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4 Offertories - Don Mus.Ms. 1449

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4 Offertoria

O, gloriosa Domina excelsa super
sidera qui Te creavit provide qui te creavit lactasti
lactasti lactasti : sacro ubere o gloriosa Domi
na excelsa super sidera qui Te creavit provide qui te creavit
lactasti lactasti sacro lactasti lactasti : sacro
ubere qui Te qui Te creavit provide qui Te creavit provide
O gloriosa Domina excelsa super si- de
ra qui te creavit provide qui te creavit provide
creavit creavit Te provide lactasti sacro
sacro ubere O gloriosa Domina excelsa super sidera qui
Te creavit provide lactasti lactasti : sacro
lactasti lactasti : sacro ubere qui te creavit provide qui
te creavit provide. Tu Regis alti janua Regis
alti janua et porta lucis porta
lucis porta lucis fulgida vi tam datam

vi tam datam gentes — plaudite redempte gentes plaudite vitam
 datam vitam datam redempte gentes plaudite gentes plaudite. *Da Capo*

Offerto: de B. v. Maria

Duetto 29. s.
 Aria
 Spe - ci o sa Spe ci o - sa facta facta es et
 sua - ris san - - - - - ta De i ge - - - - - nitrix san - - - - - cta de i -
 genitrix Spe ci o sa facta es san cta de i ge - - - - - nitrix san cta de -
 - i san - - - - - cta De - - - - - i gen - - - - - nitrix genitrix Spe - ci -
 o sa facta es facta es! Spe - ci o sa Spe ci o sa facta
 facta es de i gen - - - - - itrix san - - - - - cta de i san cta De i Dei geni
 trice *Chorus*
 de i genitrix de i genitrix.

9. Tutti
 acco moderna: gloria Ti - bi Domine qui natus es de vir - - - gi -
 ne qui natus es qui natus es de vir - gi ne qui natus es qui
 natus es de vir gi ne qui natus es de vir gi ne qui natus es de vir gi ne.
 gloria ti - bi Domine qui natus es de vir - - - gi ne qui
 natus es qui na - tus es qui na - tus es de - vir gi ne qui natus es qui natus es de vir gi
 ne de vir gi ne.

Offertorium
de Beata V: M:

Alto

Am No 1449

27

Allō molto

Et glori o sa Domina excelsa Super
 sidera qui Te crea vit provide qui Te creavit lactasti
 la - ctasti la - ctasti la - ctasti sacro ubere o glori
 o sa Domi na excelsa Super si de ra qui Te crea -
 vit qui
 Te creavit Lactasti lactasti sacro - la - ctasti
 sacro ube re qui Te - qui Te creavit provide qui Te creavit provi -
 de o glori o - sa Do mi na excelsa Super
 si de ra qui Te cre - a - vit provide qui Te crea -
 = vit cre - a vit cre - a vit Te - provide la -
 ctasti sacro sa - cro ubere Et glori o sa Domine excelsa
 Super si de ra qui Te crea vit provide lactasti
 lactasti : sacro la - ctasti sacro ube -
 re qui Te qui - te crea vit provide qui Te creavit provide.
 Tu Regis alti janua Regis alti janua Regis alti janua et
 por ta lucis por ta lucis por ta lu cis Sul gida,

cito

I offerto: de Beata Tenore
V: M.

Ann No 1449

3
1

all^o Molto v glori oſa domina excelfa Super
ſidera qui Te cre a-vit pro vide qui Te crea-vit lac
taſti la-ciaſti —: —: Sa cro ubere, Do-mina
ſi-dera qui Te crea- = vit qui Te creavit lactaſti
—: Sa cro —: la-cia ſti Sa cro ube-re qui te qui
te cre a-vit pro vide qui te creavit pro vide
glori oſa domina excelfa Super ſidera Te cre-avit
provi de lactaſti. —: —: Sa cro la-
cia-ſti Sa cro ube-re qui Te- qui te cre a-vit provi de qui
te cre a-vit pro vide. Tu Regis alti janua Regis alti
janua Regis alti janua et porta lucis porta lucis —:
—: Fulgi da vi tam datam per- virgine redemta gentes
plaudite gen- tes plaudite. Da capo #

I. Offertorio de Beata
allo M^o M^o M^o

Basso

Mus. Ms. 1449

27

U glo-ri-o-sa Do-mi-na ex-cel-sa
Su-per si-de-ra qui Te-cre-a-vit pro-vi-de qui Te-
cre-a-vit, lac-tas-ti la-c-ta-sti — — — — — Sa-cro
— — — — — u-be-re Do-mi-na si-je-ra qui Te-
cre-a- = = = = = vit Te-qui-Te-Te-cre-avit la-
c-tas-ti lac-ta- = = = = = sti Sa-cro — — — — — lac-ta-
= = = = = sti Sa-cro u-be-re qui Te- qui-Te-cre-avit pro-vi-de
qui Te-cre-avit pro-vi-de. U glo-ri-o-sa
do-mi-na ex-cel-sa Su-per si-de-ra qui Te-cre-a-vit
pro-vi-de- lac-tas-ti lac-ta-sti la-
c-ta-sti Sa-cro la-c-ta-sti Sa-cro u-be-re qui Te-
qui-Te-cre-avit pro-vi-de qui Te-cre-avit pro-vi-de
Tu Re-gis al-ti ja-nua Re-gis — — — — — al-ti ja-nu-a
Re-gis al-ti ja-nu-a et por-ta lu-cis por-ta

Offertorium *Violino 1^{mo}*

de Beata v. M.

Ann. No 1449

The image shows a page of handwritten musical notation for a violin part. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'allò:' is written above the first staff. The second staff has a 'Tutti:' marking. The notation includes various rhythmic values, accidentals, and dynamic markings. There are some handwritten annotations, such as 'p' and 'f', and some numbers like '3' and '5' above notes. The paper is aged and shows some staining.

v. s.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings.

