

Gloria Allegro.

Gloria, Gloria, in excelsis in excelsis
in excelsis Deo: Gloria
in excelsis Deo, Et in terra pax hominibus, bone-
voluntatis et in terra pax pax pax
pax hominibus bone bone voluntatis.
Laudamus te, benedicimus adoramus
glorificamus te,
gracias agimus tibi propter magnam gloriam
tuam. propter magnam gloriam glo-
riam tuam propter magnam gloriam tuam.

Sicut Domine

Domine, ad duo: Allegretto. 14 Solo.

Do- - - mi ne Fi li, u ni
 ge ni te, Je - - -
 su chris te, u - - - ni ge ni te u ni ge ni te
 Je su Je - - - su chris te, do mi ne de - - us ag - - nus dei,
 Fi li us Pa - - -
 tris, Fi li us Pa - - - tris. 2 Solo. Do - - - mi ne
 Fi li u ni ge ni te, do mi ne de - - us, Ag - - nus
 dei, Fi li us Pa - - -
 tris, Fi li us Pa - - - tris.

Segue Tuitollis

Qui tollis *Largo* $\frac{3}{4}$

Qui tollis peccata mundi, mi se re - - - re
 nobis, mi - se re - - - re - - - no bis: Qui tollis peccata
 mundi; suscipe deprecati o nem nos tram, qui
 se des ad dex te ram Pa tris, mi se re re no bis, mi se
 re - - - re no - - bis. *Quoniam facit.*

Cum Sancto *Allegro assai*

Cum Sancto Spi ri tu in glo ri a dei
 Pa - tris a - - - -
 men. a - - - men, a - - - - men: a - - -
 - - men, a men, a - - - - men, a - - -
 men, a - - - - men, a men a men

Segue.

a - - - men, a - - - men, a - - - men. a - - - men.

Credo: Pa trem omni po tentem fac to rem coe li e - - te -
 me vi si bi li um omni um et in bi si bi li um:
 et in unum in unum Do mi num Je sum, Je - - sum Chris -
 tum; Fi li um De i, u ni ge ni tum, Fi li um De i u
 ni ge ni tum et ex Pa tre na tum ante omnia
 se - - - cu la, de um de de o lu men de lu mi ne
 De um ve rum de De - - o ve - - - ro: *Volu*

ge ni tum non factum consubstanti a lem Pa
tri, per quem omnia facta sunt, Qui propter nos homines
et propter nostram salutem descendit de caelis
de caelis de caelis de caelis, descendit
de caelis: Et incarnatus, incarnatus est de
Spi ri tu Sancto, ex Ma ria, ex Ma ria Ma ria
vir gi ne, et ho mo factus, et ho mo fac
tus est. Cru ci fi xus Cru ci fi xus
e ti am pro no bis pro no bis sub pon ti o Pi
la to pa us est - - se pul tus est, Sique.

Allegro passus et sepultus est. passus et sepultus est.
et resurrexit tertia die --- e secundum scrip-
tu--- ras. et ascendit in caelum, sedet ad
dexteram Patris, et iterum venturus est, cum glori-
a cum glo--- ri a, judicare vivos, et
mortuos, cujus regni non erit finis non non
non, non erit fi--- nis, et imperium sanctum
dominum et vivificantem qui ex Patre Filioque pro-
cedit qui cum Patre et Filio simul adoratur et
conglorificatur qui loquutus est per prophetas,

et u nam sanc-tam Sanctam Catho-li cam et A pos
 to-li cam eccle-si-am con-fi-te-or u-num, Bap-
 tisma, in re-mis-si-o-nem pec-ca-to-rum, et ex-
 pec-to-re sua-re-si-o-nem mor-tu-orum, re-suc-re-si-
 o-nem, mor-tu-orum: et A vi-tam ven-tu-ri
 ven-tu-ri se-cu-li amen amen a-
 men a men a men. amen, a men.

Allegro
Adagio

// *Sigue Sanctus.* //

Sanctus: Largo

Sanctus, Sanctus do mi nus de us de us
 Sa ba oth do mi nus de us de
 us sa ba oth, do mi nus de us do mi nus de us
 Sa ba oth; Pleni sunt caeli et te rra glo ri a
 tu a, tu a: hosanna in ex cel
 sis. ex cel sis. *Fine.*





Alto de la cruz a 4 voces, con Violines.

