

SELECTION
of
Sacred Music
from
the Works of some of

THE MOST EMINENT COMPOSERS,

of
Germany & Italy,

Respectfully inscribed to the R. Hon^{ble}
The Earl of Dartmouth,

by
C. J. Latrobe.

Vol. 1.

The Vocal Parts in Score,
The Instrumental adapted to the Pianoforte.

LONDON, 1806.

Printed & Sold, by Robert Birchall, N. 133, New Bond Street,

Price Two Guineas.

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P R E F A C E.

BY the dignified and powerful example and patronage of our SOVEREIGN, SACRED MUSIC has still retained some value in this country, and a taste for devotional compositions has been preserved among the lovers of Music in general.

HANDEL is said to have looked up to HIM for the protection necessary to preserve his Works from sinking into oblivion, and Providence seems to have thus directed the greatest musical talents to seek and find the most powerful support, in the discernment of the best judge of their worth.

Dr. BURNEY, in the preface to his account of the commemoration of HANDEL in 1784, observes "That, notwithstanding the frequent complaints that are made of the corruption of Music, of public caprice, and private innovation, there is perhaps no country in Europe where the productions of old masters are more effectually preserved from oblivion than in England." He proceeds, with his usual ability, to shew, by what various means this is effected. May I add, that, on investigation, the means themselves will be found chiefly to centre in the example and encouragement of a monarch, beloved and imitated, as not only the nominal, but the real and firm patron of true excellence in every art and science. Without such patronage, HANDEL himself might have been supplanted, and a taste for Sacred Music found only among the few, who rise superior to the fashion of the day.

The just partiality of this nation for the works and style of the immortal HANDEL, ought, however, not to exclude attention to the compositions of other great masters, and admiration of their innumerable beauties. Hitherto, indeed, little has been known of the labours of the many eminent composers for the church in Germany and Italy, except by those who had the means of obtaining Sacred Music from abroad, and performing it at their own houses. Dr. BURNEY'S History of Music first afforded to the English public an opportunity of becoming acquainted with the works and character of foreign authors. This history, which has been the ground-work of various subsequent publications, both here and abroad, while it discovers the most indefatigable study, and extensive knowledge of every branch of science connected with Music, possesses also this singular excellence, that not only to such as are in quest of musical subjects, but to all descriptions of readers, it affords a source of most useful and interesting information; insomuch that Dr. JOHNSON, who never had any ear or taste for Music, used in his latter years to say, "that though he no longer read any books throughout, he could relish a larger slice of BURNEY'S History of Music, than of any other work whatever.

By the course of lectures delivered at the Royal Institution by Dr. CROUCH, Professor of Music in the University of Oxford, the works of foreign composers are becoming more generally known; especially as he possesses the power of immediately exhibiting specimens of different styles, by a most masterly performance.

But though the attention of many lovers of Music has been thus directed to an examination of the compositions of foreign masters, yet the Editors and Printers of Music in this country cannot venture to present them with full scores of works, which have not, by some means, acquired celebrity in the public esteem, for which an opportunity is but seldom afforded. Under such circumstances, I trust, this SELECTION OF SACRED MUSIC will be acceptable to them. I have adopted that mode which appeared to me most likely to answer the end proposed, by compressing the instrumental parts, as much as possible, into a full adaptation for the piano-forte, and confining my choice to such pieces as may be easily understood, and decently performed, even by any amateurs, who have acquired a moderate degree of skill and taste.

To find English words suited to Music, originally applied to Latin, Italian, or German, is a task so difficult, that rather than rob the Music of its character, by forcing it into another metre, I retained the Latin and Italian words, but I have avoided the German, as a language less known. Unscriptural addresses and expressions are likewise omitted, for which I need offer no apology. The verse, "*Recordare, &c.*" in the Dies Iræ, suits the exquisite Music of the air of ASTORGA, p. 158, as well as the *Sancta Mater*, for which it was originally composed.

Three pieces I have transposed, to suit the present pitch of musical instruments, viz. the air by CALDARA, p. 34, from B to G—the chorus by GRAUN, p. 132, from C to A—the Lauda by Hasse, page 161, from F to D.

Of the authors, specimens of whose works are inserted, the following short account may not be unacceptable.

ASTORGA, Baron d', lived in the first half of the last century. By introducing the greater part of his Stabat Mater into the Selection, I did not think myself trespassing on the patience of the subscribers.

