

SELECTION
OF
Sacred Music
FROM THE
Works
of some of the most
EMINENT COMPOSERS,
OF
Germany & Italy,
BY
C. J. Catrobé.

VOL. 4.

*The Vocal Parts in Score,
The Instrumental adapted to the Piano forte.*

LONDON, 1818.

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P R E F A C E.



SINCE the commencement of the Fourth Volume of the Selection of Sacred Music, it has pleased God to translate the illustrious Princess, to whom this work was dedicated, into the realms of peace and bliss in heaven. Exalted above all earthly cares and enjoyments, and crowned with "a crown of glory, that fadeth not away," She now joins the glorious company of angels and saints, in singing "the new song, ascribing salvation unto Him that sitteth upon the throne, and to the Lamb."

Well may the British nation mourn over the loss of such a Princess, who, as a rising star, began to shed Her lustre upon every virtuous effort to improve the state of mankind, and seemed destined, and peculiarly fitted, by Divine Providence, to bless that portion of the human race, over which She was born to reign. Parents rejoiced in the prospect of the happiness that awaited their children, under the sceptre of a Queen, whose high example would have taught them to know, that "the fear of the Lord is the beginning of wisdom," and the practice of virtue, the only sure guide to that degree of perfection in every branch of knowledge, which is attainable by man.

But She is gone, and comfortless should we be, did we not put our trust in Him, who alone has the power to heal the wound He has inflicted, and to make amends for a loss, apparently irreparable.

Among the many excellent qualities, which adorned the mind of our deeply lamented Princess, and excited the best hopes for futurity, was Her love of, and disposition to patronize, every useful art and science. She appreciated their value, with a correctness of taste and judgment, not often found, even among those who make them their profession. Music was one of Her favourite studies, and though She valued every exhibition of that art, if conducted with good taste and skill, yet She most of all delighted in the religious use of

it, and highly esteemed the works of the best composers for the Church. This induced Her to notice this Selection of Sacred Music, and, on hearing, after the publication of the first Volume, that I did not mean to continue the work, She condescended to send me a message, expressive of Her high approbation of its contents, encouraging me to proceed. Of course, I resumed my pleasant labours with more alacrity than ever, and thought myself amply rewarded, by the gratification it afforded to Her Royal mind, and to so many lovers of Sacred Music, in our country.

But though I had now lost a main stimulus to exertion, when She was no more, and, for a moment, was ready to yield to that paralyzing sensation, which seized the breast of every true Englishman, and made any thing, that brought to remembrance so great a bereavement, a torment to the mind; yet the encouragement given me by my friends and others, helped me to proceed to the completion of the volume, now presented to the public.

It contains extracts of the works of nineteen authors, of whom the following are not found in the former volumes: Chevalier Gluck, Nicolo Sala, Sigismund Neukomm, Augustus Ferdinand Haeser, and Francisco Danzi.

CHEVALIER GLUCK is known to all Europe, as one of the greatest masters of harmony, that ever lived. He flourished chiefly at Vienna and Paris. When, in 1774, he arrived in France, he seems to have entirely changed the national taste, then prevailing, and restored the style of their former favourites, LULLI and RAMEAU. He was considered by the French, as the only musician in Europe, who knew how to express the passions. Whoever is acquainted with the powerful harmony and majestic simplicity of Gluck's *Alceste* and other compositions, must regret, that so great a master did not devote himself to a better service, than that of the stage. The *De Profundis*, (p. 49), is the only sacred piece of music of his composition, generally known. It is performed at funeral solemnities, on great occasions. Gluck died at Vienna, in 1787, in the 73d year of his age.

The Requiem by SIGISMUND NEUKOMM, from which the extract (p. 58) is taken, was performed at Vienna, January 21st, 1815, in memory of Louis XVI. This excellent composer is still living, and both with him, and DANZI,

the specimens here inserted, must make the lovers of Church music wish to become better acquainted. HAESER is still living.

Of NICOLO SALA, I have no account, and possess only one Mass, in my collection.

That I was desired, immediately on my return from a distant part of the world, to add a fourth Volume to those already published, I consider as a flattering proof, that the aim of this publication has been obtained, in adding to the information and pleasure of the lovers of music, in its best application. I hope this part of the Selection, will not be found unworthy of the preceding.

Though a Score of Haydn's Stabat Mater was printed by Mr. Bland, about thirty years ago, yet, being in *Score*, and in the hands of but few who can use it, I have yielded to the wishes of many friends, and again inserted three pieces, taken from it, in an easy adaptation, (p. 1, 45, 129), by which this inimitable composition will become more generally known.

C. I. LATROBE.

LONDON, *April* 28, 1818.

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FROM THE STABAT MATER.

J. HAYDN.

TENORE SOLO

BASSO.

Cembalo.

LARGO.

f *Unis*

f *unis* *p* *f* *unis* *p* *fp*

fp *fp* *fp*

Nº 37.

V.S.

Solo

Sta---bat ma-ter do---lo-ro-sa do---lo-ro-sa jux-ta

pp unis

p

cru-cem jux-ta cru-cem la-cry mo-sa la-----cry

f unis

p

8

mo-sa dum pen-de---bat fi-li-us dum pen-de---

f

p

bat pen-de---bat fi-li-us.

p

Sta---bat

Stabat ma--ter do-lo-ro-sa juxta crucem lacry-mo--sa!

ma--ter do-lo-ro--sa juxta cru-cem la---cry-mo--sa!

dum pen--de---bat fi--li-us dum pen--de---

dum pen-de-bat dum pen-de---bat fi--li-us

dum pen-de---bat fi-li-us dum pen-de-bat dum pen-

dum-pen-de---bat dum pen-de---

bat fi-li-us fi---li-us!

dum pendebat dum pendebat dum pen-de---bat fe---li-us!

de bat fi-li-us!

bat fi---li-us!

f

4

Solo

fi-li-us dum pen-de-bat Sta---bat ma-ter do---lo-

ro-sa do---lo-ro-sa jux---ta 'cru--cem

la---cry mosa la-cry mosa, do-lo-ro-sa dum pen-de---bat fi-li-us!

8

Cu--jus a--nimam ge-men-tem con-tris-tantem et do-len--tem

Cu--jus a--nimam ge-men-tem con-tris-tantem et do-len--tem

Cu--jus a--nimam ge-men-tem con-tris-tantem et do-len--tem

Cu--jus a--nimam ge-men-tem con-tris-tantem et do-len--tem

per - tran - si - vit gla - di - us per - tran - si - vit gla -
per - tran - si - vit gla - di - us per - tran - si - vit gla -
per - tran - si - vit gla - di - us per - tran - si - vit gla -
per - tran - si - vit gla - di - us per - tran - si - vit gla -

di - us! cujus a - nimam con - tristantem per - tran -
di - us! ge - men - tem et do - len - tem, gementem,
di - us! ge - men - tem et do - len - tem, gementem,
di - us! ge - men - tem et do - len - tem, gementem,

si - vit gla - di - us per - tran - si - vit pertran -
do - lentem, per - tran - sivit gla - di - us, per - tran - si - vit pertran -
do - lentem, per - tran - sivit gla - di - us gla - di - us
do - lentem, per - tran - sivit gla - di - us gla - di - us

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with a vocal line and a corresponding lyric line. The piano accompaniment is shown in a grand staff at the bottom. The lyrics are in Latin, and the music is in G major, 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

Vocal Parts and Lyrics:

- Soprano:** si - vit gla - di - us pertran - si - vit gla - di - us!
- Alto:** si - vit la - di - us pertran - si - vit gla - di - us!
- Tenor:** per - tran - si - vit per - transi - vit gla - di - us!
- Bass:** per - tran - si - vit per - transi - vit gla - di - us!

Piano Accompaniment: The piano part is written in a grand staff (treble and bass clef) and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, creating a dense texture.

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is written in two staves (treble and bass clef) at the bottom. The lyrics are in Latin: 'per tran-si-vit gla-ri-a-di-us!'. The music is in a grand staff format, with the vocal parts and piano accompaniment. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The overall style is characteristic of the Romantic era, with a focus on melodic beauty and harmonic richness.

[illegible]

FROM A MASS .

ANDANTINO.

NICOLO SALA.

CANTO

CEMBALO

Oboe
Solo.

Qui tol - lis pec - ca - ta pec -

ca - - ta mun - di pec - ca - - ta mun - di pec -

ca - - ta mundi! Sus -

ci - - pe de - pre - ca - ti - o - nem nostram depre - ca -

ti - o - nem no -

stram de pre ca ti o nem no

stram Qui sedes ad

f unis dexteram ad dex tram Pa tris ad dex tram

Pa tris Qui se des ad dexteram ad dex tram Pa tris ad

dex teram Pa tris! mi se re re no bis!

FROM A MASS.

G.A. NAUMAN. II

Dresden.

LARGHETTO.

Soprano

Alto --

Tenore

Bass --

CEMBALO

Clarinetts & Bassoons.

Solo

Et incar_natus est de Spiritu sancto ex Ma_ri_a Ma_ria vir_

Solo

Et incar_natus est de Spiritu sancto ex Ma_ri_a Ma_ria vir_

gine et ho_mo, homo factus homo fac_tus homo factus est!

gine et ho_mo, homo factus homo fac_tus homo factus est!

unis:

Tutti

Tutti cru - ci - fix - us

Tutti cru - ci - fix - us

Tutti cru - ci - fix - us

Tutti cru - ci - fix - us

Tutti cru - ci - fix - us

Solo

e - tiam pro no - bis sub Pon - ti - o Pi - la - to pas -

e - tiam pro no - bis sub Pon - ti - o Pi - la - to

e - tiam pro no - bis sub Pon - ti - o Pi - la - to

e - tiam pro no - bis sub Pon - ti - o Pi - la - to

Solo

sus et se - pul - tus passus et se - pul - tus est!

pas - sus et se - pul - tus pas - sus et se - pul - tus est!

Solo

pas - sus et se - pul - tus se - pul - tus est!

pas - sus et se - pul - - tus est pas - - - sus

pas - sus et se - pul - tus est pas - - - - sus

passus et se - pul - - - tus est pas - - - - sus

et sepultus est!

et se - pul - - tus est!

se - pul - tus est!

p

ALLEGRO.

Tutti Et resurrex - it terti - a di - - e se - cundum scrip - tu - ras

Tutti Et resur - rex - it terti - a di - - e se - - - cundum scrip - tu - ras

Tutti Et resur - rex - it terti - a di - - e se - cundum scrip - tu - ras

Et resur - rex - it terti - a di - - e se - - cundum scrip - tu - ras

ALLEGRO.

f

et as - cen - dit in coe - - lum sedet ad dex - te - ram Pa - tris et i - - te -

et as cen - dit in coe - - - lum sedet ad dex - te - ram Pa - tris et

et as - cen - dit in coe - lum sedet ad dex - te - ram Pa - tris et

et as - cen - dit in coe - - lum sedet ad dex - te - ram Pa - tris et

rum ven - tu - rus est cum glo - - - ri - a ju - di - ca - re vi - vos

i - te - rum ven - tu - rus est in glo - ri - a ju - di - ca - re vi - vos

i - te - rum ven - tu - rus est in glo - ri - a ju - di - ca - re vi - vos

i - te - rum ven - tu - rus est in glo - ri - a ju - di - ca - re vi - vos

et mortu - os! cu - - - jus reg - ni non e - - - rat fi - nis

et mortuos! cu - - - jus reg - ni non e - - - rat fi - nis

et mortuos! cu - - - jus reg - ni non e - - - rat fi - nis

et mortuos! cu - - - jus reg - ni non e - - - rat fi - nis

non non non e_rit fi - nis et in spi - ri - tum

non non non e_rit fi - nis et in spi - ri - tum

non non non e_rit fi - nis et in spi - ri - tum

non non non e_rit fi - nis et in spi - ri - tum

unis:

unis:

sanc_tum Dominum et vi - vi - fi - can - tem qui ex Pa - tre

sanc_tum Dominum et vi - vi - fi - can - tem qui ex Pa - tre

sanc_tum Dominum et vi - vi - fi - can - tem qui ex Pa - tre

sanc_tum Dominum et vi - vi - fi - can - tem qui ex Pa - tre

fi-li-o-que pro - ce - dit! Qui cum Pa - tre et fi-li-o

fi-li-o-que pro - ce - dit! Qui cum Pa - tre et fi-li-o

fi-li-o-que pro - ce - dit! Qui cum Pa - tre et fi-li-o

fi-li-o-que pro - ce - dit! Qui cum Pa - tre et fi-li-o

si -- mul a -- do -- ra -- tur et con -- glo -- ri -- fi -- ca -- tur qui lo --

si -- mul a -- do -- ra -- tur et con -- glo -- ri -- fi -- ca -- tur qui lo --

si -- mul a -- do -- ra -- tur et con -- glo -- ri -- fi -- ca -- tur qui lo --

si -- mul a -- do -- ra -- tur et con -- glo -- ri -- fi -- ca -- tur qui lo --

cutus est per Pro -- phe -- tas et u -- nam sanctam sanctam ca --

cutus est per Pro -- phe -- tas et u -- nam sanctam sanctam ca --

cutus est per Pro -- phe -- tas et u -- nam

cutus est per Pro -- phe -- tas et u -- nam

tholicam et a -- po -- sto -- li -- cam ec -- cle -- siam con --

tholicam et a -- po -- sto -- li -- cam ec -- cle -- siam confi --

sanc -- tam sanctam ec -- cle -- siam con --

sanc -- tam sanctam ec -- cle -- siam con --

fi-te-or u-num bap-tis-ma in re-mis-si-o-nem

te-or. unum bap-tis-ma in re-mis-si-o-nem

fi-te-or unum bap-tis-ma in re-mis-si-o-nem

fi-te-or unum bap-tis-ma in re-mis-si-o-nem

pec-ca-to-rum! et ex-pec-to ex-

pec-ca-to-rum! et ex-pec-to ex-

pec-ca-to-rum! et ex-pec-to ex-

pec-ca-to-rum! et ex-pec-to ex-

pec-to ex-pec-to resur-rec-ti-o-nem mor-tu-orum

pec-to re-sur-rec-ti-o-nem mor-tu-orum

pec-to re-sur-rec-ti-o-nem mor-tu-orum

pec-to re-sur-rec-ti-o-nem mor-tu-orum

et vi - tam ven - tu - ri ven - tu - - - ri se - cu - li A -

et vi - tam ven - tu - ri ven - tu - - - ri se - cu - li A -

et vi - tam ven - tu - ri ven - tu - - - ri se - cu - li A -

men, A men, A

A men, A

men, A men, A

men, A men, A

[illegible]

CORO.

FROM A MASS.

N. JOMELLI. 19

ANDANTINO.

Soprano - Ky-ri-e!

Alto - Ky-ri-e!

Tenore - Ky-ri-e!

Basso - Ky-ri-e!

CEMBALO *Andantino* *p* *f* *p* Ky-ri-e!

Ky-ri-e! E-

Ky-ri-e! E-

Ky-ri-e! E-

Ky-ri-e! E-

Ky-ri-e! E-

le-i-son!

le-i-son!

le-i-son!

le-i-son!

le-i-son!

E-le-i-son! E-le-i-son!

E-le-i-son! E-le-i-son!

E-le-i-son! E-le-i-son!

E-le-i-son! E-le-i-son!

Ky-ri-e!

Ky-ri-e!

Ky-ri-e!

Ky-ri-e!

Andantino

Chri-ste, Christe, E-le-i-son

Andantino

Score for Kyrie eleison, featuring vocal staves and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are: E-le-i-son, Chri-ste, Chri-ste! Chri-ste, Chri-ste! E-le-i-son! Chri-ste! Chri-ste! Chri-ste! Ky-ri-e! Ky-ri-e! Ky-ri-e! Ky-ri-e!

The score is divided into four systems, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right hand and a left hand. The tempo is marked *Tempo 1^{mo}* at the beginning of the fourth system. The score ends with the number 38.

System 1:
Vocal: E-le-i-son Chri-ste, Chri-ste!
Piano: Accompaniment

System 2:
Vocal: E-le-i-son Chri-ste, Chri-ste! E-le-
Piano: Accompaniment

System 3:
Vocal: E-le-i-son! Chri-ste!
Piano: Accompaniment

System 4:
Vocal: Chri-ste! Chri-ste! Chri-ste!
Piano: Accompaniment

System 5:
Vocal: Ky-ri-e! Ky-ri-e! Ky-ri-e! Ky-ri-e!
Piano: Accompaniment

Tempo 1^{mo}

Nº 38.

