

CLAUDIA FRANCESCA RUSCA

SACRI CONCERTI

A 1, 2, 3, 4, 5 e 8 VOCI

E CANZONI FRANCESI A 4

MILANO, 1630

TRASCRIZIONE DI LORENZO GIRODO, 2016

CANTO.

SACRI CONCERTI

A VNA, DVE, TRE, QVATTRO,
E CINQVE VOCI,

Con Salmi, e Canzoni Francesi à 4.

VARI MOTETTI, MAGNIFICAT,
Falsabordoni, & Gloria Patri à otto

Nuovamente dati in luce, Con la Partitura per l'Organo

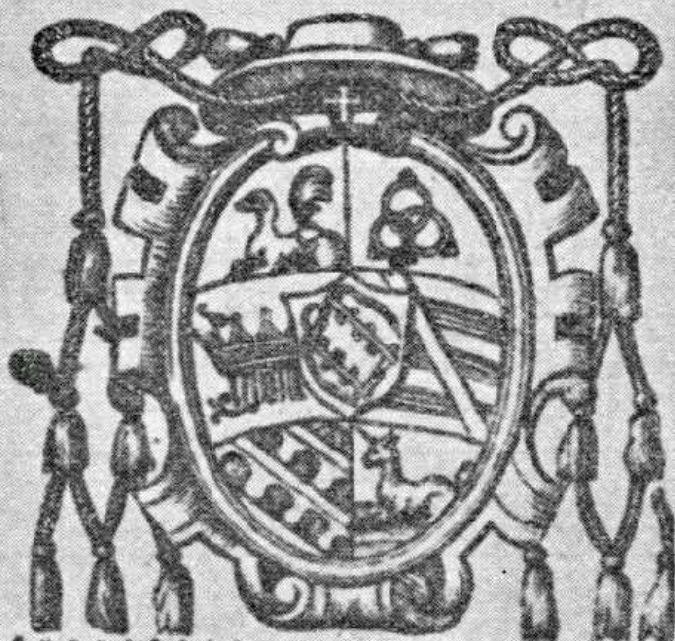
DA

SVOR CLAVDIA FRANCESCA RVSCA

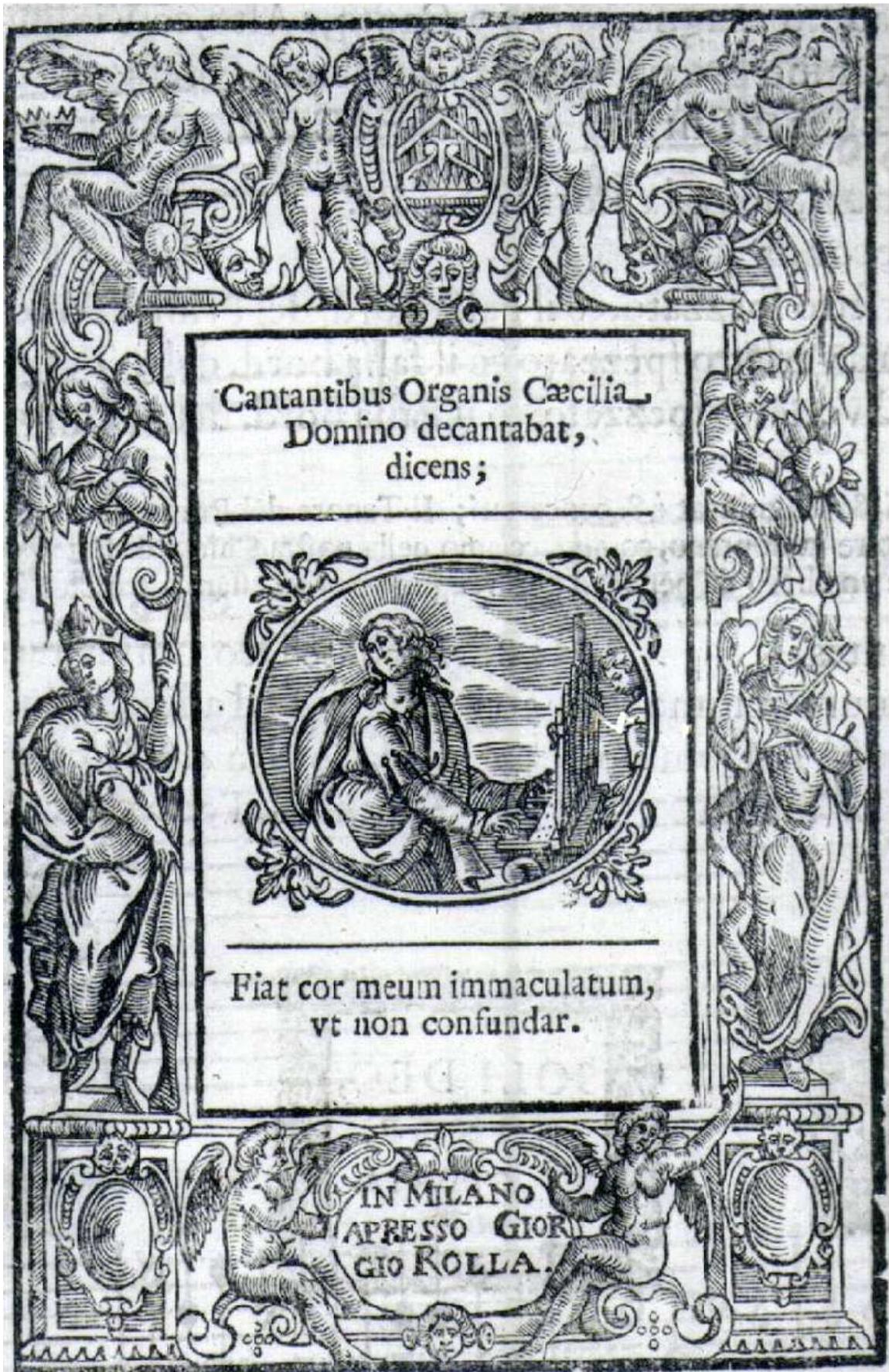
Monaca nel Monastero di Santa Catarina

VICINO A BRESCIA.

Al' Illustris. e Reverendis. Sig. il Sig. Cardinale Federico Borromeo
Arcivescovo di Milano.



IN MILANO, Appresso Giorgia Rolfa. 1670.



Cantantibus Organis Cæcilia
Domino decantabat,
dicens;



Fiat cor meum immaculatum,
vt non confundar.

IN MILANO
APRESSO GIOR
GIO ROLLA.

NOTE SULL'AUTRICE

Nata probabilmente nel 1593 e morta il sei ottobre 1676 *d'anni 83 anni*, Claudia Francesca Rusca, monaca dell'ordine delle Umiliate nel convento di santa Caterina a Milano, città che probabilmente vide i suoi natali, a giudicare almeno dall'opera del fratello, vicario delle monache nello stesso convento di santa Caterina, *De origine et statu demonorum* nella quale si firma *Antonius Rusca mediolanensis*.

Così la Rusca è descritta nel manoscritto Trotti 453 *Biografia delle monache di Santa Caterina in Brera* della Biblioteca Ambrosiana di Milano (1684) alle carte 13v e 14r:

... Claudia Francesca Rusca fu allevata da' suoi et le fecero imparare di Musica con buon fondamento perché sapeva componere, cantava il soprano, et in sua gioventù era molto lodata, sì che fu accettata et le fecero cortesia perché esercitasse questa virtù, et che ammaestrasse ancora le altre, non si po dire si sia adoperata in questa carica, certo è stata un esempio di perseveranza che solo Iddio sa, et essendo vecchia mai à mancato, solo pochi anni perché non poteva più esercitarlo, lei sapeva far li conti da homo et era sempre impiegata in far servitio et a insegnare, era donna di gran giudizio, haveva una buona memoria, faceva li suoi officij con gran diligenza, per la virtù del cantare non li faceva tutti, ma ha fatto la porta, et maestra delle novizie molti anni, come si deve; ... et certo era uno specchio di virtù, più volte fu nominata nelli capitoli per farla superiora, ma nostro Signore non li volse dar quel carico, havendo per altro buonissime qualità, visse molti anni; et il primo giorno di 8bre fece la Santa Comunione, et essendo alla mensa fu soprapresa dalla sgocia, sì che si portò a letto, se li diede l'olio santo et dopo sei giorni morì a dì 6 8bre la Domenica del Rosario l'anno 1676 d'anni 83.

In una lettera della consorella Angela Flaminia Confaloniera al cardinale Federico Borromeo (Ms. G.8 della Biblioteca Ambrosiana di Milano del 1629) si legge:

...vengo... a farli sapere una cosa la qualle se a lei non piacesse averei caro saperlo perché faria in modo che non si farebe ... che vi è una Monicha, et è quella che à insegnato a me a cantare e sonare, ed è sorella del signor Antonio Rusca. Questa monicha sa componere, e così à composto asai motetti, e gli soi fratelli gli fano meter in stampa e gli vogliono dedicar a V. S. ill.ma per segno della gratitudine che a lei convien aver, per la benevolenza che mostra al nostro monasterio. Questa compositione è stata molto laudata, e credo che sarà di gusto alli monasterij e così questa giovana è molto spirituale, credo che siano composti con molto spirito; e così vorebe dedicarli a lei perché il nostro monasterio non à persona che più ama di lei. Però mi farà gratia di farmi saper la sua volontà in questo particolare.

Il cardinale accetta la proposta e i *Sacri Concerti* gli verranno dedicati; alla consorella viene dedicato invece il mottetto a quattro per soprano, contralto, violino e violone o fiffera (flauto traverso) e trombone *Cantate Domino: Alla Virtuosiss. & M. Rev. Signora, la Signora SUOR ANGELA FLAMINIA CONFALONEIRA (sic!) Soprano dolcissimo nel nostro Monastero.*

L'unica lettera reperita della Rusca al cardinal Borromeo è priva di contenuti musicali ma permeata di misticismo:

La lettera sua mi à messo un puoco di malinconia, poichè in essa trovo che mi replica quello che già molte volte mi à deto e ciovè che son tre mesi in circa che non sente sodisfazione di me interiormente, hora io meto insieme tutte le volte che mi à detto questo e trovo che non soli tre mesi ma saranno molti, però sia come si voglia che io confido che Iddio lascerà a V.S. Ill.ma tanta carità verso di me che non me abandonerà perché io vedo che spingie in anti questa anima mia hor con una cosa et hor con un'altra

e gli dico che tutte mi son voci ma la vita di quella Giovane Fochina mi gridava tanto forte che io esendo in compagnia dissi quasi per un puoco di tedio, forte che tutti mi sentirno: O Signore datemi aiuto che non so che fare. Quello che sento Padre mio carissimo è che non godo mai la conversatione in pace, non ricreatione, niente perché il tutto mi rimorde la coscienza e pure non posso star sola, ma questa cosa non è solo adesso, ma è più di dieci mesi; et allora aponto il Confessore senza saper la bataglia del mio core mi dise che dovesi star più sola che fuse possibile e poi alla festa di S. Giovan Batista mi diede per penitenza di star al deserto con lui ciovè ritirata per sempre per quindeci giorni e dico a V.S. Ill.ma che mi parve tanto longo quel tempo che non lo potria dire; e pure, pareva che sempre Iddio mi acareziase con qualche particular consolatione e pareva che restase tutta innamorata di star sola; ma come usciva di camera mi tornava tedio e mi pareva cosa troppo faticosa che il star in quel logo così piccolo pien di sole, che pareva un forno e non a pur un puoco di sufragio e come sforzava me stessa a star li mi veniva gran dolor di testa. O Padre mio carissimo, dico tutte queste cose a mia confusione mi stupisco che pur mi pare di sentir che se ben son così ritrosa sento una voce dolce che mi dice: io ti voglio: fa pure il sordo, che al fine ti renderai. Ma non voglio dir più la causa che mi fa ritrosa a queste cose, perché già lo deta molte volte. In quanto alla parte di V.S. Ill.ma ò tal confidenza che conoscendo l'inganno me lo farà sapere. Ma se fuse alle volte a veder e sentir i miei combattimenti non so qual core così duro che non compatisce alli travagli che patise un'anima, come son io. Hora in questo giorno gli ho mandato il presepio in memoria di S. Francesco poiché lui vi era tanto divoto. Così per hora finisco con dimandar la sua venuta per Amor della B.ma Vergine Maria.

NOTE DI TRASCRIZIONE

La stampa dell'opera *SACRI CONCERTI A UNA, DUE, TRE, QUATTRO, E CINQUE VOCI* di suor Claudia Francesca Rusca fu pubblicata a Milano per i tipi di Giorgio Rolla nel 1630, anno della peste.

L'originale dell'opera è andato perduto durante un incendio provocato da un bombardamento che distrusse nella notte fra il 13 e il 14 agosto 1943 la Sala Federiciana della Biblioteca Ambrosiana di Milano nella quale era contenuto con collocazione X. IX. 66.

Lo conosciamo oggi grazie alle riproduzioni fotografiche eseguite dal musicista ticinese Walter Jesinghaus per una mostra d'arte nel castello di Locarno nel 1938 e conservate nel Fondo ricerche musicali nella Svizzera italiana, Archivio Cantonale di Bellinzona con collocazione UNA 218/1.

L'opera è composta da cinque libri parte, ma abbiamo la riproduzione di un solo frontespizio, quello del *Canto*, mentre per gli altri si è dedotta dalle varie destinazioni:

CANTO, che contiene inoltre le parti di *Violino over Fiffera Tenore Pri.*[mo] *Cho.*[ro].

ALTO, che contiene inoltre le parti del *Canto II, Alto Pri.*[mo] *Cho.*[ro], *Violino overo Fiffera, Basso Pri.*[mo] *Cho.*[ro].

TENORE, che contiene inoltre le parti di *Canto Sec.*[ondo] *Cho.*[ro], *Tenore Sec.*[ondo] *Cho.*[ro].

BASSO che contiene inoltre le parti del *Violone over Trombone, Alto Sec.*[ondo] *Cho.*[ro] e *Basso Sec.*[ondo] *Cho.*[ro].

PARTITURA per l'organo, la cui dicitura si deduce dall'indicazione in calce ad un quinterno del libro, *Part. delli Concerti*, dal frontespizio *...Con Partitura per l'organo* e dal fatto che i mottetti a una e due voci e le due canzoni strumentali sono realmente scritti in partitura e quindi privi di numerazione per il basso continuo, che compare solo sporadicamente in alcuni punti nelle composizioni a cinque e otto voci.

Importante la notazione sulla tavola che riporta la prassi conventuale di eseguire i mottetti a otto in tre cori anziché due: *Motetti, & Magnificat à 8. concertati; Il Tenore del Primo Choro si può cantare in Soprano, come facciamo nella nostra Chiesa, & lo facciamo fare un choro da per se; sì che vengono poi ad essere a tre Chori.*

Per maggior facilità di consultazione ad ogni brano, riportato con la successione originale dell'opera, è stato posto un numero progressivo da 1 a 34.

