

Gloria

Lad. 9

Allo

Piano

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with similar notation and a dynamic marking of 'Piano'.

Handwritten musical notation on a single staff, showing a continuation of the melodic and harmonic material.

Handwritten musical notation on a single staff, concluding the first section with a double bar line and repeat signs.

Section header 'Salmo Inhabitat' followed by handwritten musical notation on a single staff, including a treble clef and a 3/4 time signature.

Handwritten musical notation on a single staff, featuring a series of rhythmic patterns and note values.

Handwritten musical notation on a single staff, including a dynamic marking of 'Cres' (Crescendo).

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, showing a continuation of the melodic and harmonic material.

Handwritten musical notation on a single staff, concluding the piece with a double bar line and repeat signs.

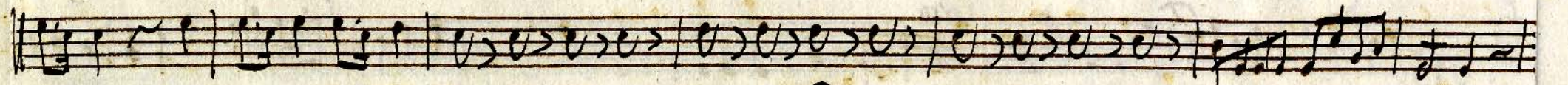
A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a handwritten annotation "C108" above it. The sixth staff has a handwritten annotation "Poco" above it. The tenth staff has a handwritten annotation "Poco in Presto" at the end. The manuscript shows signs of age, including some staining and foxing.

Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings, and performance instructions.

Dynamic markings: *f*, *ff*, *mf*, *pp*, *fp*, *fmo*.

Performance instructions: *crs*, *crs*.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and complex rhythmic figures. The notation is written in a clear, cursive hand.



Ymmo
Alleg.

Handwritten musical score for Ymmo, Allegro. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand with various dynamics and articulations. The piece concludes with a double bar line and a sharp sign on the ninth staff.

Nandi mhu
Andante

Handwritten musical score for Nandi mhu, Andante. The score consists of one staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive hand.

3



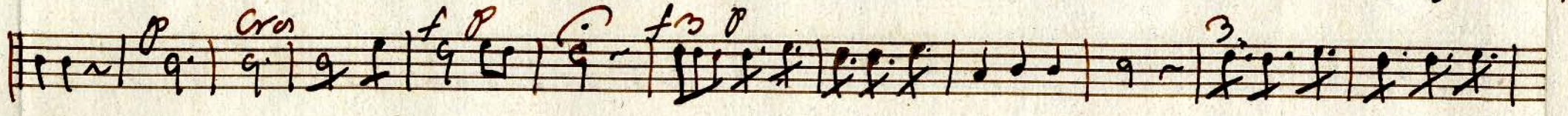
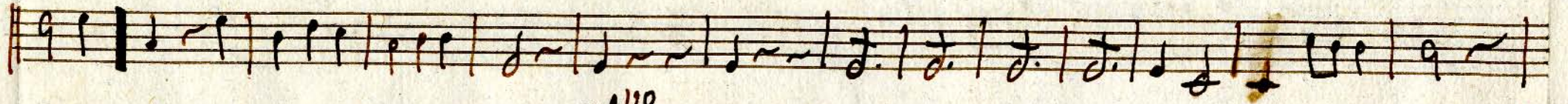
Larghetto



All.^o *Allegretto*



Cyberia
And.^{te}



Corno 1.º a las Comp.ºas

Handwritten musical score for Corno 1.º, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *crus f*. Measure numbers 12, 26, 36, and 56 are indicated above the staves. The score concludes with the word "Volta" written at the end of the final staff.



p
Musical staff with notes and rests.

Gloria Largo $\text{C} \# \frac{3}{4}$ *Allo* *Ritmo*
Musical staff with notes, rests, and dynamic markings.

Musical staff with notes and rests.

Musical staff with notes and rests.

Psalmus in haurtat in etata *Allo* $\text{C} \flat \frac{3}{4}$
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, including measure numbers 18 and 72.

Musical staff with notes and rests, including measure number 11.

Musical staff with notes and rests, including measure numbers 7 and 3, and the word *Soli*.

Musical staff with notes and rests, including measure numbers 2, 12, 1, 2, and 1.

