

L

Organo

L

Syni e e lei fon Chri ste e lei fon

Chri ste e lei fon e lei fon Chri ste e lei fon e lei

fon Chri ste e lei fon Chri ste e lei fon e lei fon

Syni e e lei fon e lei fon Syni e e

lei fon

G. *glori* a in cae^lis De^o Et in terra et in

Con
terra pas^{si}oⁿⁱbus bone volun^{ta}tis lau

damus te bene dicimus te a^do^{ra}mus te glo^{ri}fi^{ca}mus

te Quia ad a^gimus ti^{bi} pro^{pter} magnam glo^{ri}am tuam

Domine De^{us} rex cae^lestis De^{us} Pa^{ter} omⁿⁱni^um

gens Qui sol^{us} in peccatis mundi misere re^{re} no^{bis}

Quoni am tu solus sanctus so lus so lus al tissi mus Se su Chris te

Cum sancto spi ri tu in glo ri a Dei pa tris a men a men

o cha ve a men a men a men a men a men

Credo in unum De um Pa trem om ni po

ten tem fac to rem coe li et ter na vi si bi li um om ni

um qui pro pter nos tram sa tu tem des cendit de cae lis Et in car

natus est de spiritu sancto ex Maria Virgi ne ho mo

factus est Cruci fixus et sic am pro nobis passus — et se

pultus est Et resur rexit tertia Di - e se cundum scrip

turas et as cen dit in caelum se det ad dextera pa - tris

Et vitam venturi se cu li a - men a - men.

Doppel 9.

Sanctus sanctus Dominus
 Deus sabaoth. Pleni sunt coeli et terra gloria
 tua - a osana in excelsis

Solo
 Be - ne - dic - tus qui ve - nit qui ve - nit in no - mine Do - mi - ni in
 no - mi - ne Do - mi - ni no - mi - ne Do - mi - ni in no - mi - ne
 Do - mi - ni Be - ne - dic - tus qui ve - nit qui ve - nit in

no - mine Domini Be - ne - dictus qui - venit in

no - mine Domini in no - mine Do - mini

Agnus Dei qui tollis pec - ca - ta mun - di mi - se - re - re

nobis Agnus Dei qui tollis pec - ca - ta mun - di mi - se - re - re

mi - se - re - re no - bis Agnus De - i Agnus De - i Agnus

Dei qui tollis pec - ca - ta mun - di Dona : nobis pa - cem.

ad 2

Atto Conco. in Coral

Alto

Sy ni e e lei son Chri - ste e lei son
 Chri - ste e lei son e lei son Chri - ste e lei son e
 lei son Chri - ste e lei son Chri - ste e lei son e
 lei son Sy ni e e lei - son e lei son Sy ni
 e e lei son

G.

Glori a in ex cel sis De o Et in terra
 et in terra pax ho mi ni bus bo ne vo lun ta -
 tis lau damus te bene dicimus te a do ra mus te glo ri fi
 ca mus te Gra ti as a gi mus ti bi pro pter ma gnam
 glo ri am tu am Do mi ne De o rex cae les tis
 Deus Pa ter om ni po tens Qui sol lus pec ca ta mun di
 mi se re re no bis Quo a mbu solus fan ctus

Solus solus altissimus Deus Christus cum sancto spiritu
gloria Dei patris amen amen amen amen
amen amen amen amen

Credo
Credo in unum Deum Patrem omni po-
tentem factorem caeli et terra-
visibilium
omnium, qui propter nostram salutem de-
scendit de cae-
lis et incarnatus est de spiritu sancto ex Maria
Virgine et homo factus est crucifixus et di-
am pro nobis passus et sepultus est
Et resurrexisset tertia die et se-
dit ad dexteram patris
Et vitam venturi saeculi amen amen

Doppelgesang

S. Sanctus sanctus sanctus sanctus
 Dominus Deus Sabaoth Pleni sunt caeli et terra
 gloria tua aeterna in excelsis

B. Benedictus qui venit in nomine
 Domini in nomine Domini in nomine
 Domini in nomine Domini
 Benedictus qui venit in nomine
 Domini in nomine Domini

A. Agnus Dei qui tollis peccata mundi
 misere nobis Agnus Dei qui tollis peccata mundi
 misere misere nobis

A handwritten musical score on aged paper. The score consists of two staves. The top staff contains the melody, and the bottom staff contains the lyrics. The lyrics are written in a cursive hand and read: "Agnus Dei Agnus Dei Agnus Dei qui tollis pec-
cata mundi miserere dona nobis pa-cem." The word "miserere" is written above "na" and "dona" is written above "na". The piece ends with a double bar line and a fermata over the final note.