TAVOLA DELLE COMPOSIZIONI

A VOCE SOLA (soprano o tenore e organo)

- 1 *Salve Regina Caelorum*
- 2 *Tu filia Dei, tu sponsa Christi*
- 3 *Consolamini popule meus*
- 4 *Veni sponsa Christi*
- 5 *Exultate Caeli, plaudite gentes*

A DUE VOCI

- 6 *IESUS dulcis amor meus* Due soprani o tenori e organo
Dialogo à 2. Anima e Christo
- 7 *Ego dormio* Due soprani o tenori e organo
- 8 *Veni in hortum meum* Soprano e contralto o contralto e tenore e organo
- 9 *Surge amica mea* Soprano e contralto o contralto e tenore e organo
- 10 *O dulcissime IESU* Soprano e contralto o contralto e tenore e organo
- 11 *Domine Dominus noster* Soprano e contralto o contralto e tenore e organo
- 12 *Iubilate Deo omnis terra* Soprano o tenore, violino e violone oppure fiffera e trombone

A TRE VOCI

- 13 *Hic accipiet benedictionem* Due soprani, basso e organo

A QUATTRO VOCI (soprano e contralto, violino e violone oppure fiffera e trombone)

- 14 *Gaudete gaudio magno*
- 15 *Cantate Domino*

A CINQUE VOCI

- 16 *Adoramus te Christe* Due soprani, contralto, tenore, basso e organo

CANZONI FRANCESI A QUATTRO (canto, alto, tenore, basso)

- 17 *Canzon Prima detta LA BORROMEIA*
- 18 *Canzon Seconda à 4*

A QUATTRO VOCI (soprano, contralto, tenore, basso e organo)

- 19 *Dixit à versetti spezzati, con il Falsa bordone del Primo Tono à 4*
- 20 *Confitebor à versetti spezzati, con il falsa bordone del Secondo Tono à 4*
- 21 *Beatus vir à versetti spezzati, con il Falsa bordone del Terzo Tono à 4*

A OTTO VOCI (soprano, contralto, tenore, basso e organo in due cori)

- 22 *Omnes gentes à 8 concertato*

- 23 *Ave Virginum gemma à 8 concertato*
 24 *Exultate iusti in Domino à 8 concertato*
 25 *Repleatur os meum à 8 concertato*
 26 *Iubilate Deo omnis terra à 8 concertato*
 27 *Domine ad adiuvandum à 8 concertato*

A QUATTRO VOCI (canto, alto, tenore, basso)

- 28 *Falsa bordone a 4. Primo Choro*
 29 *Falsa bordone a 4. Secondo Choro*

A OTTO VOCI (soprano, contralto, tenore, basso e organo in due cori)

- 30 *Gloria à 8.*

A QUATTRO VOCI (canto, alto, tenore, basso)

- 31 *Falsa bordone dell'Ottavo Tono à 4. Primo Choro*
 32 *Falsa bordone dell'Ottavo Tono à 4. Secondo Choro*

A OTTO VOCI (soprano, contralto, tenore, basso e organo in due cori)

- 33 *Gloria. A 8. Concertato*
 34 *Magnificat Sesto Tono à 8. Concertato.*

Eventuali suggerimenti sono posti sopra la nota.

I rarissimi errori di questa stampa, eseguita con grandissima cura, sono riportati nella tavola di seguito.

TAVOLA DELLE CORREZIONI

brano	parte	misura	riferimento	originale	correzione
20	alto	102	prima nota	fa #	fa naturale
	canto e alto	104	segno di tempo	C	C
21	canto e alto	98	segno di tempo	C	C
24	b. c. II coro	7	pausa	doppia	eliminata
	tenore I coro	49	pausa	mancante	aggiunta
	basso I coro	53	pausa	mancante	aggiunta
25	alto I coro	24	pausa	mancante	aggiunta
	tenore II coro	56	seconda nota	fa	sol
32	b. c. I coro	7-8	note	sol	fa
33	b. c. I coro	10	ultima nota	fa #	mi
	b. c. I coro	11	prima nota	fa	sol
	b. c. I e II coro	14	prima nota	do	re
	b. c. II coro	17	seconda e terza nota	sol, do	fa, sol
34	b. c. II coro	23	pausa	doppia	eliminata
	alto I coro	1	pausa	mancante	aggiunta
	basso I coro	113	legatura	mancante	aggiunta
	b. c. II coro	157-158	pause	mancanti	aggiunte

SACRI CONCERTI

A UNA, DUE, TRE, QUATTRO,
E CINQUE VOCI,

Con Salmi, e Canzoni Francesi à 4.

VARI MOTETTI, MAGNIFICAT,

Falsabordoni, & Gloria Patri à otto

Nuovamente dati in luce, Con la Partitura per l'Organo

DA

SUOR CLAUDIA FRANCESCA RUSCA

Monaca nel Monastero di Santa Catarina

VICINO A BRERA.

All'Illustriss. e Reverendiss. Sig. il Sig. Cardinale Federico Borromeo
Arcivescovo di Milano.

IN MILANO, Appresso Giorgio Rolla. 1630.
A SANTA CATARINA
VERGINE, E MARTIRE
PER L'IMPRESSIONE DE' PRESENTI
COMPONIMENTI MUSICALI.

*Di la sù, dove infra i beati Chori
Vergine pia, ch'or di quel Dio nel Regno A
cui viva già desti il cor per pegno.
De la tua fe, godi immortali onori.*

*Odi d'umil ancella amica i prieghi
Perche vestita ancor del mortal manto,
Sotto gli auspici del tuo nome santo,
Degno a lo sposo eterno il canto spieghi.*

*Con l'armonia del Ciel, ben sò che in vano
Cerca proportion Musa terrena,
E che contento d'immortal Sirena,
Non dee turbar audace ingegno umano.*

*Mà forse fuor di questo carcer cieco,
Ottenua del Mondo alta vittria,
In dar eternamente à Dio la gloria
Esser potrei de la tua voce l'Eco.*

La Componitrice.

IMPRIMATUR.

Fr. Augustinus Isachus Provie. Sancti Officij Mediolani.

Io. Paulus Mazuchellus pro Illustriss. D. Cardinali Archiepiscopo.

ALL'LL.^{MO}, ET REV.^{MO} SIG.^{RE},

IL SIGNOR

CARDINALE

FEDERICO BORROMEO

ARCIVESCOVO DI MILANO.

QUALUNQUE gli humili parti della sua mente osa honorare col gran' Nome di V. S. Illustrissima, pare che la di lei grandezza non conosca: ma chi non ardisce, a ragione vien stimato scordevole di quella cortesia, che già l'hà renduta ammirabile al Mondo. Mi giova, con divotissimo affetto, inchinando la sua grandezza alla di lei cortesia ricorrere, li cui sviscerati affetti verso questo nostro Monastero, non potrà mai tacere, ne pagare la fama. Perilche, quantunque vil membro di questo corpo, & dalla debolezza del sesso atterrita, oso sperare, che a queste sacre canzoni, le quali per istrumento delle divine lodi escono alla luce, volga benigno il ciglio, a quella guisa, che quel gran Mastro di Musica ad una morta Testuggine addatando li nerui, canori accenti formò, & il Sole nascente da muta statua trasse grata armonia. Tanto più, che a ragione dovevans questi SACRI CONCERTI indirizzare a V. S. Ill.^{ma} la quale con frequentissime visite, & affettuosissime essortationi hà causato in queste sacre Vergini quel concerto di virtù, che suole a Dio, & alli huomini esser gratissimo. Anche li Cittadini del Cielo trà la dolcissima melodia delli Angelici Chori aggradiscono que' vili, & bassi concerti, che nelli tempij gli huomini rozzamente li apprestano, all'animo più che all'opra riguardando. Non sdegnarà dunque V. S. Illustriss. questi mal tessuti caratteri, quali a lei consacro in segno di ricordanza de' beneficij riceuuti, non per pagamento di debito. Faccio a V. S. Ill.^{ma} humilissima riverenza, & prego N.S. la conservi longo tempo alla Chiesa. Dal Monastero di Santa Catarina vicino a Brera il 30. Genaro 1630.

Di V. S. Illustriss.^{ma}, & Reuerendiss.^{ma} Deuotissima, & humilissima Serva
Suor Claudia Francesca Rusca.

1. Salve Regina Caelorum. Voce sola

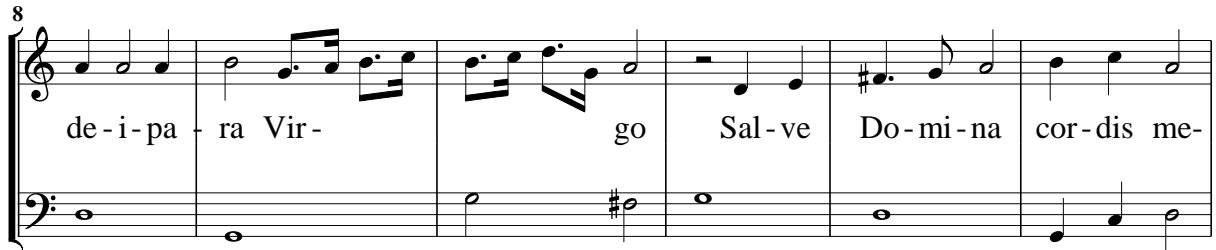
Canto, over Tenore



Sal - ve Re - gi - na Cae - lo - rum, Sal - ve

Organo

8



de - i - pa - ra Vir - go Sal - ve Do - mi - na cor - dis me -

14



- i, Do - mi - na cor - dis me - i, Do - mi - na cor - dis me - i, cha - ri -

23




- tas tu - a dul - cis - si - ma Vir - go, et ar - dens a -

30



mor - tu - us vo - cem mo - vet,

36



ut mo - du - ler, ut mo - du - ler, ut mo -

41

du-ler, et can-tem in su-a-ve car-men, Tu lae-ti-ti-a

50

can-tan-ti-um, Tu glo-ri-a psal-len-ti-um

57

Tu symp-ho-ni-a so-nan-ti-um Tu lin-gua di-cen-ti-um

62

lau-des tu-as lau-des tu-as tu cim-ba-lum psal-

69

-te-ri-um et tym-pa-num tu cy-tha-ra, et fi-stu-la Tu

76

cho-rus, et or-ga-num, tu cim-ba-lum psal-te-ri-um, et

82

tym-pa- num, tu cy-tha-ra, et fi- stu-la, tu cho-rus, et

88

or- ga-num, tu ca-stis-si-ma Ma-ter De-

95

- i vi - ta me - a a-mor me-us, et gau -

100

di-um me- um.

2. Tu filia Dei, tu sponsa Christi. Voce sola

Canto, over Tenore

Tu fi-li-a De-i, tu spon-sa Chri-

Organo

7

- sti ca- ris-si-ma, Tu Ca-tha-ri-

15

- na flos Vir-gi-num, Tu ro-sa, et li-

23

Tu ro-sa, Tu ro-

30

sa, mar-ty-ri-i, Vir-gi-ni-ta-tis

38

li-li-um de-co-ra JE-SUM

47

so- que-ris hym-nos, quae dul - ces per-so - nas red-dis vo-ta al-

53

tis-si - mo, al-tis - si - mo, al-

59

tis - si - mo, in sae-cu-lo-rum in sae-cu-lo-rum in sae-cu-lo-

65

- rum sae-cu - la sem-per can- tas Al-le-lu-ia al - le-

72

- lu-ia al-le-lu - ia Al-le-lu-ia al-le-lu - ia Al-le-

79

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

3. Consolamini popule meus. Voce sola

Canto, over Tenore

Organo

Con-so la-mi-ni Con-so la-mi-ni po-pu-le me-us,

7

Con-so-la-mi-ni Con-so-la-mi-ni po-pu-le me-us, po-

12

pu-le me-us, lo-qui-mi-ni lo-

19

-qui-mi-ni lo-qui-mi-ni ad cor Hie-ru-sa-lem, et ad-vo-

25

-ca-te e-am, et ad-vo-ca-te e-am, quo-ni-am Ver-bum ca-

33

-ro fac-tum est Ver-bum ca-ro, Ver-bum ca-ro fac-tum est

39

fac- tum est An-

45

- nun-ci-a-te an-nun-ci-a-te an-nun-ci-a - te e i, quo-ni-am au-di-ta

51

est vox An-ge-lo-rum di-cen-ti - um; Glo-ri - a Glo-ri - a Glo-ri - a in ex-cel-sis,

58

in ex-cel-sis, in ex-cel - sis De - o Al-le-lu - ia, al-le-lu - ia, al-le-

65

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

72

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

4. Veni sponsa Christi. Voce sola

Canto, over Tenore

Ve ni ve ni ve ni spon sa Chri sti

Organo

7

spon sa Chri sti,

12

Ve ni ve ni ve ni di lec ta De o Ca

17

tha ri na, A ma ta De o, A ma ta De o

24

Ca tha ri na, ac ci pe ac ci

30

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

Piano

36
- ro- nam, quam prae-para-vit ti- bi rex tu -

42
us, et De - us tu - us, et De - us tu - us,

50
cir-cun-da - vit cir-cun-da - vit ve-nan-ti-

56
- bus ro- sis et cor-ru-scan-ti-bus gem-mis ca- put

61
tu- um in ae-ter-num in ae-ter-num, in ae-ter-num
Piano

68
al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia al-le-lu-ia

74
al-le - lu-ia.

5. Exultate Caeli, plaudite gentes. Voce sola

Canto, over Tenore

E-xul-ta-te e-xul-ta - te cae-li, plau-di-te gen-tes, iu-bi-la-

Organo

6

- te po-pu-li, can-ta-te An-ge-li, E-xul-ta-te Cae-li

Piano

13

plau-di-te gen-tes, iu-bi-la-te po-pu-li,

Forte

Piano

20

can-ta-te An-ge-li in cim-ba-

27

- lis, psal-te-ri- js, et or-ga-nis In-

35

- dul-te In-dul-te In-dul-te sto-las can-di-das

41

ve-sti-men-ta lae - ti-ti - ae, ve-sti-men-ta lae - ti-ti - ae, lae - ti-ti-ae, lae - ti-ti-ae, et

48

gau-di-j, et gau- di - j, Qui-

55

- a re-sur-re - xit Do-mi - nus, Al-le-lu-ia al-le - lu - ia, al- le-lu - ia, al-le-lu-

61

- ia, al-le-lu - ia, al- le - lu-ia, Qui a re-sur - re-xit Do-mi-

67

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

73

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

6. IESUS dulcis amor meus. Dialogo à 2. Anima e Christo

Canto I, over Tenore

IE - SUS IE - SUS IE-SUS dul-cis a-mor me-

Canto II, over Tenore

Organo

9

- us a- mor me- us, Al-le - lu-ia, Al-le-lu-ia, Al-

16

le - lu - ia.

