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28

Missa del S.^{mo} a Años del S.^{no} Pedro

(144)

Araya

Para la Uni v.^a siendo Primicerio el Sr

D.^o D.^o Jose Recacho, y festero Miguel

Martinez

Año 1806

Bajo 2.^o



And.^{te} Mod.^{to} $\text{D}:\frac{3}{4}$

Kixi e lei son Kixi e e lei son
 Kixi e - - e lei son. Kixi e lei son Kixi
 e lei son Kixi e e lei son.

And.^{te} Mod.^{to} $\text{D}:\frac{3}{4}$

et in terra pax hominibus bone volun
 ta tis Bene di ci mus te glo xifi
 ca mus te Gra tias a gi mus ti - - bi prop ter
 ma g nam glo xiam tu am De us Pa ter om
 ni po tens Je - - - su chris te fi li us

pa - - - tris. ¹² sus ci pe de pre ca ti o nem
nos tram qui se des ad dex te ram pa tris mi se re re
no - - - bis tu so lus so lus sanc tus so lus
do mi nus so lus A ti ssi mus Je - - - - su
chris te Cum sanc to spi - - - ri tu dei
pa - tris A men A men. *Credo* $\text{D:}3$ *Modto* pa trem om ni po
tentem fac to rem celi et te rre vi si bi li um
om - - - nium et in vi si bi li um et in u num

So - - - - - minimum Je - - - - - sum christum fi - - - - - lium de
- - - - - i uni ge - - - - - ni tum Ge ni tum non
factum con substanti a lem Pa tri per quem om ni
a facta sunt de i cen dit de i cen dit de ce li de
ce lis *Et incarnatus est et crucifixus et* *And.^{te}* *3* *4* et re su
re xit ter tia die se cum dum scrip tu ras et as
cen dit in ce lum in ce lum se det se det ad
dex te ram Pa tris Cu jus re gni non non

non est finis et vivi-
ficantem
quicum Patre et Fi-
li-
o et con-
gelo
ni-
ficatus quilo-
cutus est per prophetas
con-
fiteor unum baptisma
in remissionem
peccatorum et ex-
pecto resurrectionem
mortuorum et vitam
venturi
seculi Amen.

Sanctus Mod.^{to}

pleni sunt ce li et te - rra celi et
 te rra Ho sanna Ho sanna in excelsis.

Bened.^{to} Mod.^{to} Ho sanna in ex celsis Ho
 sanna ho sanna in ex cel sis.

Agnus Mod.^{to} Agnus dei qui to llis pec cata mun
 di Agnus dei qui to llis pec cata mun
 di Agnus de i qui to llis pec cata mun - - di.
 dona nobis pa - - - - - cem dona nobis pa - - - - - cem.

Oro. oblig. a la Misa a 4. Be? 1. mo

Pange lingua:

de S. Pedro e Juan

And. te. Mod.

Handwritten musical score for 'Pange lingua' by Pedro e Juan. The score consists of eight staves of music. The first staff is a vocal line with a treble clef and a 3/4 time signature. The second staff is a keyboard accompaniment with a bass clef and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings 'Pian.' and 'for.' written in the score. The piece concludes with a double bar line and the text 'V. al Gloria' written below the final staff.

Gloria:

And. mod. to

for

for

for

for

for

for

for

This is a page of handwritten musical notation for a Gloria. The score is written on ten staves. The first staff is labeled 'Gloria:' and begins with a treble clef and a 3/4 time signature. The second staff is labeled 'And. mod. to' and begins with a bass clef and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'for' (forte) and 'p' (piano). The music is arranged in systems, with some staves grouped by a brace on the left. The paper shows signs of age, including some staining and discoloration.

A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The staves are arranged in a single system. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and accidentals. Dynamic markings such as *p* (piano) and *for* (forte) are present throughout the score. The handwriting is in black ink on aged, slightly yellowed paper. The score concludes with a double bar line and a repeat sign on the final two staves.

