

El 5 oct. de 1916
n.º 130

In Festo Sancti Georgii Martyris
ad vespervas.

Dixit Dominus.

Octavi toni.

Joannes Trijol.

[15...-16...]

Transcriptio in notatis moderna
per Francisc Trijol.

Barcelona, aij 1916.

Totes les alteracions col·locades al damunt de les notes entre claudator [b] [#] [b] son degudes al transcriptor; totes les altres son trasllat fidel de l'original.

Per Illustribus, | Renerēdi. clarissimisq. viris nobili |
Petro Magarola Elnēsi Episcopo me- | ritissimo, Fran. Pla, et de
Cadell equiti, | et generis nobilitate, et morū integritate cō- | spicuo.
Petro Fuster, civitatū Barcinonis, et | Oertuse civi honorato am-
plissimo suis in singulis or- | dinib⁹ Eccle. militari, et regio in Princi-
pātu Catalonię | Trinumviris deputatis. Onofrio Compter S. Theo. |
Doct. subtilissimo ac Elnensis Eccle. Canon. dignissi. | Joāni de
Collferrer equestris ordinis viro et | stirpe claro, et prudentia spectabi-
li. Bernardo | Sala utriusq. iuris Doctori laureato et Bar- | cinonis
civi honorato integerrimo, suis in | prelatis ordinib⁹, et principatu ra-
tiori- | niorū auditorib⁹ sapientissimis, Joānes | Pujol Magister Cam-
tus et capelle sedis | Barcinonensis prefectus.

P. J. P.

Quos mente conceperā (Inclutissimi viri) diuinorum officiorū | scilicet et reli-
giosi, et pii, et concētu, sonoro distincti nō forte, | sed matura rei cōsideratione cōsulatoq.
eo tēpore prodeūt in | quo vestra omnium auctoritas sapientia, et multiformis nobi-
litas, et virtutū splendor Principatui Catalano prae est atq. praeulget. | Et enim quo
ad potuit anim⁹ lōge respicere, et memoriā felicissimi regi-
minis vestri recordari primā iam inde vidit tantā religionē, tā ge-
nerosā in eos, qui de vobis bene mereri
curassent propensionē, | tā singularē humanitatē, equanimitatemq. mirifico virtutū
splēdore | decorā emittēdis in lucē scilicet sūmo presidio atq. ornamento futuras. | Nec
eo impulit cōsideratio mentē meā, ut nullas repulerit curas, nul-
las despexerit so-
licitas, nullas demū elucubrationes recusauerit earū, | quas huiusmodi labor vide-
batur rephoscere multo ceterarū quas | in ceteris absolūdis receperat, maximas nā ut
cetera prodiret (si | quae mea opera extāt) sin min⁹ aliorū studiū superflua, saltē dis-
tincta | vna videbatur sufficere ab aliorū inuēctione, et cōpacta modulatio-
ne declina-
tio; Hoc tamē unū ut prodiret ab his, quae alii ab his | quae ego excogitauim⁹ dis-
tinctū, ut multo his quae superiorib⁹ annis | in vestri augustissimi tēpli vsum scri-
bi curauim⁹ operib⁹ perfecti⁹, lima-
ti⁹ politi⁹q. veniret ad vestrū cōspectū quā dili-
gentiorē curā, ac-
curatiorēq. requisierit diligētia. Vos melius (pro animi vestri
equi-
tate) perhēditote. Ego illud solū adiunxero me nō opere nō sumptu, nō
annis, no deniq. valetudini perhēdisse, quo religiosi⁹, quo | suauit⁹, quo incandius
Deo dāte Deo ipsi in vestris aedib⁹ decantē-
tur sacra discreta notis, notata cōcen-
tu, et sonora modulatione | distincta. Accipite ergo equeo animo qui vos spectabāt
inge-
nui partus voluntatis signa, et recordationis, quae mihi est vestri | nunquā in-
ter moritūre monimēta nō vetera, no mutata, non | cū alijs quae a me dom⁹ ves-
tra recepit coincidētia; sed noua, | propria, et prout diuinit⁹ datū est indiuisa re-
rū electione con-
structa fouete quēso, fouentes protegite, protegentes or-
nate, or-
nantes alite animū ut protectus | ornatus, et altus ad maiora in | vestri gratiam susci-
pienda in-
flammentur.

Valete.

Cantus C C Do - nec po - - nam in - i - mi - cos tu - - - - -

Altus C C Do - nec po - - nam in - i - mi - cos tu - - - - -

Tenor C C Do - nec po - - nam in - i - mi - cos tu - - - - -

Bassus C C Do - nec po - - nam in - i - mi - cos tu - - - - -

- - - - - os. Sca - bel - lum pe - - - dum tu - -

- os. Sca - bel - lum pe - - - - - dum tu - - o -

- - - - - os. Sca - bel - lum pe - dum tu - o - - rum sca - bel - lum

- - - - - os. Sca - bel - - - lum pe - - - - - dum tu - o -

- o - - - - rum.

- - - - - rum.

- pe - dum tu - o - - - - - rum.

- - - - - rum.

Te - cum prin - ci - - pi - um in di - - e vir - tu - tis tu - - æ

Te - cum prin - ci - - pi - um in di - - e vir - tu - tis tu - - - - -

Te - cum prin - ci - - pi - um in di - - e vir - tu - tis tu - -

Te - cum prin - ci - - pi - um in di - - e vir - tu - - - - - tis

[4]

in splen-do-ri-bus sanc-to-rum.

in splen-do-ri-bus sanc-to-rum.

in splen-do-ri-bus sanc-to-rum.

in splen-do-ri-bus sanc-to-rum.

Ex-ni-te-ro an-te lu-ci-fe-rum ge-nu-i-te.

Ex-ni-te-ro an-te lu-ci-fe-rum ge-nu-i-te.

Ex-ni-te-ro an-te lu-ci-fe-rum ge-nu-i-te.

Ex-ni-te-ro an-te lu-ci-fe-rum ge-nu-i-te.

Do-mi-nus a dex-tris tu-is.

Do-mi-nus a dex-tris tu-is.

Do-mi-nus a dex-tris tu-is.

Do-mi-nus a dex-tris tu-is.

con-fre-git in di-e i-rae su-a, i-rae su-a

con-fre-git in di-e i-rae su-a

con-fre-git in di-e i-rae su-a re-ges, i-rae su-a

con-fre-git in di-e i-rae su-a re-ges,

[#]

- æ re - - - - - ges.

re - - ges.

- - rœ su - æ - re - - - - - ges.

i - - rœ su - - - æ re - - - - - ges.

De tor-ren - - te in vi - - - a bi - - - - - bet.

De tor-ren - - te in vi - - - a bi - - - - - bet.

De tor-ren - - te in vi - - - a bi - - - - - bet.

De tor-ren - - te in vi - - - a bi - - - - - bet.

Prop-ter - - - e - a ex - - al - ta - - - rit ca - - - put, ex - al - ta - - -

Prop-ter - - e - - a ex - - al - ta - rit ca - - put, ex - - al - ta - - -

Prop-ter - - - e - a - - - ex - - al - - ta - - - rit ca - - -

Prop-ter - - - - e - a ex - - - al - ta - rit ca - - put ex - - al - - -

- rit ca - - - - - put.

- rit ca - - - put.

- put.

- ta - rit ca - - - put.

Sic ut e - - rat in prin - ci - pi - o et nunc
Sic ut e - - rat in prin - ci - pi - o et nunc et
Sic ut e - - rat in prin - ci - pi - o et nunc et sem - - per, et nunc
Sic ut e - - rat in prin - ci - pi - o et nunc et sem - - - -

et sem - - - per. Et in sae - cu - la sae - - - cu - lo - - -
sem - - - per. Et in sae - cu - la sae - - - cu - lo - - -
et sem - - - per. Et in sae - cu - la sae - - - cu - lo - - -
- - - per. Et in sae - cu - la sae - - - cu - lo - - -

- rum. A - - men.
- rum. A - - men.
- rum. A - - men.
- rum. A - - men.

Confitebor.

Septimi toni.

Joannes Paulus Rijol.

[Cantus] *G*: C Ma - - - - - gna o - - - - - pe - ra Do - -

[Altus] *G*: C Ma - gna o - - - - - pe - ra Do - - - - - mi - ni

[Tenor] *G*: C Ma - gna o - - - - - pe - ra Do - - - - - mi - ni, Do - - - - -

[Bassus] *G*: C Ma - gna o - - - - - pe - ra Do - - - - -

- mi - ni. Ex - - qui - si - - - - - ta in o - mnes

Do - - mi - - - - - ni. Ex - - qui - si - - - - - ta in o - mnes vo - lun - -

- - - - - mi - ni. Ex - - qui - si - - - - - ta in o - mnes

vo - lun - ta - - - - - tes e - - - - - jus.

in o - mnes vo - lun - ta - - - - - tes e - - - - - jus. e - jus.

- ta - - - - - tes e - - - - - jus.

vo - lun - ta - - - - - tes e - - - - - ius, vo - lun - ta - tes e - - - - - jus.

Me-mo - ri - am fe - cit mi-ra-bi-li-um su - o - - -

Me-mo - ri - am fe - cit mi-ra-bi - - - - li-um su -

Me-mo - ri - am fe - cit mi-ra-bi-li-um su - o - - - -

Me-mo - ri - am fe - cit mi-ra-bi-li-um su - o - - - -

- - - rum mi-se-ri-cors et mi-se-ra - - tor Do - - - - mi -

- o - - rum mi-se-ri-cors et mi-se-ra - - tor Do - - - mi -

- - - rum mi-se-ri-cors et mi-se-ra - - - tor Do - - - -

- - - rum mi-se-ri-cors et mi-se-ra - - tor Do - - - - mi -

- mis. - - - scam de - - dit ti-men - - - ti-bus se, ti

- mis. - - - scam de - - dit ti-men - - ti - bus se.

- mi-mis. - - - scam de - - dit ti-men-ti-bus, ti - men - - -

- mis. - - - scam de - - dit ti-men - - - ti-bus se, ti -

- men - - ti-bus se.

- ti-bus se.

- men-ti-bus se.

Ut det il - - lis he - re - di - ta - tem gen - ti - um, he -

Ut det il - - lis he - re - di - ta - tem gen - - ti - um, gen - -

Ut det il - - lis he - re - di - ta - - - - - tem

Ut det il - - - - - lis he - - re - - di - - ta - - tem gen - - - - -

- re - - di - ta - tem gen - ti - um. O - - pe - ra ma - - nu - um. e - - - - -

- - - - - - - - - - - ki - um. O - - pe - ra ma - nu - um e - - - - -

gen - - - - - ki - um. O - - pe - ra ma - - - - - nu - um e - -

- - - - - - - - - - - ki - um. O - - pe - ra ma - - nu - um e - - - - -

- jus ve - ri - tas et in di - - - - - ci - um, et in - di - - - - - ci -

- jus ve - ri - tas et in - di - - - - - ci - um, ve - ri - tas et in - di - - - - - ci -

- jus ve - - - - - ri - tas et in - di - - - - - ci -

- jus ve - - - - - ri - tas et in - di - - - - - ci -

- mm.

