

Ausgewählte Werke

Von

Daniel Bollius
(ca. 1590-1642)

Herausgegeben von Michael Fuerst

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Vorwort

Die Musik von Daniel Bolius (ca. 1590 in Hechingen – 1642 in Mainz) ist wohl zu seinen Lebzeiten in Hechingen, Sigmaringen oder in Mainz, wo er jeweils eine Anstellung genoss, zum ersten Mal aufgeführt worden. Die sorgfältigen, korrigierten Abschriften aus einem wahrscheinlich von Daniel Sartorius zusammengetragenen Bestand deuten auf eine weitere Pflege seiner Werke im 17. Jahrhundert an der Elisabethschule in Wrocław (Breslau). Die vorliegende Ausgabe wuchs aus der Zusammenarbeit mit Adrian Rovatkay, der in der Staatsbibliothek zu Berlin auf die Noten stieß. Seine handschriftlichen Spartierungen und sein Rat in wissenschaftlichen und ästhetischen Fragen waren unverzichtbar. Die Aufführung dieser Werke durch Chelycus auf dem Musikfest Erzgebirge 2010, die vom Deutschlandradio aufgezeichnet wurde, kam durch sein Engagement zustande. Ihm sei an dieser Stelle herzlich gedankt.

Michael Fuerst

Inhaltsverzeichnis

Kritischer Bericht	iv
I. In dedicatione templi	1
II. Intravit Jesus in quoddam castellum	9
III. Domine, puer meus jacet	24
IV. Ecce nunc benedicite	35
V. Tibi, Christe, splendor Patris	49
VI. Misericordias domini	57
VIIa. Soneto Primo nel nascimento di Christo, Choro d'Angeli	70
VIIb. Soneto Secondo nel nascimento di Christo, Choro di Pastori	78
VIII. Nobis natus, nobis datus	86
IX. Sinfonia à 5	109

I. In dedicatione templi

Signatur: D-B Sig. Bohn Ms. mus. 89
Abschrift

Text: Responsorium zur Kirchenweihe

In dedicatione templi

decantabat populus laudem:

* Et in ore eorum dulcis resonabat sonus.

Alleluia

Zur Weihe des Tempels verkündete das Volk
feierlich den Ruhm.

Und in ihrem Munde ertönte süß der Schall.

Halleluja

Takt 3 und Takt 23 mit Mensuralzeichen



Sopran C1 á 5

Takt 62,4 letzte 2 Achtel ohne Verbalkung

Alt C3 á 5

Takt 7,3 und 27,3 h' statt b'

Tenor 1 C4 á 5

Tenor 2 C4 á 5

Takt 46,3-48,2 Ohne Bindebögen, Text: „dulcis“

Takt 102,2 f

Bass F4 á 5

Basso Continuo F4 à 5 *In dedicatione templi*

In der Ausgabe werden Ziffern räumlich platziert.

Takt 102,2 f

II. Intravit Jesus in quoddam castellum

Signatur: D-B Sig. Bohn Ms. mus. 129 c
Autograph

Text: Lukas 10,38 ff.

Intravit Jesus in quoddam castellum:
et mulier quaedam, Martha nomine,
exceptit illum in domum suam
et huic erat soror nomine Maria quae etiam
sedens secus pedes Domini audiebat verbum
illius.

Martha autem satagebat circa frequens
ministerium quae stetit,
et ait:

Domine non est tibi curae quod soror mea
reliquit me solam ministrare

dic ergo illi ut me adiuvet

et respondens dixit illi Dominus:

"Martha, Martha, sollicita es, et turbaris erga
plurima:

porro unum est necessarium.

Maria optimam partem elegit,

quae non auferetur ab ea."

Jesus kam in ein Dorf:

Da war eine Frau mit Namen Martha,
die nahm ihn auf in ihr Haus.

Und sie hatte eine Schwester, die hieß Maria;
die setzte sich zu Jesu Füßen und hörte
seiner Rede zu.

Martha aber machte sich viel zu schaffen,
ihm zu dienen.

Und sie trat hinzu und sprach:

Herr, fragst du nicht danach, dass mich
meine Schwester läßt allein dienen? Sage ihr
doch, dass sie es auch angreife!

Der Herr aber antwortete und sprach zu ihr.

Martha, Martha, du hast viel Sorge und
Mühe.

Eins aber ist not:

Maria hat das gute Teil erwählt;

das soll nicht von ihr genommen werden.

Cornetto G2 *Corneto Au Da: Boll:*

Fagott F4 *Fagoto. Au: Da: Boll:*

Sopran 1 C1 *Cantus 1 Au: Da: Boll:*

Sopran 2 C1 *Cantus 2: Au: Da; Boll:*

Bass F4 *Bassus. Au: Da: Boll:*

Theorbo F4 *Theorba ouero Liuto. Au: Da: Boll:*

In der Ausgabe werden Ziffern räumlich platziert.

Basso Continuo F4 *Sacro die Assumptionis B: Mariæ virginis Dialogus, com: à Da: Boll: 2
Can: 1 Bass: Corne: Fag: Theor: vel Lu: Bassus Generalis. Intravit*

In der Ausgabe werden Ziffern räumlich platziert.

Takt 83 3 Bez. #

Takt 143 1 Bez. # (6# Ergänzung des Herausgebers)

Takt 150 1 Bez. # (6# Ergänzung des Herausgebers)

III. Domine puer meus jacet

Signatur: D-B Sig. Bohn Ms. mus. 88
Abschrift

Text: Matthäus 8,6 ff.

Domine, puer meus jacet in domo
paralyticus, et male torquetur.

Ego veniam, et curabo eum.

Domine, non sum dignus ut intres sub tectum
meum: sed tantum dic verbo, et sanabitur
puer meus.

Amen dico vobis, non inveni tantam fidem in
Israël.

Vade, et sicut credidisti, fiat tibi.

Et sanatus est puer in illa hora.

(Hauptmann:) Herr, mein Knecht liegt zu
Hause und ist gichtbrüchig und hat große
Qual.

(Jesus:) Ich will kommen und ihn gesund
machen.

(Hauptmann:) Herr, ich bin nicht wert, dass
du unter mein Dach gehst, sondern sprich
nur ein Wort, so wird mein Knecht gesund.

(Jesus, zu den anderen:) Wahrlich, ich sage
euch: solchen Glauben habe ich in Israel bei
keinem gefunden!

(Jesus zum Hauptmann:) Gehe hin; dir
geschehe, wie du geglaubt hast.

Und sein Knecht ward gesund zu derselben
Stunde

Takt 52 mit Mensuralzeichen



Tempowörter in allen spielenden Stimmen

Ex illa hora (in illa hora)

Alt C3 *Dialogo á dúe voci e 6 stromenti di D.B.*

Posaune 1 C4 *Dialogo a dúe voci e 6 stromenti di D.B. Tromb.*

Posaune 2 F3 *Dialogo a dúe voci e 6. stromenti di D.B. Tromb.*

Fagott oder Posaune 3 F4, F5 *Dialogo á dúe voci e .6. stromenti di D.B. Tromb o Fagotto*

Violine 1 G2, G1 *Dialogo á dúe voci e 6. stromenti di D.B. Violino. 1.*

Violine 2 G2 *Dialogo a dúe voci e 6 stromenti di D.B. Violino 2*

Violine 3 G2 *Dialogo a dúe voci e 6 stromenti di D.B. Violino .3.*

Bass F4 *Dialogo á dúe voci e 6. stromenti di D.B.*

Basso Continuo F4 *Dialogo á dúe voci e 6. stromenti di D.B.*

In der Ausgabe werden Ziffern räumlich platziert.

Takte 47-50: Die hier gegebene Fassung steht als N.B. am Ende des Stücks. Eine
durchkreuzte, nur aus Halbenoten bestehende Fassung trägt den Hinweis *NB. Vide finem
huiús cantilenæ*

IV. Ecce nunc benedicite

Signatur: D-B Sig. Bohn Ms. mus. 129 b

Autograph

Schnörkel nach Initialen des Komponisten manchmal mit Buchstaben aus „manu propria“

Text: Psalm 133

Ecce nunc benedicite Dominum
omnes servi Domini,
qui statis in domo Domini,
in atriis domus Dei nostri.

Siehe, lobet den Herrn,
alle Knechte des Herrn
die ihr steht im Hause des Herrn,
in den Höfen des Hauses von unserem Gott.

In noctibus, extolite manus vestras in
sancta et benedicite Dominum.
Benedicat te Dominus ex Sion, qui fecit
coelum et terram.

Erhebet des Nachts eure Hände zum
Heiligtum und lobet den Herrn.
Der Herr segne dich aus Zion, der Himmel
und Erde gemacht hat.

Taktzählung nicht konsistent mit Anzahl der Taktstriche.

Takt 23, 74 und 119



Zink 1 G2 A .9. D B *Corneto*.

Takte 88, 91 und 94 erste Note halbgewärzte Halbe

Zink 2 G2 A 9: D B *Corneto*.

Takte 88, 91 und 94 erste Note halbgewärzte Halbe

Fagott F4 A .9. Da: Boll: *Fagoto*:

Sopran 1 C1 *Voce. Á 9. D B*.

Sopran 2 C1 *Voce. Á 9 D B*

Alt 1 C3 *Voce. Á 9. D B*

Alt 2 C3 *Voce á. 9 D B*

Tenor C4 *Voce. Á 9: D B*

Takte 88, 91 und 94 schwarze Notation

Theorbo F4 A .9. D B *Theorba ò liuto*.

In der Ausgabe werden Ziffern räumlich platziert.

Takt 10 Bezifferung (6# ergänzt von #)

Takte 25, 29, 33, 76,80, 84, 121, 125, 129 Bezifferung (4 ergänzt von #)

Basso Continuo F4, C4, F5 *Bassus continuus. D B Ecce nunc benedicite: A 9:*

In der Ausgabe werden Ziffern räumlich platziert.

Takte 88, 91 und 94 schwarze Notation

Takt 155, 169 Bezifferung (6# ergänzt von #)

V. Tibi, Christe, splendor patris

Signatur: D-B Sig. Bohn Ms. mus. 88.

Abschrift

Anonym überliefert

Text: Hymnus zum Fest des Heiligen Michael

Tibi, Christe, splendor Patris,
vita, virtus cordium,
In conspectu angelorum votis, voce
psallimus,
Alternantes, concrepando, melos damus
vocibus.
Collaudemus venerantes omnes coeli milites,
sed praecipue primatem coelestis exercitus,
Michaellem in virtute conerentem Zabulon.
Quo custode procul pelle, Rex Christe
piissime, omne nefas inimici, mundo corde
et corpore paradiso redde tuo nos sola
clementia.

