

*Santo P. F. Cho.*

*Senza int.* *no* *||: C II. :*

Con fi se bor ti bi Do mi ne in toto -  
*solo*  
cor de meo in con si li o ius to rum et con gre ga ti o  
ne in con si li o ius to rum et con gre ga ti o ne ma -  
gna ope ra do mi ni ex qui si ta in om nes uolun -  
ta tes eius uolun ta res eius ex qui si ta in om nes  
uolun ta tes uolun ta res eius ex qui si ta in om nes  
uolun ta res eius me mo re ris in re cta  
tes ta men ti sui fi de li a om ni a ma  
gna eius fi de li a  
om ni a ma gna ta -



eius confirmata confirmata in se -  
- cula seculi facta in ue - ri - ta -  
te et equi - ta - te facta in ue - ri - ta - te facta in -  
ue - ri - ta - te et equi - ta -  
- te et equi - ta - te



Redemptio nra mi sere dominus populo suo //



mandauit in seruis



mandauit in seruis serua menta su - a  
et serui bile nomen eius nomen eius

Handwritten musical score on aged paper, featuring ten staves of music with Latin lyrics. The lyrics are: *sane- et ceteri filii nomo eius*, *nome eius in iud sapientie timor domi-*, *ni timor domini timor domini laudati o-*, *cus ma-*, *net ma- net in-*, *secula seculi manet in secula seculi*, *Gloria et filio sicut*, *erat in principi o et nunc et nunc et sepe*, *sicut erat in principi o et nunc et*, *nunc et sepe et in secula seculorum*. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *piano* and *forte*. There are also repeat signs and a double bar line. The paper shows signs of age, including yellowing and some staining.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of beamed eighth notes followed by quarter notes. The lyrics "a - - - - - me seculum seculum" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of quarter notes. The lyrics "a - - - - -" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of quarter notes. The lyrics "me" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of quarter notes. The lyrics "me" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of quarter notes. The lyrics "a - - - - - me" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of quarter notes. The lyrics "a - - - - - me seculum" are written below the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The music features a series of quarter notes. The lyrics "a me" are written below the staff.

Five empty musical staves, each consisting of five horizontal lines, located at the bottom of the page.

Santo. [II] +

*solo*

on fi te bor ti bi Do mi ne in to to corde me.

o confi te bor ti bi Do mi ne in to to corde me.

in consi li o ius to rü et congregatio. ne

ma - gnas opera Do - - mi ni exqui si ta in -

omnes uolun ta tes eius

uolun ta tes e -

ius exqui si ta in omnes uolun ta tes uolun ta tes

eius Confesi o et magnifi cen ti a o pus e -

ius confesi - o et magnifi cen ti a opus eius

et ius ti ti a eius ma - - nibus re cuta re u -





Handwritten musical score on aged paper. The score consists of ten staves of music. The lyrics are in Latin and are written below the notes. The music is written in a cursive hand. The paper shows signs of age, including yellowing and some staining.

net in seculo seculi manet in seculo seculi  
Gloria *triple bar line* et filio sicut erat in prin-  
cipio et nunc et nunc et se-*p*er *piano* *triple bar line* sicut  
erat in principio et nunc et nunc et se-*p*er *piano* *triple bar line*  
et in seculo seculo gloria . . . . . in se-  
culo . . . . .  
triple bar line



Alto P.<sup>o</sup>

7

on si te bor si bi Do mi ne in to to corde  
meo in con si li o ius so lus et con gre ga ti  
one magna o pe ra Do mi ni ex qui  
si ta in om nes uolun ta tes eius  
uo lun ta tes  
e - - ius ex qui si ta in om nes uolun ta -  
tes uolun ta tes e - - ius ex qui si ta in -  
om nes uolun ta tes e - - ius  
me - more rit in se cu lus ses ta men si