Andante *V. Tertorium de Beata v. M.*

Aria Duetto

Handwritten musical notation for the second system, starting with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Andante' and the piece is 'V. Tertorium de Beata v. M.'. The first part is labeled 'Aria Duetto'.

Handwritten musical notation for the third system, continuing the piece with multiple staves of complex notation.

Differitorium
de Beata v. M.
all^o molto

Violino Secondo

Mus. Nr. 1449

The image shows a page of handwritten musical notation for a violin part. It consists of 14 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *all^o molto*. There are also some performance markings like *fu.* (forte) and *rit.* (ritardando). The paper is aged and shows some staining and foxing. The key signature is one sharp (F#), and the time signature is 3/4.

J. S.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with chords and some grace notes.

Da Capo

Offertorium de Beata v. M.

Aria Suelto:

Handwritten musical notation for the 'Aria Suelto' section, consisting of ten staves. It features a treble clef, a key signature of one sharp, and a variety of rhythmic patterns including eighth, sixteenth, and thirty-second notes. Dynamics like 'p' and 'f' are indicated throughout.

I. offerto: de Beata Organo

Ms No 4449

All. Molte

Tutti

The musical score consists of ten staves of handwritten notation. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo and dynamics are marked 'All. Molte'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are numerous accidentals (sharps and naturals) throughout the piece. A 'Tutti' marking appears in the middle of the score. The piece concludes with a double bar line.

da Capo //

vi tam datam gentes — plaudite redempte gentes plaudite vitam
 datam vitam datam redempte gentes plaudite gentes plaudite. *Da Capo*

Offerto: de B. v. Maria

Duetto 29. *Aria*
 Spe - ci o sa Spe ci o - sa facta facta es et
 sua - ris san - - - - - ta De i ge - - - - - nitrix san - - - - - cta de i -
 genitrix Spe ci o sa facta es san cta de i ge - - - - - nitrix san cta de -
 - i san - - - - - cta De - - - - - i gen - - - - - nitrix genitrix Spe - ci -
 o sa facta es facta es! Spe - ci o sa Spe ci o sa facta
 facta es de i gen - - - - - itrix san - - - - - cta de i san cta De i Dei geni
 trix *Chorus*
 de i genitrix de i genitrix.

9. Tutti
 acco moderna: *Gloria* Ti - bi Domine qui natus es de vir - - - gi -
 ne qui natus es qui natus es de vir - gi ne qui natus es qui
 natus es de vir gi ne qui natus es de vir gi ne qui natus es de vir gi ne.
 gloria ti - bi Domine qui natus es de vir - - - gi ne qui
 natus es qui na - tus es qui na - tus es de - vir gi ne qui natus es qui natus es de vir gi
 ne de vir gi ne.

f
 vi - tam da - tam gentes - plaudite redemto
 gentes plaudite vi - tam da - tam redemto gentes plaudite gen - tes
 plaudite. *Quetto Solo.*

Aria
Andante.
 Spe - ci - o - sa Spe - ci - o - sa facta
 es et sua - - vis sancta de - i - - genitrix ge - - nitrix
 San - - - - - ta De i ge - - ni - - trix San - - - - - ta
 genitrix Spe - ci - o - sa facta es Sancta de - i ge - - nitrix San - - - - - ta
 De i - - ge - - nitrix genitrix Spe - ci - o - sa facta es
 fa - - - - - cta es, Spe - ci - o - sa Spe - ci - o - sa facta - - - - - es de i ge - nitrix san -
 - - - - - ta de i sancta de i de i ge nitrix - - - - - de i geni -
 - - - - - trix de - i genitrix. *Segue Chorus*

Chorus
 gloria Ti - bi domine qui natq es de vir - gine qui natq es
 de vir - gine qui natq es qui na - tus es de vir - gine qui natq es de virgi -
 ne qui natq es de virgine gloria tibi domine qui natq es de - vir - gi

ne qui naty — es qui na-tus es qui na-tus es de

virgi ne qui naty es — de virgine

Chorus gaudete — Sa-lu tari fi

dentes semper rege gaudete — Sa-lu tari fi dentes

semper rege — Canticum Ja-rosob ju-bi la-te

jubilate om-nium omniu re-gi omnium re-

gi om-nium re-gi — *Psalmum* Jumentes

psalmu Jumentes sono-rum — psalmu Jumentes so-

nores psalmu Jumentes sonoru — da-te

date tympanum tympanum sua-re sua-re sonoram

Cytharam sonoram Cytharam

ipse enim deus suus est et immortalis mor-talis pastor

qui te servavit et e-duxit de-terra Mi-li-a-ra.

Da Capo

Aria Duetto Tacet. Chorus II Vfferto: de Beata V: M.

allò: gloria Ti = bi domine qui natus es de vir =
 = gi ne qui naty es de vir = gine
 qui naty es qui na tus es de vir gine qui naty es de vir gi
 ne qui naty es de vir gine gloria Ti = bi domine qui na =
 tus es de vir = gine qui natus = es qui na = ty
 es qui na tus es de vir gine qui naty es qui naty es de vir gine

III Vfferto Moderato
 gaudete sa = lu =
 tari fidentes semper Rege gaudete sa = lu
 tari fidentes Rege : semper rege canticum Jacob jubi
 late jubi late om - nium omnium Regi omnium
 Regi omnium re = gi : psal = mum su =
 mentes psalmu su mentes sono = rum psalmu su =
 mentes sonorum psalmu su mentes sonoru da = te sa =
 = te da te tympanum : sua = re : sonor

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of a single staff with various rhythmic values and accidentals.

Andante *V. Tertorium de Beata v. M.*

Aria Duetto

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The notation includes a 'V. Tertorium de Beata v. M.' marking and a 'p' dynamic marking.

Handwritten musical notation for the third system, continuing the piece with various rhythmic patterns and dynamics.

Handwritten musical notation for the fourth system, showing complex rhythmic structures and dynamic markings.

