

MAURIZIO CAZZATI

MOTTETTI

**A VOCE SOLA
CON DUE VIOLINI**

OPERA LI

ANTWERPEN, 1682

TRASCRIZIONE DI LORENZO GIRODO, 2012

PARTE CHE CANTA, V. m.
621.

MOTTETI A VOCE SOLA,
CON DVE VIOLINI
DEDICATI

All' Illustriss. Sig. Co. Leonardo
Coccapani

DA

MAVRITIÓ CAZZATI

Maestro di Capella in S. Petronio di Bologna,
& Accademico Eccitato,

OPERA LI.



Stroffard.
Capp. mag. Cath.
Argentinenfis
emit ann. 1695.



VERPIÆ,
Apud Viduam LUCE DE POTTER, Typographi Musices
& aliorum Librorum sub signo candidi Lili, 1682.

Vm. 983

ILLUSTRISSIMO SIGNORE

Cio. è Padron Colendissimo.



Ol nobilissimo nome di V. S. Illustrissima jo dò il più perfetto carattere, & armonia à queste mie consonanze musicali, che possono mai sperare frà gli applausi del mondo, Perche V. S. Illustrissima, che così perfettamente accorda al profondo del suo antichissimo, è nobilissimo Ceppo glorioso per tanti celebri Eroi, l'alto delle sue virtù sublimi, è de' suoi meriti, è tratti impareggiabili, può con la sola inscriptione del suo nome imprimere qualunque dolcezza in tutti gli animi, che volgeranno lo sguardo alla presente opera. Se picciolo è il contrasegno è però infinito il vero pegno della divotione, che oblige il mio cuore à vivere perpetuo servitore alla sua Illustrissima Casa. Snpplico dunque à gradir con la generosità ingenita del suo animo la povertà propria de' miei talenti, è qui rassegnandomi humilmente resto.

Di V. S. Illustriss.

Devotissimo, & Obligatissimo Servo

MAURITIO CAZZATI,

NOTE DI TRASCRIZIONE

La stampa utilizzata per questa trascrizione dell'opera *MOTTETTI A VOCE SOLA, CON DUE VIOLINI* opera 51 di Maurizio Cazzati, pubblicata ad Anversa dalla vedova di Luca de Potter nel 1682, è conservata presso la Bibliothèque nationale de France.

L'opera 51 è una ristampa, sempre per gli stessi tipi, di quella del 1676.

Come fa notare Paolo Giorgi nel *Catalogo delle opere di Maurizio Cazzati*, i *Mottetti* in questione ebbero luce probabilmente nel 1659, anno in cui furono pubblicate l'opera 50 e 52, ma ad oggi risultano dispersi.

E' composta da quattro libri parte: *Parte che canta, Violino I, Violino II e Organo*.

Nei mottetti *Per ogni Santo*, sopra il nome del Santo citato specificatamente, è sempre presente una *N*, ad indicare la possibilità di sostituzione con altro nome.

Nel mottetto *O vos omnes*, i violini hanno due diesis in chiave mentre le altre parti uno solo: la trascrizione rispetta gli intenti dell'autore.

La numerazione è riportata esattamente come sull'originale, senza ad esempio la sostituzione del diesis con il bequadro.

Il testo latino dei mottetti è trascritto fedelmente senza modernizzazioni.

Eventuali suggerimenti sono posti sopra la nota o tra parentesi quadrate.

Le correzioni sono poste nella tavola di seguito.

TAVOLA DELLE CORREZIONI

mottetto	misura	parte	riferimento	originale	correzione
1	12	organo	punto coronato	mancante	aggiunto
	53	canto	seconda nota	mi naturale	mi bemolle
	210	canto	ultima nota	mi naturale	mi bemolle
	240	organo	nota	mi naturale	mi bemolle
	242	violino I	prima nota	mi naturale	mi bemolle
2	252	violino I	punto coronato	mancante	aggiunto
	162	violino I	prima nota	re	mi
2	218	violino I	pausa	nota di 2/4 cancellata a penna	pausa
	30	canto	legatura	non presente	aggiunta
3	121	violino II	punto coronato	presente	eliminato
	140	canto	legatura	non presente	aggiunta
	170	violino I	prima nota	semiminima col punto	croma col punto
	172	violino I	nota	fa naturale	fa diesis
	11	violino I, organo	punto coronato	mancante	aggiunto
4	37	violino II, canto	punto coronato	mancante	aggiunto
	112	violino II, organo	punto coronato	mancante	aggiunto
	38	violino II	pausa	di croma	di semicroma
5	38	violino II	legatura	non presente	aggiunta
	41	violino II	prima nota	semiminima	croma
	47	violino II, organo	punto coronato	mancante	aggiunto
	53	violino I	prima nota	do naturale	do diesis
	65	organo	terza nota	fa naturale	fa diesis
	155	alto	legatura	non presente	aggiunta
	7	violino I e II	punto coronato	mancante	aggiunto
6	84	organo	battuta	mancante	ricostruzione
	127	organo	battuta	mancante	ricostruzione
	13	violino II	terza nota	semicroma	croma
7	16	organo	punto coronato	mancante	aggiunto
	134	violino II	nota	mi naturale	mi bemolle
	170	violino I e II	punto coronato	mancante	aggiunto
	99	basso e organo	punto coronato	mancante	aggiunto
9	121	violino II, basso e organo	punto coronato	mancante	aggiunto
	203	violino I	battuta	mancante	ricostruzione
	2	organo	seconda nota	croma	semicroma
10	3	violino II	ultima nota	si bemolle	si naturale
	130	basso	ultima nota	mi naturale	mi bemolle
11	70	basso	terza nota	mi	fa
	203	basso	punto coronato	presente	eliminato

[1] O vos omnes, del Santissimo, è per ogni tempo

Al Sig. D. Marcio, Herculeo, Musico dell'Altezza Sereniss. di Modena

Synfonia

Musical score for the first system (measures 1-6). The score is for Violino Primo, Violino Secondo, Canto ò Tenore, and organo. The key signature is one flat (B-flat) and the time signature is common time (C). The organo part includes figured bass notation: b, 6 b, 7 6 #, b, 6, 7 6 # 5.

Musical score for the second system (measures 7-10). The score is for Violino Primo, Violino Secondo, Canto ò Tenore, and organo. The organo part includes figured bass notation: b, 7 5, b 5b, #.

