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A scholarly edition of Ignazio Donati's "Salmi boscarecci"

Fred Curtis Kiser
University of Iowa

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A SCHOLARLY EDITION OF IGNAZIO DONATI'S *SALMI BOScareCCI*

by
Fred Curtis Kiser

An Abstract

Of a thesis submitted in partial fulfillment
of the requirements for the Doctor of
Musical Arts degree
in the Graduate College of
The University of Iowa

December 2010

Thesis Supervisor: Associate Professor Christine Getz

ABSTRACT

This thesis presents a complete scholarly edition of Ignazio Donati's *Salmi boscarecci*, a collection of Vespers music for multiple choirs composed while Donati was working for the city of Casalmaggiore between 1621 and 1623. Ignazio Donati (c.1568-1638) had a distinguished career that placed him in several important centers of music during his lifetime, including Urbino, Ferrara, Casalmaggiore, Novara and Milan, with his final position at the Duomo of Milan. Donati is regarded as an important composer of the period because of his varied and highly successful career as a maestro, his extensive list of publications, how often his music was reprinted and how he was represented in other collections. His *Salmi boscarecci* appears to have been disseminated throughout the Italian peninsula and into other parts of Europe, and was valued enough to be reprinted posthumously in 1639. The collection has received greater attention than many contemporary works in current scholarship because of the extensive introduction that outlines different performance configurations.

The *Salmi boscarecci* were composed for twelve different voice parts plus organ continuo, and Donati wrote an extensive introduction which describes a variety of other performance options. This utilitarian approach allowed the collection to be performed in a variety of ways and with a large range of performing forces. The top six parts are for solo voices. The lower six parts are written for a combination of soloists, *ripieno* chorus, and instruments. Donati stated that the twelve parts may be split into several different combinations of voices and instruments. For example, the full set of parts could be divided into two, three or four choirs that could also be placed in separate areas of the church. The lower six parts could be performed by soloists, chorus and instruments, or

by any group or combination thereof. If using only the top six books, the lower parts could also be transposed into higher ranges to make the collection accessible to nuns. The soprano line could be sung by a tenor if sopranos were scarce.

The *Salmi boscarecci* is discussed in terms of its flexibility, content (how it would be utilized in Vespers services) and performance options. The collection builds upon the extensive traditions passed on by prominent North Italian musicians that composed Vespers music for multiple choirs, such as Giovanni Gabrieli, Ludovica Viadana and Claudio Monteverdi. Thus, Donati's *Salmi boscarecci* will be positioned within the larger seventeen-century Vespers traditions. Finally, Donati's life and career are examined, with special attention paid to the time period he served in Casalmaggiore, as he was hired and supported through the collaboration of several confraternities in Casalmaggiore.

A complete scholarly edition comprises the second half of the project. The edition includes the complete contents of the *Salmi boscarecci*: the response *Domine ad adjuvandum me festina*, settings of ten Vespers psalms (two of which have alternate versions), two settings of the *Magnificat* in separate tones, and a Mass. It also contains *ripieno* parts that were meant to be added to a mass in Donati's 1622 *Messe*.

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Fred Curtis Kiser

A thesis submitted in partial fulfillment
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The University of Iowa

December 2010

Thesis Supervisor: Associate Professor Christine Getz

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D.M.A. THESIS

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ABSTRACT

This thesis presents a complete scholarly edition of Ignazio Donati's *Salmi boscarecci*, a collection of Vespers music for multiple choirs composed while Donati was working for the city of Casalmaggiore between 1621 and 1623. Ignazio Donati is regarded as an important composer of the period because of his varied and highly successful career as a maestro, his extensive list of publications, how often his music was reprinted and how he was represented in other collections. His *Salmi boscarecci* appears to have been disseminated throughout the Italian peninsula and into other parts of Europe, and was valued enough to be reprinted posthumously in 1639. Donati's life and career are examined, with special attention paid to the time period he served in Casalmaggiore. The collection itself is discussed in terms of its flexibility in terms of content (how it would be utilized in Vespers services) and performance options. The collection builds upon the extensive traditions of Vespers music passed on by prominent North Italian musicians that composed Vespers music for multiple choirs, such as Giovanni Gabrieli, Ludovica Viadana and Claudio Monteverdi and Donati's *Salmi boscarecci* will be positioned within the larger seventeen-century Vespers traditions.

TABLE OF CONTENTS

LIST OF TABLES	vi
LIST OF MUSICAL EXAMPLES	vii
PREFACE	viii
CHAPTER I IGNAZIO DONATI’S LIFE AND CAREER.....	1
Questions about Donati’s birthplace	1
Early career	4
Years in Casalmaggiore.....	8
Late career	24
CHAPTER II DONATI’S WORKS AND THE <i>SALMI BOScarecci</i>	27
Overview of Donati’s publications	27
Early collections.....	28
Late collections	31
The <i>Salmi boscarecci</i> and its contents	34
General Characteristics of the <i>Salmi boscarecci</i>	46
Psalms with multiple settings	59
CHAPTER III THE <i>SALMI BOScarecci</i> IN RELATION TO VESPERS COLLECTIONS OF THE EARLY SEVENTEENTH CENTURY.....	62
Donati and Monteverdi.....	64
Donati and Viadana.....	67
Donati and Gabrieli.....	71
Donati and Grandi.....	75
The <i>Salmi boscarecci</i> and other Vespers collections.....	78
CHAPTER IV CRITICAL REPORT	94
Source.....	94
Editorial Methods.....	96
Critical Notes	98
Dedication.....	100
Dedication (Translation):	101
Avvertimenti Spettanti alla Presente Opera	103
Preface (Translation):.....	105
CHAPTER V TEXTS AND TRANSLATIONS.....	108
SCHOLARLY EDITION OF THE <i>SALMI BOScarecci</i>	123
Domine ad adjuvandum.....	124
Dixit dominus, Sexti Toni	135
Confitebor tibi.....	172
Beatus vir.....	213

Laudate pueri Dominum, Secundi Toni	259
Laudate Dominum.....	301
In exitu Israel de Aegypto	322
Laetatus sum	368
Nisi Dominus	398
Lauda Jerusalem.....	429
Credidi propter quod	477
Magnificat Anima mea, Sexti Toni.....	514
Dixit dominus, Octavi Toni	564
Laudate pueri Dominum.....	597
Magnificat Anima mea, Primo Tuono	637
Missa Primi Toni.....	691
Kyrie	691
Gloria.....	704
Credo	730
Sanctus / Agnus Dei	762
Ripieno parts for Mass in six voices (1622 collection).....	766
APPENDIX A ARCHIVAL RECORDS.....	798
APPENDIX B RANGES OF COMPOSITIONS.....	807
BIBLIOGRAPHY	811

LIST OF TABLES

Table 1.1. Confraternities Active in Casalmaggiore in 1618.....	13
Table 1.2. 1618 Contract Responsibilities.	19
Table 2.1. Ignazio Donati Extant Published Works.	28
Table 2.2. Contents of the <i>Salmi boscarecci</i>	34
Table 2.3. <i>Salmi boscarecci</i> Psalms and their <i>cursus</i> Designations.....	36
Table 2.4. <i>Salmi boscarecci</i> Performance Options.	38
Table 2.5. Titles and <i>Basso per l'Organo</i> Rubric.....	49
Table 2.6. <i>Laetatus sum</i> Divisions by Text.....	50

LIST OF MUSICAL EXAMPLES

Example 2.1. Donati, <i>Dixit Dominus</i> , m. 14-19, full score.....	39
Example 2.2. Donati, <i>Dixit Dominus</i> , m. 14-19, Scoring Option IV.	41
Example 2.3. Donati, <i>Lauda Jerusalem</i> , m. 30-33, reduced score.....	44
Example 2.4. Donati, <i>Beatus Vir</i> , m. 73-77.....	45
Example 2.5. Donati, <i>Laudate Pueri</i> , Tenore, m. 1-4.	47
Example 2.6. Donati, <i>Nisi Dominus</i> , Tenore and Quinto, m. 1-4.	48
Example 2.7. Donati, <i>Dixit Dominus</i> , Choir I only, m. 1-4.....	48
Example 2.8. Donati, <i>Dixit Dominus</i> , Choir I, m. 79-84.....	51
Example 2.9. Donati, <i>Nisi Dominus</i> , m. 70-74.	52
Example 2.10. Donati, <i>Confitebor</i> , m. 87-93, reduced score.....	53
Example 2.11. Donati, <i>Dixit Dominus</i> , m. 97-100.....	56
Example 2.12. Donati, <i>Lauda Jerusalem</i> , Choir I, m. 113-117.....	57
Example 2.13. Donati, <i>Laudate Dominum</i> , Choir I, m. 14-17.....	58
Example 2.14. Donati, <i>Beatus Vir</i> , Canto, m. 126-133.....	58
Example 2.15. Donati, <i>Laudate Dominum</i> , Basso, m. 1-4.....	59
Example 2.16. Donati, <i>Beatus Vir</i> , m. 71-73, reduced score.....	60
Example 3.1. Donati, <i>Laudate Dominum</i> , m. 1-5, reduced score.	73
Example 3.2. Pallavicino, <i>Jubilate Deo</i> , m. 21-30.....	86
Example 3.3. Belli, <i>Dixit Dominus</i> , m. 71-76.....	89

PREFACE

This study presents a complete scholarly edition of Ignazio Donati's *Salmi boscarecci*,¹ a collection of Vespers music for multiple choirs composed while Donati was working for the city of Casalmaggiore between 1621 and 1623. The collection has received greater mention in current scholarship than many contemporary works because of the extensive introduction that outlines different performance configurations.² Although a handful of pieces in the collection have been transcribed into modern notation, the complete collection has not received that treatment. Additionally, Donati's purpose in composing the *Salmi boscarecci*, which was related to the nature of his responsibilities while in Casalmaggiore, has not been discussed in detail.

Ignazio Donati is regarded as an important composer of the period because of his varied and highly successful career as a maestro, his extensive list of publications, how often his music was reprinted and how he was represented in other collections. His *Salmi boscarecci* appears to have been disseminated throughout the Italian peninsula and into other parts of Europe, and was valued enough to be reprinted posthumously in 1639.³ The collection builds upon the extensive traditions of Vespers music passed on by prominent North Italian musicians that composed Vespers music for multiple choirs, such as Giovanni Gabrieli, Ludovica Viadana and Claudio Monteverdi.

¹ Ignazio Donati, *Salmi boscarecci concertati a sei voci, con aggiunta, se piace, di altre sei voci et con il basso principale per sonar nell'organo* (Venice: Vincenti, 1623).

² John Walter Hill, *Music in Western Europe: 1580-1750* (New York: W.W. Norton, 2005), 105.

³ The list of extant copies of the *Salmi boscarecci* is found in Chapter IV: Critical Report.

The *Salmi boscarecci* were composed for twelve different voice parts plus organ continuo, and Donati wrote an extensive introduction which describes a variety of other performance options. This utilitarian approach allowed the collection to be performed in a variety of ways and with a large range of performing forces. The top six parts are for solo voices. The lower six parts are written for a combination of soloists, *ripieno* chorus, and instruments. Donati stated that the twelve parts may be split into several different combinations of voices and instruments. For example, the full set of parts could be divided into two, three or four choirs that could also be placed in separate areas of the church. The lower six parts could be performed by soloists, chorus and instruments, or by any group or combination thereof. If using only the top six books, the lower parts could also be transposed into higher ranges to make the collection accessible to nuns. The soprano line could be sung by a tenor if sopranos were scarce.

These potential combinations made the *Salmi boscarecci* more accessible for churches, monasteries and cathedrals of varying size, as well as for festivals organized by lay confraternities. During the early seventeenth century, in fact, many Northern Italian churches had limited resources,⁴ so they did not have the personnel or financial resources to perform the large scale concerti in the *Salmi boscarecci* with their full scoring of twelve voices and continuo, or at least to perform them on a regular basis. For special events, such as a specific feast day celebration, they might be able to muster the full set of musicians. Donati's instructions allowed the collection to be scaled down as

⁴ Jerome Roche, *North Italian church music in the age of Monteverdi* (Oxford: Clarendon Press, 1984), 16.

necessary by reducing the number of voices into a variety of combinations. This flexible scoring is not only an indication of the various performance options adopted by Northern Italian institutions, but also of Donati's abilities because he composed these works in such a manner that voice parts could be added or omitted without losing the basic substance of the work. The collection reflects the way in which Donati and other composers responded to the changing needs of the institutions for which they worked.

Nevertheless, the primary purpose of the *Salmi boscarecci* was for performance on a grand scale, especially considering the resources (both personnel and financial) that Donati had available in Casalmaggiore. Donati was the most prominent musician in the city of Casalmaggiore. His responsibilities included providing music for four area churches and three confraternities, each with its separate feast days and musical needs which focused on the singing of concerts with organ. It is possible that by combining resources from these organizations Donati had the opportunity to perform the works in the *Salmi boscarecci* with greater frequency.

Donati may have used this collection not only as a tribute to Casalmaggiore, as he mentions in the preface, but also as a portfolio work to demonstrate his capabilities on a larger scale. It was the most polyphonically complex composition of his career at the time of its publication, as his prior works had been limited to six voices or fewer. It was also the largest work that he produced between his time in Casalmaggiore and his final post in Milan. The publication of the *Salmi boscarecci* may have positively impacted Donati's career, for in 1631 he became *maestro di capella* at the Duomo of Milan, one of the most prestigious musical positions in Northern Italy of the time.

Despite Donati's rise to prominence and his reputation in the generation following, only a limited number of current scholarly works discuss his music or life. Donati is admittedly mentioned frequently throughout the important survey of seventeenth-century sacred music by Jerome Roche, who places him within the context of other significant composers of the period.⁵ The key starting point to the study of Donati, however, is a 1967 dissertation by Hugh McElrath that focuses on Donati's motets.⁶ This work provides a biographical sketch for Donati based on information gleaned from prefaces to editions and anthologies as well as contemporary encyclopedias and catalogs. McElrath's dissertation is extensive in its analysis of Donati's output of over two hundred motets, but it is somewhat dated in the treatment of Donati's biography. McElrath noted there is conflicting evidence from reprints of editions regarding the specific dates of Donati's employment in various locations. He was not, however, able to consider archival documents from Casalmaggiore in his biographical study. Moreover, the music that Donati composed during his time in Casalmaggiore was not central to McElrath's work on the motets.

McElrath's biographical findings are essentially repeated in Martha Johnson's 1986 dissertation.⁷ Johnson's thesis includes an edition of one of the two *Magnificat* settings found in the *Salmi boscarecci*, but her historical background does not seem to

⁵ Roche, *North Italian Church Music*.

⁶ Hugh McElrath, "A Study of the Motets of Ignatio Donati (ca. 1575-1638)" (Ph.D. diss., University of Rochester, 1967).

⁷ Martha N. Johnson, "A Critical Edition of Ignatio Donati's *Magnificat Sexti Toni (Salmi Boscarecci, 1623)*, with Introduction and Background," (D.M. Thesis: Indiana University, 1986).

build upon the work by McElrath. It also does not address the psalm settings which comprise the bulk of the collection and which are integral to understanding the types of Vespers services for which the *Salmi boscarecci* would be appropriate. Two Italian theses, Mario Giacoboni's "*Ignazio Donati*" *le musiche a quattro cori per il Duomo di Milano*" and Maurizio Monti's "*Ignazio Donati Maestro di Capella del Duomo di Milano*" examine the music of Donati from the standpoint of his position at the Duomo of Milan.⁸ Giacoboni relied on McElrath as the primary resource for biographical information on Donati, whereas Monti focused on archival records from the Duomo of Milan. Finally, Robert Kendrick discussed Donati in his book on sacred music in early seventeenth century Milan, but his primary emphasis was also on Donati's time at the Duomo of Milan and draws almost exclusively on the research presented in Mario Giacoboni's thesis.⁹

Consequently, this thesis will address a number of issues. Chapter One will review the archival research discovered to date and consider additional documentation from Casalmaggiore that provides a much more detailed picture of why Donati came to the city, what his specific responsibilities were while he was there, and how these elements provided the opportunity to compose the *Salmi boscarecci*. Casalmaggiore was an important port on the Po River and at various times was ruled by Milan and Venice. It

⁸ Mario Giacoboni, "Ignazio Donati: le musiche a quattro cori per il Duomo di Milano" (Tesi di Laurea, Università di Pavia, Scuola di Paleografia e Filologia Musicale [Cremona], 1989-90); and Maurizio Monti, "*Ignazio Donati Maestro di Cappella del Duomo di Milano*" (Milano: Pontificio Istituto Ambrosiano di Musica Sacra, 1990-1991).

⁹ Robert Kendrick, *The Sounds of Milan, 1585-1650*. (Oxford: Oxford University Press, 2002), 35-39.

was undergoing a period of growth in the early part of the seventeenth century and was committed to music and education.

Chapter Two will consider Donati's biography from the context of his published compositions and where the *Salmi boscarecci* fits within that output. The *Salmi boscarecci* was a flexible collection in two ways: through performance options from small-scale to large-scale, and in the varied combinations of psalm texts possible for Vespers services. Finally, the chapter will focus on the music of the *Salmi boscarecci* by examining the principal compositional devices Donati used and their success in the context of his multiple scoring options.

Chapter Three will discuss how Donati interacted with and was influenced by the principal composers of his generation: Claudio Monteverdi, Lodovico daViadana, Giovanni Gabrieli and Alessandro Grandi. Those relationships will be explored in detail. The *Salmi boscarecci* will further be considered within the larger framework of Vespers publications of the early part of the century that provided prefaces with flexible scoring options and collections that were most closely related to Donati's work though texture, scoring and content.

In conclusion, this study of the *Salmi boscarecci* will provide greater detail about the biography of Ignazio Donati and the role that the Casalmaggiore confraternities played in bringing Donati to the city where he composed the *Salmi boscarecci*. It will show how Donati's varied responsibilities in Casalmaggiore gave him the means and opportunity to compose a large-scale work that utilized all the resources at his disposal. The complete edition of the *Salmi boscarecci* will provide a more comprehensive understanding of the collection and how it could be utilized in a variety of performance

formats. Finally, the *Salmi boscarecci* will be placed within the context of Vespers collections of the early seventeenth century and it will be recognized as a highly inventive work that merited its posthumous reprinting.

CHAPTER I

IGNAZIO DONATI'S LIFE AND CAREER

Ignazio Donati (c.1568-1638) had a distinguished career that placed him in several important centers of music during his lifetime, including Urbino, Ferrara, Casalmaggiore, Novara and Milan. Donati's career has been described as having a seemingly logical progression from east to west and from smaller cities to one of the most important Lombard cathedrals, ending at the Duomo of Milan.¹ At roughly the midpoint of his career, from 1621 to 1623, Donati worked in Casalmaggiore where he composed the *Salmi boscarecci*.

Questions about Donati's birthplace

The first question that always arises in studies of Donati's biography is the location of his birthplace. Casalmaggiore has been listed in most sources; however, there is no proof of this statement in the archival records, nor do biographers who forward Casalmaggiore as a birthplace indicate the original source of this information. In his lecture on Donati delivered at Ancona in 1999, Maurizio Monti argued that Donati was, in fact, not born in Casalmaggiore.² Monti's basis for this assertion rests in his interpretation of statements by Giovanni Romani, an eighteenth-century historian who wrote the primary historical record of the city. Romani notes that, "With this second item

¹ Jerome Roche and Elizabeth Roche, "Donati, Ignazio," *Grove Music Online*. *Oxford Music Online*: accessed February 15, 2008, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/07989>.

² Monti, Maurizio, "Ignazio Donati e il "cantar lontano": genesi e sviluppo" (Contribution to the Colloquium at the *Festival Cantar lontano*, Ancona, Italy, June 18-20, 1999).

also the aforementioned Donati, although foreign, was associated...”³ Monti further listed passages from the archival documents that are written in a way that suggests that Donati was an outsider, not a favorite son returning to his hometown:

Moreover the Lord Regent has proposed that since the leaders of the Community have brought here a certain most excellent master of music Reverend Don Ignatio ...⁴

The revered master mister Ignazio Donati, famous singer, comes to live in the land of Casalmaggiore to teach publicly his art ...⁵

Donati’s own introduction to the *Salmi boscarecci* leaves a similar impression:

With great kindness and liberality worthy of the natural magnificence and nobility of the citizens of Casalmaggiore, have already brought me ... Wherein I am even more greatly pleased and rejoice to have been led to such a position, as that I have found here the noble and flourishing Academy of Nightingales...⁶

³ "Per questo secondo oggetto anche il prefato Donati, quantunque estero, fu aggregato..." Giovanni Romani, *Storia di Casalmaggiore*, vol. II, (Casalmaggiore: Pei Fratelli Bizzarri, 1828), 140-141.

⁴ "Ha anco il signor Regente proposto che con l'occasione che li signori di Comunità hanno condotto un certo reverendo don Ignatio maestro di musica eccelentissimo..." Casalmaggiore, Archivio della Parrocchia di San Stefano, Confraternita di S.Spirito, verbale della Congregazione, Busta n. 65, c. 129 r., 10 febbraio 1618.

⁵ "... il Maestro Reverendo signor Ignatio Donati celebre cantore viene ad habitare in questa terra di Casalmaggiore per insignarvi pubblicamente la sua virtù..." Casalmaggiore, Archivio della Parrocchia di San Stefano, Confraternita di Santo Spirito, estratto dal verbale della Congregazione, c. 176 v., 2 agosto 1621.

⁶ "... havendomi con tanta benignità, et liberalità, degna dell'innata magnificenza, et nobiltà de' Casalaschi, già condotto [...] Ove tanto maggiormente mi pregio, et godo di essere stato condotto con tal carico, quanto che vi ho trovato la nobile, et florida Academia de' Filomeni..." Ignazio Donati, *Salmi boscarecci...* (Venezia, A.Vincenti, 1623), dedication.

Finally, Monti's research on Donati revealed that Donati was not a common surname in birth records from Casalmaggiore during the late sixteenth century. However, there is one birth certificate identifying someone with the Donati surname born around the same time as Ignazio Donati.⁷

A simple explanation for the confusion regarding Donati's birthplace is that contemporary biographers may have been misled by the title Donati was given when he worked in Casalmaggiore and one noted in the introduction to the *Salmi boscarecci*: "Maestro di Cappella della Terra di Casal Maggiore." Instead of reading "master of music OF the city of Casalmaggiore" they interpreted the statement as "master of music FROM ..."⁸ Identifying Donati's birthplace, or eliminating Casalmaggiore as an option, is significant because it helps us to narrow down what factors may have led to his decision to work in Casalmaggiore and why he did not remain there for a longer period of time, as Donati was only employed in Casalmaggiore from 1621 to 1623.

If Donati indeed had been born in Casalmaggiore and possibly had family in the area, he likely would have been more receptive to working in Casalmaggiore when he was originally contacted in 1618. If he was a native son, moreover, it should have been easier to bring him "home" if a position were available. For the same reasons, he may not have left as early as 1623. One could argue that to have responsibilities for several institutions is more organizationally challenging than a single *maestro di capella* post at a cathedral, but unless Donati was extremely unhappy with his position in Casalmaggiore, it would have been more difficult for him to leave if he were originally from

⁷ "In data 7 novembre 1569 viene battezzato Giovanni Leonardo, figlio di Domenico Donati." Casalmaggiore, Archivio della Parrocchia di San Leonardo, Registro dei Battesimi. 7 novembre 1569. Unfortunately, the records from the baptism registry for 1570-1591 are not extant.

⁸ Vittorio Rizzi, e-mail message to author, February 1, 2010.

Casalmaggiore. However, the fact remains that it did take civic leaders two attempts to successfully hire Donati, and he remained in Casalmaggiore for only two years.

Early career

Ignazio Donati was born sometime between 1568-1570, based on his listed age of 70 at the time of his death in 1638.⁹ He was most likely born in Urbino or Pesaro. In geographic terms, Urbino and Pesaro are part of the same province (Pesaro e Urbino), itself one of the five included in the region of the Marches, with its capitol at Ancona. Maurizio Monti has suggested Donati was born in Urbino but does not provide additional source material to explain his reasoning.¹⁰ A more likely location is Pesaro, given the extant records for Donati in that city.

Donati's first recorded post was in Pesaro at a relatively young age, and it, therefore, is possible that he received his first training there. He was employed as organist at the cathedral of Pesaro from an unknown start date until sometime in 1596.¹¹ In 1596 Donati became *maestro di cappella* at the cathedral in Urbino.¹² Donati served in this post until June 1598. He then returned to Pesaro by April 1600 as *maestro di cappella*

⁹ Two records from the archives in Milan record this: Milano, Sagrestia del Duomo: Archivio della Parrocchia di Santa Tecla nel Duomo, Registro dei morti dal 1611 al 1681, foglio 25. “Addì 22 gennaio il Molto rev. Sig. Ignazio Donati maestro di cappella del Duomo morto di morte subitanea havendo celebrato il giorno avanti mentre usciva di casa per andare a celebrare d’anni 69, fu sepolto con l’assistenza de dodici sacerdoti,“ and Milano, Archivio di Stato, Popolazione 122 (Morti Milano – Registri mortuari) 21 Jan 1638, pagina 9. “Ignatius de Donatis ann. 70 ex improvisa morte obyt”. *PO P.S. Micha alis metrop.*“

¹⁰ Maurizio Monti, interview with author, December 16, 2005.

¹¹ Maurizio Monti, “Dalle Marche alla Pianura Padana: Ignazio Donati e i ‘Salmi Boscarecci’” (Paper presented at the *Festival Cantar lontano*, Ancona, Italy, June 18-20, 1999).

¹² Bramante Ligi, “La Capelle Musicale del Duomo d’Urbino.” *Note d’Archivio per la Storia Musicale* (Rome: Edition Psalterium, 1925): 64.

at the Cathedral Basilica of Pesaro, where he served for one year.¹³ In 1601 Donati became *maestro di capella* at the cathedral in Fano, another city in the province Pesaro e Urbino, and remained in that position until October of 1605. Pesaro, Urbino and Fano are in close proximity to the sea, and would have given Donati good transit points to Venice, where his works were published and where he most likely interacted with many of the prominent composers of the day.

Donati presumably left Fano in November of 1605 to go to a more prestigious post, either one with better compensation or one nearer his home, as he was offered a raise in salary by the current bishop in order to stay in Fano:

The Provost said that our Most Reverend Lord Bishop desired that the salary of Sir Ignazio, the chapel master, be increased so that he would not leave, as he has hinted he wishes to do in order to take a canonry in his homeland. And for that reason he beseeched the Canons in the name of his Most Reverend Lord that it be increased by 15 scudi. It was said by Mister Bartolello and Mister Primario that this would be all right because he performs well and is deserving, and principally in order to give satisfaction to the Most Reverend Lordship.¹⁴

A record may exist of the benefice bestowed upon Donati in the Vatican archives, but I have not yet had the opportunity to consult these sources. In any case, this quotation gives us some indication of where Donati's so-called "homeland" might be. Fano, where

¹³ Ligi, "La Capelle Musicale del Duomo d'Urbino," 65.

¹⁴ "Il Prevosto disse che Messer Reverendissimo Vescovo nostro desiderava che si accrescesse salario a Messer Ignazio, maestro di Cappella, acciò non si partisse, come accennava voler fare, per l'occasione di poter avere un canonicato nella sua patria; che perciò pregava li Santissimi Canonici a nome di Messer Reverendissimo che se li accrescesse 15 scudi. Fu dal Signore Bartolello, e Signore Primario detto, che era bene, perchè si porta bene et è meritevole, et principalmerite per dar soddisfazione a Messer Reverendissimo." Riccardo Paolucci, "La Capella Musicale del Duomo di Fano." *Note d'Archivio per la Storia Musicale*, (Rome: Edition Psalterium, 1926): 100.

the document was written, was an exempt diocese, so it was not subject to Urbino, the metropolitan archdiocese at the time, thus the homeland in question could be Urbino.¹⁵

On the other hand, Pesaro is subordinate to Urbino. Therefore the homeland as mentioned above could also refer to Pesaro, as well as to another town in the Marches.

Unfortunately, we do not know where or what this better position may have been, as we have uncovered no records of Donati's activities between 1605 and 1612. It is possible that he received additional religious training during this period, for he is identified as "Reverend" Ignazio Donati in documents from Casalmaggiore, but not as such in the record from Fano. If Donati returned at this juncture to his place of birth as indicated, it seems clear that he was not from Casalmaggiore, as no record linking him to Casalmaggiore has been found that dates prior to 1618.

Donati's early career offered the possibility of association with two important musicians of his generation: Lodovico da Viadana and Alessandro Grandi. Donati returned to Urbino as *maestro di capella* in 1612 and remained there until 1615. Lodovico da Viadana was in nearby Fano from 1610 until 1612, holding the same position Donati had left in 1605.¹⁶ In either 1615 or 1616, Donati left Urbino a second time to serve as *maestro di capella* for the *l'Arciconfraternita* and *Accademia dello Spirito Santo* at Ferrara, where he succeeded Alessandro Grandi. The *Accademia* was a

¹⁵ Umberto Benigni, "Diocese of Fano." The Catholic Encyclopedia. Vol. 5. New York: Robert Appleton Company, 1909. <http://www.newadvent.org/cathen/05785a.htm>, accessed September 16, 2010 and "Archdiocese of Urbino." The Catholic Encyclopedia. Vol. 15. New York: Robert Appleton Company, 1912, <http://www.newadvent.org/cathen/15221b.htm>, accessed September 16, 2010.

¹⁶ Paolucci, "La Capella Musicale del Duomo di Fano," 103ff.

charitable confraternity with an active musical organization.¹⁷ The confraternity's focus was probably on religious observance rather than intellectual pursuits as typical of many *accademie*, and more along the lines of the Venetian *scuole*.¹⁸ It was also a progressive institution known for its "modern" music.¹⁹ During Donati's tenure at the confraternity, Grandi remained in the city as *maestro di capella* at the Cathedral. Roche argues that both composers excelled in Ferrara because of the strong interest the confraternity had in music:

Clearly, the conditions at these establishments [the two confraternities in Ferrara] stimulated composers, and the results of their efforts achieved a wide popularity. That the groups of lay people that ran them held the provision of good music in high esteem can be seen from the fact that the 1636 regulation book of the *Accademia dello Spirito Santo* devotes three out of eighteen chapters to musical matters.²⁰

In a separate article on the duet in Italian church music, Roche further observed that the city of Ferrara was also atypical of northern Italian cities by having two highly regarded composers in residence:

Since Grandi was still in Ferrara, at the cathedral, till 1617, the two composers [Grandi and Donati] may have known and learnt from one another. Ferrara was certainly the most fortunate of the smaller north Italian cities in having two such fine church composers. Even though twenty years had passed since the departure of the Este court, it was still right in the forefront in the field

¹⁷ McElrath, "A Study of the Motets of Ignatio Donati (c. 1575-1638)," 36-39.

¹⁸ James Harold Moore, *Vespers at St. Mark's: music of Alessandro Grandi, Giovanni Rovetta, and Francesco Cavalli* (Ann Arbor, Michigan: UMI Research Press, 1981), 332.

¹⁹ Vittorio Rizzi, "Musica e Musicisti a Casalmaggiore in età Barocca" (Paper presented at the conference *Alle fonti della nostra storia*, Casalmaggiore, Italy April 19, 2002).

²⁰ Jerome Roche, *North Italian church music in the age of Monteverdi*, (Oxford: Clarendon Press, 1984), 24.

of the church duet as well as of other small-scale concertato media, and had lost none of its former reputation for progress in music.²¹

Donati was, in fact, very prolific in his time in Ferrara, having three collections published during the period. These collections probably increased the level of interest in Donati among the civic authorities of Casalmaggiore, as they were interested in composers who were writing in a “modern” style.

Donati left Ferrara in 1618 or 1619, but there is another gap in his biography between his service in Ferrara and his work in Casalmaggiore, which began in 1621. Some confusion about the intervening years in the biographical sources has arisen from a misunderstanding of Donati’s start date in Casalmaggiore, as McElrath believed that he began working there in 1618. Donati did have contact with the civic leaders of Casalmaggiore in 1618, but he did not begin his employment in Casalmaggiore until 1621. It is noteworthy that Ferrara is in the region of Emilia-Romagna, so the progression of Donati’s employment prior to Casalmaggiore took him from the Marches, through Emilia-Romagna to Lombardy, two regions to the northwest.

Years in Casalmaggiore

Donati spent two years in Casalmaggiore at the midpoint of his career (1621-1623) as he worked his way towards his final position at the Duomo of Milan. Casalmaggiore was a significant community in the province of Cremona during the seventeenth century. Strategically situated on the north bank of the Po River, it had a well

²¹ Jerome Roche, “The Duet in Early Seventeenth-century Italian Church Music.” Proceedings of the Royal Musical Association, 93rd Session, (1966-67): 39.

established port with strong exports of locally produced wine and fabrics from nearby Cremona.²² It was at times under the administrative control of both Milan and Venice, although it seemed to have more autonomy than other communities in the region.²³ Because of this autonomy and its income as a port, the city had more wealth and resources to dedicate to education and the arts.

Casalmaggiore had a history of music teaching, strong and plentiful churches and clergy, and community leaders who were interested in the arts. For example, in the late sixteenth century a significant local musical figure was the Florentine Orazio Caccini, who lived in Casalmaggiore from at least 1572 to 1574. Orazio Caccini was the brother of Giulio Caccini, an important figure in the development of sacred and secular monody. Orazio Caccini was a member of the Confraternity of the Holy Spirit, where he was involved in the performance and teaching of singing.²⁴ He left for Rome in 1574, where he became *maestro di capella* in Santa Maria Maggiore.

In 1618, the civic leaders of Casalmaggiore desired to make the city more culturally vibrant and relevant by hiring a well-known composer of modern music. Vittorio Rizzi notes that, “The sources in our possession indicate the desire of the ruling class to show itself, even on a musical level, in step with the times, to make Casalmaggiore a lively and productive cultural center in line with the trends of modern

²² Chiara Levi, “Da Borgo a Città: Casalmaggiore nell’età ‘delle Riforme.’” (Tesi di Laurea, Università degli Studi di Milano, 1995-96), 34.

²³ Levi, “Da Borgo a Città: Casalmaggiore nell’età ‘delle Riforme,’” 42.

²⁴ Rizzi, “Musica e Musicisti in età Barocca,” 2.

‘sacred’ music.”²⁵ Rizzi goes on to suggest that there may have been an actual “program of culture,” and that Donati, as a proponent of the modern concerted style of sacred music, was seen by the deputies as a potential catalyst for this development in Casalmaggiore.²⁶ Donati was the first music teacher employed by the community as a whole, with far-reaching musical responsibilities which included providing music for multiple churches. This increased interest in music education and the desire to employ such a well-known composer may have only lasted through Donati’s years in Casalmaggiore. Rizzi notes that a decade later, the musician Francesco Vignati was offered the same salary that Donati had received, a fact suggesting that the resources available had not significantly changed in the years after Donati’s departure. The civic leaders of Casalmaggiore were members of the city’s main lay organizations, the confraternities, which collaborated in order to create an environment (both musical and financial) for Donati to come to the city. The term “confraternity” has many connotations, but in this context they were lay organizations whose members shared similar social and religious activities and pursuits.²⁷ The confraternities might have included members from different occupations and neighborhoods within the city. These confraternities were an intrinsic part of the social fabric of Casalmaggiore and it is

²⁵ “Le fonti in nostro possesso rivelano una volontà della classe dirigente di mostrarsi, anche sul piano musicale, al passo coi tempi, di rendere Casalmaggiore un centro culturalmente vivace e produttivo, in linea con le tendenze più moderne della musica “sacra”.”Rizzi, “Musica e Musicisti in età Barocca,” 3.

²⁶ Rizzi, “Musica e Musicisti in età Barocca,” 3.

²⁷ Christopher Black, *Church, Religion and Society in Early Modern Europe* (Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2004), 131.

important to understand their role in the city.²⁸ Archival documents on the confraternities in Casalmaggiore are located in a variety of places.²⁹ The extant local archival records pertaining to Casalmaggiore and its confraternities are stored in the main parish church of San Stefano, except those records destroyed after the dissolution of the confraternities at the end of the eighteenth century. Other documents, which are fewer in number, found their way into the *fondi* of other institutions that would have had contact with the confraternities, including diocesan records which came from pastoral visits.³⁰ Finally, some records remain from the archives of the government offices that managed the eighteenth-century abolishment of the confraternities, and these are now believed to be held in the Archivio di Stato di Milano.³¹

The local archival records fall into three categories: official acts, accounting records, and acts on assets. Official acts include the minutes of regular meetings that contain summaries of discussions and deliberations as well as elections. Accounting records include the cash journal and ledger. In Casalmaggiore, these first two categories

²⁸ General background on confraternities in Casalmaggiore is the focus of the following paper: Enrico Cirani, “Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore.” (Presented at the Rotary Club “Casalmaggiore-Oglio Po” October 3, 2001. Casalmaggiore: Quaderni per i Soci del Club, Parrocchia di Santo Stefano, 2002).

²⁹ Enrico Cirani is the principal archivist of the parish of San Stefano in Casalmaggiore and organized their archives. He has published a number of articles on various aspects of religious life in Casalmaggiore. His research identified the documents used in works by Maurizio Monti, Vittorio Rizzi and this author.

³⁰ Casalmaggiore is in the diocese of Cremona.

³¹ I have not yet had the opportunity to consult these. See Cirani, “Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore,” 14. . According to Enrico Cirani, in 1775 the confraternities were suppressed in Casalmaggiore as a result of reforms by Maria Teresa and the Habsburg Empire.

of records are the most fragmented and more negatively affected by poor storage,³² and, in fact, most of the accounting records from this period are not extant.³³ This is unfortunate, as these records could have given us information including what musicians Donati may have hired. They may also have identified a specific festival or occasion in which the *Salmi boscarecci* was performed on either small or large scale. Acts on assets, which include wills, sales, purchases, loans and court documents, are the richest sources of material about Casalmaggiore, but appear the least relevant in regards to Ignazio Donati. The most useful records regarding Donati come from the minutes of the congregation of San Stefano from the period.³⁴

The church of San Stefano is the main parish church of Casalmaggiore and one of the churches that sponsored confraternity activity in the sixteenth and seventeenth centuries. The records indicate that several confraternities were active in Casalmaggiore during the early seventeenth century (Table 1.1). Although independent, these confraternities were essentially local chapters of much larger organizations which were spread throughout Italy, each with its own history and primary devotional and philanthropic function. In addition, each confraternity in Casalmaggiore was associated with a specific church, and many of these were built or partially funded by their confraternities.

³² Cirani, "Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore," 6.

³³ Enrico Cirani, Note attached to Archivio della Parrocchia di San Stefano in Casalmaggiore documents.

³⁴ Translated in Appendix A.

Table 1.1. Confraternities Active in Casalmaggiore in 1618.

<i>La Confraternita della Trinità</i>	The Confraternity of the Trinity
<i>La Confraternita di Santo Spirito</i>	The Confraternity of the Holy Spirit
<i>La Confraternita della Morte</i>	The Confraternity of Death
<i>La Confraternita del Carmine</i>	The Confraternity of Carmelites
<i>La Confraternita del Santissimo</i>	The Confraternity of the Blessed
<i>Sacramento</i>	Sacrament
<i>La Confraternita del Rosario</i>	The Confraternity of the Rosary

The philanthropic focus of each confraternity centered on one or more of the corporal Seven Acts of Mercy, based on scripture in Matthew 25: feed the hungry, give drink to the thirsty, clothe the naked, visit prisoners, shelter homeless, visit the sick, and bury the dead. Christopher Black notes that most confraternities specialized in one act as opposed to the whole list.³⁵

The Confraternity of the Trinity was the oldest confraternity in Casalmaggiore, and was founded in the first half of the sixteenth century. The membership worked with orphans and with pilgrims passing through Casalmaggiore, especially brothers going to the Jubilee pilgrimage in Rome and Loreto. They built the church of Santa Croce and an orphanage in 1601 and then rebuilt the church after finding structural issues with the

³⁵ Christopher F Black, *Italian confraternities in the sixteenth century* (Cambridge [England]: Cambridge University Press, 1989), 168.

foundation. A group of monks from the Regular Clerics of St. Paul (commonly referred to as Barnabites because of their association with the church of St. Barnabus, Milan),³⁶ was sent to Casalmaggiore to manage the schools. Coexistence between the clerics and the confraternity became problematic, so the confraternity built a second church called Trinità.³⁷ The chapter of the Confraternity of the Trinity in Casalmaggiore may be linked to the Arch Confraternity of the *Santissima Trinità dei Pellegrini* (Most Holy Trinity of the Pilgrims) in Rome, founded by St. Philip Neri. One of its important rituals was the Forty Hours Vigil, a devotion where prayer is offered continuously before the Blessed Sacrament is exposed.³⁸ This vigil is mentioned in the 1621 contracts with Donati.

The Confraternity of the Holy Spirit focused on the care of orphans by managing an orphanage for girls. Members provided for maintenance and education, especially in women's work.³⁹ They were associated with the church of San Rocco. Another emphasis of this organization was moral and material assistance to prisoners, particularly those condemned to death. As noted earlier, this is the confraternity with which Orazio Caccini was involved when he lived in Casalmaggiore. When Caccini was in Rome, he continued to assist the Confraternity of the Holy Spirit with its Jubilee pilgrimage to

³⁶ Cesario Tondini di Quarenghi, "Barnabites." *The Catholic Encyclopedia*. Vol. 2. New York: Robert Appleton Company, 1907. <http://www.newadvent.org/cathen/02302a.htm>. Accessed September 20, 2010.

³⁷ Cirani, "Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore," 7.

³⁸ Herbert Thurston, "Forty Hours' Devotion." *The Catholic Encyclopedia*. Vol. 6. New York: Robert Appleton Company, 1909. <http://www.newadvent.org/cathen/06151a.htm>. Accessed September 17, 2010.

³⁹ Cirani, "Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore," 10.

Rome.⁴⁰ Caccini may even have participated in the Confraternity of the *Santissima Trinita dei Pellegrini* in Rome, significant for its support of pilgrimages to Rome, although no extant sources confirm this.⁴¹

The Confraternity of Death was located at the Parish of San Leonardo. In the early sixteenth century, the community built a church named Santa Maria delle Morte and a small house nearby for the care of the sick. Due to an increase in charitable acts, the confraternity built a local hospital which was the largest charitable institution in Casalmaggiore. The Confraternity of Carmelites distributed money to the needy and gave dowries to poor girls. It managed the church of San Giovanni.

The final two confraternities in the list are the local chapters of confraternities with papal sanctions. They focused on devotional practices but were also involved with administration and maintenance: the Confraternity of the Blessed Sacrament and the Confraternity of the Rosary. A goal of the Catholic Church was to have a chapter of each confraternity in every parish. Both of these confraternities also were more closely supervised by their parish priest.⁴² The Confraternity of the Blessed Sacrament focused on the practice of Eucharistic adoration in all its forms by encouraging more frequent

⁴⁰ Cirani, "Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore," 9.

⁴¹ For more information, see Noel O'Regan, *Institutional patronage in post-Tridentine Rome: music at Santissima Trinità dei Pellegrini, 1550-1650*, (London : Royal Musical Association; Witherslack, Grange-over-Sands, Cumbria, England: R.M.S. Dooley (distributor), 1995).

⁴² Christopher Black, "Confraternities and the Parish in the Context of Italian Catholic Reform." In *Confraternities & Catholic reform in Italy, France, & Spain*, edited by John Patrick Donnelly, and Michael W. Maher, (Kirkville, MO: Thomas Jefferson University Press, 1999), 9.

confession and communion.⁴³ Particular attention was placed on the Eucharistic celebrations, processions, and especially to the accompaniment of the last sacrament to the dying.⁴⁴ Members took care of the maintenance and beautification of the Chapel where the Eucharist was kept. Their role extended to the care and maintenance of the whole church. They worked with other confraternities for church maintenance, special events, and to defray costs for music services. Recitation of the Rosary was the main devotional focus of the Confraternity of the Rosary. Unlike many confraternities, its membership was open to both men and women. All members were asked to recite the Rosary while meditating its 15 mysteries at least once a week. The confraternity held processions the first Sunday of the month, and special services on the feasts of the Nativity, Annunciation, Purification and Assumption.⁴⁵

In Casalmaggiore, the Confraternities of the Blessed Sacrament and the Rosary were also noted for their ‘friendly’ competition in the decoration of their separate chapels. The Confraternity of the Blessed Sacrament commissioned the painter Orazio Asola for decoration of its chapel as well as an artist from Cremona, Molosso, to create the altarpiece known as the *Last Supper*. They also arranged for the painting of the *Flagellazione di Cristo del Diotti*. In contrast, The Confraternity of the Rosary engaged

⁴³ Black, “Confraternities and the Parish in the Context of Italian Catholic Reform,” 9.

⁴⁴ Cirani, “Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore,” 13.

⁴⁵ Christine Suzanne Getz, *Music in the collective experience in sixteenth-century Milan* (Aldershot, England: Ashgate, 2005), 257. Her source is Francesco Fontana, *Rosario della Glorioso Vergine Raccolto dal R.P.F. Francesco Fontana Comasco* (Como: appresso G. Trova), 3r-4r. Milano: Biblioteca Nazionale Braidense Gerli 2321, 1587. It is a book of orders and statutes governing the operation of the Confraternity of the Rosary.

the painter Giugni of Brescia to create the altarpiece of the *Madonna of the Rosary*.⁴⁶

These competitions had a dual purpose: to beautify the chapels and to favorably impress the congregation as a whole in the hopes of obtaining new members.

The aforementioned confraternities of Casalmaggiore played a significant role in the social and cultural life of the city. They averaged fifty members each, many of whom belonged to large families, and held significant assets. They competed against each other for the decorations of their specific chapels, but individual confraternities as well as the collective confraternities also came into conflict at times with the clergy of the parish, as was the case throughout Italy as the Catholic Church struggled both to harness the resources and abilities of the confraternities and to try to control them. Christopher Black wrote about this delicate balance between lay organizations and clergy, especially when the confraternities may have held greater financial resources or strong personalities:

Lay initiatives and responsibilities in the Catholic Reform spirit could persist. The degree of harmony or conflict and the balance of power between parish clergy and parochial lay elites depended on local variables, such as financial resources of either side, the personalities involved, the extent of competition between fraternities within a given church, or the competitive attractiveness of other confraternities outside the parish church.⁴⁷

Collaboration between confraternities, such as the combined effort to hire Donati, worked well in Casalmaggiore in the early seventeenth century. Unfortunately, however, disagreements between the confraternities or between the confraternities and the religious authorities often led to litigation in civil and ecclesiastic courts. Enrico Cirani cites two

⁴⁶ Cirani, “Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore,” 12.

⁴⁷ Black, “Confraternities and the Parish in the Context of Italian Catholic Reform,” 25.

examples in which differences between confraternities and clergy led to long disputes. In the first, the issue centered whether orphaned girls should be examined by priests before marriage at the priest's residence or at the orphanage. The second dispute was about the order of precedence in processions – who should carry candles or pictures – and lasted two decades without resolution in the Roman ecclesiastical courts.⁴⁸

In 1618, three of the confraternities – The Confraternities of the Blessed Sacrament, the Holy Spirit and the Holy Rosary – pooled their resources in order to create a position with a salary large enough to invite a well-established musician (such as Donati) to come to Casalmaggiore. The initial invitation to Donati as noted in the minutes of the Confraternity of the Blessed Sacrament came in February of 1618:

Prior Bonsignore has proposed that it would be good to give a salary to a certain Reverend Mister Don Ignatio [Donati], who has been introduced ... as a most excellent musician, to serve in this cathedral church of San Stefano, where he has been praised by everyone, with a contract, however, for a period of five years.⁴⁹

The position as recorded in the minutes of the Confraternity of the Holy Spirit would entail a variety of directing and singing engagements on a weekly and monthly basis at San Stefano and in the confraternities and other churches. Table 1.2 shows the responsibilities associated with the contract.

⁴⁸ Cirani, “Le Confraternite della Parrocchia di Santo Stefano in Casalmaggiore,” 13.

⁴⁹ “Il priore Bonsignore ha proposto esser bene dare un sallario a un certo reverendo signori don Ignatio, il quale è stato introdotto delli [...] come musico eccellentissimo per servire a questa Chiesa catedral di santo Stefano, dove che è stato laudato da tutti, con li oblighi però per il tempo di cinque anni.” Casalmaggiore, Archivio della Parrocchia di San Stefano, Registro delle Ordinazioni della Confraternita del Santissimo Sacramento, 11 febbraio, 1618.

Table 1.2. 1618 Contract Responsibilities.

<ul style="list-style-type: none"> • Direct the singing of concertos with organ for each celebration that occurs, even during the week. • Direct the singing of songs of the Blessed Virgin on each first Sunday of the Most Holy Rosary and other festivals of the Most Holy Rosary. • Direct the singing of concertos with organ for Blessed Sacrament on the third Sunday of the month. • Be present and lead other Blessed Sacrament services in San Stefano, San Giovanni, and Santa Lucia.⁵⁰

The record from the Confraternity of the Holy Spirit also lists board and lodging paid to Donati in addition to a wage and identifies four members to conclude the negotiation with Donati.⁵¹

This first offer to Donati was seemingly unsuccessful, as the next available record shows that the Confraternity of the Holy Spirit extended its current contract with a local musician, Don Pasquale Pelizza. Pelizza had been the organist in San Stefano since 1611.⁵² It is probable that Pelizza was held in lower esteem than Donati, as the confraternity had difficulty agreeing on the proper compensation:

The ballot standing being given that the vote has prevailed that the above-mentioned Don Pasquale [Pelizza] be accepted as the *maestro di capella*, they have ordered that he be accepted on the strength of the present ballot for master of

⁵⁰ Ibid.

⁵¹ Casalmaggiore, Archivio Parrocchiale, Serie XIII, Confraternita di S. Spirito, Busta n.65, Estratto dal verbale della Congregazione del 10 febbraio 1618.

⁵² Enrico Cirani, ed. “La Chiesa di Santo Stefano ed i suoi Antichi Arcipreti.” *Manoscritti inediti di storia di Casalmaggiore* – n. 4. (Secondo due manoscritti della fine del XVIII secolo, 1996), 33.

the chapel of our church with the consent of the Company, and then in another assembly it will be decided whether or not he will be provided with a salary.⁵³

Pelizza remained in Casalmaggiore and eventually worked with Donati.

In August, 1621, the organizations revisited their musical initiatives and once again offered a position to Donati. Although the records for the first offer do not show who among these groups was accountable for Donati's salary and list twenty-five Milanese ducats as compensation for all of his duties, the 1621 record broke down the arrangement by institutional pledge and indicated that Donati received an increase in pay:

... that the Company of the Most Blessed Sacrament has to pay each year for the next five years eighteen Milan ducats, and the other twelve from the Company of the Most Holy Rosary, that in all there are thirty ducats per year for five years...⁵⁴

Donati's duties as listed in this contract were essentially the same as those proposed in the 1618 document, although additional information and clarification are provided: he was to supply music for all celebrations of the Blessed Virgin, all obligations of the Confraternity of the Rosary, all Sundays and festivals of the Blessed Sacrament including the forty hours vigil, and other services as required by the confraternity officers.⁵⁵ Thus,

⁵³ “[...] La quale balottatione stando, essendo che sono prevalsi i votti che detto don Pasquale [Pelizza] s'habbia d'accettare per maestro di capella, hanno ordinato che si accetta come per vigore della presente lo accettano per maestro di capella della nostra chiesa a beneplacito della Compagnia, et poi in un'altra Congregazione si ordinarà se se li haverà da costituire salario sì o no.” Casalmaggiore, Archivio Parrocchiale, Serie XIII, Confraternita di S. Spirito, Busta n.65, Estratto dal verbale della Congregazione del 31 dicembre 1619.

⁵⁴ “che la Compagnia del Santissimo Sacramento gli habbia dare ogn' anno de anni cinque prossimi futuri ducatononi di Milano dieciotto, et altri dodeci la compagnia del Santissimo Rosario, che in tutto sono ducatononi trenta l'anno de detti cinque anni ...” Casalmaggiore, Archivio della Parrocchia di San Stefano, Registro delle Ordinazioni della Confraternita del Santissimo Sacramento, 1 agosto 1621.

⁵⁵ “così tutte le altre volte che vuorerà per servido dette compagnie, ad arbitrio et ordinanti a de signori ufficiali d'esse compagnie.” Ibid.

Donati was now responsible for music for four separate churches (San Stefano, San Rocco, San Giovanni, and Santa Lucia) and three confraternities, each with its separate festivals and celebrations. Because of these varied responsibilities, or perhaps in order to emphasize them, Donati is given the title “Maestro di Cappella della Terra di Casal Maggiore”. As a condition of his contract, Donati was required to utilize musicians chosen and hired by the confraternity:

That this Mister Don Ignatio is also obligated, in performing songs and [instrumental] music, to make use of the singers and instrumentalists who will be elected and paid by those companies ...⁵⁶

Donati may have supervised other local musicians and teachers of music. We know of two local *maestros* who were also working in Casalmaggiore at the time. In addition to Don Pasquale Pelizzi serving at the Confraternity of the Holy Spirit, there are records of a Bartolomeo Porzio Canale serving as *maestro di capella* of the Confraternity of the Holy Rosary from 1621-1623.⁵⁷

In addition to his work for the confraternities and churches, Donati was involved in a separate organization in Casalmaggiore called the *Accademia di Filomeni*. Not much is known about this organization, but it most likely served a literary, social and musical function. Its name references a gruesome story in mythology that ends with a young woman named Philomela transformed into a swallow while her sister Procne is changed into a nightingale. According to the history of Casalmaggiore by Romani, the *Accademia*

⁵⁶ “Che esso signori Don Ignatio sia obligato, nel far di canti e musiche, servirsi delli cantori et musici che saranno eletti et pagati da dette compagnie ...” Casalmaggiore, Archivio della Parrocchia di San Stefano, Registro delle Ordinazioni della Confraternita del Santissimo Sacramento, 1 agosto 1621.

⁵⁷ Rizzi, “Musica e Musicisti a Casalmaggiore in età Barocca,” 3.

was founded by Bartolomeo Porzio Canale, the maestro di capella at the Confraternity of the Rosary.⁵⁸ The organization was active in 1623, based upon statements made by Donati in his preface to *Salmi boscarecci*:

Wherein I am even more greatly pleased and rejoice to have been led to such a position, in that I have found here the noble and flourishing Academy of Filomeni so filled with elevating subjects, no less suited to lovely singing and of playing various instruments than to learnedly discussing literature.⁵⁹

A second, anonymous report mentions the members' particular skill in singing and composing, including a member of the community, Cesare Chiozzo:

An Academy of Music was introduced under the name of Philharmonic or Filomeni, and there are members good at singing, among others Doctor Cesare Chiozzo, who has issued a collection of modern music composed for his recreation, and he has composed other works.⁶⁰

Additional publications relating to the *Accademia di Filomeni* come through another musician who worked in Casalmaggiore at the same time as Donati: Horazio Modiana served as *maestro* at Santa Maria della Morte in 1623 and was also a member of the *Accademia di Filomeni*. He was also known as 'Il Pellegrino' (the Pilgrim).⁶¹ He

⁵⁸ Romani, *Storia di Casalmaggiore*, II, 140.

⁵⁹ "Ove tanto maggiormente mi pregio, et godo di esser stato condotto con tal carico, quanto che vi ho trovato la nobile, et florida Academia de' Filomeni, sì copiosa di soggetti elevate: non meno atti a' gratiosamente cantare, et sonare di varij stromenti; che a dottamente discorrere di belle lettere." Donati, *Salmi boscarecci*, dedication.

⁶⁰ "Fu introdotta poi un'Accademia di musica sotto il nome di Filarmonici o Filomeni, e vi sono parti bene in cantare; tra gli altri il signor dottor Cesare Chiozzo ha mandato fuori un libro di musica alla moderna, composto per sua ricreazione, ed ha altre opere fatte." Rizzi, "Musica e Musicisti a Casalmaggiore in età Barocca."

⁶¹ Paola Cirani, "La Cappella Musicale del Duomo di Casalmaggiore." *Note d'archivio per la storia musicale*, new ser., v (1987), 129, 136–7.

published two collections during this period, *Primitie di sacri concerti a voce sola, con il basso per sonar l'organo, clavicembalo, chitarone, ò altra sorte di stromenti* (Venice, 1623) and *Filomenici concertati di madrigali concertati a due, tre, quattro e cinque voci: da cantarsi con il clavicembalo, ò altro stromento musicale, op.3* (Venice, 1625). Both collections mention the *Accademia de Filomeni* on their title pages.⁶² In any case, Donati had a very active musical identity in Casalmaggiore with involvement in church, confraternity and *accademia*.

Donati's obligation to provide music for a variety of churches and confraternities in Casalmaggiore presented the practical opportunity to compose a large-scale collection, such as the *Salmi boscarecci*, that would not have been possible if he had more limited vocal and instrumental resources available. Each of the organizations for which he worked had specific feast days that required larger performing forces, yet each needed a steady stream of music for smaller ensembles for the majority of less important services. A major collection such as the *Salmi boscarecci* gave Donati the opportunity to thank civic leaders (which he did in the preface to *Salmi boscarecci*), and justify their investment in creating this combined position for him by providing a collection that served a wide spectrum of needs.

This investment in Donati by the community of Casalmaggiore can be noted by a record of 3 February 1622, in which the Regent of the Confraternity of the Holy Spirit

⁶² Rizzi, "Musica e Musicisti a Casalmaggiore in età Barocca." Appendix 1, 6. The *Sacri Concerti* title page reads "Horatio Modiana Il Pellegrino nell'Accademia de' Filomeni di Casalmaggiore." The *Filomenici Concerti* title page reads "Horatio Modiana Canonico, et maestro di capella nella collegiate di Gustalla, Il Pellegrino nell'Academia de' Filomeni di Casalmaggiore."

asks the congregation to pay for a choir loft that was already being built in San Stefano, possibly to accommodate the choir, which was, of course, under Donati's direction:

The Regent said that he had requested an assembly because a choir loft had been started to accommodate Mister Don Ignazio, maestro di cappella of Casalmaggiore and of our church, and if it is possible to start building this choir loft for everyone's convenience, as most of us desire.⁶³

It is presumed that Donati needed more space, so perhaps he had increased the numbers of singers. It is further possible that external initiatives, such as recommendations from pastoral visit, led to the building of a loft. Regardless, this can be seen as an opportunity to give Donati greater performance space that would be used for a performance of the *Salmi boscarecci*.

Late career

The last record in Casalmaggiore pertaining to Donati dates from 3 April 1622: "The usual procession for the month of May is confirmed, after agreement with *maestro* Donati."⁶⁴ Donati is not mentioned in documents of the archives of Casalmaggiore after 1622. On 17 October, 1623, around the same time as the publication of the *Salmi boscarecci*, Donati left Casalmaggiore for Novara, where he replaced Stefano

⁶³ "Il Regente ha narrato di haver dimandato la Congregatione / perché si è cominciato et principiato una cantoria per comodità del signor don Ignatio maestro di Capella di Casalmaggiore et nostra Chiesa et in soma per comodità de tutti se possibile sarà mettendola detta cantoria in esecuzione come vien dalli più desiderato." Casalmaggiore, San Spirito, Estratto dal verbale della Congregazione del 3 febbraio 1622 (c. 184 v.).

⁶⁴ "Viene confermata la consueta processione per il mese di maggio, previo accordo col maestro di Cappella Donati." Casalmaggiore, Confraternita di Santo Spirito, Dal verbale della Congregazione del 3 aprile 1622 (c. 188 r.).

Nascimbeni.⁶⁵ The post at Novara was the longest appointment of his career to date.

Donati remained at Novara until 1629 and then spent little over a year as *maestro* at the Duomo of Lodi.

From Lodi, Donati moved to his final post at the Duomo of Milan, albeit under less than ideal circumstances. The bubonic plague of 1629-1630 had decimated the population of Milan and the surrounding region and severely affected the musicians at the Duomo of Milan. The *maestro*, Vincenzo Pellegrini, was one of the victims. Pellegrini's term had unfortunately not been worry free prior to the outbreak of the plague, as he had difficulties with the Fabbrica (the administrative body for the Duomo), the musicians, and economic conditions at the Duomo.⁶⁶ Because the music staff was severely depleted and concerns remained regarding Pellegrini's performance in the post, several months passed before Donati was offered the position. Of the hesitance of the Fabbrica to hire a new *maestro*, Robert Kendrick observes, "The sense is that of a wary board, waiting to hire until someone quite experienced and trustworthy could be found, after which things moved swiftly."⁶⁷ Donati's application was received in late March 1631, referred to Cardinal Federico Borromeo on 31 March 1631, and approved by the Fabbrica on 10 April 1631.

⁶⁵ Vito Fedeli, "La Capelle Musicali di Novara dal sec. Xvi a 'primordi del'Ottocento," 58. Start date of October 7, 1623.

⁶⁶ Robert Kendrick, *The Sounds of Milan, 1585-1650* (Oxford: Oxford University Press, 2002), 35.

⁶⁷ Kendrick, *The Sounds of Milan*, 36.

Donati served in Milan until his death on 21 January 1638. Apparently his passing was both sudden and unexpected. He had built up the cathedral resources in terms of both personnel and music, and was a solid administrator and educator.⁶⁸

Although the *Salmi boscarecci* was the only work of its type in Donati's compositional output, it most likely influenced his ideas about large-scale composition which would have later assisted him as he composed for the choir at the Duomo of Milan.

Donati's biography shows that the composer divided his career between the regions of the Marches, Emilia-Romagna and Lombardy, with several stops in each region. Ferrara and Milan were the two most important centers of music in which Donati worked. However, a significant career point for Donati was his work in Casalmaggiore which led to the composition of the *Salmi boscarecci*. A collaboration between confraternities resulted in hiring Donati to work in Casalmaggiore. A continuation of that collaboration would be the composition of a large-scale work such as the *Salmi boscarecci* that would require the pooling of musical resources in Casalmaggiore for a full large-scale performance of the collection, however, Donati's flexible scoring options would also allow the collection to be performed in individual churches. Further research into papal archives in Rome, archival records in Urbino and Pesaro, and other cities in the Marches will perhaps one day give us a more complete biography of Donati. As the archival records in Casalmaggiore have given us further insights into the composition of the *Salmi boscarecci*, additional biographical information may provide further background to other Donati collections.

⁶⁸ Ibid.

CHAPTER II

DONATI'S WORKS AND THE *SALMI BOScareCCI*Overview of Donati's publications

When Donati published the *Salmi boscarecci* in 1623, he was an established motet composer. Yet the *Salmi boscarecci* is his only known extant published work for large-scale forces. It was, as far as we know, his ninth collection, but the first to employ performing forces greater than six voices and continuo. The prints published prior to the *Salmi boscarecci* appear to have achieved a certain amount of success, as many of them, like the *Salmi boscarecci*, were reprinted. All of Donati's extant publications were issued by the Vincenti house in Venice, an important connection to the musical establishment of that great city and a link to many other composers of his generation. An overview of Donati's works shows the breadth and scope of his publications (Table 2.1).⁶⁹ A review of Table 2.1 shows that Donati's publications are primarily sacred and written for six or fewer voices; the only secular collection is *Le fanfalughe*, a set of thirty-three madrigals dating from 1630. Of Donati's published works, the *Salmi boscarecci* is unique in its writing for twelve parts (six solo voices, six *ripieno* voices and/or instruments) and organ and its focus upon psalm settings for Vespers.

⁶⁹ Initial information taken from RISM. Additional information based on McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," Appendix A, 287-301. McElrath made an extensive chart listing Donati's publications, reprint information, and location of extant prints.

Table 2.1. Ignazio Donati Extant Published Works.

<i>Sacri concentus</i> , 1–5vv, una cum org (1612), RISM D3379.
<i>Motetti</i> , 5vv, <i>in concerto con due sorti di letanie della Beata Vergine et nel fine alcuni canoni</i> , op. 3 (1616) [reprint 1622, 1626], RISM D3380-82.
<i>Concerti ecclesiastici</i> , 2–5vv, bc (org), op.4 (1618) [reprint 1619, 1622, 1626, 1630(?) ⁷⁰], RISM RISM 3383-86.
<i>Concerti ecclesiastici</i> , 1–4vv, bc (org), op.5 (1618) [reprint 1622, 1625, 1630], RISM 3387-90.
<i>Motetti concertati</i> , 5–6vv, <i>con dialoghi, salmi e letanie della Beata Vergine</i> , bc (org), op.6 (1618) [reprint 1627], RISM D3391-92.
<i>Il primo libro de motetti</i> , 1v, bc, op.7 (1619,1634) [additional reprint 1628(?)]. ⁷¹
<i>Messe</i> , 4–6vv, parte da capella, e da concerto, bc (org) (1622) [reprint 1624(?) ⁷² , 1626, 1645], RISM D3393-95.
<i>Salmi boscarecci concertati</i> , 6vv, 6vv ad lib ... con una messa ... bc (org), op.9 (1623) [reprint 1639], RISM D3396-97.
<i>Madre de quatordecim figli ... il secondo libro de motetti, in concerto ... fatti sopra il basso generale Perfecta sunt in te</i> , 5vv (1629), RISM D3398.
<i>Le fanfalughe</i> , 2–5vv (1630), RISM D3399.
<i>Il secondo libro delle messe da capella</i> , 4–5vv, op.12 (1633), RISM D3400.
<i>Il primo libro de motetti</i> , 1v, bc, op.7,(1634), RISM D3401. ⁷³
<i>Li vecchiarelli, et perregrini concerti</i> , 2–4vv, con una messa, 3–4vv concertata, op.13 (1636), RISM D3402.
<i>Il secondo libro de motetti</i> , lv, bc, op.14 (1636), RISM D3403.

Early collections

Donati's first collection, the *Sacri concentus* of 1612, includes instructions in the preface (“*Alli Signori Lettori*”) on what voices may sing each of the concerti in the

⁷⁰ Listed as a possible 4th printing by McElrath, “Ignazio Donati,” 293.

⁷¹ McElrath claims there were two earlier editions of *Il primo libro de motetti* based on information from two sources. However, the 1634 edition is the only one verified by RISM. McElrath, 295-6.

⁷² McElrath, “Ignazio Donati,” 297.

⁷³ See note 72.

collection. A second preface, entitled *Dichiaratione del cantar lontano*, provides instructions on how the singers might perform this music in the style of *cantar lontano* (distance singing). *Cantar lontano* is a process where members of a choir (one per part) were placed at great distances from each other and the organ, depending on the space available, in a similar fashion to how choirs may have been placed at distances from each other in polychoral works. Donati notes that he had performed the *Sacri concentus* compositions in this style in the Cathedral of Pesaro as well as in other places.⁷⁴ As Donati's last recorded service in Pesaro was from 1600-1601, these works were in manuscript for almost a decade before publication, unless he returned to Pesaro sometime during the gap in his biography from 1605 to 1612.

Donati's next three extant collections were printed while he was in Ferrara at the *Accademia dello Spirito Santo*. Among them is Opera VI, *Motetti concertati, 5–6vv, con dialoghi, salmi e letanie della Beata Vergine*, dedicated to the members of the academy. McElrath noted that this was Donati's first collection for five and six voices, which may have meant that the *Accademia* was the first place in which Donati had the musical resources to perform such material. The collection contains five psalm settings for six voices in addition to a handful of motets.⁷⁵ The dedication of the collection to the *Accademia dello Spirito Santo* suggests that its membership provided financial assistance in getting at least one of these three collections printed.

⁷⁴ Both prefaces are given in Italian and English in McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," Appendix B, 312-316.

⁷⁵ See McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," 365, for a complete listing of the titles in the collection.

Donati's Opera VII, *Il primo libro de motetti*, is believed to have been originally published in 1619, although the 1634 edition is the only one extant (and there is evidence of a second printing in 1628).⁷⁶ The collection was dedicated to Nicolò Cavalli, a member of a wealthy family in Casalmaggiore and, by all appearances, a patron of the arts.⁷⁷ The date of publication and dedication to Cavalli of Donati's *Il primo libro de motetti* is one of the catalysts for the disagreement over exactly when Donati was employed in Casalmaggiore. Donati may have published this work in anticipation of his job as *maestro di capella* in Casalmaggiore, which the documents suggest did not materialize until 1621, or he may have been employed in some other capacity in Casalmaggiore in the interim for which no records are extant.

Donati composed his first collection of masses, the *Messe*, 4–6vv, *parte da capella, e da concerto* in 1622. Issued prior to the *Salmi boscarecci* and published during his tenure in Casalmaggiore, the collection was marketed as a companion piece to the *Salmi boscarecci*. At the end of the *Salmi boscarecci*, Donati added a set of *ripieno* parts which is to be used with one of the masses of the 1622 collection. In the introduction to the *Salmi boscarecci*, as well as prior to the added movements themselves, Donati explains that if the performers enjoy this twelve-part concerted style, they could add these *ripieno* parts to one of his 1622 Masses, thus creating a second mass in the style of the *Salmi boscarecci*. So, if a musical chapel owned the *Salmi boscarecci* and enjoyed that

⁷⁶ McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," 43.

⁷⁷ Rizzi, "Musica e Musicisti a Casalmaggiore in età Barocca." The second collection is *Salmi intieri a cinque voci di Leandro Gallerano da Brescia. Con il suo Basso per l'Organo. Opera Quarta*. [stemma di Nicolò Cavalli] In Venetia, Appresso Alessandro Vincenti, 1622. Leandro Gallerano's *Salmi intieri* of 1622 is dedicated to him as well.

format, they could purchase the 1622 Masses and have an additional work for two choirs, instruments and organ. Likewise, owners of the Mass collection might be enticed to purchase the *Salmi boscarecci* in order to obtain the extra parts. The 1622 Masses appear to have been especially well received, as they were reprinted three times.

Late collections

The most interesting and unique collection printed after Donati left Casalmaggiore is the five-voice *Madre de quatordecì figli ... il secondo libro de motetti, in concerto ... fatti sopra il basso generale Perfecta sunt in te*, published in 1629. The work consists of fourteen motets that use the same *basso continuo* part, which is itself borrowed from the *basso continuo* of the motet *Perfecta sunt in Te* from his *Motetti, Opera III*.⁷⁸ Donati wrote in the preface that he composed the work while in Casalmaggiore but delayed its publication. This collection may have been written for the members of the *Accademia de Filomeni* in Casalmaggiore. The dedication is to “Sir Peter” and in it Donati writes that the music will not necessarily be tasteful, but will serve Peter’s *Accademia* as a little change of pace.⁷⁹

The *Madre de quatordecì figli* may not have been the only work composed by Donati for the *Accademia de Filomeni*. McElrath hypothesized that the *Salmi boscarecci* could have been intended for private use by members of the *Accademia de Filomeni*, as it seems likely that the members performed their own music. This view suggests that the

⁷⁸ McElrath, “A study of the motets of Ignatio Donati (c. 1575-1638),” 222-239.

⁷⁹ “ma nella sua Accademia servirà per una muta di più.” Donati, *il secondo libro de motetti*, dedication, see McElrath, “A study of the motets of Ignatio Donati (c. 1575-1638),” 330-331.

Accademia de Filomeni was similar to Banchieri's academies in Bologna and the private Roman and German Colleges in Rome.⁸⁰ But it is difficult to reconcile the amount of effort Donati put into the composition (and in a genre of compositions with which he was unfamiliar) and its usage only in a private setting. The *Salmi boscarecci*, as a large-scale work, would have been difficult for the *accademia* to perform privately because of the virtuosity of the solo parts and the requirements for twelve singers and six instruments plus organ. The *accademia* may have performed a reduced setting of the work, but it was conceived on a larger scale. Finally, Donati's dedication, while making reference to the *accademia*, does not mention it as a recipient of that music. The *Madre de quatordecim figli* makes more sense as an intellectual work that the *accademia* might have enjoyed. *Le Fanfalughe a Due, Tre, Quattro et Cinque voci*, the collection of secular works by Donati, may have also contained pieces sung by the *Accademia de Filomeni*, as it was secular in nature and contained pieces that were probably composed while Donati was in Casalmaggiore.⁸¹

Composition was an important aspect of Donati's work in Milan and his years there were also highly productive with regard to publications. His last three collections printed after 1630 highlight his work in three different genres: mass, motet for few voices

⁸⁰ McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," 46.

⁸¹ Ignazio Donati and Alessandro Vincenti. *Le Fanfalughe a Due, Tre, Quattro, et Cinque Voci ... raccolte da me Alesandro Vincenti, etc. Basso. (Basso per Sonare.)* (Venetia: Appresso A. Vincenti, 1630). The contents of the collection are listed by title in Emil Vogel, *Bibliothek der Gedruckten Weltlichen Vocalmusik Italiens* (Hildeshiem: Georg Olms Verlagsbuchhandlung, 1962), I, 205.

and solo motets for teaching. Left unpublished was his final large-scale work for four choirs, the Mass and Vespers of major feasts in 1633.⁸²

The range of Donati's compositions indicates that the composer was versatile in his writing with an emphasis on small-scale works for one to five voices. He appeared more comfortable writing for voices than instruments, although the vocally dominated natures of his output may have been due to the circumstances under which he composed, as virtually all of Donati's compositions are connected to his employment for either a church or an *accademia* in which instruments may have been unavailable. Donati must have been held in high regard and his works successfully received, since so many of his compositions were published and then reissued. As noted above, many of his works were also printed in anthologies of the day. The last known printing of a Donati motet was in Johann Andreas Herbst's *Musica Moderna Practica* of 1653,⁸³ and its presence there indicates that the composer's works continued to be popular after his death.⁸⁴ His 1622 *Masses* and the *Salmi boscarecci* were also reprinted posthumously.

⁸² Mario Giacoboni, "Ignazio Donati: le musiche a quattro cori per il Duomo di Milano" (Tesi di Laurea, Università di Pavia, Scuola di Paleografia e Filologia Musicale [Cremona], 1989-90). Giacoboni transcribed the collection as part of his tesi di laurea. Donati's works composed while he was at the Duomo of Milan are located in Milan, Archivio della Veneranda Fabbrica Del Duomo, Maestri di capella, 1-5.

⁸³ Rodoboldo Tibaldi, "Donati, Ignazio" in *Die Musik in Geschichte und Gegenwart : allgemeine Enzyklopädie der Musik / begründet von Friedrich Blume*, (Kassel; New York: Bärenreiter; Stuttgart: Metzler, 1994), III, 1245.

⁸⁴ McElrath lists Donati's motets that were printed in other anthologies. McElrath, "Ignazio Donati," 302-306.

