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L. VAN BEETHOVEN.

Dem Fürsten von Kinsky gewidmet.

Op.86.

KYRIE.

Andante con moto assai vivace quasi Allegretto ma non troppo.

Oboi.

Clarinetten in C.

Fagotti.

Cornen in C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso e Organ.

pp *cresc.* *f*

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -

Ky - ri - e e - lei - son, e - lei - son, e - lei -

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei -

p *cresc.* *f*

Senza Organo.

Ky - ri - e, — Ky - ri - e, — Ky - ri - e elei - son,

Ky - ri -

son .

son .

son .

son .

8

sf

p

p

Org.

f *p* *cresc.* *cresc.* *cresc.* *cresc.*

Ky - ri - e - lei - son,

Ky - ri - e, —

e, — Ky - ri - e, —

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

7 6 6
5 4 5
3 —

B. 201.

seuza Org.

Chri - ste e - lei - son,

Chri - ste e - lei - son, e - lei -

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

senza Org.

cresc. *f* *pp* *cresc. poco* *cresc. poco* *cresc. poco a* *cresc. poco a poco*

son. *f* *pp* *dim.* *pp* *cresc. poco a poco*

e - lei - son.

p *f* *pp* *cresc. poco a poco*

E - lei - son Christe, Chri - ste e - lei - son, Chri -

E - lei - son Christe, Chri - ste e - lei - son, Chri -

E - lei - son Christe, Chri - ste e - lei - son, e - lei -

E - lei - son Christe, Chri - ste e - lei - son, e -

f *pp* *cresc. poco a poco* *senza Org.* *cresc. poco a poco*

cresc. f *pp*
a poco *f* *pp* *dolce*
a poco *f* *dim.* *pp*
poco *f* *dim.* *pp* *dolce*
Org.
f *pp* *dim.* *pp* *pizz.* *pizz.*
Org. *senza Org.*

e - lei - son, e - lei - son Christe, Chri - ste e - lei - son.
 - ste, e - leison Christe, Chri - ste e - lei - son.
 son Chri - ste, e - leison Christe, Chri - ste e - lei - son.
 lei - son, e - leison Christe, Chri - ste e - lei - son.

[illegible]

son, Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son,

son, Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son,

son, Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son,

son, Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son,

son, Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son,

scuza Org.

Musical score for Kyrie eleison, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *f*, *p*, and *cresc.* (crescendo). The vocal parts are written in a key with a one-sharp signature (F#) and a common time signature (C). The instrumental parts include a piano (pizz.) and an orchestra (arco). The score is divided into two systems, with the second system starting with a checkmark (✓) indicating a repeat or continuation.

Ky - ri - e, — Ky - ri - e, — Ky - ri - e e - le - i - son, e - le - i - son,
 e - lei - son,
 Ky - ri - e e - lei - son,
 Ky - ri - e e - lei - son,

Ky -
 Ky -
 Ky -
 Ky -
 Ky -

senza Org.
 pizz.
 arco

- ri.e, Ky - ri - e - lei - son, Ky - ri - e - lei - son,
 - ri.e, Ky - ri - e - lei - son, Ky - ri - e - lei - son,
 - ri.e, Ky - ri - e - lei - son, Ky - ri - e - lei - son,
 - ri.e, Ky - ri - e - lei - son, Ky - ri - e - lei - son,

senza Org.
 B. 204

Musical score for a vocal and instrumental work, likely a Kyrie. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and vocal soloists (Soprano, Alto, Tenor, and Bass). The music is in 4/4 time and features a variety of dynamics including *p* (piano), *ff* (fortissimo), *f* (forte), and *p* (piano). The string parts include articulation markings such as *pizz.* (pizzicato) and *arco* (arco). The vocal parts enter with the text "Kyrie eleison" and continue with "Kyrie eleison, Kyrie eleison, eleison." The score includes a section marked "senza Org." (without organ). The page number "R 203" is visible at the bottom.

GLORIA.

Allegro con brio.

Flauti.
Oboi.
Clarineti in C.
Fagotti.
Corni in C.
Trombe in C.
Timpani in C.G.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
Soprano.
Alto.
Tenore.
Basso.
Violoncello.
Basso e Organo.

[illegible]

The musical score is for a string quartet and vocal soloists. It begins with a piano introduction in G major, 4/4 time. The piano part features a melodic line in the first violin, with the second violin and viola providing harmonic support. The cello and double bass play a steady bass line. The vocal soloists enter with the lyrics: "Et in terra pax, pax ho-mi-nibus bonae vo-lun-ta-tis, bonae". The vocal parts are written for Soprano, Alto, Tenor 1, and Tenor 2. The piano accompaniment continues with a melodic line in the first violin, with the second violin and viola providing harmonic support. The cello and double bass play a steady bass line. The score includes various musical notations such as dynamics (p, f), articulation (pizz., arco), and phrasing slurs.

Et in terra pax, pax ho-mi-nibus bonae vo-lun-ta-tis, bonae
 Et in terra pax, pax ho-mi-nibus bonae vo-lun-ta-tis,
 Et in terra pax, pax ho-mi-nibus bonae vo-lun-ta-tis,
 Et in terra pax, pax ho-mi-nibus bonae vo-lun-ta-tis,

T.S.

15

f

a2.

cresc.

p

vo - lun - ta tis, bonae volun - ta - tis,

bonae vo - lun - ta tis, .. bonae volun - ta - tis,

bonae vo - lun - ta tis, bonae volun - ta - tis,

bonae volunta - tis, bonae volun - ta - tis,

Musical score for a choral and organ piece. The score consists of 14 staves. The first 10 staves are for instruments (flutes, oboes, strings, and organ). The last 4 staves are for voices (Soprano, Alto, Tenor, Bass). The music is in 4/4 time and features a variety of dynamics including fortissimo (ff), piano (p), and pianissimo (pp). The lyrics are in Latin: "lau-damus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus".

Dynamics: *ff*, *pp*, *f*, *p*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*.

Lyrics:

 lau-damus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus

 lau-damus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus

 lau-damus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus

 lau-damus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus

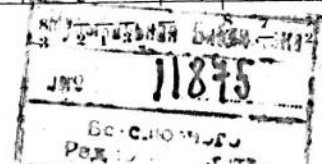
B. 204. *pp* senza Org. *pp* Org. 5

te, glo - ri - fi - ca -

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -



[illegible]



Musical score system 1, featuring multiple staves with various musical notations including notes, rests, and dynamic markings such as *p* and *sf*. The system includes a grand staff with treble and bass clefs, and several individual staves for different instruments or voices.



Musical score system 2, featuring multiple staves. The system includes a grand staff with treble and bass clefs, and several individual staves. The text "Gra.ti.as a - gi.mus" is written below the staves.



Musical score system 3, featuring multiple staves. The system includes a grand staff with treble and bass clefs, and several individual staves.



