

Psalm. 51.

MISEREERE,

à 18. ò 24.

2 Violini.

3 Viole.

Fagotto.

2 Clarini.

Timpani.

3 Tromboni.

3 Canti.

Alto.

Tenore.

Basso. 6 Vocc. à Cap.

Continuo à Doppio. Partit.

G. Perandi.

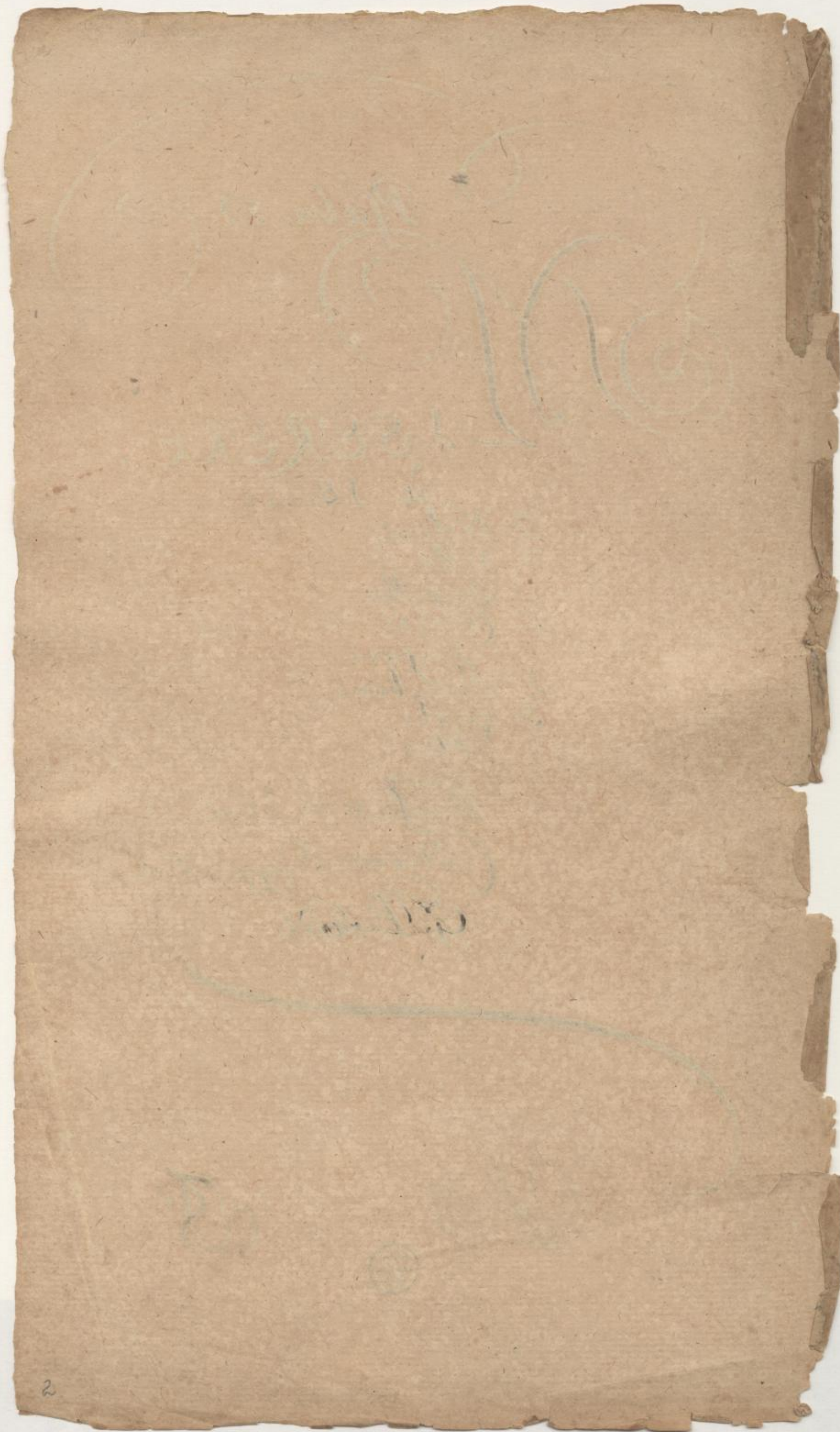
U 29

J



1

Mus. 1738-E-512



T. 76

2^o.

Violino 1^o

Violino 2^o

Viola 1^a

Viola 2^a

Viola 3^a

Fagotto

Clarino 1^o

Clarino 2^o

Timpani

Trombone 1^o

Trombone 2^o

Trombone 3^o

Cant. 1. Misereere mei Deus

Cant. 2. adagio.

Cant. 3.

Alto.

Tenore.

Basso. Misereere mei Deus

adagio.

misereere mei Deus

misereere mei Deus

misereere mei Deus

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive script below the staves.

seunda magnā misericordiam tuā

am magnā misericordiam misericordiam

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive script, often placed below the corresponding musical phrases.

Visible Latin lyrics include:

- miseri cordia*
- tu*
- miserati*
- et in multitudinem*
- am misericordia tuam*

The manuscript shows signs of age, including foxing and staining. The bottom right corner of the page is marked with the number 5.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in a cursive hand below the staves.

Lyrics visible on the page:

onū tua " rum dele, dele iniquita " tem mea m
miserarūm tua " nem dele iniquita tem mea am.

Handwritten musical score on aged paper. The top two staves contain musical notation with notes and rests. Below these are several empty staves, suggesting a multi-measure rest or a section of the score that is not fully written out on this page.

Handwritten musical score with lyrics in Latin and German. The lyrics are written below the musical notation. The text includes "Amplig la-vame", "ab iniquitate me", "a et a peccato meo munda me", and "munda me munda me". A large number "98" is written in the center of the page, possibly indicating a page number or a measure number. The musical notation is written on staves, with notes and rests.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Latin and include the phrase "iniquitatem meam ego cognosco et peccatum meum". There are also some markings like "Xaba." and "13." visible on the staves.

Handwritten musical score on aged paper, featuring 15 staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, naturals). The lyrics are written in Latin, with some words appearing below the staves and others integrated into the musical lines. The paper shows signs of age, including discoloration and some staining.

Lyrics visible on the page:

- num
- neum et peccatum meum
- contra me E sem
- contra me E sem
- et peccatum meum contra me E sem
- con

Handwritten musical score for a vocal and instrumental ensemble. The score is written on aged, yellowed paper and consists of multiple staves. The top section features instrumental parts, likely for strings and woodwinds, with various note values and rests. The bottom section features a vocal part with lyrics in Italian. The lyrics are: "contra me e semper per contra me e semper contra me e semper". The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes various musical symbols such as notes, rests, and clefs. The text is written in Latin, with lyrics visible below the staves.

Lyrics visible in the lower systems:

- Tibi soli peccavi soli peccavi*
- et natu coram te fel*
- ci*
- et natu coram te fel*
- peccavi te fori*

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of age, including staining and foxing.

ut just. figeris in sermonib; suis et vincas, cum judic. ca. ris.

Leto ecc. cu. nim. in inig. T.

Gen. sol.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in a Gothic script.

Visible lyrics include:

- labile conce
- ptu et in peccatis
- concepit me mater mea mater mea

The score is divided into measures by vertical bar lines. The paper shows signs of age, including discoloration and some staining.

AB

Handwritten notes in red ink, possibly indicating a section or a specific instruction.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and clefs. The notation includes various notes, rests, and clefs, suggesting a complex musical composition. The paper shows signs of age, including discoloration and faint smudges.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and clefs. The notation includes various notes, rests, and clefs, suggesting a complex musical composition. The paper shows signs of age, including discoloration and faint smudges.

Asper, -ger me -ger, ger

#3.66

me edspen "ger me hyppa et munda,
bor. hyppa et munda bor
lavan

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols, clefs, and lyrics in Latin. The lyrics are written below the staves, often in a cursive script. The score is divided into measures by vertical bar lines.

Lyrics visible in the lower section:

lavas firmelavas bis me lavas bis me
et sup niam
et sup niam de alba bor
x3.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into sections by vertical lines. The lyrics are in Latin and Gaelic.

Lyrics visible include:

- et fugiunt
- Dealba - "bor Dealba. bor Audite me
- Audite meo

The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring multiple staves. The notation includes various musical symbols, clefs, and dynamic markings. The score is organized into measures by vertical bar lines.

Key markings and features include:

- Top left: *allegro.*
- Bottom left: *allegro.*
- Right side (middle): *deber ganz*

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics include "Dahis", "gaur", "Dih", "gandin", and "Dahis gandin". The score is divided into sections by vertical bar lines. The bottom section includes a key signature change to one sharp (F#) and a tempo marking "4th".

Lyrics visible in the score:

- Dahis
- gaur
- Dih
- gandin
- Dahis gandin

Tempo marking: 4th

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes parts for Alto, Tenor, and Bass, with lyrics in Latin: "gaudium et letitiam".

The score is written in a historical style, likely from the 18th or 19th century. It consists of several systems of staves. The first system includes staves for Alto, Tenor, and Bass, followed by a system with lyrics. The lyrics are written in Latin: "gaudium et letitiam".

The notation includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows signs of wear, including a large dark stain at the top center.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into sections by vertical bar lines.

The first section includes the following lyrics:

et exultabunt *or* *sa* *humiliata* *Averte faciem tuam*

The second section includes the following lyrics:

Adagio

The score is written in a historical style, with various musical notations and clefs. The paper shows signs of age, including discoloration and some damage.

Handwritten musical score for a choir, featuring five staves with vocal parts and a basso continuo line. The notation includes various note values, rests, and accidentals.

Tacet

Tacet

Tacet.

Tacet.

Tacet.

Tacet.

Handwritten musical score for a choir, featuring five staves with vocal parts and a basso continuo line. The notation includes various note values, rests, and accidentals.

Handwritten musical score for a choir, featuring five staves with vocal parts and a basso continuo line. The notation includes various note values, rests, and accidentals.

Handwritten musical score for a choir, featuring five staves with vocal parts and a basso continuo line. The notation includes various note values, rests, and accidentals.

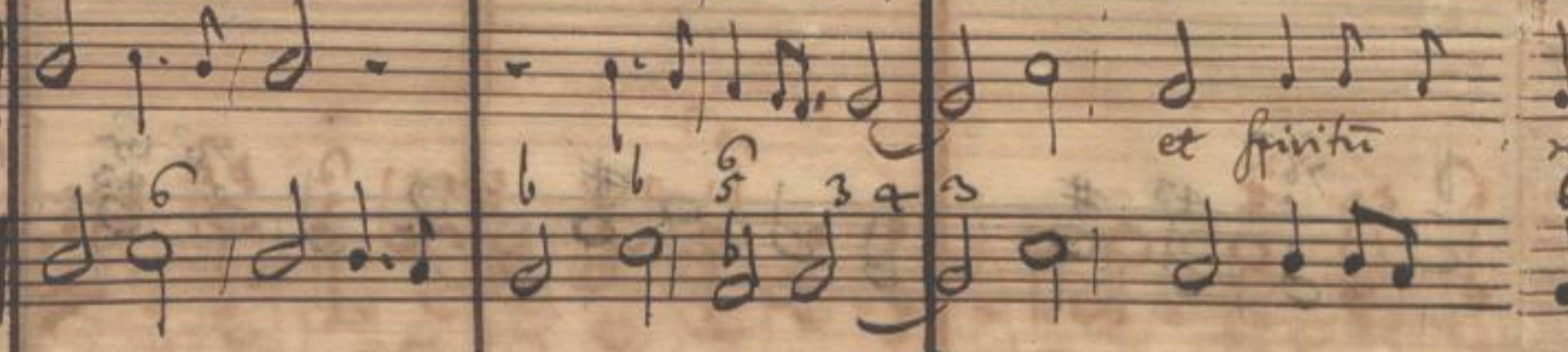
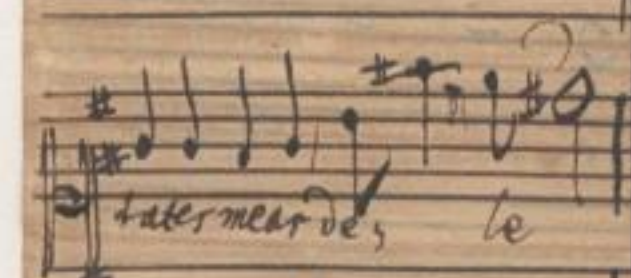


le et ser iniquiter c. me ar des le iniqui





Ace



Ne

relin innova

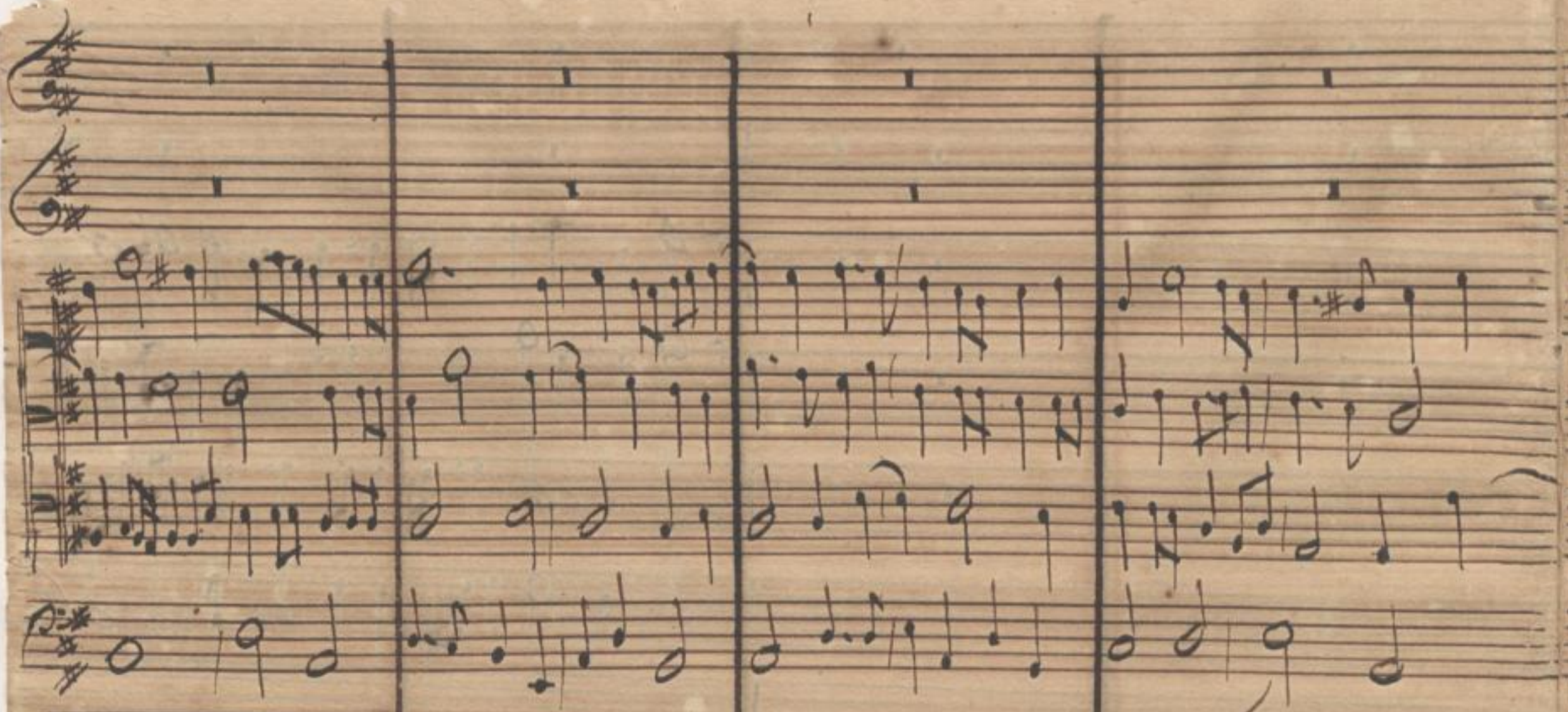
in visceribus meis

Ne projici-

ciar me à face

relin innova in vi-

sceribus meis.



SACERD

tua et spiritus sancti huius an- se rar ame ne an- ferar e me ne

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Finnish. The score is divided into two main sections by a large diagonal line across the middle of the page.

Top Section:

- Staves 1-4: Musical notation with lyrics: *redde mihi laetitiam*
- Staves 5-8: Musical notation with lyrics: *salutaris* (repeated)

Bottom Section:

- Staves 9-12: Musical notation with lyrics: *aufstehet zu mir*
- Staves 13-16: Musical notation with lyrics: *salutaris* (repeated)

The manuscript includes various musical symbols such as notes, rests, and clefs, along with handwritten numbers (e.g., 765, 768, 769, 770) and a page number 27 in the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves and a large, stylized title.

