

G. F. Händel's Werke.

Lieferung XXXVIII.

Lateinische Kirchenmusik.

Ausgabe der Deutschen Händelgesellschaft.

Leipzig,

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Georg Friedrich Händels
Werke.

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TRINITY
WEGA
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Matrinsche
Kirchenmusik

von

Georg Friedrich Händel.

Ausgabe der Deutschen Händelgesellschaft.

V O R W O R T.

Händel's Kirchenmusik zu lateinischen Texten erscheint hier zum erstenmal im Druck. Fast sämtliche Stücke sind in früher Zeit entstanden.

I. Der Psalm für Sopran »*Laudate pueri*« (p. 1—18) ist die älteste Musik, welche in Händel's Handschrift vorliegt und stammt unzweifelhaft noch aus Halle, also aus seinem 16ten bis 18ten Lebensjahre. Das Original ist sehr flüchtig geschrieben und am Rande beschädigt, wodurch dem Herausgeber manche Schwierigkeiten bereitet wurden.

II. Die zweite Version desselben Psalmes »*Laudate pueri*« (p. 19—52) entstand während der italienischen Reise in Rom; am Schlusse der Handschrift steht als Datum der Beendigung der Composition »1707 den 8 July«.

III. Der grosse Psalm »*Dixit Dominus*« (p. 53—126) wurde einige Monate zuvor geschrieben und am 11. April 1707 in Rom beendet.

IV. Auch der Psalm »*Nisi Dominus*« (p. 127—135) wird derselben italienischen Zeit entstammen, doch ist eine genauere Angabe nicht erhalten.

V. Das *Salve Regina* für Sopran (p. 136—143) ist entweder ebenfalls nach Italien, oder in die frühere englische Zeit zu setzen, wie das folgende Stück. Original und Schmidt's Abschrift der Stimmen befinden sich jetzt in der königl. Bibliothek zu Berlin, aus Landsberg's Sammlung in Rom. Die Originale der übrigen Nummern sind in der Sammlung der Königin im Buckingham Palast erhalten.

VI. Die Composition für Sopran »*Silete venti*« (p. 144—165), mit reicher Begleitung, von Händel »*Motetto*« genannt, wird in der früheren englischen Zeit um 1715—20 entstanden sein.

VII. Die sechs »*Alleluja Amen*« (p. 166—172), welche diese Sammlung beschliessen, setze ich in das Jahrzehnt 1735—45, indess ohne sie ihrer Entstehung oder ihrem Zwecke nach genauer bestimmen zu können. Ueber No. V. hat Händel die Anfänge der Messtexte »*Credo in unum Deum*« und »*Kyrie Eleison*« nebst »*Soli deo Gloria*« geschrieben, und man sollte hiernach auf die Vermuthung kommen, dass auch das folgende »*Amen*« in einen solchen Zusammenhang gehöre, vielleicht gar als das Product eines fremden Meisters. Aber die Musik erscheint nicht als Copie, sondern trägt alle Kennzeichen eigener Composition.

LEIPZIG, 20. December 1872.

Chr.

I. PSALMUS ^A

Laudate pueri Dominum.

Ps. 112.

	Pag.		Pag.
CANTUS.			
Laudate pueri Dominum, laudate nomen Domini	1	altis habitat, et humilia respicit in cœlo et in terra? — Suscitans a terra inopem, et de stercore erigens pauperem:	7
Sit nomen Domini benedictum, ex hoc nunc, et usque in sæculum	3	Ut collocet eum cum principibus, cum principibus populi sui	9
A solis ortu usque ad occasum laudabile nomen Domini	4	Qui habitare facit sterilem in domo, matrem filiorum lætantem.	10
Excelsus super omnes gentes Dominus, et super cœlos gloria ejus	5	Gloria Patri et Filio et Spiritui Sancto. — Sicut erat in principio, et nunc et semper, et in sæcula sæculorum, Amen.	14
Quis sicut Dominus Deus noster, qui in			

II. PSALMUS ^B

Laudate pueri Dominum.

Ps. 112.

	Pag.		Pag.
CHORUS.			
Laudate pueri Dominum, laudate nomen Domini	19	Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in cœlo et in terra?	37
CANTUS.			
Sit nomen Domini benedictum, ex hoc nunc, et usque in sæculum.	28	CANTUS.	
CHORUS.			
A solis ortu usque ad occasum, laudabile nomen Domini	29	Suscitans a terra inopem, et de stercore erigens pauperem: ut collocet eum cum principibus, cum principibus populi sui.	38
CANTUS.			
Excelsus super omnes gentes Dominus, et super cœlos gloria ejus	33	Qui habitare facit sterilem in domo, matrem filiorum lætantem	40
CHORUS.			
		Gloria Patri, gloria Filio et Spiritui Sancto.	42
		Sicut erat in principio, et nunc et semper, et in sæcula sæculorum, Amen	47

III

III. PSALMUS

Dixit Dominus.

ps. 109.

	Pag.		Pag.
CHORUS.			
Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum	53	Dominus a dextris tuis confregit in die iræ suæ reges.	85
		Judicabit in nationibus, implebit ruinas . .	93
		Conquassabit capita in terra multorum . .	101
ALTUS.			
Virgam virtutis tuæ emittet Dominus ex Sion: dominare in medio inimicorum tuorum .	69	SOLI ET CHORUS.	
CANTUS.			
Tecum principium in die virtutis tuæ in splendoribus sanctorum: ex utero ante Luciferum genui te	71	De torrente in via bibet: propterea exaltabit caput	104
CHORUS.			
Juravit Dominus, et non pœnitebit eum .	74	CHORUS.	
Secundum ordinem Melchisedech, tu es sacerdos in æternum.	79	Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper	107
		Et in sæcula sæculorum, Amen	114

IV.

PSALMUS

Nisi Dominus.

ps. 126. (127.)

	Pag.		Pag.
CHORUS.			
Nisi Dominus aedificaverit domum, in vanum laboraverunt qui ædificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.	127	ALTUS.	
TENOR.			
Vanum est vobis ante lucem surgere: surgite, postquam sederitis, qui manducatis panem doloris.	131	Cum dederit dilectis suis somnum: ecce hæreditas Domini, filii, merces, fructus ventris.	132
		BASSUS.	
		Sicut sagittæ in manu potentis: ita filii excussorum.	—
		TENOR.	
		Beatus vir qui implevit desiderium suum ex ipsis, non confundetur cum loquetur inimicis suis in porta	134

V.

SALVE REGINA.

CANTUS.		Pag.		Pag.
Salve Regina, mater misericordiæ, vita dulcedo et spes nostra, salve	136		Eia ergo advocata nostra illos tuos miseri- cordes oculos ad nos converte, et Jesum bene- dictum fructum ventris tuis nobis post hoc exilium ostende	138
Ad te clamamus exules filii Evæ, ad te suspiramus gementes et flentes in hac lacri- marum valle	137		O clemens, o pia, o dulcis virgo Maria	143

VI.

MOTETTO.

SYMPHONIA	Pag. 144	O fortunata anima, O jucundissimus triumphus, O foelicissima lætitia	Pag. 152
CANTUS.		Date sarta, date flores Me coronent vestri honores, Date palmas nobiles. Surgant venti et beatæ Spirent almæ fortunatæ Auras cœli fulgidas.	
Silete venti, nolite murmurare frondes, quia anima mea dulcedine requiescit	147	Date sarta: <i>Da Capo</i>	—
Dulcis amor Jesu care, Quis non cupit te amare, Veni, veni transfige me. Si tu feris non sunt clades, Tuæ plagæ sunt suaves, Quia totus vivo in te. Dulcis amor: <i>Da Capo</i>	149	Alleluja	160

VII.

ALLELUJA AMEN.

I.	Pag. 166	IV.	Pag. 170
II.	168	V.	171
III.	169	VI.	172

I. PSALMUS A

Laudate pueri Dominum.

Ps. 112.

(Violino I)
(Violino II)
(SOPRANO)
(Bassi.)

Laudate pu-e-ri

Do-mi-num, lauda-te pu-e-ri

2

Do-minum, lauda - te pue-ri

Do-minum, laudate pue-ri Do-minum, laudate, lau-date, laudate, lau-da

-te, lauda - te, lau

-date nomen Domini, nomen Do-mi-ni, lau-da

-te, lau-da-te, lau-da-te, lau-da

-te, lau-da-te, lau-da-te, lau-da

te, lauda-te pu-e-ri Do-minum, laudate nomen Do - mi - ni.

6

4 3

Sit nomen Do-mi-ni sit be-ne-dictum, sit nomen Do-mi-ni sit be-ne-dictum, ex hoc nunc, et

5

us-que, ex hoc nunc, et us-que in se - - - - - cu - lum, sit nomen

Do-mi-ni sit be-ne-dictum, ex hoc nunc et us-que, ex hoc nunc, et us-que in se - - - - -

- culum, in se-cu - lum, sit no-men Do - mi-ni sit be-ne-dictum, ex hoc nunc et us-que,

1

ex hoc nunc et usque in se - culum, sit nomen

Do - mi - ni sit be - ne - di - ctum, ex hoc nunc, et us - que in se - cu - lum, sit no - men Do - mi - ni

sit be - ne - di - ctum, ex hoc nunc, et usque, ex hoc nunc, et usque, ex hoc nunc, et

us - que in se - cu - lum, in se -

6

(cu - lum.)

A so - lis or - tu usque ad oc - ca - sum, a so - lis or - tu usque ad oc - ca - sum lau - da -

- bi.le no-men Do - mi -

- ni, a so-lis or-tu us.que ad oc-ca-sum lau-da - bi.le,

lau-da - bi.le no-men Do-mi-ni, lau-

- da -

- bi.le no-men Do-mi-ni, lau-da-bi-le no-men Do-mi-ni.

Ex-cel-sus, ex-cel-sus su-per

omnes, su-per omnes gentes Do-mi-nus, ex-cel-sus, ex-cel-

- sus su-per omnes gentes Do-mi-nus, ex-cel-sus su-per omnes gentes Do-mi-nus, ex-cel-

- sus su-per omnes gentes Do-mi-nus, ex-cel-sus su-per omnes gentes Do-mi-

- nus, ex-cel-sus su-per omnes gentes Do-mi-nus, ex-cel-sus su-per omnes gentes Do-mi-nus,

6

et su-per caelos glo-ri-a e-jus, et su-per caelos glo-

-ri-a e-jus, su-per ca-

-los glo-ri-a e-jus, et su-per cae-los, et su-per cae-los glo-ri-a e-jus,

et su-per cae-los glo-ri-a, glo-

-ri-a,

et su-per cae-los glo-ri-a e-jus, et su-per cae-los glo-ri-a e-jus, et su-per cae-los, su-per cae-los gloria

e-jus, et su-per cae-los glo-ri-a e-jus,

ex-cel-sus su-per omnes, su-per omnes gentes Do-mi-nus, ex-cel-

-sus, et su-per cae-los glo-ri-a e-jus, et su-per cae-los glo-ri-a e-jus, et su-per cae-los, su-per cae-los gloria

e-jus.

Quis, quis? quis si-cut Do-mi-nus, quis si-cut Do-mi-nus De-us no-ster, qui in al-tis

3 7[#]/₄ 7[#]/₄ 7[#]/₄ 8/3 6⁴/₂

ha-bi-tat et hu-mi-li-a, et hu-mi-li-a re-spi-cit

6 6 5 6

in cae-lo et in ter-ra?

unisoni.

5 6 5⁴/₄ 6

Suscitans a terra in-o-pem, suscitans a ter-ra

6 5 6 6 6

in-o-pem, sus-ci-tans a ter-ra, sus-ci-tans a ter-ra, sus-ci-tans a ter-ra in-o-pem, sus-ci-tans a ter-ra

in-o-pem, in-o-pem, sus-ci-tans a ter-ra, sus-ci-tans a ter-ra,

su-sci-tans a-ter-ra in-o-pem, su-sci-tans a-ter-ra in-o-pem, su-sci-tans a-ter-ra, su-sci-tans a-ter-ra

in o-pem, su-sci-tans a-ter-ra in - - - o - - - pem,

et de ster-co-re e-ri-gens pau-perem, et de ster-co-re e-ri-gens,

e-ri-gens pau-pe-rem,

-rem, et de ster-co-re

e-ri-gens pau-pe-rem, su-sci-tans a-ter-ra in-o-pem, su-sci-tans a-ter-ra, su-sci-tans a-ter-ra, su-sci-tans a-ter-ra

in-o-pem, su-sci-tans a-ter-ra in-o-pem, su-sci-tans a-ter-ra in-o-pem, su-sci-tans a-ter-ra in-o-pem, su-sci-tans a-ter-ra in-o-pem

- pem, et de ster-co-re e-ri-gens pau-pe-rem, et de ster-co-re e-ri-gens,

- ri-gens.

Ut collocet e-um cum prin-ci-pi-bus,

ut collocet e-um cum prin-ci-pi-bus, cum prin-ci-pi-bus, ut collocet e-um cum prin-ci-pi-bus,

ut collo.cet e-um cum prin-ci-pi-bus, cum prin-ci-pi-bus po-

- pu-li su-i, ut col.lo.cet e-um cum prin-

-cipi-bus, cum (princi-pi-bus) po (pu-li su-i, po-pu-li su-i) cum prin-ci-pi-bus, cum prin-ci-pi-bus po-pu-li su-i,

ut collocet e-um cum principibus, cum principibus, cum principibus, ut collocet e-um cum principi-bus, ut

col-locet e-um cum prin-cipibus, cum principibus, cum prin-cipibus, cum principibus po-puli

su-i, ut col-locet e-um cum princi-pi-bus po-

-puli su-i.

