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#10

177

918

[18. St. = 20 Bl.]

LUTANIA

Lauretana

a

Canto. Alto. Tenore. Basso.

Violino Primo et Secundo.

Corno Primo et Secundo ex C. molli.

Clarino Primo et Secundo ex B.

Alto Viola. con Organo.

Autore Carlo Tumpel

**BLB**

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Handwritten musical notation on a staff, including a treble clef and several notes.

Handwritten text, likely a title or description, written in a cursive script.

Handwritten text, possibly a signature or date, written in a cursive script.

#w

Canto.

Andante

y ri e elei. Son elei Son Chriſte e leiſon Kyri e elei.
 son Chriſte audi nos Chriſte exaudi nos Pater de Coelis De: us Fili Redemptor
 mundi Deus Spiritus San ctus De: us miſere re re miſere re re
 nobis Sancta Trinitas unus Deus miſere re no: bis miſere re re miſere
 re re no: bis" Sancta Maria ora pro nobis Sancta Maria
 ora pro nobis Sancta Dei genitrix Sancta Virgo Virginum ora ora
 ora pro no bis Mater Chriſti mater divina gratia Mater pu
 riſſima caſtiſſima inuio lata ora ora pro no bis"
 Mater inteme ra ta Mater amabilis admi rabilis Creatoris et Salva
 tionis ora pro no bis Virgo prudentiſſima vene randa Virgo prae di can da Virgo
 potentis Virgo clemens Virgo fi delis ora ora — ora pro no bis

Voedijff

Speculum justitiae a Sedes Sapientiae a Causa nostra nostra laetitia a
 ora ora ora pro nobis ora ora pro nobis ora pro no-
 bis Val spirituale o ra Val in figure devoti onis ora pro no-
 bis pro nobis ora pro no bis
 Salus Salus infirmorum Refugium refugium peccatorum
 ora pro no bis Consolatrix afflictorum ora ora pro
 nobis pro no bis Christia nonum Christia nonum Christia nonum ora
 pro no bis ora pro no bis ora pro no bis
 Regina Angelorum ora pro nobis pro no bis
 Regina patriarcharum ora pro nobis Regina Prophetarum ora

Rosa Mystica
tacet

Voeltj
B

ora ora ora pro no. bis pro nobis de gi. na ad postu lo.

um ora pro nobis ora pro nobis Regi na Confesso rum de gina

Virginum ora pro nobis ora pro nobis de gi. na Regi. na sanctorum

omnium ora pro no. bis de gi. na de gi. na sanctorum omni um o.

ra ora ora pro no. bis pro nobis o. ra ora pro no bis pro

no. bis. *Solo* Agnus Dei qui tollis pec cata mundi parce parce

nobis Domine Agnus Dei qui tollis peccata mundi exaudi exaudi

ex audi nos Domine Agnus Dei qui tol. lis pec.

cata mundi qui tol. lis pecca ta mun di mise.

re. re no bis qui tol. lis pec.

cata mun di qui. tol. lis peccata mundi

Vochij

#20

qui tol. lippocata mun. di mife re:re

no. bis mife rere mife re re mife rere mife rere no.: : .

bis ~~scribble~~

#

Alto

Andante.

y ri e elei. Son eleison Chriſte e lei. ſon Kyri e eleison
 Chriſte audi nos Chriſte exaudi nos Pater de Coelis Deus Fili redemptor mundi
 Deus ſpiritus ſan ctus Deus miſe re re miſe re re miſe re re nobis ſancta
 Trinitas unus Deus miſe re re nobis miſe re re miſe re re nobis.
 Sancta Maria ora pro nobis Sancta Maria ora pro nobis
 Sancta Dei genitrix Sancta Virgo Virginum ora ora pro nobis
 Mater Chriſti mater divina gratia Mater pu riſſima caſtiſſima inviola.
 ta ora ora pro nobis. Mater intemerata mater amabilis
 admirabilis Creatoris et ſalvatoris ora pro nobis Virgo prudentiſſima
 veneranda Virgo praeſeſſanda Virgo potens Virgo clemens Virgo fidelis ora
 ora ora pro nobis ſpeculum juſtiti e ſedes ſapientia cauſa

Voehij

nostra nostra leti a ora pro nobis ora pro nobis o: ra o: ra
 ora pro nobis saluati in ale vas honorabile saluati in signe devotionis
 ora pro nobis pro nobis ora pro nobis ora pro nobis

tarde
 Salus Salus infirmorum defugium refugium peccatorum
 ora pro nobis pro nobis Consolatrix afflictorum o: ra ora ora
 o ra pro no: bis auxilium auxilium auxilium christi notum ora ora
 pro no: bis ora pro no bis pro no bis o ra pro no: bis

Regina Angelorum Regina patriarcharum ora
 ora pro nobis de: gi: na ange lo: rum Regina Patriar
 charum o ra pro nobis o: ra pro no: bis pro nobis Re gi na prophe.

