

*Miserere*

*a 4*

*Con Violines.*

256

*Xavier:*



UNIVERSIDAD  
DE SALAMANCA

GREDO.SUALES



*Saxon*

*5. comparsa*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various note values and rests, with some sections crossed out with dark ink.

*Andiu*

*tacet.*

*liber.*

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

*Ecce enim*

*tacet.*

*Audiu.*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat.

*In mundum redemisti*  
*tacet.*

*liberame*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat.

*Quoniam.*

*Denique.*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat.

*Gloria*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat.

*ut erat a sabordor.*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat.



*Violino Primo*

Handwritten musical notation for Violino Primo, consisting of two staves with various notes and rests.

*Duo* Handwritten musical notation for a duo section, consisting of two staves.

Handwritten musical notation, continuing the duo section, consisting of two staves.

Handwritten musical notation with a section marked *Liberali* that has been heavily crossed out with black ink.

Handwritten musical notation with a section marked *Coro Solo* in a different key signature.

Handwritten musical notation, continuing the solo section, consisting of two staves.

Handwritten musical notation, continuing the solo section, consisting of two staves.

Handwritten musical notation with a section marked *Coro Solo* in a different key signature.

Handwritten musical notation, continuing the solo section, consisting of two staves.

Handwritten musical notation, continuing the solo section, consisting of two staves.

Handwritten musical notation with a section marked *Libera me* in a different key signature.

Handwritten musical notation with a section marked *Duo* in a different key signature.

Handwritten musical notation, continuing the duo section, consisting of two staves.



Handwritten musical score on two pages of aged paper. The score is written in brown ink and consists of several systems of staves. The first system on the left page is labeled "Agnus" and the second system on the right page is labeled "Gloria". The notation includes various musical symbols such as clefs, time signatures, and notes. The paper shows signs of age, including yellowing and some staining.

*Agnus*

*Gloria*

*Finis*





Violino 2o

Handwritten musical notation for Violino 2o, consisting of two staves with various notes and rests.

Handwritten musical notation for the beginning of the 'Duo' section, featuring two staves.

Handwritten musical notation for the 'Tibi Soli' section, including a large scribbled-out area.

Handwritten musical notation for the 'Cecorum Solo' section, featuring two staves.

Handwritten musical notation for the beginning of the 'Audiemus' section, featuring two staves.

Handwritten musical notation for the 'Redemisti' section, featuring two staves.

Handwritten musical notation for the 'Vobis' section, featuring two staves.



*Aberame duo*

Handwritten musical notation for the first system of 'Aberame duo', consisting of two staves with treble clefs and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

*Aberame*

Handwritten musical notation for the second system of 'Aberame', consisting of two staves with treble clefs and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation for the third system of 'Aberame', consisting of two staves with treble clefs and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

*Joniam*

Handwritten musical notation for the fourth system of 'Joniam', consisting of two staves with treble clefs and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation for the fifth system of 'Joniam', consisting of two staves with treble clefs and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

*Gloria*

Handwritten musical notation for the sixth system of 'Gloria', consisting of two staves with treble clefs and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Handwritten musical notation for the seventh system of 'Gloria', consisting of two staves with treble clefs and a 3/4 time signature. The notation includes various note values, rests, and bar lines.





Musical staff with notes and rests.

Musical staff with notes and rests. *Mit Feuer*

Musical staff with notes and rests. *Amplius, abaso.*

Musical staff with notes and rests. *tibi soli. ecce enim tacet*

Musical staff with notes and rests. *auditus*

Musical staff with notes and rests. *Comundant*

Musical staff with notes and rests. *Redemisti. Libera me*

Musical staff with notes and rests. *Maar. Quoniam.*

Musical staff with notes and rests. *Regine. Gloria*

Musical staff with notes and rests. *Amplius*

Musical staff with notes and rests. *Arriba*





Handwritten musical score on aged, stained paper, consisting of two pages. The notation is written in brown ink on ten-line staves. The left page contains approximately 10 staves of music, while the right page contains approximately 10 staves, with some faint, illegible text or markings interspersed. The paper shows significant signs of age, including yellowing, foxing, and water damage, particularly along the right edge and in the center fold.