First system of the musical score. It consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano accompaniment. The key signature is one sharp (F#). The vocal parts enter with the lyrics "Ky-ri-e!" followed by a long note "E" on a dashed line. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Second system of the musical score. The vocal parts continue with the lyrics "le-i" on a dashed line. The piano accompaniment continues with its flowing eighth-note pattern, providing harmonic support for the vocal lines.

Third system of the musical score. The vocal parts conclude the phrase with "son!" followed by "E-le-i-son!". The piano accompaniment features a more active eighth-note melody in the right hand, with triplets indicated by a '3' over the notes. The system ends with a double bar line.

FUGA.

23

The musical score is written for a fugue in D major, featuring vocal and piano parts. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into two systems, each containing vocal staves and piano accompaniment.

Vocal Parts:

- First System:** The vocal parts enter with the lyrics "Ky-ri-e -- E --". The piano accompaniment provides a rhythmic and harmonic foundation.
- Second System:** The vocal parts continue with "Ky-ri-e -- ! E -- le -- ison E-le -- i --". The piano accompaniment features intricate counterpoint and harmonic support.
- Third System:** The vocal parts sing "le - i -- son, E - le -- ison, E - le --". The piano accompaniment continues with complex figuration.
- Fourth System:** The vocal parts sing "son E -- le - i - son, E -- le - i - son, E -- le --". The piano accompaniment maintains the fugue's texture.
- Fifth System:** The vocal parts sing "Ky -- ri -- e, E -- le -- i - son!". The piano accompaniment provides a strong harmonic base.
- Sixth System:** The vocal parts sing "Ky -- ri --". The piano accompaniment continues with complex counterpoint.
- Seventh System:** The vocal parts sing "i -- son! E -- le - i - son, E -- le - i - son Ky - ri --". The piano accompaniment provides a strong harmonic base.
- Eighth System:** The vocal parts sing "i -- son, E -- le - i - son, Ky - ri - e, E -- le --". The piano accompaniment continues with complex figuration.
- Ninth System:** The vocal parts sing "e -- E -- le -- i - son, E -- le -- i - son, E --". The piano accompaniment provides a strong harmonic base.

Piano Accompaniment:

- The piano accompaniment is written for a grand piano, featuring complex counterpoint and harmonic support for the vocal parts.
- The right hand plays a series of sixteenth and thirty-second notes, creating a rhythmic and harmonic foundation.
- The left hand plays a series of sixteenth and thirty-second notes, creating a rhythmic and harmonic foundation.

[illegible]

i-son, Ky-ri-e! *f* *ff* E-le-i-son
 son Kyri-e E-le-i-son E-
 Ky-ri-e E-le-i-son E-
 le-i-son E-
 le-i-son E-
 son, E-le-i-son! *f* *ff*
Tempo primo. *p* E-le-i-son!
 le-i-son, E-le-i-son! *p* E-le-i-son!
 le-i-son, E-le-i-son! *p* E-le-i-son!
 le-i-son, E-le-i-son! *p* E-le-i-son!
 le-i-son, E-le-i-son! *p* E-le-i-son!
Tempo primo. *p* E-le-i-son!
 E-le-i-son!
 E-le-i-son!
 E-le-i-son!
 E-le-i-son! *pp*

SOSTENUTO.

AUG. FERD. HAESER.

SOPRANO.

CEMBALO

Against Thee on-ly have I sin-ned a-against thee, thee

on-ly A-against Thee on-ly have I sin-ned and done this

e-vil this e-vil in thy sight, A-against Thee

on-ly have I sin-ned and done this e-vil this

e-vil in thy sight!

Largo

A-against Thee, Thee on-ly have I sin-ned and done this

e-vil in thy sight! A-against thee on-ly Thee

on-ly have I sin-ned and done this e-vil in thy sight!-

28 *Allegro Maestoso*

That thou mightest be jus-ti-fied when thou speakest be jus-tified when thou

That thou mightest be jus-ti-fied when thou speakest be jus-tified when thou

That thou mightest be jus-ti-fied when thou speakest be jus-tified when thou

That thou mightest be jus-ti-fied when thou speakest be jus-tified when thou

speakest be jus-tified when thou speakest and be clear when thou judg-est

speakest be jus-tified when thou speakest and be clear when thou judg-est

speakest be jus-ti-fied when thou speakest and be clear when thou judg-est

speakest be jus-ti-fied when thou speakest and be clear when thou judg-est

be clear, be clear, be clear, when - thou - judg-est.

be clear, be clear, be clear, when - thou - judg-est.

be clear, be clear, be clear, when - thou - judg-est.

be clear, be clear, be clear, when - thou - judg-est.

STABAT MATER.

29

GRAVE ASSAI.

L. BOCCHERINI.

SOPRANO.

CEMBALO.

Sta - bat

Ma - ter do - lo - rosa jux - ta

cru - cem la - cry - mo - sa



First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a long note on 'de' followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

dum pen-de bat fi-li-us Sta-bat



Second system of the musical score. The vocal line continues with a series of eighth notes. The piano accompaniment maintains the eighth-note texture in the right hand.

Mater do-lo-rosa jux-ta crucem la-cry-mosa dum pen-



Third system of the musical score. The vocal line has a long note on 'de' followed by eighth notes. The piano accompaniment continues with eighth notes. A piano (*p*) dynamic marking is present at the end of the system.

de-bat fi-li-us dum pen-de-bat fi-li-us jux-ta



Fourth system of the musical score. The vocal line continues with eighth notes. The piano accompaniment features a more active eighth-note pattern in the right hand.

crucem Sta-bat mater do-lo-rosa la-cry-mosa dum pen-



Fifth system of the musical score. The vocal line has a long note on 'de' followed by eighth notes. The piano accompaniment continues with eighth notes.

de-bat fi-li-us dum pen-de-bat fi-li-us!

Stabat Ma - - - ter

do - - - lo - - rosa jux - ta crucem la - - cry - mosa Stabat

mater juxta crucem lacry - - mosa do - lo - ro - sa la - cry - mosa

dum pen - de - bat fi - - li - - us , dum pen - de - bat fi - - li - us !

Nº 38.

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *pf* (pianissimo), *p* (piano), and *hr* (harmonics). The lyrics are in Latin and are written below the vocal line. The score concludes with a double bar line and the number 38.

VERSE.

LARGO ASSAI.

LEONARDO LEO.

CANTO.

CEMBALO.

Christus fac-tus est pro no--bis fac-tus est pro
no--bis o-be-di-ens us-que ad mor-tem
tem fac-tus est pro no--bis
fac-tus est o-be-di-ens us-que ad mor-tem
mortem au-tem au-tem cru--cis

CORO. MODERATO.

VINCENZO RIGHINI.

Soprano

Alto

Tenore

Basso

CEMBALO

Qui tol- - - - lis Qui tol- - - - lis

Qui tol- - - - lis Qui tol- - - - lis

Qui tol- - - - lis Qui tol- - - - lis

Qui tol- - - - lis Qui tol- - - - lis

pec- - ca- - - - ta mun- - - - di,

pec- - ca- - - - ta mun- - - - di,

pec- - ca- - - - ta mun- - - - di,

pec- - ca- - - - ta mun- - - - di,

pec-ca-ta mun-di!

pec-ca-ta mun-di!

pec-ca-ta mun-di!

pec-ca-ta mun-di! mi-

mi-se-re-re mi-

mi-se-re-re mi-

mi-se-re-re mi-

se-re-re mi-se-re-re no-bis

se-re-re mi-se-re-re no-bis!

se-re-re mi-se-re-re no-bis!

se-re-re mi-se-re-re no-bis!

mi-se-re-re no-bis!

Nº 39.

Qui tol... lis pec... ca... ta mun...
Qui tol... lis pec... ca... ta mun...
Qui tol... lis pec... ca... ta mun...
Qui tol... lis pec... ca... ta mun...
Qui tol... lis pec... ca... ta mun...

di Sus... ci... pe de... pre... ca... ti...
di Sus... ci... pe de... pre... ca... ti...
di Sus... ci... pe de... pre... ca... ti...
di Sus... ci... pe de... pre... ca... ti...
di Sus... ci... pe de... pre... ca... ti...

o... nem no...
o... nem no...
o... nem no...
o... nem no...
o... nem no...

Nº 39.

stram! Qui se des ad

stram! Qui se des ad

stram! Qui se des ad

stram! Qui se des ad

dex te ram Pa

dex te ram Pa

dex te ram Pa

dex te ram Pa

tris Mi se re re

tris Mi se re re

tris Mi se re re

tris Mi se re re! Mi

Nº 33.

Mi...se-re-re no...bis!
 Mi...se-re-re no...bis!
 Mi...se-re-re no...bis!
 ---se-re-re no...bis! Mi...se...re-re no...bis!

The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing the phrase "Mi-se-re-re no-bis!" with a long note on "no" and a fermata on "bis!". The piano accompaniment consists of a treble and bass staff with a rhythmic pattern of eighth and sixteenth notes.

Allegro Moderato

This section contains five empty musical staves, likely for additional vocal parts or instruments, in the key of D major and 4/4 time.

Allegro Moderato

The piano accompaniment for the second system, featuring a treble and bass staff with a rhythmic pattern of eighth and sixteenth notes, marked with a forte (f) dynamic.

Quo...ni-am tu so...lus Tu so...lus sanc-tus
 Quo...ni-am tu so...lus Tu so...lus sanc-tus
 Quo...ni-am tu so...lus Tu so...lus sanc-tus
 Quo...ni-am tu so...lus Tu so...lus sanc-tus

The third system features four vocal staves (Soprano, Alto, Tenor, Bass) singing the phrase "Quo-ni-am tu so-lus Tu so-lus sanc-tus". The vocal parts are in a homophonic setting, with each voice part having its own line of music.

The piano accompaniment for the third system, featuring a treble and bass staff with a rhythmic pattern of eighth and sixteenth notes, marked with a forte (f) dynamic.

Tu so-lus Do-mi-nus Tu so-lus al-tis-si-mus

Tu so-lus Do-mi-nus Tu so-lus al-tis-si-mus

Tu so-lus Do-mi-nus Tu so-lus al-tis-si-mus

Tu so-lus Do-mi-nus Tu so-lus al-tis-si-mus

Je-su Chri-ste! Tu so-lus sanc-tus Tu so-lus

Je-su Chri-ste! Tu so-lus sanc-tus Tu so-lus

Je-su Chri-ste! Tu so-lus sanc-tus Tu so-lus

Je-su Chri-ste! Tu so-lus sanc-tus Tu so-lus

Domi-nus tu so-lus al-tis-simus Je-su, Je-su Chri-ste!

Domi-nus tu so-lus al-tis-simus Je-su, Je-su Chri-ste!

Domi-nus tu so-lus al-tis-simus Je-su, Je-su Chri-ste! Fuga.

Domi-nus tu so-lus al-tis-simus Je-su, Je-su Chri-ste! Cum sancto

Cum sanc-to spi-ri-tu in
spi-ri-tu in glo-ri-a De-i Pa-tris A - - - - - men A - -

Cum sancto spi-ri-tu in glo-ri-a
glo-ri-a De-i Pa-tris A - - - - - men! A - - - - -
- - - - - men, A - - - - - men! A - - - - -

Cum sancto spi-ri-tu in glo-ri-a De-i Patris
De-i Pa-tris A - - - - - men, A - - - - - men, A - - - - -
men, A - - - - - men! A - - - - -
- - - - - men!

Amen! Amen, Amen, Amen

men! A men, A men, A

men A men, A men!

cum sanc-to spi-ri-tu in glo-ri-a De-i Pa-tris A-men, A-

men, A men, A men, A

men, A men, A men, A

A men, A men! A men, A

men! A men, A men!

men, A men, A

men, A men, A

cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris

A men cum sancto spi-ri-tu in glo-ri-a
 men A men, A
 A men, in glo-ri-a De-i Pa-tris, A men, A
 De-i Pa-tris A men, A men, A
 men, A men, A
 men, A men! A men!
 men! A men!
 men! cum sancto spi-ri-tu in glo-ri-a
 men! cum sancto spi-ri-tu in glo-ri-a De-i Pa-tris
 A men.

[illegible]

De-i Patris A-men! A-men! cum sanc-to

De-i Patris A-men! A-men! cum sanc-to

De-i Patris A-men! A-men! cum sanc-to

De-i Patris A-men! A-men! cum sanc-to

spi-ri-tu in glo-ri-a De-i De-i Pa-tris

spi-ri-tu in glo-ri-a De-i De-i Pa-tris

spi-ri-tu in glo-ri-a De-i De-i Pa-tris

spi-ri-tu in glo-ri-a De-i De-i Pa-tris

A-men, A-men! A-men, A-men!

A-men, A-men! A-men, A-men!

Pa-tris, A-men! A-men, A-men!

A-men! A-men, A-men!

FROM THE STABAT MATER.

45

LENTO MAESTOSO.

J. HAYDN.

Tenore

CEMBALO

Vi-dit su-um dulcem

na-tum dulcem natum Vi-dit suum dulcem natum dulcem natum

mo-ri-en-do de-so-la-tum mo-ri-en-do de-so-la-tum

dum e -- mi_sit spi -- ri_tum dume -- misit dum e -- -- mi_sit_

spi ---- ri_tum!

Vi -- dit suum dul_cem na_tum dulcem natum mo_ri-en-do de_so-laturn

mo_ri - en - do de _so_la_tum dum e _mi _ _ sit spi _ri_tum.

Vi--dit su--um dul--cem na--tum dul--cem na-----tum, dulcem natum dum e--

The first system of the musical score, measures 1-4. It features a vocal line in a soprano register and a piano accompaniment in a lower register. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

mi--sit e--mi--sit spi--ri--tum dum e--mi--sit dum e--mi--sit

The second system of the musical score, measures 5-8. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with the same eighth-note pattern, with some dynamic markings like *f* and *p* appearing.

dum e--mi--sit spi--ritum dum e--mi--sit spi--ri--

The third system of the musical score, measures 9-12. The vocal line has a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with the eighth-note pattern, with dynamic markings *f* and *p* indicating volume changes.

tum!

The fourth system of the musical score, measures 13-16. The vocal line has a half note E6, followed by quarter notes F6, G6, and A6. The piano accompaniment continues with the eighth-note pattern, with dynamic markings *f* and *p*.

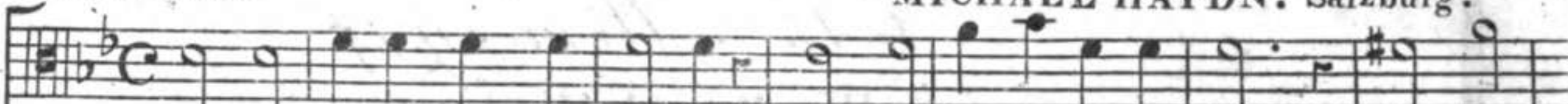
The fifth system of the musical score, measures 17-20. The vocal line has a half note B6, followed by quarter notes C7, D7, and E7. The piano accompaniment continues with the eighth-note pattern, with dynamic markings *f* and *p*.

DOXOLOGY.

CHORALE.

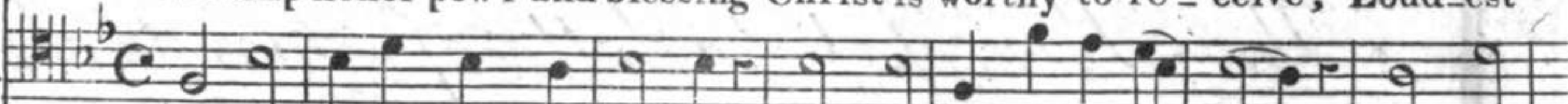
MICHAEL HAYDN. Salzburg.

Alto.



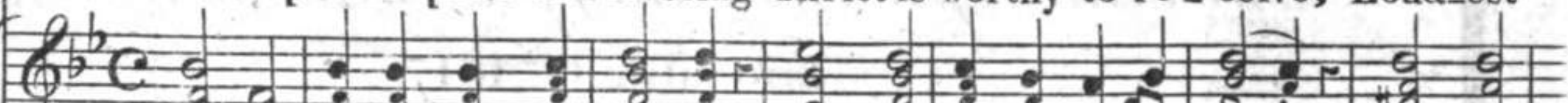
Worship honor pow'r and blessing Christ is worthy to re - ceive, Loud - est

Tenore.



