

Contrabajo del =

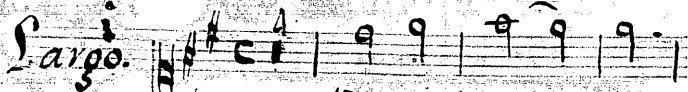
Misserere à 8. con:

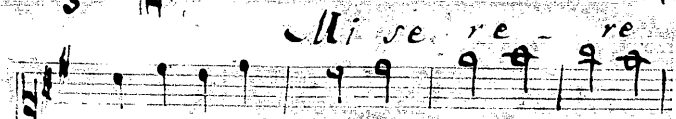
Viol. y Trompas.

Duran.

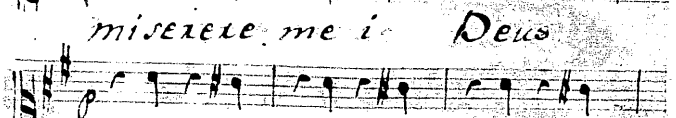
Diole el Sr. Frzobispo de esta Sta. Metropolitana *Soleja*  
y Cantore el Miercoles Santo de 1772. y se repetira *S. de*  
Dio, fuere servido. El Sr. Dn. Pedro Cortez y *Lanuz*  
Tenor Frzobis. de esta Sta. Metropolit.

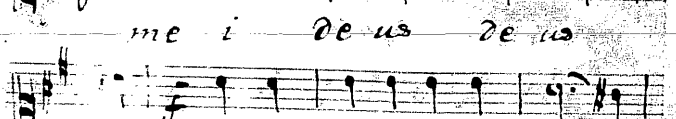
Ti. ble. f

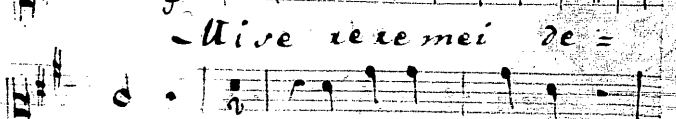
*Largo.* 

Mi se re - re  


mi se re re mei de - - - us  

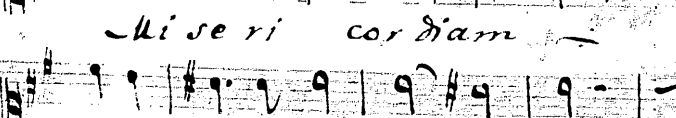

mi se re re me i De us  


me i de us de us  


Mi se re re mei de =  


us Se cun dum ma gnam  


Mi se ri cor diam  


tu - - am  


tu - - am

*tu - am.*  
*et secundum favorem*  
*Amplius* - lava -  
*me amplius Lava me*  
*ab iniquitate mea*  
*iniquitate mea*  
*et apertio meo munda*  
*me ab iniquitate mea*  
*iniquitate mea et ape*  
*cato me omundame munda*

*me.*  
*Quoniam* - labor  
*Largo a duo.* Ti - bi so li -  
*solipeca - vi et malum*  
*coram te fe - ci ut justif e -*  
*ceris in ser mo - nibus tu - is et*  
*vincas cum judi - ca -*  
*ris cum iudi ca -*  
*Ecce enim iniquitatibus laboro.*  
*All.* Ecce enim veri

enim veri tatem dilectis  
 ti ecce enim veri tatem  
 ecce enim veri tatem dilectis  
 ti in certa  
 et o culta sapien-  
 tie tue manifes-  
 tas ti mihi ecce =  
 enim veri tatem dilectis

ti in certa et o culta  
 Sapien-tie tue  
 manifestati mihi  
 mi hi.

*Asperges tabordon.*

*Solo And.te*  
 Au di tu i  
 meo au di tu i meo au-  
 di tu i meo dabis  
 gaudium dabis gau

dium et letitiam - le  
 ti - tiam et exul -  
 tabunt exultabunt o - sa  
 o - sa humili a -  
 ta o - sa - o - sa -  
 ta hu =

mi li a - ta o - sa  
 hu mi lia - ta  
 Averte faciem favoron.

And. te vivo. lo Cormundy Crea  
 Crea  
 in me Deus in me Deus  
 Cov mundy crea  
 P. in me de =

in ova et spiritu rectu  
 in ova in visceribus  
 meis  
 in visceribus  
 meis - meis.

Ne proicias sabordon. ||:-

Rede mihi tacer. || Docebo favor son. ||

Libera me tacer. || Domine favor don. ||:-

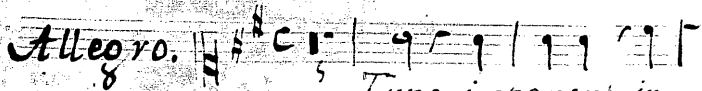
vivo.

Quo - niam si  
 volu i ser  
 sacri ficium de di - sem  
 u ti que holo caurtis  
 non delec  
 ta beris  
 non delec ta - be  
 ris delecta - be ris.

