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*A* collection of  
 Sacred Pieces.

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*Italian Composers*  
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 FITZWILLIAM MUSEUM.

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By  
 VINCENT NOVELLO,  
*Vigantist to the Portuguese Embassy.*

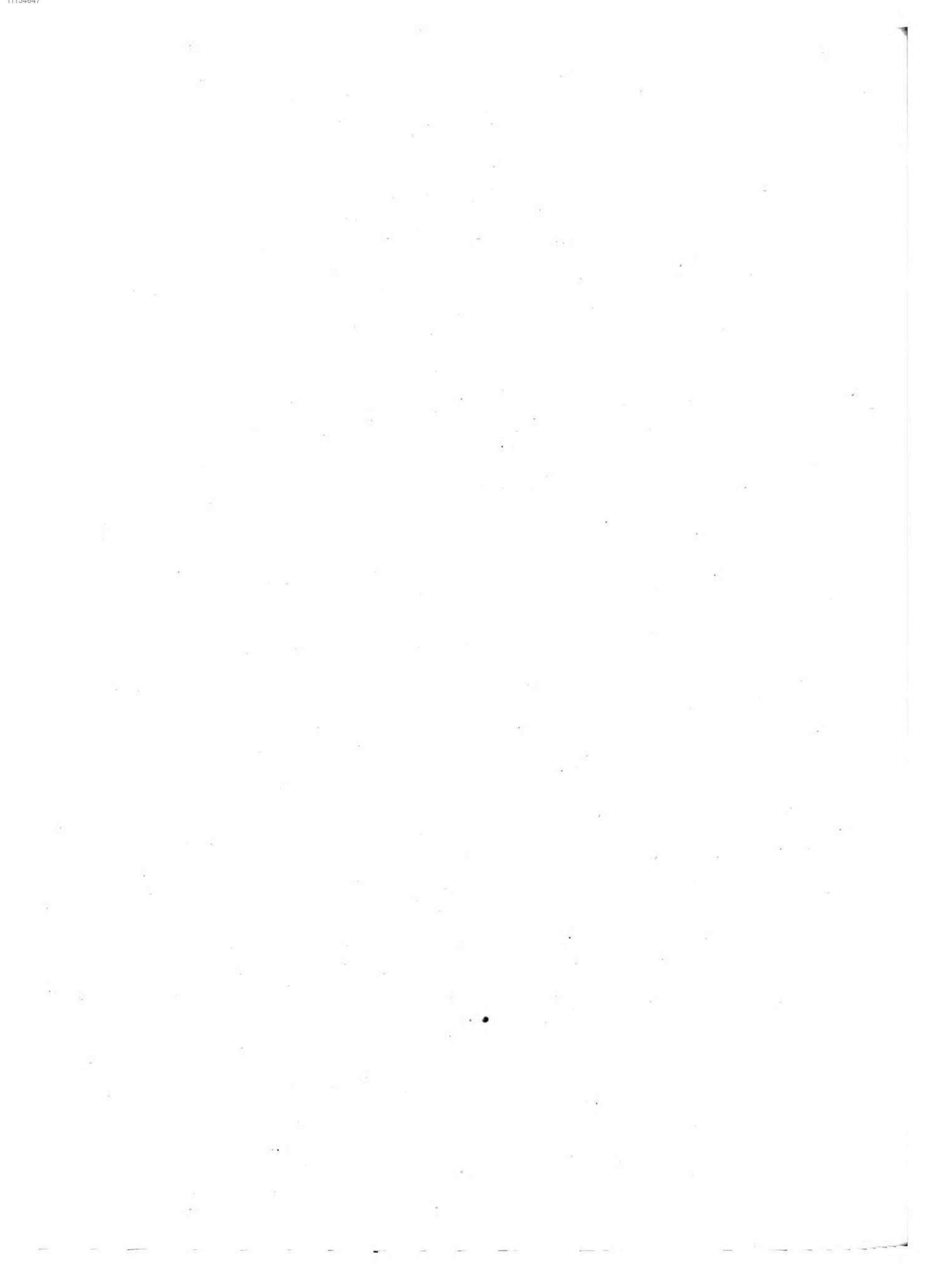
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# TRIO

Adagio assai

Canto, Alto e Basso.

From CLARI's Stabat Mater, 1753

Violino

Violino

Viola

Basso

CANTO

ALTO

BASSO

CEMBALO

Adagio assai

Adagio assai

The musical score for the Trio section of Stabat Mater, Op. 1753 by Carl Maria von Weber. It features six parts: Violino I, Violino II, Viola, Basso, Canto, and Alto, and Cembalo. The tempo is Adagio assai. The key signature is B-flat major. The score includes vocal lines for Canto, Alto, and Basso, with lyrics in Latin. The piano accompaniment consists of Violino I, Violino II, Viola, and Cembalo. The lyrics for the Alto part are: "Sanc...ta Mater is...tud a...gas Crucifixi fige pla...".



Musical score for the first system. It consists of a vocal line and a piano accompaniment. The vocal line includes the lyrics "gas Cor-di me-o cordi me". The piano accompaniment features complex textures with chords and arpeggios. Dynamics markings include *f* (forte) and *p* (piano). The score is written in a key signature of two flats and a 3/4 time signature.