Choral-Messe. Cornu I^{mo} in C

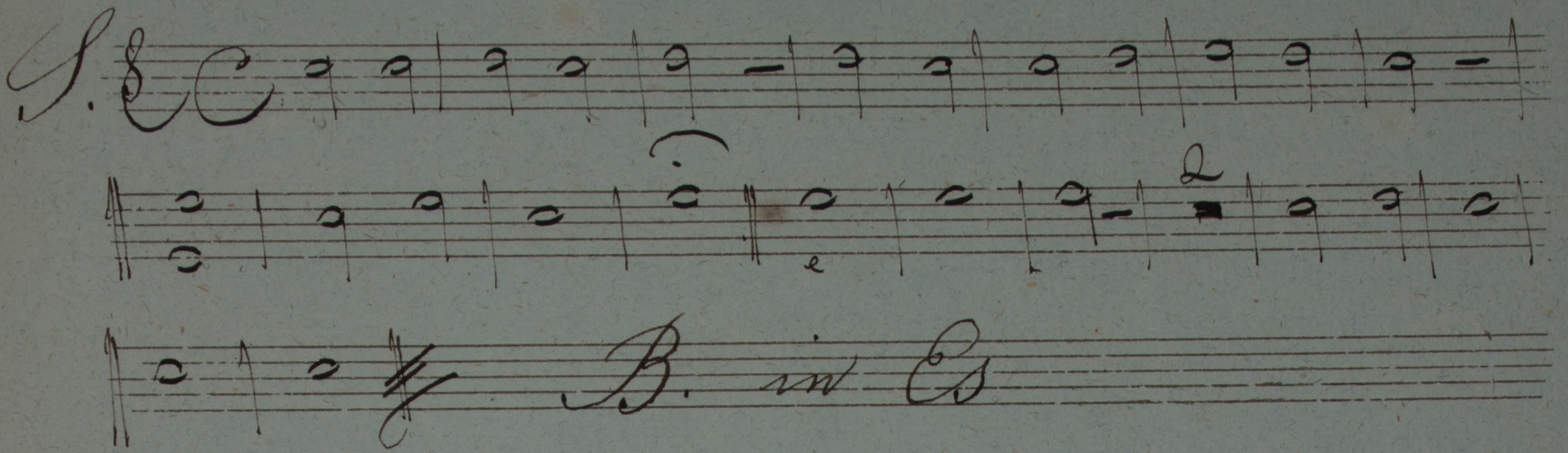
ad 2

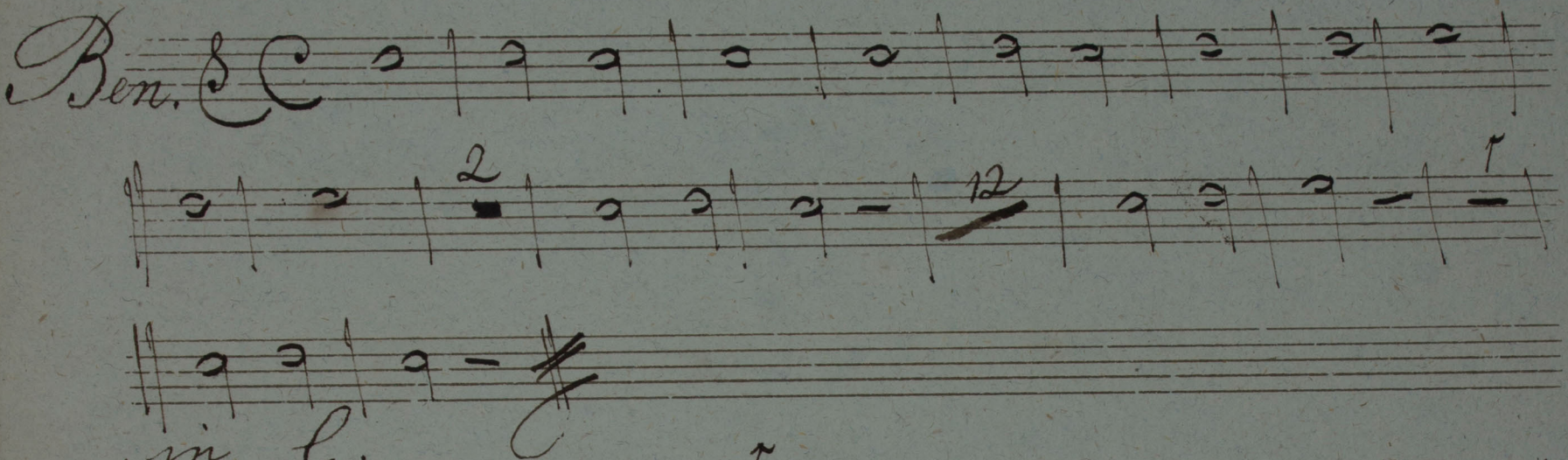
Handwritten musical notation for the first system, featuring a treble clef, common time signature, and various notes and rests. The notation includes a key signature of one sharp (F#) and a common time signature (C). The first staff contains a series of notes and rests, with a fermata over the first measure. The second staff contains a series of notes and rests, with a fermata over the first measure. The third staff contains a series of notes and rests, with a fermata over the first measure.