Qui

ha-bi-ta-re fa-cit, qui ha-bi-ta-re fa-cit ste-ri-lem in do-

musical notation system 1

- mo, in do - - mo,

musical notation system 2

musical notation system 3

qui ha-bi-ta-re

musical notation system 4

fa - cit, qui ha-bi-ta-re fa - cit ste - ri-lem in do-mo,

musical notation system 5

qui ha-bi-ta-re fa - cit ste - ri-lem in do -

musical notation system 6

mo, ma-trem fi-li-o-rum læ-tan-

-tem, ma-trem fi-li-o-rum læ-tan-

-tem, matrem fi-li-o-rum læ-tan-tem, læ-tan-

-tan-tem, læ-tan-tem, matrem fi-li-o-rum, ma-trem fi-li-o-rum læ-tan-tem, læ-tan-tem, læ-

-tan-tem, læ-tan-tem, matrem fi-li-o-rum læ-tan-tem, ma-trem fi-li-

-o-rum læ-tan-tem, matrem fi-li-

o - rum læ - tan -

- tem, qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo,

ma - trem fi - li - o - rum, ma - trem fi - li - o - rum læ - tan -

tem.

Glo-ri-a. glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i Sancto, glo-ri-a Pa-tri et Fi-li-o

2 6 6 4+ 6 2 6

et Spi-ri-tu-i Sancto, et Spi-ri-tu-i Sancto. Si-cut e-rat in prin-ci-pi-o, et nunc, et nunc et

6 (5) 4+

semper, et nunc, et nunc, et nunc, et nunc, et nunc et sem-per, si-cut e-rat in prin-

6 7 6

-ci-pi-o, et nunc, et nunc et semper, si-cut e-rat in prin-

6 3

-ci-pi-o, et nunc, et nunc et semper, et nunc, et nunc, et nunc, et nunc, et nunc et sem-per,

6 6 6 7 7 6 6 6 6 6 4

et in se-cu-la se-cu-lo-rum, et in se-cu-la se-cu-

6 6

lo - rum, si - cut e - rat in prin - ci - pi - o, et

nunc, et nunc et semper, et nunc, et nunc, et nunc, et nunc, et nunc et sem - per,

et in se - cu - la se - cu - lo - rum, se - cu -

lo - rum a -

men, si - cut

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

nunc, et nunc, et nunc, et nunc et semper, et in se-cu-la se-cu-lo-rum, et in se-cu-la se-cu-lo-rum, et nunc

et sem-per, si-cut e-rat in princi-pi-o, et nunc et sem-per, et in

se-cu-la se-cu-lo-rum, se-cu-lo-rum, A-men, a-men, a-men, a-men, a-men, a-

men, a-men, a-men,

a-men, a-men, a-men, a-men, a-men, a-

First system of musical notation, featuring a grand staff with three staves. The bottom staff contains the lyrics: *-men, a - men,*

Second system of musical notation, featuring a grand staff with three staves.

Third system of musical notation, featuring a grand staff with three staves. The middle staff contains the lyrics: *a - - men, a - men,*

Fourth system of musical notation, featuring a grand staff with three staves. The bottom staff contains the lyrics: *a - - men, a - men, a - - men,*

Fifth system of musical notation, featuring a grand staff with three staves. The middle staff contains the lyrics: *a - -*

men, a - men, a - men, a - men,

a - men, a - men, a - men, a -

men, a - men, a - men,

a -

men, a - men, a - men.

II.

PSALMUS ^B.

Laudate pueri Dominum.

Ps. 112.

Violino I. Oboe I. *Viol. senza Oboe. Tutti.*

Violino II. Oboe II. *Viol. senza Oboe. p pp*

Viola I.

Viola II.

SOPRANO CONCERTATO. *S.*

SOPRANO CAPELLA. *S.*

ALTO. *A.*

TENORE. *T.*

BASSO. *B.*

Continuo.

666666

Viol. senza Oboe. Tutti.

Viol. senza Oboe. p pp

66666666

Viol. s.o.
Viol. s.o.

This system contains the first five staves of a musical score. The top two staves are for Violins I and II, both marked 'Viol. s.o.'. The bottom three staves are for other instruments, likely Flutes, Clarinets, and Bassoons, which are mostly silent in this section.

Tutti.
Tutti.
Viol. s. o.
Viol. s. o.
pp
p
pp

Laudate, laudate

This system contains the next five staves. The top two staves are for Violins I and II, with dynamic markings 'pp', 'f', 'p', and 'pp'. The vocal line is on the third staff, with the lyrics 'Laudate, laudate'. The bottom three staves are for other instruments, with dynamic markings 'pp' and 'f'.

Oboe solo.

te pu_e-ri Dominum, lauda -

This system contains the Oboe solo and the vocal line. The Oboe part (top staff) features a melodic line with eighth-note patterns. The vocal line (middle staff) includes the lyrics "te pu_e-ri Dominum, lauda -". The system also includes staves for other instruments, which are mostly empty.

Viol. s.O.

Viol. s.O.

This system contains the Violin solo and other instrumental parts. The Violin solo (top staff) features a melodic line with eighth-note patterns. The system also includes staves for other instruments, which are mostly empty.

Tutti. *Viol. s.O.* *pp*

Tutti. *Viol. s.O.* *p* *pp*

te nomen Do - mi - ni, lau -

The first system of the musical score consists of eight staves. The top two staves are vocal lines. The third and fourth staves are for the Violin I and Violin II parts, with dynamic markings *pp* and *p*. The fifth staff is the vocal line with lyrics: *te nomen Do - mi - ni, lau -*. The sixth, seventh, and eighth staves are for the Oboe, Bassoon, and Bassoon parts, respectively.

Oboe solo. *Tutti.* *Viol. s.O.* *p*

Oboe solo. *Tutti.* *Viol. s.O.* *p*

da - te, lauda - te nomen, lau - da - te

The second system of the musical score consists of eight staves. The top two staves are vocal lines. The third and fourth staves are for the Violin I and Violin II parts, with dynamic markings *p*. The fifth staff is the vocal line with lyrics: *da - te, lauda - te nomen, lau - da - te*. The sixth, seventh, and eighth staves are for the Oboe, Bassoon, and Bassoon parts, respectively.

no - - - - - men Do - mi - ni, lau - da -

Tutti. Viol. s. o. Tutti.

Tutti. *p*Viol. s. o. Tutti.

- te nomen Do - mi - ni, lau - da - - te nomen Do - mi -

(Tutti.)

Viol. s. O. *Tutti.*

p Viol. s. O. *pp* *Tutti.*

ni, *lau - da - te,*

Lau - da - te, lau -

Lau - da - te, lau - da - te, lau -

Lau - da - te, lau -

Lau - da - te, lau -

Lau - da - te, lau -

SOLO. TUTTI.

da - te pu - e - ri Do - minum, lau - da - te pu - e - ri Do - mi -

da - te, lauda - te pu - e - ri Do - minum, lau - da - te pu - e - ri Do - mi -

da - te, lauda - te pu - e - ri Do - minum, lau - da - te pu - e - ri Do - mi -

da - te, lauda - te pu - e - ri Do - minum, lau - da - te pu - e - ri Do - mi -

Oboe s.V. Viol. s.O.

Oboe s.V. Viol. s.O.

SOLO. (TUTTI.)

lau-da - te, lauda-te no -
 -num, lau-da - te, lauda-te no -
 -num, lau-da - te, lauda-te no -
 -num, lau-da - te, lauda-te no -
 -num, lau-da - te, lauda-te no -

-men Do - mi - ni, lauda - te
 -men Do - mi - ni, lauda - te
 -men Do - mi - ni, lau - da - te
 -men Do - mi - ni, lau - da - te
 -men Do - mi - ni, lau - da - te

SOLO. (TUTTL.)

- men Do - mi - ni, lau - da - te nomen Do - mi - ni, lau - da - te nomen Do - mi - ni, lau - da - te nomen Do - mi - ni, lau - da - te nomen Do - mi - ni, lau - da - te nomen Do - mi - ni, lau - da - te nomen Do - mi - ni.

Viol. s.o. Tutti.

p *pp* *f*

- ni. - ni. - ni. - ni. - ni.

Oboe solo.

(SOPRANO.)

(BASSO.)

Sit nomen Do - mi - ni sit be - ne - di - ctum, sit no - men

Do - mi - ni sit be - ne - di - ctum, ex hoc nunc, ex hoc nunc, et us - que in sæ -

- cu - lum, in sæ - cu - lum, in sæ -

- culum, in sæ - cu -

- lum, sit no - men Do - mi - ni sit be - ne - di - ctum,

sit be - ne - dictum, sit be - ne - di - ctum, ex hoc nunc,

ex hoc nunc, ex hoc nunc, et usque in saeculum, ex hoc nunc

usque in saeculum, in saeculum.

4/2 6 4/2 6

SOLO. A solis ortu usque ad occasum, a solis ortu usque
TUTTI. A solis ortu usque
 Lauda
 Lauda
 A solis ortu usque

lau-da-bile nomen Do-mi-ni,
 -bile, lau-da-bile nomen Do-mi-ni, lau-da-
 da- - -bile nomen a so-lis or-tu us-que ad oc-ca-sum,
 lau-da-bile nomen Do-mi-ni, lau-da-
 -bile nomen Do-mi-ni, a so-lis

lau-da- - -bile
 a so-lis or-tu us-que ad oc-
 -bile, lau-da- - - -bi-le a so-lis or-tu us-que
 or-tu us-que ad oc-ca- - -sum, lau-da-

lau - da - - - - - bi - le, a so - lis or - - - - tu us - que ad oc -
 ca - - - - sum lau - da -
 - - - - - bi - le, lau - da - - - -
 a - oc - ca - sum, a so - lis or - tu usque ad oc -
 - - - - - bile nomen Do - mini, lau - da - - - -

- ca - sum lau - da -
 lau - da - - - - - bi - le, lau - da -
 - - - - - bi - le, lau - da -
 - ca - sum lau - da - - - - - bi - le, lau - da -
 - - - - - bi - le, lau - da -

The first system of the musical score consists of nine staves. The top two staves (Violino I and Oboe I) feature intricate, fast-moving rhythmic patterns. The third and fourth staves (Violino II and Oboe II) also contain complex rhythmic figures. The fifth and sixth staves (Viola and Soprano) are mostly empty, indicating rests for these parts. The seventh and eighth staves (Bass I and Bass II) provide a rhythmic accompaniment with a steady pulse. The bottom staff (Violoncello) has a more active, rhythmic line.

(Violino I.
Oboe I.) *Allegro.* *Oboe solo.* *Tutti.*

(Violino II.
Oboe II.) *Oboe solo.* *Tutti.*

(Viola.)

(SOPRANO.)

(Bassi.) *Violoncello.* *Tutti.*

The second system continues the musical score. It includes performance instructions: *Allegro.* and *Oboe solo.* for the first two staves, and *Tutti.* for the first, second, and eighth staves. The *Violoncello.* instruction is placed above the eighth staff. The notation continues with rhythmic patterns similar to the first system.

The third system of the musical score shows the continuation of the *Oboe solo.* and *Violoncello.* parts. The top two staves (Violino I and Oboe I) and the bottom staff (Violoncello) are active, while the other staves remain empty. The *Oboe solo.* instruction is repeated above the second and third staves.

Tutti. *Viol.*

Tutti. *Viol.* *p*

Ex.cel.sus su.per omnes, su.per om.nes gen.tes

Tutti. *Viol.*

Tutti. *Viol.* *p*

Do.minus, ex.cel.sus su.per omnes, su.per om.nes gen.tes

Domi.nus, et su.per cae.los glo.ria e.jus, glo.ria e.jus, su.per cae.los glo.ria e.

Tutti. *Oboe solo.* *Tutti.* *Oboe solo.* *Tutti.*

Tutti. *Oboe solo.* *Tutti.* *Oboe solo.* *Tutti.*

jus,

Oboe solo.

Oboe solo.

excel

Tutti.

Tutti.

- sus su. per omnes, su. per omnes gentes Dominus, et

Oboe solo.

su - per cae - los gloria e - jus, glo - ria

Viol.

Viol. Tutti. Viol.

e - jus, su. per cae - los glo - ria e - jus, glo - ria e - jus, et su - per cae - los, et

Oboe solo.

Violini.

su - per ca - los glo - ria e - jus, su - per ca - los glo - ria

Violini.

Oboe solo.

Oboe solo.

Tutti.

e - jus, glo - ria e - jus.

Violoncello.

Tutti.

Oboe

Oboe

solo.

Tutti.

solo.

Tutti.

Viol.

Viol.

Grave.