BACH, Charles Philip Emanuel, Master of the Chapel of the Princess AMELIA of Prussia, and director of Music at Hamburg. He was the second son of the celebrated JOHN SEBASTIAN BACH, and born at Weimar, in March 1714. Having studied the Law at the public schools, both at Leipsic and Frankfort on the Oder, and Music under his excellent father, he was in 1740, appointed Chamber-musician to FREDERICK the Great, at Berlin. In 1767 he took up his residence at Hamburg, where he died in 1788, aged 74. HAYDN considers him as the author of all modern elegance and gracefulness in execution; and in conversation with me, went so far as to say, with his usual modesty, that but for studying BACH'S Works, he had himself been a clumsy Composer. See BURNEY'S Hist. of Music, Vol. IV. p. 596, &c.

CALDARA, Antonio, born at Venice, about 1680, was Vice-master of the Chapel of the Court of Vienna from 1714 to 1763. Besides being a capital performer on the Violincello, he is justly considered as one of the greatest composers, both for the Church and Stage, that Italy can boast. Hist. of Music, Vol. iv. p. 533.

CIAMPI, Francesco, was born at Naples about the beginning of the last century, and the author of many admirable productions for the Church. He was remarkable for his strict attention to musical rules. Hist. of Music, Vol. iv. p. 538.

GRAUN, Charles Henry, Master of the Chapel of FREDERICK the Great, at Berlin. This excellent and favourite composer was born at Wahrenbrueck in Saxony, and educated in the school of the Holy Cross at Dresden. In the beginning of his musical career, he devoted his talents chiefly to the Church. He was first engaged by the king, when Prince of Prussia, at Rheinsberg, in 1735, as a Singer and Composer, and afterwards sent for the sake of improvement to Italy. His compositions are numerous, and deservedly held in the highest estimation. He died universally lamented, in the year 1759. See Dr. Calcott's Musical Grammar, p. 220.

HASSE, John Adolph, was a native of Saxony, and born at Bergedorf near Hamburg, but deserves a first place in the list of Neapolitan composers. He studied Music, and first displayed his extraordinary genius at Naples, in 1725. Dr. BURNEY has given a very interesting account of him, in the first volume of his Musical Tour, p. 315. In 1730 he was Master of the Chapel of the King of Poland and Elector of Saxony, and from that time to 1755, justly enjoyed the greatest share of the public favor. In England his superior merit has hitherto been unknown to the Public; for, besides a *Salve Regina*, long out of print, from which the beautiful air, p. 83, is taken, none of his works have been published in this country. But in Germany and Italy, and with all those who are acquainted with his compositions, he is held in the highest estimation. I regret that my limits will not admit of a more ample account of the character and works of this great Composer, during whose musical reign the Chapel at Dresden stood unrivalled in excellence. He retired in old age to Venice, where he died in 1784. The Italians distinguished him by the name of *Il Sassone*.

HAYDN, Joseph, Master of the Chapel of Prince ESTERHAZY, was born at Rhorau, in Lower Austria, in 1733. He is justly considered as the Father of Music in our day; for though, during his younger years, he diligently studied the works of every great master, antient and modern, his transcendent genius, soaring above them all, soon called the attention of the whole musical world upon himself: all admiring him, first for the beauty, boldness, and originality of his Works, and afterwards regarding him as the best pattern for study and imitation. Far from being actuated by the impulses of envy, so common among the sons of *harmony*, I never heard him speak of his numerous imitators, (whose airy productions, more suited to the indolence of some, and to the weak musical capacity of others, seemed even to supplant the original, in the public esteem), without allowing them all the merit which they really

possess. To enter into a description of his worth, both as the greatest Master of the Art, and as a private character, would exceed my ability. The admission of the sweet chorus, p. 137, into this volume, by particular desire, was an exception to rule, as I had purposed confining myself to the works of deceased masters. I again refer to Dr. BURNLEY, for a further account of this matchless Composer, in his History of Music, Vol. iv. p. 599.

