



Lit. Schranck No: III
17. Fach 5. Lage

Litania

à 4. voci

co Vni Viola, Trombe, Simp.
ed Org.

Partitura e parti
del Sig^{ro} Zelencka

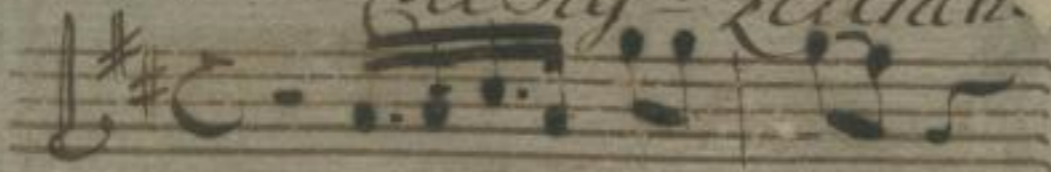


Schranck No: III.
Z. 18. Fach, 1. Lage
No: 1. Litania de S. Laverio

à 4. voci

co Vni Viola, Basso
Trombe e Timpani

Partitura e parti
del Sig^{ro} Zelencka



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III 9 280 Id G 80/65

34

Kavri-
D#

di.
Giorgio Pissma
Qelenka.

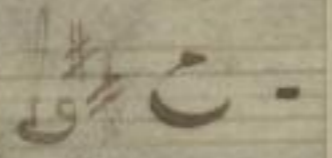


Mus. 2358-D-57

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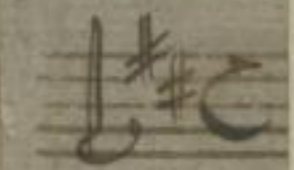
Lit. Sc
17.

ca. 17. m.



Z. 18.

No. 1. /



4^{mm}

Litanie Kaveri
= ana 2[#]
a 4:

C. A. T. B.

V: 2. Viol 2.
Tromb: 2 e Tym:
Basso continuo:

a. Jeyda li 29 Novem:
1723.

di
Giord. Dismma
Qelenka.



Mus. 2358 - D - 57

4

14

15

2

Stanza Saveriana di Giovanni Prima Felena.

The first system of the manuscript contains seven staves of handwritten musical notation. The notation is dense and includes various rhythmic values such as sixteenth and thirty-second notes, as well as rests. The key signature is one sharp (F#), and the time signature is common time (C). The notation is written in a cursive, historical style.

Lynie e lei

The second system of the manuscript contains four staves. The first two staves have lyrics written below them: "Lynie e lei". The notation continues with complex rhythmic patterns. At the bottom left of this system, the word "Andante" is written in a cursive hand. The system concludes with a double bar line and a fermata.

9
9

op:

Lynie e e

Lynie i tijde e lei

son by

Lynie e

3

4

son Kyrie e lei son Kyrie e lei son e lei
 n' e lei son e lei son Kyrie e lei son e lei
 lei son e lei son Kyrie e lei son e lei son
 Kyrie e lei son e lei son e lei son e lei
 Kyrie e lei son e lei son e lei son e lei

5 4

Handwritten musical score on aged paper, featuring ten staves of music. The notation is dense and includes various musical symbols such as clefs, sharps, and notes. The text "Son e" is written below the notes on several staves. The page is numbered "5" at the bottom left and "6" at the bottom right.

A handwritten musical score consisting of six staves. The notation is dense and includes various musical symbols such as clefs, sharps, and rhythmic markings. The paper shows signs of age and staining.

A handwritten musical score on a single staff. The notation includes clefs, sharps, and rhythmic markings. The word "Solo." is written above the staff. Below the staff, there are lyrics: "ly ni e e". The number "7" is written below the staff, and the number "6" is written below the staff.

8

8

8

8

8

Tempo col tenuto
col tenuto

Handwritten musical score on aged paper. The score consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The word "Lyric" is written in several places, indicating the lyrics for the vocal line. The paper shows signs of age, including discoloration and some staining.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and clefs, typical of 18th-century manuscript notation.

Handwritten musical notation with lyrics in French. The lyrics are: *e o le*, *son i la*, *son e fri*, *son*, *Kyn e*, *son*, *son*, *son*, *son*, *son*. The notation includes various note values, rests, and clefs.

8
8
off:

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together. There are some faint markings above the staff, possibly indicating dynamics or performance instructions.

Handwritten musical notation on a five-line staff, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff. The lyrics "Christe eleison" are written below the notes. The notation includes a treble clef, a key signature of one sharp (F#), and various rhythmic values.

son Chris
Christe
Kyrie eleison

Handwritten musical notation on a five-line staff. It includes a treble clef, a key signature of one sharp (F#), and various rhythmic notes and rests. There are some markings below the staff, possibly indicating dynamics or performance instructions.

9

10

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures of music, including quarter notes, eighth notes, and rests.

Handwritten musical score with multiple staves. It includes vocal lines with lyrics and instrumental accompaniment. The lyrics are "Kyrie eleison Christe Kyrie eleison". The notation includes various note values, rests, and dynamic markings like "Andante".

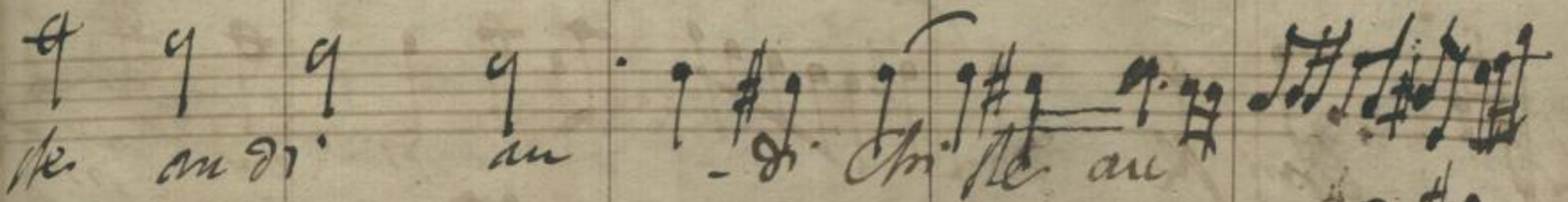
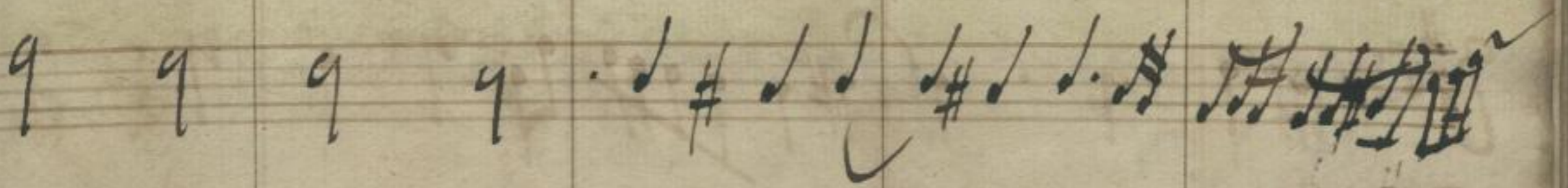
Andante Kyrie eleison Christe Kyrie eleison

