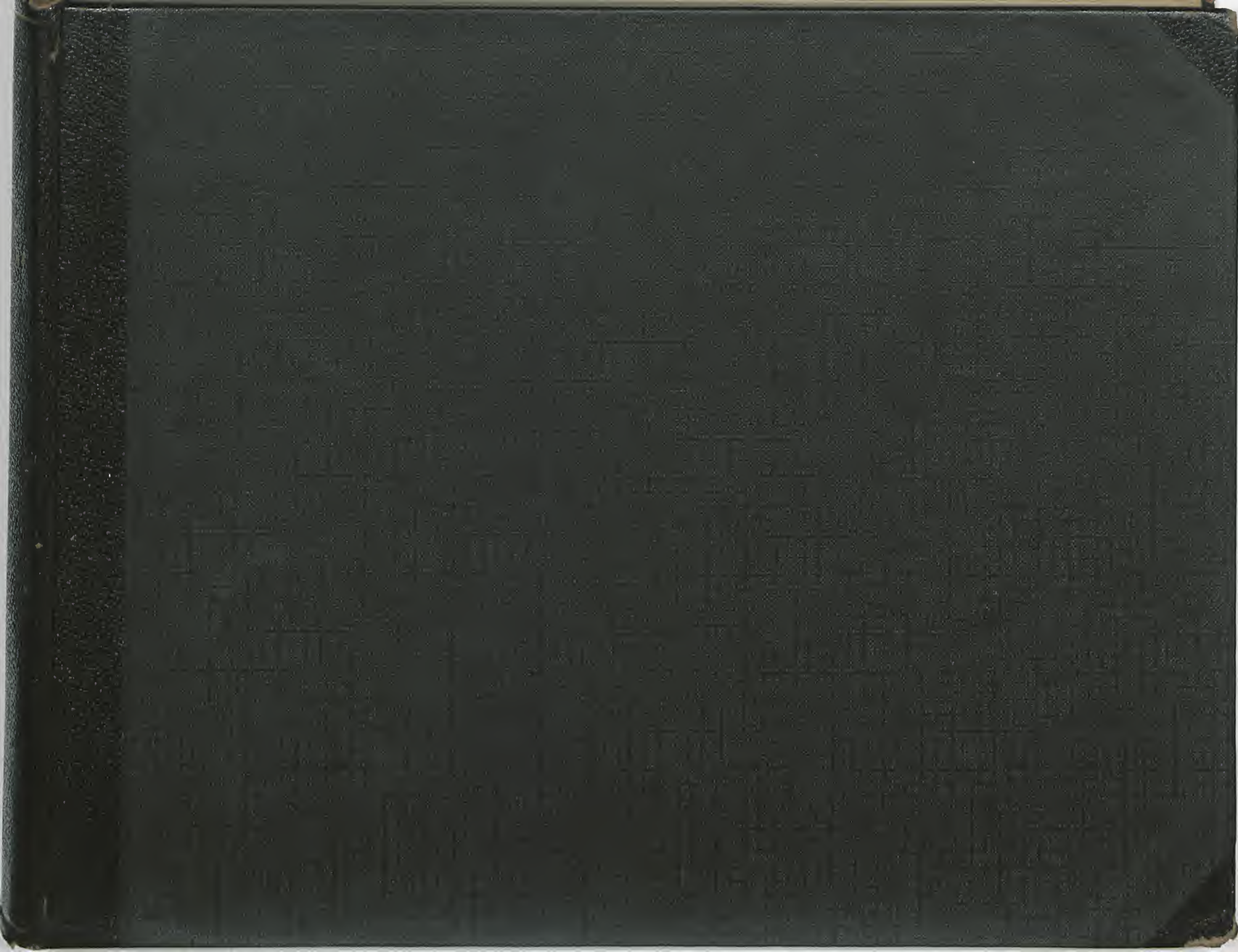
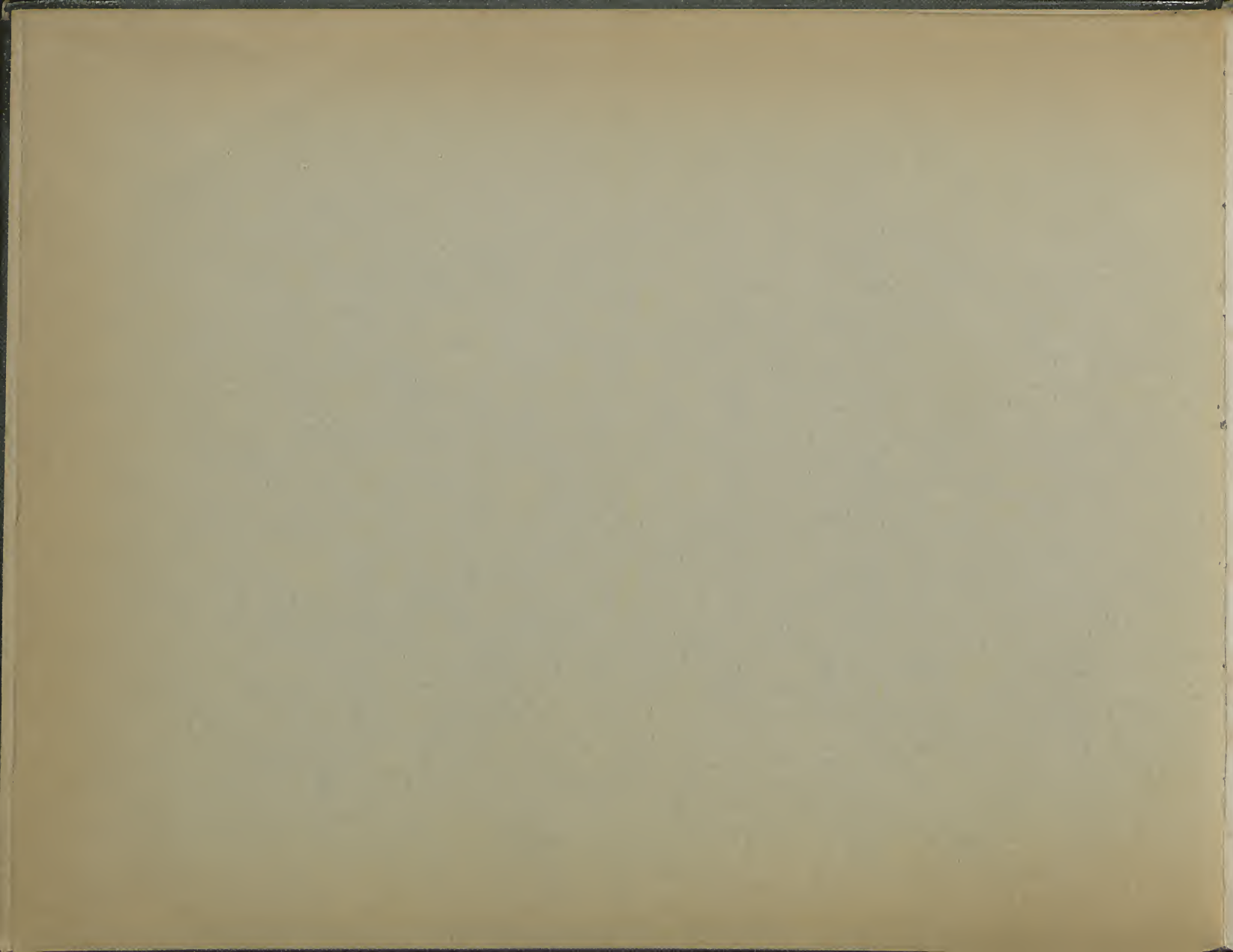






Johann Baptist

PROSPECTUS.

Auf dieses Musikwerk möchten wir jeden Kenner classischer Musik, namentlich aber kleinere und mittlere Kirchenchöre aufmerksam machen. Das berühmte **Requiem** unsers unsterblichen Mozart, in der Bearbeitung des grossen Meisters selbst, kann bekanntlich nur dort aufgeführt werden, wo größere musikalische Mittel an Vocal- und Instrumentalstimmen zu Gebote stehen, demnach also nur auf grösseren Kirchenchören und in gut besetzten Orchestern.

Herr Ritter von Spengel, der musikalischen Welt bereits ehrenvoll bekannt durch mehrere gediegene Compositionen, sowie durch mehrfache schätzbare Bearbeitungen der Werke grosser Meister, hat es unternommen, **Mozart's Requiem** für kleinere Kirchenchöre und Productionen in Privatzirkeln zu bearbeiten, und zwar zehnstimmig, nämlich für die 4 Singstimmen, 2 Violinen, 2 Violoncelli, 1 Violoncell und 1 Contrebaß (mit oder ohne Orgelbegleitung). Diese Bearbeitung, wodurch einem längst gefühlten Bedürfnisse entsprochen und abgeholfen wird, weil dadurch dem **Requiem** des hochverdienstvollen Meisters nun auch der Weg in die mittleren und kleineren musikalischen Kreise angebahnt ist, verbindet nach den Urtheilen verschiedener Sachkenner das Verdienst der Kürze mit jenem der Vollständigkeit, so dass in dieser Bearbeitung der Kenner auch nicht eine einzige der Schönheiten und erhabenen Eindrücke des großen Originals vermissen wird. Damit das Werk in recht vielen Kreisen Eingang finden möge, ist neben dem lateinischen auch noch der deutsche Text beigelegt worden.

Unsererseits haben wir alles aufgeboten, die Bearbeitung dieses grossen Meisterwerkes durch eine würdige Ausstattung in schönem Notendruck und Papier zu verherrlichen, und hoffen auf eine recht günstige Aufnahme. Wir bitten um recht zahlreiche Bestellungen, die in allen Buch- und Musikalienhandlungen gemacht werden können.

Augsburg, im October 1851.

B. Schmid'sche Buchhandlung.

(F. C. KREMER.)

aut. 1894. 17 p.

1894. 17 p.

1894. 17 p.



Noten-Lithographie- und Druck von J. H. Besemfelder in Memmingen.



REQUIEM VON W. A. MOZART.

Nº 1.

Mohr's Verlag
1.

Adagio.

CANTO.

ALTO.

TENORE.

BASSO.

VIOLINO 1.

VIOLINO 2.

VIOLA 1.

VIOLA 2.

VIOLONCELLO.

ORGANO E
BASSO.

p
Tasto Solo.

Adagio.

Chor

Re - qui - em ae - ter - nam do - na
 So - la - ri - um Ec - ce -

Re - qui - em ae - ter - nam do - na
 So - la - ri - um Ec - ce -

Re - qui - em ae - ter - nam do - na
 So - la - ri - um Ec - ce -

Re - qui - em ae - ter - nam do - na
 So - la - ri - um Ec - ce -

f *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

6
3

7
3

5

6
3

Handwritten musical score for a five-part setting of the Credo. The score is written on five staves, each with a vocal line and a basso continuo line. The lyrics are in Latin and German. The music is in G major and 4/4 time. The score includes a variety of musical notations, including notes, rests, and bar lines. The lyrics are written below the staves, with some words in German in parentheses. The score is a single page from a larger manuscript.

