

64. *Вальс* 20

Handwritten musical score for a waltz, measures 64-73. The notation is on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The subsequent staves continue the melody and include some rests and repeat signs. The paper is aged and slightly discolored.

21

Handwritten musical score, measures 21-30. The notation is on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The subsequent staves continue the melody and include some rests and repeat signs. The paper is aged and slightly discolored.

Quatuor Vocum.

58

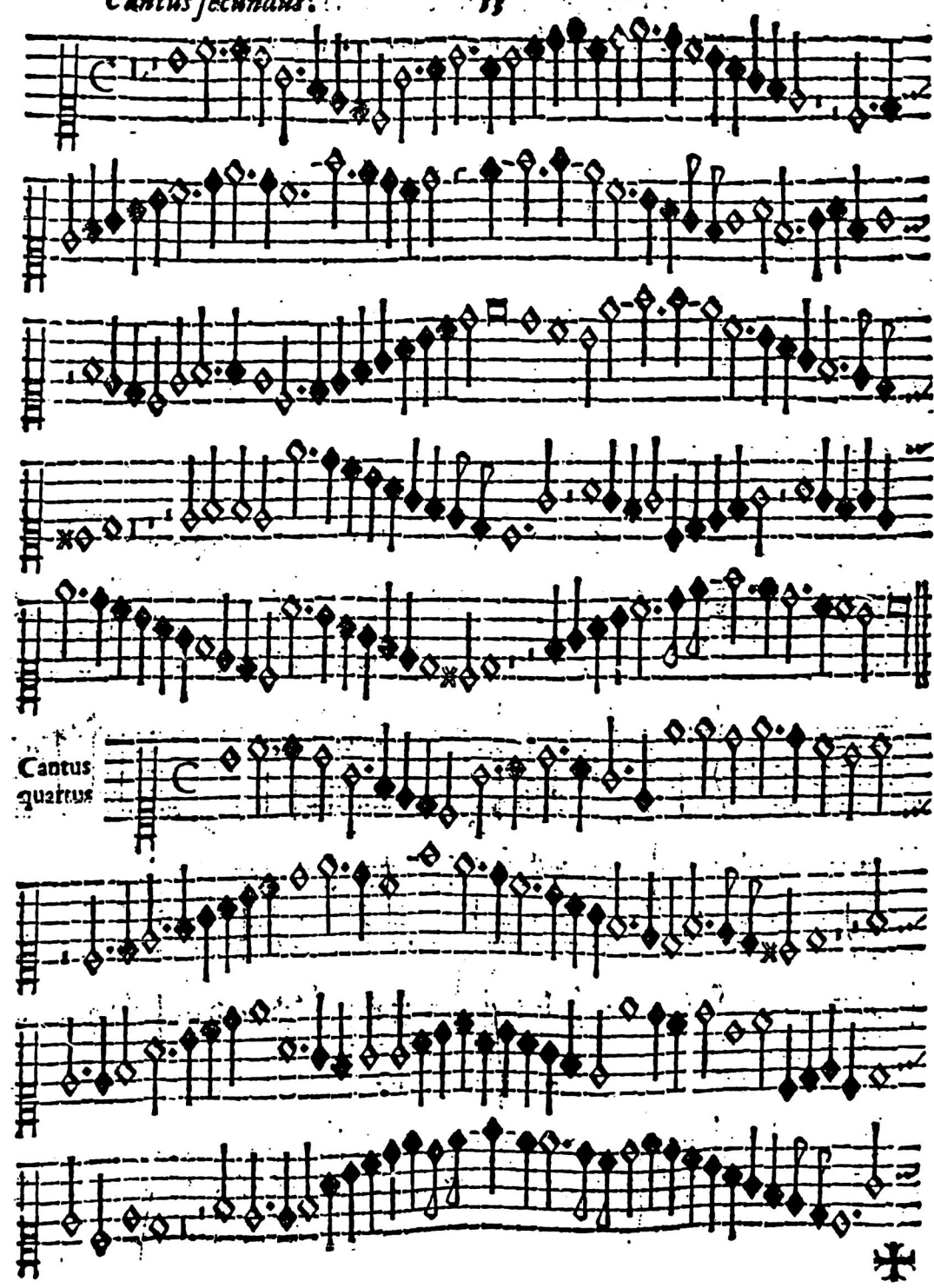
65.

