

B A S S E N.



M I S S Æ
CHRISTOPHORI
STRAVS,

SACRÆ CÆSARÆ MAIESTATIS
FERDINANDI II.
ORGANISTÆ, ET CATHEDRA-
LIS ECCLESIAE VIENNENSIS AD
D. STEPHANVM CAPELLÆ MA-
GISTRI,

OCTO, NOVEM, DECEM, UNDECIM,
DVODECIM, TREDECIM ET VIGINTI, TAM VO-
CIBVS, QVAM VARIIS INSTRVMENTIS, ET BAS-
SO GENERALI AD ORGANVM AC-
COMMODATO.



CVM PRIVILEGIO, SACRÆ CÆS.
MAIESTATIS.

Sumptibus Amplissimi Senatus Viennensis.

VIENNÆ AVSTRIÆ,

EXCVDEBAT MATTHÆVS FORMICA, IN AV-
LA COLONIENSI.

ANNO M. DC. XXXI.





FERDINANDO II.
INVICTISSIMO ET AV-
GVSTISSIMO

ROMANORVM IMPERATORI

Felicitatem.



VM Musa adeoque ipsa sapien-
tia INUICTISSIME IMPE-
RATOR, Te suum in terris So-
lem respiciat, omnesque scien-
tiæ & artes liberales, maximè
verò ea quæ circa ingeniosos Harmaniae nu-
meros versatur, omne suum decus Tibi Vni
hac nostra ætate referat acceptum; Hinc est,
quod Majorum meorum exemplo, qui jam o-
lim continuâ quadam quasi successione Au-
gustæ Domui Austriacæ suum in Musica ser-
uitium locarunt, ego, qui eidem Augustæ Do-
mui & Sacræ Cæsareæ Tuæ Majestati septem
& triginta annis circiter in hoc genere devo-
tissimè inservivi, has meas lucubrationes Sa-
cratissimo Tuo Nomini tanquam ab obser-

vantia debitum jam pridem munus humiliter
sacratum veniam.

Patere igitur, Cæsarum Invictissime, ut
ad testandam suam gratitudinem exigui hi ra-
dij, quicquid mutuati & participati luminis
habent, in Te unicum Musarum & Musices
Solem gratâ quadam & debita reflectione re-
fundant, mihiq; ad cætera & pene infinita Tua
beneficia hoc unum pro Cæsarea & innata
Clementia benignè adijce, ut inter delitiosas
illas suavioris Harmoniæ melodias, quas sa-
crata Tua aula toties persentiscit, hos etiam
quales quales musicos concentus perpetuæ
meæ in Majestatem Tuam observantiæ Sym-
bolum Clementissimè admittas. Vale Sa-
cratissime Imperator, meque vnâ cum devo-
tissimis Augustæ Domus, Austriacæ clientu-
lis, sub placidissima Majestatis Tuæ velut ful-
gentissimi in terra Iubaris umbrâ, quoad licet
permitte tutò quiescere.

Viennæ Austriæ, mense Octobri, Anno
M. DC. XXXI.

Sacratæ Majestatis Tuæ,

Devotiss. Clientis.

CHRISTOPHORUS STRAUS.

S V M M A

S V M M A P R I V I L E G I I C Æ S A R E I.

PRIVILEGIO Sacræ Cæsareæ Majestatis
sub datum Viennæ Anno post Christum natum
1630. 16. Maj Christophoro Straus, suisque ha-
redibus præfata huius Majestatis Camera Orga-
nista nec non Cathedralis Ecclesiæ ad Divum Stephanum Capella
Magistro præcautum est, ut nullus has sacras cantiones, seu Missas
quas ad Dei optimi gloriam Reipublicaque Christiana emolumentum,
suo labore, ac industria composuit, & Amplissimi Senatus Viennensis
sumptibus excudi curavit, ne fructu laboris ac sumptus defraudetur,
cujuscunque status vel dignitatis sit, & præsertim Typographi, Li-
brarij, ac Bibliopole in Sacri Romani Imperij, ac omnium suæ Ma-
jestatis Regnorum & provinciarum terminis, intra decem annos,
absque singulari Authoris vel ejus heredum concessu, quocunque lo-
co divendere, vel quavis ratione commutare, aut hac vel alia forma
recudere, vel recudendas dare, vel concedere audeat, aut presumat.
Quod si quis secus fecisse deprehensus fuerit, juxta ex cussorum libro-
rum amissionem, in super decem Marchis puri auri, (ita ut me-
diapars Imperiali fisco, altera Authori cedat) absque dimissione sol-
vendis multabitur. Ut Authoris Cæsareum Diploma fusiùs te-
stat.

FERDINANDUS

Ph: Stralendorff.

Ad mandatum Sacræ Cæs:
Majestatis proprium.

Ioan: Soldner.

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- XV. Missa Veni Sponsa Christi, 13. Voc: Cum Tympanis ac 5. Tubis campestribus & Symphonia, 7. Instrum: atque una Tuba sola, partim pleno partim concertato Choro ut in singulis partibus signatum. *fol. 76.*

Quod

Quod si Tubæ pro singulis partibus non haberentur, alia Instrumenta Musicalia in earum locum accipi possunt.

XVI. Missa Spiritus Sancti, 20. Voc: cum Symphonia 16. Instrum: in quatuor plenos Choros diuisa. *fol. 82.*

Admonitio ad DD. Musicos in Communi.

Quod si personarum adhibendarum quæ non ubivis reperiuntur defectus esset, principales seu capitales quatuor Voces excerpantur, quibus hæ Missæ licet non ita integrè bene tamen usurpari possunt.



(?) 4

CLARIS.

Has citra, nomen chare Parenſque tuum;

In caelis, Superos placas & Numina terris,

Congruit ad cantus terra, polusque tuos:

Trinum laude Deum celebrans, Sacramusica pangis,

Augustosque colens, das ea Scripta Dijs.

Cæsar Matthias, FERDNANDVS *Cæsar* & alter,

Agnovère tuas duplici in arte manus:

Toti jura Choro Praefectus quando dedisti,

Organa & in Camera cùm benè tacta dares.

Sic placuisse Deo, placuisse & Regibus Austri,

Non citra laudes res memoranda manet.

In summo Stephani Templo post Orpheus alter,

Attonitâ Rector dirigis aure sonos.

Quid superest? jam factus olor tua funera cantans,

Colligis has Missas & tua scripta typis;

Plura daturus, atrox mors ni invidisset honorem,

Hoc opus extremam vix habuit que manum,

Nunc ITE & MISSA EST: *ad cælos ite sonora*

Missæ, ad conspectum Cæsaris ite piæ,

Conciliate Dÿshomines, deducite d'vos.

Poscite FERDINANDI, praesidiumque DEI.

Orpheus Euridicen stygijs revocavit ab undis;

Patrem non Orpheus, orphanus opto meum.

Filius, MATTHIAS STRAUS, Nob:
Viennensis Aust: AA:LL:& Phi-
lophiæ Candidatus, I:V: Studio-
sus.

Organo & Violon.

Sine Symphonia.

Handwritten musical score on a single page, numbered 176 in the top right corner. The page contains several systems of music written on five-line staves. The notation includes various note values, rests, and dynamic markings. There are also large, ornate initial letters 'K' and 'H' in decorative boxes. The text 'Yrie:' and 'Hriste:' are written above the staves, indicating different sections or parts of the music. The page is numbered '176' in the top right corner.

Missa Gaudent in coelis, 8. Voc: pleno Choro.