Musical score for the third system (measures 11-14). The score is for Violino Primo, Violino Secondo, Canto ò Tenore, and organo. The organo part includes figured bass notation: b, b, b, #, #, 7. The vocal line (Canto ò Tenore) contains the text: O O vos om-nes ò vos om-nes qui mun-dum a-ma -

17

tis au - di-te, au - di-te quam va-num sit, au - di-te quam va-num sit, et i-

6 # # b b

21

- nan-e quae sunt ca-du-ca di - li-ge-re au - di-te, au-di-te quam va-num

b b b

24

sit, et i-nan-e quae sunt ca-du-ca di-li-ge - re ca - du - ca di - li - ge - re.

b b b

Ritornello

29

b b b b 6 5b 6b b b b # #

39

In Cae-lo sunt gau-di-a, in Mun-do sunt prae-mi - a et

b b b 6 5 / 4 3

47

fal-sa sunt ju-bi-la ae-ter-na nec prae-mi - a, et fal-sa sunt ju-bi-la ae-

b 6 5b b b

55

- ter-na nec prae-mi - a, ae-ter-na nec

6 6 #

Ritornello

62

prae-mi - a.

b b b 6 3 / 4 5 b # b

70

Ia-ce-

Solo

b 6 5 4 3 # # 6 4# 6

78

- o in hoc mun-do va-nus, et i-na-nis me-ri-tis qui-a ca-du-ca

b b

82

de- si - de-ro qui - a ca - du - ca

b b 5 b

Aria. Adagio

85

de- si - de-ro. Mi-se-ro

b b

quid mi-hi pro-dest, a-ma-re mun-da-na op-ta-re quae va-na, cum Je-sus non

b b b 6 b

a-dest op-ta-re quae va-na, cum Je-sus non a-dest mi-se-ro

6# b b 4 3

quid mi-hi pro-dest mi-se-ro, mi-se-ro quid mi-hi pro-dest?

b b b b

Si lu-ce-at gem-mis, et ful-ge-am cul-to, dam-no-sum in-

b b b b b

121

- flam-mis ver - sa-ri cum luc - tu, dam - no-sum in - flam-mis ver - sa-ri cum

b 5b 4 3 b 5b b b

128

luc - tu, ver - sa- ri, ver - sa-ri cum luc - tu.

4 3 b # 6 5

136

b b # b # b # b # b # #

145

6 6
4# 4#

Con-si - de-ra-vi con-si-de-ra-vi, quod

Presto

151

Musical score for measures 151-156. The score is in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a basso continuo line. The vocal line begins with a rest in measure 151 and 152, then enters in measure 153 with the lyrics "om-ni-um res sunt va-ni-tas et i-de-o sem-per. In De-o spe-ra-bo, cum". The basso continuo line provides harmonic support with various chords and a melodic line. Measure numbers 6, 6, and 6 are indicated below the bass line in measures 154, 155, and 156 respectively.

157

Musical score for measures 157-163. The score continues in 3/4 time with a key signature of one flat. The vocal line has rests in measures 157-160 and then enters in measure 161 with the lyrics "Je-su gau-de-bo, ad Cae-lum can-ta-bo, ad Cae-lum can-". The basso continuo line continues with harmonic support. Measure numbers 4 and 6 are indicated below the bass line in measures 158 and 161 respectively.

164

Musical score for measures 164-173. The score continues in 3/4 time with a key signature of one flat. The vocal line has a rest in measure 164 and then enters in measure 165 with the lyrics "- ta-bo,". The basso continuo line continues with harmonic support. Measure numbers 4, 3, #, b, and # are indicated below the bass line in measures 165, 166, 167, 168, and 169 respectively.

174

Musical score for measures 174-179. The score continues in 3/4 time with a key signature of one flat. The vocal line has rests in measures 174-176 and then enters in measure 177 with the lyrics "et i-de-o sem-per et i-de-o sem-per In De-o spe-ra-bo, cum". The basso continuo line continues with harmonic support. Measure numbers b, #, #, b, #, b are indicated below the bass line in measures 177, 178, 179, 180, 181, and 182 respectively.

Je-su gau - de-bo, ad Cae-lum can - ta-bo, et i-de-o sem-per

6 6

et i-de-o sem-per

6# b 6b

In De-o spe - ra-bo, cum Je-su gau - de-bo, ad Cae-lum can - ta-

7

bo, et i-de-o sem-per In

b

De-o spe - ra-bo, cum Je-su gau - de-bo, ad Cae-lum can - ta - bo

In De-o spe - ra-bo, cum Je-su gau - de-bo, ad

Cae-lum can - ta - bo, In De-o spe - ra-bo, cum

Je - su gau - de - bo, ad Cae-lum can - ta - bo, ad Cae-lum can - ta - bo.

[2] Acclamate de terra. Della Beata Vergine

Cele[r]mente

Violino Primo

Violino Secondo

Canto ò Tenore

organo

Ac-cla-ma- te, ac-cla-ma- te, ac-cla-ma-te de ter-

5

- ra re-so-na-te re-so-na-

8

te re-so-na-

12

te re-so-na-te de cae-lo in-vo-ca-te ab in-fe-ris in-vo-

17

- ca-te ab in-fe-ris su-bli-ma-tam, co-ro-na-tam de-co-ra-tam Ma-

Aria Prima

22

ri - am. Sal - ve pi - a et be - ni - gna quae fu-

26

- is - ti so - la di - gna fer - re mun - di pre - ti - um fer - re

29

mun - di pre - ti - um.

32

Piano

Piano

35 [Aria] Seconda

Sal - ve Vir - go an - te par - tum, et in par - tu, et post par - tum sem - per

38

si - ne ma - cu - la sem - per si - ne ma - cu - la.

42

[Aria] Terza

45

Piano

Piano

A - ve Vir - go I - sra - e - lis ad quam

48

mis - sus est de Cae - lis sum - mi De - i nun - ti - us sum - mi

51

De - i nun - ti - us.

Recitativo

55

Musical score for measures 55-58. The system consists of four staves: two treble clefs, one alto clef, and one bass clef. The key signature has one sharp (F#). The time signature is common time (C). The first two staves are piano accompaniment, with the word "Piano" written above the second staff. The third staff is the vocal line, starting with a rest and then singing "Ad te se-re". The fourth staff is the bass line. The music ends with a fermata over a whole note in the bass line.

59

Musical score for measures 59-62. The system consists of four staves. The vocal line (third staff) sings: "nis-si-ma Re-gi-na, jam pro-pe-rat, jam pro-pe-rat pec-ca-tor, ut sal-ve-tur,". The lyrics are written below the notes. The piano accompaniment (first two staves) and bass line (fourth staff) provide harmonic support. The music ends with a fermata over a whole note in the bass line.

63

Musical score for measures 63-66. The system consists of four staves. The vocal line (third staff) sings: "et vi-vat, ad te a-ma-tis-si-ma ma-ter ad te praes-tan-". The lyrics are written below the notes. The piano accompaniment (first two staves) and bass line (fourth staff) provide harmonic support. The music ends with a fermata over a whole note in the bass line.

67

Musical score for measures 67-70. The system consists of four staves. The vocal line (third staff) sings: "tis-si-ma sa-lus, om-nes om-nes re-cur-rant". The lyrics are written below the notes. The piano accompaniment (first two staves) and bass line (fourth staff) provide harmonic support. The music ends with a fermata over a whole note in the bass line.

