

# MUSICALIA DANUBIANA

Uniunea Compozitorilor și Muzicologilor din România  
MTA Zenetudományi Intézet

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# CODEX CAIONI

saeculi XVII  
(transcriptiones)



# MUSICALIA DANUBIANA

RÉDIGUNT

FERENCZI ILONA

SAS ÁGNES

SZENDREI JANKA

HOC VOLUMEN CURAVIT

FERENCZI ILONA

## CURIS

MAGYAR TUDOMÁNYOS AKADÉMIA ZENETUDOMÁNYI INTÉZET

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MUSICALIA DANUBIANA  
14/b\*

CODEX CAIONI saeculi XVII

EDITED BY

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## ELŐSZÓ

Nemes és jogos törekvések eredményeként lát most napvilágot az a 17. századi orgonatabulatúra gyűjtemény, melyet hagyományosan KÁJONI KÓDEX-nek nevezünk. A két kötet (facsimile és átírások) kiadása Románia és Magyarország Művelődési Minisztériumainak megállapodása értelmében, a Romániai Zeneszerzők és Zenetudósok Szövetségének, valamint a Magyar Tudományos Akadémia Zenetudományi Intézetének közös munkájával valósult meg. E kötetek publikálásával örvendetesen kibővül a közép-kelet-európai Duna-menti országok zenei dokumentumainak közzétételét célzó MUSICALIA DANUBIANA sorozat köre, s immár romániai forrást is magába ölel. A közös munka sikerét biztatásnak tekintjük a további együttműködésre, további zenetörténeti források közös kiadására.

A KÁJONI KÓDEX – CODICELE CĂIANU – CODEX CAIONI névvel számon tartott gazdag tabulatúra-gyűjtemény a 17. század közepének kedvelt erdélyi repertoárját tartalmazza. Benne vokális és hangszeres, egyházi és világi művek váltakoznak, neves és ismeretlen szerzők művei, sőt a kötet zömét kitevő műzenei alkotások mellett a népzenei gyakorlathoz közelítő darabok is.

A kézirat leírói közül kiemelkedik Kájoni János (Joannes Caioni) személyisége, kiről a kódex nevét kapta. Az általa leírt művek egyszerre tükröznek egy közgyakorlatot és egy zenei egyéniséget: képet adva Kájoni műveltesgéről, széleskörű érdeklődéséről, az európai értékek elsajátítását célzó törekvéséről, tudományos megbízhatóságáról és művészzi ízléséről. Kájoni János, a román származású ferences szerzetes a kor jellegzetes humanista értelmi típusa. Teológiai, zenei, történelmi, irodalmi, botanikai, földrajzi tárgyú műveivel hozzájárult a 17. századi Erdély művelődéséhez, műveltegek nagykorúsodásához. Kájoni oktató és tudományos, vallásos és világi tárgyú könyvei között kiemelkedő jelentőségük azok, melyek a hangok művészeteinek értékét, jelentőséget tarták fel a kor olvasója előtt.

Az itt publikált kézirat azonban nemcsak Kájoni zenei világát, stilisztikai és esztétikai horizontját mutatja be, hanem annak a zenekultúrának jellegét is, mely Európának ebben a részében a 17. századra kialakult. A kézirat tanulmányozása során látnunk kell azokat a vonásokat, melyek Erdély sajátságait képviselik, valamint azokat, melyek az akkori Európa zenei fejlődésével, stílusirányzataival való összhangról tanúskodnak. A kézirat vegyes tartalma ugyanis lehetővé tette, hogy az összeállítók a kora-barokk polifónia, a számoszott basszus gyakorlat, az egyházi concerto stílussajátsgait mutató darabokat belefoglaljanak, de a korabeli hangszeres stílusok, stilizált táncok is helyet kapjanak benne. Ez egyben az egyházi és világi zene stiláris érintkezéseit is dokumentálja. A kézirat értékét nagyban emeli az a tény, hogy Kájoni a korabeli román, magyar, szlovák népi táncokból és dalokból is szép számmal beírt a gyűjteménybe, méghozzá az élő gyakorlathoz hű, megbízható zenei lejegyzéssel.

A kódexnek drámai sorsa volt századunkban. Évtizedekig lappangott, s csak a közelmúltban került elő, méghozzá – csodával határos módon – ép, restaurálható állapotban. Most végre, hogy a román–magyar együttműködés lehetővé teszi kiadását, e dokumentumot újból vezeti a szellemi javak természetes körforgásába – úgy, ahogy ez illik is egy régiót és egyben egész Európát képviselő és gazzdagító gyűjteményhez. Csak most, a kézirat összeállítása után több mint háromszáz évvel lesz igazán lehetőségünk arra, hogy azt a maga teljességeiben megismerjük, elemezzük, zenetörténeti összefüggésbe helyezzük, s ezáltal minden a kor zenei kultúráját, mind Kájoni János személyiséget teljesebben megismerhessük. Ezért minden, amit a kéziratról és anyagáról a közreadók a kísérőtanulmányokban leírnak, egy kutatási korszak kezdetét, s nem összegzését jelenti.

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## A SZERKESZTŐ ELŐSZAVA

Magyarország első ízben a 17. század folyamán kapcsolódott be intenzíven az európai többszólamú zene vérkeringésébe. Elsősorban az északi területen, a ma Szlovákia nagy részét alkotó Felvidéken és délkeleten, a ma Romániához tartozó Erdélyben terjedt el a nagy zenekultúrák hatására a többszólamúság. A Felvidéken német zeneszerzők műveit szereztek be, másolták le, de az itáliai mesterek kompozícióival is megismerkedtek, általában a német nyomdák közvetítésével. A külöldi minták alapján a hazai zenészkek is gazdagították a repertoárt: az egyházi zene területén többnyire a nemzetközi ízléshez igazodtak, a világi zenében – főleg a táncokban – több lokális szint alkalmaztak. Erdélyben a sokféle zenélési alkalomról különösen Kájoni János zeneszerző, kiadói és másolói tevékenysége nyomán nyerhetünk képet. A ferences szerzetes Kájoni a minden nap praxis követelményeit tartotta szem előtt, amikor a rendtársak számát és képességét figyelembevé átalakította – többnyire egyszerűsítette – az importált művek zenei anyagát, apparátusát. S hogy az éneklésbe a népet is bevonhassa, könnyen megtanulható és előadható misetételeket komponált. De gyűjteményéből nem hiányoztak a világi zenedarabok, a különböző összeállítású együttesekkel megszólaltatható hangszeres művek, sőt a táncok sem.

Most, a 20. század végén lehetőség nyílt arra, hogy ezt a gazdag nemzetközi repertoárt felújítsuk. Az országok közötti jó kapcsolatok kialakulásával a zene ismét bejárhatja megkötöttségek nélküli nemzetközi útját. A Magyar Tudományos Akadémia Zenetudományi Intézetében 1982-ben elindított Musicalia Danubiana forráskiadás-sorozat szerkesztőbizottsága immár harmadszor vállalta fel azt a feladatot, hogy egy zenei forrást két szomszédos ország zenetörténészei adjanak ki. Jómagam, mint társközreadó vettetem részt a felvidéki Vietoris tabulatúrás könyv kiadásában (Tabulatura Vietoris, Musicalia Danubiana 5, Bratislava 1986). S öröömre szolgált, hogy a *Kájoni kódex* kiadásakor a román-magyar közreadó-kollégák együttműködését koordinálhattam.

A szerkesztés során különböző kiadói elveket, elgondolásokat kellett közös nevezőre hozni, ami nem bizonyult minden esetben kivitelezhetőnek. Mivel a *Kájoni kódex* többszáz műve között nagyszámú hibás feljegyzés is található, állandó mérlegelést kívánt egy-egy adott hely hibaként vagy elfogadható variánsként történő értelmezése. A kétféle közreadói – a merészebb, gyorsabban javító, valamint a javításokkal óvatosabban bánó – eljárásmód között általában sikerült egy közbülső megoldást találni. Mint szerkesztőnek, nem az én feladatom volt, hogy beleszóljak – egy bizonyos határon túl – a közreadói elgondolásokba, és saját véleményemhez végsőkig ragaszkodjam. E kiadvány keretében nem lehetett teljes mértékben a különböző közreadói elveket egységesíteni. Így például a szisztemák fölött megjeleníthető javasolt módosítójelek használatában szintén a kétféle közreadói hozzáállás mutatkozik meg: a merészseg és az óvatosság. Szerkesztőként tiszteletben tartottam a kódex műveinek tételeinként vagy egységenként számozását, ám a felosztással több esetben nem értek egyet. (Ld. pl. a 236-238. szám alatt megjelent táncot.)

A német organatabulaturás írásmódról átértelmezésével, valamint a hibák javításával a közreadók a művek előadásához szerettek volna segítséget nyújtani. Az ismert zeneszerzők műveiben fellelhető, a főalaktól eltérő variáns meghagyásával pedig arra intenek, hogy egy, az ismert eredeti kompozíció keletkezési helyétől távoleső lejegyzés is érdekes és figyelmet keltő lehet. (Ld. pl. Schütz zsoltárát, No. 272.) Ez a tény is felhívja a figyelmet a zenetörténészek állandó feladatara, hogy egy adott korból származó zeneműnek minden hozzáférhető másolatát, variánsát számba vegyék és tanulmányozzák, hiszen ezáltal kaphatnak teljesebb képet a korabeli zenei élet gondolkodásáról, ami a mai zenetörténetírást és előadói praxist is megtermékenyítheti.

## PREFATĂ

Publicarea culegerii în notație de tabulatură pentru orgă din secolul XVII, cunoscută sub denumirea de CODICELE CĂIANU, este rezultatul unor aspirații nobile și legitime. Cele două volume (facsimil și transcrieri) se realizează prin colaborarea dintre Uniunea Compozitorilor și Muzicologilor din București și Institutul de Muzicologie al Academiei Ungare de Științe din Budapesta, conform înțelegerii dintre Ministerele Culturii din România și Ungaria.

Sfera colecției MUSICALIA DANUBIANA se lărgește în mod îmbucurător, cuprindând și o lucrare de referință românească, scopul ei fiind publicarea documentelor cu caracter muzical, ce aparțin țărilor dunărene. Succesul acțiunii noastre ne îndeamnă la continuarea colaborării, prin coeditarea și a altor lucrări de referință pentru istoria muzicii.

Culegerea bogată, CODICELE CĂIANU — KÁJONI KÓDEX — CODEX CAIONI cuprinde repertoriul transilvănean în uz de la mijlocul secolului al XVII-lea. Aflăm aici atât piese vocale, cât și instrumentale, religioase și laice, ale unor compozitori cunoscuți sau anonimi, iar pe lângă majoritatea pieselor aparținând creației culte, întâlnim unele care amintesc de creatorii populari.

Dintre redactanții manuscrisului se remarcă personalitatea lui Ioan Căianu (Joannes Caioni), de la care și-a primit Codicele numele. Pieselete notate de el reflectă atât o practică intrată în conștiința publicului, cât și o personalitate muzicală marcantă: manuscrisul ne oferă o imagine revelatoare despre cultura lui Căianu, despre diferitele sale preocupări, despre dorința lui de a-și însuși valorile europene, despre rigurozitatea lui științifică și gustul lui muzical. Ioan Căianu, călugăr franciscan de origine română, reprezintă tipul intelectualului umanist al epocii sale. Cu lucrări teologice, muzicale, istorice, literare, botanice, geografice a contribuit la dezvoltarea și maturizarea, culturii transilvăneze a secolului XVII. Dintre cărțile cu caracter educativ și științific, religios și laic, un loc aparte îl ocupă acelea care ilustrează valoarea și importanța artei sunetelor pentru cititorul epocii.

Manuscrisul de față însă reprezintă nu numai preocupările muzicale, stilistice și estetice ale lui Căianu, ci și caracterul culturii muzicale care s-a format în sec. XVII în această parte a Europei. Pe parcursul studierii manuscrisului observăm atât caracteristici specifice Transilvaniei acelei epoci, cât și trăsături care reflectă concordanța cu dezvoltarea vietii muzicale și tendințelor europene ale acelei vremi.

Conținutul manuscrisului este divers: cuprinde atât piese ale căror trăsături amintesc de polifonia barocă timpurie, de practicarea basului cifrat, de concertul religios, cât și de stilul instrumental din acea epocă și de dansurile stilizate. Astfel, documentul atestă întrepătrunderea muzicii religioase cu cea laică. Ceea ce face să crească valoarea manuscrisului este faptul că Ioan Căianu, fidel autenticității în redarea muzicală a cules un număr însemnat de dansuri și cântece populare românești, ungurești și slovace.

Codicele a avut un destin dramatic în secolul nostru. Timp de mai multe decenii a fost ținut ascuns, și numai de curând, printr-un miracol, a fost scos la iveală într-o stare bună, putând fi și restaurat. Acum, când colaborarea româno–ungară face posibilă editarea lui, acest document intră din nou în circuitul natural al bunurilor spirituale, aşa cum este și firesc pentru o colecție a epocii renascentiste, târzii care îmbogățește și reprezintă o regiune și în același timp toată Europa. Doar acum, după aproape 300 de ani de la redactarea manuscrisului, avem într-adevăr posibilitatea să-l cunoaștem, să-l studiem în întregime, să-l asezăm la locul lui cuvenit, în istoria muzicii și prin aceasta să cunoaștem mai de aproape atât cultura muzicală a epocii, cât și personalitatea lui Căianu. Prin urmare, tot ceea ce editorii scriu în studiile care-l însotesc nu reprezintă rezultatul final al unei perioade de cercetare, ci începutul ei.

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## PREFATĂ REDACTORULUI

Ungaria se integrează pentru prima oară cu adevărat circuitului de valori al muzicii polifonice europene de-a lungul secolului XVII. Sub influența marilor culturi muzicale polifonia se răspândește în primul rând în regiunea superioară a Ungariei de Nord — care formează astăzi cea mai mare parte a Slovaciei — și în sud-est în Transilvania, care astăzi aparține României. Muzicienii din regiunea superioară a Ungariei de Nord, își procură și copiază lucrări ale compozitorilor germani, dar și ale maeștrilor italieni, prin intermediul tipografiilor, în deosebi cele germane. Modelați după tipare străine, muzicienii locali îmbogătesc și ei repertoriul prin propriile lor contribuții: în ceea ce privește muzica religioasă ei respectă cerințele și gusturile generale ale vremii, pe când în muzica laică, și în mod special în dansuri, se regăsește mai multă culoare locală. În Transilvania, activitatea de compozitor, editor și copist a lui Ioan Căianu oferă o imagine clară a diferitelor fațete ale vieții muzicale. Călugărul franciscan Ioan Căianu are în vedere cerințele practicii de zi cu zi, numărul și aptitudinile muzicale ale confrăților săi călugări, atunci când transformă — în cele mai multe cazuri simplifică — materialul muzical și aparatul interpretativ al unor importante (binecunoscute) lucrări. În scopul de a-i atrage pe enoriași înspre cântarea colectivă, el compune părți de misă ușor de cântat și de învățat. Din culegerea lui nu lipsesc lucrările muzicale laice, piesele instrumentale adaptate la ansambluri variate și nici chiar dansurile.

Acum, la sfârșitul secolului XX, s-a ivit ocazia revalorificării acestui bogat repertoriu. Prin dezvoltarea bunelor relații dintre state muzica își poate relua circuitul ei nestingherit prin lume. Colectivul redacțional al seriei *Musicalia Danubiana*, colecție inițiată în 1982 de Institutul de Muzicologie al Academiei Ungare de Științe și specializată în publicarea izvoarelor muzicale, este pentru a treia oară în situația de a pregăti pentru publicare un document muzical prin contribuția muzicologilor din două țări învecinate. Personal am participat la editarea culegrii *Vietoris* din regiunea superioară a Ungariei de Nord în calitate de coautor (*Tabulatura Vietoris, Musicalia Danubiana*, vol. 5, Bratislava 1986). Tot astfel, am avut plăcerea de a coordona colaborarea colegilor mei români și maghiari, editori ai lucrărilor din *Codex Caioni*.

În parcursul redactării a fost necesar să aducem la un numitor comun anumite principii și concepții editoriale, situație care s-a dovedit a fi de nerealizat în unele cazuri. Motivul ar fi și acela, că în sutele de lucrări continute în Codicele Căianu apar numeroase notări eronate. O reevaluare permanentă, o reinterpretare consecventă a fiecărui loc în parte a fost, deci, absolut necesară: astfel de momente fiind considerate fie realmente greșeli fie posibile și acceptabile variante. În aceste cazuri devin relevante două concepții editoriale diferite, una mai îndrăzneață care acceptă mai ușor unele corecturi, iar cealaltă mai prudentă față de modificarea presupuselor greșeli. În general am reușit să găsim o cale de mijloc. Redacțional, nu am ținut să-mi impun propriile convingeri peste un anumit nivel și am căutat să nu intervin în concepția autorilor de transcrieri. Astfel, în această publicație nu s-au putut omogeniza între-totul principiile editoriale. De exemplu sugerarea folosirii alterațiilor accidentale, plasate deasupra portativelor ilustrează cele două maniere de editare: cea îndrăzneață și cea precuiață. Ca redactor am respectat numerotarea lucrărilor din Codice, prin considerarea fiecărui titlu sau unitate, chiar dacă nu am fost de acord cu subdivizarea în anumite situații, cum ar fi dansul care apare sub nr. 236—238.

Atât prin transcrierea notației în tabulatură germană pentru orgă, cât și prin corectarea inadvertentelor, editorii au dorit să faciliteze interpretarea vocală și instrumentală a pieselor din *Codex Caioni*. Prin păstrarea nealterată a anumitor variante de lucrări ce aparțin unor compozitori cunoscuți, s-a dorit semnalarea faptului că și o copie poate prezenta interes, chiar aflată geografic departe de locul apariției lucrării. (Vezi Schütz, Psalmul nr. 272.) Mai mult, aceste presupuse variante sunt argumente în favoarea necesității de a se considera și analiza toate copiile-variante ale unei lucrări într-o anumită perioadă, căci ele ilustrează mai clar amplitudinea vieții muzicale a epocii respective și îmbogătesc datele istoriei muzicii și practica interpretativă.

## PREFACE

As a result of noble and justified efforts, a collection of 17th-century organ tablatures is being published, which is traditionally called the CODEX CAIONI. The publication of the two volumes (facsimile and transcriptions) was the result of the joint work by the Union of Composers and Musicologists in Romania and the Institute for Musicology of the Hungarian Academy of Sciences, based on the agreement of the two Ministries of Culture of Romania and Hungary. These volumes fortunately extend the sphere of the series MUSICALIA DANUBIANA, aimed at publishing documents of the Central-East European Danube countries, which now also include the Romanian source. The success of the joint work is considered as an encouragement for further co-operation and the joint publication of further music historical sources.

The rich tablature collection recorded as the CODEX CAIONI – KÁJONI KÓDEX – CODICELE CĂIANU contains the popular Transylvanian repertoire of the mid-17th century. It contains alternately vocal and instrumental, church and secular works, compositions by reputed and anonymous authors, moreover, it also contains pieces approaching folk music practice, in addition to the art music compositions, which constitute the majority of the volume.

From among the contributors of the manuscript, the personality of Joannes Caioni excels, who became the eponym of the *Codex*. The works described by him, simultaneously reflect public practice and the musical individual: providing a picture about Caioni's education, broad scale interest, his efforts to incorporate European values, his scientific reliability and artistic taste. Joannes Caioni, a Franciscan monk of Romanian background, was a type of the characteristic humanist intellectual of his period. With his works on theology, music, history, literature, botanics and geography, he contributed to the cultural level of 17th-century Transylvania and to the emancipation of its culture. From among the instructive and scientific, religious and secular works of Caioni, those are of particular significance, which reveal the value and importance of the art of sounds to the period reader.

However, the currently published manuscript does not only introduce Caioni's musical world, stylistical and aesthetic horizon, but also the character of the musical culture, which evolved by the 17th century in this part of Europe. During the studying of the manuscript, we have to see the features, which represent the particularities of Transylvania and those which indicate the harmony with the musical development and trends of style of period Europe. In fact, the mixed content of the manuscript enabled the assemblers to include pieces, which reflect the polyphony of the early baroque and the particularities of style in the thorough bass practice and the ecclesiastic concerto, at the same time, instrumental styles of the period and stylized dances are also included. Similarly, it also documents the encounters in the style of the church and secular music. The value of the manuscript is highly raised by the fact that Caioni also wrote a fair number of period Romanian, Hungarian and Slovak folk dances and tunes into the collection, moreover, with reliable musical notation true to live practice.

The *Codex* had a dramatic fate in our century. For decades, it was hidden and only emerged in the recent past, in fact, in a miraculously intact, restorable condition. Now at last, when Romanian–Hungarian co-operation enables its publication, it again introduces this document into the natural circulation of intellectual assets, in such a way befitting a collection, which represents and enriches a region and at the same time, the whole of Europe. Only now, more than 300 years after the compilation of the manuscript, we have the opportunity to become acquainted with it, in its entirety, to analize it, and place it into its music historical connection, and through this, become more fully acquainted with the musical culture of the period and with the personality of Joannes Caioni. Therefore, everything written about the manuscript and its material, by the assemblers in the supporting studies, constitute the beginning of a research period and not its summarization.

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## EDITOR'S PREFACE

Hungary first became intensively involved in the mainstream of European polyphonic music in the course of the 17th century. Under the influence of the great music cultures polyphony spread in the first place to Upper Northern Hungary which forms a great part of present-day Slovakia and to Transylvania in the south-east that now belongs to Romania. In Upper Northern Hungary works by German composers were acquired and copied, yet through the intermediary of mostly German printing houses the compositions of Italian masters were also known. Modelled on foreign patterns the local musicians also enriched the repertory by their own contribution: in the field of church music they mostly adjusted themselves to international taste while in secular music – particularly the dances – they applied more local colour. In Transylvania the composing, publishing and copying work of Caioni offers insight into the wealth and variety of music making occasions. Caioni, a Franciscan monk took into consideration the requirements of every-day practice when he transformed – in most cases simplified – the music and forces of the imported works according to the number and abilities of his fellow members. For the sake of drawing the people into singing he composed Mass items easy to learn and to perform. His collection was not void of secular musical compositions either, of instrumental works to be rendered by ensembles of various scoring, moreover, dances.

At the end of the 20th century possibilities have opened up to restore this rich international repertory. Due to the establishment of good relations among the countries music can go once again its international route without restrictions. The editorial board of the series *Musicalia Danubiana* launched in 1982 by the Institute for Musicology of the Hungarian Academy of Sciences and specialized in publishing source material has shouldered the task for the third time to prepare for publication a musical source by the contribution of musicologists of two neighbouring countries. I personally participated in the edition of the tablature book *Vietoris* of Upper Northern Hungary in the capacity of associate editor (*Tabulatura Vietoris, Musicalia Danubiana*, vol. 5, Bratislava, 1986). And I had the pleasure to coordinate the work of my Romanian and Hungarian colleagues who were the editors of the *Codex Caioni*.

In the course of editing different editorial principles and concepts had to be reconciled which proved unaccomplishable in certain instances. Among the several hundred works of the *Codex Caioni* a great many erroneous entries can also be found and so it had to be steadily weighed whether a given case should be interpreted as an error or an acceptable variant. In general, we succeeded in finding a compromise between the two kinds of editorial procedures – the bolder, faster emending one and the more circumspect one in the matter of emendations. As an editor I had neither the right to interfere with the editorial concepts beyond certain bounds nor could I cling to my own conviction to the very last. The different editorial principles could not be completely unified in the framework of this edition. In the use of the suggested accidentals, for example, which can be placed above the staves two kinds of editorial approaches can be observed: boldness and cautiousness. As an editor I respected the method to number the works of the *Codex* by items or units but did not agree with the division in several instances (see e.g. the dance appearing under Nos. 236-238).

By reinterpreting as well as correcting the mistakes of the German organ tablature the editors wished to provide help for the performance of the works. And when they left some variants in the works of well-known composers unaltered, different from the main form, they remind us of the fact that notations originating in a place far away from the proper location of the composition may also be interesting and deserve attention. (See e.g. the psalm by Schütz, No. 272.) This circumstance throws also light on the incessant task of music historians to take stock of and study all available copies and variants of a work originating in a given era because by doing so they receive a more comprehensive view of the wealth of the period musical life and this can enrich the writing of music history these days and the performing practice alike.

**CODEX CAIONI**  
***transcriptiones***



# Spiritus meus

f 1

[1]



9



17



25



32



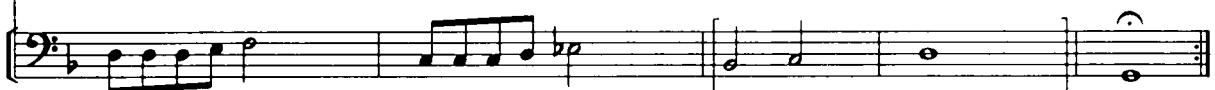
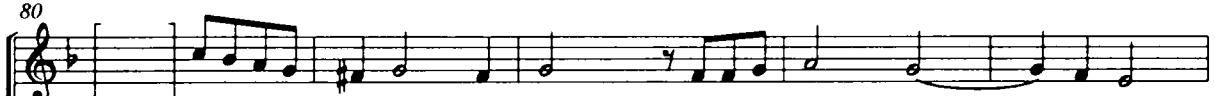
40

47

53

61

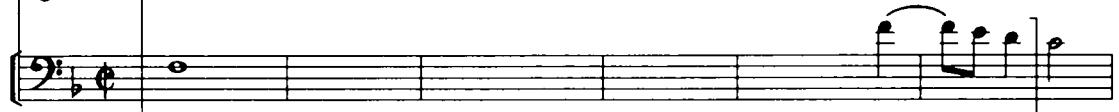
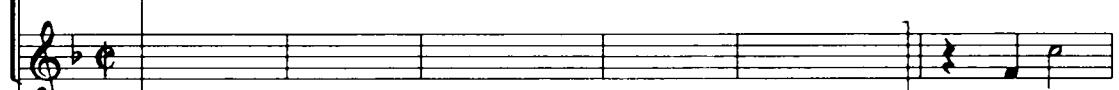
67



Augusta civitas Dei quam gloria

f 3

[2]



7

13

18

24

32

40

Three staves of musical notation for three voices (Soprano, Alto, Bass). The music starts with eighth-note patterns and transitions to sixteenth-note patterns.

46

Three staves of musical notation for three voices (Soprano, Alto, Bass). The music continues with sixteenth-note patterns and includes some grace notes.

### O gloriosa Domina

[3]

*f 3*

O glo - ri - o - sa Do - mi - na ex - cel - sa su - per sy - de - ra.

### Maria mater gratiae

[4]

*f 3*

Ma - ri - a ma - ter gra - ti - ae, ma - ter mi - se - ri - cor - di - ae,

tu nos [ab ho - ste] pro - te - ge in ho - ra mor - tis su - s[ci - pe].

f 3

**Sanc[tissima], san[ctissima]**

[5]

[Sanc - tis - si - ma, sanc - tis] - si - ma, ma - ter De - i,

10  
a - ve ful - gens, a - [ve ful - gens, Re - gi - - na coe - li]

f 3

**Virgo Dei [genitrix]**

[6]

Vir - go De - i ge - ni - [trix quem to - tus] non ca - pit or - bis,

9  
in tu - a [se clau - - ] sit vis - ce - ra [fac - tus ho - mo.]

f 4

**Duo Seraphim clamabant****Lodovico Viadana****[1. pars]**

[7]

[Du o Se - ra - phim cla - ma - bant,

[Du - o Se - ra - phim cla -

10

cla - ma-bant, cla - ma-bant, cla - ma - - - bant  
ma - bant, cla - ma-bant, cla - ma - - - bant

19

al - ter ad al - te-rum, al - ter ad al - te-rum, al - te - rum:  
al - ter ad al - te-rum, al - ter ad al - te - rum:

25

Sanc - tus, Sanc-tus, Sanc - - - tus, Sanc - - -  
Sanc-tus, Sanc - tus, Sanc - - - tus, Sanc - - - tus

32

tus  
Do - - mi-nus De - us, De - us  
Do - - mi-nus De - us Sa - ba - oth,  
Do - - mi-nus De - us

40

Sa - - ba - oth, ple - na est om - - -  
Sa - - ba - oth, ple - na est om - - - nis

49

nis ter - - ra glo - ri - -  
ter - ra glo - ri - - a, glo - - -

56

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

63 2. pars

Tres sunt qui tes - ti - mo - ni - um dant in coe - lo: Pa -  
Tres sunt qui tes - ti - mo - ni - um dant in coe - lo: Pa -  
Tres sunt qui tes - ti - mo - ni - um dant in coe - lo: Pa -

73

ter ver - bum et Spi - ri - tus Sanc - - tus et hi tres  
 ter ver - bum et Spi - ri - tus Sanc - - tus et hi tres u -  
 ter ver - bum et Spi - ri - tus Sanc - - tus et hi tres u -

83

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

91 [3. pars]

[Ple - na est om - - - nis ter - ra]  
 [Ple - na est o - - - mnis ter - - ra]

99

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

105

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

II2

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

f 5

### Decantabat populus Israel

[8]

De - - can - ta -  
De - - - can - ta -

8

- - bat, de - - can - ta -  
- - bat, de - - can - ta -  
De - - - can - ta - bat, po -

15

- - - bat po - pu-lus Is - ra - el, po - pu-lus  
 - - - bat po - pu-lus Is - ra - el, po - pu-lus  
 pu - lus Is - - ra - el, po - pu-lus Is - ra - el, po - pu-lus

23

Is - ra - el: al - le - lu - ia, al - le - lu - - - ia,  
 Is - ra - el: al - le - lu - ia, al - le - - - lu - ia, al -  
 Is - ra - el: al - le - lu - ia, al - le - - - lu - ia, al - le - lu -

31

al - le - lu - ia, \_\_\_\_\_  
 le - - lu - ia, al - le - lu - ia, \_\_\_\_\_ al - le - lu -  
 ia, al - - le - lu - ia, al - le - - - lu - ia, al - le - lu - ia, \_\_\_\_\_ al -

37

al - le - lu - ia. Et u - ni - ver - sa mul - ti -  
 ia, al - - le - lu - - - ia. Et u - ni - ver - sa mul - ti -  
 le - lu - ia, al - le - - - lu - ia. Et u - ni - ver - sa mul - ti -

46

tu - do Ja - cob ca - ne - bat le - gi ti - me, ca - ne - bat le -  
tu-do Ja - cob ca - ne - bat le - gi - ti-me, ca - ne - bat le -  
tu - do Ja - cob ca - ne - bat le - gi - ti-me, ca - ne - bat le -

52

gi - ti - me, ca - ne - bat le - gi - ti - me, et Da - vid  
gi - ti - me, ca - ne - bat le - gi - ti - me, et Da - vid  
gi - ti - me, ca - ne - bat - le - gi - ti - me, et Da - vid

59

cumcan-to - ri - bus, et Da - vid cumcan-to - ri - bus ci - tha-ram per - cu - ti - e -  
cumcan-to - ri - bus, et Da - vid cumcan-to - ri - bus ci - tha-ram per - cu - ti - e -  
cumcan-to - ri - bus, et Da - vid cumcan-to - ri - bus ci - tha - ram per - cu - ti - e -

66

bat, ci - tha-ram per - cu - ti - e - bat in do-mo Do-mi - ni, in -  
bat, ci - tha-ram per - cu - ti - e - bat in do-mo Do-mi - ni, in -  
bat, ci - tha - ram per - cu - ti - e - bat in do - - - mo

73

do - mo Do - mi - ni, in do - mo Do - mi - ni, Do - - mi - ni, in do -  
mo Do - - mi - ni, in do - mo Do - - mi - ni, in do - mo  
Do - mi - ni, in do - - mo, do - mo Do - - mi - ni, in do - mo

82

- mo Domi - ni et lau - - det De - - o, et lau-det De - -  
Do - - mi - ni et lau-det De - - o, et lau-det De - -  
Do - - mi - ni et lau-det De - - o, et lau-det De - -

91

o, De - - o, et lau-det De - - o, ca - ne -  
o, De - - o, et lau-det De - - o, ca -  
o, De - - o, et lau-det De - - o, ca - ne -

100

- bat: al - le - lu -  
ne - bat: al - le - lu -  
- bat: al - le - lu -

108

ia, \_\_\_\_\_ al - - le - lu - ia, al - le - lu - ia, al - le-lu-ia, \_\_\_\_\_  
ia, al - le - - - lu - ia, al - le - lu - ia, al - le-lu-ia, al -  
ia, \_\_\_\_\_ al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

116

al - le - lu - ia, \_\_\_\_\_ al - le - - - lu - ia, al - le-lu - ia.  
le - lu - ia, \_\_\_\_\_ al - le - lu - ia, al - - le - lu - - - ia.  
ia, \_\_\_\_\_ al - le - lu - ia, al - le - - lu - ia, \_\_\_\_\_ al - le - - lu - ia.

f 6

### Amoris vis me penetret

[9]

A - mo - ris \_ vis me pe - net - ret, me pe - net - ret, i - gni -  
A - mo - ris \_ vis me pe - net - ret, me pe - - - net - ret, i - gni -  
A - mo - ris \_ vis me pe - net - ret, me pe - - - net -

6

ta to - tum oc - cu-pet. A - mo - ris \_ vis me pe - net - ret, me pe - - - net -  
ta to - tum oc - cu-pet. A - mo - ris \_ vis me pe - net - ret, me pe - - - net -  
ret, to - tum oc - cu-pet. A - mo - ris \_ vis me pe - net - ret, me pe - - -

II

ret, i - gni - ta to - tum oc - cu - pet, i - gni-ta to-tum oc - cu - pet.

ret, i - gni - ta to - tum oc - cu - pet. Ex - u - rens me pu -

net - ret, to - tum oc - cu - pet. Ex -

17

Ex - u - rens me pu - ri - fi - cet, ex - u - rens me pu - ri - fi - cet, pu -

ri - fi - cet, ex - u - rens me pu - ri - fi - cet, pu - ri - fi - cet, pu - ri - fi - cet, pu -

u - rens me pu - ri - fi - cet, ex - u - rens me pu - ri - fi - cet, pu - ri - fi - cet, pu -

22

ri - fi - cet: trans - for - met et in - eb - ri - et, trans -

pu - ri - fi - cet: trans - for - met et in - eb - ri - et, et in -

ri - fi - cet: trans - for - met et in -

27

for - met et in - eb - ri - et, in - eb - ri - et, trans - for - met et in - eb - ri - et.

eb - ri - et, in - eb - ri - et, in - eb - ri - et, trans - for - met et in - eb - ri - et.

eb - ri - et, in - eb - ri - et, in - eb - ri - et, trans - for - met et in - eb - ri - et.