Musical score for the left page of "Missa Gaudent in coelis". The score is written for a single vocal line with various performance markings. It includes:

- Staff 1: Solo, tutti, Solo.
- Staff 2: tutti.
- Staff 3: Solo.
- Staff 4: tutti.
- Staff 5: Solo.
- Staff 6: tutti.
- Staff 7: Solo.
- Staff 8: tutti.
- Staff 9: Solo.
- Staff 10: tutti.
- Staff 11: Solo.
- Staff 12: tutti.
- Staff 13: Solo.
- Staff 14: tutti.
- Staff 15: Solo.
- Staff 16: tutti.
- Staff 17: Solo.
- Staff 18: tutti.
- Staff 19: Solo.
- Staff 20: tutti.
- Staff 21: Solo.
- Staff 22: tutti.
- Staff 23: Solo.
- Staff 24: tutti.
- Staff 25: Solo.
- Staff 26: tutti.
- Staff 27: Solo.
- Staff 28: tutti.
- Staff 29: Solo.
- Staff 30: tutti.
- Staff 31: Solo.
- Staff 32: tutti.
- Staff 33: Solo.
- Staff 34: tutti.
- Staff 35: Solo.
- Staff 36: tutti.
- Staff 37: Solo.
- Staff 38: tutti.
- Staff 39: Solo.
- Staff 40: tutti.
- Staff 41: Solo.
- Staff 42: tutti.
- Staff 43: Solo.
- Staff 44: tutti.
- Staff 45: Solo.
- Staff 46: tutti.
- Staff 47: Solo.
- Staff 48: tutti.
- Staff 49: Solo.
- Staff 50: tutti.
- Staff 51: Solo.
- Staff 52: tutti.
- Staff 53: Solo.
- Staff 54: tutti.
- Staff 55: Solo.
- Staff 56: tutti.
- Staff 57: Solo.
- Staff 58: tutti.
- Staff 59: Solo.
- Staff 60: tutti.
- Staff 61: Solo.
- Staff 62: tutti.
- Staff 63: Solo.
- Staff 64: tutti.
- Staff 65: Solo.
- Staff 66: tutti.
- Staff 67: Solo.
- Staff 68: tutti.
- Staff 69: Solo.
- Staff 70: tutti.
- Staff 71: Solo.
- Staff 72: tutti.
- Staff 73: Solo.
- Staff 74: tutti.
- Staff 75: Solo.
- Staff 76: tutti.
- Staff 77: Solo.
- Staff 78: tutti.
- Staff 79: Solo.
- Staff 80: tutti.
- Staff 81: Solo.
- Staff 82: tutti.
- Staff 83: Solo.
- Staff 84: tutti.
- Staff 85: Solo.
- Staff 86: tutti.
- Staff 87: Solo.
- Staff 88: tutti.
- Staff 89: Solo.
- Staff 90: tutti.
- Staff 91: Solo.
- Staff 92: tutti.
- Staff 93: Solo.
- Staff 94: tutti.
- Staff 95: Solo.
- Staff 96: tutti.
- Staff 97: Solo.
- Staff 98: tutti.
- Staff 99: Solo.
- Staff 100: tutti.

Missa Gaudent in coelis, 8. Voc: pleno Choro.

Musical score for the right page of "Missa Gaudent in coelis". The score is written for a single vocal line with various performance markings. It includes:

- Staff 1: tutti.
- Staff 2: tutti.
- Staff 3: tutti.
- Staff 4: tutti.
- Staff 5: tutti.
- Staff 6: tutti.
- Staff 7: tutti.
- Staff 8: tutti.
- Staff 9: tutti.
- Staff 10: tutti.
- Staff 11: tutti.
- Staff 12: tutti.
- Staff 13: tutti.
- Staff 14: tutti.
- Staff 15: tutti.
- Staff 16: tutti.
- Staff 17: tutti.
- Staff 18: tutti.
- Staff 19: tutti.
- Staff 20: tutti.
- Staff 21: tutti.
- Staff 22: tutti.
- Staff 23: tutti.
- Staff 24: tutti.
- Staff 25: tutti.
- Staff 26: tutti.
- Staff 27: tutti.
- Staff 28: tutti.
- Staff 29: tutti.
- Staff 30: tutti.
- Staff 31: tutti.
- Staff 32: tutti.
- Staff 33: tutti.
- Staff 34: tutti.
- Staff 35: tutti.
- Staff 36: tutti.
- Staff 37: tutti.
- Staff 38: tutti.
- Staff 39: tutti.
- Staff 40: tutti.
- Staff 41: tutti.
- Staff 42: tutti.
- Staff 43: tutti.
- Staff 44: tutti.
- Staff 45: tutti.
- Staff 46: tutti.
- Staff 47: tutti.
- Staff 48: tutti.
- Staff 49: tutti.
- Staff 50: tutti.
- Staff 51: tutti.
- Staff 52: tutti.
- Staff 53: tutti.
- Staff 54: tutti.
- Staff 55: tutti.
- Staff 56: tutti.
- Staff 57: tutti.
- Staff 58: tutti.
- Staff 59: tutti.
- Staff 60: tutti.
- Staff 61: tutti.
- Staff 62: tutti.
- Staff 63: tutti.
- Staff 64: tutti.
- Staff 65: tutti.
- Staff 66: tutti.
- Staff 67: tutti.
- Staff 68: tutti.
- Staff 69: tutti.
- Staff 70: tutti.
- Staff 71: tutti.
- Staff 72: tutti.
- Staff 73: tutti.
- Staff 74: tutti.
- Staff 75: tutti.
- Staff 76: tutti.
- Staff 77: tutti.
- Staff 78: tutti.
- Staff 79: tutti.
- Staff 80: tutti.
- Staff 81: tutti.
- Staff 82: tutti.
- Staff 83: tutti.
- Staff 84: tutti.
- Staff 85: tutti.
- Staff 86: tutti.
- Staff 87: tutti.
- Staff 88: tutti.
- Staff 89: tutti.
- Staff 90: tutti.
- Staff 91: tutti.
- Staff 92: tutti.
- Staff 93: tutti.
- Staff 94: tutti.
- Staff 95: tutti.
- Staff 96: tutti.
- Staff 97: tutti.
- Staff 98: tutti.
- Staff 99: tutti.
- Staff 100: tutti.

Missa Gaudet in cœlis, 8. Voc: pleno Choro.

7

O fanna: Solo.

Gnus, Solo.



6.
Missa Vanitas vanitatum, 8. Voc: pleno Choro.
Organo & Violon. *Sine Symphonia.*

Sine Symphonia.

Yric: Solo

Hriste: Solo

tutti

tutti

Yric: Solo

Missa Vanitas Vanitatum, 8. Voc: pleno Choro.

[illegible]

Missa Vanitas vanitatum, 8. Voc: pleno Choro.

Solo incip.

C

a 4 Rucifixus

E

TinSpi: tutti

falso,

Missa Vanitasvanitatum, 8. Voc: pleno Choro.

Missa Vanitasvanitatum, 8. Voc: pleno Choro.

Solo

tutti

solo

tutti

6 7 6 5

tutti

B

Enedictus: à 2. Voc: Cant: & Bass.

56 343 7 6 5

Ofanna; Solo

tutti

A

Gnus, tutti

65

solo.

6

Missa Vanitas Vanitatum, 8. Voc: pleno Choro.

Handwritten musical score for a piece titled "Tutti". The score consists of two staves. The top staff is written in treble clef with a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are markings: "65" and "43" in the first measure, and "43" and "65" in the second measure. The word "tutti" is written below the staff. The bottom staff is written in bass clef and contains a few notes, including a whole note and a half note. The entire score is enclosed in a decorative border with repeating circular motifs.