- mm.

- mm.

- mm.

Re - - dempti - - o - - nem mi - - - sit po - - pu - lo

Re - - dempti - - o - - nem mi - - - sit po - - pu - lo su - - - -

Re - - dempti - - o - - nem mi - - - sit po - - pu - - lo

Re - - dempti - - o - - nem mi - - - sit po - - pu - lo su - - - -

su - - - - o. Man - da - vit in æ - ter - - - num te - - - sta - -

su - - - - o. Man - da - vit in æ - ter - - - num te - - -

su - - - - o Man - da - vit in æ - ter - - - num te - - -

su - - - - o Man - da - vit in æ - ter - - - num te - - -

men - tum su - - - - num, te - sta - men - - - tum su - - - - num.

sta - men - tum su - - - - num.

sta - men - - - tum, te - - - sta - men - - - tum su - - - - num.

sta - men - - - - tum su - - - - - num.

In - tel - le - - ctus bo - - nus o - - mi - bus fa - - - ci - en - ti -

In - tel - le - - ctus bo - - nus o - - mi - bus fa - - - ci - en - -

In - tel - le - - ctus bo - - nus o - - mi - bus fa - - - ci - en - -

In - tel - le - - ctus bo - - nus o - - mi - bus fa - - - ci - en - ti -

Handwritten musical score for the first system, featuring four staves with vocal parts and lyrics in Latin. The lyrics are: *-bus e - - - - - mm. Lau-da - - - - - ti-o e - jus* (Staff 1), *- - ti-bus e - - - - - mm. Lau-da - - - - - ti-o e - jus ma-* (Staff 2), *- - ti-bus e - - - - - mm. Lau-da - - - - - ti-o e - jus ma-* (Staff 3), and *- bus e - - - - - mm. Lau-da - - - - - ti-o e - jus ma-* (Staff 4).

Handwritten musical score for the second system, featuring four staves with vocal parts and lyrics in Latin. The lyrics are: *ma - - - - - net in sae - - cu-lum sae - cu - - li.* (Staff 1), *- net in sae - cu - lum sae - - - - - cu-li.* (Staff 2), *- net in sae - cu - lum sae - - - - - cu-li, sae - - - - - cu-li.* (Staff 3), and *- net in sae - cu - lum, ma - net in sae - cu - lum, - in sae - cu - lum sae - cu - li.* (Staff 4).

Handwritten musical score for the third system, featuring four staves with vocal parts and lyrics in Latin. The lyrics are: *Sic ut e - - - rat in prin - ci - - pi - o et nunc et* (Staff 1), *Sic ut e - - - rat in prin - ci - - - pi - o et nunc et nunc et* (Staff 2), *Sic ut e - - - rat in prin - - ci - - - pi - o* (Staff 3), and *Sic ut e - - - rat in prin - ci - - - pi - o et nunc et sem-per.* (Staff 4).

Handwritten musical score for the fourth system, featuring four staves with vocal parts and lyrics in Latin. The lyrics are: *sem - - - - - per, et nunc et sem - - per. Et in sae - - cu-la sae -* (Staff 1), *sem - - - - - per, et sem - - per. Et in sae - cu - la sae -* (Staff 2), *et nunc et sem - - per. Et in sae - cu - la* (Staff 3), and *et - - - - - nunc et sem - - - - - per. Et in sae - cu - la sae -* (Staff 4).

Handwritten musical score on four staves. The lyrics are: "cu-lo-rum. A - - - - - men." repeated four times. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notes and rests. The first staff has a treble clef and a key signature change to one sharp. The second staff has a treble clef and a key signature change to one sharp. The third staff has a treble clef and a key signature change to one sharp. The fourth staff has a bass clef and a key signature change to one sharp. The lyrics are written below the notes.

-- cu-lo-rum. A - - - - - men.

-- cu-lo-rum. A - - - - - men.

sæ -- cu - - - lo - - rum. A - - - - - men.

-- cu-lo-rum. A - - - - - men.

Empty musical staves for further notation.

Beatus vir.

Secundi toni.

Joannes Paulus Trujol.

[Cantus] *Go - - kens in ter - - ra e - - - rit se - - men e - - -*

[Altus] *Go - - kens in ter - - ra e - - - rit se - - - men e - - -*

[Tenor] *Go - - kens in ter - - ra e - - - rit se - - men e - - -*

[Bassus] *Go - - kens in ter - - ra e - - - rit se - - - men e - - -*

- - - jus. Ge - - ne - ra - - ti - o re - cto - - rum be - ne - - - - di - -

- - - jus. Ge - - ne - ra - - ti - o re - cto - - rum be - ne - di - ce - - - -

- - - jus. Ge - - ne - ra - - ti - o re - cto - - rum be - ne - di - - ce - - - -

- - - jus. Ge - - ne - ra - - ti - o re - cto - - rum be - ne - di - - ce - - - -

- - ce - - - - tur.

- - - - - tur.

- - - - - tur.

- - - - - tur.

Ex or-tum est in te-ne-bis lu-men re-ctis, lu-men re-

Ex or-tum est in te-ne-bis lu-men

Ex or-tum est in te-ne-bis lu-men re-

Ex or-tum est in te-ne-bis lu-men re-ctis, lu-men

ctis. Mi-se-ri-cors et mi-se-ra

re-ctis. Mi-se-ri-cors et mi-se-

ctis. Mi-se-ri-cors et mi-se-ra

re-ctis. Mi-se-ri-cors et mi-se-ra

tor et ju-stus.

ra-tor et ju-stus.

tor et ju-stus.

tor et ju-stus.

In me-mo-ri-a æ-ter-na e-rit ju-

In me-mo-ri-a æ-ter-na e-rit ju-

In me-mo-ri-a æ-ter-na e-rit ju-

In me-mo-ri-a æ-ter-na e-rit ju-

8

stus. Ab an-di-ti-o-ne ma--la non ti--

stus. Ab an-di-ti-o-ne ma--la

stus. Ab an-di-ti-o-ne ma--la non ti-me--

stus. Ab an-di-ti-o-ne ma--la non ti--

me--bit. non ti--me--bit non ti-me--bit. me--bit.

me--bit, non ti-me--bit.

me--bit, non ti-me--bit, non ti-me--bit.

Di-sper--sit de-dit pau-pe-ri-bus ju--sti--ti-a

Di-sper--sit de-dit pau-pe-ri-bus ju--

Di-sper--sit de-dit pau-pe-ri-bus ju--sti--

Di-sper--sit de-dit pau-pe-ri-bus ju--sti--

e--jus ma-net in sae-cu-lum sae--cu--li. bor-nu

ti--ti-a e--jus ma-net in sae-cu-lum sae--cu--li bor-nu

ti-a e--jus ma-net in sae-cu-lum sae--cu--li. bor-nu

ti-a e--jus ma-net in sae-cu-lum sae--cu--li. bor-nu

e - - jus ex - - al - ta - bi - tur in glo - - - - - ri - a. - -

e - - jus ex - - al - ta - - - bi - tur in glo - - - ri - a. - -

e - - jus ex - - al - ta - bi - tur in glo - - - - - ri - a. - -

e - jus ex - - al - ta - - - bi - tur in glo - - - ri - a. - -

Glo - ri - a Pa - - tri et Fi - - li - o et Fi - - - - - li - o,

Glo - ri - a Pa - - tri et Fi - - li - - o et Fi - - - - - li - o,

Glo - - ri - a Pa - - tri et Fi - - - - - li - o et Fi - - - - - li - o,

Glo - ri - a Pa - - tri et Fi - - - - - li - o et Fi - - - - - li - o,

et Spi - ri - - - - - tu - - i San - - - - - to

et Spi - ri - tu - i San - - - - - to et Spi - -

et Spi - ri - tu - i San - - - to et Spi - ri - tu - i San - - -

et Spi - - ri - tu - i San - - - - - to, et Spi - ri - - - - -

- ri - tu - i San - - - - - to.

- - - tu - i San - to.

Laudate pueri Dominum.

Octavi toni.

Joannes Paulus Pijol.

[Cantus] *Sit no-men Do-mi-ni be-ne-di-*

[Altus] *Sit no-men Do-mi-ni be-ne-di-*

[Tenor] *Sit no-men Do-mi-ni be-ne-di-*

[Bassus] *Sit no-men Do-mi-ni be-ne-di-*

- - - ctum. Ex hoc nunc et us - - - que in - - -

- - - ctum. Ex hoc nunc et us - - - que in - - -

- - - ctum. Ex hoc nunc et us - - - que in - - -

- - - ctum. Ex hoc nunc et us - - - que in - - -

- - - ctum. Ex hoc nunc et us - - - que in - - -

- - - ctum. Ex hoc nunc et us - - - que in - - -

- - - ctum. Ex hoc nunc et us - - - que in - - -

- - - ctum. Ex hoc nunc et us - - - que in - - -

Handwritten musical score for the first system, featuring four staves. The lyrics are: *Ex-cel-sus su-per o-mnes gen-tes Do-mi-nus*. The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests.

Handwritten musical score for the second system, continuing the lyrics: *Do-mi-nus. Et su-per coe-los glo-ri-a e-jus*. The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests. A sharp sign (#) is visible above the final note of the first staff.

Handwritten musical score for the third system, continuing the lyrics: *glo-ri-a e-jus. jus, glo-ri-a e-jus. glo-ria e-jus.*. The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests. Sharp signs (#) are visible above the first and third staves.

Handwritten musical score for the fourth system, continuing the lyrics: *Su-sci-tans a ter-ra in*. The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in the first system. The lyrics are: "o - pem. Et de ster - co - re e - ri -". The music is written on four staves with treble and bass clefs. The lyrics are written below the staves, with some words split across lines.

Handwritten musical score for four voices in the second system. The lyrics are: "gens pau - pe - rem, pau - pe - rem." The music continues on four staves. The lyrics are written below the staves, with some words split across lines.

Handwritten musical score for four voices in the third system. The lyrics are: "Qui ha - bi - ta - re fa - cit ste - ri - lem in do -". The music continues on four staves. The lyrics are written below the staves, with some words split across lines.

Handwritten musical score for four voices in the fourth system. The lyrics are: "mo, in do - mo. Ma - trem". The music continues on four staves. The lyrics are written below the staves, with some words split across lines.

fi-li-o-rum le-tan-tem.

fi-li-o-rum le-tan-tem.

fi-li-o-rum le-tan-tem.

fi-li-o-rum le-tan-tem.

Glo-ri-a Pa-tri et Fi-li-

Glo-ri-a Pa-tri et Fi-li-o, et Fi-li-

Glo-ri-a Pa-tri et Fi-li-

Glo-ri-a Pa-tri et Fi-li-o, et Fi-li-

-o, et Spi-ri-tu-i San-cto, San-

-o, et Spi-ri-tu-i San-

-o, et Spi-ri-tu-i San-cto

-o, et Spi-ri-tu-i San-cto, San-

-cto.