The *Salmi boscarecci* and its Contents

The *Salmi boscarecci* consists of the response *Domine ad adjuvandum me festina*, settings of ten Vespers psalms (two of which have alternate versions), two settings of the *Magnificat* in separate tones, and a Mass. It served for Vespers music for major feasts (Table 2.2). The Roman Vespers liturgy commonly used at the time Donati's collection was printed was the *Breviarium Romanum* of Pope Pius V from 1568.⁸⁵ Although we do

Table 2.2. Contents of the *Salmi boscarecci*.

Domine adjuvandum me festina
Dixit dominus, Sexti Toni
Confitebor tibi
Beatus vir
Laudate pueri Dominum, Secundi Toni
Laudate Dominum
In exitu Israel de Aegypto
Laetatus sum
Nisi Dominus
Lauda Jerusalem
Credidi propter quod
Magnificat Anima mea, Sexti Toni
Dixit dominus, Octavi Toni
Laudate pueri Dominum
Magnificat Anima mea, Primo Tuono
Missa Primi Toni
<i>Ripieno</i> parts for Mass in six voices (1622 collection)

⁸⁵ *Antiphonarium Romanum Ad Ritum Breviarij, ex decreto Sacros. Concilij Tridentini restituti, Pij Quinti Pontificis Maximi isussi editi, Ed Clementis viij. auctoritate recogniti, Ad usum omnium Ecclesiarum Cathedralium, et Collegiatarum nuper iuxta regulas Directorij Chori magno studio, ac labore redactum.* Venetiis, Apud Iuntas. M DC XXIII.

not know specifically what breviary was used in Casalmaggiore, the psalms that Donati set in the *Salmi boscarecci* fit several different categories of feasts indicated in the 1568 Roman breviary. Psalms used in Vespers services are typically categorized according to *cursus* designations. Each group of psalms in a given *cursus* would be sung for a Vespers service that was designated for a particular saint, feast day, or event as indicated in the Roman breviary. The *cursus* is the designation for a group of psalms that would be utilized in a particular service. For example, the ‘male *cursus*’ was the most prominent set of psalms for a Vespers service.⁸⁶ Table 2.3 shows that the *Salmi boscarecci* psalm settings could be used in five separate *cursus*, making the collection broadly applicable.

If we had a better understanding of other specific feasts that were significant to the community of Casalmaggiore, potential *cursus* groupings in the *Salmi boscarecci* could be made for those specific feasts. For example, there may have been an event that would have required the Miscellaneous *cursus* 1. In the absence of this information, however, it is still easy to understand why Donati chose the particular psalms contained in the *Salmi boscarecci*, as they do satisfy the requirements for a wide range of Vespers services and thus adding to the market value of the collection.

The preface to the *Salmi boscarecci* is illuminating in its instructions to the performers.⁸⁷ Of primary importance are the directions in which Donati lays out a

⁸⁶ Jeffrey G. Kurtzman, *The Monteverdi Vespers of 1610: music, context, performance* (Oxford: Oxford University Press, 1999), 500. Kurtzman charted the principal *cursus* groups and the feast-days that would have utilized each group.

⁸⁷ Translated in the Critical Report.

Table 2.3. *Salmi boscarecci* Psalms and their *cursus* Designations.

<p>Male <i>cursus</i>: <i>Dixit Dominus, Confitebor tibi, Beatus vir, Laudate pueri, Laudate Dominum</i></p> <p>First and second Vespers: Ascension of the Lord, St Andrew, Finding of the Holy Cross, Nativity of St John the Baptist, Transfiguration of the Lord Jesus Christ, Exaltation of the Holy Cross, Holy Custodian Angels, Common of Confessors not Pontiffs</p> <p>First vespers only: Christmas, Epiphany, Octave of Epiphany, Pentecost, Holy Trinity, Chair of St Peter, [Saint Agnes], Conversion of St Paul, St Agatha, Apostles Philip and James, SS John and Paul Martyrs, Apostles Peter and Paul, St Peter in Chains, St Lawrence, Beheading of St John the Baptist, Dedication of St Michael the Archangel, All Saints, St Martin the Bishop, Common of Apostles and Evangelists, Common of One Martyr, Common of Two or More Martyrs, Common of Confessor Pontiffs</p> <p>Female <i>cursus</i>: <i>Dixit Dominus, Laudate pueri, Laetatus sum, Nisi Dominus, Lauda Jerusalem</i></p> <p>First and second Vespers: Circumcision, Conception of the BVM, Saint Lucy, Purification of the BVM, Annunciation of the BVM, Visitation of the BVM, Mary Magdalene, Holy Mary of the Snow, Assumption of the BVM, Nativity of the BVM, Presentation of the BVM, St Cecilia, Common of Virgins, Common of Holy Women</p> <p>Sunday <i>cursus</i>: <i>Dixit Dominus, Confitebor tibi, Beatus vir, Laudate pueri, In exito Israel</i></p> <p>Second Vespers only: Sundays, Epiphany, Octave of Epiphany, Passion Sunday, Palm Sunday, Easter, Sundays after Easter, Pentecost, Sundays after Pentecost, Holy Trinity</p> <p>Miscellaneous <i>cursus</i> 1: <i>Dixit Dominus, Confitebor tibi, Beatus vir, Laudate pueri, Lauda Jerusalem</i></p> <p>First and second vespers: Dedication of church</p> <p>Second vespers only: St Agnes, St Agatha</p> <p>Miscellaneous <i>cursus</i> 2: <i>Dixit Dominus, Confitebor tibi, Beatus vir, Laudate pueri, Credidi</i></p> <p>Second vespers only: SS John and Paul Martyrs, St Lawrence, Beheading of John the Baptist, All Saints, St Clement, Common of One Martyr, Common of Two or More Martyrs</p>

variety of performance options, from small to large scale. He instructs performers that if the *ripieno* books are to be used by both singers and instruments, each performer plays or

sings his own part as written, but all perform at *tutti* passages. Donati gives additional instructions for the Mass. First, at the “Et resurrexit” there is an instrumental sinfonia that may be repeated by instruments and chorus. The same practice may be used at the verse “Suscepit Israel” in the first Magnificat. A separate option for performing the verse “Et iterum” in the Credo is also indicated. It is scored for four voices of Choir I only, but three voices of Choir II may double those parts if so desired. Also, the lower three voices of Choir I could be tacet, so that the Sesto of Choir I could sing with the Altus, the Tenore, and the Basso of Choir II. Finally, Donati points out that the Sanctus and Agnus Dei are shorter (in the Venetian style) so as to make room for the concerto during the Elevation and a sinfonia during the Communion. He closes the preface with the enticement of a forthcoming work for fewer voices.

he *Salmi boscarecci* was published in part-book format, so it would have been easy to change the performance format based on the number of performers available. The possible options are shown in Table 2.4. The first three options enumerated in Table 2.4 can easily be envisioned by looking at the score made available in this edition through the addition of additional voices and instruments. The remaining options are better represented through performance rather than delineated in a score. The following examples taken from measures 14-19 of the *Dixit Dominus* give some indication as to how the score might look if Option IV was utilized. Example 2.1 shows the score in concert order. Example 2.2 contains the same measures with staves rearranged to show how Option IV, which creates a choir with tenor soloist and three high instruments and a choir with quinto soloist and three low instruments, might look in a full score. The

separation of two singers and the instrumental choirs highlight how Donati incorporated small-scale textures into a large scale work. A comparison of Example 2.1 and Example

Table 2.4. *Salmi boscarecci* Performance Options.

-
- I. Six solo singers using the top six books, and continuo (organ).
 - a. If no sopranos, an additional tenor can sing the soprano line in the tenor octave, but physically separated from the other tenor.
 - b. If sung by a chorus of nuns, the bass part would be transposed up an octave and sung as a second alto line.

 - II. a. six solo singers using the top six books.
 - b. six solo singers and six instruments using the lower six books, and continuo.

 - III. Same as II with the addition of a ripieno choir and instruments to double *tutti* sections.

 - IV. a. Canto, Sesto, Alto, and Bass solos and organ.
 - b. Tenor solo and three low instruments.
 - c. Quinto solo and three high instruments.

 - V. Same as IV with the addition of two ripieno ensembles:
 - a. SSA choir and three high instruments.
 - b. TTB choir and three low instruments.
 - c. The canto lines in these ensembles may also be performed by tenors.

 - VI. Same as IV with the addition of a fourth ensemble of singers for *tuttis*.
-

2.2 reveals that different scoring options dramatically change how the work is perceived by an audience member. An important element that affects the acoustic effect of performance is the spatial relationship between the choirs. In example 2.1, the voices in Choir I have a cascading motive that moves from the upper to lower voices followed by

Example 2.1. Donati, *Dixit Dominus*, m. 14-19, full score.

C I ¹⁴ sca-beHum
 S I sca-beHum pe - dum tu - o - rum.
 A I pedum tu-o - rum. sca-beHum pe - dum tu - o - rum. sca-beHum
 T sca-beHum pedum tu - o - rum. sca-beHum pe - dum tu - o - rum.
 Q sca-beHum pedum tu-o - rum, sca-beHum pedum tu-o -
 B sca-beHum pedum tu-o -
 CV Violino
 SV Violino
 AV Violino
 TT
 QT
 BT
 HC ¹⁴

17

C I pe - dum tu - o - rum, scabellum pe - dum tu - o - - - rum.

S I scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - rum.

A I pe - dum tu - o - rum, scabellum pe - dum, scabellum pe - dum tu - o - - - rum.

T scabellum pe - dum tu - o - rum, scabellum pe - - - dum tu - o - rum.

Q rum, scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - rum.

B rum, scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - - - rum.

CV *Tutti* scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - - - rum.

SV *Tutti* scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - rum.

AV *Tutti* scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - - - rum.

TI *Tutti* scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - - - rum.

QT *Tutti* scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - rum.

BT *Tutti* scabellum pe - dum tu - o - rum, scabellum pe - dum tu - o - - - rum.

BC 17 6

Example 2.2. Donati, *Dixit Dominus*, m. 14-19, Scoring Option IV.

C I ¹⁴ sca-be-lum
 S I sca-be-lum pe - dum tu - o - rum,
 A I pe-dum tu-o - rum, sca-be-lum pe - dum tu - o - rum, sca-be-lum
 B sca-be-lum pe-dum tu-o -
 BC ¹⁴
 T sca-be-lum pe-dum tu - o - rum, sca-be-lum pe - dum tu-o - rum,
 CV Violino
 SV Violino
 AV Violino
 Q sca-be-lum pe-dum tu-o - rum, sca-be-lum pe-dum tu-o -
 TT
 QT
 BT

17

CI pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

SI <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

AI pe - dum tu - o - rum, <scabeHum pe - dum, sca-beHum pe - dum tu - o - rum.>

B rum, <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

BC 17 6

T 8 <scabeHum pe - dum tu - o - rum, sca-beHum pe - dum tu - o - rum.>

CV Tutti <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

SV Tutti <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

AV Tutti <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

Q rum, <scabeHum pe - dum tu - o - rum, sca-beHum pe - dum tu - o - rum.>

TI 8 Tutti <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

QT 8 Tutti <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

BT Tutti <scabeHum pe - dum tu - o - rum, <scabeHum pe - dum tu - o - rum.>

an antiphonal section in measures 17-18 which leads to the cadence in measure 19. The instrumental choir (Choir II) then proceeds with a *tutti* section in which the voices (and instruments doubling) present a unified statement against the motives in Choir I. If the three choirs in example 2.2 are separated and in different parts of the church, the

symmetry of the cascading motive in measures 14-15 is lost, for the musical material in m. 14-15 is instead heard more as a duet between the outer and inner voices of Choir I. The Tenor and Quinto solos, however, are now better linked to the instruments in their respective choirs throughout the passage. Ultimately, this shows that the same psalm setting could be perceived much differently depending on the scoring and spatial solutions.

Another element of variety in the performance of the collection is found in the different instrumental options, as Donati wrote about the use of high and low instruments in the introduction.⁸⁸ The books of the *Salmi Boscarecci* give indications that either violins or trumpets (modern designations) could be used for the high books of the *ripieni* choir. For the tenor and quinto books, trombones were listed as the instrumental option. For the second bass book, trombone or bassoon was given as the option. Again, the choice of instruments would vary the sonority of the work – violins and bassoons for one service would produce a more mellow sound than trumpets and trombones.

In general, these variable performance options do not enhance or detract from the overall intent of the collection. As long as there are six singers for the principal six books, the collection is complete. Roche observed that Donati composed a collection that would be equally viable in small-scale or large-scale performance:

Donati has deliberately written the music in such a way that the spatial effects will enhance it in circumstances where they can be arranged, while at the same time maintaining enough intrinsic musical interest for an entirely plain performance to succeed.⁸⁹

⁸⁸ Reproduced and translated in the Critical Report, Chapter IV.

⁸⁹ Roche, *North Italian Church Music*, 133.

There are, however, opportunities lost when the lower six books are not utilized. For example, in a number of places Donati includes a duet between two upper voices in the six principal books and a third solo voice or duet in the *ripieno* books. Example 2.3 shows measures 30-33 of *Lauda Jerusalem*. Notice the two duets between a voice in

Example 2.3. Donati, *Lauda Jerusalem*, m. 30-33, reduced score.

Choir I and a voice in Choir II, all accompanied by trombones. Two things can happen if the lower choir is omitted. First of all, although there are still phrases passed between the tenor and alto voices in Choir I, the duet itself is lost. Secondly, the accompaniment is much thinner without the trombone choir.

A second example of how Choir II enriches the final product can be seen in *Beatus Vir*, measures 73-77 (Example 2.4.). In this excerpt, three elements are occurring

Example 2.4. Donati, *Beatus Vir*, m. 73-77.

The musical score for Example 2.4, measures 73-77 of Donati's *Beatus Vir*, is presented below. The score includes vocal parts for Choir I (C, S, A, T) and Choir II (Q, B), and instrumental parts for Violino (CV, SV, AV), Trombone (TT, QT, BT), and Basso Continuo (BC).

Choir I:

- C:** tus. ab au-di-ti-o-ne, ab aud-ti-o-ne ma-la non ti-me-bit, non ti-me-bit.
- S:** Pa-
- A:** Pa-
- T:** Pa-ra-tum cor

Choir II:

- Q:** ab aud-ti-o-ne, ab au-di-ti-o-ne ma-la non ti-me-bit, non ti-me-bit.
- B:** Pa-ra-tum cor

Instrumental Parts:

- CV, SV, AV:** Violino
- TT, QT, BT:** Trombone
- BC:** Basso Continuo

Lyrics:

ab aud-ti-o-ne, ab au-di-ti-o-ne ma-la non ti-me-bit, non ti-me-bit.

non timo-bit, non ti-me-bit, non ti-me-bit.

at the same time: a duet between the Quinto and the second Tenor which is echoed in the Canto, a duet between the Canto and the Quinto, and an added motive highlighting the text “non timebit” in the second Bass. Once again, eliminating the lower voices detracts from the writing, especially in terms of the second Bass motive in measures 74-76. When the Choir II parts are eliminated and the lower voice or voices of that texture are lost, the overall ingenuity and quality of the work suffers because it is in those small-scale moments that Donati is his most inventive.

General Characteristics of the *Salmi boscarecci*

Each of the twelve psalm settings in the *Salmi boscarecci* is composed within a general framework. The main characteristic of that framework is the alternation between solo groupings, consisting of solos, duets, trios and other pairings, and sections in which all parts are sounding at the same time (*tutti* sections). Roche argues that the complexity of this continuous alternation was not an overall structural concept.⁹⁰ This is true in the sense that there is no regular metrical division between sections. There are also no harmonic, rhythmic or textural refrains that link major sections of a work. Yet there are textural changes at the midpoint of a verse or conclusion of a verse of the psalm and such textural shifts are retained as structural constants. Jerome Roche dubbed this feature “rondo by texture” with variety coming through moments of word painting, the ever changing sonorities, and harmonic movement through closely related keys.⁹¹

⁹⁰ Roche, *North Italian Church Music*, 133.

⁹¹ Roche, *North Italian Church Music*, 133.

Another recurring feature, albeit with certain variations, is that each psalm begins with an indirect quotation from the chant for that particular psalm in one or more voices. Yet each of the six solo voices of Choir I present the chant melody in different works (see Table 2.5 for indications of chant soloists-*comincia il Soprano*, etc.). The initial note or phrase accurately represents the chant, but the melody usually is ornamented, with the amount of ornamentation increasing as the line approaches the cadence. Example 2.5 shows the opening tenor line from the first *Laudate Pueri*. The opening and closing pitch groups resemble the original chant, but the midpoint is heavily ornamented. In several works, the initial melody is presented as a duet. Example 2.6 shows the opening duet

Example 2.5. Donati, *Laudate Pueri*, Tenore, m. 1-4.



between Tenore and Quinto in the *Nisi Dominus*. The ornamentation is not as complicated, but the duet does accentuate the notes of the chant. By contrast, the opening of the *Dixit Dominus* (Example 2.7) is very different, with a full *tutti* response (both Choir I and Choir II) in mid-presentation of the chant melody, which is not ornamented. These are just three examples of how Donati varies his approach to presenting each chant in the initial measures. Table 2.5 shows the title and rubric information located at the beginning of each composition in the *Basso per l'Organo* part, which includes the work's

Example 2.6. Donati, *Nisi Dominus*, Tenore and Quinto, m. 1-4.

Tenore

Quinto

Ni - si Do-mi-nus aedi-fi-ca - ve-rit, aedi-fi-ca - verit, <aedi-fi-ca-vertit> do - mum,

Ni - si Do-mi-nus aedi-fi-ca - ve-rit, aedi-fi-ca - verit, <aedi-fi-ca-vertit> do - - - mum,

Example 2.7. Donati, *Dixit Dominus*, Choir I only, m. 1-4.

Canto

Sesto

Alto

Tenore

Quinto

Basso

Dix - it Do - mi-nus Do - mi-no me - o, Dix-it Do-mi-nus

Dix-it Do-mi-nus Do-mi-no me-o, <Dix-it Do-mi-nus

Dix-it Do-mi-nus Do-mi-no me-o, <Dix-it Do-mi-nus

Dix-it Do-mi-nus Do-mi-no me-o, <Dix-it Do-mi-nus

Dix-it Do-mi-nus Do-mi-no me-o, <Dix-it Do-mi-nus

Dix-it Do-mi-nus Do-mi-no me-o, <Dix-it Do-mi-nus

tone and the design of the initial entrance of the chant melody by noting which voice part begins the work. Generally speaking, a full chorus follows the initial quotation with a *tutti* entrance in either the last half of the first verse or the beginning of the second verse of the psalm. Yet a range of sonority choices is explored from one setting to the next. For example, the *Nisi Dominus* relies upon duets with various part combinations

(measures 5 through 9) followed by the full chorus (measure 10). In *Laudate pueri*, the initial solo entrance is followed by a quartet of lower voices to finish the first verse, then by a duet of the top two parts for the second verse. Only with the third verse and its accompanying change of meter does the full chorus enter.

Table 2.5. Titles and *Basso per l'Organo* Rubric.

Title	Bass Rubric
Domine adjuvandum me festina	3 A 6. Con altre sei parti di Ripieno di voci & istromenti.
Dixit dominus, sexti toni	A 6. Sexti Toni Comincia il Soprano
Confitebor tibi	Tertij Toni. A 6. 12. & 18. Vt supra comincia il Sesto.
Beatus vir	A 6. Vt Supra. Primi Toni Comincia il Quinto.
Laudate pueri	A 6. Vt Supra Secundi Tuoni. Incominciano [<i>sic</i>] il Tenore.
Laudate Dominum	Sexti Tuoni. A 6. Vt supra. Incominciano [<i>sic</i>] il Basso.
Inexitu Israel de Aegypto	A 6. Vt Supra. Inexitu suo proprio Tuono. Comincia il Soprano
Laetatus sum. Quinti Toni	Quinti Toni. Laetatus sum. Comincia l'alto.
Nisi Dominus. Sexti Toni	A 6. Vt Supra. Sexti Toni. Incominciano il Tenore & il Quinto.
Lauda Jerusalem. Octavi Toni	A 6. Vt Supra. Octavi Toni. Incominciano il Sesto & il Soprano.
Credidi propter quod. Secundi Toni	A 6. Vt Supra. Credidi Secundi Toni. Incomincia il Basso.
Magnificat Anima mea. Sexti Toni	A 6. Vt Supra. Sexti Toni. Incomincia il Soprano, e poi l'Alto.
Dixit Dominus Domino meo. Octavi Toni	Octavo Tuono. A 6. Vt Supra. Incominciano <i>Tutti</i> .
Laudate pueri Dominum	A 6. Con li soliti istromenti se piace. Cominciano il Basso, il Quinto.
Magnificat Anima mea. Primo Tuono.	Primo Tuono. A 6. Vt Supra. Incomincia il Basso.
Missa Primi Toni.	A 6. Vt Supra.

Once the initial entrance of the chant melody is completed, which usually occurs in the first half of the verse or complete first verse, elements of the chant are no longer utilized. From that point, the variable textures are created through solo groupings and *tutti* responses. The text defines the key divisions between sections of a work. Each successive verse or half verse of a Psalm has a different combination of voices and instruments. Changes of meter also often set apart sections of a Psalm, although the change from duple to triple meter appears to be arbitrary, and not dependent on a

Table 2.6. *Laetatus sum* Divisions by Text.

Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus.	C meter, trio with instruments.
Stantes erant pedes nostri; in atriis tuis Jerusalem.	<i>Tutti</i> entrance, then duet, repeats “in atriis” <i>tutti</i> .
Jerusalem quae aedificatur ut civitas; cujus participatio ejus in idipsum.	Duets in different voice combinations.
Illic enim ascenderunt tribus tribus Domini; testimonium Israel ad confitendum nomini Domini.	Begins with low voices duet paired with strings, then upper voices alone; second half <i>tutti</i> .
Quia illic sederunt sedes in iudicium; sedes super domum David.	Duets with low instruments, second half voices only.
Rogate quae ad pacem sunt Jerusalem; et abundantia diligentibus te.	Overlapping duet; second half <i>tutti</i> .
Fiat pax in virtute tua; et abundantia in turribus tuis.	Duet with low instruments; second half <i>tutti</i> .
Propter fratres meos et proximos meos; loquebar pacem de te.	Duet first half; second half trio with full instruments.
Propter domum Domini Dei nostri; quaesivi bona tibi.	Multiple voice combinations.
Gloria Patri, et Filio, et Spiritui Sancto.	3/1 meter, <i>tutti</i>
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	C meter, different voice pairings. 3/1 meter, <i>tutti</i> , repeat with trio, <i>tutti</i> .

particular text (with the possible exception of the “Gloria Patri”). Table 2.6 shows, for example, how each verse of the *Laetatus sum* is set apart through changes of meter and texture. One section of the psalms which Donati composed with great variety is in the Lesser Doxology (“Gloria Patri”) that concludes each psalm. The Lesser Doxology is a logical place for a *tutti* entrance and, in most cases this is the manner in which Donati sets it. A typical example of this shift in texture from solo voices to tutti is shown in Example 2.8 from the *Dixit Dominus*. Although only Choir I is shown here, all twelve voice parts sing at measure 81. A change to triple meter, moreover, is effected with the declaration of “Gloria Patri,” and this practice is standard for most of the psalm settings in the

Example 2.8. Donati, *Dixit Dominus*, Choir I, m. 79-84.

79

C
exaltabit, exaltabit caput. Glo - ri - a, Glo - ri - a Pa - tri, et Fi - li - o.

S
exaltabit, exaltabit caput. Glo - ri - a, Glo - ri - a Pa - tri, et Fi - li - o.

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

T
8
Glo - ri - a, Glo - ri - a Pa - tri, et Fi - li - o.

Q
8
exaltabit, exaltabit caput. Glo - ri - a, Glo - ri - a Pa - tri, et Fi - li - o.

B
ca - put, ca - put. Glo - ri - a, Glo - ri - a Pa - tri, et Fi - li - o.

Salmi boscarecci, as the “Gloria Patri” text lends itself to triple groupings. The *Nisi Dominus*, however, is markedly different in terms of meter, rhythmic and harmonic structure (Example 2.9). The “Gloria Patri” text is not marked by a change in meter nor

Example 2.9. Donati, *Nisi Dominus*, m. 70-74.

70

C
in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

S
is in por - ta, in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

A
i-nimicis su - is. in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

T
in por - ta, in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

Q
is in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

B
i-nimicis su - is in por - ta, in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

CV
Tutti
in por-ta. in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

SV
Tutti
in por-ta. in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

AV
Tutti
in por-ta. in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

TT
Tutti
in por-ta. in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

QT
Tutti
quetur in por-ta. in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

BT
Tutti
quetur in por-ta. in por-ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i

BC
6
70

is the text initiated on a strong beat, though it begins homophonically and homorhythmically with a striking change of harmony. Example 2.9 also shows how harmonically active Donati's writing can be in the *Salmi boscarecci*, as the bass line progresses through a string of articulations from g minor to C major to G major and so forth. As yet another reflection of the variable structure that Donati employs throughout the collection, the use of full ensemble entrances at the Lesser Doxology is not consistent across the *Salmi boscarecci*. The *Confitebor*, for example, introduces the Lesser Doxology with a duet in the alto and tenor, accompanied by three trombones and continuo (Example 2.10). The duet is followed by a larger ensemble of the four lower voices and full instrumental complement with the text "et Spiritu Sancto." What is not shown in this example is that after measure 93 a duet in the canto and sesto sings the text "sicut erat in principio, et nunc et semper." The full ensemble does not enter until "et in saecula."

Example 2.10. Donati, *Confitebor*, m. 87-93, reduced score.

The musical score for Example 2.10, Donati's *Confitebor*, measures 87-93, is a reduced score. It consists of seven staves. The top staff is for the Alto (A) voice, with lyrics: "Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li -". The second staff is for the Tenor (T) voice, with lyrics: "Glo - ri - a Pa - - - tri, et Fi - li - o, et Fi - - - li -". The third staff is for the Quasi (Q) voice, with a final "et". The fourth, fifth, and sixth staves are for three Trombone parts (TT, QT, BT). The seventh staff is for the Continuo (BC). The score is in 8/8 time and shows a key signature change from G minor to C major.

91

A
o, et Spi-ri-tu-i San-cto.

T
o, et Spi-ri-tu-i San-cto.

Q
Spi-ri-tu-i San-cto.

B
et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto.

CV
Violino

SV
Violino

AV
Violino

TT

QT

BT

BC
91

Declamation of the text is another characteristic of the *Salmi boscarecci* that merits discussion. Clarity in presenting the text appears valued, as the majority of *tutti* entrances are vertically aligned. There are two ways in which the text of the *tutti* is usually aligned. The first involves complete alignment from top to bottom and in all voices using a homorhythmic style. These sorts of passages are found primarily at the conclusion of major sections or at the first entrance of the full ensemble after the introduction of the chant melody (and its variation). The second style features partial

alignment in which the majority of voices are aligned, but a few voices have different rhythms or repeated texts. In these cases, the voices come into alignment at the final cadence. Some of the *tuttis* have no alignment because the voices are presenting different motives or there is no unifying rhythmic or textual structure. The final measures of *Dixit Dominus* (Example 2.11) feature both types of text alignment and a case of non-alignment. In measure 97, the voices are completely aligned, but in the next measure, different voices break off into separate textural and rhythmic patterns. The final “Amen” does not come into alignment until the final measure.

Donati employs *falsobordone* as a unifying technique and texture in two of the works, the *Beatus Vir*⁹² and *Lauda Jerusalem*.⁹³ Both instances of *falsobordone* are embedded in the composition and occur with the text “Sicut erat in principio.” The use of *falsobordone* does not appear to be dictated by any principle other than a change in sonority and texture, although it may be a reminder that this section could be chanted on the reciting tone. Example 2.12 is taken from *Lauda Jerusalem*. It shows a duet in the canto and the alto on the concluding phrase “et Spiritu Sancto.” A *falsobordone* passage follows, and this in turn gives way to the continuation of the *tutti* passage with its rapid harmonic changes and a shift to triple meter (m. 117).

⁹² Measure 126.

⁹³ Measure 115.

Example 2.11. Donati, *Dixit Dominus*, m. 97-100.

97

C et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. sae-cu-lo-rum. A - - - men.

S et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. sae-cu-lo-rum. A - men.

A et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. sae-cu-lo-rum. A - - - men.

T et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. <sae-cu-lo-rum.> A - men. A - - - men.

Q et in sae-cu-la, <et in sae-cu-la> sae-cu-lo - rum. A - men. sae-cu-lo-rum. A - men.

B et in sae-cu-la, <et in sae-cu-la> sae-cu-lo - rum. sae-cu-lo-rum. A - - - men.

CV *Tutti* et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. sae-cu-lo-rum. A - - - men.

SV *Tutti* et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. A - men. sae-cu-lo-rum. A - men.

AV *Tutti* et in sae-cu-la, <et in sae-cu-la> sae-cu-lo - rum. sae-cu-lo-rum. A - men.

TT *Tutti* et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. sae-cu-lo-rum. A - - - men.

QT *Tutti* et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. sae-cu-lo-rum. A - men. sae-cu-lo-rum. A - men.

BT *Tutti* et in sae-cu-la, <et in sae-cu-la> sae-cu-lo - rum. sae-cu-lo-rum. A - - - men.

BC 97 et in sae-cu-la, <et in sae-cu-la> sae-cu-lo-rum. sae-cu-lo-rum. A - - - men.

Example 2.12. Donati, *Lauda Jerusalem*, Choir I, m. 113-117.

113

C Spi-ri - tu - i san - - - - - eto. Sicut erat in principio, et nunc et sem - - - - - per. et in

S Sicut erat in principio, et nunc, et sem - per. et in

A et Spi-ri - tu - i san - - - - - eto. Sicut erat in principio, et nunc, et sem - per. et in

T Sicut erat in principio, et nunc, et sem - per. et in

Q Sicut erat in principio, et nunc, et sem - per. et in

B Sicut erat in principio, et nunc, et sem - per. et in

Text is occasionally repeated within a psalm setting, but the tendency is for the repetition to follow a motive through the voices imitatively, or as an ‘echo’ that repeats a musical gesture, a motive or an important word from the text. For example, note how “manet” is a common refrain in *Laudate Dominum* (Example 2.13). Text is repeated most often in the conclusion of the “Gloria Patri” (“et in saeculorum. Amen.”). Example 2.14 shows text repetition in the Canto part of *Beatus Vir*. Example 2.11 above also shows how the same text is repeated in all voices in *Dixit Dominus*.

Example 2.13. Donati, *Laudate Dominum*, Choir I, m. 14-17.

14

C ma - net, ma - net

S ma - net, ma - net

A ma - net, ma - net in ac - ter - num, ma - net

T 8 tas - Do - mi - ni ma - net, ma - net in ac - ter - num, ma - net

Q 8 ma - net et veri - tas, <et veri - tas> Do - mi - ni ma - net, ma - net in ac - ter -

B ma - net, <ma - net>

Example 2.14. Donati, *Beatus Vir*, Canto, m. 126-133.

126

Sicut erat in principio, et nunc, et sem - per, et in sae - cu - la, et in sae - cu - la sae - cu - lo - rum.

130

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

In his earlier works, Donati continued the early Baroque characteristic of written-out ornaments. Although the *Salmi boscarecci* is a large-scale work, Donati used ornamental figures throughout the collection and did not limit them to the solo voices of

Choir I. Example 2.15 shows an ornamented version of the chant melody that is fully written out. Such ornamental figures, however, are not limited to the initial entrances.

Example 2.15. Donati, *Laudate Dominum*, Basso, m. 1-4.

Lau - da - - - - te Do - mi - num o - - - - - mnes gen - tes,

Example 2.16 involves ornamentation as an internal technique in *Beatus Vir*. This type of passage occurs several times in different voices in the work, with each passage suggesting the original chant. Example 2.16 includes a challenging melisma in the canto part, as well as a duet between canto and the second quinto part. This example also highlights some of the difficulty in performing the collection using multiple choirs in a widely spaced setting. It would be difficult for the canto and the quinto singers to align themselves at the end of that melismatic passage as the quinto has to change notes in the middle of the melisma.

Psalms with multiple settings

Two psalms in the collection, *Dixit Dominus* and *Laudate pueri Dominum*, are afforded multiple settings, but with significant differences in texture and style between the two versions of the same psalm. For example, the second *Dixit Dominus* does not have any meter changes. It is much more thickly textured, with a greater percentage of *tutti* passages. It also begins with a *tutti* entrance after two notes in the tenor. The first

Example 2.16. Donati, *Beatus Vir*, m. 71-73, reduced score

Dixit Dominus has a thinner texture throughout, has two sections in triple meter, and relies more on passages with duet or trio textures. The second *Laudate pueri* is significantly different from the first setting of the *Laudate pueri* because it only has text for the Choir I voices. Choir II is for instruments only and there is an instrumental *sinfonia* beginning at measure 51. These two psalm texts, *Dixit Dominus* and *Laudate pueri*, are in all of the potential Vespers *cursus* groupings where the *Salmi boscarecci* would be utilized. Having two settings of each text gave performers another type of flexibility within the collection, for example, in performing the collection at both first Vespers and second Vespers.

The *Salmi boscarecci* is a unique work among the publications that Donati composed over his lifetime. Many of his collections appear commercially successful, given how often they were reprinted. The *Salmi boscarecci* is Donati's only extant published work for large-scale forces and the only one that featured independent instruments beyond the organ. Instruments and their use, however, are only one aspect of

the varied scoring options Donati discussed in his detailed preface to the work (see Table 2.4). Flexibility and variety are the primary hallmarks of the *Salmi boscarecci*; they are reflected in the performance options (laid out in the introduction to the collection), in the numbers and types of Vespers feasts for which the *Salmi boscarecci* could be used, and in the texture of the music itself, particularly in terms of the alternation between solo groupings and *tutti* sections. However, many of the characteristics of the *Salmi boscarecci*, such as the reliance on fewer-voiced textures within a larger work, were simply a reconfiguration of Donati's characteristic style within a larger framework.

CHAPTER III
 THE *SALMI BOScareCCI* IN RELATION TO VESPERS
 COLLECTIONS OF THE EARLY SEVENTEENTH CENTURY

The *Salmi boscarecci* was Donati's first large-scale collection when it was published in 1623. His next group of large-scale works come from 1633 when he composed for Mass and Vespers of major feasts (scored for between sixteen and twenty-four voices), which are only in manuscript form and housed in the musical archives of the Duomo of Milan.⁹⁴ The 1633 compositions are more conservative than the *Salmi boscarecci* because the scoring of the psalms contained does not include independent instruments and their performance options are limited. Donati was not required to have experience with large-scale composition in order to be employed in Casalmaggiore. The leaders of Casalmaggiore were actually interested in "modern" music (concerted with organ), and this is a primary reason why they brought Donati to Casalmaggiore. When Donati went to Casalmaggiore in 1621, he had published several collections of small-scale concerti. However, once he reached Casalmaggiore, Donati apparently had the available resources of the several churches and confraternities and, consequently, the opportunity or requirement to compose a large-scale collection.

Donati may have looked to pre-existing models of large-scale compositions when he began composing the *Salmi boscarecci*. One source of information for Donati would have come through his relationships with other composers of his era. There is reason to

⁹⁴ Transcribed in Mario Giacoboni, "Ignazio Donati." The manuscripts are located in Milano, Archivio della Veneranda Fabbrica del Duomo, Maestri di capella, 1-5.

believe that Donati interacted with at least four major composers of his generation, each of whom may have influenced the compositional style of the *Salmi boscarecci*: Claudio Monteverdi, Lodovico Viadana, Giovanni Gabrieli and Alessandro Grandi. With the exception of Grandi, whose large scale works were composed after Donati's *Salmi boscarecci*, each composer produced an important collection that likely served as a reference point for Donati: Monteverdi's *Vespro della Beata Vergine (1610 Vespers)*, Viadana's 1612 *Salmi a Quattro chori*, and Gabrieli's 1615 *Symphonie Sacre*.⁹⁵ The aforementioned collections may have given Donati insight into the compositional process for concerti on a larger scale as he wrote the *Salmi boscarecci*. Also, Donati most likely viewed these other works from the eyes of a peer, rather than those of a lesser composer. In the seventeenth century, in fact, Donati may have been held in the same high esteem as the others in this group. Donati's importance may be noted by the number of anthologies that published his works and the number of times his own collections were reprinted, as noted previously in Chapter 2.⁹⁶ There are also records indicating that Donati's compositions were located in the libraries of institutions throughout Italy as well as Innsbruck and Augsburg.⁹⁷

⁹⁵ Each of these collections has been transcribed in modern editions: Monteverdi, Claudio, *Vespro della Beata Vergine = Vespers (1610)*, edited by Jeffrey Kurtzman (Oxford: Oxford University Press, 1999); Lodovico da Viadana, *Salmi a quattro chori*, edited by Gerhard Wielakker (Madison, Wisconsin: A-R Editions, 1998); and Giovanni Gabrieli, *Opera omnia. Corpus mensurabilis musicae*, edited by Denis Arnold and Richard Charteris (Rome: American Institute of Musicology, 1956).

⁹⁶ See Table 2.1, page 28. See also McElrath, "Ignatio Donati," 302-306.

⁹⁷ McElrath, "Ignatio Donati," 2.

Donati and Monteverdi

Ignazio Donati and Claudio Monteverdi probably came into contact with each other over the course of their careers. The most likely location of this contact is Venice, where Monteverdi spent his career from August 1613 and where Donati had all of his works published by the Vincenti family. Two extant archival documents link the two composers. In 1623, when the *Salmi boscarecci* was in publication, and just before Donati had moved to Novara, he traveled with friends of Monteverdi from Venice to Mantua, which itself was not far from Casalmaggiore. A letter dated 4 June 1623 from Monteverdi to his former patron, Duke Ferdinando Gonzaga, in Mantua, discusses the Duke's request for Donati's presence in Mantua and the travel arrangements made to bring him there:

Your Highness's letter having been shown to Signor Donati, he at once – without demur – offered to obey your commands, and so he is coming together with Signora Adriana and Signor Mutio, who is bringing him without his having to spend any money. I am writing to render Your Highness a thousand thanks for the honor you have so kindly done by commanding me.⁹⁸

The Signora Adriana mentioned in the letter is Adriana Basile, a well known singer who had been performing in Venice and was travelling west to Mantua with her husband Mutio. Monteverdi's observation regarding spending money meant that by traveling with the Basiles, Donati would not have to request travel funds from the Mantua treasury, thus

⁹⁸ Claudio Monteverdi, *The letters of Claudio Monteverdi*, edited by Denis Stevens (Oxford: Clarendon Press, 1995), 276.

further ingratiating himself with Duke Ferdinand.⁹⁹ Although Donati's first name is not mentioned, Denis Stevens believes that Ignazio Donati is referenced in the letter. Stevens further noted that one of Donati's published works included a dedication to Carlo Milanuzzi, who was also a friend of Monteverdi.¹⁰⁰ Although the dedication to Milanuzzi was published after Donati left Casalmaggiore, it provides an additional link between the two composers through a mutual friend or patron. Additionally, Monteverdi's opinion may have been requested in the process of choosing Donati as the new *maestro* for the Duomo of Milan. The chapter minutes of 12 March 1625 show that the *Fabbrica* of the Duomo of Milan had involved Monteverdi as a musical consultant in an internal investigation when they were contemplating the removal of *maestro* Vincenzo Pellegrini from his position.¹⁰¹ On the basis of this record, Claudio Sartori hypothesized that Monteverdi would have been consulted again after Pellegrini died in 1630 and recommended or approved Donati as the next *maestro*.¹⁰² Unfortunately, however, no correspondence between Monteverdi and the Duomo regarding that search process survives.

⁹⁹ Ibid.

¹⁰⁰ Monteverdi, *The Letters of Claudio Monteverdi*, 276. The work in question is Donati, *Le fanfalughe à due, tre, quattro, et cinque voci* (1630).

¹⁰¹ Claudio Sartori, "Monteverdiana," *The Musical Quarterly*, 38:3 (1952), 412.

¹⁰² Sartori, "Monteverdiana," 413.

Donati seems to have been familiar with the *Vespro della Beata Vergine* (commonly referred to as the *1610 Vespers*).¹⁰³ The collection's *Dixit Dominus for six voices and six instruments*, for example, uses a variety of textures and sonorities along with optional instrumental ritornellos to create contrast in a manner similar to the psalms of Donati's *Salmi boscarecci*. Further, the six voice parts (cantus, sextus, altus, tenor, quintus, bassus) and clef designations in the Monteverdi *Vespers* are the same as those found in both Choir I and Choir II of the *Salmi boscarecci*. There are, of course, significant differences between the two collections. For example, Monteverdi's *Vespers* features greater rhythmic variety and complexity in his imitative motives, whereas Donati provided more contrast between solo and *capella* voices in the *Salmi boscarecci*. Moreover, Monteverdi relied more on *falsobordone* as a component of the texture in *Dixit Dominus*, whereas Donati utilized *falsobordone* infrequently and only in connection with the Lesser Doxology in the *Salmi boscarecci*. Both composers used a sectional format to divide the verses of the psalm, but Monteverdi's sectional divisions are primarily articulated by alternation of a full imitative chorus, *ritornello* passages, and *falsobordone*. Donati relied more heavily on contrasting combinations of smaller textures and *tutti* sections.

¹⁰³ Claudio Monteverdi, *Sanctissimae Virgini missa senis vocibus ac vesperae pluribus decantandae, cum nonnullis sacris concentibus ac sacella sine principium cubicula accommodata* (Venezia, Ricciardo Amadino, 1610).

Donati and Viadana

There is no direct evidence to suggest that Ignazio Donati and Lodovico Viadana knew each other, although they served in nearby locations in 1612; Viadana held Donati's old position at Fano while Donati was at Urbino from 12 February 1612.¹⁰⁴ However, Hugh McElrath argued that there could have been personal contact between the two composers during this period.

Although there is no further evidence to substantiate it at present, it is impossible to believe that these two leaders of closely related musical chapels did not know one another, or that the comparatively obscure Donati was not in some way influenced by the older and better known composer.¹⁰⁵

In addition, the town of Viadana is only a few kilometers away from Casalmaggiore, and Lodovico Viadana may have been living there at the time Donati moved to Casalmaggiore.¹⁰⁶ The argument has even been made that the unusual title of *Salmi boscarecci*, defined as "Sylvan Psalms," is linked to Viadana's *Salmi campagnoli* ("Country Psalms") of 1612.¹⁰⁷

¹⁰⁴ Paolucci, "La Capella Musicale del Duomo di Fano," 103 ff. See McElrath, "A Study of the Motets of Ignatio Donati (c. 1575-1638)," 32.

¹⁰⁵ McElrath, "A Study of the Motets of Ignatio Donati (c. 1575-1638)," 32.

¹⁰⁶ Federico Mompellio. "Viadana, Lodovico." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/29278>, accessed September 24, 2010. Mompellio states that, "In 1614 he was appointed *diffinitor* of his religious order for the province of Bologna, which included Ferrara, Piacenza and Mantua; he remained in this office for three years. Shortly thereafter a troubled time for him was caused by the enmity of some of his religious associates. In 1623 he was ordered to leave Viadana and to settle in Busseto; he later moved to the convent of San Andrea, Gualtieri, where he died."

¹⁰⁷ Lodovico da Viadana, *Salmi Campagnoli a Quattro Voci. Per cantare è variare ne gran concerti, con Li Sicut erat à otto si placet, & il Basso continuo per l' Organo ... Con dui Magnificat à Otto ... Nouamente composti e dati in luce. Opera xxvi. Altus Choro Primo. (Cantus*

In any case, two of Viadana's collections of music appear to have influenced Donati: the 1602 *Cento concerti ecclesiastici* and the 1612 *salmi a Quattro chori*.¹⁰⁸ The *Cento concerti* is one of the earliest collections of solo and few-voiced motets with *basso continuo*. Johnson described Viadana's motets as progressive in many ways, the most significant being the experiments in texture, as in a three-voice concerto, in which the lower voice doubles the organ and the two upper voices are freed for a duet.¹⁰⁹ The stylistic features of Viadana's motets in the *Cento concerti* arguably became part of the common musical language of the small sacred concerto of the era: simple texture, extended sections in triple meter, and written out ornamentation.¹¹⁰ Donati later explores the few-voice texture in his *Sacri Conventus* (1612), responding, like Viadana, to the need to reduce the typical five or six voice texture of the motet repertory to a one, two or three-voice texture.¹¹¹ In the preface to the *Sacri Conventus*, in fact, Donati gives instructions on how the motets can be sung by two, three, or four voices with the same approach to flexible scoring that he later uses in the *Salmi boscarecci*; like Viadana, he

Choro Secondo.) (Venetia: Appresso l'Herede di Angelo Gardano, 1612). Conversation between Vittorio Rizzi, Maurizio Monti and author. December 15, 2005.

¹⁰⁸Lodovico Viadana, *Cento Concerti Ecclesiastici: à Vna, à Due, à Tre, & à Quattro voci ; con il Basso continuo per sonar nell'Organo ; noua inuentione commoda per ogni sorte de Cantori & per gli Organisti ; Opera Duodecima*. (Venetia: Vincenti, 1605); and Lodovico Viadana, *Salmi a quattro chori per cantare e concertare nelle gran solennita di tutto l'anno, con il basso continuo per sonar nell'organo* (Venetia: Appresso Giacomo Vincenti, 1612).

¹⁰⁹ Martha Johnson, "A Critical Edition of Ignatio Donati's Magnificat Sexti Toni (*Salmi Boscarecci*, 1623), with Introduction and Background," (D.M. Thesis: Indiana University, 1986), 21.

¹¹⁰ Ibid.

¹¹¹ McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," 246.

clearly was considering the constraints of fewer available singers and adapted the music to that purpose.

Viadana's *Salmi per cantare e concertare* of 1612, and specifically its preface, had a more significant influence on the *Salmi boscarecci*.¹¹² The collection was written for four choirs and no independent instruments, but its introduction laid out similar guiding principles for the scoring options that Donati would later address in his preface to the *Salmi boscarecci*. Roche argues that Viadana's introduction to his 1612 collection does for polychoral music what Donati's introduction does for mixed concertato performance.¹¹³ An indication of its value to polychoral music is that Viadana's lengthy introduction was also discussed by Michael Praetorius in his *Syntagma musicum*.¹¹⁴ Gerhard Wielakker, in his edition of the *Salmi per cantare*, observes that the *Salmi per cantare* featured a scoring solution similar to what Donati presented a decade later in the *Salmi boscarecci* by offering both small-scale and large-scale performance options:

Thus in one stroke [Viadana] provided the practical solution: rich cities with cathedral status could perform this Vespers in a version for four to seven choirs; smaller cities, plagued by economic problems, could make do with the basic complement of Choirs I and II, who conduct the real musical dialogue.¹¹⁵

¹¹² The preface is translated in Jerome Roche, *North Italian Church Music*, 118-119.

¹¹³ Roche, *North Italian Church Music*, 132.

¹¹⁴ Michael Praetorius and Jeffery T. Kite-Powell, *Syntagma musicum III* (Oxford: Oxford University Press, 2004), 184.

¹¹⁵ Lodovico da Viadana *Salmi a quattro chori*, edited by Gerhard Wielakker (Madison, Wisconsin: A-R Editions, 1998), x.

It should additionally be noted that churches with more meager means could add choirs for principal feast days as finances and available singers allowed.

Viadana and Donati employed different numbers and types of choirs in their collections, but with similar results. In the two choir structure of Donati's *Salmi boscarecci*, Choir I consists of six soloists and Choir II is written for a choir (voices and/or instruments) of six parts. This voicing is very different from what Viadana used in the *Salmi per cantare*, but the use of different choir groupings is similar. In Viadana's *Salmi per cantare*, Choir I consists of five soloists. Choir II is the main SATB *capella* ensemble. Choirs III and IV are in four parts and are used as optional ensembles. As resources and space allowed, the conductor could double all of the choirs with the exception of Choir I. Viadana strictly divided sections between solo episodes of Choir I and *tutti* sections, which made the role of Choir I more expressive. Roche noted that the solo episodes of Choir I were written in the style of his *Cento concerti*.¹¹⁶ The strict division between Viadana's choirs provided a greater contrast of voices than that which Donati utilized with the *Salmi boscarecci*, as Donati's passages for smaller textures (duets, trios) employed voices from both choirs. Viadana's influence therefore was in the relative freedom of the solo choir as it interacted with the other choirs.

There are also differences between Donati and Viadana's respective approaches to sacred monody and text setting. McElrath argued that Donati better incorporated personal expression through the monodic style:

¹¹⁶ Roche, *North Italian Church Music*, 120.

Unlike [Viadana], [Donati] embraced more wholeheartedly many features of the monodic style, freely mixing them with elements of the *stile concertato*. This is seen most distinctly in Donati's solo motets and his sacred chamber duets. For him, the fewer the voices, the greater the opportunity to pull away from the old polyphony and to assimilate the newer devices."¹¹⁷

Donati's expressive approach to text in his few-voice motets remains a textural consideration in the *Salmi boscarecci*. Yet Roche also believed that Donati's approach to the small concertato motet was more texturally inventive and progressive.¹¹⁸ The relationships between Viadana's *Cento concerti* and *Salmi per cantare* are similar to those between Donati's earlier publications, such as the *Sacri concentus*, and the *Salmi boscarecci* in that both composers adapted their small-scale style characteristics into their later large-scale works.

Donati and Gabrieli

There are no biographic links between Donati and Giovanni Gabrieli, although once again there is a potential connection through Venice. Not only were Donati's works published in Venice, but it is possible that one of the gaps in Donati's biography might have included time in the city. Despite the lack of biographical links, the stylistic similarities among the works of the two composers are worth noting.

The work of Gabrieli that is most central to this study is the 1615 *Symphonie sacrae*. This collection of pieces was probably written in the period after 1605 and published after Gabrieli's death in 1612. The collection consists primarily of motets, but

¹¹⁷ McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)", 247.

¹¹⁸ Roche, *North Italian Church Music*, 5.

includes three *Magnificats* which are the only Vespers-related pieces. Five of the pieces in the collection have separate instrumental parts: *Jubilate Deo* (a 10), *Surrexit Christus* (a 11), *Suscipe* (a 12), *Quem vidistis pastores?* (a 14), and *In Ecclesiis* (a 14). The motets *In Ecclesiis* and *Quem vidistis pastores?* are examples of the concerted style that influenced Donati. For instance, they have progressive features such as instrumental ritornellos and triple-time refrains. The harmonic framework is decorated by dissonant ornamentation and the occasional chromaticism. Martha Johnson argues that Gabrieli's style in these works is further similar to that of Monteverdi and Donati in terms of their root progressions by third, idiomatic instrumental parts, ornamented solos, and especially their use of full *tuttis*:

Gabrieli shows a fondness for root progressions of a third often found in Monteverdi and Donati. The contrasts of idiomatic instrumental parts and ornamented vocal solos with *tuttis* marked '*capella*', however, especially show the connection to more modern works.¹¹⁹

Indeed, the *Salmi boscarecci* do feature idiomatic instrumental parts, ornamented solos, and contrast between solo and *tutti* sections.

Gabrieli's strongest influence on Donati, however, may have been the contrasting timbres of the instrumental writing, as the *Salmi boscarecci* was Donati's first collection to utilize instruments other than the organ. Jeffrey Kurtzman discusses how Gabrieli advanced the role of instruments beyond simple accompaniment and gave the instrumental parts significance within the texture of the works:

¹¹⁹ Johnson, "A Critical Edition of Ignatio Donati's Magnificat Sexti Toni," 38.

Gabrieli uses his ensemble for extensive introductory *sinfonias*, as interludes in the course of a motet, to reinforce the sonority by doubling voices, to thicken the texture with independent parts while voices are singing, to accompany one, two or three voices, and to play independent counterpoint to the voices, sometimes in imitation of the vocal parts. It is in Gabrieli's music that instruments assumed a truly significant role in the motet repertoire, in some passages surpassing the voices as the main focus of attention.¹²⁰

Donati's concerti did not quite reach the level of Gabrieli in terms of instrumental independence, but the instrumental choir contributes a significant amount of color to the *Salmi boscarecci*, and Donati used instruments to thicken the texture, to accompany voices, and to provide independent counterpoint. Example 3.1 from *Laudate Dominum* shows the bass soloist accompanied by the high instruments. This is one example of how Donati pairs a voice with a contrasting instrumental texture.

Example 3.1. Donati, *Laudate Dominum*, m. 1-5, reduced score.

The musical score consists of five staves. The top staff is for Bass (B) and contains the vocal line with the lyrics: "Lau - da - - - te Do - mi - num o - - - mnes gen - tes,". The second staff is for Violino CV, the third for Violino SV, and the fourth for Violino AV. The bottom staff is for Cb. (Cello/Bass) and contains figured bass notation: 2, 2, #, 6. The music is in a common time signature (C) and a key signature of one flat (B-flat).

¹²⁰ Kurtzman, *The Monteverdi Vespers of 1610*, 123-124.

The instrumental textures found in both the *Symphonie sacrae* and the *Salmi boscarecci* reflect the role of instruments in facilitating greater flexibility and expressiveness of text, usually by creating different textural contrast between voices and instruments. In his introduction to the edition of Viadana's *Salmi a quattro chori*, Gerhard Wielakker explains how important text expression had become in the evolution of large-scale works in the seventeenth century:

... there was also a musical factor that made the *cori spezzati* unsuitable for the new baroque idiom: the preconceived arrangement of fixed groups seemed too rigid a starting point for an effective treatment of text and for soloistic expressiveness. No one was more aware of this than Giovanni Gabrieli himself. In his later music he states how a more individual approach to the text is realized through a style that might be called "variable concertato": music in which scoring, texture, and grouping vary continually in the course of the work and are no longer decided beforehand. His motet *In Ecclesiis* is a superb example of this.¹²¹

The link between Donati, Viadana and Gabrieli is solidified in this 'variable concertato' principle, which utilizes a variety of vocal and instrumental textures over basso continuo. Roche concurred with this view in his assessment of the *Salmi boscarecci* in arguing that Donati's work was closer to that of Gabrieli than to that of Monteverdi. For example, Donati's emphasis was on sonority rather than the virtuosic instrumental playing available in Mantua that Monteverdi utilized in the *1610 Vespers*.¹²² It is important to remember that motet texts were more naturally predisposed to expressive melodic settings than psalm texts. Donati's strength in the *Salmi boscarecci* was in applying

¹²¹ Viadana, *Salmi a quattro chori*, viii.

¹²² Roche, *North Italian Church Music*, 133.

some of the techniques used for setting motets to the psalms, specifically, utilizing the “variable concertato” principle as defined by Weilakker in his large-scale psalms.

Donati and Grandi

Ferrara is the point of contact between Donati and Grandi, as both composers served in various capacities in the city early in their careers. Alessandro Grandi worked at the *Accademia dello Spirito Santo* from 1610-1615 and was *maestro di capella* at the Cathedral of Ferrara from 1615-17, hence overlapping with Donati, who was the chapel master of the *Archiconfraternità* and *Accademia dello Spirito Santo* at Ferrara in September 1616, although he could have been there as early as March 1615.¹²³ It is thus difficult to believe that Donati and Grandi would not have been acquainted with each other and with each other’s music. The *Accademia dello Spirito Santo* may have been a charitable organization along the lines of a confraternity more than a literary one. It had a strong religious foundation, with services on the major feast days (such as Christmas and Easter), included memorial services among its activities, and it eventually had its own church.¹²⁴

The confraternities in Ferrara focused on the performance of small-scale motets, possibly due to the financial limits of the organizations, and were primarily known as centers for musical innovation in the monodic style and concerted music with organ. Arnold notes that, “it was in Ferrara that the singers existed to try out the various theories

¹²³ McElrath, “A study of the motets of Ignatio Donati (c. 1575-1638),” 35.

¹²⁴ Denis Arnold, “Alessandro Grandi, a Disciple of Monteverdi,” *The Musical Quarterly*, XLIII (1957), 171-186.

concerning the expression of the words.”¹²⁵ This support of experimentation created a creative environment for composers such as Grandi and Donati.

Roche considered Grandi to be a stronger melodic writer than Donati, so if there was collaboration between the two composers, hearing Grandi’s compositions might have moved Donati away from some of his conservative tendencies and helped him with shaping the melodic content of his concerti.¹²⁶ Arnold argues that the musicians at the Ferrara academies were probably employed part-time.¹²⁷ Nonetheless, Donati’s tenure in Ferrara was also a very prolific period in his compositional career, as it was during these years in Ferrara that the bulk of Donati’s own few-voiced concerti were published.¹²⁸ Either the members of the academies were musically literate themselves, or there was more opportunity for employment of musicians and performances of new works than originally thought. Whatever the case, the environment at Ferrara appears to have encouraged Donati to experiment and develop his compositional style for small-scale concerti.

In his dissertation, McElrath compared some of the motets that Grandi and Donati composed when they were both employed in Ferrara. He noted that Grandi was far more

¹²⁵ Denis Arnold, *The Monteverdi companion*, edited by Denis Arnold and Nigel Fortune (New York: W.W. Norton, 1968), 107.

¹²⁶ Roche, *North Italian Church Music*, 5.

¹²⁷ Arnold, “Grandi,” 172.

¹²⁸ *Motetti*, 5vv, *in concerto con due sorti di letanie della Beata Vergine et nel fine alcuni canoni* (1616), *Concerti ecclesiastici*, 2–5vv, bc (org), op.4 (1618), *Concerti ecclesiastici*, 1–4vv, bc (org), op.5 (1618), *Motetti concertati*, 5–6vv, *con dialoghi, salmi e letanie della Beata Vergine*, bc (org), op.6 (1618).

interested in independent instrumental accompaniment beyond use of the organ. He further suggested that Donati's focus on vocal writing without independent instrumental parts in the concerti might simply have been a conservative reaction to Grandi's instrumental style.¹²⁹ McElrath also argued that Grandi's approach to formal structure was more progressive than Donati's:

Grandi's greater sense of formal organization and his penchant for multi-sectional composition is clearly revealed in his sacred solos. Donati is more conservative, staying with the motet principle of through-composition, and making his repetitions mainly in accord with the demands of imitation.¹³⁰

Both composers actually utilize similar methods of controlling texture and harmonization. Grandi's style was a bit more dramatic, but Donati has "a subtle expressiveness that skillfully blends harmonic color with melodic inventiveness."¹³¹ Donati and Grandi both produced motet collections in 1616: *Motetti à Cinque Voci* and *Il quarto libro de motetti*, respectively. In fact, McElrath noted that Grandi and Donati were placed together often in early seventeenth-century anthologies; both are featured, for example, in Ambrosius Profe's *Vierdter und letzter Theil*, thus proving their relatively equal reputation at that time.¹³² Roche, on the other hand, considers Grandi to be "the

¹²⁹ McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," 258.

¹³⁰ McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," 255-6.

¹³¹ McElrath. "A study of the motets of Ignatio Donati (c. 1575-1638)," 262.

¹³² McElrath, "A study of the motets of Ignatio Donati (c. 1575-1638)," 262. The full collection is entitled: *Ambrosius Profe, Vierdter und letzter Theil Geistlicher Concerten aus den berühmsten italiänischen und andern Authoribus, so theils mit andern, oder auch noch mehren Texten beleet, und zum Lobe Gottes, in öffentlichen Kirchen-Versammlungen zu gebrauchen, auch zu Gefallen allen Music-Liebhabern* (Leipzig: In Verlegung des Auctoris, gedruckt bey T. Ritzschen. 1646).

most talented church composer of the day in Northern Italy.”¹³³ Roche further observes that Grandi made significant contributions in several genres, including solo motets, ensemble works with and without strings, and double-choir pieces,¹³⁴ whereas Donati focused primarily upon few-voiced sacred concerti.

The *Salmi boscarecci* and other Vespers collections

Although unique in certain respects, especially in how Donati intertwines combinations of voices and instruments, the *Salmi boscarecci* is not unlike many other Vespers psalm collections of the early seventeenth century. Because of the research of Jerome Roche, Jeffery Kurtzman and others, there is considerable information about the range and variety of music composed for Vespers services in this era.¹³⁵ Unfortunately, however, access to the music itself is still limited. Progress has been made in transcribing modern editions of select works through the Garland series, *Italian Music of the Seventeenth Century*, edited by Anne Schnoebelen and Jeffery Kurtzman. Unfortunately, this series does not provide complete editions of individual works, but rather is an anthology featuring individual compositions from larger collections.

Although these editions only provide an introduction to the variety of Vespers compositions that were available in the seventeenth century, examining them reveals how

¹³³ Roche, *North Italian Church Music*, 5.

¹³⁴ *Ibid.*

¹³⁵ Jeffrey Kurtzman, *The Monteverdi Vespers of 1610*, 99-181, and Kurtzman, *The Monteverdi vespers of 1610 and their relationship with Italian sacred music of the early seventeenth century* (Thesis--University of Illinois at Urbana-Champaign. 1972), 249-294.

Donati's *Salmi boscarecci* fits within the stylistic continuum. In her general introduction to the Garland editions, which allows comparisons to be made between individual composer's approach to Vespers collections, Anne Schnoebelen identified the primary elements that define seventeenth-century Vespers collections:

Italian sacred music has yet to appear in significant modern editions. Nevertheless, it was in church music that many of the most important innovations in musical style were widely adapted and disseminated. Church composers throughout Italy embraced the features that define seventeenth-century music: concertato style, recitative and monody, basso continuo, the emphasis on solo voices, virtuoso ornamentation, and coloristic combinations of voices and instruments.¹³⁶

Donati utilizes all of the features enumerated by Schnoebelen except recitative in the *Salmi boscarecci*. Another valuable characteristic of many early seventeenth-century Vespers publications is the written instructions in the prefaces, specifically the instructions that address multiple performance options.

The level of instruction given in their prefaces for the possibility of alternative forces is actually a common focus of many Vespers collections. Donati figured in this tradition with his instructions to the *Salmi boscarecci*. Wielakker noted the significance of the seventeenth-century interest in multiple scoring options in his introduction to the edition of Viadana's *Salmi a quattro chori*, showing a thread running from Praetorius' writing about Gabrieli, to introductions by Giacobbi, Giovanni Ghizzolo and Capello.

¹³⁶ Jeffrey G. Kurtzman, editor, *Vesper and compline music for five principal voices. part I*, General editor Anne Schnoebelen, (New York: Garland, 1999), vii.

Wielakker further observed that the variable performance practice made its way into Germany and the instructions of Schütz.¹³⁷

Smaller-scale psalm settings by Giulio Radino (d. before 1608), Agostino Agazzari (b. 1579–81; d. Dec 1641–Jan 1642), Giovanni Croce (c. 1557 – 1609) and Girolamo Giacobbi (1567 – 1628) include instructions for employing instruments of varying timbres. Some prefaces indicate specific instruments, while other collections merely allude to instruments via the clefs and ranges notated in the parts. Additional instructions sometimes include having singers double the instruments where text is indicated, but another alternative is to list the text in the instrumental parts as an indication of what that choir should be singing at a given point. In his *Prima Parte dei salmi concertati* of 1609, for example, Girolamo Giacobbi gives such instructions in his psalms for nine voices:

And, if to these instruments, one can also add voices, in the sections where words are written, while keeping silent in the sections marked by a line (like this —), then the concerto will sound more refined.¹³⁸

Giacobbi provides other detailed instructions for performers of the collection. He explains how to expand the settings for additional choirs and also notes that the text has been printed in a larger font in some areas to point out more dramatic or concerted points.

¹³⁷ Viadana, *Salmi a quattro chori*, xiv.

¹³⁸ “E se à detti stromenti si potranno aggiungere anco le uoci humane, là doue sono espresso le parole, col tacere poi ne’luoghi doue sarà segnata la linea seguente, il concert sarà più compito.” Girolamo Giacobbi, *Prima parte de i Salmi concertati a due e più chori* (Venetia: Gardano, 1609), preface. Translated by Johnson, “A Critical Edition of Ignatio Donati's Magnificat Sexti Toni,” 143.

His continuo part features a written out high part, not to be played throughout, but for the support of the singer:

The higher part has also been written out – not for the organist to play throughout, but rather so that he, having it right before him, may help and discretely accompany the singer, especially when the latter sings alone, by accentuating and giving, through passages to his own taste, that perfection¹³⁹ deemed by him appropriate to each concerto.

Giacobbi further references Donati's 1612 *Sacri concentus* preface outlining the process of *cantar lontano*:

To the many observations which arise from what we have described above, it may be helpful to add this one, put into effect by the author before Ignazio Donati, and that is, the so-called “distant singing”, by which he meant that the ripieni should be located in a place conveniently distant from the two main ensembles.¹⁴⁰

The multiple instructions that Giacobbi gives in his preface to this collection are reminiscent of those given by Viadana in his *Salmi a quattro chori* of 1612 and possibly served as a model for those in Donati's *Salmi boscarecci*.

Giacobbi spent the majority of his career in and around Bologna, including service at the church of San Petronio, the *Oratorio dei Filippini*, and the *Accademia dei*

¹³⁹ “Si è posto ançe la Parte più accuta; non perchè l’Organista l’habbi à rappresentare continuatamente, mà si bene à fine, che ahuendola innanzi à gli occhi possa, et aiutare, et discretamente accompagnare il Cantate massine quando resta solo, acciò gli sia lecità per mezzo di tal discretezza et accentare, et con passaggi di suo gusto, dar quella perfettione che gli parera esser’ conueniente à tal Concerto.” Giacobbi, *Prima parte de i Salmi*, preface. Translated by Johnson, “A Critical Edition of Ignatio Donati's Magnificat Sexti Toni,” 144.

¹⁴⁰ “Alle molte considerazioni cui dà luogo ciò che abbiamo di sopra trascritto, giova aggiungere, questa che l’autore pose in atto prima d’Ignazio Donati il così detto cantar lontano, caninsinuando che I Ripieni si disponessero luogo conuene- in volmente distante dai due Cori principali.” Giacobbi, *Prima parte de i Salmi*, preface. Translated by Johnson, “A Critical Edition of Ignatio Donati's Magnificat Sexti Toni,” 143-144.

Floridi. Although the title implies it, there is no record of a second part to his *Prima Parte dei salmi concertati*.¹⁴¹ The collection includes many of the same psalms as Donati's *Salmi boscarecci*, but it is not quite as utilitarian. The settings are for eight or nine voices in two choirs, except for the second *Magnificat*. It is scored for soprano and bass soloists, two low choirs, one high choir and one ordinary choir – 18 parts total. The two low choirs may have been made up of contrasting instruments such as viols in one choir and trombones in the other.¹⁴²

Stylistically, Giacobbi's *salmi concertati* are precursors of the *Salmi boscarecci*, with the most progressive element being the scoring of the *Magnificat*. Giacobbi worked toward contrasts between choirs, but gave less attention to variety within individual choirs. His psalms also are somewhat lacking in rhythmic complexity. Kurtzman observes that they are further devoid of text painting and inflection.

Apart from the obvious association of massed sonorities with specific words, Giacobbi makes no effort to interpret individual words of the text in musical terms. His entire emphasis, rather, is on the play of harmonies and sonorities in various combinations.¹⁴³

Giacobbi intensified the changes in choral texture by increasing or decreasing the harmonic rhythms. When a single choir sings, the harmonies change twice as fast as they

¹⁴¹ Jeffrey G. Kurtzman, ed., *Vesper and compline music for multiple choirs* (New York: Garland, 2003), xiv.

¹⁴² Kurtzman, "The Monteverdi Vespers of 1610 and their relationship with Italian sacred music of the early seventeenth century," 24.

¹⁴³ Kurtzman, *Vesper and compline music for multiple choirs*, xv.

do when multiple choirs sing at the same time.¹⁴⁴ There is not a similar correlation in the *Salmi boscarecci*, as Donati uses texture as a means of controlling harmonic change.

Giacobbi's *salmi concertati* is one of the transitional works between traditional polychoral works and the new concertato style. The relatively neutral psalm texts, especially those utilized for Vespers services, were not well suited for word painting. The length of the texts also made a through-composed setting difficult. At the same time, older techniques such as *alternatim* and *falsobordone* (also alternating with plainchant) were outdated. Roche summarized the problems that composers faced in the early seventeenth century as they looked for musical solutions to neutral psalm texts. He argued that the smaller size of many Northern Italian choirs did not suit the older style of composition, but required a lighter four-part texture and concerti in a sectional format:

The reduction in size of many north Italian choirs ruled out the *cori spezzati* psalm setting and forced composers to accept that the 'neutral' *stile antico* was retrospective and often impracticable. A quasi-sectional form (each verse running on into the next with perhaps a pause before the doxology), and an average concertato texture of say, four parts, allowing some of the necessary contrasts (as in the 'textural' motet), seemed feasible – even if the length and neutrality of the texts still presented difficulties.¹⁴⁵

For a period of time at the beginning of the century, both conservative polychoral works and innovative concerted music would be produced, with similar features.

An early collection that foreshadows innovations in concerted music for voices and organ is found in the *Sacrae Dei laudes* of Benedetto Pallavicino (c. 1551-1601),

¹⁴⁴ Kurtzman, *Vesper and compline music for multiple choirs*, xiv. The *Magnificat* is transcribed in this collection.

¹⁴⁵ Roche, *North Italian Church Music*, 99.

who composed his polychoral works in a fairly conservative style that differs significantly from his late madrigals,¹⁴⁶ but arguably influenced the approach to polychoral textures found in the concerti of Viadana and Donati in his. Pallavicino worked at the court of Mantua and his posthumously published *Sacrae Dei laudes* of 1605 includes fourteen polychoral psalms, two of which, *Jubilate Deo* and *Laudate Dominum*, were for sixteen parts in four choirs.¹⁴⁷ Viadana mentions Pallavicino's collection in the preface to his 1612 *Salmi per cantare e concertare*. After Viadana gives his instructions on performing the collection, he notes that although there may be objections to this style, there are precedents:

Each choir sings self-contained harmonies, and in the tutti one cannot pick out the octave doubling at all: in my view the music is better this way . . . None the less, I realize that some with sensitive ears will object to this novelty, even though others have done the same already. One can see it in print in the *Jubilate* or *Laudate* in sixteen parts by Pallavicino, where soprano and tenor sing twenty-five to thirty bars of consecutive motion.¹⁴⁸

There is extensive doubling in Pallavicino's sixteen-voice motets. They are most interesting in terms of the contrasts in texture: a section for one choir often leads to a section for two choirs, the two choirs alternate with the other two choirs, and these give way to a full *tutti* passage. Harmonically, however, they are fairly simple and there is no

¹⁴⁶ Benedetto Pallavicino, *Sacrae Dei laudes: 1605*. Corpus mensurabilis musicae, 89, ed. Peter Flanders IV, ([S.l.]: American Institute of Musicology, 1986), vi.

¹⁴⁷ Roche, *North Italian Church Music*, 113.

¹⁴⁸ Viadana, *Salmi a Quattro chori*, 1612, introduction. Translation from Roche, *North Italian Church Music*, 119.

writing for solo voices. Example 3.2. is from Pallavicino's *Jubilate Deo*.¹⁴⁹ It shows how the composer changed textures from a short repeated text that moves from choir to choir to a full *tutti* presentation of new text. Large-scale psalm settings could not offer the same attention to word painting as small-scale settings because of the size of the performing forces. "The emancipation of solo voices was beginning, together with variety of color and directional effects."¹⁵⁰ Composers could, however, move phrases from choir to choir in syllabic settings, so their settings included more sectionalized content. From relying on different 'choirs' to present changes in texture, composers relied on different combinations of solo voices for textural variety as the century progressed.

Two collections from the first years of the century point towards some of the smaller-scale stylistic advances in concerted music, including the use of independent instruments and more expressive texts. Gabriele Fattorini (fl. 1598-1609) published a motet collection for two solo voices entitled *Sacri Concerti* in 1600.¹⁵¹ It was reissued in 1602 with a new introduction and an optional ripieno for four voices that allowed for passages contrasting solo and chorus.¹⁵² Agostino Agazzari (c.1579 – c. 1642) produced

¹⁴⁹ Transcription from Pallavicino, *Sacræ Dei laudes: 1605*, edited by Peter Flanders, 103-104.

¹⁵⁰ Roche, *North Italian Church Music*, 118.

¹⁵¹ Gabriele Fattorini, *I sacri concerti a due voci* (Venetia: appresso Ricciardo Amadino, 1615). This collection has been published in a critical edition by Murray C. Bradshaw, *Gabriele Fattorini: I sacri concerti a due voci (1600)*. (Stuttgart: American Institute of Musicology \ Hänssler-Verlag), 1986.

¹⁵² Denis Arnold and Marco Gaio. "Fattorini, Gabriele." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/09361>, accessed April 3, 2010.

Example 3.2. Pallavicino, *Jubilate Deo*, m. 21-30.

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti - o -

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti - o -

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti - o -

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti - o -

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti -

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti -

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti -

in ex - sul - ta - ti - o - ne, in ex - sul - ta - ti -

spec - tu e - - - jus in ex - sul - ta - ti - o -

tu e - - - jus in ex - sul - ta - ti - o -

spec - - - tu e - jus in ex - sul - ta - ti - o -

in con - spec - tu e - jus in ex - sul - ta - ti - o -

in ex - sul - ta - ti - o - ne.

in ex - sul - ta - ti - o - ne.

in ex - sul - ta - ti - o - ne.

in ex - sul - ta - ti - o - ne.

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est Do

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

o - ne. Sci - to - - te quo - ni - am Do - mi - nus ip - se est

o - ne. Sci - to - - te quo - ni - am Do - mi - num ip

o - ne. Sci - to - - te quo - ni - am Do - mi - nus ip - se est

o - ne. Sci - to - - te quo - ni - am Do - mi - nus ip - se est

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est De

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

ne. Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

Sci - to - te quo - ni - am Do - - - mi - nus ip - se est De

Sci - to - te quo - ni - am Do - - - mi - nus ip - se est

a collection titled *Sacrarum cantionum ... liber tertius* of 1603 which included a *Laudate Dominum* that Graham Dixon considered the earliest concertato motet in seventeenth-century Roman sacred publications.¹⁵³ In the *Laudate Dominum*, Agazzari was concerned with the process of setting a long text with formal coherence. Each of its psalm verses had its own movement and each movement was distinguished by radical changes in scoring, which fluctuated from two voice parts to six. It also has a refrain that combines texts from Psalm 33:4 and Judith 16:15, in addition to the main text from Psalm 150.¹⁵⁴

Guilio Belli (c.1560 - c.1621) wrote music that hinted at the possibilities of varied textures upon which Donati would later expand. Belli was a Franciscan monk who held musical posts in a variety of locations in northern Italy, including Bologna, Venice, Padua, Ferrara and Forlì, where he was employed when his *Psalmi ad Vesperas* was first published in 1604 (reprinted in 1607).¹⁵⁵ Three works from this collection are in the Garland editions: *Domine ad adiuvandum*, *Dixit Dominus*, and *Memento*.¹⁵⁶ Kurtzman placed his transcription of Donati's *Domine ad adiuvandum* from the *Salmi boscarecci* immediately following Belli's setting of the same text in this edition, making it especially

¹⁵³ Graham Dixon, "Progressive Tendencies in the Roman Motet during the Early Seventeenth Century," *Acta Musicologica* 53 (1981): 116.