Quis? quis si-cut Do-minus, quis, quis si-cut Do-minus De-us no-ster, qui in al-tis
 Quis? quis si-cut Do-minus, quis, quis si-cut Do-minus De-us no-ster, qui in al-tis
 Quis? quis si-cut Do-minus, quis, quis si-cut Do-minus De-us no-ster, qui in al-tis
 Quis? quis si-cut Do-minus, quis, quis si-cut Do-minus De-us no-ster, qui in al-tis
 Quis? quis si-cut Do-minus, quis, quis si-cut Do-minus De-us no-ster, qui in al-tis
 Quis? quis si-cut Do-minus, quis, quis si-cut Do-minus De-us no-ster, qui in al-tis

6/4 7 4/4 5 5 6

ha-bi-tat in cae-lo, in cae-lo,
 ha-bi-tat in cae-lo, in cae-lo,
 ha-bi-tat et hu-mi-li-a re-spi-cit in cae-lo et in ter-ra, in cae-lo et in
 ha-bi-tat et hu-mi-li-a re-spi-cit in cae-lo et in ter-ra, et in
 ha-bi-tat et hu-mi-li-a re-spi-cit in cae-lo et in ter-ra, et in

Tutti. Tutti. Tutti.

7 6 #

Tutti.

quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?
 quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?
 ter-ra, quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?
 ter-ra, quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?
 ter-ra, quis, quis si-cut Do-mi-nus, quis, quis si-cut Do-mi-nus De-us no-ster?

(SOPRANO.)

(Bassi.)

piano Organo solo con due Violoncelli e Contra Basso.

Su-sci-tans a ter-ra

in-o-pem, a ter-ra in-o-pem, su-sci-tans a ter-ra in-o-pem, a ter-ra

in-o-pem, a ter-ra, et de ster-co-re

- rigens pau - pe - rem,

et de ster - co - re e -

- ri - gens pau -

- perem, et de ster - co - re e - ri - gens pau -

- perem, pau - pe - rem, ut col - lo - cet

e - um cum prin - ci - pi - bus, ut col - lo - cet

e - um cum prin - ci - pi - bus po - pu - li su - i po - pu - li su -

i, ut col - lo - cet e - um cum prin - ci - pi - bus po - pu - li su -

i, ut col - lo - cet e - um cum prin - ci - pi - bus po -

Tutti.

- pu-li- su- i.

Violini unisoni.

(SOPRANO.)

(BASSI.)

Qui

habi.ta.re fa - cit ste - rilem in do.mo, qui habi.ta.re fa - cit

ste - rilem in do.mo, matrem fi - li - o - rum la - tan -

Viol. I.
Viol. II.

P Violoncello solo.

unis.

tem,
Tutti. δ

qui habi-ta-re facit qui habi-ta-re facit ste-ri-lem in do-

(Viol. I.)
(Viol. II.)

-mo, matrem fili-orum læ-tan-

tem, læ-tan-tem,

f

matrem fi-li-o-rum læ-tan-

tem, læ-tan-tem.

f

Allegro.
Oboe solo.

Violoncello solo.

Tutti.

Solo.

Glo -

Tutti.

Solo.

Oboe solo.

The first system of the musical score consists of eight staves. The top two staves are for the Oboe, with the first staff containing a solo line of eighth-note patterns. The next two staves are for the Violin and Viola. The fifth staff is the vocal line, starting with the syllable '-ria,'. The bottom two staves are for the Cello and Double Bass, providing a rhythmic accompaniment.

The second system of the musical score consists of eight staves. The top two staves are for the Oboe, with the first staff containing a solo line of eighth-note patterns. The next two staves are for the Violin and Viola. The fifth staff is the vocal line, with the lyrics 'glo - ria Pa - tri, glo - ria Fi - li.o et Spi - ri - tu - i San -'. The bottom two staves are for the Cello and Double Bass, providing a rhythmic accompaniment.

Oboe solo.

Tutti Violini.

-clo, glo- ri-a,

Tutti Soprani.

glo-ria, glo-ria, glo-ri-a Pa-tri, glo-ri-a

glo-ria, glo-ria, glo-ri-a Pa-tri, glo-ri-a

glo-ria, glo-ria, glo-ri-a Pa-tri, glo-ri-a

glo-ria, glo-ria, glo-ri-a Pa-tri, glo-ri-a

Tutti.

Solo.

(Viol. I.)

(Viol. II.)

glo-

Fi-li-o, glo-ria,

Fi-li-o, glo-ria,

Fi-li-o, glo-ria,

Fi-li-o, glo-ria,

Musical score for the first system. It includes a vocal line and string accompaniment. The vocal line begins with the lyrics "ri - a, glo - ri - a Pa - tri, glo - ri - a". The string parts include Violin I and Violin II, both marked *pp*. The score is in G major and 4/4 time.

Musical score for the second system. It continues the vocal and instrumental parts. The vocal line begins with the lyrics "Fi - li - o, et Spi - ri - tu - i San - cto, glo -". The string accompaniment continues with the same texture. The score is in G major and 4/4 time.



Musical score for voices and instruments. The score is in a major key with a common time signature. It features a vocal line with lyrics and instrumental accompaniment. The lyrics are: Solo. glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a. The instrumental parts include a piano accompaniment and a string section. The vocal line is marked with a "Solo." instruction. The piano accompaniment features a rhythmic pattern of eighth notes. The string section includes a violin I part, a violin II part, and a cello/bass part. The vocal line is marked with a "Solo." instruction.



Musical score for Violin I and Violin II parts. The score is in a major key with a common time signature. It features two violin parts and a cello/bass part. The violin parts are marked with dynamics like *p* and *pp*. The cello/bass part is marked with *pp*. The violin parts feature a rhythmic pattern of eighth notes. The cello/bass part features a rhythmic pattern of eighth notes. The violin parts are marked with a "Viol. I" and "Viol. II" instruction. The dynamics markings include *p* and *pp*.

Tutti.

ri - a
 glo - ri - a Pa - tri,
 glo - ri - a Pa - tri,
 glo - ri - a Pa - tri,
 glo - ri - a Pa - tri,

Allegro.
 Viol. et Oboe I.
 Viol. et Oboe II.

(SOLO.)
 Sicut e - rat in prin -

glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto.
 glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto.
 glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto.
 glo - ri - a Fi - li - o, et Spi - ri - tu - i San - cto.

Tutti.

Viol.

p Viol. *pp*

-ci - - - pi.o, sicut e_rat in princi_

Viol.

f Viol. *p* *pp*

-pio, et nunc, et nunc et sem - per, et sem - - per,

Oboe solo.

Tutti Viol.

unis.

et in se_cu_la se_cu_lorum, A_

A_ - - - - - men, a_ - - -

A_ - - - - - men, a_ - - -

A_ - - - - - men, a_ - - -

A_ - - - - - men, a_ - - -

A_ - - - - - men, a_ - - -

men, a_ - - - men, a_ - - - men, a_ - - - men, a_ - - -

men, a_ - - - men, a_ - - - men, a_ - - - men, a_ - - -

men, a_ - - - men, a_ - - - men, a_ - - - men, a_ - - -

men, a_ - - - men, a_ - - - men, a_ - - - men, a_ - - -

men,
men, a -
men, a -
men, a -
men, a -
men, a -

Viol.(unis)
p
a - - - - - men, et in
men, a - men, a - men, a - men, amen, amen,
men, a - men, a - men, a - men, amen, amen,
men, a - men, a - men, a - men, amen, amen,
men, a - men a - men, a - men, a - men, amen, amen,

Tutti.

se.cula se.cu.lorum, a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

This musical score is for a vocal ensemble and instruments. It features a 'Tutti.' section. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'se.cula se.cu.lorum, a - men, a - men,'. The instrumental parts include strings and woodwinds. The score is written in a key with two sharps (D major) and a 4/4 time signature. The vocal lines are in a homophonic setting, with the instruments providing harmonic support.

Violini.

a - men, a - men,

This musical score is for a violin ensemble and voices. It features a 'Violini.' section. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'a - men, a - men,'. The instrumental parts include violins and violas. The score is written in a key with two sharps (D major) and a 4/4 time signature. The vocal lines are in a homophonic setting, with the instruments providing harmonic support.

Musical score for the first system, featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time. It includes a piano introduction with a busy sixteenth-note accompaniment in the right hand and a steady bass line in the left hand. The vocal parts enter with the word "amen".

Tutti.

- - - - - men,

a - men, a -

a - men, a -

a - men, a -

a - men, a -

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment continues with the same rhythmic pattern. The vocal parts continue with the word "amen".

a - - - - - men, a - - - - - men, a - - - - - men.

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

- - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

III. PSALMUS

Dixit Dominus.

Ps. 109.

Tutti.

(Violino I.)

(Violino II.)

(Viola I.)

(Viola II.)

(SOPRANO I.)

(SOPRANO II.)

(ALTO.)

(TENORE.)

(BASSO.)

(Continuo.)

The first system of the musical score includes staves for Violino I, Violino II, Viola I, Viola II, Soprano I, Soprano II, Alto, Tenore, Basso, and Continuo. The Continuo part features figured bass notation with the figures 6, 6, 6, 6, 6, 6. The vocal parts are currently silent.

The second system of the musical score continues the instrumental parts from the first system. The vocal parts remain silent. The Continuo part features figured bass notation with the figures 7, 6, 6, 6 7, 6 4 2, 6.

Musical score for the first system, measures 1-4. The score is written for a grand staff with two treble clefs and two bass clefs. The upper voice part is highly melodic and rhythmic, featuring many sixteenth notes and slurs. The lower voice part provides a steady accompaniment with eighth notes. The key signature has one flat, and the time signature is 4/2. Fingering numbers (7, 4, 2, 4) are visible below the bass line.

Musical score for the second system, measures 5-8. The melodic line continues with similar complexity. Dynamic markings 'p' (piano) are present in measures 6 and 7. The bass line continues with eighth-note accompaniment. The key signature has one flat, and the time signature is 4/2. Fingering numbers (7, 7, 6, 6, 6, 4, 6, 6, 4) are visible below the bass line.

Dix-it, dix-it Do-minus Do-mi-no me - o dix-it, dix-it, dix-it,
 Dix-it, dix-it Do-minus Do-mi-no me - o dix-it, dix-it, dix-it,
 Dix-it, dix-it Do-minus Do-mi-no me - o, dix-it, dix-it, dix-it,
 Dix-it, dix-it Do-minus Do-mi-no me - o dix-it, dix-it, dix-it,
 Dix-it, dix-it Do-minus Do-mi-no me - o dix-it, dix-it, dix-it,

dix-it Do-minus dix-it Do-mi-no me - o, dix-it,
 dix-it Do-minus dix-it Do-mi-no me-o, dix-it, dix-it Do-minus Do-mi-no me - o,
 dix-it Do-minus dix-it Do-mi-no me-o, dix-it, dix-it Do-minus Do-mi-no me - o.
 dix-it Do-minus dix-it Do-mi-no me-o, dix-it, dix-it Do-minus Do-mi-no me - o,
 dix-it Do-minus dix-it Do-mi-no me-o, dix-it, dix-it Do-minus Do-mi-no me - o.

dix.it Dominome.o, Do.mi.no me - o, dix.it, dix.it, dix.it Domino me.o, dix.it Do.mi.no me - o, dix.it,
 - o, dix.it, dix.it, dix.it Domino me.o, dix.it Do.mi.no me - o, dix.it,
 dix.it Dominus dix.it Do.mi.no me - o, dix.it, dix.it, dix.it Domino me.o, dix.it Do.mi.no me - o, dix.it,
 dix.it Dominus dix.it Do.mi.no me - o, dix.it, dix.it, dix.it Domino me.o, dix.it Do.mi.no me - o, dix.it,
 - o, Domino me.o, Do.mi.no me - o, dix.it, dix.it, dix.it Domino me.o, dix.it Do.mi.no me - o, dix.it,

6

Solo.
 Solo.
 SOLO.
 dix.it: Se - - - - - de a dex - tris
 dix.it:
 dix.it:
 dix.it:
 dix.it:
 Violoncello.

me - is,

SOLO.
Se-de, se -

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics 'me - is,' and a piano accompaniment. A 'SOLO.' marking is placed above the piano part, with the lyrics 'Se-de, se -' below it. The piano part consists of a melodic line with grace notes and a bass line with a steady eighth-note accompaniment.

Tutti.

dix-it, dix-it, dix-it, dix-it,

dix-it, dix-it, dix-it, dix-it,

- de a dex - tris me - is, dix-it, dix-it, dix-it, dix-it,

dix-it, dix-it Dominus Do.mi.no me - o, dix-it, dix-it,

dix-it, dix-it Dominus Do.mi.no me - o, dix-it, dix-it,

Tutti.

