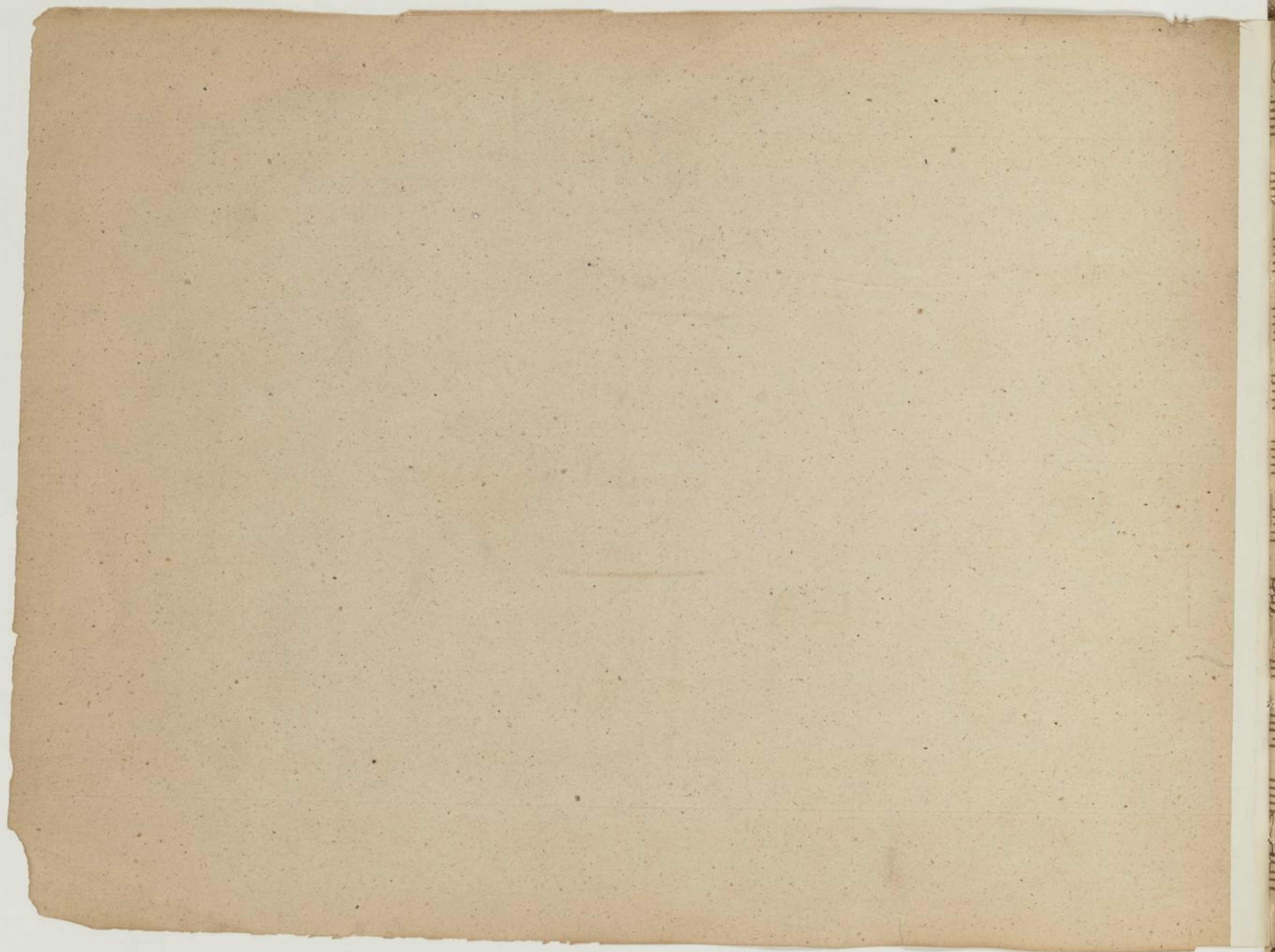


Miserere

a Due cori
con Monumenti.

Del M.^e C. Antonio Campioni

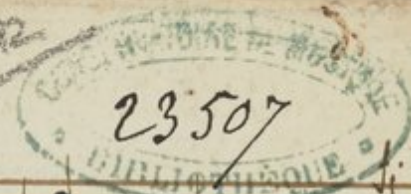
Pa /



1
Corni in F.

Miserere a due cori e strumenti del M^o Carlo Antonio Campioni.

1869



1st.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *unif.*

Primo

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *unif.*

Miserere mei Deus secundum

Miserere mei Deus

Organo

Viole col B.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.*, *f.*, and *pleno.*

Handwritten musical score for a choir, featuring Latin lyrics and musical notation on staves. The lyrics are:

gnam misericordiam tuam misericordiam tuam miserere mei Deus secundum magnam misericordiam tuam miserere mei Deus

The score includes various musical notations such as notes, rests, and dynamic markings like *f.* and *pleno*. The manuscript is written on aged paper with multiple staves.