Voetijns
#13

tantum ora pro nobis o: ra Regina prophe ta num ora pro no bis. *tr.*
 sto lo: rum ora pro nobis de gi na Martyrum ora pro nobis
 Regi na Confessorum de gi na: Virginum ora ora pro nobis
 Regi na de gi: na Sanctorum omni um ora pro no bis de gi na de.
 gi: na Sanctorum omnium ora ora pro nobis pro no bis pro no bis
 pro nobis ora pro nobis pro no: bis.
 Solo
 Agnus Dei: i qui tollis peccata mundi parte parte nobis Domine
 Agnus Dei qui tollis peccata mundi exaudi exaudi exaudi nos
 Domine Agnus Dei. Qui tol: : : lis pec ca: ta mundi
 qui tol: : : lis peccata mundi qui tollis peccata mundi mi: : se.
 re no bis qui tol: : :

Voetij



#w

... li peccata mundi qui tol : : li peccata mundi

qui tollis qui tollis peccata mundi qui tol : li peccata mundi

miserere nobis miserere : : re

no : : bis

Andante

#

Tenore

Dei : y ri e dei : son dei son Chriſte dei : ſon Kyri e e.
 dei : ſon Chriſte audi nos Chriſte exaudi nos Pa-ter De-ſe : uſ Fili re.
 De-ſe p-ſe mundi de-ſe ſp-ſe ſan-cti De-ſe : uſ miſe re re miſe re re miſe re re
 nobiſ ſan-cti Tri-ni-ta-tiſ un-ſe De-ſe miſe re : re no : biſ miſe re re miſe.
 re re nobiſ.

San-cti Ma-ri-a fa-ct
 Mater in-ter-ne ra-ta ma-ter a-ma-biliſ ad-mi-ra-biliſ Crea-to-riſ et
 Sal-va-to-riſ ora pro nobiſ Vir-go ſpon-ſe-n-tiſſi-ma Ve-ne-ran-da Vir-go ſe-ra-pi-ſ-ti-ca
 Da Vir-go ſpo-ten-ſ Vir-go cle-men-ſ Vir-go fi-de-liſ ora : ora ora pro nobiſ
 ſpe-cu-lum juſ-ti-ti-e ſe-deſ ſa-pi-en-ti-e cauſa noſ-tra noſ-tra la-ti-ti-e o :
 ra ora pro nobiſ ora ora pro nobiſ pro nobiſ ora pro nobiſ ora pro no-
 biſ pro nobiſ Vaſ ſpi-ri-tu-ale Vaſ in ſi-g-ne de-vo-ti-oniſ

Voetij

ora pro no: bis ora pro nobis ora pro nobis.

Solo
 Rosa rosa rosa rosa mystica Rosa — rosa ro.
 — sa mysti ca ora ora ora o : : : : ra ora pro
 no: bis turris turris da vidica o : : : ra o : : ra o : : ra
 pro no: bis Turris — turris eburne a domus aurea janua
 Coeli o : : : ra o : : ra o : : ra o : : ra o : : ra pro no:
 .. bis ora o : : ra pro no: bis.

Tardi.
 Salus Sa lus infirmorum refugium refugium peccatorum
 ora pro no: .. bis conso la: trix affli cto: rum ora ora ora pro nobis
 auxilium auxilium auxilium Christianorum o ra ora pro no:
 .. bis ora pro no: bis pro nobis ora pro no: : bis.

Voetijns

#

De gi na An ge lo rum ora pro nobis o : ra De gi na Pa tri ar cha
 rum ora pro nobis o : : ra pro no : bis De gi na pa tri ar cha rum o ra ora
 ora pro no : bis o ra De gi : na Ma sty rum ora pro nobis
 De : : gi na Ma sty rum ora pro no : bis De gi na Con fesso : rum
 De gi : na Vir gi num o ra ora pro nobis De gi na re gi na
 Sanctorum omnium ora pro no : bis De gi : na re gi na Sanctorum
 omnium ora ora pro nobis pro no : bis o ra o ra pro nobis
 ora pro nobis pro no : bis

Agnus Dei qui tol lis pec ca ta mun di exaudi exaudi exaudi
 nos Do mine Agnus De : i Qui tol : : : lis pec ca ta
 mundi qui tol lis pec ca ta mundi mi se re re mi se re re mi se re ..
 .. re nobis qui tol : lis pec ca ta mun di pec ca ta mundi

Volte
#

#w

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. Below the staff, the lyrics "qui tol." are written, followed by a double colon separator and then "liff peo ca ta mundi qui tol." The word "liff" is a misspelling of "lief".

Handwritten musical notation on a five-line staff, continuing from the previous staff. The lyrics "liff peo ca : ta mundi mife re : re no : bis mi fe re re nobis" are written below the notes. "liff" is again a misspelling of "lief".

Handwritten musical notation on a five-line staff. The lyrics "mife re re no : bis" are written below the notes. The staff concludes with a double bar line and a decorative flourish consisting of several slanted lines.

#

Basso.