*Sacrificium a' faterdon. ||*

*Benigne fac taces. || Tunc accepta-*

*bis a' faverdon. ||:—*

*Allegro.* 

*Tunc imponent in-*

*ponent*

*Super al ta re*

*tuum vi tu los*

*tunc im ponent*

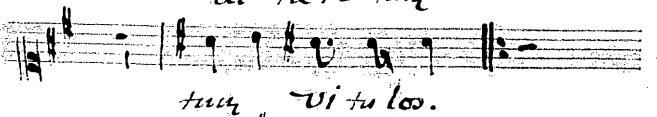
*imponent*

*Super al-*

*tare*



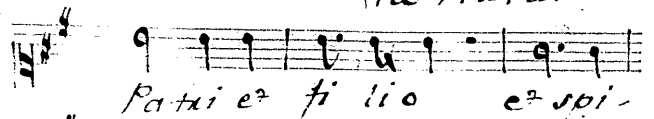
*al ta re tuu vi tu los*



*tua vi tu los.*

*Larghetto.* 

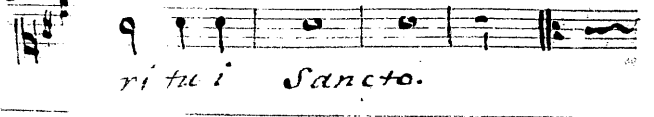
*Glo ri a Pa tri*



*Pa tri e' fi li o e' spi-*



*ri - tui San cto e' spi-*



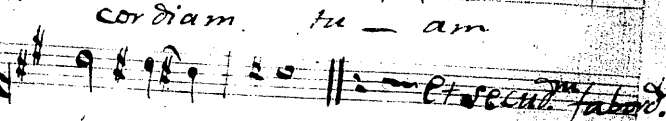
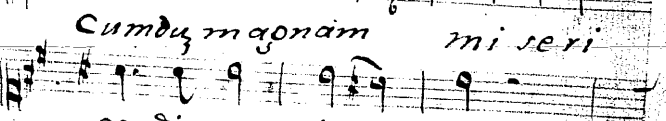
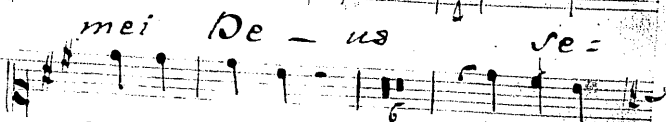
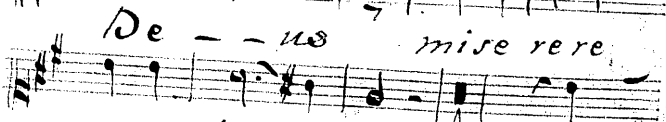
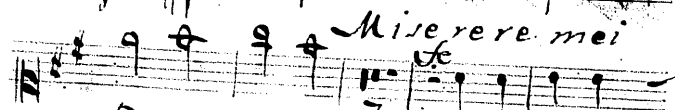
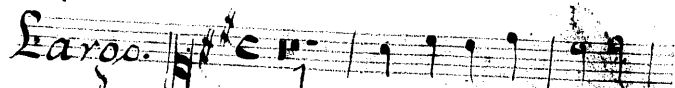
*ri tui San cto.*

*finis.*

*Fisile.*

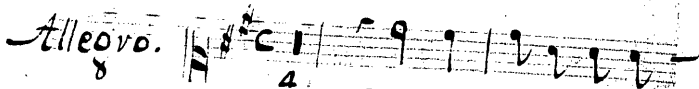
7

*Largo.*



*Amplius tace. Quoniam tubor dicitur*

*tibi soli tace. Ecce enim iniquus tubor dicitur.*



*Allegro.* *Ecce enim veri-*



ta tem di lec xiti  
 Ecce enim veri-  
 tatem ecce enim veri-  
 tatem ecce enim veri tatem  
 di lec xis - ti  
 in certa  
 e<sup>a</sup> o culta ecce-  
 enim veri tatem di lec xis  
 ti manifestati

mihi  
 mi hi. Asperges faborem  
 Auditus tace. Averte faborem  
 Cormundum tace. Ne proicias faborem  
 Rede mihi tace. Docebo faborem  
 Liberame tace. Domine Labia tace.  
 vivo. Quoniam si volu  
 i ses si volu i ses sacri-  
 ti cum de di - sem v ti

que ho lo caurtis  
 de lec ta be ris  
 non delec  
 ta be ris  
 delec ta -  
 be ris. || sacrificium laborum ||

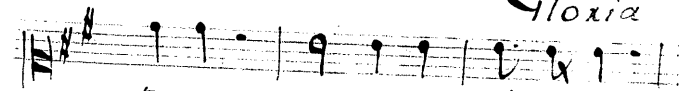
Benigne fac tacez ||: ~

'L'unch acceptabi' laborum. ||: ~

*Allegro.* Tunch imponent  
 Super al-  
 tare tuum  
 vitulos tunch im-  
 ponent  
 super al tare  
 al-  
 tare tuum vitulos  
 tuum vitulos.

*Gloria Largo* *et* *to.*

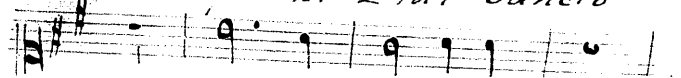
*Gloria*



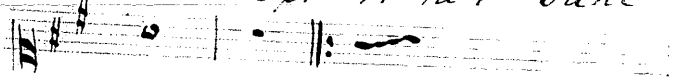
*Patri Patri et filio*



*et spi xi - tui Sancto*



*et spi ri tui sanc*



*to.*

*finis.*

Alto: ch.º

t

Largo

Mi se re - re

mi se re re mei De - -

- us mi se re re me -

Deus mi se -

re re mei de -

- us se cum dum -

ma gnam

mi se xi cor di am tu -

am mi se xi cor - di am tu -

— — — am tu — — am.

Et secundum tabordon.

*And. no* Amplius lavame

Amplius amplius lava-

me abi niquitate mea

i niquitate mea

e a peccato me o

mundame *p.* abi niquitate

mea i niquitate mea

e a peccato me o.

mundame —

Quoniam iniquitate tabordon.

*Largo a Duo.* Ti - bi

so li soli pe ca - ri

et malum co rante fecit

ut iusti ce ris in sex

mo - nibus tu is e

vincat cum lu di - ca s

rii Cum iudica - - ri.

Ecce enim iniquitatibus fabordon

All: <sup>4</sup> Ecce enim veri -

tatem ecce enim veri ta -

tem ecce enim ecce -

enim veritatem dilexistis -

ti in certa et

o culta Sapi en - ti

e tu e manifestati

mihi Ecce enim veri -

tatem dilexistis - ti in certa et o

culta Sapi en - ti e

tu e manifestati - ti

mihi

Aspergetur favorem mi hi.

Auditui tace. Averte favorem

And. te vivo. Cormundus crea

Crea in me Deus in me =

Deus Deus Co[m]m[un]dum  
 crea Co[m]m[un]dum cre-  
 a in me de-  
 us  
 et spi[ri]tu[m] Rectum in o[mn]i-  
 bus  
 in visceribus  
 meis  
 me is me is.

