

SB

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Pr.

85

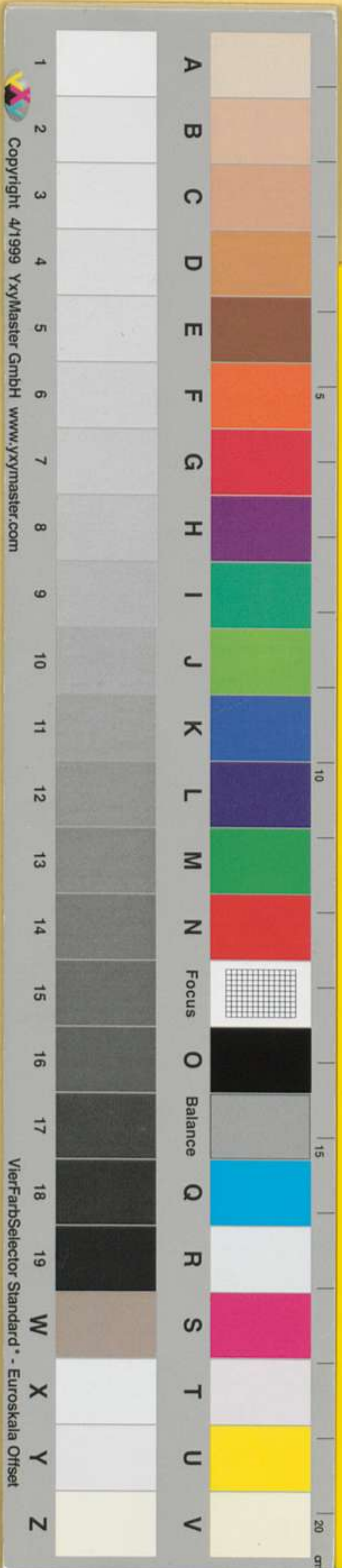


Mus. pract. 4<sup>o</sup>

285.

M5

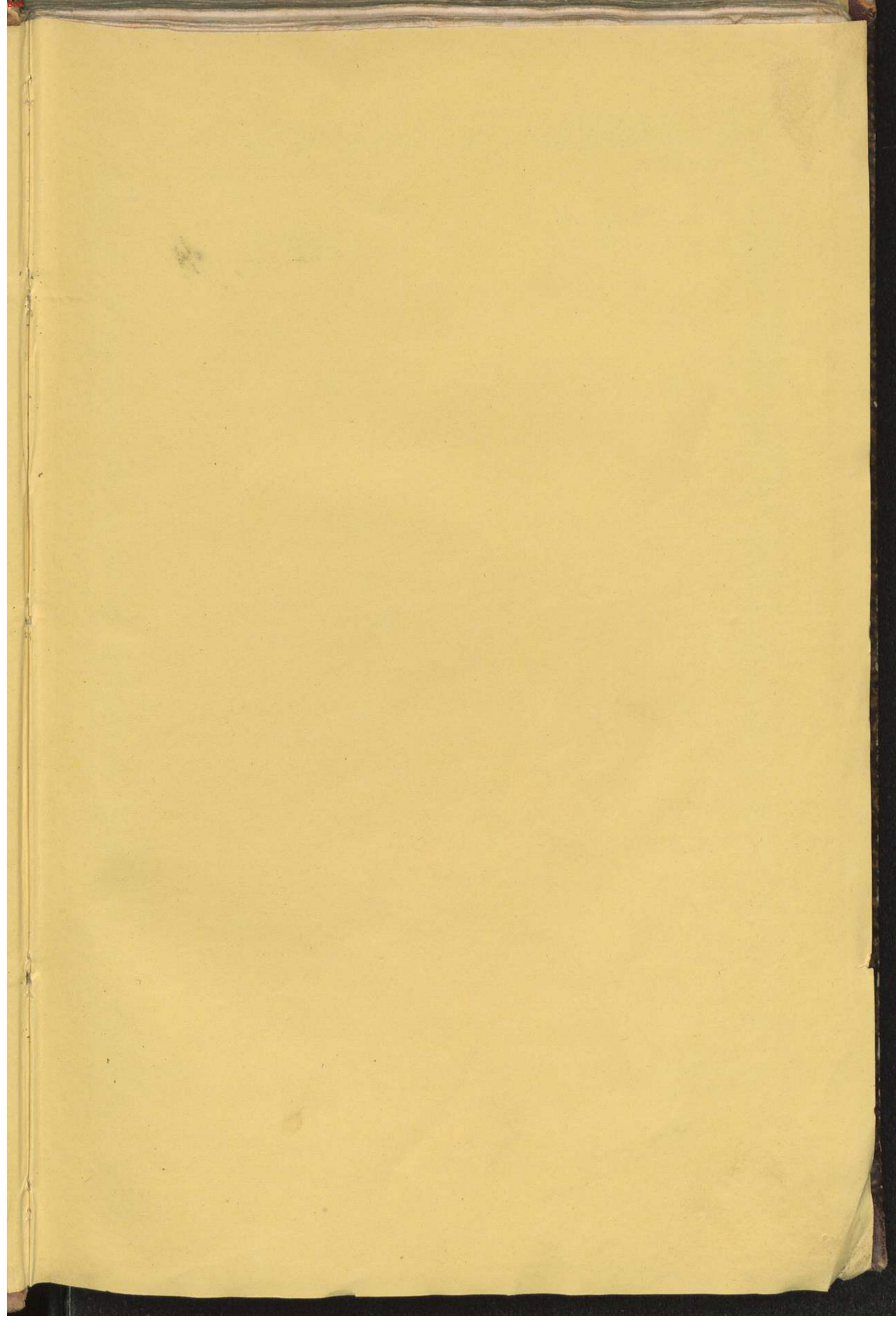
Choron, A.



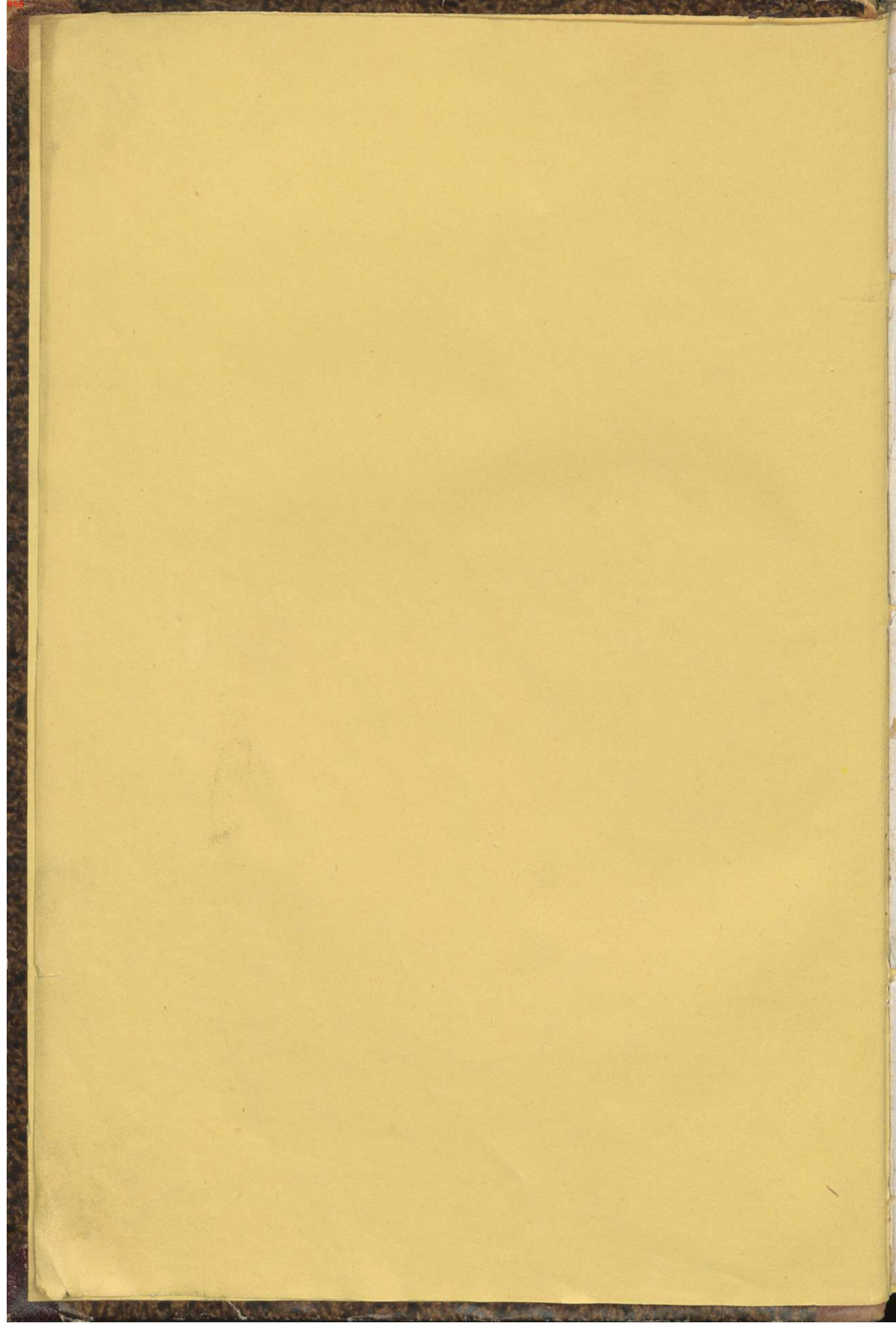
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Mus. pr.  
285.

COLLECTION  
DES PIÈCES  
DE MUSIQUE RELIGIEUSE

QUI S'EXÉCUTENT TOUS LES ANS A ROME,

Durant la Semaine-Sainte,

DANS LA CHAPELLE DU SOUVERAIN-PONTIFE,

RECUEILLIES ET PUBLIÉES

Par M. ALEX.<sup>DRE</sup> CHORON,

ANCIEN CHEF DE BRIGADE A L'ECOLE POLYTECHNIQUE;

CORRESPONDANT de l'Institut de France, ex-directeur de l'Académie royale  
de Musique, directeur du Pensionnat royal de Chant.

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PRIX : 20 francs.

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A PARIS,

CHEZ L'EDITEUR, AU PENSIONNAT ROYAL DE CHANT,

Boulevard du Mont - Parnasse, N°. 41,

Et à son Dépôt de Musique, quai des Grands-Augustins, N°. 5.

Thibaut

163 = F



BIBLIOTHECA  
REGIA  
MONACENSIS



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## OBSERVATIONS PRÉLIMINAIRES.

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LA manière dont la mesure est indiquée dans les pièces qui composent ce Recueil étant peu familière à un grand nombre d'artistes et même inconnue à plusieurs d'entre eux, il pourrait arriver que cette circonstance nuisît à l'exécution, en rendant difficile et même impossible la lecture de ces chefs-d'œuvres : je crois donc utile de placer ici quelques renseignemens propres à aplanir les difficultés.

