

Misa A seis Violin primero



M^o

Dⁿ Juan María y Musa

año

1757



Violin, V'

And.^{te} $\frac{2}{4}$

Kia

Christe

Andte
Largo $\text{C} \frac{3}{4}$
Ritua



Gloria
Fintexia



pia

Handwritten musical notation on two staves. The first staff contains a melodic line with several triplet markings. The second staff contains a bass line with some rests and a final note.

Credo

Patrem

Handwritten musical notation for the 'Credo Patrem' section, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

Largo

In Carnatus

Largo

Vivo

Et Resurrexit;

Handwritten musical notation for the 'In Carnatus' section, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score on the left page of an open manuscript. It consists of ten staves of music in a single system. The notation includes various note values, rests, and accidentals. There are two dynamic markings: *p* (piano) above the fifth staff and *f* (forte) above the sixth staff. The paper shows signs of age and foxing.

Santus

Sanctus;

Handwritten musical score on the right page of an open manuscript. It begins with the title "Santus" and a 3/4 time signature. The first staff contains the title and the time signature. The second staff is labeled "Sanctus;". The music continues on three more staves, ending with a double bar line and repeat dots. The paper shows signs of age and foxing.

Misa A seis Violín Segundo



M

Dⁿ Juan M^o y Musa

año
1751



Violin, 2^o

And^{te} $\text{C} \frac{2}{4}$

Kirie

Christe

8

largo

Andte

largo

Andte

krui

P^o

for

Gloria

3/4

Fontena

pia

Handwritten musical score on the left page, featuring ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values. The lyrics "Credo" and "Patrem" are written above the second and third staves, respectively. The music is written in a cursive, historical style.

Handwritten musical score on the right page, featuring ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values. The lyrics "In carnatus", "Vivo, Crucifixus;", and "Et Resurrexit;" are written above the staves. The music is written in a cursive, historical style.

Handwritten musical score on the left page, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pr* and *for*. The music is written in a single system across the ten staves.

Handwritten musical score on the right page, consisting of four staves of music. The first staff is titled "Santus" and "Sanctus;" and includes a time signature of 3/4 and a measure rest marked "3.". The notation includes various rhythmic values, accidentals, and dynamic markings.

Five empty musical staves on the right page, indicating that the music continues on the following page.

A Compagna

Misab And. $\text{C}^{\flat} \frac{2}{4}$

Kirie.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff. Includes the text *Christe* and *Christe.*

Musical notation on a single staff.

Musical notation on a single staff. Includes the number *2* above the staff.

Musical notation on a single staff. Includes the text *Kirie* and *Kirie.* Above the staff are markings *largo*, $\frac{2}{4}$, A^{\flat} , and *Vivo*.

Musical notation on a single staff.

Musical notation on a single staff. Includes the text *Gloria* and *pia*.

Gloria;

Et in terra pax.

Credo

Patrem; &



Largo.

Et incarnatus;



Largo;

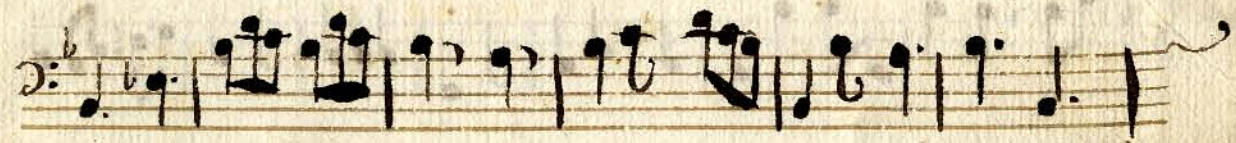
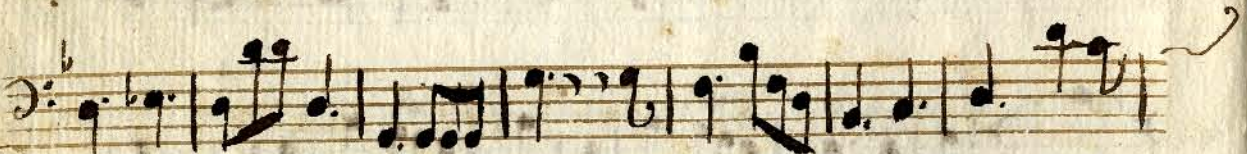
- Crucifixus;



Vivo.