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics "o va-li-de". The piano accompaniment continues with similar textures. Dynamics markings include *f* (forte) and *p* (piano). The score is written in a key signature of two flats and a 3/4 time signature.



Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "Tu i nati vul. ne ra ti tam dignati prome". The piano accompaniment includes dynamic markings such as *hr* and *p*.

Musical score for the second system, continuing the vocal and piano parts. The vocal line includes the lyrics: "pa ti poe nas poenas". The piano accompaniment includes dynamic markings such as *f* and *8vi*.



5

*p* *f* Col B

poe... nas me cum di... vi de

8vi 8vi

*p* *f* *tr*

Fac me te... cum pi.e fle.re

Fac me te... cum Pi... e fle.re

Fac me te... cum Pie flere



Fac me te...cum pi...e flere Cru...ci...fix...o crucifix...

Fac... me te...cumpi.e flere Cru...ci...fix...o cru...ci...

Fac... me te...cumpi.e flere cru...ci...fix...o

o con do le...re do... nec donec e... go vix... e ro

...fix...o con...do...le...re do... nec e... go vix... e ro

con do...le...re do... nec do... nec e... go vix... e ro



5

Cru...ci.fix...o con.dolere do...nec e...go

Cru...cifix...o con...do.le.re do...nec e...go

Cru...cifix...o con.dolere do...nec e...go

8vi

b6 4

vix...e...ro

vix...e...ro

vix...e...ro

8vi



DOMINE AD ADJUVANDUM.  
A 5 Voci, con Strumenti

From a M.S.  
in Dr. Boyce's handwriting.  
COLONNA

Violini

Viola

Basso

CANTO 1<sup>mo</sup>  
Do mi ne

CANTO 2<sup>do</sup>  
Do mi ne

ALTO  
Do mi ne

TENORE  
Do mi ne

BASSO

ORGANO

ad adjuvandum me festi...na

Do mi ne ad

Do mi ne

Do mi



ne Do  
 adjuvandum me..... Do  
 Do  
 ne Do mi ne  
 Do

mi ne ad adjuvandum me festi na ad adjuvandum me festi.....  
 mine Do mine  
 mine Do mine Domine  
 mine



na Do mine ad adju vandum ad adju van dum me fes ti na  
 Do mine Domine ad adju van dum me fes ti na  
 Do mi ne ad adju van dum me fes ti na fes ti na  
 Do mi ne Domine ad adju van dum me fes ti na ad adju vandum me fes ti na  
 Do mine ad adju vandum me

na fes ti na fes ti na fes ti na  
 Do mi ne ad adju vandum me fes ti na ad  
 ti na fes ti na fes ti na fes ti na Do mine Domine  
 ti na ad adju vandum me fes ti na fes ti na Do mine  
 Do mi ne ad adju vandum me fes ti na ad adju vandum



Do mi ne ad adjuvan dum  
 adjuvandum me fes ti na Do mi ne ad adjuvan dum  
 Do mi ne ad adju van dum me ad adju  
 Do mine Domi ne ad adju vandum me ad adju van dum  
 me ad adjuvandum me festi na ad adju vandum adjuvan dum

me fes ti na fes ti na ad adjuvandum adjuvandum me fes ti na  
 me fes ti na ad adjuvandum me fes ti na  
 van dum me fes ti na ad adjuvandum adju van dum me fes ti na  
 me fes ti na fes ti na ad adju van dum me fes ti na  
 me ad adjuvandum me fes ti na ad adjuvandum adjuvandum me fes ti na



The first system of the score consists of a piano accompaniment. It includes a grand staff with a treble and bass clef, and a separate staff for the right hand. The music is in a key with one sharp (F#) and a 3/2 time signature. The right hand part features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady harmonic accompaniment with chords and moving bass lines. Fingerings are indicated with numbers 1-5. The system concludes with a double bar line.

**DUETTO.**  
*Soprano e Alto*

The second system of the score features vocal and organ parts. On the left, the instruments are labeled: **Violini**, **Alto**, **Basso**, **SOPRANO**, **ALTO**, and **ORGANO**. The vocal parts (Soprano and Alto) have lyrics written below them. The organ part is written on a grand staff. The lyrics for the Soprano and Alto parts are: "Glori\_a Pa\_tri Pa\_tri" and "Glo-ri\_a Pa-tri Pa-tri et Fi-li-o". The organ part provides accompaniment for the vocalists. The system concludes with a double bar line.



et Fi...li...o et Spi...ri...tu...i Sanc...to

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

This system contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "et Fi...li...o et Spi...ri...tu...i Sanc...to". The piano part includes chord numbers such as 4 #, 6, 6 #, 6, 4 #, and 6 #.

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

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

This system contains the second system of the musical score. The vocal line continues with the lyrics "et Spi...ri...tu...i Sanc...to Spi...ri...tui". The piano accompaniment continues with various chords and melodic lines.

Sanc...to Spi...ri...tu...i Sanc...to

Sanc...to Spi...ri...tu...i Sanc...to

Segue "Coro"

This system contains the third system of the musical score. The vocal line concludes with the lyrics "Sanc...to Spi...ri...tu...i Sanc...to". The piano accompaniment ends with a final chord. The text "Segue 'Coro'" is written at the bottom right of the system.