E - go E - go a - mor tu - us tu - us a - mor

Piano *Forte*

27

tu-us Prae-be mi-hi er-go cor tu-um.

O bo-ne IE - SU, IE - SU tu

Piano *Forte*

36

te to-tam mi-hi de-di-sti, et à me cor me-um tan-tum pe-tis,

45

sed quan-tum est hoc o dul-cis-si-me IE-SU o dul-

Sed quan-tum est hoc, O dul-cis-si-me IE-SU o dul-

56

- cis-si-me IE-SU qui i-ta ex-cel-lens es? cor me-um pe -

- cis-si-me IE-SU, qui i-ta ex-cel-lens es cor me - um pe -

65

tis, En cor, en ti-bi nun-quam au-fe-ren-dum do-no.

- tis,

73

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

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

Musical score for measures 73-77. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics 'Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al-le-'. The piano accompaniment and bass line provide harmonic support with chords and moving lines.

80

lu - ia, Al- le lu - ia,

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

Musical score for measures 80-84. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics 'lu - ia, Al- le lu - ia,'. The piano accompaniment and bass line continue the harmonic accompaniment.

87

Al- le -

Al- le -

Musical score for measures 87-90. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics 'Al- le -'. The piano accompaniment and bass line continue the harmonic accompaniment.

91

lu - ia.

lu - ia.

Musical score for measures 91-94. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line begins with the lyrics 'lu - ia.'. The piano accompaniment and bass line continue the harmonic accompaniment.

7. Ego dormio. A 2

Canto I, over Tenore

E - go dor-mi - o, et cor me-um vi-gi-lat,

Canto I, over Tenore

Et cor me-um vi-gi-

Organo

8

E - go dor-mi - o, et cor me-um vi-gi - lat,

- lat; E - go dor-mi - o, et cor me-um vi-gi - lat, et cor

16

et cor me-um vi- gi - lat; Vox di - lec-ti me - i pul-san- tis;

me-um vi - gi - lat; Vox di-

24

A-pe - ri a-pe - ri a-pe - ri mi-hi so-ror me-

- lec-ti me - i pul-san- tis;

- a, A-pe ri a-pe ri mi-hi so-ror me a, mi-hi so-ror me a,
Forte *Piano*
 mi-hi so-ror me a, A-pe ri a-pe ri mi-hi so-ror me a, mi-hi so-ror me a,
Piano *Forte* *Piano*

Co-lum-ba me-a, For-mo sa me - a,
Forte
 For-mo-sa me - a, Co-lum - ba me-

Co-lum-ba me - a, For - mo-sa me - a, For -
 a, Co-lum-ba me - a, For-mo - sa me a,

- mo-sa me a, spe-ci - o - sa me - a, spe-ci - o-sa me -
 For - mo-sa me a, spe-ci - o-sa me - a, spe-ci - o-sa

65

- a, Im - ma - cu-

me - a, Im - ma -

70

- la - ta me - a; qui - a ca - put me - um ple - num est

cu - la - ta me - a; qui - a ca - put me - um

79

ro - re, et cin - cin - ni me - i gut - tis noc - ti - um, gut -

ple - num est ro - re, et cin - cin - ni me - i gut - tis noc - ti - um,

87

- tis noc - ti - um.

gut - tis noc - ti - um.

8. Veni in hortum meum. Canto e Alto; overo Alto, e Tenore

Alla Virtuosiss. & M. Rev. Signora la Sig. Madre Suor Anna Maria Fogliani,
contralto suavissimo nel nostro Monasterio.

Canto
Ve- ni in hor - tum me - um,
Alto
Ve- ni
Organo

9
Canto
Ve ni ve - ni ve-ni di - lec-ta me - a,
Alto
in hor - tum me - um, Ve ni ve-
Organo

17
Canto
for - mo - sa me - a, for-
Alto
- ni ve-ni di - lec-ta me - a, di-lec - ta me - a,
Organo

23
Canto
- mo - sa me - a,
Alto
for - mo - sa me-
Organo

28

for-mo - sa me - a, for - mo - sa me a,
- a, for - mo - sa me - a, for - mo - sa me - a,

35

Pul-chra, ut Lu- na e - lec-ta ut Sol, su - a-vis, et de -
Pul-chra, ut Lu- na e - lec-ta ut Sol,

42

co - ra
su - a - vis, et de -

48

su - a-vis, et de - co - ra
- co - ra su - a-vis, et de - co - ra di-lec-ta

54

Vul-ne-ra-sti cor-me-um
me-a mi-hi

59

so-ror me-a spon-sa, so-ror me-a spon-sa,
su-

64

su-a-vis, et de-co-ra
-a-vis, et de-co-ra, su-

67

su-a-vis, et de-co-ra,
a-vis, et de-co-ra di-lecta

72

me - a mi - hi

Ve - ni Ve - ni

76

ni ve - ni Co - lum - ba me - a

Ve -

80

ni, ve - ni Co - lum - ba me - a so -

Co - lum - ba me - a so - ror

86

me - a spon - sa.

ror me - a spon - sa.

9. Surge amica mea. Canto e Alto; overo Alto, e Tenore

Canto
Sur-ge sur-ge sur-ge a - mi - ca me - a,
Alto
Sur -
Organo

8
Sur-ge sur-ge a-mi - ca me -
ge sur-ge sur-ge a - mi-ca me - a, Sur-ge sur-ge a-mi-ca me -

15
a, spe-ci - o-sa me - a, et
a, spe-ci - o-sa me - a, et

22
ve- ni et ve- ni Co - lum-ba me-
ve- ni et ve- ni

27

- a, Co-lum-ba me - a, in fo-ra-mi-ni-bus pe-
Co-lum-ba me-a, Co-lum - ba me- a,

34

trae, et
in fo-ra-mi-ni-bus pe- trae,

40

in ca-ver-nis ma- ce-ri-ae,
O-sten-

46

O - sten - de mi - hi fa - ci - em tu - am; So -
- de mi - hi O - sten - de mi - hi fa - ci - em tu - am;

53

net vox tu-a in au-ri-bus me-is;

So-net vox tu-a

60

in au-ri-bus me-is;

Vox e-nim tu-a dul-cis

Vox

66

e-nim tu-a dul-cis et fa-ci-es tu-a de-co-ra, et

e-nim tu-a dul-cis et fa-ci-es tu-a de-co-ra,

73

fa-ci-es tu-a de-co-ra.

et fa-ci-es tu-a de-co-ra.

10. O dulcissime IESU. Canto e Alto; overo Alto, e Tenore

Canto
O dul - cis - si-me IE - SU, Sal-

Alto
O dul - cis - si-me IE-SU,

Organo

11

- va-tor me- i, vul-ne ra a-

Sal - va-tor me- i, vul-ne ra a-

17

- ni - mam me- am, O pre - ti - o - sis si-me IE-

- ni-mam me - am,

23

tr

SU, ne per-mit-tas

O su - a - vis - si-me IE- SU

30

me, ne per-mit - tas me se-pa - ra - ri se-pa-ra-

ne per-mit-tas me, ne per - mit-tas me se-pa-ra ri

35

ri à te se-

se-pa - ra - ri à te, se-

41

pa - ra - ri à te.

pa-ra- ri à te.

11. Domine Dominus noster. Canto e Alto; overo Alto, e Tenore

Canto

Do - mi-ne Do-mi-ne Do-mi-nus no-ster, quam ad-mi - ra-bi-

Alto

Organo

6

- le quam ad-mi-ra-bi - le est no-men tu-um

Quam ad-mi-ra - bi-le

11

in u-ni-ver - sa ter - ra,

in u-

15

in u-ni-
- ni-ver-sa ter-ra, in u-ni-

20

- ver-sa ter-ra,
- ver-sa ter-ra, Do-mi-ne Do-mi-ne Do-mi-nus no-ster, quam ad-mi-

25

quam ad-mi-ra-
- ra- bi-le,

28

bi-le,
quam ad-mi-ra-bi-le est no-men tu-

33

- um in u - ni - ver - sa in u - ni - ver - sa

36

in u - ni-ver-sa in u-ni-ver-

ter - ra,

40

- sa ter- ra, Quo-ni-am e-le-

Quo-ni-am e-le-

45

- va-ta est ma-gni-fi-cen-ti-a tu - a

- va-ta est ma-gni-fi-cen-ti-a tu - a su- per Cae-

51

su- per Cae- los, ma-
 los, ma-

57

- gni-fi-cen-ti a tu-a su-per Cae - los Al-le-lu-ia, Al-le-lu-ia,
 - gni-fi-cen-ti a tu-a su-per Cae - los

62

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

66

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

12. Iubilate Deo omnis terra à 3

Alla M. Ill. & M. R. Madre D. Giulia Aresa,
Monaca nel Vener. Monastero di S. Vincenzo in Milano.

Musical score for 'Iubilate Deo omnis terra à 3'. The score is written for Violino overo Fiffera, Canto over Tenore, and Violone over Trombone. The music is in common time (C) and consists of three systems of staves.

System 1: Violino overo Fiffera (treble clef), Canto over Tenore (treble clef), Violone over Trombone (bass clef). The first system shows the beginning of the piece with a melodic line in the violin and a bass line in the violone.

System 2: The second system begins at measure 5. The vocal line (Canto over Tenore) enters with the lyrics: "Iu-bi - la-te iu-bi - la-te iu-bi - la-te iu-bi-". The violin and violone continue their accompaniment.

System 3: The third system begins at measure 11. The vocal line continues with the lyrics: "- la- te De-o om-". The violin and violone provide accompaniment.

System 4: The fourth system begins at measure 15. The vocal line continues with the lyrics: "nis ter- ra Al-le lu-ia, al-le lu-ia, al-le-". The violin and violone continue their accompaniment.

22

- lu- ia, Psal-mum di-ci-te psal-

This system contains measures 22 through 27. The vocal line begins with a rest in measure 22, followed by the lyrics '- lu- ia,' in measure 23. Measures 24 and 25 are rests. Measure 26 contains the lyrics 'Psal-mum di-ci-te psal-' and features a key signature change to one sharp (F#). Measure 27 is a rest.

28

mum di-ci - te di-ci-te no-

This system contains measures 28 through 32. The vocal line has rests in measures 28, 29, and 30. The lyrics 'mum di-ci - te di-ci-te no-' are in measure 31. Measure 32 is a rest.

33

mi-ni e - ius, al-le-lu - ia, al-le-lu - ia, Da-te

This system contains measures 33 through 39. The vocal line has rests in measures 33, 34, and 35. The lyrics 'mi-ni e - ius, al-le-lu - ia, al-le-lu - ia,' are in measure 36. Measure 37 is a rest. The lyrics 'Da-te' are in measure 38. Measure 39 is a rest.

40

da-te glo-ri - am lau - di e - ius lau- di e-

This system contains measures 40 through 45. The vocal line has rests in measures 40, 41, and 42. The lyrics 'da-te glo-ri - am lau - di e - ius lau-' are in measure 43. Measure 44 is a rest. The lyrics 'di e-' are in measure 45.

46

Musical score for measures 46-53. The score is written for three staves: Treble, Middle, and Bass. The lyrics are: - ius Al-le-lu-ia, al - le-lu-ia, al-le-lu - ia,.

54

Musical score for measures 54-59. The score is written for three staves: Treble, Middle, and Bass. The lyrics are: al-le-lu-ia, al- le-lu-ia,

60

Musical score for measures 60-67. The score is written for three staves: Treble, Middle, and Bass. The lyrics are: al-le-lu-ia, al - le-lu-ia, al - le-lu - ia.

13. Hic accipiet benedictionem. Duoi Canti, e Basso

Canto I, over Tenore

Hic ac - ci - pi - et be - ne - dic - ti - o - nem,

Canto II, over Tenore

Hic ac - ci - pi -

Basso

Organo

10

Hic ac - ci - pi - et be - ne - dic - ti -

- et be - ne - dic - ti - o - nem, Hic ac - ci - pi - et be - ne - dic - ti -

Hic ac - ci - pi - et be - ne - dic - ti - o -

18

- o - nem, Hic ac - ci - pi - et be - ne - dic - ti - o -

- o - nem, Hic ac - ci - pi - et be - ne - dic - ti - o -

nem,

26

nem, Hic ac-ci - pi - et be-ne-dic - ti-
 nem, Hic ac-ci - pi - et be-ne-dic - ti-
 Hic ac-ci-pi - et be-ne - dic-ti-o - nem, Hic ac - ci - pi - et be-ne-dic - ti-

34

- o - nem à Do - mi - no, et mi - se - ri - cor-di-am
 - o - nem à Do - mi - no, et mi - se - ri - cor-di - am à
 - o - nem, à Do - mi - no,

41

à De-o sa-lu-ta - ri su - o, et mi - se - ri - cor-di - am à De - o sa-lu-
 De-o sa-lu - ta - ri su - o, et mi - se - ri - cor-di - am à De - o sa-lu-
 et mi - se - ri - cor-di - am à De - o sa-lu-

48

- ta-ri su - o, sa - lu-ta - ri su - o. Al-le-lu-ia, al - le - lu-

- ta-ri su - o, sa - lu-ta - ri su - o.

- ta-ri su - o, sa - lu-ta - ri su - o. Al-le-lu-ia, al - le - lu-

56

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

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-ia, al - le - lu-

64

- 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.

14. Gaudete gaudio magno a 4

Alla Virtuosiss. & M. R. Signora, la Sig. Suor Tecla Francesca Roma
Soprano dolcissimo nel nostro Monastero.

Violino over Fiffera

Canto

Alto

Violone over Trombone

5

Gau - de - te gau - de - te gau - di -

Gau - de - te

11

- o gau - di - o ma - gno mar - ty - res Chri - sti,

gau - de - te gau - di - o gau - di - o ma - gno

19

al-le-lu - ia, al - le-lu-ia, al -
 mar - ty - res Chri - sti, al-le-lu - ia, al - le-lu - ia,

26

le - lu - ia, gau - de -
 al - le - lu - ia, gau - de - te gau - de -

31

- te et e - xul - ta - te, et e - xul - ta - te, qui - a mer - ces ve - stra ma -
 - te, et e - xul - ta - te, et e - xul - ta - te, qui - a mer - ces ve - stra ma -

38

gna est in Cae - lis,
 gna est in Cae - lis,

43

50

57

64

15. Cantate Domino a 4

Alla Virtuosiss. & M. R. Sig. Suor Angela Flaminia Confaloneria
Soprano dolcissimo nel nostro Monastero

Violino over Fiffera

Canto

Alto

Violone over Trombone

Can-ta-te can - ta-te can-ta - te Do-mi-no can-ti-cum no-

6 Sinfonia

- vum.

Can - ta-te can-ta-te

- vum.

Can - ta-te can-ta-te

13

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

can-ta-te Do - mi-no can-ti - cum no - vum. Al-le-lu - ia, al - le - lu - ia, al-le - lu-

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

can-ta-te Do - mi-no can-ti - cum no - vum. Al-le-lu - ia, al - le - lu - ia, al-le - lu-

19

- ia.

