

Magnificat a S. V. Conziniemi.

P. S. n° 137

Alto

No. 1376.

W
C 0 q · q #q

Bida
C 0 q · q q

Sopr:
C - q q · q q
Ma - gni - fi - cat
a - nimamea do -

Sopr. 2°
C - q q · q q
Ma - gni - fi - cat
a - nimamea

Contr:
C q q · q #q
a - nimamea do - mi - num

Ten:
C 0 q · q q
Ma - gni - fi - cat
a - nimamea

Basso
C 0 q · q q
Ma - gni - fi - cat
a - nimamea

Contr. ripieno
C - q q · q #q
Ma - gni - fi - cat

Tenore ripieno
C - q q · q q
Ma - gni - fi - cat

Basso ripieno
C - q q · q q
Ma - gni - fi - cat

Organo
C 0 q · q q
a - nimamea do -

Cont:
C q q · q #q q

D 3647 (2)

Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The lyrics include: *mi-num ma-gni-fi-cat*, *ni-ma mea*, *do-*, *ni-num*, *a-la-ni-ma mea*, *ni-num ma-gni-fi-cat*, *ni-num a-*, *ma-gni-fi-cat*, and *ni-ma mea do-*. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *ad lib* and *animato*. The manuscript is written in a cursive style typical of 18th or 19th-century musical notation.

Handwritten musical score on ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. The lyrics are written in Latin and appear to be a portion of a Mass, specifically the Credo. The text is: "omni-um ge-nera-ti-o-ni-um ge-nera-ti-o-ni-um ge-nera-ti-o-ni-um". The word "omni" is written above the first staff, "genera-ti" above the second, "o-ni" above the third, and "um" above the fourth. The word "omni" is written above the fifth staff, "genera-ti" above the sixth, "o-ni" above the seventh, and "um" above the eighth. The word "omni" is written above the ninth staff, "genera-ti" above the tenth, "o-ni" above the eleventh, and "um" above the twelfth. The word "omni" is written above the thirteenth staff, "genera-ti" above the fourteenth, "o-ni" above the fifteenth, and "um" above the sixteenth. The word "omni" is written above the seventeenth staff, "genera-ti" above the eighteenth, "o-ni" above the nineteenth, and "um" above the twentieth. The word "omni" is written above the twenty-first staff, "genera-ti" above the twenty-second, "o-ni" above the twenty-third, and "um" above the twenty-fourth. The word "omni" is written above the twenty-fifth staff, "genera-ti" above the twenty-sixth, "o-ni" above the twenty-seventh, and "um" above the twenty-eighth. The word "omni" is written above the twenty-ninth staff, "genera-ti" above the thirtieth, "o-ni" above the thirty-first, and "um" above the thirty-second. The word "omni" is written above the thirty-third staff, "genera-ti" above the thirty-fourth, "o-ni" above the thirty-fifth, and "um" above the thirty-sixth. The word "omni" is written above the thirty-seventh staff, "genera-ti" above the thirty-eighth, "o-ni" above the thirty-ninth, and "um" above the fortieth. The word "omni" is written above the forty-first staff, "genera-ti" above the forty-second, "o-ni" above the forty-third, and "um" above the forty-fourth. The word "omni" is written above the forty-seventh staff, "genera-ti" above the forty-eighth, "o-ni" above the forty-ninth, and "um" above the fiftieth. The word "omni" is written above the fifty-third staff, "genera-ti" above the fifty-fourth, "o-ni" above the fifty-fifth, and "um" above the fifty-sixth. The word "omni" is written above the fifty-ninth staff, "genera-ti" above the sixtieth, "o-ni" above the sixty-first, and "um" above the sixty-second. The word "omni" is written above the sixty-third staff, "genera-ti" above the sixty-fourth, "o-ni" above the sixty-fifth, and "um" above the sixty-sixth. The word "omni" is written above the sixty-ninth staff, "genera-ti" above the seventieth, "o-ni" above the seventy-first, and "um" above the seventy-second. The word "omni" is written above the seventy-third staff, "genera-ti" above the seventy-fourth, "o-ni" above the seventy-fifth, and "um" above the seventy-sixth. The word "omni" is written above the eighty-first staff, "genera-ti" above the eighty-second, "o-ni" above the eighty-third, and "um" above the eighty-fourth. The word "omni" is written above the eighty-seventh staff, "genera-ti" above the eighty-eighth, "o-ni" above the eighty-ninth, and "um" above the ninetyth. The word "omni" is written above the ninety-third staff, "genera-ti" above the ninety-fourth, "o-ni" above the ninety-fifth, and "um" above the ninety-sixth. The word "omni" is written above the ninety-ninth staff, "genera-ti" above the hundredth, "o-ni" above the hundred-first, and "um" above the hundred-second.

