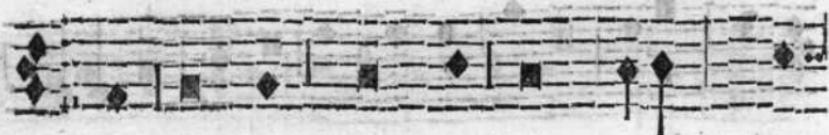


A handwritten musical score for organum, featuring four voices on four-line staves. The music is written in a square notation system where each square represents a note. The lyrics are written below the staves in a cursive hand. The score consists of two systems of music. The first system starts with the lyrics: "ai tum an te óm ni a sa cu la, De um". The second system starts with the lyrics: "ve rum de De o ve ro, Gé ni rum, non". The third system starts with the lyrics: "fa c tum, con subs tánti a lem Pa". The fourth system starts with the lyrics: "tri: per quem óm ni a fa c ta sunt. Qui". The fifth system starts with the lyrics: "propter no s hó mi nes, & prop ter nos tram". The music is divided by vertical bar lines and measures are indicated by dots above the staves. The notation is dense and requires careful reading to discern individual voices and harmonic progressions.



mitram sa lú teim des cc n dit de Cœ lis:



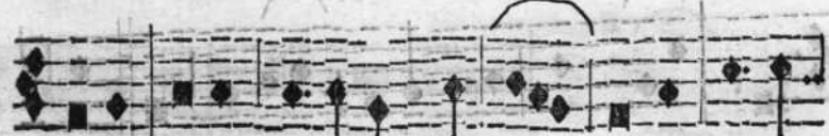
ET IN CAR NA TUS EST DE SPI-



RI TU SA NC TO EX MA RI A VIR-



GI NE ET HO MO FAC TUS EST.



Cruci fi xus c ti am pro no bis, sub Pónti-



o Pi lá to pas sus, & se púltus est:

Et

Ex re sur ré xit té rti a di-
e, scé cun dūm Scrip tú ras: Et as cén dit
in Coe lum; se det ad déx te ram Pa-
tris: Et i te rùm ventúrus est cum gló-
xi a, ju di cà re vi vos & mórtu os: cu jus reg-
mi non e rit fi nis. Et in Spí ri tum Sanctum,

tum, Dó mi nume t vi vi fi cá n tem;
 qui ex Patre Fi li ó que pro cê-
 dit: Qui cum Patre & Fi li o si mul a do-
 rà tur & conglori fi cá tur: quilo cù tus est per
 Pro phé tas. Et unam sanctam Cathó li cam
 et Apos té li cam Ecclé si ami. Con fi-
 teoc

te or uinum Bap tis ma in re mis sius ô nem

pee ca to rum, Et ex pecto i resurrec ti ô nem

mo im r tu ô i rum, Et i vi tam ven tû ri sa

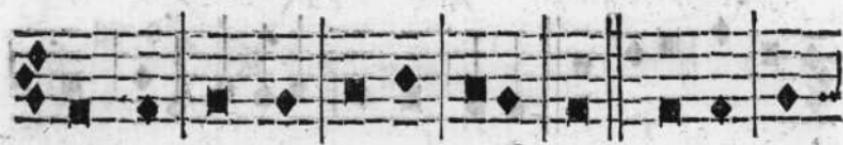
cu suli, Al aie bô xo si en men

Sa nc * tus, Sa nc tus, I o nicip tus,

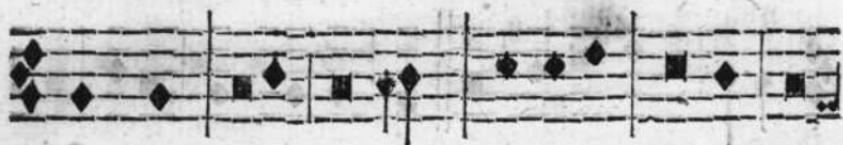
Sa nc tus, Dó mi nus De us Sába oth.
Mm



Ple ni sunt cœ li & ter ra gló ri a tu-



a. Ho sán na in ex cé 1 sis. Be ne díc-



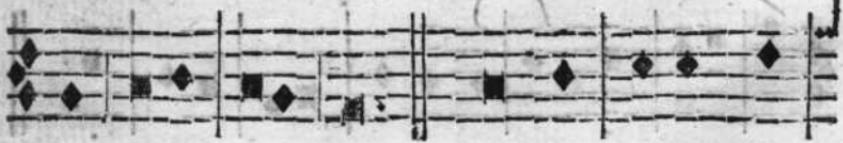
tus * qui ve nit in nō mi ne Dó mi ni:



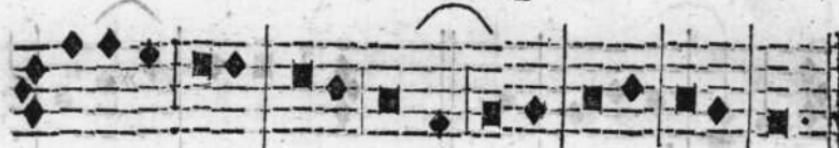
Ho sán na in ex cé 1 sis. II. Agnus De-



i, * qui to 1 lis pec cā ta mūn di, mi-



se rē re dno en bis. I. Agnus De i, * qui
tok



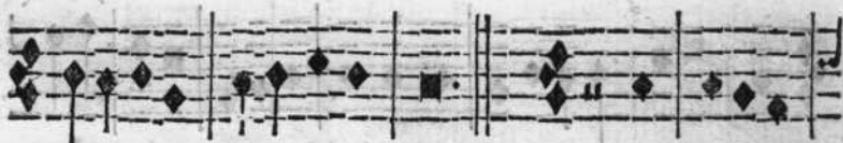
tollis peccâ ta mu n di, do na nobis pa cem.

§. IV.

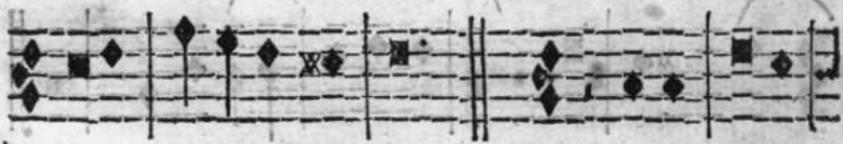
Misa de quarto tono sobre el Himno, Quem terra:: para las fiestas de la Santísima Virgen, y todos los Sabados del año á la Misa de nuestra Señora. ()*



III. Ky ri e



e leí son. III. Chris te



e leí son. III. Ky ri e



Mm

e leï son. Et in ter zil ra *
 pax ho mi ni bus bonæ vo lan-
 tâ tis. * Lau dâ o ir mus te, Be-
 ne dí aici mus te, A do râ
 mus te, Glo ri fi câ mus te, *
 Grá ti as á gimus ti bi propter mag-
 nam

nam gló ri am tu am, Dó mi ne De us

Rex cœ lés tis, De us Pa ter om nípo-

tens,* Dó mi ne Fi li u ni gé ni-

te Je su-Chris te, Dó mi ne De us, Ag-

hus De i, Fí li us Pa tris, * Qui tol-

lis pec cã ta mun di, mi se rê re

no-

no bis: Qui tol lispec cā ta mun di, súsci-
 pe de pre ca tī ò nem no-
 in s tram: * Qui sedes ad déx te ram Pa-
 tris , mi se rē re no bis.* Quóni am
 Tu so lus sa nc tus,Tu so lus Dó mí nus,
 Tu so lus Al tí s si mus Je su-
 Chris,



Chris ante, * Cum sa ncto Spi li iv tri
tu in gló ri a De il omni i Pa mun i tris, A-



men. Pa trem * omni po tc-



n tem, fac tō rem cœ li & te r ræ,



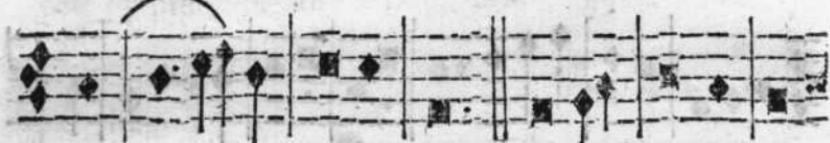
vi si bí li um ó m ni ume t in



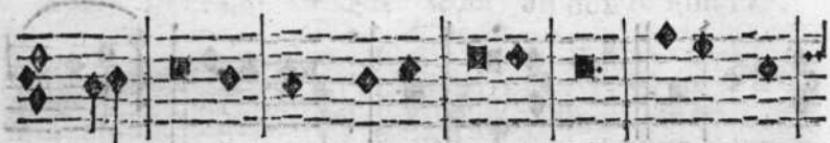
in vi si bí li um. Et in tu num



Dó mi num Je sum Christum, Fi li um De-



i u ni gé ni tum: Et ex Pa tre na-



tum ante óm ni a sacer la, De um de



De o lu mende lú mi ne, De um verum de



De o ye ro, Gé ni tum, non fac-
tu m,

A handwritten musical score for three voices, likely for soprano, alto, and bass. The music is written on five-line staves, with each staff having a different key signature. The vocal parts are labeled with letters above the staves: A, B, and C. The lyrics are written below the staves, corresponding to the vocal parts. The score includes several measures of music, with some notes and rests indicated by small dots or dashes. The handwriting is in black ink on a light-colored background.

tum, con subs tan ti à lem Pa tri; per quem
óm ni a fac ta sunt. Qui propter nos hó-
mai nes, & propter nostram sa lú tem des-
cé n dit de cœ lis. E T IN-
CAR NA TUS EST DE ib SPI RITU SA-
NC TO EX MA RI A VI RG-
Nr

R GI NE; E T HOMO FA C-
 TUS EST. Cru ci fi xus é ti am pro
 no bis, sub Pón ti o Pi lá to pas-
 sus, & se púl tus est: Et re sur ré-
 xit térti a di e, scé cumdùm Scrip tú-
 ras: Et as ecn dit in coe olum: se det ad déx-



déx te ram Pa tris: Et í te rum ven tū rus



est cum gló ri a, ju di cā re viv os & mortu



os: cu jus regn non erit fi bnis. Et in Spí ritum



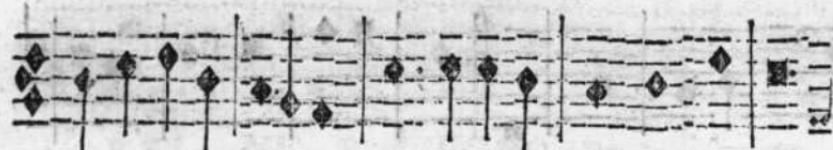
Sanctum Dómi num & vi vi fi cā n tem; qui ex