- ia.

26

Qui - a mi - ra - bi - li - a mi - ra - bi - li - a fe - cit Do - mi - nus,

Qui - a mi - ra - bi - li - a mi - ra - bi - li - a fe - cit Do - mi - nus, al -

33

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

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

39

al-le lu-ia, al-le lu-ia, al-le lu-ia. An-te co-spec-tum gen-ti-um re-ve-la-vit re-ve-la-vit iu-sti-ti-am su-am, Al-le lu-ia, al-le lu-ia,

45

An-te co-spec-tum gen-ti-um re-ve-la-vit re-ve-la-vit iu-sti-ti-am su-am, Al-le lu-ia, al-le lu-ia,

51

Al-le lu-ia, al-le lu-ia, An-te co-spec-tum gen-ti-um re-ve-la-vit re-ve-la-vit iu-sti-ti-am su-am, Al-le lu-ia, al-le lu-ia,

58

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

65

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

70

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

16. Adoramus te Christe. A 5

Canto I
A - do - ra - mus te Chri - ste,

Canto II
A - do - ra - mus te Chri - ste, A - do - ra - mus

Alto
A - do - ra - mus te Chri - ste, A - do - ra -

Tenore
8 A - do - ra - mus te Chri - ste, A - do - ra -

Basso
A - do - ra - mus

Organo

11

A - do - ra - mus te Chri -

te Chri - ste, A - do - ra - mus

mus te Chri - ste, A - do - ra - mus

8 - mus te Chri - ste, A - do - ra - mus

te Chri - ste, A - do - ra - mus te

4 3

- ste, et be-ne - di - ci - mus ti -
 te Chri - ste,
 te Chri - ste, et be-ne - di - ci - mus et be-ne - di - ci - mus
 8 te Chri - ste, et be-ne - di - ci - mus ti - bi,
 Chri - ste, et be-ne

bi, qui - a per sanc - tam
 et be-ne - di - ci - mus ti - bi, qui - a per sanc - tam
 et be-ne - di - ci - mus ti - bi, qui - a per sanc -
 8 et be-ne - di - ci - mus ti - bi, qui - a per sanc - tam
 - di - ci - mus ti - bi, qui - a per sanc - tam

Cru - em tu - am re - de - mi - sti Mun - dum, re -
 Cru - cem tu - am re - de - mi - sti Mun - dum,
 - tam Cru - cem tu - am re - de - mi - sti Mun - dum,
 8 Cru - cem tu - am re -
 Cru - cem tu - am re -

7 #6

- de - mi - sti Mun - dum, re - de - mi - sti Mun - dum,
 re - de - mi - sti Mun - dum,
 re - de - mi - sti Mun - dum, re - de - mi - sti Mun - dum, Do -
 8 - de - mi - sti Mun - dum, re - de - mi - sti Mun - dum, Do -
 - de - mi - sti Mun - dum, re - de - mi - sti Mun - dum, Do -
 7 6 4 3

Do - mi - ne mi-se-re-re no-

Do - mi - ne mi-se-re-re no - bis, mi - se - re - re no -

- mi - ne mi - se - re - re no - bis, Do - mi - ne mi - se - re - re no -

- mi - ne mi - se - re - re no - bis,

- mi - ne mi - se - re - re no - bis,

b # # 4 #3

bis, Do - mi - ne mi - se - re - re no - bis no - bis.

bis, Do - mi - ne mi - se - re - re no - bis.

- bis, Do - mi - ne mi - se - re - re no - bis.

Do - mi - ne mi - se - re - re no - bis.

Do - mi - ne mi - se - re - re no - bis.

3 4 3

17. Canzon Prima detta LA BORROMEA à 4

First system of the musical score. It consists of four vocal staves (Canto, Alto, Tenore, Basso) and a basso continuo line. The music is in a key with one flat (B-flat) and a common time signature (C). The vocal parts enter in the second measure, with the Canto part leading the melody. The basso continuo line provides a harmonic foundation with a steady bass line.

Second system of the musical score, starting at measure 8. The vocal parts continue their melodic lines, with the Canto part showing some ornamentation. The basso continuo line maintains its harmonic support, with some rhythmic variation in the bass notes.

Third system of the musical score, starting at measure 16. The vocal parts continue their melodic lines, with the Canto part showing some ornamentation. The basso continuo line maintains its harmonic support, with some rhythmic variation in the bass notes.

Fourth system of the musical score, starting at measure 24. The vocal parts continue their melodic lines, with the Canto part showing some ornamentation. The basso continuo line maintains its harmonic support, with some rhythmic variation in the bass notes.

34

Musical score for measures 34-42. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The music features a complex texture with multiple voices. The Treble 1 staff has a melodic line with eighth and sixteenth notes. The Treble 2 staff has a more active line with eighth notes and rests. The Treble 3 staff has a line with whole notes and rests. The Bass staff has a line with whole notes and rests.

43

Musical score for measures 43-50. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The music continues with a similar texture. The Treble 1 staff has a melodic line with eighth notes and rests. The Treble 2 staff has a line with eighth notes and rests. The Treble 3 staff has a line with whole notes and rests. The Bass staff has a line with whole notes and rests.

51

Musical score for measures 51-59. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The music continues with a similar texture. The Treble 1 staff has a melodic line with eighth notes and rests. The Treble 2 staff has a line with eighth notes and rests. The Treble 3 staff has a line with whole notes and rests. The Bass staff has a line with whole notes and rests.

60

Musical score for measures 60-67. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The music continues with a similar texture. The Treble 1 staff has a melodic line with eighth notes and rests. The Treble 2 staff has a line with eighth notes and rests. The Treble 3 staff has a line with whole notes and rests. The Bass staff has a line with whole notes and rests.

67

Musical score for measures 67-73. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes in the upper staves, and a more rhythmic bass line with eighth and sixteenth notes. Measure 73 ends with a double bar line.

74

Musical score for measures 74-81. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns, including eighth and sixteenth notes. Measure 81 ends with a double bar line.

82

Musical score for measures 82-90. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns, including eighth and sixteenth notes. Measure 90 ends with a double bar line.

91

Musical score for measures 91-98. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns, including eighth and sixteenth notes. Measure 98 ends with a double bar line.

18. Canzon Seconda à 4

Canto

Alto

Tenore

Basso

6

12

20

27

Musical score for measures 27-32. The system consists of four staves: two treble clefs and two bass clefs. The first staff (top) has a treble clef and contains rests for measures 27-29, followed by a melodic line in measures 30-32. The second staff has a treble clef and contains rests for measures 27-28, followed by a melodic line in measures 29-32. The third staff has a treble clef and contains a continuous melodic line. The fourth staff (bottom) has a bass clef and contains a continuous melodic line. A small '8' is written below the first staff.

33

Musical score for measures 33-39. The system consists of four staves: two treble clefs and two bass clefs. The first staff (top) has a treble clef and contains a melodic line with a sharp sign in measure 34. The second staff has a treble clef and contains rests for measures 33-38, followed by a single note in measure 39. The third staff has a treble clef and contains a continuous melodic line. The fourth staff (bottom) has a bass clef and contains a continuous melodic line. A small '8' is written below the first staff.

40

Musical score for measures 40-43. The system consists of four staves: two treble clefs and two bass clefs. The first staff (top) has a treble clef and contains a melodic line. The second staff has a treble clef and contains a melodic line. The third staff has a treble clef and contains a melodic line. The fourth staff (bottom) has a bass clef and contains a melodic line. A small '8' is written below the first staff.

44

Musical score for measures 44-49. The system consists of four staves: two treble clefs and two bass clefs. The first staff (top) has a treble clef and contains a melodic line. The second staff has a treble clef and contains a melodic line. The third staff has a treble clef and contains a melodic line. The fourth staff (bottom) has a bass clef and contains a melodic line. A small '8' is written below the first staff.

51

Musical score for measures 51-54. The score is written for four staves: two treble clefs and two bass clefs. The first staff (top) begins with a treble clef and contains a melodic line with eighth notes. The second staff (second from top) begins with a treble clef and contains a melodic line with quarter notes. The third staff (third from top) begins with a treble clef and contains a melodic line with eighth notes. The fourth staff (bottom) begins with a bass clef and contains a melodic line with eighth notes. The music is in a common time signature and features a mix of eighth and quarter notes.

55

Musical score for measures 55-61. The score is written for four staves: two treble clefs and two bass clefs. The first staff (top) begins with a treble clef and contains a melodic line with eighth notes. The second staff (second from top) begins with a treble clef and contains a melodic line with quarter notes. The third staff (third from top) begins with a treble clef and contains a melodic line with quarter notes. The fourth staff (bottom) begins with a bass clef and contains a melodic line with eighth notes. The music is in a common time signature and features a mix of eighth and quarter notes.

62

Musical score for measures 62-67. The score is written for four staves: two treble clefs and two bass clefs. The first staff (top) begins with a treble clef and contains a melodic line with eighth notes. The second staff (second from top) begins with a treble clef and contains a melodic line with quarter notes. The third staff (third from top) begins with a treble clef and contains a melodic line with quarter notes. The fourth staff (bottom) begins with a bass clef and contains a melodic line with eighth notes. The music is in a common time signature and features a mix of eighth and quarter notes.

68

Musical score for measures 68-71. The score is written for four staves: two treble clefs and two bass clefs. The first staff (top) begins with a treble clef and contains a melodic line with eighth notes. The second staff (second from top) begins with a treble clef and contains a melodic line with quarter notes. The third staff (third from top) begins with a treble clef and contains a melodic line with quarter notes. The fourth staff (bottom) begins with a bass clef and contains a melodic line with eighth notes. The music is in a common time signature and features a mix of eighth and quarter notes. The score ends with a double bar line and repeat signs.

19. Dixit à versetti spezzati,
 con il Falsa bordone
 del Primo Tono à 4.

Canto
 Alto
 Tenore
 Basso
 Organo

Se - de a dex -
 Se - de
 Di-xit Do-mi-nus Do-mi-no me-o; Se - de a dex-tris
 Se -
 4 3

6

tris me - is me - is. Vir - gam vir - tu-tis tu - ae e -
 a dex - tris me - is. Vir - gam vir - tu-tis tu -
 me-is, a dex - tris me - is. Vir - gam vir -
 de a dex-tris me - is. Vir -
 8

15

- mit - tet Do - mi - nus ex Si - on, do - mi -
 - ae e - mit - tet Do - mi - nus ex Si - on, do - mi -
 - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on, do - mi -
 - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on, do - mi -

23

- na - re in me - di - o i - ni - mi - co - rum tu - o - rum. Iu - ra - vit
 - na - re in me - di - o i - ni - mi - co - rum tu - o - rum. Iu - ra - vit
 - na - re in me - di - o i - ni - mi - co - rum tu - o - rum. Iu - ra - vit
 - na - re in me - di - o i - ni - mi - co - rum tu - o - rum. Iu - ra - vit

Do-mi - nus, et non pae-ni - te-bit e - um, tu es Sa-cer-

Do-mi - nus, et non pae-ni - te-bit e - um, tu es Sa-cer - dos, tu es Sa-cer-

Do-mi - nus, et non pae-ni - te - bit e - um, tu es Sa - cer - dos, tu es Sa-cer-

Do-mi - nus, et non pae-ni - te-bit e - um, tu es Sa-cer - dos,

7 #6

- dos in ae-ter - num, in ae - ter-num, in ae-ter - num, se-

- dos in ae - ter - num, in ae - ter-num, in ae-ter - num,

- dos in ae - ter - num, in ae - ter-num, in ae - ter - num,

in ae - ter-num, in ae-ter - num,

4 3

48

- cun-dum or - di - nem Mel - chi - se -
 se - cun-dum or-di-nem se - cun-dum or - di - nem Mel-chi-se -
 se - cun-dum or - di-nem Mel - chi - se -
 se - cun-dum or - di - nem Mel-chi - se -

53

- dech. Iu - di-ca - bit in na-ti-o - ni - bus
 - dech. Iu - di - ca - bit in na-ti - o - ni - bus in na-ti-
 - dech. Iu - di-ca - bit in
 - dech. Iu - di - ca - bit in na-ti-
 - dech. Iu - di - ca - bit in na-ti-

62

im-ple-bit ru-i-nas, con-quas-sa-bit
 - o - ni-bus, im-ple-bit ru-i-nas, con-quas-sa-bit
 na-ti-o ni-bus im-ple-bit ru-i-nas, con-quas-sa-bit
 - o - ni-bus im-ple-bit ru-i-nas,

7 #6 # #

70

ca-pi-ta in-ter-ra mul-to-
 ca-pi-ta con-quas-sa-bit ca-pi-ta in-ter-ra mul-to-
 ca-pi-ta con-quas-sa-bit ca-pi-ta in-ter-ra mul-to-
 con-quas-sa-bit ca-pi-ta in-ter-ra mul-to-
 3 4 3

80

- rum. Glo-ri-a Glo-ri - a Pa - tri, et Fi- li - o,
 rum. Glo-ri - a Glo-ri - a Pa - tri, et Fi - li - o, Glo-ri-
 rum. Glo-ri - a
 rum.

87

et Spi-ri-tu - i Sanc -
 - a Glo-ri - a Pa - tri, et Fi - li - o, et Spi-ri-tu-i Sanc-
 8 Glo-ri - a Pa - tri, et Fi - li - o,
 Glo-ri - a Glo-ri-a Pa - tri, et Fi - li - o,
 5 6 7 #6
 et Spi-ri-tu-i Sanc-

94

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

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

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 Sanc-

3 4 3

Falsa bordone del Primo Tono à 4.

104

- to.

- to.

- to.

- to.

- to.

20. Confitebor à versetti spezzati,
 con il Falsa Bordone
 del Secondo Tono à 4.

This musical score system includes five vocal parts and an organ part. The vocal parts are labeled Canto, Alto, Tenore, and Basso. The organ part is labeled Organo. The music is in a key with one flat (B-flat) and a common time signature (C). The lyrics for the Tenore part are: "Con-fi-te-bor ti-bi Do-mi-ne in to-to cor-de me-o:". The lyrics for the Canto part are: "In con-si-li-o". The Alto part has the word "In" at the end of the system. The organ part has a fermata over the final measure.

This musical score system continues the vocal parts and organ part from the first system. It is marked with a '4' at the beginning, indicating a four-measure phrase. The lyrics for the vocal parts are: "iu - sto - rum, iu - sto - rum, In con - si - li - o iu - sto - rum, et con-si - li - o iu - sto - rum, et In con-si-li - o iu - sto - rum, et con-". The organ part continues with a melodic line in the right hand and a bass line in the left hand, ending with a fermata over the final measure.