The score is written in a historical style, likely from the 18th or 19th century. It includes a large, stylized title "SACEN" written across the middle of the page, underlined with a long, sweeping line.

The musical notation includes various notes, rests, and clefs. The bottom section of the page contains the following text:

et spiritu principali

et spiritu principali

allegro.

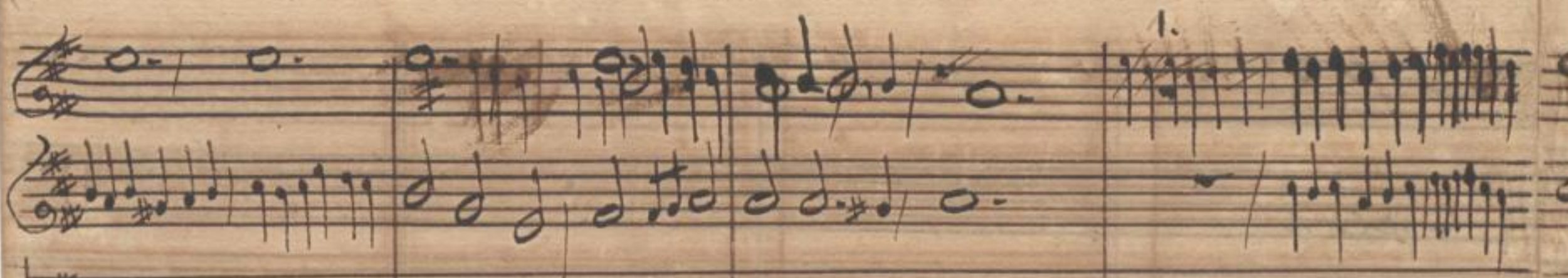
The page number "28" is visible in the bottom left corner.

Handwritten musical notation on staves, including notes and rests.

Large section of the manuscript page that has been crossed out with a large, diagonal 'X'.

Handwritten musical notation with lyrics: *con, fir, ma con fir, ma me*
firma confirmata con, ma me

Handwritten musical notation with lyrics: *con, firma confirmata confirmata me*
98 40



Handwritten musical score on aged paper, featuring multiple staves and a large, stylized title.

The score is written in a historical notation style, likely from the 18th or 19th century. It includes various musical symbols such as notes, rests, and clefs. The notation is arranged in three systems, each with multiple staves.

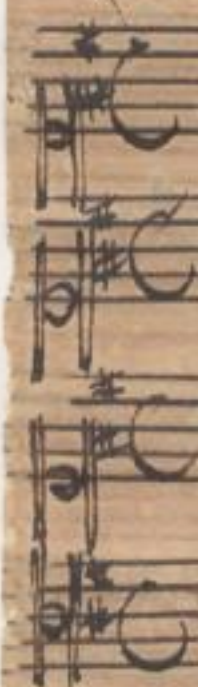
The large, stylized title "CEN" is prominently displayed in the center of the page, written in a decorative, calligraphic script.

Below the title, there is a section of the score with the text "confirma cor firma me" written in a cursive hand, indicating a specific musical phrase or instruction.

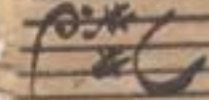
The score concludes with a final system of staves, including a key signature change to one sharp (F#) and a final cadence.



A
C
E
X



Dice vo iniqui quia negavit vias tuas et impii do de ad leuon te



Handwritten musical notation on a five-line staff, including a treble clef and a key signature with one sharp.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The score includes a large section of music with lyrics "Libera & mede san," and a smaller section with lyrics "Ten, tur et impi" and "ad Te ad Te convertentur liberalibera & mede san,". The page is numbered 33 in the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The score is organized into systems, with some staves containing rests and others active notation. The lyrics include:

- Deus*
- Deus salutaris me*
- exultabit*

The notation includes various musical symbols such as notes, rests, and clefs, typical of 18th or 19th-century manuscript notation.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and accidentals (sharps, flats). The text "lingua mea" and "iustitiam tuam" is written below the staves, indicating the lyrics of the piece. The score is organized into measures by vertical bar lines.

lingua mea iustitiam tuam

lingua mea iustitiam tuam iustitiam tuam iustitiam tuam.

Domine Domine
labia me
aper
r
et os meum

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics.

The visible lyrics include:

- annunciat laudem tuam*
- laus tuam*
- Gloriam fi*
- Gloriam fi*

The notation includes various musical symbols such as notes, rests, and clefs, with some staves showing complex rhythmic patterns.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is divided into two main sections by a large, stylized title "JACENT" written across the middle staves.

Top Section: The first staff contains musical notation with a treble clef and a key signature of one sharp (F#). The second staff contains musical notation with a bass clef and a key signature of one sharp (F#). The third staff contains musical notation with a treble clef and a key signature of one sharp (F#). The fourth staff contains musical notation with a bass clef and a key signature of one sharp (F#). The fifth staff contains musical notation with a treble clef and a key signature of one sharp (F#). The sixth staff contains musical notation with a bass clef and a key signature of one sharp (F#). The seventh staff contains musical notation with a treble clef and a key signature of one sharp (F#). The eighth staff contains musical notation with a bass clef and a key signature of one sharp (F#).

Middle Section: The title "JACENT" is written in a large, stylized, cursive font across the middle staves.

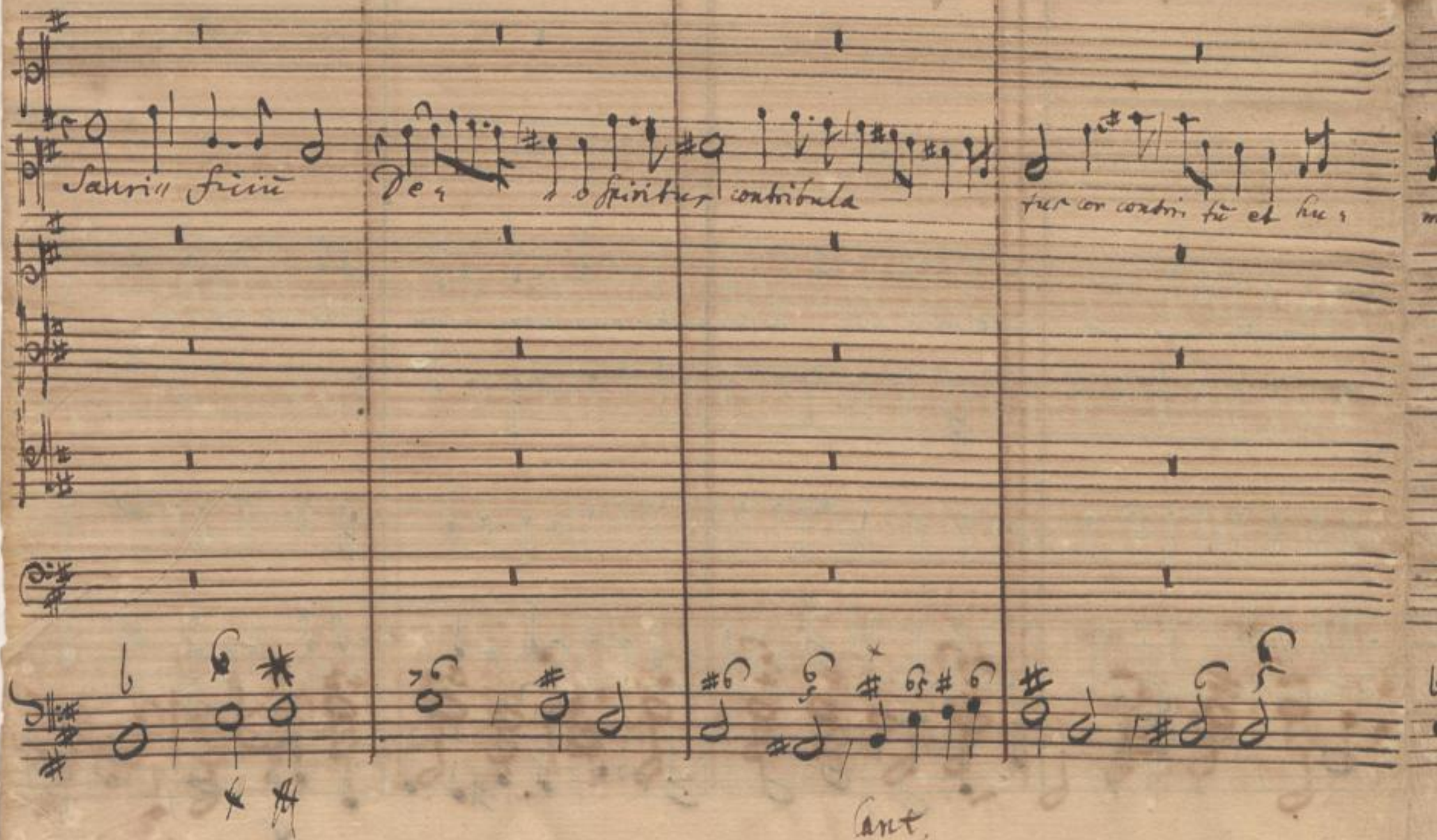
Bottom Section: The first staff contains musical notation with a treble clef and a key signature of one sharp (F#). The second staff contains musical notation with a bass clef and a key signature of one sharp (F#). The third staff contains musical notation with a treble clef and a key signature of one sharp (F#). The fourth staff contains musical notation with a bass clef and a key signature of one sharp (F#). The fifth staff contains musical notation with a treble clef and a key signature of one sharp (F#). The sixth staff contains musical notation with a bass clef and a key signature of one sharp (F#). The seventh staff contains musical notation with a treble clef and a key signature of one sharp (F#). The eighth staff contains musical notation with a bass clef and a key signature of one sharp (F#).

Lyrics:

voluifer sacrificium de, diesem de, diesem Strig

voluifer sacrificium de, diesem " " "ti 8





Ant.



C

A

E

F

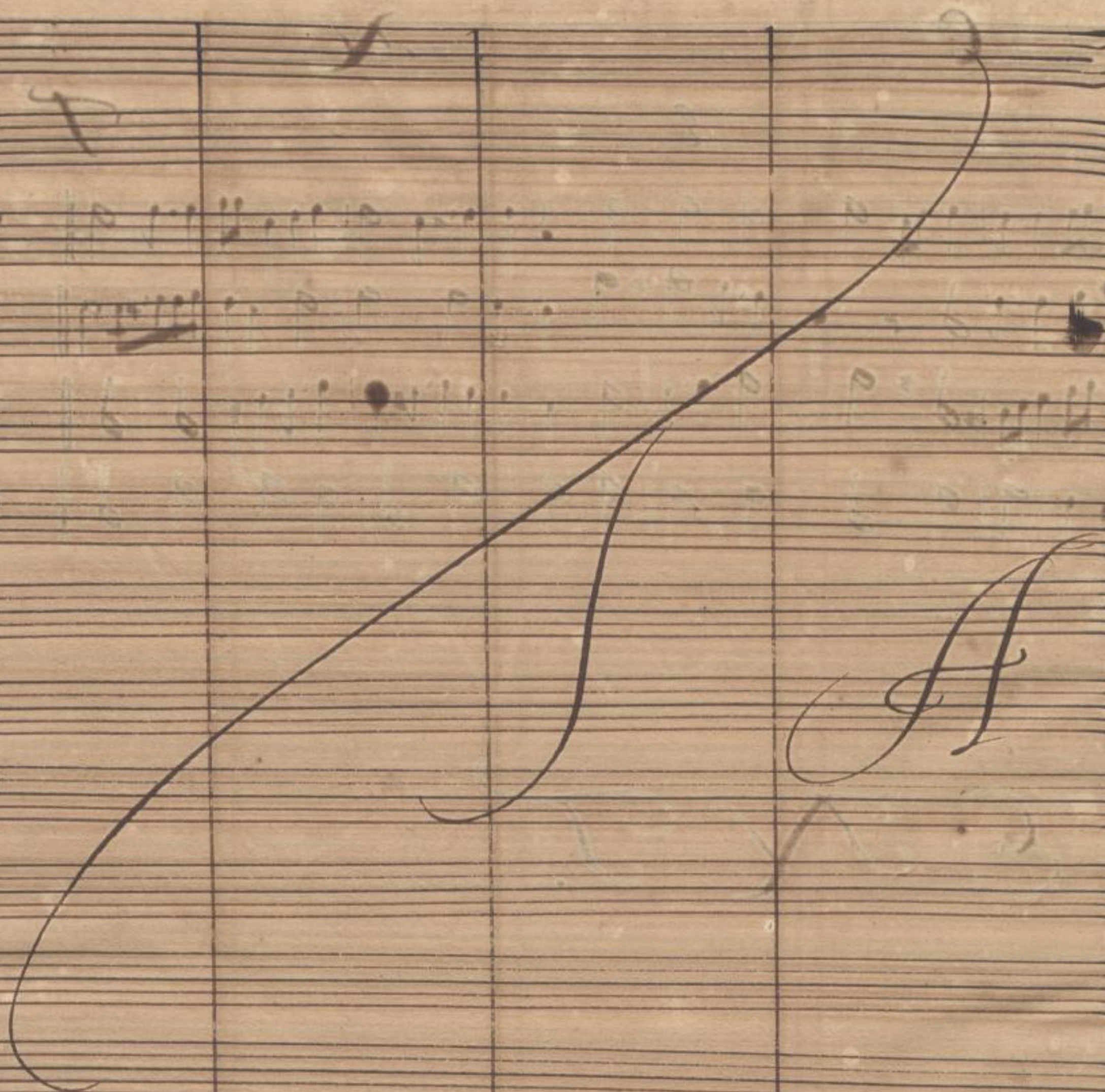
Handwritten musical notation on four staves, featuring various note values and accidentals.

ENT

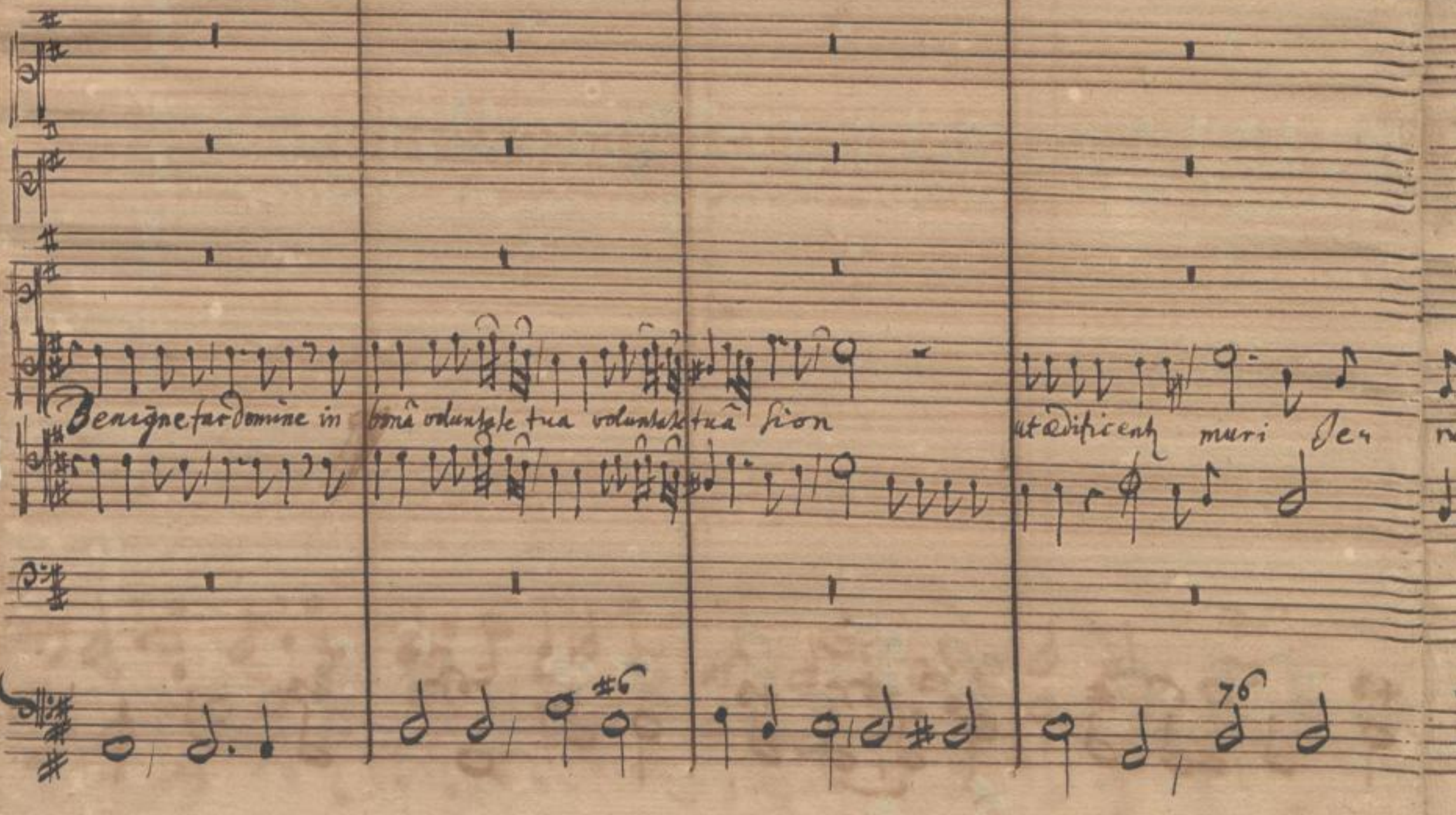
Handwritten musical notation on a single staff, with lyrics written below the notes.

mi, liatum Des ur Des ur non despi, cier non despi cier

Handwritten musical notation on a single staff, featuring various note values and accidentals.