Handwritten musical score on ten staves. The notation is dense in the upper and lower sections, with many beamed notes and rests. The middle section consists of six empty staves, with the word "quia" written on the fourth staff. The paper shows signs of age, including foxing and staining.

quia -

Handwritten musical notation on three staves. The top staff uses a treble clef and contains several measures of music with notes and rests. The middle and bottom staves use a bass clef and contain similar musical notation. The handwriting is in dark ink on aged paper.

facit mihi ma - - - gra
qui - a facit mihi
ma - - - gra
qui - a
facit mihi ma - - - gra
qui - a facit mihi
ma - - - gra
qui - a facit mihi
ma - - - gra
qui - a facit mihi
ma - - - gra
qui - a facit mihi
ma - - - gra
qui - a facit mihi
ma - - - gra

Handwritten musical notation on three staves with Latin lyrics. The lyrics are: "facit mihi ma - - - gra", "qui - a facit mihi", "ma - - - gra", "qui - a", "facit mihi ma - - - gra", "qui - a facit mihi", "ma - - - gra", "qui - a facit mihi", "ma - - - gra", "qui - a facit mihi", "ma - - - gra", "qui - a facit mihi", "ma - - - gra", "qui - a facit mihi", "ma - - - gra". The notation includes treble and bass clefs, notes, rests, and slurs.

Handwritten musical notation on a single staff at the bottom of the page. It features a treble clef and several measures of music with notes and rests.

Handwritten musical score on ten staves. The lyrics are in Latin and appear to be a liturgical text. The notation includes various rhythmic values, accidentals, and some ink blots. The lyrics are as follows:

ma - gna qui po - tens est qui po - tens est
nihil in sae - culis qui po - tens est qui po - tens est et san - ctus
qui po - tens est qui po - tens est
ma - gna qui po - tens est qui po - tens est
ma - gna qui po - tens est qui po - tens est et san - ctus
qui

et san - ctus
no - men san - ctus
no - men et san - ctus
no - men et san - ctus
no - men et san - ctus
no - men et san - ctus

Handwritten musical score on ten staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first staff begins with a treble clef. The score is divided into measures by vertical bar lines.

Dynamic markings and performance instructions include:

- Andante* (written as "Andante" in the second staff)
- non* (written as "non" in the second staff)
- rit.* (ritardando, written as "rit." in the fourth, fifth, and sixth staves)
- rit.* (ritardando, written as "rit." in the seventh staff)
- rit.* (ritardando, written as "rit." in the eighth staff)
- rit.* (ritardando, written as "rit." in the ninth staff)

The notation features various note heads, stems, and beams, along with rests and slurs. The handwriting is in dark ink on aged paper.

Siegue Solo



Handwritten musical score for the first system, featuring five staves. The notation includes notes, rests, and accidentals. The lyrics are written below the bottom staff.

Et mi-se-ri-cordia ju-et mi-se-ri-cordia

Below the bottom staff, there are some handwritten numbers: #4 5, #6, #2, 6, 7 6.

Handwritten musical score for the second system, featuring five staves. The notation includes notes, rests, and accidentals. The lyrics are written below the bottom staff.

- ju-a pro-ge-nie in pro-ge-ni-as ti-men-

Below the bottom staff, there are some handwritten numbers: # 63, # 63, #, #, # 6 #6.

Handwritten musical score for five staves. The notation includes various note values, accidentals, and dynamic markings. The bottom staff contains the number '63' and a sharp sign. The fourth staff has the handwritten text '-tibias cum' written above it.

Segue Tutta.

Handwritten musical notation for the first system, including staves for *W. P.*, *W. 2.*, and *Alto*. The notation is dense and appears to be a complex instrumental or vocal arrangement.

Empty musical staves for the second system.

Handwritten musical notation for the third system, featuring lyrics: *Facit poten - - - ti-am in brachio su - o facit po - ten - - - tiam*. The lyrics are written across several staves, with some words appearing above and below the notes.

Empty musical staves for the fourth system.

Handwritten musical notation for the fifth system, continuing the musical piece.

Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The score is written in a historical style, likely from the 17th or 18th century. The lyrics are: *Dispersit superbos dispersit superbos, dispersit superbos mente cordis sui dispersit superbos, dispersit superbos. in brachio suo dispersit superbos. dispersit superbos. dispersit superbos.*

A handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The score is organized into measures by vertical bar lines. The lyrics are written in a cursive hand below the musical notation. The text includes:

dispexit superbo
 mente cordis sui
 dispexit superbo
 mente cordis sui
 perbo dispexit
 perbo dispexit
 superbo
 mente cordis sui
 superbo
 mente cordis sui
 de posuit po- tentes po- ten- tes de
 de posuit potentes po- ten- tes de
 de posuit potentes po- ten- tes de
 de- posuit potentes de

The musical notation includes various note values, rests, and clefs. There are some corrections and markings throughout the score, such as a large 'X' over a section of the first staff and a sharp sign (#) above a note in the lower staves. The paper shows signs of age, including some staining and discoloration.

Handwritten musical notation on three staves. The top two staves contain dense, rapid passages of notes, possibly representing a vocal line and a keyboard accompaniment. The bottom staff contains a rhythmic pattern of notes. A large 'X' is drawn across the right side of the page, crossing over these staves.

Two empty musical staves, likely intended for a second vocal part or another instrument.

Handwritten musical notation on two staves. The first staff has the lyrics: *esuria*, *enter*, *implevit*. The second staff contains rhythmic notation corresponding to the lyrics. A large 'X' is drawn across the right side of the page, crossing over this section.

Five empty musical staves, likely intended for a second vocal part or another instrument.

Handwritten musical notation on a single staff at the bottom of the page, consisting of a few notes and rests.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with melodic lines and rests.

et di-vites di-mi-sit in-
res

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic and melodic elements.

et di-vites di-mi

Handwritten musical notation on a five-line staff, showing complex rhythmic patterns and melodic lines.

et di-vites di-mi

Handwritten musical notation on a five-line staff, featuring rhythmic values and melodic lines.

et di-vi-tes di-mi-sit in-
res

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic and melodic elements.

et di-vi-tes di-mi-sit in-
res

Handwritten musical notation on a five-line staff, featuring rhythmic values and melodic lines.

et di-vi-tes

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic and melodic elements.

Handwritten musical notation on a five-line staff, showing rhythmic values and melodic lines.

tu mi-se-ri-cordiae su-ae
 tu mi-se-ri-cordiae su-ae

re-cor-da-tus re-cor-da-tus mi-se-ri-cordiae su-ae
 re-cor-da-tus re-cor-da-tus mi-se-ri-cordiae su-ae
 re-cor-da-tus mi-se-ri-cordiae su-

Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The lyrics are: *recor da - tur mi se ri cor diae mi se ri cor - diae su - ae*. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into measures by vertical bar lines.

Lyrics: *recor da - tur mi se ri cor diae mi se ri cor - diae su - ae*

Abraham et
semini et in

sicut locus est ad Patres
nostros Abraham et
semini et in

sicut locus est ad
Patres nostros
Abraham et
semini

sicut locus est ad
Patres nostros
Abraham et

secula
sol faso sol

secula et semini eius in
 secula in secula
 secula abra-ham et
 semini eius in
 e-ius in secula
 Abra-ham et
 semini eius in
 ham et semini
 eius in secula
 et semi-ni
 e-ius in secula
 in secula.

Ligue
Aloude

A handwritten musical score on aged paper, featuring a complex arrangement of staves. The top two staves contain dense, intricate musical notation, possibly for a keyboard instrument. Below these are several staves for a choir, with lyrics written in a cursive hand. The lyrics are: "Glori-a", "Glori-a", "Pa-tri et fi-li-o", "Glori-a", and "Pa-tri et fi-li-o". The score is divided into four measures by vertical bar lines. The notation includes various note values, rests, and accidentals. The word "Largo" is written in the bottom left corner.

Largo

Slo - ri - a et spi - ri - tu - i Jan - ctu Si - cut

Alto

e - rat in prin -
 ci - pi - o et
 nun - c et
 sem - per .
 et in saecula saecu -

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and slurs. The lyrics are written below the notes.

Lyrics:
at in saecula saecula - ren - a - men - a - - - - - men
- - - - - ren - a - - - - - saecula saecula - ren - a - - - - - men
at in saecula saecula - ren - a - - - - - men
- - - - - ren - a - - - - - men
- - - - - ren - a - - - - - men
- - - - - ren - a - - - - - men
- - - - - ren - a - - - - - men
- - - - - ren - a - - - - - men
- - - - - ren - a - - - - - men
- - - - - ren - a - - - - - men









