

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 SSAATTTTBB

STRUMENTI

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

Index

Domine ad adiuvandum	
Dixit Dominus	
Laudate pueri Dominum	
Laetatus sum	
Ave maris stella	
Magnificat a 7	

Domine ad adiuvandum



Cornetto
 Violino
 Cornetto
 Violino
 Viola
 Viola
 Trombone
 Trombone
 Viola
 Trombone
 Violoncello
 Contrabasso

Cantus
g' - f#''
 DOmine
 Do - mi - ne, ad ad - iu -

Sextus
f# - f#''
 DOmine
 Do - mi - ne, ad ad - iu -

Altus
g - a'
 DOmine
 Do - mi - ne, ad ad - iu -

Tenor
d - e'
 DOmine
 Do - mi - ne, ad ad - iu -

Quintus
d - d'
 DOmine
 Do - mi - ne, ad ad - iu -

Bassus
G - e
 DOmine
 Do - mi - ne, ad ad - iu -

B. c.

4

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

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

9

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef, starting with a whole note G4 and a half note A4. The second staff is a vocal line with a treble clef, starting with a whole note G4 and a half note A4. The third staff is a vocal line with a treble clef, starting with a whole note G4 and a half note A4. The fourth staff is a vocal line with a treble clef, starting with a whole note G4 and a half note A4. The fifth staff is a vocal line with a treble clef, starting with a whole note G4 and a half note A4. The sixth staff is a bass line with a bass clef, starting with a whole note G3 and a half note A3. The music concludes with a double bar line.

The second system of the musical score consists of seven staves. The top six staves are vocal lines with treble clefs, each containing a whole note G4. The seventh staff is a bass line with a bass clef, containing a whole note G3. The music concludes with a double bar line. Below the vocal lines, the lyrics "Glo - ri - a" are written in a simple font, aligned with the notes.

17

The first system of the score consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. Measures 17-20 show a complex instrumental texture with various rhythmic patterns and accidentals.

The second system of the score consists of seven staves. The top six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the bottom staff is the basso continuo. The lyrics are: "Pa - - - tri et Fi - - li - o". The vocal parts are in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Pa - - - tri et Fi - - li - o".

21

The first system of the score consists of six staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a fermata at the end. The second staff is also in treble clef with a key signature of one sharp, featuring a similar melodic line. The third staff is in treble clef with a key signature of one sharp, showing a rhythmic accompaniment of eighth notes. The fourth staff is in treble clef with a key signature of one sharp, featuring a rhythmic accompaniment of sixteenth notes. The fifth staff is in treble clef with a key signature of one sharp, containing a simple harmonic line of whole notes. The sixth staff is in bass clef with a key signature of one sharp, containing a simple harmonic line of whole notes.

The second system of the score consists of six staves, each with a vocal line and the lyrics "et Spi - ri - tu - - i San - - - - cto,". The top staff is in treble clef with a key signature of one sharp. The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in treble clef with a key signature of one sharp. The fifth staff is in treble clef with a key signature of one sharp. The sixth staff is in bass clef with a key signature of one sharp. The lyrics are: "et Spi - ri - tu - - i San - - - - cto,".

25

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom staff is the basso continuo. The music is in a common time signature (C) and features a key signature of one sharp (F#). The vocal parts enter with various rhythmic patterns, including quarter and eighth notes, and some staves have rests. The basso continuo provides a steady accompaniment with a mix of quarter and eighth notes.

The second system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom staff is the basso continuo. The vocal parts have rests for the first two measures and then enter with the lyrics "sic - ut". The lyrics are written below the vocal staves. The basso continuo continues with a steady accompaniment. The system concludes with a double bar line.

33

e - rat in prin - - ci - - pi - o et

e - rat in prin - - ci - in - 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

37

Musical score for instruments including strings and woodwinds. The score consists of six staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom two for strings (cello and double bass). The music is in a key with one sharp (F#) and a common time signature. The woodwinds play a melodic line with various ornaments and slurs. The strings provide a rhythmic accompaniment with eighth and sixteenth notes.

Vocal score for SATB choir with Latin lyrics. The score consists of six staves: Soprano, Alto, Tenor 1, Tenor 2, Bass, and Double Bass. The lyrics are: nunc et sem - - per et in. The music is in a key with one sharp (F#) and a common time signature. The vocal parts are written in a simple, homophonic style with long notes and rests. The double bass part provides a simple harmonic accompaniment.

41

The first system of the score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is in G major (one sharp) and 4/4 time. Measures 41-43 show various instrumental textures, including eighth-note patterns, sixteenth-note runs, and sustained notes.

