

Organo

Hyrie

A handwritten musical score for organ, consisting of ten staves of music. The notation includes various note values, rests, and fingerings. The score is divided into two systems by a vertical line. The first system contains the first seven staves, and the second system contains the remaining three staves. The music is written in a single clef, likely a soprano or alto clef, and features a variety of rhythmic patterns and melodic lines.

G L L  
 18 de agosto

Misa Araujo Alto de Cuaresma

Ky ri e lei Son Ky ri e  
leisonchi Son Christe e lei Son Christe e lei Son Christe e lei Son  
Ky ri e lei Son Ky ri e lei Son Ky ri e lei Son  
Cre do Cre do vi si bi li um om ni um ex in vi si bi li um Cre do  
et ex pa tre na tum an te om ni o Se cu la De um de num de de o ve ro Ge  
ni tum non ja tu cum su tan da ten pa tris om ni a fa ctu sum De ce n ti  
se ce lis de ce lis Es in car na tus es de Spi ri tu San to ex ma ria  
vir ge ne Et homo fa ctu ex ho mo fa ctu ex  
Et re su re xit ter ci a di e et ce cum dis cri tu ras et a cen dit in ce lum  
Se de ad dex te ram Pa tris Et in Spi ri tu San to Do mi no ex vi ti fi ca  
ten qui es Pa tre ge ni ti o que pro ce dit Et us que San ta Ca tho li ca ec cle  
sia que con fi tetur Es cle si an con fi te or o num Ba ptis ma in re mi sionem



Missa. Kyrie Beyer

Musical staff with treble clef, common time signature, and notes.

Kyrie eleison

Musical staff with treble clef, common time signature, and notes.

Christe eleison

Musical staff with treble clef, common time signature, and notes.

Credo

Musical staff with treble clef, common time signature, and notes.

Musical staff with treble clef, common time signature, and notes.

Et in unum deum

Musical staff with treble clef, common time signature, and notes.

Christi filium

Musical staff with treble clef, common time signature, and notes.

Musical staff with treble clef, common time signature, and notes.

Musical staff with treble clef, common time signature, and notes.

Santa

Musical staff with treble clef, common time signature, and notes.

Musical staff with treble clef, common time signature, and notes.

San Ignacio a del Marzo del 1729

fin

R. Tico

*Andante*  
per pro fe - tuo ex - ex - pecto re su re ti o nem mor ta o rum Se culi Amen

San tus San tus San tus Do mi nus De us Sa ba o th  
glo ri a tu a ho san na in ex cel sis in ex cel - - sis  
Be ne di tu qui ve ni in no mine Do mi ni ho - San na in es cel - - sis

San Ignacio Marzo 13 del Año 1929

Por Mano De Manuel Bati ba

San tus San tus Qui se quit ce li et ter ra Glo ri a tu a  
no San nae in es cel sis

San Ignacii de Marayo 12 Año de 1710

De Clemente Catala

II.

*Allegro Minuete Violin Secondo*

The first two staves of the handwritten musical score. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns.

*Kirie*

The third staff of the score, continuing the melodic line. It features a mix of eighth and sixteenth notes, with some rests. The notation is written in a cursive, handwritten style.

*Toccos*

The fourth staff of the score. It begins with a treble clef and a 3/4 time signature. The music is characterized by a series of beamed sixteenth notes, creating a rhythmic texture. The notation is dense and fluid.

*cupla*

*Panis*

The fifth staff of the score. It continues the melodic and rhythmic development of the piece. The notation includes various note values and rests, maintaining the handwritten aesthetic.

*Coro*

The sixth staff of the score. It features a change in time signature to 3/8. The music continues with a series of beamed notes, showing a rhythmic shift. The notation is clear and legible.

