

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Masses - Don Mus.Ms. 1111

Kretien, ...

[S.l.], 1780 (1780c)

urn:nbn:de:bsz:31-98000

Andantino molto.

Canto.

Mus. No. 1111

1

Handwritten musical score for a Kyrie eleison. The score consists of ten staves of music, with lyrics written below the notes. The tempo is marked "Andantino molto" and the style is "Canto." The lyrics are in German and repeat the phrase "Kyrie eleison" in various rhythmic patterns. The notation includes various note values, rests, and dynamic markings such as "Solo." and "Fz. forte".

Lyrics:
Kyrie Kyrie e-lei-son Kyrie Kyrie elei-son
Kyrie e-lei-son e-lei-son e-lei-son e-lei-son e-lei-son Kyrie-
e-lei-son Kyrie e-lei-son e-lei-son e-lei-son e-lei-son e-
lei-son Kyrie e-lei-son 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 Kyrie e-lei-son e-lei-son Kyrie e-lei-son e-
lei-son Kyrie Kyrie e-lei-son Kyrie e-lei-son

Allo Hai
 Kyrie e - lei - son elei - son e - lei - son elei - son e - lei - son
 — loria — in excelsis deo et in terra — — hominibus — — bo -
 — ne bono voluntatis laudamus te bene dicimus adoramus glorificamus gratias agimus
 tibi propter magnam gloriam gloriam tuam Domine — — deus
 Pater celestis deus Pater deus Pater omnipotens Domine Fili Fili unigenite
 Jesu christe — — Domine deus agnus dei qui tollis peccata mun -
 di mise - re - re mise - re - re + se mise - re - re no - - bis miserere
 miserere nobis qui — — tollis pec - ca - ta peccata mundi

Qui qui tollis peccata mundi suscipe deprecationem nostram

Qui sedes ad dexteram ad dexteram Patris dexteram patris ad dexteram patris

miserere miserere nobis miserere

Andante Volo.
Quoniam tu solus sanctus quoniam tu solus sanctus tu sanctus tu sanctus

tu so - lus san - ctus tu do - minus tu solus sanctus sanctus

dominus san - ctus do - minus sanctus dominus san - ctus do - mi -

nus tu solus Jesu christe tu solus altissimus Jesu christe.

quoniam tu solus tu solus sanctus tu solus dominus tu san - - ctus tu sanc - -
 -tus tu do - - minus altissimus Jesu Xte Jesu chrisse
 Je - su chri - ste Jesu chrisse Je - su chri - ste Jesu
 chrisse
Allo. Tutti. Je - su Xte Jesu chrisse
 Cum Sancto Spiritu in gloria dei Patris in gloria dei
 Patris dei Patris amen in gloria gloria gloria dei Patris dei
 Patris dei Patris amen a - - men a - - men
 amen a - - men a - - men amen a - - men a - - men

7.

Amen a - men a - men cum Sancto in gloria

De - i in gloria De - i patris amen amen a - men a - men a - men.

Alloffai

Credo in unum Deum in Deum patrem omnipotentem factorem caeli et terra visibilium

et in visi - bilium et in unum Dominum Jesum Christum filium Dei uni - genitum

qui ex patre natum ante omnia saecula ante saecula Deum de Deo lumen de lumine Deum verum de

Deo vero genitum non factum consubstantialem patri per quem omnia per quem omnia

per quem per quem omnia facta sunt *Solo.* genitum non factum consubstantialem patri per quem

omnia facta sunt genitum non factum consubstantialem patri per quem omnia facta sunt

7.

per quem omnia per quem omnia per quem omnia omnia facta sunt omnia facta sunt per quem omnia facta sunt qui propter nos homines et propter nostram salutem descendit descendit de caelis.

Et incarnatus est de spiritu sancto et incarnatus de spiritu sancto de spiritu sancto ex Maria virgine et homo factus est crucifixus crucifixus etiam pro nobis sub pontificatu Pilato sub pontificatu Pilato sub pontificatu passus et sepultus est

Se-pul-tus passus — se-pultus est pro nobis pro nobis passus sepultus

est. *Allo.*

Et resur-exit tertia die secundum scripturas et ascendit in caelum sedet ad

dexteram patris et iterum venturus est cum gloria judicare vivos et mortuos ^{nortuos}

mortuos mortuos mortuos cuius regni non erit finis non erit finis qui cum Patre
et filio simul ado-ratur simul conglorifi-catur adoratur *Apostolicam Eccl.*

lesiam confite or uum baptisma in remissi-one peccat-orum et exspecto resurrectionem et exspecto

et exspecto mortuorum — et vitam vitam venturi saeculi a — men —

f.
 Amen amen a - men a - men a - men - amen

Andant. 2/4
 Sanctus Sanctus Sanctus dominus Sanctus Sanctus - Sanctus

- Sanctus dominus deus Sabaoth Sanctus - - - deus Sabaoth

Sanctus Sanctus - - - deus Sabaoth. *allegro* Pleni sunt caeli et terra

caeli caeli Pleni sunt caeli caeli et terra terra gloria tua gloria

gloria tu - a osanna in excelsis in excelsis excelsis osanna in excelsis

in excelsis excelsis Pleni sunt caeli caeli et terra gloria tu - a.