Musical score system 4, featuring multiple staves. The system includes a grand staff with treble and bass clefs, and several individual staves. The text "senza Org." is written below the staves.

[illegible]

fi - li u - ni - ge - ni - te Je - su Chri - ste, Do - mi - ne De - us, a - gnus De - i,

Je - su Chri - ste !

Je - su Chri - ste !

Je - su Chri - ste !

Je - su Chri - ste !

Org. 3b 4 P.T.S. B 204

Musical score for organ and voice. The score consists of 15 staves. The first 10 staves are for the organ, and the last 5 staves are for the voice. The organ part includes a variety of musical notation, including treble and bass clefs, and dynamic markings such as *f* (forte) and *a2.* (second attack). The voice part includes Latin lyrics: *fi - lius pa - - - - - tris.*, *Do - mi - ne De - us, a - - gnus*, and *Do - mi - ne De - us, a - - gnus*. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

This musical score is for a choral and piano arrangement. It features a piano introduction and four vocal parts (Soprano, Alto, Tenor, and Bass) with Latin lyrics. The piano accompaniment includes a grand staff with treble and bass clefs. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: "Dei, Filius Patris." The piano introduction consists of several measures of arpeggiated chords and flowing sixteenth-note passages. The vocal parts enter with a simple melody. The piano accompaniment provides a harmonic and rhythmic foundation, with some measures marked with a piano (*p*) dynamic. The score concludes with a final piano flourish.

Dei, Filius Patris.

Dei, Filius Patris.

Dei, Filius Patris.

Dei, Filius Patris.

Andante mosso.

in B.

p

Qui tol - lispec-ca - ta mun-di, qui tol - lispec-ca - ta mun-di,

p Mi - se-
p Mi - se-
p Mi - se-
p Mi - se-

p senza Org.

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

Qui tol - lis pec - ca - ta

Qui tol - lis pec - ca - ta mun - di, qui

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

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

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

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

Qui — tol — — — lis pec-ca-ta mun-di, su-sci-pe, su-sci-pe de-pre-ca-ti - o -

su-sci-pe, su-sci-pe de-pre-ca-ti - o -

mun-di, su-sci-pe de-pre-ca-ti - o -

tol - lis pec-ca - ta mun-di, su - sci - pe, su-sci-pe de-pre-ca-ti - o -

dolce

cresc.

f

- nem no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o -

- nem no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o -

- nem no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o -

- nem no - stram, su - sci - pe, su - sci - pe de - pre - ca - ti - o -

B. 204.

nem no stram.
 - nem no - stram.
 - nem no - stram.
 - nem no - stram.

Qui se - des, qui se - des ad dex - teram pa - tris, mi - se.
 Qui se - des, qui se - des ad dex - teram pa - tris, mi - se.
 Qui se - des, qui se - des ad dex - teram pa - tris, mi - se.
 Qui se - des, qui se - des ad dex - teram pa - tris, mi - se.

Org. all'Ottava
 38

B. 204.
 p senza Org.

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

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

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

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

B. 204. 9

27.02

[illegible]

mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re no-bis.

Allegro ma non troppo.

33

The musical score is written for a large ensemble. The top section includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings. The middle section features a large organ with multiple manuals and pedals. The bottom section includes staves for brass instruments (trumpets, trombones, tubas) and a vocal soloist. The tempo is marked 'Allegro ma non troppo.' and the time signature is 4/4. The score includes various dynamic markings such as 'ff' (fortissimo), 'f' (forte), 'a2.' (second attack), and 'arco' (arco). The lyrics 'Quo - ni - am tu so - lus, tu' are written under the organ part in the lower right section.

so-lus san-ctus, tu so-lus do-mi-nus, tu so-lus al-tis-si-mus Je-su Chri-

so-lus san-ctus, tu so-lus do-mi-nus, tu so-lus al-tis-si-mus Je-su Chri-

so-lus san-ctus, tu so-lus do-mi-nus, tu so-lus al-tis-si-mus, al-tis-si-mus Je-su Chri-

so-lus san-ctus, tu so-lus do-mi-nus, tu so-lus al-tis-si-mus, al-tis-si-mus Je-su Chri-

ste, Je-su Chri - - - ste!

ste, Je-su Chri - - - ste!

ste, Je-su Chri - - - ste! Cum sancto spi - ri -

ste, Je-su Chri - - - ste! Cum sancto spi - ri - tu in gloria Dei patris, a - - -

T.S.

B. 204.

tu in glo-ri-a Dei pa-tris, a - -
 Cum sancto spi - - ri - tu in glo-ri-a Dei pa-tris, a - -
 men, cum san - - to spi-ri-tu in glo - ri-a Dei pa-tris, a-men,
 men, cum san - - to spi-ri-tu in glo - ri-a Dei pa-tris, a-men,

Org. 8 10 5 4 5 4 3 2 4 5 6 8 10 10 10 3 senza Org.
 6 3 2 0 4

2.

The musical score is arranged in two systems. The first system contains ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves (Right Hand 1, Left Hand 1, Right Hand 2, Left Hand 2, Bass). The second system contains five staves: three vocal staves (Tenor 1, Tenor 2, Bass) and two piano accompaniment staves (Right Hand, Left Hand). The lyrics are in Latin and are written below the vocal staves.

spi - ri - tu in glo - ria De - i pa - tris, a - men,

men,

spi - ri - tu in glo - ria De - i pa - tris, a - men,

quo - ni - am tu so - lus, tu so - lus san -

tu so-lus do - mi - nus,

tu so-lus al-tis - si - mus,

Je - su, Je - su Chri - ste,

- ctus, quo

7 - 6 5 3 6 5 8 6 8 6 6 6

so - lus al - tis - si - mus, Je - su Chri - ste,

nus, tu so - lus al - tis - si - mus, Je - su Chri - ste,

nus, tu so - lus al - tis - si - mus, Je - su Chri - ste, cum san - cto spi - ri - tu in glo - ri - a De - i pa - tris,

so - lus al - tis - si - mus, Je - su Chri - ste, cum san - cto spi - ri - tu in glo - ri - a De - i

6 3 - 4 7 6 - 6 - 5 - 6 7 6 - - 5 3 2 1 3 4 6 6 8 6

[illegible]

a - - men, a - - men, a - - men, cum sancto spi -
 a - - men, a - - men, a - - men, cum sancto spi -
 a - - men, cum sancto spi - ri - tu in glo - ria Dei
 sancto spi - ri - tu in glo - ria Dei patris, a - - men,

7 6 5 6 3 3 2 3 4 6 8 5 4 6 6 10 10 6 6 6 7 6 7 6 9
 4 3 2 3 3 2 4 4 2 4 2 4 B. 204. 4 - 7 6 9

[illegible]

Musical score for a choral and organ piece, page 45. The score includes staves for Soprano, Alto, Tenor, Bass, and Organ. The lyrics are: "a - men, quo - ni - am tu so - lus san - ctus, tu so - lus do - mi - nus, tu so - lus al -".