Missa Redemptor orbis, 8. Voc. pleno Choro.

Organo & Violon.

Sine Symphonia.

Yrie; Solo

76

tutti Solo

Hriste; Solo

Solo tutti

Missa, Redemptor Orbis, 8. Voc: pleno Choro.

[illegible]

Missa Redemptor orbis, 8. Voc. pleno Choro.

Handwritten musical notation on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "T in car. Tutti" and "Solo" are visible, indicating different parts of the performance. The notation includes many accidentals and dynamic markings.

Missa Redemptor Orbis, 8. Voc: pleno Choro:

Handwritten musical score for a piece titled "T in Spir: Solo". The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings. The notation includes a large initial "E" on the first staff, and the title "T in Spir: Solo" is written above the second staff. The score is divided into sections by the word "Solo" and "tutti". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "Solo" and "tutti". The score is written in a historical style, with a focus on melodic lines and rhythmic patterns. The notation includes a large initial "E" on the first staff, and the title "T in Spir: Solo" is written above the second staff. The score is divided into sections by the word "Solo" and "tutti". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "Solo" and "tutti".

Missa Redemptor Orbis, 8. Voc: pleno Choro.

[illegible]

Missa Redemptor Orbis, 8. Voc: pleno Choro.

Missa Brevissima, 8. Voc. pleno Choro.

Organo & Violon. Sine Symphonia.

The image shows a page from a musical manuscript. On the left is a large, ornate initial 'K' decorated with intricate floral and scrollwork patterns. To the right of the initial is the title 'Vire: Solo'. Below the title is a musical score consisting of three staves. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a bass clef and a 3/4 time signature. The third staff begins with a bass clef and a 3/4 time signature. The music is written in a style characteristic of the 18th or 19th century, with various notes, rests, and ornaments. There are also some markings like '6', 'b', and '43' scattered throughout the score. The page is numbered '17' in the bottom right corner.

Missa Brevissima, 8. Voc: pleno Choro.

C Hriste, Solo:

tutti

K Yrie, Solo.

tutti

F T in terra, Solo

tutti

Solo

Missa Brevissima, 8. Voc. pleno Choro.

6

Missa Brevissima, 8. Voc: pleno Choro.

6

P

Atrem: Solo

tutti

tutti

tutti

Missa Brevissima, 8. Voc. pleno Choro.

E T in Catnat: tutti solo

C ♩ 4, Voc. Rucifixus:

E T in Spir: tutti folo

Missa Brevissima, 8. Voc: pleno Choro.

Missa Brevissima, 8. Voc. pleno Choro.

Handwritten musical notation for a choir, featuring staves with notes, clefs, and various markings including "tutti", "solo", and "Eneidictus: solo". The notation is in a historical style with diamond-shaped notes and includes a large decorated initial "A".

2 f,
Missa concertata in Echo, 8. Voc. cum Choro adjuncto signato.

Organo & Violon:

S Pian cres: & cal: tutti
Ymphonica à 8. ad placitum.

Solo

Organo & Violon.

K Yric: Solo

tutti

G Hriste: Solo

Missa concertata in Echo, 8. Voc. cum Choro adjuncto signato.

tutti

K Yric: Solo

tutti

tutti

tutti

tutti

tutti

tutti

E T in terra: Solo

Missa concertata in Echo, 8. Voc. cum Choro. adjuncto signato.

Handwritten musical score for "L'Espresso" by J. S. Bach. The score consists of ten staves of music, primarily in treble clef. The notation includes various musical symbols such as notes, rests, and ornaments. Performance markings are present throughout, including "tutti", "Solo", and "tutti" written below the staves. Numerical figures (e.g., 43, 3, 6, 65, 76) and Roman numerals (e.g., I, II, III, IV, V, VI, VII, VIII, IX, X) are used to indicate specific measures or sections. The manuscript shows signs of age, with some ink bleed-through and slight wear on the paper.

Q

Vittollis: solo

tutti

solo, forte

pian.

Missa concertata in Echo, 8. Voc. cum Choro adjuncto signato.

6

fort. pian. fort tutti

solo

tutti. solo.

tutti solo

solo

tutti

tutti

solo

tutti

Missa concertata in Echo, 8. Voc. cum Choro. adjuncto signato.

P

Atrem: tutti solo

cutti Solo. cutti

folo.

tutti fort. pian. fort. pian. fort.

Q

d s. Voc. Vi propter; solo

Missa concertata in Echo, 8. Voc. cum Choro adjuuato signato.

This page of musical notation is for a keyboard instrument, likely a harpsichord or spinet, as indicated by the large 'C' time signature. The music is written on a single staff with a treble clef. The key signature has one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are numerous fingerings indicated by numbers 1-5 above the notes. Dynamic markings include 'pian.' (piano), 'fort.' (forte), and 'piu. fort.' (pianissimo). The piece is titled 'Rucifixus: Solo incip:' and begins with a 'C' time signature. The notation is complex, with many accidentals and fingerings, suggesting a technically demanding piece. The page ends with a double bar line and a repeat sign.

Missa concertata in Echo, 8. Voc. cum Choro adjuncto signato.



Missa concertata in Echo, 8. Voc. cum Choro. adjuncto signato.



Missa concertata in Echo, 8. Voc: cum Choro adjuncto signato.

Missa concertata in Echo, 8. Voc. cum Choro adjuncto signato.

Handwritten musical notation for a choir and organ. The notation is on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with triplets (indicated by a '3' over the notes) and sixteenth-note patterns (indicated by a '6' over the notes). The notation includes dynamic markings such as 'pian', 'fort', 'solo', and 'tutti'. A large, ornate initial 'A' is present on the fourth staff, followed by the word 'Gnus:'. The page is numbered '4' at the bottom center.

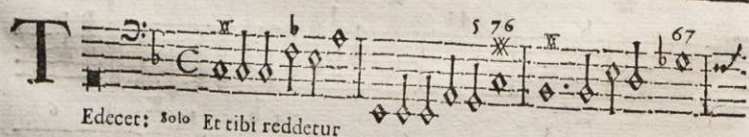
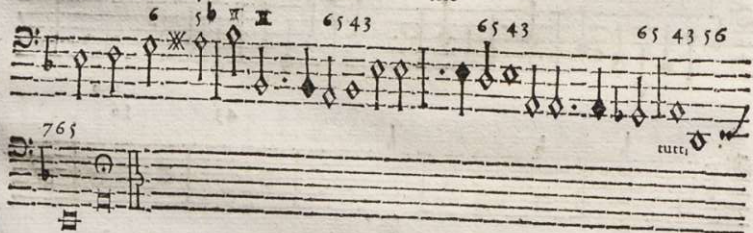
Missa conertata in Echo, 8. Voc: cum Choro adjuncto signato.



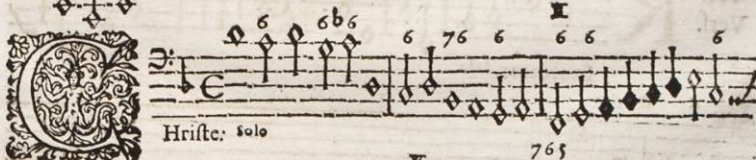
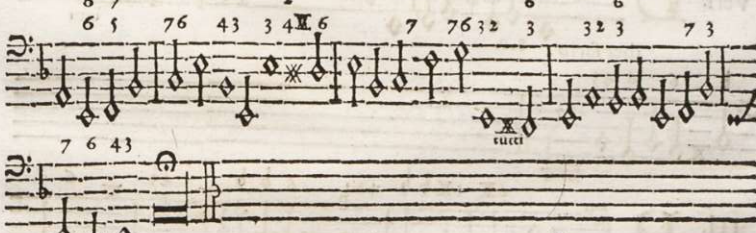
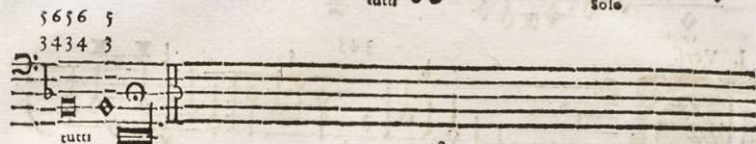
Missa pro defunctis, 8. Voc: pleno Choro.

