

DALMAYO PUEBAS
REPRESENTANTE DE LA MUSICA EN PROPIEDAD

D. B. VENTURA "PEP"
FIGUERAS

D. B. VENTURA "PEP"
Director de Orquesta
FIGUERAS

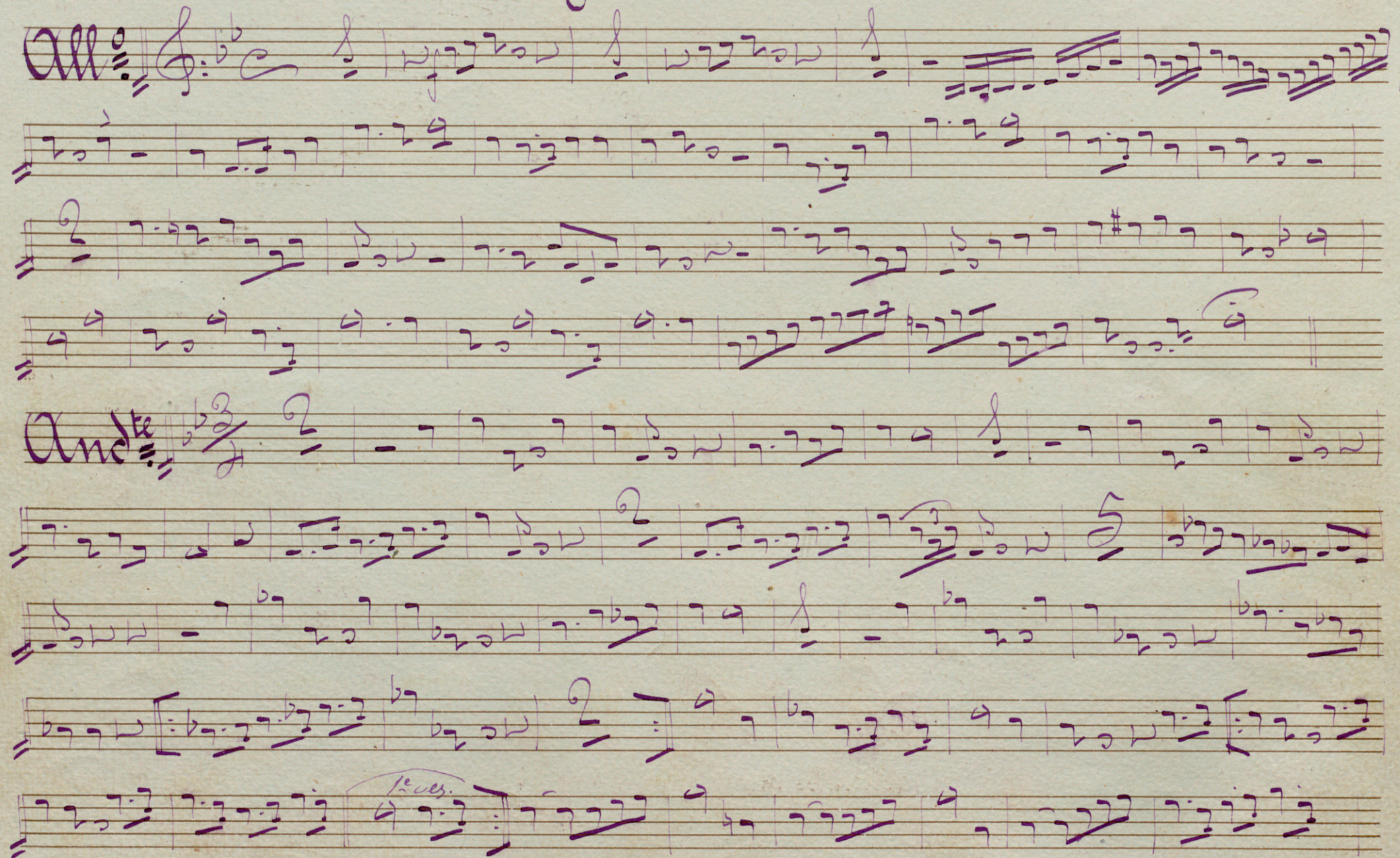
Quivies.

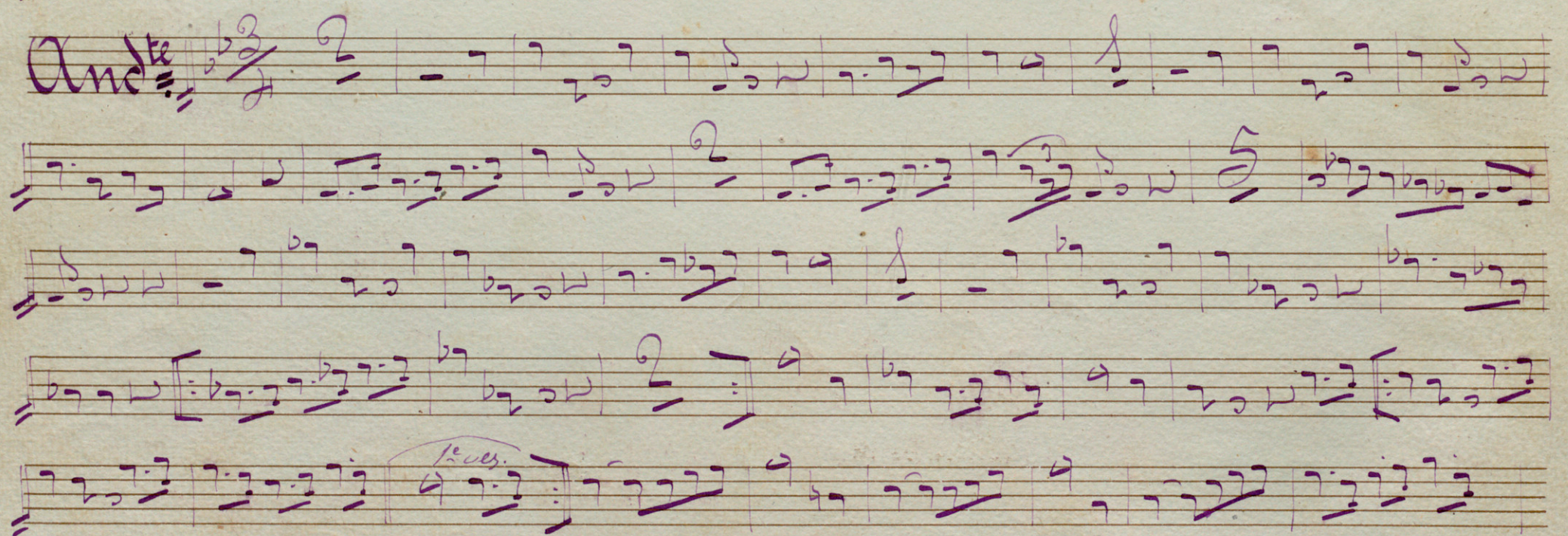
Flauta.

Grave.

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive, handwritten style. The first staff starts with a double bar line and a key signature change to one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line and a fermata over the final note.

Gloria.

All. 

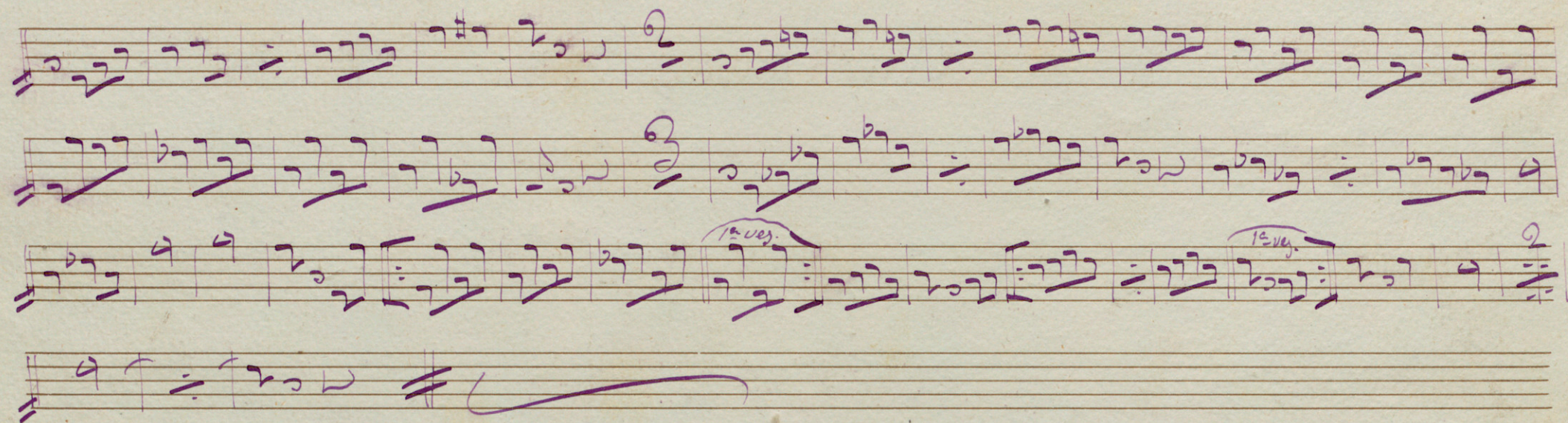
And 

Handwritten musical score on ten staves, featuring various tempo markings and musical notation.

The score includes the following tempo markings:

- And^{te} mosso.** (Andante mosso)
- Lento.** (Lento)
- All.** (Allegro)
- All. viv.** (Allegro vivace)

The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature is one sharp (F#), and the time signature is 3/4. The score concludes with a double bar line.



Credo.



Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning. A large number '5' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning. A large number '9' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning. The word 'All.' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning.

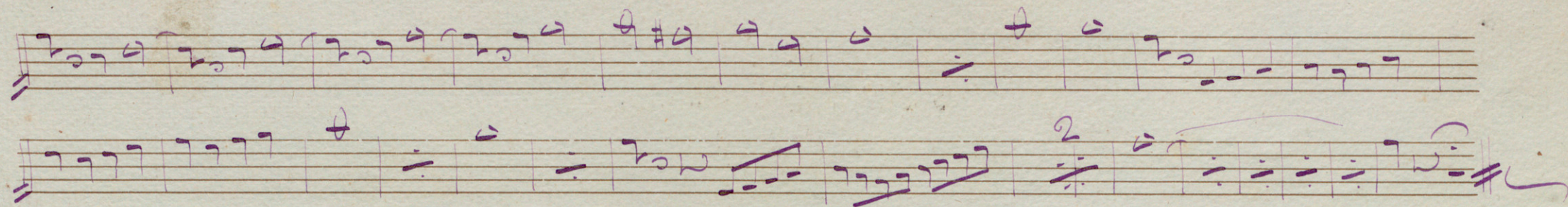
Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning. The word 'Largo' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning.

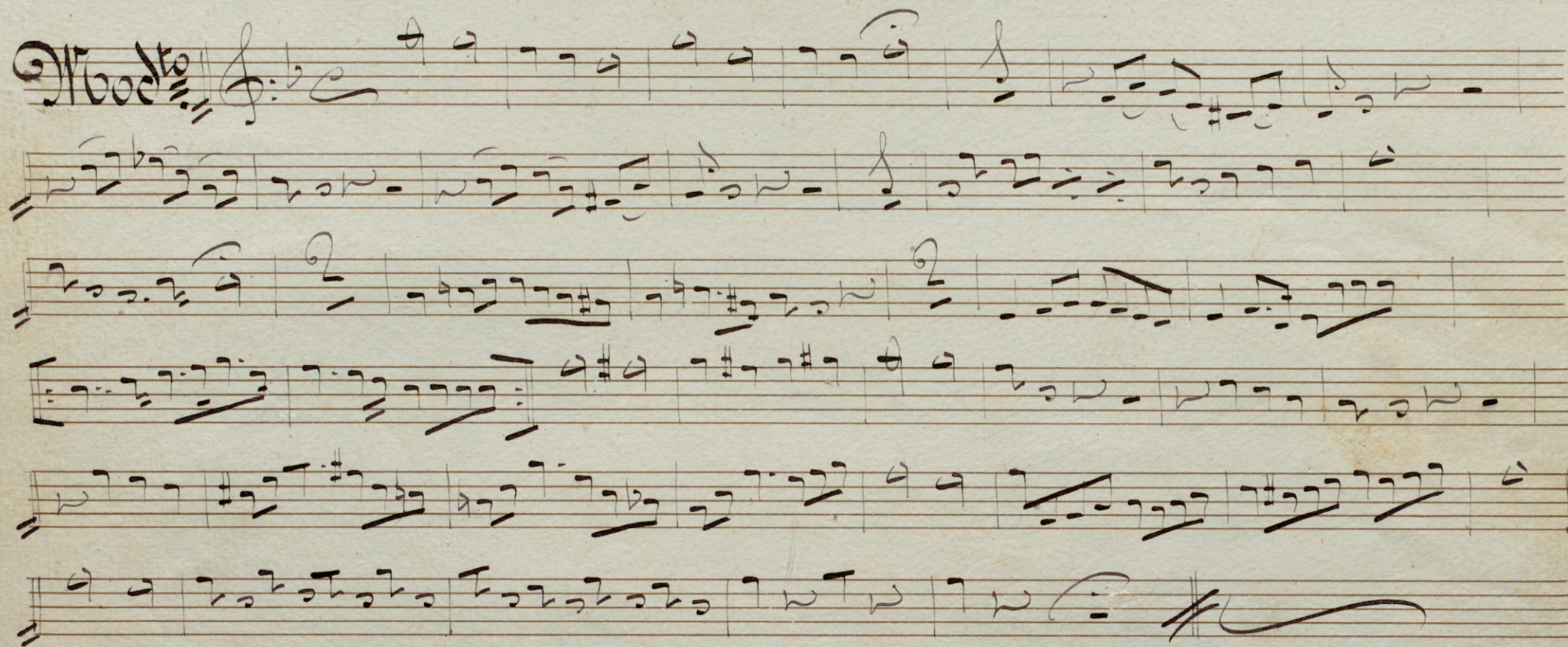
Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning. The word 'And' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning. The word 'Moderato' is written above the staff.

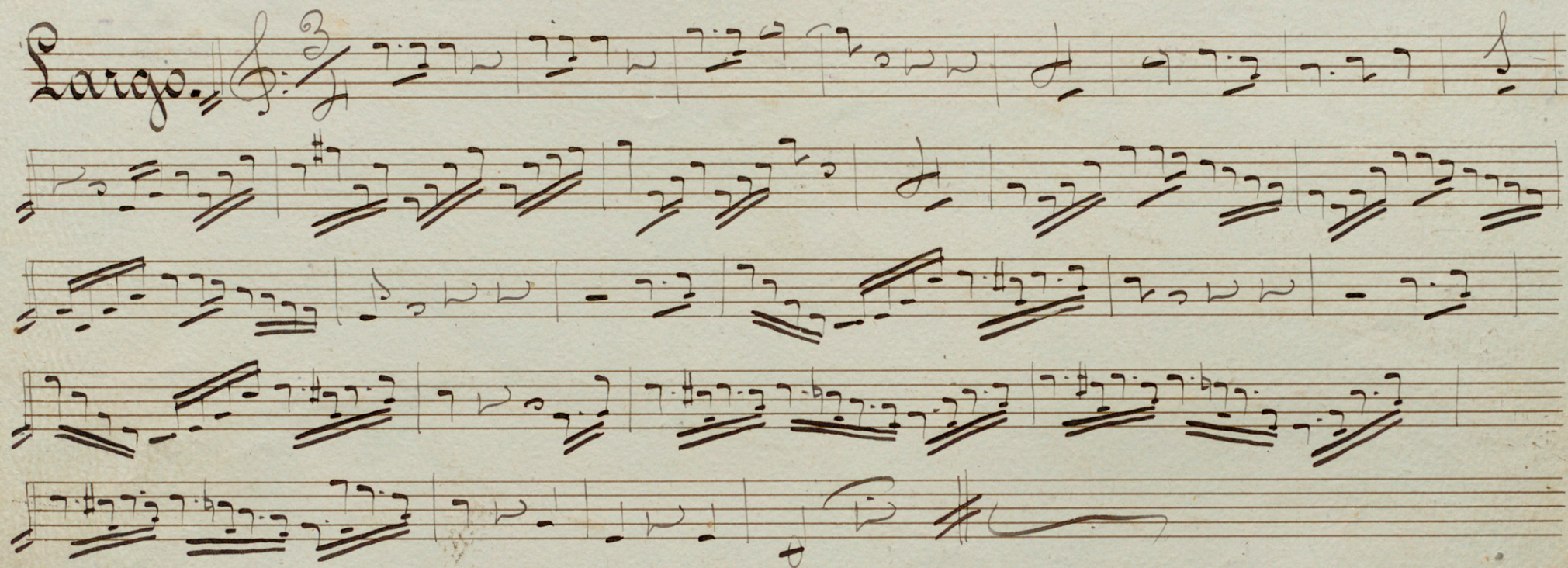
Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, with a measure rest marked '4' at the beginning. The word 'All.' is written above the staff.



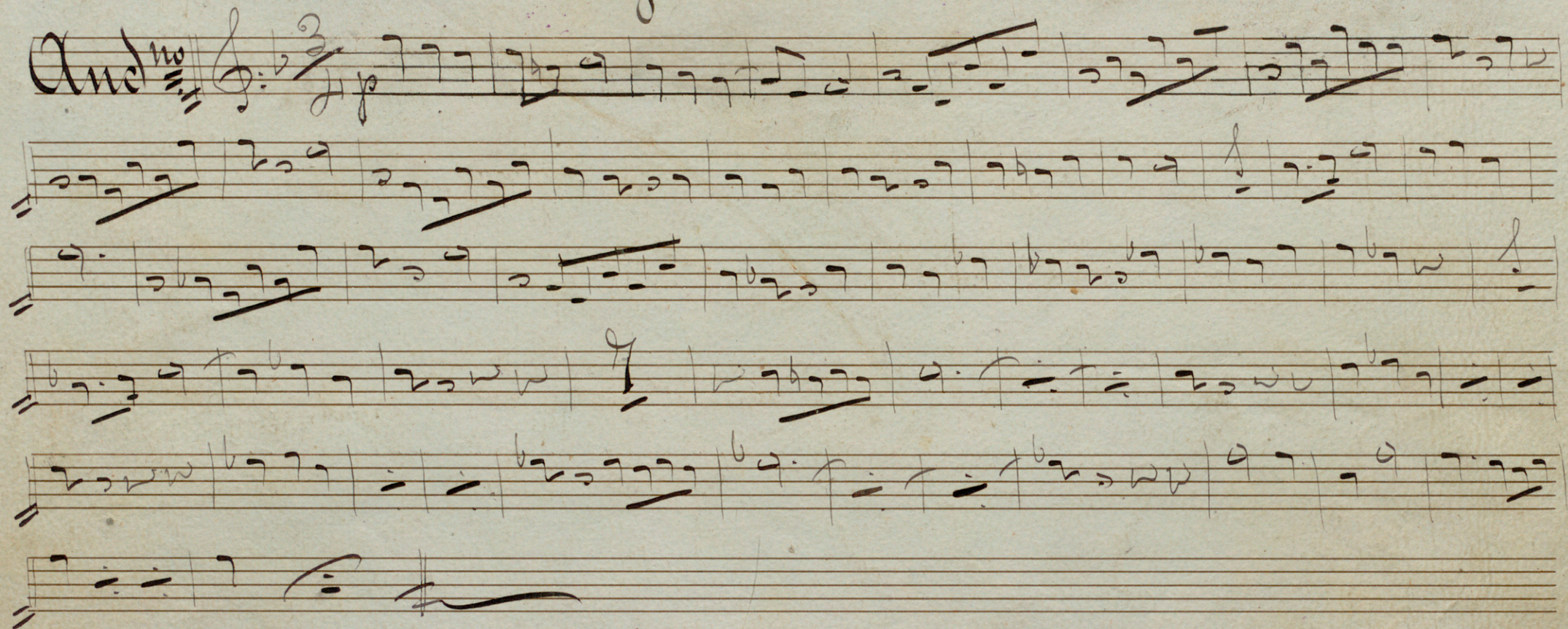
Sanctus.