Cantus
tertius.



Cantus secundus.

59



Quatuor vocum. & trium vocum relicto soprano. 84
& duo pro qualibet parte cum canto plano.

66.



85



Quatuor Vocum.

38

67.



37



Contrapuncta Don Ferdinandi. H

68. *Quattro Voci.* 18

Canon in vnifono & diapason.

69. *Quattro Voci.* 19

QUAIHOT UOCMB.

60



61



71. *Quatuor Voces.* 62

63

72. *Снаиной уочи.* 64

65

Quatuor Voces.

66

73.

Five staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style with many diamond-shaped notes and stems. The first four staves contain musical notation, while the fifth staff is empty. Below the fifth staff are three more empty staves.

67

Five staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style with many diamond-shaped notes and stems. The first four staves contain musical notation, while the fifth staff is empty. Below the fifth staff are three more empty staves.

74.

Musical score for page 68, measures 74-77. The score is written for four voices (Soprano, Alto, Tenor, Bass) and includes a basso continuo line. The notation uses diamond-shaped notes on a five-line staff. The first system contains measures 74-75, the second system contains measures 76-77. The bottom three systems are empty staves.

Musical score for page 69, measures 78-81. The score continues from page 68 and is written for four voices and basso continuo. The notation uses diamond-shaped notes. The first system contains measures 78-79, the second system contains measures 80-81. The bottom three systems are empty staves.

75. *Quatuor Vocum.* 71 70

V *Eni fan cte spi ritus, & c-*
mitte cæ litus, & emit te cælitus, lu-
cis tu i ra dium. lucis tui ra-
dium.

L *Audate Dominum omnes gentes.*

70 71

V *Eni sancte spiritus, & emitte*
cæ li tus, cæ litus, ij
lucis tu i radium. lucis tui ra-
di um.

V *Eni fan cte spi ritus, & emit-*
te cæ li tus, & c-
mitte cæ litus, lucis tu i
ra dium.

76.

Quatuor Vocum.

72

V

Eni pater pauperum, veni dator mune-

rum veni dator munerum, veni lumen cordium. veni lu-

men cor dium.

L

Audate Dominum omnes gentes.

V

Eni pater pauperum, veni dator munerum,

veni dator munerum, veni lumen cordium.

veni lu men cordium. lumen cordium.

V

Eni pa ter pauperum, veni

dator mu nerum veni dator mu ne-

rum veni lu men veni lu men

cordium.

Contra puncta Don Ferdinandi.

K

77. *QUATUOR VOCES.* 74

C

Onsolator op time,

dukis hospes a nimz, animz, dulce re-

frige rium.

L

Audate Dominum omnes gentes.

75

C

Onsolator op time, Consolator

op ti me dulcis hospes a-

nimz, dulce refrige rium.

C

Onsolator op time, Consolator

op ti me, dulcis ho spes

ani maz dulce refrigerium. dulce refrige-

rium.

78.

QUATUOR VOCUM.

76

I

N labo re re qui-
es, in estu temperies, tem peries in fletu so-
la ti um.

L

Audate Dominum omnes gentes.

77

I

N labore re quies, In labore re-
quies ij in estu
temperies, temperies, in fletu solatium in fletu
fola tium.

I

N labo re re quies, ij
in estu temperies, in fletu in fletu in
fletu fola ti um.

79.

L

Quatuor Voces

78

Audate Dominum omnes gentes.

Lux beatissima, ij

reple cordis in tima, ij

tuorum fidelium. tuorum fide-

lium.

79

Lux beatissima, ij

reple cor dis in tima, ij

tuorum fi delium, tuorum fidelium.