22.  
sui uirtu sem o pe rō su. o rō an-  
nū ei a bit populo-  
su o



*Fidelia Sacet*

*Tutti* *solo*  
e dempti o nō mi sit do mi nus -  
po pu lo su. o  
mi sit do mi nus po pu lo su -  
o man da uit in e ser nō ses ta mō tō su -  
S manda uit ine ser nō et ser - - -





ri bi le no me eius et ter ri bi le no men



eius et ter ri bi le no me eius no men



eius no me eius ma



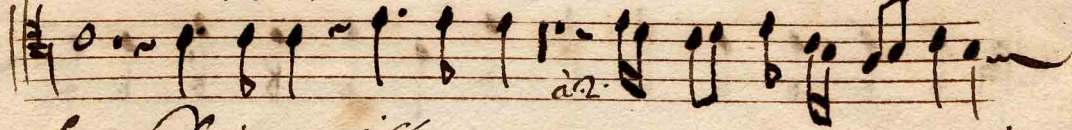
net in



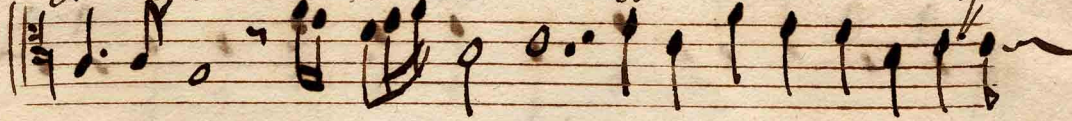
se cun da se cu li ma net ma



net ma net in se cun da se cu



li Glo ri a et spi



ri tu i sane to si cut erat in prin ci pi



o et nunc et nunc et semper



si cut e rat in prin ei pi o et nunc et nunc et sem-



se cu lo ro a - - - me se cu lo ro



se cu lo ro a me

Tenore P.<sup>o</sup>

on fi se bor si bi Domine in to to corde  
meo in con si li o - ius to ro vo et congregati o -  
ne ma - - gna ope ra do - - mi ni ex -  
qui si ta in omnes uolun ta tes eius //  
uolun ta tes eius ex  
qui si ta in omnes //  
uo lun ta tes e - - - ius ex qui si ta in -  
omnes uolun ta tes eius memore  
rit in se cu la ses ta men si dex i



no me eius no me eius In cel-  
secus bonus in tellec tus bo  
- nus omni bus fa- ci - en - ti bus e -  
um fa- ci - en ti bus e - um ma  
- net ma - - - - - net ma -  
- - - - - net in ve cu lo se - cu li ma -  
- - - - - net ma - net ma -  
- - - - - net ma - - - - - net in -

se cu lō se cu li *Gloria* *ff*

si uis erat in prin cipi o et nūc et nūc et

*piano*  
semper et nūc et semper si uis erat in prin -

cipi o et nūc et nūc et semper *ff*

et in se cula se cu lō dō a -

- mō se cu lō dō a mō et in -

se cula se cula dō a mō *ff*

*ff*

*ff*



Basso P.<sup>o</sup>

1



on fi re bor ti bi Domi ne in to to



corde me o in con si li o ius so rto et con ga



ga ti o ne ma gna ope ra Do mi ni ex



qui si ta in om nes uo lun ta tes uo lun ta tes



e - - - ius



me - - mor e rit in se cu lo ses sa



men ti su i ut det illis he re di ta



gen - ti o he re di ta to gen

gen - ti o he re di ta to gen

*Fidelia Sacra*

*Sucti* - - - *ti da*

*R* e demp*ti* o nem mi*si* do mi nus po pu lo -

su o po pu lo - su o re demp*ti* o nē mi*si* do mi nus

po pu lo su - o ma n da vit in e ser vū*o* testa -

men tū*o* su - um et ser vi bi le no men -

eius *||:* *||:*

no mē eius no mē eius

ma net in se cu lu se cu li ma -

net ma - - - net ana -

in se cu lum se cu li Glo ri a  
so lo  
Pa  
ori si cut e rat in prin -  
ci pi o et nunc et nunc et semper  
Piano  
si cut e rat in prin ci pi o et nunc  
Piano  
et in se cu la  
se cu lo rō a - mō a - mō  
se cu lo rō a -  
mō et in se cu la se cu lo rō a - mō

Handwritten musical notation on three staves. The notation is in a cursive style, likely from the 18th or 19th century. The first staff begins with a clef and a colon. The second staff also begins with a clef and a colon. The third staff begins with a clef and a colon, and includes the word "adagio" written below the staff. The notation consists of various note values, including quarter and eighth notes, and rests. There are also some decorative flourishes and a double bar line with repeat dots.

Seven empty musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely blank, with no notation or markings.

