

Santo P.^o F.^o Cho.^o

Senza into. 

Con fi se bor ti bi do mi ne in to ro -

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 ei us uolun ta re se ei us ex qui si ta in om nes

uolun ta tes uolun ta tes ei us ex qui si ta in om nes

uolun ta re se - ius me mo re rit in re cta

tes ta men ti sui fi de li a om ni a ma

gna fi de li a

om ni a ma gna



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



Redemptione mi sit dominus populo suo //




mandauit in sermo testamentum su - o
 et seruabile nomen eius nomen eius

an.
sane- - - et cuncti filii nomo eius
an.
nomo eius in tunc sapientie timor domi-
an.
ni timor domini timor domini laudati o-
cus ma-
net // ma- - - net in-
secula seculi manet in secula seculi
an.
Gloria // et filii o sicut
piano
erat in principi o et nunc et nunc et de per //
forte
sicut eras in principi o et nunc et -
piano
nunc et de per // et in secula seculorum

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *me* and *me seculo me*. The paper shows signs of wear, including stains and foxing.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat, and a melodic line. Below the staff, the word *me* is written.

Four empty musical staves at the bottom of the page, ready for additional notation.

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.

o in con si 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 Con fesi o et ma gni fi cen ti a o pus e -

ius con fesi o et ma gni fi cen ti a opus eius

et ius ti ti a eius ma - gnas re cu ta re u -

Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are in Latin, written in a cursive script below the staves. The music is written in a single system, with a key signature of one sharp (F#) and a common time signature (C). The paper shows signs of age, including discoloration and wear along the edges.

li et iuristi a eius manet in se . . . culi
se . . . culi me - movebit in seculo secula
mēti su - i fi de li a omnia mada . .
ta eius fi de li a omnia mada . .
ta e - ius confir -
ma ta in se
culo seculi facta in ue - ri - ta -
te et e qui ta - - se facta in ue ri ta - te
et e qui ta
se et e qui ta se et e qui ta se f.

Tutti

redemptio nō misit dominus popu- lo su o
misit dominus popu- lo su o redemptio nō misit
do mi nus po pu lo su o manda uis in e ser uat res-
ta mē tū dū dū sane
id et ser uis bī le nō mē e ius et ser uis bī le nō mē e ius
sane id et ser uis bī le nō mē
e ius nō mē e ius nō mē e ius i ni ti uis sa pi en ti e
ti mor do mi ni ti mor ti mor do mi ni ti mor do mi ni
Lau da ei o
ius ma . . . net ma . . . net ma . . .





in seculo seculi manet in seculo seculi.

Gloria et filio sicut erat in prin-

cipi o et nunc et nunc et se- per sicut

erat in prin- cipi o et nunc et nunc et se- per

et in secula seculi gloria mea seculi

gloria mea

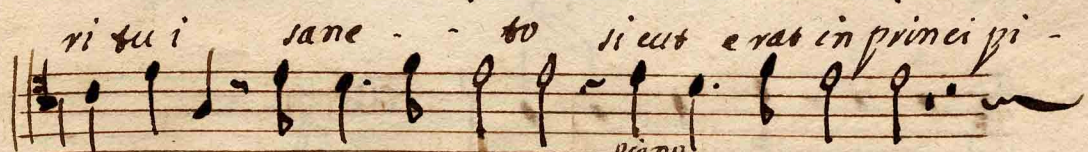
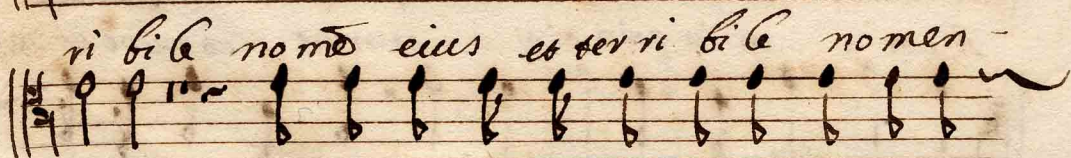
Alto P.^o

