

Claudio Monteverdi (1567 – 1643)

Sanctissimae Virgini VESPERAE

**pluribus decantandae
cum nonnullis sacris concentibus**

PARTITURA

VOCI

Soprano solo I, II
Alto solo
Tenore solo I, II, III
Basso solo I, II
Coro SSAATTBB

STRUMENTI

Cornetto I, II, III
Trombone I, II, III
Fifara I, II
Flauto I, II
Violino I, II
Viola I, II
Violoncello
Contrabasso
Organo

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Domine ad adiuvandum

Deus in ad-iu-to - rium meum in - ten-de:

Cornetto
Violino

Cornetto
Violino

Viola

Trombone

Trombone
Viola

Trombone
Violoncello
Contrabasso

Cantus
 $g' - f''$
DOMine

Sextus
 $f\# - f''$
DOMine

Altus
 $g - a'$
DOMine

Tenor
 $d - e'$
DOMine

Quintus
 $d - d'$
DOMine

Bassus
 $G - e$
DOMine

B. c.

4

van - dum me fe - - - sti - - - na.

van - dum me fe - - - sti - - - na.

van - dum me fe - - - sti - - - na.

⁸ van - dum me fe - - - sti - - - na.

⁸ van - dum me fe - - - sti - - - na.

van - dum me fe - - - sti - - - na.

()

[9]

The musical score consists of seven staves. The top six staves represent voices, each with a treble clef and a key signature of one sharp (F#). The bottom staff represents the basso continuo, with a bass clef and a key signature of one sharp (F#). Measure 9 begins with a rest followed by a melodic line in the voices. The basso continuo provides harmonic support with sustained notes and bassoon entries. The lyrics "Gloria" are repeated five times across the voices, with the basso continuo providing harmonic support. The vocal parts are mostly sustained notes, while the basso continuo features more rhythmic patterns.

8

Glo - ri - a

Bassoon entries:

- Measure 9: Bassoon enters at the end of the measure.
- Measure 10: Bassoon enters at the beginning of the measure.
- Measure 11: Bassoon enters at the beginning of the measure.

Measure 12: Bassoon enters at the beginning of the measure.

17

Patrie

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

21

A musical score consisting of five staves. The top staff uses a treble clef, the second and third staves use a treble clef with a 'G' below it, the fourth staff uses a treble clef with a 'G' above it, and the bottom staff uses a bass clef. Measures 2 through 5 are shown. Measure 2: Treble staff has eighth-note pairs (F#-G, G-A, B-A, C-B). Second staff has eighth-note pairs (D-E, E-F, G-F, A-G). Third staff has eighth-note pairs (B-C, C-D, D-E, E-F). Fourth staff has eighth-note pairs (A-B, B-C, C-D, D-E). Bass staff has quarter notes (E, A, D, G). Measure 3: Treble staff has eighth-note pairs (F#-G, G-A, B-A, C-B). Second staff has eighth-note pairs (D-E, E-F, G-F, A-G). Third staff has eighth-note pairs (B-C, C-D, D-E, E-F). Fourth staff has eighth-note pairs (A-B, B-C, C-D, D-E). Bass staff has quarter notes (E, A, D, G). Measure 4: Treble staff has eighth-note pairs (F#-G, G-A, B-A, C-B). Second staff has eighth-note pairs (D-E, E-F, G-F, A-G). Third staff has eighth-note pairs (B-C, C-D, D-E, E-F). Fourth staff has eighth-note pairs (A-B, B-C, C-D, D-E). Bass staff has quarter notes (E, A, D, G). Measure 5: Treble staff has eighth-note pairs (F#-G, G-A, B-A, C-B). Second staff has eighth-note pairs (D-E, E-F, G-F, A-G). Third staff has eighth-note pairs (B-C, C-D, D-E, E-F). Fourth staff has eighth-note pairs (A-B, B-C, C-D, D-E). Bass staff has quarter notes (E, A, D, G).

A musical score for "Ave Maria" featuring five staves of music. The staves are arranged vertically, each with a different vocal range and key signature. The lyrics "et Spi - ri - tu - - i San - - - cto," are repeated in each staff. The first four staves begin with a treble clef, while the fifth staff begins with a bass clef. The key signatures vary by staff: the first three staves have a treble clef and no sharps or flats; the fourth staff has a treble clef and one sharp (#); the fifth staff has a bass clef and one sharp (#). The time signature for all staves is common time (indicated by the number '3'). The music consists of quarter notes and half notes, with some rests. The lyrics are placed below the staves, aligned with the notes.

25

Musical score for six voices (measures 25-30). The voices are arranged in two groups of three. The top group consists of voices 1, 2, and 3. The bottom group consists of voices 4, 5, and 6. The music is in common time (indicated by '3'). The key signature changes from C major to G major at measure 25. The vocal parts are mostly sustained notes or simple melodic lines. Measure 25 starts with a dotted half note followed by a half note. Measures 26-29 show various patterns of eighth and sixteenth notes. Measure 30 concludes with a half note.

Musical score for six voices (measures 31-36). The voices are arranged in two groups of three. The top group consists of voices 1, 2, and 3. The bottom group consists of voices 4, 5, and 6. The music is in common time (indicated by '3'). The key signature changes from G major to F major at measure 31. The vocal parts consist of sustained notes and short melodic fragments. The lyrics "sic - ut" are repeated in each measure. Measure 31 starts with a half note followed by a dotted half note. Measures 32-35 show sustained notes followed by short melodic patterns. Measure 36 concludes with a half note.

33

DOMINE AD ADIUVANDUM

33

e - rat in prin - ci - pi o et

e - rat in prin - ci - pi o et

e - rat in prin - ci - pi o et

e - rat in prin - ci - pi o et

e - rat in prin - ci - pi o et

e - rat in prin - ci - pi o et

41

41

sae - - cu - la sae - - cu -

sae - - cu - la sae - - cu -

sae - - cu - la sae - - cu -

⁸ sae - - cu - la sae - - cu -

⁸ sae - - cu - la sae - - cu -

sae - - cu - la sae - - cu -

⁸

14

lo - - - rum, a - - - - men. Al - le - lu -

lo - - - rum, a - - - - men. Al - le - lu -

lo - - - rum, a - - - - men. Al - le - lu -

⁸ lo - - - rum, a - - - - men. Al - le - lu -

⁸ lo - - - rum, a - - - - men. Al - le - lu -

lo - - - rum, a - - - - men. Al - le - lu -

(\circ)

49

Dixit Dominus

Cantus *d' - f''* C DI-

Sextus *c' - f''* C DI-

Altus *e - a'* C DI-

Tenor *c - e'* C DI-

Quintus *c - f'* C DI-

Bassus *E - b* C DI-

B. c. *C* DI-

Di - xit Do - mi - nus do - mi - no me - o,
di - xit
Di - xit Do - mi - nus do - mi - no me - o,
di - xit Do - mi - nus do - mi - no me - o,
Di - xit

[4]

Di - xit Do - mi - nus do - mi - no me - o,
Di - xit Do - mi - nus do - mi - no me - o,
o, di - xit Do - mi - nus do - mi - no me - o, do - mi - no me - o,
Do - mi - nus do - mi - no me - o, di - xit Do - mi - nus do - mi - no me - o, do - mi - no me - o,
o, di - xit Do - mi - nus do - mi - no me - o, do - mi - no me - o,
Do - mi - nus do - mi - no me - o, di - xit Do - mi - nus do - mi - no me - o,

8

o: se - de a dex - tris me - is donec ponam inimicos

o: se - de a dex - tris me - is do - nec ponam inimicos

o: se - de a dex - tris me - is do - nec ponam inimicos

⁸ o: se - de a dex - tris me - is donec ponam inimicos

⁸ o: se - de a dex - tris me - is donec ponam inimicos tu -

o: se - de a dex - tris me - is donec ponam inimicos

14

Treble clef
 Bass clef
 Treble clef
 Treble clef
 Bass clef

O say can you see

[21]

scabellum pedum tu-

[28]

o - rum,

tu -

rum.

os

c

os

c

os

c

31

Ritornello

Ritornello

This section consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is divided into four measures by vertical bar lines. The first measure contains rests. The second measure features eighth-note patterns. The third measure contains quarter notes. The fourth measure concludes with a half note followed by a fermata. The vocal parts are labeled "rum." below each staff.

35

Vir-gam vir-tu-tis tu - ae e - mit-tet Do - minus ex Si - on,

This section consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The music is divided into four measures by vertical bar lines. The first measure contains eighth-note patterns. The second measure contains quarter notes. The third measure contains eighth-note patterns. The fourth measure concludes with a half note followed by a fermata. The vocal part is labeled with lyrics: "Vir-gam vir-tu-tis tu - ae e - mit-tet Do - minus ex Si - on," with hyphens indicating where the vocal part continues across measures.

39

vir - gam vir - tu - sis tu - - ae e - mittet Do - minus ex Si - on
 Vir-gam vir-tu - tis tu - - ae e - mittet Do - minus ex Si - on
 Vir-gam vir-tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on

43

do-mi-na-re in me-di -
 do-mi-na-re in me-di - o in - i - mi - corum, in - i - mi - co - rum tu - o - rum, do-mi -
 do - mi -

47

o, do-mi-na-re in me-di-o in - i - mi - co - rum tu - o - rum.
na-re in me-di-o, do-mi-na-re in me-di-o in - i - mi - co - rum tu - o - rum.

51

Tecum principium in die virtutis
Tecum principium in die virtutis
Tecum principium in die virtutis tu
Tecum principium in die virtutis
Tecum principium in die virtutis tu
Tecum principium in die virtutis

56

Musical score for page 18, section 56, featuring six staves of music. The music consists of short notes and rests, primarily quarter notes and half notes. The lyrics "tu" and "ae" appear at various points. The score includes a basso continuo staff at the bottom.

63

Musical score for page 18, section 63, featuring six staves of music. The lyrics "in splendoribus sanctorum, ex utero ante luciferum" are repeated four times, followed by a final "ae". The score includes a basso continuo staff at the bottom.

68

Ritornello

Musical score for page 19, section 68, featuring six staves of music. The vocal parts (Soprano, Alto, Tenor, Bass, and two Alto/Bass parts) sing the words "ge - nu-i te." in a repeating pattern. The basso continuo part is shown at the bottom. The score is labeled "Ritornello" at the top right.

72

Musical score for page 19, section 72, featuring six staves of music. The vocal parts sing the words "Iu-ra-vit Do-minus et non poenite-bit e -". The basso continuo part is shown at the bottom.

76

um, iu-ra-vit Do-minus, iu-ra-vit Do-minus et non poenitebit e - um.
Iu-ra-vit Do-mi-nus, iu-ra-vit Do-mi-nus et non poenite - bit e - um. Tu
Iu - ra-vit Do-mi-nus et non poe - ni - te - bit e - um.

80

Tu es sa -
es sacer-dos in aeter - num secundum or - dinem Mel-chi - sedech, tu
Tu es sa -

84

cer - dos, tu es sacer - dos in aeter - num secun-dum or - dinem
es sacer - dos, tu es sacer - dos in aeter - num se - cun-dum
cer - dos in ae - ter - - - num se - cun-dum or - - - di -

87

Dominus a dextris
Dominus a dextris
Dominus a dextris tu
Mel - chi - - - se-dech. Dominus a dextris
Dominus a dextris tu
nem Mel - chi - - se - dech. Dominus a dextris tu

91

Musical score for page 22, section 91, featuring six staves of music. The vocal parts consist of two soprano, two alto, and two tenor voices, plus a basso continuo part. The lyrics are as follows:

tu - - - - is
 tu - - - - is
 - - - - is
 - - - - is
 tu - - - - is
 - - - - is
 - - - - is

94

Musical score for page 22, section 94, featuring six staves of music. The vocal parts consist of two soprano, two alto, and two tenor voices, plus a basso continuo part. The lyrics are as follows:

confregit in die irae sua re - - - - ges.
 confregit in die irae sua re - - - - ges.
 confregit in die irae sua re - - - - ges.
 confregit in die irae sua re - - - - ges.
 confregit in die irae sua re - - - - ges,
 re - - - - ges.
 confregit in die irae sua re - - - - ges.

98

Ritornello

Iu - di - ca - bit in na - ti - o - ni -
Iu - di - ca - bit in na - ti - o - nibus, im -
Iu - di - ca - bit in na - ti - o - nibus, im -

103

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

107

na - ti - o - nibus, im ple - bit ru i - nas.
bus, im - ple - - bit ru - i - - - nas.
bit in na - ti - o - ni bus, im - ple - bit ru - i - nas. Con-quassa-bit ca - pi-
ca - - bit in na - ti - o - ni bus, im .ple bit ru - i - nas. Con - quassa-bit
bit in na - ti - o - ni bus, im - ple - bit ru - i - nas.
bus, im - ple - - bit ru - i - nas. Con - quassa-bit

111

Con-quassa-bit ca - pi - ta in ter - ra

Con - quassa-bit ca-pita in ter -

ta in ter - ra mul-to - rum, conqua - sa-bit, con - quas - sa - bit ca - pita in

⁸ ca - pita in ter - ra mul - to - rum, con - quassa - bit, con - quas - sa - bit ca - pi

⁸ con-quas - sa-bit, con - quas - sa - bit ca - pita in

ca - pita in ter - ra mul - to - rum, con - quassa-bit ca-pita in ter -

116

Musical score for page 25, section 116, featuring six staves of music with Latin lyrics:

— mul-to - rum. De torrente in via bi
ra mul - to - rum. De torrente in via bi
ter - ra mul-to - rum. De torrente in via bi
ta in ter - ra mul-to - rum. De torrente in via bi
ter - ra mul-to - rum. De torrente in via bi
ra mul - to - rum. De torrente in via bi

120

Musical score for page 25, section 120, featuring six staves of music with Latin lyrics:

- bet, propterea exaltabit
- bet, propterea exaltabit
- bet, pro-pter-e-a exaltabit
- bet, pro-pter-e-a exaltabit
- bet, pro-pter-e-a exaltabit
- bet, propterea exaltabit

123

Musical score for page 26, section 123, featuring six staves of music for voices. The vocal parts are labeled "ca" (counterpoint) in the upper voices. The music consists of eighth and sixteenth note patterns.

126

Musical score for page 26, section 126, featuring six staves of music for voices. The vocal parts are labeled "put." (punctum) in the upper voices. The lyrics "Gloria Patri et Filio et Spiritui" are written below the staff.

133

Musical score for page 27, section 133, featuring six staves of music for voices and basso continuo. The vocal parts include soprano, alto, tenor, bass, and two additional voices. The basso continuo part is shown at the bottom. The lyrics are as follows:

sic - ut e - - rat in prin - ci -
 sic - ut e - - rat, sic - ut e - -
 sic - - - ut e - - rat in
 San - cto, sic - - - ut, sic - - - ut
 sic - ut e - - rat, sic - ut e -
 sic - ut e - - rat in prin -

137

Musical score for page 27, section 137, featuring five staves of music for voices and basso continuo. The vocal parts include soprano, alto, tenor, bass, and two additional voices. The basso continuo part is shown at the bottom. The lyrics are as follows:

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

141

per et in sae - cu - - la sae -
per et in sae - - - cu - la, et in sae - cu -
per et in sae - - - cu - la, et in sae - cu -
per et in sae - - - cu - la sae -
per et in sae - - - cu - la sae -
per et in sae - - - cu - la sae -
per et in sae - - - cu - la sae -

145

cu - lo - rum, a - men, a - - - men.
- sae - - - cu - lo - - rum, a - men, a - - - men.
la sae - cu - lo - - rum, a - men, a - - - men.
cu - lo - rum, sae - cu - lo - rum, a - men, a - - - men.
- cu - lo - rum, sae - cu - lo - rum, a - men, a - - - men.
cu - lo - rum, a - - - men, a - - - men.