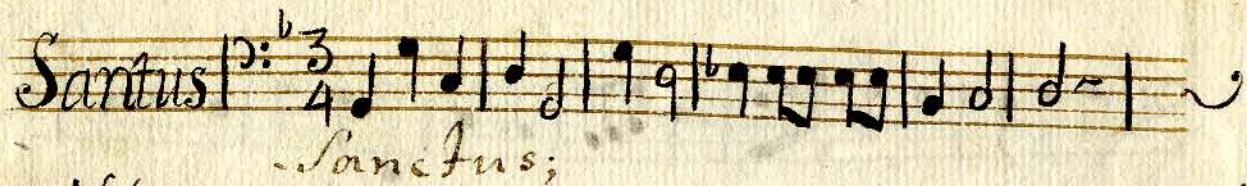
Et Resurrexit;



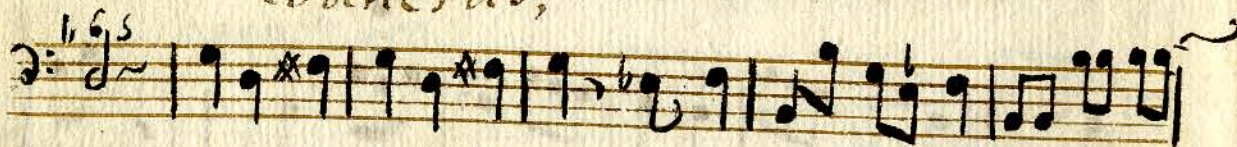
for



Santus $\frac{3}{4}$



Sanctus;



122

Missa A seis Con Vio,

Triple V. Duíma Coro,

M^o

D. Juan Mux y Musa

año
1751



Tiple 1^o, primera Coxo

Handwritten musical notation on a five-line staff, including a treble clef, a 2/4 time signature, and various rhythmic values.

Ki xi e — — ley son e — — — ley

Handwritten musical notation on a five-line staff, continuing the melody from the previous line.

Son e — — — — ley son e —

Handwritten musical notation on a five-line staff, continuing the melody.

— — ley son Ki xi e Ki xi e

Handwritten musical notation on a five-line staff, continuing the melody.

Ki xi e lei son e — — —

Handwritten musical notation on a five-line staff, including a 3/8 time signature change.

e lei son, chus te — — lei son chus te

Handwritten musical notation on a five-line staff, continuing the melody.

— — lei son chus te lei son e — — lei

Handwritten musical notation on a five-line staff, continuing the melody.

son chus te lei son chus te chus te

Handwritten musical notation on a five-line staff, including a *Largo* marking and a 2/4 time signature.

chus te lei son Ki xi e lei son e lei

An.^{te}

Son e lei son ki u e - e lei son e lei

Son e - - - lei son e - - - lei

Son - lei son

Gloria.

Et in terra pauperum pauperum

bo - ne bo lun ta tis bo lun ta tis

Lau damus lau damus te Ado ra mus

te glo ri fi ca glo ri fi ca mus te

glo ri an tu an Do mi ne deus Rex

Solo

Deus pater omni po tens Je su

Chus te fi li us pa tris qui to lus pe

Ca ta mundi mi se re re mi se

re re Susci pe de pre ca ti o nem

nos tram ad dex te ram pa tris mi se re re

no bis mi se re re no - - bis que ni am

tu so lus san ctus tu so lus do mi nus

tu so - lus al tis si mus Je su Je su

Chri — te Cum Santo spi ri tu in
glo ri a a — men — a —
— — — — — mena — — — — — men amen amen