Mirre: Adagio. ^{Duo} e le y son, e ley son, e le y-

son, e le y son: *Mirre* *Allegro.* e le y son: *Mirre*

Mirre *Mirre* e le y son: *Mirre*

Mirre e le y son-

Mirre e ley son, e ley son. Chris--te e ley

son, e le y son, e le y son, e le y son, e le y

son, e ley son, *Mirre* e ley son, e le y son:

e le y son e le y son, e ley son: e le y

son. e le y son. *Sigue Gloria.*

Gloria. Allegro

Gloria, Gloria in excelsis in excelsis, in excelsis Deo, Gloria in excelsis Deo; et in terra parvominibus bone voluntatis et in terra parvaminibus bone bonum voluntatis, Laudamus te benedicimus adoramus glorificamus te gratias agimus tibi propter magnam gloriam tuam: propter magnam gloriam tuam propter magnam gloriam tuam. Siquis Domine, a suo.

5 Solo
Allegro
 Domine, a Duo: Do - mi ne de us Pa - ter om ni po tens, de - us
 de us Pa - ter om ni po tens, pater om ni po tens,
 a Duo: Do mi ne de - us ag - nus dei, Fi li us Pa -
 tris, Fi li us Pa - tris. *4 Solo.* Do - mi ne de us Pa - ter ce -
 les tis, a Duo: Do mi ne de - us, ag - nus dei, Fi li us Pa -
 tris, Fi li us Pa - tris. *2* *Stoue Fuitollis*



Qui tollis: Largo. $\frac{3}{4}$

Qui to lis pec ca ta mun - di,
 mise re re no bis, mise re re no - - bis:

Qui to lis pec ca ta mun di, 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, mise re re no - - bis.

// *Quoniam Facet.* //

Cum Sancto Spiritu: Allegro assai.

cum Sancto spi ri
 tu in glori a dei Pa - - tris a - -
 men. a - -
 men, a - - men. *Fine.*

a --- men, a --- men, a ---
 --- men, a men, a men, a --- men, a ---
 men a --- men, a --- men a ---
 men, a --- men. a men, a men.
 a --- men.

Credo.

Pa trem omni po tentem fac to rem ce li,
 ce rre, vi si bi li um om ni um et in bi
 si bi li um et in u num in u num do mi num
 Je sum, Je --- sum Chris tum. Fi li um de i, u
 ni ge ni tum.

Fili um dei u ni ge ni tum, et ex Pa tre na tum
an te omni a se - - - - - cu la, De um de deo
lu men de lu mi ne De um ve rum de de - - o ve -
ro: ge ni tum non factum con sub stan ti alem Pa -
tri, per quem omnia fac - - ta sunt. Qui pro pter nos ho mi nes
et pro pter nos tram sa lu tem des cendit de cae lis, des cendit de
cae lis, de cae lis, ^{Adagio} de cae - - lis, des cendit
de cae lis: Et in car na tus in car na tus est,
de spi ri tu san cto ex cta ri a, ex cta ri a, cta -
ri a vir gi ne, et ho mo fac tus est, ho mo et ho mo fac

Andante
 tus est. *f* pro nobis, pro nobis
 passus est se pul tus est. *Allegro* passus et se pul tus est,
 passus et se pul tus est. et re su re xit, ter tia
 die se cun dum scrip tu ras et a scen dit in
 Ce lum, se det ad dex te ram Pa tris, et i te
 rum ven tu rus est, ven tu rus est, cum glo ri a, Ju
 di ca re vi vos, et mor tu os, cu jus reg ni non e rit
 fi nis non non non non e rit fi nis et in spi ri tum
 San ctum 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 conglorificatur, qui locutus est per prophetas, et
unam sanctam catholicam, et apostolicam ecclesiam
confiteor. unum baptismum, in remissionem peccato-
rum, et exspecto resurrectionem omnium mortuorum, et
vitam venturi seculi amen.
amen amen amen.
Sigue Sanctus.

Sanctus. Adagio.

Sanctus, Sanctus, Dominus Deus Deus Sabaoth, Dominus Deus Sabaoth, Dominus Deus Sabaoth, Dominus Deus Sabaoth, Ple ni sunt caeli et terra gloria tua, gloria tua: hosanna in excelsis. ex celsis.

Allegro

Fine.



Finor della Missa, à 4 voces, con violines.