The second system of the score consists of seven staves. The top six staves are in treble clef, and the bottom staff is in bass clef. The lyrics "sae - - - cu - la" are written under the vocal staves. The music continues with instrumental accompaniment and vocal lines. The lyrics are: "sae - - - cu - la" for measures 41 and 42, and "sae - - - cu -" for measure 43.

44

The first system of the musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The music features a melodic line with some rests and a final note with a fermata. The second staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a melodic line with some rests and a final note with a fermata. The third staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes. The fourth staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes. The fifth staff is a piano accompaniment, starting with a treble clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes. The sixth staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes.

The second system of the musical score consists of seven staves. The top six staves are vocal parts, each with a treble clef and a key signature of one sharp. The lyrics are: "lo - - rum, a - - - - men. Al - le - lu -". The seventh staff is a piano accompaniment, starting with a bass clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes.

49

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The remaining five staves are for instruments, with treble clefs for the first four and a bass clef for the fifth. The music is in common time (C) and features a mix of quarter, eighth, and sixteenth notes, along with rests.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics for this system are: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The remaining six staves are for instruments, with treble clefs for the first four and a bass clef for the fifth. The music continues with the same notation as the first system.

Dixit Dominus

Cantus *d' - f#''*
 Sextus *c' - f''*
 Altus *e - a'*
 Tenor *c - e'*
 Quintus *c - f'*
 Bassus *E - b*
 B. c.

DI-
 DI-
 DI-
 DI-
 DI-
 DI-
 DI-

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

4

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

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

14

tu -
tu -
tu -
tu -
tu -
tu -

21

Musical score for measures 21-27. The score consists of seven staves. The top six staves are vocal parts, and the bottom staff is a basso continuo line. The lyrics are: "os scabellum pedum tu-". The music is in common time (C) and features a variety of rhythmic values including quarter, eighth, and sixteenth notes, as well as rests.

28

Musical score for measures 28-34. The score consists of seven staves. The top six staves are vocal parts, and the bottom staff is a basso continuo line. The lyrics are: "o - rum, tu - rum.". The music is in common time (C) and features a variety of rhythmic values including quarter, eighth, and sixteenth notes, as well as rests.

31

Ritornello

rum.

rum.

rum.

rum.

rum.

rum.

35

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

39

vir - gam vir - tu - tis 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-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-corum, 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.
na-re in me-di-o in-i-mi-co-rum tu o-rum.
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 tu - - - -

56

Musical score for measures 56-62. The score consists of eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "tu - - - - -", "tu - - - - -", "ae, tu -", and "tu -". The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) provide accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

63

Musical score for measures 63-69. The score consists of eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "ae in splendoribus sanctorum, ex utero ante luciferum", "ae in splendoribus sanctorum, ex utero ante luciferum", "ae in splendoribus sanctorum, ex utero ante luciferum", "ae in splendoribus sanctorum, ex utero ante luciferum", "ae in splendoribus sanctorum, ex utero ante luciferum", and "ae in splendoribus sanctorum, ex utero ante luciferum". The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) provide accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

68

Ritornello

ge - nu - i te.
ge - nu - i te.
ge - nu - i te.
ge - nu - i, ge - nu - i te.
ge - nu - i te.
ge - nu - i te.

72

Iu-ra-vit Do-minus et non poenite-bit e -

76

um, iu-ra-vit Do-minus, iu-ra-vit Do - minus et non poeni-te-bit 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 se-cun-dum or - dinem
 es sacer - dos, tu es sa-cer - 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
 or - dinem Mel - chi - - se-dech. Dominus a dextris tu - -
 nem Mel - chi - se - dech. Dominus a dextris tu - - -

91

Musical score for measures 91-93. The score consists of seven staves. The first five staves are vocal parts with lyrics: "tu - - - is". The sixth staff is a keyboard accompaniment with a piano (p) dynamic marking. The seventh staff is a bass line. The music features a rhythmic pattern of eighth and sixteenth notes in the vocal parts.

94

Musical score for measures 94-96. The score consists of seven staves. The first five staves are vocal parts with lyrics: "confregit in die irae suae re - - - ges.". The sixth staff is a keyboard accompaniment with a piano (p) dynamic marking. The seventh staff is a bass line. The music features a rhythmic pattern of eighth and sixteenth notes in the vocal parts.