Sanctus Choro

*A*

onfi se bor si bi - Domine in -  
to to corde meo in con si li o ius to -  
ro et congregati - o ne ma - - - gna  
o pe - ra do mi ni ex qui si - ta in -  
omnes uolun ta tes eius uolun ta tes  
eius ex qui si ta in omnes uolun ta tes  
uolun ta tes e ius ex qui si ta in -  
omnes uolun ta tes e - - - ius  
me mor erit in seculo secula me si uis

Sutti *Fidelia Sacer*

*et dempti orem mi sit Dominus*  
*popu- lo su- o*  
*ri- bi le no- me eius no- me e ius et ser-*  
*ri- bi le no- me eius no- me eius ma-*  
*net ma- net ma-*  
*net in se cu- to se cu-*

Handwritten musical score for a Gloria, featuring ten staves of music with Latin lyrics and performance markings. The lyrics are: *Si manes in seculis seculi Gloria*, *Si esus erat in principio et*, *nunc et nunc et semper*, *Si esus*, *erat in principio et nunc et nunc et semper*, *et in secula seculorum*, *amen seculorum seculorum*, *amen et in secula seculorum amen*, *amen seculorum amen*. Performance markings include *piano* and repeat signs.

This image shows a single page of aged, yellowed musical manuscript paper. The paper has a textured, slightly mottled appearance with some foxing and staining, particularly along the left edge. The page is ruled with ten horizontal staves, each consisting of five lines. The notation is handwritten in dark ink and is somewhat faint and difficult to read due to the age of the paper. The notation appears to be a form of musical notation, possibly a tablature or a specific type of shorthand, with various symbols and lines on the staves. The overall appearance is that of an old, well-used manuscript.



Alto 2. Ho.<sup>o</sup>

†

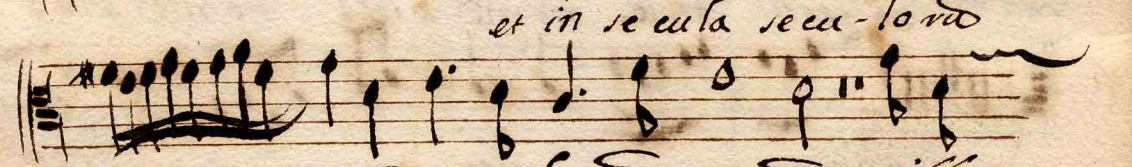
onfi se bor ti bi Do mi ne in to to corde  
me o in con si li o ius to rō et con gre ga tio -  
ne ma gna o pe ra do - - mi ni ex qui  
si ta in om nes uolun ta tes e ius uolun ta tes -  
e ius ex qui si ta in om nes uolun ta -  
ses uolun ta tes e ius  
- mor e rit in se cu ta ses ta men si su -  
i o pe ra ma nu e ius ue -



*Fidelia Sacce*



<sup>aa.</sup>  
 manda vit in e - ter ras manda vit in e ter -  
 ras manda vit in e - ter ras manda vit in e ter -  
 et ferri bile nomen eius nomen eius  
 et ferri bile nomen eius nomen eius  
 ma - - - net ma - - - net  
 ma - net in se cu lo se - - - culi ma  
 - - net ma - net ma - net ma -  
 - net in se cu lo se cu li Glo ria  
 et - - spi ri tu - i sanc - -



to sicut erat in principi o et nunc et

nunc et semper

sicut erat

in principi o et nunc et nunc et semper

et in secula seculorum

amen seculorum amen

amen

Tenor 2.