Kirie: Allegro. *2^{da}* *1.*

Kiri e ce le y son Kiri e ley

son, ce le y son ce le y son. *Allegro.* Kiri e ce le y

son: Kiri e Kiri e Kiri e

ce ley son, Kiri e ce ley son, ce le y son; Chris-

te ce le y son, ce le y son, ce le y son.

solo Chris te Chris te Chris te, ce le y son ce ley son,

Kiri e ce ley son, ce le y son ce le y

son, ce le y son, ce le y son. ce le y son,

ce le y son.

ff *Allegro* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

son, ce le y son, ce le y son. ce le y son,

ce le y son.

ff *Allegro* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

ce le y son.

ff *Allegro* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

ce le y son.

ff *Allegro* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

ce le y son.

ff *Allegro* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

Gloria: Allegro.

Gloria, Gloria, in excelsis in excelsis
in excelsis Deo, Gloria in excelsis
Deo, et in terra partibus bonae voluntatis,
et in terra partibus bonae voluntatis, Laudamus te bene
dicimus adoramus glorificamus
te, gratias agimus tibi propter magnam gloriam
tuam. propter magnam gloriam gloriam tuam
am propter magnam gloriam tuam.

Domine Deus Rex caelestis Facet. / Sique Iuitobis.

Qui tollis. Largo. 3/4

Qui tol- lis pec- ca- ta mun- di, mi- se- re-
 re no- bis mi- se- re re no- bis: Qui tol- lis pec-
 ca- ta mun- di, sus- ci- pe pre- ca- ti- o- nem nos- tram, qui
 se- des a- dex- te- ram Pa- tris mi- se- re re no- bis,
 mi- se- re re no- bis.

Quoniam, solo. Allegro Spiritoso. 4/4

Quo- ni- am tu so- lus San- ctus tu
 so- lus Do- mi- nus tu so- lus al- ti-ssi- mus je- su- je- su
 Chris- te, tu so- lus al- ti-ssi- mus je- su- chris- te, je- su
 Chris- te.

Qui ni am tu so lus Sanctus, tu so lus Do mi nus, tu
so lus Al ti si mus Je - su chris te, tu so lus Al -
ti si mus Je su chris te Je - su je - su chris te.

Cum Sancto Allegro assai. Cum Sancto Spi ri tu in gloria dei
Pa - tris - a - men.
a - men, a - men, a men a men a -
men a men a men, a - men - a
men, a - men, a men,
a men. a - men.

Credo. *Pa trem omni po tentem. fac to rem ce li c - - te rre*
visi bi li um om ni um. visi bi li - - - um: et in unum
in unum Do mi num Je sum re - - - sum Chris - - tum. Fi li um dei u
nigeni tum, Fi li um dei u ni geni tum et ex Pa tre na tum
ante omnia se - - - cu la, de um de o lu men de
lu mi ne de um ve rum de de - o ve - - - ro: ge ni tum
non factum con sub stan ti a lem Pa - - - tri per quem omnia fac - - ta
sunt. Qui pro pter nos ho mi nes et pro pter nos tram sa lu tem de scendit de
ce lis de scendit de ce lis de ce lis, de ce -
lis, de scendit de ce lis. Et si que et in car na tus.

45

Adagio.

Et incarnatus, incarnatus est, de spiri tu sancto ex cel sa ri
a ex cel sa ri a. vir gi ne et ho mo, factus est ho mo et ho mo
fac tus est. *Adagio* Cru ci fi xus, *aduo.* e ti am pro no bis
pro no bis, sub pon ti o, pi la to pas sus est, se pul tus se pul tus
est, pas sus et se pul tus est. *Allegro* pas sus et se pul tus est. Et re su
re xit ter ti a di - a se cum - dum scri p tu ras. Et a - cen -
dit in ce - lum, se det ad dex te ram Pa - tris. Et i te rum ven tu rus est, ven
tu rus est, cum glo - ri a, ju di ca re vi vos et mor tu os, cu jus
reg - ni non e rit fi - nis non, non, non non e rit fi nis. Et in Spi ritum
san ctum 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-lio simul adorat et conglorificatur qui locutus est per prophetas
 et unam sanctam catholicam et apostolicam ecclesiam, con-
 fiteor unum baptismam in remissionem peccatorum, et ex-
 pecto resurrectionem mortuorum, et vitam venturi seculi.
 Amen, amen, amen, amen.

