

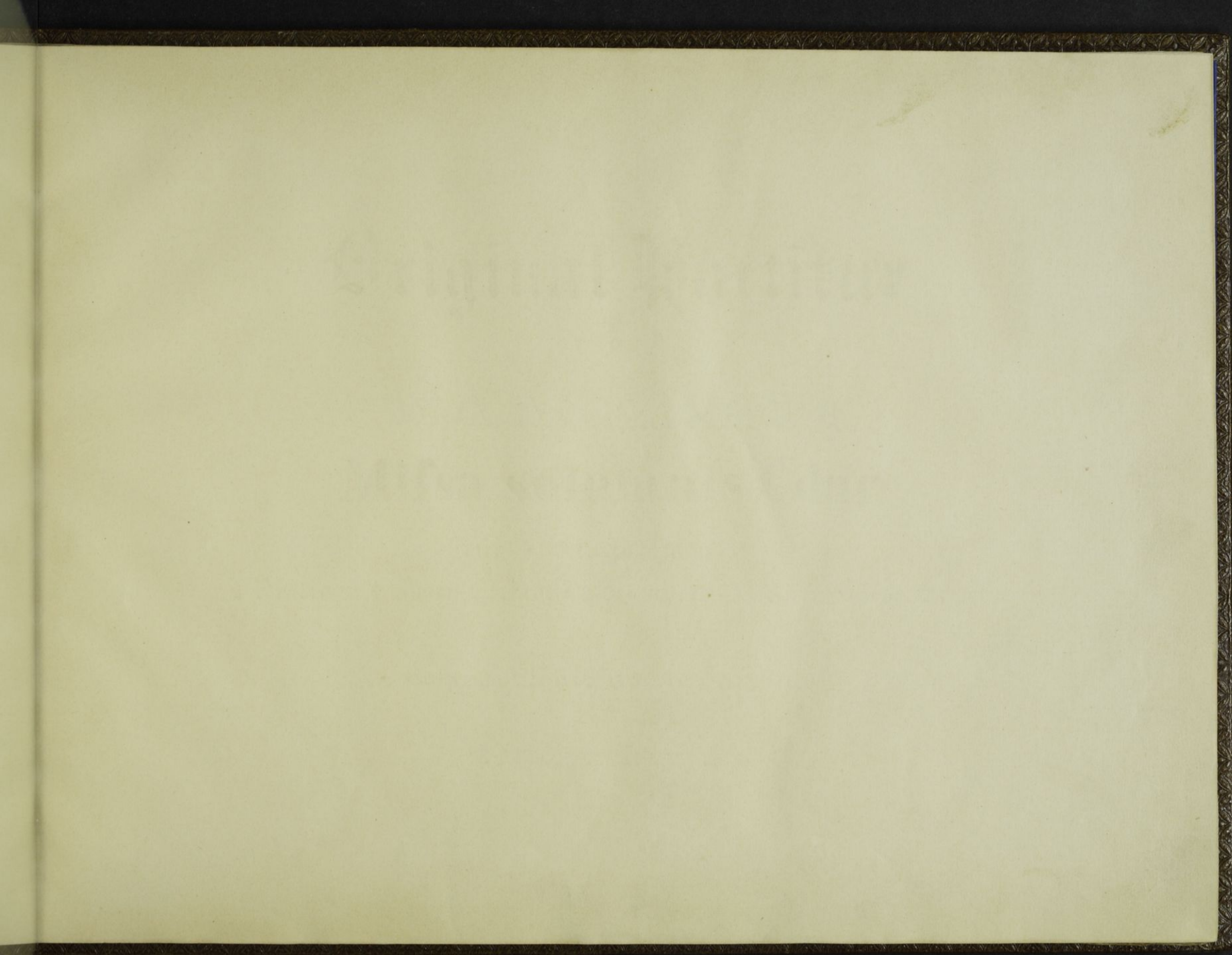
ORIGINAL-PARTITUR
VON
W. A. MOZART.

337 K.

1868. IM BESITZE VON L. R. VON KÖCHEL.

18975. Vol. II ✓

In der Cimelienkiste.



2. Original Manuscript

MANUSCRIPT

Manuscript of the

Manuscript of the

Manuscript of the

Manuscript of the

Original-Partitur

v o n

W.A. MOZARTS

Missa solemnis Cdur

für 4 Singstimmen

2 Violinen, 2 Oboen, 2 Fagotte, 2 Trompeten, Pauken, Fäße, Orgel.

Comp. im März 1780 in Salzburg

n. 337. Köch. Mozart-Verz.

II Kyrie II

Missa

di Welfg. Amadeo Mozart. nel Marzo 1780

in Salisburgo

2

1

Andante:

Violini

*2
Violone*

*2
Violini*

*2
Violone*

*2
Violini*

*2
Violini*

*2
Violini*

*2
Violini*

*Organo
e
Cantata*

Solo:

Andante

Andante:

fagotti:

Handwritten musical score for the first system, featuring multiple staves with complex notation, including triplets and various dynamic markings like 'f' and 'p'.

Handwritten musical score for the second system, continuing the complex notation from the first system.

Inti:

Kyrie = e - eleison

Inti:

Kyrie = e - eleison

fagotti

Kyrie eleison Kyrie eleison

4-3-7 4-3-7

Handwritten musical score for "Kyrie eleison" in G major. The score is written on ten staves, with the first three staves containing instrumental parts (likely for strings or woodwinds) and the remaining seven staves containing vocal parts. The lyrics "Kyrie eleison" are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *sf*, *sfz*, *sfz*). The tempo is marked "Allegro" at the beginning. The score is a single system, with the music continuing across the staves.

Handwritten musical score for a piece titled "Christe eleison". The score is written on ten staves, with the first three staves containing piano accompaniment and the remaining seven staves containing vocal parts. The key signature is one sharp (F#), indicating G major. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The lyrics "Christe eleison" are written below the vocal staves, with "Christe" appearing on the fourth and eighth staves, and "eleison" appearing on the first, second, third, fifth, sixth, and seventh staves. The score is signed "L. V. 1844" at the bottom right.

Handwritten musical score for two staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *ff*. The first staff has a *f* marking under the first measure, and the second staff has a *f* marking under the first measure. The music is written in a cursive, handwritten style.

Handwritten musical score with lyrics, featuring multiple staves and vocal parts. The lyrics are written in a cursive, handwritten style. The score includes dynamic markings such as *f*, *ff*, and *sf*. The music is written in a cursive, handwritten style.

Lyrics: *christe elei = son elei = son* *Ky = rie elei = son* *Ky = rie elei = son*

Lyrics: *christe elei = son* *Kyrie elei = son* *Kyrie elei = son*

Lyrics: *christe elei = son* *Kyrie elei = son* *Kyrie elei = son*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Kyrie eleison" are written across the staves, indicating a liturgical setting. The manuscript shows signs of age, including staining and wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Kyrie eleison" are written across the staves, indicating a liturgical setting. The manuscript shows signs of age, including staining and wear.

Allegro molto

// gloria //

5 4

Handwritten musical score for the Gloria section, featuring multiple staves with notes, rests, and dynamic markings. The tempo is marked *Allegro molto*. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

Tutti:

Handwritten musical score for the Gloria section, featuring multiple staves with notes, rests, and dynamic markings. The tempo is marked *Allegro molto*. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

Tutti:

Handwritten musical score for the Gloria section, featuring multiple staves with notes, rests, and dynamic markings. The tempo is marked *Allegro molto*. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written in Latin and are interspersed between the staves.

volunta = tis Laudamus te benedicimus te adoramus te glorifica = mus te gra = tias

Laudamus te

gratias

volunta = tes benedicimus te adoramus te adoramus te glorificamus te gra =

Handwritten musical score for the first system, featuring multiple staves with complex notation, including triplets and dynamic markings such as *sfz* and *sfz*.

Handwritten musical score for the second system, including the lyrics "agimus tibi propter magnam gloriam tuam" and "Domine Deus qui calas = tis". It features a *Solo* marking and a *sfz* dynamic.

Handwritten musical score for the third system, including the lyrics "agimus tibi propter magnam gloriam tuam" and "Hic agimus tibi propter gloriam tuam". It features a *Solo* marking and a *sfz* dynamic.

Handwritten musical score for the fourth system, including the lyrics "Hic agimus tibi propter gloriam tuam". It features a *Solo* marking, a *sfz* dynamic, and a *fagotti* marking.

sf piao

sf piao

Domine fili unigenite

Domine Deus agnus Dei

pater omni-potens

piao *fagotti* *piao*

fagotti

Handwritten musical score for "Gloria in excelsis Deo" by Giuseppe Verdi. The score is written on ten staves. The first three staves contain instrumental music for strings and woodwinds, with dynamic markings like "for" and "f". The fourth staff is a vocal line with lyrics in Latin: "qui tollis peccata mundi misereere nos". The fifth staff is another vocal line with lyrics: "qui tollis peccata mundi misereere nos". The sixth staff is a vocal line with lyrics: "qui tollis peccata mundi misereere nos". The seventh staff is a vocal line with lyrics: "qui tollis peccata mundi misereere nos". The eighth staff is a vocal line with lyrics: "qui tollis peccata mundi misereere nos". The ninth staff is a vocal line with lyrics: "qui tollis peccata mundi misereere nos". The tenth staff is a vocal line with lyrics: "qui tollis peccata mundi misereere nos". The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical notation for the upper staves, featuring complex melodic lines with many accidentals and dynamic markings such as *sfz* and *sfz*.

Two empty musical staves.

Handwritten musical notation for the lower staves, including lyrics: *qui tollis pec- cata mun- di* and *sus- ci- pe de- pre- cationem*. The notation includes notes, rests, and dynamic markings like *sfz*.

Handwritten musical notation for the lower staves, including lyrics: *qui tollis pec- cata* and *sus- ci- pe de- pre- cationem*. The notation includes notes, rests, and dynamic markings like *sfz*.

Handwritten musical notation for the lower staves, including lyrics: *qui tollis pec- cata* and *sus- ci- pe de- pre- cationem*. The notation includes notes, rests, and dynamic markings like *sfz*.

12 Tromboni coi Baffi.

Tromboni Solant:

Handwritten musical score for a Mass, likely by Joseph Haydn, featuring vocal parts and instrumental accompaniment. The score is written on ten staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Organ, Trombones) clearly delineated. The lyrics are in Latin, and the music is in G major, indicated by the key signature of one sharp (F#).

The score includes the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Instrumental Parts:** Organ (org.), Trombones (Tromb.), and Trombones (Tromb.).

The lyrics are in Latin, and the music is in G major, indicated by the key signature of one sharp (F#). The score includes the following lyrics:

o rem no stram
qui se des ad dex te ram
pa tris
mi se re re no stram

The score is written in a clear, legible hand, and the notation is well-organized, making it easy to read and perform.

Handwritten musical score on eight staves. The top four staves contain instrumental notation. The bottom four staves contain vocal notation with Latin lyrics. The lyrics are: "vere mi-se-re-re no-bis", "quo-niam tu solus sanc-tus", and "re-mi-se-re no-bis". The score includes various musical notations such as notes, rests, and clefs. There are also some handwritten annotations like "Tutti:" and "org. Tutti:".

Handwritten musical score for "Agnus Dei" in G major, Op. 10, No. 1 by Franz Schubert. The score is written on ten staves. The first staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clef). The lyrics are written below the vocal line: "Agnus Dei, qui tolles deus in solus". The score includes various musical notations such as notes, rests, and dynamic markings.

Cum sancto spiritu in gloria Dei patris in gloria Dei pa = tris amen a =

patris amen a = mer a =

patris amen amen

a = mer a = mer a =

Cum sancto

16 43 9-4 43

Handwritten musical score on ten staves. The top five staves contain instrumental notation, including complex passages with trills and slurs, marked with dynamics such as *sf* and *ff*. The bottom five staves contain vocal notation with lyrics. The lyrics are:
- Staff 6: *amen amen amen*
- Staff 7: *amen a*
- Staff 8: *amen a*
- Staff 9: *amen a*
- Staff 10: *amen*
The bottom staff also features figured bass notation with numbers: 9, 2, 5, 6, 7, 6, 7, 6, 7. There are also markings like *sol.* and *lento* in the bottom staff.