Gloriam patri melodis personemus vocibus,
Gloriam Christo canamus,
gloriam Paraclito, qui Deus trinus et unus
extat ante saecula. Amen

Dir, Christe, Glanz Gottes,
Leben und Tugend der Herzen,
singen wir im Angesicht der Engelsgebete
Psalmen,
die in abwechslungsreichen Melodien durch
unsere Stimmen erklingen.
Gemeinsam loben wir die Kämpfer des
Himmels, aber vor allen anderen der
himmlischen Heerscharen,
Michael, der tapfer den Teufel vernichtet.
Unter deinem Schutz, vertreibe, o Christe,
frommster König, das Böse des Feindes;
ganz erfüllt im Herzen und im Körper, führe
uns allein durch Gnade in dein Paradies.
Im Gesang der Stimmen sei Ehre dem Vater,
lasst uns Christus Ehre singen,
Ehre dem Paraklet, dem dreieinigen Gott, der
schon vor aller Ewigkeit existierte. Amen

Takt 28 mit Mensuralzeichen



Violine G2 a 4 Violino. *Tibi Christe splendor Patris*

Sopran C1 a 4

Takt 83 (85) *Paracleto* (Paraclito)

Bass F4 a 4

Takt 83 (85) *Paracleto* (Paraclito)

Laute F4 a 4 *Liúto Tibi Christe splendor Patris*

In der Ausgabe werden Ziffern räumlich platziert.

Basso Continuo F4 a 4 *Basso e Canto di Voce, Violino e Liuto di Stromenti. De S Michäele*

In der Ausgabe werden Ziffern räumlich platziert.

Bei Bezifferung "6" zu "6#" häufig ergänzt.

VI. Misericordias domini

Signatur: D-B Sig. Bohn Ms. mus. 129 d
Autograph

Text: Psalm 89

Misericordias Domini in aeternum cantabo,
in generationem et generationem, in ore meo
anuntiabo vertatem tuam

Die Gütigkeiten des Herrn will ich besingen
ewiglich,
von Geschlecht zu Geschlecht mit meinem
Munde kundmachen deine Treue

annunciabo (anuntiabo)

Redundante Bezeichnung des h mit einem Kreuz

Sopran C1 *Voce. Da: Boll:*

Alt C3 *Voce. Da: Boll:*

Tenor C4 *Voce Da: Boll:*

Bass F4 *Voce Da: Boll:*

Theorbe F4 *Theorba. Da Boll*

In der Ausgabe werden Ziffern räumlich platziert.

Fagott 1 F4 *Fagoto. Da: Boll:*

Fagott 2 F5 *Fagoto. Da. Boll:*

Kontrafagott Γ 4 *Fagoto. Da: Boll:*

Von der Kontrafagottstimme gibt es auch eine von Daniel Sartorius in F4 Schlüssel angefertigte, mit *Fagotto* bezeichnete Abschrift, die eine Oktave höher gesetzt ist. Im Takt 153 dieser Kopie steht als Schlüsseltranspositionsfehler ein e.

Basso Continuo F4, Γ 4, F5 *Bassus Continuus Daniel Bollius. Misericordias Dni .8. vocibus.*
In der Ausgabe werden Ziffern räumlich platziert.

VIIa. Soneto Primo Choro d'Angeli,

Signatur: D-B Sig. Bohn Ms. mus. 129 a

Autograph

Text: *Rime di Giovan Battista Marino* (Venedig, 1604)

Orthographie aus moderner Ausgabe: A cura di Massimiliano Oronzo, Pescara, 2010

Bis auf Takt 113, 118 und 123: „già“

Das Original steht eine Quarta höher. (Basso Continuo Stimme: *Alla quarta bassa*)

Takt 109 mit Mensuralzeichen



Sopran 1 G2 (g'') *Soneto Primo, nel nascimento di Christo, choro d'Angeli, ouero à 3 Soprani di Daniello Bollio Soprano primo.*

Sopran 2 G2 (g'') *Soneto Primo, nel nascimento di Christo, choro d'Angeli, ouero à 3 Soprani di Daniello Bollio Soprano secondo.*

Sopran 3 G2 (g'') *Soneto Primo, nel nascimento di Christo, choro d'Angeli, ouero à 3 Soprani di Daniello Bollio Soprano terzo*

Basso Continuo F3 (c') *Basso Generale del Primo Soneto di Daniello Bollio Ite pastori. Alla quarta bassa*

In der Ausgabe werden Ziffern räumlich platziert.

VIIb. Soneto Secondo Choro di Pastori

Signatur: D-B Sig. Bohn Ms. mus. 129 a

Autograph

Text aus *Rime di Giovan Battista Marino* (Venedig, 1604)

Orthographie aus moderner Ausgabe: A cura di Massimiliano Oronzo, Pescara, 2010

Takt 87 mit Mensuralzeichen



Tenor 1 C4 *Soneto Secondo nel nascimento di Christo, choro di Pastori ouero a due Tenori e Basso di Daniello Bollio Tenore o Soprano primo*

Tenor 2 C4 *Soneto Secondo nel nascimento di Christo, choro di Pastori ouero à due Tenori e Basso di Daniello Bollio Tenore o Soprano Secondo*

Bass F4 *Soneto Secondo nel nascimento di Christo, choro di Pastori ouero due Tenori e Basso di Daniello Bollio Basso.*

Basso Continuo F4 *Basso Principale del secondo Soneto di Daniello Bollio. Felice notte.*
In der Ausgabe werden Ziffern räumlich platziert.

VIII Nobis natus, nobis datus

Signatur: D-B Sig. Bohn Ms. mus. 89
Abschrift

Text: Carolus Scribanius, *Amor Divinus* (Antwerpen, 1615)

Nobis natus, nobis datus
ex intacta virgine;
Cælo datus, mundo datus Christus natus
hodie.

Uns geboren, uns gegeben
von der reinen Jungfrau,
dem Himmel und der Erde gegeben ist der
heute geborene Christus.

Exultemus et lætemur
in chordis et organo,
alternantes collætetur in tubis et tympano,
in fistulis & cymbalis bene sonantibus, in
lituis et buccinis clare tonantibus.

Lasst uns jubeln und fröhlich sein
mit Saiten und Orgeln,
lasst uns abwechselnd gemeinsam mit
Trompeten und Pauken, mit Rohrpfifen und
wohlklingenden Cymbalen, mit hell ertönten
Zinken und Hörnern erfreuen.

Cantat mater, Ridet natus,
Cantat Joseph parvulo,
sola virgine prognatus collætatur gerulo.
cantant angeli ludentem matris in
amplexibus, et Josepho corridentem in
divinis nexibus.

Die Mutter singt, der Sohn lacht,
Joseph singt dem kleinen Kind.
Der Sohn freut sich in den Armen der
Jungfrau. Die Engel singen den lachenden,
himmlisch umarmten Maria und Joseph.

Læti concinunt pastores novo terris Domino,
spargunt melos, spargunt flores, dulci mentis
iubilo.

Zusammen singen die frohen Hirten dem
neuen Herrn der Welt. Sie verbreiten Lieder
und Blumen, durch süßes Frohlocken des
Sinns.

Exultemus et lætemur in chordis et organo,
alternantes collætetur in tubis et tympano,
in fistulis & cymbalis bene sonantibus, in
lituis et buccinis clare tonantibus.

Lasst uns jubeln und fröhlich sein mit Saiten
und Orgeln....

Plaudant silvæ, plaudant prata, læta plaudant
nemora;
et quæcunque campis nata, plaudant nato
flumina, plaudant valles, plaudant montes,
frondes, flores, gramina, plaudant rupes &
torrentes nato plaudant omnia.

Würden die Wälder und Wiesen und
angenehme Haine Beifall klatschen;
Und wer nur immer den Feldern entspringt,
würden die Flüsse dem Geborenen Beifall
klatschen, würden Täler, und Berge, Laub,
Blumen und Kräuter, Felsen und Wildbäche
Beifall klatschen, so würden alle dem
Geborenen Beifall klatschen.

Exultemus et lætemur in chordis et organo,
alternantes collætetur in tubis et tympano,
in fistulis & cymbalis bene sonantibus, in
lituis et buccinis clare tonantibus.

Lasst uns jubeln und fröhlich sein mit Saiten
und Orgeln....

Taktzählung nicht konsistent mit Anzahl der Taktstriche.

Zink 1 G2 *Cornetto .1.*

Takte 12, 74 und 181: letzter Ton (f') ohne Kreuz

Zink 2 G2 *Cornetto 2*

Fagott F4 *Fagotto*

Sopran 1 C1 à .9. D.B. *Cantús .1.*

Sopran 2 C1 à .9. D.B. *Cantús .2.*

Alt C3 à .9. D.B.

Tenor 1 C4 à .9. D.B. *Tenor .1.*

Tenor 2 C4 *Tenor .2.*

Bass F4 [ohne Bezeichnung]

Basso Continuo F4, C3 A. 6. *Voc. e 3. Stromenti. Basso Continúo.*

In der Ausgabe werden Ziffern räumlich platziert.

IX. Sinfonia à 5

Signatur: D-B Sig. Bohn Ms. mus. 88

Abschrift

Anonym überliefert

Instrument 1 G2 *Sinfonia a 5*

Takt 30 4 f'

Instrument 2 G2 *Sinfonia a 5*

Instrument 3 C3 *Sinfonia a 5*

Instrument 4 C4 *Sinfonia a 5*

Instrument 5 F4 *Sinfonia a 5*

In der Ausgabe werden Ziffern räumlich platziert.

I. In dedicatione templi (S, A, 2T, B, BC)

In de-di-ca-ti-o-ne-tem-pli de-can-ta-bat po-pu-lus,
de-can - ta - bat po - pu - lus, de-can - ta - bat po - pu -
de-can - ta - bat po - pu - lus, de-can - ta - bat po - pu -
de-can - ta - bat po - pu - lus, de-can - ta - bat po - pu -
de - can-ta-bat po - pu - lus, de - can-ta-bat po - pu -

6

decan-ta-bat po-pu-lus, decan-ta-bat po-pu-lus, decan-ta-bat po-pu-lus,
lus, decan - ta - bat po - pu-lus, decan - ta - bat po - pu-lus, decan - ta - bat po - pu-lus,
lus, decan - ta - bat po - pu - lus, decan - ta - bat po - pu-lus, decan - ta - bat po - pu-lus,
lus, decan - ta - bat po - pu - lus, decan - ta - bat po - pu - lus, decan - ta - bat po - pu-lus,
lus, de - can-ta-bat po - pu - lus, de - can-ta-bat po - pu - lus, de - can-ta-bat po - pu -

12

de - can - ta - bat de - can - ta - bat po - pu - lus lau - dem. In de - di - ca - ti - o - ne
lus, de - can - ta - bat po - pu - lus lau - - dem. In
lus, de - can - ta - bat po - pu - lus lau - dem.
lus, de - can - ta - bat po - pu - lus lau - dem.
lus, de - can-ta-bat po - pu - lus lau - dem.