Allegro

Sanctus: Adagio.
 Sanctus, sanctus Dominus deus Sabaoth, Dominus
 deus Sabaoth, Dominus deus Sabaoth, Ple-
 ni sunt caeli et terra,

Allegro

Handwritten musical notation on two staves. The first staff contains the lyrics: *gloria tu a tu -- a: hossa na in ce cel -- sis: co*. The second staff contains the lyrics: *cel -- sis: Fine.*



Basso, de la Missa, a 4 voces, con Violines.

Kirie. Adagio. D:4/4 *Quo*

Kirie *Allegro. 9/8* *le y son Kirie e ley*

son, e le y son. *Kirie e e le y son,*

Kirie Kirie Kirie *le y son.*

Kirie e e ley son, e le y son: Chris te e

le y son, e le y son, e ley son e le y

son, e le y son, e ley son, Kirie e e

le y son, e le y son e le y son, e

le y son, e le y son, e le y son.

Sigue Gloria.

Gloria Allegro

Gloria, Gloria, in excelsis
in excelsis in excel - - - sis Deo, Gloria,
in excelsis Deo, et in terra paup hominibus - -
bone voluntatis, pax pax pax pax bone volun
ta tis. Laudamus te be nedi ci mus a do ra mus
glo, ri fi ca - - - mus te, gra ci as
agi mus ti bi propter mag - nam - glo - ri am tu am,
propter magnam gloriam glo - ri am tu am tu am tu
am.

Domine Deus Rex, facit // Sique Quittolis //



Qui tollis: Largo. 3/4 D 4

Qui to lis pec ca ta mundi, mise re re
 no bis, mise re --- re no bis: sus ci pe sus ci pe de pre ca ti
 õ nem nos tram, quise des ad dex te ram Pa tris, mise re re
 --- no bis, mise re re no bis.

Quoniam Facet.

Cum Sancto Spiritu: Allegro assai. 3/4 D 4

cum Sancto Spi ri tu
 in glo ri a dei Pa tris a --- men, a --- men, a ---
 men a --- men, a --- men, a men, a men a --- men,
 a --- men, a men, a men, a --- men, a --- men, a
 men, a men, a --- men, a --- men, a men,
 a --- men

Sigue Credo.

Credo. *3* *9*
Pa trem omni po tentem, fac to rem cae li e te rre
vi si bi li um om ni um et in bi si bi li um: et in unum in unum
do mi num Je sum Je sum chris tum: Fi li um de i u ni ge ni
tum. Fi li um de i u ni ge ni tum, et ex Pa tre na tum
ante omnia se - - - cu la. de um de deo lu men de
lu mi ne, de um ve rum de de o ve - - - ro:
ge ni tum non factum con sub stan ti a lem Pa - - tri, per quem
om ni a - - - facta sunt. *Solo* Qui - pro pter nos ho mi nes, et pro pter
no stram sa lu tem. *ad* Des cendit de cae lis, *Solo* Des cendit de
cae lis, des cen - - - dit de ce - - - lis, Des cendit,

r Adagio.

de caelis: et in carna tus, in carnatus est, de spiritu
 Sancto, ex Maria, ex Maria, Maria virgine et homo
 factus est, homo et homo fac - - tus est. *Adagio.* pro nobis,
 pro nobis. passus est, se pultus se pul tus est. *Allegro.* passus et
 se pultus est, passus et sepultus est. et re su -
 re xit tertia die cum scripturas et at
 cen dit in caelum, se det ad dexteram Pa - - tris, et i te -
 rum venturus est, venturus est, cum glo - - ri a, ju di ca -
 re vi vos et mortuos, cu jus, reg - num non erit fi - nis -
 non, non, non non erit fi nis.



Et in Spiritum Sanctum Dominum, et vivificantem qui ex
 Patre Filioque procedit, qui cum Patre et Filio, simul
 adoratur et conglorificatur, qui locutus est per
 prophetas, et unam sanctam catholicam et apostolicam
 ecclesiam, confiteor unum Baptisma, et ex-
 pectationem resurrectionis omnium mortuorum, et
 vitam venturi saeculi. Amen, amen, amen, amen.

Allegro
Solo
Solo

Adagio
 Pique Sanctus
 Amen, amen.