Handwritten musical notation on three staves. The first staff contains a sequence of notes with some slurs. The second staff includes a triplet of notes and a measure with a '4' above it. The third staff ends with a double bar line and a slash.

Gloria Tacet

Handwritten musical notation on three staves. The first staff begins with 'Lento etat' and 'Allo' followed by a treble clef, a key signature of two flats, and a 3/4 time signature. The notation continues with various note values and rests.

Ymmo

All.^o $\text{C} \# \frac{3}{4}$

p *clar*

p *mf* *clar*

6 Largo

All.^o non plato $\text{C} \frac{2}{4}$

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures with notes, rests, and dynamic markings. A triplet of eighth notes is marked with a '3' above it. The piece concludes with the instruction "Gloria tacet" written in cursive, followed by a double bar line and a sharp sign.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The notation includes several measures with notes, rests, and dynamic markings. A "Lento" marking is written above the first few measures. The piece concludes with a double bar line and a sharp sign.

Handwritten musical notation on a single staff. It begins with a bass clef, a key signature of one flat (Bb), and a common time signature (C). The notation includes several measures with notes, rests, and dynamic markings. A "fp" (fortissimo piano) marking is written above the first few measures. The piece concludes with a double bar line and a sharp sign.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Cotini 2.^o a las Compo.^{tas}

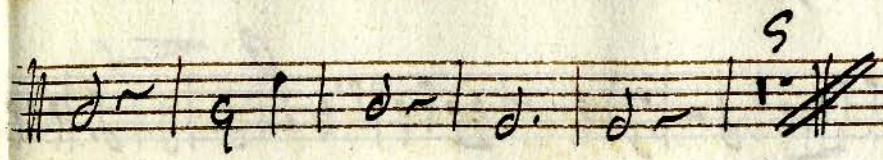
Handwritten musical score for Cotini 2.^o a las Compo.^{tas}. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a cursive hand and includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *f*. Measure numbers 12, 26, and 56 are indicated above the staves. The notation includes many beamed notes and rests, characteristic of a complex rhythmic piece.

Floria Lato. Handwritten musical score for Floria Lato. The score consists of one staff of music. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation includes various rhythmic values and accidentals.



Presto

Almo inوازات In elata Allegro 3/2

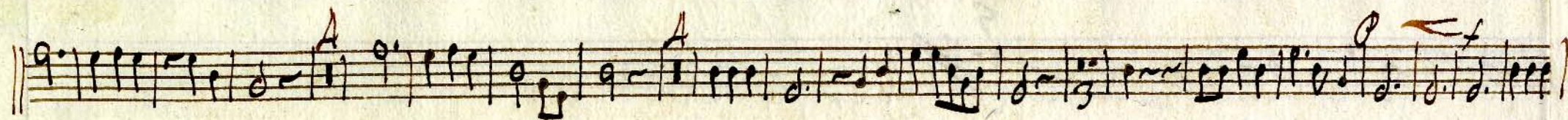


Gloria Facet



Ymno





Basso a 1^{mo} Cum Imbolacem

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'Allegro' is written above the staff. The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece. It features a series of eighth and sixteenth notes, ending with a double bar line and a fermata.

Handwritten musical notation on a single staff, featuring a complex rhythmic pattern with many beamed notes.

Handwritten musical notation on a single staff, showing a change in tempo or dynamics with a new section of notes.

Handwritten musical notation on a single staff, continuing the melodic line with various rests and note values.

Handwritten musical notation on a single staff, ending with a double bar line and a fermata. A small number '58' is written above the final measure.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It includes a section with a 4/4 time signature.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp. The tempo marking 'Gloria Lento' is written above the staff. A small number '56' is written below the first measure.

Handwritten musical notation on a single staff, featuring a section marked 'Allegro' and another marked 'Presto'. It includes various rhythmic patterns and dynamics.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.



Palmas Qui habitat
111.

Handwritten musical score for 'Palmas Qui habitat'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The second staff has a measure number '24' above it. The third staff has a measure number '6' above it. The fourth staff has a measure number '66' above it. The fifth staff has a measure number '20' above it. The sixth staff has a measure number '91' above it. The seventh staff has a measure number '9' above it. The score ends with a double bar line and a sharp sign.

Gloria

Handwritten musical score for 'Gloria'. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The second staff has a measure number '16' above it. The third staff has a measure number '12' above it. The fourth staff has a measure number '3' above it. The fifth staff has a measure number '3' above it. The sixth staff has a measure number '9' above it. The seventh staff has a measure number '9' above it. The eighth staff has a measure number '9' above it. The score ends with a double bar line and a sharp sign.