Benigne fac domine in bona voluntate tua voluntate tua sion
ut edificentur muri Jeru



CEANT

ne: falem / ut edificetur / muni Jeru: sa: lem muni Je: ru: sa: lem

43 43 43 43 43 43

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various musical symbols such as clefs, key signatures, and time signatures.

Basso.

Handwritten musical score for the second system, including Latin lyrics and musical notation. The lyrics are written in a cursive hand and are interspersed with the musical staves.

Tunc accepta

bis sacri- ficiu sacrifici am iusti- ti-

sacris lin- iustis

Tunc accepta

bis sacri- ficiu sacri ficiu iusti- ti-

7# 7# 7# 26

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Latin, including "oblati", "oner", "et holocausta", "causa", "Tunc imper", and "presto". The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including staining and wear.

oblati, oner et holocausta causa
Tunc imper
oblati, oner et holocausta
presto.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Alto.
Tenore.
Basso.

Handwritten musical score for the second system, including vocal parts with lyrics and instrumental accompaniment. The lyrics are in Latin.

funcionem exultantem tu. tu. funcionem
sup altare tuu. funcionem
funcionem

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

The visible lyrics include:

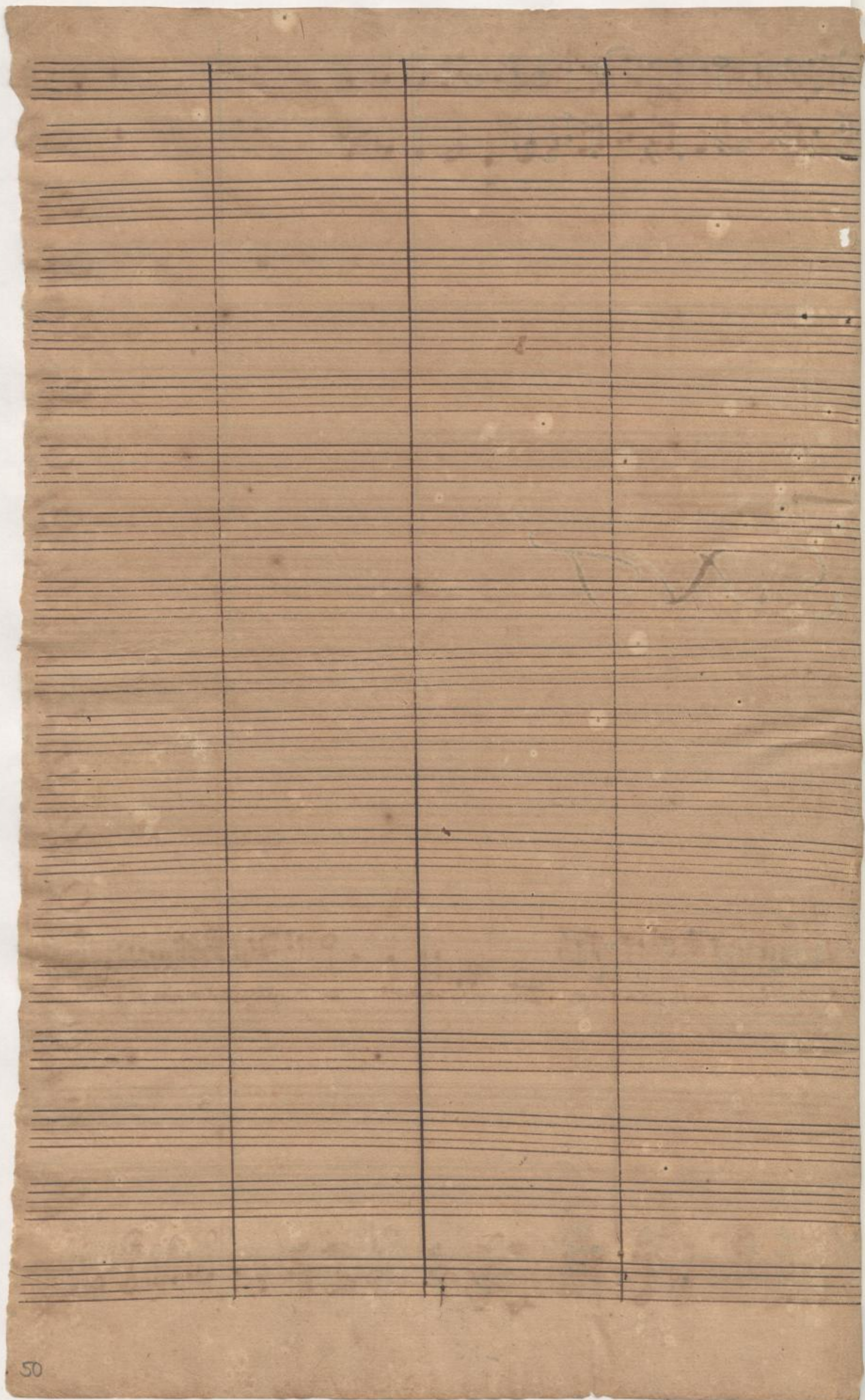
- ponant sup altare tuu vi*
- tulor sup altare tuu sup altare tuu vi*
- tulor vi*
- tulor vi*
- tulor*
- vi*
- tes*
- lor*

The notation includes various musical symbols such as notes, rests, and clefs, along with some decorative flourishes. The paper shows signs of age, including staining and wear at the edges.



ENT





15 $\frac{1}{2}$
50.

52

Soprano I.

adagio

Mi se re re mei De us mi se re re

mei De us se cun dum ma gnam mi se ri cor di am tu

am se cun dum ma gnam mi se ri cor di am

tu am mi se ri cor di am

tu am Et se cun dum mul ti tu di nem mi se

ra ti onum tua rum de le de le in i qui

ta tem me am Amplig Quoniam in i qui ta tem

me am ego ego cog no sco ego cog no sco et pec ca tum

me um et pec ca tum me um Con tra me est sem per

sem per con tra me est sem

per con tra me est sem per con tra me est sem

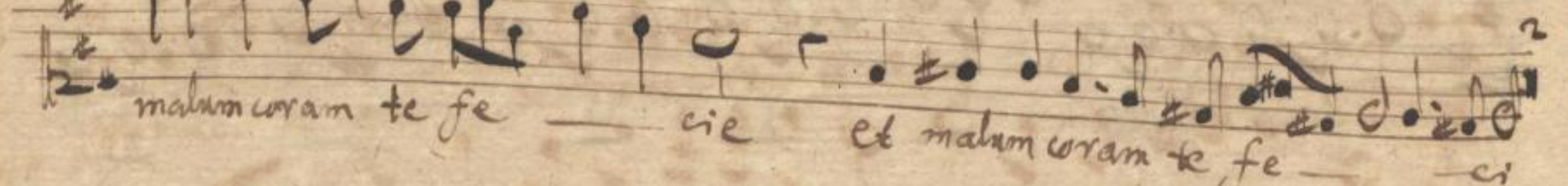
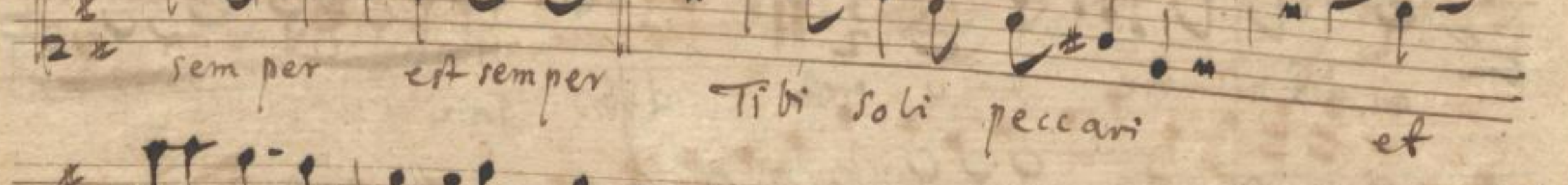
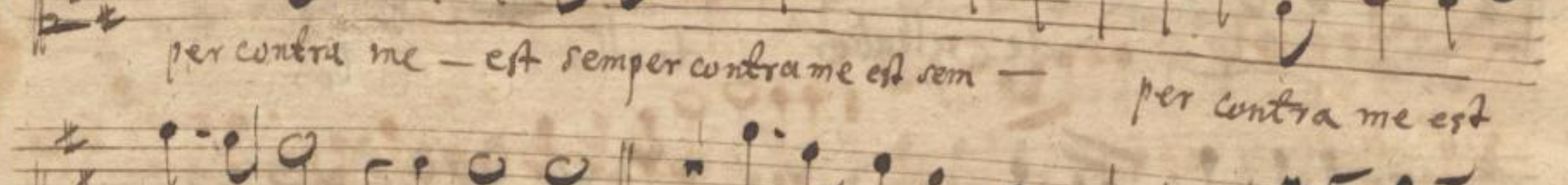
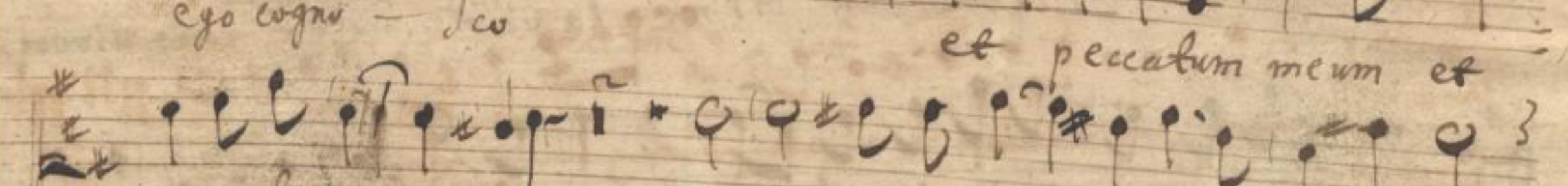
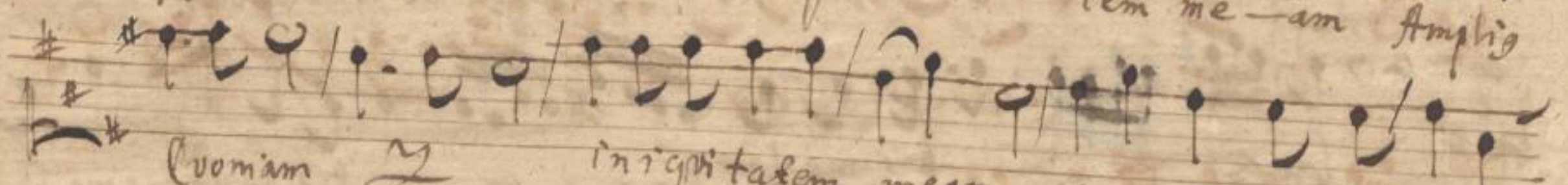
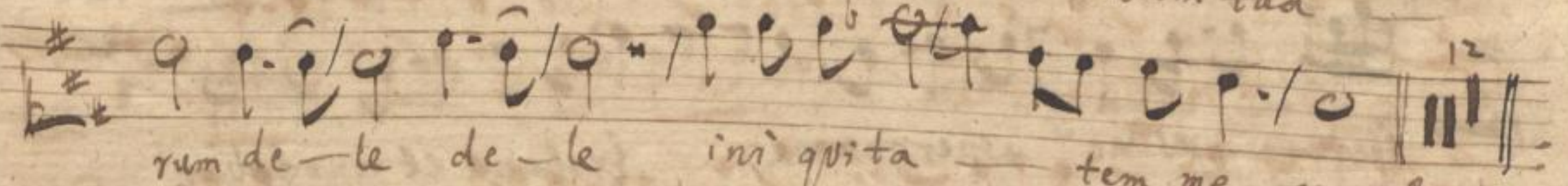
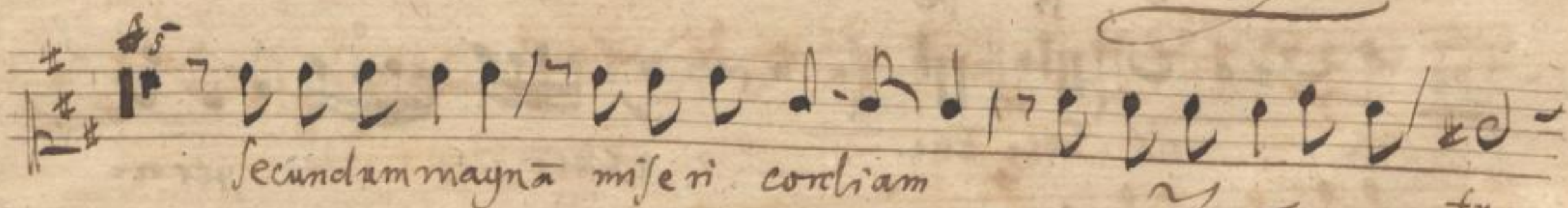
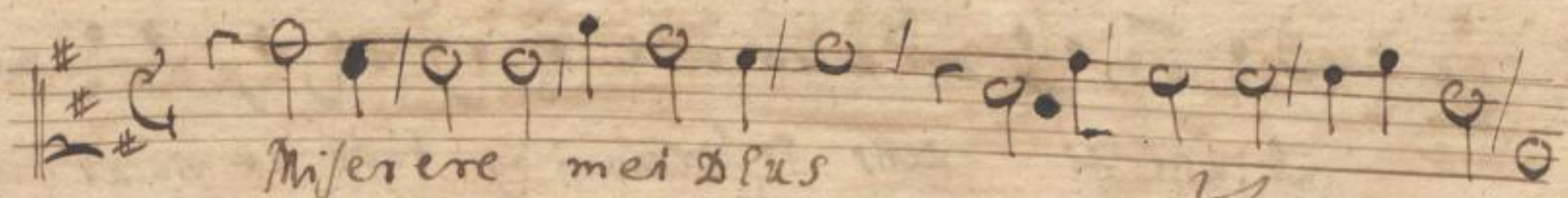
sem per Tibi soli pec ca vi soli pec ca vi Vol ti.

et malum coram te fe — ci et malum
coram te fe — ci et iu A i cenis in fers
monibz tuis et vincas eum iuchi ca — ris Ecce Ecce
a 3. Cantu
Asper — ges — asper — ges a —
sperges asper — ges me asper —
— ges — asper — ges — me asper —
ges me hysopo et munda — bor hysopo et munda
dabor lava — bis melava — bis la —
vabis me lava — bis me lava — bis me et super
nivem dealba — bor et super nivem et super
nivem dealba — bor dealba — bor

Audite me *allegro* *dabis gau*
clium gaudium
et letitiam
et exultabunt *os* *sa* *humili-*
ata *sol: adagio* *averte faciem tuam a pecca-* *tis*
me *is* *et omnes iniquitates*
meas dele *et omnes iniquitates* *is*
iniquitates meas dele *iniquitates*
meas dele *le* *Commundit. Ne propicias.* *redde redde mihi letitiam*
saluta *nis* *saluta* *nis* *tui.*
et spiritu principali *con firma me confir-*
mati presto

— ma me con — firma con —
 firma con firma me con firma me libera
 me de sanguini. by D⁹ us
 et exultabit lingua mea
 in salutem tuam
 Domine Domine labia me
 a a pe —
 ries et os me — um annunciat laudem tu — am
 annunciat laudem tu — am lau — dem tu — am (voma p.
 Demigne. Tunc accepta — bis sacrificium sacrificium iusti — tie
 oblationes et holocausta tunc imponent super altare tu — um tunc imponent
 super altare tuum tunc imponent super altare tuum vi —
 los super altare tuum

Sopran: 2.



ut iusti fi-¹³ ¹² cis in sermone tuis et vincas cum iudice
ca - - ris Ecce Ecce. asper - - ges ar
sperges asper - - ges asper - - ger me ar
sper - - ges asper - - ges ar
sper - - ges me asperges me lysopo et mundabor
lava - - bis me lava - - bis lavabis me la
va - - bis lava - - bis me lavabis me et super nivem
et super nivem dealba - - bor et super nivem
de - alba bor dealba - - bor
au dit ui me - o presto dabis gan -
dum gaudium

gaudium et leti-
 am et exultabant
 humi li ata tueri et spi ri tum san ctum in vi-
 sceri bus me is red de mi hi letiti am salu-
 ta - ri tu i et spi ri tu prin ci-
 pali con -
 firma con firma me con firma
 con fir - ma con fir - ma me Con firma me
 Libera me de sangui nibus DE us
 Deus salu tis me - a et exultabit lin gua
 mea lin gua mea ius ti ti am tu am ius ti ti am tu am
 vobis

15 17 *Solo adagio*

Instruam tu — am Domine Evoniam. *Jacite*

frem *De* — o Spiritus contribu la —

tus cor contri tum et hu mi li a — tum. *De* — us *De* — us non de:

spi — cies non — ter pi cies *Tunc accepta* —

sacri *cium* *his* *sacri* *fici* *um* *in* *ti* —

— tia oblati ones et ho lo ca sta *presto* *Tunc im po* —

nent super altare tu um vitulos super altare tuum

tunc imponent super altare tuum

vitulos vi tu los vi tu los

Soprano 3.