7

on fi se bor ti bi Do mi ne in to to corde
 meo in con si li o ius to tus et con gre ga ti -
 one magna o pe ra Do mi ni ex qui -
 si ta in om nes uolun ta tes eius
 uolun 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 ti

2.
 sui uir tu sem o pe rō su. o rō an-
 nū ei a bit popu lo-
 su o

Tutti *R* 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 uis in e ser nō res ta mō tō su-
 S man da uis in e ser nō et ser - - -



piano
o et nunc et nunc et semper //



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



per

piano

et in se cu la -



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



ame



se cu lo ro a me

Tenore P.^o

Sell. *on fi se bor ti bi Do mi ne in to to corde*
me o 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 om nes uolun ta tes ei us //
uolun ta tes ei us ex
qui si ta in om nes //
uo lun ta tes ei - - - ius ex qui si ta in -
om nes uolun ta tes ei us me mo re -
rit in se cu la ses ta men ti sa i



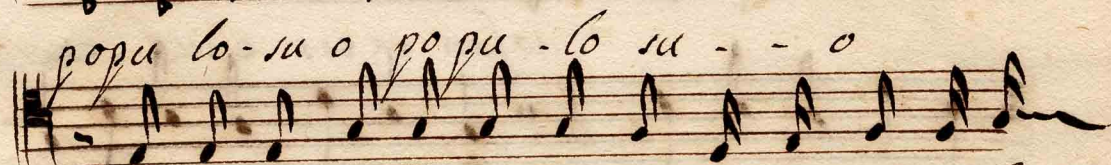
uir tu o pe rō su - o rō annun ci -



po pu lo su - o



e dempti o nem mi sū do mi nus



et ter ri bile no mē eius //

no mē eius nomē 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 veu lō se - culi ma -
net ma - net ma -
net ma - net in -