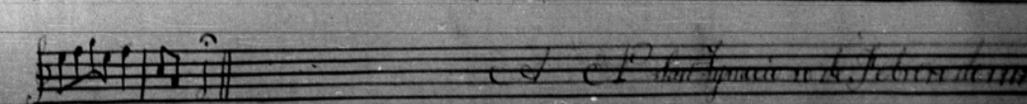
*Mensa puerissima*

The seventh and final staff of the score. It concludes the piece with a series of notes and rests. The notation ends with a double bar line and a sharp sign, indicating the end of the piece.

*Amen*



*Allegro minuete violin Primore*



*S. P. d. h. d. p. n. d. h. d. b. c. d. e. f. g. h. i. j. k. l. m. n. o. p. q. r. s. t. u. v. w. x. y. z.*

*Andante* *Allegro* *Tranquillo* *Mit Teine Bass* *Al Jaroda 3 Bass*  
*Violon 2<sup>do</sup>*

*Kyrie eleison*

*Solo*

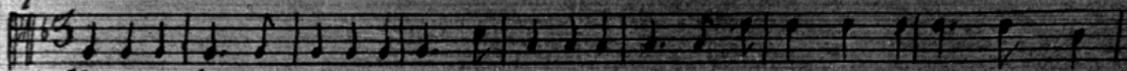
*Paritiposica*

*Memorabilia*

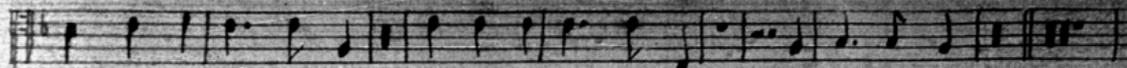
*Amen.*

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a 7/8 time signature. The third staff has a treble clef and a 3/8 time signature. The fourth staff has a treble clef and a 3/8 time signature. The fifth staff has a treble clef and a 3/8 time signature. The sixth staff has a treble clef and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Andante*, *Allegro*, *Tranquillo*, *Mit Teine Bass*, *Al Jaroda 3 Bass*, *Violon 2<sup>do</sup>*, *Kyrie eleison*, *Solo*, *Paritiposica*, *Memorabilia*, and *Amen.*

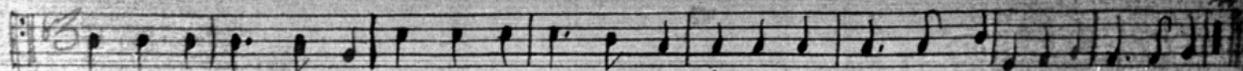
1 Terziaz 1<sup>o</sup> Cosco & 7. Illos Mis. Po. de Bern<sup>do</sup> Al. Farode & Buzza



Ky ri e lei Son ~ Son Pa ter et do mi nus Au diat cur se ni zo



nos et Pa xa cli tus Au diat cur se ni zo Pa xa cli tus



2<sup>a</sup> Mis. de xiantri de i. in Sa cig na cu lun A mo ris viri cu lun virtus ba cu lun

5<sup>a</sup> In via abbi con di tum reg mi ne can di do sen si bus nu vi lum mentis fa ruc

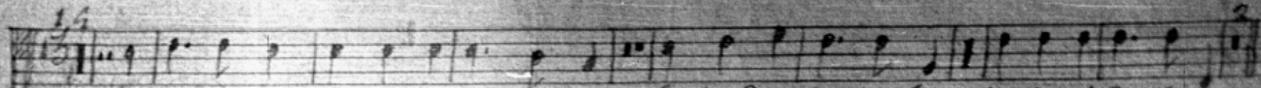
8<sup>a</sup> Pa ce nis su me re Con tri tus a ni mos A mo re paz di tes si mo nos in illos



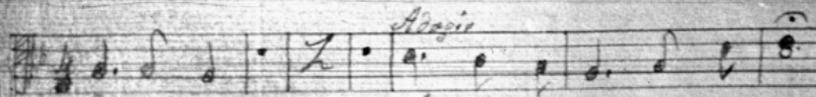
6<sup>a</sup> Sa cum con vi vi u v bic e pu lan ti bus Chri stus a su mi tus mi ni strus ser go lus.