Miserere mei Deus miserere
 mei Deus secundum magnam misericordiam tu-
 am secundum magnam misericordiam
 tuam misericordiam tuam

Et secundum. Amplius. Quoniam Iniquitatem meam ego ego co-
 gnosco ego cognosco et peccatum meum et peccatum me-
 um Contra me Contra me est semper Contra me est
 semper Contra me est semper est semper Contra
 me est semper per Asper
 - ges asperges asper ges asperges me asper
 ges asperges asper ges asper

V. Ch. presto

8 unapptol

Handwritten musical score on ten staves. The lyrics are in Latin and are written below the notes. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. Some staves have additional markings like '13', '14', '16', '20', '25', '30', '35'.

ges me asper — ges me hysfo po et munda —
bor lava — bis la va — bis la —
va — bis me lava — bis me et super nivem dealba — bor
et super nivem dealba — bor et super nivem
dealba — bor dealba — bor
dabui me — o dabis gau — drum gaudium
et la tri tram et ex ulta bund
os — sa hu mi li ata Averte et spiritum rectum
in ova in vi scrib g meis Et spiritus
Libera me me de sanguini b g

DE — — — us Deus salutaris me — a expul-
 tabit *Soli adagio* lingua mea iustitiam
 tuam iustitiam tuam Domine Domine labia
 me — — — a pe — — — nies et os
 me — um annuntiabit laudem tu — am annuntiabit
 laudem tu — am lau — dem tuam Quoniam si vo-
 lueris sacrificium de — digem de — digem u — ti-
 que holocaustis non non delectaberis holocaustis
 non non non delectaberis sacrificiis. Benigne Tunc accipiet
 his sacrificium sacrificium iusti — tie
 oblationes et holocausta *presto.*
 Vo. Ch.

Handwritten musical score on four staves. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin and are aligned with the notes on the staves. The first staff contains the lyrics "super altare tuum vitulos super altare tuum tunc". The second staff contains "imponant super altare tuum tuum super altare". The third staff contains "tuum vi-tulos super altare tuum tuum vitu-". The fourth staff contains "los". The music consists of a single melodic line with various note values and rests. There are some ink smudges and a large flourish at the end of the fourth staff.

super altare tuum vitulos super altare tuum tunc
imponant super altare tuum tuum super altare
tuum vi-tulos super altare tuum tuum vitu-
los

Alto.

Miserere mei De — us miserere mei
De — us secundum magnam miseri cordiam tu —
— am secundum magnam misericordiam
tu — am miseri cordiam tu — am
Amplius lava me lava me ab iniquitate me
— a et a peccato meo man — da me munda mun —
— da me Quoniam iniquitatem me — am
ego ego cognosco ego cognosco et peccatum meum et
pecca — tum me — um contra me est semper contra me est — sem —
— per Contra me — Contra me est contra me est sem — per
contra me est sem per contra me est — per
vol.

18 13 12 32 6

Tibi Facere Facere Asperges auditui me

allegro

dabis gau- dium gaudium

dabis gaudium gaudium

et he-

ti-tiam et exulta-
tio

adagio

humi-li-a-ta cor mundum cre-a in me

us et spiritum rectum in vi-
ceribus meis

soli

Ne proji- cias me a facie tu-a

spiritum sanctum tuum ne au-

ras a-me ne au-

ras a-me ne auferas a-me

33

13

Li bera *Y Y Y* me de sang vi ni by
 De - us *us* Quassa luti s me *de* et epa lo
 tabit *Y* lingua mea lingua me - a *per*
 stitiam tu - am iusti tiam tuam *15*
 Quoniam si voluisses sa cri fi ci um de - dissem
 de - dissem u - ti que ho lo ca u tis non non
 de le ta beris ho lo ca u tis non non non de le ta beris
15 Benigne fac Domine in bona volun ta te tua
 volun ta te tua - sion ut edi fi centur muni Je -
 ru - sa lem ut edi fi centur muni Je ru - sa
 lem
Y Tunc accepta
 Dis - sem uti que
 vultu

bis Saen fi ci um
 in di ti a ob la ti o nes
 ho lu causta tunc im ponent su per a lt are tuum
 tuum su per a lt are tuum
 vi tu los su per a lt are tuum tuum vi tu los
 tunc im ponent su per a lt are tuum vi tu los vi tu los
 tu los.

Tenore.

Mi se re re mei Deus mi se re re mei
 De - us se cun dum ma gnam mi se ri cor di am tu - am se cun dum
 ma gnam mi se ri cor di am tu - am tu -
 - am mi se ri cor di am tu - am
 am pli - la - va la - va me ex i ni qui ta te me -
 a et pec ca ta meo munda munda me munda munda
 munda me quoniam in i qui ta tem me - am ego
 ego co gnos co ego co gnos co et - pec ca tum meum et
 pec ca tum me - um con tra me est sem -
 - per con tra me est sem per est sem per con tra me est sem per con
 tra me est sem per con tra me est sem - per est sem per ti bi
 Ecce e - nim in i ni qui ta ti bus con
 vol ti

ce — — — — — *stas sum* et in peccatis
 concepit me ma — ter me — a mater me — a Eue.
 audi tui me — *7 allegro* da bis gan —
 dium gaudium — — — — — dabis
 gaudium gaudium — — — — —
 et la titiam eter ubabunt
 os — sa *adagio* humili a — ta avertere
 mundum crea in me De — us et spiritum
 rectum in ova in visceribus me — is Ne propitius, Aedle,
 Doce — bo ini — quos in — quos vias
 tu — as et impii ad te ad te con ver ten — tur

et im pi-i ad te ad te converten - tur

Libera li bera Y me de sangui ni by

De us Deus salu tis mea et exultabit

lingua me a lingua me a in sti ti-

am in sti ti am tuam tu am

Domine Quoniam si vo - lu - is es sacri fi ci um de-

dissem u - ti que ho lo caustis non non dele-

taberis ho lo caustis non non non de lecta beris

sacri fici um Benigè fac Domine in bona volun ta te

tua volun ta te tua - si on ut a di fi centur

muni je ru - sa lem ut a di fi centur muni je -

volti

ru — a salem mun' geru salem
 Tunc accepta — — — his sacrifici um sacrifici
 um iusti tia oblatio nes
 et ho lu causta pre sto tunc impo nent super altare tu um
 vi — ti los super altare tu um vitulos super ali
 tare tu um vi — tulos
 super altare tu um super altare tu um
 vitulos

et vincas cum iu di canis ¹³ Ecce ecce ecce *sol. a. da. gis*

enim veri tatem veni tatem di le xisti fa

certa et occulta sapi en ti a tua

mani fe sta sti mi hi mani fe sta sti mi hi

³² Asperges ¹³ aucti vi me ^{allegro} dabis gau

dium gaudium

et le ti ti am et exulte

tabunt ²⁰ or sa *adagio.* humi li ata

Cor mundum crea in me De us et

spi ritum rectum in o va in vi sa ri b; me

¹⁴ redde mi hi leti ti am ² saluta

fricium sacrificium in stie
 blationes et. no loca sta
 pteo tunc imponent super altare tuum vitulos tunc imponent
 super altare tuum vitulos tunc imponent super altare
 tuum vitulos tunc imponent super altare tuum vitu
 los vi- talos.

Violino I.

Handwritten musical score for Violino I. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of the first staff is marked with a '4.' above it. The second staff has a '5.' above it. The third staff has a '7.' above it. The fourth staff has a '10.' above it. The fifth staff has a '13.' above it. The sixth staff has a '16.' above it. The seventh staff has a '19.' above it. The eighth staff has a '22.' above it. The ninth staff has a '25.' above it. The tenth staff has a '28.' above it. The score includes various musical notations, including notes, rests, and bar lines. There are also some handwritten annotations in German, such as 'Miserere.' and 'Et secundum, Amplius'. A section of the score is crossed out with diagonal lines and labeled 'Cromia'.

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3.
Basso solo.
Ecc, veritatem.

32.
Asperger.

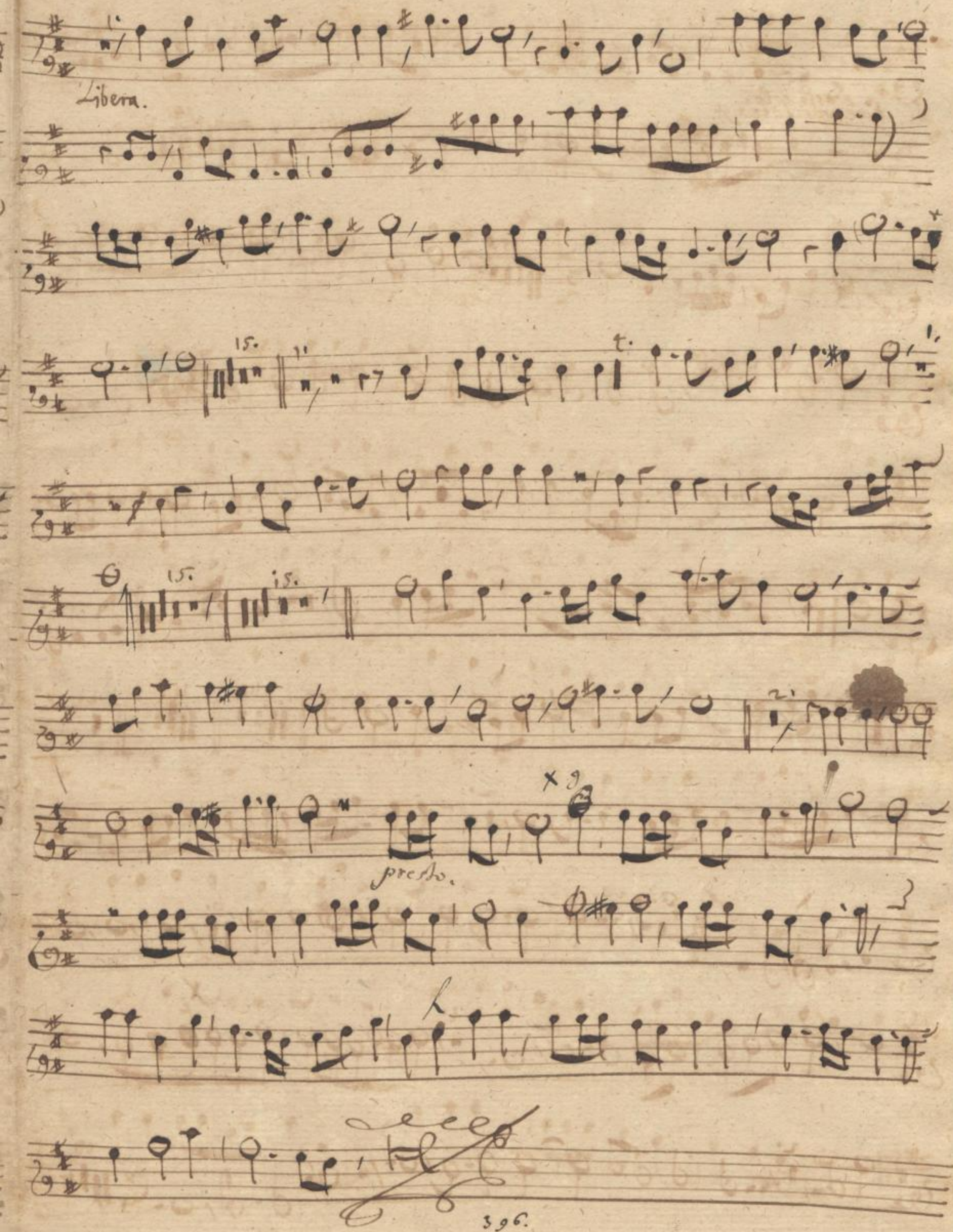
15.
Audite ui.

3 9
suonare adagio.
Averte faciem.

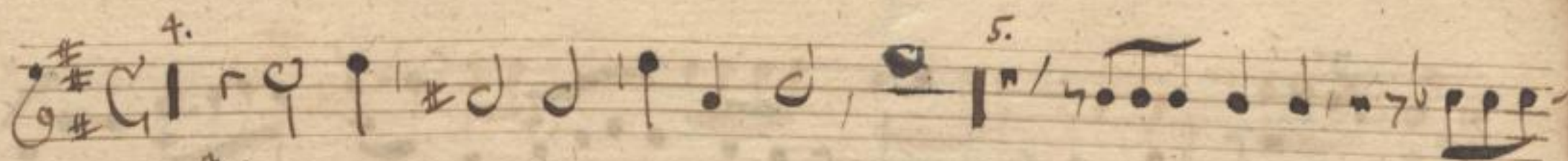
6.
6.

13

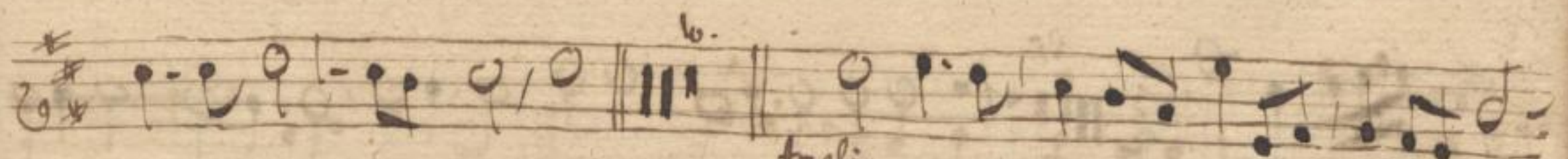
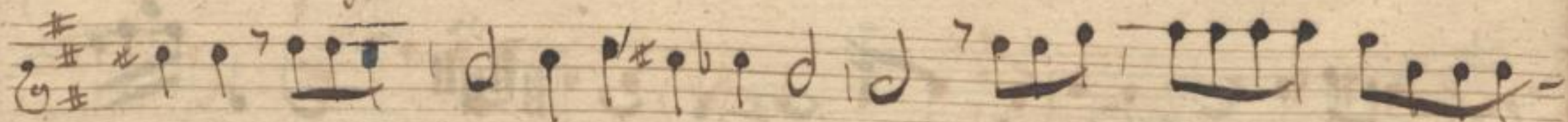
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#). The tempo marking "Libera." appears on the second staff, and "presto." appears on the eighth staff. The score concludes with a large, ornate flourish and the number "396." written below the final staff.



Violine II.