16

tem - pli de - can - ta - bat po - pu - lus lau - - - - -
 de - di - ca - ti - o - ne tem - pli de - can - ta - bat po - pu - lus lau -
 In de - di - ca - ti - o - ne tem - pli de - can -
 In
 In de - di - ca - ti - o - ne tem -

18

dem, de - can - ta - bat po - pu - lus lau - dem, de - can - ta - bat
 ta - bat po - pu - lus lau - dem,
 de - di - ca - ti - o - ne tem - pli de - can - ta - bat po - pu - lus lau -
 pli de - can - ta - bat po - pu - lus po - pu - lus lau - dem de - can - ta - bat po - pu - lus

20

- - - - dem. In de - di - ca - ti - o - ne tem - pli
 po - pu - lus lau - dem. In de - di - ca - ti - o - ne tem - pli
 de - can - ta - bat po - pu - lus lau - dem. In de - di - ca - ti - o - ne tem - - - - pli
 - dem. In de - di - ca - ti - o - ne tem - pli
 lau - dem. In de - di - ca - ti - o - ne tem - pli

23

de-can-ta-bat po-pu-lus, de-can-ta-bat po-pu-lus, de-can-ta-bat po-pu-lus,

de-can - ta-bat po - pu-lus, de-can - ta-bat po - pu-lus, de-can - ta-bat po - pu-

de-can - ta-bat po-pu - lus, de-can - ta-bat po-pu - lus, de-can - ta-bat po-pu-

de-can - ta-bat po-pu - lus, de-can - ta-bat po-pu - lus, de-can - ta-bat po-pu-

de - can-ta-bat po-pu - lus, de - can-ta-bat po-pu - lus, de - can-ta-bat po-pu-

28

de-can-ta-bat po-pu-lus, de-can-ta-bat po-pu-lus, de-can-ta-bat, de-can-

lus, de-can - ta-bat po - pu - lus, de-can - ta-bat po - pu-lus,

lus, de-can - ta-bat po - pu-lus, de-can - ta-bat po - pu - lus,

lus, de-can - ta-bat po - pu - lus, de-can - ta-bat po - pu - lus,

lus, de - can-ta-bat po - pu - lus, de - can-ta-bat po - pu - lus,

33

ta - bat po - pu - lus lau - dem: Et in

de - can - ta - bat po - pu - lus lau - dem: Et in

de - can - ta - bat po - pu - lus lau - dem:

de - can - ta - bat po - pu - lus lau - dem: Et in o - re e - o - rum,

de - can - ta - bat po - pu - lus lau - dem: Et in o - re e - o - rum,

6 #

38

o - re e - o - rum, et in

o - re e - o - rum, et in

Et in o - re e - o - rum

et in o - re e - o - rum

6 6

42

o - re e - o - rum dul -

o - re e - o - rum dul - cis, dul -

dul -

dul -

dul -

6#

46

cis re - so - na - bat so - nus,

cis re - so - na - bat so - nus, re - so - na - bat

cis re - so - na - bat so - nus,

cis, re - so - na - bat so - nus, re - so - na - bat so -

cis re - so - na - bat so - nus,

#

51

re - so - na - bat so - nus, re - so - na - bat so - -
 so - nus, re - so - na - bat, re - so - na - bat so -
 re - so - na - bat so - - nus, re - so - na - bat
 nus, re - so - na - bat
 re - so - na - bat so -

55

- nus. Al - le - lu -
 - nus.
 so - nus.
 so - nus.
 - nus. Al - le - lu - ia, al - le -

61

ia. Al - le lu - ia.
 Al - le - lu - ia,
 Al - le - lu -
 Al - le -
 - lu - ia. Al -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

ia. Et in o - re e - o - rum, et in o - re e - o - rum, Et in o - re e - o - rum, Et in o - re e - o - rum, Et in o - re e - o - rum.

o - rum, et in o - re e - o - rumdul- o - rum, et in o - re e - o - rumdul- et in o - re e - o - rum et in o - re e - o - rumdul-

82

re - so - na - bat so - nus,
 cis, dul - cis re - so - na - bat so - nus,
 dul - cis re - so - na - bat so - nus, re - so - na - bat
 cis re - so - no - bat so - nus, re - so - na - bat
 dul - cis re - so - na - bat, re - so - na - bat, re - so - na - bat,

88

re - so - na - bat so - nus, re - so - nus,
 re - so - na - bat so - nus, re - so - na - bat so - nus,
 so - nus, re - so - na - bat so - nus,
 so - nus, re - so - na - bat so - nus,
 re - so - na - bat so - nus, re - so - na - bat

93

na - bat so - nus, re - so - na - bat so - nus,
 re - so - na - bat so - nus, re - so - na - bat so - nus,
 re - so - na - bat so - nus, re - so - na - bat so - nus,
 re - so - na - bat so - nus,
 so - nus, re - so - na - bat,

re - so - na - bat, re - so - na - bat,
 na - bat, re - so - na - bat, re - so - na - bat so - nus,
 na - bat, re - so - na - bat, re - so - na - bat so - nus,
 re - so - na - bat, re - so - na - bat,
 re - so - na - bat, re - so - na - bat, re - so - na - bat so - nus,
 re - so - na - bat, re - so - na - bat.

re - so - na - bat so - nus, re - so - na - bat, re - so - na - bat,
 re - so - na - bat, re - so - na - bat,
 re - so - na - bat, re - so - na - bat so - nus, re - sonabat so -
 nus, re - so -
 re - so - na - bat re - so - a - bat so - nus re - so -
 6 # # 6 7 6

re - so - na - bat, re - so - na - bat so - nus.
 re - so - na - bat, re - so - na - bat so - nus.
 nus, re - so - na - bat so - nus.
 na - bat so - nus.
 na - bat so - nus.
 7 6 7 6

II. Intravit Jesus in quoddam castellum (Cornetto, Fag, 2S, B, Theorbo, BC)

Musical score for measures 1-8. The score includes parts for Cornetto, Fagott, Sopran 1, Sopran 2, Bass, Theorbo, and Basso Continuo. The lyrics are: In - tra - vit Je - sus in quod - dam cas - tel - lum: et mu-

9

Musical score for measures 9-16. The score includes parts for Cornetto, Fagott, Sopran 1, Sopran 2, Bass, Theorbo, and Basso Continuo. The lyrics are: li - er quae - dam, Mar - tha no - mi - ne, ex - ce - pit

il - lumin do - mum su - am,
ex - ce - pit il - lumin

#

ex - ce - pit il - lumin do - mum su -
do - mum su - am, ex - ce - pit il - lumin

#

27

do - mum su - am. Et hu - ic e - rat so - do - mum su - am.

6 5
5 6#

33

ror no-mi-ne Ma-ri - a, quae e - ti-am se - dens se - cus pe - des Do - mi - ni, au-di-e - bat

6 5 6 5 5 6
6 5 6 5 5 6 #

ver - bum il - li - us, au-di-e - bat ver - bum au-di-e - bat

6

ver - bum, au-di e - bat ver - bum, au-di-e - bat ver - bum il-

6 6

55

Musical score for measures 55-61. The score consists of seven staves. The vocal line (third staff) contains the lyrics: "li - us, au-di-e - bat ver - bum il - li - us." The word "Mar-" is written above the vocal line in measure 61. The piano accompaniment includes a treble clef staff (top), a bass clef staff (second), and a grand staff (bottom two). The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass clef and a more melodic line in the treble clef.

62

Musical score for measures 62-68. The score consists of seven staves. The vocal line (third staff) contains the lyrics: "- tha au - tem". The piano accompaniment includes a treble clef staff (top), a bass clef staff (second), and a grand staff (bottom two). The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass clef and a more melodic line in the treble clef. A sharp symbol (#) is located at the bottom of the grand staff in measure 68.

68

Musical score for measures 68-73. The score consists of seven staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a bass line. The third staff is a treble clef with a vocal line containing the lyrics: "sa - ta - ge - bat cir - ca fre - quens mi - nis - ter - i - um: quae". The fourth and fifth staves are empty. The sixth staff is a bass clef with a bass line. The seventh staff is a bass clef with a bass line.

74

Musical score for measures 74-79. The score consists of seven staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a bass line. The third staff is a treble clef with a vocal line containing the lyrics: "ste - tit, et a - it:". The fourth and fifth staves are empty. The sixth staff is a bass clef with a bass line. The seventh staff is a bass clef with a bass line. At the bottom of the seventh staff, there are performance markings: "6 6 # #".

80

Musical score for measures 80-87. The score consists of six staves. The top two staves (treble and bass clef) contain instrumental accompaniment. The third staff is the vocal line with lyrics: "Do - mi-ne, Do - mi-ne,". The bottom three staves (treble and two bass clefs) contain additional instrumental accompaniment. Measure 80 starts with a rest in the vocal line. Measure 81 contains the first vocal entry. Measure 82 contains the second vocal entry. Measure 83 contains a rest. Measure 84 contains the final vocal entry. Measure 85 contains a rest. Measure 86 contains a rest. Measure 87 contains a rest.

88

Musical score for measures 88-95. The score consists of six staves. The top two staves (treble and bass clef) contain instrumental accompaniment. The third staff is the vocal line with lyrics: "Do - mi-ne, non est ti-bi cu-rae quod so-ror me-a re-li-quit me". The bottom three staves (treble and two bass clefs) contain additional instrumental accompaniment. Measure 88 starts with a rest in the vocal line. Measure 89 contains the first vocal entry. Measure 90 contains the second vocal entry. Measure 91 contains the third vocal entry. Measure 92 contains the fourth vocal entry. Measure 93 contains the fifth vocal entry. Measure 94 contains the sixth vocal entry. Measure 95 contains the seventh vocal entry.

so - lam mi-nis-tra - re? dic er-go il - li ut me ad - ju - vet,

dic er-go il - li ut me ad - ju - vet.