Agnus Dei Tacet Dona ut Credo

Adantino

Alto.

Ann. Jui 1771

K Kyrie — e - leison Kyrie — e - leison

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

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

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

Kyrie e - leison e - leison Kyrie e - leison e - leison Kyrie e - leison e - leison

Kyrie e e - leison e - lei - son Kyrie — e - leison Kyrie —

e leison e - lei - son — e - leison e lei - son.

Gloria. Gloria in excelsis deo et in terra pax — ho - minibus

ho. miribus bo- nae bonae volun- tatis laudamus te bene- dicimus adoramus glorificamus
 gratias agimus tibi propter magnam tuam Deus Rex caelestis Deus pater
 Deus Pater omnipotens homoine fili fili uni- genite Jesu Xpe Jesu Xpe
 Si- lius patris Si- lius Pater qui tollis pec- cata mundi mise- re- re mise- re- re
 mise- re- re misere- re ro- bis qui + tollis pec- ca- ta peccata mundi
 qui + tollis pec- ca- ta peccata mundi Misere- re + deprecationem ro- stan
 qui sedes ad dexteram ad dexteram patris dexteram + patris ad dexteram +
 Patris misere- re + ro- bis misere- re. Quoniam
 Facet.

Allegro.

Cum Sancto Spiritu in gloria dei Patris in gloria dei
patris dei patris patris in gloria gloria gloria dei Patris
dei Patris dei Pa-tris cum Sancto
cum Sancto in gloria dei in gloria dei Patris amen amen a-men amen amen
redo in unum deum in deum patrem omnipotentem factorem coli et terra visibilium
et inuisibilium et in unum dominum Jesum unum filium dei unigenitum
qui ex patre natum est omnia facta est lucem de lumine deo
non genitum non factum consubstantialem Pa-tri per quem omnia per quae omnia

Allo.

per quem omnia facta sunt genitum non factum consubstantialem patri per quem

omnia facta sunt. per quem omnia facta sunt omnia facta sunt

omnia facta sunt qui propter eos homines et

mater nostram salu-tem descendit descendit de caelis de caelis.

Et Incarnatus Factus

Allegro.

Et se-duxit tertia die se-cundum scripturas et ascendit in caelum

Sedet ad dexteram patris et iterum venturus est cum gloria judi-care vivos et mortuos

mortuos mortuos cuius regni non erit finis non

ent erit fixis apostolicam ecclesiam confiteor unum baptismum in remissi-

onem peccatorum et expecto resurrectionem et expecto et expecto

mortuorum et vitam venturi saeculi amen amen amen amen

Adagio

Santus - Sanctus Dominus Sanctus - -

Dominus Deus Sabaoth Sanctus - - Sanctus Dominus

Santus - - Deus Sabaoth.

Allo.

Veni fuit caeli caeli et terra terra ter- ra veni fuit caeli terra
 terra gloria tua gloria gloria tua o- fana in ex- celsis
 in ex- celsis excelsis o- fana in excelsis in excelsis excelsis caeli et
 terra gloria tu- a *Benedictus Facit.*

Adante Solo.

Agnus dei qui tollis pec- ca- ta peccata mundi mise- re- re
 mise- re- re mise- re- - re nobis peccata mundi mundi mundi
 mundi qui tollis pec- at- a mundi mundi Agnus de- i qui
 tol- lis peccata Ag- nus de- i qui tol- lis peccata qui

Allo Affai.

— Gloria — in excelsis deo et in terra pax — — hominibus ho-
 minibus bene — dicimus adoramus glorificamus gratias agimus tibi propter
 magnam gloriam — tuam homine — deus rex celestis
 deus pater deus filius omnipotens homine filii filii unigenita Jesu christe
 Sol.
 Jesu Xpe homine deus agnus dei qui tollis pec-cata mundi misere — re —
 re misere — re misere — re misere — re misere — re nobis.
 peccati — orem — nostram qui sedes ad dexteram ad dexteram Patris Patris
 Patris misere-re — no-bis misere-re. 3
4 Quoniam fact.
Adante.

Allegro.

um sancto — cum sancto spiritu in gloria dei patris in
 gloria dei patris dei patris amen in gloria — — — de-i
 patris de-i patris dei patris dei patris dei pa-tris
 amen a - men amen a - - - men amen a - - - men a - - - men
 cum sancto — — — spiri - tu in gloria de - i in gloria dei
 patris amen amen amen a - men — amen .