Christe Kyrie eleison Christe

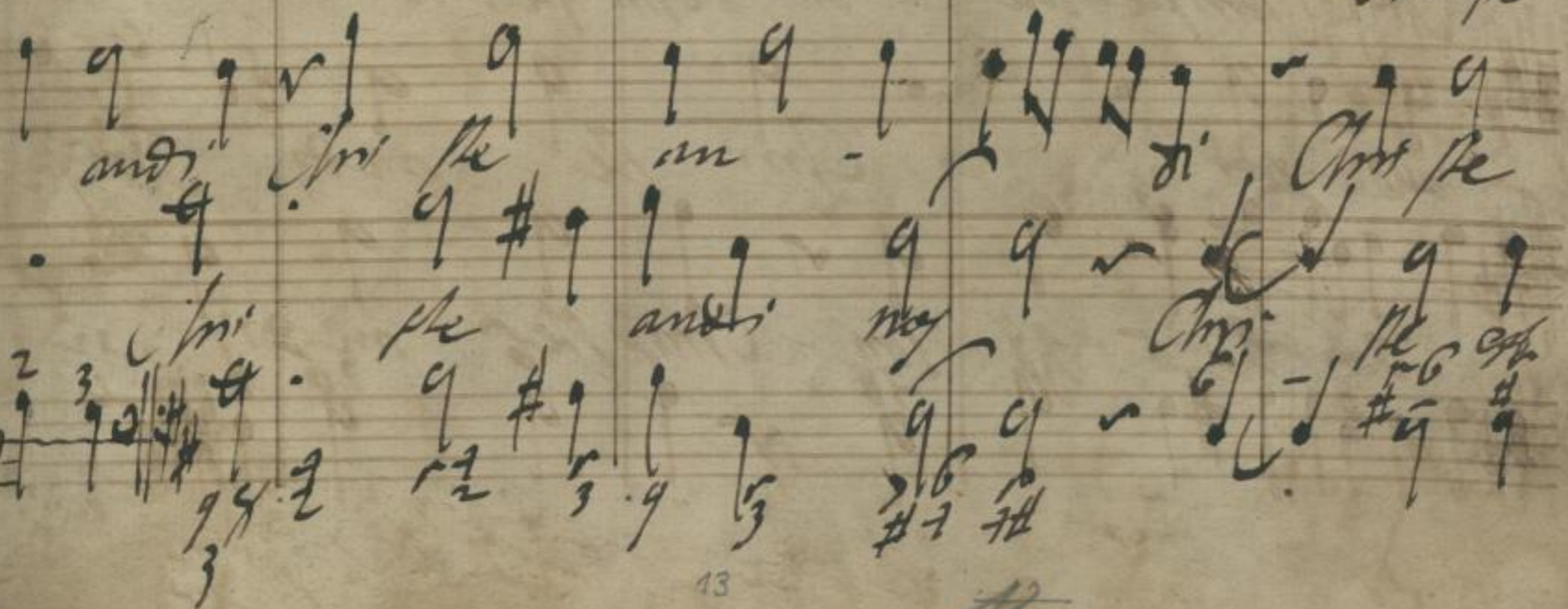
Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation with lyrics. The lyrics are: "Christe an di Christe an di Christe an di Christe an di". The notation includes various note values and rests, with some notes marked with numbers like 32 and 3.