## Delicta mea horreo

[10]

De - lic - ta me - a, de - lic - ta me - a hor - - re -  
De - lic - ta me - a, de - lic - ta me - a hor - - re -  
De - lic - ta me - a, de - lic - ta me - a hor - - re -

5

o en e - xul ad te re - de - o, e - xul ad te, e - xul ad te re - de - o.  
o en e - xul ad te - re - de - o, e - xul ad te, e - xul ad te re - de - o.  
o en e - xul ad te - re - de - o, e - xul ad te, e - xul ad te re - de - o.

II

Nam pi - e, nam pi - e te con - fi - de - ro, bo - ne Je - su, fac me - cum se -  
Nam pi - e, nam pi - e te con - fi - de - ro, fac me - cum se - cun -  
Nam pi - e, nam pi - e te con - fi - de - ro, fac me - cum se - cun -

16

(d. d.) cun-dum mi-se - ri - cor-di-am tu - am, ob-sec-ro, nunc su - sci - pe. O Je - su  
dum mi - se - ri - cor-di-am tu - am, ob-sec-ro, nunc su - sci - pe. O Je - su  
dum mi - se - ri - cor-di-am tu - am, ob-sec-ro, nunc su - sci - pe. O Je - su

23

pi - e, no - li per - de - re o - pus ma - nu - um tu - - a - rum; pec - ca - vi -  
(♩ ♩)

29

mus ti - bi, Do - mi - ne, par - ce, no - bis, Do - mi - ne. [O Je - su pi - e,  
mus ti - bi, Do - mi - ne, par - ce, no - bis, Do - mi - ne. [O Je - su pi - e,

38 (♩ ♩)

no - li perde - re o - pus ma - nu - um tu - - a - rum, pec - ca - vi - mus ti - bi, -  
no - li per - de - re o - pus ma - nu - um tu - - a - rum, pec - ca - vi - mus ti - bi, -

44

— Do - mi - ne, par - ce no - bis, Do - - - - mi - ne. —  
— Do - mi - ne, par - ce no - bis, Do - - - - mi - - ne.]

f 6

**Nitida stella**

[11]

Ni - ti - da stel - la, cas - ta pu - el - la, tu es flo - rum

Musical score for Nitida stella, page 11, measures 7-11. The music is in common time (indicated by '3') and consists of two staves: treble and bass. The lyrics are: flos. [O Ma - ter pi - a Vir - go Ma - ri - a, e - ja au-di nos.] The vocal line features eighth and sixteenth note patterns, with some notes having grace marks. Measure 11 concludes with a fermata over the bass staff.

f 6

**Jesu dulcis memor[ia]**

[12]

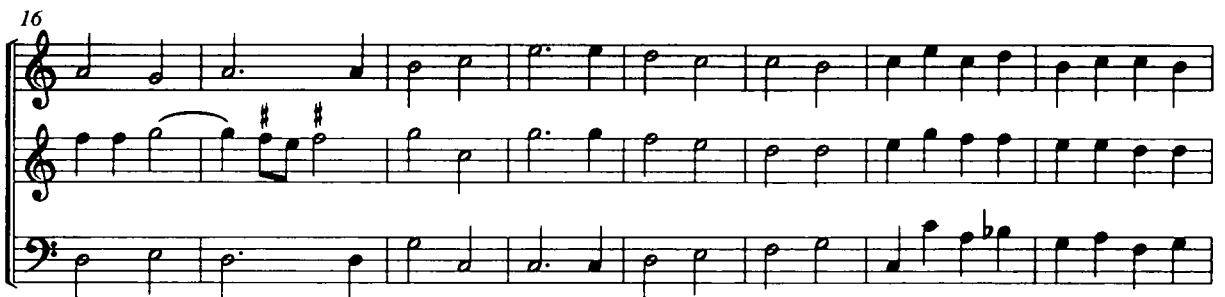
Musical score for Jesu dulcis memor[ia], page 12, measures 7-11. The music is in common time (indicated by '3') and consists of two staves: treble and bass. The vocal line begins with a dotted half note followed by eighth-note pairs. Measures 10-11 show a more sustained harmonic pattern with eighth-note chords. The bass staff provides harmonic support throughout.

f 7

**Jesu te solum sentiam**

[13]

Musical score for Jesu te solum sentiam, page 13, measures 7-11. The music is in common time (indicated by '3') and consists of three staves: treble, alto, and bass. The vocal line features eighth and sixteenth note patterns with slurs and grace marks. The bass staff provides harmonic support. Measures 10-11 show a more sustained harmonic pattern with eighth-note chords.





## Boczasd meg Ur Jsten

f 7

[14]

Musical score for Boczasd meg Ur Jsten, page 7, measure 14. The score consists of two staves: treble and bass. The lyrics are: Bo - csásd meg Úr - is - ten if - ju - sá - gom - nak vét - két, with a fermata over the final note.

7

Musical score for Boczasd meg Ur Jsten, page 7, measure 15. The lyrics are: sok hi - tet - len - sé - gét, un - dok fer - tel - mes - sé - gét, [te - röld el rüt - ] with a bracket under "sok" and a dynamic marking [D] over "gét".

13

Musical score for Boczasd meg Ur Jsten, page 7, measure 16. The lyrics are: sá - gát, min - den ál - nok - sá - gát, köny - nyeb - bítsd lel - kem ter - héjt.] with a bracket under "sá - gát" and another under "köny - nyeb - bítsd".

## Balletha

f 7

[15]

Musical score for Balletha, page 7, measure 15. The score consists of two staves: treble and bass. The music features eighth-note patterns and a key change to G major at the end of the measure.

6

Musical score for Balletha, page 7, measure 16. The score consists of two staves: treble and bass. The music continues with eighth-note patterns.

## Veni Domine Jesu Christe

Lodovico Viadana

[16]

Veni Domine Jesu Christe, lux  
Veni Domine Jesu Christe, lux  
Veni Domine Jesu Christe, lux

8

no - stra, et Re-dem - ptor no - ster. Veni, Sal - va - tor  
no - stra, et Re-dem - ptor no - ster. Veni, Sal - va - tor  
no - stra, et Re - dem - ptor no - ster. Veni, Sal - va - tor

16

no - ster, spes no - stra, a - mor no - ster, et re - fu - gi - um no - strum,  
no - ster, spes no - stra, a - mor no - ster, et re - fu - gi - um no - strum,  
no - ster, spes no - stra, a - mor no - ster, et re - fu - gi - um no - strum,

24

ve - ni, de - si - de - ra - tus cun - ctis gen - ti - bus, vi - si - ta -  
 ve - ni, de - si - de - ra - tus cun - ctis gen - ti - bus, vi - si - ta - re  
 ve - ni, de - si - de - ra - tus cun - ctis gen - ti - bus, vi - si - ta - re

30

re nos \_\_\_\_ in pa - ce, ut lae - te - mur co - ram te, ut lae - te - mur co - ram  
 nos in pa - ce, ut lae - te - mur co - ram te, ut lae - te - mur co - ram  
 nos in pa - ce, ut lae - te - mur co - ram te, ut lae -

37

te, ut lae - te - mur co - ram te, ut lae - te - mur, ut lae - te - mur co - ram te, ut lae - te - mur  
 te, ut lae - te - mur co - ram te, ut lae - te - mur co - ram te, ut lae - te - mur  
 te - mur co - ram te, ut lae - te - mur co - ram te, ut lae - te - mur

42

te-mur co-ram te cor - de per - fe- cto, cor - de per - fe - cto.

co-ram te cor - de per - fe- cto, cor - de per - fe - cto.

co-ram te cor - de per - fe - cto.

co-ram te cor - de per - fe - cto.

f 8

### Domine, clamavi ad te

[17]

Cla - ma - vi ad te, cla - ma - vi ad te, cla - ma - vi ad te,

Cla - ma - vi ad te, cla - ma - vi ad te, cla - ma - vi ad te,

Do - mi - ne,

cla - ma - vi ad te, cla - ma - vi ad te, cla - ma - vi ad te,

5

Do - mi - ne,

cla - ma - vi ad te, cla - ma - vi ad te, cla - ma - vi ad te,

Do -

cla - ma - vi ad te, cla - ma - vi ad te, cla - ma - vi ad te,

10

te, cla - ma-vi ad te, cla -  
mi - ne, \_\_\_\_\_ cla - ma-vi ad te, cla -  
ma-vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, cla - ma-vi ad

15

ma - vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, fe - sti-na ad me,  
ma - vi ad te, cla - ma-vi ad te, cla - ma-vi ad te, fe - sti -  
te, cla - ma - vi ad te, cla - ma-vi ad te, fe - sti-na ad me, fe -

20

fe - sti - na ad me, in - ten - de vo - cem me - am, vo - cem me -  
na ad me, in - ten - de vo - cem me - am, me -  
sti - na ad me, in - ten - de vo - cem me - am, vo - cem me - am,

26

am, cum cla - ma - ve - ram, cum \_\_\_\_\_ cla - ma - ve - ram, cum \_\_\_\_\_ cla - ma - ve - ram, cum \_\_\_\_\_ cla - ma - ve - ram.

30

- cla-ma-ve-ram, cum cla-ma-ve-ram, cum \_\_\_\_ cla-ma-ve-ram, cum  
 ram, cum \_\_\_\_ cla-ma-ve-ram, cum cla-ma-ve-ram, cum cla-ma-ve-  
 cum cla-ma-ve-ram, cum \_\_\_\_ cla-ma-ve-ram, cum

34

- cla-ma-ve-ram, cum \_\_\_\_ cla-ma-ve-ram, cum cla-ma-ve - ram \_\_\_\_ ad te.  
 ram, cum cla-ma-ve - ram, cum cla-ma-ve - ram ad \_\_\_\_\_ te.  
 cla ma ve - ram ad te.

f 9

**Jesu quam es laudabilis**

[18]

8

13

20

28

35

42

**Vita salus fiducia**

[19]



6



12



19



26



32

Musical score page 32. The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes eighth and sixteenth note patterns, with several notes connected by horizontal and diagonal ties.

39

Musical score page 39. The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes eighth and sixteenth note patterns, with several notes connected by horizontal and diagonal ties.

47

Musical score page 47. The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes eighth and sixteenth note patterns, with several notes connected by horizontal and diagonal ties.

55

Musical score page 55. The score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes eighth and sixteenth note patterns, with several notes connected by horizontal and diagonal ties.

## Christus resurgens

[Lodovico Viadana]

[20]

Chri - stus re - sur - - -  
Chri - stus re - sur - - - gens  
Chri - stus re - sur - - -  
Chri - stus re - sur - - -

8

gens ex \_\_\_\_\_ mor - - - tu - is,  
\_\_\_\_\_ ex mor - - - tu - is, iam \_\_\_\_\_ non mo - - -  
gens ex mor - tu - is, iam \_\_\_\_\_ non mo - - -  
\_\_\_\_\_ ex mor - tu - is, iam \_\_\_\_\_ non mo - - -

16

iam \_\_\_\_\_ non mo - - - ri - tur,  
- ri - tur, iam \_\_\_\_\_ non mo - - - ri - tur,  
- ri - tur, iam \_\_\_\_\_ non mo - - - ri - tur,  
- ri - tur, iam \_\_\_\_\_ non mo - - -

24

mors il - li ul - tra non do - mi - na

mors il - li ul - tra non do - mi - na

mors il - li ul - tra non do -

mors il - li ul - tra non do -

32

- - - - - bi - tur, quod e - nim mor - tu - us est

- bi - tur, non do - mi - na - bi - tur,

mi - na - bi - tur, quod e - nim mor - tu - us est

40

pec - ca - to, est pec - ca - to, mor - tu - us est

quod e - nim mor - tu - us est pec - ca - to, mor - tu - us est

pec - ca - to, mor - tu - us est

49

se - - - mel, quod e - nim  
se - - - mel, quod e - nim mor - tu - us est pec - ca -  
se - - - mel, quod e - nim mor - tu - us est pec - ca -  
se - - - mel, quod e - nim mor - tu - us est pec - ca -

57

mor - tu - us est pec - ca - to, mor - tu - us est se - -  
to, mor - - tu - us est se - mel, mor - tu - us est  
- - - to, mor - tu - us est se - -

65

- - - mel. Quod au - tem vi - vit, vi - vit De - o, quod  
— se - mel. Quod au - tem vi - vit, vi - vit De -  
mel. Quod au - tem vi - vit, vi - vit De - o, vi - vit De - o,

72

au-tem vi - vit, vi-vit De - o, quod au-tem vi - - - - vit,  
o, vi-vit De - o, quod au - tem vi - vit, quod au - tem vi - vit,  
quod au-tem vi - vit, vi-vit De - .

79

De - o, quod au-tem vi - vit, vi - - - - vit De - o,  
vi - vit De - o, vi-vit De - o, vi - vit De - o, vi - vit De - o,  
o, quod au-tem vi - vit, vi - - - - vit De - - - o.

Tegnap groff halala

f 10

[21]

8

## Cuncta fac nos despicere

[22]

6

12

18

24



Fili mi Absalom

Lodovico Viadana f 11

[23]

Fi - li mi, fi - li mi Ab - sa - lom, Ab - sa -  
 Fi - li mi, fi - li mi, Ab - sa - lom, Ab - sa - lom, fi -  
 Fi - li mi, fi - li mi, Ab - sa - lom, Ab - sa -  
 3

7  
 lom, fi - li mi, fi - li mi, quis mi - hi tri - bu - at  
 li mi, Ab - sa - lom, fi - li mi, quis mi - hi tri - bu - at  
 lom, Ab - sa - lom, fi - li mi, quis mi - hi tri - bu - at  
 3

15

ut e - go mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo -  
ut e - go mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo -  
ut e - go mo - ri - ar, mo - ri -

21

ri - ar pro te. Ab - salom, Ab - sa-lom, fi - li  
- ri - ar pro te. Ab - sa-lom, Ab - sa-lom, Ab - sa-lom, fi - li  
ar pro te. Ab - sa-lom, Ab - sa-lom, Ab - sa-lom, Ab - sa-lom, fi - li

28

mi, Ab - sa - lom, quis mi - hi tri - bu - at ut e - go  
mi, Ab - sa - lom, quis mi - hi tri - bu - at ut e - go  
mi, Ab - sa - lom, quis mi - hi tri - bu - at ut

35

mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo -  
 mo - ri - ar, ut e - go mo - ri - ar, ut e - go mo - ri - ar, mo -  
 e - go mo - - - ri - ar, mo - ri -

40

ri - ar pro te. Fi - li mi, fi - li mi, Ab - sa - lom, Ab - sa -  
 ri - ar pro te. Fi - li mi, fi - li mi, Ab - sa - lom, Ab - sa -  
 ar pro te. Fi - li mi, fi - li mi, Ab - sa - lom, Ab - sa - lom, fi - li mi, fi - li mi, Ab - sa - lom, Ab - sa - lom.

47

lom, fi - li mi, Ab - sa - lom, fi - li mi, fi - - - li  
 Ab - sa - lom, fi - li mi, fi - - - li mi, fi - - - li  
 Ab - sa - lom, fi - li mi, fi - li mi, fi - - - li

54

mi, fi - li mi Ab - sa - lom.  
mi, fi - li mi Ab - sa - lom.  
mi, fi - li mi Ab - sa - lom.

f 12

**Jubilate Deo omnis terra**

Lodovico Viadana

[24]

Ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o  
Ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o  
Ju - bi - la - te De - o, ju - bi - la - te, ju - bi - la - te De - o

6

o - mnis ter - ra, o - mnis ter - ra, can-ta - te et ex - ul - ta - te,  
o - mnis ter - ra, o - mnis ter - ra, can-ta - te et ex - ul - ta - te,  
o - mnis ter - ra, o - mnis ter - ra, can-ta - te et ex - ul - ta - te,

14

et psal - li - te, psal - li-te Do - mi - no in ci - thara, in ci - tha-ra  
 et psal - li - te, psal - li-te Do - mi - no in ci - thara, in ci - tha-ra  
 et psal - li - te, psal - li-te Do - mi - no in ci - thara, in ci - tha-ra

22

et vo - ce psal - mi. Ju - - bi-la - te, ju - - bi-la - te in -  
 et vo - ce psal - mi. Ju - - bi-la - te in conspectu,  
 et vo - ce psal - mi. Ju - - bi-la - te, ju - - bi-la - te in

29

— con-spec-tu Re - gis Do - - mi - ni. Mo - - ve - a - tur ma - re  
 in con-spec-tu Re - gis Do - - mi - ni. Mo - - ve - a - tur ma - re  
 — con-spec-tu Re - gis Do - - mi - ni. (Bc) Mo - - ve - a - tur ma - re

37

et ple-ni-tu-do e - - ius or - bis ter - ra - - rum  
 et ple-ni-tu-do e - - ius or - bis ter - ra - - rum et -  
 (Bc) et ple - ni - tu-do e - ius or - bis ter - ra - - rum

45

et \_\_\_\_\_ qui ha - bi - tant, et \_\_\_\_\_ qui ha - bi - tant  
 — qui ha - bi - tant, et \_\_\_\_\_ qui ha - bi - tant \_\_\_\_\_ in e -  
 et \_\_\_\_\_ qui ha - bi - tant, (Bc) et \_\_\_\_\_ qui ha - bi - tant \_\_\_\_\_ in

54

in e - o. Ju - bi - la - te De - o, ju - bi - la - te, \_\_ ju - bi - la - te  
 - - o. Ju - bi - la - te De - o, ju - bi - la - te, \_\_ ju - bi - la - te  
 e - - - o. Ju - bi - la - te De - o, ju - bi - la - te, \_\_ ju - bi - la - te

61

De - o o - mnis ter - ra, o - mnis ter - ra, o - mnis ter - ra.  
 De - o o - mnis ter - ra, o - mnis ter - ra, o - mnis ter - ra.  
 De - o o - mnis ter - ra, o - mnis ter - ra, o - mnis ter - ra.

f 12

### Ave maris stella

[25]

The musical score consists of two staves. The top staff uses a treble clef and common time, starting with a quarter note. The bottom staff uses a bass clef and common time, also starting with a quarter note. Both staves continue with a series of eighth notes.

9

16

Veni creator spiritus

[26] f 12

8

17

## O quam pulchra es

Lodovico Viadana

[27]

O quam pulchra es a-mi-ca me-a, et quamde-  
O quam pulchra es a-mi-ca me-a, et quam-  
O quam pulchra es a-mi-ca me-a, et quam-  
O quam pulchra es a-mi-ca me-a, et quam-

8

co - ra, tu flos cam - pi, tu flos cam - pi et li - lium con - val -  
de - co - ra, tu flos cam - pi, tu flos cam - pi et li - lium  
(Bc) de - co - ra, tu flos cam - pi et li - lium con -

16

- li-um, et li - li-um con - val - li-um, et li - li-um con - val - li - um.  
con - val - li - um, et li - li - um, et li - li - um con - val - li - um,  
val - li - um, et li - li - um con - val - li - um, et li - li - um con - val - li - um.

22

Sic-ut li - li-um in-ter spi - - - nas, sic-ut  
Sic-ut li - li-um in-ter spi - - - nas,  
Sic-ut li - li-

28

li - li-um in - ter spi - - - nas, in ter spi -  
in - ter spi - - - nas, in - ter  
um in - ter spi - - - nas, in - ter spi -

33

- nas, sic a - mi - ca me - - - a in -  
spi - - - nas, sic a - mi - ca me - - - a in -  
- nas, sic a - mi - ca me - - - a in -

39

- ter fi - li - as. Al-le - lu - ja, al - le - lu - ja, al -

- ter fi - li - as. Al-le - lu - ja, al - le - lu - ja, al - le - lu - ja,

- ter fi - li - as. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

46

le-lu-ja, al - le - lu - ja.

Sic-ut li - li - um in - ter

al - le - lu - ja.

Sic-ut li - li - um in - ter spi -

al - le - lu - ja.

53

spi - - - nas, in - ter spi - -

- - - nas, sic-ut li - li - um in - ter

Sic-ut li - li - um in - ter spi - -

58

nas, in - ter spi - - - nas, sic a -  
nas, in - ter spi - - - nas, sic a -  
nas, in - ter spi - - - nas, sic a -

64

mi - ca me - - - a in - - - ter fi - li - as. Al-le - lu - ja, al -  
mi - ca me - - - a in - - - ter fi - li - as. Al - le - lu - ja,  
mi - ca me - - - a in - - - ter fi - li - as. Al - le - lu - ja, al -

71

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - - - ja.  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - - - ja.  
le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - - - ja.

**Ego autem ad Deum clamavi**

[Lodovico Viadana]

[28]

E-go au - tem ad De-um cla - ma - vi, et Do - mi-nus sal - va - bit me, sal -  
 E- go au - tem ad De- umcla - ma - vi, et Do - mi-nus sal -  
 E- go au - tem ad De- umcla - ma - vi, et Do - mi-nus sal -  
 E- go au - tem ad De- umcla - ma - vi, et Do - mi-nus sal -

va - - - bit me, ves - pe-re et ma - ne,  
 De - um cla-ma - vi, et Do - - mi-nus sal - va - bit me, ves - pe-re et  
 va - - - bit me ves - pe - re et ma -  
 va - - - bit me ves - pe - re et ma -

II  
 et me - ri - di - e nar - ra - bo \_\_\_\_\_ et an - nun - ti - a - - -  
 ma - ne, et me - ri - di - e nar - ra - bo et an - nun - ti - a - - -  
 ne, et me - ri - di - e nar - ra - bo et an - nun - ti - a - - -  
 ne, et me - ri - di - e nar - ra - bo et an - nun - ti - a - - -

16

bo, et ex- au - di - es vo - cem me-am, et ex -  
bo, et ex- au - di - es vo - cem me - am, et ex - au - di - es  
bo, et ex- au - di - es vo - cem me - am, et ex - au - di - es

21

- au - di - es vo - cem me - am, re - di - met in pa - ce a -  
vo - cem me - am, re - di - met in pa - ce  
vo - cem me - am, re - di - met in pa - ce a -

27

- ni-mam me - am, a - ni-mam me - am ab his qui ap-pro-pin-quant  
a - ni-mam me - am, a - ni-mamme - am ab his qui  
- ni-mam me - am, a - ni-mam me - am,

32

mi-hi, ab his qui ap - pro-pin-quant mi - hi, ap - pro-pin - quant mi - hi,  
 ap-pro-pin-quant mi - hi, ab his qui ap - - pro - pin - quant mi - - hi,  
 ab his qui ap- pro-quant mi - hi, ab his qui ap-pro - pin - - quant mi - hi,

38

quo - ni - am in-ter mul-tos e - rant me - cum, in-ter mul-tos  
 quo - ni - am in-ter mul-tos e - rant me - cum, in-ter mul-tos e - rant me - cum,  
 quo - ni - am in-ter mul-tos e - rant me - cum, in-ter mul-tos e - rant me - cum, in- ter

45

e - rant me - cum, in-ter mul-tos e - rant me - cum, ex - au - di -  
 in - ter mul-tos e - rant me-cum, in-ter mul-tos e-rant me - cum, ex - au - di -  
 mul-tos e - rant me - cum, in-ter mul-tos e - rant me - cum, ex - au - di -

53

et De - - us, et hu - mi - li - a - bit il - los qui est  
 et De - - us, et hu - mi - li - a - bit il - los qui est,  
 et De - - us, et hu - mi - li - a - bit il - - los qui  
 et De - - us, et hu - mi - li - a - bit il - - los qui

62

an-te sae - cu - la, qui est an-te sae - cu - la, qui est, qui est,  
 qui est, qui est, qui \_\_\_\_\_ est an-te sae - cu - la, qui  
 est an-te sae - cu - la, qui est an-te sae - cu - la, qui est an-te  
 est an-te sae - cu - la, qui est an-te sae - cu - la, qui est an-te

69

qui est an - - te sae - cu - la, qui est, qui \_\_\_\_\_ est an-te sae - cu - la.  
 est an - te sae - - cu - la, qui est, qui est, qui est an-te sae - cu - la.  
 sae - - - cu - la, qui \_\_\_\_\_ est, qui est an - te sae - cu - la.

**Illumina Domine faciem tuam**

[Lodovico Viadana]

[29]

Il - lu - mi-na Do - mi - ne fa - ci - em tu -  
Il - lu - mi-na Do - mi - ne fa -

8

am,  
il - lu - mi-na Do - mi - ne fa - ci-em  
ci - em tu - am,  
Il - lu - mi-na Do - mi - ne fa - ci - em tu -

17

tu - am, fa - ci-em tu - am su -  
il - lu - mi-na Do - mi - ne fa - ci-em tu - am, fa - ci-em tu -  
am, il - lu - mi-na Do - mi - ne fa - ci-em tu - am su -

25

- per ser - - vum tu - - - um, ut  
am su - - per ser - vum tu - - um,  
per ser-vum tu - - - um,

33

sal - vum me fac, ut sal - vum me fac, ut sal -  
ut sal - vum me fac, ut sal - vum me fac, ut  
ut sal - vum me fac, ut sal - vum me

41

vum me fac in tu - a mi - se - ri - cor - di - a, mi - se - ri -  
sal - vum me fac in tu - a mi - se - ri - cor - di -  
fac in tu - a mi - se - ri - cor - di - a, mi -

49

cor - di - a, Do - mi - ne,  
a, mi - se - ri - cor - di - a, Do - mi - ne,  
se - ri - cor - di - a, Do - mi - ne,

58

non con-fun - dar, non con-fun - dar, non con-fun - dar,  
con-fun - dar, non con-fun - dar, non con - fun-dar, non con-fun - dar,  
non con - fun-dar, non con - fun-dar, non con - fun-dar,

67

quo - ni - am in - vo - ca - vi te.  
quo - ni - am in - vo - ca - vi te.  
quo - ni - am in - vo - ca - vi - te.

## Curanta

f 15

[30] 9 19 28

The musical score consists of four staves of music in 3/2 time, with a key signature of one sharp. The first staff (treble clef) starts with a dotted half note followed by eighth notes. The second staff (bass clef) starts with a dotted half note followed by eighth notes. The third staff (treble clef) starts with a dotted half note followed by eighth notes. The fourth staff (bass clef) starts with a dotted half note followed by eighth notes. The music continues with various patterns of eighth and sixteenth notes.

## Non turbetur cor vestrum

Lodovico Viadana f 16

[31]

Non tur - be - tur cor ve - strum, non tur - be - tur cor ve -  
Non tur - be - tur cor ve - strum, non tur - be - tur cor ve -  
Non tur - be - tur cor ve - strum, non tur -

The musical score consists of two staves of music in common time, with a key signature of one sharp. The top staff (treble clef) has a dotted half note followed by eighth notes. The bottom staff (bass clef) has a dotted half note followed by eighth notes. The lyrics "Non tur - be - tur cor ve - strum, non tur - be - tur cor ve -" are repeated twice, followed by "Non tur - be - tur cor ve - strum, non tur -".

5

strum, non tur - be - tur, non tur - be - tur cor ve - strum.  
- strum, non tur - be - tur, non tur - be - tur cor ve - strum.  
be - tur cor ve - strum, non tur - be - tur cor ve - strum. E - go

9

E - go va - do ad Pa - trem, e - go va - do ad Pa - trem, e - go va - do ad  
E - go va - do ad Pa - trem, e - go va - do ad Pa - trem, e - go  
va - do ad Pa - trem, e - go va - do ad Pa - trem, e - go va - do ad Pa - tremad

13

Pa - - trem, et dum as - sump - tus fu - - e - ro, et  
va - do ad Pa - trem, et dum as - sump - tus  
Pa - - trem, et dum as - sump - tus fu - - e -

17

dum as-sump-tus fu - e - ro a vo - - - bis, mit-tam  
 fu - e - ro, et dum as-sump-tus fu - e - ro a vo - - - bis, mit-tam  
 ro, et dum as-sump-tus fu - e - ro a vo - - - bis, mit-tam

21

vo - - - bis, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -  
 vo - - - bis, al - le - lu - ia, al - le - lu - ia, al - le, al - le - lu -  
 vo - - - bis, al - le - lu - ia, al - le - lu - ia, al - le, al - le -  
 vo - - - bis, al - le - lu - ia, al - le - lu - ia, al - le, al - le -

26

lu - ia, Spi - ri-tum ve-ri-ta - tis, Spi - ri-tum ve-ri-ta - tis, Spi - ri-tum  
 - ia, Spi - ri-tum ve-ri-ta - tis, Spi - ri-tum ve - ri -  
 lu - ia, Spi - ri-tum ve - ri - ta -

32

ve-ri-ta - tis, Spi - - ri-tum ve-ri - ta - tis, et gau -  
ta - tis, Spi - ri-tum ve - ri - ta - tis, Spi - ri-tum ve - ri - ta -  
tis, Spi - - ri-tum ve - ri - ta - tis, Spi - - ri-tum ve - ri - ta - tis,

37

de-bit cor ve-strum, et gau - de - bit cor ve - strum, et gau-de-bit cor  
tis, et gau - de - bit cor ve - strum, et gau-de-bit cor ve-strum, et gau -  
et gau-de-bit cor ve - strum, et gau-de-bit cor ve-strum, et gau - de - bit cor ve-strum,

41

ve - strum, et gau-de - bit cor ve - strum, et gau - de - bit cor ve - strum,  
de-bit cor ve - strum, et gau-de - bit cor ve - strum, et gau-de - bit cor ve - strum,  
et gau - de - bit cor ve - strum, et gau-de - bit cor ve - strum, et gau -

45

et gau-de-bit cor ve-strum      et gau-de-bit cor ve-strum, et gau-de-bit cor  
 et gau-de-bit cor ve-strum, et gau-de-bit, et gau-de-bit cor ve-strum,  
 de-bit cor ve-strum, et gau-de-bit cor ve-strum,      et gau-

49

ve-strum, et gau-de-bit cor ve-strum, al-le-lu-ia, al-le-lu-ia, al-le-lu-  
 et gau-de-bit cor ve-strum, al-le-lu-ia, al-le-lu-ia, al-  
 de-bit cor ve-strum, al-le-lu-ia, al-le-lu-ia,

54

ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.  
 le-lu-ia, al-le-lu-ia, al-le-lu-ia.  
 al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

## Non potest ar[bor] bona

Lodovico Viadana

[32]

Non po-test ar-bor bo-na  
Non po-test ar-bor bo-na fruc-tus ma-lo-s fa-ce-re,  
Non po-test ar-bor bo-na

6

fruc-tus ma-lo-s fa-ce-re, non po-test ar-bor bo-na  
fruc-tus ma-lo-s fa-ce-re, non po-test, non po-test  
fruc-tus ma-lo-s fa-ce-re, non po-test ar-bor bo-na

II

fruc-tus ma-lo-s fa-ce-re, ne-que ar-bor ma-la  
ar-bor bo-na fruc-tus ma-lo-s fa-ce-re, ne-  
fruc-tus ma-lo-s fa-ce-re, fruc-tus ma-lo-s fa-ce-re

16

fruc-tus bo - - nos fa-ce - re, fruc - tus bo - nos fa - - ce-  
que ar-bor ma - la fruc - tus bo-nos fa - ce-re, fruc - tus bo -  
re, ne - - que ar - bor ma - la fruc - tus bo -

21

re, fruc - tus bo - nos fa - - ce-re, fa - - - ce - re, o- mnis  
bo - nos fa - - ce-re, fruc-tus bo - - nos fa - ce - re, o- mnis  
- nos fa - ce - re, fruc - - tus bo - nos fa - ce - re o- mnis

27

ar-bor, o-mnis ar - bor quae non fa - cit fruc - tum bo - - num, ex-ci -  
ar-bor, o-mnis ar - bor quae non fa - cit fruc - tum bo - num, ex - ci - de - tur, ex-ci -  
ar-bor, o-mnis ar - bor quae non fa - cit fruc - tus bo - num, ex - ci - de -

34

de - tur, ex-ci - de - tur, et in i - gnemmit-te - tur,  
 detur, ex-ci-de - tur, ex-ci - de-tur, et in i - gnemmit - te-tur, et in  
 tur, ex-ci - de - tur, ex-ci-de - tur et in i - gnemmit - te - tur, et in

41

et in i - gnemmit-te - tur, et in i-gnem mit-te - tur, et in  
 i - gnem, et in i - gnemmit-te - tur, et in i - gnemmit - te - tur, et in  
 i - gnemmit - te - tur, et in i - gnemmit - te - tur, et in

47

i - gnemmit - te - tur, et in i-gnem, et in i-gnem mit-te - tur.  
 et in i - gnemmit-te - tur, et in i-gnem, et in i-gnem mit-te - tur.  
 i - gnemmit - te - tur, et in i-gnemmit - te - tur.

# Benedicam Dominum in omni tempore

f 17

[33]



Musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The vocal parts are arranged in a treble, alto, basso format. The music consists of two staves of four measures each.

13

Musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The vocal parts are arranged in a treble, alto, basso format. The music consists of two staves of four measures each.

18

Musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The vocal parts are arranged in a treble, alto, basso format. The music consists of two staves of four measures each.

24

Musical score for three voices (Soprano, Alto, Bass) in G major, 4/4 time. The vocal parts are arranged in a treble, alto, basso format. The music consists of two staves of four measures each.

**Paratum cor meum****Lodovico Viadana**

[34]

Pa - ra - tum cor me - um De - - - us, pa -

Pa - ra - tum cor

9

ra - tum cor me - - um De - us, pa - ra - tum cor me -

me - um De - us, pa - ra - tum, pa - ra - tum cor

Pa - ra - tum cor me - um De - - us, pa -

18

um, pa - ra - - tum cor me - -

me - um, pa - ra - - tum cor me -

ra - tum cor me - um, pa - ra - - tum cor me -

26

um, can - ta - bo et psal-lam in glo - ri - a me - a, can - ta - bo  
 um, can - ta - bo et psal-lam in glo - ri - a me - a, can - ta - bo  
 um, can - ta - bo et psal-lam in glo - ri - a me - a, can - ta - bo

33

et psal-lam in glo - ri - a me - a, \_\_\_\_\_ ex - sur - ge  
 et psal-lam in glo - ri - a me - a,  
 et psal-lam in glo - ri - a me - a, ex - sur - ge glo - ri - a me -

40

glo - ri - a me - a, ex - sur - ge psal - te - ri - um et  
 ex - sur - ge glo - ri - a me - a, ex - sur - ge psal - te - ri - um et  
 a,

47

cy - tha - ra, ex - sur - ge psal -  
 (d d d)  
 cy - tha - ra, ex - sur - ge psal - te - ri - um et cy - tha - ra, ex - sur - ge psal -  
 ex - sur - ge psal - te - ri - um et cy - tha - ra,  
 ex - sur - ge psal - te - ri - um et cy - tha - ra,

54

te - ri - um et cy - - tha - ra, ex - sur - gam di - lu - cu - lo, \_\_\_  
 te - ri - um et cy - - tha - ra, ex - sur - gam di - lu - cu - lo, ex -  
 ex - sur - gam di - lu - cu - lo, ex -

62

\_\_\_ ex - sur - gam, ex - sur - gam di - lu - cu - lo. Con - fi - te - bor ti -  
 sur - gam di - lu - cu - lo, ex - sur - gam di - lu - cu - lo.  
 sur - gam di - lu - cu - lo. Con - fi - te - bor ti -

71

bi, con - fi - te - bor ti - bi in po - pu-lis Do - mi - ne,  
Con - fi - te - bor ti - bi in po-pu - lis Do - mi - ne,  
bi, con - fi - te - bor ti - bi in po - pu-lis Do - mi - ne,

80

et psal-lam ti - bi, et psal-lam ti - bi in na - ti - o - ni - bus,  
et psal-lam ti - bi, et psal-lam ti - bi in na - ti - o - ni - bus,  
et psal-lam ti - bi, et psal-lam ti - bi in na - ti - o - ni - bus,

87

con - fi - te - bor ti - bi, con - fi - te - bor ti - bi in po -  
con - fi - te - bor ti - bi, con - fi - te - bor ti - bi in po-pu -  
con - fi - te - bor ti - bi, con - fi - te - bor ti - bi in po -

96

- pulis Do - mi - ne, et psal-lam ti - bi, et psal-lam  
lis Do - - mi - ne, et psal-lam ti - bi, et psal-lam ti - bi in  
- pulis Do - mi - ne, et psal-lam ti - bi, et psal-lam ti - bi in

103

ti - bi in na - ti - o - ni - bus, in na - ti - o - ni - bus.  
na - - - ti - o - ni - bus, in na - ti - o - ni - bus.  
na - - ti - o - ni - bus, in na - ti - o - - ni - bus.

f 19

**Benedicam Dominum in omni tempore**      Lodovico Viadana

[35]

in o - mni tem - po - re,  
Be - ne - di-cam Do - mi - num be - ne - di-cam Do - mi - .