Organo & Violon.

Sine Symphonia.



Missa pro defunctis, 8. Voc: pleno Choro.



Missa pro defunctis, 8. Voc: pleno Choro.

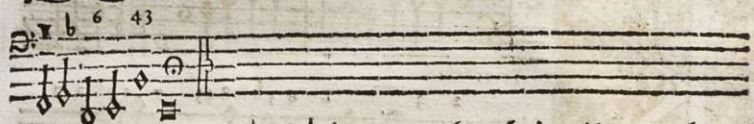


I. Vers.



les ire: Solo

tutti

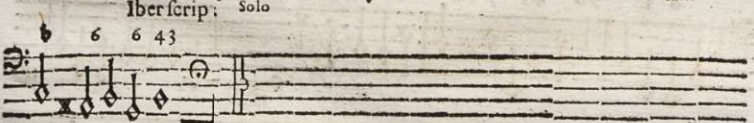


II. Vers.

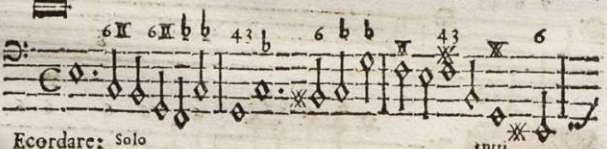


lber scrip: Solo

tutti

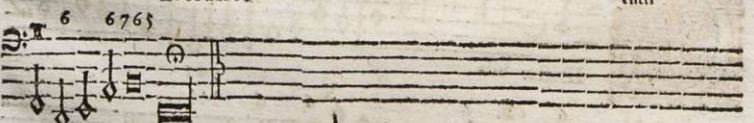


III. Vers.



Recordare: Solo

tutti

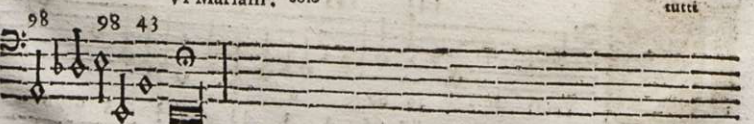


IV. Vers.

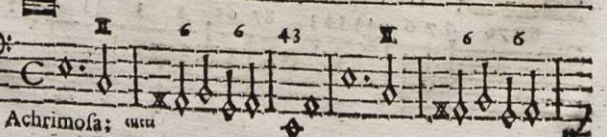


Vi Mariam: Solo

tutti

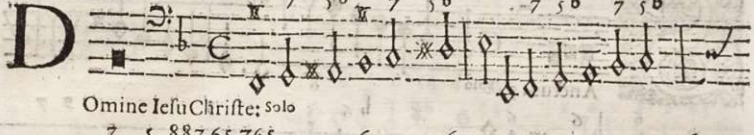
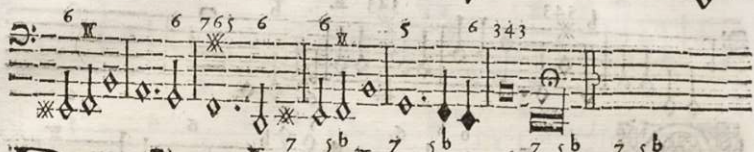


V. Vers.

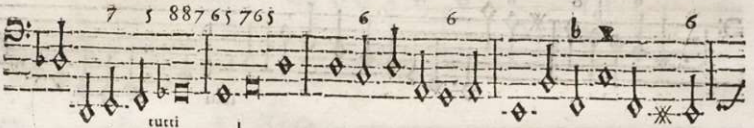


Achromosa: tutti

Missa pro Defunctis, 8. Voc. pleno Choro.



Domine Iesu Christe: Solo



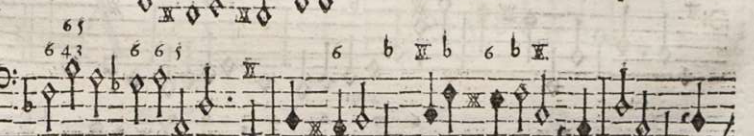
tutti



falso



falso



tutti



falso 43



Solo F 2

Missa pro Defunctis, 8. Voc: pleno Choro.

Handwritten musical notation on a page from a manuscript. The page features several staves of music, including a large decorated initial 'S' and a smaller initial 'D'. The text 'Anctus: Solo' and 'Ominus: Solo incipit' are visible. The notation is in a historical style, likely from a 17th-century manuscript.

Missa pro defunctis, 8. Voc: pleno Choro.

43

I. A

Gnus Solo incip:

II. A

Gnus: Solo tutti

III. A

Gnus: Solo

Vx eterna: Solo

F 3

33.
Missa pro defunctis, 8. Voc: pleno Choro.

Equie æter: Et lux tucti

Solo

tucti

tucti

tucti

Missa O sacrum, 9. Voc. pleno Choro.

Ymphonía à 7. ad placitum.

tucti

Yrie: Solo

tucti

tucti

Missa O sacrum, 9. Voc. pleno Choro.

Hriste: tucti

Solo

tucti

tucti

tucti

F 4

Missa O sacrum, 9. Voc. pleno Choro.

III. Symph.

Fort. solo pian. fort. pian. fort.

pian. fort. tutti pian. fort. pian.

R Yrie: Solo tutti semp:

E T in terra: Solo

Missa O sacrum 9. Voc: pleno Choro.

8 9 3

tutti

solo

tutti

solo

tutti

solo

tutti

Q Vi collis: Solo

Missa Ofacrum 9. Voc: pleno Choro.

tutti

solo.

tutti

solo

tutti

solo

tutti

solo.

tutti.

solo tutti solo

P Atrem:

Missa O sacrum, 9. Voc. pleno Choro.

tutti

solo

tutti

solo

tutti

solo

tutti

solo.

tutti

solo

Missa O sacrum , 9. Voc. pleno Choro,

The first system of the musical score on the left page features three staves. The top staff begins with a large 'E' time signature and contains a melodic line with various ornaments and accidentals. The middle staff is marked 'T incarnatus: Solo' and includes a 'tutti' section. The bottom staff continues the melodic and harmonic development. Fingerings and breath marks are indicated throughout the staves.

Missa O sacrum 9. Voc: pleno Choro.

The second system of the musical score on the right page continues the composition with three staves. It features a variety of musical textures, including solo passages and tutti sections. The notation includes complex rhythmic patterns and numerous ornaments. The system concludes with a final cadence marked by a double bar line.

Missa O sacrum. 9. Voc. pleno Choro.

Handwritten musical notation on a page, likely a lute piece. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and ornaments. There are several 'X' marks above the notes, likely indicating where to place ornaments. The text 'tutti' appears on the second staff, and 'solo.' appears on the fourth staff. The page is numbered '43' in the bottom left corner.

Missa Ofacrum. 9. Voc: pleno Choro.