12

con-gre-ga-ti - o - ne. Con - fes-si o, et ma gni - fi-cen-ti a o - pus e-

con-gre-ga-ti - o - ne. Con - fes-si o, et ma gni - fi-cen-ti a o - pus e-

8 gre-ga-ti - o - ne. Con - fes-si o, et ma gni - fi-cen-ti a o - pus e -

con-gre-ga-ti - o - ne. Con - fes-si o, et ma gni - fi-cen-ti a o-pus e-

b 3 4 3 3 4 3

21

- ius, et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu - li,

- ius, et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu - li,

8 ius, et iu -

- ius, et

ma - net in sae - cu - lum

ma - net in sae - cu - lum sae - cu - li, ma - net in

⁸ - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu - li, ma - net in sae -

iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu - li, ma - net in sae - cu -

6 6 6 6 7 #6

sae - cu - li. Me - mor e -

sae - cu - lum sae - cu - li. Me - mor e -

⁸ - cu - lum sae - cu - li. Me - mor e - rit

- lum sae - cu - li. Me - mor e - rit

42

rit in sae-cu-lum te-sta-men-ti su - i, vir-tu-tem o-pe-
 - rit in sae-cu-lum te-sta-men - ti su - i, vir-tu-tem o-pe-
 in sae-cu-lum te-sta-men - ti su - i, vir-tu-tem o-pe-
 in sae-cu-lum te-sta-men-ti su- i, vir-tu-tem o-pe-

4 3

50

- rum su - o - rum an-nun-ci-a - bit po - pu-lo
 - rum su - o - rum an - nun-ci - a - bit an-nun-ci - a - bit po-pu-lo
 - rum su-o - rum an-nun-ci - a - bit po-pu-lo po-pu-lo
 - rum su - o - rum an-nun-ci - a - bit po-pu-lo

58

su- o. Fi-de-li a om-ni a man-da-ta e- ius

su- o. Fi-de-li a om-ni a man-da-ta e- ius

su - o. Fi - de-li - a om-ni-a man-

su - o. Fi - de-li - a om-ni-a man-

3 4 3 3

66

con-fir-ma - ta in sae-cu - lum sae - cu - li, fac - ta in

man - da-ta e - ius con-fir-ma - ta in sae-cu - lum sae - cu - li, fac - ta in

- da-ta e - ius con-fir-ma - ta in sae-cu - lum sae - cu - li, fac - ta in

- da-ta e - ius con-fir-ma - ta in sae-cu - lum sae - cu - li, fac - ta in

6 7 #6

75

ve-ri-ta - te, et ae - qui-ta - te. Sanc -

ve-ri-ta - te, et ae - qui-ta - te. Sanc -

8 ve-ri-ta - te, et ae-qui - ta - te. Sanc - tum,

ve-ri-ta - te, et ae-qui - ta - te. Sanc - tum,

ve-ri-ta - te, et ae-qui - ta - te. Sanc - tum,

85

um, et ter - ri-bi - le et ter - ri-bi - le no - men e - ius, i-

tum, et ter - ri-bi - le et ter - ri-bi - le no - men e - ius, i-

8 et ter - ri-bi - le et ter - ri-bi - le no - men e - ius, i-

et ter - ri-bi - le et ter - ri-bi - le no - men e - ius, i-

3 4 3

- ni - ti - um sa - pi - en - ti - ae est ti - mor Do - mi - ni.
 - ni - ti - um sa - pi - en - ti - ae est ti - mor Do - mi - ni.
⁸ - ni - ti - um sa - pi - en - ti - ae est ti - mor Do - mi - ni.
 - ni - ti - um sa - pi - en - ti - ae est ti - mor Do - mi - ni.
 - ni - ti - um sa - pi - en - ti - ae est ti - mor Do - mi - ni.

Glo-ri-a Glo-ri-a Pa-tri et Fi-li - o, et Spi-ri-tu-i Sanc -
 Glo-ri-a Glo-ri-a Pa-tri et Fi-li - o, et Spi-ri-tu-i Sanc-
⁸ Glo-ri-a Glo-ri-a Pa-tri et Fi-li - o,
 Glo-ri-a Glo-ri-a Pa-tri et Fi-li - o,
 Glo-ri-a Glo-ri-a Pa-tri et Fi-li - o,

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

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

8 et 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.

4 3

Falsa bordone del Secondo Tono à 4

21. Beatus Vir à versetti spezzati,
 con il Falsa Bordone
 del Terzo Tono à 4.

This musical score system includes five staves: Canto, Alto, Tenore, Basso, and Organo. The Canto staff begins with the lyrics "In man - da - tis e -". The Alto staff continues with "In man - da - tis e -". The Tenore staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature, followed by the lyrics "Be-a-tus vir, qui ti-met Do-mi-num". The Basso staff is empty. The Organo staff features a treble clef, a key signature of one sharp, and a common time signature, with a melodic line that includes a sharp sign (#) in the final measure.

This musical score system continues from the first system and includes five staves. The Canto staff has the lyrics "ius, e - ius vo-let ni - mis.". The Alto staff has "ius, e - ius vo-let ni - mis.". The Tenore staff has "In man - da - tis e - ius vo-let ni - mis.". The Basso staff has "In man - da - tis e - ius vo-let ni - mis.". The Organo staff continues the organ part with a sharp sign (#) in the final measure. A measure number '6' is written above the first measure of the Canto staff.

Glo-ri-a Glo-ri-a et di-vi-ti-ae in do-mo e-ius, et iu-sti-ti-

Glo-ri-a Glo-ri-a et di-vi-ti-ae in do-mo e-ius, et iu-sti-ti-

Glo-ri-a Glo-ri-a et di-vi-ti-ae in do-mo e-ius, et iu-sti-ti-

Et di-vi-ti-ae in do-mo e-ius, et iu-sti-ti-

3 4 3

- a e- ius, ma-net in sae-cu-lum sae-cu-li.

- a e- ius, ma-net in sae-cu-lum sae-cu-li. Iu-

- a e- ius ma-net in sae-cu-lum sae-cu-li.

- a e- ius, ma-net in sae-cu-lum sae-cu-li.

3 4 3

30

Musical score for measures 30-35. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: "Iu - cun-dus ho- mo, qui cun-dus ho - mo, Iu - cun-dus ho- mo, Iu - cun-dus ho - mo,". The music features a key signature of one sharp (F#) and a common time signature (C). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part includes a small '8' in the first measure of the right hand.

36

Musical score for measures 36-41. The score is written for five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The lyrics are: "mi-se-re - tur, et com- mo - dat, di spo - net ser- mi-se-re - tur, et com - mo- dat, di-spo- qui mi-se re-tur, et com- mo - dat, di-spo- di - spo - net ser-". The music features a key signature of one sharp (F#) and a common time signature (C). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part includes a small '8' in the first measure of the right hand.

43

- mo - nes su-os in iu - di - ci o, qui - a in ae - ter-num,
 - net ser-mo nes su-os in iu - di - ci o, qui - a in ae - ter-num,
 - net ser-mo nes su-os in iu - di - ci - o, qui - a in ae - ter-num,
 - mo - nes su-os in iu - di - ci o, qui - a in ae - ter-num,

51

in ae-ter-num, non com-mo - ve - bi - tur.
 in ae-ter-num, non com-mo - ve - bi - tur.
 in ae-ter-num, non com-mo - ve - bi - tur. Pa - ra-tus cor
 in ae-ter-num, non com-mo - ve - bi - tur. Pa - ra-

58

Musical score for measures 58-63. The score consists of five staves. The top two staves are for vocal parts, and the bottom three are for piano accompaniment. The lyrics are: "Pa - ra-tus cor e - ius spe - ra - re in Do - mi - no, Pa - ra - tus cor e - ius spe - ra - re in Do - mi - no,". The piano accompaniment features a steady bass line and a treble line with some melodic movement.

64

Musical score for measures 64-69. The score consists of five staves. The top two staves are for vocal parts, and the bottom three are for piano accompaniment. The lyrics are: "e - ius spe - ra - re in Do - mi - no, con - fir - ma - tum - tus cor e - ius spe - ra - re in Do - mi - no, con - fir - ma - tum con - fir - ma - tum con - fir - ma - tum". The piano accompaniment continues with a consistent bass line and treble accompaniment.

70

est cor e - ius non com-mo - ve - bi-tur, do-nec de - spi-ci-at

est cor e - ius non com-mo - ve-bi - tur, do-nec de - spi-ci-at

est cor e - ius non com-mo-ve - bi - tur; do-nec de - spi-ci-at

est cor e - ius non com-mo-ve - bi - tur, do-nec de - spi-ci-at

77

i - ni-mi - cos su - os. Pec - ca - tor vi-de-bit, et i-ra-sce-

i - ni-mi - cos su - os. Pec - ca - tor vi-de-bit, et i-ra-sce-

i - ni-mi-cos su - os. Pec - ca - tor vi-de-bit, et i-ra-sce-

i - ni-mi-cos su - os. Pec - ca - tor vi-de-bit, et i-ra-sce-

3 4 3

- tur, de - si-de-ri - um pec-ca-

- tur, den - ti-bus su-is fre-met, et ta-be - scet de - si-de-ri - um pec-ca-

- tur, den - ti-bus su-is fre-met, et ta-be - scet de - si-de-ri - um pec-ca-

- tur, den - ti-bus su-is fre-met, et ta-be - scet de - si-de-ri - um pec-ca-

- tur, den - ti-bus su-is fre-met, et ta-be - scet de - si-de-ri - um pec-ca-

- to-rum pe - ri - bit.

- to - rum pe - ri - bit.

- to-rum pe- ri - bit. Si-cut e-rat in prin-ci-pi o,

- to-rum pe - ri- bit. Si - cut e - rat in prin-ci-pi-

- to-rum pe - ri- bit. Si - cut e - rat in prin-ci-pi-

103

Si-cut e-rat in prin-ci-pi o,
 Si - cut e - rat in prin-ci-pi
 et nunc, et sem - per,
 - o, et nunc, et sem- per,

110

et nunc, et sem - per, et in sae-cu - la sae-cu - lo-rum A-
 - o, et nunc, et sem- per, et in sae-cu - la sae-cu - lo-rum A-
 Et nunc, et sem - per, et in sae-cu - la sae-cu - lo-rum A-
 et in sae-cu - la sae-cu - lo-rum A-

Falsa bordone del Terzo Tono à 4

117

- men, sae - cu - lo - rum A - men.
- men, sae - cu - lo - rum A - men.
- men, sae - cu - lo - rum A - men.
- men, sae - cu - lo - rum A - men.
- men, sae - cu - lo - rum A - men.

3 4 3

127

22. Mottetto Omnes gentes. A 8. Concertato

Alla Molto Rever. Signora, la Sig. Madre

SUOR AURELIA MARIA PELIZZONA

dignissima Madre Priora nel nostro Monastero

PRIMO CHORO

Canto
Omnes gentes plaudite

Alto
Omnes gentes plaudite

Tenore
8
Omnes gentes plaudite

Basso
Omnes gentes plaudite

Organo
Omnes gentes plaudite

SECONDO CHORO

Canto
Omnes gentes plaudite

Alto
Omnes gentes plaudite

Tenore
8
Omnes gentes plaudite

Basso
Omnes gentes plaudite

Organo
Omnes gentes plaudite

8

plau-di-te plau-di-te ma-ni-bus,

plau-di-te plau-di-te ma-ni-bus,

plau-di-te plau-di-te ma-ni-bus, Iu-bi-la-te De-o, Iu-bi-la-

plau-di-te plau-di-te ma-ni-bus,

plau-di-te plau-di-te ma-ni-bus,

plau-di-te plau-di-te ma-ni-bus,

plau-di-te plau-di-te ma-ni-bus,

plau-di-te plau-di-te ma-ni-bus,

8

te De-o, in vo-ce e-xul-ta-ti - o-nis e-xul-ta - ti-o - nis

8

in vo-ce
in vo-ce
in vo-ce

in vo-ce e-xul-ta-ti - o-nis,

in vo-ce e-xul-ta-ti - o-nis,

in vo- ce

in vo - ce

in vo - ce

e-xul-ta-ti - o-nis,

e-xul-ta-ti - o-nis,

e-xul-ta-ti - o-nis

in vo- ce

in vo - ce

in vo-ce e-xul-ta-ti - o - nis, Quo - ni-am
 vo- ce e-xul - ta-ti - o - nis, in vo-ce e-xul - ta-ti - o - nis, Quo - ni-am
 in vo-ce e-xul - ta-ti - o - nis,
 in vo-ce e-xul-ta-ti - o - nis,

in vo-ce e-xul-ta - ti - o - nis,
 in vo-ce e-xul-ta-ti - o - nis,
 in vo-ce e-xul-ta - ti - o - nis,
 in vo-ce e-xul-ta-ti - o - nis,

41

Do-mi-nus ex-cel-sus ter-ri-bi-lis,
Do-mi-nus ex-cel-sus ter-ri-bi-lis,

ter-ri-bi-ter-ri-bi-ter-ri-bi-ter-ri-bi-

ter-ri-bi - lis, ter - ri-bi - lis,
ter-ri-bi - lis, ter - ri-bi - lis,
8 ter-ri-bi - lis, ter - ri-bi - lis, Rex ma- gnus
ter-ri-bi - lis, ter - ri-bi - lis,

- lis, ter - ri-bi - lis,
- lis, ter - ri-bi - lis,
8 - lis, ter - ri-bi - lis,
- lis, ter - ri-bi - lis,

su-per om - nem ter - ram; Rex ma - gnus su-per
su-per om - nem ter - ram; Rex ma - gnus
Rex ma - gnus su-per
Rex ma - gnus su-per

Rex ma - gnus su-per
Rex ma - gnus su-per
Rex ma - gnus su-per
Rex ma - gnus su-per

om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

8 su - per om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

8 om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

om - nem ter - ram; Al - le - lu - ia, al - le - lu - ia,

lu-ia, al-le lu-ia, al-le-lu-ia, al-le-lu - ia.
lu-ia, al-le lu-ia, al-le-lu-ia, al-le-lu - ia.
8 al-le-lu-ia, al-le-lu - ia, al-le-lu - ia.
lu-ia, al-le lu-ia, al-le-lu-ia, al-le-lu - ia.
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 - ia.
8 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.

23. Mottetto Ave Virginum gemma. A 8. Concertato

PRIMO CHORO

Canto
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

Alto
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

Tenore
8 A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na, A - ve

Basso
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

Organo

SECONDO CHORO

Canto
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

Alto
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

Tenore
8 A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

Basso
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

Organo

A - ve a - ve
A - ve a - ve
A - ve Vir-gi-num gem- ma Ca- tha- ri- na,
7 6 5

The first system of the musical score consists of five staves. The top two staves are vocal lines, both starting with a whole rest for the first six measures and then entering with the lyrics 'A - ve a - ve'. The third staff is the vocal line for the soloist, starting at measure 8 with the lyrics 'A - ve Vir-gi-num gem- ma Ca- tha- ri- na,'. The fourth staff is a bass line with whole rests. The fifth staff is the piano accompaniment, featuring a bass line with notes and fingerings (7, 6, 5) in the later measures.