Ne proicias a favor don. || Rede ta e ||

Docebo a favor don ||:

a duo. Langueto. ||: 3/4 ||  
 Li ber ame  
 de Sanguinibus de us  
 li ber a-  
 me de Sanguinibus Deus  
 Deus sa lutis sa lutis  
 me  
 Lingua me a et ex ul-

ta-bit lingua mea sus-  
 titiam tuam sus-  
 titiam tu-am.  
 Domine fab.<sup>n</sup>  
 tu-am.  
 vivo. Quoniam si-  
 volu i ses  
 Sacri ficium de di-sem uti-  
 que si volu i ses  
 Sa cri ficium de

di sem u ti que si volu i-  
 ses Sacri fi ci-  
 um de di sem u- ti que  
 ho lo caurtis  
 non de lec ta be-  
 ris  
 non de lec ta be ris  
 de lec-  
 ta be ris. Sacri ficium fab.<sup>n</sup>



Solo.

*And. arg.* 

Benigne fac  
 Benigne fac -- dominus  
 fac -- domine in-  
 bona in bona volun-  
 ta  
 -- te tua sion  
 tu a si on Benigne  
 fa - c fac Domine



in bona  
 vo - lun - ta - te  
 tu a sion ut e di fi centur  
 mu - ri  
 ieru salem muri ie rusa -  
 lem ie - rusa lem.  
*All.* 

Tunc imponent imponent  
 Su per altare  
 al ta re tuum vi tu los

vitulos tunc imponent im-

ponent Super al tate

cum vitulos tuum vitulo.


Larghetto.

Gloria Patri

Patri et filio et spi-

ritui sancto et spiri-  
tui

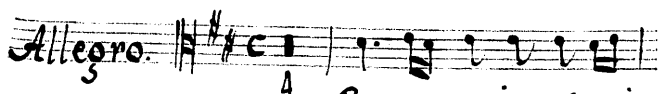
sancto san - - cto.

*Largo.*   
Miserere mei fe  
De - - - - - us mise  
xere miserere mei De - -  
us <sup>1</sup> secundum magnam  
miseri cor-diam tu-  
am tu - - - am.

*Et secundum tabordon. || Amplius tace.*

*Quoniam fabordon. || Tibi soli tace.*

*Eccc enim iniquitatibus fabordon. ||*

*Allegro.* 

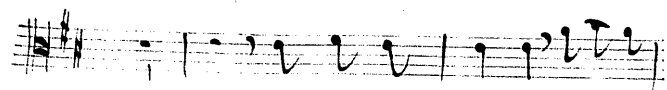
4 *Ecce enim veri-*  
*tatem ecce enim dilectis-*  
*ti* *Ecce enim*  
*Ecce enim veritatem*  
*dilectis - ti*  
*in certa*  
*et o culta* *Ecce-*  
*enim veritatem dilectis*  
*ti* *manifestati*

*mih*  
*Asperges faborem*  
*mih.*  
*Auditui tace. || Averte faborem. ||*  
*Cormundum tace. || Nepronicias faborem. ||*  
*Redde mihi tace. || Docebo faborem. ||*  
*Liberame tace. || Domine faborem. ||*  
*vivo.* 

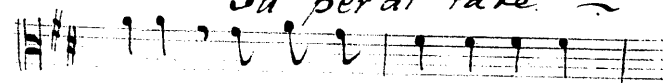
8 *Quo-niam si*  
*volu i ses i volu i*  
*ses sacri ficiu de di - sem-*

vti que si volu i ses  
 Sacri fi ci  
 um de di sem v ti que si  
 volu i ses  
 Sacri fi cium de di sem  
 v ti - que ho lo  
 caurtis  
 non delec ta ve ris  
 non delec

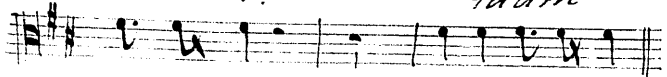
ta be ris  
 delec ta be  
 Sacrifcium fabor don  
 ris.  
 Benigne tace. // Tunch acceptabi fabor.  
 Allegro. Tunch imponent  
 Super al  
 tare al  
 ta re tuum vi tu los  
 tunch imponent



*Su per al tare ~*



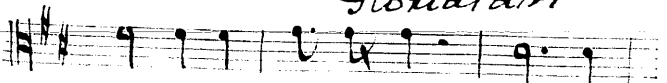
*tuum*



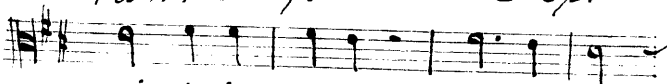
*vi tu los tuum vi tu los.*



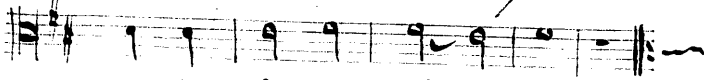
*Gloria Patri*



*Pa tri e<sup>2</sup> fi li o et spi-*



*ri tui san cto et spi ri.*



*tu i San cto San c to.*



*Tenor 1.º Ch.º* +

*Largo.*

*Misere mei*  
*miserere mei De -*  
*- us miserere*  
*mei Deus Deus Deus*  
*miserere*  
*mei De - us*  
*secundum magnam*  
*miserere*  
*tuam miserere*

Cor-diam tu - am  
 et secun-dum fa-vorē  
 tu - am.