Nigra sum

Voce sola

Tenor c - g' NI-

B. c. C

[3]

[6]

[10]

[13]

[16]

[20]

8 a-mi-ca me-a, sur-ge, sur - ge et ve - ni, ve - ni. Iam hi-em-s trans-i-it, im - ber ab - i-it

[22]

8 et re-ces-sit. Flo-res ap-pa-ru - e-runt in ter - ra no-str-a, tem - pus pu - ta -

[26]

8 ti - o - nis ad - ve - nit. Sur - ge, sur - ge, a-mi - ca, sur -

[30]

8 ge, a-mi - ca me - a, a - mi - ca me - a, sur - ge, sur - ge et ve - ni, ve -

[32]

8 ni. Iam hi-em-s trans-i-it, im - ber ab - i-it et re-ces-sit. Flo-res ap-pa-ru - e-runt in ter - ra no-str-a,

[35]

8 tem - pus pu - ta - ti - o - nis ad - ve-nit.

Laudate pueri Dominum

Cantus I a - e''

Altus I g - a'

Tenor I c - a'

Bassus I G - d'

Cantus II b - e''

Altus II g - a'

Tenor II d - g'

Bassus II G - d'

B. c. C

System 1:

Measures 1-7: All voices sing 'Laudate pueri Domini num'. The vocal entries begin at measure 1, and the bassoon entry begins at measure 8.

System 2:

Measures 8-15: The vocal parts continue their entries from System 1. The bassoon part provides harmonic support throughout this system.

Measure 16:

The vocal parts sing 'lau - da - te, pu - e-ri, Do - mi - num,' while the bassoon part continues its harmonic support.

8

num,
lau-da-te no-men Do - mi - ni, lau-da-te
num,
lau-da-te no-men Do - mi - ni, lau-da-te
⁸ num,
lau-da-te no-men Do - mi - ni, lau-da-te
num,
lau-da-te no-men Do - mi - ni, lau-da-te
num,
lau-da-te no-men Do - mi - ni, lau-da-te
⁸ num,
lau-da-te no-men Do - mi - ni, lau-da-te
num,
lau-da-te no-men Do - mi - ni, lau-da-te

13

no - men Do - mi - ni. Sit no-men Do -
no - men Do - mi - ni.
⁸ no - men Do - mi - ni.
no - men Do - mi - ni.
- - - mi - ni. Sit no-men Do -
nomen Do - mi - ni.
⁸ no - men Do - mi - ni. Sit no - men Do - mi -
no - men Do - mi - ni.

17

17

- mi-ni be - ne-di - ctum ex hoc nunc et usque in sae -

- mi-ni be - nedictum ex hoc nunc et usque in sae -

ni be-ne-di - - - ctum ex hoc nunc et us - que in

21

21

- cu - lum. A solis or - tu usque ad occa - sum lau-da - bi-le no - men Do - mi -

A so-lis or - tu usque ad oc - ca -

- cu - lum. A solis or - tu usque ad occa - sum lau-da - bi - le nomen Do - mi -

sae - culum.

25

ni.
sum lau - da - - bi - le no - men Domi - ni.
Ex - cel - - sus super omnes gentes Do - mi - nus et su - per

ni.
Ex - cel - - sus super omnes gen - tes Do - - - mi - nus et super cae -

28

su - per om - nes gen - tes Do - - - mi - nus et su - per
cae - - - los

30

cae - los glo - - | ri - a e - ius.

glo - - - - ri-a e - ius, glo - - ri-a e - ius.

Quis

- - - - ri-a e - ius, glo-ri-a e - ius, glo - ri-a e - ius.

33

Quis sicut Do-minus De - us no - - - ster

sic-ut Do-minus De-us no - ster qui in al - tis ha - bi-tat et hu-

Quis sicut Do-minus Deus no - - - ster

37

qui in al tis ha - bi-tat et hu - mi - li - a
mi - li-a re - spicit in cae - lo et in ter - ra.

41

re - spicit in cae-lo, re - spicit in cae-lo et in ter
re - spicit in cae-lo, re - spicit in cae-lo et in terra, et in ter

45

51

A musical score for six voices (SATB and three basses) in common time. The music consists of six staves, each with a different vocal range and a unique rhythmic pattern. The lyrics are in Latin, repeated in each measure: "e - ri - gens, e - ri - gens". The vocal parts are: Soprano (top), Alto, Tenor, Bass, Bass, and Bass. The music includes various rests and note heads, with some notes having stems pointing upwards and others downwards. The key signature changes between common time and G major (indicated by a C with a sharp sign).

57

Ossia:

gens Ut col - lo - cet e - um, ut col - lo - cet e -

pauperem. Ut col - lo - cet e - um, ut col - lo - cet e -

gens Ut col - lo - cet e - um, ut col - lo - cet e -

 Ut col - lo - cet e - um, ut col - lo - cet e -

gens Ut col - locet e - um, ut col - locet e -

 Ut collo - cet e -

gens pau - pe - rem. Ut col - lo - cet e - um, ut col - locet e - um cum princi - pi - bus,

 Ut col - lo - cet e - um, ut collo - cet e -

64

um cum prin ci - pibus, cum prin-ci - pi - bus po - pu - li

um cum prin - ci - pibus, cum prin - ci - pi - bus po - pu - li

um cum prin ci - pi - bus, cum prin ci - pi - bus po - pu -

um cum prin - ci - pi - bus, cum cum prin - ci - pi - bus po - pu -

um cum prin - ci - pi - bus, cum cum prin - ci - pi - bus po - pu -

um cum prin - ci - pi - bus, cum cum prin - ci - pi - bus po - pu -

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

um cum prin - ci - pi - bus, cum cum prin - ci - pi - bus po - pu -

70

- su - i. Qui ha - bi - ta - re
 - su - i. Qui ha - bi - ta - re fa - cit
 li su - i. Qui ha - bi - ta - re
 - pu-li su - i. pu - li su - i. Qui ha - bi - ta - re
 su - i. Qui ha - bi - ta - re fa - cit ste - ri - lem,
 li su - i. Qui ha - bi - ta - re fa - cit ste - ri - lem in

77

fa - cit ste - ri - lem, fa - cit ste - ri - lem in do - - -
 ste - ri - lem, fa - cit ste - ri - lem in do - - -
 fa - cit ste - ri - lem in do - mo ma - trem fi - li - o - - -
 Qui ha - bi - ta - re fa - cit ste - ri - lem in do - - -
 fa - cit ste - ri - lem, fa - cit ste - ri - lem in do - - -
 ste - ri - lem in do - mo, ste - ri - lem in do - - -
 qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo #
 do - - - mo, fa - cit ste - ri - lem in do - - -

83

mo | ma-trem fi - li - o - rum lae -
mo | ma-trem fi - li - o - rum lae - tan -
rum lae - tan - tem, ma-trem fi - li - o - rum lae - tan -
mo
mo | ma-trem fi - li - o - rum lae - tan -
mo | ma-trem fi - li - o - rum lae - tan -
— | ma-trem fi - li - o - rum lae - tan - tem,
mo | ma-trem fi - li - o - rum lae - tan - tem, lae - tan -

89

tan - tem, ma-trem fi - li - o - rum, fi - li - o - rum
tem, ma - trem fi - li - o - rum, ma-trem fi - li - o - rum
tem, ma - trem fi - li - o - rum, ma-trem fi - li - o - rum
ma - trem fi - li - o - rum lae - tan - tem, fi - li - o - rum
tan - tem, ma - trem fi - li - o - rum, fi - li - o - rum lae -
tem, ma-trem fi - li - o - rum lae - tan -
ma - trem fi - li - o - rum lae - tan - tem, ma - trem fi - li - o - rum
tem, lae - tan - tem, ma - trem fi - li - o - rum

94

lae - tan - tem.

Glo - ri - a Pa - tri et Fi - li - o,

tan - tem. Glo - ri - a Pa - tri et Fi - li - o,

lae - tan - tem. Glo - ri - a Pa - tri et Fi - li - o,

tan - tem. Glo - ri - a Pa - tri et Fi - li - o,

- - tem. Glo - ri - a Pa - tri et Fi - li - o,

lae - tan - tem. Glo - ri - a Pa - tri et Fi - li - o,

lae - tan - tem. Glo - ri - a Pa - tri et Fi - li - o,

99

glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

105

A musical score for a four-part choir. The top three staves are treble clef, and the bottom staff is bass clef. The score consists of eight measures. The first seven measures are mostly empty, with the bass part providing harmonic support. The eighth measure contains lyrics and corresponding musical notes:

Measure	Part	Text	Notes
8	Tenor	cto,	-
8	Bass	cto,	-
8	Soprano	cto,	-
8	Tenor	glo -	o.
8	Tenor	- ri -	o.
8	Tenor	- a	o.
8	Bass	Pa -	o.
8	Bass	- tri	o.
8	Soprano	et Fi - li -	o. o. o.

112

A musical score for a five-part setting of the hymn "Gloria Patri". The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, divided by vertical bar lines corresponding to the musical measures. The lyrics are:

glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - - -
glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - -
glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - - i San -
glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - - - i San -
o

119

cto,

cto,

cto,

cto,

et Spi - ri - tu - i San -

126

c

sic - ut e - rat in prin - ci - pi-o et nunc et

c

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

c

sic - ut e - rat in prin - ci - pi-o et nunc et

c

sic - ut e - rat in prin - ci - pi-o et nunc et

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

c

sic - ut e - rat in prin - ci - pi-o et nunc et

131

sem - per

sem - per et in saecula sae-cu-lo - rum, a - men,

⁸ sem - per et in saecula sae-cu-lo - rum, a - men,

sem - per

sem - per

sem - per et in saecula sae-cu-lo - rum, a - men, et in saecula sae-cu-lo -

⁸ sem - per et in saecula sae-cu-lo - rum, a - men, et in saecula sae-cu-lo -

sem - per

135

et in saecula sae-cu-lo - rum, a - men, a -

et in saecula sae-cu-lo - rum, a - men, a -

⁸ et in saecula sae-cu-lo - rum, a - men, a -

et in saecula sae-cu-lo - rum, a - men, a -

et in saecula sae-cu-lo - rum, a - men, a -

rum, a - men, a -

⁸ rum, a - men, a -

et in saecula sae-cu-lo - rum, a - men, a -

139

Musical score for page 45, section 139, featuring four staves of music for voices. The score consists of four staves, each with a treble clef and a bass clef. The music is in common time. The vocal parts are divided by vertical bar lines, and there are several rests and fermatas. The lyrics "a" appear in the third and fourth staves. The score concludes with a final fermata.

142

Musical score for page 45, section 142, featuring four staves of music for voices. The score consists of four staves, each with a treble clef and a bass clef. The music is in common time. The vocal parts are divided by vertical bar lines, and there are several rests and fermatas. The lyrics "men." appear in the third and fourth staves. The score concludes with a final fermata.

Pulchra es

Ossia:

Cantus $c' - g''$

Sextus $c' - g''$

B. c. $\text{F} \# \text{ C}$

PVl- C

PVl- C

6

— su —
— su - a - vis et de - co - — ra,

12

fi - li - a Je - ru - sa - lem, pul - chra es, a -
Pul - chra es, a - mi - ca

18

mi - ca me # - a, su - a - vis et
— me - - a, su - a - vis et

24

de - co - ra sic - ut Je - ru - sa -
de - co - ra sic - ut Je - ru - sa -

29

Ossia:

-lis ut ca - stro - rum a - ci -
lem. Ter - ri - bi - lis ut ca - stro - rum a - ci -
lem. Ter - ri - bi - lis ut ca - stro - rum a - ci -

34

es or - di - na - ta. A - ver - te o cu - los tu -
es or - di - na - ta.

40

os a me, a me, a me qui - a i - psi me a - vo - la-re, avo -
os a me, a me, a me qui - a i - psi me a - vo - la-re, avo -

47

la - re fe - ce - runt, me a - vo - la-re, avo - la - re fe - cerunt, me a - vo - la
la - re fe - ce - runt, me a - vo - la-re, avo - la - re fe - cerunt, me a - vo - la

52

re, i - psi me a - vo - la-re, avo - la-re fe - ce - runt,
re, i - psi me a - vo - la-re, avo - la-re fe - ce - runt,

56

me, me | a - vo | la - re fe - ce - | runt, a - ver - te o | cu-los tu - |
a - ver - te o - cu-los tu - os

Musical score for piano and voice, page 10, measures 63-64. The vocal line continues with lyrics "os a me," followed by a short rest, then "a me_ qui - a i - - psi". The piano accompaniment consists of sustained notes and eighth-note chords.

69

me a - vo - la-re, a-vo - la - re fe - ce - runt, me a - vo - la-re, a-vo - la - re fe - ce-runt, me
me a - vo - la-re, a-vo - la - re fe - ce - runt, me a - vo - la-re, a-vo - la - re fe -

Musical score for page 73, featuring three staves of music. The top staff uses a treble clef, the middle staff a treble clef with a key signature of one sharp, and the bottom staff a bass clef. The lyrics are as follows:

73

a - vo - la re, i - psime a - vo -
cerunt, me a - vo - la re, i - psi me a - vo -
Ossia:
(re) i - psi me a - vo -

The bass staff shows sustained notes and rests.

78

lare, avola-re fe-ce-runt,
 me, me
 a - vo-la - re fe - ce - runt.
 la - re fe - ce-runt, me, me
 a - vo-la - re fe - ce - runt.
 la-re, a - vo-la - re fe - ce - runt, me, me
 a - vo-la - re fe - ce - runt.

Laetatus sum

Stanza 1:

Cantus d' - g'' Stan-

Sextus d' - g'' Stan-

Altus f♯ - b♭ Stan-

Tenor B♭ - g' LAE-

Quintus c - g' Stan-

Bassus F - c' Stan-

B. c. B - C Stan-

4

Stanza 2:

his quae di - cta sunt | mi - hi | in | do-mum Do - mi-ni | i - bi -

9

Stan - tes e-rant pe-des no - stri
Stantes e-rant pe - des no - stri
Stan-tes e-rant pe - des no - stri, pe - des no - stri in a-tri-is tuis, Je - ru -
mus.
Stantes e-rant pedes nostri in a-tri-is tu -
Stantes e-rant pe - des no - stri
Stantes e-rant pe - - des no - stri
in a - triis tuis, Je -

16

in a - triis tu - is, Je - ru - sa - lem.
in a - triis tu - is, Je - ru - sa - lem.
- sa - lem., in a-triis tu - is, Je - ru - sa - lem.
- is, Jerusalem, in a-triis, in a-triis tu - is, Je - ru - sa - lem.; Jeru - salem,
in a - triis, in atriis tu - is, Jerusa - lem.; Jeru - salem,
ru - sa - lem., in atriis, in a - triis tu - is, Jeru-sa - lem.

22

Musical score page 22. The top staff consists of five empty five-line staves. The bottom staff has lyrics in Latin:

Jerusalem quae ae-di-fi-ca-tur ut ci-vi-tas cu-ius parti-cipa-ti-o

Jerusalem quae ae-di-fi-ca-tur ut ci-vi-tas cu-ius parti-cipa-ti-o

The bassoon part begins at measure 8 with a sustained note followed by eighth-note patterns.

27

Musical score page 27. The top staff consists of five empty five-line staves. The bottom staff has lyrics in Latin:

Il luc e -

Il luc e -

e-ius in id-i-psum.

e-ius in id-i-psum.

The bassoon part begins at measure 8 with eighth-note patterns.

