

213  
Con V.º

Prosa A. 8.

Inferto Corporis Christi,

Lauda Sion, &

Mro: Escalada,





Handwritten musical score on two staves. The first staff contains the lyrics: *ibi circumcises fac sanctorum Civium Civium Amen, Amen, Allelu*. The second staff continues the lyrics: *ia, Allelu -- ra, Alle luia, Alle luia.* The music is written in a simple, rhythmic style with a treble clef and a key signature of one flat. The paper is aged and shows some staining.

Tiple de 2.<sup>o</sup> Ch.<sup>o</sup> A 8.

Lauda Ducem et Pastorem in Hymnis, et Canticis et Canticis.  
quem in sacris mensa Cens. datum non Ambigitur, sit Saus plena sit sonora, sit incunda  
sit decora, mentis in bi. la. tis. Quanti isti tantum ille nec sumptus con-  
sumitur, sicut lamen ine quali vite vel interitus Vide paris. umpti-  
onu. quam sit dispar exitus Bene. Pastri Panis Vere tu nos bona  
fac videre in terra Virentium. qui nos pascis hic mortales cohe-  
redes & sodales, fac. anctorum Cirium Amen. Amen. Allelu ia.

Tiple 2. de 1. C. d. 18.

Lauda sunt Salvatorem in hymnis, et Canticis surbis. Fratrum duodenz. Sit laus plena, sit serena, sit incunda, sit decora mentis tibi laus, mentis tibi laus. Sumit unus sumunt mille. Sumunt boni sumunt mali. Mors est malis. Vita bonis quam sit dispar exitus. Jesu nostri miserere tu nos parce nos tu ere. in terra Sirentium tu qui cuncta scis et Pater. Tuos tibi commensales fac. anctorum Cirium Cirium Amen Amen, Alleluia. Alle luia.

Alto de 1.º Ch.º 18.

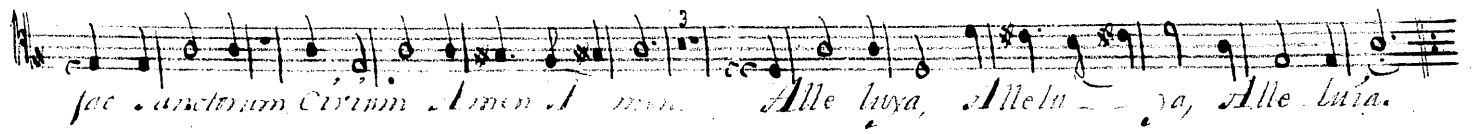
Lauda non . Salvatorem, in hymnis eº Canticis . Turbe fratrum  
da . odeng Sit laus plena, sit sonora Sit incunda sit decora, mentis iubi-  
latis mentis iubi latis. Sumit unus Sumunt mille. Sumunt boni,  
Sumunt mali, Mors est malis Vita bonis quam sit disbar, exitus. Seru nostri  
mi- serere tu nos parce nos tuere in terra viventium tu qui cuncta  
cis eº idles tus ibi commensales fac sanctorum Civium Amen, Amen.  
Alle luia, Allelu- ia, Allelu- ia Alle luia.

Alto 2. Ch. 18.

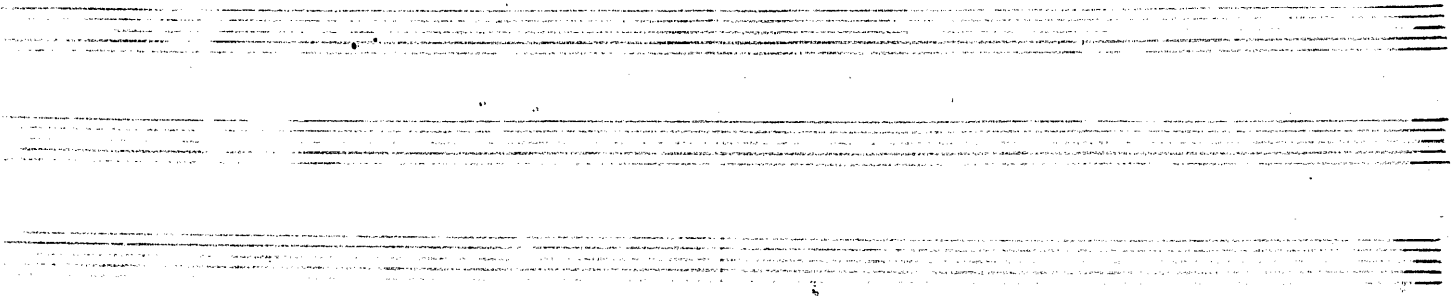
Lauda Ducem et Patriem in Hymnis et Canticis, et Canticis,  
Quem in sacre Mensa Cene datum non ambigitur. Sit Saus plena, sit onora sit in-  
cunda, sit decora Mentis iubi- la-tio. Quantum isti tantum ille nec  
umptus consumitur. vite tamen inequali vite rel inte ritus. Vide  
baris sumptioni quam sit disbar exatus Bone Pastor Panis Vere  
tu na bona fac videre in terra viventium qui nos pascis hic mortales  
Cene veses et adales, fac sanctum civium Amen Amen, Al-  
telu - - ia.