se cu lo se cu li Glo ri a

si cut erat in prin ci pi o et nūc et nūc et

piano semper et nūc et semper si cut erat in prin -

ci pi o et nūc et nūc et semper

et in se cu la se cu lo ri a

- - - - - me se cu lo ri a me et in -

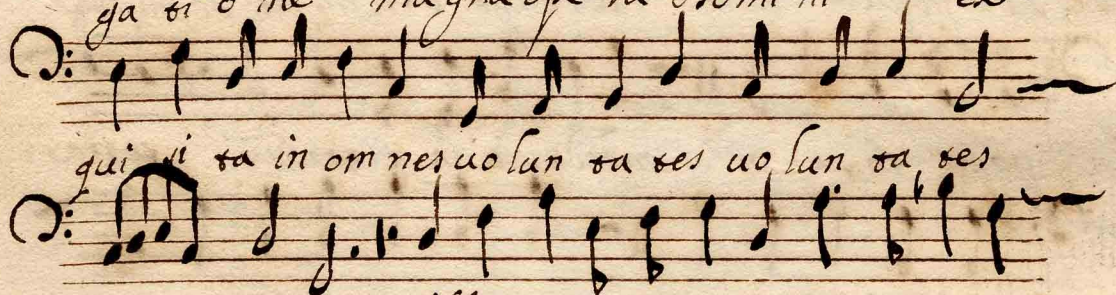
se cu la se cu lo ri a me

se cu la se cu lo ri a me

se cu la se cu lo ri a me

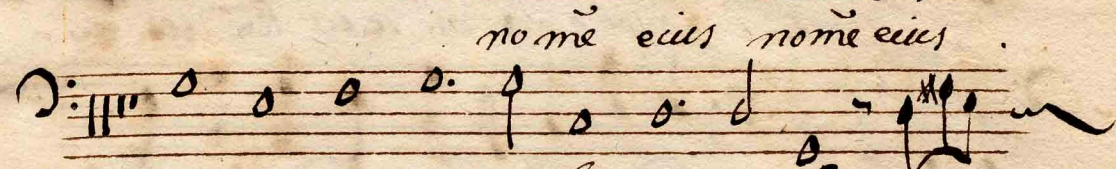
Basso P.^o

1





Sutti - - - *ti da*



- - - *net ma* - - - *net ana* - - -



in se cu lum se cu li Glo ri a



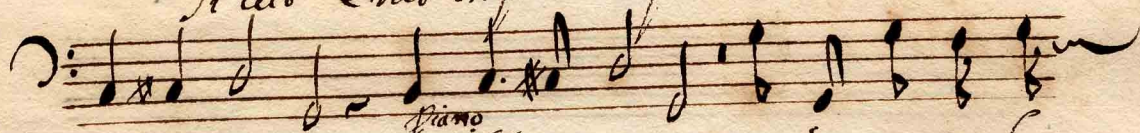
tri si cut e rat in prin -



ci pi o et nunc et nunc et semper //



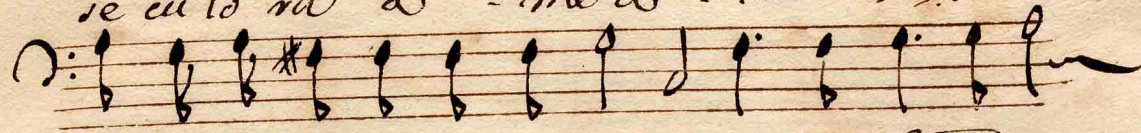
si cut e rat in prin ci pi o et nunc //



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



Danto 2 Choro

7



on fi se bor si bi - Domine in -
 to to corde meo in con si li o ius to -
 et congre gati - 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 eris in se cu to se ta me ti vi ti

Sutti *Fidelia Facet*

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

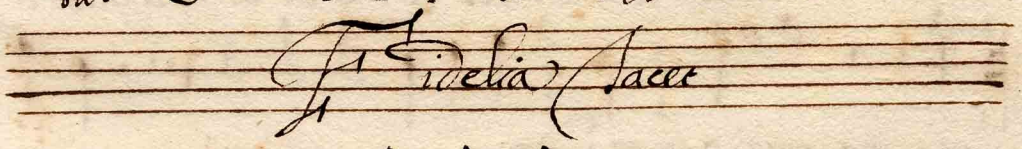
Si ma net in se cu - la se cu - li Gloria
Si cus erat in prin ci pi o et -
nūc et nūc et sem per piano
e rat in prin ci pi o et nūc et nūc et sem per
et in se cu la se cu lo rō
a - - - mō se cu lo rō se cu lo rō
a mō et in se cu la se cu lo rō a - - -
mō
se cu lo rō a mō



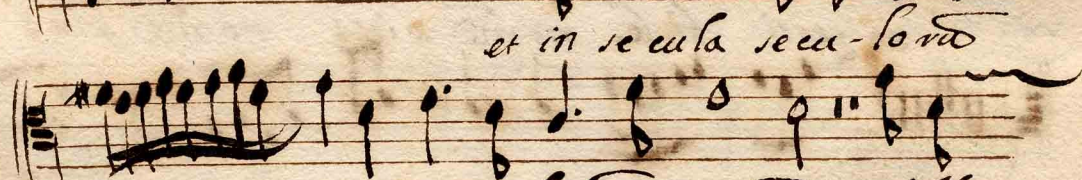
Alto 2. Ho.^o

†

on fi se bor ti bi Do mi ne in to to corde
me o in con si li o ius to rō et con gregatio -
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 uo lun ta tes e ius
- mor e rit in se cu ta ses ta men ti su -
i o pe ra ma nu e ius ue -



^{ad.}
 man da uis in e - ter nus man da uis in e - ter -
 nus man da uis tes ta men to iu de
 et fer ri bi le no men eius no me eius
 et fer ri bi le no me eius no me eius
 ma - - - net ma - - - net
 ma - net in se cu lo se - - - cu li ma
 - - net ma - net ma - net ma -
 - net in se cu lo se cu li Glo ri a
 et - - spi ri tu - i sanc - -



Tenor 2.