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

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

bus, im - ple - bit ru - i - nas. Con - quassa - bit

111

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

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

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

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

con - quassa - bit, con - quassa - bit ca - pi - ta in

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

116

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

- 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 measures 123-125. The score consists of seven staves. The top six staves are vocal parts, each with the syllable 'ca' written below the notes. The bottom staff is a bass line. The music is in a major key and features a mix of eighth and sixteenth notes in the vocal parts, with a steady bass line.

126

Musical score for measures 126-128. The score consists of eight staves. The top seven staves are vocal parts, each with the syllable 'put.' written below the notes. The bottom staff is a bass line. The music is in a major key and features a mix of eighth and sixteenth notes in the vocal parts, with a steady bass line. The lyrics 'Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i' are written below the notes in the fifth staff.

133

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

- 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 - la
 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 -

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.

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.

LAu-
 LAu-
 LAu-
 LAu-
 LAu-
 LAu-
 LAu-
 LAu-

Lau - da - te, pu - e-ri, Do - mi - num,
 Lau - da - te, pu - e-ri, Do - mi - num,
 Lau - da -
 Lau - da - te, pu - e-ri, Do - mi-num,
 lau - da -
 Lau - da - te, pu - e-ri, Do - mi-num, lau - da - te, pu - e-ri, Do - mi -
 lau - da - te, pu - e-ri, Do - mi -
 lau - da - te, pu - e-ri, Do - mi - num, lau - da - te, pu - e-ri, Do - mi -
 Lau - da - te, pu - e-ri, Do - mi - num, pu - e-ri, Do - mi -
 Lau - da - te, lau - da - te, pu - e-ri, Do - mi -
 te, pu - e-ri, Do - mi - num, lau - da - te, pu - e-ri, Do - mi -
 te, pu - e-ri, Do - mi - num, lau - da - te, pu - e-ri, Do - mi -
 Lau - da - te, pu - e-ri, Do - mi -

4

8

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

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

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

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

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

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

13

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

no - men Do - mi - ni.

no - men Do - mi - ni.

no - men Do - mi - ni.

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

nomen Do - mi - ni.

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

no - men Do - mi - ni.

17

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

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

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

21

- cu - lum. A - solis or - tu usque ad occa - sum lauda - bile no - men Do - mi -

- cu - lum. A - solis or - tu usque ad occa - sum lauda - bile nomen Do - mi -

sae - culum.

25

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

28

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

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.

qui in al - - - - - tis ha - bi - tat et hu - mi - li - a

41

re - spicit in caelo, 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

Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra

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

Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra

Su - sci - tans, su - sci - tans a ter - ra

Su - sci - tans, su - sci - tans a ter - ra

ra. Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra in - o -

Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra

Su - sci - tans, su - sci - tans a ter - ra

ra. Su - sci - tans, su - sci - tans, su - sci - tans a ter - ra in - o -

51

e - ri - gens, e - ri - gens, e - ri - gens, e - ri -

pem et de ster-core e - ri - gens

e - ri - gens, e - ri - gens, e - ri - gens, e - ri -

pem et de ster-co - re

e - ri - gens, e - ri - gens, e - ri - gens, e - ri -

et de ster-co - re

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

pem et de ster-co - re

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 pauperem. 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-lo-cet 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 prin-ci-pi-bus po-
 um cum prin-ci-pi-bus, cum prin-ci-pi-bus po-
 um cum prin-ci-pi-bus, cum prin-ci-pi-bus po-pu-
 um cum prin-ci-pi-bus po-pu-li su - i.
 um cum prin-ci-pibus, 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
 li 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 -
 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 lae -
 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, 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,
 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

cto,
cto,
cto, glo - ri - a Pa - tri et Fi - li -

cto,
cto,

cto,

cto,

cto,

112

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

126

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

139

Musical score for measures 139-141. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a common time signature. The vocal parts feature a melodic line with various note values and rests. The piano accompaniment includes a bass line and a treble line with chords and moving lines. A dynamic marking 'a' is present in the piano part. The system concludes with a double bar line.

142

Musical score for measures 142-144. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a common time signature. The vocal parts are mostly silent, indicated by long horizontal lines. The piano accompaniment features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a simpler bass line. A dynamic marking 'men.' is present in the piano part. The system concludes with a double bar line.

Laetatus sum

Cantus *d' - g''*
Sextus *d' - g''*
Altus *f# - b'*
Tenor *B^b - g'*
Quintus *c - g'*
Bassus *F - c'*
B. c.

Stan-
Stan-
Stan-
L Ae-
Stan-
Stan-

Lae - ta - tus sum in

4

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 - tri-is tu - is, Je - ru - sa - lem.

in a - triis tu is, Je - ru - sa - lem.