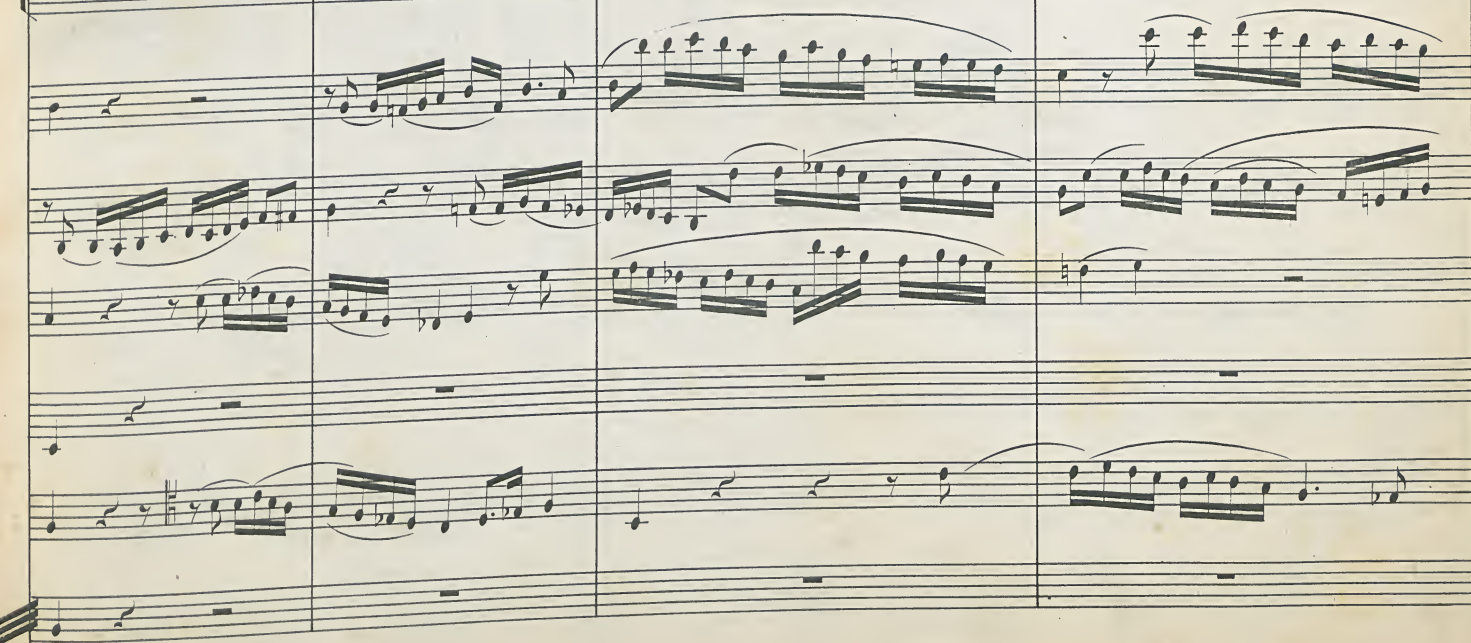
[illegible]

Solo.

Te de - eet hym -
Luf - fer - sel uns

nus De - us in Si - on
Ihr' erblicket Ru - hen

et ti - bi red - de - tur
und dein Lob erpfal - let von



[illegible]

am, ad te om-nis ca-ro ve-ni-et.
am, ad te om-nis om-nis ca-ro ve-ni-et.
am, ad te ad te om-nis om-nis ca-ro ve-ni-et.
am, ad te ad te om-nis om-nis ca-ro ve-ni-et.

p
p
p
p
p
p
Tasto Solo
p

6 6 6 6 6 6 6 6 6 6

Musical score for a choral and instrumental ensemble. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a basso continuo line. The music is in G major and 4/4 time. The tempo is marked *f* (forte). The lyrics are in Latin, with some parts in Italian. The score includes various musical notations such as notes, rests, and dynamic markings. The basso continuo line includes figured bass notation.

Vocal Parts:

- Soprano:** Do - na do - na e - is ho - mi - ne, do - na. - vi - ga, pag - na
- Alto:** Do - na do - na e - is Do - mi - ne, do - na do - na e - is, re quem a - ter
- Tenor 1:** Do - na do - na e - is Do - mi - ne, do - na do - na e - is, re quem a - ter
- Tenor 2:** Do - na do - na e - is Do - mi - ne, do - na do - na e - is, re quem a - ter
- Bass:** Do - na do - na e - is Do - mi - ne, do - na do - na e - is, re quem a - ter

Figured Bass:

- 6 4 #
- # 6 6
- 5 4 # 6
- 6 6 9 - 6
- 7 # 3 - 6 5 - 3 2 6

Other markings:

- f* (forte)
- Tutti*

[illegible]

nam, et lux per-pe-tu-a / unius filii dei bap-tis-ma-tis / et lux per-pe-tu-a / unius filii dei bap-tis-ma-tis / lu-ce-at / in tibi et lux per- / if-ferat / unius filii dei bap-tis-ma-tis / et lux per- / if-ferat / unius filii dei bap-tis-ma-tis / et lux per- / if-ferat / unius filii dei bap-tis-ma-tis

64

Allegro.

pe - tu - a tu - ce - at e - is!
 hoffnu Welt für die if - nun!

pe - tu - a tu - ce - at e - is!
 hoffnu Welt für die if - nun!

pe - tu - a tu - ce - at e - is!
 hoffnu Welt für die if - nun!

pe - tu - a tu - ce - at e - is!
 hoffnu Welt für die if - nun!

ly - ri - e e - le - i - son!
 hat - li - gen nu - barna iuf ew - bar -

f *Christe e - le*
Wiltu was?

f *Tasto Solo.*

6 7 #6 7 6 5 4 5
 4 #3 2 #3

[illegible]

[illegible]

[illegible]

[illegible]

- i - son!
 - va - ris!

f Chris - te - e -
 Malt - low -

i - son, e - le
 i - son, e - le
 i - son, e - le
 i - son, e - le

e - e - - le - i -
 gav - - - low - ma

f Ky - ri -
 e -

f

6 6 56 5
 b3 b6 b36
 b3 43 4 6 46
 b3 43 4 6 46
 b3 43 4 6 46

[illegible]

[illegible]

[illegible]

[illegible]

Handwritten musical score for "Quanto tu mi amas" by Franz Schubert. The score is for a voice and piano arrangement. The vocal line is in G major, with lyrics in German. The piano accompaniment features a prominent left-hand melody in the lower register, marked "crescendo" and "f". The right hand provides harmonic support. The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The handwriting is in ink on aged paper.

[illegible]

Alloasai.

Chot

[illegible]

tu - - rus. fifit - harr,	cunc - ta wan - har	stric - te al - la	dis - cus - su - - Lax - lax git - -	rus. harr
tu - - rus. fifit - harr,	cunc - ta wan - har	stric - - te al - - la	dis - cus - su - - Lax - lax git - -	rus. harr
zu - dex est ven - Mal - tan Lax har -	tu - rus, cunc - ta fifit harr, wan - har	stric - te, stric - te al - la, al - la	dis - cus - su - - Lax - lax git - -	rus. harr
tu - - rus, fifit - harr,	cunc - ta wan - har	stric - te al - la	dis - cus - su - - Lax - lax git - -	rus. harr

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on ten staves. The top two staves are for the vocal parts, with lyrics in German: "Di - es i - ra - e, i - ra - e, Di - es Mal - ten Mal - ten". The bottom eight staves are for the piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes. The score is handwritten and shows signs of age, including some staining and a red 'X' mark in the upper right.

it - la solvet saeculum in fa- vil - la, te - ste Da - vid cum Sy - bil - la.
 ba - bar, nam in fœderis mystæ- fa - bar, mystæ- u - bar Rex mi- Lu - bar.
 it - la solvet saeculum in fa- vil - la, te - ste Da - vid cum Sy - bil - la.
 ba - bar, nam in fœderis mystæ- fa - bar, mystæ- u - bar Rex mi- Lu - bar.
 it - la solvet saeculum in fa- vil - la, te - ste Da - vid cum Sy - bil - la.
 ba - bar, nam in fœderis mystæ- fa - bar, mystæ- u - bar Rex mi- Lu - bar.
 it - la solvet saeculum in fa- vil - la, te - ste Da - vid cum Sy - bil - la.
 ba - bar, nam in fœderis mystæ- fa - bar, mystæ- u - bar Rex mi- Lu - bar.

6 6 #6 6 6 - 6 6 6 = #3 43

Quan - tus
Alf. vor
 tre - mor est fu -
 ja - nan *Alf. vor* ga -
 tu - - rus,
 mit - *Alf. vor* *Alf. vor*
 quan - do
Alf. vor *Alf. vor*

Quan - tus
Alf. vor
 tre - mor est fu -
 ja - nan *Alf. vor* ga -
 tu - - rus,
 mit - *Alf. vor* *Alf. vor*
 quan - do
Alf. vor *Alf. vor*

Quan - tus
Alf. vor
 tre - mor est fu -
 ja - nan *Alf. vor* ga -
 tu - - rus,
 mit - *Alf. vor* *Alf. vor*
 quan - do
Alf. vor *Alf. vor*

Quan - tus
Alf. vor
 tre - mor est fu -
 ja - nan *Alf. vor* ga -
 tu - - rus,
 mit - *Alf. vor* *Alf. vor*
 quan - do
Alf. vor *Alf. vor*

6
 4
 3

ju - dex est ven - tu - rus cunc - ta stric - te
 Mal - tum San - ctu - m pfi - tu - m al - la

ju - dex est ven - tu - rus cunc - ta stric - te
 Mal - tum San - ctu - m pfi - tu - m al - la

ju - dex est ven - tu - rus cunc - ta stric - te
 Mal - tum San - ctu - m pfi - tu - m al - la

ju - dex est ven - tu - rus cunc - ta stric - te
 Mal - tum San - ctu - m pfi - tu - m al - la

7 #3 #4 6 b6 #6 b5 6 #6 b5

dis - - cus - - su - rus.
 Lux - - lux githur.

dis - - cus - - su - rus.
 Lux - - lux githur.

dis - - cus - - su - rus.
 Lux - - lux githur.

dis - - cus - - su - rus. Quantus
 Lux - - lux githur. f. an.

tre - mor est sic - tu - rus.
 - - - - - githur.

unisono col primo.

Cello.

Tasto solo.

6
 4
 5
 6

i - rae, di - es
markau, Markau

i - rae, di - es
markau, Markau

i - rae, di - es
markau, Markau

il - la,
ba - bar,

il - la,
ba - bar,

il - la,
ba - bar,

di - es
markau

di - es
markau

di - es
markau

quan - tus
visum

tre - mor est su -
ru - bar

tu - rus.
La - bar.

unisona col prima.

Tasto Bassi.

Celli.

3 6

3 6

6

i - - rae di-es il - la, quan-tus
Gloria inf. missae - fa - bar, ruffani

i - - rae di-es il - la, quan-tus
Gloria inf. missae - fa - bar, ruffani

i - - rae di-es il - la, quan-tus
Gloria inf. missae - fa - bar, ruffani

quan-tus
ruffani

tre - mor est su - tu - rus, quan-tus
in - bar, Dei mun' La - bar, ruffani

unisono col primo.

Tasto Bassi.

#4 6 3 6 6

tre-mor est su - tu - rus quando ju-dex est ven - tu - rus, cuncta stricte dis-cus - su-rus.
 u - bar Tod' uns? La-bar, auf vor ja-nen Hin-ga-wilt-tun; die da Walten Laiten *ff*ulten.

tre-mor est su - tu - rus quando ju-dex est ven - tu - rus, cuncta stricte discus - su-rus.
 u - bar Tod' uns? La-bar, auf vor ja-nen Hin-ga-wilt-tun; die da Walten Laiten *ff*ulten.

tre-mor est su - tu - rus quando ju-dex est ven - tu - rus, cuncta stricte discus - su-rus.
 u - bar Tod' uns? La-bar, auf vor ja-nen Hin-ga-wilt-tun; die da Walten Laiten *ff*ulten.

tre-mor est su - tu - rus quando ju-dex est ven - tu - rus, cuncta stricte discus - su-rus.
 u - bar Tod' uns? La-bar, auf vor ja-nen Hin-ga-wilt-tun; die da Walten Laiten *ff*ulten.

#4 6 #4 6 #4 6 #4 6
 b3 b3 b3 b3

7 —
 5 —
 3 —

#

6 5 6 5 6 5

Tasto.

cunc' - ta' stric - te, stric - te, dis - cus - su - rus, cunc' - ta'
 was' - lau al - la' al - la' Lau - lau git - Lau, was' - lau

cunc' - ta' stric - te, stric - te dis - cus - su - rus, cunc' - ta'
 was' - lau al - la' al - la' Lau - lau git - Lau, was' - lau

cunc' - ta' stric - te, stric - te dis - cus - su - rus.
 was' - lau al - la' al - la' Lau - lau git - Lau.

cunc' - ta' stric - te stricte dis - cus - su - rus.
 was' - lau al - la' al - la' Lau - lau git - Lau.

5 6 7 7# 4 #3

stric - te,
 al - la,
 stric - te,
 al - la,
 dis - cus - su -
 lav - lav gil -
 rus.
 lav.

cunc - ta
 lav - lav
 stric - te stric - te
 al - la al - la
 dis - cus - su -
 lav - lav gil -
 rus.
 lav.

cunc - ta
 lav - lav
 stric - te stric - te
 al - la al - la
 dis - cus - su -
 lav - lav gil -
 rus.
 lav.

Tasto Solo.
 6 6 #3 6
 3

Handwritten musical score on page 36, featuring six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The bottom of the page contains a complex system of numbers, likely representing a figured bass or a specific notation system. The numbers are arranged in a sequence across the bottom of the staves.