CORO

6 6 7 7 7 7 6 7 5 6 5 9 8 6 5 6 5 6 5 6 5 #

Sicut erat in principio

Sicut sicut erat

Sicut

Si

Full

9 8 6 5 9 3 6 5 9 3 6 5 9 3 6 5 6 6

o et nunc et semper et nunc et semper

et nunc et semper et nunc et semper

erat in principio et nunc et semper

erat in principio et nunc et semper

cut erat in principio et nunc et semper

Si cut erat erat in principio et nunc et semper



et in sæ...cula sæ\_culo...

men

Et in sæ\_cula sæ...cu\_lo...rum sæ...cu\_lo...rum A

A

rum A men A

Et in sæ...cula sæ...cu\_lo...rum A men

men A

men

Et in sæ...cula sæ...cu\_lo...rum A



men A men Et in  
Et in sae...cula sae...cu...lo...rum A  
men Et in sae...cula sae...cu...lo...rum A  
Et in sae...cula sae...culo...rum A men A  
men Et in sae...cula sae...cu...lo...rum

sae...cula sae...cu...lo...rum A...men Al...le...lu...ia  
men Al...le...lu...ia  
men Al...le...lu...ia  
men Et in sae...cula sae...culorum A...men Al...le...lu...ia  
A...men A...men Al...le...lu...ia



REGINA COELI  
A 5 Voci

L. DA VITTORIA.

CANTO  
ALTO  
TENORE 1<sup>mo</sup>  
TENORE 2<sup>do</sup>  
BASSO  
ORGANO

Re gi na Cœ li læ ta re  
Re gi na Cœ li læ ta re Re gi na  
Re gi na Cœ li læ ta re Re gi na  
Re gi na Cœ li læ ta re Re gi na  
Re gi na Cœ li læ ta re Re gi na

8vi

ta re læ ta  
na Cœ li læ  
læ ta re læ ta re læ ta  
Cœ li læ ta re læ ta re  
Cœ li læ ta re læ ta  
Cœ li læ ta re læ ta

re læ ta re Al le lu ia Al  
ta re læ ta re Al le lu  
re Al le lu  
læ ta re Al le lu ia Al  
ta re Al le lu ia



le lu ia Al le lu ia  
ia Al le lu ia Al le lu  
ia Al le lu ia  
le lu ia qui a  
Al le lu ia Al le lu ia

qui a quem me ru is ti  
ia qui a quem me ru is  
qui a quem me ru is ti  
quem me ru is ti qui a quem me ru  
qui a quem me ru is ti qui a quem me ru

qui a quem me ru is ti por  
ti qui a quem me ru is ti por ta re por  
qui a quem me ru is ti por  
is ti por ta  
is ti qui a quem me ru is ti por



ta re por ta re Al  
ta re Al le lu  
ta re por ta re Al  
re por ta re  
ta re Al le lu

le lu ia Al le lu  
ia Al le lu  
le lu ia Al le lu ia Al le  
Al le lu ia  
Al le lu ia

ia Al le lu ia  
ia Al le lu ia  
lu ia Al le lu ia  
Al le lu ia Al le lu ia  
ia Al le lu ia



# GRATIAS

*A 5 voci.*

CLARI, 1741.

Andante

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola

Basso

CANTO 1<sup>mo</sup>

CANTO 2<sup>do</sup>

ALTO

TENORE

BASSO

Andante

Gra...tias a...gi...mus ti...bi prop...ter magnam glori...am prop...

Gra...tias a...gimus ti...bi prop...ter magnam gloriam

Gra...ti...as a...gimus ti...bi propter magnam magnam gloriam

Gra...ti...as a...gi...mus ti...bi prop...ter mag...nam magnam

Gra...ti...as a...gimus ti...bi prop...ter magnam gloriam

Andante. *p*

ter magnam gloriam mag...nam glo...riam tu...am prop...ter

prop...ter magnam glo...riam magnam glo...riam tu...am prop...ter magnam

propter mag...nam propter mag...nam glo...riam tu...am propter

glo...riam propter magnam mag...nam glo...riam tu...am propter magnam

prop...ter magnam glo...riam mag...nam glo...riam tu...am prop...



mag... nam mag... nam glo... ri am tu... am.  
 glo... riam mag... nam glo... riam tu... am.  
 propter mag... nam mag... nam glo... riam tu... am.  
 prop... ter mag... nam mag... nam glo... riam tu... am.  
 ter magnam gloriam mag... nam glo... riam tu... am.

Segue  
Coro.

CORO

Violini  
Viola  
Basso

Adagio Allegro

TUTTI  
Cum Sancto Spi...ri...tu  
Cum Sancto Spi...ri...tu  
Cum Sancto Spi...ri...tu  
Cum Sancto Spi...ri...tu  
Cum Sancto Spi...ri...tu

Allegro  
Cum Sancto Spi.ritu in gloria Dei Pa...tris  
A...  
Cum Sancto

Adagio

Full  
Allegro



Dei Patris A... men A... men in glo... ri... a De... i  
 Spiritu in gloria Dei Pa... tris De... i Pa... tris A... men  
 men in gloria Dei Pa... tris A... men  
 men Cum Sancto Spi... ri... tu in gloria De... i Patris  
 Patris in glo... ri... a A... men  
 Dei Patris A... men De... i Patris A... men  
 Cum Sancto Spiritu in gloria Dei Patris in gloria Dei Pa... tris A... men in glo... ri... a  
 men in glo... ri... a De... i Pa... tris A... men  
 A... men Cum Sancto Spi... ri... tu in gloria Dei Patris in gloria Dei