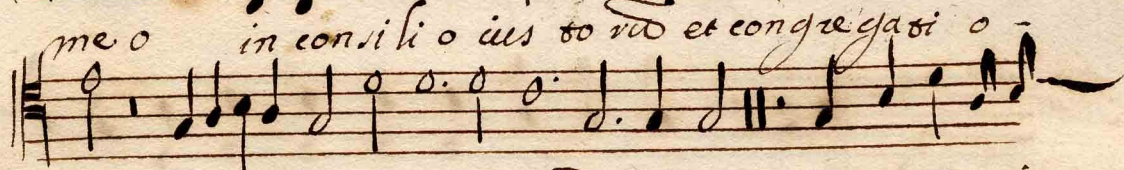
+



on fe rebor tibi Domine in toto corde



meo in consilio ius totum et congregati o



ne mas - gna opera domini ex qui si ta in -



omnes uolun - ta tes e - ius



uolun ta tes e ius exqui -



si ta in omnes uolun ta tes e - ius me -



mor e rit in se cu lo ses ta men ti



su - i o pe ra manū e - ius ue -



ri -

tas eo iu di ci u

Fidelia Sacet

Sicut e dempti o nem mi sit dominus

popu lo su o popu lo su - - o re -

dempti o ne mi sit domi nus re dempti o nem

mi sit domi nus popu lo su o popu lo su -

o mandauit ine seruo mandauit mandauit

ine seruo et servi bile no me eius

no me eius et servi bile no me eius





*in principi o et nunc et nunc et semper*

*piano*



*et in secula se cu lo ro*



*men*



*se cu lo ro a me*





Basso 2.



onfi te bor ti bi Domi ne in to to corde  
 me o in consili o ius to rō et con gregati o ne  
 magna ope ra Domini ex qui si ta in omnes  
 vo lun ta tes eius  
 me - - - mor e rit in -  
 se cu to tes ta menti su i *solo* Vo det ille he -  
 ve di ta to gen  
 - - - ti um *Fidelia Tacet*

*Sutti*

Redempti o nō mi sit Do mi nus po pu lo -  
suo po - pu lo suo re dempti -  
o nō mi sit Do mi nus po pu lo suo mi sit  
Do mi nus po - pu lo suo manda vis  
in exer cū manda vis in e ter nū et ter -  
ri bi le nomē eius nomē eius et ter  
ri bi le nomē eius nomē eius ma -  
net in se cu lū se cu li ma -  
net in -

re cu tus se cu si Glo ri - a

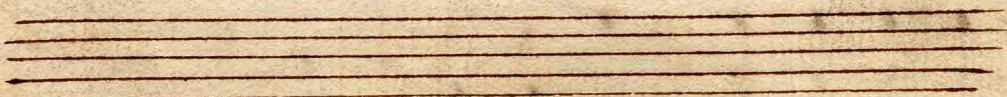
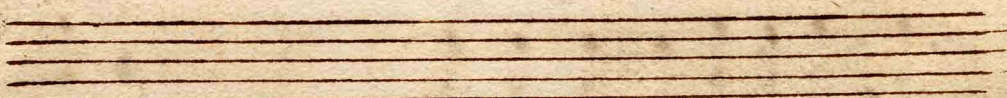
Pa - tri si cut  
e rat in prin ci pi o et na ne et na ne et sem -

per si cut e rat in prin ci pi -  
o et na ne et na ne et sem per

et in se cu la se cu lo ra a - me a me

se cu lo ra a me

se cu lo ra a me



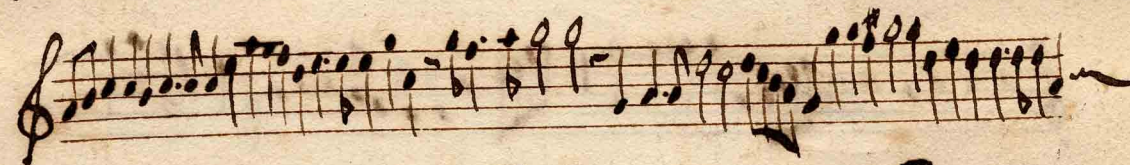
Violino

2

*on fine cor*

*Fidelis Sacer Volens subdito*

*Suoni*



Violino

*J*

Violino staff 1: Treble clef, G-clef, first measure with a fermata, followed by a series of eighth notes.

Violino staff 2: Treble clef, G-clef, starting with the word *confitebor* written below the staff.

Violino staff 3: Treble clef, G-clef, featuring a series of sixteenth notes.

Violino staff 4: Treble clef, G-clef, featuring a series of sixteenth notes.

Violino staff 5: Treble clef, G-clef, featuring a series of sixteenth notes.