Inno de las Comp.^{tas} Bayon

All.^o P.^o 2/2

Num. primo Mod.^o

Quia videtur quod Patant, tacent, All.^o non P.^o 2/2

Gloria tacet, Ulti al liant erat



All.^o *7* *mes +* *pa ff* *ff*

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a 3/4 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings 'ff' and 'mes +' written in red ink above the staff. The piece concludes with a double bar line and a sharp sign.



Org^{no} Alan Completas 18

All^o Mod^o C: # 2/4

3

2

74

62

tacet asta el Gloria

Caraf^o C: # 3/4

29

7

fin



Imanitat

Handwritten musical score for a piece titled "Imanitat". The score is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo marking "Allegro" is written above the first staff. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with repeat signs (double bar lines with dots) and some measures with fermatas. The score includes several measures of rests, indicated by a series of vertical lines. The piece concludes with the text "Gloria tacet" written in a decorative font. The manuscript shows signs of age, with some staining and wear.

Immo $\text{C} \# \frac{3}{4}$ ¹² ⁴ ²

Hunc dimittis Mod^{to} $\text{C} \flat$ ⁶ ¹³

All.^o non Presto $\text{C} \flat \frac{2}{4}$ ⁶ ² ⁷



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Tiple. Alar Comp. Cum invocatorem.

Cum imbo ca tem Cum imbo ca rem exau divit me
 Deus Jus ti ti e meq Jus ti ti e meq in tri bu
 la ti o-ne In tri bu la ti o-ne in tri bu la ti o-ne Di la ta
 mi hi Di la ta ti mi - hi mi se re se mei et ex audi
 - o ra ti o nem meam o ra ti o nem me am et sci to te sci
 to te sci to te Quis iam mi ri fi ca vit Do mi nus mi ri fi ca vit Do mi nus
 sanc tu su u. Do mi nus ex au di et me ex au di et me cum clamabero cla
 ma bo ad eum cum cla ma bo ad e um I ta ci mi ni
 i ta ci mi ni et no li te pe care et no li te pe care
 ci mi ni i ta ci mi ni et no li te pe care no li te pe care que dici

in cordi tui beati ~~in cordi tui beati~~ in cen ~~abili tui~~ tui beati compungimur in compungimur

5 sacri ca te sacri ca te sacri ci um sacri ci um iusti g

6 spe ra te in do mi no spe ra te in Do mi no

multi di cunt qui ros ton dit no bis bo na Qui qui ros ton dit Qui ros

ton dit nobis bona a Huc tu humentis uini et olei

7 uinet olei su i multi pli ca ti sunt multi pli cati sunt multi

pli cati multi pli cati sunt in pa ce

8 in i dip sum Do mi am Do mi am et re qui er

cam re qui er cam 56

9 Glo - - - - - ti a patri et fi li o

et Spi ri tu sanc

to et qui exiit de patre et filio et procedit de

patre filio et procedit de patre filio et procedit de

patre filio et procedit de patre filio et procedit de

patre filio et procedit de patre filio et procedit de

patre filio et procedit de patre filio et procedit de

patre filio et procedit de patre filio et procedit de

patre filio et procedit de patre filio et procedit de

patre filio et procedit de patre filio et procedit de



All^o

to si aut erat in prin cipi o et nunc et sem per et nunc et sem per

per et in secula seculorum a men a men a men a men

et in secula seculorum a men a men et in secula seculorum

a men a men et in secula seculorum a men et in secula seculorum

a men

Primo Qui habitat *All^o*

Qui habitat in adju tori o in adju tori o

in adju - tori o al tissi mi in protecti - one in protecti one

Dei ce li commo rabi tur commo rabi tur Di cet Domi nus sus cep tor

me us et tu et te su gi um meum De us me us spe ra bo spe -

ra bo De us me us spe ra bo in e - - - um

Volvi Presto

Quoniam ipse libere davit me De laqueo bene natorum et a verbo aspero
verbo aspero 26 Suo cum davit te be tita e-jul be ritar
e ius veritas ius non ti mebi ti mebi a
ti more ti more nocturno non timebit a timore non ti
mebi a ti more a ti more nocturno a ti more nocturno
3 Asa-gitta vo lante vo lante in die ane go ti o per ambr
lante in tenebris ab in curru et de monio me ri di a no
37 Quoniam tu es Domine spes mea asper mea al timum al timum
mum po su isti re fugium tu-um non non accedet ad te
ma lum ad te malum et flagelum et flagelum non non appropin

