

# **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, each with a corresponding line of lyrics in German. The tempo is marked "Andantino molto" and the style is "Canto." The lyrics are: "Kyrie Kyrie e-leison Kyrie Kyrie elei-son", "Kyrie e-leison e-lei-son e-leison e-leison e-leison Kyrie-", "e-lei-son Kyri-e e-lei-son e-lei-son e-lei-son e-", "lei-son Kyrie e-lei-son Kyrie e-leison e-leison", "e-leison e-lei-son e-lei-son e-lei-son e-lei-", "son e-lei-son Kyri-e e-leison e-leison Kyrie e-leison e-", "leison Kyrie e-leison e-leison Kyrie e-leison e-leison Kyrie e-lei-", "son Kyrie Kyrie e-lei-son Kyrie e-leison". The score includes various musical notations such as clefs, time signatures, and dynamic markings like "Solo." and "Fz".



*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  
 Sol. Jesu christe — Domine deus agnus dei qui tollis peccata mun -  
 di mi - se - re - re mi - se - re - re mi - se - re - re no - bis mi - se - re  
 Sol. mi - se - re 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 Iesu christe tu solus altissimus Iesu 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 omni - potentem 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 consub - stantialem patri per quem omnia per quem omnia

per quem per quem omnia facta sunt *Solo.* genitum non factum consub - stantialem 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 sa-  
 lutem descendit descendit de caelis.  
 Et incarnatus est de spiritu sanc-to et incar-natus de spi-ri-tu  
 sancto de spiritu de spiritu de spiritu sancto ex cha-ri-a maria  
 virgine maria virgine maria virgine et homo et  
 homo factus est cruci-fixus cruci-fi-xus etiam pro nobis sub portis  
 Si-lato sub portis pilato sub portis pilato sub portis 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 <sup>mortuos</sup>

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

lesiam confite-or unum baptisma in remissionem peccatorum et expecto resurrectionem et expecto

et expecto 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. minibus 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 hoarie fili fili uni- genite Jesu Xpe Jesu Xpe  
 Si- lius patris Si- lius patris 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 suscipe deprecationem ro- stran  
 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 confitetur confab-stantialem Pa-tri per quem omnia per quon 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 — omnia — omnia facta sunt qui propter eos homi-nes et

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

### Et Incarnatus Factus

*Allegro.*

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

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

mortuos — mortuos — cuius regni non erit finis non



ent erit fixis apostolicam ecclesiam confiteor unum baptisma 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-fama in ex-celsis  
 in ex-celsis excelsis o-fama in excelsis in excelsis excelsis caeli et  
 terra gloria tu-a *Benedictus Fact.*

*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-ca-ta 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- dictionis adoramus glorificamus gratias agimus tibi propter  
 magnam gloriam tuam homine deus rex caelestis  
 deus pater deus filius omnipotens homine filii unigeniti Jesu christe  
 Sob. 7.  
 Jesu xpe homine deus agnus dei qui tollis peccata mundi misere re  
 re misere re misere re misere re misere re nobis.  
 peccati orem nostram qui sedes ad dexteram ad dexteram sedis patris  
 Patris misere re nobis misere re. 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  
 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 dominus sanctus sanctus sanctus  
 Sanctus dominus deus Sabaoth sanctus  
 Sanctus deus Sabaoth sanctus sanctus  
 Pleni sunt caeli coeli 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.

$\frac{3}{4}$  Benedictus Facet. Gloria ut Pleni.

$\frac{2}{4}$  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 se 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 iudicare vivos et  
 mortuos mortuos mortuos mortuos mortuos mortuos — — —  
 cuius 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. *Ad antiphonam.*

Sanctus Dominus Sanctus Sanctus

Sanctus Dominus Sanctus Deus Sabaoth.

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 fuet. 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 "3/4". The music is written in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as "f", "ff", and "gi". The paper shows signs of age and wear.



Allo afai.