Si l'on excepte un passage qui se trouve vers le milieu du *Stabat* ; toute la musique de ce recueil est composée dans la mesure dite *a Capella* : c'est une mesure à deux temps, d'un mouvement modéré ; qui s'indique par un demi-cercle ou C barré. Dans ce genre, chaque ronde ou semi brève vaut une mesure ; chaque blanche ou minime, vaut un temps qui est de la durée d'une seconde ou environ : chaque ronde vaut donc deux temps, l'un frappé et l'autre levé.

Cela posé, il faut remarquer que dans cette notation, l'on ne tire généralement les barres de mesure que de deux en deux rondes, quelquefois de trois en trois, ou même de quatre en quatre. On nomme case ou caselle (en italien *Casella*) chaque portion ou fragment de la portée qui se trouve comprise entre deux barres de mesure consécutives. On voit donc que chaque case peut contenir deux, trois, ou même quatre mesures, et que pour frapper cette mesure, c'est essentiellement au nombre et à la figure des notes, et non pas aux barres, qu'il faut s'arrêter. En un mot, on devra battre dans chaque case autant de mesures à deux temps qu'il y aura de rondes.

A l'égard du passage qui se trouve dans le *Stabat*, page 7, sur les paroles *Eia Mater*, etc., c'est une mesure à trois temps, dans laquelle chaque ronde vaut un temps.



Une autre observation que nous ne devons pas omettre, c'est que les anciens plaçaient toujours à la clef un bémol de moins que les modernes, et qu'en outre ils négligeaient souvent de marquer le premier bémol et le premier dièze ou bécarre accidentels. Leur pratique à cet égard consistait à effectuer ce bémol sur la septième de l'échelle, et le dièze ou bécarre sur la quatrième, toutes les fois que ces notes formaient triton dans la mélodie, sans que la première fût ascendante ou la seconde descendante.

J'invite ceux qui désireraient connaître plus à fond toutes ces théories, aujourd'hui généralement peu connues, à consulter l'*Exposition élémentaire des Principes de la Musique*, servant de complément à ma Méthode concertante, exposition qui paraîtra dans le courant de cette année : on les trouvera encore avec plus de développement dans mon *Introduction à l'étude générale et raisonnée de la Musique*, qui paraîtra un peu plus tard.

Quant au style d'exécution, je me bornerai à dire que toute cette musique doit être chantée en sons filés et soutenus, à quart de voix, avec beaucoup de justesse, d'un mouvement égal et modéré, avec la plus grande simplicité, mais avec beaucoup d'onction et de douceur. Exécutée de cette manière, elle produit un effet extraordinaire, qui a réellement quelque chose de surnaturel et qui justifie la qualification de genre sublime, que les maîtres de tous les temps ont exclusivement et unanimement décernée au style de Palestrina.

A. CH.

*P. S.* Pour exercer les lecteurs à l'exécution de ces sortes de compositions, nous avons placé à la suite du recueil un cahier de Solfèges du même genre, composé par Palestrina, sous le titre de *Ricercari*. Ces leçons ont été apportées de Rome par M. BENOIT, organiste de la chapelle de S. M., qui les a acquises pendant son séjour à l'école des beaux-arts. Les lamentations et les répons m'ont été communiqués par M. PERNE, inspecteur général de l'École royale de Musique : les autres pièces sont tout ce qui compose la collection donnée par le docteur BURNEY.



# LAMENTATIONES

AD OFFICIUM NOCTURNUM

In hebdomadâ Majore

FERIÂ QUINTA: IN COENÂ DOMINI.

Jn - ci - pit la - - - menta - ti - o Je - - re - mi  
Jn - ci ti - o Je -  
Jn - ci menta - ti - o Je - re - mi - æ  
Jn - ci Je - re - mi

æ pro - phe - - - tae A - - - - leph  
re - mi - æ prophe - tae A - - - - leph  
pro - phe - tae A - - - - leph  
æ pro - phe - tae A - - - - leph

Quomodo se - det so - la ci - vi - tas ple - na po - - - - pu lo  
Quomodo la ci - vi - tas plena po - - - - pu lo  
Quomodo po - - - - pu lo  
Quomodo ple - na po - - - - pu lo



2

facta est qua - si vi - du - a do - mi - na gen - ti - um princeps pro -  
 facta do - mi na gen ti  
 facta princeps pro -  
 facta est qua si vi du a do mi na gen ti - um

vin - ci - a - rum fac - ta est sub tri - bu - - to  
 vin ci to Beth  
 vin - ci - a - rum fac - - - ta est sub tri - bu - - to Beth  
 fac - ta est sub tri - bu - - to

Beth Plo - rans plo - ra - vit  
 Plo - rans plo - ra  
 Plo - rans plo - ra  
 Beth Plo - rans plo - ra

in no - - cte et la - cri mae e - jus in maxil - lis  
 vit in no - cte et la cri mae e - - jus  
 vit in no - cte et la - cri mae e - jus in ma  
 vit in no - cte



e - - jus non est qui conso-le-tur e-am ex om-ni-bus cha  
 e - - jus  
 xil lis e - jus non est qui conso letur e - am ex  
 non est qui conso le tur e-am ex om ni bus cha

ris e - - - jus  
 ris e - jus om- nes a- mi- ci e- jus spre - verunt e -  
 ris e - jus om verunt e - -  
 ris e - jus om

et fac ti sunt e - - i i ni - - mi  
 am et e - - i i ni - - - - mi  
 am et fac ti sunt e - i i ni mi - - - -  
 am i - ni - mi -

ci Ghi - - - - mel Mi gra  
 ci Ghi - - - - mel Mi  
 ci Ghi - - - - mel Mi  
 ci Ghi - - - - mel Mi gra



4

vit ju - das et mul-ti  
 gravit ju-das propter af-fli - - cti o - nem et mul ti  
 gravit ju - das propter af-fli-cti o - - - - - nem  
 vit ju - - - - - o - nem et multi - tu -

tu - di-nem ser-vi - tu - tis ha - bi - ta - vit in  
 tu - dinem ser - - vi - tu - - tis ha - - - - -  
 ser - vi - tu - - - - - tis ha bi  
 di nem ser - vi - tu - tis ha

ter gen tes nec in - ve - nit re - - - - - qui  
 ter gen - tes . nec in - ve - nit re - - - - - qui  
 nec in ve nit re qui  
 nec in ve - nit

em om nes per - se - cu - to - - res e jus ap -  
 se - cu - to - res e - jus  
 em om - nes per - se - cu - to - res e - jus ap -  
 om - nes per - se - cu - to - - res e - jus ap - pre - hen -



pre-hen-de - runt e - am in - ter an - gus - - - ti  
 in - - ter an-gus - - - ti  
 prehenderunt e - am in - ter angus - - - ti  
 derunt e - am in - ter an - gus - ti

as Je ru - - sa lem Je ru - sa - lem con ver  
 as Je - ru - sa - lem Je - ru - sa lem con  
 as Je - ru - sa - lem, Je - ru - salem con  
 as Je - ru - sa lem, Je - ru - sa - lem

te re ad do minum de um tu - - - um con ver te  
 ver te re ad do - minum deum tu - - um con-ver-te  
 ver te re ad do mi num de - um tu um con-ver - te  
 con ver te

re ad do - mi - num de - um tu - - - - - um  
 re ad do - mi - num de - um tu - - - - - um  
 re ad do - mi - num de - um tu - - - - - um  
 re ad do - mi - num de - um tu - - - - - um



FERIÀ SEXTA : IN PARASCEVE..

De - la - men - ta - ti - o - - - - - ne  
 De - la - men - ta - ti - o - - - - - ne  
 De - la - men - ta - ti - o - - - - - ne Je  
 De - la - men - ta - ti - o - - - - - ne Je

Je - re mi - æ prophe - tæ Mi - se - ri - cor - di - æ  
 Je ..... tæ Mi - se - ri - cor - di - æ Do  
 re mi æ pro - phe - tæ Mi  
 re mi æ pro phe tæ

Do - mi - ni qui - a non su - mus con - sump - ti qui  
 mi - ni qui - a non su - mus - con - sump - ti qui  
 mi - ni qui - a non sumus con - sump - ti qui  
 qui - a non su - mus con - sump - ti qui

a non de - fe - ce - runt mi - se - ra - ti - o - nes e -  
 a non de - fe - ce - - runt mi se - ra - ti - o - - nes e -  
 a non de - fe - ce - runt mi - se - ra - ti - o - nes e  
 a non de - fe - ce - runt mi - se - ra - ti - o - nes e



jus Heth No - vi di  
 jus Heth No - vi di  
 jus Heth No - vi  
 jus Heth

lu - cu - lo mul - ta est fides tu a  
 lu - cu - lo mul ta est fi - des tu - a  
 di - lu - cu - lo multa est fi - des tu - a  
 mul - ta est fi - des tu - a

Heth Pars me - a Do -  
 Heth Pars me - a Do -  
 Heth Pars me -  
 Heth Pars me - a Do -

- mi nus propter  
 - mi nus dixit a nima me - a propter  
 a Do - minus dixit a nima me - a propter re  
 - mi - nus dixit a - ni - ma me - a propter



- e - a ex - pec - ta - bo e - um Jeth  
 - - re a ex - pec - ta - bo e - um Jeth  
 a ex - - pec ta - bo e - - um Jeth  
 re a ex - pec - ta - bo e - um Jeth

- - - Bo - nus est Do - mi - nus  
 - - - Bo - nus est Do - mi - nus  
 - - - Bo - nus est Do - mi - nus  
 Bo - nus est Do - mi - nus

- - - a ni  
 spe - ran - ti - bus in e - um a ni  
 spe - ran - ti - bus in e - - - um a - ni  
 spe ran - - ti - bus in e - - um a - ni

mae quæ - ren - ti il - lum  
 mae quæ - ren - - - - ti il - lum  
 mae quæ - ren - ti il - lum  
 mae quæ - ren - ti il - lum



Je - ru - sa - lem Je - ru - sa - lem  
 Je - ru - sa - lem Je - ru - sa - lem  
 Je - ru - sa - lem Je - ru - sa - lem con -  
 Je - ru - sa - lem Je - ru - sa - lem con -  
 Je - ru - sa - lem con -

ad Do - mi - num de - um tu - um con -  
 con - ver - te - re ad Do - mi - num de - um tu - um con -  
 ver - te - re ad Do - mi - num de - um tu - um con -  
 te - re ad Do - mi - num de - um tu - um con -  
 ver - te - re con -

ver - te - re ad Do - mi - num de - um tu - um .  
 ver - te - re ad Do - mi - num de - um tu - um .  
 ver - te - re ad Do - mi - num de - um tu - um .  
 ver - te - re ad Do - mi - num de - um tu - um .  
 ver - te - re ad Do - mi - num de - um tu - um .



SABBATO SANCTO.