The numbers at the bottom of the staves are:

6 6 6 6 #6 6 6 #6 4 3

6 6 6 4 3

Andante.

*Heffen skisserte af Mozart
fuldendt af Lisztmayer.*

37.

Nº 3.

TUBA MIRUM
SPARGENS SONUM.

Solo

*Tu - ta
fuerst - gafer*

Solo.

f

Andante.

mi - rum' spar - gens
 him po - si - tum

so
 ful -

num.

p

p

p

p

b7

6 *b6* *4* *2*

5 *3*

Handwritten musical score on page 39. The page features a vocal line with Latin lyrics and a multi-staff instrumental accompaniment. The lyrics are: *Tu - - ba*, *mi - rum spar - gens*, *so - num per - se-*, *factu*, *brum Ro - man - num*, *Psal - la*, *San - tu*.

The score is written on a system of staves. The vocal line is on a single staff, and the instrumental accompaniment is on multiple staves. The lyrics are written below the vocal line. The instrumental part includes a treble clef and a key signature of one sharp (F#). The bottom of the page shows the numbers 4, 3, 7, and 6, which likely indicate fingerings or measures.

Handwritten musical score on page 40, featuring a vocal line with Latin lyrics and a basso continuo line with figured bass notation. The score is organized into four measures.

Measure 1: *pul - chra re - gi - o - - num co - get*
Got - tern geseuix al - la nist der

Measure 2: *om - nes an - te*
Gra - ber der Pauer

Measure 3: *thro - num co - get*
hul - la nist der

Measure 4: (Continuation of the previous measure's text)

The basso continuo line includes figured bass notation: 6, 6, 6, 46.

[illegible]

sur - get cre - a
 ja - nem gro - ßen

lu - ra! ju - di -
 Mo - ran - nis' ihs

can - ti res - pon -
 Lof - fe - wis - se

su - ra!
 fof - ven.

f
 f
 f
 f
 f
 f

6 6 6 7

Handwritten musical score for "Te Deum" by J. Haydn. The score is written on ten staves, with the top four staves representing vocal parts and the bottom six staves representing piano accompaniment. The lyrics are written below the vocal staves.

Vocal Parts (Top Four Staves):

- Staff 1 (Soprano):** li - ber scrip - tus pro - fel - re - tur in quo to - tum con - ti -
- Staff 2 (Alto):** Ja - ra Hui - ro - vi - vus Ga -
- Staff 3 (Tenor):** re - tur in quo to - tum con - ti -
- Staff 4 (Bass):** to - tum con - ti -

Piano Accompaniment (Bottom Six Staves):

- Staff 5 (Right Hand):** p
- Staff 6 (Left Hand):** p
- Staff 7 (Right Hand):** p
- Staff 8 (Left Hand):** p
- Staff 9 (Right Hand):** p
- Staff 10 (Left Hand):** p

Lyrics:

li - ber scrip - tus pro - fel - re - tur in quo to - tum con - ti -
 Ja - ra Hui - ro - vi - vus Ga -

Handwritten musical score on page 44, featuring vocal and piano parts with German lyrics. The score is written on ten staves across four measures.

Vocal Part (Staff 3):

- Measure 1: *ne - tur,*
Küß - haß
- Measure 2: *un - - de*
nied - - lam
- Measure 3: *mun - - - dus*
Uim - - - kal,
- Measure 4: *mun - - dus*
nied - - lam

Piano Part (Staff 6):

- Measure 1: *fp.*

Key Signature and Time Signature:

- Key Signature: One sharp (F#) on the first staff.
- Time Signature: 4/4, indicated by a double bar line and the number 4 on the bottom staff.

Other Notations:

- Measure 2: *fp.* (fortissimo) marking.
- Measure 3: *fp.* (fortissimo) marking.
- Measure 4: *fp.* (fortissimo) marking.

<i>ju - - di - -</i> <i>Ann - kal offan -</i>	<i>- ce - - -</i> <i>- la - - - -</i>	<i>Solo.</i> <i>pu</i> <i>Ju - - - dex</i> <i>Ann - - - -</i> <i>tur.</i> <i>Ann.</i>	<i>er - go cum se -</i> <i>fei - ex - li - fan</i>
<i>cresc. f.</i>	<i>f.</i>	<i>p.</i>	<i>p.</i>
<i>cresc. f.</i> <i>6 7 cresc. =</i> <i>3</i>	<i>f.</i> <i>6 4 = 5</i> <i>4</i>	<i>p.</i> <i>Celli.</i>	<i>6 - 6</i> <i>3 #</i>

de - bit
la - ga

quid
miser

quid
du

la - tet
mit ga -

ap - pa -
re - bit, nil in ul - timo re - ma -
Mago jadem Phyllisau ord -

rfo

p

rfo

p

rfo

p

rfo

p

3 — *rfo* 6 9 5 7 5 6 6 6 6

Quid
Ast!

sum
war

mi - ser tunc dic -
vivi vos eis be -

tu - rus?
sta - fan!

quem pa -
war be -

tro - num ro - ga -
qua - sigl' sum - mis

ne - bil.
gal - san.

Bassi

6 — 6 7

6 —

tu - rus,
A - man?

cum
vix

ju - stus
mi - na

ju - stus
mi - na

Celli

6/4 6/5 6/5 6/4 6 6/5

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and voices. It features a 6/8 time signature and a key signature of one sharp (F#). The music is in Italian. The vocal parts include Soprano, Alto, Tenor, and Bass. The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Cymbal. The score is written on 18 staves. The lyrics are: "sit se - cu - rus? / fin av - uan - te".

Handwritten musical score for a choir and piano. The score is in G major, 4/4 time. It consists of four vocal staves and a piano accompaniment. The lyrics are "jus - tus in - noc" and "sit se -".

The vocal parts are arranged in four staves, each with the lyrics "jus - tus in - noc" in the first two measures and "sit se -" in the third measure. The piano accompaniment features a prominent melody in the right hand, marked *sfp.* (sforzando), and a bass line in the left hand.

The score is divided into three measures. The first measure contains the vocal entries and the piano accompaniment. The second measure continues the vocal parts and the piano accompaniment. The third measure concludes the vocal parts and the piano accompaniment.

The piano accompaniment includes a series of chords and a melodic line in the right hand, marked *sfp.* (sforzando). The bass line in the left hand provides a harmonic foundation.

The score is written on a single page, numbered 50. The notation is in G major, indicated by one sharp (F#). The time signature is 4/4.

The vocal parts are arranged in four staves, each with the lyrics "jus - tus in - noc" in the first two measures and "sit se -" in the third measure. The piano accompaniment features a prominent melody in the right hand, marked *sfp.* (sforzando), and a bass line in the left hand.

The score is divided into three measures. The first measure contains the vocal entries and the piano accompaniment. The second measure continues the vocal parts and the piano accompaniment. The third measure concludes the vocal parts and the piano accompaniment.

The piano accompaniment includes a series of chords and a melodic line in the right hand, marked *sfp.* (sforzando). The bass line in the left hand provides a harmonic foundation.

The score is written on a single page, numbered 50. The notation is in G major, indicated by one sharp (F#). The time signature is 4/4.

[illegible]

Handwritten musical score on page 52. The page contains two systems of music. The first system consists of four vocal staves (soprano, alto, tenor, and bass) and one piano accompaniment staff. The vocal staves have lyrics: "cu - - - -" and "bar - - - -". The piano accompaniment staff has a treble clef and a key signature of one sharp (F#). The second system consists of four vocal staves and one piano accompaniment staff. The vocal staves have lyrics: "rus? - - - -" and "man? - - - -". The piano accompaniment staff has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). At the bottom of the page, there are some handwritten numbers and symbols: "6 4", "5 3", and "8".

cu - - - - rus?
bar - - - - man?

cu - - - - rus?
bar - - - - man?

cu - - - - rus?
bar - - - - man?

cu - - - - rus?
bar - - - - man?

f *p* *f* *p* *f* *p* *f* *p*

6 4 5 3 8

Grave.

Tutti

53.

Nº 4.

REX
TREMENDAE ETC.

*Rex!
Gave!*

*Rex!
Gave!*

*Rex!
Gave!*

*Rex!
Gave!*

Tasto Solo.

Tutti.

Grave.

6 6 5
4 #3

Handwritten musical score for three systems, each consisting of three staves. The lyrics are written below the staves.

System 1:

- Staff 1: *Rex!*
Haur!
- Staff 2: *Rex!*
Haur!
- Staff 3: *Rex!*
Haur!

System 2:

- Staff 1: *Rex!*
Haur!
- Staff 2: *Rex!*
Haur!
- Staff 3: *Rex!*
Haur!

System 3:

- Staff 1: *Rex tre-men-dae Ma-jes-*
haur in swafast fur-ja
- Staff 2: *Rex tre-men-dae Ma-jes-*
haur in swafast fur-ja
- Staff 3: *Rex tre-men-dae Ma-jes-*
haur in swafast fur-ja

The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex melodic and harmonic structure.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of 12 measures, grouped into four systems of three measures each. The lyrics are in Latin: "la-tis Rex tre-men-dae Ma-jes-ta-tis Rex tre-men-dae Ma-jes-ta-tis qui sal-van-dos sal-vas gra-tis qui sal-van-dos sal-vas gra-tis". The piano part features a prominent bass line with triplets and eighth notes.

[illegible]

la - tis qui sal - vandos salvas gra - tis.
 Primus in be - quati - ge - stis
 la - tis qui sal - vandos salvas gra - tis.
 Primus in be - quati - ge - stis
 la - tis qui sal - vandos salvas gra - tis.
 Primus in be - quati - ge - stis
 la - tis qui sal - vandos salvas gra - tis.
 Primus in be - quati - ge - stis

Sal - va me!
 Sal - va me!
 Sal - va me!
 Sal - va me!

p
unisono col Primo.
p
p *Tasto Solo.*
p

6. $\sharp$ $\sharp$ $\sharp$ $\sharp$ $\sharp$ $\sharp$

Musical score for a choir and piano. The score is written on ten staves. The top four staves are for the choir (Soprano, Alto, Tenor, Bass), and the bottom six staves are for the piano accompaniment. The lyrics are in French.

The lyrics for the choir parts are:

Sal - va' me! fons pi - e - tis.
 (Re - la' uns ven' àu Par - loir)

The piano accompaniment features a variety of musical textures, including arpeggiated figures, flowing sixteenth-note passages, and sustained chords. The key signature is one flat (B-flat), and the time signature is 6/8.

The score concludes with a final cadence in the piano part, marked with a double bar line and a repeat sign.

This image shows a page of handwritten musical notation, likely a piano solo. The notation is written on a grand staff with multiple systems of staves. The music includes various notes, rests, and trills (marked 'tr.'). There are also dynamic markings, such as 'p' (piano). The paper is aged and shows some staining.

This page of musical notation, numbered 62, contains a grand staff with multiple systems of staves. The notation is organized into four main systems, each consisting of four staves. The first system of staves in each system contains a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with a similar rhythmic pattern. The second system of staves in each system contains a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with a similar rhythmic pattern. The third system of staves in each system contains a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with a similar rhythmic pattern. The fourth system of staves in each system contains a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with a similar rhythmic pattern. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'x'. The page is aged and shows signs of wear, including discoloration and foxing.

Handwritten musical score on page 63. The score is written on multiple staves, with some staves containing rests. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- Solo**: Handwritten in the top right section.
- Re/**: Handwritten in the top right section, possibly indicating a key signature or tempo change.
- tr.**: Trill marking, appearing in the middle section.
- p**: Piano dynamic marking, appearing in the bottom section.
- 6/5** and **3**: Numerical markings, possibly indicating fingerings or specific musical intervals.

Handwritten musical score for a four-part vocal setting, likely a Mass. The score is written on four staves, each with a vocal line and a basso continuo line. The lyrics are in Latin. The notation includes various musical symbols such as notes, rests, and accidentals. The basso continuo line at the bottom includes figured bass notation (9, 6, 6, 6, 6, 4, 8, 6).