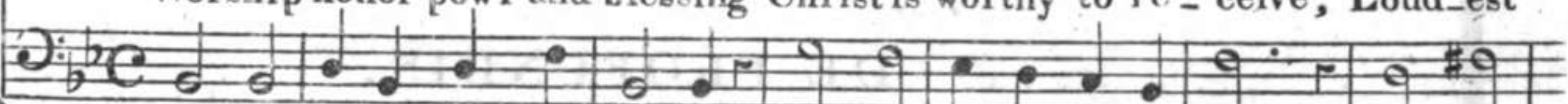
Worship honor pow'r and blessing Christ is worthy to re - ceive, Loud - est

Canto.

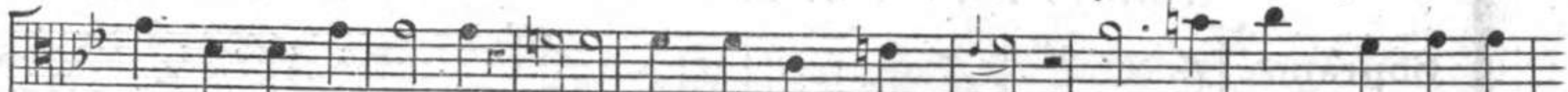


Worship honor pow'r and blessing Christ is worthy to re - ceive, Loud - est

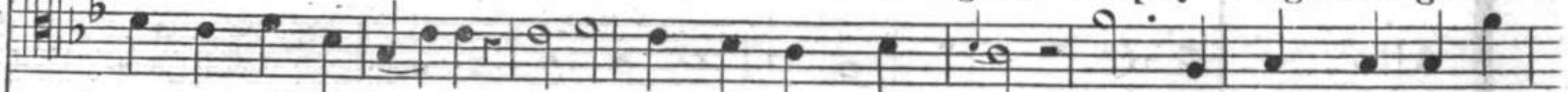
Basso.



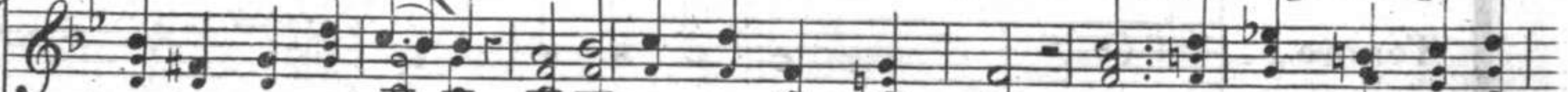
Worship honor pow'r and blessing Christ is worthy to re - ceive, Loud - est



praises without ceasing, It is meet that we should give! Help, ye bright an - ge - lic



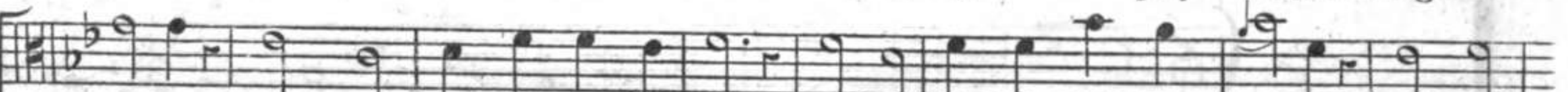
praises without ceasing, It is meet that we should give! Help, ye bright an - ge - lic



praises without ceasing, It is meet that we should give! Help, ye bright an - ge - lic



praises without ceasing, It is meet that we should give! Help, ye bright an - ge - lic



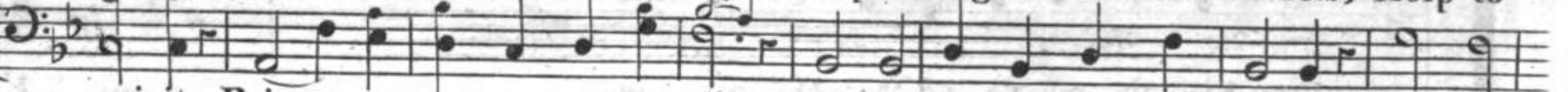
spirits Bring your sweetest, noblest lays, Help to sing the Saviour's merits, Help to



spirits Bring your sweetest, noblest lays, Help to sing the Saviour's merits, Help to



spirits Bring your sweetest, noblest lays, Help to sing the Saviour's merits, Help to



spirits Bring your sweetest, noblest lays, Help to sing the Saviour's merits, Help to



chaunt Immanuel's praise! Help to chaunt Immanuel's praise!



chaunt Immanuel's praise! Help to chaunt Immanuel's praise!



chaunt Immanuel's praise! Help to chaunt Immanuel's praise!



chaunt Immanuel's praise! Help to chaunt Immanuel's praise!

*Dedicated
to the Memory of
Her Royal Highness
The Princess Charlotte of Saxe-Cobourg,
who exchanged an earthly for a heavenly Crown.
November 6th 1817.*

DE PROFUNDIS.

ADAGIO ESPRESSIVO.

CHEVALIER GLUCK.

Soprano - De pro - fun - dis cla - ma - vi de pro -

Alto - - - De pro - fun - dis cla - ma - vi de pro - fun - dis cla -

Tenore - - De pro - fun - dis cla - ma - vi, de pro - fun - dis cla -

Basso - - - De pro - fun - dis cla - ma - vi, cla -

Cembalo *f*

fun - dis, cla - ma - vi ad te Do - mi - ne! Do - mi - ne ex - au - di vo - cem

ma - vi cla - ma - vi ad te Do - mi - ne! Ex -

ma - vi cla - ma - vi ad te Do - mi - ne!

ma - vi cla - ma - vi ad te Do - mi - ne!

me - am, Do-mi-ne ex-au-di vo-cem me - am, Do-mi-ne
 au-di ex-au-di vo-cem me - am. ex - au-di ex - audi vo-cem
 Do-mi-ne ex-au-di vo-cem me - am. Do-mi-ne ex - audi vo-cem
 Do-mi-ne ex-au-di vo-cem me - am. Do-mi-ne ex - audi vo-cem

Do-mi-ne ex-au-di vo-cem me - am.
 me - am, ex - audi vo-cem me - am.
 me - am, ex - au-di vo-cem me - am. De profun-
 me - am, exau-di vo-cem me - am. De pro-fundis cla-ma-vi, cla-

cla-ma-vi ad te Do-mi-ne, Do-mi-ne ex-
 De pro-fun-dis cla-ma-vi ad te Do-mi-ne, Do-mi-ne ex-
 dis cla-ma-vi cla-ma-vi ad te Do-mi-ne, ex - au-di
 ma - - vi cla-ma-vi ad te Do-mi-ne, ex - au-di

au-di vo-cem me--am. *tr* Fi-ant au-res *f*

au-di vo-cem me--am. *f* Fi-ant au-res

vo--cem me--am. *tr* Fi-ant au-res *f*

vo--cem me--am. *f* Fi-ant au-res

tu-ac in-ten-den--tes in vo-cem de-pre-ca-ti-o-nis me--

tu-ac in-ten-den--tes in vo-cem de-pre-ca-ti-o-nis me--

tu-ac in-ten-den--tes in vo-cem de-pre-ca-ti-o-nis me--

tu-ac in-ten-den--tes in vo-cem de-pre-ca-ti-o-nis me--

ac in vo-cem de-pre-ca-ti-o-nis me--ac *tr*

ac in vo-cem de-pre-ca-ti-o-nis me--ac

ac in vo-cem de-pre-ca-ti-o-nis me--ac

ac in vo-cem de-pre-ca-ti-o-nis me--ac *p*

Si i-ni-qui-ta-tes ob-ser-va ve-ris Do-mi-ne.

Si-- i-ni-qui-ta-tes ob-ser-

Si i-ni-qui-ta-tes ob-ser-

Si i-ni-qui-ta-tes ob-ser-

Do-mi-ne quis sus-ti-ne-bit? quis,

va ve-ris Do-mi-ne Do-mi-ne quis sus-ti-ne-bit? quis,

va ve-ris Do-mi-ne Do-mi-ne quis sus-ti-ne-bit? quis,

va ve-ris Do-mi-ne Do-mi-ne quis sus-ti-ne-bit? quis,

quis sus-ti-ne-bit? Qui-a a-pud te pro-pi-ti-a-ti-o est; et

quis sus-ti-ne-bit? Qui-a a-pud te pro-pi-ti-a-ti-o est; et

quis sus-ti-ne-bit? Qui-a a-pud te pro-pi-ti-a-ti-o est; et

quis sus-ti-ne-bit? Qui-a a-pud te pro-pi-ti-a-ti-o est; et

propter le-gem tu-am, sus-ti-nu-i-te sus-ti-nu-i-te Do-mi-ne

propter le-gem tu-am, sus-ti-nu-i-te sus-ti-nu-i-te Do-mi-ne

propter le-gem tu-am, sus-ti-nu-i-te sus-ti-nu-i-te Do-mi-ne

propter le-gem tu-am, sus-ti-nu-i-te sus-ti-nu-i-te Do-mi-ne

Qui-a a-pud te pro-pi-ti-a-ti-o est, pro-pi-ti-a-ti-o est, et

Qui-a a-pud te propi-ti-a-ti-o est, propi-ti-a-ti-o est,

Qui-a a-pud te pro-pi-ti-a-ti-o est, pro-pi-ti-a-ti-o est, et

Qui-a a-pud te pro-pi-ti-a-ti-o est, pro-pi-ti-a-ti-o est, et

propter le-gem tu-am sus-ti-nu-i-te Do-mi-ne

et propter le-gem tu-am sus-ti-nu-i-te Do-mi-ne

propter le-gem tu-am sus-ti-nu-i-te Do-mi-ne

propter le-gem tu-am sus-ti-nu-i-te Do-mi-ne

f Sus - ti - nu - i A - ni - ma me - a in ver - bo e -

f Sus - ti - nu - i A - ni - ma me - a in ver - bo e -

f Sus - ti - nu - i A - ni - ma me - a in ver - bo e -

f Sus - ti - nu - i A - ni - ma me - a in ver - bo e -

f jus, spe - ra - vit a - ni - ma me - a in Do - mi - no, spe -

f jus, spe - ra - vit a - ni - ma me - a in Do - mi - no, spe -

f jus, spe - ra - vit a - ni - ma me - a in Do - mi - no,

f jus, spe - ra - vit a - ni - ma me - a in Do - mi - no,

f ra - vit a - ni - ma me - a, spe - ra - vit in Do - mi - no.

f ra - vit a - ni - ma me - a in Do - mi - no.

f spe - ravit a - ni - ma me - a in Do - mi - no.

f spe - ravit a - ni - ma me - a in Do - mi - no.

A - cus - to - di - a ma - tu - ti - na us - que ad noc -

A - cus - to - di - a ma - tu - ti - na, us - que ad

A - cus - to - di - a ma - tu - ti - na, us - que ad

A - cus - to - di - a ma - tu - ti - na, us - que ad

tem us - que ad noc - tem, spe - ret Is - ra - el in

noc - tem. us - que ad noc - tem spe - ret Is - ra -

noc - tem. us - que ad noc - tem.

noc - tem. us - que ad noc - tem spe - ret Is - ra -

Do - mi - no spe - ret Is - ra - el in Do - mi - no

el in Do - mi - no spe - ret Is - ra - el in Do - mi - no

spe - ret Is - ra - el in Do - mi - no Qui a apud

el in Do - mi - no spe - ret Is - ra - el in Do - mi - no Mi -

Mi-se-ri-cordi-a et copi-o-sa a-pud e-um re-
 Qui-a apud Do-minum mi-se-ri-cor-dia et copi-
 Do-minum mi-se-ri-cordi-a et copi-o-sa apud e-um re-
 se-ri-cor-di-a et co-pi-o-sa a-pud e-um re-
 dempti-o Qui a a-pud Do-mi-num mi-se-ri-cor-di-a mi-
 o-sa a-pud e-um re-dempti-o Qui-a a-pud Do-mi-
 dempti-o Mi-se-ri-cor-di-a mi-se-ri-
 dempti-o Mi-se-ri-cor-di-a qui-a a-pud
 se-ri-cor-di-a, mi-se-ri-cor-di-a, et co-pi-
 num mi-se-ri-cor-di-a, mi-se-ri-cor-di-a.
 cor-di-a, qui-a a-pud Do-mi-num mi-se-ri-cor-di-a.
 Do-minum mi-se-ri-cor-di-a, mi-se-ri-cor-di-a.

o - sa a - pud e - um co - pi - o - sa, a - pud e - um re - demp - ti - o . Et
 et co - pi - o - sa, a - pud e - um re - demp - ti - o . Et
 et co - pi - o - sa a - pud e - um re - demp - ti - o . Et
 et co - pi - o - sa a - pud e - um re - demp - ti - o .

Piu lento

ip - se re - di - met Is - ra - el ex om - nibus i - ni - qui - ta - ti - bus ex
 ip - se re - di - met Is - ra - el ex om - nibus i - ni - qui - ta - ti - bus ex
 ip - se re - di - met Is - ra - el . ex om - ni -

Et ip - se re - di - met Is - ra - el ex om - ni -

om - ni - bus i - ni - qui - ta - ti - bus e - jus .
 - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus .
 bus i - ni - qui - ta - ti - bus i - ni - qui - ta - ti - bus e - jus .
 bus i - ni - qui - ta - ti - bus e - jus .

Nº 40.

Soprano. *f* *ten*
Rex, rex tremendae ma-jes-ta-tis, qui sal-vandos salvas

Alto. *f* *ten*
Rex, rex tremendae ma-jes-ta-tis, qui sal-vandos salvas

Tenore. *f* *ten*
Rex, rex tre-mendae ma-jes-ta-tis, qui sal-vandos salvas

Basso. *f* *ten*
Rex, rex tremendae ma-jes-ta-tis, qui sal-vandos salvas

CEMBALO *f*



p
gra-tis, sal-va me, fons pi-e-ta-tis, sal-va me, sal-va me, fons pi-e-ta-

p
gra-tis, sal-va me, fons pi-e-ta-tis, sal-va me, sal-va me, fons pi-e-ta-

p
gra-tis, sal-va me, fons pi-e-ta-tis, sal-va me, sal-va me, fons pi-e-ta-

p
gra-tis, sal-va me, fons pi-e-ta-



p
tis. Recor-da-re, Je-su pi-e, quod sim cau-sa tu-ae vi-tae, ne me perdas il-la

p
tis. Recor-da-re, Je-su pi-e, quod sim cau-sa tu-ae vi-tae, ne me perdas

p
tis. Je-su pi-e, recor-da-re,

p
tis. Je-su pi-e, recor-da-re,



di-e ne me perdas il-la di-e il-la di-e. *Quaerens me sedisti lassus*

il-la di-e ne me perdas il-la di-e. *Quaerens me sedisti lassus*

ne me perdas ne me perdas il-la il-la di-e. *Quaerens me sedisti lassus*

ne me perdas il-la di-e il-la di-e. *Quaerens me sedisti lassus*

re-de-mis-ti cru-cem passus, tan-tus la-bor non sit. *Cresc. do f sf*

re-de-mis-ti cru-cem passus, tan-tus la-bor non sit. *f sf*

re-de-mis-ti cru-cem passus, tantus la-bor non sit cas-sus, non sit. *f sf*

re-de-mis-ti cru-cem passus, tantus la-bor non sit cas-sus, non sit. *f sf*

- cas-sus. Jus-te ju-dex ul-ti-o-nis, donum fac re-mis-si-o-nis *p*

- cas-sus. Jus-te ju-dex ul-ti-o-nis, donum fac re-mis-si-o-nis *f*

- cas-sus. Jus-te ju-dex ul-ti-o-nis, donum fac re-mis-si-o-nis *p*

- cas-sus. Jus-te ju-dex ul-ti-o-nis, donum fac re-mis-si-o-nis *f*

an-te di-em ra-ti-o -- nis. In-ge-misco tanquam re-ūs, cul-pa

an-te di-em ra-ti-o -- nis.

an-te di-em ra-ti-o -- nis. culpa

an-te di-em ra-ti-o -- nis.

