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being
A Collection of
Sacred Pieces.

Selected from Manuscripts of
Italian Composers
in the
FITZWILLIAM MUSEUM.

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By
VINCENT NOVELLO.

(Organist to the Portuguese Embassy.)

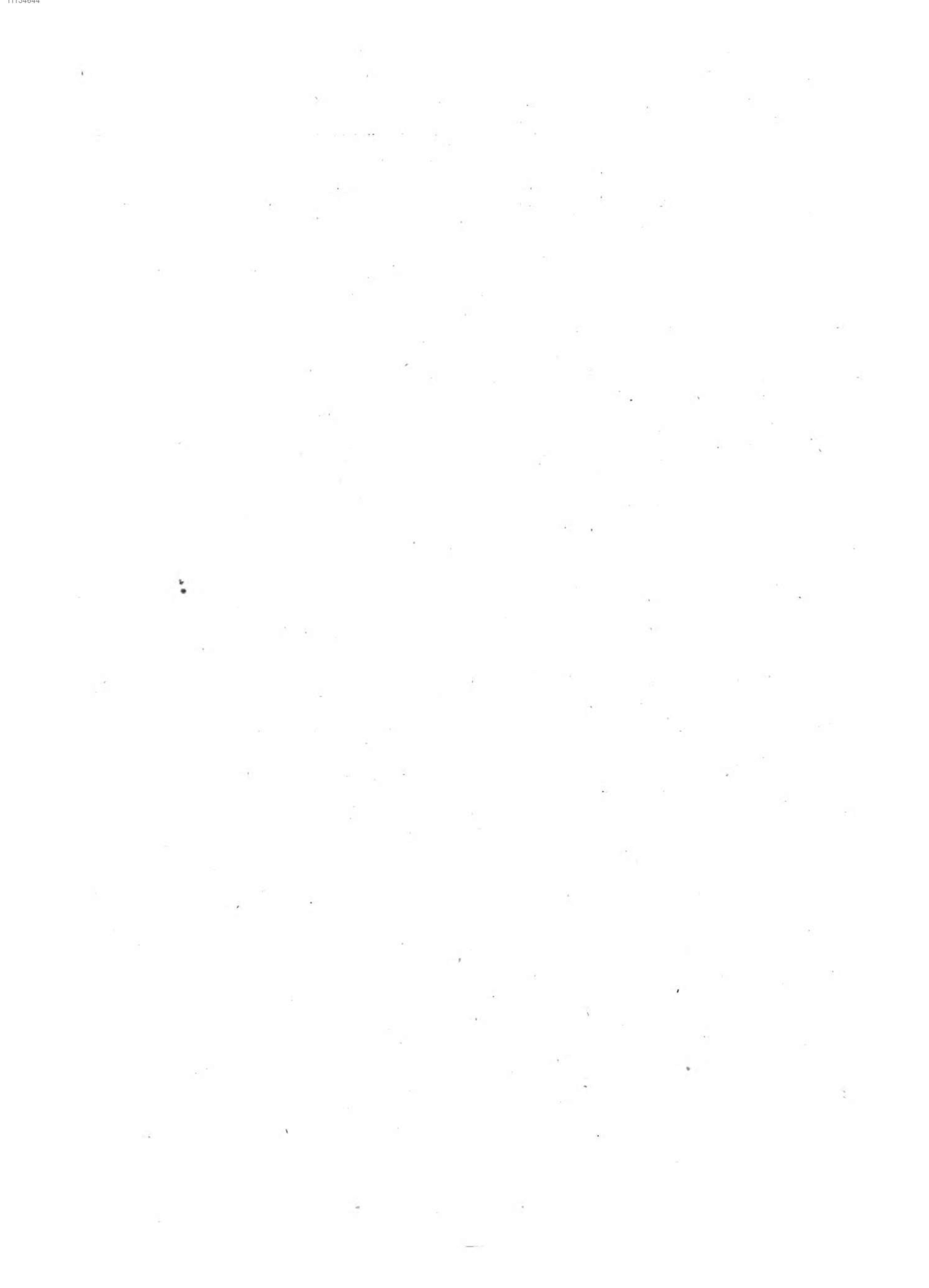
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THE FITZWILLIAM MUSIC.