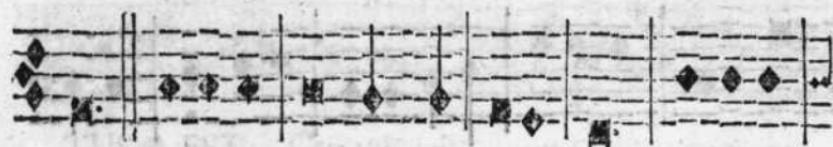
Pa tre Fi li ô que pro cē dit: Quā



cum Patre & Fi li o, si mul ad rā tur, &



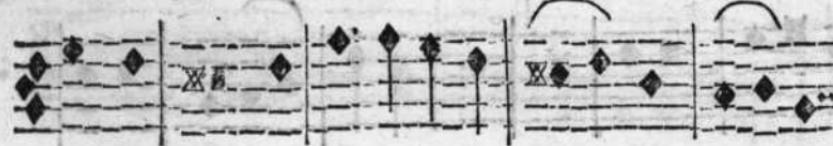
conglori fi cā tur: qui lo cū tūs est per Prophē-



tas. om Et u nam Sanetam Ca thó li cam, & A pos-



tó li ca ni m Ecclési i am. Con fi te or u-



num bap tís ma s in remissi o nem pe c ca-



rum. Et ex pé c to re sur tec ti



nem mortu o il rum, & vi-
tam

A handwritten musical score for three voices, likely for organ or choir. The music is written on five-line staves. The vocal parts are labeled A.I, A.II, and A.III. The lyrics are in Spanish and Latin. The score includes several measures of music with various note heads (diamonds, squares, crosses) and rests. The lyrics are as follows:

tam ven tú ri sa e ni cu li. A.I annib ond
men. n i Sa su nna oll in im
* nc il tus, lu Sane i tus, Sanctus,
Dómi nus De us Sá ban oth. se Ple ni sunt
ece li & te illor ir ra glo cri a tu a. Ho
san na iq unex co on enb sis b num li
Be



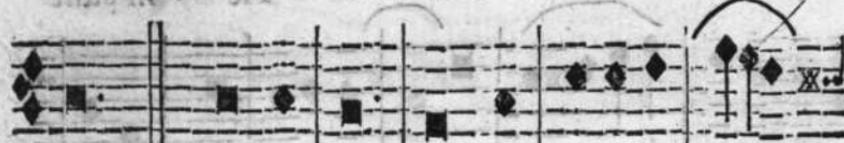
Be ne díctus qui ve nit* in nómí ne Dó-
mi ni: Ho sán na i n ex cé l sis.



II. Agnus De i,* qui tol lis pec cá ta



mun di, mi se rê re no



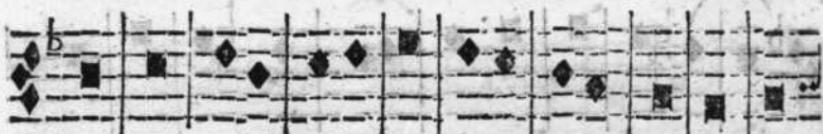
bis. I. Agnus De i,* qui tol lis pec cá



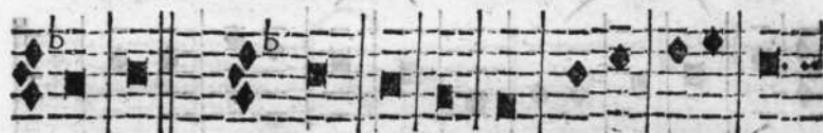
ta mun di, dó na no bis pa cem.
§. V.

§. V.

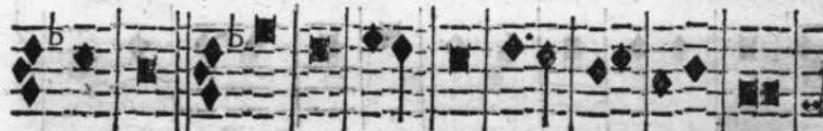
*Misa de sexto tono que se ha de cantar todos los días que se
rece de Santos de nuestra Orden. (*)*



III. Ky ri e * c-



leí son. II. Chris te e-



leí son. I. Chris te e leí-

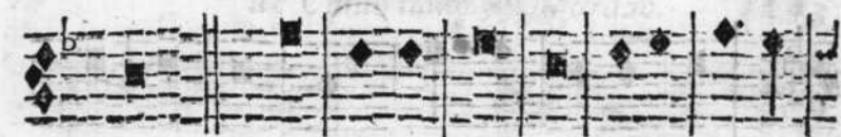


son. III. Ky ri e



e leí son. Et in terra* pax ho-
nai-

mi ni bus bo næ volun tâ tis.* Lau dâ
 mus te, Be ne dí ci mus te, AHH
 do râ mus te, Glo ri fi cámus te,*
 Grá ti as á gimus ti bi prop ter magnam
 gló ri am tu am, Dó mí ne De us Re x
 cœ les tis, De us Pa ter o m ní po
 tens,



tens, * Dó mi ne Fi li uni gó ni-



te Je su Chris te. * Dó mi ne De us,



Ag nus De i, o Fí au li us Pa tris, Qui tol-



lis pec cá ta mun di, mi se rē re



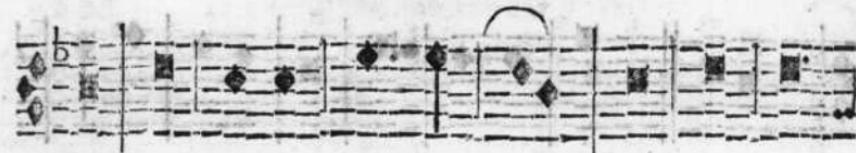
no bis. * Qui tol lis pec cá ta mun di,



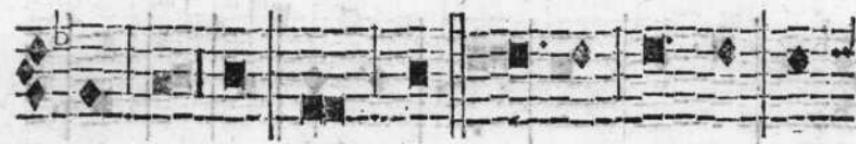
sús ci pe de pre ca ti ô nem a nos tram:

Oo

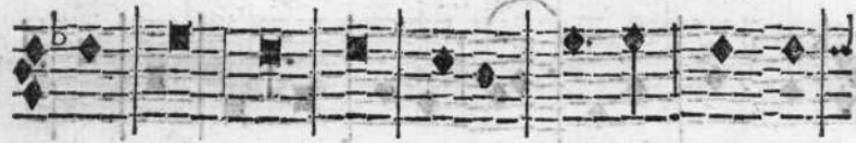
Qui



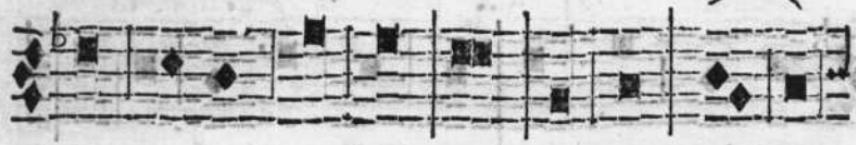
Qui se des ad déx te ram Pa tris, mi-



se rē re no mō bis.* Quó ni am tu so-



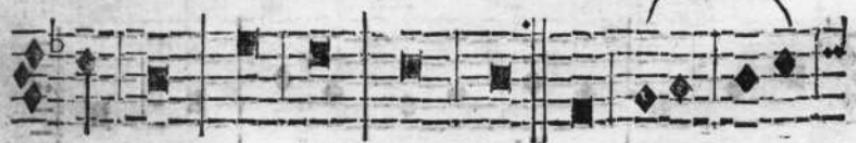
lus Sanc tus, Tu so lus Dó mi nus, Tu



so lus Al tis si mus Je su Chri s-

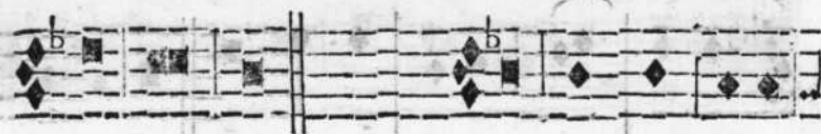


te,* Cum Sanc to Spí ri tu in glo-



ri a De i o Pa tris. A

men.



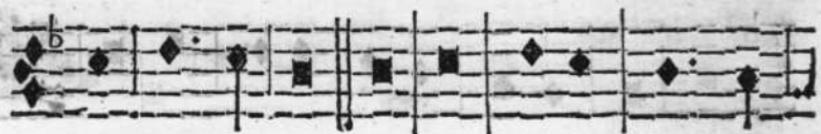
obrás de men. no de a Pa rtem * omní po-



te a tem, fac tō rem coe nō di & ter orā,



vi si bī li um oróm ni cūm & in vi-



sí bī li um. Et in dū unum Dó mī-



num Jesum Chris tum, Fí li um De i



u ni gé ni tum: Et ex Pa tre na tum
Ooz an-


 ante #m óm ni a sæ cu. la, De um de

 De o, lu men de lú mi ne, De um ve-

 rum de' De o ve ro, Gé il ni d tum, non

 fac tum, con subs tan ti á lem il Pa let ri; per

 quem óm ni a fac ta a sunt. Qui propter

 mun mon s hé xó mi nes, & prop té r nos-
tra m

A musical score for Canto Nano, featuring five staves of music with black note heads and a basso continuo line at the bottom. The lyrics are written below each staff, corresponding to the musical phrases. The music is in common time, with a key signature of one flat (B-flat). The lyrics are in Latin, with some words in Spanish (e.g., 'lú', 'am', 'an', 'de', 'coé', 'in', 'que', 'lis.', 'ET', 'IN', 'CAR', 'NA', 'TUS', 'EST', 'DE', 'SPI', 'RI', 'TU', 'SA', 'NC', 'TO', 'EX', 'MA', 'RI', 'A', 'VIR', 'GI', 'NE;', 'ET', 'HO', 'MO', 'FAC', 'TUS', 'EST.', 'Cra', 'ci', 'fi', 'xus', 'é', 'ti', 'am', 'pro', 'no', 'bis', 'sub', 'Pón', 'tí', 'o', 'Pi', 'lá', 'to', 'passus,', '&'. There are several fermatas and slurs throughout the score.