[32]

Music score for measure 32:

Top two staves (Treble clef):

- First staff: "nim, il - - - luc e -"
- Second staff: "nim, il - - - luc e -"

Middle three staves (Treble clef):

- First staff: "Il - - - luc e -"
- Second staff: "Il - - - luc e -"
- Third staff: "Il - - - luc e -"

Bass staff (Bass clef):

- "Il - - - luc e -"

[35]

Music score for measure 35:

Top two staves (Treble clef):

- First staff: "nim, il - - - luc"
- Second staff: "nim, il - - - luc e - nim a - scen -"

Middle three staves (Treble clef):

- First staff: "nim, il - - - luc"
- Second staff: "nim, il - - - luc e - nim a - scen - de - runt tri - bus,"
- Third staff: "nim, il - - - luc"

Bass staff (Bass clef):

- "nim, il - - - luc"

37

e-nim a-scen-derunt tribus, tribus Do-mini te-sti - mo-nium Is - ra - el ad con-fi -
 derunt tribus, tri-bus Do - mi - ni te-sti - mo-nium Is - ra - el ad con-fi-ten - dum,
 e-nim a-scen-derunt tribus, tribus Do-mini te-sti - mo-nium Is - ra - el ad con - fi -
 tri - bus Do - mi - ni te-sti - mo - ni-um Is - ra - el ad con-fi-ten - dum,
 e - nim a-scen-derunt tribus, tribus Do-mini te-sti - mo-nium Is - ra - el ad con-fi -
 e - nim a-scen-derunt tribus, tribus Do-mini te-sti - mo-nium Is - ra - el

41

ten - dum, ad con-fi - tendum no mi-ni Do - mi-ni, ad con - fi - ten - dum
 ad con-fi-ten - dum, ad con - fi - ten - dum, ad con - fi - ten - dum
 ten - dum no - mi - ni Do - mi-ni, ad con-fi-ten - dum, ad con - fi - ten - dum
 ad con-fi-ten - dum, ad con - fi - ten - dum, ad con - fi - ten - dum
 ten - dum, ad con-fi - tendum no mi-ni Do - mi-ni, ad con - fi - ten - dum, ad con - fi -
 ad con - fi - ten - dum, ad con - fi - ten - dum

[46]

no - mi - ni Do - mi - ni. Qui - a il lic se - derunt se -
 ten - dum no - mi - ni Do - mi - ni. Qui - a il lic se - derunt se - des, qui - a il -
 no - mini, no - mini Do - mi - ni.
 no - mi - ni Do - mi - ni.
 ten - dum no - mi - ni Do - mi - ni. se - derunt se - des, se - derunt se -

[50]

des, se - derunt se - des in iu - di - ci - o, sedes su - per do - mum Da - vid, su -
 lic se - derunt se - des in iu - di - ci - o, se - des su - per

des, se - derunt se - des in iu - di - ci - o, sedes super domum, sedes super domum, su - per

54

per do - mum Da - vid.
do - - - - - mum Da - vid.
Ro -
Ro -
Ro - ga - te quae ad pa - cem sunt
domum, su-per do-mum, su-per do - mum David. Ro - ga - te quae ad pa - cem sunt

58

ro - ga - te quae ad pacem sunt Je - ru - salem
ga - te quae ad pa - cem sunt Je - ru - sa - lem,
ga - te quae ad pa - cem sunt Je - ru - sa - lem, et
Je - ru - sa - lem, Je - ru - sa - lem, et
Je - ru - sa - lem,

[63]

et ab-un-dan-ti-a di - li-gen - ti bus te.

et ab-un-dan-ti-a di - li-gen - ti bus te.

⁸ ab-undan-ti-a, et ab-un-dan-ti-a di - li - gen ti - bus te. Fi - at

⁸ ab-undan-ti-a, et ab-un-dan - ti - a di - li - gen - ti - bus te. Fi - at

et ab-un - dan - ti - a di - ligen - ti - bus te. Fi - at

[67]

Fi - at pax in vir·tu-te tu - .

⁸ pax, fi - at pax, fi - at pax in vir·tu - te tu - .

⁸ pax, fi - at pax, fi - at pax in vir - tu - te tu - .

pax, fi - at pax, fi - at pax, fi - at pax in vir·tu-te tu - .

[71]

a et ab-un-danti-a in tur - ri - bus tu - is.

et abun - danti - a in tur-ri - bus tu - is.

et ab - un-danti - a in tur-ribus tu - is.

et abun - danti - a in turri - bus tu - is.

[75]

Pro - - - pter, pro - -

Pro - -

78

Pro - - - - pter, — propter
Pro - - - - pter, — propter fratres,
Pro - - pter, pro - pter,
Pro - - - - pter, — propter
Pro - - - - pter, — propter fratres,

81

fra-tres, pro-pter fra - - tres me-os et pro - xi-mos me - os lo-que-bar
pro-pter fra-tres pro - pter fra-tres me-os et pro-ximos me - os lo-que-bar pa-cem, lo-
pro - pter fra-tres me-os et pro - xi-mos me - - os lo - que - bar
fra-tres, pro-pter fra-tres, pro-pter fra-tres me-os et pro-ximos me - os lo-que-bar
fra-tres me - os et pro - - - xi - mos me - os lo-que-bar pa-cem, lo-
pro-pter fratres, pro-pter fra-tres me-os et pro - - ximos me - os

[84]

pa-cem, lo-que-bar pa-cem, pa-cem | de te, | lo - que-bar |
 que-bar pa-cem | lo - que-bar pa - |
 pa - - - cem | de te, | lo - que-bar pa-cem, lo-que-bar pa-cem, |
 pa-cem, lo-que-bar pa-cem, pa-cem | de te, | lo - que-bar pa-cem, lo-que-bar pa - |
 que-bar pa-cem, | lo-que-bar pa-cem, lo-que-bar pa-cem, lo-que-bar |
 lo - que-bar pa-cem, lo-que-bar

[87]

pa-cem, pa-cem de te. | Pro - |
 pa - cem de te. |
 pa - cem de te. |
 cem, pa - cem de te. | Pro-pter do-mum Do - mi-ni, |
 pa - cem de te. | Pro-pter do-mum |
 pa-cem, pa-cem de te.

90

- pter do - mum, pro - pter | do-mum Do - mini De - i no - stri quae - si -
 Pro - pter do-mum Do - mini De - i no - stri quae - si -
 Propter do-mum Do - mi - ni | De - i no - stri
 pro-pter domum Do - mi - ni | De - i no - stri
 Do - mi - ni | De - i no - stri
 Propter domum Do - mi - ni | De - i no - stri

93

- vi bo - na ti - bi, quae - si - vi bo - na ti - bi. Glo -
 - vi bo - na, quae - si - vi bo - na, bo - na ti - bi. Glo -
 quae - si - vi, quae-si - vi bo - na ti - bi. Glo -
 quaesi - vi bo - na ti - bi, quae - si - vi bo-na ti - bi. Glo -
 quae-si - vi bo - na ti - bi. Glo -
 quae-si - vi bona ti - bi, quae-si - vi bona ti - bi. Glo -

97

A musical score for a five-part setting of the Gloria Patri. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, divided by vertical bar lines corresponding to the musical measures. The lyrics are:

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

103

Sancto, et Spi - ri - tu - i San - cto, sicut erat in principio et in eternu - um. Amen.

109

nunc et sem - per et in sae-cula, et in sae-cula sae-cu-lo-rum, a -
nunc et sem - per et in sae-cula,
nunc et sem - per et in sae-cu-la sae-cu - lo - rum, a -
nunc et sem - per et in sae-cula, et in sae-cula sae-cu-lo-rum, a -
nunc et sem - per et in sae-cula,
nunc et sem - per

113

men, et in saecula saecu-lo-rum, a - men, a - - men.
et in saecula saecu - lo - rum, a - men, a - - men.
men, et in saecula saecu - lo - rum, a - men, a - - men.
men, et in saecula saecu - lo - rum, a - men, a - - men.
et in saecula, et in saecula saecu - lo - rum, a - men, a - - men.
et in saecula, et in saecula saecu-lo-rum, a - men, a - - men.

Duo seraphim

Altus $c-f'$ TRes

Tenor $d-f'$ DV-

Quintus B^b-f' DV-

B. c. $\text{F}^{\#}-c'$

7

14

17

[21]

Musical score for Duo Seraphim, page 21. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The vocal parts sing "san ctus," with "san" on the first staff and "ctus," on the second staff. The bass part provides harmonic support.

[24]

Musical score for Duo Seraphim, page 24. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp. The vocal parts sing "san ctus," with "san" on the first staff and "ctus," on the second staff. The bass part provides harmonic support.

[27]

Musical score for Duo Seraphim, page 27. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp. The vocal parts sing "ctus Do - mi - nus De - us Sa -" followed by "ctus Do - mi - nus De - us Sa -". The bass part provides harmonic support.

[32]

Musical score for Duo Seraphim, page 32. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp. The vocal parts sing "ba-oth. Ple - na." followed by "ba-oth. Ple -". The bass part provides harmonic support.

35

est om-nis ter - ra, ple - na est
na est om-nis ter - ra, ple - na

38

- om-nis ter - ra, om-nis ter - ra glo -
est om-nis ter - ra, om-nis ter - ra

41

ri - a
glo - ri - a

44

Tres sunt qui te-sti-mo-ni-um
e - ius. Tres sunt qui te-sti-mo-ni-um
e - ius. Tres sunt qui te-sti-mo-ni-um dant,

50

dant in cae - lo,
um dant in cae - lo, Pa
dant in cae - lo,

54

ter, Ver
Ver

57

et Spi - ri-tus San - ctus; et hi tres u-num
bum et Spi - ri-tus San - ctus; et hi tres u-num
bum et Spi - ri-tus San - ctus; et hi tres u-num

64

sunt, et hi tres u-num sunt.
sunt, et hi tres u-num sunt. San
sunt, et hi tres u-num sunt.

71

8 san - - -

8 ctus, - - -

8 san - - - ctus,

Bass: -

Musical score for orchestra and choir, page 74. The score consists of five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for orchestra (Violin I and Violin II). The vocal parts sing eighth-note patterns. The orchestra plays eighth-note patterns with dynamic markings like f (fortissimo) and p (pianissimo). The vocal parts sing "ctus," "san," and "san" in a three-part setting. The score is in common time.

77

8 san - - - - - - - -

8 - - - - - - - - ctus Do mi nus De -

8 - - - - - - - - - - ctus Do-mi-

80

80

ctus Do - mi - nus De - us Sa - - - ba -

8 us Sa - - - - ba -

8 nus De - us Sa - - - - ba -

Bass line:

84

84

oth. Ple - na est,
oth. Ple - na est, ple - na
oth. Ple - na est, ple -

87

87

ple - na est om - nis ter - ra
est om - nis ter - ra glo -
na est om - nis ter - ra

90

90

glo - ri - a e -
ri - a, glo - ri - a glo - ri - a e -
glo - ri - a, glo - ri - a glo - ri - a e -

93

93

ius, glo - ri - a e - ius.
ius, glo - ri - a glo - ri - a e - ius.
ius, glo - ri - a glo - ri - a e - ius.

Nisi Dominus

Cantus I $c' - f''$ NI-

Altus I $g - a'$ NI-

Tenor I $e^{\flat} - d'$ NI-

Quintus I $c - f'$ NI-

Bassus I $F - b^{\flat}$ NI-

Cantus II $c' - f''$ NI-

Altus II $g - a'$ NI-

Tenor II $c - f'$ NI-

Quintus II $e^{\flat} - d'$ NI-

Bassus II $F - b^{\flat}$ NI-

B. c. $F - b^{\flat}$

The musical score consists of two systems of ten staves each. The top system begins with the first five voices (Cantus I, Altus I, Tenor I, Quintus I, Bassus I) and the continuo (B. c.). The bottom system continues with the remaining five voices (Cantus II, Altus II, Tenor II, Quintus II, Bassus II) and the continuo. The vocal parts sing homophony, often with sustained notes. The continuo part provides harmonic support with sustained notes. The music is in common time, key signature of one flat, and consists of two systems.

[4]

minus, _____ ni - si Dominus ae - di - fi - ca - - - - - ve -
 Do - minus ae - di - fi - ca - - - - - ve - rit do - - - - -
 si _____ Do - mi-nus ae - di - fi -
 - mi - nus ae - di - fi - ca - ve - rit, ae - di - fi -
 - mi - nus ae - di - fi - ca - ve - rit, do - - - - - mum, ae - di - fi -
 - mi - nus ae - di - fi - ca - ve - rit, do - - - - - mum, ae - di - fi -

- - minus, ni - si Do - mi - nus ae - di - fi - ca - ve - rit, _____
 Do - - - mi - nus ae - di - fi - ca - ve - rit, ae - di - fi -
 - mi - nus, ni - si Domi - nus ae - di - fi - ca - - - - - ve - rit, ae -
 si _____ Do - mi - nus ae - di - fi -
 Do - - - mi - nus ae - di - fi - ca - - - - - ve - rit, _____

8

rit do - - mum in va - num____ la - - bo - ra -

- - - - mum in va - num, in va - - - num

ca - ve - rit do - mum in in va - num la -

- ca - ve - rit do - mum in va - num la - - bo - ra -

ca - ve - rit do - mum in va - num la-bo-ra-ve - runt, in va - num la -

do - - - mum in va - num____ la - - - bo -

ca - ve - rit do - mum in va - num, in va -

- di - fi - ca - verit do - mum in va - num la - - bo -

ca - ve - rit do - mum in in va - num la -

- do - - - mum in va - num la - bo - ra - ve - runt, in va -

(The basso continuo part continues with a series of sustained notes and grace notes.)

13

ve - - - runt qui ae - di - - fi - cant e - -

- la - bo - ra - ve - runt qui ae - di - fi-cant e - -

bo - ra - ve - runt qui ae - di - - fi - cant e - -

- ve - - - runt qui ae - di - - fi - cant e - -

bo-ra-ve - runt, in va - num la - bo-ra-ve - runt qui ae - di - fi-cant e - -

ra - ve - - - runt qui ae - di - - fi - cant e - -

- num la - bo - ra - ve - - runt qui ae - di - fi-cant

- ra - ve - runt qui ae - di - fi - cant, qui ae - di - fi - cant

bo - ra - ve - runt qui ae - di - - fi - cant e - -

num la - bo - ra - ve - runt, in va - num la - bo - ra - ve - runt qui ae - di - fi - cant e - -

17

- am. Ni - si, ni-si Dominus custo di - e-rit ci - vi-tatem, ci - vi-ta-tem fru - stra,

- am. Ni - si, ni-si Dominus custo di - e-rit ci - vi-tatem, ci - vi-ta-tem fru - stra,

8 - am. Ni - si Do - minus custo di - e-rit ci - vi - ta - tem frustra

8 - am. Ni - si, ni-si Dominus custo di - e-rit ci - vi-tatem, ci - vi-ta-tem fru - stra,

8 - am. Ni - si, ni-si Dominus custo di - e-rit ci - vi-tatem, ci - vi-ta-tem fru - stra,

- am.

e - am.

8 e - am.

8 - am.

- am.



[24]

frustra vi-gilat, frustra vi-gi-lat qui custodit e - am.

frustra vi-gilat, frustra vi-gi-lat qui custodit e - am.

vi - gi-lat qui custo - dit e - am.

frustra vi-gilat, frustra vi-gi-lat qui custodit e - am.

frustra vi-gilat, frustra vi-gi-lat qui custodit e - am.