Benedictus.



Agnus.



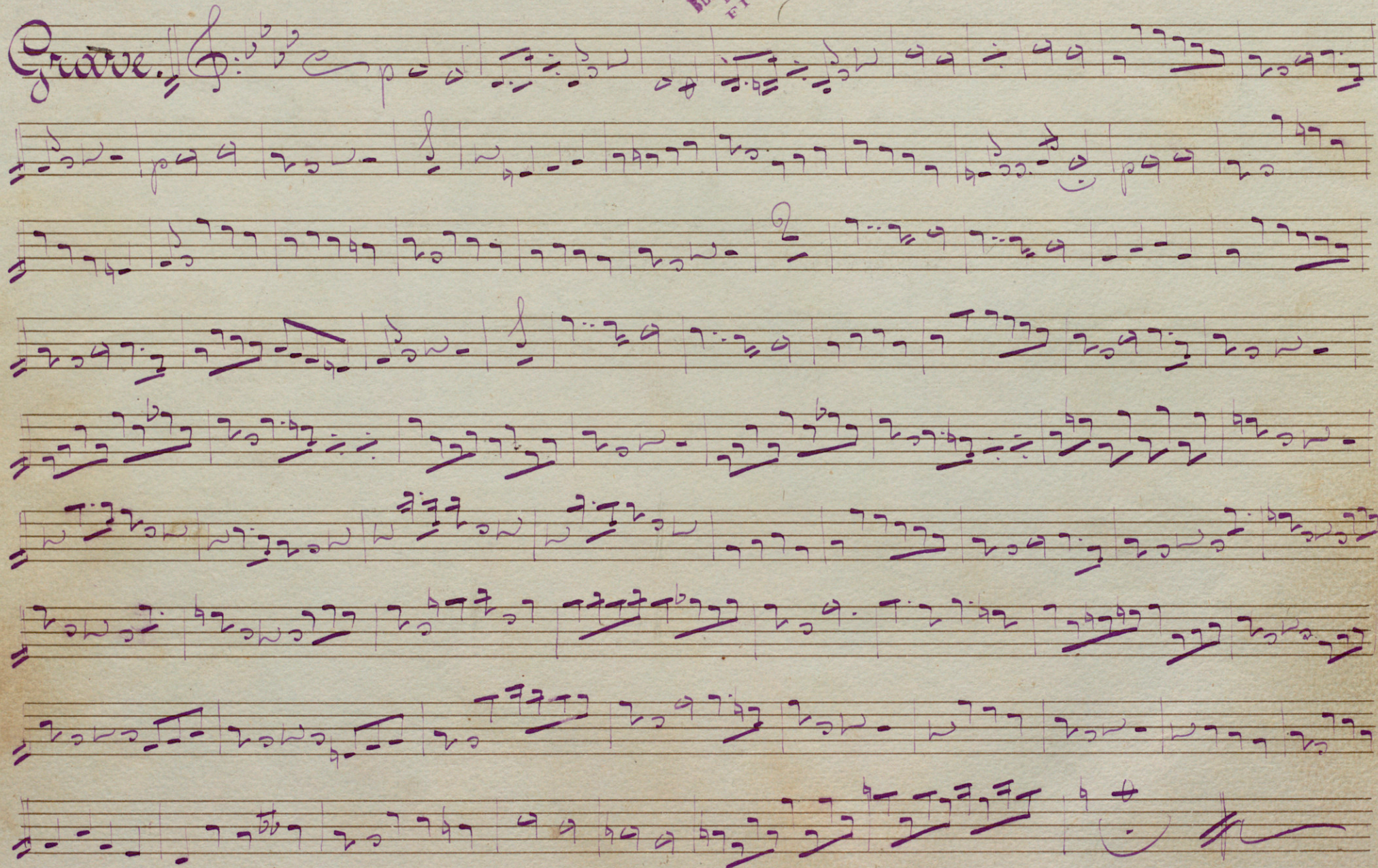
DAIMARIO FRASCA
REPRESENTANTE DE LA MUSICA EN PROPIEDAD
D. B. VENTURA "PEP"
FIGUERAS

BENTIN VENTURA "PEP"
Director de Orquesta
FIGUERAS

Quiries.

Clarinete S.

Grave.



Gloria.

Handwritten musical score for "Gloria." The score is written on ten staves, featuring a mix of treble and bass clefs, various time signatures (including 2/4, 3/4, and 4/4), and dynamic markings such as "All." and "And." The notation includes numerous notes, rests, and accidentals, with some sections marked by repeat signs. The handwriting is in a cursive style, and the paper shows signs of age and wear.

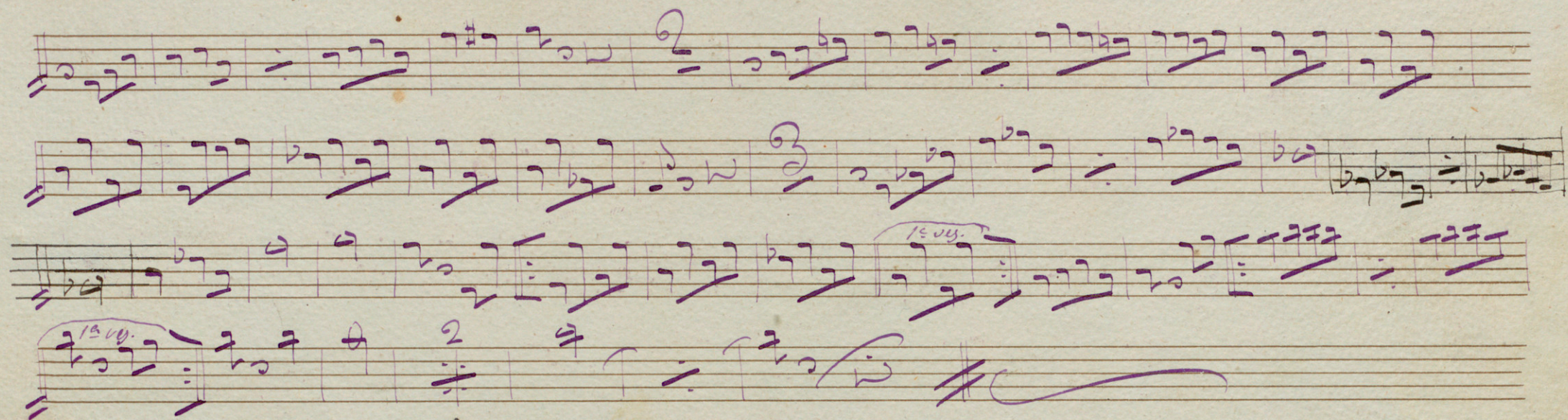
The score begins with a treble clef and a 2/4 time signature, marked "All." It features a series of eighth and sixteenth notes, followed by a section with a 3/4 time signature. The middle section is marked "And." and features a 3/4 time signature. The score concludes with a final section marked "And." and a 3/4 time signature.

Handwritten musical score on ten staves, featuring tempo markings and musical notation in a historical style.

The score includes the following tempo markings and musical features:

- And^{te} mosso.** (First staff)
- Lento.** (Third staff)
- All^o.** (Fourth staff)
- All^o.** (Eighth staff, with *rit^o è morendo.* written above)
- All^o vivo.** (Tenth staff)

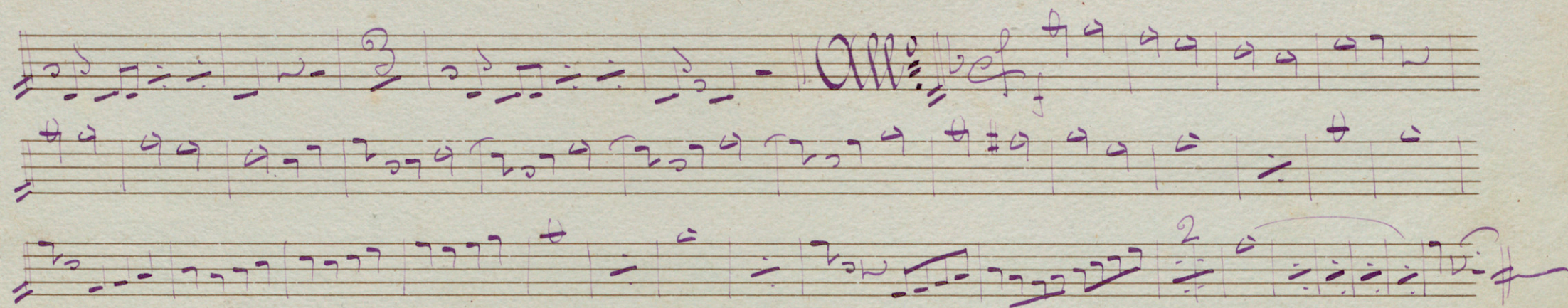
The notation includes various note values, rests, and dynamic markings, typical of 18th or 19th-century manuscript notation.



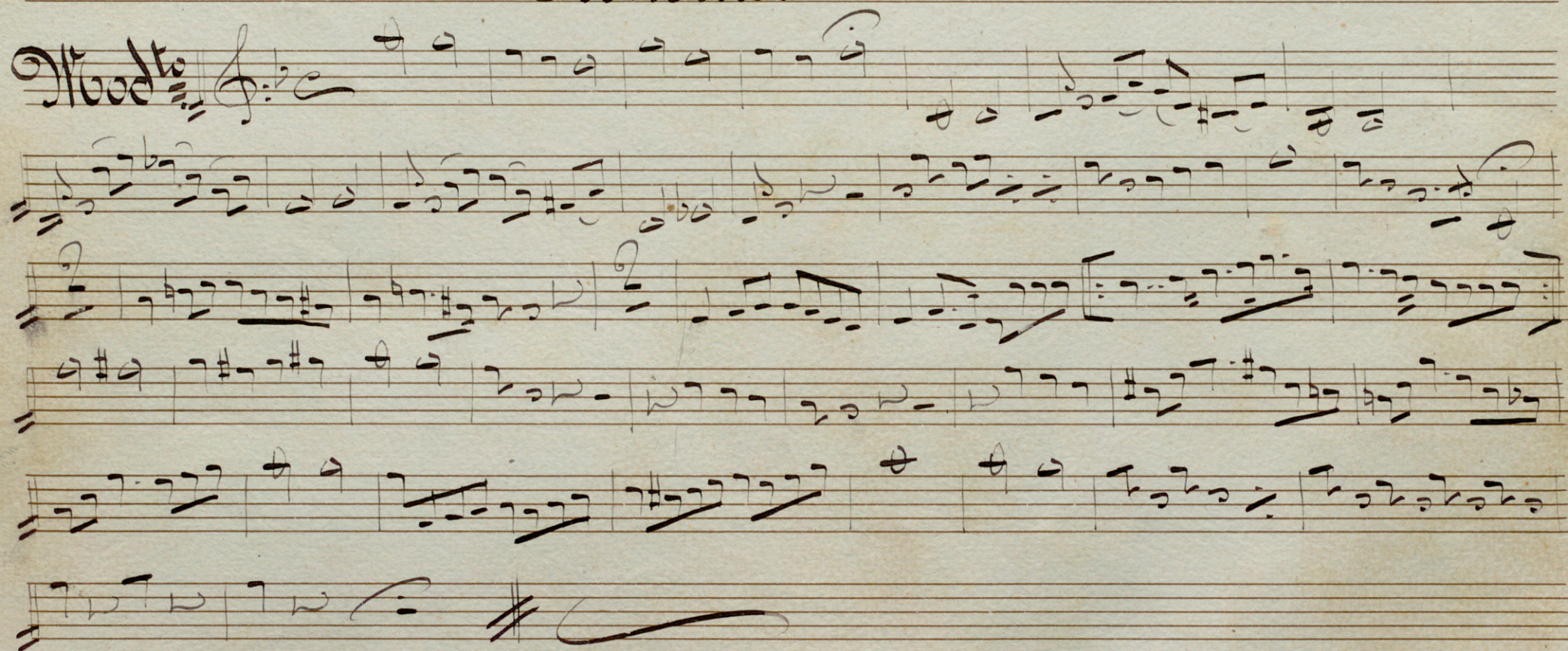
Credo.



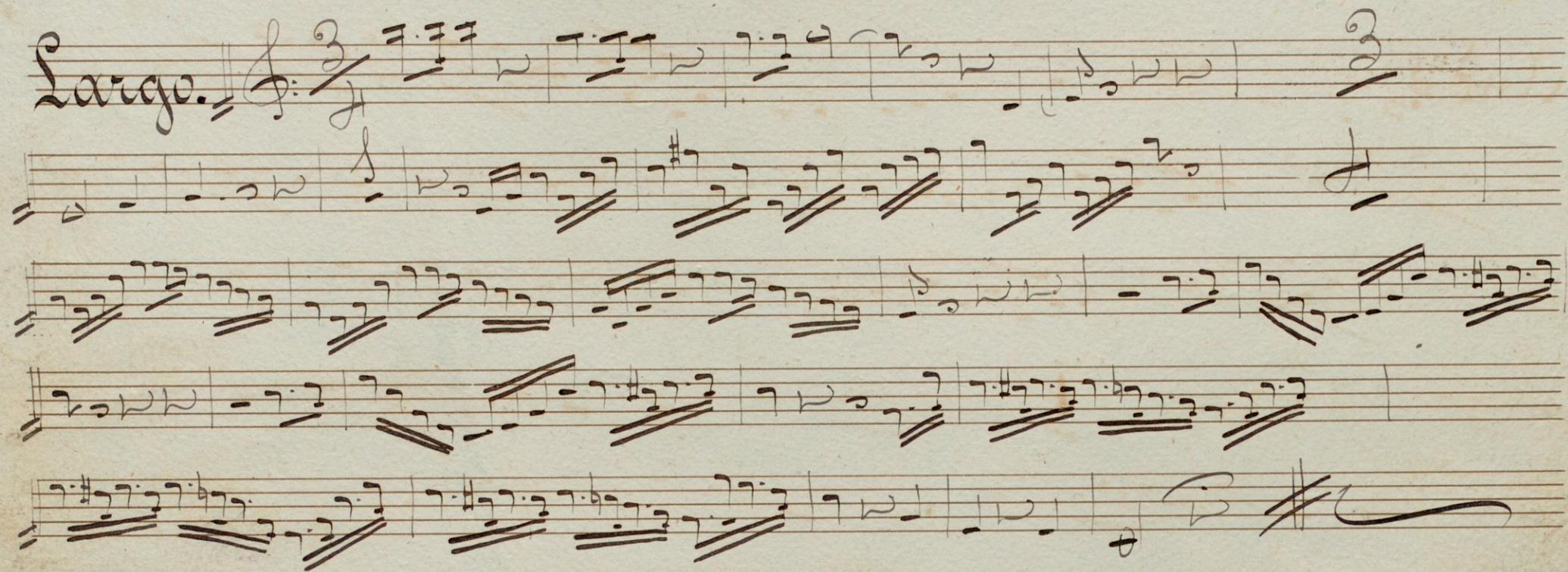
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by tempo markings: *All.* (Allegro), *Largo*, *And^{no}* (Andante), and *Moroso*. The manuscript is written in purple ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a measure with a '15' written above it. The third staff starts with an 'All.' marking and a key signature change to two sharps (F# and C#). The fourth staff begins with a 'Largo' marking and a key signature change to one flat (Bb). The fifth staff contains a measure with a '15' written above it. The sixth staff begins with an 'And^{no}' marking and a key signature change to one flat (Bb). The seventh staff begins with a 'Moroso' marking and a key signature change to one flat (Bb). The eighth staff contains a measure with a '15' written above it. The ninth staff contains a measure with a '3' written above it. The tenth staff contains a measure with a '3' written above it.



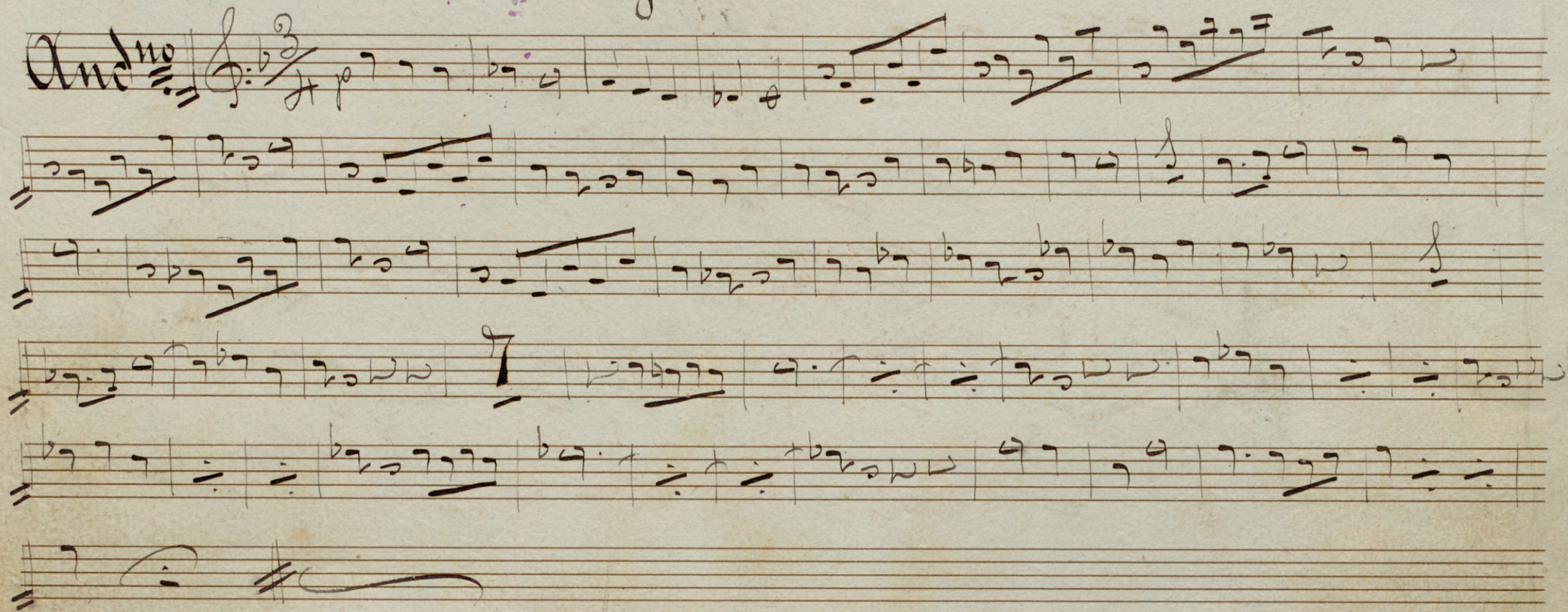
Sanctus.



Benedictus.



Agnus.