Credo

And.
3/4

The musical score is written on ten systems of staves. The first system includes a treble clef and a 3/4 time signature. The second system includes a bass clef and a 3/4 time signature. The score is characterized by dense, complex rhythmic patterns, including many sixteenth and thirty-second notes, often grouped in beams. There are several annotations above the staves, including numbers like '6', '7', '9', '3', '6', '7', '6', and '02', which likely refer to specific measures or rhythmic groupings. The notation is in black ink on aged, slightly yellowed paper.

Handwritten musical notation on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with similar notation. There are some handwritten markings above the second staff, possibly indicating dynamics or performance instructions.

De sp. *et in carnatus*
Handwritten musical notation on two staves. The top staff is mostly empty with a few notes. The bottom staff contains a dense melodic line with many notes. There are numerous handwritten figures and symbols written above the notes, possibly representing figured bass or lute tablature.

And. *et resurrexerit*
Handwritten musical notation on two staves. The top staff contains a melodic line. The bottom staff contains a bass line with many notes. There are handwritten figures and symbols above the notes, similar to the previous section.

Handwritten musical notation on two staves. The top staff contains a melodic line. The bottom staff contains a bass line with many notes. There are handwritten figures and symbols above the notes.

Pia.
v.p.
Handwritten musical notation on two staves. The top staff contains a melodic line. The bottom staff contains a bass line with many notes. There are handwritten figures and symbols above the notes.

A handwritten musical score consisting of ten staves. The notation is in black ink on aged, yellowed paper. The score is organized into systems of two staves each, with a brace on the left side of each system. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff contains several measures with a '6' above the notes, possibly indicating a sixteenth note or a specific rhythmic pattern. The third staff has a '37' above it, likely a measure number. The fourth staff features a '6' above the notes. The fifth staff has a '6' above the notes. The sixth staff has a '6' above the notes. The seventh staff has a '6' above the notes. The eighth staff has a '6' above the notes. The ninth staff has a '6' above the notes. The tenth staff has a '6' above the notes. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Sanctus

Mod.

for

36 56 for

Benedictus

Mod.

34 56 34

Agnus Dei

The musical score is written on ten staves. The first staff is a vocal line in G major and 3/4 time, starting with a fermata. The second staff is a lute or guitar accompaniment, marked 'Alto' and 'Viv.' with a 6/4 time signature. The third and fourth staves are a grand staff (treble and bass clefs). The fifth and sixth staves are another grand staff. The seventh and eighth staves are a grand staff. The ninth and tenth staves are a grand staff. The notation includes various note values, rests, and clefs.



Contrabajo Missa del 5mo

Andte $\text{D: } \frac{3}{4}$
Alzic *for*

Gloria $\text{D: } \frac{3}{4}$

f *p*

Andte $\text{C}:\text{3}$
Credo

desp.

Andte

contra bato Missa del Srmo

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff, primarily consisting of rhythmic patterns with eighth notes.

Handwritten musical notation on a five-line staff, featuring rhythmic patterns and ending with a double bar line and a fermata.

Section titled "Sanctus" in a 3/4 time signature. The notation begins with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff for the "Sanctus" section, showing rhythmic patterns and accidentals.

Section titled "Benedictus" in a 3/4 time signature. The notation begins with a treble clef and a key signature of one sharp (F#).

Section titled "Agnus" in a 3/4 time signature. The notation begins with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff for the "Agnus" section, featuring rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff for the "Agnus" section, ending with a double bar line and a fermata.

And.te $\frac{3}{4}$ A que lla g^ees ta ha lli en frente

pa re ceu na san ta



Tiple.

And. moderato.



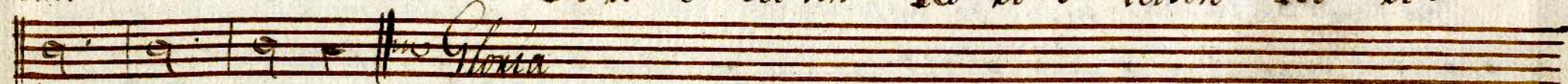
Ki ri e lei son Ki ri è è lei son



Ki ri è è - - - lei son chris te è - - - lei son chris te è e lei son



chris te è - - - lei son Ki ri e lei son Ki ri e - lei son Ki ri e



è lei son.