Detailed description: This system contains the next four measures. It begins with a 'Tutti.' marking. The vocal line has lyrics 'dix-it, dix-it, dix-it, dix-it,' and 'dix-it, dix-it, dix-it, dix-it,'. The piano accompaniment continues with a similar melodic and bass line. The lyrics 'de a dex - tris me - is,' and 'dix-it, dix-it, dix-it, dix-it,' are also present. The system concludes with 'dix-it, dix-it Dominus Do.mi.no me - o, dix-it, dix-it,' and 'dix-it, dix-it Dominus Do.mi.no me - o, dix-it, dix-it,'. A final 'Tutti.' marking is at the bottom.

dixit, dixit, dixit: se - de a

dixit, dixit, dixit: se - de, se - de a

dixit, dixit, dixit: se - de, se - de a

dixit, dixit, dixit: se - de a

dixit, dixit, dixit: se - de a

dixit, dixit, dixit: se - de a

6 6 6 6 6

dextris me - is, do - nec

dextris me - is, do - nec

dextris me - is,

dextris me - is,

dextris me - is,

po - nam i - ni - mi - cos
 po - nam i - ni - mi - cos
 donec po - nam, donec po - nam i - ni - mi - cos, i - ni - mi - cos tu - os, i - ni -
 donec po - nam, donec po - nam i - ni - mi - cos, i - ni - mi - cos tu - os, i - ni -
 donec po - nam, donec po - nam i - ni - mi - cos, i - ni - mi - cos, donec po - nam i - ni -

tu - os, sca - bel - lum
 tu - os, sca - bel - lum
 - mi - cos tu - os, donec po - nam i - ni - mi - cos tu - os, donec po - nam, donec donec po - nam i - ni - mi - cos, donec
 - mi - cos tu - os, donec po - nam i - ni - mi - cos tu - os, donec po - nam, donec donec po - nam i - ni - mi - cos, donec
 - mi - cos tu - os, donec po - nam i - ni - mi - cos tu - os, donec po - nam, donec donec po - nam i - ni - mi - cos, donec

pe - dum tu - o - rum,

pe - dum tu - o - rum, sca.bel.lum pedum tu.o -

po.nam, donec po.nam i.ni.mi.cos, donec po.nam, donec po.nam i.ni.mi.cos tu - os, sca.bel.lum pe.dum tu.

po.nam, donec po.nam i.ni.mi.cos, donec po.nam, donec po.nam i.ni.mi.cos tu - os,

po.nam, donec po.nam i.ni.mi.cos, donec po.nam, donec po.nam i.ni.mi.cos tu - os,

6 5 6 5

sca.bel.lum pedum tu.o - rum, sca.bel.lum pedum tu.o -

- rum, tu.o - rum, sca.bel.lum, sca.bel.lum pedum tu.o - rum, sca.bel.lum pedum tu.o -

- o - rum, sca.bel.lum pedum tu.o - rum, pe - dum tu.o -

sca.bel.lum pedum tu.o - rum, pe.dum tu.o -

sca.bel.lum pedum tu.o - rum, sca.bel.lum pedum tu.o - rum, tu.o -

6 6 4 3 6 4 2 6

- rum, donec po - nam, donec po - nam i - ni - mi - cos tu - os sca - bel -
 - rum, donec po - nam i - ni - mi - cos sca - bel -
 - rum, donec po - nam i - ni - mi - cos, i - ni - mi - cos, donec
 - rum, donec po - nam i - ni - mi - cos,
 - rum, donec po - nam i - ni - mi - cos tu - os sca - bel -

6 4 2 6 9 8 6

- lum, donec po - nam, donec po - nam i - ni - mi - cos, donec po - nam i - ni - mi - cos, i - ni - mi - cos tu -
 po - nam, donec po - nam, donec po - nam i - ni - mi - cos, donec po - nam i - ni - mi - cos, i - ni - mi - cos tu -
 donec po - nam, donec po - nam, po - nam i - ni - mi - cos, donec po - nam i - ni - mi - cos, i - ni - mi - cos tu -
 - lum, donec po - nam i - ni - mi - cos, donec po - nam i - ni - mi - cos, i - ni - mi - cos tu -

6 4 2 6 6 6 6

lum, do_nec po_nam i_ni mi_cos sca_bel_lum pe_dum tu_o_rum, sca_bel -
 os, tu os, do_nec po_nam i_ni mi_cos sca_bel_lum pe_dum tu_o_rum, do_nec
 os, tu os, do_nec po_nam i_ni mi_cos sca_bel_lum pe_dum tu_o_rum, do_nec
 os, tu os, do_nec po_nam i_ni mi_cos sca_bel_lum pe_dum tu_o_rum, do_nec

6 6 6 6
 4 4 4 4
 2 2 2 2

lum, sca_bel_lum pedum tu.
 po_nam i_ni mi_cos, donec po_nam, do_nec po_nam i_ni mi_cos, i_ni mi_cos, i_ni mi_cos sca_bel_lum pedum tu.
 po_nam i_ni mi_cos, donec po_nam, do_nec po_nam i_ni mi_cos, i_ni mi_cos, i_ni mi_cos sca_bel_lum pedum tu.
 po_nam i_ni mi_cos, donec po_nam, do_nec po_nam i_ni mi_cos, i_ni mi_cos, i_ni mi_cos sca_bel_lum pedum tu.

- o - rum, dix - it, dix - it, dix - it, dix - it Do - minus Domi - no me - o:

- o - rum, dix - it, dix - it, dix - it, dix - it Do - minus Domi - no me - o:

- o - rum, dix - it, dix - it, dix - it, dix - it Do - minus Domi - no me - o:

- o - rum, dix - it, dix - it, dix - it, dix - it Do - minus Domi - no me - o: Se -

- o - rum, dix - it, dix - it, dix - it, dix - it Do - minus Domi - no me - o:

6 Violoncello. 7

se - de a dex - tris me - is, se - de a dex - tris me - is, a dex - tris

se - de a dex - tris me - is, se - de a dex - tris me - is, a dex - tris

se - de a dex - tris me - is, se - de a dex - tris me - is, a dex - tris

- de a dex - tris me - is, se - de a dex - tris me - is, a dex - tris

se - de a dex - tris me - is, se - de a dex - tris me - is, a dex - tris

7 7 7 Tutti.

me-is, sca-bel-lum pe-dum tu-o -

me-is, sca-bel-lum pe-dum tu-o -

me-is, sca-bel-lum pe-

me-is do-nec po-nam sca-bel-lum pe-

me-is do-nec po-

5 6 6 7 6
4 4 4 5 4

- rum, sca-bel-lum pe-dum tu-o - rum, sca-bel-lum pe-dum tu-o -

- rum, sca-bel-lum pe-dum tu-o - rum, sca-bel-lum

- dum tu-o - rum, pe-dum tu-o -

- dum tu-o-rum, sca-bel-lum pe-dum tu-o -

- nam i-ni-mi-cos tu-

5 3 5 9 8 6 6 4 6 7 6

- rum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu -
 pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu -
 - rum, sca - bel - lum pe - dum tu - o - rum, sca - bel -
 - rum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu -
 - os sca - bel - lum, sca - bel - lum pe - dum tu -

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

- o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum, do - nec
 - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum, do - nec
 - lum pe - dum tu - o - rum,
 - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca -
 - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, do - nec po - nam,

6 # # 6

CG

po - nam, donec po - nam i - ni - mi - cos, donec po - nam, donec po - nam i - ni - mi - cos, i - ni - mi - cos, donec
 po - nam, donec po - nam i - ni - mi - cos, donec po - nam, donec po - nam i - ni - mi - cos, i - ni - mi - cos, donec
 donec po - nam i - ni - mi - cos, donec po - nam, donec po - nam i - ni - mi - cos, i - ni - mi - cos, donec
 - bel - - - - - lum pr - - - - - dum - - - - -
 donec po - nam, po - nam i - ni - mi - cos, donec po - nam, donec po - nam i - ni - mi - cos, i - ni - mi - cos, donec

po - nam i - ni - mi - cos, i - ni - mi - cos sca - - - - - bel - - - - -
 po - nam i - ni - mi - cos, i - ni - mi - cos sca - - - - - bel - - - - -
 po - nam i - ni - mi - cos, i - ni - mi - cos sca - - - - - bel - - - - -
 tu - - - - - o - - - - - rum, sca - bellum pedum tu - - - - -
 po - nam i - ni - mi - cos, i - ni - mi - cos sca - - - - - bel - - - - -

- lum pe-dum tu o - - - rum, sca-bel-lum pe-dum tu o -
 - lum pe-dum tu o - - - rum, sca-bel-lum pe-dum tu o -
 - lum pe-dum tu o - - - rum, sca-bel-lum pe-dum tu o -
 - rum, sca-bel-lum pe-dum tu o - - - rum, sca-bel-lum pe-dum tu o -
 - lum, sca-bel-lum pe-dum tu o - - - rum, sca-bel-lum pe-dum tu o -

6 6 6 4 6 6

- rum, dix-it, dix-it, dix-it.
 - rum, dix-it, dix-it, dix-it.
 - rum, dix-it, dix-it, dix-it.
 - rum, dix-it, dix-it, dix-it.
 - rum, dix-it, dix-it, dix-it.

6 6

Musical score system 1, measures 1-4. The system consists of ten staves. The top two staves are treble clefs, the next two are alto clefs, and the bottom two are bass clefs. The music is in a key with two flats and a 3/4 time signature. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third and fourth staves have a rhythmic accompaniment of eighth notes. The fifth and sixth staves are empty. The seventh and eighth staves are empty. The ninth and tenth staves have a bass line with eighth notes. Below the staves, there are figured bass notations: 6, 7, 6 4 2, 6, 7, 4, b 4 4.

Musical score system 2, measures 5-8. The system consists of ten staves, identical in layout to system 1. The music continues with similar melodic and rhythmic patterns. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third and fourth staves have a rhythmic accompaniment of eighth notes. The fifth and sixth staves are empty. The seventh and eighth staves are empty. The ninth and tenth staves have a bass line with eighth notes. Below the staves, there are figured bass notations: 6, 5, #, #, #.

7 7 6 6 6 6 6 6 6 6

4 2

6 4 6

(ALTO) SOLO.

Tutti.

6

Fir - gam vir - tu - tis, vir - tu - tis tu - a,

7 7 7 7 7 7

p

vir - gam vir - tu - tis, vir - tu - tis tu - a e - mit - tet

piano per tutto.

Do - mi - nus, e - mit - tet Do - mi - nus ex Si - on, e - mit - tet Do -

tr

6

- minus ex Si - on: do - mi - na -
 re in me - di - o i - ni - mi - co -
 rum tu - o - rum, i - ni - mi - co - rum tu - o - rum, do -
 mi - na - re, do - mi - na - re in me - di - o i - ni - mi - co - rum tu -
 o - rum, i - ni - mi - co - rum tu - o - rum,
 o - rum, i - ni - mi - co - rum tu - o - rum.

6 4 2 7 6 5
 6 5 4 7 6 4 4

Tutti.

(Violino I.)

(Violino II.)

(Viola I. II.)

CANTO I.

(Bassi.)

Tutti.

p

p

p

f

Te - cum prin - ci - pi - um in - di - e vir - tu - tis, in - di - e vir - tu - tis, vir - tu - tis . tu - a

Violoncello. Tutti. Solo. Tutti. Solo. Tutti.

f

f

f

f

in splen - do -

f

f

f

f

p

p

ri - bus - sanc - to - rum, in splen - do - ri - bus san -

6 7
4 7
2 7

cto - rum, in splen - do - ri - bus san - cto - rum,

Solo. Tutti.

b 4 7

te - cum prin - ci - pi - um in di - e vir - tu - tis, vir - tu - tis tu - æ in splen -

Solo. Tutti. Solo. Tutti.

7 6

do -

Solo.

5 5

- ri - bus san - cto - rum,

Tutti.

3 6 6 4

2 2

te-cum prin-ci-pi-um in di-e vir-tu-tis, vir-tu-tis tu-æ in splen-do-

Solo.

-ri-bus san-cto-

-rum: ex u-le-ro an-te Luci-ferum ge-nui te, ge-nui te, ge-nui

Tutti.

Solo.

6
4
2

te, an-te Luci-ferum ge-nui te.

Tutti.

Grave. *(Allegro.)*

(Violino I)
(Violino II)
(Viola I)
(Viola II)
(SOPRANO I)
(SOPRANO II)
(ALTO.)
(TENORE.)
(BASSO.)
(Continuo.)