This is a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Latin and are distributed across the staves. The first staff has a large rest. The second and third staves contain dense musical notation. The fourth staff begins with the word 'gnam' and is followed by 'mi se ri cor di a tu am' on the fifth staff. The sixth staff has a large rest. The seventh staff begins with 'se cun dum ma gnam' and is followed by 'mi se ri cor di a tu am' on the eighth staff. The ninth staff has a large rest. The tenth staff begins with 'mi se ri cor di a tu am' and is followed by 'mi se ri cor di a tu am' on the eleventh staff. The bottom of the page features a series of numbers: 6, 7, 7, 6, 6, 7, 4, 4, 3, 6, 7, 2, 6, 7, 6, 9, 6, 6, 4, 3, 6, 7, 2, 3.

gnam
mi se ri cor di a tu am
mi se ri cor di a tu am
mi se ri cor di a tu am
mi se ri cor di a tu am
se cun dum ma gnam
se cun dum ma gnam
mi se ri cor di a tu am
mi se ri cor di a tu am
mi se ri cor di a tu am
mi se ri cor di a tu am

6 7 7 6 6 7 4 4 3 6 7 2 6 7 6 9 6 6 4 3 6 7 2 3

Handwritten musical score on ten staves. The lyrics are in Latin and are written below the staves. The music is written in a historical style, likely for a church service. The lyrics are:
mei Deus secundum magnam misericordiam tuam misericordiam tuam
mi = se ri cor = diam tu am
mi se ri cor diam tu am
mi se ri cor = diam tu = am mi se ri cor = diam tu =
mei Deus mi se ri cor diam mi se ri = cor diam tu =
mi se ri = cor = = = diam tu
mi se ri cor = diam tu =
mi se ri = cor diam tu =

This is a handwritten musical score on aged, yellowed paper. The score consists of ten staves. The first staff contains a melodic line with various note values and rests. The second staff features a more complex, dense melodic line with many beamed notes. The third staff has a few notes, including a half note with the word "unif." written above it. The fourth through ninth staves are mostly empty, with the word "am" written at the beginning of each staff. The tenth staff contains a series of notes and rests, with the word "Segue" written at the end. There are various musical notations throughout, including notes, rests, and dynamic markings like "f." and "p."

Corni in F:

This page contains a handwritten musical score. The top section is for two Corni in F, with staves 1 and 2. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melodic line with various notes and rests. The second staff continues the melody with more complex figures and rests. Below these are five staves for other instruments, all marked with rests. The bottom section is a basso continuo part, starting with a bass clef and a 3/4 time signature. It includes a series of figured bass notes (6, 6, 7, 7, #6, 6, 6, 6, 4, 6, 7, 4) and some melodic fragments. The manuscript is written on aged, slightly stained paper.

Larghetto. noto

This is a handwritten musical score on aged paper. It features multiple staves of music. The top section includes a vocal line with lyrics in Latin: "et secundum multitudinem misera = tio = num hu = a = rum de = le". Below this, there are several staves of music, some of which are empty, suggesting a multi-measure rest or a section for another voice part. The bottom section of the page contains a series of musical staves with notes and rests, and a final line of music with a signature "A. Kelli" in the bottom right corner. The handwriting is in a historical style, and the paper shows signs of age and wear.

et secundum multitudinem misera = tio = num hu = a = rum de = le

et secundum multitudinem misera tio = num hu = a = rum de = le

de = le

de = le

de = le

de = le

de = le

A. Kelli

Handwritten musical score for "Deus in excelsis deus" by J. Haydn. The score is written on ten staves. The first staff is a vocal line with lyrics "Deus in excelsis deus". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics "Deus in excelsis deus". The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics "Deus in excelsis deus". The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics "Deus in excelsis deus". The eighth staff is a piano accompaniment. The ninth staff is a vocal line with lyrics "Deus in excelsis deus". The tenth staff is a piano accompaniment. The score is written in a cursive hand and includes various musical notations such as notes, rests, and clefs.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a stylized, handwritten script across the staves.

Lyrics visible on the staves:

de = le de = le iniquita = rem me am de = le iniqui
de = le de = le iniquita = rem me am de = le iniquita =
de = le
de = le
de = le
de = le
de = le
de = le
de = le

At the bottom left, there is a small section labeled "voto" with musical notation and numbers: 67 6, 9 6, 3 6, 9 6, 6 4 5, 9 6, 7 6 7, 6 9 6, 5 6 7, 4 7, voto. 6, 9 4.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef. The second staff has a key signature change to one flat and a time signature of 9/8. The third staff has a key signature change to two flats and a time signature of 3/4. The fourth staff has a key signature change to one flat and a time signature of 9/8. The fifth staff has a key signature change to two flats and a time signature of 3/4. The sixth staff has a key signature change to one flat and a time signature of 9/8. The seventh staff has a key signature change to two flats and a time signature of 3/4. The eighth staff has a key signature change to one flat and a time signature of 9/8. The ninth staff has a key signature change to two flats and a time signature of 3/4. The tenth staff has a key signature change to one flat and a time signature of 9/8.

tatem — me am

= tem = me am

Sigue
Alto solo
Con VV

Viole col B: *G* *o* *e*

Viole col B: *G* *o* *e*

Amplius lava me ab iniquitate mea

et a peccato me

o munda me et a pecca = to me = o munda me

amplius lava

me ab in i gquitate mea et a peccato me = o et a peccato. me = o

Handwritten musical score for a Latin liturgical text. The score is written on ten staves. The lyrics are: *munda me = munda me amplius lava me ab iniquitate mea et a peccato me = o munda me et a peccato me = o munda me*. The music features various dynamics (*p.*, *f.*, *for.*) and articulations (accents, slurs). The piece concludes with the instruction *Siegue Pieno Tutti*.