- sa-lem, in a-tri-is tu - is, Je - ru - sa - lem.

- is, Jerusalem, in atriis, in atriis 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, Je - ru - sa - lem.

22

Musical score for measures 22-26. The score is in G minor (one flat) and 4/4 time. It features a vocal line with lyrics and a basso continuo line. The lyrics are: "Jeru - salem quae ae-di-fi-ca - tur ut ci-vi-tas cu - ius parti-cipa - ti-o". The vocal line has a melodic contour that rises and then falls. The basso continuo line provides a steady harmonic accompaniment.

27

Musical score for measures 27-31. The score is in G minor and 4/4 time. It features a vocal line with lyrics and a basso continuo line. The lyrics are: "e - ius in id - i - psum. luc e -". The vocal line has a melodic contour that rises and then falls. The basso continuo line provides a steady harmonic accompaniment. There is a double bar line in measure 27, and the lyrics "luc e -" are split across measures 28 and 29.

32

nim, il - - - luc e -
 nim, il - - - luc e -
 Il - - - luc e -
 Il - - - luc e -
 Il - - - luc e -
 Il - - - luc e -

35

nim, il - - - luc
 nim, il - - luc e - nim a - scen -
 nim, il - - luc
 nim, il - - luc e - nim a - scen - de - runt tri - bus,
 nim, il - - luc
 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, ten - dum no - mi - ni Do - mi-ni, 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 -

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.
 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, se - des 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, se - des su - per 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.

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

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

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

67

Fi-at pax in vir-tu-te tu-

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

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

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

71

Musical score for measures 71-74. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "a et ab-un-danti-a in tur-ri-bus tu-is." The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

75

Musical score for measures 75-78. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Pro-pter, pro-". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

78

Pro - - - - - pter, — propter
 Pro - - - - - pter, propter fratres,
 Pro - - - - - pter, pro - pter, —
 - - - - - pter, — propter
 - - - - - pter, pro - pter
 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 fra-tres, *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 -
 - 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 - mi - ni 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
 Pro - pter 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 -
 quae - si - vi bo - na ti - bi, quae - si - vi bo - na ti - bi. Glo -
 quae - si - vi bo - na ti - bi. Glo -
 quae - si - vi bo - na ti - bi, quae - si - vi bo - na ti - bi. Glo -

97

- 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

- i Sancto, et Spi - ri - tu - i San - cto, sicut erat in principio et
 - i San - cto, et Spi - ri - tu - i Sancto, sicut erat in principio et
 - i San - cto, et Spi - ri - tu - i Sancto, sicut erat in principio et
 - i Sancto, et Spi - ri - tu - i San - cto, sicut erat in principio et
 - i Sancto, et Spi - ri - tu - i San - cto, sicut erat in principio et
 - i Sancto, et Spi - ri - tu - i Sancto, sicut erat in principio et

109

nunc et semper et in saecula, et in saecula saeculorum, a -

nunc et semper et in saecula,

nunc et semper et in saecula saeculorum, a -

nunc et semper et in saecula, et in saecula saeculorum, a -

nunc et semper et in saecula,

nunc et semper

113

men, et in saecula saeculorum, a - men, a - - men.

et in saecula saeculorum, a - men, a - - men.

men, et in saecula saeculorum, a - men, a - - men.

men, et in saecula saeculorum, a - men, a - - men.

et in saecula, et in saecula saeculorum, a - men, a - - men.

et in saecula, et in saecula saeculorum, a - men, a - - men.

Ave maris stella

Cantus I *c' - d''*
 Altus I *a - a'*
 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.

A - ve ma - ris stel - la, ma - ris stel -
 A - ve ma - ris stel - la, a - ve maris stel -
 A - ve ma - ris stel - la, ma - ris stel -
 A - ve ma - ris, a - ve ma - ris stel -
 A - ve ma - ris, a - ve ma - ris stel -
 A - ve ma - ris stel -

la, De - i ma - ter al - ma
 la, De - i ma - ter al - ma, ma - ter al - ma
 la, De - i ma - ter, De - i ma - ter al - ma
 la, De - i ma - ter al - ma
 la, De - i ma - ter al - ma
 la, De - i ma - ter al - ma
 la, De - i ma - ter al - ma
 la, De - i ma - ter al - ma

5

17

Cantus I SV- Su - mens il - lud a -

Altus I SV- Su - mens il - lud a -

Tenor I SV- Su - mens il - lud a -

Bassus I SV- Su - mens il - lud a -

B. c. SV- Su - mens il - lud a -

21

ve Ga - bri - e - lis o - re, fun - da nos in

ve Ga - bri - e - lis o - re, fun - da nos in

ve Ga - bri - e - lis o - re, fun - da nos in

ve Ga - bri - e - lis o - re, fun - da nos

29

pa - ce mu - tans E - vae no - men.

pa - ce, in pa - ce mu - tans E - vae no - men.

pa - ce, in pa - ce mu - tans E - vae no - men.

in pa - ce mu - tans E - vae no - men.