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SESTETTO.

From the "Dixit Dominus"
for 2 Choirs & 2 Orchestras,
by PERGOLESI.

Violini.*

Violetta.

Basso.

Coro Primo.

Coro Secondo.

The musical score is arranged in two systems. The first system contains the vocal parts: Violini (two staves), Violetta (one staff), Basso (one staff), and two choirs (Coro Primo and Coro Secondo, each with three staves). The second system contains the piano accompaniment, consisting of two systems of three staves each. The vocal parts are in G major, while the piano accompaniment is in B-flat major. The score includes various musical notations such as notes, rests, and figured bass notation (e.g., 6 6 6, 6 7 7, 6 6 5, 6 6 6). Dynamics like *p* (piano) and *f* (forte) are indicated. The tempo is marked with a common time signature 'C'.

* The Accompaniment in the original Copy is for 2 Orchestras, but as the 2nd Orchestra is (with the exception of a few unimportant Notes) a mere duplicate of the 1st it is not here retained.

Do... mi... nus a dextris tu... is a dextris tu...

is confre... git in di... e in di... e iræ su... æ i... ræ su... æ Re... ges

l.

iræ suæ Re... ges
Ju... di... cabit in na... ti... o... nibus in na... ti... o... nibus im...

ple... bit ru... inas ru... i... nas implebit im... ple... bit ru... i... nas im... ple...

Fitzwilliam Musc. V.1. 2

Fitze, J. in *Music*, Vol. 2.

8

ca-pi-ta in terram
pi-ta in terram
ca-pi-ta in terram
ca-pi-ta in terram
ca-pi-ta in terram in ter-ram mul-to rum
De-tor-ren-te in-vi-a
De-tor-ren-te in-vi-a
mul-to rum
mul-to rum
mul-to rum

Tasto 43

p *f* *tr* *tr* *p* *f* *tr* *tr* *p* *f* *tr* *tr*

bi-bet ex-al-ta bi-bet ex-al-ta

propterea ex-al-ta ex-al-ta

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

propterea ex-al-ta ex-al-ta

bit ex al ta bit ca put con fre git

tabit ex al ta bit ca put

exal tabit ex al ta bit ca put

bit ex al ta bit ca put

bit ex al ta bit ca put

tabit exal ta bit ca put

con quas sabit in terram

con quassabit con quas sabit ca pi ta in terram

ple bit ru inas con quas sabit in terram

bit con quassabit con quas sa bit in terram

con quassabit con quas sa bit in terram

exaltabit ex al ta bit ca put ex al ta bit ca put.

ca put ex al ta bit ca put ex al ta bit ca put.

put ex al ta bit ca put ex al ta bit ca put.

ca put ex al ta bit ca put ex al ta bit ca put.

ta bit ex al ta bit ca put ex al ta bit ca put.

put ex al ta bit ca put ex al ta bit ca put.

a 5 Voci con Strumenti.

From the "Dixit Dominus"
by PERGOLESÌ.

see page 2

Oboi

Violini

Violetta

Basso

CANTO 1^{mo}

CANTO 2^{do}

ALTO

TENORE

BASSO

ORGANO

Glo ri a Pa tri et Fi li

Glo ri a Pa tri et Fi li

Glo ri a Pa tri et Fi li

Glo ri a Pa tri et Fi li

Glo ri a Pa tri et Fi li

et spi ri tu i sanc

et spi ri tu i sanc

et spi ri tu i sanc

et spi ri tu i sanc

et spi ri tu i sanc

NB. In the original Copy this is written for 2 Choirs, but the 2nd Choir has not been here retained, as it is a mere duplicate of the 1st Choir.