Handwritten musical score for a choir, featuring ten staves. The music is written in G major (one sharp) and 3/4 time. The lyrics are in Latin, and the tempo is marked *Larghetto*. The score includes the following lyrics:

Quoniam iniquitatem meam et peccatum meum contra me est semper
ego cognosco
Quoniam ego cognosco contra me est semper

The score is written for a choir, with the lyrics appearing below the staves. The tempo is marked *Larghetto*. The score includes the following lyrics:

Quoniam iniquitatem meam et peccatum meum contra me est semper
ego cognosco
Quoniam ego cognosco contra me est semper

The score is written for a choir, with the lyrics appearing below the staves. The tempo is marked *Larghetto*. The score includes the following lyrics:

Quoniam iniquitatem meam et peccatum meum contra me est semper
ego cognosco
Quoniam ego cognosco contra me est semper

per, et peccatum meum contra me contra me est sem = per

et peccatum meum contra me est sem = per

est sem = per

4 6 6 7 6 4 3 4 3 4 3

Siegue Canio Solo
Con Hauti, e *ff*.

Handwritten musical score for the first system, featuring five staves. The staves are labeled on the left as follows:

- Flauti** (Flutes): The top staff, containing complex melodic lines with many beamed notes and rests.
- Vcl.** (Violins): The second staff, containing a melodic line with some rests.
- Violoncelli** (Violoncellos): The third staff, containing a melodic line with some rests.
- Canto** (Soprano): The fourth staff, which is mostly empty, indicating rests for the vocal part.
- Organo** (Organ): The fifth staff, containing a melodic line with some rests.

Below the organ staff, the text **Viole col B.** (Violas with B-flat) is written. The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). Various musical notations such as *unij.*, *f.*, and *p.* are present throughout the system.

Handwritten musical score for the second system, featuring five staves. The staves are labeled on the left as follows:

- Flauti** (Flutes): The top staff, containing complex melodic lines with many beamed notes and rests.
- Vcl.** (Violins): The second staff, containing a melodic line with some rests.
- Violoncelli** (Violoncellos): The third staff, containing a melodic line with some rests.
- Canto** (Soprano): The fourth staff, which is mostly empty, indicating rests for the vocal part.
- Organo** (Organ): The fifth staff, containing a melodic line with some rests.

Below the organ staff, the text **Viole col B.** (Violas with B-flat) is written. The music is in a key with two flats (B-flat and E-flat) and a common time signature (C). Various musical notations such as *unij.*, *f.*, *p.*, and *for.* are present throughout the system.

Handwritten musical score for the first system. It consists of five staves. The top staff is an instrumental line with chords and some melodic fragments. The second staff is a vocal line with a treble clef and a key signature of one flat. The third staff is a vocal line with a soprano clef and a key signature of one flat. The fourth and fifth staves are instrumental lines with chords and some melodic fragments. The lyrics are written below the third staff.

unif: *li peccavi et Ma = lum coram te feci ut iustifice = ris in sermonibus*

Handwritten musical score for the second system. It consists of five staves. The top staff is an instrumental line with chords and some melodic fragments. The second staff is a vocal line with a treble clef and a key signature of one flat. The third staff is a vocal line with a soprano clef and a key signature of one flat. The fourth and fifth staves are instrumental lines with chords and some melodic fragments. The lyrics are written below the third staff.

hu is et vin = cas et vin = cas cum iu dica ris

Handwritten musical score for the first system. It consists of five staves. The top staff is an instrumental line with various chords and melodic fragments. The second staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The third staff is a vocal line with a treble clef, starting with the word "unij:" and containing a series of eighth and sixteenth notes. The fourth staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The fifth staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The lyrics are written below the staves: "ti = bi so = li peccavi et malum coram te feci ut iustifi".

ti = bi so = li peccavi et malum coram te feci ut iustifi

Handwritten musical score for the second system. It consists of five staves. The top staff is an instrumental line with various chords and melodic fragments. The second staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The third staff is a vocal line with a treble clef, starting with the word "unij:" and containing a series of eighth and sixteenth notes. The fourth staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The fifth staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The lyrics are written below the staves: "ceris in sermonibus tu = is et vinca cum iudi ca = ris et vinca".

ceris in sermonibus tu = is et vinca cum iudi ca = ris et vinca

Handwritten musical score for the first system. It consists of five staves. The top staff contains a complex instrumental passage with many beamed notes. The second staff has a vocal line with lyrics 'cum iudica = ris' and a forte 'f.' dynamic. The third staff has a vocal line with 'unif.' markings. The fourth and fifth staves provide harmonic support with various chords and bass notes.