*And<sup>no</sup>*

Amplius lava me  
 amplius lava me  
 ab i-ni-quitate mea  
 i-ni-quitate mea  
 et a-pe-cato mundame  
 ab i-ni-quitate mea  
 y ni-quitate mea

et a-pe-cato mundame  
 Quoniam fa-vorē  
 mundame

Tibi soli tace. // Ecce enim favor don-

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

Ecce enim veri-  
 tatem Ecce enim veri-  
 tatem dilex-isti  
 ecce enim veritatem dilec-  
 xisti  
 in certa es o-culta:



*Sapi en - ti e tue*  
*manifestasti mihi*  
*Ecce enim dilectis-*  
*si in-certa e<sup>o</sup> culta*  
*Sapi en - ti e tue*  
*manifestasti mihi*  
*mi hi.* *A. Bergeri tabordon.*  
*Auditui tace. || Averte tabordon. ||*

*And. te*  
*Cormundum Crea*  
*Crea in me Deus in me*  
*Deo - Cormundum*  
*Crea Cormundum Crea*  
*in - me De*  
*us et -*  
*spiritum Rectu i nova*  
*in vii ceixibus*  
*meis*

in visceribus  
me - is me is me is.

Reproicias a' favor don. || Rede vac. ||

Docebo a' favor don. ||

Larghetto. Li - bera me

Li bera me Deus salutis

me

me de sanguinibus Deus

Deus salutis - me sa -

latis me - - Et exul -

ta bit lingua me - a

Justitiam

tuam Jus - titiam tu - am

tu - am.

Domine labia a' favor don. ||

vivo. Quo - niam si volu -

i ces - Sacri -

ficiam de di - sem - u ti -

que si volu i ses ~

Sacri ficiu m de di - sem -

u ti que si volu i ses ~

Sacri ficiu m de -

di sem si volu i ses ~

Sacri ficiu m de di - sem -

u ti que ho lo -

caustis ~

non de lec ta be ris ~

non de lec -

ta - be ris de lec ta - be -

ris. Sacri ficiu m fa -

Benigne fac face. Tunc accepta -

bis fa bar don. Tunc im -

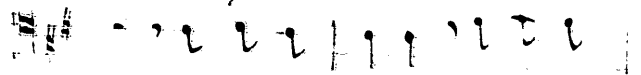
ponent im ponent super al -

tare ~ al

um vi tu or ~



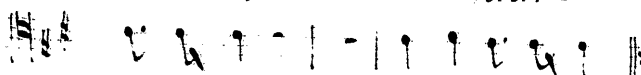
*tunc inponent*



*Super altare*



*tuum*



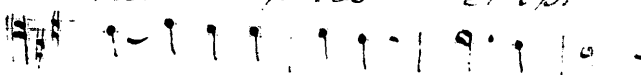
*ritulos tuum ritulos.*

*Larghetto*

*Gloria Patri*



*Patrie filio et spi*



*ri-tui Sancto et spi*



*tui Sancto Sancto.*

Inno 1<sup>o</sup> Ch. 7

Largo. 

Misere mei  
Misere mei De -  
us misere re -  
me De -  
se. De -  
us De -  
mi se re re -  
mei De -  
us  
secundum ma -  
gnam  
mi -  
seri -  
cordiam tuam -  
Alli seri

Cor-dam tu - - am  
e<sup>2</sup> secun-dū fa-vo-rē  
tu - am.

*And.<sup>no</sup>*  
Amplius lava me  
amplius lava me  
ab i-ni-quitate mea  
i-ni-quitate mea  
e<sup>2</sup> a-pe-cato mundame  
*Dol.*  
ab i-ni-quitate mea  
*p<sup>o</sup>*  
i-ni-quitate mea

e<sup>2</sup> a-pe-cato mundame  
Quoniam fa-vo-rē  
mundame

Tibi soli tace<sup>2</sup>. Ecce enim fa-vo-rē  
*All.<sup>o</sup>*  
Ecce enim ve-ri-  
tatem  
Ecce enim ve-ri-  
tatem di-lectis-si-  
mā  
Ecce enim veritatem dilec-  
ti-  
tatem  
in-certa e<sup>2</sup> o-culta:

*Sapi en - ti e tue*  
*manifestati mihi*  
*Ecce enim dilexisti*  
*in certa e<sup>o</sup> culta*  
*Sapi en - ti e tue*  
*manifestati mihi*  
*A. Bergeri tabordon.*  
*mi hi.*  
*Audi tui face. Averte tabordon.*

*And. te*  
*Cormundum Crea*  
*Crea in me Deus in me*  
*Deus Cormundum*  
*Crea Cormundum Crea*  
*in - me De*  
*us et*  
*spiritum Rectu i nova*  
*in vi ceibus*  
*meis*

*invisceribus*  
me - is me is me is.

*Proicias a' favor don. || Rede' r'ace. ||*

*Docebo a' favor don. ||*

*Larghetto.* *Li - bera me*

*Li bera me Deus salutis*

*me*

*me de sanguinibus Deus*

*Deus salutis - me sa -*

*latis me - - Et exul -*

*ta bit lingua me - a*

*justitiam*

*tuam Justitiam tu - am*

*tu - am.*

*Domine labia a' favor don. ||*

*vivo.* *Quo - niam si volu -*

*is ves - Sacri -*

*ficium de di - sem - u - ti -*

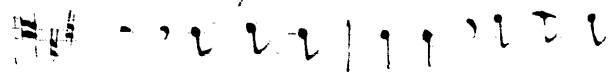


que si volu i sei ~  
 Sacri ficium de di sem  
 v ti que si volu i sei ~  
 Sacri ficium de  
 di sem si volu i sei ~  
 Sacri ficium de di sem  
 v ti que ho lo  
 Caustis  
 non delec ta be ris ~

non delec  
 ta be ris delec ta be  
 ris. *Sacrifi. m fav. r. 9*  
 Benigne fac tace. *¶ Tunc accepta*  
*bis fab ordon. ¶*  
 Tunc im  
 bonent im ponent super al  
 al  
 cum vi tu lor ~



*tunc inponet*



*Super altare*



*tuum*



*vitulos tuum vitulos.*

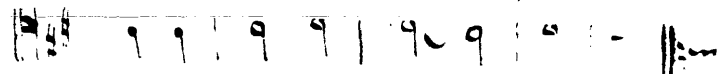
Sargueto *Gloria Patri*



*Patrie filio et spi*



*ri - tui Sancto et spi*



*tui Sancto Sancto.*

Tenor.