quabit tabernaculo tuo - o quoniam Angelis an gelis suis man
da bit man da vit mandavit de te ut cur to di ant te ut cu todiant
te in om ni bar vi is tu - is quoniam in me spe
ra vit libe ra bo e um prote gam e um quoniam cog no bit no men
me um cla ma vi cla ma vit ad me cla ma vit ad me et
ego ex an di am eum cum ipso sum in tri bu la ti one e ri pi am
eum et glo ri fi ca bo e - um Lon gi tu di nem di et um
re ple bo e - - um et or ten dam illi salu ta te me - -
um salu ta re me um et or ten dam illi et or ten dam illi salu ta re
me - - - um salu ta re et or ten dam illi salu ta re me - - - um



Gloria

Ad Solo

And^{te}
 Gloria Gloria Pa - - - - - et filio et spi ri - - - - - tu i
 sanc - - - - - to Gloria patriet filio et spi ritu i sanc - - - - - to
 Gloria pa tri et filio et spi ritu i sanc to Gloria
 pa tri et filio et spi ritu i sanc to Gloria Glo ri
 a et spi ritu i sanc - - - - - to et - - - - - spi ritu i sanc - - - - -
 sicut erat in prin cipi o imptin cipi o
 et nunc et semper et semper et in secula et in secula
 se - - - - - cu lo - - - - - rum se cu lo rum a men se cu lo rum a men
 amen a men amen a men

Ymno de los comp^{ras} 12 *triple*

Al. *triple* 3/4 te lucis ante terminum de sume a tot pol ci mus

2 ut pio tua tu acle mentia sit presul pre sul et cui toti a

3 sit presul pre sul et cui to - di a ploante ce dant teccant somnia

4 et noxi um fan tal mata os ten of nos thum complime ne polu an tur

5 corpita nepolu an tur nepolu an tur cor po ra nepolu an tur cor po

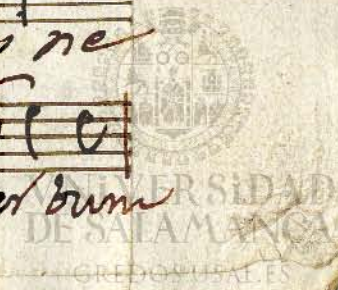
6 ra presta pa ter Pa ter Pi si mi me a com pan vince mi ce
Je su Fi li i ti bi sit gloria qui tra tul ett de vit gi ne

7 Pa ra clito Spi ri tu pa ra clito reo nam per om - ne reo nam per om ne
almo Spi ri tu apparet al mo Spi ri tu in tem pi tel na in tem pi tel na

8 Secu lum Secu la reo nam per om ne per om ne se cu lum amen
in om ni tel na glo ri a

Moderato Nun ed i mi tis ser uum tu um Do mi ne

9 ser uum tu um Do mi ne se cum du ber bum tu um im pa se se cum dum ber bum



Solo

tu um in pa ce se cum dum se cum dum verbum tu um in pa — ce in pa — ce

Qui aui de-tunt o culi mei sa lu ta te tuum

sa lu ta — re tuum quod pa ras ti an te faci em om ni um om ni um po

pu lo rum quod pa ras ti an te faci em

om ni um po pu lo rum om — ni um po pu lo — rum quod pa ras ti

an — te faci em om — ni um po — pu — lu — rum

lu men ad re be la ti o nem ad

re be la ti o nem gen ti um ad re ve la ti o nem gen — ti um

et glo ri am ple vis tu e is tra el et glo ri am ple vis tu e is tra el

tu e is tra el et glo ri am ple bis et glo ri am ple bis tu e is tra el

pleur tus, istra el et gloriā ple bir tue istra el

Andte
Gloria Patri Gloria patri Pa - tris filio Glo

- ria pa tri Pa tris filio et pi ri tu i spi ri tu i sanc to sanc -

to Glo - ria Pa tri et filio et pi ri tu i sanc to

San - - - - - *to* *Allo* sicut e rat in prin

cipio sicut erat in prin cipio sicut e - rat in prin cipio et nunc et

semper et in se cu la se cu lo rum se cu lo rum amen amen

se cu lo rum amen amen



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Alto al Primer Valsio de las Compl. Cum invocarem