The second system of the musical score consists of five empty staves, identical in layout to the first system, with no musical notation or lyrics present.

spon - sa re - gis re - gum glo - ri - o - sa, A - ve vi - va Chri - sti

spon - sa re - gis re - gum glo - ri - o - sa, A - ve vi - va Chri - sti

8 A - ve vi - va Chri - sti

A - ve vi - va Chri - sti

A - ve vi - va Chri - sti

A - ve vi - va Chri - sti

8 A - ve vi - va Chri - sti

A - ve vi - va Chri - sti

ho - sti - a,
ho - sti - a, tu - a ve-
8 ho - sti - a,
ho - sti - a,

ho - sti - a, A- ve vi - va Chri - sti ho - sti - a,
ho - sti - a,
8 ho - sti - a,
ho - sti - a,
3 4 3

pa - tro - ci - ni - a,
 - ne - ran - ti - bus pa - tro - ci - ni - a,
 pa - tro - ci - ni - a im - pe - tra -
 pa - tro - ci - ni - a,

pa - tro - ci - ni - a
 pa - tro - ci - ni - a
 pa - tro - ci - ni - a
 pa - tro - ci - ni - a,

8
ta, non de-ne ges non de-ne-ges suf- fra-

The first system of the musical score consists of five measures. It features a vocal line in the middle staff and piano accompaniment in the bottom two staves. The vocal line begins with a rest, followed by the lyrics 'ta, non de-ne ges non de-ne-ges suf- fra-'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal line.

The second system of the musical score consists of five measures across five staves. All staves are empty, indicating that this section of the score is currently blank.

im-pe tra-ta non de-ne-ges suf-
 non de-ne-ges suf- fra-gi - a im-pe tra-ta non de-ne-ges suf-
 gi - a im-pe tra-ta, non de-ne-ges suf-
 im-pe tra-ta non de-ne-ges suf-

im-pe tra-ta, non de-ne-ges suf-
 im-pe tra-ta, non de-ne-ges suf-
 im-pe tra-ta, non de-ne-ges
 im-pe tra-ta non de-ne-ges suf-

- fra - gi - a non de - ne - ges

- fra - gi - a non de - ne - ges

⁸ - fra - gi - a non de - ne - ges non de - ne - ges suf - fra -

- fra - gi - a non de - ne - ges

- fra - gi - a non de - ne - ges

- fra - gi - a non de - ne - ges

⁸ suf - fra - gi - a non de - ne - ges

- fra - gi - a non de - ne - ges

non de-ne-ges suf-fra - gi - a non
non de-ne - ges suf- fra - gi - a non
gi - a non
non

non
non
non
non

de - ne - ges non de - ne - ges suf - fra - gi - a.

de - ne - ges non de - ne - ges suf - fra - gi - a.

⁸ de - ne - ges non de - ne - ges suf - fra - gi - a.

de - ne - ges non de - ne - ges suf - fra - gi - a.

de - ne - ges non de - ne - ges suf - fra - gi - a.

de - ne - ges non de - ne - ges suf - fra - gi - a.

de - ne - ges non de - ne - ges suf - fra - gi - a.

⁸ de - ne - ges non de - ne - ges suf - fra - gi - a.

de - ne - ges non de - ne - ges suf - fra - gi - a.

de - ne - ges non de - ne - ges suf - fra - gi - a.

24. Mottetto Exultate iusti in Domino. A 8. Concertato

PRIMO CHORO

Canto

Alto

Tenore

Basso

Organo

E - xul-ta - te e-xul - ta-te iu - sti in Do- mi no, E-xul-

3 4 3

SECONDO CHORO

Canto

Alto

Tenore

Basso

Organo

E-xul-

E-xul-

E-xul-

E-xul-

E-xul-

- ta-te iu - sti in Do - mi - no, E-xul-ta-te

- ta-te iu - sti in Do - mi - no,

⁸ - ta-te iu - sti in Do - mi - no, E-xul - ta-te E-xul - ta-te iu - sti

- ta-te iu - sti in Do - mi - no,

- ta-te iu - sti in Do - mi - no,

- ta-te iu - sti in Do - mi - no,

- ta-te iu - sti in Do - mi - no,

⁸ - ta - te iu - sti in Do - mi - no,

- ta-te iu - sti in Do - mi - no,

- ta-te iu - sti in Do - mi - no,

E-xul-ta-te iu-sti in Do-mi-no, rec-tos de-
rec-tos de-
in Do-mi-no, in Do-mi-no, rec-tos de-
in Do - mi - no, rec-tos de-
3 4 3

rec-tos de-
rec-tos de-
rec-tos de-
rec-tos de-

- cet col-lau-da - ti - o,

- cet col - lau - da - ti - o,

⁸ - cet col - lau - da - ti - o, rec - tos de-cet col-lau-da- ti-

- cet col - lau - da - ti - o,

- cet col - lau - da - ti - o,

- cet col - lau - da - ti - o,

- cet col - lau - da - ti - o,

⁸ - cet col - lau - da - ti - o,

- cet col - lau - da - ti - o,

- cet col - lau - da - ti - o,

in ci-

Con-fi - te - mi-ni Do-mi - no in ci- tha-ra,

o,

4 3

Detailed description: This system contains six measures of music. The vocal line (soprano) has rests in measures 1-5 and begins in measure 6 with the lyrics 'in ci-'. The alto line has the lyrics 'Con-fi - te - mi-ni Do-mi - no in ci- tha-ra,' across measures 1-5. The tenor line has a rest in measure 1 and the lyric 'o,' in measure 2. The bass line has a rest in measure 1 and the numbers '4 3' in measure 2, indicating a fingering for a triplet. The piano accompaniment consists of a simple bass line with quarter notes in measures 1-5 and a whole note in measure 6.

in ci- tha - ra,

Detailed description: This system contains six measures of music. The vocal line (soprano) has rests in measures 7-9 and begins in measure 10 with the lyrics 'in ci- tha - ra,'. The alto line has rests in measures 7-12. The tenor line has rests in measures 7-12. The bass line has rests in measures 7-9 and begins in measure 10 with a bass line consisting of quarter notes and a whole note in measure 12.

tha-ra, in ci - tha - ra, in ci - tha - ra, in psal-te-ri - o de-
 in ci - tha - ra, in ci - tha - ra, in ci - tha - ra, in ci - tha - ra,

in ci - tha - ra, in ci - tha - ra, in ci - tha - ra, in ci - tha - ra,

- cem cor-da- rum Psal - li-te, psal-
psal - li-te, psal-

psal-li - te, psal - li-te il-li,

li - te il - li in psal - te - ri -
li - te il - li, in psal - te - ri -
Psal - li - te, psal - li - te il - li in psal - te - ri -
in psal - te - ri -
in psal - te - ri -

8

#

Detailed description: This system contains six measures of music. The first two measures feature vocal lines with lyrics. The third measure has a piano accompaniment with a melodic line and lyrics. The fourth and fifth measures are mostly rests for the vocal parts. The sixth measure concludes the system with lyrics. A piano part is also present at the bottom of the system.

in psal - te - ri -
in psal -
in psal - te - ri -
in psal - te - ri -
in psal - te - ri -

8

Detailed description: This system contains six measures of music. The first five measures are mostly rests for the vocal parts. The sixth measure concludes the system with lyrics. A piano part is also present at the bottom of the system.

- o de-cem cor - da - rum psal-li-te, psal-li-te, psal-li-te il - li.

- o de-cem cor - da - rum psal-li-te, psal-li-te, psal-li-te il - li.

⁸ - o de-cem cor - da - rum psal-li-te, psal-li-te, psal-li-te il - li.

- o de-cem cor - da - rum psal-li-te, psal-li-te, psal-li-te il - li.

- o de-cem cor - da - rum psal-li-te, psal-li-te, psal-li-te il - li.

- te-ri-o de-cem cor - da - rum psal-li-te, psal-li-te, psal-li-te il - li.

⁸ - o de - cem cor da - rum psal-li-te, psal-li-te, psal-li-te il - li.

- o de-cem cor - da - rum psal-li-te, psal-li-te, psal-li-te il - li.

4

25. Mottetto Repleatur os meum. A 8. Concertato

PRIMO CHORO

Musical score for the Primo Choro. It consists of five staves: Canto (Soprano), Alto, Tenore (Tenor), Basso (Bass), and Organo. The music is in common time (C) and G major. The lyrics are: Re-pleatur os meum laude tu-.

SECONDO CHORO

Musical score for the Secondo Choro. It consists of five staves: Canto (Soprano), Alto, Tenore (Tenor), Basso (Bass), and Organo. The music is in common time (C) and G major. The lyrics are: Re-pleatur os meum laude tu-.

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with the lyrics '- a' and 'a' written below them. The third staff is the vocal line with lyrics 'a Re- ple- a - tur os me-um lau-'. The bottom two staves are piano accompaniment in bass clef. The piano part includes a melodic line with a sharp sign (F#) in the fifth measure and a rhythmic accompaniment of quarter notes.

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with the lyrics '- a' and '- a' written below them. The third staff is the vocal line with lyrics '- a'. The bottom two staves are piano accompaniment in bass clef, with the lyrics '- a' written below them. The piano part consists of a simple accompaniment of quarter notes.

Al-le - lu - ia, al-le - lu - ia,
Al-le - lu - ia, al-le - lu - ia, ut
de tu - a 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, ut

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,

ut pos-sim can - ta - re

pos-sim can - ta - re al - le - lu - ia, al - le - lu - ia, al - le -

pos-sim can - ta - re al - le - lu - ia, al - le - lu - ia, al -

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

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

- ia, Dum can-

- ia, gau - de-bunt gau- de- bunt la - bi - a me - a Dum can-

⁸ - ia, Dum can-

- ia, Dum can-

Detailed description: This system contains six measures of music. The first measure has a whole note in the soprano line and a whole note in the bass line. The second measure has a whole note in the soprano line and a whole note in the bass line. The third measure has a whole note in the soprano line and a whole note in the bass line. The fourth measure has a whole note in the soprano line and a whole note in the bass line. The fifth measure has a whole note in the soprano line and a whole note in the bass line. The sixth measure has a whole note in the soprano line and a whole note in the bass line. The lyrics are: "- ia, Dum can-", "- ia, gau - de-bunt gau- de- bunt la - bi - a me - a Dum can-", "⁸ - ia, Dum can-", and "- ia, Dum can-".

- ia,

- ia,

⁸ - ia,

- ia,

Detailed description: This system contains six measures of music. The first measure has a whole note in the soprano line and a whole note in the bass line. The second measure has a whole note in the soprano line and a whole note in the bass line. The third measure has a whole note in the soprano line and a whole note in the bass line. The fourth measure has a whole note in the soprano line and a whole note in the bass line. The fifth measure has a whole note in the soprano line and a whole note in the bass line. The sixth measure has a whole note in the soprano line and a whole note in the bass line. The lyrics are: "- ia,", "- ia,", "⁸ - ia,", and "- ia,".

- ta-ve-ro ti - bi Al-le - lu - ia, al-le - lu - ia,
- ta-ve-ro ti - bi al - le - lu - ia, al-le - lu - ia,
8 Dum can - ta-ve-ro ti - bi al - le - lu -

- ta-ve-ro ti - bi al - le - lu - ia, al-le - lu - ia,

8

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

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

⁸ - ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, Dum

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

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

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

⁸ al-le-lu-ia, al-le-lu-ia, Dum

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

can-ta-ve ro ti - bi al-le - lu - ia, al - le - lu - ia.

can-ta-ve ro ti - bi al-le - lu - ia, al - le-lu - ia.

8 can-ta-ve ro ti - bi al-le - lu - ia, al - le - lu - ia.

can-ta-ve ro ti - bi al-le - lu - ia, al - le - lu - ia.

can-ta-ve ro ti - bi al-le - lu - ia, al-le - lu - ia.

can-ta-ve ro ti - bi al-le - lu - ia, al-le - lu - ia, al - le-lu - ia.

8 can-ta-ve ro ti - bi, al - le-lu-ia, al-le - lu - ia, al - le - lu - ia.

can-ta-ve ro ti - bi al-le - lu - ia, al - le - lu - ia.

3 4 3

26. Mottetto Iubilate Deo omnis terra. A 8. Concertato

PRIMO CHORO

Musical score for the first chorus. It consists of five staves: Canto (Soprano), Alto, Tenore (Tenor), Basso (Bass), and Organo (Organ). The Canto part has the lyrics: "Iu-bi-la-te, iu-bi-la-te De-o,". The Alto, Tenore, and Basso parts are currently blank, indicated by horizontal lines. The Organ part has a simple bass line with notes on the first and second lines of the staff.

SECONDO CHORO

Musical score for the second chorus. It consists of five staves: Canto (Soprano), Alto, Tenore (Tenor), Basso (Bass), and Organo (Organ). The Canto part has the lyrics: "Iu-bi-la-te,". The Alto, Tenore, and Basso parts are currently blank, indicated by horizontal lines. The Organ part has a simple bass line with notes on the first and second lines of the staff.

6

Iu-bi-la-te, iu-bi-la-

iu-bi-la- te De-o,

te De - o, Iu- Iu- Iu- Iu-

This system contains five staves. The top two staves are vocal lines with lyrics 'Iu-' and 'Iu-'. The third staff is a vocal line with lyrics 'te De - o, Iu-'. The bottom two staves are piano accompaniment. The piano part begins with a treble clef and a '3' time signature, indicating a triplet. The lyrics 'te De - o,' are written under the notes in the third staff.

Iu-bi - la-te, iu-bi - la- te De - o, Iu- Iu- Iu-

This system contains five staves. The top two staves are vocal lines with lyrics 'Iu-' and 'Iu-'. The third staff is a vocal line with lyrics 'Iu-bi - la-te, iu-bi - la- te De - o, Iu-'. The bottom two staves are piano accompaniment. The piano part continues with a treble clef and a '3' time signature. The lyrics 'Iu-bi - la-te, iu-bi - la- te De - o, Iu-' are written under the notes in the third staff.

- bi-la - te De - o, om - nis ter - ra; Ser - vi-te

- bi-la - te De - o, om - nis ter - ra; Ser - vi-te

⁸ bi-la - te De - o, om - nis ter - ra;

- bi-la - te De - o, om - nis ter - ra; Ser - vi-te

3 4 3 4 3

- bi-la - te De - o, om - nis ter - ra;

- bi-la - te De - o, om - nis ter - ra;

⁸ - bi-la - te De - o, om - nis ter - ra;

- bi-la - te De - o, om - nis ter - ra;

3 4 3 4 3

Do-mi-no in lae - ti - ti - a.

Do-mi-no in lae - ti - ti - a.