¹⁵⁴ Reardon, Colleen, *Agostino Agazzari and music at Siena Cathedral, 1597-1641* (Oxford [England]: Clarendon Press; New York: Oxford University Press, 1993), 128.

¹⁵⁵ Guilio Belli, *Psalmi ad Vesperas in totius anni solemnitatibus* (Venetiis: Apud Ricciardum Amadinum, 1598).

¹⁵⁶ Jeffery Kurtzman, *Vespers and Compline Music for six and seven voices, part 1* (New York: Garland, 2001), xiv.

easy to see the similarities between the two works. Belli's work is for six voices and organ. It is primarily homophonic, but the work offers several points of imitation and changes in texture. An interesting aspect of his *Dixit Dominus* is how the text overlaps at cadence points so that there is no clear division between sections. Example 3.3 demonstrates how the beginning of the Lesser Doxology is delayed by this overlap.¹⁵⁷ *Memento* is varied by extensive use of *falsibordoni*, and the alternating texture between three and six voices.¹⁵⁸

Finally, two collections that were issued around the same time as Donati's *Salmi boscarecci* and are stylistically similar to it come from Giovanni Croce and Amadio Freddi. Giovanni Croce's posthumous collection of 1610, *Sacre Cantilene*

Example 3.3. Belli, *Dixit Dominus*, m. 71-76.

The image shows a musical score for six voices and organ. It consists of seven staves. The top six staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the bottom staff is for organ. The music is in 4/4 time and G major. The lyrics are: 'vi ca - - - - - put. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - ta - vit - - - - - ca - put. Glo - ri - a Pa - tri et Fi - - - - li - o et Spi - ri - Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - ta - vit ca - - - - - put. et Spi - ri - Glo - ri - a Pa - - - - - tri et Fi - li - o et Spi - ri - Glo - ri - a Pa - tri et Fi - li - o et'.

¹⁵⁷ Transcription from Kurtzman, *Vespers and Compline Music for six and seven voices, part 1*, 30.

¹⁵⁸ Kurtzman, *Vespers and Compline Music for six and seven voices, part 1*, xvi.

Concertate, is one of the earliest collections from Venice in the new concertato style.¹⁵⁹

Croce spent his career in Venice, concluding with a term as *maestro* at San Marco from 1603 until his death in 1609. He was a conservative composer who also wrote a significant amount of secular music. The *Sacrae Cantilene Concertate* was scored for six solo voices, four ripieno voices and a basso generale for the organ. The editor of the collection gave instructions that show the collection was meant to be performed with some level of flexible scoring: voices accompanied by a combination of organ or by instruments doubling the ripieno voices.

Amadio Freddi (b. Padua; fl 1594–1634) was another contemporary of Donati who produced a Vespers collection of note, the *Messa, vespro, et compietà* of 1616.¹⁶⁰ In 1615 Freddi became *maestro di capella* in the Treviso cathedral, where he remained until 1627. Freddi was established as a composer of secular works, but the *Messa, vespro, et compietà* of 1616 was his first sacred collection. According to Roche, it anticipates some of the stylistic choices later used by Donati in terms of both colorful interplay between voices and instruments and changing sonorities.

A fresh approach to psalm composition, free from Monteverdi's *cantus firmus* practice; with its obbligato violin and cornet parts above the five voices, it was more colorful and varied in treating neutral texts than, say, a five-part voices-only scoring. The opening of *Nisi Dominus*, for instance, presents four successive color groupings – AT duet, tenor and instruments, five part voices, and an

¹⁵⁹ Denis Arnold, "Giovanni Croce and the Concertato Style," *The Musical Quarterly*, 39:1 (1953), 38.

¹⁶⁰ Several pieces from this collection have been published in the Garland series and the entire work is transcribed in Lee Bratton, "*Amadio Freddi's messa, vespro, et compteta, 1616*" (D.M.A. Thesis, University of Texas at Austin, 1986).

imitative tutti for 'surgite', which shows craftsman like imitation and inversion of the text-inspired rising scale phrase.¹⁶¹

In the *Messa, vespro, et compietà*, Freddi's principal texture features two high instruments to create a much lighter texture, which contrasts strongly with Gabrieli's and more in conjunction with the few voiced motets.¹⁶²

In *Laetatus Sum*, one of the works by Freddi transcribed in a Garland edition, variety in texture, scoring and rhythm are major elements. The meter changes from duple to triple time at the ends of verses or sections and the manner in which Freddi contrasts voices and instruments is similar to what Donati presents in the *Salmi boscarecci*. The collection follows the model of Monteverdi's *Vespers* in its use of the concertato style and obbligato instruments.¹⁶³ There are no highly ornamented passages, such as the ones that punctuate the *Salmi boscarecci* and Monteverdi's 1610 *Vespers*, yet Freddi's work may be closest to Donati's *Salmi boscarecci* in the interplay between voices and instruments.

The works discussed in the previous pages are only a handful of the many *Vespers* collections from the first part of the seventeenth century. It is impossible to know with certainty to which collections Donati would have had access as he was preparing the *Salmi boscarecci*. Extant records do not show what music was available to him in Casalmaggiore. There is also the gap in Donati's biography before he came to

¹⁶¹ Roche, *North Italian Church Music*, 129.

¹⁶² Roche, *North Italian Church Music*, 132.

¹⁶³ Kurtzman, *Vesper and compline music for five principal voices*, xvi.

Casalmaggiore that might have included the study of other collections. A common thread in the collections discussed in this thesis is the use of independent instruments and the variety of colors and textures that they added. While it is highly probable that Donati interacted with Monteverdi, Viadana, Gabrieli and Grandi, there is no specific evidence to prove that he used one of their collections as a model for the *Salmi boscarecci*. Moreover, although records are not available to show what Donati's models were, it is likely that he had some awareness of the possibilities of creating a collection with flexible performance options. It is possible that he had the opportunity to study psalm collections during a trip to Venice, where many of these works were published.

Donati's *Salmi boscarecci* offers a great deal in terms of its varied liturgical applicability, flexible scoring and myriad possibilities for performance on both small and large scale. The introduction not only gives us insight into performance options Donati may have used and envisioned for marketing purposes, but may also serve as a blueprint for other similar collections. A transcription of the full collection gives scholars and performers a better understanding of how the collection was put together and how it may have sounded as scored for multiple choirs in a setting in which the choirs are widely dispersed. Because of its performance options, it was a more accessible work for churches and musical organizations of varying sizes. With this in mind, we can well imagine that the *Salmi boscarecci* was conceived within the context of Donati's job in Casalmaggiore and was performed using a variety of ensemble configurations in the city including full scoring on a feast day celebrated by all of the confraternities and churches in Casalmaggiore. It is hoped that this edition will renew interest in the music of Donati

and serve as a vehicle for exploring the flexible performance options that played a prominent role in Vespers collections of the seventeenth century.

CHAPTER IV
CRITICAL REPORT

Source

The source for this edition is preserved in Bologna, Civico Museo Bibliografico Muiscale (I-Bc), Z.71. RISM A/I : D-3396. It consists of thirteen partbooks in quarto format: Canto (A), Tenore (B), Alto (C), Basso (D), Quinto (E), Sesto (F); Ripieno doppio di Voce, & Instromento, con sodisfatione. Canto, et Violino, ouer Cornetto (G); Ripieno doppio di voce ec. Tenore, et Trombone (H); Ripieno doppio ec. Alto, et Violino ouer Cornetto (I); Ripieno doppio ec. Basso, et Trombone, ouer Fagotto (K); Ripieno doppio ec. Quinto et Trombone (L); Ripieno doppio ec. Sesto, et Violino, ouer Cornetto (M); Basso per l'Organo con altre sei parte di Ripieno doppio di Voce, & Instramenti (A). All thirteen books have a “Tavola” (table of contents) after the music.

Additional copies of the original work are in the following libraries:

Bologna, Archivio di San Petronio
 Ferrara, Biblioteca comunale Ariostea
 Spoleto, Archivio del Duomo (two incomplete copies)
 Vercelli, Archivio della Cattedrale (incomplete)
 Siena, Biblioteca Academia Musicale Chigiana (incomplete)
 Wroclawiu, Biblioteka Uniwersytecka (incomplete)

The collection was reprinted in 1639. A partial copy is located at Uppsala, Universitetsbiblioteket (missing Ripieno canto and tenore).¹⁶⁴ This edition is based solely on the 1623 edition.

¹⁶⁴ McElrath, “A study of the motets of Ignatio Donati (c. 1575-1638),” 298.

The frontspiece of the first edition reads: SALMI | BOScarecci |
 CONCERTATI | A Sei Voci, con aggiunta, se piace, di altre sei voci, che | seruono per
 concerto, & per Ripieno doppio, per can- | tare à più Chori; Con una Messa similmente
 concer- | tata, & con il Ripieno, d'un'altra simile à sei, già stam- | pata; & con il Basso
 principale per sonar nell'Organo. | D'IGNATIO DONATI | Mastro di Capella nella Terra
 di Casalmaggiore; | L'Auriga nella Academia de Filomeni. | Dedicati alli Molto Illustri
 Signori del Consiglio della | medesima Terra. | OPERA NONA. | CON PRIVILEGIO. |
 In Venetia, Appresso Alessandro Vincenti. 1623.

The translation of the frontspiece reads: Sylvan Psalms, concerted for six voices,
 with the addition, if wanted, of six other voices, which serve as soloists, and for doubling
 the Ripieno for singing by more choirs; with a Mass similarly concerted, and similarly
 with the Ripieno of another similar [Mass] for six voices, already printed; and with a
Basso principale for the organ. By Ignazio Donati, *Maestro di capella* of the city of
 Casalmaggiore ; Charioteer in the Academy of Nightingales. Dedicated to the most
 illustrious Lords of the council of thesame city. Opus nine. With privilege. In Venice,
 [printed] by Alessandro Vincenti. 1623. (in 4o.) *Canto, Tenore, Alto, Basso, Quinto,*
Sesto; Ripieno of voices and instruments as needed, *Canto* and violin or cornetto; *Ripieno*
Tenore and trombone; *Ripieno Alto* and violin or cornetto; *Ripieno Basso* and trombone
 or bassoon; *Ripieno Quinto* and trombone; *Ripieno Sesto* and violin or cornetto; *Basso*
per l'organo with six other parts for Ripieno of voices and instruments. All in thirteen
 books.¹⁶⁵

¹⁶⁵ Translation from Johnson, "A Critical Edition of Ignatio Donati's Magnificat Sexti Toni,"
 137.

Editorial Methods

The order of works in the original source has been preserved. Titles are supplied from the sources, with orthography and punctuation adjusted as necessary to conform to modern practice. Abbreviations in the original text are expanded without comment, and archaic conventions of typography, such as the use of *i* or *j* and *u* or *v*, have been modernized. Repetition of text shown in the original by an idem sign (*ij*) are enclosed in angle brackets in this edition. Text underlay follows that of the principal source unless otherwise indicated in the critical notes. Word divisions follow modern practices as set forth in the *Liber Usualis* and the *Chicago Manual of Style*.

The original clef, key signature, mensuration sign, and first notated pitch in each voice part is shown in an incipit [either at the beginning of each work, or in a separate chart]. The range of each voice is shown in a separate chart. The original designation of voice parts is retained. Parts originally in any G clef or C1 or C2 (C on the first or second line respectively) are transcribed in treble clef. Parts originally in C3 or C4 clefs are transcribed in transposable treble clef. Parts originally in C5 or any F clef are transcribed in bass clef.

All mensural signs of the same type are consistently transcribed in the same meter. There are two meters that are used throughout the work: C and $o\ 3/1$. C is transcribed as 4/2 with the sign C. $o\ 3/1$ is represented as 3/1. Barlines are inserted through each staff of the score after each basic unit. In the original source, the continuo part generally has bar lines through every two basic units. The measures are numbered continuously through all parts. Barlines do not imply regular metrical stress.

The original note values are maintained; that is, transcription is at the ratio of 1:1. The last note in the last measure of a work is transcribed as a whole note regardless of its appearance in the source. Notes that continue past a barline in the transcription are divided into appropriate values and connected with a tie. Modern vocal beaming of eighth and sixteenth notes is used throughout (i.e. smaller notes will be beamed into quarter note groupings).

Accidentals on the staff that appear in the principal source have their normal meanings in modern practice. Accidentals made superfluous by modern barring and convention are eliminated without comment. Accidentals that convey *musica ficta* are placed above the staff in small type. These accidentals are not to be understood as optional; the editor considers them obligatory in accordance with conventions of the time. These conventions include (a) raised leading tones at cadences; (b) accidentals that correct successive or simultaneous diminished or augmented fourths, fifths, or octaves; (c) accidentals that follow the principal of *una nota super la*, that is, the prevention of a melodic tritone when a voice ascends above *la* in the preceding hexachord; (d) accidentals that achieve progression to a perfect consonance from the nearest imperfect consonance. Accidentals above the staff are valid for the note over which they appear; they are repeated within a measure whenever necessary.

The editor has added all accidentals on the staff that appear in brackets, and this occurs when a repetition of the same pitch extends over a barline in the transcription and only the first note in the series has an accidental in the original. If an original or bracketed accidental on the staff is no longer valid when the same pitch is repeated later in the same measure, it is canceled with a bracketed sign if the source does not indicate

cancellation. Accidentals inferred from or required by the figured bass are supplied in brackets within the voice parts. Examples are noted above the staff and are placed metrically to correspond to the indicated harmonic changes. The original figuring of the source has been retained.

Critical Notes

The voices and instruments are abbreviated as follows: Canto=C1, Sesto = SI, Alto = AI, Tenore = TI, Quinto = QI, Basso = BI, Canto and violin = CV, Sesto and violin = SV, Alto and violin = AV, Tenore and Trombone = TT, Quinto and Trombone = QT, Basso and Trombone = BT, Basso per l'organo = BC. The values of notes in the source in relation to those in the edition are as follows: longa = double whole note with or without a fermata; breve = double whole note; semibreve = whole note; minim = half note; semiminim = quarter note; fusa = eighth note; semifusa = sixteenth note. Pitches are designated according to the system in which middle C = c'.

Domine adiuvandum me festina: no changes.

Dixit dominus, sexti toni: no changes.

Confitebor tibi: M. 41, BC, note 2 is c[♯]. M. 63, SV, note 4 is c[♯]. M. 65, TI, source has 9 notes (notes number 10-18), eliminated final note.

Beatus vir: M. 106, CV, note 4 is d.

Laudate pueri: M. 28, CV, note 1 dot added. M. 29, AV, note 3 is semi-minim.

Laudate Dominum: no changes.

In exitu Israel: M. 22, QT, initial rest added. M. 94, CV, "tutti" is lacking.

Laetatus sum: M. 10, CV, note 6 is f[?]. M. 22, AI, semi minim rest is lacking. M. 27, SI, note 8 is d[?]. M. 32, CV, semi minim rest is lacking. M. 36, SI, note 2 is a fusa. M. 42, SV, fusa rest is lacking.

Nisi Dominus: M. 12, BT, note 9 is divided into two fusa for text. M. 23, SV, “tutti”. M. 48, BT, note 6 is d. M. 61, CI, note 4 has no dot. M. 67, BC, note 5 is e^b. M. 79, SI, note 3 is b^b. M. 83, AI, note 3 is c.

Lauda Jerusalem: M. 12, AV, first beat extra rest omitted. M. 40, BC, note 3 is b^h. M. 60, AV, note 2 is f^h. M. 132, TT, note 1 is c^h.

Credidi propter quod: M. 39, CV, note 4 is a c[#]. M. 51, TI, note 7 is a minim. M. 93, TT, “et nunc” is lacking. M. 99, TT, added semiminim as note 4, took semiminim value from note 10 to align text and rhythm with AV.

Magnificat Anima mea. Sexti Toni: No changes.

Dixit Dominus Domino meo. Octavi Toni: M. 43, SV, “tutti” is lacking. M. 73, note 5 is g^h.

Laudate pueri Dominum: M. 28, QI, extra rest omitted. M. 29, QI, semibreve rest. M. 59, SV, note 5 is h. M. 109, SI, extra rest is omitted. M. 109, BT, note 5 is g. M. 113, QI, note 1 is e.

Magnificat Anima mea. Primo Tuono: M. 54, SV, note 1 is h. M. 69, AV, note 1 dot is lacking. M. 118, BI, note 2 is h. M. 143, TT, note 1 is h. M. 167, SV, “solo” is lacking. M. 176, SV, “tutti” is lacking.

Missa Primi Toni:

Kyrie: M. 23-28, BT, text is “Christe”.

Gloria: M. 8, TI, text is “glorificamus te”. M. 10, TT, “tutti” is lacking.

Credo: M. 1, CV, SV, AV, “tutti” is lacking.

Extra Mass ripieno parts: M. 185, BT, note 1 is h. M. 236, BT, note 1 is c. M. 244, SV, note 1 is a.

Dedication

Molto Illustri Signori Padroni miei Colendissimi.

Essendo l' honore segno, & dimostrazione di opinione benefattiva, come dice il Filosofo nel primo della sua Retorica; soggiungendo, quelli esser veramente degni d' esser honorati, che sogliono far beneficio; era ben giusto che con l' opportuna occasione di dover pubblicare la presente opera, tanto gradita dalle SS. VV. Molto Illustri, nel sentirla cantare in queste loro Chiese, io procurassi insieme col dedicarla all'honoratissimo nome loro di manifestar al Mondo l' honore che le porto, & l' obligatione che le tengo; havendomi con tanta benignità, & liberalità, degna dell' innata magnificenza, & nobiltà de' Casalschi, già condotto con stipendio, a honorario publico per Mastro di Capella in questa loro nobilissima terra. Alla quale parmi veramente, che non manchi di Città altro che il nome. Poichè ha vn Popolo così numeroso, civile, nobile, & ricco; retto con governo tanto politico dal Consiglio di loro Signori Quaranta Decurioni; che rassembra una perfetta Aristocrazia. Ha vn Clero in tanto numero, così ben disciplinato nelle virtù morali, & Clericali; ha tanti soggetti eminenti sì nella professione di lettere, come di armi; hà Tempi così sontuosi, di lettere così magnifici; che porta titolo delle più insigni Terre dello Stato di Milano. Ha tale, & tanto commercio di varie mercantie, per esser costeggiata dal vasto fiume del Po; che per il gran porto de' Nauigli, a gran traffico, che tiene, suol chiamarsi, Venetia Picciola. Onde molto conuenientemente vien denominata Casalmaggiore, non solo dal Campo Maggiore, già quiui formato dall'Imperator Otone, suo primo fondatore contro l' Esercito di Vitellio; ma etiandio, perchè con tante qualità civili, et qualificate prerogative si rende per se stessa Maggiore del nome di Terra, ò di

Castello. Oue tanto maggiormente mi pregio, & godo di esser stato condotto con tal carico, quanto che vi ho trouato la nobile, & florida Academia de' Filomeni, si copiosa di soggetti eleuati; non meno atti à gratiosamente cantare, & sonare di varij stromenti; che a dottamente discorrere di belle lettere. Ma perchè non intendo di voler qui stringer in picciol fascio le immense grandezze di Casale assai Maggiore del proprio Nome; che per tanti rispetti si mostra concorrente, & emulo di Città non ordinarie; senza più bacio alle SS. VV. Molto Illustri le mani, & le supplico a compiacersi di gradire questa picciola dimostratione dell' honor grande, che le porto; mentre dal Signore le prego il vero honore del loro honorato gouerno. Di Casalmaggiore a di 3. d'ottobre. 1623.

Delle SS. VV. Molto Illustri Deuotissimo, et obligatissimo Seruitore IGNATIO DONATI.

Dedication (Translation):

This is the honored sign and a demonstration of well-meaning judgment, as the Philosopher says at the beginning of his Rhetoric, adding that, those truly worthy of being honored (are those) who are wont to do good things. With the time opportune for having to publish the present work, so appreciated by your Most Illustrious Lordships, it was proper to hear it sung in this your church. At the same time in dedicating it to your most honored name, I would gain in manifesting to the world the honor I bring you and the debt I owe you. With the great kindness and liberality, worthy of the natural magnificence and nobility of the citizens of Casalmaggiore, you have already invested me with the salary and public honor of-Chapel Master in this your most noble land. Concerning which it seems to me truly that there is nothing lacking in the city different from its name. Because it has a people so numerous, refined, noble, and rich; ruled by the

statesmanlike government of the Council of your Lords, the Forty Decurions, that it resembles a perfect aristocracy. It has a clergy in such number, so well disciplined in the moral and ecclesiastical virtues; it has so many eminent subjects in the profession of letters as well as in arms; it has temples so sumptuous and literature so magnificent that it bears the title of the most renowned of lands in the State of Milan. It has commerce with a variety of merchants, of such quality and quantity, because of being bordered by the huge river Po, which through its great port maintains such traffic of ships that the place is called, Little Venice. Wherefore it quite properly comes to be designated Casalmaggiore not only from the MAJOR CAMP long since set up there by its first founder, the Emperor Antonius against the army of Vitellius, but still in its own right with such refined quality and privileged qualifications it is made GREAT in the name of Land or Castle. Wherein I am even more greatly pleased and rejoice to have been led to such a position, in that I have found here the noble and flourishing Academy of Nightingales, filled with elevating subjects; with acts no less of singing beautifully and of playing on various instruments as of discoursing learnedly in *belles-lettres*. But it is not my intention to want to compress in a little fascicle the immense greatness of CASALE (Castle) so much MAGGIORE (Greater) than its own name; for in many respects it appears a competitor and a rival of exceptional cities. Without more, I kiss the hands of Your Most Illustrious Lordship, and I beseech you to take pleasure in this small demonstration of the great honor that I bear towards you. Meanwhile, I pray for you the true honor of your honored government from the Lord.¹⁶⁶

¹⁶⁶ Translated by Hugh McElrath, "A study of the motets of Ignatio Donati (c. 1575-

Avvertimenti Spettanti alla Presente Opera

Persuasio (benigni Lettori) dà prieghi di chi può comandarmi à voler dare alla stampa la presente Opera; chiamata da me, Salmi Boscarecci, pretendendo che seruano per le Feste minime; ho stimato necessario accompagnarle con alcuni auuertimenti per esser Opera grossa & numerosa da potersi cantare con poche, & con molte parti in diuersi modi; ristretta però da me in dodici libri soli, oltre il Basso principale, per mia minor fatica, & per manco spesa di chi si compiacerà comprarla.

Prima dunque si potrà cantare à sei voci sole con li primi sei libri; nè si può tralasciare alcuna di queste sei parti, ma per penuria di Soprani si può cantare il primo Soprano in Tenore, discosto però alquanto dal Tenor principale. Et volendo seruirsene le Monache potranno cantare il Basso all' Ottaua alto, che riuscirà vn Contralto. Secondo gli altri sei libri, chiamati da me, Ripieno, contengono sei altre voci, che pur cantano in concerto; & sei istromenti, tre graui, & tre acuti. Potendosi servire à beneplacito di tutte, ò parte di queste voci, di istromenti aggiunti; che possono fare vn altro choro sù la cantoria; raddoppiando, se piace, le voci che cantino nelli Ripieni solamente, oue dice tutti.

Terzo chi volesse far più chori si potrebbe metter su l' Organo il Canto, Alto, Sesto et Basso de' primi sei libri. Il Tenor primo con gli stromenti graui per secondo choro. Il Quinto con gli stromenti acuti per terzo choro. Et hauendo più copie di questi libri si potriano anco aggiungere due altri chori, facendo vn choro che le tre parti & altri istromenti graui, & l' altro con tre altri istromenti acuti, & le sue tre voci; potendosi per

necessità cantare questi due Soprani in Tenori, & raddoppiare le voci nelli Ripieni. Ouero si potrà fare vn choro solo con questi sei vltimi libri che seruirà per quarto choro, & per ripieno. Rimettendomi al gusto, & al giuditio di chi si compiacerà valersi di questa Opera.

Quarto volendosi seruire delli sei vltimi libri per le voci, & per gli stromenti insieme, auertasi che doue dice solo, hà da cantar solo il Cantore senza stromento; & doue dice Trombone, o Violino, hà da sonar solo l' istromento. Et doue dice Tutti; cantaranno, & sonaranno vnitamente. Ma occorendo, che vno di questi libri debba seruire per la voce sola, o per l' istromento solo, bisogna star auertito di cantare, o di sonare rispettiuamente à suo loco, & tempo; come si fà, quando l' istesso libro serue vnitamente per il Cantore, & per il sonatore; proferendo cosi pian piano la nota, che va tralasciata; et numerando le pause, per sapere entrare a tempo debito.

Quinto nel Credo della Messa, quando si giunge al versetto (Et resurrexit) che è in tripola; se vi saranno li stromenti, la potranno sonar soli, che seruirà per Sinfonia; & poi replicarla con le voci, a istromenti insieme. Et cosi anco nel secondo Ripieno aggiuntoui per l' altra mia Messa a 6. in concerto, vltimamente stampata con le mie Messe da Capella. Et nell'istesso modo potranno far la Sinfonia nel primo Magnificat al versetto (Suscepit Israel) auertasi anco circa al sudetto Credo, che gionti al versetto (Et iterum A 4.) se vi saranno parti a proposito nel secondo choro, che lo cantino; per darli sodisfattione, tacerà nel primo choro il Basso, Tenore, & Alto; et canterà il soprano del primo choro con le tre parti del secondo choro che vi hanno il detto versetto.

Sesto Il Sanctus, & l' Agnus Dei si sono posti cosi semplici, & breui alla Venetiana, per sbrigarsi presto, & dar loco al Concerto per l'Eleuatione; & a qualche Sinfonia alla

Communion. Et tanto mi basti d' hauer accennato alli discreti Cantori. Alli quali se per auventura quest' opera riuscirà di qualche gusto, forsi appresso ne vscirà qualch' altra, per compiacere a chi gradisce anco le cose minime di chi non può dar cose maggiori. In tanto viujete felici.

Preface (Translation):

I have been persuaded by my superiors, kind readers, to publish this work; I have called it 'Sylvan psalms' since it will, in my view, serve for lesser feasts. I have thought it necessary to make some suggestions, for it is a work large in format and capable of being performed in different ways, with few, or many parts. To save myself tiring work, and to limit its cost to those who wish to buy it, I have however confined it to twelve books (apart from the organ bass).

First, then, one may use the first six books to sing the music with six solo voices, nor can any of these six be omitted, but if sopranos are scarce, the first soprano may be sung by a tenor, somewhat distant, however, from the principal tenor. If nuns wish to sing it, they may transpose the bass part up an octave to make an alto part.

Second, the other six books, called 'ripieno', contain six more voices which also sing *in concerto*, and six instruments, three low and three high. One may use some or all of these voices with instruments joined at will, to make up another choir above in the choirloft; doubling; the voices (if one wishes) only in the passages that sing the Ripieno.

Third, if one wishes to make up more choirs, one may place SSAB of the first choir with the organ, the first tenor with the low instruments as a second choir, and the second tenor with the high instruments as a third choir. If there are several copies of these books, one may also add two further choirs, one made up of three voices and other low instruments, the other of three high instruments and their three voices; it being possible, if necessary, to sing these two sopranos as tenors and redouble the voices in the Ripieno. One could, alternatively, make a fourth choir out of the second six books alone to sing in tutti. All this is at the taste and judgment of whoever is pleased to avail himself of this work.

Fourth, if one wishes to use the last six books for both voices and instruments, it should be noted that where it says solo, only the singer should sing, without an instrument, and where it says trombone or violin, only the instrument should play; in passages marked tutti, they both sing and play together. But if either a solo voice or instrument uses one of these books, they must take care to sing or play at the right place and moment, as one does when the same book is used jointly by the singer and player; and sounding the note so softly as to [(almost)] omit it; and counting the rests, in order to know when to come in at the right time.

Fifth, in the Credo of the Mass, when you come to the "Et resurrexit" verse in triple time, the instruments may play alone as a sinfonia, and then it could be repeated by voices and instruments together. The same can be done with the second ripieno, which was added to my other Mass for 6 voices, in concerto, recently printed with my Mass *da Cappella*. And in the same way a sinfonia may be made

for the first Magnificat, at the verse "Suscepit Israel." Furthermore, concerning the above-mentioned Credo, at the verse "Et iterum" for 4 voices, if there are appropriate voices in the second choir, it may be sung; to give satisfaction, the Bass, Tenor, and Alto of the first choir should keep silent while the Soprano of the first choir will sing with the three voices of the second choir that have this verse.

Sixth, the Sanctus and Agnus Dei are purposely kept simple and short, in the Venetian style, so as to finish them quickly and make room for the concerto during the Elevation and for some kind of sinfonia during the Communion. This is sufficient indication for capable singers. And if by any chance this work will satisfy the tastes of a few of them, then perhaps another will appear later, to please those who appreciate even minor works composed by him who cannot offer greater things. In the meantime, live happily.¹⁶⁷

¹⁶⁷ Translated in Roche, *North Italian Church Music*, 132-133, and Johnson, "A Critical Edition of Ignatio Donati's Magnificat Sexti Toni," 138-139.

CHAPTER V
TEXTS AND TRANSLATIONS¹⁶⁸

Domine adjuvandum me festina (Psalm 69, verse 2)

Domine ad adjuvandum me festina. Gloria Patri et Filio et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

O Lord, come quickly to help me. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Dixit Dominus (Psalm 109)

Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Virgam potentiae tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principatus in die virtutis tuae, in splendoribus sanctis. Ex utero ante luciferum genui te. Juravit Dominus et non paenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in nationibus: Implebit ruinas, conquassabit capita in terra multorum. De torrente in via bibet, propterea exaltabit caput. Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

The Lord says to my Lord: "Sit at my right hand until I make your enemies a footstool for your feet." The Lord will extend your mighty scepter from Zion; you will rule in the midst

¹⁶⁸ English translations are from the New International Version of the Bible. Psalm numbers are from the Vulgate Bible.

of your enemies. Your troops will be willing on your day of battle. Arrayed in holy majesty, from the womb of the dawn you will receive the dew of your youth. The Lord has sworn and will not change his mind: "You are a priest forever, in the order of Melchizedek." The Lord is at your right hand; he will crush kings on the day of his wrath. He will judge the nations, heaping up the dead and crushing the rulers of the whole earth. He will drink from a brook beside the way; therefore he will lift up his head.

Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Confitebor tibi (Psalm 110)

Confitebor tibi Domine in toto corde meo; in consilio justorum et congregatione. Magna opera Domini; exquisita in omnes voluntates J. Confessio et magnificentia opus J; et justitia J manet in saeculum saeculi. Memoriam fecit mirabilium suorum, misericors et miserator Dominus; escam dedit timentibus se. Memor erit in saeculum testamenti sui; virtutem operum suorum adnuntiabit populo suo. Ut det illis hereditatem gentium; opera manuum ejus veritas et judicium. Fidelia omnia mandata ejus, confirmata in saeculum saeculi; facta in veritate et aequitate. Redemptionem misit populo suo; mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus; initium sapientiae timor Domini. Intellectus bonus omnibus facientibus eum; laudatio ejus manet in saeculum saeculi. Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

I will extol the Lord with all my heart in the council of the upright and in the assembly. Great are the works of the Lord; they are pondered by all who delight in them. Glorious and majestic are his deeds, and his righteousness endures forever. He has caused his wonders to be remembered; the Lord is gracious and compassionate. He provides food for those who fear him; he remembers his covenant forever. He has shown his people the power of his works, giving them the lands of other nations. The works of his hands are faithful and just; all his precepts are trustworthy. They are steadfast for ever and ever, done in faithfulness and uprightness. He provided redemption for his people; he ordained his covenant forever— holy and awesome is his name. The fear of the Lord is the beginning of wisdom; all who follow his precepts have good understanding. To him belongs eternal praise. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Beatus vir (Psalm 111)

Beatus vir qui timet Dominum: In mandatis ejus volet nimis. Potens in terra erit semen ejus Benedicetur generatio rectorum, Gloria et divitiae in domo ejus: et justitia ejus manet in saeculum saeculi. Exortum est in tenebris lumen rectis misericors, miserator et justus. Jucundus homo qui miseretur et commodat, disponet sermones suos in judicio: quia in aeternum non commovebitur. In memoria aeterna, ab auditione mala non timebit. Paratum cor ejus confirmatum est, non commovebitur donec despiciat inimicos suos Dispersit dedit pauperibus, justitia ejus manet in saeculum saeculi cornu ejus exaltabitur in gloria. Peccator videbit, et irascetur dentibus suis, fremet et tabescet: desiderium peccatorum peribit. Gloria Patri et Filio, et Spiritui Sancto, et nunc et semper et in saecula saeculorum, Amen

Blessed is the man who fears the Lord, who finds great delight in his commands. His children will be mighty in the land; the generation of the upright will be blessed. Wealth and riches are in his house, and his righteousness endures forever. Even in darkness light dawns for the upright, for the gracious and compassionate and righteous man. Good will come to him who is generous and lends freely, who conducts his affairs with justice. Surely he will never be shaken; a righteous man will be remembered forever. He will have no fear of bad news; his heart is steadfast, trusting in the Lord. His heart is secure, he will have no fear; in the end he will look in triumph on his foes. He has scattered abroad his gifts to the poor, his righteousness endures forever; his horn will be lifted high in honor. The wicked man will see and be vexed, he will gnash his teeth and waste away; the longings of the wicked will come to nothing. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Laudate pueri (Psalm 112)

Laudate pueri Dominum: laudate nomen Domini. Sit nomen Domini benedictum: ex hoc nunc et usque in saeculum. A solis ortu usque ad occasum: laudabile nomen Domini. Excelsus super omnes gentes Dominus: et super caelos gloria ejus. Quis sicut Dominus Deus noster qui in altis habitat: et humilia respicit in caelo et in terra? Suscitans a terra inopem: et de stercore erigens pauperem. Ut collocet eum cum principibus: cum principibus populi sui. Qui habitare facit sterilem in domo: matrem filiorum

laetantem. Gloria Patri et Filio: et Spiritui Sancto. Sicut erat in principio, et nunc et semper: et in saecula saeculorum. Amen.

Praise the Lord. Praise, O servants of the Lord, praise the name of the Lord. Let the name of the Lord be praised, both now and forevermore. From the rising of the sun to the place where it sets, the name of the Lord is to be praised. The Lord is exalted over all the nations, his glory above the heavens. Who is like the Lord our God, the One who sits enthroned on high, who stoops down to look on the heavens and the earth? He raises the poor from the dust and lifts the needy from the ash heap; he seats them with princes, with the princes of their people. He settles the barren woman in her home as a happy mother of children. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Laudate Dominum (Psalm 116)

Laudate Dominum omnes gentes; Laudate eum, omnes populi. Quoniam confirmata est super nos misericordia ejus; et veritas Domini manet in aeternum. Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper. Et in saecula saeculorum. Amen.

Praise the Lord, all you nations; extol him, all you peoples. For great is his love toward us, and the faithfulness of the Lord endures forever. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

In exitu Israel de Aegypto (Psalm 113 and 114)

In exitu Israel de Aegypto, domus Jacob de populo barbaro. Facta est Judaea sanctificatio ejus, Israel potestas ejus. Mare vidit et fugit: Jordanis conversus est retrorsum. Montes exultaverunt ut arietes: et colles sicut agni ovium. Quid est tibi mare quod fugisti? et tu Jordanis quia conversus es retrorsum? Montes exultastis sicut arietes et colles sicut agni ovium. A facie Domini mota est terra, a facie Dei Jacob. Qui convertit petram in stagna aquarum, et rupem in fontes aquarum. Non nobis Domine non nobis: sed nomini tuo da gloriam. Super misericordia tua et veritate tua: nequando dicant gentes: Ubi est Deus eorum? Deus autem noster in caelo: omnia quaecumque voluit fecit. Simulacra gentium argentum et aurum, opera manuum hominum. Os habent et non loquentur: oculos habent et non videbunt. Aures habent et non audient: nares habent et non odorabunt. Manus habent et non palpabunt pedes habent et non ambulabunt: non clamabunt in gutture suo. Similes illis fiant qui faciunt ea: et omnes qui confidunt in eis. Domus Israel speravit in Domino: adiutor eorum et protector eorum est. Domus Aaron speravit in Domino: adiutor eorum et protector eorum est. Qui timent Dominum speraverunt in Domino: adiutor eorum et protector eorum est. Dominus memor fuit nostri: et benedixit nobis. Benedixit domui Israel: benedixit domui Aaron. Benedixit omnibus qui timent Dominum, pusillis cum maioribus. Adiciat Dominus super vos: super vos, et super filios vestros. Benedicti vos a Domino, qui fecit caelum et terram. Caelum caeli Domino: terram autem dedit filiis hominum. Non mortui laudabunt te Domine: neque omnes qui descendunt in infernum. Sed nos qui vivimus, benedicimus Domino, ex hoc nunc et usque in saeculum. Gloria Patri, et Filio, et

Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.
Amen.

When Israel came out of Egypt, the house of Jacob from a people of foreign tongue, Judah became God's sanctuary, Israel his dominion. The sea looked and fled, the Jordan turned back; the mountains skipped like rams, the hills like lambs. Why was it, O sea, that you fled, O Jordan, that you turned back, you mountains, that you skipped like rams, you hills, like lambs? Tremble, O earth, at the presence of the Lord, at the presence of the God of Jacob, who turned the rock into a pool, the hard rock into springs of water. Not to us, O Lord, not to us but to your name be the glory, because of your love and faithfulness. Why do the nations say, "Where is their God?" Our God is in heaven; he does whatever pleases him. But their idols are silver and gold, made by the hands of men. They have mouths, but cannot speak, eyes, but they cannot see; they have ears, but cannot hear, noses, but they cannot smell; they have hands, but cannot feel, feet, but they cannot walk; nor can they utter a sound with their throats. Those who make them will be like them, and so will all who trust in them. O house of Israel, trust in the Lord — he is their help and shield. O house of Aaron, trust in the Lord — he is their help and shield. You who fear him, trust in the Lord — he is their help and shield. The Lord remembers us and will bless us: He will bless the house of Israel, he will bless the house of Aaron, he will bless those who fear the Lord — small and great alike. May the Lord make you increase, both you and your children. May you be blessed by the Lord, the Maker of heaven and earth. The highest heavens belong to the Lord, but the earth he has given to man. It is not the dead who praise the Lord, those who go down to silence; it is

we who extol the Lord, both now and forevermore. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Laetatus sum (Psalm 121)

Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus. Stantes erant pedes nostri; in atriis tuis Jerusalem. Jerusalem quae aedificatur ut civitas ;cuius participatio ejus in idipsum. Illic enim ascenderunt tribus tribus Domini; testimonium Israel ad confitendum nomini Domini. Quia illic sederunt sedes in iudicium; sedes super domum David. Rogate quae ad pacem sunt Jerusalem; et abundantia diligentibus te. Fiat pax in virtute tua; et abundantia in turribus tuis. Propter fratres meos et proximos meos; loquebar pacem de te. Propter domum Domini Dei nostri; quaesivi bona tibi. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

I rejoiced with those who said to me, "Let us go to the house of the Lord." Our feet are standing in your gates, O Jerusalem. Jerusalem is built like a city that is closely compacted together. That is where the tribes go up, the tribes of the Lord, to praise the name of the Lord according to the statute given to Israel. There the thrones for judgment stand, the thrones of the house of David. Pray for the peace of Jerusalem: "May those who love you be secure. May there be peace within your walls and security within your citadels." For the sake of my brothers and friends, I will say, "Peace be within you." For the sake of the house of the Lord our God, I will seek your prosperity. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Nisi Dominus (Psalm 126)

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam. Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris. Cum dederit dilectis suis somnum, ecce haereditas Domini, filii; merces, fructus ventris. Sicut sagittae in manu potentis, ita filii excussorum. Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Unless the Lord builds the house, its builders labor in vain. Unless the Lord watches over the city, the watchmen stand guard in vain. In vain you rise early and stay up late, toiling for food to eat — for he grants sleep to those he loves. Sons are a heritage from the Lord, children a reward from him. Like arrows in the hands of a warrior are sons born in one's youth. Blessed is the man whose quiver is full of them. They will not be put to shame when they contend with their enemies in the gate. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Lauda Jerusalem (Psalm 147: 12-20)

Lauda Jerusalem Dominum; lauda Deum tuum Sion. Quoniam confortavit seras portarum tuarum; benedixit filiis tuis in te. Qui posuit fines tuos pacem; et adipe frumenti satiat te. Qui emittit eloquium suum terrae; velociter currit sermo ejus. Qui dat

nivem sicut lanam; nebulam sicut cinerem spargit. Mittit cristallum suum sicut buccellas; ante faciem frigoris ejus quis sustinebit. Emitteret verbum suum et liquefaciet ea; flabit spiritus ejus et fluent aquae. Qui adnuntiat verbum suum Jacob; justitias et judicia sua Israel. Non fecit taliter omni nationi; et judicia sua non manifestavit eis. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Extol the Lord, O Jerusalem; praise your God, O Zion, for he strengthens the bars of your gates and blesses your people within you. He grants peace to your borders and satisfies you with the finest of wheat. He sends his command to the earth; his word runs swiftly. He spreads the snow like wool and scatters the frost like ashes. He hurls down his hail like pebbles. Who can withstand his icy blast? He sends his word and melts them; he stirs up his breezes, and the waters flow. He has revealed his word to Jacob, his laws and decrees to Israel. He has done this for no other nation; they do not know his laws. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Credidi propter quod (Psalm 115: 10-19)

Credidi propter quod locutus sum; ego autem humiliatus sum nimis. Ego dixi in excessu meo; omnis homo mendax. Quid retribuam Domino; pro omnibus quae retribuit mihi. Calicem salutaris accipiam; et nomen Domini invocabo. Vota mea Domino reddam coram omni populo ejus; Pretiosa in conspectu Domini mors sanctorum ejus. O Domine quia ego servus tuus ego servus tuus; et filius ancillae tuae. Disrupisti vincula mea; Tibi

sacrificabo hostiam laudis; et in nomine Domini invocabo. Vota mea Domino reddam in conspectu omnis populi ejus; In atriis domus Domini, in medio tui Jerusalem. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

I believed; therefore I said, "I am greatly afflicted." And in my dismay I said, "All men are liars." How can I repay the Lord for all his goodness to me? I will lift up the cup of salvation and call on the name of the Lord. I will fulfill my vows to the Lord in the presence of all his people. Precious in the sight of the Lord is the death of his saints. O Lord, truly I am your servant; I am your servant, the son of your maidservant; you have freed me from my chains. I will sacrifice a thank offering to you and call on the name of the Lord. I will fulfill my vows to the Lord in the presence of all his people, in the courts of the house of the Lord — in your midst, O Jerusalem. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and will be forever. Amen.

Magnificat

Magnificat: anima mea Dominum. Et exultavit spiritus meus: in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna, qui potens est: et sanctum nomen ejus. Et misericordia ejus, a progenie et progenies: timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede: et exaltavit humiles. Esurientes implevit bonis: et divites dimisit inanes. Suscepit Israel puerum suum: recordatus misericordiae suae. Sicut locutus est ad patres nostros: Abraham, et semini ejus in saecula.

And Mary said: "My soul glorifies the Lord and my spirit rejoices in God my Savior, for he has been mindful of the humble state of his servant. From now on all generations will call me blessed, for the Mighty One has done great things for me — holy is his name. His mercy extends to those who fear him, from generation to generation. He has performed mighty deeds with his arm; he has scattered those who are proud in their inmost thoughts. He has brought down rulers from their thrones but has lifted up the humble. He has filled the hungry with good things but has sent the rich away empty. He has helped his servant Israel, remembering to be merciful to Abraham and his descendants forever, even as he said to our fathers."

Mass

Kyrie:

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria:

Gloria in excelsis deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, Benedicimus te, Adoramus te, Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater, Pater omnipotens. Domine Fili

unigente Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostrum. Qui sedes ad dextram Patris, miserere nobis. Quoniam tu solus sanctus. Cum sancto spiritu in Gloria Dei Patris, Amen.

Glory to God in the highest. And on earth peace to all those of goodwill. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee according to thy great glory. Lord God, Heavenly King, God the Father Almighty. Lord Jesus Christ, the only begotten Son, Lord God, Lamb of God, Son of the Father. Thou who takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us. For Thou alone art Holy, Thou alone art the Lord, Thou alone art the most high, Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.

Credo:

Credo in unum Deum. Patrem omnipotem, factorem caeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula Deum, Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostrum salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria virgine. Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas, Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est, venturus est cum Gloria, judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul

adoratur, et conglorificatur. Qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturae saeculi. Amen.

I believe in one God. The Father Almighty, maker of heaven and earth, of all things visible and invisible. I believe in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages. God from God, Light from Light, True God from true God. Begotten, not made, of one substance with the Father by whom all things were made. Who for us and for our salvation came down from heaven. And was incarnate by the Holy Spirit of the Virgin Mary. And was made man. Crucified under Pontius Pilate, he suffered, and was buried. And on the third day he rose again, according to the Scriptures. He ascended into heaven and he sits at the right hand of the Father. He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son, is adored and glorified, who spoke to us through the Prophets. And I believe in only holy, catholic, and Apostolic Church. I confess one baptism for the remission of sins. I await the resurrection of the dead, and the life of the world to come. Amen.

Sanctus:

Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus:

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei:

Agnus Dei qui tolis peccata mundi: miserere nobis. Agnus Dei qui tolis peccata mundi:

Dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, grant us peace.

SCHOLARLY EDITION OF THE *SALMI* BOScarecci

3

C ti - na, Do - mi -

S ad ad - ju - van - - - dum me fes - ti - na, Do - mi -

A ad ad - ju - van - - - dum me fes - ti - - - - na, Do - mi -

T - - na, Do - mi -

Q ad ad - ju - van - dum me fes - ti - na, Do - mi -

B ti - na, Do - mi -

CV Do - mi -

SV Do - mi -

AV Do - mi -

TT Do - mi -

QT Do - mi -

BT Do - mi -

BC 3 b # Do - mi -

Detailed description: This is a musical score for 13 voices, labeled C through BC. The score is written in a single system with 13 staves. The lyrics are: 'ti - na, Do - mi -' for C, B, CV, SV, AV, TT, QT, BT, and BC; 'ad ad - ju - van - - - dum me fes - ti - na, Do - mi -' for S, Q; and 'ad ad - ju - van - - - dum me fes - ti - - - - na, Do - mi -' for A. The music is in a common time signature. A '3' is written above the first staff. The BC staff has a '3' above it and a key signature change from one flat to one sharp. The BC staff has a '3' above it. The BC staff has a '3' above it.

5

C
ne ad ad-ju-van - dum me fes - ti - na, ad ad-ju-van - dum me fes -

S
ne ad ad-ju-van - dum me fes - ti - na, ad ad-ju -

A
ne ad ad-ju-van - dum me fes - ti - na, <ad ad-ju - van - dum

T
ne ad ad-ju - van - dum me fes - ti - na,

Q
ne ad ad-ju - van - dum me fes - ti - - - -

B
ne ad ad-ju-van - dum me fes - ti - na, <ad ad-ju - van - dum

CV
ne ad ad-ju - van - dum me fes - ti - na,

SV
ne ad ad-ju - van - dum me fes - ti - na,

AV
ne ad ad-ju - van - dum me fes - ti - na,

TT
ne ad ad-ju - van - dum me fes - ti - na,

QT
ne ad ad-ju - van - dum me fes - ti - na,

BT
ne ad ad-ju - van - dum me fes - ti - na,

5
BC

7

C ti - na <ad ad - ju - van - dum me fes - ti - na,> fes - ti - na. Glo - ri -

S van - dum me fes - ti - na <ad ad - ju - van - dum me fes - ti - na.> Glo - ri -

A me fes - ti - na, ad ad - ju - van - dum me fes - ti - na.> Glo - ri -

T <ad ad - ju - van - dum me fes - ti - na,> fes - ti - na. Glo - ri -

Q na, <ad ad - ju - van - dum me fes - ti - na,> fes - ti - na. Glo - ri -

B me fes - ti - na, ad ad - ju - van - dum me fes - ti - na,> fes - ti - na. Glo - ri -

CV ad ad - ju - van - dum me fes - ti - na, fes - ti - na. Glo - ri -

SV <ad ad - ju - van dum me fes - ti - na,> fes - ti - na. Glo - ri -

AV <ad ad - ju - van - dum me fes - ti - na,> fes - ti - na. Glo - ri -

TT <ad ad - ju - van - dum me fes - ti - na,> fes - ti - na. Glo - ri -

QT <ad ad - ju - van - dum me fes - ti - na,> fes - ti - na. Glo - ri -

BT ad ad - ju - van - dum me fes - ti - na, fes - ti - na. Glo - ri -

7 BC #

9

C a, <Glo - ri - a> Pa - tri, et Fi - li - o, et Fi - li -

S a, <Glo - ri - a> Pa - tri, et Fi - li - o,

A a, <Glo - ri - a> Pa - tri et Fi - li - o, et Fi - li -

T a, <Glo - ri - a> Pa - tri et Fi - li - o,

Q a, <Glo - ri - a> Pa - tri et Fi - li - o,

B a, <Glo - ri - a> Pa - tri et Fi - li - o, et Fi - li -

CV a, Glo - ri - a Pa - tri,

SV a, <Glo - ri - a> Pa - tri,

AV a, <Glo - ri - a> Pa - tri,

TT a, <Glo - ri - a> Pa - tri,

QT a, <Glo - ri - a> Pa - tri,

BT a, Glo - ri - a Pa - tri,

9 BC

12

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

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

A
o, Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - cto.

T
8
Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto.

Q
8
Glo - ri - a Pa - tri et Fi - li - o,

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

CV
Glo - ri - a Pa - tri et Fi - li - o, Violino

SV
Glo - ri - a Pa - tri & Fi - li - o, Violino

AV
Glo - ri - a Pa - tri et Fi - li - o, Violino

TT
8
Glo - ri - a Pa - tri et Fi - li - o, Trombone

QT
8
Glo - ri - a Pa - tri et Fi - li - o, Trombone

BT
Glo - ri - a Pa - tri et Fi - li - o, Trombone solo

BC
12

15

C et Spi - ri - tu - i San - cto. Si - cut e - rat in prin -

S Spi - ri - tu - i San - cto. Si - cut e - rat in prin -

A Si - cut e - rat in prin -

T Si - cut e - rat in prin -

Q et Spi - ri - tu - i San - cto. Si - cut e - rat in prin -

B Spi - ri - tu - i San - cto. Si - cut e - rat in prin -

CV Tutti Si - cut e - rat in prin -

SV Tutti Si - cut e - rat in prin -

AV Tutti Si - cut e - rat in prin -

TT Tutti Si - cut e - rat in prin -

QT Tutti Si - cut e - rat in prin -

BT Tutti Si - cut e - rat in prin -

BC 15 6 # #

18

C
ci - pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A - men.

S
ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum. A - men.

A
ci - pi - o et nunc et sem - per

T
ci - pi - o et nunc et sem - per

Q
ci - pi - o et nunc et sem - per

B
ci - pi - o et nunc et sem - per

CV
ci - pi - o et nunc et sem - per

SV
ci - pi - o et nunc et sem - per

AV
ci - pi - o et nunc et sem - per

TT
ci - pi - o et nunc et sem - per

QT
ci - pi - o et nunc et sem - per

BT
Solo
ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum. A - men.

BC
18

21

C et in sae - cu-la, et in sae - cu-la, <et in sae - cu-

S et in sae - cu-la, et in sae - cu-la, <et in sae - cu -

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

T et in sae - cu-la sae-cu - lo-rum. A - men. et in sae - cu-la, <et in sae - cu -

Q et in sae - cu-la, et in sae - cu-la, <et in sae - cu -

B et in sae - cu-la, <et in sae - cu-la, et in sae - cu-

CV et in sae - cu-la, <et in sae - cu -

SV et in sae - cu-la, <et in sae cu -

AV et in sae - cu-la, <et in sae - cu-

TT et in sae - cu-la, et in sae - cu-

QT et in sae - cu-la, <et in sae - cu -
Tutti

BT et in sae - cu-la, et in sae - cu-

BC 21 # # 7 6 6 7 6

Detailed description: This is a page of a musical score for a choir, numbered 132. It features 13 staves, each representing a different voice part: C (Coprino), S (Soprano), A (Alto), T (Tenore), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenore Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). The lyrics are in Latin, starting with 'et in sae - cu-la, et in sae - cu-la, <et in sae - cu-'. The score includes musical notation with treble and bass clefs, a 4/4 time signature, and various note values. There are two sharp signs (#) in the BC staff, and a sequence of numbers '7 6 6 7 6' at the end of the BC staff. The page number '21' is written above the first staff and below the BC staff.

24

C
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, A -
Laus ti - bi Do - m - ne Rex ae - ter - nae

S
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, A -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

A
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

T
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

Q
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

B
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

CV
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

SV
la> sae - cu - lo - rum. A - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

AV
la> sae - cu - lo - rum. A - - - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

TT
la sae - cu - lo - rum. A - - - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

QT
la> sae - cu - lo - rum. A - - - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

BT
la sae - cu - lo - rum. A - - - - men. Al - le - lui - a, Al - le - lui - a, Al -
Laus ti - bi Do - mi - ne Rex ae - ter - nae

BC
24 # # # #

27

C
le - lui - a, Al - le - lui - a, A - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

S
le - lui - a, Al - le - lui - a, A - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

A
le - lui - a, Al - le - lui - a, Al - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

T
le - lui - a, Al - le - lui - a, Al - le - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

Q
le - lui - a, Al - le - lui - a, Al - le - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

B
le - lui - a, Al - le - lui - a, Al - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

CV
le - lui - a, Al - le - lui - a, Al - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

SV
le - lui - a, Al - le - lui - a, Al - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

AV
le - lui - a, Al - le - lui - a, Al - le - lui - a.
glo - ri - ae, Rex ae - ter - nae Glo - ri - ae.

TT
le - lui - a, Al - le - lui - a, Al - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

QT
le - lui - a, Al - le - lui - a, Al - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

BT
le - lui - a, Al - le - lui - a, Al - le - - - lui - a.
glo - ri - ae, Rex ae - ter - nae glo - - - ri - ae.

BC
27 # #

Dixit Dominus

Canto
Dix - it Do - mi-nus Do - mi-no

Sesto
Dix-it Do-mi-nus Do-mi-no me-o,

Alto
Dix-it Do-mi-nus Do-mi-no me-o,

Tenore
Dix-it Do-mi-nus Do-mi-no me-o,

Quinto
Dix-it Do-mi-nus Do-mi-no me-o,

Basso
Dix-it Do-mi-nus Do-mi-no me-o,

Canto,
e Violino
Tutti
Dix-it Do-mi-nus Do-mi-no me-o,

Sesto,
e Violino
Tutti
Dix-it Do-mi-nus Do-mi-no me-o,

Alto,
e Violino
Tutti
Dix-it Do-mi-nus Do-mi-no me-o,

Tenore,
e Trombone
Tutti
Dix-it Do-mi-nus Do-mi-no me-o,

Quinto,
e Trombone
Tutti
Dix-it Do-mi-nus Do-mi-no me-o,

Basso,
e Trombone
Tutti
Dix-it Do-mi-nus Do-mi-no me-o,

Basso
Per l'Organo
6 4 6

4

C me - o, Dix-it Do-mi-nus Do - mi-no me - o: se - de a dex-tris me - is,

S <Dix-it-Do-mi-nus Do - mi-no me - o:> *p* se - de

A <Dix-it Do-mi-nus Do - mi-no me - o:>

T <Dix-it Do-mi-nus Do - mi-no me - o:>

Q <Dix-it Do-mi-nus Do - mi-no me - o:>

B <Dix-it Do-mi-nus Do - mi-no me - o:> se - de a dex - tris

CV <Dix-it-Do-mi-nus Do - mi-no me - o:>

SV <Dix-it Do-mi-nus Do - mi-no me - o:>

AV <Dix-it Do-mi-nus Do - mi-no me - o:>

TT <Dix-it Do-mi-nus Do - mi-no me - o:>

QT <Dix-it Do-mi-nus Do - mi-no me - o:>

BT <Dix-it Do-mi-nus Do - mi-no me - o:>

BC 4 6 6 6 6

7

C

S *p* a dex-tris me-is, *p* a dex-tris me-is,

A

T 8 se-de a dex-tris me-is,

Q 8 *p* se-de *p* a dex-tris me-is,

B me - - - is, se - - - de a dex - tris me - - -

CV

SV

AV

TT 8

QT 8

BT

7 6 6 6

BC

Detailed description: This is a page of a musical score, page 137. It features 13 staves for different vocal parts: C (Coprino), S (Soprano), A (Alto), T (Tenor), Q (Quadrante), B (Bass), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenor Alto), QT (Quadrante Alto), BT (Bass Alto), and BC (Basso Continuo). The music is in a minor key, indicated by a single flat in the key signature. The Soprano (S) and Quadrante (Q) parts have lyrics: 'a dex-tris me-is,'. The Tenor (T) and Quadrante (Q) parts have lyrics: 'se-de a dex-tris me-is,'. The Bass (B) part has lyrics: 'me - - - is, se - - - de a dex - tris me - - -'. Dynamic markings 'p' (piano) are used in the Soprano and Quadrante parts. The Basso Continuo (BC) part has figured bass notation: 7, 6, 6, 6. The number 7 is also written above the first measure of the BC staff. The number 8 is written below the first measure of the Tenor (T) and Quadrante (Q) staves.

10

C se - de a dex-tris me - is, do-nec po-nam i - ni-mi-cos tu - os, i-ni-mi -

S se - de a dex-tris me - is, do-nec po-nam i-ni-mi - cos tu - os, i-ni-

A se - de a dex - tris me - is, Do-nec po-nam i-ni-mi - cos tu - os, in-i-mi -

T se - de a dex-tris me - is, Do-nec po-nam i-ni-mi - cos tu - os, i-ni-

Q se - de a dex - tris me - is, Do-nec po-nam i-ni-mi-cos tu - os, i-ni-mi -

B is, se - de a dex-tris me - is, Do-nec po-nam i-ni-mi - cos tu - os, i-ni-mi -

CV Se - de a dex - tris me - is, Do-nec po-nam i-ni-mi - cos tu - os, i-ni-

SV Se - de a dex-tris me - is, Do-nec po-nam i-ni-mi - cos tu - os, i-ni-

AV Se - de a dex - tris me - is, Do-nec po-nam - i-ni-mi - cos tu - os, i-ni-

TT Se - de a dex-tris me - is, Do-nec po-nam i - ni-mi-cos tu - os, i-ni-

QT Se - de a dex - tris me - is, Do-nec po-nam i - ni-mi-cos tu - os, i-ni-

BT Se - de a dex-tris me - is, Do-nec po-nam i-ni-mi - cos tu - os, i-ni-

10 BC

13

C
- cos tu - os

S
mi-cos tu - os scabeHum pe - dum tu - o - rum,

A
- cos tu - os sca-bel-lum pedum tu-o - rum, scabeHum pe - dum tu - o - rum,

T
8 mi-cos tu - os scabeHum pedum tu - o - rum, <scabeHum

Q
8 - cos tu - os scabeHum pedum tu-o -

B
- cos tu - os

CV
mi-cos tu - os

SV
mi-cos tu - os Violino

AV
mi-cos tu - os

TT
8 Trombone
mi-cos tu - os

QT
8 Trombone
mi-cos tu - os

BT
b Trombone
mi-cos tu - os

BC
13 6 6 # #

16

C sca-bel-lum pe - dum tu - o - rum,

S sca-bel-lum

A <sca-bel-lum pe - dum tu - o - rum,> sca-bel-lum

T pe - dum tu-o - rum, sca-bel-lum pe - dum tu - o - rum,

Q rum, <sca-bel-lum pe-dum tu-o - - rum, sca-bel-lum

B sca-bel-lum pe-dum tu-o - - rum, <sca-bel-lum pe - dum tu - o - rum,

CV Violino Tutti sca-bel-lum pe - dum tu -

SV Tutti sca-bel-lum pe - dum tu -

AV Violino Tutti sca-bel-lum pe - dum tu -

TT Tutti sca-bel-lum pe - dum tu -

QT Tutti sca-bel-lum pe - dum tu -

BT Tutti sca-bel-lum pe - dum tu -

BC 16 6

18

C <sca-bel-lum pe - dum tu - o - - - rum.>

S pe - dum tu - o - - - rum, <sca-bel-lum pe - dum tu - o - rum.>

A pe - - - dum, sca - bel - lum pe - dum tu - o - - - - rum.

T sca - bel - lum pe - - - - dum _____ tu - o - rum.>

Q pe - dum tu - o - - - rum, sca - bel - lum pe - dum _____ tu - o - rum.>

B sca - bel - lum pe - - - dum tu - - - o - - - rum.>

CV o - - - rum, <sca-bel-lum pe - dum tu - o - - - rum.>

SV o - - - rum, <sca-bel-lum pe - dum _____ tu o - rum.>

AV o - - - rum, <sca-bel-lum pe - dum tu - o - - - rum.>

TT o - rum, _____ <sca-bel-lum pe - dum tu - o - - - rum.>

QT o - - - rum, <sca-bel-lum pe - dum _____ tu - o - rum.>

BT o - - - rum, <sca-bel-lum pe - dum tu - o - - - rum.>

18

BC

20

C Vir - - - gam vir - tu - tis tu - ae - - - e-mit-tet Do - mi-nus, e-mit-tet Do-mi-nus ex Si -

S

A

T

Q

B

CV

SV

AV

TT Solo e-mit-tet Do-mi-nus ex Si - - -

QT

BT

20 6

BC

23

C
on: do-mi-na-re in me-di-o - in - i-mi-co-rum tu - o -

S
do-mi-na-re in me-di-o in-i-mi - co - rum tu-o - rum, <do-mi-na-re in

A

T

Q

B

CV

SV

AV
Solo
do-mi-na - re in me - di - o i-ni-mi-co-rum tu-o -

TT
on:

QT
Solo
i-ni-mi-co - rum tu-o - rum.

BT
Solo
do-mi-

BC
23 6 # 6 b

26

C rum, do-mi-na - re in me-di-o i-ni-mi-co-rum tu-o - rum. Te - cum, Te-cum prin -

S me-di-o in - i-mi-co - rum tu - o - rum.> Te - cum, Te-cum prinin-

A Te - cum, Te-cum prin -

T Te - cum, Te-cum prin -

Q Te - cum, Te-cum prin -

B Te - cum, Te-cum prin -

CV Te - cum, Te-cum prin -

SV Te - cum, Te-cum prin -

AV rum. Te - cum, Te-cum prin -

TT Tutti Te - cum, Te-cum prin -

QT Tutti Te - cum, Te-cum prin -

BT Tutti na - re in me - di - o i-ni-mi-co-rum tu - o - rum. Te - cum, Te-cum prin -

BC 26 7 7 6

29

C
ci - pi-um in di - e vir-tu - tis tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

S
ci - pi-um in di - e vir-tu - tis tu - ae, vir-tu - tis tu - ae, in splen-do-ri-bus san-cto - rum:

A
ci - pi-um in di - e vir-tu - tis tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

T
8
ci - pi-um in di - e vir-tu - tis tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

Q
8
ci - pi-um in di - e vir-tu - tis tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

B
ci - pi-um in di - e vir-tu - tis tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

CV
ci - pi-um in di - e vir-tu - tis tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

SV
ci - pi-um in di - e vir-tu - is tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

AV
ci - pi-um in di - e vir-tu - is tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

TT
8
ci - pi-um in di - e vir-tu - is tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

QT
8
ci - pi-um in di - e vir-tu - is tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus san-cto - rum:

BT
ci - pi-um in di - e vir-tu - is tu - ae, vir-tu - tis tu - ae, in splen - do - ri - bus sanc-to - rum:

BC
29
6 6 6 6

32

C  ex

S  ex

A  ex

T  ex

Q  ex u - te-ro an-te lu-ci - fe - rum, an-te lu - ci - fe-rum ge-nu-i, ge-nu - i, ge-nu-i te, ex

B  ex u - te-ro an-te lu - ci - fe-rum, an-te lu-ci-fe-rum, ge-nu-i, — ge - nu-i te, ex

CV  ex

SV  ex

AV  ex

TT  ex

QT  ex

BT  ex

32  6

35

C u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te.

S u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te.

A u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te. Ju - ra - vit, Ju -

T u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te.

Q u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te.

B u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te.

CV u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i - te.

SV u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te.

AV u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te.

TT u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te. Trombone

QT u - te - ro an - te lu - ci - fe - rum ge - nu - i, ge - nu - i te. Trombone

BT u - te - ro an - te - lu - ci - fe - rum ge - nu - i, ge - nu - i te. Trombone

BC 35

38

C

S

A
ra - - - - - vit Do - mi - nus,

T
8
Ju - ra - vit, Ju - ra - - - -

Q

B

CV

SV

AV

TT
8

QT
8

BT

38

BC

40

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

40

6

6

6

6

Ju-ra-vit, <Ju-ra-vit> Do - mi - nus, et non pae-ni-te-bit e - um,

- vit Do - mi-nus, Ju-ra-vit, <Ju - ra - vit Do-mi-nus,> et non pae-ni-te-bit e -

43

C Tu es sa-cer-dos in ae-ter - num se-cun-dum

S Tu - es sa - cer - dos in ae -

A et non pae - ni - te - bit e - - - - um:

T um, <et non pae-ni - te-bit e - - - - um:>

Q

B

CV Solo Tu es sa-cer-dos in ae-ter - num

SV Solo Tu es sa-cer-dos in ae -

AV

TT

QT

BT

BC 43

45

C or - di-nem, <se-cun-dum or-di-nem> Mel-chi - se-dech,

S ter - num se-cun-dum or - di-nem, se-cun-dum or - di-nem Mel-

A se-cun-dum or-di-nem Mel-chi - se - dech,

T

Q Tu es sa-cer-dos in ae-ter - num

B Tu-es sa - cer-dos in ae - ter - num se-cun-dum or - di-nem Mel-

CV se-cun-dum or-di-nem Mel-chi - se-dech,

SV ter - num se-cun-dum or - di-nem Mel-

AV Solo Tu es sa-cer-dos in ae-ter - num

TT Solo Tu es sa - cer-dos in ae - ter - num,

QT Solo se-cun-dum or-di-nem Mel-chi - se-dech,

BT Solo se-cun-dum or-di-nem Mel-chi - se dech,

45 6 BC

47

C
tu es sa-cer-dos in ae-ter -

S
chi - se - dech, tu es sa-cer-dos in ae-ter - num se -

A
tu es sa-cer-dos in ae-ter - num se -

T
8
se - cun - dum or - di - nem Mel - chi - se - dech, tu es sa-cer-dos in ae-ter - num

Q
8
se - cun - dum or - di - nem Mel - chi - se - dech, tu es sa-cer-dos in ae-ter - num se -

B
chi - se - dech, tu es sa-cer-dos in ae-ter - num se -

CV
Tutti
tu es sa-cer-dos in ae-ter - num

SV
Tutti
chi - se - dech, tu es sa-cer-dos in ae-ter - num

AV
Tutti
tu es sa-cer-dos in ae-ter - num

TT
8
Tutti
tu es sa-cer-dos in ae-ter - num

QT
8
Tutti
tu es sa-cer-dos in ae-ter - num

BT
Tutti
tu es sa-cer-dos in ae-ter - num

BC
47 # 6
tu es sa-cer-dos in ae-ter - num

49

C num, se-cun-dum or-di nem Mel - chi-se - dech.

S cun-dum or - di-nem Mel - chi - se - dech.

A cun-dum or - di-nem Mel - chi - se - dech.

T se-cun-dum or-di-nem Mel-chi - se - dech.

Q cun-dum or - di-nem Mel - chi - se - dech. Do - mi-nus a

B cun-dum or - di-nem Mel - chi - se - dech. Do - mi-nus a dex-tris tu - is, <a dex-tris

CV *Violino* se-cun-dum or-di-nem Mel-chi - se - dech.

SV *Violino* se-cun-dum or-di-nem Mel - chi-se - dech.

AV *Violino* se-cun-dum or-di-nem Mel - chi - se - dech.

TT se-cun-dum or-di-nem Mel-chi - se - dech.

QT se-cun-dum or-di-nem Mel - chi-se - dech.

BT se-cun-dum or-di-nem Mel-chi - se - dech.

49 BC

52

C

S

A
con-fre-git, <con-fre-git> in di - e i-rae su-ae re - ges,

T
8
i-rae su-ae re - ges.

Q
8
dex - tris tu - is, a dex-tris tu - is,

B
tu - is, a dex-tris - tu - is, a dex-tris tu - is,> con -

CV

SV

AV

TT
Trombone

QT
Trombone

BT
Trombone

BC
52

55

C Ju-di-

S Ju-di-ca -

A con-fre-git, <con - fre-git> in di - e ir-rae su - ae re - ges.

T

Q i-rae su-ae re - - - ges.

B fre-git, <con-fre-git> in di - e i - rae su - ae, i-rae su - ae re - ges.

CV

SV

AV

TT

QT

BT

55 BC

58

C ca - bit in na-ti - o - ni - bus, im - ple-bit, im-ple-bit ru - i - nas, ru - i - nas, ru - i - nas,

S bit in na-ti-o - ni - bus, im - ple-bit, <im-ple-bit> ru - i - nas, <ru - i - nas,> ru - i - nas,

A im - ple-bit, <im-ple-bit> ru - i - nas, ru - i - nas, <ru - i - nas,>

T im - ple-bit, <im-ple-bit> ru - i - nas, ru - i - nas, <ru - i - nas,>

Q im - ple-bit, <im-ple-bit> ru - i - nas, <ru - i - nas,> ru - i - nas,

B im - ple-bit, <im-ple-bit> ru - i - nas, <ru - i - nas,> ru - i - nas,

CV *Tutti* im - ple-bit, im-ple-bit ru - i - nas, ru - i - nas, ru - i - nas,

SV *Tutti* im - ple-bit, <im-ple-bit> ru - i - nas, ru - i - nas, ru - i - nas,

AV *Tutti* im - ple-bit, <im-ple-bit> ru - i - nas, ru - i - nas, <ru - i - nas,>

TT *Tutti* im - ple-bit, <im-ple-bit> ru - i - nas, ru - i - nas, <ru - i - nas,>

QT *Tutti* im - ple-bit, <im-ple-bit> ru - i - nas, ru - i - nas, <ru - i - nas,>

BT *Tutti* im - ple-bit, <im-ple-bit> ru - i - nas, ru - i - nas, <ru - i - nas,>

58 BC

61

C
con - quas - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

S
con - quas - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

A
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

T
8
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

Q
8
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

B
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

CV
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

SV
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

AV
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

TT
8
con - qua - sa - bit, <con - qua sa - bit> ca - pi - ta in ter -

QT
8
con - qua - sa - bit, <con - qua - sa - bit> ca - pi - ta in ter -

BT
con - qua - sa - bit, <con - qua sa - bit> ca - pi - ta in ter -

61
BC

64

C ra mul - to - rum, con - quas - sa - bit, <con - quas -

S ra mul - to - rum, con - qua - sa - bit, <con - qua -

A ra mul - to - rum, con qua - sa - bit, <con qua -

T ra mul - to - rum, con - qua - sa - bit, <con - qua

Q ra mul - to - rum, con - qua - sa - bit, con - qua

B ra mul - to - rum, con - qua - sa - bit, <con - qua -

CV ra mul - to rum, con - qua - sa - bit, <con - qua

SV ra mul - to - rum, con - qua - sa - bit, <con - qua -

AV ra mul - to - rum, con - qua - sa - bit, <con - qua -

TT ra mul - to - rum, con - qua - sa - bit, <con - qua -

QT ra mul - to - rum, con - qua - sa - bit, <con - qua -

BT ra mul - to - rum, con - qua - sa - bit, <con - qua -

64

BC

Detailed description: This is a page of a musical score for 13 voices, labeled C through BC. The page number 158 is in the top right corner. A rehearsal mark '64' is placed above the first staff and below the last staff. Each voice part consists of a staff with a treble or bass clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are: 'ra mul - to - rum, con - qua - sa - bit, <con - qua -'. The notation includes quarter notes, half notes, and rests. The BC part at the bottom has a key signature change to one sharp (F#) starting at the rehearsal mark.

67

C sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

S sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

A sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

T sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

Q sa - bit ca - pi - ta in ter - ra mul - to - rum, mul - to -

B sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

CV sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

SV sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

AV sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

TT sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

QT sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

BT sa - bit> ca - pi - ta in ter - ra mul - to - rum, mul - to -

67 BC

70

C rum. in vi-a bi - bet,

S rum.

A rum. in vi-a bi - bet,

T rum. De tor ren - - - te in vi-a bi - bet,

Q rum. in vi-a

B rum. in vi-a bi - bet,

CV rum.

SV rum.

AV rum.

TT rum.

QT rum.

BT rum.

70 BC

73

C 
 S 
 A 
 T 
 Q 
 B 
 CV 
 SV 
 AV 
 TT 
 QT 
 BT 
 BC 

75

C

S
a ex - al - ta - bit, <ex - al - ta - bit> ca - put,

A
pro - pte - re - a

T
8 pro - pte - re - a ex - al - ta - bit,

Q
8 ex - al - ta - bit, ex - al - ta - bit ca - put, ca - - - put

B

CV

SV

AV

TT
Trombone

QT
Trombone

BT
Trombone

BC
75

77

C

S

A
ex - al - ta - bit, ex - al - ta - bit ca - put.

T
8
ex - al - ta - bit ca - put, ca - - - put.