The score features various musical notations including dynamics (*p*, *cresc.*, *f*), articulation (*acc.*), and performance instructions (*senza Org.*). The organ part includes a *cresc.* marking and a *senza Org.* instruction.

tis - - simus Je - su Chri - ste, cum sancto spi - ri - tu in gloria De-i patris, a - - - men,
 tis - - simus Je - su Chri - ste, cum sancto spi - ri - tu in gloria De-i patris, a - - - men,
 tis - - simus Je - su Chri - ste, cum sancto spi - ri - tu in gloria De-i patris, a - - - men,
 tis - - simus Je - su Chri - ste, cum sancto spi - ri - tu in gloria De-i patris, a - - - men,

Org. $\begin{matrix} 5 & 3 & 3 & 5 & 7 & 8 & 7 & 6 & 5 & 4 & 5 & 6 & 7 & 6 & 5 & 6 & 5 & 4 & 3 \end{matrix}$
 $\begin{matrix} 4 & 1 & 3 & 5 & 3 & 3 & 4 & 3 & 2 & 3 & 4 & 5 & 4 & 3 & 6 & 4 & 3 \end{matrix}$
 R 204

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with multiple staves for woodwinds, brass, and strings. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). A section of the score features the lyrics 'a - men, a - -' written below the staves. The page is numbered '12' in the top right corner. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The music is arranged in a multi-staff format, with each instrument or section having its own staff. The score is written in a clear and legible style, with good spacing and alignment. The page is a single page from a larger manuscript, and the music continues on the following page.

Musical score for a string quartet and vocal soloist. The score includes staves for Violin I, Violin II, Viola, Cello, and Double Bass, along with a vocal line. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *pp*, and *ppp*. The vocal line includes the lyrics "a - men, a - men".

Dynamics and performance markings include:

- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)
- pizz.* (pizzicato)
- arco* (arco)

The vocal line includes the lyrics:

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men,

men, a - men.

men, a - men.

men, a - men.

men, a - men.

men, a - men.

Musical score for a large ensemble, featuring multiple staves for woodwinds, brass, strings, and voices. The score includes dynamic markings such as *p*, *cresc.*, and *f*, and articulation like *arco*. The bottom section contains vocal parts with the lyrics "a - men, a - men, a - men, a - men." and a piano accompaniment at the bottom.

The score is organized into systems. The upper systems include staves for woodwinds (flutes, oboes, bassoons), brass (trumpets, trombones, tubas), and strings. The lower systems include vocal parts and a piano accompaniment.

Key markings and features include:

- p* (piano) and *f* (forte) dynamics.
- cresc.* (crescendo) markings.
- arco* (arco) marking for the piano part.
- Vocal lyrics: "a - men, a - men, a - men, a - men."
- Piano accompaniment at the bottom with figured bass notation (e.g., 3, 6, 4, 2, 3, 8, 5, 3).

Allegro con brio.

Flauti.
Oboi.
Clarinetti in C.
Fagotti.
Corni in C.
Trombe in C.
Timpani in C.G.
Violino I.
Violino II.
Viola.
Soprano.
Alto.
Tenore.
Basso.
C O R O .
Soprano.
Alto.
Tenore.
Basso.
Violoncello.
Basso e Organo.

B.204.

in u - - num De - - um, pa - - tremo-mni - - po - ten - tem, fa -

in u - - num De - - um, pa - - tremo-mni - - po - ten - tem,

in u - - num De - - um, pa - - tremo-mni - - po - ten - tem,

in u - - num De - - um, pa - - tremo-mni - - po - ten - tem,

ff *3* pleno Org.

B. 204.

cto - rem coe - - li et ter - rae, coe - - li et ter - rae, vi - - si - bi - li - um, vi - si -

factorem coe - - li et ter - rae, coe - - li et ter - rae, vi - - si - bi - li - um, vi - si -

facto - rem coe - - li et ter - rae, vi - - si - bi - li - um, vi - si -

fa - cto - - rem coe - - li et ter - rae, vi - - si - bi - - li - - um, vi - si -

B.204.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in 2/4 time and features a piano (p) and a forte (f) section. The piano section includes a "pizz." (pizzicato) marking and a "cresc." (crescendo) marking. The forte section includes a "f" marking and a "pizz." marking. The score is arranged for piano and includes a "pizz." marking and a "cresc." marking.

The image shows a page from a musical score, identified as B.204. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are written in a four-part setting, with lyrics in Latin: "bi - li - um omnium et in - visi - bi - li - um, et in u - num". The piano accompaniment includes a large, stylized '2' in the upper left corner, indicating a second ending or a specific tempo/mood. The score is marked with various dynamics such as *p*, *f*, *piu f*, and *cresc.* (crescendo). The bottom of the page includes the publisher's information: "T.S. B.204. Org. 3 cresc. f. piu f".

This page contains a musical score for a hymn. It begins with a piano introduction in G major, marked *ff* (fortissimo), with a tempo of 70. The introduction features a complex texture with multiple staves, including a prominent bass line with sixteenth-note patterns and various chordal accompaniments. Following the introduction, there are three vocal parts (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The lyrics are in Latin: "do - - minum Je - sum Christum, fi - - lium De - i, fi - lium De - i u - ni - ge -". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line. The score is numbered 204 at the bottom.

- - - ni - - tum et ex pa - - - tre na - tum
 - - - ni - - tum et ex pa - - - tre na - tum an - te
 - - - ni - - tum et ex pa - - - tre na - tum an - te o - mnia
 - - - ni - - tum et ex pa - - - tre na - tum

3
 Org. all'ottava.

an-te o - - mni-a sae-cu - la, De - um de
 o - mnia, o - - mni-a sae-cu - la, lu-men de lumine,
 o - - mni-a sae-cu - la, Deum de Deo,
 an-te o - - mni-a sae-cu - la,

B. 204.

Deo, Deum verum de Deo vero genitum, genitum non factum, consubstanti- a - lem

Deum verum de Deo vero genitum, genitum non factum, consubstanti.

Deum verum de Deo vero genitum, genitum non factum,

lumen de lumine, Deum verum de Deo vero genitum, genitum non factum,

B. 204.

pa - - - tri, per quem omnia, per quem omnia, per quem o - - -
 a - - lem pa - - - tri, per quem omnia, per quem omnia, per quem o - - -
 con - sub - stanti - alempa - - tri, per quem omnia, per quem omnia, per quem o - - -
 consubstanti - alempa - - tri, per quem omnia, per quem omnia, per quem o - - -

B. 204. 6

First system of musical notation, measures 1-8. The score includes multiple staves with treble and bass clefs, key signatures of one sharp (F#), and various musical notations including notes, rests, and dynamic markings such as *a 2.* and *p*.