♯9♯7



♯9♯7
Christe



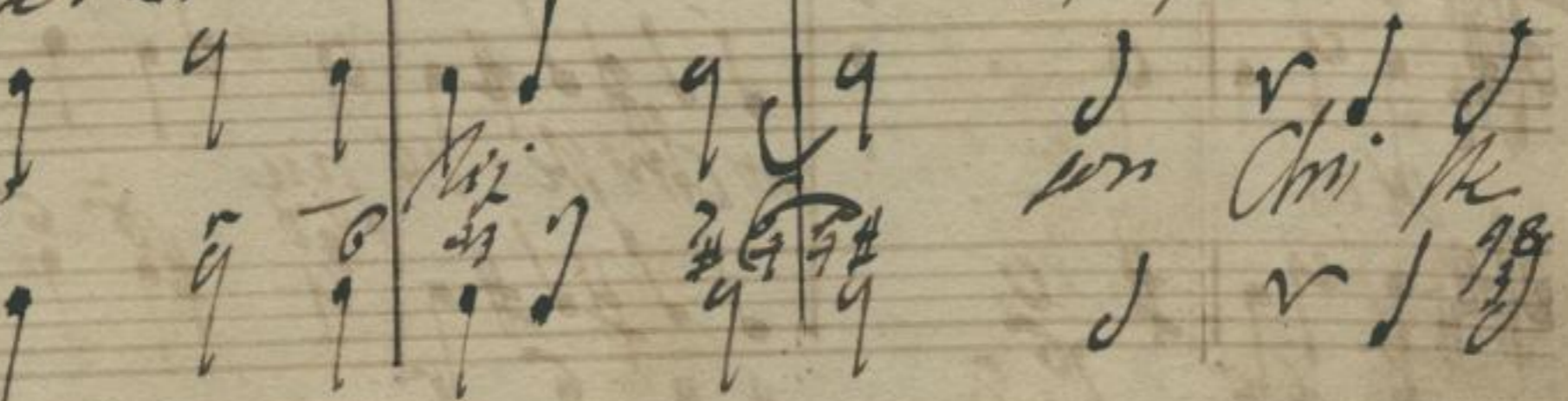
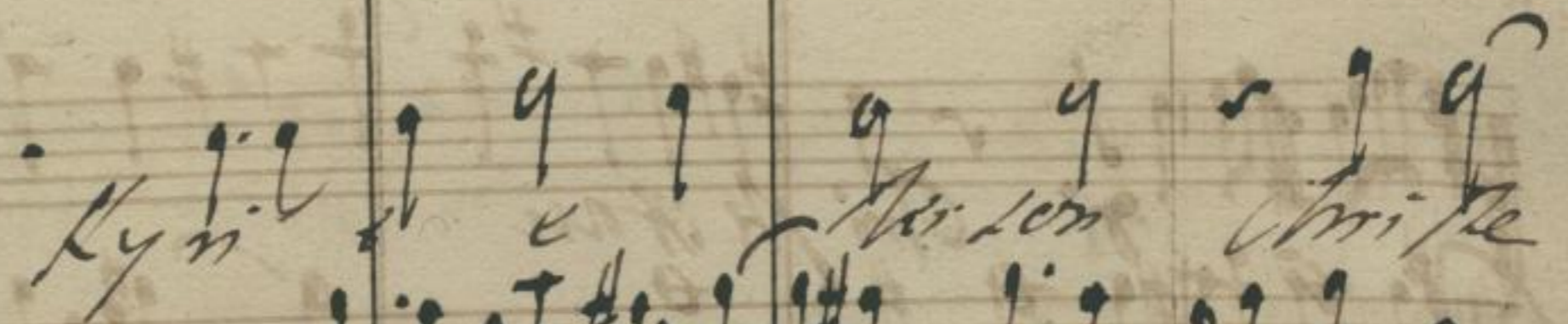
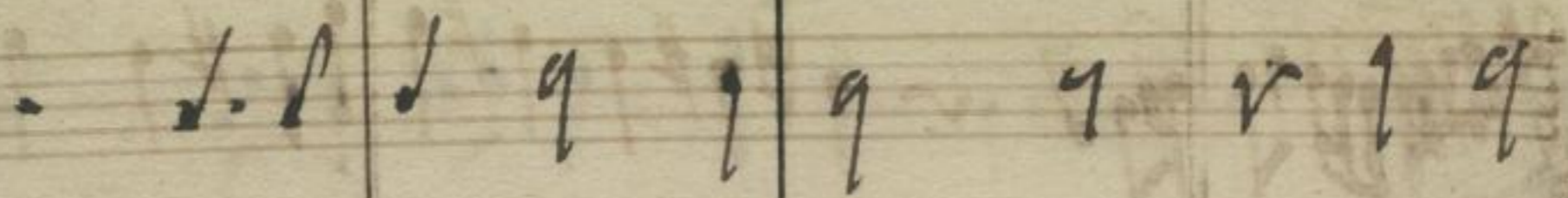
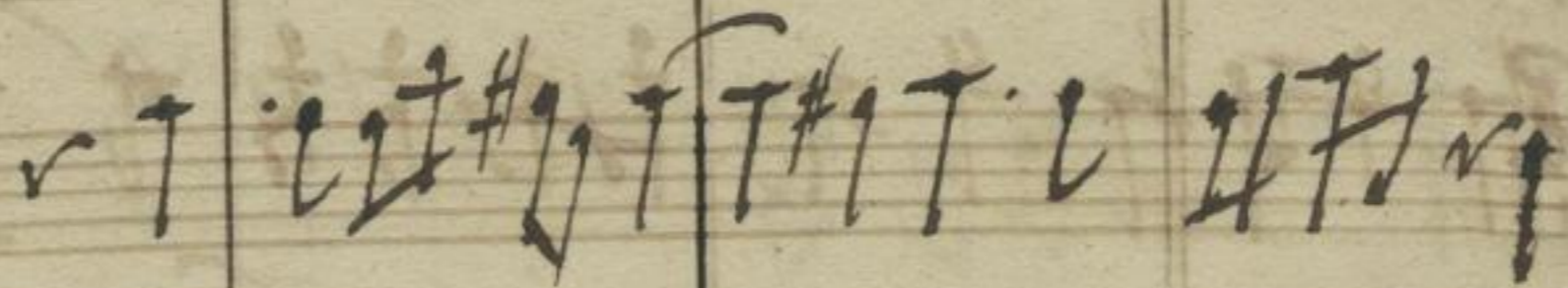
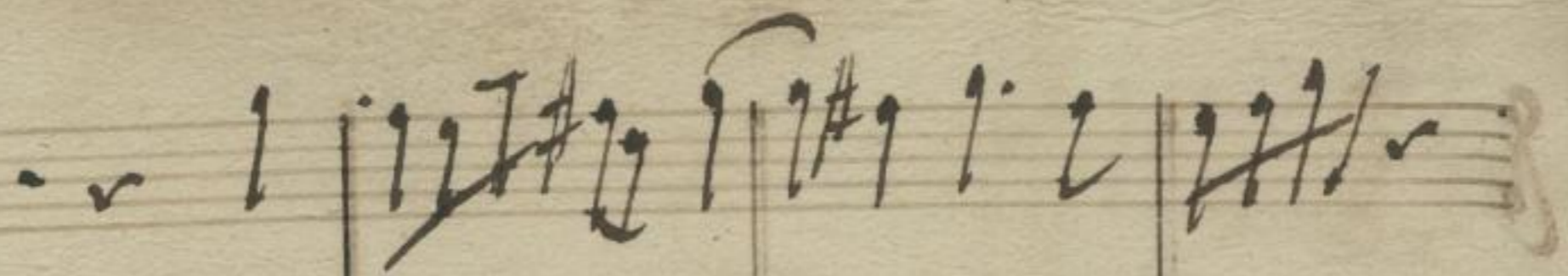
8
8

||:

Handwritten musical notation on two staves. The top staff contains a series of notes with sharp signs, and the bottom staff contains a similar sequence of notes with a fermata over the first few notes.

Handwritten musical notation on two staves, possibly indicating a key signature or a specific instrument part.

Handwritten musical notation with lyrics. The lyrics are "Christe eleison" and "Christe eleison". The notation includes notes, rests, and sharp signs.



1 1 1

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of rhythmic patterns and notes, with some rests and dynamic markings.

Handwritten musical notation with lyrics in Latin. The lyrics are: *an di my Christe an di Christe ei*, *ke et a di my Christe ei*, *Christe na di Ky ri e e*, *et a di na di my Ky ri e e*. The notation includes various note values and rests.

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The music is written in a cursive style typical of 18th-century manuscripts.