7

in o-mni tem-po-re, in o-mni tem-po-re,  
num in o-mni tem-po-re, in o-mni tem-po-re,

14

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

21

Do-mi-no, in Do-mi-no  
in Do-mi-no, lau-da-bi-tur a-ni-ma

29

lau-da-bi-tur a-ni-ma me-a, lau-da-bi-tur a-ni-ma

35

lau - da - bi-tur a - ni - ma me - a  
 me - a, au - - di-ant man - su -

42

et lae-ten - - tur, au - - di-ant man - su - e -  
 e - ti, et lae-ten - - tur,

49

ti, et lae-ten - - tur, et lae-ten - - tur,  
 et lae-ten - - tur, et lae-ten - - tur, et lae-ten -

54

et lae - ten - - tur.  
 tur. Mag - ni - fi - ca - te Do - mi - num

60

Magni - fi - ca - te Do - mi - num me - cum et ex - ul - ta - te no - men e -  
me - cum et ex - ul - ta - te no - men e -

68

ius in id - i - psum, et ex - ul - ta - te no - men e - ius in id - i - psum,  
ius in id - i - psum, et ex - ul - ta - te no - men e - ius in id - i - psum,

75

et ex - ul - ta - te no - men e - ius in \_\_\_\_\_ id - i - psum.  
et ex - ul - ta - te no - men e - ius in id - i - psum.

**Nos autem gloriari oportet**

[Antonio Mortaro]

[36]

Nos au - tem glo-ri - a - ri o - por - tet, glo-ri - a - ri o -  
 Nos au - tem glo-ri - a - ri o - por - tet, glo-ri -  
 Nos au - tem glo-ri - a - ri o - por - tet,

6

por - tet, glo-ri - a - ri o - por - tet, glo-ri - a - ri o - por - tet, nos  
 a - ri o - por - tet, glo-ri - a - ri o - por - - - tet, nos  
 glo-ri - a - ri o - por - tet, glo-ri - a - ri o - por - - tet, nos

II

au - tem glo-ri - a - ri o - por - tet, glo-ri - a - ri o - por -  
 au - tem glo-ri - a - ri o - por - tet, glo-ri - a - ri o - por - tet,  
 au - tem glo-ri - a - ri o - por - tet, glo-ri - a - ri o -

16

tet, glo-ri - a - ri o - por - - - tet  
 glo-ri - a - ri o - por - tet, glo-ri - a - ri o - por - tet, in cru -  
 por - tet, glo-ri - a - ri o - por - tet in cru -  
 por - tet, glo-ri - a - ri o - por - tet in cru -

21

in cru - - ce, in cru - - ce, in  
 - - ce, in cru - - ce, in cru - - ce, in  
 - - ce, in cru - - ce, in cru - - ce, in

28

- ce Do - - mi - ni no - stri Je - - su  
 cru - - ce Do - - mi - ni no - stri Je - su Chri -  
 - ce Do - - mi - ni no - stri Je - - su

35

Chri - - - sti, in quo est sa - lus vi - ta, in quo est sa - lus vi -  
 - - - - - sti, in quo est sa-lus vi - ta, in quo est sa-lus vi -  
 Chri - sti, in quo est sa-lus vi - ta, in quo est sa - lus vi -

41

ta, sa - lus vi - - - ta et re-sur - rec - ti - o  
 - - - ta et re - sur - rec - ti - o no - - stra, et re - sur -  
 - - - ta, in quo est sa-lus vi - ta et re-sur - rec - ti - o

46

no - - - stra, per quem, per quem  
 rec - ti - o no - - stra, per quem, per quem sal - va -  
 no - - - stra, per quem, per quem \_\_\_\_\_

53

sal - va - ti et li - be - ra - ti, et li - be -  
 - - - - - ti et li - be - ra - ti, et li - be - ra - ti,  
 — sal - va - ti et li - be - ra - ti, et li - be - ra - ti, et

59

ra - ti, et li - be - ra - ti su - - -  
 et li - be - ra - ti su - - -  
 li - be - ra - ti, et li - be - ra - ti su - - -

65

mus. Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 mus. Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 mus. Al - le - lu - ia, al - le - lu - ia, al - le - lu -

71

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

f 21

### O bona crux

Lodovico Viadana

[37]

O bo-na crux,

O bo-na crux, o bo-na crux,

9

qua sum-mi De-i Fi-li-um mori-en-tem su-sti-nu-i-sti,

qua sum-mi De-i Fi-li-um mori-en-tem su-sti-nu-i-sti, en

16

en e - go in - fir - mus ve - ni - o, en e - go in - fir - mus ve - ni - o ad  
e - go in - fir - mus ve - ni - o, en e - go in - fir - mus ve - ni - o ad te,

21

te, quae - ren - pa - cem, quae - ren - pa - cem, o cla - vi, o vul - ne -  
quae - ren - pa - cem, quae - ren - pa - cem, o cla - vi,

30

ra, o be - a - te san - guis ac - ci - pi - te  
o be - a - te san - guis ac - ci - pi - te me,

37

me, o be - a - te san - guis ac - ci - pi - te me.  
o be - a - te san - guis ac - ci - pi - te me.

44

Do - - lens ge - mens - que ve - ni -  
Do - - lens ge - mens - que ve - ni - o,  
ve - ni - o,

54

o, ve - ni - o, ve - ni - o ad te, ve - ni - o, ve - ni - o ad  
ve - ni - o, ve - ni - o ad te, ve - ni - o, ve - ni - o, ve - ni - o ad

59

te, ut cum im -  
te, ut cum im - mun-dus sim, mun-dus per vos fi - am,

66

mun-dus sim, mun-dus per vos fi - am, ut cum im - mun - dus sim,  
ut cum im - mun - dus sim, ut cum im -

73

ut cum im - mun - dus sim, mun-dus per vos fi - am, ut cum im - mun - dus  
 mun - dus sim, mun-dus per vos fi - am, ut cum im - mun - dus

80

sim, mun - dus per vos fi - - am, mun - dus per vos fi - - am.  
 sim, mun - dus per vos fi - - am, mun - dus per vos fi - - am.

### Alleluia. Gaudeamus omnes

[Giacomo Moro da Viadana] f 22

[38]

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. Gau - de -  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. Gau -

6

a-mus, gau - de - a-mus o- mnes in Do - mi - no. Al - le - lu -  
 Gau - de - a-mus, gau - de-a-mus o- mnes in Do - mi - no. Al - le - lu -  
 - de - a - mus o- mnes in Do - mi - no. Al - le - lu -

12

ia, al - le - lu - ia, al - le - lu - ia, Gau-de - a-mus o - mnes, gau - de -  
 ia, al - le - lu - ia, al - le - lu - ia. Gau-de - a-mus o -  
 ia, al - le - lu - ia, al - le - lu - ia.

18

a-mus o - mnes, o - mnes in Do - mi - no,  
 mnes, gau - de - a-mus o - mnes, o - mnes in Do - mi - no, gau - de - a-mus  
 o - mnes in Do - mi - no, gau - de - a-mus

23

Al - le - lu - ia, al -  
 o - mnes, gau - de - a-mus o - mnes in Do - mi - no. Al - le - lu - ia, al -  
 o - mnes, gau - de - a-mus o - mnes in Do - mi - no. Al - le - lu - ia, al -

30

le - lu - ia, al - le - lu - ia, al - le - lu - ia. Gau - de -  
 le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 le - lu - ia, al - le - lu - ia, al - le - lu - ia.

37

a - mus o - mnes in Do - - mi - no, di-em fe-stum ce - le - bran-tes  
 Di - em fe - stum ce - le - bran-tes —

44

sub ho - no - re san - - - cti  
 sub ho - no - re san - cti N.  
 di-em fe - - stum ce - le - bran - - tes, ce - - le -

50

N. de cu - ius so - le - mni - ta - te, de cu -  
 de cu - ius so - le - mni - ta - te, de cu - ius so - le - mni - ta -  
 bran - tes.

56

ius so - le - mni - ta - te gau - dent an - ge - li, al - le - lu - ia, gau - dent  
 te gau - dent an - ge - li, al - le - lu - ia, gau - dent  
 Gau - dent an - ge - li, al - le - lu - ia, gau - dent

63

an - ge-li, gau - dent an - ge-li, al - le - lu - ia, al - le - lu - ia.  
 an - ge-li, gau - dent an - ge-li, al - le - lu - ia, al - le - lu - ia.  
 an - ge-li, gau - dent an - ge-li, al - le - lu - ia, al - le - lu - ia.

f 23

### Veni sponsa Christi

[39]

Ve - ni, ve - ni, ve - ni, ve - ni,  
 Ve - ni, ve - ni, ve - ni, ve - ni,  
 Ve - ni, ve - ni, ve - ni, ve - ni, spon -  
 Ve - ni, ve - ni, ve - ni, ve - ni, spon -

9

ni, spon - - sa Chri - sti, ac-ci-pe co - ro - - -  
 ve - ni, ac-ci-pe co - ro - - nam,  
 - sa Chri - - sti, ac - ci - pe co - ro - - nam,

15

nam,  
ac-ci-pe co - ro - - nam, ve - ni, ve-ni, ve-ni,  
ve - ni, ve-ni, ve-ni, ve - ni, spon - - sa Chri - sti, ve - ni, ve - ni, ve -  
ac-ci-pe co - ro - - nam, ac-ci-pe co - ro - - nam, ve - ni, ve - ni,

21

ve - ni, spon-sa Chri - sti, ac - ci-pe co - ro-nam, ac - ci-pe co - ro-nam  
ni, spon - - sa Chri - sti, ac - ci - pe co - ro-nam, ac - ci-pe co - ro-nam quam  
ve - ni, ve - ni, spon-sa Chri - sti,

27

ti - bi Do - mi - nus pre-pa - ra - vit in ae - ter - num, pre-pa -  
quam ti - bi Do - mi - nus pre-pa - ra - vit in ae - ter - num,

32

Ve-ni, ve-ni, ve-ni, ve-ni, spon -  
 ra-vit in ae-ter - num. Ve-ni, ve-ni, ve-ni, ve-ni, spon -  
 pre-pa-ra-vit in ae-ter - num, ve - ni, spon -

38

- sa Chri - - - - sti,  
 - sa Chri - - - - sti, Chri - - - -  
 - - - - sa Chri - - - - sti,  
 - - - - sa Chri - - - - sti,

44

ac - ci-pe co - ro - - - nam,  
 - sti, ac - ci-pe co - ro - - - nam, ac - ci-pe co - ro - - - nam, ac - ci -

51

ac - ci - pe co - ro - - nam, ac - ci - pe co - ro - -  
 ac - ci - pe co - ro - - nam, ac - ci - pe co - ro - -  
 ac - ci - pe co - ro - - nam, ac - ci - pe co - ro - -  
 pe co - ro - - nam, ac - ci - pe co - ro - -

58

nam quam ti - bi Do - mi - nus pre - - pa - ra - vit in ae -  
 nam quam ti - bi Do - mi - nus pre - - pa - ra - vit in ae - ter - num,  
 nam quam ti - bi Do - mi - nus pre - - pa - ra - vit in ae - ter -

65

ter - num, pre - - pa - ra - vit in ae - ter - num.  
 pre - - pa - ra - vit, pre - - pa - ra - vit in ae - ter - num.  
 num, pre - - pa - ra - vit in ae - ter - - - num.

## Magnificat

[Lodovico Viadana]

[40-44]

[Ma - gni - fi - cat]

Qui a re spe - - - - xit, hu mi li - xit hu mi li ta tem, hu mi li ta tem an cil lae su - ta tem, hu mi li ta tem an cil lae su ae, Qui a re spe - - - - xit hu mi li ta tem ae, su - - - ae. Ec ce e - nim ex hoc be a tam an cil lae su - ae. Ec ce e - - - nim ex hoc be an cil lae su - ae. Ec ce e - nim ex hoc be me di - cent o mnes ge - ne ra ti a tam me di - cent o mnes ge - ne ra ti a tam me di - cent o mnes ge - ne ra ti .

34

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

**Et misericordia eius**

Et mi - se - ri - cor - - di - a e - - ius, e - ius  
Et mi - se - ri - cor - - di - a e - ius a \_\_\_\_ pro -  
Et mi - se - ri - cor - di - a e - - - ius, e - ius a \_\_\_\_ pro -

II

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

19

- ni - es \_\_\_\_\_ ti - men - ti - bus e - - - um,  
- ni - es \_\_\_\_\_ ti - men - ti - bus e - - - um, ti - men -  
- ni - es ti - men - ti - bus e - - - um, ti - men - ti - bus

27

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

34

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

**Depositum potentes**

De - - - po - - su - it po - - ten - - -  
 De - - - po - - su - it po - - ten - - -  
 De - - - po - - su - it po - - ten - - -

II

tes de se - - - de, et  
 tes de se - - - de, et  
 tes de se - - - de, et

17

ex - - al - ta - - vit hu - - mi - les.  
ex - - al - ta - - vit hu - - mi - les.  
ex - al - ta - vit hu - - mi - les.

**Suscepit Israel**

Su - sce - pit Is - - ra - el, pu - e - rum su - - um pu -  
Su - sce - pit Is - - ra - el, pu - e - rum su - - um, pu -  
Su - sce - pit Is - - ra - el pu -

10

e - rum su - - um re - cor - da - - tus  
e - rum, pu - e - rum su - - um re - cor - da - -  
e - rum su - - um re - - cor - da - -

18

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

28

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

**Gloria Patri et Filio**

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

10

et Spi - ri - tu - i Sanc - to, et Spi - ri - tu - i Sanc -  
et Spi - ri - tu - i Sanc - to, et Spi - ri - tu - i  
et Spi - ri - tu - i Sanc - to, et Spi - ri - tu - i

18

to, et Spi - ri -  
Sanc - to, et Spi - ri - tu - i  
Sanc - to, et Spi - ri - tu - i

23

tu - i Sanc - to.  
Sanc - to.  
to, Sanc - to.

Balletha f 25

[45]

5

10

16

**Judica Domine**

Lodovico Viadana

[46]

Ju - - di - ca Do - mi - ne,  
tri - bu - lan - tes me,  
Ju - - di - ca

9

tri - bu - lan - tes me, tri - bu - lan - tes me, tri - bu -  
tri - bu - lan - tes me, tri - bu - lan - tes me, tri -  
Do - mi - ne, tri - bu - lan - tes me, tri - bu -

17

lan - tes me, ex - pu - gna, ex - pu - gna, im - pu -  
bu - lan - tes me, ex - pu - gna, ex - pu - gna, ex - pu - gna  
lan - tes me, ex - pu - gna, ex - pu - gna,

26

gnan - tes me, im - pu - gnan - tes me, ap-pre-hen-de ar-ma et scu - -  
im - pu - gnan - tes me, im - pu - gnantes me, ap-pre-hen-de ar-ma et scu - -  
ap-pre-hen-de ar-ma,

34

tum, ap-pre - hen-de ar - ma et scu - - tum,  
tum, ap-pre - hen-de ar - ma et scu - - tum, et scu - - tum,  
ap-pre - hen-de ar - ma et scu - - tum, et scu - - tum,

43

et \_\_\_\_ ex-sur - ge in ad- iu - to - - ri- um mi - hi  
et \_\_\_\_ ex-sur -

51

et exsurge  
ge in adiu-to - ri-um mi - hi, et exsurge in adiu-to -  
et exsurge in adiu-to -

59

in adiu - to - ri - um mi - hi. Ef-fun-de fra - me-am et con - clu - de,  
- ri-um mi - - - hi. Ef-fun-de fra - me-am et con - clu - de,  
- ri-um mi - - - hi. Ef-fun-de fra - me-am,

67

ef - fun - de fra - me-am et con - clu - de ad - ver-sus e - os, ad -  
ef - fun - de fra - me-am et con - clu - de ad - ver-sus e -  
ef - fun - de fra - me-am et con - clu - de ad - ver-sus e - os, ad -

74

versus e - os, ad-ver-sus e - - os,  
qui per-se -  
os, ad-ver-sus e - - os, qui per-se-quun-tur me,  
ver-sus e - os, ad-ver-sus e - - os,

81

qui per-se-quun-tur me, qui per - se - quun - tur me, qui per - se -  
qui per-se-quun-tur me, qui per-se-quun - tur me, qui per - se -quun -  
qui per - se - quun - tur me, qui per - se -

87

qui per-se - quun - tur me.  
- tur me, qui per-se-quun-tur, qui per-se-quun-tur me.  
qui per - se - quun - tur me. Dic a - - ni-mae

94

Dic a - ni-mae me - ae: Sa - lus tu - a e - go sum,  
 Dic a - ni-mae me - ae: Sa - lus tu - a e - go sum,  
 me - ae, dic a - ni-mae me - ae: Sa - lus tu - a e - go sum,

104

sa - lus tu - a, sa - lus tu - - a e - - go sum.  
 sa - lus tu - a, sa - lus tu - - a e - - go sum.  
 sa - lus tu - a, sa - lus tu - - a e - - go sum.

f 27

### Caeli enarrant

[Giacomo Finetti]

[47]

Cae - li e - nar - - - rant glo -  
 Cae - - - li e - nar - -

7

ri - am De - - - i, glo - - ri - am  
- - rant glo - - ri - am De - - - i  
[Music] [Music]

13

De - - - i, et  
[Music] et o-pe-ra ma-nu-um e-ius an-nun-ci-at fir-ma-men - tum,  
[Music]

19

o-pe-ra ma-nu-um e-ius an-nun-ti-at fir-ma-men - tum, et o-pe-ra  
[Music] et o-pe-ra ma-nu-um e-ius an-  
[Music]

24

ma - nu-um e - ius an - nun-ci-at fir - ma - men - tum, di - es di - e - i e-ruc - -  
[Music] nun - ci - at fir - ma - men - tum, di - es di - e - i, di - es di - e - i  
[Music]

30

tat ver - bum,  
e - ruc -  
e - ruc - - tat ver - bum, e - ruc - - tat ver - bum, e -

36

- tat ver - bum et \_\_\_\_ nox noc - ti in-di-cat sci - en - ti -  
ruc - - tat ver - bum et \_\_\_\_ nox noc -

45

am, et \_\_\_\_ nox noc - ti in-di-cat sci - en - ti - am, non  
ti in-di-cat sci - en - ti - am, non sunt lo - que -

53

sunt lo - que - - lae ne - que ser-mo -  
lae ne - que ser-mo - [sic]

59

nes, quo-rum non au-di - an-tur vo - ces e - o - rum, quo-rum non au-di - an-tur vo -  
nes, quo-rum non au-di - an-tur vo -  
ces e - o - rum,

66

- ces e - o - rum, vo - ces e - o - - rum, quo-rum non au-di - an-tur vo -  
- ces e - o - rum, vo - ces e - o - rum, quo-rum non au-di - an-tur

72

- ces e - o - rum, vo - ces e - o - - rum, vo-ces e -  
vo - ces e - o - rum, vo - ces e - o - rum, vo-ces e - o - rum,

78

o - - - - rum, vo - ces e - o - - rum.  
vo - ces e - o - - - - rum.

## Confitebor [tibi, Domine]

Lodovico Viadana

[48]

Con - fi - te - bor ti - - bi Do - mi - ne, quo - .

Con - fi - te - bor ti bi Do - mi - ne,

9

- ni - am i - ra - - - tus es mi - hi,

quo - - ni - am i -

14

quo - - ni - am i -

ra - - - tus es mi - hi, quo - - ni - am

20

ra - - - tus es mi - hi, con -

i - ra - - - tus es mi - hi,

25

versus est fu - ror tu - us,  
 con - ver-sus est fu - ror tu - us,  
 con - ver-sus est fu - ror tu - us, et

31

et con-so - la - tus es me, et con-so - la - tus es me,  
 con-so - la - tus es me, et con-so - la - tus es me, et

37

et con-so - la - tus es me. Ec - ce De - us Sal - va - tor  
 con-so - la-tus, con-so - la - tus es me. Ec - ce De - us Sal -

43

me - us, fi - du - ci - a - li - ter, fi - du - ci - a - li - ter a -  
 va - tor me - us, fi - du - ci - a - li - ter, fi - du - ci - a - li - ter

47

gam, et non ti - me - bo, et non ti - me - - - bo  
a - gam, et non ti - me - bo, et non ti - me - - bo

51

qui - a for - ti - tu - do me - a et laus me - a Do - mi - nus,  
qui - a for - ti - tu - do me - a et laus me - a

57

et fac - tus es mi - hi, et fac - tus es mi - hi in sa - lu -  
Do - mi - nus, et fac - tus es mi - hi, et fac - tus es mi - hi in sa -

63

tem, in sa - lu - - - tem, in \_\_\_\_\_ sa - lu - - tem.  
lu - tem, in sa - lu - - tem, in sa-lu-tem, in sa - lu - tem.

## Balletha

f 28

[49]



## Magnificat I. toni

f 29

[Orlando di Lasso]

[50-55]

Musical score for Magnificat I. toni, Orlando di Lasso, pages 50-55. The score consists of four staves: soprano, alto, tenor, and bass. The soprano and alto staves have a key signature of one sharp (F#) and a common time signature. The tenor and bass staves have a common time signature. The music features eighth-note patterns and sixteenth-note figures. The lyrics are written below the staves: [Et ex - - sul - ta - vit], [Et ex - sul - ta - - -], [Et ex - - sul - ta - vit], and [Et ex - - sul - ta - vit spi -].

7

Musical score for Magnificat I. toni, Orlando di Lasso, page 7. The score consists of four staves: soprano, alto, tenor, and bass. The soprano and alto staves have a key signature of one sharp (F#) and a common time signature. The tenor and bass staves have a common time signature. The music features eighth-note patterns and sixteenth-note figures. The lyrics are written below the staves: spi - ri - tus me - - - us in De - o, vit spi - ri - tus me - us in De - o, spi - - ri - tus me - us in De - o, in - ri - tus me - us in De - o, in

14

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

**Quia fecit mihi magna qui potens est**

Qui - a fe - cit mi - hi ma - gna qui po - tens —  
Qui - a fe - cit mi - hi ma - gna qui po - tens  
Qui - a fe - cit mi - hi ma - gna qui  
Qui - a fe - cit mi - hi ma - gna qui po - tens

7

est: et sanc - tum no - men e - ius.  
est: et sanc - tum no - men e - ius.  
po - tens est: et sanc - tum no - men e - ius.  
est: et sanc - tum no - men e - ius.

## Fecit potentiam

The musical score consists of three staves of music in common time, treble clef, and a key signature of one sharp. The lyrics are in Latin and are repeated three times for each staff.

**Staff 1:**

Fe - cit po - ten - ti - am in bra - chi - o  
Fe - cit po - ten - ti - am in bra - chi - o  
Fe - cit po - ten - ti - am in bra - chi - o su -  
Fe - cit po - ten - ti - am in bra - chi - o

**Staff 2:**

7  
su - o: di - sper - sit su - per - bos, di - sper -  
su - o: di - sper - sit su - per - bos, di - sper -  
- - o: di - sper - sit su - per - bos, di - sper - sit su -  
su - o: di - sper - sit su - per - bos, di - sper - sit su -

**Staff 3:**

12  
sit su - per - bos men - te cor - dis su - i, men - te cor - dis su - i.  
sit su - per - bos men - te cor - dis su - i, men - te cor - dis su - i.  
per - bos men - te cor - dis su - i, men - te cor - dis su - i.  
per - bos men - te cor - dis su - i, men - te cor - dis su - i.

**Esurientes implevit bonis**

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

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

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

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

— im - ple - vit      bo - nis:      et      di - vi -      tes,      et      di - vi -      tes di - mi -

im - ple - vit      bo - nis:      et      di - vi -      tes,      et      di - vi -      tes di - mi -

im - ple - vit      bo - nis:      et      di - vi -      tes,      et      di - vi -      tes di - mi -

im - ple - vit      bo - nis:      et      di - vi -      tes,      et      di - vi -      tes di - mi -

12

sit in - a -      nes,      in - a -      nes,      in - a -      nes.

sit in - a -      nes,      in - a -      nes,      in - a -      nes.

sit      in - a -      nes,      in - a -      nes,      in - a -      nes.

sit      in - a -      nes,      in - a -      nes,      in - a -      nes.

### Sicut locutus est ad patres nostros

The musical score consists of four staves. The top three staves represent voices (Soprano, Alto, Tenor) in common time, with a key signature of one flat. The bottom staff represents the basso continuo in common time, with a key signature of one flat. The lyrics are repeated four times, with the fourth repetition starting at measure 5.

Sic - ut lo - cu - tus est ad pa - tres no -  
Sic - ut lo - cu - tus est ad pa - tres no -  
Sic - ut lo - cu - tus est ad pa - tres no -  
Sic - ut lo - cu - tus est ad pa - tres no -  
5  
stros, Ab - ra - ham, et se - mi - ni e - ius in sae - cu - la.  
stros, Ab - ra - ham, et se - mi - ni e - ius in sae - cu - la.  
stros, Ab - ra - ham, et se - mi - ni e - ius in sae - cu - la.  
stros, Ab - ra - ham, et se - mi - ni e - ius in sae - cu - la.

### Sicut erat in principio

The musical score consists of four staves. The top three staves represent voices (Soprano, Alto, Tenor) in common time, with a key signature of one flat. The bottom staff represents the basso continuo in common time, with a key signature of one flat. The lyrics are repeated four times.

Sic - ut e - rat in prin - ci - pi - o, in prin - ci - pi - o, et  
Sic - ut e - rat in prin - ci - pi - o, in prin - ci - pi - o, et  
Sic - ut e - rat in prin - ci - pi - o, in prin - ci - pi - o, et  
Sic - ut e - rat in prin - ci - pi - o, in prin - ci - pi - o, et

7

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

15

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

f 30      **Servite Domino in timore**      [Giacomo Finetti]

[56]

[Ser - vi - te Do - mi - no,      ser - vi - te Do - mi - no in ti -  
[Ser - vi - te Do - mi - no,

9

mo - - - re et ex - ul - ta-te e - i, et ex - ul -  
in ti - mo - - re et ex - ul - ta-te e - i, et ex - ul - ta-te e - i

16

ta-te e - i cum \_\_\_\_ tre - mo - re, cum \_\_\_\_ tre - mo - re.  
cum tre - mo - re, cum \_\_\_\_ tre - mo - re.

25

Ser - vi - te Do - mi - no in ti - mo - -  
Ser - vi - te Do - mi - no in ti - mo -

35

re et ex - ul - ta-te e - i, et ex - ul - ta-te e - i cum \_\_\_\_ tre - mo -  
re et ex - ul - ta-te e - i, et ex - ul - ta-te e - i cum \_\_\_\_ tre -

42

- re, cum tre - mo - re, cum tre - mo - re.]  
mo - re, cum tre - mo - re, cum tre - mo - re.]

f 31      **In omnem terram**      [Giacomo Finetti]

[57]

[In o - mnem ter - ram]  
[In o - mnem ter - ram]

8

ex - i - vit so - nus e - o - rum,      in  
ex - i - vit so - nus e - o - rum,      in

18

o - mnem ter - ram      ex - i - vit so - nus e -  
o - mnem ter - ram      ex - i - vit so - nus e -

27

o - rum, ex - i - vit so - nus e - o - - - rum, et in fi - nes or - bis  
 o - rum, ex - i - vit so - nus e - o - - - rum, et in fi - nes

34

ter - - rae, et in fi - nes or-bis ter - - rae, et in fi - nes  
 or-bis ter - - rae, et in fi - nes or-bis ter - - rae, et in fi - nes

41

or-bis ter - - rae ver - ba e - o - - - rum, et in fi - nes or-bis  
 or-bis ter - - rae ver - ba e - o - - - rum, et in fi - nes or-bis ter -

49

ter - - rae, et in fi - nes or-bis ter - - rae ver - ba e - o -  
 - - rae, et in fi - nes or-bis ter - - - rae ver - ba e - o - rum, e -

57

- rum, et in fi-nes or-bis ter-rae ver-ba e - o-rum,e - o rum.]  
o - rum, et in fi-nes or-bis ter-rae ver-ba e - o-rum,e - o rum.]

f 32

**Domine duo talenta tradidisti mihi**

[Giacomo Finetti]

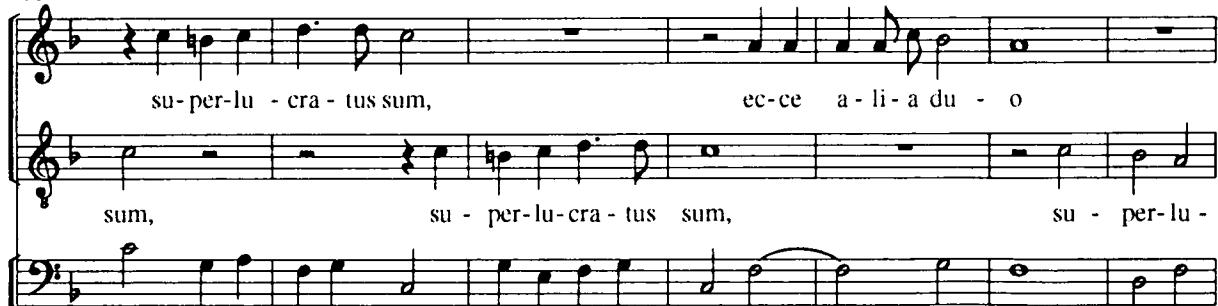
[58]

[Do - mi - ne du - o ta - len - ta tra - di - di - sti mi - hi,

10

[ec-ce a - li - a du - o  
tra - di - di - sti mi - - hi: su - per-lu-cra - tus

18



su - per-lu - era - tus sum, ec - ce a - li - a du - o  
sum, su - per-lu - cra - tus sum, su - per-lu -

25

su - per - lu - cra-tus sum.  
cra - tus sum, su - per - lu - cra-tus sum.

35

44

In - tra in gau - di-um Do - mi - ni tu - i, in - tra in gau - di-um  
In - tra in gau - di-um Do - mi - ni tu - i, al -

51

Do - mi - ni tu - i, in - tra in gau - di-um  
le - - lu - ia, al - le - - lu - ia, al - le - -

58

Do-mi-ni tu-i, al-le-lu-ia, in-tra in  
lu-ia, al-le-lu-ia, in-tra in

65

gau-di-um, in-tra in gau-di-um Do-mi-ni tu-i, al-le-lu-ia, Do-mi-ni  
gau-di-um, in-tra in gau-di-um Do-mi-ni tu-i, al-le-lu-ia, Do-mi-ni

73

tu-i, al-le-lu-ia, al-le-lu-ia.]  
tu-i, al-le-lu-ia, al-le-lu-ia.]

f 33

**Sit nomen Domini**

[Giacomo Finetti]

[59]

[Sit no-men Do-mi-ni, sit no-men Do-mi-ni be-]  
[Sit no-men Do-mi-ni be-]

10

- ne - dic - tum  
- ne - dic - tum ex \_\_\_ hoc nunc et us

18

ex \_\_\_ hoc nunc et us - que in  
que in sae - cu - lum, ex \_\_\_ hoc nunc et us - que in

27

sae - cu - lum, a so - lis or - tu  
sae - cu - lum, us - que

35

us - que ad oc - ca-sum, us - que ad oc - ca-sum, us - que ad oc -  
ad oc - ca-sum, us - que ad oc - ca-sum, us - que ad oc - ca-sum,

43

ca-sum, ad oc-ca - sum lau-da-bi-le, lau-da-bi-le, lau-  
ad oc-ca - sum lau-da-bi-le, lau-da-bi-le, lau-

50

da-bi-le no-men Do-mi-ni, no-men Do - - - mi-ni.  
da-bi-le no-men Do-mi-ni, no - - men Do - mi - ni.

56

Sit no-men Do-mi-ni, sit no-men Do-mi-ni be-ne-di - - ctum  
Sit no-men Do-mi-ni, sit no-men Do-mi-ni be-ne-di - - ctum

63

ex hoc nunc et us - que in \_\_\_ sae - - - cu -  
ex hoc nunc et us - que in \_\_\_ sae - - - cu -

70

lum, in sae - cu - lum.]

lum, in sae - cu - lum.]

**Benedicite omnia opera Domini**

[Giacomo Finetti] f 34

[60]

Be-ne-di-ci-te o-pe-ra o-mni-a Do-mi-ni Do - - mi -

6

no, be-ne-di-ci-te o-pe-ra o-mni-a Do-mi-ni Do - - mi - no,

Be-ne-di-ci-te o-pe-ra o-mni-a Do-mi-ni Do - - mi - no, lau -

12

lau - da - te

da - te, lau - da - te et su - per-ex-al - ta - te e - um in sae - - cu -

19

et su-per-ex-al - ta-te e - um in sae - - cu - la, et su-per-ex-al -  
la et su-per-ex-al -

26

ta-te e - um in sae - - - cu - la, be-ne - di-ci-te sa-cer -  
ta-te e - um in sae - - - cu - la, be-ne - di-ci-te sa-cer -

32

do - tes Do - - - mi-ni Do - mi - no, be-ne - di - ci-te, be-ne -  
do - tes Do - mi - ni Do - - - mi - no, be-ne - di - ci-te,

39

di - ci-te.  
be-ne - di - ci-te, be-ne - di-ci-te ser-vi Do - mi - ni Do - mi - no.

