



Violon Rince.

*p f pf*

*And.* 

*6* 

*p f pf* *6* *All.* 

*p* 















*Gloria And. Al. All.*

The image shows a page of handwritten musical notation for a piece titled "Gloria". The notation is arranged in ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and performance instructions "And. Al. All." are written above the first few notes. The music consists of a complex melodic line with many sixteenth and thirty-second notes, interspersed with rests. Dynamics such as *p* (piano), *fp* (fortissimo), and *f* (forte) are marked throughout. There are also several accents (*+*) and a triplet of eighth notes in the first staff. The second staff continues the melodic line with similar rhythmic complexity. The third and fourth staves show a more active bass line with frequent sixteenth-note patterns. The fifth staff ends with a double bar line and a fermata. The sixth staff begins with a new section, marked "And." and a 3/8 time signature, with a key signature change to two sharps (D major). The remaining staves continue this section with similar melodic and rhythmic patterns, including dynamics like *p* and *f*, and accents. The piece concludes with a final double bar line and a fermata.

*Largo Assai* *Ataca subito*

*All. Mod.*

*Largo* 







*All. Mod.* 





*Largo* 



*Credo* *All.<sup>o</sup>*

*p* *fp* *p* *p* *p* *p* *p* *p* *p* *p*

*Volti Et in caenatus.*

*Larg.* 





*All.* 









*All.* 



*f*

*And.*

*Larg.*

*Santus. All.<sup>o</sup>*

*ca!* *f* *ca!*

The image shows a page of handwritten musical notation for a piece titled "Santus". The score is written on ten staves. The first staff begins with a dynamic marking of *f* (forte). The second staff has a tempo marking of *And.* (Andante). The third staff is marked *Larg.* (Largo) and features six measures with a "6" above the notes, indicating a sextuplet. The fourth staff is marked *All.<sup>o</sup>* (Allegro). The fifth staff is marked *Santus. All.<sup>o</sup>* and includes dynamic markings of *ca!* (crescendo) and *f* (forte). The sixth staff continues the *Santus* section with *ca!* and *f* markings. The seventh and eighth staves continue the musical development. The ninth and tenth staves conclude the piece with a final cadence. The notation includes various rhythmic values, accidentals, and articulation marks.





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Baxon Kiries.

1 2 *p*

*And.*

*Gloria And. All.*

10 6

1 4

*Laudamus Tacet.*



*Gracias*  
*Largo*

Handwritten musical score for 'Gracias'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several fermatas and dynamic markings such as 'p' (piano) and 'cresc.' (crescendo). The piece concludes with the text 'Domine Deus Facet.' followed by a double bar line.

*Gratias* *Largo*

Handwritten musical score for 'Gratias'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Largo'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several fermatas and dynamic markings such as 'p' (piano) and 'cresc.' (crescendo). The piece concludes with the text 'Gloriam Facet.' followed by a double bar line.

*Cum. 2o* *Largo*

Handwritten musical score for 'Cum. 2o'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several fermatas and dynamic markings such as 'p' (piano) and 'cresc.' (crescendo). The piece concludes with the text 'Gloriam Facet.' followed by a double bar line.

Credo.

Musical staff 1: Treble clef, 3/4 time signature, *All.<sup>o</sup>* tempo marking. Measure numbers 1 and 3 are indicated above the staff.

Musical staff 2: Bass clef. Measure number 47 is indicated above the staff.

Musical staff 3: Bass clef. Measure numbers 23 and 2 are indicated above the staff.

Musical staff 4: Bass clef. Includes the instruction *Largop. et incarn.* above the staff.

Musical staff 5: Bass clef. Measure numbers 2 and 1 are indicated above the staff.

Musical staff 6: Bass clef.

Musical staff 7: Treble clef, 3/4 time signature, *All.<sup>o</sup>* tempo marking. Measure number 7 is indicated above the staff.

Musical staff 8: Treble clef. Measure number 4 is indicated above the staff.