Handwritten musical notation with Latin lyrics on five staves. The lyrics are: *Christe ele mi serere mi se re re*, *Christe audi*, *Christe exaudi*, and *Christe*. The notation includes various note values, rests, and bar lines. There are some markings like "son" and "23" below the staves.

Handwritten musical notation on five staves. The notation includes various note heads, stems, and rests, typical of a musical score.

Handwritten musical notation with lyrics on six staves. The lyrics are in Latin and include the words "Christe eleison".

Christe eleison
 Christe eleison
 Christe eleison
 Christe eleison
 Christe eleison
 Christe eleison

Handwritten musical notation on three staves. The notation includes various note values such as quarter notes, eighth notes, and rests. The first staff begins with a dash, followed by a series of notes. The second staff continues the melodic line. The third staff features a series of beamed notes, possibly representing a rhythmic pattern or a specific instrument part.

Handwritten musical notation with lyrics in German. The lyrics are: "Christe ich andi", "Christe ich andi", "Christe ich andi", "Christe ich andi", "Christe ich andi", "Christe ich andi". The notation includes various note values and rests, with some notes being beamed together. The lyrics are written in a cursive hand, and the music is arranged in a single system across several staves.

Vidimus Te Unum

vi. for.

pp. for.

Sub Bass

pp. for.

Andante

pp. for.

pp. for.

W: p: for. Subi. for.

pp. for.

Dim. Subi. for. Munda Symphonie ex nobis

pp. for. Subi.

W. Sol.
fion.
for.
1 p:

Spiritus Sanctus
qui procedit a Patre et Filio
conspiritus et coequalis Patri
et Filio et procedens ab eis
intra Patrem et Filium
seorsum et simul
sed non divisus

Tutti
f
f
f
W.

f
f
f
f
f
Sancta Maria
Vol.

W.

Sanctus Dei Genitor
et Dominus Unigenitus
Sanctus Pater Spiritusque
omnipotens omnipotens
omnipotens
omnipotens

Handwritten musical score for choir and instruments, featuring Hebrew text and musical notation. The score is organized into systems, each containing vocal staves and piano accompaniment. The text is written in Hebrew script.

System 1: *Tutti.* *f.* *p.* *f.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵי אֲבוֹתֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 2: *p.* *f.* *f.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 3: *p.* *f.* *f.* *Subj.* *Forc.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 4: *p.* *f.* *f.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 5: *p.* *f.* *f.* *Subj.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 6: *p.* *f.* *f.* *Subj.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 7: *p.* *f.* *f.* *Subj.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 8: *p.* *f.* *f.* *Subj.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 9: *p.* *f.* *f.* *Subj.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

System 10: *p.* *f.* *f.* *Subj.*
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ
וְשַׁבְּתוּ לַיהוָה אֱלֹהֵינוּ

Violon
Violon

Violon
Violon

Violon
Violon

Violon
Violon

Violon
Violon

Violon
Violon
Violon
Violon

Tutti:
Som ite

Tutti:
Si gravissime et dilatissime Fili sancti Patris
Si gravissime et dilatissime Fili sancti Patris
Si gravissime et dilatissime Fili sancti Patris

Handwritten musical notation on the left side of the page, including clefs and key signatures.

Handwritten musical score with Latin lyrics. The lyrics are:

Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem
Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem
Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem
Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem Evangelizant pacem

Handwritten musical score on aged paper, featuring several staves of music and Latin lyrics. The notation includes notes, rests, and clefs. The lyrics are written in a cursive hand, with some words appearing to be "ra po no", "by", "m son no", "by", "San", "te", "Firmamentu", and "Fron".

ra po no
 by
 m son no
 by
 San
 te
 Firmamentu
 Fron

6

Handwritten musical notation, including clefs and key signatures.

Handwritten musical notation, including clefs and key signatures.

Handwritten musical notation, including clefs and key signatures.

Handwritten musical notation, including clefs and key signatures.

Handwritten musical notation, including clefs and key signatures.

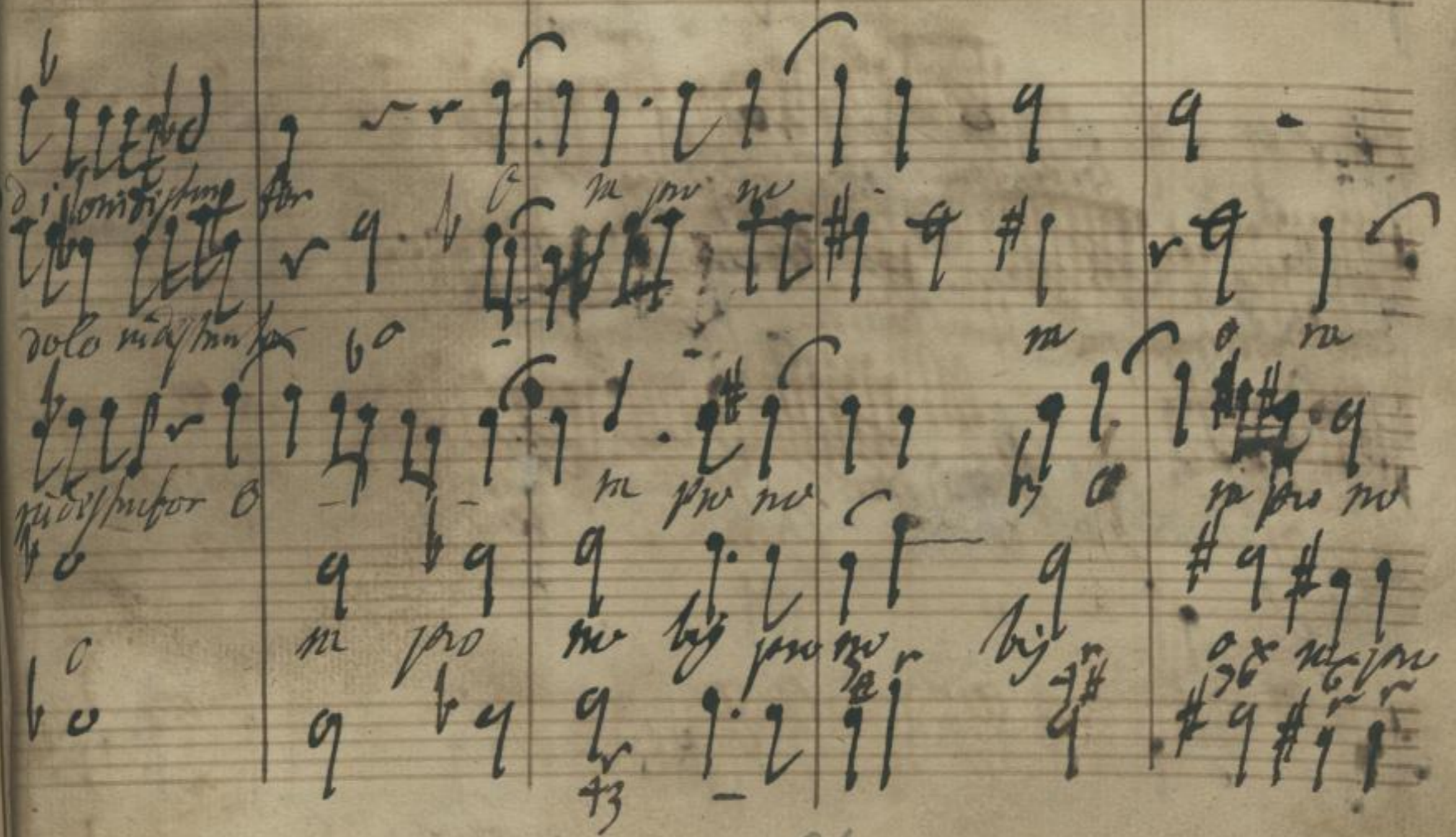
Handwritten musical notation, including clefs and key signatures.