De la - men - ta - ti - - o - - ne  
 De ne Je -  
 De  
 De Je -

- - - - Je - - re mi - æ pro - phe -  
 - - - re mi - æ pro - phe - - - tae Je - - re  
 Je - - re mi - - -  
 - - re - mi - - - æ pro - phe - - -

tac pro - - phe - - - - tae  
 mi - - - æ pro - - - phe - - - tae  
 æ pro - phe - - - - - - - tae  
 - tae

Heth  
 Heth - - -  
 Heth - - -  
 Heth - - -



Co - gi - ta  
Co - gi - ta  
Heth Co - gi - ta  
Heth Co - gi - ta

vit do - mi - nus dis - si - pa - re mu  
vit do - mi - nus dis - si - pa - re mu  
vit do - mi - nus dis - si - pa - re mu  
vit do - mi - nus dis - si - pa - re mu

rum fi - li - ae si - on Te - ten  
rum fi - li - ae si - on Te - ten  
rum fi - li - ae si - on Te - ten  
rum fi - li - ae si - on Te - ten

dit fu - ni - cu - lum su - um  
dit fu - ni - cu - lum su - um et  
dit fu - ni - cu - lum su - um et  
dit fu - ni - cu - lum su - um



et non a - ver - tit ma - num su - am  
 non a - ver - tit ma - num su - am  
 non a - ver - tit et non a - ver - tit manum su - am  
 et non a - ver - tit manum su - am

a per - di - ti - o - - - - - ne  
 a per - di - ti - o - - - - - ne  
 a per - di - ti - o - - - - - ne  
 a per - di - ti - o - - - - - ne

Lu - - xit que an - te mu - ra - -  
 Lu - - xit que an - te mu - ra - -  
 Lu - - xit que an - te mu - ra - -  
 Lu - - xit que an - te mu - ra - -

- - - le et mu - rus pa - - ri - ter  
 - - - le et mu - rus pa - - ri - ter  
 - - - le et mu - rus pa ri - ter - dis  
 - - - le et mu - rus pa - - ri - ter -



dis - si - pa - tus est  
 dis - si - pa - tus est  
 si - pa - tus est  
 dis - si - pa - tus est

Jeth - Jeth  
 Jeth -  
 Jeth  
 Jeth -

De - fi - xae sunt in  
 De - fi - xae sunt in  
 Jeth - De - fi - xae sunt in  
 De - fi - xae sunt in

ter - ra por - tae e - jus  
 ter - ra por - tae e - jus  
 ter - ra por - tae e - jus  
 ter - ra por - tae e - jus



per - di - dit et con - tri vit vec - tes e - -

per - di - dit et con - tri vit vec - - - tes

per - di - dit et con - tri vit vec - - - tes

re gem e - jus et prin - ci - pes

- - jus regem e - jus et prin - ci -

e - - jus regem e - - jus et prin - ci -

e - - jus regem e - - jus et prin - ci -

- - e - jus in gen - - - - ti

pes e - jus in - gen - - - - ti

pes e - jus in - gen - - ti

pes e - jus in gen - - ti

bus Non est lex et pro - phe - tae e

bus Non

bus Non

bus Non



jus  
 jus non in-ve-ne-runt vi-si-o-nem a Do-mi-  
 jus non  
 jus non

non in-ve-ne-runt vi-si-o-nem a Do-  
 no non in-ve-ne-runt vi-si-o-nem a  
 no non in-ve-ne-runt vi-si-o-nem a Do-  
 no non in-ve-ne-runt vi-si-o-nem a Do-

- mi-no Je-ru-sa-lem  
 Do-mi-no Je-ru-sa-lem  
 - mi-no Je-ru-sa-lem  
 - mi-no Je-ru-sa-lem

Je-ru-sa-lem Je-ru-sa-  
 Je-ru-sa-lem Je-ru-sa-  
 - Je-ru-sa-lem Je-ru-sa-  
 Je-ru-sa-lem Je-ru-sa-  
 Je-ru-sa-lem Je-ru-sa-



lem Con-ver-te-re Con-ver-te-re  
 lem Con-ver-te-re Con-ver-te-re  
 lem Con-ver-te-re Con-ver-te-re  
 lem Con-ver-te-re Con-ver-te-re  
 lem Con-ver-te-re

ad Do-mi-num De-um  
 re ad Do-mi-num De-um  
 ad Do-mi-num De-um tu-  
 ad Do-mi-num De-um tu-um de-um  
 Do-mi-num De-um tu

tu-um de-um tu-um  
 tu-um de-um tu-um  
 - - - um de-um tu-um  
 tu-um de-um tu-um  
 tu de-um tu-um



# RESPONSORIA

Ad officium nocturnum

IN HEBDOMADA MAJORE

FERIA V<sup>a</sup> IN COENA DOMINI.

N<sup>o</sup> 1.

RESP.

I<sup>um</sup>

Jn mon-te O - li - ve -

Jn mon-te O - li - ve -

Jn mon-te O - li - ve -

Jn mon-te O - li - ve -

ti o - ra - vit ad pa - trem: Pa - ter si fi - e - ri po -

ti o - ra

ti o - ra

o - ra

test tran - se at a me tran - se at a me calix is

test tran - se at a me transe at a me calix is

test me ca - lix is

test me ca - lix is



2

te Spi-ritus qui-dem promptus est ca-ro - au -

te Spi ca-ro

te Spi ca-ro

te Spi ca-ro au -

tem in - fir - ma fi-at vo-lun - tas tu - a

au tem in - fir - ma fi - at vo-luntas tu - a

au-tem in - fir - ma fi - at volun - tas tu - a

tem in - fir - ma fi-at volun - tas tu - a

vi - gi - la - te et o - ra - te et o -

vi - gi - la - te et o - ra

vi - gi - la - te et

ra - te ut non in

te ut non in tre - tis in tenta - ti - o -

o - ra - te ut non in tre - tis in ten - ta - ti

tre - tis in ten - ta - ti - o - nem.

o - nem in ten - ta - ti - o - nem.

o - nem in ten - ta - ti - o - nem.

Fin.



N.º 2.

RESP.

2.<sup>um</sup>

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

que ad mor - tem sus - ti - nete hîc et vigi - la - te

que ad mor - tem sus -

que ad mor - tem sus -

que ad mor - tem sus -

que ad mor - tem sus -

me cum nunc videbitis turbam quae circum dabit me vos fugam capi -

me me vos

me me vos

me me

me me

e - - - tis et ego vadam et ego va - dam im - mo - la -

e - - - tis et ego vadam immola - ri pro - vo - bis im

fugam capi - e - tis et e - go va - dam immola - ri pro -

et ego vadam im - mo - la - ri im - mo - la -

et ego vadam im - mo - la - ri im - mo - la -



ri pro vo - - bis Ec - ce ap - pro  
 mo la ri pro vo - bis Ec - ce ap - pro  
 vo - bis pro vo - bis Ec - ce ap - pro  
 ri pro vo - bis

pinquat ho - ra et fi - li - us ho - mi - nis tra - de - - tur  
 pinquat ho - ra et fi - li - us ho - mi - nis tra - de - tur in  
 pinquat ho - ra et fi - li - us ho - mi - nis tra - de - tur

in manus pec - ca - fo - - - rum  
 ma - nus pec - ca - to - - - rum  
 in ma - nus pec - ca - - to - - - rum

N.º 3.  
 RESP.  
 3<sup>um</sup>  
 Ec - ce vi - di - mus  
 Ec - ce vi - di - mus e - um vi - di - mus  
 Ec - ce vi - di - mus e - um  
 Ec - ce vi - di - mus e - um

e - um non ha - ben - tem spe - ci - em ne que de co -  
 e - - um non ha - bentem spe - ci - em ne - que de - co -  
 non haben - tem spe - ci - em ne que de co - rem ne - que de - co -  
 non ha - bentem speci - em ne



rem aspectus e-jus in e-o non est: hic pec-ca-ta nos-

rem

rem

rem

tra por-ta vit et pronobis dolet ip-se au-tem

tra

tra

tra

vul-ne-ra-tus est propter i-ni-qui-ta-tes

tem vul-ne-ra-tus est propter i-ni-qui-ta-tes

vul ne-ra-tus est propter i-ni-qui-ta-tes nos -

vul-ne-ra-tus est prop-ter i-ni-qui-ta-tes

nos-tras cu-jus li-vo-re

nos-tras cu-jus li-

trās cujus li-vo-re sa-nati su-mus

nos-tras cu-jus li-vo-re sanati su-mus



sa - na - ti su - mus  
 vo - re sa - na - ti su - mus  
 sa - na - ti su - mus  
 sa - na - ti su - mus

ve-re lan-guores nos-tros ip-se tu-lit et do-  
 ip-se tu - lit et do-

lores nostros ip-se por-ta - vit  
 do-lo-res nos-tros ip-se por-ta - vit  
 ip-se por-ta - vit

N.º 4.

RESP.

4<sup>um</sup>

A-mi-cus me - us os-cu-li me tra-di - dit  
 A us os-cu-li me tra - di - dit  
 A us os-cu-li me tra - di - dit  
 A us

si - gno: quem os cu - latus fu e ro ip - se est te ne - te  
 si - gno: te e  
 si - gno: te e  
 si - gno:



e - um      hoc malum      signum fe - cit qui per  
 - - um  
 - - um  
 e - um

os - culum ad - im - ple - vit      ho - mi - ci - di - um  
 um  
 um  
 um

Bo - num e - rat e - i      bo - num e - rat e - i  
 Bo - num e - rat e - i  
 Bo - num e - rat e - i      bo - num e - rat e - i

si na - tus non fu - is - set ho - mo il - le  
 si na - tus non fu - is - set ho - mo il - le  
 si na - tus non fu - is - set ho - mo il - le

Jn fe - lix pre - ter - misit pretium san - guinis et in  
 Jn  
 Jn  
 Jn



fi - ne la - que - o se sus - pen - - dit

se sus - pen - - dit

se sus - pen - - dit

o se sus - pen - - - dit

N<sup>o</sup> 5.

Judas mer - cator pes - simus oscu - lo pe - ti - it

RESP.

Ju

5<sup>um</sup>

Ju

Ju

do - - mi - num: il - le ut a - gnus innocens non nega - vit Ju -

do

do

do

dae os cu - lum De na - ri - o - rum nu - me - ro Chris -

lum De

lum De

lum De



9  
Fin.

tum Ju - dae - is tra - di - dit

tum Ju - dae - is tra - di - dit

tum Ju - dae - is tra - di - dit

tum Ju - dae - is tra - di - dit

Melius illi e - rat si natus non fu - is - - set

Me - - - - - fu - is - - - - set

Me - - - - - fu - is - - - - set

N° 6

U - nus ex dis - ci - pu - lis me - is tradet me ho -

U

U

U

di - e vae il - li per quem tra - dar e - go Me - li - us

go Me - li - us

go Me - li - us

go Me - li - us



il - li e - rat si na - tus non fu - is - set  
 fu - is - set  
 fu - is - set  
 fu - is - set

qui in - tingit me - cum ma - num in par - op - si - de

hic me tradi tu - rus est in manus peccato - - rum  
 est in ma - nus pecca to - - rum  
 hic me tradi turus to - rum

N. 7.

RESP

7<sup>um</sup>

Eram qua - si A - gnus in - nocens, duc - tus sum ad  
 E  
 E  
 E no - cens duc - tus

im - mo - landum et nes - ci - e - bam; consi - li - um fe - ce -  
 immo - lan - dum et  
 et nes ci - e - - bam con  
 immolan - dum et nes - ci - e - bam



runt ad-ver sum me di - cen - tes ve - ni

me di - cen - tes ve - ni

di - cen - tes ve - ni

di - cen - tes ve - ni

te mit - tamus li - gnum in panem e - jus et e - ra -

te mit

te mit

te mit

da mus e - um de ter - ra vi - ven - ti - um

um

um

um

ommnes i - ni - mi - ci me - i ad ver sum me co -

me co -

me co -

- gi - ta - bant ma - la mi - hi

co - gi - ta - bant ma - la mi - hi

mi - hi

Fin.