Q
8
pro - pte - re - a

B
pro - pte - re - a ex - al - ta - bit, ex - al - ta - bit

CV
Violino

SV
Violino

AV
Violino

TT
8

QT
8

BT

BC
77

79

C
ex-al-ta-bit, <ex-al-ta-bit> ca - put. Glo - ri - a,

S
ex-al-ta-bit, <ex-al-ta-bit> ca - put. Glo - ri - a,

A
Glo - ri - a,

T
Glo - ri - a,

Q
ex-al-ta-bit, <ex-al-ta-bit> ca - put. Glo - ri - a,

B
ca - put, ca - put. Glo - ri - a,

CV
Tutti
Glo - ri - a,

SV
Tutti
Glo - ri - a,

AV
Tutti
Glo - ri - a,

TT
Tutti
Glo - ri - a,

QT
Tutti
Glo - ri - a,

BT
Tutti
Glo - ri - a,

79
BC

82

C <Glo - ri - a> Pa - tri, et Fi - - li - o,

S <Glo - ri - a> Pa - tri, et Fi - - li - o,

A <Glo - ri - a> Pa - tri, et Fi - - li - o,

T <Glo - ri - a> Pa - tri, et Fi - - li - o,

Q <Glo - ri - a> Pa - tri, et Fi - - li - o,

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

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

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

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

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

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

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

82 6 BC

85

C  ,et Spi - ri - tu - i San - cto.

S  et Spi - ri - tu - i San - cto.

A  et Spi - ri - tu - i San - cto.

T  et Spi - ri - tu - i San - cto.

Q  et Spi - ri - tu - i San - - - - cto, <et Spi - ri - tu - i San - cto.>

B  et Spi - ri - tu - i San - - - - cto, <et Spi - ri - tu - i San - cto.>

CV  et Spi - ri - tu - i San - cto.

SV  et Spi - ri - tu - i San - cto.

AV  et Spi - r - tu - i San - cto.

TT  et Spi - ri - tu - i San - cto.

QT  et Spi - ri - tu - i San - cto.

BT  et Spi - ri - tu - i San - cto.

85

BC  6

88

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

S

A

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

Q

B

CV

SV et nunc, et sem - per, Solo

AV si-cut e-rat in prin-ci - pi - o, Solo

TT si-cut e-rat in prin-ci - pi - o, Solo

QT

BT et nunc, et Solo

88

BC

90

C sem - per, et nunc, et sem - per, <et nunc, et sem - per,> et in sae - cu -

S et in sae - cu -

A et in sae - cu -

T 8 <et nunc, et sem - per, et nunc, et sem - - - - per,> et in sae - cu -

Q 8 et in sae - cu -

B et in sae - cu -

CV Solo Tutti et nunc, et sem - per, et in sae - cu -

SV Tutti et in sae - cu -

AV Tutti et in sae - cu -

TT 8 Tutti et in sae - cu -

QT 8 Solo Tutti et nunc, et sem - per, et in sae - cu -

BT Tutti sem - per, et nunc, et sem - per, et in sae - cu -

BC 90

92

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

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

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

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

Q la sae-cu-lo-rum, sae-cu-lo-rum. A - men. et —

B la sae-cu-lo-rum, sae-cu-lo-rum. A - men. et —

CV la sae-cu-lo-rum, sae-cu-lo-rum. A - men. Violino

SV la sae-cu-lo-rum, sae-cu-lo-rum. A - men. Violino

AV la sae-cu-lo-rum, sae-cu-lo-rum. A - men. Violino

TT la sae-cu-lo-rum, sae-cu-lo-rum. A - men. Trombone

QT la sae-cu-lo-rum, sae-cu-lo-rum. A - men. Trombone

BT la sae-cu-lo-rum, sae-cu-lo-rum. A - men. Trombone

92

BC

95

C et in sae-cu-la, <et_

S et in sae-cu-la, <et_

A et in sae-cu-la, <et_

T et in sae-cu-la, <et_

Q — in sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum. A - men. et in sae-cu-la, <et_

B — in sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum. A - men. et in sae-cu-la, <et_

CV *Tutti* et in sae-cu-la, <et_

SV *Tutti* et in sae-cu-la, <et_

AV *Tutti* et in sae-cu-la, <et_

TT *Tutti* et in sae-cu-la, <et_

QT *Tutti* et in sae-cu-la, <et_

BT *Tutti* et in sae-cu-la, <et_

95 BC

98

C — in sae-cu-la> sae-cu - lo - rum, sae-cu - lo-rum. A - - - - men.

S — in sae-cu-la> sae - cu - lo-rum, sae-cu - lo - rum. A - men.

A — in sae-cu-la> se-cu - lo - rum, sae-cu - lo-rum. A - - - - men.

T ₈ — in sae-cu-la> sae-cu-lo - rum, <sae-cu - lo-rum.> A - men. A - - - - men.

Q ₈ — in sae-cu-la> sae-cu-lo - rum. A - men. sae-cu - lo-rum. A - men.

B — in sae-cu-la> sae-cu-lo - rum, sae-cu - lo-rum. A - - - - men.

CV — in sae-cu-la> sae-cu - lo - rum, sae-cu - lo-rum. A - - - - men.

SV — in sae-cu-la> sae-cu - lo - rum. A - men. sae-cu - lo-rum. A - men.

AV — in sae-cu-la> sae-cu-lo - rum, sae - cu - lo-rum. A - - - - men.

TT ₈ — in sae-cu-la> sae-cu - lo-rum, sae - cu - lo - rum. A - - - - men.

QT ₈ — in sae-cu-la> sae-cu-lo - rum, sae-cu - lo-rum. A - men. sae-cu - lo-rum. A - men.

BT — in sae-cu-la> sae-cu-lo - rum, sae-cu - lo-rum. A - - - - men.

98

BC — in sae-cu-la> sae-cu - lo - rum, sae-cu - lo-rum. A - - - - men.

Confitebor

Canto

Sesto
Con - fi - te - bor tibi Domine in toto cor - de me -

Alto
in con-si-li-o ju-

Tenore
in con-si-li-o ju-storum

Quinto

Basso

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

7 6

4

C in con-si - li - o ju - sto - rum

S - - o

A sto - rum et congre - ga - ti - o - - - ne.

T et congre-ga - ti - o - ne.

Q in con-si - li - o ju-sto - rum et congre-

B in con-si - li - o ju-sto - rum et congre-ga-ti - o - ne,

CV

SV

AV

TT

QT

BT

BC 4 6

6

C et congre-ga-ti-o - ne. Mag - - - na

S et congre-ga - ti - o - ne. Mag - - - na

A Mag - - - na

T Mag - - - na

Q ga - ti - o - ne. Mag - - - na

B et congre-ga-ti-o - - - ne. Mag - - - na

CV Mag - - - na

SV Mag - - - na

AV Mag - - - na

TT Mag - - - na

QT Mag - - - na

BT Mag - - - na

6 BC

9

C
o - - - pe - ra Do - mi - ni,

S
o - - - pe - ra Do - mi - ni, o - - - pe - ra

A
o - pe - ra Do - mi - ni,

T
o - - - pe - ra Do - mi - ni, o - pe - ra

Q
o - pe - ra Do - mi - ni, o - pe - ra

B
o - pe - ra Do - mi - ni, o - pe - ra

CV
o - - - pe - ra Do - mi - ni, o - pe - ra

SV
o - pe - ra Do - mi - ni, o - - - pe - ra

AV
o - - - pe - ra Do - mi - ni, o - - - pe - ra

TT
o - - - pe - ra Do - mi - ni, o - - - pe - ra

QT
o - pe - ra Do - mi - ni, o - pe - ra

BT
o - pe - ra Do - mi - ni, o - pe - ra

BC
9 6 6 6 6 #

12

C ex - qui - si - ta in om - nes vo - lun - ta - tes e -

S Do - mi - ni

A ex - qui - si - ta in om - nes vo - lun - ta - tes e -

T 8 Do - mi - ni ex - qui -

Q 8 Do - mi - ni

B Do - mi - ni

CV Do - mi - ni

SV Do - mi - ni

AV Do - mi - ni

TT 8 Do - mi - ni **Trombone**

QT 8 Do - mi - ni **Trombone**

BT Do - mi - ni **Trombone**

BC 12

15

C
jus,

S
ex - qui - si - ta in om - nes vo - lun - ta - tes e -

A
jus,

T
8 si - ta in om - nes vo - lun - ta - tes e - jus,

Q
8 ex - qui - si - ta in om - nes vo - lun - ta - tes e -

B
ex - qui - si - ta in om - nes vo - lun - ta - tes e -

CV
ex - qui -

SV
ex - qui -

AV
ex - qui -

TT
8 Tutti
ex - qui -

QT
8 Tutti
ex - qui -

BT
Tutti
ex - qui -

BC
15
#

18

C
in om - nes vo - lun - ta - tes e - - - jus.

S
jus, in om - nes vo - lun - ta - tes e - - - jus.

A
in om - nes vo - lun - ta - tes e - - - jus.

T
in om - nes vo - lun - ta - tes e - - - jus.

Q
jus, in om - nes vo - lun - ta - tes e - - - jus.

B
jus, in om - nes vo - lun - ta - tes e - - - jus.

CV
si - ta in om - nes vo - lun - ta - tes e - - - jus.

SV
si - ta in om - nes vo - lun - ta - tes e - - - jus.

AV
si - ta in om - nes vo - lun - ta - tes e - - - jus.

TT
si - ta in om - nes vo - lun - ta - tes e - - - jus.

QT
si - ta in om - nes vo - lun - ta - tes e - - - jus.

BT
si - ta in om - nes vo - lun - ta - tes e - - - jus.

18
BC

21

C

S

A
Confes - si - o, con-fes - si - o et mag-ni-fi-cen - ti - a o - - - - - pus e -

T

Q

B

CV
Solo
Confes - si - o et mag-ni-fi-cen - ti - a o - - - - - pus e -

SV

AV

Trombone

TT

Trombone

QT

Trombone

BT

21

6

BC

24

C et ju-sti - ti - a e - jus, et ju - sti - ti - a e - jus ma -

S et ju-sti - ti - a e - jus, et ju - sti - ti - a e - jus ma -

A jus; et ju - sti - ti - a e - jus ma -

T et ju - sti - ti - a e - jus ma -

Q et ju - sti - ti - a e - jus, <et ju - sti - ti - a e - jus> ma -

B et ju - sti - ti - a e - jus, et ju - sti - ti - a e - jus ma -

CV **Tutti**
jus et ju - sti - ti - a e - jus ma -

SV et ju - sti - ti - a e - jus ma -

AV et ju - sti - ti - a e - jus ma -

TT **Tutti**
et ju - sti - ti - a e - jus ma -

QT **Tutti**
et ju - sti - ti - a e - jus ma -

BT **Tutti**
et ju - sti - ti - a e - jus ma -

BC 24 #

26

C net, ma - net in se - cu-lum sae - cu - li.

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

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

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

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

B net, ma - net in sae - cu-lum sae - - - - cu - li. Me -

CV net, ma - net in sae - cu-lum sae - - - - cu - li. *Violino*

SV net, ma - net in sae - cu-lum sae - cu - li. *Violino*

AV net, ma - net in sae - cu-lum sae - - - - cu - li. *Violino*

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

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

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

BC 26 # 6 6 #

28

C

S

A

T

Q

Me - mo - ri-am fe-cit mi-ra - bi-li-um su-o - rum,

B

mo - ri-am fe-cit mi-ra-bi-li-um su - o - rum, mi - se - ri-

CV

SV

AV

Solo

TT

Me - mo - ri-am fe-cit mi-ra-bi-li-um su - o -

QT

BT

28

BC

30

C mi - se - ri - cors et mi - se - ra - tor Do - mi - nus.

S

A mi - se - ri - cors et mi - se - ra - tor Do - mi - nus.

T

Q mi - se - ri - cors et mi - se - ra - tor

B cors, <mi - se - ri - cors> et mi - se - ra - tor Do - mi - nus,

CV

SV

AV

TT rum.

QT Solo mi - se - ri - cors et mi - se - ra - tor

BT Solo mi - se - ri - cors et mi - se - ra - tor

BC 30 #

32

C
es - cam de -

S
mi - se - ri-cors et mi-se-ra - - - - tor Do - mi-nus. es - cam de -

A
es - cam de -

T
8 et mi-se - ra-tor Do - mi - nus. es - cam de -

Q
8 Do - mi-nus. es - cam de -

B
mi - se - ri-cors et mi-se-ra - - - - tor Do - mi-nus. es - cam de -

CV
Tutti
es - cam de -

SV
Tutti
es - cam de -

AV
Tutti
es - cam de -

TT
8 Tutti
es - cam de -

QT
8 Do - mi - nus es - cam de -

BT
Tutti
Do - mi-nus es - cam de -

BC
32 # # b #

34

C dit ti - men - ti - bus se, es - cam de - dit ti - men - ti - bus se. Me -

S dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

A dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

T dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

Q dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

B dit ti - men - ti - bus se, <es - cam - de - dit ti - men - ti - bus se.>

CV dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

SV dit ti - men - ti - bus se, <es - cam - de - dit ti - men - ti - bus se.>

AV dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

TT dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

QT dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

BT dit ti - men - ti - bus se, <es - cam de - dit ti - men - ti - bus se.>

BC 34 6 # #

37

C

- - - mor e - rit in sae - cu - lum tes - ta - men - - - ti

S

A

T

Q

B

CV

Solo

in sae - cu - lum tes - ta - men - ti su -

SV

AV

TT

QT

BT

37

BC

39

C su - i. vir-tu-tem o-pe-rum su - o - rum an-nun-ci - a - bit po -

S vir-tu-tem o-eru-um su - o - rum

A

T

Q

B

CV - - i. an nun-ci-

SV *Solo* vir - tu-tam o-pe-rum su - o - - - rum

AV *Solo* vir-tu-tem o-pe-rum su - o - rum

TT

QT

BT

39 6 #

BC

41

C - - pu - lo su - o, an - nun - ci - a - bit po - pu - lo su - o.

S an - nun - ci - a - bit po - - - pu - lo - - - su - o.

A

T

Q

B

CV a - bit po - pu - lo su - o

SV

AV

TT

QT

BT

41 BC

43

C

S

A
Ut det il - lis, <ut det il - lis> he - re - di - ta - tem__

T
8
Ut det il - lis, <ut det il - lis> he-re - di - ta - tem__ gen - - -

Q
8

B

CV

SV

AV

TT
Trombone
8

QT
Trombone
8

BT
Trombone

BC
43 6

45

C

S

A
gen - - - - ti - um: o - pe - ra ma - nu - um e - jus ve - ri - tas,

T
- - - - ti - um: o - pe - ra ma - nu - um e - jus ve - ri - tas, ve - ri -

Q

B

CV

SV

AV

TT

QT

BT

45 6
BC

47

C
Fi - de - li - a,

S
Fi - de - li - a,

A
ve - ri - tas, <ve-ri-tas> et ju - di - - - ci - um. Fi - de - li - a,

T
8 tas, <ve-ri-tas> et ju - di - - - ci - um. Fi - de - li - a,

Q
8 Fi - de - li - a,

B
Fi - de - li - a,

CV
Tutti
Fi - de - li - a,

SV
Tutti
Fi de - li - a,

AV
Tutti
Fi - de - li - a,

TT
8 Tutti
Fi - de - li - a,

QT
8 Tutti
Fi - de - li - a,

BT
Tutti
Fi - de - li - a,

BC
47 6 # # # #

49

C <Fi-de - li-a> om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta e - jus,>

S Fi - de - li - a om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta e - jus,>

A <Fi-de - li-a> om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta e - jus,>

T <Fi-de - li-a> om - ni-a man-da - ta - e - jus, <om - ni - a man-da - ta e - jus,>

Q <Fi-de - li-a> om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta - e - jus,> confir-

B <Fi-de - li-a> om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta - e - jus,> confirma -

CV <Fi-de - li-a> om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta - e - jus,> **Violino**

SV <Fi-de - li-a> om - ni-a man-da - ta - e - jus, <om - ni - a man-da - ta - e - jus,> **Violino**

AV <Fi-de - li-a> om - ni-a man-da - ta - e - jus, <om - ni - a man-da - ta e - jus,> **Violino**

TT <Fi-de - li-a> om - ni-a man-da - ta e - jus, om - ni - a man-da - ta e - jus,

QT <Fi-de - li-a> om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta e - jus,>

BT <Fi-de - li-a> om - ni-a man-da - ta e - jus, <om - ni - a man-da - ta e - jus,>

BC 49 6 # 6

52

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

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

52 # 6 #

55

C
fac - ta in ve - ri - ta - te et ae - qui - ta -

S
fac - ta in ve - ri - ta - te et ae - qui - ta -

A
fac - ta in ve - ri - ta - te et ae - qui - ta -

T
8
fac - ta in ve - ri - ta - te et ae - qui - ta -

Q
8
fac - ta in ve - ri - ta - te et ae - qui - ta -

B
fac - ta in ve - ri - ta - te et ae - qui - ta -

Tutti
CV
fac - ta in ve - ri - ta - te et ae - qui - ta -

Tutti
SV
fac - ta in ve - ri - ta - te et ae - qui - ta -

Tutti
AV
fac - ta in ve - ri - ta - te et ae - qui - ta -

TT
8
fac - ta in ve - ri - ta - te et ae - qui - ta -

QT
8
fac - ta in ve - ri - ta - te et ae - qui - ta -

BT
fac - ta in ve - ri - ta - te et ae - qui - ta -

55
BC
6 # 6 #

58

C
te, et ae - qui - ta - te, fac - ta in

S
te, et ae - qui - ta - te, fac - ta in

A
te, et ae - qui - ta - te, fac - ta in

T
te, et ae - qui - ta - te, fac - ta in

Q
te, et ae - qui - ta - te, fac - ta in

B
te, et ae - qui - ta - te, fac - ta in

CV
te, et ae - qui - ta - te, fac - ta in

SV
te, et ae - qui - ta - te, fac - ta in

AV
te, et ae - qui - ta - te, fac - ta in

TT
te, et ae - qui - ta - te, fac - ta in

QT
te, et ae - qui - ta - te, fac - ta in

BT
te, et ae - qui - ta - te, fac - ta in

58
BC
6 6
te, et ae - qui - ta - te, fac - ta in

61

C
ve - ri - ta - te et ae - qui - ta - te, et ae - qui - ta -

S
ve - ri - ta - te et ae - qui - ta - te, et ae - qui - ta -

A
ve - ri - ta te et ae - qui - ta - te, et ae - qui - ta -

T
ve - ri - ta te et ae - qui - ta - te, et ae - qui - ta

Q
ve - ri - ta - te et ae - qui - ta - te, et ae - qui - ta -

B
ve - ri - ta - te, et ae - qui - ta - te, et ae - qui - ta -

CV
ve - ri - ta - te, et ae - qui - ta - te, et ae - qui - ta -

SV
ve - ri - ta - te, et ae - qui - ta - te, et ae - qui - ta -

AV
ve - ri - ta - te, et ae - qui - ta - te, et ae - qui - ta -

TT
ve - ri - ta - te, et ae - qui - ta - te, et ae - qui - ta -

QT
ve - ri - ta - te, et ae - qui - ta - te, et ae - qui - ta -

BT
ve - ri - ta - te, et ae - qui - ta - te, et ae - qui - ta -

61
BC

64

C te.

S te.

A te.

T te. Re-dem-ti - o-nem mi-sit po - pu-lo su-o mi-sit po - pu - lo.

Q te.

B te.

CV te. Solo Re-dem-ti - o-nem mi-sit po - pu - lo.

SV te.

AV te.

TT te.

QT te.

BT te.

BC 64 # 6

66

C

S

man - da - vit in ae - ter - num tes - ta - men - tum su - um,

A

T

su - o; man - da - vit in ae -

Q

B

CV

su - o;

Solo

SV

tes - ta - mentum su - - - um

AV

TT

QT

BT

66 # 6

BC

68

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

man - da-vit in ae-ter-num tes-ta-men - tum su -

ter-num tes-ta-men - tum su - um, <man - da-vit in ae-ter-num tes-ta-men-tum su - - -

tes - ta-men-tum su - - um

tes-ta-men - tum su - um

tes-ta-men - tum su -

68 6 # 6 #

70

C
San-ctum, <sanctum> et ter-ri - bi - le, <et ter-ri - bi - le> no-men e-jus, <no-men e - jus:> i -

S
um. San-ctum, <sanctum> et ter-ri - bi - le, <et ter-ri - bi - le> no-men e-jus, <no-men e - jus:>

A
San-ctum, <sanctum> et ter-ri - bi - le, <et ter-ri - bi - le> no-men e-jus, <no-men e - jus:> i -

T
um.> San-ctum, <sanctum> et ter-ri - bi - le, <et ter-ri - bi - le> no-men e-jus, no-men e - jus:

Q
San-ctum, <sanctum> et ter-ri - bi - le, <et te-ri - bi - le> no-men e-jus, <no-men e - jus:>

B
San-ctum, <sanctum> et te-ri - bi - le, <et te-ri - bi - le> no-men e jus, <no-men e - jus:>

CV
Tutti
San-ctum, <sanctum> et te-ri - bi - le, <et te-ri - bi - le> no-men e-jus, <no-men e - jus:>

SV
Tutti
San-ctum, <sanctum> et te-ri - bi - le, <et te-ri - bi - le> no-men e-jus, <no-men e - jus:>

AV
Tutti
San-ctum, <sanctum> et te-ri - bi - le, <et te-ri - bi - le> no-men e-jus, <no-men e - jus:>

TT
San-ctum, <sanctum> et te-ri - bi - le, <et te-ri - bi - le> no-men e-jus, <no-men e - jus:>

QT
Tutti
San-ctum, <sanctum> et te-ri - bi - le, <et te-ri - bi - le> no-men e-jus, <no-men e - jus:>

BT
Tutti
um San-ctum, <sanctum> et te-ri - bi - le, <et te-ri - bi - le> no-men e-jus, no-men e - jus:

BC
70 6 6

73

C
- ni - ti - um sa - pi - en - ti - ae ti - mor Do - mi - ni,

S

A
ni - ti - um sa - pi - en - ti - ae ti - mor Do - mi -

T

Q
i - ni - ti - um sa - pi - en - ti - ae ti - mor Do - mi -

B
i - ni - ti - um sa - pi - en - ti - ae,

CV

SV

AV

TT

QT

BT

73 76 5 6 6

BC

75

C i - ni - ti-um sa-pi - en - ti - ae ti - - mor, ti -

S i - ni - ti-um sa-pi - en - ti - ae ti - mor, ti -

A ni, i - ni - ti-um sa-pi - en - ti - ae ti - - - mor

T i - ni - ti-um sa-pi - en - - - - ti - ae ti -

Q ni, i - ni - ti-um sa - pi - en - ti - ae ti - mor, ti -

B i - ni - ti-um sa-pi - en - ti - ae ti - mor, ti - mor

CV i - ni - ti-um sa-pi - en - - - ti - ae ti - mor

SV i - ni - ti-um sa-pi - en - ti - ae ti - mor, ti -

AV i - ni - ti-um sa-pi - en - ti - ae ti - - - -

TT i - ni - ti-um sa-pi - en - ti - ae ti - mor, ti -

QT i - ni - ti-um sa-pi - en - ti - ae ti - - - -

BT i - ni - ti-um sa-pi - en - ti - ae ti - mor, ti - mor

75 6 # 6 6

BC

77

C
- mor Do - mi - ni. Intellec-tus bo - - - nus om - ni-bus fa-ci-en - ti-bus

S
- - mor Do - mi-ni. Intellec-tus bo - - - nus om - ni-bus fa-ci-en - ti-bus

A
Do - mi - ni. om - ni-bus fa-ci-en - ti-bus

T
8 - - mor Do - mi-ni. om - ni-bus fa-ci-en - ti-bus

Q
8 - - mor Do-mi - ni. om - ni-bus fa-ci-en - ti-bus

B
Do - mi - ni. om - bi-bus fa-ci-en - ti-bus

CV
Do - mi - ni. om - ni-bus fa-ci-en - ti-bus

SV
- - mor Do - mi-ni. om - ni-bus fa-ci-en - ti-bus

AV
mor Do - mi - ni. om - ni-bus fa-ci-en - ti-bus

TT
8 - - mor Do - mi-ni. om - ni-bus fa-ci-en - ti-bus

QT
8 - - mor Do - mi-ni. om - ni-bus fa-ci-en - ti-bus

BT
Do - mi - ni. om - ni-bus fa-ci-en - ti-bus

BC
77 # # # 6 #

80

C e - um: lau - da - ti - o e - jus, lau - da - ti - o e - jus

S e - um: lau - da - ti - o e - jus, lau - da - ti - o

A e - um:

T e - um:

Q e - um:

B e - um:

CV e - um:

SV e - um: ma - **Solo**

AV e - um: ma - net **Solo**

TT e - um: ma - net **Solo**

QT e - um:

BT e - um:

80

BC

82

C
ma - net in sae - cu-lum, ma-net in sae - cu-lum sae - cu-li, lau-da - ti-o e- jus, <lauda - ti-o

S
e- jus ma - net in sae - - - cu-lum sae - cu - li, lau-da - ti-o e- jus, <lauda - ti-o

A
lau-da - ti-o e- jus, <lauda - ti-o

T
lau-da - ti-o e- jus, <lauda - ti-o

Q
lau-da - ti-o e- jus, <lauda - ti-o

B
lau-da - ti-o-e- jus, <lauda - ti-o

CV
Solo ma - net *Tutti* lau-da - ti-o e- jus, <lauda - ti-o

SV
net *Tutti* lau-da - ti-o e- jus, <lauda - ti-o

AV
Tutti lau-da - ti-o e- jus, <lauda - ti-o

TT
Tutti lau-da - ti-o e- jus, <lauda - ti-o

QT
Solo ma - net *Tutti* lau-da - ti-o e- jus, <lauda - ti-o

BT
Solo in sae-cu-lum sae-cu - li *Tutti* lau-da - ti-o e- jus, <lauda - ti-o

BC
82 6

85

C
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li.

S
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li.

A
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li. Glo - ri - a

T
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li. Glo - ri - a

Q
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li.

B
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li.

CV
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li.

SV
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li.

AV
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li.

TT
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li. Trombone

QT
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li. Trombone

BT
e - jus> ma - net, ma - net in sae - cu-lum sae - cu - li. Trombone

BC
85

88

C

S

A
Pa - tri, et Fi - li - o, et Fi - - - li -

T
Pa - - - - tri, et Fi - li - o, et Fi - - - - li -

Q
et

B

CV

SV

AV

TT

QT

BT

88 BC

91

C

S

A
o, et Spi-ri - tu-i San - - - - - cto.

T
o, et Spi-ri - tu - i San - cto.

Q
Spi-ri - tu-i San - - - - - cto.

B
et Spi-ri - tu-i San - cto, et Spi-ri - tu-i San - - - - - cto.

CV
Violino

SV
Violino

AV
Violino

TT

QT

BT

BC
91

94

C si - - - - cut e-rat-in prin - ci - pi-o, et___nunc, et___

S si - - - - cut e-rat in prin - ci - pi-o, et___nunc,

A

T

Q

B

CV

SV

AV

TT *Solo* si-cut e-rat in prin - ci - pi - o,

QT

BT

94 6 BC

96

C nunc, <et ___nunc> et semper, et in sae - cu - la

S et ___nunc et sem - - - per, et in sae - cu - la

A et in sae - cu - la

T et in sae - cu - la

Q et in sae - cu - la

B et in sae - cu - la

CV **Tutti** et in sae - cu - la

SV **Tutti** et in sae - cu - la

AV **Tutti** et in sae - cu - la

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

QT **Tutti** et in sae - cu - la

BT **Tutti** et in sae - cu - la

96 6 BC et in sae - cu - la

99

C
sae - cu - lo - rum. A - men. <et in

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

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

T
sae - cu - lo - rum. A - - - men. <et in

Q
sae - cu - lo - rum. A - - - men. <et in

B
sae - cu - lo - rum. A - - - men. <et in

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

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

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

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

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

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

99
BC
#

102

C
sae - cu - la sae - cu - lo - rum. A - - - men.>

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

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

T
sae - cu - la sae - cu - lo - rum. A - - - men.>

Q
sae - cu - la sae - cu - lo - rum. A - - - men.>

B
sae - cu - la sae - cu - lo - rum. A - - - men.>

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

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

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

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

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

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

BC
102 6 #

Beatus Vir

Canto

Sesto

Alto

Tenore

Quinto

Basso

Be - a - - - - tus vir qui ti - met Do - mi -

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

Trombone

Trombone

Trombone

b 6 7 6

4

C In ____ man-da-tis e - jus vo - let ni - - - mis, <in man-da-tis

S

A

T

Q num, in ____ man-da-tis e - jus

B

CV

SV

AV

TT

QT

BT

BC 7 76 6 #

7

C e - jus vo-let ni - mis.> Po - tens in ter - - ra,

S Po - tens in ter - - ra,

A Po - tens in ter - - ra,

T Po - tens in ter - - ra,

Q vo - let ni - - - mis. Po - tens in ter - - ra,

B Po - tens in ter - - ra,

CV Po - tens in ter - - ra,

SV **Tutti**
Po - tens in ter - - ra,

AV **Tutti**
Po - tens in ter - - ra,

TT **Tutti**
Po - tens in ter - - ra,

QT **Tutti**
Po - tens in ter - - ra,

BT **Tutti**
Po - tens in ter - - ra,

BC 7 7 **Tutti**
Po - tens in ter - - ra,

11

C <po - tens in ter - - - ra> e - - - rit se - men

S <po - tens in ter - - - ra> e - - - rit se - men

A <po - tens in ter - - - ra> e - - - rit se - men

T <po - tens in ter - - - ra> e - - - rit se - men

Q <po - tens in ter - - - ra> e - - - rit se - men

B <po - tens in ter - - - ra> e - - - rit se - men

CV po - tens in ter - - - ra e - - - rit se - men

SV po - tens in ter - - - ra e - - - rit se - men

AV <po - tens in ter - - - ra> e - - - rit se - men

TT <po - tens in ter - - - ra> e - - - rit se - men

QT <po - tens in ter - - - ra> e - - - rit se - men

BT po - tens in ter - - - ra e - - - rit se - men

BC 11 6 6 # # #

14

C
e - jus, e - rit, e - rit se - - - men e -

S
e - jus, e - rit, e - rit se - - - men e -

A
e - jus, e - rit, e - rit se - - - men e -

T
e - - - jus, e - rit, e - rit se - men e -

Q
e - - - jus, e - rit, e - rit se - men e -

B
e - - - jus, e - rit, e - rit se - men e -

CV
e - - - jus, e - rit, e - rit se - men e -

SV
e - - - jus, e - rit, e - rit se - men e -

AV
e - - - jus, e - rit, e - rit se - men e -

TT
e - - - jus, e - rit, e - rit se - men e -

QT
e - - - jus, e - rit, e - rit se - men e -

BT
e - - - jus, e - rit, e - rit se - men e -

14

BC

Detailed description: This is a musical score for 14 voices, labeled C through BC. The score is arranged in 14 staves, each with a vocal part and its corresponding lyrics. The lyrics are: 'e - jus, e - rit, e - rit se - - - men e -'. The music is written in a common time signature (C) and a key signature of one sharp (F#). The vocal parts are: C (Soprano), S (Soprano), A (Alto), T (Tenor), Q (Tenor), B (Bass), CV (Contralto), SV (Soprano), AV (Alto), TT (Tenor), QT (Tenor), BT (Bass), and BC (Bass). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score is numbered '14' at the top left and bottom left.

17

C
jus,

S
jus, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce -

A
jus, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - - - -

T
8
jus,

Q
8
jus,

B
jus,

CV
jus,

SV
jus,

AV
jus,

TT
8
jus,

QT
8
jus,

BT
jus,

17
BC

21

C

S
tur,

A
tur,

T
8
ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - - - -

Q

B
ge - ne - ra - ti - o rec - to - rum be - ne - - di - ce -

CV

SV

AV

TT

QT

BT

21

BC
6 #

24

C
ge - ne - ra - ti - o rec - to - rum,

S
ge - ne - ra - ti - o rec -

A
ge - ne - ra - ti - o rec - to - rum,

T
8
tur, ge - ne - ra - ti - o rec - to - rum,

Q
8
ge - ne - ra - ti - o rec - to - rum, <ge - ne - ra - ti - o - rec -

B
tur, ge - ne - ra - ti - o - rec - to - rum,

CV
ge - ne - ra - ti - o rec - to - rum, <ge - ne - ra - ti - o rec -

SV
ge - ne - ra - ti - o rec - to - rum, <ge - ne - ra - ti - o rec -

AV
ge - ne - ra - ti - o rec - to - rum, ge - ne - ra - ti - o rec -

TT
8
ge - ne - ra - ti - o rec - to - rum, ge - ne - ra - ti - o rec -

QT
8
ge - ne - ra - ti - o rec - to - rum, ge - ne - ra - ti - o rec -

BT
ge - ne - ra - ti - o rec - to - rum, <ge - ne - ra - ti - o rec -

24
BC

27

C <ge - ne - ra - ti - o rec - to - rum> be - - - ne -

S to - rum, <ge - ne - ra - ti - o rec - to - rum> be - ne -

A <ge - ne - ra - ti - o rec - to - rum> be - ne -

T <ge - ne - ra - ti - o rec - to - rum> be - - - ne -

Q to - rum> be - ne - di - ce - tur, <be - ne -

B <ge - ne - ra - ti - o rec - to - rum> be - - - ne -

CV to - rum> be - ne - di - ce - tur, <be - ne -

SV to - rum> be - ne - di - ce - tur, <be - ne -

AV to - rum be - ne - di - ce - tur, be - ne -

TT to - rum be - ne - di - ce - tur, <be - ne -

QT to - rum be - ne - di - ce - tur, <be - ne -

BT to - rum> be - ne - di - ce - tur, be - ne -

27 BC

30

C
di - - ce - - - - - tur.

S
di - - ce - - - - - tur.

A
di - - ce - - - - - tur.

T
8 di - - ce - - - - - tur. Glo - ri - a et di -

Q
8 di - - ce - - - - - tur.>

B
di - - ce - - - - - tur.

CV
di - - ce - - - - - tur.>

SV
di - - ce - - - - - tur.>

AV
di - - ce - - - - - tur.

TT
8 di - - ce - - - - - tur.>

QT
8 di - - ce - - - - - tur.>

BT
di - - ce - - - - - tur.

BC
30

33

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

33

et ju-st - ti-a e-jus ma -

vi - ti - ae in do - - - - - mo e - jus,

sti - ti - a e-jus ma - net in

36

C

S

A
- - net in sae - cu-lum sae - cu - li.

T
8 et ju - sti - ti - a e - jus ma - - - net in

Q
8

B
sae - - - cu-lum sae - cu - li, et ju - sti - ti - a e - jus ma -

CV
Solo et ju - sti - ti - a e - jus

SV

AV

TT
8

QT
8

BT

36
BC

38

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Ex - or - tum est, ex - or-tum est in

Ex - or - tum

sae - cu-lum sae - - - cu - li.

- net in sae - cu-lum sae - - - cu - li.

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

Trombone

Trombone

Trombone

38 6 76 76

41

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

41

6

Solo

Solo

tenebris lumen rec - tis, mi - se - ri - cors et mi - se - ra - tor et jus - tus,

est, <exortum est> in tenebris lu - men rec - tis, mi - se - ri -

mi - se - ri - cors et mi - se -

mi - se - ri - cors et mi - se - ra - tor et ju - stus.

44

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

44

mi - se - ri - cors et mi - se - ra - - - tor et

cors et mi - se - ra - - tor et ju - stus, <mi - se - ri - cors et mi - se - ra - tor et ju -

ra - - - tor et ju - - - stus.

46

C
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo> qui mi - se -

S
ju - stus. Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

A
- - stus.> Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

T
8
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

Q
8
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo> qui mi - se -

B
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

CV
Tutti
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

SV
Tutti
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

AV
Tutti
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

TT
8
Tutti
Ju - cun - dus ho - mo, <ju - cun - dus ho - mo>

QT
8
Ju - cun - dus ho - mo, ju - cun - dus ho - mo qui mi - se - **Solo**

BT
Tutti
Ju - cun - dus ho - mo, ju - cun - dus ho - mo qui mi - se - **Solo**

BC
46
7 7
#

50

C re - tur et com - mo - dat,

S qui mi - se - re - tur et com - mo -

A

T qui mi - se - re - tur et co - mo -

Q re - tur et com - mo dat,

B qui mi - se - re - tur et com - mo -

CV

SV

AV

TT **Solo** qui mi - se - re - tur et com - mo -

QT re - tur et com - mo - dat,

BT re - tur et com - mo - dat,

50 6

BC

53

C

S
dat,

A
dis - po - net ser - mo - nes su -

T
8
dat,

Q
8
dis - po - net ser - mo - nes su - - - os in ju -

B
dat, dis - po - net ser - mo - nes su - - - os

CV
Violino

SV
Violino

AV
Violino

TT
8
dat,

QT
8

BT

53

BC

56

C dis - po - net ser - mo - nes su -

S dis - po - net ser - mo - nes su - - - os in ju -

A os in ju - di - ci - o,

T dis - po - net ser - mo - nes su - - - os

Q di - - - ci - o,

B in ju - di - ci - o,

CV

SV

AV

TT Trombone

QT Trombone

BT Trombone

56

BC

59

C
os in ju - di - ci - o,

S
di - - - - ci - o,

A
qui - - - a in ae - ter - num non

T
8 in ju - di - ci - o,

Q
8 qui - a in ae - ter - num non com - mo -

B
qui - a in ae - ter - num non com -

CV

SV

AV

TT
8

QT
8

BT

59
BC

62

C
qui - a in ae - ter - num non com - mo -

S
qui - a in ae - ter - num non com - mo

A
com - mo - ve - - - bi - tur,

T

Q
ve - - - - bi - tur,

B
mo - ve - - - bi - tur,

CV

SV

AV

TT

QT

Solo

BT
qui - a in ae - ter - - - num non com -

62
6 7 6
BC

65

C
ve - - - bi - tur, <qui - - a in ae -

S
ve - - - bi - tur, <qui - - a in ae -

A
<qui - - a in ae -

T
qui - - - a in ae -

Q
<qui - - a in ae -

B
<qui - - a in ae -
Tutti

CV
qui - - - a in ae -
Tutti

SV
qui - - - a in ae -
Tutti

AV
qui - - - a in ae -
Tutti

TT
qui - - - a in ae -
Tutti

QT
qui - - - a in ae -
Tutti

BT
mo - ve - bi - tur, qui - - - a in ae -

BC
65

68

C
 ter - num non com - mo - ve - bi - tur.> In me-mo-ri - a, <in memoria> ae-ter na

S
 ter - num non com - mo - ve - bi - tur.>

A
 ter - num non com - mo - ve - bi - tur.>

T
 ter - num non com - mo - ve - bi - tur.

Q
 ter - num non com - mo - ve - bi - tur.>

B
 ter - num non com - mo - ve - bi - tur.>

CV
 ter - num non com - mo - ve - bi - tur.

SV
 ter - num non com - mo - ve - bi - tur.

AV
 ter - num non com - mo - ve - bi - tur.

TT
 ter - num non com - mo - ve - bi - tur.

QT
 ter - num non com - mo - ve - bi - tur. **Solo**
 In memo-ri-a ae-

BT
 ter - num non com - mo - ve - bi - tur.

68
 BC

72

C e - - - - - rit jus - tus, ab au - di - ti - o - - ne,

S

A

T

Q ab au - di - ti - o - - ne, <ab au - di - ti -

B

CV

SV

AV

TT Solo ab au - di - ti - o - ne, ab au - di - ti - o - ne

QT ter - - - - - na e - rit ju - - - - stus,

BT

72

BC

74

C *<ab au - di - ti - o - ne>* ma - la non _____ ti - me - bit, non ti - me -

S

A

T

Q *o - ne>* ma - - - la non _____ ti - me - bit, non ti -

B

CV

SV

AV

TT *ma - la*

QT

BT *Solo*
non ti - me - bit, non ti - me - - - bit, non ti -

74 BC # 6 6 # #

76

C
- - bit.

S
Pa - ra - tum cor e - jus,

A
Pa - ra - tum cor e - jus,

T
8
Pa - ra - tum cor e - jus, <pa - ra - tum cor e - jus> spe -

Q
8
me - bit.

B
Pa - ra - tum cor e - jus, <pa - ra - tum cor e - jus> spe -

CV
Violino

SV
Violino

AV
Violino

TT
8
Trombone

QT
8
Trombone

BT
Trombone

me - bit.

76

BC

78

C

S
pa - ra - tum cor e - jus spe - ra - re in Do - mi - no.

A
<pa - ra - tum cor e - jus> spe - ra - re in Do - mi - no. con -

T
8
ra - re in Do - mi - no.

Q
8
con - fir - ma - tum est cor e - jus,

B
ra - re in Do - mi - no. con - fir - ma - tum est cor

CV

SV

AV

TT
8

QT
8

BT

BC
78 6 6

80

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

80

do-nec des-pi - ci - at,

- fir-ma-tum est cor e - jus, do-nec des-pi - ci - at,

non com-mo-ve - bi - tur, <non com-mo-

non com-mo - ve - bi - tur

e - jus, non com-mo - ve - bi - tur, <non com-mo-

80 # # # 6

82

C 
 <do-nec des-pi - ci - at>

S 
 i - ni - mi - cos, <i - ni - mi - cos, i - ni - mi - cos> su - os.

A 
 <do-nec des-pi - ci - at> i - ni - mi - cos, <i - ni - mi - cos> su - - - os.

T 
 8
ve - bi - tur>

Q 
 8

B 
ve - bi - tur> i - ni - mi - cos, <i - ni - mi - cos> su - os.

CV 
 8

SV 
 8

AV 
 8

TT 
 8

QT 
 8

BT 
 8

BC 
 82



85

C Dis - per - sit, de - dit pau - pe - - - ri - bus,

S

A

T

Q

B

Ju sti - ti - a

Solo
CV Dis - per - sit, de - dit pau - pe - - - ri - bus,

Solo
SV Ju - sti - ti - a

AV

Solo
TT Dis - per - sit, de - dit pau - pe - - - ri - bus,

QT

BT

85 BC

88

C

S

A

Dis - per - sit, de - dit pau - pe - - - ri - bus,

T

Q

Dis - per - sit, de - dit pau - pe - - - ri - bus,

B

e - jus, <ju - sti - ti - a

CV

SV

e - jus, Ju - sti - ti - a

AV

Solo
Ju - sti - ti - a

TT

QT

BT

Solo
Dis - per - sit, de - dit pau - pe - - - ri - bus,

88

BC

91

C

ju - sti - ti - a

S

Dis - per - sit, de - dit pau - pe - - - ri - bus,

A

T

8 Dis - per - sit, de - dit pau - pe - - - ri - bus,

Q

8

B

e - jus>

CV

SV

e - jus

AV

e - jus, ju - sti - ti - a

TT

8

QT

Solo

8 Dis - per - sit, de - dit pau - pe - - - ri - bus,

BT

91

BC

94

C
e - jus, <ju - sti - ti - a e - jus>

S
ju - sti - ti - a

A
ju - sti - ti - a e - jus, <ju - sti - ti - a

T
iu - sti - ti - a e - jus

Q
ju - sti - ti - a e - jus

B
ma - - - - - net,

CV

SV

AV
e - jus

TT
ma - - - - - net, ma - - - - -

QT

BT
ma - - - - - net, ma - - - - -

BC
94 # #

97

C
ma - net in sae - cu - lum sae - - - - cu -

S
e - jus ma - net in

A
e - jus>

T
ma - net in

Q

B
ma - net in sae - cu - lum sae - - - - cu -

CV
ma - net in sae - cu - lum sae - - - - cu - li.

SV

AV

TT
net,

QT

BT
net, ma - net in

BC
97 # #

100

C
li. Cor - nu

S
sae - cu - lum sae - - cu - li. Cor - nu

A
Cor - nu

T
8 sae - cu - lum sae - - cu - li. Cor - nu

Q
8 Cor - nu

B
li. Cor - nu

CV
Cor - nu
Tutti

SV
Cor - nu
Tutti

AV
Cor - nu
Tutti

TT
8 Cor - nu
Tutti

QT
8 Cor - nu
Tutti

BT
sae - cu - lum sae - - cu - li. Cor - nu

BC
100
#

104

C
e - jus ex - al - ta - - - bi - tur, <cor - nu

S
e - jus ex - al - ta - - - bi - tur, cor - nu

A
e - jus ex - al - ta - - - bi - tur, <cor - nu

T
e - - - jus ex - - - al - ta - bi - tur in glo - ri -

Q
e - - - jus ex - - - al - ta - bi - tur in glo - ri -

B
e - - - jus ex - - - al - - ta - - bi - tur,

CV
e - - - jus ex - al - ta - bi - tur in glo - - ri - a,

SV
e - - - jus ex - al - ta - bi - tur in glo - - ri - a,

AV
e - - - jus ex - al - ta - bi - tur in glo - - ri - a,

TT
e - - - jus ex - al - ta - bi - tur in glo - - ri - a,

QT
e - - - jus ex - al - ta - bi - tur in glo - - ri - a,

BT
e - - - jus ex - - - al - - ta - - bi - tur,

104
BC
#

107

C
e - jus ex - al - ta - bi - tur> in glo - ri -

S
e - jus ex - al - ta - bi - tur in glo - - - ri -

A
e - jus ex - al - ta - bi - tur> in glo - - - ri -

T
a, ex - al - ta - bi - tur in glo - ri -

Q
a, ex - al - ta - bi - tur in glo - ri -

B
ex - - - al - - - ta - bi - tur in glo - ri -

CV
ex - - - al - - - ta - bi - tur in glo - ri -

SV
ex - al - - - ta - bi - tur in glo - ri -

AV
ex - - - al - - - ta - bi - tur in glo - ri -

TT
ex - - - al - - - ta - bi - tur in glo - - - ri -

QT
ex - al - - - ta - bi - tur in glo - ri -

BT
ex - - - al - - - ta - bi - tur in glo - ri -

BC
107 6 # 6 6 #

110

C
a, in glo - ri - - - a.

S
a, in glo - ri - - - a.

A
a, in glo - ri - - - a.

T
a, in glo - - - ri - a.

Q
a, in glo - ri - - - a.

B
a, in glo - ri - - - a. Pec - ca - tor vi -

CV
a, in glo - ri - - - a.

SV
a, in glo - ri - - - a.

AV
a, in glo - ri - - - a.

TT
a, in glo - ri - - - a.

QT
a, in glo - ri - - - a.

BT
a, in glo - ri - - - a.

BC
110 6 6 # #

113

C et i-ra-sce-tur, <et i-ra-sce - tur,> et i-ra-sce-tur, et i-ra-sce - tur

S et i-ra-sce-tur, et i-ra-sce - tur, <et i-ra-sce-tur, et i-ra-

A

T

Q

B de - bit, <pec - ca - tor vi - de - bit>

CV

SV

AV

TT

QT

BT

113 #

BC

115

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

115

BC

sce - tur> den-ti-bus su - is fre-met, fre-met et ta-be - - -

den-ti-bus su - is fre-met, fre-met et ta-be - - - scet, den-ti-bus su - is fre-met, fre-met et ta-be -

Detailed description: This is a page of a musical score, page 252, starting at measure 115. It features 13 staves for different vocal parts: C (Contralto), S (Soprano), A (Alto), T (Tenor), Q (Quinto), B (Basso), CV (Contralto), SV (Soprano), AV (Alto), TT (Tenor), QT (Quinto), BT (Basso), and BC (Basso Continuo). The Soprano part (S) has the lyrics: "sce - tur> den-ti-bus su - is fre-met, fre-met et ta-be - - -". The Bass part (B) has the lyrics: "den-ti-bus su - is fre-met, fre-met et ta-be - - - scet, den-ti-bus su - is fre-met, fre-met et ta-be -". The BC part (BC) is a basso continuo line. The score is written in a key with one flat (B-flat) and a common time signature (C). The vocal parts C, A, T, Q, CV, SV, AV, TT, QT, and BT are mostly silent in this section, indicated by rests. The Soprano and Bass parts have melodic lines with lyrics. The BC part has a rhythmic accompaniment.

117

C de-si-de-ri-um pec-ca-to-rum pe - ri - bit.

S scet, de-si-de-ri-um pec-ca - to - rum pe - ri - bit, pe - ri - bit

A

T

Q

B scet, pe - ri - bit, <pe - ri - bit,> pe - ri - bit, <pe - ri - bit, pe - ri - bit>

CV

SV

AV

TT

QT

BT

117 # 6 # # #

BC

Detailed description of the musical score: The score is for a choir with 13 parts. The parts are labeled C (Contralto), S (Soprano), A (Alto), T (Tenore), Q (Quinto), B (Basso), CV (Contravox), SV (Sopravox), AV (Alto vox), TT (Tenore alto), QT (Quinto alto), BT (Basso tenore), and BC (Basso continuo). The music is in a common time signature. The Soprano (S) and Bass (B) parts have lyrics. The BC part is a basso continuo line with figured bass notation. The score is for measures 117-119. The Soprano (S) part has lyrics: "de-si-de-ri-um pec-ca-to-rum pe - ri - bit." The Bass (B) part has lyrics: "scet, de-si-de-ri-um pec-ca - to - rum pe - ri - bit, pe - ri - bit". The BC part has figured bass notation: "117 # 6 # # #".

120

C

S

A

T
8
Glo - ri - a Pa - tri, et _____ Fi - li - o, et

Q
8

B

CV

SV

AV

TT
Trombone
8

QT
Trombone
8

BT
Trombone

BC
120

123

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

123

6 # 6 ## #

et Spi - ri - tu - i San - - - - - cto.

Spi - ri - tu - i San - - - - - cto, <et Spi - ri - tu - i San - - - - - cto.>

126

C Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

S Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

A Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

T Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

Q Sicut erat in principio, et nunc, et sem - per, et in sae - cu-la, <et—

B Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

CV Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

SV Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

AV Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

Tutti
TT Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

Tutti
QT Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, et—

Tutti
BT Sicut erat in principio, et nunc, et sem - - - per, et in sae - cu-la, &—

126
BC

129

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

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

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

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

Q
— in sae - cu - la sae - cu - lo - rum. A - men. <sae - cu - lo - rum. A - men.> et in sae - cu - la

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

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

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

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

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

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

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

BC
129 6 6 # # #

132

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

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

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

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

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

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

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

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

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

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

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

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

BC
132 # #

Laudate pueri Dominum, Secundi Toni

Canto

Sesto

Alto

Tenore

Quinto

Basso

Lau - da - - - - te pu-e-ri Do - - - -

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

6

The image shows a musical score for the hymn 'Laudate pueri Dominum, Secundi Toni'. It is divided into two systems. The first system includes vocal parts for Canto, Sesto, Alto, Tenore, Quinto, and Basso. The Tenore part has lyrics: 'Lau - da - - - - te pu-e-ri Do - - - -'. The second system includes instrumental parts for Canto and Violino, Sesto and Violino, Alto and Violino, Tenore and Trombone, Quinto and Trombone, and Basso and Trombone. At the bottom, there is a part for Basso Per l'Organo. The score is in 3/4 time, with a key signature of one flat (B-flat). The Tenore part features a melodic line with a trill-like figure in the second measure.

3

C

S

A

Lau-da - te, <lau - da-te> no-men Do-mi - ni,

T

mi-num, lau - da - te no - men Do -

Q

Lau-da - te, lau - da - te no-men Do-mi - ni,

B

Lau-da - te, <lau - da-te> no-men Do-mi - ni,

CV

SV

AV

TT

QT

BT

3

6 #

BC

Detailed description: This is a page of a musical score, page 260. It features a SATB choir and a basso continuo (BC). The SATB parts (Soprano, Alto, Tenor, Bass) have lyrics: 'Lau-da - te, <lau - da-te> no-men Do-mi - ni, mi-num, lau - da - te no - men Do -'. The Alto part has a triplet of eighth notes in the first measure. The Tenor part has a triplet of eighth notes in the second measure. The Bass part has a triplet of eighth notes in the first measure. The BC part has a triplet of eighth notes in the first measure, a sixteenth note in the second measure, and a triplet of eighth notes in the third measure. The BC part also has a sixteenth note in the fourth measure and a triplet of eighth notes in the fifth measure. The BC part has a sharp sign in the sixth measure. The BC part has a sharp sign in the sixth measure. The BC part has a sharp sign in the sixth measure.

6

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

6

lau - da - te, <lau - da - te> no - men Do - mi -
 - mi - ni, lau - da - te, <lau - da - te> no - men Do - mi -
 lau - da - te, <lau - da - te> no - men Do - mi - ni, lau - da - te no - men Do - mi -
 lau - da - te, <lau - da - te> no - men Do - mi - ni, <no - men Do - mi -

Trombone

8

C Sit, sit no - men Do - mi-ni, sit no - men Do - mi-ni be - ne -

S Sit, sit no - men Do - mi-ni, sit no - men Do - mi-ni be - ne - dic -

A ni.

T ni.

Q ni.

B ni.>

CV

SV

AV

TT

Trombone

QT

Trombone

BT

8 # 6 6 6 6

BC

11

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

11

dic - tum, ex — hoc, ex — hoc, ex hoc nunc et us - que in sae -

- - tum, ex — hoc, ex — hoc, ex hoc nunc et us - que in

11

14

C - - cu - lum, <ex hoc nunc et us - - - que in sae - - - cu - lum.>

S sae - cu-lum, <ex hoc nunc et us - - - que in sae - cu-lum.>

A

T

Q

B

CV

SV

AV

TT

QT

BT

14 6 # 6 #

BC

Detailed description: This is a musical score for a choir with 14 parts. The parts are labeled C, S, A, T, Q, B, CV, SV, AV, TT, QT, BT, and BC. The score is in 3/4 time and features Latin lyrics. The C and S parts have lyrics, while the others are mostly rests. The BC part has figured bass notation. The score is in 3/4 time and features Latin lyrics. The C and S parts have lyrics, while the others are mostly rests. The BC part has figured bass notation.

16

C
A so - lis or - tu, <a so - lis or - tu>

S
A so - lis or - tu, a so - lis or - tu

A
A so - lis or - tu, <a so - lis or - tu>

T
A so - lis or - tu, <a so - lis or - tu>

Q
A so - lis or - tu, <a so - lis or - tu>

B
A so - lis or - tu, <a so - lis or - tu>

CV
Tutti
A so - lis or - tu, <a so - lis or - tu>

SV
Tutti
A so - lis or - tu, <a so - lis or - tu>

AV
Tutti
A so - lis or - tu, <a so - lis or - tu>

TT
Tutti
A so - lis or - tu, <a so - lis or - tu>

QT
Tutti
A so - lis or - tu, <a so - lis or - tu>

BT
Tutti
A so - lis or - tu, <a so - lis or - tu>

BC
16
6 6 6

22

C us - que ad oc - ca - - - -

S us - que ad oc - ca - - sum

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

T

Q

B <us - que ad oc - ca - - - -

CV oc - ca - - - - sum,

SV oc - ca - - - - sum,

AV oc - ca - - - - sum,

TT oc - ca - - - - sum,

QT oc - ca - - - - sum,

BT oc - ca - - - - sum,

BC 22 6 7 6 7

25

C
sum, lau - da - bi - le, <lau - da - bi - le> no - men Do - mi - ni,

S
lau - da - bi - le, <lau - da - bi - le> no - men Do - mi - ni,

A
sum,>

T
lau - da - bi - le,

Q
lau - da - bi - le, lau -

B
sum,> lau -

CV
Violino

SV
Violino

AV
Solo lau - da - bi - le, lau - da - bi - le no - men Do - mi - ni, Violino

TT
Trombone lau -

QT
Trombone

BT
Trombone

BC
25

28

C
S
A
T
Q
B
CV
SV
AV
TT
QT
BT
BC

lau - da - bi - le, lau -
 lau - da - bi - le, <lau -
 lau - da - bi - le, <lau -
 lau - da - bi - le, <lau -
 da - bi - le, <lau - da - bi - le> no - men Do - mi - ni, lau - da - bi - le, <lau -
 da - bi - le, <lau - da - bi - le> no - men Do - mi - ni, lau - da - bi - le, <lau -
 Tutti
 lau - da - bi - le, lau -
 Tutti
 lau - da - bi - le, lau -
 Tutti
 lau - da - bi - le, lau -
 Tutti
 da - bi - le, lau - da - bi - le no - men Do - mi - ni, lau - da - bi - le, lau -
 Tutti
 lau - da - bi - le, lau -
 Tutti
 lau - da - bi - le, lau -
 28
 6

30

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

S
da - bi - le> no - - - - men Do - mi - ni.

A
da - bi - le> no - men Do - mi - - - - ni. Ex - cel -

T
da - - - - bi - le> no - men Do - mi - ni.

Q
da - - - - bi - le> no - men Do - mi - ni.

B
da - bi - le> no - men Do - - - - mi - ni.

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

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

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

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

QT
da - bi - le no - men — Do - mi - ni.

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

BC
30

32

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

32

6

sus, ex - cel - sus su-per o-mnes ge - tes Do - - - mi-nus,

et su-per cae-los glo-ri-a

et su-per

Solo

et su-per cae-los glo-ri-a e - jus.

Solo

et su-per cae-los glo-ri-a e - jus,

Solo

su - per om-nes gen-tes Do - mi - nus,

34

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Ex - cel - sus, ex - cel - sus su-per om-nes gen - tes Do -

e - jus,

cae-los glo-ri-a e - jus,

Solo
et su-per cae-los glo-ri-a e - jus,

Solo
et su-per cae-los glo - ri-a e - jus.

Solo
su - per om-nes gen-tes Do -

34 6 6

36

C et su - per cae - los glo - ri - a e - jus,

S et su - per cae - los glo - ri - a e - jus,

A et su - per cae - los glo - ri - a

T - - - mi - nus,

Q et su - per

B

CV

SV

AV et su - per

TT

QT et su - per cae - los glo - ri - a

BT - - - mi - nus,

36

BC

37

C
 <et su - per cae - los glo - ri - a e - jus.> Quis

S
 <et su - per cae - los glo - ri - a e - jus.> Quis

A
 e - jus, <et su - per cae - los glo - ri - a e - - - jus.> Quis

T
 et su - per cae - los glo - ri - a e - jus Quis

Q
 cae - los glo - ri - a e - jus. Quis

B
 et su - per cae - los glo - ri - a e - jus. Quis

CV
 Tutti
 Quis

SV
 Tutti
 Quis

AV
 cae - los glo - ri - a e - jus. Quis

TT
 Tutti
 Quis

QT
 e - jus. Quis

BT
 et su - per cae - los glo - ri - a e - jus. Quis

37
 BC

39

C
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter, qui in al - tis ha - bi -

S
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter, qui in al - tis ha - bi -

A
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter,

T
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter,

Q
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter,

B
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter,

CV
 si - cut Do - mi - nus, quis si - cut Do - mi - nus De - us nos - ter,

SV
 si - cut Do - mi - nus, quis si - cut Do - mi - nus De - us nos - ter,

AV
 si - cut Do - mi - nus, quis si - cut Do - mi - nus De - us nos - ter,

TT
 si - cut Do - mi - nus, quis si - cut Do - mi - nus De - us nos - ter,

QT
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter,

BT
 si - cut Do - mi - nus, <quis si - cut Do - mi - nus> De - us nos - ter,

BC
 39 \flat \flat 6 \natural

42

C
tat,

S
tat,

A
res - pi - cit in cae - lo, <res - pi - cit in cae - lo>

T
8
res - pi - cit in cae - lo, <res - pi - cit in cae - lo>

Q
8
et hu - mi - li - a,

B
et hu - mi - li - a,

CV

SV

AV

TT
Trombone

QT
Trombone

BT
Trombone

BC
42 6 6

44

C

qui in al - tis ha - bi - tat

S

qui in al - tis ha - bi - tat

A

et in ter - ra

T

et in ter - ra

Q

et hu - mi -

B

et hu -

CV

SV

AV

TT

QT

BT

44

6 #

BC

46

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

46 6 6

li - a res-pi-cit in cae - lo, <res-pi - cit in cae - lo> et

mi - li - a res-pi-cit in cae - lo, <res-pi - cit in cae-lo> et

Violino

Violino

Violino

46 6 6

48

C
Su - sci - tans, <su - sci - tans>

S
Su - sci - tans, <su - sci - tans>

A
Su - sci - tans, su - sci - tans

T
Su - sci - tans, <su - sci - tans>

Q
in ter - ra? Su - sci - tans, <su - sci - tans>

B
in ter - ra? Su - sci - tans, <su - sci - tans>

CV
Tutti
Su - sci - tans, su - sci - tans

SV
Tutti
Su - sci - tans, su - sci - tans

AV
Tutti
Su - sci - tans, su - sci - tans

TT
Tutti
Su - sci - tans, su - sci - tans

QT
Tutti
Su - sci - tans, su - sci - tans

BT
Tutti
Su - sci - tans, su - sci - tans

BC
48

51

C
a ter - ra in - - op - em, <a ter - ra

S
a ter - ra in - - op - em, <a ter - ra

A
a ter - ra in - - op - em, a ter - ra

T
a ter - ra in - - op - em, <a ter - ra

Q
a ter - ra in - - op - em, <a ter - ra

B
a ter - ra in - - op - em, <a ter - ra

CV
a ter - ra in - - op - em, a ter - ra

SV
a ter - ra in - - op - em, a ter - ra

AV
a ter - ra in - - op - em, a ter - ra

TT
a ter - ra in - - op - em, a ter - ra

QT
a ter - ra in - - op - em, a ter - ra

BT
a ter - ra in - - op - em, a ter - ra

51
BC
6 6 6 6

Detailed description: This is a page of a musical score for a SATBQBCVSVAVTTQTBTBC choir. The score is in a key with one flat (B-flat) and a common time signature. It consists of 13 staves. The lyrics are 'a ter - ra in - - op - em, <a ter - ra'. The music is written in a simple, homophonic style with mostly quarter and half notes. The BC staff at the bottom has a '51' above it and the number '6' repeated four times, likely indicating a measure number or a specific performance instruction. The page number '280' is in the top right corner.

54

C in - op - em,> et de ster - co - re

S in - op - em,> et de ster - co - re,

A in - op - em, et de ster - co -

T in - op - em,> et de ster - co - re

Q in - op - em,>

B in - op - em,>

CV in - op - em,

SV in - op - em,

AV in - op - em,

TT in - op - em,

QT in - op - em,

BT in - op - em,

54

BC

Detailed description: This is a page of a musical score for 13 voices, numbered 54. The voices are labeled C (Coprino), S (Soprano), A (Alto), T (Tenore), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenore Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). The lyrics are 'in - op - em,> et de ster - co - re'. The score is written in a single system with 13 staves. The first four staves (C, S, A, T) have lyrics. The fifth staff (Q) has 'in - op - em,>'. The sixth staff (B) has 'in - op - em,>'. The seventh staff (CV) has 'in - op - em,'. The eighth staff (SV) has 'in - op - em,'. The ninth staff (AV) has 'in - op - em,'. The tenth staff (TT) has 'in - op - em,'. The eleventh staff (QT) has 'in - op - em,'. The twelfth staff (BT) has 'in - op - em,'. The thirteenth staff (BC) is a basso continuo line with a '54' above it. The music is in a common time signature and a key signature with one flat (B-flat). The notation includes various note values, rests, and dynamic markings like '>' and ','.

57

C e - - - ri - gens, <e - - - ri - gens, e - - - ri -

S

A re,

T e - - - ri - gens, e - - - ri - gens, <e - - - ri - gens>

Q

B

CV

SV

AV

TT

QT

BT Solo e - - - ri - gens, e - - - ri - gens

57

BC

60

C
 gens> pau - per - em,

S
 et de ster - co - re

A
 <et de ster - co - re>

T
 pau - - - pe - rem,

Q
 et de ster - co -

B
 et de ster - co -

CV

SV

AV

TT

QT

BT
 — pau - pe - rem,

60
 6
 BC

63

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

63

BC

The image shows a page of a musical score for SATBQBCVSVAVTTQTBTBC. The score is in G major (one sharp) and 4/4 time. It consists of 13 staves. The vocal parts (Soprano, Alto, Tenor, Contralto, Soprano, Alto, Tenor, Bass) have lyrics. The keyboard parts (Q and B) have a 're,' marking. The Contralto part (CV) has a 'Solo' marking. The score is numbered 63 at the top left and bottom left. The lyrics are: 'e - - - ri - gens, e - - - ri - gens, <e - - - ri - gens>' for Soprano; 'e - - - ri - gens, <e - - - ri - gens, e - - - ri -' for Alto; 're,' for Quarta and Bass; 'e - - - ri - gens, e - - - ri - gens' for Contralto.

66

C et de ster - co - re

S pau - - - pe - rem, et de ster - co - re

A gens> pau - - pe - rem, et de ster - co - re

T et de ster - co - re

Q <et de ster - co - re> e -

B et de ster - co - re

CV **Tutti** et de ster - co - re

SV et de ster - co - re

AV et de ster - co - re

TT et de ster - co - re

QT **Tutti** et de ster - co - re

BT **Tutti** et de ster - co - re

66 6 b 6

BC

69

C
e - ri - gens, e - ri - gens pau - - - - - pe -

S
e - ri - gens, <e - ri - gens> pau - - - - - pe -

A
e - ri - gens, e - ri - gens, <e - ri - gens> pau - pe -

T
e - ri - gens, <e - ri - gens> pau - pe -

Q
- ri - gens, e - - ri - gens, <e - ri - gens, e - - - ri - gens> pau - pe -

B
e - ri - gens, e - ri - gens, <e - ri - gens> pau - pe -

CV
e - ri - gens, <e - ri - gens,> e - ri - gens pau - pe -

SV
e - ri - gens, e - ri - gens, e - ri - gens pau - pe -

AV
e - ri - gens, e - ri - gens, <e - ri - gens> pau - pe -

TT
e - ri - gens, e - ri - gens, <e - ri - gens> pau - pe -

QT
e - ri - gens, e - ri - gens, <e - ri - gens, e - ri - gens> pau - pe -

BT
e - ri - gens, e - ri - gens, e - ri - gens pau - pe -

BC
6 b 6 6 b #

73

C

rem: Ut col - lo-cet e - um cum prin - ci - - pi-bus, cum _____ prin -

S

rem:

A

rem:

T

rem:

Q

rem:

B

rem:

CV

rem: cum _____ prin - ci -

SV

rem:

AV

rem:

TT

rem:

QT

rem:

BT

rem:

73

BC

73

76

C
ci - pi - bus, cum prin-ci - pi -

S

A

T
cum prin-ci - pi - bus po - - - pu-li su - i,

Q

B
cum prin-ci - pi - bus po - - - pu-li su - i.

CV
- pi - bus

SV
Solo
cum prin-ci - pi - bus po - pu - li su - i.

AV

TT

QT

BT

76
6 6 #

BC

Trombone

80

C
i. Qui ha-bi-ta-re fa - cit, <qui ha-bi-ta-re fa - cit> ste-ri-lem in do - mo,

S
Qui ha-bi-ta-re fa - cit, <qui ha-bi-ta-re fa - cit> ste-ri-lem in do - mo, ma - trem fi-li-o - rum lae-

A
Qui ha-bi-ta-re fa - cit, <qui ha-bi-ta-re fa - cit> ste-ri-lem in do - mo,

T
i. Qui ha-bi-ta-re fa - cit, <qui ha-bi-ta-re fa - cit> ste-ri-lem in do - mo,

Q
Qui ha-bi-ta-re fa - cit, <qui ha-bi-ta-re fa - cit> ste-ri-lem in do - mo,

B
Qui ha-bi-ta-re fa - cit, <qui ha-bi-ta-re fa - cit> ste-ri-lem in do - mo,

CV
Tutti
Qui ha-bi-ta-re fa - cit, <qui ha-bi-ta-re fa - cit> ste-ri-lem in do - mo,

SV
Tutti
Qui ha-bi-ta-re fa - cit, qui ha-bi-ta-re fa - cit ste-ri-lem in do - mo,

AV
Tutti
Qui ha-bi-ta-re fa - cit, qui ha-bi-ta-re fa - cit ste-ri-lem in do - mo,

TT
Tutti
Qui ha-bi-ta-re fa - cit, qui ha-bi-ta-re fa - cit ste-ri-lem in do - mo,

QT
Tutti
Qui ha-bi-ta-re fa - cit, qui ha-bi-ta-re fa - cit ste-ri-lem in do - mo,

BT
Tutti
Qui ha-bi-ta-re fa - cit, qui ha-bi-ta-re fa - cit ste-ri-lem in do - mo,

BC
80 **b** 6

83

C

S
tan - - - - - tem,

A

T

Q

B
ma - trem fi - li - o - rum lae - tan - - - - -

CV
Violino

SV
Violino

AV
Violino

TT
Solo
ma - trem fi - li - o - rum lae - tan - - - - -

QT

BT

83

BC
6

85

C
Glo - ri - a Pa - tri,

S
ma - trem fi - li - o - rum lae - tan - - - - - tem. Glo - ri - a Pa - tri,

A
Glo - ri - a Pa - tri,

T
Glo - ri - a Pa - tri,

Q
ma - trem fi - li - o - rum lae - tan - - - - - tem. Glo - ri - a Pa - tri,

B
tem. Glo - ri - a Pa - tri,

CV
Tutti
Glo - ri - a Pa - tri,

SV
Tutti
Glo - ri - a Pa - tri,

AV
Tutti
Glo - ri - a Pa - tri,

TT
Tutti
tem. Glo - ri - a Pa - tri

QT
Glo - ri - a Pa - tri

BT
Solo lae - tan - tem **Tutti** lae - tan - tem. Glo - ri - a Pa - tri

BC
85 6 # #

88

C
 <Glo - ri - a Pa - tri,> et Fi - li - o,

S
 <Glo - ri - a Pa - tri,> et Fi - li - o,

A
 <Glo - ri - a Pa - tri,> et Fi - li - o, et Spi - ri - tu - i San - - - - - cto,

T
 <Glo - ri - a Pa - tri,> et Fi - li - o,

Q
 <Glo - ri - a Pa - tri,> et Fi - li - o,

B
 <Glo - ri - a Pa - tri,> et Fi - li - o, et

CV
 Glo - ri - a Pa - tri, et Fi - li - o, **Violino**

SV
 Glo - ri - a Pa - tri, et Fi - li - o, **Violino**

AV
 Glo - ri - a Pa - tri, et Fi - li - o, **Violino**

TT
 Glo - ri - a Pa - tri, et Fi - li - o, **Trombone**

QT
 Glo - ri - a Pa - tri, et Fi - li - o, **Trombone**

BT
 Glo - ri - a Pa - tri, et Fi - li - o, **Trombone**

88
 BC

91

C Si-cut e - rat

S Si-cut e - rat

A et Spi - ri - tu - i San - - - - - cto. Si-cut e - rat

T Si-cut e - rat

Q Si-cut e - rat

B Spi - ri - tu - i San - - - - - cto. Si-cut e - rat
Tutti

CV Si-cut e - rat
Tutti

SV Si-cut e - rat
Tutti

AV Si-cut e - rat
Tutti

TT Si-cut e - rat
Tutti

QT Si-cut e - rat
Tutti

BT Si-cut e - rat
Tutti

BC 91 # b 6

93

C
in prin - ci - pi - o, et nunc, et sem - per, et nunc, et

S
in prin - ci - pi - o, et nunc, et sem - - - per, et

A
in prin - ci - pi - o, et nunc, et sem - - - per, et nunc, et

T
in prin - ci - pi - o, et nunc, et sem - per, et

Q
in prin - ci - pi - o, et nunc, et sem - per, et nunc, et

B
in prin - ci - pi - o, et nunc, et sem - - - per, et nunc, et

CV
in prin - ci - pi - o, et nunc, et sem - per, et nunc, et

SV
in prin - ci - pi - o, et nunc, et sem - - - per, et

AV
in prin - ci - pi - o, et nunc, et sem - - - per, et

TT
in prin - ci - pi - o, et nunc, et sem - per, et

QT
in prin - ci - pi - o, et nunc, et sem - per, et

BT
in prin - ci - pi - o, et nunc, et sem - - - per, et nunc, et

BC
93 6 6

95

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

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

A sem - - - - - per,

T nunc, et sem - per,

Q sem - - - - - per,

B sem - - - - - per,

CV sem - - - - - per,

SV nunc, et sem - per,

AV nunc, et sem - per,

TT nunc, et sem - per,

QT nunc, et sem - - - - - per,

BT sem - - - - - per,

95 BC

97

C lo - - - - rum. A - men.

S - rum. A - - - - men.

A et in sae - cu - la sae - cu -

T et in sae - cu - la sae - cu - lo -

Q

B

CV

SV

AV

TT

QT

BT

97 6 # b

BC

99

C et in

S et in sae - cu - la, <et in

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

T - rum A - - - men, et in sae - cu - la

Q et in sae - cu - la sae -

B et in sae - cu - la sae -

CV et in sae - cu - la, et in

SV et in sae - cu - la, et in

AV et in sae - cu - la, et in

TT et in sae - cu - la, et in

QT et in sae - cu - la, et in

BT et in sae - cu - la sae -

BC 99 # 6 # b 6 b

101

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

S
sae - cu - la> sae - cu - lo - rum. A - men. et in sae - cu - la —

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

T
— sae - cu - lo - rum, sae - cu - lo - rum. A - men. et in sae - cu - la sae - cu -

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

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

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

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

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

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

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

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

BC
101 \flat \sharp \sharp 6

103

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

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

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

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

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

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

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

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

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

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

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

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

BC
103 6 #

Laudate Dominum

Canto

Sesto

Alto

Tenore

Quinto

Basso

Lau - da - - - - te Do - mi -

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

Violino

Violino

Violino

2

2

#

3

C Lau-da-te e -

S Lau-da-te -

A

T

Q

B num o - - - - - mnes gen - - - tes,

CV

SV

AV

TT

QT

BT

3 6

Cb.

5

C um om-nes po - - - pu - li, lau-da-te e - um om-nes

S e - um om-nes po - pu - li, <Lauda - te e - um om-nes po -

A

T

Q

B

CV

SV

AV

TT

QT

BT

5 6

Cb.

7

C po - pu-li, lau-da-te e - um om - nes po - pu-li. Quo -

S - pu - li, > lau-da-te e - um om - - - nes po - pu - li. Quo -

A Quo -

T Quo -

Q Quo -

B Quo -

CV Tutti Quo -

SV Tutti Quo -

AV Tutti Quo -

TT Tutti Quo -

QT Tutti Quo -

BT *Solo.* Lau-da-te e - - - um om - nes po - - - - pu - li Quo -

7 6 Cb.