37

Cantus

Sextus

Altus

Tenor

Bassus

B. c.

42

49

57

Cantus II SOL- Sol - ve - vin - cla re -

Altus II SOL- Sol - ve vin - cla re -

Tenor II SOL- Sol - ve vin - cla re -

Bassus II SOL- Sol - ve - vin - cla re -

B. c. SOL- Sol - ve - vin - cla re -

61

is, pro - fer lu - men cae - cis, ma - la no - stra

is, pro - fer lu - men cae - cis, ma - la no -

is, pro - fer lu - men cae - cis, ma - la no - stra

is, pro - fer lu - men cae - cis, ma - la no -

69

pel - le, bo - na cun - cta po - sce.

stra pel - le, bo - na cun - cta po - sce.

pel - le, bo - na cun - cta po - sce.

stra pel - le, bo - na cun - cta po - sce.

77

Cantus

Sextus

Altus

Tenor

Bassus

B. c.

82

89

97

Cantus I
MOn- 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
Sextus
Altus
Tenor
Bassus
B. c.

122

129

Musical score for measures 129-136. It consists of five vocal staves (Soprano, Alto, Tenor, Bass, and Bassoon) and a basso continuo staff. The music is in a 3/2 time signature with a key signature of one sharp (F#). The vocal parts feature a melodic line with various intervals and rests, while the basso continuo provides a steady accompaniment.

137

Cantus II $C \frac{3}{2}$ Vir - Vir - go - sin - gu - la -

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

Musical score for measures 137-140. It features a vocal staff for Cantus II and a basso continuo staff. The vocal line begins with the lyrics "Vir - Vir - go - sin - gu - la -". The basso continuo staff provides accompaniment. The time signature is 3/2 and the key signature is one sharp.

141

ris in - ter om - nes mi - tis, nos cul - pis so -

Musical score for measures 141-148. It features a vocal staff and a basso continuo staff. The vocal line continues with the lyrics "ris in - ter om - nes mi - tis, nos cul - pis so -". The basso continuo staff provides accompaniment. The time signature is 3/2 and the key signature is one sharp.

149

lu - tos mi - tes fac et ca - stos.

Musical score for measures 149-156. It features a vocal staff and a basso continuo staff. The vocal line continues with the lyrics "lu - tos mi - tes fac et ca - stos.". The basso continuo staff provides accompaniment. The time signature is 3/2 and the key signature is one sharp.

157

Cantus $C \frac{3}{2}$

Sextus $C \frac{3}{2}$

Altus $C \frac{3}{2}$

Tenor $C \frac{3}{2}$

Bassus $C \frac{3}{2}$

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

Musical score for measures 157-164. It features six vocal staves (Cantus, Sextus, Altus, Tenor, Bassus, and Bassoon) and a basso continuo staff. The music is in a 3/2 time signature with a key signature of one sharp. The vocal parts have various rests and notes, while the basso continuo provides accompaniment.

162

Musical score for measures 162-168. It consists of six staves: four vocal staves (Soprano, Alto, Tenor I, Tenor II) and two piano accompaniment staves (Right and Left Hand). The music is in 3/2 time and G major. The vocal parts feature a melodic line with some grace notes and rests, while the piano accompaniment provides a steady harmonic support.

169

Musical score for measures 169-176. It consists of six staves: four vocal staves and two piano accompaniment staves. The vocal parts continue the melodic line from the previous system, with some more active rhythmic patterns. The piano accompaniment remains consistent in its harmonic support.

177

Musical score for measures 177-180. It features two staves: Tenor I (top) and B. c. (bottom). The time signature changes to 3/2. The lyrics are: VI- Vi - - tam prae - sta pu -

181

Musical score for measures 181-188. It consists of two staves: Tenor I (top) and B. c. (bottom). The lyrics are: ram, i - - ter pa - - ra tu - tum ut vi - den - tes

189

Musical score for measures 189-196. It consists of two staves: Tenor I (top) and B. c. (bottom). The lyrics are: Je - - sum sem - per col - - lae - te - mur.