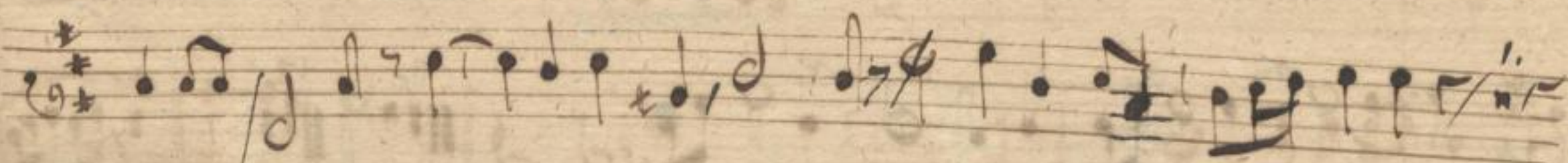
Miserere



Amplig.



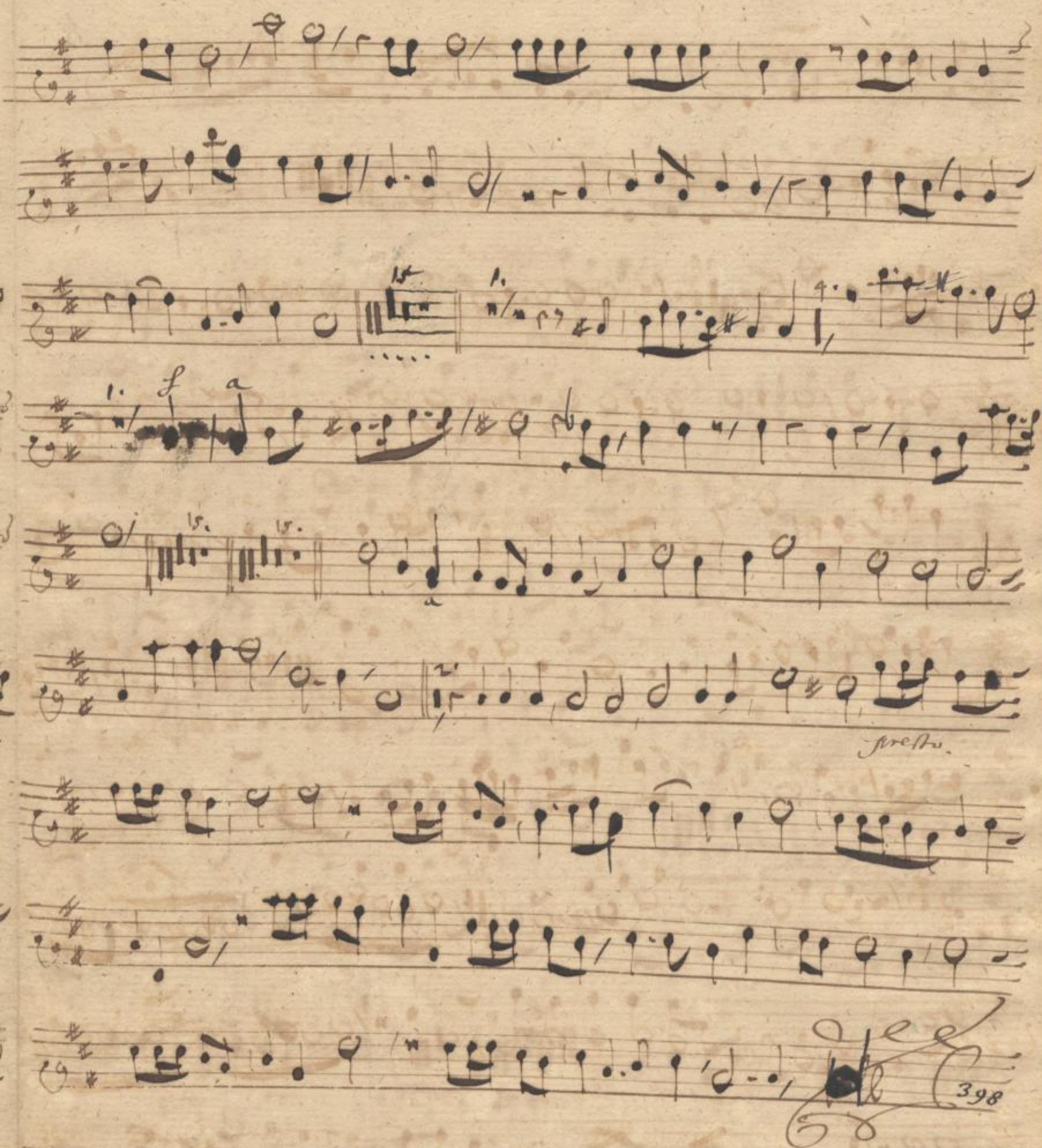
Quoniam



Ecces

voci

Handwritten musical score on aged paper, featuring ten staves of music in G major (one sharp). The notation includes various note values, rests, and bar lines. There are several annotations in Latin: "Averte" on the fifth staff, "Nepotias, Reede." on the sixth staff, and "Libera" on the tenth staff. Measure numbers 3, 13, 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 are visible above the staves.



Orate I.

Handwritten musical score for "Orate I." on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and notes. The score is divided into sections by the following labels:

- Miserere* (above the first staff)
- Et secundum.* (above the fourth staff)
- Gloriam* (above the sixth staff)
- Pen. solo.* (above the eighth staff)
- Eae. Imoges* (above the ninth staff)

At the bottom right of the page, the word *100th* is written.



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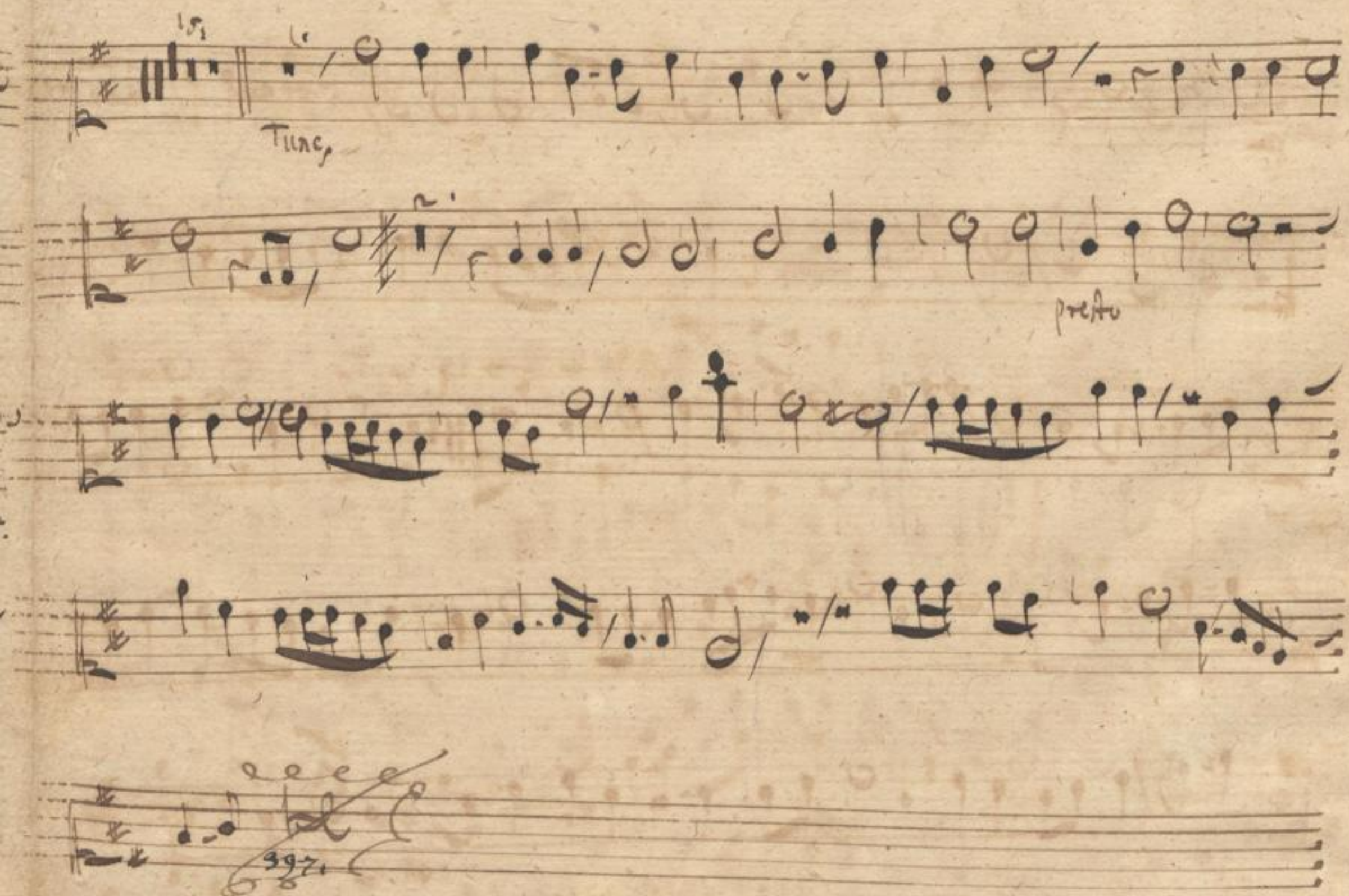
suonare piano adagio.

Averte.

Ne proicias me.

Libera.

Domine. Quoniam. Sacrificium.



Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

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Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Viola 2.

Miserere.

Secundum.

Ten. sol.
Ecce.

Vo. 4.

Adagio
Averte.

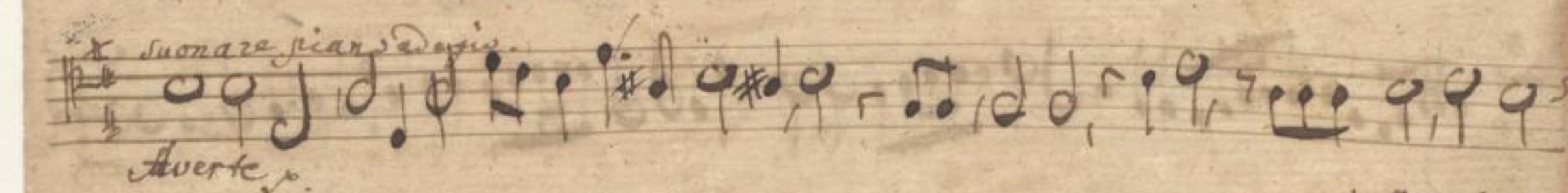
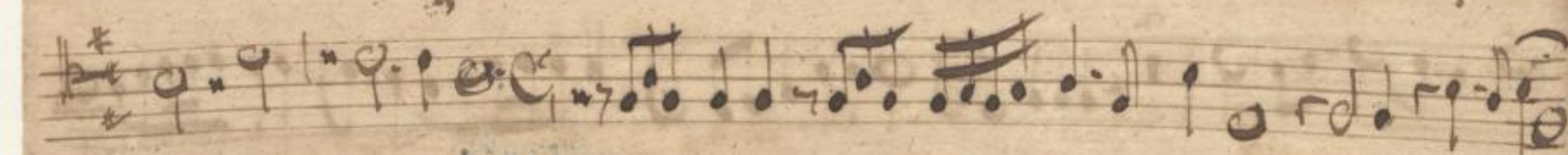
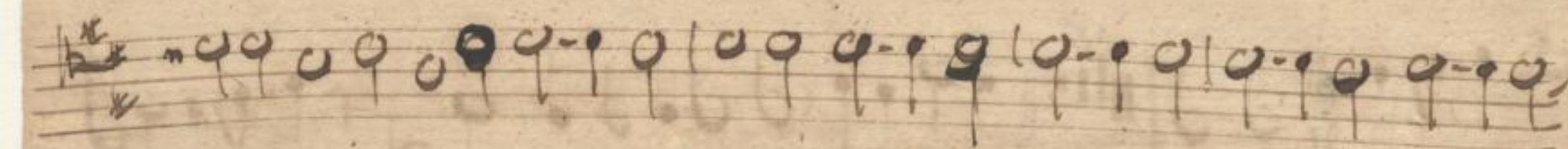
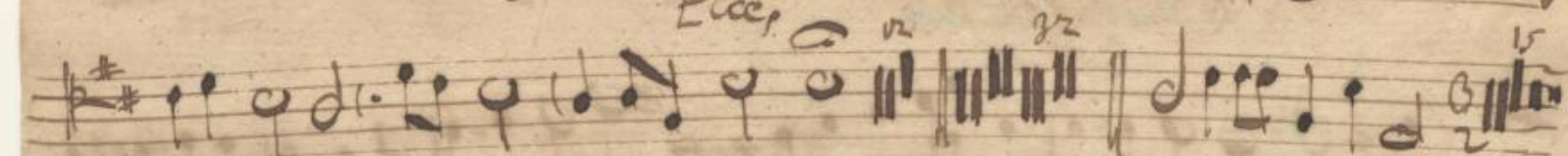
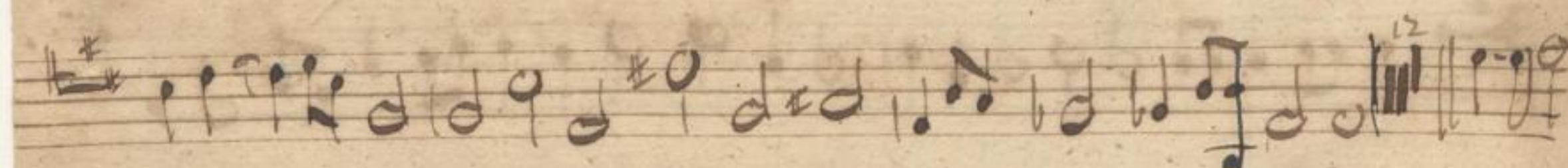
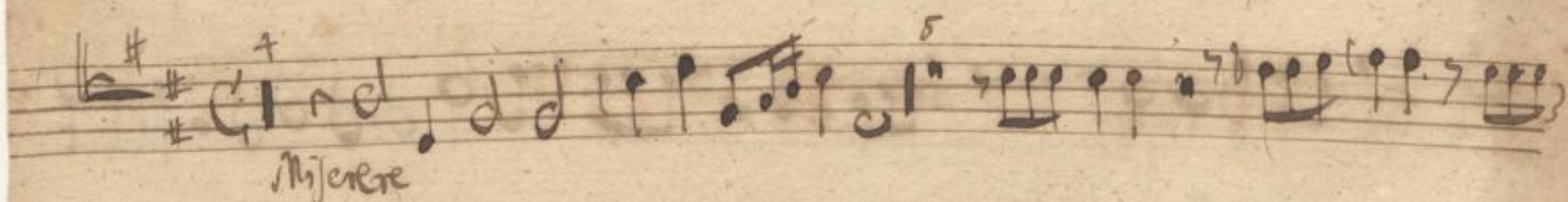
Ne proicias me.

Libera.

Sacrificium.

presto

Viole 3.



Volti presto.



Handwritten musical score on aged paper, featuring ten staves of music in G major. The score includes various musical notations such as notes, rests, and bar lines. Key markings include "Ne propicias" on the third staff, "Libera." on the fourth staff, "Sacrificium" on the seventh staff, and "presto." on the ninth staff. Measure numbers 11, 15, 33, and 37 are indicated above the staves.

Continuo.

adagio

Miserere

tutti

tutti

Et secundum multitudinem

Amplius

tutti

Quoniam

Tibi soli peccavi

tutti

The image shows a handwritten musical score for a Continuo instrument. It consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'adagio'. The score includes several annotations: 'Miserere' at the beginning, 'tutti' appearing twice, 'Et secundum multitudinem' on the fifth staff, 'Amplius' on the sixth staff, 'Quoniam' on the seventh staff, and 'Tibi soli peccavi' on the ninth staff. The music is written in a style typical of 17th or 18th-century manuscripts, with many accidentals and complex rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes. The paper is aged and shows some staining.

Handwritten musical score for "Te Deum" by Giovanni Pierluigi da Palestrina. The score is written on ten staves with various musical notations, including notes, rests, and clefs. It includes tempo markings such as "Ecce Ten: soli: adagio", "Allegro", and "Alto.".

Handwritten musical score for a Mass, likely by Joseph Haydn, featuring vocal parts and figured bass. The score is written on ten staves, with the first five staves representing vocal parts and the last five staves representing the figured bass (basso continuo). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Adagio". The text "Averte. Cantu solo." is written above the first staff, and "Cor mundum" is written above the fourth staff. The text "Alto solo. Ne propitius" is written above the fifth staff, and "Redde mihi" is written above the sixth staff. The score includes various musical notations, including notes, rests, and accidentals, as well as figured bass notation (numbers 1-7) and figured bass notation (numbers 1-7). The manuscript is on aged, yellowed paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a historical style, likely from the 18th or 19th century. The text "Domine labia mea" is written across the middle of the staves. The page is numbered "44" at the bottom center.

Domine labia mea

A.T.

44

Fagotto.