Lyrics:

da - - - - - re
noll - - - - - wafft

Se - - - - - su
in - - - - - fia

pi - - - - -
ma - - - - -

cor - - - - - da - - - - - re
ba - - - - - noll - - - - - wafft

Se - - - - -
in - - - - -

su - - - - - pi - - - - -
fia - - - - - ma - - - - -

Figured Bass:

9 6 6 6 6 4 8 6

Handwritten musical score for a piece titled "Quod Galat". The score is written on ten staves, organized into five systems of two staves each. The top two staves of each system are for vocal parts, with lyrics written below the notes. The bottom two staves of each system are for instrumental parts, specifically labeled "Celli." (Celli). The music is written in a historical style, featuring various note values, rests, and dynamic markings. The lyrics are in Latin: "Quod Galat sum can sa", "Quod Galat sum can sa", "Quod Galat sum can sa", "Quod Galat sum can sa", "Quod Galat sum can sa". The score is on aged, slightly stained paper.

lu - ae
chi - arie

vi -
Lira

ae
chi

ne me
fi sub

lu -
chi

ae vi
chi Lira

ae
chi

ne me
fi sub

ne me
fi sub

per - aus
qua - lig

Bassi.

Tasto Solo.

$\frac{10}{9}$ - $\frac{8}{6}$ $\frac{6}{5}$ $\frac{6}{5} = \frac{9}{4}$ - 6 $\frac{4}{2}$

[illegible]

Quae - rens
rei maxime

Quae - rens
rei maxime

me
facit

tr.

p

p

p

p

p

Bassi

The musical score is written on 16 staves. The top four staves are for vocal parts, with lyrics in German. The bottom four staves are for instrumental parts, with the label 'Bassi' at the bottom left. The score includes various musical notations such as notes, rests, trills (tr.), and dynamics (p). The key signature has one sharp (F#) and the time signature is 7/8.

Se - dis - ti - las - sus
Auch voll G - bar - man

Se - dis - ti - las - sus
Auch voll G - bar - man

re - de - mis - ti
Auch voll G - bar - man

re - de - mis - ti
Auch voll G - bar - man

6 7 4 5 6

cru - cem
 pas - sus
 tan - tus
 la - bor

cru - cem
 pas - sus
 tan - tus
 la - bor

mis - si
 tan - tus
 la - bor

6/4

The image shows a page of a musical score, likely for a vocal and instrumental ensemble. The score is written on 12 staves. The top four staves are for vocal parts, with lyrics in German. The bottom eight staves are for instrumental parts, including a cello part labeled 'Celli.' The music is in 4/4 time and features various dynamics and articulations.

Vocal Parts (Top 4 Staves):

- Staff 1: *sus. lar.*
- Staff 2: *sus. lar.*
- Staff 3: *sus. lar.*
- Staff 4: *sus. lar.*

Lyrics (German):

Staff 1: *Jus - te / Ruf - lar*

Staff 2: *ju - - dex / iv - - lar*

Staff 3: *Jus - te / ju -*

Staff 4: *Ruf - lar*

Instrumental Parts (Bottom 8 Staves):

- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *mf*
- Staff 8: *f*
- Staff 9: *mf*
- Staff 10: *mf*
- Staff 11: *Celli.*
- Staff 12: *mf*

Other markings:

- Staff 1: *p*
- Staff 2: *p*
- Staff 3: *p*
- Staff 4: *p*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *mf*
- Staff 8: *f*
- Staff 9: *mf*
- Staff 10: *mf*
- Staff 11: *Celli.*
- Staff 12: *mf*

ut - ti - - o - - - nis,
 Ich - bin der Herr und
 La - - - bar,

do - num fac re - mis - si - o - -
 Ich will ich mich
 ganz er - ge - -

deu - ut - ti - - o - nis do - -
 ich - bin der Herr und
 La - bar, Ich

num fac re - mis - si - o - -
 will ich mich
 ganz er - ge - -

9 - 5
 9 7 - 7 -
 b5 -

b9 - 5 - 9 7
 6 7

b5 6 9 - 6

nis
bass,

an - te
ja vis

di - em
na - fan,

ra - ti -
dei - num

an - te
ja vis

di - em
na - fan,

ra - ti -
dei - num

an - te
ja vis

di - em
na - fan,

ra - ti -
dei - num

o - nis
Glo - ri - a

Bassi.

Tasto Solo.

4
2

This musical score page, numbered 77, contains a vocal ensemble and instrumental accompaniment. The vocal parts are arranged in four staves at the top, each beginning with the lyrics "nis." and "na." in a cursive script. The instrumental parts include a piano accompaniment in the middle staves and a string section at the bottom. The piano part features a melody with various dynamics including *mf* (mezzo-forte) and *f* (forte), and includes trills marked "tr.". The string section consists of a Cello part labeled "Celli." and a Bass part labeled "Bassi.", both with melodic lines. The score is divided into four measures by vertical bar lines.

nis.
na.

mf

mf

f

tr.

tr.

Celli.

Bassi.

Handwritten musical score for "Veni Sancte" by J. Haydn. The score is written on ten staves, with the first four staves representing vocal parts and the remaining six staves representing piano accompaniment. The lyrics are written below the vocal staves.

Vocal Parts (Staves 1-4):

- Staff 1:** *cul - pa*
ius ba - -
- Staff 2:** *cul - pa*
ius ba - -
- Staff 3:** *cul - pa*
ius ba - -
- Staff 4:** *cul - pa*
ius ba - -

Piano Accompaniment (Staves 5-10):

- Staff 5:** *ru - bet*
la - flam
- Staff 6:** *ru - bet*
la - flam
- Staff 7:** *ru - bet*
la - flam
- Staff 8:** *ru - bet*
la - flam
- Staff 9:** *ru - bet*
la - flam
- Staff 10:** *ru - bet*
la - flam

Lyrics (Staves 1-4):

- Staff 1:** *cul - pa*
ius ba - -
- Staff 2:** *cul - pa*
ius ba - -
- Staff 3:** *cul - pa*
ius ba - -
- Staff 4:** *cul - pa*
ius ba - -

Lyrics (Staves 5-10):

- Staff 5:** *ru - bet*
la - flam
- Staff 6:** *ru - bet*
la - flam
- Staff 7:** *ru - bet*
la - flam
- Staff 8:** *ru - bet*
la - flam
- Staff 9:** *ru - bet*
la - flam
- Staff 10:** *ru - bet*
la - flam

Dynamic Markings:

- Staff 5:** *p.*
- Staff 6:** *p.*
- Staff 7:** *p.*
- Staff 8:** *p.*
- Staff 9:** *p.*
- Staff 10:** *p.*

Tempo/Character Markings:

- Staff 5:** *And.*
- Staff 6:** *And.*
- Staff 7:** *And.*
- Staff 8:** *And.*
- Staff 9:** *And.*
- Staff 10:** *And.*

Key Signature: One flat (B-flat).

Time Signature: 4/4.

sup - pli / pro - pter
can - ti / Rief - ten
par - ce / v - vau -
De - us qui Ma - ffo - na in No -

sup - pli / pro - pter
can - ti / Rief - ten
par - ce / v - vau -
De - us
ffo - na

sup - pli / pro - pter
can - ti / Rief - ten
par - ce / v - vau -
De - us
ffo - na

sup - pli / pro - pter
can - ti / Rief - ten
par - ce / v - vau -
De - us
ffo - na

p
p
p
p
p
p
p
p

6
 4
 2

7
 6

2
 4
 3

ri - am ab - sol
lox - nam gū ex

vis - ti
vat - san

mi - hi
mor - san

et la - tro - nem ex - au -
vīs sū Bū - na Mā - san -

- dis - ti
- Bū - san

6 6.5 # 6 6.5 #

Handwritten musical score for the 'Te igitur' section of a Mass, featuring vocal parts and piano accompaniment. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment (Piano and Organ) clearly delineated. The lyrics are in Latin, and the music is in G major, 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *sp* (soprano) and *fp* (fortissimo piano).

The lyrics are as follows:

quo - que spem de - dis - ti mi - hi
 gro - pas Mark aif ex - - ian, max dain
 quo - que mi - hi quo - que spem de - dis - ti
 gro - pas max dain gro - pas Mark, dain
 mi - hi quo - que, mi - hi quo - que
 max dain pas, max dain pas
 mi - hi quo - que
 max dain pas

The score is a handwritten manuscript, likely a working draft or a personal copy, showing the composer's original notation and the lyrics. The handwriting is clear and legible, and the musical notation is well-organized and easy to read. The score is a valuable historical document, providing insight into the composer's creative process and the development of the 'Te igitur' section of the Mass.

Handwritten musical score on page 83, featuring vocal staves with lyrics and piano accompaniment.

Vocal Staves (Lyrics):

- Staff 1: *dis - ti.*
fo - san.
- Staff 2: *dis - ti.*
fo - san.
- Staff 3: *dis - ti.*
fo - san.
- Staff 4: *dis - ti.*
fo - san.

Piano Accompaniment:

- Staff 5: *p*
- Staff 6: *p*
- Staff 7: *p*
- Staff 8: *p*
- Staff 9: *p*
- Staff 10: *p*
- Staff 11: *p*
- Staff 12: *p*

Lyrics in Piano Part:

- Staff 2: *Pre*
- Staff 3: *ces*
- Staff 4: *me*
- Staff 5: *ces*

Figured Bass (Bottom Staff):

- Measure 1: $\frac{9}{4}$ $\frac{8}{4}$
- Measure 2: $\frac{9}{8}$
- Measure 3: $\frac{6}{3}$ $\frac{3}{3}$
- Measure 4: $\frac{9}{3}$ $\frac{5}{3}$

ac fufp

non sunt in fca

di Ana

Sed gnae, lau

me ac fca

non sunt di Ana

gnae, lau

Celli.

9 6 5 6/3 6 5 3 9/4 6 5/3

- - - *tu* - - - *bo* - - - *nus* - - - *fac* - - *be* -
 - - - *van* - - - *gab* - - - *mus* - - - *nam* - *ria*

Sed - - - *tu* - - - *bo* - - - *mus* *fac-be* -
O - - - *van* - - - *gab* - - - *mus, nam-ria*

tr.
tr.

6/8 5 5 5

ni - - - gne!
 fagl - - - lau!

ne per - - en - ni
 non in non in

ne per - - en - ni
 non in non in

ne per - - en - ni
 non in non in

ne per - - en - ni
 non in non in

Bassi

4/2

67

Handwritten musical score for "Tasto Solo" in G major, Op. 10, No. 5 by Franz Liszt. The score is for a single melodic line on a grand staff (treble and bass clefs). It consists of 16 measures, grouped into four systems of four measures each. The tempo is marked "Allegretto" and the time signature is 3/8. The key signature has one sharp (F#). The lyrics are in German: "cre - mer das Meer - - ig - - ne das - laut, in - ter laß mich in - ter laß mich o - - ves al - - la". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano). The handwriting is in ink on aged paper.

[illegible]

hoe - dis me/ se - - que - stra. Sta - tu - ens in/
 him - mals Län - Län Län - man. ja - fu! laßt ihm

hoe - dis me/ se - - que - stra. Sta - tu - ens in/
 him - mals Län - Län Län - man. ja - fu! laßt ihm

hoe - dis me/ se - - que - stra. Sta - tu - ens in/
 him - mals Län - Län Län - man. ja - fu! laßt ihm

hoe - dis me/ se - - que - stra. Sta -
 him - mals Län - Län Län - ja -

6 7 5 5 6 6 5 3

Handwritten musical score for a hymn, featuring four systems of staves. The lyrics are in German, and the score includes various musical notations such as notes, rests, and bar lines. The bottom of the page shows a bass staff with figured bass notation.

System 1:

- Staff 1: *par - - -*
- Staff 2: *heil - - -*
- Staff 3: *par - - -*
- Staff 4: *heil - - -*
- Staff 5: *tu - ens in par -*
- Staff 6: *fü! laß dein heil*

System 2:

- Staff 1: *te - dex -*
- Staff 2: *us - - -*
- Staff 3: *te - dex -*
- Staff 4: *us - - -*
- Staff 5: *tra -*
- Staff 6: *ba -*

System 3:

- Staff 1: *sta -*
- Staff 2: *Ja -*
- Staff 3: *sta -*
- Staff 4: *ba -*
- Staff 5: *sta -*
- Staff 6: *Ja -*

System 4:

- Staff 1: *tu - ens in*
- Staff 2: *fü! laß dein*
- Staff 3: *sta - tu - ens in*
- Staff 4: *Ja - fü! laß dein*
- Staff 5: *sta -*
- Staff 6: *Ja -*

Figured Bass:

6 5 6 6 8 6 6 5

Handwritten musical score for "Te Deum" by J. Haydn. The score is written on ten staves, organized into four systems of two staves each. The first system includes vocal parts with lyrics: "par hail", "te dex", and "tra. bas." The second system continues the vocal parts with lyrics: "tu - ens in par -", "te dex", and "tra. bas." The third system features a figured bass line with figures: 6, 5, 6, 6, 8, 6, 4, 5, 3. The fourth system continues the figured bass line with figures: 6, 8, 6, 4, 5, 3. The score is written in a cursive hand and includes various musical notations such as notes, rests, and slurs.