DALMACIO FALSA
REPRESENTANTE DE LA MÚSICA EN MÉRIDA

EL B. VENTURA "PEP"
FIGUEROA

VENTURA "PEP"
Director de Orquesta
FIGUEROA

Quivies.

Clarinete 2^o

Grave.

The musical score is written in purple ink on aged, yellowed paper. It begins with the word "Grave." in a large, stylized font. The notation is for a Clarinete 2^o part. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music consists of a series of notes, some with slurs, and rests. The notation is fluid and handwritten, with some ink bleeding and staining visible on the paper. The score ends with a double bar line and a fermata.

Gloria.

Handwritten musical score for Gloria, featuring multiple staves with notes, rests, and tempo markings.

The score begins with the tempo marking **All.** (Allegro) in the first staff. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.

The tempo marking **And.** (Andante) appears in the fourth staff, indicating a change in tempo. The music continues with similar notation.

The tempo marking **And. mosso** (Andante mosso) appears in the final staff, indicating a further change in tempo. The music concludes with a final note and a double bar line.

There are several handwritten annotations and corrections throughout the score, including a "revis." (revision) in the seventh staff.

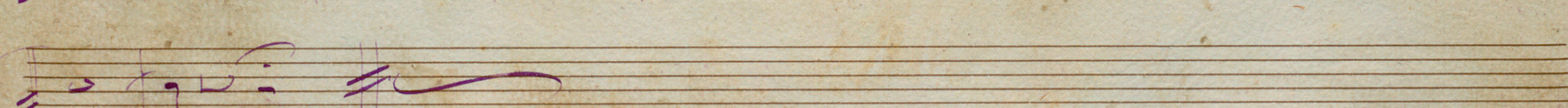
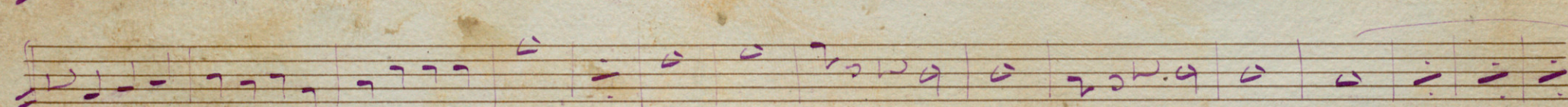
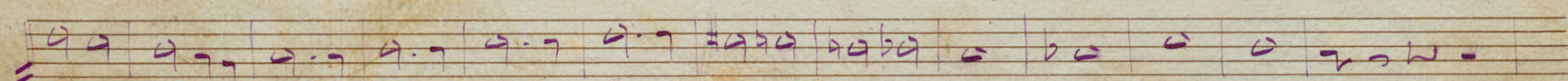
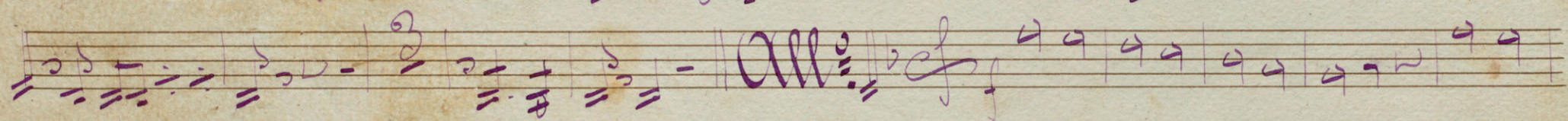
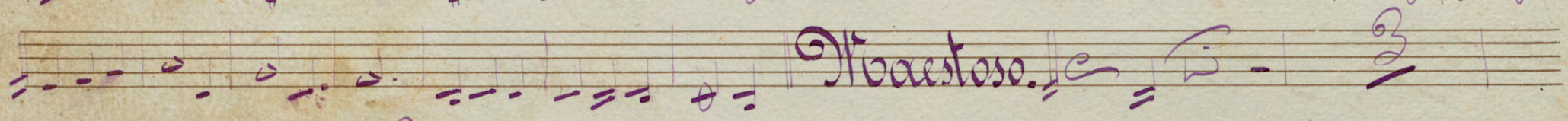
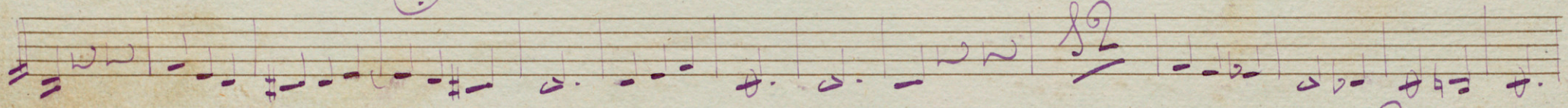
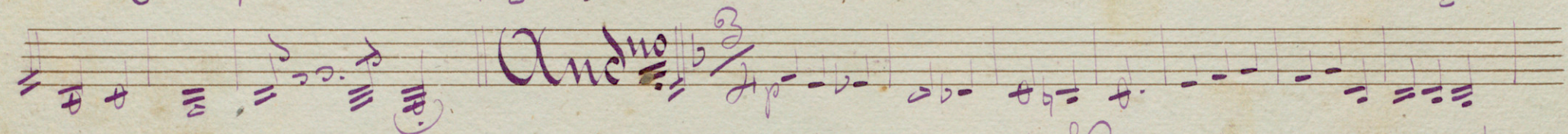
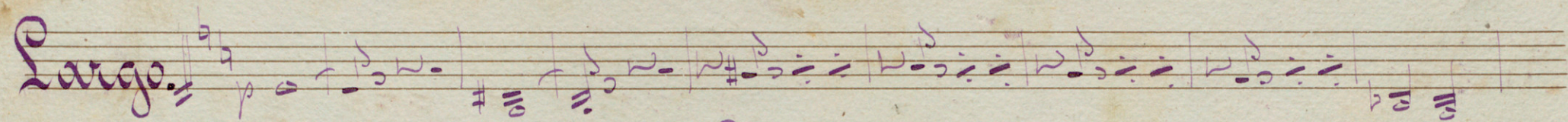
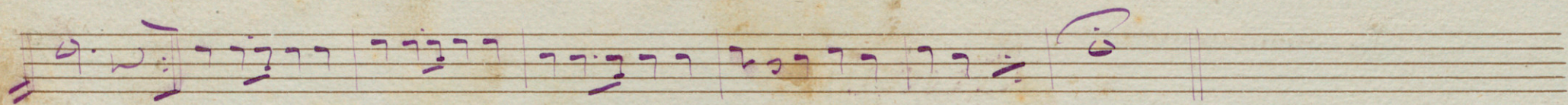
Handwritten musical score on ten staves. The notation is in a cursive, handwritten style, likely from a 19th-century manuscript. The score includes various musical notations such as notes, rests, and bar lines. Key markings include:

- Lento.** (Slowly) written above the second staff.
- All.** (Allegro) written above the third and sixth staves.
- rit. e morendo.** (rhythmically and fading) written above the sixth staff.
- All. viv.** (Allegro vivace) written above the eighth staff.

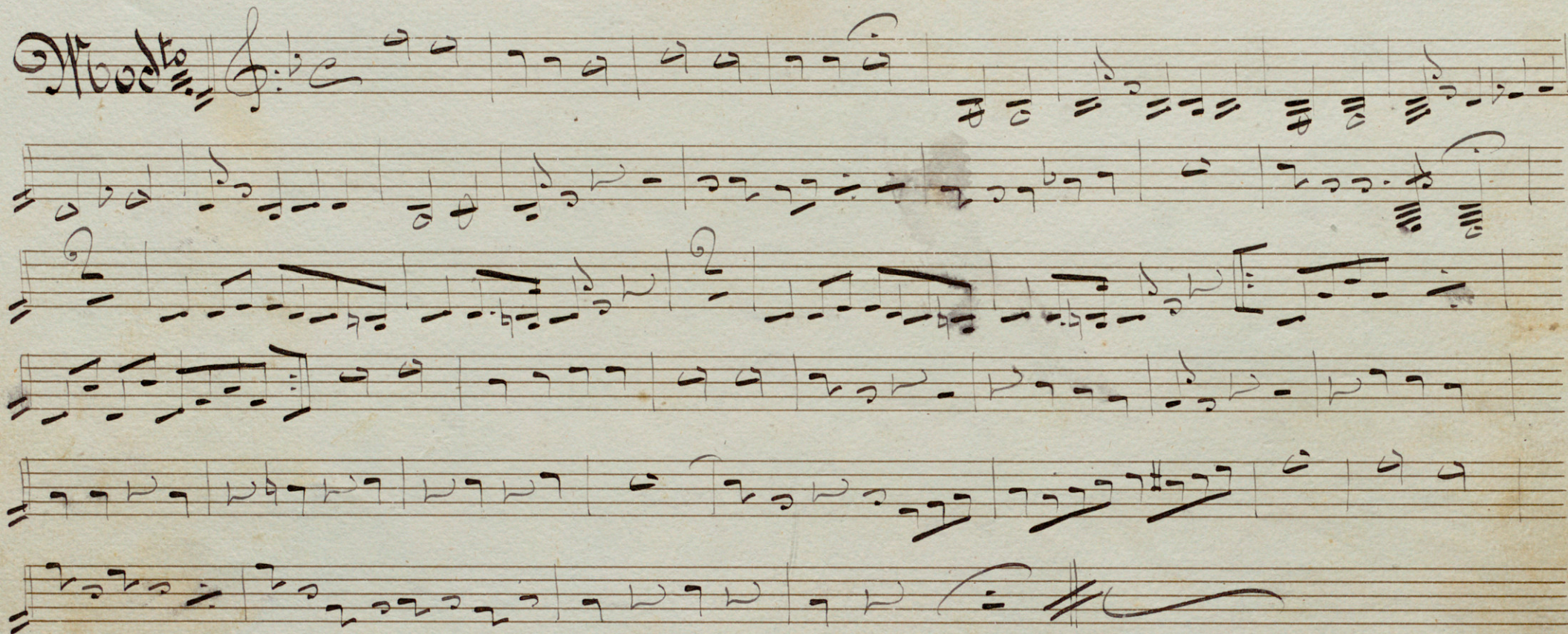
The manuscript shows signs of age, including yellowing and some staining. The notation is written in dark ink on a light-colored paper.

Credo.

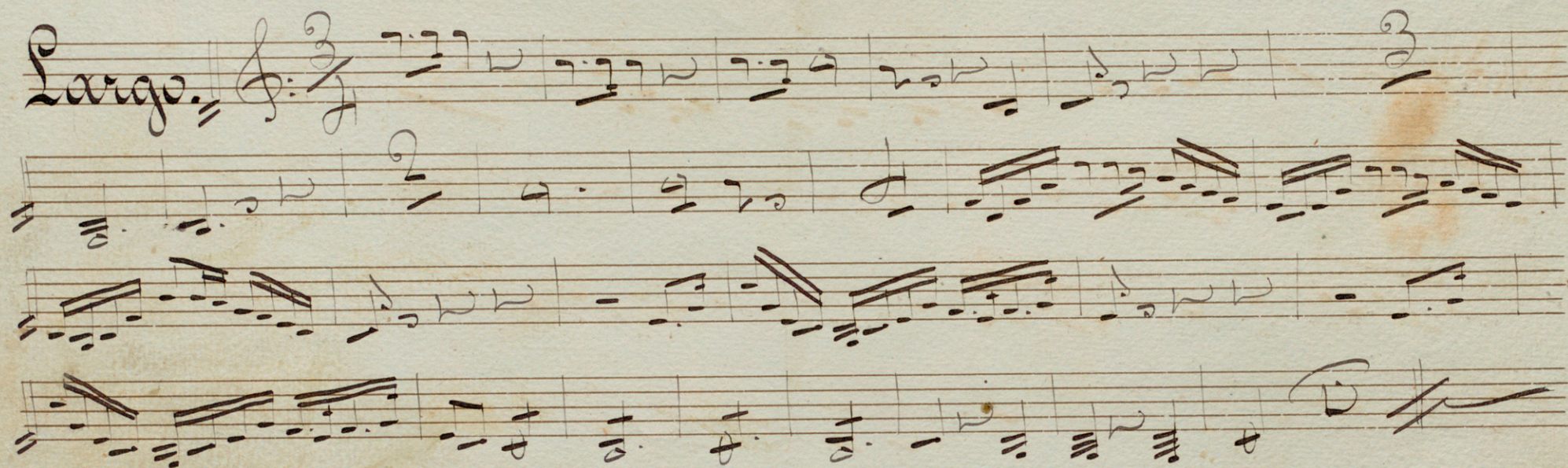
Handwritten musical score for "Credo" in purple ink on aged paper. The score consists of ten staves. The first staff begins with "All." and a treble clef. The second staff contains a series of eighth notes. The third staff contains a series of quarter notes. The fourth staff contains a series of eighth notes. The fifth staff contains a series of quarter notes. The sixth staff contains a series of eighth notes. The seventh staff contains a series of quarter notes. The eighth staff contains a series of eighth notes. The ninth staff contains a series of quarter notes. The tenth staff contains a series of eighth notes. The tempo markings "All.", "And. maestoso.", and "All." are written in large, stylized letters. The key signature is one sharp (F#).



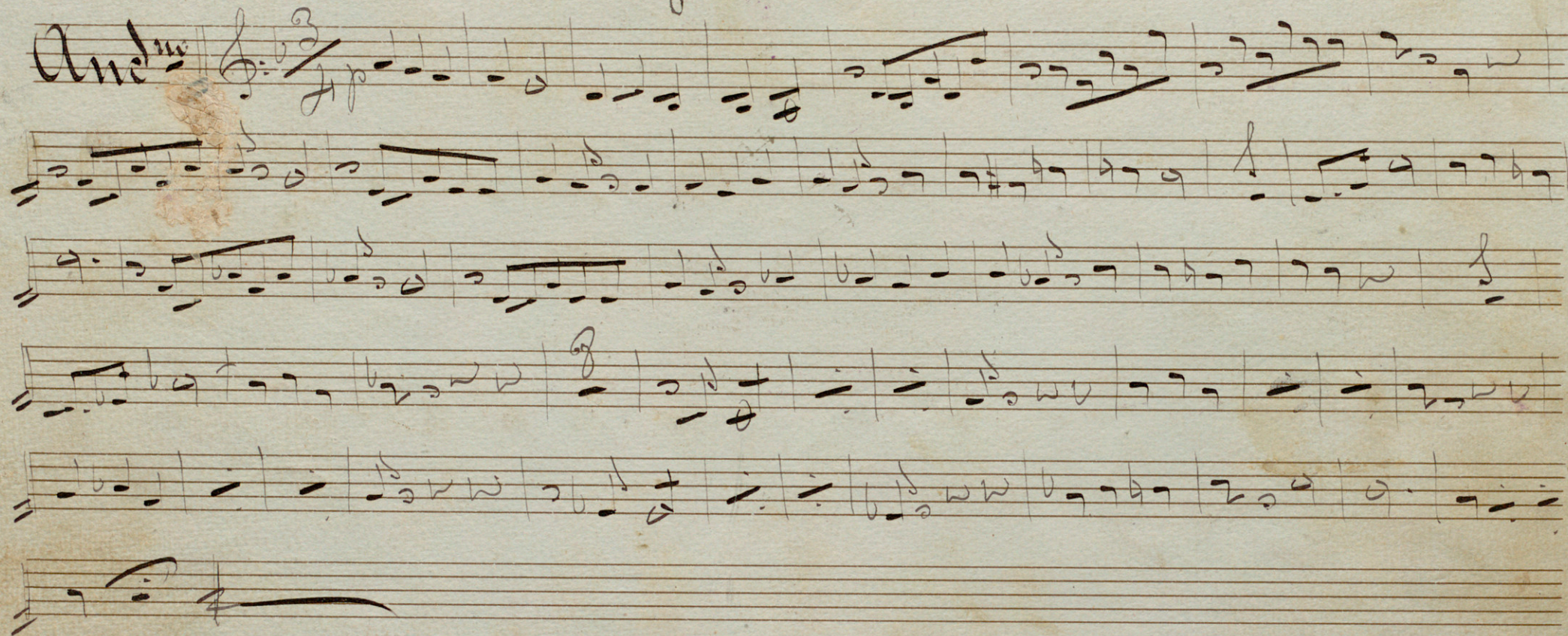
Sanctus.



Benedictus.

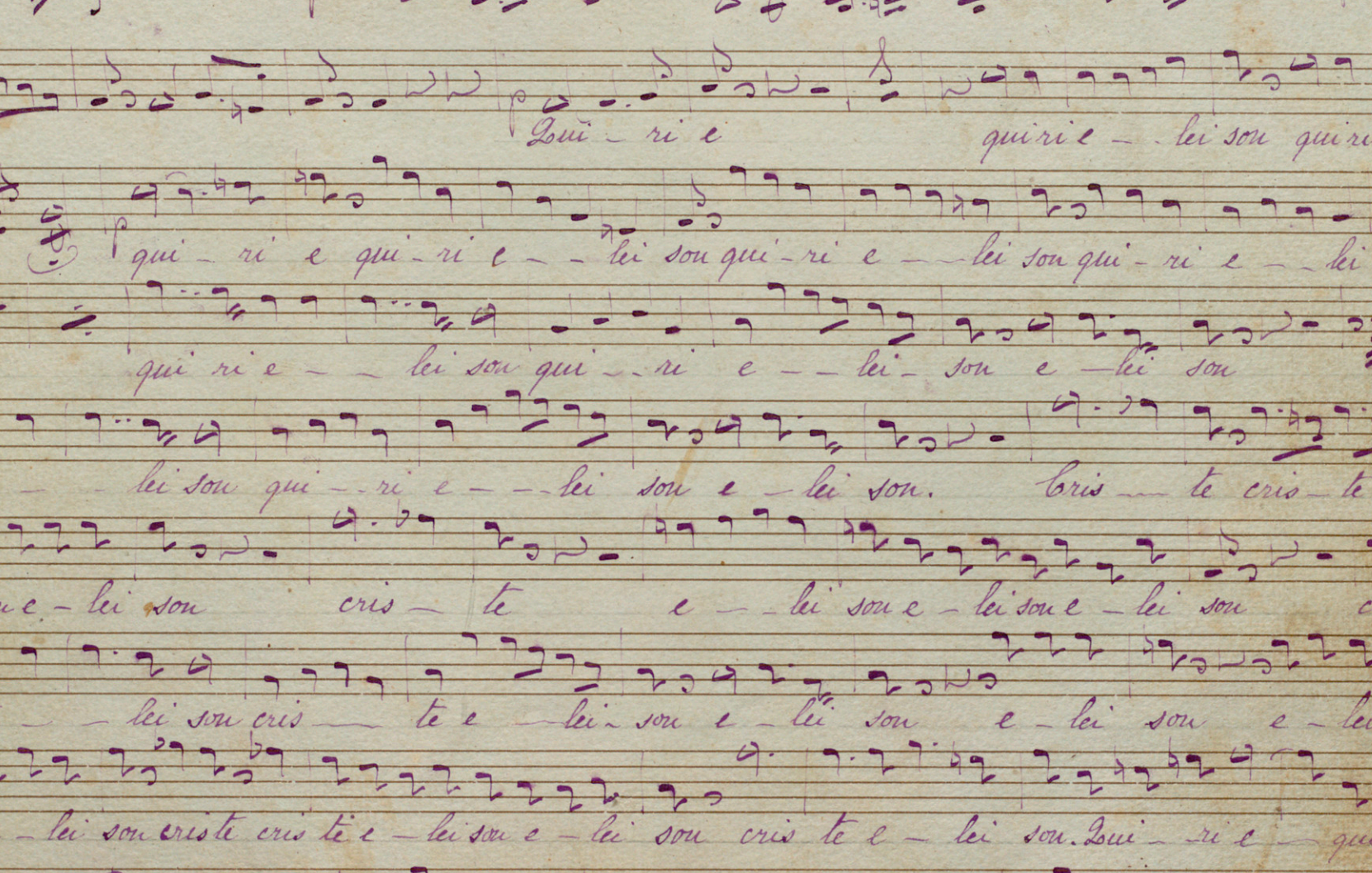


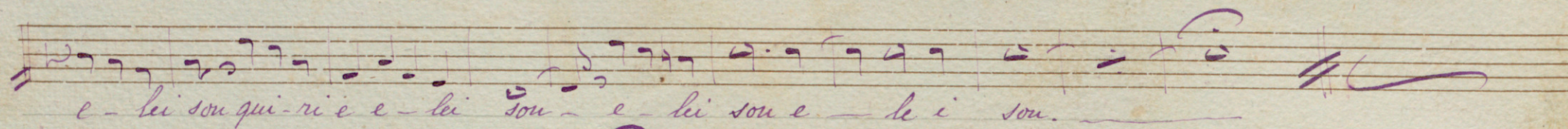
Agnus.