Handwritten musical score on page 10. The page contains ten staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves, including the words "men a - men" and "a - men". There are also some markings like "tutti" and "a - men" written above the staves. The page shows signs of age, including yellowing and some staining.

men a - men

a - men

tutti

a - men

tutti

a - men

tutti

a - men

tutti

a - men

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The word "amen" is written below the staves in several places, indicating a liturgical or religious context. The score is written in a cursive, handwritten style. The first staff has a "bi" marking above it. The last staff has a "ser: org:" marking above it. The page number "19" is visible in the bottom right corner.

Tempo di Ciaccona

Credo

molto insolentito e turbidissimo.

Violini

Oboe

Clarini

Symphoni

Caro

alto

Tenore

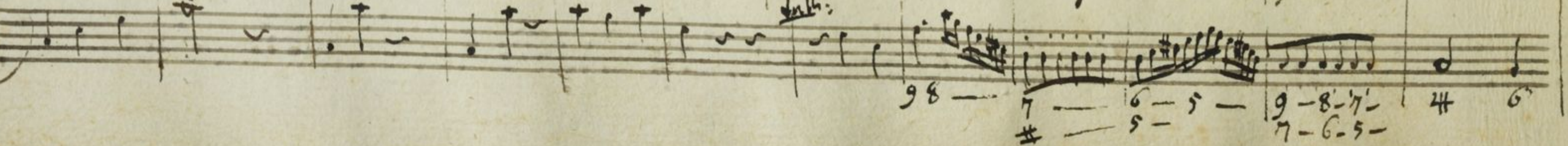
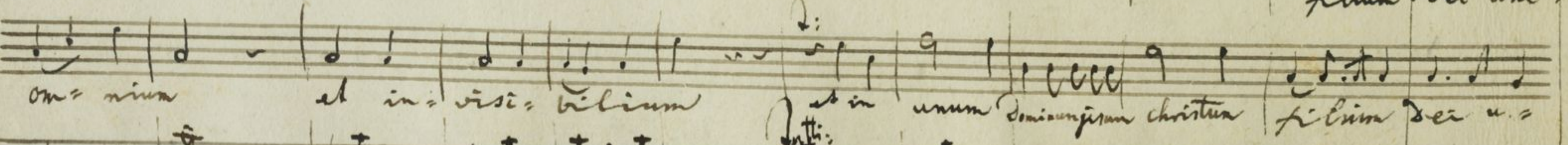
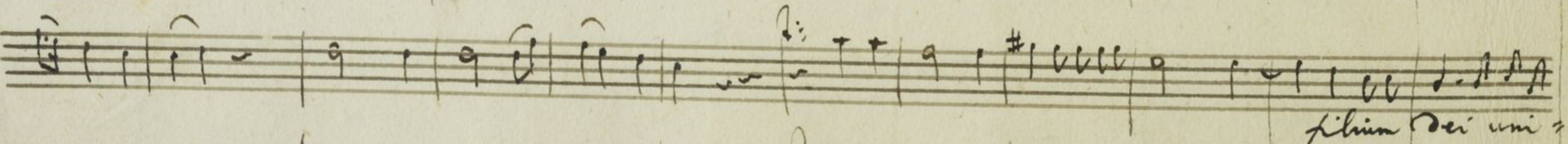
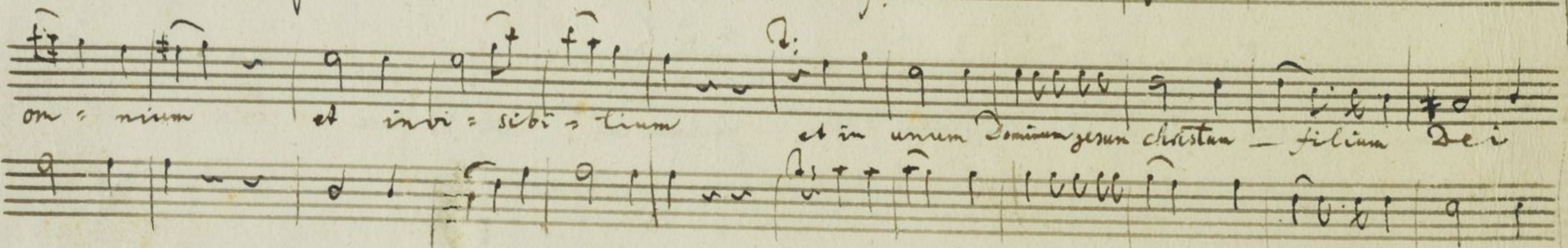
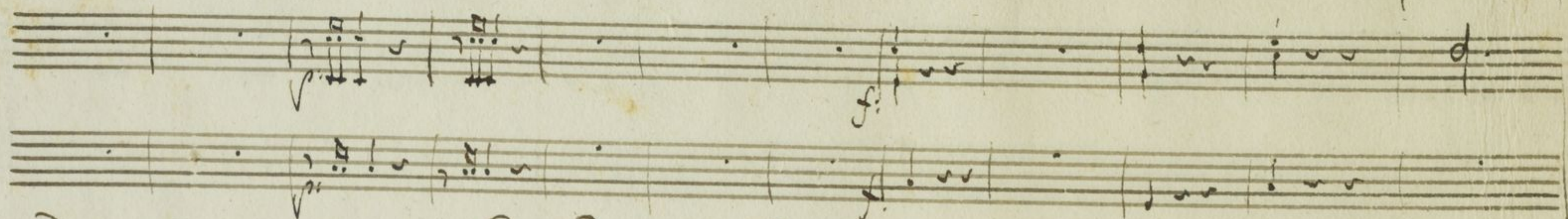
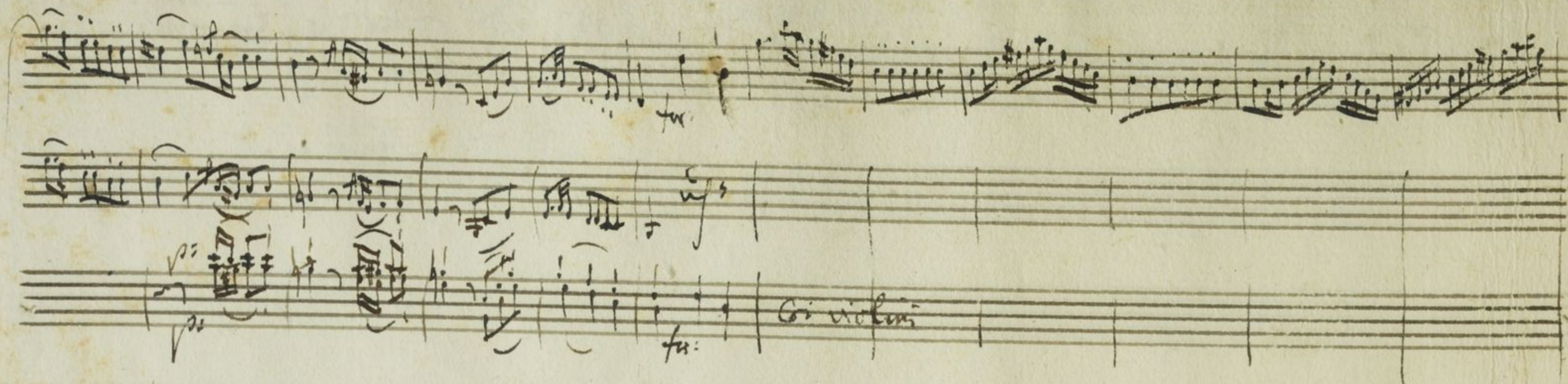
Basso

organo
e
Basso

The musical score is written on ten staves. The first staff is for Violini, followed by Oboe, Clarini, Symphoni, Caro, alto, Tenore, Basso, and finally organo e Basso. The tempo is marked 'Tempo di Ciaccona' and the key signature has one sharp (F#). The score begins with a 'Credo' section, marked with a double bar line and the word 'Credo' in bold. The organo e Basso part has a 'Solo' marking. The vocal parts (Caro, alto, Tenore, Basso) have lyrics written below them: 'Credo cre-do in unum'. The organo e Basso part has a 'Solo' marking. The score ends with a double bar line and the word 'Credo' in bold.

Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs, typical of historical manuscript notation. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom of the system.

Handwritten musical score for the second system, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves in Latin: "Deum patrem - patrem omnipotentem factorem cali cali et terra visi - bilium". The staves are arranged vertically, with the first staff at the top and the fifth at the bottom of the system.



98 — 7 — 6 — 5 — 9 — 8 — 7 — 4 — 6 —
— 5 — 7 — 6 — 5 —

[illegible]

Handwritten musical score on page 13. The page contains several staves of music. The lyrics are written below the staves. The text includes:

De lumine Deum verum Deo De Deo vero genitum non fac = Deum genitum non fac =

De lumine

De lumine

De lumine Deum verum Deo De Deo vero genitum non fac = Deum genitum non fac =

At the bottom of the page, there are some numbers: 24, 56, 6, 76, 5, 2-6-4, 6, 56.

Violini I

Violini II

Viola

Iesum consubstantialem patri per quem omnia facta sunt qui propter nos homines

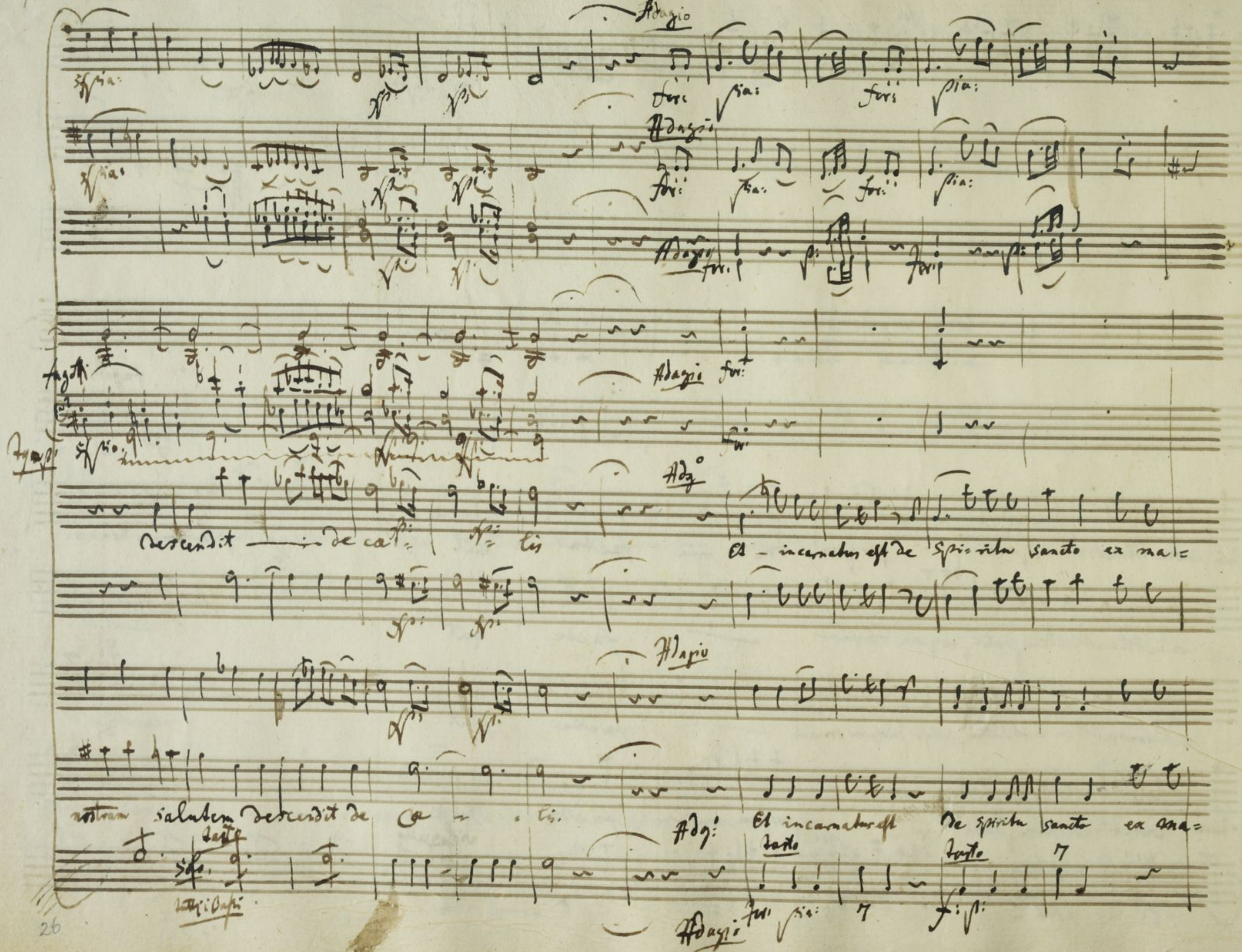
consubstantialem patri per quem omnia facta sunt

consubstantialem patri per quem omnia facta sunt

Iesum consubstantialem patri per quem omnia facta sunt

qui propter nos homines

qui propter nos homines



Luthy:

ria maria virgine et homo factus est crucifi- xus etiam cruci- fixus etiam

Luthy:

ria virgine et homo factus est crucifixus etiam crucifixus etiam

fanto:

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of four staves. The top staff begins with the tempo marking 'Primo tempo' in a cursive hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The paper shows signs of wear, including creases and discoloration.