Handwritten musical score for Fagotto (Bassoon). The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is in common time (C). The score includes various musical notations, including notes, rests, and dynamic markings. The text "Miserere" is written below the first staff. The text "Secundum." is written below the third staff. The text "Quoniam" is written below the fourth staff. The text "Ecce. Tenore Solo." is written below the sixth staff. The text "suonare piano." is written below the eighth staff. The text "Averte" is written below the eighth staff. The text "V. 44." is written below the tenth staff.

Miserere

Secundum.

Quoniam

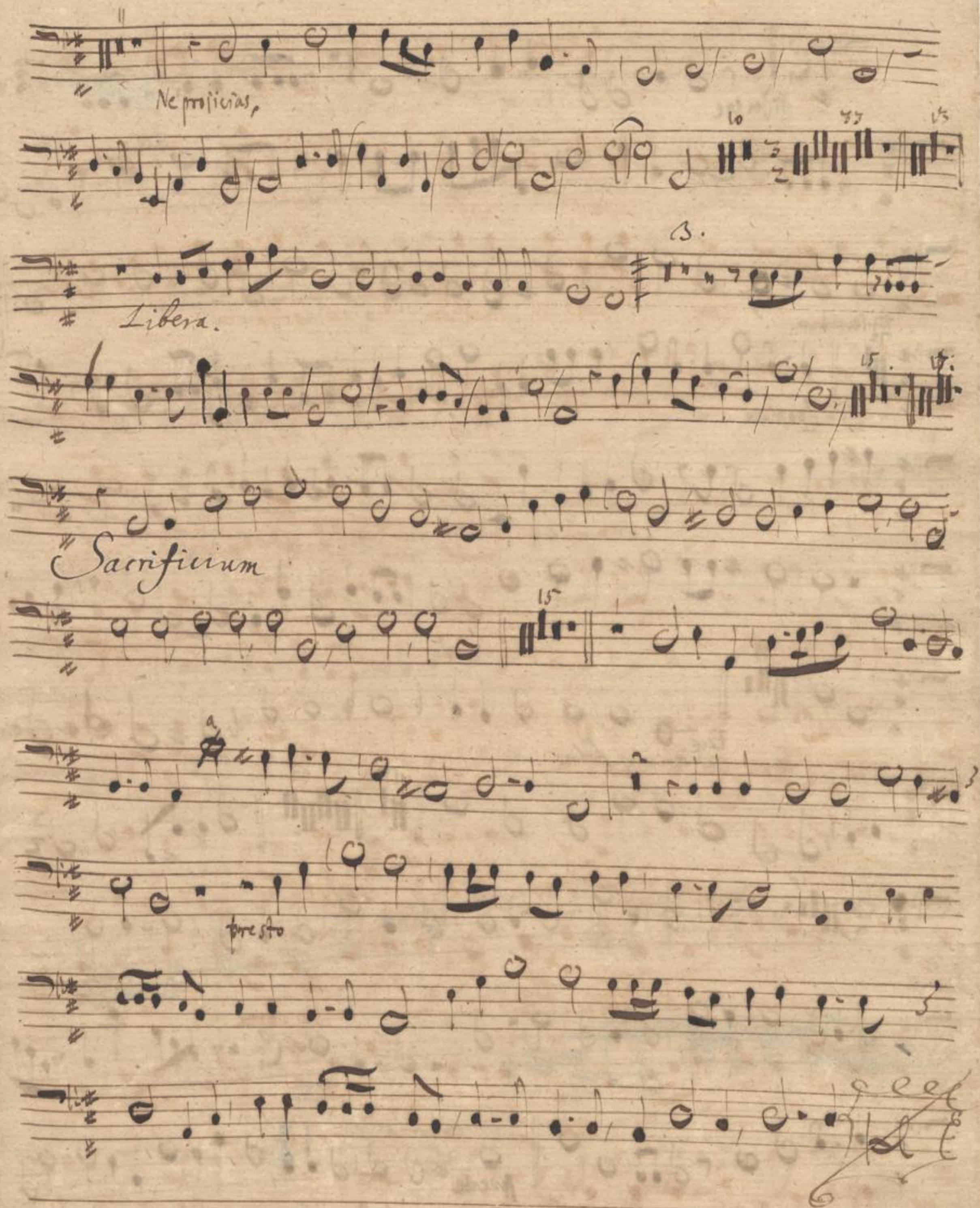
Ecce. Tenore Solo.

suonare piano.

Averte

V. 44.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The text "Ne proficiat," is written below the first staff. The text "Libera." is written below the third staff. The text "Sacrificium" is written below the fifth staff. The text "presto" is written below the seventh staff. The score concludes with a double bar line and a final flourish.



Canin: I con Sordinu.

Handwritten musical score for a single staff, featuring various musical notations and lyrics. The score is written on aged, yellowed paper.

Lyrics and markings include:

- Miserere.
- Quoniam
- Adituri
- Adi allegro
- Libera.

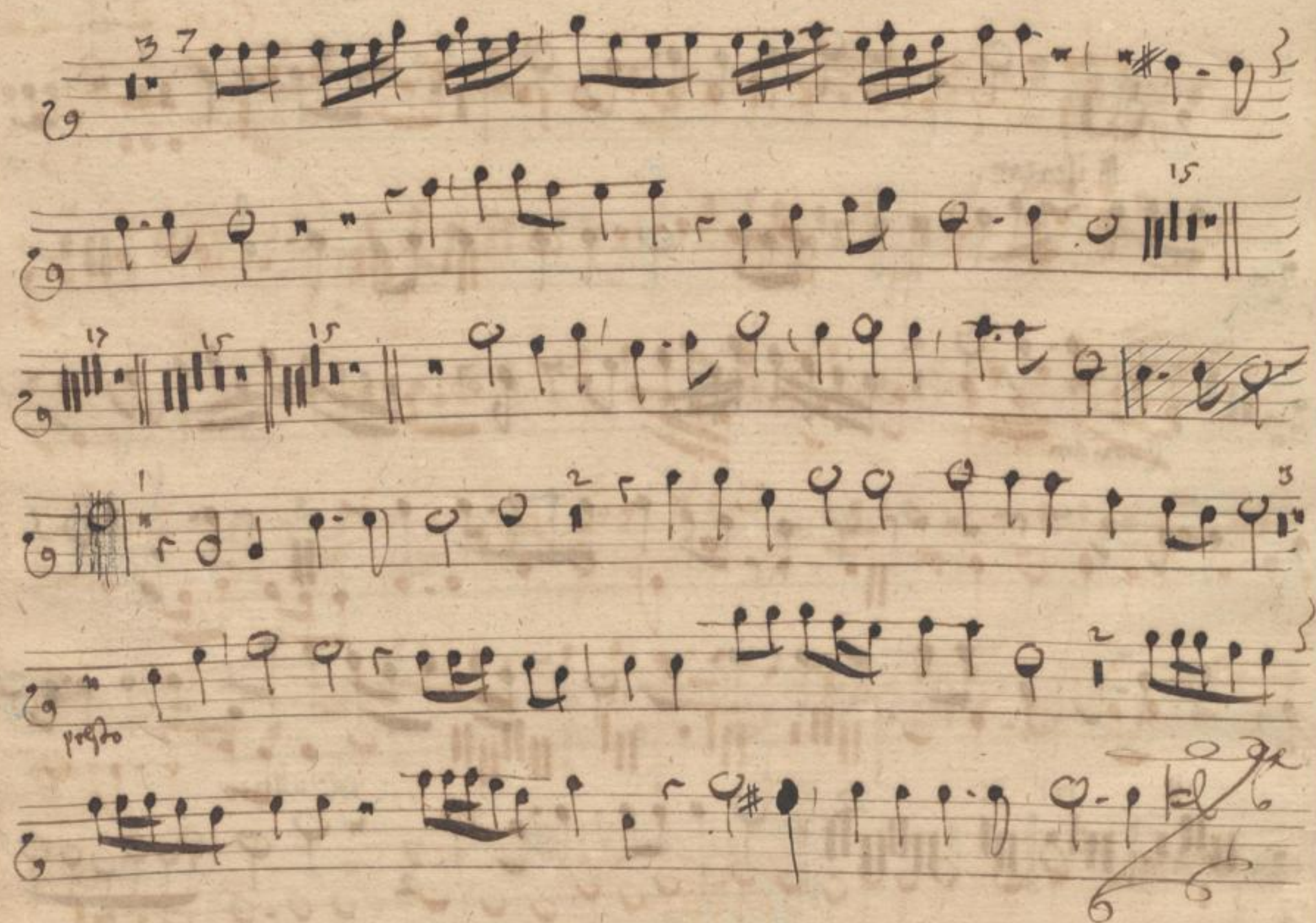
The score includes measures numbered 4, 8, 12, 13, 14, 16, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

Vo 6ti

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47



Canino 2. con Sordina

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century.

Measure numbers are indicated above the staves: 5, 12, 18, 17, 12, 32, 12, 20, 19, 13, 93.

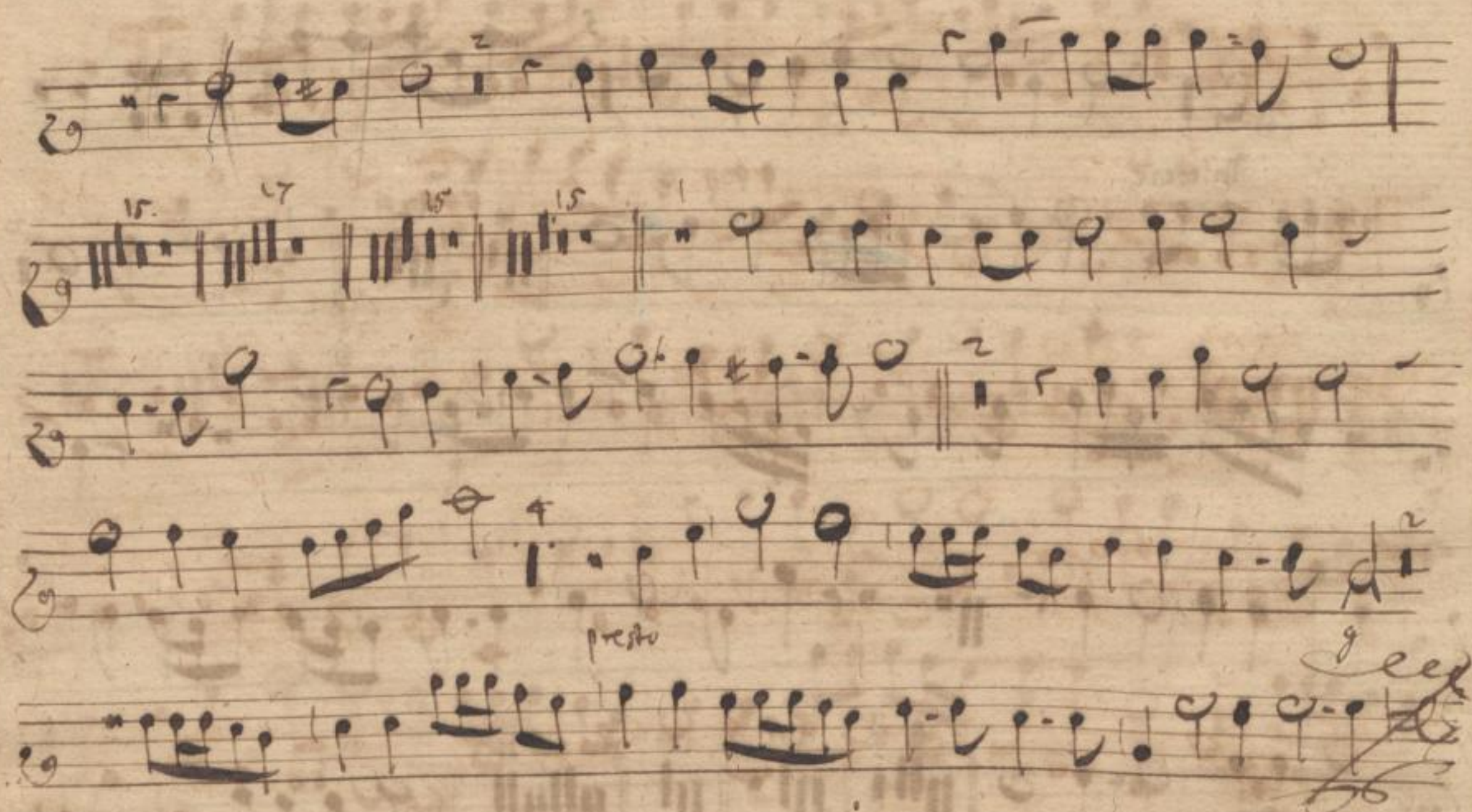
Performance instructions are written in the margins:

- Mjore.* (Measure 12)
- rallig. solo* (Measure 18)
- Libera.* (Measure 13)
- Voti* (Measure 93)

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49



Tamburi.

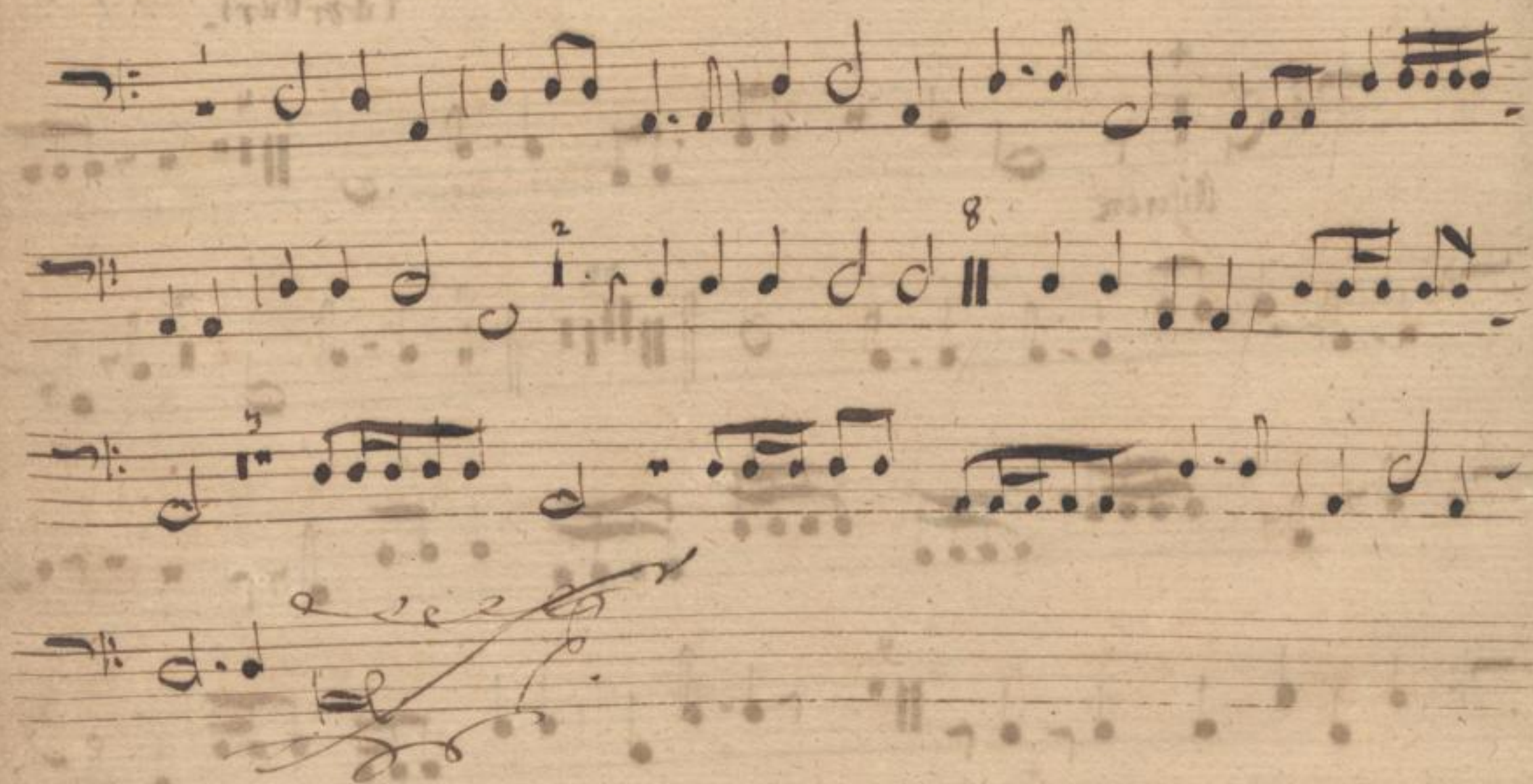
Miserere

Quasi allegro

Libera.