N. 8.

U - na ho - ra non po - tu - is - tis vi - gi - la - re

RESP.

U - na ho - ra non potu - is - tis vi -

8<sup>um</sup>

U - na ho - ra

U - na ho ra non

me - - cum vi - gi - la - re me - - cum qui

gi - la - re me - cum vi gi - la - re me - - cum qui

non po - tu - is - - tis vi - gi - la - re me - - cum qui

po - tu - is - tis vi - gi - la - re me - - cum qui

ex horta - ba - mi - ni mo - ri mo - ri pro - me

ri pro - - me

pro - - me

pro - - me

vel Ju - dam non vi - de - tis quo - mo - do non dor - mit

vel mit

vel mit

vel mit



sed fes-ti - nat tra-de - re me Ju - dae - is

Ju - dae - is

Ju - dae - is

Ju - dae - is

Quid dor - mi - tis sur-gi - te et o - ra - te ne

sur-gi - te et o ra - - - te ne

o - ra - te ne

in tre - tis in ten - ta - - ti - o - - nem

in tre - tis in ten - ta - ti - - o - - nem

nem

N.º 9

Se - ni - o res po - pu - li con - si - li - um fe -

RESP. Se - - - - - um fe - ce -

9.º Se - - - - - um fe -

Se - - - - - um fe -

ce - - - runt ut Je - sum do - lo te - ne - rent

- - - - - run

ce - - - runt

ce - - - runt



et oc - ci - de - rent: cum gla - di - is et fus - ti -  
 et  
 et  
 et

bus ex - i - e - runt tan - quam ad la - tro - nem  
 bus  
 bus  
 bus  
 bus

Col - le - ge - runt pon - ti - fi -  
 Col - le - ge - runt pon - ti - fi - ces et pha -

ces et pha - ri - sae - i con - si - li - um  
 ri - sae - i con - si - - - li - um

FERIA VI.<sup>a</sup> IN PARASCEVE.

N.º 10  
 Om - nes a - mi - ci me - i de - re - linque  
 RESP. Om de - re - linque  
 I.º um Om de  
 Om de - re - lin - que



runt me et prae-va-lu-e-runt in-si-di-an-tes mi -

hi: tra-di-dit me quem di-li-ge-bam et ter-ri -

bi-li-bus o-cu-lis pla-ga cru-de-li percu -

ti-en-tes a-ce-to-po-ta-bant me

en tes me

me

me

me

Fin



Jn-ter i - ni-quos pro - je-ce - runt me et non

Jn - ter i - ni - quos pro - je - cerunt me et non  
 pe - per - ce - runt a - nimae a - nimae me - - ae  
 a - ni - mae me - - ae  
 a - ni - mae me - ae

N.º 11.  
 Ve - lum tem - pli scissum est scissum  
 RESP.  
 Ve - lum tem - pli scis - sum  
 2.<sup>da</sup>  
 Ve - lum tem - pli scissum est scissum est scissum  
 Ve - lum tem - pli scissum

est et omnis ter - ra tre - mu - it tre - mu - it  
 est et omnis te - ra tre - muit tre - mu - it  
 est et omnis ter - ra tremu - it tre - mu - it  
 est et omnis ter - ra tre - mu - it

Latro de cruce clama - vit di - cens me - men -  
 me - mento me -  
 me -



to me - i Do - mi - ne dum ve - neris in regnum tu - - - um  
 - - i Do - mine dum - - - re - - - gnum tu - um  
 mento me - i Do - mine dum - - - um  
 dum - - - um .

Pe - trae scis sae sunt et mo - nu - men ta a - per -  
 et mo - nu - men -  
 Pe - trae scissae sunt et mo - nu - men - ta a

ta sunt et mul - ta cor - po - ra sanc - to -  
 - ta a - - per - ta sunt  
 per - ta sunt a per - ta sunt et mul - ta cor - po - ra sanc - to

rum qui dormi - - erant sur - - - rexe - runt  
 sur - - - re - xe - runt  
 rum qui dor - mi - e rant sur - - - re - xe - runt

N.º 12.

RES P

3<sup>um</sup>

Vi - ne - a me - a e - lec - - - ta, e -  
 a e - lec - - - ta, e - go



go te plan - - ta - vi  
 te plan - ta - vi Quo - mo - do conver - sa es  
 te - - - Quo - mo -  
 te - - - Quo - mo - do conver - sa

Quo - mo - do conversa es in a - maritu - - di - nem ut  
 in a - maritudi - nem in - - - ut  
 do conversa es in a - maritu - di - nem ut  
 es in ut

me cruci - fi - ge - res et Bara - bam dimi - te - - res  
 fin

Se - pi - vi - te et la - pi - des e - le - gi - ex - - -  
 Se - pi - vi - te et la - pi - des e - le - - gi  
 Se - pi - vi - te et la - pi - des e - legi ex

- - - te et ae - di - fi - ca - - vi tur - rim  
 ex te  
 te



N.º 13.

Tam - quam ad la - tro - nem e - xis - tis cum gla - di -

RES. Tam quam ad la - tronem

4<sup>um</sup> Tam quam ad la tro - -nem

Tam quam ad la - tro - nem e - xis

is et fus - ti bus com - pre - hen - dere me Quo - ti - di -

e a - pud vos eram in templo do - cens et non me

te - nu - is tis et ec - ce flagel - la - - - tum

et ec - ce fla - gel - - la - - tum

te - nu - is - tis et ec - ce flagel - la - - - tum

11.



du - ci - tis ad cru - ci - fi - gen - dum .

Cum - que i - nje - cissent manus in Je - - sum et te - nu -  
et

Cumque i - njecissent manus in Je - - sum et te - nu -  
issent e - um di - - xit di - xit ad e - os  
di - xit ad e - - os  
issent e um

N.º 14.

RESP.

5<sup>um</sup>

Te - nebrae factae sunt dum cru - ci - fi - xis - sent Je -  
dum cruci - fi - xis - sent Je -  
dum cru - cifixis - sent Je -  
dum cru - ci - fi - xis - sent Je -

sum Ju - dae - i et circa horam nonam ex -  
sum Ju - dae - i no - nam ex - cla - mavit Je - sus  
sum Ju - dae - i ex - - cla  
sum Ju - dae - i ex - cla - ma - vit



clamavit Jesus voce magna Deus me -  
 Je - sus voce magno Deus me -  
 mavit Je - sus voce magna Deus me -  
 Je - sus voce magna Deus me -

us ut quid dereliquisti me Et incli -  
 us ut quid -  
 us -  
 us -

nato capite emisit spiritum .  
 -  
 -  
 -

Ex - clams Jesus voce ma -  
 Ex - clams Jesus voce ma - gna  
 Ex - clams



gna a it in ma-nus tu-as  
voce ma - gna a it in manus tu -  
voce ma - gna a it in ma-nus tu-as

domi - ne commendo spi - ri - tum me - um .  
as do - mi - ne commen - do spi - ri - tum me - um .  
do-mi-ne com-men - do spi - ri - tum me - um .

N.º 15.

A - ni - - mam me-am di -  
RESP. A - ni-mam me - - am di - lec tam di - lec -  
6<sup>um</sup> A - ni-mam me - am di - lec - - tam di -

lec - - - tam tra-di-di in ma-nus i - ni - quo -  
- - - tam tra di di in ma nus i - nique  
lec - - - tam  
lec - - - tam tradi-di in ma-nus i - ni - quo -

- - - rum et facta est hæ-re-di-tas me a si cut le  
- - - rum  
- - - rum  
- - - rum



o in sil - va dedit contra me vo - ces adver - sa - ri - us

o in sil - va

o in sil - va

di - cens Congregamini et propera - - te ad de - vo - - ran - dum

di - cens Congregami - ni et properate ad devoran - dum ad de - vo - ran -

di - cens Congregami - ni et propera - te ad devo - ran - dum il -

te ad devo - ran - dum il -

il lum po - su - e - runt me in de - ser - to so - li -

dum illum

il - lum

il - lum

tu - di - nis et luxit su - per me omnis ter - ra



Qui-a non est in ven-tus qui me a-gnos

Qui-a non est in ven-tus qui me

Quia non est in ventus qui me a-gnos ce-ret

Qui-a non est in ven-tus qui me a-gnos

ce-ret et fa-ce-ret be-ne

a-gnos ce-ret et fa-ce-ret be-ne

et fa-ce-ret et fa-ce-ret be-ne

ce-ret et fa-ce-ret be-ne

In-surre-xerunt in me vi-ri abs-que mi-se-ricor-

abs-que mi-se-ri-

absque mi se ri-cor-

di-a et non perpe-ce-runt a ni-mae me-ae

cor-di-a et non perpe-ce-runt a nimae me-ae

di-a a-nimae me-ae

Nº 16.

RESP.

7<sup>um</sup>

Tra-di-de-runt me in ma-nus im-pi-o-

o-

o-

o-

o-



rum et in-ter i-ni quos proje-ce - - runt me

rum et in-ter i-ni - quos proje - ce - runt me

rum

rum et in-ter i - ni - quos proje - ce - runt me

et non peper-ce-runt a-ni-mae me-ae con-

con-

con-

con-

gre-ga-ti sunt ad-ver-sum me for-tes

Et si-cut gi-gantes ste-terunt con-tra-me. fin

Et si-cut gi-gan-tes stete-runt con-tra-me.

tes ste-terunt con-tra-me.

tes ste-te - - runt con-tra-me.



A - li - e - ni in - sur - re - xe - runt ad - ver - sum me  
in - sur - re - xe - runt ad - ver - - - sum me

et fortes quae - si - e - runt a - ni - mam me - am  
am  
am

N.º 17

Je - sum tra - didit im - pi - us summis princi - pi - bus sa - cer -  
RESP.  
8.º

do - tum et se - ni - o - ri - bus po - pu - li Pe - trus au - tem se -

queba - tur e - um a lon - ge ut vi - de - ret fi - nem  
videret fi - nem  
ut vi - de - ret fi - nem  
fin.  
ut vi - de - ret fi - nem



Ad - du - xerunt e - um ad Cai - pham princi - pem sacer - do - tum

Ad - du - xe - runt e - um ad Cai - pham princi - pem sa - cer - do - tum

u - bi Scri - bae et Pha - ri - sae - i con - ve - ne - rant

u - bi Scri - bae et Phari - sae - i con - ve - ne - rant

u - bi Scri - bae et Phari - sae - i con - ve - ne - rant

N<sup>o</sup> 18

RESP.