Gloria

The image shows a page of handwritten musical notation for a piece titled "Gloria". The tempo is marked "Allo afai." at the top. The score consists of 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 in groups. There are several dynamic markings, including "p." (piano) and "f." (forte), and some phrasing slurs. The paper is aged and has some staining, particularly near the bottom edge.



Handwritten musical score for the first system, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'so:' and 'f.'

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

Handwritten musical score for the second system, consisting of four staves. It begins with the tempo marking 'Andante' and the time signature '3/4'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'so:', 'f.', and 'no:'.

*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 second staff continues with similar notation. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score concludes with a double bar line and a sharp sign.



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 for a piece titled "Incarnatus". The score consists of seven staves of music. The first six staves feature a complex texture with multiple voices or instruments, including a prominent treble clef staff with a melodic line and several bass clef staves with dense chordal accompaniment. Dynamic markings such as *no.*, *ff.*, and *f.* are present throughout. The seventh staff is marked *Adantino.* and begins with a treble clef and a key signature of one flat. The notation is in a cursive, historical style.



Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f', 'su.', 'w.', 'allegro', and 'resurrexit.'



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

*allv.*  
*Gleri.*

*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." scattered throughout the score.

*Janna u'leri*



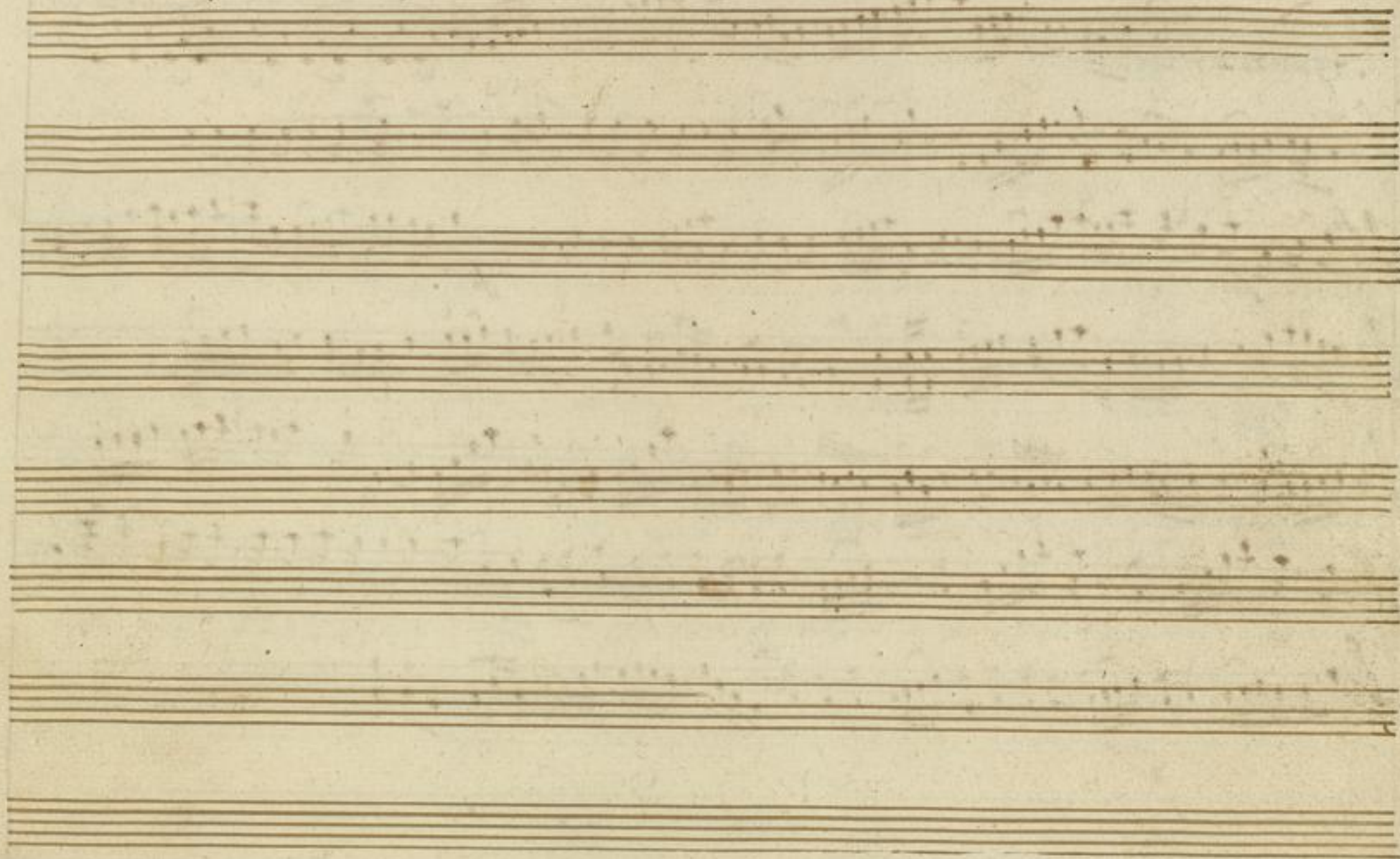
*Andantino.*

*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 piece concludes with a double bar line and a repeat sign.

*Posa ni Credo.*







Violino Do.

Ann. M. 1441