-cto.

-cto.

-cto.

Laudate Dominum omnes gentes.

Secundi toni.

Joannes Paulus Pijol.

[Cantus] Quo - ni-am con - fir - ma - ta est su - per nos mi -

[Altus] Quo - ni-am con - fir - ma - ta est su - per nos mi -

[Tenor] Quo - ni-am con - fir - ma - ta est su - per nos mi -

[Bassus] Quo - ni-am con - fir - ma - ta est su - per nos mi -

- se - ri - cor - di - a e - jus. Et ve - ri -

- se - ri - cor - di - a e - jus. Et ve - ri -

- se - ri - cor - di - a e - jus. Et ve - ri -

- se - ri - cor - di - a e - jus. Et ve - ri -

- kas Do - mi - ni ma - net in æ - ter - num.

- kas Do - mi - ni ma - net in æ - ter - num.

- kas Do - mi - ni ma - net in æ - ter - num.

- kas Do - mi - ni ma - net in æ - ter - num.

Glo - - ri - a Pa - - - - - tri et Fi - - - - - li - -

Glo - - ri - a Pa - - tri et Fi - - - - - li - - o - -

Glo - - ri - a Pa - - tri et - - - - - Fi - - - - - li - -

Glo - - ri - a Pa - - - - - tri et Fi - - - - - li - -

- o, et Spi - ri - tu - i San - - - - -

- o, et Spi - ri - tu - i San - - - - - to

- o, et Spi - ri - tu - i San - - - - - to, San - -

- o, et Spi - ri - - - - - tu - - i San - -

- - - - - to.

- - - - - to.

- - - - - to.

Credidi propter quod locutus sum.

Secundi toni.

Joannes Paulus Rijol.

[Cantus] *Go di - - xi in ex - ces - su me - -*

[Altus] *Go di - - xi in ex - ces - - su me - -*

[Tenor] *Go di - - xi in ex - ces - su me - -*

[Bassus] *Go di - - xi in ex - ces - su me - -*

O - - mnis ho - mo me - - ndax.

ba - - li - cem sa - lu - ta - - ris ac - ci - -

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "pi-am. Et no-men Do-mi-ni in - vo - ca - bo." The music features a mix of whole, half, and quarter notes, with some rests and accidentals (sharps and flats) indicating specific pitches.

Continuation of the handwritten musical score for four voices. The lyrics are: "vo - ca - bo. in - vo - ca - bo. in - vo - ca - bo." The music continues with similar notation, including some trills and grace notes, and maintains the G major key signature.

Handwritten musical score for four voices in C major. The lyrics are: "O Do-mi-ne qui - a e-go ser-vus tu -". The music is written in a more rhythmic style with many eighth and sixteenth notes, suggesting a faster tempo or a more active part of the composition.

Continuation of the handwritten musical score for four voices in C major. The lyrics are: "us. e-go ser-vus tu - us et fi-li-us an-cil -". The music concludes with sustained notes and some final melodic flourishes.

- loe tu - - - - - æ.

- - loe tu - - - - - æ.

- - loe tu - - - - - æ.

- - loe tu - - - - - æ.

Vo-ta me... a Do-mi-no red-dam in con-

Vo-ta me... a Do-mi-no red-dam in con-

Vo-ta me... a Do-mi-no red-dam in con-

Vo-ta me... a Do-mi-no red-dam in con-

-spe-cto o-mnis po-fu-lo e-jus. In a-tri-

-spe-cto o-mnis po-fu-lo e-jus. In a-tri-

-spe-cto o-mnis po-fu-lo e-jus. In a-tri-

-spe-cto o-mnis po-fu-lo e-jus. In a-tri-

-is do-mus Do-mi-ni in me-di-o tu-i Je-ru-sa-lem.

-is do-mus Do-mi-ni in me-di-o tu-i Je-ru-sa-lem.

-is do-mus Do-mi-ni in me-di-o tu-i Je-ru-sa-lem.

-is do-mus Do-mi-ni in me-di-o tu-i Je-ru-sa-lem.

Glo - ri - a Pa - tri et Fi -

Glo - ri - a Pa - tri et Fi - li - o

Glo - ri - a Pa - tri et Fi -

Glo - ri - a Pa - tri et Fi -

- - - li - o et Spi - ri - tu - i San -

- - - li - o, et Spi - ri - tu - i San - cto

- - - li - o, et Spi - ri - tu - i San -

- - - li - o, et Spi - ri - tu - i San -

- - - cto.

- - - cto.

- - - cto.

- - - cto.

Deus tuorum militum.

[Hymnus.]

Sex vocibus.

Joannes Paulus Pijol.

| | | | | | | |
|-------------------|---|---|-----|--------|--------|---------|
| [Cantus primus] | C | C | Hic | nem-pe | mun-di | gau-di- |
| [Cantus secundus] | C | C | | | | |
| [Altus primus] | C | C | Hic | nem-pe | mun-di | gau-di- |
| [Altus secundus] | C | C | | | | |
| Tenor | C | C | | | | |
| Bassus | C | C | | | | |

Handwritten musical score for the first system, featuring five staves. The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: - a, hic nem - - - - pe, hic nem-pe mun-di, hic nem-pe mun- - di. The second staff continues with: gau-di-a hic nem-pe mun-di gau- - - di- - a, hic. The third staff has: - nem - - - pe mun- - di, hic nem-pe mun-di gau-di-a hic. The fourth staff has: mun-di gau-di- - a gau- - - - di-a, hic nem-pe mun- - -. The fifth staff has: Hic nem-pe mun-di gau-di-a, hic nem-pe mun-di gau-di-a, hic.

Handwritten musical score for the second system, continuing the lyrics. The first staff has: hic nem-pe mun-di gau-di-a et blan-di-men-ta no - - - xi-. The second staff has: nem-pe mun- - di gau- - - di-a. The third staff has: - nem - - pe mun- - di gau-di-a et blan-di-men-ta no - -. The fourth staff has: - pe mun- - di gau-di-a. The fifth staff has: - di gau-di-a et blan-di-men-ta no - -. The sixth staff has: - nem-pe mun- - di gau-di-a et blan-di-men- - .

- a et blan-di-men-ta no--xi--a

et blan-di-men-ta no-xi-a, et blan-di-men-ta no--xi--

--xi-a ca-du-ca-ri--te ca-du-- --ca--

et blan--di--men--ta no-- -- --

--xi-a, et blan-di-men-ta no-xi-a

--ta no--xi-a, et blan-di--

ca--du-ca-ri-te de-pu-tans, de-- -- pu-tans

-a ca--du-ca--ri--te de-- -- pu-tans, de-- -- pu-tans

--ri--te ca--du--ca-ri-te de-- -- -- pu-

--xi-a ca--du--ca--

ca--du-ca-ri--te, ca-du--ca-ri--te de--

-men-ta no-xi--a ca-du-ca-ri--te de-- -- pu--

a. - a, ad cae - le - - - - sti - - a.

sti - a.

sti - a.

sti - a.

sti - a.

sti - a.

Glo - - ri - a ti - bi Do - mi - ne, glo - ri - a

Glo - - ri - a ti - bi Do - mi - ne, glo - - - - - ri - a ti - -

Glo - - - - ri - a

Glo - - - - ri - a

Glo - - - - ri - a

Glo - - - - ri - a

Handwritten musical score for the first system, featuring six staves. The lyrics are in Latin. The first staff has the lyrics: "ti - - - bi, glo - ri - a ti - bi Do - - - - - mi - - - ne". The second staff has: "Glo - - - ri - - - a ti - - - - bi Do - - -". The third staff has: "- bi Do - - - - - mi - ne, ti - - - bi Do - - - - - mi - ne". The fourth staff has: "ti - bi Do - - - mi - ne, glo - - ri - a ti - - - bi". The fifth staff has: "Glo - - - ri - a ti - bi Do - mi - ne qui sur - re - xi - - - - sti a". The sixth staff has: "Glo - - - ri - - -".

Handwritten musical score for the second system, continuing the previous piece. It features six staves. The lyrics are: "qui sur - re - xi - - - sti a mor - - - - - tu - is, qui sur - re - xi - - - - -". The second staff has: "- mi - - ne qui sur - - -". The third staff has: "qui sur - re - xi - - - sti, qui sur - re - xi - sti a". The fourth staff has: "Do - mi - ne, qui sur - re - xi - - - sti, qui sur - re - xi - - - sti, qui sur - re -". The fifth staff has: "mor - - - - - tu - is, a mor - - - - - tu - is". The sixth staff has: "a ti - - - - bi Do - - - mi - - ne qui sur - re - -".

Handwritten musical score for the first system, featuring six staves. The lyrics are:
- - - - - sti, a mor-tu- is cum Pa-tre et San - - - - -
- re - - xi - - - - - sti a mor-tu-is cum Pa - - - - -
mor - - - - - tu-is cum Pa-tre et San - - - - -
- xi - sti a mor-tu- is qui sur - - - - - re-xi-sti a mor - - - - - tu - is
cum Pa-tre et San-cto Spi - - ri - - tu cum Pa-tre et
- xi - - - - sti a mor - - tu-is cum Pa-tre et San - - - - - cto, cum

Handwritten musical score for the second system, continuing the Latin text. The lyrics are:
- - - - - cto Spi-ri - tu, cum Pa-tre et San-cto in
- - - - - tre et San - - - - - cto Spi - - - - - ri - tu
- - - - - cto, Pa-tre et San-cto Spi - - - - - ri - tu in sem - - - - - pi - - - - -
cum Spi - - - - - ri-tu in sem - - - - - pi - - - - - ter - - - - - na
San-do Spi - - - - - ri-tu in - - - - - sem - - - - - pi - - - - - ter - - - - - na
Pa - - - - - tre et San-do Spi - - - - - ri - - - - - tu in sem - - - - - pi - - - - - ter - - - - -

Handwritten musical score on a single system of six staves. The lyrics are in Latin, likely a Mass setting. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The lyrics are: sem-pi-ter-na, in sem-pi-ter-na, in sem-pi-ter-na sae-cu-la; in sem-pi-ter-na sae-cu-la; in sem-pi-ter-na sae-cu-la; in sem-pi-ter-na sae-cu-la; in sem-pi-ter-na sae-cu-la; in sem-pi-ter-na sae-cu-la.

Handwritten musical score on a single system of six staves. The lyrics are in Latin, likely a Mass setting. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The lyrics are: la. A - - - - - men.; sae-cu-la. A - - - - - men.; cu-la. a - - - - - men.; - la. a - - - - - men.; - men. a - - - - - men.

Magnificat.

Secundi toni.

Joannes Paulus Sijol.