Lux beatissima, O lux be-

atissima, reple cordis intima, reple cordis inti-

ma, tuo rum tuorum tuorum fide-

lium.

S

Ine tuo numine, nihil est in homine, nihil
est in ho mi ne nihil est in homine,
Sine tuo numine nihil est in ho-
mine, nihil est in homine, nihil est inno-
xium. inno xium. ni-
hil est innoxium.

L

Audate Dominum omnes gentes.

S

Ine tuo numine, nihil est nihil est in ho-
mine, Sine tuo numine, nihil est in ho mine ni-
hil est in homine, Sine tuo numine, ni-
hil est in ho mine, nihil est innoxium. nihil est inno-
xium. nihil est innoxium. inno xium.
S Ine tuo numine, nihil est in ho mi-
ne, Sine tuo numine Sine tuo numine, nihil
est in ho mine, nihil est inno-
xium. nihil est nihil est inno xium. nihil est innoxium.
Contra puncta Don Ferdinandi. L

81.

L A V A T A C E T.

L

Audate Dominum omnes gentes.

L

A ua quod est for didum ri ga

quod est a ridum, sana quod est fau-

cium. sana quod est fau ci-

um. quod est fau cium.

L

A ua quod est for didum, ri-

ga quod est a ridum, sana quod est

fau ci um. fa-

na quod est fau cium.

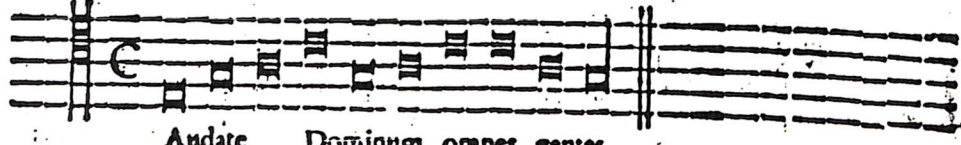
L 2

82.

MATHOT VOCUM.

84

F 
 Lecte quod est ri gidum, ij
 fove quod est fri-
 gi dum, rege quo est de- uinum rege
 quod est deuinum.

L 
 Audate Dominum omnes gentes.

85.

F 
 Lecte quod est ri gidum, ij
 fove quod est fri- gidum,
 rege quod est de uinum rege quod
 est de ui um.

F 
 Lecte quod est ri gidum, fove quod est
 fri gidum, rege quod est de uinum.

84.

QUATUOR VOCES

88

D

A virtutis me ritum ij
Da virtutis me ritum, da
salutis exitum, da perenne gaudium, da perenne
gaudium, da perenne gau dium A-
men.

L

Audate Dominum omnes gentes.

gau dium, da peren ne gaudi-
um A men.

D

A virtutis me ritum, Da virtutis
me ritum, ij
da salutis exitum, da perenne
gaudium, da perenne gaudium, da peren ne
gau dium, A-
men.

D

A virtutis me ritum, Da virtutis
me ritum, ij
tis exitum, da perenne gaudium da perenne
Contrapuncta Don Ferdinandi. M

Четырехголосный Канон аллелюи.

80

85.

Four staves of music, followed by empty staves and a basso continuo line.