Andante.

y ri e lei son lei son Chriſte e lei son Kyri e e lei.
 Son Chriſte audi nos Chriſte exaudi nos Pater de Coelis Deus Fili redemptor
 mundi Deus Spiritus San de Deus miſe re re miſe re re miſe re re no bis
 Sancta Trinitas unus Deus miſe re re no bis miſe re re miſe re re no:
 bis. ^{tutti} Sancta Maria ^{tacet} Virgo prudentiſſima vene randa Virgo prae di.
 canda Virgo potens virgo clemens Virgo ſi delis ora ora ora ora pro no.
 bis Speculum juſti ti a Sedes ſapi entia cauſa noſtra noſtra la ti ti a o:
 ra o ra o ra ora pro nobis ora pro nobis ora pro nobis
 pro no: bis Vas hono rabi le ora pro nobis o ra ora ora pro
 nobis ora pro no: bis. ^{Solo} Roſa roſa - roſa - myſti.
 ca Roſa - Roſa roſa roſa myſtica ora ora o ra ora

Voetjz

ra pro no bis Turris turris da vidica
 ra o ra o ra pro no: bis Turris turris
 eburnea foederis arca stella matutina o: ra o: ra o:
 ra o: ra o: ra o: ra pro no: bis ora o: ra pro no: bis
 Salus ^{tardi} Salus infirmorum Refugium peccatorum
 ora pro no: bis affli ctio: rum ora o ra pro nobis auxili
 um auxilium auxilium Christi a nonum o ra ora pro no bis
 ora pro nobis pro nobis ora pro no: bis
 Re gi na Ange lo rum ora pro nobis o: ra Regina patriar charum
 ora pro no: bis pro no: bis Regina patri archa:

Voeltje

rum o ra pro no: bis pro nobis de gi na Angelo rum Regina patriar..

charum ora pro nobis pro no bis pro no: bis de: gi: na prophe..

ta: rum ora pro nobis o: ra pro nobis o: ra pro no: bis pro

no: bis de gi: na Martyrum ora pro no: bis pro nobis

degi: na Confesso: rum de: gi: na Vir: gi num

o: ra o: ra de gi na Sanctorum omnium o ra Sanctorum omnium

ora pro no bis de gi na Regi na Sanctorum omnium o: ra ora

pro nobis pro nobis pro no: bis ora pro no: bis ^{antti.} ora pro no: bis pro no:

bis Agnus de: i Qui tol: ..

lis qui: tol: .. bis pecca: ta mundi qui: tol: ..

lis

Voetij

#

Violino Primo.

Andante.

The musical score consists of ten staves of handwritten notation. The first staff begins with a large, ornate initial 'S' and the tempo marking 'Andante.'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p', 'f', and 'cresc.'. The score is divided into sections with the following annotations:

- Staff 4:** 'Solo' and 'Sancta Maria.' with a 'cresc.' marking above the staff.
- Staff 5:** 'Mater inlenerata.' with a 'cresc.' marking above the staff.
- Staff 6:** 'fatti' above the staff.
- Staff 8:** 'cresc.' above the staff.

Voeti subito



#20

Solo
Rosa mystica

The first staff of music for 'Rosa mystica' begins with a treble clef, a key signature of one flat (B-flat), and a 4/6 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. It continues with a series of eighth and sixteenth notes, including trills marked 'tr.' and dynamic markings like 'f' and 'p'.

The second staff continues the melody with similar rhythmic patterns and dynamic markings, including a 'piano' marking.

The third staff shows further development of the melodic line with trills and dynamic changes.

The fourth staff continues the piece, featuring a 'piano' marking and ending with a double bar line.

The fifth staff continues the melodic flow with various dynamics and trills.

The sixth staff continues the piece with dynamic markings and trills.

The seventh staff continues the melodic line with trills and dynamic markings.

The eighth staff continues the piece with dynamic markings and trills.