Second system of musical notation, measures 9-12. This system contains empty staves. A large handwritten number '2' is written across the first three staves.

Vocal staves for the second system, measures 9-12. The lyrics are: *omnia fa-cta sunt, omnia, omnia, omnia fa-cta sunt.*

Piano accompaniment staves for the second system, measures 9-12. The notation includes bass clefs, key signatures of one sharp (F#), and various musical notations including notes, rests, and dynamic markings.

[illegible]

Handwritten musical score for a choir and piano. The score is written on 18 staves. The top 10 staves are for the choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The bottom 8 staves are for the vocal soloists (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin: "scendit, de-scen - dit de coelis, qui propter nos ho - mi - nes et prop-ter nostram sa - lu -". The score includes various musical notations such as notes, rests, and dynamic markings like "sp" and "p".

scendit, de-scen - dit de coelis, qui propter nos ho - mi - nes et prop-ter nostram sa - lu -

scendit, de-scen - dit de coelis, qui propter nos ho - mi - nes et prop-ter nostram sa - lu -

de-scen - dit de coelis, qui propter nos ho - mi - nes et prop-ter nostram sa - lu -

de - scendit de coelis, qui propter nos ho - mi - nes et prop-ter nostram sa - lu -

B.204.

Adagio.

in B.

pizz.
p
pizz.
pizz.

Et incar-natus est de spiri-tu san-cto ex Ma-ri-a

Et incar-natus est de spiri-tu san-cto ex Ma-ri-a

Et incar-natus est, et incar-natus est de spiri-tu sancto ex Mari-a

Et incar-natus est, et incar-natus est de spiri-tu san-cto ex Ma-ri-a

pizz.
p
pizz.
senza Org.

The musical score is written for a large ensemble, including voices and piano. The top section features a complex instrumental introduction with multiple staves. The vocal parts enter with the lyrics:

vir.gi.ne,
 vir.gi.ne,
 vir.gi.ne, et ho.mo, et ho.mo factus est, et ho.mo factus est.
 vir.gi.ne,

The piano accompaniment includes markings for *arco* (arco) and *ten.* (tension), along with dynamic markings *f* (forte) and *p* (piano). The bottom section continues the vocal lines with the lyrics:

Cru-ci-fi-xus e-ti-am pro

The score concludes with a final instrumental section marked *Org.* (Organ).

Cru - ci - fi - xus e - tiam pro no - bis sub Pontio Pi.
 Cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus e - tiam pro no - bis sub Pontio - Pi.
 Cru - ci - fi - xus e - ti - am, e - tiam pro no - bis sub Pontio Pi.
 no - bis, cru - ci - fi - xus e - tiam pro no - bis

16 5
 42 3
 6 2
 5 6
 6 2 3
 4 3

Musical score for a choral and instrumental piece. The score includes vocal parts with Latin lyrics and piano accompaniment. Dynamics like *p*, *f*, and *cresc.* are used throughout. The piece ends with a *T.S.* (Tutti Segue) marking and the number *B. 204.*

Lyrics:

 passus, passus et, et se - pul - tus, se - pul - tus est,

 passus, passus et se - pul - tus, se - pul - tus est,

 pas - sus, pas - sus, pas - sus et se - pul - tus est,

 pas - sus, pas - sus et, et se - pul - tus, se - pul - tus est,

 la - to,

 la - to,

 la - to,

 sub Ponti - o Pi - la - to,

T.S.

This is a page from a musical score, identified by the number 'B. 204.' at the bottom. The score is written for a large ensemble, featuring multiple staves. The notation is complex, including triplets, sixteenth notes, and dynamic markings such as 'f' (forte) and 'p' (piano). The score includes vocal parts with lyrics 'pas - sus, pas - sus, pas - sus, et,' and instrumental parts. The page is numbered 'B. 204.' at the bottom.

et re-sur-re-xit ter-ti-a die se-cundum scrip-tu-ras.

Et a-scendit, a-scendit in coe-lum,

a-scendit, a-scendit in coe-lum,

a-scendit in coe-lum,

a-scendit in coe-lum,

Tutti

se - det ad dex - teram, ad dex - teram pa tris,

se - det ad dex - teram, ad dex - teram pa tris,

se - det ad dex - teram, ad dex - teram pa tris, et

se - det ad dex - teram, ad dex - teram pa tris, et i - terum ven -

Org. all' ottava.

et i - terum ven - tu - rus est cum glo - ri - a, cum glo - ri - a,
et i - terum ven - tu - rus est cum glo - ri - a, cum glo - ri - a,
i - te - rum ven - tu - rus, ven - turus est cum glo - ri - a, cum glo - ri - a,
tu - rus, ven - tu - rus est cum glo - ri - a, cum glo - ri - a

B. 204.

a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os,
 a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os,
 a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os,
 a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu - os, eu - jus

B. 204.

[illegible]

non e - rit fi - nis, non, non.

non e - rit fi - nis, non, non.

non e - rit fi - nis, non, non.

non e - rit fi - nis, non, non.

B. 204. TS.

AS

Et in spi-ritum san - ctum do - minum et vi - vi - fi - can - tem,

qui cum patre fi - li - o - que pro - ce

EB.

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

dit,

qui cum pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur, et

con - glo - ri - fi - ca - tur,

qui lo - cu - tus est per pro-

qui lo - cu - tus est per pro-

qui lo - cu - tus est per pro-

qui lo - cu - tus est per pro-

Organ part with dynamic markings *f* and *ff*.

B. 264.

phe - tas, qui lo - cu - tus est per pro - phe - tas,
 phe - tas, qui lo - cu - tus est per pro - phe - tas,
 phe - tas, qui lo - cu - tus est per pro - phe - tas,
 phe - tas, qui lo - cu - tus est per pro - phe - tas,

6 6 6 4 5 3
 59 59 59 59 59 59
 R 204 T.S.

The musical score is divided into two main sections. The upper section features a large organ part with multiple staves, including a grand staff (treble and bass clef) and several single staves. The organ part includes various musical notations such as trills, slurs, and dynamic markings like *p* (piano). The lower section is a vocal part with four staves, each containing a line of lyrics. The lyrics are in Latin and describe the Catholic Church. The vocal part includes various musical notations such as slurs and dynamic markings like *p* (piano). The organ part continues with a final section of music, including a grand staff and several single staves, with dynamic markings like *p* (piano) and *Org.* (Organ).

et u - nam san - ctam ca - tho - licam et a - posto - licam ec - cle - si - am, con - fi - te - or

et u - nam san - ctam ca - tho - licam et a - posto - licam ec - cle - si - am, con - fi - te - or

et u - nam san - ctam ca - tho - licam et a - posto - licam ec - cle - si - am, con - fi - te - or

et u - nam san - ctam ca - tho - licam et a - posto - licam ec - cle - si - am, con - fi - te - or

5
Org.

u. num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum, et ex - spec - to, et ex -

u. num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum, et ex - spec - to, et ex -

u. num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum, et ex - spec - to, et ex -

u. num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum, et ex - spec - to, et ex -

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

B. 204.

Handwritten musical score for a choir and piano. The score consists of 11 staves. The first 10 staves are for a choir (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4) and a piano accompaniment. The 11th staff is for a solo voice. The lyrics are: "specto re.surrecti - o - nem mor.tu - o - rum,". There are various musical notations including notes, rests, and dynamic markings like "p" (piano). A circled section in the piano accompaniment shows a melodic line. The bottom of the page has the number "B. 204." and a small "T.S." marking.