A mo nis the se xa que li ces fa tri bus ma net in mi ni mo qua tu in ma se re

De sci lla mi li tars Et cle cie la ba cum mi ni men di giu ven et no bis ma ti tars



Pe xi si ma ce ius in ta ta mo, A si des fa mu lus, in ses vido ai nos  
 Tri ti ci Li ti jiva lla ti bus, ho mo sa tra bi tur, in quafa me li ce  
 In no cene in res pe xon ti bus, po ca ta sal va nos, qui tolle om ni bus

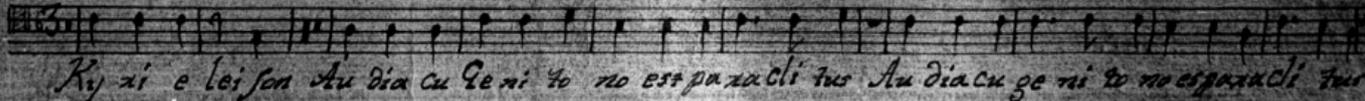


In mu lus  
 con vi, ma  
 sal va mor

*Allegro*  
 A — — — *meno*

Tercio 2<sup>o</sup> Coro

## Esragio Malole

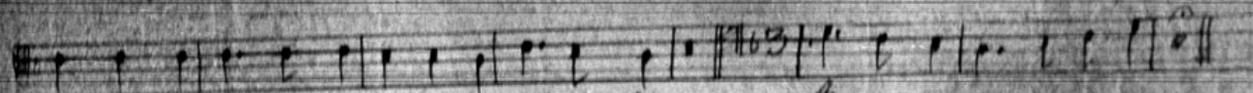


Bonis e du li am im pro bis can da lum,  
 A mo nis vin cu lu via tu tis ba cu lum,  
 Con tra ma tin fe xu pe ca ti pa bu lum,  
 tutti Christus a ssumi tua mi nis trans tra ge ledi,  
 Eox mi nans via gi nes sus ci tus lan gi des,  
 Sen ci bus nubi lu men ti di a fa num,  
 fla men ca tho li co ful men te bae i co,  
 tutti Ma net in mi ni mo quan tu in ma xi mo,  
 in te no xientibus dul ce vi a ti cum,  
 A mo re pae di to s ti mo xes ta ti cos,  
 Pu de re an ge li co zo lo ce xa fi co,  
 tutti Mu ni non via gi nu et zo bus ma xi mus,

Sebra



Pa - ti - fici - ma in the la - me in dex vi Do mi nus A - si - de - fa - ctus  
 Pa - ter et Fi - li - us et Sa - lus et Vi - va in quo fa - ctus est coe - lum et ter  
 et om - nis vis - ible et in - vis - ible et qui se - dit ad dex - te - ram Pa - tris



Pa - ter et Fi - li - us et Sa - lus et Vi - va in quo fa - ctus est coe - lum et ter  
 et om - nis vis - ible et in - vis - ible et qui se - dit ad dex - te - ram Pa - tris

A ————— *rit.*

Coro

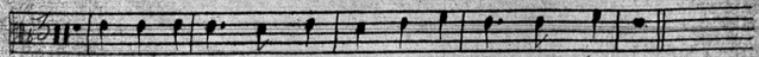
Alto 2



Ky xi e lei Son Au dia cu Ge ni to no est pa xa cli tus Au dia cu



ge ni to no est pa xa cli tus



Bon is e du li rem im pro bis / Can da lum,  
 A ma xie ven cu lia via tu tic ba ca lum,  
 Con tra ma tin fa xu po ca ti pa bu lum,  
 Quis tus a su mi na mi nis tuus An ge lus,  
 Pa tris mi rans via gi nes su si tans lan gi dos,  
 Son ci bus nu bi lu mor ti di a fa num,  
 Fla men ca no li co sul men tle tra i co,  
 Au net in mi ni no quan tu in ma dei mo,  
 In so mo aion it bus dul ce vi a ti cum,  
 A mo re pac is to spi ri tu et in con so,  
 Pa tris de us et pa tris co ge nus et con si,  
 tu it Ma nian tis si mus et in con so latus et un