Handwritten musical notation for the fifth system, concluding the page with various rhythmic values and dynamics.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, some with slurs and accents. The second and third staves continue the melodic line with similar rhythmic patterns.

Chorus. allo moderato

Handwritten musical notation for a chorus section, spanning ten staves. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams. There are several slurs and dynamic markings throughout. The piece concludes with a double bar line and a decorative flourish.

Four empty musical staves at the bottom of the page, consisting of five-line systems without any notation.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A 'p' dynamic marking is present above the second staff.

Da Capo

Offertorium de Beata v. M.

Aria Suelto:

Handwritten musical notation for the 'Aria Suelto' section, consisting of ten staves. The notation is dense with various note values, rests, and dynamic markings such as 'p', 'f', and 'p'. The piece concludes with a double bar line and a 'w' marking.

Handwritten musical score for a choir, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' and 'ff'. The music is written in a single system across the staves.

III. Offertorium: *Leg. Tempo*

Moderato: gaudente:

Handwritten musical score for an offertory, consisting of four staves of music. The notation includes various note values, rests, and dynamic markings such as 'f'. The music is written in a single system across the staves.

II Offerto: de B: v: Maria

Aria

Duetto

Chorus all^o

Tutti

Handwritten musical notation for the first system, featuring multiple staves with notes, rests, and dynamic markings like "forza".

mus. **III** *Differto de Tempore*

Moderato

Handwritten musical notation for the second system, including the word "Tutti" and various rhythmic markings.

Handwritten musical notation for the third system, showing complex rhythmic patterns and notes.

Handwritten musical notation for the fourth system, with dynamic markings and notes.

Handwritten musical notation for the fifth system, including the word "Tutti".

Handwritten musical notation for the sixth system, featuring notes and rests.

Handwritten musical notation for the seventh system, with notes and rests.

Handwritten musical notation for the eighth system, including the word "poco" and notes.

Handwritten musical notation for the ninth system, showing notes and rests.

Da Capo #

III. Offerto de Tempore

Moderato gaude-te — gaude-te ta ri si
dentes Semper Rege gaude-te — Sa-lu-tari fi
dentes Semper Rege : — canticum Sa — sob
jubi-la-te jubi late om-nium omnium Re ge
omnium Re ge om-nium De — gi : — Psal — mum
Su mentes psalmum fu mentes so no — rum sonorum
psalmu fu mentes so norum psalmu fu mentes so norum : — da
-te date sym pa nu sym-panum sua-ve sua-
ve so- no ram Cy- tharam so no ram cytharam
sonoram Cytharam. ipse e-nim deus tuus est et
im mortalis imor-ta lis pastor qui te ser vavit et e
duxit de terra — Nili a ra. Da Capo //

ne qui naty es qui na-tuses qui na tuses de

virgi ne qui naty es de virgine

Chorus gaudete sa-lu tari fi

dentes semper rege gaudete sa-lu tari fi dentes

semper rege Canticum Ja-ros ju-bi la-te

jubilate om-nium omniu re-gi omnium re-

gi om-nium re-gi Psalium fumentes

psalmu fumentes sono-rum psalmu fumentes so-

nores psalmu fumentes sonoru da-se

date tympanum tympanum sua-ve sua-ve sonoram

Cytharam sonoram Cytharam

ipse enim deus suus est et immortalis mor talis pastor

qui te servavit et e duxit de-terra Ni-li-a sa.

Da Capo

aria Duetto Tacet. Chorus II Vfferto: de Beata V: M.

allò: gloria Ti = bi domine qui natus es de vir =
 = gi ne qui naty es de vir = gine
 qui naty es qui na tus es de vir gine qui naty es de vir gi
 ne qui naty es de vir gine gloria Ti = bi domine qui na =
 tus es de vir = gine qui natus = es qui na = ty
 es qui na tus es de vir gine qui naty es qui naty es de vir gine

III Vfferto Moderato
 gaudete fa = lu =
 tari fidentes semper Rege gaudete fa = lu
 tari fidentes Rege : semper rege canticum Jacob jubi
 late jubi late om - nium omnium Regi omnium
 Regi omnium re = gi : psal = mum su =
 mentes psalmu su mentes sono = rum psalmu su =
 mentes sonorum psalmu su mentes sonoru da = te da
 = te da te tympanum sua = re : sonoz

ram Cytharam sonoram Cythara sonoram Cytha
 ram ipse enim deus tuus est et immortalis et
 imor - ta lis pastor qui te servavit et e suscit de terra

IV. Offerto:

Mel - li - a .. Solo.
 Andante, O Caelestis norma nor - ma nor - ma
 vi - to Caelestis norma vi - to vi - to Caelestis nor - ma
 vi - to do - ctor dux - be nedicte benedicte! Cu - jus lum
 chris - to cu - jus lum X - p - sti - ritus exultat exul
 tat in - sa - lestibus gregem pastor alme serma
 sancta pre - se pre - se cor - ro - bo - ra O Ca -
 lestis nor - ma nor - ma vi - to doctor et dux be ne
 dicte be - nedicte Cuius lum X - p - sti - ritus exultat
 Spiritus in - sa - lestibus ex - ultat

lu - cis por - ta lu - cis Ful - gi - da vi - tam da - tam
 per - vir - gi - nem re - dem - to - ges - tes, pla - u - di - te gen - tes, pla - u - di - te.
III. Offertorium
 Aria Tacet. Chorus gloria Fi - bi Do - mi - ne qui na - tus es de
 vir - gi - ne qui na - tus es qui - na - tus es
 qui - na - tus es qui na - tus es de vir - gi - ne Je
 vir - gi - ne de de vir - gi - ne gloria Fi -
 bi Do - mi - ne qui na - tus es de vir - gi - ne qui na - tus es de vir - gi -
 ne qui na - tus es de vir - gi - ne de vir - gi - ne qui na - tus
 es de vir - gi - ne de vir - gi - ne **III. Offertorium:**
 Je Tempore
 Moderato gaudete sa - lu - tari Fi - dentes sem -
 rege gau - de - te sa - lu - tari Fi - dentes sem - rege - lantium
 Jacob ju - bi - late ju - bi - late om - ni - um om - ni - um rege
 om - ni - um re - gi - psal - mu - psal -
 mu - psal - mu - fumentes fo - no - res psal - mu - fo - no - res fu -