pp

ru-bet vul-tus me-us, suppli-can -- ti par -- ce-, par-ce,

suppli-can -- ti par -- ce-, De-us-, par-ce,

ru-bet vul-tus meus, suppli-can -- ti par -- ce, De-us, par-

f

De-us! Qui Ma-ri-am ab-sol-vis-ti, et la-tro-nem exau-

De-us! Qui Ma-ri-am ab-sol-vis-ti, et la-tro-nem exau-

ce, De-us! Qui Ma-ri-am ab-sol-vis-ti, et la-tro-nem exau-

Qui Ma-ri-am absol-vis-ti, et la-tro-nem exau-

ten pp f

dis-ti, mihi quo-que spem de-dis--ti, mi--hi spem de-dis--
 dis-ti, mihi quo-que spem de-dis--ti, mi--hi spem de-dis--
 dis-ti, mihi quo-que spem de-dis--ti, mi--hi quo-que spem de-dis--
 dis-ti, mihi quo-que spem de-dis--ti, mi--hi spem de-dis--

ti. Preces me--ae non sunt dignae, sed tu bo-nus
 ti. Preces me--ae non sunt dig-nae, sed tu bo-nus fac--be-
 ti. Preces me--ae non sunt di-nae, sed tu bo-nus, tu bonus
 ti.

fac be--ni--gne ne pe-ren-ni cremer ig--ne.
 ni--gne, ne pe-ren-ni cre--mer cre--mer ig--ne.
 fac--be--ni--gne ne pe-ren-ni cre--mer ig--ne.

fac be--ni--gne ne pe-ren-ni cremer ig--ne.
 ni--gne, ne pe-ren-ni cre--mer cre--mer ig--ne.
 fac--be--ni--gne ne pe-ren-ni cre--mer ig--ne.

fac be--ni--gne ne pe-ren-ni cremer ig--ne.
 ni--gne, ne pe-ren-ni cre--mer cre--mer ig--ne.
 fac--be--ni--gne ne pe-ren-ni cre--mer ig--ne.

pp In-ter o-ves lo-cum prae-sta, et ab hoe-dis-me se-ques-tra,
pp In-ter o-ves lo-cum prae-sta, et ab hoe-dis-me se-ques-tra,
f In-ter o-ves lo-cum prae-sta, et ab hoe-dis-me se-ques-tra,
f In-ter o-ves lo-cum prae-sta, et ab hoe-dis-me se-ques-tra,

p statu-ens in par-te dex-tra in par-te dex-tra
p statu-ens in par-te dex-tra in par-te dex-tra
p statu-ens in par-te dex-tra in par-te in par-te dex-tra
p statu-ens in par-te dex-tra in par-te in par-te dex-tra

Largo assai.
f Con-fu-ta-tis male-dic-tis flammis a-cri-bus ad
f Con-fu-ta-tis male-dic-tis flammis a-cri-bus ad
f Con-fu-ta-tis male-dic-tis flammis a-cri-bus ad
f Con-fu-ta-tis male-dic-tis flammis a-cri-bus ad

dic-tis, vo-ca me, vo-ca me cum be-ne-dic-tis,
 dic-tis, vo-ca me, vo-ca me cum be-ne-dic-tis,
 dic-tis, vo-ca me, vo-ca me cum be-ne-dic-tis, con-fu-
 dic-tis, vo-ca me, vo-ca me cum be-ne-dic-tis,

con-fu-ta-tis ma-le-dic-tis flammis a-cri-bus ad-
 con-fu-ta-tis ma-le-dic-tis flammis a-cri-bus ad-
 ta-tis ma-le-dic-tis flammis a-cri-bus ad-
 con-fu-ta-tis ma-le-dic-tis flammis a-cri-bus ad-

dic-tis, vo-ca me cum be-ne-dic-tis!
 dic-tis, vo-ca me vo-ca me cum be-ne-dic-tis!
 dic-tis, vo-ca me vo-ca me cum be-ne-dic-tis!
 dic-tis, vo-ca me cum be-ne-dic-tis!

64 Lento.

O-ro sup-plex et ac-eli-nis cor con-

O-ro supplex et ac-eli-nis cor con-tri-tum quasi ci-nis,

O-ro supplex et ac-eli-nis cor con-tri-tum quasi ci-nis,

O-ro supplex et ac-eli-nis cor con-tri-tum quasi ci-nis,

tri-tum quasi ci-nis. Pie Je-su, pie Je-su, Do-mi-

ge-re cu-ram mei fi-nis mei fi-nis. Pie Je-su, pie Je-su, Domi-

ge-re cu-ram mei fi-nis me-i fi-nis. Pie Je-su, pie Je-su, Domi-

ge-re cu-ram mei fi-nis. Pie Je-su, pie Je-su, Domi-

ne, dona no-bis do-na no-bis re-qui-em! A-men!

ne, dona no-bis no-bis re-qui-em re-qui-em! A-men!

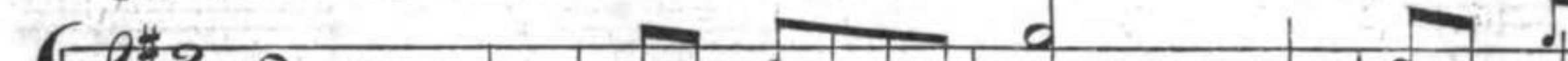
ne, dona no-bis re-qui-em! A-men!

ne, dona no-bis re-qui-em! A-men!

W. A. MOZART.

QUARTETTO. *ANDANTE.* W. A. MOZART.

Organo
obligato.



A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, there is a key signature of one sharp (F#) and a common time signature (C). The score is written on two staves, with a large brace on the left side. The music consists of a series of notes, some beamed together, and rests. The notes are mostly eighth and sixteenth notes. The piece ends with a double bar line.

Be - ne - dic - tus Be - ne - dic - tus

Be - ne - dic - tus Be - ne - dic - tus

Be - ne - dic - tus Be - ne - dic - tus

Be - ne - dic - tus Be - ne - dic - tus

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one sharp (F#) and the time signature is 3/4. The score is written on two staves, with a large brace on the left side. The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line is simpler, with mostly quarter and eighth notes. The piece ends with a double bar line.

qui ve-nit, qui ve-nit in no-mi-ne Do--mi--ni!

qui ve-nit, qui ve-nit in no-mi-ne Do--mi--ni!

qui qui ve-nit in no-mi-ne Do--mi--ni!

qui qui ve-nit in no-mi-ne Do--mi--ni!

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne

Be-ne-dic-tus qui ve-nit qui ve-nit in no-mi-ne

Be-ne-dic-tus Be-ne-dic-tus in no-mi-ne

Do-mi-ne Be-ne-dic-tus qui ve-nit

Do-mi-ne Be-ne-dic-tus qui ve-nit

Do-mi-ne Be-ne-dic-tus qui ve-nit

Do-mi-ne Be-ne-dic-tus qui ve-nit

in no-mi-ne Do-mi-ni! Be-ne-dic-tus

qui ve-nit, Be-ne-dic-tus

qui ve-nit, Be-ne-dic-tus

qui ve-nit Be-ne-dic-tus

Be-ne-dic-tus qui ve-nit qui ve-nit in no-

Be-ne-dic-tus qui ve-nit qui ve-nit in no-

Be-ne-dic-tus qui ve-nit in no-

Be-ne-dic-tus qui ve-nit in no-

mi-ne Do-mi-ni! Be-ne-dic-tus qui ve-nit qui

mi-ne Do-mi-ni! Be-ne-dic-tus qui ve-nit qui

mi-ne Do-mi-ni! Be-ne-dic-tus qui ve-nit qui

mi-ne Do-mi-ni! Be-ne-dic-tus qui ve-nit qui

ve-nit in no-mi-ne Do-mi-ni! O-

ve-nit in no-mi-ne Do-mi-ni! O-

ve-nit in no-mi-ne Do-mi-ni! O-

ve-nit in no-mi-ne Do-mi-ni! O-

Tutti

68 *Allegro.*

san-na in ex-cel-sis O-san-na in ex-cel-sis! O--

san-na in ex-cel-sis O-san-na in ex-cel-sis! O--

san-na in ex-cel-sis O-san-na in ex-cel-sis! O--

san-na in ex-cel-sis O-san-na in ex-cel-sis! O--

The first system of the musical score for 'Allegro'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are 'san-na in ex-cel-sis O-san-na in ex-cel-sis! O--'. The piano part has a forte (f) dynamic marking.

san-na, O-san-na, O-san-na O-san-na

san-na, O-san-na, O-san-na in--

san-na, O-san-na, O-san-na

san-na, O-san-na, O-san--

The second system of the musical score. The vocal parts continue with the lyrics 'san-na, O-san-na, O-san-na O-san-na' and 'san-na, O-san-na, O-san-na in--'. The piano accompaniment continues with a complex rhythmic pattern.

in ex-cel-sis! O-san-na in ex-cel-sis!

ex-cel-sis! O-san-na in ex-cel-sis!

in ex-cel-sis! O-san-na in ex-cel-sis!

na O-san-na, O-san-na in ex-cel-sis!

The third system of the musical score. The vocal parts conclude with 'in ex-cel-sis! O-san-na in ex-cel-sis!' and 'ex-cel-sis! O-san-na in ex-cel-sis!'. The piano part features a grandioso (ff) dynamic marking.

ANT: CALDARA.

Nº 41.

70 *ANDANTE*

Solo
Dona

Solo
Dona

Solo
Dona no - bis nobis pacem do - na pacem pacem do - na no - bis pa -

Solo
ANDANTE

hr
no - bis pa - - - - - cem, do - na no - bis pa - cem!

hr
no - bis pa - - - - - cem, do - na no - bis pa - cem!

- - - - - cem, no - bis pa - cem!

hr
pf

Solo
Dona no - bis, nobis pa - cem, do - na no - bis, do - na nobis pa - - -

hr
p

Nº 41.

This musical score is for the 'Gloria' by Franz Schubert, specifically the 'Gloria' section. It is a vocal and piano arrangement. The score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The vocal parts are written in a four-part setting, with the Soprano part at the top, followed by the Alto, Tenor, and Bass parts. The piano accompaniment is written for the right and left hands. The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are in Latin, and the tempo is marked 'Allegro'. The score is a reproduction of a historical manuscript, with some visible wear and tear.

System 1:

- Soprano:** Do - na no - bis
- Alto:** Do - na no - bis
- Tenor:** Do - na no - bis
- Bass:** Do - na no - bis
- Piano:** Do - na no - bis

System 2:

- Soprano:** Do - na no - bis
- Alto:** Do - na no - bis
- Tenor:** Do - na no - bis
- Bass:** Do - na no - bis
- Piano:** Do - na no - bis

Dynamic Markings: *ff* (fortissimo) is present in the piano part.

do -- na no -- bis pa -- -- cem!

do -- na no -- bis pa -- -- cem!

do -- na no -- bis pa -- -- cem do -- na no -- bis, do -- na pa -- cem do -- na

p

Solo

Dona no - bis pa - - - - - cem do - na no - bis pa - - - - - cem dona no - bis

Solo

Do - na no - bis pa - - - - - cem do - na no - bis pa - - - - - cem no -

pa - - - - - cem do - na no - - - - - bis pacem do - na no - bis

Tutti

pa--cem, do-na no--bis pa-cem pa--cem do-na no-bis pa-cem

Tutti

--bis pacem, do-na no--bis, pacem pa--cem do-na no-bis no-bis

Tutti

do-na no--bis pa-cem pa--cem do--na no-bis, pa-cem

Tutti

pa--cem do-na no--bis, pacem pa--cem do-na no-bis, no-bis

pf

nobis pa--cem do-na no-bis pa--cem do-na no-bis pa--

pa--cem pa--cem pa--cem do--na no-bis-- pa--cem no-bis pa--cem

no--bis pa--cem pa--cem no-bis

pa--cem pa--cem no--bis nobis pa--

Tasto Solo

cem, dona no-bis, pacem, pa--cem do-na no-bis pa--cem, dona nobis pa--cem!

do--na no-bis pacem pa--cem do--na no-bis pa--cem, dona nobis pa--cem!

pa--cem do-na nobis pa--cem do-na no-bis pa--cem, dona nobis pa--cem!

Solo

cem! Dona

p

no-bis pa-cem do-na no-bis pa-cem, do-na no-bis pa-cem

Tutti
Dona no-bis, pa-cem pa-cem do-na no-bis pa-cem
Dona no-bis, pa-cem pa-cem, do-na no-bis pa-cem
Dona no-bis, pa-cem pa-cem do-na no-bis pa-cem

Tutti
cem pa-cem, Dona no-bis pa-cem pa-cem do-na no-bis pa-cem

pa-cem, do-na no-bis pa-cem pa-cem do-na pa-cem!
pa-cem, do-na no-bis pa-cem pa-cem do-na pa-cem!
pa-cem, do-na no-bis pa-cem pa-cem do-na pa-cem!
pa-cem, do-na no-bis pa-cem pa-cem do-na pa-cem!

f *p* *f* *p* *f* *p* *pf*

Solo
Do-na no-bis, do-na no-bis pa-cem, do-na no-bis pacem, do-na

Solo
Do-na no-bis, do-na no-bis pa-cem, do-na no-bis pacem, do-na

Solo
Do-na no-bis, do-na no-bis pa-cem, do-na no-bis pacem, do-na

do-na

no-bis pa-cem, pa-cem, do-na pa-cem, pa-cem nobis do-na pa-cem

no-bis, pacem, pa-cem, do-na pa-cem no-bis no-bis do-na do-na no-bis

no-bis pa-cem, pa-cem, do-na no-bis, do-na no-bis pa-cem do-na no-bis

no-bis pacem, pa-cem, do-na no-bis, do-na no-bis pa-cem do-

pa-cem do-na no-bis do-na pacem! pa-cem!

pa-cem do-na no-bis pa-cem do-na no-bis pacem! pa-cem!

pa-cem do-na no-bis pa-cem do-na no-bis pa-cem!

na no-bis pa-cem do-na no-bis pa-cem!

hr

Nº 41.

ARIA.

75

TEMPO GIUSTO

LEONARDO LEO'.

CEMBALO

The musical score is written for Cembalo and voice. It begins with a series of sixteenth-note passages in the Cembalo part, featuring complex fingering (6, 6, 6, 3). The vocal line enters with the lyrics "Ad Te ad Te suspi-ramus O Jesu! suspi-ra-". The Cembalo part continues with dense sixteenth-note figures. The vocal line continues with "mus Ad te suspi-ra- mus, suspi-ra- mus! ge-men-tes e-men-tes et flentes in hac lacry-". The Cembalo part includes a dynamic marking *p* (piano) and a diamond-shaped ornament. The score concludes with a final sixteenth-note passage in the Cembalo part.

marum val - - - le la - cri - ma - - - rum val - le la - cri -

ma - rum val - - - - le!

Ad Te Ad Te suspiramus ge - men - - tes et flentes in hac lacri -

ma - - - - rum valle in hac lacri - marum la - crimarum valle in hac

lacrimarum valle la - - - crimarum val - - - - le!

FROM A MASS. Mss.

DUETTO.

W. A. NAUMAN. Dresden.

Soprano.

Alto.---

CEMBALO

Quo-ni-am tu so-lus sanc-tus tu so-lus Domi-nus, tu so-lus

Quo-ni-am tu so-lus sanc-tus tu so-lus Domi-nus, tu so-lus

lus, Tu so-lus al-tis-si-mus Je-su Chri-ste!

lus, Tu so-lus al-tis-si-mus Je-su Chri-ste!

Tu so - - - lus sanc - tus, tu so - - - lus Do - mi - nus, tu so - - -

Tu so - lus sanc - - tus, tu so - lus Do - mi - nus, tu so - lus

- - - lus al - tis - - si - mus Je - - - su Chri - ste! Tu so - - - lus

so - - - lus al - tis - si - mus Je - - - su Chri - ste! Tu so - - - lus tu

sanc - tus, tu so - - - lus Do - mi - nus Je - - - su, Je - - -

sanc - - - tus, tu Do - - - mi - nus, tu so - lus al - tis - - si - mus

- - - su Chri - ste!

Je - - - su Chri - ste!