This musical score is arranged in six staves across three measures. The first measure contains a melodic line on the top staff, a descending eighth-note scale on the second staff, and a piano accompaniment on the bottom three staves. The piano part features a steady eighth-note bass line and a treble line with eighth-note chords. A dynamic marking of *p* (piano) is placed below the first staff of the piano accompaniment. The second measure begins with a trill on the top staff, followed by a melodic continuation on the second staff and the piano accompaniment. The third measure continues the melodic and piano accompaniment. The lyrics "Nº 6. CONFUTATIS ETC." are printed in the right margin, aligned with the second and third measures.

Nº 6.

CONFUTATIS ETC.

Andante.

Intt

Tutta

con-fu-ta-tis ma-le-dic-tis
 tra-ge-remus

glam-mis a-cri-bus ad-
 ver-sus for-mas An-gel-

6 6 6 6 6 6

Andante.

[illegible]

Tutti sotto voce.

Vo - - ca / vo - ca - me / vo - ca me / cum be - ne - die - tis.
 Rel - - la / val - la in / valla in voll gült in Lai - mar.
 Tutti sotto voce.

Vo - - ca / vo - ca me / vo - ca me / cum be - ne - die - tis.
 Rel - - la / val - la in valla in voll gült in Lai - mar.

f Con - fu -
 Lu - ga.

unisono col Primo.

f

f 6

Con - fu - ta - tis
 Er - ge Bin - den

ma - le - dic - tis
 wunden zillaren

flam - mis a - cri - bus ad -
 vor des Fe - uer - des Wun - ge -

ta - tis ma - le -
 Bin - den wunden

dic - tis flam - mis
 zil - laren vor des

a - cri - bus ad dic - tis con - fu -
 fer - uer des Wun - ge - wunden Er - ge

unisono col Primo

6 # 6 # 6 6 6 5 5 9 8 8 —

dic-tis con-su-ta-tis ma-le
wilt den Sauf- und Wucherer

dic-tis fla-mis a-cri-bus ad
geht Feuer, von des Zornes Flammen

dic-tis
wilt den Sauf-

ta-tis ma-le - dic-tis ma-le
Wilt den Sauf- und Wucherer

dic-tis fla-mis a-cri-bus ad
geht Feuer, von des Zornes Flammen

dic-tis
wilt den Sauf-

6 6 #4 8 6 6 #4 6

sotto voce

Vo - - ca/

Kul - - la

vo - ca/ me/ cum/ be - ne -

valla/ in/ voll/ Güte/ in/

dic - tis, cum/ be - ne -

Güte/ in/ voll/ Güte/ in/

dic - tis, vo -

Güte/ in/ voll/ Güte/ in/

*sotto**vace*

Vo - - ca/

Kul - - la

vo - ca/ me/

valla/ in/ voll/ Güte/ in/

vo - ca/ me/ cum/ be - ne -

valla/ in/ voll/ Güte/ in/

dic - tis

Güte/ in/ voll/ Güte/ in/

- ca' me/ vo - ca' me/ vo - ca' me' cum be-ne- dic' - -
 - la' - - - la' - - - la' - - - la' - -
 vo - ca' me' vo - ca' me' cum be-ne- dic' - -
 - la' - la' - la' - la' - - - la' - -

The musical score is arranged in four systems, each containing four staves. The top two staves of each system are for vocal parts, with lyrics written below them. The bottom two staves are for instrumental parts. The first system shows the beginning of the piece with a key signature of one sharp (F#). The second system continues the vocal melody. The third system introduces a new instrumental melody in the bottom staves. The fourth system concludes the page with a final vocal phrase and a sustained instrumental accompaniment.

Handwritten musical score for "Gloria" by Franz Schubert. The score is written on ten staves, with the top three staves for vocal parts and the bottom seven staves for piano accompaniment. The music is in 3/4 time and G major. The lyrics are in Latin: "tis san - ctus, o - ro te, sup - plex et ac - cipe in - ter - ce - ssu - m." The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The piano part features a prominent arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. The vocal parts enter with a simple melody, and the piano accompaniment provides a rhythmic and harmonic foundation.

cli - na - nis - fan - cor - con -
 na - fan - laß - Nar -

cli - na - nis - fan - cor - con -
 na - fan - laß - Nar -

cli - na - nis - fan - cor - con -
 na - fan - laß - Nar -

cli - na - nis - fan - cor - con -
 na - fan - laß - Nar -

3/4

tri - tum qua - si
ga - bang mub am -

tri - tum qua - si
ga - bang mub am -

tri - tum qua - si
ga - bang mub am -

tri - tum qua - si
ga - bang mub am -

ci -
zfa -

ci -
zfa -

ci -
zfa -

ci -
zfa -

nis.
fan.

nis.
fan.

nis.
fan.

nis.
fan.

Musical notation for piano accompaniment, including a bass line with figured bass notation: $\flat 6$, $\frac{4}{5}$, $\frac{5}{7}$, $\sharp 3$.

Handwritten musical score for three systems, each with vocal parts and piano accompaniment. The score includes lyrics in French and musical notation with various time signatures and key signatures.

System 1:

- Vocal parts: *Ge - re / O - fu -*
- Piano accompaniment: *cu - ram / bar - mur,*
- Time signature: $\frac{6}{8}$

System 2:

- Vocal parts: *cu - ram / bar - mur,*
- Piano accompaniment: *cu - ram / bar - mur,*
- Time signature: $\frac{6}{8}$

System 3:

- Vocal parts: *ge - re / v fu -*
- Piano accompaniment: *cu - ram / bar - mur,*
- Time signature: $\frac{6}{8}$

The score is written on multiple staves. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are written below the vocal staves. The time signature $\frac{6}{8}$ is indicated at the bottom of each system. The key signature changes from one system to the next.

cu - ram me - i
 lac - rimarum facis

Si -
 quia

nis.
 lig.

cu - ram me - i
 lac - rimarum facis

Si -
 quia

nis.
 lig.

cu - ram me - i
 lac - rimarum facis

Si -
 quia

nis.
 lig.

me - i
 facis

Si -
 quia

nis.
 lig.

5 3

Larghetto.

N° 7.

LACRIMOSA.

Larghetto.

La - - - crij - mo - sa / di - - - es il - la / qua - re sur - get
 Sai - - - ex - li - ta / rum - fla Minu - ta / rum / Rex / Rief - lar

La - - - crij - mo - sa / di - - - es il - la / qua - re sur - get
 Sai - - - ex - li - ta / rum - fla Minu - ta / rum / Rex / Rief - lar

La - - - crij - mo - sa / di - - - es il - la / qua - re sur - get
 Sai - - - ex - li - ta / rum - fla Minu - ta / rum / Rex / Rief - lar

La - - - crij - mo - sa / di - - - es il - la / qua - re sur - get
 Sai - - - ex - li - ta / rum - fla Minu - ta / rum / Rex / Rief - lar

p

p 6 7 # 6 7 # #

1

[illegible]

Handwritten musical score for "Te Deum" by J. Haydn. The score is written on ten staves, organized into four systems of two staves each. The top staff of each system contains a vocal line with lyrics in French, and the bottom staff contains a figured bass line. The lyrics are: "ho - mo - re - us. / O - vum - lai - fa / par - ce De - us / pi - e Se - su - / ul - lan ul - lan". The music is written in a style characteristic of the 18th century, with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. The figured bass line uses numbers and symbols to indicate the harmonic structure for the basso continuo.

Do - na e - is re - qui - em - do - na e - is do - na
 Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us

Do - na e - is re - qui - em - do - na e - is do - na
 Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us

Do - na e - is re - qui - em - do - na e - is do - na
 Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us

Do - na e - is re - qui - em - do - na e - is do - na
 Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us Pa - tris in fi - li - us

6 7 # 6 7 # 5 # 5 6 7 #

Nº 8.

DOMINE JESU CHRISTE ETC.

Tutti

Tutti

Tutti

Andante.

Andante.

6

6

6

6

[illegible]

Handwritten musical score for "L'Inferno" by Franz Schubert. The score is written on ten staves, with the first four staves representing vocal parts and the remaining six staves representing piano accompaniment. The lyrics are in French, and the music is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings (f, p). The lyrics are: "rum de poe-nis in-fer-ni de poenis in-fer-ni de poenis in-fer-ni de poenis in-fer-ni". The score is a page from a manuscript, showing the composer's original notation.

ni el de pro-
ni el de pro-
ni el de pro-
ni el de pro-

Sun - do
Vingt - six

la
Gra -

cu.
bub.

6
5
6 4 3
5 4 3
5 4 3
5 4 3
5 4 3

ti - be - ra, ti - be - ra
 pfist-za fia pfist-za fia

e - as *f* de
 guä - sig o

o - re Le - o - nis
 farr vor Kärlechen

ti - be - ra ti - be - ra
 pfist-za fia pfist-za fia

ti - be - ra
 pfist-za fia

e - as *f* de
 guä - sig o

o - re Le - o - nis
 farr vor Kärlechen

ti - be - ra
 pfist-za fia

ti - be - ra
 pfist-za fia

e - as *f* de
 guä - sig o

o - re Le - o - nis
 farr vor Kärlechen

ti - be - ra
 pfist-za fia

ti - be - ra
 pfist-za fia

e - as *f* de
 guä - sig o

o - re Le - o - nis
 farr vor Kärlechen

ti - be - ra
 pfist-za fia

p 6 6 5 6
 4

f 1 — 1 — 4 1 —

p 6 6 5 —

Handwritten musical score for a choir, featuring four vocal parts and a basso continuo line. The lyrics are in Latin and German. The score includes various musical notations such as notes, rests, and ornaments.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Soprano:** e - as de / qui - reg o
- Alto:** e - as de / qui - reg o
- Tenor:** e - as de / qui - reg o
- Bass:** e - as de / qui - reg o

Lyrics:

o - re Le - o - nis!
Ganz vor Ihm zu stehen!

Ni ab - sor - be - at e - as
Nach ihm zu stehen!

tar - tu - rus, ne ca - dant in ob -
fi - wigt sein, um Ihm zu stehen!

Basso Continuo:

b6 - 6 #3 6 f 1 - 7 - #7 - #3 6 b3 6 5 - #6 b5 6 5

ne ab-sor-be-at e-as
lar-la-rus ne ca-dant in ob-
seu-rum ne ca-dant
ne ca-dant in ob-seu-

Solo

[illegible]

prae-sen-tet e-
tu fia-fa-bu-
as
in lu-tem
zi ju-nus
sanc-tum
Mon-ia
sig-ni-fer sanctus
fuf-ru fia-ni-ff-zu
Mi-cha-el re-
ai-mu-ni-gail-lai-
prae-sen-tet e-
tu fia-fa-bu-
as
sig-ni-fer sanc-tus
fuf-ru fia-ni-ff-zu
Mi-cha-el re-
ai-mu-ni-gail-lai-
Sato
Sed
Mus.
Sato
Sed
Mus.

5 3 4 6
 7 3 8 7 6
 7 3 8 7 6
 7 3 8 7

re - prae-sen-tet re-
lai-ta fia v lai-

in lu-cem
zi ja-mar

prae-sen-tet e-
la fia fa-bur-

sig-ni-fer sanc-tus
fif-va fia viflozi

san-ctam re - prae-
Roumar lai-ta

as, re-prae-
mar lai-ta

Mi-cha-el re - prae-
lai-ta

prae-sen-tet e- as
la fia fa-bur-mar

sen-tet re-prae-sen-tet
fia v lai-ta fia fa-

sen-tet e- as
fia fa-bur-mar

sen-tet e- as re-prae-
fia fa-bur-mar lai-ta

e- as in lu-cem
bur-mar zi ja-mar

in lu- - - cem
zi ja - - mar

sen-tet e- as in lu-cem
fia fa-bur-mar zi ja-mar

5 7 8 b5 6
3 9

7 6 5 6 6
9

7 6 5 3 6

[illegible]

Tutti

Tutti

quam o - tim' A - bra - hae pro - mi -
in in in Glau - bi - gen fide -
si - sti quam o - tim' A - bra - hae et se - mini e - jus pro - mi -
fai - san in in in Glau - bi - gen in in in fide -
quam o - tim' A - bra - hae pro - mi - si - sti pro - mi - si - sti
in in in Glau - bi - gen fide -
fai - san in in in Glau - bi - gen fide -

cel. Primo

celli

Musical notation for Cello I (cel. Primo) and Cello II (celli) parts, including fingerings and bowings.