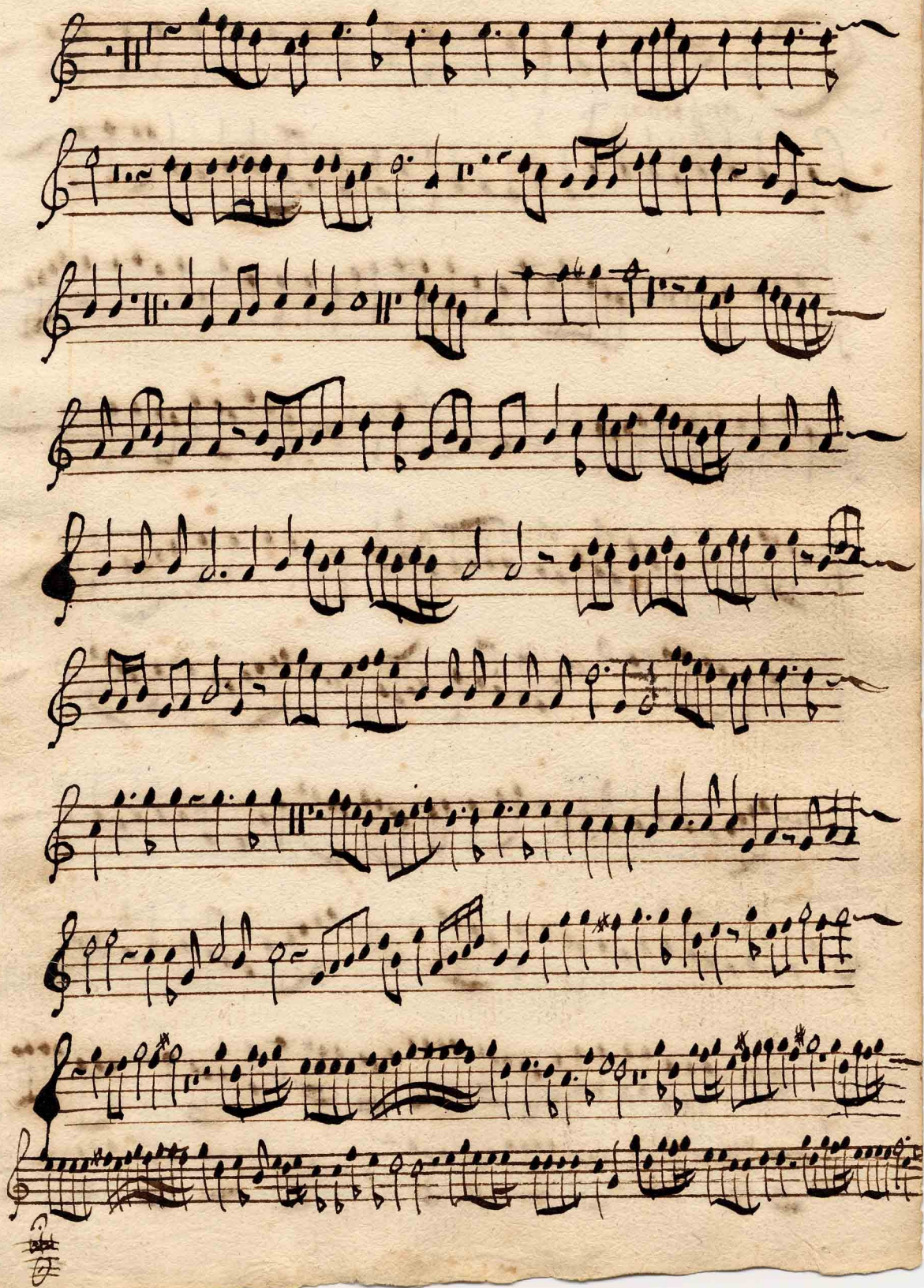
Violino staff 6: Treble clef, G-clef, featuring a series of sixteenth notes.

Violino staff 7: Treble clef, G-clef, featuring a series of sixteenth notes.

Violino staff 8: Treble clef, G-clef, ending with the instruction *Fine* and *Ad libitum* written to the right.

Violino staff 9: Treble clef, G-clef, starting with the word *Sicut* written to the left, followed by a series of sixteenth notes.

Violino staff 10: Treble clef, G-clef, continuing the series of sixteenth notes.