Handwritten musical score for a Mass, likely by Joseph Haydn, featuring vocal parts and figured bass. The score is written on five staves. The lyrics are in Latin: "Missa pro nobis passus et sepultus est et sepultus est. Primo tempo: for Et resur =". The notation includes various musical symbols such as notes, rests, and accidentals. The figured bass is written below the staves, with figures like 76, 768, 6-68-4-7-43, 68-4-43, and 43. The score is signed "J. Haydn" at the bottom right.

resit resurrexit et resurrexit bestia die et resurrexit secundum scripturas et ascendit ar=

resit resurrexit et resurrexit bestia die et resurrexit secundum scripturas et ascendit ar=

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, with some words appearing on multiple staves.

Lyrics (from top to bottom):

- cordit in colum sedet ad dexteram pa = tris et iterum venturus est cum gloria judicare vivos
- ca = lum
- cordit in colum sedet ad dexteram pa = tris et iterum venturus est cum gloria judicare vivos
- cordit in colum sedet ad dexteram pa = tris et iterum venturus est cum gloria judicare vivos

Additional markings include "30" at the bottom left, "30" at the bottom center, and "30" at the bottom right. There are also some handwritten notes and symbols at the bottom right, including "Slos" and "Vista".

Cristianum

et mor = Quos cujus regni non erit

fi - nis - cuius regni non erit non mor erit

cuius regni non erit non mor erit non

et - mor tu = or cujus regni non erit fi - nis cuius regni non erit non mor erit non

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The text "erit finis" is written below the sixth and ninth staves. The page number "32" is at the bottom left, and "4 B" is at the bottom center.

All: vivace

Credo

188

Violini

Oboe 2

Clarinete 2

Fagotto

Canto

Alto

Tenore

Basso

Organo et Basso

All: vivace

33

Handwritten musical score for "Agnus Dei" by J. Haydn. The score is written on ten staves. The first staff contains a complex melodic line with many beamed notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a bass clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a bass clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The lyrics are written in Latin and are repeated on the sixth, eighth, and tenth staves. The lyrics are: "omnium et invisibilium et in unum Dominum Jesum Christum Filium".

omnium et invisibilium et in unum Dominum Jesum Christum Filium

omnium et invisibilium et in unum Dominum Jesum Christum Filium

omnium et invisibilium et in unum Dominum Jesum Christum Filium

Handwritten musical score for the first system, featuring five staves with complex notation including many beamed sixteenth and thirty-second notes, and various rests.

Handwritten musical score for the second system, featuring two staves with lyrics in Latin below the notes.

Dei uni-genitum et ex patre natum ante omnia secula Deum De Deo lumen De lumine
Deum De Deo lumen De lumine

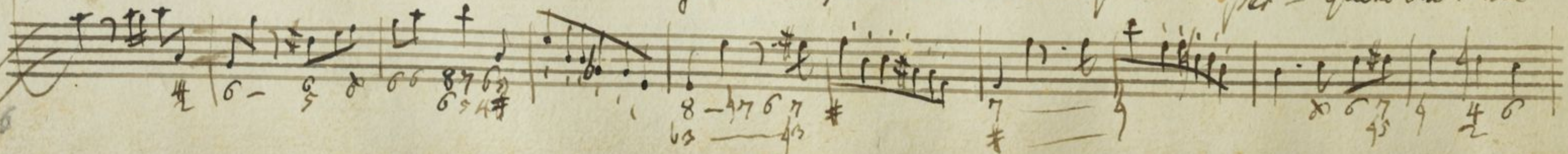
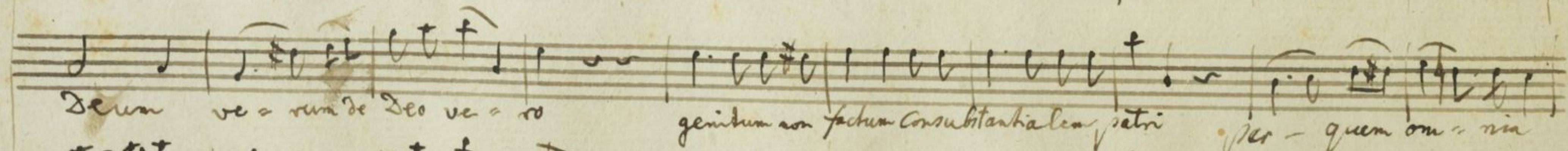
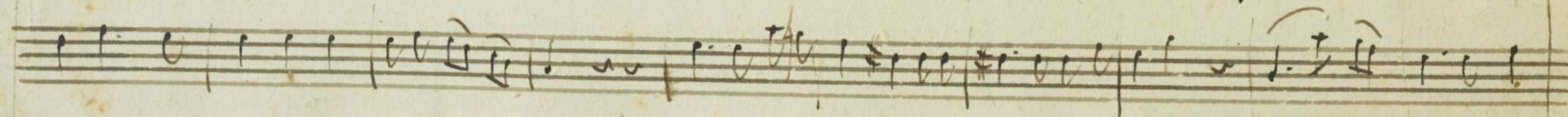
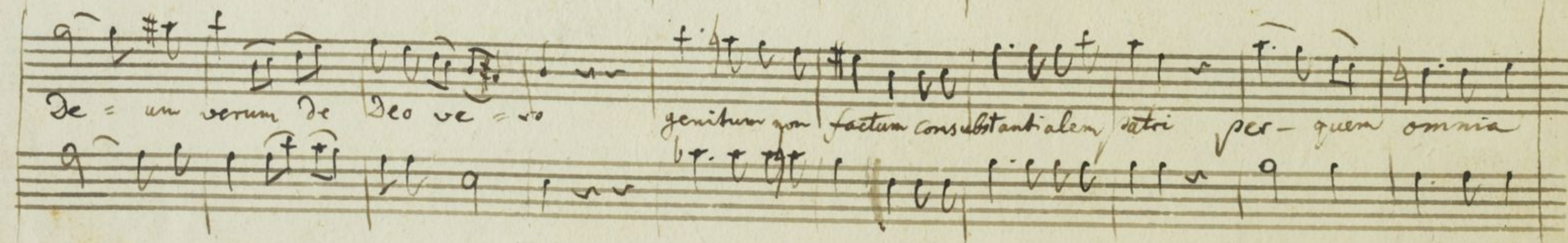
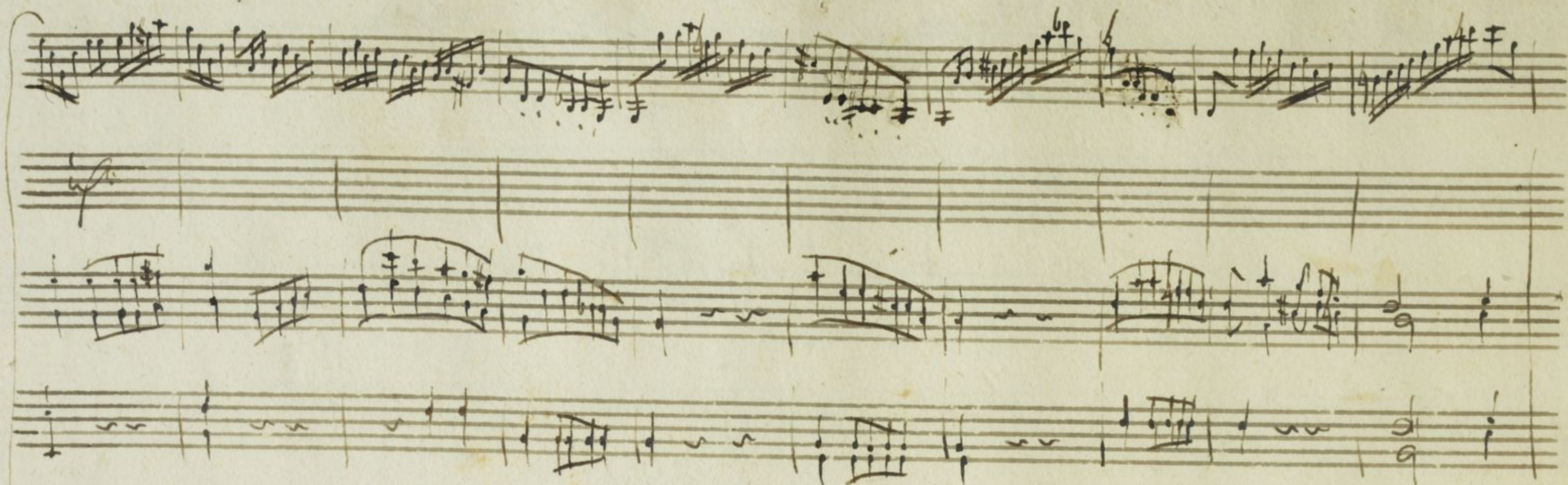
Handwritten musical score for the third system, featuring a single staff with lyrics in Latin below the notes.

Deum De Deo lumen De lumine

Handwritten musical score for the fourth system, featuring two staves with lyrics in Latin below the notes and a figured bass line at the bottom.

Dei uni-genitum et ex patre natum ante omnia secula Deum De Deo lumen De lumine

6-8 5 8 6 6 4 7-5-7-5-5-6- 8-5 4-# 5 6 # 5



[illegible]

Tutti.
virgine - et homo factus est
sz.

Tutti
Cru = = cifi = xus crucifi = xus etiam pro nobis sub portio pri =
sz.

Tutti
Cru = = cifi = xus crucifi = xus etiam pro nobis sub portio pri =
sz.

Bapti

Handwritten musical score for a Mass, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violoncello, Bass). The score includes lyrics in Latin and German, and tempo markings such as "Allegro vivace" and "Tutti".

Lyrics:

Alto: pater et sepulchrum est sepultus est
Tenore: pater et sepulchrum est sepultus est
Basso: pater et sepulchrum est sepultus est
Soprano: et resurrexit tertia

Tempo Markings:

Allegro vivace
Tutti
Allegro vivace

Instrumental Parts:

Violoncello
Basso

Other Markings:

fagotti
Organo
all. vivace

ascendit in colum — se — det ad dex — teram pa — tris

die secundum scripturas ~~et ascendit in colum~~ et iterum venturus

die secundum scripturas et ascendit in colum — se — det ad dex — teram pa — tris et iterum venturus.

Handwritten musical score for the first system, featuring five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff has a bass clef and contains a similar complex melodic line. The third staff has a treble clef and contains a series of chords and single notes. The fourth staff has a bass clef and contains a series of chords and single notes. The fifth staff is empty.

Handwritten musical score for the second system, featuring two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with lyrics underneath. The bottom staff has a bass clef and contains a series of chords and single notes.

venturus est cum gloria Judicare vivos et mor- = tuos

Handwritten musical score for the third system, featuring two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with lyrics underneath. The bottom staff has a bass clef and contains a series of chords and single notes.

et mor- = tuos

Handwritten musical score for the fourth system, featuring two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with lyrics underneath. The bottom staff has a bass clef and contains a series of chords and single notes.

venturus est cum gloria Judicare vivos et mor- = tuos

Handwritten musical score for the fifth system, featuring two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with lyrics underneath. The bottom staff has a bass clef and contains a series of chords and single notes. The system ends with a double bar line and the word "Fatto".