8 in lae-

Do-mi-no in lae - ti - ti - a.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'Do-mi-no in lae - ti - ti - a.' The second staff is another vocal line with the same lyrics. The third staff is a piano accompaniment line, starting with a piano (p) dynamic marking and a fermata over the first measure. It features a melodic line with eighth and sixteenth notes. The fourth staff is a vocal line with lyrics 'Do-mi-no in lae - ti - ti - a.' The fifth staff is a piano accompaniment line with a bass line.

in lae - ti - ti - a.

8

in lae - ti - ti - a.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'in lae - ti - ti - a.' The second staff is a piano accompaniment line with a piano (p) dynamic marking and a fermata over the first measure. The third staff is a vocal line with lyrics 'in lae - ti - ti - a.' The fourth staff is a piano accompaniment line with a bass line.

Ser - vi - te Do - mi - no in lae -

Ser - vi - te Do - mi - no in lae -

ti - ti a. Ser - vi - te Do - mi - no

Ser - vi - te Do - mi - no in lae -

4 3

Ser - vi - te Do - mi - no in lae -

Ser - vi - te Do - mi - no in lae -

Ser - vi - te Do - mi - no

Ser - vi - te Do - mi - no in lae -

- ti - ti - a, in lae - ti - ti - a,
 - ti - ti - a, in lae - ti - ti - a,
⁸ in lae - ti - ti - a, in lae - ti - ti - a, In-tra- te
 - ti - ti - a, in lae - ti - ti - a, In - tra - te,

- ti - ti - a, in lae-ti - ti - a, In-tra- te
 - ti - ti - a. in lae - ti - ti - a,
⁸ in lae - ti-ti-a, in lae-ti - ti - a. In tra-
 - ti - ti - a, in lae - ti - ti - a. In tra-

Musical score for the first system, measures 46-51. The system consists of five staves. The top staff is a vocal line with lyrics: "In-tra- te In tra- te in con-spec-". The second and third staves are empty. The fourth staff is a bass line with lyrics: "In - tra - te". The fifth staff is a bass line with a simple harmonic accompaniment.

Musical score for the second system, measures 52-57. The system consists of five staves. The top four staves are empty. The fifth staff is a bass line with lyrics: "te" and "- te".

- tu e - ius in e-xul-ta-ti o - ne, in
in
in
in e-xul-ta-ti o - ne, in

8

Detailed description: This system contains measures 1 through 8. The vocal line begins with a melodic phrase in measure 1, followed by rests. The piano accompaniment consists of a steady bass line with chords in the right hand. The lyrics are: "- tu e - ius in e-xul-ta-ti o - ne, in" for the first voice part, and "in e-xul-ta-ti o - ne, in" for the second voice part. A rehearsal mark '8' is placed at the beginning of the third staff.

in e-xul-ta-ti o - ne,
in e-xul-ta-ti o - ne,
in e-xul-ta-ti o - ne,
in e-xul-ta-ti o - ne,

8

Detailed description: This system contains measures 9 through 16. The vocal lines continue with the lyrics: "in e-xul-ta-ti o - ne," for the first voice part, and "in e-xul-ta-ti o - ne," for the second voice part. The piano accompaniment continues with the same rhythmic pattern. A rehearsal mark '8' is placed at the beginning of the third staff.

e-xul-ta-ti o- ne, in e-xul-ta-ti o-
 e-xul-ta-ti o - ne, in e-xul-ta-ti o-
 e-xul-ta-ti o- ne, in e-xul-ta-ti o-
 e-xul-ta-ti o - ne, in e-xul-ta-ti o-
 e-xul-ta-ti o - ne, in e-xul-ta-ti o-

3 4 3 3 4 3

in e-xul-ta-ti o-ne, in e-xul-ta-ti o-
 in e-xul-ta-ti o-
 in e-xul-ta-ti o-
 in e-xul-ta-ti o-
 in e-xul-ta-ti o-

3 4 3 3 4 3

ne, in
ne, in e-xul - ta - ti - o-ne, in
ne,
ne,
ne,

Detailed description: This system contains measures 68 through 74. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand Treble, Left Hand Bass, and a lower Bass staff). The vocal parts have lyrics: Soprano: "ne, in"; Alto: "ne, in e-xul - ta - ti - o-ne, in"; Bass: "ne,". The piano accompaniment consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one flat (Bb). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

ne, in e - xul-ta-ti - o - ne,
ne, in e-xul - ta - ti-o - ne,
ne,
ne,
ne,

7 6 5

Detailed description: This system contains measures 75 through 81. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand Treble, Left Hand Bass, and a lower Bass staff). The vocal parts have lyrics: Soprano: "ne, in e - xul-ta-ti - o - ne,"; Alto: "ne, in e-xul - ta - ti-o - ne,"; Bass: "ne,". The piano accompaniment continues with the same instrumental parts as the first system. In measure 81, the lower bass staff contains the fingering numbers "7 6 5".

e - xul-ta-ti - o- ne, in e - xul-ta - ti - o- ne.
 e-xul - ta - ti-o - ne, in e - xul-ta- ti - o - ne.
 in e - xul-ta- ti - o - ne.
 in e - xul-ta - ti - o - ne.

in e - xul-ta - ti - o - ne.
 in e - xul-ta - ti - o - ne.
 in e - xul-ta - ti-o - ne.
 in e - xul-ta - ti - o - ne.

4 3

27. Mottetto Domine ad adiuvandum. A 8. Concertato

PRIMO CHORO

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe - sti -

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe -

Do - mi - ne ad a - diu - van - dum me fe -

- sti - na; Glo-ri-a Pa-tri, et Fi- li - o,
- sti - na; Glo-ri-a Pa-tri, et Fi- li - o,
- sti - na; Glo-ri-a Pa-tri, et Fi- li - o,
- sti - na; Glo-ri-a Pa-tri, et Fi- li - o,
- sti - na; Glo-ri-a Pa-tri, et Fi- li - o,

- sti - na; et Spi-ri-tu-i Sanc-
- sti - na; et Spi-ri-tu-i Sanc-
- sti - na; et Spi-ri-tu-i Sanc-
- sti - na; et Spi-ri-tu-i Sanc-
- sti - na; et Spi-ri-tu-i Sanc-

Sicut erat in principio, et nunc, et semper, et

Sicut erat in principio, et nunc, et semper, et

Sicut erat in principio, et nunc, et semper, et

Sicut erat in principio, et nunc, et semper, et

Sicut erat in principio, et nunc, et semper, et

to. Sicut erat in principio, et nunc, et semper,

- to. Sicut erat in principio, et nunc, et semper,

to. Sicut erat in principio, et nunc, et semper,

to. Sicut erat in principio, et nunc, et semper,

to. Sicut erat in principio, et nunc, et semper,

in sae-cu - la sae-cu - lo-rum, A - men,

in sae-cu - la sae-cu - lo-rum, A - men,

8 in sae-cu - la sae-cu - lo-rum, A - men,

in sae-cu - la sae-cu - lo-rum, A - men,

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a bass line. The music is in 4/4 time with a key signature of one flat. The lyrics are: 'in sae-cu - la sae-cu - lo-rum, A - men,'.

sae - cu-lo - rum, A - men,

sae - cu-lo - rum, A - men,

8 sae - cu-lo-rum, A - men,

sae - cu-lo - rum, A - men,

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a bass line. The music continues from the first system. The lyrics are: 'sae - cu-lo - rum, A - men,'.

sae - cu - lo - rum, A - men. Al - le - lu - ia.
 sae - cu - lo - rum, A - men. Al - le - lu - ia.
⁸ sae - cu - lo - rum, A - men. Al - le - lu - ia.
 sae - cu - lo - rum, A - men. Al - le - lu - ia.
 sae - cu - lo - rum, A - men. Al - le - lu - ia.

sae - cu - lo - rum, A - men. Al - le - lu - ia.
 sae - cu - lo - rum, A - men. Al - le - lu - ia.
⁸ sae - cu - lo - rum, A - men. Al - le - lu - ia.
 sae - cu - lo - rum, A - men. Al - le - lu - ia.
 sae - cu - lo - rum, A - men. Al - le - lu - ia.



Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.



Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.

Laus tibi Domine; rex aeternae gloriae.

28. Falsa bordone a 4. Primo Choro

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Canto, Alto, Tenore, Basso, and Organo. The Canto staff is in treble clef and contains a melodic line with a sharp sign on the first staff. The Alto, Tenore, and Basso staves are also in treble clef. The Organo staff is in bass clef. The music is in common time (C) and features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals. A fermata is placed over the final note of the Canto staff in the eighth measure.

10

The second system of the musical score consists of five staves. From top to bottom, they are labeled: Canto, Alto, Tenore, Basso, and Organo. The Canto staff is in treble clef. The Alto, Tenore, and Basso staves are also in treble clef. The Organo staff is in bass clef. The music continues from the first system, featuring a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals. A fermata is placed over the final note of the Canto staff in the eighth measure.

29. Falsa bordone a 4. Secondo Choro

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Canto, Alto, Tenore, Basso, and Organo. The Canto staff is in treble clef with a common time signature (C). The Alto staff is in treble clef with a key signature of one sharp (F#). The Tenore staff is in treble clef with a common time signature (C) and a rehearsal mark '8' below the first measure. The Basso staff is in bass clef with a common time signature (C). The Organo staff is in bass clef with a common time signature (C). The music is written in a style typical of a chorale, with a steady bass line and vocal parts moving in parallel motion.

The second system of the musical score consists of five staves, continuing from the first system. The Canto staff is in treble clef with a common time signature (C). The Alto staff is in treble clef with a key signature of one sharp (F#). The Tenore staff is in treble clef with a common time signature (C) and a rehearsal mark '8' below the first measure. The Basso staff is in bass clef with a common time signature (C). The Organo staff is in bass clef with a common time signature (C). The music continues with the same vocal and organ parts, maintaining the harmonic structure established in the first system.

30. Gloria à 8.

PRIMO CHORO

Musical score for the Primo Choro. It consists of five staves: Canto, Alto, Tenore, Basso, and Organo. The music is in common time (C) and features a simple harmonic setting of the Gloria text. The lyrics are: Glo-ri - a Pa - tri, et Fi - li - o,.

SECONDO CHORO

Musical score for the Secondo Choro. It consists of five staves: Canto, Alto, Tenore, Basso, and Organo. The music is in common time (C) and features a more complex harmonic setting of the Gloria text. The lyrics are: Glo-ri - a Pa - tri, Glo-ri-a Pa-tri, et Fi - li - o, et.

et Spi-ri-tu-i Sanc-to; Si-cut e-rat

et Spi-ri-tu-i Sanc-to; Si-cut e-rat

et Spi-ri-tu-i Sanc-to; Si-cut e-rat

et Spi-ri-tu-i Sanc-to; Si-cut e-rat

et Spi-ri-tu-i Sanc-to; Si-cut e-rat

Spi-ri-tu-i Sanc-to; Si-cut e-rat

Spi-ri-tu-i Sanc-to; Si-cut e-rat

Spi-ri-tu-i Sanc-to; Si-cut e-rat

Spi-ri-tu-i Sanc-to; Si-cut e-rat

Spi-ri-tu-i Sanc-to; Si-cut e-rat

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la

⁸ in prin-ci-pi-o, et sem-per, et in sae-cu-la

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-

⁸ in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-

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.

- lo - rum. A - men. sae - cu - lo - rum. A - men.

- lo - rum. A - men. sae - cu - lo - rum. A - men.

- lo - rum. A - men. sae - cu - lo - rum. A - men.

- lo - rum. A - men. sae - cu - lo - rum. A - men.

- lo - rum. A - men. sae - cu - lo - rum. A - men.

31. Falsa bordone dell'Ottavo Tono à 4. Primo Choro

The image displays a musical score for a piece titled "31. Falsa bordone dell'Ottavo Tono à 4. Primo Choro". The score is arranged in five staves, labeled from top to bottom as Canto, Alto, Tenore, Basso, and Organo. The music is written in a common time signature (C) and features a variety of note values and rests. The Canto part begins with a treble clef and a common time signature, followed by a series of notes and rests. The Alto part also begins with a treble clef and a common time signature, featuring a similar melodic line. The Tenore part begins with a treble clef and a common time signature, with a small number '8' written below the first staff. The Basso part begins with a bass clef and a common time signature, featuring a series of notes and rests. The Organo part begins with a bass clef and a common time signature, featuring a series of notes and rests. The score is enclosed in a large rectangular frame.

32. Falsa bordone dell'Ottavo Tono à 4. Secondo Choro

The musical score is arranged in five staves, labeled on the left as Canto, Alto, Tenore, Basso, and Organo. The music is written in common time (C) and features a melodic line in the vocal parts and a supporting bass line in the organ. The Tenore part includes a small number '8' below the first staff. The score is divided into two systems by a double bar line. The first system consists of four measures, and the second system consists of four measures. The vocal parts (Canto, Alto, Tenore, Basso) and the organ part all conclude with a fermata on the final note of the piece.

33. Gloria. A 8. Concertato

PRIMO CHORO

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

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

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

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

Organo

SECONDO CHORO

Canto
Glo-ri-a Glo-ri-a Pa-tri,

Alto
Glo-ri-a Glo-ri-a Pa-tri,

Tenore
8
Glo-ri-a Glo-ri-a Pa-tri,

Basso
Glo-ri-a Glo-ri-a Pa-tri,

Organo

8

et Spi-ri tu-i Sanc to; Sicut erat in principio, et

et Spi-ri tu-i Sanc to; Sicut erat in principio, et

et Spi-ri tu-i Sanc to; Sicut erat in principio, et

et Spi-ri tu-i Sanc to; Sicut erat in principio, et

et Spi-ri tu-i Sanc to; Sicut erat in principio, et

et Fi - li - o, Sicut erat in principio, et

et Fi - li - o, Sicut erat in principio, et

et Fi - li - o, Sicut erat in principio, et

et Fi - li - o, Sicut erat in principio, et

et Fi - li - o, Sicut erat in principio, et

nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la

nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la
⁸nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la
 nunc, et sem - per, et in sae - cu - la

sae - cu - lo - rum. A - men.

sae - cu - lo - rum. A - men.

sae - cu - lo - rum, 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.

⁸ sae - cu - lo - rum. A - men.

sae - cu - lo - rum. A - men.

sae - cu - lo - rum. A - men.

34. Magnificat Sesto Tono à 8. Concertato.

PRIMO CHORO

Musical score for the first chorus (PRIMO CHORO). The score is in G minor (one flat) and common time (C). It features five vocal parts: Canto, Alto, Tenore, Basso, and Organo. The lyrics are: "A-ni - ma me - a Do - mi -". The Tenore part includes the text "Ma-gni fi-cat" at the beginning of the first measure. The organ part provides a simple harmonic accompaniment.

SECONDO CHORO

Musical score for the second chorus (SECONDO CHORO). The score is in G minor (one flat) and common time (C). It features five vocal parts: Canto, Alto, Tenore, Basso, and Organo. The lyrics are: "A-ni - ma me - a Do - mi -". The organ part provides a simple harmonic accompaniment.