Handwritten musical notation, including clefs and key signatures.

im p... ma for infidels for
 gnab fidit impny ma - for. Prodi va - for Euangeliu vni h... ty i dy o d... fustor
 Impai gra - for Euangeliu vni fa

Handwritten musical score on aged paper with five staves. The notation is in a historical style, featuring various note values and clefs. The lyrics are written below the notes.

Lyrics (from left to right):
d i s s o m i d i s t i m e f u r
d o l o m i a s t u m b e
m i s e r i b i l i t e r
m e p r o m e b i s p r o m e
m e p r o m e b i s p r o m e
m e p r o m e b i s p r o m e
m e p r o m e b i s p r o m e



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes treble clefs, key signatures (one sharp), and various note values. The lyrics are written in a cursive hand below the notes. The text includes:

- tristissimo.* (written above the first staff)
- tristissimo* (written below the second staff)
- tristissimo* (written below the third staff)
- tristissimo* (written below the fourth staff)
- tristissimo* (written below the fifth staff)
- tristissimo* (written below the sixth staff)
- tristissimo* (written below the seventh staff)
- tristissimo* (written below the eighth staff)
- tristissimo* (written below the ninth staff)
- tristissimo* (written below the tenth staff)
- tristissimo* (written below the eleventh staff)
- tristissimo* (written below the twelfth staff)
- tristissimo* (written below the thirteenth staff)
- tristissimo* (written below the fourteenth staff)
- tristissimo* (written below the fifteenth staff)
- tristissimo* (written below the sixteenth staff)
- tristissimo* (written below the seventeenth staff)
- tristissimo* (written below the eighteenth staff)
- tristissimo* (written below the nineteenth staff)
- tristissimo* (written below the twentieth staff)
- tristissimo* (written below the twenty-first staff)
- tristissimo* (written below the twenty-second staff)
- tristissimo* (written below the twenty-third staff)
- tristissimo* (written below the twenty-fourth staff)
- tristissimo* (written below the twenty-fifth staff)
- tristissimo* (written below the twenty-sixth staff)
- tristissimo* (written below the twenty-seventh staff)
- tristissimo* (written below the twenty-eighth staff)
- tristissimo* (written below the twenty-ninth staff)
- tristissimo* (written below the thirtieth staff)
- tristissimo* (written below the thirty-first staff)
- tristissimo* (written below the thirty-second staff)
- tristissimo* (written below the thirty-third staff)
- tristissimo* (written below the thirty-fourth staff)
- tristissimo* (written below the thirty-fifth staff)
- tristissimo* (written below the thirty-sixth staff)
- tristissimo* (written below the thirty-seventh staff)
- tristissimo* (written below the thirty-eighth staff)
- tristissimo* (written below the thirty-ninth staff)
- tristissimo* (written below the fortieth staff)
- tristissimo* (written below the forty-first staff)
- tristissimo* (written below the forty-second staff)
- tristissimo* (written below the forty-third staff)
- tristissimo* (written below the forty-fourth staff)
- tristissimo* (written below the forty-fifth staff)
- tristissimo* (written below the forty-sixth staff)
- tristissimo* (written below the forty-seventh staff)
- tristissimo* (written below the forty-eighth staff)
- tristissimo* (written below the forty-ninth staff)
- tristissimo* (written below the fiftieth staff)

Handwritten musical notation on two staves. The notation consists of various note heads, stems, and beams, typical of 18th-century manuscript notation. The first staff has a treble clef and the second has a bass clef. The music is organized into measures by vertical bar lines.

Handwritten musical notation on two staves with lyrics written below. The lyrics are "propa gando" and "glorio sa". The notation includes note heads, stems, and beams, with some notes beamed together. The first staff has a treble clef and the second has a bass clef.

Handwritten musical notation on two staves with lyrics written below. The lyrics are "fano inspi men" and "fa propa gando glorio sa". The notation includes note heads, stems, and beams. The first staff has a treble clef and the second has a bass clef.

Handwritten musical notation on two staves. The notation consists of various note heads, stems, and beams. The first staff has a treble clef and the second has a bass clef. The music is organized into measures by vertical bar lines.

Handwritten musical notation on the left side of the page, consisting of four staves with various notes and clefs.

Handwritten musical notation with lyrics across the bottom of the page. The lyrics are written in a cursive script and appear to be a religious or liturgical text.

In the first measure: *si dily' imi*
 In the second measure: *hahor ch*
 In the third measure: *serie sepe*
 In the fourth measure: *Christi*
 In the fifth measure: *Temp' ch*
 In the sixth measure: *Temp' ch*
 In the seventh measure: *Temp' ch*
 In the eighth measure: *Temp' ch*
 In the ninth measure: *Temp' ch*
 In the tenth measure: *Temp' ch*
 In the eleventh measure: *Temp' ch*
 In the twelfth measure: *Temp' ch*
 In the thirteenth measure: *Temp' ch*
 In the fourteenth measure: *Temp' ch*
 In the fifteenth measure: *Temp' ch*
 In the sixteenth measure: *Temp' ch*
 In the seventeenth measure: *Temp' ch*
 In the eighteenth measure: *Temp' ch*
 In the nineteenth measure: *Temp' ch*
 In the twentieth measure: *Temp' ch*

<i>4</i> Dei				
o		<i>ma</i>	<i>a</i>	
torre sua	<i>Cantata</i>	<i>fili</i>	<i>Dei</i>	<i>prop</i>
so ne sepe	<i>Deus</i>	<i>fili</i>	<i>Dei</i>	
<i>15</i>	<i>264</i> <i>#9</i>	<i>r</i>	<i>6</i>	<i>986</i> <i>r</i>

Handwritten musical notation on the left side of the page, including clefs and various symbols.