Vivace

Handwritten musical score for a piece titled "Vivace". The score is written on 18 staves. The first system (staves 1-6) features a melody in the first staff with a "2." marking, and a bass line in the fifth staff with a "2." marking. The second system (staves 7-12) continues the melody and bass line. The third system (staves 13-18) includes vocal parts with lyrics: "et vi-tam ven-tu-ri sae-cu-li, a-men, a-men, a-men, a-men, et vi-tam ven-tu-ri sae-cu-li, a-men, et". The score is marked with "f" (forte) and "2." (second ending).

The musical score is arranged in two systems. The first system consists of eight staves: four for voices (Soprano, Alto, Tenor, Bass) and four for organ (Right Hand, Left Hand, Pedal, and a lower Pedal part). The second system consists of six staves: three for voices and three for organ. The organ part features a complex texture with multiple voices, including a prominent left-hand part with rapid sixteenth-note passages. The lyrics are in Latin, repeated across the vocal staves.

Lyrics:

amen, a - men, a - men,

a - men, a - men, a - men, amen. a - men, a

vi - tam ven - tu - ri sae - culi, a - men, a - men, a - men, a

et vi - tam ven - tu - ri sae - culi, a

Organ:

7 6 10 3 - 6 4 6 6 7

First system of musical notation, featuring multiple staves with various musical notations including dynamics (*p*, *ff*), articulation (*tr*), and a second ending bracket labeled "2.".

Empty musical staves for the second system.

Second system of musical notation, including vocal lines with lyrics and a basso continuo line.

et vi - tam ven - tu - ri sae - cu - li, a -

- men, et vi - tam ven - tu - ri sae - cu - li, a - - - men, a -

- men, et vi - tam ven - tu - ri sae - cu - li, a - - men, a - men, a -

- - men, a - men, a - men, a -

Third system of musical notation, including a basso continuo line and figured bass notation.

10101010 10 *p* *ff* 6 - 6 6 7 6 6 9 8 - 6 7 9 8 - 6 7

senza Org. *ff* 0 *B. 204.*

The musical score is written on multiple staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent melody in the right hand, often marked with a piano (*p*) dynamic. The vocal line includes lyrics in Italian. The score is divided into systems, with some staves containing rests or being empty. The bottom system includes a piano part with a melody and a vocal line with lyrics. The score is marked with various musical notations, including notes, rests, and dynamic markings.

et vi - tam ven - tu - ri sae - cu - li a -
 men,
 men, a - men,
 men, a - men,
 men,

9 3 6 5 *p senza Org.*

This musical score is for a piece titled "Amen, Amen, Amen". It is arranged for vocal soloists and organ accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in the first measure with the word "Amen". The organ accompaniment provides a harmonic foundation, featuring a prominent melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The piece concludes with a final "Amen" and a double bar line.

et vi - tam ven - tu - ri saeculi, a - - men, a - - men, a -

et vi - tam ven - tu - ri saeculi, a - - men, a - - men, a -

tu - ri se - culi, a - - men, a - men, a - men, a -

et vi - tam ven - tu - ri saeculi, a - men, a -

[illegible]

First system of piano accompaniment. It consists of ten staves. The first five staves are for the right hand, and the last five are for the left hand. The music features various dynamics including *ff*, *p*, and *pp*. There are also markings for *pizz.* (pizzicato) and *arco.* (arco). The system ends with a double bar line and a repeat sign.

First system of vocal staves. It consists of five staves. The first staff is for the Soprano, the second for the Alto, the third for the Tenor, the fourth for the Bass, and the fifth for the Bassoon. The lyrics are: "et vitam ven-tu-ri sae-cu-li, a - - - men,". The music is in a simple, homophonic style.

Second system of vocal staves. It consists of five staves. The first staff is for the Soprano, the second for the Alto, the third for the Tenor, the fourth for the Bass, and the fifth for the Bassoon. The lyrics are: "a - - men, a - - men,". The music is in a simple, homophonic style.

Second system of piano accompaniment. It consists of ten staves. The first five staves are for the right hand, and the last five are for the left hand. The music features various dynamics including *ff*, *p*, and *pp*. There are also markings for *pizz.* (pizzicato) and *arco.* (arco). The system ends with a double bar line and a repeat sign.

men, a - men, a - men, a - men, a - men, amen, a - men.

men, a - men, a - men, a - men, a - men, amen, a - men.

men, a - men, a - men, a - men, a - men, amen, a - men.

men, a - men, a - men, a - men, a - men, amen, a - men.

T.S. cresc. ff

B. 204.

SANCTUS.

2324

Adagio. 032 x 408 -

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

S O L I.

Soprano.

Alto.

Tenore.

Basso.

C O R O.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso e Organo.

sempre p
Sanctus, sanctus, sanctus dominus Deus

sempre p
Sanctus, sanctus, sanctus dominus Deus

sempre p
Sanctus, sanctus, sanctus dominus Deus

sempre p
Sanctus, sanctus, sanctus dominus Deus

sempre p
Sanctus, sanctus, sanctus dominus Deus

2

Sa-baoth, Deus Sa - ba - oth, san - - - ctus, san - ctus dominus, dominus

Sa-baoth, Deus Sa - ba - oth, san - - - ctus, san - ctus dominus, dominus

Sa-baoth, Deus Sa - ba - oth, san - - - ctus, san - ctus dominus, dominus

Sa-baoth, Deus Sa - ba - oth, san - - - ctus, san - ctus dominus, dominus

Org. 2

Allegro.

De-us Sa-ba-oth! Pleni sunt coe-li et terra gloria tua,

De-us Sa-ba-oth! Ple-ni sunt coe-li et terra gloria tua,

De-us Sa-ba-oth! Pleni sunt coe-li et terra, et terra, et terra gloria tua,

De-us Sa-ba-oth! Pleni sunt coe-li et terra gloria tua,

ple-ni sunt coe - li et ter-ra glo-ri-a tu - a, coe - - - li,

ple - ni sunt coe - - li et ter-ra glo-ri-a tu - a,

ple-ni sunt coe - li et ter-ra, sunt coe - li et ter-ra glo-ri-a tu - a,

ple-ni sunt coe - li et ter-ra glo-ri-a tu - a, et

tu-a, glo-ri-a tu-a, glo-ri-a tua. O - san-na in ex-cel-sis, o-sanna, o-san-

tu-a, glo-ri-a tu-a, glo-ri-a tua. O - san-na in ex-

tu-a, glo-ri-a tu-a, glo-ri-a tua.

tu-a, glo-ri-a tu-a, glo-ri-a tua.