8vi

Tutti



men in glo...ri...a De...i Pa...tris in  
 Cum Sancto spi...ritu in glo...ri...a De...i Pa...tris  
 De...i Pa...tris in glo...ri...a in glo...ri...a De...i Pa...tris  
 men Cum Sancto spi...ri...tu in glo...ri...a De...i Patris  
 Pa...tris A men Cum Sancto Spi...ri...tu in

glo...ri...a De...i Pa...tris A men  
 A men Cum Sancto Spi...ri...tu in  
 tris A men Cum Sancto  
 Cum Sancto Spi...ri...tu A  
 glo...ri...a De...i Patris Cum Sancto Spi...ri...tu A



7 6 7 8 6 6 7 #

A men Cum Sancto Spi\_ritu in gloria Dei

gloria Dei Patris in glo...ri\_a De...i Dei Patris A...men A...men

Spi\_ri\_tu in gloria Dei Patris A...men Cum Sancto Spi\_ri\_tu in gloria Dei Pa...

men Cum Sancto Spi\_ri\_tu in glori\_a Dei Patris in glo...ri\_a De...i

men Cum Sancto Spiritu in gloria Dei Patris A

svi

9 6 7 6 6 48 6 7 #

Patris in gloria Dei Patris in gloria Dei Patris A\_men

A...men Dei Patris A\_men

\_tris De...i Pa\_tris A...men Dei Patris Amen Cum Sancto Spiritu in gloria Dei

Pa...tris A...men Dei Patris A...men A

men Cum Sancto Spi\_ri\_tu in glo...ria Dei Patris Dei Patris A\_men



*Tutti* 6 5 7 9 8 6 7 8 6 6

Cum Sancto Spi-ri-tu in gloria Dei Pa-tris A-  
 A-men cum Sancto Spi-ri-tu in  
 Patris in gloria De-i Patris Amen De-i Pa-tris A- men in glo-ri-a.  
 men De-i De-i Pa-tris A-  
 A-men Cum Sancto Spiritu in gloria De-i Patris

7 *Tutti* 6 5 7 7 7 4 3

men Cum Sancto Spi-ritu in gloria Dei Patris De-i Patris A- men.  
 gloria Dei Patris in glo-ri-a De-i Patris A- men.  
 De-i Pa-tris Pa-tris De-i Patris A- men.  
 men in glo-ri-a De-i Patris De-i Patris A- men.  
 A-men De-i Patris A- men.



TRIO.

From a Motetto  
by CARISSIMI

ALTO

TENORE

BASSO

ORGANO

O O fe.lix a. ni. ma quæ Cœlum pos. si. des O fe. lix

O fe.lix a. ni. ma O fe. lix O O O fe.lix a. ni.

...ma ad Cœ. li nu. mi. na ad Christi li. mi. ni ad De. i li. mi. na tri. um...

...phas O. O O fe.lix a. ni. ma



# PARATUM COR EJUS

27

*A 4 Voci, con Strumenti*

(This may be first performed as a Quartett and then repeated in Chorus.)

From the "Beatus vi:"  
by COLONNA.

Violino 1<sup>mo</sup>  
Violino 2<sup>do</sup>  
Viola 1<sup>ma</sup>  
Viola 2<sup>da</sup>  
Basso  
CANTO  
ALTO  
TENORE  
BASSO  
ORGANO.

Pa...ra...tum pa...ra.tum cor...e  
Pa...ra...tum cor e... jus Pa...ratum cor e...  
Pa...ra...tum cor... e...  
Pa...ra.tum cor... e...

jus spe...ra...re in Do  
jus spe...ra...re spe...ra...re  
jus spe...ra...re in Do  
jus spe...ra...



mi no in Do mi no confir ma tum  
 spe ra re in Do mi no confir ma tum  
 mi no con fir ma tum est cor e  
 re in Do mi no confir

est cor e jus non commo ve bi  
 est cor e jus non non non commo ve bi tur non commo ve bi  
 jus non commo ve bi tur non non non commo ve bitur non  
 ma tum est cor e jus non commo ve bi  
 gyi



...tur do... nec despi... ci... at i... ni... mi... cos i... ni... mi...  
 ...tur do... nec des... pi... ci... at do... nec des... pi... ci... at i... ni... mi... cos i... ni...  
 non non commo... ve... bi... tur do... nec des... pi... ci... at  
 ...tur do... nec des... pi... ci... at do... nec des... pi... ci... at

8yi

...cos su... os i... ni... mi... cos su... os  
 mi... cos su... os i... ni... mi... cos su... os  
 i... nimicos su... os i... ni... mi... cos su... os  
 i... nimi... cos su... os i... ni... mi... cos su... os



# QUANDO CORPUS MORIETUR

*A + Ioci, con Strumenti.*

From CLARI's "Stabat Mater" 1753

**Violini**

**Viola**

**Basso**

**SOPRANO**

**ALTO**

**TENORE**

**BASSO**

**ORGANO**

Quan.do Cor.pus mo.ri.e.tur Fac ut a.ni.