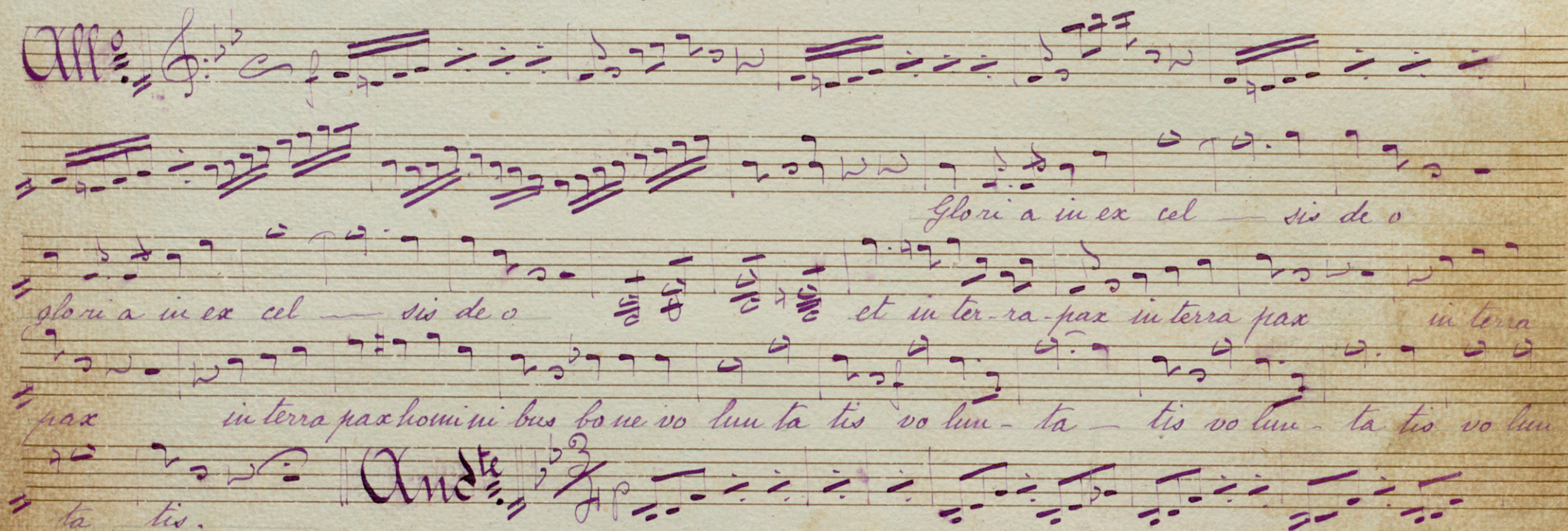
BENTO VENTURA "PEFI"
 Director de documentos
 FIGUEIRA

Tenor $8\frac{1}{2}$ y violin $2\frac{1}{2}$

Grave. 



Gloria.



a - gi mus ti bi prop - ter - magnam glori am tu - am glori am tu am prop ter magnam glori am
tu - am gra tias gra tias gra tias gra tias a - gi - mus - ti bi prop ter magnam prop ter magnam prop ter
mag nam glori am tu am glori am tu - am glori am tu - am prop - ter mag nam glori am tu am glori am
tu - am.

Andte mosso.

Domine de us rex - ce les tis deus pa - ter omni po tens do mi ne fi li u - ni ge ni te
Je - su criste do mi ne de us ag nus de i fi li us pa tris fi li us pa - tris.

Lento. *All.*

Qui
tol lis pe ca ta pe ca - ta - mundi mi se re re mi se re re - no - bis qui tol - lis pe ca - ta pe
ca - ta - mundi sus ci pe sus ci pe de pre ca tio nem nos - tram sus ci pe sus ci pe de pre ca tio nem nostram

Qui se des ad dex te ram pa - - - tris qui se des ad dex te ram pa tris mi
 se re - re no bis mi se re re mi se re re mi se re re no bis. *rit. e morendo.*

All. Qui vi am tu so lus san c tus tu - solus do mi nus tu solus al ti si mus je - su
 cris te je su cris - te. **All. vivo.** Cum san cto spi ri tu in glo ria de
 i in glo - ria de i pa - tris a - men a - men
 in glo - ria de i pa - tris in glo - ria de i pa - tris
 in glo ri a de i a - men a - men a - men a - men a - men a
 men a - men.

Et cum spiritu tuo. Amen. Et cum spiritu tuo. Gloria tibi domine.

Credo.

All^o

Cre do cre do cre
do bre do cre do in u num de um pa trem pa trem om ni po ten tem fac
to rem ce li et terra vi si bi li um om ni um vi si bi li um om ni um et in vi si bi li
um et in u num do mi num fi li um de i u ni ge ni tum et ex pa tre
na tum an te om ni a se cu la cre do cre do.

And^{te} maestoso.

De um de de o lu men de lu mi ne de um ve rum
de de o ve ro ge ni tum non fac tum con substan ti a lem pa tri per quem om ni a fac ta
sunt per quem om ni a per quem om ni a facta sunt et pro pter no stram salu tem des
cen dit de ce lis et in car na tus est de spi ri tu sanc to ex ma ri a vir gi

ne et homo factus est et homo factus est et homo factus factus est. Cru ci fi - xus

e ti am pro no bis sub - pon ti o pon ti o pi la to pas sus pas sus et - se pul - tus

est cru - ci - fi xus e ti am pro no bis pas sus pas sus pas sus et se

pul - tus est et se pul tus est et se pul tus est.

Et re sur re xit ter ti a di - e et re sur re xit ter ti a di

e se cun dum scrip tu - ras se cun dum scrip tu - ras et as cen dit in ce - lum

Et as - cen dit in ce - lum se det ad dex te ram pa - tris

et i te rum ven tu rus est cum glo ri a ju di - ca re - vi - vos et mor tu os cu jus re gni non e rit

fi - nis non e rit fi - nis.

Largo.

And^{no} $\frac{3}{2}$

or u num bap tis ma in re mi si o nem pec ca to rum et ex pec to re sur rec ti o num mor - tu

All: vivo.

o rum Et - vi tam ven tu ri se cu li ven tu ri se cu li

a - men a men a men a men a men a men a men a men a

men a men a men a men a men a men

Et cum spiritu tuo.

Amen. Et cum spiritu tuo. Habemus ad domino. Dignum et iustum est.

Sanctus.

Modto

Sanctus sanctus sanctus

sanctus dominus deus dominus deus sabaoth. Sanctus sanctus

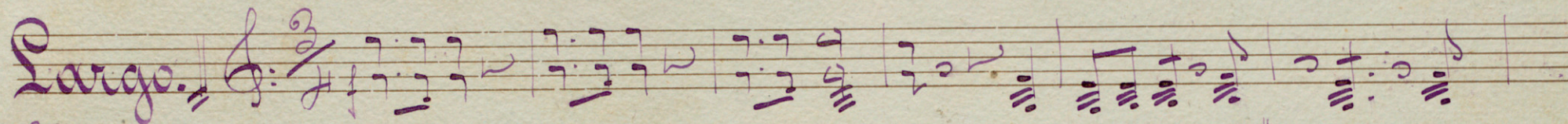
dominus deus sabaoth sanctus sanctus dominus deus sabaoth pleni sunt

pleni sunt caeli et terra gloria tua a hosanna in excelsis ho san

na in excelsis ho san na in excelsis in excelsis

sis.

Benedictus.

Largo. 

Solo

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne in no-mi-ne no-mi-ne do-mi-ni

be-ne-dic-tus qui ve-nit in no-mi-ne do-mi-ni be-ne-dic-tus qui

ve-nit qui ve-nit in no-mi-ne do-mi-ni in no-mi-ne do-mi-

ni ho-san-nas cel-sis.

Amen. Sed libera nos a malo.

Amen. Et cum spiritu tuo.

Agnus.

And^{mo}

Handwritten musical score for 'Agnus' in 3/4 time. The score is written on multiple staves, with lyrics in Latin. The tempo is marked 'And^{mo}'. The key signature is one flat (B-flat). The lyrics are: 'Agnus de i qui tol lis qui tol lis pe ca - ta mun di mi se re re no - bis agnus de i qui tol lis qui tol lis pe ca - ta mun di mi se re re no bis agnus de i qui tol lis pe ca ta mun di mi se re re no bis do na no bis pa cem do na no bis pa cem do na no bis pa cem do na no bis pa cem do na no bis pa cem.' The score includes various musical notations such as notes, rests, and bar lines.

REPRESENTANTE DE LA MUSICA BOLIVIANA

D. B. VENTURA "PEP"
FIGUERAS

Quiries.

DENTO VENTURA "PEP"
Director de Orquesta
FIGUERAS

Benor 2^o Sib. Grave.

Cornetin 1^o

Qui-ri e qui-ri

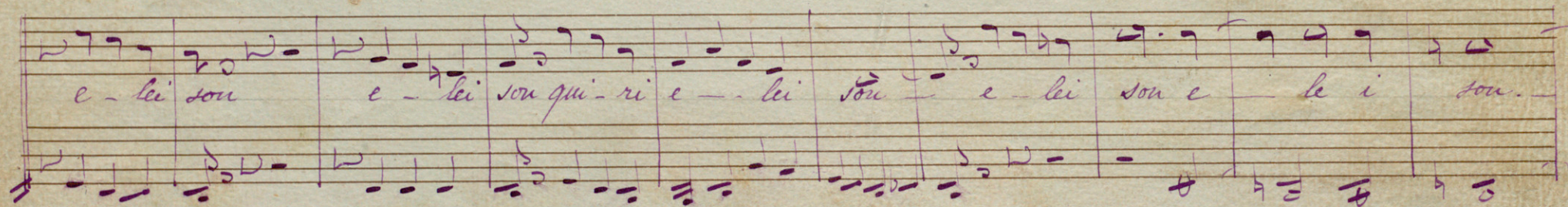
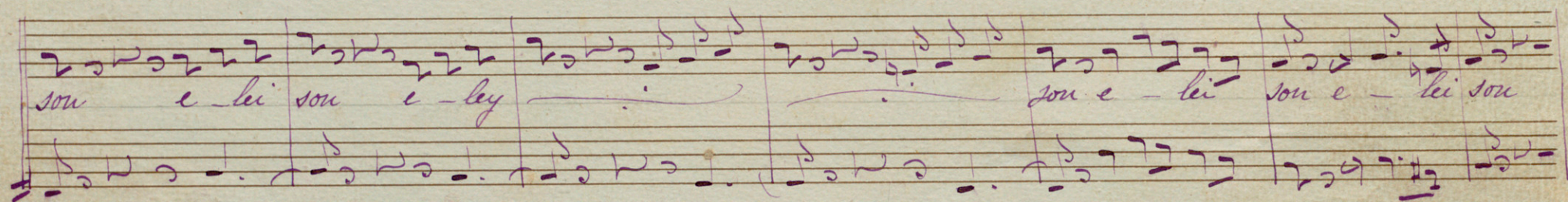
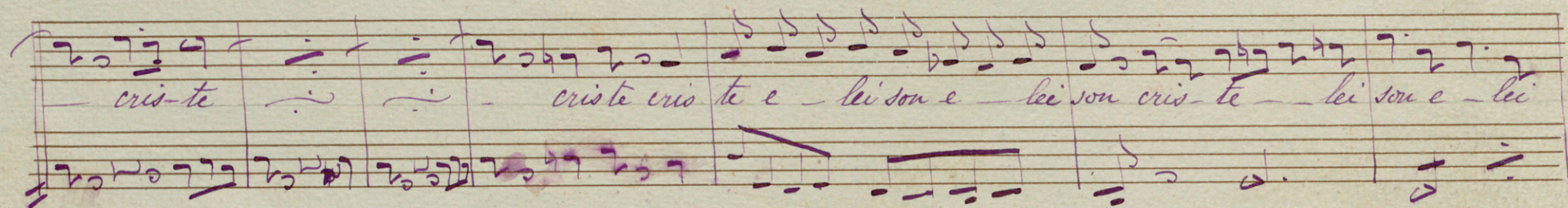
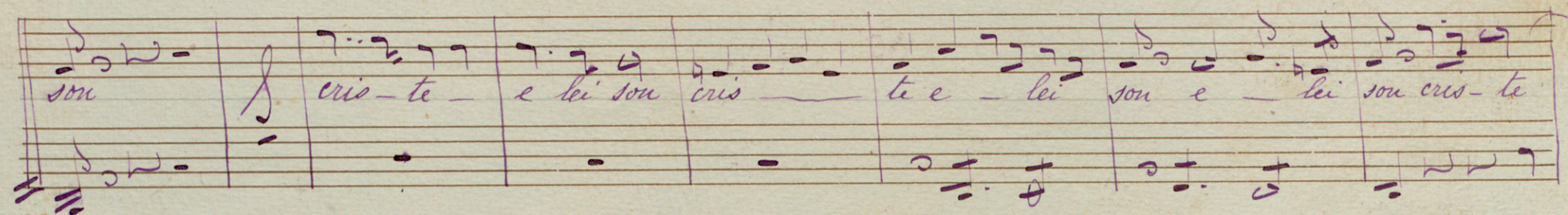
e e lei son qui-ri e e lei son. qui-ri e qui-ri e e lei

son qui-ri e e lei son qui-ri e e lei son qui-ri e e lei son e lei

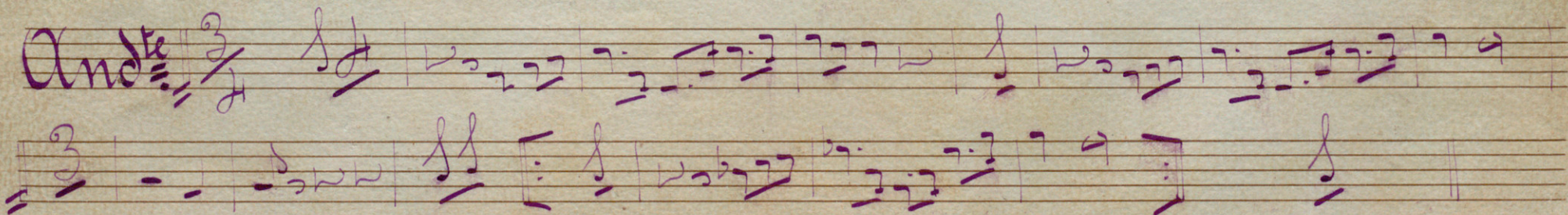
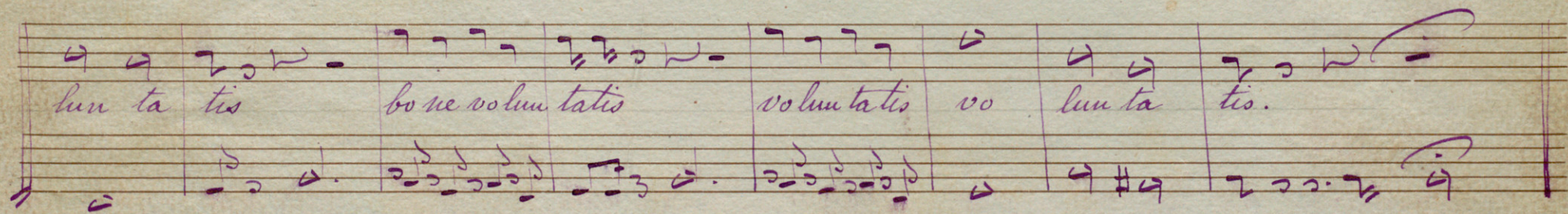
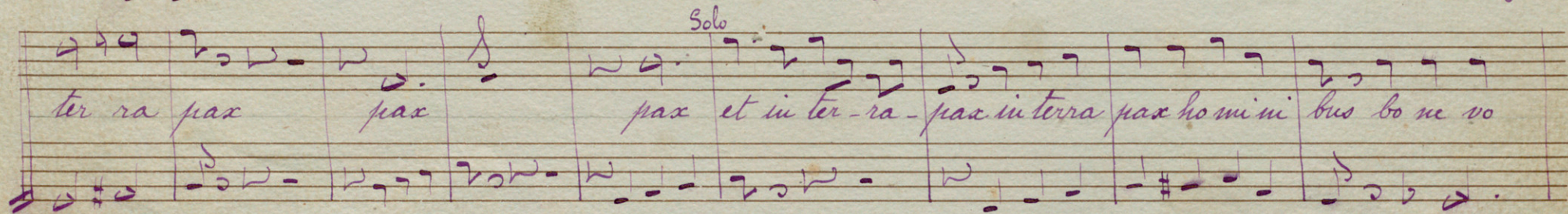
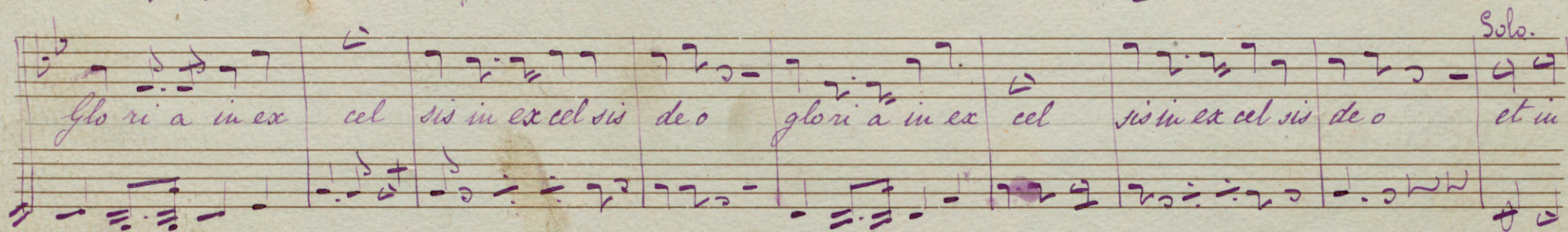
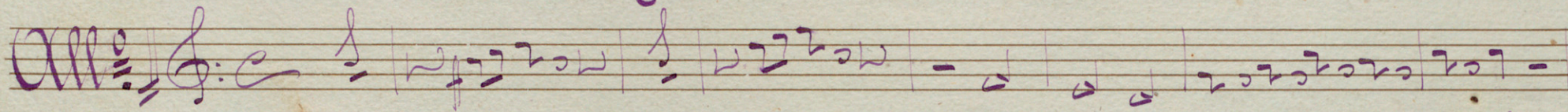
son qui-ri e e lei son qui-ri e e lei son e lei son