tram sa lú tem des cé am n dit de
coé in que lis. ET IN CAR NA TUS EST
DE SPI RI TU SA NC TO EX MA
RI A VIR GI NE; ET HO MO FAC
TUS EST.Cra ci fi xus é ti am pro

no bis, sub Pón tí o Pi lá to passus, &



& se púl tus est : & re sur ré xit té-



ti a diak e, sé cun dum. Scrip tú ras:



Et as cén dit in Cœ lum: se det ad déx-



te ram Pa tris: & i te rum ven tūrus



est cum glo ri az Ju di cā re vi vos



& mórt tul os: cu jus Reg ni non erit
fi-

fi nis. Et in Spí ri tum Sanc tum Dó mi-
num & vi vi fi cán tem: qui ex Pa tre
Fi li ó que pro cê dit: Qui cum Pa tre
& Fi li o si mul a do râ tur &
con glo ri fi scâ tur qui lo cù tus est per
. Pro phé tas. Et u nam Sanc tam Ca thó-

li cam & A pos tó li cam Ec clé si-
 am, Con fi te or u num Bap tis ma in
 re mis si ô nem pec ca rô rum. Et ex-
 péc to res sur rec ti ô nem mor tu ô-
 rum, Et vi tam ven tû ri sæ cu li. A-
 mén. San-

Sa nc tus, Sa-
nc tus, Sa nc tus, Dó mi-
nus De us Sá ba oth. Ple ni sunt cœ-
li & ter ra gló ri a tu a. Ho-
sá n na Án ex cé l-
sis. Be ne díc tus qui ve nit in
Pp

in nó mi ne Dó mi ni: Ho sán-

na in ex cé 1 sis. II. Agnus

De i, qui tol lis pec cā ta mun di,

mi se rē re no bis.

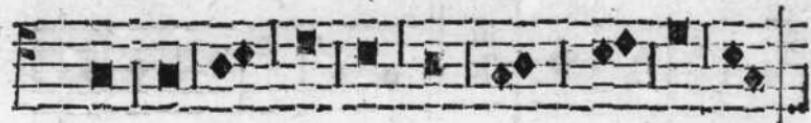
I. Ag nus De i, qui tol lis pec cā ta

mun di, do na no bis pa

cem.
S. VI.

§. VI.

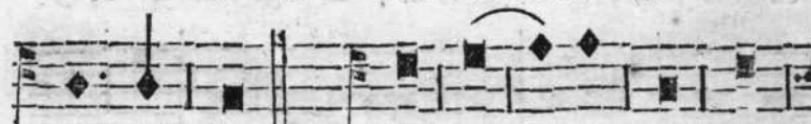
Misa de octavo tono que se debe cantar todos los dias de segunda clase.



III. Ky ri e *
e leï son. II. Chris te



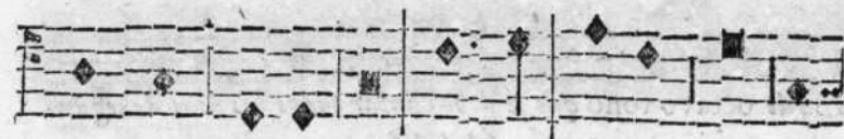
id i e leï son. I. Chris te



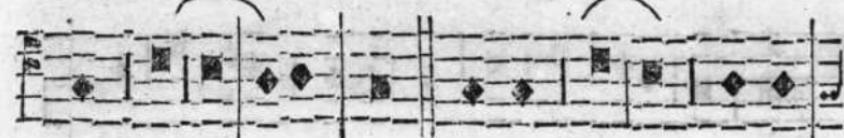
c leï son. III. Ky ri e



e leï son. Et in te rra *
Pp 2 pax



pax ho mí ni bus, bo næ vo lun tâ tis:



Lau dâ mus te, * Be ne dí cí mus



te, A do râ cí mus te, Glo ri fi



cá mus te, * Grá ti as á gimus ti bi



prop ter magnam glo ri am tu am, Dó mi



ne De us Rex cœ les tis, De us Pa
ter

A handwritten musical score for three voices, likely for organ or choir. The music is written on five-line staves. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with an alto clef. The time signature is common time (indicated by a 'C'). The notation uses black note heads and vertical stems. The lyrics are written below each staff in Spanish. The first section of lyrics is:

ter o m ni po tens, * Dó mi ne Fí
li uni gē ni on te Je su Chris té. Dó mi
ne De us, Ag nus De u Ti, Fí li us Pa tris, *

The second section of lyrics is:

Qui tol lis pec cā ta mun di, mi se
rē re no bis: Qui tol lis pec cā ta mun
di, sú ci ge de pre ca ti ó nem
nos

nos tram: Qui se des ad déx te ram Pa tris,

mi se rē re no bis. * Quón ni am Tu

so lus Sa nc tus, Tu so lus Dó mi-

nus, Tu so lus Al tís si mus Je su Chris-

te, * Cum Sancto Spíri tu in gló ri

a De i Pa tris. A men.

Pa-



Pa trem* om ni po tén tem fac tō rem cœ li



& te rræ, vi si bí li um óm ni um



& in vi si bí li um. Et in unum,



Dó mi num Je sum Chris tum, Fí li um



De i uni gé ni tum: Et ex Pa tre



na tum ante óm ni a sæ cu la,

Deum

De um de De o, lu men de lú mi ne,

De um ve rum de De o ve ro, Gé ni-

tum, non fac tum, con subs tan ti à lem Pa-

tri; per quem óm ni a fac ta sunt. Qui prop-

ter nos hó mi nes & propter nos tram sa lú-

tem des cén dit de cœ lis: ET INCARNA TUS

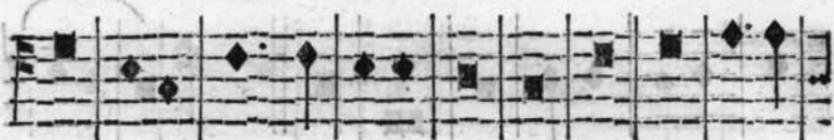
EST,

EST DE SPI RI TU SANC TO EX
MA RI A VI R GI NE: ET HO
MO FA CTUS EST, Cru ci fi xus é ti
am pro no bis, sub Pónti o Pi lá to pas sus,
c tis se púl tus est: Et re sur ré ip
xit té ti a di e, sc cun dūm Scrip tú ras
Qq

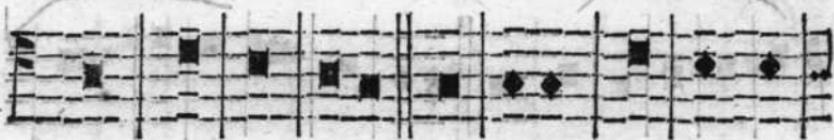
ras, Et as cé n dit in cœ lum: se det ad
 déx te ram Pa tris: Et í te rum ven tū rus
 est cum gló ri a, ju di cà re vi vos & mórtu-
 os: cu jus reg ni non e rit fi nis. Et in
 Spí ri tum Sanctum Dó mi num & vi¹ vi fi-
 cán tem: qui ex Pa tre Fí li ô que pro cê-
 dit:



dit: Qui cum Pa tre & Fíli o si mul ad-



*râ tur & con glo ri fi cátur, qui lo cù tus



est per Pro phé tas. Et unam Sanctam Ca-



thó li cam & A pos tó li cam Ec clé si am.



Con fi te or unum bap tísma in re missi-

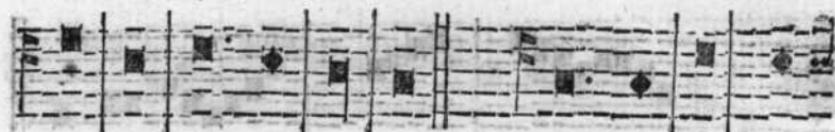


ô nem pec ca tó rum. Et ex péc to re sur-
Qq 2 rec-

recs i tis i ô onemimori tuo ô rûm, & vi : ram
 ven i tû di saequusli. Ahi menlo coo Sa li *
 nc satus, Sa nc tus, Sa nc tuq nc
 .tus, Dó mi nus De ius Sa zba oth. Ple ni sunt
 ec aili & ter ragló ri a tu a. Ho
 sán na i n ex cé l sis. Be ne díe-
 tus *



tus* qui ve nit in nó mi ne Dó mi ni: He-



sán na in ex cé l sis. II. Agnus De i,*



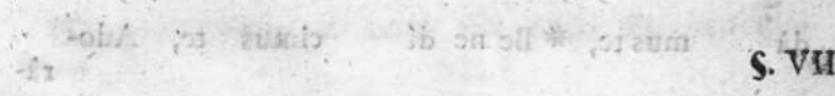
qui tol lis pec cá ta mun di, mi se ré-



re no i bis. I. Agnus De i qui tol lis



pec cá ta mun di, do na no i bis pa ce



§. VII.

Misa que se debe cantar los días que se recen de Angeles, ó Arcangeles.

The musical score consists of four staves of Gregorian chant notation, likely for a four-part choir. The notation uses square neumes on four-line red staves. The lyrics are in Latin, corresponding to the Kyrie, Christe, Et in terra, Pax, Be nedicimus te, and Adoramus te sections of the Mass.