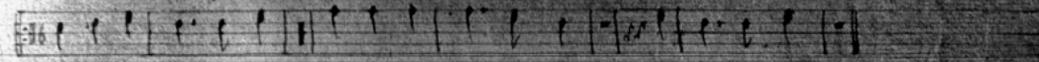


Alto 1 a 3 voices

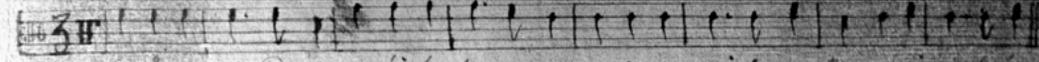
Adagio



Ky-ri-e e-lei-son Ky-ri-e e-lei-son Pa-tri ex-cel-si de-i nos-tri Do-mi-ni cum-ge-mi-to



nos-tri a-a-di-tur Au-dia-cum-ge-mi-to Pa-tri ex-cel-si-tus



3. Coe-li et ter-rae vis-ibi-lium et in-visi-bi-lium cum-con-tra-mo-ri-bus se-cun-dum scri-p-tu-ras

6. In-ter-um qui-bi-li-bet Ec-cle-si-ae tam-que Do-mi-ni men-sa-to-ri-um sub-men-stratio-um

8. In-ter-um coe-lestium de-ter-mina-tio-um ge-ni-ti-um et coe-li et ter-rae



coe-li et ter-rae vis-ibi-lium et in-visi-bi-lium cum-con-tra-mo-ri-bus se-cun-dum scri-p-tu-ras

de-i mi-ni-ster-ium quaerens li-ce-ta-ri-um in-ter-um et in-ter-um in-ter-um in-ter-um

De-um in-ter-um et Ec-cle-si-ae in-ter-um in-ter-um in-ter-um in-ter-um

*M*

*A*



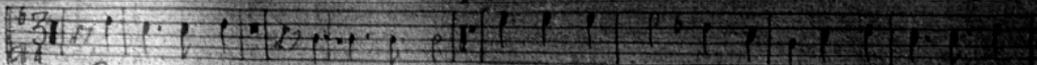
*Pe-ri-ge-ri- ma- in- te- la- re- se- vi- Do- mi- nus- et- fi- li- us- pa- tris- sal-  
tu- si- ci- Va- len- ti- bus- fa- quo- fa- me- li- cur- Ho- mo- sa- tis- fi- ci- bus-  
in- no- cens- pe- xan- ti- bus- qui- te- lis- om- ni- bus- Je- su- ca- ta- sal- va- nos*



*Je- su- et- do- mi- nus- pa- tris- sal- A  
tu- si- ci- et- fi- li- us- pa- tris- sal- va- nos  
in- no- cens- pe- xan- ti- bus- qui- te- lis- om- ni- bus- Je- su- ca- ta- sal- va- nos*



Triplo 2. Coro



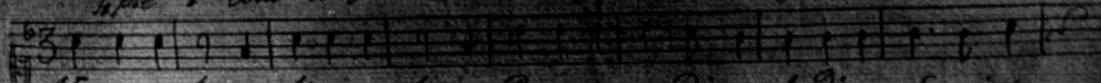
Pe-ri si-ma in-dia-la-mo in-sex-vi Do-mi-nus a-si De-fa-mu-lus  
 Fas-ti-ci-osa lan-ti-bus in-quo fa-me-li-cus ho-mo-se-x-ti-a-ris  
 in-no-cen-si spe-ra-n-ti-bus Qui-to-llis om-ni-bus Pe-ca-ra sat-va-nus



in-sex-vi Do-mi-nus a-si De-fa-mu-lus A ~ ~ ~ men  
 in-quo fa-me-li-cus ho-mo-se-x-ti-a-ris  
 Qui-to-llis om-ni-bus Pe-ca-ra sat-va-nus