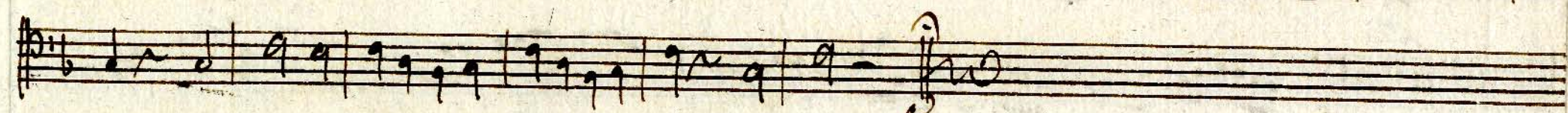
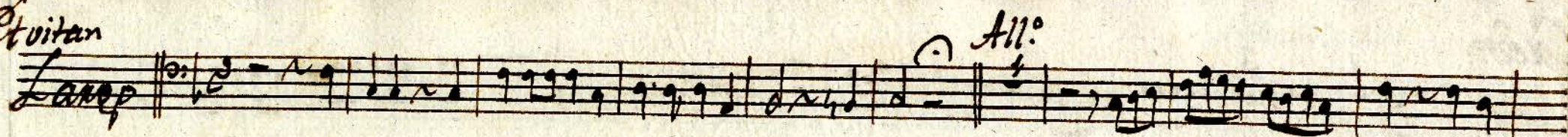
Musical staff 9: Treble clef, 3/4 time signature, *All.<sup>o</sup>* tempo marking. Measure numbers 24 and 29 are indicated above the staff.

Musical staff 10: Treble clef, 3/4 time signature. Ends with the text *Cunam facit. //*

*Volte*



*Choir*





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

Handwritten musical notation on a single staff, concluding with the instruction *Domine Deus tacet*.

*Largo* @: # # # 3/4 Handwritten musical notation on a single staff, including a 4-measure rest.

Handwritten musical notation on a single staff, including a 32-measure rest and the instruction *Quoniam tacet*.

*Largo* @: b = 9/4 Handwritten musical notation on a single staff, including a *Allo* marking.

Handwritten musical notation on a single staff, featuring a 1-measure rest.

*Credo Allo* @: b 3/4 Handwritten musical notation on a single staff, including a 5-measure rest.

Handwritten musical notation on a single staff, including a 5-measure rest and a 2-measure rest.

Handwritten musical notation on a single staff, including a 23-measure rest and a 2-measure rest.

Handwritten musical notation on a single staff, concluding with the instruction *Et incarnatus tacet*.



All.<sup>o</sup>  $\text{C} \frac{3}{4}$  7

Musical notation on a five-line staff.

Musical notation on a five-line staff.

All.<sup>o</sup>  $\text{C} \frac{3}{4}$  29 24

Musical notation on a five-line staff.

*Largo*  $\text{C} \frac{6}{8}$  Musical notation on a five-line staff.

Musical notation on a five-line staff.

*Lento* All.<sup>o</sup>  $\text{C} \frac{3}{4}$  3

Musical notation on a five-line staff.

Musical notation on a five-line staff.





*Tiple 2.º Coro ala Misa*

*And.<sup>te</sup>*   
*Kiri e e - - - lei son Kiri e leison e lei*

*son*



*Acomp.<sup>to</sup> Rines.*

*And.te*

*p f pf*

*Allo*

*Volta*



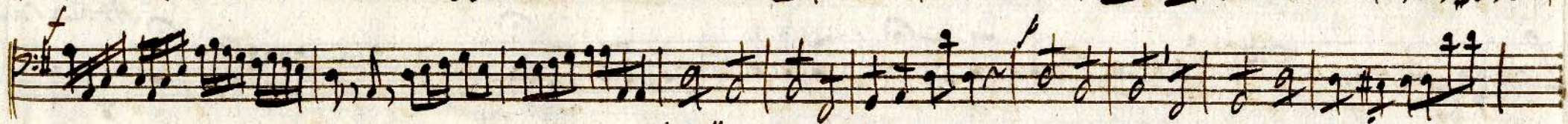
*Floria. And. All.*

*And.*



Voti





*All.<sup>o</sup> Mod.<sup>o</sup>* 







*Largo*  *All.<sup>o</sup>*





*Dotti Credo.*



*Credo* *All.<sup>o</sup>*

The musical score is written in a single system with ten staves. The first staff begins with the title "Credo" and the tempo marking "All.<sup>o</sup>". The music is written in a single system with ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "f" and "p". The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and clefs. The third staff begins with the instruction *Allegro* and *Largo* written in a cursive hand.

*Volti*





Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The second staff is marked *And.* and features a 3/8 time signature. The fourth staff includes the marking *All.*. The fifth staff is marked *Largo* and features a 6/8 time signature. The sixth staff is marked *Santo* and *All.*, with a 3/8 time signature. The score concludes with a double bar line and a fermata on the final note of the tenth staff.



Tiple

And.  
Musical notation for the first staff, including a treble clef, a key signature of one flat, and a tempo marking 'And.'.