13

The image shows a page of a musical score, page 13, for a piece titled 'FUGA'. The score is written for a choir and organ. The top system contains vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment. The lyrics 'et spi ri tu i sanc' are visible. The bottom system contains the organ part, with the title 'FUGA' and the lyrics 'Si cut e rat in prin ci pi o et nunc et semper et in'. The organ part is marked 'Organ' and 'FUGA'. The score is in G major (one sharp) and common time (C). The organ part is marked 'Full without Trumpet'.

et spi ri tu i sanc

sanc

sanc

FUGA

Organ

FUGA

Si cut e rat in prin ci pi o et nunc et

Si cut e rat in prin ci pi o et nunc et semper et in

FUGA

Full without Trumpet

Bassi
 6 5 4 3 2 1 6 7 6
 semper et nunc et semper et
 et nunc et
 saecula et nunc et semper et in
 Si cut erat in principio
 Si cut erat in principio et nunc et semper et in
 Si cut erat in principio et nunc et semper et in
 si cut
 saecula
 Si cut erat in principio et nunc et
 saecula Si cut
 8

semper et nunc et semper et in sae-cu-la

e-rat in prin-ci-pi-o Si-cut

et nunc et semper Si-cut

semper et nunc et semper et in sae-cu-la

e-rat in prin-ci-pi-o et nunc et semper

et nunc et semper et in sae-cu-la

e-rat in prin-ci-pi-o et nunc et semper et in sae-cu-la

Si-cut

per et nunc et semper et nunc et semper et in

16

saeculorum A-men et nunc et semper et in saecula

saecula saeculorum A-men et nunc et semper et in

saeculorum A-men et nunc et semper et in saecula

cut e rat

saecula saeculorum A-men et nunc et semper et in

et nunc et semper et in saecula et nunc et semper et in saecula

saecula saeculorum A-men saeculorum

et nunc et semper et in saecula et nunc et semper et in saecula

in prin

saecula saeculorum A-men saeculorum

8vi

Si cut e rat in prin...

A men Si cut e rat in prin...

ci pi o et nunc et semper et in sae cula

in prin ci pi o Si cut

Bassi

ci pi o in prin ci pi o et nunc et semper et in sae cula

ci pi o et nunc et semper et in sae cula in

e rat in prin ci pi o Si cut

Fitzwilliam Music, Vol. 2.

Fitzwilliam Music, Vol. 2.

Fitzwilliam Music. Vol: 2.

Bassi

7 6

Sicut erat in prin ci pi o et nunc et

Sicut erat in prin ci pi o et nunc et semper et in sæ cu la

o Sicut erat in prin ci pi o et nunc et semper et in sæ cu la

o e rat in prin ci pi o et nunc et semper et in

Si cut

7 6

sem per et nunc et semper et in sæ cu la

e rat in prin ci pi o in prin

e rat in prin ci pi o et nunc et semper et in sæ cu la in prin

sæ cu la Si cut e rat in prin

e rat in

Sicut e-rat in prin-ci-pi-o in prin-
 ci-pi-o Si-cut e-rat in prin-
 ci-pi-o sae-cu-lo-rum A-men
 et nunc et semper et in sae-cu-la Si-cut
 prin-ci-pi-o
 V. 10
 V. 20
 et nunc et semper et in sae-cu-la Si-cut
 Si-cut e-rat in prin-ci-pi-o
 et nunc et semper et in sae-cu-la in prin-ci-pi-o
 et nunc et semper et in sae-cu-la sae-cu-lo-rum A-men
 Si-cut e-rat in prin-ci-pi-o