ad 6
Cue 8

Patrem patrem omni po tentem factorem
Ce li et te rre et te — xie et in vi
si bi li um fi li um de i
v ni je ni tum ni je — — ni tum
An te omni a fa cula

lumende lu mi ne de de o ve ro
Con sus tan ti a tem pa — tu
qui pro tex nos ho mi nes et prop tex nos tram
des cen dit de ce lis de ce lis
largo
ad duo.
Et in Car na tus est des pi ritu
Santo ex ma ri a vi gi ne et ho mo
fac — — tus est *largo.* Et re su xit
xit ter cia di e se cun dum scrip

tu — — — ras Et as cen dit in ce lum

Se det a des te ram pa tris In di ca

re Vi - vos et mor — — tu os non

e rit fi nis non e rit non e rit fi nis

Et in spi ri tum san tum do mi num et Vi

vi fi cam te qui ex pa tre fi li o que

— — pro ce dit que pro ce — — dit

et a pos to — — li cum ec cle si am

in tu mi si o mem Et ex

pec to re su xec ti o nem re

— su xec ti o nem mor tu o rum

a — — men a men a men a men

a men a men **Sanctus** Sa n tus

San tus ple ni sunt ce li et te

ra glo ri a tu a glo ri a tu a

os Sa na in ex cel sis os Sa na


in — ep Cel — — Sis in ep Ce Sis

Missa a seis con Vio,

Auple 2.ª Dúplex Coro.

Ma



D. Juan M^{ra} y Musa

año
1751



Tip, 2^o p^oimea Coro

Angu 

Ki' u' e e — — — lei'



Son e — — — — —



lei' Son — — — — — lei' Son



Ki' u' e Ki' u' e Ki' u' e lei'



Son e — — — e lei' son chüste



Chüste lei' son chüste chüste lei' son



Chüs - te lei' son e lei' son



Chüs te lei' son chüs te

Largo,

andante

chris te chris te lei son Ki xi e lei
 son e ley son e — — lei
 son — — — lei son — —
 — — — lei son e lei son

Gloria

Et yn te xa par par par

bo ne bo lun tatis bo lum
 ta tus be ne di ti mus
 te glo xi fi Ca mus te

glo xi fi Ca — muste glo xi am
 tu am Do mi ne de us Rex
 De us pa ter om ni po tens om ni po
 tens Je su chris te ye su chris te
 fi li us pa tris mi se xe xe mi se
 xe xe qui to lis pe Ca ta mundi
 sus ci pe de pre Ca ti o nem
 nos tram ad des te ram pa tris