Ri xi e e - - - - - lei  
son e - - - e - - - lei son e - - - lei son e lei i son

Ri xi e e - - - - - lei son e lei son e - - - lei  
son e - - - lei son e lei son

Chai ste e - - - - -  
- - - lei son chai ste e - - - - - lei son e lei - - - son e - - - lei son chai ste

- - - lei son Ri xi e - - - lei son e - - - - -

- lei son e - - lei son Ri xi e - - - - - lei son e - - - - -

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

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



*Flora. And. te All.*

Et in te xra in te xra pax in terra pax ho mi ni bus

pax pax ho mi ni bus bo ne bo - ne bo lum ta tis bo lum ta - -

--- tis bo lum ta tis bo lum ta tis et in te xra

pax pax in te xra in te xra pax in te xra pax pax

pax ho mi ni bus et in te xra pax pax in te xra in te xra

pax in te xra pax ho mi ni bus vo ne bo lum ta - - - -

--- tis bo lum ta tis bo lum ta tis.

*And. Solo*

Lau da mus te lau da mus lau da mus

be ne di ci mus te be ne di ci mus be ne di ci mus

a do ra - mus te glo - - ri fi ca - - - mus te

*l*au da mus te glo ri fi ca -- mus te *lo*  
 da mus te *l*au da mus be ne di ci mus te be ne di ci mus  
 a do ra mus te glo -- ri fi ca -- -- mus te *l*au da mus  
 te *l*au da mus *l*au da mus be ne di ci mus te be ne  
 di ci mus be ne di ci mus a do ra mus te glo ri fi  
 ca -- -- mus te glo ri fi ca -- -- -- mus te  
*Largo* Gra ti as a gi mus ti vi Gra ti as a gi mus ti vi  
 Gra ti as a gi mus ti -- vi (Attaca subito) Pro p ter ma gnam ma gnam  
 glo ri am tu am pro p ter ma gnam glo ri am glo ri am  
 tu am pro p ter ma gnam pro p ter ma gnam

nam propter magnam gloriam tuam gloriam tuam  
 propter magnam magnam gloriam tuam gloriam tuam  
 propter magnam gloriam tuam gloriam tuam propter  
 magnam propter magnam propter magnam magnam gloriam tuam gloriam  
 tuam.

*All. Mod.* *23 Solo*  
 Do mi ne fi li v ni ge ni te Do - mi no  
 fi li v ni ge ni te Do mi ne fi li v ni ge - - - ni te

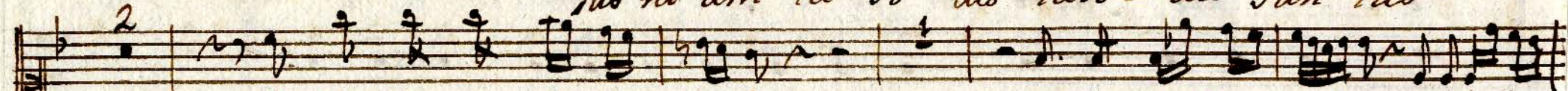
*Largo*  
 je su chris te je su, te su chris - - te  
 qui tol lis qui tol lis pec ca ta mundi qui  
 tollis suscipe suscipe suscipe de pre ca ti o nem