81

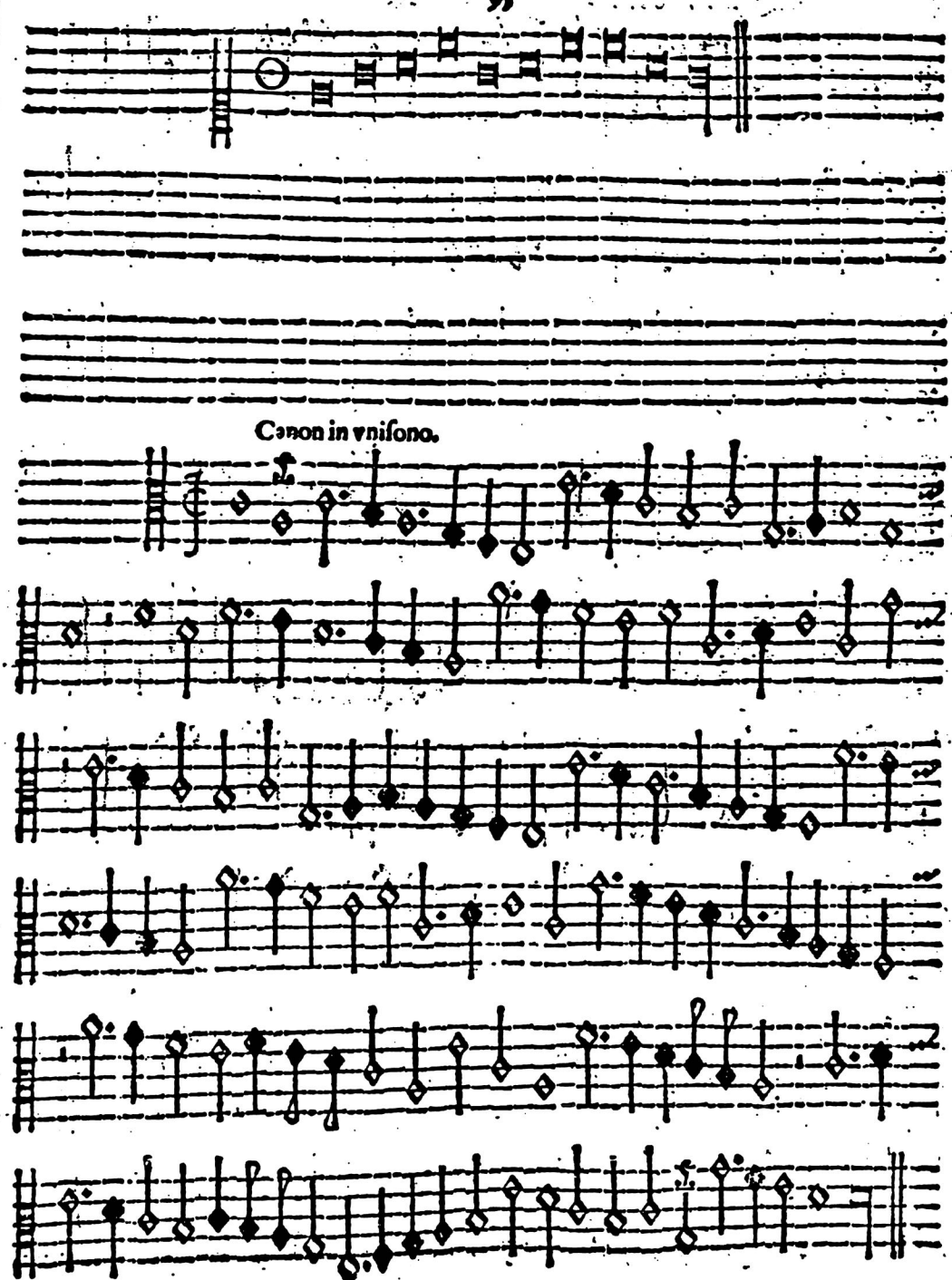
Four staves of music, followed by empty staves and a basso continuo line.

QUATRO VOCINI.

93



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87. *Quatuor Violon.* 33 34

Handwritten musical score for Quatuor Violon, measures 33 and 34. The score consists of ten staves. The first staff is marked with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with diamond-shaped symbols. The staves are arranged in two groups of five, with a vertical line separating the two groups.

35

Handwritten musical score, measures 35 and 36. The score consists of ten staves. The first staff is marked with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with diamond-shaped symbols. The staves are arranged in two groups of five, with a vertical line separating the two groups.

88. *Quatuor Vocum.* 96

Car. tus Secundus.

97.

Alrus.

Contrapuncta Don Ferdinandi.

N

89. *Quatuor Voces.* 98

Cantus secundus. 99