Handwritten musical score for the second system. It continues the piece with five staves. The first staff has a vocal line with 'unif.' markings. The second staff has a vocal line with a forte 'f.' dynamic. The third staff has a vocal line with 'unif.' markings. The fourth and fifth staves provide harmonic support. The system concludes with the instruction 'Siegue a Due Canti'.

Corni in G.

Handwritten musical score for Corni in G. The score is written on ten staves. The first staff is the Corni in G part. The second and third staves are for a woodwind instrument, likely a flute or clarinet, with a treble clef and a key signature of one sharp (F#). The fourth staff is for a woodwind instrument, likely a bassoon or oboe, with a bass clef and a key signature of one sharp (F#). The fifth staff is for a woodwind instrument, likely a bassoon or oboe, with a bass clef and a key signature of one sharp (F#). The sixth staff is for a woodwind instrument, likely a bassoon or oboe, with a bass clef and a key signature of one sharp (F#). The seventh staff is for a woodwind instrument, likely a bassoon or oboe, with a bass clef and a key signature of one sharp (F#). The eighth staff is for a woodwind instrument, likely a bassoon or oboe, with a bass clef and a key signature of one sharp (F#). The ninth staff is for a woodwind instrument, likely a bassoon or oboe, with a bass clef and a key signature of one sharp (F#). The tenth staff is for a woodwind instrument, likely a bassoon or oboe, with a bass clef and a key signature of one sharp (F#).

Annotations include:

- a 2^a* (second staff)
- Largo e staccato* (third staff)
- pp. as.* (first staff)
- pp.* (second staff)
- pp.* (third staff)
- pp.* (fourth staff)
- pp.* (fifth staff)
- pp.* (sixth staff)
- pp.* (seventh staff)
- pp.* (eighth staff)
- pp.* (ninth staff)
- pp.* (tenth staff)

Lyrics:

Ecce enim in iniqui
Ecce enim
ta = = = tibus conce = phus sum
in iniqui = ta = tibus conce phus sum
et in peccatis
et in peccatis
con ce =
con

Handwritten musical score for a Latin liturgical text, featuring multiple staves with notes, rests, and Latin lyrics. The text includes "cepit me concepit me ma = ter me = a ecce enim", "in iniquitatibus conceptus sum et in peccatis", and "in iniquitatibus conceptus sum et in pec=". The score is written in a historical style with various musical notations and clefs.

erho no - bis mi - se - re - re mater innoxime o pe - ni - e o - ri - um

con ce = = pit me con ce = pit me ma ter me = a et in pec ca = tis con ce pit
ca = tis con ce pit me con ce = pit me ma ter me = a et in pec ca tis con ce pit

me ma ter me = a
me ma = ter me = a

Handwritten musical notation for five staves. The notation includes various notes, rests, and accidentals. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The notation is written in a cursive, handwritten style.

Siegue Tenore solo con Viole obligate

Handwritten musical notation for three staves. The first staff is for the Tenor (Tenore) and is written in a treble clef with a key signature of one flat. It includes the instruction "ni" and "unij:". The second staff is for the Viola (Viole) and is written in a treble clef with a key signature of one flat. The third staff is for the Cello/Double Bass (nd. Basso) and is written in a bass clef with a key signature of one flat. The notation includes various notes, rests, and accidentals. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The notation is written in a cursive, handwritten style.

Handwritten musical score for the first system. It consists of five staves. The first staff has a treble clef and a key signature of one flat. It contains several measures of music, including a sixteenth-note run. The second staff has a bass clef and contains a few notes. The third staff has a treble clef and contains a sixteenth-note run. The fourth staff has a bass clef and contains a few notes. The fifth staff has a treble clef and contains a sixteenth-note run. The lyrics "tas ni mihi manifestas = ni mihi" are written below the fourth staff. Dynamic markings "for." and "unif." are present.

Handwritten musical score for the second system. It consists of five staves. The first staff has a treble clef and a key signature of one flat. It contains several measures of music, including a sixteenth-note run. The second staff has a bass clef and contains a few notes. The third staff has a treble clef and contains a sixteenth-note run. The fourth staff has a bass clef and contains a few notes. The fifth staff has a treble clef and contains a sixteenth-note run. The lyrics "unif. ecce enim veritatem dilexisti incerta, et occulta sapientie tue" are written below the fourth staff. Dynamic markings "for." and "unif." are present.

Handwritten musical score for the first system. It consists of five staves. The top two staves are for a vocal part, with lyrics 'manifesta = = = = = hi mi hi in certa et occulta sa' written below them. The bottom three staves are for an instrumental part, likely a keyboard or lute. The notation includes various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining.

Handwritten musical score for the second system. It consists of five staves. The top two staves are for a vocal part, with lyrics 'pien tie hie manifestas = = = = = ti mi = hi' written below them. The bottom three staves are for an instrumental part. The notation includes various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *f.* and *unif.*. The lyrics "ma nif es = ta ti mi = hi" are written across the fourth staff.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *f.* and *unif.*. The lyrics "ma nif es = ta ti mi = hi" are written across the fourth staff. The text "Sigue Canto Solo" is written on the right side of the page. A blue circular stamp is visible on the right side of the page.