III. Ky ri e * e leï son.

III. Chris te e leï son. I II. Ky ri e
e leï son. Et in terra *

pax ho mí ni bus bo næ vo lun tâ tis. Lau
da muste, * Be ne di cimus te, Ado
râ

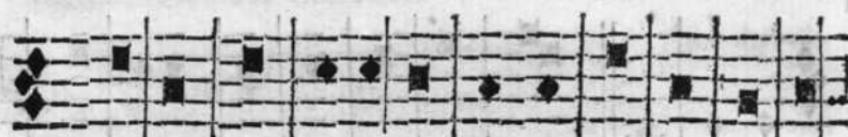
râ mus te, Glò ri fi câ mus te, * Gráti as
á gi mus ti bi prop ter magnam gló ri am tu
am, Dómi ne De us Rex cœlestis, De us Pa-
ter om ni po tens, * Dó mi ne Fí li uni-
gc ni te Je su Chris te. Dó mi ne
De us, Agnus De i, Fí li us Pa tris, * Qui
tol-

Instrucciones

tol lis peccā tamun di, mi se rē re no bis;
 Qui tol lis pec cā ta mundi, sús ci pe de pre ca-
 ti ó nem nos trám: *Qui se des ad déx te ram
 Patris, mi se rē re no bis. Quó ni am tu solus Sanc-
 tu so lus Dó minus, Tu so lus Al tis si-
 tu



cu in glo ri a De i Patris. A



Pa trem * om ni po téa tem, fac tō rem cœlli



& ter ræ, vi si bí li um ó m ai um



& in vi si bí li um. Et in unum Dómi-



num Je sum Chris tum, Fí li um De i uni-



gé ni tum: Et ex Pa tre na tum ante

Rr

om

omni a sœcuila, De sum de De o, lumen de

lumi ne, De um ve rum de De o ve

ro, Gé ni tum, non fac tum, con subs tán ti

a lem Pa tris per quem óm ni a fac ta

sunt. Qui prop ter no s hó mi nes, & propter

nos tram sa lù tem des cén dit de Cœ

lis.



lis. ET IN CARNA TUS EST



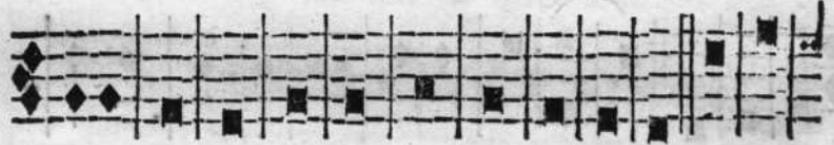
DE SPI RITU SANCTO EX MA RI A



VI R GI NE; ET HO MO FACTUS EST: Cru ci-



fi xus é ti am pro no bis, sub Pónti-



o Pi lá to pas sus, & se púl tus est: Et re-



surré xit té tia di c, sé cun dūm Scrip tú-

ras: Et as cén dit in coe lum: se det ad déx-
 te ram Pa tris: Et í te rúm ve n-
 tūrus est cum gló ri a, ju di cā re vi-
 vos & mór tu os: Cu jus regni non e rit
 fi nis. E t in Spí ri tum Sanctum Dómi-
 num & vi vi fi cán tem; qui ex Pa-
 trē

treo Fili li nô que pro nceq; mor dit: Qui cum
Pâstre & mFili li o si mulona doi râ- obq;
.tur, & .conglose rifi uca tur: qui lo i cùstus au est
per Prophé on tas. Et u name sanc tam Ca-
ithó li cam & A pos tó li cam E en
clé ell si am. Con fi te or u num bap tísma
in



in re missi nōn em pec ca or tōrum. Et ex



pec - á to b sur rec tō ò il nem mor tu ó



rum, & vi ol tam ven tū rī sac uoli. A men.



Sa nctus, Sa nc tus, Sa nc tus, Dó mi-



nus De us Sá il ba oth. Ple ni sunt cœ li



& terra glo to ri a tu ia. Ho

sán-

sán na in ex cé l sis. Be ne díc tus *

qui venit in nó mi ne Dó mi-

ni: Hosán na in excé l sis. III. Agnus De i, *

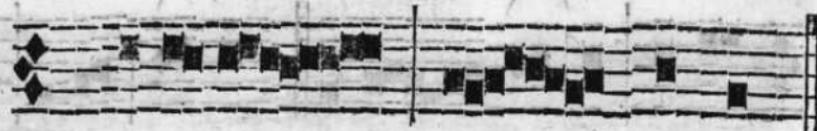
qui tol lis pec cát a mundi, mi se rē re no bis.
do na no bis pa cem-

§. VIII.

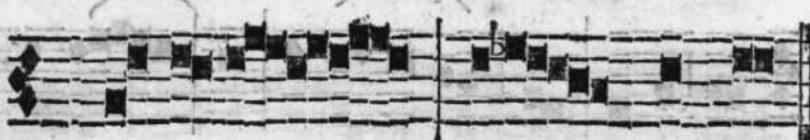
Misa que se ba de cantar los días de rito doble.

II. Ky ri e * e

léison.
III. Chris-



III. Christe eleison.

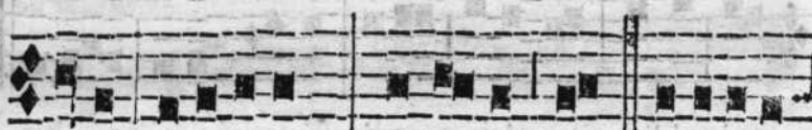


III. Kyrie eleison.

Glória in excélsis Deo :: como en la pag. 180.



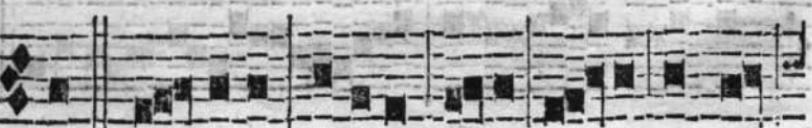
Et in terra * pax homini nibus



bonae voluntatis. Laudamus te, * Bene dic-i-



mus te, Adoramus te, Gloriificamus te,

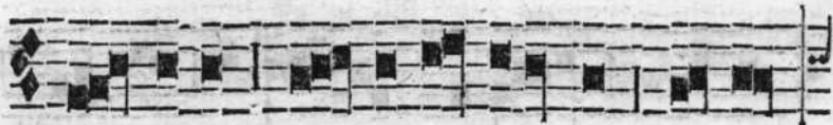


te, * Gratiias agimus tibi propter magnam glo-

gló ri am tu am, Dó mi ne De us Rex
ecclés tis, De us Pa ter om ní-
po tens,*Dó mi ne Fí li u ni gé ni te
Je sus su Chris ta te. Dó mi ne De us,
Ag nus De i, Fí li us Patris,*Qui
tol lis peccá ta mun di, mi se ré re
Ss no-



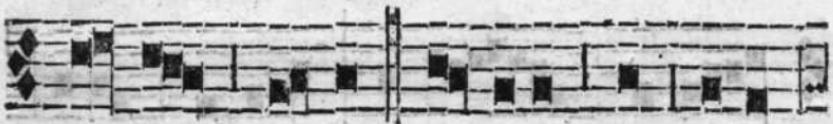
no bis: Qui tol lis pecâta imundi,



sús ci pe de pre ca ti ô nem nos tram:



Qui se des ad déx te ram Pa tris, misse-



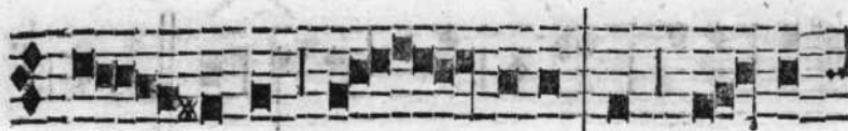
rê re no bis.* Quó ni am Tu so lus.



Sanctus, Tu so lus Dó mi nus, Tu so-



lus Al tís si mus Je su Chri ste, * Cum
san-



sanc to in Spí in u ri tu in glo il ri-



as De i Pa in tris. A me men.
Credo in uaum Deum :: como en la pag. 188.



Pa trem* om ní po tea tem, fac tó rem



cœ li & ter ræ, vi si bí li um óma-



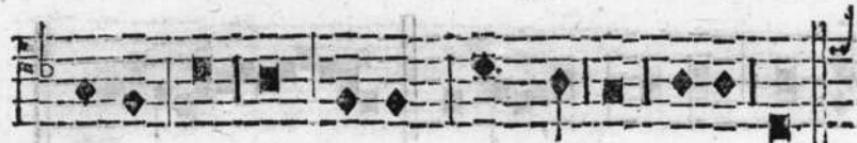
ni um e t in vi si bí li um.



Et in u num Dó mi num Je suna Chris tum,
Ss ? Fí-



Fí li um De ni u ni gé ni o tum: Et ex



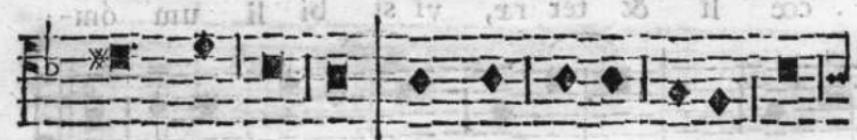
Pa tre na tum ante óm ni a sácu la,



De um de De o, lu men de lú mí ne,



De um ve rum de De o ve ro, Gé ni-

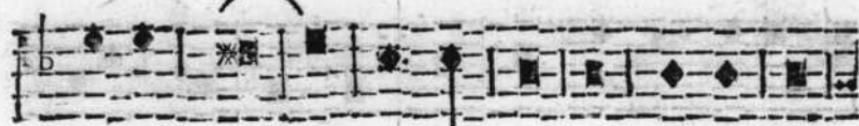


tum, non fac tum, con subs tanti álem Pa-

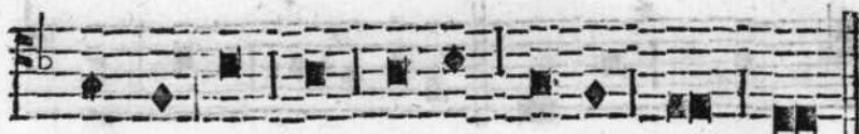


tri; per quem óm ni a fac ta sunt. Qui





et propter nos s' ho mi nes, &c propter nos-



tram sa blu tem des cen dit de coe lis.



ET IN CARNA TUS EST DE SPI-



RITU SANCTO E XMA RP A VI RGI-



NE: ET HO MO FAC TUS EST.



Cru ci fi xus eti am pro no bis, sub
Pón-

Póntí o Pi lá to pas sus, e st se-
 púl tus est; Et re sur ré xit
 té rí a dí c, scé cun dum Scrip tú-
 ras: Et as a cón dit in Cœ lum; se det ad
 déx te ram Pa tris; Et í te rum ve-
 rú rus est cum glo ri i s, ja di cā re
 vi-

A handwritten musical score for three voices, likely for organum or a three-part setting. The music is written on five-line staves. The notation uses black square neumes on the top four lines and diamond-shaped neumes on the bottom line. The score consists of two systems of music. The first system begins with lyrics in Spanish: "vi vos & mórtu os: cu jus Reg ni non e-". The second system begins with "rit fi nis. Et in Spí ri tum Sanc tum". The third system begins with "Dó mi num e t vi vi cán tem: qui ex-". The fourth system begins with "Pa tre Fi lí ó que pro cé dit: Qui". The fifth system begins with "cu m Pa tre & Fi li o si mul a do-". The sixth system begins with "ra tur & congle ri fi cã tur: qui lo-". Measure lines connect the beginning of each system across the staves. The key signature is B-flat major (two flats), indicated by a B-flat symbol at the start of the first staff.



cù tus i est per Pro phé tas. Et u nam Sanc-



tam Ca thó li cam & A pos té li cam Ec-



clé si am. Con fi te or u num Bap-



tis ma in re mis si ô nem pec ca tò rum.