Sanctus. *Adagio* *Allegro.*

Sanctus, Sanctus Dominus deus deus
 Sabaoth, Dominus deus de-
 us Sabaoth Dominus deus, Dominus
 deus Sabaoth. Pleni sunt caeli et terra,
 gloria tua: tu a tu a: Fossana in ex-
 cel - - sis. excel - - sis.

Fine.



Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests, with some notes marked with accents.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes a series of beamed notes and rests.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a bass clef and a 3/4 time signature. The seventh staff has a treble clef and a 3/4 time signature. The eighth staff has a bass clef and a 3/4 time signature. The ninth staff has a treble clef and a 3/4 time signature. The tenth staff has a bass clef and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.



A handwritten musical score on ten staves. The first two staves feature complex, dense rhythmic patterns with many beamed notes. The third staff contains a more melodic line with some slurs. The fourth and fifth staves consist of simple rhythmic patterns, possibly representing a bass line or a specific instrument's part, with some notes marked with a 'p' (piano). The sixth and seventh staves show sparse rhythmic notation. The eighth and ninth staves are mostly empty. The tenth staff contains a few notes, some with a '+' sign above them, possibly indicating a specific performance instruction or a correction.



A handwritten musical score consisting of ten staves. The notation is in black ink on aged, slightly yellowed paper. The score is organized into four measures by vertical bar lines. The first measure contains the most complex notation, including dense sixteenth-note passages and chords. The second measure features a series of eighth notes. The third measure continues with eighth-note patterns. The fourth measure concludes with a final chord and a double bar line. The bottom two staves are mostly empty, with some faint markings at the very end of the page.



Handwritten musical score on 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 score is divided into measures by vertical bar lines. The notation is dense in the first few staves and becomes sparser in the lower staves.



A handwritten musical score on ten staves. The notation is in a single system with four-measure bars. The first two staves contain complex rhythmic patterns, possibly for a keyboard instrument, with many beamed notes and some accidentals. The third staff has a few notes with stems. The fourth and fifth staves are mostly empty, with some faint markings. The sixth staff has a few notes with stems. The seventh, eighth, and ninth staves are empty. The tenth staff has a few notes with stems. The handwriting is in dark ink on aged, slightly yellowed paper.



Handwritten musical score on a page with 11 staves. The notation includes various notes, rests, and dynamic markings such as *p*, *pp*, and *mf*. The score is organized into measures by vertical bar lines.



A handwritten musical score on ten staves. The notation is in a single system with four measures. The first staff contains a complex rhythmic pattern with many beamed notes. The second staff has a treble clef and a key signature of one sharp (F#). The third staff begins with a forte dynamic marking 'f'. The notation includes various note values, rests, and slurs. The bottom two staves are mostly empty, with some notes appearing in the final measure of the system.



Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings (p, f), and articulation marks. The score is divided into four measures by vertical bar lines.



Handwritten musical score on ten staves. The top three staves contain melodic lines with various notes, rests, and dynamic markings like 'p' and 'f'. The middle four staves are mostly empty with some rhythmic markings. The bottom staff contains a bass line with notes and dynamic markings like 'p', 'pp', and 'bd'.



Handwritten musical score on ten staves. The first staff contains dense, rapid sixteenth-note passages with some slurs and accents. The second staff continues with similar rhythmic patterns. The third and fourth staves feature more spaced-out notes, possibly eighth or sixteenth notes. The fifth and sixth staves show a mix of note values, including some dotted notes and slurs. The seventh and eighth staves are mostly empty. The ninth and tenth staves contain sparse, simple notes, with a dynamic marking 'f' at the beginning of the tenth staff.