t

*Largo.*  *Miserere mei*

*Deus*  *Deus*

*miserere mei Deus mei* 

*Deus secundum* 

*magnam misericordiam* 

*tuam. Et secundum, fabor.* 

*tu am.*

*Amplius tace. || tibi soli tace. ||*

*Eccē enim iniquitatibus fabor. ||*

*Allegro.*

Ecce enim veri  
tatem ecce enim veri  
tatem dilexisti  
Ecce enim ecce  
enim veri tatem dilexisti  
ti  
in certa et occulta  
Ecce enim veritatem  
dilexisti 4 ma-

nifestasti mihi  
Asperges faborum  
mihi.  
Auditui tace. Auerte faborum  
Cormundum tace. Ne proicias faborum  
Rede mihi tace. Docebo faborum  
Siberame tace. Domine faborum  
*vivo.*  
Quo- niam si volu  
i ses si volu i ses Sacri-

fi cium de di - sem u ti  
 que si volu i ses  
 Sacri fi cium de di - sem  
 u ti que si volu i ses  
 Sacri fi cium de  
 di sem si volu i ses si volu  
 i ses Sacri fi cium de -  
 di - sem u ti que  
 ho lo Cautis

non delec -  
 ta beris  
 non delec ta be -  
 ris  
 delec ta - be ris.

Sacrificium laborum. || Benigne  
 fac tace. || Tunc acceptabis tace  
 Allegro. || Tunc imponent  
 Super al ta re

Violin 1º

7

*Largo* *Miserere*

*vi*

el Primer Choro

*And.<sup>no</sup>* *Amplius*

Duo. Tiple y Alto de 1º Choro.

*Largo* *Tibi soli*

Handwritten musical score on a single page. The music is written in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *fe p.* and includes a section marked *All.<sup>o</sup> a. c. g.*. The text *Nice enim* is written below the staff. The score consists of approximately 12 staves of music, ending with a double bar line.

Handwritten musical score on a single page. The music is written in treble clef with a key signature of two sharps (F# and C#). It begins with the tempo marking *And.<sup>te</sup>* and the title *Balsamini*. The score consists of approximately 12 staves of music, ending with a double bar line.

Handwritten musical score on the left page, featuring multiple staves of music in G major and 3/4 time. The text "Communio" and "And. vivo." is written on the fourth staff. The score includes various musical notations such as treble clefs, key signatures, and rhythmic values.

v. h

Handwritten musical score on the right page, continuing the piece with multiple staves of music in G major and 3/4 time. The text "Redemini" and "And. no." is written on the sixth staff. The score includes various musical notations such as treble clefs, key signatures, and rhythmic values.



*Libera me -*  
*Carquois.*

*Quoniam*  
*vivo.*

Handwritten musical score on the left page, featuring ten staves of music. The notation includes various rhythmic patterns and melodic lines, typical of a classical manuscript.

*V. 1.*

*Benigne.*  
*Carqueto.*

Handwritten musical score on the right page, titled "Benigne. Carqueto." It features ten staves of music. The notation includes various rhythmic patterns and melodic lines, with some dynamic markings like "f" and "p".

*Benigne.*

*Carqueto.*

A handwritten musical score for a piece titled 'Carqueto'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked 'Benigne.' and includes dynamic markings such as 'f' and 'p'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

A handwritten musical score for a piece titled 'Funiculibone'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked 'Funiculibone' and includes dynamic markings such as 'f' and 'p'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

*All.°*

*Funiculibone*

*v. h.*

Handwritten musical score for Cello and Cello. The score consists of two systems of four staves each. The first system features dense, rapid sixteenth-note passages. The second system is marked *Larghetto* and contains more spacious, melodic lines. The key signature is one sharp (F#) and the time signature is common time (C).

*finis*

Violin 2<sup>o</sup>

Handwritten musical score for Violin 2. The score consists of two systems of four staves each. The first system is marked *Largo* and features a melodic line with some triplets. The second system includes a dynamic marking of *P<sup>o</sup>* (piano). The key signature is one sharp (F#) and the time signature is common time (C).

*vi*

Handwritten musical score on the left page, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The first section is marked *And. no.* and the second section is marked *Largo*. Dynamic markings include *pp*, *fc*, and *po*.

Handwritten musical score on the right page, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The first section is marked *And. no.* and the second section is marked *Largo*. Dynamic markings include *pp*, *fc*, and *po*.

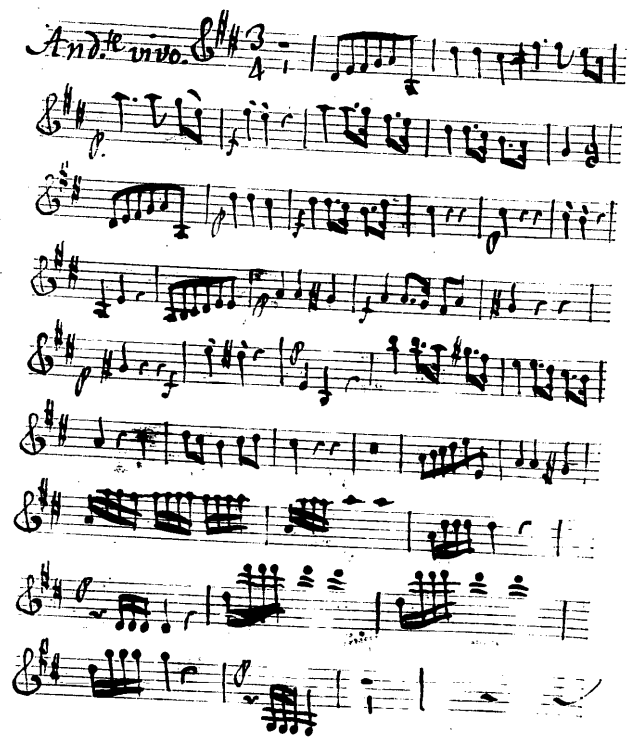
9

*All.<sup>o</sup>* *à 8.*  
*Ecce enim:*

*Andte*

*Andte*

*Andte* 

*Andte vivo* 

*V. h. pto*

A page of handwritten musical notation on a tilted sheet of paper. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is written in a style characteristic of 19th-century manuscript notation, featuring a variety of note values, rests, and dynamic markings. The word "And. no." is written in the first staff. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The paper shows signs of age and wear, with some staining and irregular edges.