[illegible]

Missa O sacrum. 9. Voc: pleno Choro.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score is in G major (one sharp) and 3/4 time. It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, rests, and ornaments. The lyrics "tutti" and "Solo. tutti" are written below the staves. The manuscript is on aged, slightly stained paper.



Missa Maria concertata, 9. Voc: cum Choro adjuncto signato.
Organo & Violon.

Solo incip.
Ymphonía, a s. ad placitum

6 698 65 43 65 43

[illegible]

Organo & Violon:

K

Yrie: solo

43 56 6

6 43

Missa Maria concertata, 9. Voc. cū Choro adjuncto signato.

Christe: Solo

43 3 8 7 6 5

The musical notation shows the final measures of the piece. Measure 43 begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Measure 44 continues the melody. Measure 45 ends with a double bar line and a repeat sign.

3 6 6 6 43 6

The Rose Tree
 The Rose Tree
 The Rose Tree
 The Rose Tree

Yriceleifon : solo

The second system of the manuscript shows musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and accidentals. Above the staff, there are several diamond-shaped symbols and some numbers (6, 43, 3). The manuscript is written in a historical style with some ink bleed-through from the reverse side.

1411130 20
1411130 20

This page of handwritten musical notation is for a lute or guitar, featuring a large decorated initial 'F' and various musical symbols like notes, rests, and figured bass. The notation is written on a single system of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 16th or 17th century, with a focus on the right hand. The notation includes many notes, rests, and figured bass (numbers 1-7) indicating fingerings. There are also various symbols like 'X' and 'II' which might represent specific lute techniques or ornaments. The page is numbered '43' in the top right corner. The initial 'F' is highly decorative, with intricate scrollwork and floral patterns. The overall appearance is that of an old manuscript, with some staining and wear visible.

Q

Vi tollis: tutti solo

The musical score for 'Vi tollis' consists of a single melodic line on a five-line staff. The key signature has one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various performance markings such as 'tutti' and 'solo' in italics, and Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) indicating specific measures or sections. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and a repeat sign.

Missa Maria concertata, 9. Voc: cum Choro adjuncto signato.

343 56 b6 43 XII 56 6

Solo tutti

343

R 6 6 6 b6 b6 43 6

Atrem: Solo tutti

6 6 6 43 6 XII 6

falso

6 XII 56 b 5 b XII 43 b 6 43

tutti falso

6 b XII XII 43 b b

76 565 343

Q 6 b b 6 43 43

Vipropter: Solo

56 b XII b XII 6 6 XII b 3 6 XII b XII

Missa Maria concertata, 9. Voc: cum Choro adjuncto signato.

6 343 76 43 XII 76 43 76 76 43

C XII 6 56

Rucifixus. Solo

3 XII XII 6 XII XII XII 6 XII

XII 6 XII 3 3 655 b6 43

65 65 65 65 65

43 b4 3 b4 3 b4 3

falso

65 43 XII b3 6 b 6 5656 56 43

b 6 b b XII XII 56

b b 565 56 3 b 2 7

43 6 6 b b

tutti falso

H 3

Handwritten musical notation for a 16th-century lute piece. The notation is on a single staff with a C-clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the early modern period, with many accidentals and a complex rhythmic structure. The piece is titled "Ivanita lvan" and is marked "concertato". The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like "tutti", "solo", and "rit". The page is numbered "65" in the top right corner.

This page contains ten staves of musical notation. The first two staves are at the top, followed by a large decorative initial 'S' on the third staff. Below the initial, the word 'Andrus; Solo' is written. The subsequent staves contain complex musical notation with many notes, rests, and dynamic markings like 'tutti' and 'solo'. At the very bottom, there is a small mark that looks like 'H 4'.

Missa Maria concertata, 9. Voc. cum Choro adjuncto signato.

Benedictus: solo

3 43 6

tutti

solo tutti

Agnus: solo

566 5b 65 6 56 6b 5b

tutti solo

tutti

Missa Maria concertata, 9. Voc: cum Choro adjuncto signato.

6 6 7 6 5 6 6 7b 43 5656

solo

56 56 56 56 56 56 56 7 6 5

tutti

6 6 43 6 6 43

Missa Benedictus, 9. Voc: pleno Choro transposita.

Organo & Violon.

Sine Symphonia.

Alla quart Bass: 6 in Tuono:

Kyrie: solo

43 76 43 6 6

43

343 6 6 7 3

tutti

solo

Missa Benedictus. 9. Voc. pleno Choro transposita.

76 43 6 3 343 43 98

tutti

Hriste: Solo

6 6 43 6 76 6 76

43 76 43 b 43

tutti solo

tutti

3 3 b b 43 b 76

solo

tutti

K Solo
Yrie;

56

Missa Benedictus, 9. Voc. pleno Choro transposita.

343 3 34

tutti solo tutti

solo

43 6 b 6 b 6

tutti

6 3 343

T in terra: Solo

43 65 76 43 56

43 solo

56 43

6 6 7 6 b

Handwritten musical notation on a five-line staff. The notation includes various note values (minims, crotchets, quavers) and rests. The piece is divided into sections marked "tutti" and "solo". The notation includes many accidentals (sharps, flats, naturals) and a large, ornate initial "P" at the beginning of the second system. The page is numbered "343" at the bottom right.

Missa Benedictus. 9. Voc. pleno Choro transposita.

6 b 56 76 43

56 6 b 76 43

56 43 b 56 6 b 6 43

6 76 56 43

65 43 b 6

b 56 43

b 56 43

tutti Solo

b 56 43

56 43 3 3 56

6 6 6 3 4 3

tutti

76 43 b 43

E

folo.

T in carnatus est;

tutti

Missa Benedictus, 9. Voc: pleno Choro transposita.

[illegible]

Missa Benedictus. 9. Voc. pleno Choro transposita.

E

Solo tutti
T in Spiritu

Solo

tutti

Solo

tutti

Solo

tutti

Solo

tutti

Missa Benedictus. 9. Voc. pleno Choro transposita.

S

Agnus Dei: solo tutti

Solo

tutti

Solo

tutti

Solo

tutti

Solo

tutti

Missa Benedictus. 9. Voc. pleno Choro transposita.

Musical score for the Benedictus on page 9. The score is written for a full choir (Voc. pleno Choro) and includes figured bass. The key signature has one flat (B-flat). The time signature is common time (C). The score is divided into two main sections: the first section is marked with a large 'B' and the second section is marked with a large 'A'. The first section includes a 'Benedictus: solo' part and a 'tutti' part. The second section includes a 'Gnus: solo' part and a 'tutti' part. The score is written on ten staves, with the first five staves for the vocal parts and the last five staves for the figured bass. The figured bass is written in a simplified notation with numbers and accidentals.

Missa Benedictus. 9. Voc. pleno Choro transposita.

Continuation of the musical score for the Benedictus on page 10. The score is written for a full choir (Voc. pleno Choro) and includes figured bass. The key signature has one flat (B-flat). The time signature is common time (C). The score is divided into two main sections: the first section is marked with a large 'B' and the second section is marked with a large 'A'. The first section includes a 'Benedictus: solo' part and a 'tutti' part. The second section includes a 'Gnus: solo' part and a 'tutti' part. The score is written on ten staves, with the first five staves for the vocal parts and the last five staves for the figured bass. The figured bass is written in a simplified notation with numbers and accidentals.



Missa Pro defunctis concertata, 10. Vo: cū Choro. adjuncto signato.



Ymphonix ad imitationem Campanæ à 8. Instrument.

87 65 87 87 65 97b 65 87b
65 43 43 43 65 b 43 65 43 9843 43 87b

65b 3 43 65

Intonatio Requiem fit in penultima Cadentia Symphonie.