107

Musical score for measures 107-113. The score consists of seven staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a rhythmic accompaniment. The third and fourth staves are treble clefs, mostly containing rests. The fifth staff is a bass clef with a melodic line. The sixth staff is a bass clef with a rhythmic accompaniment. The seventh staff is a bass clef with a melodic line. The lyrics are: Martha, Mar - - tha, Martha, Mar - tha, so-

114

Musical score for measures 114-120. The score consists of seven staves. The top staff is a treble clef with a melodic line. The second staff is a bass clef with a rhythmic accompaniment. The third and fourth staves are treble clefs, mostly containing rests. The fifth staff is a bass clef with a melodic line. The sixth staff is a bass clef with a rhythmic accompaniment. The seventh staff is a bass clef with a melodic line. The lyrics are: li - ci-ta es, et tur - ba - ris er - ga plu - ri-ma,

121

Musical score for measures 121-129. The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "Ma - ri - a por-ro u - num est ne - ces - sa - ri - um."

130

Musical score for measures 130-138. The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "op - ti-mumpar - tem e - le - git, quaenon au - fe - re - tur ab e - a."

136

Ma-
Ma - ri - a op - ti-mam par - tem e-

143

ri - a op - ti-mam par - tem e-
quaenon au - fe - re - tur ab e - a.
le - git, quaenon au - fe - re - tur ab

le - git, quae non au - fe - re - tur ab e - a.

Ma - ri - e a, quae non au - fe - re - tur ab

6

a op - ti-mampar - tem e - le - git, quae non au - fe - re - tur ab

e - a. Ma - ri - a op - ti-mampar - tem e

#

155

quaenon au - fe - re - tur ab e - a.
e - a, op - ti-mampar - tem e - le - git,
le - git, quae non au - fe - re - tur ab e - a,

This musical system contains measures 155 through 168. It features a vocal line with Latin lyrics and a piano accompaniment. The lyrics are: "quaenon au - fe - re - tur ab e - a. e - a, op - ti-mampar - tem e - le - git, le - git, quae non au - fe - re - tur ab e - a,". The piano part includes several sharp signs (#) indicating specific notes or chords.

159

quaenon au - fe - re - tur ab e - a.
quaenon au - fe - re - tur ab
quaenon au - fe - re - tur ab e - a.

This musical system contains measures 159 through 172. It features a vocal line with Latin lyrics and a piano accompaniment. The lyrics are: "quaenon au - fe - re - tur ab e - a. quaenon au - fe - re - tur ab quaenon au - fe - re - tur ab e - a." A sharp sign (#) is present at the bottom of the system.

163

musical score for measures 163-167. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: e - a. quae non au - fe - re - tur ab e - a, quae non au - fe - re - tur ab

168

musical score for measures 168-172. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: quae non au - fe - re - tur ab e - - quae non au - fe - re - tur ab e - e - a,

173

Musical score for measures 173-176. The score consists of seven staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. The second staff is a bass clef. The third and fourth staves are vocal staves with lyrics. The fifth staff is a bass clef. The sixth and seventh staves are bass clefs. The lyrics are: a, non au - fe - re - tur ab e - a, a, non au - fe - re - tur ab e - non au - fe - re - tur ab e - a, non au - fe -

177

Musical score for measures 177-180. The score consists of seven staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. The second staff is a bass clef. The third and fourth staves are vocal staves with lyrics. The fifth staff is a bass clef. The sixth and seventh staves are bass clefs. The lyrics are: non au - fe - re - tur ab e - a. a, non au - fe - re - tur ab e - a. re - tur ab e - a.

III. Domine, puer meus jacet (2 Pos, Fag, A, 3 VI, B, BC)

Tardo

Alt
Do - mi-ne, Do - mi-ne, pu - er me - us ja-

Pos 1

Pos 2

Fag

Violine 1

Zink

Violine 2

Bass

Basso Continuo

7

- cet in do - mo pa - ra - li - ti - cus, et ma - le, ma-

11

- le, ma - le tor - que - - - tur.

6# 5 6 6# 5 6 6 5 6 6

15

Allegro

E - go ve - ni-am, et cu - ra - bo e - um.

6 6

E - go ve - ni-am, et cu - ra - bo e - um. E - go

b 6 b

ve - ni-am, et cu - ra - bo e - um. E - go

b 6 6

ve - ni - am, et cu - ra - bo e - um, cu - ra - bo e - um, cu - ra - bo

6 7 # 6 7

Tardo

Do - mi - ne, Do - mi - ne,

e - um.

27 **Allegro**

Do - mi - ne, non sum dig - nus non sum dig - nus, non sum dig-

This musical score block contains measures 27 and 28. It features a vocal line with Latin lyrics and a piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern of eighth and sixteenth notes. There are also empty staves for a grand staff (treble and bass clefs).

29

nus, non sum dig - nus ut in - tres, ut in - tres, ut in - tres sub

This musical score block contains measures 29 and 30. It continues the vocal line and piano accompaniment from the previous block. The piano part includes a right-hand line with chords and a left-hand line with a rhythmic pattern. There are also empty staves for a grand staff. A small 'b' symbol is located below the bottom-most staff in measure 30.

31 Tardo

Presto

Adagio

tec - tum me - um: sed tan - tum dic ver - bo, sed tan - tum dic ver - bo, et sa - na - bi-

34

Tardo

tur, et sa - na - bi-tur pu - er me - us.

Allegro

A - men, a - men,

5

a - men, a - men, a - men di - co vo - bis, non in - ve - ni tan-tam fi - dem in Is - ra - el, non in-

ve - ni tan-tam fi - dem in Is - ra - el, non in - ve - ni tan-tam fi - dem in Is - ra - el, in

Musical score for page 43. The score includes a vocal line and piano accompaniment. The tempo markings are **Tardo**, **Adagio**, and **Allegro**. The word **tremolo** is indicated above the piano accompaniment. The lyrics are: *Is - ra - el. Va - de, et si - cut cre - di -*

Musical score for page 47. The score includes a vocal line and piano accompaniment. The tempo markings are **Allegro** and **piano**. The lyrics are: *dis - ti, fi - at, fi - at, fi - at, fi - at, fi - at ti - bi, fi - at, fi - at, fi - at, fi - at, fi - at, fi - at ti - bi.*

Presto

Et sa - na - tus est pu - er, sa - na - tus est pu - er

Et sa - na - tus est pu - er, sa-

6 7 6 5# # 6 7 b # #

59

na - tus est pu - er ex il - la ho - ra, sa - na - tus est pu - er

6 7 # 6 7

il - la ho - - ra, sa - na - tus est pu - er,

ex il - la ho - ra, sa-

6 4 # 6 7# # #

sa - na - tus est pu - er, sa - na - tus est pu - er ex

na - tus est pu - er, sa - na - tus est pu - er ex

6 7 # 6 7 b # # 6 7 # 6 7# #

il - la ho - ra, ex il - la ho - ra, ex il -

il - la ho - ra, ex il - la ho - ra, ex il -

6 # 6 # #

Detailed description: This page contains a musical score for page 82. It features two vocal lines and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are 'il - la ho - ra, ex il - la ho - ra, ex il -' repeated twice. There are two measures marked with a '6' and a sharp sign (#).

Tardo

la ho - ra, ex il - la ho - ra.

la ho - ra, ex il - la ho - ra.

6 6

Detailed description: This page contains a musical score for page 89. It features two vocal lines and piano accompaniment. The tempo is marked 'Tardo'. The vocal lines are in a soprano and alto register. The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are 'la ho - ra, ex il - la ho - ra.' repeated twice. There are two measures marked with a '6'.

IV. Ecce nunc benedicite (2 Cornetti, Fag, 2S, 2A, T, Theorbe, BC)

Cornetto 1
 Cornetto 2
 Fagott
 Sopran 1
 Sopran 2
 Alt 1
 Alt 2
 Tenor
 Theorbe
 Basso Continuo

Ec - ce, ec - ce, ec - cenunc be - ne - di - ci - te,
 Ec - ce, ec - ce, ec - cenunc be - ne - di - ci -

9

nunc be - ne - di - ci - te Do - mi - num, nunc be - ne - di - ci - te Do-
 te, nunc be - ne - di - ci - te Do - mi - num, nunc be - ne - di - ci - te Do-

- mi - num, nunc be - ne - di - ci - te Do - mi - num,
 - mi - num, nunc be - ne - di - ci - te Do - mi - num,

6 6# b 6 6 #

Om - nes ser - vi Do - mi - ni, om - nes ser -
 Om - nes ser - vi Do - mi - ni, om - nes ser -
 Om - nes ser - vi Do - mi - ni, om - nes ser -
 Om - nes ser - vi Do - mi - ni, om - nes ser -
 Om - nes ser - vi Do - mi - ni, om - nes ser - vi

4 # # #

vi Do - mi - ni, om - nes ser - vi Do - mi - ni:
 - vi Do - mi - ni, om - nes ser - - - vi Do - mi - ni:
 vi Do - mi - ni, om - nes ser - vi Do - mi - ni:
 vi Do - mi - ni, om - nes ser - vi Do - mi - ni:
 Do - mi - ni, om - nes ser - vi Do - mi - ni:

Qui sta - tis, qui sta - tis in do-mo Do - mi-
 Qui sta - tis, qui sta - tis in do-mo Do - mi-

ni, qui sta - tis in do-mo Do - mi - ni, in a - tri - is do-mus De-i
 ni, qui sta - tis in do-mo Do - - mi - ni, in

nos - tri, in a - tri - is do-mus De - i nos - tri.
 a - tri - is do-mus De - i nos - tri, in a - tri - is do-mus De - i nos - tri.

Ec - ce, ec - ce, ec - ce nunc be - ne - di - ci - te, nunc be - ne -
 Ec - ce, ec - ce, ec - ce nunc be - ne - di - ti - te, nunc be - ne -

di - ci - te Do - mi - num, nunc be - ne - di - ci - te Do - mi - num,
 di - ci - te Do - mi - num, nunc be - ne - di - ci - te Do - mi - num,

6

Om - nes ser - vi Do - mi - ni, om - nes ser-

Om - nes ser - vi Do - mi - ni, om - nes ser-

Om - nes ser - vi Do - mi - ni, om - nes ser-

Om - nes ser - vi Do - mi - ni, om - nes ser-

Om - nes ser - vi Do - mi - ni, om - nes ser - vi

4 # # #

vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

- vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

Do - mi - ni, om - nes ser - vi Do - mi - ni:

4 # # # b 4 #

87

In noc - ti - bus, ex - tol - li - te, ex - tol - li - te in noc - ti -

92

bus, ex - tol - li - te, ex - tol - li - te in noc - ti - bus, ex - tol - li - te, ex - tol - li - te, ex -

tol - li - te, ex - tol - li - te ma - nus ves - tras in sanc-

6[♯] 6

ta, et be - ne - di - ci - te Do - mi - num, et be - ne - di - ci - te Do - mi-

♯

num, et be-ne-di - ci - te Do - mi - num, et be-ne - di - ci - te Do - mi-

num, et be-ne - di - ci - te Do - mi - num, et be-ne - di - ci - te Do - mi - num.