[Cantus] *K: b* *C* - a - - ni - ma me - - a Do - - - mi - -

[Altus] *K: b* *C* A - - ni - ma me - - a Do - - - - - mi -

[Tenor] *K: b* *C* - - - - - - - - - - - - - - - - -

[Bassus] *K: b* *C* - - - - - - - - - - - - - - - - -

A - - ni - ma

- num, a - ni - ma me - a Do - mi - num, a - - - -

- num, a - - - - - ni - ma me - - - - a Do - mi - num, a - ni - ma me - - - - a Do - -

A - - ni - ma me - - a Do - - - - mi - num, a - - - - ni - ma me - - - -

me - - - a Do - - - - - mi - num, a - - ni - ma me - - - -

- ni - ma me - - a Do - - - - mi - num.

- - - - - mi - num, a - - ni - ma me - a Do - mi - num.

- a Do - - - - - mi - num, Do - - - - - mi - num.

- - - a Do - - - - mi - num, Do - - - - mi - num.

[illegible]

Handwritten musical score for "Qui tollis" in G major, 4/4 time. The score is written on five staves. The first staff is a vocal line with lyrics "Qui - - - a re - spe - - -". The second staff is a vocal line with lyrics "spe - - -". The third staff is a vocal line with lyrics "sit, qui - a re - - - spe - sit". The fourth staff is a vocal line with lyrics "qui - a re - spe - sit - hu - mi - li - ta - - -". The fifth staff is a vocal line with lyrics "Qui - - - a re - spe - - - sit hu - mi - li - -". The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on four staves. The lyrics are: "xít hu-mi-li - - ta - - tem an-cil - - læ su - - - - æ". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves, with some words split across lines. The score is a handwritten transcription of a musical piece.

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on four staves, each with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Latin and are written below the staves. The first staff is for the Soprano part, the second for the Alto part, the third for the Tenor part, and the fourth for the Bass part. The lyrics are: "ec-ce e-nim ex hoc be-a-tam me". The score is written in a cursive style, with some corrections and markings. The first staff has a whole rest in the first measure. The second staff has a whole note in the first measure, followed by a half note and a quarter note. The third staff has a whole note in the first measure, followed by a half note and a quarter note. The fourth staff has a whole note in the first measure, followed by a half note and a quarter note. The score is written on a single page, with the lyrics written in a cursive hand. The first staff has a whole rest in the first measure. The second staff has a whole note in the first measure, followed by a half note and a quarter note. The third staff has a whole note in the first measure, followed by a half note and a quarter note. The fourth staff has a whole note in the first measure, followed by a half note and a quarter note. The score is written on a single page, with the lyrics written in a cursive hand.

di-cent o-mnes ge-ne-ra-ti-o nes

di-cent o-mnes ge-ne-ra-ti-o nes

di-cent o-mnes ge-ne-ra-ti-o nes

o-mnes ge-ne-ra-ti-o nes

ge-ne-ra-ti-o nes.

o-mnes ge-ne-ra-ti-o nes.

ge-ne-ra-ti-o nes.

o-mnes ge-ne-ra-ti-o nes.

Et mi-se-ri-cor-di-a e

Et mi-se-ri-

Et mi-se-ri-cor-di-

Et mi-se-ri-cor-di-

-jus a-pro-ge-ni-e in pro-ge-

-cor-di-a e-jus a pro-ge-ni-e in pro-ge-

-a e-jus a pro-ge-ni-e in pro-ge-ni-

-a e-jus a pro-ge-ni-e, a pro-ge-ni-

ni-es ti-men-ti-bus e-um

ni-es

-es, in pro-ge-ni-es ti-men-ti-bus, ti-men-ti-

-e in pro-ge-ni-es ti-men-ti-bus e-um, ti-

ti-men-ti-bus e-um, ti-men-ti-bus, ti-

-men-ti-bus e-um

-bus e-um ti-men-ti-bus e-

-men-ti-bus e-um ti-men-ti-bus e-

-men-ti-bus e-um.

ti-men-ti-bus e-um.

-um ti-men-ti-bus e-um.

-um, ti-men-ti-bus e-um.

De-po-si-t po-ten-tes de se

De-po-si-t po-ten-tes de se

De-po-si-t po-ten-tes de se

De -- po -- su -- it po -- ten -- tes de se --

de, po -- ten -- tes de se --

tes de se -- de, po -- ten -- tes de se --

de, de -- se -- de, de -- po -- su -- it po -- ten -- tes de

de et ex -- al -- ta -- rit hu -- mi -- les, et ex -- al -- ta -- rit

de et ex -- al -- ta -- rit hu --

de et ex -- al -- ta -- rit hu -- mi --

se -- de et ex -- al -- ta -- rit hu --

hu -- mi -- les et ex -- al -- ta -- rit hu -- mi -- les

mi -- les et ex -- al -- ta -- rit hu -- mi -- les et ex -- al -- ta --

les, et ex -- al -- ta -- rit hu -- mi -- les et ex -- al -- ta --

mi -- les, et ex -- al -- ta -- rit hu -- mi -- les, et ex -- al -- ta --

et ex -- al -- ta -- rit hu -- mi -- les

rit, et ex -- al -- ta -- rit hu -- mi --

rit, et ex -- al -- ta -- rit hu -- mi -- les et ex -- al -- ta --

rit, et ex -- al -- ta -- rit hu -- mi --

et ex-al-ta - - - rit hu - - - mi - les.

- les et ex-al-ta - - - rit hu - - - mi - les.

- rit, et ex-al-ta - - - rit hu - - - mi - les.

- les et ex-al-ta-rit hu - - - mi - les.

Sus - ce - - - pit Is - - - ra - el, sus - ce - - -

Sus - ce - - - pit Is - - - ra - el pu -

Sus - - -

- - - pit, sus - ce - pit Is - - - ra - el pu - - - e-rum su - -

- - e-rum su - - - um, sus - ce - pit Is - - - ra - el pu - - e-rum su - -

- ce - - - pit Is - - - ra - el pu - e-rum su - - -

Sus - - - ce - - - pit Is - - - ra-el, sus - - ce - - -

- - - um, pu - - e-rum su - - - um re - - cor - da - - tus

- - - um pu - - e-rum su - - - um re - - cor -

- - - um pu - - e-rum su - - - um re - - cor -

- pit Is - - ra - el pu - - e-rum su - - - um re - - cor - da - - tus

Handwritten musical score for the first system, featuring four staves. The lyrics are in Latin. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef and a key signature of one flat (B-flat). The lyrics are: mi-se-ri-cor-di-æ su-æ re-cor-

Handwritten musical score for the second system, continuing the Latin lyrics. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef and a key signature of one flat (B-flat). The lyrics are: da-kus mi-se-ri-cor-di-æ su-æ re-cor-

Handwritten musical score for the third system, showing a repeat sign and a key signature change. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef and a key signature of one flat (B-flat). The lyrics are: æ.

Handwritten musical score for the fourth system, featuring the word 'Gloria' and a key signature change. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef and a key signature of one flat (B-flat). The lyrics are: Glo-ri-a Pa-tri, glo-ri-a Pa-tri, glo-ri-a

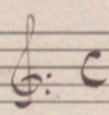
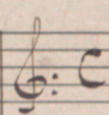
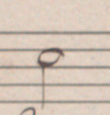
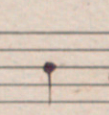
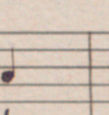
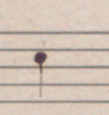
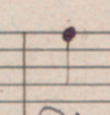
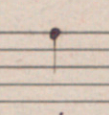
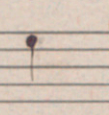
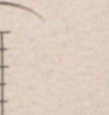
Handwritten musical score for the first system, featuring four staves. The lyrics are in Latin. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are:
 ri - a Ga - tri et Fi - li - o
 ri - a Ga - tri et Fi - li - o, glo - ri - a Ga - tri et Fi - li -
 ri - a Ga - tri et Fi - li -
 Ga - tri et Fi - li - o, et Fi - li -

Handwritten musical score for the second system, featuring four staves. The lyrics are in Latin. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are:
 et Spi - ri - tu - i San -
 - o et Spi - ri - tu - i San - cto et Spi - ri - tu -
 - o et Spi - ri - tu - i San -
 - o et Spi - ri - tu - i San -

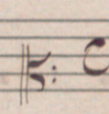
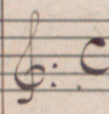
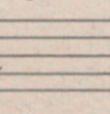
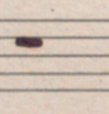
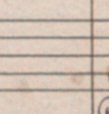
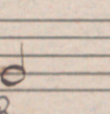
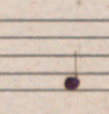
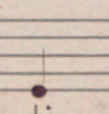
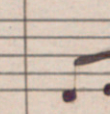
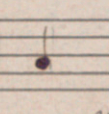
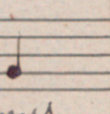
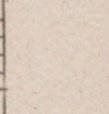
Handwritten musical score for the third system, featuring four staves. The lyrics are in Latin. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are:
 - cto et Spi - ri - tu - i San -
 - i, et Spi - ri - tu - i San - cto et Spi - ri -
 - cto et Spi - ri - tu - i San - cto, San -
 - cto et Spi - ri - tu - i San -

Handwritten musical score for the fourth system, featuring four staves. The lyrics are in Latin. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are:
 - cto.
 - tu - i San - cto.
 - cto.
 - cto.

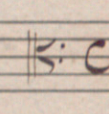
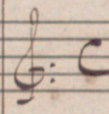
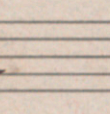
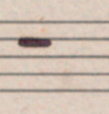
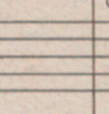
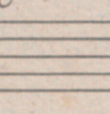
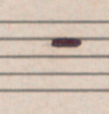
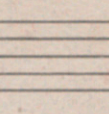
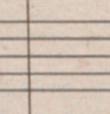
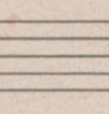
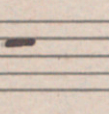
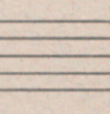
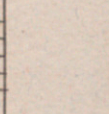
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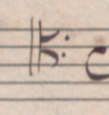
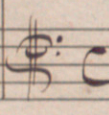
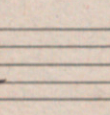
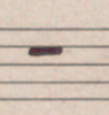
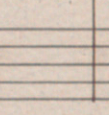
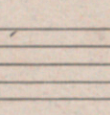
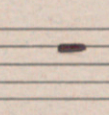
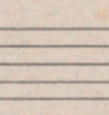
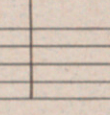
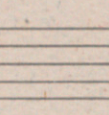
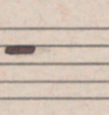
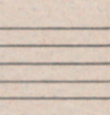
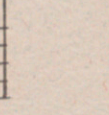
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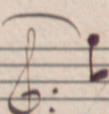
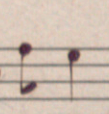
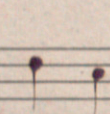
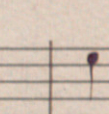
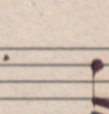
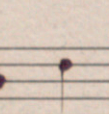
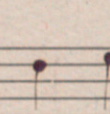
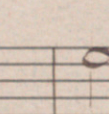
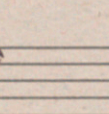
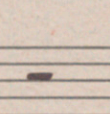
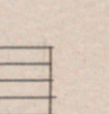
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[Altus]             