112

Bassi

7 6 6 4 2 6 7 6

e rat

Si cut e rat in prin ci pi

Si cut e rat

Si cut e rat in prin ci pi

Si cut e rat in prin ci pi

in prin ci pi o et nunc et sem per et

et nunc et semper et in sae cu la

in prin ci pi o et nunc et sem per et

in prin ci pi o et nunc et sem per et

et nunc et sem

nunc et sem - per et nunc et sem -

Sicut erat et nunc et

nunc et sem - per sicut e - rat in prin - ci - pi - o

nunc et sem - per et nunc et

per et nunc et

sem - per et nunc et sem - per et nunc

et nunc et semper et in sae - cu - la in

sem - per et nunc et semper nunc et semper et in sae - cu - la

sem - per et nunc et sem - per et in

et semper semper et nunc et semper et in saecula saeculorum et nunc et et nunc et semper et nunc et saecula saeculorum Amen

Ped.

V. 12
V. 22

Fitzwilliam Music, Vol. 2.

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

lo rum A men A men A men A men A men A men A men A men

Ped:8vi Ped:8vi Ped:8vi Ped:8vi

Fitzwilliam Music, Vol. 2.

This musical score is for a choir and piano. It consists of two systems of staves. The top system has 10 staves, and the bottom system has 10 staves. The first four staves in each system are vocal parts, and the last two are piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is for the right and left hands. The key signature is one sharp (F#), and the time signature is common time (C). The score includes the word "Amen" repeated across several measures. There are some markings like "B" and "4 3" in the vocal parts. The piano accompaniment features a steady rhythm with chords and moving lines.

Horn and Trumpet Parts to the "GLORIA PATRI" from the "DIXIT DOMINUS" by PERGOLESI (See the Score P. 13.)

"GLORIA PATRI." (Trombe Tacent)

CORNİ



FUGA. "SICUT ERAT." (Corni Tacent) (See the Score P. 13.)

TROMBE

Horn Parts to the Chorus "CUM SANCTO SPIRITU" by LEO (See the Score P. 62)

CORNİ in G. Sol, re, ut.

Allegro

STABAT MATER

a 4 Voci, con Strumenti.

CLARI. 1753.

Adagio

Violini

Viola

Basso

CANTO

Adagio

Sta bat Ma ter do lo ro sa

ALTO

Sta bat Ma ter do lo ro sa jux

TENORE

Sta bat Ma ter do lo ro sa

BASSO

Sta bat Ma ter do lo ro sa jux ta cruce[m]

Adagio

mf

Great Diap⁵

add Principal

jux ta cru cem la cry mo sa dum pen de bat dum pen de bat Fi li us.

la cry mo sa la cry mo sa dum pen de bat dum pen de bat Fi li us.

8yi

Andante

TENORE SOLO

29

Violini

Viola

Basso

Voce

Andante

This musical score is for a Tenor Solo, page 29, from the Fitzwilliam Music, Vol. 2. The tempo is marked 'Andante'. The score is written for four parts: Violini (Violins), Viola, Basso (Bass), and Voce (Voice). The key signature is B-flat major (two flats). The time signature is 3/8. The music is in a single system, with the vocal line (Voce) and the instrumental accompaniment (Violini, Viola, Basso) all marked 'Andante'. The vocal line begins with a 'mp' (mezzo-piano) dynamic. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal line includes the lyrics 'Cu-jus a ni'.

The image displays a musical score for three systems of vocal and piano accompaniment. Each system consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin, and the music features various dynamics and articulations.

System 1:

- Vocal parts: *...mam ge...mentem* (Soprano), *Cu-jus a-ni* (Alto)
- Piano accompaniment: *f* (forte), *p* (piano), *Cres* (crescendo)

System 2:

- Vocal parts: *...mam ge...mentem* (Soprano), *contris-ta-tam et do-len-tem* (Alto)
- Piano accompaniment: *f* (forte), *p* (piano), *Cres* (crescendo)

System 3:

- Vocal parts: *do-len-tem* (Soprano), *tem* (Alto)
- Piano accompaniment: *p* (piano), *f* (forte)

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts, and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are in Latin and are written below the vocal staves.