Om - nes ser - vi Do - mi - ni, om - nes ser -

Om - nes ser - vi Do - mi - ni, om - nes ser -

Om - nes ser - vi Do - mi - ni, om - nes ser -

Om - nes ser - vi Do - mi - ni, om - nes ser -

Om - nes ser - vi Do - mi - ni, om - nes ser - vi

4 # # #

vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

- vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

vi Do - mi - ni, om - nes ser - vi Do - mi - ni:

Do - mi - ni, om - nes ser - vi Do - mi - ni:

4 # # # b 4 #

6 b #

Be - ne - di - cat te Do - mi - nus ex Si - on,

Be - ne - di - cat te Do - mi - nus ex Si - on,

Do - mi - nus ex Si - on,

Do - mi - nus ex Si - on,

5^b 6 5^b 6 5^b

6 5^b

Be - ne - di - cat te Do - mi -

Be - ne - di - cat te Do - mi -

Do - mi - nus ex Si - on, be - ne - di - cat te

6 # 6

Do - mi - nus ex Si - on, qui fe - cit
 Do - mi - nus ex Si - on, qui fe - cit
 nus ex Si - on,
 nus ex Si - on,
 Do - mi - nus ex Si - on,

coe - lum et ter - ram, Do - mi - nus ex Si - on,
 coe - lum et ter - ram, Do - mi - nus ex Si - on,
 et ter - ram, Do - mi - nus ex
 et ter - ram, Do - mi - nus ex Si -
 qui fe - cit coe - lum

Be - ne - di - cat
Be - ne - di - cat

Si - on, qui fe - cit coe - lum
- on, qui fe - cit coe - lum

Be - ne - di - cat te

6 # 6 5 b

te, qui fe - cit coe - lum Do - mi - nus ex Si -
te, qui fe - cit coe - lum Do - mi - nus ex Si -

et ter - ram,
et ter - ram,
Do - mi - nus ex Si - on,

b 6 # # 6 #

on, et ter - ram, et ter - ram, coe -
 on, et ter - ram, et ter - ram, coe -
 et ter - ram, et ter - ram,
 et ter - ram, et ter - ram,
 qui fe - cit coe - lum et ter - ram, et ter - ram, coe - lum et ter -

lum et ter - ram, coe - lum et ter - ram.
 lum et ter - ram, coe - lum et ter - ram.
 coe - lum et ter - ram, coe - lum et ter - ram.
 coe - lum et ter - ram, coe - lum et ter - ram.
 ram, coe - lum et ter - ram.

V. Tibi, Christe, splendor Patris (VI, S, B, Theorbo, BC)

Violine

Sopran

Bass

Theorbo

Ti - bi, Chri - ste,

Ti - bi, Chri - ste,

6

splen-dor Pa - tris, vi - ta, vir - tus cor - di-um, in con-spec - tu an - ge - lo - rum

splen-dor Pa - tris, vi - ta, vir - tus cor - di-um, in con-spec - tu an - ge - lo - rum

11

vo - tis, vo - ce psal - li - mus, al - ter-nan-tes con-cre-pan-do, al - ter-nan-tes

vo - tis, vo - ce psal - li-mus, al - ter-nan-tes con-cre-pan-do, al - ter-nan-tes

15

con-cre-pan-do, al-ter-nan-tes con-cre-pan-do

con-cre-pan-do, al-ter-nan-tes con-cre-pan-do

19

me - los da - mus vo - ci - bus,

me - los da - mus vo - ci - bus,

23

me - los da - mus vo - ci - bus, me - los da - mus vo - ci - bus.

me - los da - mus vo - ci - bus, me - los da - mus vo - ci - bus.

6

28

Col - lau - da - mus ve - ne - ran - tes om - nes coe - li mi - li-

Col - lau - da - mus ve - ne - ran - tes om - nes coe - li mi - li-

32

tes, sed prae - ci - pu - e pri - ma - tem coe - le - stis e - xer - ci -
tes, sed prae - ci - pu - e pri - ma - tem coe - le - stis e - xer - ci -

37

tus, Mi - cha - e - lem con - te - ren - tem in vir - tu - te con - te - ren - tem Za - bu -
tus, Mi - cha - e - lem in vir - tu - te con - ter - en - tem Za - bu -

41

lum, Mi - cha - e - lem in vir - tu - te con - te - ren - tem, con - te - ren - tem Za - bul -
lum, Mi - cha - e - lem in vir - tu - te con - te - ren - tem Za - bu -

45

lum, Mi - cha - e - lem in vir - tu - te con - te - ren - tem, con - te - ren - tem Za - bu - lum.
lum, Mi - cha - e - lem in vir - tu - te con - te - ren - tem Za - bu - lum.

50

Quo cus-

Quo cus-

53

to de pro cul

to de pro cul pel - le,

55

pel - le, rex Chri - ste, rex Chri - ste, rex

rex Chri - ste, rex Chri - ste, rex

57

Chri - ste pi - is - si - me, pel - le, pel - le, pel - le, pel - le, pel - le, pel - le,

Chri - ste pi - is - si - me, pel - le, pel - le, pel - le, pel - le, pel - le, pel - le,

6 # 6#

59

pel - le, pel - le, pel - le, rex Chri - ste, rex Chri - ste, rex Chri - ste pi - is - si-

pel - le, pel - le, pel - le, rex Chri - ste, rex Chri - ste, Rex Chris - te pi - is - si-

6[#] # # #

61

me, om - ne ne - fas i - ni - mi - ci, mun - dos cor - de et cor - po-

me, om - ne ne - fas i - ni - mi - ci, mun - dos cor - de et cor - po-

63

re, om - ne ne - fas i - ni - mi - ci

re, om - ne ne - fas i - ni - mi - ci

b

66

mun - dos cor - de et cor - po - re pa - ra - di - so red - de tu - o,

mun - dos cor - de et cor - po - re pa - ra - di - so red - de tu - o,

pa - ra - di - so red - de tu - o nos so - la cle -

pa - ra - di - so red - de tu - o nos so - la cle - men -

men - ti - a. Glo - ri - am,

ti - a. Glo - ri - am,

glo - ri - am Pa - tri me - lo - dis per - so - ne - mus, per - so - ne - mus, per - so -

glo - ri - am Pa - tri me - lo - dis per - so - ne - mus, per - so - ne - mus, per - so -

ne - mus, per - so - ne - mus vo - ci - bus, Glo - ri - am,

ne - mus, per - so - ne - mus vo - ci - bus, Glo - ri - am,

glo - ri - am Chris - to ca - na - mus, ca - na - mus, ca - na - mus,

glo - ri - am Christo ca - na - mus, ca - na - mus, ca - na - mus,

Glo - ri - am, glo - ri - am Pa - ra - cle - to,

Glo - ri - am, glo - ri - am Pa - ra - cle - to,

6 6 6

glo - ri - am Pa - ra - cle - to, qui tri - nus et u - nus De -

glo - ri - am Pa - ra - cle - to, qui tri - nus et u - nus

6 6#

us ex - tat an - te sae - cu - la, qui tri - nus et u - nus

De - us ex - tat an - te sae - cu - la, qui tri - nus et

6 6#

91

De - us ex - tat an - te sae - cu - la, ex - tat an - te sae - cu -
u - nus De - us ex - tat an - te sae - cu - la, ex - tat an - te sae - cu -

#

94

la, ex - tat an - te sae - cu - la. A - men,
la, ex - tat an - te sae - cu - la. A - men, a - men, a - men,

6#

97

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

#

VI. Misericordias Domini (S, A, T, B, Theorbo, 2 Fag, Kontrafag, BC)

Sop
Mi - se - ri - cor - di - as Do - mi - ni in ae -

Alt

Ten.

Bass

Theorbo

Fag 1

Fag 2

Kontrafag

BC

6 5 #

10

ter - num can - ta - bo, in ae -

in ae - ter - num can - ta - bo,

in ae - ter - num can - ta - bo,

in ae - ter - num can - ta - bo,

ter - num can - ta - - bo, in ae - ter - num can - ta - - bo,
 in ae - ter - num can - ta - - bo,
 in ae - ter - num can - ta - - bo,
 in ae - ter - num can - ta - - bo, in ae - ter -

in ae - ter - num can - ta - - bo, in ae - ter - num can - ta - - bo.
 can - ta - - bo.
 in ae - ter - num can - ta - - bo.
 num can - ta - - bo, can - ta - - bo.
 bo.

Mi - se - ri - cor - di - as Do - mi - ni in ae-

This musical system contains measures 23 through 31. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand part with a melodic line and a left-hand part with a bass line. The lyrics are: "Mi - se - ri - cor - di - as Do - mi - ni in ae-".

in ae - ter - num can - ta - bo,
ter - num can - ta - bo, in ae - ter -
in ae - ter - num can - ta - bo,
in ae - ter - num can - ta - bo,

This musical system contains measures 32 through 40. It continues the vocal line and piano accompaniment from the previous system. The lyrics are: "in ae - ter - num can - ta - bo, ter - num can - ta - bo, in ae - ter - in ae - ter - num can - ta - bo, in ae - ter - num can - ta - bo,".

in ae - ter - num can - ta - bo, in ae - ter - num can -
num can - ta - bo, can -
in ae - ter - num can - ta - bo,
in ae - ter - num can - ta - bo, in ae - ter - num can - ta - bo,

ta - bo, in ae - ter - num can - ta - bo.
ta bo.
in ae - ter - num can - ta bo.
can - ta bo.

Mi - se - ri - cor - di - as Do - mi - ni in ae -

in ae - ter - num can - ta - bo,
 in ae - ter - num can - ta - bo,
 ter - num can - ta - bo, in ae -
 in ae - ter - num can - ta - bo,

in ae-ter - num can - ta - bo,
in ae-ter - num can - ta - bo, in ae-ter-
ter - num can - ta - bo, in ae - ter - num can - ta - bo,
in ae - ter - num can - ta - bo,

in ae-ter - num can - ta - bo, in ae-ter - num can - ta - bo.
num can - ta - bo, can - ta - bo.
in ae-ter - num can - ta - bo.
in ae-ter - num can - ta - bo.