Musical score for measures 72-82. The system consists of four staves: two upper staves for piano accompaniment and two lower staves for vocal melody and bass line. The time signature is 3/4. The lyrics are: Ad te cla-mant in te spe-rant per te ro-gant di-lec-tis-si-ma Ma-ri-

Musical score for measures 83-94. The system consists of four staves. The lyrics are: - a di-lec-tis-si-ma Ma-ri-a. Fingerings 6 and 7 are indicated for the bass line. A sharp sign (#) is present in the bass line.

Musical score for measures 95-105. The system consists of four staves. Fingerings 6, 5, 5, 6, 5 are indicated for the bass line.

Musical score for measures 106-115. The system consists of four staves. The lyrics are: O Ma-ri-a tu no-stra se-re-ni-tas, o Ma-ri-a tu no-stra tran-quil-li-tas.

o Ma - ri - a tu no-stra tu nos-tra se - cu - ri - tas, o Ma-

- ri - a o Ma - ri - a tu no-stra, tu no-stra ju-cun-di-

- tas, o Ma - ri-a tu no-stra ju-cun-di - tas, tu

no-stra ju-cun-di - tas.

152

161

Si suona Piano

In hac sa - cra so - lem - ni - ta - te, in hoc gau - di - o e - xul - tan - ti,

164

in hoc ju - bi - lo tri - um - phan - ti e - ja lae - ti e - ja

167

lae - ti Con - te - xi - te lau - des com - po - ni - te fi - des as -

6 6 6#

- su-mi-te can-tus col-lau-dan-

tes Ma-ri-am.

Con-te-xi-te lau-des, com-po-ni-te fi-de,s as-su-mi-te can-tus col-lau-

- dan-tes Ma-ri-

202

- am. col-lau dan- tes
#

208

col-lau dan- tes col-lau dan- tes Ma-ri - am col-lau-
#

215

- dan- tes col-lau dan- tes Ma-ri- am col-lau-
#

221

- dan- tes col-lau dan- tes col-lau-dan-tes Ma-ri - am.
Piano

[3] Ad antra laetantes. Per qual si volia Santo

Synfonia

Musical score for the first system, measures 1-8. The score is in 3/2 time and D major. It features four staves: Violino Primo, Violino Secondo, Canto ò Tenore, and organo. The organo part includes fingerings: b, b, 6 #, 7 6.

Musical score for the second system, measures 9-18. It includes a vocal line with the lyrics "Ad an-tra lae-". The organo part includes fingerings: #, 6 5, b, 6 5, #, b.

Musical score for the third system, measures 19-26. It includes a vocal line with the lyrics "- tan-tes ad an-tra lae - tan-tes ac - ce-di-te gen-tes ad ne-mo-ra". The organo part includes fingerings: #, #, b, #, b.

61

- stan-tes ad an-tra lae-tan-tes ve-ni-te ve-ni-te ve-ni-te

6 5 / 4 3 6 5 / 4 3 6 / 4

70

um-bra-rum hor-ro-res fe-ra-tum ter-ro-res tu-e-re fu-ga-ti non Le-o, non

#

78

Ti-gris non Le-o, non Ti-gris non me-tum non

6 5 / 4 3 6 5 / 4 3 6 / 4

#

87

mor-tem non Le-o, non Ti-gris, non me-tum non mor-tem hic da-re pa-ra-ti tu

b

- e-re fu - ga-ti tu - e-re fu - ga - ti.

6 5 6 6 7 6 6 7 6 6# 6 5 4 3

Recitativo

Si suona piano

Ac-ce-di-te fi-de-les hi - la-res per-cur-ri-te fe-li-ces po-pu-li

b

en-di-vus est en-di-vus est An - to-ni-us ò ad-mi - ra - bi - le ò ve-ne-ra - bi - le,

b

ò sanc-tum no-men An - to - ni ò sanc - tum no-men ò sanc-tum no-men An-

b

120

- to - ni no-men ae-ter-nis de-scri-ben-dum si - de-ri-bus, no-men An-ge-li-cis

124

per-so-nan-dum vo-ci-bus no-men fi-de-li-bus in-ci-den-dum cor-di-bus.

127

Aria

O no-men ò no-men Be-a-tum quod sil - va re-pe-tunt fe - sti-vo so - ni-tum

131

O no-men quam gra-tum quod fi-de re-co-lunt

135

pla-ci-de blan-du-lae pla-ci-de blan-du-lae

6 5 4 4

139

O no-men dul-ce quod hor-rent Tar-ta-ri hor-ri-da mon-stra hor-ri-da mon-

b # 7 6 6 5 7#

144

Presto

stra ò no-men sanc-tum quod lau-dant pe-ren-

b # #

148

Presto

- ni-ter Ag-mi-na cae-li-ca ag-mi-na cae-li-ca Al-le-lu-ja

b

152

al-le - lu - ja

156

al - le - lu - ja al - le - lu -

160

- ja al-le-lu-ja al - le - lu - ja al - le - lu -

163

- ja al-le-lu-ja al-le-lu-ja al -

167

Musical score for measures 167-170. The score is in 4/4 time and consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: le - lu - ja, al - le - lu - ja, al - le - lu - ja. The word "piano" is written above the second measure of the vocal line. The bass line includes accidentals: b, #, #, #, b, b, #, #, b, #, #.

171 Segue se piace

Musical score for measures 171-173. The score is in 4/4 time and consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: al - le - lu - ja, al - le - lu - ja, al -. A finger number "6" is written below the first measure of the piano accompaniment.

174

Musical score for measures 174-177. The score is in 4/4 time and consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: le - lu - ja. The word "piano" is written above the second measure of the vocal line. The bass line includes an accidental: b.

[4] Inter lilia. Per Santa Lucia

Synfonia

Violino Primo

Violino Secondo

Canto ò Tenore

organo

4

7

12

In-ter li-li - a in-ter li-li-a vir-gi-ni ta-tis di-lec-tus me-us, di-lec-tus me-us mi-hi

18

et e-go il-li se-re-nos a-pe-rit di - es non per-fi-da non per-fi-da me ter-rent Tor-

23

- men-ta Ty-ran-ni, non ex-pa-ve-sco, non ex-pa-ve-sco mor - tis um - bras.

28

E-go Lu - ci-a e-go Lu - ci-a lu-ci-da Vir-go lu-mi-ne Chri-sti lu - ce - sco, lu-ci-da

Allegro

35

Vir-go lu-mi-ne Chri-sti lu - ce - sco. Ve-ni-at Ty-ran-nus pro- pe-ret

This system contains measures 35 through 39. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Vir-go lu-mi-ne Chri-sti lu - ce - sco. Ve-ni-at Ty-ran-nus pro- pe-ret".

40

mors, sub lu-ce di-vi-ni a-mo-ris in-ter flam-mas tri-um-pha-

This system contains measures 40 through 42. The vocal line continues with the lyrics: "mors, sub lu-ce di-vi-ni a-mo-ris in-ter flam-mas tri-um-pha-". The piano accompaniment continues with a steady rhythmic pattern.