46

Be - ne - di - ca - mus Pat - rem et Fi - li - um cum San - cto Spi - ri - tu,  
Be - ne - di - ca - mus Pat - rem et Fi - li - um cum San - cto Spi - ri - tu,

53

lau - de - - mus | et su-per-ex-al - te-mus e - um,  
lau - de - - mus | et su-per-ex-al - te-mus e - um, et su-per-ex-al-

60

et su-per-ex-al - te-mus e - um in sae - cu - la, in sae - cu - la,  
te-mus e - um in sae - cu - la, in sae - cu - la,

66

in \_\_\_\_ sae - - - cu - la, et su-per-ex-al - te - - - mus  
(.)  
in \_\_\_\_ sae - - - cu - la, et \_\_\_\_ su-per-ex-al-te-mus

72

e - um, et su - per - ex - al - te - mus e - um in sae - cu - la.]

e - um, et su - per - ex - al - te - mus e - um in sae - cu - la.]

e - um, et su - per - ex - al - te - mus e - um in sae - cu - la.]

f 35

**Vox dilecti mei**

[Giacomo Finetti]

[61]

Vox di-lec-ti me - i,

ec - ce i - ste ve - nit, ec - ce i - ste

7

vox di-lec-ti me - i.

ve - nit sa - li-ens in mon - ti - bus, ec - ce i - ste

14

ve - nit, ec - ce i - ste ve - nit sa - li-ens in mon - ti - bus, trans -

20

i - - - - - li - ens col -

25

Si - mi - lis est di - lec - tus me - us cap - re - ae hi - nu - lo - que cer - vo - rum,  
les.

31

si - mi - lis est di - lec - tus me - us cap - re - ae hi - - nu - lo - que cer - vo - rum,  
Si - mi - lis est di - lec - tus me - us cap - re - ae hi - - nu - lo - que cer - vo - rum,

37

hi - nu - lo - que cer - vo - - rum. En ip - se stat  
hi - nu - lo - que cer - vo - - rum.

44

— post pa-ri - e - tem, ip- se stat \_\_\_\_\_ post pa-ri - e - tem  
re - spi- ci- ens per fe - - - - -

51

re - - spi- ci- ens per fe - - - - -  
stras, per - spi- ci- ens per can - cel - los.

57

ne - stras, per - spi - ci- ens per can-cel - los. Sur - - ge,  
Sur - - ge, sur - - ge,

62

sur - - ge, sur - ge, pro - pe-ra, sur - ge, pro - pe-ra, a-mi-ca  
sur - ge pro - pe-ra, sur - ge pro - pe-ra a-mi-ca me - - a,

69

me - - a, co-lum-ba me - - a, for-mo-sa me - - a, a-mi-ca me - - a,  
co-lum-ba me - - a, for-mo-sa me - - a, a-mi-ca me - - a, co-lum-ba

76

co-lum-ba me - - a, for-mo-sa me - - a, et ve - ni, et  
me - - a, for-mo-sa me - - a, et ve - ni, et ve - ni,

83

ve-ni, ve-ni, ve-ni et ve - - ni, et ve - ni, et ve - ni.  
ve-ni, ve-ni, et ve - - ni, et ve - ni, et ve - ni.]

### La Romana

[62]

Orazio Tarditi f 36

7

14

20

25

30

35

40



**Salve Regina**

[63]

Sal - - - ve Re - gi - na  
 Ma - ter mi - se - ri -

The musical score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics "Sal - - - ve Re - gi - na" are written above the notes. The bass staff has a bass clef, a key signature of one flat, and a tempo marking of quarter note = 60.

9

ma - ter mi - se - ri - cor - di - ae, vi - - ta dul - ce -  
 cor - di - ae, ma - ter mi - se - ri - cor - - di - ae,  
 dul - ce -

The musical score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics "ma - ter mi - se - ri - cor - di - ae, vi - - ta dul - ce -" and "cor - di - ae, ma - ter mi - se - ri - cor - - di - ae," are written below the notes. The bass staff has a bass clef, a key signature of one flat, and a tempo marking of quarter note = 60.

17

do, vi - - ta dul - ce - do et spes no - - stra sal - -  
 vi - - ta dul - ce - do et spes no - - stra sal -

The musical score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics "do, vi - - ta dul - ce - do et spes no - - stra sal - -" and "vi - - ta dul - ce - do et spes no - - stra sal -" are written below the notes. The bass staff has a bass clef, a key signature of one flat, and a tempo marking of quarter note = 60.

25

ve. Ad te cla - ma-mus, ad te cla - ma-mus ex - - u -  
 ve. Ad te cla - ma - mus, ad te cla - ma - mus ex - - u - les

The musical score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics "ve. Ad te cla - ma-mus, ad te cla - ma-mus ex - - u -" and "ve. Ad te cla - ma - mus, ad te cla - ma - mus ex - - u - les" are written below the notes. The bass staff has a bass clef, a key signature of one flat, and a tempo marking of quarter note = 60.

32

les filii Hevae, ad te suspiramus  
filii Hevae, ad te suspira-

41

gements et flentes in hac lacrimarum  
ra-mus ge-mentes et flentes in hac lacrimarum

50

valle. Eia ergo ad vocata  
valle. Eia ergo ad voca-

59

nostra illos tu os miseri-  
cata no stra illos tu os miseri - cor-des

68

cor-des o - cu - los ad nos con-ver - - te. Et Je-sum, be - ne -  
o - cu - los ad nos con - ver - te. Et Je - sum,

76

dic-tum \_\_\_\_ fruc - tum ven - - tris tu - - - i,  
be - ne - dic-tum fruc-tum ven - tris tu - - -

83

tu - - - i no - bis post hoc ex - i - li-um \_\_\_\_ o-sten -  
- - - i no - bis post hoc ex - i - li-um \_\_\_\_ o-sten -

90

- - de, o cle - mens, o pi - - a, o  
- - de, o cle - mens, o pi - -

99

dul-cis vir - go Ma - ri - a, o cle - mens, o pi -  
a, o dul-cis vir - go Ma - ri - a, o cle -

109

- a, o dul-cis vir - go Ma - ri - a.  
mens, o pi - - a, o dul-cis vir - go Ma - - ri - a.

### Salve Regina

f 38

[64]

Sal - - - ve, sal - ve Re - gi -  
Sal - - - ve, sal - ve Re - - - gi -

7

na, ma - ter mi - se - ri - cor - di - ae, vi - ta dul - ce - do et spes  
na, ma - ter mi - se - ri - cor di - ae, vi - ta dul - ce - do et spes

15

no-stra sal - ve. Ad te cla - ma -

no-stra sal - ve. Ad te cla - ma -

23

- mus ex - u-les fi - li - i He - vae,

- mus ex-u - les fi - li - i He - vae,

30

ad te su-spi - ra - mus, ad te su-spi - ra - mus ge - men - tes et flen - tes

ad te su-spi - ra - mus, ad te su-spi - ra - mus ge - men - tes et flen - tes

38

in \_\_\_\_ hac la - cri - ma - rum val - - le.

in \_\_\_\_ hac la - cri - ma - rum val - - le.

47

E - ia er - go, e - ia er - go, e - ia er - go, e - ia  
E - ia er - go, e - ia er - go, e - ia er - go, e - ia

55

er - go ad - vo - ca - ta no - stra, il - los tu - os, il - los tu - os mi -  
er - go ad - vo - ca - ta no - stra, il - los tu - os, il - los tu - os

61

se - ri - cor - des o - cu - los ad nos con ver - te, ad -  
mi - se - ri - cor - des o - cu - los ad nos con - ver - te,

66

nos, ad - nos, ad - nos con - ver - te, con -  
ad - nos, ad - nos, ad - nos con - ver -

71

ver - - te, con - ver - - te con - ver - -  
te, con - ver - - te, con - ver - - te. Et

76

te. Et Je-sum be - ne - die - tum, et Je-sum be-ne - dic-tum fruc-tum ven - tris  
Je-sum be-ne - dic - tum, et Je-sum be-ne - die - tum fruc-tum ven-tris tu - -

82

tu - - i, et Je-sum be - ne - die - tum, et Je-sum be-ne - die - tum fruc-tum -  
i, et Je-sum be-ne - dic - tum, et Je-sum be-ne - dic - tum fruc-tum ven - tris

88

ven-tris tu - i, no - bis post hoc ex - i - li-um o - sten - -  
tu - - i, no - bis post hoc ex - i - li-um o - sten - -

95



102



### Benedic Dominum in omni tempore

Giacomo Finetti f 39

[65]



9



18

po - re, sem-per laus e - - ius in o -  
tem - po - re, sem - per laus e - - ius in o -  
-

25

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

31

- re me - o. In Do - mi - no lau - da - bi - tur a - ni - ma me - a,  
me - o. In Do - mi - no lau - da - bi - tur a - ni - ma

39

lau - da - bi - tur a - ni - ma me - a, lau - da - bi - tur a - ni - ma me - - a, au -  
me - a, lau - da - bi - tur a - ni - ma me - a, au -

46

- di - ant man - su - e - ti et lae - ten - -  
 - di - ant man - su - e - - ti et lae -  
 - - - - - - - - - - - - - - - - - - - - - - - - -

53

- tur, et lae - ten - -  
 ten - - - - - - - - - - - - - - - - - - - - - - - -  
 tur, et lae -

59

- tur, et lae - ten - -  
 ten - - - - - - - - - - - - - - - - - - - - - - - -  
 tur, et lae -

65

- tur. Ma - gni - fi - ca - te, ma - gni - fi - ca -  
 ten - - - - - - - - - - - - - - - - - - - - - - - -  
 tur. Ma - gni - fi - ca - te, ma - gni - fi - ca -

72

te Dom - in - um me - - um et ex - sul - te - mus, et ex - sul - te - mus  
te Dom - in - um me - - um et ex - sul - te - mus, et ex - sul -

79

no - men e - - - ius in \_\_\_\_\_ id - i - psum,  
te-mus no - men e - - - ius in \_\_\_\_\_ id i - psum,

85

no - men e - - - ius in \_\_\_\_\_ id - i - - - psum.]  
no - men e - - - ius in \_\_\_\_\_ id - i - - - psum.]

# Regina caeli laetare, alleluia

Giovanni Valentini f 40

[66]

[Re - gi - na cae - - li lae - ta - re, al - le - lu - ia, al - le - lu - ia,

5

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, re -

[Re - gi - na cae - - li lae - ta - re, al - le - lu - ia, al - le -

9

gi - na cae - - li lae - ta - re, al - le - lu - ia,]

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,] qui - a quem me - ru - i -

13

qui - a quem me - ru - i - sti por - ta - re

sti por - ta - re al - le - lu - ia, al - le - lu - ia,

17

al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia,

21

al - - le - lu - ia, al - le - lu - ia, re - sur - re -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, re - sur - re - - xit,

25

- xit, re - sur - re - xit si - cut di - xit,  
 re - sur - re - - xit si - cut di - - xit, al - le - lu - ia, al - le - lu - ia,

29

al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia,

33

al - le - lu - ia, al - le - lu - ia,  
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, o - ra pro no - bis De -

39

o - ra pro no - bis De - um, al - le - lu - ia, al - le - lu - ia, al - le -  
um,

45

lu - ia, al - le -  
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

50

lu - ia, al - le - lu - ia, al -  
al - le - lu - ia, al -

55

le - lu - ia, al - le - lu - ia, al - le - lu - ia. al - le - ia.  
 - le - lu - ia, al - le - lu - ia, al - le - lu - ia. ia.

f 41 Surge

[67]

5

10

18

23

29

35

41





O bone Jesu

[Claudio Monteverdi] f 42

[68]

Three staves of musical notation for three voices: Soprano (top), Alto (middle), and Bass (bottom). The vocal parts sing "O bone Je-su," while the basso continuo part provides harmonic support. The key signature changes to C major at the beginning of the section.

8

pi - is - si - me Je - su  
o \_\_\_\_\_ pi - is - si - me Je - su,

15

— Je - - su, Je-su fi - - li Ma - ri - ae Vir - gi - nis,  
o Je - su, Je-su fi - li Ma - ri - - ae Vir - gi - nis,

22

ple - ne mi - se - ri - cor - di - ae et ve - ri - ta - tis.  
ple - ne mi - se - ri - cor - di - ae et ve - ri - ta - tis.

31

O \_\_\_\_\_ Je - su,  
no-men Je-su no - - men dul - ce,

39

su, o Je - su  
no-men Je-su no-men de-lec-ta - bi - le, no-men Je-su no -

47

quid est e-nim Je - sus ni - si Sal - va - tor,  
men con - for - tans, quid est e-nim Je - sus ni - si Sal - va - tor,

55

er - - go Je - su pro-pter no-men san-ctum tu - um e - sto mi - hi  
er - - go Je - sus pro-pter no-men san-ctum

63

Je - sus, e - sto mi - hi Je - sus et sal - -  
tu - um e - sto mi - hi Je - sus et sal - - va me, et sal - -

69

- - va me et sal - - va me, e-sto mi-hi Je - sus, e - sto  
- - va me, e - sto mi - hi Je - sus, e-sto mi-hi Je - sus et sal - -

76

mi - hi Je - sus et sal - - va, et sal - -  
- - va me, et sal - - va, et

81

va \_\_\_\_\_ me.  
sal - - - va \_\_\_\_\_ me.

f 43

### O bone Jesu

[69]

O bo - ne Je - su, o  
O bo - ne Je - su, o bo - ne Je - su, o bo - ne

je - su, o je - su li - li Ma - ri - ae Vir - gi - nis,  
je - su, o je - su li - li Ma - ri - ae Vir - gi - nis,

37

o pi - is - si-me je - su, o dul - cis - si-me  
o, o pi - is - si-me je - su, o dul - cis - si-me

39

je - su, o pi - is - si-me je - su, - su, o pi - is - si-me je - su,  
je - su, o pi - is - si-me je - su,

40

je - - su, o bo - ne je - - su, bo - ne je - - ne  
bo - ne je - - su, o bo - ne je - - su, bo - ne

41

48

ple - ne mi - se - ri - cor - di - ae [et pi - e - ta - te,  
ple - ne mi - se - ri - cor - di - ae [et pi - e - ta - te, o dul - cis Je -

56

o dul-cis Je - su, o dul-cis Je -

67

se-cun-dum ma - gnam, se-cun-dum ma - gnam mi - se - - ri - - cor -  
su,] se - cun-dum ma - gnam, se - cun-dum ma - gnam mi - se - - ri -

74

di-am tu - - am [mi - se - - re - re me - i ...],  
cor - di - am tu - am [mi - se - - re - - re - me - - i ...]

83

p b

91

p b

102

p b

113

p b

f 44

**Regina coeli laetare**

**Joannes Deschamps**

[70] = [159]

Musical score for the first system of 'Regina coeli laetare'. The score consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat, and the time signature is common time. The music begins with a dotted half note followed by an eighth note. The vocal parts enter at measure 70, indicated by the bracketed measure numbers [70] = [159]. The vocal parts consist of three voices: Treble, Alto, and Tenor. The Bass staff is present but remains silent throughout this section.

10

Musical score for the second system of 'Regina coeli laetare'. The score continues from the previous system, starting at measure 10. The vocal parts (Treble, Alto, Tenor) continue their melodic line. The Bass staff is now active, providing harmonic support. The music consists of a series of eighth and sixteenth note patterns.

19

Musical score for the third system of 'Regina coeli laetare'. The score continues from the previous system, starting at measure 19. The vocal parts (Treble, Alto, Tenor) continue their melodic line. The Bass staff is now active, providing harmonic support. The music consists of a series of eighth and sixteenth note patterns.

28

Musical score for measures 28-30. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measure 28 starts with a half note in G major. Measures 29 and 30 continue with various notes and rests, including a bass line that remains mostly silent.

37

Musical score for measures 37-39. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measure 37 features a melodic line in the Treble staff. Measures 38 and 39 show a continuation of the bass line from measure 37.

46

Resurrexit

Musical score for measures 46-48. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The vocal parts begin with a sustained note followed by a rhythmic pattern. The bass part continues its line from measure 39.

55

Musical score for measures 55-60. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measure 55 starts with a whole note followed by a half note. Measures 56-58 show various patterns of eighth and sixteenth notes. Measure 59 begins with a whole note, followed by a half note, then a measure of eighth and sixteenth notes, and ends with a half note. Measure 60 concludes with a half note.

64

Musical score for measures 64-69. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measures 64-66 feature eighth and sixteenth note patterns. Measure 67 is a blank measure. Measures 68-69 show eighth and sixteenth note patterns, with measure 69 concluding with a half note.

73

Musical score for measures 73-78. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). Measures 73-75 are blank measures. Measures 76-78 feature eighth and sixteenth note patterns, with measure 78 concluding with a half note.

82

Musical score page 82. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 1: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Second staff has eighth notes connected by a slur. Third staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes connected by a slur. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes.

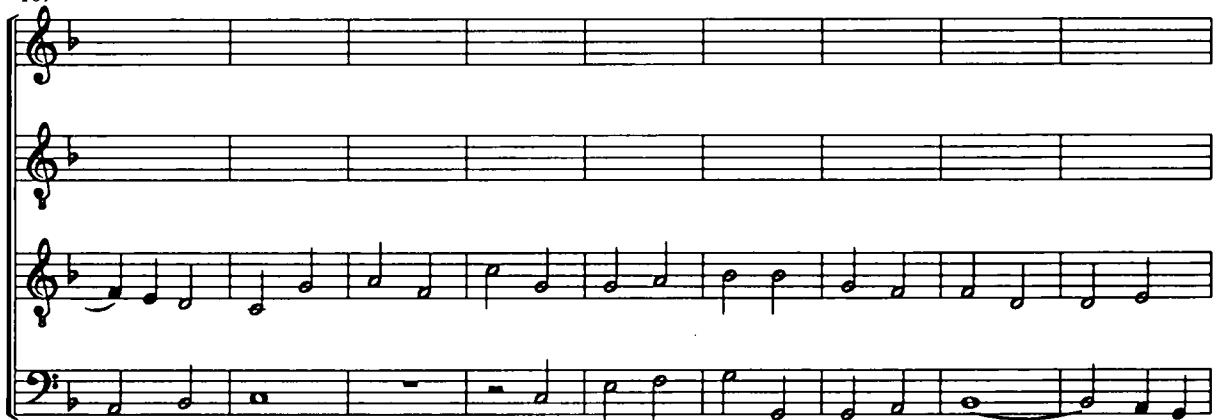
90

Musical score page 90. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 1: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes.

98

Musical score page 98. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measures 1-7: All staves are blank. Measures 8-10: Treble staff has eighth notes. Second staff has eighth notes. Third staff has eighth notes. Bass staff has eighth notes.

107



116



124

*Quia quem meruisti*

[70a]

Musical score for three staves (Treble, Bass, Bass) showing measures 70a through 165. The score consists of four systems of music. System 1 (measures 70a-71) starts with a rest in the Treble staff, followed by eighth-note patterns in the Bass and Double Bass staves. System 2 (measures 72-73) shows eighth-note patterns in all three staves. System 3 (measures 74-75) features eighth-note patterns in the Treble and Bass staves, with the Double Bass staff mostly resting. System 4 (measures 76-77) continues eighth-note patterns in the Treble and Bass staves, with the Double Bass staff mostly resting. Measures 165 and beyond are blank.

f 45

## [Regina caeli]

[71]

al - le - lu - ia. Qui - a quem me - ru - i - sti por - ta - re Al - le -

f 45

## [Resurgente Domino]

[72a]

no ju - bi - le - mus, ex - sul - te - mus.

f 45

[72b]

f 45

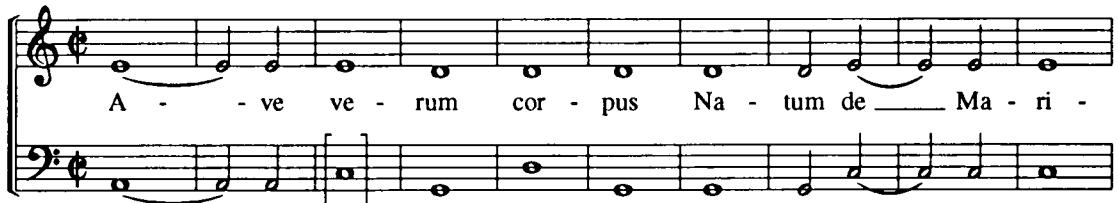
[73]

[74]

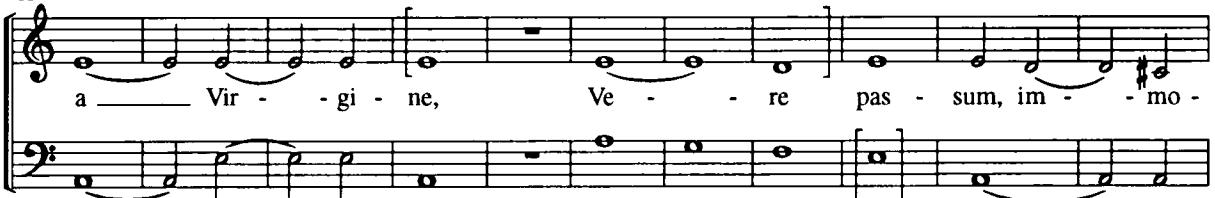
**Ave verum**

[Lodovico Viadana] f 46

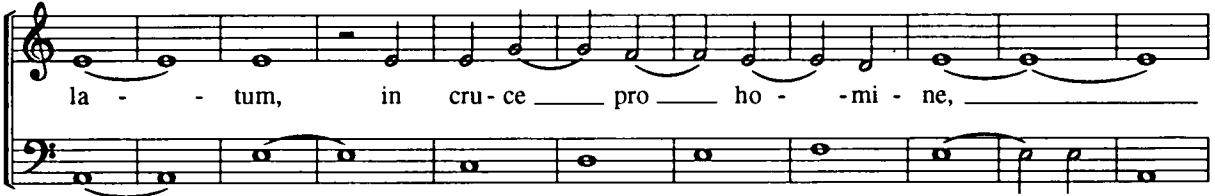
[75]



II



22



33



44

san - -gui - ne. Es - to no - bis prea - gus - ta - tum in mor-tis ex - a - mi -

53

67

f 46

**Chorea**

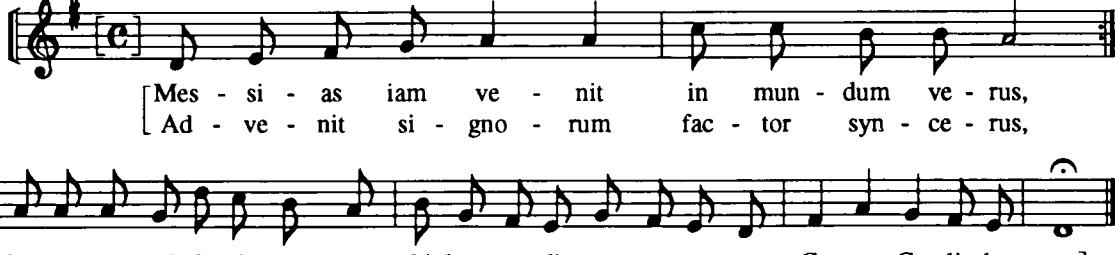
[76]

6

f 47 [77]=[80] **Isti sunt triumphatores**

## Messias [iam] venit

f 47

[78] 

## Patrem maius

f 48

[79]

61

et propter no-stram sa - lu - tem de-scen - dit \_\_ de cae - - lis.

69 Chorus

Et in-car - na - tus est de Spi - ri - tu Sanc - - to ex Ma - ri - a Vir - - gi - ne

76

et ho-mo fac-tus est. Cru - ci - fi - xus e - ti - am pro no - - bis

84

sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

90 Organo

Et re - sur - re - - xit ter - - ti - a di - - e se-cun - dum Scrip -

97

tu - - ras. Et a - scen-dit in cae - lum, se - det ad dex - te - ram Pa - - tris.

105

Et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - - re

112

vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis.

118

Et in Spi - ri - tum Sanc - - tum Do - mi - num et vi - vi - fi - can -

124

tem, qui ex Pa - - tre Fi - li - o - que pro - ce - - dit.

130 Chorus

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - - tur,



### Isti sunt triumphatores

[Jacobus Gallus (Handl)] f 49

[80]

9

This section contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 9 starts with eighth-note patterns in both staves. Measures 10 and 11 show more complex patterns with sixteenth notes and rests. Measure 12 begins with a bass note followed by eighth-note pairs. Measures 13 and 14 continue the eighth-note patterns established in measure 12. Measure 15 concludes with a bass note followed by eighth-note pairs.

17

This section contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 17 features eighth-note patterns. Measures 18 and 19 show sixteenth-note patterns with some grace notes. Measure 20 begins with a bass note followed by eighth-note pairs. Measures 21 and 22 continue the eighth-note patterns established in measure 20. Measure 23 concludes with a bass note followed by eighth-note pairs.

25

This section contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 25 starts with eighth-note patterns. Measures 26 and 27 show sixteenth-note patterns with grace notes. Measure 28 begins with a bass note followed by eighth-note pairs. Measures 29 and 30 continue the eighth-note patterns established in measure 28. Measure 31 concludes with a bass note followed by eighth-note pairs.

33

This section contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 33 starts with eighth-note patterns. Measures 34 and 35 show sixteenth-note patterns with grace notes. Measure 36 begins with a bass note followed by eighth-note pairs. Measures 37 and 38 continue the eighth-note patterns established in measure 36. Measure 39 concludes with a bass note followed by eighth-note pairs.

41

This musical score consists of two staves, each with four lines. Measure 41 starts with a whole note in the treble clef staff, followed by a half note, a quarter note, and a eighth note. The bass clef staff follows with a whole note, a half note, a quarter note, and a eighth note. Measures 42-43 show a continuation of eighth-note patterns. Measure 44 begins with a half note in the treble clef staff, followed by a quarter note, a eighth note, and a half note. The bass clef staff continues with eighth-note patterns. Measures 45-46 show a return to quarter-note patterns. Measure 47 begins with a half note in the treble clef staff, followed by a quarter note, a eighth note, and a half note. The bass clef staff continues with eighth-note patterns. Measures 48-49 show a return to quarter-note patterns. Measure 50 begins with a half note in the treble clef staff, followed by a quarter note, a eighth note, and a half note. The bass clef staff continues with eighth-note patterns. Measures 51-52 show a return to quarter-note patterns. Measure 53 begins with a half note in the treble clef staff, followed by a quarter note, a eighth note, and a half note. The bass clef staff continues with eighth-note patterns. Measures 54-55 show a return to quarter-note patterns. Measure 56 begins with a half note in the treble clef staff, followed by a quarter note, a eighth note, and a half note. The bass clef staff continues with eighth-note patterns. Measures 57-58 show a return to quarter-note patterns. Measure 59 begins with a half note in the treble clef staff, followed by a quarter note, a eighth note, and a half note. The bass clef staff continues with eighth-note patterns.

50

59

69

78

88

96

f 50

**Te Deum**  
Organista

[81]

Te De - - um lau - - da - mus, Te Do - - mi - num

10

Chorus

con - - fi - te - mur. Te ae - ter - num Pa - - trem o - mnis

19

Organista

ter - ra ve - ne - ra - tur. Ti - bi o - mnes An - - ge - li,

27

ti - bi cae - li et u - ni - ver - sae po - te - sta - tes.

35 Chorus

Ti - bi Che - ru - bim et Se - - ra - phim, in - ces - - sa - bi - li vo -

45

Organista

ce pro - cla - mant. Sanc - - - - tus.

54 Chorus iterum

Organista

Sanc - - - - tus. Sanc - tus Do - mi - nus De - us -

64

Chorus

Sa - - ba - oth. Ple - ni sunt cae - li et ter - - ra ma - je -

74

Organista

- sta - - tis glo - ri - ae tu - ae. Te glo - ri - o - - sus

83

Chorus

a - po - sto - lo - - rum cho - rus. Te pro - phe - ta - - rum

91

Organista

lau - - da - bi - lis nu - - me - rus. Te mar - ty - rum can - di - da -

100

Chorus

tus lau - dat ex - er - ci - - tus. Te per or - bem ter -

108

ra - - rum sanc - ta con - fi - te - tur Ec - cle - si - a.

116 Organista

Pa - - - trém im - men - sae ma - je - sta - - tis.

125 Chorus

Ve - ne - ran - dum tu - um ve - - rum et u - ni - cum \_\_ Fi - li - um.

135 Organista

Sanc - - - tum quo - que Pa - ra - - cli - tum \_\_ Spi - - ri - tum.

145 Chorus

Organista

Tu \_\_\_\_ Rex glo - ri - - ae \_\_\_\_ Chri - - ste \_\_\_\_ Tu Pa - -

154

Chorus

tris sem - pi - ter - - nus es \_\_\_\_ Fi - li - us. Tu ad li - be - ran - dum

163

su-scep - tu - rus ho - mi - nem non hor - - ru - i - sti Vir - - gi - nis \_\_

172

**Organista**

u - te - rum. Tu de - vic - to mor - tis a - - cu - le - o a - pe -

181

- ru - i - sti cre - den - - ti - bus re - gna cae - lo - - rum.

189 Chorus

Tu ad dex - te - ram De - i se - - des, \_\_\_\_ in glo - ri - a \_\_\_\_ Pa - - tris.

200 Organista

Ju - - - dex cre - de - ris es - - se ven - - tu - - rus.

211 Chorus

Te er - - go quae - su - mus tu - is fa - mu - lis \_\_\_\_ sub ve - ni, \_\_\_\_ quos pre -

221

**Organista**

- ti - o - so san - gui - ne \_\_\_\_ re - de - mi - - - sti. [Ae - ter - - na \_\_\_\_]

231

fac — cum sanc - tis tu - is in glo - ri - a nu - me - ra - - - ri.]

240 Chorus

Sal-vum — fac po - pu - lum tu - um Do - - mi - ne — et — be -

249

Organista

ne - dic hae - re - di - ta - - ti tu - - ae. Et re - - ge e - -

258

os, et ex - tol - le il - los u - sque in ae - ter - - - num.

267 Chorus

Per sin - - gu - los di - - - es be - ne - di - ci - mus te.

277 Organista

(d d)

Et lau - - da - mus no - men tu - um in sae-cu lum et in sae - - cu lum

287 (d d) Chorus

sae-cu - li. Di - gna - - re Do - mi - ne di - e i - sto si - ne \_\_\_\_ pec - .

297 Organista

ca - to nos cu - sto - - di - re. Mi - se - - re - re no - stri Do - mi - .

307 Chorus

ne, mi - se - - re - re \_\_\_\_ no - - - stri. Fi - at \_\_\_\_ mi - se - ri - cor - di - .

316

a tu - a Do - mi - ne su - per nos, quem - ad - - mo - dum spe - ra - vi - .

325 Organista

mus in te. In te Do - - mi - - ne spe - - ra - - - vi, [ ]

334

non con - - fun - - dar in ae - - ter - - - num.

## Stabat Mater Dolorosa

f 54

[82]

Musical score for Stabat Mater Dolorosa, page 82. The score consists of two staves: treble and bass. The lyrics are:

Sta-bat ma-ter do - lo - ro - sa, Dumpen - de - bat Fi - li - us.  
Jux - ta cru-cem la - cry - mo - sa,

## Currenta

C. Thurson f 55

[83]

Musical score for Currenta, page 83. The score consists of two staves: treble and bass.

9

Musical score for Currenta, measure 9. The score consists of two staves: treble and bass.

14

Musical score for Currenta, measure 14. The score consists of two staves: treble and bass.

22

Musical score for Currenta, measure 22. The score consists of two staves: treble and bass.

29

Musical score for Currenta, measure 29. The score consists of two staves: treble and bass. It includes a repeat sign with endings 1. and 2.

f 55

**Praeambulum in C**

[84]



f 55

**Ein Adeliches Baddelein**

[85]



## Beÿ mir armen Hertz

f 56

[86]

Musical score for Beÿ mir armen Hertz, page 86. The score consists of four staves (treble, alto, tenor, bass) in common time, treble clef, and A major. The vocal parts are in unison. The piano accompaniment is in common time, treble clef, and A major. The score includes two endings: ending 1 ends with a repeat sign and a bass note, ending 2 ends with a bass note and a fermata over the bass staff.

Continuation of the musical score for Beÿ mir armen Hertz. The score consists of four staves (treble, alto, tenor, bass) in common time, treble clef, and A major. The vocal parts are in unison. The piano accompaniment is in common time, treble clef, and A major. The score includes two endings: ending 1 ends with a repeat sign and a bass note, ending 2 ends with a bass note and a fermata over the bass staff.

## Meines Hertzen Trost

f 56

[87]

Musical score for Meines Hertzen Trost, page 87. The score consists of four staves (treble, alto, tenor, bass) in common time, treble clef, and A major. The vocal parts are in unison. The piano accompaniment is in common time, treble clef, and A major. The score includes two endings: ending 1 ends with a repeat sign and a bass note, ending 2 ends with a bass note and a fermata over the bass staff.



f 56

### Exordium



**Currenta**

Ambro. Gu[ ]oth Org. f 57

[89]



5



10

2.



16

**Ballet English**

f 57

[90]



6



f 57

## Gagliarda A. G. V.

[91]



7



13



20



f 57

## Lauf

[92]



7



13

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

21

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

30

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

40

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

48

A musical score page featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

### Intrada

Melchior Franck f 58

[93]

A musical score page for the Intrada by Melchior Franck, page 93. It features three staves: a treble staff, a soprano staff, and a bass staff. The music is in common time and consists of eighth and sixteenth note patterns.

A musical score consisting of five staves of music for three voices: Treble (soprano), Alto (mezzo-soprano), and Bass (bass). The music is divided into five systems by vertical bar lines.

- System 1 (Measures 1-6):** The Treble and Alto staves play eighth-note patterns of (F, G, A, B, C, D) and (D, E, F, G, A, B) respectively. The Bass staff rests throughout.
- System 2 (Measures 7-11):** The Treble and Alto staves play eighth-note patterns of (G, A, B, C, D, E) and (E, F, G, A, B, C) respectively. The Bass staff rests throughout.
- System 3 (Measures 12-16):** The Treble and Alto staves play eighth-note patterns of (A, B, C, D, E, F#) and (F#, G, A, B, C, D) respectively. The Bass staff plays eighth notes (D, E, F, G, A, B).
- System 4 (Measures 17-21):** The Treble and Alto staves play eighth-note patterns of (B, C, D, E, F, G) and (G, A, B, C, D, E) respectively. The Bass staff plays eighth notes (D, E, F, G, A, B).
- System 5 (Measures 22-26):** The Treble and Alto staves play eighth-note patterns of (C, D, E, F, G, A) and (A, B, C, D, E, F) respectively. The Bass staff plays eighth notes (D, E, F, G, A, B).

The score concludes with a measure of rest followed by a repeat sign and a key signature of two sharps (F major or D minor).