Ni - si, ni-si Dominus custo di-e-rit ci-vi-tatem,

Ni - si, ni-si Dominus custo di-e-rit ci-vi-tatem,

Ni - si, ni-si Dominus custo di-e-rit ci-vi-tatem,

Ni - si, Do - minus custo di - e-rit ci - vi -

Ni - si, ni-si Dominus custo di-e-rit ci-vi-tatem,

29

Sheet music for five voices (SATB) in common time, key signature of one flat. The vocal parts are:

- Soprano: Va - num,
- Alto: Va - num, vanum est vo-bis
- Tenor: Va - num est vo - bis
- Bass: Va - num, vanum est vo-bis
- Bass: Va - num, vanum est vo-bis

The lyrics are repeated three times.

Sheet music for five voices (SATB) in common time, key signature of one flat. The vocal parts are:

- Soprano: ci-vi-ta-tem fru - stra, frustra vi-gilat, frustra vi-gilat qui custodit e - am.
- Alto: ci-vi-ta-tem fru - stra, frustra vi-gilat, frustra vi-gilat qui custodit e - am.
- Tenor: ci-vi-ta-tem fru - stra, frustra vi-gilat, frustra vi-gilat qui custodit e - am.
- Bass: ta - tem frustra vi - gi-lat qui custo - dit e - am.
- Bass: ci-vi-ta-tem fru - stra, frustra vi-gilat, frustra vi-gilat qui custodit e - am.

The lyrics are repeated three times.

35

va - num est vo - bis an-te lucem sur-gere. Sur - gi-te, sur - gi-te postquam sede - ritis

an-te lu - cem sur-gere, an-te lucem sur-gere. Sur - gi-te, sur - gi-te postquam se - de - ritis

an - te lu - cem sur-gere. Sur-gi-te postquam se-de - ri - tis qui mandu - ca -

an-te lu - cem sur-gere, an-te lucem sur-gere. Sur - gi-te, sur - gi-te postquam se - de - ritis

Silence (vocal parts)

Silence (vocal parts)

Silence (vocal parts)

Silence (vocal parts)

Basso continuo (Bass clef, B-flat key signature, 4/4 time)

39

qui man-du-ca - tis pa - nem do - lo - ris.

qui man-du-ca - tis pa - nem do - lo - ris.

- tis pa - nem do - lo - ris.

qui man-du-ca - tis pa - nem do - lo - ris.

qui man-du-ca - tis pa - nem do - lo - ris.

Va - num,

Va - num, va - num est vo - bis an - te lu - cem sur - gere,

Va - num, va - num est vo - bis an - te lu - cem sur - gere,

Va - num est vo - bis an - te lu -

Va - num, va - num est vo - bis an - te lu - cem sur - gere,

43

ante lucem sur-gere. Sur - gi-te, sur - gi-te postquam sede - ritis qui mandu-ca - tis

ante lucem sur-gere. Sur - gi-te, sur - gi-te postquam se - de - ritis qui mandu-ca - tis

ante lucem sur-gere. Sur - gi-te, sur - gi-te postquam se - de - ritis qui mandu-ca - tis

cem sur-gere. Sur-gi-te postquam se - de - ri - tis qui mandu - ca - tis pa-nem do -

ante lucem sur-gere. Sur - gi-te, sur - gi-te postquam se - de - ritis qui mandu-ca - tis

47

Cum de - derit, cum de - de- rit di - le - ctis su - is somnum.

Cum de - derit, cum de - de- rit di - le - ctis su - is somnum.

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

Cum de - derit, cum de - de- rit di - le - ctis su - is somnum.

Cum de - derit, cum de - de- rit di - le - ctis su - is somnum.

pa - nem do - lo - ris.

pa - nem do - lo - ris.

pa - nem do - lo - ris.

lo - - ris.

pa - nem do - lo - ris.

51

Ec-ce haere-di-tas Do-mi-ni fi-li-i, mer-ces fru-ctus ven-tris.

Ec-ce haere-di-tas Do-mi-ni fi-li-i, mer-ces fru-ctus ven-tris.

⁸ num. Ec-ce haer-e-ditas Do-min-i fi-li-i, mer-ces fru-ctus ven-tris.

⁸ Ec-ce haere-di-tas Do-mi-ni fi-li-i, mer-ces fru-ctus ven-tris.

Ec-ce haere-di-tas Do-mi-ni fi-li-i, mer-ces fru-ctus ven-tris.

Cum de-de-rit,

Cum de-de-rit, cum

⁸ Cum de-de-rit, cum

⁸ Cum de-de-rit, cum

Cum de-de-rit, cum

Ec-ce haere-di-tas Do-mi-ni fi-li-i, mer-ces fru-ctus ven-tris.

55

55

cum de - de rit di - le - ctis su - is somnum. Ec - ce haere - di-tas
 de - de rit di - le - ctis su - is som - num. Ec - ce haere - di-tas
 de - de rit di - le - ctis su - is som - num. Ec - ce haere - di-tas
 rit di - le - ctis su - is som - num. Ec - ce haere - di-tas
 de - de rit di - le - ctis su - is som - num. Ec - ce haere - di-tas

59

Sheet music for four voices (SATB) in common time (indicated by a '2'). The key signature is one flat (F major). The vocal parts are:

- Soprano:** Sic - ut, sic - ut sa - git - tae in
- Alto:** Sic - ut, sic - ut sa - git - tae in
- Tenor:** Sic - ut, sic - ut sa -
- Bass:** Sic - ut, sic - ut sa - git - tae in

The lyrics are repeated three times.

Sheet music for four voices (SATB) in common time (indicated by a '2'). The key signature is one flat (F major). The vocal parts are:

- Soprano:** Do-mi-ni fi - li-i, mer - ces fru - ctus ven - tris.
- Alto:** Do-mi-ni fi - li-i, mer - ces fru - ctus ven - tris.
- Tenor:** Do-mi-ni fi - li-i, mer - ces fru - ctus ven - tris.
- Bass:** re - ditas Do - mini fi - li-i, mer - ces fru - ctus ven - tris.
- Bass (continuation):** Do-mi-ni fi - li-i, mer - ces fru - ctus ven - tris.

The lyrics are repeated three times.

63

ma-nu po-tentis, in ma-nu po-ten - tis i - ta fi - li - i, i - ta fi - li - i ex - cus - so -

ma-nu po-tentis, in ma-nu po-ten - tis i - ta fi - li - i, i - ta fi - li - i ex - cus - so -

git-tae in ma - nu po-ten - tis i - ta fi - li - i, i - ta fi - li - i ex - cus -

ma-nu po-tentis, in ma-nu po-ten - tis i - ta fi - li - i, i - ta fi - li - i i - ta fi - li - i excus -

ma-nu po-tentis, in ma-nu po-ten - tis i - ta fi - li - i, i - ta fi - li - i ex - cus - so -

- - - c - - -

- - - c - - -

- - - c - - -

8 - - - c - - - Sic -

c - - -

#p. p. p. p. b. p. p. o. b. p. p. o. p. p. p. o. p. c o. c

69

- rum.
 - rum.
 so - rum.
 so - rum.
 - rum.

Be - a - tus vir qui im - ple - vit de - si -
 Be - a - tus vir qui im - ple - vit de - si -
 Be - a - - tus vir qui im-ple - vit
 Be - a - tus vir qui im - ple - vit de - si -
 Be - a - tus vir qui im - ple - vit de - si -

Sic - ut, sic - ut sa - git-tae in ma - nu po-ten-tis, in ma - nu po-ten - tis.
 Sic - ut, sic - ut sa - git-tae in ma - nu po-ten-tis, in ma - nu po-ten - tis.
 Sic - ut, sic - ut sa - git-tae in ma - nu po-ten-tis, in ma - nu po-ten - tis.
 ut, sic - ut sa - git-tae in ma - nu po-ten-tis, in ma - nu po-ten - tis.
 Sic - ut, sic - ut sa - git-tae in ma - nu po-ten-tis, in ma - nu po-ten - tis.

74

de - ri-um su - um ex i - psis: non con-fun-de - tur, non con-fun-de - tur

de - ri-um su-um ex i - psis: non con-fun-de - tur, non con-fun-de - tur

de - si - de - ri-um su - um ex i - psis: non con - fun - de -

de - ri-um su-um ex i - psis: non con-fun-de - tur, non con-fun-de - tur

de - ri-um su-um ex i - psis: non con-fun-de - tur, non con-fun-de - tur

Be - a - tus vir qui im - ple - vit, non con-fun - de - tur, non con-fun -

Be - a - tus vir qui im - ple - vit, non con-fun - de - tur, non con-fun -

Be - a - tus vir qui im - ple - vit, non con-fun - de - tur, non con-fun -

Be - a - tus vir, non con - fun - de -

Be - a - tus vir qui im - ple - vit, non con-fun - de - tur, non con-fun -

78

78

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

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

tur cum lo - que-tur in - i - mi - cis su - is in por - ta.

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

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

de - tur cum lo - que-tur in - i - mi - cis su - is in por - ta.

de - tur cum lo - que-tur in - i - mi - cis su - is in por - ta.

de - tur cum lo-que - tur in - i - mi - cis su - is, su - is in por - ta.

tur cum lo - que-tur in - i - mi - cis su - is in por - ta.

de - tur cum lo - que-tur in - i - mi - cis su - is in por - ta.

83

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

A musical score for the 'Gloria' section of a Mass setting. The score consists of five staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, and Bass). The lyrics are written below each staff, corresponding to the notes. The music is in common time, with a key signature of one flat. The vocal parts are separated by vertical bar lines, and the lyrics are divided into phrases by horizontal bar lines.

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

[89]

cto, sic-ut e - - rat, sic-ut e - - rat, sic - ut
cto, sic ut e - rat, sic - ut e - rat, sic - ut e - rat in
cto, sic - - - - - ut. e -
cto, sic-ut, sic - ut e - rat, sic - ut e - rat in prin -
cto, sic - ut, sic - ut e - rat, sic - ut e - rat, sic - ut e -

cto, sic - ut e - - - - - rat, sic - ut e - - - - - rat, sic - ut
cto, sic - ut e - rat, sic - ut e - rat, sic - ut e - rat
cto, sic - ut e - - - - - rat, sic - ut e - - - - - rat, sic -
cto, sic - - - - - ut. e -
cto, sic - ut, sic - ut e - rat, sic - ut e - rat in

94

94

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

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

Bass line continuation:

99

The musical score consists of two systems of music, each with four staves (voices). The voices are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music is in G clef, common time, and has a key signature of one flat. The lyrics are in Latin, repeated in each system.

System 1:

- Soprano:** et in sae - cula, _____ et in sae - cula sae - cu - lo - - -
- Alto:** et in sae - cu - la, et in sae - cu - la, et in sae - cu - la
- Tenor:** per et in sae - cu - la
- Bass:** et in sae - cu - la, et in sae - cu - la, et in sae - cu - la

System 2:

- Soprano:** et in sae - cu - la, et in sae - cu - la, et in sae - cu - la, et in sae -
- Alto:** et in sae - cu - la, et in sae - cu - la, et in sae - cu - la
- Tenor:** et in sae - cu - la, et in sae - cu - la, et in sae - cu - la
- Bass:** et in sae - cu - la, et in sae - cu - la, et in sae - cu - la

104

The musical score consists of two systems of four staves each, representing four voices (SSAA). The top system begins with the soprano part:

rum, sae cu - lo rum, a - - men.

The second system begins with the alto part:

- cu - la sae - cu-lo rum, a - - men.

Both systems continue with the same vocal parts and lyrics throughout the page. The music is set in G clef, 4/4 time, and common key signature. The vocal parts are separated by vertical bar lines, and the lyrics are placed below the notes. The score is written on five-line staves.

Audi caelum

Cantus c' - e''

Sextus c# - e''

Altus f# - a'

Tenor A - f'

Quintus c - e'

Bassus E - g

B. c. F# - C

The musical score consists of eight staves. The top six staves represent vocal parts: Cantus (soprano), Sextus (alto), Altus (tenor), Tenor (bass), Quintus (bass), Bassus (double bass), and B. c. (bassoon). The bottom two staves represent the piano. The vocal parts sing a Gregorian chant melody. The piano part provides harmonic support. The vocal parts sing 'Om-' at the beginning, followed by 'Au-di, au-di cae-lum ver-ba me-a ple-na' (with 'ECHO' written below 'Au-di'). The piano part has a sustained note on 'C' throughout this section.

[10]

de-si - de-ri - o et per-fu - sa gau - di-o.

Forte

This section shows the vocal parts continuing their chant. The piano part has a dynamic marking 'Forte' and a bassoon part is introduced.

[16]

Dic, dic, quaeso, mi-hi, dic, quaeso, mihi quae

Au - di-o.

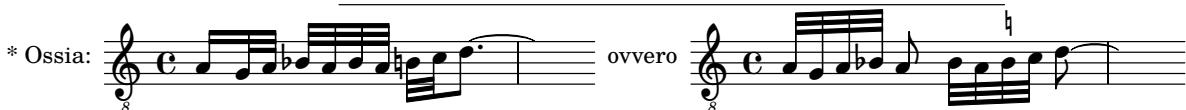
Piano

This section shows the vocal parts continuing their chant. The piano part is labeled 'Piano' and has a dynamic marking 'Forte'.

[22]

est i - sta, quae est i-sta quae con sur-gens ut au -

This section shows the vocal parts continuing their chant. The piano part has a dynamic marking 'Forte'.



27

ro - - - ra ru - ti lat, ut be-ne-di - - - cam.

Di
Piano

Fort.
Piano

33

Dic nam i-sta pulchra ut lu-na, e - le-cta ut sol, re-pplet lae-ti - ti-a ter - - - cam.

41

ras, cae - - - los, ma - - -

Forte

46

ri-a, ma - ri - a, ma - ri - a?
Ma - - - ri-a, Mari - a, Mari - a, Ma-ri -

Piano
Forte
Piano
Forte
Piano

55

Ma-ri-a vir - go, il - la dulcis, dul-cis, il - la, il - la dul - cis praedi - ca-ta a pro - - - a.

[63]

pheta E-ze-chi-el, porta o-ri-en-ta-lis? Il - la sacra et fe-lix porta per quam mors fu - it expulsa

Talis.
Forte Piano

[70]

intro duxit autem vi-ta? Quae semper tutum est me-dium inter ho-mines et Deum pro culpis re-

I-ta.
Forte Piano

[77]

me-dium. Om -

Medium.
Forte Piano

[84]

Om - nes, omnes hanc er-go se -

Om - nes,

Om - nes, omnes hanc er-go se - qua - mur,

- nes, om - nes, omnes hanc er-go se - qua - mur, omnes hanc

Om - nes, omnes hanc er-go se - qua - mur,

Om - nes, omnes hanc er-go se - qua - mur, omnes hanc

Om - nes, omnes hanc er-go se - qua - mur,

90

90

qua-mur, hanc er - go se - qua-mur, hanc er - go se - qua - mur,
 om - nes hanc er - go se - qua-mur, hanc er - go se - qua - mur,
 om - nes hanc
 er - go se - qua-mur, hanc er - go se - qua-mur, hanc er - go se - qua - mur,

93

93

om-nes hanc er - go se - quamur, hanc er - go se - quamur, hanc er - go se - quamur, hanc er - go se -
 om-nes hanc er - go se - quamur, hanc er - go se - quamur, hanc er - go se -
 er - go se - qua - mur, om-nes hanc er - go se - qua-mur, hanc er - go se - qua -
 om-nes hanc er - go se - qua-mur, hanc er - go se - qua-mur, hanc er - go se - qua -
 om-nes hanc er - go se - qua-mur, hanc er - go se - qua-mur, hanc er - go se - qua -

97

A musical score for six voices, likely a Gregorian chant, arranged on six staves. The music is in common time, with a key signature of one sharp (F#). The vocal parts are: soprano (top), alto, tenor, bass, and two organum voices (the bottom two staves). The lyrics are in Latin: "qua - mur, qua cum gra - ti - a, qua cum gra - ti - a me - re - a -". The notation uses square neumes on a four-line staff system. Measure numbers 1 through 8 are indicated on the left side of the staves.