43

bo sub fer - ro car ni - fi - cis op - ta - tam

This system contains measures 43 through 45. The vocal line continues with the lyrics: "bo sub fer - ro car ni - fi - cis op - ta - tam". The piano accompaniment features a prominent bass line with a 7th fret marking and a flat (b) in the final measure.

46

pal-mam re-por-ta-

This system contains measures 46 through 48. The vocal line continues with the lyrics: "pal-mam re-por-ta-". The piano accompaniment continues with a steady rhythmic pattern, including a flat (b) in the bass line.

49

bo op-ta-tam pal-mam re-por-

52

- ta- bo ad prae-li-a

Aria Prima Strofa

56

ad vul-ne-ra. Ad ar-ma fu-ro-ris jam cur-rit Ty-ran-nus, re-pel-lam com-

63

- pel-lam tor-men-ta do-lo-ris re-pel-lam com-pel-lam tor-men-ta do-lo-ris ad

Ritornello

70

ar- ma fu ro ris.

[Aria] Secunda [Strofa]

78

Sub lau-ro pu-

87

- gna-bo per De-um a ma-bo, lan guo-res moe ro-res tor men-ta do lo-ris lan-

94

- guo-res moe ro-res tor men-ta do lo-ris tor men-

101 Ritornello

ta do - lo - ris.

110 [Aria] Terza & ultima[Strofa]

Lan-gue-sciam A-mo-re nam si-ne tre-mo-re re-pel-lo com-

119

- pel-lo tor-men-ta do-lo-ris, re-pel-lo com-pel-lo tor-men-ta do-lo-ris, ad ar-

127 Ritornello

ma fu - ro - ris.

Allegro

135

Sors - fi - de - lis sors be-

142

- a - ta, mors vi - ta - lis mors a - ma - ta,

146

te ex - qui - ro, te an - he - lo vi - vam fe - lix nam in Cae -

150

lo Sors-fi-de-lis sors be-

6 5 # b

155

- a-ta, mors vi-ta-lis mors a - ma-ta, te ex-qui-ro, te an - he-lo vi-vam fe-lix

7 #

158

vi - vam fe - lix nam in Cae - lo Sors - fi - de - lis sors be-

161

- a-ta, mors vi-ta-lis mors a - ma-ta, te ex-qui-ro, te an - he-lo vi-vam fe-lix nam in

b # # b

Adagio

164

Cae- lo vi-vam fe - lix vi-vam fe - lix vi-vam fe-lix nam in Cae - lo.

[5] O dulcissime. Del Santissimo Sacramento

Synfonia

Musical score for the first system of the Synfonia. It features four staves: Violino Primo, Violino Secondo, Alto, and organo. The music is in C major and 4/4 time. The organo part includes fingering numbers: 5 6 / 3 4, 7 6, b #, # b, 4 3.

Musical score for the second system of the Synfonia, starting at measure 11. It includes vocal lines and organo accompaniment. The lyrics are: O dul - cis - si - me et a - ma - tis - si - me Je - su. The organo part includes fingering numbers: 7 6 5, #, #, 6#, #.

Musical score for the third system of the Synfonia, starting at measure 17. The tempo is marked Allegro. It includes vocal lines and organo accompaniment. The lyrics are: O no - men ma - gnum, ò no - men ma - gnum no - men, glo - ri - o - . The organo part includes fingering numbers: #, #, #, #.

20

- sum no-men no-men quod ne-mo po-test di-ce-re

#

24

ni-si in spi-ri - tu Sanc- to O ò cle-men-tis - si-me et su-a-vis-si-me

7 6# 6#

29 *Alegro*

Je - su. O ma - gnum et a - ma - bi - le O

b b # b # #

32

ò sa-lu - ti - fe-rum ò ò sa-lu - ti - fe-rum

#

35

et ad-mi-ra-bi - le no-men Je-sus no - men Je - sus

38

41

O ò

46

no-men ò no - men pi - um O

54

no-men

60

ò no-men pi-um ò no-men Sanc-tum no-men bo-

67

nae no-men bo - nae bo-

74

nae spe - i.

80

80

86

p

p

Quid e-nim quid e-nim est

[p]

86

91

Je-sus ni-si Sal-va-tor er-go er-go prop-ter te me tip-sum est ò mi-hi

6

#

91

95

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

3

95

Aria prima Strofa

98

sal-va et sal-va me.

103

Vi-va cor - dis vi-va

107

cor - dis vo - co cla - mo Bo - ne Je - su nam te a - mo A - mor

110

tu - us a - mo for - tis quem non vin - cunt te - la mor - tis a - mor tu - us a - mor

113

for-tis quem non vin-cunt te - la mor - tis quem non vin - cunt te - la

116

mor - tis.

118

[Aria] Seconda [Strofa]

121

O quam lar - ge O quam lar - ge te ex - po-nis promp-tus ma-lis at-que

125

bo - nis vi - va cor - dis vo - ce cla - mo Bo - ne Je - su nam te a -

#

128

mo vi - va cor - dis vo - ce cla - mo Bo - ne Je - su nam te a - mo bo - ne

#

131

Je - su nam te a - mo.

#

134

p

p

#

[p]

[Aria] Terza & Ultima

137

Sal-ve mun-di Sal-ve mun-di sa-lu-ta-re sal-ve sal-ve Je-su

141

ca-re vi-va cor-dis vo-ce cla-mo bo-ne Je-su nam te a-

144

mo vi-va cor-dis vo-ce cla-mo bo-ne Je-su nam te a-mo Bo-ne

147

Je-su nam te a-mo.

150

p *p* *p*

[p]

153

Bo-ne bo-ne Je-su Bo-ne bo - ne Je-su nam te a - mo.

#

[6] Ad pugnās, ad palmas. Per ogni tempo

Synfonia. Presto

Violino Primo
Violino Secondo
Alto
organo

This system contains measures 1 through 7 of the symphony. The Violino Primo and Violino Secondo parts feature a rhythmic pattern of eighth notes. The Alto part consists of a series of horizontal dashes, indicating a sustained or muted sound. The organo part provides a bass line with a similar rhythmic pattern to the violins.

This system contains measures 8 through 15. The Violino Primo and Violino Secondo parts continue their rhythmic patterns. The organo part has a more active role, with notes and rests. The Alto part remains as a series of dashes.

16

Ad pu-gnas ad

This system contains measures 16 through 22. The Violino Primo and Violino Secondo parts continue their rhythmic patterns. The organo part has a more active role, with notes and rests. The Alto part remains as a series of dashes. The text "Ad pu-gnas ad" is written below the organo staff in the final measure.

23

pal- mas

30

ad pu-gnas ad pal- mas hinc so-ni fe-ro-ces

38

hinc pla-ci-dae vo-ces en ex-ci-tant al-mas

46

hinc pla-ci-dae vo-ces en ex-

53

ci - tant al - mas

60

Tri - um - phos ad o -

68

ra Tri - um - phos ad o -

76

ra fi - de - lis et gau - de Sed

84

pri-us cum lau-de pu-gnan-do la-bo-ra

Sed pri-us cum

#

92

lau-de pu-gnan-

do la-bo-

99

ra.