Mi - se - ri - cor - di - as Do - mi - ni in ae -

in ae - ter - num can - ta - bo,
in ae - ter - num can - ta - bo, in ae - ter -
in ae - ter - num can - ta - bo,
ter - num can - ta - bo,

in ae - ter - num can - ta - - - bo,
num can - ta - - bo, in ae - ter - num can -
in ae - ter - num can - ta - - - bo,

The musical score for page 79 consists of nine staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The remaining six staves are piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several long horizontal lines indicating sustained notes or breath marks.

in ae - ter - num can - ta
ta - - - bo,
in ae - ter - num can - ta
in ae - ter - num can - ta - - - bo,

The musical score for page 83 consists of nine staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in alto clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The remaining six staves are piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several long horizontal lines indicating sustained notes or breath marks.

bo; in ge-ne-ra-ti-o-
 in ae-ter-num can-ta - bo,
 bo et
 in ae-ter-num can-ta - bo

nem et ge-ne-ra-ti-o - nem,
 in ge-ne-ra-ti-o - nem
 ge-ne-ra-ti-o - nem, in ge-ne-ra-ti-o - nem et
 et ge-ne-ra-ti-o - nem in ge-ne-ra-ti-o-

et ge-ne-ra-ti - o - nem an - nun - ti - a -
 et ge-ne-ra-ti - o - nem an - nun - ti - a - bo
 ge-ne-ra-ti - o - nem an - nun - ti - a - bo
 nem, et ge-ne-ra-ti - o - nem, an-nun-ti-

bo,
 in o - re me - o,
 in o - re me - o, in
 a - bo ve - ri - ta - tem tu - am,

113

an - nun - ti - a - bo

an-nun-ti - a - bo ve - ri - ta - tem tu-

o - re me - o, an-nun-ti - a - bo

an-nun-ti - a - bo in

Detailed description: This page contains a musical score for page 113. It features a vocal line at the top with lyrics: "an - nun - ti - a - bo", "an-nun-ti - a - bo ve - ri - ta - tem tu-", "o - re me - o, an-nun-ti - a - bo", and "an-nun-ti - a - bo in". Below the vocal line are several staves of piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The music is in a key with one sharp (F#) and a common time signature. The piano part includes various rhythmic patterns and melodic lines.

122

in o - re me - o, in o - re me - o, an - nun - ti - a -

am, in o - re me - o, in o - re me - o, an-nun-ti-

in o - re me - o,

o - re me - o, an-

6

Detailed description: This page contains a musical score for page 122. It features a vocal line at the top with lyrics: "in o - re me - o, in o - re me - o, an - nun - ti - a -", "am, in o - re me - o, in o - re me - o, an-nun-ti-", "in o - re me - o,", "o - re me - o, an-", and a large number "6" below the first vocal line. Below the vocal line are several staves of piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The music is in a key with one sharp (F#) and a common time signature. The piano part includes various rhythmic patterns and melodic lines.

bo in o-re me - o,
 a - bo in o-re me-
 an-nun-ti - a - bo ve - ri - ta - tem tu - am,
 nun - ti - a - bo,

annun-ti - a - bo ve - ri - ta - tem tu-
 o, in o-re me - o, an-nun-ti - a - bo in
 an-nun-ti - a - bo
 an-nun-ti - a - bo

am in o - re me - - o,
 o - re me - - o, in o - re me - - o, in o -
 in o - re me - o, in o - re
 in o - re me - o, in o - re me - o, in
 in o - re me - o, in o - re me - o, in

in o - re me - - o, in o - re me - o.
 re me - - o, in o - re me - o.
 me - o, in o - re me - o, in o - re - me - o.
 o - - re me - o, in o - re me - o, in o - re me - o.
 6

VIIa. Soneto Primo nel nascimento di Christo, Choro d'Angeli (3S, BC)

I - te, pa - sto - ri, al - cun di voi non la - sce,

7

d'a - do - rar l'an - tro, d'a -
 voi non la - sce d'a - do - rar l'an - tro, d'a -
 al - cun di voi non la - sce d'a - do - rar l'an - tro, d'a -

14

do - rar l'an - tro e ri - ve - rir la cul - la, ov'
 do - rar l'an - tro e ri - ve - rir la cul - la,
 do - rar l'an - tro e ri - ve - rir la cul - la,

21

e - sce al sol chi fe - ce il so - le

ov' e - sce al sol chi fe - ce il so - le

ov'

6# 6# 6# 6#

26

e na - sce

chi gli e - le - men - ti e' l ciel, e

e - sce al sol chi fe - ce il sole e na - sce chi gli e - le - men - ti e' l'

e na - sce chi gli e - le - men - ti e' l'

6# 6# # #

30

chi gli e - le - men - ti e' l ciel tras - se di nul - la.

na - sce chi gli e - le - men - ti e' l ciel tras - se di nul - la.

ciel tras - se di nul - la.

6# #

34

Là chiu - so in vil tu - gu - rio u - mil fan - ciul-

Là chiu - so in vil tu - gu - rio

Là chiu - so in vil tu-

#

40

la, là chiu - so in vil tu - gu - rio u - mil fan-
 u - mil fan - ciul - la, là chiu-
 gu - rio, là chiu - so in vil tu - gu-

45

ciul - la chi la vi - ta so-stien, *chi la*
 so in vil tu - gu - rio u - mil fan - ciul - la chi la vi - ta so-
 rio u - mil fan - ciul - la chi la vi - ta so-stien

50

vi - ta so-stien so - stie-ne e pa - sce;
 stien so - stie-ne e pa - sce; là stret - to in po - chi
 so - stie-ne e pa - sce; là stret - to in po - chi

55

là stret - - to in po - chi li-
 li - ni or si tra - stul - la, là stret - - to in po - chi li-
 li - ni or si tra - stul - la

72

61

ni or si tra - stul - la que - gli a cui son le sfe-re an-
 ni or si tra - stul - la que - gli
 que - gli

67

gu-ste fa - sce, an - gu - ste fa - sce.
 a cui son le sfere an-gu-ste fa - sce, an - gu-ste fa - sce.
 a cui son le sfere an-gu - ste fa - sce.

73

Glo - ria in ciel, pa - ce in ter - ra, Glo-
 ria in ciel, pa - ce in ter - ra, pa - ce in ter - ra,
 pa - ce in ter - ra, pa - ce in ter - ra, pa - ce in ter - ra.

78

glo - - - - - ria in ciel, pa - ce in ter -
 ria in ciel, pa - ce in ter - ra;
 ce in ter - ra, pa - ce in

83

ra; og-gi è la not-te, og-gi è la not-te, an - ziquel di

og-gi è la not-te, og-gi è la not-te, an - ziquel di

ter - ra; og-gi è la not-te, og-gi è la not-te, an - ziquel

88

(cia-scun di voi l'o - no-

(cia-scun di voi l'o - no-

di (cia-scun di voi l'o - no - ri, l'o - no - ri) ch'ha le

91

ri) ch'ha le cor - na a Sa - tan fiac - ca - te e rot - te. I - te

ri) ch'ha le cor - na a Sa - tan fiac - ca - te e rot - te.

cor - na a Sa - tan fiac - ca - te e rot - te.

95

lie - ti i - te lie - ti e fe - li - ci, i - te pa - sto-

I - te lie - ti, i - te lie - ti e fe - li - ci, i -

I - te lie - ti, i - te lie - ti e fe - li - ci,

74

99

ri. I - te lie - ti, i - te lie - ti e fe - li - ci,
 te pa - sto - ri. I - te lie - ti, i - te lie - ti e fe -
 i - te pa - sto - ri. I - te lie - ti, i - te lie -

103

i - te pa - sto - ri, i -
 li ci, i - te pa - sto - ri.
 ti e fe - li - ci, i - te pa - sto -

#

107

te pa - sto - ri. Co - sì can - tan - do, can - tan - do, can -
 ri,

6

112

tan - - do già per sel - ve e grot - te
 Co - sì can - tan - do, can - tan - do

#

6#

118

già per sel - ve e grot - te

Co - si can - tan - do, can - tan - do già per sel-

6#

124

del di-vin par - to

del di-vin par - to

ve e grot - te

del di-vin par - to i

#

130

i mes - sa - gier, i mes - sa - gier

i mes - sa - gier ca - no - ri,

mes - sa - gier ca - no - ri, i mes - sa - gier,

#

135

ca - no - ri, i mes - sa - gier ca - no -

i mes - sa - gier, i mes - sa - gier ca - no -

i mes - sa - gier ca - no - ri, i

#

140

ri, i mes - sa - gier ca - no - ri, i mes - sa - gier
ri, i mes - sa - gier ca - no - ri, i mes - sa - gier
mes - sa - gier, i mes - sa - gier ca - no - ri, i mes - sa - gier

This musical system contains four staves. The top three staves are vocal parts with lyrics. The bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "ri, i mes - sa - gier ca - no - ri, i mes - sa - gier" on the first two staves, and "mes - sa - gier, i mes - sa - gier ca - no - ri, i mes - sa - gier" on the third staff.

145

ca - - no - ri, i mes - sa - gier ca - no - ri.
ca - no - ri, i mes - sa - gier ca - no - ri.
ca - no - ri, i mes - sa - gier ca - no - ri.

This musical system contains four staves. The top three staves are vocal parts with lyrics. The bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "ca - - no - ri, i mes - sa - gier ca - no - ri." on the first staff, "ca - no - ri, i mes - sa - gier ca - no - ri." on the second staff, and "ca - no - ri, i mes - sa - gier ca - no - ri." on the third staff.