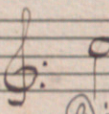
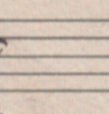
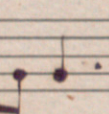
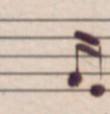
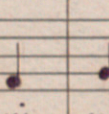
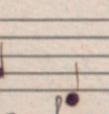
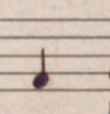
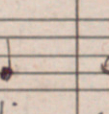
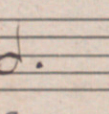
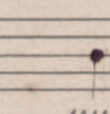
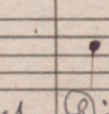
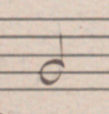
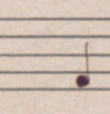
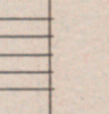
Ge - - - - ne - di - - ca - - - - mus

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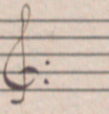
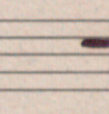
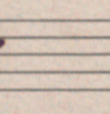
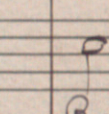
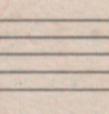
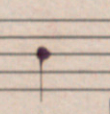
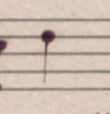
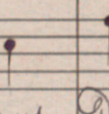
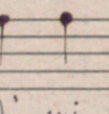
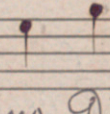
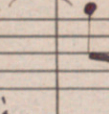
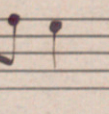
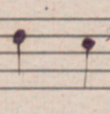
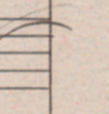
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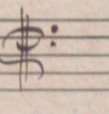
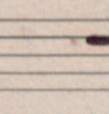
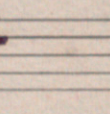
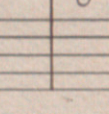
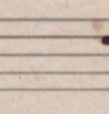
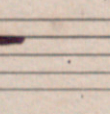
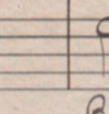
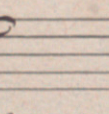
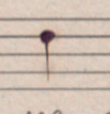
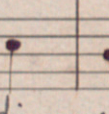
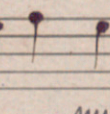
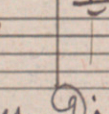
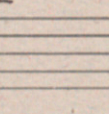
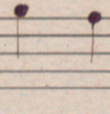
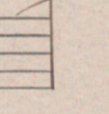
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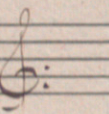
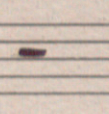
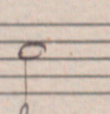
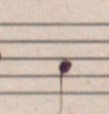
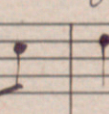
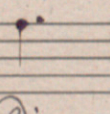
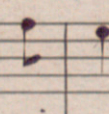
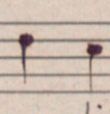
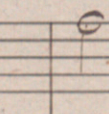
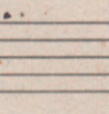
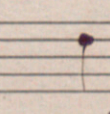
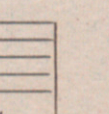
Do - - - - - mi - no, be - ne - di - - ca - - - - mus Do - - - - -

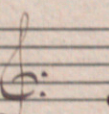
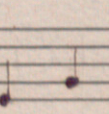
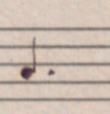
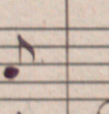
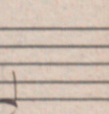
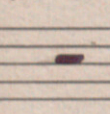
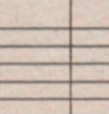
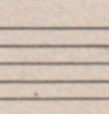
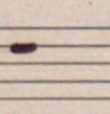
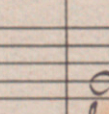
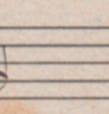
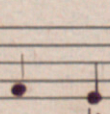
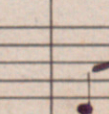
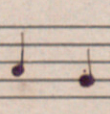
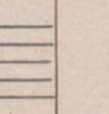
Ge - - - - ne - di - ca - - - - mus Do - mi - no, Do - - - - -

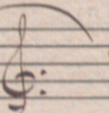
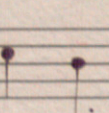
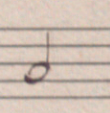
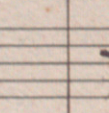
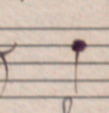
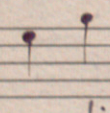
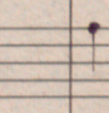
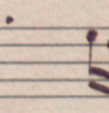
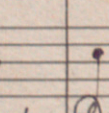
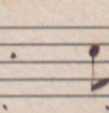
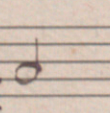
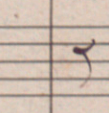
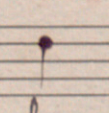
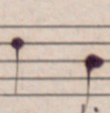
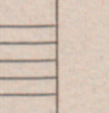
Ge - - - - ne - di - ca - - - - mus Do - - - - -

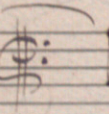
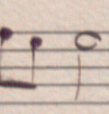
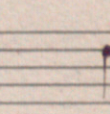
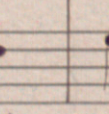
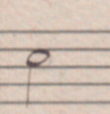
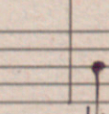
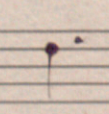
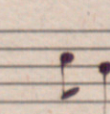
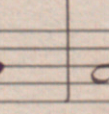
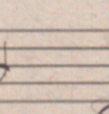
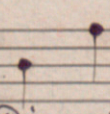
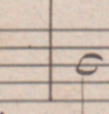
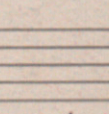
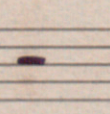
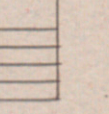
be - - - - ne - di - ca - - - - mus Do - - mi - no, be - ne - di - - ca - - - - mus

- - - - - mi - no, be - - - - ne - di - ca - - - - mus

- mi - no, be - ne - di - - ca - - - - - mus Do - mi - no, be - ne - di - -

- - - - - mi - no, be - ne - - - - di - ca - - - - - mus Do - mi - no,

Domi-no, be-ne-di-ca-mus Do-mi-no, be - - -

Domi-no, be - - - ne-di-ca - - - mus Do - - -

-ca - - mus Do - - - mi - no, be-ne-di-ca-mus Do-mi - no,

be - - ne-di-ca - - - mus Do - - - mi -

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, with some words appearing on multiple staves. The music is in a common time signature (C). The lyrics are: "ne-di-ca-mus Do-mi-no, be-ne-di-ca-mus Do-mi-no, be-ne-di-ca-mus Do-mi-no, be-ne-di-ca-mus".

Handwritten musical score for "Dixie" on four staves. The first staff has a treble clef and a whole note G4. The second staff has a treble clef and a half note G4, with the lyrics "mi - no." below it. The third staff has a treble clef and a half note G4, with the lyrics "mi - no." below it. The fourth staff has a bass clef and a half note G2, with the lyrics "Dix - mi - no." below it. A double bar line is after the first measure.

Cum invocarem.

Octavi toni.

Joannis Paulus Pujol.

[Cantus] *Mi - - - se - - re - re me - - - - -*

[Altus] *Mi - - - se - - re - re me - - - - -*

[Tenor] *Mi - - - se - - re - re me - - - - -*

[Bassus] *Mi - - - se - - re - re me - - - - -*

- - - - i. *Et ex - - an - - di o - - ra - ti - o - - - - - nem*

- - - - i. *Et ex - - an - - di o - - ra - ti - o - - - - - nem me - - -*

- - - - i. *Et ex - - an - - - - - di o - - ra - ti - o - nem me - - -*

- - - - i. *Et ex - - an - - di o - ra - ti - o - nem me - - -*

me - - - - - am.

- am, me - - - - - am.

- am.

- - - - - am.

Et sci-to - - - te quo - - ni - - am mi - ri - fi - ca - vit. Dò - -

Et sci-to - - - te quo - - ni - - am mi - ri - fi - ca - - vit Dò - - - -

Et sci-to - - - te quo - - ni - - am mi - ri - fi - ca - vit Dò - - - -

Et sci-to - - - te quo - - ni - - am mi - ri - fi - ca - - vit Dò - - - -

mi - nus san - - ctum su - - - - um. Dò - mi - nus ex - au - - di - et

mi - nus san - - ctum su - - - - um. Dò - mi - nus ex - au - - di - et

mi - nus san - - ctum su - - - - um. Dò - mi - nus ex - au - - di - et

mi - nus san - - ctum su - - - - um. Dò - mi - nus ex - au - - di - et

me cum cla-ma - - ve-ro ad e - - - - - um.

me cum cla-ma - - - - - ve-ro ad e - - - - - um.

me cum cla-ma - ve - - ro ad e - - - - - um.

me cum cla-ma - - - - - ve-ro ad e - - - - - um.

Sa - cri - fi - - ca - - - te sa - - - cri - fi - ci - - um ju - sti - - ti -

Sa - cri - fi - - ca - - - te sa - - - cri - fi - ci - - um ju - sti - - -

Sa - cri - fi - - ca - - - te sa - - - cri - fi - ci - - um ju - sti - - -

Sa - cri - fi - - ca - - - te sa - - - cri - fi - ci - - um ju - sti - - ti -

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "et spe-ra - - - te in Do - - -". The music is written in G major (one sharp) and common time. The Soprano part begins with a treble clef and a key signature change to one sharp. The Alto, Tenor, and Bass parts follow with their respective clefs. The lyrics are written below the staves, with hyphens indicating long notes.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "mi-no. Mul-ti di-cunt: Quis o- sten-dit no-bis bo - -". The music continues in G major. The Soprano part has a treble clef and a key signature change to one sharp. The Alto, Tenor, and Bass parts follow with their respective clefs. The lyrics are written below the staves, with hyphens indicating long notes.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "na?". The music continues in G major. The Soprano part has a treble clef and a key signature change to one sharp. The Alto, Tenor, and Bass parts follow with their respective clefs. The lyrics are written below the staves, with hyphens indicating long notes.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics: "A fru- - - ctu fru-men - - - ti vi - - ni et o - - - le -". The music continues in G major. The Soprano part has a treble clef and a key signature change to one sharp. The Alto, Tenor, and Bass parts follow with their respective clefs. The lyrics are written below the staves, with hyphens indicating long notes.