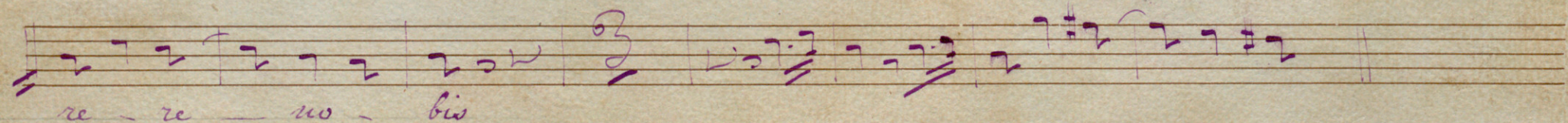
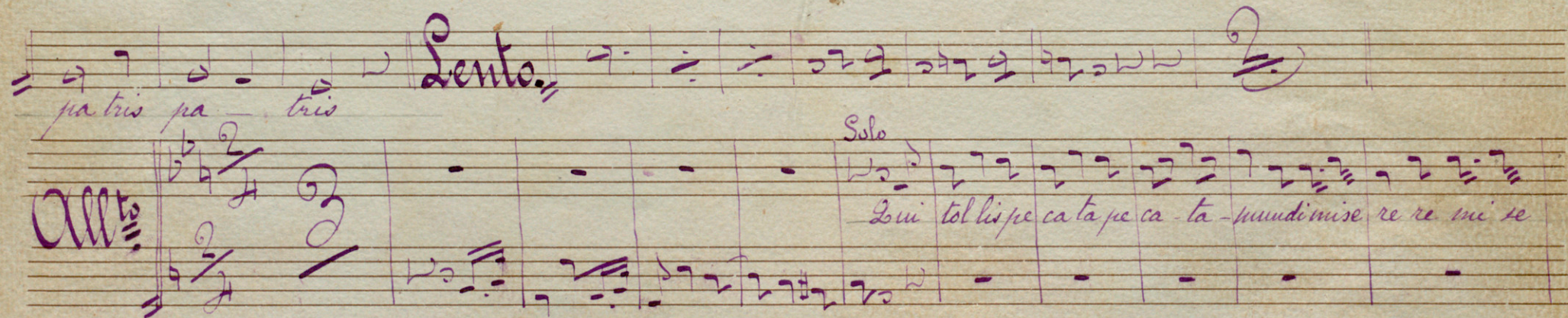
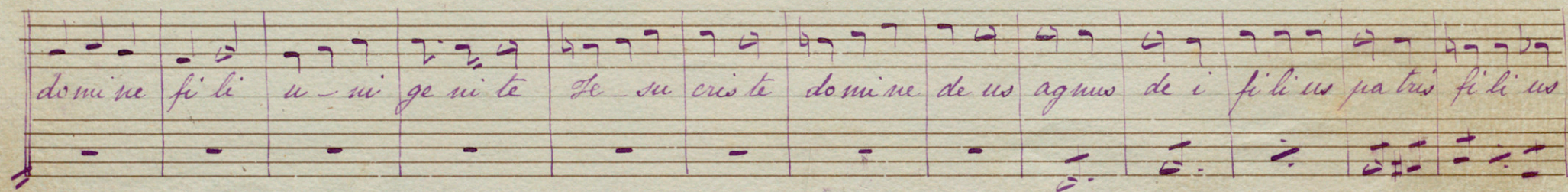
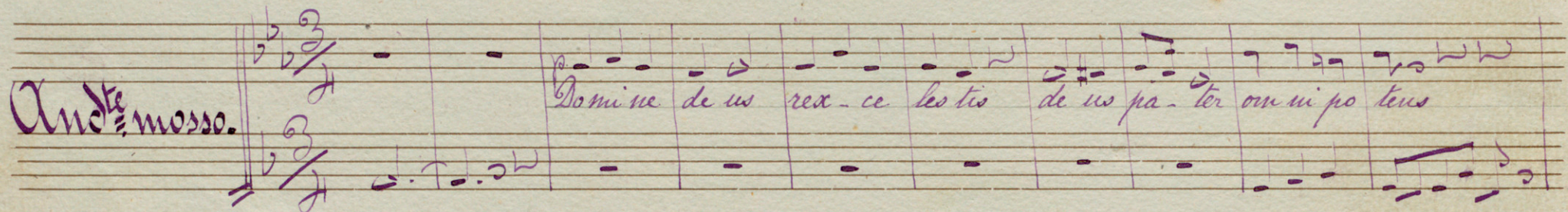
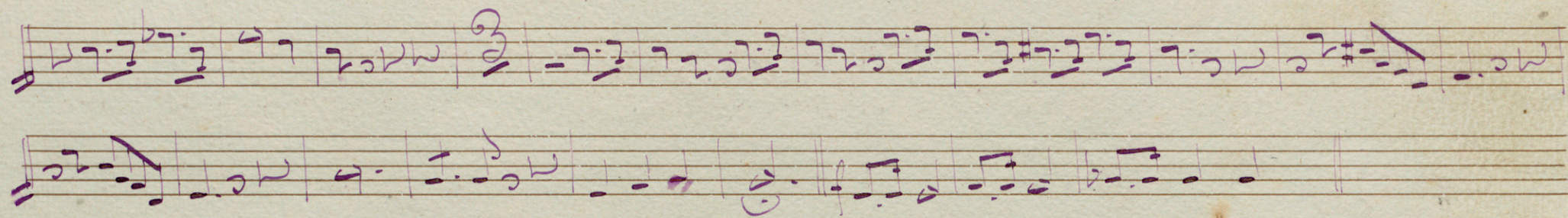
Solo

cris-te e lei son cris-te cris-te e e lei son e lei son e lei son e lei



Gloria.





qui tol- li- pe ca- ta pe ca- ta- mundi susci- pe susci- pe de pre- ca- tio- nem no- stram sus ci- pe susci- pe de

pre- ca- tio- nem no- stram

Solo

Qui se des ad dex- te- ram pa- tris mi se re - re

rit-è morendo.

no- bis mi- se re re no- bis mi se re re mi se re re mi se re re no- bis

Solo

All.

Quo- ni- am tu so- lus sanc- tus

tu- so- lus do- mi- nus tu so- lus al- ti- si- mus je- su- cris- te je- su- cris- te.

All. vivo.

cum sancto spi-ri-tu in-glo-ria dei i in glo-ria dei pa-tris a
 men a men cum sancto spi-ri-tu in-glo-ria dei
 pa-tris a men a men a men a men a men a men a men a men a
 men a men.

Credo.

cre-do cre-do in u-num de-um pa-trem pa-trem om-ni-po-ten-tem fac-to-rem ce-li et terra
 vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um et in u-num do-mi-num.

fi li um de i u ni ge ni tum na tum an te om ni a se cu la cre do

cre do cre do. *Andte maestoso.* de um ve rum de de o ve ro

con substan ti a lem pa tri per quem om ni a fac ta sunt per quem om ni a per quem

om ni a fac ta sunt et pro pter no stram sa lu tem et in car na tus

est de spi ri tu san cto ex ma ri a vir gi ne. *Solo* et ho mo fac tus est

et ho mo fac tus fac tus est.

All.

Et re sur re xit ter ti a di — e et re sur re xit ter ti a di — e le cum — dum scrip
tu — ras et as cen dit in ce — lum
et as cen dit in ce lum se det ad dex te ram pa tris ju di ca re
vi vos et mor tu os cu jus regni non e rit fi nis non e rit fi — nis.

Largo. **And^{no}**

Moderato. bon fi te o m ni um bap tis — ma in re mi si o nem pec ca — to
rum et ex pec to re sur rec ti o — nem mor — tu
rum

All. *Et vi tam venturi se cu li venturi se cu li a men a men a*

men a men a men a men a men a men a

men amen a men a men a men a men.

Sanctus. *Moderato* *Sanctus sanctus*

sanctus sanctus dominus de us dominus de us sa ba oth.

Sanctus do mi nus de us sa ba oth sanctus do mi nus de us sa ba oth

ple ni sunt ple ni sunt ce li et ter ra glo ri a tu

a ho sa na in excel sis ho sa na in excel sis ho sa na in excel

sis in excel sis.

Benedictus.

Largo. *Solo* *pp*

Agnus.

And^{no}

Agnus de i qui tol lis qui
tol lis pe ca - ta mun di mi se re re no - bis agnus de i qui
tol lis qui tol lis pe ca - ta mun di mi se re re no - bis agnus de i qui
tol lis pe ca ta mun di mi se re re no - bis do - na no - bis pa - cem
do - na no - bis pa - cem do na no bis pa - cem do - na no - bis pa -
cem do na no bis do - na no bis pa cem.

QUINTO PRELUDIO
REPRESENTACIÓN DE LA MÚSICA EN POPULAR

D. B. VENTURA "PEP"
FIGUERAS

BENTO VENTURA "PEP"
Director de orquesta
FIGUERAS

Livres.

Cornet in $\text{B}\flat$ Sib.

Grave.

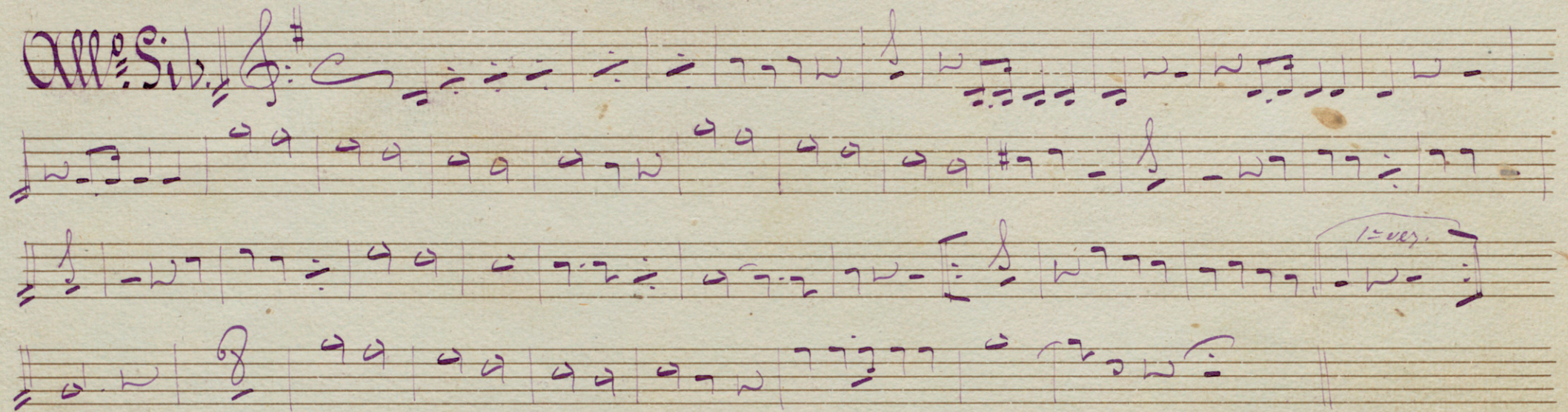
The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a 'Grave' tempo marking. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata. Below the staff, there are several empty staves.

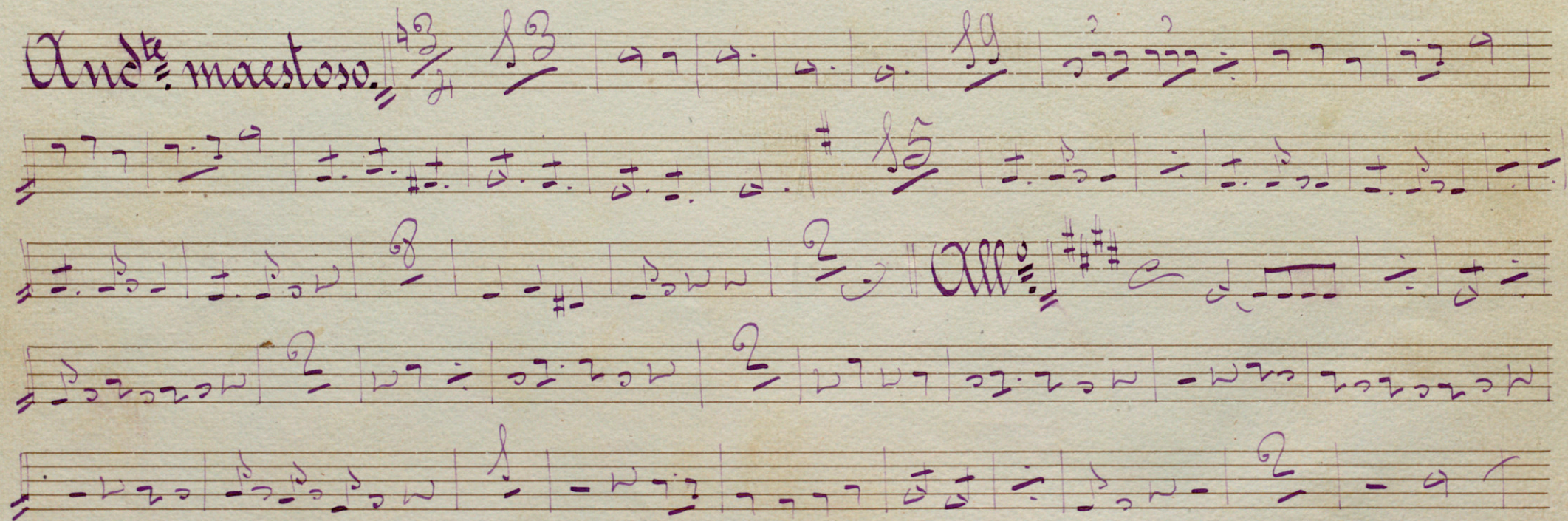
Gloria.

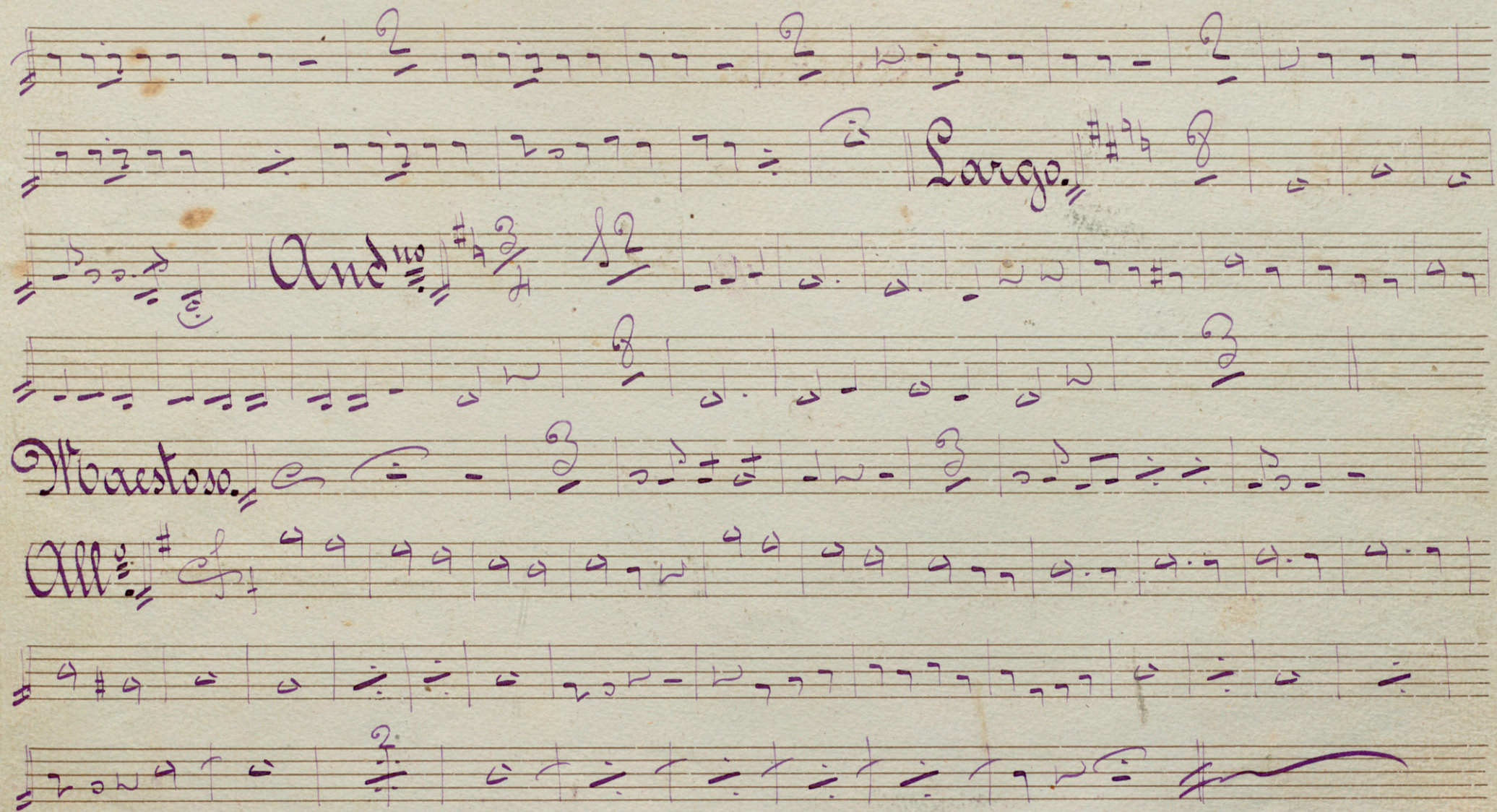
Handwritten musical score for a piece in G major, 3/4 time. The score is written on ten staves. The tempo markings are *All.*, *And.*, *And.^{te} mosso.*, and *Lento.*. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4, 4/4), and dynamic markings like *All.* and *All: vivo.*. The score is written in a cursive, handwritten style. The first staff begins with *All.* and a 2/4 time signature. The second staff has a 3/4 time signature. The third staff has a 4/4 time signature. The fourth staff begins with *All.* and a 2/4 time signature. The fifth staff begins with *All: vivo.* and a 2/4 time signature. The sixth staff has a 4/4 time signature. The seventh staff has a 4/4 time signature. The score is written in a cursive, handwritten style. The first staff begins with *All.* and a 2/4 time signature. The second staff has a 3/4 time signature. The third staff has a 4/4 time signature. The fourth staff begins with *All.* and a 2/4 time signature. The fifth staff begins with *All: vivo.* and a 2/4 time signature. The sixth staff has a 4/4 time signature. The seventh staff has a 4/4 time signature.