VIIb. Soneto Secundo nel nascimento di Christo, Choro di Pastori (2T, B, BC)

Fe - li - ce not - te, fe - li - ce not - te, fe - li - ce not - te,
 Fe - li - ce not - te, fe - li - ce not - te, fe - li - ce not - te,
 Fe - li - ce not - te, fe - li - ce not - te, fe - li - ce not - te,

7

ond' a noi na - sce il gior-
 ond' a noi na - sce il gior-
 ond' a noi na - sce il gior-
 t t

12

no di cui mai più se-re-no, di cui mai più se-re-no, di cui mai più se-re-no, di cui
 no di cui mai più se-re-no, di cui mai più se-re-no, di cui mai più se-re-no, di cui
 no di cui mai più se - re - no

16

mai più se-re-no, di cui mai più se-re-no, di cui mai più se-re - no, più se-re-no, più se-re-no,
 mai più se-re-no, di cui mai più se-re-no, di cui mai più se-re-no, più se-re-no, più se-re-no, più se-
 re-no, più se-re-no, più se-re-no, più se-re-no, più se-re-no, più se-re-no, più se-re-no, più se-re-no,
 più se-re-no

20

più se-re - no non fue, che fra gli or-ro - ri e sot-to l'om-bre tu-
 re - no non fu - e, che fra gli or-ro - ri e sot-to l'om-bre tu-
 re non fu - e, che fra gli or-ro - ri e sot-to l'om-bre tu-
 re non fu - e, che fra gli or-ro - ri e sot-to l'om-bre tu-

24

e co-priquel solch'al'al-tro sol fa scor-
 e co-priquel solch'al'al-tro sol fa scor - no, fa scor-
 e co-priquel solch'a al-tro sol fa scor - no, fa scor-
 e co-priquel solch'a al-tro sol fa scor - no, fa scor-

28

no. Fe - li - ci voi, fe - li - ci voi, che'n po - ve - ro sog-
 no. Fe - li - ci voi, fe - li - ci voi, che'n po - ve - ro sog-
 no. Fe - li - ci voi, che'n po - ve - ro sog-
 no. Fe - li - ci voi, che'n po - ve - ro sog-

gior - no, pi - gro a - si -
 gior - no, pi - gro a - si - nel - lo e ma -
 gior - no,

6# # # # # b

nel - lo e ma - sue - to bu - e, e ma - sue - to
 sue - to bu - e, pi - gro a - si - nel - lo, pi -
 pi - gro a - si - nel - lo e ma - sue - to bu -

b # 6i 6# # b # # b #

bu - e, pi - gro a - si - nel - lo e ma - sue - to bu - e, e ma -
 gro a - si - nel - lo e ma - sue - to bu - e, pi - gro a - si - nel - lo e ma -
 e, pi - gro a - si - nel - lo e ma - sue - to bu -

b # # # b

sue - to bu - e, al par - go - let - to Di - o, al par - go - let - to Di - o le mem - bra su -
 sue - to bu - e, al par - go - let - to Di - o, al par - go - let - to Di - o le mem - bra su -
 e, al par - go - let - to Di - o le mem - bra su -

b b

55

e sta - te a scal - dar

e sta - te a scal - dar

e sta - te a scal -

59

co' dol - ci dol - ci fia - ti, co' dol - ci dol - ci dol - ci fia - ti, co' dol - ci

co' dol - ci dol - ci dol - ci fia - ti, co' dol - ci dol - ci

dar co' dol - ci dol - ci dol - ci fia - ti, co' dol - ci dol - ci fia - ti, co'

62

dol - ci fia - ti in - torno in - torno in - torno in - torno in - torno in - torno co' dol - ci

fia - ti, co' dol - ci dol - ci fia - ti in - torno in - torno in - torno in - torno

dol - ci dol - ci dol - ci fia - ti in - torno in - torno in - torno in - torno no, co'

65

dol - ci fia - ti in - torno in - torno in - torno in - torno in - torno in - torno in - torno

no, co' dol - ci dol - ci fia - ti in - torno in - torno in - torno in - torno

dol - ci dol - ci dol - ci fia - ti in - torno in - torno in - torno in - torno

no. Fe - li - ci voi, fe - li - ci voi, fe - li - ci voi, fe - li - ci

no. Fe - li - ci voi, fe - li - ci voi, fe - li - ci voi, fe - li - ci

no. Fe - li - ci voi

voi, fe - li - ci voi, fe - li - ci voi, de - gna - te a tan - ti o - no - ri

voi, fe - li - ci voi, fe - li - ci voi, de - gna - te a tan - ti o - no - ri

de - gna - te a tan - ti o - no - ri

ari - de er - bet - te e ru - sti - ca cap - pan - na,

ari - de er - bet - te e ru - sti - ca cap - pan - na,

ari - de er - bet - te e ru - sti - ca cap - pan - na, ch'a - prir ve -

ch'a - prir ve - de - te a me - zo 'l verno i

ch'a - prir ve - de - te a me - zo 'l verno i fio - ri i

de - te a me - zo 'l ver - no i fio - ri, i

83

fio - ri i fio - ri i fio - ri i fio - ri.
fio - ri i fio - ri i fio - ri.
fio - ri i fio - ri i fio - ri.

87

Co - si di - cea - no a
Co - si di - cea - no a suon di ro - za can -
Co - si di - cea - no a suon di ro - za can - na

91

suon di ro - za can - na in - nan - zi al gran bam -
na in - nan - zi al gran bam - bin
in - nan - zi al gran bam - bin

95

bin chi - ni i pa -
chi - ni i pa - sto - ri;
chi - ni i pa - sto - ri, e su - dò

sto - ri; e su - dò l'el - ce e'l pin,
 e su - dò l'el - ce e'l pin, e su - dò
 l'el - ce e'l pin,

e su - dò l'el - ce e'l pin net - ta - re e manna, e su - dò
 l'el - ce e'l pin net - ta - re e manna, e su - dò l'el - ce e'l
 net - ta - re e manna, e su - dò l'el - ce e'l pin net - ta - re e

l'el - ce e'l pin, e su - dò l'el - ce e'l pin
 pin net - ta - re e man - na, e su - dò l'el - ce e'l pin
 man - na, e su - dò l'el - ce e'l pin,

net - ta - re e man - na, e su - dò
 net - ta - re e man - na, e su - dò
 net - ta - re e man - na, e su - dò

115

l'el - ce e'l pin net - ta - re e man - na, net-

l'el - ce e'l pin net - ta - re e man - na, net-

l'el - ce e'l pin net - ta - re e man - na,

l'el - ce e'l pin net - ta - re e man - na,

b b b b

119

ta - re e man - na.

ta - re e man - na.

b b #

XII. Nobis natus, nobis datus (2 Cornetti, Fag, 2S, A, 2T, B, BC)

Musical score for measures 1-6. The score includes parts for Cornetto 1, Cornetto 2, Fagott, Sopran 1, Sopran 2, Alt, Tenor 1, Tenor 2, Bass, and Basso Continuo. The Cornetto parts and Basso Continuo part are active, while the vocal parts are silent. The Basso Continuo part includes figured bass notation: # 6 # # #.

Musical score for measures 7-12. The score includes parts for Cornetto 1, Cornetto 2, Fagott, Sopran 1, Sopran 2, Alt, Tenor 1, Tenor 2, Bass, and Basso Continuo. The Cornetto parts and Basso Continuo part are active, while the vocal parts are silent. The Basso Continuo part includes figured bass notation: 6 # # # #.

No - bis na - tus, ex in - tac - ta vir - gi -
 No - bis na - tus, ex in - tac - ta vir - gi -
 No - bis na - tus, ex in - tac - ta vir - gi -
 no - bis da - tus ex in - tac - ta vir - gi -
 no - bis da - tus ex in - tac - ta vir - gi -
 no - bis da - tus ex in - tac - ta vir - gi -
 no - bis da - tus ex in - tac - ta vir - gi -

ne, coe - lo da - tus, Chris - tus na - tus ho - di - e.
 ne, coe - lo da - tus, Chris - tus na - tus ho - di - e.
 ne, coe - lo da - tus, Chris - tus na - tus ho - di - e.
 ne, mun - do da - tus Chris - tus na - tus ho - di - e.
 ne, mun - do da - tus Chris - tus na - tus ho - di - e.
 ne, mun - do da - tus Chris - tus na - tus ho - di - e.

E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur

chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 in chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae -
 in chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae -
 in chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae -

in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et
 in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 te-mur in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 te-mur in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et
 te-mur in tu - bis, in tu - bis, in

in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 tym-pa-no, in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et
 tym-pa-no, et tym-pa-no, in fis-tu-lis et
 tu - bis et tym-pa-no, et tym-pa-no, in fis-tu-lis et

in li - tu - is et buc - ci - nis cla -
 in li - tu - is et buc - ci - nis cla -
 in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus, in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus, in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus, in li - tu - is et buc - ci - nis cla -

re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.

63

Musical score for system 63, measures 63-68. The system contains ten staves. The first three staves (treble, alto, and bass clefs) contain musical notation. The remaining seven staves (two treble, two alto, and three bass clefs) are empty. The notation includes various note values, rests, and accidentals. A measure number '6' is printed below the first staff of this system.

69

Musical score for system 69, measures 69-74. The system contains ten staves. The first three staves (treble, alto, and bass clefs) contain musical notation. The remaining seven staves (two treble, two alto, and three bass clefs) are empty. The notation includes various note values, rests, and accidentals. A measure number '6' is printed below the first staff of this system.

Musical score for page 77. It consists of ten staves. The top two staves are vocal lines (Soprano and Alto). The bottom two staves are piano accompaniment (Right and Left Hand). The middle six staves are empty. The lyrics are: "Ri - det Can - tat ma - ter,". The music is in a common time signature and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts.

Musical score for page 83. It consists of ten staves. The top two staves are vocal lines (Soprano and Alto). The bottom two staves are piano accompaniment (Right and Left Hand). The middle six staves are empty. The lyrics are: "na - tus, so-la vir - gi-ne, so-la so-la vir - gi-ne, so-la vir - gi- Can - tat Jo - seph par - vu - lo,". The music is in a common time signature and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts.

vir - gi - ne prog-na-tus col-lae-ta-tur, col-lae-ta-tur, col-lae-ta-tur, col-lae-ta-tur ge - ru - lo.

ne prog-na-tus col-lae-ta-tur, col-lae-ta-tur, col-lae-ta-tur, col-lae-ta-tur ge - ru - lo.

6 5 6 5^b 6 6 6 6 6 b 6

Can-tant an - ge - li lu - den-tem, can-tant an - ge - li lu - den-tem, can-tant an - ge - li lu - den - tem mat-

Can-tant an - ge - li lu - den-tem, can-tant an - ge - li lu - den-tem, can-tant an - ge - li lu - den-tem, can-tant an - ge - li lu -

Mat - ris

et Jo-

ris in am - ple xi - bus, can - tant
 den - tem, can - tant an - ge - li lu - den - tem, can - tant an - ge - li lu -
 in am - ple xi - bus,
 se - pho cor - ri - den - tem,

an - ge - li lu - den - tem mat - ris in am - ple xi - bus, can - tant an - ge - li lu -
 den - tem can - tant an - ge - li lu - den - tem, can - tant an - ge - li lu - den - tem,
 Mat - ris in am - ple xi - bus,
 et Jo - se - pho cor - ri - den - tem, et Jo -

105

den - tem, in di - vi - nis ne - xi-

can-tant an - ge-li lu-den - tem, can - tant an - ge-li lu-

in di - vi - nis ne - xi-

se - pho cor - ri-den-tem, et Jo - se - pho cor - ri-den

Detailed description: This page of a musical score (page 105) contains vocal and piano parts. The vocal line (soprano) begins with the lyrics 'den - tem, in di - vi - nis ne - xi-' and continues with 'can-tant an - ge-li lu-den - tem, can - tant an - ge-li lu-'. The piano accompaniment (right hand) provides harmonic support with chords and moving lines. The bottom system shows the vocal line continuing with 'se - pho cor - ri-den-tem, et Jo - se - pho cor - ri-den' and the piano accompaniment.