norum psalmi fumentes sonorum sonorum da-te

Impanu sua-re sonoram Cytharam

sonoram Cytharam sonoram Cytharam. ipse enim

deus suus est et immortalis immortalis postquam te servavit et

e-duxit de-terra Niliaca. Da Capo

IV *Andante* *2j* La lestis norma norma vita

lestis norma vita doctor benedite exultat exultat

exultat spiritus exultat in-calestibus gregem

pastor alme serva sancta pre-ce prece cora-bo

ra *1j* La lestis norma norma vita Bene

dite *2j* Injustum esto ex-ultat

Spiritus in-calestibus ex-ultat spiri

tus prece corobora vi-a salos cla-re scente vi-a

salos cla-re scente fac te duce penetrare penetrare fac te duce

III. Offerio: Je Tempore

Moderato

And
gaudete :

Adagio

Handwritten musical score for a choir, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' and 'ff'. The music is written in a single system across the staves.

III. Offertorium: *Leg. Tempo*

Moderato: gaudente:

Handwritten musical score for an offertorium, consisting of four staves of music. The notation includes various note values, rests, and dynamic markings such as 'f'. The music is written in a single system across the staves.

Handwritten musical score for the first section of the page, consisting of ten staves of music. The notation includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

IV. offertor: In festo ss: P: N: benedicti

Handwritten musical score for the second section, starting with the tempo marking *Andante* and the title *O celestis*. This section consists of ten staves of music, featuring a variety of rhythmic patterns and dynamic markings including *ff* and *f*. The notation is consistent with the first section.

Handwritten musical score for the first section of the piece. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as *forza* and *Tutti*. The music is written in a cursive style typical of 18th-century manuscripts.

mus. **III** *Differto de Tempore*

Moderato

Handwritten musical score for the second section, starting with the tempo marking *Moderato* and the instruction *Tutti*. It consists of two staves of music.

Handwritten musical score for the third section, featuring a single staff of music.

Handwritten musical score for the fourth section, featuring a single staff of music.

Handwritten musical score for the fifth section, featuring a single staff of music.

Handwritten musical score for the sixth section, featuring a single staff of music.

Handwritten musical score for the seventh section, featuring a single staff of music.

Handwritten musical score for the eighth section, featuring a single staff of music.

Handwritten musical score for the ninth section, featuring a single staff of music.

Da Capo #

IV. Offertor: pro S. B. N. Benedicto.

aria Tacet. Chorus

Lau - - - sibus Li - - - ves re - - - sonent sa no -
 ris Templa solemnes modulentur hymnos Templa solemnes
 Hymnos solemnes tem - - - pla solem - - - nes mo - - - dulentur hymnos
 Lau - - - sibus Li - - - ves re - - - sonent sa no - - - ris tem
 pla solemnes modulentur hymnos Templa solemnes modulentur modu
 centur hymnos aure a sumi Be - - - nedictus arce gaudet olympi
 gaudet gaudet olympi ar - - - ce tem - - - pla solem - - - nes
 hym - nos re - - - sonent solemnes modulentur hymnos solemnes so -
 lemnes modulentur mo - - - dulentur hymnos mo - - - dulentur
 hymnos solemnes solemnes = .

IV. In festo S. P. N. benedicti
aria Tacet

Adagio

Lau - di bus si - ves
 re - so nent ca no - nis templa solemnes mo du lentur
 hym nos tem - pla solem - nes hymnos solem - nes tem - pla solemnes
 mo du lentur hymnos Lau - di bus ci ves re so nent ca
 no - res tem - pla solemnes mo du lentur hymnos so la so lemnes
 mo du lentur mo du lentur hym - nos aurea fumi Be - ne -
 dictus arce gau - det o lympi gaudet gaudet o lympi ar -
 ce tem - pla solem - nes hym - nos re - so nent so - lem - nes
 mo - du - len - tur hymnos solemnes — mo du lentur
 mo - du lentur hymnos mo - du lentur hymnos solemnes solem - nes

Empty musical staves for accompaniment.

ram Cytharam sonoram Cythara sonoram Cytha
 ram ipse enim deus tuus est et immortalis et
 imor - ta lis pastor qui te servavit et e suscit de terra

IV. Offerto:

Mel - li - a .. Solo.
 Andante, O Caelestis norma nor - ma nor - ma
 vi - to Caelestis norma vi - to vi - to Caelestis nor - ma
 vi - to do - ctor dux - be nedicte benedicte! Cu - jus lum
 christo lu - jus lum X - pto spi - ritus exultat exul
 tat in - caelestibus gregem pastor alme serva
 sancta pre - se pre - se cor - ro - bo - ra
 caelestis nor - ma nor - ma vi - to doctor et dux be ne
 dicte be - nedicte Cuius lum X - pto exultat
 spiritus in - caelestibus ex - ultat

Spiritus gregem pastor al-me ser-va fan-cta prece corobo-
 ra vi-a la los clare-scen-te vi-a la los clare-scen-te fac te
 duce penetrare penetrare - Te duce pe-ne-tra-re.