106

Musical score for "Se-qua-nam con-se-qua-mur." The score consists of six staves. The top four staves are vocal parts, each with lyrics: "mur vi - tam ae - ter - nam" (repeated three times), followed by "nam con-se-qua - mur." The fifth staff is a bass line, and the sixth staff is a piano line. The piano part includes dynamic markings "Forte" and "Piano". The score uses a mix of common time and 8/8 time signatures.

114

A musical score for five voices (SATB and organ) featuring the Latin hymn "Praeludium". The score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is the Organ part, indicated by a pipe icon. The lyrics are written below each staff, corresponding to the musical phrases. The music includes various note values (eighth, sixteenth), rests, and dynamic markings like forte (f) and piano (p). Measure numbers 1 through 12 are present above the staves.

122

hoc et Fi - li - us et ma - ter, prae stet no - bis De - us, Pa - ter hoc et Fi - li - us, et
 De - us, Pa - ter hoc et Fi - li - us, prae stet no - bis De - us, Pa - ter hoc et
 prae stet no - bis De - us, De - us Pa - ter hoc et Fi - li -
 Pa - ter hoc et Fi - li - us et ma - ter
 Pa - ter hoc et Fi - li - us, prae stet no - bis De - us, Pa - ter hoc et Fi - li -
 prae stet no - bis De - us, Pa - ter hoc et Fi - li -

128

Musical score for page 98, section 128, featuring five staves of Gregorian chant notation in C major. The lyrics are:

Fi - li - us et ma - ter cu - ius no - men in - vo - ca - mus dul -
 Fi - li - us et ma - ter cu - ius no - men, cu - ius no - men in - vo - ca - mus dul -
 us et ma - ter cu - ius no - men, cu - ius no - men in - vo - ca - mus dul -
 cu - ius no - men, cu - ius no - men in - vo - ca - mus dul -
 us et ma - ter cu - ius no - men in - vo - ca - mus dul -
 us et ma - ter cu - ius no - men in - vo - ca - mus dul -

139

Musical score for page 98, section 139, featuring five staves of Gregorian chant notation in C major. The lyrics are:

ce Be - ne - di - cta es,
 ce Be - ne - dicta es,
 ce
 ce mi - se - ris so - la - men.
 ce A - men.
 ce Be - ne - dicta es,

Forte *Piano*

151

virgo Mari - a, in saecu - lorum sae - cu - la, be - ne - dicta es, vir -

virgo Mari - a, in saecu - lorum sae - cu - la, be - ne - di - cta es,

Be - ne - di - cta es, be - ne - dicta es,

Be - ne - di - cta es, vir - go Mari - a, be -

be - ne - dicta es, vir - go Mari - a, in saecu -

163

go Ma - ri - a, in sae - cu - lo - rum sae - cu - la.

- vir - go Ma - ri - a, in sae - cu - lo - rum sae - cu - la.

vir - go Ma - ri - a, in sae - cu - lo - rum sae - cu - la.

go Ma - ri - a, in sae - cu - lo - rum sae - cu - la.

ne - di - cta es, vir - go Ma - ri - a, in sae - cu - lorum sae - cu - la.

lorum sae - cu - la, in sae - cu - lo - rum sae - cu - la.

Lauda Jerusalem Dominum

Cantus I *e' - a''* LAU-

Altus I *f - d''* LAU-

Bassus I *A - f'* LAU-

Tenor *g - g'* LAU-

Cantus II *e' - a''* LAU-

Altus II *g - c''* LAU-

Bassus II *A - d''* LAU-

B. c. *E♭ - C'* LAU-

Lau - da, lau - da, Je - ru - salem,
lau - da, lau - da, Je - ru - salem,
lau - da, lau - da, Je - ru - salem,
lau - da, lau - da, Je - ru - salem,
lau - da, lau - da, Je - ru - salem,
lau - da, lau - da, Je - ru - salem,
lau - da, lau - da, Je - ru - salem,
lau - da, lau - da, Je - ru - salem,

5

Do - minum, lau - da, lau - da De - um tuum, Si - -
Do - minum, lau - da, lau - da De - um tuum, Si - on.
Domi - num, lau - da, lau - da De - um tuum, Si - -
lau - da, lau - da De - um tuum, Si - on.

Do - minum, lau - da, lau - da De - um tuum, Si - -
Do - minum, lau - da, lau - da De - um tuum, Si - -
Do - minum, lau - da, lau - da De - um tuum, Si - -

10

on. Quo - ni-am con-for-ta - vit
 on. Quo - ni-am con-for-ta - vit be -
 on. Quo - ni-am con-for-ta - vit
 on. Quo - ni-am con-for-ta - vit se - ras por-ta - rum tu-a -
 on. se - ras por-ta - rum tu - a -
 on. se - ras por-ta - rum tu - a -
 on. se - ras por - ta - rum tu - a -

14

be - ne-di - xit fi - li-is tu - is Qui po - su -
 be - ne-di - xit fi - li-is tu - is Qui po -
 be - ne-di - xit fi - li-is tu - is in te. Qui po -
 rum, be - ne-di - xit fi - li-is tu - is in te. Qui po - su -
 rum, fi - li-is tu - is in te.
 rum, fi - li-is tu - is in te.
 rum, fi - li-is tu - is in te.

18

it fi - nes tu - os pa - cem Qui e-mittit e -
 - su-it fi - nes tu - os pa - cem Qui e-mit - tit e -
 - su-it fi - nes tu - os pa - cem Qui e - mit - tit e -
 it fi - nes tu - os pa - cem et a-di - pe frumen - ti sa - ti - at te. Qui e -
 et a - dipe fru-men - ti sa - - ti at te.
 et a - dipe frumenti sa - ti - at te.
 et a - dipe frumen-ti sa-ti - at te.

22

lo - qui - um su - um ter - rae, Qui dat
 lo - qui - um su - um ter - rae, Qui dat
 lo - qui - um su - um ter - rae, Qui dat
 mit - tit e - lo - qui - um su - um ter - rae, ve - lo - ci - ter cur - rit ser - mo e - ius. Qui dat
 ve - lo - ci - ter cur - rit ser - mo e - ius.
 ve - lo - ci - ter cur - rit ser - mo e - ius.

25

ni-vem ne - bulam spar - - git.
 ni-vem ne - bu-lam spar - - git.
 ni-vem ne - bulam spar - - git.
 ni-vem sic - ut la - nam, ne-bu-lam sic - ut ci - ne-rem spar - git. Mit - tit cri-
 sic-ut la - nam, sic - ut ci - nerem Mit - tit cristal -
 sic-ut la - nam, sic - ut ci - ne-rem Mittit cristal -
 sic - ut la - nam, sic - ut ci - nerem Mit - tit cristal -

29

su - - am an - te fa - ciem, fri - go-ris e - ius,
 su - - am an - te fa - ciem, fri - goris e - ius,
 su - - am an - te fa - ciem, fri - goris e - ius,
 stallum su - am sic - ut bu - cel - las, an - te fa - ci - em fri - goris e - ius, quis
 lum sic - ut bu - cel - las, an - te fa - ci - em quis
 lum sic - ut bu - cel - las, an - te fa - ci - em quis
 lum sic - ut bu - cel - las, an - te fa - ci - em quis

33

Emittet verbum suum et li - que - fa - ciet, et li - que - fa - ci - et e - a. Flabit
 Emittet verbum suum et li - que - fa - ciet, et li - que - fa - ci - et e - a. Fla - bit
 Emittet ver - bum suum et li - que - fa - ciet, et li - que - fa - ci - et e - a. Flabit
 su - sti - ne - bit? E - mit - tet verbum suum et li - quefa - ci - et e - a. Fla -
 su - sti - ne - bit? E - mit - tet verbum su - um et li - quefa - ciet, et li - quefa - ci - et e - a.
 su - sti - ne - bit? E - mit - tet verbum su - um et li - quefa - ciet, et li - quefa - ci - et e - a.
 su - stine - bit? E - mit - tet ver - bum su - um et li - quefa - ciet, et li - quefa - ci - et e - a.

37

spi - ri - tus e - ius et flu - ent a - quae. Qui an - nun - tiat verbum su - um
 _spi - ritus e - ius et flu - ent a - quae. Qui an - nun - tiat verbum su - um
 spi - ri - tus e - ius et flu - ent a - quae. Qui an - nun - tiat verbum su - um
 - bit spi - ritus e - ius et flu - ent a - quae. Qui (##) (##)
 Fla - bit spi - ri - tus e - ius et flu - ent a - quae. Qui an - nun - tiat verbum
 Fla - bit spi - ri - tus e - ius et flu - ent a - quae. Qui an - nun - tiat ver - bum
 Fla - bit spi - ri - tus e - ius et flu - ent a - quae. Qui an - nun - tiat verbum

41

Ja - cob: iu - sti - ti - as, iu - sti - ti - as et iu - di - ci-a su - a
 Ja - cob: iu - sti - ti - as, iu - sti - ti - as et iu - di - ci-a su - a Is -
 Ja - cob: iu - sti - ti - as, iu - sti - - ti-as et iu - di - ci-a su - a
 - an-nun-ti-at ver-bum su - um Ja - cob: iu - sti - ti - as et iu - di - ci-a su -
 su-um Ja - cob: iu - sti - ti - as, iu - sti - ti - as et iu - di - ci-a su -
 su-um Ja - cob: iu - sti - ti - as, iu - sti - ti - as et iu - di - ci-a su -
 su-um Ja - cob: iu - sti - ti - as, iu - sti - ti - as et iu - di - ci-a su -

44

Is - ra - el. Non fe - citta - li-ter om - ni na - ti-o - ni, om - ni na - ti-o -
 - ra - el. Non fe - citta - li-ter om - ni na - ti-o - ni, om - ni na - ti -
 Is - - - ra - el. Non fe - citta - li-ter om - ni na - ti-o - ni, om - ni na - ti-o - ni
 a Is - - - ra - el. Non fe - citta - li-ter om - ni na - ti-o - ni, om - ni na - ti -
 a Is - - - ra - el. Non fe - citta - li-ter om - ni na - ti-o - ni, om - ni na - ti -
 a Is - - - ra - el. Non fe - citta - li-ter om - ni na - ti-o - ni, om - ni na - ti -

48

ni et iu - di-ci-a, et iu - di-ci-a su - a non ma - ni-festa - vit e
o-ni et iu-di-cia, et iu - di-ci-a su - a non ma - ni-fe sta - vit e
et iu - di-ci-a, et iu - di-ci-a su - a non ma - ni-festa - vit e
iu-di - ci-a su - a non ma-ni-fe sta - vit e
- ni et iu - di-ci-a, et iu - di-ci-a su - a non ma - ni-festa - vit e
o - ni et iu-di-cia, et iu-di-ci-a su - a non mani-fe sta - vit, non ma - ni-fe sta - vit e
ni et iu - di-ci-a, et iu - di-ci-a su - a non ma - ni-festa - vit e

53

is. Glo - ri - a Pa - tri et Fi - li - o
is. Glo - - ri - a Pa - tri et Fi - - li - o
is. Glo - - - ri - a Pa - - tri et Fi - - - li - o
is. Glo - ri - a Pa - tri et Fi - - - li - o, et Fi - - - li - o
is. Glo - ri - a Pa - tri et Fi - - - li - o et
is. Glo - - - ri - a Pa - - tri et Fi - - - li - o et
is. Glo - - - - ri - a Pa - - tri et Fi - - - li - o et

60

et Spir-i - tu - i San - - cto, sic-ut e-rat in prin-
 et Spir-i - tu - i San - - cto, sic-ut e-rat in prin-
 et Spir-i - tu - i San - - cto, sic-ut e-rat in prin-
 et Spir-i - tu - i San - - cto, sic-ut e-rat in prin-
 et Spir-i - tu - i San - - cto, et Spir-i - tu - i San - - cto, sic-ut e-rat in prin-
 - Spir-i - tu - i San - - cto, et Spir-i - tu - i San - - cto, sic-ut e-rat in prin-
 et Spir-i - tu - i San - - cto, sic-ut e-rat in prin-

67

ci-pi-o et nunc et sem - per
 ci-pi-o et nunc et sem - per et in saecula saecu - lo - rum, a - -
 ci-pi-o et nunc et sem - per
 ci-pi-o et nunc et sem - per et in saecula saecu - lo - rum, a - -
 ci-pi-o et nunc et sem - per et in saecula saecu - lo - rum, a - -
 ci-pi-o et nunc et sem - per et in saecula saecu - lorum, a - -
 ci-pi-o et nunc et sem - per et in saecula saecu - lo - rum, a - -

72

et in saecula sae- cu - lo - rum, a - - men, a - - men,
 et in saecula sae- cu - lo - rum, a - - men, a - - men,
 et in saecula, et in saecula sae- cu - lo - rum, a - - men, a - - men,
 - men, et in saecula sae- cu - lo - rum, a - - men, a - - men,
 - men, et in saecula sae- cu - lo - rum, a - - men, a - - men,
 - men, et in saecula sae- cu - lo - rum, a - - men, a - - men,

77

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

Sonata sopra Sancta Maria

Cornetto I Cornetto II Trombone I Trombone II Trombone III
Trombone doppio

Violino I Violino II Viola Cantus
b' - e''
 San-
 B. c.

[6]

13

Musical score for page 110, section 13, featuring six staves of music. The score consists of six staves, each with a different clef (G-clef, F-clef, G-clef, F-clef, G-clef, F-clef) and key signature. The music includes various note values (eighth notes, sixteenth notes, etc.) and rests. Measure numbers are present above the staves.

19

Musical score for page 110, section 19, featuring six staves of music. The score consists of six staves, each with a different clef (G-clef, F-clef, G-clef, F-clef, G-clef, F-clef) and key signature. The music includes various note values (eighth notes, sixteenth notes, etc.) and rests. Measure numbers are present above the staves.

23

Musical score for page 111, system 23. The score consists of six staves, each with a different clef (G, F, G, G, F, G) and a key signature of one sharp. The music is written in common time. Measure 1 starts with a half note on the first staff, followed by quarter notes on the second and third staves. Measures 2-4 show a repeating pattern of eighth and sixteenth notes. Measure 5 begins with a half note on the first staff, followed by quarter notes on the second and third staves. Measures 6-8 show a repeating pattern of eighth and sixteenth notes. Measure 9 begins with a half note on the first staff, followed by quarter notes on the second and third staves. Measures 10-12 show a repeating pattern of eighth and sixteenth notes.

27

Musical score for page 111, system 27. The score consists of six staves, each with a different clef (G, F, G, G, F, G) and a key signature of one sharp. The music is written in common time. Measure 1 starts with a half note on the first staff, followed by quarter notes on the second and third staves. Measures 2-4 show a repeating pattern of eighth and sixteenth notes. Measure 5 begins with a half note on the first staff, followed by quarter notes on the second and third staves. Measures 6-8 show a repeating pattern of eighth and sixteenth notes. Measure 9 begins with a half note on the first staff, followed by quarter notes on the second and third staves. Measures 10-12 show a repeating pattern of eighth and sixteenth notes.

[31]

Musical score for page 112, section 31, featuring five staves of music. The staves are arranged vertically. The top three staves have treble clefs, the bottom two have bass clefs, and the middle staff has an 8th note clef. The music consists of various note heads (circles) and stems, with some stems pointing up and others down. There are several rests indicated by vertical dashes. The notes and rests are distributed across the staves in a complex, polyphonic manner.

[38]

Musical score for page 112, section 38, featuring five staves of music. The staves are arranged vertically. The top three staves have treble clefs, the bottom two have bass clefs, and the middle staff has an 8th note clef. The music consists of various note heads (circles) and stems, with some stems pointing up and others down. There are several rests indicated by vertical dashes. The notes and rests are distributed across the staves in a complex, polyphonic manner, similar to section 31 but with different specific note patterns.