Corn in F.

unij.

Canto

Larghetto

Viola col B.ºº.

Viola e Viol. tutti

Asperges me

hij

Handwritten musical score on a single page, featuring a vocal line and a basso continuo line. The music is written in a historical style, likely 17th or 18th century, with a key signature of one flat (B-flat) and a common time signature (C). The vocal line is written on a single staff, and the basso continuo line is written on a single staff. The lyrics are in Latin and are written below the vocal line. The music is divided into measures by vertical bar lines. The lyrics are: *et munda cor lavabis me et super nivem de = al = ba =*. The page is numbered 10 in the top left corner. The manuscript is written in brown ink on aged, slightly discolored paper.

10 *et munda cor lavabis me et super nivem de = al = ba =*

Continuation of the handwritten musical score from the previous page. The vocal line and basso continuo line continue. The lyrics are: *cor et super nivem de al ba = cor. Asperges me*. The music is written in a historical style, likely 17th or 18th century, with a key signature of one flat (B-flat) and a common time signature (C). The vocal line is written on a single staff, and the basso continuo line is written on a single staff. The lyrics are: *cor et super nivem de al ba = cor. Asperges me*. The page is numbered 11 in the top left corner. The manuscript is written in brown ink on aged, slightly discolored paper.

cor et super nivem de al ba = cor. Asperges me

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of one flat. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of one flat. The lyrics are written below the vocal line: *io po, et munda bor* followed by *lava bis me lava bis me et super nivem de alba*. The music is in a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte).

Handwritten musical score for the second system. It consists of five staves, continuing the vocal and piano parts from the first system. The notation includes various note values, rests, and dynamic markings such as *p.* (piano), *f.* (forte), and *ad.* (ad libitum). The lyrics continue: *bor* followed by *lava bis me* and *et super nivem de alba*. The music is in a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p.* (piano), *f.* (forte), and *ad.* (ad libitum). At the bottom of the system, there is a handwritten instruction: *Viole, e Viololi f. tutti*.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second and third staves are piano accompaniment. The fourth staff contains the lyrics "sor et super nivem de alba" written in a cursive hand. The fifth staff continues the piano accompaniment. The music includes various note values, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The system concludes with a repeat sign.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment. The fourth staff contains the lyrics "viale, e tutti" written in a cursive hand. The fifth staff continues the piano accompaniment. The music includes various note values, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The system concludes with a repeat sign and the instruction "Segue piano" written in a cursive hand.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves:

au = di hui me = o et exultabunt et exultabunt ossa humiliata

~~et exultabunt~~

~~et exultabunt~~

dabit gaudium et letitiam et exultabunt

Violoncello
Viola col B.

Handwritten musical notation for the Viola col B. part, including notes and rests.

Sigue alto solo con Flauti

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled as follows:

- Flauti
- Violoncelli
- Violoncelli
- Violoncelli
- Violoncelli
- Violoncelli
- Violoncelli
- Violoncelli
- Violoncelli
- Violoncelli

Key markings and annotations include:

- Moderato*
- unif.*
- for. tutti*
- a = verte*

fa - ciem tuam a peccatis meis, et omnes iniquitates meas de -

le - de - et omnes iniquitates meas de -

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The lyrics are written in Latin and are interspersed with the musical notation.

Lyrics visible on the staves:

- ave te fa = ciem tu = am a pec
- hi meis et omne iniquitate meas de = = le de =

Other markings include "for." and "unif.".

Handwritten musical score for a choir, featuring Latin lyrics and musical notation on ten staves. The lyrics are: "le et om = ne/ iniquitates meas de = le de = le", "unif:", "unif:", "et omne/ iniquitates meas de =", and "et omne/ iniquitates meas de". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p." and "f.". The score is written in a cursive, handwritten style on aged paper.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes various musical symbols such as notes, rests, and dynamic markings like *f.* (forte) and *unij.* (unison).

The lyrics are written in Latin and include the following phrases:

- Cor mundū*
- crea in me Deus et spiritum rectum inno*
- Cor mundū*
- crea in me Deus et spiritum rectum inno*

Additional markings and notes include:

- unij.*
- f.*
- f. tutti*
- le*
- Siguear Co*
- e Deno*
- Canto*
- Senore*
- B.*

The notation is written in a historical style, with some staves showing complex rhythmic patterns and others featuring simpler, more melodic lines. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental parts with figured bass notation. The lyrics are: *va in visce ribus me = is Cor mundū cre a* and *va in visce ribus me = is Cor.*

va in visce ribus me = is Cor mundū cre a
 va in visce ribus me = is Cor.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental parts with figured bass notation. The lyrics are: *in me Deus et spiritum rectum innova in visceribus me = is in visce =* and *in me Deus, et in visce ribus me = is in*.

in me Deus et spiritum rectum innova in visceribus me = is in visce =
 in me Deus, et in visce ribus me = is in

Handwritten musical score for the first system, featuring five staves. The lyrics are written below the staves:

= ri bus me = is

ne propicias me a

Handwritten musical score for the second system, continuing the composition with five staves. The lyrics are written below the staves:

facie hu = a, et spiri tum sanc tu hu = um ne a ufer as a me

facie hu = a et spiri tum sanc tu hu = um ne a ufer as a me

ne proyicias me a facie tua et spiritum sanctum tuum ne a-

= auferas a me ne auferas a me

Sigue a Tenore

Trombe in D.