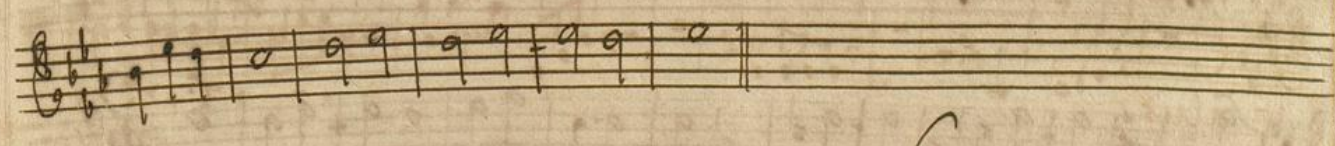
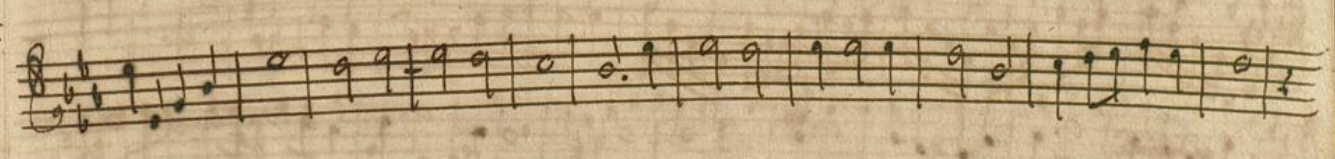
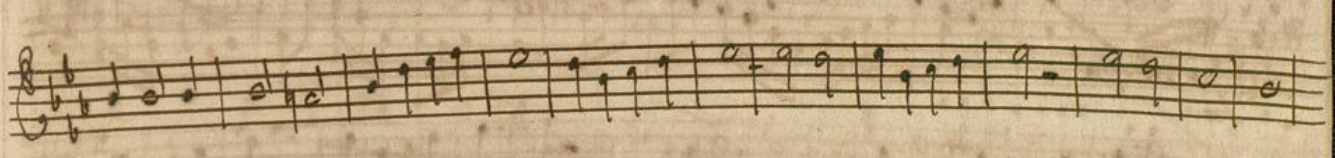
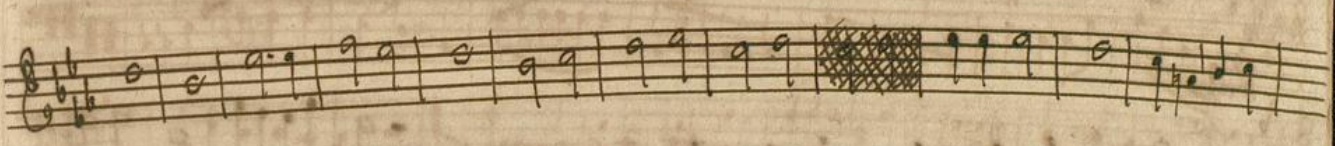
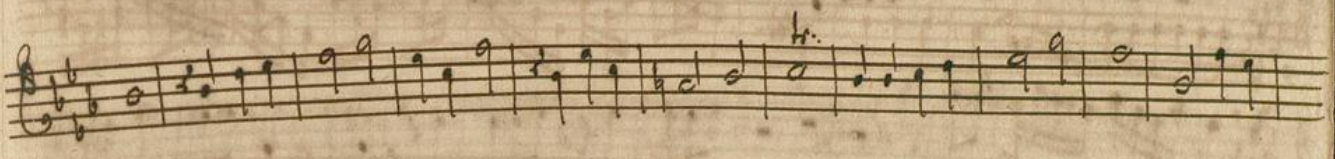
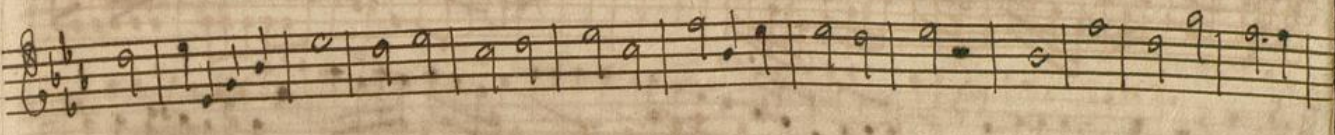
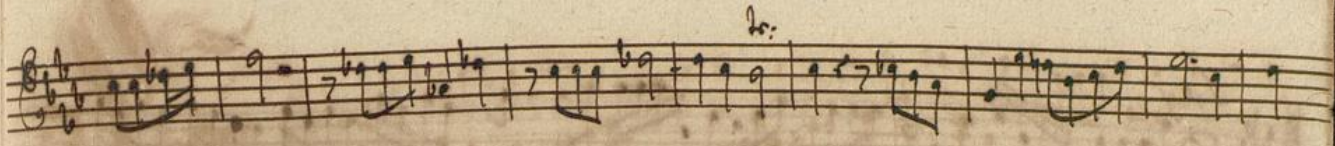
Andante
Salus

The first staff of 'Salus' begins with a treble clef, a key signature of one flat, and a common time signature (C). The tempo is marked 'Andante'. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5.

The second staff continues the melody with quarter and eighth notes, including dynamic markings like 'f' and 'p'.

Voetijg

#3



Voet: subitopp

#2

Solo
Alorus.

tr.
piano *for.*

Adagio
Lui tollis.

tr.

#

Violino 2do

The musical score consists of ten staves of handwritten notation. The first staff begins with a large, decorative initial 'A' and the word 'Arie.' written below it. The second staff has a 'tr.' annotation above it. The third staff has a 'tr.' annotation above it. The fourth staff is marked 'Solo' above and 'Sancta Maria.' below. The fifth staff has a 'tr.' annotation above it. The sixth staff is marked 'Mater inemeritas.' below. The seventh staff has a 'tr.' annotation above it. The eighth staff is marked 'Solo.' above and 'Rosas.' below. The ninth staff has a 'tr.' annotation above it. The tenth staff has a 'tr.' annotation above it and 'piano' written below it.

Voetij

#

For.

For.

piano

For.

piano

tarder

Salus

For.

Voetius

#10

Regina.

Solo
Agnus.

ma. *for.*

tutti. *Solo*

Voetijns

Handwritten musical notation on six staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The music concludes with a double bar line and a decorative flourish. There are some faint markings above the first staff, possibly indicating dynamics or performance instructions.

#

Alto Viola

S
 yrie

Sancta Maria

Mater

rosan

Voetij

#w

piano

for.

piano

for.

piano

tard.

Salus

tr.

Voetijm

Handwritten musical notation on a staff, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes a series of vertical lines (possibly a chord or a specific rhythmic pattern) followed by a melodic line of quarter and eighth notes. The word "Regina" is written below the staff.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation consists of a melodic line with various note values and rests.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation includes a melodic line with some dynamic markings.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation consists of a melodic line with various note values and rests.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation consists of a melodic line with various note values and rests.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation consists of a melodic line with various note values and rests.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation includes a melodic line with some dynamic markings and a section labeled "Solo" above it. The word "Agnus" is written below the staff.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation consists of a melodic line with various note values and rests.