106

Hic tu-ba mor-ta-

lis

114

Hic tu-ba mor-ta- lis ad ar-ma la-

122

- ces-sit Hinc ser-ta fa-ces-sit vic-to-ri-a fa-

130

- ta-lis Hinc ser-ta fa-ces-sit vic-to-

138

ri-a fa-ta-lis.

145

151

Ob-tu-ra-ta A - spi-dis sur-dae Pec - ca - to-ris au - res un-di- quae in-can-tan-ti-um

b 6 b #

155

Aria

sa - pi-en-ter fe- ri-unt fe - ri-unt vo- ces. I - sta pu-gna mun-di

#

160

nox I - sta pu-gna mun-di nox, il - le sem-per tu-bis

#

163

vo-cat, pae-nae fle-tus u-bi lo-cat sunt tu - ba - rum cla-ra vox il - le sem-per tu-bis

166

vo-cat, pae-nae fle-tus u-bi lo-cat sunt tu-ba-rum cla-ra vox sunt tu-ba-

169

p *f* *p* rum sunt tu-ba-rum cla-ra *f*

172

VOX.

176

Recitativo

At post prae-sen-tem mi - li - ti - am vi - tae ho - mi - nis su - per ter - ram et post

180

e - ris hu - ma - ni stre - pi - tum al - to la - cry - mis im - po - si - to si - len - ti - o im - po - si - to im - po - si -

186

Presto

- to si - len - ti - o. Jam um - bras fu - ga - bit cla - ris - si - ma fax, et so - la so - na - bit lae -

195

- tis - si - ma pax, et so - la so - na - bit et so - la so - na - bit lae - tis - si - ma

204 Ritornello

p *f*
p *f*
pax.
6
[p] [f]

p *p*
6
Tum Cae-cus vi-de-bit quae sit ve-ra lux et mi-les gau-
[p]

- de-bit prae-cin-tus ut dux, et mi-les gau-de-bit et mi-les gau-de-bit prae-

235 Ritornello

p *f*
p *f*
- cin-tus ut dux.
6
[p] [f]

247

p

p

O Re-gnum ò fa-ta o ca - ni - da

[p]

256

sors quis de - tur Be - a - ta nos te do-net mors quis de - tur Be - a -

263

p

p

ta quis de-tur Be - a - ta nos te do - net mors, nos te do - net mors.

[p]

[7] Sidera zonae caeli. Per ogni Santo

Violino Primo

Violino Secondo

Alto

organo

Si-de-ra Zo-nae Cae-li, Ae quo-ra Ter-ra a-er,

3

In-su-lae por-tus Ur-bes me-mo-ra sil-vae mon-tes,

5

flu-mi-na sta-gna fon-tes ar-bo-res plan-tae flo-res pec-to-ra cor-da

7

sen - sus, lu - mi - na lin - guae vo - ces Pro - tec - to - ri, da - te lau - des,

9

ca - ni - te psal - li - te di - ci - te de Pe - tro - ni - o num - quam sa - tis num - quam

11

num - quam num - quam sa - tis.

Largo

14

Ae - gri lan - guen - tes af -

19

- flic-ti do-len-tes prae-ci-ni-te lae-ta Nau-

28

fra-gi et mu-ti nunc di-ci-te lau-des nunc di-ci-te di-ci-te lau-

37

- des nau-fra-gi et mu-ti nunc di-ci-te di-ci-te lau-des

46

des nau-fra-gi et mu-ti nunc di-ci-te di-ci-te lau-des

55

vos clau-di vos cae-ci vi de-te tro phe a ex tin-ti ò ci-ves o-
#

63

- sten-di - te vi - tam ex tin-ti ò ci-ves o - sten-di - te vi - tam o - sten -
#

72

di-te o - sten-di - te vi - tam de Pe - tro-ni - o num-quam
#

77

sa-tis num-quam num-quam num - quam sa - tis.
b b

80

83

Adagio

O ra-rum cha-ri - ta-tis in-cen-di-um o ve-ra pi-e-

88

Presto

- ta-tis e-xem-pla. O lam-pas cae-li, ò splen-dor ae-ter-nae

95

ò in-cli-tum sy-dus ò no-bi - le Ju - bar ò

103

lam- pas cae-li, ò splen- dor ae - ter-nae ò in-cli-tum sy-dus ò no-bi - le

110

Ju-bar O Gem-ma cae-

118

- le-stis mi - ra-cu-lum mun-di in tha-la-mo

126

De-i e - xul-ta lae - ta-re e - xul-ta lae - ta-re tri - um-pha Pe-

134

- tro-ni O Gem-ma cae - le-stis mi - ra-cu - lum

142

mun-di in tha-la-mo De-i e - xul-ta lae - ta-re, e - xul-ta lae - ta-re, e-

151

- xul-ta lae - ta-re, tri - um-pha Pe - tro-ni, e - xul-ta lae - ta-re, e - xul-ta lae - ta-re, tri-

Adagio

159

um - pha Pe - tro - ni, de Pe - tro - ni - o num - quam sa - tis

num-quam num-quam num - quam sa - tis.

b

#

b

O An - ge - li - ce Pa - stor tu - os ca - den - tes

b

i - gne di - vi - no fo - ve fo - ve prae - can - tes.

184

190

O An - ge-li-ce Pa-stor tu ci-ves a - ma-tos se-

198

- ra-phi-ce An-ti-stes O An - ge-li-ce

207

Pa - stor tu ci - ves a - ma - tos se - ra - phi - ce An - ti-

214

Musical score for measures 214-215. The score is in G minor (one flat) and 4/4 time. It features four staves: two for piano accompaniment and two for vocal melody. The vocal line begins with a rest in measure 214 and starts in measure 215 with the lyrics: "stes de Pe - tro - ni - o num - quam sa - tis num - quam num - quam num -". The piano accompaniment provides a steady bass line with some harmonic support.

216

Adagio

Musical score for measures 216-218, marked "Adagio". The score is in G minor and 4/4 time. It features four staves: two for piano accompaniment and two for vocal melody. The vocal line begins with a rest in measure 216 and starts in measure 217 with the lyrics: "quam sa - tis de Pe - tro - ni - o num - quam sa - tis num - quam num -". The piano accompaniment is more active, with a prominent bass line and some melodic fragments in the upper register.

219

Musical score for measures 219-220. The score is in G minor and 4/4 time. It features four staves: two for piano accompaniment and two for vocal melody. The vocal line begins with a rest in measure 219 and starts in measure 220 with the lyrics: "quam sa - tis.". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

[8] O qui Christi militatis armis.

Per la Festa di tutti i Santi, & per più Martiri

Synfonia

Violino Primo
Violino Secondo
Alto
organo

The first system of the musical score, measures 1-9, is in 3/4 time. The Violino Primo and Violino Secondo parts play a rhythmic pattern of quarter notes and eighth notes. The Alto part is silent, indicated by a whole rest. The organo part provides a bass line with quarter notes and half notes.