Handwritten musical score for Trombe in D. The notation is on three staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The first staff begins with a dynamic marking of *fr.* (forte). The second staff has a *mf* (mezzo-forte) marking. The third staff has a *mf* marking. The music consists of rhythmic patterns and melodic lines.

Handwritten musical score for Viole. The notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of a melodic line.

Handwritten musical score for Tenore. The notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of a melodic line.

Handwritten musical score for a section of the piece. The notation is on two staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of rhythmic patterns and melodic lines.

Handwritten musical score for a section of the piece. The notation is on two staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of rhythmic patterns and melodic lines.

Handwritten musical score for a section of the piece. The notation is on two staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of rhythmic patterns and melodic lines.

Handwritten musical score for a section of the piece. The notation is on two staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The music consists of rhythmic patterns and melodic lines.

Redde mihi Le hi am

This is a handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of several systems of staves. The top system includes a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin: "salutarij hui, et spirithu principa" followed by a double bar line, then "li confirma me con = firma". The middle system continues the melody and includes the word "unil:". The bottom system includes the lyrics "me et spirithu principa" followed by a double bar line, then "li confirma me", and finally "confirma me". The notation includes various musical symbols such as notes, rests, and accidentals. There are some handwritten annotations and corrections throughout the score, including a "25" and a "42" near the bottom right.

salutarij hui, et spirithu principa

li confirma me con = firma

unil:

me et spirithu principa

li confirma me

confirma me

Handwritten musical score for the first system, featuring a vocal line and a keyboard accompaniment line. The vocal line includes lyrics "redde mihi Lehiham" and "salutaris hui - et spiritus pini". The keyboard line has a treble clef and a key signature of one sharp (F#). The music is in a 4/4 time signature. The first system consists of 12 measures. The vocal line starts with a rest, followed by a series of eighth and sixteenth notes. The keyboard line provides a harmonic accompaniment with chords and moving lines. The lyrics are written in a cursive hand below the vocal line.

Handwritten musical score for the second system, continuing the vocal and keyboard parts. The vocal line includes lyrics "li confirma me" and "firma me et". The keyboard line continues the accompaniment. The second system consists of 12 measures. The vocal line continues with a series of eighth and sixteenth notes. The keyboard line continues with chords and moving lines. The lyrics are written in a cursive hand below the vocal line.

Handwritten musical score for the third system, concluding the vocal and keyboard parts. The vocal line includes lyrics "li confirma me" and "firma me et". The keyboard line concludes the accompaniment. The third system consists of 12 measures. The vocal line concludes with a series of eighth and sixteenth notes. The keyboard line concludes with chords and moving lines. The lyrics are written in a cursive hand below the vocal line.

Handwritten musical score on ten staves. The score includes vocal lines with Latin lyrics and instrumental accompaniment. Dynamics like *p*, *f*, and *sforz.* are used. The lyrics are: "spiri tu prin ci pa li con fir ma me con fir = ma = me et spi ri tu prin ci pa li con fir ma me con fir ma me".

Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.*, *p.*, *sol.*, *mf.*, and *Bo.*. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a common time signature 'C'. The fourth and fifth staves have a common time signature 'C'. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Siegue pieno

Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and accidentals. The notation is in a historical style, likely 18th or 19th century.

Handwritten musical score for the second system, featuring five staves. The second staff contains the Latin lyrics "Doce = 60 iniquos iniquos vias he = as ad te converten =". The notation continues with notes and rests.

Handwritten musical score for the third system, featuring five staves. The second staff contains the Latin lyrics "Doce 60 iniquos et impi et impi ad te conver =". The notation continues with notes and rests.

Handwritten musical score for the fourth system, featuring five staves. The first staff contains the word "piano." and the notation continues with notes and rests.

[illegible]

impii ad te converten = tur et impii
impii et impii ad te conver = ten = tur et impii
et impii ad te con = ver = ten = tur et impii
impii ad te con = ver ten
hur ad te conver ten hur et impii
conver ten = hur ad te con = ver = ten = hur
con = ver ten hur ad te con ver ten = hur
ten hur

7 6 5 4 3 2 1
7 6 5 4 3 2 1
7 6 5 4 3 2 1
7 6 5 4 3 2 1
7 6 5 4 3 2 1
7 6 5 4 3 2 1
7 6 5 4 3 2 1
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7 6 5 4 3 2 1

Segue a 2.
Canto ed Alto

Corn in G.