System 1:

Vocal parts: *pertran si vit per tran si vit gla*

Piano accompaniment: Includes fingerings (6, 5, b6, 6, 5, 6, 4, 2, 6) and dynamics (*p*).

System 2:

Vocal parts: *dius Cu jus a*

Piano accompaniment: Includes fingerings (6, 6, 6, 4, 3, 6, 5) and dynamics (*f*, *p*, *Cres*).

System 3:

Vocal parts: *ni mam ge men tem Cu jus a ni*

Piano accompaniment: Includes fingerings (6, b6, 6, 5) and dynamics (*f*, *p*, *Cres*).

This page of musical notation is for a choir, featuring Latin lyrics. The notation is arranged in three systems, each with four staves (two vocal staves and two piano accompaniment staves). The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "mam ge-men tem con tris ta tam et do len tem per tran si vit gla dius con tris". The musical notation includes various markings such as *f* (forte), *p* (piano), *Cres.* (crescendo), and *6* (sixteenth notes). The lyrics are written below the vocal staves, with some words split across lines. The piano accompaniment includes chords and melodic lines. The page is numbered 32 in the top left corner.

mam ge-men tem con tris ta tam et do len tem per tran si vit gla dius con tris

tan tem et do len tem per tran si vit gla di

us

Cres.

Adagio

Violini

Viola

Basso

Voce

Adagio

p

O quam tris... tis et af... flic... ta O quam tris... tis

et af... flic... ta fu... it il... la be... ne... dicta Ma... ter Ma...

8vi

ter u... ni... ge... niti Ma... ter Ma...

8vi

ter u-ni-ge-ni-ti O quam tris-tis

et af-flic-ta fuit il-la be-ne-dic-ta Ma

ter u-ni-ge-ni-ti Ma

ter u ni ge ni ti

f *Cres*

8vi

FUGA

Violini

Viola

Basso

FUGA

TUTTI

Quæ mæ re bat et do le

TUTTI

Quæ mæ re bat et do le bat et do le

TUTTI

Quæ mæ re bat et do le bat

TUTTI

Quæ mæ re bat et do le

Full to 15

bat
 bat Pi...a Ma...ter dum vi...de
 Pi...a Ma...ter dum vi...de bat na...ti
 bat na...ti pæ...
 bat Pi...a Ma...ter
 de...bat na...ti pæ...nas pæ...nas in cly...ti
 pæ...nas na...ti pæ...nas in cly...ti
 nas na...ti pæ...nas in cly...ti
 dum vi...de...bat na...ti pæ...nas in cly...ti
 gvi
 Ped:

Quæ mæ re bat et do le bat et

Quæ mæ re bat et do le bat et do

Quæ mæ re bat et do

Quæ mæ re bat

This system contains the first four measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Quæ mæ re bat et do le bat et", "Quæ mæ re bat et do le bat et do", "Quæ mæ re bat et do", and "Quæ mæ re bat".

do le bat Quæ mæ re bat et do le

le bat Pi a Ma ter dum vi de bat

le bat

et do le bat Pi a Ma ter dum vi de bat dum vi

This system contains the next four measures of the musical score. The lyrics continue: "do le bat Quæ mæ re bat et do le", "le bat Pi a Ma ter dum vi de bat", "le bat", and "et do le bat Pi a Ma ter dum vi de bat dum vi".

bat Pi...a Ma...ter dum vi...de bat na...ti

Pi...a Ma...ter dum vi...de bat na...ti

Pi...a Ma...ter dum vi...de bat na...

...de bat Pi...a Ma...ter dum vi...de bat na...

pæ...nas na...ti pæ...nas in...cly...ti Pi...a

pæ...nas na...ti pæ...nas in...cly...ti Pi...a Ma...ter

...ti pæ...nas na...ti pæ...nas in...cly...ti na...ti na...