Measures 10-18 of the musical score. The Violino Primo and Violino Secondo parts continue their rhythmic pattern. The Alto part remains silent. The organo part has a finger number '6' written below it in measure 15. Vertical dashed lines indicate the end of the system in measures 15 and 18.

Measures 19-27 of the musical score. The Violino Primo and Violino Secondo parts continue their rhythmic pattern. The Alto part remains silent. The organo part has a sharp sign '#' written below it in measure 21. Dynamic markings 'p' (piano) are present in measures 24 and 25. Vertical dashed lines indicate the end of the system in measures 24 and 27.

27

O O qui Chri-sti mi-li-ta-tis ar-mis qui Chri-sti mi-li-ta-tis

31

ar-mis ac-cur-ri-te pro-pe-ra-te pro-pe-

38

- ra-te pro-pe-ra-te ad

45

fe-stum pro-pe-ra-

51

te pro-pe-ra-te ad fe-stum et lae-to car-mi-ne et dul-ce pec-ti-ne #

60

sanc-to-rum me-ri-tis da-te prae-co-ni-a, da-

67

te prae-co-ni-a da-te prae-co-ni-

75

- a.

84

Ho-di-e re-co-li-tus di-e qua

91

i-la-res vo-ci-bus re-

94

so-nat re - so-nat Cae-lum. Ho-di-e si-de-re ful-gi-do, to-tus

98

or-bis cor-ru-scat et vos fi-d-les a-ni-mae quid mo-ra-mi-

4#

Aria

102

Musical score for measures 102-108. The score is in 3/4 time. It features a vocal line with lyrics and a basso continuo line. The lyrics are: - ni? Quid tar - da- tis? Ve - ni-te vo - lan-do ad vo-ta a - moe-nae ad

109

Musical score for measures 109-115. The score is in 3/4 time. It features a vocal line with lyrics and a basso continuo line. The lyrics are: pre-ces a - moe-nas vo - ca-te di - cen-do, ad pre-ces a - moe-nas vo - ca-te di-

116

Musical score for measures 116-123. The score is in 3/4 time. It features a vocal line with lyrics and a basso continuo line. The lyrics are: - cen-do, vo - ca- te di - cen-do, ad pre-ces a - moe-nas vo - ca-te di-

124

Musical score for measures 124-130. The score is in 3/4 time. It features a vocal line with lyrics and a basso continuo line. The lyrics are: - cen-do.

134

Sal-ve-te con-di-gno or-

143

-na-tu de-co-ri sup-pli-ci-bus o-re ca-ve-te be-ni-gno, sup-pli-ci-bus o-re ca-

151

-ve-te be-ni-gno, ca-ve-te sup-pli-ci-bus o-re ca-ve-te be-

160

-ni-gno.

170

Vos vir-tus non fu-git spi-

179

- ra-te fa - ven-tes, ne per-dat o - ran-tes qui si-de-ra re-git ne per-dat o - ran-tes qui

187

si-de-ra re-git ne per-dat ne per-dat o - ran-tes qui

Allegro

195

si-de-ra re-git. Al-le-lu-ja al-

200

Musical score for measures 200-202. The score consists of four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a 7/8 time signature. The melody is primarily in the upper staves, with accompaniment in the lower staves. Measure 202 features a sharp sign (#) above the bass line.

203

Musical score for measures 203-206. The score consists of four staves. The vocal line is in the second treble staff, with lyrics: "le - lu - ja", "al - le - lu - ja", and "al -". The music continues with instrumental accompaniment in the other staves.

207

Musical score for measures 207-210. The score consists of four staves. The vocal line is in the second treble staff, with lyrics: "al - le - lu - ja". The music continues with instrumental accompaniment in the other staves.

211

Musical score for measures 211-213. The score consists of four staves. The vocal line is in the second treble staff, with lyrics: "al -". The music continues with instrumental accompaniment in the other staves. Measure 213 features sharp signs (#) above the bass line.

214

Musical score for measures 214-216. The system consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. A sharp sign (#) is present in the second measure of the top two staves.

217

Musical score for measures 217-219. The system consists of four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic patterns. A sharp sign (#) is present in the second measure of the top two staves.

220

Musical score for measures 220-221. The system consists of four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic patterns. A sharp sign (#) is present in the first measure of the top two staves. A '6 4' marking is present in the bass staff of the second measure.

222

Musical score for measures 222-224. The system consists of four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic patterns. A sharp sign (#) is present in the first measure of the top two staves. The lyrics 'le - lu - ja.' are written below the bass staff in the second and third measures. A '5 3' marking is present in the bass staff of the first measure, and another '5 3' marking is present in the bass staff of the second measure. A '3 3' marking is present in the bass staff of the third measure.

[9] Annuntio vobis. Per un Santo

All' Signor Don Guiseppe Paini Musico
Dell'Altezza Serenissima di Modena

Violino Primo
Violino Secondo
Basso
organo

Ann-un-ti o, an-nun-ti-o vo-bi fi-li-ae Si-on ex-po-no prae-li - a

2 3

Detailed description: This block contains the first five measures of the musical score. It features four staves: Violino Primo (top), Violino Secondo, Basso, and organo (bottom). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Ann-un-ti o, an-nun-ti-o vo-bi fi-li-ae Si-on ex-po-no prae-li - a". The organo part has a long note in the first measure and rests in the second and third measures. The Basso part has a melodic line with some rests. The violin parts have long notes in the first measure and more active lines in the second and third measures.

6

nar - ro vic-to - ri - as, re-fe-ro pal-mas et glo-ri-am Sanc - ti N.

Detailed description: This block contains measures 6, 7, and 8. It features four staves: Violino Primo, Violino Secondo, Basso, and organo. The lyrics are: "nar - ro vic-to - ri - as, re-fe-ro pal-mas et glo-ri-am Sanc - ti N.". The organo part has a long note in measure 6 and rests in measures 7 and 8. The Basso part has a melodic line. The violin parts have long notes in measure 6 and more active lines in measures 7 and 8.

9

.. Sanc -

#

Detailed description: This block contains measures 9, 10, and 11. It features four staves: Violino Primo, Violino Secondo, Basso, and organo. The lyrics are: ".. Sanc -". The organo part has a long note in measure 9 and rests in measures 10 and 11. The Basso part has a melodic line. The violin parts have long notes in measure 9 and more active lines in measures 10 and 11.

12

ti N.

19

VOS VOS VOS

29

vos e - xur - gi - te Be - a - ti de - scen - di - te Cae - le - stes lae - ta - mi - ni ca - no - ri cae -

36

- lo - rum Spi - ri - tum cae - lo -

44

rum spi-ri-tus

53

vos vos vos vos ex-

61

- pri-mi-te do-lo-res o-sten-di-te fu-ro-res ex-po-ni-te mae-ro-res ra-pa-

68

ces de-mo-nes ra-pa-

ces de-mo-nes.