Handwritten musical score with lyrics on page 31 and 32.

Page 31 lyrics:
nobj ora
pu nobj
no nobj

Page 32 lyrics:
om pu no
om om pu nobj om pu no
om om pu no

Page 31 number: 31
Page 32 number: 32

Handwritten musical score for the first system, featuring five staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. The music is written in a dense, cursive style characteristic of 17th or 18th-century manuscripts.

Handwritten musical score for the second system, featuring five staves. The notation continues with treble clefs and a key signature of one sharp. The music is dense and cursive.

Handwritten musical score for the third system, featuring five staves. The notation includes treble clefs and a key signature of one sharp. The music is dense and cursive.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and various rhythmic values. The lyrics are written in a Gothic script below the notes.

Lyrics: *si ferat dicit pendat in pietate. Post in via virtutis*

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and various rhythmic values. The lyrics are written in a Gothic script below the notes.

Lyrics: *omni o qd o m p n o b i s e m p t o r a p o s t o l i c i s p i r i t u s a s s u m p t i b i s i n s u m m o n*

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and various rhythmic values. The lyrics are written in a Gothic script below the notes.

Lyrics: *com p n o b i s o m n i s m e*

Handwritten musical notation on five staves. The first two staves are empty. The third and fourth staves contain musical notation with a treble clef and a key signature of one sharp (F#). The fifth staff contains musical notation with a bass clef and a key signature of one sharp (F#).

ad lib. ma.

Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#).

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The lyrics "Agnus dei" are written below the notes.

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The lyrics "Agnus dei" are written below the notes.

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Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The lyrics "Agnus dei" are written below the notes.

Tutti. adagio

Handwritten musical score on aged paper, featuring multiple staves with musical notation and various annotations.

Annotations include:

- Solo.* (written above the fifth staff)
- Allegro* (written below the fifth staff)
- Fuga* (written below the sixth, seventh, and eighth staves)
- for* (written below the sixth, seventh, and eighth staves)
- Fugato Primario* (written below the eighth and ninth staves)

The notation includes various musical symbols such as clefs, accidentals, and rhythmic markings. Some staves contain dense, complex passages, while others are more sparse. The page is numbered 35 and 36 at the bottom.

Handwritten musical score on aged paper with multiple staves. The notation is a form of shorthand, possibly tablature or a shorthand notation for a specific instrument or voice part. The score is divided into measures by vertical lines. There are several instances of crossed-out or heavily scribbled-out notation, particularly in the upper right quadrant.

Lyrics and annotations are written below the staves:

- Top left: *Jugabo*, *summon*
- Top middle: *bi kama huj on ora pro nobis*
- Middle left: *stamant*
- Middle middle: *a - ma no mi pro no - bis*
- Middle right: *9 8 9 3 9 3*
- Bottom middle: *Cu jus pascha*, *obediunt ma re*
- Bottom right: *Con a pasce paschi*, *obedi m*
- Bottom left: *3*

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The score is written in a historical style, likely from the 17th or 18th century.

The lyrics include:

et impetralis

et impetralis Cuius imperia unumque unumque demerita

in pro no by

in pro no by

The score is divided into two pages, numbered 37 and 38 at the bottom.



Handwritten musical notation for the first section of the score, including staves for various instruments and vocal parts.

col. Viola 1.

col. Viola 2.

Handwritten musical notation for the second section of the score, featuring vocal lines with Latin lyrics.

Prodi oru Thomma tuu qd in fupin

gandiu afflicto tu om pu

Prodi omi thoma fuge r gaudiu afflicto tu d nre

13

Handwritten musical notation for the first system, consisting of seven staves. The notation includes various clefs (soprano, alto, tenor, bass) and complex rhythmic patterns. The first staff has a treble clef and a key signature of two sharps. The second staff has a soprano clef. The third staff has an alto clef. The fourth staff has a tenor clef. The fifth staff has a bass clef. The sixth and seventh staves have bass clefs and contain rhythmic notation.

Handwritten musical notation for the second system, consisting of seven staves. The notation includes various clefs and complex rhythmic patterns. The first staff has a soprano clef and the text "supra nobis" written below it. The second staff has an alto clef and the text "no" written below it. The third staff has a tenor clef and the text "supra nobis" written below it. The fourth staff has a bass clef and the text "no" written below it. The fifth staff has a bass clef and the text "Andante" written below it. The sixth and seventh staves have bass clefs and contain rhythmic notation.

Andante
Tutti: 40

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff with the word "gloria" written below it.

Handwritten musical notation on a staff with the words "conradi vna mo" written below it.

Handwritten musical notation on a staff with the word "gloria" written below it.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff with the word "gloria" written below it.

Handwritten musical notation on a staff with the words "submunde inuocacione conradi ot vna mo" written below it.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

1 1# 1 1 1

G

F

A.

col forte
alta

col forte
alta

col forte

col forte

col forte

na so oris *ty te tu* *om*

na so oris *ty te tu* *om*

na so oris *ty te tu* *om*

na so oris *ty te tu* *om*

na so oris *ty te tu* *om*

Handwritten musical notation on five staves. The notation is dense and appears to be a complex piece of music, possibly a fugue or a multi-measure rest exercise. The notes are written in a cursive, handwritten style.

Handwritten musical notation on five staves, continuing from the previous page. The notation includes various note values and rests. There are some annotations below the staves, including the numbers "26 37 35" and "43".

Handwritten musical notation on the left side of the page, including clefs and notes.

Handwritten musical notation on the right side of the page, including clefs and notes.

3 Solo.

Tempo giusto

Handwritten musical notation across the middle of the page, featuring various note values and clefs.

Tutti

Handwritten musical notation on the right side, including notes and clefs.

Handwritten musical notation on the left side, including notes and clefs.