...ti pæ...nas na...ti pæ...nas in...cly...ti Pi...a Ma...ter

Ma...ter dum vi...de...bat na...ti pæ...nas na...ti
dum vi...de...bat na...ti na...ti pæ...nas na...ti
ti pæ...nas na...ti pæ...nas na...ti
dum vi...de...bat na...ti pæ...nas na...ti

8vi

pæ...nas in...cly...ti.
pæ...nas in...cly...ti.
pæ...nas in...cly...ti.
pæ...nas in...cly...ti.

Ped.

KYRIE
A 5 Voci. Coro e Fuga.

41
LEONARDO LEO.

CANTO 1^{mo}
Ky...ri...e Ky...ri...e e...leison Ky...ri...e e...le...i...

CANTO 2^{do}
Ky...ri...e Ky...ri...e e...le...i...son

ALTO
Ky...ri...e Ky...ri...e e...le

TENORE
Ky...ri...e Ky...ri...e e...le...i...son e...le

BASSO
Ky...ri...e Ky...ri...e e...le

ORGANO
Full to 15

FUGA

son e...le...i...son

e...le...ison e...le...i...son

i...son e...le...i...son

i...son e...le...i...son

i...son Ky...ri...e e...le i...

FUGA

Full without Trumpet

Ped:

Ky...ri...e e...le i...son e...le i...son

Ky...ri...

i...son

son... e...le i...son e...le i...son e...

[illegible]



son e le i son e le i

son e le i son

e le i son e le

i son e le i son

e le i son

Ky...ri

8vi



son e le i son Ky ri e e le

e le i son

i son e le i son e le i son

e le i son e le

e e le i son

8vi



i son e le

e le ison e le

Ky ri e e le i

i son

le i

8vi

i son e le i son
 i son e le
 son e le i son e le i son e
 Ky ri e e le i son e le i son Ky ri e e
 son e le
 e le i son e le
 i son e le i son
 le i son e le i
 le i son Ky ri e e le i son e
 i son e le
 gvi
 i son e le i son Ky ri e e le
 e le i son
 son e le i son Ky ri
 le i son
 i son Ky ri e e le i son
 gvi

8v

8.VI

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Larghetto

QUINTETTO
*Con Strumenti.*From a M. S. Mass
by LEO.

Violini

Violetta

Basso

Corni in F

CANTO 1^{mo}

CANTO 2^{do}

ALTO

TENORE

BASSO

Larghetto

Qui tol lis pec ca

Qui tol

ta mun di pec ca ta mun di Mi se

Qui tol lis pec ca ta mun di Mi se

Qui tol lis pec ca ta mun di Mi se

ca ta pec ca ta mun di Mi se

lis pec ca ta mun di Mi se

Fla. uill. uen Music, Vol. 2.

This page contains a musical score for page 48. It features a vocal line with lyrics and several instrumental accompaniment staves. The lyrics are: "Mi se re mi se re no bis mi se". The score includes various musical notations such as notes, rests, and fingerings (e.g., 12, 5, 4, 7, 6, 7, 6). The key signature is B-flat major (two flats). The time signature is 4/4. The score is arranged in a system of staves, with the vocal line at the top and instrumental accompaniment below. The lyrics are written below the vocal line.

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FUGA
a 5 Voci.

C A F A R O

CANTO I.^{mo}CANTO 2^{do}

ALTO

TENORE

BASSO

ORGANO.

Full without Trumpet

gvi



men A

men A men

Subject by Augmentation

A

men A

men A men A men

8yi



men A

A

men A men A

A men A men A



men A men

men A

men A men A men A

men



First system of musical notation, featuring a vocal line with lyrics "men" and "A", and a piano accompaniment. The system includes a grand staff with treble and bass clefs, and a separate staff for the vocal line.



Second system of musical notation, continuing the vocal line with lyrics "men" and "A", and the piano accompaniment. The system includes a grand staff with treble and bass clefs, and a separate staff for the vocal line.