Fatto:

fagotto imo
2. col. Soprano
Solo.
f
Cujus Regni non erit finis non non erit finis Et in spiritum sanctum Dominum
f
non erit non erit finis
f
non non erit finis
f
Cujus regni non erit finis non non erit finis
Solo: Canto
Vivacato
87 65 64 43

Handwritten musical score for a religious piece, featuring multiple staves with vocal and instrumental parts. The lyrics are in Latin, including "qui ex patre filioque procedit", "Si simul adoratus", "qui locutus est", "vivifica cantem", "qui cum patre et filio", and "et glorificatus". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "coll' arco" and "pizzicato".

Taglio, mo
do al Basso

qui ex patre filioque procedit
 Si simul adoratus
 qui locutus est

vivifica cantem
 Si simul ado-ratus

vivifica cantem
 qui cum patre et filio
 et glorifi-catur

coll' arco
 pizzicato
 coll' arco
 pizzicato
 coll' arco

fagotto no

2do Cello:

Inti:

per prophetas qui locutus est per propheta: bar

Inti:

et unam sanctam sanctam catholicam et apos:

Inti:

et unam sanctam sanctam catholicam et apos:

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *ma.* and *fu.*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *ma.* and *fu.*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *ma.* and *fu.*

torum. et exspecto resurrectionem mor- tu- orum

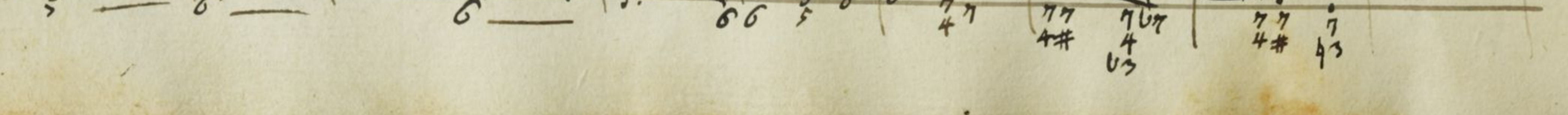
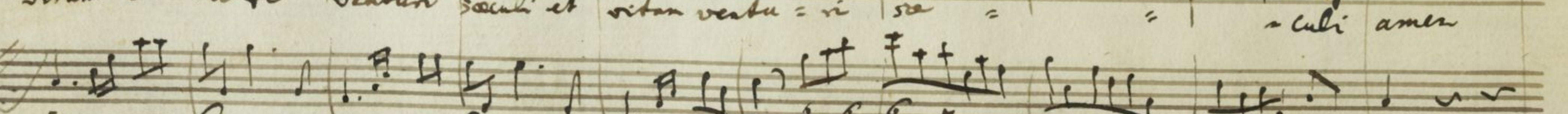
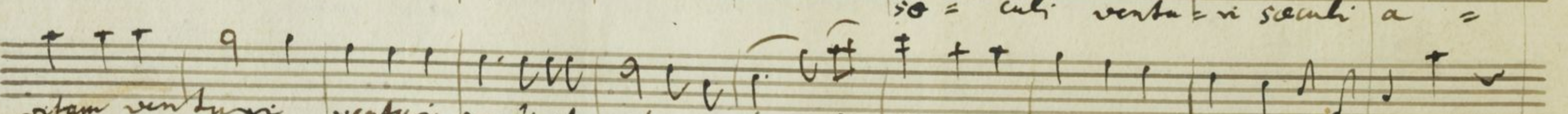
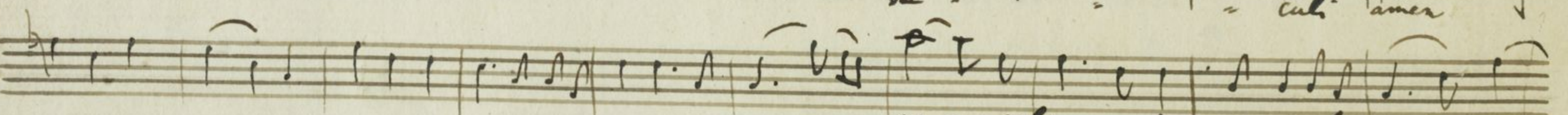
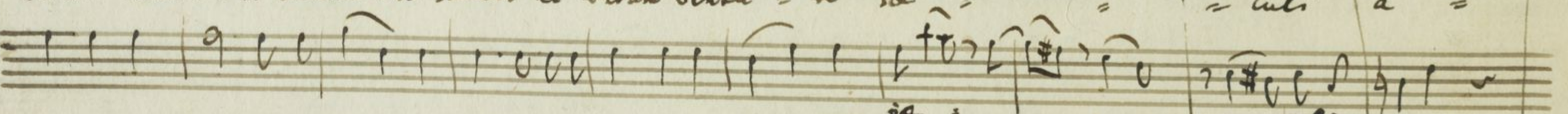
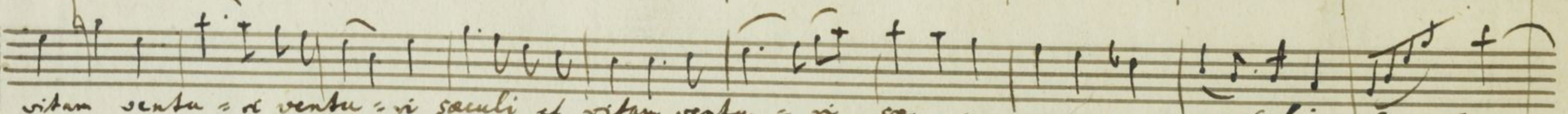
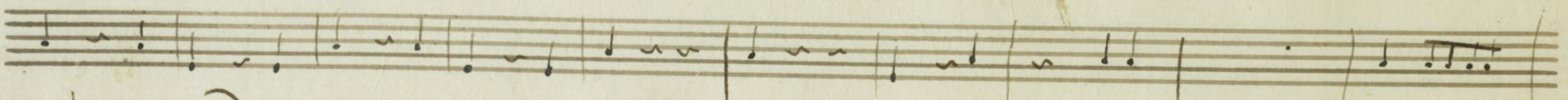
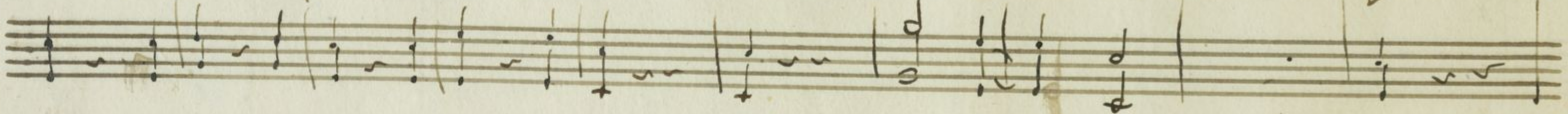
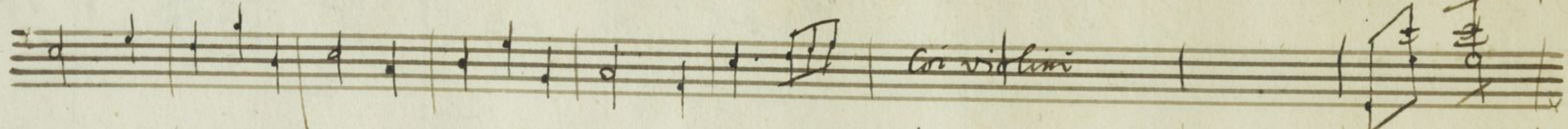
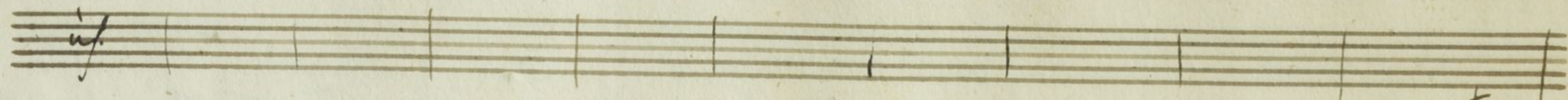
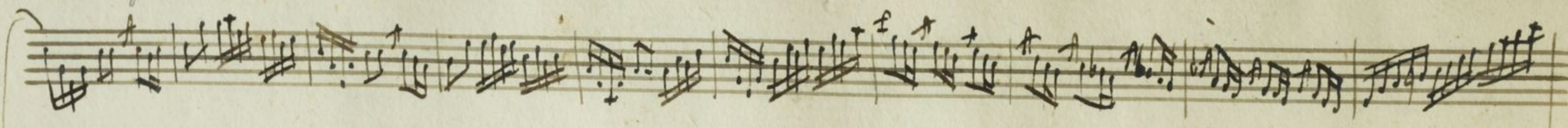
et expec- to re- surrec- tio- nem mor- tu- rum

et expec- to resur- rec- tionem mor- tu- rum

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *ma.* and *fu.*

torum. Et ex- pecto resur- rectionem mor- tu- rum

torum. Et ex- pecto resur- rectionem mor- tu- rum



Handwritten musical score on ten staves. The first five staves contain instrumental notation with various rhythmic patterns and melodic lines. The next four staves contain vocal notation with lyrics in French: "amen a - men a - men a - men", "amen", "amen a - men", and "amen". The final staff contains a bass line with figured bass notation: 6 4 5, 8 7 6 5, 6 5 4 3, 8 7 6 5, 6 5 4 3.

Adagio:

Sanctus

Violini

Obu

Clarin

Tympani

Canto

alto

Tenore

Basso

Organo

Basso

Tutti

Sanctus

Tutti

Sanctus

Adagio.

pia:

cresc:

for:

for:

Dominus Deus de-us sa-baoth

pleni sunt

pia:

cresc:

for:

for:

Dominus Deus de-us sa-baoth

pleni sunt

pia:

cresc:

for:

for:

Dominus Deus de-us sa-baoth

pleni sunt

pia:

cresc:

for:

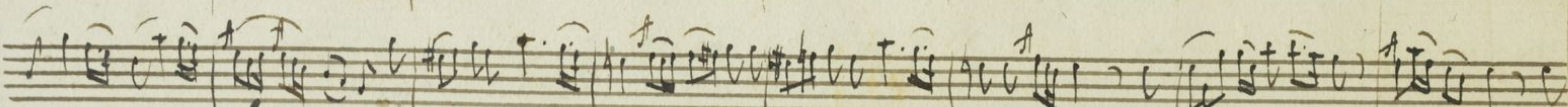
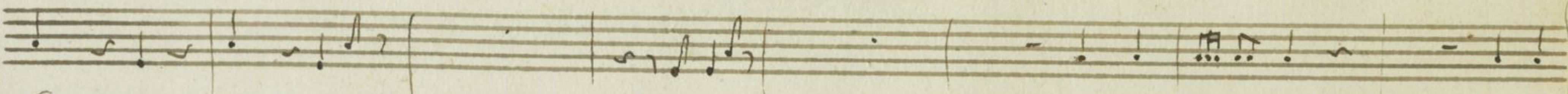
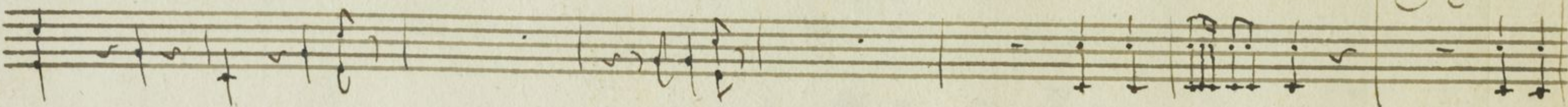
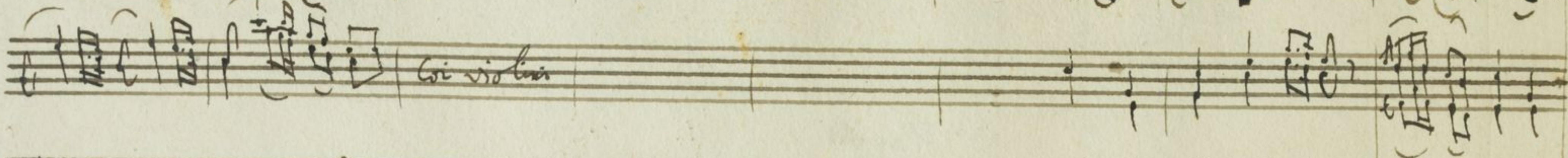
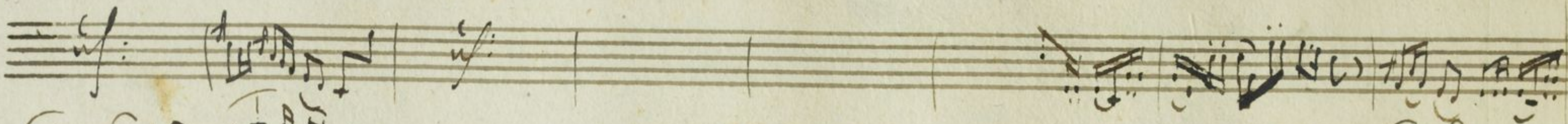
for:

Dominus Deus de-us sa-baoth

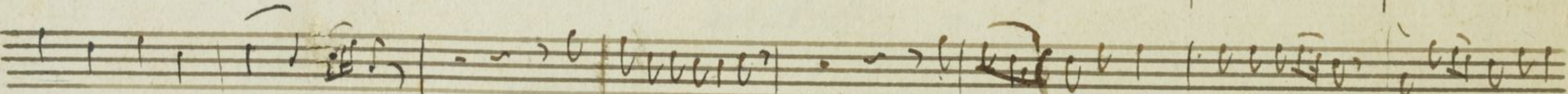
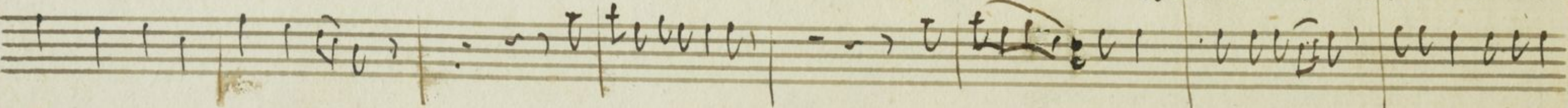
pleni sunt

Handwritten musical score for the first system, consisting of five staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like *f* and *for*. The tempo and performance instructions *Allegretto non troppo* are written above the second and fourth staves.

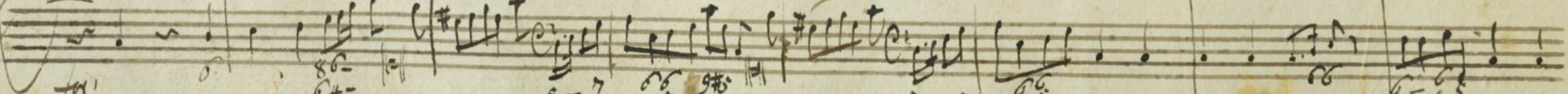
Handwritten musical score for the second system, consisting of five staves. The lyrics are written below the first staff: *celi et terra gloria tua osanna in excelsis osanna in excelsis*. The tempo and performance instructions *Allegretto non troppo* are written above the second, third, and fifth staves. A *Solo* marking is present above the fourth staff. At the bottom of the system, there are numerical figures: $\frac{7}{\#} - \frac{987}{\#}$, $\frac{9}{4}$, $\frac{8}{3}$, $\frac{86}{4}$, and $\frac{44}{3}$. The page number 51 is written in the bottom right corner.



sanna in excelsis osanna in excelsis osanna in excelsis osanna in excelsis



osanna in excelsis osanna in excelsis osanna in excelsis osanna in excelsis



Handwritten musical score for the first system, consisting of five staves. The notation is in a historical style with various note values and rests. The first staff has a "for" marking. The second staff has "for" and "fin" markings. The third staff has "x" markings. The fourth and fifth staves are mostly rests with some notes at the end.

Handwritten musical score for the second system, consisting of five staves. It includes Latin lyrics: "= sancta — in excelsis omnia — in excelsis omnia — in excelsis". There are "for" and "fin" markings, and a "sempre org." marking on the bottom staff. The notation continues with various note values and rests.

nomine Domini qui ve- nit in no- mine Domini Be- nedictus qui venit

= mini qui venit benedictus qui ve- nit in no- mine Do- mini benedictus - qui venit in no- mine Do- mi-

nomine Domini benedictus qui venit benedic- tus qui ve- nit in no- mine

= ni benedic- tus qui ve- nit in nomine Do- mini qui- venit in nomine Do- mi-

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

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

Handwritten musical score for a vocal piece, likely a Mass setting, in G major. The score is written on ten staves. The first six staves contain the vocal melody with Latin lyrics underneath. The lyrics are: "Benedic = tus qui ve = nit in nomine Domini benedictus qui venit in no = mine Domi = ni", "ni qui ve = nit in nomine Do = mini", "bene = dic = tus qui ve = nit in", "Do = mini qui ve = nit benedictus qui venit in no = mine Do =", and "ni". The seventh staff is a basso continuo line with figured bass notation. The notation includes various musical symbols such as clefs, notes, rests, and accidentals, along with figured bass numbers like 7, 6, 5, 4, 3, 2, 1, #, b, and 7b5. The manuscript is on aged, slightly stained paper.

Benedic- tus qui ve- nit qui ve- nit in nomine Do- mini qui ve- nit in nomine Do- mini

nomine Do- mini qui ve- nit qui- ve- nit qui- venit in nomine Do- mini qui venit qui venit qui ve-

= mini qui ve- nit qui ve- nit in no- mine Domini benedic- tus qui venit qui venit Bene-

= mine Do- mini benedic- tus qui ve- nit in nomine Do-

Rit.

5-6-7465-6-7465-6-746-78 65 76 7 764677 62 6 7

#-#4-#4-#4-#4-43 424-3-3 3-3#- 4# 76 # 764677 # 62 6 7

Handwritten musical score on page 30, featuring six staves of music with lyrics in Latin. The score includes various musical notations such as clefs, key signatures, and time signatures. It also contains performance instructions like "Dolce", "Solo", and "Dolce segno".

Staff 1: *na:* *Dolce segno*

Staff 2: *na:* *Dolce segno*

Staff 3: *na:* *Solo:* *Dolce segno*

Staff 4: *na:* *Solo:* *Dolce segno*

Staff 5: *na:* *Dolce segno*

Staff 6: *na:* *Solo:* *Dolce segno*

Lyrics:

Bene = dictus qui venit in nomine Do = mi = ni

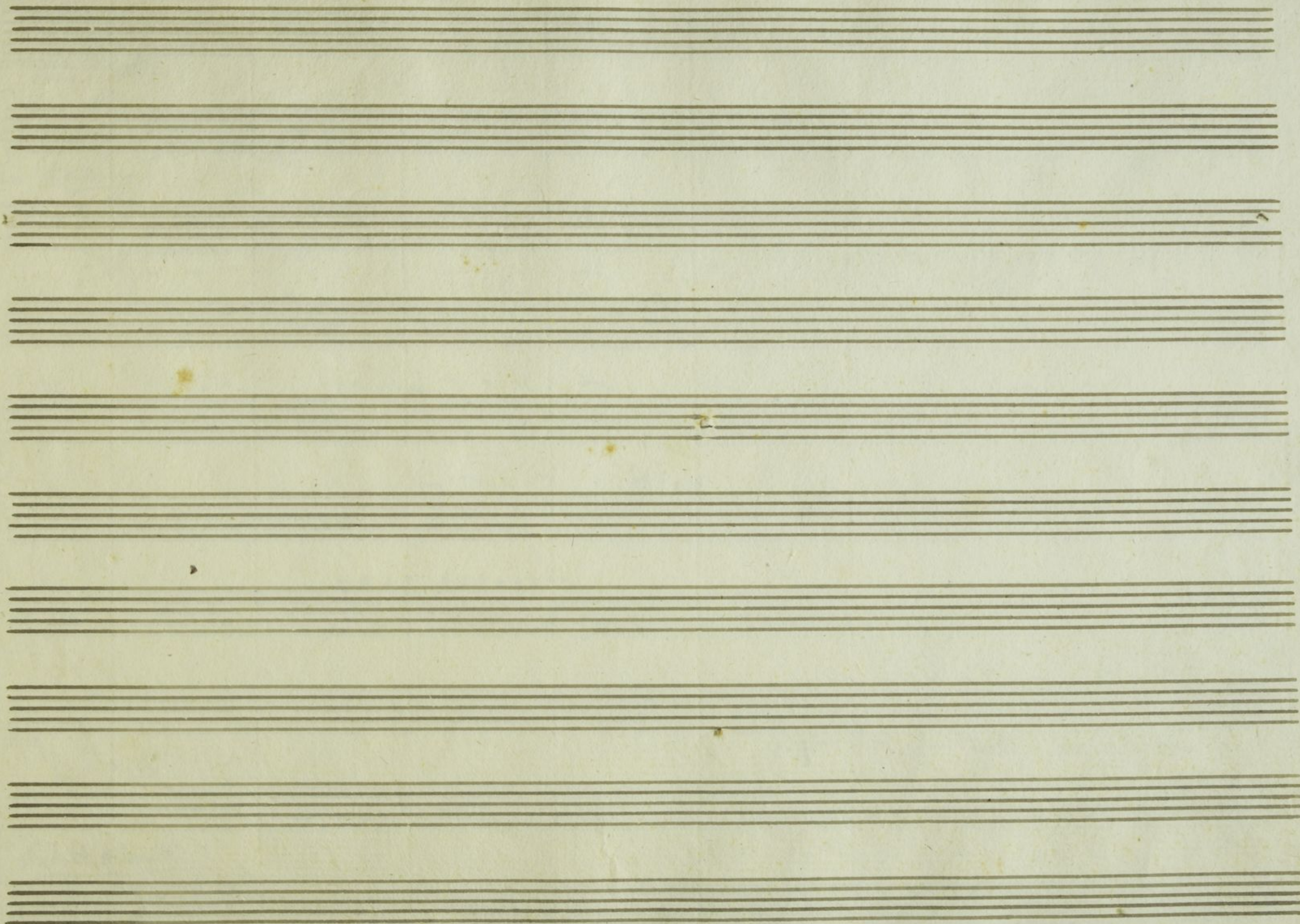
Oran = na in = ex =

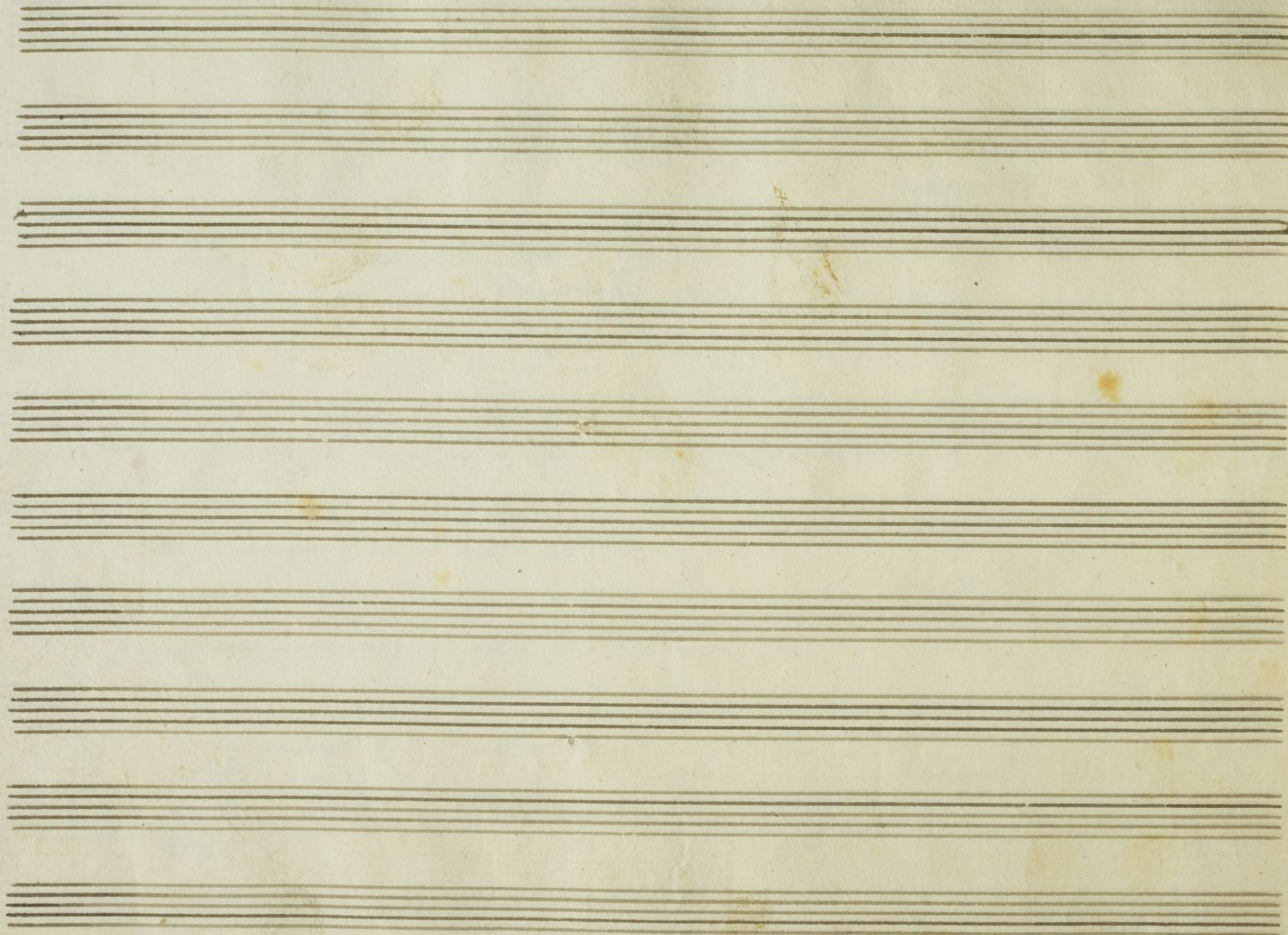
na = mit in nomine Do = mi = ni

Di = = ctus qui venit in nomine Do = mi = ni

na = mi = ni in no = mine Do = mi = ni

Capo *Solo:* *Dolce segno*





Agnus Dei

Andante sostenuto

Violini Con Sordini: *pia:*

Violoncello: *pia:*

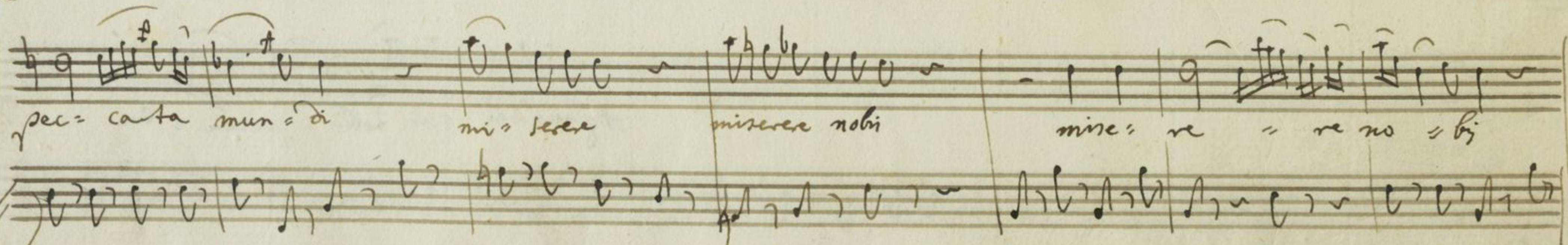
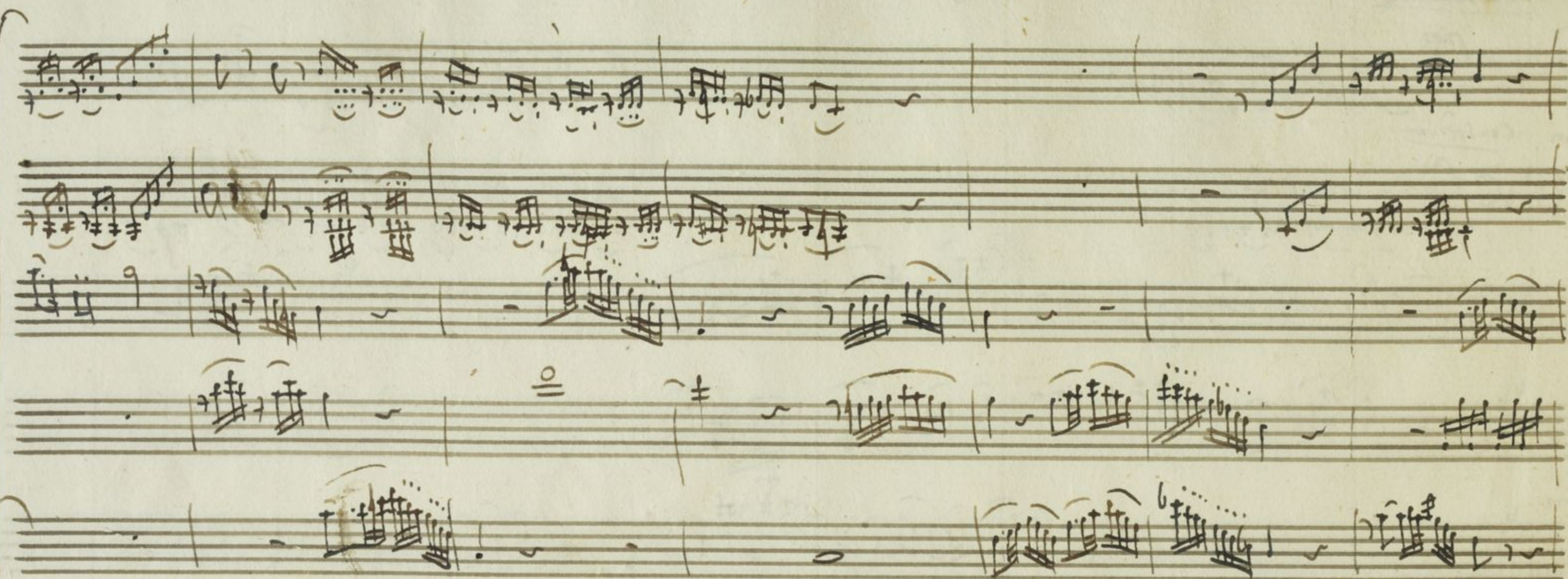
Organo:

Basso: *pizzicato:*

Andante sostenuto.

Agnus Dei qui tollis - pecca - ta

organo:



Handwritten musical score on page 33, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and text include:

- cresc. f.* (crescendo forte) on the first staff.
- ha.* (half note) on the first staff.
- cresc. f.* (crescendo forte) on the second staff.
- ha.* (half note) on the second staff.
- ha.* (half note) on the third staff.
- ha.* (half note) on the fourth staff.
- ha.* (half note) on the fifth staff.
- ha.* (half note) on the sixth staff.
- ha.* (half note) on the seventh staff.
- ha.* (half note) on the eighth staff.
- ha.* (half note) on the ninth staff.
- ha.* (half note) on the tenth staff.
- ha.* (half note) on the eleventh staff.
- ha.* (half note) on the twelfth staff.
- ha.* (half note) on the thirteenth staff.
- ha.* (half note) on the fourteenth staff.
- ha.* (half note) on the fifteenth staff.
- ha.* (half note) on the sixteenth staff.
- ha.* (half note) on the seventeenth staff.
- ha.* (half note) on the eighteenth staff.
- ha.* (half note) on the nineteenth staff.
- ha.* (half note) on the twentieth staff.
- ha.* (half note) on the twenty-first staff.
- ha.* (half note) on the twenty-second staff.
- ha.* (half note) on the twenty-third staff.
- ha.* (half note) on the twenty-fourth staff.
- ha.* (half note) on the twenty-fifth staff.
- ha.* (half note) on the twenty-sixth staff.
- ha.* (half note) on the twenty-seventh staff.
- ha.* (half note) on the twenty-eighth staff.
- ha.* (half note) on the twenty-ninth staff.
- ha.* (half note) on the thirtieth staff.
- ha.* (half note) on the thirty-first staff.
- ha.* (half note) on the thirty-second staff.
- ha.* (half note) on the thirty-third staff.
- ha.* (half note) on the thirty-fourth staff.
- ha.* (half note) on the thirty-fifth staff.
- ha.* (half note) on the thirty-sixth staff.
- ha.* (half note) on the thirty-seventh staff.
- ha.* (half note) on the thirty-eighth staff.
- ha.* (half note) on the thirty-ninth staff.
- ha.* (half note) on the fortieth staff.
- ha.* (half note) on the forty-first staff.
- ha.* (half note) on the forty-second staff.
- ha.* (half note) on the forty-third staff.
- ha.* (half note) on the forty-fourth staff.
- ha.* (half note) on the forty-fifth staff.
- ha.* (half note) on the forty-sixth staff.
- ha.* (half note) on the forty-seventh staff.
- ha.* (half note) on the forty-eighth staff.
- ha.* (half note) on the forty-ninth staff.
- ha.* (half note) on the fiftieth staff.
- ha.* (half note) on the fifty-first staff.
- ha.* (half note) on the fifty-second staff.
- ha.* (half note) on the fifty-third staff.
- ha.* (half note) on the fifty-fourth staff.
- ha.* (half note) on the fifty-fifth staff.
- ha.* (half note) on the fifty-sixth staff.
- ha.* (half note) on the fifty-seventh staff.
- ha.* (half note) on the fifty-eighth staff.
- ha.* (half note) on the fifty-ninth staff.
- ha.* (half note) on the sixtieth staff.
- ha.* (half note) on the sixty-first staff.
- ha.* (half note) on the sixty-second staff.
- ha.* (half note) on the sixty-third staff.
- ha.* (half note) on the sixty-fourth staff.
- ha.* (half note) on the sixty-fifth staff.
- ha.* (half note) on the sixty-sixth staff.
- ha.* (half note) on the sixty-seventh staff.
- ha.* (half note) on the sixty-eighth staff.
- ha.* (half note) on the sixty-ninth staff.
- ha.* (half note) on the seventieth staff.
- ha.* (half note) on the seventy-first staff.
- ha.* (half note) on the seventy-second staff.
- ha.* (half note) on the seventy-third staff.
- ha.* (half note) on the seventy-fourth staff.
- ha.* (half note) on the seventy-fifth staff.
- ha.* (half note) on the seventy-sixth staff.
- ha.* (half note) on the seventy-seventh staff.
- ha.* (half note) on the seventy-eighth staff.
- ha.* (half note) on the seventy-ninth staff.
- ha.* (half note) on the eightieth staff.
- ha.* (half note) on the eighty-first staff.
- ha.* (half note) on the eighty-second staff.
- ha.* (half note) on the eighty-third staff.
- ha.* (half note) on the eighty-fourth staff.
- ha.* (half note) on the eighty-fifth staff.
- ha.* (half note) on the eighty-sixth staff.
- ha.* (half note) on the eighty-seventh staff.
- ha.* (half note) on the eighty-eighth staff.
- ha.* (half note) on the eighty-ninth staff.
- ha.* (half note) on the ninetieth staff.
- ha.* (half note) on the ninety-first staff.
- ha.* (half note) on the ninety-second staff.
- ha.* (half note) on the ninety-third staff.
- ha.* (half note) on the ninety-fourth staff.
- ha.* (half note) on the ninety-fifth staff.
- ha.* (half note) on the ninety-sixth staff.
- ha.* (half note) on the ninety-seventh staff.
- ha.* (half note) on the ninety-eighth staff.
- ha.* (half note) on the ninety-ninth staff.
- ha.* (half note) on the hundredth staff.

Handwritten musical score on page 33. The page contains several staves of music. The notation is complex, featuring many beamed notes and rests. The lyrics are written in Latin below the staves.