noch





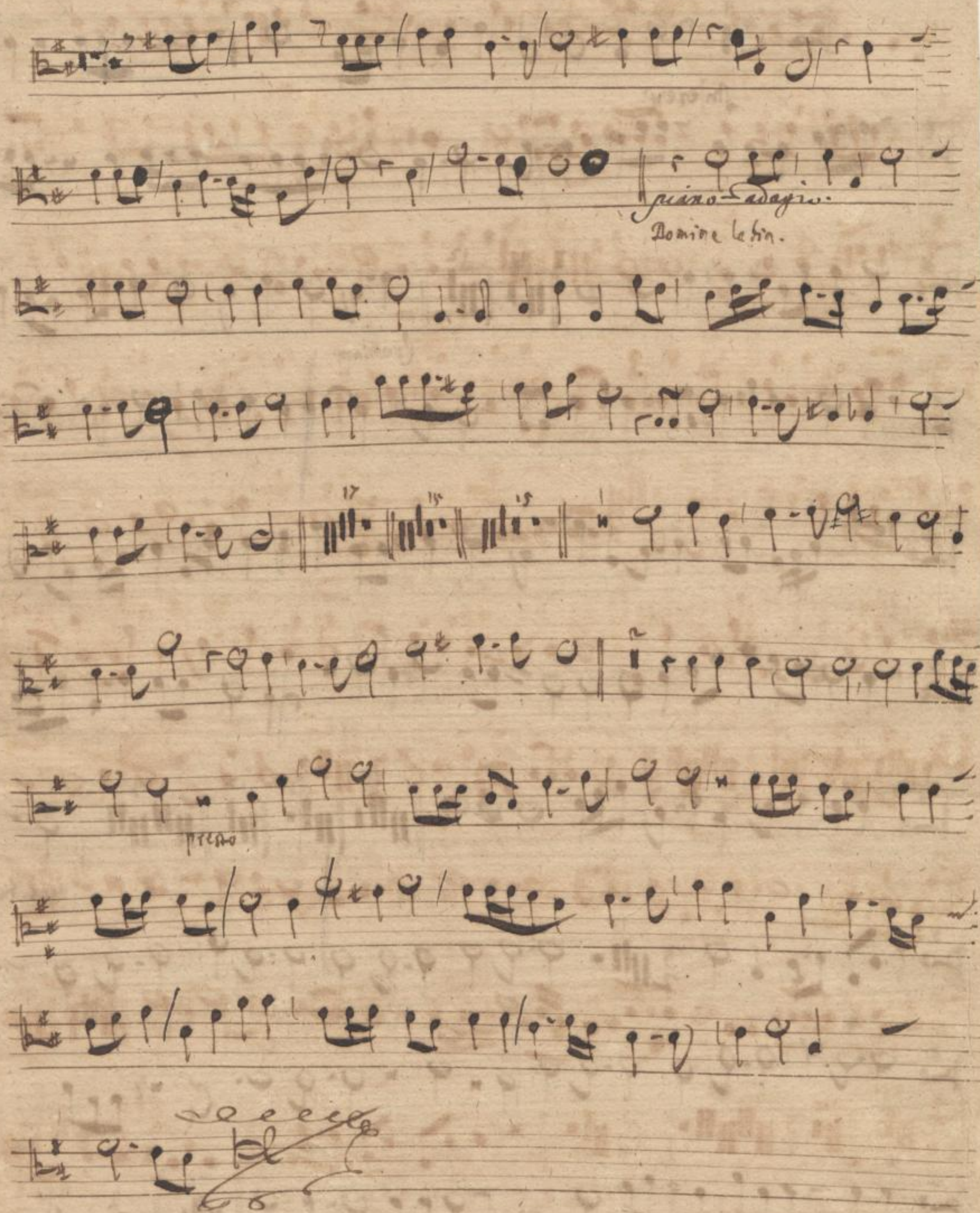
Trumpet: I

Handwritten musical score for Trumpet I, featuring ten staves of music in G major (one sharp). The score includes various musical notations such as notes, rests, and bar lines. Measure numbers 4, 5, 7, 10, 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 are visible. The score is divided into sections by the words "Inferere", "Quoniam", "audisti", "Libera.", and "Vociferi".

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53



Trombun: 2.

Handwritten musical score for Trombone 2, featuring various musical notations and lyrics.

Miserere

Quoniam

Libera.

Handwritten musical score for Trombone 2, featuring various musical notations and lyrics. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The lyrics "Miserere", "Quoniam", and "Libera." are written below the staves. The score includes various musical notations such as notes, rests, and bar lines. There are also some numbers written above the staves, possibly indicating measure numbers or other musical markings.

piano-Adagio
Domine labia.

presto.

Trombon: 3.

Handwritten musical score for Trombon: 3. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked with a '4' above it. Below the first staff, the word 'Miserere' is written. The score includes various musical notations such as notes, rests, and bar lines. Measure numbers are indicated above the staves: 4, 5, 10, 12, 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. The word 'Liberia' is written below the eighth staff. The score ends with a double bar line and the word 'Voti' written below the tenth staff.

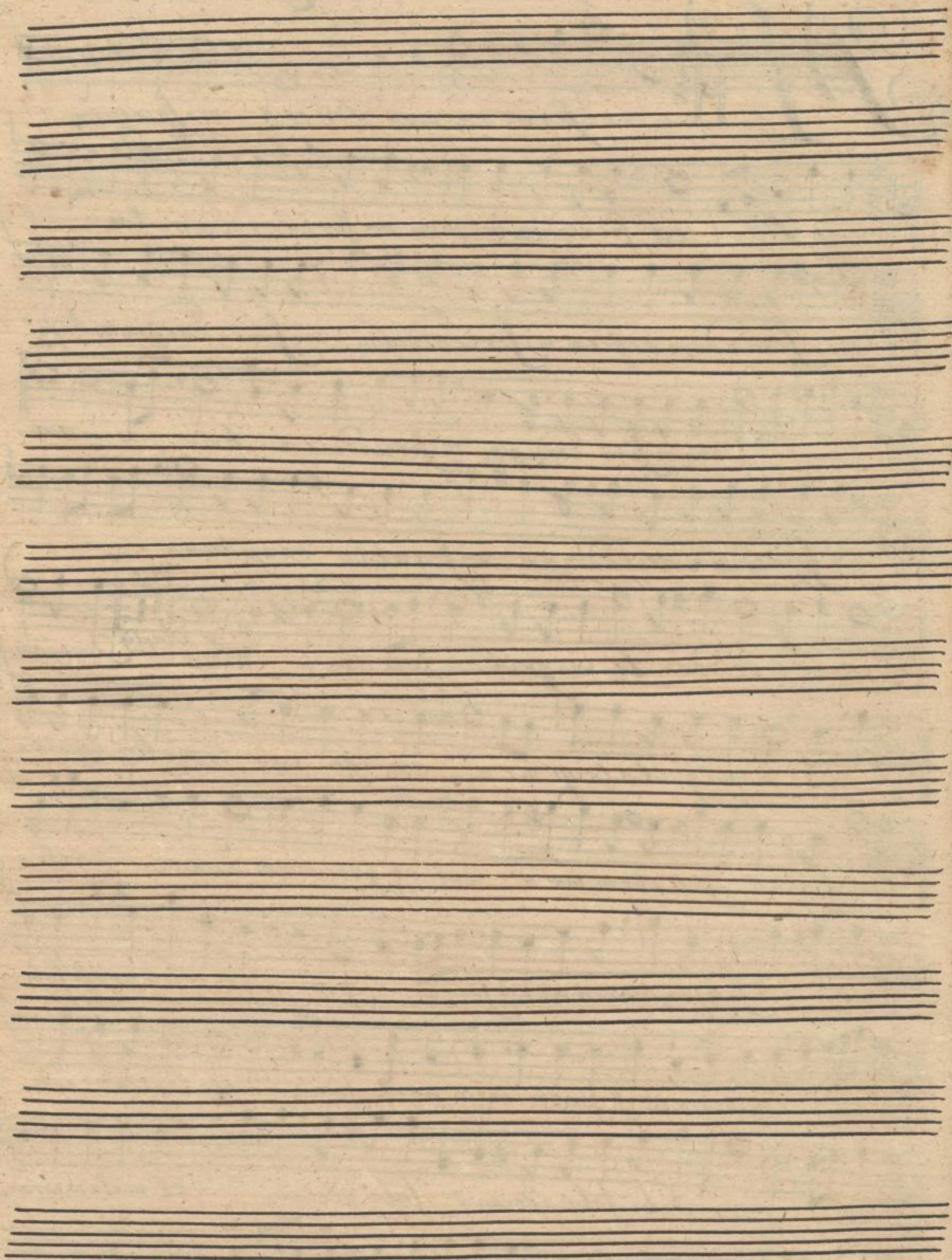
piano-Adagio.

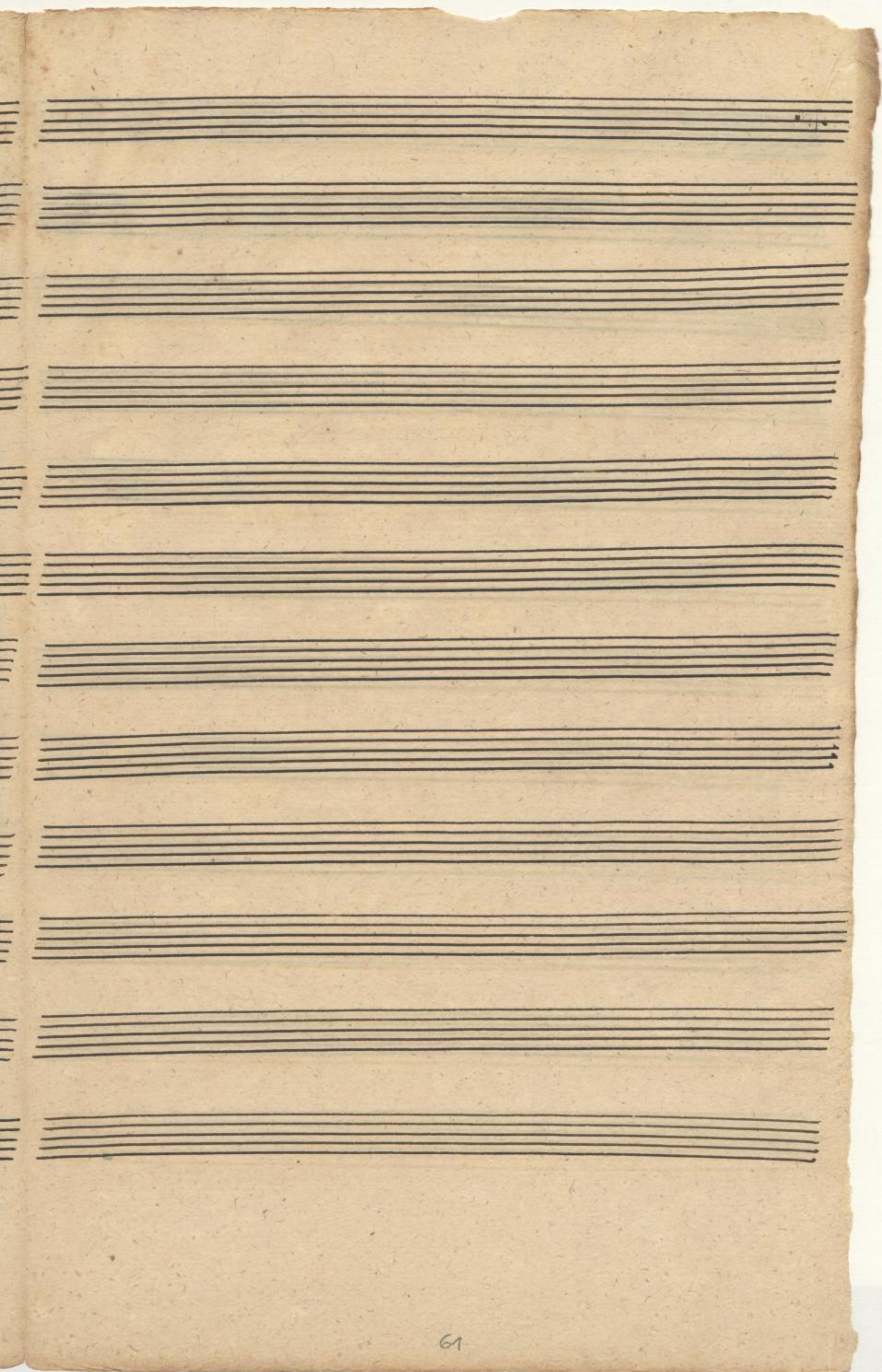
Domine labia.

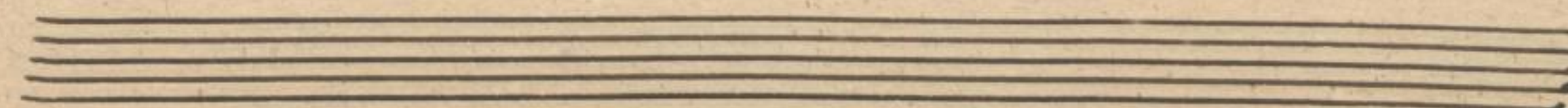
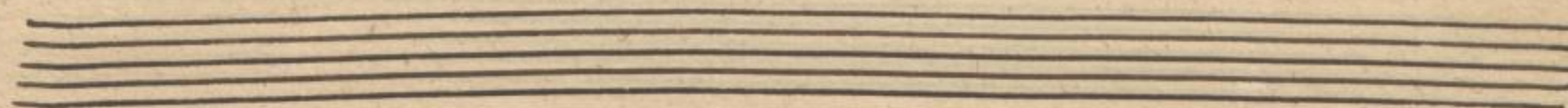
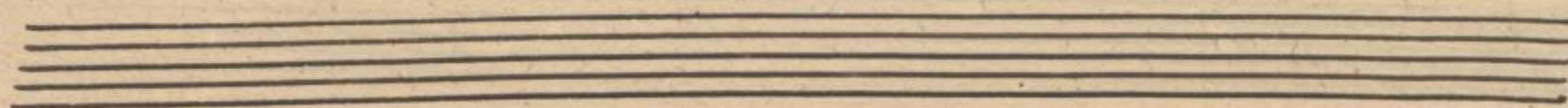
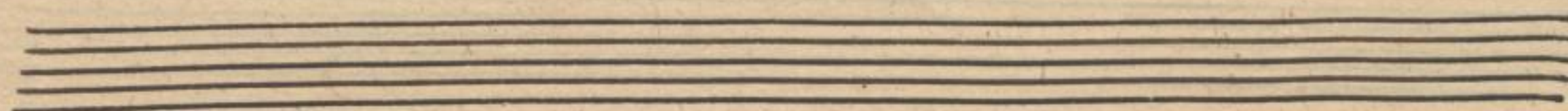
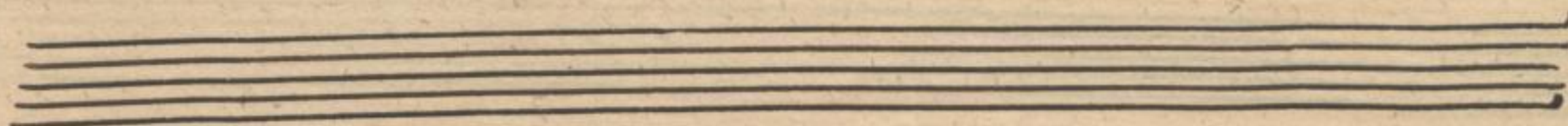
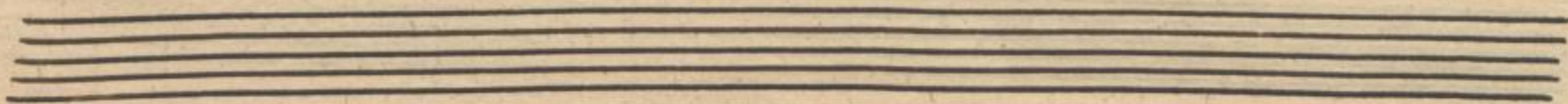
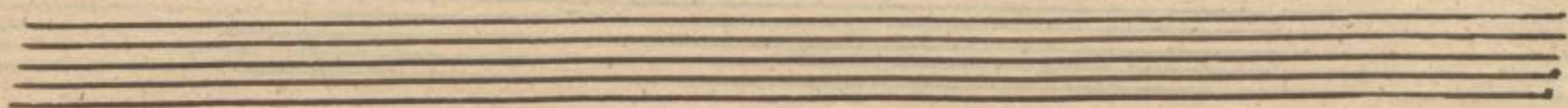
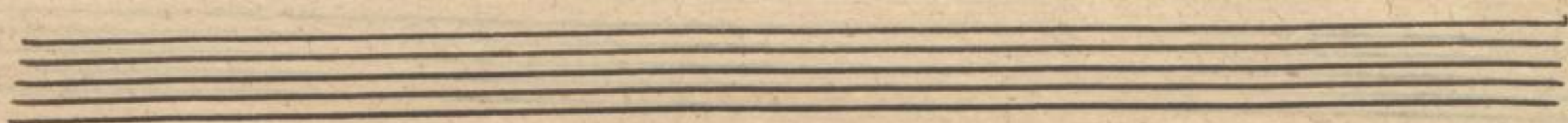
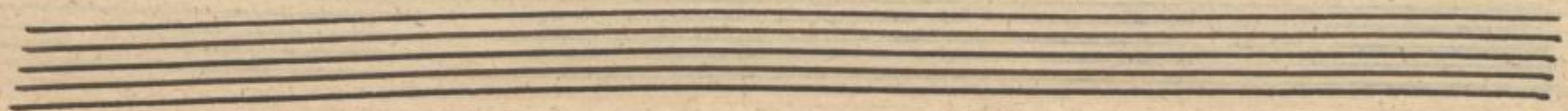
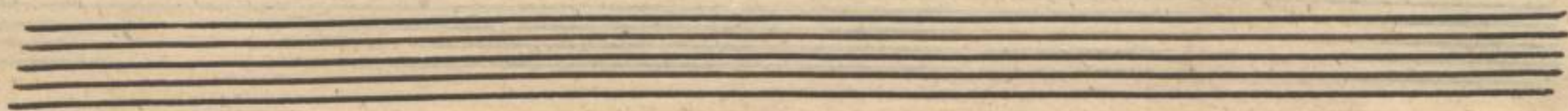
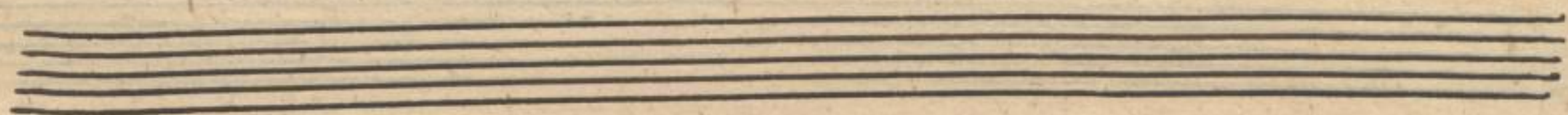
Canto 1^o