-i su - - - - i.

mul-ti-pli-ca-ti sunt, mul-

su - - - - i

mul-ti-pli-ca-ti sunt, mul-ti-pli-

- - - - i

mul-ti-pli-ca-ti sunt, mul-ti-pli-

-i su - - - - i

mul-ti-pli-ca-ti sunt

-ti-pli-ca-ti sunt,

mul-ti-pli-ca-ti sunt

mul-

-ca-ti sunt, mul-ti-pli-ca-ti sunt, mul-ti-

-ca-ti sunt, mul-ti-pli-ca-ti sunt, mul-ti-pli-ca-ti sunt, mul-ti-

mul-ti-pli-ca-ti sunt, mul-ti-pli-ca-ti sunt, mul-ti-

-ti-pli-ca-ti sunt.

-pli-ca-ti sunt, mul-ti-pli-ca-ti sunt.

-pli-ca-ti sunt.

-pli-ca-ti sunt.

Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter

Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter

Quo-ni-am tu Do-mi-ne sin-gu-la-ri-

Quo-ni-am tu Do-mi-ne sin-gu-la-ri-

in spe. bon- sti- - - tu- - - i- sti me

in spe. bon- sti- tu- - i- sti me, con- sti- - - tu- - i- - -

- ter in spe. bon- - sti- - - - tu- - - i- - sti me, con-

- ter in spe. bon- sti- tu- - i- - - - sti me, con - - -

con- sti- tu- - i- - - - - sti me, con- - sti- - - tu- - - i- sti me -

- - sti me, con- sti- - tu- - i- - - - - sti me, con- - - sti- - tu- - -

- sti- tu- i- - - - - - - - - - - sti me, con- sti- - - - - tu- i- sti.

- - - sti - - - tu - - - i - - sti me, con - - - sti- tu- - i- - sti me, con- sti- tu- -

con- - sti- - - - tu- - i- - - sti me.

- i- sti me, con- sti- - - - tu- - i- - - - sti me.

me, con- sti- - - - tu- - - i- - - sti me.

- i - - - - sti me, con- sti- tu- - - i- - - - - sti me.

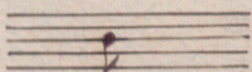
Glo - ri - a Pa - tri et Fi - - - - - li -

Glo - ri - a Pa - - - - - tri et Fi - - - li -

Glo - - ri - a Pa - - - - - tri et Fi - - - li -

Glo - - ri - a Pa - - tri et Fi - - - - - li

(1)



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, measures 1-4. The lyrics are: "Et Spi-ri-tu-i San-".

Measure 1: All voices have a whole rest.

Measure 2: Soprano and Alto sing "Et Spi-ri-"; Tenor and Bass sing "tu-".

Measure 3: Soprano and Alto sing "i"; Tenor and Bass sing "San-".

Measure 4: Soprano and Alto sing "San-"; Tenor and Bass sing "i".

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, measures 5-8. The lyrics are: "cto. San-cto.".

Measure 5: Soprano and Alto sing "cto."; Tenor and Bass sing "San-".

Measure 6: Soprano and Alto sing "cto."; Tenor and Bass sing "cto.".

Measure 7: Soprano and Alto sing "cto."; Tenor and Bass sing "cto.".

Measure 8: Soprano and Alto sing "cto."; Tenor and Bass sing "cto.".

[In te Domine speravi.]

[Versos 1, 3 i 5 del Psalm n.º 30.]

[Cantus] *In te Dò-mi-ne spe-ra-vi non con-fun-dar*

[Altus] *In te Dò-mi-ne spe-ra-vi non con-fun-dar*

[Tenor] *In te Dò-mi-ne spe-ra-vi non con-fun-dar*

[Bassus] *In te Dò-mi-ne spe-ra-vi non con-fun-dar*

in æ-ter-num. In ju-sti-ti-

in æ-ter-num. In ju-sti-ti-

in æ-ter-num. In ju-sti-ti-

in æ-ter-num. In ju-sti-ti-

-a tu-a li-be-ra me.

-a tu-a li-be-ra me.

-a tu-a li-be-ra me.

-a tu-a li-be-ra me.

ro - - - sto mi - - hi in De - um pro - te - - cto - - - rem et

in do - - - num re - fu - - gi - i. Ut sal - - - rum me fa - ci -

as, ut sal - - - rum me fa - ci - as. fa - ci - as, ut sal - - - rum me fa - ci - as. - - ci - as, ut sal - - - rum me fa - ci - as.

ro - du - - ces me de la - - - quæ - o hoc quem ab - scon -

de-umt mi-hi Quo-ni-am

de-umt mi-hi Quo-ni-am tu es pro-

de-umt mi-hi Quo-ni-am tu es pro-

de-umt mi-hi Quo-ni-am

tu es pro-ector me-us

te-ctor me-us, tu es pro-ector me-us

te-ctor me-us, tu es pro-ector me-us

tu es pro-ector me-us, tu es pro-ector me-us

Glo-ri-a Pa-tri et Fi-li-o

Glo-ri-a Pa-tri et Fi-li-o

Glo-ri-a Pa-tri et Fi-li-o

Glo-ri-a Pa-tri et Fi-li-o

Et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-

Et Spi-ri-tu-i San-cto et Spi-ri-tu-i San-

Et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-

Et Spi-ri-tu-i San-cto, et Spi-

- do. - do. - do.

- ri - tu - i San - cto.

Soprano [Cantus] **Alto** **Tenor** **Bassus**

Glo - ri - a Pa - tri et Fi - - - - - li - -

Glo - ri - a Pa - tri et Fi - - - - - li - -

Glo - ri - a Pa - tri et Fi - - - - - li -

Glo - ri - a Pa - tri et Fi - - - - - li - -

- o, et Fi - - - - - li - o. Et Spi - ri - - -

- o, et Fi - - - - - li - o. Et Spi - ri - - tu - -

- o, et Fi - - - - - li - o. Et Spi - ri - - tu - i

- o, glo - ri - a Pa - - - - - tri et Fi - - li - o. Et Spi - ri - - - - - tu - -

- tu - - i San - - - - - cto.

- i San - - - do, San - - - - - cto.

San - cto, et Spi - ri - - - tu - i San - - - - - cto.

- i San - - - cto, et Spi - - ri - tu - i San - - - cto.

[Qui habitat.]

[Cantus] *Qui ha--bi-tat in ad--ju--to--ri-o*

[Altus] *Qui ha--bi-tat in ad--ju--to--ri--o al---*

[Tenor] *Qui ha--bi-tat in ad--ju--to--ri--o al---*

[Bassus] *Qui ha--bi-tat in ad--ju--to--ri-o al---*

Al---tis---si-mi. In pro-te-cti-o-ne

-tis---si-mi. In pro-te-cti-o-ne

--tis---si-mi. In pro-te-cti-o-ne

---tis---si-mi. In pro-te-cti-o-ne

De-i coe-li com-mo-ra-bi-tur.

De-i coe-li com-mo-ra-bi-tur.

De-i coe-li com-mo-ra-bi-tur.

De-i coe-li com-mo-ra-bi-tur.

Quo - - - ni - am i - - - pse li - - - be - ra - vit me de

Quo - - - ni - am i - - - pse li - - - be - ra - vit me de

Quo - - - ni - am i - - - pse li - - - be - ra - vit me de

Quo - - - ni - am i - - - pse li - - - be - ra - vit me de

la - - que - o re - - nan - - ti - - num. Et a

la - - que - o re - - nan - - ti - - num. Et a ver - - bo

la - - que - o re - - nan - - ti - - num. Et a ver - - bo a - - spe -

la - - que - o re - - nan - - ti - - num. Et a ver - - bo

ver - bo a - - spe - ro, et a ver - - bo a - - spe - ro, et

a - - spe - ro et a ver - - bo a - - spe - ro, et a ver - - bo

- ro, et a ver - - bo a - - spe - ro et a

a - - spe - ro, et a ver - - bo et a ver - -

a ver - - bo a - - spe - ro, a - - spe - ro, et a ver - - bo a - - spe -

a - - spe - ro, et a ver - - bo a - - spe - ro, et a ver - -

ver - - bo a - - spe - ro, et a ver - - bo a - - spe - ro, et

- bo a - - spe - ro, et a ver - - bo a - - spe - ro, et

-ro, et a ver - - bo, et a ver-bo a - - - - - spe - - ro.

-bo a - spe - - - ro, et a ver-bo a - - - - - spe - - ro.

a ver - - - bo a - - spe - ro.

a ver - - - - - bo a - - - - - spe - - ro.

San - - to cir-cum - - da-bit te re - - ri-tas e - - jus

San - - to cir-cum - - da-bit te re - - ri-tas e - - - - -

San - - to cir-cum - - da-bit te re - - ri-tas e - - - - -

San - - to cir-cum - - da-bit te re - - ri-tas e - - - - -

Non ti - - me - - - - - bis a ti - - mo - re

Non ti - - me - - bis a ti - - mo - re no - ctur - - - - -

Non ti - me - - - bis a ti - mo - re no - ctur - - - - -

Non ti - - me - - bis a ti - mo - - - re no - ctur - - - - -

a ti - mo - - - re no - - - ctur - no, no - ctur - - - no, a

- no, non ti - - me - - bis a ti - - mo - - re a ti - mo - - -

- no, non ti - - me - - bis a ti - mo - - re no - ctur - - - no, non ti - -

- no, non ti - - me - - bis a ti - mo - - - re no - ctur - - -

ti-mo - - re no-ctur - - - - - no, non ti-me - - - - - bis, non ti-me - -
 - re no - - - - - ctur - - - - - no, non ti-me - - - - - bis a ti-mo - - re no - -
 - me - - bis a ti-mo - - re no-ctur - - no, a ti-mo - - - re no - - -
 - - - no, non ti-me - - - bis a ti-mo - - - re no-ctur - - - - - no,

- - - bis a ti-mo - - re no-ctur - - - - -
 - tur - - - no, non ti-me - - bis a ti-mo-re no-ctur - - - - -
 - - - ctur - - - no, non ti-me - - - bis a ti-mo - - re - no-ctur - - -
 non ti-me - - - - - bis a ti - - mo - - re no - ctur - - - - -

- no.
 - no.
 - no.
 - no.

ba - - - dent a la - - - - - te-re tu - - - - -
 - - - - -
 ba - - dent a la - - - - - te-re tu - - - - - o mil - - - - -
 ba - - - dent a la - - - - - - - - - te - -

- o, tri - - - o mil - - - - - le et de - cem mil - li - a a dex - -

ta - - - te - - re tu - - - o mil - - le et de - cem mil - li - a a dex - -

- - - - - le, tu - - o mil - - le et de - cem mil - li - a a dex - -

- re tu - - - o mil - - - - - le et de - cem mil - li - a a dex - -

- tris tu - - - - is. Ad te an - - tem non ap - -

- tris tu - - - - is. Ad te an - - tem

- tris tu - - - - is. Ad te an - - tem non ap - pro - fin -

- tris tu - - - - is. Ad te an - - - - tem non ap - -

- pro - fin - qua - - - - bit, non ap - pro - - fin - qua - - - bit. non

non ap - - pro - fin - qua - - - - bit, non ap - - pro - - fin - -

- qua - - bit, ad - te an - - - - tem, ad te an - - - - tem non

- pro - - fin - - qua - - - bit, non ap - pro - fin - qua - - -

- ap - pro - fin - qua - - - - bit.