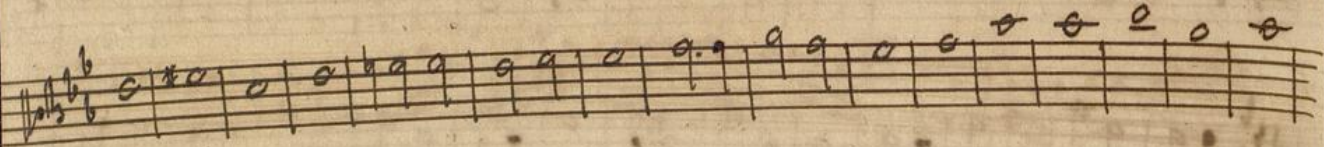
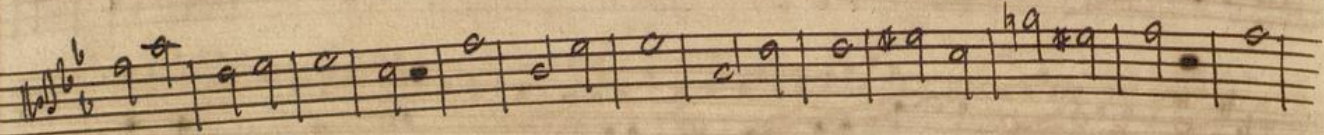
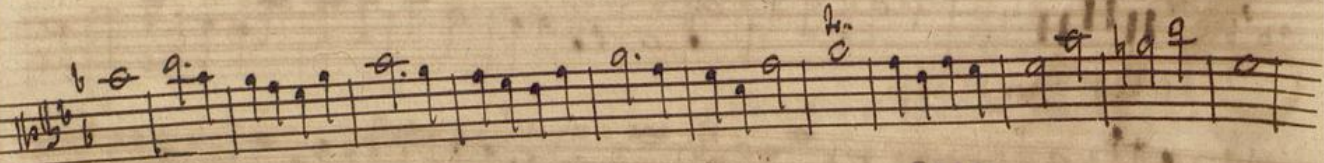
Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation consists of a melodic line with various note values and rests.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation includes a melodic line with some dynamic markings. The word "Lui tollis" is written below the staff.

Handwritten musical notation on a staff, continuing the piece with a treble clef, two flats key signature, and common time. The notation consists of a melodic line with various note values and rests.

Voetij

#6



#

Organo.

Andante

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The music includes a decorative flourish on the left. The notation consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-5.

Handwritten musical notation for the second system, continuing the melodic line. It includes a section labeled "Solo" and "Sancta Maria." with a repeat sign. The notation continues with a single melodic line and fingerings.

Handwritten musical notation for the third system, continuing the melodic line. It includes a section labeled "Mater inlenerata." with a repeat sign. The notation continues with a single melodic line and fingerings.

Handwritten musical notation for the fourth system, continuing the melodic line. It includes a section labeled "Mater inlenerata." with a repeat sign. The notation continues with a single melodic line and fingerings.

Handwritten musical notation for the fifth system, continuing the melodic line. It includes a section labeled "Mater inlenerata." with a repeat sign. The notation continues with a single melodic line and fingerings.

Volkij

Solo
Rosa.

tardissimo
Talus. pedal.

Voetijns

#10

Handwritten musical notation on three staves, featuring complex rhythmic patterns and various accidentals.

tutti. Andante
Regina
 Handwritten musical notation on two staves, with the word "Regina" written below the first staff.

Handwritten musical notation on two staves, continuing the piece with various notes and rests.

Handwritten musical notation on two staves, featuring a series of rhythmic patterns.

Handwritten musical notation on two staves, with some notes marked with "us" above them.

Handwritten musical notation on two staves, concluding the piece with a wavy line at the end.

Voetij

Handwritten musical score for guitar on 10 staves. The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 5, 4, 3, 2, 1). It is annotated with sections and performance markings:

- Solo**: A section starting around the middle of the third staff.
- Chorus**: A section starting around the middle of the fourth staff.
- Lui tollis**: A section starting around the middle of the sixth staff.

The notation includes many numbers, likely representing frets or fingerings, such as 6, 5, 4, 3, 2, 1, and combinations like 6-5, 7-6, 4-3, 5-4, 6-5, 7-6, 8-7, 9-8, 10-9, 11-10. Some numbers are written as "4/2" or "11/10". The score ends with a double bar line and a decorative flourish at the bottom right.



Andante.

#

Cornu ^{pms} ex E molli.

Yrils.

Handwritten musical notation on two staves, featuring various note values and rests.

Handwritten musical notation on two staves, with the word "Solo" written above the first staff.

Sancta Maria.

Handwritten musical notation on two staves, with the word "Mater." written below the first staff.

Handwritten musical notation on two staves, continuing the piece.

Handwritten musical notation on two staves, ending with a double bar line and the instruction "tacet".