Quan.do Cor.pus mo.ri.e.tur Fac ut a.ni.

Quan.do Cor.pus mo.ri.e.tur Fac ut a.ni.

Quan.do Cor.pus mo.ri.e.tur Fac ut a.ni.

8vi 8vi

...mæ do...ne...tur Pa...ra...di...si Pa...ra...disi glo...ri...a Amen.

...mæ do...ne...tur Pa...ra...di...si Pa...ra...di...si glo...ri...a Amen.

...mæ do...ne...tur Pa...ra...di...si Pa...ra...di...si glo...ri...a Amen.

...mæ do...ne...tur Pa...ra...di...si Pa...ra...di...si glo...ri...a Amen.



CORO  
A 4 Voci con Strumenti.

From the "Stabat Mater"  
by CLARI, 1753

31

Quando Corpus morietur fac ut animæ do.  
Fac ut animæ do.  
Fac ut animæ do. ne tur  
Quando Corpus morietur Fac ut animæ do. ne  
ne tur Fac ut animæ do. ne tur  
netur Fac ut Corpus morietur fac ut animæ do  
Fac... ut... animæ Quando Corpus morietur mori  
tur Fac ut animæ do. ne tur do. ne tur fac ut



Pa...ra di si Pa...ra di si glo...ri a      Quan...do Corpus mo...

netur Pa ra di si Pa ra... di si glo ri... a      fac

e...tur Para di si glo...ri a      fac ut a ni mæ do

a...ni mæ do ne tur Pa...ra di si gloria      Quan...do Cor pus mo ri e tur mo ri

ri etur      Quan...do Corpus mo ri e tur      fac ut a ni mæ done...

ut a ni mæ donetur      fac ut a ni mæ donetur Pa...ra di si Pa...radi si

ne...tur      fac ut a ni mæ donetur Pa radi si Pa radi si

e...tur fac ut a ni mæ do ne tur      fac ut a ni mæ done tur



tur Pa ra di si glo ri a fac ut a ni mæ done  
 glo ri a Pa ra di si glo ri a fac ut a ni mæ do ne tur Para  
 glo ri a Quan do Corpus mo ri e tur fac ut a ni  
 Quan do Corpus mo ri e tur Fac ut a ni mæ do ne tur fac ut a ni mæ do

4 ♯ 7 6 6 9 6 7 ♯ b b9 6 ♯4 6 ♯4 ♯6 5 4 b ♯6 5 5 5 5

8vi

tur Para di si Pa ra di si glo ri a A men  
 di si Pa ra di si glo ri a Pa ra di si glo ri a A men  
 mæ done tur do ne tur Pa ra di si glo ri a A men  
 ne tur Pa ra di si glo ri a Pa ra di si glo ri a A men

9 8 7 6 4 6 4 ♯ 7 6 6 8 4 6 7 4 ♯ b ♯



MOTETTO  
A 6 Voci

EDWARDI LUPI

SOPRANO 1<sup>mo</sup>  
Au... di... vi vo... cem de Cœ... lo.....

SOPRANO 2<sup>do</sup>  
Au...

ALTO 1<sup>mo</sup>

ALTO 2<sup>do</sup>  
Au... di... vi vo... cem de Cœ... lo de Cœ... lo

TENORE  
Au... di... vi vo... cem de

BASSO  
Au... di... vi

ORGANO

de Cœ... lo de Cœ... lo

di... vi vo... cem de Cœ... lo de Cœ... lo au... di... vi vo...

de Cœ... lo au... di... vi vo... cem de

lo de Cœ... lo au... di... vi

Cœ... lo de

vo... cem de Cœ... lo

Au... di... vi vo... cem de Cœ... lo di

cem Au... di... vi vo... cem de Cœ... lo di

Cœ... lo Au... di... vi vo... cem de Cœ... lo

vo... cem de Cœ... lo di

Cœ... lo di

au... di... vi vo... cem de Cœ... lo



...cen.tem mi...hi di...cen.tem mi...hi... di...cen.tem mi...  
 ...cen.tem mi...hi di...cen.tem mi...hi di...cen.tem mi...  
 di...cen.tem mi...hi  
 ...cen.tem mi...hi di...cen.tem mi...  
 ...cen.tem mi...hi di...cen.tem mi...  
 di...cen.tem mi...hi

...hi Be...a...ti mor...tu...i  
 ...hi di...cen.tem mi...hi Be...  
 di...cen.tem mi...hi Be...  
 ...hi di...cen.tem mi...hi  
 ...hi Be...  
 di...cen.tem mi...hi Be...

mor...tu...i qui in  
 a...ti mor...tu...i mor...tu...i qui in Do...mi no qui in Do...  
 a...ti mor...tu...i mor...tu...i qui in Do...mi no mo ri un...  
 Be...a...ti mor...tu...i qui in Do...mi no mori...  
 a...ti mor...tu...i mor...tu...i qui in Do...mi no  
 a...ti mor...tu...i qui in Do...mi no mo ri



Do mi no mo ri un tur qui in Do mi no mo ri  
 mi no mo ri un tur qui in Do mi no mo ri un  
 tur mo ri un tur qui in Do mi no mo  
 un tur qui in Do mi no  
 mo ri un tur qui in Do mi  
 un tur qui in Do mi no mo ri un