Equiem: Æternam : Solo

T

E decethymnus DEUS in Si on. Et tibi: Solo

Missa pro defunctis concertata, 10. Voc: cum Chor. adjuncto signato.

Iterum Requiem.

Iterum Requiem.



Yrie: fol.

The image shows a page from a manuscript. On the left is a large, ornate initial 'K' in black ink, decorated with intricate floral and foliate patterns. To the right of the initial are three staves of musical notation. The notation is written in a medieval style, featuring square notes on a four-line staff. The first staff begins with a clef and a 'C' time signature. The second staff begins with a clef and a 'Yrie: fol.' text. The third staff begins with a clef. Various accidentals (sharps, flats, naturals) and numerical figures (6, 43, 5, 42, 6) are placed above the notes. The manuscript is written on aged, slightly discolored paper.

twice

Hriste solo



Yrie,

A musical score for a piece titled 'K. Yric'. The score is written on two staves. The first staff begins with a large, ornate initial 'K' decorated with floral patterns. The music is written in a medieval style with square neumes on a four-line staff. Above the staves, there are various rhythmic markings, including numbers 6, 5, 6, 8, 5, 6, 6, and 7, which likely indicate the number of beats or a specific rhythmic pattern. The second staff continues the melody, also featuring square neumes and similar rhythmic markings. The overall style is characteristic of late medieval manuscript notation.

K 3

Missa pro defunctis concertata. 10. Voc. cum Choro adjuncto signato.

43 7 X 6 43 9 6 4

6 7 6 6 7 6 5

D tutti

lesiræ: Solo

tremula

tutti

M 5 6 6 5

Ors stupebit: solo

tutti

Missa pro Defunctis concertata. 10. Voc. cum Choro adjuncto signato.

L

Achrimofa: tutti

folo

Solo

tutti

D

Omine Iesu Chrifte:

Rex Solo

tutti

Solo

tutti

folo

K 4

Missa Prodefunctis concertata, 10. Vo: cū Choro. adjuncto signato.

76 3 76 56 56 56 76 5

6 6 6 6 6 6 56 56 b b b

6 b 43 43 43 43 43

76 43 43 b b 56

56 56 56 56 56 43 48 43 56 56 b 56 56

56 43 76 43 6 43 b

b 43 b 43 43 43 43

6 43 b b 43 b 43 43 43

b

S b 36 6 5 6 b 3 b 6

Ancus: Solo

Missa prodefunctis concertata. 10. Voc. cum Choro adjuncto signato.

3 6 43 b b b b 6 6 b b

tutti Dominus 6 5 43 56 b 43 b 43 76 5

b 6 6 6 6 7 tutti

Solo Ofanna

6 b 7 6 b 6 b 7

tutti solo

tutti

B b b b b b 5 76 5 b b 56 b b

Benedictus: solo b 3

56 3 43 b b b 6 43 b 6 6 6

Ofanna

6 b 7 6 6 7 b b

6 b b b b b b b b b b

tutti solo tutti

Missa Prodefunctis concertata, 10. Vo: cū Choro. adjuncto signato.

I. **A** 

Gous Dei: solo

II. **A** 

Gnus Dei: solo

III. **A** 

Gnus Dei: solo

Missa pro Defunctis concertata. 10. Voc. cum Choro adjuncto signato.

L 

Vx æterna: luceat tutti solo

R 

Equiem æternã dona eis Domine: Et lux: tutti solo



tutti

Missa concertata ad modū Tubarū. II. Voc. cū Chor. adjuncto signato.
Organo & Violon.

Symphonia & Instrument: ad placitum.

Kyrice: Solo

Christe: Solo

Missa concertata ad modū Tubarū. II. Voc. cū Cho. adjuncto signato.

Kyrice: solo

Missa concertata ad modū Tubarū, II. Voc. cū Cho. adjuncto signato.

Handwritten musical notation on a page, featuring a large, ornate initial 'F' and the text 'T in terra pax hominibus:'. The notation includes various musical symbols such as clefs, time signatures (C for common time), and notes. There are also markings for 'Solo' and 'tutti' sections. The manuscript is written in a historical style, likely from the 17th or 18th century.

Missa concertata admodū Tubarū. II. Voc. cū Chor. adjuncto signato.

[illegible]

Missæ concertata ad modũ Tubarũ, 11. Voc. cũ Cho. adjuncto signato.

[illegible]

Missa concertata ad modū Tubarū, n. Voc. cū Chor. adjuncto signato.

[illegible]

Missa concertata ad modū Tubarū. II. Voc: cū Cho. adjuncto signato.

56

S Sanctus: solo

Solo

B Benedictus: Solo

Missa concertata ad modū Tubarū, II. Voc. cū Chor. adjuncto signato.

A Agnus Dei: solo

Solo

Missa concertata ad modū Tubarū, II. Voc. cū Chor, adjuncto signato.

Tromboni: groß:



Missa Iubilare, 12. Voc: in quatuor plenos Choros distributa-

Tromboni: groß:

Ymphonica à 6. Instrum; ad placitum:

Yric: tutti

Yric: tutti

Missa Iubilare, 12. Voc: in quatuor plenos Choros distributa.

II. Symp.

Hriste: solo

III. Symp.

56 6 56 6 5 6

tutti.

Solo

tutti

falso

6

tutti.

b

Atrem; tutti

5 6 765 b b 6

Solo

6 76

6

6 7 6 III 6 III

6 b

III

b b III III III

5 6 III

6

tutti

6

5 6 III

III

6 7 6 b

6

6

6 b 6 b

III

6 III

III

b

tutti

6 7 6

5 6 7 6 5

6

6 7 6

b

III

5 6

3 4 3

III

tutti

6

6

6 5 6 b

4 3

b

6

6

Solo

6 5 6 b

4 3

6 b

6 4 III

6 b 6

3 4 3

III

b 6

6

6

4 3

III

tutti

Missa Iubilate, 12. Voc: in quatuor plenos Choros distributa.

Missa Iubilate, 12. Voc: in quatuor plenos Choros distributa.

Handwritten musical notation on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The text "Solo" and "tutti" are written below the staves, indicating performance instructions. A large, ornate initial "S" is visible on the third staff. The page is numbered "56" in the bottom right corner.

Missa Iubilare, 12. Voc: in quatuor plenos Choros distributa.

765
6 543

765
6 543

765
6 543

56 43

56 43

A 6 43 6 43 6 43
Gnus: tutti

56 765 6 6 6

6 656 6 6 6 6 56 43

tutti

66.

Missa Gratiofa, 12. Voc. cum duobus Choris plenīs, & uno ad submissiora
Instrumenta, cum Voce sola accommodato.

Organo & Violon:

S Ymphonía ad placitum à 6. Instrument.

5 56 5 56 5

K Yric: à 8. solo
56 6 643

5 43 6 b

5 b b 43 b 43

C Hriste à 4.
76543 3 3 b 65 43

3 6543

24

Missa Gratioſa 12. Voc. cum duobus Choris plenīs, & vno ad ſubmiſſiora
Instrumenta cum Voce ſola accommodato.

K

Yrie:

Solo tutti solo tutti Solo tutti

Solo

43 6 b 43 b

tutti

L

Solo

Ec in terra:

tutti Solo

6 7 b 5 b 7 b

6 5 6 3 4 3

43 tutti

Solo

Missæ Grátiosæ, 12. Voc. cum duobus Choris plenís, & uno ad submissiora
Instrumenta, cum Voce sola accommodato.