35

**Aliud**

**Hoster/Hofer** f 59

[94]

7

15

22

This section contains six measures of music for four voices. The first measure begins with a half note followed by eighth-note pairs. The second measure starts with a quarter note. The third measure features a descending eighth-note scale. The fourth measure includes a melodic line with grace notes. The fifth measure consists of eighth-note pairs. The sixth measure concludes with a half note followed by a fermata.

30

This section contains eight measures of music. Measures 30-33 feature eighth-note patterns with occasional grace notes. Measures 34-37 show more complex harmonic movement, with the bass line providing harmonic support.

f 59

### Hymnus

[95]

This section begins with a hymn setting. The first staff (treble) has a dotted half note followed by eighth-note pairs. The second staff (bass) has a quarter note followed by eighth-note pairs. The music continues with a steady eighth-note pattern.

13

This section shows a single measure of music. The treble staff has a dotted half note followed by eighth-note pairs. The bass staff has a quarter note followed by eighth-note pairs. The music concludes with a half note followed by a fermata.

22

This section shows a single measure of music. The treble staff has a dotted half note followed by eighth-note pairs. The bass staff has a quarter note followed by eighth-note pairs. The music concludes with a half note followed by a fermata.

**Padvan**

f 60

[96]



Musical score for Padvan, measures 98-99. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is one sharp (F#). The music features eighth and sixteenth note patterns.

15

Musical score for Padvan, measures 100-101. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is one sharp (F#). The music features eighth and sixteenth note patterns.

**Ey fayr fax**

f 60

[97]

Musical score for Ey fayr fax, measures 102-103. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is one sharp (F#). The music features eighth and sixteenth note patterns.

8

Musical score for Ey fayr fax, measures 104-105. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is one sharp (F#). The music features eighth and sixteenth note patterns.

16

Musical score for Ey fayr fax, measures 106-107. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature is one sharp (F#). The music features eighth and sixteenth note patterns.

**Missa****Kyrie**

[98-102]

Ky - rie e - lei - son, Ky - rie e - lei - son, e - lei - son, Ky - rie e -  
Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e -

7

lei - son, e - le - i - son, Ky - rie e - lei - son, e - lei - son, Ky - rie e -  
le - i - son, e - - lei - son, Ky - rie e - lei - son, Ky - rie e -

12

lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son.  
lei - son, Ky - rie e - lei - son, Ky - rie e - le - i - son.

**Christe**

[Chri- ste e - lei - son, Chri- ste e - lei - son, Chri- ste e -  
[Chri- ste e - lei - son, Chri- ste e - lei - son, Chri- ste e - lei - son,

Kyrie

7

lei - son, Chri - ste e-lei - son, e - lei - son. Ky - ri - e e - lei-son,

Chri-ste e - lei - - son, e - lei - son. Ky - ri - e e - lei - son.

5

Ky - rie e - lei-son, Ky - ri - e e - lei-son, e - le - i-son, e - lei - son.

Ky - rie e - le - - i - son, e - lei-son, e - le - i - son.

12

Ky - rie e - le - i-son, e - lei - - son, Ky - ri - e e - lei - son.]

son, e - lei - son. Ky - rie e - le - i-son, e - le - i - son, Ky - ri - e e - lei - son.]

### Gloria

**Et in terra pax**

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, vo - lun - ta -

7

tis, laudamus te, be-ne-di-ci-mus te, ad - o-ra-mus

lau-dam us te, be-ne-di-ci-mus te, ad - o-ra-mus

13

te, gra-ti-as a-gi-mus ti-bi, pro-pter ma-gnam glo-

te, glo-ri-fi-ca-mus te, gra-ti-as a-gi-mus ti-bi, pro-pter ma-gnam glo-

21

ri-am tu-am, pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne De-

ri-am tu-am, pro-pter ma-gnam glo-ri-am tu-am.

27

us, Rex cae-le-stis, De-us Pa-ter o-mni-po-tens,

Do-mi-ne Fi-li-u-ni-ge-ni-te

34

Do - mi - ne De - us A - gnus De - i, Fi - li - us Pa - tris.  
Je - su Chri - ste, Fi - li - us Pa - tris.

## Qui tollis

mi - se - re - re no - bis.  
Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

7

Qui tol - lis pec - ca - ta mun - di,  
bis. su - sci - pe de - pre - ca - ti - o - nem

13

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.  
no - stram. mi - se - re - re no - bis.

20

Quo - ni - am tu so-lus Do - mi-nus, tu so - lus Al -  
Quo - ni - am tu so-lus Sanc - tus, tu so - lus Al - tis - si-mus, tu

27

tis - si-mus, Al - tis - si - mus Je - - - su Chri - - - ste  
so - lus Al - tis - si - mus, Je - - - su Chri - - - ste

35

cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, —  
cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, —

40

— in glo - ri - a De - i Pa - tris, a - men, De - i Pa - tris, a - men.  
— in glo - ri - a De - i Pa - tris, a - men, De - i Pa - tris, a - men.

## Symphonia

f 63

[103]

Musical score for Symphonia, measures 103-104. The score consists of three staves: Treble, Alto, and Bass. Measure 103 starts with eighth-note patterns in the Treble and Alto staves, followed by eighth-note patterns in the Bass staff. Measure 104 begins with eighth-note patterns in the Treble and Alto staves, followed by eighth-note patterns in the Bass staff.

## Az gazdag siralma Sz. Bernard latasabol

f 63

[104]

Musical score for Az gazdag siralma, measures 104-22. The score consists of three staves: Treble, Alto, and Bass. The lyrics are written below the notes. Measure 104: Mely ke - ser - ues le - gyen ha - lal - nak fu - la[n]k - ia, ki a sze - geny lel - ket ki - mi - let - len rag - ia, ha nem lesz em - ber - nek [i] - de - jen ra gon - gya, fe - lő ha - la - la - kor meg nem sza - ba - det - tia.

f 64

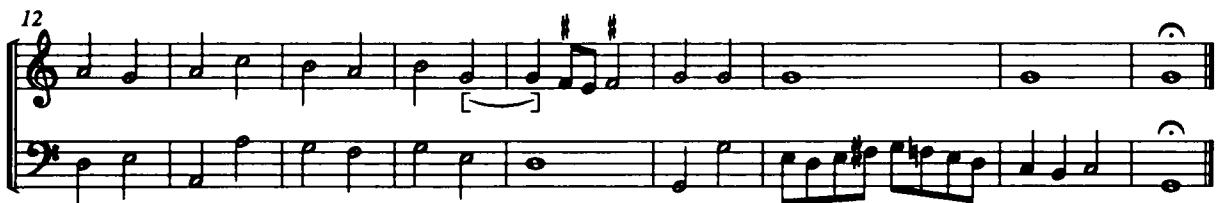
## Kyrie

[105-107]

## Christe

10

**Kyrie**



**Gloria**

f 64

**Et in terra pax**



16

A musical score page featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads and stems, with some notes having vertical stems and others having horizontal stems pointing to the right.

23

Qui tollis peccata

A musical score page featuring four staves of music. The lyrics "Qui tollis peccata" are written above the top staff. The music includes various note heads and stems, with some notes having vertical stems and others having horizontal stems pointing to the right. There are also some rests and a measure with a sharp sign.

4

A musical score page featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads and stems, with some notes having vertical stems and others having horizontal stems pointing to the right.

10

A musical score page featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music consists of various note heads and stems, with some notes having vertical stems and others having horizontal stems pointing to the right.

## Euge serve bone

f 65

[110]

Eu - ge ser - - ve bo-ne et fi-de - lis, eu - ge, eu -

7

- ge ser - - ve bo-ne et fi-de - lis qui - a in pau - ca fu - i - sti fi -

II

de - lis, qui - a in pau - ca fu - i - sti fi - de - lis, sup - ra mul - ta te con - sti -

16

- tu-am, sup-ra mul-ta te con - sti - tu - am. In - tra in gau - di-um, in - tra in

22

gau - di-um Do - mi-ni tu - i, in - tra in gau - di-um Do - mi-ni tu - i.

30

Do - mi - ne, quin - - que ta-len - ta, quin-que ta - len - ta tra-di-di-sti mi - hi,

37

ec - ce a - li - a quin - que su - per - lu - cra - tus sum, ec - - ce a - li - a quin - que,

43

ec - ce a - li - a quin - que su - per - lu - cra - tus sum. In - tra in gau - di - um, in - tra in

50

gau - di - um Do - mi - ni tu - i, in - tra in gau - di - um Do - mi - ni tu - i.

f 66

### Te Deum laudamus

[111-125]

[Te ae - ter - num Pa - - - trem o - - - ]  
 [Te ae - ter-num Pa - trem o - - - ]  
 [Te ae - ter - num Pa - - trem o - - - ]  
 [Te ae - ter - num Pa - - trem o - - - ]  
 [Te De - um lau - da - mus] [Te ae - ter - num Pa - - trem o - - - ]

6

- mnis ter - ra ve - ne - ra - tur.  
- mnis ter - ra ve - ne - ra - tur.  
o - mnis ter - ra ve - ne - ra - tur.  
- mnis ter - ra ve - ne - ra - tur.

**Tibi Cherubim et Seraphim**

Ti - - bi Che - ru - bim et Se - - ra - phim in-ces-  
Ti - - bi Che - ru - bim et Se - ra - phim in-ces - sa - bi - li vo -  
Ti - - bi Che - ru - bim et Se - - - ra - phim in-ces -  
et Se - - - ra - phim in-ces - sa - bi - li

9

sa - bi - li vo - ce pro - cla - mant.  
ce, in-ces - sa - bi - li vo - ce pro - cla - mant.  
sa - bi - li vo - ce, in-ces - sa - bi - li vo - ce pro - cla - mant.  
vo - ce, in-ces - sa - bi - li vo - ce pro - cla - mant.

**Sanctus**

Musical score for the Sanctus. The score consists of four staves, each with a treble clef and common time signature. The vocal parts are labeled "Sanc" and "tus." The bass part is labeled "Sanc" and "tus, sanc". The music features eighth-note patterns and some sixteenth-note figures.

**Pleni sunt**

Musical score for Pleni sunt. The score consists of four staves, each with a treble clef and common time signature. The vocal parts are labeled "Ple - ni sunt" and "cae - li et ter - ra ma - ie - tus.". The bass part is labeled "Ple - ni sunt" and "cae - li et ter - ra ma - ie - tus.". The music features eighth-note patterns and some sixteenth-note figures.

8

Musical score for the final section. The score consists of four staves, each with a treble clef and common time signature. The vocal parts are labeled "sta - tis glo - ri - ae tu - ae." and "ie - sta - tis glo - ri - ae tu - ae.". The bass part is labeled "sta - tis glo - ri - ae tu - ae." The music features eighth-note patterns and some sixteenth-note figures.

**Te prophetarum**

Musical score for "Te prophetarum" featuring four staves of music. The first three staves are in treble clef and the fourth is in bass clef. The key signature is common time. The lyrics are repeated three times: "Te pro - phe - ta - rum lau - da - bi - lis nu - - -", "Te pro - phe - ta - rum lau - da - bi - lis nu - - -", and "Te pro - phe - ta - rum lau - da - bi - lis, lau - da - bi - lis nu - - -". The music consists of eighth and sixteenth note patterns.

**Te per orbem**

Musical score for "Te per orbem" featuring four staves of music. The first three staves are in treble clef and the fourth is in bass clef. The key signature changes between common time and common time with a sharp sign. The lyrics are repeated three times: "me - rus, lau - da - bi - lis nu - me - rus.", "me - rus, nu - - - me - rus.", and "me - rus.". The music consists of eighth and sixteenth note patterns.

Musical score for "Te per orbem" featuring four staves of music. The first three staves are in treble clef and the fourth is in bass clef. The key signature changes between common time and common time with a sharp sign. The lyrics are repeated three times: "bem ter - ra - rum sanc - ta con - fi - te -", "bem \_\_\_\_\_ ter - ra - rum sanc - ta con - fi - te - tur Ec -", and "ra - - - rum sanc - ta con - fi - te - - - tur Ec -". The music consists of eighth and sixteenth note patterns.

Venerandum tuum

14

tur Ec - - cle - - - si - a.  
cle - si - a, Ec - - cle - - - si - a. Ve - ne - ran-dum tu - um  
cle - si - a, Ec - - cle - - - si - a. Ve - ne - ran-dum tu - um  
sanc - ta con - fi - te - tur Ec - - cle - - si - a. Ve - ne - ran-dum tu - um

4

et u - - - nicum Fi - li - um, Fi -  
ve - rum et u - - - ni-cum Fi - -  
ve - rum et u - - - ni-cum Fi - li - um, et u - ni-cum Fi -  
ve - rum et u - - - ni-cum Fi - li - um, et u - ni-cum

Tu Rex gloriae

12

- li - um. Tu \_\_\_\_\_ Rex \_\_\_\_\_  
- li - um. Tu Rex glo - - - ri -  
- li - um. Tu \_\_\_\_\_ Rex glo - - ri -  
Fi - li - um. Tu \_\_\_\_\_ Rex glo - - - -

7

glo - ri - ae Chri - ste.  
ae Chri - ste, Chri - ste.  
ae Chri - ste, Chri - ste.  
ri - ae Chri - ste.

**Tu ad liberandum**

Tu ad li - be - ran - dum non  
Tu ad li - be - ran - dum su - scep - tu - rus  
Tu ad li - be - ran - dum su - scep - tu - su - scep - tu - su - scep - tu - rus ho - mi - nem,

9

hor - ru - i - sti vir - gi - nis u - te - rum.  
ho - mi - nem, non hor - ru - i - sti vir - ginis u - te - rum.  
- rus ho - mi - nem, non hor - ru - i - sti vir - ginis u - te - rum.  
non hor - ru - i - sti vir - gi - nis u - te - rum.

[Tu ad dexteram]

Tu ad dex - te - ram De - - i se - des in glo - ri - a Pa - tris,  
 Tu ad dex - te - ram De - - i se - - des in glo - -  
 Tu ad dex - te - ram De - - i  
 Tu ad dex - te - -

II

in glo - ri - a Pa - - - tris. Ju-dex cre-de-ris es -  
 - ri-a Pa - - - tris. Ju - dex cre -  
 se - des in glo - ri - a Pa - - tris. Ju-dex cre-de-ris es -  
 ram De - - i se - des in glo - ri - a Pa - - tris. Ju-dex cre-de-ris -

Aeterna fac cum sanctis

19

se ven - tu - - rus. Ae - ter-na fac cum sanc-tis, cum  
 de - - ris. Ae - ter - - na fac cum sanc-tis -  
 se ven - tu - - rus. Ae - ter-na fac cum sanc-tis tu -  
 es - se ven - tu - - rus. Ae - ter-na fac cum sanc-tis

5

sanc - - - tis tu - - is in glo - - ri-a nu-me - ra - - - ri.  
— tu - is in glo - - ri-a nu - - me - ra - - ri.  
- is in glo - - ri-a nu - - me - ra - - ri.  
tu - - is in glo - - ri-a nu - - - me - ra - - ri.

**Et rege eos**

Et re - ge e - - os, et ex - tol-le il los u -  
Et re - ge e - - os, et ex - tol-le il - - los  
Et re - ge e - os, et ex - tol - le il - los u - sque in ae -  
Et re - ge e - os, et ex - tol - le il - los

II

- sque in ae - ter - - num, in ae - ter - - num.  
- sque in ae - ter - num, in ae - ter - - num.  
ter - - num, in ae - ter - - num.  
- sque in ae - ter - - num, in ae - ter - - num.

**Et laudamus nomen tuum**

Et lau - da - mus no - men tu - um in sae - cu -  
Et lau - da - mus no - - - men tu - um in  
Et lau - da - mus no-men tu - um in sae - cu - lum, et \_\_\_\_ in sae-cu -  
Et lau - da - mus no-men tu - um in sae - - - - cu - lum,  
10  
lum, et \_\_\_\_ in sae - cu - lum sae - cu - li, sae - - - - cu - li.  
sae - - cu - lum, et \_\_\_\_ in sae - cu - lum sae - - - cu - li.  
lum sae - - - cu - li, sae - - - cu - li.  
et \_\_\_\_ in sae-cu - lum sae - - - - cu - li.

**Miserere nostri Domine**

Mi - se - re - re no - stri Do - - mi - ne, mi se - re - re no - stri, mi -  
Mi - se - re - re no - stri Do - mi - ne, mi - - - - se - re -  
Mi - se - re - re no - stri Do - mi - ne,  
Mi - se - re - re no - stri Do - - mi - ne, mi - se -

In te Domine speravi

10

In te Do - mi - ne spe - ra -

In te Do - mi - ne spe - ra -

- mi - ne spe - ra - vi: non con - fun - dar in ae - ter -

ne spe - ra - vi: non con - fun - dar in ae - ter -

12

vi: non con - fun - dar, non con - fun-dar in ae - ter - num.]

vi: non con - fun - dar in ae - ter - num.]

num non con - fun-dar in ae - ter - num.]

num, non con - fun-dar in ae - ter - num.]

## Wen gleich dein Sindt o Menschen Kindt

[126]

10

17

22

28

34

### Angelus ad pastores ait

f 69

[127]

An - ge - lus ad \_\_\_\_\_ pas - to - res a - it: \_\_\_\_\_

An - ge - lus ad \_\_\_\_\_ pas - to - res a - it: \_\_\_\_\_

An - ge - lus ad \_\_\_\_\_ pas - to - res a - it: \_\_\_\_\_

An - ge - lus ad \_\_\_\_\_ pas - to - res a - it: \_\_\_\_\_

9

an - nun - ti - o vo - bis gau - di - um ma - - - gnum, \_\_\_\_\_

an - nun - ti - o vo - bis gau - di - um ma - - - gnum, \_\_\_\_\_

an - nun - ti - o vo - bis gau - di - um ma - - - gnum, \_\_\_\_\_

an - nun - ti - o vo - bis gau - di - um ma - - - gnum, \_\_\_\_\_

17

qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a  
 qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a  
 qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a  
 qui - a na - tus est Sal - va - tor mun - di de Ma - ri - a

26

vir - gi - ne in Bet - le - hem Ju - da. Ve - ni - te ad -  
 vir - gi - ne in Bet - le - hem Ju - da. Ve - ni - te ad -  
 vir - gi - ne in Bet - le - hem Ju - da.  
 vir - gi - ne in Bet - le - hem Ju - da.

34

o - re - mus o - mnes Je - sum na - tum  
 o - re - mus o - mnes Je - sum na - tum  
 Ve - ni - te ad - o - re - mus o - mnes Je -  
 Ve - ni - te ad - o - re - mus o - mnes Je -

Ma - ri - ae fi - - li - um. Hu - ic  
 Je - sum na - tum Ma - ri - ae fi - li - um. Hu - ic  
 sum na - tum, Je - sum, Ma - ri - ae fi - li - um. Hu - ic  
 sum na - tum, Je - sum, Ma - ri - ae fi - li - um. Hu - ic

ca - na - mus cum an - ge - lis, \_\_\_\_\_ sem - per psal - len - tes,  
 ca - na - mus cum an - ge - lis, \_\_\_\_\_ sem - per psal - len - tes,  
 ca - na - mus cum an - ge - lis, \_\_\_\_\_ sem - per psal - len - tes,  
 ca - na - mus cum an - ge - lis, \_\_\_\_\_ sem - per psal - len - tes,

ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.  
 ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.  
 ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.  
 ju - bi - lan - tes si - ne fi - ne lau - dan - - tes Do - mi - num.

# Officium

f 69

## Kyrie

Lodovico Viadana

[128-130]

10

## Christe

10

**Kyrie**



14



**Gloria**

*Et in terra*

[131-132]

Lodovico Viadana

f 70



10

Musical score page 10. The score consists of four staves. The top three staves are in common time and have treble clefs. The bottom staff is in common time and has a bass clef. The music includes various note heads, stems, and rests.

19

Musical score page 19. The score consists of four staves. The top three staves are in common time and have treble clefs. The bottom staff is in common time and has a bass clef. The music includes various note heads, stems, and rests.

29

Musical score page 29. The score consists of four staves. The top three staves are in common time and have treble clefs. The bottom staff is in common time and has a bass clef. The music includes various note heads, stems, and rests.

37

Musical score page 37. The score consists of four staves. The top three staves are in common time and have treble clefs. The bottom staff is in common time and has a bass clef. The music includes various note heads, stems, and rests.

Qui tollis peccata

The musical score consists of four staves of music for four voices (SATB). The key signature is G major (no sharps or flats). The time signature varies between common time and 2/4 time.

- Measure 45:** The soprano and alto sing eighth-note patterns. The tenor and bass provide harmonic support.
- Measure 6:** The soprano and alto continue their eighth-note patterns. The tenor and bass provide harmonic support.
- Measure 15:** The soprano and alto sing eighth-note patterns. The tenor and bass provide harmonic support.
- Measure 24:** The soprano and alto sing eighth-note patterns. The tenor and bass provide harmonic support.



f 71

**Credo  
Patrem omnipotentem**

**Lodovico Viadana**

[133-135]

A musical score for four voices (SATB) in G major. The vocal parts are arranged in four staves: Soprano (top), Alto, Tenor, and Bass (bottom). The score consists of three measures (measures 133-135). The music features a rhythmic pattern of eighth and sixteenth notes, with the bass line providing harmonic support.

8

A musical score for four voices (SATB) in G major (one sharp). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of four staves. The first staff (Soprano) has a continuous eighth-note pattern. The second staff (Alto) has a continuous eighth-note pattern. The third staff (Tenor) has a continuous eighth-note pattern. The fourth staff (Bass) has a continuous eighth-note pattern.

16

A musical score for four voices (SATB) in G major (one sharp). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of four staves. The first staff (Soprano) has a continuous eighth-note pattern. The second staff (Alto) has a continuous eighth-note pattern. The third staff (Tenor) has a continuous eighth-note pattern. The fourth staff (Bass) has a continuous eighth-note pattern.

24

A musical score for four voices (SATB) in G major (one sharp). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of four staves. The first staff (Soprano) has a continuous eighth-note pattern. The second staff (Alto) has a continuous eighth-note pattern. The third staff (Tenor) has a continuous eighth-note pattern. The fourth staff (Bass) has a continuous eighth-note pattern.

32

A musical score for four voices (SATB) in G major (one sharp). The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music consists of four staves. The first staff (Soprano) has a continuous eighth-note pattern. The second staff (Alto) has a continuous eighth-note pattern. The third staff (Tenor) has a continuous eighth-note pattern. The fourth staff (Bass) has a continuous eighth-note pattern.

40

47

**Et incarnatus est**

**Et in Spiritum Sanctum**

8



12

Musical score page 2, measures 12-18. The score consists of four staves (treble, alto, bass, and tenor) in common time. The key signature remains in F major throughout this section. Measures 12-15 feature eighth-note patterns. Measures 16-18 show more complex rhythms, including sixteenth notes and rests.

20

Musical score page 3, measures 20-27. The score consists of four staves (treble, alto, bass, and tenor) in common time. The key signature changes back to C major at measure 20. Measures 20-23 feature eighth-note patterns. Measures 24-27 show more complex rhythms, including sixteenth notes and rests.

28

Musical score page 4, measures 28-35. The score consists of four staves (treble, alto, bass, and tenor) in common time. The key signature changes back to F major at measure 28. Measures 28-31 feature eighth-note patterns. Measures 32-35 show more complex rhythms, including sixteenth notes and rests.



f 72

**Sanctus****Lodovico Viadana**

[136-137]

A musical score for four voices (SATB) in common time, featuring a key signature of one sharp (F#). The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The music includes a melodic line with sustained notes and grace notes.

8

A musical score for four voices (SATB) in common time. The key signature is common (no sharps or flats). The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The music features sustained notes and grace notes.

17

Measures 17-25 show four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of note heads and stems, with some notes having horizontal dashes or stems pointing in different directions.

26

Measures 26-34 show four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of note heads and stems, with some notes having horizontal dashes or stems pointing in different directions.

**Osanna in excelsis**

Measures 35-43 show four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of note heads and stems, with some notes having horizontal dashes or stems pointing in different directions.

10

Measures 44-52 show four staves of music. The top three staves are in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The music consists of note heads and stems, with some notes having horizontal dashes or stems pointing in different directions.

f 73

**Benedictus****Lodovico Viadana**

[138]

9

18

f 73

**Agnus Dei****Lodovico Viadana**

[139]



### Quem vidistis pastores

f 74

[140]

Quem \_\_\_\_\_ vi - di - stis, pa - sto - res, quem \_\_\_\_\_ vi -  
 Quem \_\_\_\_\_ vi - di - stis, pa - sto - res, quem \_\_\_\_\_ vi -  
 Quem \_\_\_\_\_ vi - di - stis, pa - sto - - -  
 Quem \_\_\_\_\_ vi - di - stis, pa - sto - - - res, quem \_\_\_\_\_ vi -

The musical score consists of four staves in common time, treble clef, and key signature of one sharp. The lyrics are written below the staves, corresponding to the musical phrases. Measure numbers [140] are indicated at the beginning of the section.

8

di - stis, pa - sto - res, di - ci - te, di - ci -  
di - stis, pa - sto - res, di - ci - te, di - ci -  
res, \_\_\_\_\_ di - ci - te, di - ci -  
di - sis, pa - sto - res, di - ci - te, di - ci -

15

te, an - nun - ti - a - te no - bis, \_\_\_\_\_ an -  
te, an - nun - ti - a - te no - bis, an -  
te, an - nun - ti - a - te no -  
te, \_\_\_\_\_ di - ci - te, an - nun - ti - a - te no -

22

nun - ti - a - te no - bis, an - nun - ti - a - te no -  
nun - ti - a - te no - bis, an - nun - ti - a - te no -  
bis, an - nun - ti - a - te no -  
bis, \_\_\_\_\_ di - ci - te, an - nun - ti - a - te no -

29

bis, in ter - ris quis — ap-pa - ru - it? an - nun - ti - a - te no -  
 bis, in ter - ris quis — ap-pa - ru - it? an - nun - ti - a - te no -  
 bis, in ter - ris quis — ap-pa - ru - it? an - nun - ti - a - te, an -  
 bis, in ter - ris quis — ap-pa - ru - it? an - nun - ti - a - te, an -

36

bis, ————— an - nun - ti - a - te no - bis,  
 bis, ————— an - nun - ti - a - te no - bis,  
 nun - ti - a - te no - bis, an - nun - ti - a - te  
 nun - ti - a - te no - bis, ————— an - nun - ti - a - te

44

an - nun - ti - a - te no - bis, in ter - ris quis —  
 an - nun - ti - a - te no - bis, in ter - ris quis —  
 no - bis, an - nun - ti - a - te no - bis, in ter - ris quis —  
 no - bis, an - nun - ti - a - te no - bis, in ter - ris quis —

51

— ap - pa - ru - it? Na - - tum vi - di - mus, na - tum — vi -  
 — ap - pa - ru - it? Na - tum vi - di - mus, na - - tum  
 — ap - pa - ru - it? Na - - tum vi - di - mus, na - - tum  
 — ap - pa - ru - it? Na - - tum vi - di - mus, na - - tum

57

di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -  
 vi - di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -  
 vi - di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -  
 vi - di - mus et cho - ros An - - ge - lo - rum, et cho - ros An - - ge - lo -

64

rum, col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi -  
 rum, col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi -  
 rum, col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi -  
 rum, col - lau - dan - tes Do - mi -

71

num, et cho-ros An - -ge - lo - rum, et cho-ros An - -ge - lo - rum,  
 num, et cho-ros An - -ge - lo - rum, et cho-ros An - -ge - lo - rum,  
 num, et cho-ros An - -ge - lo - rum, et cho-ros An - -ge - lo - rum,  
 num, et cho-ros An - -ge - lo - rum, et cho-ros An - -ge - lo - rum,

78

col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num, al - le - lu -  
 col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num, al - le - lu -  
 col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num, al - le - lu -  
 col - lau - dan - tes Do - mi - num, al - le - lu -

86

ia, al - le - lu - ia, al - le - lu -  
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

93

ia, al - le - lu - ia, al - - - le - lu - ia,

ia, al - le - lu - ia, al - - - lu - - - ia, al - le - lu -

le - lu - ia, al - le - lu - ia, al - - - le - - - lu - ia, al - le - lu -

ia, al - le - lu - ia, al - - - le - lu - ia, al - le - lu -

99

al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

105

al - le - lu - ia, al - le - lu - ia, al - - - le - - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - le - - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - - - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - - - le - lu - ia.

## Curranta

f 75

[141]

Musical score for Curranta, featuring two staves (treble and bass) in 3/2 time. The key signature changes from one sharp to two sharps. Measure 141 starts with a dotted half note followed by eighth notes. Measures 142-15 show a more complex rhythmic pattern with sixteenth-note figures. Measures 16-17 continue the sixteenth-note patterns. Measures 18-19 conclude the section with a final sixteenth-note figure.

## Aliud Exemplar

f 75

[142]

Musical score for Aliud Exemplar, featuring two staves (treble and bass) in 3/2 time. The key signature changes from one sharp to two sharps. Measure 6 begins with a half note followed by eighth notes. Measures 7-8 show a sixteenth-note pattern. Measures 9-10 continue the sixteenth-note patterns. Measures 11-12 conclude the section with a final sixteenth-note figure.

19

26

### Dádé Zingaricum

f 75

#### 1. Ex oraculo Palfico Madrigal Zigarica

[143]

Cze - ter - no, Pen-zocz - ke Ok - he Ok - he la sze-na - te,

9

De - ta pro fa - ko; Das - kom Das - kom Lo - mo - na - i das - kom Dau.

f 75

#### 2. Tikha vgordonaczka

[144]

Fel la - bu man - ge, mand - re Czo - re Czo - re

5

Tik - ha na - lya - tuk - he, mand - ro Czo - ro - lyesz.

# Canzon à 5

f 76

[145]

Musical score for Canzon à 5, page 145, measures 1-5. The score consists of five staves. Measures 1-4 are mostly blank or contain simple notes. Measure 5 begins with a melodic line in the soprano staff.

6

Musical score for Canzon à 5, page 145, measures 6-10. The soprano staff features a continuous melodic line. Measures 7-10 show more complex harmonic movement with various note heads and rests.

II

Musical score for Canzon à 5, page 145, measures 11-15 (part II). The soprano staff continues its melodic line. Measures 12-14 show a more sustained harmonic pattern. Measure 15 concludes the section with a final melodic flourish.



32



Musical score page 32. The score consists of five staves. The top staff has a treble clef, a key signature of one flat, and a 2/4 time signature. It contains eighth-note patterns. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat.

37



Musical score page 37. The score consists of five staves. The top staff has a treble clef, a key signature of one flat, and a 2/4 time signature. It contains eighth-note patterns. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat.

42



Musical score page 42. The score consists of five staves. The top staff has a treble clef, a key signature of one flat, and a 2/4 time signature. It contains eighth-note patterns. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat.

47

A musical score for five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measure 47 begins with a whole note followed by a half note. The second staff has a whole note followed by a half note. The third staff has a half note followed by a quarter note. The fourth staff has a half note followed by a quarter note. The fifth staff has a half note followed by a quarter note. The music continues with eighth-note patterns and rests.

52

A musical score for five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measure 52 begins with a half note followed by a quarter note. The second staff has a half note followed by a quarter note. The third staff has a half note followed by a quarter note. The fourth staff has a half note followed by a quarter note. The fifth staff has a half note followed by a quarter note. The music continues with eighth-note patterns and rests.

56

A musical score for five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measure 56 begins with a half note followed by a quarter note. The second staff has a half note followed by a quarter note. The third staff has a half note followed by a quarter note. The fourth staff has a half note followed by a quarter note. The fifth staff has a half note followed by a quarter note. The music continues with eighth-note patterns and rests.

61

This page contains five staves of musical notation in 3/2 time. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists primarily of eighth-note patterns.

65

This page contains five staves of musical notation in 3/2 time. The top four staves are in treble clef, and the bottom staff is in bass clef. The music includes various note values such as eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings like forte (f) and piano (p).

71

This page contains five staves of musical notation in 3/2 time. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features more complex rhythmic patterns, including sixteenth-note figures and grace notes.

76

Musical score page 76. The score consists of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measure 76 starts with a sixteenth-note pattern in the first staff, followed by eighth-note patterns in the subsequent staves. Measures 77-78 continue this pattern, with measure 78 ending on a double bar line. Measures 79-80 show more complex rhythms, including sixteenth-note figures and eighth-note pairs.

81

Musical score page 81. The score consists of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measures 81-82 feature eighth-note patterns. Measures 83-84 show sixteenth-note figures. Measures 85-86 return to eighth-note patterns. Measures 87-88 conclude with sixteenth-note figures.

85

Musical score page 85. The score consists of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. Measures 85-86 begin with eighth-note patterns. Measures 87-88 transition to sixteenth-note figures. Measures 89-90 return to eighth-note patterns. Measures 91-92 conclude with sixteenth-note figures.

# Smidt Curranta / Kovács Nótá

f 77

[146]



8



14



22



29



36



43





f 77

**Kyrie. Magne Deus**

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The key signature changes to C major (no sharps or flats). The music consists of three measures, numbered 147 to 149. The soprano sings eighth notes, and the bass provides harmonic support.



A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The key signature changes to D major (two sharps). The music consists of nine measures, numbered 159 to 167. The soprano sings eighth notes, and the bass provides harmonic support.



Kirie cuius natus, sicut primum dicitur

f 77

**Gloria**

A musical score for two voices. The top voice (Soprano) has a treble clef and the bottom voice (Bass) has a bass clef. The key signature changes to E major (three sharps). The music consists of nine measures, numbered 150 to 158. The soprano sings eighth notes, and the bass provides harmonic support.

# Magnificat VIII. toni

f 78

[151]



8



15



22



29

Quia respexit

37

Ecce enim ex hoc beatam me

44

Quia fecit

51

Et sanctum nomen eius

58

Et miseri[cordia]

66

Fecit po-

73

tentiam

80

86

This musical score page contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists primarily of eighth-note patterns. The first staff has a single eighth note at the beginning. The second staff starts with a quarter note followed by eighth notes. The third staff begins with a half note. The fourth staff starts with a quarter note followed by eighth notes. The measure ends with a single eighth note.

93

This musical score page contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features eighth-note patterns. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note. The third staff begins with a quarter note followed by eighth notes. The fourth staff starts with a half note followed by eighth notes. The measure ends with a single eighth note.

100

This musical score page contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth-note patterns. The first staff starts with a half note. The second staff starts with a quarter note followed by eighth notes. The third staff begins with a half note. The fourth staff starts with a half note followed by eighth notes. The measure ends with a single eighth note.

108

This musical score page contains four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features eighth-note patterns. The first staff starts with a half note. The second staff starts with a quarter note followed by eighth notes. The third staff begins with a half note. The fourth staff starts with a half note followed by eighth notes. The measure ends with a single eighth note.