Quoni-am tu so-lus sanc-tus Tu so-lus Do-minus tu so-lus al-

tis-simus Je-su Chri-ste, Tu so-lus sanctus tu so-lus Do-minus tu so-lus

sanc

sanc

tus tu so-lus al-tis-si-mus Je-su Chri-ste! Tu

tus tu so-lus al-tis-si-mus Je-su Chri-ste!

so - - - - - lus, tu so - lus sanc - - - - - tus tu so - lus Do - - - - - mi - nus tu

Tu so - - - - - lus sanc - tus tu so - - - - - lus al - tis - si - mus Je - - - - - su

solus Je - - - - - su Chri - ste! Tu

Je - - - - - su Chri - ste! Tu

so - - - - - lus Tu so - lus sanc - - - - - tus tu so - - - - - lus al - tissimus

so - - - - - lus Tu so - lus sanc - - - - - tus tu so - - - - - lus al - tissimus

Je - su Chri - - ste!

Je - su Chri - - ste!

CORO

81

ADAGIO

Soprano - Cum sanc-to spi-ri-tu in glo-ri-a De-i

Alto - Cum sanc-to spi-ri-tu in glo-ri-a De-i

Tenore - Cum sanc-to spi-ri-tu in glo-ri-a De-i

Basso - Cum sanc-to spi-ri-tu in glo-ri-a De-i

CEMBALO

Allegro

pa-tris Cum sanc-to spi-ri-tu in

pa-tris

pa-tris

pa-tris

Allegro

glo-ri-a De-i pa-tris A

A men, A

men A - - - - - men A - - - - -

men, A - - - - - men, cum sancto spi-ri-tu in glo-ri-a De-i

men A - - - - - men A - - - - -

patris A - - - - - men, A - - - - -

men A - - - - - men A - - - - - men!

men, A - - - - - men! cum sanc-to spi-ri-tu in glo-ri-a De-i

[illegible]

[illegible]



men,
men, A men, A
A men, A
cum sanc-to spi-ri-tu in glo-ri-a De-i pa-tris A



men, A men, A
men, A men, A
men, A men, A



men, A men,
men, A men,
men, A men,
cum sanc-to

spi-ri-tu in glo-ri-a De-i pa-tris A-

cum sanc-to spi-ri-tu in glo-ri-a De-i

- - - - - men,

men A-

pa-tris A- men A-

cum sanc-to spi-ri-tu in glo-ri-a De-i

cum sanc-to

men cum sancto

men A- - - - - men A- - - - - men

pa-tris A-

spi-ri-tu in glo-ri-a De-i pa-tris A-

No 42.

[illegible]

musical score for page 88, featuring vocal and piano parts with Latin lyrics. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system includes a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "cum sanc-to spi-ri-tu in glo-ri-a De-i pa-tris spi-ri-tu in glo-ri-a De-i pa-tris A-men". The second system continues the vocal and piano parts, with the lyrics "A-men," repeated four times. The piano part features a prominent bass line with a *p* (piano) dynamic marking. The score concludes with a final *f* (forte) dynamic marking.

cum sanc-to spi-ri-tu in glo-ri-a De-i pa-tris
spi-ri-tu in glo-ri-a De-i pa-tris A-
men A-
A-
A-
men,
men,
men,
men,
A-men!
A-men!
A-men!
A-men!
A-men!
A-men!

musical score for voice and piano, page 89. The score features vocal parts with lyrics "A - men" and piano accompaniment. The piano part includes a forte (*f*) dynamic and a "hr" (harmonic) marking. The score concludes with a "Nº 42." marking.

LARGHETTO.

N. JOMELLI.

Soprano

Alto

Tenore

Basso

CEMBALO

f *hr* *Soli*
Ag-nus De-i, qui tollis pec-ca-ta pec-ca-ta mundi,
f *hr*
Ag-nus De-i, qui tollis pec-ca-ta pec-ca-ta mundi,
f *hr*
Ag-nus De-i,
f *hr*
Ag-nus De-i,
f *hr* *p*

Tutti p *hr*
mise-re-re, mi-se-re-re no-bis.
hr
mise-re-re, mise-re-re, mi-se-re-re no-bis.
hr
mi-se-re-re, mi-se-re-re no-bis.
hr
mi-se-re-re, mi-se-re-re no-bis.
hr

f *hr* *Soli*
Ag-nus De-i, qui
f *hr*
Ag-nus De-i, qui
f *hr*
Ag-nus De-i,
f *hr*
Ag-nus De-i,
f *hr* *p*

Nº 42.

p *Tutti p* *tr*

tollis pec-cata, pec-ca--ta mundi, mi-se-re-re mise-

tollis pec-cata, pec-ca--ta mundi, mise-re--re mise-re--

mi--se--re--re

mi--se--re--re

re--re no--bis.

re, misere-re no--bis.

re, misere-re no--bis.

mi--se-re-re no--bis.

f *tr* *Soli*

Ag-nus De-i, qui tollis pec-ca-ta, pec-ca--ta mun-di,

Ag-nus De-i, qui tollis pec-ca-ta, pec-ca--ta mun-di,

Ag-nus De-i,

Ag-nus De-i,

f *p*

Do - na no - bis, do - na no - bis pa - cem, do - na no -

f *p*

do - na no - bis, do - na no - bis pa - cem no - bis.

bis dona no - bis pa - cem, do -

f *p*

pa - cem do - na no - bis pa - cem pa -

na no - bis do - na no - bis pa - cem pa - cem do - na no - bis

f *p*

do - na no - bis do - na no - bis pa -

[illegible]

[illegible]

[illegible]

The musical score is written for a vocal ensemble and piano. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts have lyrics: "cem pa - - - - - cem pa - - - - - cem". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *pp* (pianissimo) and *Cres* (Crescendo). The piano part ends with a flourish and a *Cres* marking.

[illegible]

pa cem pa

pa cem pa

pa cem pa

pa cem pa

pa cem

cem!

cem!

cem!

cem!

cem!

pa cem

pp

FROM A MASS. MSS.

ALLEGRO MODERATO.

W.A. MOZART.

Soprano *p* Solo *f* Tutti
Bless the Lord, O my soul! and forget not all his be-ne-fits!

Alto *f*
and forget not all his be-ne-fits!

Tenore
and forget not all his be-ne-fits!

Bass
forget not all his be-ne-fits!

Cembalo *p* *f*

p Solo *f* Tutti
Bless the Lord, O my soul! and forget not all his be-ne-fits! who

Bless the Lord, O my soul! and forget not all his be-ne-fits!

Bless the Lord, O my soul! and forget not all his be-ne-fits!

Bless the Lord, O my soul! forget not all his be-ne-fits!

p *f*

Nº 43.

_ _ forgiveth all thine i_niquities. who who
 Solo
 who forgiveth all thine iniquities.
 f Tutti
 healeth all all thy dis - eas - es. Bless the Lord,
 healeth all all thy dis - eas - es. Bless the Lord,
 Solo all thy dis - eas - es. Bless the Lord,
 who healeth all thy dis - eas - es. Bless the Lord,
 O my soul! and forget not all his be - ne - fits!
 Bless the Lord O my soul, forget not all - - - his be - ne - fits!
 O my soul! and forget not all - - - his be - ne - fits!
 O - - my soul! and forget not all - - - his be - ne - fits!
 O my soul! and forget not all - - - his be - ne - fits!

Bless the Lord who crown-eth thee with loving kind-ness and

Bless the Lord who crown-eth thee with loving kind-ness and

Bless the Lord who crown-eth thee with loving kind-ness and

Bless the Lord who crown-eth thee with loving kind-ness and

ten-der mercies.

ten-der mercies.

ten-der mercies. *p* Solo Bless the Lord, O my soul!

ten-der mercies.

Tutti
and for-get not all his be-ne-fits! Bless the Lord, who crowneth thee

and for-get not his be-ne-fits! Bless the Lord, who crowneth thee

for-get not his be-ne-fits! Bless the Lord, who crowneth thee

for-get not all his be-ne-fits! Bless the Lord, who crowneth thee

f with lov-ing kind-ness and ten-der mer-cies Bless the

f with lov-ing kind-ness and ten-der mer-cies Bless the

f with lov-ing kind-ness and ten-der mer-cies Bless the

with lov-ing kindness and ten-der mer-cies

p

Tutti

Lord O my soul and for-get not all his be-ne-

Lord O my soul and for-get not all his be-ne-

Lord O my soul and for-get not all his be-ne-

Bless the Lord and for-get not for-get not all his be-ne-

f *p* *f* *tr*

fits all his be-ne-fits all his be-ne-fits!

fits all his be-ne-fits all his be-ne-fits!

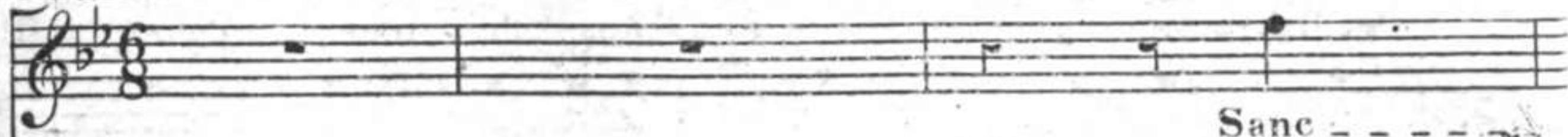
fits all his be-ne-fits all his be-ne-fits!

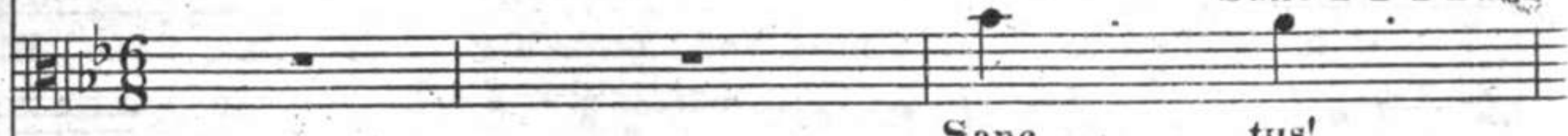
fits all his be-ne-fits all his be-ne-fits!

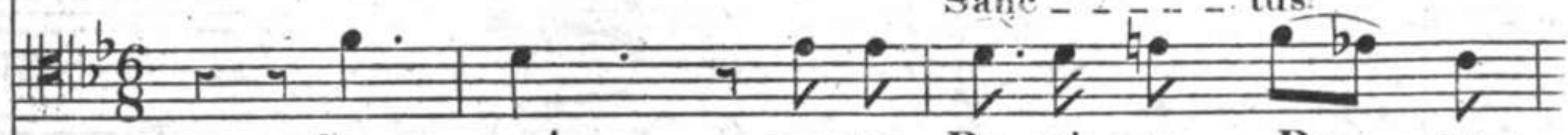
CORO. ALLEGRO.

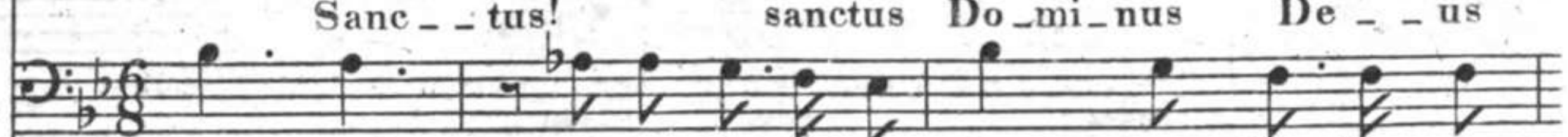
SANCTUS.

J. HAYDN.

Soprano.  Sane - - - - -

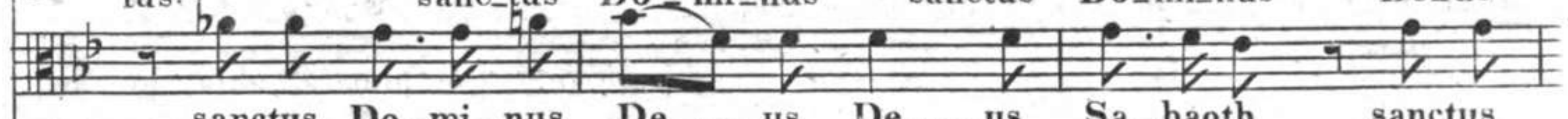
Alto.  Sane - - - - - tus!

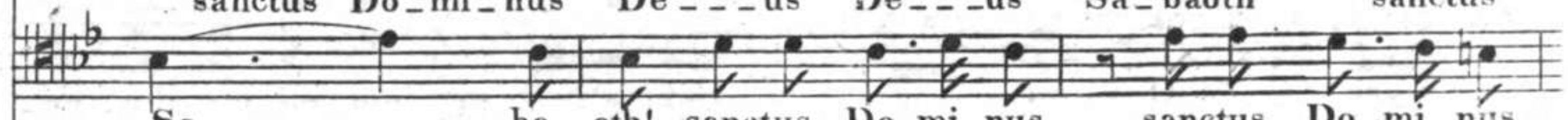
Tenore.  Sane - - tus! sanctus Do_mi_nus De - - us

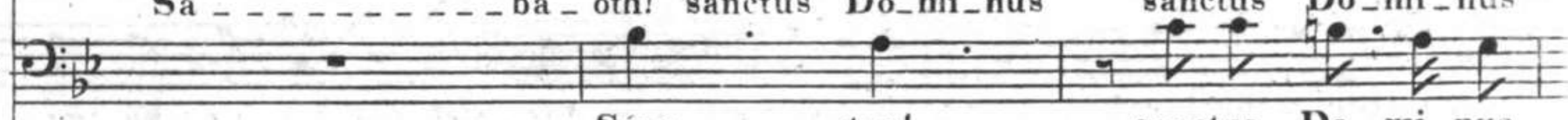
Bass.  Sane - tus! sanctus Domi_nus De - - - us Sa - ba - oth

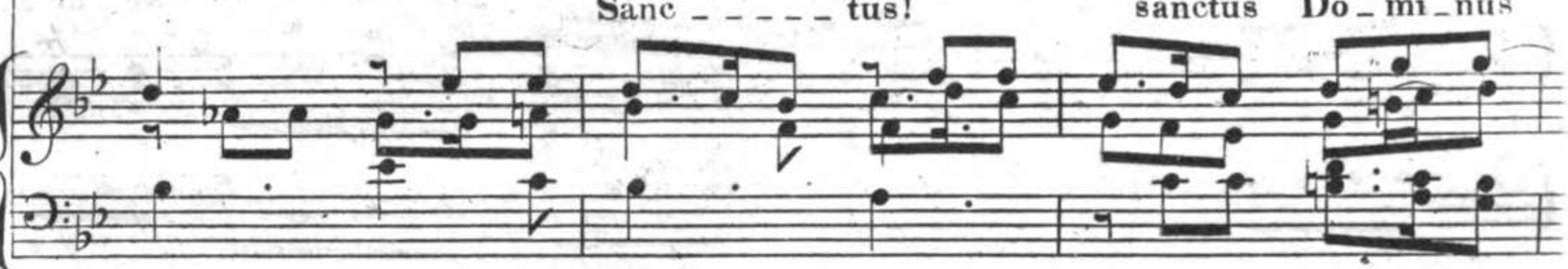
Cembalo. 

 tus! sanc_tus Do_mi_nus sanctus Do_mi_nus De_us

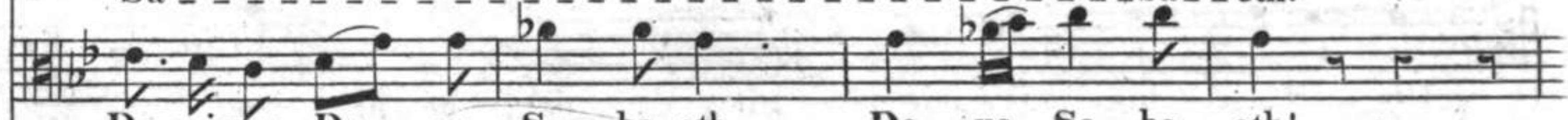
 sanctus Do_mi_nus De - - - us De - - - us Sa - ba_oth sanctus

 Sa - - - - - ba - oth! sanctus Do_mi_nus sanctus Do_mi_nus

 Sane - - - - - tus! sanctus Do_mi_nus



 Sa - - - - - ba - oth!

 Do_mi_nus De - - us Sa - ba_oth De - - us Sa - ba - oth!

 De - - us Sa - ba_oth De - us Sa - - - - - ba - oth!

 De - - us Sa - ba_oth De - - - - - us Sa - - - - - ba - oth!