[illegible]

Missa Gratiola 12. Voc. cum duobus Choris plenīs, & vno ad submissiora
Instrumenta cum Voce sola accommodato.

64

tutti

Solo

tutti

R Atrem à 4. Solo

76

Missa Gratiola, 12. Voc. cum duobus Choris plenīs, & uno ad submissiora
Instrumenta, cum Voce sola accommodato.

43

565

43 543

E T incarnat: Solo

765

43

3

C Rucifus à 4. Solo

0 2

Missa Gratiofa 12. Voc. cum duobus Choris plenīs, & vno ad submissiora
Instrumenta cum Voce sola accommodato.

6 6 6 43

76 56

65 43 43 23

6 6 3 65 b b 3

656 6 3 6 23 b 6

6 3 b 3 b 6565

56565 6 34343 3 3

6 65 56543 6 43 3

65

S

Missa Gratiofa, 12. Voc. cum duobus Choris plenīs, & uno ad submissiora
Instrumenta, cum Voce sola accommodato.

E

T in Spiritum: tutti

6 43

folo

tutti

folo

43

tutti

folo

6 76 6 76 6 76

folo

tutti

5 6

solo

6 43

tutti

6 65 76 65 6

S

Anctus: folo

0 3

*Missæ Gratiolæ 12. Voc. cum duobus Choris plenīs, & vno ad submissiora
Instrumenta cum Voce sola accomodato.*

Handwritten musical notation for a lute, featuring ten staves of music. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. Fingerings are indicated by numbers 1-6 above notes. The piece is titled "Enedictus: Solo" and includes "tutti" and "solo" markings. The manuscript is on aged, slightly stained paper.

*Missâ Grâtiosa, 12. Voc. cum duobus Choris plenis, & uno ad submissiora
Instrumenta, cum Voce sola accommodato.*

6

tutti

Gnus; Solo

tutti

folo

tutti



71.
Missa Corporis Christi, 12. Voc. in tres plenos Choros distributa.

K Yric: solo
54 36 4 343
676 343 6b 56
676 345665b 43 3 76
676 6 43 6 43
b6 43 b 43
c tutti tutti
343
Hrisite: à 8 solo
4 65 6 23 76
5 65 343 23 76
43 54 687 32 6 76 43 34 3b 3 76
43 65 56

Missa Corporis Christi, 12. Voc. in tres plenos Choros distributa.

K Yric:
56 56 b
6 b 3 43 b 36
6 b 43 36 6 5 b 43
3 6 65 43 b 56
6b 6 6 6
43 343 b6 b
Solo 43 343
tutti
B T in terra: solo
65 43
43 b 43
65 43
tutti solo p

Missa Corporis Christi, 12. Voc: in tres plenos Choros distributa.

3

tutti

folo.

56 43

76 6 76 6 5 b 6 43

43

tutti

43 6

folo Solo

56 56

tutti

3 6 6 b 43 6 43

Q

Vincennes Solo

Missa Corporis Christi, 12. Voc: intres plenos Choros distributa:

[illegible]

Missa Corporis Christi, 12. Voc. in tres plenos Coros distributa.

This page of handwritten musical notation is for a solo instrument, likely a lute or guitar, as indicated by the 'Solo' instruction. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music is organized into measures, with various musical symbols and performance instructions.

Key features of the notation include:

- Staff and Clef:** A single staff with a treble clef.
- Key Signature:** One flat (B-flat).
- Performance Instructions:**
 - tutti.** (tutti)
 - Solo**
 - tutti**
 - folo** (likely a typo for 'solo')
 - tutti**
 - Atrem: folo** (likely a typo for 'Atrem: solo')
 - tutti**
- Musical Symbols:**
 - Accents:** Many notes have a small 'x' or 'h' above them, indicating an accent or a specific playing technique.
 - Ornaments:** Some notes have a small 'h' or 'x' above them, indicating an ornament.
 - Figured Bass:** Numbers (e.g., 43, 6, 3, 43, 6, 6, 56, 43, 3, 76, 43, 56, 76, 43, 6, 56, 43, 65, 76) are placed below the staff, indicating figured bass or lute tablature.
 - Bar Lines:** Vertical lines separating the measures.
 - Repeat Signs:** Double bar lines with dots, indicating repeat signs.
 - Trill Sign:** A small 'tr' above a note, indicating a trill.
- Initials:** A large, ornate initial 'P' is visible on the left side of the page.

Missa Corporis Christi, 12. Vóc: in tres plenos Chóros distributa.

Missa Corporis Christi, 12. Voc. in tres plenos Choros distributa.

C

Rucifixus a 3. solo

Missa Corporis Christi, 12. Voc. in tres plenos Choros distributa.

E

T in spiritum; tutti

Solo

tutti

Solo

Handwritten musical score for "L'Allegretto" by Beethoven. The score consists of ten staves of music, written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is annotated with various markings, including "tutti", "solo", and "f". The music is written in a style characteristic of the early 19th century, with a focus on melodic and harmonic development. The score is divided into sections by repeat signs and includes a variety of musical ornaments and trills. The handwriting is clear and legible, with some corrections and additions visible. The overall structure of the piece is a single movement, characterized by its lively and cheerful mood.

The image shows a page of handwritten musical notation, likely a Mass setting. It features a large, ornate initial 'S' in the top left corner. The notation is written on multiple staves, with various musical symbols including notes, rests, and clefs. Performance instructions such as 'Anctus: Solo' and 'tutti' are visible. The page is numbered '765' in the top right corner. The notation is in a historical style, possibly from a 16th or 17th-century manuscript.

Missa Corporis Christi, 12. Voc. in tres plenos Choros distributa.

II 6 56 343 6 43 II

O Sanna: solo

43

tutti.

12346556656765 76 43

A Gnus Dei:

765 43

36

folo

Missa Corporis Christi, 12. Voc. in tres plenos Choros distributa.

76 6 76 343 6 6 76 6 6

67 343

tutti

Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.

Organo & Violon.

S Ymphonia ad placitum à 7. Instrum. & una Tuba,

II 6 6 43

K Yric: Canto Solo: Chor. Tromb:

Chor. Tromb. Chor. Tromb: Chor.

Tromb. Mezapunt.

C Hriste: 3. Voc.

76 43 II 6

Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.

435

K Yrie: Chor. Tromb. Chor. Tromb.

Chor. Tromb. Chor. Tromb. Chor. Tromb.

Chor. Tromb. Chor. Tromb. Chor.

43 Tromb. Chor. Tromb. Chor. Tromb. Chor.

E T in terra: Canto Solo. Chor. Tromb.

Chor. Tromb. Chor.

Tromb. Chor. Tromb. Chor. Tromb.

Chor. Tromb. Chor. Tromb. Chor.

Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.

3. Voc.

Chor. Tromb. Chor. Tromb. Chor.

43 Tromb. Chor. Tromb. Chor. Tromb. Chor.

Tromb. Chor. Tromb. Chor. Tromb. Mezapunt.

Q Vitollis: 3. Voc.

Chor. Tromb.

Chor. Tromb. Chor. Tromb. Chor. Tromb. Chor.

Tromb. Chor.

Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.

[illegible]

Atrem: Cbor, con 1. Tromb: sol presto

Missa Veni Sponsa Christi, 13. Voc: cum Tubis & Tympanis, partim concertato, partim pleno Chor.

The Rose Tree

J. Strauss

Soprano

Alto

Tenor

Bass

Canto Solo

Chor.

Tromb.

Chor.

Tromb.

Chor.

Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.

E T in Carn: Chor.

C Rucifixus: 3. Voc.

Trombet clarin conil canto & 3. Voc.