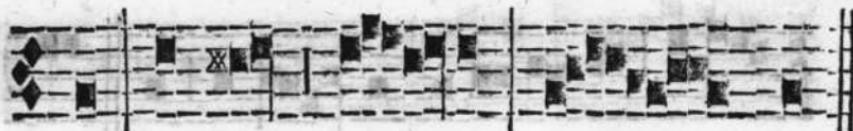
Et ex pé c to res sur rec ti ô nem



mor tu ô rum, Et vi tam ventù ri sacer-
dú.

ii. A i m ò D o m i n ò n i z i n
 mc.
 Sa II. * a i n c t u s, Sa n i n c t u s, H
 Sa a l n c t u s, D ó m i n u s D e u s
 Sá ba oth. Ple o n i s u n t c o e n u l i & t e r -
 ra gló ri a I a n t u g a a. I. Ho sán na in
 ex cén l sis. Be ne díc t u s * quib
 Tt.

ve nit in nó mi ne Dó mi ni: . II
 Ho sán na in ex cé sis. * II. Ag-
 nus De i, * qui tol lis péc-
 cā ta mun di, mi se ré re
 no na bis. oh I. Ag nus De it ois et
 i, * qui tol lis pe cā ta mu n-
 di,



di, do na no bis pa cem.

§. IX.

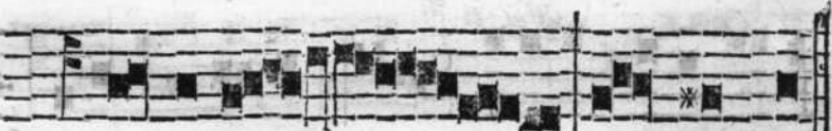
Misa segunda que se debe cantar los días de rito doble. (#)



III. Kyri e * zim leï son.



III. Christe e leï son.



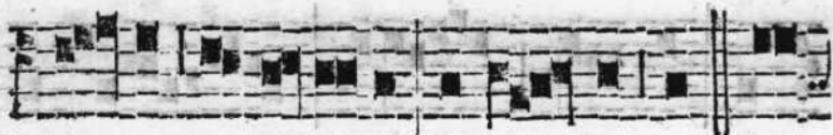
III. Kyri e * zim leï son



Et in ter ra pax # ho mi nibus

Tt 2

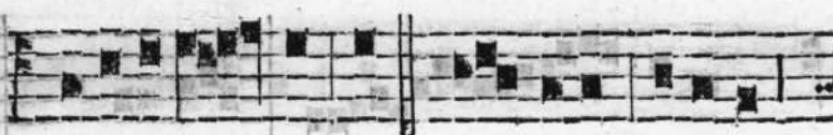
bo



bo ná vo lun tâ tis: Laudâ mus te, * Be-



me dí cimus te, A do râ mus te,



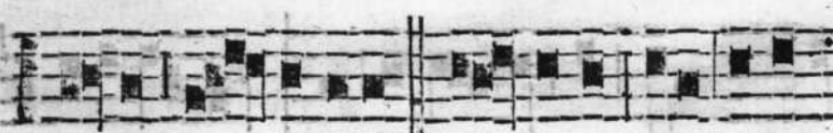
Glori fi câ mus te, * Grá ti as ágimus.



xi bi prop ter magnam gló ri am tu am,



Dó mi ne De us, Rex cœ lés tis, De us.



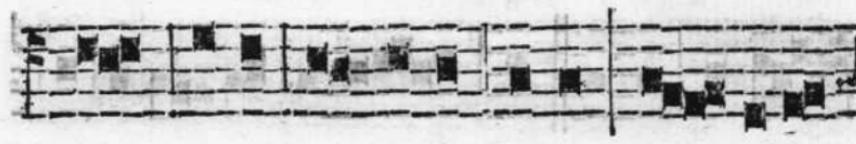
Pa ter e mni potens, * Dó mi ne Fí li uni-
-qu gé-



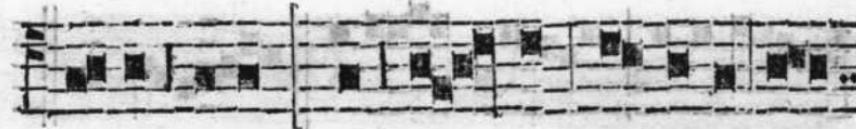
gé Te nio te Je su Chris te. Dó mine ob



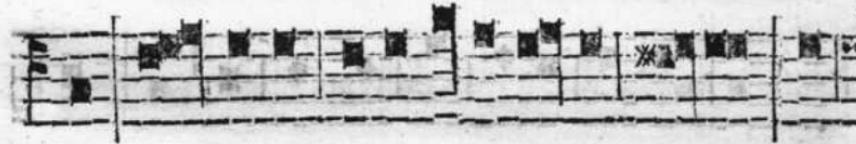
De mis us, Ag nus De i, Fí li us Patis, *



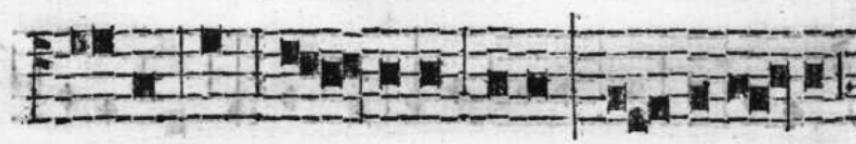
Qui tollis pec cátamundi, mi se ré-



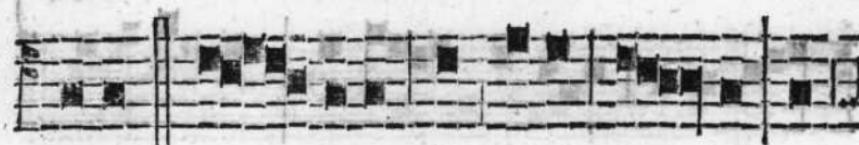
more no bis. Qui tol lis pec cátamun-



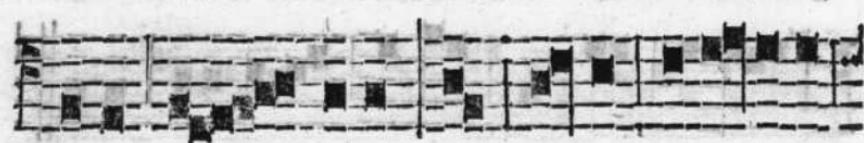
di, sú s cipe depre ca ti ô nem nos tram. Qui



re des ad idéx te ram Patris mi se ré re
no-



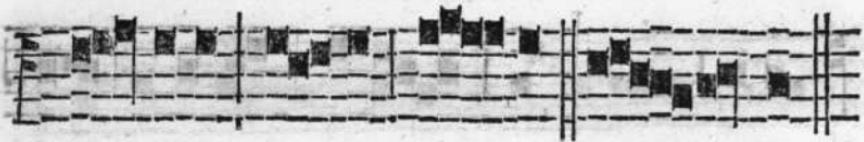
no bis. * Quó di ni am Tu solus Sa nctus, Tu



* solus Dó mi nus, Tu so lus Altís simus



Je su Christe, * Cum Sanc to Spí ri tu in



gló ri a De si Pá tris. A dō men.



Pa trem * om ni po tén tem, fac q tō rem cœ



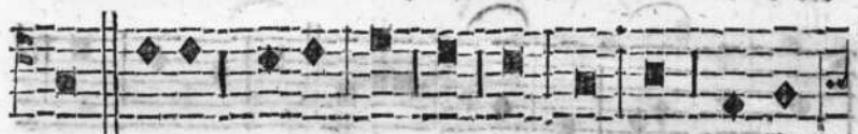
li & ter ræ, vi si bi li um ómni um & in
vi-



vi si bí li um, Et in unum Dó mi num



Je sum Chris tum, Fí li um De i u ni gé ni-



tum: Et ex Pa tre na tum an te óm ni a



sæ cu la, De um de De o, lu men de lú mi-



ne, De um ve rum de De o ve ro, Gé ni-



tum, non fac tum, con substan tí á lem Pa tri:
per



per quem óm ni a fac ta sunt. Qui pro pte



no s hó mi nes, & propter nos tram sa lú



tem des cé n dit de cœ lis. ET INCARNA



TUS EST DE SPI RITU SANCTO EX MAR



A VIRGI NE; ET HO MO FACTUS EST. Cr



ci si xus é ti am pro no bis, sub Pón ti



o Pi lá to un pas sus, & i se púl in tus est:



Et re sur ré xit té rati di e, se icún-^D



dùm Scrip tú ras: Et o as par cé n dit in cœ



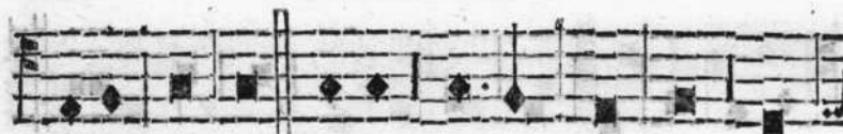
lum; se det ad déx te ram Pa tris: Et i te-



rum ven tú rus est cum gló ri up a, ju di ca-



te q vi vos & mó r tu os: cu jus reg ni non
crit
Vv



c rit fi nis. Et in Spí ri tu Sanc tum,



Dó mi num & vi vi fi cán tem: qui ex Pa-



tre Fí li lib que pro cè dit: Qui cùm Pa-



tre & Fí li o si mul ador râ tur & conglo-



ri fili tur: qui lo cùtus est per Pro phé tas:



Et unam Sanc tam Ca thó li cam & A pos-

tó-



to li cam Ec clé si lam. Con fi té or u-



num bap tis ni ma in re mis si ô néh pec



ca tō rum. Et ex péc to dre sur recti ô



nem mor tu ni ô nō rum; Et vi tam ven tu



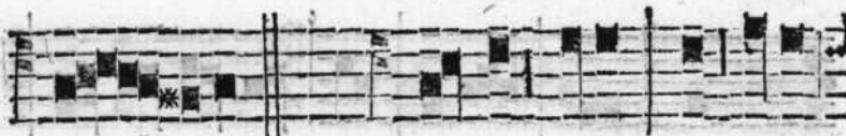
ri sa cu li. A men. A. II Sa * nc tus,



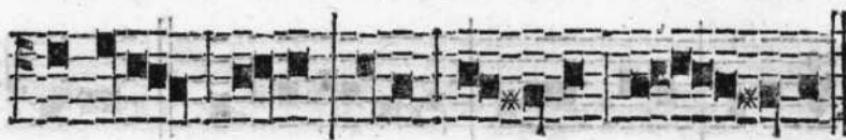
Sa * nc tus, Sa nc tus, Dó mi nus De
us
-on Vv 2 us

us Sá ba Roth. Ple ni isunt cœli & terra
 gló ri a tu ia. Ho sán na in ex-
 ec cé lsis. Bene díctus* qui ve nít in
 nó mi ne, Dó mi ni. Ho sán na in ex-
 cel on sis. II. Agnus Ad e li i, * qui
 tol lis peccâ ta mundi, mi serê re
 no-

s v V



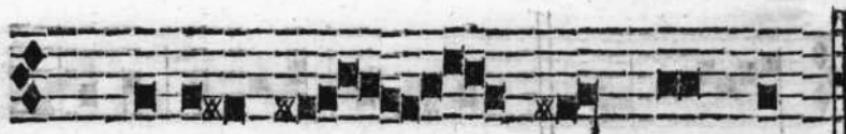
no and ia bis. ori I. Agnus De i,* qui tel lis



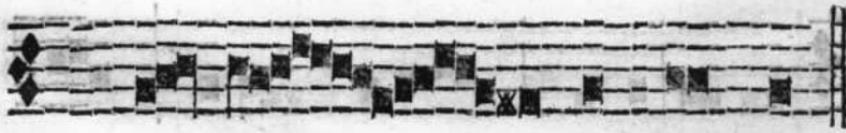
pec cā ta * mundi, do na no ai bis pa cem.

S. X.

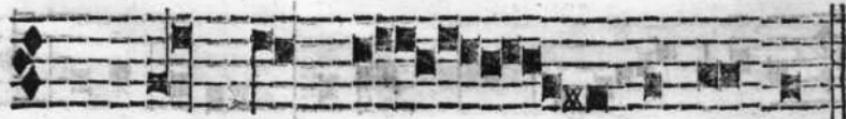
*Misa que se debe cantar los días de rito semidoble, no siendo
Dominica.*



III. Ký ri m e h as * h a s e o f lei m son.



III. Chis erste mit der big meyndor sonz



III. Ky
-ti
-e
-sion.

- 110 -

Fr

all los Et in te rrá*pax ho mí ni bus on

bonæ vo lun tis. Lau dā mūs te, * Be ne-

dí cimus te, A do rā mus te, Glo ri fi-

cà mūs te, * Grá tí * as á gi mūs tibí III

prop ter magnam glo ri am tu sam, Dó-

mine De us Rex coelós tis, De us Pa ter om-

emini potentes, *Dómine misericordia nostra

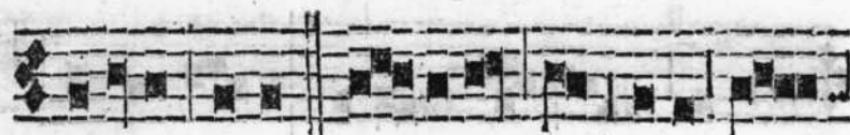
genit te cui Jesus Christus dicitur. *Dómine misericordia nostra

Deus Agnus Deimi, Filius Iesu Patris,*

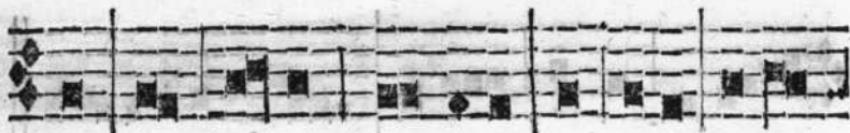
Qui tollis peccata mundi, miserere nobis: Qui tollis peccata mundi, suscipe deprecationem nostram: Qui



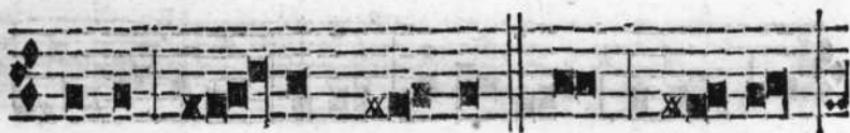
se des ad déx te ram Pa tris, mi-



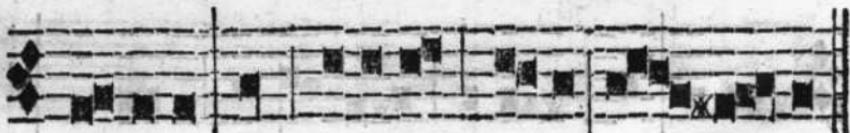
se rē re no bīs.* Quó nī am tu só lus Sanc-



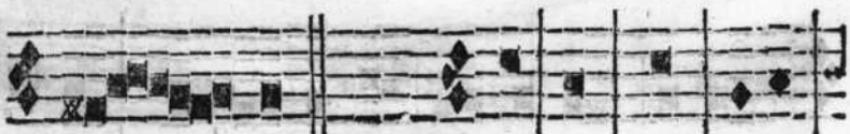
*tus, Tu so lus Dé mi nus, Tu so lus Al tís-



si mus Je im su Chris te,* Cum Sancto



Spí ri tu in gló ri a De loi Pa tris.

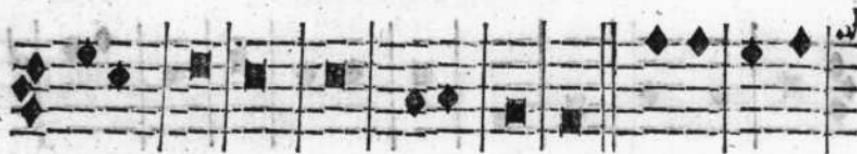


A men. Pa trem* om nipo-
-52- tén-

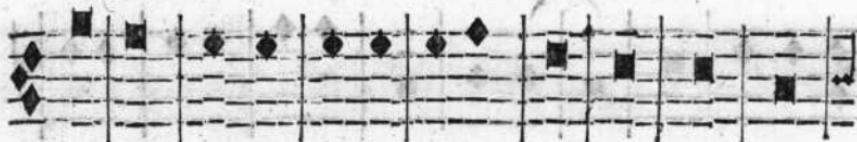
tén tem, fac tō rem cœ li & ter ræ, vi si-
bili um ó m ni um & in vi si bili-
um. Et in u num Dó mi num Je sum Chris-
tum, Fí li um De i un i gé ni tum: Et
ex Pa tre na tum an te óm ni a lsacu-
la, De um de De o, lu men de lá mi ne,

Xx

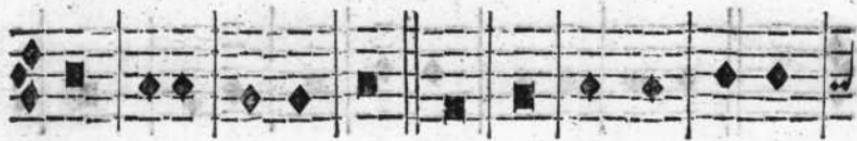
TI



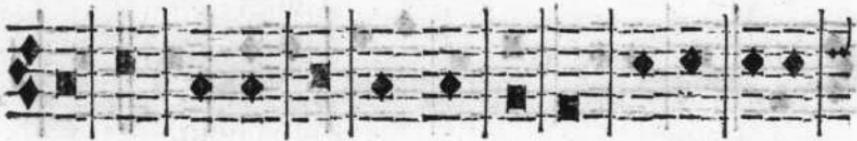
De um ve rum de De o ve ro, Gé ni tum,nón



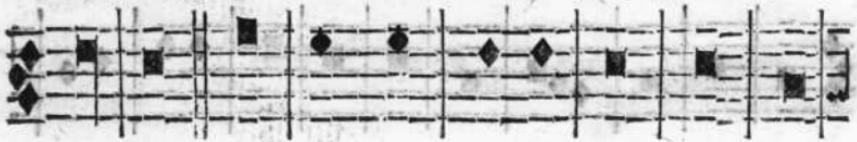
fac tum, consubstânti alem Pa tri; per quem



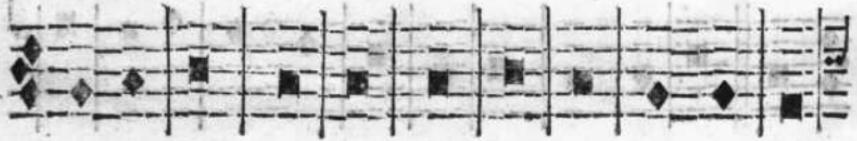
óm ni a facta sunt. Qui prop ter nos hó mi-



nes, & própter nos trânsa i lú tem descén dit dè



Cœ lis: ET IN CAR NA TUS EST DE SPI-



RI TU SANCTO EX MA RI A VIRGI NE;

ET

ETHO MO FA C TUS EST. Cru ci-

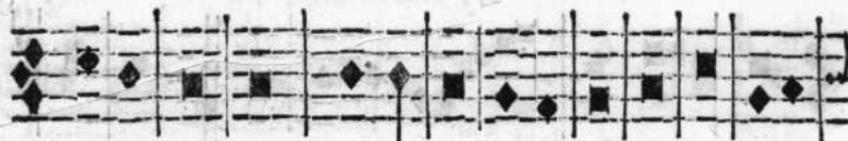
fi xus éti o am pro no bis, sub Pón ti o Pi-

lá lito i ypas sus, & se púl tus est: Et re sur-

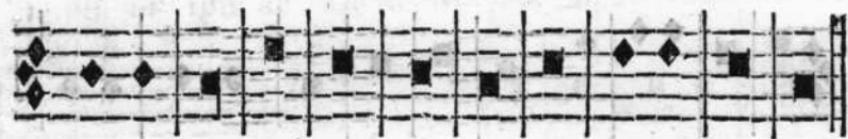
ré xit té r ti a dí e, se cún dùm Scrip tú-

ras: mi Et o as cén dit in coe lum; se det ad

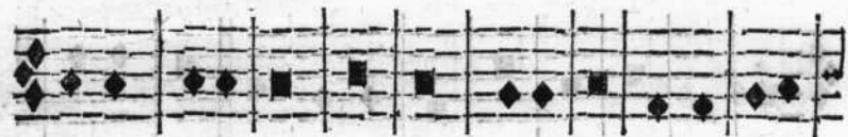
déx te ram Pa tria: Et í te xuim ven-



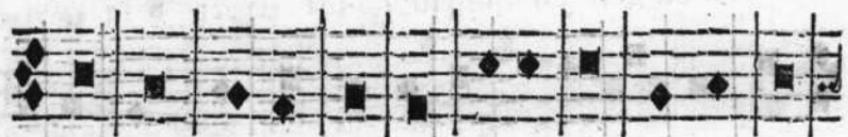
tū rus est cum gló ri a, ju di cā re vi vos &



mór tu i os: cu jus reg ni non e rit afi nis.