9

C
- - ni - am con - fir - ma - ta est, con - fir - ma - ta est su - per

S
- - ni - am con - fir - ma - ta est, con - fir - ma - ta est su - per

A
- - ni - am con - fir - ma - ta est, con - fir - ma - ta est su - per

T
8
- - ni - am con - fir - ma - ta est, con - fir - ma - ta est su - per

Q
8
- - ni - am con - fir - ma - ta est, <con - fir - ma - ta est> su - per

B
- - ni - am con - fir - ma - ta - est, <con - fir - ma - ta est> su - per

CV
- - ni - am con - fir - ma - ta est, <con - fir - ma - ta est> su - per

SV
- - ni - am con - fir - ma - ta est, <con - fir - ma - ta est> su - per

AV
- - ni - am con - fir - ma - ta est, <con - fir - ma - ta est> su - per

TT
8
- - ni - am con - fir - ma - ta est, <con - fir - ma - ta est> su - per

QT
8
- - ni - am con - fir - ma - ta est, <con - fir - ma - ta est> su - per

BT
- - ni - am con - fir - ma - ta est, con - fir - ma - ta est su - per

Cb.
9
6 6 6

11

C nos mi - se - ri - cor - di - a e - - - jus,

S nos mi - se - ri - cor - di - a e - - - jus,

A nos mi - se - ri - cor - - - - di - a e - - - jus, et ve - ri -

T nos mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e - - - jus,

Q nos mi - se - ri - cor - di - a e - - - jus,

B nos mi - se - ri - cor - - - di - a e - - - jus,

CV nos mi - se - ri - cor - di - a e - - - jus,

SV nos mi - se - ri - cor - di - a e - - - jus,

AV nos mi - se - ri - cor - di - a e - - - jus,

TT Trombone nos mi - se - ri - cor - di - a e - - - jus,

QT Trombone nos mi - se - ri - cor - di - a e - - - jus,

BT Trombone nos mi - se - ri - cor - di - a e - - - jus,

11

Cb.

13

C ma - net,

S ma - net,

A tas, <et ve - ri - tas> Do - mi - ni ma -

T et ve - ri - tas, <et ve - ri - tas> Do - mi - ni ma -

Q ma - net

B ma - net,

CV ma - net

SV ma - net

AV ma - net

TT Tutti ma - net

QT Tutti ma - net

BT Tutti ma - net

13
Cb.

15

C ma -

S ma -

A net, ma-net in ae-ter - - - num, ma -

T - net, ma-net in ae-ter - num, ma -

Q et ve-ri-tas, <et ve-ri-tas> Do - mi - ni

B <ma -

CV Violino Tutti ma -

SV Violino Tutti ma -

AV Violino Tutti ma -

TT Trombone Tutti ma -

QT Trombone Tutti ma -

BT Trombone Tutti ma -

Cb. 15 6 # 6

17

C
net et ve - ri - tas, et ve - ri -

S
net et ve - ri - tas, <et ve - ri - tas> Do - mi -

A
net et ve - ri - tas, <et ve - ri - tas>, Do-mi - ni

T
net et ve - ri - tas, <et ve - ri - tas> Do-mi - ni

Q
8 ma - net, ma-net in ae - ter - nam et ve - ri - tas, <et ve - ri - tas>

B
net> et ve - ri - tas, <et ve - ri - tas> Do - mi -

CV
net et ve - ri - tas, et ve - ri - tas Do - mi -

SV
net et ve - ri - tas, et ve - ri - tas Do - mi -

AV
net et ve - ri - tas, et ve - ri - tas Do - mi -

TT
8 net et ve - ri - tas et ve - ri - tas Do - mi -

QT
8 net et ve - ri - tas, et ve - ri - tas Do - mi -

BT
net et ve - ri - tas, <et ve - ri - tas> Do - mi -

Cb.
17 6

19

C
tas Do - mi - ni ma - net, ma-net in ae - ter - num, in ae-ter -

S
ni ma - net, ma-net in ae - ter - num, in ae-ter - num, <in ae-

A
ma-net, ma-net in _____ ae - - - ter - - - num, in ae-

T
8 ma-net, ma-net in _____ ae - ter - num, in ae-ter - num, <in ae-

Q
8 Do - mi - ni ma - net, ma-net in ae - ter-num, in ae-ter - num, <in ae-

B
ni ma - net, ma-net in ae - ter - - - num, in ae-

CV
ni ma - net ma-net in ae - ter - - - num in ae-

SV
ni ma - net, ma - net in ae - ter-num, in ae-ter - num, in ae-

AV
ni ma - net, ma-net in ae - ter - - - num, in ae-

TT
8 ni ma - net, ma - net in ae - ter - - - num, in ae-

QT
8 ni ma - net, ma - net in ae - ter - num, in ae-

BT
ni ma - net, ma-net in ae - ter - - - num, in ae-

19
Cb. 6 #

21

C
 - - - num.

S
 ter - - - num.>

A
 ter - - - num.

T
 8 ter - - - num.> Glo - ri - a, <Glo - ri - a>

Q
 8 ter - - - num.>

B
 ter - - - num.

CV
 ter - - - num.

SV
 ter - - - num.

AV
 ter - - - num.

TT
 Trombone
 8 ter - - - num.

QT
 Trombone
 8 ter - - - num.

BT
 Trombone
 ter - - - num.

Cb.
 21

24

C

S

A
Glo - - - ri - a <Glo - ri - a> Pa - tri et

T
Pa - tri, et Fi - - - li - o,

Q

B
Glo - - - ri - a,

CV
Violino

SV
Violino

AV
Violino

TT

QT

BT

24
Cb.

27

C

S

A

Fi - - - - li - o

T

Q

Glo - - - ri - a, <Glo - - ri - a> Pa - tri, et

B

<Glo - - ri - a> Pa - tri, et Fi - - - - li -

CV

SV

AV

TT

QT

BT

27

Cb.

30

C et Spi - ri - tu - i San - - - -

S et Spi - ri - tu - i San - - - -

A

T

Q Fi - - - li - o,

B

o

CV

SV

AV

TT

QT

BT Solo et Spi - ri - tu - i San - - - -

30 6 #

Cb.

33

C
cto, et Spi - ri - - - tu - i San - cto.

S
cto, et Spi - ri - - - tu - i San - cto. Si-cut

A
et Spi - ri - - - tu - i San - cto.

T
et Spi - ri - - - tu - i San - cto.

Q
et Spi - ri - - - tu - i San - cto.

B
et Spi - ri - - - tu - i San - cto.

CV
Tutti
et Spi - ri - - - tu - i San - cto.

SV
Tutti
et Spi - ri - - - tu - i San - cto.

AV
Tutti
et Spi - ri - - - tu - i San - cto.

TT
Tutti
et Spi - ri - - - tu - i San - cto.

QT
Tutti
et Spi - ri - - - tu - i San - cto.

BT
Tutti
cto, et Spi - ri - - - tu - i San - cto.

33
Cb.

36

C

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

A

T
Si-cut e - - - rat in prin-ci - pi - o, et

Q

B

CV
Solo
Si-cut e-rat in prin-ci - pi - o,

SV
Solo
Si-cut e-rat in prin-ci - pi - o

AV
Solo
et nunc, et nunc, et sem - per,

TT

QT

BT

Cb.
36 6

38

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

S nunc, et sem - - - per,

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

T nunc, et nunc, et sem - per,

Q et in

B

CV

SV

AV et sem - per,

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

QT

BT

38 Cb.

40

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

S

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

T

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

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

CV

SV

AV

TT

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

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

40

Cb.

43

C et in sae - - - - cu - la

S et in sae - - - - cu - la

A et in sae - cu - - - la

T et in sae - cu - - - la

Q et in sae - cu - la sae - cu - lo - - -

B et in sae - cu - - - la

CV *Tutti* et in sae - cu - - - la

SV *Tutti* et in sae - cu - - - la

AV *Tutti* et in sae - cu - - - la

TT *Tutti* et in sae - - - - cu - la

QT *Tutti* *Tuttiet* in sae - cu - - - la

BT *Tutti* et in sae - cu - - - la

Cb. 43 6

45

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

S
sae - - - cu - lo - rum. A - men, <et in

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

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

Q
8 rum, sae - cu - lo - - - rum. A - - - men. et in

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

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

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

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

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

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

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

Cb.
45 # b # b

48

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

S
sae - cu - la se - cu - lo - rum. A - - - men.>

A
sae - cu - la se - cu - lo - rum. A - - - - men.>

T
8
cu - la sae - cu - lo - rum, sae - cu - lo - rum. A - - - men.

Q
8
sae - cu - la sae - cu - lo - rum. A - - - men.

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

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

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

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

TT
8
sae - cu - la sae - cu - lo - rum. A - - - men.

QT
8
sae - cu - la sae - cu - lo - rum. A - - - men.

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

48
Cb. 6 6 6

In exitu Israel de Aegypto

Canto

In — ex - i - tu Is-ra - el de Ae-gi - pto do - mus Ja-cob de

Sesto

Alto

Tenore

Quinto

Basso

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

The image displays a musical score for the piece 'In exitu Israel de Aegypto'. It consists of two systems of staves. The first system includes six vocal parts: Canto (Soprano), Sesto (Soprano), Alto, Tenore (Tenor), Quinto (Tenor), and Basso (Bass). The Canto part has a vocal line with lyrics: 'In — ex - i - tu Is-ra - el de Ae-gi - pto do - mus Ja-cob de'. The other vocal parts have rests. The second system includes six instrumental parts: Canto and Violino (Soprano), Sesto and Violino (Soprano), Alto and Violino (Soprano), Tenore and Trombone (Tenor), Quinto and Trombone (Tenor), and Basso and Trombone (Bass). All these parts have rests. At the bottom, there is a separate staff for the Basso Per l'Organo, which contains a bass line with a key signature of one flat and a common time signature.

4

C po - pu - lo Bar - ba - ro. Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

S Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

A Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

T Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

Q Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

B Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

Tutti

CV Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

Tutti

SV Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

Tutti

AV Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

Tutti

TT Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

Tutti

QT Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

Tutti

BT Fac - ta est Ju - dae - a san - cti - fi - ca - ti - o e - jus, Is - ra - el po - tes - tas e - jus.

4 \flat \sharp 6 \flat \sharp

BC

7

C

S

A
Ma - re vi - dit, et fu - git, Jor - da - nis con-ver-sus est re-tror -

T
8 Ma - re vi - dit, et fu - git, Jor - da - nis con-ver - sus est ret - ror -

Q
8

B

CV

SV

AV

Trombone
TT
8

Trombone
QT
8

Trombone
BT

7
6 #

BC

9

C

S
Mon - tes ex-ul - ta - ve - runt ut a - ri - e - tes, et col-les si-cut a - gni

A
sum.

T
8
sum.

Q
8

B
Mon - tes ex-ul - ta - ve-runt ut _____ a - ri - e - tes, et col-les si-cut a - gni

CV

SV

AV

TT
8

QT
8

BT

BC
9 # 76 #

11

C
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da - nis qui -

S
o - vi - um. Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da -

A
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da - nis

T
Quid est ti - bi Ma - re - quod fu - gis - ti? et tu Jor - da - nis

Q
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da - nis qui -

B
o - vi - um. Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da - nis qui -

CV
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da -

SV
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da -

AV
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da -

Tutti
TT
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da -

Tutti
QT
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da -

Tutti
BT
Quid est ti - bi Ma - re quod fu - gis - ti? et tu Jor - da -

11
BC

13

C
a con-ver-sus est ret-ror - sum?

S
nis qui - a con-ver-sus est ret-ror - sum?

A
qui - a con-ver-sus est ret-ror - sum?

T
qui a con-ver-sus est ret-ror - sum?

Q
a con ver-sus est ret-ror - sum? Mon-tes ex-ul-tas - tis si - cut a - ri - e -

B
a con-ver-sus est ret-ror - sum?

CV
Violino
nis qui - a con-ver-sus est ret-ror - sum?

SV
Violino
nis qui - a con-ver-sus est ret-ror - sum?

AV
Violino
nis qui - a con-ver-sus est ret-ror - sum?

TT
Solo
nis qui - a con-ver-sus est ret-ror - sum? Mo - tes ex-ul-tas-tis si - cut a - ri - e -

QT
nis qui - a con-ver-sus est ret-ror - sum?

BT
nis qui - a con-ver-sus est ret-ror - sum?

BC
13 # # #

15

C A fa - ci - e Do - mi -

S

A

T

Q tes, et col - les si - cut ag - ni o - vi - um?

B

CV Solo A fa - ci - e

SV

AV

TT tes, et col - les si - cut ag - ni o - - - vi - um?

QT

BT

15 BC

17

C ni mo - ta est ter - ra a fa - ci - e De - i - Ja -

S

A

T

Q

B

CV Do - mi - ni mo - ta est te - ra,

SV Solo A fa - ci - e De - i Ja - - -

AV

TT

QT

BT Solo A fa - ci - e De - - - i Ja -

BC 17 6 #

19

C
cob,

S
et ru -

A
Qui con - ver - tit pet - ram in stag - na a - qua - rum,

T

Q

B
et

CV

SV
cob,

AV
Solo
Qui con-ver - tit pet - - - ram in sta - gna a - qua - - - rum,

TT
Trombone

QT
Trombone

BT
Trombone
cob

BC
19
6 6

21

C Non no - bis

S pem in fon - tes a - qua - rum, in fon - tes a - qua - - - rum. Non no - bis

A et ru - pem in fon - tes a - qua - rum. Non no - bis

T Non no - bis

Q Non no - bis

B ru - pem in fon - tes a - qua - rum, in fon - tes a - qua rum. Non no - bis

CV **Tutti** Non no - bis

SV **Tutti** Non no - bis

AV **Tutti** Non no - bis

TT **Tutti** Non no - bis

QT **Tutti** Non no - bis

BT **Tutti** Non no - bis

BC 21 Non no - bis 6 6

23

C Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am.

S Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am.

A Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am.

T Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am.

Q Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am.

B Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am.

CV Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am, da glo - ri - am.

SV Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am, da glo - ri - am.

AV Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am, da glo - ri - am.

TT Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am, da glo - ri - am.

QT Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am, da glo - ri - am.

BT Do - mi - ne, non no - bis, sed no - mi - ni tu - o da glo - ri - am, da glo - ri - am.

BC 23 6 6 #

25

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

25

65

#

b

Su - per mi - se - ri - cor - di - a tu - a et ve - ri - ta - te tu - a, ne -

ne -

Su - per mi - se - ri - cor - di - a tu - a et ve - ri - ta - te tu - a,

27

C De-us au - tem

S De-us au - tem

A

T quan-do - di - cant gen - tes, U - bi, u - bi est De - us e - o - rum?

Q quan-do di - cant gen - tes, U - bi, u - bi est De - us e - o - rum?

B

CV

SV

AV

TT

QT

BT Solo De-us au - tem

BC 27

29

C nos - ter in cae - lo, et om - ni - a que - cum-que vo - lu - it, fe - cit.

S nos - ter in cae - lo, et om - ni - a que - cum-que vo - lu - it, fe - cit.

A Si - mu -

T Si - mu -

Q Si - mu -

B et om - ni - a que-cum - - - que - vo - lu - it, fe - cit. Si - mu -

CV **Violino**

SV **Violino**

AV **Violino**

TT

QT

BT nos - ter in cae - lo,

29 BC

31

C
o - pe - ra ma - nu - um ho - mi - num. et non lo-

S
o - pe - ra ma - nu - um ho - mi - num. Os ha - bent,

A
lac - ra gen - ti - um ar - gen - tum et au - rum, o - pe - ra ma - nu - um ho - mi - num. et non lo-

T
lac - ra gen - ti - um ar - gen - tum et au - rum, o - pe - ra ma - nu - um ho - mi - num. et non lo-

Q
lac - ra gen - ti - um ar - gen - tum et au - rum, o - pe - ra ma - nu - um ho - mi - num. et non lo-

B
lac - ra gen - ti - um ar - gen - tum et au - rum, o - pe - ra ma - nu - um ho - mi - num. et non lo-

Tutti

CV
o - pe - ra ma - nu - um ho - mi - num. et non lo-

Tutti

SV
o - pe - ra ma - nu - um ho - mi - num. et non lo-

Tutti

AV
o - pe - ra ma - nu - um ho - mi - num. et non lo-

TT
o - pe - ra ma - nu - um ho - mi - num. et non lo-

Tutti

QT
o - pe - ra ma - nu - um ho - mi - num. et non lo-

BT
o - pe - ra ma - nu - um ho - mi - num. et non lo-

31
BC
6 6 6

34

C
 quen - tur, et non vi - de - bunt. et non au - di -

S
 o - cu - los ha - bent, et non au -

A
 quen - tur, et non vi - de - bunt. et non au - di -

T
 quen - tur, et non vi - de - bunt. et non au - di -

Q
 quen - tur, et non vi - de - bunt. Au - res ha - bent,

B
 quen - tur, et non vi - de - bunt. et non au - di -

CV
 quen tur, et non vi - de - bunt. et non au - di -

SV
 quen - tur, et non vi - de - bunt. et non au - di -

AV
 quen - tur, et non vi - de - bunt. et non au - di -

TT
 quen - tur, et non vi - de - bunt. et non au - di -

QT
 quen - tur, et non vi - de - bunt. et non au -

BT
 quen - tur, et non vi - de - bunt. et non au - di -

BC
 34 6

36

C
ent, et non o-do - ra-bunt. Ma-nus ha-bent,

S
- di-ent, et non o-do - ra-bunt. et non pal - pa-bunt, et non am-bu-

A
ent, Na-res ha-bent, et non pal - pa-bunt, et non am-bu-

T
ent, et non o-do - ra-bunt. et non pal - pa-bunt, et non am-bu-

Q
ent, et non o-do - ra-bunt. et non pal - pa-bunt, et non am-bu-

B
ent, et non o-do - ra-bunt. et non pal - pa-bunt, Pe-des ha-bent, et non am-bu-

CV
ent, et non o-do - ra-bunt, et non pal - pa-bunt, et non am-bu-

SV
ent, et non o-do - ra-bunt, et non pal - pa-bunt, et non am-bu-

AV
ent, et non o-do - ra-bunt, et non pal - pa-bunt, et non am-bu-

TT
ent, et non o-do - ra-bunt, et non pal - pa-bunt, et non am-bu-

QT
- di-ent, et non o-do - ra-bunt, et non pal - pa-bunt, et non am-bu-

BT
ent, et non o-do - ra-bunt, et non pal - pa-bunt, et non am-bu-

BC
36 # 6 6 6

39

C
non cla - ma - bunt, <non cla - ma - bunt> — in gut - tu - re su -

S
la - bunt, non cla - ma - bunt, <non cla - ma - bunt> in gut - tu - re su -

A
la - bunt, non cla - ma - bunt, non cla - ma - bunt in gut - tu - re su -

T
la - bunt, non cla - ma - bunt, non cla - ma - bunt in gut - tu - re su -

Q
la - bunt, non cla - ma - bunt, non cla - ma - bunt in gut - tu - re su -

B
la - bunt, non cla - ma - bunt, non cla - ma - bunt in gut - tu - re su -

CV
la - bunt, non cla - ma - bunt, <non cla - ma - bunt> in gut - tu - re su -

SV
la - bunt, non cla - ma - bunt, <non cla - ma - bunt> in gut - tu - re - su -

AV
la - bunt, non cla - ma - bunt, <non cla - ma - bunt> in gut - tu - re su -

TT
la - bunt, non cla - ma - bunt, <non cla - ma - bunt> in gut - tu - re su -

QT
la - bunt, non cla - ma - bunt, <non cla - ma - bunt> in gut - tu - re su -

BT
la - bunt, non cla - ma - bunt, <non cla - ma - bunt> in gut - tu - re su -

BC
39

41

C o.

S o.

A o. et _____ om -

T o.

Q o. Si - mi-les il - lis fi - ant qui fa - ci-unt e - a, et _____ om - nes

B o.

CV o.

SV Solo o. Si - mi-les il - lis fi - ant qui fa - ci-unt e - a,

AV o.

TT o.

QT o.

BT Solo o. et _____

BC 41 # # 6 6 5

43

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Do - mus Is - ra - el spe - ra - vit in

nes qui con - fi - dunt, qui con - fi - dunt in e - is.

qui con - fi - dunt, qui con - fi - dunt in e - - - is.

Solo

Do - mus Is - ra - el spe - ra - vit in

Trombone

Trombone

Trombone

om - nes qui con - fi - dunt in e - is.

43 6

45

C

S
Do - mi-no, ad - ju - tor e - o - rum et pro-tec - - tor e - o - rum

A

T

Q

B
ad - ju - tor e - o - rum et pro-tec - tor e - o - rum

CV
Do - mi - no,

SV

AV
Solo
ad - ju - tor e - o - rum et pro - tec - - tor e - o - rum

TT

QT

BT

BC
45

47

C Do-mus Aa - ron spe - ra - vit in Do - mi - no, ad - ju - tor e - o - rum et pro-

S est.

A

T ad - ju - tor e - o - rum et pro-tec -

Q

B est.

CV

SV

AV est.

TT

QT

BT

BC 47 #

49

C
tec - tor e - o - rum est. Qui ti - ment Do - mi - num

S
Qui ti - ment Do - mi - num

A
Qui ti - ment Do - mi - num

T
8 tor e - o - rum est. Qui ti - ment Do - mi - num

Q
8 Qui ti - ment Do - mi - num

B
Qui ti - ment Do - mi - num

CV
Tutti
Qui ti - ment Do - mi - num

SV
Tutti
Qui ti - ment Do - mi - num

AV
Tutti
Qui ti - ment Do - mi - num

TT
8
Tutti
Qui ti - ment Do - mi - num

QT
8
Tutti
Qui ti - ment Do - mi - num

BT
Tutti
Qui ti - ment Do - mi - num

BC
49 6 # #
Tutti

52

C spe - - ra - ve - runt in Do - mi - no,

S spe - - ra - ve - runt in Do - mi - no, ad -

A spe - - ra - ve - runt in Do - mi - no,

T spe - - ra - ve - runt in Do - mi - no,

Q spe - - ra - ve - runt in Do - mi - no,

B spe - - ra - ve - runt in Do - mi - no,

CV spe - - ra - ve - runt in Do - mi - no,

SV spe - - ra - ve - runt in Do - mi - no,

AV spe - - ra - ve - runt in Do - mi - no,

TT spe - - ra - ve - runt in Do - mi - no,

QT spe - - ra - ve - runt in Do - mi - no,

BT spe - - ra - ve - runt in Do - mi - no,

52 BC

55

C
ad - ju - tor e - o - rum et pro - tec - tor

S
ju - tor e - o - rum, et pro - tec - tor e -

A
ad - ju - tor e - o - rum et pro - tec - tor

T
ad - ju - tor e - o - rum et pro - tec - tor e -

Q
ad - ju - tor e - o - rum et pro - tec - tor

B
ad - ju - tor e - o - rum et pro - tec - tor

CV
ad - ju - tor e - o - rum et pro - tec - tor

SV
ad - ju - tor e - o - rum et pro - tec - tor

AV
ad - ju - tor e - o - rum et pro - tec - tor

TT
ad - ju - tor e - o - rum et pro - tec - tor

QT
ad - ju - tor e - o - rum et pro - tec - tor

BT
ad - ju - tor e - o - rum et pro - tec - tor

55
BC

Detailed description: This is a page of a musical score for a choir, numbered 346. It features 13 staves, each representing a different voice part: C (Cantus), S (Soprano), A (Alto), T (Tenor), Q (Quintus), B (Bass), CV (Cantus Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenor Alto), QT (Quintus Alto), BT (Bass Alto), and BC (Bass Cantus). The music is written in a common time signature (C) and a key signature with one flat (B-flat). The lyrics are in Latin: 'ad - ju - tor e - o - rum et pro - tec - tor'. The score includes a measure number '55' at the top left and bottom left. The lyrics are placed below the corresponding musical notes on each staff.

58

C e - o - - rum est.

S o - rum est.

A e - o - - rum est. Do - - - mi - nus

T o - rum est.

Q e - o - - rum est.

B e - o - - rum est.

CV e - o - - rum est.

SV e - o - - rum est.

AV e - o - - rum est.

TT Solo e - o - - rum est. Do - - - mi - nus

QT e - o - - rum est.

BT e - o - - rum est.

58 BC

61

C

S

A
me - - - - mor su - it nos - tri, et

T

Q

B

CV

SV

AV

TT
me - - - mor su - it nos - - - tri, et be - ne -

QT

BT

61 6 6

BC

Detailed description: This is a page of a musical score, page 348. It features 14 staves for different vocal parts: C (Contralto), S (Soprano), A (Alto), T (Tenor), Q (Quinto), B (Basso), CV (Cantata Voice), SV (Soprano Voice), AV (Alto Voice), TT (Tenor Tenor), QT (Quinto Tenor), BT (Basso Tenor), and BC (Basso Continuo). The Alto (A) and Tenor Tenor (TT) parts have lyrics. The Alto part sings 'me - - - - mor su - it nos - tri, et' and the Tenor Tenor part sings 'me - - - mor su - it nos - - - tri, et be - ne -'. The BC part has figured bass notation '61 6 6'. The number '61' appears at the top left and bottom left of the page.

64

C

S

A
be - ne - di - - - - - xit no - - - -

T

Q

B
et be - ne - di - - - - - xit no - - - -

CV

SV

AV

TT
di - - - - - xit no - - - - -

QT

BT

64

BC
6 6 6 6 #

67

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

67 #

BC

bis.

bis.

bis.

Solo

Be - - - ne - di - - - xit do - - - mu - i

Be - - - ne - di - xit do - mu -

bis.

70

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Is - - - ra - el, be - ne - di - - - xit

be - - - - - ne - di - xit

i Is - ra - el,

Solo

Be - - - ne - di - xit, be - ne - di -

70 6 # 6 # 6

73

C Be - - - ne -

S Be - - - ne -

A Be - - - ne -

T do - - - mu - i Aa - ron. Be - - - ne -

Q do - - - mu - i Aa - ron. Be - - - ne -

B Be - - - ne -

CV **Tutti** Be - - - ne -

SV Be - - - ne -

AV Be - - - ne -

TT **Tutti** Be - - - ne -

QT Be - - - ne -

BT **Tutti** xit do - - mu - i Aa - ron. Be - - - ne -

BC 73 7 # # 6

76

C
di - - - - xit om - - ni - bus qui ti - ment

S
di - - - - xit om - - ni - bus qui ti - ment

A
di - - - - xit om - - ni - bus qui ti - ment

T
di - - - - xit om - - ni - bus qui ti - ment

Q
di - - - - xit om - - ni - bus qui ti - ment

B
di - - - - xit om - - ni - bus qui - ti - ment

CV
di - - - - xit om - - ni - bus qui ti - ment

SV
di - - - - xit om - - ni - bus qui ti - ment

AV
di - - - - xit om - - ni - bus qui ti - ment

TT
di - - - - xit om - - ni - bus qui ti - ment

QT
di - - - - xit om - - ni - bus qui ti - ment

BT
di - - - - xit om - - ni - bus qui ti - ment

76
BC

Detailed description: This is a page of a musical score for 13 voices. The voices are labeled C (Coprino), S (Soprano), A (Alto), T (Tenor), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenor Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). The score is in G major (one sharp) and 4/4 time. The lyrics are 'di - - - - xit om - - ni - bus qui ti - ment'. The music is written in a homophonic style with long note values. The BC part has a double bar line and a key signature change to one sharp (F#) at the end of the page.

79

C
Do - mi - num, pu - sil - lis cum ma -

S
Do - mi - num, pu - sil - lis cum ma -

A
Do - mi - num, pu - sil - lis cum ma -

T
Do - mi - num, pu - sil - lis cum ma -

Q
Do - mi - num, pu - sil - lis cum ma -

B
Do - mi - num, pu - sil - lis cum ma -

CV
Do - mi - num, pu - sil - lis cum ma -

SV
Do - mi - num, pu - sil - lis cum ma -

AV
Do - mi - num, pu - sil - lis cum ma -

TT
Do - mi - num, pu - sil - lis cum ma -

QT
Do - mi - num, pu - sil - lis cum ma -

BT
Do - mi - num, pu - sil - lis cum ma -

79
BC

82

C jo - - - ri - bus. A - dj - i - ci - at Do - mi - nus su - per

S jo - - - ri - bus.

A jo - - - ri - bus.

T jo - - - ri - bus.

Q jo - - - ri - bus.

B jo - - - ri - bus.

CV jo - - - ri - bus.

SV jo - - - ri - bus.

AV jo - - - ri - bus.

TT jo - - - ri - bus.

QT jo - - - ri - bus.

BT jo - - - ri - bus.

82

BC

85

C
vos, su-per vos, et su-per fi-li-os ves-tros.

S
su-per vos, et su-per fi-li-os ves-tros.

A
qui fecit cae -

T

Q
Be-ne-dic-ti vos a Do-mi-no, qui fecit

B
Be-ne-dic-ti vos a Do-mi-no,

CV
Violino

SV
Violino

AV
Violino

TT

QT

BT

85
BC

88

C

S
Cae-lum cae-li Do-mi-no, ter-ram au-tem de-dit fi-li - is ho - mi-num.

A
lum et ter - ram.

T
Ca-lum cae - li Do-mi-no, ter - ram au-tem de-dit fi-li-is ho - mi-num.

Q
cae - lum et ter - ram.

B
et ter - ram. Non mor - tu-

CV

SV

AV

TT
Trombone

QT
Trombone

BT
Trombone Solo

BC
88 6 # 6 6 6 5 #

91

C

S

A

T

Q

B

i lau - da - bunt te Do - mi - ne, ne - que om - nes qui des - cen - dunt in in - fer - - num.

CV

SV

AV

TT

QT

BT

mor - tu - i lau - da - bunt te Do - mi - ne, ne - que om - nes qui des - cen - dunt in in - fer - - num.

91

6

BC

94

C Sed nos qui vi - vi - mus, <sed nos qui

S Sed nos qui vi - vi - mus, <sed nos qui

A Sed nos qui vi - vi - mus, <sed nos qui

T Sed nos qui vi - vi - mus, <sed nos qui

Q Sed nos qui vi - vi - mus, <sed nos qui

B Sed nos qui vi - vi - mus, <sed nos qui

CV **Tutti**
Sed nos qui vi - vi - mus, <sed nos qui

SV **Tutti**
Sed nos qui vi - vi - mus, <sed nos qui

AV **Tutti**
Sed nos qui vi - vi - mus, <sed nos qui

TT **Tutti**
Sed nos qui vi - vi - mus, <sed nos qui

QT **Tutti**
Sed nos qui vi - vi - mus, <sed nos qui

BT **Tutti**
Sed nos qui vi - vi - mus, <sed nos qui

BC 94 # 6 # 6

97

C
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

S
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

A
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

T
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

Q
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

B
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

CV
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

SV
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

AV
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

TT
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

QT
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

BT
vi - - vi - mus,> be - ne - di - ci - mus Do - mi - no,

97

BC

100

C
ex hoc nunc et us - que in sae - cu -

S
ex hoc nunc et us - que in sae - cu -

A
ex hoc nunc et us - que in sae - cu -

T
ex hoc nunc et us - que in sae - cu -

Q
ex hoc nunc et us - que in sae - cu -

B
ex hoc nunc et us - que in sae - cu -

CV
ex hoc nunc et us - que in sae - cu -

SV
ex hoc nunc et us - que in sae - cu -

AV
ex hoc nunc et us - que in sae - cu -

TT
ex hoc nunc et us - que in sae - cu -

QT
ex hoc nunc et us - que in sae - cu -

BT
ex hoc nunc et us - que in sae - cu -

BC
100 # 6 6 #

103

C lum. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

S lum.

A lum. Glo - ri - a Pa - tri, et Fi - - - li - o, et Spi - ri -

T lum.

Q lum.

B lum.

CV lum.

SV lum.

AV lum.

TT lum.

QT lum.

BT lum.

103 BC # 6 6 # b

106

C
- tu - i Sanc - to. Si - - - cut e - - - rat in

S
Si - - - cut e - - - rat in

A
- tu - i Sanc - to. Si - - - cut e - - - rat in

T
Si - - - cut e - - - rat in

Q
Si - - - cut e - - - rat in

B
Si - - - cut e - - - rat in

CV
Si - - - cut e - - - rat in

SV
Si - - - cut e - - - rat in

AV
Si - - - cut e - - - rat in

TT
Si - - - cut e - - - rat in

QT
Si - - - cut e - - - rat in

BT
Si - - - cut e - - - rat in

BC
106 6 6 # #

109

C
prin - ci - pi - o, et nunc, et sem - - - -

S
prin - ci - pi - o, et nunc, et sem - - - -

A
prin - ci - pi - o, et nunc, et sem -

T
8 prin - ci - pi - o, et nunc, et sem - - - -

Q
8 prin - ci - - - pi - o, et nunc, et sem - - - -

B
prin - ci - pi - o, et nunc, et sem - - - -

CV
prin - ci - pi - o, et nunc, et sem - - - -

SV
prin - ci - pi - o, et nunc, et sem - - - -

AV
prin - ci - pi - o, et nunc, et sem -

TT
8 prin - ci - pi - o, et nunc, et sem - - - -

QT
8 prin - ci - pi - o, et nunc, et sem - - - -

BT
prin - ci - pi - o, et nunc, et sem - - - -

BC
109 6 6 6 6

112

C
per, et in sae - - - cu - la

S
per, et in sae - - - cu - la

A
per, et in sae - - - cu - la

T
8 per, et in sae - - - cu - la

Q
8 per, et in sae - - - cu - la

B
per, et in sae - - - cu - la

CV
per, et in sae - - - cu - la

SV
per, et in sae - - - cu - la

AV
per, et in sae - - - cu - la

TT
8 per, et in sae - - - cu - la

QT
8 per, et in sae - - - cu - la

BT
per, et in sae - - - cu - la

112
BC # 6

115

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

S
 sae - - cu - lo - rum. A - - - - men. <et in

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

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

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

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

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

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

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

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

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

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

115

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

118

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

S
sae - cu - la sae - cu - lo - rum. A - - - men.>

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

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

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

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

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

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

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

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

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

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

118
BC

Laetatus sum

The musical score is divided into two systems. The first system includes vocal parts and a basso line. The second system includes vocal parts and instrumental parts for Trombone and Organ.

System 1:

- Canto:** Laeta-tus sum, <laeta-tus sum> in his
- Sesto:** Laetatus sum, <laeta-tus
- Alto:** Lae - ta - tus sum in his
- Tenore:** (Silent)
- Quinto:** (Silent)
- Basso:** (Silent)

System 2:

- Canto, e Violino:** (Silent)
- Sesto, e Violino:** (Silent)
- Alto, e Violino:** (Silent)
- Tenore, e Trombone:** (Musical notation)
- Quinto, e Trombone:** (Musical notation)
- Basso, e Trombone:** (Musical notation)
- Basso Per l'Organo:** (Musical notation)

3

C
 quae dic-ta, quae dic-ta sunt mi-hi:

S
 sum> in his quae dic-ta, quae dic-ta sunt mi-hi:

A
 — que dic - - - ta sunt mi - hi: in

T
 8
 In domum Do-mi-ni i - bi - mus,

Q
 8
 In do-mu Do-mi-ni

B

CV

SV

AV

TT
 8

QT
 8

BT

BC
 3 6 6 6 # 6 6

6

C Stan -

S Stan -

A do - - - - - mum Do - mi - ni i - bi - mus. Stan -

T ₈ <in do-mu Do - mi - ni i - bi-mus,> i - bi - mus, <i - bi - mus.> Stan -

Q ₈ i - bi - mus, <in do-mu Do - mi - ni i - bi-mus,> i - bi-mus. Stan -

B Stan -

CV **Tutti** Stan -

SV **Tutti** Stan -

AV **Tutti** Stan -

TT **Tutti** Stan -

QT **Tutti** Stan -

BT **Tutti** Stan -

BC ₆ ₆ ₆ Stan -

9

C
tes, Stan - tes e - rant pe - des nos - tri,

S
tes, Stan - tes e - rant pe - des nos - tri,

A
tes, Stan - tes e - rant pe - des nos - tri, in at - ri-is, in at - ri-is tu -

T
tes, Stan - tes e - rant pe - des nos - tri,

Q
tes, Stan - tes e - rant pe - des nos - tri,

B
tes, Stan - tes e - rant pe - des nos - tri, in at - ri-is, <in at - ri-is>

CV
tes, Stan - tes e - rant pe - des nos - tri, **Violino**

SV
tes, Stan - tes e - rant pe - des nos - tri, **Violino**

AV
tes, Stan - tes e - rant pe - des nos - tri, **Violino**

TT
tes, Stan - tes e - rant pe - des nos - tri,

QT
tes, Stan - tes e - rant pe - des nos - tri,

BT
tes, Stan - tes e - rant pe - des nos - tri,

BC
tes, Stan - tes e - rant pe - des nos - tri, 9 6

11

C in at-ri-is, <in at - ri-is> tu - is Je - ru - sa - lem, Je - ru - sa - lem, in at - ri - is tu - is

S in at - ri - is, <in at - ri - is> tu - is Je - ru - sa - lem, in at - ri - is tu - is,

A is Je - ru - sa - lem, in at - ri - is, <in at - ri - is> tu - is,

T in at - ri - is, <in at - ri - is> tu - is,

Q in at - ri - is, <in at - ri - is> tu - is, tu -

B tu - is Je - ru - sa - lem, in at - ri - is, <in at - ri - is> tu - is,

CV **Tutti** in at - ri - is, in at - ri - is tu - is,

SV **Tutti** in at - ri - is, in at - ri - is tu - is,

AV **Tutti** in at - ri - is, in at - ri - is tu - is,

TT in at - ri - is, in at - ri - is tu - is,

QT in at - ri - is, in at - ri - is tu - is,

BT in at - ri - is, in at - ri - is tu - is,

BC 11 6 6 in at - ri - is, in at - ri - is tu - is, 6 6 # # # #

14

C
tu - is Je - ru - sa - lem, Je - ru - sa - lem. Je - ru - sa - lem, quae ae - di - fi - ca -

S
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

A
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

T
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

Q
is Je - ru - sa - lem, Je - ru - sa - lem.

B
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

CV
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

SV
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

AV
tu - is Je - ru - sa - lem, Je - ru - sa - lem. **Solo** Je - ru - sa - lem quae ae - di - fi -

TT
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

QT
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

BT
tu - is Je - ru - sa - lem, Je - ru - sa - lem.

BC
14 6 6 6 # 6

17

C
tur ut ci - vi - tas: cu - jus par - ti - ci - pa - ti - o e - jus

S

A

T
8
Cu - jus par - ti - ci - pa - ti - o e - jus in id ip - - -

Q
8

B

CV
Solo
Cu - jus par - ti - ci - pa - ti - o e - jus

SV

AV
ca - tur ut ci - vi - tas

TT
Trombone

QT
Trombone

BT
Trombone

BC
17 5 6 6 #

19

C in id-ip - sum.

S Il-luc e -

A

T sum, in id-ip - sum.

Q Il-luc e - nim as-cen-de-runt tri-bus, tri - bus Do - mi-ni:

B Il-luc e - nim ascen-de-runt tri-bus, tri-bus

CV **Violino**

SV **Violino**

AV **Violino**

TT

QT

BT

BC 19 # 6 #

22

C  tes-ti-mo-ni-um

S  - nim as-cen-de-runt tri-bus, tri - bus Do - - - mi - ni:

A  Il-luc e - nim as-cen - de - runt tri - bus, tri - bus Do - mi - ni:

T  tes-ti-mo-ni-um Is - ra - el

Q 

B  Do - mi - ni:

CV 

SV 

AV 

TT 

QT 

BT  Solo
tes-ti-mo-ni-um Is - ra -

BC  7 6 7

25

C Is - ra - el ad con - fi - ten-dum no - mi - ni Do - mi - ni, tes - ti -

S tes - ti -

A tes - ti -

T ad con - fi - ten-dum no - mi - ni Do - - - mi - ni, tes - ti -

Q tes - ti -

B tes - ti -

CV **Tutti** tes - ti -

SV **Tutti** tes - ti -

AV **Tutti** tes - ti -

TT **Solo** ad con - fi - ten-dum no - mi - ni Do - mi - ni, **Tutti** tes - ti -

QT **Tutti** tes - ti -

BT **Tutti** el ad con - fi - ten-dum no - mi - ni Do - mi - ni, tes - ti -

BC 25 # # # #

27

C
mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni Do - mi -

S
mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni Do - - - mi -

A
mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni, no - mi - ni Do - mi -

T
8
mo - ni - um Is - ra - el ad con - fi - ten - - - dum no - mi - ni Do - mi -

Q
8
mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni Do - mi -

B
mo - ni - um Is - ra - el ad con - fi - ten - dum no - - - mi - ni Do - - - mi -

CV
mo - ni - um Is - ra - el ad con - fi - ten - dum no - - - mi - ni Do - - - mi -

SV
mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni Do - mi -

AV
mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni Do - mi -

TT
8
mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni Do - mi -

QT
8
mo - ni - um Is - ra - el ad con - fi - ten - dum no - - - mi - ni Do - - - mi -

BT
mo - ni - um Is - ra - el ad con - fi - ten - dum no - - - mi - ni Do - - - mi -

BC
27
#

29

C ni.

S ni.

A ni.

T ni.

Q ni. Qui - a il - lic se - de - runt se - des in ju - di - ci - o,

B ni. Qui - a il - - -

CV ni.

SV ni. Solo Qui - a il - lic se -

AV ni. Solo Qui - a il - lic se - de - runt se - des in ju - di - ci - o,

TT Trombone ni.

QT Trombone ni.

BT Trombone ni.

BC 29 #

31

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

31

se - des, se-des su-per do-mum Da - vid,

lic se - de-runt se-des in ju - di - ci - o, se - des, se-des su-per do-mum

Solo

se - des su-per do-mum

de-runt se-des in ju - di - ci - o,

Solo

se - des su-per do-mum Da - vid.

33

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Ro - ga - te, Ro -

se - des, se - des su - per do - - - mum Da - vid.

Da - vid, se - des, se - des su - per do - mum Da - - - vid.

Da - vid.

Solo

se - des, se - des su - per do - mum Da - vid.

33 6 #

35

C et a-bun-dan-ti -

S ga - te quae ad pa - cem sunt Je - ru - sa - lem: et a - bun - dan - ti -

A Ro - ga - te, Ro - ga - te quae ad pa - cem sunt Je - ru - sa - lem: et a - bun - dan - ti -

T et a - bun - dan - ti -

Q et a - bun - dan - ti -

B et a - bun - dan - ti -

CV **Tutti** et a - bun - dan - ti -

SV **Tutti** et a - bun - dan - ti -

AV **Tutti** et a - bun - dan - ti -

TT **Solo** Ro - ga - te, Ro - ga - te quae ad pa - cem sunt Je - ru - sa - lem: **Tutti** et a - bun - dan - ti -

QT **Tutti** et a - bun - dan - ti -

BT **Tutti** et a - bun - dan - ti -

BC 35 **Tutti** 7

37

C a, <et a-bun-dan-ti-a> di-li-gen - ti-bus te, <di - li - ge - ti - bus te.>

S a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, <di - li - gen - ti - bus te.>

A a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, <di-li - gen - ti - bus te.>

T a, <et a-bun-dan-ti-a> di-li-gen - ti-bus te, <di - li - gen - ti - bus te.> Fi - at

Q a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, <di-li - gen - ti - bus te.>

B a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, <di - li - gen - ti - bus te.>

CV a, <et a-bun-dan-ti-a> di-li - gen - ti - bus te, di - li - gen - ti - bus te.

SV a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, <di-li - gen - ti - bus te.>

AV a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, di - li - gen - ti - bus te.

TT a, <et a-bun-dan-ti-a> di-li-gen - ti-bus te, <di - li - gen - ti - bus te.> **Trombone**

QT a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, <di-li - gen - ti - bus te.> **Trombone**

BT a, <et a-bun-dan-ti-a> di - li - gen - ti - bus te, <di - li - gen - ti - bus te.> **Trombone**

BC 37 7 6 7 6

40

C
Fi - at pax, <fiat pax> in vir - tu-te tu - a: et a-bun-dan-ti-a, <et

S
et a-bun-dan-ti-a, <et

A
et a-bun-dan-ti-a, <et

T
8 pax, Fi-at pax in vir - tu-te tu - a, in vir-tu-te tu - a: et a-bun-dan-ti-a, et

Q
8 et a-bun-dan-ti-a, <et

B
et a-bun-dan-ti-a, <et

CV
et a-bun-dan-ti-a, <et

SV
et a-bun-dan-ti-a, <et

AV
et a-bun-dan-ti-a, <et

TT
8 **Tutti**
et a-bun-dan-ti-a, <et

QT
8 **Tutti**
et a-bun-dan-ti-a, et **Tutti**

BT
et a-bun-dan-ti-a, et

BC
40 43 7
#

43

C a-bun-dan - ti-a> in tur - ri - bus tu - - - is.

S a-bun-dan - ti-a> in tur - ri - bus tu - - - is. Prop - ter frat-res me - os et

A a-bun-dan - ti-a> in tur - ri - bus tu - - - is.

T a-bun-dan - ti-a in tur - ri - bus tu - - - is.

Q a-bun-dan - ti-a> in tur - ri - bus tu - - - is.

B a-bun-dan - ti-a> in tur - ri - bus tu - - - is.

CV a-bun-dan - ti-a> in tur - ri - bus tu - is.

SV a-bun-dan - ti-a> in tur - ri - bus tu - is.

AV a-bun-dan - ti-a> in tur - ri - bus tu - - - is.

TT a-bun-dan - ti-a> in tur - ri - bus tu - is.

QT a-bun-dan - ti-a in tur - ri - bus tu - - - is. **Solo** Prop - ter frat-res me - os et pro - xi-

BT a-bun-dan - ti-a in tur - ri - bus tu - - - is.

BC 43 7 # 6

46

C

S
pro - xi-mos me - os, lo - quebar, loque-bar pa - cem de

A

T

Q
lo - quebar, <loquebar> pacem de te, lo - que-bar, <lo-

B
lo-que-bar, <lo - quebar> pacem de te, lo - quebar, <loque bar>

CV
Violino

SV
Violino

AV
Violino

TT
Trombone

QT
Trombone
mos me - os,

BT
Trombone

BC
46 6 6

49

C Prop-ter do-mum Do-mi-ni De-i nos - tri,

S te, pa-cem de te:

A quae - si - vi, quae -

T Prop - ter do-mun Do-mi-ni De-i

Q que bar> pa - cem de te:

B pa-cem de te, pa - cem de te:

CV

SV Solo Prop-ter do-mum Do-mi-ni De-i nos - tri,

AV Solo Prop-ter do-mum Do-mi-ni De-i

TT Solo quae-si-vi

QT

BT Solo quae-si-vi - bo-na ti-bi

BC 49 6 # #

52

C
 quae-si - vi, <quaesi-vi,> quae - si-vi bo-na ti-bi, quae - si - vi, quae-si-vi bo-na ti-

S

A
 si - vi, quae - si - vi, quae - si - vi, quae-si - vi bo - na ti - bi, ti-

T
 nos - tri, quaesi - vi, quae - si - vi, quaesi-vi bo-na ti - bi, <quae - si-vi bo-na ti-

Q

B

CV
 Solo
 quae-si-vi bo-na _____ ti-bi.

SV

AV
 nos - tri,

TT
 bo-na ti - bi.

QT
 Solo
 quae-si-vi bo-na ti - bi.

BT

BC
 52

55

C
bi. Glo - ri - a, <Glo - ri - a> Pa - tri, et

S
Glo - ri - a, <Glo - ri - a> Pa - tri, et

A
bi. Glo - ri - a, <Glo - ri - a> Pa - tri, et

T
bi.> Glo - ri - a, <Glo - ri - a> Pa - tri, et

Q
Glo - ri - a, <Glo - ri - a> Pa - tri, et

B
Glo - ri - a, <Glo - ri - a> Pa - tri, et

CV
Tutti
Glo - ri - a, <Glo - ri - a> Pa - tri, et

SV
Tutti
Glo - ri - a, Glo - ri - a Pa - tri, et

AV
Tutti
Glo - ri - a, <Glo - ri - a> Pa - tri, et

TT
Tutti
Glo - ri - a, <Glo - ri - a> Pa - tri, et

QT
Tutti
Glo - ri - a, Glo - ri - a Pa - tri, et

BT
Tutti
Glo - ri - a, <Glo - ri - a> Pa - tri, et

55
BC

59

C
Fi - - - li - o, et Spi - ri - - - tu - i

S
Fi - - - li - o, et Spi - ri - - - tu - i

A
Fi - - - li - o, et Spi - ri - - - tu - i

T
Fi - - - li - o, et Spi - ri - - - tu - i

Q
Fi - - - li - o, et Spi - ri - - - tu - i

B
Fi - - - li - o, et Spi - ri - - - tu - i

CV
Fi - - - li - o, et Spi - ri - - - tu - i

SV
Fi - - - li - o, et Spi - ri - - - tu - i

AV
Fi - - - li - o, et Spi - ri - - - tu - i

TT
Fi - - - li - o, et Spi - ri - - - tu - i

QT
Fi - - - li - o, et Spi - ri - - - tu - i

BT
Fi - - - li - o, et Spi - ri - - - tu - i

59 # 6 6
BC

62

C
San - cto, et Spi - ri - - - tu - i San - - -

S
San - cto, <et Spi - ri - - - tu - i San - - -

A
San - cto, <et Spi - ri - - - tu - i San -

T
San - cto, et Spi - ri - - - tu - i San - - -

Q
San - cto, <et Spi - ri - - - tu - i San - - -

B
San - cto, <et Spi - ri - - - tu - i San - - -

CV
San - cto, <et Spi - ri - - - tu - i San - - -

SV
San - cto, <et Spi - ri - - - tu - i San - - -

AV
San - cto, et Spi - ri - - - tu - i San -

TT
San - cto, et Spi - ri - - - tu - i San - - -

QT
San - cto, et Spi - ri - - - tu - i San - - -

BT
San - cto, et Spi - ri - - - tu - i San - - -

62
6
BC

65

C
cto.

S
cto.> Sicut e-rat in prin-ci - pi - o, et

A
cto.>

T
cto.

Q
cto.> et nunc, etnunc,et sem - per, <etnunc,et sem

B
cto.> Sicut e-rat in prin - ci-pi-o, et nunc, et nunc,et sem -

CV
Solo
cto.> Sicut e-rat in princi - pi-o,

SV
cto.> **Solo**
Sicut e-rat in prin-ci - pi - o,

AV
cto.

TT
Solo
cto. Sicut e-rat in princi - pi-o,

QT
cto. **Solo**
in prin - ci-pi-o,

BT
cto.

BC
65

68

C et nunc, et nunc et sem - - - per,

S nunc, et nunc, et sem - - - per,

A et nunc, et nunc, et sem - per,

T et nunc, et nunc, et sem - per,

Q per,>

B per,

CV

SV

AV Solo et nunc, et nunc, et sem - per,

TT

QT

BT Solo et nunc, et nunc et sem - per,

68 BC

70

C et in sae - - cu - la sae - - cu - lo -

S et in sae - - cu - la sae - - cu - lo -

A et in sae - - cu - la sae - - cu - lo -

T et in sae - - cu - la sae - - cu - lo -

Q et in sae - - cu - la sae - - cu - lo -

B et in sae - - cu - la sae - - cu - lo -

Tutti
CV et in sae - - cu - la sae - - cu - lo -

Tutti
SV et in sae - - cu - la sae - - cu - lo -

Tutti
AV et in sae - - cu - la sae - - cu - lo -

Tutti
TT et in sae - - cu - la sae - - cu - lo -

Tutti
QT et in sae - - cu - la sae - - cu - lo -

Tutti
BT et in sae - - cu - la sae - - cu - lo -

70
BC

73

C
rum. A - - - - men.

S
rum. A - - - - men. <et in sae - - cu - la

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

T
rum. A - - - - men.

Q
rum. A - - - - men.

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

CV
rum. A - - - - men.

SV
rum. A - - - - men.

AV
rum. A - - - - men.

TT
rum. A - - - - men.

QT
rum. A - - - - men.

BT
rum. A - - - - men.

BC
73 6 #

76

C et in

S sae - - cu - lo - rum. A - - - - men.> et in

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

T et in

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

B sae - - cu - lo - rum. A - - - - men. <et in

CV et in

SV et in

AV et in

TT et in

QT et in

BT et in

76 6 # #

BC

79

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

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

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

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

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

B
sae - cu - la sae - cu - lo - rum. A men.>

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

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

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

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

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

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

79 # 6 BC
sae - cu - la sae - cu - lo - rum. A - - - men.

Nisi Dominus

Canto

Sesto

Alto

Tenore

Quinto

Basso

Ni - si Do - mi - nus ae - di - fi - ca - ve -

Ni - si Do - mi - nus ae - di - fi - ca - ve - rit, ae - di - fi -

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

The musical score is written in G major (one sharp) and 4/4 time. It features six vocal parts and instrumental accompaniment. The vocal parts are: Canto (Soprano), Sesto (Soprano), Alto (Alto), Tenore (Tenor), Quinto (Tenor), and Basso (Bass). The instrumental parts are: Canto and Violino (Soprano), Sesto and Violino (Soprano), Alto and Violino (Alto), Tenore and Trombone (Tenor), Quinto and Trombone (Tenor), and Basso and Trombone (Bass). The lyrics are in Latin: 'Nisi Dominus aedificaverit, aedificabitur non erit habitatio eius. Nisi Dominus aedificaverit, aedificabitur non erit habitatio eius. Nisi Dominus aedificaverit, aedificabitur non erit habitatio eius.' The score is divided into two systems. The first system contains the vocal parts and the instrumental parts for Canto/Violino, Sesto/Violino, Alto/Violino, Tenore/Trombone, Quinto/Trombone, and Basso/Trombone. The second system contains the instrumental parts for Canto/Violino, Sesto/Violino, Alto/Violino, Tenore/Trombone, Quinto/Trombone, and Basso/Trombone. The lyrics are placed below the vocal staves. The organ part is at the bottom of the page.

3

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

In va-num la-bo-ra-ve - runt,

In va - num la-bo-ra-ve - runt

rit, aedi-fi-ca - ve-rit, <aedi-fi-ca - ve-rit> do - mum,

ca - ve-rit, <aedi-fi-ca - ve-rit> do - - - mum,

In va - num la-bo-ra-ve - runt,

Solo
In va - num

Solo
in va - num

Solo
In va - num la-bo-ra-

3 6

6

C In va-num la-bo-ra-ve - runt in va-num la-bo-ra-ve-runt qui

S In va - num laborave-runt qui ae - di - fi-cant

A qui ae-i - fi-cant e - am, qui ae - di - fi-cant

T in va-num laborave-runt, in va-num la-bo-ra-ve-runt

Q In va - num laborave-runt, qui ae - di - fi-cant e -

B In va - num la-bo-ra - ve-runt qui ae - di - fi-cant e - am.

CV la-bo-ra-ve-runt

SV la-bo-ra-ve - runt

AV **Solo** qui ae - di - fi-cant e - am. la-bo-ra-ve-runt in va - num,

TT In va - num - la-bo-ra-ve-runt

QT **Solo** In va - num laborave-runt

BT ve - runt qui ae-

BC 6 #

9

C ae - di - fi - cant e - am. Ni - si - Do - mi - nus cus - to - di - e - rit ci - vi - ta - tem, fru -

S e - am. Ni - si - Do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

A e - am. Ni - si Do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

T Ni - si Do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

Q am. Ni - si do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

B Ni - si do - mi - nus cus - to - di - e - rit ci - vi - ta - tem, fru - stra

CV **Tutti** Ni - si do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

SV **Tutti** Ni - si do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

AV **Tutti** qui ae - di - fi - cant e - am. Ni - si - do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

TT **Tutti** Ni - si do - mi - nus cus - to - di - e - rit ci - vi - ta - tem,

QT **Tutti** Ni - si do - mi - nus cu - sto - di - e - rit ci - vi - ta - tem,

BT **Tutti** di - fi - cant e - am. Ni - si do - mi - nus cu - sto - di - e - rit ci - vi - ta - tem, **Solo**

BC 9 # #

12

C
stra vi-gi-lat qui cu-sto-dit e - am,

S
frustra vigi-lat qui custo - dit e - am,

A
fru-stra vi - gi-lat qui custo - dit e-am,

T
8
fru-stra vi - gi-lat

Q
8
fru-stra vigi-lat qui custo - dit e - am,

B
vi-gi-lat qui cu-sto - dit e - am, frustra vi - gi-lat qui cus

CV
Solo
fru - stra vigi-lat qui custo - dit

SV

AV
Solo
fru-stra vigi-lat qui custo -

TT
8

QT
8

BT
fru - stra vi - gi-lat qui cu-sto-dit e - am,

BC
12 6 5 6 6 6

15

C
 fru - stra vi - gi - lat qui cu - sto - dit e -

S
 fru - stra vi - gi - lat qui cus - to - dit

A
 fru - stra vi - gi - lat qui - cu - sto - dit, qui cus - to - dit e -

T
 qui cus - to - dit e - am, fru - stra vi - gi - lat qui cus - to - dit

Q
 fru - stra vi - gi - lat qui cus - to - dit

B
 to - dit e - am, fru - stra vi - gi - lat qui cu - sto - dit

Tutti

CV
 e - am, fru - stra vi - gi - lat qui cus - to - - - dit

SV
 fru - stra vi - gi - lat qui cus - to - dit

Tutti

AV
 - - it e - am, fru - stra vi - gi - lat qui cus - to - dit e -

TT
 fru - stra vi - gi - lat qui cus - to - - - dit

QT
 fru - stra vi - gi - lat qui cus - to - dit

Tutti

BT
 fru - stra vi - gi - lat qui cus - to - - - dit

15

BC

17

C
am. Vanum est vo - bis,

S
e - am. ante lucem sur - gere,

A
- am. Va-num est vo - bis, an-te

T
8 e - am. va - num est vo - bis,

Q
8 e - am. Vanum est vo - bis, an-te lucem sur-gere,

B
e - am. Va-num est vo - bis ante lucem

CV
e - am. Solo ante lu-cem sur - ge - re,

SV
e - am. Solo an-te lucem sur - ge - re,

AV
Solo
- am. Vanum est vo - bis

TT
8 Trombone
e - am.

QT
8 Trombone
e - am.

BT
Trombone
e - am.

BC
17

20

C
 <va-num est vo - bis> an-te lu-cem sur - ge-re:

S
 Vanum est vo - bis

A
 lucem sur - ge-re, Vanum est vo - bis

T
 <vanum est vo - bis> an-te lu-cem sur - ge-re:

Q
 vanum est vo - bis

B
 sur - ge - re, vanum est vo - bis

CV
 Va - num est vo - bis

SV
 Vanum est vo - bis

AV
 an-te lu-cem sur-ge - re:

TT
 Solo Tutti
 Vanum est vo - bis

QT
 Solo Tutti
 Vanum est vo - bis

BT
 Solo Tutti
 an-te lucem sur-ge-re, Vanum est vo - bis

BC
 20

23

C
Sur - gi - te, sur - gi - te,

S
Sur - gi - te, <sur - gi - te,>

A
Sur - gi - te, sur - gi - te post - quam — se -

T
8
Sur - gi - te, sur - gi - te post - quam — se -

Q
8
Sur - gi - te, sur - gi - te

B
Sur - gi - te, sur - gi - te,

CV
Tutti
Sur - gi - te, sur - gi - te,

SV
Tutti
Sur - gi - te, sur - gi - te,

AV
Tutti
Sur - gi - te, sur - gi - te,

TT
8
Sur - gi - te, sur - gi - te, **Trombone**

QT
8
Sur - gi - te, sur - gi - te, **Trombone**

BT
Sur - gi - te, sur - gi - te, **Trombone**

BC
23 6
Sur - gi - te, sur - gi - te, **Trombone**

26

C
sur - gi - te, <sur - gi - te>

S
sur - gi - te, <sur - gi - te>

A
de - - - ri - tis, sur - gi - te, sur - gi - te,

T
de - - - ri - tis, sur - gi - te, <sur - gi - te,>

Q
sur - gi - te, <sur - gi - te,>

B
sur - gi - te, <sur - gi - te,>

CV
sur - gi - te, sur - gi - te,

SV
sur - gi - te, sur - gi - te,

AV
sur - gi - te, sur - gi - te,

TT
Tutti
sur - gi - te, sur - gi - te,

QT
Tutti
sur - gi - te, sur - gi - te,

BT
Tutti
sur - gi - te, sur - gi - te,

26
BC

Detailed description: This is a page of a musical score for a choral ensemble. It features 13 staves, each representing a different voice part: Contralto (C), Soprano (S), Alto (A), Tenor (T), Quarta (Q), Bass (B), Contravoz (CV), Sopravoz (SV), Altavoz (AV), Tenor Tenor (TT), Quarta Tenor (QT), Bass Tenor (BT), and Bass Contravoz (BC). The music is written in a common time signature with a key signature of one flat. The lyrics are 'de - - - ri - tis, sur - gi - te, sur - gi - te,' with some parts in angle brackets indicating breath marks. Dynamics include 'Tutti' for the TT, QT, and BT parts. The page number '26' appears at the top left and bottom left of the score.

29

C post - quam — se - de - ri - tis, sur - gi - te,

S post quam — se - de - ri - tis, sur - gi - te,

A sur - gi - te,

T sur - gi - te,

Q sur - gi - te,

B sur - gi - te,

CV sur - gi - te,

SV sur - gi - te,

AV sur - gi - te,

TT sur - gi - te,

QT sur - gi - te,

BT sur - gi - te,

29 6 #

BC

32

C
<sur - gi - te>

S
<sur - gi - te>

A
<sur - gi - te>

T
<sur - gi - te>

Q
<sur - gi - te> post - quam — se - de - ri - tis,

B
<sur - gi - te> post - quam — se - de - ri - tis,

CV
sur - gi - te
Violino

SV
sur - gi - te
Violino

AV
sur - gi - te
Violino

TT
sur - gi - te

QT
sur - gi - te

BT
sur - gi - te

BC
32 6 # #

35

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

qui man-du-ca -

qui man-du-ca - - - tis pa -

qui man-du-ca - - - tis

qui man-du-ca - - - tis pa - nem do-lo - ris,

qui man-du-ca - - - tis pa - men do-lo - ris,

qui man-du-ca - - - tis pa - nem do-lo - ris,

35

2 2 # b

38

C - tis pa - nem do-lo - ris, <qui manduca - tis pa - nem do - lo - - -

S - - nem do-lo - ris, <qui man-u-ca - tis pa - nem do-lo -

A pa - nem do-lo - ris, <qui manduca - tis pa - nem do - lo - - -

T qui manduca - tis pa - nem do - lo -

Q qui manduca - tis pa - nem do - lo - - -

B qui manduca - tis pa - nem do - lo - - -

CV **Tutti** Qui manduca - tis pa - nem do-lo - - -

SV **Tutti** Qui manduca - tis pa - nem do-lo - - -

AV **Tutti** Qui manduca - tis pa - nem do-lo - - -

TT **Tutti** Qui-manduca - tis pa - nem, panem do-lo -

QT **Tutti** Qui manduca - tis pa - nem do - lo - - -

BT **Tutti** Qui manduca - tis pa - nem do - lo - - -

38 BC

41

C
ris.> di-lec-tis su - is som - num <di-lec-tis su - is som - num,> Cum

S
ris.> Cum de - de-rit, <cum de - e - rit> di-lec-tis su - is

A
ris.>

T
ris.

Q
ris.

B
ris.

CV
ris.

SV
ris.

AV
ris.

TT
ris.

QT
ris.

BT
ris.

BC
41

44

C
de - de-rit di-lec-tis su - is som - num:

S
som-num, <di-lec-tis su - is som - num:>

A
ec - ce, ec - ce hae-re-di-tas, hae-re-di-

T
ec - ce, ec - ce hae-re-di-

Q

B

CV

SV

AV

TT
Trombone

QT
Trombone

BT
Trombone

44

BC

47

C
fi - li - i,

S
fi - li - i,

A
tas Do - - - mi - ni, hae - re - di - tas, <hae - re - di -

T
tas, <hae - re - di - tas> Do - mi - ni, hae - re - di - tas, hae - re - di - tas

Q
fi - li - i,

B
fi - li - i,

CV
fi - li - i,

SV
fi - li - i,

AV
fi - li - i,

TT
Tutti **Trombone**
fi - li - i

QT
Tutti **Trombone**
fi - li - i,

BT
Tutti **Trombone**
fi - li - i,

BC
47

49

C
fi - li - i, fi - li - i: mer - ces,

S
fi - li - i, fi - li - i: mer - ces,

A
tas> Do - mi - ni, mer - ces fruc - tus ven - tris fi - li - i: mer - ces,

T
Do - mi - ni, mer - ces fruc - tus ven - tris fi - li - i: mer - ces,

Q
fi - li - i, fi - li - i: mer - ces,

B
fi - li - i, fi - li - i: mer - ces,

CV
fi - li - i, fi - li - i:

SV
fi - li - i, fi - li - i:

AV
fi - li - i, fi - li - i:

TT
Tutti
fi - li - i, fi - li - i:

QT
Tutti
fi - li - i, fi - li - i:

BT
Tutti
fi - li - i, fi - li - i:

BC
49

52

C
mer - ces, fruc - tus ven - - - tris.

S
mer - ces, fruc - - tus ven - tris.

A
mer - ces, fruc-tus ven - - - tris.

T
mer - ces, fruc-tus ven - - - tris.

Q
mer - ces, fruc-tus ven - tris.

B
mer - ces, fruc - tus ven - - - tris. Si - cut sa - git - -

CV
mer - ces, mer - ces, fruc-tus ven - - - tris. **Violino**

SV
mer - ces, mer - ces, fruc - tus ven - tris. **Violino**

AV
mer - ces, <mer - ces,> fruc - tus ven - tris. **Violino**

TT
mer - ces, <mer - ces,> fruc - tus ven - tris.

QT
mer - ces, mer-ces, fruc - - tus ven - tris.

BT
mer - ces, fruc - tus ven - - - tris.

BC
52

54

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

54

BC

in ma - nu po - ten - - - tis, in ma -

te in ma - - - - nu po - ten - tis in ma - - - -

56

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

56

nu po-ten - - - tis: i - ta fi - li - i, i - ta fi - li - i ex-cus-so - rum,

nu po - ten - tis: ex - cus - so - rum, ex-cus-so - rum, i - ta

Trombone

Trombone

Trombone

58

C Be - a - tus vir, <be -

S Be - a - - - tus vir, <be -

A Be - a - - - tus vir, <be -

T Be - a - tus vir, <be -

Q ex-cus-so - rum. Be - a -

B fi - li - i ex-cus-so - rum. Be -

CV **Tutti** Be -

SV **Tutti** Be -

AV **Tutti** Be -

TT **Tutti** Be -

QT **Tutti** Be -

BT **Tutti** Be -

BC 58 6 # 6 7 b 6 7 6

61

C
a - tus vir> qui im - ple - vit, im - ple - vit de - si - de - ri - um su -

S
a - tus vir> qui im - ple - vit, im - ple - vit de - si - de - ri - um su -

A
a - tus vir> qui im - ple - vit, im - ple - vit de - si - de - ri - um

T
8 a - tus vir> qui im - ple - vit, im - ple - vit de - si - de - ri - um

Q
8 - - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um

B
a - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um

CV
a - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um

SV
a - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um

AV
a - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um

TT
8 a - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um su -

QT
8 a - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um su -

BT
a - tus vir qui im - ple - vit, im - ple - vit de - si - de - ri - um su -

61 7
BC

63

C
um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

S
um ex ip - sis, de - si - de - ri - um su - um ex ip - sis: non con-fun-

A
su - um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

T
su - um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

Q
su - um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

B
su - um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

CV
su - um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

SV
su - um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

AV
su - um ex ip - sis, de - si - de - ri - um su - um ex ip - sis:

TT
um ex ip - sis, de - si - de - ri - um su - um ex ip - sis, ex ip - sis:

QT
um ex ip - sis, de - si - de - ri - um su - um ex ip - sis, ex ip - sis:

BT
um ex ip - sis, de - si - de - ri - um su - um ex ip - sis, ex ip - sis:

BC
63 6 6

65

C cum lo-que-tur, cum lo-que - tur, non com-funde-tur

S de-tur in-i - micis su-is cum loque - tur

A in-i-mi-cis su-is in por - ta non com-fun-

T in por-ta non comfundetur

Q in porta in-i - micis-su-is

B in porta cum loquetur, in por - ta

CV cum lo-que - tur, in por - ta, cum loque - tur,

SV cum lo-que - tur, in por - ta, cum-loque - tur,

AV cum lo-que tur, in por - ta, cum loque tur,

TT cum lo-que - tur, in por - ta, cum loque - tur,

QT cum lo-que - tur, in por - ta, cum loque - tur,

BT cum lo-que - tur, in por - ta, cum loque - tur,

65 6 6 6 # 6

BC

68

C i-ni-mi-cis su - is cum loque - tur in

S in por - ta non confundetur i - ni-mi-cis su - is in por - ta,

A detur cum lo-que - tur i-ni-mi-cis su - is,

T i-ni-mi-cis su - is cum loque - tur in por - ta,

Q non confun - de - tur i - ni-mi-cis su - is in

B non confunde - tur cum loque - tur i-ni-mi-cis su - is in por - ta,

CV *Solo* non confunde - tur *Tutti* in porta, in

SV *Solo* non confundetur *Tutti* in porta, in

AV *Solo* non confun - de - tur cum loque - tur *Tutti* in porta, in

TT *Solo* i - ni-mi-cis su - is *Tutti* in porta, in

QT *Solo* cum lo - quetur *Tutti* in porta, in

BT *Solo* cum lo - quetur *Tutti* in por-ta in

BC 68 6 6 6 6 # #

71

C
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

S
in por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

A
in por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

T
8
in por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

Q
8
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

B
in por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

CV
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

SV
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

AV
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

TT
8
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

QT
8
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

BT
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

71
6
BC
por - ta. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -

74

C
- tu-i San-cto, et Spi - ri - tu - i San - cto. Si - cut e - rat, si - cut

S
- tu-i San-cto, <et Spi - ri - tu - i San - cto.> Si - cut e rat, si-cut e-rat in prin-

A
- tu-i San-cto, et Spi - ri - tu - i San - cto.

T
8
- tu-i San-cto, <et Spi - ri - tu - i San - cto.>

Q
8
- tu-i San-cto, et Spi - ri - tu - i San - cto.

B
- tu-i San-cto, et Spi - ri - tu - i San - cto.

CV
- tu-i San-cto, <et Spi - ri - tu - i San - cto.>

SV
- tu-i San-cto, et Spi - ri - tu - i San - cto.

AV
- tu-i San-cto, et Spi - ri - tu - i San - cto.

TT
8
- tu-i San-cto, et Spi - ri - tu - i San - cto.

QT
8
- tu-i San-cto, et Spi - ri - tu - i San - cto.

BT
- tu-i San-cto, et Spi - ri - tu - i San - cto.

BC
74 # 6 6
- tu-i San-cto, et Spi - ri - tu - i San - cto.

77

C e-rat in princi-pi - o, et nunc, et nunc, et sem - per, et nunc, et sem - per, et in sae - cu - la sae -

S ci - pi - o, et nunc, et nunc, et semper, et nunc, <et nunc,> et sem - - per, et in sae - cu - la

A et in sae - cu - la sae -

T et in sae - cu - la sae -

Q et in sae - cu - la sae -

B et in sae - cu - la sae -

CV et in sae - cu - la sae -

SV et in sae - cu - la sae -

AV et in sae - cu - la sae -

TT et in sae - cu - la sae -

QT et in sae - cu - la sae -

BT et in sae - cu - la sae -

77 6

BC

80

C
- cu-lo-rum. A - men. et _

S
sae - cu - lo-rum. A-men. et _

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

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

Q
8
- cu-lo-rum. A - men. et _

B
- cu-lo-rum. A - men. et _

CV
- cu-lo-rum. A - men. et _

SV
- cu-lo-rum. A - men. et _

AV
- cu-lo-rum. A - men. et _

TT
8
Trombone Tutti
- cu-lo-rum. A - men. et _

QT
8
Trombone Tutti
- cu-lo-rum. A - men. et _

BT
Trombone Tutti
- cu-lo-rum. A - men. et _

BC
80 6
- cu-lo-rum. A - men. et _

83

C — in sae-cu-la, <et in sae-cu-la> saecu-lorum. A - men. <sae-cu-lo - rum. A - men.>

S — in sae-cu-la, <et in sae-cu-la> sae-cu-lorum. A - men. sae-cu-lo - rum. A - men.

A — in sae-cu-la, <et in sae-cu-la> saecu-lo - rum. A - men. <sae-cu-lo-rum. A - men.>

T — in sae-cu-la, <et in sae-cu-la> saecu-lo - rum. A - men. <sae-cu-lo - rum. A - men.>

Q — in sae-cu-la, <et in sae-cu-la> saecu-lo - rum. A - men. sae-cu-lo - rum. A - men.

B — in sae-cu-la, <et in sae-cu-la> saecu-lo - rum. A - men. <sae-cu-lo - rum. A - men.>

CV — in sae-cu-la, et in sae-cu-la saecu-lo - rum. A - men. sae-cu-lo - rum. A - men.

SV — in sae - cu-la, et in sae-cu-la saecu-lo - rum. A - men. sae-cu-lo - rum. A - men.

AV — in sae-cu-la, et in sae-cu-la saecu-lo - rum. A - men. sae-cu-lo - rum. A - men.

TT — in sae-cu-la, et in sae-cu-la saecu-lo - rum. A - men. sae-cu-lo - rum. A - men.

QT — in sae-cu-la, et in sae-cu-la saecu-lo - rum. A - men. sae-cu-lo - rum. A - men.

BT — in sae-cu-la, et in sae-cu-la saecu-lo - rum. A - men. sae-cu-lo - rum. A - men.

83 BC

Lauda Jerusalem

Canto

Sesto

Alto

Tenore

Quinto

Basso

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

Lau - da Je - ru - sa -

Lau - da Je - ru - sa - lem

Lau-da, lau-da De-um

6

Detailed description of the musical score: The score is for a choral and instrumental work titled 'Lauda Jerusalem'. It consists of two systems of staves. The first system includes vocal parts for Canto, Sesto, Alto, Tenore, Quinto, and Basso. The Canto part has lyrics 'Lau - da Je - ru - sa -'. The Sesto part has lyrics 'Lau - da Je - ru - sa - lem'. The Quinto part has lyrics 'Lau-da, lau-da De-um'. The second system includes instrumental parts for Canto and Violino, Sesto and Violino, Alto and Violino, Tenore and Trombone, Quinto and Trombone, Basso and Trombone, and a Bass part for the Organ. The organ part is marked with a '6' above the staff. The music is in 3/4 time and features various rhythmic patterns and melodic lines.