45

Musical score page 45 featuring six staves. The top four staves are treble clef and the bottom two are bass clef. Measures 1-4 are rests. Measure 5 begins with eighth-note patterns in the lower voices.

49

Musical score page 49 featuring six staves. The top four staves are treble clef and the bottom two are bass clef. Measures 1-4 are rests. Measure 5 begins with eighth-note patterns in the lower voices.

53



Musical score page 53 featuring five staves. The top three staves are soprano (G clef), the fourth is alto (C clef), and the bottom is bass (F clef). Measures 1-4 are mostly rests. Measure 5 begins with eighth-note patterns: soprano, alto, and bass play eighth-note pairs (eighth-note followed by sixteenth-note), while the top two staves rest. Measures 6-7 show eighth-note patterns continuing. Measures 8-9 show eighth-note patterns continuing. Measures 10-11 show eighth-note patterns continuing.

56



Musical score page 56 featuring five staves. The top three staves are soprano (G clef), the fourth is alto (C clef), and the bottom is bass (F clef). Measures 1-4 are mostly rests. Measure 5 begins with eighth-note patterns: soprano, alto, and bass play eighth-note pairs (eighth-note followed by sixteenth-note), while the top two staves rest. Measures 6-7 show eighth-note patterns continuing. Measures 8-9 show eighth-note patterns continuing. Measures 10-11 show eighth-note patterns continuing.

59

A musical score page featuring five staves. The top three staves are treble clef, the bottom two are bass clef. Measures 1 through 5 show mostly rests. Measure 6 begins with eighth-note patterns in the lower voices. Measure 7 shows a melodic line in the bass staff. Measure 8 concludes with a dynamic forte (f).

64

A musical score page featuring five staves. The top three staves are treble clef, the bottom two are bass clef. Measures 1 through 5 show mostly rests. Measures 6 and 7 feature eighth-note patterns in the lower voices. Measure 8 begins with eighth-note patterns in the treble voices. Measure 9 concludes with a melodic line in the bass staff, followed by a dynamic forte (f) and the text "1. San -".

72

Musical score for Sancta Maria, page 116, measure 72. The score consists of five staves. The top two staves are soprano (G clef) and alto (C clef), both in common time. The middle two staves are tenor (F clef) and bass (C clef), also in common time. The bottom staff is bass (C clef) in common time. The vocal parts sing a hymn in Latin: "cta Ma - ri - a, o - ra pro no - bis," followed by a repeat sign and a bass line.

79

Musical score for Sancta Maria, page 116, measure 79. The score consists of five staves. The top two staves are soprano (G clef) and alto (C clef), both in common time. The middle two staves are tenor (F clef) and bass (C clef), also in common time. The bottom staff is bass (C clef) in common time. The vocal parts sing a hymn in Latin: "cta Ma - ri - a, o - ra pro no - bis," followed by a repeat sign and a bass line.

83

Musical score for Sancta Maria, page 83. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, and the bottom staff a bass clef. Measures 1 through 5 show eighth-note patterns. Measures 6 through 10 show sixteenth-note patterns. Measures 11 through 15 show eighth-note patterns. Measures 16 through 20 show sixteenth-note patterns. Measures 21 through 25 show eighth-note patterns. Measures 26 through 30 show sixteenth-note patterns. Measures 31 through 35 show eighth-note patterns. Measures 36 through 40 show sixteenth-note patterns. Measures 41 through 45 show eighth-note patterns. Measures 46 through 50 show sixteenth-note patterns.

86

Musical score for Sancta Maria, page 86. The score consists of five staves. The top staff uses a treble clef, the second staff an alto clef, and the bottom staff a bass clef. Measures 1 through 5 show eighth-note patterns. Measures 6 through 10 show sixteenth-note patterns. Measures 11 through 15 show eighth-note patterns. Measures 16 through 20 show sixteenth-note patterns. Measures 21 through 25 show eighth-note patterns. Measures 26 through 30 show sixteenth-note patterns. Measures 31 through 35 show eighth-note patterns. Measures 36 through 40 show sixteenth-note patterns. Measures 41 through 45 show eighth-note patterns. Measures 46 through 50 show sixteenth-note patterns.

89

Musical score for page 118, section 89, featuring six staves of music. The staves are arranged in two groups of three. The top group consists of a soprano staff (G clef), an alto staff (C clef), and a bass staff (F clef). The bottom group consists of a soprano staff (G clef), an alto staff (C clef), and a bass staff (F clef). The music is written in common time, with various note heads and stems indicating pitch and rhythm. The score is divided into measures by vertical bar lines.

92

Musical score for page 118, section 92, featuring six staves of music. The staves are arranged in two groups of three. The top group consists of a soprano staff (G clef), an alto staff (C clef), and a bass staff (F clef). The bottom group consists of a soprano staff (G clef), an alto staff (C clef), and a bass staff (F clef). The music is written in common time, with various note heads and stems indicating pitch and rhythm. The score is divided into measures by vertical bar lines. The lyrics "2. San - cta Ma - ri - a," are written below the bass staff.

95

A musical score for orchestra and piano, page 10, featuring ten staves. The top three staves are for the orchestra, and the bottom seven staves are for the piano. The score consists of ten measures. Measures 1-3 show the orchestra playing eighth-note patterns while the piano provides harmonic support. Measures 4-5 continue this pattern. Measures 6-7 introduce more complex rhythms and dynamics. Measures 8-9 show a transition with sustained notes and eighth-note patterns. Measure 10 concludes with a final dynamic and harmonic statement.

98

no - bis,

102

Musical score for Sancta Maria, page 120, measure 102. The score consists of five staves. The top two staves begin with a half note followed by a dash. The third staff begins with a quarter note followed by a dash. The fourth staff begins with a half note followed by a dash. The fifth staff begins with a half note followed by a dash. The vocal line starts with "3. San - cta Ma -".

106

Musical score for Sancta Maria, page 120, measure 106. The score consists of five staves. The top two staves begin with a half note followed by a dash. The third staff begins with a quarter note followed by a dash. The fourth staff begins with a half note followed by a dash. The fifth staff begins with a half note followed by a dash. The vocal line ends with "ri - - a," followed by a fermata over the next measure.

110

110

c c c c c
c c c c c
c c c c c
c c c c c
c c c c c

ra pro no - bis, c
c c c c c

116

116

c c c c c
c c c c c
c c c c c
c c c c c
c c c c c

c c c c c
c c c c c
c c c c c
c c c c c

4. Sancta Maria, c c c c c

123

123

ra pro no - - - bis,

130

130

5. San

138

cta $\overline{3}$ Ma $\overline{3}$ - ri $\overline{3}$ - $\overline{3}$ = a, $\overline{3}$ - $\overline{3}$ 0 $\overline{3}$ - $\overline{3}$ - ra $\overline{3}$

147

pro $\overline{3}$ no $\overline{3}$ - - bis,

155

Musical score for page 124, section 155, featuring five staves of music for voices and organ. The staves are arranged as follows: Treble clef (top), Alto clef, Treble clef, Bass clef, and Bass clef (bottom). The music consists of short note values (eighth and sixteenth notes) and rests, primarily in common time.

163

Musical score for page 124, section 163, featuring five staves of music for voices and organ. The staves are arranged as follows: Treble clef (top), Alto clef, Treble clef, Bass clef, and Bass clef (bottom). The music includes vocal entries with lyrics and sustained notes. The lyrics begin with "6. Sancta Maria," followed by a repeat sign and "0 -".

171

Musical score for page 171, featuring five staves of music. The music consists of eighth and sixteenth note patterns. The key signature changes from common time to A major (one sharp) at the end of the page. The lyrics "ra pro no - bis," are written below the bass staff.

179

Musical score for page 179, featuring five staves of music. The music consists of eighth and sixteenth note patterns. The key signature changes from common time to A major (one sharp) at the beginning of the page. The lyrics "ra pro no - bis," are written below the bass staff.

187

Musical score for page 187 of Sancta Maria, featuring five staves of music. The music consists of five staves, each with a different clef (Treble, Alto, Tenor, Bass, and another Treble). The notes are primarily eighth and sixteenth notes, with some quarter notes. The lyrics begin at measure 7:

7. San - cta Ma - ri -

194

Musical score for page 194 of Sancta Maria, featuring five staves of music. The music consists of five staves, each with a different clef (Treble, Alto, Tenor, Bass, and another Treble). The notes are primarily eighth and sixteenth notes, with some quarter notes. The lyrics begin at measure 1:

a, o - ra pro no - bis,

202

Musical score for page 202, featuring five staves of music. The staves are arranged vertically, each with a clef (G or F) and a key signature. The music consists of various note heads (circles, ovals, diamonds) and rests, with some notes having stems and others not. The notes are distributed across the staves, with some staves containing more activity than others.

210

Musical score for page 210, featuring five staves of music. The staves are arranged vertically, each with a clef (G or F) and a key signature. The music consists of various note heads (circles, ovals, diamonds) and rests, with some notes having stems and others not. The notes are distributed across the staves, with some staves containing more activity than others. At the bottom of the page, the lyrics "8. San - cta Ma - ri - a," are written below the bass staff.

218

Musical score for page 128, section 218, featuring four staves of music. The music consists of four voices (SATB) in common time. The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The lyrics are:

ra pro no - bis,

226

Musical score for page 128, section 226, featuring four staves of music. The music consists of four voices (SATB) in common time. The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The lyrics are:

9. San - cta Ma -

233

Musical score for page 129, section 233, featuring five staves of music. The staves are arranged vertically, each with a clef (G or F) and a key signature. The music consists of various note heads (circles, squares, triangles) and rests, separated by vertical bar lines. The lyrics "ri - a," appear at the bottom of the fourth staff.

241

Musical score for page 129, section 241, featuring five staves of music. The staves are arranged vertically, each with a clef (G or F) and a key signature. The music consists of various note heads (circles, squares, triangles) and rests, separated by vertical bar lines. The lyrics "ra pro no" appear at the bottom of the fifth staff.

[248]

Musical score for page 130, section 248, featuring five staves of music for voices and organ. The staves are arranged as follows: Treble clef (top), Bass clef (second), Alto clef (third), Tenor clef (fourth), and Bass clef (bottom). The music consists of mostly sustained notes and short melodic fragments. The bass staff includes a measure with a bassoon-like sound indicated by a double-lined note head. The tenor staff has a measure starting with a bass note. The alto staff has a measure starting with a bass note. The bass staff has a measure starting with a bass note. The bass staff also contains a measure labeled "bis," followed by a measure starting with a bass note.

[257]

Musical score for page 130, section 257, featuring five staves of music for voices and organ. The staves are arranged as follows: Treble clef (top), Bass clef (second), Alto clef (third), Tenor clef (fourth), and Bass clef (bottom). The music features more complex rhythmic patterns and dynamics. The bass staff includes a measure with a bassoon-like sound indicated by a double-lined note head. The tenor staff has a measure starting with a bass note. The alto staff has a measure starting with a bass note. The bass staff has a measure starting with a bass note. The bass staff also contains a measure with a sharp sign, followed by a measure starting with a bass note.

266

Musical score for page 266, featuring five staves of music. The top three staves are soprano, alto, and tenor voices, while the bottom two staves are bass and organ. The music consists of various note heads and rests, with some measure endings indicated by vertical lines.

274

Musical score for page 274, featuring five staves of music. The top three staves are soprano, alto, and tenor voices, while the bottom two staves are bass and organ. The music consists of various note heads and rests, with some measure endings indicated by vertical lines. The lyrics begin in measure 10:

10. San - - cta Ma - - ri -

281

281

a, o - ra pro

288

288

no - - - bis, 11. San - cta Ma-ri - a, o - ra pro no - bis.

Ave maris stella

Cantus I C - d''

Altus I A - x^o.

Tenor I C - e'

Bassus I E - a

Cantus II C - d''

Altus II g - a'

Tenor II c[#] - a'

Bassus II E - e

B. c.

The musical score consists of ten staves, each representing a different voice part. The voices are: Cantus I, Altus I, Tenor I, Bassus I, Cantus II, Altus II, Tenor II, Bassus II, and B. c. The music is set in common time. Key signatures change throughout the piece, with sections in G major and A major. The vocal parts include various note values such as eighth and sixteenth notes, and rests. Fermatas are used to emphasize certain notes or phrases.

5

The musical score continues from measure 5. The voices are: Cantus I, Altus I, Tenor I, Bassus I, Cantus II, Altus II, Tenor II, Bassus II, and B. c. The music is set in common time. Key signatures change throughout the piece, with sections in G major and A major. The vocal parts include various note values such as eighth and sixteenth notes, and rests. Fermatas are used to emphasize certain notes or phrases.

10

at - - que sem - per vir - go,
 at - - que sem - per vir - go,
 at - - que sem - - - per vir - go,
 at - - que sem - - per vir - go,
 at - - - que sem - per vir - go,
 at - - que sem - per vir - go,
 at - - que sem - per, at - que sem-per vir - go,
 at - - que sem - - - per vir - go,

14

fe - - - felix cae - - - li por - ta.
 fe - felix cae - - li por - - - ta.
 fe - - felix cae - - li por - ta,
 fe - - felix cae - - li por - ta.
 fe - - - felix cae - - - li por - ta.
 fe - felix cae - - li por - - - ta.
 fe - - felix cae - - li por - ta.

17

Cantus I SV-
 Altus I SV-
 Tenor I SV-
 Bassus I SV-
 B. c. SV-

21

29

[37]

Cantus C₂
Sextus C₂
Altus C₂
Tenor C₃
Bassus C₂
B. c. C₂

[42]

[49]

57

Cantus II C 3 2 SOL
Altus II C 3 2 x SOL
Tenor II C 3 SOL
Bassus II C 3 2 SOL
B. c. C 3 2 SOL

61

69

77

Cantus C_2^3

Sextus C_2^3

Altus C_2^3

Tenor C_3

Bassus $\text{F}^{\#}_2 \text{ C}_2^3$

B. c. $\text{F}^{\#}_2 \text{ C}_2^3$

82

89

97

Cantus I C $\frac{3}{2}$ ♭

MON- stra - te es - se ma -

B. c.

101

trem, su - mat per - te pre - ces qui pro no - bis

109

na - - tus tu - - lit es - - se tu - us.

117

Cantus C $\frac{3}{2}$ ♪

Sextus C $\frac{3}{2}$ ♪

Altus C $\frac{3}{2}$ ♪

Tenor C $\frac{3}{2}$ ♪

Bassus F $\frac{3}{2}$ ♪

B. c. F $\frac{3}{2}$ ♪

122

129

Musical score for page 129, featuring five staves of music. The top four staves represent voices (Soprano, Alto, Tenor, Bass) and the bottom staff represents the Organ. The music consists of quarter notes and half notes on a standard staff system.

137

Cantus II C₂
Vlr. Vir - go - sin - gu - la -

B. c. C₂
B. c. ris in - ter om - nes mi - tis, nos cul - pis so -

Musical score for page 137, featuring two staves of music. The top staff is for Cantus II and the bottom staff is for Bassus continuo (B. c.). The vocal line includes lyrics: "Virgo - sin - gu - la -". The basso continuo part includes lyrics: "ris in - ter om - nes mi - tis, nos cul - pis so -". The music uses a mix of common time (C₂) and triple time (C₃).

141

Musical score for page 141, featuring two staves of music. The top staff is for Cantus II and the bottom staff is for Bassus continuo (B. c.). The vocal line continues from the previous page: "lu - tos mi - tes fac et ca - stos.". The basso continuo part continues the melodic line.