sub ci pe de pre ca ti o nem nos tram de pre ca ti o nem nos tram



Quo ni am tu so lus tu so lus san tus

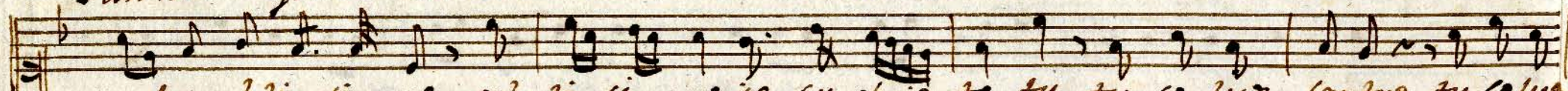


al ti si mus je su chris te

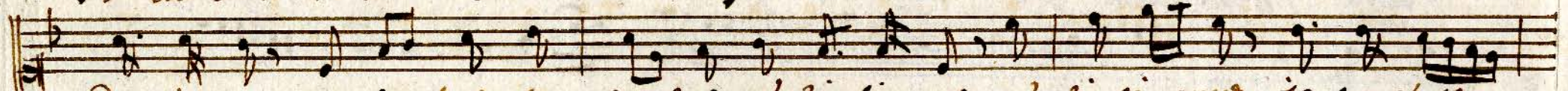
quo ni am tu so lus tu so lus



san tus quo ni am tu so lus so lus Do mi nus tu so lus Do mi nus tu so lus tu



so lus al ti si mus al ti si mus je su chris te tu tu so lus san tus tu so lus



Do mi nus tu so lus tu so lus al ti si mus al ti si mus je su chris



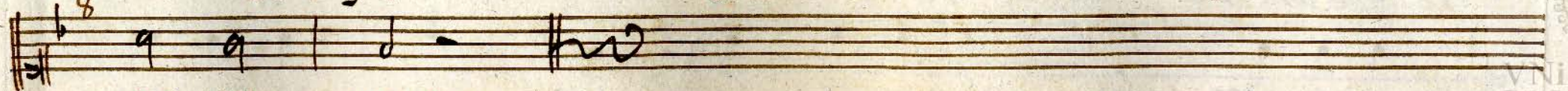
te je su chris te. (Larg) Cum san to spi ri tu Cum san to spi ri



tu. (All.) yn glo ri a De i pa tris a - - - men Cum san to spi ri tu in



glo ri a De i pa tris a men a men a men a



me an men





*Credo. All.<sup>o</sup>* 

*Pa trem pa trem om ni po ten tem fac to rem ce li et*

*te re fac to rem ce li fac to rem ce li e re re*

*vi si vi li um om ni um et in vi si vi li um et in vi si*

*vi li um et in v num v num Do mi num et in v num*

*v num Do mi num Je sum Chrestum fi li um de i v ni*

*ge ni tum fi li um de i v ni ge ni tum*

*De um de Deo lu men de lu mi ne lu men de*

*lu mi ne De um be num de Deo ve*

*no De um be num de Deo ve*

*qui pro pter nos pro pter nos ho mi nes et pro pter*

*nos ho mi nes et pro pter*

*nos ho mi nes et pro pter*



nos tram nos tram sa lu tem des cen  
dit de ce li de ce  
li de ce lis.  
*Larg.* Et in carna tus est et  
in carna tus est des pi ri tu san to del pi ri tu san  
to ex ma ri a via e ji ne ex ma ri a via e ji ne et  
ho mo fac tus est. Cui ci fi xus et ti am pronobis  
sub pon ti o pi la to pi la to pa sus  
pa sus et se pul tus est.

*rit.*

7  
All.  
3/4

Et me su me sit me su me sit me su me sit ter ti a

di e se cum dum scrip tu ras ter ci a di e se cum dum scri

tu - - ras scri tu - - ras et me su me sit me su

me sit me su me sit me sit ter ti a di e se

cum dum scrip tu ras ter ti a di e se cum dum scrip tu - - ras scri tu

ras et as cen dit as cendit in ce - - - - lum

se - - det se det ad dex - te ram pa tris se - - det se det a

dex te ram dex te ram pa - - - - tris

Qui cum pa tre et fi li o si mul a do

ra tra si mul a do ra tra et con glo ri fi ca tra qui vo ca tus

ra tra et con glo ri fi ca tra qui vo ca tus



est per pro fe tas qui lo cu tus est per pro fe tas.

*And.* Con fi te or u num bap tis ma u num bap tis ma

in ae mi ri o nem pec ca to rum et ex pec to re su

re ni o nem mor tu o rum mor tu o rum *All.<sup>o</sup>*

*Lento* Qui vi tam et vi tam ben tu i se cu li a men a men.

a men a men a men a men a men a men a men a men.

*Santus All.<sup>o</sup>* San tus san tus san tus

tus Do mi nus Deus sa ba hot ple ni sunt ce li et terra

glo ri a tu a ho sa na ho sa na in ex cel sis

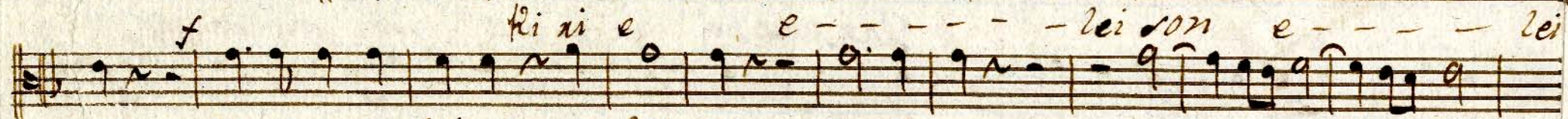
in ex cel sis in es cel sis.





