

3. Offertorium de Sanctissimo Sacramento.

(1750)

Andante.

Violino I.

Violino II.

Soprano.

Tenore.

Basso continuo.

Cembalo.

SOLO
Pa - ra - sti, pa - ra - sti, pa - ra - sti in con - spe - ctu me -

p

6 7 6 7 #

- o, pa - ra - sti men - sam, ad - ver - sus e - - os, ad - ver - sus e - - os, ad - ver - sus

tr.

6 # 7 6 7 # 6

cresc.

e - os, qui tri - bulant me, ad - ver - sus e - - os, qui tri - bulant me.

f

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

f *mf* *cresc.* *f*

SOLO
Pa - ra - sti, pa - ra - sti, pa -

tr. *p* *p* *cresc.* *f* *p*

- ra - sti in conspectu me - o men - sam. ad-versus e - os, ad-versus

p *cresc.* *f* *p* *cresc.*

e - os, ad-versus e - os, qui tri - bulant me, ad-versus e - os, qui tri - bulant

f *p* *p* *f* *p*

me, ad-ver-sus e - - os, qui tri - bulant me, ad-ver-sus e - - os, qui tri - bulant

6 6 3 6 6 3

f *p* *f*

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The vocal line has dynamic markings of *f* and *p*. The piano accompaniment includes a treble and bass clef with various chords and melodic lines. The double bass line has fingerings indicated by numbers 6, 6, 3, 6, 6, 3.

me.

f

Detailed description: This system contains the next two measures. The vocal line continues with the word 'me.' and has a dynamic marking of *f*. The piano accompaniment and double bass line continue with their respective parts. The double bass line has fingerings 6, 6, 7, 5, 6.

f

Detailed description: This system contains the final two measures of the page. The vocal line features trills and triplets. The piano accompaniment and double bass line continue with their respective parts. The double bass line has fingerings 6, 6, 3, 6, 6, 6, 4, 3.

Adagio.

Vivace.

Trombone I.

Trombone II.

Trombone III.

Violino I.

Violino II.

SOPRANO.

ALTO.

TENORE.

BASSO.

Basso continuo.

Cembalo.

Adagio.

Vivace.

[Organo come sta in parti del Coro]

[Vcello.] [e Basso]

su-mitur, in quo Chri - - stus su-mitur, re - co-litur me-mo-ri-a pas-si - o-nis e - ius, mens.

- quo Christus, in quo Christus su - - mi-tur, re - co-litur me-mo-ri-a pas-si - o-nis e - ius,

in quo Chri - - stus su - - mi-tur, re - co-litur me-mo-ri-a pas-si - o-nis e - ius,

Christus, in quo Chri - - stus su - - mi-tur, re - co-litur me-mo-ri-a pas-si - o-nis e - ius,

cresc. *f* *mf*

im-ple-tur gra-ti-a, mens im-ple-tur gra-ti-a, mens im-ple-tur gra-ti-a et fu-tur-ae glo-ri-ae, mens im-ple-tur gra-ti-a, mens im-ple-tur gra-ti-a, mens im-ple-tur gra-ti-a et fu-tur-ae glo-ri-ae, mens im-ple-tur gra-ti-a, mens im-ple-tur gra-ti-a, mens im-ple-tur gra-ti-a et fu-tur-ae

[Vcl.] [Bass.]

cresc. poco

Allegro.

tu-rae glo-ri-ae no-bis pi-gnus da-tur, no-bis pignus da-tur. Al-le-lu-ja, fu-tur-ae glo-ri-ae no-bis, nobis pignus da-tur, no-bis pignus da-tur. Al-le-lu-ja, et fu-tur-ae glo-ri-ae no-bis pignus da-tur, no-bis pignus da-tur. Al-le-lu-ja, glo-ri-ae, et fu-tur-ae glo-ri-ae nobis pignus da-tur, no-bis pignus da-tur. Al-le-lu-ja,

a poco *f* *mf*

Allegro.

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

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

al - le - lu - ja,

al - le - lu - ja,

7 9 3

[senza Bassi]

Org. solo
senza Cembalo

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

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

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

[Violoncelli] 4/2 6 4/2 6 2 6 3 4/2 6

Cemb.