+

on fi se bor ti bi Do mi ne in to to corde
 me o in con si li o ius to ro et con gre ga ti o -
 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 tes e - ius me -
 mor e rit in se cu lo ses sa men ti
 su - i o pe ra ma nu e - ius ve -
 ri -

ar.
intellectus *bo*
nus omnibus fa-ci-en-ti-bus
e-um fa-ci-en-ti-bus e-d-ma
net ma-net ma-
net ma-net in se-cu-lu se-cu-li ma-
net ma-net ma-
net ma-net in se-cu-lu se-cu-li
Gloria *si cut erat in principi o et*
piano
nunc et semper *si cut erat*



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 Domi ni ex qui si ta in omnes

uo lun ta tes eius

me - - - mor e rit in -

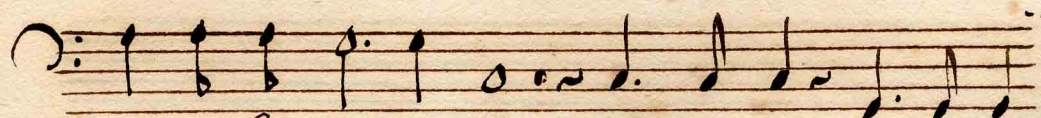
se cu to tes ta men ti su i *solò* *Vides illis he -*

re di ta to gen

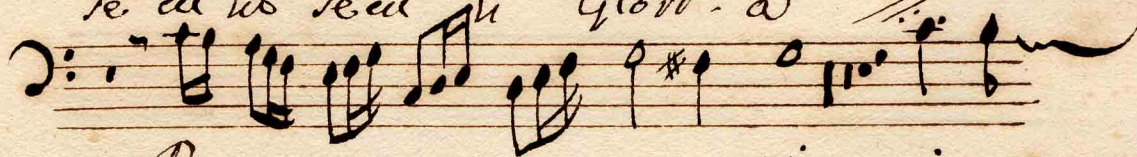
ti um *Fidelia Tacet*

Sutti

Redempti o nō mi sit Do mi nus po pulo -
suo po - pulo suo re dempti -
o nō mi sit Do mi nus po pulo suo mi sit
Do mi nus po - pulo su - o manda uis
in ex er nu mandauis in e ter nu et ser -
vi bi le nomē eius nomē eius et ser -
vi bi le nomē eius nomē eius ma -
net in se cu ta se cu li ma -
net in -



se cu la se cu li



Glori - a

Pa

tri

si cut

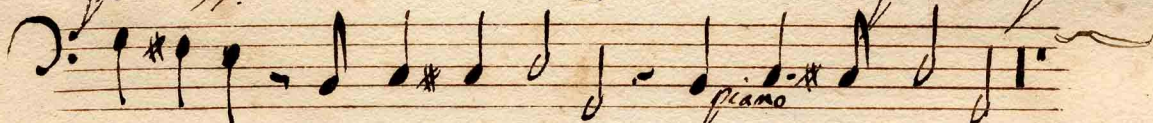


e rat in prin ci pi o et naunc et naunc et sem -



piano

si cut e rat in prin ci pi -



o et naunc et naunc et sem per

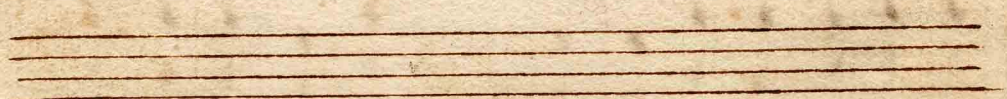
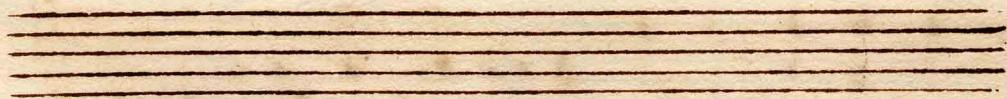
piano



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



se cu lo ra a me



Violino

2

Handwritten musical score for Violino 2, consisting of ten staves. The notation is in treble clef with a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a large, ornate initial 'S'. The second staff has the word 'confitebor' written above it. The final staff contains the text 'Fidelia facit Volens subdito' written in a large, flowing script.