- qua - - bit, non ap - pro - - fin - qua - - - - bit.

- ap - pro - - fin - - qua - - - - bit.

- - - bit, non ap - pro - - fin - qua - - - - bit.

31

Quo - - - ni - - am tu es Do - - mi - ne spes me - - - a.

Al - tis - si - mum po - - - su - i - - sti re - -

- fu - - gi - um tu - - - - - um re - - - fu - - gi - um tu - - - - - um.

Quo - - - ni - - am an - ge - lis su - is De - - us man - da - - -

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "vit de te. Ut cu-sto-di-ant te in o-mni-".

Staves 1-4: *vit de te. Ut cu-sto-di-ant te in o-mni-*

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "bus vi-is, tu-is, vi-is tu-is. ni-bus vi-is tu-is."

Staves 1-4: *bus vi-is, tu-is, vi-is tu-is. ni-bus vi-is tu-is.*

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "Quo-ni-am an-ge-lis su-is De-".

Staves 1-4: *[Cantus I] Quo-ni-am an-ge-lis su-is De- [Cantus II] Quo-ni-am an-ge-lis su-is De- [Alto] Quo-ni-am an-ge-lis su-is De- [Tenor] Quo-ni-am an-ge-lis su-is De-*

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "us man-da-vit de te. Ut cu-sto-di-ant te."

Staves 1-4: *us man-da-vit de te. Ut cu-sto-di-ant te.*

te in o-mni-bus vi-is tu-

te in o-mni-bus vi-is tu- as, in

te in o-mni-bus, in o-mni-bus vi-is tu-

te in o-mni-bus vi-is tu-is, in o-

-is, in o-mni-bus vi-is tu-is in

o-mni-bus vi-is tu-is, in o-mni-

-is in o-mni-bus vi-is tu-

-vi-bus vi-is tu-is in o-mni-bus vi-is

o-mni-bus vi-is tu-is, vi-is

-bus, in o-mni-bus vi-is tu-is

-is, in o-mni-bus vi-is

tu-is, vi-is tu-is in o-mni-bus vi-

tu-is in o-mni-bus vi-is tu-is.

in o-mni-bus vi-is tu-is.

tu-is.

-is tu-is, in o-mni-bus vi-is tu-is.

[Cantus] *In - - - per a - - spi-dem et ba-si - - lis - - - cum am - -*

[Altus] *In - - - per a - - spi-dem et ba-si-lis - - - cum*

[Tenor] *In - - - per a - - spi-dem et ba - - - si - - lis - - - cum am - -*

[Bassus] *In - - - per a - - spi-dem et ba-si-lis - - - - - cum am - -*

bu-la - - - - - bis. Et con-cul - -

am-bu-la - - - - - bis. Et con-cul - -

bu-la - - - - - bis. Et con-cul - -

bu-la - - - - - bis. Et con-cul - -

- ca - - - bis le - - - o - - nem et dra-co - - - - - nem.

- ca - - - bis le - - o - nem et dra - - co - - - - - nem.

- ca - - - bis le - - - o - - nem et dra - - co - - - - - nem.

- ca - - - bis le - - o - nem et dra-co - - - - - nem.

bla - - ma - - - - - bit ad me et e - - go ex - -

bla - - ma - - - - - bit ad me et e - - go ex - -

bla - - ma - - - - - bit ad me et e - - go ex - -

bla - - ma - - - - - bit ad me et e - - go ex - -

Handwritten musical score for the first system, featuring four staves with lyrics in Latin. The lyrics are: -an-di-am e-um: cum i-pso sum in tri-bu-la-ti-

Handwritten musical score for the second system, featuring four staves with lyrics in Latin. The lyrics are: -o-ne. bo-ri-pi-am e-um et glo-

Handwritten musical score for the third system, featuring four staves with lyrics in Latin. The lyrics are: -ri-fi-ca-bo e-um. -ri-fi-ca-bo e-um. -ri-fi-ca-bo e-um.

Handwritten musical score for the fourth system, featuring four staves with lyrics in Latin. The lyrics are: Glo-ri-a Pa-tri et Fi-li-o. Glo-ri-a Pa-tri et Fi-li-o. Glo-ri-a Pa-tri et Fi-li-o. Glo-ri-a Pa-tri et Fi-li-o, et Fi-

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with Latin lyrics. The score is written on four staves. The lyrics are: *Et Spi-ri-tu-i San-cto. -li-o. -li-o. -li-o. -li-o.*

The first system consists of five measures. The lyrics are: *Et Spi-ri-tu-i San-cto. -li-o. -li-o. -li-o. -li-o.*

The second system consists of five measures. The lyrics are: *Et Spi-ri-tu-i San-cto. -li-o. -li-o. -li-o. -li-o.*

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with Latin lyrics. The score is written on four staves. The lyrics are: *-cto. -cto. -cto. -cto.*

The first system consists of two measures. The lyrics are: *-cto. -cto.*

The second system consists of two measures. The lyrics are: *-cto. -cto.*

Ecce nunc benedicite Dominum.

[Cantus] *Ec - - - ce nunc be - ne - di - ci - te Do - -*

[Altus] *Ec - - - ce nunc be - ne - di - ci - te Do - -*

[Tenor] *Ec - - - ce nunc be - ne - di - ci - te Do - -*

[Bassus] *Ec - - - ce nunc be - ne - di - ci - te Do - -*

- - - mi - num. *O - - mnes ser - vi Do - - mi -*

- - - mi - num. *O - - mnes ser - - vi*

- - - mi - num. *O - - mnes ser - vi Do - -*

- - - mi - num. *O - - mnes ser - - vi*

- ni, ser - - vi Do - - - mi - ni.

Do - mi - ni.

- - - mi - ni.

Do - - - - - mi - - ni.

In no-cti-bus ex-tol-li-te ma-nus re-

In no-cti-bus ex-tol-li-te ma-nus re-stras in

In no-cti-bus ex-tol-li-te ma-nus re-stras in san-

In no-cti-bus ex-tol-li-te ma-nus re-stras in

-stras in san-cta.

Et be-ne-di-ci-te, et be-ne-

san-cta.

Et be-ne-di-ci-te

san-cta.

Et be-ne-di-ci-te Do-mi-

Et be-ne-di-ci-te Do-

-di-ci-te Do-mi-num,

et be-ne-di-ci-te Do-

Do-mi-num, et be-ne-di-ci-te Do-

-num, et be-ne-di-ci-te Do-mi-num.

-mi-num, et be-ne-di-ci-te Do-

-num.

Handwritten musical score for the first system, featuring four staves. The lyrics are: Glo - - - ri - a Pa - - - tri et Fi - - - li - o, glo - - . The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests.

Handwritten musical score for the second system, featuring four staves. The lyrics are: - ri - a Pa - - - tri et Fi - - - li - o. Et Spi - - . The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests.

Handwritten musical score for the third system, featuring four staves. The lyrics are: - ri - tu - i San - - do. The notation includes treble and bass clefs, a common time signature (C), and various musical notes and rests.

Empty musical staves at the bottom of the page, consisting of four staves.

[Te lucis ante terminum. Hymnus.]

[Cantus] *Pro-*cul re-*ce-*dant so-
[Altus] *Et* no-*cti-*um phan-
[Tenor]
[Bassus]

ta- *sma-* *ta* *pro-*cul re-*ce-*dant so-
Et no-*cti-*um phan-*ta-* *sma-*

ta- *sma-* *ta* *et* no-*cti-*um phan-*ta-* *sma-* *ta,* *et*
cul re- *ce-* *dant so-* *mi-* *a* *et* *no-* *cti-* *um phan-*
a pro- *cul re-* *ce-* *dant so-* *mi-*
ta *et* *no-* *cti-* *um phan-* *ta-* *sma-* *ta* *et* *no-* *cti-* *um,* *et* *no-* *cti-* *um phan-*

no-cti---umphan-ta---ma-ta, et---no---cti---
 -tas---ma---ta, et
 -a et no-cti---umphan-ta---sma-
 -ta---sma-ta pro---enl re-

-umphan-ta---sma-ta: ho--stem-que no-strum
 no-cti---umphan-ta---sma-ta, phan---ta---sma---ta: ho--stem-que
 -ta: ho--stem-que no---strum com---pri-me
 -ce-dant so---mni--a et no-cti---umphan-ta---sma---ta: ho--stem-que

com---pri--me ne pol--lu---an--tur cor--po-ra
 no-strum com-pri--me ne pol--lu-an-tur cor---po-ra, cor-
 ne pol--lu-an-tur cor---po-ra
 no-strum com-pri--me, ho---

ne pol--lu-an--tur cor---
 -po-ra, ne pol--lu-an--
 ho--stem-que no-strum com-pri--me ne pol-lu-an-tur cor---
 -stem-que no---strum com-pri--me ne pol--lu-an-tur cor-po--

--- po-ra, ne pol-lu- - an- - tur cor - - - po- - ra.
tur cor - - - po-ra, ne pol-lu-an-tur cor-po-ra, cor - - - po-
--- po-ra, ne pol-lu-an-tur cor - - - po-ra, cor - - -
-ra, ne pol-lu- - an- - tur, ne pol-lu-an-tur cor-po-ra.

-ra.
po-ra.

[Nunc dimittis.]

[Canticum Simeonis.]

[Cantus] *K: C* *G: C* *Qui - - a vi - - de - - runt o - -*

[Altus] *K: C* *G: C* *Qui - - a vi - - de - - runt o - - cu - - li me - - - -*

[Tenor] *K: C* *G: C* *- - - - -*

[Bassus] *♯: C* *♯: C* *- - - - -*

- cu - li me - - - - i, qui - a vi -

- - - - - i, o - cu - li me - - - - i, qui - - -

Qui - - a vi - - de - - runt o - - cu - li me - - - -

Qui - - - a vi - de - - - -

- de - - - - runt, qui - a vi - de - - runt o - - cu - li me - - - -

- a vi - de - - runt o - cu - li me - - - - i sa - - lu - ta - re

- i, o - - cu - li me - - - - i sa - lu - ta -

- runt o - cu - li me - - - - i

-- i sa-- -- lu-ta-- -- re tu-- -- um, sa-lu-ta-- --
 tu-- -- um, sa-- -- lu-ta-- -- -- re tu-- -- um, sa lu-ta--
 -- re tu-- -- um, sa-lu-ta-- -- -- re tu-- -- um, sa-- -- lu-ta-- --
 sa-lu-ta-- -- re tu-- -- -- um, sa-lu-- -- ta-re tu-um, sa-lu-ta-- --

-- -- re tu-- -- -- um, sa-lu-ta-- -- -- re tu-- -- um.
 -- -- re tu-- -- um, sa-lu-ta-- -- -- re tu-- -- um.
 -- re tu-- -- -- um.
 -- -- re tu-- -- -- um, sa-- -- lu-ta-re tu-- -- -- um.