*Thi rex*

*Thy rex*  
*ab galor*

*Sibi soli & laetant*  
*traces.* *Auditus.*

*Ex mundum.*

*Redimmi, y liberame*  
*traces.* *Quoniam.*

*Genige.*

*Gloria*

*Thy rex*

*Thy rex*

*Thy rex*

*Thy rex*



Handwritten musical notation on aged, stained paper. The notation is arranged in two columns, one on the left page and one on the right page. Each column contains approximately 12 staves of music. The ink is faded and the paper shows significant signs of age, including yellowing, foxing, and water damage. The notation includes various note values, stems, and bar lines, though the specific details are difficult to discern due to fading. There are some faint markings and possibly some illegible text interspersed between the staves.





*Compani<sup>to</sup> al Miserere.*

*Impius*  
*Duo*

*Tibi*  
*Soli.*

*Bb*

*Solo*  
*Cecce enim.*

*a 4 Ad libitum.*

*Solo*  
*Cos mundum.*

*Tibi*  
*Facce mihi.*

*Duo*  
*Resp.*

*Liberame.*



aA

*Andante*

*Passim*

*Benigne*

*Allegro*



UNIVERSIDAD DE SALAMANCA  
 CREDITOS USUARIA



Triple 1. ad.

Miserere me i De us secundum magnam misericordiam tuam misericordiam tuam.

Amplius  
Dentro  
Duo.

Deus sibi soli peccasti et malum coram te fecisti ut iustificeris in sermone tuo et vincas cum iudicaris iudicaris.

Ecce enim veritatem dilexisti incerta et occultae sapientiae tuae manifestasti mihi manifestasti mihi.

Auditi mei dabis gaudium et letitiam et exultabunt et exultabunt ora humiliata humiliata.

Redde mihi letitiam salutarem tuam et spiritu principali confirma me confirma me.

Libera me libera me de san-

cto. Duo dentro.

Libera me libera me de san-

cto. Duo dentro.

Libera me libera me de san-



Duo

Li be ra me Li be ra me de san gu i ni bus De us De us De us sa  
 lutis sa lu tis mee e exul tati o lin gua mea iu sti ti am tu  
 am iu sti ti am tuam tu am.

Duo

me ap in qui ta te me a et ape ca to me o  
 et ape ca to me o munda me munda me

Duo

et ape ca to me o munda me munda me



quinibus Deus Deus salutaris me et exultabit linguam  
me a iustitiam tu a iustitiam tu am.

Quoniam Quoniam sibi ius sacrificium de diem uti que  
holocaustis non delectaberis holocaustis non delectaberis non delectaberis.  
Sacrificium Domine Yersusalem Yersalem.

Gloria Gloria Patri et filio Gloria Gloria Patri et  
filio et spiritui sancto. sicut erat.

Quo ad me libera me libera me de somnibus Deus Deus Deus salutaris  
linguam meam iustitiam tuam  
ius iustitiam tuam  
Domine labia mea  
aperi Quoniam



mense ac me i Deus secundum magnam mi  
 seri Cordi am tu am miferi Cordiam tu am ~~ca la vuetta~~ tibi selipe ca bi  
 tibi selipe ca bi et malun G nam se ut utius tifi ce ac in sea moribus tu is evincas  
 Cum iudica ac iudica ac iudica ~~ca la vuetta~~ au ditus meo dabis gaudium et re  
 uti am et exul tabunt hora humi a balumili a ra ~~ca la vuetta~~  
 i a 3. sede mihi ut tibi am saluta ac tuis et spiri tu prin cipali Con firmo  
 me Con firmo me. (et ~~ca la vuetta~~) Libera ne Libera me de san guinibus Deus  
 Deus Deus sa tu rit mee e e cul tabis in guamea ius si tiam tu  
 am ius tiam tu am tu am Quoniam Quoniam sibi tu iset sacis  
 ficium de drem uti que o lo cau ti randa ~~ca la vuetta~~ tabe ac no brao tiron dale tabe ac non non  
 randa de ba be ac ~~ca la vuetta~~ Domine ~~ca la vuetta~~ aupa lem Je su sa lem.