$\frac{6}{4}$ 7 7 7 $\frac{6}{4}$ 7 7 4 #

non, non, non, non, non pœ-ni-te-bit e-um,
 non, non, non, non, non pœ-ni-te-bit e-um,
 -te-bit, non, non, non, non, non pœ-ni-te-bit e-um,
 -te-bit, non, non, non, non, non pœ-ni-te-bit e-um,
 Etnon, non pœni - te-bit, non, non pœ-ni - te-bit, non, non, non, non, non pœ-ni-te-bit e-um,

et non pœ-ni-te-bit e-um, et non pœ-ni-te-bit e-um, non, non,
 et non pœ-ni-te-bit e-um, et non pœ-ni-te-bit e-um, non, non,
 et non pœ-ni-te-bit e-um, et non pœ-ni-te-bit e-um, non, non,
 et non pœ-ni-te-bit e-um, et non pœ-ni-te-bit e-um, non, non,
 et non pœ-ni-te-bit e-um, et non pœ-ni-te-bit e-um, non, non,

(Grave.)

non - Ju-ra-vit Do-mi-nus, ju-ra-vit Do - - - mi-nus,
 non - Ju-ra-vit Do-mi-nus, ju-ra-vit Do - - - mi-nus,
 non - Ju-ra-vit Do-mi-nus, ju-ra-vit Do - - - mi-nus,
 non - Ju-ra-vit Do-mi-nus, ju-ra-vit Do - - - mi-nus,
 non - Ju-ra-vit Do-mi-nus, ju-ra-vit Do - - - mi-nus,

Do - mi - nus, ju - ra - vit: Et non, non pæ - ni - te - bit, non, non,
 Do - mi - nus, ju - ra - vit: Et non, non pæ - ni - te - bit, non,
 Do - mi - nus, ju - ra - vit: Et non, non pæ - ni - te - bit, et non pæ - ni -
 Do - mi - nus, ju - ra - vit: Et non, non pæ - ni -
 Do - mi - nus, ju - ra - vit:
 Do - mi - nus, ju - ra - vit:

7 4 6 4 7 7
 2 2 2 2 2 2

non pæ - ni - te - bit, non, non, non pæ - ni - te - bit, non, non pæ - ni - te - bit, non pæ - ni - te -
 non pæ - ni - te - bit, non, non, non pæ - ni - te - bit, non, non pæ - ni - te - bit, non pæ - ni - te -
 - te - bit, non, non, non, non, non pæ - ni - te - bit, non, non pæ - ni - te - bit, et non, non pæ - ni -
 - te - bit, non, non, non, non, non pæ - ni - te - bit, non, non pæ - ni - te - bit, et non, non pæ - ni -
 non pæ - ni - te - bit, non, non, non pæ - ni - te - bit, non, non pæ - ni - te - bit, et non, non pæ - ni -

- bit, et non pœ-ni - te - - - bit, et non pœ-ni -
 - bit, et non pœ-ni - te - - - bit, et non pœ-ni -
 - te-bit, et non pœ-ni - te-bit, et non pœ-ni - te-bit,
 - te-bit, et non pœ-ni - te-bit, et non pœ-ni - te-bit,
 - te-bit, et non pœ-ni - te-bit, et non pœ-ni - te-bit,
 - te-bit, et non pœ-ni - te-bit, et non pœ-ni - te-bit,
 6 6 4 4

- te - - - bit, non, non, non, non pœ-ni-te-bit e - um, non - pœ-ni -
 - te - - - bit, non, non, non, non pœ-ni-te-bit e - um, non - pœ-ni -
 et non, non pœ-ni - te-bit, non, non pœ-ni - te-bit, non, non, non, non pœ-ni-te-bit e - um, et non, non pœ-ni-
 et non, non pœ-ni - te-bit, non, non pœ-ni - te-bit, non, non, non, non pœ-ni-te-bit e - um, et non, non pœ-ni-
 et non, non pœ-ni - te-bit, non, non pœ-ni - te-bit, non, non, non, non pœ-ni-te-bit e - um, non pœ-ni - te - -

- te - bit, et non, non pœ-ni - te - bit e - um, non, non, et non, non pœ-ni -

- te - bit, et non, non pœ-ni - te - bit e - um, non, non, et non, non pœ-ni -

- te bit, non, non pœ-ni - te bit, non, non pœ-ni - te - bit e - um, non, non, et non, non pœ-ni -

- te bit, non, non pœ-ni - te bit, non, non pœ-ni - te - bit e - um, non, non, et non, non pœ-ni -

- - bit, et non, non pœ-ni - te - bit e - um, non, non, et non, non pœ-ni -

7

piano *piano piano* *più piano* *pianiss.* *pianississ.*

piano *piano piano* *più piano* *pianiss.* *pianississ.*

piano *piano piano* *più piano* *pianiss.* *pianississ.*

- te bit e - um.

- te bit e - um.

- te bit e - um.

- te bit e - um.

- te bit e - um.

4

TUTTI.

Se-cun-dum or-di-nem Mel-chi-se-dech, se-cun-dum
 Se-cun-dum or-di-nem Mel-chi-se-dech, se-cun-dum or-di-nem Mel-
 Se-cun-dum or-di-nem Mel-chi-se-dech, se-cun-dum or-di-nem Mel-chi-se-dech,
 Tu es sa-cer-dos in æ-

or-di-nem Mel-chi-se-dech, tu es sa-
 -chi-se-dech,
 se-cun-dum or-di-nem,
 se-cun-dum or-di-
 -ter-num se-cun-dum or-di-nem Mel-

- cer - - - dos in æ - - - ter - - - - -
 se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - - - - se -
 se - cun - dum or - di - nem Mel - chi - se - dech, se - cun - dum or - di - nem Mel - chi - - - - se -
 - nem, se - cun - dum or - di - nem Mel - chi - se - dech, tu
 chi - se - dech, se - cun - dum or - di - nem Mel - chi - - - - se -

- num
 - dech, tu es sa - cer - dos in æ - ter - - - - - num
 - dech, tu es sa - - -
 es sa - cer - dos in æ - ter - - - - - num
 - dech, se - cun - dum or - di - nem Mel -

6 6/4 6 7 6

se_cun_dum or-di-nem Mel_chi-se-dech, se_cun_dum or-di-nem Mel_chi - se -

se_cun_dum or-di-nem Mel_chi-se-dech, se_cun_dum or-di-nem Mel_chi - - - se -

-cer - dos in æ - ter - - - - -

se_cun_dum or-di-nem Mel_chi - se - dech, Mel - chi - se -

-chi - - - se-dech, se_cun_dum or-di-nem Mel_chi - - - se -

-chi - - - se-dech, se_cun_dum or - - - di-nem Mel_chi -

-dech, se_cun_dum or-di-nem Mel_chi-se-dech, Mel_chi - - - se -

-num se_cun_dum or - - - di - nem Mel - chi -

-dech, Tu es sa - - - cer - - - dos in æ -

-dech, se_cun_dum or - - - di-nem Mel_chi -

6
4
2

se - dech, — se - cun - dum or - di - nem Melchi - se -
 - dech, se - cun - dum or - di - nem Melchi - se - dech, Mel - chi - se - dech, Melchi - se -
 - se - dech,
 - ter - num, in æ - ter - tu
 - se - dech, tu

- dech, se - cun - dum or - di - nem Mel - chi - se - dech,
 - dech, se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi -
 se - cun - dum or - di - nem Mel - chi - se - dech, se - cun - dum or - di - nem Mel - chi - se - dech,
 - num, se - cun - dum or - di - nem Mel - chi - se - dech, se - cun - dum or -
 es sa - cer - dos in æ - ter -

se - cun - dum or - di - nem Mel - chi - - - - - se - - - - -

- se - dech, Tu es sa - cer - dos in æ -

se - cun - dum or - di - nem Mel - chi - - se dech, se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - - - - - se -

- di - - - - - nem Mel - chi - se - dech,

6 6 6 6 7 6 7 6

- dech, tu es sa - - cer - - dos in æ - -

- ter - num, in æ - ter - - - - - num, tu es sa - cer - dos in æ - ter - num, in æ -

- dech, se - cun - dum or - di - nem Mel - chi - - se dech, se - cun - dum or - di - nem Mel - chi - - se -

tu es sa - - cer - - dos in æ - - - - - ter - - - -

- num, tu es sa - cer - dos in æ - ter - num, in æ - ternum, in æ -

6

ter - - - num, in æ - ter. num, in æ - ter. num es sa - cer. dos in æ - ter - - - -
 - ter. num es sa - cer. dos in æ - ter - - - - num
 - dech, Tu es sa - cer - dos in æ - ter - - - -
 - num, in æ - ter. num, in æ - ter - - - - - num se - cun dum or. di. nem Mel.
 - ter -

7 3 4 5 4 3 6 4 5 6 4

- num secundum ordinem Melchi - - - se - - dech, secundum ordinem Mel - chi - - se - dech.
 secundum ordinem Melchi - - - se - - dech, Mel - chi - se - dech.
 - num secundum ordinem Melchi - - se - - dech, Mel - chi - se - dech.
 - chi - - se - - dech, Mel - chi - - - - - se - - dech, Mel - chi - se - dech.
 -
 -
 -

5 3 6 4 5 6 3 6 7 4 3

Allegro.

Tutti per tutto.

7 6 5 6 5

SOLO.

SOLO.

Do - minus,

6 5 7 4 7 4 6 7

- mi_nus, Do - mi_nus a dex - tris tu - is con fre -
 Do - mi_nus a dex - tris tu - is con fre - git, con.

5

- git, con fre-git in di - e i - ræ su - æ re - ges, in di - e
 - fre - git in di - e i - ræ su - æ re - ges, in di - e

i - ræ su - æ re - ges.
 i - ræ su - æ re - ges.
 SOLO.
 Do - mi - nus, Do - mi - nus a dex - tris
 SOLO.
 Do - mi - nus, Do - mi - nus a dex - tris tu -

tu - is con - fre - git in di - e i - ræ su - æ re -
 is con - fre - git in di - e i - ræ su - æ re -

The first system of the musical score consists of ten staves. The top two staves are vocal staves in treble clef. The next four staves are piano accompaniment staves in bass clef. The bottom two staves are vocal staves in bass clef. The lyrics for the first system are: "Do - mi - nus, Do - mi - nus a dex - tris tu - is con - fre -". The word "SOLO." is written above the first vocal line in the bass clef staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

The second system of the musical score continues the composition with ten staves. The vocal lines and piano accompaniment are consistent with the first system. The lyrics for the second system are: "- git in di - e i - ræ su - æ re - ges, con -". The piano accompaniment continues with the same rhythmic patterns, providing a steady accompaniment for the vocal lines.

Fre - - - - - git in di - e i - - ræ su - -

TUTTI
Do - - mi - nus a dex - tris tu - is con -

TUTTI
Do - - mi - nus a dex - tris tu - - is con -

TUTTI.
Do - - mi - nus a dex - tris tu - is, a dex - tri tu - is

TUTTI.
Do - - mi - nus a dex - tris tu - is, a dex - tris

TUTTI.
- æ re - ges. Do - - mi - nus a dex - tris tu - is, a dex - tris

9 7 6 7

-fre - - - git, con - fre - git in
 -fre - git
 con - fre - git
 tu - is con - fre - git
 tu - is con - fre - git

di - e i - - ræ su - - æ,
 in di - e i - ræ su - - æ,
 in di - e i - - ræ su - - - - - æ, i - ræ su - - - - -
 in di - e i - ræ su - - æ,
 in di - e i - - ræ su - - - - - æ,

su - - æ, in di - e i - - ræ su - - æ,
 i - ræ su - - æ, in di - e i - ræ su - -
 - æ, in di - e i - ræ su - - æ, i - - ræ su - - æ,
 in di - e i - - ræ su - æ, in di - e
 in di - e i - - ræ su - - æ, in

in di - e i - - ræ, i - - ræ
 - æ, in di - - e i - - ræ
 in di - e i - - ræ su - - æ, i - - ræ
 i - - ræ, i - ræ su - æ, i - - ræ, i - - ræ
 di - e i - ræ su - - æ, in di - - e i - - ræ

su - - æ re - - - ges con - fre - git, con - fre - git

su - - - æ re - - - ges con - fre - git, con - fre - git

su - - - æ re - - - ges con - fre - git, con - fre - git

su - - - æ re - - - ges con - fre - git, con - fre - git

su - - - æ re - - - ges con - fre - git, con - fre - git

6

in di - e i - ræ su - - - æ re - - ges.

in di - e i - ræ su - - æ re - - ges.

in di - e i - ræ su - - æ re - - ges.

in di - e i - ræ su - - - æ re - ges.

in di - e i - ræ su - - - æ re - ges.

7 5 5 7 4+ 7 4

TUTTI.

Ju - di - ca - - - - - bit, ju - di -

Ju - di - ca - - - - - bit, ju - di - ca - -

Ju - di - ca - - - - - bit, ju - di - ca - -

Ju - di - ca - - - - -

Ju - di - ca - - - - -

2 6 5 4 9 8 4 3 7 6

bit, ju-di-ca-bit in na-bit
 bit, ju-di-ca-bit
 bit, ju-di-ca-bit
 bit, ju-di-ca-bit
 bit, ju-di-ca-bit
 bit, ju-di-ca-bit

7 6̣ 4 3 6 3 2 6 4̣ 6 5 6

-ti-o-ni-bus, in na-ti-o-ni-bus, in na-ti-o-ni-bus,
 in na-ti-o-ni-bus, in na-ti-o-ni-bus,
 in na-ti-o-ni-bus, in na-ti-o-ni-bus,
 in na-ti-o-ni-bus,
 in na-ti-o-ni-bus,
 in na-ti-o-ni-bus, in na-ti-o-ni-bus,

The first system of the musical score consists of two vocal staves at the top, both in treble clef. Below them are four piano accompaniment staves: two in bass clef and two in treble clef. The piano part features a complex texture with many sixteenth-note passages. A prominent bass line is visible at the bottom of the system, with a fingering of 6 over a note and 5 over the next.