Rosa mystica
tacet

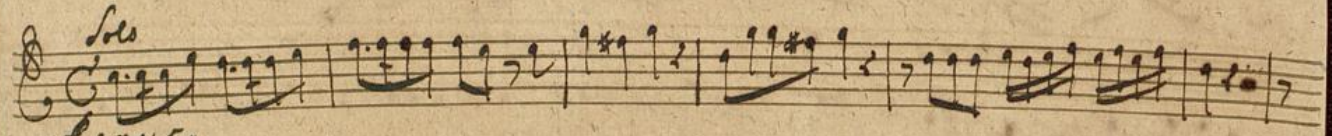
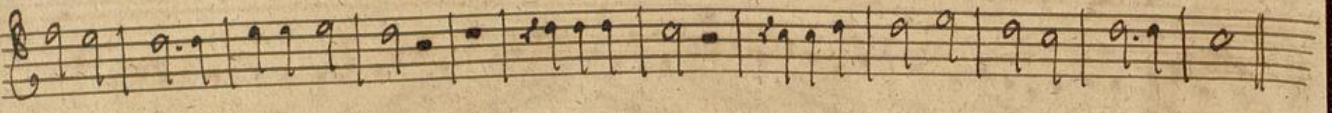
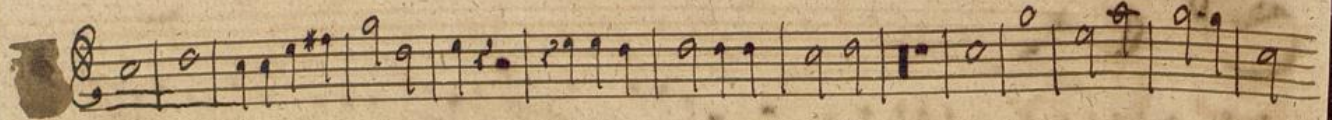
Handwritten musical notation on two staves, with the word "Regina." written below the first staff.

Salus infirmorum
tacet

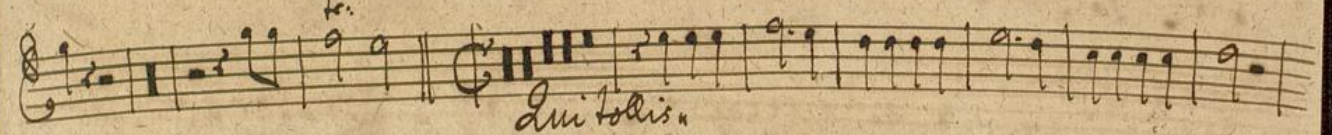
Handwritten musical notation on two staves, concluding the piece.

Voehij

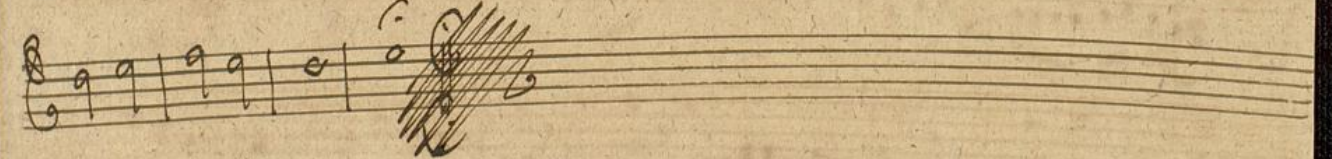
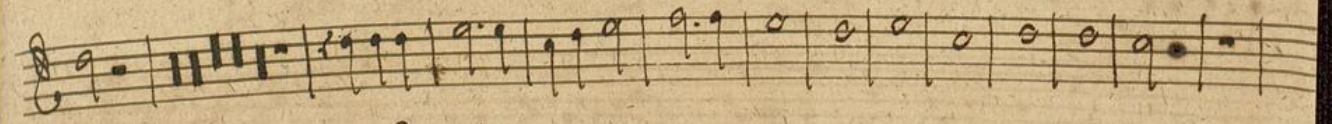
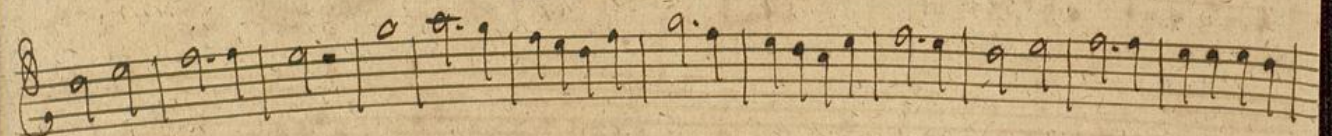




Solo
Agnus.



Luitolis



#2

Cornu Solo ex C molli.

Solo
ypies.

Solo
Sancta Marias.