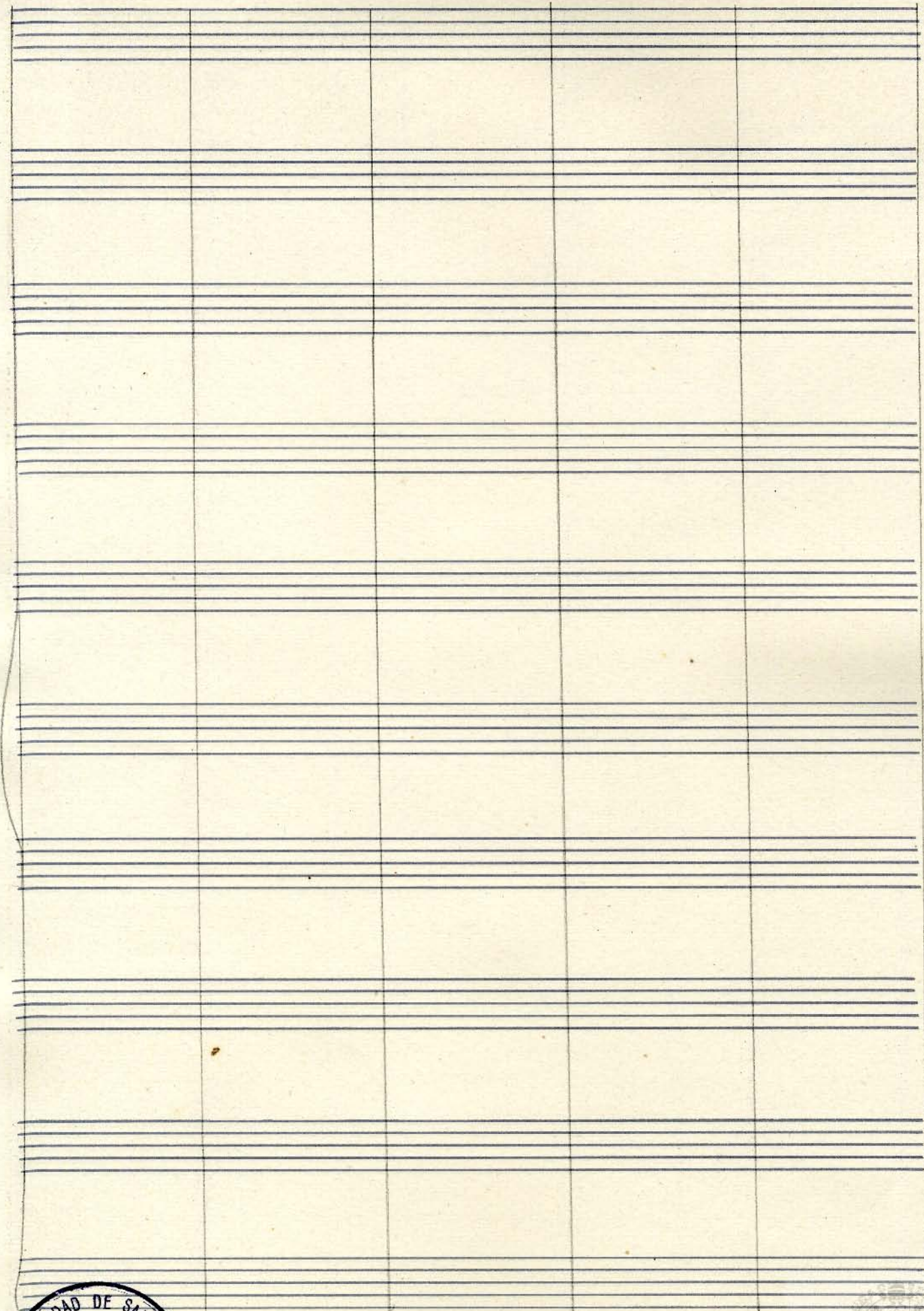
Handwritten musical score on ten staves. The first staff contains a complex melodic line with many slurs and a dynamic marking 'f'. The second staff continues the melody. The third staff has a simple rhythmic pattern. The fourth and fifth staves have similar rhythmic patterns. The sixth staff has a rhythmic pattern with a dynamic marking 'p'. The seventh, eighth, and ninth staves are empty. The tenth staff has a simple melodic line.



Gloria

The image shows a handwritten musical score for a piece titled "Gloria". The score is written on a page with 11 staves. The notation is in a single system, with the first three staves containing the most detailed notation. The first staff begins with a series of sixteenth notes, followed by a slur over a group of notes, and then a series of quarter notes. The second staff continues with similar notation, including a slur and a quarter note. The third staff has a series of quarter notes. The fourth staff starts with a series of eighth notes, followed by a slur and a quarter note. The fifth staff has a series of quarter notes. The sixth staff has a series of quarter notes. The seventh staff has a series of quarter notes. The eighth staff has a series of quarter notes. The ninth staff has a series of quarter notes. The tenth staff has a series of quarter notes. The eleventh staff has a series of quarter notes. The notation includes various rhythmic values, slurs, and dynamic markings like "p".





VNIVERSIDAD
DE SALAMANCA
GREDOS USAL.ES