The second system of the musical score continues the vocal and piano parts. The vocal staves now contain lyrics. The lyrics are: *im-ple-bit, im-ple-bit ru-i-nas, im-ple-bit, im-ple-bit, im-ple-bit ru-i-nas, im-ple-bit ru-i-nas, im-ple-bit, im-ple-bit, im-ple-bit ru-i-nas, im-ple-bit, im-ple-bit, im-ple-bit ru-i-nas.* The piano accompaniment continues with similar rhythmic patterns. A fingering of 6 over a note and 5 over the next is visible at the bottom of the system.

ple - - - bit, im - ple - - - bit, im - ple - bit, im - ple - bit ru - i - nas, im -
 - i - nas, im - ple - - - bit, im - ple - - - bit, im - ple - - -
 - i - nas, im - ple - - - bit, im - ple - - -
 - bit, im - ple - bit ru - i - nas, im - ple - - - bit, im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit ru -
 - ple - - - bit, im - ple - bit ru - i - nas im - ple - bit ru - i - nas, im - ple - - - bit, im -

- ple - - - bit ru - i - nas, ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas, ru -
 - bit, im - ple - - - bit ru - i - nas im - ple - bit, im - ple - bit ru - i - nas,
 - bit, im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas,
 - i - nas, im - ple - - - bit, im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas,
 - ple - bit, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas, ru -

- i - - - nas, im - ple.bit ru - i - nas, ru i - - - nas, im - ple.bit ru - i - nas, ru -
 ru - i - - nas, im - ple.bit ru - i - nas, im - ple.bit ru - i - - nas, im - ple.bit ru - i - nas, ru -
 ru - i - - nas, im - ple.bit ru - i - nas, im - ple.bit ru - i - - nas, im - ple.bit ru - i - nas, ru -
 - - - - nas, im - ple.bit ru - i - nas, ru i - - - - nas, im - ple.bit ru - i - nas, ru -

- i - - - nas, im - ple - - - - bit, im - ple.bit, im - ple - - - - bit, im -
 - ru - i - - nas, im - ple - - - - bit, im - ple.bit, im - ple.bit ru - i - nas, im - ple - bit
 im - ple - - - - bit ru - i - nas, im - ple - - - - bit ru - i - nas, im - ple - bit
 - i - - - nas, im - ple . bit ru - i - nas, im - ple - - - - bit, im - ple . bit ru - i - nas, im -
 - i - - - nas, im - ple . bit ru - i - nas, im - ple . bit ru - i - nas, im - ple - - - - bit, im -

ple - bit ru - i - nas, im - ple - bit ru - i - nas, in na -
 im - ple - bit ru - i - nas, ju - di ca - bit
 im - ple - bit ru - i - nas, ru - i - nas, in na -
 - ple - bit ru - i - nas. im - ple - bit ru - i - nas, in na -
 - ple - bit ru - i - nas, im - ple - bit ru - i - nas, ju - di -

- ti - o - ni bus, im - ple - bit ru - i - nas, im - ple - bit ru -
 ju - di - ca - bit in na - ti - o - ni - bus, im - ple - bit ru - i - nas, im -
 - ti - o - ni bus, im - ple - bit ru - i - nas, im - ple - bit ru -
 - ti - o - ni bus, im - ple - bit ru - i - nas,
 - ca - bit, im - ple - bit ru - i - nas, im - ple - bit ru -

- i - nas in na - - ti - o - ni - bus,
 - ple - - - bit, im - ple - bit, im - ple - bit ru - i - nas, im - ple -
 - i - nas im - ple - - - bit, im - ple - bit ru - i - nas ju - - di - ca -
 ju - - di - ca - - - bit, im - ple -
 - i - nas in na - - - ti - o - - ni - bus, in na - - -

7 6

ju - - di - ca - - - bit,
 - bit, im - ple - bit ru - i - nas, ru - i - nas im - ple - - - bit, im - ple - bit ru - i - nas, im -
 bit in na - - -
 - bit, im - ple - bit ru - i - nas, im - ple - - - bit, im - ple - - - bit in
 - ti - o - - - ni -

2 6 2 6

im-ple-bit ru-i-nas, ru-i-nas, ru-i-nas,
 -bit, im-ple-bit ru-i-nas, ru-i-nas, im-ple-bit ru-i-nas,
 -ti-o-ni-bus ru-i-nas, ru-i-nas, ru-i-nas,
 na-ti-o-ni-bus ru-i-nas, ru-i-nas, im-ple-bit ru-i-nas,
 -bus, im-ple-bit ru-i-nas, ru-i-

7

im-ple-bit, im-ple-bit ru-i-nas, im-ple-bit ru-i-nas,
 im-ple-bit ru-i-nas, ru-i-nas, ru-i-nas,
 im-ple-bit ru-i-nas, ru-i-nas, ru-i-nas,
 im-ple-bit ru-i-nas, ru-i-nas, ru-i-nas,
 -nas, im-ple-bit ru-i-nas, ru-i-nas,

7

Con-quas sa - - - - bit,

Con-quas sa - - - - bit,

Con-quas sa - - - - bit, con-quas sa - - - - bit,

Con-quas sa - - - - bit, con-quas sa - - - - bit,

Con-quas sa - - - - bit, con-quas sa - - - - bit,

Con-quas sa - - - - bit, con-quas sa - - - - bit,

conquas.sa.bit, conquas sa - - - - bit, conquas.sa.bit, conquas sa - bit, conquas.sa.bit, conquas -

conquas.sa.bit, conquas sa - - - - bit, conquas.sa.bit, conquas sa - bit, conquas.sa.bit, conquas -

conquas.sa.bit, conquas sa - - - - bit, conquas.sa.bit, conquas sa - bit, conquas.sa.bit, conquas -

conquas.sa.bit, conquas sa - - - - bit, conquas.sa.bit, conquas sa - bit, conquas.sa.bit, conquas -

conquas.sa.bit, conquas sa - - - - bit, conquas.sa.bit, conquas sa - bit, conquas.sa.bit, conquas -

- sa - bit, con-quas sa - bit,

- sa - bit, con-quas sa - bit,

- sa - bit, con-quas sa - bit,

- sa - bit, con-quas sa - bit,

- sa - bit, con-quas sa - bit,

- sa - bit, con-quas sa - bit,

6/4 7/4

con-quas-sa-bit, con-quas sa-bit, con-quas-sa-bit ca-pi-ta in

con-quas-sa-bit, con-quas sa-bit, con-quas-sa-bit ca-pi-ta in

con-quas-sa-bit, con-quas sa-bit, con-quas-sa-bit ca-pi-ta in

con-quas-sa-bit, con-quas sa-bit, con-quas-sa-bit ca-pi-ta in

con-quas-sa-bit, con-quas sa-bit, con-quas-sa-bit ca-pi-ta in

ter - - ra mul - to - rum, con quas sa - - - - - bit, con - -

ter - - ra mul - to - rum, con quas sa - - - - - bit, con - -

ter - - ra mul - to - rum, con quas sa - - - - - bit, con - -

ter - - ra mul - to - rum, con quas sa - - - - - bit, con - -

ter - - ra mul - to - rum, con quas sa - - - - - bit, con - -

ter - - ra mul - to - rum, con quas sa - - - - - bit, con - -

quas - - sa - - bit ca - pi - ta in ter - - ra mul - to - rum.

quas - - sa - - bit ca - pi - ta in ter - - ra mul - to - rum.

quas - - sa - - bit ca - pi - ta in ter - - ra mul - to - rum.

quas - - sa - - bit ca - pi - ta in ter - - ra mul - to - rum.

quas - - sa - - bit ca - pi - ta in ter - - ra mul - to - rum.

Adagio.

(Violino I.)

(Violino II.)

(Viola I.)

(Viola II.)

Violoncello.

SOPRANO I.

SOPRANO II.

CAPELLA.

(Continuo.)

SOLI.

De — tor.ren.te in

De — tor.ren.te in vi.a, in vi.a bi - bet, in vi.a, in vi.a bi - bet, de

vi.a, in vi.a bi - bet, in vi.a bi - bet, in vi.a, in vi.a bi - bet, de tor.ren.

Prop.te.rea ex.al.ta.bit.ca.put,

Prop.te.rea ex.al.ta.bit.ca.put,

Tutti.
CAPELLA. 6 5 6 6 5
4 3 4 4 3

tor - ren - - - - - te in vi - a bi - bet,
 - - te in vi - a, de tor - ren - - - - - te in vi - a bi - bet, in
 prop - te - rea ex - al - ta - bit ca - put,
 prop - te - rea ex - al - ta - bit ca - put,

4 4 5 4 4 4 5 4 4 4

de torren - te in vi - a, de tor - ren - te in vi - a bi - bet, in vi - a bi - - - - bet, in vi - a
 vi - a bi - bet, in vi - a, de torren - te in vi - a, in vi - a bi - - - - bet,
 prop - te - rea ex - al - ta - bit ca - put, prop -
 prop - te - rea ex - al - ta - bit ca - put, prop -

5 4 4 # 5 4 4

bi - bet prop - te - re - a ex - al - ta - bit ca - put, propte - re - a ex - al - ta -
 in vi - a bi - bet propte - re - a ex - al - ta - bit ca - put, prop - te - re - a ex - al -
 - te - re - a ex - al - ta - bit ca - put.
 - te - re - a ex - al - ta - bit ca - put.

5 4 4 5 4 4

- bit ca - put.
 - ta - bit ca - put.

(Violino I.)

(Violino II.)

(Viola I.)

(Viola II.)

SOPRANO I.

SOPRANO II.

(ALTO.)

(TENORE.)

(BASSO.)

(Continuo.)

4/2 4/2

Glo - ri - a, glo - ri - a Pa -

tri glo-ri-a Pa-tri et Fi-li-o
Et Spi-ri-tu-i Sancto, et Spi-ri-tu-i Sancto,

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next four staves are piano accompaniment in bass clef. The bottom two staves are additional piano accompaniment in bass clef. The lyrics are: "tri glo-ri-a Pa-tri et Fi-li-o" on the first vocal staff, and "Et Spi-ri-tu-i Sancto, et Spi-ri-tu-i Sancto," on the second vocal staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

et Spi-ri-tu-i San - - -cto
Glo - - - ri-a, glo-ri-a Pa - -

The second system of the musical score continues the composition with ten staves. The vocal lines and piano accompaniment are consistent with the first system. The lyrics are: "et Spi-ri-tu-i San - - -cto" on the first vocal staff, and "Glo - - - ri-a, glo-ri-a Pa - -" on the second vocal staff. The piano accompaniment continues with the same rhythmic pattern.

- tri, Pa - tri et Fi - li - o

This system contains the first system of a musical score. It features a grand staff with two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves have lyrics underneath them. The piano staves contain complex rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

glo -
 glo -
 et Spi - ri - tu - i San - cto,
 et Spi - ri - tu - i San - cto,
 Si - - - - - cut

This system contains the second system of the musical score. It continues with the same grand staff and vocal parts. The lyrics are spread across the vocal staves. The piano accompaniment continues with similar rhythmic complexity. The system concludes with a fermata over a long note in the bass line, followed by the word "cut".

-ri-a, glo-ri-a Pa
 -ri-a, glo-ri-a Pa
 et Spi-ri-tu-i Sancto, et Spi-ri-tu-i Sancto, et Spi-ri-tu-i Sancto,
 et Spi-ri-tu-i Sancto, et Spi-ri-tu-i Sancto, et Spi-ri-tu-i
 e - - - rat in prin - - -
 e - - - rat in prin - - -

- tri glo-ri-a
 - tri glo-ri-a
 et Spi-ri-tu-i Sancto, et Spi-ri-tu-i Sancto, glo-ri-a Pa-tri et Fi-li-o
 San-cto, et Spi-ri-tu-i San-cto, glo-ri-a Pa-tri et Fi-li-o
 - ci - - - pi - - - o

Fi-li-o et Spi-ri-tu-i Sancto, glo-

Fi-li-o et Spi-ri-tu-i Sancto, glo-

et Spi-ri-tu-i Sancto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto,

et Spi-ri-tu-i Sancto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i

et nunc

-ri-a et Spi-ri-tu-i

et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, glo-ri-a, glo-ri-a

San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-

et sem-per

-ri-a
 San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-
 Pa-
 -cto glo-ria,
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-

-cto, et
 -cto si-cut e-rat
 -tri, si-cut e-rat
 si-cut e-rat
 -cto, glo-ria, glo-ria

— Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i Sancto,
 in } prin- - - - - ci- - pio
 in } prin- - - - - pi- -
 et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i
 Pa- - - - - tri et Fi-li-

et nunc et
 et nunc et sem- - -
 - o glo - - - - -
 San-cto, et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto,
 - o et Spi-ri-tu-i San-cto, e Spi-ri-tu-i San-cto, et Spi-ri-tu-i

sem - - - per, si - cut e - rat in prin - ci - pi - o et nunc -
 - - - per, si - cut e - rat in prin - ci - pi - o et nunc, et
 - - - ri - a si - cut e - rat in prin - ci - pi - o et nunc, et
 et Spi - ri - tu - i San - - - cto si - cut e - rat in prin - ci - pi - o et nunc
 San - - - cto si - cut e - rat in prin - ci - pi - o et nunc, et

Allegro.

- - - et sem - per. Et in se - cu - la se - cu - lo - rum a - men, a -
 nunc et sem - per. Et in se - cu - la se - cu - lo - rum a - men, a -
 nunc et sem - per.
 et sem - per.
 nunc et sem - per.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with lyrics: *- men, a -* and *- men, a*. The middle two staves are piano accompaniment. The bottom four staves are additional piano accompaniment. The lyrics *Et in se - cu - la se - cu - lo - rum a - men, a -* are spread across the vocal and piano staves.

The second system of the musical score continues the composition with ten staves. The vocal parts have lyrics: *- men,* and *a -* on the first staff; *- men,* and *a -* on the second staff; and *- men,* on the third staff. The piano accompaniment continues. The lyrics *Et in se - cu - la se - cu - lo - rum a - men, a -* are repeated across the system. At the bottom of the system, there are numerical figures: \sharp , \sharp , $\frac{6}{4}$, 4 , \sharp , 6 .