Third system of musical notation, concluding the vocal line with lyrics "men" and "A", and the piano accompaniment. The system includes a grand staff with treble and bass clefs, and a separate staff for the vocal line.



First system of musical notation, featuring vocal staves with lyrics "men" and "A", and piano accompaniment. The system includes a grand staff with treble and bass clefs, and a separate staff for the piano part.



Second system of musical notation, continuing the vocal and piano parts. It includes the instruction "Subject by Augmentation" in the piano part. The system includes a grand staff with treble and bass clefs, and a separate staff for the piano part.



Third system of musical notation, concluding the vocal and piano parts. The system includes a grand staff with treble and bass clefs, and a separate staff for the piano part.

[illegible][illegible]

musical score for a 6-part setting of the hymn "Amen" by J. S. Bach, BWV 147. The score is for a 6-part setting (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and includes a figured bass line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics "Amen" are repeated throughout the piece. The score is presented in a single system with multiple staves.

QUINTETTO

55

From a M.S. Mass
by CLARI.

Andante

Violini

Viola

Basso

Andante

CANTO 1^{mo}

CANTO 2^{do}

ALTO

TENORE

BASSO

Andante

us Rex Cœ les tis Rex Cœ les tis Rex Cœ les tis Do mine De us Rex Cœ les tis

les tis Do mine Do mine De us Rex Cœ les tis

Cœ les tis Do mine De us Rex Cœ les tis

tis Rex Cœ les tis De

Rex Cœ les tis Do mine Do mine De us Do mine

8vi

7 6 7 4 3 2 5 6 5 2 8 9 8 5 6 5 4

us Rex Cœlestis Deus Pater omni potens Do-

lestis Rex Cœlestis Deus Deus Pater omni potens

Do mine Deus Rex Cœlestis Deus Pater omni potens

us Rex Cœlestis Deus Pater omni potens

Deus Rex Cœlestis Deus Deus Pater omni potens

mine Do mine Deus Do mine Deus Rex Cœlestis

Do mine Deus Rex Cœlestis Do

Do mine Deus

Do mine Deus Do mine Deus Do mine

Do mine Deus Do mine Deus

tis Do mine Do mine De us Rex Cœ les
 mine Do mine De us De us Rex Cœ les tis
 Do mi ne De us Rex Cœ les tis
 De us Rex Cœ les tis Do mine De
 us Rex Cœ les tis Rex Cœ les tis Do mine

tis De us Rex Cœ les tis De us Pa ter omni po tens.
 De us Rex Cœ les tis De us Pa ter Pa ter omni po tens.
 De us Rex Cœ les tis De us Deus Pa ter omni po tens.
 us De us De us Rex Cœ les tis De us Deus Pa ter omni po tens.
 De us Rex Cœ les tis De us De us Pa ter omni po tens.

CORO

A 5 Voci, con Strumenti

CLARI.

Violini

Viola

BASSO

CANTO 1^{mo}

CANTO 2^{do}

ALTO

TENORE

BASSO

ORGANO

Cum Sanc

A

men

A

Cum Sanc to Spi ri tu in glo

8yi

to Spi ri tu A

A men A men A

Cum Sanc to Spi ri tu in glo ri a De i

men in glo ri a De i Pa tris

ri a Cum Sanc to Spi ri tu A

men A men A men

Pa...tris A men in glo...ri

Cum Sanc...to Spi...ri...tu in glo...ri-a De

men Cum Sanc

men A men

Cum Sanc...to Spi...ri...tu A men

a Cum Sanc...to Spi...ri...tu

i De...i Pa...tris A men A

to Spi...ri...tu in glo...ri-a Cum Sanc...to Spi...ri...

gyi

men A

Cum Sanc to Cum Sanc to Spi ri

Cum Sanc to A

men

tu inglori a De i De i Pa tris A

gi

men cum Sanc

tu A men

men in glori a cum

A men A

men cum Sanc to Spi ri

to cum Sanc to Spi ri tu in glo ri a
in glo ri a A
Sanc to cum Sancto Spi ri tu in glo ri
men cum Sanc
tu cum Sanc to Spi ri tu

a A men A men
men in glo ri a De i Pa tris A men
a De i Pa tris A men
to Spi ri tu De i Pa tris A men
A men A men

For Horn parts see P. 27.