mi se xe xe mi se xe xe no



bis quo ni am tu so lus san tu



tu so lus do mi nus tu so lus al



tis si mus ye su Je su chus te



Cum Santos pi xi tu im glo ri a



a men a — — men a — —



men a — — — men a men a men



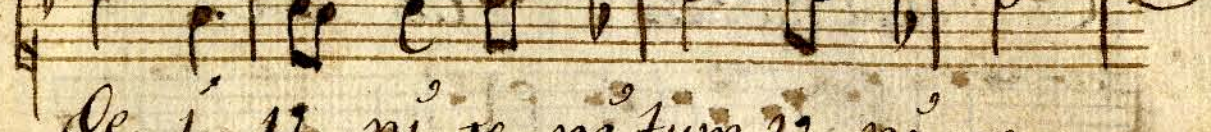
Credo. Pa trem pa trem om ni po



ten tem fac to rem et te re



et in vi si bi li um fi li um



de i u ni je ni tum u ni je



ni tum an te om ni a se cu



ta lu men de lu mi ne



de de o ve ro Con subs



tan ti a lem pa tris qui prop



ter nos ho mi nes et propter nos tram



des cen dit de ce lis de ce lis



Et in Car na tus est



Des pi xi tu Santo et ho mo fac tus



est et ho mo fac tus est *Largo*



et re su xit ter ti a di



e se cun dum se cum dum scip tu



ras et as cen dit in ce lum se



det ad dex te ram pa tris a dex te ram



pa tris Ju di ca ret Vi



Uos et mor tu os non e rit



fi nis non e rit fi in us



qui cum pa tre et fi li o si mu la do



ra tu x et con glo ri fi ca tu x qui



lo cu tus est per pro fe tas per



pro fe tus per pro fe tas



et A pos to li cum ec cle si am

in xre mi si o nem et ex

pec to ve su xre ti o nem mor

tu o xun a men a

men a men a men a men a men

Santus Sa n tus San tus ple ni sum

ce li et te rra glo ri a tu a glo ri

a tua Os Sa na in ex celsis

os sa na in ex celsis in ex

cel sis

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Aiple 2º Coro

Misa A seis Con Vio

M.

D. Juanmía y Musa

año
1752



2^o Coro

And.^{te} $\frac{2}{4}$

Ki xi e lei son e lei

Son e lei son Ki xi e le i

Son Ki xi e lei son Ki xi e

Ki xi e lei son Ki xi e Ki xi e lei

Son e lei son Ki xi e lei son e lei

$\frac{3}{8}$

Son chris te lei son e lei son

chris te lei son e lei son chris te lei

Son chris te lei son e lei son

Largo

chris te lei son e lei son Kixi e lei

Andante.

Son e lei son Kixi e lei

Son e lei son e lei son e lei

Gloria $\frac{3}{4}$

Son e lei son *Paspare in*

te xia pat pat pavo mi ni bus

bone bone bo lun ta tis

gra ti as a ji musti bi prop ter

magna Do mi ne de us rex rex ce

les ti De us pa ter Do mi ne fi

li v ni je ni te Do mi ne de

us agnus de i fi li us pa tris

mi se xe xe mi se xe xe no Vis

Sus Ci pe qui se des mi se

xe xe no bis mi se xe xe no bis

tu so lus tu so lus tu tu

tu Cuius san to es pi ri tu in glo ri a

Dei patris amen Dei patris
 amen a — — men a
 Credo
 men amen amen
 Patrem patrem omni potentem
 Vivum vivum omnium
 et de mundo mundo sum christum
 primigenium et de patre
 natum de de de ho

de un de xum
 Jenitulum factum per quem omnia
 facta sum et propter
 nos et nostra
 descendit de caelis
 in carnate ter
 lino de caelis
 Cuius filius et tunc an pro nobis sub
 pontico pontico
 pontico passus et sepultus est
 et resurrexit et ascendit in

Ce lum Et de Ae rum Ven tu rus est cum
 glo ri a ju di ca re Qui ruse
 re gi ni non non non non exiit fi
 nis Et u nan san tam Ca
 tho li cam Com fi te o rum un bap
 tis ma in ue mi si o nem pe Ca
 to rum Et vi tam Ven tu ri
 Se cu li a men a men a men a

men a men a men
 San tus 3/4 San tus Do mi nus de us
 Sa ba oth glo ri a tu a hos
 sa na in ex cel sis os sa na
 os sa na in ex cel sis in ex cel
 sis