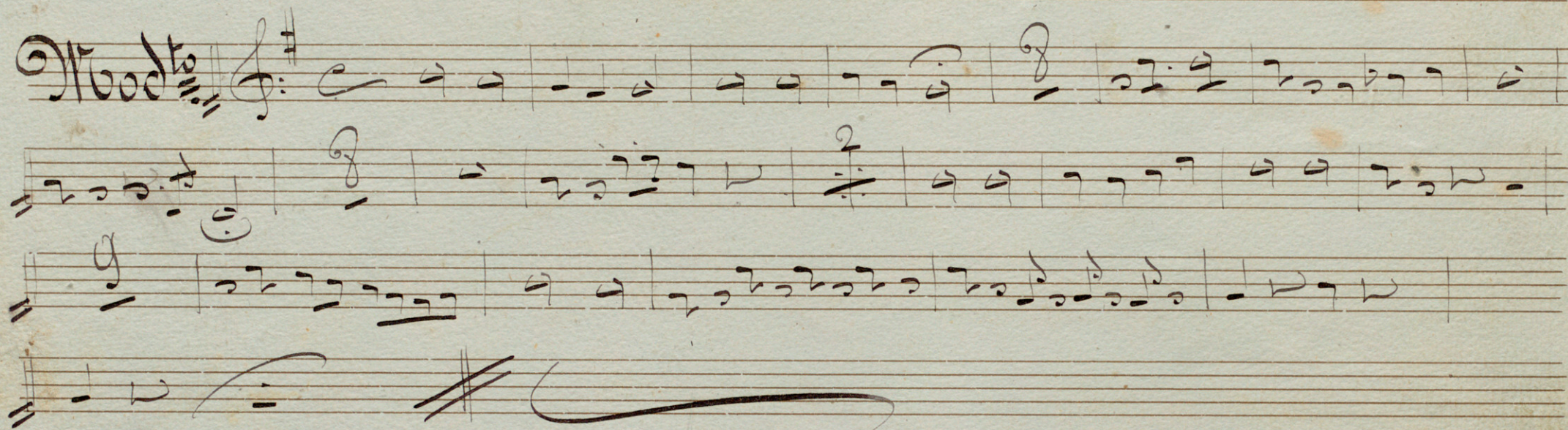
Credo.

All^o Sib. 

And^{te} maestoso. 

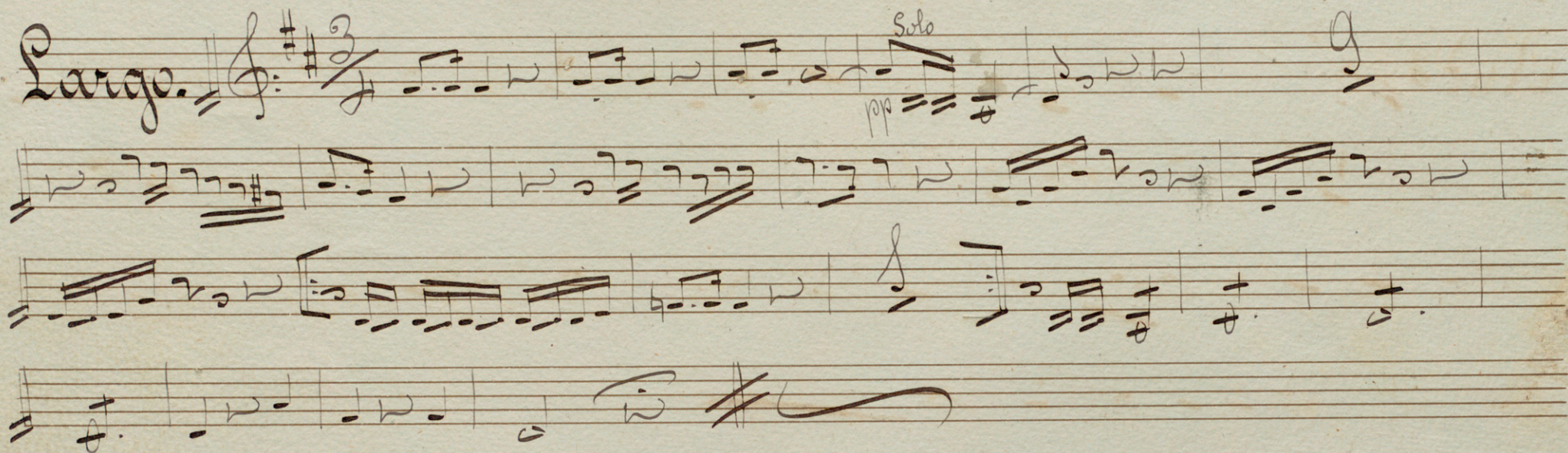


Sanctus.



Benedictus.

Largo.



Agnus.

And^{mo} 3/4 $\text{F\#}$ pp

The musical score is written on four staves. The first staff begins with the tempo marking 'And^{mo}' and the time signature '3/4'. The key signature is one sharp (F#). The dynamics 'pp' (pianissimo) are indicated. The notation includes various note values, rests, and bar lines. The second staff continues the melody with similar notation. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth staff concludes the piece with a final note and a double bar line.

Allegro

This section contains three staves of faint, handwritten musical notation. The tempo marking 'Allegro' is written at the beginning. The notation is less distinct than the first section, but appears to be a continuation of the musical piece.

DOMINGO PULSAS
REPRESENTANTE DE LA MUSICA EN PROPIEDAD

DE
D. B. VENTURA "PEP"
FIGUERAS

BENITO VENTURA "PEP"
Director de Orquesta
FIGUERAS

Quiries.

Fiscorno.

Grave.

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is written in a cursive, handwritten style. The eighth staff ends with a double bar line and a fermata.

Gloria.

Handwritten musical score for Gloria, featuring ten staves of music in purple ink on aged paper. The score includes tempo markings and dynamic markings.

Staff 1: *All.* (Allegro) in 3/4 time, key of B-flat major. The music begins with a treble clef and a key signature of two flats.

Staff 4: *And.* (Andante) in 3/4 time, key of B-flat major. The tempo marking is written above the staff.

Staff 8: *And.^{te} mosso.* (Andante mosso) in 3/4 time, key of B-flat major. The tempo marking is written above the staff.

Staff 10: *Lento* (Lento) in 3/4 time, key of B-flat major. The tempo marking is written above the staff, and a *p* (piano) dynamic marking is written below the first measure.

The notation includes various musical symbols such as notes, rests, bar lines, and clefs, all written in a cursive, handwritten style.

Handwritten musical score on a single page, numbered 3 in the top right corner. The score is written in purple ink on aged, slightly stained paper. It consists of two systems of music, each beginning with the tempo marking "All.^{to}" (Allegretto).

The first system contains three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as $\underline{15}$. The second staff continues the melody with similar notation. The third staff concludes the first system with a double bar line and a repeat sign.

The second system also contains three staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as $\underline{15}$. The second staff continues the melody with similar notation. The third staff concludes the second system with a double bar line and a repeat sign.

Below the second system, there are four empty staves, suggesting the score continues on the next page.

Credo.

[illegible]

Handwritten musical score on aged paper. The first section is titled "Andte maestoso" in a large, stylized script. It features a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The second section is titled "All" in a similar script, with a key signature of two sharps (F# and C#) and a common time signature (C). This section also contains musical notation with notes, rests, and bar lines. The handwriting is fluid and expressive, characteristic of a composer's sketch or a personal manuscript.

Handwritten musical notation on two staves, featuring various notes and rests.

Handwritten musical notation on two staves, featuring various notes and rests.

Handwritten musical notation on two staves, featuring various notes and rests.

Handwritten musical notation on two staves, featuring various notes and rests.

Handwritten musical notation on two staves, featuring various notes and rests.

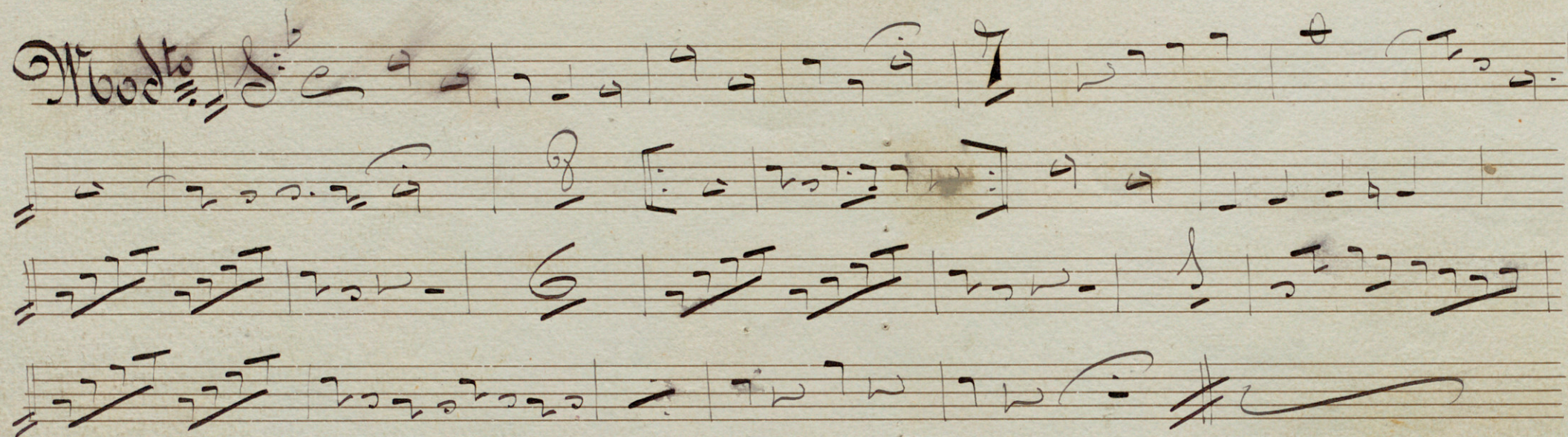
Handwritten musical notation on two staves, featuring various notes and rests.

Handwritten musical notation on two staves, featuring various notes and rests.

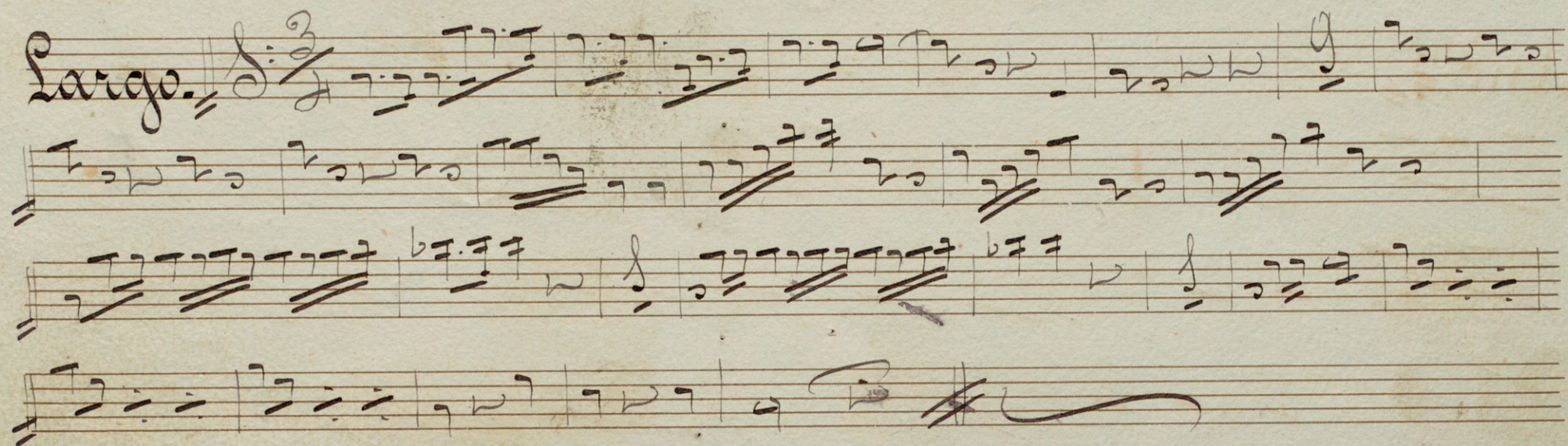
Handwritten musical notation on two staves, featuring various notes and rests.

Handwritten musical notation on two staves, featuring various notes and rests.

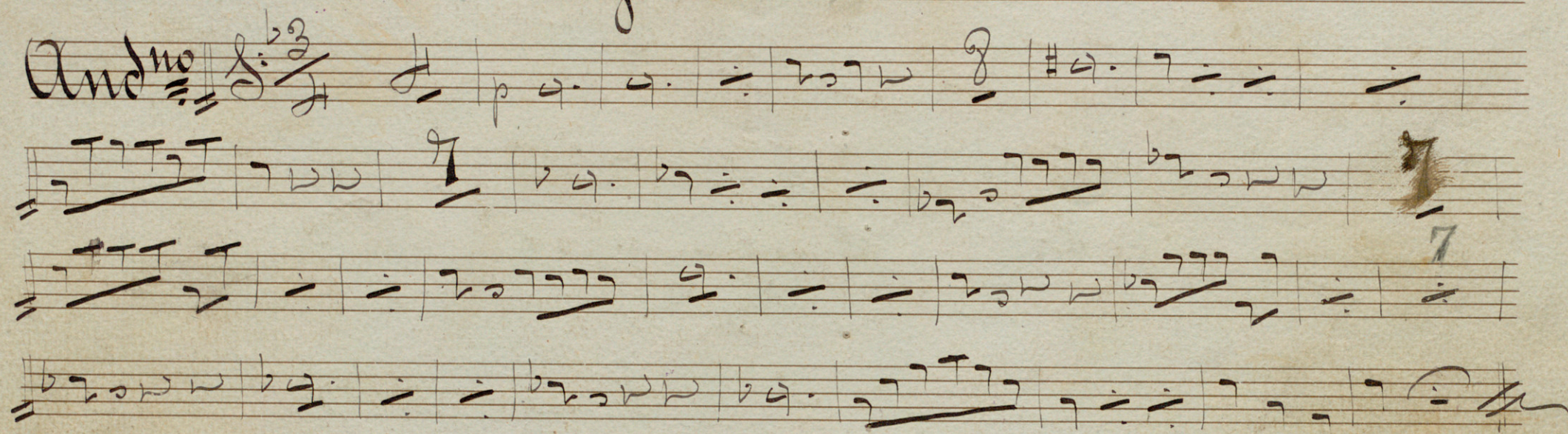
Sanctus.



Benedictus.



Agnus.



DALMAICO PÉREZ
REPRESENTANTE DE LA MÚSICA EN PROPIEDAD

DR.
D. B. VENTURA "PEP"
FIGUERAS

D. B. VENTURA "PEP"
Director de Orquesta
FIGUERAS

Quivies.

Violin.

Grave.

The musical score is written in a single system across ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Grave.' is written at the beginning. The notation is in purple ink and includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a final flourish.

Gloria.

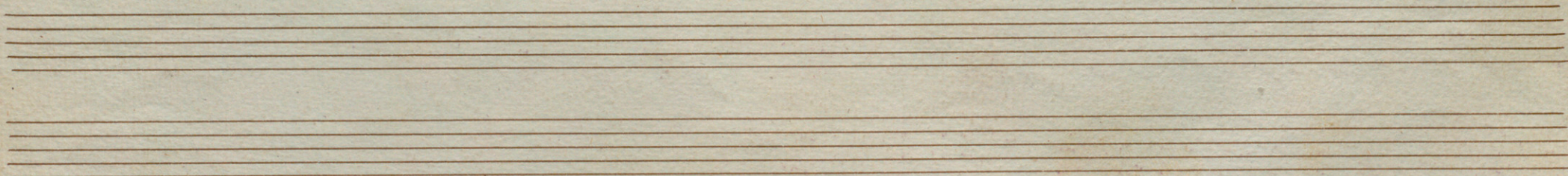
Handwritten musical score for "Gloria." The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "Allegro" and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. The second system begins with the tempo marking "Andante" and a key signature change to two flats (B-flat and E-flat). The score is written in a cursive, handwritten style.

And^{te} mosso.

All^{ro}

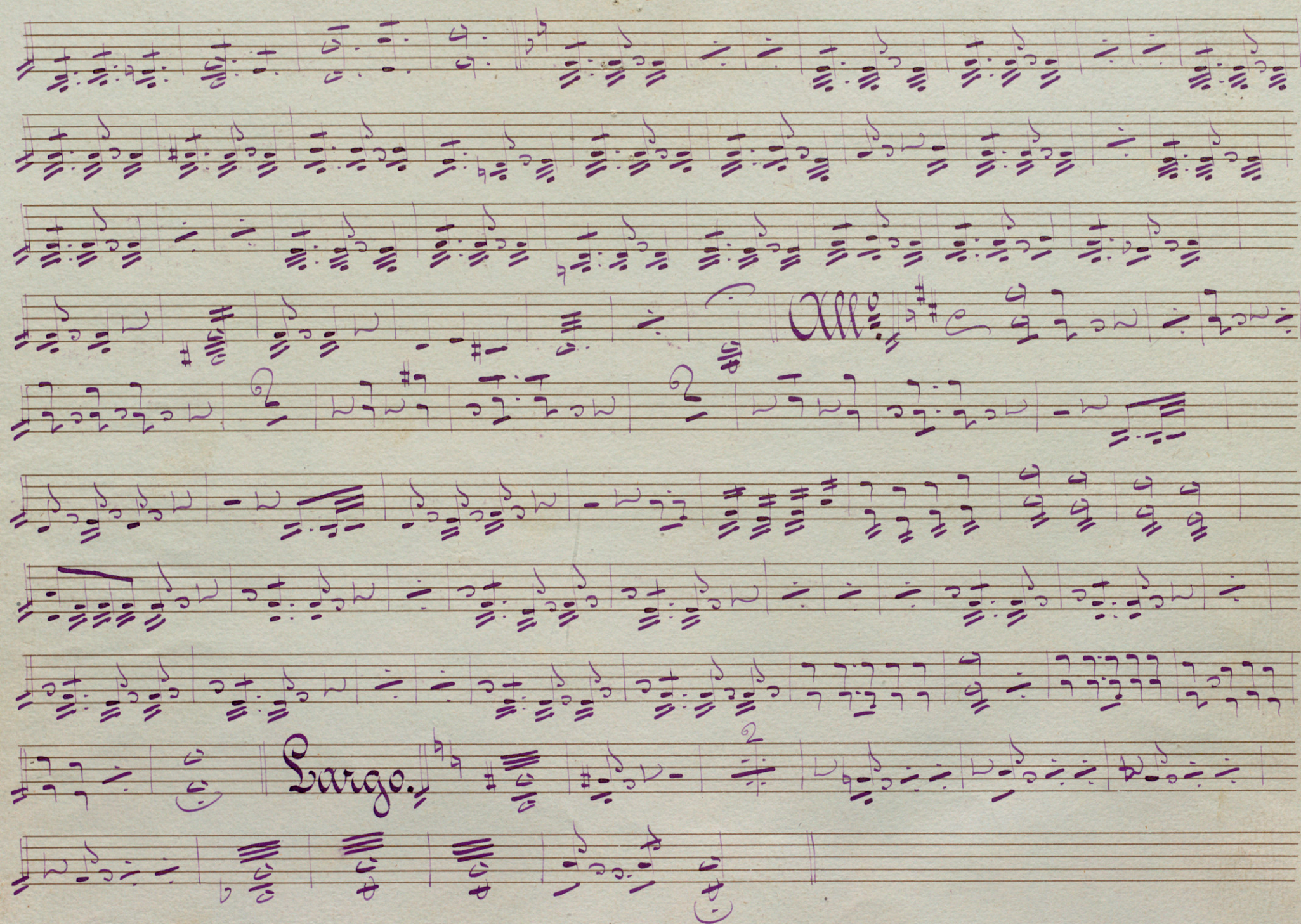
4.

A handwritten musical score on eight staves. The notation is in purple ink. The first staff contains a series of eighth and sixteenth notes. The second staff has a melodic line with a fermata and the handwritten instruction "ritard. e morendo" above it. The third staff continues the melodic line. The fourth staff features a double bar line followed by the tempo marking "All. vivo." and a 2/4 time signature. The fifth staff contains a series of eighth notes. The sixth staff has a series of eighth notes with a fermata. The seventh staff contains a series of eighth notes. The eighth staff contains a series of eighth notes. The score concludes with a large, stylized flourish on the right side of the eighth staff.