116

Recordatus

125

133

Abraham

140

Gloria Patri

149

et Filio

157

165

173

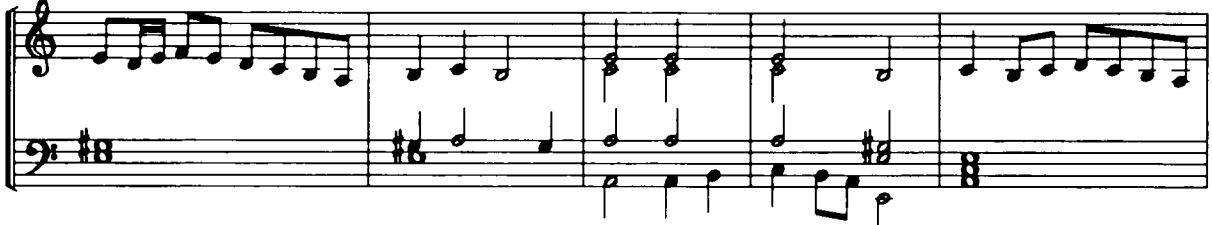
# Fantasia

H. Li[ ]b[] f 80

[152]



6



11



16



21



26



31





f 81

**Fiant Domine oculi tui**

[153]

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "Fi- ant Do- mi- ne o - cu - li tu - i in - ten-den - tes, su-per".

Fi- ant Do- mi- ne o - cu - li tu - i in - ten-den - tes, su-per

II

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "re-gnum i - stud. et su-per pro-ce - res re - gni i - sti-us, pro-vin - ci-am".

re-gnum i - stud. et su-per pro-ce - res re - gni i - sti-us, pro-vin - ci-am

22

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "i - stam et o-mnem chri - sti - a - num po - - - pu-lum, sa - pi - en -".

i - stam et o-mnem chri - sti - a - num po - - - pu-lum, sa - pi - en -

35

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "ti - am, pa - cem, cha - ri - ta - tem et o - mni - a quae no - stri ne - ces -".

ti - am, pa - cem, cha - ri - ta - tem et o - mni - a quae no - stri ne - ces -

47

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: "sa - ri - a clemens et pro - pi - ti - us tri - bu - e - re - di - gne - ris.".

sa - ri - a clemens et pro - pi - ti - us tri - bu - e - re - di - gne - ris.

# Hy sunt quoſ habuimus

f 82

[154]

Hi sunt, hi sunt, quoſ ha - bu - - i -  
Hi sunt, hi sunt, quoſ ha - bu - - i -  
Hi sunt, hi sunt, quoſ ha - bu - - i -  
Hi sunt, hi sunt, quoſ ha - bu - - i -

9

mus a - li - quan - do in de - ri - sum,  
mus a - li - quan - do in de - ri - sum,  
mus a - li - quan - do in de - ri - sum,

16

in de - ri - sum,  
in de - ri - sum,  
in de - ri - sum,

23

- sum, de - ri - - - - sum et in si -  
 - sum, de - ri - - - - sum  
 - sum, de - ri - - - - sum  
 - sum, de - ri - - - - sum et in si -

29

mi - li - tu - di - nem, et in si - mi - li - tu - di - nem im - pro -  
 et in si - mi - li - tu - di - nem, im - pro -  
 et in si - mi - li - tu - di - nem, im - pro - pe -  
 mi - li - tu - di - nem, et in si - mi - li - tu - di - nem im - pro -

34

pe - ri - i, im - pro - pe - ri - i. Nos in-sen-sa -  
 pe - ri - i, im - pro - pe - ri - i. Nos in-sen-sa - ti, nos  
 - ri - i, im - pro - pe - ri - i. Nos in-sen-sa - ti, nos  
 pe - ri - i, im - pro - pe - ri - i. Nos in-sen-sa -

43

ti, nos in - sen - sa - ti ae - sti - ma - ba - mus vi - tam il - lo -  
 in - sen - sa - ti, nos in - sen - sa - ti ae - sti - ma - ba - mus vi - tam il - lo -  
 in - sen - sa - ti, nos in - sen - sa - ti ae - sti - ma - ba - mus vi - tam il - lo -  
 ti, nos in - sen - sa - ti ae - sti - ma - ba - mus vi - tam il - lo -

49

rum, vi - tam il - lo - rum, vi - tam il - lo -  
 rum, vi - tam il - lo - rum in - sa - ni -  
 rum in - sa - ni - am, in -  
 rum, in - sa - ni - am, in - sa - ni -

53

rum in - sa - ni - am, in - sa - ni - am, in - sa - ni - am, in - sa - ni -  
 am, in - sa - ni - am, in - sa - ni - am,  
 sa - ni - am, in - sa - ni - am, in - sa - ni -  
 am, in - sa - ni - am, in - sa - ni -

57

am,  
in - sa - ni - am, in - - sa - - - ni -  
in - sa - ni - am, in - sa - ni - am, in - - sa - - ni -  
in - sa - - - ni - am, in - sa - - - ni -  
am, in - sa - - - - - ni -

61

am. Ec-ce, ec - ce, quo-mo-do com - pu - ta - ti sunt,  
am. Ec-ce, ec - ce, quo - mo-do com - pu -  
am. Ec-ce, ec - ce, quo - mo-do  
am. Ec-ce, ec - ce, quo - mo - do com - pu - ta - ti

66

quo-mo-do com - pu - ta - ti sunt, quo-mo-do com - pu - ta - ti  
ta - ti sunt, quo - mo-do com-pu - ta - ti sunt, quo-mo - do  
com - pu - ta - ti sunt, quo-mo-do com - pu - ta - ti sunt,  
sunt, quo - mo-do com - pu - ta - ti sunt, quo - mo-do com - pu -

70

sunt, com-pu-ta - ti sunt in-ter fi - li-os De - - i et in-ter  
 com-pu - ta - ti sunt in-ter fi - li-os De - i et in-ter sanc - tos,  
 com-pu - ta - ti sunt et in-ter sanc - tos,  
 ta - ti sunt in-ter fi - - li-os De - i et in-ter

77

sanc - tos, et in-ter sanc - tos sors il - lo - rum  
 et in-ter sanc - tos, sors il - lo - rum est,  
 et in-ter sanc - tos sors il - lo - rum est,  
 sanc - tos, et in-ter sanc - tos sors il - lo - rum

84

est, sors il - lo - rum, sors il - lo - rum, sors il - lo - rum est.  
 sors il - lo - rum est, sors il - lo - rum est, sors il - lo - rum est.  
 sors il - lo - rum est, sors il - lo - rum est, il - lo - rum est.  
 est, sors il - lo - rum, sors il - lo - rum, sors il - lo - rum est.

**Vos amici mei estis****Jacobus Gallus (Handl)**

[155]

Music score for page f 83, section Vos amici mei estis, measures 155-158. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is common time. The lyrics are: "Vos \_\_\_\_\_ a - mi - ci me - i", "Vos \_\_\_\_\_ a - mi - ci me - i e - stis, vos a - mi -", and "Vos \_\_\_\_\_ a - mi - ci me - i e -". Measure 155 starts with a whole rest followed by a dotted half note. Measures 156 and 157 continue with the same pattern of rests and notes. Measure 158 ends with a fermata over the last note.

9

Music score for page f 83, section Vos amici mei estis, measures 159-166. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature changes to A major (no sharps or flats). The lyrics are: "e - - - stis, vos a - mi - ci me - i e - stis," and "ci me - - i e - - stis, si fe - ce - ri -". Measures 159-162 continue the pattern of eighth and sixteenth notes. Measures 163-166 introduce new lyrics: "stis, vos' a - mi - ci me - i e - - - stis, si". Measure 166 ends with a fermata over the last note.

18

Music score for page f 83, section Vos amici mei estis, measures 167-174. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature changes to A major (no sharps or flats). The lyrics are: "si fe - ce - ri - tis, quae prae - ci - - pi - o vo - bis," and "tis, quae prae - ci - pi - o vo - bis, si fe -". Measures 167-170 continue the pattern of eighth and sixteenth notes. Measures 171-174 introduce new lyrics: "fe - ce - ri - tis, quae prae - ci - pi - o vo - bis, si fe -" and "si fe - ce - ri - tis, quae prae - ci - - pi - o". Measure 174 ends with a fermata over the last note.

26

si fe - ce - ri - tis, quae prea - ci - pi - o  
ce - ri - tis, quae prea - ci - pi - o vo -  
ce - ri - tis, quae prea - ci - pi - o vo -  
vo - bis, si fe - ce - ri - tis, quae prea - ci - pi - o vo -

34

— vo - bis, si fe - ce - ri - tis, quae prea - ci - pi -  
— vo - bis, quae prea - ci - pi - o, quae prea - ci - pi -  
bis, si fe - ce - ri - tis, quae prea - ci - pi - o vo -  
bis, si fe - ce - ri - tis, quae prea - ci - pi - o vo -

43

o vo - bis, quae prea - ci - pi - o vo - bis, di -  
o vo - bis, quae prea - ci - pi - o vo - bis, di -  
bis, quae prea - ci - pi - o vo - bis, di -  
bis, quae prea - ci - pi - o vo -

51

58

65

f 84 [156]=[158] Tollite iugum meum

**Deus qui nos per beatos apostolos**

[Jacobus Gallus (Handl)] f 85

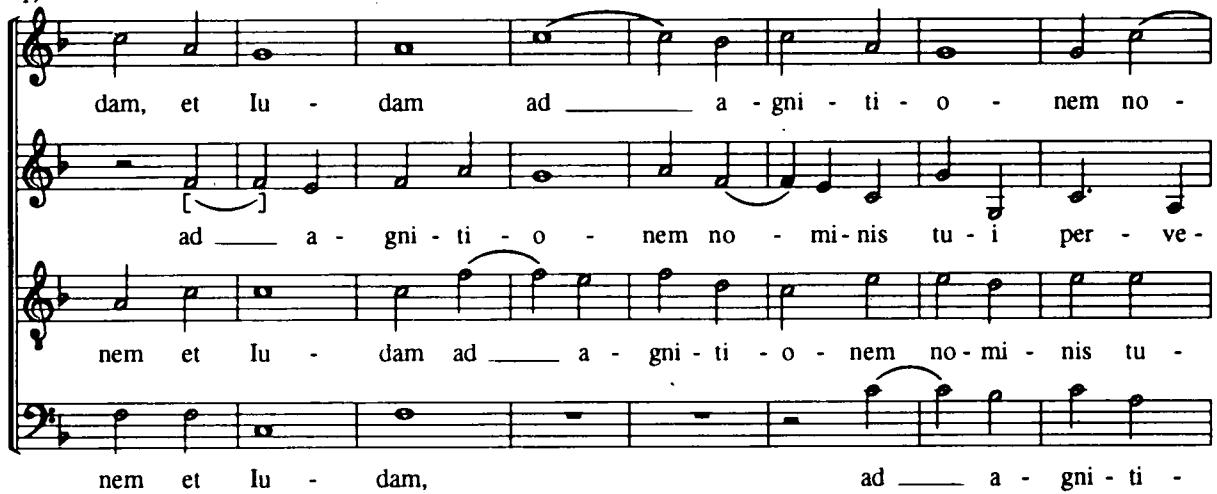
[157]

De - - - us, qui nos per be - a -  
De - us, qui nos per be - a - tos a - po - sto -  
De - - - us, qui nos per be - a - tos a -  
De - - - us, qui nos per

9

tos a - po - sto - los tu - os Si - - mo - nem et Iu -  
los tu - os Si - - mo - nem et Iu - dam,  
po - sto - los tu - os Si - - mo - nem et Iu - dam, Si - - mo -  
be - - a - - tos a - po - sto - los tu - os Si - - mo -

17



dam, et lu - dam ad \_\_\_\_ a - gni - ti - o - nem no -  
ad \_\_\_\_ a - gni - ti - o - nem no - mi - nis tu - i per - ve -  
nem et Iu - dam ad \_\_\_\_ a - gni - ti - o - nem no - mi - nis tu -  
nem et Iu - dam, ad \_\_\_\_ a - gni - ti -

25

- minis tu - - i per - ve ni - re tri bu - - i -  
ni - re tri bu - i - sti, per - ve ni - re tri bu - i - sti, da  
i - per - ve - ni - re tri bu - i - sti, tri bu - i -  
o - nem no - mi - nis tu - i per - ve ni - re tri bu - i -

33

sti, de no - bis e - o - rum glo - ri - am sem - - pi -  
no - bis e - o - rum glo - ri - am sem - pi - ter - nam, sem - pi -  
sti, da no - bis e - o - rum glo - ri - am sem - - pi -

41

ter - - - nam et pro - fi - ci - en - do ce - le -  
ter - nam, et pro - fi - ci - en - do ce - le - bra -  
glo - ri - am sem - pi - ter - - nam et pro - fi - ci - en - do ce - le -  
ter - - - nam et pro - fi - ci - en - do ce - le - bra -

49

bra - re \_\_\_\_\_ et \_\_\_\_\_ ce - le - bran - - do \_\_\_\_\_ pro - - - fi - ce -  
re \_\_\_\_\_ et ce - le - bran - - do \_\_\_\_\_ pro - fi - ce -  
bra - re et ce - le - bran - - do pro - fi - ce - re, pro - fi - ce -  
re et ce - le - bran - - do \_\_\_\_\_ pro - fi - ce -

57

re, et ce - - lebran - - do \_\_\_\_\_ pro - - - fi - ce - re.  
re, \_\_\_\_\_ et ce - le - bran - - do pro - fi - - ce - re.  
re, et ce - le - bran - - do \_\_\_\_\_ pro - fi - ce - re, pro - fi - ce - re.  
re, et ce - le - bran - - do \_\_\_\_\_ pro - fi - ce - re.

### Tollite iugum meum

Jacobus Gallus (Handl) f 86

[158]

Tol - - li - te iu - gum me - um su - per vos, di - - cit  
Tol - - li - te iu - gumme - um su - per vos, \_\_\_\_\_  
Tol - - li -

Tol - - li - te iu -

10

Do-mi-nus, di - - - cit Do - - - - mi -  
— di - - - cit Do - - - - mi - nus, —  
te iu - gum me - um su - per vos, di - - - cit Do - mi -  
gum me - um su - per vos, di - - - cit Do - mi -

19

nus, et di - sci - te \_\_\_\_\_ a me, et di - sci - te a me,  
et di - sci - te \_\_\_\_\_ a me, et di - sci - te a \_\_\_\_\_ me,  
nus, \_\_\_\_\_ et di - sci - te \_\_\_\_\_ a me, \_\_\_\_\_  
nus, \_\_\_\_\_ et di - sci - te \_\_\_\_\_ a me, \_\_\_\_\_

et

28

et di - sci - te a me, et di - sci - te \_\_\_\_\_ a me,  
— et di - sci - te \_\_\_\_\_ a me, et di - sci - te  
et di - sci - te \_\_\_\_\_ a me, et di - sci - te a \_\_\_\_\_  
di - sci - te \_\_\_\_\_ a me, et di - sci - te \_\_\_\_\_ a me,

37

qui - a mi - - tis sum et hu - - mi -  
a me, qui - a mi - - tis sum  
me, a me, qui - a mi - - tis sum et  
qui - a mi - - tis sum et

46

lis cor - - de, cor -  
et hu - - mi - lis cor - - de:  
hu - mi - lis cor - - de, cor -  
hu - mi - lis cor - -

54

- de: iu - gum e - - nim me - um sua - - ve est,  
iu - gum e - - nim me - um sua - - ve est,  
- de: iu - gum e - - nim me - um sua - - ve est,  
- de: iu - gum e - - nim me - um sua - - ve est,

63

iu - gum e - - nim me - um sua - ve est et o - nus me - um  
 iu - gum e - - nim me - um sua - ve est et o - nus  
 iu - gum e - - nim me - um sua - ve est et o - nus  
 iu - gum e - - nim me - um sua - ve est et o - nus  
 iu - gum e - - nim me - um sua - ve est

72

le - - - - ve, et o - nus me - um le - ve, et  
 me - um le - - - - ve, et o - nus me - um le - ve,  
 me - um le - - - - ve, et o - nus me - um  
 et o - nus me - um le - ve, et o - nus

79

o - nus me - um le - - - - ve \_\_\_\_\_ et  
 et \_\_\_\_\_ o - nus me - um le - - - - ve et \_\_\_\_\_ in -  
 le - - - - ve, le - - - - ve et in - ve - ni - e -  
 me - um le - - - - ve et in - ve -

86

in - ve - ni - e - tis re - qui - em a - ni - ma - bus  
ve - ni - e - tis re - qui - em a - ni -  
tis re - qui - em a - ni - ma - bus ve -  
ni - e - tis re - qui - em

94

ve - stris.  
ma - bus ve - stris.  
stris, a - ni - ma - bus ve - stris.  
a - ni - ma - bus ve - stris.

[159]=[70] **Regina coeli laetare**

f 87

**Mulierem fortem quis inveniet****Jacobus Gallus (Handl)**

[160]

Mu - li - e - rem for - tem quis in - ve - ni - et, mu - li - e - rem for - tem quis -  
 Mu - li - e - rem for - tem quis in - ve - ni - et, mu - li - e - rem for - tem quis -  
 Mu - li - e - rem for - tem quis in - ve - ni - et, mu - li - e - rem for - tem quis -  
 Mu - li - e - rem for - tem quis -

8

in - ve - ni - et, mu - li - e - rem for - tem quis in - ve - ni - et? Pro - cul et  
 in - ve - ni - et, mu - li - e - rem for - tem quis in - ve - ni - et? Pro - cul et de -  
 in - ve - ni - et, mu - li - e - rem for - tem quis in - ve - ni - et? Pro - cul et  
 in - ve - ni - et, mu - li - e - rem for - tem quis in - ve - ni - et? Pro - cul et

15

de ul - ti - mis fi - ni - bus pre - ti - um e - ius: con - fi - dit in e - a cor  
 de ul - ti - mis fi - ni - bus pre - ti - um e - ius: con - fi - dit in e - a cor  
 de ul - ti - mis fi - ni - bus pre - ti - um e - ius: con - fi - dit in e - a cor  
 de ul - ti - mis fi - ni - bus pre - ti - um e - ius:

22

vi - ri su - i, con - fi - dit in  
 vi - ri su - i, con - fi - dit in e - a cor vi - ri su - i, con - fi - dit in  
 vi - ri su - i, con - fi - dit in e - a cor vi - ri su - i, con - fi - dit in  
 con - fi - dit in e - a cor vi - ri su - i

29

e - a cor vi - ri su - i et spo - li - is non in - di - ge - bit,  
 e - a cor vi - ri su - i et spo - li - is non in - di - ge - bit, et spo - li -  
 e - a cor vi - ri su - i et spo - li - is, et spo - li -  
 et spo - li - is non in - di - ge - bit, et

35

et spo - li - is non in - di - ge - bit, et spo - li - is non in -  
 is non in - di - ge - bit, et spo - li - is non in -  
 is non in - di - ge - bit, et spo - li - is non in -  
 spo - li - is non in - di - ge - bit,

42

1.  
2.

di - ge - bit, et spo - li - is non in - di - ge - bit, con - bit.  
 di - ge - bit, et spo - li - is non in - di - ge - bit, con - bit.  
 ge - bit, et spo - li - is non in - di - ge - bit, con - bit.  
 et spo - li - is non in - di - ge - bit, con - bit.

f 88

**Balletha**

[161]

5

9

13

## Chorea polonica

f 88

[162]



8

1. 2.



## Misit Herodes rex manus

Jacobus Gallus (Handl) f 89

[163]

A musical score for three voices. The top voice (treble clef) has a sustained note followed by a short eighth-note pattern. The middle voice (alto clef) has a sustained note followed by a short eighth-note pattern. The bottom voice (bass clef) has a sustained note followed by a short eighth-note pattern. The lyrics "Mi - sit He - ro - des rex ma - - nus, ma -" are written below the notes. The bass line continues with "Mi - sit He - ro - des rex ma - - nus, ma -" followed by "(Bc.)".

8

Continuation of the musical score. The top voice has a sustained note followed by a short eighth-note pattern. The middle voice has a sustained note followed by a short eighth-note pattern. The bottom voice has a sustained note followed by a short eighth-note pattern. The lyrics "sit He - ro - des rex ma - - nus," are written below the notes. The bass line continues with "Mi - sit He - ro - des rex ma - - nus, ma -" followed by "nus,". The lyrics "mi - sit He - ro - des rex ma - - nus," are written below the notes. The bass line continues with "mi - - sit He - -" followed by a fermata over the bass note.

15

rex manus, ut affligeret quos-dam de  
nus, ut affligeret quos-dam de ec -  
ro - des rex manus, ut affligeret

23

ecclisia, occidit autem la -  
de ecclisia, occidit autem  
cle - si - a, occidit autem  
(d. d.)

ret quos-dam de ecclisia, oc -

31

co - bum, fra - trem Io - an - nis gla - di - o, oc -  
la - co - bum, fra - trem Io - an - nis gla - di - o, oc - ci - dit  
la - co - bum, fra - trem Io - an - nis gla - di - o, gla - di - o, oc - ci - dit au -

39

ci - dit au - tem la - co - bum, fra - trem Io - an - nis  
 au - tem la - co - bum, la - co - bum, fra - trem Io - an - nis  
 ci - dit au - tem la - co - bum, fra - trem Io - an - nis  
 tem la - co - bum, la - co - bum, fra - trem Io - an - nis

47

— gla - di - o. Vi - dens au - tem, qui - a place - ret, qui -  
 gla - di - o. Vi - - dens au - tem, qui - a place - ce - ret, qui - a place -  
 gla - di - o. Vi - dens au - tem, qui - a place - ret, qui - a place -  
 gla - di - o. Vi - - dens au - tem, qui - a place - ret, qui - a place -  
 gla - di - o. Vi - -

55

a place - ret Iu - dae - is, qui - a place - ret Iu - - dae - is,  
 ret qui - a place - ret Iu - dae - is, qui - a place - ret Iu - dae - is, ius - sit,  
 ret vi - dens au - tem, qui - a place - ret Iu - dae - is, ius -  
 dens au - tem, qui - a place - ret, qui - a place - ret Iu - dae - is,

63

ius - sit, ius - sit ap - - pre-hen-de - re et Pe - - - trum;  
 ius-sit, ius - sit, ius - sit ap-pre-hen-de-re et Pe - - - trum;  
 - sit, ius - sit ap - - pre-hen-de - re et Pe - - - trum;  
 ius - sit, ius - - sit ap - - pre - hen-de - re et Pe - - - trum;

71

oc - ci - dit au - - tem Ia - co - bum, fra - trem Io -  
 — oc - ci - dit au - - tem Ia - co - bum, fra - trem Io -  
 — oc - ci - dit au - - tem Ia - co - bum, fra - trem Io -

79

an - - - nis gla - di - o, oc - ci - dit au - tem Ia -  
 an-nis gla - - di - o, oc - ci - dit au-tem Ia - co - bum, Ia -  
 an-nis gla - di - o, gla - di - o, oc - ci - dit au - tem Ia -  
 oc - ci - dit au - - tem Ia - co - bum, Ia -

87

co - bum, fra - trem Io - an - nis gla - di - o.  
 co - bum, fra - trem Io - an - nis gla - di - o.  
 - co - bum, fra - trem Io - an - nis gla - di - o.  
 co - bum, fra - trem Io - an - nis gla - di - o.

**Alma Redemptoris**

**Joan[nes] Stadlmayr** f 90

[164]

Al - ma Re - - dem - pto - ris Ma - ter, quae per - vi - a cae -  
 Al - ma Re - dem - pto - ris Ma - ter, quae per - vi - a  
 Al - ma Re - dem - pto - ris Ma - ter, quae per - vi - a cae -  
 Al - ma Re - dem - pto - ris Ma - ter, quae per - vi - a cae -

6

- li por - - ta ma - nes, et stel - - - la ma -  
 cae - li por - - ta ma - nes, et stel - - - la  
 - li por - - ta ma - nes, et stel - - - la  
 - li por - - ta ma - nes, et stel - - - la

11

ris, suc - cur - re ca - den - ti, sur - ge - re qui cu -  
ma - ris, suc - cur - re ca - den - ti, sur - ge - re qui  
ma - ris, suc - cur - re ca - den - ti, sur - ge - re,  
ma - ris, suc - cur - re ca - den - ti, sur - ge - re,

16

rat po - pu - lo; tu quae ge - nu - i - - - sti,  
cu - rat po - pu - lo; tu quae ge - nu - i - - sti na - tu - ra mi - ran - te,  
tu quae ge - nu - i - - sti na - tu - ra mi - ran - te,  
sur - ge - re tu quae ge - nu - i - - sti na - tu - ra mi - ran - te,

21

Vir - go pri - us ac po - ste -  
tu - um sanc - tum Ge - ni - to - rem: Vir - go pri - us ac po -  
tu - um sanc - tum Ge - ni - to - rem: Vir - go pri - us ac po -  
Vir - go pri - us ac po - ste -

26

- ri - us, Gab - ri - e - lis ab o - re su - mens il - lud  
ste - ri - us, Gab - ri - e - lis ab o - - re su - - mens il - lud -  
ste - ri - us, Gab - ri - e - lis ab o - - re su - - mens il - lud  
- ri - us, Gab - ri - e - lis ab o - re su - mens il - lud

31

A - ve, pec - ca - to - rum mi - se - re - - re.  
A - ve, pec - ca - to - rum, pec - - ca - to - rum mi - se - re - re.  
A - ve, pec - ca - to - - rum, pec - - ca - to - rum mi - se - re - re.  
A - ve, pec - - ca - to - - rum, mi - se - re - - re.

### Balletha

f 90

[165]

6



f 91

### Patrem

[166]

Pa-trem o-mni-po-ten - - tem fac-to-rem cae -  
li et ter - - rae, vi-si-bi-li-um o-mni-um, et in vi-si-bi-li -

8

li et ter - - rae, vi-si-bi-li-um o-mni-um, et in vi-si-bi-li -

15

um. Et in u-num Do-mi-num no-strum Je-sum Chri-stum, Fi-li -

23

um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an-te

30

o - mni - a sae - cu - la. De - um de - \_ De - o, lu - men de - \_ lu - mi - ne, De - um

38 Chorus

ve - rum de De - o ve - - ro. Ge - ni-tumnon fac - - tum,

46

con - sub - stan - ti - a - lem Pa - tri, per quem o - mni - a fac - ta sunt.

54 Organista

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem

62 Chorus

de - scen - dit de cae - - lis. Et in - car - na - tus est de Spi - ri - tu

70

Sanc - to ex Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est. Cru - ci - .

76

fi - xus e - ti - am pro no - - bis sub Pon - ti - o Pi - la - to

83

Organista

pas - sus et se - pul - tus est. Et re - sur - re - - xit ter - ti - a

90

di - - e se - cun-dum scri - ptu - - ras. Et a - scen - dit

97

in cae - lum, se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus

104

est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os,

III

eu - ius re - gni non e - rit fi - nis. Et in Spi - ri - tum Sane - tum Do - mi -

118

num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o que pro - ce -

125 Chorus

dit. Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et

133

con - glo - ri - fi - ca - tur, qui lo - cu - tus est — per pro - phe - tas.

141 Organista

Et u - nam sane - tam ca - tho - li - cam et a - po - sto - li - cam

149

Ec - cle-si - am. Con - fi - te - or u - num ba - pus - ma in re - mis - si - o - nem

157

pee - ca - to - rum. Et ex - spe - cto re - sur - rec - ti - o - nem mor - tu -

165

o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - - - - men.

f 92

**Patrem cunctipotens**

[167]

Pa-trem o - mni-po - ten - tem, fac - to - rem cae - li et ter - rae

9

vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um o -

16

- mni - um. Et in u - num Do-mi-num no - strum Je - sum Chri - stum, Fi - li - um

25

De - i u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

33 Chorus

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o,

42

De-um ve - rum de De - o ve - ro, ge - ni - tum non fac - - tum con - substan - ti -

51 (♩)

a - lem Pa - - tri, per quem o - mni - a fac - ta, [fac -

60 Organista

ta,] per quem o - mni - a fac - ta sunt. Qui pro - pter nos ho - mi - nes

[et propter nostram salutem...] ut supra

### Veni sponsa Christi

f 93

[168]

[Ve - ni, ve - ni, spon-sa Chri - sti, ve - ni, ve - ni, spon-sa Chri -  
 [Ve - ni, ve - ni, spon-sa Chri - sti, ve - ni, ve - ni, spon-sa Chri -  
 [Ve - ni, ve - ni, spon-sa Chri - sti, ve - ni, ve - ni, spon-sa Chri -  
 [Ve - ni, ve - ni, spon-sa Chri - sti, ve - ni, ve - ni, spon-sa Chri -

[Ve - ni, ve - ni, spon-sa Chri -

7

sti, Chri - - - - sti, ac-ci-pe co-ro - nam, ac - ci-pe co -  
 sti, ac-ci - pe co - ro - nam, ac - ci-pe co - ro - nam, ac - ci-pe co -  
 sti, ac-ci - pe co - ro - nam, ac - ci-pe co - ro - nam,  
 sti, ac-ci - pe co - ro - nam, ac - ci-pe co - ro - nam, ac - ci-pe co -

13

ro - nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro -  
 ro - nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro -  
 ac - ci-pe co - ro - nam, ac - ci-pe co - ro -  
 ro - nam, ac - ci-pe co - ro - nam,

19

nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro - nam.  
 nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro - nam.  
 nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro - nam.  
 ac - ci-pe co - ro - nam, ac - ci-pe co - ro - nam.

25

Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri -  
 Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri -  
 Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri -  
 Ve - ni, ve - ni, spon - sa Chri -  
 Ve - ni, ve - ni, spon - sa Chri -

31

sti, Chri - - - sti, ac-ci-pe co-ro - nam, quam ti - bi  
 sti, ac-ci - pe co-ro - nam, ac - ci - pe co - ro - - nam, quam ti - bi Do - mi -  
 sti, ac-ci - pe co-ro - nam, ac - ci - pe co - ro - - nam, quam ti - bi Do - mi -  
 sti, ac-ci - pe co-ro - nam, ac - ci - pe co - ro - - nam, quam ti - bi Do - mi -  
 quam ti - bi

37

Do - mi - nus, quam ti - bi Do - mi - nus, quam ti - bi Do - mi - nus, quam ti - bi  
 nus, quam ti - bi Do - mi - nus, quam ti - bi Do - mi - nus, quam ti - bi Do - mi -  
 nus, quam ti - bi Do - mi - nus, quam ti - bi Do - mi - nus, quam ti - bi  
 Do - mi - nus, quam ti - bi

43

nus, quam ti - bi Do - mi - nus, quam ti - bi Do - mi - nus pre - pa -  
 nus, quam ti - bi Do - mi-nus pre - pa - ra - vit, quam ti - bi Do - mi -  
 Do - mi - nus pre - pa - ra - vit, Do - mi -  
 Do - mi - nus pre - pa - ra - vit, quam ti - bi Do - mi - nus

49

ra - vit, quam ti - bi Do - mi - nus, quam ti - bi Do - mi - nus pre - pa -  
 nus pre - pa - ra - vit, quam ti - bi Do - mi-nus, Do - mi-nus pre - pa -  
 nus pre - pa - ra - vit in ae - ter - num; quam ti - bi Do - mi -  
 pre - pa - ra - vit, quam ti - bi Do - mi - nus pre - pa -

55

ra - vit, pre - pa - ra - vit in ae - ter - - - num.  
 ra - vit, pre - pa - ra - vit in ae - ter - - - num.  
 nus pre - pa - ra - - - vit, in ae - ter - - - num.  
 ra - vit in ae - ter - - - num.

61

Ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam, ac - ci - pe co -

Ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam, ac - ci - pe co -

ac - ci - pe co - ro - nam, ac - ci - pe co -

Ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam,

67

ro - nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam.

ro - nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam.

ro - nam, ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam.

ac - ci - pe co - ro - nam, ac - ci - pe co - ro - nam.

74

Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri - sti, ac -

Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri - sti, ac - ci -

Ve - ni, ve - ni, spon - sa Chri - sti, ve - ni, ve - ni, spon - sa Chri - sti, ac - ci -

ve - ni, ve - ni, spon - sa Chri - sti, ac - ci -

81

ci - pe, ac - ci-pe co - ro - nam, ac - ci-pe co - ro - nam, ac-ci -  
 pe co - ro-nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro-nam, ac-ci -  
 pe co - ro-nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro-nam, ac - ci -  
 pe co - ro-nam, ac - ci-pe co - ro - nam, ac - ci-pe co - ro - nam, ac - ci -

87

pe, quam ti - bi pre - pa - ra - vit Do - mi-nus in ae-ter - - - num.]  
 pe, quam ti - bi pre - pa - ra - vit Do - mi-nus in ae - ter - - num.]  
 (.)  
 pe, quam ti - bi pre - pa - ra - vit Do - mi-nus in ae - ter - - num.]  
 (.)  
 pe, quam ti - bi pre - pa - ra - vit Do - mi-nus in ae - ter - - num.]  
 (.)

pe, quam ti - bi pre - pa - ra - vit Do - mi-nus in ae - ter - - num.]

f 94

### Laudate pueri Dominum

[169]

Lau - da - te pu - e - ri Do - mi - num, lau - da - te no - men Do - mi - ni,

6

Sit,  
Sit,  
lau - da - te, lau - da - te no - men, no - men Do - mi - ni.

II

sit no-men Do-mi-ni be-ne-dic - tum ex hoc nunc et u-sque in sae - cu-lum.  
sit no-men Do-mi-ni be-ne-dic - tum ex hoc nunc et u-sque, et u-sque in sae-cu-lum.

16

Lau - da - te pu - e - ri Do - mi - num, lau - da - te no - men Do - mi - ni,

21

Ex - cel - - sus, ex - cel - - sus  
Ex - cel - - sus, ex - cel - - sus  
no-men, no-men Do-mi - ni.

26

su-per o-mnes gen-tes Do - mi-nus. Et su-per cae - los,  
su-per o-mnes gen-tes Do-mi - nus. Et su-per  
Lau-da-te pu-e-ri Do - mi-num.

31

et su-per cae - los glo - ri - a e - ius, glo - ri - a e - ius.  
cae - los, et su - per cae - los glo - ri - a e - ius, glo - ri - a e - ius.  
Lau -

36

Quis si - cut Do - mi-nus De-us no - ster,  
 Quis si - cut Do - mi-nus De-us no - ster,  
 da - te pu - e - ri Do - mi - num, [Lau - da - te no - men Do - mi - ni,

41

qui in al - tis ha - bi - tat, [qui in  
 qui in al - tis ha - bi - tat, [qui in  
 lau - da - - te, lau - da - te no - men, no - men Do - mi - ni.]