||
Misa A seis Con Vio

Contralto de 2 Coro

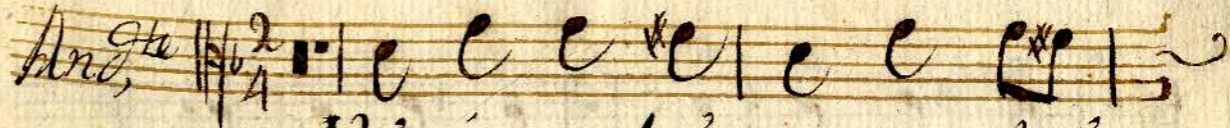
M,

Dⁿ Juan M^a y Musa

año
1752



Alto 2º Coxo



Ri xi e lei son e lei



son e lei son Ri xi e lei son e



lei son Ri xi e lei son Ri xi e



Ri xi e lei son Ri xi e Ri xi



e lei son e lei son Ri xi e lei



son e lei son Chüste lei son e lei



son Chüste lei son e lei son



Chüste lei son Chüste lei son e lei son



Chris te lei son Chris te lei son

Largo

Andante



Ki xi e lei son e lei son



Ki xi e lei son e lei son



e lei son e lei son e lei son

Gloria



Pax pax In te xpa pax pax pax



pax ho mi ni bus bo ne bo ne



ho tum la tis gra ti as A gi mus



ti bi pro pter magnam Do mi ne



de us rex Vex Ce les ti De us



pa ter Do mi ne fi li u ni



Je ni te Do mi ne de us ag nus



de i fi li us pa tris



Mi se re re mi se re re no bis



Sus ci pe qui se des mi se



re re no bis Mi se re re no



bis tu so lus tu so lus tu

tu. In. Cunctos p[er] x[ristu]m in
 glo[ri]a De[us] p[ater] a[men]
 De[us] p[ater] a[men] a —
 — men a — men a men a men
 Credo Pa[tr]em pa[tr]em om[ni]p[ot]en-
 tem Vi[si]bi- lium homi-
 num Et in u[n]i- versum de- um
 x[ristu]m U[n]i- ge- nitu[m]

Et ex pa[tr]e na[ti]tu[m] de un- de de-
 o De- um ve- rum Je- su[m] un-
 genitum p[er] quem om[ni]a fac- ta
 sunt Et propter nos- tram sa- lu- tem des-
 cen- dit de ce- lis de ce- lis
 Cui ci- fic sus Et i- am pro no- bis sub
 ponti- o pi- la to sub ponti- o pi- la to
 pas- sus et se- pul- tus est Et re- sur- re-

Largo

Vivo

sit *Et* as cendit in ce lun
Et i te xunventurus est Cum
 glo xi' a Ju di' ca re Cu ius
 reg ni non non non non e rit fi
 nis *Et* u nan san tan ca
 tho li cam Con fi te or un um bap
 tis ma in xu mis si o nem pe ca
 to rum *Et* Vi tam Ven tu ri

Se Cu li a men a men a men a
 men a men a men *Sanctus*
Sanctus do minus de us Sa ba oth
 glo xi' a tua os sa na in ex
 cel sis os sa na os sa na
 in ex cel sis in ex cel sis