149

Musical score for page 149, featuring two staves of music. The top staff is for Cantus II and the bottom staff is for Bassus continuo (B. c.). The vocal line continues: "lu - tos mi - tes fac et ca - stos.". The basso continuo part continues the melodic line.

157

Cantus C₂
Sextus C₂
Altus C₂
Tenor C₃
Bassus C₂
B. c. C₂

Musical score for page 157, featuring six staves of music. The staves are labeled from top to bottom: Cantus, Sextus, Altus, Tenor, Bassus, and Bassus continuo (B. c.). The music consists of quarter notes and half notes on a standard staff system. The basso continuo part includes a bassoon part indicated by a bassoon icon.

162

Musical score for page 162, featuring five staves of music. The staves are arranged vertically, with the top two being treble clef and the bottom three being bass clef. The music consists of various note heads and rests, primarily in common time.

169

Musical score for page 169, featuring five staves of music. The staves are arranged vertically, with the top two being treble clef and the bottom three being bass clef. The music consists of various note heads and rests, primarily in common time.

177

Tenor I C $\frac{3}{2}$ VI- VI - tam pra - sta pu -

B. c. $\frac{3}{2}$ $\frac{3}{2}$

Musical score for page 177, featuring two staves. The top staff is for Tenor I, and the bottom staff is for B. c. (Basso Continuo). The music is in common time, with a key signature of one sharp. The vocal part includes lyrics: "VI- VI - tam pra - sta pu -". The continuo part consists of simple harmonic patterns.

181

ram, i - - ter pa - - ra tu - tum ut vi - den - tes

Musical score for page 181, featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of various note heads and rests, primarily in common time.

189

Je - - sum sem - per col - - lae - te - mur.

Musical score for page 189, featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of various note heads and rests, primarily in common time.

197

Cantus I

Altus I

Tenor I

Bassus I

Cantus II

Altus II

Tenor II

Bassus II

B. c.

201

206

A musical score for "Spiritu Sancto" featuring eight staves. The lyrics are as follows:

Spiritu Sancto
Spiritu Sancto

The score consists of eight staves, each with a different vocal line. The first four staves begin with "Spiritu" and end with "cto". The fifth staff begins with "Spiritu" and ends with "cto". The sixth staff begins with "Spiritu" and ends with "cto". The seventh staff begins with "Spiritu" and ends with "cto". The eighth staff begins with "Spiritu" and ends with "cto".

210

A musical score for a choral piece. The score consists of eight staves, each representing a different voice part. The voices are arranged in two groups: soprano/alto (odd-numbered staves) and bass/tenor (even-numbered staves). The lyrics are "tri - nus ho - nor u - nus." followed by a repeat sign and "A - - - men." The music includes various dynamics such as forte, piano, and accents, along with specific performance instructions like "riten." and "tempo." The score is set against a background of horizontal lines.

Magnificat septem vocum

Music score for Magnificat septem vocum, featuring 13 voices: Cornetto I, Cornetto II, Cornetto III, Violino I, Violino II, Viola da brazzo, Cantus, Sextus, Altus, Tenor, Quintus, Bassus, Septimus, and B. c.

The score is in common time, key signature of one flat, and consists of two systems separated by a vertical bar line.

Cantus: Range $f' - a''$. Notes: MA-
Ma - gni - fi - cat,
ma - gni - fi -

Sextus: Range $f' - a''$. Notes: MA-
Ma - gni - fi - cat,
ma - gni - fi -

Altus: Range $b^{\flat} - c''$. Notes: MA-
Ma - gni - fi - cat,
ma - gni - fi -

Tenor: Range $d - a'$. Notes: MA-
Ma - gni - fi - cat, ma - gni - fi -

Quintus: Range $f - a'$. Notes: MA-
Ma - gni - fi - cat, ma - gni - fi -

Bassus: Range $G - f'$. Notes: MA-
Ma - gni - fi - cat, ma - gni - fi -

Septimus: Range $G - f'$. Notes: MA-
Ma - gni - fi -

B. c.: Range $E - G'$. Notes: MA-

Performance Instructions:

- Principale solo: The first note of the second system is marked with a fermata over the note and a breve-like symbol below it.
- Principale Ottava: The second note of the second system is marked with a fermata over the note and a breve-like symbol below it.
- Principale Ottava Quintadecima: The third note of the second system is marked with a fermata over the note and a breve-like symbol below it.

7

The musical score consists of seven staves. The top six staves represent different vocal parts, each with a treble clef and a key signature of one flat. The vocal parts sing the lyrics "cat a - ni - ma me - a Do - - - mi - num." The bottom staff is for the "Principale solo," indicated by a bass clef and a key signature of one flat. This staff features a rhythmic pattern of eighth notes and sixteenth notes.

cat a - ni - ma me - a Do - - - mi - num.

cat

cat

cat

cat

cat

cat

cat

Principale solo

Altus C ET

Tenor C ET
Et ex - ul - ta

Quintus C ET
Et ex - ul - ta

B. c. C Principale solo va sonato tardo perche li doi Tenori cantano di semicroma.

[3]

[6]

[8]

12

in De-o
us in De

16

sa-lu-ta-ri-me
o, in De-o
o, in De-o

19

sa-lu-ta-ri-me
sa-lu-ta-ri-me

23

o.
o.

Quia respexit, ad una voce sola & sei instrumenti
li quali si soneranno con piu forza che si puo

Cornetto I $\text{C}_2^{\frac{3}{2}}$

Cornetto II $\text{C}_2^{\frac{3}{2}}$

Cornetto III C_2

Trombone I $\text{C}_2^{\frac{3}{2}}$

Trombone II $\text{C}_2^{\frac{3}{2}}$

Violino I $\text{C}_2^{\frac{3}{2}}$

Violino II $\text{C}_2^{\frac{3}{2}}$

Viola $\text{C}_2^{\frac{3}{2}}$

Quintus $\text{C}_2^{\frac{3}{2}}$

B. c. $\text{C}_2^{\frac{3}{2}}$ QVi-

Principale, ottava & quintadecima

5

12

FIFARA

FIFARA

Principale solo

s

Qui - a

18

s

re - spe - xit hu - mi - li - ta - tem an -

23

8 cil - lae su - ae:
ec - ce

28

FLAUTO
FLAUTO

8 e - nim____ ex hoc____ be - a - tam me di - cent____

33

CORNETTO & VIOLINO

Principale, ottava & quintadecima

38

om - - nes

44

Musical score for Magnificat A 7, page 152, measure 44. The score consists of six staves. The top three staves are soprano, alto, and tenor voices in treble clef, mostly playing eighth notes. The bottom three staves are basso continuo in bass clef, with the cello and double bass providing harmonic support. The vocal parts sing "ge-ne-ra-ti-o-nes."

Musical score for Magnificat A 7, page 152, showing a solo section for Violino I, II, Altus, and Bassus. The vocal parts sing "Qui-a-fe" and "Qui-a". The bassus part has a prominent rhythmic pattern.

Violino I

Violino II

Altus

Bassus

Septimus

B. c.

QVi-
Qui - a fe
QVi-
Qui - a

Principale solo, & si suona adagio,
perche le parti cantano & sonano di Croma & Semicroma.

4

Qui - a fe - fe

8

cit mi - hi ma - gna

fe - cit mi - hi

13

qui po - tens

ma - gna qui po - tens

qui po - tens est

17

est
est
et san - ctum

20

no - men
e - ius,
et san -

24

ctum
no - men
et san -
ctum,
et san -
ctum,
et san -

28

Musical score for Magnificat A 7, page 155, system 28. The score consists of four staves. The top two staves are soprano and alto voices, both in treble clef and common time, with a key signature of one flat. The bottom two staves are basso continuo parts, one in bass clef and one in basso continuo staff notation. The vocal parts sing "nomen eius" and "nomen eius". The continuo parts provide harmonic support.

Cantus		
	Et	
Sextus		
	Et	
Altus		
	Et	
Tenor		
	Et	
Bassus		
	Et	
Septimus		
	Et	
B. c.		
	Principale solo	

Music for Magnificat A 7, page 155, system 28. The vocal parts sing "Et mi - se - ri - cor - di -" and "Et mi - se - ri - cor - di -". The continuo part provides harmonic support.

[4]

et mi - se - ri - cor - di -
et mi - se - ri - cor - di -
et mi - se - ri - cor - di -
a e - ius,
a e - ius,
a e - ius,
a e - ius,

[10]

a e - ius, a pro - ge - ni - e in pro - ge - ni - es,
a pro - ge - ni - e in pro - ge - ni - es, a pro - ge - ni - e in pro - ge - ni - es,

16

Musical score for page 157, section 16, featuring three staves of music for voices and basso continuo. The vocal parts consist of three voices (two upper voices and a basso continuo part) and are written in soprano, alto, and bass clefs. The basso continuo part is written in bass clef and includes a cello and a harpsichord. The music is in common time and consists of measures 16 through 22. The lyrics are as follows:

pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es
 a pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es
 a pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es
 ti - men - ti -
 ti - men - ti -
 ti - men - ti -

23

Musical score for page 157, section 23, featuring three staves of music for voices and basso continuo. The vocal parts consist of three voices (two upper voices and a basso continuo part) and are written in soprano, alto, and bass clefs. The basso continuo part is written in bass clef and includes a cello and a harpsichord. The music is in common time and consists of measures 23 through 29. The lyrics are as follows:

ti - men - ti - bus e - um.
 ti - men - ti - bus e - um.
 ti - men - ti - bus, timen - ti - bus e - um.
 bus e - um.
 bus e - um, ti - men - ti - bus e - um.
 bus e - um, ti - men - ti - bus e - um.

Violino I Violino II Viola Altus B. c.

Principale & registro delle zifare ò voci humane

[4]

[9]

Fe - cit po -

14

ten - ti - am in bra - chi - o

19

su - - - 0,

23

dis - per - sit su - per - bos

30

men - te cor - - dis su - - - i.

Cornetto I

Cornetto II

Violino I

Violino II

Quintus

B. c.

risponde a quel di sopra in Echo

DE-

Deposit. Principale solo

4

7

De - po - su -

11

it po ten - - -

14

tes de se - - - de

17

Musical score for Magnificat A 7, page 17. The score consists of four staves. The top two staves are soprano voices, the third is alto, and the bottom is bass. Measure 17 begins with a rest followed by a melodic line. The vocal parts enter with eighth-note patterns. The bass staff has a single note. The vocal parts continue with eighth-note patterns, with the bass staff having a single note. The vocal parts continue with eighth-note patterns, with the bass staff having a single note.

20

Musical score for Magnificat A 7, page 20. The score consists of four staves. The top two staves are soprano voices, the third is alto, and the bottom is bass. Measure 20 begins with a rest followed by a melodic line. The vocal parts enter with eighth-note patterns. The bass staff has a single note. The vocal parts continue with eighth-note patterns, with the bass staff having a single note. The vocal parts continue with eighth-note patterns, with the bass staff having a single note.

23

Musical score for Magnificat A 7, page 23. The score consists of four staves. The top two staves are soprano voices, the third is alto, and the bottom is bass. Measure 23 begins with a rest followed by a melodic line. The vocal parts enter with eighth-note patterns. The bass staff has a single note. The vocal parts continue with eighth-note patterns, with the bass staff having a single note. The vocal parts continue with eighth-note patterns, with the bass staff having a single note. The bass staff has a single note.

25

Musical score for page 163, system 25. The score consists of four staves. The top two staves are treble clef with a key signature of one flat. The bottom two staves are bass clef with a key signature of one flat. The music begins with a rest followed by a measure of eighth-note pairs. The vocal line enters with eighth-note pairs, followed by a sustained note. The bass line provides harmonic support. The lyrics "al ta" are written below the bass staff.

27

Musical score for page 163, system 27. The score consists of four staves. The top two staves are treble clef with a key signature of one flat. The bottom two staves are bass clef with a key signature of one flat. The vocal line features eighth-note pairs, followed by a sustained note. The bass line provides harmonic support. The lyrics "vit hu" are written below the bass staff.

30

Musical score for page 163, system 30. The score consists of four staves. The top two staves are treble clef with a key signature of one flat. The bottom two staves are bass clef with a key signature of one flat. The vocal line features eighth-note pairs, followed by a sustained note. The bass line provides harmonic support. The lyrics "mi les." are written below the bass staff.

Cornetto I Cornetto II Cornetto III Viola Cantus Sextus B. c.

Principale & ottava

5

E - su - ri - en - tes im - ple - vit bo - nis
E - su - ri - en - tes im - ple - vit bo - nis

13

19

et di - vi - tes di - mi - sit in - a - - - nes,

et di - vi - tes di - mi - sit in - a - - - nes,

26

et di - vi - tes di -

et di - vi - tes di -

33

mi - sit in - a - - - nes.

mi - sit in - a - - - nes.

Cantus SV-
 Sextus SV-
 Tenor SV-
 B. c. SV-

Principale solo si suona adagio perche duoi soprani cantando di echo

[3]

pit Is - ra -
 Su - - - sce - - - pit

[5]

el, pu
 pit Is - ra - el
 Is - - - ra - el pu - - -

[7]

e - rum su - - - um

[9]

e - rum su - um
re - cor - um

[11]

da -
re - cor - da -
re - cor - da -
tus

[13]

tus mi - se - ri - cor - di - ae su -
tus mi - se - ri - cor - di - ae su -
mi - se - ri - cor - di - ae su -

[17]

ae.
ae.
ae.

Cornetto I

Cornetto II

Trombone

Violino I

Violino II

Viola

Altus

B. c.

Sic-

Principale solo

[3]

6

Musical score for Magnificat A 7, page 169, system 6. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music features various note heads (circles, squares, diamonds) and rests. The lyrics "Sic - - ut _____ lo - cu - tus est _____" are written below the bass staff.

9

Musical score for Magnificat A 7, page 169, system 9. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to no sharps or flats. The music features various note heads (circles, squares, diamonds) and rests. The lyrics "ad pa - - tres no - stros," are written below the bass staff.

13

Musical score for Magnificat A 7, page 13, featuring six staves of music. The music is in common time and consists of six voices. The vocal parts are: soprano (treble clef), alto (treble clef), basso (bass clef), soprano (treble clef), alto (treble clef), and basso (bass clef). The lyrics are: "A - - bra - ham et se - - mi - ni". The music concludes with a double bar line.

16

Musical score for Magnificat A 7, page 16, featuring six staves of music. The music is in common time and consists of six voices. The vocal parts are: soprano (treble clef), alto (treble clef), basso (bass clef), soprano (treble clef), alto (treble clef), and basso (bass clef). The lyrics are: "e - ius in sae - cu - la.". The music concludes with a double bar line.

Gloria patri a tre voci due de quali cantati in Echo

19

Musical score page 19. The score consists of four staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The basso continuo staff is at the bottom. Measure 19 starts with a rest followed by a soprano note. The lyrics are: "et Spi - ri - tu - i San - -". The alto and tenor parts follow with "et," and the basso continuo part begins with a note.

26

Musical score page 26. The score consists of four staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The basso continuo staff is at the bottom. Measure 26 starts with a rest followed by a soprano note. The lyrics are: "cto, et Spi - ri - tu - -". The alto and tenor parts follow with "et," and the basso continuo part begins with a note.

31

Musical score page 31. The score consists of four staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The basso continuo staff is at the bottom. Measure 31 starts with a rest followed by a soprano note. The lyrics are: "San - - - - -". The alto and tenor parts follow with "Sa - - - - -". The basso continuo part begins with a note.

35

Musical score page 35. The score consists of four staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The basso continuo staff is at the bottom. Measure 35 starts with a rest followed by a soprano note. The lyrics are: "an - - - - cto.". The alto and tenor parts follow with "an - - - - cto.". The basso continuo part begins with a note.

tutti li instrumenti & voci, & va cantato & sonato forte.