Allo. affai.

redo in unum deum in deum patrem omnipo- tentem factorem coeli et terra
 visibilium et invi- sibilium et in unum

S. Volti.

Bonum Iesum unum filium dei uni- genitum et ex patre natum ante omnia saecula
 ante saecula lu- men de lumine deo vero genitum non factum consubstanti-
 -alem patri per quem omnia per quem omnia per quem per quem omnia facta sunt
 Sol. genitum non factum consubstantialem patri per quem omnia facta sunt per quem omnia per
 quem omnia per quem omnia omnia facta sunt omnia facta sunt omnia
 omnia omnia omnia omnia facta sunt qui propter nos homines et propter nostram
 sa- lu- tem descendit descendit de caelis. *Totus Incarnatus.*

Allegro. 7.

4

Et resurrexit tertia die secundum scripturas et ascendit in
 caelum sedet ad dexteram Patris et iterum venturus est cum gloria iudi-
 care vivos et
 mortuos mortuos mortuos mortuos mortuos qui ex Patre filioque
 procedit apostolicam Ecclesiam confiteor unum baptisma
 in remissionem peccatorum et expecto resurrectionem et expecto
 mortuorum et vitam venturi saeculi a - men -
 a - men - amen.

78

Andante.

sanctus sanctus sanctus dominus sanctus sanctus sanctus
 sanctus sanctus dominus deus sabaoth sanctus
 sanctus deus sabaoth sanctus sanctus sanctus deus sabaoth
 Pleni sunt caeli caeli et terra caeli caeli caeli et terra terra
 terra gloria tua gloria tu a in ex. celsis
 excelsis in excelsis excelsis caeli et terra gloria tu a.

Benedictus Facet. Gloria ut Pleni.

Agnus Dei Facet | Dona ut Credo.
Andante.

Adartivo molto.

Basso.

Ann No 1011

Tutti.

yrie Kyrie e-leison Kyrie — e-lei-son Kyri-e
 e-lei-son — eleison eleison eleison Kyri-e e-lei-
 son Kyrie eleison e-lei-son e-lei-son e-lei-son
 son Kyrie Kyrie e-lei-son Kyrie e-leison Kyrie e-leison
 Kyri-e e-lei-son Kyrie — e-leison Kyrie — e-leison
 Ky-ri-e e-lei-son — e-leison e-lei-son.
 = = = gloria — in excelsis deo et in terra pax — ho-minibus — bona
 dicimus adoramus glo-rificamus gratias agimus tibi propter magnam

tuam deus ex caelis deus pater — omnipotens bonine fili fili unigenite

Iesu christe Iesu dte fili filius patris fili filius patris vis solis pectus

cata mundi mi-se-re-re mi-se-re-re = mi-se-re-re mi-se-re-re mi-se-re-re

nobis deprecati orem nostram qui sedes ad dexteram ad dexteram patris

Pater Pater miserere miserere nobis mi-se-re-re

Allegro. Cum Sancto Spiritu in gloria dei Patris in gloria

dei patris dei patris amen in gloria gloria gloria dei patris dei patris

dei Patris dei Pa-tris.

Solo.

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

7
cua Santo in gloria de- i in glori- a

de- i patris amen amen amen a men - amen

Allo affai.
Cre- do in unum Deum in unum patrem omnipo- tentem factorem coeli et terra

visibilem et in visi- bilem et in unum Dominum Iesum Iesum filium dei

uni- genitum et ex patre natum ante omnia saecula ante saecula lumen de lumine

de- o vero geni- tum non factum consub- stantialem patri per quem omnia

per quem per quem omnia facta sunt per quem omnia omnia facta sunt.

omnia facta sunt per quem — — — omnia facta sunt qui propter nos
 homi-nes et propter nostram salutem — — — descendit — — — descendit de caelis.

Et Incarnatus factus.

Allo. Tutti.

Et resurrexit tertia die secundum scripturas et ascendit in caelum
 sedet ad dexteram patris et iterum venturus est cum gloria judicare vivos et
 mortuos mortuos mortuos mortuos mortuos mortuos — — —
 cujus regni non erit finis non erit finis *Solo.* qui qui lo-cutus est per pro-
 phe-tas et nam san-ctam catho-licam apostolicam eusebianam con-

fiteor unum baptisma in remissionem peccatorum et expecto resurrectionem et expecto
et expecto mortuorum mortuorum et vitam vitam venturi seculi a-men

A-men
Adagio.

Santus Dominus Sanctus Sanctus

Santus Dominus Sanctus Deus Sabaoth.

Allo.
Pleni sunt caeli caeli et terra caeli caeli caeli et terra terra

gloria tua gloria gloria tu-a O-sanna in excelsis in excelsis excelsis

O-sanna in excelsis in excelsis excelsis pleni sunt caeli caeli et terra gloria tu-a

2 Agnus Dei fuerit Andante.

4 Dona utredo.

6 8



Andantino molto.

Violino Primo.

Mus. No. 1111

1

Kyrie $\frac{3}{4}$

The musical score is written on ten staves. The first staff begins with the word "Kyrie" and the time signature $\frac{3}{4}$. The music is in a single system. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "f" (forte) appears at the end of the first staff and in the middle of the fourth and sixth staves; "ff" (fortissimo) appears in the middle of the fifth staff; and "gi" (grace notes) appears at the end of the tenth staff. The paper shows signs of age, with some staining and foxing.