11
Athenox de 2º Coxo,

Misa A seis Con Vio,
in

Dⁿ Juan Ruiz y Musa,

año
1751



Phenon 2^o Coxo

Alto



Ki xi e lei son e lei son e lei son



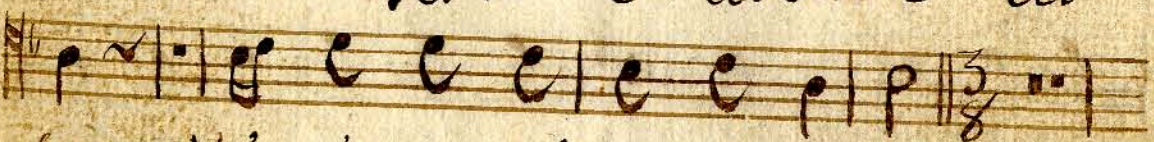
Ki xi e lei son e lei son Ki xi e lei



son Ki xi e Ki xi e lei son



Ki xi e. Ki xi e lei son e lei



son Ki xi e lei son e lei son



Chais te lei son e lei son Chais te lei son e lei



son Chais te lei son chais te lei son chais



te lei son e lei son chais te lei son

Largo



Ki xi e lei son e — lei son Ki xi e lei

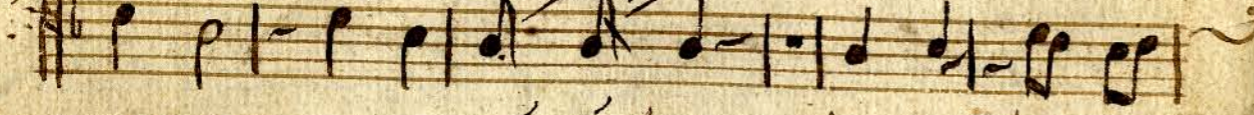


son e lei son e lei son e lei son e



lei son

And.^{te}
Pappap In te xa



pap pap papo mi ni bus bo ne bo ne



bo lum ta tis gra ti as a gi mus



ti bi prop ter ma gnam Do mi ne de us



rex rex ce les ti Deus pa ter Do mi ne



fi li u ni ge ni te Do mi ne de

And.^{te}



us ag nus de i fi li us pa tris



mi se re re mi se re re no bis



Sus ci pe qui se des mi se



re re no bis mi se re re no bis



tu so lus tu so lus tu tu



tu Cum san cto spi ri tu in glo ri a



De i pa tris a men De i pa tris



a men a men a men a men



men a men a men



Credo

Pa trum Pa trum om ni pro



ten tem Vi si bi li un om ni um



Et in u num do mi num Je sum chris tum



U ni ge ni tum Et ex pa tre



na tum De um de de o De um



Ge ne ri tu num fac tum



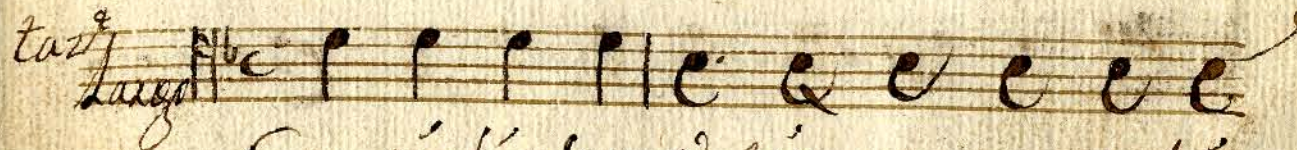
per quem om ni a fac ta sum



Et pro ce ter nos tram sa lu tem des



cen dit de ce lis de ce lis



Cru ti fic sus et ria am pro nobis



Sub pon ti pi pi la ro sus pon ti o pi



la te pas sus et se pul tus est



Et re su rex sit Et as cen



dit in ce lum Et i te rum cen



tu rus est Cum glo ri a Ju di ca re



Cu ius reg ni non non non



e rit fi nis Et u nam



San tan Catho li cam Com fi te



or xun un Vag tis ma in xre mis si



O nem pe Ca to rum Et



Vi tam Ven tu ri se Cu li a men a



men a men a men a men a men a men



Santus

Santus Do mi nus de us



Saba ba oth glo xi a tu



a ob sa na in ex Cel sis



os Sa na os Sa na in es Cel



sis in ex Cel sis



~~11~~
Baxo de 2^o Coro

Misa A seis Con Vio
M,

Dⁿ Juan M^u y Musa

año
1751



VINOS DE SALAMANCA

GRADOS USAL

Basso

Andte 4

Ricci

Christe

Largo



Vib.



Gloria $\frac{3}{4}$ *Finitura*



Handwritten musical notation on a single staff, featuring a series of eighth notes followed by a few quarter notes.

Handwritten musical notation on a single staff, featuring a series of sixteenth notes followed by quarter notes.

Handwritten musical notation on a single staff, starting with the word *Gudo* and a time signature of 6/8.

Patrem

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, starting with the word *Crucifigus* and a *largo* marking.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on the left page, consisting of ten staves of music in a single system. The notation is in a historical style, likely from the 16th or 17th century, and includes various note values, rests, and bar lines. The paper shows signs of age and staining.

Handwritten musical notation on the right page, starting with the word "Santus" and a 3/4 time signature. It consists of five staves of music in a single system. The notation is in a historical style, likely from the 16th or 17th century, and includes various note values, rests, and bar lines. The paper shows signs of age and staining.