A page of handwritten musical notation on a tilted sheet of paper, similar to the one on the left. It also consists of ten staves. The notation is in the same style, with a treble clef, two sharps key signature, and 4/4 time signature. The word "And. no." is written in the first staff. The music features complex rhythmic patterns and many beamed notes. The paper is aged and shows some wear, with a slightly different texture and color compared to the first page.



Handwritten musical score on the left page, featuring multiple staves with notes and rests. The notation includes various rhythmic values and rests, typical of a manuscript.

*Carqueto.*

*Uti pto.*

Handwritten musical score on the right page, featuring multiple staves with notes and rests. The notation includes various rhythmic values and rests, typical of a manuscript.

*vivo.*

Handwritten musical score on the left page, featuring eight staves of music. The notation includes various rhythmic patterns and melodic lines, typical of a Baroque or Classical era manuscript.

*Uti p<sup>to</sup>*

*Saraceno.*

Handwritten musical score on the right page, titled "Saraceno." It features ten staves of music. The notation includes various rhythmic patterns and melodic lines, with some staves showing complex textures.

Handwritten musical notation on the top half of the left page, consisting of four staves with various notes and rests.

*Allegro.*

*Largo.*

*finis.*

*Trompa 1<sup>a</sup> +*

*Largo* *Miserere:*

*Amplius tace. || Tibi soli tace. ||*

*Allegro* *Ecce enim:*

*Auditus tace. ||*

*And.te*

*Rede mihi tace. ||*

*Largo*

*uti p.<sup>to</sup>*

Handwritten musical notation for the first system, consisting of five staves with various notes and rests.

Handwritten musical notation for the first staff of the second system.

*Larghetto.*

Handwritten musical notation for the third staff of the second system.

Handwritten musical notation for the fourth staff of the second system, featuring a 2/6 time signature.

Handwritten musical notation for the fifth staff of the second system.

Handwritten musical notation for the sixth staff of the second system.

Empty musical staff.

*Sigue ultimo*

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

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


Handwritten musical notation for the second staff of the third system.

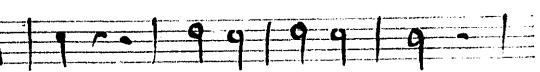
Handwritten musical notation for the third staff of the third system.

Handwritten musical notation for the fourth staff of the third system.

Handwritten musical notation for the fifth staff of the third system.


Handwritten musical notation for the sixth staff of the third system.


*Allegro.* 

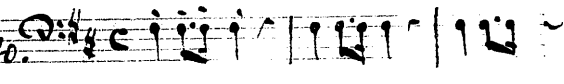


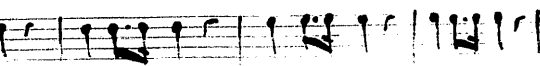




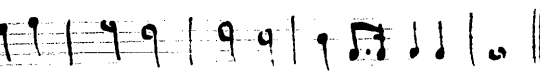




*Larghetto.* 









Trompa 2<sup>a</sup> +

Largo. *Miserere*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Amplius tace. || Tibi soli tace. ||

Allegro. *Eccenim*

Musical staff with notes and rests.



Handwritten musical notation on five staves. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The staves are connected by a brace on the left side.

*Auditui tace.* ||

*And.te*  $\text{3/4}$

Handwritten musical notation on five staves. The first staff begins with the tempo marking "And.te" and a 3/4 time signature. The notation continues with various rhythmic patterns and rests.

Handwritten musical notation on five staves. The notation includes various rhythmic values and rests, continuing the musical piece.

*Rede mihi tace.* ||

*Larghetto.*  $\text{3/4}$

Handwritten musical notation on five staves. The first staff begins with the tempo marking "Larghetto." and a 3/4 time signature. The notation includes various rhythmic values and rests.

*vi*

Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. The key signature is two sharps (F# and C#).

*Allegro.*

Handwritten musical notation on six staves for the 'Allegro' section. The notation includes various note values, rests, and bar lines. The key signature is two sharps (F# and C#).

Handwritten musical notation on seven staves. The notation includes various note values, rests, and bar lines. The key signature is two sharps (F# and C#).

*rit.*

*All<sup>o</sup>*  
Tunch imponent.

Handwritten musical score for 'Tunch imponent.' consisting of six staves. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots.

*largo* Gloria

Handwritten musical score for 'Gloria' consisting of four staves. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line and a fermata.

Contrabasso.  $\frac{3}{4}$  +

*Largo*  $\frac{3}{4}$  *Miserere*

*V. ti p. to*

*And. te*  $\frac{3}{4}$  *Impolito*

*Largo*  $\frac{3}{4}$  *Duo.* *Tibi soli*

Handwritten musical score on the left page, featuring ten staves of music. The tempo is marked *Allegro*. The text *Ecce enim* is written below the fifth staff. The page ends with the initials *UH*.

Handwritten musical score on the right page, featuring ten staves of music. The tempo is marked *Andante*. The text *Ad libitum* is written above the sixth staff. The page ends with the initials *UH*.

Handwritten musical score on the left page, featuring ten staves of music. The notation includes various rhythmic values and articulation marks. A section is marked *Cor mundum* and *And. le vivo.* in 3/4 time. The page concludes with a double bar line and the instruction *vhi*.

Handwritten musical score on the right page, featuring ten staves of music. The notation includes various rhythmic values and articulation marks. A section is marked *Rede mihi* and *And. no* in 2/4 time.

Handwritten musical score on the left page, featuring ten staves of music. The notation includes various rhythmic values and melodic lines. A section is marked "Libera me" and "Larghetto".