Allo afai.

Gloria

Handwritten musical score for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as 'so:' and 'a.'

Andante
Quarzo $\frac{3}{4}$

Handwritten musical score for the second system, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as 'so:', 'a.', and 'no:'. The time signature is 3/4.

S. Vols.

Handwritten musical score on ten staves. The notation includes various clefs (treble and bass), notes, rests, and dynamic markings such as *p.*, *f.*, *no.*, and *gi.*. The score is written in a historical style with some ink bleed-through from the reverse side. The first staff begins with a treble clef and a key signature of one flat. The piece concludes with a double bar line and a sharp sign on the tenth staff.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "so." and "Allo affai". The score is written in a historical style with a treble clef and a common time signature.

O.V.

Handwritten musical score consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *no.*, *for.*, *Adantino.*, *no.*, *fs.*, and *lo.*. The score is written in a historical style with a treble clef and a key signature of one flat.

Adantino.
Incarnatus.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *su.*, *w.*, *allegro*, and *resurrexit*. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

A page of handwritten musical notation on eight staves. The notation is dense and complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, as well as rests and accidentals. 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 18th or 19th century. There are several dynamic markings, such as 'f' (forte) and 'p' (piano), scattered throughout the score. The paper shows signs of age, with some staining and wear at the edges.

Andante.

Cantus. $\frac{3}{4}$

Alto.
Gloria.

Andantino.

$\frac{3}{4}$

Benedictus.

A. Vols

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like "no." and "4." above some notes. The handwriting is in a historical cursive style.

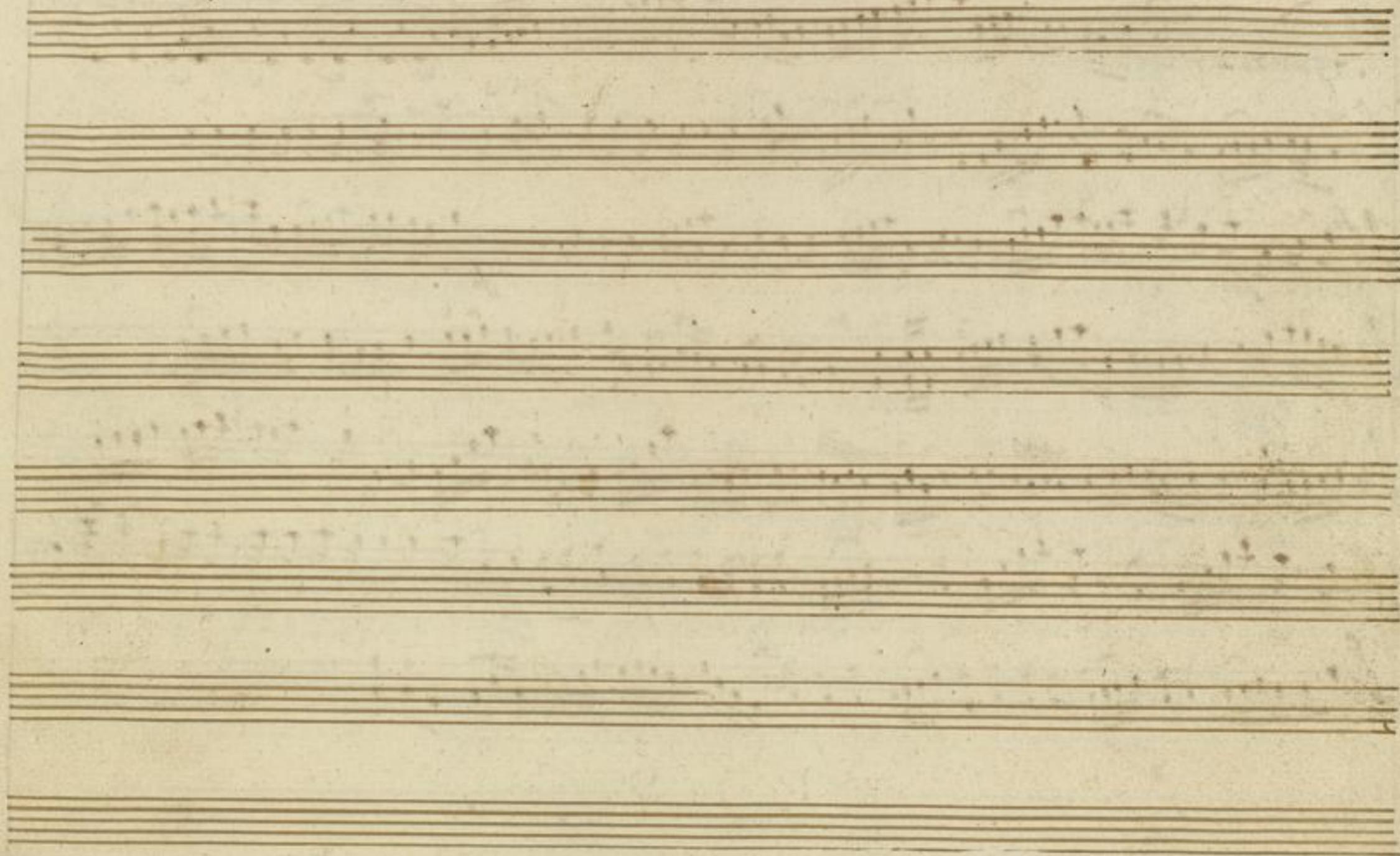
Janna u' Henri

Andantino.