Chorus

Lau-di bus si- ves re-sonant ca-no-ris
 tem-pla solemnes mo-du len-tur hym-nos tem-pla solemnes
 hymnos solemnes tem-pla - solemnes mo-du len-tur hymnos
 Lau-di bus si- ves re-sonant ca-no-ris
 tem-pla solemnes mo-du len-tur hymnos tem-pla solemnes mo-du len-tur
 mo-du len-tur hymnos tem-pla solemnes hymnos
 re-sonant so-lem nes mo-du len-tur hymnos solemnes so-
 lemnes mo-du len-tur mo-du len-tur hymnos mo-du len-tur
 hymnos so lem nes solem nes.

norum psalmi fumentes sonorum sonorum da-te

Impanu sua-re sonoram Cytharam

sonoram Cytharam sonoram Cytharam. ipse enim

deus suus est et immortalis immortalis postquam te servavit et

e-duxit de-terra Niliaca. Da Capo

IV *Andante* *2j* La lestis norma norma vita

lestis norma vita doctor benedite exultat exultat

exultat spiritus exultat in-calestibus gregem

pastor alme serva sancta pre-ce prece cora-bo

ra *1j* La lestis norma norma vita Bene

dite *2j* Injustum esto ex-ul-tat

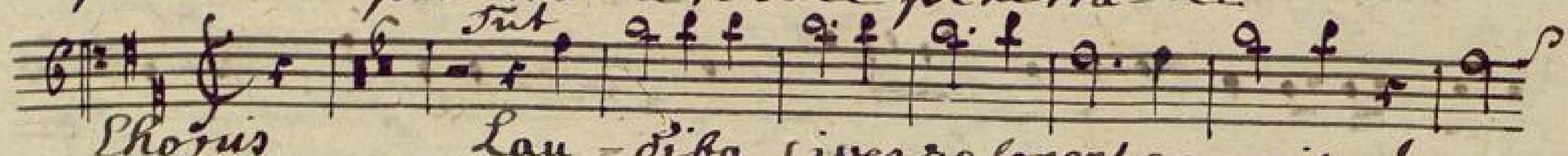