Cornetto I

Cornetto II

Cornetto III

Violino I

Violino II

Viola

Cantus Sic - ut e - rat in prin - ci - pi -

Sextus Sic - ut e - rat in

Altus Sic - ut e - rat in

Tenor Sic - ut e - rat in prin -

Quintus Sic - ut e - rat in

Bassus Sic - ut e - rat in prin - ci - o, in

Septimus Sic - ut e - rat in prin - ci -

B. c. A organo pieno

[6]

et nunc et sem - per et in sae - cu -
- prin - ci - pi - o et nunc et sem - per
- prin - ci - pi - o et nunc et sem - per et in
ci - - - pi - o et nunc, et nunc et semper et in saeu -
prin - ci - pi - o et nunc et sem - per
- prin - ci - pi - o et nunc et sem - per et in
- pi - o et nunc et sem - per, et nunc et semper

13

Musical score for Magnificat A 7, page 175, system 13. The score consists of six staves of music for voices. The lyrics are written below the notes in a single column.

The lyrics are:

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

21

Musical score for Magnificat A 7, page 21, featuring three staves of music. The music is in common time and consists of measures 21 through 28. The lyrics are written below the notes in a musical notation system.

The lyrics are:

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

27

Musical score for Magnificat A 7, page 177, system 27. The score consists of six staves of music for voices and organ. The vocal parts are soprano, alto, tenor, bass, and two basso continuo parts. The organ part is at the bottom. The music is in common time, with various key signatures (G major, C major, F major, B-flat major). The vocal parts sing "rum, a" in a repeating pattern. The organ part features sustained notes and chords.

31

MUSIC SCORE FOR MAGNIFICAT A 7, PAGE 178, MEASURE 31

The score consists of six staves:

- Top staff: Soprano (C-clef)
- Second staff: Alto (C-clef)
- Third staff: Tenor (C-clef)
- Bottom staff: Bass (F-clef)
- Fourth staff: Basso continuo (F-clef)
- Fifth staff: Organ (F-clef)

Key signature: One flat.

Time signature: Common time.

Measure 31 consists of six measures of music. The vocal parts (Soprano, Alto, Tenor) sing in four-measure phrases, ending with the word "men." The basso continuo and organ provide harmonic support throughout the measure. The vocal parts sing "men." at the end of each phrase.

Magnificat sex vocum

Cantus $d' - a''$ MA-

Sextus $d' - a''$ MA-

Altus $b' - b''$ MA-

Tenor $c - a'$ MA-

Quintus $d - g'$ MA-

Bassus $G - e'$ MA-

B. c. $b - c'$ MA-

Principale solo

7

Principale
Ottava
Quintadecima

Principale solo

[12]

- minum, a - nima me - a Do - mi - num.
a - nima me - a Do - mi - num.

Altus $\begin{smallmatrix} \flat \\ \text{g-b}' \end{smallmatrix}$ $\text{C} \frac{3}{2}$ ET

Tenor $\begin{smallmatrix} \flat \\ \text{g-b}' \end{smallmatrix}$ $\text{C} \frac{3}{2}$ ET

Quintus $\begin{smallmatrix} \flat \\ \text{g-b}' \end{smallmatrix}$ $\text{C} \frac{3}{2}$ Et

B. c. $\begin{smallmatrix} \flat \\ \text{g-b}' \end{smallmatrix}$ $\text{C} \frac{3}{2}$

Principale solo

Et ex - ul - ta -
Et ex - ul - ta -

[5]

Et ex - vit,
et ex - ul - ta -
vit,

[10]

ul - ta - vit - spi - ri - tus
et ex - ul - ta - vit - spi - ri - tus

17

me - us
me - us in De -
ri-tus me - us in

24

in #
De #
o, in De # o sa-lu -
De, o sa-lu -

28

sa - lu - ta - ri me -
ta - ri, in De - o sa - lu - ta - ri, in De - o sa - lu -
o, in De - o sa - lu - ta - ri, in De - o sa - lu -

34

ta - ri me - o.
ta - ri me - o.

Tenor $\begin{smallmatrix} \text{g} - b \\ \parallel \end{smallmatrix}$ $\begin{smallmatrix} \text{C} \\ \parallel \end{smallmatrix} \frac{3}{2} \text{ H. } \text{QVi-}$

B. c. $\begin{smallmatrix} \text{E} \\ \parallel \end{smallmatrix} \begin{smallmatrix} \text{b} \\ \parallel \end{smallmatrix} \text{ C} \frac{3}{2} \text{ Q. }$

Principale, ottava & quintadecima

[8]

$\begin{smallmatrix} \text{G} \\ \parallel \end{smallmatrix} \text{ Qui - a re - spe -}$

Principale solo

[16]

$\begin{smallmatrix} \text{xit hu - mi - li - ta - tem an - cil - lae su - ae: Ec - ce} \\ \parallel \end{smallmatrix}$

principale & tremolare

[22]

$\begin{smallmatrix} \text{e - nim ex hoc be - a - tam me di - cent om - nes ge -} \\ \parallel \end{smallmatrix}$

Principale, ottava & quintadecima
& la voce canta forte

[29]

$\begin{smallmatrix} \text{ne - ra - ti - o -} \\ \parallel \end{smallmatrix}$

Cantus $\begin{smallmatrix} \text{g} - b \\ \parallel \end{smallmatrix} \text{ QVi-}$

Sextus $\begin{smallmatrix} \text{g} - b \\ \parallel \end{smallmatrix} \text{ QVi-}$

Altus $\begin{smallmatrix} \text{g} - b \\ \parallel \end{smallmatrix} \text{ QVi-}$

Tenor $\begin{smallmatrix} \text{g} - b \\ \parallel \end{smallmatrix} \text{ H. } \text{QVi-}$

Quintus $\begin{smallmatrix} \text{g} - b \\ \parallel \end{smallmatrix} \text{ H. } \text{QVi-}$

Bassus $\begin{smallmatrix} \text{E} \\ \parallel \end{smallmatrix} \begin{smallmatrix} \text{b} \\ \parallel \end{smallmatrix} \text{ C } \text{H. } \text{QVi-}$

B. c. $\begin{smallmatrix} \text{b} \\ \parallel \end{smallmatrix} \text{ C } \text{QVi-}$

Principale solo

5

gna,
gna,
gna,
qui - a fe - cit mi - hi ma - gna
qui - a fe - cit mi - hi ma - gna qui po -
qui - - a fe - - cit mi - hi ma - gna qui

10

qui po - tens est
qui po - tens est
qui po - tens est
qui po - tens est, et sanctum nomen e - -
tens est, et sanctum no - men e - -
po - - tens est, et sanctum no - men e - -

[17]

et sanctum non men e -

et sanctum non men e -

et sanctum non men e -

iust,

iust,

- iust,

[23]

ius, et sanctum non men e - ius.

ius, et sanctum non men e - ius.

ius, et sanctum non men e - ius.

et sanctum non men e - ius, et sanctum non men e - ius.

et sanctum non men e - ius.

et sanctum non men e - ius.

Principale & ottava

Cantus g - b^b

Sextus g - b^b

St

Tenor g - b^b

B. c. C

Principale solo

3

mi - se - ri - cor - di - a e - ius

Et mi - se - ri - cor - di - a

cor - di - a e - ius

5

a pro - ge - ni - e in pro - ge - ni - es

e - ius a pro - ge - ni - e in pro - ge - ni - es

a pro - ge - ni - e in pro - ge - ni - es

9

ti - men

ti - men - - - bus

[11]

ti - bus e | um,
e | um,
ti - men | ti - bus e -
ti - men | bus e -

[14]

ti - men | ti - bus e -
ti - men | ti - bus e -
ti - men | bus e -
ti - men | bus e -

[17]

e | um.
e | um.
e | um.
e | um.

Cantus $\text{g} - \text{b}^{\flat}$ FE-

Sextus $\text{g} - \text{b}^{\flat}$ FE-

Altus $\text{g} - \text{b}^{\flat}$ FE-

B. c. $\text{F} \# \text{C}$ Principale & Fifara

Fe - cit po - ten - ti - am,
Fe - cit po - ten - tia - m,

5

fe - cit po - ten - ti - am in bra - chi - o
fe - cit po - ten - ti - am in bra - chi - o
bra - chi - o su - o, dis - per - sit super - bos, dis - per - sit su - per - bos

10

bra - chi - o su - o, dis - per - sit super - bos, dis - per - sit su - per - bos
bra-chi - o su - o, dis - per - sit su - per - bos
su - o, dis - per - sit su - per - bos

15

men - te cor - dis, men - te cor - dis, men - te cor - dis, men - te cordis su - i.
men - te cor - dis su - i, men - te cordis su - i
men - te cor - dis su - i.

Deposuit à 3 voci & cantano doi Soprani in Echo

Cantus g - b' DE-

Sextus g - b' DE-

Tenor g - b' DE-

B. c. B - C DE-

Principale solo

[3]

de - po - su - it
- su - it, de - po - su - it

[6]

po - ten - tes,
po - ten -
De - po - su - it

[11]

po - ten - tes
- tes, po - ten - tes
po - ten - tes de

[14]

de - se - de
se - de

16

de
et ex - al - ta - vit hu -

21

et ex - al - ta - a -
et ex - al - ta -

23

vit, -
a - - - les,
mi - - - - et ex - al - ta - vit

27

et ex -
et ex -
hu -

[29]

al - ta - al - ta -

[31]

vit hu - mi - les.
vit hu - mi - les.
mi -

Altus $\begin{smallmatrix} \text{g} \\ \text{b} \end{smallmatrix}$ $\begin{smallmatrix} \text{C} \\ \text{2} \end{smallmatrix}$ $\begin{smallmatrix} \text{E} \\ \text{-} \end{smallmatrix}$

Quintus $\begin{smallmatrix} \text{g} \\ \text{b} \end{smallmatrix}$ $\begin{smallmatrix} \text{C} \\ \text{2} \end{smallmatrix}$ $\begin{smallmatrix} \text{E} \\ \text{-} \end{smallmatrix}$

B. c. $\begin{smallmatrix} \text{b} \\ \text{3} \end{smallmatrix}$ $\begin{smallmatrix} \text{E} \\ \text{-} \end{smallmatrix}$

Principale & ottava

[6]

E - su - ri - en - tes
E - su - ri - en - tes

14

im - ple - vit bo - nis
im - ple - vit bo - nis

23

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

32

a - - - - - nes,
a - - - - - nes,

40

et di - vi - tes di - mi - - sit
et di - vi - tes di - mi - - sit

47

in - - a - - - - nes.
in - - a - - - - nes.

Cantus $\text{G} - \text{B}^{\flat}$ C

Sextus $\text{G} - \text{B}^{\flat}$ C

B. c. $\text{B} - \text{C}$ C

SV- SV-

[5]

Su - sce - pit Is - ra - el pu - erum su - um

Su - sce - pit Is - ra - el pu - erum su - um

[13]

re - corda - tus mi - se - ri - cor - di -

re - corda - tus mi - se - ri - cor - di -

[20]

ae su - ae, re - corda -

ae su - ae, re - corda -

[26]

tus mi - se - ri - cor - di - ae su - ae.

tus mi - se - ri - cor - di - ae su - ae.

Cantus $\text{G} - \text{B}^{\flat}$ C Sic-

Sextus $\text{G} - \text{B}^{\flat}$ C Sic-

Altus $\text{G} - \text{B}^{\flat}$ C Sic-

Tenor $\text{G} - \text{B}^{\flat}$ C Sic-

Bassus $\text{G} - \text{B}^{\flat}$ C Sic-

B. c. $\text{G} - \text{B}^{\flat}$ C Sic-

Principale solo

3

sic - ut lo - cu -
cu - tus,

sic - ut lo -

5

tus est
sic - ut lo - cu - tus

Sic - ut

sic - ut lo - cu - tus est

tus est

7

ad pa - tres,
est
lo - cu -
tus est
ad pa -
ad pa - tres,
ad pa -

9

ad pa - tres no - stros,
ad pa - tres
tres, ad pa - tres no - stros, ad pa - tres
ad pa - tres no - stros, ad pa - tres
ad pa - tres no - stros, ad pa - tres

11

no - stros, A - bra-ham, A - bra - ham, A - bra - ham,
no - stros, A - bra - ham, A -
no - stros, A - bra - ham, A - bra - ham, A -
no - stros, A - bra-ham, A - bra - ham, A -

14

Musical score for page 14 of Magnificat A 6. The score consists of four staves. The top two staves are soprano and alto voices, both singing "bra-ham". The bottom two staves are basso continuo, with the bassoon part singing "bra-ham" and the harpsichord part providing harmonic support. The vocal parts are marked with "A" above them.

16

Musical score for page 16 of Magnificat A 6. The score consists of four staves. The top two staves are soprano and alto voices, singing "et se - mi - ni" followed by "e" and then "bra-ham". The bottom two staves are basso continuo, with the bassoon part singing "bra-ham" and the harpsichord part providing harmonic support. The vocal parts are marked with "e" above them.

18

Musical score for page 18 of Magnificat A 6. The score consists of four staves. The top two staves are soprano and alto voices, singing "ius" followed by "in sae" and then "cu la." The bottom two staves are basso continuo, with the bassoon part singing "ius" followed by "in sae" and then "cu la." The vocal parts are marked with "ius", "in sae", and "cu la." above them.

Cantus $g - b'$ GLo-

Sextus $g - b'$ GLo-

Altus $g - b'$ GLo-

Tenor $g - b'$ GLo-

Quintus $g - b'$ GLo-

Bassus $g - b'$ GLo-

B. c. $\text{F} \# \text{ C}$ Principale & ottava

[4]

ri - a Pa - tri

ri - a Pa - tri,

ri - a Pa - tri

Principale solo

[8]

Musical score for Magnificat A 6, page 197, system 8. The score consists of six staves of music for voices. The lyrics 'et et et, et et et' are written above the top four staves. The lyrics 'a Pa - tri et Fi - li - o, et et et' are written below the first four staves. The bass staff has a basso continuo line. The vocal parts are labeled 'Principale & ottava' at the bottom right.

[12]

Musical score for Magnificat A 6, page 197, system 12. The score consists of six staves of music for voices. The lyrics 'Fi - li - o' are written above the top two staves. The lyrics 'Fi - li - o' are written below the middle two staves. The lyrics 'et Fi - li - o' are written below the third and fourth staves. The lyrics 'Fi - li - o et Spi - ri -' are written below the fifth and sixth staves. The bass staff has a basso continuo line. The vocal parts are labeled 'Principale solo' at the bottom right.

16

et
et
et
et
tu - i San - - - - - cto,

20

Spi - ri - tu - i
Spi - ri - tu - i
et Spi - ri - tu - i
Principale & ottava

23

San - cto | et, | et
San - cto | et, | et
San - cto, et, | et,
San - cto, et, | et, | et
San - cto, et Spi - ri - tu - i san - - -
San - cto, et, | et.

27

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

MAGNIFICAT A 6

6

et nunc et sem - per et in sae - cu la sae - cu - lo -
 ci - pi - o et nunc et sem - per et in sae - cu la sae - cu - lo -
 et nunc et sem - per et in sae - cu la sae - cu - lo - rum,
 8 0 et nunc et sem - per
 8 0 et nunc et sem - per
 — et nunc et sem - per et in sae - cu la sae - cu - lo -

13

Musical score for page 201, section 13, showing six staves of music for a six-part setting of the Magnificat. The voices sing in Latin, with lyrics like "rum, et in sae - cu - la" appearing multiple times.

18

Musical score for page 201, section 18, continuing the six-part setting of the Magnificat. The voices sing in Latin, with lyrics like "rum, a - men." appearing multiple times.