Agnus Dei 4

The musical score consists of seven staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a cursive hand and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like 'p' (piano) and 'f' (forte) are interspersed throughout the score. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Non si Cedo.



Violino Do.

Ann. M. 1441

This is a handwritten musical score for a violin, titled "Violino Do." and numbered "Ann. M. 1441". The score is written on eight staves of five-line music paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Violino" is written in the left margin of the first staff. The music is composed of a single melodic line. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and a final cadence. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *no.*, *f*, *ff*, and *ffo*. The word *Gloria* is written at the beginning of the third staff. The manuscript shows signs of age and wear, particularly on the left edge.

Partial view of the adjacent page of the musical manuscript, showing the right edge of several staves with handwritten musical notation.

A page of handwritten musical notation on eight staves. The notation is in a historical style, likely from the 17th or 18th century. The first four staves feature complex rhythmic patterns, including many sixteenth and thirty-second notes, and some rests. The fifth staff begins with the word "Quoniam" written in a cursive hand. The remaining staves continue with melodic and rhythmic lines, including some longer note values and rests. The paper is aged and shows some staining.

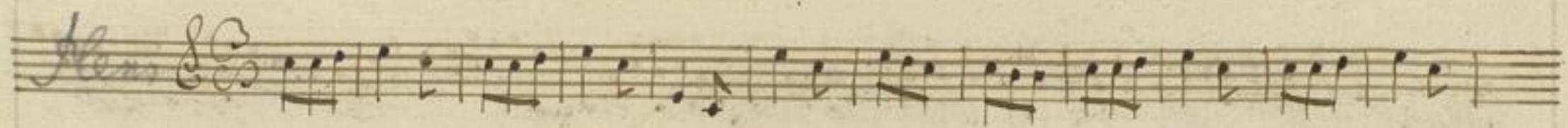
Cum Sancto

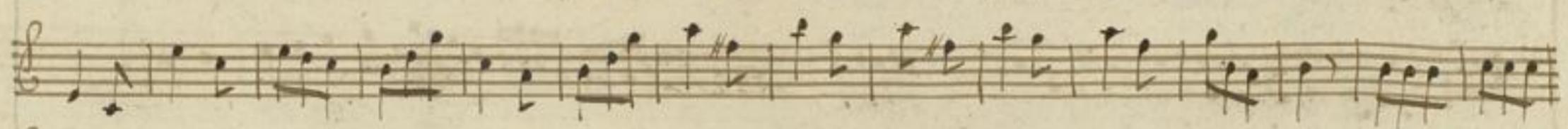
A handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The second staff features a change in clef to a bass clef. The third staff has a large, decorative flourish at the beginning. The fourth staff includes a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The paper is aged and shows some staining.

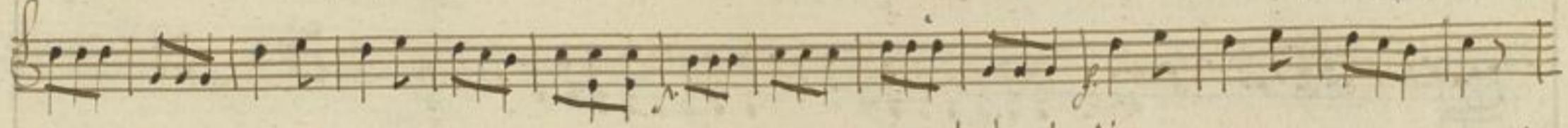
Handwritten musical score on aged paper, consisting of ten staves. The notation includes various notes, rests, and dynamic markings such as *dy.* and *ff*. The paper shows signs of wear and discoloration.

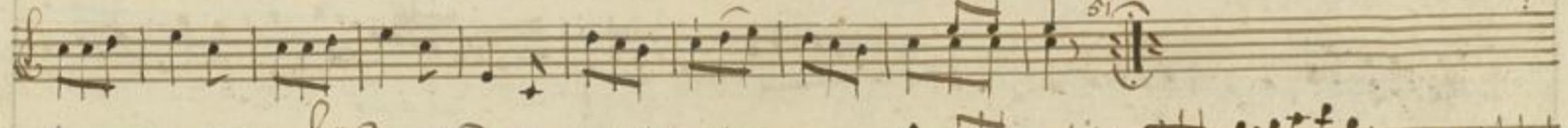
Handwritten musical score on ten staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The music is written in a single system across ten staves. A section of the music is marked with "Allegretto" in the fourth staff. The paper shows signs of age and wear.