Duo ad

Gloria Gloria Patri et fili

Duo ad

Gloria Gloria Pa tri et fi li o

Cospi xitui San cto

Liberame libera me — de san guinibus Deus deus salu tis

me et ex ut ra bit lin gua me a ius ti ti am tu am ius ti ti an tu am

am pli us am pli us la va me la va me ab ini qui ta te me

tra pe ca to meo et a pe ca to meo mun da me mun da me

Re gni ne fac Do mi ne in bo na vo lun ta te tu a si on ut edi fi

cen tur mu ri ut edi fi cen tur mu ri Je ru sa lem Je ru sa lem



4to ad 25

Miserere me i De us secundum magnam secundum

*el Sopra* magnam mi seri cordi am tu am mi seri cordi am tu am.

*dentro.* Amplius Amplius labia me a bi ni qui tate me a

et ape cato meo munda me mun... da me

*Depo* *Antipha.* tibi soli pe ca bi et tibi soli pe ca bi et malum coran te fe

ciut iur tifice ris inser monibus tu is et binas Cuniudi ca

ris iudi ca ris.

gaudium et le titi am e xul tabunt e xul ta vunt hora

Commundum. *la. et. off. c.*

humili a ta humili a ta

Vede mihi le titi am sa... ris tui et spiritu prin ci

*el duo de abaxo.*

Commundum. *Seb.*



*liberane. Duo*  
 pai Com fir ma me Com fir ma me. *Drebo. fab.*  
*taat.* Libera me libera me desam quibus De us De  
 u sa lutis me e et exul ta bit lingua me a iu titiam  
 tu am iu titiam tu am. Tuoniam Tuoniam sibolu is  
 Sacri ficium de di oren uti que holo caus tis non delecta be ris holo caus  
*Duo taat*  
 tis non delecta be ris non non non delecta be ris *Duo* Be gnine fac Domi  
*Duo taat*  
 ne in bona bo luntatu ari on ut edi fi Cen tur muri ut edi fi Cen tur  
 muri Je rusa lem Je ru sa *a4.* Pa tri et fili  
*taat.* o Gloria Gloria Pa tri et  
 o et spi ri tui San  
 cto et spi ri tui Sa n cto. *taat. fab. don*



Tacet. et triple 4.



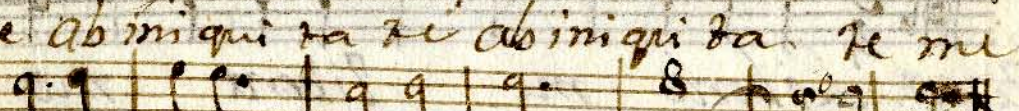
Ampli us ampli us Laba me Laba me ab in qui ra re ab in qui da re mi



a et a pe ca to mes et a pe ca to mes mundane mundane



Pro el balate Duo





*Alto*  
a 4 Misereere me i - di us secundum magnam secundum magnam  
*Soprano*  
mi seri cordi am tu am miseri cordiam tu am.  
*Organo*  
amplius amplius lava me lava me ab iniquitate ab iniquitate  
se me a etape ca to meo etape ca to meo  
munda me munda me tibi solipe cavi et malum co  
nante feci ut iustifice vis in ser monibus tu is et bincas cum iudica vis iudica  
*Violon*  
vir cu ditui me o dabis gaudium et letitiam exult  
ta bum ossa humili a ta humili a ta. Commundum laeo in me  
deus in me deus et spiri tum rectum innova in his ceribus me is  
et spiri tum rectum innova in his ceribus me is.  
a 2 Rede mihi letitiam saluta vis tui et spiri tu princi





el Duo  
tata

pali Com firmame Com fir ma me.

Libera me libera me

In sanguinibus Deus Deus sa

tu tir me e et exultabit

ame a iur titiam tu am iur

titiam tu am. Quoniam

si volu i ser sacri fici unde

di sen uti que holocaustis non delecta be

ris holocaustis non delecta be

ris non non non delecta be ris.

Begnigne fac Domine in

bona voluntate tetu ari on ut e difi

cen tur muri ut e difi cen tur

muri Yerusa lem Yerusa lem.

Pa tri et fi li o Pa

tri et fi li o et spi ri tui sa

n pto et pi ritus sa n cto.