Suoni



Redempzione



Violino

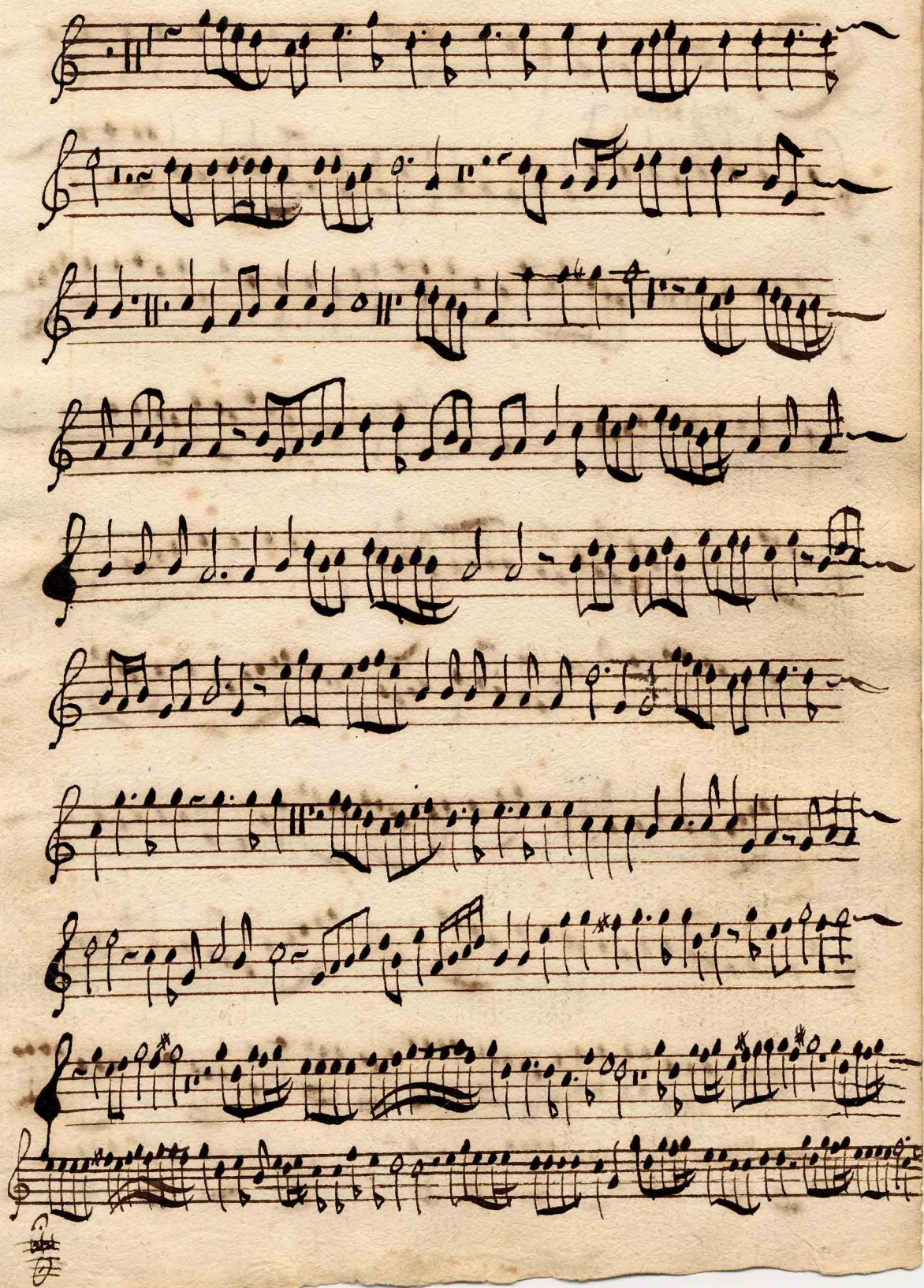
J

confitebor

Handwritten musical score for Violino, measures 1-10. The notation is in G-clef, 3/4 time, and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The ink is dark brown on aged, slightly stained paper.

Tutti

Handwritten musical score for Violino, measures 11-14. The notation continues with dense sixteenth-note passages and rests. The word "Tutti" is written in a large, decorative script at the beginning of the section.