A handwritten musical score for Violino Do. (Violin I) on eight staves. The notation is in a single system, starting with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The first staff begins with a 'D' and a 'C' in a circle, possibly indicating a specific performance instruction or a reference. The score consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and some articulation marks like slurs and accents. The paper is aged and shows some staining, particularly in the lower right corner. The number '1' is written in the top right corner of the page.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *no.*, *f*, *ff*, and *fz*. 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 shows signs of age, with some staining and a slightly uneven texture.



Cum Sancto



A handwritten musical score on eight staves. The notation is in a historical style, featuring a treble clef on the first staff and a common time signature. The music consists of a single melodic line with various rhythmic values, including minims, crotchets, and quavers. There are several instances of dense, rapid sixteenth-note passages. The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page. The paper is yellowed and has some staining, particularly in the lower right corner.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '6' in the top left corner. The notation consists of several systems of staves. The first system has four staves, with the top two containing dense melodic lines and the bottom two containing rhythmic accompaniment. The second system has four staves, with the top staff featuring a large, decorative initial 'A' and the word 'Incarnat' written in cursive. The notation includes various note values, clefs, and dynamic markings such as 'dy.' (diminuendo) and 'ff' (fortissimo). The paper shows signs of age, including some staining and a small hole on the right side.



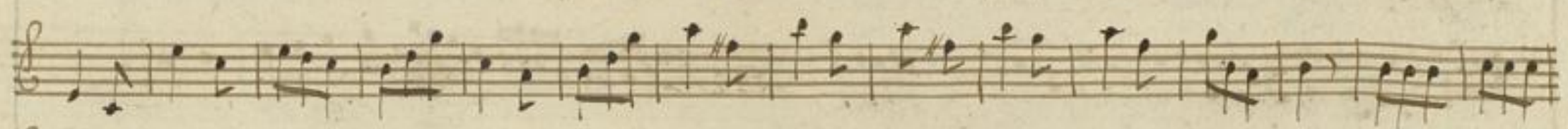
A. Refumexil



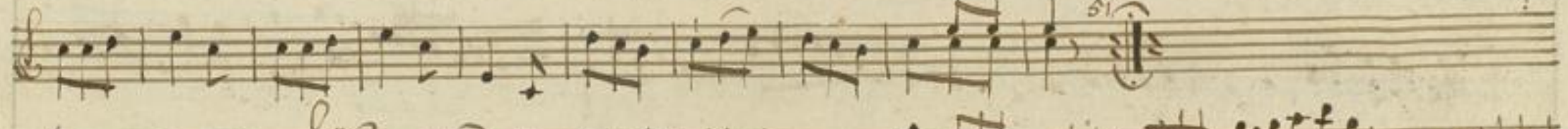
A page of handwritten musical notation on eight staves. The notation is in a historical style, likely from the 18th or 19th century. The first six staves contain a complex piece of music with various rhythmic values, including sixteenth and thirty-second notes, and rests. The seventh staff begins with 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* 