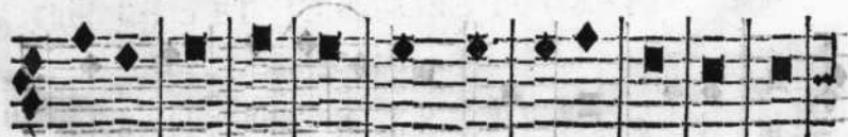
Et in Spí ri tum Sanc tum Dómi num & vi vi fi-



cán tem; qui ex Pa tre Fi li ô que pro cē-



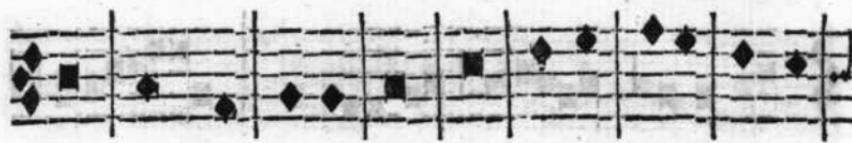
dit: Qui cum Pa tre & Fi li a o si mul-



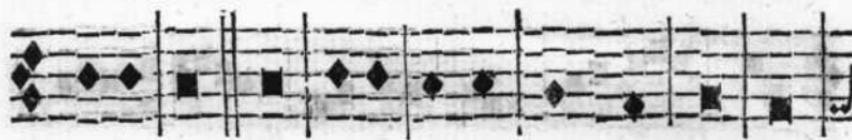
a do rā tur, & con glo ri fi cā tur; qui lo⁴



lo cù tus est per Pro phé tas. Et u nam



sanc tam Ca thó li eam & A pos tó li cam Ec-



clé si ham. Con fí te or u num bap tís ma



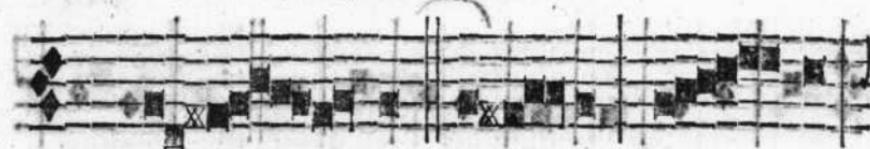
in ie re mis si ônem pec ca tó rum. Et ex



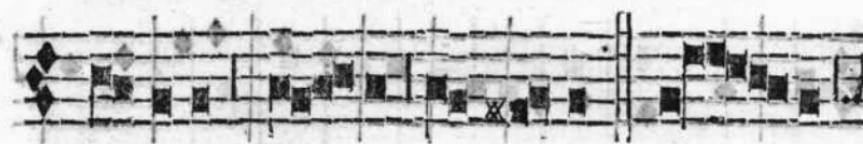
péc to re sur recti ô nem mor tu ô rum,



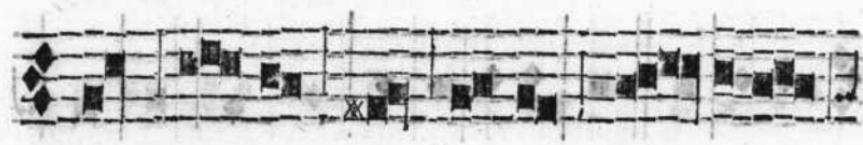
& vi tam ven tû ri sæ cu li. A men.
Sa-



Sanctus, Sanctus, Sanctus,



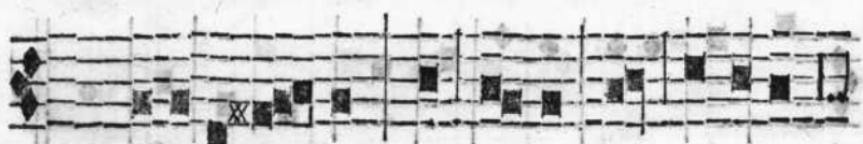
Dominus Deus Sabaoth. Plemas.



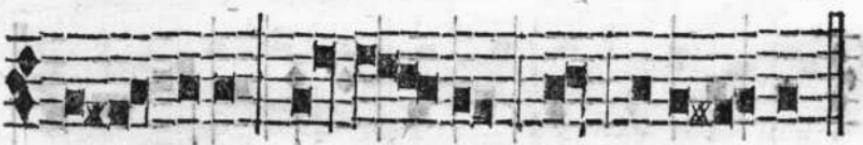
Benedic sanctum & uerbum gloriam maria



tua. Hosanna in excelsis.



Benedic dominus qui veinit in nomine

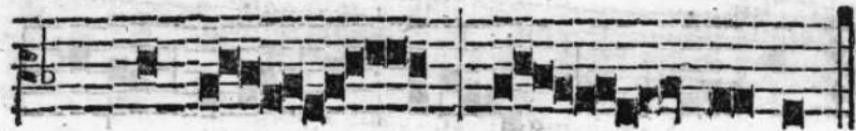


Dominus Hosanna in excelsis.
H. Ag.

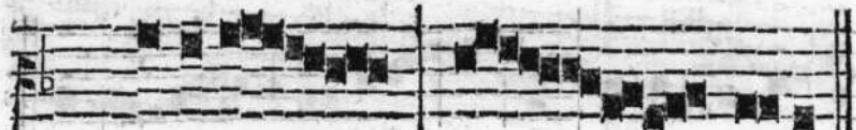
The image shows three staves of Gregorian chant notation. Each staff consists of five horizontal lines. The notes are represented by black diamond shapes of varying sizes. Some notes have vertical stems extending downwards. There are also some 'X' marks on the lines. Below each staff, there is a line of Latin text in a Gothic script. The first staff has text starting with 'Hunc Agnus Dei, * qui tol lis pec-'. The second staff has text starting with 'ta mun di, mi se re re no i'. The third staff has text starting with 'Iam Agnus Dei, qui tol lis peccata'. The notation is typical of medieval musical manuscripts.

§. XI.

Misa que se ha de cantar siempre que se celebre de Domingos excepto en tiempo de Adviento, y Quaresma.



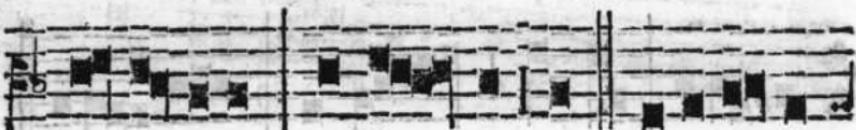
III. Chris te lor is p**i* e c De am leí son.



III. Ky ri e en ei gne im ib leí son.



Et in ter ra *pax homi nibus bo næ



vo lun tati. Lauda mus te, *Be ne di ci-



mus te, Ado rá mus te, Glo ri fi cā mus



te, *Grá ti as á gémus ti bi propter mag-

nam



nam gló ri am tu am, Dó mine De us Rex



cœ lés tis, De us Pa ter omaí potens,* Dó-



mine Fi li u nigé nite Je su Christe.



Dó mine De us, Agnus De i, Fi li us



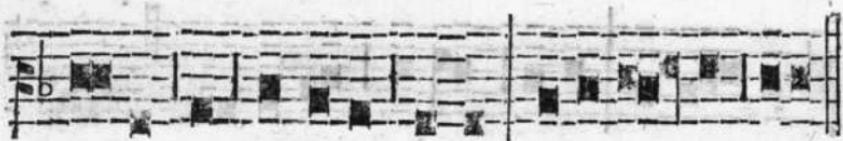
Pa tris,* Qui tol lis pec cát a mu di, mi se ré-



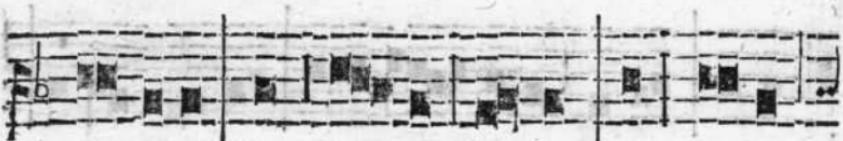
re no bis: Qui tol lis pec cát a mu di,
Yy abe 291. súdibimur. si na ome: aban sú-



sús ci pe depre ca tí ô nem nos tram; Qui



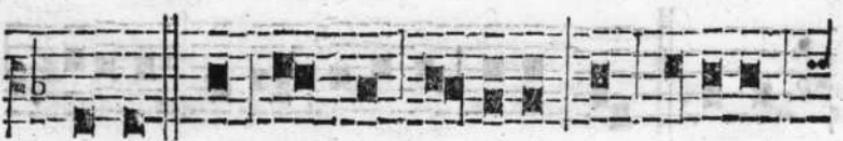
se des ad déx te ram Pa tris , mi se rê re nobis.*



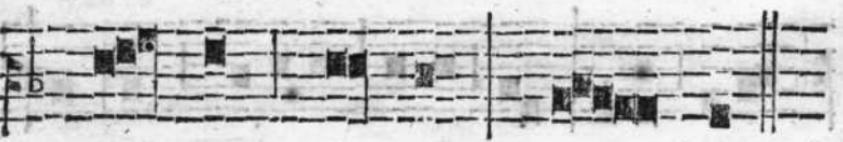
Quó ni am ta so lus Sanctus, Tu so lus



Dó minus, Tu so lus Altís simus Je su



Chris te,* Cum sanc to Spi ri tu in gló ri a



De mi Pa tris. A men.

Credo : : como en la Misa de Semidobles , pag. 346.

Sanc-



Sa *nc tus, Sa let nc tus, Sa nc tus, Dóminus



De did us Sá ba oh. Ple ni sunt cœ li



& q u a t e r l a glo * ri a tu a. Ho-



sán na ín ex cel sis. Be ne díc-



tus.* qui ve nit in mó mi ne Dó mi ni:



Ho sán na ín ex cel sis.
Yy 2 Ag-

Musical notation for the Agnus Dei. The top voice starts with a half note followed by eighth notes. The bottom voice enters with eighth notes. The music consists of two staves with square note heads.