9<sup>um</sup>

Ca - li - ga ve - runt

Ca - li - ga ve - runt

Ca - li - ga ve - runt o - cu - li

Ca - li - ga - ve - runt o - cu - li

o - cu - li me - i a fle - tu me -

runt o - cu - li me - i a fle - tu me - o

me - i a fle - tu a fle - tu me - o

me - i a fle - tu a fle - tu me -

o qui - a e - lon - ga - tus est a me qui con



so - la - ba - tur me . Vi - de - te om - nes po - -  
 Vi - de - te po -  
 Vi - de - te po - -

Vi - de - te po - -  
 - - pu - li Si est do - lor si -  
 - - pu - li Si est do - lor si -  
 - - pu - li Si est do - lor  
 - - pu - li Si

mi - lis si - cut do - lor me - us .  
 mi - lis  
 si mi - lis  
 mi - lis

O vos omnes qui transi - tis per vi - am at - ten - di -  
 O vos om - nes qui tran - si - tis per vi -  
 O vos omnes qui tran - si -

te at - ten - dite et vi - de - te et vi - de - te  
 am at - ten - di - te at - tendi - te et vi - de - te  
 tis per vi - am at - ten - di - te et vi - de - te



SABBATO SANCTO .

N.º 19 .

RES .

1<sup>um</sup>

Si - cut o - vis ad oc - ci - si - o - nem ad oc -

Si - cut o - - vis ad oc - ci - si - o - nem

Si - cut o - vis ad oc -

Si - cut

ci - si - o - - - nem duc - tus est, et - dum ma - le tracta

duc - - - - - tus est

ci - si - o - - - nem duc - tus est

ci - si - o - - - nem duc - tus est

re - tur non a - pe - ru - it os su - um: tradi - tus est ad mor

tem Ut vi - vi - fi - caret a ni - mam su - am .

tem Ut am .

tem Ut am .

tem Ut am .



Tra-di-dit in mor-tem a-nimam su-am

a-ni-mam su-am et

a-nimam su-am

et in-ter sce-le-ra-tos re-pu-ta-tus est.

in-ter sce-le-ra-tos re-pu-ta-tus est.

et in-ter sce-le-ra-tos re-pu-ta-tus est.

N<sup>o</sup> 20.

Je-ru-sa-lem sur-ge

Je-ru-sa-lem sur-ge Je-

Je-ru-sa-lem

Je-ru-sa-

Je-ru-sa-lem sur-ge et ex-ue-te ves-

ru-sa-lem sur-ge sur-ge et ex-ue-te

sur-ge sur-ge et ex-ue-te

lem sur-ge sur-ge et ex-ue-te

ves-ti-bus ju-cun-di-ta-tis: in-du-e-re ci-ne-re

ves-ti-bus ju-cun-di-ta-tis

ves-ti-bus jucun-di-ta-tis

ves-ti-bus ju-cun-di-ta-tis



et ci - li - ci - o qui - a in - te oc -

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'et ci - li - ci - o qui - a in - te oc -'. The bottom staff is a bass line. A double bar line with a repeat sign is located at the end of the system.

ci - sus est sal - va - - tor Is - - ra - el .  
el .  
tor Is - - ra - el .  
tor Is - - ra - el .

This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'ci - sus est sal - va - - tor Is - - ra - el .'. The bottom staff continues the bass line. A 'fin.' marking is at the end of the system.

De - duc qua - si tor - rentem lacrymas per diem et noc -

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'De - duc qua - si tor - rentem lacrymas per diem et noc -'. The bottom staff is a bass line.

Deduc quasi tor - rentem lacry - mas per di - em perdi - em et noc -  
tem et non taceat pu - pil - la o - cu - li tu - i  
tem

This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'Deduc quasi tor - rentem lacry - mas per di - em perdi - em et noc -'. The bottom staff continues the bass line. A double bar line with a repeat sign is at the end of the system.

Nº 21.

RESP.

3<sup>um</sup>

Plan - ge plan - ge qua - si vir - go plebs

This system contains the first two staves of music for the 'RESP.' section. The top staff is a vocal line with lyrics 'Plan - ge plan - ge qua - si vir - go plebs'. The bottom staff is a bass line.



me - a u - lu - la - te Pas - to - res in ci -  
 me - a  
 me - a  
 me - a

ne - re et ci - li - ci - o Qui - a ve - nit di - -  
 ra val - - de

es do - mi - ni ma - gna et a - ma - ra val - de .  
 ra val - - de  
 ra val - de

Ac - cingi - te vos sa - cer - do - tes et plan - gi  
 Ac et  
 Ac et plan - gi - te

te et plan - gi - te mi - nis - tri al - ta - -  
 plan - gi - te et plan - gi - te mi - nis - tri al - ta -  
 et plan - - gi - te



ris as - per - gi - te vos ci - ne - re .

ris as - per - gi - te vos ci - ne - re .

ris as - per - gi - te vos ci - ne - re .

Nº 22.

Re - ces - sit pas - tor nos - ter fons

RESP. Re - ces - sit pas - tor nos - ter fons

4<sup>um</sup> Re - ces - sit pas - tor nos - ter fons a

Re - ces - sit pas - tor nos - ter fons

aquae vi - vae ad cujustransi - tum sol obs - cu - ra - tus

tum sol obscuratus

quae vi - vae tum sol sol

aquae vi - vae

est Nam et il - le cap - tus est qui capti - vum te - ne -

est

est

est



bat pri-mum ho-mi-nem ho-di-e por-

bat pri - mum ho - mi - nem ho -

bat pri - mum ho - mi - nem ho -

tas mor-tis et se-ras pa-ri-ter

ter

ter Sal -

ter Sal -

Sal-va-tor nos-ter disru-pit

Sal-va-tor noster dis-ru-pit

va-tor noster dis-ru-pit di-ru-pit

pit

Fin.

Des-tru-xit qui-dem claustra in-fer-ni

Des-tru-xit quidem claustra in fer - - ni



et sub - ver - tit po - ten - ti - as di - a - bo - li

a - bo - li

a - bo - li

N.º 23

RESP:

5<sup>um</sup>

O vos om - nes qui tran - si - tis per vi -

O

O

O

am at - ten - di - te et vi - de - te

te

te

te

Si est do - lor si - mi - lis si - cut

si - cut do - lor me

Si est do - lor si - mi - lis si - cut do - lor

Si est do - lor si - mi -



do-lor me - - us si - cut do - lor me - us ..  
 us do - lor me - - - - us ..  
 meus si cut do lor do lor me - - us .  
 lis si - cut do - lor do - lor me - - - us .

At - ten - di - te u - ni - ver - si po - pu - li et  
 et  
 At - ten - di - te u - ni - ver - si po - pu - li et

vi - de - te do - lo - rem me - um dolo - rem me - um .  
 vi - de - te do - lo - rem me - um dolo - rem me - um .  
 vi - de - te do - - lo - rem me - um .

N.º 24.

Ec - ce quo - mo - do mo - ri - tur  
 RESP.  
 Ec - ce  
 6<sup>um</sup>  
 Ec - ce  
 Ec - ce

jus - tus et ne - mo per - ci - pit cor - de  
 jus  
 jus  
 jus



vi - ri jus - ti tol - lun - tur et ne -  
 et ne -  
 et ne -  
 et ne -

mo con - si - de - rat a fa - ci - e i - ni - qui - ta -  
 et ne -  
 et ne -  
 et ne -

tis su - bla - tus est jus - tus Et e -  
 jus - tus Et e -  
 jus - tus Et e -  
 jus - tus Et e -  
 fin

rit in pa - ce me - mo - ri - a e - jus .  
 et ne -  
 et ne -  
 et ne -



Tam quam agnus

Tam - quam a - gnus coram ton-den - te se ob -

Tam - quam a - gnus se ob -

co-ram ton - den - te se ob - mu -

mu - tu - it co - ram ton - den - te se ob - mu -

mu - tu - it

tu - it et non a - pe - ru - it os - su - um

tu - it et non a - pe - ru - it os - sum

et non a - pe - ru - it os - su - um

de an - gus - ti - a et de ju - di - ci - o su -

de an - gus - ti - a et de ju - di - ci -

de ju - di - ci - o et de ju - di - ci -

bla - tus est su - bla - tus est.

o su - bla - tus et su - bla - tus est.

o su - bla - tus est su - bla - tus est.



N<sup>o</sup> 25.

As - ti - te - runt re - ges ter - rae

RESP.

7<sup>um</sup>

et prin - ci - pes con - ve - ne - runt in u - -

ne in u - -

con - ve - ne - runt in u -

con - ve - ne - runt in u - -

num Ad - ver - sus Do - mi - num et

num Ad

num Ad

num Ad

ad - ver - sus Christum e - - jus

ad jus

ad jus

ad jus

ad jus

ad jus



Quare fremu-erunt Gen-tes et popu-li medi-tati sunt inani-a.

sunt inani-a.

N.º 26.

Aes-ti-ma-tus sum

RESP. Aes-ti-ma-tus sum cum des-

8.º Aes-ti-ma-tus sum cum des

Aes-ti-ma-tus

cum des-cenden-ti-bus in la-cum

cen-den-ti-bus in la-cum

cen den cum

cen-den-ti-bus in la-cum

Fac-tus sum si-cut ho-mo si-ne ad ju-to-ri-

Fac

Fac

Fac



o in - ter mor - tu - os li - ber

Po - su - e - runt me in la - cu in -  
Po - su - e - runt me in -  
Po - su - e - runt me in la - cu in - fe -

fe-ri-o - - ri in te-ne-bro - - sis  
la - cu in - fe - ri - o - ri in te - ne - bro - - sis  
ri - o - - - ri in te - ne - bro - sis

et in um - bra mor - - tis,  
et in um - bra mor - - tis  
et in um - bra mor - - tis



42.

N.º 27

Se - pul - to Do - mi - no si - gna - tum est

RESP. Se - pul - to Do - mi - no si - gna - tum est

9<sup>um</sup> Se

Se

mo - nu - men - tum volventes la - pi - dem ad os - ti - um

mo - nu men - tum vol - ventes lapi

mo - nu - men - tum volventes la - pidem ad os

monu - men - ti Ponentes mi - li - tes qui custo -

mo - nu - men - ti

ti

ti

dirent il - lum

di - rent il - lum

di - rent il - lum

di - rent il - lum

fin.



Ac-ce - den - tes prin-ci - pes sa - cer - do - tum ad  
 Pi - la - - tum pe - ti - e - runt il - - lum .  
 runt il - - lum .  
 runt il - - lum .

IMPROPERIA

A DUE CORI .

LARGO . .  
 Coro 1<sup>o</sup>

Po - pu - le meus , quid fe - ci ti - bi  
 bi  
 bi  
 bi

ANDANTE MOLTO .

LARGO .

Aut in quo con - tris - ta - vi te Res pon



de mi - - hi      Qui - a e -

de mi - - hi

de mi - - - - hi

de mi - - - - hi

du - xi te de ter - ra Ae - gyp -

ANDANTE MOLTO .      LARGO

- ti pa - ras - ti cru - cem sal -

va - to - ri tu - - o



LARGO  
CORO 1°

A - gi - os o the os

CORO 2° LARGO .

CORO 1° LARGO .

Sanc - tus De - - us A - gi -

CORO 2° LARGO .

os is - - chi - ros Sanc - tus

CORO 1° LARGO .

for - - tis A gi - os a - tha - na -  
for - - tis  
for - - tis  
for - - tis



tos e - - le - ison e mas  
mas  
mas  
mas

Cor. 1.<sup>o</sup>

mi - se - re - re no - bis  
bis  
bis  
bis

Cor. 2.<sup>o</sup>

bis  
bis  
bis  
bis



# BENEDICTUS

IN CAENÀ DOMINI.