46

al - tis ha - bi - tat et hu - mi - li - a re - spi - cit in cae - lo et in ter - ra,  
 al - tis ha - bi - tat et hu - mi - li - a re - spi - cit in

51

re-spi-cit in cae-lo et in ter - ra.  
cae-lo et in ter-ra, re-spi-cit in cae-lo et in ter - ra.  
[Lau-da - te pu - e - ri Do - mi - num, lau-da-te no-men Do-mi-

56

Su-sci-tans a ter-ra in - o - pem, et de ster-co-re e - ri-gens pau-pe - rem,  
Su-sci-tans a ter-ra in - o - pem, et de ster - co-re  
ni.

61

e - ri-gens pau - pe - rem, ut col - lo - cet e -  
e - ri-gens pau - pe - rem, ut col - lo - cet e -  
ut col - lo - cet e - um cum prin - ci - pi - bus,

66

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

Lau - da - te pu - e - ri

71

Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo, ste - ri -  
Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo, ste - ri -  
Do - mi - num. Qui ha - bi - ta - re fa - cit. Lau -

76

lem in do - mo, ste - ri - lem in do - mo, ma - trem fi - li - o - rum lae - tan - tem,  
lem in do - mo, ste - ri - lem in do - mo, ma - trem fi - li - o - rum lae - tan - tem,  
da - te, lau - da - te,

81

ste-ri - lem in do - mo, ma - trem fi - li - o-rum, ma - trem fi - li - o-rum lae -  
ste-ri - lem in do - mo, ma - trem fi - li - o-rum, ma - trem fi - li - o-rum lae -  
no-men, no-men Do-mi - ni.]

85

tan - tem.) Glo - ri - a, glo - ri - a, glo - ri - a  
tan - tem.) Glo - ri - a, glo - ri - a, glo - ri - a  
Lau - da - te pu - e - ri Do - mi - num,

92

Pa - tri et Fi - li-o, Pa - tri et Fi - li-o, et  
Pa - tri et Fi - li-o, Pa - tri et Fi - li-o,  
Lau - da - te pu - e - ri Do - mi - num,

100

Spi-ri-tu-i Sanc-to, et Spi-ri-tu-i Sanc-to.  
et Spi-ri-tu-i Sanc-to, et Spi-ri-tu-i Sanc-to.  
Lau-da-te pu-e-ri Do-mi-num.

**Balleta 1. Variatio**

f 97

[170]

6

11

17

**Kyrie super Casta novenarum****Kyrie**

[171-173]

Musical score for Kyrie, measures 171-173. It consists of two staves: soprano (treble clef) and basso (bass clef). The key signature is C major. The music features eighth-note patterns with various dynamics and slurs.

8

Musical score for Kyrie, measure 8. It consists of two staves: soprano (treble clef) and basso (bass clef). The key signature is C major. The music features eighth-note patterns with various dynamics and slurs.

**Christe [eleison]**

Musical score for Christe [eleison], measures 9-10. It consists of two staves: soprano (treble clef) and basso (bass clef). The key signature is C major. The music features eighth-note patterns with various dynamics and slurs.

9

Musical score for Christe [eleison], measure 11. It consists of two staves: soprano (treble clef) and basso (bass clef). The key signature is C major. The music features eighth-note patterns with various dynamics and slurs.

**Kyrie eleison**

Musical score for Kyrie eleison, measures 12-13. It consists of two staves: soprano (treble clef) and basso (bass clef). The key signature is C major. The music features eighth-note patterns with various dynamics and slurs.

9

Musical score for Kyrie eleison, measure 14. It consists of two staves: soprano (treble clef) and basso (bass clef). The key signature is C major. The music features eighth-note patterns with various dynamics and slurs.

**Gloria****Et in terra pax**

[174]

Musical score for Gloria, Et in terra pax, measure 174. It consists of two staves: soprano (treble clef) and basso (bass clef). The key signature is C major. The music features eighth-note patterns with various dynamics and slurs.

A musical score for two staves (treble and bass) in 2/4 time, key signature of one flat. The score consists of seven staves, numbered 9, 17, 25, 34, 43, 51, and 59. The treble staff uses a G clef, and the bass staff uses a F clef. Measure 9: Treble staff has eighth notes on the first, third, and fifth lines. Bass staff has eighth notes on the first, second, and third lines. Measure 17: Treble staff has eighth notes on the first, second, and third lines. Bass staff has eighth notes on the first, second, and third lines. Measure 25: Treble staff has eighth notes on the first, second, and third lines. Bass staff has eighth notes on the first, second, and third lines. Measure 34: Treble staff has eighth notes on the first, second, and third lines. Bass staff has eighth notes on the first, second, and third lines. Measure 43: Treble staff has eighth notes on the first, second, and third lines. Bass staff has eighth notes on the first, second, and third lines. Measure 51: Treble staff has eighth notes on the first, second, and third lines. Bass staff has eighth notes on the first, second, and third lines. Measure 59: Treble staff has eighth notes on the first, second, and third lines. Bass staff has eighth notes on the first, second, and third lines.

**Phantasia****Wolfgang Getzmann**

[175]

Musical score for Phantasia, page 98, measures 175-176. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The music is in common time, key signature is one flat. Measure 175 starts with a half note in the Treble staff, followed by eighth-note patterns in the other staves. Measure 176 begins with a half note in the Alto staff, followed by eighth-note patterns.

7

Musical score for Phantasia, page 98, measures 7-12. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The music is in common time, key signature is one flat. Measures 7-12 show a continuation of the eighth-note patterns established in measure 175.

13

Musical score for Phantasia, page 98, measures 13-18. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The music is in common time, key signature is one flat. Measures 13-18 show a continuation of the eighth-note patterns established in measure 175.

19

Musical score for Phantasia, page 98, measures 19-24. The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The music is in common time, key signature is one flat. Measures 19-24 show a continuation of the eighth-note patterns established in measure 175.

25

1. 2.

31

37

43

297

## Sinfonia

Alessandro Grandi

[176]

Musical score for Sinfonia by Alessandro Grandi, page f 98, measures 176-180. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes from C major to G major at measure 176. Measure 176 starts with a whole note followed by eighth notes. Measures 177-178 show sustained notes. Measure 179 begins with a half note followed by eighth notes. Measure 180 concludes with a half note.

10

Musical score for Sinfonia by Alessandro Grandi, page f 98, measures 10-17. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes from C major to G major at measure 10. Measures 10-17 feature various patterns of eighth and sixteenth notes across all staves.

18

Musical score for Sinfonia by Alessandro Grandi, page f 98, measures 18-26. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes from G major to F# major at measure 18. Measures 18-26 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes.

27

Musical score for Sinfonia by Alessandro Grandi, page f 98, measures 27-35. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature changes from F# major to C major at measure 27. Measures 27-35 continue the rhythmic patterns established in the previous sections.

# Fantasia

Alessandro Grandi f 99

[177]



7



13



19



25



Musical score page 25. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 25 begins with a rest followed by eighth-note patterns. The third staff features a sixteenth-note pattern with a bracket under the notes. The bass staff has a sustained note followed by eighth-note patterns.

31



Musical score page 31. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 31 begins with eighth-note patterns. The second staff has a sixteenth-note pattern with a bracket under the notes. The bass staff has a sustained note followed by eighth-note patterns.

37



Musical score page 37. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 37 begins with eighth-note patterns. The second staff has a sixteenth-note pattern with a bracket under the notes. The bass staff has a sustained note followed by eighth-note patterns.

43



Musical score page 43. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 43 begins with eighth-note patterns. The second staff has a sixteenth-note pattern with a bracket under the notes. The bass staff has a sustained note followed by eighth-note patterns.

49

Musical score page 49. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 49 starts with a rest followed by a melodic line in the top voice.

56

Musical score page 56. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music continues with a melodic line in the top voice, featuring eighth and sixteenth notes.

63

Musical score page 63. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music features a steady eighth-note pattern in the top voice.

70

Musical score page 70. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes a mix of eighth and sixteenth notes, with a prominent eighth-note pattern in the top voice.

77

85

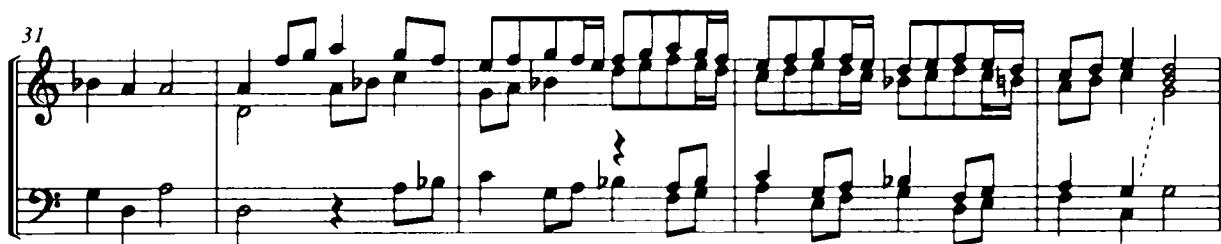
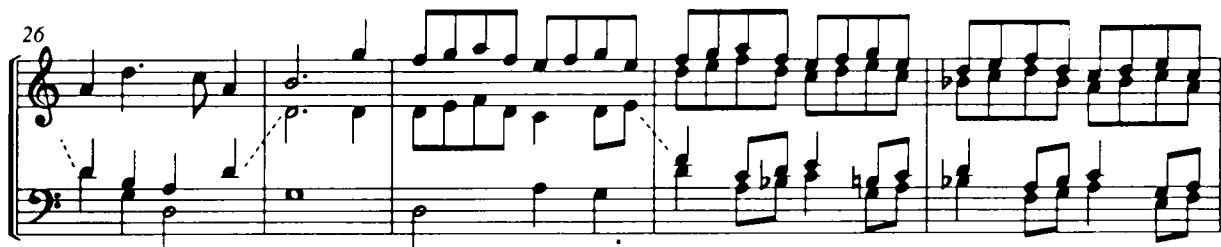
91

f 100

**Fantasia**

Alessandro Grandi

[178]







### Fantasia

Adriano Banchieri f 101

[179]

A musical score page with four staves. The first staff begins with a note followed by a series of eighth notes. The second staff starts with a rest. The third staff is entirely blank. The fourth staff begins with a rest. The key signature changes from G major to F major at the start of the page.

7

A musical score page with four staves. The first staff shows a sequence of eighth and sixteenth notes. The second staff features a rhythmic pattern of eighth and sixteenth notes. The third staff contains a mix of eighth and sixteenth notes. The fourth staff shows a steady eighth-note pattern.

13

A musical score page with four staves. The first staff consists of a single note followed by a rest. The second staff features a rhythmic pattern of eighth and sixteenth notes. The third staff shows a mix of eighth and sixteenth notes. The fourth staff ends with a rest.

18

Musical score for page 18. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes various note values such as eighth and sixteenth notes, and rests. Measures 18 through 21 are shown.

24

Musical score for page 24. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes eighth and sixteenth notes, and rests. Measures 24 through 27 are shown.

29

Musical score for page 29. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes eighth and sixteenth notes, and rests. Measures 29 through 32 are shown.

34

Musical score for page 34. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The music includes eighth and sixteenth notes, and rests. Measures 34 through 37 are shown.



**Chorea**

f 101

[180]

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major. The music consists of eighth-note patterns.

7

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major. The music consists of eighth-note patterns.

**Octavi toni**

f 102

[181]

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major. The music consists of eighth-note patterns.

8

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C major. The music consists of eighth-note patterns.



f 102

**Laudate Dominum omnes gentes**

[182]

Lau - da - - te Do - - mi - num o - - - mnes

10

gen - - tes. Lau-dae - e - um, lau-dae - e - um om - -

19

nes po - pu - li. Quo-ni-am con - fir - ma - ta est su-per nos, quo - ni-am

29

con - fir - ma - ta est su - per nos mi - se - ri - cor - di - a e -

38

ius, mi - se - ri - cor - di - a e - ius. Et ve - ri - tas Do - mi - ni

47

ma - net in ae - ter - num, et ve - ri - tas Do - mi - ni ma - net in ae - ter - num,

55

in ae - ter - num, in ae - ter - num, ma - net in ae - ter - num, ma - net

63

in ae - ter - num, in ae - ter - num, ter - num.

### Judaea et Jerusalem

f 102

[183-185]

Ju - dae - a et Je - ru - sa - lem no - li - te ti - me - re, no -

Ju - dae - a et Je - ru - sa - lem no - li - te ti - me - re, no -

Ju - dae - a et Je - ru - sa - lem no - li - te ti - me - re, no -

Ju - dae - a et Je - ru - sa - lem no -

8

Cras egredimini

This section contains four staves of musical notation for voices. The music is in common time, with a key signature of one sharp. The lyrics are in Latin, repeated three times: "li-te ti-me-re, no-li-te ti-me-re." After the third repetition, the lyrics change to "re. Cras e-gre-di-mi". Measure numbers 8, 13, and 18 are indicated above the staves.

15

This section contains four staves of musical notation for voices. The music is in common time, with a key signature of one sharp. The lyrics are in Latin, repeated three times: "ni et Do-mi-nus e-rit vo-bis-cum, et Do-mi-nus e-rit vo-bis-cum: Em-". After the third repetition, the lyrics change to "ni et Do-mi-nus e-rit vo-bis-cum, et Do-mi-nus e-rit vo-bis-cum: Em-". A soprano vocal entry is marked with a circled "o". The lyrics then continue with "ni et Do-mi-nus e-rit vo-bis-cum, et Do-mi-nus e-rit vo-bis-cum: Em-". Measure number 15 is indicated above the staves.

22

This section contains four staves of musical notation for voices. The music is in common time, with a key signature of one sharp. The lyrics are in Latin, repeated three times: "ma-nu-el, quem pree-di-xit Gab-ri-el, quem pree-di-xit Gab-ri-el,". After the third repetition, the lyrics change to "ma-nu-el, quem pree-di-xit Gab-ri-el,". A soprano vocal entry is marked with a circled "o". The lyrics then continue with "ma-nu-el, quem pree-di-xit Gab-ri-el,". Measure number 22 is indicated above the staves.

29

na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.  
 na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.  
 na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.  
 na - tus de pu - ra Vir - gi - ne, de pu - ra Vir - gi - ne.

37 Constantes estote

Con - stan - tes e-sto - te vi-de - bi-tis glo - ri-am Do - mi-ni su - per vos,  
 Con - stan - tes e-sto - te vi-de - bi-tis glo - ri-am Do - mi-ni su - per vos,  
 Con - stan - tes e-sto - te vi-de - bi-tis glo - ri-am Do - mi-ni su - per vos,  
 Con - stan - tes e-sto - te vi-de - bi-tis glo - ri-am Do - mi-ni su - per vos,

44

[...]

[...]

[...]

[...]

50

Four staves of musical notation in G major, 4/4 time. The top two staves are treble clef, and the bottom two are bass clef. Measures 1-4 show eighth-note patterns. Measure 5 begins with a dotted half note followed by an eighth-note pattern.

f 102

Fuga II. toni

[186]

Two staves of musical notation in F major, 4/4 time. The top staff is treble clef, and the bottom is bass clef. Measures 1-4 show eighth-note patterns. Measure 5 begins with a dotted half note followed by an eighth-note pattern.

6

Two staves of musical notation in F major, 4/4 time. The top staff is treble clef, and the bottom is bass clef. Measures 1-4 show eighth-note patterns. Measure 5 begins with a dotted half note followed by an eighth-note pattern.

12

Two staves of musical notation in F major, 4/4 time. The top staff is treble clef, and the bottom is bass clef. Measures 1-4 show eighth-note patterns. Measure 5 begins with a dotted half note followed by an eighth-note pattern.

## Curranta

f 103

[187]

7

14

29

36



## Curranta

f 103

[188]

9

16

23

Two staves of musical notation for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9 consists of eighth notes. Measure 16 starts with a forte dynamic and includes a measure change to 3/2 time. Measure 23 concludes with a fermata over the bass note.

f 103

**Chorea**

[189]

Two staves of musical notation for two voices. The top staff is in common time and the bottom staff is in 2/4 time. The notation features various rhythmic patterns and rests.

f 104

**Curranta**

[190]

Two staves of musical notation for two voices. The top staff is in 3/2 time and the bottom staff is in 2/2 time. The notation features eighth-note patterns and rests.



f 104

## Curranta

[191]

Musical score for Curranta, page 191, measures 1-8. The score consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by a '2'). Measure 1 starts with a rest followed by eighth notes. Measures 2-8 show a repeating pattern of eighth and sixteenth notes.

9

Musical score for Curranta, page 191, measures 9-16. The key signature changes to no sharps or flats. Measure 9 begins with eighth notes. Measures 10-16 show a continuation of the rhythmic pattern established in the previous measures.

17

Musical score for Curranta, page 191, measures 17-24. The key signature changes back to one flat. Measure 17 begins with eighth notes. Measures 18-24 show a continuation of the rhythmic pattern.

27

Musical score for Curranta, page 191, measures 27-34. The key signature changes to no sharps or flats. Measure 27 begins with eighth notes. Measures 28-34 show a continuation of the rhythmic pattern.

f 104

## Curranta

[192]

Musical score for Curranta, page 192, measures 1-8. The key signature is one flat, and the time signature is common time (indicated by a '2'). Measure 1 starts with a rest followed by eighth notes. Measures 2-8 show a repeating pattern of eighth and sixteenth notes.

7

Musical score for Curranta, page 192, measures 7-14. The key signature changes to no sharps or flats. Measure 7 begins with eighth notes. Measures 8-14 show a continuation of the rhythmic pattern.

14

Musical score for Curranta, page 192, measures 14-21. The key signature changes back to one flat. Measure 14 begins with eighth notes. Measures 15-21 show a continuation of the rhythmic pattern.

## Curranta

f 104

[193]

7

14

## Curranta

f 104

[194]

7

13

18

f 105

## Curranta Polonica

[195]

9

16

21

29

35

41

## Curranta

f 105

[196]

Musical score for Curranta, page 196, featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). The score consists of seven lines of music, numbered 10 through 27. Measure 10 starts with a dotted half note followed by eighth notes. Measure 11 has a dotted half note followed by a quarter note and eighth notes. Measure 12 starts with a dotted half note followed by eighth notes. Measure 13 has a dotted half note followed by a quarter note and eighth notes. Measure 14 starts with a dotted half note followed by eighth notes. Measure 15 has a dotted half note followed by a quarter note and eighth notes. Measure 16 starts with a dotted half note followed by eighth notes. Measure 17 has a dotted half note followed by a quarter note and eighth notes. Measure 18 starts with a dotted half note followed by eighth notes. Measure 19 has a dotted half note followed by a quarter note and eighth notes. Measure 20 starts with a dotted half note followed by eighth notes. Measure 21 has a dotted half note followed by a quarter note and eighth notes. Measure 22 starts with a dotted half note followed by eighth notes. Measure 23 has a dotted half note followed by a quarter note and eighth notes. Measure 24 starts with a dotted half note followed by eighth notes. Measure 25 has a dotted half note followed by a quarter note and eighth notes. Measure 26 starts with a dotted half note followed by eighth notes. Measure 27 has a dotted half note followed by a quarter note and eighth notes.

## Curranta

f 105

[197]

Musical score for Curranta, page 197, featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). The score consists of seven lines of music, numbered 1 through 12. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 has a dotted half note followed by a quarter note and eighth notes. Measure 3 starts with a dotted half note followed by eighth notes. Measure 4 has a dotted half note followed by a quarter note and eighth notes. Measure 5 starts with a dotted half note followed by eighth notes. Measure 6 has a dotted half note followed by a quarter note and eighth notes. Measure 7 starts with a dotted half note followed by eighth notes. Measure 8 has a dotted half note followed by a quarter note and eighth notes. Measure 9 starts with a dotted half note followed by eighth notes. Measure 10 has a dotted half note followed by a quarter note and eighth notes. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 has a dotted half note followed by a quarter note and eighth notes.

f 105

### Chorea Tancz

[198]

Musical score for Chorea Tancz, page 198. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and sixteenth-note figures.

8

Musical score for Chorea Tancz, page 198, measure 8. The treble staff shows a continuation of eighth-note patterns, and the bass staff shows a continuation of sixteenth-note figures.

f 105

### Balletha

[199]

Musical score for Balletha, page 199. The score consists of three staves: treble, middle, and bass. The treble staff has a key signature of one flat (B-flat), the middle staff has a key signature of one sharp (F#), and the bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and sixteenth-note figures.

6

Musical score for Balletha, page 199, measure 6. The treble staff shows a continuation of eighth-note patterns, and the bass staff shows a continuation of sixteenth-note figures.

12

Musical score for Balletha, page 199, measure 12. The treble staff shows a continuation of eighth-note patterns, and the bass staff shows a continuation of sixteenth-note figures. The score concludes with a repeat sign and endings 1 and 2.

## Intrada

f 106

[200]



8



14



## Fantasia Unimona

f 106

[201]





13

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are arranged in two staves: Soprano and Alto on top, Tenor and Bass on bottom. The music consists of eighth and sixteenth note patterns.

19

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are arranged in two staves: Soprano and Alto on top, Tenor and Bass on bottom. The music consists of eighth and sixteenth note patterns.

25

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are arranged in two staves: Soprano and Alto on top, Tenor and Bass on bottom. The music consists of eighth and sixteenth note patterns.

30



Musical score page 30. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 30 begins with a rest followed by a sixteenth-note pattern. The bass staff has sustained notes throughout.

36



Musical score page 36. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 36 features eighth-note patterns with various dynamics and rests.

43



Musical score page 43. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 43 shows eighth-note patterns with slurs and rests.

49



Musical score page 49. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 49 features eighth-note patterns with slurs and rests.

55

Musical score page 55. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts are mostly sustained notes or short eighth-note patterns.

61

Musical score page 61. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts are mostly sustained notes or short eighth-note patterns.

69

Musical score page 69. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts are mostly sustained notes or short eighth-note patterns.

76

Musical score page 76. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts are mostly sustained notes or short eighth-note patterns.

83

Praeambulum VIII. toni

f 107

[202]

<sup>6</sup>

<sup>12</sup>

Clausula

f 107

[203]



ff 108

## Curranta

[204]

A musical score page showing three staves. The top two staves are in treble clef and the bottom staff is in bass clef. All staves are in common time (indicated by a '3'). The music consists of eighth-note patterns with dots above them, suggesting a rhythmic value of sixteenth notes.

7

A musical score page showing three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns with dots above them.

14

A musical score page showing three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns with dots above them.

21

In nomine Jesu

f 108

[205]

In no - mi - ne Je - su, in no - mi - ne Je - su

10

o - mne ge - nu fle - eta - tur, o - mne ge - nu fle - eta - tur,

19

o - mne ge - nu fle - eta - tur. Cae - le - sti - um, ter - re - stri - um

28

et in - - fer - no - rum, cae - le - sti - um, ter - re-stri-um et in-fer-

37

no - rum [et o-mnis lin-gua con - fi - te - a - tur, et o-mnis

47

lin - gua con - fi - te - a - tur: Qui - a Do - mi - nus Je - sus Chri - stus

56

in glo - ri - a De - i, De - i Pa - tris in glo - ri - a De - i Pa - tris,

66

in glo - ri - a De - i Pa - tris, De - i Pa - tris.]

f 108

### Magnus Dominus

[206]

Ma - gnus Do - mi - nus et lau-da-bi-lis

Ma - gnus Do - mi - nus et lau-da-bi-lis ni - mis,

8

ni - mis, et lau - da - bi - lis ni - mis in ci - vi - ta - te De - i

et lau - da - bi - lis ni - mis in ci - vi - ta - te De - i

13

no - stri in mon - te san - cto e - ius, in mon - te san - cto e -  
 no - stri in mon - te san - cto e - ius, in

19

ius, e - - - ius. Fun - da - tur ex - ul - ta - ti -  
 mon - te san - cto e - - - ius. Fun - da - tur

26

o - - - ne, ex - ul - ta - ti - o - - - ne, in u -  
 (o)  
 ex - ul - ta - ti - o - - - ne, e - xul - ta - ti - o - - -

31

ni - ver - sa ter - ra, mons Si - - - on,  
 ne, in u - ni - ver - sa ter - ra, mons Si - - - on,

37

la - te - ra a - qui - lo - - - - nis.  
la - te - ra a - qui - lo - - - - nis. Ci -

42

Ci - - vi - tas  
- vi - tas Re - gis ma - - - gni, ci - vi - tas

50

Re - - gis ma - - - gni, ci - - vi - tas  
Re - - - gis ma - - - gni, ci - - vi - tas

57

Re - - gis ma - - - gni, ma - - gni.  
Re - - - gis ma - - - gni, ma - - - gni.

# Paduan July mangonis

f 109

[207]



7



14



20



28



33



37



f 110

## Petre, amas me?

[208]

Tu \_\_\_\_\_ scis Do - mi -

Pe - tre, a - - - mas me?

10

ne qui - - a a - mo te.

Pa - - sce o - ves me - as. Pe -

19

Tu \_\_\_\_\_ scis Do - mi - ne qui -

tre, a - - - mas me?

28

- a a - mo te.

Pa - - sce o - ves me - as. Si - mon Io -

37

an - ne, di - li - gis me plus his, di - li - gis me plus

46

Tu — scis Do - mi - ne qui - - a a - mo te.  
his. Pa - - sce

55

Pa - - sce o - ves me - as. Tu — scis Do - mi -  
o - ves me - as, pa - - sce o - - ves me - as,

64

ne qui - a a - mo, \_\_\_\_\_ a - - - mo te.  
pa - - - sce o - - ves me - - - as.

f 110

## Balletha

[Andreas Hammerschmidt]

[209]



5



10



16



22



# Judica Domine

Giovanni Valentini f 111

[210]

Ju - di-ca Do - mi-ne, no - cen-tes me,  
Ju - di-ca Do - mi-ne, no - cen-tes  
no-cen-tes me, ex - pu - gna in - pu - gnan-tes me, ex - pu - gna in - pu -  
me, no - cen-tes me, ex - pu - gna in - pu - gnan-tes me,  
gnan - tes me, in - pu - gnan - tes me,  
ex - pu - gna in - pu - gnan - tes me,  
ap-pre-hen-de ar - ma et  
ap-pre-hen-de ar - ma

16

scu - - tum, ap-pre-hen-de ar - ma et scu - - tum, et ex -  
et scu - tum, ap-pre-hen-de ar-ma et scu - tum, et ex-sur-ge,

21

sur - ge, et ex - sur - ge in ad - ju - to - ri - um mi - hi,  
et ex - sur - ge in ad - ju - to - ri - um mi - hi, in ad - ju -

26

Ef-fun-de fra - me-am  
Ef - fun-de fra - me-am  
in ad - ju - to - ri - um mi - hi.  
to - ri - um mi - - - hi. et con-

33

et con - clu - de ad - ver - sus e -  
et con - clu - de ad - ver - sus e -  
et con - clu-de ad-ver-sus e - os, ef - fun - de fra - me -  
clu-de ad-ver-sus e - os, ef - fun-de fra - me - am et con -

37

os qui per - - se-quun-tur me.  
os, et con - clu - de ad - ver - sus e - os qui per - se -  
am et con - clu - de ad - ver - sus e - os  
clu - de ad - ver - sus e - os

42

Dic a - ni - mae me - ae,  
quun - tur me. Dic  
qui per - se - quun - tur me.  
qui per - se - quun - tur me.

48

dic a - ni-mae me - ae,  
a - ni-mae me - ae, dic  
Sa-lus tu - a sum, sa - lus tu - a sum,  
Sa-lus tu - a sum,

54

dic a - ni-mae me - ae: sa-lus tu - a e - go - sum.  
a - ni-mae me - ae: sa-lus tu - a sum, sa - lus tu - a sum.  
sa - lus tu - a sum, sa - lus tu - a sum, sa - lus tu - a sum, sa - lus tu - a sum.

f 112

### Ecce tu pulchra es

[211]

Ec - ce tu pul-chra es a - mi - ca me - - a, ec - ce tu  
Ec - ce tu pul-chra es a - mi - ca me a, ec -

7

pul-chra es a - mi - ca me - - - a, [o - cu - li tu -  
ce tu pul - chra [...]

15

i co - lum - ba - - - rum.] Pul - chrae sunt

22

[...]

29

36

42

3

49

3

56

So-ror me-a spon - -sa, [so-ror me-a spon - sa.] To - - ta pul-chra es [...]

64

74

# Assumpta est Maria in caelum

[Giacomo Finetti] f 113

[212]

Musical score for page 212. The score consists of three staves. The top two staves are soprano voices in treble clef, and the bottom staff is a bass voice in bass clef. The key signature is one flat (B-flat). The time signature is common time (indicated by '3'). The vocal parts sing the Latin hymn 'Assumpta est Maria in caelum.' The bass part begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.

As - sump-ta est Ma - ri - a in cae - - lum.

9

Continuation of the musical score for page 212. The three staves continue to sing the hymn. The bass part provides harmonic support, often singing sustained notes or simple patterns like eighth and sixteenth notes.

Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -  
Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -  
Gau - dent An - ge-li, gau - dent An - ge-li, gau - dent, gau - dent An - ge -

16

Continuation of the musical score for page 16. The three staves continue to sing the hymn. The bass part provides harmonic support, often singing sustained notes or simple patterns like eighth and sixteenth notes.

li.  
li.  
li. As - sump-ta est Ma - ri - a in cae - - lum.

25

Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -  
 Gau - dent An - ge-li, gau - dent An - ge-li, gau - - - dent An - ge -  
 Gau - dent An - ge-li, gau - dent An - ge-li, gau - dent, gau - dent An - ge -  
 Gau - dent An - ge-li,

32

li. Lau - dan - tes, lau-dan - - tes,  
 li. Lau - dan - tes, lau - dan - - tes,  
 li. Lau - dan - tes, lau - dan - - tes be-ne - di-cunt Do-mi-

40

al - - le - lu - ia, al - - - le - lu -  
 al - - le - lu - ia, al - - - le - lu -  
 num, Do-mi-num, al - - - le - lu - ia, al - - le - lu -

46

ia, lau - dan - tes be-ne-di-cunt Do - mi-num,  
 ia, lau - dan - tes be-ne - di-cunt Do - mi - num, be-ne -  
 ia, al - le - lu - ia, be-ne - di-cunt Do - mi - num, \_\_\_\_\_ be - ne -

52

al - - - le - lu - ia, al - -  
 di-cunt Do - mi - num, al - - - le - lu - ia, al - -  
 di-cunt Do - mi - num, al - - - le - lu - ia, al - -

58

- le - lu - ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia.  
 - le - lu - ia, al-le-lu-ia, al-le-lu - ia, al - le - lu - ia.  
 le - lu - ia, al - le-lu-ia, al - le - lu - ia, al - - - le - lu - ia.

f 113

**Balletha**

[213]

5

9

13

f 114

**Surge, propera amica mea**

Alessandro Grandi

[214]

Sur - ge, pro - pe-ra, a - mi - ca me - a, co - lum - ba me - a,

7

En di - lec-tus

for - mo - sa me - a, et ve - ni.

13

me-us lo - qui-tur mi - hi et vo - cat me:

Ve - ni, di - lec - ta

20

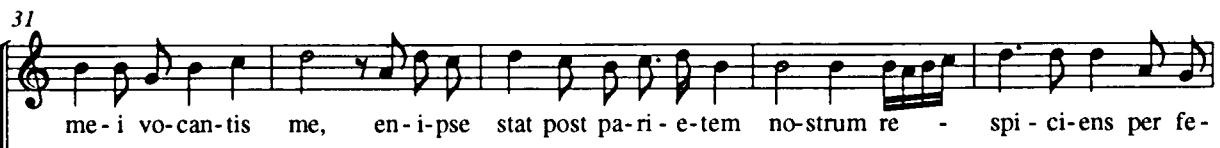
me - a, iam hi - ems \_ trans - i - it, im - ber ab - i - it et re - ces - sit.

25

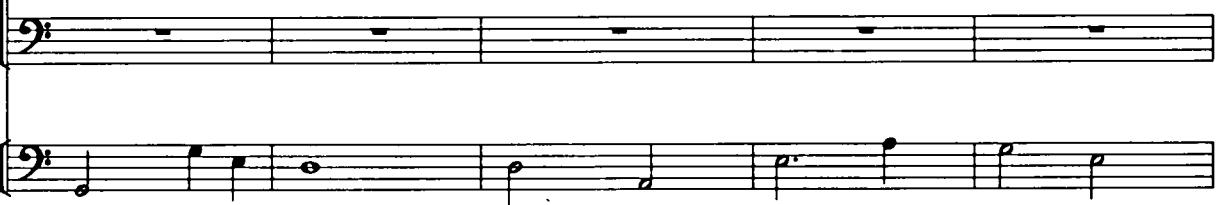
Vox di - lec - ti

Flo - res ap - pa - ru - e - runt in ter - ra no - stra.

31



me - i vo-can-tis me, en - i-pse stat post pa-ri - e-tem no-strum re - spi - ci-ens per fe-



36



ne-stra-s, pro - spi - ci - ens per can - cel-los.



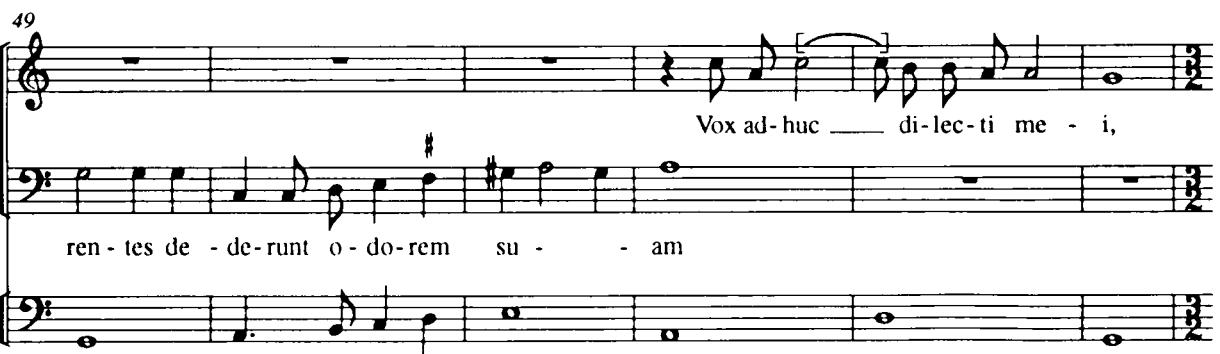
Ve - ni, a - mi - ca me - a,

43



iam vox tur - tu - ris au - di-ta est in ter - ra no - stra, vi - ne-ae flo -

49



Vox ad-huc di-lec-ti me - i,  
ren - tes de - de-runt o - do-rem su - am

55

lae - va e - ius sub ca - pi-te me - o, et dex - te-ra e- ius am-ple-xa - bi-tur

61

me, am-ple-xa - bi-tur me, et dex - te-ra ei - us am-ple-xa - bi-tur

65

me, am-ple-xa - bi-tur me.