Cello I (cel. Primo) fingerings: 8 7 #3, 8 7 #3, 4 3, 7 5.

Cello II (celli) fingerings: #3 6 5, 7 6 5, #3 6 5.

si - sti, quam o - lim
fui san - ctus in san - ctis

A - bra - hae pro - mi -
Glau - ti - gan - fiax rex

si - sti,
fui - san -

quam o - lim A - bra - hae
san - ctus in san - ctis Glau - ti - gan

pro - mi - si - sti
fui rex san - ctus

et se - mi - ni
san - ctus in san - ctis

e - jus quam o - lim
li - san - ctus in san - ctis

pro - mi - si - sti
fui rex san - ctus

et se - mi - ni
san - ctus in san - ctis

Bassi

5 4 #3 4 3 6 5 4 3 6 5 4 3 6 5 4 3 7 6 7 6 8 5

[illegible]

A - bra-hae pro-mi -
Glän-bi - gen fin' var -
si - sti, pro-mi - si -
fristau, fin' var - fai -
sti, quam'o - tim' A - bra-hae
flau, in in in Glän-bi - gen
pro - mi - si - sti
fin' var - fristau

A - bra-hae pro-mi -
Glän-bi - gen fin' var -
si - sti, pro-mi - si -
fristau, fin' var - fai -
sti, quam'o - tim'
flau, in in in
A - bra-hae pro-mi -
Glän-bi - gen fin' var -

A - bra-hae pro-mi -
Glän-bi - gen fin' var -
si - sti, pro-mi - si -
fristau, fin' var - fai -
sti, quam'o - tim'
flau, in in in
A - bra-hae pro-mi -
Glän-bi - gen fin' var -

pro - mi - si - sti,
fin' var - fristau,
pro - mi - si -
fin' var - fai -
sti, quam'o - tim'
flau, in in in
A - bra-hae pro-mi -
Glän-bi - gen fin' var -

end. Primo

7 — 6 — 7 — 6
#5 — 6 5 7 6
#3 — 9 —
6 —
4 —
7 — 9 —
6 —
4 —
7 — 9 —
6 —
4 —

quam o - lim / A - bra - hae / pro - mi - si - sti / et se - mi - ni /
hin zu den Gläubigen *fiat ver - ba - fiat* *p* *hin zu* *un - fer - le -*

si - sti / quam o - lim / A - bra - hae / pro - mi - si - sti / *p* et se - mi - ni /
fiat ver - ba, hin zu den *Gläubi - gen* *fiat ver - ba* *fiat ver - ba* *hin zu* *un - fer - le -*

si - sti / quam o - lim / A - bra - hae / pro - mi - si - sti / *p* et se - mi - ni /
fiat ver - ba, hin zu den *Gläubi - gen* *fiat ver - ba* *fiat ver - ba* *hin zu* *un - fer - le -*

si - sti / quam o - lim / A - bra - hae / pro - mi - si - sti / *p* et se - mi - ni /
fiat ver - ba, hin zu den *Gläubi - gen* *fiat ver - ba* *fiat ver - ba* *hin zu* *un - fer - le -*

6-6-4-2 6-3 8-3 7 3 p 3 6 5 4 3

Ius et se - mi - ni e - lu - fra - fra - lu
Ius et se - mi - ni e - lu - fra - fra - lu
Ius et se - mi - ni e - lu - fra - fra - lu
Ius et se - mi - ni e - lu - fra - fra - lu

p *p* *p* *p*

Cello unisono col Basso

p6 6 *3 6* *5 7 6 5* *# 6 6 6 4 #3*

[illegible]

Handwritten musical score for a choir and piano. The score is written on ten staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The bottom six staves are for piano accompaniment. The music is in 3/4 time and features a variety of note values, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are: 'sti, p: et se - mi - ni - le - jus. flet.' and 'sti, p: et se - mi - ni - le - jus. flet.'

Larghetto

Tutti

Nº 9.

HOSTIAS.

Tutti

Tutti

Tutti

Tasto Solo

Tutti

Larghetto

43

[illegible]

lan-dis of-fi-ci-ri-mus tu sus-ci-pe pro a-ni-mus a-mis-er-i-bus

lan-dis of-fi-ci-ri-mus tu sus-ci-pe pro a-ni-mus a-mis-er-i-bus

lan-dis of-fi-ci-ri-mus tu sus-ci-pe pro a-ni-mus a-mis-er-i-bus

lan-dis of-fi-ci-ri-mus tu sus-ci-pe pro a-ni-mus a-mis-er-i-bus

9 7 6 5 9 4 8 3 6 5 2 6 4 2

ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am
 sub - limi Ma - gi - filii C - ri - sti To - ti - us

ma - bus il - lis, qua - rum ho - di - e ho - di - e me -
 sub - limi Ma - gi - filii C - ri - sti C - ri - sti

ma - bus il - lis, qua - rum ho - di - e ho - di - e me -
 sub - limi Ma - gi - filii C - ri - sti C - ri - sti

ma - bus il - lis, qua - rum ho - di - e ho - di - e me -
 sub - limi Ma - gi - filii C - ri - sti C - ri - sti

5/3 6/4 6/4 6/5

[illegible]

as sumi p et ias pre sta ces fan f ti from bi mar

as sumi p et ias pre sta ces fan f ti from bi mar

as sumi p et ias pre sta ces fan f ti from bi mar

as sumi p et ias pre sta ces fan f ti from bi mar

p cresc. f p

p cresc. f p

p cresc. f p

p cresc. f p

p cresc. f p

6 p 6 9/4 6 cresc. f 6/8 p

[illegible]

This image shows a handwritten musical score for a piece titled "Gloria" by Franz Schubert. The score is written on ten staves, with the top four staves representing vocal parts and the bottom six staves representing piano accompaniment. The lyrics are in Latin, and the music is in G major (one sharp). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The handwriting is in ink on aged paper.

Vocal Parts (Top 4 Staves):

- Staff 1 (Soprano):** *mus* *tu* *sus - ci - pe* *pro a - ni* *ma - bus* *il - lis*
- Staff 2 (Alto):** *mus* *tu* *sus - ci - pe* *pro a - ni* *ma - bus* *il - lis*
- Staff 3 (Tenor):** *mus* *tu* *sus - ci - pe* *pro a - ni* *ma - bus* *il - lis*
- Staff 4 (Bass):** *mus* *tu* *sus - ci - pe* *pro a - ni* *ma - bus* *il - lis*

Piano Accompaniment (Bottom 6 Staves):

- Staff 5:** *cresc.* *f* *p* *f*
- Staff 6:** *cresc.* *f* *p* *f*
- Staff 7:** *cresc.* *f* *p* *f*
- Staff 8:** *cresc.* *f* *p* *f*
- Staff 9:** *cresc.* *f* *p* *f*
- Staff 10:** *cresc.* *f* *p* *f*

Lyrics:

mus tu sus - ci - pe pro a - ni ma - bus il - lis

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on ten staves, with the first four staves representing four vocal parts (Soprano, Alto, Tenor, and Bass) and the remaining six staves representing the basso continuo. The lyrics are in Latin: "qua-rum filii sumus ho-di-e me-mo-ri-am fa-ci-mus vo-bis-gra-ti-as". The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte). The basso continuo part includes figured bass notation at the bottom of the staves.

[illegible]

Handwritten musical score for a choir and piano. The score is on ten staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) with lyrics in German. The bottom six staves are for piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "mor - te tran - si - re ad vi - tam. / Auf - steig - e aus der Grä - ber zum Le - ben." The piano part features arpeggiated chords and moving lines in the right and left hands.

Lyrics (German):

mor - te tran - si - re ad vi - tam.
 Auf - steig - e aus der Grä - ber zum Le - ben.

Chord symbols at the bottom of the piano staves:

6 6₄ 7 #6 5 b 7 #

Tutti

f *Quam o - tim A - bra - hae*
læb lū san glōriā

pro - mi - si - sti
fac vultū tuū

et se - mi - ni e - jus
unū vultū tuū

unisono col Primo

unisono col Russo

f 6 7 8

7 6 5 4 3

7 6 5 4 3

Tutti

Tutti

quam o - lim
sub voce

A - bra-hae pro-mi-
Gloria

pro - mi - si - sti
fias rex

et se-mi-ni e - jus
in

si - sti quam o - lim
fai - san

A - bra-hae et se - mi-ni
Gloria

e - jus pro - mi-
li - san

si - sti pro - mi-
fai - san

quam o - lim A - bra-hae
sub voce

pro - mi - si - sti
fias rex

pro - mi - si - sti
fias rex

Celli

8/4 3/4 8/4 3/4
 4/3 7/8 5/4 3/4
 3/4 5/4 3/4 5/4

[illegible]

pro-mi-si-sti
fi-er-van-fai-flan

et se-mi-ni
fi-er-van-fai-flan

e-jus, quam o-tim
lo-flan, sub in san

A-bra-hae
Glan-bi-gan

et se-mi-ni e-jus
fi-er-van-fai-flan

pro-mi-si-sti
fi-er-van-fai-flan

quam o-tim
sub in san

si-sti, quam o-tim
fi-er-van-fai-flan

A-bra-hae quam o-tim
Glan-bi-gan sub in san

e-jus
lo-flan

et se-mi-ni e-jus
fi-er-van-fai-flan

quam o-tim A-bra-hae
sub in san Glan-bi-gan

Figured Bass:

5 4 3 6 5 4 b3 3 6 5 7 6 5 8 5 3 6 5 4 3 6 7 6

A-bra-hae pro-mi- si-sti pro-mi-si-
Gluu-bi-gau fiax var- fai-pau fiax var- fai-
sti-quam-o-lim A-bra-hae pro-mi-si-sti
pau, vub vub vub Gluu-bi-gau fiax var- fai-pau

A-bra-hae pro-mi- si-sti pro-mi-si-
Gluu-bi-gau fiax var- fai-pau fiax var- fai-
sti- quam-o-lim A-bra-hae pro-mi-
pau, vub vub vub Gluu-bi-gau fiax var-

A-bra-hae pro-mi- si-sti pro-mi-si-
Gluu-bi-gau fiax var- fai-pau fiax var- fai-
sti- quam-o-lim A-bra-hae pro-mi-
pau, vub vub vub Gluu-bi-gau fiax var-

pro-mi-si-sti pro-mi-si-
fiax var- fai-pau fiax var- fai-
sti- quam-o-lim A-bra-hae pro-mi-
pau, vub vub vub Gluu-bi-gau fiax var-

7 — 6 — 7 — 6 — #5 — 6 5 7 — 8 #3 9/6 3/3 8/3 #3

Handwritten musical score for a piece titled "A-bra-hae pro-mi-si-sti". The score is written on ten staves, with the first four staves containing vocal parts and the remaining six staves containing piano accompaniment. The lyrics are written below the vocal staves.

The lyrics are:

quam o-tim A-bra-hae pro-mi-si-sti et se-mi-ni e-
 sis vi-van-ti-um fuit vax fuit vax - nau-fa-lö -
 si-sti quam o-tim A-bra-hae pro-mi-si-sti et se-mi-ni e-
 fuit vax, sis vi-van-ti-um fuit vax fuit vax - nau-fa-lö -
 si-sti quam o-tim A-bra-hae pro-mi-si-sti et se-mi-ni e-
 fuit vax, sis vi-van-ti-um fuit vax fuit vax - nau-fa-lö -
 si-sti quam o-tim A-bra-hae pro-mi-si-sti et se-mi-ni e-
 fuit vax, sis vi-van-ti-um fuit vax fuit vax - nau-fa-lö -
 si-sti quam o-tim A-bra-hae pro-mi-si-sti et se-mi-ni e-
 fuit vax, sis vi-van-ti-um fuit vax fuit vax - nau-fa-lö -
 si-sti quam o-tim A-bra-hae pro-mi-si-sti et se-mi-ni e-
 fuit vax, sis vi-van-ti-um fuit vax fuit vax - nau-fa-lö -
 si-sti quam o-tim A-bra-hae pro-mi-si-sti et se-mi-ni e-
 fuit vax, sis vi-van-ti-um fuit vax fuit vax - nau-fa-lö -

The piano accompaniment consists of six staves, with the first two staves containing a melody and the remaining four staves containing a bass line. The piano part is marked with a piano (p) dynamic.