Et e - re - xit cor - nu sa - lu - tis no - bis

Et tis

Et tis

Et tis no - -

- - - in do - mo

no - - - bis

no - - - bis

no - - - bis

Da - vid pu - e ri su - - i

Da - vid pu - e - ri su - - i

Da - vid pu - e - ri su - - i

Da - vid pu - e - ri su - - i



## MISERERE .

Mi - se - re - re me - i De - us secundum magnam mi - se -

Mi

Mi

Mi

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The second and third staves are for instruments, with the word 'Mi' written below each. The bottom staff is the bass line, also with 'Mi' written below it. The music is in a minor key with a common time signature.

ri - cor - di - am tu - am Et se - cundum multitudinem

Et

Et

Et

Detailed description: This system contains the fourth and fifth staves. The top staff continues the vocal line with lyrics. The second, third, and fourth staves are for instruments, with the word 'Et' written below each. The bottom staff is the bass line, also with 'Et' written below it. The music continues in the same key and time signature.

mi - se - ra - ti - o - num tu - a - rum de le i - niquitatem me - am

o

o

o

Detailed description: This system contains the sixth, seventh, and eighth staves. The top staff continues the vocal line with lyrics. The second, third, and fourth staves are for instruments, with the word 'o' written below each. The bottom staff is the bass line, also with 'o' written below it. The system concludes with a double bar line.



# STABAT MATER.

A due Cori

DI GIOV. PIETR. ALOISIO DA PALESTRINA.

CORO 1°

CORO 2°

Sta-bat mater do-lo-ro-sa jux-ta cru-  
Sta  
Sta  
Sta

Cor. 1°

Dum pendebat fi-li-us

Cor. 2°

cem la-cry-mo-sa Cujus a-ni-ma minge  
cem  
cem  
cem



men - tem - - Con - tristantem et do - lentem Per tran  
- - tem Con tris tantem et do - len - - - tem Per tran  
- - tem Con - - - - - tem

Con - tristantem et dolen - tem Per tran

O quam tris - tis et af -  
O quam tris - tis et af -  
O quam tris - tis et af -  
si - vit gla - di - us O  
si - vit O  
Per tran - si vit gladi - us O  
si - vit gla - di - us O



flicta fu - it il - la bene - dic - ta Mater U - nige - ni - ti

flic - ta Quæ moe

flic - ta

flic - ta

flic - ta

flic - ta

et do - le - bat cum vi - de - bat Na - ti

re - bat pi - a ma - ter Na - ti

re - bat Na - ti

re - bat Na - ti

re - bat Na - ti

re - bat Na - ti



pœ - nas in - - cly - ti Quis est ho - mo qui non fleret

pœ Quis est ho - mo qui non fle - ret

Quis est ho - mo qui non fleret

Quis est ho - mo qui non fle - ret

Chris

pœ - nas in cly - ti Chris

pœ - nas in cly - ti Chris

pœ - nas in cly - ti Chris

In tan - to sup - pli - ci - o

In tan - to sup - pli - ci - o

In tan - to sup - pli - ci - o

In tan - to sup - pli - ci - o

ti ma - trem si vi - de - ret Quis po -

ti ma - trem si vi - de - ret

ti ma - trem si vi - de - ret



Pi-am matrem con-templa-ri  
 set non con-tris-ta-ri Do-len-

This system contains the first two lines of the musical score. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: "Pi-am matrem con-templa-ri" and "set non con-tris-ta-ri Do-len-". The music features a mix of quarter and eighth notes with some rests.

Pro pecca-tis suae gentis  
 tem cum fi-li-o Vi-dit Jesum in tormen-

This system contains the second two lines of the musical score. The vocal line continues with the lyrics: "Pro pecca-tis suae gentis" and "tem cum fi-li-o Vi-dit Jesum in tormen-". The piano accompaniment continues with similar rhythmic patterns. There is a small ink blot on the first staff of this system.



Vi-dit suum dulcem na

tis et flagel - lis subdi - tum Mo - ri -

This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "Vi-dit suum dulcem na" and "tis et flagel - lis subdi - tum Mo - ri -".

tum Dum e - mi - sit spi - ri - tum

tum

tum

tum

en - tem de - so - la - tum Dum e - mi - sit spi - ri -

spi

This system contains the second two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. The lyrics are: "tum Dum e - mi - sit spi - ri - tum", "tum", "tum", "tum", "en - tem de - so - la - tum Dum e - mi - sit spi - ri -", and "spi".



spi - ri - tum

spi - ri - tum

spi - ri - tum

spi - ri - tum

tum

E - ia mater fons a mo - ris

Detailed description: This system contains the first six staves of a musical score. The first four staves are vocal parts, each with the lyrics 'spi - ri - tum'. The fifth staff is a piano accompaniment line with the lyrics 'tum' and 'E - ia mater fons a mo - ris'. The sixth staff is another piano accompaniment line. The music is written in a key with one sharp (F#) and a 3/2 time signature. The paper shows signs of age with some staining.

Me sen - ti - re vim do - lo - ris Fac ut te - cum lu - ge

Detailed description: This system contains the next six staves of the musical score. The first staff is a vocal line with the lyrics 'Me sen - ti - re vim do - lo - ris Fac ut te - cum lu - ge'. The second and third staves are piano accompaniment lines. The fourth and fifth staves are empty. The sixth staff is a piano accompaniment line. The music continues in the same key and time signature as the first system.

3.  
C



am .

am .

am .

am .

Fac ut ar-de-at cor me - um In a - mando Christum de -

San - cta mater is -

um Ut si - bi com - pla - ce am



tud a-gas Cru-ci-fi-xi fi-ge pla-gas

tud a-gas

Cor-di me

Cor-di

Cordi me

Cor-di me -

Tui na-ti vulne-ra ti

Tui na-ti vulne-ra-ti Jam digna

o va-li-de

me - o va-li-de

o va-li-de

o va-li-de



Jam digna - ti pro me pa - ti Poenas mecum di - vi - de

me cum di - vi - de

ti pro me pa - - - ti Poe - - - nas mecum di - vi - de

pro me pa - - - ti Poe - nas

Fac me

Fac me

Fac me

Fac me

ve re te - cum fle - re Cru - ci - fi - xo condo - lo - re Do -

re Do -

re Do -

re Do -

Donec

re Do -



e - go vix - e - ro Ju - xta crucem te - - cum

Ju - xta crucem te - - cum

Ju - xta crucem te - - cum

sta - re Te li - ben - ter soci - a - - re In planctu

sta - re Te libenter so - ci - a - re In planctu de -

stare te. li - ben - ter soci - a - - re in planctu de -

sta - - re In planc - tu



de - side - ro Vir - go Virgi - num praecla - ra Mi - hi jam non sis a -  
 si - de ro

si - de - ro Vir - go Virgi - num praecla - ra Mi - hi jam non sis a -  
 de - si - de - ro

ma - ra Fac me tecum plan - ge - re Fac ut  
 Fac ut

mara Fac me te - cum plan - ge - re

ma - ra Fac me te - cum plan - ge - re



portem Chris - ti mor - tem

Pas - si - o - nis e - jus

mor - tem Passi - o - nis e - jus sor -

Pas - si - o - nis e - jus sor - - tem

Pas - si - o - nis e - jus sor - - tem

Fac me plagis vul - ne - ra -

sor - tem Et plagas re - co - le - re

tem Et plagas re - co - le - re Fac - - - -

Et pla - gas re - co - le - re

Fac me plagis vul ne - ra - ri

Et pla - gas re - co - le - re



ri Cru-ce hâc i - ne - bri-a - ri Ob a - mo - rem fi - li -

mo - rem fi - li -

ri Cru - ce hac i - ne bri - a - ri Ob a - morem fi - - li -

Cru - ce fi - li -

Ob a - mo - rem fi - li -

i Per te Virgo sim de-fensus In di

i di

i Inflamma - tus et ac - cen - sus

i



e ju - di - ci - i Mor -  
 e ju - di - ci - i Mor -  
 e ju - di - ci - i  
 ju - di - ci - i Mor -  
 Fac me cru - ce cruce custo di -  
 Fac me cruce me cruce custo di  
 Fac me cru - ce cruce custo di - ri

te Christi prae - mu - ni ri Con - fo - ve - ri gra - tia  
 te gra - tia  
 te gra - tia  
 te gra - tia  
 ri Confove - ri gra - tia Quando  
 ri gra - tia  
 ri gra - tia  
 gra - tia



Fac ut a - ni - mae do - ne - tur  
do ne - - - tur  
done - - - tur  
do - ne - - - tur  
corpus mo - ri - e - tur Pa - radi - si  
Pa - ra -  
Pa -  
Pa -

Pa - ra - disi glo ri - a .  
Pa ra - di - si glori - a .  
Pa - ra  
glo - - - ri - a Pa - ra - disi glori - a .  
di s glo - - - ri - a Pa -  
ra - di - - si glo - ri - a Pa - ra - di - si glo - ri - a  
si glo - - - ri - a

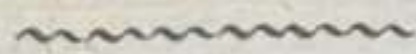


# MOTETTO

FRATRES, EGO ENIM ACCEPI A DOMINO

a due Cori

DEL SIGNOR PALESTRINA



Tempo giusto ..

Fra - tres e - go e - nim ac - ce

Fra - tres e - go e - nim ac - ce -

pi a Domi - no e - go e - nim

pi a Domi - no e - go e

Fra - tres e - go e

Fra - tres e - go

ac - ce - pi a Do - mi

sim ac - ce - pi a Do - mi - no

sim ac - ce - pi a Do - mi - no

a Do - mi - no



no quod et tra-didi vo-

no

no

no

quod et tra-di-di vo-bis

quod et tra-didi vo-bis quod et tra-di-di vo-bis

vo . vo-bis

vo-bis

bis quo-ni-am Do-mi-nus

bis quo-ni-am

bis quo-ni-am

bis quo-ni-am

quo-ni-am Do-minus Je-sus



Je-sus in qua nocte tra - de - ba - tur

Do - minus Je -

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one flat) with lyrics 'Je-sus in qua nocte tra - de - ba - tur'. The bottom staff is a piano accompaniment. The music consists of quarter and eighth notes. The system ends with a double bar line.

ac - ce - pit

sus in qua noc-te tra - de - ba - tur ac -

tur ac -

tur

tur ac -

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with lyrics 'ac - ce - pit'. The bottom staff continues the piano accompaniment. The system ends with a double bar line.