All. M^o Cum imbo ca rem exaudivit me Deus justitiae mee, jus

titiae justitiae mee inhiulatione inhiulatione

di la tar ti mihi di la tar ti mihi

Solo fi lii ho mi num us que que us que quo gra vi corde us que

quo gra vi cor de ut quid di ligi ti va ni tatem et

que ri ti men da ci um et que ri ti men da ci um ita ci mi ni

ita ci mi ni et no li te pe ca te no li te pe ca te ita

ci mi ni ita ci mi ni et no li te pe ca te no li te pe ca te que

di ci ti sin cor di bus bea tis in cu vili bus bea tis com pun gi mi ni com pun

gi mi ni Sa cri fi ca te sacri fi cate Sa cri fi ci um sacri fi ci

Nota
Sicut
not, can
tare et
Solo, filii
hominum

Contada
ata 74
comp^o of
comp^oen
los 15.9
repeta, la
sola que
sique el
Solo y los
33. ultimo
los 74 Com
pas

um ju sti ti e. . . spe ta - - te in do - mi no in do - mi no

multi di cunt multi dicunt multi dicunt quis quis Qui os tendi no bis

bo - - na Qui os tendit Qui os tendit nobis bona nobis

bona a Huc in Fumentis vi niet o - lei in i et o lei

su - i mul ti pli ca ti sunt mul ti pli cati sunt

mul ti pli ca ti mul ti pli ca ti sunt in Pa

ce in i dip - sum 2 Dormi am

et Requi es - cam et Requi es - - - cam

Gloria Lat. Glo - - - ti a Pa tris et fili o et spi

ri tu i sanc - to Alio sicut erat in prin ci pi o et nunc et sem -

3
 — per sem per et in secula seculorum amen amen amen
 men amen amen — — men — — — — — se — — — — — cu
 lo rum a men — — — — —

Qui habitat In adiutorio Alt.
 Qui habitat in adju tori o in adju tori o
 in ad ju tori o al tissi mi in pro tecti one in pro tecti
 one De i ce — — li Dei ce li commo ra bi tur 24
 Quoni am ipse li be ra bit me De la que o be nanti um
 et a ber bo aspe ro eta ber bo aspe ro 28 seu to cir cum dabit te
 be ri tal e. — ju ber i — tar e — us non ti me bil ti me bil
 a ti mo re ti mo re nos trum no non ti me bil a ti mo re non



ti mebit a ti more ati more nocturno ati more nocturno ara
 gi ta vo lante vo lante in die ab in cursu et de morio me sy di a
 no 22 be xuntamen oculis tu - - is Coni de ra - bis
 et re tri buti onem pe ca to rum vi de bis spes me
 a re fugium tu um non non acce dent acce dent ad te
 ma lum et fla gelum et fla gelum non non a propin quabit tabernaculo
 tu - o 20 In mari bus portabunt te ne forte o fon das ad la pi
 dum pe dem tu um ne forte o fon das ad la pidem pe dem tu um
 Quoniam in mespe ra - vit li be rabo e - um pro tegam eum
 Quo ni am cog no bit no men me um cla ma vit ad me cla ma vit ad me et

ego ex audiam eum Cum ipso sum in tribulatione et eripiam eum et glorificabo eum
 et ostendam illi et ostendam illi salutem
 nemum — — — All.^o

Gloria And.^{te} sicut erat in principio in principio
 et nunc et semper et in secula et in
 secula seculorum amen seculorum amen
 amen amen amen amen

te lu cis an te ter mi num te tum cte a tot po ci
 mus ut pro tu - a tu acle mentia si pre sul presul et cur
 to di - a sit pre sul et cur to di a pro cul re ce sant
 som ni a et no xi um fan ta mata ho i tem of no strum Compli
 me ne po lu an tur ne po lu an tur cor po ra ne po lu an tur
 cor po ra ne po lu an tur cor po ra 12 O m ni ta pa - ter Pa -
 ter Pa - ter qui na tur ex e u teri ne Pa - ter Pa - ter
 Spi ri tu Pa - ter et al mo Spi ri tu in sem pi ter - na in sem pi ter - na
 reg nam per omne se cu lum a men amen
 in sem pi ter na se cu la a men

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