Credo.

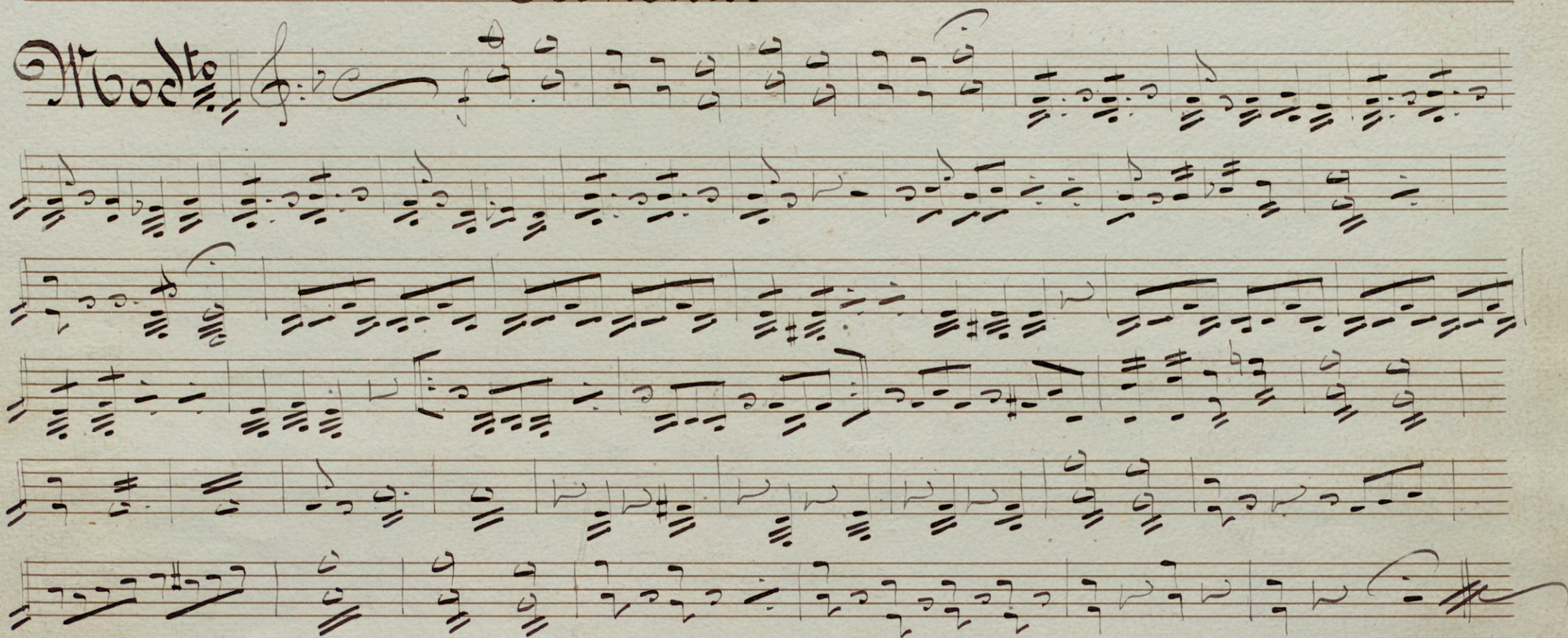
Handwritten musical score for a Credo. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a treble clef. The music is in 4/4 time. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into two main sections by a double bar line. The second section begins with the tempo marking "And. maestoso" and a 3/4 time signature. The notation continues with various musical symbols, including a "pizz" marking and an "arco" marking. The score concludes with a double bar line.



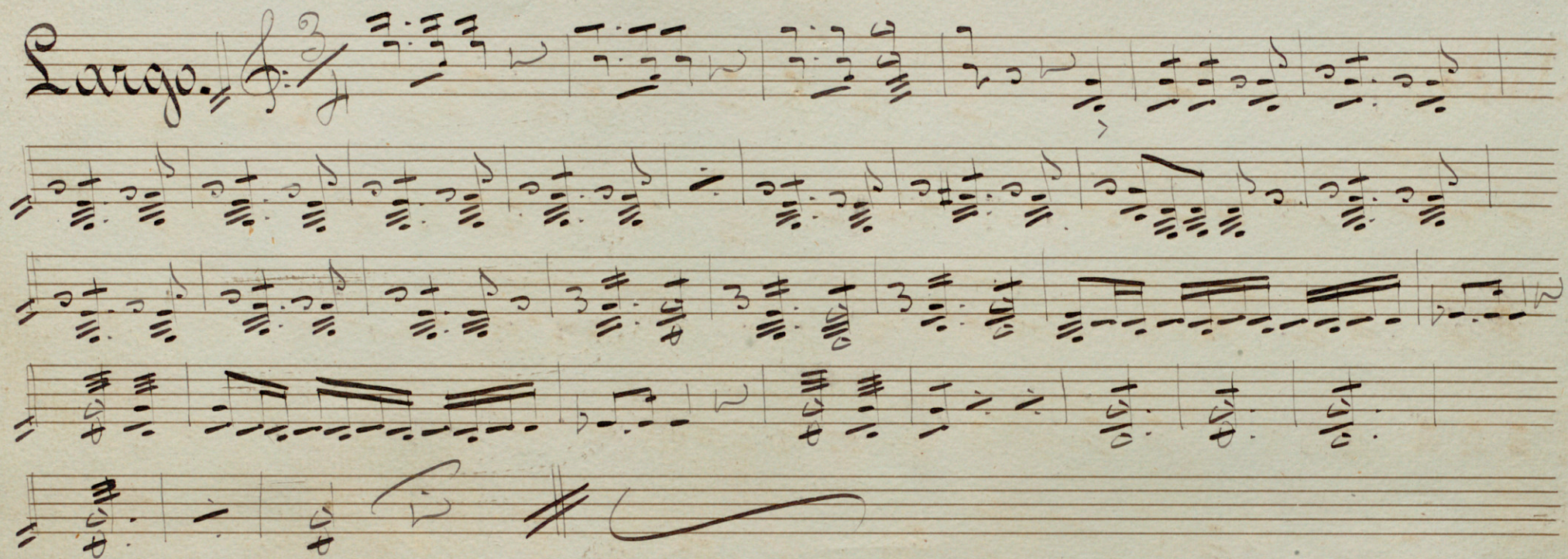
And^{te} $\frac{3}{4}$

Allegro $\frac{3}{4}$

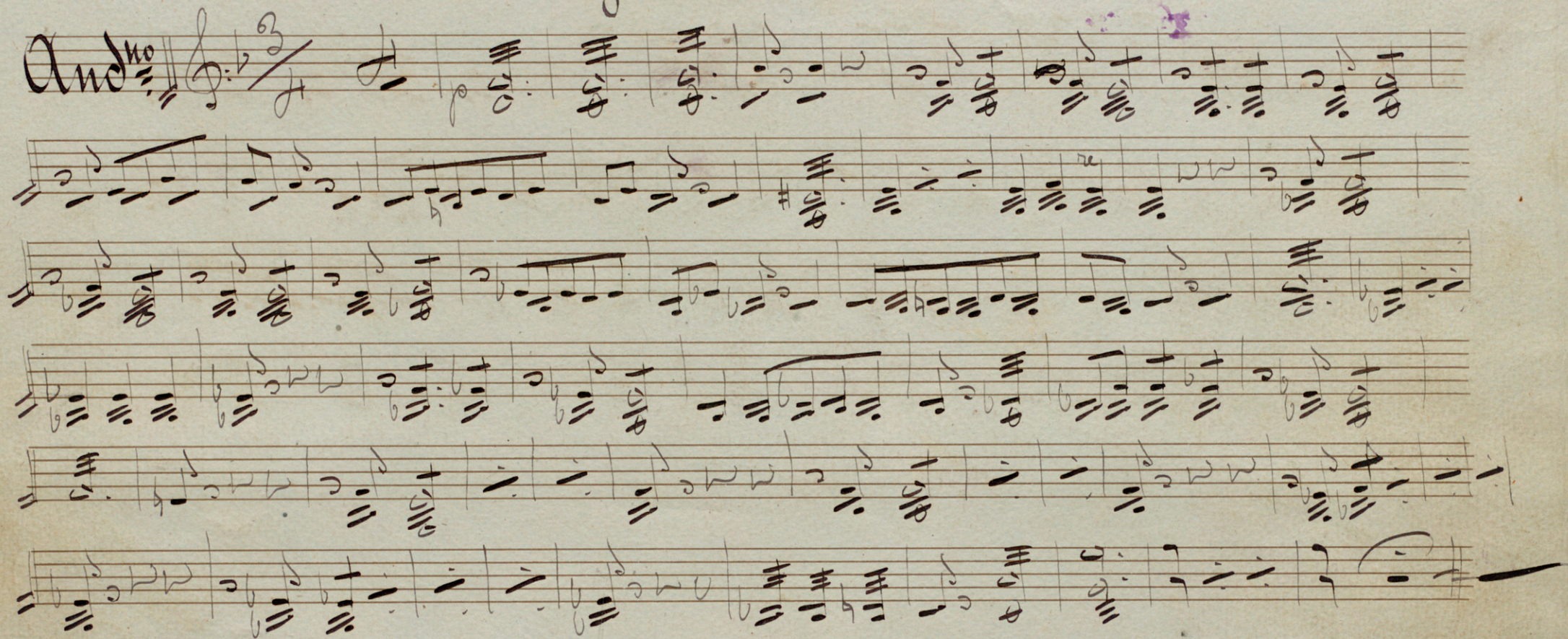
Sanctus.



Benedictus.



Agnus.



Quires.

D. B. VENTURA "PEP"
DIRECTOR DE OPERA
FIGUERAS

DALMACIO PRESAS
REPRESENTANTE DE LA MUSICA EN PROPIEDAD
D. B. VENTURA "PEP"
FIGUERAS

Bajo y violín 1.

Grave.

e lei son e lei son qui ri e lei son qui ri e lei

Qui ri e e lei son qui ri e

e lei son

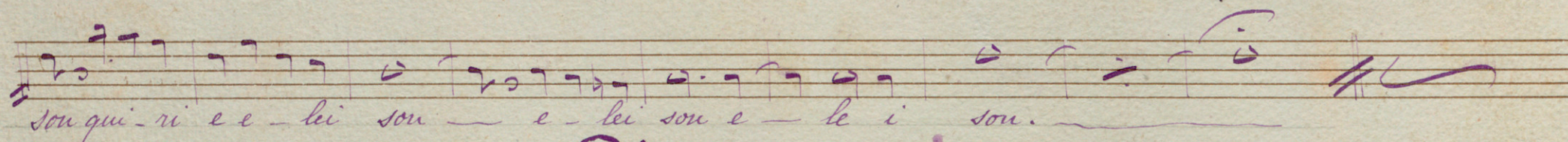
Cris-te e lei son e lei son

e lei son cris-te e lei son e lei son cris-te e lei son

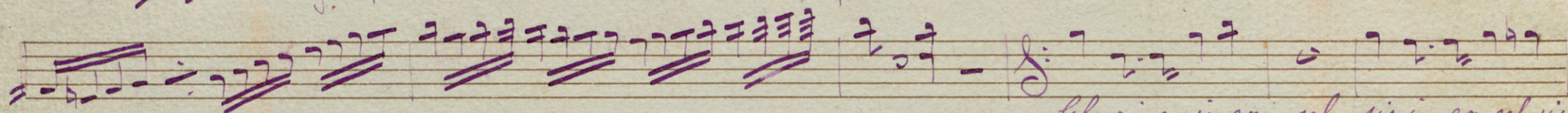
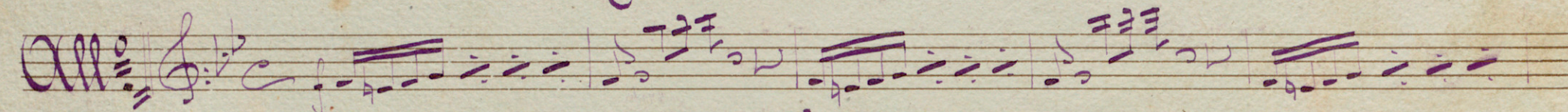
e lei son e lei son e lei son e lei

son cris-te cris-te e lei son e lei son cris-te e lei son e lei son e lei son e lei

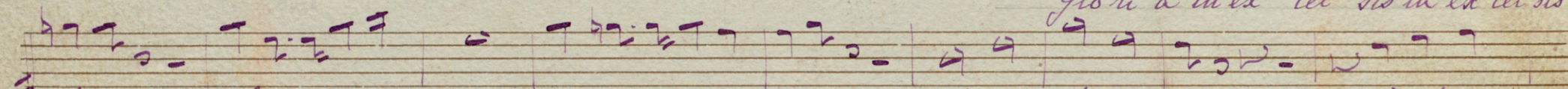
son e lei son e lei son e lei son qui rie lei son e lei son qui rie lei son e lei



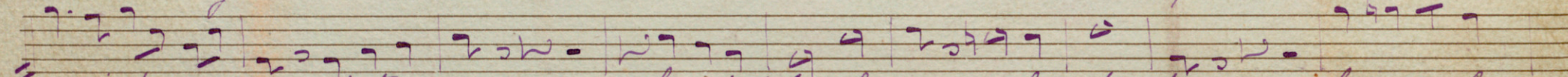
Gloria.



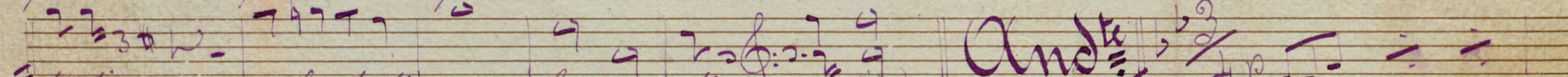
Glo ri a in ex cel sis in ex cel sis



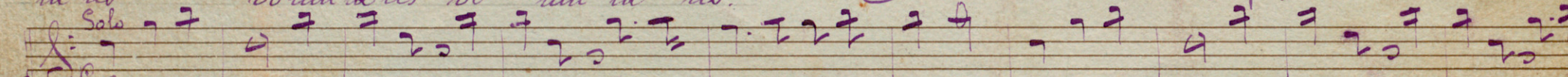
de o glo ri a in ex cel sis in ex cel sis de o et in ter ra pax in ter ra



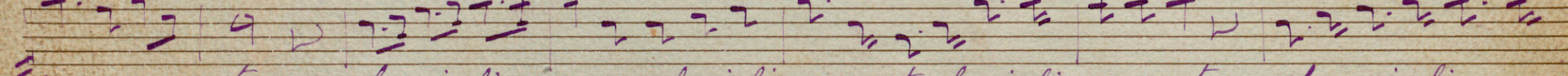
pax in ter - ra. pax in terra pax ho mi ni bus bo ne vo lun ta tis bo ne vo lun



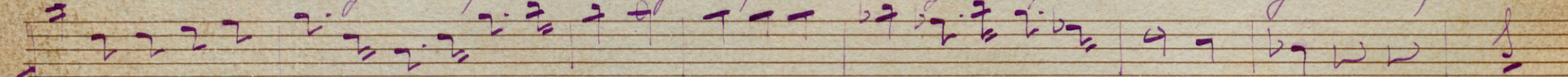
ta tis vo lun ta tis vo lun ta tis.



Laudamus te lau damus lau damus be ne di - ci mus te lau damus te lau da mus lau damus a do



ra mus te glo - ri - fi - ca mus glo ri fi ca mus te glo ri fi ca mus te glo - ri - fi -



ca mus glo ri fi ca mus te glo ri fi ca mus glo ri fi ca mus glo ri fi ca mus te.

Gratias a gi mus ti bi a gi mus ti bi gra tias a gi mus ti bi gra tias
a - gi mus ti bi prop-ter ma gnam glo ri am glo ri am tu am glo ri am tu -
am gra tias gra tias gra tias a - gi - mus - ti bi prop ter ma gnam prop ter ma gnam prop ter
mag - nam glo ri am tu am glo ri am tu - am glo ri am tu - am prop - ter
mag - nam glo ri am tu am glo ri am tu - am.

And^{te} mosso.

Do mi ne de us rex ce les tis de us
pa ter om ni po tens om ni po tens do mi ne fi li u ni ge ni te je su cris te
do mi ne de us a g nus de i fi li us pa tris fi li us pa tris pa - tris.

Lento.

All^o
Qui tol lis pe
ca ta pe ca ta mun di mi se re re mi se re - re - no - bis.

Sus ci pe sus ci pe de pre ca tionem no tram sus ci pe

sus ci pe de pre ca tio nem no tram. Qui se des ad dex teram pa tris mi se re re

no bis mi se re re no bis Solo bis

mi se re re no bis. Qui ni am tu so lus sanc tus

All: vivo. All: vivo.

cum sanc to spi ri tu in glo ria de i cum sanc to spi ri tu in glo ria de

i a men a men cum sanc to spi ri tu in glo ria de

i in glo ria de i pa tris a men a men a men

1. 2. 3.
a men — a men a men a men a men.

Credo.

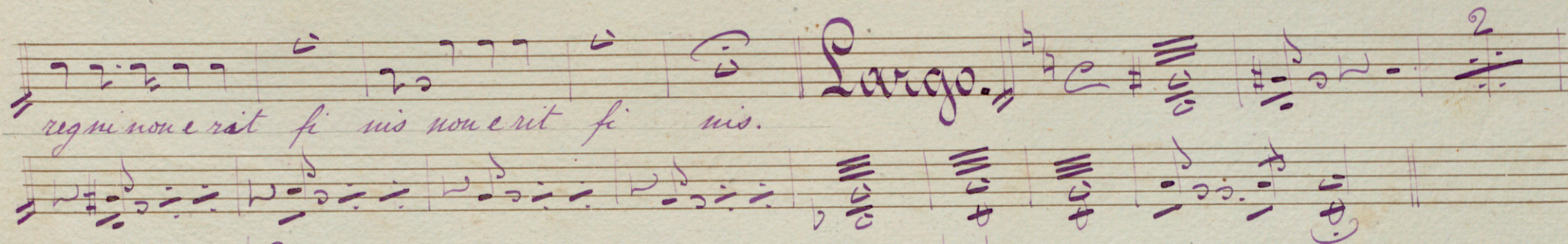
All:
do cre do cre do in- unum de um pa- trem pa- trem om- ni po-
tentem fac torem ce li et terra fac torem ce li et terra vi- si bi li um omni um
et in vi si bi- li um et in u- num- do mi num jesum cris- tum cris- tum
om ni a se cu la cre- do cre do

Andte maestoso.
De um de de- o lumen de lu mi ne de um
se rum de des- ve ro ge ni tum non fac- tum con substantia lem pa tri per quem om ni a
fac ta sunt per quem om ni a fac ta sunt qui propter nos ho mi nes et propter nostram sa lu- tem

des cendit de ce lis et in car na tus est de spi ri tu san cto ex ma
 ri a vir gi ne et ho mo fac tus fac tus est
 ga
 loco
 Et re sur
 re xit ter ti a di e et re sur re xit ter ti a di e
 se cum dum scrip tu ras.
 Et as cendit in ce lum se det ad dex te ram pa tris
 et i te rum ven tu rus est cum glo ri a ju di ca re vi vos et mor tu os cu jus

regni non erit fi nis non erit fi nis.

Largo.



