 6 , 7 , 6 , 6 , 6 , 6 , 6 . Above the second staff: 6 , 5 , 6 , $Adag.$, 1 , 1 , \ast , 6 , 5 , 4 , \ast , 1 , 1 , 5 , 3 . Above the third staff: 6 , 5 , 4 , \ast , \flat , 6 , 5 , 3 , 3 , 3 , 7 , 6 , 5 , 6 , 5 , 4 , 5 . Above the fourth staff: 6 , 5 , 4 , 3 .

Handwritten musical score for the 'Domine' section. The score consists of one staff of music. The notation includes various rhythmic values, accidentals, and fingerings. Above the staff: $T.$, $Solo.$, 6 , 6 . The word 'Domine.' is written below the staff.

Domine.

6 T. 6 Poco allegro.

6 6 6 6 7 6 6 6 7 6 6 9 8

11 10 4 6 6 7 6 7 6 7 6 6 6 6 4

6 4 2 7 6 b7 4 3 6 6 6 6 6

9 8 6 10 6 6 5 6 4 4 3

Adag.

Mezzo Adag.

6 3 6 9 6 9 4 6 7 6

9 6 6 4 3 6 6 3 3

9 6 4 6 7 6 9 6 6 3

6 3 3 3 4 3 6 5 6 5

6 9 6 4 6 7 6 9 6 6 5 6 4 5

6 6 2 7 3 6 6 6 3

b 2

Handwritten musical score for guitar, consisting of 11 staves. The notation includes various rhythmic values, accidentals, and fingering numbers (1-7). The score is written in a single system with a repeat sign at the beginning and end of the piece.

Gravè T.

Quam olim.

Continuation of the handwritten musical score for guitar, consisting of one staff. It continues the piece with various rhythmic values and accidentals.



The first system consists of three staves of musical notation. The top staff contains several measures with notes and rests, marked with a '6' and a '6' above it. The second staff has notes with a '4 3' marking above it, followed by a '6' and a '4' with a star symbol above it, and then '6 6' and '6 4 *'. The third staff has a '6' above it, followed by '6 6' and '5 6' above it, and ends with '6 6 6 7' above it. The fourth staff begins with a '4 3' marking above it, followed by a '6' and another '4 3' marking above it, ending with a double bar line.

Osanna. **O**sanna.

The 'Osanna' section begins with a large 'O' and a 'sanna.' followed by musical notation on a single staff. The notation includes a treble clef, a key signature with one flat, and a common time signature. The music features a sequence of notes with a star symbol above the second measure and a '6' above the fifth measure. The word 'Osanna.' is written again below the staff.

The second system consists of seven staves of musical notation. The top staff has notes with a '7 6' marking above it, followed by a '7' and a '4' with a star symbol and a 'b' below it, and then '6 5' and '4 b3' above it, ending with a '7' and a '6' above it. The second staff has a '7 6' marking above it, followed by a '7' and a '4' with a star symbol above it, and then a '7' and a '6' above it, ending with a '7 8 7' marking above it. The third staff has a '4' marking above it, followed by a '3' and a '6-3' marking above it, and then a '5' and a '6' above it, ending with a '9 7' and '8' marking above it. The fourth staff has a '6 4' marking above it, followed by a '5' and a '6' with a star symbol above it, and then a '6' and a '7' above it, ending with a '6' and a '4' above it. The fifth staff has a '7 6' marking above it, followed by a '4 3' and a '4 3' marking above it, and then a '6' and a '7' above it, ending with a '9 7' and '8' marking above it. The sixth staff has a '6 6' marking above it, followed by a '4 5' and a '6' above it, and then a '4 3' and a '6' above it, ending with a '7 6' and '5 3' marking above it.

165
3/4

Solo Adag.
Agnus.

Solo. 6 6 6 6 76 * 5^b 6 6 7 * 4*



Lux æterna.



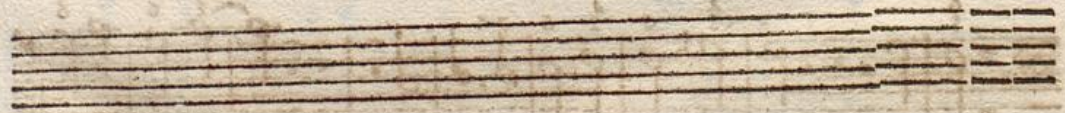
4 * T. 6 folo. 6 * T. 5 6 folo. 6 T. 1



Adag. 7- 6- 4- 3-



4 3 6 34 6 6 5 6 5 3 4 4 3



Errata necessariō corrigenda.

Adverte Philomuse, me per literam hic intelligere philyram, literā ejusmodi à Typographo in calce signatam, per paginam, primam vel secundam philyræ faciem per tractum: quinque illas lineas, inter quas notæ dispositæ cernuntur.

In Organo.