8vi

un tur mo ri un tur  
 tur qui in Do mi no mo ri un  
 ri un tur qui in Do mi no mo ri un tur  
 mo ri un tur qui in Do mi no  
 no mo ri un tur mo ri un  
 tur qui in Do mi no  
 tur mo ri un tur

tur mo ri un tur  
 tur mo ri un tur  
 mo ri un tur  
 tur mo ri un tur  
 mo ri un tur



# FUGA

37

*A 5 Voci con Strumenti*

From CLARET  
"Domine adjuvandum"

Trombe

Violini

Viola

Basso

SOPRANO 1.<sup>mo</sup>

SOPRANO 2.<sup>do</sup>

ALTO

TENORE

BASSO

ORGANO

Et nunc et semper semper et in sæcula sæcu

Et nunc et semper semper et in sæ

Si

Si... cut erat in principi o

Full

8yi

lo... rum Si

et nunc et semper semper et in sæcula sæcu lorum sæ

cula sæcu... lorum Si... cut e rat in prin ci... pi o

... cut erat in prin ci pi o

et nunc et semper et nunc et sem per Et in sæcula sæcu



cut e...rat in prin-ci-pi-o et nunc et semper  
 cu...lo rum Si  
 et nunc et semper sem-per et in sæ-cu-la  
 et nunc et semper sem-per et in  
 lo-rum sæ-cu-lo-rum in sæ-cu-la sæ-cu-lo

Si-cut e...rat in prin-  
 cut e...rat in prin-ci-pi-o  
 sæ-cu-lo-rum et nunc et semper et nunc et sem-  
 sæ-cu-la sæ-cu-lo-rum et in sæ-cu-la et nunc et  
 rum Si-cut e...rat in prin-



ci pi o et nunc et nunc et sem per nunc et sem per et nunc et sem per

et nunc et sem per Si cut e rat in prin ci pio

per et nunc et sem per et nunc et sem per sem per et in

ci pi o Si cut e rat in prin ci pio

Si cut erat in prin ci pio et nunc et sem per et in

men et nunc et sem per

et in sae cu la sae cu lo rum A men Si cut

sae cu la in sae cu lo rum A men et nunc et sem per



sæ-cu-la sæ-cu-lo-rum sæ-cu-lo-rum  
et in sæ-cu-la sæ-cu-lo-rum et nunc et sem-per  
e-rat A men  
men et nunc et  
et nunc et sem-per Si-cut e-rat

A-men Si-cut e-rat in prin-ci-pi  
sem-per et in sæ-cu-la sæ-cu-lo-rum A-men  
sem-per et nunc et sem-per sem-per A



et nunc et semper semper et in sæ... cula sæ... cu... lorum  
 et nunc et semper et in sæ... cu... la in sæ... cula sæ... cu... lo...  
 men et nunc et semper nunc Si... cut e... rat in prin... ci... pi... o  
 men A... men et nunc et nunc et semper et nunc et  
 men et nunc et semper Si... cut e... rat in prin... ci... pi... o

men A... men  
 rum A... men A... men A... men  
 et nunc et sem... per et in sæ... cu... la sæ... cu... lo... rum Amen A... men  
 sem... per semper Si... cut erat in prin... ci... pi... o Amen A... men  
 men A... men



# SICUT ERAT

For 2 Choirs and 2 Orchestras.

From the "Dixit" in D  
by LEO

Violini

Oboi

Viola

Primo

CANTO 1<sup>mo</sup>

CANTO 2<sup>do</sup>

ALTO

TENORE

BASSO

Violini

Trombe

Basso Continuo

Secondo

CANTO 1<sup>mo</sup>

CANTO 2<sup>do</sup>

ALTO

TENORE

BASSO

ORGANO

4 3 6 6 7 6 6 6

Full



et nunc et  
et nunc  
et nunc et semper  
et nunc et semper

et nunc et  
et nunc  
et nunc et semper  
et nunc et semper

Si...cut e...rat in prin...ci...pi...o  
Si...cut e...rat in prin...ci...pi...o  
Si...cut e...rat in prin...ci...pi...o  
Si...cut e...rat in prin...ci...pi...o  
Si...cut e...rat in prin...ci...pi...o

4 # 6 6 7 8



sem per  
et sem per  
et in sæ-cula sæ-cu lo rum  
et in sæ-cula sæ-cu lo rum  
A men  
et nunc et sem  
et nunc et semper et in  
et nunc et semper et in  
et nunc et semper et in sæ-cula  
et nunc et semper et in sæ-cula

The musical score is written for a choir with four parts: Soprano, Alto, Tenor, and Bass. It features Latin lyrics and includes a basso continuo line at the bottom. The lyrics are: "sem per et sem per et in sæ-cula sæ-cu lo rum et in sæ-cula sæ-cu lo rum A men et nunc et sem et nunc et semper et in et nunc et semper et in et nunc et semper et in sæ-cula et nunc et semper et in sæ-cula". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.



The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the word "Amen" in the second measure. The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) provide harmonic support. The score includes various musical notations such as notes, rests, and accidentals. The lyrics "Amen" are repeated throughout the piece. The key signature is one sharp (F#) and the time signature is 4/4.