 *f*

Ple-ni sunt coe-li et ter-ra Ple-ni sunt coe-li et

Ple-ni sunt coe-li et ter-ra Ple-ni sunt coe-li et

Ple-ni sunt coe-li et ter-ra Ple-ni sunt coe-li et

Ple-ni sunt coe-li et ter-ra Ple-ni sunt coe-li et

ter-ra glo-ri-a tu-a glo-ri-a tu-a!

ter-ra glo-ri-a tu-a glo-ri-a tu-a!

ter-ra glo-ri-a tu-a glo-ri-a tu-a!

ter-ra glo-ri-a tu-a glo-ri-a tu-a!

glo-ri-a tu-a!

glo-ri-a tu-a!

glo-ri-a tu-a! O - - -

O - - - san-na in ex-

O - - - san-na in ex-cel - - -

103

O san-na in ex-cel-sis O san-na in ex-cel-sis in ex-cel-sis O san-na in ex-cel-sis O san-na in ex-cel-sis

cel-sis in ex-cel-sis O san-na O san-na in ex-cel-sis in ex-cel-sis O san-na O san-na in ex-cel-sis in ex-cel-sis O san-na

cel-sis in ex-cel-sis O san-na! cel-sis in ex-cel-sis O san-na! san-na in ex-cel-sis O san-na! sis O san-na!

Segue.

MODERATO.

Organo Solo.

Solo.

Be -- ne -- dic -- tus qui venit in nomine Domi -- ni

The musical score is written for organ and voice. It begins with an organ solo in the right hand, featuring a series of eighth-note chords and single notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'MODERATO'. The key signature has two flats (B-flat and E-flat). The organ solo continues for several measures, with the right hand playing more complex figures and the left hand providing a steady bass line. The organ solo concludes, and a voice part enters with the lyrics 'Be -- ne -- dic -- tus qui venit in nomine Domi -- ni'. The voice part is written in a single line with a treble clef. The organ accompaniment for the voice part consists of a simple harmonic support in both hands, with the right hand often playing chords and the left hand playing a moving bass line. The score ends with the organ playing a final chord.

Be - ne - dic - tus qui ve - nit qui ve - nit in

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics 'Be - ne - dic - tus qui ve - nit qui ve - nit in' are written below the vocal staff. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

ve - nit in - no - mi - ne Domi - ni!

This system contains the second line of the musical score. The vocal melody continues with the lyrics 've - nit in - no - mi - ne Domi - ni!'. The piano accompaniment continues with similar rhythmic patterns, including eighth notes and triplets.

Be - ne - dictus qui ve - nit qui ve - nit in no - mi - ne Do -

This system contains the third line of the musical score. The vocal melody continues with the lyrics 'Be - ne - dictus qui ve - nit qui ve - nit in no - mi - ne Do -'. The piano accompaniment continues with similar rhythmic patterns.

mi - ni!

This system contains the fourth line of the musical score. The vocal melody concludes with the lyrics 'mi - ni!'. The piano accompaniment features a more active right hand with sixteenth-note runs and a steady eighth-note bass line.

This system contains the fifth line of the musical score. It shows the continuation of the piano accompaniment, which includes a prominent sixteenth-note run in the right hand.

Be-ne-dic-tus qui ve-nit in no-mi-ne no-mi-ne Do-mi-

ni Be-ne-dic-tus qui

ve-nit in nomine Domi-ni, qui ve-nit in no-mi-ne Do-mi-

ni, qui venit bene-dictus in nomine Do-mi-ni! Be-ne-

dictus! qui ve-nit in no-mi-ne

Do - mi - ni, in no -

mi - ne Do - mi - ni!

O-san-na in ex-cel-sis in ex-cel-sis in ex-cel-sis!

san-na in ex-cel-sis O-san-na in ex-cel-sis in ex-cel-sis O-san-

cel-sis in ex-cel-sis O-san-na in ex-cel-sis in ex-cel-sis O-san-

sis O-san-na in ex-cel-sis O-san-

O-san-na in ex-cel-sis O-

na O-san-na in ex-cel-sis in ex-cel-sis O-san-na!

na O-san-na in ex-cel-sis in ex-cel-sis O-san-na!

na O-san-na in ex-cel-sis O-san-na!

san-na in ex-cel-sis O-san-na!

FROM A LITANY.

109

In Tempo Commodo.

AD. HASSE. Dresden.

Soprano *Solo*

Ag - - - nus De-i, qui tollis pec - ca - - ta mun - - - di!

Cembalo *p*

parce, par - - ce no - - - bis par - - - ce, par - - - - ce no - bis

Tr **Tutti**

Do - mi - - ne parce no - - bis parce no - - - bis par - - - - ce no - bis

parce no - - - bis par - - - - ce no - bis

Tr *pf* *rf*

Solo

Do - mi - - ne! Ag - - - nus De-i, qui tollis pec - ca - - - - ta mun - di!

Do - mi - - ne!

Tutti

ex - au - di, ex - au - di, ex - au - di nos Do - mi -

ex - au - di, ex - au - di nos Do - mi -

pf *rf*

Solo

Ag - ne! nus De - i, Ag - ne! nus De - i qui tollis pec - ca -

ne! ne!

ta mun -

Tutti

di! mi - se - re - re mi - se - re - re mi - se -

mi - se - re - re mi - se - re -

f

re re no bis! Agnus Dei qui tol lis pec -

re re no bis! Agnus Dei qui tol lis qui tol lis pec -

ca ta mundi! mi se re re mi se re

ca ta mundi! mi se re re mi se re re mi se re

re re no bis! mi se re

re no bis! mi se re

cres *p*

re no bis Domi ne!

re no bis Domi ne!

f *pf*

MODERATO.

BERNARDO SABATINI.

Basso Solo

Cembalo

Dominus a dextris tu - is confre -

git in die in die sui Regis

Dominus a dextris tu - is confre -

git in die, confregit in di - e confregit in die in di - e

Regis in die, die su - i Re - - - - - gis in die, die su - i Re - gis!

FROM A MISERERE.

113

LARGHETTO.

SARTI.

CEMBALO

De-us! mi-se-re-re! me-i, mi-se-re-re!

De-us! mi-se-re-re! me-i, mi-se-re-re!

De-us! mi-se-re-re! me-i, mi-se-re-re!

De-us! mi-se-re-re! me-i, mi-se-re-re!

se-cundum mag-nam mi-se-ri-cor-diam

se-cundum mag-nam mi-se-ri-cor-diam

se-cundum mag-nam mi-se-ri-cor-diam

se-cundum mag-nam mi-se-ri-cor-diam

tu-am! De-us! mi-se-re-re!

tu-am! De-us! mi-se-re-re!

tu-am! De-us! mi-se-re-re!

tu-am! De-us! mi-se-re-re!

me-i, mi-se-re-re! se-cundum mag-num

me-i, mi-se-re-re! se-cundum mag-num

me-i, mi-se-re-re! se-cundum mag-num

me-i, mi-se-re-re! se-cundum mag-num

mi-se-ri-cor-diam tu-am! Et se-cun-dum mul-ti-

mi-se-ri-cor-diam tu-am! Et se-cun-dum mul-ti-

mi-se-ri-cor-diam tu-am! Et se-cun-dum mul-ti-

mi-se-ri-cor-diam tu-am! Et se-cun-dum mul-ti-

tu-di-nem mi-se-ra-ti-o-num tu-arum,

tu-di-nem mi-se-ra-ti-o-num tu-arum,

tu-di-nem mi-se-ra-ti-o-num tu-arum,

tu-di-nem mi-se-ra-ti-o-num tu-arum,

de-le i-ni-qui-ta-tem, i-ni-qui-ta-tem me-am! mi-se-

de-le i-ni-qui-ta-tem, i-ni-qui-ta-tem me-am! mi-se-

de-le i-ni-qui-ta-tem, i-ni-qui-ta-tem me-am! mi-se-

de-le i-ni-qui-ta-tem, i-ni-qui-ta-tem me-am! mi-se-

re-re me-i, mi-se-re-re me-i De-us!

re-re me-i, mi-se-re-re me-i De-us!

re-re me-i, mi-se-re-re me-i De-us!

re-re me-i, mi-se-re-re me-i De-us!

De-us! mi-se-re-re! me-i, mi-se-re-re!

De-us! mi-se-re-re! me-i, mi-se-re-re!

De-us! mi-se-re-re! me-i, mi-se-re-re!

De-us! mi-se-re-re! me-i, mi-se-re-re!

p

f *p* *f* *p*

se_cundum mag_nam mi_se-ri-cor-di-am tu--am de--le

se_cundum mag_nam mi_se-ri-cor-di-am tu--am de--le

se_cundum mag_nam mi_se-ri-cor-di-am tu--am,

se_cundum mag-----nam mi_se-ri-cor-di-am tu--am, de--le

f *p*

i--ni-qui--ta-----tem me-----am!

i--ni-qui--ta-----tem me-----am!

i--ni-qui--ta-----tem me-----am!

i--ni-qui--ta-----tem me-----am!

f *p* *f* *p*

ARIA. UN POCO LENTO.

G. A. HASSE.

Dresden.

SOPRANO.

CEMBALO

O Lord save thy people and bless thine
he_ritage and bless thine he_ritage O save thy people, Lord, save thy
peo-ple! Go-vern them and lift them lift them up for-e-
ver! and lift them up, lift them up for-e-ver!
Lord save thy peo-ple and bless thine he_ritage,

and bless thine he-ritage Govern them, govern them and lift them up

for-e-ver Go-vern them and lift them

up for-e-ver Lord save thy people and bless thine heritage

Lord save thy people Go-vern them and lift them up for.e-ver for.e-ver,

for-e-ver!

Day -- by day we mag - ni - fy thee and we

wor - - - - ship thy name we magni - fy thee world with - out

end - - world with - out end we worship thy name we magni -

fy - - thee world - - - - with - out end!

O Lord, save - thy people!

ANDANTE.

W.A. MOZART.

SOPRANO
Solo
Ag - nus De - i Ag - nus De - i qui tol - lis pec -

ALTO

TENORE

BASSO

CEMBALO
ANDANTE.
p

ca - ta pec - ca - ta mundi, mi - se - re - re mi - se -

Mi - se - re - re

Mi - se - re - re mi - se -

Mi - se - re

f re - re mi - se - re - re no - bis.

mi - se - re - re mi - se - re - re no - bis.

re - re mi - se - re - re no - bis.

re mi - se - re - re no - bis.

f

Nº 44.

p *tr* *tr*

Ag - - nus, De - i, Ag - - nus De - i, qui tol - lis pec - ca - ta, pec -

p

mi - se - re - re mi - se -

ca - - - ta mundi, mi - se - re -

mi - se - re

mi - se - re - re,

tr

re - re mi - se - re - re no - bis .

re mi - se - re - re no - bis .

re mi - se - re - re no - bis .

mi - se - re - re mi - se - re - re no - bis .

p *f*

Nº 44.

Ag - - - nus De - i, qui tol - lis pec -

Ag - - nus De - i, qui tol - lis pec -

ca - - ta mun - - - di, Ag - - - nus De - - - i, Ag - - nus

ca - - ta mun - - - di, Ag - nus De - - - i, Agnus

Ag - - - nus De - i, qui tol - lis pec - ca - ta mun - di.

qui tol - lis pec - ca - ta pec - ca - ta mun - di.

De - i, qui tol - lis pec - ca - ta mun - di.

De - - - i, qui tol - lis pec - ca - ta mun - di.

Nº 44.

124 ALLEGRO.

Do-na no-bis, do-na pa-*cem*, do-na no-bis, no-bis pa-*cem*,

Do-na no-bis, no-bis pa-*cem*,

Do-na no-bis, no-bis pa-*cem*,

Do-na no-bis, no-bis pa-*cem*,

ALLEGRO.

do-na no-bis pa-*cem*, pa-*cem*, do-na no-bis

do-na no-bis

do-na no-bis

do-na no-bis

do-na no-bis

do-na no-bis pa-*cem*, do-na no-bis no-bis pa-*cem*, do-na

do-na no-bis pa-*cem*, do-na pa-

do-na no-bis pa-*cem*,

do-na no-bis pa-*cem*,

Nº 44.

do--na no--bis, do--na no--bis pa--cem,

do--na no--bis, do--na no--bis pa--cem, do--na

do--na no--bis, do--na no--bis pa--cem, do--na pa--

do--na no--bis, do--na no--bis pa--cem,

no-bis, no-bis pa--cem, do--na do--na no--bis pa--cem

cem,

do--na no--bis, do--na no--bis

do--na no bis, no--bis pacem, do--na do--na no--bis

do--na no--bis pa--cem, do--na no--bis

do--na no--bis pa--cem, do--na no--bis

pa- cem, do- na no- bis pa- cem, do- na
pa- cem, do- na no- bis pa- cem, do- na
pa- cem, do- na no- bis pa- cem, do- na
pa- cem, do- na no- bis pa- cem, do- na

no- bis pa- cem pa- cem, do- na pa- cem
no- bis pa- cem pa- cem, do- na pa- cem
no- bis pa- cem pa- cem, do- na pa- cem
no- bis pa- cem pa- cem, do- na pa- cem

cem do- na pa- cem, pa- cem!
cem do- na pa- cem, pa- cem!
cem do- na pa- cem, pa- cem!
cem do- na pa- cem, pa- cem!

Nº44.

FROM THE STABAT MATER.

LARGO ASSAI. Solo J. HAYDN.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

Quan-do Corpus

Quan-do Corpus mo-ri-e-tur mo-ri-e-tur mori-

mo-ri-e-tur Quan-do Cor-pus mo-ri-e-tur

e-tur mo-ri-e-tur mo-ri-e-tur

Tutti *p*

Fac, fac, fac, ut A-ni-mæ do-ne-tur

Fac, fac, fac, ut A-ni-mæ do-ne-tur

Fac, fac, fac, ut A-ni-mæ do-ne-tur

Fac, fac, fac, ut A-ni-mæ do-ne-tur

Fac, ut A-nimæ do-ne-tur Pa-ra-di-si

Fac, ut A-nimæ do-ne-tur Pa-ra-di-si

Fac, ut A-nimæ do-ne-tur Pa-ra-di-si

Fac, ut A-nimæ do-ne-tur Pa-ra-di-si

Pa-ra-di-si glo-ri-a

Pa-ra-di-si glo-ri-a glo-ri-a

Pa-ra-di-si glo-ri-a

Pa-ra-di-si glo-ri-a

ALLEGRO ALLA BREVE.

131

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (indicated by two sharps) and common time (C). The tempo is marked 'ALLEGRO ALLA BREVE.' The score consists of four systems of staves. The vocal part is written in a single line, while the piano part is written in grand staff (treble and bass clefs). The lyrics are in Latin: 'Pa-ra-di-si glo-ri-a ut Animæ do-ne-tur A-men A-'. The first system shows the vocal part entering with the lyrics 'Pa-ra-di-si glo-ri-a ut Animæ do-ne-tur A-men A-'. The piano part provides harmonic support. The second system continues the vocal melody. The third system shows the vocal part repeating the phrase 'Pa-ra-di-si glo-ri-a ut Animæ do-'. The fourth system concludes with 'men, A-men.' and features a piano solo in the final measures.

Pa-ra-di-si glo-ri-a ut Animæ do-ne-tur A-men A-

di-si glo-ri-a ut Animæ do-ne-tur A-men A-

Pa-ra-di-si glo-ri-a ut Animæ do-

men, A-men.

Pa-ra-di-si glo-ri-a ut

ne-tur A-men A-men.

Animæ do-ne-tur A-men A-men

men A-men A-

Pa-ra-

men. Pa-ra-di-si

Pa-ra-di-si glo-

di-si glo-ri-a ut Animæ do-ne-tur A-

men!

glo ri a A men, A

ri a A men, A

men, A men, A men!

men, A men, A

men!

A

men!

men, A men!

men, A men, A men!

men, A men!

134 Solo

134 Solo

A

p

tr

tr

tr

tr

tr

Nº 45.

This musical score is for a solo piece, measures 134 through 138. The music is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by rapid sixteenth-note passages, often beamed together. The piano accompaniment consists of chords and single notes, providing a harmonic foundation. The score includes dynamic markings such as *p* (piano) and *tr* (trills). The piece concludes with a final measure marked with a double bar line and the number 45.

Tutti

men! Pa-ra-di-si, Pa-ra-di-si

A-men!