Handwritten musical notation in the middle-right section, including notes and clefs.

ff:

om

om pro nobis pro in

Handwritten musical notation at the bottom of the page, including notes and clefs.

Tutti

o ra pro nobis

Obi diem
 issime hu milis me tu veni

om pro no bis

by pro no bis

om pro no bis

Crucij Christi
 in la

om pro no bis

om pro no bis

Tutti

260

Handwritten musical score on two pages, 45 and 46. The score is written in brown ink on aged paper. It features multiple staves with musical notation, including notes, rests, and clefs. The lyrics are written in a cursive hand below the notes.

Lyrics on page 45:

omnipotens omnipotens deus deus
 in salutem generis humani

Lyrics on page 46:

omnipotens omnipotens deus deus
 in salutem generis humani
 omni potentia omnipotens
 omni potentia omnipotens

This page contains handwritten musical notation on aged, yellowed paper. The score is organized into two main sections, labeled 47 and 46 at the bottom.

Section 47 (Left side):

- Lyrics: *glorio sissim' tua* (top line), *missim' ha* (middle line), *om' no' na' bis* (bottom line).
- Includes a *Tutti* marking above the lower staves.

Section 46 (Right side):

- Lyrics: *om' no' na' bis* (top line), *om' no' na' bis* (middle line).
- Includes a *Tutti* marking above the lower staves.

The notation includes various clefs (treble and alto), key signatures (one sharp), and complex rhythmic patterns with many beamed notes. There are also some numerical markings at the bottom right of page 46, possibly indicating fingerings or counts.

Sole.

Handwritten musical notation on two staves. The top staff contains rhythmic markings and notes. The bottom staff contains more complex musical notation with various note values and rests.

Handwritten musical notation on two staves. The top staff features a treble clef and a key signature of two sharps (F# and C#). The bottom staff contains dense musical notation with many beamed notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of two sharps. The bottom staff includes the text "primi solo prim." written below the notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of two sharps. The bottom staff includes the text "A primis et in memoria" written below the notes.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of two sharps. The bottom staff contains musical notation with various note values and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of two sharps. The bottom staff includes the text "An gel. Monib. in. in. Patior haec" written below the notes.

Handwritten musical score on aged paper, featuring multiple staves of music and Latin text. The text includes:

Amis curandi
populo Dei
Prophecia Domini
spiritu de a populo
fo om amant
per hoc d. n. h. u. p. h. i. g. i. n. n. h. i. f. o. s. p. r. m. o. n. e. t. p. a. r. e. e. t.

The manuscript shows signs of being a working draft, with several staves heavily crossed out with diagonal lines. The notation is in a historical style, likely from the 16th or 17th century.

A handwritten musical score on aged, yellowed paper. The score consists of several staves of music. The top staff is a vocal line with lyrics written below it. The lyrics are: "Agnus dei qui tollis". The second staff is a piano accompaniment. The third staff is another vocal line. The fourth staff is a piano accompaniment. The fifth staff is a vocal line. The sixth staff is a piano accompaniment. The music is written in a historical style, likely from the 17th or 18th century. There are some ink stains and foxing on the paper.

C

C

C

col Alto organo.

col Soprano

Subti. violi

col Tenore.

C

C

In quæ cum omniû lætitiâ mi. ntra cordi

C

C

C

C

C

C

C

C

Subti. Organo.

G

B
C

G#

G#

B#

B#

Handwritten musical score on page 51, featuring five staves with notes and lyrics. The lyrics are written in a cursive script and include:

ni jo b nigrs tate w re m
 ni jo b nigrs tate w re m
 ni jo b nigrs tate w re m
 ni jo b nigrs tate w re m
 ni jo b nigrs tate w re m

The score includes various musical notations such as clefs, time signatures, and accidentals. The notes are written in a shorthand style, with stems and beams connecting them. The lyrics are written below the notes, with some words appearing to be "ni", "jo", "b", "nigrs", "tate", "w", "re", "m".

Handwritten musical score on aged paper, featuring four staves of music and lyrics. The lyrics are written in a cursive script and include the words "bis", "o", "m", "p", "m", "no", and "rubi". The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into measures by vertical lines.

Lyrics: bis, o m p m no, rubi.

13 *Auentus sunt
Sibicines.*

Handwritten musical notation on the left margin, including clefs and notes.

*col Alti
Ottava alta*

col Soprano

Viol. 4

col Tenore.

Handwritten musical notation with lyrics: qui sed super alto tenore

Handwritten musical notation with lyrics: qui sed super alto tenore

Handwritten musical notation with lyrics: qui sed super alto tenore

Handwritten musical notation with lyrics: qui sed super alto tenore

Andante

Handwritten musical notation on the top half of the page. It consists of seven staves with various clefs and key signatures:

- Staff 1: Treble clef, C major
- Staff 2: Bass clef, C major
- Staff 3: Treble clef, G major (one sharp)
- Staff 4: Treble clef, D major (two sharps)
- Staff 5: Treble clef, E major (three sharps)
- Staff 6: Treble clef, F# major (three sharps)
- Staff 7: Treble clef, G# major (four sharps)

Handwritten musical notation on the bottom half of the page, featuring lyrics in Latin. The lyrics are:

Domine Deus Rex caelestium
 Patris omnipotentis
 Filii unigeniti
 Spiritus sancti
 qui procedit a Patre
 Filioque
 qui cum Patre et Filio
 simul adoratur et
 conglorificatur
 qui locutus est per
 prophetas
 qui cum Patre et Filio
 simul procedit
 qui sedet ad dexteram
 Patris
 qui cum Patre et Filio
 simul regnat
 qui cum Patre et Filio
 simul glorificatur
 qui locutus est per
 prophetas
 qui cum Patre et Filio
 simul procedit
 qui sedet ad dexteram
 Patris
 qui cum Patre et Filio
 simul regnat
 qui cum Patre et Filio
 simul glorificatur

54 2/3

mi ne

pare nobis Do mi ne

adagio

Ag nus Dei qui tol lis pe cca ta mun

di

Ag nus Dei qui tol lis pe cca ta mun

di

Ag nus Dei qui tol lis pe cca ta mun

di

Ag nus Dei qui tol lis pe cca ta mun

di

Handwritten musical notation on the left side of the page, including staves with clefs and notes. The notation is partially obscured by the binding of the book.