The score is written in a single system, with the vocal and piano parts written on separate staves. The tempo is marked "p" (piano). The key signature is one sharp (F#).

[illegible]

[illegible]

Adagio

Nº 10.

SANCTUS.

[illegible]

[illegible]

coe-li et ter - ra glo - ri - a
 glo - ri - a glo - ri - a
 tu - - - -

coe-li et ter - ra glo - ri - a
 glo - ri - a glo - ri - a
 tu - - - -

coe-li et ter - ra glo - ri - a
 glo - ri - a glo - ri - a
 tu - - - -

...
 li et ter - ra glo - ri - a
 glo - ri - a glo - ri - a
 tu - - - -

6 7-#3-
 6 6 6 -
 7 5 7 6 5
 7 6 5 4 3

Osanna/volti subito.

Allo.

The musical score is written for a piece titled "Allo." in 3/4 time. It consists of ten staves. The first three staves are vocal parts, each beginning with the lyrics "a! Lob!". The fourth staff is a vocal part with the lyrics "a! Lob! O Preis sun na in ex cel". The fifth staff is a vocal part. The sixth staff is a vocal part. The seventh staff is a vocal part. The eighth staff is a vocal part. The ninth staff is a vocal part. The tenth staff is a vocal part. The score is written in G major (one sharp) and 3/4 time. The tempo is marked "Allo.".

Staves 1-3: *a! Lob!*

Staff 4: *a! Lob! O Preis sun na in ex cel*

Staff 5: *a! Lob!*

Staff 6: *a! Lob!*

Staff 7: *a! Lob!*

Staff 8: *a! Lob!*

Staff 9: *a! Lob!*

Staff 10: *a! Lob!*

Allo.

Handwritten musical score for "O Kyrie eleison" in G major. The score is written on ten staves, with the top two staves for vocal parts and the bottom eight staves for piano accompaniment. The tempo is marked "Allegretto" and the time signature is 4/4. The lyrics are written below the vocal staves.

Vocal Parts:

- Soprano:** O Kyrie - san - na in ex - cel - sis, O Kyrie san - na in ex - cel - sis
- Alto:** O Kyrie - san - na in ex - cel - sis, O Kyrie san - na in ex - cel - sis
- Tenor:** O Kyrie - san - na in ex - cel - sis, O Kyrie san - na in ex - cel - sis
- Bass:** O Kyrie - san - na in ex - cel - sis, O Kyrie san - na in ex - cel - sis

Piano Accompaniment:

- Right Hand:** The right hand plays a series of eighth notes in the right hand, often with a melodic line in the left hand. The melody is in G major, with a key signature of one sharp (F#).
- Left Hand:** The left hand plays a series of eighth notes in the left hand, often with a melodic line in the right hand. The melody is in G major, with a key signature of one sharp (F#).

san na
fi vi

in ex
in san

cel
lo

o
Pia

san na
fi vi

sis
fa

o
Pia

in
in

ex
san

cel
lo

san na
fi vi

5

$\frac{6}{4}$ — $\frac{6}{4}$ $\frac{7}{5}$ 5

$\frac{6}{4}$ $\frac{2}{2}$

5

$\frac{7}{3}$

in ex-cel-sis De-o san-na in ex-cel-sis De-o san-na in ex-cel-sis De-o

7

san-
fai

sis
fu

na in ex-
vis in vis

cel- sis
fo fu

O
Pater

san- na
fai vis

in ex-
in vis

cel-
fo

sis.
fu

O
Pater

san-
fai

6 6 6
2 4

6 6 6 - 6 6
4 4

3 - 6 - 6 6
4 3

2 3

Handwritten musical score for page 161, featuring vocal parts with lyrics and piano accompaniment. The score is written on ten staves, with the first four staves containing vocal lines and the remaining six staves containing piano accompaniment. The lyrics are in Latin and are written in a cursive hand.

Vocal Parts (Staves 1-4):

- Staff 1:** *san - na*
fai - x
- Staff 2:** *san - na*
fai - x
- Staff 3:** *- sis*
- fa
- Staff 4:** *na*
x

Piano Accompaniment (Staves 5-10):

- Staff 5:** *in ex -*
in ex -
- Staff 6:** *in ex -*
in ex -
- Staff 7:** *cel -*
fo -
- Staff 8:** *cel -*
fo -
- Staff 9:** *cel -*
fo -
- Staff 10:** *cel -*
fo -

Lyrics (Staves 1-4):

- Staff 1:** *in ex -*
in ex -
- Staff 2:** *cel -*
fo -
- Staff 3:** *sis.*
fa.
- Staff 4:** *in ex -*
in ex -

Lyrics (Staves 5-10):

- Staff 5:** *cel -*
fo -
- Staff 6:** *cel -*
fo -
- Staff 7:** *sis.*
fa.
- Staff 8:** *cel -*
fo -
- Staff 9:** *cel -*
fo -
- Staff 10:** *cel -*
fo -

Figured Bass (Bottom Staff):

- Staff 11:** *5*
- Staff 12:** *6*
- Staff 13:** *7*
- Staff 14:** *5*
- Staff 15:** *5*
- Staff 16:** *3*

Andante

Nº 11.

BENEDICTUS.

Andante

f

p

6

3

3

Andante

Solo

Solo.

Be - ne - dic - tus qui ve - nit, in
So - na - m - us

Be - ne - dic - tus qui ve - nit, in
So - na - m - us

Do - mi - ni
Je - su - chris - te

tr

tr

p

p

p

Celli

Bassi

p

4 6
2

4 6
2

6

7 4
1

6

no-mi-ne Do-mi-ni in no-mi-ne Do-mi-ni be-ne-dic-tus qui
 hui-li-gan-tes hui-li-gan-tes hui-li-gan-tes hui-li-gan-tes

Solo Be-ne-dic-tus qui
 hui-li-gan-tes hui-li-gan-tes hui-li-gan-tes hui-li-gan-tes

Solo Be-ne-dic-tus qui
 hui-li-gan-tes hui-li-gan-tes hui-li-gan-tes hui-li-gan-tes

6. 5. 3 6. 6. 4/2

ve - nit be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni be - ne - dic - tus
 ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na

ni be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni be - ne - dic - tus
 ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na

ve - nit be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni be - ne -
 ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na

in no - mi - ne do - mi - ni be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni be - ne -
 ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na ho - san - na ho - san - na ba - na - na

6 6 7 8 7 3 4 4 2 2 3 3 6 6 7

qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.
 au - ho - san - na, au - ho - san - na, qui li - ge - ra - tis. Je - su - al - ba.

qui - ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.
 au - ho - san - na, au - ho - san - na, qui li - ge - ra - tis. Je - su - al - ba.

dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.
 Je - su - al - ba, au - ho - san - na, au - ho - san - na, qui li - ge - ra - tis. Je - su - al - ba.

dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni.
 Je - su - al - ba, au - ho - san - na, au - ho - san - na, qui li - ge - ra - tis. Je - su - al - ba.

6 7 - 4 6 6 4 7 ff

Be - ne -
Lu - na -

Be - ne -
Lu - na -

Be - ne -
Lu - na -

Be - ne - di - tus
Lu - na - vi - at

f

f

f

f

p cello

p

mf

mf

Solo.

Solo

be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
la-na-dai-at sui ho-san-ni

p

p

p

p

p

4/2

6

6

6

6

7/4

6

ve-nit be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni be-ne-dictus
ho-fan ba-na-dai-at van ho-fan ba-na-dai-at

in no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni be-ne-dictus
van ho-fan ba-na-dai-at van ho-fan ba-na-dai-at

in no-mi-ne Do-mi-ni be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni be-ne-dictus
van ho-fan ba-na-dai-at van ho-fan ba-na-dai-at

ve-nit in no-mi-ne Do-mi-ni be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni be-ne-dictus
ho-fan van ho-fan ba-na-dai-at van ho-fan ba-na-dai-at

3 4 2 2 3 3 3 6 6 3

Celli

Handwritten musical score for a hymn, featuring vocal parts and piano accompaniment. The lyrics are in Latin: "be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni ha-li-gau-gu".

The score is written on ten staves. The top two staves are for vocal parts (Soprano and Alto/Tenor). The bottom eight staves are for piano accompaniment, including a grand staff (treble and bass clef) and six individual staves for various instruments or voices.

The lyrics are written below the vocal staves:

be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni
 ha-li-gau-gu

The piano accompaniment includes various musical notations, including notes, rests, and dynamic markings (e.g., *p*, *f*, *ff*). The bottom of the page shows time signatures and key signatures for different sections of the music.

Time signatures and key signatures at the bottom:

- 7/4
- $\flat$ 7
- $\flat$ 6
- 4/2
- 6
- $\flat$ 6
- 4/2
- $\sharp$ 6
- 6
- $\sharp$ 4/2

[illegible]

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on ten staves, with the first four staves containing vocal parts and the remaining six staves containing piano accompaniment. The tempo is marked "Allegretto" and the time signature is 3/4. The key signature has one sharp (F#). The lyrics are in Latin and German. The piano part includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The score is written in a cursive hand, typical of the 18th century.

Vocal Parts:

- Soprano:** ve-nit qui ve-nit in no-mi-ne Do-mi-ni. ni.
- Alto:** ho-san-na ho-san-na. als.
- Tenore:** ve-nit qui ve-nit in no-mi-ne Do-mi-ni. ni.
- Basso:** ho-san-na ho-san-na. als.

Piano Accompaniment:

- Right Hand:** The right hand plays a melody in the treble clef, often with a *ff* marking.
- Left Hand:** The left hand plays a bass line in the bass clef, often with a *p* marking.

Lyrics:

ve-nit qui ve-nit in no-mi-ne Do-mi-ni. ni.
 ho-san-na ho-san-na. als.
 ve-nit qui ve-nit in no-mi-ne Do-mi-ni. ni.
 ho-san-na ho-san-na. als.
 in no-mi-ne Do-mi-ni in no-mi-ne Do-mi-ni. ni.
 ho-san-na ho-san-na. als.
 in no-mi-ne Do-mi-ni in no-mi-ne Do-mi-ni. ni.
 ho-san-na ho-san-na. als.

Allo.

Tutti

O - - san-na in ex-
- - ci - - sis

Celli

Allo.

Tutti

*O - -
Prais*

*san - na
fai ifu*

*in - ex -
in - san*

*cel -
lo - -*

*cel -
lo - -*

*sio - o
fa - Prais*

*san - na
fai - ifu*

*in - ex -
in - san*

Tutti

O - - - - - san - na in - ex - cel - sis fa, O - - - - - san - na in - ex - cel - sis in - ex - cel - sis in - ex - cel - sis in - ex - cel - sis

Tutti.

O - - - - -

9 8 6 6 6 6 7

[illegible]

Handwritten musical score for a hymn, page 179. The score is written on ten staves. The top two staves contain vocal parts with lyrics in Latin. The bottom eight staves contain instrumental accompaniment. The lyrics are: "O - - - san - na in ex - - cel - - sis. / in - - ex - - cel - - sis. / in - - ex - - cel - - sis. / in - - ex - - cel - - sis. / in - - ex - - cel - - sis." The music is in a simple, homophonic style with a common time signature.

Larghetto.

Nº 12.

AGNUS DEI.

The musical score is for a piece titled "Nº 12. AGNUS DEI." in 3/4 time, marked "Larghetto." The score is written for a vocal ensemble and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics: "Agnus Dei" and "Dei". The piano accompaniment consists of a right hand and a left hand. The right hand has a melodic line with dynamics *mf* and *p*, and a bass line with dynamics *f*, *mf*, and *p*. The left hand has a bass line with dynamics *mf* and *p*. The score is divided into three measures. The first measure is marked *mf* and *p*. The second measure is marked *f*, *mf*, and *p*. The third measure is marked *mf* and *p*. The tempo is marked "Larghetto." at the beginning and end of the score.