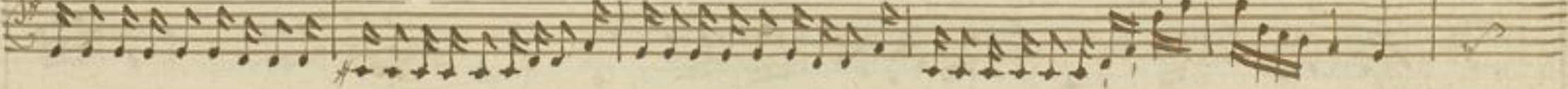
*Andante* 

*Andante* 

*Andante* 

*Andante* 

*Andante* 

*Andante* 



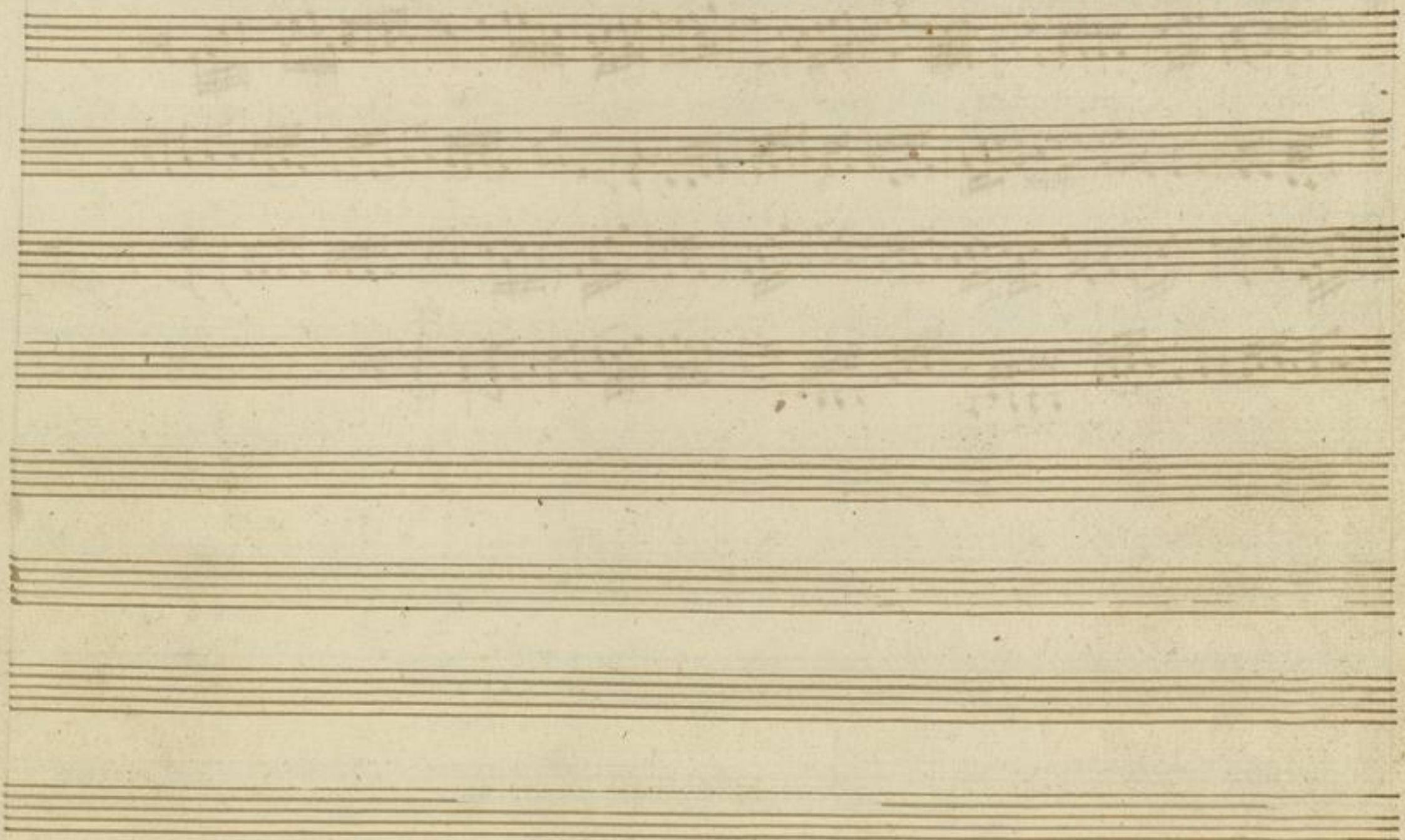
A handwritten musical score on ten staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout. The sixth staff contains a measure with a fermata and the number '72' written above it. The seventh staff has the word 'Adagio' written in cursive at the beginning. The eighth and ninth staves continue the melodic line. The paper is aged and shows some wear at the edges.