Dei qui tollis - pec - cata pec - ca - ta mun - di mi - se - re mi - se - re nobis mi - se -

Handwritten musical score on page 34, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a bass clef and a key signature of one sharp (F#). The ninth staff has a treble clef and a key signature of one sharp (F#). The tenth staff has a bass clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are several dynamic markings, including *V: f* and *V: sf*. The lyrics "re - a mi - se re no - bi - se re - re no - bi" are written below the eighth staff.

re - a mi - se re no - bi - se re - re no - bi

[illegible]

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, starting with the text "in gloriā" written above the staff.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Do = na dona nobis pacem Do = na nobis pa =
Do = na dona nobis pacem Do = na nobis pa =

Tutti:

Handwritten musical score on page 35. The page contains ten staves of music. The first four staves are instrumental, featuring complex rhythmic patterns and melodic lines. The fifth staff begins with the lyrics "Dona nobis pacem" and continues with "Do = na Dona nobis pacem". The sixth staff continues the lyrics "no = bis pacem nobis pacem". The seventh staff continues "Dona nobis pacem". The eighth staff continues "Do = na no = bis nobis pacem". The ninth staff continues "Do = na Dona nobis pacem". The tenth staff is a solo line, marked "solo:", and continues the melody. The lyrics are written in Latin and are repeated throughout the piece. The notation includes various musical symbols such as notes, rests, and accidentals.

Dona nobis pacem
Do = na Dona nobis pacem
no = bis pacem nobis pacem
Dona nobis pacem
Do = na no = bis nobis pacem
Do = na Dona nobis pacem

solo:

Handwritten musical notation on five staves. The first staff contains complex rhythmic patterns with many beamed notes. The second staff is labeled "inglata" and continues the complex notation. The third and fourth staves show simpler, more spaced-out notes, possibly representing a different part of the composition or a simplified version.

Handwritten musical notation on five staves with Latin lyrics. The lyrics are: "Do = na nobis pa = cem", "Do = na nobis pa = cem", "Do = na nobis pa = cem", "Do = na nobis pa = cem", and "Do = na nobis pa = cem". The notation includes various musical symbols such as notes, rests, and accidentals. There are also some markings like "tagati:", "solo:", and "fatto:".

Handwritten musical score on page 36, featuring multiple staves with musical notation and Latin lyrics. The score includes various musical symbols such as notes, rests, and dynamic markings like *for* and *in glaba*. The lyrics are written in Latin, including phrases like "dona nobis pacem" and "do = na". The notation is in a historical style, possibly from the 18th or 19th century.

Lyrics visible on the page:

dona nobis — i pacem dona nobis — i pacem do = na dona nobis pacem

do = na no = bi pas cem nobis pacem for

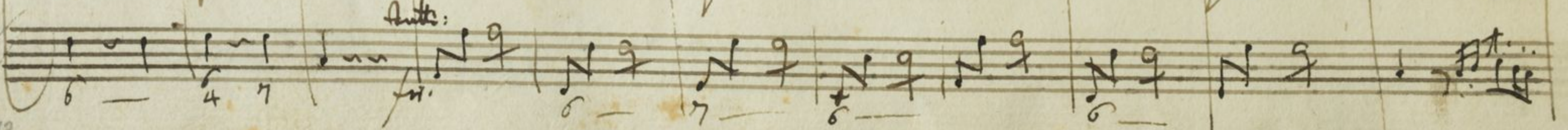
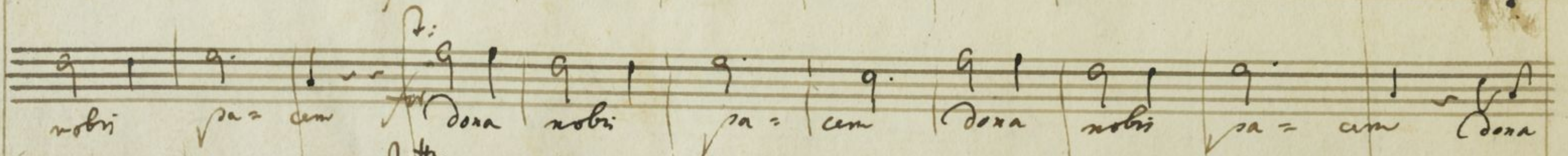
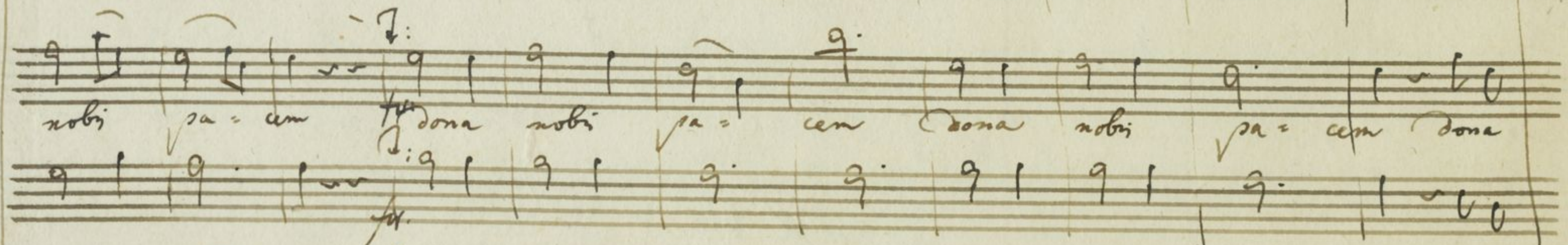
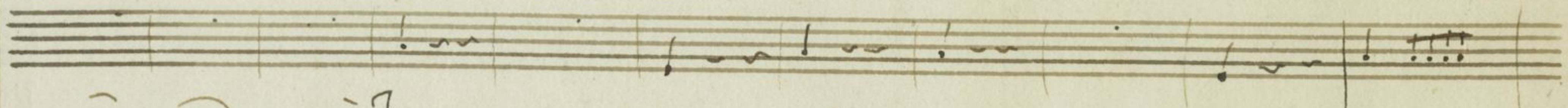
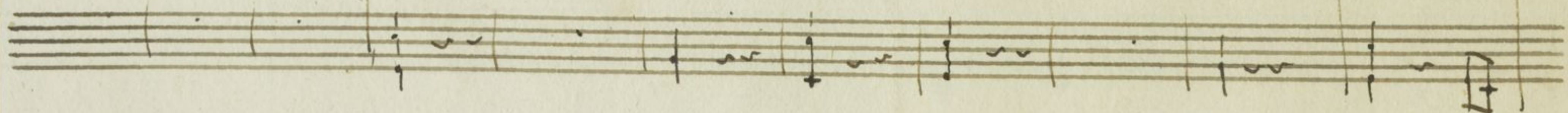
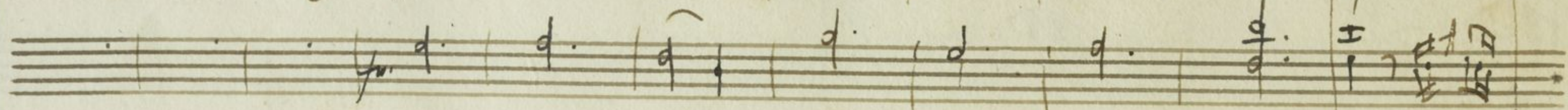
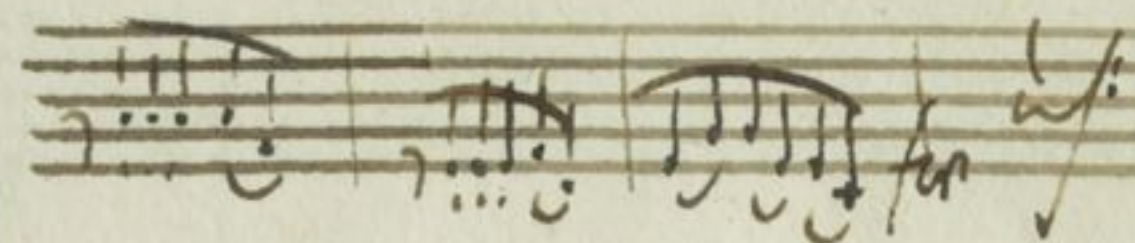
dona nobis — i pacem nobis pacem for

do = na no = bi — i pacem for do = na dona nobis pacem

Antti

for

Handwritten musical score for "Ave Maria" by Schubert. The score is written on ten staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The tempo is marked "in 8/8". The lyrics are written below the vocal line: "Do = na / fu: pacem / Do = na / ra = cem / Do na". The score includes various musical notations such as notes, rests, and dynamic markings like "fu:" and "ra:". The handwriting is in ink on aged paper.



Handwritten musical score on ten staves. The first five staves contain instrumental notation. The sixth and seventh staves contain vocal lines with lyrics in Latin. The eighth and ninth staves contain instrumental notation. The tenth staff contains a solo section marked "Solo, Largo".

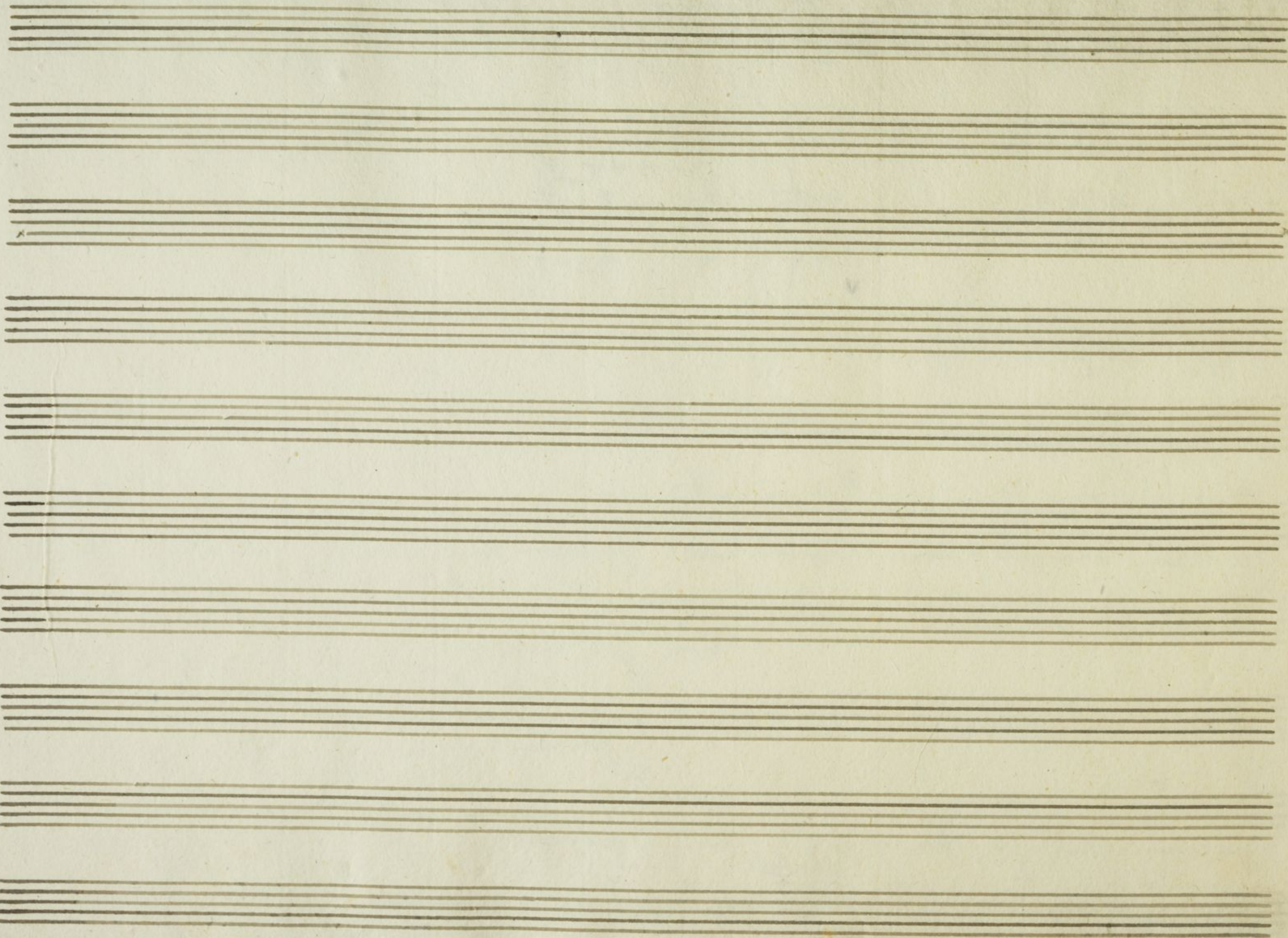
Lyrics on the sixth staff:
pa - am dona pa - am dona nobis pa - am