Handwritten musical score for a four-part vocal setting of "Gloria in excelsis Deo". The score is on aged, yellowed paper and features four staves with vocal parts. The lyrics are in Latin: "i - lux qui tol - lis pec - ca - ta" and "i - lux qui tol - lis pec - ca - ta". The music includes various dynamics such as "mf" (mezzo-forte) and "p" (piano), and includes a large, ornate initial "G" for "Gloria". The paper shows signs of age, including foxing and staining.

mun - - di
li - - fat

mun - - di
li - - fat

mun - - di
li - - fat

mun - - di
li - - fat

ff

ff

ff

ff

ff *p*

ff *p* *#3*

p. assai do - na
forf- tu

p. assai do - na
forf- tu

p. assai do - na
forf- tu

p. assai do - na
forf- tu

p. assai

p. assai

p. assai

p. assai
Senza organo

p. assai

Handwritten musical score on page 183. The page contains two systems of music. The first system consists of five staves, with the top four staves containing vocal parts and the bottom staff containing piano accompaniment. The vocal parts have the following lyrics: *e - is*, *re - qui - em!*, *Re - is*, *Re - qui - em!*, *Re - is*, *Re - qui - em!*, *Re - is*, *Re - qui - em!*, *Re - is*, *Re - qui - em!*. The piano accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system consists of five staves, with the top four staves containing vocal parts and the bottom staff containing piano accompaniment. The vocal parts have the following lyrics: *Re - is*, *Re - qui - em!*, *Re - is*, *Re - qui - em!*, *Re - is*, *Re - qui - em!*, *Re - is*, *Re - qui - em!*, *Re - is*, *Re - qui - em!*. The piano accompaniment continues with similar rhythmic patterns. The page is numbered 183 in the top right corner.

Handwritten musical score for "Agnus Dei" by J. Haydn. The score is written on ten staves, with the top four staves representing vocal parts and the bottom six staves representing organ accompaniment. The lyrics are written below the vocal staves: "Agnus Dei qui tol -", "De -", "i -", "qui", "tol -", "al -". The organ part includes a section labeled "organo" and features various musical notations such as *mf*, *p*, *f*, and *6/8*.

Handwritten musical score on aged paper, featuring multiple staves with vocal lines and piano accompaniment. The score includes lyrics in German and dynamic markings such as *mf*, *p*, and *ff*.

The lyrics are:

- *lis* *pec-* - *ca* *ta* - *mun* - - *di,*
la *fast* *di* *ax* - *lo* - - *fast,*

The score is written in a system of four staves. The first three staves contain the vocal lines, and the fourth staff contains the piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment includes various musical notations, including chords, arpeggios, and dynamic markings.

Dynamic markings include *mf*, *p*, and *ff*.

p. assai

[illegible]

Handwritten musical score for a choir and organ. The score is written on ten staves. The first four staves are for the choir, with lyrics in Latin. The fifth and sixth staves are for the organ. The seventh and eighth staves are for the organ. The ninth and tenth staves are for the organ. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The text is written in a cursive hand.

Lyrics for the first four staves:

qui - em!
gial - nus Igna!

re - qui - em!
gial - nus Igna!

re - qui - em!
gial - nus Igna!

re - qui - em!
gial - nus Igna!

Lyrics for the fifth staff:

Ag - nus
gial - nus

Lyrics for the sixth staff:

Ag - nus
gial - nus

Lyrics for the seventh staff:

Ag - nus
gial - nus

Lyrics for the eighth staff:

Ag - nus
gial - nus

Lyrics for the ninth staff:

Tutti col Organo

Lyrics for the tenth staff:

f

Handwritten musical score for a choir and piano. The score is written on ten staves. The top four staves are for the choir, with lyrics in Latin: "Dei qui tol lis pec-". The bottom six staves are for the piano, with a forte (*f*) dynamic marking. The piano part includes a melodic line with a trill and a bass line with a trill. The score is written in a single system, with a repeat sign at the end.

Lyrics: *Dei qui tol lis pec-*

Dynamic: *f*

Repeat sign:

[illegible]

Handwritten musical score for five voices and piano accompaniment. The score is written on ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The lyrics are in Latin: "e - is re - qui - em! sem - pi - ter -" and "Ru - fa giab - nus Gaude! Gaude! Gaude! Gaude! Gaude!".

The vocal parts are arranged in five staves, each with a different clef (soprano, alto, tenor, bass, and another soprano). The piano accompaniment is written on five staves, including a grand staff (treble and bass clef) and three single staves. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves.

Lyrics: e - is re - qui - em! sem - pi - ter -
 Ru - fa giab - nus Gaude! Gaude! Gaude! Gaude! Gaude!

Adagio.

Solo.

Lux ae-ter-na lu-
glor-ia in excelsis

ce-at e-is Do-mi-
ni et al-lu-men Glor-ia

p.

p.

p.

p.

Tasto Solo.

p.

Adagio.

[illegible]

Tutti

Tutti

lux ae-ter-na lu- - ceat e-is Do-mi - ne,
Glanz des Eternals, leuch- - te das ewige Leben

ae-ter-na ae-ter-na lu- - ceat e-is Do-mi - ne,
ewig leucht ewig leucht leucht das ewige Leben

- ter-na ae-ter-na lu- - ceat e-is Do - mi - ne,
leucht ewig leucht leucht das ewige Leben

ter-na ae-ter-na lu- - ceat e-is Do - mi - ne,
leucht ewig leucht leucht das ewige Leben

cum sanctis tu-is in ae-
mit den heiligen in ewi-

cum sanctis tu-is in ae-
mit den heiligen in ewi-

cum sanctis tu-is in ae-
mit den heiligen in ewi-

cum sanctis tu-is in ae-
mit den heiligen in ewi-

col Basso

6 6 3 6 6 6 4 5 6 6 6 3 4 6 6 3 4 6

ternum qui a pi-us
 pa-in-jun-ctus
 es.
 Tutti.

ternum qui a pi-us
 pa-in-jun-ctus
 es.
 Tutti.

ternum qui a pi-us
 pa-in-jun-ctus
 es.
 Tutti.

ternum qui a pi-us
 pa-in-jun-ctus
 es.
 Tutti.

do - - na
 pa - - ra

Re - qui - em ac-
 tis - sa in sub-

Tasto Solo

Tutti

$\#3$ — $\#3$ — $\#3$ — $\#3$

f 6 4 $\#$

Handwritten musical score for a four-part vocal setting of "Gloria in excelsis Deo". The score is written on ten staves, with four staves per system. The lyrics are in Latin and Portuguese. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like "f" and "ff". The paper is aged and shows some staining.

Lyrics:

do-na do - - - na e - is re - qui - em do - na
fa - ri - va if - - - na fa - ri - va if - - - na fa - ri - va

do - na e - is re - qui - em ae - ter - nam
fa - ri - va if - - - na fa - ri - va if - - - na fa - ri - va

do - na do - na - fa - ri - va if - - - na
fa - ri - va if - - - na fa - ri - va if - - - na fa - ri - va

do - na do - na e - is re - qui - em do - na
fa - ri - va if - - - na fa - ri - va if - - - na fa - ri - va

[illegible]

nam, et lux per-pe-tu-a et lux per-pe-tu-a tu-ce-at e-is et lux per-
 nauzum hail'ia bassari Walt zium hail'ia bassari Walt fissa fia ul-la zium hail'ia

na et lux per petua et lux per-pe-tu-a tu-ce-at e-is et lux per-
 ia zium hail'ia bassari Walt zium hail'ia bassari Walt fissa fia ul-la zium hail'ia

na et lux per petua et lux per-pe-tu-at tu-ce-at e-is et lux per-
 ia zium hail'ia bassari Walt zium hail'ia bassari Walt fissa fia ul-la zium hail'ia

na et lux per petua et lux per-pe-tu-a tu-ce-at e-is et lux per-
 ia zium hail'ia bassari Walt zium hail'ia bassari Walt fissa fia ul-la zium hail'ia

6 4 3 6 5 6 4 #3 p #3 6

Allegro

pe-tu-a tu-ce-at
 buffen Waltz fign fia
 e - - is.
 ul - - la.

pe-tu-a tu-ce-at
 buffen Waltz fign fia
 e - - is.
 ul - - la.

pe-tu-a tu-ce-at
 buffen Waltz fign fia
 e - - is.
 ul - - la.

pe-tu-a tu-ce-at
 buffen Waltz fign fia
 e - - is.
 ul - - la.

Cum sanctis
 Gai-li-gan

Cum sanctis
 Gai-li-gan

Tu-is in ae-
 Wilt-lax un-fan

Tu-is in ae-
 Wilt-lax un-fan

6 3 6/8
 6 3 3/4 6/8

Tasto Solo
 Allegro

f *cum*
Gui - *sanctis* *tu* - *is* *in* *ae* - *ter* -
li - *gar* *Mitt* - *lar* *in* *fa* *Rat* -
ter *San* -
ter *Rat* -
cum *sanctis* *tu* - *is* *in* *ae* - *ter* -
Glad *if* - *nan* *Einmüthig* *San* -
num *San* -
f *cum* *san* -
col Russo
2 #6 7
#3 3 3 4 2 7

num cum sanctis tu-is in ae-ter-
er-giaß if-fern Ewiges Ljw- mals Ljw-

cum sanc-tis tu-is in ae-ter
Ljw-li-yaß With-let unpaß

num in ae-ter- num
er-giaß Ewiges Ljw- Ljw-

ter tu-is cum sanctis tu-is in ae-ter
er-giaß Ewiges Ljw- Ljw-

4 #3 4 6/4 6/4 #3 #3 4 6/3 13/2 #3 6 6 6/3 6/4 6

num
San

cum sanctis
Glad if you

tu is in ae-ter-
ni ubi gloriæ

num in ae-
ter in fa

ter - num
Rat -

cum sanc-
ti fi - ra

- tis
in

cum sanc-
ti fo - ra

f
cum
Syni

sanc-tis tu-
li - gar Mitt

is in ae-ter-
ni in fa Rat

num in ae-
ter in fa

ter
Rat

num
San

6 5 4 6 5 6
 3 4 2

6 9 7 3
 4 6 3

3

6 4 3 8 7
 3 3

6 6 5 4 6 6
 3 2 2

[illegible]

[illegible]

num.
cum sanctis
tu is in ae-ter-
num in ae-ter-
is in ae-ter-

num
cum
sanc- tis tu-
li- gar- tis
is in ae-ter-
lux in per-
et-er-
na-
vitae

5 4 6 8
2
b3 #3 6 2
4 #3
6 6
5 6 5
b3 b6
b5
b3
b3 #4
2 6 6

[illegible]

[illegible]

[illegible]

Handwritten musical notation for a hymn, featuring four systems of staves. The lyrics are in Latin and German. The notation includes various musical symbols such as notes, rests, and clefs, along with figured bass numbers at the bottom of each system.

System 1:

- Staff 1: *- num*
- Staff 2: *- cum sanctis tu-is in ae-*
- Staff 3: *- ter*
- Staff 4: *- num, in ae-*

System 2:

- Staff 1: *- is in ae-ter-*
- Staff 2: *- num in ae-ter-*
- Staff 3: *- num*
- Staff 4: *- cum sanctis*

System 3:

- Staff 1: *- ter*
- Staff 2: *- nam in ae-ter-*
- Staff 3: *- num in ae-ter-*
- Staff 4: *- num in ae-*

System 4:

- Staff 1: *- ter*
- Staff 2: *- ter*
- Staff 3: *- ter*
- Staff 4: *- ter*

Figured Bass:

3 6 6 6 4 6 5 6 7 6 6 6-5 3 3 6 7 3 3

- ter - - - - - num,
 Rat - - - - - Aax,

tu - is cum sanc-tis tu - is in ae-ter - -
 Sei - - - - - Sei, fai - - - - - li - - - - - gaw Wirt-

- ter - num cum sanctis tu-is in ae-ter - -
 Rat - Aax gieb ifen - - - - - Sei in ab gienab Sei - - - - -

- ter - - num
 Rat - - - - - Aax

cum sanctis
 gieb ifen

tu-is in ae-ter - -
 Sei in ab gienab Sei - - - - -

- ter - num
 Rat - Aax

num cum sanctis tu-
 - Sei in ab gienab Sei - - - - -

7-6/3 3# 3 7 6 3-#3 3 9 8 7 5 6 6 5 6 3 3 6 - 3 - 6 - 3 -

<i>pi - - us</i> <i>fö - - ra</i>	<i>us.</i> <i>ius.</i>	
<i>pi - - us</i> <i>fö - - ra</i>	<i>us.</i> <i>ius.</i>	Ursprungl. Organist: Nylh. St. Nicolai Kirke
<i>pi - - us</i> <i>fö - - ra</i>	<i>us.</i> <i>ius.</i>	F
<i>qui a pi-us</i> <i>fö ra fö-ra</i>	<i>us.</i> <i>ius.</i>	N
		I
		F
#3 6 4 #3	#3	

St. John. Nielsen.