Singul. Hornist

Longo Hornist

Handwritten musical notation for the left horn part, including notes and rests. The lyrics are written below the notes.

di mandino domine

ca a my domine

ca audino domine

adagio

Handwritten musical notation for the right horn part, including notes and rests. The lyrics are written below the notes.

ca gny de

ay my de

ay my de

3

adagio

col Alto.

col Soprano.

la voce

col
tenore.

Qui tollis peccata mundi peccata
Qui tollis peccata mundi peccata
Qui tollis peccata mundi peccata
Qui tollis peccata mundi peccata

Indente

6

6

9/8

9/8

9/8

9/8

9/8

Handwritten musical score on five staves. The notation includes notes, rests, and bar lines. The lyrics are written below the notes.

mu di - - - - -
 di - - - - -
 lu men di - - - - -
 mi se re - - - - -
 mi se re - - - - -

58

Handwritten musical score on five staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps). The lyrics are written below the notes in a cursive hand. The score is divided into measures by vertical bar lines.

Lyrics:
mi le - se mi by mi le se - se mi se se
by mi le se - se mi by mi se -
le se se - mi le se se se se se se
mi le se se mi se se se se se se se
mi se se se se se se se se se se se se

Handwritten musical notation on the upper portion of the page, including various clefs (soprano, alto, tenor, bass) and staves with notes and rests.

Handwritten musical notation on the lower portion of the page, featuring lyrics and musical notes. The lyrics are: "gw - o bij mi se se se mi se se se se".

Handwritten numbers at the bottom of the page: 28, 32, 60, 62.

Handwritten musical notation on six staves, with lyrics written below the notes. The lyrics are in German and appear to be a liturgical text, possibly a Mass. The notation includes various rhythmic values and clefs.

Lyrics (left side):
 bij misse se - no bij
 se no - bij misse se se no - bij misse se
 se - se misse se -
 bij misse se se no - no bij
 se no - no bij

Lyrics (right side):
 misse se mill
 se no - bij misse se
 se misse se
 misse se se no
 se no

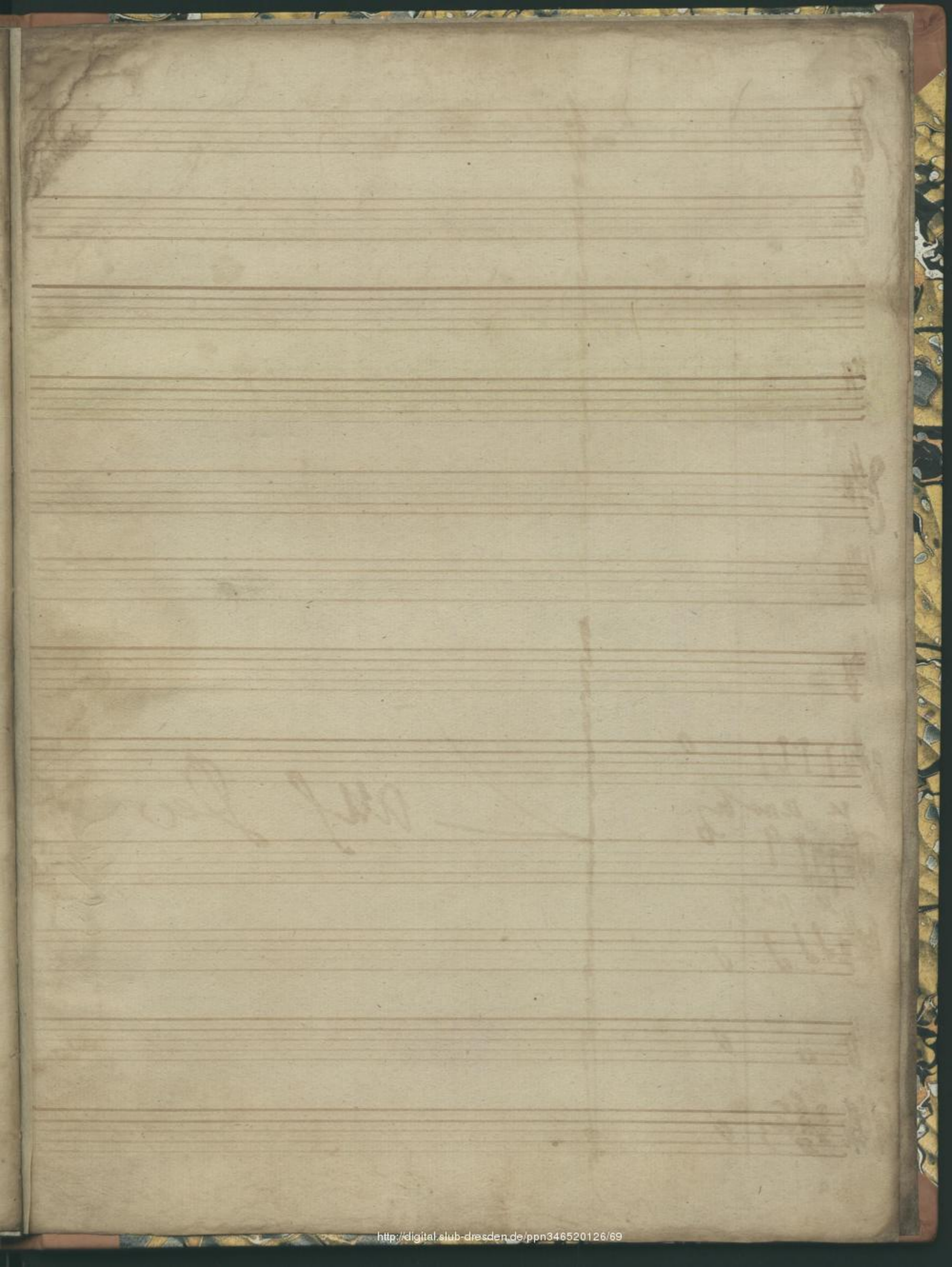
Handwritten musical notation on the left side of the page, including various clefs and notes:

- 8
- 9
- 11:
- 8#4
- 8#4
- 11#2
- 11#2
- 11#2 1 1 1 1 0
- re re no bij
- 11#2 1 1 1 1 9 0
- re no bij
- 11#2 1 1 1 1 0
- 11#2 0 0
- no bij.
- 11#2 2 6 2 2 2 3 0

Handwritten musical notation on the right side of the page, including a large bracket and the text:

aus der.

Mus. 1723. 24. Punkt.



Sächs. Landesbibliothek
Depositum der
Kstb. Hofkammer

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I. A (1.2.6.9)

B (1.6)

II. A (2a[β])(3a[α])