Trombone. Alto



Fidelia. Lacer



Reverence



Trombone Tenore



on le bon



Fidelia Pace



Redemptio





Trombone - Basso



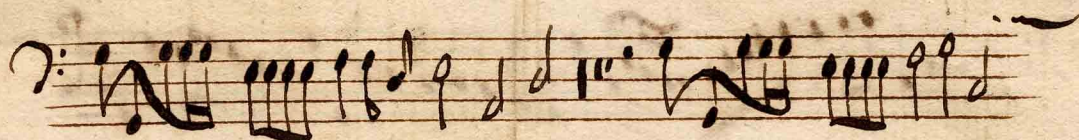
Redemption



Violone

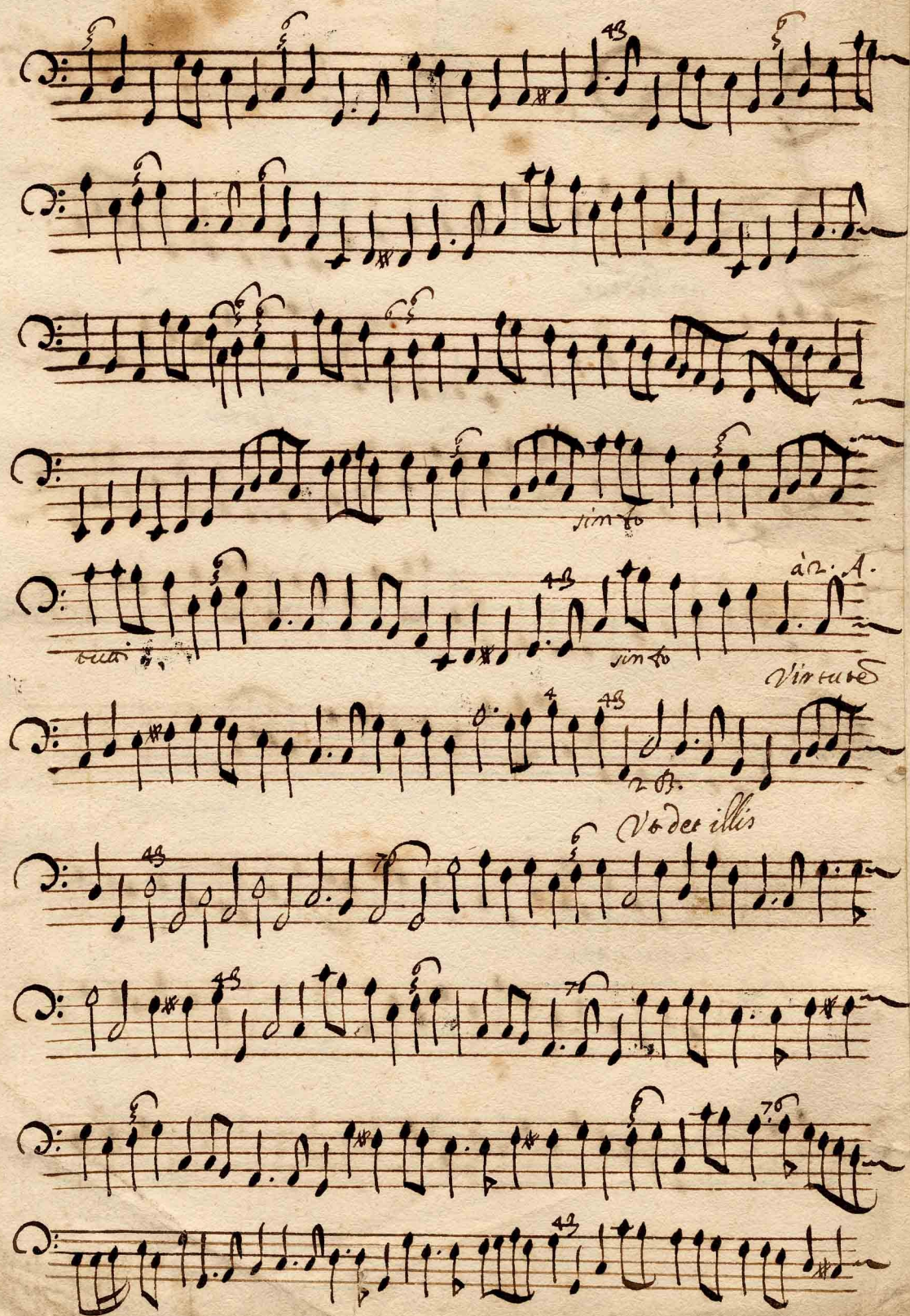


Violone



Confitebor Organo. Con Trombeni di F^a





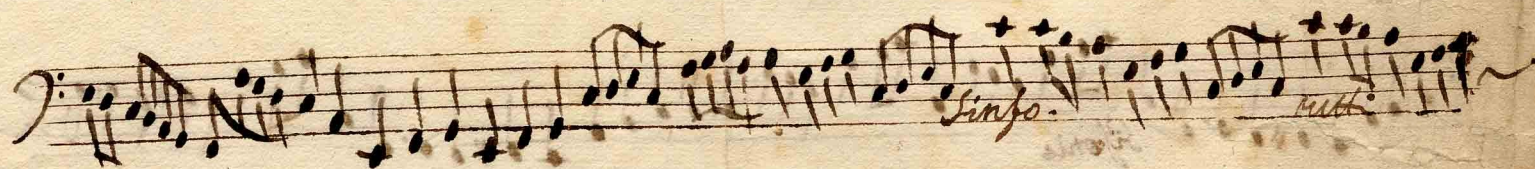
A handwritten musical score on ten staves, likely for a choir or instrumental ensemble. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The staves are arranged vertically, and the music is written in a single system. The paper is aged and shows signs of wear, including stains and a torn edge on the right side.