fac. sanctum Civium Amen. *Allegro* Alle luja, Alle luja, Alle luja.



Teneri de 2. Ch. A 8.

Lauda Ducem, et Pastorem, in hymnis, et Canticis, et Canticis. Quem in  
aegy mensa Cens datum non ambigitur. Sit laus plena, sit omnia sit incuncta, sit de-  
cora mentis iubi latio. Quantum isti tantum ille nec sumptus consumi-  
tur, sorte tamen inequali, sitz vel interitus. Vide parie sumptibus,  
quam sit iubar exitus. Bene pastor tu nos bene fac videre,  
in terra viventium, qui nos nascis hic mortales. Coheredes et ecclesiae,  
fac ancipitum Civium Amen. Amen. Alle luia.

Violin I. *Allegro* *And.*

*Allegro*  
*Lucida!*

The image shows a page of handwritten musical notation for Violin I. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the performance instruction "Lucida!". The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with "1." and "2." above the notes. The manuscript is written in dark ink on aged paper, with some ink bleed-through visible from the reverse side.

A handwritten musical score consisting of seven staves. The notation is dense and complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The music is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes and rests, suggesting a fast or intricate piece. The seventh staff ends with a double bar line and the number '213' written above it. The paper shows signs of age, with some staining and a slightly uneven texture.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the main body of the score.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the previous empty staff.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the previous empty staff.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the previous empty staff.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the previous empty staff.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the previous empty staff.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the previous empty staff.

A single, empty musical staff with a treble clef and a key signature of one sharp (F#). It is positioned below the previous empty staff.

*Allegro* Violin 2.° Prova A 8

*Lento*

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking 'Allegro' is written above the first staff, and 'Lento' is written below the first staff. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings. There are several first and second endings marked with '1' and '2' above the notes. The piece concludes with a double bar line and a fermata.

Empty musical staves at the bottom of the page.

A handwritten musical score consisting of seven staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score concludes with a double bar line and a fermata on the seventh staff. The page number '243' is written in the lower right corner of the musical notation area.

Basso de 2.<sup>o</sup> Ch.<sup>o</sup> A 8.

*Lauda Ducem, et Pastorem, in Hymnis et Canticis, et Canticis*

*Quem in aeternis mensurae Consuetudinis datum non ambigitur; Sit laus plena, sit sonora, sit incunda, sit decora mentis inibi laus; quantum isti tantum ille nec unquam sumitur.*

*Et te tamen inaequali fide vel interitus fide baris sumptibus quam sit dux exitus. Et tunc interitus fide baris sumptibus tu nos bona*

*fue fide in aeterna fidentium qui non parca hic Mortales coheredes et coheredes fue canentium Amen Amen, Alleluia.*

*Alcemb.<sup>1o</sup> Cont.<sup>o</sup> 1. S. Sin V.<sup>s</sup>*

*Lauda Sin.*  
*Laudis*  
*Sit laus*  
*sub dextera*  
*sumunt bene*  
*Tracto demum*  
*Vicce tantis*  
*Bene dicitur.*

*Quantitas*  
*quem in.*  
*ca*  
*amit inu*  
*Novit*

213

≡  
≡  
≡



Violoncello e Contrabbasso della Sonata A 8. Con V. 1.

Handwritten musical score for Violoncello and Contrabbasso, consisting of 12 staves. The score is written in a single system with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign. The page number '273' is visible in the bottom right corner.

Acomp. de la Arca n. 10, no.

*Lauda.*

*Quem in sacra.*

*Laudis.*

*Quoniam*

*Sanctus*

*mors est Malis*

*Sanctus*