- men, a - - - - -
 - men, a - - - - -
 et in se - cu - la se - cu - lo - rum a - men, a - - - - -
 - men, a - - - - -
 Et in se - cu - la se - cu - lo - rum a - men, a - - - - -

et in se - cu - la se - cu - lo - rum a - men, a - - - - -
 - men, a - - - - - - men, a - men, a - - - - -
 - men, et in se - cu - la se - cu - lo - rum a - - - - -
 - men, - - - - -
 - men, a - - - - - - men,

(4) (5)

- men, a - men, a - men, a -
 - men, a - men, a - men, a -
 - men, a - men, a - men, a - men, a - men,
 et in se - cu - la se - cu - lo - rum a - men, a -
 et in se - cu - la se - cu - lo - rum a - men, a -

- men, a - men, a - men, a - men, et
 a - men, a - men, a - men, a - men, a - men,
 men, et in se - cu - la

- men, a - men, a -
 in se - cu - la se - cu - lo - rum a - men, a -
 a - men, a - men, a - men, et in
 se - cu - lo - rum a - men, a - men, a - men,
 - men, a - men, a - men, a - men,

- men, et in se - cu - la se - cu - lo - rum a - men, a -
 - men, a - men, a - men,
 se - cu - la se - cu - lo - rum a - men,
 a - men,
 a - men,

men, et in
men, a -
a - men, a -
et in se - cu - la se - cu - lò - rum a -
men, a -

se - cu - la se - cu - lo - rum a - men, a -
men, a -
men, a -
men, a -
men, a -

men, et in se-cu-la se-cu-lo-rum a-men, a-

men, et in se-cu-la se-cu-lo-rum a-men, a-

a - - - men,

- men, a - men, et in se - cu - la se - cu - lo - rum

men, a - - - men, et in se - cu - la se - cu - lo - rum

4/2

a -

a-men, a -

a-men, a -

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with lyrics '- men, a -' and '- men,' appearing below them. The remaining eight staves are for piano accompaniment, including two grand staves (treble and bass clef) and two smaller staves (likely for harpsichord or lute). The music is in a minor key and features a complex rhythmic texture with many sixteenth and thirty-second notes.

The second system of the musical score continues the composition with ten staves. The vocal parts have lyrics '- men,' and 'a' below them. The piano accompaniment continues with similar rhythmic complexity. At the bottom of the system, there are small numbers 6, 7, and 6, possibly indicating fingerings or measure numbers.

men, a -

- men, et in se - cu - la se - cu - lo - rum

- men,

- men,

6 4 7 6 6 4 6 4 (5³)

- men, amen, a - - - men, a - - - men,

- - - - - men, a - - - - -

a - - - - - men, a - - - - -

et in se - cu - la se - cu - lo - rum amen,

et in se - cu - la se - cu - lo - rum amen, a - - - - -

The first system of the musical score consists of ten staves. The top staff is a vocal line with lyrics: "a - men, a - men, a - men, a -". The second staff is another vocal line with lyrics: "- men, a - men, a - men, a -". The third staff is a piano accompaniment line. The fourth staff is a vocal line with lyrics: "- men, a - men, a - men, a -". The fifth staff is another piano accompaniment line. The sixth staff is a vocal line with lyrics: "a - men, a - men, a - men, a -". The seventh staff is a piano accompaniment line. The eighth staff is a vocal line with lyrics: "- men, a - men, a - men, a -". The ninth staff is a piano accompaniment line. The tenth staff is a vocal line with lyrics: "- men, a -".

The second system of the musical score consists of ten staves. The top staff is a vocal line with lyrics: "- men, et in se - cu - la". The second staff is another vocal line with lyrics: "a - men, a -". The third staff is a piano accompaniment line. The fourth staff is a vocal line with lyrics: "a - men, a - men, a - men, a -". The fifth staff is another piano accompaniment line. The sixth staff is a vocal line with lyrics: "a - men, a -". The seventh staff is a piano accompaniment line. The eighth staff is a vocal line with lyrics: "- men, et in". The ninth staff is a piano accompaniment line. The tenth staff is a vocal line with lyrics: "- men, et in".

se - cu - lo - rum a - - - - men, et in se - cu - la se - cu - lo - rum, et in se - cu - la
 - - - - - men, et in se - cu - la se - cu - lo - rum, et in se - cu - la
 - - - - - men, et in se - cu - la se - cu - lo - rum, et in
 - - - - - men, et in se - cu - la se - cu - lo - rum, et in
 se - cu - la se - cu - lo - rum a - - - - men, et in se - cu - la se - cu - lo - rum, et in

se - cu - lo - rum a - - - - men, et in se - cu - la se - cu - lo - rum a - - - -
 se - cu - lo - rum a - - - - men, et in se - cu - la se - cu - lo - rum a - - - -
 se - cu - la se - cu - lo - rum a - - - - men, et in se - cu - la se - cu - lo - rum
 se - cu - la se - cu - lo - rum a - - - - men, et in se - cu - la se - cu - lo - rum
 se - cu - la se - cu - lo - rum a - - - - men, et in se - cu - la se - cu - lo - rum

The first system of the musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are vocal parts (Tenor and Bass). The middle four staves are piano accompaniment (Right Hand and Left Hand). The lyrics are: *-men, a - men, a - men, a - men,*. The piano part features a rhythmic accompaniment with some melodic lines. Below the system, there are time signature changes: 6/4, 5/3, 6/4, 5/3.

The second system of the musical score continues the vocal and piano parts. The lyrics are: *-men, a - et it se - cu - la se - cu - lo - rum a - et it se - cu - la se - cu - lo - rum, a -*. The piano accompaniment continues with similar rhythmic patterns. Below the system, there are time signature changes: 6/4, 5/3, 6/4, 5/3, and a sequence of time signatures: (9)/8, 7, 9/8, 8.

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics: "men, a - - - men, a - -". The next two staves are piano accompaniment. The bottom four staves are further piano accompaniment. The key signature has one flat, and the time signature is 4/4.

7 6 4 # 6 5 4 4 # 8 7 8 6 7 5 6 4 5

The second system of the musical score continues the composition. It features the same vocal and piano parts as the first system. The lyrics in the vocal parts are: "men, a - - - men." and "men, a - - - men." The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same.

IV. PSALMUS

Nisi Dominus.

Ps. 127.

Violino I. II.

Viola I. II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

(Continuo)

TUTTI.

Ni - si Do - - mi - nus e - di - fi - ca - ve - rit do - - - -

Ni - si Do - - mi - nus e - di - fi - ca - ve - rit do - - - -

Ni - si Do - - mi - nus e - di - fi - ca - ve - rit do - - - -

Ni - si Do - - mi - nus e - di - fi - ca - ve - rit do - - - -

Ni - si Do - - mi - nus e - di - fi - ca - ve - rit do - - - -

Tutti.

The musical score consists of three systems of staves. Each system includes vocal parts and instrumental accompaniment. The lyrics are Latin, and the score includes various performance instructions such as dynamics and solo/tutti markings.

System 1:

- Instrumental parts (top two staves) feature a *pp* dynamic.
- Vocal parts (middle staves) include lyrics: *num, in va - - num, in va - - num la-bora-verunt, la-bora verunt qui e-di-ficant e-*
- SOLO markings are present above the vocal lines.

System 2:

- Vocal parts continue with lyrics: *- am, num, in va - - num la-bora-verunt, la-bo-ra ve-runt qui e-di-ficant e - am,*
- SOLO markings are present above the vocal lines.

System 3:

- SOLO and TUTTI markings are used to indicate performance changes.
- Vocal parts include lyrics: *in va - - num, in va - - num la-bora-verunt, la-bora*
- Instrumental parts (bottom two staves) continue with accompaniment.

-verunt qui e - di - ficant e - am.
 -verunt qui e - di - ficant e - am. SOLO.
 -verunt qui e - di - ficant e - am. Ni - si Do - - - minus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi - ta - tem, cu - sto -
 -verunt qui e - di - ficant e - am.
 -verunt qui e - di - ficant e - am.

- di - e - rit ci - vi - ta - tem, (SOLO)
 Ni - si Do - minus cu - sto - di - e - rit ci - vi - ta - tem, cu - sto - di - e - rit ci - vi - ta - tem,

(TUTTI.)
 Ni - si Do - minus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi - ta - - - - tem, fru - - - - stra
 Ni - si Do - minus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi - ta - - - - tem, fru - - - - stra
 (TUTTI.)
 ni - - si Do - minus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi - ta - - tem, ni - - si
 (TUTTI.)
 ni - - si Do - minus cu - sto - di - e - rit ci - vi - ta - - tem, ni - si Do - minus cu - sto -
 Fru - - - - stra vi - gi - lat qui cu - sto - dit e - - - am,

vi - gi - lat qui cu - sto - dit e - - am, ni - si Dominus cu - sto -
 vi - gi - lat qui cu - sto - dit e - - am, ni - si Dominus cu - sto - di - e - rit ci - vi -
 Dominus cu - sto - di - e - rit ci - vi - ta - - - tem fru - - - stra vi - gi - lat qui cu -
 - di - e - rit, cu - sto - di - e - rit ci - vi - ta - - - tem, ni - si Dominus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi -
 ni - si Do - minus cu - sto - di - e - rit ci - vi - ta - - - tem, ni - si Dominus cu - sto - di - e - rit ci - vi -

- di - e - rit ci - vi - ta - - - tem fru - - - stra vi - gi - lat, fru - - - stra vi - gi - lat qui cu - sto - dit, qui cu -
 - ta - - - tem fru - - - stra vi - gi - lat qui cu - sto - dit e - - am, fru - - - stra vi - gi - lat qui cu -
 - sto - - dit e - - am, fru - - - stra vi - gi - lat, fru - - - stra vi - gi - lat qui cu - sto - dit, qui cu - sto - -
 - ta - - - tem, fru -
 - ta -
 - ta -
 - ta -

- sto - dit e - - am, qui cu - sto - dit e - - am.
 - sto - dit e - - am, qui cu - sto - - - - dit e - - am.
 - - - dit e - - am, qui cu - sto - dit e - - am.
 - sto - dit e - - am, qui cu - sto - - - - dit e - - am.
 - - - dit e - - am, qui cu - sto - - - - dit e - - am.

Piano introduction consisting of six staves. The top two staves (treble and bass clef) feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The bottom four staves (treble and bass clef) provide a harmonic accompaniment with chords and moving lines.

(TENORE.) *Vanum, vanum,*
 (Bassi.)

va - num, vanum, vanum est vo - bis ante lu - - cem surge - re, an - te lu - cem, an - te lu - cem.

sur - ge - re, va - num est, va - num est, va - - num, — va - num, vanum est vo - bis ante lu - -

- cem sur - ge - re, sur - gi - te, postquam se - de - ri - tis,

sur - gi - te, postquam se - de - ri - tis, qui man - du - ca - - - tis pa - nem do - lo -

- ris, va - num, vanum, va - num est vo - bis an - te lu - cem surge - re, va - num est, va - num est, va - -

- num, va - num, va - num est vo - bis an - te lu - - - cem surge - re.

Violino I. *pp*

Violino II. *pp*

Viola I. *pp*

(ALTO.)

Violone, e Viola II. *pp*

senza Organo, e Contrabassi.

Cum de - de-rit di - le - ctis su - is som - -

- num, som - - - num: ec-ce he-re-di-tas Do-mi-ni, ec-ce he-re-ditas Do-mi-ni,

Fi-li-i, mer-ces, fructus ven - tris, mer-ces, mer-ces, fru - ctus ven - - tris.

Violino I.

Violino II.

(BASSO.)

(Bassi.)

Si - cut sa - git - tæ, sa - -

First system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: *-git.læ in ma.nu poten - - - - - tis, si - cut sa - git - læ, sa - git - læ in ma.nu po.*

Second system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: *- ten - - - - - tis: i - ta Fi - li - i ex - cus - so - rum, ex - cus - so - rum,*

Third system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: *i - ta Fi - li - i ex - cus - so - - - - -*

Fourth system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: *- rum, ex - cus - so - rum, i - ta Fi - li - i ex - cus - so - - - - -*

Fifth system of musical notation. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics are: *- rum, ex - cus - so - - - - - rum, ex - cus - so - rum.*

Violino I solo. *Tutti.* *Solo.* *Tutti.* *Solo.* *Tutti.*

Viola I.

Viola II.

(TENORE.)

Violone solo. *Tutti.* *Solo.* *Tutti.* *Solo.*

Viol. I. solo. *Tutti.*

Viol. II. solo.

Be a - - tus vir, be a - - tus vir qui im.

Solo. *Tutti.*

-ple.vit de - si de.ri.um, de si de - - - - - ri.um ex ip - sis,

Solo. *Tutti.*

be.a - - tus vir, be.a - - tus vir qui im.ple -

Solo.

Tutti.

-vit de-si-de-ri-um su-um ex ip-sis, non confun-de-tur, non, non confun-de-tur

Tutti.

cum lo-que-tur i-ni-mi-cis su-is in por-ta, non, non confun-de-tur, non confun-de-tur cum lo-

Solo.

Tutti.