109

bus, can-tant an - ge-li lu-den - tem, in di - vi - nis

den-tem, *can-tant an - ge-li lu-den - tem,*

bus, in di - vi - nis ne-

tem, et Jo - se - pho cor - ri-den-tem, et Jo - se - pho cor - ri-

Detailed description: This page of a musical score (page 109) continues the vocal and piano parts. The vocal line (soprano) starts with 'bus, can-tant an - ge-li lu-den - tem, in di - vi - nis' and continues with 'den-tem, can-tant an - ge-li lu-den - tem,'. The piano accompaniment (right hand) continues with chords and moving lines. The bottom system shows the vocal line continuing with 'tem, et Jo - se - pho cor - ri-den-tem, et Jo - se - pho cor - ri-' and the piano accompaniment.

ne xi - bus.
 can - tantan - ge - li lu - den - tem, in di - vi - nis ne - xi - bus.
 xi - bus.
 Lae - ti con - ci - nunt pas - to - res, lae - ti
 Lae - ti con - ci - nunt pas - to - res, lae - ti
 den - tem

con - ci - nunt pas - to - res no - vo ter - ris Do - mi - no, spar - gunt me - los, spar - gunt flo - res
 con - ci - nunt pas - to - res no - vo ter - ris Do - mi - no, spar - gunt me - los, spar - gunt flo - res

126

dul - ci, dul - ci, dul - ci, dul - ci, dul - ci, dul - ci, dul - ci, dul - ci men - tis ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo,
 dul - ci, dul - ci, dul - ci, dul - ci, dul - ci, dul - ci, dul - ci, dul - ci men - tis ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo,

132

ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo, dul - ci, dul - ci, dul - ci men - tis ju - bi - lo.
 ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo, ju - bi - lo, dul - ci, dul - ci, dul - ci men - tis ju - bi - lo.

E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur

chor-dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 chor-dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 chor-dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 in chor-dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 in chor-dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 in chor-dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur

in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et
 in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 te - mur in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 te - mur in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et
 te - mur in tu - bis, in tu - bis, in

in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et
 tym-pa-no, et tym-pa-no, in fis-tu-lis et
 tu - bis et tym-pa-no, et tym-pa-no, in fis-tu-lis et

in li - tu - is et buc - ci - nis cla -
 in li - tu - is et buc - ci - nis cla -
 in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus in li - tu - is et buc - ci - nis cla -

re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.

170

Musical score for measures 170-175. The score consists of ten staves. The first two staves are treble clefs, and the last two are bass clefs. The middle six staves are empty. The first staff contains a melodic line with eighth and sixteenth notes, including a sharp sign. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and sixteenth notes. The fourth, fifth, sixth, seventh, eighth, and ninth staves are empty. The tenth staff contains a bass line with eighth and sixteenth notes, including a sharp sign and a circled '6'.

176

Musical score for measures 176-181. The score consists of ten staves. The first two staves are treble clefs, and the last two are bass clefs. The middle six staves are empty. The first staff contains a melodic line with eighth and sixteenth notes, including a sharp sign and a circled '6'. The second staff contains a similar melodic line. The third staff contains a bass line with eighth and sixteenth notes. The fourth, fifth, sixth, seventh, eighth, and ninth staves are empty. The tenth staff contains a bass line with eighth and sixteenth notes, including a sharp sign and a circled '6'.

Plau - dant sil - vae, et quae - cun - que
 Plau - dant sil - vae, et quae - cun - que
 plau - dant pra - ta,
 plau - dant pra - ta,
 lae - ta, lae - ta plau - dant, plau - dant ne - mo - ra,
 lae - ta, lae - ta plau - dant, plau - dant ne - mo - ra,

cam - pis na - ta, plau - dant, plau - dant, plau - dant na - to flu - mi -
 cam - pis na - ta, plau - dant, plau - dant, plau - dant na - to flu - mi -
 plau - dant, plau - dant, plau - dant na - to flu - mi -

na, plau-dant, *plau-dant, plau-dant* na - to flu - mi-na.

na, plau-dant, *plau-dant, plau-dant* na - to flu - mi - na.

na, plau-dant, *plau-dant, plau-dant* na - to flu - mi-na.

Plau-dant val - les,

Plau-dant val - les,

Plau-dant val - les,

plau-dant mon-tes, *plau-dant mon-tes,* fron-des, flo-res, gra-mi-na, plau - dant ru - pes et

plau-dant mon-tes, *plau-dant mon-tes,* fron-des, flo-res, gra - mi-na, plau - dant ru-

plau-dant mon-tes, *plau-dant mon-tes,* fron-des, flo-res, gra - mi-na, plau - dant ru - pes

plau-dant val - les, flo - res, gra - mi-na,

plau-dant val - les, flo - res, gra - mi-na,

plau-dant val - les, gra - mi-na,

6 6

tor - ren - tes, *plau - dant ru - pes et tor - ren - tes, et tor - ren-*
pes et tor - ren - - tes, plau - dant ru - pes et tor - ren - tes, plau-
et tor - ren - tes, plau - dant ru - pes et tor - ren-
plau - dant ru - pes et tor - ren - tes, plau - dant ru-
plau - dant ru - pes et tor - ren - tes, plau - dant ru-
plau - dant

6 # 6 6 #

tes, na - to *plau - dant, plau - dant, plau - dant*
dant ru - pes et tor - ren - tes, na - to plau - dant, plau - dant, plau - dant
tes, et tor - ren - tes, na - to plau - dant, plau - dant, plau - dant
pes et tor - ren - tes, na - to plau - dant, plau - dant, plau - dant
na - to plau - dant, plau - dant, plau - dant
ru - pes et tor - ren - tes, na - to plau - dant, plau - dant, plau - dant

#

om - ni - a. Na - to plau - dant, *plau - dant*, *plau - dant* om - ni - a,
 om - ni - a, na - to plau - dant, *plau - dant*, *plau - dant* om - ni - a,
 om - ni - a, na - to plau - dant, *plau - dant*, *plau - dant* om - ni - a,
 om - ni - a, na - to plau - dant, *plau - dant*, *plau - dant* om - ni - a,
 om - ni - a, na - to plau - dant, *plau - dant*, *plau - dant* om - ni - a,
 om - ni - a, na - to plau - dant, *plau - dant*, *plau - dant* om - ni - a,

na - to plau - dant om - ni - a, *plau - dant* om - ni - a, *plau - dant* om - ni - a,
 na - to plau - dant om - ni - a, *plau - dant* om - ni - a, *plau - dant* om - ni - a,
 na - to plau - dant om - ni - a, *plau - dant* om - ni - a, *plau - dant* om - ni - a,
 na - to plau - dant om - ni - a, *plau - dant* om - ni - a, *plau - dant* om - ni - a,
 na - to plau - dant om - ni - a, *plau - dant* om - ni - a, *plau - dant* om - ni - a,
 na - to plau - dant om - ni - a, *plau - dant* om - ni - a, *plau - dant* om - ni - a,

E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur in
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur
 E - xul - te - mus et lae - te - mur

chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae - te - mur
 in chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae -
 in chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae -
 in chor - dis et or - ga - no, al - ter - nan - tes col - lae - te - mur, al - ter - nan - tes col - lae -

in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et
 in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 te-mur in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et tym-pa-no, et tym-pa-no,
 te-mur in tu - bis, in tu - bis, in tu - bis et tym-pa-no, et
 te-mur in tu - bis, in tu - bis, in

tym-pa-no, in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et cym-ba-lis be - ne so-nan - ti-bus,
 in fis-tu-lis et
 tym-pa-no, et tym-pa-no, in fis-tu-lis et
 tu - bis et tym-pa-no, et tym-pa-no, in fis-tu-lis et

in li - tu - is et buc - ci - nis cla -
 in li - tu - is et buc - ci - nis cla -
 in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus, in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus, in li - tu - is et buc - ci - nis cla -
 cym - ba - lis be - ne so - nan - ti - bus, in li - tu - is et buc - ci - nis cla -

re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.
 re to - nan - ti - bus.

Sinfonia à 5 (5 Instrumente, BC)



First system of musical notation, measures 1-4. The score is written for five instruments: two treble clefs (Violins I and II), two bass clefs (Violas and Cellos/Double Basses), and a fifth staff (likely Bassoon or Contrabass). The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

5



Second system of musical notation, measures 5-8. The notation continues with complex rhythmic figures and melodic lines across the five staves. Measure 5 is marked with a '5' at the beginning.

4 6

10



Third system of musical notation, measures 9-12. The notation continues with complex rhythmic figures and melodic lines across the five staves. Measure 9 is marked with a '10' at the beginning.

14

1. 2.

Musical score for measures 14-17. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one sharp (F#). The first two staves contain a melodic line with eighth and sixteenth notes. The third staff has a bass line with quarter and eighth notes. The fourth and fifth staves provide harmonic support with sustained notes and moving lines. A first ending bracket spans the final two measures, with a second ending bracket below it.

18

Musical score for measures 18-21. The score is written for five staves. The key signature changes to two flats (Bb, Eb). The first two staves feature a complex melodic line with many sixteenth notes. The third staff has a bass line with quarter notes. The fourth and fifth staves provide harmonic support with sustained notes and moving lines. A 'b' symbol is placed below the first staff in the second measure.

22

Musical score for measures 22-25. The score is written for five staves. The key signature remains two flats. The first two staves feature a complex melodic line with many sixteenth notes. The third staff has a bass line with quarter notes. The fourth and fifth staves provide harmonic support with sustained notes and moving lines.

26

Musical score for measures 26-29. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. A flat symbol (b) is present in the bottom staff at the end of measure 29.

30

Musical score for measures 30-34. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The music continues with complex rhythmic patterns, including eighth and sixteenth notes, and rests. A flat symbol (b) is present in the top staff at the end of measure 31.

35

Musical score for measures 35-38. The score is written for five staves: two treble clefs (top two staves) and three bass clefs (bottom three staves). The music concludes with a double bar line and repeat signs in the final measure (measure 38).