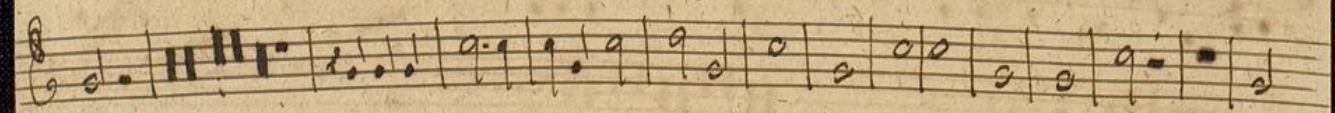
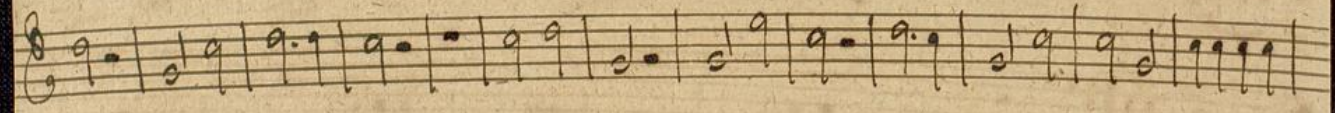
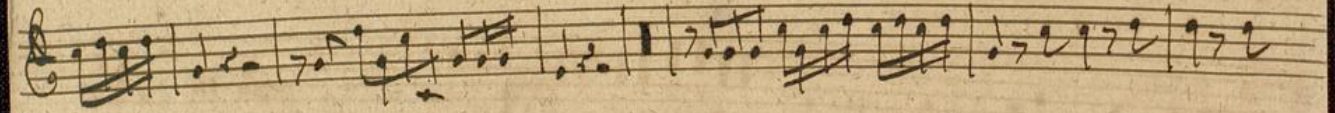
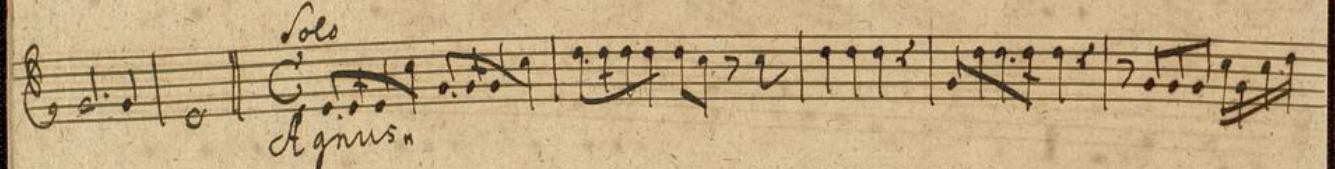
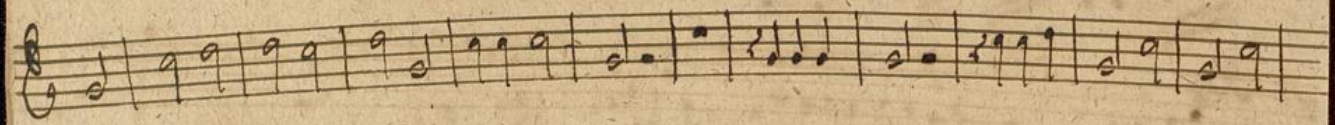
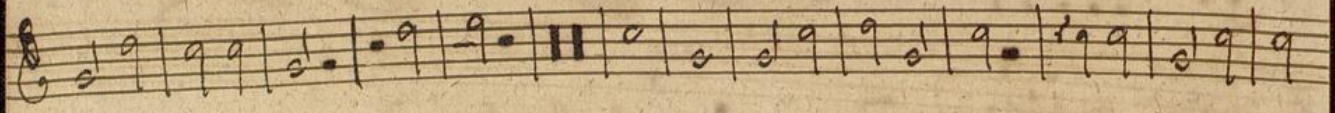
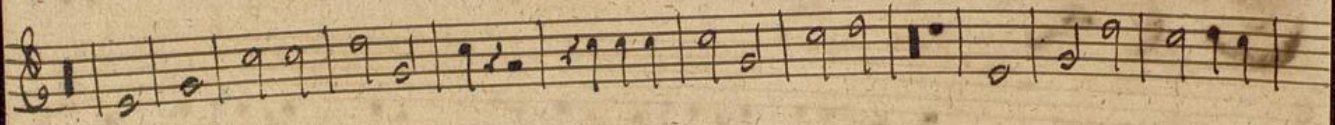
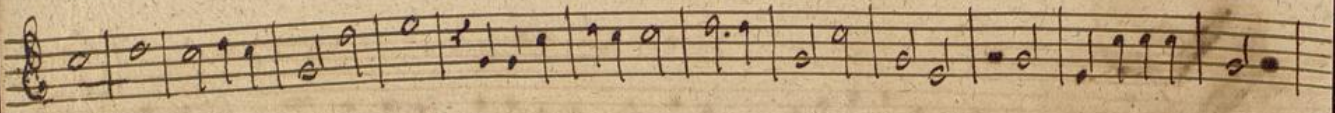
Mater.

rosa mystica // Salus infirmorum // Regina

tacet tacet

Voetij

#w



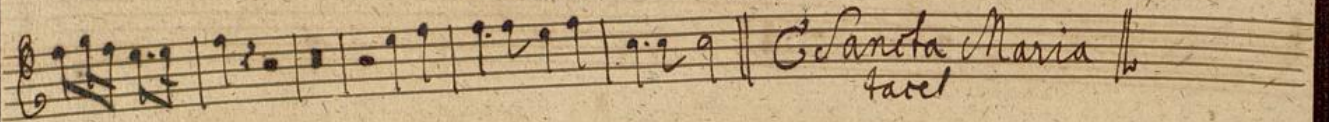
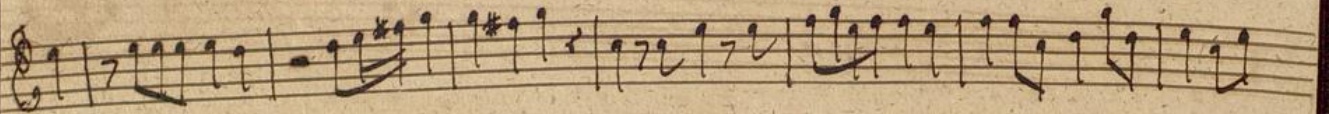
#