Lu-- --
 Lu-- -- men ad
 Lu-- -- men ad re-re-la-ti-- o-nem gen-- -- ti--
 Lu-- -- men ad re-re-- la-ti-o-nem gen-- -- ti--

-- men ad re-re-- la-ti-- o-nem gen-- -- -- ti--um, ad re-- --
 re-re-la-ti-- o-nem gen-- -- -- ti--um, lu-- -- men ad re-re-la-ti--
 -- um, gen-- -- -- ti--um, lu-- men ad re-re-la-ti-o-nem
 -- um, lu-men ad re-re-la-ti-- o-- -- nem gen-- -- -- ti--um, ad

re-la-ti-o-nem gen-ti-um et glo-ri-am, et
o-nem gen-ti-um, et glo-ri-am ple-bis tu-æ
gen-ti-um et glo-ri-am, et glo-ri-

re-re-la-ti-o-nem gen-ti-um, et glo-ri-am ple-bis tu-æ

glo-ri-am ple-bis tu-æ Is-ra-el, et glo-ri-am, et
æ, et glo-ri-am, et glo-ri-am ple-bis tu-æ Is-ra-el, et
-am ple-bis tu-æ Is-ra-el et glo-ri-

et glo-ri-am ple-bis tu-æ Is-ra-el et

glo-ri-am, et glo-ri-am, et glo-ri-am ple-bis tu-æ Is-ra-
glo-ri-am, et glo-ri-am ple-bis tu-æ Is-ra-el
-am, et glo-ri-am, et glo-ri-am ple-bis tu-æ Is-ra-
glo-ri-am, et glo-ri-am ple-bis, ple-bis tu-æ Is-ra-

-el.
-el.
-el.

[illegible]

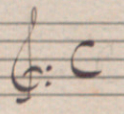
Handwritten musical score for the first system, featuring five staves with vocal parts and lyrics. The lyrics are: *li-o et Spi-ri-tu-i, et Spi-ri-tu-i* (Staff 1), *-o, et Spi-ri-tu-i et Spi-ri-tu-i San-cto, et* (Staff 2), *li-o et Spi-* (Staff 3), *-o et Spi-ri-* (Staff 4), and *li-o et Spi-ri-tu-i, et* (Staff 5).

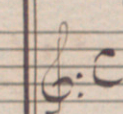
Handwritten musical score for the second system, featuring five staves with vocal parts and lyrics. The lyrics are: *et Spi-ri-tu-i San-cto, San-* (Staff 1), *Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-* (Staff 2), *-ri-tu-i San-cto.* (Staff 3), *-tu-i San-cto, San-* (Staff 4), and *Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-* (Staff 5).

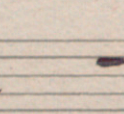
Handwritten musical score for the third system, featuring five staves with vocal parts and lyrics. The lyrics are: *-cto.* (Staff 1), *-cto.* (Staff 2), *-cto.* (Staff 3), *-cto.* (Staff 4), and *-cto.* (Staff 5).

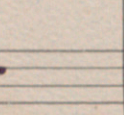
[Benedicamus Domino.]

Joannes Paulus Trijol.

[Cantus]  *Ge--ne-di--ca-mus Do*

[Altus]  *Ge--ne-di--ca-mus*

[Tenor]  *Ge--ne-di--ca-mus*

[Bassus]  *Ge--ne-di--ca-mus*

-ne-di--ca-mus Do-mi--no,

Do--mi--no, be--ne-di--ca-mus Do--mi--

Ge--ne-di-ca-mus Do--mi--no, be--

Ge--ne-di--ca-mus Do--mi--no,

-no, be--ne-di--ca-mus Do-mi--no, be--ne--di-ca-mus Do--mi--

--mi--no, be--ne-di-ca-mus Do--mi--no,

-ne-di-ca-mus Do--mi--no, be--ne-di--

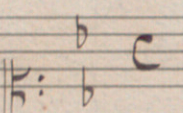
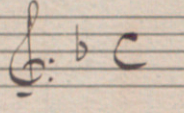
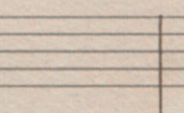
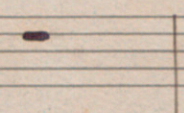
be--ne-di--ca-mus Do--mi--no, be--

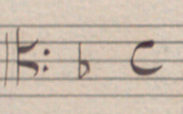
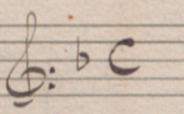
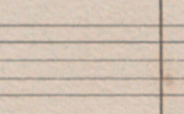
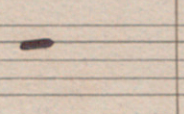
[illegible]

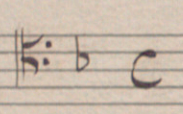
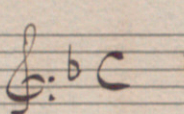
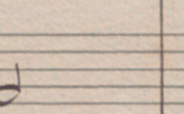
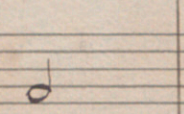
Handwritten musical score for "Domine Deus" in G major, 4/4 time. The score is on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "mus Do - - - mi - no. mi - no. mi - no. mi - no."

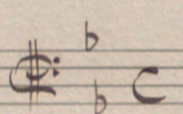
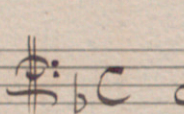
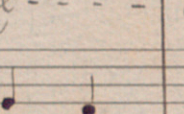
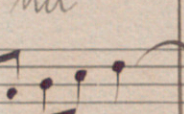
[Regina cæli lætare.]

Joannes Paulus Pujol.

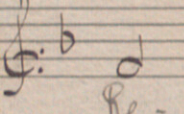
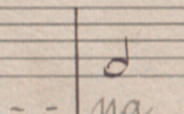
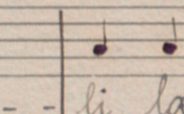
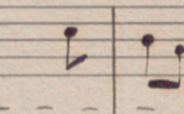
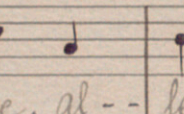
[Cantus]    

[Altus]    

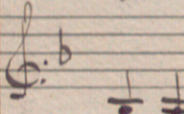
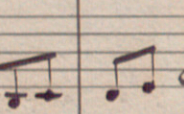
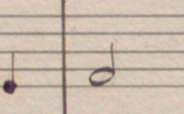
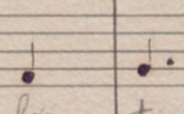
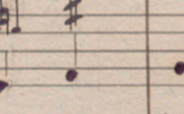
[Tenor]    

[Bassus]    

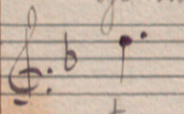
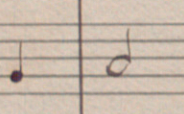
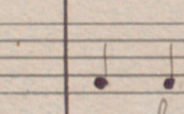
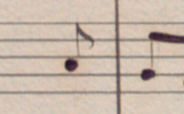
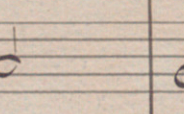
Re - - - gi - - - na cæ - - - li læ - -

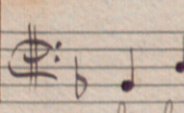
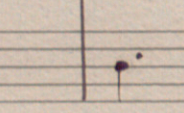
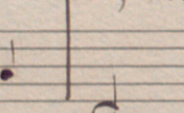
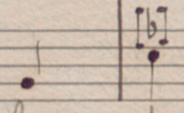
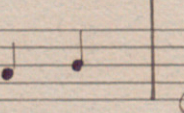
Re - - gi - - na cæ - - li læ - ta - - - re, al - le - lu - ia - -

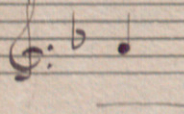
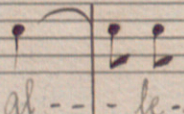
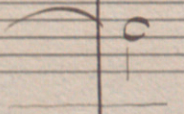
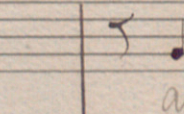
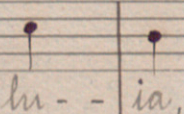
- gi - na cæ - - - li læ - ta - - - re, al - le - lu -

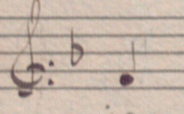
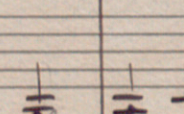
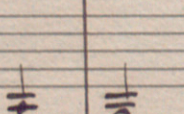
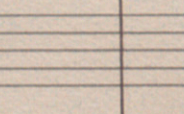
- ta - - - re, læ - ta - - - re, al -

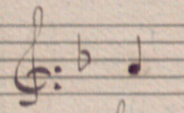
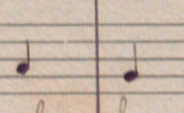
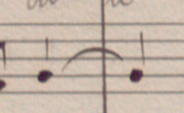
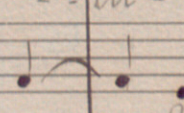
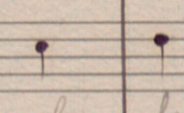
- li læ - ta - - - re, læ - ta - - - re

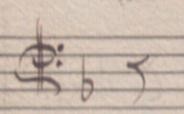
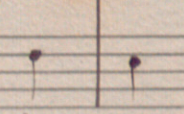
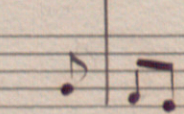
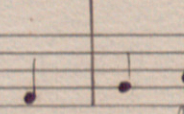
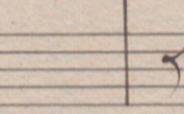
al - - le - lu - ia

- ia

- le - lu - ia, al - le - - - lu - ia, al -

al - le - lu - ia, al - le - - - lu - ia, al - le - - - lu -

Handwritten musical score, first system. It consists of four staves. The lyrics are: *...xit al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.*

Handwritten musical score, second system. It consists of four staves. The lyrics are: *...ia, al-le-lu-ia. O-ra pro no-bis De-um, O-ra pro no-bis De-um, O-ra pro no-bis De-um.*

Handwritten musical score, third system. It consists of four staves. The lyrics are: *De-um, O-ra pro no-bis De-um, O-ra pro no-bis De-um, O-ra pro no-bis De-um.*

Handwritten musical score, fourth system. It consists of four staves. The lyrics are: *...bis De-um, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.*

Handwritten musical score for four staves. The lyrics are: *le-lu-ia, al-le-lu-ia*. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and slurs. The lyrics are written below the staves, with some words split across measures.

Handwritten musical score for four staves. The lyrics are: *le-lu-ia, al-le-lu-ia*. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and slurs. The lyrics are written below the staves, with some words split across measures.

Handwritten musical score for four staves. The lyrics are: *le-lu-ia, al-le-lu-ia*. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and slurs. The lyrics are written below the staves, with some words split across measures.