6

C
tu - um Si - on.

S
<lau-da De - um tu - um Si - - - on.>

A
lau-da, <lau-da> De-um tu-um Si - on.

T
tu-um Si - on,
lau-da, <lau-da> De-um tu - um Si - on.

Q
lau-da, <lau-da> De-um tu-um Si - on.

B
lau-da, <lau-da> De-um tu-um Si - on.

CV

SV

AV

TT

QT

BT

BC
6 # 5 6 # #

9

C
Quo - ni - am, <quo - ni - am>

S
Quo - ni - am, quo - - ni - am con - - - for -

A
Quo - ni - am, quo - - ni - am con - - - for -

T
Quo - ni - am, <quo - ni - am> con - - - for -

Q
Quo - ni - am, <quo - ni - am>

B
Quo - ni - am, quo - - ni - am con - - - for -

CV
Tutti
Quo - ni - am, quo - - ni - am con - - - for -

SV
Tutti
Quo - ni - am, quo - - ni - am

AV
Tutti
Quo - ni - am, quo - - ni - am

TT
Tutti
Quo - ni - am, quo - - ni - am con - - - for -

QT
Tutti
Quo - ni - am, quo - - ni - am con - - - for -

BT
Tutti
Quo - ni - am, quo - - ni - am

BC
9 6

12

C
con - - - for - ta - vit, <con - - - for -

S
ta - vit, con - - - for - ta - - - vit

A
ta - vit, con - - - for - ta - - - vit

T
8 ta - vit, con - - - for - ta - - - vit

Q
8 con - - - for - ta - vit, <con - - - for -

B
ta - vit, <con - - - for - ta - - - vit>

CV
ta - vit, con - - - for - ta - - - vit,

SV
con - - - for - ta - vit, con - - - for -

AV
con - - - for - ta - vit, con - - - for -

TT
8 ta - vit, con - - - for - ta - - - vit

QT
8 ta - vit, con - - - for - ta - - - vit

BT
con - - - for - ta - vit, con - - - for -

BC
12 # # 6 6

Detailed description: This is a page of a musical score, page 433. It features 14 staves for different vocal parts: C (Contralto), S (Soprano), A (Alto), T (Tenor), Q (Quintus), B (Bass), CV (Cantata Voice), SV (Soprano Voice), AV (Alto Voice), TT (Tenor Tenor), QT (Quintus Tenor), BT (Bass Tenor), and BC (Bass Continuo). The lyrics are: 'con - - - for - ta - vit, <con - - - for - ta - - - vit>'. The BC staff includes figured bass notation: 12 # # 6 6. The score is in a key with one sharp (F#) and a common time signature. The music consists of whole notes and rests, with some parts starting with an 8-measure rest.

15

C
ta - vit> se - ras pro - ta - rum tu - a - - - rum:

S
se - ras por - ta - rum tu - - - a - rum:

A
se - ras por - ta - rum tu - a - - - rum:

T
se - ras por - ta - rum tu - a - - - rum:

Q
ta - vit> se - ras por - ta - rum tu - a - rum:

B
se - ras por - ta - rum tu - a - - - rum:

CV
se - ras por - ta - rum tu - a - - - rum:

SV
ta - vit se - ras por - ta - rum tu - a - - - rum:

AV
ta - vit se - ras por - ta - rum tu - a - - - rum:

TT
se - ras por - ta - rum tu - a - - - rum:

QT
se - ras por - ta - rum tu - - - a - rum:

BT
ta - vit se - ras por - ta - rum tu - a - - - rum:

BC
15 6 6

19

C
be - ne - di - xit

S
be - ne - di - xit, be - ne - di -

A
be - - - - ne - di - xit, be - - - - ne -

T
8 be - ne - di - xit, be - - - - ne -

Q
8 be - - - - ne - di - xit,

B
be - - - - ne - di - xit, be - - - - ne -

CV
be - - - - ne - di - xit,

SV
be - - - - ne - di - xit,

AV
be - - - - ne - di - xit,

TT
8 be - - - - ne - di - xit,

QT
8 be - - - - ne - di - xit,

BT
be - - - - ne - di - xit,

BC
19 6 #

22

C
be - ne - di - xit fi - - - li - is tu - is in

S
xit fi - - - li - is tu - is in

A
di - - - xit fi - - - li - is tu - is in

T
di - - - xit fi - - - li - is tu - is in

Q
be - ne - di - xit fi - - - li - is tu - is in

B
di - - - xit fi - - - li - is tu - is in

CV
<be - ne - di - - xit,>

SV
be - - - ne - - di - xit,

AV
be - - - ne - - di - xit,

TT
<be - - - ne - - di - xit,>

QT
be - - - ne - - di - xit,

BT
be - - - ne - - di - xit,

BC
22 # # #

25

C
te, be - ne - di - - - xit fi - - - li - is

S
te, be - ne - di - - - xit fi - - - li - is

A
te, be - ne - di - - - xit fi - - - li - is

T
te, be - ne - di - - - xit fi - - - li - is

Q
te, be - ne - di - - - xit fi - - - li - is

B
te, be - ne - di - - - xit fi - - - li - is

CV
be - - - - ne - di - - - xit fi - - - li - is

SV
be - - - - ne - di - - - xit fi - - - li - is

AV
be - - - - ne - di - - - xit fi - - - li - is

TT
be - - - - ne - di - - - xit fi - - - li - is

QT
be - - - - ne - di - - - xit fi - - - li - is

BT
be - - - - ne - di - - - xit fi - - - li - is

BC
25 # #

28

C
tu - is in te.

S
tu - is in te.

A
tu - is in te.

T
tu - is in te. Qui po - - - su - it

Q
tu - is in te.

B
tu - is in te.

CV
tu - is in te. Solo
Qui

SV
tu - is in te.

AV
tu - is in te.

TT
tu - is in te. Trombone

QT
tu - is in te. Trombone

BT
tu - is in te. Trombone

BC
28
tu - is in te.

33

C

S

A
men - ti sa - - - ti - at te,

T
8
et a - di - pe fru - me - ti sa - - - ti - at

Q
8

B

CV

SV
pe fru - men - ti sa - ti - at te.

AV
7
et a - di - pe fru - men - ti sa - ti - at

TT
8

QT
8

BT

BC
33 # 6

35

C
S
A
T
Q
B
CV
SV
AV
TT
QT
BT
BC

et a - di - pe fru - men - ti sa - - - ti - at te. Qui e -
te, et a di - pe fru - men - ti sa - ti - at te. Qui e -

Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -
Qui e - mit - tit e -

Tutti
Tutti
Tutti
Tutti
Tutti
Tutti
Tutti
Tutti
Tutti
Tutti
Tutti
Tutti
Tutti

35 6 # 6 6

37

C lo - qui-um su - um ter - rae, <qui e - mit - tit e - lo - qui-um su - um ter - rae:>

S lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um te -

A mit - tit e - lo - qui-um su - um ter - rae, <qui e - mit - tit e - lo - qui-um su - um

T mit - tit e - lo - qui-um su - um ter - rae, <qui e - mit - tit e - lo - qui-um su - um

Q lo - qui-um su - um te - rae, qui e - mit - tit e - lo - qui-um su - um ter - rae: ve -

B lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um ter -

CV lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um

SV lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um

AV lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um

TT lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um

QT lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um

BT lo - qui-um su - um ter - rae, qui e - mit - tit e - lo - qui-um su - um

37 BC

39

C
ve - lo-ci-ter, <ve-lo-ci-ter> cur-rit ser-mo, <cur-rit ser-mo> e - jus, cur-rit ser-mo,

S
rae: ve - lo-ci-ter, ve-lo-ci-ter cur-rit ser-mo, <cur-rit ser-mo> e - jus, cur-rit ser-mo,

A
ter - rae:> ve - lo-ci-ter, <ve - lo-ci-ter> cur-rit ser-mo e - jus, <cur-rit ser-mo

T
8 ter - rae:> ve - lo-ci-ter, <ve - lo-ci-ter> cur-rit ser-mo e - jus,

Q
8 lo-ci-ter, <ve-lo-ci-ter> cur-rit ser-mo e - ius, ve - lo-ci-ter, ve - lo-ci-ter

B
rae: ve - lo-ci-ter, ve-lo-ci-ter cur-rit ser-mo e - jus, cur-rit ser-mo

CV
ter - rae: ve - lo-ci-ter, <ve - lo-ci-ter>

SV
ter - rae: ve - lo-ci-ter, <ve - lo-ci-ter>

AV
ter - rae: ve - lo-ci-ter, <ve - lo-ci-ter>

TT
8 ter - rae: ve - lo-ci-ter, <ve - lo-ci-ter>

QT
8 ter - rae: ve - lo-ci-ter, <ve - lo-ci-ter>

BT
ter - rae: ve - lo-ci-ter, <ve - lo-ci-ter>

BC
39 #

41

C
cur - rit ser - mo e - jus. Qui dat

S
<cur - rit ser - mo> e - jus.

A
e - - - - - jus.>

T
<cur - rit ser - mo e - jus.>

Q
cur - rit ser - mo e - jus. Qui dat ni - vem

B
e - - - - - jus.

CV
cur - rit ser - mo e - jus. Violino

SV
cur - rit ser - mo e - jus. Violino

AV
cur - rit ser - mo e - jus. Violino

TT
cur - rit ser - mo e - jus.

QT
cur - rit ser - mo e - jus.

BT
cur - rit ser - mo e - jus.

BC
41 #

43

C
ni - vem si - cut la - - - - - nam:

S

A

T

Q
si - cut la - - - - - nam: ne - bu-lam, ne - bu-lam

B
Qui dat ni - - - - -

CV

SV

AV

TT

QT

BT

43
BC

45

C ne-bu-lam, ne-bu-lam si-cut ci-ne-rem spar-git, ci-ne-rem spar-git

S

A

T

Q si-cut ci-ne-rem spar-git, ci-ne-rem spar-git, ne-bu-lam, ne-bu-lam

B - - - vem si - cut la - - - nam: ne-bu-lam, ne-bu-lam

CV

SV

AV

TT

QT

BT Solo Qui dat ni - vem si - cut

BC 45 6 #

47

C
nebulam,nebulam sicut cineremspargit, cinerem spar - - - git.

S

A

T

Q
sicut cineremspargit, cineremspar - git.

B
sicut cineremspargit, cineremspar - git, sicut cineremspargit, cinerem spar - - - git.

CV

SV

AV

TT

QT

BT
la - nam nebulam,nebulamsicut cineram spar - git, si - cut cineram,cinramspar-git.

BC
47

Detailed description of the musical score: The score is for page 447 and consists of 13 staves. The top staff (C) is the Soprano part, starting with a rest and then playing a melodic line with lyrics 'nebulam,nebulam sicut cineremspargit, cinerem spar - - - git.'. The second staff (S) is the Alto part, which is silent. The third staff (A) is the Tenor part, also silent. The fourth staff (T) is the Bass part, silent. The fifth staff (Q) is the Soprano part of a second voice, with lyrics 'sicut cineremspargit, cineremspar - git.'. The sixth staff (B) is the Bass part of a second voice, with lyrics 'sicut cineremspargit, cineremspar - git, sicut cineremspargit, cinerem spar - - - git.'. The remaining staves (CV, SV, AV, TT, QT) are all silent. The seventh staff (BT) is the Bass part of a third voice, with lyrics 'la - nam nebulam,nebulamsicut cineram spar - git, si - cut cineram,cinramspar-git.'. The bottom staff (BC) is the Bass Continuo part, starting with a rest and then playing a bass line with two sharps in the key signature. The time signature is 3/4.

50

C

S
Mit - tit cry - stal - lum su - um si - cut buc - cel - las,

A
Mit - tit cry - stal - lum

T

Q

B
si - cut bu - cel - las,

CV
Solo
si - cut bu - cel - las,

SV

AV

TT
Solo
Mit - tit cri - stal - lum

QT
Solo
Mit - tit cri - stal - lum su - um si - cut bu - cel - las,

BT

BC
50 6 6 #

53

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Mit - tit cry - stal - lum su - um si - cut bu -

su - um si - cut bu - cel - las,

Mit - tit cry - stal - lum su - um si - cut bu -

si - cut bu -

Solo
si - cut bu - cel - las,

su - um si - cut bu - cel - las, si - cut bu -

si - cut bu - cel - las,

Solo
si - cut bu - cel - las, si - cut bu -

53 6 6 # 6 6 #

56

C Mit - tit cry - stal - lum su - um si - cut bu - cel - las:

S cel - las:

A Mit - tit cry - stal - lum su - um si - cut bu - cel - las:

T an - - - te

Q cel - las:

B si - cut bu - cel - las:

CV cel - las:

SV si - cut bu - cel - las:

AV Solo an - - - te

TT cel - las:

QT Trombone

BT Trombone

BC 56 6 6 6

59

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

59

6

6

#

an - - - - te

fa - - ci - em, an - - - - te fa - - - ci - em

fa - - ci - em, fri - - go - ris e - ius quis su -

62

C

S
fa - - - ci - em fri - - - go - ris e - jus quis su - sti -

A

T
fri - - - go - ris e - jus quis su - - - - sti -

Q

B

CV
quis su - - - sti - ne - bit, quis su -

SV

AV
sti - ne - - - - bit.

TT

QT

BT

BC
62 # # 6

65

C
an - - - te fa - - - ci - em

S
ne - - - - - bit,

A
an - - - te fa - - - ci - em

T
- - - - - ne - - - - - bit,

Q
an - - - te fa - - - ci - em

B
an - - - te fa - - - ci - em

CV
- - sti - ne - - - - - bit, **Tutti**
an - - - - - te

SV
- - - - - **Tutti**
an - - - - - te

AV
- - - - - **Tutti**
an - - - - - te

TT
- - - - - **Tutti**
an - - - - - te

QT
- - - - - **Tutti**
an - - - - - te

BT
- - - - - **Tutti**
an - - - - - te

BC
65 6 6 # 6 #

68

C
fri - go - ris e - jus quis su - sti -

S
fri - go - ris e - jus quis su - sti -

A
fri - go - ris e - jus quis su -

T
an - te fa - ci - em fri - go - ris e -

Q
fri - go - ris e - jus quis su -

B
fri - go - ris e - jus quis su -

CV
fa - ci - em fri - go - ris e - jus quis su -

SV
fa - ci - em fri - go - ris e - jus quis su -

AV
fa - ci - em fri - go - ris e - jus quis su -

TT
fa - ci - em fri - go - ris e - jus quis su -

QT
fa - ci - em fri - go - ris e - jus quis su -

BT
fa - ci - em fri - go - ris e - jus quis su -

BC
68

71

C
- - ne - - - bit, quis su - - - sti - - - ne - - -

S
ne - - - bit, <fri - go - ris e - ius quis su - sti - ne - - -

A
sti - ne - - - bit, quis su - - - - - ne - - - -

T
8 ius quis su - sti - ne - bit, quis su - - - - - sti - ne - - -

Q
8 sti - ne - - - bit, quis su - - - - - sti - ne - - -

B
sti - ne - - - bit, quis su - - - - - sti - ne - - -

CV
sti - ne - - - bit, quis su - - - - - sti - ne - - -

SV
sti - ne - - - bit, quis su - - - - - sti - ne - - -

AV
sti - ne - - - bit, quis su - - - - - sti - ne - - -

TT
8 sti - ne - - - bit, quis su - sti - ne - - -

QT
8 sti - - - ne - bit, quis su - - - - - sti - - - - -

BT
sti - ne - - - bit, quis su - - - - - sti - ne - - -

BC
71 6 6 # 6 6 #

75

C bit? E - mit - tet ver-bum su - um, et li-que - fa - - - ci-et e - a, et li-qui-

S bit?>

A bit?

T bit?

Q bit?

B bit?

CV bit?

SV bit?

AV bit?

TT bit? Solo et li-que-fa - ci-et e - a,

QT bit?

BT bit?

75 BC

78

C
fa - - - ci - et e - a:

S

A

T
8
fla - bit, fla - bit spi - ri - tus e - jus,

Q
8

B
fla -

CV

SV

AV

TT
8
et li - que - fa - ci - et e - a:

QT
8
fla - bit,

BT

BC
78
6 #

80

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

80

et flu-ent

fla - bit, fla - bit spi - ri-rus e - jus et flu-ent a - quae, et

fla - bit, fla - bit spi - ri - tus e - jus et flu-ent a -

et flu-ent a - quae, <et flu-ent a -

et flu-ent a - quae, et flu-ent a - quae, fla -

- bit, fla - bit spi-ri-tus e - jus, et flu - ent a - quae,

fla - bit spi - ri-tus e - ius, fla - bit spi - ri-tus e - ius.

Solo

et flu-ent a - quae, et flu-ent a - quae.

80

82

C a - quae, et flu - ent a - quae, <et flu - ent a - quae, et flu - ent a - quae.>

S flu - ent a - quae, et flu - ent a - quae, <et flu - ent a - quae, et flu - ent a - quae.>

A quae, et flu - ent a - quae, <et flu - ent a - quae, et flu - ent a -

T quae,> fla - bit, fla - bit spi - ri - tus e - ius et flu - ent a - quae.

Q bit, fla - bit spi - ri - tus e - ius et flu - ent a - quae, et flu - ent a -

B et flu - ent a - quae, <et flu - ent a - quae,> a - - -

CV

SV

AV

TT

QT

BT

82 5 6 #

BC

84

C

S

A
quae.> Qui an-nun - ci - at ver-bum

T

Q
quae. Qui an-nun - ti - at ver-bum su - um Ja - - - cob:

B
quae.

CV
Violino

SV
Violino

AV
Violino

TT
Trombone

QT
Trombone

BT
Trombone

BC
84

86

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

86

ju - sti - ti - as et ju-di - ci - a

su - um Ja - cob: ju - sti - ti -

ju - sti - ti - as et ju-di - ci - a su - a Is - ra - el,

ju - sti - ti - as et ju-di - ci - a su - - - a Is - ra - el,

88

C

S
su - - - a is - ra - el, et ju-di-ci-a su - a Is - ra -

A
as et ju-di-ci-a su - a Is - ra - el, ju - sti - ti - as et ju-di-ci-a su - a, et ju - di-ci-a

T

Q
ju - sti - ti - as et ju-di-ci-a su - a, et ju-di-ci-a su - - -

B
ju - sti - ti - as et ju-di-ci-a su - a Is - ra - el.

CV

SV

AV

TT

QT

BT

BC
88 # # # #

90

C Non fe - cit ta - - li - ter,

S el. Non fe - cit ta - - li - ter,

A su - a Is - ra - el. Non fe - cit ta - - li - ter,

T Non fe - cit ta - - li - ter,

Q - - a Is - ra - el. Non fe - cit ta - - li - ter,

B Non fe - cit ta - - li - ter,

CV **Tutti** Non fe - cit ta - - li - ter,

SV **Tutti** Non fe - cit ta - - li - ter,

AV **Tutti** Non fe - cit ta - - li - ter,

TT **Tutti** Non fe - cit ta - - li - ter,

QT **Tutti** Non fe - cit ta - - li - ter,

BT **Tutti** Non fe - cit ta - - li - ter,

90 BC

93

C
 <non fe - cit ta - - - li - ter> om - - ni na -

S
 <non fe - cit ta - - - li - ter> om - - ni - na -

A
 <non fe - cit ta - - - li - ter> om - - ni na -

T
 <non fe - cit ta - - - li - ter> om - - ni na -

Q
 <non fe - cit ta - - - li - ter> om - - ni na -

B
 <non fe - cit ta - - - li - ter> om - - ni na -

CV
 <non fe - cit ta - - - li - ter> om - - ni na -

SV
 <non fe - cit ta - - - li - ter> om - - ni na -

AV
 <non fe - cit ta - - - li - ter> om - - ni na -

TT
 non fe - cit ta - - - li - ter om - - ni na -

QT
 non fe - cit ta - - - li - ter om - - ni na -

BT
 non fe - cit ta - - - li - ter om - - ni na -

93
 BC

96

C
ti - o - - - - ni: et ju - di - - - ci - a

S
ti - - - - o - ni: et ju -

A
ti - o - - - - ni:

T
ti - o - - - - ni: et ju - di - - - ci - a

Q
ti - o - - - - ni:

B
ti - o - - - - ni: et ju - di - - - ci - a

CV
ti - o - - - - ni:

SV
ti - - - - o - ni:

AV
ti - o - - - - ni:

TT
ti - o - - - - ni:

QT
ti - o - - - - ni:

BT
ti - o - - - - ni:

96
BC

99

C	su - a	non ma - ni - fes -	ta - - - vit e -
S	di - - - ci - a	su - a	non ma - ni - fes -
A	et ju -	di - - - ci - a	su - a
T	su - a	non ma - ni - fes -	ta - - - vit e -
Q	et ju -	di - - - ci - a	su - a
B	su - a	non ma - ni - fes -	ta - - - vit e -
CV	et ju -	di - - - ci - a	su - a
SV	et ju -	di - - - ci - a	su - a
AV	et ju -	di - - - ci - a	su - a
TT	et ju -	di - - - ci - a	su - a
QT	et ju -	di - - - ci - a	su - a
BT	et ju -	di - - - ci - a	su - a
BC	99		

105

C
ta - - - - vit e - - - - is.

S
ta - - - - vit e - - - - is.

A
non ma - ni - fes - ta - vit e - - - - is.

T
ta - vit e - - - - is. Glo -

Q
non ma - ni - fes - ta - - - vit e - - - - is.

B
ta - - - - vit e - - - - is.

CV
non ma - ni - fes - ta - - - vit e - - - - is.

SV
non ma - ni - fes - ta - - - vit e - - - - is.

AV
non ma - ni - fes - ta - - - vit e - - - - is.

TT
non ma - ni - fes - ta - - - vit e - - - - is.

QT
non ma - ni - fes - ta - - - vit e - - - - is.

BT
non ma - ni - fes - ta - - - vit e - - - - is.

BC
105 # # #

108

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

108 7 6 # 6 6

et

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

et fi - li - o,

#

111

C Spi - ri - tu - i San - - - - cto, et Spi - ri - tu - i

S et Spi - ri - tu - i San - - - - cto.

A et Spi - ri - tu - i

T

Q

B

CV

SV

AV

TT

QT

BT

111

BC

114

C
san - - - - - cto. Sicut erat in principio, et nunc et sem - - - - -

S
Sicut erat in principio, et nunc, et sem - -

A
san - - - - - cto. Sicut erat in principio, et nunc, et sem - -

T
Sicut erat in principio, et nunc, et sem -

Q
Sicut erat in principio, et nunc, et sem - -

B
Sicut erat in principio, et nunc, et sem - -

CV
Tutti
Sicut erat in principio, et nunc, et sem -

SV
Tutti
Sicut erat in principio, et nunc, et sem - -

AV
Tutti
Sicut erat in principio, et nunc, et sem - -

TT
Tutti
Sicut erat in principio, et nunc, et sem - -

QT
Tutti
Sicut erat in principio, et nunc, et sem - -

BT
Tutti
Sicut erat in principio, et nunc, et sem - -

BC
114 #

117

The musical score consists of 13 staves, each representing a different voice part. The lyrics are: per, et in sae - cu - la sae - cu - lo - . The score is in 3/4 time and has a key signature of one sharp (F#). The lyrics are: per, et in sae - cu - la sae - cu - lo - .

C per, et in sae - cu - la sae - cu - lo -

S per, et in sae - cu - la sae - cu - lo -

A per, et in sae - cu - la sae - cu - lo -

T per, et in sae - cu - la sae - cu - lo -

Q per, et in sae - cu - la sae - cu - lo -

B per, et in sae - cu - la sae - cu - lo -

CV per, et in sae - cu - la sae - cu - lo -

SV per, et in sae - cu - la sae - cu - lo -

AV per, et in sae - cu - la sae - cu - lo -

TT per, et in sae - cu - la sae - cu - lo -

QT per, et in sae - cu - la sae - cu - lo -

BT per, et in sae - cu - la sae - cu - lo -

BC 117 # #

120

C
rum. A - - - - men.

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

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

T
rum. A - - - - men.

Q
rum. A - - - - men.

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

CV
rum. A - - - - men.

SV
rum. A - - - - men.

AV
rum. A - - - - men.

TT
rum. A - - - - men.

QT
rum. A - men.

BT
rum. A - - - - men.

BC
120 # #

126

C
sae - cu - la, <et in sae - cu - la> sae - cu - lo -

S
sae - cu - la, et in sae - cu - la sae - cu - lo -

A
sae - cu - la, et in sae - cu - la sae - cu - lo -

T
sae - cu - la, et in sae - cu - la sae - cu - lo -

Q
sae - cu - la, et in sae - cu - la sae - cu - lo -

B
sae - cu - la, et in sae - cu - la sae - cu - lo -

CV
sae - cu - la, et in sae - cu - la sae - cu - lo -

SV
sae - cu - la, et in sae - cu - la sae - cu - lo -

AV
sae - cu - la, et in sae - cu - la sae - cu - lo -

TT
sae - cu - la, et in sae - cu - la sae - cu - lo -

QT
sae - cu - la, et in sae - cu - la sae - cu - lo -

BT
sae - cu - la, et in sae - cu - la sae - cu - lo -

BC
126

130

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

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

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

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

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

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

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

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

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

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

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

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

BC
130 # 6 6 #

Credidi propter quod

Canto

Sesto

Alto

Tenore

Quinto

Basso

Cre - di-di pro - pter quod lo - cu - tus sum:

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

Trombone

Trombone

Trombone

6

The image shows a musical score for the phrase "Credidi propter quod". It consists of two systems of staves. The first system includes vocal parts (Canto, Sesto, Alto, Tenore, Quinto, Basso) and a Bass part for the Organ. The second system includes vocal parts (Canto, Sesto, Alto, Tenore, Quinto, Basso) and three Trombone parts. The music is in a key with one flat (B-flat) and a common time signature (C). The lyrics "Cre - di-di pro - pter quod lo - cu - tus sum:" are written below the vocal staves. The organ part at the bottom has a measure number "6" above it.

4

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

E - go au - tem hu-mi-li - a - - - tus sum ni - mis.

E - go au - tem hu-mi-li - a - tus sum ni - mis.

4 3 b b # 4 3

7

C E - go au - tem hu-mi-li - a - - - tus sum ni -

S a - - - tus sum ni - mis.

A tem hu-mi-li - a - tus sum ni - mis.

T

Q E - go au - tem hu-mi-li - a - tus sum ni -

B

CV **Tutti** E-go au - tem hu-mi-li - a - tus sum ni -

SV **Tutti** E-go au - tem hu-mi-li - a - tus sum ni -

AV **Tutti** E-go au - tem hu-mi-li - a - tus sum ni -

TT **Tutti** E-go au - tem hu-mi-li - a - tus sum ni -

QT **Tutti** E-go au - tem hu-mi-li - a - tus sum ni -

BT **Tutti** E-go au - tem hu-mi-li - a - tus sum ni -

BC 7 4 3

10

C mis. E-go di-xi, <e-go di-xi> in ex-ces - su me - o:

S om-nis ho-mo, <om-nis ho -

A om-nis ho-mo, <om-nis ho - mo>

T E - go di - xi, e-go di-xi in ex-ces - su me - o:

Q mis.

B in ex-ces - su me - o:

CV mis. om-nis ho-mo, <om-nis ho - mo> men - dax.

SV mis.

AV mis.

TT mis.

QT mis.

BT mis. Solo om-nis ho-mo, om-nis

10 BC

13

C
omnis homo, <omnisho - mo> men - dax,

S
- mo> mendax, omnis ho-mo,

A
men - dax, omnis homo, <omnis

T
omnishomo, omnis ho - mo men - - dax,

Q
omnishomo, <omnis ho - mo> men - dax, om-nis

B
omnis homo, <omnisho - mo> men-dax, om-nis

CV
Tutti
omnis homo, omnis ho -

SV
Solo omnishomo, omnisho - momen - dax, **Tutti** omnis homo, om-nis

AV
Solo omnis homo, omnisho - mo men-dax, **Tutti** omnishomo, omnisho - momen - dax,

TT
Tutti omnishomo, omnisho - momen - dax,

QT
Tutti omnishomo, <omnis homo> men -

BT
homo mendax, **Tutti** omnis homo, <omnis

BC
13

16

C
om-nis ho-mo, <om-nis ho - mo> men - dax.

S
om-nis ho - mo men - dax, men-dax.

A
ho - mo> men - dax, men - - dax. Quid re-tri -

T
om-nis ho-mo, <om - nis ho - mo> men - dax.

Q
8 ho-mo, <om-nis ho - mo> men - dax, men - dax. Quid re-tri - - - bu-am Do-mi-no,

B
ho-mo, <om-nis ho - - - mo> men - dax.

CV
mo men - dax, om-nis ho - mo men - dax.

SV
ho - mo men - dax, om-nis ho-mo men - dax.

AV
om-nis ho-mo, <om-nis ho - mo> men - dax.

TT
8 om-nis ho-mo, om-nis ho - mo men - dax. Quid re-

QT
8 - - dax, om-nis ho - mo men - dax. Quid re - tri-bu-am Do-mi-no,

BT
ho-mo, om-nis ho - mo> men - dax.

BC
16

Solo

Solo

19

C

S

A

- buam Do - mi - no, pro om - ni - bus, <pro om - ni - bus> quae re - tri - bu - it mi - hi,

T

Q

pro om - ni - bus, <pro - om - ni - bus> que re - tri - bu - it mi - hi, pro

B

CV

Violino

SV

Violino

AV

Violino

TT

8

tribuam Do - mi - no,

Trombone

QT

8

Trombone

BT

Trombone

BC

19

6 #

22

C

S

A
pro om - ni - bus, <pro - om - ni - bus> que re - tri - bu - it mi - - - hi?

T

Q
om - ni - bus, <pro - om - ni - bus> quae re - tri - bu - it mi - hi, <quae re - tri - bu - it mi - hi?>

B

CV

SV

AV

TT

QT

BT

22 BC

24

C
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

S
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

A
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

T
Ca - - li - cem, <Ca - - li - cem> sa - lu - ta - ris ac -

Q
Ca - - li - cem, Ca - - li - cem sa - lu - ta - ris ac -

B
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

CV
Tutti
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

SV
Tutti
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

AV
Tutti
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

TT
Tutti
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

QT
Tutti
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

BT
Tutti
Ca - - li - cem, Ca - - li - cem sa - - - - lu -

BC
24 6 6

27

C ta - - - - ris ac - ci - - - pi - am:

S ta - - - - ris ac - ci - - - pi - am:

A ta - - - - ris ac - ci - - - pi - am:

T ci - - - - pi - am: et no - men

Q ci - - - pi - am: et no - men

B ta - - - - ris ac - ci - - - pi - am:

CV ta - - - - ris ac - ci - - - pi - am:

SV ta - - - - ris ac - ci - - - pi - am:

AV ta - - - - ris ac - ci - - - pi - am:

TT ta - - - - ris ac - ci - - - pi - am:

QT ta - - - - ris ac - ci - - - pi - am:

BT ta - - - - ris ac - ci - - - pi - am:

27 BC \flat 6 6

30

C		in - vo - ca -	bo,
S		et no - men	Do - - - mi - ni
A		in - vo - ca -	bo,
T		Do - - - mi - ni,	et no - men
Q		Do - - - mi - ni,	et no - men
B		et no - men	Do - - - mi - ni,
CV			et no - men
SV			et no - men
AV			et no - men
TT			et no - men
QT			et no - men
BT			et no - men
BC			

30

33

C in - vo - ca - bo, <in - vo - ca -

S in - vo - ca - bo, in - vo - ca -

A et no - men Do - - - mi - ni

T Do - - - mi - ni,

Q Do - - - mi - ni,

B et no - men Do - - - mi - ni,

CV Do - - - mi - ni,

SV Do - - - mi - ni,

AV Do - - - mi - ni,

TT Do - - - mi - ni,

QT Do - - - mi - ni,

BT Do - - - mi - ni,

33 BC

36

C bo, > et no - men Do - mi -

S bo, <in - vo - ca - bo, > et no - men Do - mi -

A in - vo - ca - bo, et no - men Do - mi -

T <et no - men Do - - - mi - ni> in - - - vo - ca -

Q <et no - men Do - - - mi - ni> in - - - vo - ca -

B <et no - men Do - - - mi - ni> in - - - vo - ca -

CV <et no - men Do - - - mi - ni> in vo - ca -

SV et no - men Do - - - mi - ni in - - - vo - ca -

AV et no - men Do - - - mi - ni in - - - vo - ca -

TT et no - men Do - - - mi - ni in - - - vo - ca -

QT et no - men Do - - - mi - ni in - - - vo - ca -

BT et no - men Do - - - mi - ni in - - - vo - ca -

36 BC et no - men Do - - - mi - ni

39

C
ni in - vo - ca - bo, et no - men Do - mi -

S
ni in - vo - ca - bo, et no - men Do - mi -

A
ni in - vo - ca - bo, et no - men Do - mi -

T
bo, in - vo - ca - bo, et no - men Do - mi -

Q
bo, <in - vo - ca - bo,> et no - men Do - mi -

B
bo, <in - vo - ca - bo,> et no - men Do - mi -

CV
bo, in - vo - ca - bo, et no - men Do - mi -

SV
bo, in - vo - ca - bo, et no - men Do - mi -

AV
bo, in - vo - ca - bo, et no - men Do - mi -

TT
bo, in - vo - ca - bo, et no - men Do - mi -

QT
bo, in - vo - ca - bo, et no - men Do - mi -

BT
bo, in - vo - ca - bo, et no - men Do - mi -

BC
39

Detailed description of the musical score: The score is for a choir with 13 parts. The parts are labeled C (Cantus), S (Soprano), A (Alto), T (Tenor), Q (Quintus), B (Bass), CV (Cantus Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenor Alto), QT (Quintus Alto), BT (Bass Alto), and BC (Basso Continuo). The music is in G major (one sharp) and 4/4 time. The lyrics are 'ni in - vo - ca - bo, et no - men Do - mi -'. The BC part is a basso continuo line with figured bass notation, starting with a 39 and a sharp sign.

42

C
ni in - vo - ca - - - bo

S
ni in - vo - ca - - - bo. Vo - ta me - a, <vo - ta me - a> Do - mi - no

A
ni in - vo - ca - - - bo.

T
ni in - vo - ca - - - bo.

Q
ni in - vo - ca - bo.

B
ni in - vo - ca - - - bo.

CV
ni in - vo - ca - - - bo.

SV
ni in - vo - ca - - - bo.

AV
ni in - vo - ca - - - bo. Solo Vo - ta me - a Do - mi - no

TT
ni in - vo - ca - - - bo.

QT
ni in - vo - ca - - - bo.

BT
ni in - vo - ca - - - bo.

42 BC

45

C

S
red - dam co - ram om - ni po - - - - - pu - lo e - jus, co - ram om - ni

A
co - ram om - ni po - pu - lo e - jus:

T

Q

B

CV

SV

AV
red - dam co - ram om - ni po - pu - lo e - jus:

TT

QT
Solo
co - ram om - ni

BT
Solo
co - ram om - ni po - - - - - pu - lo e - - - - - jus:

BC
45 # 6

47

C

S
po - - - - pu - lo e - jus:

A

T
pre - ti - o - sa in con - spe - ctu Do - mi - ni

Q
co - ram om - ni po - pu - lo e - jus:

B
pre - ti -

CV

SV

AV
mors —

TT
Trombone

QT
po - pu - lo e - - - jus.
Trombone

BT
Trombone

BC
47

49

C
pre - ti - o - sa in con-spe-cto Do - mi - ni

S

A

T
mors san-cto-rum e - jus pre - ti -

Q

B
o - sa in con-spe-cto Do - mi - ni mors san-cto-rum e - jus,

CV
Solo
mors—

SV
Solo
mors— san-cto-rum e - jus:

AV
— san-cto-rum e - jus,

TT

QT

BT

BC
49

Detailed description of the musical score: The score is for a choral setting, likely of the Credo. It consists of 13 staves. The vocal parts are C (Contralto), S (Soprano), A (Alto), T (Tenor), Q (Quintus), B (Bass), CV (Cantata Voice), SV (Soprano Voice), AV (Alto Voice), TT (Tenor Trombone), QT (Quintus Trombone), BT (Bass Trombone), and BC (Bass Contrabass). The music is in a minor key (one flat) and 4/4 time. The lyrics are in Latin. The score includes various musical notations such as rests, notes, and dynamics like 'Solo'. The page number '49' is written at the top left and bottom left of the score.

51

C mors san-cto-rum e - - - jus, mors san-cto-rum e - - - -

S

A

T o - sa in con-spe-ctu Do - - - mi - ni mors san-cto-rum e -

Q

B mors san-cto-rum e - jus.

CV - san-cto-rum e - - - - jus:

SV

AV

TT Solo mors san-cto-rum e - jus.

QT

BT

BC 51 6

53

C
jus.

S
O Do - mi - ne, <o Do - mi - ne>

A
O Do - mi - ne qui - a

T
jus.

Q
O Do - mi - ne, O Do - mi - ne, <O Do - mi - ne>

B
qui - a e - go ser - vus tu - us, <qui - a e - go ser - vus tu - us:>

CV
Violino

SV
Violino

AV
Violino

TT

QT

BT

BC
53

56

C
e - go ser - -

S
e - go ser-vus

A
e - go ser-vus tu - us, qui - a e - go ser-vus tu - - - us:

T
e - go ser - vus tu -

Q
qui - a e - go ser-vus tu - us, qui - a e - go ser-vus tu - us:

B

CV

SV

AV

TT
Trombone

QT
Trombone

BT
Solo
Trombone
qui - a e - go ser-vus tu - us:

BC
56 #

58

C
- vus tu - us, et fi - li - us, et fi - li - us an - cil - lae tu - -

S
tu - us, et fi - li - us, et fi - li - us an - cil - lae tu - ae, et fi - li - us, et fi - li - us an - cil - lae

A

T
us, et fi - li - us, et fi - li - us an - cil - lae tu - - - - ae.

Q

B

CV

SV

AV
Solo
et fi - li - us an - cil - lae tu - ae.

TT

QT

BT

58 6 6
BC

60

C - - ae. Di - ru - pi - sti vin - cu - la

S tu - ae. Di - ru - pi - sti vin - cu - la me - a,

A Di - ru - pi - sti vin - cu - la me - a, Di - ru - pi -

T Di - ru - pi - sti vin cu - la me - a, Di - ru - pi - sti vin -

Q Di - ru pi - sti vin - cu - la me - a, <Di - ru -

B Di - ru - pi - sti vin - cu - la me - a, Di - ru - pi - sti

CV **Tutti** Di - ru - pi - sti vin - cu - la

SV **Tutti** Di - ru - pi - sti vin - cu - la

AV **Tutti** Di - ru - pi - sti vin - cu - la

TT **Tutti** Di - ru - pi - sti vin - cu - la

QT **Tutti** Di - ru - pi - sti vin - cu - la

BT **Tutti** Di - ru - pi - sti vin - cu - la

BC 60 6 # 6 b

62

C
me - a, <Di - ru - pi - sti vin - cu - la me - a:> ti - bi sac - ri - fi - ca - bo

S
<Di - ru - pi - sti - vin - cu - la me - a:> ti - bi sac - ri - fi - ca - bo ho -

A
sti vin - cu - la me - a: ti - bi sac - ri - fi - ca - bo, ti - bi sac - ri - fi -

T
- cu - la me - a: ti - bi sac - ri - fi - ca - bo, ti - bi sac - ri - fi - ca -

Q
pi - sti vin - cu - la me - a:> ti - bi sac - ri - fi - ca - bo

B
vin - cu - la me - a: ti - bi sac - ri - fi - ca - bo ti - bi sac - ri - fi -

CV
me - a, <Di - ru - pi - sti vin - cu - la me - a:> ti - bi sac - ri - fi - ca -

SV
me - a, Di - ru - pi - sti vin - cu - la me - a: ti - bi sac - ri - fi -

AV
me - a, Di - ru - pi - sti vin - cu - la me - a: ti - bi sac - ri - fi - ca -

TT
me - a, <Di - ru - pi - sti vin - cu - la me - a:> ti - bi sac - ri - fi - ca - bo, ti - bi sac - ri - fi -

QT
me - a, Di - ru - pi - sti vin - cu - la me - a: ti - bi sac - ri - fi - ca -

BT
me - a, Di - ru - pi - sti vin - cu - la me - a: ti - bi sac - ri - fi -

62
BC

64

C ho - sti - am lau - - - - dis,

S - - sti - am lau - - - - dis,

A ca - bo ho - sti - am lau - - - - dis,

T bo hos - ti - am lau - - - - dis, et no - men

Q hos - ti - am lau - - - - dis, et no - men

B ca - bo hos - ti - am lau - - - - dis,

CV bo hos - ti - am lau - - - - dis, Violino

SV ca - bo hos - ti - am lau - - - - dis. Violino

AV bo hos - ti - am lau - - - - dis. Violino

TT ca - bo ho - sti - am lau - - - - dis. Trombone

QT bo ho - sti - am lau - - - - dis. Trombone

BT ca - bo ho - sti - am lau - - - - dis. Trombone

64 BC

Detailed description of the musical score: The score is for a choir and instrumental ensemble. It consists of 12 vocal staves and three instrumental staves. The vocal parts are labeled C (Coprino), S (Soprano), A (Alto), T (Tenor), Q (Quinto), B (Basso), CV (Coprino), SV (Soprano), AV (Alto), TT (Tenor), QT (Quinto), and BT (Basso). The instrumental parts are Violino (Violin), Trombone, and Trombone. The score is in G major and 3/4 time. The lyrics are in Latin: 'ho - sti - am lau - - - - dis, et no - men'. The score is divided into two systems, with the first system starting at measure 64. The instrumental parts enter in the second system.

67

C in - vo - ca - bo,

S et no - men Do - - - mi - ni

A in - vo - ca - bo,

T Do - - - mi - ni, <et no - men

Q Do - - - mi - ni, <et no - men

B et no - men Do - - - mi - ni,

CV **Tutti** et no - men

SV **Tutti** et no - men

AV **Tutti** et no - men

TT **Tutti** et no - men

QT **Tutti** et no - men

BT **Tutti** et no - men

67 BC

70

C in - vo - ca - bo, <in - vo - ca -

S in - vo - ca - bo, in vo - ca -

A et no - men Do - - - mi - ni

T Do - - - mi - ni,

Q Do - - - mi - ni,

B et no - men Do - - - mi - ni,

CV Do - - - mi - ni,

SV Do - - - mi - ni,

AV Do - - - mi - ni,

TT Do - - - mi - ni,

QT Do - - - mi - ni,

BT Do - - - mi - ni,

70 BC

73

C bo> et no - men Do - mi -

S bo <in - vo - ca - bo,> et no - men Do - mi -

A in - vo - ca - bo, et no - men Do - mi -

T et no - men Do - - - mi - ni> in - - - vo - ca -

Q et no - men Do - - - mi - ni> in - - - vo - ca -

B <et no - men Do - - - mi - ni> in - - - vo - ca -

CV et no - men Do - - - mi - ni in - - - vo - ca -

SV et no - men Do - - - mi - ni in - - - vo - ca -

AV et no - men Do - - - mi - ni in - - - vo - ca -

TT et no - men Do - - - mi - ni in - - - vo - ca -

QT et no - men Do - - - mi - ni in - - - vo - ca -

BT et no - men Do - - - mi - ni in - - - vo - ca -

73 BC

76

C
ni in - vo - ca - - bo.

S
ni in - vo - ca - - bo.

A
ni in - vo - ca - - bo. Vo-ta me-a, <vo-ta me-a> Do mi-no red - dam in con-spe-ctu

T
bo, <in - vo - ca - - bo.>

Q
bo, <in - vo - ca - - bo.>

B
bo, <in - vo - ca - - bo.>

CV
bo, in - vo - ca - - bo. Solo Vo-ta me-a vo-ta me-a Do - mi-no red-dam in

SV
bo, in - vo - ca - - bo.

AV
bo, in - vo - ca - - bo.

TT
bo, in - vo - ca - - bo. Trombone

QT
bo, in - vo - ca - - bo. Trombone

BT
bo, in - vo - ca - - bo. Trombone

BC
76 # # # 6

79

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

79

6

BC

in at - ri - is do - mus

in at - ri - is do - mus Do -

om - nis po - pu - lo e - - - jus:

con - spe - ctum om - nis po - pu - li e - - jus:

Solo

in at - ri - is do - mus Do - mi - ni,

81

C Do - mi - ni, in me - di - o, <in

S - - mi - ni in me - di - o, in me - di - o tu - i Je - ru - sa - lem,

A

T

Q

B in me - di - o tu - i Je - ru - sa - lem,

CV

SV

AV

TT Solo in me - di - o, in me - di - o

QT Solo in me - di - o, in me - di - o tu - i Je - ru - sa - lem.

BT

BC 81

83

C me-di-o> tu - i Je - ru - sa - lem, in me-di-o, in me-di-o tu - - i Je - ru - sa - lem. Glo -

S in me-di-o, in me-di-o tu - i Je - ru - - sa - lem. Glo -

A Glo -

T Glo -

Q Glo -

B Je - ru - sa - lem. Glo -

CV **Tutti** Glo -

SV **Tutti** Glo -

AV **Tutti** Glo -

TT **Tutti** Glo -

QT **Tutti** Glo -

BT *Solo* in me-di-o, in me-di-o tu - i Je - ru - sa - lem. Glo -

BC 83

Detailed description: This is a page of a musical score for a choir and instruments. It features 13 staves labeled C, S, A, T, Q, B, CV, SV, AV, TT, QT, BT, and BC. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: 'me-di-o> tu - i Je - ru - sa - lem, in me-di-o, in me-di-o tu - - i Je - ru - sa - lem. Glo -'. The Soprano (S) and Alto (A) parts have lyrics: 'in me-di-o, in me-di-o tu - i Je - ru - - sa - lem. Glo -'. The Tenor (T) and Bass (B) parts have lyrics: 'Je - ru - sa - lem. Glo -'. The Contralto (CV), Soprano Alto (SV), Alto Alto (AV), Tenor Alto (TT), and Contralto Tenor (QT) parts have lyrics: 'Glo -'. The Bass Tenor (BT) part has lyrics: 'in me-di-o, in me-di-o tu - i Je - ru - sa - lem. Glo -'. The Bass Continuo (BC) part has a measure number '83' at the beginning. Performance markings include 'Solo' above the BT staff and 'Tutti' below the CV, SV, AV, TT, and QT staves. The score includes various musical notations such as notes, rests, and dynamic markings.

86

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

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

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

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

Q
- ri - a, Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li - o, et Spi - ri - tu -

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

CV
- ri - a, Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li - o, *Violino*

SV
- ri - a, Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li - o, *Violino*

AV
- ri - a, Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li - o, *Violino*

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

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

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

86
BC
6 *b* 6

89

C
Sicut e - rat in prin-ci - pi - o, in prin - ci - pi -

S
Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

A
et Spi - ri - tu - i San - - - cto. Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

T
San - - - cto. Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

Q
i San - cto. Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

B
et Spi - ri - tu - i San - cto. Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

CV
Tutti
Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

SV
Tutti
Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

AV
Solo et spi - ri - tu - i San - cto. **Tutti** Sicut - e - rat in prin - ci - pi - o, in prin - ci - pi -

TT
Tutti
Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

QT
Tutti
Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

BT
Tutti
Sicut e - rat in prin - ci - pi - o, in prin - ci - pi -

BC
89 6 # # 6

92

C
o, et nunc, et nunc, <et nunc,> et nunc, et sem - per, et in sae - cu-la _

S
o, et nunc, et nunc, <et nunc,> et sem - - - per, et in sae - cu-la _

A
o, et nunc, et nunc, et nunc, et sem - - - - per,

T
o, et nunc, et nunc, et nunc, et nunc, et sem - per,

Q
o, et nunc, et nunc, et nunc, et sem - per,

B
o, et nunc, et nunc, et sem - - - - per, et

CV
o, et nunc, et nunc, et nunc, et sem - per,

SV
o, et nunc, et nunc, et nunc, et sem - per,

AV
o, et nunc, et nunc, et sem - - - - per,

TT
o, et nunc, et nunc, et nunc, et nunc, et sem - per,

QT
o, et nunc, et nunc, et nunc, et sem - - - - per,

BT
o, et nunc, et nunc, et nunc, et sem - - - - per,

BC
92 b 6 b 6

95

C — sae-cu-lo-rum. A-men. sae-cu-lo-rum. A-men. et in sae-

S — sae-cu-lo-rum. A-men. sae-cu-lo-rum A-men. et in sae-

A et in sae-cu-

T et in sae-

Q et in sae-cu-

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

CV et in sae-

SV et in sae-

AV et in sae-

TT et in sae-

QT et in sae-

BT et in sae-

95

BC

97

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

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

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

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

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

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

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

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

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

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

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

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

97 # 76 #

BC

Magnificat Anima mea, Sexti Toni

The musical score is divided into two systems. The first system includes vocal parts: Canto, Sesto, Alto, Tenore, Quinto, and Basso. The Canto part has lyrics: "Ma - - - - - gni - fi - cat," and the Alto part has "Ma -". The second system includes instrumental parts: Canto, e Violino; Sesto, e Violino; Alto, e Violino; Tenore, e Trombone; Quinto, e Trombone; and Basso, e Trombone. At the bottom, there is a separate staff for the organ, labeled "Basso Per l'Organo", with two trills marked with the number 6.

3

C Ma - - - - -

S

A gni - fi - cat, Ma - gni - - - - -

T

Q

B

CV

SV

AV

TT

QT

BT

3 6 6 6

BC

Detailed description: This is a page of a musical score, page 515. It features 14 staves for vocal parts and one for the basso continuo (BC). The vocal parts are labeled C (Coprino), S (Soprano), A (Alto), T (Tenor), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenor Alto), QT (Quinto Alto), and BT (Basso Alto). The BC part is at the bottom. The score is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are 'Ma - gni - fi - cat, Ma - gni -'. The C part has a triplet of eighth notes. The A part has a triplet of eighth notes. The BC part has a triplet of eighth notes and sixteenth notes. The page number 515 is in the top right corner.

5

C
gni - fi - cat a - ni - ma me - a, a - ni - ma me - a Do - mi - num,

S

A
- - fi - cat a - ni - ma me - a,

T

Q

B

CV

SV

AV

TT

QT

BT

5 6 \flat \flat # 43

BC

8

C

a - ni-ma me - a, <a - ni-ma me - - - a Do - mi -

S

A

<a - ni-ma me - a> Do - mi-num, a - ni-ma me - a, <a - ni-ma me - a> Do - mi -

T

Q

B

CV

SV

AV

TT

QT

BT

8 43 4 3 6 6

BC

11

C num.> Et ex-ul-ta - vit, <et ex - ul - ta - vit, et ex - ul - ta - vit>

S Et ex-ul-ta - vit, <et ex - ul - ta - vit, et ex - ul - ta - vit>

A num. Et ex-ul-ta - vit, <et ex - ul - ta - vit, et ex - ul - ta - vit>

T 8 Et ex-ul-ta - vit spi - ri - tus me - us, spi - ri - tus me - us, et ex - ul -

Q 8 Et ex-ul-ta - vit, <et ex - ul - ta - vit, et ex - ul - ta - vit>

B Et ex-ul-ta - vit, <et ex - ul - ta - vit, et ex - ul - ta - vit>

Tutti

CV Spi - ri - tus me - us, <spi - ri - tus me - us,> Et ex - ul -

Tutti

SV Spi - ri - tus me - us, <spi - ri - tus me - us,> Et ex - ul -

Tutti

AV Spi - ri - tus me - us, spi - ri - tus me - us, Et ex - ul -

Tutti

TT 8 Spi - ri - tus me - us, <spi - ri - tus me - us,> Et ex - ul -

Tutti

QT 8 Spi - ri - tus me - us, <spi - ri - tus me - us,> Et ex - ul -

Tutti

BT Spi - ri - tus me - us, spi - ri - tus me - us Et ex - lu -

11

BC

13

C
spi - ri - tus me - us, <spi - ri - tus me - - - us>

S
spi - ri - tus me - - - us, <spi - ri - tus me - - - us>

A
spi - ri - tus me - us, <spi - ri - tus me - - - us>

T
8 ta - vit spi - ri - tus me - us, spi - ri - tus me - - - us in De - o

Q
8 spi - ri - tus me - us, <spi - ri - tus me - - - us>

B
spi - ri - tus me - us, <spi - ri - tus me - - - us>

CV
ta - vit spi - ri - tus me - us, spi - ri - tus me - - - us

SV
Solo
ta - vit spi - ri - tus me - us, spi - ri - tus me - - - us in De - o sa -

AV
ta - vit spi - ri - tus me - us, spi - ri - tus me - - - us

TT
8 Trombone
ta - vit spi - ri - tus me - us, spi - ri - tus me - - - us

QT
8 Trombone
ta - vit spi - ri - tus me - us, spi - ri - tus me - us

BT
Trombone
ta - vit spi - ri - tus me - us, spi - ri - tus me - - - us

BC
13
6

16

C

S

A

T
 sa - - - - lu - ta - ri - me - o,

Q
 in De - o sa -

B
 in De - o sa -

CV
 Violino

SV
 - - - - lu - ta - ri me - - - - o.

AV
 Violino

TT

QT

BT

16
 BC

Detailed description of the musical score: The score is for a SATB choir and instrumental ensemble. It begins at measure 16. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'sa - - - - lu - ta - ri - me - o, in De - o sa -'. The instrumental parts include Violino (CV, SV, AV), Trombone (TT), Trumpet (QT), and Bassoon (BT). The key signature has one flat (B-flat), and the time signature is 8/8. The score is written on a grand staff with ten staves. The vocal parts are in treble clef, and the instrumental parts are in various clefs (treble and bass). The lyrics are placed below the vocal staves.

18

C in De - o sa -

S in De -

A in De - o sa - - -

T in De - o

Q - - - - lu - - ta - ri me - o, in De -

B - - - - lu - ta - ri me - - - o, in De -

CV

SV

AV

TT

QT **Tutti**
in

BT

18 6 6

BC

C
- - - lu - ta - ri me - o, <in De - o sa-lu - ta - ri - me - o,> in

S
o sa - - - lu - ta - ri me - o, sa - lu - ta - ri - me - o, in

A
- lu - ta - ri me - o, in De - o sa - lu - ta - ri me - o, <in

T
8 sa - - - lu - ta - ri me - o, in De - o sa - lu - ta - ri - me - o, <in

Q
8 o sa - - - lu - ta - ri me - o, <in De - o sa-lu - ta - ri me - o, in

B
o sa - - - lu - ta - ri me - o, sa-lu - ta - ri me - o, in

CV
Tutti
in De - o sa - - - lu - ta - ri me - o, in

SV
Tutti
in De - o sa - - - lu - ta - ri me - o, sa-lu - ta - ri me - o, in

AV
Tutti
in De - o sa - - - lu - ta - ri me - o sa-lu - ta - ri me - o, in

TT
8 **Tutti**
in De - o, in De - o sa - lu - ta - ri me - o, in

QT
8 De - o, in De - o sa-lu - ta - ri me - o, sa - lu - ta - ri me - o, in

BT
Tutti
in De - o sa - - - lu - ta - - ri - me - o, in

BC
20

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

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

A De - o sa - lu - ta - ri me - - - o.>

T De - o sa - lu - ta - ri me - - - o.>

Q De - o sa - lu - ta - ri me - - - o.>

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

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

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

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

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

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

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

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

25

C

S
Qui - a res-pe - xit hu-mi-li-ta - tem an-cil - - - lae su - ae, hu - mi - li -

A

T

Q
hu - mi - li - ta - tem an-cil-lae su -

B

CV

SV

AV

TT
Solo
Qui - a res-pe - xit hu-mi-li - ta - tem an-cil-lae su - ae:

QT

BT
Solo
hu - mi - li - ta - tem an-cil - lae

BC
25
6 6 #

28

C hi - mi - li - ta - tem an - cil - lae su - ae:

S ta - tem an - cil - lae su - ae:

A ec - - - ce e - nim ex hoc be-

T ec - - - ce e - nim

Q - ae: —

B hu - mi - li - ta - tem an - cil - lae su - ae:

CV

SV

AV

TT Trombone

QT Trombone

BT Trombone

su - ae:

28 # 6

BC

31

C

S

A
a - tam, ex hoc be - a - tam me di - cent, <ex hoc be - a - - - tam me di - cent>

T
8
ex hoc be - a - tam, ex hoc be - a - tam me di - cent, <ex hoc be - a - tam me di - cent>

Q
8

B

CV

SV

AV

TT
8

QT
8

BT

BC
31

33

C
om - nes ge-ne-ra - ti - o - nes, <om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne - ra-ti-o-nes,>

S
om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne-ra - ti - o - nes, <om-nes ge-ne - ra-ti-o-nes,>

A
om - nes ge-ne-ra - ti - o - nes, <om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne - ra-ti-o-nes,>

T
om - nes ge-ne-ra - ti - o - nes, <om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne - ra-ti-o-nes,>

Q
om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne-ra - ti - o - nes, <om-nes ge-ne - ra-ti-o-nes,>

B
om - nes ge-ne-ra - ti - o - nes, <om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne - ra-ti-o-nes,>

CV
om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne-ra - ti - o - nes, <om-nes ge-ne - ra-ti-o-nes,>

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

AV
om - nes ge-ne-ra - ti - o - nes, <om - nes ge-ne-ra - ti - o - nes,> om - nes ge-ne - ra-ti-o - nes,

TT
Tutti
om - nes ge-ne-ra - ti - o - nes, <om - nes ge-ne-ra - ti - o - nes,> om - nes ge-ne - ra-ti-o - nes,

QT
Tutti
om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne-ra - ti - o - nes, <om-nes ge-ne - ra-ti-o-nes,>

BT
Tutti
om - nes ge-ne-ra - ti - o - nes, om - nes ge-ne-ra - ti - o - nes, <om-nes ge-ne - ra-ti-o-nes,>

BC
33 6 6 # # 6 6

36

C ge-ne-ra-ti - o - nes.

S ge-ne-ra-ti - o - nes.

A ge-ne-ra-ti - o - nes.

T ge-ne-ra-ti - o - nes.

Q ge-ne-ra-ti - o - nes. Qui - a fe - cit mi - hi mag - na, fe-cit mi - hi

B ge-ne-ra-ti - o - nes. fe-cit mi - hi ma - gna qui

CV *Solo*
ge-ne-ra-ti - o - nes. Qui - a fe - cit, fe-cit mi-hi ma - gna qui po - tens

SV ge-ne-ra-ti - o - nes.

AV ge-ne-ra-ti - o - nes.

TT ge-ne-ra-ti - o - nes.

QT ge-ne-ra-ti - o - nes.

BT ge-ne-ra-ti - o - nes.

BC 36 # 6 # #

39

C

S
fe-cit mi-hi ma - gna, <fe-cit mi-hi ma - gna> qui po - tens

A

T

Q
mag - na qui po - tens est, fe-cit mi-hi mag - na qui po - tens

B
po - tens est, qui po - tens est,

CV
est:

SV

AV

TT

QT
Solo
fe-cit mi-hi mag - na qui po - tens est:

BT
Solo
fe - cit mi - hi mag - na qui po - tens

BC
39 6 6 # 6 #

41

C

S
est:

A

T
8 et

Q
8 est:

B
et sanc - tum no - - - men e - jus.

CV

SV
Solo
et san - ctum no - - - - men e - - - - ius

AV
Solo
et

TT
8

QT
8

BT
est:

BC
41 6 6

Detailed description: This is a page of a musical score for a choir and organ. It features 13 staves labeled C, S, A, T, Q, B, CV, SV, AV, TT, QT, BT, and BC. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are Latin: "est: et sanc - tum no - - - men e - jus. et san - ctum no - - - - men e - - - - ius et". There are performance markings such as "Solo" above the SV and AV staves. The BC staff at the bottom contains numerical figures (41, 6, 6) and a key signature change symbol (B-flat).

43

C Et mi-se-ri-cor - di - a

S Et mi-se-ri-cor - di - a

A Et mi-se-ri-cor - di - a

T 8 san - ctum no - men e - jus. Et mi-se-ri-cor - di - a

Q 8 Et mi-se-ri-cor - di - a

B Et mi-se-ri-cor - di - a

CV **Tutti** Et mi-se-ri-cor - di - a

SV **Tutti** Et mi-se-ri-cor - di - a

AV **Tutti** san-ctum no - - men e - - - jus. Et mi-se-ri-cor - di - a

TT 8 Et mi-se-ri-cor - di - a

QT 8 **Tutti** Et mi-se-ri-cor - di - a

BT **Tutti** Et mi-se-ri-cor - di - a

BC 43 6 6 # Et mi-se-ri-cor - di - a

Detailed description: This is a page of a musical score for a choir, numbered 531. It features 13 staves, each representing a different voice part: C (Coprino), S (Soprano), A (Alto), T (Tenore), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenore Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). The score is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin, with the main phrase being 'Et mi-se-ri-cor - di - a'. The Tenor (T) and Alto Alto (AV) parts have additional lyrics: 'san - ctum no - men e - jus.' and 'san-ctum no - - men e - - - jus.' respectively. The score includes various musical notations such as rests, notes, and dynamics like 'Tutti'. A rehearsal mark '43' is placed at the beginning of the first staff and above the BC staff. The BC staff also contains the numbers '6' and '6' above the first two measures.

46

C e - - - jus a pro-ge-ni-e in pro-ge - ni - es, Et ___ mi - se - ri-

S e - - - jus, Et ___ mi - se - ri-

A e - - - - jus a pro-ge-ni-e in pro-ge - ni - es, Et ___ mi - se - ri-

T e - - - jus, Et ___ mi - se - ri-

Q e - - - jus, <Et ___ mi - se - ri-

B e - - - jus a pro-ge-ni-e in pro-ge - ni - es, Et ___ mi - se - ri-

CV e - - - jus, Et ___ mi - se - ri-

SV e - - - jus, Et ___ mi - se - ri-

AV e - - - - jus, Et ___ mi - se - ri-

TT e - - - jus, Et ___ mi - se - ri-

QT e - - - jus, Et ___ mi - se - ri-

BT e - - - jus, Et ___ mi - se - ri-

46 BC e - - - jus, Et ___ mi - se - ri-

49

C
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

S
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - - -

A
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

T
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

Q
cor - di - a e - jus > a pro - ge - ni - e in pro - ge - ni - es

B
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - -

CV
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

SV
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

AV
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

TT
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

QT
cor - di - a e - jus a pro - ge - ni - e in pro - ge - ni - es

BT
cor - di - a e - jus a - pro - ge - ni - e in pro - ge - ni - es

BC
49 # # 6 6 # # 6 #

52

C ti - men - ti - bus e - - - um.

S um.

A ti - men - ti - bus e - um.

T ti - men - ti - bus e - - - um. Fe - cit po - ten - ti -

Q ti - men - ti - bus e - um.

B um.

CV

SV

AV

TT

QT

BT

52 BC

55

C

S
in bra - - - - - chi - o su -

A

T
8 am in bra - - - - - chi - o su -

Q
8

B

CV

SV

AV

TT
8

QT
8

BT

55

BC

57

C

S
o in bra - - - - - chi - o su - - - - o:

A

T
o, in bra - - - - - chi - o su - - - - o:

Q
dis -

B
dis - per - sit su -

CV

SV

AV

TT

QT

BT

57
BC

59

C
men - te, dis - per - sit su - per - bos, <dis-per - sit su-per - bos>

S
men - te,

A
dis - per - sit su - per - bos men-te - cor-dis

T
men - te,

Q
per - sit su - per - bos, <dis-per - sit su - per - bos,>

B
per - bos, <dis-per - sit su - per - bos,> men-te cor-dis

CV
dis - per - sit su - per - bos, dis - per - sit su - per - bos,

SV
dis - per - sit su - per - bos, <dis-per - sit su - per - bos,>

AV
dis - per - sit su - per - bos, <dis-per - sit su - per - bos,>

TT
dis - per - sit su - per - bos, <dis-per - sit su - per - bos,>

QT
dis - per - sit su - per - bos, dis - per - sit su - per - bos,

BT
dis - per - sit su - per - bos, <dis-per - sit su - per - bos,>

59
BC

61

C men-te-cor-dis su - i, dis - per - sit su -

S dis - per - sit su - per - bos, <dis-per - sit su - per - bos,>

A su - - - - i, men - te,

T men - te,

Q dis - per - sit su - per - bos, <dis-per - sit su - per - bos>

B su - - - - i, men - te,

CV dis - per - sit su - per - bos, <dis-per - sit su -

SV dis - per - sit su - per - bos, <dis-per - sit su -

AV dis - per - sit su - per - bos, <dis-per - sit su -

TT dis - per - sit su - per - bos, dis - per - sit su -

QT dis - per - sit su - per - bos, <dis-per - sit su -

BT dis - per - sit su - per - bos, <dis-per - sit su -

61 65

BC

63

C per - bos men-te cor-dis su - - - -

S men-te cor-dis su - - - - i, <men - te cor-dis su -

A men-te cor-dis su - - - -

T men-te cor-dis su - i, <men-te cor-dis su - - - -

Q men - te cor - dis su -

B men-te cor-dis su - - - - i, <men-te cor-dis su - - - -

CV per - bos> men - te cor - dis su -

SV per - bos> men - te cor - dis su -

AV per - bos> men-te cor-dis su - - - -

TT per bos men-te cor-dis su - - - -

QT per - bos> men - te cor - dis su -

BT per - bos> men-te cor-dis su - - - -

BC 63 6 5

65

C
i.

S
i.> et ex-al - ta - - - vit hu - mi -

A
i.

T
i.>

Q
i. De - po - su - it po - ten - tes de se - de,

B
i.> et ex-al-ta - vit hu - mi -

CV
i. **Violino**

SV
i. **Violino**

AV
i. **Violino**

TT
i. **Solo** De - po - su - it po - ten - tes de se - de,

QT
i.

BT
i. **Solo** et ex-al - ta - vit hu - mi -

BC
65 6 6 # # 6 6 #

68

C et ex - al - ta - vit hu - mi - les, et ex - al - ta - vit, <et

S les, et ex - al - ta - vit, <et

A et ex - al - ta - - - vit hu - mi - les, et ex - al - ta - vit, <et

T et ex - al - ta - vit, <et

Q et ex - al - ta - vit, <et

B les, et ex - al - ta - vit, <et

CV **Tutti** et ex - al - ta - vit, et

SV **Tutti** et ex - al - ta - vit, et

AV **Tutti** et ex - al - ta - vit, et

TT **Tutti** et ex - al - ta - vit, et

QT **Solo** et ex - al - ta - vit hu - mi - les, **Tutti** et ex - al - ta - vit, <et

BT **Tutti** les, et ex - al - ta - vit, <et

BC 68 et ex - al - ta - vit, <et

70

C ex - al - ta - vit > hu - mi - les. im-ple-vit

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

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

T ex - al - ta - vit > hu - mi - les. E - su - ri - en - - -

Q ex - al - ta - vit > hu - mi - les. E - su - ri - en -

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

CV ex - al - ta - vit hu - mi - les. Solo E-su-ri-en - tes,

SV ex - al - ta - vit hu - mi - les. Solo E-su-ri-en - tes,

AV ex - al - ta - vit hu - mi - les. Solo E-su-ri - en - tes,

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

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

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

BC 70 6 # # # #

73

C bo - nis, <im-ple-vit bo - nis,> im -

S im-ple-vit bo - nis, <im-ple-vit bo - nis,> im -

A E - su - ri - en - - - - tes im -

T tes im -

Q tes, <E - su - ri - en - - - - tes> im -

B im -

CV **Tutti** im -

SV **Tutti** E - su - ri - en - - - - tes im -

AV **Tutti** E - su - ri - en - - - - tes im -

TT **Solo** E - su - ri - en - - - - tes **Tutti** im -

QT im -

BT im -

73 BC

75

C
ple - vit, <im-ple-vit,> im-ple - vit bo - - - nis:

S
ple - vit, im-ple - vit, <im-ple - vit> bo - - - nis:

A
ple - vit, <im-ple - vit, im-ple - vit> bo - - - nis:

T
8
ple - vit, <im-ple - vit, im-ple - vit> bo - - - nis:

Q
8
ple - vit, <im-ple - vit, im-ple - vit> bo - - - nis:

B
ple - vit, <im-ple - vit, im-ple - vit> bo - - - nis: et di - vi-tes, <et di - vi-tes> di -

CV
ple - vit, im-ple - vit, im-ple - vit bo - - - nis:

SV
ple - vit, im-ple - vit, im-ple - vit bo - - - nis:

AV
ple - vit, im-ple - vit, im-ple - vit bo - - - nis:

TT
8
ple - vit, im-ple - vit, im-ple - vit bo - - - nis:

QT
8
ple - vit, <im-ple - vit, im-ple - vit> bo - - - nis: et di - vi-tes, et di - vi-tes

BT
ple - vit, <im-ple - vit im-ple - vit> bo - - - nis:

BC
75

Solo

78

C
in - a - nes, <in - a - nes.>

S
in - a - nes, <in - a - nes.>

A
in - a - nes, in - a - nes, <in - a - nes, in - a - nes.>

T
8 in - a - nes, <in - a - nes, in - a - nes, in - a - nes.>

Q
8 in - a - nes, <in - a - nes.>

B
mi - - - sit in - - - a - - - nes.

CV
in - a - nes, in - a - nes.

SV
in - a - nes, in - a - nes.

AV
in - a - nes, in - a - nes.

TT
8 in - a - nes, in - a - nes.

Tutti

QT
8 in - a - nes, in - a - nes.

BT
in - a - nes, in - a - nes.

78
BC

81

C Su - sce - pit Is - - ra - el, <su - sce - pit

S Su - sce - pit Is - - ra - el, <su - sce - pit

A Su - sce - pit Is - - ra - el, <su - sce - pit

T Su - sce - pit Is - - ra - el, <su - sce - pit

Q Su - sce - pit Is - - ra - el, <su - sce - pit

B Su - sce - pit Is - - ra - el, <su - sce - pit

CV Su - sce - pit Is - - ra - el, <su - sce - pit

SV Su - sce - pit Is - - ra - el, <su - sce - pit

AV Su - sce - pit Is - - ra - el, <su - sce - pit

TT Su - sce - pit Is - - ra - el, <su - sce - pit

QT Su - sce - pit Is - - ra - el, <su - sce - pit

BT Su - sce - pit Is - - ra - el, <su - sce - pit

81 6 6

BC

Detailed description: This is a page of a musical score for 13 voices. The voices are labeled C (Coprino), S (Soprano), A (Alto), T (Tenor), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenor Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). The score is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are 'Su - sce - pit Is - - ra - el, <su - sce - pit'. The music consists of three measures. The first measure contains the first part of the lyrics, the second measure contains the second part, and the third measure contains the third part. The BC part has a '6' above the first and third notes of each measure. The page number '81' is written above the first measure of the C part and below the BC part.

84

C
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

S
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

A
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

T
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

Q
Is - - ra - el> pu - - - e - rum, <pu - - e - rum>

B
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

CV
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

SV
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

AV
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

TT
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

QT
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

BT
Is - - ra - el> pu - - - e - rum, pu - - - e - rum

84 6 6
BC

87

C su - um, Su - sce - pit Is - - ra - el

S su - um, Su - sce - pit Is - - ra - el

A su - um, Su - sce - pit Is - - ra - el

T su - um, Su - sce - pit Is - - ra - el

Q su - um, Su - sce - pit Is - - ra - el

B su - um, Su - sce - pit Is - - ra - el

CV su - um, Su - sce - pit Is - - ra - el

SV su - um, Su - sce - pit Is - - ra - el

AV su - um, Su - sce - pit Is - - ra - el

TT su - um, Su - sce - pit Is - - ra - el

QT su - um, Su - sce - pit Is - - ra - el

BT su - um, Su - sce - pit Is - - ra - el

87 6 #

BC

90

C
pu - e - rum su - um,

S
pu - e - rum su - um,

A
pu - e - rum su - um, re - cor - da - tus mi - se - ri -

T
pu - e - rum su - um, re - cor - da - tus mi - se - ri -

Q
pu - e - rum su - um,

B
pu - e - rum su - um,

CV
pu - e - rum su - um,

SV
pu - e - rum su - um,

AV
pu - e - rum su - um,

TT
Trombone
pu - e - rum su - um,

QT
Trombone
pu - e - rum su - um,

BT
Trombone
pu - e - rum su - um,

BC
90 6

93

C

S

A
cor - di - ae su - ae,

T
cor - di - ae su - ae,

Q
re - cor - da - tus mi - se - ri -

B
re - cor - da - tus mi - se - ri -

CV
Violino

SV
Violino

AV
Violino

TT

QT

BT

93 6

BC

96

C re - cor - da - tus, <re - cor - da -

S re - cor - da - tus, <re - cor - da - - - -

A re - cor - da - tus, <re - cor -

T re - cor - da - tus, re - cor - da - tus

Q cor - di - ae su - ae, re - cor - da -

B cor - di - ae su - ae, re - cor - da - tus, <re - cor -

CV **Tutti** re - cor - da - tus, re - cor -

SV **Tutti** re - cor - da - tus, re - cor -

AV **Tutti** re - cor - da - tus, re - cor -

TT **Tutti** re - cor - da - tus, re - cor -

QT **Tutti** re - cor - da - tus, <re - cor -

BT **Tutti** re - cor - da - tus, re - cor -

96 BC

99

C
 tus> mi - se - ri - cor - di - ae su - ae.

S
 tus> mi - se - ri - cor - di - ae su - ae.

A
 da - tus> mi - se - ri - cor - di - ae su - ae.

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

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

B
 da - tus> mi - se - ri - cor - di - ae su - ae.

CV
 da - tus mi - se - ri - cor - di - ae su - ae.

SV
 da - tus mi - se - ri - cor - di - ae su - ae.

AV
 da - tus mi - se - ri - cor - di - ae su - ae.

TT
 da - tus mi - se - ri - cor - di - ae su - ae.

QT
 da - tus> mi - se - ri - cor - di - ae su - ae.

BT
 da - tus mi - se - ri - cor - di - ae su - ae.