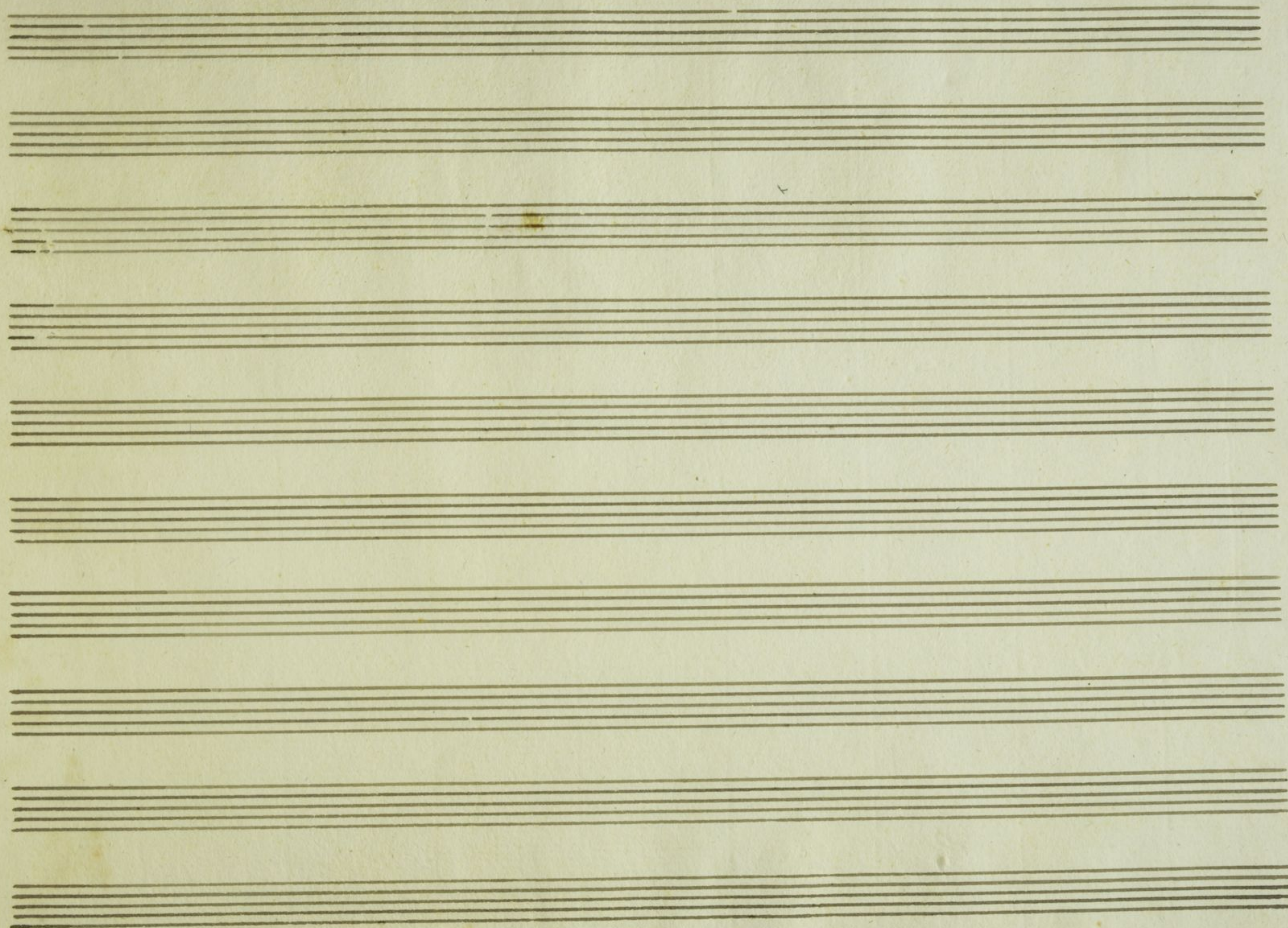
Lyrics on the seventh staff:
pa - am

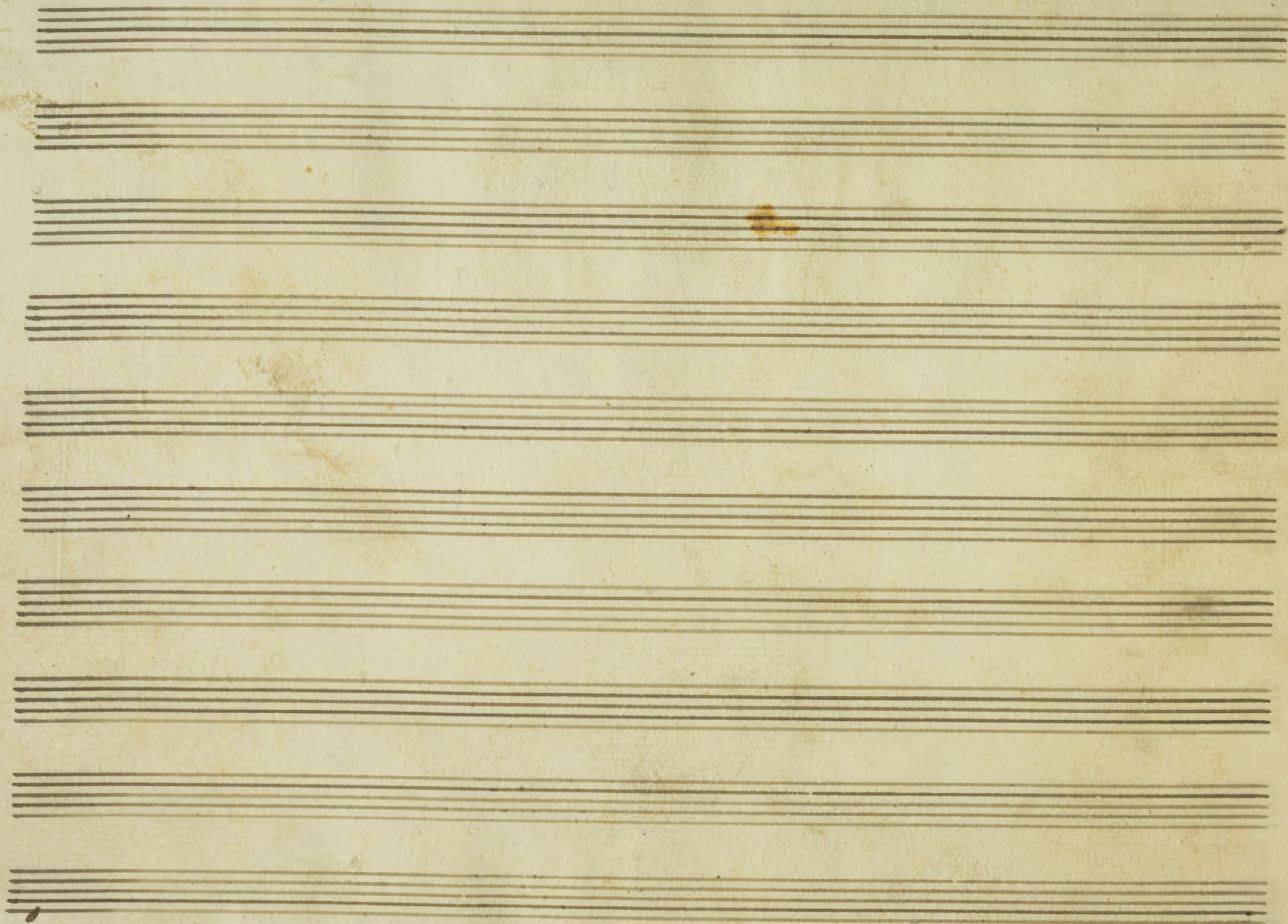
Lyrics on the eighth staff:
pa - am

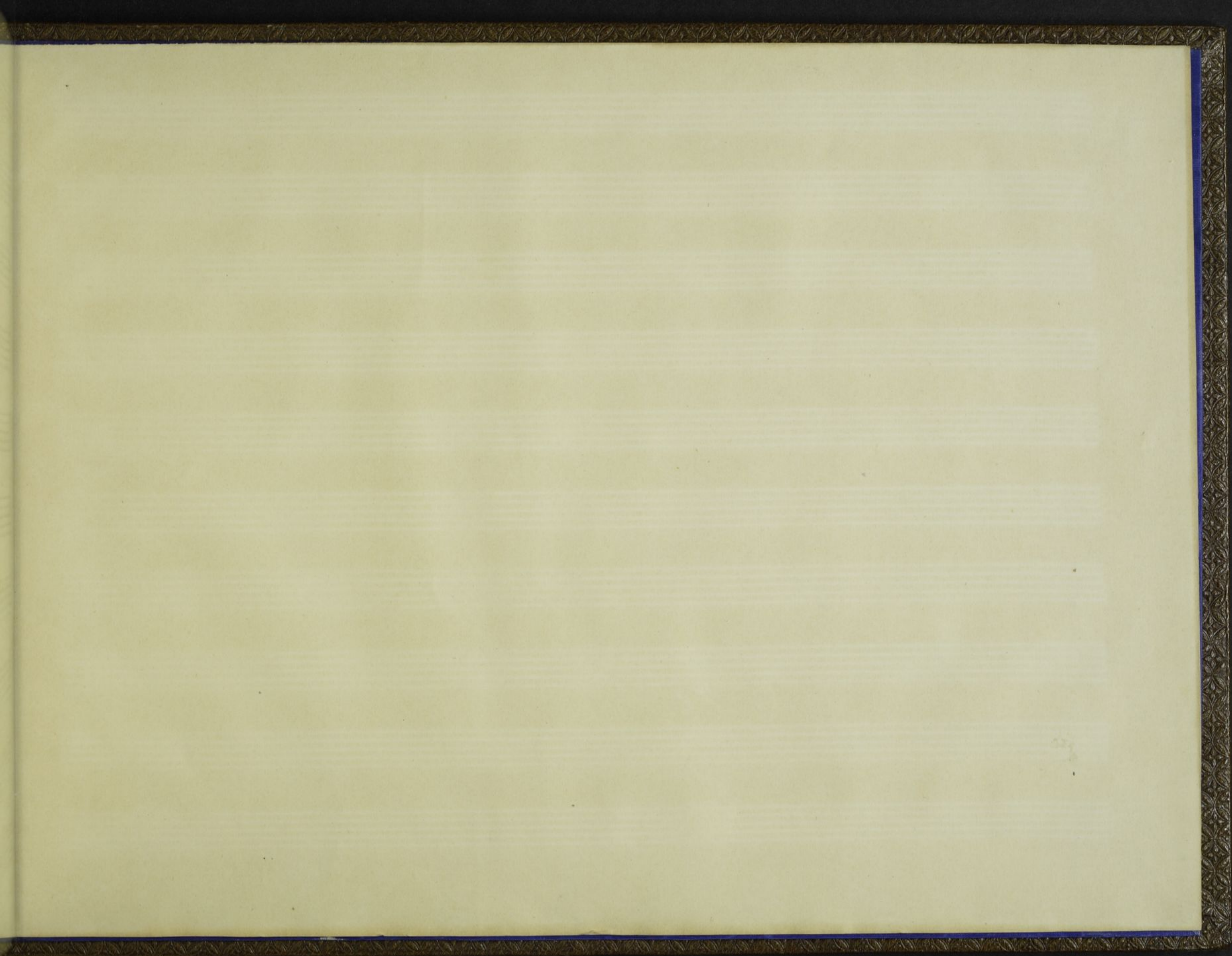
Lyrics on the ninth staff:
pa - am

Lyrics on the tenth staff:
Solo, Largo











ÖNB



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