CORO

A 5 Voci, con Strumenti

From a M S Mass
by LEO.

Allegro

The image displays a page from a musical score for the opera 'Gloria' by Giuseppe Verdi. The score is written for a full orchestra and a vocal ensemble. The instruments listed on the left are Oboe, Violini (Violins), Violetta (Viola), Basso (Bass), CANTO 1^{mo} (Soprano), CANTO 2^{do} (Alto), ALTO (Tenor), TENORE (Bass), and BASSO (Bass). The vocal parts are marked with 'TUTTI' and 'Cum'. The instrumental parts include Oboe, Violini, Violetta, Basso, and a section marked 'Allegro' with 'Full without Trumpet'. The lyrics 'Cum Sancto Spiritu' are visible across the vocal staves. The score is written in G major (one sharp) and common time (C). The tempo is marked 'Allegro'.

This page contains musical notation for a hymn. It features multiple staves, including vocal parts with lyrics and instrumental accompaniment. The lyrics "Cum Sancto Spiritu" are written across the staves. The notation includes various musical symbols such as notes, rests, and bar lines. The page is numbered "11" in the bottom right corner.

Cum sancto Spi-ri-tu in glo-ri-a

Cum sancto Spi-ri-tu in glo-ri-a Dei

in glo-ri-a

Cum..... Sanc-to.....

Cum..... Sanc-to..... Spi-ri-tu in

8vi

a De-i Pa-tris cum sancto Spi-ri-tu in glo-

Pa-tris A-men cum Sanc-to Spi-ri-tu in glo-

De-i Pa-tris A-men cum..... Sanc-

Spi-ri-tu cum..... Sanc-to.....

glo-ri-a Dei Pa-tris De-i Pa-

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ri a cum Sanc to Spi ri tu

ri a De i Pa tris cum

to Spi ri tu A men cum Sanc to

Spi ri tu in glo ri a De i Pa tris

tris cum Sanc

Sanc to Spi ri tu Cum Sanc

Sanc to Spi ri tu in glo ri a De i

Spi ri tu cum Sanc to De i

cum Sanc to Spi ri tu in glo ri a cum

Spi ri tu in glo ri a cum

to... Spi-ri-tu... in glo-ri-a De-i

Pa-tris A-men

Sanc-tus A-men

to... Spi-ri-tu in glo-ri-a

Cum Sancto Spi-ri-tu... in glo-ri-a... De-i Pa-tris A-

Cum Sancto Spi-ri-tu in glo-ri-a De-i Pa-tris A-

De-i Pa-tris A-

Cum Sancto Spi-ri-tu in glo-ri-

...to Cum Sanc-to cum...

men De-i Pa-tris A-

men Cum Sanc-to Spi-ri-tu

men Cum Sanc-to Spi-ri-tu in

...a Cum Sanc-to Spi-ri-tu in glo-ri-a

..... Sanc to Spi ri tu in glo ri a

men cum Sanc to Spi ri tu

Dei Pa tris

glo ri a glo ri a glo ri a

De i Pa tris

8vi

Cum Sanc to Spi ri tu in glo ri a

Cum Sanc to Spi ri tu De i

De i Pa tris cum Sanc to

Cum Sanc to cum Sanc to Spi ri tu

Cum Sanc to Spi ri tu in glo ri a

8vi

ri a De

Pa tris De

Spi ri tu in glo ri a De i Pa

De i Pa tris A

ri a Dei Pa tris A

Ped

i Pa tris A men A men.

i Pa tris A men A men.

tris A men A men.

men A men.

men A men.

men A men.

men A men.

gyi

End of Vol. 2.