Adagio

*M*iserere mei, DEUS, miserere
 mei, DEUS, secundum magnam misericordiam tuam
 am, secundum magnam misericordiam miseri- cordiam tuam
 am, miseri- cordiam misericordiam tuam am
 Et secundum multitudinem miserationum tua- rum de- le de- le iniquita- tem me- am
 iniquitatem me- am ego ego cognosco ego cog-
 nosco et peccatum me- um et peccatum meum contra
 me est semper, contra me est sem- per con- tra me est sem-
 per, contra me est semper contra me est sem- per contra me est
 sem- per. Tibi soli peccavi soli peccavi et malum coram
 Te fe- ci et malum coram Te fe- ci







Canto 1^o Cap.

Adagio

4. 5.

“miserere” re mei, De“ us secundum

magnam misericordiam misericordiam tu“ “am miseri

cordiam miseri“ cordiam tu“ “am. *Andante* *Impetuoso* Quoniam

iniquitatem me“ am ego ego cognosco ego cognosco et peccatum

me“ um et peccatum meum contra me est semper contra me est

sem“ per contra me est sem“ “per, contra me est semper, contra

me est sem“ “per contra me est sem“ “per.

32. 17. *Adagio*

Auditui me“ o Dabis gaudium gaudium gaudium

gaudium “ et la, titiam, et exultabunt

et exultabunt us“ “sa humiliata.

11. 14. 20. 33. 13. 1. *Adagio*

Libera libera Libera

me de sanguinibus, DE“ us,

et exultabit et exultabit lingua mea lingua mea ju^{15.}

sticiam tuam^{17.} justitiam tuam^{15.} justitiam tuam^{15.} justitiam tuam^{1.}

Tunc acceptabis sacrifici^{2.}

um, sacrificium ju' sti' tie oblationes

et holo' caussa^{pres.} tunc imponent super altare tu'

um tunc imponent super altare tuum tunc imponent

super altare tuum vi' "tulos super altare

tuum super altare tuum vi' "tulos.

Canto 2^o Cap.

[illegible]

et exultabit lingua mea lingua
 mea justitiam tuam justitiam tuam ju-
 stitiam tuam — am.
 Tunc accipies sacrificium sacrificium
 justitiae tuae oblationes et holocausta
 Tunc imponent super altare tuum vitulos
 Super altare tuum super altare tuum
 tunc imponent super altare tuum tunc im-
 ponent super altare tuum vitulos vi-
 talos.

Canto 3^o Cap.

4. *Adagio* *ifere* *mei* *DE*

5. *us, secundum magnam miseri cordiam miseri*

cordiam tu *am, miseri cordi*

am, miseri cordiam tuam. *Quoniam*

iniquitatem meam ego ego co

gnosco ego cognosco et peccatum meum, et pec

catum meum contra me contra me est semper, contra

me, contra me est semper contra me est semper *per*

est semper contra me est semper *per*

Auditi mei *dabis gaudium gaudium*

et letitiam, et exul

tabunt et exultabunt os *sa humiliata.*

11. 14. 10. 33. 13. 1.

Libera libera me

De sanguinibus, De — — — — — *us et exultabit*

et exultabit lingua mea lingua mea *jubilitiam*

tuam jubilitiam tuam. 15. 17. 15. 15.

Tunc accepta — — — — — *bis sacrificium sacrificii*

um iusti — — — — — *tie oblationes*

fresco *super altare tuum vitulos Super altare tu*

um, tunc imponent super altare tu — — — — — *um, super al*

tare tuum vi — — — — — *stulos Super altare tuum*

tuum vitu *los*

Alto Cap. 5.

4. *Adagio* *iferere mei, De^{us}*

Secundum magnam miseri^{am} cordiam miseri^{am} cordiam

am tu^{am} am, miseri^{am} cordiam miseri^{am} cordiam

tu^{am} am. Quoniam iniquitatem me^{am}

am ego ego cognosco ego cognosco et peccatum meum et

pecca^{tum} meum contra me est semper, contra me est sem^{per}

per contra me — contra me est, contra me est sem^{per}

per, contra me est sem^{per} per, contra me contra me est

18. 13. 12. 32. *Semper. Auditui me^o*

17. *Dabis gaudium gaudium*

et la^{etitia} et exultabunt

adagio 20. 11. 14. 10. 33. *os^{um} sa humilia^{ta}.*

MUS. 1738 - E - 512a



13. 1.
 Libera libera me, de sanguinibus, DEUS
 et exultabit lingua mea lingua
 mea a justitiam tuam — am, justitiam tuam
 am. Tunc accepta — bis sacri-
 ficium sacrificium justitiae
 et holo — causta, tunc imponent super altare tuum
 — um Super altare tuum Super altare tuum vi-
 tulos, Super altare tuum — um vi — tulos
 tunc imponent super altare tuum vi — tulos vi —
 — tulos

Tenore Cap.

Adagio

4. *iferere mei, DE. us*

5. *Secundum magnam misericordiam misericordiam tu,*

am tu am misericordiam misericordiam

10. 12. *am tu am Quoniam iniquitatem me*

am ego ego cognosco ego cognosco, et peccatum meum et

peccatum meum contra me est semper

per contra me est semper est semper per, contra me est semper contra

18. 13. 12. *me est semper, contra me est semper est semper.*

32. 17. *Auditui me o Dabis gaudium gaud;*

um et laetitiam

et exultabunt

20. 11. 14. 10. 33. 13 *sa humili*

ta.

1.
Liber a li^{ber}a me de sanguinibus, De^{us} ^{us}

3.
et exultabit ^{lingua me}

a lingua mea ^{justitiam, justitiam tuam ju}

15. 17. 15. 15.
justitiam tuam tu^{am}

Tunc accepta^{2.} ^{bis sacrificium sacrificii}

um justit^{iae} oblationes et holocausta

^{presto}
tunc imponent super altare tuum vi^{ti} ^{culos}

Super altare tuum vitulos Super altare tuum

Super altare tuum vi^{ti} ^{culos, Super altare}

tu^{um}, Super altare tuum ^{vitulos.}

Barso Cap.

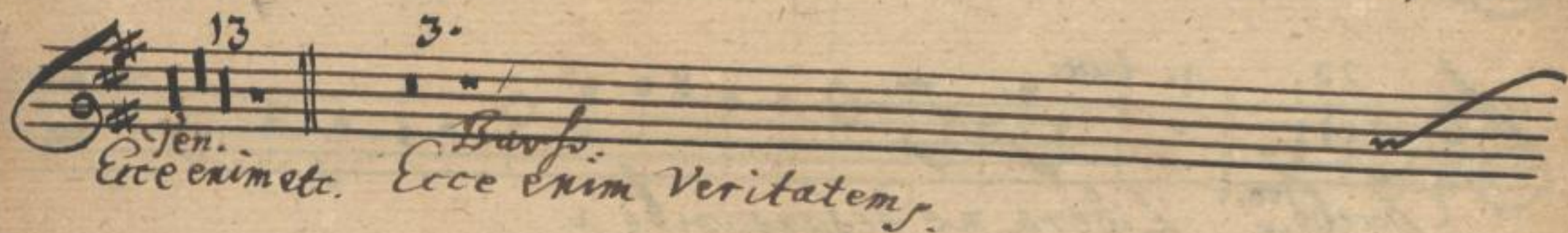
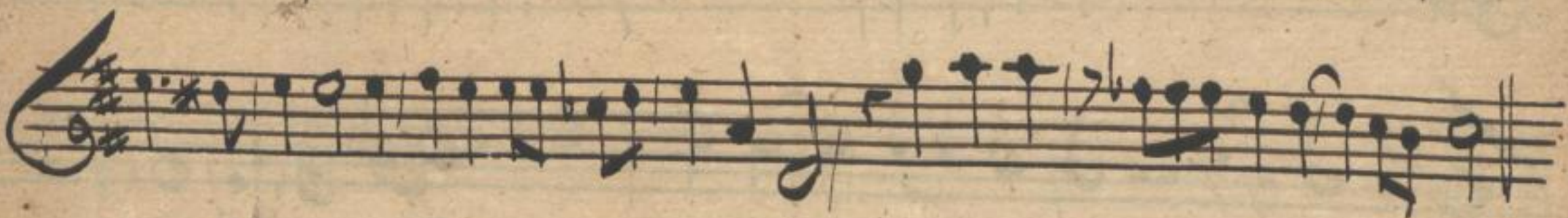
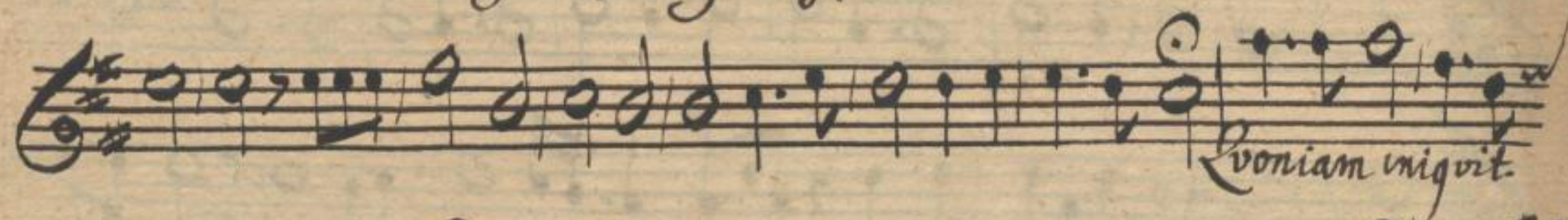
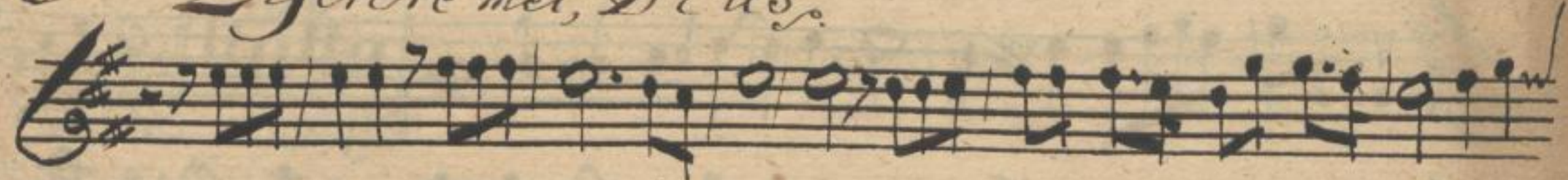
Barthol. Cap.

Allegro

4. 3. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835.

et exultabit lingua mea a lingua
 mea ^{15.} iustitiam tuam ^{17.} am, iustitiam tuam
 am. Tunc accepta bis
 Sacrificium sacrificium iustitiae, oblati-
 ones et holocausta ^{presto.} Tunc imponent super altare
 tuum vitulos, tunc imponent super altare tuum
 vitulos tunc imponent super altare tuum vitu-
 los tunc imponent super altare tuum vitu-
 los vi- tulos.

Violino 1^o



Handwritten musical score on aged paper, featuring ten staves of music in G major (one sharp) and 4/4 time. The notation includes various note values, rests, and dynamic markings.

Lyrics and markings include:

- et gressabunt* (written below the fifth staff)
- 5. suonare piano ad.* (written above the sixth staff)
- Averte faciem* (written below the sixth staff)
- 14. 2. 2.* (written above the seventh staff)
- Ne propitiar. Redde mihi* (written below the seventh staff)
- 13. 1. tutti* (written above the tenth staff)
- Darebo. Libera me de sanguinibus* (written below the tenth staff)
- 32. 32. c. c. c. tutti* (written above the second staff)
- Asperger. Auditui* (written above the second staff)
- adagio.* (written below the fifth staff)

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The text is written in a cursive script.

allegro.

Domine. Quoniam si.

Sacrificium. Benigne fac. Tunc acceptabis.

presto.

The score concludes with a large, stylized flourish on the final staff.

Organo.

Adagio.
Liferere mei, Deus.
Et secundum multitudinem.
Amplius lava.
Quoniam iniquitatem.
Tibi soli.
Adagio.
Ten. rel. cor. Viola.
Ecc. enim.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and lyrics. The score includes the following sections and markings:

- Staff 1:** *B. sol. Ecce.*
- Staff 2:** *Asperger à 3. (anti.)*
- Staff 3:** *Allegro. 2. Claf. soli*
- Staff 4:** *Auditui meo.*
- Staff 5:** *Alto. Ten.*
- Staff 6:** *Allegro. 2. Claf. soli*
- Staff 7:** *Allegro. 2. Claf. soli*
- Staff 8:** *Allegro. 2. Claf. soli*
- Staff 9:** *Allegro. 2. Claf. soli*
- Staff 10:** *Allegro. 2. Claf. soli*

The score is written in a historical style, with many notes and rests, and includes various musical symbols such as clefs, key signatures, and time signatures. The lyrics are written in Latin and German.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations and performance instructions.

Annotations and instructions include:

- C.C. Bl.* (Cello)
- Reede mih*
- Violini.*
- allegro.*
- Sen. Solo.*
- Docbo.*
- Libera*
- Domine*
- Quoniam si voluisset*
- Sacrificium*
- conviolate.*

The score is written in a historical style, with many notes and rests, and includes various musical symbols such as clefs, key signatures, and time signatures.

Handwritten musical score on five staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "Benigne fac" are written below the first staff. The second staff contains the lyrics "Tunc acceptabis". The third staff has the word "prolo." written below it. The notation is in a historical style, possibly from the 17th or 18th century. The paper is aged and shows signs of wear.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and bar lines. The lyrics are written below the staves:

10. 33. 13. 1. 3.
Rede. Dorebo Libera

15. 17. *pian adagio.*
Domine, Quoniam Sacrificium.

15. 1.
Benigne, Tunc acceptabis.

2. 1.
presto.

Allegro *Carino 1^o*
con sordino
4. 5. 3.
adagio
iferere mei, Deus etc.
10.

MUS. 1738 - E-512a