Pa-ra-di-si glo-ri-a, ut A-nimæ do-ne-tur,

Pa-ra-di-si glo-ri-a, A

glo-ri-a A-men, A-men!

Pa-ra-di-si

A-men, A-men,

Pa-ra-di-si glo-ri-a A

glo-ri-a A-men, A-

men, A-men!

A-men, A-men!

men!

men, A

men, A

Pa-ra-di-si glo-ri-a ut A-nimæ do-

A men, A

men

men!

Pa-ra-di-si

ne-tur A

A -- men! Pa -- ra -- di -- si glo -- ri -- a

glo -- ri -- a, A --

men, A --

men! Pa -- ra -- di -- si

A -- men! Pa -- ra -- di -- si glo -- ri -- a, A --

men Pa -- ra -- di -- si glo -- ri -- a A --

glo -- ri -- a A -- men, A

men!

men, A -- men!

men!

Solo.

p

No 45.

musical score for piano and voice, page 138. The score is in G major (one sharp) and 4/4 time. It consists of five systems. The first four systems are instrumental, featuring a piano with a busy right hand and a left hand with sustained chords. The fifth system introduces a vocal line with lyrics "men, A" and "Tutti". The piano accompaniment continues with a forte (*f*) dynamic. The score ends with the number "Nº 45." in the bottom left corner.

men, A--men, A--men!

men, A--men!

Solo

A--men!

A--men!

Solo

A--men!

A--men!

A--men!

A--men!

f

p

f

Tutti

A--men, A--men!

A--men!

A--men!

A--men!

A--men!

f

FROM A MASS. Mss.

Andante Sostenuto.

G.A. NAUMAN.

ALTO.

Cembalo

dolce

p

Alto Solo.

Ag-nus De-i, qui tol-lis pec-ca-ta, pec-ca - -

tr *pp*

ta mun-di, mi - - se - re - -

tr

re, mi-se-re - - re no - - bis!

f

Ag-nus De-i qui

tol-lis pec-ca-ta, pec-ca-ta, pec-ca-ta mun-di

mi-se-re, mi-se-

re no-

bis!

Flauti Soli.



Tutti

Ag_nus De_i, qui tol_lis pec-ca-ta, pec-ca- - - - -

Ag_nus De_i, qui tol_lis pec-ca-ta, pec-ca- - - - -

Ag_nus De_i, qui tol_lis pec-ca-ta, pec-ca- - - - -

Ag_nus De_i, qui tol_lis pec-ca-ta, pec-ca- - - - -

f

ta mun-di! **Solo**

ta mun-di! Do-na no-bis, do-na pa-cem

ta mun-di!

ta mun-di!

p

First system of the musical score. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano accompaniment. The lyrics are "Do - na no - bis pa - - - - - cem". The piano part includes dynamic markings *f*, *p*, and *f*. A "Solo" marking is placed above the Soprano staff for the final "Do - na".

Second system of the musical score. The lyrics continue: "no - bis pa - - - - - cem!" and "no - - - - - bis Do - na no - - - - - bis pa - - - - - cem!". The piano part features dynamic markings *p*, *f*, *p*, and *pf*. A "Solo" marking is placed above the Soprano staff for the first "no - bis".

Third system of the musical score. The lyrics are "Do - - - na no - - - bis do - na no - bis pa - - - - - cem!". The piano part includes dynamic markings *p* and *f*. A "Solo" marking is placed above the Soprano staff for the first "Do - - - na".

f Tutti

pa - - - - - cem!

Soli

Do - na no - - bis pa - - - - - cem! Do - - - - - na

f pa - - - - - cem!

pa - - - - - cem!

pf

f *tr* Do - na no - - - - - bis dona pa - - - - -

nobis pa - - - - - cem Do - na no - - - - - bis do - na pa - - - - -

Do - na no - - - - - bis do - na pa - - - - -

Do - na no - - - - - bis do - na pa - - - - -

f

cem!

cem!

cem!

cem!

p *pp*

Allegrettino con Grazia.

Cembalo

Dig-na re Do-mi-ne, di-e-isto

si-ne pec-ca-to, si-ne pec-ca-to nos cus-to di-re, nos custo

di-re si-ne pec-ca-to, sine pec-ca-to nos custo-di-re, nos custo-

di-re, Digna-re

Domi-ne, di-e isto si-ne pec-ca-

to nos custo-di-re, nos custo-

di-re!

Nr

pf

p

mi-se-re-re, mi-se-re-re, mi-se-re-re,

mi-se-re-re, mi-se-re-re nos-tri Do-mi-ne! mise-rere,

mi-se-rere, mi-se-re-re nos-tri!

Fi-at mi-se-ri-cordi-a tu a Do-mine! su-per nos quem-

admodum spera -

vimus in Te! Quemadmodum spe - ra -

vi - mus spe - ra - vi -

mus in Te, spera - vi - mus in Te!

f

3

FROM A SERVICE FOR THE PASSION WEEK.

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LARGO.

F. DURANTE.

CANTO 1^{mo} Omnis popu-lus e--jus Omnis po-pulus

CANTO 2^{do} Omnis popu-lus e--jus Omnis po-pulus

BASSO. Omnis popu-lus e--jus Omnis po-pulus

CEMBALO

e--jus Om-nis po-pu-lus e--jus ge--

e--jus Om-nis po-pu-lus e--jus ge--

e--jus Om-nis po-pu-lus e--jus

CEMBALO

Tutti Soli

--mens, Om-nis po-pu-lus e--jus ge--mens,

--mens, Om-nis po-pu-lus e--jus ge--mens,

Om-nis po-pu-lus e--jus

CEMBALO

ad re-fo-cillandam

De-dērunt preti-o-sa quæ-que pro ci-bo ad re-fo-cillandam

Dederunt preti-o-sa quæ-que pro ci-bo ad re-fo-cillandam

a-----ni-mam De-de-runt

a-----ni-mam De-de-runt preti-o-sa quæ-----

a-----ni-mam De-dērunt pre-ti-o-sa quæ-----

que pro--ci-bo ad re-fo-cil-lan-dam a-----ni-----mam.

que pro--ci-bo ad re-fo-cil-lan-dam a-----ni-----mam.

Vide Do — mi ne vide Do mi ne et con —

Vi de Do — mine

et con —

si — de ra et con — si — de ra

et con si de — ra et consi de — ra

si — de ra, Vide Do — mine et con —

et con si — de — ra et con si — de — ra

et con si — de — ra et con — si — de —

— si — de ra, Vide Do — mine et con —

et con-si--de--ra et con--

ra et con-si--de--ra

si--de--ra et con-si--de--ra et con-si--de--

si--de--ra et con-si--de--ra, Quo--ni--am,

et con--si--de--ra, Quo--ni--am,

ra et con--si--de--ra, Quo--ni--am,

fac-ta sum vi--lis!

fac-ta sum vi--lis!

fac-ta sum vi--lis!

SANCTUS.

ADAGIO

SIGISMAUND NEUKOM.

Chorus Major

SOPRANO. *f* Sanc-tus, sanc-tus, sanc-tus Do-mi-nus De-us, sanc-tus *p*

ALTO. *f* Sanc-tus, sanctus, sanc-tus Do-mi-nus De-us, sanc-tus *p*

TENORE. *f* Sanc-tus, sanc-tus Do-mi-nus De-us, sanc-tus *p*

BASSO *f* Sanc-tus, sanc-tus Do-mi-nus De-us, sanc-tus *p*

CEMBALO *f* *p*

f Do-mi-nus De-us Sa-ba-oth!

f De-us Sa-ba-oth!

f tus De-us Sa-ba-oth!

f Do-mi-nus De-us Sa-ba-oth!

Chorus Minor.

p dol. Sanc-tus, sanc-tus!

p dol. Sanc-tus, sanc-tus!

p Sanc-tus, sanc-tus!

f *p*

Do-mi-nus De-us! De-us Sa-ba-oth!

Do-mi-nus De-us! De-us Sa-ba-oth!

Do-mi-nus De-us! De-us Sa-ba-oth!

Do-mi-nus De-us! De-us Sa-ba-oth!

Sanc-tus, sanc-tus!

Sanc-tus, sanc-tus!

Sanc-tus Do-mi-nus!

f Chorus Minor *f* Tutti *f* Chorus Major

Sanc-tus, sanc-tus! Ple-ni sunt coe-li et

Sanc-tus, sanc-tus! ALLEGRO.

Sanc-tus, sanc-tus!

Sanc-tus, sanc-tus! ALLEGRO.

Nº 46.

san-na in ex-cel-sis, ho-san-na in ex-cel-sis

ho-san-na, ho-san-na ho-

na in ex-cel-sis, in ex-cel-sis ho-

ho-

ho-san-na in ex-cel-

san-na in ex-cel-sis, in ex-cel-

san-na in ex-cel-sis, in ex-cel-

san-na, ho-san-na in ex-cel-

sis, ho-san-na in ex-cel-sis ho-san-na, ho-san-na!

sis, ho-san-na in ex-cel-sis, ho-san-na!

sis, ho-san-na, ho-san-na!

sis, ho-san-na, ho-san-na!

Andante Moderato.

Sotto voce

SOPRANO
Salve, salve Re-demtor! De-i fi-li u---ni-ge--ni-

ALTO
Salve, salve Re-demtor! De-i fi-li u---ni-ge--ni-

TENORE
Salve, salve Re-demtor! De-i fi-li u---ni-ge--ni-

BASSO
Salve, salve Re-demtor! De-i fi-li u---ni-ge--ni-

CEMBALO
pp

te! Je-su Sal-va-tor, et spes no-stra sal---ve! sal---ve!

te! Je-su Sal-va-tor, et spes no-stra sal---ve! sal---ve!

te! Je-su Sal-va-tor, et spes no-stra sal---ve! sal---ve!

te! Je-su Sal-va-tor, et spes no-stra sal---ve! sal---ve!

fz *p* *fz* *p*

ad te cla-ma-mus ad te cla-ma-mus ex-u-les ex-ules fi-li-i e---

ad te cla-ma-mus ad te cla-ma-mus ex---u-les fi-li-i e---

ad te cla-ma-mus ad te cla-ma-mus ex---u-les fi-li-i e---

cla-ma-mus cla-ma-mus ex-u-les fi-li-i e---

vae! ad te sus-pi-ramus, gementes et flentes in hac lacry-

vae! ad te sus-pi-ramus, ge-men-tes et flentes in hac lacry-

vae! ad te sus-pi-ra-mus, ge-men-tes in hac lacry-

vae! ad te sus-pi-ra-mus, ge-mentes et flentes in hac lacry-

ma-rum val-le! Tu, qui se-des, se-des ad dex-tram Patris,

ma-rum val-le! Tu, qui se-des, se-des ad dex-tram Patris,

ma-rum val-le! Tu, qui se-des, se-des ad dex-tram Patris,

ma-rum val-le! Tu, qui se-des, se-des ad dex-tram Patris,

mi-se-re-re, qui se-des ad dextram Patris, mise-re-re no-bis!

mi-se-re-re, qui se-des ad dextram Patris, mise-re-re no-bis!

mi-se-re-re, qui se-des ad dextram Patris, mise-re-re no-bis! Qui

mi-se-re-re, qui se-des ad dextram Patris, mise-re-re no-bis! Qui

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re

Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, mi-se-re-re

tol-lis pec-ca-ta, pec-ca-ta mun-di, mi-se-re-re

tol-lis pec-ca-ta, pec-ca-ta mun-di, mi-se-re-re

Cres. *p*

no-bis, qui tol-lis pec-ca-ta mun-di, Ag-nus De-i, Ag-nus

no-bis, qui tol-lis pec-ca-ta mun-di, Ag-nus De-i, Ag-nus

no-bis, qui tol-lis pec-ca-ta mun-di, Ag-nus De-i, Ag-nus

no-bis, qui tol-lis pec-ca-ta mun-di, Ag-nus De-i, Ag-nus

Cres. *pp*

De-i, Do-na no-bis pa-cem, pa-cem!

De-i, Do-na no-bis pa-cem, pa-cem!

De-i, Do-na no-bis pa-cem, pa-cem!

De-i, Do-na no-bis pa-cem, pa-cem!

FROM THE ORATORIO,

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LA CO. LA CONVERSIONE DI S. AGOSTINO.

ALLEGRO.

G. Ad. HASSE. Dresden.

CEMBALO

Unis:

The musical score is written for a Cembalo (harpsichord) and a vocal soloist. The Cembalo part is marked 'CEMBALO' and features a complex rhythmic pattern in the right hand, with the left hand providing a steady accompaniment. The vocal part is marked 'Unis:' and features a melodic line with lyrics. The tempo is marked 'ALLEGRO.' and the location is 'Dresden.'.

The lyrics are: *Lau date coeli Pa*, *Laudate coeli Pa*, *Lauda-te coeli Pa*, *Lauda-te coeli Pa*, *trem*, *lau-da-te*, *trem*, *lau-da-te*, *trem*, *lau-da-te*, *unis*.

lauda-te coe-li Pa-trem,
 lauda-te, lau-da-te Pa-trem,
 lauda-te coe-li Pa-trem, qui coe-co pec-to-
 lauda-te, lau-da-te Pa-trem, di-
 qui coeco pec-to-ri im-mi-sit lu-men, di-
 im-mi-sit lu-men, qui
 ri im-mi-sit lu-men qui coeco pecto-
 vi-num lu-men qui coeco pecto-
 vi-num lu-men, qui
 coe-co pec-to-ri im-mi-sit lu-men,
 ri-im-mi-sit lu-men, qui
 ri-im-mi-sit lu-men,

coeco pec-to-ri im-mi - - -

qui cœ-co pec-tori immi - - -

cœ-co pec-to-ri im-mi - - -

qui cœ-co pecto-ri immi - - -

sit - - - di -

sit - - - di -

sit - - - di -

sit lu-men - - - di -

Unis

vi-num lu-men

vi-num di-vi-num

vi-num di-vi-num

vi-num di-vi-num

f

li-cet iam esse san-ctum qui re-us

li-cet iam-esse san-ctum qui re-us

licet iam esse san-ctum esse sanctum qui re-us

licet iam-esse san-ctum qui re-us

e-rat,

e-rat,

e-rat,

e-rat,

Idem au-sit ex-

Idem au-sit ex-

Tempo giusto.

Idem au-sit ex-emplum quævis pa-vi-di mens-

Idem au-sit ex-emplum quævis pa-vi-da mens-

emplum quævis pa-vi-da mens-

emplum quævis pa-vi-da mens-

LARGO.

Gra - - - - - ti - a non de - - - - - est

Gra - - - - - ti - a non de - - - - - est

Gra - - - - -

Gra - - - - - ti - a non de - - - - - est

LARGO.

ALLEGRO

ti - a non de - - - - - est cu - i a - nimus

cu - i a - nimus est - - - - -

ti - a non de - - - - - est cu - i a - nimus est

cu - i a - nimus

ALLEGRO

est cu - i a - nimus est de - vo - tus De - - - o.

cu - i a - nimus est de - vo - tus De - - - o.

cu - i a - nimus est de - vo - tus De - - - o.

est de - vo - tus De - - - o.

Nº 47.

Et qui vi-ri-bus e-get di-vi-nis va-let

Et qui vi-ri-bus e-get di-vi-nis va-let

Et qui vi-ri-bus e-get di-vi-nis

Et qui vi-ri-bus e-get di-vi-nis

Et qui vi-ri-bus e-ge-t di-vi-nis va-let di-vi-nis va-let di-vi-nis va-let di-vi-nis va-let Et qui vi-ri-bus e-ge-t di-vi-nis va-let di-vi-nis va-let Et qui vi-ri-bus e-ge-t di-vi-nis va-let

No 47

e - get di - vi - nis va -

let

divinis va -

di - vinis va -

Et qui vi - ri - bus e - get di - vinis va -

let

Et qui

Et qui vi - ri - bus e - get di -

let

di - vinis va -

get di - vinis va -

let

vi - ri - bus e - get

divinis va -

vi-nis va-let di-vi-nis va-let et qui

vi-ri-bus e-get di-vi-nis va-let

unis

FROM A MASS. MSS.

ADAGIO.

G. A. NAUMANN.

SOPRANO.

ALTO.

TENORE.

BASSO.

CEMBALO

ADAGIO

Sanctus!

Sanc-tus!

Sanctus!

Sanc-tus!

Sanc-tus!

Sanc-tus!