197

Cantus I
Sit
Sit laus De - o Pa -

Altus I
Sit
Sit laus De - o, sit laus De - o Pa -

Tenor I
Sit
Sit laus De o Pa - tri, sit laus De-o Pa -

Bassus I
Sit
Sit laus De - o Pa -

Cantus II
Sit
Sit laus De - o Pa -

Altus II
Sit
Sit laus De - o, sit laus De - o Pa -

Tenor II
Sit
Sit laus De - o, sit laus De - o Pa -

Bassus II
Sit
Sit laus De - o Pa -

B. c.
Sit
Sit laus De - o Pa -

201

tri, sum - - - mo Chri - - - sto de - - - cus,

tri, sum - mo Chri-sto de - - - cus, Chri - sto de - - - cus,

tri, sum - mo Chri - sto, sum-mo Chri - sto de - - - cus,

tri, sum - - - mo Chri - - - sto de - - - cus,

tri, sum - - - mo Chri - - - sto de - - - cus,

tri, sum - mo Chri - sto de - - - cus,

tri, sum - mo Chri - sto de - - - cus, de - - - cus,

tri, sum - mo Chri - sto de - - - cus,

tri, sum - - - mo Chri-sto de - - - cus,

206

Musical score for system 206, featuring multiple vocal parts and piano accompaniment for the phrase "Spi-ri-tu-i San-cto". The score includes ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves (Right Hand 1, Right Hand 2, Left Hand 1, Left Hand 2, and a grand staff). The lyrics are: Spi - ri - tu - i San - cto. The music is in a common time signature and features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and fermatas.

210

Musical score for system 210, featuring multiple vocal parts and piano accompaniment for the phrase "tri-nus ho-nor u-nus. A-men.". The score includes ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves (Right Hand 1, Right Hand 2, Left Hand 1, Left Hand 2, and a grand staff). The lyrics are: tri - nus ho - nor u - nus. A - men. The music is in a common time signature and features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and fermatas.

Magnificat septem vocum

Cornetto I
 Cornetto II
 Cornetto III
 Violino I
 Violino II
 Viola da braccio
 Cantus *f' - a''*
 Sextus *f' - a''*
 Altus *b^b - c''*
 Tenor *d - a'*
 Quintus *f - a'*
 Bassus *G - f'*
 Septimus *G - f'*
 B. c.

MA- Ma - gni - ficat, ma - gni - fi -
 MA- Ma - gni - fi - cat, ma - gni - fi -
 MA- Ma - gni - fi - cat, ma - gni - fi -
 MA- Ma - gni - ficat, ma - gni - fi -
 MA- Ma - gni - fi - cat, ma - gni - ficat, ma - gni - fi -
 MA- Ma - gni - ficat, ma - gni - fi -
 MA- Ma - gni - fi -

Principale solo Principale Ottava Principale Ottava Quintadecima

7

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a key signature of one flat and a common time signature. The staves contain rhythmic markings and bar lines.

Second system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a key signature of one flat and a common time signature. The staves contain rhythmic markings and bar lines.

Third system of musical notation, consisting of eight staves. The top staff contains the vocal line with lyrics: *cat a - ni - ma me - a Do - - mi - num.* The following seven staves are empty, each starting with the word *cat* in the first measure. The system includes a key signature of one flat and a common time signature.

cat

Fourth system of musical notation, consisting of a single bass clef staff. It contains a melodic line with various note values and rests, including a fermata over the final note.

Principale solo

Altus

Tenor

Quintus

B. c.

ET

ET

ET

Et ex - ul - ta - - - - -

Et ex - ul - ta - - - - -

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

3

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

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

vit, et ex - ul -

6

ta - - - - - vit

ta - - - - -

8

spi - ri - tus me - us

vit spi - ri - tus me - us, spi - ri - tus me -

vit spi - ri - tus me - us, spi - ri - tus me -

12

Musical score for measures 12-15. The system consists of four staves: vocal line, alto line, tenor line, and bass line. The lyrics are: "us in De - - - o" (top two staves) and "us in De - - - o" (middle two staves). The music features a vocal line with a long note on 'o' and a piano accompaniment with a rhythmic pattern of eighth notes.

16

Musical score for measures 16-18. The system consists of four staves. The lyrics are: "sa - - - lu - - - ta - - - ri me -" (top two staves) and "o, in De - o" (middle two staves). The music features a vocal line with a long note on 'o' and a piano accompaniment with a rhythmic pattern of eighth notes.