O for-tu-na-ta Vic-to-ri-a ò
#

de-si-de-ra-ta tran-qui-li-tas ò ò fe-li-cis-si-ma
#

a-ni-ma ò fe-li-cis-si-ma ò fe-li-cis-si-ma a-ni-ma. Quan-do vin-cis ti-mor fle-tit,
#

102

Quan - do for - tis ho - stem fre - git

106

Quan - do vin - cis ti - mor fle - tit, Quan - do for - tis ho - stem

109

fre - git sem - per De - um in - vo - ca -

111

sti de - fen - so - rem om - ni - um sem - per De - um in - vo - ca - sti, sem - per De - um in - vo -

114

- ca- sti, de-fen so-rem om-ni-um de-fen-

117

- so- rem om - ni-

121

- um. Ex-

132

- pel-le pu-gnan-tes op-pu-gna la-tran-tes, de-bel-la ten-tan-

141

es in fer ni fu ri as Ex pel le pu gnan tes op

152

- pu gna la tran tes, de bel la ten tan - es in fer

163

- ni fu ri as, in fer ni fu ri as.

176

E ja Ex ci ta pu gnam con ci ta

182

ro - bur prae - pa - ra flam -

184

mas con-te-re ma-chi-nas A-ver-ni

Ex-ci-ta pu-gnam con-ci-ta

187

ro - bur prae - pa - ra flam -

mas con - te - re

189

ma-chi-nas, con-te-re ma-chi-nas A-ver-ni.

Ut vic-to-res sem-per lae-ti

col-lau da- re in-vo ca- re de-can ta-re pos si- mus,

Ut vic to- res sem- per lae- ti

col-lau da- re in-vo ca- re de-can ta- re pos si- mus,

col-lau da- re in-vo ca- re de-can ta-

230

re pos-si-mus, col-lau-da-re in-vo-ca-re de-can-ta-

240

re pos-si-mus, de-can-

246

- ta - re pos-si-mus.

[10] Lilia candoris. Della Beata Vergine

Al Signor Giacomo Gallinoni, Musico

in Santa Maria Maggiore di Bergamo

Synfonia

Musical score for the first system of the Synfonia. It consists of four staves: Violino Primo (top), Violino Secondo, Basso, and organo (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The organo part includes a 'b' (basso) and a '7' (settima) marking.

Musical score for the second system of the Synfonia. It consists of four staves: Violino Primo, Violino Secondo, Basso, and organo (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The organo part includes a '6' (sesta) marking.

Musical score for the third system of the Synfonia. It consists of four staves: Violino Primo, Violino Secondo, Basso, and organo (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The organo part includes a '7' (settima) marking. The vocal line (Basso) has the lyrics: "Li-li-a can-do-ris" and "li-li-a can-".

11

- do - ris da - te flo - res fer - te o do - res da - te flo - res da - te

13

flo - res da - te flo - res fer - te o

15

- do-res Li-li-a pu-do-ris,

18

Li-li-a pu do-ris, da-te ser-ta fer-te ho no-res fer-te ho-no-res Ma-ri

21

- ae, da-te flo-res fer-te o - do-res fer-te ho-no-res Ma-ri - ae, fer-te o-do-res fer-te ho-

24

- no-res Ma-ri - ae.

28

31

O Ma-ri-a Cae-li vi - a mi-se-ro-rum

36

Ma-ter pi - a sem-per Vir-go sem-per dul-cis do-na pa-cem ve - re cle-mens

41

sem-per Vir - go sem-per dul - cis do - na pa-cem ve - re cle-mens.

45

Do-mi-na - trix ter-ra-rum Im-pe-ra - trix Cae-lo-rum so-la re-ge, so-la fo-ve,

51

Do-mi-na - trix ter-ra-rum Im-pe-ra - trix Cae-lo-rum so-la re-ge, so-la fo-ve,

54

Al-ma Vir-gi-num re-gi - na re-gi - na.

57

b b # b b

60

A - ni - ma -

b # # # #

63

- rum tu ta-men, In spe-ra - tis, tu sa-lus ma-la pel-le fu-ga pae-nas, sanc-ta mar-

#

66

ty-rum Re-gi - na.

b b # b

69

Se-re-nis-si-ma pu-ri - ta-tis stel-la ni-ti-

b b # b

72

- dis-si-mam ca-sti-ta-tis spe-cu-lum so-la Vir-gi-num for-mo-sis-si-ma Ma-ri - a.

b b # b

76

- dis-si-mam ca-sti-ta-tis spe-cu-lum so-la Vir-gi-num for-mo-sis-si-ma Ma-ri - a.

b b # b

Presto

80

Musical score for measures 80-89. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with some accompaniment in the lower staves. A sharp sign (#) appears above the final measure of the system.

90

Musical score for measures 90-99. The score is in 3/4 time with a key signature of one flat. It features four staves. The vocal line is in the second treble staff, with lyrics underneath. The bass line is in the bottom bass staff. A sharp sign (#) is present above the first measure of the system.

Si te lau-do, tu me be-as si te vo-co, tu me sa-nas si te co-lo,

6

101

Musical score for measures 101-110. The score is in 3/4 time with a key signature of one flat. It features four staves. The vocal line is in the second treble staff, with lyrics underneath. The bass line is in the bottom bass staff. A sharp sign (#) is present above the first measure of the system.

tu me di-tas, si te a-mo, si te a-mo, tu me sal-vas tu me sal-vas Ma-

6 6 6 7 6 7 6 b

111

Musical score for measures 111-120. The score is in 3/4 time with a key signature of one flat. It features four staves. The vocal line is in the second treble staff, with lyrics underneath. The bass line is in the bottom bass staff. A sharp sign (#) is present above the first measure of the system.

- ri - a.

b # b

121

Ad te me-a di - ri-go Vo-ta, in

130

te me-am col-lo-co men-tem to - ta mi-tis to - ta cle-mens,

139

to-ta su - a - vis es to-ta mi - se-ri-cors es Ma-ri - a Ma-ri - a.

148

155

Tu cle-mens a-dju-va nos, Tu Sanc-ta pro-te-ge

158

nos tu can-di-da su-sci-pe nos tu ful-gi-da re-ci-pe

161

nos re-ci-pe nos Ma-ri-a Ut ve-ra gau-di-a ae-ter-na

164

Ju-bi-la cae-le-stem pa-tri-am Lae-ti lae-ti pos-si-

182

Musical score for measures 182-185. The score is in G major (one sharp) and 4/4 time. It consists of four staves: two treble clefs and two bass clefs. The lyrics are: - a - mur, Lae-ti lae-ti pos-si-de-re me-re a-

186

Musical score for measures 186-190. The score is in G major (one sharp) and 4/4 time. It consists of four staves: two treble clefs and two bass clefs. The lyrics are: mur pos-si-de-re me-re - a - mur.