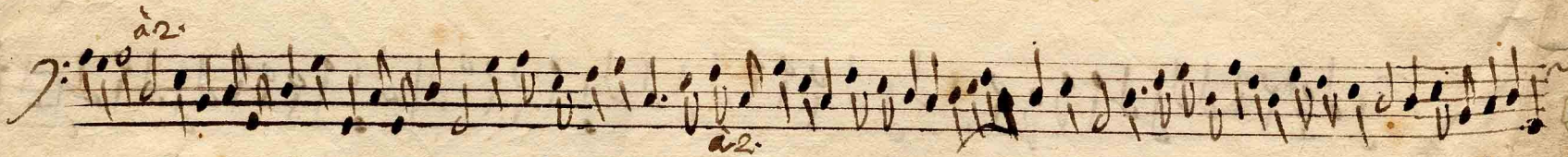
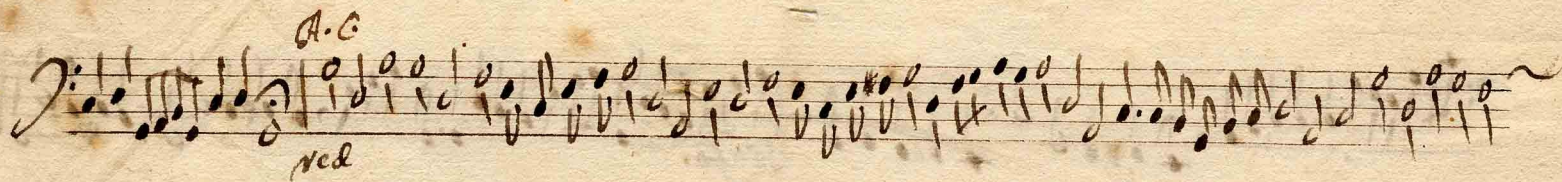
Key markings and annotations include:

- A.C.* (All Canto) above the fourth staff.
- Redemptio* (Redemption) written below the fourth staff.
- ar.* (aria) above the fifth staff.
- ar.* (aria) below the sixth staff.
- C. P.* (Canto Piano) above the eighth staff.
- sanctus* written below the eighth staff.
- Pia* (Piano) above the ninth staff.
- ar.* (aria) above the ninth staff.









piano a2.



A. F.



a2.C.



eco
Sinzo.