Alto



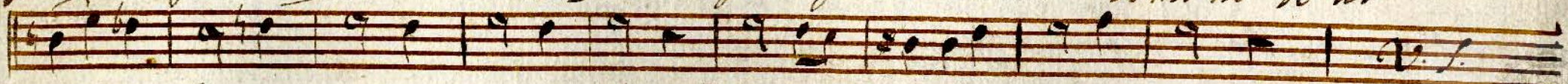
Et in terra pax ho minibus bone vo lun ta-



tis lauda muste bene di cimuste glo ri si ca mus te



gratias agimus tibi. propter magnam gloriam tuam Do mi ne De us



Rex ce ler. - - - - tis De us Pa ter om ni po tens.

Domine si li u ni ge ni te Je - - - - - su chris te
Domine Deus agnus De - - - - - i filius Pa - - - - - tris,
qui tollis pecca ta mun di mise re re no bis qui tollis pecca ta mun di
Suscipe de pre ca ti onem noi tram qui sedes ad dexteram Pa - - tris
mise re re re no - - bis Quoniam tu solus tu solus san
tus, Tu so lus Do mi nus Tu - - so lus Al ti - - - si mus -
Je - - - - - su chris te Cum san to Spi - - - - - ri tu
in gloria De i Pa - - tris et men - et men

Grado:

And. Moderato.

Patrem omnipo- ten- tem fac- torem Celi et te- rre,

vi- si- bili- um om- ni- um et in- vi- si- bili- um et in vnum-

Do- mi- num Je- sum Chris- tum fi- li- um De-

-. . . . i- ni- ge- ni- tum Et ex Pa- tre na- tum an- te

om- ni- a se- cu- la De- um de De- o lu- men de lu- mine De- um ve- rum de De- o ve- ro ge- ni- tum non

fac- tum Con- sub- stan- ti- a- lem Pa- tri per quem om- ni- a fac- ta sunt. Qui pro- pter nos ho- mi- nes

et pro- pter nos tra- m- sa- l- utem, des- cen- dit des- cen- dit de Ce- lis de Ce- lis

V.S.

Despacio



Et in carna tus est despi ri tu san to ex Ma ri a Vir gi ne et ho mo et ho mo factus est



Cruci fixus e ti am pro no bis sub Pon tio Di la to pas sus et se pul tus est



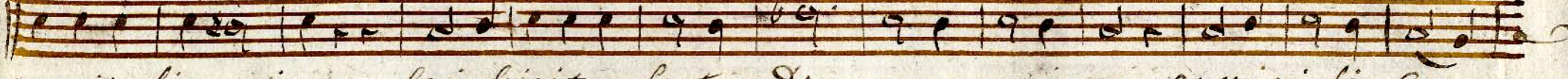
Andante/ Et re tu re xit ter tia di e se cum scri tu ras et as cendit in



Ce lum in Ce lum Se det ad dex te ram Pa tris et i te rum ven tu rus



et cum glo ri a Ju di care vi vos et mor tuos cu jus re gni non non



non erit fi nis Et in spi ri tum san tum Do mi num et vi vi fi can



tem: Qui ex Pa tre fi li o que pro ce dit. Qui cum Pa tre et fi li o



si mul a do ra tur et con glo xi fi ca tur



Qui locutus est per prophetas et unam sanctam catholicam et apostolicam
 ecclesiam Consi-teor unum baptisma in remissionem peccatorum
 et expecto resurrectionem mortuorum et vitam ven-
 turo seculi amen

Sanctus

And.te mod.to
 Sanc-tus sanc-tus sanc-tus Dominus de us Sa-baoth:
 pleni sunt celi et terra pleni sunt celi et terra gloria tua gloria tua
 Hosanna Hosanna in excel-sis