[11] Eja crudeles. Per un Martire, o per il Santissimo

Synfonia

Musical score for the beginning of the Synfonia. It features four staves: Violino Primo (Violin I), Violino Secondo (Violin II), Basso (Cello), and organo (Organ). The music is in a minor key with a common time signature. The organ part includes a sharp sign (#) and a flat sign (b) above notes.

Musical score for the vocal entry, starting at measure 7. It features four staves: Violino Primo, Violino Secondo, Basso, and organo. The music is in a 3/4 time signature. The lyrics are: E-ja e-ja cru de-les E-ja e-ja fe ro-ces.

Presto

Musical score for the Presto section, starting at measure 16. It features four staves: Violino Primo, Violino Secondo, Basso, and organo. The music is in a common time signature. The lyrics are: quae mo - ra? Su - sci - ta - te i - ras con - ci - ta - te o - di - a.

20

prae - pa - ra - te prae - pa - ra - te fu - ro - res prae - pa - ra -

22

te prae-pa-ra- te prae-pa-ra-te fu-ro-res.

25

Ritornello

27

Sed tu ò mi - tis-si-me Do-mi-ne me ti-bi de-vo-tis-si-mam

32

su-sci-pe a-ni-mam et op-ta-tam mar-ty-ri-i co-ro-nam be-ni-gnis-si-me con-ce-

36

- de et op-ta-tam mar-ty-ri-i co-ro-nam be-ni-gnis-si-me be-ni-gnis-si-me con-

Ritornello. Allegro

40

- ce- de.

4
2

48

Ad fer-rum ad flam-mas, ad

6

57

fe-ras ad Ho-stes con-vo-le-mus ò a-ni-ma me-a, con-vo-le-

64

mus ò a-ni-ma me-a, non ti-me-o non ti-me-o mo-ri pro

72

Ritornello

te mi Je-su non ti-me-o mo-ri pro te, mo-ri pro te mi Je-su.

81

Strin-gat cor-pus Ca-

89

- te-nae plus hae-ret fi-des a-ni-mae se-pa-rent ar-ma Vi-sce-ra a-mor u-

92

- ni-tur A-mor u-ni-tur Do-mi-no, a-mor a-mor a-mor a-mor u-ni-tur

Largo

96

Do-mi-no non ti-me-o non ti-me-o mo-ri pro te mi Je-su, non

b #

Ritornello

104

ti-me-o mo-ri pro te mo-ri pro te mi Je-su.

113

Ter-ra tre- mat,

119

Cae-lum To- net

122

ma - re ma-re fer-ve-at non

125

ma - re ma-re fer-ve-at non

128

re - mo - ve - bunt me non re - mo - ve - bunt me mi Je - su à te à

131

te mi Je-su à te non re-mo-ve-bunt me mi Je-su à te à te mi

135

Je-su non re-mo-ve-bunt me. Non ti-me-o non ti-me-o mo-ri pro te mi Je-

Ritornello

142

- su, non ti-me-o mo-ri pro te mo-ri pro te mi Je su.

Allegro

151

Musical score for measures 151-160. The score is in 4/4 time and features a vocal line with lyrics and a piano accompaniment. The lyrics for this section are: "In mo-ti-bus ter-rae".

160

Musical score for measures 160-170. The score continues with the vocal line and piano accompaniment. The lyrics for this section are: "tu es tu es me-a re-qui es".

170

Musical score for measures 170-180. The score continues with the vocal line and piano accompaniment. The lyrics for this section are: "in nu-bi-lus cae-li tu me-a tu me-a se-re-ni-tas".

180

Musical score for measures 180-190. The score continues with the vocal line and piano accompaniment. The lyrics for this section are: "in fluc-ti-bus ma-ris tu me-a tu me-a tran-qui-li-tas".

189

non ti-me-o non ti-me-o mo-ri pro te mo-ri pro te mi Je - su, mi

198

Je-su, mi Je - su, mi Je-su, mi Je - su, non ti-me - o

204

mo-ri pro te non ti-me-o non ti-me-o mo-ri pro te mi Je - su non ti-me-o

213

mo-ri pro te mo-ri pro te mi Je - su.

[12] O vos omnes. Per qual si voglia Santo,
è per una Santa Martire,
overo per il Santissimo Sacramento

Synfonia

Violino Primo

Violino Secondo

Basso

5

10

O

b

ò vos om-nes

14

vos vos qui per vi - a Do-mi-ni, per le-gem De-i pro-ce-di - ris, at-ten-di-

18

- te, at-ten-di te, vi-de-te at - ten-di-te, vi-de-te quam su-

22

- a-ve quam ju-cun-dum, o De-us a-ma-tis-si-me in te ha - bi - ta-

25

re, quam su-a-ve quam ju - cun-dum, ò De-us a-man - tis-si-me

29

quam su-a-ve quam ju - cun-dum, o De-us a-man - tis-si-me in te ha - bi-

32

- ta- re, in te in te ha-bi - ta - re ò De-us a-man-tis-si-me

36

in te in te ò De-us a-man-tis - si-me in te ha-bi-ta-

40

- re in te in te ha-bi - ta - re. O quam fe-lix A-ni-ma,

45

quam De-us dul-ce-di-ne re-plet gra-ti-ae su-ae quam Je-sus su-a-vi-ta-te

49

im - plet A - mo - ris a - mo - ris su - i quam Je - sus su - a - vi - ta - te
#

Aria, un poco larga

52

im-plet A-mo - ris su - i.
b b # #

59

Tu glo - ri - a me-a glo - ri - fi - cans me, Tu

68

glo - ri - a me - a glo - ri - fi - cans me, tu me - us su - scep - tor qui su - sci - pis me, tu

76

me - us su - scep - tor qui su - sci - pis me

85

O a - mor dul - ce - do, en - pe - ni - tus ce - do vo - len - ti nec ne ò

94

a - mor dul - ce - do, en - pe - ni - tus ce - do vo - len - ti nec ne vo - len - ti nec ne.

102

Seconda [Strofa]

112

Per cae - li-cam fon-tem me tra-his ad te, per cae - li-cam

120

fon-tem me tra-his ad te, et pae-nae con-sor-tem nunc e-li-gis me, et pae-nae con-

128

- sor-tem nunc e-li-gis me.

137

E - xul-tans vic - to-ria cum Sanc-tis in glo-ria nunc per-flu-ar te, e-

145

- xul-tans vic - to-ria cum Sanc-tis in glo-ria nunc per-flu-ar te nunc per-flu-ar

152

te.

Terza [Strofa]

162

Gu - sta - te vi - de-te Chri - sti co-la - gens gu - sta - te vi-

171

- de-te Chri - sti co-la - gens quam dul - cis sit De - us que - ren - ti - bus se quam dul - cis sit

179

De - us que - ren - ti - bus se.

189

O fe - lix be - a - ta, mens De - o di - ca - ta cer - tis - si - ma spe ò fe - lix be -

197

- a - ta, mens De - o di - ca - ta cer - tis - si - ma spe cer - tis - si - ma spe.