Clarino ^{1^{mo}} ex B_H

Andante



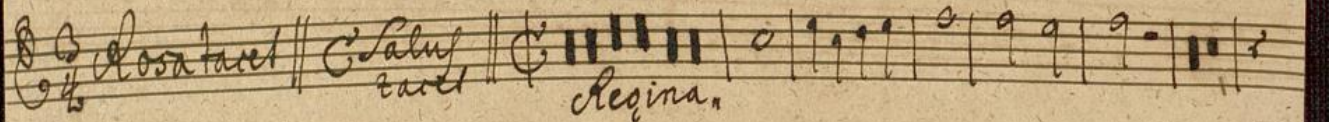
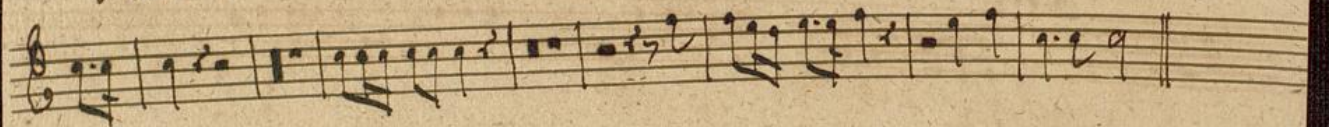
Yrie_n



Santa Maria
tacet



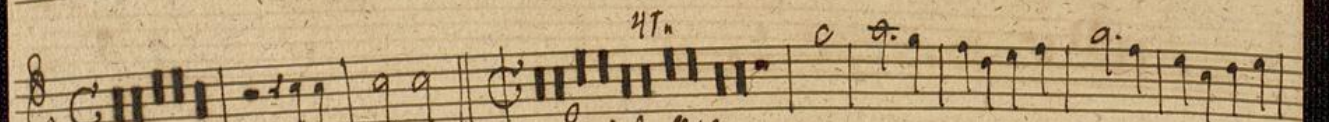
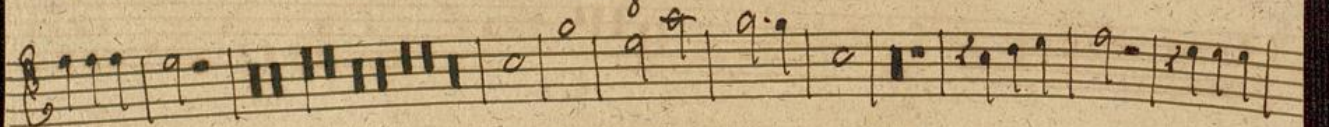
Mater_n



Rosa tacet

Salus
tacet

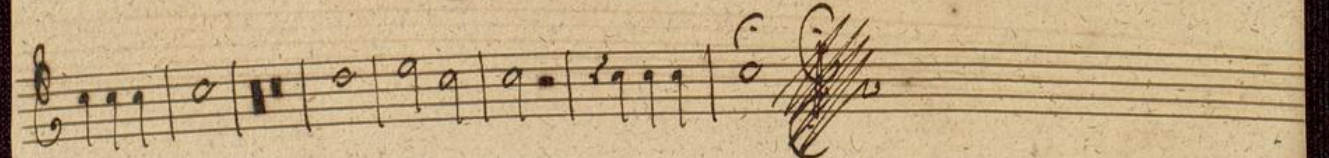
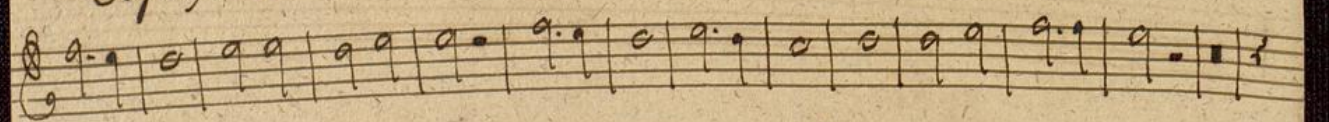
Regina_n



4^{ta}

Agnus dei_n

Qui tollis



185

Handwritten musical notation on 12 staves. The notation is extremely faint and illegible, appearing as light grey or brownish marks on the aged paper. The staves are evenly spaced and run horizontally across the page.

#2

Clarino 2do ex B.

Andante

yrilw

Santa Maria
tacet

Mater

Mofa tacet

Salus
tacet

Regina

42

Honus

Am tollis

The musical score is written on ten staves. It begins with a large, decorative initial 'A' and the word 'yrilw'. The first staff contains a series of eighth notes. The second staff continues with similar rhythmic patterns. The third staff is marked 'SANTA MARIA' and 'tacet', followed by a section labeled 'Mater'. The fourth staff continues the 'Mater' section. The fifth staff is marked 'Mofa tacet' and 'Salus', followed by a section labeled 'Regina'. The sixth staff continues the 'Regina' section. The seventh staff is marked '42' and 'Honus'. The eighth staff is marked 'Am tollis'. The ninth staff continues the 'Am tollis' section. The tenth staff ends with a double bar line and a decorative flourish.