Sur - ge, sur - ge, pro - pe-ra, spe - ci - o - sa

71

me - a, spe - ci - o - sa me - a et ve - - - - - - - -

76

Sur-gam et quae-ram quem di - li - git a - ni-ma me - a,  
ni.  
Sur-gam et

82

sur-gam et quae-ram quem di - li - git a - ni-ma me - a,  
quae-ram quem di - li - git a - ni - ma me - a,

89

sur-gam et quae-ram quem di - li - git a - ni - ma me - a,  
sur-gam et quae-ram quem di - li - git a - ni - ma me - a, sur-gam et

96

sur - gam et quae - ram quem di - li - git, sur - gam et  
quae - ram quem di - li - git a - ni - ma me - a,

102

quae - ram quem di - li - git, di - li - git a - ni - ma me - a.  
sur - gam et quae - ram quem di - li - git a - ni - ma me - a.

**En dilectus meus, loquitur mihi, surge**

f 115

[215]

En \_\_\_\_\_ di - lec - tus me - us, lo - qui - tur  
En \_\_\_\_\_ di - lec - tus me - us,

7

mi - hi, sur - ge,  
lo - qui - tur mi - hi, sur -

13

sur - ge, pro - pe-ra, a - mi - ca me - a, co - lum - ba me - a,  
- ge, sur - ge, pro - pe-ra, a - mi - ca me - a, co - lum - ba me - a,

20

for-mo-sa me-a et ve-ni. lam e-nim hi-em-s trans-i-  
for-mo-sa me-a et ve-ni.

27

it, im-ber ab-i-it et re-  
lam e-nim hi-em-s trans-i-it, im-ber ab-i-it et -

34

ces-sit, flo-res ap-pa-ru-e runt, flo-res ap-pa-ru-e runt in  
re-ces-sit, flo-res ap-pa-ru-e runt, flo-res ap-

39

ter-ra no-stra, tem-pus pu-ta-ti-o-  
pa-ru-e runt in ter-ra no-stra, pa-ru-e runt in ter-ra no-stra, pa-ru-e runt in ter-ra no-stra.

44

- nis adve - nit, vox tur - tu - ris

tem-pus pu - ta - ti - o - nis adve - nit, vox

50

au - di - ta est in ter - ra no - stra, in ter - ra no -

tur - tu - ris au - di - ta est in ter - ra no - stra, in ter - ra no -

57

stra. Sur - ge, pro - pe-ra, a - mi - ca me - a, co - lum - ba

no - stra. Sur - ge, pro - pe-ra, a - mi - ca me - a, co - lum - ba

64

me - a, for - mo - sa me - a et ve - ni.

me - a, for - mo - sa me - a et ve - ni.

f 116

## [Misericordias Domini]

Sinfonia. Duo vioneli

[216]

Musical score for measures 216-220. The score consists of three staves: Treble, Treble, and Bass. The music is in common time.

15

Musical score for measure 15. The score consists of three staves: Treble, Treble, and Bass. The bass staff has a dynamic instruction "Bassus solus". The lyrics begin with "Mi - se - ri - cor - di - as Do - - mi - ni in ae -".

22

Musical score for measure 22. The score consists of three staves: Bass, Bass, and Bass. The lyrics continue with "ter - num can - ta - bo, in ae - ter - num can - ta - - - bo.". The bass staff has a dynamic instruction "Bassus solus".

29 Sinfonia

Musical score for measure 29. The score consists of three staves: Treble, Treble, and Bass. The music features eighth-note patterns and grace notes.

35

Mi - se - ri - cor - di -

as Do - - mi - ni in ae - - ter - num can - ta -

41

48

Sinfonia

bo, can -ta - bo.

54

## 60 [Bassus solus]

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

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

## 72 [Sinfonia]

83

Al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia, \_\_\_\_\_

89

al - le - lu - ia,

### Ardens est cor meum

f 117

[217]

7

14

21

27

Ar - dens est cor me - um,  
ar - dens est cor me - um,  
ar - dens est cor me - um,  
de - si - de - ro vi - de - re, de - si - de - ro vi - de - re De - um me -  
um, et non in - ve - ni - o, et non in

33

ve - ni - o. Si — tu su-stu-li-sti e - um, si —

42

— tu su-stu-li-sti e - um, di - ci-to mi - - hi, di - ci-to

49

mi - - hi, di - ci-to mi - - hi, et e-go e - um tol - lam, et e-go

57

e - um tol - lam. Al - le-lu - ia, al - le - lu - ia, al - - - - le - lu -

64

ia, al - - - - le - lu - ia.

f 117

**Alle Domine**

[218]

Al - le Do-mi - ne, na - te ma-tris De-us al-me, no-bis con-fer,

6

12

18

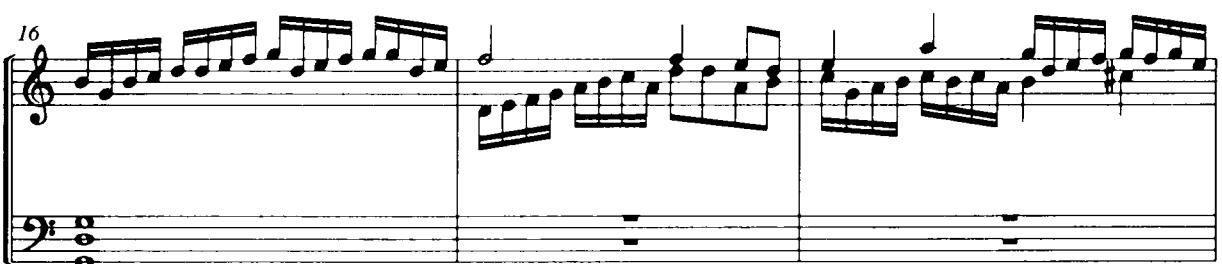
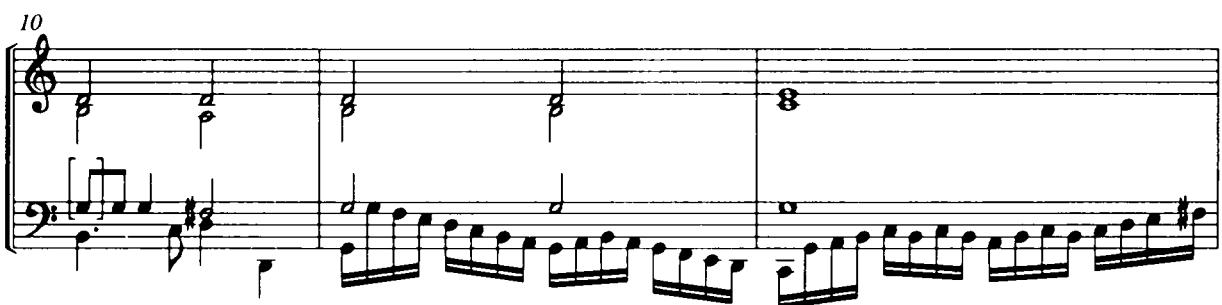
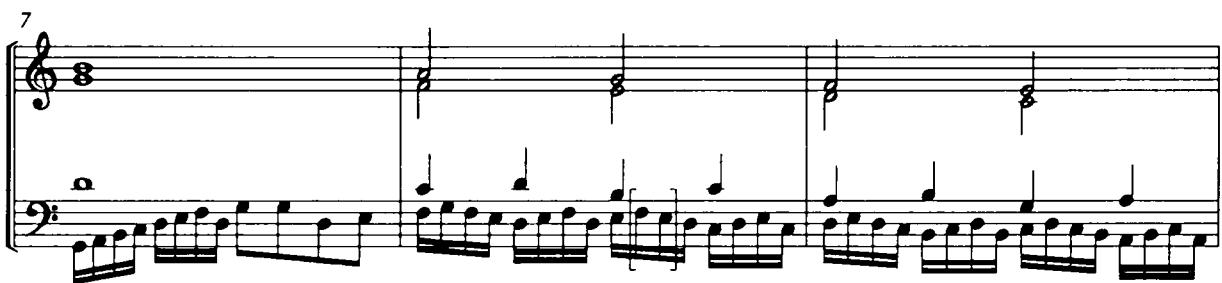
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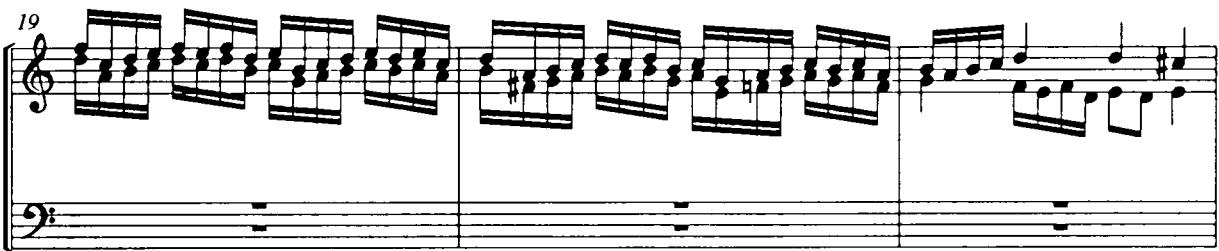
31

### Canzon VIII. toni

f 118

[219]



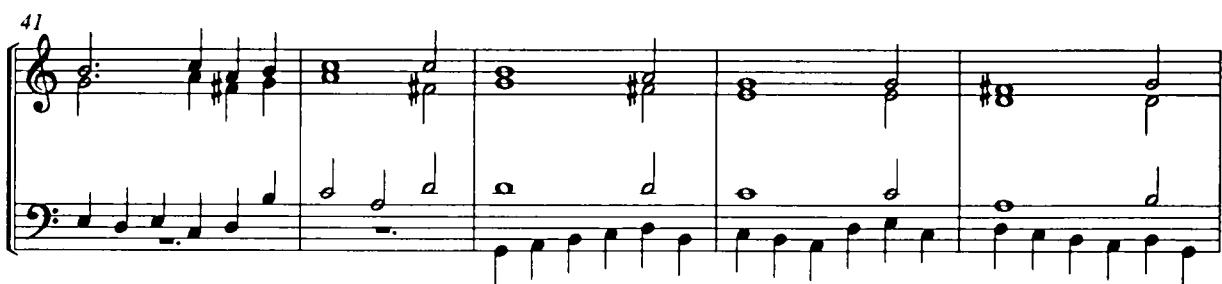


A musical score page showing two staves. The top staff is in G major with a key signature of one sharp. It features eighth-note pairs and sixteenth-note pairs. The bottom staff is in C major with a key signature of no sharps or flats. It has eighth-note pairs and sixteenth-note pairs.

A musical score page showing two staves. The top staff is in G major with a key signature of one sharp. It features eighth-note pairs and sixteenth-note pairs. The bottom staff is in C major with a key signature of no sharps or flats. It has eighth-note pairs and sixteenth-note pairs. There is a measure repeat sign (8) at the end of the first measure.

A musical score page showing two staves. The top staff is in G major with a key signature of one sharp. It features eighth-note pairs and sixteenth-note pairs. The bottom staff is in C major with a key signature of no sharps or flats. It has eighth-note pairs and sixteenth-note pairs. The time signature changes to 3/2 for the second half of the page.

A musical score page showing two staves. The top staff is in G major with a key signature of one sharp. It features eighth-note pairs and sixteenth-note pairs. The bottom staff is in C major with a key signature of no sharps or flats. It has eighth-note pairs and sixteenth-note pairs. The time signature changes to 3/2 for the second half of the page.



# Magnificat VIII. toni

f 119

**Et exultavit****Hyeronimus Praetorius**

[220-226]

A musical score for four voices (SATB) in common time. The key signature is common (no sharps or flats). The vocal parts are: Treble (Soprano), Alto, Tenor, and Bass. The music consists of four staves. The first three staves have a common basso continuo staff at the bottom.

8

A continuation of the musical score from the previous section. The vocal parts are: Treble (Soprano), Alto, Tenor, and Bass. The music consists of four staves. The first three staves have a common basso continuo staff at the bottom.

16

A continuation of the musical score from the previous section. The vocal parts are: Treble (Soprano), Alto, Tenor, and Bass. The music consists of four staves. The first three staves have a common basso continuo staff at the bottom.

24

A continuation of the musical score from the previous section. The vocal parts are: Treble (Soprano), Alto, Tenor, and Bass. The music consists of four staves. The first three staves have a common basso continuo staff at the bottom.



39

A musical score for four voices (SATB) on four staves. The top three voices are in treble clef, and the bass voice is in bass clef. The music consists of measures 39 through 44. Measures 39-40 feature sustained notes and eighth-note patterns. Measures 41-42 show a mix of eighth and sixteenth notes. Measures 43-44 conclude the section.

46

A musical score for four voices (SATB) on four staves. The top three voices are in treble clef, and the bass voice is in bass clef. The music consists of measures 46 through 51. Measures 46-47 show eighth-note patterns. Measures 48-49 continue this pattern, and measure 50 concludes the section.

53

A musical score for four voices (SATB) on four staves. The top three voices are in treble clef, and the bass voice is in bass clef. The music consists of measures 53 through 58. Measures 53-54 show eighth-note patterns. Measures 55-56 continue this pattern, and measures 57-58 conclude the section.

**Quia fecit mihi magna**

The musical score consists of four staves, each representing a voice: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time and uses a treble clef for all voices. The key signature is C major. The score is divided into four systems by measure numbers 1, 9, 17, and 24.

- Measure 1:** The Soprano and Alto sing eighth notes. The Tenor and Bass are silent.
- Measure 9:** The Soprano and Alto sing eighth notes. The Tenor and Bass are silent.
- Measure 17:** The Soprano and Alto sing eighth notes. The Tenor and Bass sing eighth notes.
- Measure 24:** The Soprano and Alto sing eighth notes. The Tenor and Bass sing eighth notes.

31



Musical score page 31. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is primarily composed of eighth notes and sixteenth notes. Measure 1 starts with a whole note followed by a half note. Measures 2-4 show various patterns of eighth and sixteenth notes. Measure 5 begins with a half note.

38



Musical score page 38. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features eighth and sixteenth note patterns. Measures 1-3 show a steady eighth-note pulse. Measure 4 begins with a half note.

45



Musical score page 45. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes eighth and sixteenth notes. Measures 1-3 feature eighth-note patterns. Measure 4 begins with a half note.

53



Musical score page 53. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes eighth and sixteenth notes. Measures 1-2 show eighth-note patterns. Measures 3-4 begin with half notes. Measure 5 ends with a half note.

Fecit potentiam in brachio suo

The musical score consists of four staves, each representing a different voice part: soprano, alto, tenor, and basso. The music is written in common time, with various note values including eighth and sixteenth notes. Measure numbers 16, 23, and 29 are indicated above the staves. The basso staff uses a bass clef, while the other three voices use a soprano clef. The tenor and basso staves begin with a bass clef, but switch to a soprano clef in measure 23. The music includes several rests and dynamic markings such as forte (f) and piano (p).

30

36

42

**Esurientes implevit bonis**

10

A musical score for four voices (SATB) in G major. The vocal parts are arranged as follows: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of six staves of four-measure phrases. Measure 10 starts with a half note in the soprano part. Measures 11-12 feature eighth-note patterns in the alto and tenor parts. Measures 13-14 show quarter notes in the soprano and bass parts. Measures 15-16 conclude with eighth-note patterns in the alto and tenor parts.

17

A musical score for four voices (SATB) in G major. The vocal parts are arranged as follows: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of six staves of four-measure phrases. Measure 17 begins with eighth-note patterns in the alto and tenor parts. Measures 18-19 show quarter notes in the soprano and bass parts. Measures 20-21 conclude with eighth-note patterns in the alto and tenor parts.

24

A musical score for four voices (SATB) in G major. The vocal parts are arranged as follows: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of six staves of four-measure phrases. Measure 24 starts with eighth-note patterns in the alto and tenor parts. Measures 25-26 show quarter notes in the soprano and bass parts. Measures 27-28 conclude with eighth-note patterns in the alto and tenor parts.

31

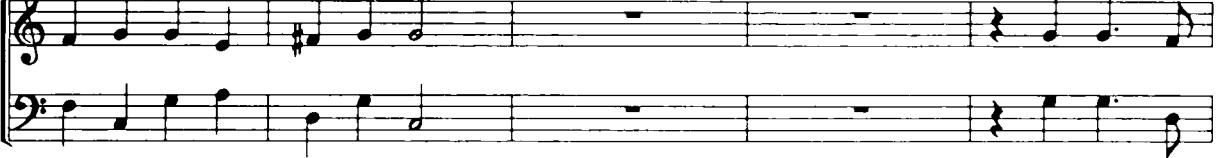
A musical score for four voices (SATB) in G major. The vocal parts are arranged as follows: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of six staves of four-measure phrases. Measure 31 begins with eighth-note patterns in the alto and tenor parts. Measures 32-33 show quarter notes in the soprano and bass parts. Measures 34-35 conclude with eighth-note patterns in the alto and tenor parts.

39

46

Sicut locutus est ad Patres nostros

8



**Gloria Patri et Filio**



6

Continuation of the musical score, showing measures 6 through 9. The bass staff continues from the previous page.

**Sicut erat in principio**

Musical score for "Sicut erat in principio" in common time. It consists of four staves: Treble, Alto, Bass, and Bass (continuation). The music includes eighth-note patterns and rests.

8

Continuation of the musical score, showing measures 8 through 11. The bass staff continues from the previous page.

14

Musical score page 14. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. Measures 1 through 10 are shown, followed by a repeat sign with a brace indicating a repeat of measures 1-10. Measures 11 through 14 are then shown.

21

Musical score page 21. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. Measures 1 through 10 are shown, followed by a repeat sign with a brace indicating a repeat of measures 1-10. Measures 11 through 21 are then shown.

26

Musical score page 26. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. Measures 1 through 10 are shown, followed by a repeat sign with a brace indicating a repeat of measures 1-10. Measures 11 through 26 are then shown.

31

Musical score page 31. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. Measures 1 through 10 are shown, followed by a repeat sign with a brace indicating a repeat of measures 1-10. Measures 11 through 31 are then shown.

36

41

47

f 123

**Peccavi super numerum**

[227]

Pec - ca - vi, pec -

7

ca - vi, pec - ca - - - vi su - per nu - me - rum a - re - nae ma - ris,

12

pec - - - ca - vi. Mul - ti - pli - ca - ta sunt pec - ca - ta me - a,

20

pec - ca - - vi, pec - - - ca - vi. Et non sum di -

28

gnus vi - de - re al - ti - tudi - nem cae - li, pec - ca - vi, pec - ca - vi.

35

Prae mul - ti - tu - di - ne in - i - qui - ta - tis me - ae, pec - ca - vi,

42

pec - ca - vi, pec - ca - - - vi, pec - ca - vi. Qui - a ir' - ri - ta - vi,

49

ir - ri - ta - vi i - ram tu - am, pec - ca - vi, pec - ca - vi. Et ma - lum

55

co - ram te fe - - ci, pec - - ca - vi, pec - ca - vi.

f 123

**Ecce quomodo moritur iustus**

[Jacobus Gallus]

[228]

Ec - ce, quo - - mo - do mo - - ri - tur

9

iu - - stus, et ne - mo per - - ci - pit cor - de,

18

et ne - mo per - - ci - pit cor - de, vi - - ri

26

iu - sti tol - lun - tur, et ne - - mo con - si - .

34

- de - rat, a fa - ci - e in - i - qui -

40

ta - tis sub - la - tus et iu - stus, et e - rit

49

in pa - ce me - mo - ri - a e - ius, et

56

e - rit in pa - ce me - mo - ri - a e - ius.

**Secunda Pars**

In pa - ce fac - tus est lo - cus e - ius,

9

et in Si - on ha - bi - ta - ti - o e - ius,

18

et \_\_\_\_ in Si - on ha - bi - ta - - ti - o \_\_\_\_\_ e - - ius.

27

Et e - rit in pa - - ce me - mo - - ri - a e - ius,

35

et e - rit in pa - - ce me - mo - - ri - a e - ius.

f 124

**Aliud K[ ]**

[229]

7

12

# Cantate Domino

[Giacomo Finetti]

f 125

[230]

Three staves of music in common time (indicated by '3'). The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The lyrics 'Can - ta - te Do - mi-no, can - ta - te Do - mi-no' are repeated twice.

7

Three staves of music in common time (indicated by '3'). The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The lyrics 'can - ti-cum no - vum, can - ta - te Do - - - - mi -' and 'can - ti - cum no - vum,' are shown.

14

Three staves of music in common time (indicated by '3'). The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The lyrics 'no, can - ta - te Do - - - -' and 'can - ta - te Do - - - - mi - no, can - ta - te Do - - - -' are shown.

21

Three staves of music in common time (indicated by '3'). The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The lyrics 'mi - no' and 'mi - no' are shown.

te no - mi - mi e - ius, et be - ne - di - ci - te no - mi - ni  
 et be - ne - di - ci - te no - mi - ni

50

et be - ne - di - ci - et be - ne - di - ci -  
 et be - ne - di - ci - te no - mi - ni e - ius,

41

ter - - - ra, Can - ta - te Do - mi - no,  
 ter - - - ra, Can - ta - te Do - mi - no,  
 ter - - - ra, Can - ta - te Do - mi - no,

34

o - - mnis ter - - - ra, o - - mnis  
 o - - mnis ter - - - ra, o - - mnis  
 o - - mnis ter - - - ra, o - - mnis

27

59

e - - - ius, an - nun - ti - a - te de di - e in di - em,  
e - - - ius, an - nun - ti - a - te de

65

de di - e in di - em sa - lu - ta - re e - - - ius,  
di - e in di - em sa - lu - ta - re e - - - ius, an -

71

an - nun - ti - a - te de di - e in di - em  
nun - ti - a - te de di - e in di - em, de di - e in di - em

77

sa - lu - ta - re e - - - ius, an - nun - ti - a - te de di - e in di - em, de  
sa - lu - ta - re e - - - ius, an - nun - ti - a - te de di - e in di - em, de

82

di - e in di - em sa - - lu - ta - re e - - - ius.  
di - e in di - em sa - - lu - ta - re e - - - ius.

f 126      **Dies irae**

[231]

[Di - es i - rae, di - es il - la sol - vet]

8

sae - clum in fa - vil - la te - ste Da - vid cum Sy - bil - la.]

Poteris etiam ludere ex G. in cantu duro cum ♯

f 126      **Gloria**  
**Et in terra pax**

[232]



[*Lepus intra sata quiescit*]

f 126

Cantus 1.

[233] Le - pus in - tra \_\_ sa - ta qui - e - scit, Et quis- quam ve - na - to - rum  
 Cantus 2.  
 Le - pus in - tra \_\_ sa - ta qui - e - scit, Et quis- quam ve - na - to - rum  
 6 5

4 ne - seit, In - tra du - me - ta va - gan - tur, clan -  
 ne - seit, In - tra du - me - ta va - gan - tur, clan -

8 - gunt, et vo - ci - fe - ran - tur. Hul - la - la.  
 - gunt, et vo - ci - fe - ran - tur. Hul - la - la.  
 6

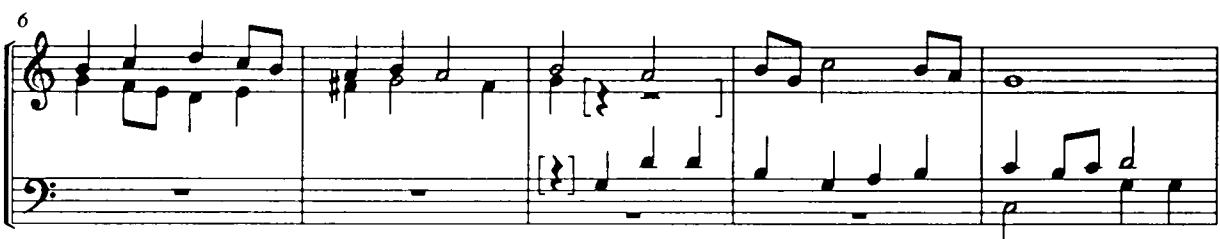
f 128

## Fuga

[234]



6



II



16

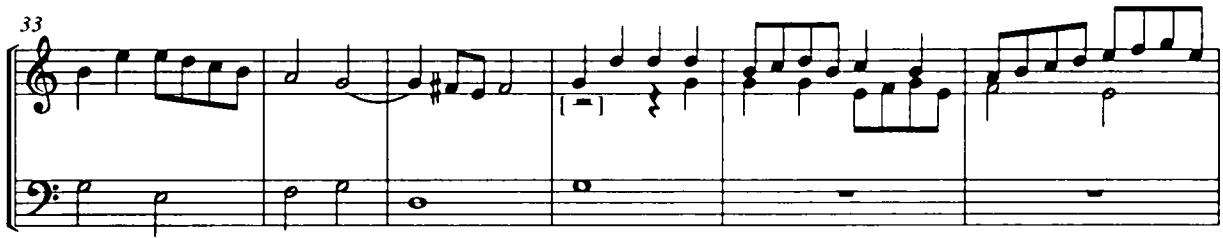


21



27







f 129

## Mir traumt in einer nacht

Hans Leo Hassler

[235]

A musical score page showing four staves. The top staff is in treble clef, followed by three bass staves. The page number [235] is at the top left. The music consists of various note patterns across the staves.



13

Musical score page 2, measures 13-18. The score continues with four staves. Measures 13-15 feature eighth-note patterns. Measure 16 begins with a half note, followed by a measure of rests.

19

Musical score page 3, measures 19-24. The score continues with four staves. Measures 19-21 feature eighth-note patterns. Measure 22 begins with a half note, followed by a measure of rests.

25

Musical score page 4, measures 25-30. The score continues with four staves. Measures 25-27 feature eighth-note patterns. Measure 28 begins with a half note, followed by a measure of rests.

31

Musical score for page 31. The score consists of four staves: Treble, Alto, Bass, and a fourth staff (likely Soprano or another part). The music is in common time. The first staff has a treble clef, the second has an alto clef, the third has a bass clef, and the fourth has a soprano/clef. The key signature changes from one staff to another.

36

Musical score for page 36. The score consists of four staves: Treble, Alto, Bass, and a fourth staff (likely Soprano or another part). The music is in common time. The key signature changes from one staff to another.

42

Musical score for page 42. The score consists of four staves: Treble, Alto, Bass, and a fourth staff (likely Soprano or another part). The music is in common time. The key signature changes from one staff to another.

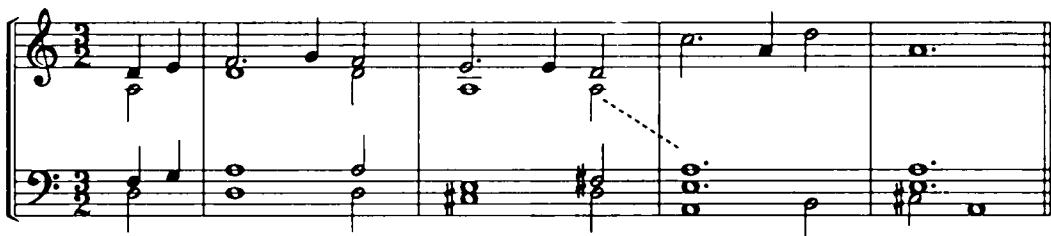
48

Musical score for page 48. The score consists of four staves: Treble, Alto, Bass, and a fourth staff (likely Soprano or another part). The music is in common time. The key signature changes from one staff to another.

# Bon iour de almor

f 130

[236-238]



5 Variatio



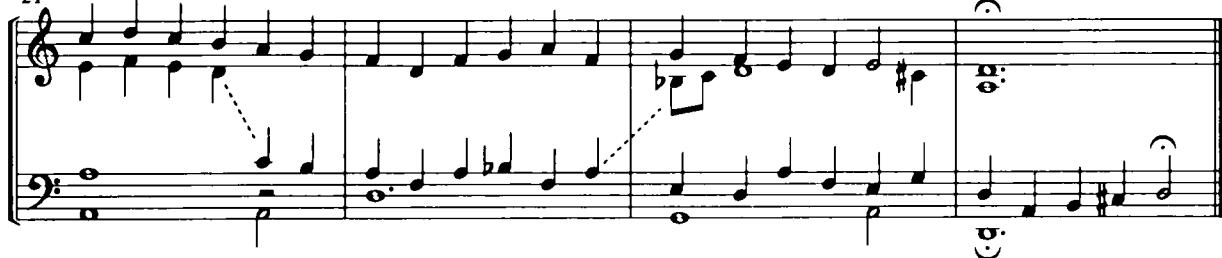
10



17 Variatio ad primam Variationem



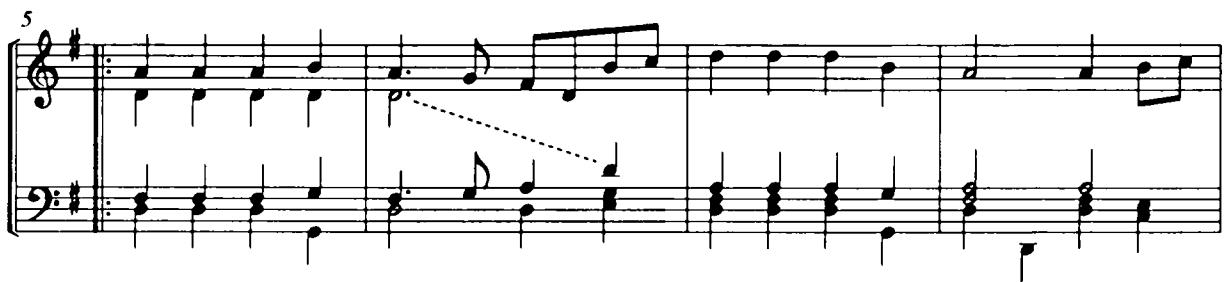
21



f 130

**Alia Ballet**

[239-240]



Puis que tuesi Belle

f 131

[241]



5 Variatio



13



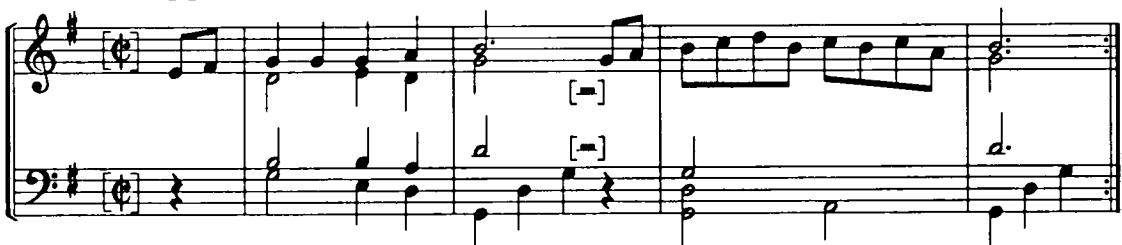
18



f 131

**Lumen re[ ]nt. De Saint Nicolas**

[242]



f 132

**Alia Volte**

[243]





### Ballet des Allemands ad imitationem Gallicam

f 132

[244]

2. 5

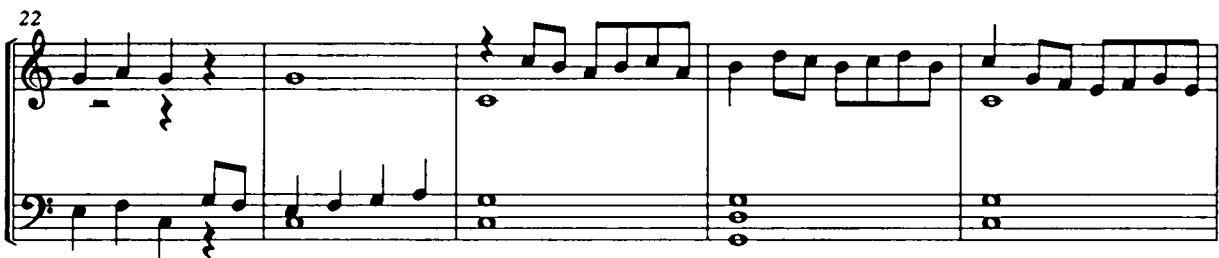


133

## Passomeze

[245] Musical score page 133, measures 11-12. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 continues with eighth notes and concludes with a half note and a fermata.





### Premier Branle de la Roÿne

f 133

[246]

A musical score for two staves. The top staff is in common time with a treble clef and a key signature of one sharp. The bottom staff is in common time with a bass clef. The music begins with a measure of two eighth notes followed by a sixteenth-note pattern. It then moves to a measure of two eighth notes, a half note, and another half note. The next measure features a half note followed by a quarter note. The final measure of the section starts with a half note and ends with a fermata over a quarter note. The section is labeled "1." above the ending bracket.

A continuation of the musical score. The top staff begins with a measure of two eighth notes followed by a sixteenth-note pattern. The bottom staff starts with a half note. The music continues with a series of measures featuring eighth-note patterns and quarter notes. A measure with a fermata over a quarter note is followed by a measure with a half note. The section is labeled "2." above the beginning of the new section.

A continuation of the musical score. The top staff begins with a measure of two eighth notes followed by a sixteenth-note pattern. The bottom staff starts with a half note. The music continues with a series of measures featuring eighth-note patterns and quarter notes. A measure with a fermata over a quarter note is followed by a measure with a half note. The section concludes with a final measure featuring a half note and a fermata over a quarter note.

f 134

**Ballet de Bÿgot**

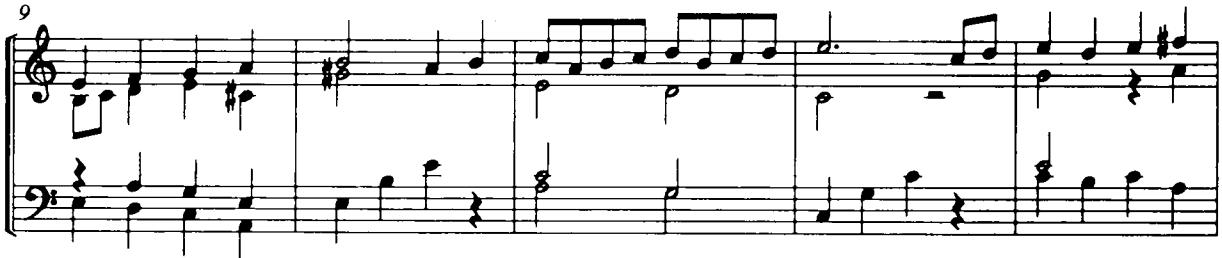
[247]



6



9



14



17





### Courante du Testament de Perichon

f 134

[248]

6

12

17

Treble Clef, Key Signature: B-flat, Common Time.

Bass Clef, Key Signature: B-flat, Common Time.

22

Treble Clef, Key Signature: C-sharp, Common Time.

Bass Clef, Key Signature: C-sharp, Common Time.

29

Treble Clef, Key Signature: B-flat, Common Time.

Bass Clef, Key Signature: B-flat, Common Time.

35

Treble Clef, Key Signature: C-sharp, Common Time.

Bass Clef, Key Signature: C-sharp, Common Time.

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