FUGA

The first system of the FUGA consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a key with one sharp (F#) and a common time signature. The notation includes various note values, rests, and phrasing slurs.

FUGA

The second system of the FUGA features vocal lines. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics "Amen" are written below the vocal staves, with some notes connected by dashed lines. The music continues with complex rhythmic patterns and phrasing.

FUGA

The third system of the FUGA includes a bass line with figured bass notation. The top two staves are in treble clef, and the bottom two are in bass clef. The figured bass notation consists of numbers (7, 2, 6, 6, 5, 2, 6, 6, 5, 5, 6, 7 b) placed below the notes, indicating fingerings or specific intervals.

FUGA

The fourth system of the FUGA consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns and phrasing, maintaining the key signature and time signature.

FUGA

The fifth system of the FUGA consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music concludes with a final cadence and a signature "BYI" at the bottom.



This musical score page, numbered 47, features a complex arrangement of staves. The top section includes vocal lines with lyrics: "men A men A men A men A" and "men...". Below these are piano accompaniment staves, including a grand staff with a bass line containing fingerings such as 4, 2, 6, 5, 2, 5, 6, 5, 4, 2, 6, 4, 2, 6, 4, 3, 6, 4, 3. The score is written in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.



This page of a musical score contains the following elements:

- Page Number:** 48, located at the top left.
- Instrumentation:** The score includes parts for Violin (labeled 'Violin'), Viola (labeled 'Coi Viola'), and Cello/Double Bass (labeled 'Cello/Bass').
- Vocal Lines:** There are four vocal staves. The lyrics 'men A' are written below the notes in several places, including:
  - Staff 2: 'men A' (under a long note)
  - Staff 3: 'A men A' (under a phrase)
  - Staff 4: 'men' (under a note)
  - Staff 5: 'men A men' (under a phrase)
  - Staff 6: 'men A men A' (under a phrase)
- Violin Part:** The top two staves show the Violin part, featuring melodic lines with various note values and rests.
- Viola Part:** The third staff shows the Viola part, which is mostly silent, indicated by double bar lines.
- Cello/Double Bass Part:** The bottom two staves show the Cello/Double Bass part, including a line of fingerings (7 6 2 6 7 6 2 6 7 6 7 6 4 # 6 5) under the first few measures.
- Other Parts:** There are several other staves in the system, some of which are empty or contain rests, suggesting a larger ensemble or additional instruments.



This musical score is for a voice and piano piece. It consists of 18 staves. The top two staves are for the voice, with lyrics "men A men" appearing in the second system. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score features various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "A" (accents). The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a double bar line and repeat signs.



men A men A men A men A

7 # 7 b 6 6 6

8vi



This page of a musical score, numbered 51, contains a vocal line and several instrumental parts. The vocal line, written in a soprano or alto clef, includes the lyrics "men A men A" repeated across several measures. The instrumental parts include a Violin part (labeled "Col. Violini"), a Viola part, a Cello part, and a Bass part. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal line features a melodic line with some grace notes and a bass line with figured bass notation. The instrumental parts provide harmonic support, with the strings playing a steady accompaniment and the woodwinds (implied by the clefs) playing melodic lines. The overall style is that of a classical or romantic era vocal and instrumental ensemble.



A musical score for voice and piano. The score is written in G major (one sharp) and 2/4 time. It consists of 16 measures. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are "men A men A" repeated across the vocal line. The piano accompaniment features a simple harmonic pattern in the right hand and a more active bass line in the left hand. The score includes various musical notations such as notes, rests, and accidentals.



This musical score page, numbered 53, contains a vocal line and several instrumental parts. The vocal line features the lyrics "men A men A men" repeated across the measures. The instrumental parts include a section for "Col Violini" (Violins) and a section for "8vi" (likely 8 Violins). The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.



A musical score for voice and piano. The score consists of 18 staves. The top four staves are for the voice part, with lyrics 'men' and 'A' written below the notes. The bottom four staves are for the piano accompaniment. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The lyrics 'men' are repeated several times, and 'A' appears as a section marker. The piano part features complex chordal textures and melodic lines.



This page of a musical score, numbered 55, contains multiple systems of music. The top system includes a vocal line with lyrics "men" and an instrumental line labeled "Coi Violini". The middle section features several vocal lines with lyrics "men" and instrumental parts, including a bass line with figured bass notation (e.g., 6 7 8, 5 6, 7 8, 4 2 6). The bottom section continues with vocal lines and instrumental parts, including a bass line with figured bass notation (8vi, 8vi). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C).



This musical score is for a piece titled "Amen". It features a vocal line and a piano accompaniment. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal line consists of several parts, with lyrics "Amen" appearing in various staves. The piano accompaniment includes a section for the "Col. Violini" (Cello and Violin) and a bass line. The score is divided into two systems. The first system includes a vocal line with lyrics "Amen" and a piano accompaniment. The second system includes a vocal line with lyrics "men" and a piano accompaniment. The piano accompaniment includes a section for the "Col. Violini" and a bass line. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal line consists of several parts, with lyrics "Amen" appearing in various staves. The piano accompaniment includes a section for the "Col. Violini" and a bass line. The score is divided into two systems. The first system includes a vocal line with lyrics "Amen" and a piano accompaniment. The second system includes a vocal line with lyrics "men" and a piano accompaniment. The piano accompaniment includes a section for the "Col. Violini" and a bass line.