-que-tur i-ni-mi-cis, i-ni-mi-cis su-is in por-ta.

Solo. *Tutti.*

Solo.

Tutti.

Solo.

Tutti.

sal - ve, sal - ve, sal - ve, et spes no - stra sal - ve.

Adagio.

Ad - te cla - ma - mus, ad te ex - ules fi - lii

E - vae, ex - ules fi - lii E - vae, ad te cla - ma - mus ex - ules fi - lii E -

- vae, ad te sus - pi - ra - mus ge - men - tes et flen - tes ad te

sus - pi - ramus ge - men - tes et flen - tes in hac la - cri - ma - rum val - le, in hac la - cri -

- ma - rum val - le, ad te cla - ma - mus, ad te cla - ma - mus in hac la - cri -

- ma - rum val - le, in hac la - cri - ma - rum val - le.

pianissimo.

Largo.

Violini unisoni.

Violoncello.

(CANTO.)

Organo.

Ei - a, ei - a er - go av - vo - ca - ta no - stra

il - los tu - os mi - se - ri - cordes o - cu - los ad nos con - ver -

- te, con - ver - - te, con - ver - - te,

et Je - sum be - ne - di - ctum, et Je - sum be - ne - di - ctum, be - ne - di - ctum fructum ven - tris tu - is

no - bis post hoc ex - i - li - um o - sten - de, o - sten -

de, et Je-sum be-ne-

-di-ctum, be-ne-di-ctum no-bis o-sten-de, ei-a

er-go av-ro-ca-tu no-stra, av-ro-ca-ta no-stra il-los tu-os mi-se-ri-

-cor-des o-cu-los ad nos con-ver-te, et Je-sum be-ne-di-ctum, et Je-sum be-ne-

- di - ctum, fru - ctum ven - tris tu - is no - bis post hoc ex - i - li - um o - sten -

- de, no - bis post hoc ex - i - li - um o - sten - de, ei - a,

ei - a, ei - a er - go av - vo - ca - ta no - stra

illos tu - os mi se - ri - cor - des o - cu - los ad nos conver - te, et Je - sum be - ne - di - ctum,



fructum ven-tris tu-is no - bis post hoc ex-i - li-um, no-bis post hoc ex-i - li-um o - sten -

This system contains the first four measures of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The lyrics are: "fructum ven-tris tu-is no - bis post hoc ex-i - li-um, no-bis post hoc ex-i - li-um o - sten -".



- de, o - sten -

This system contains the next four measures. The vocal line continues with the lyrics: "- de, o - sten -". The piano accompaniment features a more active rhythmic pattern.



- de.

This system contains the next four measures. The vocal line continues with the lyrics: "- de.". The piano accompaniment continues with its active rhythmic pattern.



This system contains the final four measures of the score on this page. It features the vocal line, piano accompaniment, and double bass line.

First system of musical notation, piano accompaniment. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. The music consists of flowing sixteenth-note patterns in both hands.

Second system of musical notation, piano accompaniment. Continuation of the sixteenth-note patterns from the first system.

Adagissimo.

Due Violini. (CANTO.) (Bassi.)

Third system of musical notation. Includes vocal lines for two violins (CANTO) and basses (BASSI), and organ accompaniment (Organo, Violoncello, Org., Violone). The lyrics are: O - cle - mens, o pi - a,

Fourth system of musical notation. Includes organ accompaniment (Org.) and tutti accompaniment (Tutti). The lyrics are: o dul - cis, o dul - cis vir - go Ma - ri - a, o dul - cis

Fifth system of musical notation. Includes organ accompaniment (Org.) and solo violin accompaniment (Violone, solo.). The lyrics are: vir - go Ma - ri - a.

VI. MOTETTO.

SYMPHONIA.

Largo.

Oboe.

Largo staccato, e forte.

Violino I.

Violino II.

Viola.

SOPRANO.

(Bassi.)

più p *pp* *f*

6 *6* *6* *più p* *7* *pp* *6* *4* *2* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *7* *6*

Allegro.

Bassons.

Bassons.

unis.

Tutti Bassi.

First system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The key signature is one flat. The system concludes with the instruction "Bassons." and "Tutti." with a dynamic hairpin.

Second system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The key signature is one flat. This system continues the musical development from the first system.

Third system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The key signature is one flat. This system includes dynamic markings such as *sf* and *sfz*.

Fourth system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The key signature is one flat. This system includes dynamic markings such as *sfz* and *sf*.



First system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The music includes various rhythmic patterns and rests.

Bassons. Tutti Bassi.



Second system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The music continues with complex rhythmic figures.



Third system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The music continues with complex rhythmic figures.



Fourth system of musical notation, featuring five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The music continues with complex rhythmic figures.

The first system of the musical score consists of five staves. The top two staves are for Violino I and Violino II, both playing intricate sixteenth-note passages. The third staff is for Oboe, and the bottom two staves are for Bassoon and Cello/Double Bass, providing a steady accompaniment.

Oboe, e Violino I. *Larghetto.*

Violino II.

piano per tutto.

piano per tutto.

Larghetto. piano per tutto.

Si - le - te, si - le - te ven - ti, si - le - te,

piano per tutto.

The second system continues the musical score. It features vocal lines with lyrics and instrumental parts for Oboe and Violino I. The tempo is marked *Larghetto*. The dynamics are consistently *piano per tutto*. The lyrics are: "Si - le - te, si - le - te ven - ti, si - le - te,".

no - li - te murmura - re frondes, si - le - te, no - li - te murmura - re, no - li - te mur - ra - re,

The third system is primarily instrumental, featuring the vocal line and accompaniment for Bassoon, Cello/Double Bass, and Oboe. The lyrics are: "no - li - te murmura - re frondes, si - le - te, no - li - te murmura - re, no - li - te mur - ra - re,".

senza Oboe.

pp

pp

venti si - le - te, si - le - te, no - li - te mur - mura - re frondes, qui - a - a - ni - ma

pp

The fourth system concludes the page. It features vocal lines and instrumental parts. The tempo remains *Larghetto*. The dynamics are *pp* (pianissimo). The lyrics are: "venti si - le - te, si - le - te, no - li - te mur - mura - re frondes, qui - a - a - ni - ma". The Oboe part is marked "senza Oboe".

con Oboe.

me - - a dul - ce - - di - ne re - qui - e - scit,

si - le - te, si - le - te ven - ti, no - li - te mur - mu - ra - re fron - des, si - le - te, si - le - te

senza Oboe.

ven - ti, no - li - te mur - mu - ra - re fron - des, qui - a a - ni - ma me - - a dul - ce - di - ne re - - qui -

4 6

- e - scit, qui - a a - - - ni - ma me - a dul - ce - - -

con Oboe. senza Oboe.

- di - ne re - qui - e - scit.

pp

Andante ma larghetto.

Oboe.

Violino I.

Violino II.

Viola.

(SOPRANO)

(Bassi.)

Dul - cis a - mor, dul - cis a - mor Je - su ca - re, ca - re, ca - re, Je - su ca - re,

quis non cupit te a - ma - re, quis non cupit te a - ma - re, veni, veni transfi - ge me, transfige, transfi - ge

me, dulcis a-mor Je-su ca-re, quis non cu-pit te a - ma-re, quis non cu-pit te a - ma -

- re, ve-ni, ve-ni transfi - ge me, — transfi-ge,transfi-ge me, ve - ni

6 5
4 3

trans-fi-ge,trans-fi - ge me, dul-cis a - mor Je - su ca - re, ve - ni, ca -

- re, ve-ni, ve-ni transfi-ge,transfi-ge me, transfi - - - ge,transfi - - ge me.

Si tu

(Fine.)

$\frac{6}{4}$ $\frac{5}{3}$

feris non sunt clades, tu æ plagæ sunt su - a - ves, qui - - a to - tus vi - ro in te, quia totus vi - ro in

te, quia totus vi - ro in te, quia to - tus vi - ro in te,

si tu feris non sunt clades, tu æ pla - gæ sunt su - a - ves, quia totus vi - ro in

(Da Capo)

te, qui - a to - tus, qui - a to - tus vi-ro in te, — quia to-tus vi-ro in te, quia to - tus vi-ro in te.

Accomp.

Violino I.

Violino II.

Viola.

(SOPRANO)

O for-tu na - - - ta a - ni-ma, o ju-cun-dis-si-mus tri-

(Bassi.)

4/2 6/5

-um-phus, o fr-li-cis-si-ma, fr - li-cis-si-ma læ-ti-ti-a.

Andante.

Oboe.

Violino I.

Violino II.

Viola.

(SOPRANO)

(Bassi.)

Da - te ser - ta, da - te flo - res, da - te ser - ta, da - te

flores me co - ronent vestri ho - no - res, da te pal -

- mas, da te pal -

mas, da te palmas no bi les,

da te ser ta, da te flo res me co ro nent ve stri ho no res, da te

ser ta, da te flo res me co ro nent ve stri ho no

res, da te pal mas, da te pal mas, da te

palmas no - bi - les, da - te ser - ta, da - te flores, da - te ser - ta, da - te flores, me coronent vestri ho

- no - - - - - res, da - te pal - mas no - bi - les, da - te palmas,

da - te pal - mas no - bi - les.

p pp

Violino I.
Violino II.
Viola.
Bassons.
Violoncelli.

Sur-gant venti, sur-gant

pp
pp
pp

venti et be - a - ta spi - rent al - me for - tu - na -

p

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: - te au - ras

Second system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: cœ - li, au - ras cœ - li ful - gi - das, au - ras cœ -

Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: - li, au - ras cœ -

li, au - ras cœ - li ful - gi -

- das, spi - rent al - mœ, au - ras cœ - li ful - gi - das, au - ras cœ - li, au - ras

cœ - li ful - gi - das, sur - rant ven - ti et be - a - tæ

First system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are: *spi- rent al- mæ for- tu - na -*

Second system of musical notation, continuing the vocal and piano parts. The lyrics end with: *- (α,*

Adagio. (Da Capo.)

Third system of musical notation, marked *Adagio.* and *(Da Capo.)*. The lyrics are: *au- ras cœ - li ful- gi - das, au- ras cœ - li, au- ras cœ - li ful- gi - das.*

Presto.

Oboe I. *un.*
Violino I.

Oboe II.
Violino II.

Viola.

SOPRANO.

Tutti Bassi.

Viol. senza Oboe.

Viol. senza Oboe.

Al - le - lu - ja, al - le - lu.

p

Viol. s. O.

Viol. s. O.

- ja, al - le - lu ja,

Viol. s. O.

Solo.

Viol. s. O.

al - le - lu - ja, al - le - lu ja,

al-le-lu ja, al-le-lu-

-ja, al-le-lu ja, al-le-lu ja,

Tutti.

al-le-lu ja, al-le-lu ja,

Viol. s. o.

Tutti.

al-le-lu ja, al-le-lu ja, al-le-lu ja,

al - le - lu - ja, al - le - lu - ja,

p

7

Ob. solo.

p Viol.

Viol. s. o.

p

p

al - le - lu - ja, al - le - lu - ja,

tr

f

f

tr

tr

tr

al - le - lu - ja,

unis.

p

Viol. s. o.

Viol. s. o.

al - le - lu - ja, al - le - lu - ja,

p

al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu -

- ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

- le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

al-le - lu - ja,

Tutti, ma *pp* unis.

Tutti, ma *pp*

al - le - lu - ja, al - le - lu - ja, al - le - lu -

-ja, al-le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

Viol. s. O. **Tutti.**

Viol. s. O. **Tutti.**

al-le-lu-ja, al-le-lu-ja,

Oboe solo. *tr* **Oboe solo.**

al-le-lu-ja,

unis. *tr*

al-le-lu-ja, al-le-lu-ja, al-le-lu-

-ja, al-le-lu-ja, al-le-lu-ja.

- le - lu - ja, al le - lu - ja, al le - lu - ja, al le - lu - ja,

a -

men, al-le-lu-ja, al-le-lu-ja,

a-men, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-

-le-lu-ja, a-men, a-men, a-men, al-le-lu-ja, al-le-lu-ja,

a-men, al-le-lu-ja, al-le-lu-

-ja, a-

-men, al-le-lu-ja, al-le-lu-ja, a-men, a-men.

V.

Andante.

Al - le-lu-ja, al - le-lu-ja, al-le-lu-ja Amen, a - - -

- men, a - men, al - le-lu-ja, al - le-lu-ja, al-le-lu-

- ja a-men, a - - - - men, a - men, a-men, a - - -

- men, amen, a - - - - men, a - men,

a - - - - men, a - men, al-le-lu-ja, al-le-

- lu-ja a-men, a - - - - men, a - men, al-le-lu-ja a - men.

VI.

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja amen,

a - - - - - men, amen, a - men, al - le - lu - ja a - men, al - le -

- lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja amen, a -

- - - - - men, amen, a - men, al - le - lu - ja a - men, a -

- - - - - men, al - le - lu - ja, al - le - lu - ja a - men, a -

- - - - - men, al - le - lu - ja amen, amen, al - le - lu - ja a - men, a -

- - - - - men, al - le - lu - ja, alle - lu - ja amen, a -

- - - - - men, al - le - lu - ja a - men, a - men, al - le - lu - ja a - - - - - men,

a - - - - - men, al - le - lu - ja, al - le - lu - ja a - - - - - men.

FINE.