II. Agnus Dei, # qui tol lis pec cā
ita mun di, mi se dor re no su bis.

Continuation of the musical notation for the Agnus Dei, showing the voices continuing their melody.

I. Agnus Dei, # qui tol lis pec-

Continuation of the musical notation for the Agnus Dei, showing the voices continuing their melody.

cā ta mun di, do na no bīs pa cem.

§. XII.

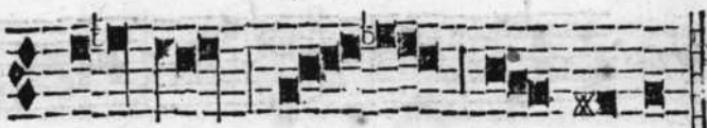
*Misa que se debe cantar en las Dominicas de Adviento,
y Quaresma.*

Coro I.
ó de la
Liebdo
mada.

Musical notation for the Kyrie eleison. It features a soprano line with diamond-shaped note heads and a basso continuo line with square note heads. The basso continuo line includes a bassoon part indicated by a double diamond symbol.

Ky ri e lie son.
Ky-

Coro 2.



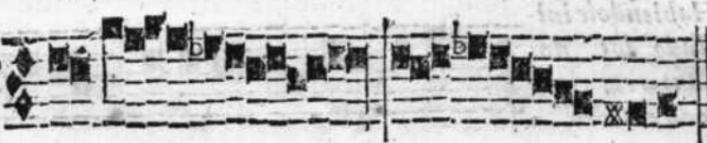
Ky ri e i c leí son.

Coro 1.



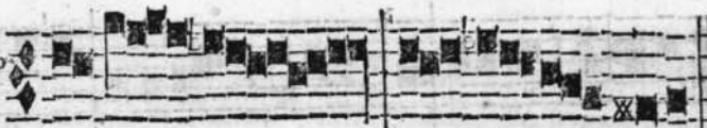
Ky ri e i c leí son.

Coro 2.



Chris te e leí son.

Coro 1.



Chris te e leí son.

Coro 2.



Chris te e leí son.

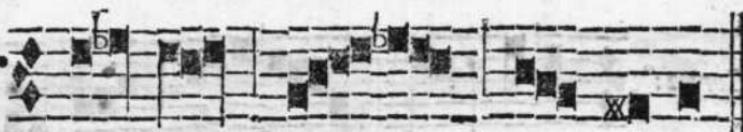
Coro 1.



Ky e leí son.

Ky

Coro 2.



Ky ri e e i c lēi son.

Los dos

Coros.



Ky ri e e i c lēi son.

Habiéndole ini-

ciado los dos

Cantores, sigue

todo el Coro.

Pa trem* omnípo tentem, fac tō rem



cœ li & ter ræ, vi sibí li um ém ni um &c in



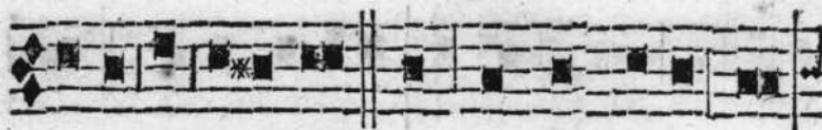
vi sibí li um. Et ia u num Dóminus Je sum



Chris tum, Fí li um De i u ai ḡe ni tum:

Et

Et ex Patre na tum lan te ómnia sæ-
cu la, De um de De o, lumen de lu mne,
De um ve rum de De ho ve ro, Gé ni tum,
non fac tum, cónsubstântia leni Pa tri; per quem
ómai a fac ta sunt. Qui propter nos
hómi nes, & propter nostram sa lù tem des-
cén-



céndit de cœ lis. ET INCARNATUS EST



DE SPIRITU SANCTO EX MARI A



VIR GI NE: ET HOMO FAC TUS EST.



Cru ci fi xus é ti am pro no bis, sub Pónti-

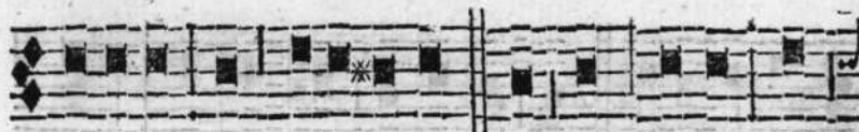


o Pi lá to pas sus, & se púl tus est:



Et re surré xit té rti a di e, se cún dūm
Scrip-

Scrip tú ras: Et as céndit in Cœ lum: se-
det ad déxteram Pa tris: Et íterum ven-
tú rus est cum glo ri a, ju di cā re vi-
vos & mórtu os: cujus Reg ni non e rit
fi nis. Et in Spi ri tum Sanc tum Dó mi-
num & vivi fi cán tem; qui ex Patre



Filió que pro cê dit: Qui cum Pa tre &



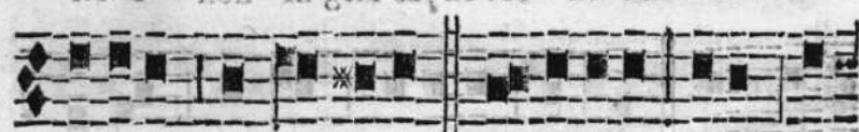
Filió si mul a do râ tur & con glo ri fi-



câ tur; qui lo eû tus est per Pro phé tas.



Et unam Sanctam Ca thó li cam & A pos-



tó licam Ecclé si am. Con fí te or unum Bap-



tísma in re missi ô nem pec ca tó rum. Et

Ex

CORRECCIONES.

Pag.	Lín.	Dice.	Lease.
IX.	1.	Canto figurado	Canto no figurado.
26.	22.	b ó	b ó
26.	25.	procedido	precedido.
45.	29.	admetí.	adjunció.
48.	33.	Narrase	Nasare.
49.	1.	quarto	quarto y sexto.
71.	29.	y la	y á la.
81.	21.	ella solo.	ella sola.
229.	4.	el guion en 4. ^a	en 3. ^a
232.	3.	el guion en 4. ^o	en 3. ^o
242.	2.	el guion en 3. ^a	en 4. ^a
330.	2.	el guion en 2. ^a	en 3. ^o

31. 1. el punto 3.



149. 3.



257. 4.



307. 4.



pas sus,

pas sus,

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四

9942



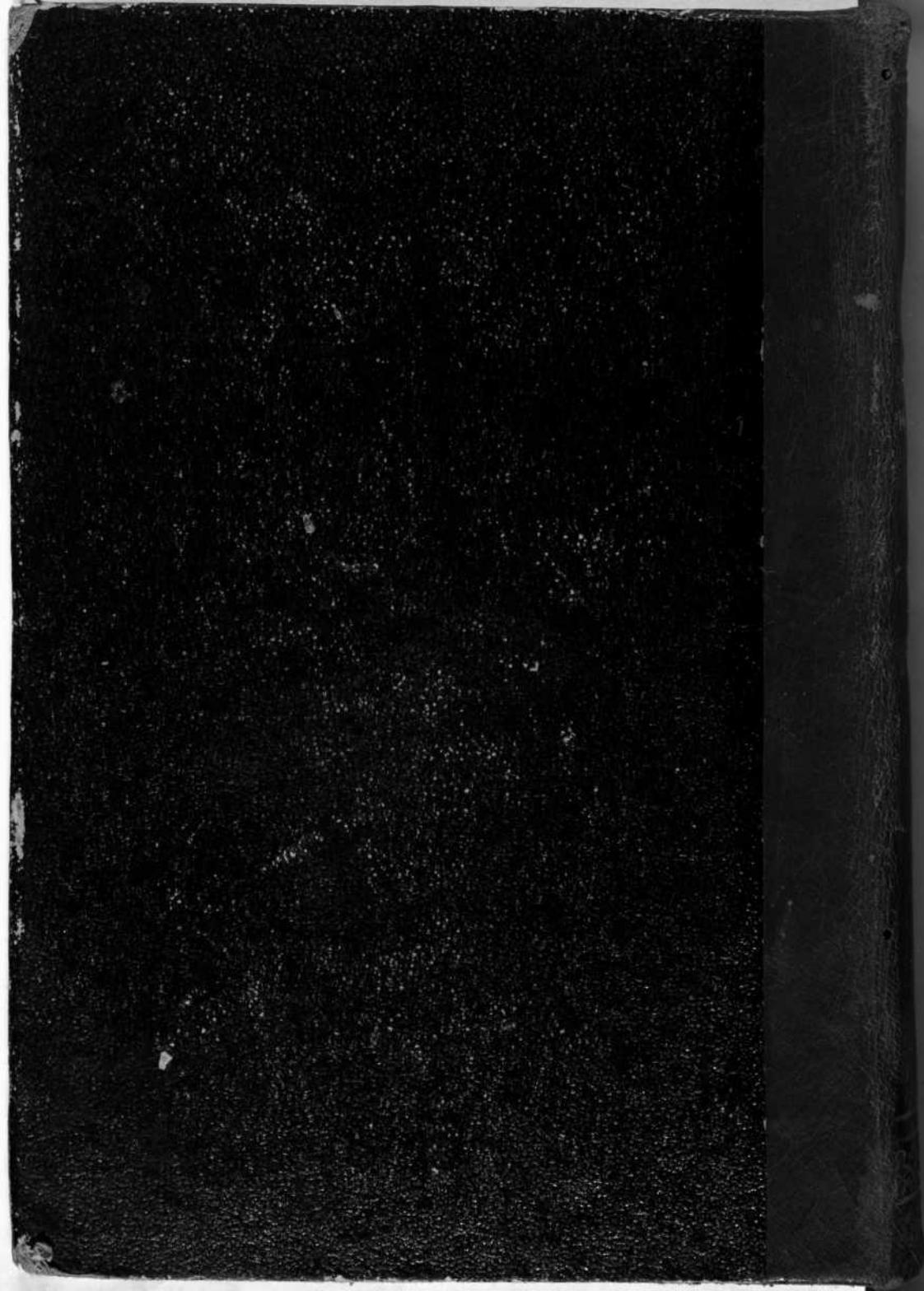
Marqués de San Juan de Piedras Albas.

BIBLIOGRAFÍA TERESIANA

SECCIÓN XIX

Publicaciones que afectan a la Reforma teresiana.

Número.....	3513 6	Precio de la obra..... Ptas.
Estante	96	Precio de adquisición >
Tabla.....	8	Valoración actual..... >



RITUAL
GARNELITANO

D. G.