Handwritten musical score on the right page, featuring ten staves of music. The notation includes various rhythmic values and melodic lines. A section is marked "Mozzissimo" and "Vivo".

Handwritten musical score on the left page, featuring ten staves of music in G major. The score includes a section marked "Benigno. Largo" in 3/4 time, and ends with the word "viti".

Handwritten musical score on the right page, featuring ten staves of music in G major. The score includes a section marked "Tunc impone. All." in 6/8 time.



Musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values and rests.

Musical notation on a five-line staff, continuing the piece with similar rhythmic and melodic patterns.

Musical notation on a five-line staff, showing a continuation of the musical theme.

Musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Musical notation on a five-line staff, continuing the musical composition.

*Larghetto.* Musical notation on a five-line staff, beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking *Larghetto.* is written above the staff.

Musical notation on a five-line staff, continuing the *Larghetto* section.

Musical notation on a five-line staff, continuing the *Larghetto* section.

Musical notation on a five-line staff, concluding the *Larghetto* section with a double bar line and a fermata.

Empty musical staff.

Empty musical staff.



*And.<sup>te</sup>* *Amplius & a.*

Musical score for the first section, featuring five staves of music. The notation includes various rhythmic values and dynamic markings such as *p<sup>o</sup>* and *fe*.

*Largo* *Duo* *Tribolite*

Musical score for the second section, featuring four staves of music. The notation includes various rhythmic values and dynamic markings such as *p<sup>o</sup>*.

Musical score for the right page, featuring ten staves of music. The notation includes various rhythmic values and dynamic markings such as *Allo* and *p<sup>o</sup>*.

Musical score on the left page, featuring ten staves of handwritten notation. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent marking "Allegro And." is visible on the fourth staff. The score concludes with a double bar line and repeat dots.

Musical score on the right page, featuring ten staves of handwritten notation. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent marking "And. te vivo. Ca. murt. dy. n." is visible on the fourth staff. The score concludes with a double bar line and repeat dots.

*And. no.* *Benedictus*

Handwritten musical score for the first part of the Benedictus, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *And. no.* and *And.*

*Larghetto*

Handwritten musical score for the second part of the Benedictus, consisting of two staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Larghetto*.

Handwritten musical score for the first part of the Agnus Dei, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *And.* and *And.*

Handwritten musical score for the second part of the Agnus Dei, consisting of two staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *And.* and *And.*

*Quoniam*  
**Vivo.** *Liturgico*

Handwritten musical score for 'Quoniam' in G major, 4/4 time. The score consists of 11 staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivo.' and the style is 'Liturgico'. The music features a series of eighth and sixteenth notes, with some rests. There are several accidentals (sharps and naturals) throughout. The score ends with a double bar line and a repeat sign.

*Benigne*  
*Sarometo.*

Handwritten musical score for 'Benigne Sarometo.' in G major, 3/4 time. The score consists of 11 staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Benigne' and the style is 'Sarometo.'. The music features a series of eighth and sixteenth notes, with some rests. There are several accidentals (sharps and naturals) throughout. The score ends with a double bar line and a repeat sign.

*u:ti p:lo*

*p*  
Musical notation on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Tunchin  
Allegro.

Musical notation on two staves with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation features a complex rhythmic pattern with many beamed notes.

Musical notation on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Musical notation on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Musical notation on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Musical notation on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

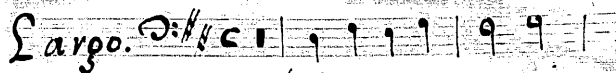
Larghetto.

Musical notation on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

Musical notation on two staves with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of eighth and sixteenth notes.

*finis*

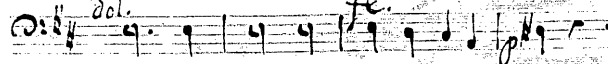
Baro<sup>o</sup> ch<sup>o</sup> 7

Largo. 

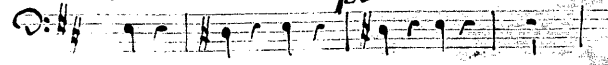
Miserere mei



Miserere mei De - us



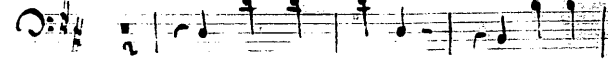
Miserere po - me



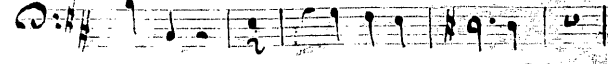
i Deo Deus



Miserere mei De - us



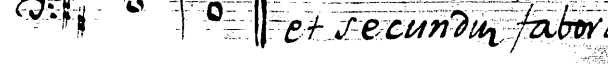
Secundum magna



miserere cordiam



Miserere cordiam tuam



et secundum laborem

tuam.



And.<sup>te</sup>

Amplius la va me  
 abi ni qui ta te mea  
 i - ni qui ta te mea  
 et a pe ca to meo  
 munda me abi ni qui ta te  
 mea i - ni qui ta te  
 mea et a pe ca to  
 meo munda me

Quoniam iniquitate, fabor dor.  
 Tibi soli, ecce enim fabor dor.  
 Ecce enim veri tatem  
 dilexisti ecce  
 enim veri tatem ecce enim  
 veri ta tem di lexis ti  
 in cer ta e  
 o cul ta sa pi en - ti  
 e tu e mani, testati

*m* *hi* *Ecce enim veri-*

*tatem dilexisti*

*in certae et culta*

*Sapientie tue*

*manifestasti mihi*

*manifestasti mihi*

*Asperges faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*meam. Averte faciem*

*is me is. Ne prociui  
a favor don. ||*

*Solo And. te*  
*Rede Rede*  
*rede mihi le ti tiam mi hile-*  
*ti tiam Sa lu - ta -*  
*ris tu -*  
*i et spiri tu princi -*  
*pali Con firma Con firma.*

*me rede ~ Con -*  
*firma me con firma me*  
*Con firma me.*

*Docebo a favor don || Liberame*  
*tace. || Domine Labia. favor don. ||*

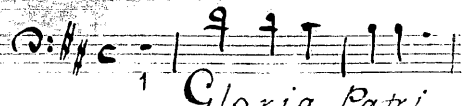
*Quo - niam si -*  
*vo lu i ses ~*  
*Sacri ti cium de di -*  
*sem - u ti que si volu i*

sei Sacri-  
ficiū de di sem uti-  
que ho lo cauti-  
non de lec  
ta be ris non de lec  
ta be ris  
delec ta- be  
ris. || Sacrificiū faboris.