98

cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

T.S.

B. 204.

Org.

5 6 6 3 2 4 6

3 3 3 3 6 6

san - na, o-sanna, o-sanna in ex - cel - sis, in ex - cel - sis!

- - na, o-sanna, o-sanna in ex - cel - sis, in ex - cel - sis!

san - na, o-sanna, o-sanna in ex - cel - sis, in ex - cel - sis!

- - na, o-sanna, o-sanna in ex - cel - sis, in ex - cel - sis!

6 2 6 6 2



W

Allegretto ma non troppo.

Piano introduction for the piece. The score is in 2/4 time with a key signature of one flat (B-flat). It features a piano (p) accompaniment with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, while the bass line consists of a steady eighth-note pattern. The introduction spans 8 measures.

Vocal entry for the piece. The score is in 2/4 time with a key signature of one flat (B-flat). It features a vocal melody in the right hand and a piano (p) accompaniment in the left hand. The vocal melody is composed of eighth and sixteenth notes, while the piano accompaniment consists of a steady eighth-note pattern. The vocal entry spans 8 measures.

Be - ne - dictus qui ve-nit in no-mine domini, be - ne - dictus,

Be - ne - dictus qui ve-nit in no-mine domini, be - ne - dictus,

Be - ne - dictus qui ve-nit in no-mine domini, be - ne - dictus,

Be - ne - dictus qui ve-nit in no-mine domini, be - ne -

Piano accompaniment for the piece. The score is in 2/4 time with a key signature of one flat (B-flat). It features a piano (p) accompaniment with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, while the bass line consists of a steady eighth-note pattern. The piano accompaniment spans 8 measures.

6
T.S. B. 204. org.

be - ne - dictus qui ve - nit,

be - ne - dictus qui ve - nit in no - mine do - mi - ni,

in no - mine do - mi - ni, be - ne - dictus.

6 7 3 6 7 6 6 6 6 6 7 5 6

B. 204. T.S.

Handwritten "W" on the left margin.

The musical score is written for a large ensemble, including voices and various instruments. The lyrics are in Latin, and the music features complex rhythmic patterns and dynamic markings.

Lyrics:

qui ve-nit, bene-di-ctus. in no-mine, no-mine do-mi-ni, bene-dictus

qui ve-nit, bene-di-ctus qui ve-nit in no-mi-ne, no-mine do-mi-ni, bene-dictus

qui ve-nit, bene-di-ctus. in no-mine, no-mine do-mi-ni, bene-dictus

qui ve-nit, bene-di-ctus qui ve-nit, bene-dictus qui

ve-nit, bene-dictus qui ve-nit, bene-dictus qui

ve-nit, bene-dictus qui ve-nit, bene-dictus qui

ve-nit, bene-dictus qui ve-nit, bene-dictus qui

Dynamic Markings: pizz., arco

Tempo/Style Markings: T.S., Org.

Page Number: B. 204.

qui ve-nit in no-mine do-mi-ni, bene-dictus, bene-dictus, bene-dictus, bene-dictus

qui ve-nit in no-mine do-mi-ni, bene-dictus, bene-dictus, bene-dictus, bene-dictus

qui ve-nit in no-mine do-mi-ni, bene-dictus, bene-dictus, bene-dictus, bene-dictus

qui ve-nit in no-mine do-mi-ni, bene-dictus, bene-dictus, bene-dictus, bene-dictus

ve-nit, bene-dictus, bene-dictus

ve-nit, bene-dictus, bene-dictus

ve-nit, bene-dictus, bene-dictus

ve-nit, bene-dictus, bene-dictus

T.S.

B. 204.

dictus qui venit in no - mi-ne, no - mine do - mi-ni.

dictus qui venit in no - mi-ne do - mi-ni.

in no - mi-ne, no - mine do - mi-ni.

dictus qui venit in no - mi-ne, no - mine do - mi-ni.

qui ve-nit in no-mine domi-ni, be-ne-di-ctus qui ve-nit, bene-

qui ve-nit in no-mine domi-ni. be-ne-di-ctus qui ve-nit, bene-

qui ve-nit in no-mine domi-ni. be-ne-di-ctus qui ve-nit, bene-

qui ve-nit in no-mine domi-ni, be-ne-di-ctus qui ve-nit, bene-

T.S.

106

dimin.

f *p*

dimin.

f *p*

dimin.

f *p*

dimin.

f *p*

dimin.

f *p*

dimin.

f *p*

Be - ne - dictus qui ve - nit in no - mi - ne do - mi - ni,

Be - ne - dictus qui ve - nit in no - mi - ne do - mi - ni,

Be - ne - dictus qui ve - nit in no - mi - ne do - mi - ni,

Be - ne - dictus qui ve - nit in no - mi - ne do - mi - ni,

di - ctus qui ve - nit in no - mi - ne do - mi - ni.

di - ctus qui ve - nit in no - mi - ne do - mi - ni.

di - ctus qui ve - nit in no - mi - ne do - mi - ni.

di - ctus qui ve - nit in no - mi - ne do - mi - ni.

dimin.

f *p*

dimin.

f *p*

Musical score for a choral and organ piece, page 107. The score includes staves for Soprano, Alto, Tenor, Bass, and Organ. The lyrics are: "be - ne - dictus qui ve - nit in no - mine domini, in no - mine, no - mine".

The score features various musical notations including dynamics (*p*, *cresc.*), articulation (accents), and phrasing slurs. The organ part includes figured bass notation at the bottom: *Org.*, *cresc.*, *2*, *6*, *7*.

The lyrics are distributed across the vocal staves as follows:

- Soprano: be - ne - dictus qui ve - nit in no - mine domini, in no - mine, no - mine
- Alto: be - ne - dictus qui ve - nit in no - mine domini, qui
- Tenor: be - ne - dictus qui ve - nit in no - mine domini, qui
- Bass: be - ne - dictus,

The organ part includes the following figured bass notation: *Org.*, *cresc.*, *2*, *6*, *7*.

The page number 107 is located in the top right corner.