Tripla 1<sup>o</sup> Coro a 3 voces

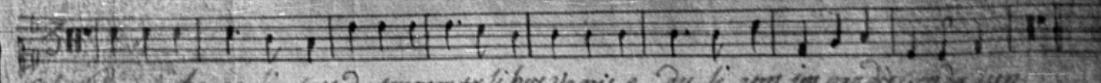
Traspo



Ky ri e lei Son Ky ri e lei Son Pa ter ex au di nos dei diu cum Ge ni to



nor et Pa ter ex di tus dei diu cum Ge ni to Pa ter ex di tus



In iu ni us ge li cur da tu mor tu li bus vo mis e du li rem in pa ra di sa sum

4. Vi uant De i fi Cum et a xo max ti cum Ge mi nes Vix gi nes fu se ri unt boni pu eri

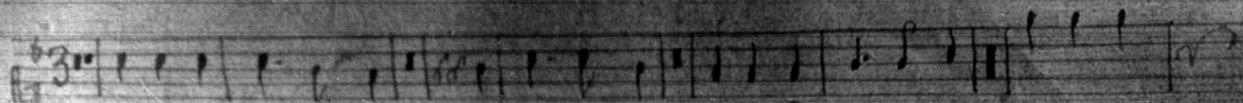
7. Qui li x ne bis an te De us tan ti bus in te mo ri entibus dul ce di a ti quon



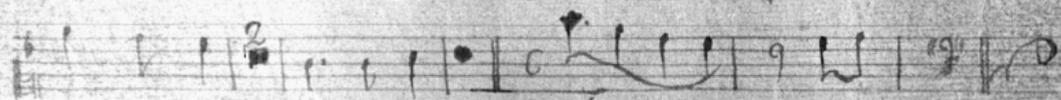
sa cum co di bi um v biem pu lan ti bus qui tu a su mi tus mi nis tra dno ge lus

8. mo xo he so xa Quon li ce sua tu tu ma ma si mi ri no qua tu in ma xi ma

de xi lina mi li lens e de ien la tu ma si mi ri no qua tu in ma xi ma

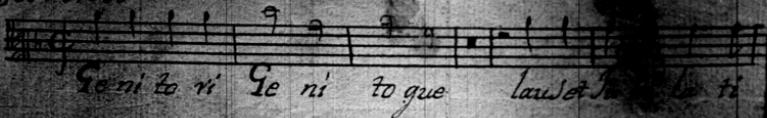


Man sa pu xi si ma in ta la mo et si per fa mu lus In sex vi  
A ce bus ter ti ci ve lan ti bus ho mo Sa tia bi lux In quo fa  
Ag nus De i tro cesi spe ran ti bus Pe ca ti Sal va nos qui to llis

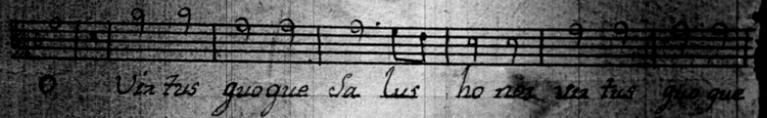


Do mi nus Fa mu lus A ~ ~ ~ men  
me li cur tia bi lux  
om ni bus Sal va nos

Al la bue tra en la ige le cia Al to tan to re  
Al lab ro vo en tas de la Ben di let cio ta cet



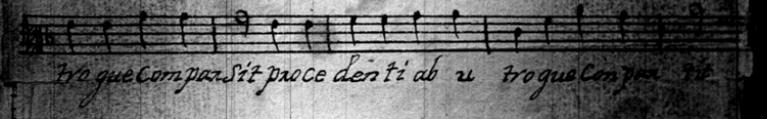
Ge ni to ri Ge ni to que lau set in ex cel sis



o Vin tus quo que Sa lus ho nes ta tus quo que



Si es be ne dic ci o pro ce den ti ab u



tro que Com pa rit pro ce den ti ab u tro que Com pa rit



Com pa rit Com pa rit lau da ti o a men



a men a men - a men a men a men