99

BC

102

C Si - cut lo-cu - tus est ad Pa - tres no - - - stros, ad

S ad Pa - tres no - -

A

T

Q

B

CV

SV

AV

TT

QT

BT

102

BC

105

C
 pa - tres — no - - - stros, A - bra-ham,

S
 - - - - - stros, A - bra-ham, et se - mi - ni e - jus, <et se - mi - ni

A
 A - bra-ham,

T
 A - bra-ham,

Q
 A - bra-ham, et se - mi - ni e - jus, <et se - mi - ni e - jus> in

B
 A - bra-ham,

CV
 A - bra-ham,

SV
 A - bra-ham,

AV
 A - bra-ham,

TT
 A - bra-ham,

QT
 A - bra-ham,

BT
 A - bra-ham,

BC
 105

108

C A - bra - ham et se - mi - ni e - jus, et se - mi - ni

S e - jus> in sae - cu - la, A - bra - ham et se - mi - ni e - jus, et se - mi - ni

A A - bra - ham et se - mi - ni e - jus, et se - mi - ni

T A - bra - ham et se - mi - ni e - jus, et se - mi - ni

Q sae - - - - cu - la, A - bra - ham et se - mi - ni e - jus, et se - mi - ni

B <A - bra - ham> et se - mi - ni e - jus, <et se - mi - ni

CV A - bra - ham et se - mi - ni e - jus, <et se - mi - ni

SV A - bra - ham et se - mi - ni e - jus, <et se - mi - ni

AV A - bra - ham et se - mi - ni e - jus, et se - mi - ni

TT A - bra - ham et se - mi - ni e - jus, <et se - mi - ni

QT <A - bra - ham> et se - mi - ni e - jus, <et se - mi - ni

BT A - bra - ham et se - mi - ni e - jus, et se - mi - ni

BC 108 6 6

110

C e - jus in sae - cu - la. Glo - ri - a Pa - - - tri,

S e - jus in sae - cu - la. Glo - ri - a Pa - - - tri,

A e - jus in sae - cu - la. Glo - ri - a Pa - - - tri,

T e - jus in sae - cu - la. Glo - ri - a Pa - - - tri,

Q e - jus in sae - cu - la. Glo - ri - a Pa - - - tri, <Glo-ri - a Pa - tri,> et

B e - jus> in sae - cu - la. Glo - ri - a Pa - - - tri, <Glo-ri - a Pa - tri,> et Fi -

CV e - jus> in sae - cu - la. Glo - ri - a Pa - - - tri, **Violino**

SV e - jus> in sae - cu - la. Glo - ri - a Pa - - - tri, **Violino**

AV e - jus in sae - cu - la. Glo - ri - a Pa - - - tri, **Violino**

TT e - jus> in sae - cu - la. Glo - ri - a Pa - - - tri,

QT e - jus> in sae - cu - la. Glo - ri - a Pa - - - tri,

BT e - jus in sae - cu - la. Glo - ri - a Pa - - - tri,

110 BC

113

C et Spi-ri-tu-i San - cto, Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

S et Spi-ri-tu-i San - - - cto, Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

A Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

T Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

Q Fi - li - o, Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

B - li - o, Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

CV Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

SV Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

AV Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

TT Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

QT Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

BT **Solo** et Spi - ri - tu - i San - cto, **Tutti** Glo - ri - a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto.

BC 113 6

116

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

116

6

6

Si - cut e - rat, <si-cut e-rat> in prin-ci-pi - o, et
 Si - cut e - rat, si - cut e-rat in prin-ci-pi - o, et nunc,

119

C et in sae - cu -

S et in sae - cu -

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

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

Q et in sae - cu -

B et in sae - cu -

CV et in sae - cu -

SV et in sae - cu -

AV et in sae - cu -

TT **Tutti** et in sae - cu -

QT **Tutti** et in sae - cu -

BT **Tutti** et in sae - cu -

BC 119 6 6

121

C
la, <et in sae - cu - la> sae - cu - lo - rum. A - men. et ___

S
la, <et in sae - cu - la> sae - cu - lo - rum. A - men. et ___

A
la, <et in sae - cu - la> sae - cu - lo - rum. A - men.

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

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

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

CV
la, <et in sae - cu - la> sae - cu - lo - rum. A - men.

SV
la, <et in sae - cu - la> sae - cu - lo - rum. A - men.

AV
la, <et in sae - cu - la> sae - cu - lo - rum. A - men.

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

QT
la, <et in sae - cu - la> sae - cu - lo - rum. A - men.

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

121
BC

124

C — in sae - cu - la sae - cu - lo - - - rum. A - - - men.

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

A et in sae -

T et in sae -

Q <et in sae - cu -

B et in sae - cu -

CV et in

SV et in

AV et in

TT et in

QT et in

BT et in

BC 124 6 #

126

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

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

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

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

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

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

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

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

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

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

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

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

126 6

BC

128

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

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

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

T
8 men.> sae - cu - lo - rum. A - - - men.

Q
8 men.> sae - cu - lo - rum. A - - - men.

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

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

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

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

TT
8 men.> sae - cu - lo - rum. A - - - men.

QT
8 men.> sae - cu - lo - rum. A - - - men.

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

128
BC

Dixit Dominus, Octavi Toni

Canto
Sesto
Alto
Tenore
Quinto
Basso

Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - - - mi - no me -
Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - mi - no

Tutti
Canto,
e Violino
Tutti
Sesto,
e Violino
Tutti
Alto,
e Violino
Tutti
Tenore,
e Trombone
Tutti
Quinto,
e Trombone
Tutti
Basso,
e Trombone

Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - mi - no
Dix - it Do - mi - nus Do - mi - no

Basso
Per l'Organo

6 # 6

3

C me - o: se - de a dex - tris me - - - is,

S me - o:

A me - o:

T - - - o: se - de a

Q me - o:

B me - o: se - de a dex - - - tris me - is,

CV me - o:

SV me - o:

AV me - o:

TT me - o: Trombone

QT me - o: Trombone

BT me - o: Trombone

BC 3 #

6

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

se - de a dex - tris me - is,

se - de a dex - tris me - - - is,

dex - tris me - is, a dex-tris me - is,

se - de a dex - tris

<se - de a

Solo
se - de a dex - tris me - is, <se - de a

Solo
se - de a

Solo
se - de a dex - tris me - is,

Solo
se - de a dex - tris

Solo
se - de a dex - tris me - is,

6 #

Detailed description: This is a page of a musical score for a SATB choir and soloists. The score is written in G major and 4/4 time. It features 14 staves: C (Cantata), S (Soprano), A (Alto), T (Tenor), Q (Quintus), B (Bass), CV (Cantata Voice), SV (Soprano Voice), AV (Alto Voice), TT (Tenor Tenor), QT (Quintus Tenor), BT (Bass Tenor), and BC (Bass Cantata). The lyrics are 'se - de a dex - tris me - is'. The score includes various musical notations such as rests, notes, and dynamics. A 'Solo' marking is present above the CV, SV, AV, and TT staves. The page number '566' is in the top right corner, and a '6' with a sharp sign is at the bottom left.

9

C se - de a dex - tris me - is, se - de a

S se - de a dex - tris me - is,

A <se - de a dex - tris me - is,> se - de a dex - - -

T se - de a dex - tris me - is, <se - de a

Q me - is, <se - de a dex - tris me - is,> se - de a dex - tris

B dex - tris me - is,> se - de a dex - tris me - is,

CV dex - tris me - is,> se - de a dex - tris me - is, **Tutti**

SV dex - tris me - is, se - de a dex - tris me - is, se - de a **Tutti**

AV se - de a dex - tris me - is, se - de a dex - tris me - is, a **Tutti**

TT me - is, se - de a dex - tris me - is, se - de a **Tutti**

QT se - de a dex - tris me - is, se - de a **Tutti**

BT se - de a dex - tris me - is, se - de a **Tutti**

BC 9

12

C
dex - tris me - - - is. Do - nec po -

S
a dex - tris me - - - is. Do - nec po - nam i - ni - mi - cos

A
- - tris me - - - - is. Do - nec po - nam

T
8 dex - tris me - - - is:>

Q
8 me - is, me - - - is.

B
a dex - tris me - - - is. Do - nec po -

CV
a dex - tris me - - - is.

SV
dex - tris me - - - is.

AV
dex - tris me - is.

TT
8 dex - tris me - - - is.

QT
8 dex - tris me - - - is.

BT
dex - tris me - - - is.

BC
12

15

C
nam i-ni-mi-cos tu - os, sca-bel - - lum pe - dum tu - o - rum.

S
tu - os, i-ni-mi - cos tu - os, sca-bel-lum pe - dum tu-o - rum.

A
i-ni-mi-cos tu - os, <i-ni-mi-cos tu - os,> sca - bel-lum pe - dum tu-o - rum.

T
Vir - gam _____ vir -

Q

B
nam i-ni-mi-cos tu - os, sca - bel-lum pe - dum tu - o - rum.

CV

SV

AV

TT
Trombone

QT
Trombone

BT
Trombone

BC
15 6 # 6 #

18

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

18 6 # 6 6 # 6

e - mit - tet Do - mi - nus ex

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

e - mit - tet Do - mi - nus ex Si - on:

e - mit - tet Do - mi - nus ex Si - - - on:

21

C Si - - - on: do - mi - na - re in me - di - o, do - mi - na - re in

S do - mi - na - re in me - di - o, <do - mi - na - re in

A do - mi - na - re in me - di - o, <do - mi - na - re in

T₈ nus ex Si - on: do - mi - na - re in me - di - o, <do - mi - na - re in

Q₈ do - mi - na - re in me - di - o, <do - mi - na - re in

B do - mi - na - re in me - di - o, <do - mi - na - re in

CV do - mi - na - re in me - di - o, <do - mi - na - re in

SV do - mi - na - re in me - di - o, do - mi - na - re in

AV **Tutti** do - mi - na - re in me - di - o, do - mi - na - re in

TT **Tutti** do - mi - na - re in me - di - o, do - mi - na - re in

QT **Tutti** do - mi - na - re in me - di - o, do - mi - na - re in

BT **Tutti** do - mi - na - re in me - di - o, do - mi - na - re in

BC 21 # # # #

23

C
me - di - o i - ni - mi - co - - - rum, i - ni - mi - co - rum tu - o - rum,

S
me - di - o > i - ni - mi - co - rum tu - o - rum, <i - ni - mi - co - rum tu - o - rum,>

A
me - di - o > i - ni - mi - co - rum tu - o - rum, <i - ni - mi - co - rum tu - o - rum,>

T
8 me - di - o > i - ni - mi - co - rum tu - o - rum,

Q
8 me - di - o > i - ni - mi - co - rum tu - o - rum, tu - o - rum,

B
me - di - o > i - ni - mi - co - rum tu - o - rum, <i - ni - mi - co - rum tu - o - rum,>

CV
me - di - o > i - ni - mi - co - rum tu - o - rum,

SV
me - di - o i - ni - mi - co - rum tu - o - rum, tu - o - rum,

AV
me - di - o i - ni - mi - co - rum tu - o - rum, tu - o - rum,

TT
8 me - di - o i - ni - mi - co - rum tu - o - rum, tu - o - rum,

QT
8 me - di - o i - ni - mi - co - rum tu - o - rum,

BT
me - di - o i - ni - mi - co - rum tu - o - rum, tu - o - rum,

BC
23 6 # # # #

25

C
 <do-mi-na - re in me - di - o> i - ni-mi-co - rum, <i-ni-mi-co-rum> tu - o - rum.

S
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co - rum tu - o - rum.

A
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co - rum tu - o - rum.

T
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co - rum tu - o - rum.

Q
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co-rum tu - o - rum.

B
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co - rum tu - o - rum.

CV
 do-mi-na - re in me - di - o i - ni-mi-co - rum tu - o - rum.

SV
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co-rum tu - o - rum.

AV
 do-mi-na - re in me - di - o i - ni-mi-co - rum, tu - o - rum.

TT
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co-rum tu - o - rum.

QT
 do-mi-na - re in me - di - o i - ni-mi-co - rum tu - o - rum.

BT
 do-mi-na - re in me - di - o i - ni-mi-co - rum, i - ni-mi-co-rum tu - o - rum.

BC
 25 6 #

28

C

S

A

T

Q

B

in di - e vir - tu - tis tu - ae:

in splen-

Te - cum prin - ci - pi - um in di - e vir - tu - tis tu - ae:

CV

SV

AV

TT

QT

BT

Violino

Violino

Violino

Solo

BC

28

6 6

Te - cum prin - ci - pi - um in di - e vir - tu - tis tu - ae: in splen-

#

31

C

S

A
do - ru - bus san - cto - - - - rum:

T

Q
in splen-do - ri - bus sanc - to - - - rum, <in splen-do - ru - bus sanc - to -

B

CV

SV

AV

TT
Solo
in splen - do - - - ru - bus san-cto - - -

QT

BT
do - ri - bus san - cto - - rum, in splen-do - ri - bus san - cto -

BC
31 6 # 6 #

33

C
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, <ex u - te-ro an -

S
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

A
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, <ex u - te-ro an -

T
8
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, <ex u - te-ro an -

Q
8
rum:> ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, <ex u - te-ro an -

B
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, <ex u - te-ro an -

CV
Tutti
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

SV
Tutti
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

AV
Tutti
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

TT
8
Tutti
rum: ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

QT
8
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

BT
Tutti
rum: et u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

BC
33 # # 6 6 # #
ex u - te-ro an - te lu - ci - fe - rum ge - nu - i - te, ex u - te-ro an -

36

C
te lu - ci - fe - rum ge - nu - i - te.>

S
te lu - ci - fe - rum ge - nu - i - te.

A
te - lu - ci - fe - rum ge - nu - i - te.>

T
te lu - ci - fe - rum ge - nu - i - te.>

Q
te lu - ci - fe - rum ge - nu - i - te.>

B
te lu - ci - fe - rum ge - nu - i - te.> Ju - ra - vit, <u-ra - - vit> Do - mi -

CV
te lu - ci - fe - rum ge - nu - i - te. Solo Ju - ra - - - - vit Do - mi -

SV
te lu - ci - fe - rum ge - nu - i - te.

AV
te lu - ci - fe - rum ge - nu - i - te.

TT
te lu - ci - fe - rum ge - nu - i - te.

QT
te lu - ci - fe - rum ge - nu - i - te.

BT
te lu - ci - fe - rum ge - nu - i - te.

BC
36 6 6 # # # 6

39

C
Ju - ra - vit, <ju-ra - vit> Do - mi - nus,

S
et non pae-ni - te-bit e - - um,

A
et non pae-ni - te-bit e - um,

T
et non pae-ni-

Q

B
nus, et non pae-ni-

CV
nus,

SV
Solo
Ju - ra - vit, ju-ra - - vit Do - mi - nus,

AV

TT
Solo
et non pe-ni - te-bit e - um:

QT
Solo
Ju ra - - vit, ju - ra - vit Do - mi - nus,

BT

BC
39 # # 6 6 #

42

C
tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Melchi -

S
<et non pae-ni-te-bit e - um:> tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

A
tu es sa-cer-dos in ae-ter-num se-cun-dum or-i-nem Melchi -

T
te-bit e - um: tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

Q
et non pae-ni-te-bit e - um: tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

B
te-bit e - um: tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

CV
Tutti
tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

SV
Tutti
tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

AV
Tutti
tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

TT
Tutti
tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

QT
Tutti
tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

BT
Tutti
tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel -

BC
42 6 5 6 # # # 6 6 6

45

C
- se - dech, <tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.>

S
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se - dech.

A
si - dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

T
8
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

Q
8
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

B
chi - se-dech, <tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.>

CV
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

SV
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

AV
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se - dech.

TT
8
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

QT
8
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

BT
chi - se-dech, tu es sa-cer - dos in ae - ter-num se-cun-dum or - di-nem Mel - chi - se-dech.

BC
45 # # 6 6 6 6 # #

48

C Do - mi-nus a dex-tris, a dex-tris tu - is a dex-tris, <a dex-tris> tu -

S Do - mi - nus a dex-tris, a dex-tris tu - is, a

A

T

Q

B

CV

SV

AV

TT

QT

BT

48 7 6 6 # #

BC

51

C is, a dex - tris tu - is,

S dex-tris, <a dex-tris> tu - - - is,

A in di - e, <in di - e>

T con - fre - git, <con - fre - git> in di - e i - rae

Q

B

CV Solo in di - e, in di - e i - rae

SV Solo con - fre - git, con - fre - git

AV

TT Trombone

QT Trombone

BT Trombone

BC 51 6

54

C

S

A
con - fre - git in di - e i - rae su - ae re - ges, con - fre - git in

T
su - ae re - ges, con - fre - git, <con-fre - git> in

Q

B

CV
su - ae re - ges,

SV
in di - e i - rae su - ae re - ges.

AV
Solo
con fre - git in di - e i - rae su - ae re - ges.

TT

QT

BT

BC
54

56

C

S

A
di - e i - rae su - ae re - - - ges.

T
di - e i - rae su - ae re - - - ges.

Q
Ju - di - ca - - - bit in na - ti - o - ni -

B
Ju - di - ca - bit in na - ti -

CV

SV

AV

TT

QT

BT

56
BC

59

C im - ple - bit ru - i - nas, <im - ple - bit ru - i - nas, im -

S im - ple - bit ru - i - nas, <im - ple - bit ru - i - nas,> im -

A im - ple - bit ru - i - nas, <im - ple - bit ru - i - nas, im -

T im - ple - bit ru - i - nas, <im - ple - bit ru - i - nas, im -

Q bus, in na - ti - o - ni - bus, im - ple - bit ru - i - nas, <im - ple - bit ru - i - nas, im -

B o - ni - bus, in na - ti - o - ni - bus, im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, <im -

CV **Tutti**
im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, <im -

SV **Tutti**
im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -

AV **Tutti**
im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, <im -

TT **Tutti**
im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, <im -

QT **Tutti**
im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -

BT **Tutti**
im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -

BC 59
#

61

C
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

S
ple - bit ru - i - nas: con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

A
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

T
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

Q
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

B
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

CV
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

SV
ple - bit ru - i - nas: con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

AV
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

TT
ple - bit ru - i - nas:> con-quas sa - bit ca - pi - ta in ter - ra mul - to - rum,

QT
ple - bit ru - i - nas: con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

BT
ple - bit ru - i - nas: con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

61 6

BC
ple - bit ru - i - nas:> con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum,

63

C con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.

S con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.

A <con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.>

T <con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.>

Q <con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.> De___ to - ren - - - -

B <con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.>

CV **Violino**
con quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.

SV **Violino**
con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.

AV **Violino**
<con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.>

TT <con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum.>

QT **Solo**
con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum. De tor-ren - te in

BT **Solo**
con-quas-sa-bit ca-pi-ta in ter-ra mul-to - rum. De___ tor - ren - te___

63 6
BC

66

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

prop-te - re - a, ex-al-ta-bit, ex-al - ta-bit, <ex-al - ta-bit> ca-

- te om vi-a bi - bet, in vi - a bi - bet:

prop-te - ri - a, ex-al - ta-bit, ex-al - ta-bit ca -

Solo

ex-al - ta-bit, ex-al - ta - bit ca-

vi-a bi - bet, in vi-a bi - bet, in vi - a bi - bet:

in vi - a bi - bet in vi - a bi - bet:

66 6

69

C
put, prop-te - ri - a, <prop-te - ri -

S
ex-al-ta-bit, <ex-al - ta-bit, ex-al - ta-bit> ca - put, prop-te - ri - a, prop-te - ri -

A
prop-te - ri - a ex-al-ta-bit, ex-al - ta-bit, <ex-al - ta - bit> ca - put, prop-te - ri - a, <prop-te - ri -

T
8 prop-te - ri - a ex-al - ta-bit, ex-al - ta-bit, <ex-al - ta-bit> ca - put, prop-te - ri - a, <prop-te - ri -

Q
8 prop-te - ri - a, <prop-te - ri -

B
put, prop-te - ri - a, <prop-te - ri -
Tutti

CV
prop-te - ri - a, prop-te - ri -
Tutti

SV
put, prop-te - ri - a, prop-te - ri -
Tutti

AV
prop-te - ri - a, prop-te - ri -
Tutti

TT
8 prop-te - ri - a, <prop-te - ri -
Tutti

QT
8 prop-te - ri - a, prop-te - ri -
Tutti

BT
prop-te - ri - a, prop-te - ri -

BC
69 6 b 6 6

72

C a> ex-al - ta-bit, <ex-al - ta-bit, ex - al - ta-bit> ca - - - put.

S a ex-al - ta-bit, <ex-al - ta-bit> ca - put. Glo - ri - a

A a> ex - al - ta-bit, <ex-al - ta-bit> ca - - - put.

T a> ex-al - ta-bit, <ex-al - ta-bit, ex - al - ta-bit> ca - - - put.

Q a> ex-al-ta-bit, <ex-al - ta-bit, ex-al - ta - - bit> ca - - - put.

B a> ex-al-ta-bit, <ex-al - ta-bit, ex-al - ta - bit> ca - - - put.

CV a ex-al - ta-bit, ex-al - ta-bit, ex-al - ta-bit ca - - - put. Solo Glo - ri - a

SV a ex-al - ta-bit, <ex-al - ta-bit, ex-al - ta - bit> ca - - - put.

AV a ex-al-ta-bit, ex-al - ta - bit, ex-al - ta-bit ca - - - put.

TT a> ex-al - ta-bit, ex-al - ta - bit ca - - - put.

QT a ex-al-ta-bit, ex-al - ta-bit, ex-al - ta - bit ca - - - put.

BT a ex-al-ta-bit, ex-al - ta-bit, ex-al - ta - bit ca - - - put.

72 # 6

BC

75

C

S
Pa - - - - - tri, et Fi - li - o, et

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

T

Q

B

CV
Pa - - - - - tri, et Fi -

SV

AV
Solo
Glo - ri - a Pa - - - - - tri, et Fi - li - o,

TT
Trombone

QT
Trombone

BT
Trombone

BC
75 6 6 6 # 6 6

78

C

S
Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San -

A
et Fi - li - o, et Spi - ri - tu - i San - cto, <et Spi - ri - tu - i San -

T

Q

B

CV
- li - o,

SV
Solo
et Spi - r - tu - i san - cto.

AV

TT

QT

BT

BC
78 # # # 6 # # 6 #

81

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

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

A cto.> Si-cut e - rat in prin - ci - pi - o, et nunc, et sem-per, et sem-per,

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

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

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

CV **Tutti** Si-cut e - rat in prin - ci - pi - o, et nunc, et sem-per, et sem-per, **Violino**

SV **Tutti** Si-cut e - rat in prin - ci - pi - o, et nunc, et sem-per, et sem-per, **Violino**

AV **Tutti** Si-cut e - rat in prin - ci - pi - o, et nunc, et sem-per, et sem-per, **Violino**

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

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

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

BC 81 6 # # 6 6 # #

84

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

S et in sae - cu-la sae-cu-lo-rum.

A et in sae - cu - la

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

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

B et in sae - cu-la sae-cu-lo-rum.

CV **Tutti** et in sae - cu-la

SV **Tutti** et in sae - cu-la

AV **Tutti** et in sae - cu-la

TT et in sae - cu-la

QT et in sae - cu-la

BT et in sae - cu-la

84 BC

87

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

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

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

T sae-cu-lo - . A - men. et in

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

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

CV et in

SV et in

AV et in

TT et in

QT et in

BT et in

BC 87 6 # # # # 6

90

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

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

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

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

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

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

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

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

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

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

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

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

90 6 #
BC

Laudate pueri Dominum

Canto

Sesto

Alto

Tenore

Quinto

Basso

Violino

Violino

Violino

Trombone

Trombone

Trombone

Basso
Per l'Organo

Lau - da - te

Lau - da - te pu - e - ri

Lau - da - te pu - e - ri

6

3

C

S

A

T

Q

B

V1

V2

V3

T1

T2

T3

BC

3 6

pu - e - ri Do - - - mi - num, <Lau - da - te

Do - - - mi - num, <Lau - da - te

Do - mi - num, <Lau - da - te pu - - - e - ri

6

C

S

A

T
 pu - e - ri Do - - - mi - num:> lau - da - te

Q
 pu - e - ri Do - - - mi - num:> lau - da - te no - men

B
 Do - - - mi - num:> lau - da - te no - men

V1

V2

V3

T1

T2

T3

6

BC

9

C

S

A

T
no-men Do - mi-ni, lau - da - te no - - men, lau - da - te no - men — Do - mi-ni,

Q
Do - mi - - ni, lau - da - te no - - men Do - - - - - mi - ni,

B
Do - mi - ni, <lau - da - te no - - men — Do - - - mi-ni,>

V1

V2

V3

T1

T2

T3

9

6

BC

12

C Sit, Sit no - men Do - mi - ni be - ne - dic - - - tum,

S Sit, Sit no - men Do - mi - ni be - ne - dic - - - tum, ex

A Sit, Sit no - men Do - mi - ni be - - - ne dic - tum,

T

Q

B

V1

V2

V3

T1

T2

T3

BC 12 \flat \sharp 6

15

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

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

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

T
lau - da-te no-men Do-mi - ni.

Q
lau - da-te no-men Do-mi - ni.

B
lau - da-te no-men Do-mi - ni.

V1

V2

V3

T1

T2

T3

BC
15 6 6 6 # #

18

C
 <ex hoc nunc, et us-que in sae - cu - lum.>

S
 hoc nunc, et us-que in sae - cu-lum, <ex hoc nunc, et us-que in sae - cu - lum.>

A
 hoc nunc, et us-que in sae-cu - lum, <ex hoc nunc, et us-que in sae - cu - lum.>

T
 A so - lis

Q
 A so - lis or -

B
 A so - lis or -

V1

V2

V3

T1

T2

T3

BC
 18 6 6 # 6 #

21

C
Sit, Sit no - men Do - mi-

S
Sit, Sit no - men Do - mi-

A
Sit Sit no - men Do - mi-

T
8 or - tus us - que ad oc - ca - sum, lau - da - bi - le,

Q
8 tus us - que ad oc - cas - - - sum, lau - da - bi - le,

B
tus us - que ad oc - cas - sum, lau - da - bi - le,

V1

V2

V3

T1

T2

T3

BC
21 6 6 7 6

24

C
ni be - ne - dic - tum,

S
ni be - ne - dic - tum, ex hoc nunc, et

A
ni be - ne - dic - tum, ex hoc nunc, et us -

T
8
lau - da - bi - le, <lau - da - bi - le> no - men Do - mi - ni.

Q
8
<lau - da - bi - le,> lau - da - bi - le no - men Do - mi - ni.

B
lau - da - bi - le, <lau - da - bi - le> no - men Do - mi - ni.

V1

V2

V3

T1

T2

T3

BC
24 6
b #

27

C ex hoc nunc, et us - que in sae - cu - lum. Ex - cel - sus, ex - cel - sus

S us - que in sae - - cu - lum. Ex cel - sus, <ex - cel - sus>

A que, <ex hoc nunc, et us - que> in sae - cu - lum. Ex - cel - sus, <ex - cel - sus>

T Ex - cel - sus, <ex - cel - sus>

Q Ex - cel - sus, <ex - cel - sus>

B Ex - cel - sus, <ex - cel - sus>

V1

V2

V3

T1

T2

T3

BC 27 \flat \sharp

30

C su-per om-nes gen-tes Do-mi-nus, su-per om-nes gen-tes Do-mi-nus, et su-per cae-los

S su-per om-nes gen-tes Do-mi-nus, <su-per om-nes gen-tes Do-mi-nus,> et su-per caelos, <et su-per

A su-per om-nes gen-tes Do-mi-nus, <su-per om-nes gen-tes Do-mi-nus,> et su-per caelos, <et su-per

T su-per om-nes gen-tes Do-mi-nus, <su-per om-nes gen-tes Do-mi-nus,>

Q su-per om-nes gen-tes Do-mi-nus, <su-per om-nes gen-tes Do-mi-nus,>

B su-per om-nes gen-tes Do-mi-nus, <su-per om-nes gen-tes Do-mi-nus,>

V1

V2

V3

T1

T2

T3

30 6 6 6 6

BC

33

C
glo - ri-a, glo - ri-a e - jus,

S
cae-los> glo - ri - a e - - - jus,

A
cae-los> glo - ri - a e - - - jus,

T
8 et su-per cae-los glo - ri-a, glo - ri-a e -

Q
8 et su-per cae-los, <et su-per cae-los> glo - ri-a e -

B
et su-per cae-los, <et su-per cae-los> glo - ri-a e -

V1

V2

V3

T1
8

T2
8

T3

BC
33 # 6 6

36

C et su-per cae-los glo - ri-a e - jus, <et su-per cae - los glo - ri-a e - jus.>

S et su-per cae - los glo-ri-a e-ius, glo - ri-a e - jus.

A et su-per cae-los, <et su-per cae-los> glo-ri-a e - - - jus.

T jus, et su-per cae - los glo-ri-a e - - - - jus.

Q jus, et su-per cae-los glo - ri - a e - jus, glo-ri-a e-ius, <glo - ri-a e - jus.>

B jus, et su-per cae-los, <et su-per cae - los> glo - ri-a e - - - jus.

V1

V2

V3

T1

T2

T3

36 6 6 6 # #

BC

39

C

S

A

T

Q

B

V1

V2

V3

T1

T2

T3

BC

qui in al - tis, in al - tis, in

qui in al - tis, in al - tis, in

8 Quis si - cut Do - mi-nus De - us nos - - - ter,

8

39

6 6 6

42

C

qui in al - tis, in

S

al - tis ha - bi - tat,

A

al - tis ha - bi - tat,

T

8

Q

8

Quis si - cut Do - mi - nus De - us nos - ter,

B

qui in al - tis, in

V1

V2

V3

T1

8

T2

8

T3

BC

42 6 # # # 6

45

C al - tis, in al - tis ha - bi - tat

S et hu -

A et hu -

T et hu - mi - li - a res - pi - cit in cae - lo

Q et in ter - ra,

B al - tis, in al - tis ha - bi - tat, et in ter - ra,

V1

V2

V3

T1

T2

T3

BC 45 6 6 # 6

48

C
res - pi-cit in cae - lo

S
mi - li - a res-pi-cit in cae - lo, res - pi-cit in cae - lo

A
mi - li - a res-pi-cit in cae - lo, res - pi-cit in cae - lo

T
et in ter - ra?

Q
et in ter - ra, et in ter - ra?

B
<et in ter - ra, et in ter - ra?>

V1

V2

V3

T1

T2

T3

48 6

BC

51

C Sinfonia se piace

S Sinfonia se piace

A Sinfonia se piace

T Sinfonia se piace

Q Sinfonia se piace

B Sinfonia se piace

V1

V2

V3

T1

T2

T3

BC 51 # 6 7 b b

54

C

S

A

T

Q

B

VI

V2

V3

T1

T2

T3

54

BC

57

C

S

A

T

Q

B

V1

V2

V3

T1

T2

T3

57

BC

60

C
Sus-ci-tans a ter - ra in - o - pem, et de ster - co - re e - ri - gens

S
Sus-ci-tans a ter - ra in - o - pem, et de ster - co - re e - ri - gens

A
Sus-ci-tans a ter - ra in - o - pem, et de ster - co - re e - ri - gens

T
Sus-ci-tans a ter - ra in - o - pem, et de ster - co - re e - ri - gens

Q
Sus-ci-tans a ter - ra in o - pem, et de ster - co - re e - ri - gens

B
Sus-ci-tans a ter - ra in o - pem, et de ster - co - re e - ri - gens

V1

V2

V3

T1

T2

T3

60 BC

63

C
pau - pe-rem: Ut col-lo-cet e - um cum _____ prin-ci - pi-bus,

S
pau - pe-rem:

A
pau - pe-rem: cum prin -

T
8
pau - pe-rem:

Q
8
pau - pe-rem:

B
pau - pe-rem:

V1

V2

V3

T1
8

T2
8

T3

63
BC

66

C

S

A

T

Q

B

V1

V2

V3

T1

T2

T3

BC

cum — prin - ci - pi - bus,

cum — prin - ci - pi - bus po - pu - li su - i,

ci - pi - bus, <cum — prin - ci - pi - bus> po - pu - li su - i,

66 7 6 #

69

C 
 S 
 A 
 T 
 Q 
 B 
 V1 
 V2 
 V3 
 T1 
 T2 
 T3 
 BC 

72

C ma-trem fi-li-o-rum lae-tan-tem,

S

A ma -

T <qui ha-bi-ta - re fa - cit> ste-ri-lem in do - mo, <ste-ri-lem in do - mo,>

Q ta - re fa-cit> ste-ri-lem in do - mo, <ste-ri-lem in do - - - mo,>

B ta - re fa-cit> ste-ri-lem in do - mo, <ste-ri-lem in do - mo,>

V1

V2

V3

T1

T2

T3

BC 72 6 5 6 6 6 #

75

C 

S 

A 

T 

Q 

B 

V1 

V2 

V3 

T1 

T2 

T3 

75 65 BC 

78

C - trem fi-li-o-rum lae-tan-tem.> Glo - ri - a

S - trem fi-li-o-rum lae-tan-tem.

A - trem fi-li-o-rum lae-tan-tem.

T - trem fi-li-o-rum lae-tan-tem.> Glo - ri - a Pa - tri,

Q - trem fi-li-o-rum lae-tan-tem.>

B - trem fi-li-o-rum lae-tan-tem.>

V1

V2

V3

T1

T2

T3

BC 78 6 # 6 6

81

C Pa - tri, <Glo - ri - a Pa - tri,> et

S

A

T <Glo - ri - a Pa - tri,> et Fi - - - - li -

Q

B

V1

V2

V3

T1

T2

T3

81

BC

84 b

C
Fi - - - - li - o.

S

A
Glo - ri - a Pa - tri, et

T
o,

Q
Glo - - - ri - a

B
Glo - - - ri - a Pa - tri, et Fi - - - - li -

V1

V2

V3

T1

T2

T3

84 6

BC

87

C

S
Glo - - - ri - a Pa - tri, et Fi - - - - li -

A
Fi - - - - li - o,

T

Q
Pa - tri, et Fi - - - - li - o,

B
o, et Fi - - - - li -

V1

V2

V3

T1

T2

T3

87

BC

90

C et Spi - ri - tu - i San - cto,

S o, et Spi -

A

T et Spi - ri - - - tu - i

Q

B o,

V1

V2

V3

T1

T2

T3

90 6

BC

93

C

S ri - - - tu - i San - cto,

A et Spi - ri - - - tu - i

T San - cto, <et

Q et Spi - ri - - - tu - i San - cto,

B et Spi -

V1

V2

V3

T1

T2

T3

BC 93

96

C
San - cto, et Spi -

S
et Spi -

A
San - cto, <et Spi -

T
8 spi - ri - - - tu - i San - cto, et Spi -

Q
8 <et Spi -

B
ri - - - tu - i San - - - - - cto, <et Spi -

V1

V2

V3

T1
8

T2
8

T3

96 6 6
BC

99

C
ri - - tu - i San - - - - - - - cto.>

S
ri - - tu - i San - - - - - - - cto.

A
ri - - tu - i San - - - - - - - cto.>

T
ri - - tu - i San - - - - - - - cto.> Si-cut e-rat in prin-

Q
ri - - tu - i San - - - - - - - cto.>

B
ri - - tu - i San - - - - - - - cto.>

V1

V2

V3

T1

T2

T3

99
BC

102

C

S

A

T
ci - pi-o, <sicut erat inprinci - pi-o,> etnunc,etsem - per, <etnunc,et

Q
Sicut erat inprin-ci - pi - o, <sicut erat inprin-ci - pi - o,> etnunc,etsem - per,

B
Sicut erat inprinci - pi-o, <sicut erat inpricipi - o,> etnunc,etsem-per,

V1

V2

V3

T1

T2

T3

102

BC

105

C et in saecu-la

S

A sae-cu-lo-rum.

T sem - per,> etnunc,et sem - per, <et nunc, et semper,> et sem - per,

Q <etnunc,etsem - per, et nunc, et sem - per,> et sem - per,

B <etnunc,etsem - per, etnunc,etsempper,> et nunc, et sem - per,

V1

V2

V3

T1

T2

T3

105

BC

108

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

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

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

T sae - cu-lo-rum.

Q et —

B et in sae-cu-la

V1

V2

V3

T1

T2

T3

108

BC

111

C

S

A

T

Q

B

V1

V2

V3

T1

T2

T3

BC

111

sae -

et in sae-cu-

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

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

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

111

114

C et in sae-cu - la, <et in sae-cu-la>

S - cu-lo-rum. A - men. et in sae-cu - la, <et in sae-cu-la>

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

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

Q - cu-lo-rum. A - men. et in sae-cu - la, <et in sae-cu-la>

B et in sae-cu-la, <et in sae-cu-la> sae-cu - lo-rum.

V1

V2

V3

T1

T2

T3

BC 114

116

C
sae - cu - lo - rum. A - men. <sae - cu - lo - rum. A - - - men.>

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

A
<|sae - cu - lo - rum. A - - - - - men.>

T
8 la sae - cu - lo - rum. A - - - - - men.

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

B
A - - - - - men.

V1

V2

V3

T1
8

T2
8

T3

116
BC
#

Magnificat anima mea, Primo Tuono

Canto

Sesto

Alto

Tenore

Quinto

Basso

A - ni - ma

Mag - - - ni - - - fi - cat

Canto,
e Violino

Sesto,
e Violino

Alto,
e Violino

Tenore,
e Trombone

Quinto,
e Trombone

Basso,
e Trombone

Basso
Per l'Organo

4

C me - a Do - - - - - mi-num, a - ni-ma me - a Do -

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

4

BC 6 6 # #

7

C mi - num.

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

7

BC

Detailed description: This page contains a musical score for 14 parts. The parts are labeled C, S, A, T, Q, B, CV, SV, AV, TT, QT, BT, and BC. The C part has a melodic line with lyrics 'mi - num.' and a fermata. The other parts are mostly rests. The BC part has a bass line with a fermata. The score is in 3/4 time and has a key signature of one flat. The page number 639 is in the top right corner.

9

C Et ex - al - ta - vit, <et ex - al - ta - vit>

S Et ex - al - ta - vit, <et ex - al - ta - vit>

A Et ex - al - ta - vit, <et ex - al - ta - vit>

T Et ex - al - ta - vit, <et ex - al - ta - vit>

Q Et ex - al - ta - vit, <et ex - al - ta - vit>

B Et ex - al - ta - vit, <et ex - al - ta - vit>

Tutti

CV Et ex - al - ta - vit, <et ex - al - ta - vit>

Tutti

SV Et ex - al - ta - vit, <et ex - al - ta - vit>

Tutti

AV Et ex - al - ta - vit, <et ex - al - ta - vit>

Tutti

TT Et ex - al - ta - vit, <et ex - al - ta - vit>

Tutti

QT Et ex - al - ta - vit, <et ex - al - ta - vit>

Tutti

BT Et ex - al - ta - vit, <et ex - al - ta - vit>

9 6 # # #

BC

13

C
spi - ri - tus me - us in De - o sa - lu - ta -

S
spi - ri - tus me - us in De - o sa - lu - ta -

A
spi - ri - tus me - us in De - o sa - lu - ta -

T
spi - ri - tus me - us in De - o sa - lu - ta -

Q
spi - ri - tus me - us in De - o sa - lu - ta -

B
spi - ri - tus me - us in De - o sa - lu - ta -

CV
spi - ri - tus me - us in De - o sa - lu - ta -

SV
spi - ri - tus me - us in De - o sa - lu - ta -

AV
spi - ri - tus me - us in De - o sa - lu - ta -

TT
spi - ri - tus me - us in De - o sa - lu - ta -

QT
spi - ri - tus me - us in De - o sa - lu - ta -

BT
spi - ri - tus me - us in De - o sa - lu - ta -

BC
13 6

17

C
ri me - - - o, in De - o Sa - lu - ta -

S
ri me - o, in De - o Sa - lu - ta -

A
ri me - - - o, in De - o Sa - lu - ta -

T
ri me - - - o, in De - o Sa - lu - ta -

Q
ri me - - - o, in De - o Sa - lu - ta -

B
ri me - - - o, in De - o Sa - lu - ta -

CV
ri me - - - o, in De - o - Sa - lu - ta -

SV
ri me - - - o, in De - o Sa - lu - ta -

AV
ri - - - me - o, in De - o Sa - lu - ta -

TT
ri me - - - o, in De - o Sa - lu - ta -

QT
ri me - - - o, in De - o Sa - lu - ta -

BT
ri me - - - o, in De - o Sa - lu - ta -

BC
17

21

C
ri me - o.

S
ri me - - - o. Qui - a res - pex - it

A
ri me - - - o.

T
ri - me - - - o.

Q
ri - me - - - o.

B
ri me - - - o.

CV
ri me - - - o.

SV
ri me - - - o.

AV
ri me - - - o.

TT
Solo
ri me - o. Qui - a res - pex - it

QT
ri me - - - o.

BT
Solo
ri me - - - o. Qui - a res - pex - it

BC
21 6 # # 6

25

C

S
hu - mi - li - ta - tem an - cil - - - - - lae su - - -

A

T

Q

B

CV

SV

AV

TT
hu - mi - li - ta - tem an - cil - lae

QT

BT
hu - mi - li - ta - tem an - cil - - - - - lae su -

BC
25 6 # b 6 6

29

C

S

ae:

A

ec - - - ce e - nim, <ec - - - ce

T

ec - - - ce e - nim, <ec - - - ce e - nim> ex hoc be -

Q

B

Solo

CV

Ec - - - ce e - nim ex hoc be - a - tam me di - cent

SV

AV

Trombone

TT

su - ae:

Trombone

QT

Trombone

BT

ae:

BC

29 6 # 6 6

33

C
om - nes,

S
om - nes,

A
e - nim> ex hoc be - a - tam me di - cent om - nes,

T
8 a - tam me di - cent, me di - cent om - nes,

Q
8 om - nes,

B
om - nes,

CV
Tutti
om - nes,

SV
om - nes,

AV
Tutti
om - nes,

TT
8 Tutti
om - nes,

QT
8 Tutti
om - nes,

BT
Tutti
om - nes,

BC
33
#

37

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

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

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

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

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

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

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

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

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

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

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

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

37 6 # # #
BC

41

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

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

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

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

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

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

CV
<om - nes> ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o - nes.

SV
<om - nes> ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o - nes.

AV
<om - nes> ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o - nes.

TT
<om - nes> ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o - - - nes.

QT
<om - nes> gen - ne - ra - ti - o - nes, ge - ne - ra - ti - o - nes.

BT
<om - nes> ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o - nes.

BC
41
b # #

Detailed description: This is a page of a musical score for 13 voices. The voices are labeled C (Coprino), S (Soprano), A (Alto), T (Tenore), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenore Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). The lyrics are in Latin: 'omnes generationes, generationes'. The score is written in a key with one flat (B-flat) and a common time signature. The music is arranged in a choral style with various vocal parts. The page number '41' is written at the top left of the score. The page number '648' is in the top right corner. The BC part has a '41' above it and some accidentals (B-flat, two sharps) below it.

45

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Qui - - a fe - - cit mi - hi mag - na qui

Qui - a fe - cit mi - hi mag - na qui po - - - tens

Violino

Violino

Violino

Trombone

Trombone

Trombone

45 6

49

C

S

A

T

Q
po - - - tens est, qui - - - a fe - cit mi - hi

B
est, qui - a fe - cit mi - hi ma - gna qui

CV

SV

AV

TT

QT

BT

BC
49

Detailed description: This is a page of a musical score, page 650, numbered 49. It features a SATBQBC ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin. The basso continuo part includes figured bass notation. The score is written in a single system with 13 staves. The vocal parts are in treble clef, and the basso continuo is in bass clef. The lyrics are: "po - - - tens est, qui - - - a fe - cit mi - hi" for Soprano, Alto, and Tenor; "est, qui - a fe - cit mi - hi ma - gna qui" for Bass. The basso continuo part has a key signature of one sharp (F#) and a time signature of 8.

53

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

53

6

mag - na qui po - - - tens est,

po - - - tens est, qui po - tens est, _____

57

C et sanc - tum no - - - - men e - - -

S et sanc - tum no - men e -

A

T

Q qui po - tens est:

B <qui po - tens est:>

CV

SV Solo et sanc - tum

AV

TT

QT

BT

57 6 6 # #

BC

65

C et sanc - tum no - men, <et sanc - tum no - - - - -

S et sanc - tum no - men, <et sanc - tum no - - - - -

A et sanc - tum no - men, <et sanc - tum no - - - - -

T et sanc - tum no - men, <et sanc - tum no - men> e -

Q et sanc - tum no - men, <et sanc - tum no - - - - -

B et sanc - tum no - men, <et sanc - tum no - - - - -

CV **Tutti**
et sanc - tum no - men, <et sanc - tum no - - - - -

SV **Tutti**
et sanc - tum no - men, et sanc - tum no - - - - -

AV **Tutti**
et sanc - tum no - men, <et sanc - tum no - - - - men>

TT **Tutti**
et sanc - tum no - men, et sanc - tum no - - - - men

QT **Tutti**
et sanc - tum no - men, et sanc - tum no - - - - men

BT **Tutti**
et sanc - tum no - men, et sanc - tum no - - - - -

65 BC **Tutti**
et sanc - tum no - men, et sanc - tum no - - - - -

69

C
men> e - - - - jus. Et _____

S
men> e - jus.

A
men> e - - - - jus.

T
- - - - - jus.

Q
men> e - - - - jus.

B
men> e - - - - jus. Et _____ mi-se-ri-cor - di - a

CV
men> e - - - - jus.

SV
men e - - - - jus.

AV
e - - - - - jus.

TT
e - - - - - jus.

QT
e - - - - - jus.

BT
men e - - - - jus.

BC
69 # # # 6

72

C
 ___ mi-se-ri-cor-di-a e - - - jus a pro-ge-ni-e ___ in pro-ge - ni-es, a pro-

S

A
 Et ___ mi-se-ri-cor-di-a e - jus a pro-ge-ni-e in pro-gen - ni-

T
 Et ___ mi-se-ri-cor-di-a e - jus

Q

B
 e - jus, <et ___ mi-se-ri-cor-di-a e - jus> a pro-

CV

SV

AV

TT

QT

BT

72
 # b

BC

75

C ge-ni-e in pro-ge-ni - es

S a pro-ge-ni-e,

A es, a pro-ge-ni-e in pro-ge - - ni - es

T a pro-ge-ni-e in pro-ge - ni - es, <a pro-ge-ni-e in pro-ge - ni-es>

Q a pro-

B ge-ni-e in pro-ge - ni - es

CV

SV

AV

TT

QT

BT

75 6 5 76 4 3

BC

78

C

S
a pro-ge-ni-e in pro-ge - ni - es ti - men - ti - bus e - - - um,

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

T

Q
ge-ni - e in pro - ge - ni - - - es ti - men -

B
ti -

CV

SV

AV

TT

QT

BT

BC
78 # 6 5 # 6 5 #

81

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

ti - men - ti - bus e -

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

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

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

81 6 5 # 6 5 # 6 # 5 6 # 5 6 #

84

C
Fe - cit po - ten - ti - am, Fe - cit po -

S
- - - um. Fe - cit po - ten - ti - am, <Fe - cit po -

A
- - - um. Fe - cit po - ten - ti - am, <Fe - cit po -

T
Fe - cit po - ten - ti - am, <Fe - cit po -

Q
- - - um. Fe - cit po - ten - ti - am, <Fe - cit po -

B
- - - um. Fe - cit po - ten - ti - am, <Fe - cit po -

CV
Fe - cit po - ten - ti - am, Fe - cit po -

SV
Fe - cit po - ten - ti - am, Fe - cit po -

AV
Fe - cit po - ten - ti - am, Fe - cit po -

TT
Fe - cit po - ten - ti - am, Fe - cit po -

QT
Fe - cit po - ten - ti - am, Fe - cit po -

BT
Fe - cit po - ten - ti - am, Fe - cit po -

BC
84 # # #

88

C ten - ti - am in bra - chi - o su - o, <in bra - - - chi -

S ten - ti - am> in bra - chi - o su - o, <in bra - - - chi -

A ten - ti - am> in bra - chi - o su - o, <in bra - - - chi -

T ten - ti - am> in bra - chi - o su - o, <in bra - - - chi -

Q ten - ti - am> in bra - chi - o su - o, <in bra - - - chi -

B ten - ti - am> in bra - chi - o su - o, <in bra - - - chi -

CV ten - ti - am in bra - chi - o su - o, in

SV ten - ti - am in bra - chi - o su - o, in

AV ten - ti - am in bra - chi - o su - o, in

TT ten - ti - am in bra - chi - o su - o, in

QT ten - ti - am in bra - chi - o su - o, in

BT ten - ti - am in bra - chi - o su - o, in

88 BC

Detailed description: This is a page of a musical score for 13 voices. The voices are labeled C (Coprino), S (Soprano), A (Alto), T (Tenore), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenore Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). The score is in 8/8 time and features a key signature of one sharp (F#). The lyrics are: 'ten - ti - am in bra - chi - o su - o, <in bra - - - chi -'. The music consists of whole and half notes, with some rests. The BC part at the bottom has a double bar line and the number 88, indicating the start of a new section.

92

C
o su - - - o:> dis - per - sit su - per - bos,

S
o su - - - o:> dis - per - sit su -

A
o su - - - o:> dis - per - sit su - per - bos,

T
o su - - - o:> dis - per - sit su - per - bos,

Q
o su - - - o:> dis - per - sit su -

B
o su - - - o:> dis - per - sit su - per - bos,

CV
bra - chi - o su - o: dis - per - sit su -

SV
bra - chi - o - su - o: dis - per - sit su -

AV
bra - chi - o su - o: dis - per - sit su -

TT
bra - chi - o su - o: dis - per - sit su -

QT
bra - chi - o su - o: dis - per - sit su -

BT
bra - chi - o su - o: dis - per - sit su -

92 6 6
BC

96

C
 <dis - per - sit su - per - bos> men - - te, men - te cor -

S
 per - bos, <dis - per - sit su - per - bos>

A
 <dis - per - sit su - per - bos> men - - te, men - te cor -

T
 <dis - per - sit su - per - bos> men - - te, men - te cor -

Q
 per - bos, <dis - per - sit su - per - bos>

B
 <dis - per - sit su - per - bos> men - - te, men - te cor -

CV
 per - bos, dis - per - sit su - per - bos

SV
 per - bos, dis - per - sit su - per - bos

AV
 per - bos, dis - per - sit su - per - bos

TT
 per - bos, dis - per - sit su - per - bos

QT
 per - bos, dis - per - sit su - per - bos

BT
 per - bos, dis - per - sit su - per - bos

BC
 96 6 6

100

C dis su - i, men - te, men - te cor -

S men - te, men - te cor -

A dis su - - - i, men - te, men - te cor -

T - dis su - - - i, men - te, men - te cor -

Q men - te, men - te cor -

B dis su - - - i, men - te, <men - te> cor -

CV men - te, men - te cor -

SV men - te, men - te cor -

AV men - te, men - te cor -

TT men - te, men - te cor -

QT men - te, men - te cor -

BT men - te, men - te cor -

BC 100 6 # # #

104

C
dis su - - - i.

S
dis su - - - i.

A
dis su - - - i.

T
8 dis su - - - i. De - po - su - it po -

Q
8 dis su - - - i. De - po - su -

B
dis su - - - i.

CV
Solo
dis su - - - i. De - po - su -

SV
dis su - - - i.

AV
Solo
dis su - - - i. De - po - su - it po -

TT
Trombone
8 dis su - - - i.

QT
Trombone
8 dis su - - - i.

BT
Trombone
dis su - - - i.

BC
104 6 # #

108

C et ex - al -

S

A et ex - al -

T ten - tes de se - - - - - de,

Q it po - ten - - - tes de se - - - - de,

B

CV it po - ten - - - tes de se - - - de,

SV

AV ten - tes de - se - de,

TT

QT

BT Solo et

BC 108 6 6 6

Detailed description: This is a page of a musical score for SATB and other voices. It features ten staves labeled C, S, A, T, Q, B, CV, SV, AV, TT, QT, BT, and BC. The top four staves (C, S, A, T) are for Soprano, Alto, Tenor, and Bass. The middle staves (Q, CV, SV, AV, TT, QT) are for other vocal parts. The bottom staves (B, BT, BC) are for Bass and Bassoon. The lyrics are: 'et ex - al -', 'ten - tes de se - - - - - de,', 'it po - ten - - - tes de se - - - - de,', 'it po - ten - - - tes de se - - - de,', 'ten - tes de - se - de,', 'Solo et'. The BC staff has a '108' and three '6' notes. The BT staff has a 'Solo' marking above the final note.

112

C ta - - - - - vit hu - mi - les.

S et ex - al - ta - - - -

A ta - - - - - vit hu - mi - les.

T

Q et ex - al - ta - - - -

B

CV

SV Solo et ex - al - ta - - - -

AV

TT

QT

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

112

BC

116

C

S

vit hu - mi - les.

A

T

E - su - ri - en - tes, E - su - ri -

Q

vit hu - mi - les.

B

E - su - ri - en - - - tes, <E - su - ri -

CV

SV

vit hu - mi - les.

AV

TT

QT

BT

BC

116 7 # 6 # 6 6 #

120

C
im - ple - vit bo - nis, <im - ple - vit

S
im - ple - vit bo - nis, <im - ple - vit

A
im - ple - vit bo - nis, <im - ple - vit

T
8 en - tes im - ple - vit bo - nis, <im - ple - vit

Q
8 im - ple - vit bo - nis, <im - ple - vit

B
en - - - tes> im - ple - vit bo - nis, <im - ple - vit

CV
Tutti
im - ple - vit bo - nis, <im - ple - vit

SV
Tutti
im - ple - vit bo - nis, im - ple - vit

AV
Tutti
im - ple - vit bo - nis, <im - ple - vit

TT
Tutti
8 im - ple - vit bo - nis, im - ple - vit

QT
Tutti
8 im - ple - vit bo - nis, im - ple - vit

BT
Tutti
im - ple - vit bo - nis, im - ple - vit

BC
120 6
im - ple - vit bo - nis, im - ple - vit

124

C
bo - nis:> et di - vi - tes di - mi - sit in - a - -

S
bo - nis:> et di - vi - tes di - mi - sit in a - -

A
bo - nis:> et di - vi - tes di - mi - sit in a - -

T
bo - nis:> et di - vi - tes di - mi - sit in a - -

Q
bo - nis:> et di - vi - tes di - mi - sit in a - -

B
bo - nis:> et di - vi - tes di - mi - sit in - a - -

CV
bo - nis:> et di - vi - tes di - mi - sit in - a - -

SV
bo - nis: et di - vi - tes di - mi - sit in - a - -

AV
bo - nis:> et di - vi - tes di - mi - sit in - a - -

TT
bo - nis: et di - vi - tes di - mi - sit in - a - -

QT
bo - nis: et di - vi - tes di - mi - sit in - a - -

BT
bo - nis: et di - vi - tes di - mi - sit in - a - -

BC
124 6

128

C nes. Su - sce - pit

S nes. Su - sce - pit Is - ra - el, <Su - sce - pit

A nes.

T nes.

Q nes.

B nes. Su - sce - pit Is - ra - el,

CV nes.

SV nes.

AV nes.

TT Solo nes. Su - sce - pit Is - ra - el, Su - sce - pit

QT nes.

BT nes.

BC 128 6 6

132

C

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

S

 Is - ra - el > pu - e - rum su - um,

A

T

Q

B

 <Su - sce - pit Is - ra - el > pu - e - rum, pu - e - rum

CV

SV

AV

TT

 Is - ra - el

QT

BT

132

6

BC

136

C su - um,

S

A re - - - cor - da - tus, <re - - - cor -

T re - - - cor - da - tus, <re - - - cor - da - tus> mi - se - ri -

Q

B su - um,

CV

SV

AV **Solo**
re - - - cor - da - tus, <re - - - cor - da - tus> mi - se - ri -

TT **Trombone**

QT **Trombone**

BT **Trombone**

BC 136 6 6

140

C

S

A
 da - tus> mi - se - ri - cor - - - di - ae _____ su - ae.

T
 cor - di - ae su - ae, <mi - se - ri - cor - di - ae su - ae.>

Q
 re - cor -

B

Solo

CV
 re - cor -

SV

AV
 cor - di - ae su - ae,

TT

QT

BT

140 6 6 # 6

BC

144

C

S

re - - - cor - da - tus, <re - - - cor - da - tus> mi - se - ri -

A

T

Q

da - tus, <re - - - cor - da - tus> mi - se - ri - cor - - - di -

B

CV

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

SV

AV

TT

QT

Solo

BT

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

144 # # 6

BC

148

C Si - cut lo - cu - tus est,

S cor - di - a su - ae. Si - cut lo - cu - tus est,

A Si - cut lo - cu - tus est,

T Si - cut lo - cu - tus est,

Q ae su - - - ae. Si - cut lo - cu - tus est,

B Si - cut lo - cu - tus est,
Tutti

CV Si - cut lo - cu - tus est,

SV Si - cut lo - cu - tus est,
Tutti

AV Si - cut lo - cu - tus est,
Tutti

TT Si - cut lo - cu - tus est,
Tutti

QT Si - cut lo - cu - tus est,
Tutti

BT cor - di - ae su - ae, Si - cut lo - cu - tus est,

148 6 #
BC

152

C
 <si - cut lo - cu - tus est> ad Pa - tres nos - tros,

S
 <si - cut lo - cu - tus est> ad Pa - tres nos - tros,

A
 <si - cut lo - cu - tus est> ad Pa - tres nos - tros,

T
 <si - cut lo - cu - tus est> ad Pa - tres nos - tros,

Q
 <si - cut lo - cu - tus est> ad Pa - tres nos - tros,

B
 <si - cut lo - cu - tus est> ad Pa - tres nos - tros,

CV
 si - cut lo - cu - tus est ad Pa - tres nos - tros,

SV
 si - cut lo - cu - tus est ad Pa - tres nos - tros,

AV
 si - cut lo - cu - tus est ad Pa - tres nos - tros,

TT
 si - cut lo - cu - tus est ad Pa - tres nos - tros,

QT
 si - cut lo - cu - tus est ad Pa - tres nos - tros,

BT
 si - cut lo - cu - tus est ad Pa - tres nos - tros,

152
 BC

156

C
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

S
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

A
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

T
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

Q
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

B
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

CV
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

SV
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

AV
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

TT
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

QT
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

BT
A - bra - ham, A - bra - ham et se - mi - ni e - jus,

156
BC

160

C
et se - mi - ni e - ius in sae - cu - la, in sae - cu -

S
et se - mi - ni e - ius in sae - cu - la, in sae - cu -

A
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

T
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

Q
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

B
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

CV
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

SV
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

AV
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

TT
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

QT
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

BT
et se - mi - ni e - jus in sae - cu - la, in sae - cu -

BC
160 # # 6 #

164

C
la.

S
la.

A
la. Glo - ri - a Pa - - -

T
8
la. Glo - ri - a Pa - - -

Q
8
la. Glo - ri - a Pa - tri,

B
la. Glo - ri - a Pa - - - tri,

CV
la.

SV
la. et Fi - **Solo**

AV
la.

TT
8
la.

QT
8
la. Glo - ri - a Pa - tri, **Solo**

BT
la. Glo - ri - a Pa - tri, **Solo**

BC
164

168

C et Fi - - - - li - o,

S et Fi - - - - li - o,

A tri, <Glo - ri - a Pa - - - tri,>

T tri, et Fi -

Q <Glo - ri - a Pa - - - tri,>

B et Fi -

CV Solo et Fi - - - - li -

SV - - - li - o, et Fi - li - o,

AV

TT Solo Glo - ri - a Pa - - - tri,

QT

BT

BC 168 6

171

C et Spi - ri - tu - i San - cto.

S et Spi - ri - tu - i San - cto.

A et

T li - o,

Q et

B li - o,

CV o

SV

AV Solo et Spi - ri - tu - i San - cto.

TT Trombone

QT Trombone

BT Trombone et Spi - ri - tu - i San - cto.

BC 171 6 # 6 #

174

C Si - cut e - rat,

S Si - cut e - rat,

A Spi - ri - tu - i San - cto. Si - cut e - rat,

T Si - cut e - rat,

Q Spi - ri - tu - i San - cto. Si - cut e - rat,

B et Spi - ri - tu - i San - cto. Si - cut e - rat,

CV **Tutti** Si - cut e - rat,

SV **Tutti** Si - cut e - rat,

AV **Tutti** Si - cut e - rat,

TT **Tutti** Si - cut e - rat,

QT **Tutti** Si - cut e - rat,

BT **Tutti** Si - cut e - rat,

BC 174 6 7 6 # #

178

C
 <si - - - cut e - rat> in prin - ci - pi - o, et nunc, et

S
 <si - - - cut e - rat> in prin - ci - pi - o, et nunc, et

A
 <si - - - cut e - rat> in prin - ci - pi - o, et nunc, et

T
 <si - - - cut e - rat> in prin - ci - pi - o, et nunc, et

Q
 <si - - - cut e - rat> in prin - ci - pi - o, et nunc, et

B
 <si - - - cut e - rat> in prin - ci - pi - o, et nunc, et

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

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

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

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

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

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

BC
 178 # # 6 #

182

C
sem - per, et nunc, et sem - per,

S
sem - per, et nunc, et sem - per, et in

A
sem - per, et nunc, et sem - per, et in

T
sem - per, et nunc, et sem - per,

Q
sem - per, et nunc, et sem - per,

B
sem - per, et nunc, et sem - per,

CV
sem - per, et nunc, et sem - per,

SV
sem - per, et nunc, et sem - per,

AV
sem - per, et nunc, et sem - per,

TT
sem - per, et nunc, et sem - per, Trombone

QT
sem - per, et nunc, et sem - per, Trombone

BT
sem - per, et nunc, et sem - per, Trombone

BC
182 # 6

186

C et in

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

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

T et in

Q

B

CV

SV

AV

TT

QT

BT

186

BC 6

190

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

S

A

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

Q
8 et in

B
et in

CV
Violino

SV
Violino

AV
Violino

TT
8

QT
8

BT

BC
190 7 6

194

C et in

S et in

A et in

T et in

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

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

CV **Tutti** et in

SV **Tutti** et in

AV **Tutti** et in

TT **Tutti** et in

QT **Tutti** et in

BT **Tutti** et in

BC 194 6 7 # et in

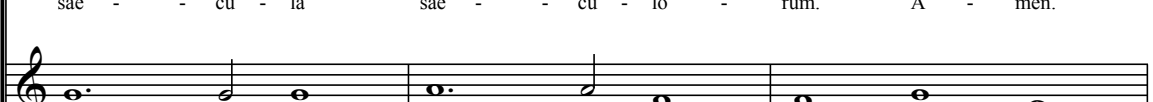
198

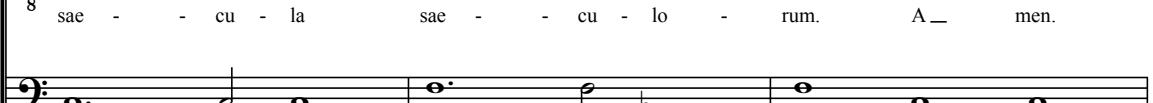
C

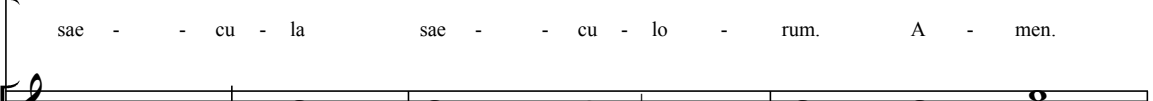

S


A


T


Q


B


CV


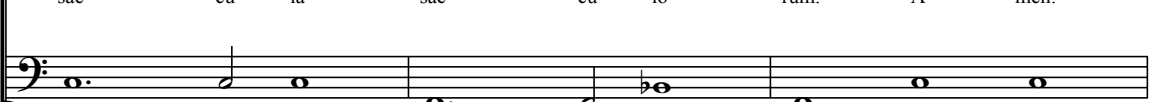
SV


AV

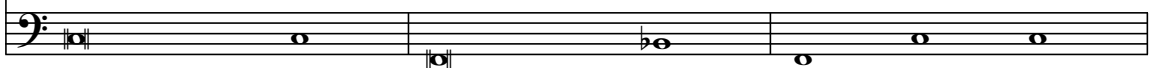

TT


QT


BT


BT


198

BC


201

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

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

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

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

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

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

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

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

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

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

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

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

201
BC
6 #

Detailed description: This is a page of a musical score for a choir or vocal ensemble. It features 13 staves, each representing a different voice part: C (Coprino), S (Soprano), A (Alto), T (Tenor), Q (Quinto), B (Basso), CV (Coprino Alto), SV (Soprano Alto), AV (Alto Alto), TT (Tenor Alto), QT (Quinto Alto), BT (Basso Alto), and BC (Basso Coprino). Each staff contains a line of music with lyrics underneath. The lyrics are 'sae - - - cu - lo - rum. A - men.' for most parts. The BC part has a '201' above it and a '6 #' below it. The music is written in a common time signature with a key signature of one sharp (F#). The lyrics are hyphenated across the notes to indicate syllable placement.

Missa Primi Toni: Kyrie

The musical score is arranged in two systems. The first system includes vocal parts for Canto, Sesto, Alto, Tenore, Quinto, and Basso. The second system includes parts for Canto and Violino, Sesto and Violino, Alto and Violino, Tenore and Trombone, Quinto and Trombone, and Basso and Trombone. At the bottom is the organ part for the Basso per l'Organo. The score is in common time (C) and features a variety of rhythmic patterns and melodic lines. The lyrics are: Ky - rie e - le - i - son, <Ky - rie e - Ky - rie e - le - i - son, <Ky - rie e - Ky - rie e - le - i - son, Ky - rie e - le - i - son, Ky - rie e - le - i -

3

C
- - - le - i-son,> Ky-rie e - - - le - i-son,

S
rie e - le - i - son, <Ky - rie e -

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

T
Ky-rie e lei - son, <Ky - rie e - - - lei - son,

Q
<Ky - rie e - - - lei - son, Ky - rie e -

B
son, <Ky - rie e - lei-son, Ky -

CV
Solo
Ky - rie e - le - i - son,

SV

AV
Solo
Ky -

TT
Trombone

QT
Trombone

BT
Trombone

BC
3 7 6 # 6 6 6

6

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

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

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

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

Ky - rie e - lei - son,

- le - i - son,> Ky - ri - e e - lei - son,

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

<Ky - rie e - lei - son,>

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

rie e - le - i - son,

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

Solo
Ky - rie e - lei -

Solo
Ky - rie e - lei - - -

6 6 7 6 # b 6

9

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

S
<Ky-rie e - lei - son, Ky - rie e - le - i - son,>

A
rie e - - lei - son, <Ky - rie e - lei - son, Ky -

T
Ky - rie e - lei - son,> Ky - rie e - lei - son,

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

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

CV
Tutti
Ky - rie e - le - i - son, <Ky - rie e - lei -

SV
Tutti
Ky - rie e - lei - son, <Ky - rie e - le - i -

AV
Tutti
Ky - rie e - lei - son, <Ky - rie e - le - i -

TT
Tutti
Ky - rie e - lei - son, Ky - rie e - leison,

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

BT
Tutti
son, Ky - rie e - le - i - son, <Ky - rie e - lei -

BC
6 6 # # # #

12

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

S Ky - rie e - lei - son, <Ky - rie e - lei -

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

T <Ky - rie e - lei - son, Ky - rie e -

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

B lei - son, Ky - rie e - lei - son,> Ky -

CV son, Ky - rie e - lei - son,> Ky - rie e - lei - son,

SV son, Ky - rie e - lei - son,> Ky - rie e - lei - son, <Ky -

AV son, Ky - rie e - lei - son,> Ky - rie e - lei -

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

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

BT son,> Ky - rie e - lei - son, <Ky - rie e - lei - son,

BC 12

14

C Ky - rie e - lei - son,> Ky - rie e - lei - - - son.

S - son, Ky - rie e - le - i-son, Ky - rie e - - le - i-son.>

A Ky - rie e - lei-son,> Ky - rie e - lei - son.

T lei - son, Ky - rie e - lei - son, Ky-rie e - - lei - son.>

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

B rie e - lei - son, <Ky - rie e - lei - son, e - lei - son.>

CV <Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son.>

SV rie e - lei - son,> Ky - rie e - le - i - son, <Ky-rie e - lei - son.>

AV - son, <Ky - rie e - lei - son, Ky - rie e - lei - son.>

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

QT Ky - rie e - lei - son, Ky - rie e - lei - son, e lei - son.>

BT Ky - rie e - lei - son, Ky - rie e - lei - son.>

BC 14 6 # # # # #

17

C Chri - ste e - le - - - i - son,

S Chri - ste e - le - - - i - son,

A Chri - ste e - le - - - i - son, <Chri - ste e -

T Chri - ste e -

Q Chri - ste e - le - - - i -

B Chri - ste e le - - - i - son,

CV Violino

SV Violino

AV Violino

TT Trombone

QT Trombone

BT Trombone

BC 17

25

C
Chri - ste e - le - - - i - son,>

S
Chri - ste e - lei - - - - -

A
son,
Chri - ste e - le - - - i -

T
<Chri - ste e - le - - - i - son,
Chri - ste e -

Q
son,
Chri - ste e -

B
Chri - ste e - le - - - i - son,
Chri - ste e -

CV
son,
Chri - ste e - le - - - i -

SV
son,
Chri - ste e - le - - - i -

AV
son,
Chri - ste e - le - - - i -

TT
son,
Chri - ste e - le - - - i -

QT
son,
Chri - ste e - le - - - i -

BT
son,
Chri - ste e - le - - - i -

BC
25
#

29

C Chri - ste e - le - - i - son.

S son.

A son,> Chri - ste e - le - - i - son.

T le - - i - son,>

Q le - - i - son,>

B le - - i - son,>

CV son,

SV son,

AV son,

TT son,

QT son,

BT son,

BC 29

36

C
son, Ky - rie e lei - - - son,> Ky - rie e lei - son,

S
lei - son,> Ky - rie e - lei - - - son, <Ky - rie e lei -

A
- - son,> Ky - rie e - lei - - - son, <Ky - rie e - lei - son,

T
lei - son,> Ky - rie e - lei - - - son, <Ky - rie e -

Q
lei - son, Ky - rie e - lei - - - son,> Ky -

B
lei - son, <Ky - rie e - lei - - - son, Ky - rie e - lei -

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

SV
son, <Ky - rie e - lei - - - son,> Ky - rie e - le - i-son,

AV
son,> Ky - rie e - lei - - - son, <Ky - rie e - lei -

TT
son,> Ky - rie e - lei - - - son, <Ky - rie e -

QT
<Ky - rie e - le - i - son,> Ky - rie e -

BT
son, <Ky - rie e - lei - - - son,> Ky - rie e - lei - son,

BC
36

39

C
 <Ky-rie e - lei - son, Ky - rie e - lei - - - son.>

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

A
 Ky-rie e - lei - son, Ky - rie e - lei - - - son.>

T
 lei - son, Ky-rie e - lei - son, Ky - rie e - lei - - - son.>

Q
 rie e - lei - son, e - lei - son, Ky - rie e - lei - - - son.

B
 son, Ky-rie e - lei - son, Ky - rie e - lei - - - son.>

CV
 son, Ky-rie e - lei - son, Ky - rie e - lei - - - son.>

SV
 <Ky-rie e - lei - son, Ky - rie e - lei - - - son.>

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

TT
 lei - son, e - lei - son, Ky - rie e - lei - - - son.>

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

BT
 <Ky-rie e - lei - son, Ky - rie e lei - - - son.>

BC
 39
 b #

3

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

S <Et in ter-ra pax ho-mi-ni-bus bo - ne vo-lun-ta - tis,> bo-ne vo-lun-

A <Et in ter-ra pax ho-mi-ni - bus bo - ne vo - lun - ta - tis,> bo-ne vo-lun-

T in ter-ra pax ho-mi-ni-bus bo - ne vo-lun - ta - tis, bo-ne vo-lun-

Q pax ho - mi - ni - bus bo - ne vo-lun - ta - - tis, bo - ne vo-lun-

B tis, Et in ter-ra pax ho-mi - ni - bus bo-ne vo-lun-

CV bus bo - ne vo-lun - ta - tis, bo - ne vo - lun - ta - tis, <bo-ne vo-lun-

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

AV - ne vo-lun - ta - tis, bo - ne vo - lun - ta - tis, <bo-ne vo-lun-

TT Et in ter-ra pax ho - mi-ni - bus bo - ne vo-lun-

QT Et in ter-ra pax ho - mi-ni - bus bo - ne vo-lun-

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

BC 3

5

C ta - tis. Lau - da - mus - te. Be - ne - di - ci - mus te. A - do - ra - mus

S ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

A ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

T ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te.

Q ta - tis. Lau - da - mus te. A - do - ra - mus

B ta - tis. Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus

CV ta - tis.> A - do - ra - mus **Solo**

SV ta - tis.

AV ta - tis.> Be - ne - di - ci - mus te. **Solo**

TT ta - tis. A - do - **Solo**

QT ta - tis.

BT ta - tis. Be - ne - di - ci - mus te. **Solo**

BC 5 6 6 6

11

C <gra - ti - as> a - gi - mus ti - bi, Gra - ti - as

S a - gi - mus ti - bi, <Gra - ti - as a - gi - mus

A a - gi - mus ti - bi, <Gra - ti - as a - gi - mus

T a - gi - mus ti - bi, <Gra - ti - as a - gi - mus

Q <gra - ti - as> a - gi - mus ti - bi, Gra - ti - as

B a - gi - mus ti - bi, <Gra - ti - as a - gi - mus

CV <gra - ti - as,> A - gi - mus ti - bi, Gra - ti - as

SV <gra - ti - as,> A - gi - mus ti - bi, Gra - ti - as

AV <gra - ti - as,> A - gi - mus ti - bi, Gra - ti - as

TT <gra - ti - as,> A - gi - mus ti - bi, Gra - ti - as

QT <gra - ti - as> A - gi - mus ti - bi, Gra - ti - as

BT <gra - ti - as> A - gi - mus ti - bi, Gra - ti - as

11

BC

15

C
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

S
ti - bi> prop - ter mag - nam glo - ri - am tu - am,

A
ti - bi> pro - ter mag - nam glo - ri - am tu - am,

T
ti - bi> prop - ter mag - nam glo - ri - am tu - am,

Q
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

B
ti - bi> prop - ter mag - nam glo - ri - am tu - am,

CV
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

SV
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

AV
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

TT
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

QT
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

BT
a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

15
BC

19

C
tu - am, <prop - ter mag - nam glo - ri - am tu - am.>

S
prop - ter mag - nam glo - ri - am, glo - ri - am tu - am.

A
prop - ter mag - nam glo - ri - am, glo - ri - am tu - am.

T
prop - ter mag - nam glo - ri - am, glo - ri - am tu - am.