[illegible]

cresc.
a 2. *cresc.*

cresc.
cresc.
cresc.
cresc.
f
p
p
p

qui ve_nit in nomine do_mi_ni,

ni, qui ve - nit in no_mi-ne do - mi - ni, in no-mine do_mi_ni, bene_
p

ni, qui ve - nit in no_mi-ne do - mi - ni, in no-mine do_mi_ni, bene_
p

ni, qui ve - nit in no_mi-ne do - mi - ni, in no-mine do_mi_ni, bene_
p

ni, qui ve - nit in no_mi-ne do - mi - ni, in no-mine do_mi_ni, bene_
p

cresc.
cresc.
f
p

B. 204. Org. all'ottava.

bene-di-ctus qui ve-nit, bene-di-ctus qui ve-nit in no-mi-ne, no-mi-ne do-mi-ni, benedictus
 bene-di-ctus qui ve-nit, bene-di-ctus qui ve-nit in no-mi-ne do-mi-ni, benedictus
 bene-di-ctus qui ve-nit, bene-di-ctus qui ve-nit in no-mi-ne do-mi-ni, benedictus
 bene-di-ctus qui ve-nit, bene-di-ctus qui ve-nit, qui ve-nit in no-mi-ne do-mi-ni,
 di-ctus qui ve-nit, bene-di-ctus qui venit, bene-dictus qui
 di-ctus qui ve-nit, bene-di-ctus qui venit, bene-dictus qui
 di-ctus qui ve-nit, bene-di-ctus qui venit, bene-dictus qui
 di-ctus qui ve-nit, bene-di-ctus qui venit, bene-dictus qui

2 6 6 2 6 6 6 6 6 4 6 T.S. 6 6 6
 2 4 2 4 5 5
 Org.

qui venit in no - mi - ne do - mi - ni, be - ne - dictus, be - ne -
 qui venit in no - mi - ne do - mi - ni, be - ne - dictus, be - ne -
 qui venit in no - mi - ne do - mi - ni, be - ne - dictus, be - ne -
 in no-mi-ne do - mi - ni, be-ne-dictus, be-ne-
 venit, benedictus, bene-dictus
 venit, benedictus, bene-dictus
 venit, benedictus, bene-dictus
 venit, benedictus, bene-dictus

6 6 6 2 T.S.
 4 5 3
 cresc. Org.

dictus qui venit, qui ve - nit in no-mi-ne do - mi-ni,

dictus qui venit, qui ve - nit in no-mi-ne do - mi-ni,

dictus qui venit, qui ve - nit in no-mi-ne do - mi-ni,

dictus qui venit, qui ve - nit, qui ve - nit in no-mi-ne do - mi-ni,

qui ve-nit in no-mi-ne do-mi-ni, be-ne-di-ctus qui ve-nit, qui

qui ve-nit in no-mi-ne do-mi-ni, be-ne-di-ctus qui ve-nit, qui

qui ve-nit in no-mi-ne do-mi-ni, be-ne-di-ctus qui ve-nit, qui

qui ve-nit in no-mi-ne do-mi-ni, be-ne-di-ctus qui ve-nit, qui

qui ve-nit in no-mi-ne do-mi-ni, be-ne-di-ctus qui ve-nit, qui

all'ottava

B.204.

Be - ne -

ve - nit in no - mi - ne do - mini, in no - mi - ne do - mi - ni,

ve - nit in no - mi - ne do - mini, in no - mi - ne do - mi - ni,

ve - nit in no - mi - ne do - mini, in no - mi - ne do - mi - ni, in no - mi - ne do - mi - ni,

ve - nit in no - mi - ne do - mini, in no - mi - ne do - mi - ni,

6 4 3 7 3 5 6 5 3 3

B. 204.

7

Be-ne-dictus, be-ne-dictus, be-ne-dictus qui ve-nit,
 dictus, be-ne-di-ctus, be-ne-dictus qui ve-nit,
 Be-ne-dictus, be-ne-dictus, qui venit in nomi-ne do-mi-ni, in nomine domi-ni.
 Be-ne-dictus qui venit in nomi-ne do-mi-ni, in nomine domi-ni.

SENZA ORG.

115

p *dim.* *dim.* *dim.* *pp* *pp* *pp* *dim.* *dim.* *dim.*

in nomi-ne do-mi-ni,
in nomi-ne do-mi-ni,
ni in nomi-ne do-mi-ni,
ni nomi-ne do-mi-ni,

p *p* *p* *p* *dim.* *dim.* *dim.*

be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in
be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in
be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in
be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in

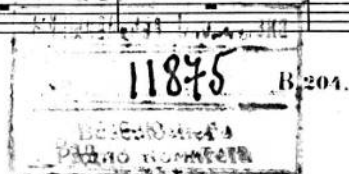
f *p* *f* *p* *dim.* *dim.*

cel - sis, o - sanna, o - san - na,

O - san - na in ex - cel - sis, o - sanna, o - san - na, o - sanna, o -

O - san - na in ex - cel - sis, o - sanna, o - san -

O - san - na in ex -



T.S.

Org.

Musical score for a choral and instrumental piece. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *f*, *sf*, and *sfz*. The lyrics are:

o - san - na, osanna, o - san - na in ex - cel - sis, in ex - cel - sis.
 sanna, o - san - na, osanna, o - san - na in ex - cel - sis, in ex - cel - sis.
 - - - na, o - san - na, osanna, o - san - na in ex - cel - sis, in ex - cel - sis.
 cel - sis, o - san - na, o - san - na, osanna, o - san - na in ex - cel - sis, in ex - cel - sis.

The score includes a piano introduction and a piano accompaniment. The piano introduction is marked *f* and *sf*. The piano accompaniment is marked *f*, *sf*, and *sfz*. The score includes a piano introduction and a piano accompaniment. The piano introduction is marked *f* and *sf*. The piano accompaniment is marked *f*, *sf*, and *sfz*.

5 6 6 3 4 6 8
 2 4 6
 5 6 6 6 6
 3 3 3 3 3
 2 6 6 6 6
 5 5 5 5 5
 B. 204.

119

Flauti.

Oboi.

Clarinetti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

• Soprano.

— Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso e Organo.

senza Org.

B. 204.

6
Org.

tol.lis, qui tol.lis pec - ca.ta mun - di, A - gnus Dei

tol.lis, qui tol.lis pec - ca.ta mun - di, A - gnus Dei

tol.lis, qui tol.lis pec - ca.ta mun - di, A - gnus Dei

mun - di, A - gnus Dei

TS.

B. 204.

Org. 4/3

De-i qui tol-lis, qui tol-lis pec-ca-ta mun-di, mi-se-re-re, mi-se-
 De-i qui tol-lis, qui tol-lis pec-ca-ta mun-di, mi-se-re-re, mi-se-
 De-i qui tol-lis, qui tol-lis pec-ca-ta mun-di, mi-se-re-re, mi-se-
 De-i qui tol-lis, mi-se-re-re, mi-se-

6
3
T.S.
T.S.

re - re, mise - re - - re no - - bis, mi - se - re - - re
re - re, mi - se - re - re no - - bis, mi - se - re - - re
re - re, mi - se - re - re no - - bis, mi - se - re - - re
re - re, mi - se - re - re no - - bis, mi - se - re - - re

64 65

B. 204

Musical score for a large ensemble, featuring multiple staves with various instruments and voices. The score includes dynamic markings such as *p cresc.*, *cresc.*, and *pp*, and includes the text "no - bis." and "A - gnus".