Sanc-tus!

Sanc-tus!

Sanc-tus! Do-mi-nus De-us, De-us Sa-baoth!

Sanc-tus! Do-mi-nus De-us Sa-baoth!

Sanc-tus! Do-mi-nus De-us Sa-baoth!

Sanc-tus! Do-mi-nus De-us, De-us Sa-baoth!

ALLEGRO

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Ple- ni sunt cœ- li et ter- ra glo-
Ple- ni ple- ni sunt cœ- li, cœ- li et ter- ra glo-
Ple- ni sunt cœ- li et ter- ra glo-
Ple- ni Ple- ni sunt cœ- li, cœ- li et ter- ra glo-
ALLEGRO

ri- a Tu- a!
ri- a Tu- a!
ri- a, glo- ri- a Tu- a!
ri- a, glo- ri- a, glo- ri- a Tu- a!
Clarineti

O-

[illegible]

san-na, O-san-na in ex-cel-sis! O-

san-na in ex-cel-sis! O-

sanna in ex-cel-sis O-san-na in ex-cel-sis! O-

O-san-na in ex-cel-sis! O-

san-na, O-san-na, O-sanna in ex-cel-sis!

san-na, O-san-na, O-sanna in ex-cel-sis!

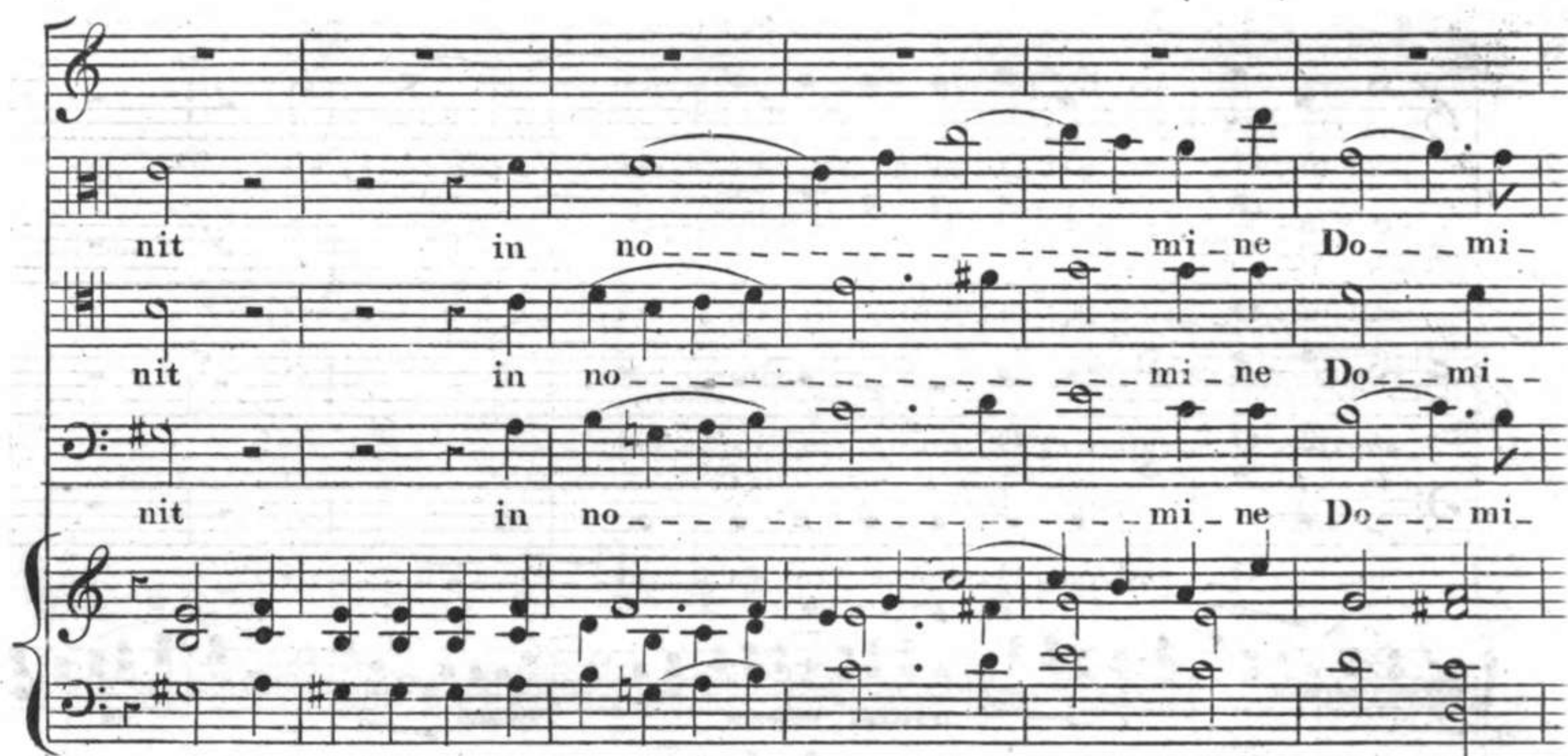
san-na, O-san-na, O-sanna in ex-cel-sis!

san-na, O-san-na, O-sanna in ex-cel-sis!

p



First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Bene-dic-tus! qui ve-". The piano part begins with a *p* (piano) dynamic marking.



Second system of the musical score. The lyrics continue: "nit in no-mi-ne Do-mi-". The piano accompaniment continues with a steady harmonic accompaniment.



Third system of the musical score. The lyrics are: "Be-ne-dic-tus!". The piano part includes a *kr* (crescendo) marking followed by a *p* (piano) marking. The system concludes with the word "ni!" on the vocal staves.

qui ve-nit in no-

qui ve-nit in no-

qui ve-nit in no-

mi-ne Do-mi-ni Be-ne-dic-tus, qui ve-

mi-ne Do-mi-ni Be-ne-dic-tus, qui ve-

mi-ne Do-mi-ni Be-ne-dic-tus, qui ve-

nit in no-mi-ne Do-mi-ni!

nit in no-mi-ne Do-mi-ni!

nit in no-mi-ne Do-mi-ni!

Tutti

Dal Segno

FROM A MASS.

ADAGIO.

W. A. MOZART.

CEMBALO.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 3/4 time, marked *Adagio*. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal part enters with a solo for 'Agnus Dei', marked *Solo* and *p*. The lyrics are 'Agnus Dei, qui tol-lis pec-ca-ta mun-di, pec-ca-ta mun-di'. The piano accompaniment continues throughout the vocal parts, providing a harmonic and rhythmic foundation. The score is numbered 48 at the bottom.

Tutti

f

Mi-se-re-re, mi-se-re-re, mi-se-re-re

Mi-se-re-re, mi-se-re-re, mi-se-re-re

Mi-se-re-re, mi-se-re-re, mi-se-re-re

Mi-se-re-re, mi-se-re-re, mi-se-re-re

no-bis!

no-bis!

no-bis!

no-bis!

Solo

p

Ag-nus De-i, qui tol-lis peccata mundi, pec-ca-ta mundi!

p

Tutti

f

Mi - se - re - re, mi - se - re - re, mi - se - re - re

Mi - se - re - re, mi - se - re - re, mi - se - re - re

Mi - se - re - re, mi - se - re - re, mi - se - re - re

Mi - se - re - re, mi - se - re - re, mi - se - re - re



tr

no - bis!

no - bis!

no - bis!

no - bis!



Solo

Ag - nus De - i, qui tollis pec - ca - ta mundi, pec - ca - ta mundi!



180 ALLEGRO:

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/8 time and B-flat major. The tempo is marked 'ALLEGRO'.

Vocal Parts:

- Soprano:** Do - - - na no - - bis pa - - cem! do - - na no - - bis
- Alto:** Do - - - - na no - - bis pa - - cem! do - - na no - - bis
- Tenor:** Do - - - na no - - bis pa - - cem! do - - na no - - bis
- Bass:** Do - - - - na no - - bis pa - - cem! do - - na no - - bis

Piano Accompaniment:

- First System:** Features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *tr* (trill).
- Second System:** Continues the melodic and harmonic development. Dynamics include *p* and *tr*.
- Third System:** Includes a *f* (forte) dynamic marking. The piano part features more complex rhythmic patterns.

Lyrics:

pa - - - cem, pa - - cem, do - - na no - - bis pa - - cem, pa - - cem!

pa - - - cem, pa - - cem, do - - na no - - bis pa - - cem, pa - - cem,

pa - - - cem, pa - - cem, do - - na no - - bis pa - - cem, pa - - cem,

pa - - - cem, pa - - cem,

do - - na no - - bis pa - - cem, pa - - cem, do - - na no - - bis

do - - na no - - bis pa - - cem, pa - - cem, do - - na no - - bis

do - - na no - - bis pa - - cem, pa - - cem, do - - na no - - bis

do - - na no - - bis pa - - cem, pa - - cem, do - - na no - - bis

[illegible]

do-na no-bis pa-cem, pa-cem,

do-na no-bis pa-cem, pa-cem, do-na

do-na no-bis pa-cem, pa-cem, do-na

do-na no-bis pa-cem, pa-cem, do-na

do-na no-bis pa-cem, pa-cem,

no-bis pa-cem, pa-cem, do-na no-bis pa-cem,

no-bis pa-cem, pa-cem, do-na no-bis pa-cem,

no-bis pa-cem, pa-cem,

pa-cem, do-na no-bis pa-cem, do-na

pa-cem, do-na no-bis pa-cem, do-na

pa-cem, do-na no-bis pa-cem,

do-na no-bis pa-cem,

pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem, pa - - - - - cem,
 pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem, pa - - - - - cem,
 do - - - - - na no - - - - - bis pa - - - - - cem, pa - - - - - cem, do - - - - - na
 do - - - - - na no - - - - - bis pa - - - - - cem, pa - - - - - cem, do - - - - - na

do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na no - - - - - bis
 do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na no - - - - - bis
 pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na no - - - - - bis
 pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na no - - - - - bis

pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na pa - - - - - cem.
 pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na pa - - - - - cem.
 pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na pa - - - - - cem.
 pa - - - - - cem do - - - - - na no - - - - - bis pa - - - - - cem do - - - - - na pa - - - - - cem.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO.

Solo
Pie - tà, pie - tà d'un in - fe - lice, pie -
tà d'un af - flit - ta ge - ni - tri - ce, O
Solo
Pie - tà, pie - tà d'un padre mise - ro O pa - dre, O
Tutti
Pie - tà d'un in - fe - li - ce ge - ni -
pa - dre d' Is - ra - el, pie - tà d'un in - fe -
pa - dre d' Is - ra - el, Pie -

trice, Pie-tà, pie-tà d'un
 li-ce d'un afflit-ta ge-ni-tri-ce pie-tà d'un
 tà d'un in-fe-li-ce d'un af-flit-ta ge-ni-tri-ce pie-
 Tutti
 Pie-tà d'un in-fe-li-ce afflit-ta ge-ni-tri-ce pie-
 pa-dre mi-se-ro pie-tà pie-tà O Pa-dre
 pa-dre mi-se-ro pie-tà O Pa-dre
 tà d'un Pa-dre mi-se-ro pie-tà pie-tà O Pa-dre
 tà d'un Pa-dre mi-se-ro pie-tà pie-tà O Pa-dre
 d'Is-ra-el pie-tà O Pa-dre d'Is-ra-el
 d'Is-ra-el pie-tà O Pa-dre d'Is-ra-el
 d'Is-ra-el pie-tà O Pa-dre d'Is-ra-el
 d'Is-ra-el pie-tà O Pa-dre d'Is-ra-el

Musical score for a religious piece, featuring vocal staves and piano accompaniment. The lyrics are in Italian, expressing themes of mercy and prayer to God. The score includes dynamic markings such as *p* (piano) and *f* (forte), and a *Tutti* instruction. The piano accompaniment consists of a grand staff with treble and bass clefs.

pie-tà d'un in-fe-li-ce ge-ni-tri-ce pie-tà

pie-tà d'un in-fe-li-ce ge-ni-tri-ce pie-tà

tà pie-tà O Pa-dre, O Pa-dre

tà pie-tà O Pa-dre, O Pa-dre

d'un Padre mi-se-ro pie-tà pie-tà O Pa-dre, O Pa-dre

d'un Padre mi-se-ro pie-tà pie-tà O Pa-dre, O Pa-dre

d'Is-ra-el.

d'Is-ra-el.

d'Is-ra-el.

d'Is-ra-el.

ri_torni omai To-bi-a,

ri_torni omai To-bi-a, ritorni omai To-bi-a,

ri_torni omai To-bi-a,

ri_torni omai To-bi-a, ritorni omai To-bi-a,

sal_vo Tobia ri_tor-ni, ces-sin del pian-toi

sal_vo Tobia ri_tor-ni, sal_vo To-bia ri_torni, ces-sin del pian-toi

sal_vo Tobia ri_tor-ni,

sal_vo Tobia ri_tor-ni, sal_vo To-bia ri_torni,

gior- - - ni i gior- - - ni O som-mo Re- O Re del Ciel.

gior- - - ni i gior- - - ni O som-mo Re del Ciel.

ces-sin del pianto i gior- - - ni O som-mo Re del Ciel.

ces-sin del pianto i gior- - - ni O som-mo Re del Ciel.

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ces sin del pian to i gior ni O som mo Re del

ces sin del pian to i gior ni O som mo Re del

ces sin del pian to i gior ni O som mo Re del

ces sin del pian to i gior ni O som mo Re del

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of two and one. The lyrics are: "ces sin del pian to i gior ni O som mo Re del". The piano accompaniment is in the bottom staff, featuring a complex, flowing melody.

Ciel O som mo O som mo Re del

Ciel O som mo O som mo Re del

Ciel O som mo O som mo Re del

Ciel O som mo O som mo Re del

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of two and one. The lyrics are: "Ciel O som mo O som mo Re del". The piano accompaniment is in the bottom staff, featuring a complex, flowing melody.

Ciel.

Ciel.

Ciel.

Ciel.

The third system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of two and one. The lyrics are: "Ciel.". The piano accompaniment is in the bottom staff, featuring a complex, flowing melody.

cal-ma e perdo-na i pal-pi-ti d'un cor ma-ter-no e

cal-ma e perdo-na i pal-pi-ti d'un cor ma-ter-no e

cal-ma e perdo-na i pal-pi-ti d'un cor ma-ter-no e

cal-ma e perdo-na i pal-pi-ti d'un cor ma-ter-no e

de-bo-le pre-mia la speme intre-pi-da d'un ge-ni-tor fe-

de-bo-le pre-mia la speme intre-pi-da d'un ge-ni-tor fe-

de-bo-le pre-mia la speme intre-pi-da d'un ge-ni-tor fe-

de-bo-le pre-mia la speme intre-pi-da d'un ge-ni-tor fe-

del cal-ma e perdonai pal-pi-ti d'un cor ma-ter-no e

del cal- - - ma e perdonai pal-pi-ti d'un cor ma-ter-no e

del cal-ma e perdonai pal-pi-ti d'un cor ma-ter-no e

del cal- - - ma e per-

de - - bo - le per - do - - - na *f* pre - mia la speme in - -

de - - bo - le per - do - - - na

de - - bo - le per - do - - - na

do - - - na per - do - - - na

tre - pi - da d'un ge - - ni - tor fe - - del - - d'un ge - - ni -

pre - mia la speme in - tre - pi - da d'un ge - - ni - tor fe - - del - - d'un

pre - mia la speme in - tre - pi - da d'un ge - - ni - tor fe - - del - - d'un

pre - mia la speme in - tre - pi - da d'un ge - - ni - tor fe - -

tor fe - - del d'un ge - - ni - tor fe - del pre -

ge - - ni - tor fe - del d'un ge - - ni - tor fe - del pre -

ge - - ni - tor fe - del d'un ge - - ni - tor fe - del

del fe - - del d'un ge - - ni - tor fe - del

-- mia la speme d'un ge-ni-tor fe-del fe--del d'un
 -- mia la speme d'un ge-ni-tor fe-del fe--del d'un
 premia la speme d'un ge--ni--
 premia la speme d'un ge--ni--

ge--ni-tor fe-del d'un ge--ni-tor fe-del.
 ge--ni-tor fe-del d'un ge--ni-tor fe-del.
 tor fe--del d'un ge--ni-tor fe-del.
 tor fe--del d'un ge--ni-tor fe-del.

p *pp*

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