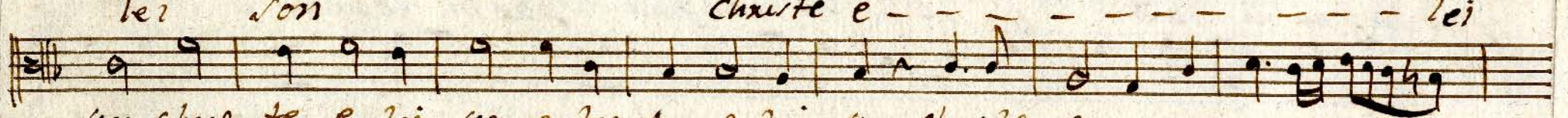
Alto.

*And.te*  
*And.* 

*f* *Ri xi e e - - - - - lei son e - - - - - lei*  


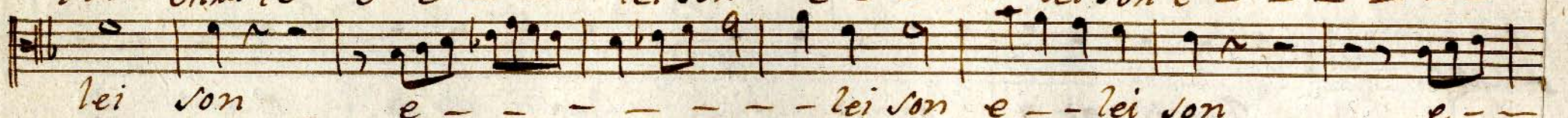
*son Ri xi e e lei son e lei son Ri xi e f e - - - - -*  


*lei son e lei son* *And.te* *e - - - - - lei son Ri xi e e lei son e*  

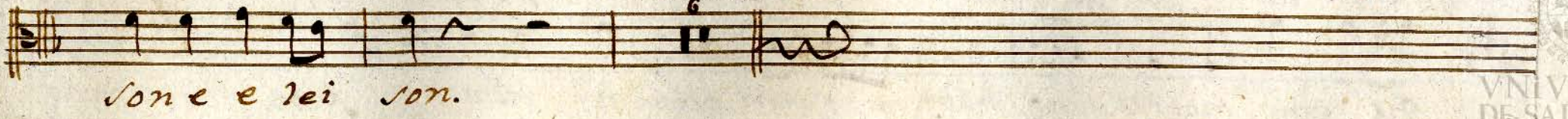

*lei son Chri ste e - - - - - lei*  


*son Chri ste e lei son e lei son e lei son Chri ste e - - - - -*  


*lei son - - Chri ste e lei son e lei son e - - - - - lei*  


*son Chri ste e e - - - - - lei son e - - - - - lei son e - - - - -*  


*lei son e - - - - - lei son e - - lei son e - -*  


*lei son e - - - - - lei*  


*son e e lei son.*



*Gloria And. All.*

*Pax pax ho mi ni bus bo - ne bo ne*

*bo lum ta tis bo - lum ta tis bo - lum ta tis bo lum ta tis*

*et in terra pax pax in terra in terra pax pax*

*pax ho mi ni bus et in terra pax pax in terra*

*in terra pax ho mi ni bus bo - ne bo ne bo - lum ta tis bo ne bo lum*

*ta - - - - - ti bo lum ta tis bo lum ta tis.*

*// Laudamus. Facet //*

*Larg.* *Gra ti as a gi mus ti bi Gra ti as a - gi mus ti bi*

*Gra ti as a gi mus ti bi. (Ataca subito) prop ter ma g nam glo ri am*

*tu am prop ter ma g nam ma g nam glo ri am tu am prop ter ma g nam*

*ci'*  
 nam prop ter ma gnan pro pter ma g nam glo ri am tu am glo ri am tu  
 am pro pter ma g nam ma g nam glo ri am tu am pro pter ma g  
 nam ma g nam pro pter ma g nam glo ri am tu - am pro p ter ma g  
 nam prop ter ma g nam pro pter ma g nam ma g nam glo ri am tu am  
 glo ri am tu - - am.

*All. Mod.*  
 Do mi ne De - - us a g nus De i Do mi ne  
 De us a g nus De i fi li us pa tris pa - - - tris Do mi ne  
 De us a g nus De i fi li us pa tris pa - - - - - tris.

*Larg.*  
 Qui tol lis mi se re re mi - se re re no bis qui  
 to lis qui to - lis pe ca ta mundi sus ci pe sus ci pe de pre