

ANDREAS
HAMMERSCHMIDT
(1611/12 - 1675)

VULNERASTI
COR MEUM


FOR CANTUS AND CONTINUO

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VULNERASTI COR MEUM

ANDREAS HAMMERSCHMIDT

CANTUS

Vul-ne-ra - - sti cor me - um,

CONTINUO

3

C

vul-ne-ra-sti, vul-ne-ra-sti cor me - um, vul-ne-ra-sti, vul-ne-ra-sti cor

CONT.

5

C

me - um, soror me-a, spon-sa, soror me-a, spon - sa vulnerasti, vul-ne-rasti cor

CONT.

8

C

me - um. In u - no o-cu-lo - rum tu - o - rum, & in u-no cri - ne col - li

CONT.

10

C

tu - i, & in u-ni cri - ne col - - - li tu -

CONT.

12

C

i. Quam pul-chræ sunt, quam pul-chræ sunt mam - mæ

CONT.

14

C. tu - æ, quam pul-chræ sunt mam - mæ tu - æ, so-ror me - a, spon -

CONT. 4 # 6 6 #

16

C. sa. Vul-ne-ra-sti, vul-ne-ra-sti cor me - um, pul - chri-o - ra

CONT. # # 6 6

18

C. sunt u - be-ra tu - - - a - vi - no. Vul-ne -

CONT. 6 # 4 # # b

20

C. ra-sti, vul-ne-ra-sti cor me - um, pul - chri-o - ra sunt u - be-ra

CONT. 6 6 # 6

22

C. tu - - - a - vi - no.

CONT. # 4 # #

24

C. To-ta, to-ta e-nim pul-chra es, to-ta e - nim pul - chra es, for-mo-sa me - a, for-

CONT. # b 6 #

26

C. mo - sa me - a a - mi - ca me - a, & ma - cu - la non

CONT. 6 6 # 6

28

C. est in te. To - ta, to - ta e - nim pul - chra

CONT. # b # b #

30

C. est, to - ta e - nim plu - chra est, a - mi - ca me - a, for - mo - sa me - a a - mi - ca

CONT. b 6 # 6 6

32

C. me - a, & ma - cu - la non est.

CONT. # # 6

34

C. in te. Vul - nera - sti, vul - ne - ra - sti, vul - ne - ra - sti cor me - um

CONT. b # 4 # # # 6 6 #

37

C. so - ror me - a, spon - sa, so - ror me - a, spon - sa.


CONT. 4# 6 # 6 b #

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VULNERASTI COR MEUM

Continuo

ANDREAS HAMMERSCHMIDT

The musical score is written for a Continuo instrument in a single system. It consists of seven staves of music, each beginning with a measure number (5, 10, 15, 20, 25, 30, 35) and a bass clef. The time signature is common time (C). The music is composed of eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and figured bass notation (numbers 6, 4, #, b) placed above the notes. The piece concludes with a double bar line and a repeat sign at the end of the seventh staff.