19

Musical score for measures 19-22. The system consists of four staves. The lyrics are: "sa - lu - ta - - - ri me -" (top two staves) and "sa - lu - ta - - - ri me -" (middle two staves). The music features a vocal line with a long note on 'o' and a piano accompaniment with a rhythmic pattern of eighth notes.

23

Musical score for measures 23-26. The system consists of four staves. The lyrics are: "o." (top two staves) and "o." (middle two staves). The music features a vocal line with a long note on 'o' and a piano accompaniment with a rhythmic pattern of eighth notes.

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

Cornetto I

Cornetto II

Cornetto III

Trombone I

Trombone II

Violino I

Violino II

Viola

Quintus

B. c. QVi-

Principale, ottava & quintadecima

5

12

FIFARA

FIFARA

Qui - a

Principale solo

18

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

23

Musical score for measures 23-27. The score is in B-flat major and 4/4 time. It features a vocal line and a basso continuo line. The vocal line begins with a rest in measure 23, followed by the lyrics 'cil - lae su - ae: ec - ce' in measures 24-27. The basso continuo line provides a harmonic accompaniment with various rhythmic patterns.

28

Musical score for measures 28-32. The score is in B-flat major and 4/4 time. It features two flute parts (FLAUTO) and a basso continuo line. The flute parts play a melodic line with a key signature change to one sharp (F#) in measure 30. The basso continuo line provides a harmonic accompaniment. The lyrics 'e - nim ex hoc be - a - tam me di - - cent' are written below the vocal line in measures 28-32.

33

CORNETTO & VIOLINO

Musical score for measures 33-37, first system. It features three staves: two for Cornetto & Violino (treble clef) and one for Bassoon (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The music consists of quarter and eighth notes, with some rests. The bassoon part has a few notes in the lower register.

Principale, ottava & quintadecima

38

Musical score for measures 38-42, second system. It features four staves: two for Cornetto & Violino (treble clef), one for Bassoon (bass clef), and one for Cello/Double Bass (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The music continues with quarter and eighth notes. The Cello/Double Bass part has a few notes in the lower register. The word "om - nes" is written below the bass line in the final measure.

44

ge - ne - ra - ti - o - nes.

Violino I

Violino II

Altus

Bassus

Septimus

B. c.

Qui - a fe - - - - -

Qui - a

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

4

Musical score for measures 4-7. The system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Qui - a - fe -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

8

Musical score for measures 8-12. The system includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "cit mi - hi ma - gna". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

13

Musical score for measures 13-16. The system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "qui po - - - - - tens". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

17

Musical score for measures 17-19. The system includes a grand staff with piano accompaniment and vocal parts. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal parts are in a low register, with lyrics: "est est et san - - - - - ctum".

20

Musical score for measures 20-23. The piano accompaniment continues with intricate textures. The vocal parts enter with the lyrics: "no - - men e - - ius, et san -".

24

Musical score for measures 24-27. The piano accompaniment provides a steady harmonic foundation. The vocal parts continue with the lyrics: "ctum no - - men e - - ctum, et san - - - - - ctum, et san - - - - -".

28

ius.
ctum no - men e - ius.
ctum no - men e - ius.

Cantus Et
Sextus Et
Altus Et
Tenor Et mi - se - ri - cor - di -
Bassus Et mi - se - ri - cor - di -
Septimus Et mi - se - ri - cor - di -
B. c. Principale solo

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

16

- 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

ti - men - ti - bus e - - - um.

ti - men - ti - bus e - - - um.

ti - men - ti - bus, ti - men - 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.

FE-

Principale & registro delle zifare ò voci humane

4

9

Fe - - cit po - -

14

Musical score for measures 14-18. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: ten - ti - am in bra - chi - o.

19

Musical score for measures 19-22. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: su - o,

23

Musical score for measures 23-27. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: 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-

Deposuit. Principale solo

4

7

Musical score for measures 7-10. The score is in G minor (one flat) and 3/4 time. It features a piano accompaniment with a treble and bass staff, and a vocal line. The piano part has a complex, rhythmic texture with many sixteenth and thirty-second notes. The vocal line is sparse, with notes on the words 'De - po - su -'.

11

Musical score for measures 11-13. The piano accompaniment continues with its intricate rhythmic patterns. The vocal line has notes on the words 'it po - ten -'.

14

Musical score for measures 14-16. The piano accompaniment features dense sixteenth-note passages. The vocal line has notes on the words 'tes de se - - - de'.

17

Musical score for measures 17-19. The score is in G minor (one flat) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes. The vocal line is mostly rests, with a few notes in measure 19. The text 'risponde a quel di sopra in Echo' is written under the piano part in measure 17. A fermata is present at the end of measure 19.