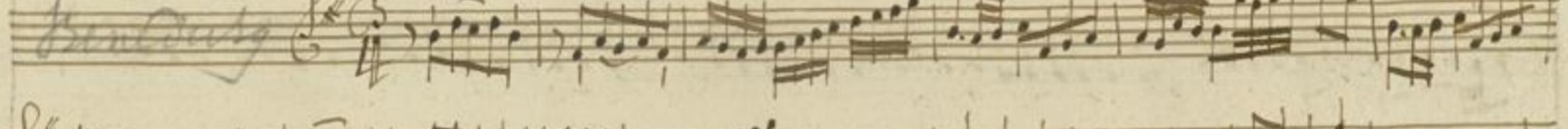
A page of handwritten musical notation on eight staves. The notation is in a historical style, likely from the 18th or 19th century. The first six staves contain a complex piece of music with various rhythmic values, including sixteenth and thirty-second notes, and rests. The seventh staff begins with the word "Lautus" written in a cursive hand, followed by musical notation. The eighth staff continues the notation and ends with a measure containing the number "19".

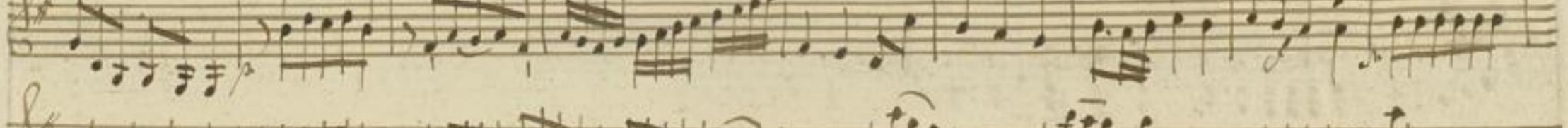
Allegro 



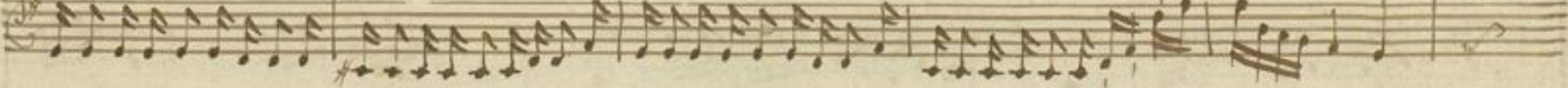




Andante 



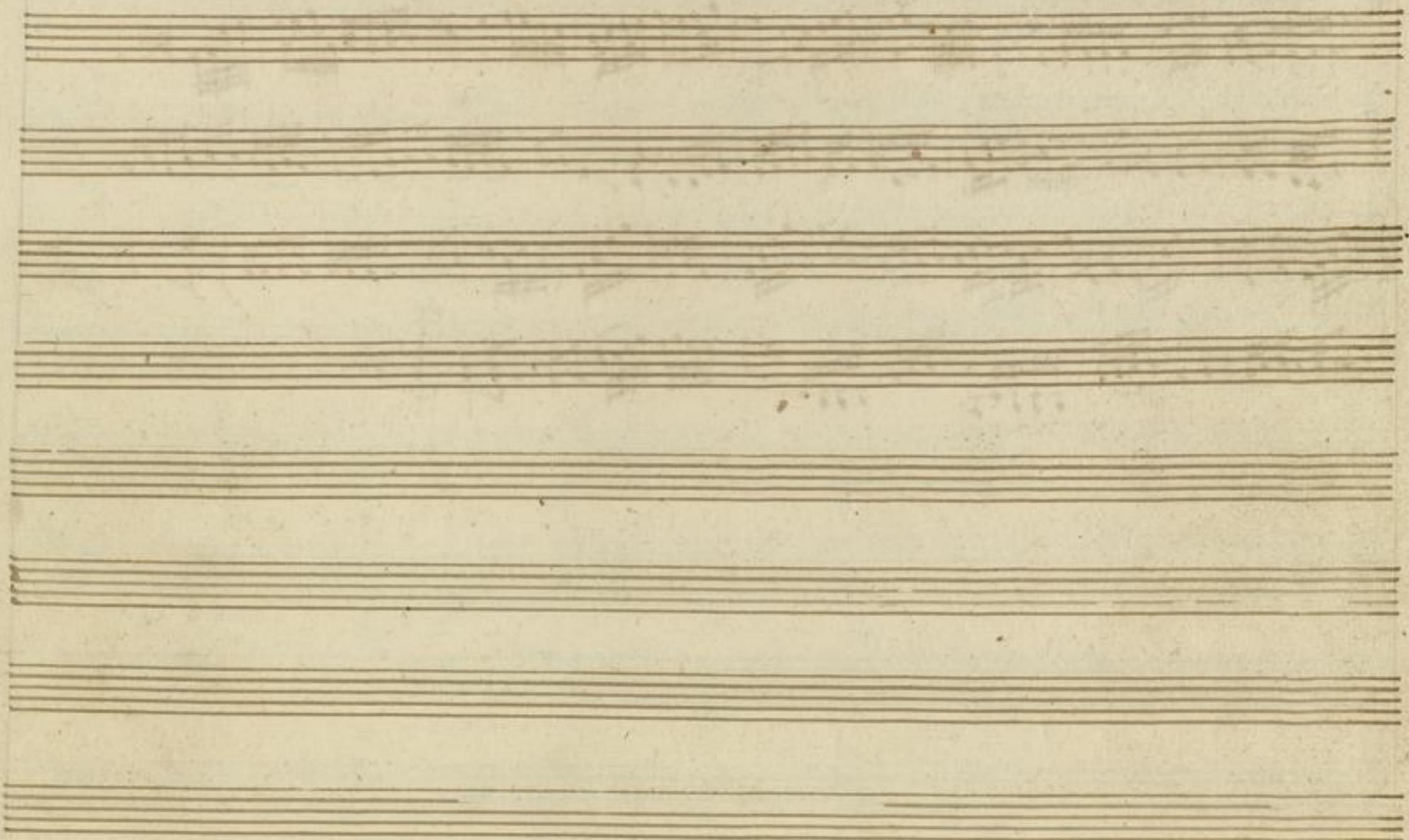




A handwritten musical score consisting of ten staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The sixth staff contains a measure with a fermata and the number '72' written above it. The seventh staff begins with the word 'Adagio' written in a cursive hand. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano).

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 music features complex textures with many beamed notes and rests. The fourth staff ends with a double bar line and a fermata-like symbol.