Chor.

Tromb. Chor. Tromb. Chor. Tromb. Chor. Tromb.

Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.

Chor. Tromb.

Chor. Tromb. Chor. Tromb.

T in Spir: Chor. Tromb. Chor.

Tromb. Chor. Tromb. Chor.

Chor. Tromb.

Chor. Tromb. Chor. Tromb. Chor.

Tromb. 3. Cantor.

Chor. Tromb.

Chor. Tromb. 3. Cantor

R

Missa Veni Sponsa Christi, 13. Voc: cum Tubis & Tympanis, partim concertato, partim pleno Chor.

Chor. Tromb. 3. Cant. 6

Tromb. 3. Cantor. 56 343 343

Tromb. Chor. 56 343

Tromb. 56 343

S Anctus, Canto soli: Chor.

Tromb. Chor. II 6 64356 343

Chor. Tromb. Chor.

Tromb. Chor. 6

Chor. Tromb. Chor. 6

Tromb. Chor. 6

Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.

Benedictus: *à 3. Voc.*

56 343 6 643 6

Canto sol: Chor. Tromb. Chor. Tromb.

Chor. Tromb. Chorus Tromb; Chor. Mezapunt.

Agnus Dei: Chor. Tromb. Chor. Tromb.

Chor. Tromb. Chor. Tromb. Chor. Tromb.

L'arma 4. Taft. Tromb.

L'arma 4. Taft. Tromb. Cant. sol.

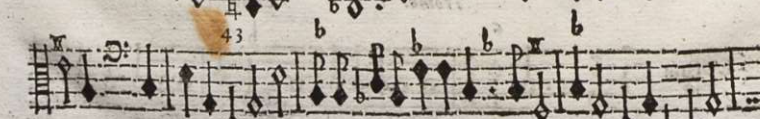
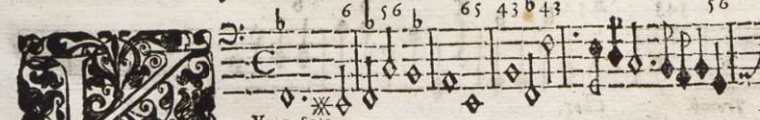
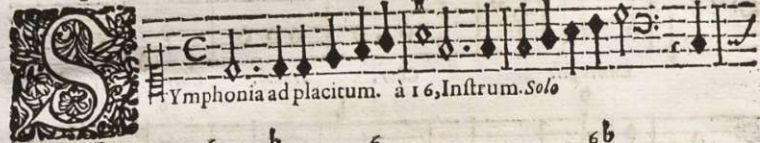
L'arma 4. Taft. Chor. Tromb. Chor. Tromb.

R 2

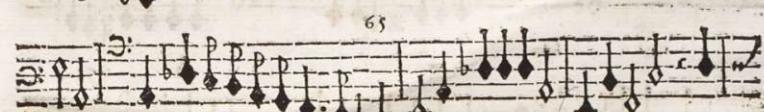
82.
Missa Veni Sponsa Christi, 13. Voc. cum Tubis & Tympanis, partim concertato, partim pleno Choro.



Missa Spiritus Sancti, 20. Voc. in 4. plenos. Choros distributa.
Organo & Violon.



Missa Spiritus Sancti, 20. Voc. in 4. plenos. Choros distributa.



Missa Spiritus Sancti, 20. Voc. in 4. plenos Choros distributa.

Handwritten musical score for the first page of the Mass of the Holy Spirit. The score is written for vocal parts and figured bass. It begins with a large, ornate initial 'E' for the word 'Et'. The text 'T in terra:' is written below the first staff. The score includes various musical notations such as clefs, notes, rests, and figured bass (e.g., 6, 43, 6, b, x, b, w, x). The word 'tutti' is written below the first staff, and 'solo' is written below the second staff. The score is organized into systems of staves.

Missa Spiritus Sancti, 20. Voc. in 4. plenos Choros distributa.

Handwritten musical score for the second page of the Mass of the Holy Spirit. The score is written for vocal parts and figured bass. It begins with a large, ornate initial 'Q' for the word 'Qui'. The text 'Viola: Solo' is written below the first staff. The score includes various musical notations such as clefs, notes, rests, and figured bass (e.g., 6, 43, 6, b, x, b, w, x). The word 'tutti' is written below the first staff, and 'solo' is written below the second staff. The score is organized into systems of staves.

Missa Spiritus Sancti, 20. Voc. in 4. plenos Choros distributa.

Musical score for the first page of the Mass of the Holy Spirit. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style typical of 17th or 18th-century manuscript notation, with various note values and rests. The score includes several markings for "tutti" and "solo". At the bottom of the page, there is a large, ornate initial "P" followed by the text "Atrem: Solo".

Missa Spiritus Sancti, 20. Voc. in 4. plenos Choros distributa.

Musical score for the second page of the Mass of the Holy Spirit. The score continues from the first page and consists of ten staves of music. It features similar notation to the first page, with various note values and rests. The score includes several markings for "tutti" and "solo". The music is written in a style typical of 17th or 18th-century manuscript notation.

Missa Spiritus Sancti, 20. Voc: in 4. plenós Chorós distributa.

Handwritten musical score for the left page. It includes several staves of music with notes, rests, and figured bass. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is divided into sections by large letters: **E** and **C**. Below the **E** section, it says "T in Carnat: tutti". Below the **C** section, it says "Rucifixus: solo". The music is written for a full choir and figured bass. There are many accidentals (sharps, flats, naturals) and figured bass notation (numbers 1-7, flats, and other symbols) throughout the score.

Missa Spiritus Sancti, 20. Voc: in 4. plenós, Chorós distributa.

Handwritten musical score for the right page. It continues the musical score from the left page. It includes several staves of music with notes, rests, and figured bass. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score is divided into sections by large letters: **E** and **E**. Below the first **E** section, it says "tutti". Below the second **E** section, it says "T in Spir: tutti". Below the third **E** section, it says "solo". The music is written for a full choir and figured bass. There are many accidentals (sharps, flats, naturals) and figured bass notation (numbers 1-7, flats, and other symbols) throughout the score.

Missa Spiritus Sancti, 20. Voc. in 4. plenōs Chorōs distributā.

The first page of the musical score contains ten staves of music. The notation is in a historical style with various clefs and accidentals. Annotations include "tutti" on the second, third, and eighth staves, and "solo" on the fourth and seventh staves. Measure numbers 43, 65, and 76 are marked at the end of certain staves.

Missa Spiritus Sancti, 20. Voc. in 4. plenōs Chorōs distributā.

The second page of the musical score contains ten staves of music. It begins with a large, ornate initial "S" for the word "Sanctus". Annotations include "Anctus: solo" on the first staff, "tutti" and "solo" on the second staff, and "tutti" on the third and fourth staves. A large initial "B" is used for the word "Benedictus" on the sixth staff, with the annotation "Benedictus: solo" below it. Measure numbers 43, 65, and 76 are marked at the end of certain staves.

Missa Spiritus Sancti, 20. Voc. in 4. plenos. Choros distributi.

Handwritten musical score for Missa Spiritus Sancti, 20. Voc. in 4. plenos. Choros distributi. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The notation includes treble and bass clefs, and various note values (minims, crotchets, quavers). The score is divided into sections marked "tutti" and "solo". A large, ornate initial "A" is present on the fourth staff, marking the beginning of a section. The score concludes with a double bar line on the tenth staff.

56

tutti

6 56

solo

6 56

tutti

A

Gentis: tutti

solo

tutti

solo

6 6 6

solo

tutti

6

543