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et exul = ta bit lingua mea = a ius h'iam ius h'iam hu = am libera libera

ta bit lingua mea = ius h'iam hu = am

me de sanguini bus Reus Re = us salu h' me et exul ta bit lingua mea ius h'iam

me et exul ta = lingua

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.*, *p.*, and *as.*. The lyrics are written in a stylized script, often with equals signs between words, possibly indicating a specific dialect or a shorthand notation. The lyrics include:

hu = am et ex u / la = bit lingua mea iush i hi = am iush i am hu = am iush i hi =
iush i hi = am iush i a hu = am
am iush i a hu = am
iush i hi am iush i a hu = am

The score concludes with a double bar line and a final note on the bottom staff.

Siegue a 3.
Alto, Tenore, e Basso

Handwritten musical notation

Alto

Senore

Basso

Viol. col. B.

moderato

Handwritten musical score for voices and instruments. The score includes staves for Alto, Senore, Basso, and Viol. col. B. The lyrics are in Latin and Italian, with the main text being "Domine labia mea aperies et os meum annuntiabit laudem tuam". The score is written in a 3/4 time signature and features various musical notations including notes, rests, and dynamic markings.

Domine labia mea aperies et os meum annuntiabit laudem tuam

Domine labia mea aperies et os meum annuntiabit laudem tuam

Domine labia mea aperies et os meum annuntiabit laudem tuam

Domine labia mea aperies et os meum annuntiabit laudem tuam

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Latin and include the words "Quoniam", "si vo = lu = i = ier sacri", "fici = ũ de = di nem", "unigue", "ho lo cau si", "non de lec =", and "sa". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are also some numerical figures (e.g., 9 6, 7 6, 6 3) written below the staves, possibly indicating fingerings or other musical instructions. The paper shows signs of age, including discoloration and some staining.

beris non non delecta beris

Liegue Alto do

Trombe in E-flat

Alto

Alto

*viste solo
Largo*

Handwritten musical score for Trombe in E-flat. The score is written on multiple staves, including a large staff for the Trombe and smaller staves for other instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings (f., p., p. af.). The tempo is marked *Largo*. The score is written in a cursive, handwritten style.

la crificium Deo spiri hus con

Handwritten musical score for the first system. The piano part consists of two staves with chords and arpeggiated figures. The vocal line is on a single staff with lyrics in Latin. Dynamics include *p.* (piano) and *unif.* (unison).

hi bu la = hus cor con tri hum et hu mi li a hum Deus non des pi ci = es cor con tri hu et hu mi =

Handwritten musical score for the second system. The piano part continues with similar textures. The vocal line continues with Latin lyrics. Dynamics include *for.* (forte), *p.* (piano), and *unif.* (unison).

lia = hum Deus non des pi ci es sa cri = ficium Deo Spi ri = tus con tri bu la hus

Handwritten musical score for the first system. The top staff contains a vocal line with various ornaments and dynamics. The middle staff contains a vocal line with lyrics. The bottom staff contains a vocal line with lyrics. The lyrics are: *cor contritum et humiliatum Deus non despicitur sacrificium Deo*. The page number 66 is written at the bottom of the system.

cor contritum et humiliatum Deus non despicitur sacrificium Deo

66

Handwritten musical score for the second system. The top staff contains a vocal line with various ornaments and dynamics. The middle staff contains a vocal line with lyrics. The bottom staff contains a vocal line with lyrics. The lyrics are: *Spiritus contritus et humiliatus cor contritum et humiliatum Deus non despicitur*. The page number 67 is written at the bottom of the system.

Spiritus contritus et humiliatus cor contritum et humiliatum Deus non despicitur

67

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics 'es Deus non despicies' written below it. The second and third staves are instrumental, likely for a keyboard or lute. The fourth and fifth staves are also instrumental. The music is written in a historical style with various ornaments and dynamic markings like 'for.' and 'f.'.

Handwritten musical score for the second system. It consists of five staves. The top staff continues the vocal line. The second and third staves are instrumental. The fourth and fifth staves are also instrumental. The music continues with various ornaments and dynamic markings like 'p.' and 'rubi'.

Siegue Canto solo
III con sordini

VV con ordine

Viole, e Violoni

Largo, e sostenuto

Handwritten musical score for strings and voice. The score is written on multiple staves. The top staves are for Violins (V) and Violas/Violons (Viole, e Violoni). The bottom staves are for the voice. The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are written in Italian and Latin, with some words in French. The tempo and performance instructions are written in italics. The score includes various musical notations such as notes, rests, and dynamic markings.

Be nigne fac Domine

ni = gne fac Domi = ne in bona voluntate tua lion ut edificen

hur edificen = hur muri Jeru = salem

Handwritten musical score on ten staves. The notation includes various note values (minims, crotchets, quavers, and sixteenth notes), rests, and bar lines. The lyrics are written in Latin, with some words split across staves. The text includes: "be nigne fac Domine in bona voluntate tua sion ut edifi-"; "cen hur edifi = cen hur muri Jeru = sa lem ut edifi-"; and "cen hur muri Jerusalem benigne fac Do = mi = ne in bona volun =". The manuscript shows signs of age, including some staining and wear at the edges.