Q
tu - am, <prop - ter mag - nam glo - ri - am tu - am.>

B
prop - ter mag - nam glo - ri - am, glo - ri - am tu - am.

CV
tu - am, prop - ter mag - nam glo - ri - am tu - am.

SV
tu - am, prop - ter mag - nam glo - ri - am tu - am.

AV
tu - am, <prop - ter mag - nam glo - ri - am tu - am.>

TT
tu - am, <prop - ter mag - nam glo - ri - am tu - am.>

QT
tu - am, prop - ter mag - nam glo - ri - am tu - am.

BT
tu - am, <prop - ter mag - nam glo - ri - am tu - am.>

19 BC

23

C

S

A

T

Q

B

CV

SV

AV

TT **Trombone**

QT **Trombone**

BT **Trombone**

BC

26

C Do - mi-ne Fi-li u-ni-ge - ni - te Je - - - su Chri - - - ste.

S Do - mi-ne Fi-li u-ni-ge - ni - te Je - su Chri - - - - - ste.

A tens. Je - - - su Chri - - - ste.

T tens. Je - - - su Chri - - - ste.

Q Je - - - su Chri - - - ste.

B Je - - - su Chri - - - ste.

CV Je - - - - - se Chri - ste.

SV Je - - - su Chri - - - ste.

AV Je - - - - - su Chri - - - ste.

TT **Tutti** Je - - - su Chri - - - ste.

QT **Tutti** Je - su Chri - - - - - ste.

BT **Tutti** Je - - - su Chri - - - ste.

BC 26 6 Je - - - su Chri - - - ste.

29

C Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - - -

S

A Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - - -

T

Q Do - mi - ne De - us, Ag - nus De - i,

B Do - mi - ne De - us, Ag - nus De - i,

CV **Violino**

SV **Violino**

AV **Violino**

TT

QT

BT **Solo**
Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa -

BC 29 6 #

32

C tris, Fi - li - us Pa - tris. mi - se -

S Fi - li - us Pa - tris. Qui tol - lis pec-ca-ta mun - di, mi - se -

A tris, Fi - li - us Pa - tris. mi - se -

T 8 Fi - li - us Pa - tris. mi - se -

Q 8 Fi - li - us Pa - tris. Qui tol - lis pec - ca-ta mun-di, mi - se -

B Fi - li - us Pa - tris. Qui tol - lis pec-ca-ta mun-di, mi - se -

CV **Tutti** **Violino** **Tutti**
Fi - li - us Pa - tris. mi - se -

SV **Tutti** **Violino** **Tutti**
Fi - li - us Pa - tris. mi - se -

AV **Tutti** **Violino** **Tutti**
Fi - li - us Pa - tris. mi - se -

TT 8 **Solo** **Tutti**
Fi - li - us Pa - tris. Qui tol - lis pec-ca-ta mun - di, mi - se -

QT 8 **Solo** **Tutti**
Fi - li - us Pa - tris. Qui tol - lis pec - ca-ta mun-di, mi - se -

BT **Tutti**
tris, Fi - li - us Pa - tris. mi - se -

BC 32
#

35

C re - re no - - - bis. Qui

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

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

T re - re no - - - bis.

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

B re - re no - - - bis. Qui

CV re - re no - - - bis.

SV re - re no - - - bis.

AV re - re no - - - bis.

TT re - re no - - - bis.

QT re - re no - bis.

BT re - re no - - - bis.

BC 35 6 # 6 # 6 #

38

C tol - lis pec - ca - ta mun - di, su - sci - pe, su - sci - pe,

S su - sci - pe, <su - sci - pe,>

A Su - sci - pe, <su - sci - pe,>

T Qui tol - lis pec - ca - ta mun - di, su - sci - pe, <su - sci - pe,>

Q su - sci - pe, <su - sci - pe,>

B tol - lis pec - ca - ta mun - di, su - sci - pe, <su - sci - pe,>

CV Su - sci - pe, <su - sci - pe,>

SV Su - sci - pe, <su - sci - pe,>

AV Su - sci - pe, <su - sci - pe,>

TT Su - sci - pe, <su - sci - pe,>

QT Su - sci - pe, <su - sci - pe,>

BT Su - sci - pe, <su - sci - pe,>

38 6 6 # #
 BC

41

C
de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

S
de - re - ca - ti - o - nem no - stram,

A
de - pre - ca - ti - o - nem no - stram, <de - pre - ca - ti - o - nem

T
8 de - pre - ca - ti - o - nem no - stram, <de - pre - ca - ti - o - nem

Q
8 de - pre - ca - ti - o - nem no - stram,

B
de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

CV
de - pre - ca - ti - o - nem nos - tram,

SV
de - pre - ca - ti - o - nem no - stram, <de - pre - ca - ti - o - nem

AV
de - pre - ca - ti - o - nem no - stram,

TT
8 de - pre - ca - ti - o - nem no - stram, <de - pre - ca - ti - o - nem

QT
8 de - pre - ca - ti - o - nem no - stram,

BT
de - pre - ca - ti - o - nem no - stram,

41

BC

44

C
no - stram, <de - pre - ca - ti - o - nem no -

S
<de - pre - ca - ti - o - nem no - stram,> de - pre - ca - ti - o - nem no -

A
no - stram, de - pre - ca - ti - o - nem no -

T
no - stram, de - pre - ca - ti - o - nem no -

Q
<de - pre - ca - ti - o - nem no - stram,> de - pre - ca - ti - o - nem no -

B
no - stram, <de - pre - ca - ti - o - nem no -

CV
<de - pre - ca - ti - o - nem no - stram,> de - pre - ca - ti - o - nem no -

SV
no - stram,> de - pre - ca - ti - o - nem no -

AV
<de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no -

TT
no - stram,> de - pre - ca - ti - o - nem no -

QT
<de - pre - ca - ti - o - nem no - stram,> de - pre - ca - ti - o - nem no -

BT
<de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem no -

44
BC

48

C
stram.>

S
stram.

A
stram.> Qui se - des ad dex - te-ram Pa - tris, ad dex - te-ram

T
8 stram.> Qui se - des ad dex - te-ram Pa - tris, ad dex - te-ram

Q
8 stram.

B
stram.>

CV
stram.

SV
stram.

AV
tram.>

TT
8 Trombone stram.

QT
8 Trombone stram.

BT
Trombone stram.>

BC
48

51

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

S mi - se - re - re no - - - bis. Quo - ni-am tu

A Pa - tris, mi - se - re - re no - - - bis.

T Pa - tris, mi - se - re - re no - - - bis.

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

B mi - se - re - re no - - - bis. Quo - ni-am tu so -

CV mi - se - re - re - no - - - bis. **Violino**

SV mi - se - re - re no - - - bis. **Violino**

AV mi - se - re - re no - - - bis. **Violino**

TT **Tutti** mi - se - re - re no - - - bis.

QT **Tutti** mi - se - re - re no - bis.

BT **Tutti** mi - se - re - re no - - - bis.

BC 51 # 6 # #

54

C

S
so - lus san - - - - ctus.

A

T
8
Quo - ni - am tu so - lus san -

Q
8
Quo - ni - am tu so - lus san - - -

B
lus san - - - - - ctus.

CV
Solo
Quo - ni - am tu so - lus san -

SV

AV

TT
8

QT
Solo
8
Quo - ni - am tu so - lus san -

BT

BC
54 7 6 6 # 6

56

C Tu so - lus Do - mi - nus.

S Tu so - lus Do - mi - nus.

A Tu so - lus Do - mi - nus. Tu so - lus, tu

T ctus. Tu so - lus, tu so - lus Al-

Q ctus.

B Tu so - lus Do - mi - nus.

CV ctus.

SV Solo Tu so - lus Do - mi - nus.

AV Solo Tu so - lus Do - mi - nus.

TT Trombone

QT Trombone cuts.

BT Solo Trombone Tu so - lus Do - mi - nus.

BC 56 6 65

58

C Tu so - lus Al - tis - si - mus, Je - su

S Tu so - lus Al - tis - si - mus, Je - - - su

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

T tis - si - mus, Je - - - su

Q Tu so - lus Al - tis - si - mus, Je - - - su

B Tu so - lus Al - tis - si - mus, Je - - - su

CV tu so - lus Al - tis - si - mus, **Tutti** Je - su Chri -

SV **Tutti** Je - - - su

AV **Tutti** Je - su Chri -

TT **Solo** Tu so - lus Al - tis - si - mus, **Tutti** Je - su

QT **Tutti** Je - - - su

BT **Tutti** Je - - - su

BC 58 6

61

C Chri - - - ste. Cum San-cto Spi - ri - tu, in

S Chri - - - ste. Cum San-cto Spi - ri - tu,

A - - - - ste.

T Chri - - - ste. Cum San-cto Spi - ri - tu,

Q Chri - - - ste. Cum San-cto Spi - ri - tu,

B Chri - - - ste. Cum San-cto Spi - ri - tu, in

CV Solo
- - - - ste. Cum San-cto Spi - ri - tu,

SV Solo
Chri - - - ste. Cum San-cto Spi - ri - tu,

AV Solo
- - - - ste. in glo - ri - a, in

TT Chri - - - ste.

QT Chri - - - ste.

BT Chri - - - ste. cum San-cto Spi - ri - tu,

61
BC 6 6 # 6 6

63

C
glo-ri - a, in glo-ri - a De - i Pa - tris,

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

A
in glo-ri - a, <in glo-ri - a> De - i - Pa-tris. A - men.

T
Cum san-cto Spi-ri -

Q

B
glo-ri - a, in glo-ri - a De - i Pa - tris, Cum san-cto Spi-ri -

CV

SV

AV
glo-ri - a De - i Pa-tris. A - men.

TT
in glo - ri - a, <in glo-ri - a> De - i pa-tris. A - men.

QT
Trombone

BT
Trombone

63

BC

65

C Cum San-cto Spi-ri-tu in glo-ri-a,

S Cum San-cto Spi-ri-tu in

A Cum San-cto Spi-ri-

T tu, in glo-ri-a, in glo-ri-a De-i Pa-tris, Cum San-cto Spi-ri-

Q in glo-ri-a, <in glo-ri-a> De-i Pa-tris, Cum San-cto Spi-ri-tu,

B tu, Cum San-cto Spi-ri-tu in

CV *Violino* **Tutti**
Cum San-cto Spi-ri-tu in glo-ri-a

SV *Violino* **Tutti**
Cum San-cto Spi-ri-tu in glo-ri-a

AV *Violino* **Tutti**
Cum San-cto Spi-ri-tu in glo-ri-a

TT **Tutti**
Cum San-cto Spi-ri-tu in glo-ri-a

QT **Tutti**
Cum San-cto Spi-ri-tu in glo-ri-a

BT *Solo* **Tutti**
in glo-ri-a, in glo-ri-a De-i Pa-tris, Cum San-cto Spi-ri-tu in glo-ri-a

BC 65

67

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

S glo - ri - a, in glo - ri - a, <in glo - ri - a>

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

T tu in glo - ri - a De - i Pa - tris. A - men.

Q in glo - ri - a, <in glo - ri - a>

B glo - ri - a, in glo - ri - a, <in glo - ri - a> De - i Pa - tris. A - men.

CV De - i Pa - tris,

SV De - i Pa - tris,

AV De - i Pa - tris,

TT De - i Pa - tris,

QT De - i Pa - tris,

BT De - i Pa - tris,

67 BC

69

C in glo - ri - a De - i Pa - tris. A - men.

S De - i Pa - tris. A - men. in glo - ri - a De - i Pa - tris. A - men.

A in glo - ri - a, <in glo - ri - a> De - i Pa - tris.

T in glo - ri - a, <in glo - ri - a> De - i Pa - tris,

Q De - i Pa - tris. A - men. in glo - ri - a, <in glo - ri - a> De - i - Pa - - -

B in glo - ri - a, <in glo - ri - a>

CV in glo - ri - a, <in glo - ri - a> De - i Pa - tris

SV in glo - ri - a, <in glo - ri - a> De - i Pa - tris A - men,

AV in glo - ri - a, <in glo - ri - a> De - i

TT in glo - ri - a, in glo - ri - a

QT in glo - ri - a, <in glo - ri - a> De -

BT in glo - ri - a, <in glo - ri - a>

69 BC

71

C
De - i Pa-tris. A - - - - men. A - - - - men.

S
De - i - Pa - tris. A - - - - men. A - - - - men.

A
A - men. <De - i Pa - tris. A men.> A - - - - men.

T
8 <De - i Pa - tris.> A - - - - men. A - - - - men.

Q
8 - tris, <De - i Pa - tris.> A - - - - men. A - - - - men.

B
De - i Pa - tris. A - - - - men. A - - - - men.

CV
De - i Pa - tris. A - - - - men. A - - - - men.

SV
De - i Pa - tris. A - - - - men. A - - - - men.

AV
Pa - tris, De - i Pa - tris. A - - - - men. A - - - - men.

TT
8 De - i Pa - tris. A - - - - men. A - - - - men.

QT
8 - - i Pa - tris. A - - - - men. A - - - - men.

BT
De - i Pa - tris. A - - - - men. A men.

BC
71 # # b #

Detailed description: This is a page of a musical score for a choir, numbered 729 in the top right corner. The score is for 13 different voice parts, labeled on the left as C, S, A, T, Q, B, CV, SV, AV, TT, QT, BT, and BC. Each part has a staff with musical notation and lyrics. The lyrics are variations of 'De - i Pa - tris. A - - - - men. A - - - - men.' Some parts have specific instructions like '<De - i Pa - tris.>' or '8' (likely indicating a measure rest). The BC part at the bottom has a key signature change indicated by a sharp sign, a natural sign, a flat sign, and another sharp sign. The number '71' is written above the BC staff. The music is written in a common time signature, and the lyrics are aligned with the notes.

Credo

Tutti

Canto
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Sesto
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Alto
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Tenore
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Quinto
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Basso
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Canto,
e Violino
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Sesto,
e Violino
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Alto,
e Violino
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Tenore,
e Trombone
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Quinto,
e Trombone
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Basso,
e Trombone
Et Re - sur - rex - it, <et re - sur - rex - it>

Tutti

Basso
per l'Organo
Et Re - sur - rex - it, <et re - sur - rex - it>

#

5

C
ter - ti - a di - e, se - cun - dum Scri - tu - - -

S
ter - ti - a di - e, se - cun - dum Scrip - - - tu -

A
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

T
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

Q
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

B
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

CV
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

SV
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

AV
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

TT
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

QT
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

BT
ter - ti - a di - e, se - cun - dum Scrip - tu - - -

5
BC
#

9

C ras, Et re - sur - rex - - - it ter - ti - a

S ras, Et re - sur - rex - - - it ter - ti - a

A ras, Et re - sur - rex - - - it ter - ti - a

T ras, Et re - sur - rex - it ter - ti - a

Q ras, Et re - sur - rex - - - it ter - ti - a

B ras, Et re - sur - rex - - - it ter - ti - a

CV ras, Et re - sur - rex - - - it ter - ti - a

SV ras, Et re - sur - rex - - - it ter - ti - a

AV ras, Et re - sur - rex - - - it ter - ti - a

TT ras, Et re - sur - rex - - - it ter - ti - a

QT ras, Et re - sur - rex - - - it ter - ti - a

BT ras, Et re - sur - rex - - - it ter - ti - a

BC 9 # # #

13

C
di - e, se - cun - dum Scrip - tu - ras.

S
di - e, se - cun - dum Scrip - tu - - - ras.

A
di - e, se - cun - dum Scrip - tu - - - ras.

T
di - e, se - cun - dum Scrip - tu - - - ras.

Q
di - e, se - cun - dum Scrip - tu - - - ras.

B
di - e, se - cun - dum Scrip - tu - - - ras.

CV
di - e se - cun - dum Scrip - tu - - - ras.

SV
di - e, se - cun - dum Scrip - tu - ras.

AV
di - e, se - cun - dum Scrip - tu - - - ras.

TT
di - e, se - cun - dum Scrip - tu - - - ras.

QT
di - e, se - cun - dum Scrip - tu - - - ras.

BT
di - e, se - cun - dum Scrip - tu - - - ras.

13
BC
#

Detailed description: This is a musical score for 13 voices, labeled C through BC. The lyrics are 'di - e, se - cun - dum Scrip - tu - ras.' The score is written in a common time signature (C) and features various clefs: soprano (C), alto (C), tenor (C), contralto (C), bass (F), contralto (C), soprano (C), alto (C), tenor (C), contralto (C), bass (F), and bass (F). The lyrics are distributed across the staves, with some variations in phrasing and punctuation. The BC part at the bottom has a measure with two sharp symbols (# #) instead of lyrics.

17 Et ascendit. Tacet.

C

S

A
Et as-cen-dit in cae - lum: se-det ad dex-te-ram Pa-tris, Et as-cen-dit in

T
Et ascendit. Tacet.

Q
A. 2
Et as-cen-dit in cae - lum: se-det ad dex-te-ram Pa-tris,

B
Et ascendit. Tacet.

CV
Violino

SV
Violino

AV
Violino

TT
Trombone

QT
Trombone

BT
Trombone

BC
17 # #

20

C

S

A

cae - lum: se-det ad dex-te-ram Pa - tris, Et as - cen-dit in cae - lum,

T

Q

Et as-cen-dit in cae - lum: se-det ad dex - te-ram Pa-tris, <se-det ad dex-te-ram Pa-

B

CV

SV

AV

TT

QT

BT

20

BC

23

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

23

<Et ascendit in cae - lum:> se-det ad dex-te-ram Pa - tris, Et as - cendit in cae - lum: sedet ad

tris,> Et ascendit in cae - lum: se-det ad dex-te-ram Pa - tris, <se-det ad de - te-ram

26 **Et Iterum. Tacet.**

C

S **A 4.** Et _____

A **A 4.** dex - te - ram Pa - tris. Et _____

T **A 4.** Et i - te - rum ven - tu - ras

Q **Et Iterum. Tacet.** Pa - - - - tris.>

B **A 4.** Et i - te - rum ven - tu - ras

CV **Et Iterum. Tacet.**

SV **Et Iterum. Tacet.**

AV **A 4.** **Solo** Et _____

TT **A 4.** Et i - te - rum ven - tu - ras

QT **Et Iterum. Tacet.**

BT **A 4.** Et i - te - rum ven - tu - ras

BC 26 # #

C

S
i - te - rum ven - tu - ras est cum glo - ri - a, cum glo - ri - a,

A
i - te - rum ven - tu - ras est cum glo - ri - a,

T
est cum glo - ri - a, <cum glo - ri - a,> ju - di -

Q

B
est cum glo - ri - a, cum glo - ri - a, ju - di -

CV

SV

AV
i - te - rum ven - tu - ras est cum glo - ri - a,

TT
est cum glo - ri - a, cum glo - ri - a, ju - di -

QT

BT
est cum glo - ri - a, cum glo - ri - a, ju - di -

BC
29 6 5 # # # # #

C

S
os, ju - di - ca - re vi - vos et mor - tu -

A
ca - re vi - vos <ju - di - ca - re vi - vos> et mor - tu -

T
os, <ju - di - ca - re vi - vos et mor - tu - os:>

Q

B
vos,> ju - di - ca - re vi - vos et mor - tu - os:

CV

SV

AV
ca - re vi - vos, ju - di - ca - re vi - vos et mor - tu -

TT
os, <ju - di - ca - re vi - vos et mor - tu - os:>

QT

BT
vos, <ju - di - ca - re vi - vos> et mor - tu - os:

BC
33 6 # 6 7 6

35

C

S

os:

A

os: cu - jus reg - - - ni non e - rit fi - nis, non e - rit, non

T

8 cu - jus reg - - - ni non e - rit fi - nis, non e - rit fi - nis, <non

Q

B

8 cu - jus reg - - - ni non e - rit fi - nis, non e - rit fi - nis, non

CV

SV

AV

os: cu - jus reg - - - ni non e - rit fi - nis, non e - rit, non

TT

8 cu - jus reg - - - ni non e - rit fi - nis, non e - rit fi - nis, non

QT

8

BT

8 cu - jus reg - - - ni non e - rit fi - nis, non e - rit fi - nis, non

BC

35 6 6 6 6 6

41 **Tutti**

C Et in Spi - ri - tum Sanc - tum

S e - rit fi - nis. **Tutti** Et in Spi - ri - tum Sanc - tum

A nis, > non e - rit fi - nis. **Tutti** Et in Spi - ri - tum Sanc - tum

T e - rit fi - nis. > **Tutti** Et in Spi - ri - tum Sanc - tum

Q Et in Spi - ri - tum San - ctum

B e - rit fi - nis. **Tutti** Et in Spi - ri - tum San - ctum

CV Et in Spi - ri - tum San - ctum

SV Et in Spi - ri - tum San - ctum

AV nis, < non e - rit fi - nis. > **Tutti** Et in Spi - ri - tum San - ctum

TT e - rit fi - nis. > **Tutti** Et in Spi - ri - tum San - ctum

QT Et in Spi - ri - tum San - ctum

BT e - rit fi - nis. **Tutti** Et in Spi - ri - tum San - ctum

BC 41 # 6 #

44

C Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa -

S Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

A Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

T Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

Q Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

B Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

CV Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa -

SV Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

AV Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

TT Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - tre__

QT Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

BT Do - mi-num, et vi - vi - fi - can - tem, et vi - vi - fi - can - tem: qui ex Pa - -

BC 44 # #

46

C
- - tre Fi - li - o - que pro - ce - - - - dit.

S
tre Fi - li - o - que pro - ce - - - - dit.

A
- - tre Fi - li - o - - - - que pro - ce - dit.

T
tre Fi - li - o - que pro - ce - - - - dit.

Q
tre Fi - li - o - - que _____ pro - ce - dit.

B
tre Fi - li - o - que pro - ce - - - - dit. Qui cum

CV
tre Fi - li - o - que pro - ce - - - - dit.

SV
tre Fi - li - o que pro - ce - - - - dit.

AV
tre Fi - li - o - que pro - ce - - - - dit.

TT
_ Fi - li - o que pro - - - ce - - - dit.

QT
tre Fi - li - o - que _____ pro - ce - dit.

BT
tre Fi - li - o - que pro - ce - - - - dit.

BC
46 # # #

48

C
Qui cum Pa - tre, et Fi - li-o

S
Qui cum Pa - - - tre, et Fi - - - li-o

A
Qui cum Pa - - - tre, et Fi - - - li -

T

Q
Qui cum Pa - tre et Fi - li -

B
Pa - tre et Fi - li - o

CV
Solo
Qui cum Pa - tre, et Fi - li - o

SV

AV
Solo
Qui cum Pa - tre et Fi - li - o

TT

QT

BT
Qui cum Pa-tre et Fi - - - li -

BC
48 6 5 6 5

51

C si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

S si - mul a - do - ra - tur, et con glo - ri - fi - ca - tur:

A o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

T si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus

Q o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

B si - mul - a - do - ra - tur, et con - glo - ri - fi - ca - tur:

Tutti
CV si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

SV si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

Tutti
AV si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

Tutti
TT si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

Tutti
QT si - mul a - do - ra - tur, et con - go - ri - fi - ca - tur:

Tutti
BT o si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur:

51 6 # 6 #

BC

53

C

qui lo-cu-tus est per Pro-phe - - - tas.

S

A

T

est, <qui lo-cu - tus est> per Pro-phe - tas.

Q

B

qui lu-cu - tus est per Pro-phe - tas.

CV

SV

Solo

qui lo - cu-tus est per Pro-phe - tas.

AV

TT

Solo

qui lo-cu - tus est per pro-phe - - - tas.

QT

BT

53

BC

6

56

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

56

Et u - nam, sanc - tam, Ca - tho - li - cam, <Et u - nam,

Et u - nam, sanc - tam, Ca - tho - li - cam, <Et u - nam,

Et u - nam, sanc - tam, Ca - tho - li - cam,

Et u - nam, sanc - tam, Ca - tho - li - cam,

Et u - nam,

Et u - nam, sanc - tam, Ca -

Tutti

Et u - nam, sanc - tam, Ca -

Tutti

Et u - nam, sanc - - tam,

E - u - nam, sanc - - tam,

Et u - nam sanc - - tam,

Et u - nam sanc - - tam,

60

C Et u - nam, sanc - tam, Ca - tho - li - cam,

S sanc - tam, Ca - tho - li - cam,> et A - pos -

A sanc - tam, Ca - tho - li - cam,> et A - pos -

T <Et u - nam sanc - tam, Ca - tho - li - cam,>

Q <Et u - nam, sanc - tam, Ca - tho - li - cam,>

B sanc - tam, Ca tho - li - cam, <Et u - nam, sanc - tam, Ca -

CV tho - li - cam, Ca - tho - li - cam,

SV tho - li - cam, Ca - tho - li - cam,

AV tho - li - cam, Ca - tho - li - cam,

TT <Et u - nam, sanc - tam,> Ca - tho - li - cam,

QT <Et u - nam, sanc - tam,> Ca - tho - li - cam,

BT <Et u - nam, sanc - tam,> Ca - tho - li - cam,

60

BC

64

C
et A - pos - to - li - cam Ec - cle - si -

S
to - li - cam Ec - cle - si - am, et A - pos -

A
to - li - cam Ec - cle - si - am, et A - pos -

T
8
Et A - pos - to - li - cam Ec - cle - si -

Q
8
et A - pos - to - li - cam Ec - cle - si - am,

B
tho - li - cam,> et A - pos - to - li - cam Ec - cle - si -

CV
et A - pos - to - - - li - cam, <et A - pos -

SV
et A - pos - to - - - li - cam, <et A - pos -

AV
et A - pos - to - - - li - cam, <et A - pos -

TT
8
et A - pos - to - - - li - cam, et A - pos -

QT
8
et A - pos - to - - - li - cam, et A - pos -

BT
et A - pos - to - - - li - cam, et A - pos -

64
BC
#

68

C
am, et A - pos - to - li - cam Ec - cle - si -

S
to - li - cam, <et A - pos - to - li - cam> Ec - cle - si -

A
to - li - cam, <et A - pos - to - li - cam> Ec - cle - si -

T
am, <et A - pos - to - li - cam Ec - cle - si -

Q
et A - pos - to - - - - - li - cam Ec - cle - si -

B
am, <et A - pos - to - li - cam Ec - cle - si -

CV
to - li - cam,> et A - pos - to - li - cam Ec - cle - si -

SV
to - li - cam,> et A - pos - to - li - cam Ec - cle - si -

AV
to - li - cam,> et A - pos - to - li - cam E - cle - si -

TT
to - li - cam, <et A - pos - to - li - cam> Ec - cle - si -

QT
to - li - cam, <et A - pos - to - li - cam> Ec - cle - si -

BT
to - li - cam, <et A - pos - to - li - cam> Ec - cle - si -

68
BC

72

C am. Con - fi - te - or, Con - fi - te - or u-num bap-tis - ma

S am. Con - fi - te - or, Con - fi - te - or u-num bap - tis - - - ma

A am.

T am.> in re-mis-si-

Q am.

B am.> in

CV am. Violino

SV am. Violino

AV am. Violino

TT am.

QT am. Solo in re-

BT am. Solo u-num bap-tis - ma, u-num bap - tis - - ma

72 BC #

75

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Con - fi - te -

o - nem pec - ca - to - rum, pec - ca - to - - - - rum.

re - mis - si - o - nem pec - ca - to - rum pec - ca - to - - - rum.

Solo

Con - fi - te - or u - num bap -

mis - si - o - nem pec - ca - to - rum.

4 3 6

77

C in re-mis-si-o - nem

S in re-mis-si-o - nem pec-ca-

A or, Con - fi - te - or u - num bap - tis - ma

T

Q fi - te - or u - num bap - tis - - - - ma

B

CV tis - ma

SV

AV

TT Solo In re-mis-si-o - nem pec-ca-

QT

BT

BC 77

79

C — pec-ca-to - rum, pec-ca-to - rum. re-sur-rec-ti-

S to - rum, pec-ca - to - - - rum. re-sur-rec-ti-

A re-sur-rec-ti-

T Et ex - pe - - - - cto re-sur-rec-ti-

Q re-sur-rec-ti-

B Et ex - pe - - - - cto re-sur-rec-ti-

CV **Tutti** re-sur-rec-ti-

SV **Solo** Et _____ ex - pe - cto **Tutti** re-sur-rec-ti-

AV **Solo** Et ex - pe - cto **Tutti** re-sur-rec-ti-

TT to - rum. re-sur-rec-ti-

QT **Tutti** re-sur-rec-ti-

BT **Tutti** re-sur-rec-ti-

79 BC

82

C o - nem mor - tu - o - rum. Et vi - tam, Et

S o - nem mor - tu - o - rum. Et vi - tam,

A o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri

T o - nem mor - tu - o - rum. Et vi - tam

Q o - nem mor - tu - o - rum. Et vi - tam ven -

B o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri

CV o - nem mo - tu - o - rum.

SV o - nem mor - tu - o - rum. Et vi -

AV o - nem mo - tu - o - rum.

TT o - nem mor - tu - o - rum. Et

QT o - nem mor - tu - o - rum. Et vi -

BT o - nem mor - tu - o - rum. Et

82 6 # # # # # #

BC

85

C
vi - tam, Et vi - tam ven - tu - ri sae - cu - li. A - men.

S
<et vi - tam,> Et vi - tam ven - tu - ri sae - cu - li.

A
sae - cu - li, Et vi - tam, et vi - tam ven - tu - ri sae - cu - li.

T
ven - tu - ri sae - cu - li, Et vi - tam, Et

Q
tu - ri sae - cu - li A - men, Et vi - tam ven -

B
sae - cu - li, Et vi - tam, <Et vi - tam,>

CV
Et vi - tam ven - tu - ri sae - cu - li, Et

SV
tam ven - tu - ri sae - cu - li, Et vi - tam ven -

AV
Et vi - tam, et vi - tam ven - tu - ri sae - cu - li. A - men,

TT
vi - tam, et vi - tam ven - tu - ri sae - cu - li. A - men,

QT
tam, ven - tu - ri sae - cu - li, Et vi - tam ven - tu - ri

BT
vi - tam, et vi - tam ven - tu - ri sae - cu - li.

BC
85

87

C 
 <Et vi - tam ven - tu - ri sae - cu - li. A - men.>

S 
 A - men. <Et vi - tam ven - tu - ri sae - cu - li. A - men.>

A 
 A - men. Et vi - tam ven - tu - ri sae - cu - li. A - men.

T 
 vi - tam ven - tu - ri sae - cu - li. A - men. ven - tu - ri sae - cu - li. A - men.

Q 
 tu - ri sae - cu - li. A - men. <Et vi - tam ven - tu - ri sae - cu - li. A - men.>

B 
 Et vi - tam ven - tu - ri sae - cu - li. A - men.

CV 
 vi - tam ven - tu - ri sae - cu - li, Et vi - tam ven - tu - ri sae - cu - li. A - men.

SV 
 tu - ri sae - cu - li. A - men. <Et vi - tam ven - tu - ri sae - cu - li. A - men.>

AV 
 Et vi - tam ven - tu - ri sae - cu - li. A - men.

TT 
 Et vi - tam ven - tu - ri sae - cu - li. A - men.

QT 
 sae - cu - li. A - men. et vi - tam ven - tu - ri sae - cu - li. A - men.

BT 
 A - men, Et vi - tam ven - tu - ri sae - cu - li A - men,

BC 
 87 

89

C Et vi - tam ven - tu - ri sae - cu - li. A - men.

S Et vi - tam ven - tu - ri - sae - cu - li. A - - - men.

A Et vi - tam ven - tu - ri sae - cu - li. A - - - men.

T Et vi - tam ven - tu - ri sae - cu - li. A men.

Q Et vi - tam ven - tu - ri sae - cu - li. A - - - men.

B Et vi - tam ven - tu - ri sae - cu - li. A men.

CV Et vi - tam ven - tu - ri sae - cu - li. A - - - - men.

SV Et vi - tam ven - tu - ri sae - cu - li. A - - - men.

AV <Et vi - tam ven - tu - ri sae - cu - li. A - - - men.>

TT Et vi - tam ven - tu - ri sae - cu - li. A - - - men.

QT Et vi - tam ven - tu - ri sae - cu - li. A - - - men.

BT Et vi - tam ven - tu - ri sae - cu - li. A men.

89 BC 6

Sanctus/Agnus Dei

Tutti

Canto
San - - - ctus, San - ctus, San - ctus Do - mi-nus De - us

Tutti

Sesto
San - - - ctus, San - ctus, San - ctus Do - mi-nus De - us

Tutti

Alto
San - - - ctus, <San - ctus,> San - ctus Do - mi-nus De - us

Tutti

Tenore
San - - - ctus, <San - ctus, San - ctus> Do - mi-nus De - us

Tutti

Quinto
San - - - ctus, <San - ctus,> San - ctus Do - mi-nus De - us

Tutti

Basso
San - - - ctus, <San - ctus,> San - ctus Do - mi-nus De - us

Tutti

Canto,
e Violino
San - - - ctus, San - ctus, San - ctus Do - mi-nus De - us

Tutti

Sesto,
e Violino
San - - - ctus, San - ctus, <San - ctus> Do - mi-nus De - us

Tutti

Alto,
e Violino
San - - - ctus, <San - ctus,> San - ctus Do - mi-nus De - us

Tutti

Tenore,
e Trombone
San - - - ctus, San - ctus, San - ctus Do - mi-nus De - us

Tutti

Quinto,
e Trombone
San - - - ctus, San - ctus, San - ctus Do - mi-nus De - us

Tutti

Basso,
e Trombone
San - - - ctus, San - ctus, San - ctus Do - mi-nus De - us

Tutti

Basso
Per l'Organo
6 # # 6

5

CI Sa - ba - oth, Do - mi-nus De - us Sa - - - - ba - oth.

SI Sa - ba-oth, Do - mi-nus De - us Sa - - - - ba - oth.

AI Sa - ba - oth, Do - mi-nus De - - - - us Sa - ba - oth.

T Sa - ba - oth, <Do - mi-nus De - - - - us Sa - - ba - oth.>

Q Sa - ba-oth, Do - mi-nus De - us Sa - - - - ba oth.

B Sa - ba - oth, Do - mi-nus De - us Sa - - - - ba - oth.

CV Sa - ba - oth, Do - mi-nus De - us Sa - - - - ba - oth.

SV Sa - ba - oth, <Do - mi-nus De - us Sa - - - - ba - oth.>

AV Sa - ba - oth, Do - mi-nus De - - - - us Sa - ba - oth.

TT Sa - ba - oth, Do - mi-nus De - us Sa - - - - ba - oth.

QT Sa - ba-oth, Do - mi-nus De - us Sa - - - - ba - oth.

BT Sa - ba - oth, o - mi-nus De - us Sa - - - - ba - oth.

BC 5 6 6 6 # # #

9 Tutti

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

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

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

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

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

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

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

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

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

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

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

BT
Ag - - - nu De - i, qui tol - lis pec - ca - ta

BC
9 # 6 # # 6

13

CI
mun - di: mi - se - re - re no - bis, mi - se - re - re no - bis.

SI
mun - di: mi - se - re - re no - bis, mi - se - re - re no - - - bis.

AI
— mun - di: mi - se - re - - - - re no - - - - bis.

T
8 mun - di: mi - se - re - re, mi - se - re - re no - - - - bis.

Q
8 mun - di: mi - se - re - re no - - - - - bis.

B
mun - di: mi - se - re - re no - - - - - bis.

CV
mun - di: mi - se - re - re no - - - - - bis.

SV
mun - di: mi - se - re - re no - - - - - bis.

AV
mun - di: mi - se - - - - re - - - - re no - - - - bis.

TT
8 - - - di: mi - se - re - re no - - - - - bis.

QT
8 mun - di: mi - se - re - re no - bis, no - - - - bis.

BT
mun - di mi - se - re - re no - - - - - bis.

BC
13 6 6 6 # #

Ripieno Parts for Mass in six voices (1622 Collection)

7 **Tutti**

Canto, e Violino Ky - ri - e, Ky - rie e - lei - son, Ky - rie e - le - i - son,

Sesto, e Violino Ky - ri - e, Ky - rie e - lei - son, Ky - rie e - le - i - son,

Alto, e Violino Ky - ri - e, Ky - rie e - lei - son, Ky - rie e - le - i - son,

Tenore, e Trombone Ky - ri - e, Ky - rie e - lei - son, Ky - rie e - le - i - son,

Quinto, e Trombone Ky - ri - e, Ky - rie e - lei - son, Ky - rie e - le - i - son,

Basso, e Trombone Ky - r - e, Ky - rie e - lei - son, Ky - rie e - le - i - son,

11

CV Ky - ri - e, Ky - rie e - lei - son, Ky - rie e -

SV Ky - ri - e, Ky - rie e - lei - son, Ky - rie e -

AV **Solo** Ky - ri - e e - le - i - son, **Tutti** Ky - ri - e, Ky - rie e - lei - son, Ky - rie e -

TT **Trombone** Ky - ri - e, Ky - rie e - lei - son, Ky - rie e -

QT **Trombone** Ky - ri - e, Ky - rie e - lei - son, Ky - rie e -

BT **Trombone** Ky - ri - e, Ky - rie e - lei - son, Ky - rie e -

15

CV **Violino** **Tutti**
 le - i - son, Ky - ri - e e - lei - son, Ky -

SV **Violino** **Tutti**
 le - i - son, Ky - rie e - lei - son, Ky - ri - e

AV **Violino** **Tutti**
 le - i - son, Ky - rie e - lei - son, Ky -

TT **Tutti**
 le - i - son, Ky - rie e - lei - son, Ky - rie

QT **Tutti**
 le - i - son, Ky - rie e - lei - son, Ky -

BT **Solo** **Tutti**
 le - i - son, Ky - ri - e e - lei - - - - son, Ky - rie e - lei - son, Ky - rie e -

18

CV **Violino**
 rie e - lei - son. Chri - ste e - lei - son,

SV **Violino**
 e - lei - son. Chri - ste e - lei - son,

AV **Violino**
 rie e - lei - son. Chri - ste e - lei - son,

TT **Trombone** **Tutti**
 e - lei - son. Chri - ste e - lei - son,

QT **Trombone** **Tutti**
 rie e - lei - son. Chri - ste e - lei - son,

BT **Trombone** **Tutti**
 lei - son. Chri - ste e - lei - son,

22 **Tutti**

CV Chri - ste e - lei - son, Chri - ste e - lei -

SV **Tutti**
Chri - ste e - lei - son, Chri - ste e - lei -

AV **Tutti**
Chri - ste e - lei - son, Chri - ste e - lei -

TT **Trombone** **Tutti**
Chri - ste e - lei - son, Chri - ste e - lei -

QT **Trombone** **Tutti**
Chri - ste e - lei - son, Chri - ste e - lei -

BT **Trombone** **Tutti**
Chri - ste e - lei - son, Chri - ste e - lei -

25 **Violino** **Tutti**

CV son, Chri-ste e - lei - son, Chri - ste e - lei -

SV **Violino** **Tutti**
son, Chri-ste e - lei - son, Chri - ste e - lei -

AV **Violino** **Tutti**
son, Chri-ste e - lei - son, Chri - ste e - lei -

TT **Tutti**
son, Chri-ste e - lei - son, Chri - ste e - lei -

QT **Tutti**
son, Chri-ste e - lei - son, Chri - ste e - lei -

BT **Solo** **Tutti**
son, Chri - ste e - e - lei - son, Chri - ste e - lei - son, Chri - ste e - lei -

29

CV son, Chri - ste e - lei - - - son.

SV son, Chri - ste e - lei - - - son.

AV son, Chri - ste e - lei - - - son.

TT son, Chri - ste e - lei - - - son.

QT son, Chri - ste e - lei - - - son.

BT son, Chri - ste e - lei - - - son.

Violino

Violino

Violino

3

3

3

3

3

3

35

CV

SV

AV

TT

QT

BT

Trombone

Trombone

Trombone

39

CV

SV

AV

TT

QT

BT

Solo

Ky - ri - e e - - - lei - son,

Solo

Ky - - - rie e - le - i -

43

CV

SV

AV

TT

QT

BT

3 **Tutti**

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

3 **Tutti**

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

3 **Tutti**

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

3 **Tutti**

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

3 **Tutti**

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

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

49

CV Ky-rie e - lei - son, Ky-rie e - lei - son, Ky - rie e - lei - son.

SV Ky-rie e - lei - son, Ky-rie e - lei - son, Ky - rie e - lei - son.

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

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

QT Ky-rie e - lei - son, Ky-rie e lei - son, Ky - rie e - lei - son.

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

54

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

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

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

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

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

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

57

CV
tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus

SV
tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus

AV
tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus

TT
tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus

QT
tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus

BT
tis. Lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te. Glo-ri-fi-ca-mus

62

CV
te. Gra-ti-as, Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am

SV
te. Gra-ti-as, Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am

AV
te. Gra-ti-as, Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am

TT
te. Gra-ti-as, Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am

QT
te. Gra-ti-as, Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am

BT
te. Gra-ti-as, Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam glo-ri-am

65

CV tu - am, prop-ter mag - - - nam glo - ri - am tu - - - am.

SV tu - am, prop-ter mag - - - nam glo - ri - am tu - - - am.

AV tu - am, prop-ter mag - - - nam glo - ri - am tu - - - am.

TT tu - am, prop-ter mag - nam glo - ri - am tu - - - am.

QT tu - am, prop-ter mag - nam glo - ri - am tu - - - am.

BT tu - am, prop-ter mag - nam glo - ri - am tu - - - am.

68

CV Solo Do - mi-ne fi - li u - ni-ge-ni-

SV

AV

TT Trombone

QT Trombone

BT Solo Trombone

Do - mi-ne De-us rex cae-les-tis De-us pa - tern om-ni - po - tens.

71

Tutti **Violino**

CV te, Je - su Chri - ste.

SV Je - su Chri - ste. **Violino**

AV Je - su Chri - ste. **Violino**

TT **Tutti** Je - su Chri - ste.

QT **Tutti** Je - su Chri - ste.

BT **Tutti** Je - su Chri - ste.

75

Tutti

CV Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

SV **Tutti** Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

AV **Tutti** Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

TT **Tutti** Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

QT **Tutti** Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

BT **Tutti** Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us Pa - tris.

79

CV

SV

AV **Solo**
Qui tol - lis pec - ca - ta mun - di.

TT **Solo**
mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no -

QT

BT

82

CV **Violino** **Tutti**
Su - sci - pe,

SV **Violino** **Tutti**
Su - sci - pe,

AV **Violino** **Tutti**
Su - sci - pe,

TT **Tutti**
Su - sci - pe,

QT **Solo** **Tutti**
Qui tol - - - lis pec - ca - ta mun - di. Su - sci - pe,

BT **Tutti**
Su - sci - pe,

86

CV
Su - - sci - pe de - pre - ca - ti - o - nem no - stram,

SV
Su - - sci - pe de - pre - ca - ti - o - nem no - stram,

AV
Su - - sci - pe de - pre - ca - ti - o - nem no - stram,

TT
8 Su - - sci - pe de - pre - ca - ti - o - nem no - stram,

QT
8 Su - - sci - pe de - pre - ca - ti - o - nem no - stram,

BT
Su - - sci - pe de - pre - ca - ti - o - nem no - stram,

89

CV
de - pre - ca - ti - o - nem no - stram.

SV
de - pre - ca - ti - o - nem no - stram. *Solo*
Qui se - des ad dex -

AV
de - pre - ca - ti - o - nem no - stram.

TT
8 de - pre - ca - ti - o - nem no - stram.

QT
8 de - pre - ca - ti - o - nem no - stram.

BT
de - pre - ca - ti - o - nem no - stram.

92

CV

SV

AV

TT

QT

BT

- te-ram pa - tris.

Quo - ni - am

Tutti

Quo - ni - am

Quo - ni - am

Tutti

Quo - ni - am

Tutti

Quo - ni - am

Tutti

Quo - ni - am

Quo - ni - am

96

CV

SV

AV

TT

QT

BT

tu so - lus san - - - ctus.

4

Tu so - lus Al -

tu so - lus san - - - ctus.

4

Tu so - lus Al -

tu so - lus san - - - ctus.

4

Tu so - lus Al -

tu so - lus san - - - ctus.

4

Tu so - lus Al -

tu so - lus san - - - ctus.

4

Tu so - lus Al -

tu so - lus san - - - ctus.

4

Tu so - lus Al -

103

CV tis - si - mus, Je - - - su Chri - ste. Cum San - cto

SV ti - si - mus, Je - su Chri - - - ste. Cum San - cto

AV ti - si - mus, Je - - - su Chri - ste. Cum San - cto

TT ti - si - mus, Je - su Chri - - - ste. Cum San - cto

QT ti - si - mus, Je - su Chri - ste. Cum San - cto

BT ti - si - mus, Je - - - su Chri - ste. Cum San - cto

107

CV Spi - ri - tu, Cum San - cto Spi - ri - tu,

SV Spi - ri - tu, Cum San - cto Spi - ri - tu,

AV Spi - ri - tu, Cum San - cto Spi - ri - tu,

TT Spi - ri - tu, Cum San - cto Spi - ri - tu,

QT Spi - ri - tu, **Solo** in glo - ri - a De - i pa - tris. **Tutti** Cum San - cto Spi - ri - tu,

BT Spi - ri - tu, Cum San - cto Spi - ri - tu,

111

CV
Cum San-cto Spi-ri-tu, Cum San-cto Spi-ri-tu, Cum San-cto

SV
Cum San-cto Spi-ri-tu, Cum San-cto Spi-ri-tu, Cum San-cto

AV
Cum San-cto Spi-ri-tu, Cum San-cto Spi-ri-tu, Cum San-cto

TT
8
Cum San-cto Spi-ri-tu, Cum San-cto Spi-ri-tu, Cum San-cto

QT
8
Cum San-cto Spi-ri-tu, Cum San-cto Spi-ri-tu, Cum San-cto

BT
Cum San-cto Spi-ri-tu, Cum San-cto Spi-ri-tu, Cum San-cto

115

CV
Spi-ri-tu in glo-ri-a De-i Pa-tris A - - - - men.

SV
Spi-ri-tu in glo-ri-a De-i Pa-tris A - men.

AV
Spi-ri-tu in glo-ri-a De-i Pa-tris A - - - - men.

TT
8
Spi-ri-tu in glo-ri-a De-i Pa-tris A - - - - men.

QT
8
Spi-ri-tu in glo-ri-a De-i Pa-tris A - - - - men.

BT
Spi-ri-tu in glo-ri-a De-i Pa-tris A - - - - men.

119

CV Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li et ter - rae, Vi - si -

SV Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li et ter - rae, Vi - si -

AV Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li et ter - rae, Vi - si -

TT Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li et ter - rae, Vi - si -

QT Pa - trem om - ni - po - ten - tem, fac - to - rem cae - li et ter - rae, Vi - si -

BT Pa - trem om - ni - o - ten - tem, fac - to - rem cae - li et ter - rae, Vi - si -

122

CV bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

SV bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

AV bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

TT bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

QT bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

BT bi - li - um om - ni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

125

CV
Chri - stum fi - li - um De - i, fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni -

SV
— Chri - stum fi - li - um De - i, fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni -

AV
Chri - stum fi - li - um De - i, fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni - - -

TT
8 Chri - stum fi - li - um De - i, fi - li - um De - i u - ni - ge - ni - tum, u - ni - ge - ni -

QT
8 Chri - stum fi - li - um De - i, fi - li - um De - i u - ni - ge - ni - tum u - ni - ge - ni -

BT
Chri - stum fi - li - um De - i, fi - li - um De - i u - - - ni - ge - ni -

128

CV
tum.

SV
tum.

AV
tum.

TT
8 tum. Trombone

QT
8 tum. Trombone

BT
tum. Trombone

132

CV Violino

SV Violino Solo

AV Violino

TT Trombone

QT Trombone

BT Solo Trombone

an - te om - ni - a sae - cu -

an - te om - ni - a sae - cu - la.

136 Solo

CV Solo

SV

AV Solo

TT

QT

BT

De - um de De - o,

la.

De - um de De - o De - um ve -

140

Tutti

CV Ge - ni-tum, non fac-tum, con-sub-stan-ti - a - lem Pa - tri: per quem

Tutti

SV Ge - ni-tum, non fac-tum con-sub-stan-ti - a-lem Pa - tre per quem

Tutti

AV rum. Ge - ni-tum, non fac-tum con-sub-stan-ti - a - lem Pa - tre per quem

Tutti

TT Ge - ni-tum, non fac-tum con-sub-stn-ti - a - lem Pa - tre per quem

Tutti

QT Ge - i-tum, non fac-tum con-sub-stan-ti - a - lem Pa - tre per quem

Tutti

BT Ge - ni-tum, non fac-tum con-sub-stan-ti - a - lem Pa - tre per quem

144

CV om - ni - a fac - ta sunt.

SV om - ni - a fac - ta sunt.

AV om - ni - a fac - ta sunt.

TT om - ni - a fac - ta sunt.

Solo

QT om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi - nes.

Solo

BT om - ni - a fac - ta sunt. Qui prop - ter nos

147

CV Violino Tutti de -

SV Violino Tutti de -

AV Violino Tutti de -

TT Trombone Tutti de -

QT Trombone Tutti de -

BT Trombone Tutti de -

ho - mi - nes. de -

151

CV scen - dit de cae - lis, de - scen - dit de cae - lis, de - scen - dit de cae - lis. 3

SV scen - dit de cae - lis, de - scen - dit de cae - lis, de - scen - dit de cae - lis. 3

AV scen - dit de cae - lis, de - scen - dit de cae - lis, de - scen - dit de cae - lis. 3

TT scen - dit de cae - lis, de - scen - dit de cae - lis, de - scen - dit de cae - lis. 3

QT scen - dit de cae - lis, de - scen - dit de cae - lis, de - scen - dit de cae - lis. 3

BT scen - dit de cae - lis, de - scen - dit de cae - lis, de - scen - dit de cae - lis. 3

157

CV Et Ho-mo fac - tus est, et Ho - mo fac - tus est. **6**

SV Et Ho-mo fac - tus est, et Ho - mo fac - tus est. **6**

AV Et Ho-mo fac - tus est, et Ho - mo fac - tus est. **6**

TT Et Ho-mo fac - tus est, et Ho - mo fac - tus est. **6**

QT Et Ho-mo fac - tus est, et Ho - mo fac - tus est. **6**

BT Et Ho-mo fac - tus est, et Ho - mo fac - tus est. **6**

167

CV

SV

AV

TT *Solo*
Pas sus et se - pul - tus est, pas - sus et se - pul - tus

QT

BT

171 **Tutti**

CV Et re - sur - rex - - - it, et re - sur -

SV **Tutti**
Et re - sur - rex - - - it, et re - sur -

AV **Tutti**
Et re - sur - rex - - - it, et re - sur -

TT **Tutti**
est. Et re - sur - rex - - - it, et re - sur -

QT **Tutti**
et re - sur - rex - - - it, et re - - - sur -

BT **Tutti**
et re - sur - rex - - - it, et re - sur -

175

CV rex - - - it ter - ti - a di - e, se - cun - dum

SV rex - - - it ter - ti - a di - e, se - cun - dum

AV rex - - - it ter - ti - a di - e, se - cun - dum

TT rex - - - it ter - ti - a di - e, se - cun - dum

QT rex - - - it ter - ti - a di - e, se - cun - dum

BT rex - - - it ter - ti - a di - e, se - cun - dum

179

CV
Scrip - tu - - - ras, Et re - sur - rex - - - it

SV
Scrip - tu - - - ras, Et re - sur - rex - - - it

AV
Scrip - tu - - - ras, Et re - sur - rex - - - it

TT
8 Scrip - tu - - - ras, Et re - sur - rex - - - it

QT
8 Scrip - tu - - - ras, Et re - sur - rex - - - it

BT
Scrip - tu - - - ras, Et re - sur - rex - - - it

183

CV
ter - ti - a di - e, se - cun - dum scrip - tu - ras.

SV
ter - ti - a di - e, se - cun - dum scrip - tu - ras.

AV
ter - ti - a di - e, se - cun - dum scrip - tu - ras.

TT
8 ter - ti - a di - e, se - cun - dum scrip - tu - ras.

QT
8 ter - ti - a di - e, se - cun - dum scrip - tu - ras.

BT
ter - ti - a di - e, se - cun - dum scrip - tu - ras.

187

4

CV et i - te rum ven - tu - rus est cum glo - ri - a, ju-di-ca - re vi - vos et

SV et i - te rum ven - tu - rus est cum glo - ri - a, ju-di-ca - re vi - vos et

AV et i - te rum ven - tu - rus est cum glo - ri - a, ju-di-ca - re vi - vos et

TT et i - te rum ven - tu - rus est cum go - ri - a, ju-di-ca - re vi - vos et

QT et i - te rum ven - tu - rus est cum glo - ri - a, ju-di-ca - re vi - vos et

BT et i - te - rum ven - tu - rus est cum glo - ri - a, ju-di-ca - re vi - vos et

194

CV mor - tu - os: cu-jus reg - ni non e - rit, non e - rit fi - nis.

SV mor - tu - os: cu-jus reg - ni non e - rit, non e - rit fi - nis.

AV mor - tu - os: cu-jus reg - ni non e - rit, non e - rit fi - nis.

TT mor - tu - os: cu-jus reg - ni non e - rit, non e - rit fi - nis.

QT mor - tu - os: cu-jus reg - ni non e - rit, non e - rit fi - nis.

BT mor - tu - os: cu-jus reg - ni non e - rit, non e - rit fi - nis.

Trombone

Trombone

Trombone

198

CV

SV

AV

TT

QT

BT

202

CV

SV

AV

TT

QT

BT

Qui cum Pa - tre, et

Qui cum Pa - tre, et

Qui cum Pa - tre, et

Tutti

Qui cum Pa - tre, et

Tutti

Qui cum Pa - tre, et

Tutti

Qui cum Pa - tre, et

Tutti

Qui cum Pa - tre, et

206

CV
Fi - li - o si - mul a - do - ra - - - tur et

SV
Fi - li - o si - mul a - do - ra - - - tur et

AV
Fi - li - o si - mul a - do - ra - - - tur et

TT
8 Fi - li - o si - mul a - do - ra - - - tur et

QT
8 Fi - li - o si - mul a - do - ra - - - tur et

BT
Fi - li - o si - mul a - do - ra - - - tur et

210

CV
con - glo - ri - fi - ca - - - tur: qui lo -

SV
con - glo - ri - fi - ca - - - tur: qui lo -

AV
con - glo - ri - fi - ca - - - tur: qui lo -

TT
8 con glo - ri - fi - ca - - - tur: qui lo -

QT
8 con - glo - ri - fi - ca - - - tur: qui lo -

BT
con - glo - ri - fi - ca - - - tur: qui lo -

214

CV
cu - tus est, qui lo - cu - tus est per pro - phe - - -

SV
cu - tus est, qui lo - cu - tus est per pro - phe - - -

AV
cu - tus est, qui lo - cu - tus est per pro - - - phe -

TT
8
cu - tus est, qui lo - cu - tus est per pro - phe - - -

QT
8
cu - tus est, qui lo - cu - tus est per pro - phe - - -

BT
cu - tus est, qui lo - cu - tus est per pro - phe - - -

218

CV
tas.

SV
tas.

AV
tas.

TT
8
tas.

QT
8
tas.

BT
Solo
tas. et u - nam san - ctam Ca - tho - li -

222

CV **Violino**

SV **Violino**

AV **Violino**

TT **Solo**

QT **Solo**

BT **Solo**

cam.

Con - fi - te -

Con - fi - te -

226

CV

SV

AV **Solo**

TT **Solo**

QT **Solo**

BT **Solo**

or,

Con - fi - te - or u - num Bap - tis - ma.

or, Con - fi - te - - - or u - num Bap - tis -

Con - fi - te - or u - num Bap - tis - ma.

or,

Con - fi - te - - - or u - num

229 **Solo**

CV in re - mi - si - o - nem pec - ca - to - rum.

SV **Solo** in re - mis - si - o - - -

AV

TT ma.

QT

BT Bap - tis - - - ma.

Trombone

Trombone

Trombone

234 **Tutti**

CV et ex - pec - to

SV nem pec - - - ca - to - rum. et ex - pec - to

AV et ex - pec - to

TT et ex - pec - to, et ex - pec - to

QT et ex - pec - to, et ex - pec - to.

BT et ex - pec - to.

Tutti

Tutti

Tutti

Tutti

239

CV re - sur - rec - ti - o - nem, re - sur - rec - ti - o - nem

SV re - sur - rec - ti - o - nem, re - sur - rec - ti - o - nem

AV re - sur - rec - ti - o - nem re - sur - rec - ti - o - nem

TT re - sur - rec - ti - o - nem re - sur - rec - ti - o - nem

QT re - sur - rec - ti - o - nem re - sur - rec - ti - o - nem

BT re - sur - rec - ti - o - nem re - sur - rec - ti - o - nem

243

CV mor - tu - o - - - - rum. **Violino**

SV mor - tu - o - - - - rum. **Violino**

AV mor - tu - o - - - - rum. **Violino**

TT mor - tu - o - - - - rum. **Trombone**

QT mor - tu - o - - - - rum. **Trombone**

BT mor - tu - o - - - - rum. **Trombone**

247

Tutti

CV Et vi - tam ven - tu - ri sae - cu - li. A - men,

Tutti

SV Et vi - tam ven - tu - ri - sae - cu - li. A - men,

Tutti

AV Et vi - tam ven - tu - ri sae - cu - li. A - men,

Tutti

TT Et vi - tam ven - tu - ri sae - cu - li. A - men,

Tutti

QT Et vi - tam ven - tu - ri sae - cu - li. A - men,

Tutti

BT Et vi - tam ven - tu - ri - sae - cu - li. A - men,

250

CV Et vi - tam ven - tu - ri sae - cu - li A - - - men.

SV Et vi - tam ven - tu - ri sae - cu - li A - - - men.

AV Et vi - tam ven - tu - ri sae - cu - li A - - - men.

TT Et vi - tam ven - tu - ri sae - cu - li A - - - men.

QT Et vi - tam ven - tu - ri sae - cu - li A - - - men.

BT Et vi - tam ven - tu - ri sae - cu - li A - - - men.

254

CV
San - - - - ctus, San - ctus, San - ctus Do - mi - nus

SV
San - - - - ctus, San - ctus, San - ctus Do - mi - nus

AV
San - - - - ctus, San - ctus, San - ctus Do - mi - nus

TT
8
San - - - - ctus, San - ctus, San - ctus Do - mi - nus

QT
8
San - - - - ctus, San - ctus, San - ctus Do - mi - nus

BT
San - - - - ctus, San - ctus, San - ctus Do - mi - nus

258

CV
De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

SV
De - us Sa - ba - oth, Do - mi - nus De - - us Sa - ba - oth.

AV
De - us Sa - ba - oth, Do - mi - nus De - - us Sa - ba - oth.

TT
8
De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

QT
8
De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth.

BT
De - us Sa - ba - oth Do - mi - nus De - us Sa - ba - oth.

262

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

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

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

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

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

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

267

CV
di mi - se - re - re - - no - bis, mi - se - re - re no - bis, no - bis.

SV
di mi - se - re - re no - - bus, mi - se - re - re - - no - bis, no - bis.

AV
di mi - se - re - - - re no - bis, mi - se - re - - re no - - - bis.

TT
8 di mi - se - re - re no - - - bis mi - se - re - - - re no - bis.

QT
8 di mi - se - re - re no - bis, mi - se - re - re no - - - bis.

BT
di mi - se - re - re no - bis, mi - se - re - re no - - - bis.

APPENDIX A
ARCHIVAL RECORDS

ARCHIVIO DELLA PARROCCHIA DI S. STEFANO IN CASALMAGGIORE -
REGISTRO DELLE ORDINAZIONI DELLA CONFRATERNITA DEL SANTISSIMO
SACRAMENTO

1618, 11 febbraio.

«Il priore Bonsignore ha proposto esser bene dare un sallario a un certo reverendo sig. don Ignatio, il quale è stato introdotto delli [...] come musico eccellentissimo per servire a questa Chiesa cattedrale di santo Stefano, dove che è stato laudato da tutti, con li oblighi però per il tempo di cinque anni. Prima, che [...] don Ignatio sia obligato ogni festa che occorrerà, anco fra la settimana, di far cantare qualche concerto su l'organo. Item, che sia obligato di far cantare le lodi della B. V. ogni prima domenica del Santissimo Rosario et in altre feste del Santissimo Rosario. Item, ancora in ogni terza domenica del mese sia obligato per il Santissimo Sacramento far cantare qualche concerto ancor su organo. Item, in ogni altra occasione del Santissimo Sacramento che occorrerà, essere posto in detta chiesa di S. Stefano a S. Giovanni et a Santa Lucia. Et così tutti concordi hanno ordinato a voce piena esser bene dargli li ducatonì di Milano vinticinque, e questi solo per la persona sua.»

1618, February 11.

Prior Bonsignore has proposed that it would be good to give a salary to Reverend Signor Don Ignatio [Donati], who has been introduced as an excellent musician, to serve this cathedral church of San Stefano, as he has been praised by everyone, for a period of five years. First, Don Ignatio is obligated to direct the singing of concertos with organ for each celebration that occurs, even during the week. In addition, he is also required to

direct singing of songs of the Blessed Virgin on each first Sunday of the Most Holy Rosary and other festivals of the Most Holy Rosary. In addition, on each third Sunday of the month he is required to direct singing of concertos with organ for the Blessed Sacrament. In addition, he is responsible for every other occasion that involves the Blessed Sacrament, and he will be at the churches of San Stefano, San Giovanni, and Santa Lucia. By unanimous decision, they have ordered his personal contract to be set at twenty-five ducats of Milan.

1621, die dominica primo augusti.

«Gli signori Priori hanno significato che di novo si tratta et procura di far venir ad habitare a Casalmaggiore il reverendo Don Ignatio, musico eccellente, per havere decoro et nobile della terra et giovani d'essa, et che si desidera sapere se le compagnie del Corpus Domini e del Santissimo Rosario si contentano di darli la provisione già promessa sotto il II febraio 1615, alle conditioni ivi espresse o in altro modo. Il che inteso, e letto la detta prima ordinatione del detto II, hanno li signori congregati come fratelli de ambedue compagnie ordinato che, venendo detto signore don Ignatio musico sudetto ad habitare a Casalmaggiore, che la Compagnia del Santissimo Sacramento gli habbia dare ogn' anno de anni cinque prossimi futuri ducaton di Milano dieciotto, et altri dodeci la compagnia del Santissimo Rosario, che in tutto sono ducaton trenta l'anno de detti cinque anni, a le conditioni et oblihi infra, cioè: Prima, che detto signor don Ignatio sia obligato intervenire a cantare o far cantare le letanie et laudi della Beata Verg. Maria che si cantarano in detta chiesa di s. Stefano tutte le domeniche et tutte le feste della B. V., et far altre fontioni di cantare conforme alli oblihi della compagnia del Rosario; che parimente sia obligato cantare o far cantare in detta chiesa in tutte le domeniche et feste del santissimo Sacramento et nelli giorni che si esporà l' oratione delle quarantore in detta

chiesa, et anco nelle chiese di santo Giovanni et santa Lucia di detta terra, et così tutte le altre volte che vuorerà per servido dette compagnie, ad arbitrio et ordinanti a de signori officiali d'esse compagnie. Che esso signor Don Ignatio sia obligato, nel far di canti e musiche, servirsi delli cantori et musici che saranno eletti et pagati da dette compagnie; che, per far detti canti e musiche et [...] di detto don Ignatio, il prefato [o predetto] don Ignatio non habbia da haver né possa pretendere cosa altra per la sua persona, se non la provisione sudetta.»

1621, the first Sunday in August

The Priors have made clear that this is about the new request of inviting the excellent musician Reverend Don Ignatio to come and live in Casalmaggiore, for the glory of the young and the land, and they want to know if the companies Corpus Domini and of the Most Holy Rosary are content to give the provisions already promised on 11 February 1618, to the conditions expressed there or in other ways. Having agreed on this, and read that first deliberation of the above-mentioned 11 [February 1618], the men of both companies (that convene like brothers) ordered that when Signor Don Ignatio, the above-mentioned musician, comes to live in Casalmaggiore, the Company of the Most Blessed Sacrament has to pay each year for the next five years eighteen Milan ducats, and the other twelve from the Company of the Most Holy Rosary, that in all there are thirty ducats per year for five years, under the following conditions, namely: first, that mister Don Ignatio is required to take part in singing or leading litanies and songs of the Blessed Virgin Mary that are sung in this church of San Stefano every Sunday and all celebrations of the Blessed Virgin, and serve other singing functions according to the obligations of the company of the Rosary; (2) he is equally required to sing or to lead singing in that church on all the Sundays and festivals of the Blessed Sacrament and in the days in which

there will be the oration of the 40-hour vigil in that church, and also in the churches of Santo Giovanni and Santa Lucia of this region, and thus all other times that he is required for services for those companies, according to the will and commands of the officials of these companies; Signor Don Ignatio is also obligated, in performing songs and music, to use the singers and musicians who will be elected and paid by those companies; that to perform those songs and music of the above-mentioned Don Ignatio, the above-mentioned Don Ignatio cannot have nor can expect something else for himself other than the provision mentioned above.

ARCHIVIO PARROCCHIALE - SEZIONE PARROCCHIA - SERIE XIII -
CONFRATERNITE -ASSOCIAZIONI

Classe 1 : CONFRATERNITE

SOTTOCLASSE 2: CONFRATERNITA DI S. SPIRITO

BUSTA n. 65

n. 2 - B. Libro delle Congregazioni fatte ... tanto per sé quanto per l'Orfane di San Cristoforo ...

ESTRATTO dal verbale della Congregazione del 10 febbraio 1618. (c. 129 r.)

«[...] Ha anco il signor Regente proposto che con l'occasione che li signori di Comunità hanno condotto un certo reverendo don Ignatio maestro di musica eccellentissimo per quanto vien nominato da molti che sarà bene darli mercede et tratenimento aciò servi a Iddio benedetto e Nostra Signora, et gloria della Corte celestiale nella nostra chiesa. Si è venuti alle balle dove si è trovato nel sì il maggior numero delle balle che si debba sallariare il detto reverendo signor don Ignatio et del titolo del salario

hanno ordinato che si ellega quatro in compagnia del signor Regente et concludi et s'accordino con il detto Reverendo signor don Ignatio lasciando il signor don Ottavi o Ferragni nel loco che ha cioè della mercede che gli vien datta dalla Confraternita [...]»

Il Donati non venne assunto, come risulta dagli atti successivi.

EXTRACT the minutes of the Congregation of February 10, 1618. (C. 129 R.)

... moreover the senior Regent has proposed that since the leaders of the Community have brought here a certain excellent master of music Reverend Don Ignatio, as it is said by many it would be good to give him board, lodging and wages so that he can serve our blessed God, and the Virgin, and the glory of the celestial court in our church. We came to a ballot, and the majority vote has found in the affirmative that we must offer a salary to Signor don Ignatio and to decide the conditions of the salary have ordered that four to be selected in the company of the senior Regent and negotiate to an agreement with signor don Ignatio, leaving the signor don Ottavi o Ferragni in the place in which he is, meaning the wage that is given him by the Confraternity.

Donati was not taken, as is apparent from later documents.

ESTRATTO dal verbale della Congregazione del 31 dicembre 1619 (c. 160 r.)

«[...] La quale balottatione stando, essendo che sono prevalsi i votti che detto don Pasquale [Pelizza] s'habbia d'accettare per maestro di capella, hanno ordinato che si accetta come per vigore della presente lo accettano per maestro di capella della nostra

chiesa a beneplacito della Compagnia, et poi in un'altra Congregatione si ordinarà se se li haverà da costituire salario sì o no.»

EXTRACT the minutes of the Congregation of the December 31, 1619 (C. 160 R.)

... Having held the ballot, as the votes prevail that the above-mentioned Don Pasquale [Pelizza] should be accepted as the *maestro di capella*, they have ordered to accept him because of the present ballot for master of chapel for our church with the consent of the Company, and then in another assembly it will be decided if he will be provided with a salary or not.

ESTRATTO dal verbale della Congregazione del 2 agosto 1621 (c. 176 v.)

«Il signor Regente ha fatto dimandare Congregatione esponendo qual mente il Maestro Reverendo signor don Ignatio Donati celebre cantore viene ad habitare in questa terra di Casalmaggiore per insegnarvi pubblicamente la sua virtù così contentandosi la Comunità essendo anche da quella salariato I et essendo stato anco sin dall'anno 1618 dalla Compagnia che detto Reverendo si dovesse salliare dalla Confraternita acciò intervenesse come maestro di musica nella nostra chiesa a far cantare le laude et altre orationi spettanti alle solennità di detta chiesa come da detta ordinatione si puote veddere, perciò hora propone che saria bene a condurre detto Molto Reverendo sudetto per Mastro di Capella di detta nostra chiesa con costituirgli sallario condecante sì conforme la sorte della Compagnia coma anco havendo riguardo al valore di detto signor don Ignatio et tanto maggiormente per ritrovarsi la Compagnia senza mastri di capella. Sopra la qual proposta essendosi discusso si è concluso di venire sopra ciò alle balle in effetto che quelli che vogliono che si introducha il detto Molto Reverendo signor don Ignatio per Maestro di capella della nostra chiesa con aggravio che habbia d'intervenire a far cantare

le laude di Nostra Signora tutti i sabbati et del anno, et anco fare cantare le messe et vesperi delle solennità della nostra chiesa et le compiete alle tre feste di Pasqua di Resurrectione, et in somma ad altre funzioni che si aspettano alla Compagnia con sallario de ducatonì trenta di Milano ogni anno pongano le balle nella bussola turchina et chi non vole le pongano nella bianca. Et così date le baie si sono trovate tutte ecceto una nella bussola turchina per il che così in misura di detta ballotatione hanno condotto il detto Reverendo signor don Ignatio per maestro di capella della sudetta nostra chiesa con il sallario et aggravio come sopra, dando di più auctorità alli signori don Giovanni Giacomo Mathei et dottor Cesare Chiozzi di trattare

con detto Reverendo alla sua venuta et con quello concordare conforme a detta ordinatione con aggiongervi anco qualch'altri capi che conoscessero essere espedienti sopra tal fatto, favorenti però alla Compagnia.»

EXTRACT the minutes of the Congregation of 2 August 1621 (C. 176 V.)

The Senior Regent required an assembly stating that since the revered master mister don Ignazio Donati, famous singer, comes to live in Casalmaggiore to teach publicly his art and since he also pleased the confraternity that was paying his wages, and also since it has been since the year 1618 that the above mentioned Reverend was paid by the confraternity to perform as music master in our church to direct the *laudes* and the other orations belonging to the solemnity of this church as one can read in the above-mentioned deliberation, he therefore proposes that now it would be good to bring the above-mentioned master Reverend as master of the chapel of our church and provide him an appropriate salary consistent with the status of the confraternity as well as according to the value of the above mentioned mister Ignazio and especially because the confraternity is without a *maestro di cappella*. After discussing the above proposition it has been

decided to vote. Those who want the above mentioned Reverend mister don Ignazio as maestro di cappella of our church with the duty to come and direct the singing of the *laudes* of Our Lady every Saturday of the year, and also to lead the singing in all the masses and solemn occasions of our church and *compieta* during the three holy days of Easter, and other functions expected by the Confraternity, for a wage of 30 large Milan ducats, have to put their ballot in the light-blue box. Those who do not want it may put the ballot in the white box. And so, as the ballots were all found but one in the light-blue box in force of this ballot the above-mentioned Reverend mister don Ignazio was introduced as *maestro di cappella* of our church with the salary and duties as above, in addition giving authority to mister don Giovanni Giacomo Mathei and doctor Cesare Chiozzi to negotiate with the Reverend when he comes and come to agreement with him in conformity to the above deliberation, remaining free of adding whatever else they may find necessary to expedite the process as long as it is advantageous for the confraternity.

ESTRATTO dal verbale della Congregazione del 3 febbraio 1622 (c. 184 v.)

«[...] Il Regente ha narrato di haver dimandato la Congregatione / perché si è cominciato et principiato una cantoria per comodità del signor don Ignatio maestro di Capella di Casalmaggiore et nostra Chiesa et in soma per comodità de tutti se possibile sarà mettendola detta cantoria in essegutione come vien dalli più desiderato [...]»

EXTRACT the minutes of the Congregation of 3 February 1622 (C. 184 V.)

The Regent said that he required an assembly because a chancel had been started to accommodate mister don Ignazio, *maestro di cappella* of Casalmaggiore and of our

church, and if it is possible to start building this chancel and indeed to the advantage of everyone, to begin as most of us desire.

Dal verbale della Congregazione del 3 aprile 1622 (c. 188 r.)

[Viene confermata la consueta processione per il mese di maggio, previo accordo col maestro di Cappella Donati.]

Il nome del Donati non compare più nei documenti successivi. Non esistono gli atti contabili di questo periodo.

The record of the Congregation of 3 April 1622 (C. 188 R.)

The usual procession for the month of May is confirmed, after agreement with *maestro* Donati.

The name of Donati does not appear in any subsequent documents. There are no acts of this accounting period.

APPENDIX B

RANGES OF COMPOSITIONS

	Domine ad Adiuvandum	Dixit Dominus	Confitebor	Beatus Vir	Laudate Pueri
Canto					
Sesto					
Alto					
Tenore					
Quinto					
Basso					
Canto, e Violino					
Sesto, e Violino					
Alto, e Violino					
Tenore, e Trombone					
Quinto, e Trombone					
Basso, e Trombone					
Basso Per l'Organo					

	Laudate Dominum	In Exitu	Laetatus Sum	Nisi Dominus	Lauda Jerusalem
C					
S					
A					
T					
Q					
B					
CV					
SV					
AV					
TT					
QT					
BT					
BC					

Credidi Magnificat I Dixit Dominus II Laudate II Magnificat II

C

S

A

T

Q

B

CV

SV

AV

TT

QT

BT

BC

Mass: Kyrie Mass: Gloria Mass: Credo Mass: Sanctus/Agnus Dei Mass Ritornello Parts

The image displays a musical score for the Mass Ritornello Parts, organized into two systems of staves. The first system includes parts for Contralto (C), Soprano (S), Alto (A), Tenor (T), Quarta (Q), and Bass (B). The second system includes parts for Contralto (CV), Soprano (SV), Alto (AV), Tenor (TT), Quarta (QT), Bass (BT), and Bass Contralto (BC). The score is divided into four sections: Mass: Kyrie, Mass: Gloria, Mass: Credo, and Mass: Sanctus/Agnus Dei. Each section contains musical notation for the respective parts, including notes, rests, and bar lines. The notation is presented in a clean, black-and-white format on a white background.

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