The score is divided into two main sections. The first section consists of 12 staves, with the first 8 staves containing instrumental parts and the last 4 staves containing vocal parts. The second section consists of 12 staves, with the first 4 staves containing vocal parts and the last 8 staves containing instrumental parts.

The vocal parts in the first section are marked with "no - bis." and "A - gnus". The instrumental parts in the first section are marked with "p cresc.", "cresc.", and "pp". The vocal parts in the second section are marked with "cresc." and "A - gnus". The instrumental parts in the second section are marked with "arco", "cresc.", and "pp".

The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked "T.S." (Tutti). The score is numbered "R.204." at the bottom.

[illegible]

Musical score for a piece, likely a religious or dramatic work, featuring multiple staves. The score includes piano (*p*) and dolce markings, and features lyrics in Italian: "ca - ta mun - di, mi-se-re - re, mi-se-re - re no - bis!". The bottom of the page contains a sequence of numbers: 4 4 6 8 3 5, and a reference number B.204.

The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings.

The lyrics are:

ca - ta mun - di, mi-se-re - re, mi-se-re - re no - bis!

ca - ta mun - di, mi-se-re - re, mi-se-re - re no - bis!

ca - ta mun - di, mi-se-re - re, mi-se-re - re no - bis!

ca - ta mun - di, mi-se-re - re, mi-se-re - re no - bis!

The bottom of the page contains the following text:

4 4 6 8 3 5

B.204.

Allegro ma non troppo.

Musical score for a piece titled "Allegro ma non troppo." The score is written for a large ensemble, including strings, woodwinds, brass, and voices. The tempo is marked "Allegro ma non troppo." The score is in 4/4 time and features a key signature of one flat. The vocal parts enter with the lyrics "Do - na, do - na nobis pa - cem, do - na".

The score includes various musical notations such as dynamics (p, f, p), articulation (pizz., arco), and phrasing. The vocal parts are written in a choir setting, with each voice part having its own line of music and lyrics.

The lyrics for the vocal parts are:

Do - na, do - na nobis pa - cem, do - na
 Do - na, do - na nobis pa - cem, do - na
 Do - na, dona nobis pa - cem,
 pa - cem, do - na
 Do - na, do - na pa - cem,
 Do - na, do - na, pa - cem,
 Do - na, do - na, pa - cem,
 Do - na, do - na, pa - cem,
 Do - na, do - na pa - cem,
 Do - na, do - na pa - cem,

The score also includes instrumental parts for strings, woodwinds, and brass, with various musical notations and dynamics.

[illegible]

[illegible]

The first system of the score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and dynamic markings such as *f* and *ff* are used throughout.

The second system of the score continues the piano accompaniment with similar complex rhythmic patterns and dynamic markings. The vocal staves are empty in this system.

The third system of the score shows the vocal entries for the first system. The lyrics are "De-i qui tol-lis pec-ca - ta mun - di,". The vocal parts enter on the first staff, followed by the second, third, and fourth staves. The piano accompaniment continues with the same complex rhythmic pattern.

The fourth system of the score shows the piano accompaniment for the third system. It includes dynamic markings such as *f*, *ff*, and *all'ottava*. A "Rit." marking is present at the bottom of the system. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

T.S.

do - na, do - na no - bis pa - - cem,
 do - na, do - na no - bis pa - - cem,
 do - na, do - na no - bis pa - - cem,
 pa - - cem,

do - na pa - -
 do - na pa - -
 do - na pa - -
 do - na pa - -

arco
 p

[illegible]

sempre piano

p

sempre piano

pa - - cem,

pa - - cem,

pa - - cem,

pa - - cem,

pa - - cem,

7 2 6 6 2 6

cem, do - na, dona no - bis pa - cem, pa - cem, dona nobis pa -
 cem, do - na, dona no - bis pa - cem, pa - cem, dona nobis pa -
 cem, do - na, dona no - bis pa - cem, pa - cem, dona nobis pa -
 cem, do - na, dona no - bis pa - cem, pa - cem, dona nobis pa -

B. 204.

This musical score is for a piano and voice piece. The piano part is written for a grand piano, with the right hand playing a complex melody featuring many triplets and the left hand providing a rhythmic accompaniment. The voice part consists of four staves, likely for a quartet, with lyrics in Italian. The score includes various musical notations such as dynamics (f, p, sempre piano), articulation (accents), and phrasing slurs. The lyrics are: "cem, pa - cem, pa - cem, pa - cem, pa -". The score is numbered 135 in the top right corner and B. 204. at the bottom.

f *p* *sempre piano* *a2.*

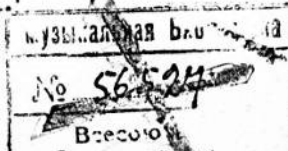
cem, pa - cem, pa - cem, pa - cem, pa -

f 2 6 6 5 2 6 6 5

cem, do - na, dona no - bis pa - cem, pa - cem, do - na no - bis
 cem, do - na, dona no - bis pa - cem, pa - cem, do - na no - bis
 cem, do - na, dona no - bis pa - cem, pa - cem, do - na no - bis
 cem, dona no - bis pa - cem, pa - cem, do - na no - bis

Musical score for a choral and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The lyrics are in Latin: "pacem, pacem, do - na no - bis pa - cem, pa -". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). The score is divided into systems, with the vocal parts and piano accompaniment clearly distinguished.

43 2 B. 204.



138 Andante con moto, tempo del Kyrie.

The musical score is written for a choir and instruments. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Andante con moto, tempo del Kyrie.' The score includes various musical notations such as 'cresc.', 'f', 'p', 'a2.', 'pizz.', and 'Org.'. The lyrics are in Latin and are repeated across several staves.

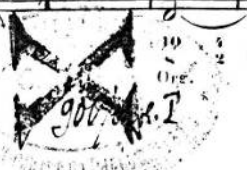
Lyrics:

cem, do - na nobis pa - cem, pa - cem, pa - cem! dona nobis pa - cem, pa - cem, pa - cem!

cem, do - na nobis pa - cem, pa - cem, dona nobis pa - cem, pa - cem, pa - cem!

cem, do - na no - bis pa - cem, pa - cem, dona nobis pa - cem, pa - cem, pa - cem!

cem, do - na no - bis pa - cem pa - cem, pa - cem, dona nobis pa - cem, pa - cem, pa - cem!



10 4 5 9 8
2 3 7 6
6 5 6 7
B. 204.