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 over a final note. Dynamic markings 'f' and 'p' are visible in the third staff.

*Donna Johanna Maria*







*Andate molto* **Cornu I**

Anna Ms 1111

*Kyrie*

*Gloria* *allegro molto*

*Quoniam* *f*



*allegro*

Cum Sancto

Credo



*Allegretto*

*Andante*

*Allegro*

*Agnus Dei*  
*Dona ut Credo*

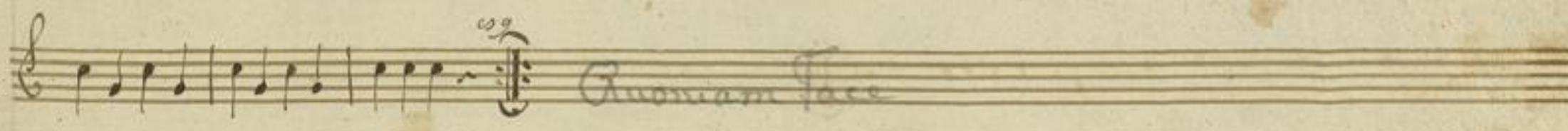
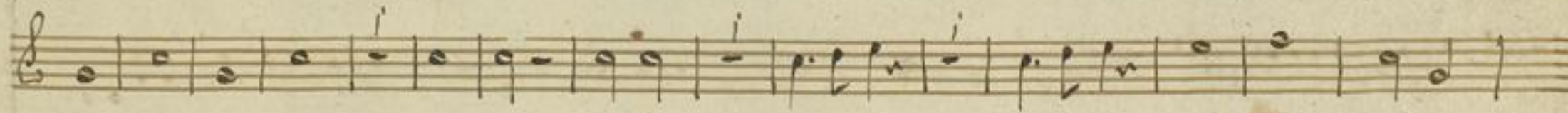
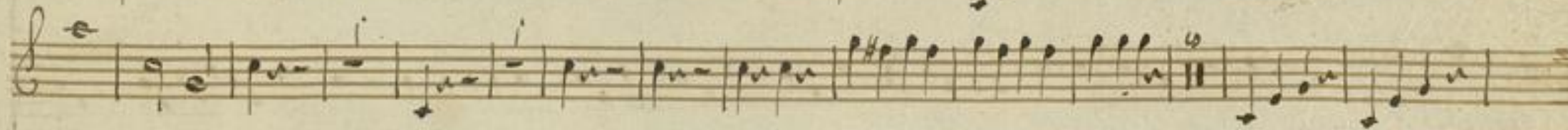
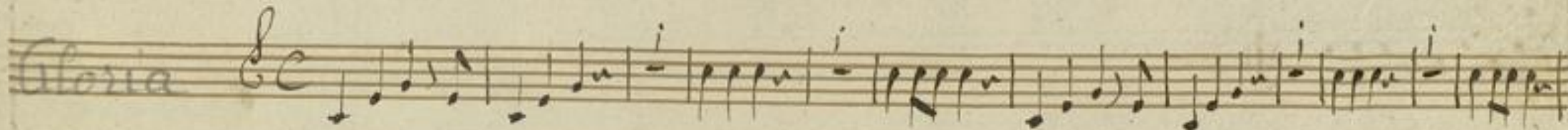
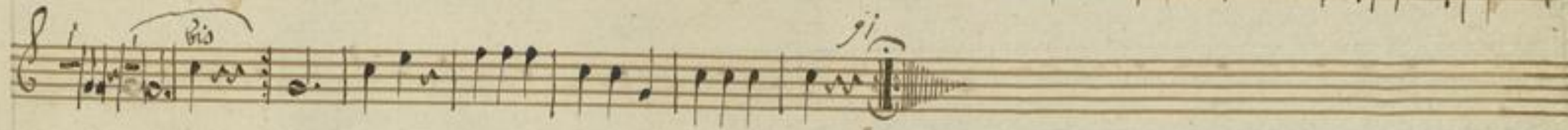
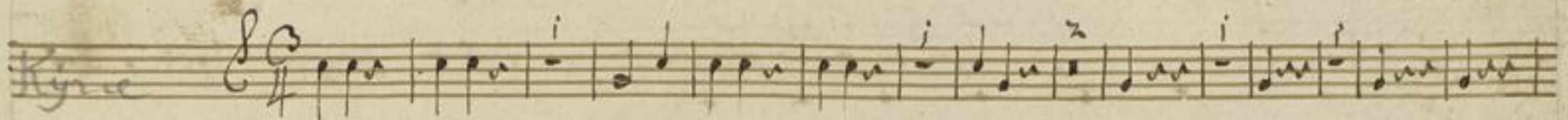