Donna Johanna Maria



Andate molto **Cornu I**

Anna Nr 1111

Kyrie

Alona *allegro molto*

allegro

Cum Sancto

Credo

Allegretto
Musical notation on a single staff.

Musical notation on a single staff with a '6' above the first measure and 'ies' above the last measure.

Musical notation on a single staff with a '2' above the first measure.

Musical notation on a single staff with a '2' above the first measure.

Andante
Sando
Musical notation on a single staff.

Musical notation on a single staff.

Allegro
Musical notation on a single staff with a '2' above the first measure and 'is' above the last measure.

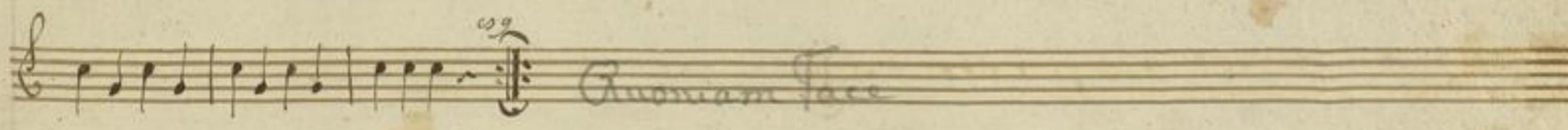
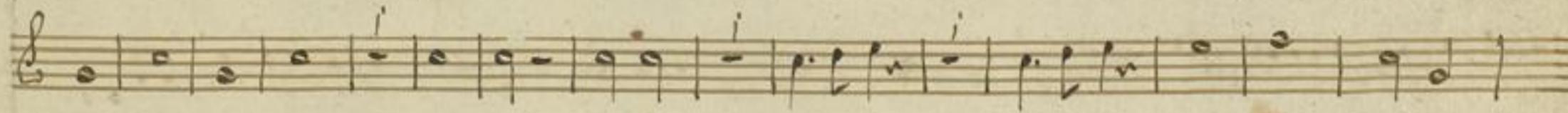
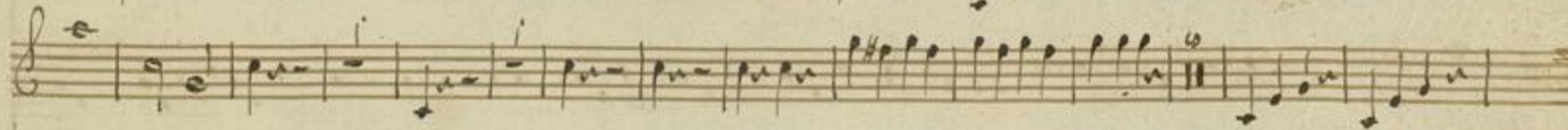
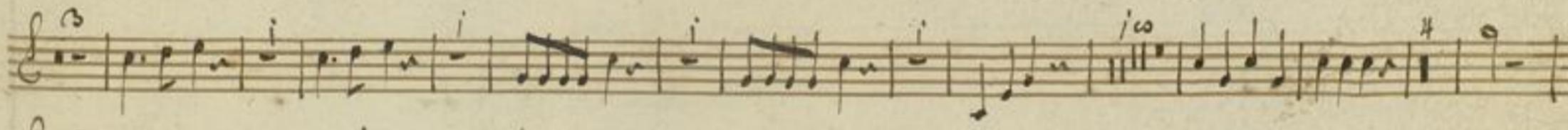
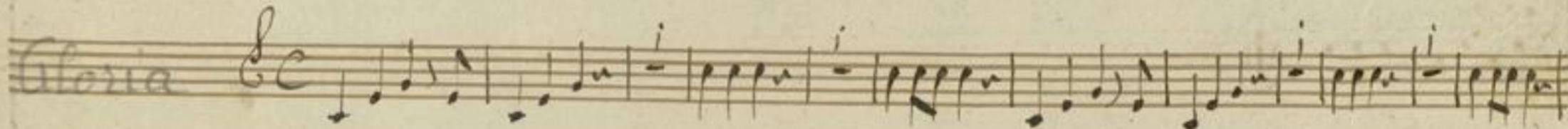
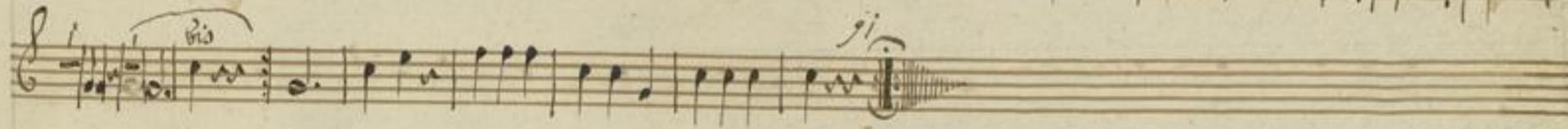
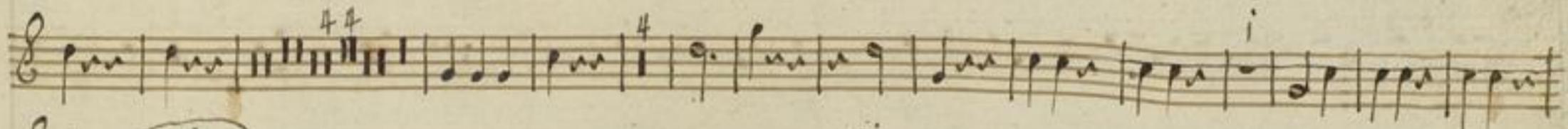
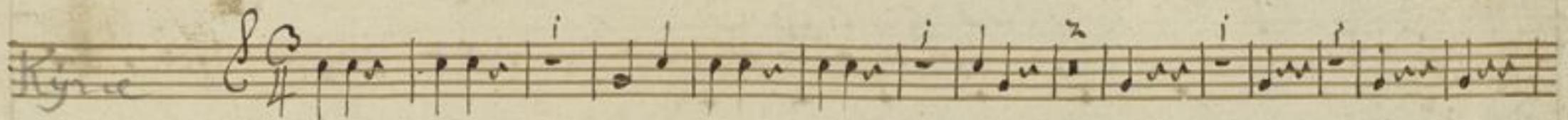
Musical notation on a single staff with a '4' above the first measure.