20

Musical score for measures 20-22. The score is in G minor (one flat) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes. The vocal line has some notes in measure 20 and 21. The text 'risponde a quel di sopra in Echo' is written under the piano part in measure 20. A fermata is present at the end of measure 22.

23

Musical score for measures 23-24. The score is in G minor (one flat) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes. The vocal line has some notes in measure 23 and 24. The text 'et ex' is written under the piano part in measure 23. A fermata is present at the end of measure 24.

25

Musical score for measures 25-26. The score is in B-flat major and 3/4 time. It features a vocal line with lyrics "al - - - ta - - -" and a piano accompaniment with intricate sixteenth-note patterns. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line consists of a single note, "al", followed by a long rest, and then another single note, "ta", followed by a long rest.

27

Musical score for measures 27-29. The score is in B-flat major and 3/4 time. It features a vocal line with lyrics "vit hu - - -" and a piano accompaniment with intricate sixteenth-note patterns. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line consists of a single note, "vit", followed by a long rest, and then another single note, "hu", followed by a long rest.

30

Musical score for measures 30-31. The score is in B-flat major and 3/4 time. It features a vocal line with lyrics "mi - - - les." and a piano accompaniment with intricate sixteenth-note patterns. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line consists of a single note, "mi", followed by a long rest, and then another single note, "les.", followed by a long rest.

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

Musical score for measures 19-25. It features a piano accompaniment with three staves (treble, middle, and bass clefs) and a vocal line with two staves (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "et di - vi-tes di - mi - sit in - a - nes,".

26

Musical score for measures 26-32. It features a piano accompaniment with three staves and a vocal line with two staves. The lyrics are: "et di - vi-tes di -".

33

Musical score for measures 33-39. It features a piano accompaniment with three staves and a vocal line with two staves. The lyrics are: "mi - sit in - a - nes.".

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

Su - sce - - - - -
Su - sce - - - - -

Principale solo si suona adaggio 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 -
pu - - - - -
e - rum su - - - - - um

9

um re - cor -
e - rum su - um

Detailed description: This system contains measures 9 and 10. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half rest in measure 9, followed by the lyrics 'um re - cor -' in measure 10. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a single bass note (B) in measure 10.

11

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

Detailed description: This system contains measures 11 and 12. The vocal line has lyrics 'da -' in measure 11 and 're - cor - da -' in measure 12. The piano accompaniment continues with eighth-note patterns in the right hand and a single bass note (B) in the left hand.

13

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

Detailed description: This system contains measures 13 and 14. The vocal line has lyrics 'tus mi - se - ri - cor - di - ae su -' in measure 13 and 'tus mi - se - ri - cor - di - ae su -' in measure 14. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a single bass note (B) in measure 14.

17

ae.
ae.
ae.

Detailed description: This system contains measures 17 and 18. The vocal line has the syllable 'ae.' in measure 17 and measure 18. The piano accompaniment features a right hand with eighth-note patterns and a left hand with a single bass note (B) in measure 18.

Cornetto I

Cornetto II

Trombone

Violino I

Violino II

Viola

Altus

B. c.

Sic-

Principale solo

3

6

Sic - - ut lo - cu - tus est.

9

- ad pa - tres no - stros,

13

Musical score for measures 13-15. It features three systems of staves. The first system has three staves (treble, alto, bass). The second system has three staves (treble, alto, bass). The third system has two staves (treble, bass) with lyrics underneath. The lyrics are: A - - - bra - ham et se - - mi - ni.

16

Musical score for measures 16-18. It features three systems of staves. The first system has three staves (treble, alto, bass). The second system has three staves (treble, alto, bass). The third system has two staves (treble, bass) with lyrics underneath. The lyrics are: e - ius in sae - - - cu - la.

Gloria patri a tre voci
due de quali cantani in Echo

Cantus

Tenor

Tenor Echo

B. c.

Principale solo

4

8

13

19

o et Spi - ri - tu - i San -

26

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

31

i San Sa - a - a - a

35

an - cto. a - an - cto.

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 - pi - o, in

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

B. c.
A organo pieno

6

o 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 sae - cu -
 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

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in the same key and features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the musical notation from the first system, maintaining the vocal melody and piano accompaniment.

The third system of music includes lyrics for the vocal line. The lyrics are: "la sae-cu-lo - - rum, et in saecu-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 saecu-la sae - cu-lo - -". The musical notation continues with the vocal line and piano accompaniment.

21

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 - - -