Literâ B. 2. pag. 2. tractu 6. supra g. debet esse b, non \sharp .
Literâ E. pag. 1. tractu 1. prima transpositio debet esse in Alto, secunda in Canto.
Literâ H. 2. pag. 2. tractu 7. nota duodecima non f, sed b esse debet.
Literâ I. pag. 2. tractu 3. ad initium ultimi tactus addi debet pausa semiminima f
Literâ I. 2. pag. 2. tractu 5. ultima nota debet esse g. non a.

In Canto.

Literâ F. pag. 2. tractu 1. 3tia nota ligata esse non debet.

In Alto.

Literâ H. 2. pag. 2. tractu 3. quinta nota à fine debet esse a, non gis.

In Tenore.

Literâ E. 2. pag. 2. tractu ultimo, quarta nota debet esse a, non g.
Literâ L. 2. pag. 2. tractu 4. ultima nota debet esse d, non cis.

In Basso.

Literâ D. 2. pag. 2. tractu 3. tertia nota à fine debet esse contiguum c, non a.
Literâ F. pag. 2. tractu 4. in tactu 2. addi debet media pausa.

In Violino I.

Literâ C. pag. 2. tractu 9. prima nota debet esse ligata.
Literâ C. 2. pag. 1. tractu 1. tres ultimæ notæ duabus clavibus inferiores esse debent: h, a, h.
Literâ G. 2. pag. 1. tractu penultimo, decima quinta nota debet esse e. non d.
Literâ K. pag. 1. tractu 10. ultimæ tres notæ tantum semel ligatæ esse debent.
Item ibidem tractu 11. ultimæ duæ notæ duabus clavibus inferiores esse debent: a, h, non cis d.
Item ibidem pag. 2. tractu 9. quinta & sexta nota fis, e, sint, necesse est; non g. fis.
Literâ M. 2. pag. 2. tractu 10. tactu penultimo, suspirium ultimum f delendum est.
Literâ N. pag. 1. tractu 6. secunda nota e inferius esse debet, non g.
Literâ O. pag. 2. tractu 3. poni debent pausæ octo, non septem.

In Violino II.

Literâ B. pag. 1. tractu 11. nota 6. debet esse soluta non ligata.
Literâ D. pag. 1. tractu 1. tactu 3. nota quarta debet esse g superius, non e.
Literâ G. pag. 1. tractu 2. nota tertia debet esse e molle, seu ut vulgò, dis, non d,
Literâ M. 2. pag. 2. tractu 9. pro sex pausis ibi positis, debent poni octo.
Literâ N. pag. 1. tractu ultimo, nota antepenultima debet esse e, non d.

In Alto Viola.

Literâ D. 2. pag. 1. tractu 3. exceptis primis duabus notis, omnes reliquæ, quæ in a positæ sunt, falsæ sunt, quia duobus tonis dimissiores, nimirum f esse debent.
Literâ F. pag. 2. tractu 7. & 8. notæ positæ in b, debent esse h.
Literâ F. 2. pag. 1. tractu 1. primæ quatuor notæ ultimi tactus debent esse d. d. d. cis, non f. f. f. e.
Literâ H. pag. 1. tractu 3. nota à fine tertia debet esse h, non d.

In Clarino II.

Literâ A. 2. pag. 1. tractu 3. prima pausa integra debet mutari in mediam.
Literâ C. pag. 2. tractu ultimo debet repeti ille tactus:



Et hi, præter alios leviores, sunt errores præcipui, quos quomodolibet vel plumbagine vel aliâ materiâ corrigere poteris. In Requiem, si quædam emendanda irrepererunt, quia ob meam etiam Pragâ absentiam nec præviam probam, nec revisionem meam attigit, experientia Tua benignè emendabit.

Errata necessario corrigenda

A Typographo in color signatum, per paginam primam vel secundam per
vires faciem per tractum: quinque illas lines, inter quatuordecim
numera.

In Organo.

Linea B. a pag. 2. tractu 2. littera G. debet esse B. non F.
Linea C. a pag. 1. tractu 1. littera G. debet esse in A. non in C. non
Linea D. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea E. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea F. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Cantu.

Linea G. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Alto.

Linea H. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Tenore.

Linea I. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea J. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Bassu.

Linea K. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea L. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Violino I.

Linea M. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea N. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

Linea O. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea P. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

Linea Q. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea R. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

Linea S. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea T. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Violino II.

Linea U. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea V. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

Linea W. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea X. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

Linea Y. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea Z. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Alto Viol.

Linea AA. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea AB. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

Linea AC. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea AD. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

Linea AE. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea AF. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.

In Clarino II.

Linea AG. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.
Linea AH. a pag. 2. tractu 2. littera G. debet esse non F. sed B. esse debet.



In li. prima esse lavare, huc erroris originem, quod quatuordecim vel quindecim vel
aliis mensuris continetur in Clarino II. quodam erroris mensuris, quod
quodam mensuris huiusmodi non continetur, nec tollendum mensuris
etc, exspectare. Tunc mensuris emendabit.