Agnus Dei
Dono ut Credo



Corno II

Manus No 1111



Quoniam Tace

Sancto

Credo

Adantino molto.

Organo.

St. Kretien

Mus. Nr. 1440

1 3

Kyrie. $3 \frac{3}{4}$

Allo Spi.

Gloria C

po: fo: po: fo: po: fo: po: fo: po: fo: po: fo

Allegro

Cum Canto

This page contains a handwritten musical score consisting of eight staves. The notation includes various clefs (treble and alto), notes, rests, and dynamic markings. The score is heavily annotated with numbers and symbols:

- Staff 1:** Treble clef, contains notes with a '6' above the first measure and a '7' above the eighth measure.
- Staff 2:** Treble clef, contains notes with '4' above the first and third measures, and a '5' above the eighth measure.
- Staff 3:** Treble clef, begins with a circled 'Credo' and contains notes with '7b' above the first and fifth measures, and a '6' above the sixth measure.
- Staff 4:** Treble clef, contains notes with '7b' above the first measure and a '6' above the second measure.
- Staff 5:** Treble clef, contains notes with '1' above the first measure and '3' above the second measure.
- Staff 6:** Treble clef, contains notes with '7' above the third measure and '5' above the fifth measure.
- Staff 7:** Treble clef, contains notes with '6' above the sixth measure, '4' above the seventh measure, and '3' above the eighth measure.
- Staff 8:** Treble clef, contains notes with '4' above the fourth measure, '5' above the fifth measure, and '7b' above the sixth measure.

Cap. Et Incarnatus

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

unexil.
Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical score on eight staves. The first seven staves contain complex rhythmic patterns with many sixteenth and thirty-second notes, and are heavily annotated with fingerings (numbers 1-5) and other performance markings. The eighth staff is labeled "Cantata" and features a more melodic line with fewer notes and some fingerings. The paper is aged and shows some wear at the bottom left corner.

Allegro

Benedictus

Agnus

Handwritten musical score for 'Agnus' on four staves. The notation includes treble clefs, a common time signature, and various rhythmic values. Chord symbols such as 7b6, 7b7, 7b, b7, 4, 7, and 666- are written above the notes. The first staff begins with the word 'Agnus' written in a cursive hand.

Domine et Credo

Five empty musical staves for the 'Domine et Credo' section.