Benigne tace // l'unch accepabili faboris.

Allegro. Tunch imponent in  
ponent Super al tare  
Super al tare tuum vitulos  
tunch imponent  
Super al tare  
al tare tuū vitulos  
tuum vitulos.

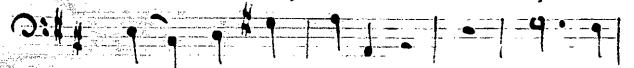
Uti p. 6

Larghetto. 

Gloria Patri




Pa tri et fi lio et spi-



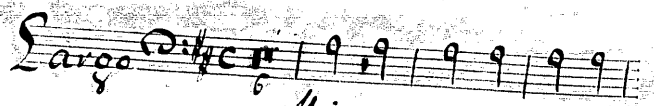
ri - tu i San cto et spi-

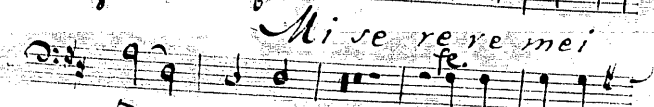


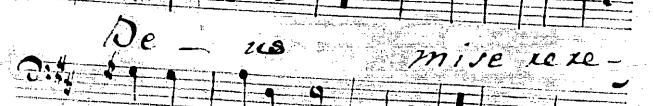
ri tu i San cto.

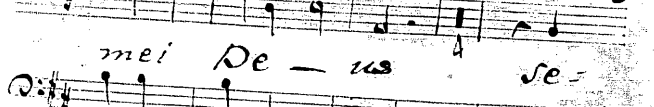
*Finis* 

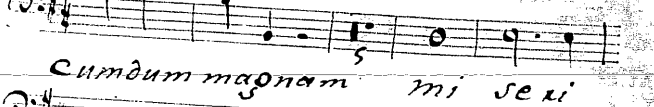
Baso. +

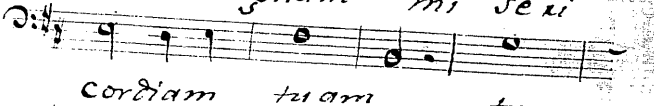
Largo 

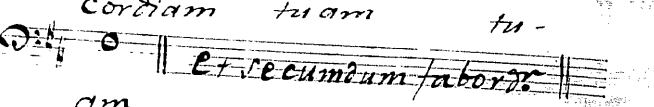
Mi se re re mei 

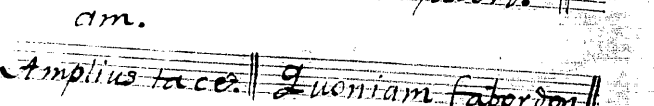
De - us mi se re re - 

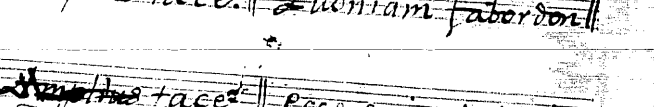
mei De - us se - 

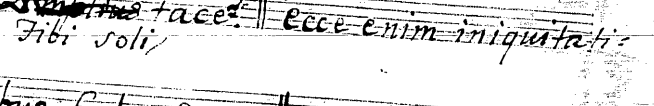
cum dum magnam mi se xi 

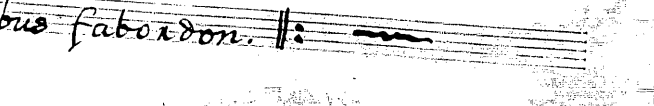
cordiam tuam tu - 

am. et se cum dum fa bor do. 

am. 

Amplius tace. Quoniam fa bor don. 

Amplius tace. Fibi soli ecce enim iniquitati - 

bus fa bor don. 

*Allegro*

Ecce enim veri-  
tatem dilexisti

Ecce enim veritate  
dilexisti

in cunctis et occulta

Ecce enim veritatem dilexisti

in a n i f e s t a r t i m i h i

*mi hi*

*Aspergetur sapor domini*

*Auditui tace. Averte sapor domini*

*Cor mundum tace. Ne pronuncias sapor domini*

*Rede mihi tace. Docebo sapor domini*

*Liberame tace. Domine Labia sapor domini*

*Vivo.* 16 *Quoniam si*

*volu i ses si volu-*

*i ses Sacri fici um de =*

di - sem v ti que si volu  
 i res Sacri-  
 fi cium de di sem v ti  
 que holo caustis  
 non de  
 lec ta be ris non  
 de lec ta beris  
 de lec ta - be ris.

Sacrificium laborum || Benevolentiam  
 tunc acceptabis favorum ||  
 Allegro. tunc imponent  
 Super al  
 ta re tuum  
 in tu los tunc im  
 ponent Super al  
 ta re  
 al ta re.





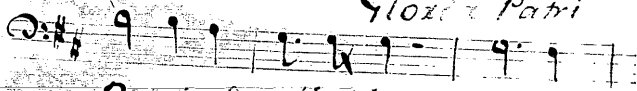
tuum vi tu los tuum



vi tu los



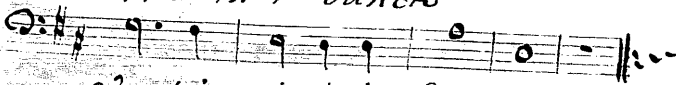
Gloria Patri



Patri e- fi li o e- spi



ri - tu i san cto



e- spi ri tu i san cto.