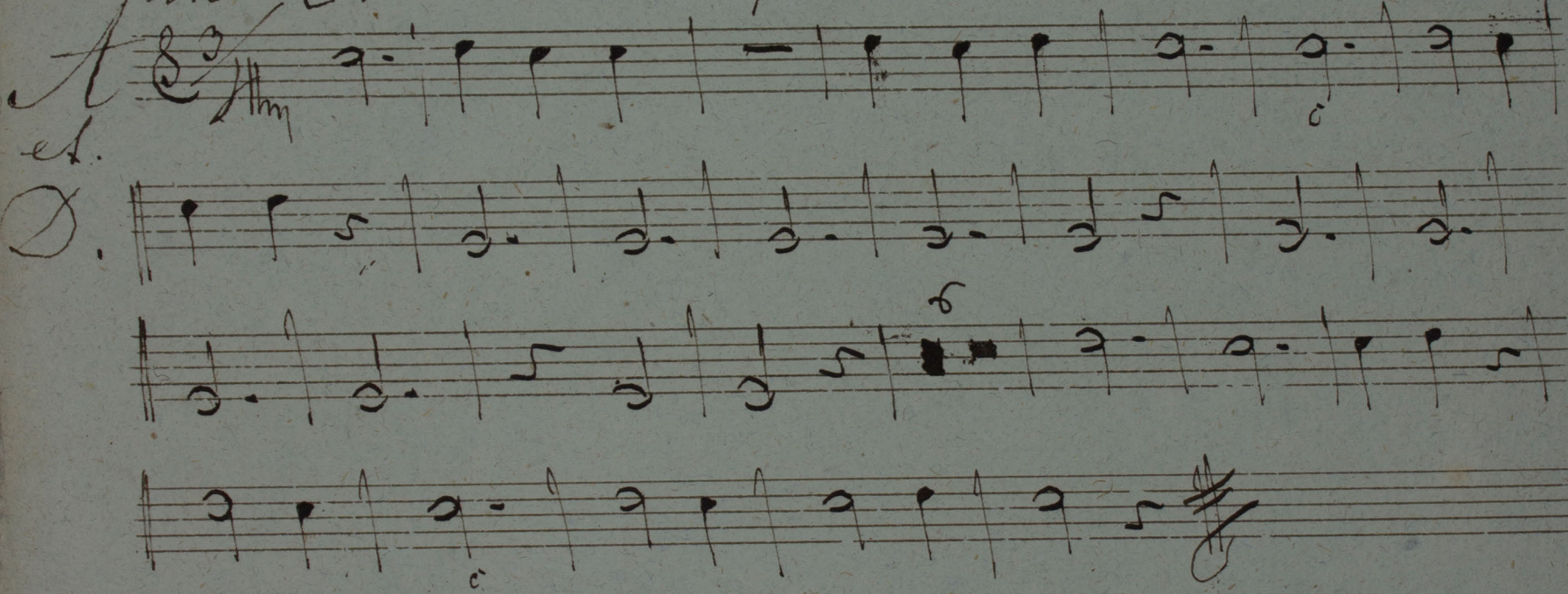
Glor.

Handwritten musical notation for the second system, featuring a treble clef, common time signature, and various notes and rests. The notation includes a key signature of one sharp (F#) and a common time signature (C). The first staff contains a series of notes and rests, with a fermata over the first measure. The second staff contains a series of notes and rests, with a fermata over the first measure. The third staff contains a series of notes and rests, with a fermata over the first measure. The fourth staff contains a series of notes and rests, with a fermata over the first measure.

Handwritten musical notation for the third system, featuring a treble clef, common time signature, and various notes and rests. The notation includes a key signature of one sharp (F#) and a common time signature (C). The first staff contains a series of notes and rests, with a fermata over the first measure. The second staff contains a series of notes and rests, with a fermata over the first measure. The third staff contains a series of notes and rests, with a fermata over the first measure. The fourth staff contains a series of notes and rests, with a fermata over the first measure. The fifth staff contains a series of notes and rests, with a fermata over the first measure.

S. & C. 

Ben. & C. 

in l.
A. & C. 



Choral-Messe Cornu II^{do} in C

F. C.

p
gouyn

G. C.

p
20

C. C.

p
5



B. in C

B. in C

B. in C

in C.

A. et

6