And^{no}

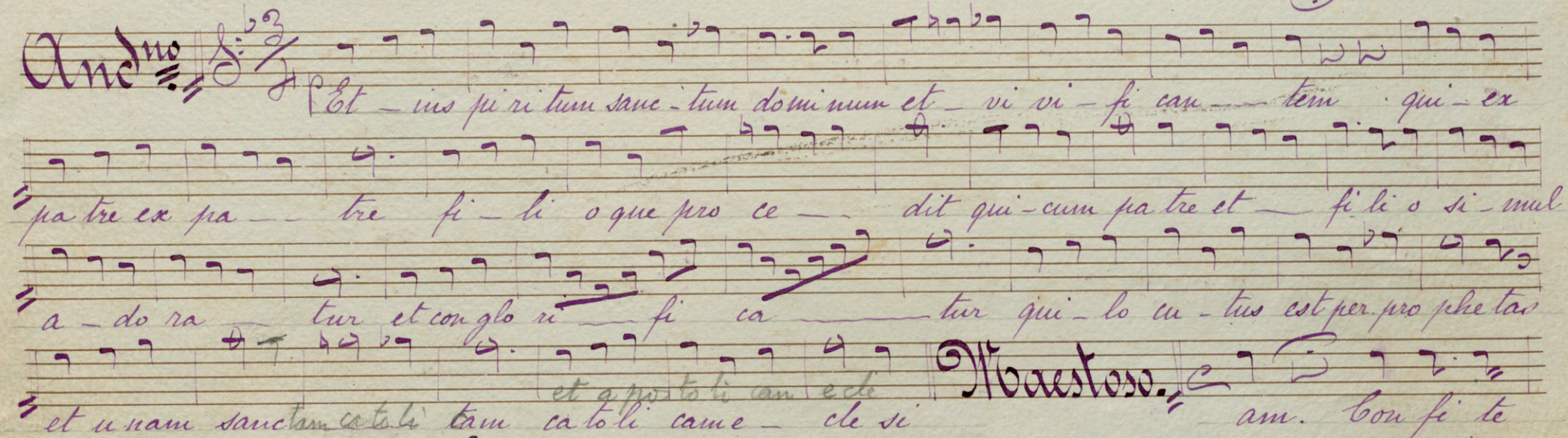
Et - ius pi ri tum sanc - tum do mi num et - vi vi - fi can - tem qui - ex

pa tre ex pa - tre fi - li o que pro ce - dit qui - cum pa tre et - fi li o si - mul

a - do ra - tur et con glo ri - fi ca - tur qui - lo cu - tus est per pro phe tas

et u nam sanctam ^{et aposto li can ec cle} ca to li cam ca to li came - cle si am. Con fi te

Moderato.



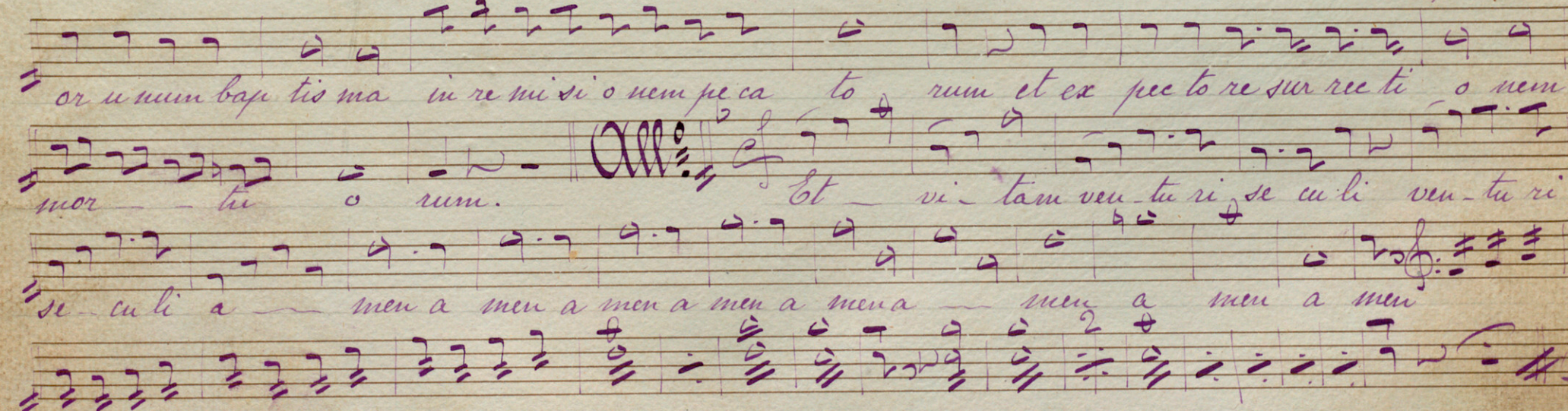
or u num bap tis ma in re mi si o nem pec ca to rum et ex pec to re sur rec ti o nem

mor - tu o rum.

All^o

Et - vi tam ven tu ri se cu li ven tu ri

se cu li a - men a men a men a men a men a men a men a men



Sanctus.

Woodw.
Ho-anna in-ex-cel-sis in-ex-cel-sis.

This page contains a handwritten musical score for a piece titled "Sanctus." The notation is written on ten staves. The first staff is labeled "Woodw." and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscript notation. The subsequent staves continue the woodwind part, with some staves showing dense, rapid passages. The final staff of the piece includes the lyrics "Ho-anna in-ex-cel-sis in-ex-cel-sis." written in a cursive hand. The paper is aged and shows some staining and wear.

Benedictus.

Largo.

Be ne dic-tus be ne dic-tus qui
ve-nit in no-mi-ne in-no-mi-ne do-mi-ni be ne dic-tus be ne dic-tus qui ve-nit qui ve-nit in
no-mi-ne do-mi-ni be ne dic-tus qui ve-nit in no-mi-ne in no-mi-ne do-mi-ni
ni ho-san-na in-ex-cel-sis ho-san-na in-ex-cel-sis.

Agnus.

And^{no}

Handwritten musical score for 'Agnus' in 3/4 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking 'And^{no}' is written above the first staff. The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics include: 'Agnus de i', 'mi se re re no - bis', 'ag nus de i', 'mi se re re', 'no - bis', 'do - na no - bis pa - - cem do na no bis pa - - cem do na', 'no - bis pa - - cem do - na no - bis pa - - cem do na', and 'no - bis pa - - cem.' The score ends with a double bar line and a sharp sign on the eighth staff.

Agnus de i
mi se re re no - bis
ag nus de i
mi se re re
no - bis
do - na no - bis pa - - cem do na no bis pa - - cem do na
no - bis pa - - cem do - na no - bis pa - - cem do na
no - bis pa - - cem.

Wisa.

Maio.

Quire. Grave.

Quire

Solo
e - lei son e - lei son qui - ri e - - lei son qui - ri
e - - lei son qui - ri e *Solo* qui - ri e - - lei
son qui - ri e - lei son qui - ri e e lei son
qui - ri e e lei son qui - ri e e lei son
qui - ri e lei son e lei son. Cris - te - e - lei - son e lei
son e - - lei son cris - te - e - lei - son e lei son
e - - lei son e lei son e - lei son cris - te e lei son e lei son
cris te e lei son e - lei son e - lei son e - lei
son e - lei son cris te cris te e - lei son e - lei son cris
te - - lei son e - lei son e - lei son e - lei

camus te glori fi ca mus glori fi ca mus te
gratias a gi mus ti bi a gi mus ti bi
gratias a gi mus ti bi gratias a gi mus ti bi
prop ter - magnam glori am glori am tu am
glori am tu - - am gratias gratias gra tias gratias gratias
a - gi - mus - ti bi prop ter magnam prop ter magnam prop ter
mag nam - glori am tu am glori am tu - am
glori am tu am prop ter mag nam glori am tu am glori am
tu - - am. *Andte mosso* Do mi ne deus
rex ce lestis de us pa ter om ni po tens om ni po tens
do mi ne fi li u ni ge ni te je su criste
do mi ne de us agnus de i fi li us pa tris

Lento.

fi-li-us pa-tris pa-tris. Qui

Allto. tol-lis pe-ca-ta pe-ca-ta-mundi mi-se-re-re mi-se

re-re-no-bis qui tol-lis pe-ca-ta pe

ca-ta-mundi sus-ci-pe sus-ci-pe de-pre-ca-tionem nostram

sus-ci-pe sus-ci-pe de-pre-ca-tionem nostram qui

se-des ad dex-teram pa-tris mi-se-re-re no-

bis mi-se-re-re no-bis mi-se

re-re mi-se-re-re mi-se-re-re no-bis

Solo

All. Quo-ni-am tu so-lus sanc-tus

tu so-lus al-tis-si-mus Je-su-cris-te *Allegro vivo*

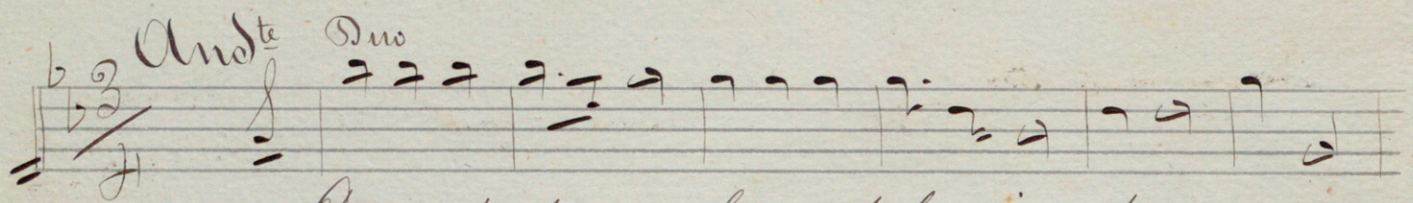
cum sanc-to spi-ri-tu in-gloria de-i cum sanc-to spi-ri-tu

in-gloria de-i a-men a-

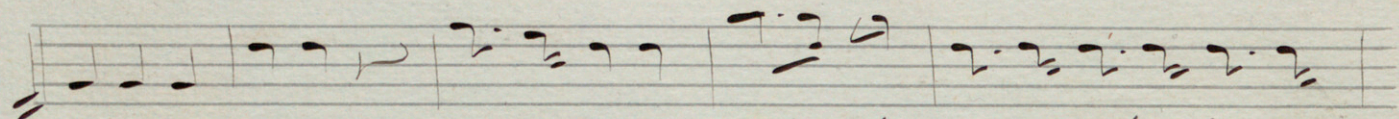
men cum sancto spi-ri-tu in-gloria
 de-i in glo-ria de-i pa-tris
 a men a men
 a men a men a men a men a men.
 15. ver.

Credo.

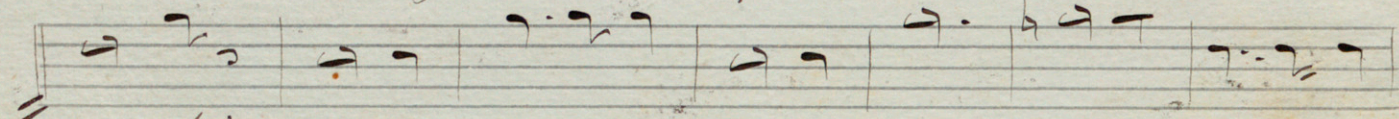
cre do cre-do cre-do in-unum
 de um pa-trem pa-trem om-ni po-terentem fac torem ce-li et
 terra fac torem ce-li et terra vi-si-bili-um
 om-ni-um et in-vi-si-bi-li-um et in u-num-do
 mi-ni-mum je-sum cris-tum cris-tum
 om-ni-a se-cun-da cre-do cre-do cre-do cre-do cre-do.



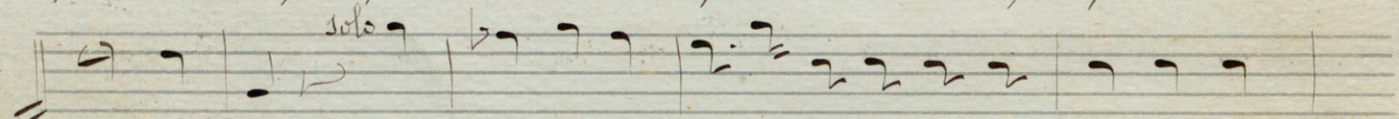
De um de de - o lu men de lu mi ne de um ve rum



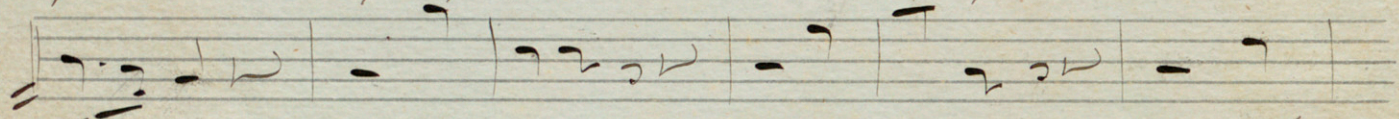
de de o ve ro ge ni tum non fac tum con substanti a lem



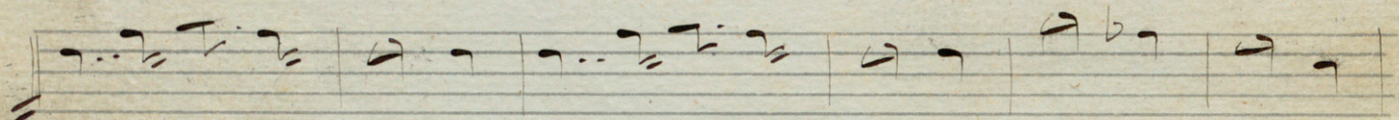
pa tri per quem om ni a facta sunt per quem om ni a



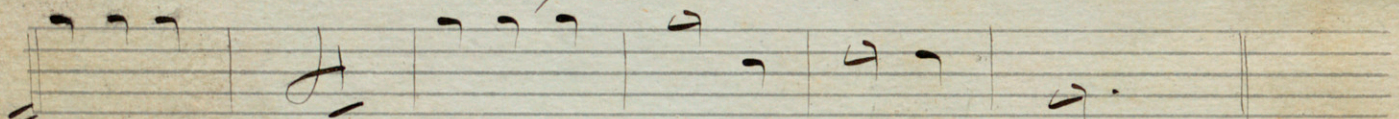
fac ta sunt qui propter nos ho mi nes et propter no stram sa



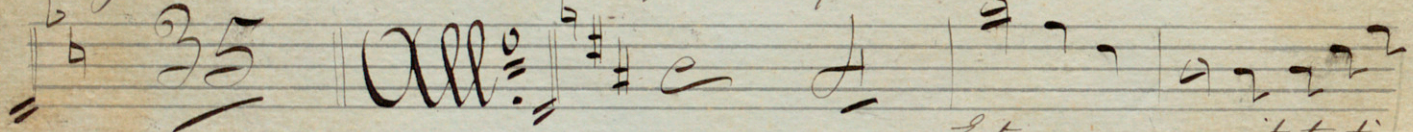
lu tem des cendit de ce lis et



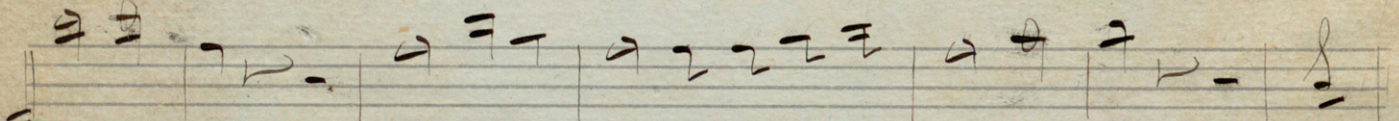
in car na tus est de spi ri tu san cto ex ma ri a



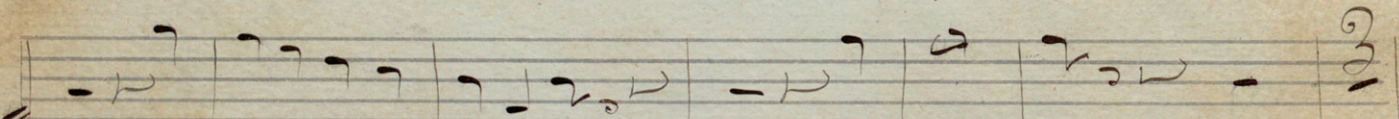
vir gi ne et ho mo fac tus fac tus est.



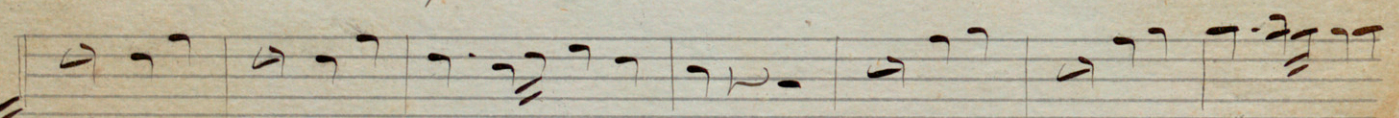
Et re sur re xit ter ti a



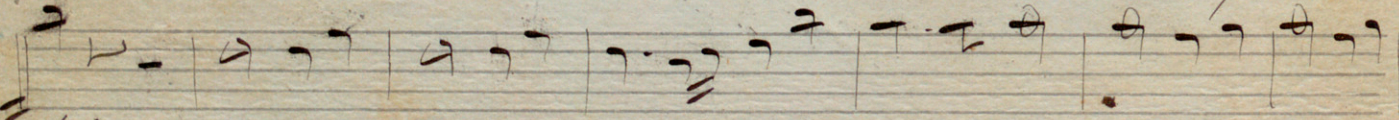
di - e et re sur re xit ter ti a di - e



se cun dum scrip tu ras in ce lum



Et as cen dit in ce lum se det ad dex te ra pa



tris et i te rum ven tu rus est cum glo ri a ju di ca re

vi - vos et mortuos cujus regni non erat fi nis non erat
fi nis.

Largo. *And^{no}* Et - ius pi ri tum

San - ctum do mi num et - vi vi - fi can - tem qui - ex

pa - tre fi - li o que pro ce - dit

qui - cum pa tre et - fi li o si - mul a - do ra -

tur et con glo ri - fi - ca - tur qui - lo

cus est per pro phe tas et unam san - ctam ca to li cam

et a pos to li cam e cle si - am. *Moroso.* bon fi te

or u num bap tis ma in re mi si o nem pec ca to

rum et ex pecto resur rec ti o nem mor - tu

o rum.

Allo

Et — vi — tam ven — tu ri se cu li ven — tu ri
 se — cu li a — — — men a men a men a men a men a
 — — — men a men a men a men a
 men a men a men a — — — men a — — —
 men.

Sanctus.

Wood

Sanctus Sanctus
 Sanctus Sanctus dominus de us dominus
 deus sabaoth. Sanctus do minus de us sabaoth
 Sanctus do minus de us sabaoth ple ni sunt cae li et
 ter — ra hos san — na in ex cel sis
 hosanna in — ex cel sis in ex cel — sis.

Benedictus.

Largo.

Largo. $\text{♩} = \frac{3}{4}$ $\text{♩} = \frac{3}{4}$

Be-ne-dic-tus be-ne-dic-tus qui
ve-nit in no-mi-ne in-no-mi-ne do-mi-ni be-ne
dic-tus be-ne-dic-tus qui ve-nit qui-ve-nit in no-mi-ne do-mi-
ni be-ne-dic-tus qui ve-nit in no-mi-ne in-no-mi-ne do-mi-
ni ho-sa-na in ex-cel-sis ho-sa-na in ex-cel-
sis.