panem ac - ce - pit pa - nem  
 panem ac - ce - pit pa - nem  
 panem acce - pit pa - nem  
 pa - nem ac - ce - pit pa - nem  
 ce - pit pa - nem et gra - ti -  
 ce pit pa - nem et gra - ti - as a -  
 ac - ce - pit pa - nem et gra - ti - as  
 ce - pit pa - nem et gra - ti - as

et gra - ti - as a -  
 et gra - ti - as a -  
 et gra - ti - as a -  
 et gra - ti - as a -  
 as a - gens et gra - ti - as  
 gens et gra - ti - as  
 gens et gra - ti - as  
 gens et gra - ti - as



g - gens fregit et di - xit  
 gens fregit et di xit di - xit  
 gens fregit et di - xit di - xit  
 a - gens fre git et di -  
 a - gens fregit et  
 a - gens fre - git et di -  
 a - gens fre - git et di -

ac - cipi - te et mandu ca -  
 ac - ci - pi - te et mandu ca - te hoc  
 ac - ci - pi - te et mandu ca - te  
 ac - ci - pi - te et mandu ca - te  
 xit  
 di - xit  
 di - xit  
 xit



te hoc est corpus me - um

est cor - - pus me - um

hoc est

ac - ci - pi - te et

ac - ci - pi - te et mandu

acci - pi -

ac - ci - pi - te et

ac -

acci - pi -

man du - ca - te hoc est corpus me - um

ca - - te hoc est

te hoc est corpus me - um

ca - te est corpus me - um



te et manduca - te hoc est corpus me - um

manduca - te hoc est corpus me - um

ci pite et manduca - te hoc est corpus me - um

te et manduca - te hoc est corpus me - um

hoc

hoc

hoc

hoc

hoc fa - ci - te in

fa - ci - te in me - am com - memo - ra - tio - nem

ti - o - nem



meam comme-mora tio nem hoc fa-ci-te in me

hoc fa-ci-te in me am com

Detailed description: This system contains two systems of musical notation. The first system has a vocal line (treble clef) and a lute line (treble clef with a dashed line below). The second system has a vocal line (treble clef) and a lute line (treble clef with a dashed line below). The lyrics are: 'meam comme-mora tio nem hoc fa-ci-te in me' and 'hoc fa-ci-te in me am com'.

am comme-mo ra-ti o- - - - - nem .

o - - - - - tio - - - - - nem .

o - - - - - tio - - - - - nem .

memo-ra - ti - o - - - - - nem .

me-mora - ti - o - - - - - nem .

o nem comme-mo - ra-tio - nem .

ra - tio - - - - - nem .

o - - - - - nem .

Detailed description: This system contains two systems of musical notation. The first system has a vocal line (treble clef) and a lute line (treble clef with a dashed line below). The second system has a vocal line (treble clef) and a lute line (treble clef with a dashed line below). The lyrics are: 'am comme-mo ra-ti o- - - - - nem .', 'o - - - - - tio - - - - - nem .', 'o - - - - - tio - - - - - nem .', 'memo-ra - ti - o - - - - - nem .', 'me-mora - ti - o - - - - - nem .', 'o nem comme-mo - ra-tio - nem .', 'ra - tio - - - - - nem .', and 'o - - - - - nem .'.



# MISERERE

A DUE CORI

DI GREGORIO ALLEGRI

CORO I.º a 5.º

Miserere me-i de - - us secundum magnam

Mi - - de - - us

Mi - - de - - us - - mi-

Mi - -

Mi - - de - - us

mi-seri-cor - - diam tu - - am

misericor - - diam tu - - am

- - sericor - - di - am mi - sericordiam tu - am

mi - seri - cor - diam misericor - diam tu - - am

mi - seri - cor - - - - diam tu - - - - am

C. 2.º a 4.º

Amplius lava-me ab iniqui ta te me - - a

Am - - - - me - - a

Am - - - - me - - a

Am - - - - me - - a



et a pec-ca-to me-o mun-da mun-da me  
 et  
 et mun-da me  
 et mun-da me

Tibi soli peccavi et ma-lum co-ram te fe-  
 Tibi fe-  
 Tibi co-ram te fe-  
 Tibi fe-  
 Tibi fe-

ci ut justificeris in sermonibus tu is et vincas  
 ci ut tu  
 ci ut tu cum ju-di-ca  
 ci ut tu cum ju-di-  
 ci ut tu cum ju-di-

cum ju di - ca - - - - - ris  
 cum ju-di-ca - - - - - ris  
 - - - ris cum ju - di - ca - - - ris  
 ca - - - - - ris  
 ca - - - - - ris



Ecce enim veritatem dilexisti

Ecce dilexisti

Ecce dilexisti

Ecce dilexisti

in certa et occulta sapientiae tuae manifestas

in certa et occulta sapientiae tuae manifestas

in certa et occulta sapientiae tuae manifestas

in certa et occulta sapientiae tuae manifestas

in certitudine

in certitudine

in certitudine

in certitudine

Audienti meo dabis gaudium et laetitia

Audienti meo dabis gaudium et laetitia

Audienti meo dabis gaudium et laetitia

Audienti meo dabis gaudium et laetitia



ti - ti - am et exul tabunt os - sa

- ti - ti - am et

- ti - ti - am et hu -

ti - ti - am et

- ti - ti - am et

hu mili - a - ta

humili - a - ta

- mili - a - ta hu - mi - li - a - ta

hu - mi - li - a - ta

hu - mi - li - a - ta

Cor mundum crea in me De - us

Cor De - us

Cor De - us

Cor De - us

et spiritum rectum innova in visce ribus me - is

et me - is

et me - is

et me - is



Redde mihi laetitia salutaris tui

Redde ris tui

Redde ristui

Redde ris tui

Redde tui

et spiritu principali confirmata me

et con - fir - ma - me con

et con - firma me confir - ma

et con - firma me con -

me con - fir - ma me

confirma me confir - ma me

- fir - ma me con - firma me

me confir - ma con fir - ma me

fir - ma con - fir - ma me

Libera me de sanguinibus, Deus, Deus salutaris

Libera

Libera

Libera



6

me - - - ae et exalta - bit lingua me - a jus -

me - - - ae et

me - - - ae et

me - - - ae et

ti - ti am tu - - - - am

ti - ti am tu - - - - am

ti - ti am tu - - - - am

ti - ti am tu - - - - am

ti - ti - am tu - - - - am

Quoniam si voluisses sacrificium de - dis - sem u -

Quoniam u -

Quoniam u -

Quoniam u -

Quoniam u -

- - - ti - que ho - lo - cau - stis

- - - ti - que ho - lo - cau - stis

- - - ti - que ho - lo - caustis non delec ta -

- - - ti - que ho - lo - caustis non de - lec -

- - - ti - que ho - lo - caustis non de - lec -



non de-lecta - be - ris  
 non delecta - beris  
 - be - ris non delec - ta - be - ris  
 ta beris non de-lecta - be - ris  
 ta - be - ris non de - lec - ta - be - ris

Benigne fac Domine in bona voluntate tu - a si -  
 Benigne tu - a si -  
 Benigne tu - a si -  
 Benigne tu - a si

- - on ut aedificentur Mu - ri Je - ru - sa - lem  
 - - on ut Je - ru - sa - lem  
 - - on ut Je - ru - sa - lem  
 - - on ut Je - ru - sa - lem

Tunc acceptabis sacrificium jus - ti - tiae o - bla - ti - o -  
 Tunc  
 Tunc  
 Tunc  
 Tunc



nes, et ho - - lo - - caus - - ta

nes, et ho - - lo - - caus - ta

nes, et ho - - lo - - caus - - ta

nes, et ho - - lo - - caus - ta

nes, et ho - - lo - - caus - - ta

C. I.º a nove Piano.

Tunc im ponent su-per Al-ta-re tu-um vi-tu-los

Tunc ..... los

Tunc ..... los

Tunc ..... tu-um vi - - tu - los

Tunc ..... tu - um vi - tu - los

Cor. 2.º

Tunc im-ponent su-per Al-ta-re tu-um vi-tu-los

Tunc ..... tuum vi - - tu - los

Tunc ..... tu um vi - - tu - los

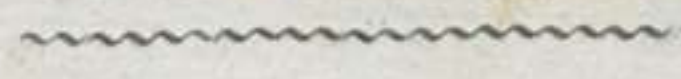
Tunc ..... tu um vi - tu - los



# MISERERE

A DUE CORI

DI TOMASO BAI.



CORO. I.º a 5.

Mi-se-re-re me-i De-us

Mi

Mi

Mi

Mi

se-cundum magnam mi-se-ri-cordi-am tu-am

se

se

se

se



Am- plus lava me ab i- ni- qui- ta- te me - a

Am me - a

Am me - a

Am me - a

et a pec- cato me- o munda munda me

et me

et me

et me

c. 1.º

Ti- bi soli pec- ca- vi et malum coram te fe - -

Ti

Ti

Ti

Ti

ci: ut jus- ti- fi- ce- ris in sermonibus tu- is

ci:

ci:

ci:

ci:



et vincas cum ju - di - ca - - - ris  
 et  
 et  
 cum ris  
 et vin - cas cum ju - di - ca - - - ris

c. 2.<sup>o</sup>

Ec - ce e - nim ve - ri - tatem di - le - xis - - -  
 Ec - ce e nim ve - ri - tatem di - le - xis  
 Ec - ce e - nim ve - ri - tatem di - le xis - ti di - lexis -  
 Ec - - - is - - -

ti in certa et oc - culta sa - pi - en - ti - ae tu - ae ma  
 ti in  
 ti in  
 ti in

ni - fes - tas - ti - mi - - - hi  
 ni - fes - tas - ti mi - - - hi  
 ma - ni - fes - tas - ti - mi - - - hi  
 ma - ni - fes - tas - ti - - - mi - - - hi



4 c. 1:

ad libitum

Audi-tui meo dabis gaudium et læ-ti-ti

Au et læ-ti-ti

Au et læ-ti-ti

Au et læ-ti-ti

Au et læ-ti-ti

Au et læ-ti-ti

am et exulta-bunt os-sa hu-mi-

am et hu-mi-

am et hu-mi-li-

am et hu-mi-

am et hu mi

li-a ta

li-a ta

a ta hu-mi-li-a ta

hu-mi-li-a ta

li-a ta



c. 2°

5

Cor mun - dum cre - a in me De - - -

Cor mundum cre - a in me De - - -

Cor mun - - dum cre - a in me De - - -

Cor mun - dum cre - a in me De - - -

- - - us et spi - ri - tum rectum in - no

- - - us et

- - - us et

- - - us et

va in vis - ce - ri - bus me - - - is

va me - - - is

va me - - - is

va me - - - is

c. 1°

Redde mihi lae - ti - ti - am sa - lu - taris tu - - - i

Red tu - - - i

Red sa - lu - taris tu - - - i

Red sa - - - i

Redde sa - lu - ta - ris tu - - - i



et spi-ri-tu prin-ci-pa-li con-fir-ma-me  
 et con firma confir-ma-me  
 et con fir - - ma-me  
 et con-fir - - ma-me  
 et con fir - - ma-me

c. 2:  
 Li-be-ra me de sanguinibus Deus Deus sa-lutis me-ae  
 Li ae  
 Li me ae  
 Li ae

et e-xal-tabit lingua mea jus-ti-tiam tu-am  
 et tu-am  
 et tu-am  
 et tu-am

c. 1:  
 Quo-ni-am si vo-lu-isses sa-cri-fi-ci-um de  
 Quo de  
 Quo de  
 Quo de  
 Quo de



dissem u - ti que : ho - lo - caus - tis non de  
 dis  
 dis  
 dis  
 dis

lec-ta-be-ris non non delecta - be - ris .  
 non de-lecta - be - ris .  
 non de-lect - ta - be - ris .  
 non de-lect - ta - be - ris .  
 non de-lect - ta - be - ris .

c. 2.  
 Be ni gne fac, Domi-ne in bona volunta-te tu-a si  
 Be si  
 Be si  
 Be si

- on : ut æ-di - fi-centur muri Je - ru - sa - lem  
 - on lem  
 - on lem  
 - on lem



A. otto pieno.

tunc im-ponent super Al-tare tuum vi-tu-

tunc

tunc

tunc

Tunc im-ponent super Alta-re tuum superAl-

Tunc tu - um tuum vi-tu

Tunc tu-um

Tunc

los super Al-ta-re tu um vi - tu-los

los super Al-ta-re tu um vi-tu - los

los su - los .

los su - los .

ta-re al-ta-re tu - um vi - tu - los .

los tu - um vi - tu - los .

los los .

los tu - um vi - tu - los .