8

- num,
- num,
- num, Et e-xul - ta - vit spi - ri-tus me - us in De-o, in
- num,
7 6 5

- num,
- num,
- num,
- num,
- num,

De-o, in De-o, sa-lu-ta - ri sa- lu-ta-ri me - o; Qui-

This system contains five staves. The top two staves are vocal parts, both with lyrics 'Qui-'. The third staff is the vocal line with lyrics 'De-o, in De-o, sa-lu-ta - ri sa- lu-ta-ri me - o; Qui-'. The bottom two staves are piano accompaniment. The music is in a key with one flat and a common time signature. The vocal line begins with a fermata on a whole note, followed by a melodic phrase starting on a quarter note. The piano accompaniment consists of a simple harmonic pattern.

Qui- Qui- Qui- Qui-

This system contains five staves. The top two staves are vocal parts, both with lyrics 'Qui-'. The third staff is the vocal line with lyrics 'Qui-'. The bottom two staves are piano accompaniment. The music continues from the first system, with the vocal line holding a note and the piano accompaniment providing a steady harmonic background.

- a re-spe - xit hu - mi - li - ta - tem an - cil - lae su -

- a re-spe - xit hu - mi - li - ta - tem an - cil - lae

⁸ - a re-spe - xit hu - mi - li - ta - tem an - cil - lae su -

- a re-spe - xit hu - mi - li - ta - tem an - cil - lae su -

- a re-spe - xit hu - mi - li - ta - tem an - cil - lae su - ae

- a re-spe - xit hu - mi - li - ta - tem an - cil - lae su -

⁸ - a re-spe - xit hu - mi - li - ta - tem an - cil - lae su -

- a re-spe - xit hu - mi - li - ta - tem an - cil - lae su - ae

ae;
su - ae; Ec - ce e - nim, Ec - ce e - nim, ex hoc be - a-tam be - a-tam me

su - ae;
ae;
ae;
su - ae;

di-cent be-a - tam me di-cent

This system contains six measures of music. The vocal line (second staff) begins with a whole note 'di-cent', followed by a half note 'be-a -' in measure 2. Measures 3-6 contain a melodic line with eighth and sixteenth notes, with lyrics 'tam me di-cent' starting in measure 4. The piano accompaniment (bottom two staves) consists of a simple bass line with quarter and eighth notes.

om - nes om - nes om - nes om - nes

This system contains six measures of music. The vocal line (second staff) has rests for the first five measures and then a half note 'om - nes' in measure 6. The piano accompaniment (bottom two staves) has rests for the first five measures and then a half note 'om - nes' in measure 6. The other staves in this system are empty.

om-nes ge-ne-ra-ti-o-nes om-nes ge-ne-ra-ti-

om-nes ge-ne-ra-ti-o-nes, om-nes ge-ne-ra-ti-

om-nes ge-ne-ra-ti-o-nes, om-nes ge-ne-ra-ti-

om-nes ge-ne-ra-ti-o-nes, om-nes ge-ne-ra-ti-

ge-ne-ra-ti-o-nes, om-nes ge-ne-ra-

ge-ne-ra-ti-o-nes, om-nes ge-ne-ra-ti-

ge-ne-ra-ti-o-nes, om-nes ge-ne-ra-ti-

ge-ne-ra-ti-o-nes, om-nes ge-ne-ra-ti-

- o - nes. Qui-a fe-cit mi-hi ma - gna, qui po-
 - o - nes.
 - o - nes. Qui-a fe-cit mi - hi ma - gna,
 - o - nes.

ti - o - nes. Qui-a fe-cit mi-hi ma - gna, qui
 - o - nes.
 - o - nes.
 - o - nes.

63

Musical score for the first system, measures 63-67. The system consists of five staves: a vocal line (treble clef), two piano staves (treble and bass clefs), and a bass line (bass clef). The key signature has one flat (B-flat). The vocal line contains the lyrics: "tens est, qui po-". The piano staves are mostly empty, with some rests. The bass line provides a harmonic accompaniment.

Musical score for the second system, measures 68-72. The system consists of five staves: a vocal line (treble clef), two piano staves (treble and bass clefs), and a bass line (bass clef). The key signature has one flat (B-flat). The vocal line contains the lyrics: "po- tens est, qui po-". The piano staves are mostly empty, with some rests. The bass line provides a harmonic accompaniment.

tens est, et mi-

po - tens est, et Sanc- tum no- men e- ius

3 4 3

Detailed description: This system contains measures 68 through 74. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'tens' and a half note 'est,' in measure 68, followed by rests in measures 69 and 70. In measure 71, it begins with a quarter note 'po', a quarter note 'tens', a quarter note 'est,', and a quarter note 'et'. The piano accompaniment provides harmonic support, including a triplet of eighth notes in measure 73.

tens est.

Detailed description: This system contains measures 75 through 81. The vocal line continues with a quarter note 'tens' and a half note 'est.' in measure 75, followed by rests in measures 76 through 81. The piano accompaniment continues with rests in all measures of this system.

- se-ri-cor-di a mi se-ri-cor- di a e ius,

à sae-cu-lo à

8

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "- se-ri-cor-di a mi se-ri-cor- di a e ius,". Below the vocal line are four staves for piano accompaniment: two treble clef staves (the second one has an octave sign '8') and two bass clef staves. The piano accompaniment consists of a simple harmonic progression in the bass line and rests in the upper staves.

Detailed description: This block contains the second system of the musical score, which consists of seven empty staves. The staves are arranged in two groups: the top two are treble clef staves, the next two are bass clef staves, and the bottom one is a bass clef staff. The key signature remains one flat and the time signature is common time.

Musical score for the first system, consisting of five staves. The top staff is a vocal line in G major (one flat) with lyrics: "sae-cu-lo, et in sae- cu-lum, et in sae- cu-lum". The second staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata. The third staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata. The fourth staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata. The fifth staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata. The lyrics "su-" are positioned below the second staff.

Musical score for the second system, consisting of five empty staves. The top staff is a vocal line. The second staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata. The third staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata. The fourth staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata. The fifth staff is a piano accompaniment line, starting with a piano dynamic marking 'p' and a fermata.

su-per ti - men-tes e- um; su - per ti-
su - per ti - men - tes e- um, su - per ti-
- per ti - men - tes e- um, su - per ti-

- men-tes e - um Fe - cit po-
- men-tes e - um, Fe - cit po-
8 - men - tes e - um, su-per ti-men-tes, su-per ti-men - tes e - um. Fe - cit po-
Fe - cit po-
5 4 3

Fe - cit po-
Fe - cit po-
8 Fe - cit po-
Fe - cit po-

- ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

- ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

⁸ - ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

- ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

- ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

- ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

⁸ - ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

- ten - ti - am in bra - chi - o su - o; Dis-si-pa-vit su-per-bos

men - te cor - dis e - o - rum.

men - te cor - dis e - o - rum.

men - te cor - dis e - o - rum. De-

men - te cor - dis e - o - rum.

men - te cor - dis e - o - rum.

men - te cor - dis e - o - rum.

men - te cor - dis e - o - rum.

men - te cor - dis e - o - rum.

po - su-it po-ten-tes de fe-de, et e-xul-ta-vit, et e-xul-ta-vit, et e-

The first system of the musical score consists of five staves. The top two staves are empty. The third staff is a vocal line in G-clef with a key signature of one flat (B-flat) and a common time signature. It contains the lyrics: "po - su-it po-ten-tes de fe-de, et e-xul-ta-vit, et e-xul-ta-vit, et e-". The bottom two staves are piano accompaniment in F-clef, with the right hand playing a simple harmonic accompaniment.

The second system of the musical score consists of five staves, all of which are empty.

First system of musical notation, measures 124-130. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature has one flat (B-flat). The lyrics are:
Soprano: E-
Alto: E - su - ri - ent - es
Right Hand: - xul - ta- vit hu- mi - les,
Left Hand:
Bass: 4 3

Second system of musical notation, measures 131-136. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The key signature has one flat (B-flat). The lyrics are:
Soprano: E - su - ri - ent - es
Alto:
Right Hand:
Left Hand:
Bass:

- su - ri - ent - es sa - ti - a - vit bo - nis,

sa - ti - a - vit bo - nis,

et

Detailed description: This system contains six measures of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with a small '8' below it. The fourth staff is a vocal line. The fifth staff is a vocal line. The sixth staff is a vocal line with lyrics. The music is in a minor key and features various rhythmic patterns including eighth and sixteenth notes.

sa - ti - a - vit bo - nis,

7 6 5

Detailed description: This system contains six measures of music. The first staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with a small '8' below it. The fourth staff is a vocal line. The fifth staff is a vocal line. The sixth staff is a vocal line with lyrics. The music continues with similar rhythmic patterns and includes a sequence of notes labeled 7, 6, and 5 in the sixth measure.

Musical score for the first system, measures 137-142. The score is in G major (one flat) and 4/4 time. It features five staves: two vocal staves (Soprano and Alto), a piano accompaniment staff (right hand), and two bass staves (Bass and Cello/Double Bass). The lyrics are: "i - na - et di-vi-tes di - mi-sit i - na - nes i - na- di-vi-tes di - mi-sit i-na - nes, i - na- i - na- 3 4 3".

Musical score for the second system, measures 143-148. The score is in G major (one flat) and 4/4 time. It features five staves: two vocal staves (Soprano and Alto), a piano accompaniment staff (right hand), and two bass staves (Bass and Cello/Double Bass). The lyrics are: "i - na - i - na-".

nes. Su-sce-pit I-sra-el pu-e-rum su-um, me-mor mi-se-ri-

- nes. Su-sce-pit I-sra-el pu-e-rum su-um, me-mor mi-se-ri-

⁸ - nes. Su-sce-pit I-sra-el pu-e-rum su-um, me-mor mi-se-ri-

- nes. Su-sce-pit I-sra-el pu-e-rum su-um, me-mor mi-se-ri-

⁴ ³

nes. Su-sce-pit I-sra-el pu-e-rum su-um, me-mor mi-se-ri-

Su-sce-pit I-sra-el pu-e-rum su-um, me-mor mi-se-ri-

⁸ Su-sce-pit I-sra-el pu-e-rum su-um, me-mor mi-se-ri-

- nes. Su-sce-pit I-sra-el, pu-e-rum su-um, me-mor mi-se-ri-

- cor-di - ae su - ae,
 - cor-di - ae su - ae,
⁸ - cor-di - ae su - ae, mi-se-ri-cor - di-ae su -
 - cor-di - ae su - ae,
 - cor-di - ae su - ae,

3 4 3

- cor-di - ae su - ae,
 - cor-di - ae su - ae,
⁸ - cor-di - ae su - ae,
 - cor-di - ae su - ae,

mi-se-ri - cor-di-ae su - ae, mi - se-ri-cor-di-
mi - se-ri-cor-di-
ae, mi-se-ri - cor-di-ae su - ae, mi - se-ri-cor-di-
mi - se-ri-cor-di-
4 3

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

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

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

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

3 4 3 3 4 3

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

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

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

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

The first system of the musical score consists of seven measures. It features a vocal line in the third staff and a bass line in the fifth staff. The vocal line begins with a fermata in the first measure, followed by a melodic phrase starting on a G4 note. The lyrics are: "cut lo- cu - tus est ad pa - tres no - stros A -". The bass line provides harmonic support with a series of chords and a melodic line that includes a triplet of eighth notes in the third measure, indicated by the numbers "4 3".

8
- cut lo- cu - tus est ad pa - tres no - stros A -

4 3

The second system of the musical score consists of seven measures. It features a vocal line in the third staff and a bass line in the fifth staff. Both the vocal and bass lines are currently silent, indicated by fermatas in the first measure of each line.

bra-ham, A - bra - ham et se-mi-ni e-ius u-sque in ae - ter-num, in ae-

The image shows a musical score for page 182, measures 1 through 6. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It consists of six measures. The vocal line (soprano) begins in measure 1 with a whole note 'bra-ham,' and continues with 'A - bra - ham et se-mi-ni e-ius u-sque in ae - ter-num, in ae-' through measure 6. The piano accompaniment is sparse, with notes primarily in the bass clef. The first system includes a soprano staff, two empty alto staves, a vocal staff with lyrics, and two empty bass staves. The second system includes two empty alto staves, a vocal staff with lyrics, and two empty bass staves.

The image shows a musical score for page 182, measures 7 through 12. This section of the score is mostly empty, with only a few notes in the vocal line in measure 7. The rest of the staves are empty. The first system includes a soprano staff, two empty alto staves, a vocal staff with lyrics, and two empty bass staves. The second system includes two empty alto staves, a vocal staff with lyrics, and two empty bass staves.

Musical score for the first system. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature has one flat (B-flat). The vocal parts enter in the final measure with the lyrics "Glo - ri-a Glo-ri-". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some rhythmic activity in the first three measures.

Musical score for the second system, continuing the vocal and piano parts from the first system. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature remains one flat. The vocal parts continue with the lyrics "Glo - ri-a Glo-ri-". The piano accompaniment continues with the same melodic and bass lines.

- a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to
 - a Pa - tri, et Fi - li - o
⁸ - a Pa - tri, et Fi - li - o, et
 - a Pa - tri, et Fi - li - o,
 - a Pa - tri, et Fi - li - o,

3 4 3

- a Pa - tri, et Fi - li - o, et Spi - ri - tu - i, et Spi - ri - tu - i Sanc - to,
 - a Pa - tri, et Fi - li - o,
⁸ - a Pa - tri, et Fi - li - o,
 - a Pa - tri, et Fi - li - o,

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

3 4 3

Detailed description: This system contains five staves. The top staff is a treble clef with a flat key signature and a whole rest. The second staff is a treble clef with a flat key signature, containing a vocal line with lyrics. The third staff is a treble clef with a flat key signature and an octave sign (8), containing a vocal line with lyrics. The fourth staff is a bass clef with a flat key signature and a whole rest. The fifth staff is a bass clef with a flat key signature, containing a piano accompaniment line with lyrics '3 4 3' under a whole note.

Detailed description: This system consists of five empty staves, identical in layout to the first system, with a treble clef, a flat key signature, and a bass clef with a flat key signature.

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per,

sem - per,

et sem - per, et in sae-cu-la sae-cu-lo-rum sae-cu-lo-

per,

per,

et sem - per,

- per, et sem - per,

sem - per,

et in sae-cu-la sae-cu - lo - rum. A - men.

et in sae-cu-la sae-cu - lo - rum. A - men.

⁸ - rum A - men et in sae-cu-la sae-cu - lo - rum. A - men.

et in sae-cu-la sae-cu - lo - rum. A - men.

et in sae-cu-la sae-cu - lo - rum. A - men.

et in sae-cu-la sae-cu - lo - rum. A - men.

⁸ et in sae-cu-la sae-cu - lo - rum A - men.

et in sae-cu-la sae-cu - lo - rum. A - men.

3 4 3