Spiritus in-calestibus ex-ul-tat spiri

tus prese corobora vi-a salos cla-re scente vi-a

salos cla-re scente fac te duce penetrare penetrare fac te duce

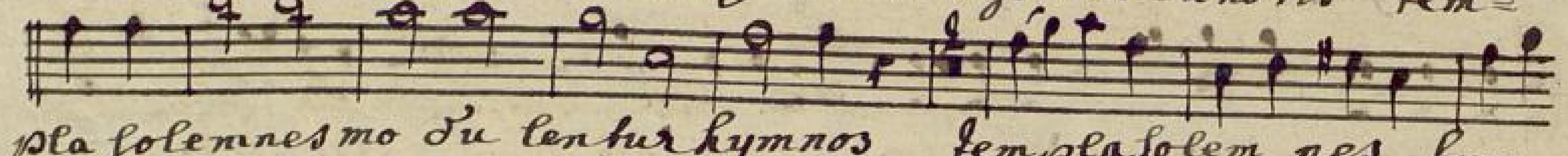


penetrare penetra-re se duce penetra-re

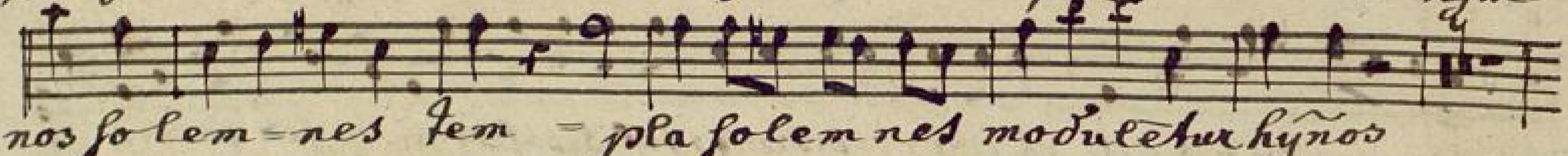


Chorus

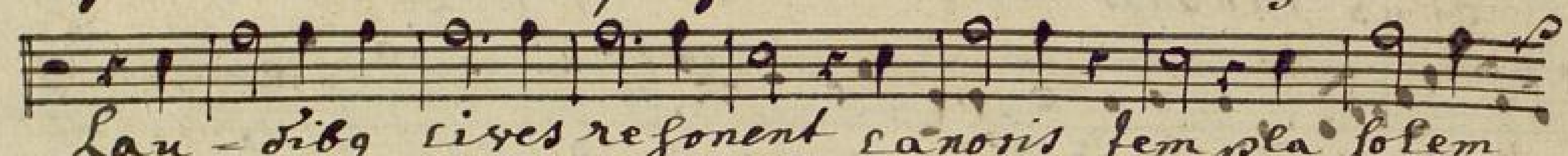
Lau-dibz lives resonent canoris tem-



pla solemnes mo du lentur hymnos templa solem nes hym



nos solem-nes tem- pla solem nes moduletur hynos



Lau-dibz lives resonent canoris templa solem

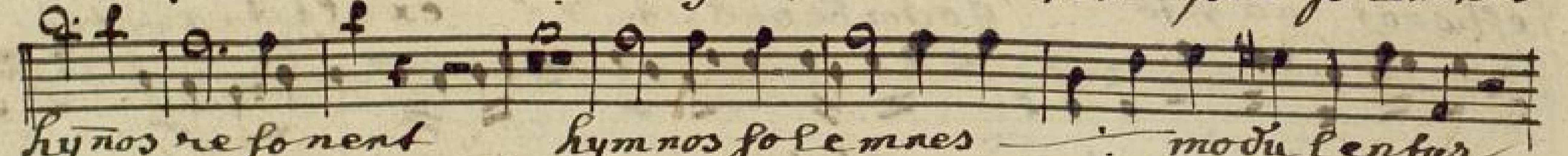


nes modulentur hym-nos solem = nes modulentur

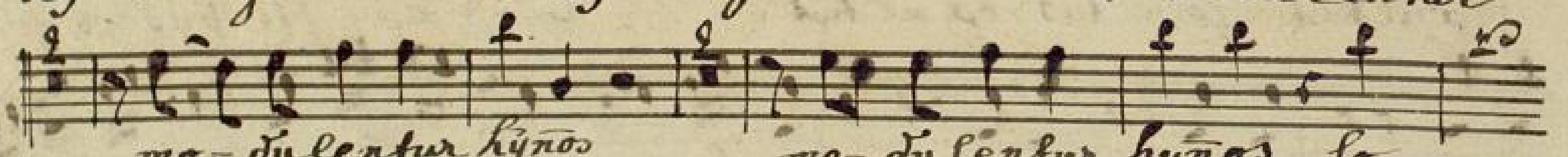


hynos

tem- pla solem nes



hynos resonent hymnos solemnes modulentur

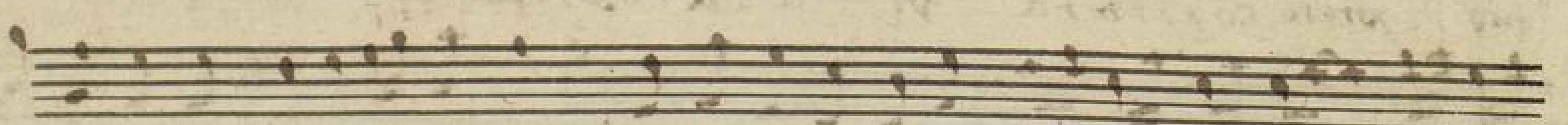
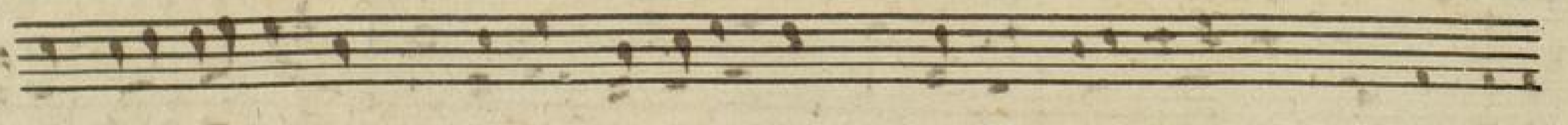
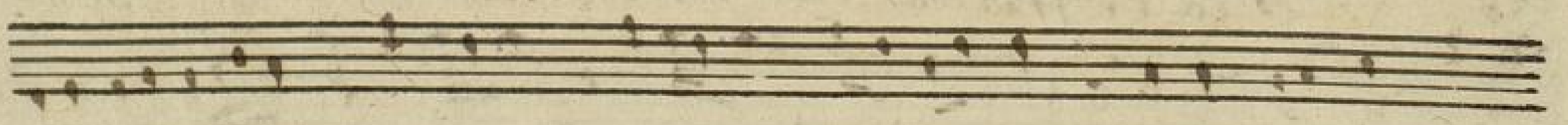


mo- dulentur hynos

mo- dulentur hynos so



lemnes solem = nes.



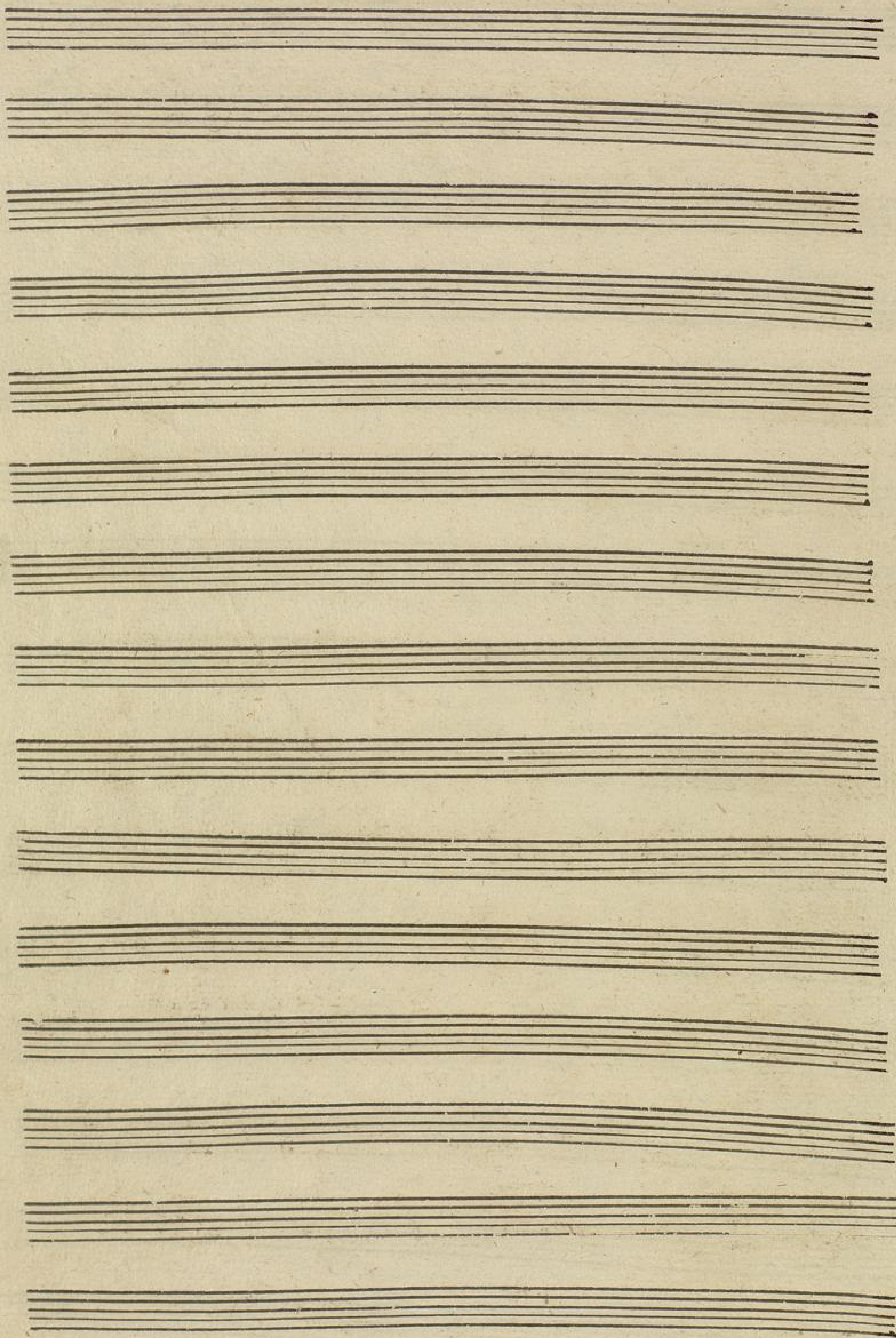
Andante
aria

o celestis:

The musical score consists of 15 staves of handwritten notation. The first staff begins with the tempo marking 'Andante' and the word 'aria'. The second staff has the annotation 'o celestis:'. The score includes various musical notations such as notes, rests, and dynamic markings like 'poco', 'f', and 'V. S.' at the bottom right.

V. S.

This image shows a page from an old music manuscript book, numbered 7 in the top right corner. The page contains 14 horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some foxing and staining, particularly at the bottom. The staves are completely blank, with no notes or markings. On the left edge, the binding of the book is visible, showing the edges of the adjacent pages and some faint, illegible handwriting.



A handwritten musical score for the first section of the page, consisting of 11 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

IV. offertor: In festo ss: P: N: benedicti

A handwritten musical score for the second section, starting with the tempo marking *Andante* and the text *o celestis*. This section consists of 10 staves of music. It includes dynamic markings such as *ff* and *f*, and features a 3/4 time signature. The notation is dense and detailed, typical of a manuscript score.

The first section of the handwritten musical score consists of 11 staves. It begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including *so* (soprano) and *so:* (soprano). The paper shows signs of age, with some staining and foxing.

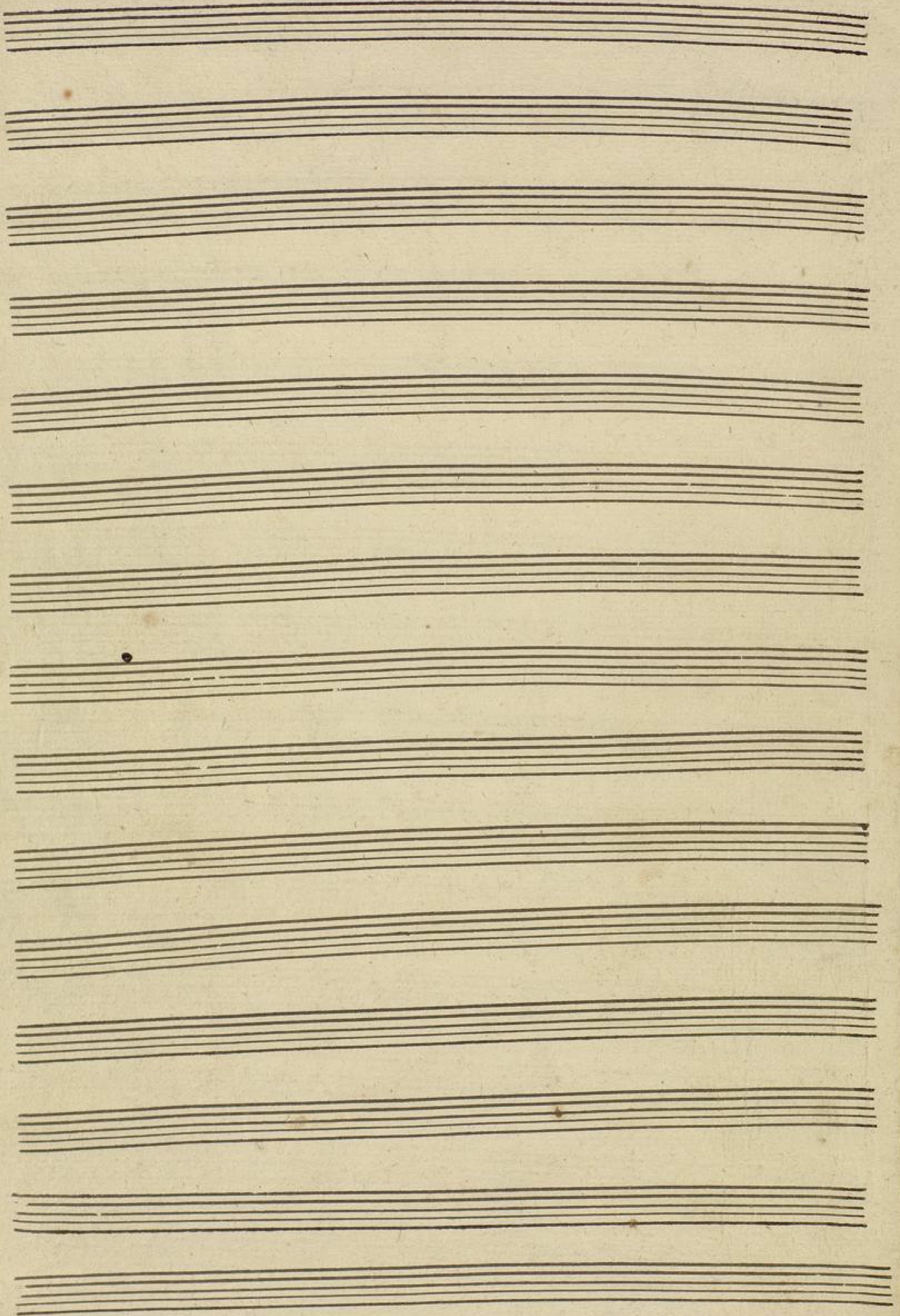
Moderato:
Chorus

The second section of the score, labeled 'Chorus', begins with a new system. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking is *Moderato*. This section is characterized by a more rhythmic and repetitive melodic line, with many notes beamed together. It includes dynamic markings such as *so:* and *so*. The notation continues across 11 staves, ending with a double bar line and repeat dots.

Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp*, *mp*, and *sfz*. The piece concludes with a double bar line and a repeat sign.

Ten staves of handwritten musical notation that are significantly faded and difficult to read. The notation appears to be a continuation of the piece from the first four staves, showing rhythmic patterns and melodic lines.

This image shows a page of aged, yellowed musical manuscript paper with 15 blank staves. The paper has a deckled edge and a few small brown spots. On the left side, the edges of the adjacent page are visible, showing musical notation and clefs. The page is otherwise blank.



IV. Offertor: pro S. P. N. Benedicto

Andante.

Tenor.

The musical score consists of two staves. The upper staff is for the Tenor voice, and the lower staff is for the Chorus. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante.' and the dynamics include 'p' (piano) and 'for:' (forte). The notation includes various note values, rests, and slurs. The paper shows signs of age with some foxing and staining.

Tutti

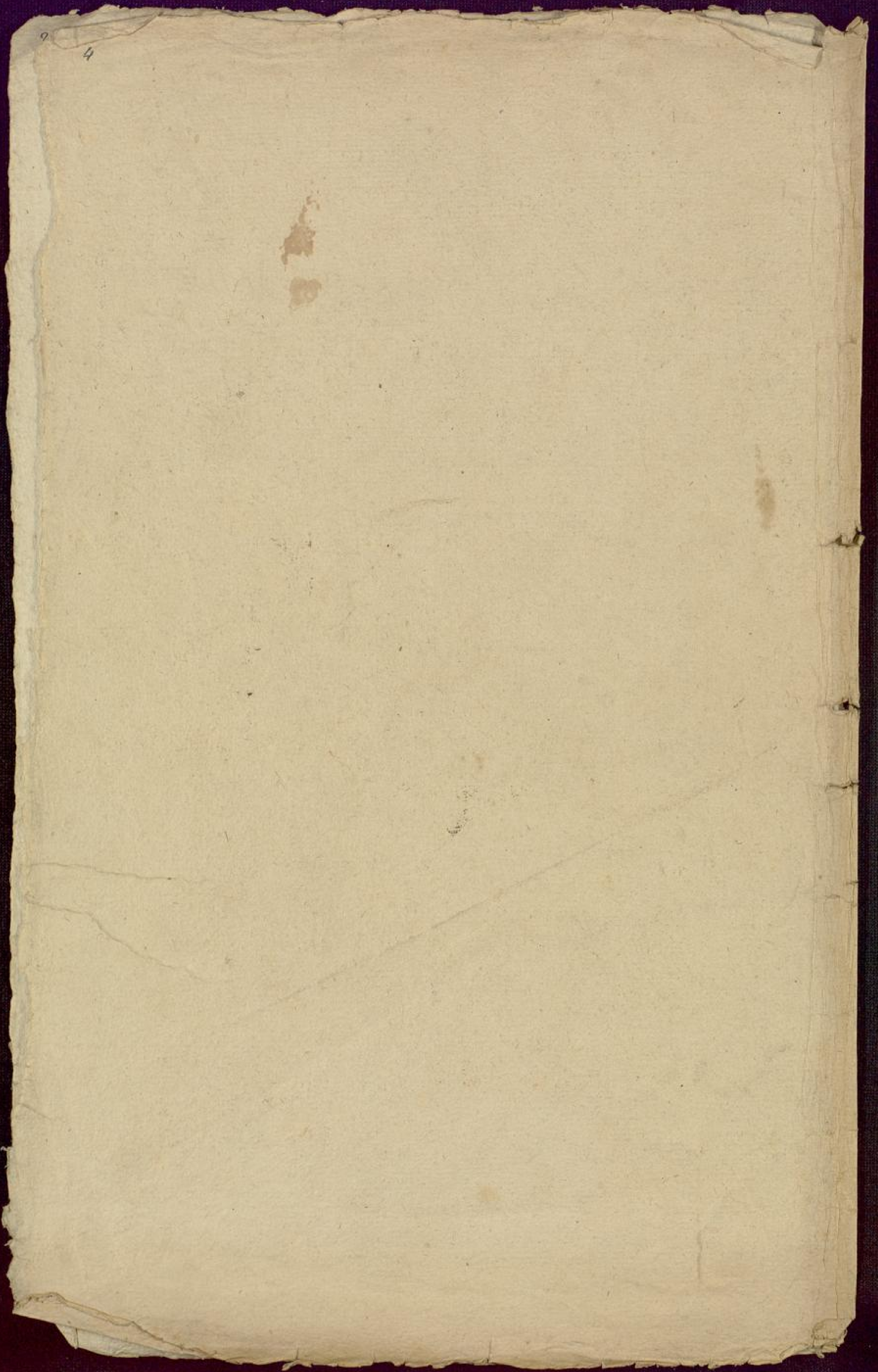
This page contains a handwritten musical score for a string ensemble, consisting of ten staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score begins with a dynamic marking of *f* (forte) and includes the instruction *Tutti*. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. There are several dynamic markings throughout, including *f*, *p*, and *pp* (pianissimo). The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Four empty musical staves are located at the bottom of the page, below the main score. These staves are blank, with only the five-line structure visible.

A handwritten musical score on 14 staves. The notation consists of black dots and stems on a five-line staff system. The first 10 staves contain musical notation, while the last 4 staves are empty. There are some faint markings and corrections on the paper, including a small '106' written above the 7th staff and another '106' written below the 8th staff. The paper is aged and shows some staining.

A page of aged, yellowish paper with 14 horizontal musical staves. Each staff consists of five parallel lines. The paper shows signs of wear, including a small brown stain in the upper right corner and some faint smudges. The right edge of the paper is slightly irregular and torn.

This image shows a page of aged, yellowish paper with 15 horizontal musical staves. Each staff is composed of five parallel lines. The paper has a slightly textured appearance with some minor foxing and a small brown stain near the top center. The staves are arranged vertically and are completely blank, with no musical notation or clefs present.



9
4