# RICERCARI

A QUATTRO VOCI

Sopra gli otto tuoni del Canto-fermo .

DI GIOV. PIETR: ALOIS. DA PALESTRINA...

I.º Tuono .

The musical score is written in four systems, each containing four staves. The first system is labeled 'I.º Tuono'. The notation is in a common time signature and uses a mix of treble and bass clefs. The music is polyphonic, with each voice part having its own melodic line. The paper shows signs of age, including foxing and staining.



The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the second line), and the fourth staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, as well as rests.

The second system of musical notation consists of four staves, continuing the piece with similar notation and rhythmic patterns as the first system.

The third system of musical notation consists of four staves, showing a continuation of the musical composition.

The fourth system of musical notation consists of four staves, featuring more complex rhythmic figures and melodic lines.

The fifth system of musical notation consists of four staves. It begins with a double bar line and a marking "2.º T." above the first staff, indicating a second ending or a specific section. The notation continues with various note values and rests.



Handwritten musical notation system 1, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features various note values, including quarter and eighth notes, and rests.

Handwritten musical notation system 2, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.

Handwritten musical notation system 3, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.

Handwritten musical notation system 4, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.

Handwritten musical notation system 5, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.



4

3. T.



This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble or a vocal and instrumental piece. The page is numbered '5' in the upper right corner and contains three Roman numerals 'III' in the top right margin. The notation is organized into five systems, each consisting of four staves. The first three staves of each system are in treble clef, and the fourth staff is in bass clef. The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and phrasing slurs. The paper is aged and shows signs of wear, including foxing and some staining.

12.



The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, as well as rests.

The second system of musical notation consists of four staves, continuing the piece with similar rhythmic and melodic patterns as the first system.

The third system of musical notation consists of four staves, showing further development of the musical themes.

The fourth system of musical notation consists of four staves. It includes a section marked "4<sup>o</sup> T." (4th measure rest) in the top staff, where the music is held in suspension for four measures. The notation includes various rests and note values.

The fifth system of musical notation consists of four staves, concluding the page with a final melodic and harmonic statement.



A handwritten musical score on five systems of staves. Each system consists of four staves: a treble clef staff at the top, followed by three bass clef staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The paper is aged and shows some staining. A small number '7' is written in the top right corner of the page.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the lower staves.

The second system of musical notation consists of three staves, continuing the piece from the first system. It maintains the same clef arrangement and musical style.

The third system of musical notation consists of three staves. The notation includes various note values and rests, with some notes beamed together.

5.º T.

The fourth system of musical notation consists of four staves. The top staff is in treble clef, the second in alto clef, the third in bass clef, and the fourth in bass clef. The music continues with a similar melodic and rhythmic structure.

The fifth system of musical notation consists of four staves, concluding the piece on this page. The notation is consistent with the previous systems.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a single system with a common time signature. The notation includes various note values, rests, and phrasing slurs.

The second system of musical notation consists of three staves, continuing the piece from the first system. It features similar notation with treble, alto, and bass clefs, showing a continuation of the melodic and harmonic lines.

The third system of musical notation consists of three staves. The notation continues across the staves, with some notes beamed together and others marked with slurs, indicating phrasing.

The fourth system of musical notation consists of three staves. The music continues with a mix of eighth and sixteenth notes, and rests, maintaining the piece's structure.

The fifth system of musical notation consists of three staves, which appears to be the final system on this page. The notation concludes with various note values and rests across the staves.



The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the second line). The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

The second system of musical notation consists of four staves, continuing the piece with similar notation and rhythmic patterns as the first system.

The third system of musical notation consists of four staves. A double bar line is present in the second measure of the top staff, with the marking "6: T." written above it. The notation continues with various note values and rests.

The fourth system of musical notation consists of four staves, showing further development of the musical themes.

The fifth system of musical notation consists of four staves, concluding the page with a final melodic and harmonic phrase.



The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are also treble clefs with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same four-staff structure and key signature, with similar rhythmic patterns and melodic lines.

The third system of musical notation consists of four staves. The notation continues with various rhythmic figures and melodic phrases across the four staves.

The fourth system of musical notation consists of four staves. The music continues with a mix of rhythmic and melodic elements.

The fifth system of musical notation consists of four staves, concluding the piece on this page. The notation includes various note values and rests.



The first system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

The second system continues the musical piece with four staves, maintaining the same clefs and key signature as the first system. It contains similar rhythmic patterns and melodic lines.

The third system features a double bar line and a marking '7: T.' above the first staff, indicating a section change or a specific measure. The notation continues across four staves.

The fourth system consists of four staves of musical notation, continuing the piece with various rhythmic and melodic elements.

The fifth and final system on the page consists of four staves of musical notation, concluding the piece with various note values and rests.



This page contains five systems of handwritten musical notation. Each system consists of four staves: a top staff with a treble clef and a bottom staff with a bass clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a historical style, likely from the 17th or 18th century. The paper shows signs of age, including yellowing and foxing.



The first system of music consists of four staves. The top staff is in treble clef, and the three lower staves are in bass clef. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure.

The second system continues the musical piece with four staves. It features similar notation to the first system, with a focus on melodic lines and harmonic accompaniment.

The third system of music also consists of four staves. The notation shows a continuation of the piece, with intricate melodic passages and harmonic support.

The fourth system of music is composed of four staves. It maintains the same notation style, showing the progression of the musical work.

The fifth and final system on the page consists of four staves. It begins with a double bar line, followed by the marking "8. T." which likely indicates the start of a new section or a specific measure. The notation continues with the same style as the previous systems.



The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, and the fourth is a bass clef. The music features a variety of note values including eighth and sixteenth notes, often grouped with beams and slurs. There are several rests throughout the system.

The second system of music consists of four staves. It continues the musical piece with similar notation to the first system, including treble and bass clefs and various rhythmic patterns. The paper shows signs of age with some staining.

The third system of music consists of four staves. The notation continues across the staves, maintaining the same key signature and clef structure. The music is dense with notes and rests.

The fourth system of music consists of four staves. The musical notation is consistent with the previous systems, showing a progression of notes and rests across the staves.

The fifth system of music consists of four staves. This system concludes the piece on this page with final notes and rests. The paper is heavily stained, particularly on the right side.



The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

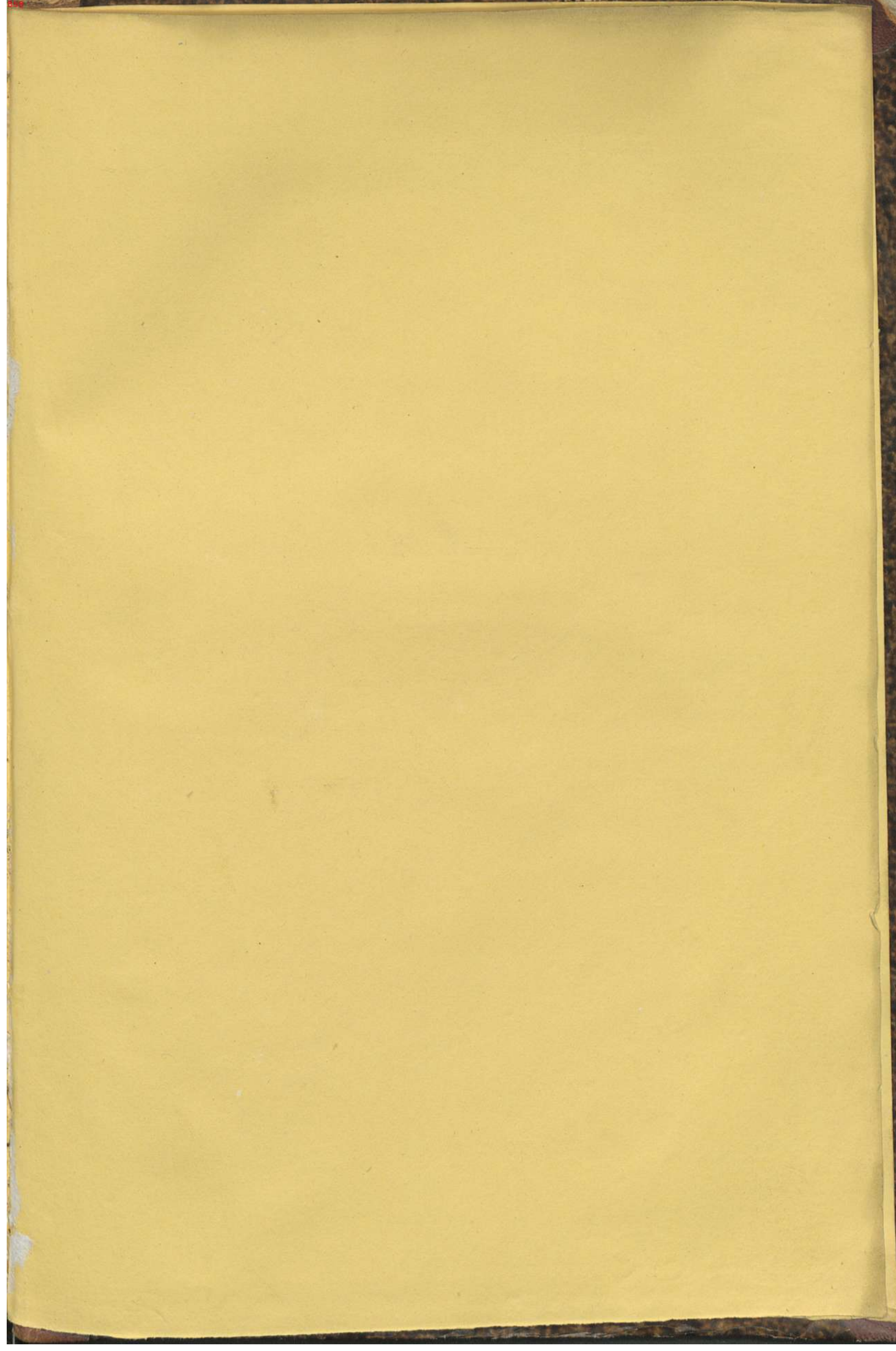
The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same clefs and key signature, with similar rhythmic patterns and melodic lines.

The third system of musical notation consists of four staves. This system shows more complex rhythmic figures, particularly in the upper staves, with frequent sixteenth and thirty-second notes.

The fourth system of musical notation consists of four staves. The music continues with a mix of melodic and rhythmic elements, including some longer note values and rests.

The fifth system of musical notation consists of four staves, concluding the page. It features a final cadence with a double bar line at the end of the piece. A small 'c' is visible at the bottom right of the page.











Zettler