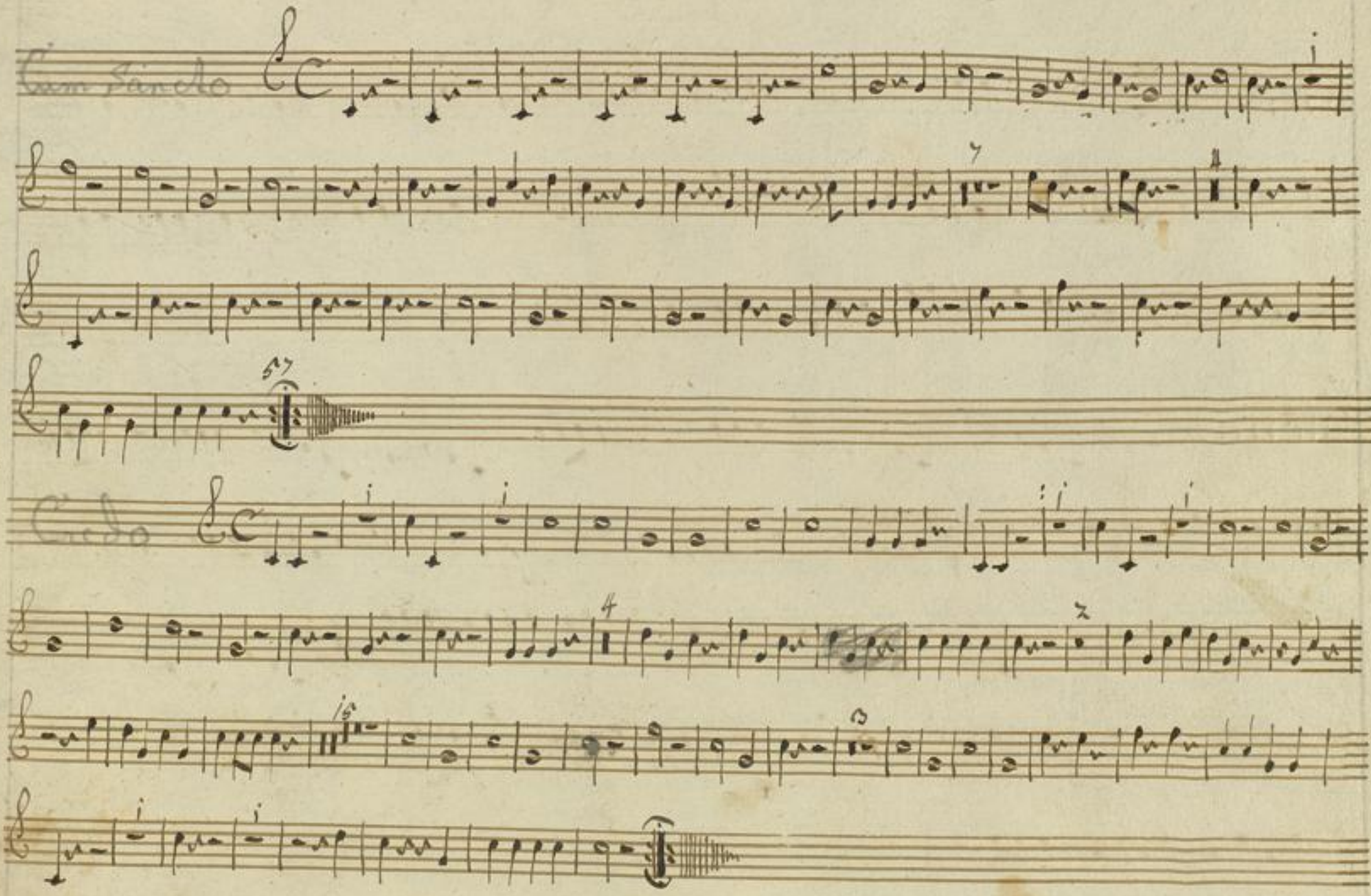
# Corno II

Manus No 1111



Quoniam Pace



*Sancto* 

*Credo*



*Adantino molto.*

*Organo.*

*St. Kretien*

*Mus. Nr. 1440*

1 3

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

*Allo Apai.*

*Gloria*  $C$







Handwritten musical notation on a single staff, featuring dynamic markings *po* and *fo* above the notes.

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

Handwritten musical notation on a single staff, including a cross symbol above a note.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

*Allegro*

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

*Cum Canto*

Handwritten musical notation on a single staff, featuring complex rhythmic patterns and numerical annotations above the notes.

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



A handwritten musical score on eight staves. The notation includes various clefs (treble and alto), notes, rests, and ornaments. Annotations such as '6', '7', '4', '3', and '7b' are placed above or below notes. The first staff begins with a treble clef and a common time signature. The second staff uses an alto clef. The third staff starts with a circled 'Credo' and a common time signature. The fourth staff uses a treble clef. The fifth staff uses a treble clef. The sixth staff uses a treble clef. The seventh staff uses a treble clef. The eighth staff uses a treble clef. The manuscript shows signs of age, with some ink bleed-through and a torn edge on the left side.



1  
Sep. Et Incarnatus

2  
3

4

5

6

7

8  
unexi.

9  
bis



Handwritten musical score on eight staves. The top 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 a single melodic line in a different time signature (3/4) with the word "Cantata" written above it. The bottom-most staff is a single melodic line in a different time signature (3/4) with some fingerings and a "tr" marking.







*Agnus*

Handwritten musical score for 'Agnus' on four staves. The notation includes treble clefs, a common time signature, and various rhythmic values. Chordal figures are indicated by numbers 76, 7b7, 7b, b7, 4, 7, and 666- above the notes. The piece concludes with a double bar line.

*Domine et Credo*

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