This musical score page, numbered 57, contains a complex arrangement of vocal and instrumental parts. The top section features two staves of vocal music with lyrics "A men" and "A". Below these are two staves of instrumental music, with the first staff explicitly labeled "Coi Violini" and marked with double slashes. The middle section consists of two systems of vocal parts, each with four staves, all containing the lyrics "A men". The bottom section includes a piano accompaniment with a bass line featuring figured bass notation (e.g., 12 6, 5 6 7 6, 5 6 7 6, 6) and a treble line. The score concludes with the word "gvi" at the bottom center.



This musical score is for a piece titled "Amen". It features a vocal ensemble and piano accompaniment. The vocal parts are arranged in four staves, with lyrics "men" and "A" interspersed throughout. The piano accompaniment includes a "Tasto Solo" section and a "Ped." (pedal) section. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are written in a soprano, alto, tenor, and bass arrangement. The lyrics "men" and "A" are repeated in various patterns across the vocal staves. The piano part includes a section marked "Tasto Solo" and a section marked "Ped." (pedal). The score is printed on a single page with a page number of 58.



This musical score is for a piece titled "Amen". It features a vocal line and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal line consists of several parts, with lyrics "A men" and "A men A men" appearing throughout. The piano accompaniment includes a section for "Col-Violini" (Violins) and a section with figured bass notation (2 6 8 6, 2 6 6 6, 6 4 8, 6 6 5 6). The score is divided into systems, with the vocal parts and piano accompaniment clearly delineated.



This musical score is for a piece titled "Amen". It is arranged for a choir with four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics "Amen" are repeated throughout the piece, with each vocal part having its own line of lyrics. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The score is divided into measures by vertical bar lines, and the lyrics are placed below the vocal staves. The overall structure of the piece is a simple, repetitive setting of the word "Amen".



This musical score is for a piece titled "Amen". It is arranged for a choir with four parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are "men A men A men". The piano part includes figured bass notation in the lower register, such as "6 5", "6", "3", "6", "6 4", and "5 3". The vocal parts enter with the word "men" and then sing "A men A men". The piano accompaniment provides harmonic support with chords and a steady bass line.







The image shows a page of a musical score, page 68. It features a choir and a violin. The choir consists of five parts: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics for all parts are "A men". The violin part is marked with a double bar line and a repeat sign. The score includes various musical notations such as clefs, key signatures, time signatures, and notes. At the bottom of the page, there is a page number "8vi" and the text "Fitzwilliam Music, Vol: 5."



This musical score is for a choir and orchestra. It consists of 18 staves. The top two staves are for the vocal parts, with lyrics "men A men" written below the notes. The third staff is for the Violin I part, marked "Col Violini". The fourth staff is for the Violin II part. The fifth and sixth staves are for the Viola and Violoncello parts. The seventh staff is for the Double Bass part. The eighth staff is for the Flute part. The ninth staff is for the Oboe part. The tenth staff is for the Clarinet part. The eleventh staff is for the Bassoon part. The twelfth staff is for the Contrabassoon part. The thirteenth staff is for the Trumpet part. The fourteenth staff is for the Trombone part. The fifteenth staff is for the Tuba part. The sixteenth staff is for the Percussion part. The seventeenth and eighteenth staves are for the Piano accompaniment. The score includes various musical notations such as notes, rests, and dynamics. The lyrics "men A men" are repeated in the vocal parts. The word "Tutti" is written in the eleventh staff. The number "6" is written in the eleventh staff. The numbers "7 8" are written in the eleventh staff. The numbers "2 6" are written in the eleventh staff. The numbers "3 4" are written in the eleventh staff. The numbers "6" and "7 8" are written in the eleventh staff.



This musical score is for a choir and piano. It consists of two systems of staves. The first system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal parts have lyrics: "men" on the first line and "men" on the second line. The piano part includes fingerings: 5, 6, 6, 5, 4, 6, 5, 4, 3, 5, 6, 6, 5, 4, 4, 3. The second system includes five vocal staves and a piano accompaniment. The vocal parts have lyrics: "men" on the first line and "gyi" on the second line. The piano part includes fingerings: 5, 6, 6, 5, 4, 6, 5, 4, 3, 5, 6, 6, 5, 4, 4, 3.



This musical score is for a piece titled "Amen". It features a vocal ensemble with four parts: Soprano, Alto, Tenor, and Bass. The vocal lines are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics "Amen" are repeated throughout the piece, with various phrasings and melodic lines. The instrumental accompaniment includes strings (Violins and Violas) and a Cello/Double Bass line. The strings are written in treble clef, and the Cello/Double Bass is in bass clef. The score includes dynamic markings such as *Cor Violini* and *Tutti*. There are also some numerical markings (6, 5, 3) in the Cello/Double Bass line, likely indicating fingerings or bowings. The piece concludes with a final chord in the strings.



The musical score is divided into two systems. The first system contains the vocal line and the beginning of the piano accompaniment. The vocal line consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics 'men' and 'A'. The piano accompaniment includes a right-hand part with complex chords and a left-hand part with arpeggiated figures. The second system continues the vocal and piano parts, ending with a double bar line and a 'FINIS' marking.







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