be nigne fac Domine in bona voluntate tua sion ut edifi-
cen hur edifi = cen hur muri Jeru = sa lem ut edifi-
cen hur muri Jerusalem benigne fac Do = mi = ne in bona volun =

la-te hua sione ut edificen = = = her edificen her mu =

ri Ieru = sa lem

Siegue pieno

Handwritten musical score for a piece titled "Nunc accepta". The score is written on multiple staves, likely for a choir or instrumental ensemble. The notation includes various musical symbols such as notes, rests, and clefs. The text "Nunc accepta" is written across the staves, indicating the title of the piece. The score is written in a historical style, with a focus on the vocal and instrumental parts. The bottom staff is labeled "Basso Continuo" and includes a "Volo" (Volante) section, suggesting a specific performance technique or instrument used for the continuo part.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Latin and include the following phrases:

- for. for.*
- bis sacrificiū Iush'ie*
- bis sacrificiū Iush'ie*
- pta = bis*
- bis sacrificiū Iush'ie*
- tutti*
- Nunc acce = pta*
- Nunc acce = pta*
- Nunc acce pta*
- Nunc acce pta*
- pta. tutti*
- bs*
- bs*
- bs*
- bs*
- 4 3*
- 4 3 2*

The score is written in a cursive, handwritten style on aged paper. The lyrics are written in a cursive, handwritten style. The musical notation is in a cursive, handwritten style. The paper is aged and yellowed.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Latin and include the following phrases:

- obla = tio = ney*
- Tunc im = po = nent*
- Super*
- ficiunt iustitias*
- et holocausta*
- Tunc im = po = nent*
- Tunc im = po = nent*

At the bottom of the page, there are several handwritten numbers: 92, 490, 490, and 63 65.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, including the words "tare", "tuum", "vitulof", "Super alta = re", "tuum", "vitulof.", "tu", "um", "tuum", "vitulof.", and "voto". The score is marked with "pia." and "voto". The bottom right corner features the number "43".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script and include the following phrases:

accepta
by Sacrificium iustitie
Tunc accepta
by Sacrificium iustitie
Tunc accepta
by
Tunc accepta

The score is written in a cursive style, with some parts of the lyrics appearing to be repeated or modified. The musical notation is complex, with many notes and rests, suggesting a detailed composition. The overall appearance is that of a historical manuscript, possibly a liturgical book or a personal notebook.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Latin and include the following phrases:

- Sacrificium iustitiae*
- oblacionis*
- accepta = bis*
- Sacrificium iustitiae*
- et holocausta*

At the bottom of the page, there are several small handwritten notes and symbols, including "65", "41", "dia.", "46", "63", and "463".

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Tunc im = po = nent" are written across the staves. The word "Super Alta" is written in several places, likely indicating a vocal part. The word "pia." appears at the top and bottom of the page. The manuscript is written in ink on aged, slightly stained paper.

pia.

Tunc im = po = nent

Super Alta

Tunc im = po = nent

Super Alta

Super Al

Tunc im = po = nent

pia.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff features a series of whole notes, some with beams. The second and third staves contain more complex rhythmic patterns with eighth and sixteenth notes. The fourth staff has a mix of note values and rests. The fifth staff is filled with many double bar lines, suggesting a section of repeated notes or a specific rhythmic exercise. The sixth and seventh staves continue with similar notation, including some beamed sixteenth notes. The eighth staff has the handwritten text "Super Alta" written across it. The ninth staff also has "Super Alta" written across it. The tenth staff contains some notes and rests. The paper is aged and shows some staining at the bottom.

Handwritten musical score on ten staves. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (flats, naturals). The lyrics are written in Latin, with some words in italics. The bottom staff contains figured bass notation.

re Altare suum vi-tulof
sacri-fici-um iustitie

re
Tunc acceptabis
oblationes et

Figured bass notation at the bottom:
6 6 6 7
6 6 6 7
4 3
5 4 6 7
6 6 6 7
6 6 6 7
6 6 6 7

Tunc im-po = nent

Super al

Super Al

holo = caustar

Super Alta

Super Alta

Super Alta

Super alta

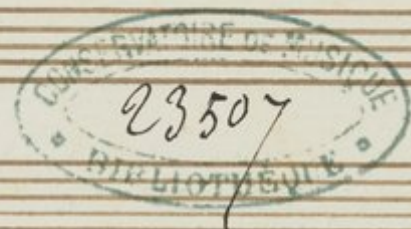
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The text "Super Alta" is written on the fourth staff, and "Super alta" is written on the fifth staff. The word "re" appears multiple times on the right side of the staves, and "re jaktan" appears on the sixth staff. The bottom two staves contain rhythmic notation with vertical lines and some note heads.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Latin and include the following phrases:

- Tunc imponent*
- Super Altare tu*
- Super Altare*
- Super Altare*

The score is written in a cursive style, typical of 18th or 19th-century manuscript notation. The bottom of the page features a series of numbers: 49, 66, 249, 9, 65, 65, 986, and 2 pia.

Handwritten musical score on ten staves. The notation includes various note values (half, quarter, eighth notes), rests, and bar lines. The first staff begins with a C-clef. The music is written in a single system across the staves. At the bottom of the staves, there are handwritten numbers: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.



Fine