*Trombone Alto*

*Confitebor*

*Fidelia Sacra*

*Reverentissime*



# Trombone Tenore



on b' e bor



Redemptio



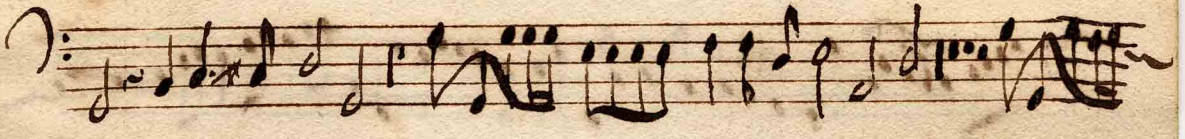
*Handwritten musical score on aged paper, consisting of ten staves of music. The notation is in a historical style, likely 18th or 19th century. The paper shows signs of age, including foxing and staining. The music is written in a single system across the ten staves. The notation includes various note values, rests, and bar lines. The final staff concludes with a double bar line and a decorative flourish.*



Trombone - Basso

Confitebor

Redempcion



Violine

1. *Violino*



2. *Violino*



3. *Violino*



4. *Violino*



5. *Violino*



6. *Violino*



7. *Violino*



8. *Violino*



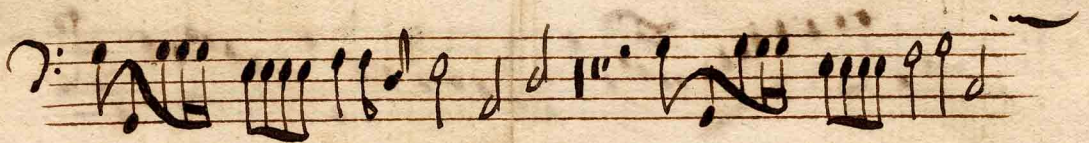
9. *Violino*



10. *Violino*



Violone





Confitebor Organo. Con Trombeni di *Trattato*

Musical staff with notes and rests. Includes the word *Confitebor* written below the staff.

Musical staff with notes and rests. Includes the word *Confitebor* written below the staff.

Musical staff with notes and rests. Includes the word *Confitebor* written below the staff.

Musical staff with notes and rests. Includes the word *sim fo.* written below the staff.

Musical staff with notes and rests. Includes the word *magna* written below the staff.

Musical staff with notes and rests. Includes the word *exquiritia* written below the staff.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes the word *sim fo.* written below the staff.

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a single instrument or voice. The paper is aged and shows some staining. The music consists of a series of notes, some with slurs and ornaments. There are several annotations in the margins and between staves:

- Staff 4: *sim to*
- Staff 5: *cutti*, *sim to*, *ar. A.*, *virtuos*
- Staff 6: *2. B.*, *Vodet illis*

Measure numbers are written above some staves: 43, 45, 47, 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.



A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring various note values, rests, and dynamic markings. The paper shows signs of wear, including creases and discoloration.

Key markings and annotations include:

- Staff 3: *A. P.* and *tutti*
- Staff 4: *765* and *343* written above the first few notes.
- Staff 5: *76*, *76*, and *43* written above the staff.
- Staff 6: *43* and *ecco* written above the staff, and *sinfo.* written below the staff.
- Staff 7: *43*, *43*, and *c.* written above the staff.
- Staff 8: *43*, *a3*, *94*, and *43* written above the staff.
- Staff 10: A double bar line with a repeat sign and the number *151* written below it.

*Confitebor*



*tutti*  
*Confitebor*



*Sofia*



*tutti*  
*exquisita*



*43*



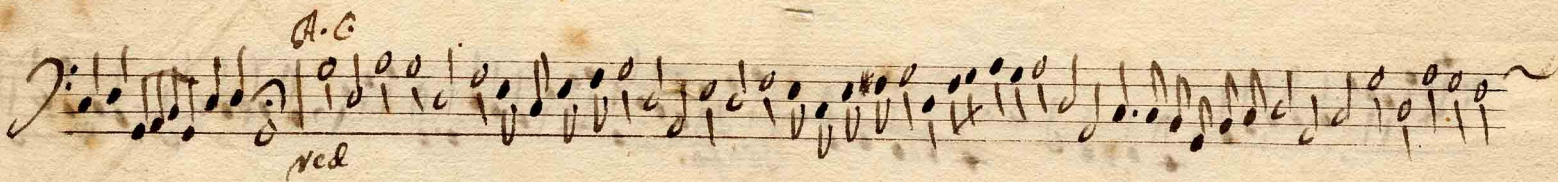
*43* *sinfo.* *6*

*6*

*sinfo.* *ritto*

*à 20.*

*à 25.* *det illis*



*piano* *al. 2.*

*A. F.*

*al. C.*

*poco*  
*Sinco.*

*C.*