HAYDN, Michael, formerly Director of Music at Salzburg; brother to JOSEPH, and according to the testimony of the latter, in no way inferior to him as a musical genius, though he has not been equally distinguished and successful. In 1801, he was appointed, at his brother JOSEPH's request, to an advantageous situation in the Chapel of Prince ESTERHAZY, and both with the venerable Prince and the Emperor of Germany, met with that regard which his great abilities deserved. His compositions for the Church are said to be numerous, and of the most excellent kind. The verses here inserted, taken from a Mass, composed for the use of Country Churches, may serve to show, how wide the difference is, between the taste and ability of English and German parish-singers.

MOZART, Wolfgang Amadeus. To use HAYDN's own words, "the most extraordinary, original and comprehensive musical genius ever known in this or any age or nation." He was born 1757, and astonished the Musical World by his premature talents, even during infancy. In his seventh year he went to Paris and London, and in 1769 to Rome, where he was made knight of the Golden Spur by the Pope. He was first engaged as Concert-master by the Archbishop of Salzburg, but having too little scope for his genius in that service, he returned to Vienna in 1780. In 1788, he was appointed Master of the Chapel of the Archduke FRANCIS. He died in October 1791, aged 34. For musical eloquence and refined taste in every species of composition, HAYDN alone is his equal; nor has he been excelled in elaborate and learned Works by the most theoretical Masters of antient or modern times. The loss of this admirable Composer in his best years, seems irretrievable.

PERGOLESI, Giovanni Battista, was born at Casoria, near Naples, in 1704, and educated at the Conservatorio di poveri di Giesu Christo. At the early age of 14, he distinguished himself by various compositions, in a superior style of elegant melody and modulation. He particularly enjoyed the patronage of the Prince of Stigliano, Master of the Horse to the King of Naples. His compositions are well known, and every where deservedly admired. His countrymen even bestowed on him the name of *Il Divino*. He died, greatly lamented, in his 34th year, in 1737. See History of Music, Vol. iv. p. 551.

ROLLE, John Henry, director of Music at Magdeburg, was born at Quedlinburg in 1714. As early as his 13th year he composed a complete service, which was well received. From 1736 to 1740, he studied Philosophy and Law, at Leipsic, but afterwards devoted his musical talents to the Church, and was a favourite and truly devotional harmonist. He died in the year 1785.

WOLF, Ernestus William, was born at Great Behringen, near Gotha, in 1735, and is justly esteemed as a Composer of much originality. Having

completed his studies at Jena, he was, in 1761, appointed Concert-master to the Duke of WEIMAR.

Having thus given a brief account of the few great composers in Germany and Italy, of whose Works specimens are here presented to the Public, I have only to make an apology for any appearance of partiality in my choice of them, by granting that I am as little free from prejudices in myself, and from the weakness of yielding to those of my friends, as other men. I hope, however, that none will be found unworthy of a place in such a selection.

To the Subscribers I beg leave to return my best thanks for the patronage they have given to a Work, which, but for their encouragement, durst hardly have ventured to intrude itself, with its old-fashioned dress, into public notice; and the pleasure it has afforded to many of them, I consider as the most grateful and complete reward. If they wish for its continuance, I shall willingly contribute to furnish them with more extracts of such works as are within my reach.

C. I. LATROBE.

LONDON, *August* 19, 1806.

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TE DEUM LAUDAMUS.

CORO.

C.H.GRAUN.

ALLEGRO

unis

The musical score is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a bass clef. The tempo is marked 'ALLEGRO'. The score is for a choir ('CORO.') and is composed by C.H. Graun. The piece is in unison ('unis'). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. There are several trills ('tr') and mordents throughout the piece. Fingerings are indicated by numbers 1-5. The piece ends with a 'No. 1.' marking.

Te Deum lau - da - - - - - mus! Te

Te Deum lau - da - - - - - mus! Te

Te Deum lau - da - mus! Te Deum lau - da - mus! Te Deum lau - da - mus! Te

Te Deum lau - da - mus! Te Deum lau - da - mus! Te Deum lau - da - mus! Te

unis.

8 7 6 5
6 5 4 3

8 7 6 5
6 5 4 3

Dominum confi - te - mur, Te Dominum confi - te - mur! Te Deum lau -

Dominum confi - te - mur, Te Dominum confi - te - mur! Te Deum lau -

Dominum confi - te - mur, Te Dominum confi - te - mur! Te Deum lau -

Dominum confi - te - mur, Te Dominum confi - te - mur! Te Deum lau -

6 5 7 9 6 6

4 3 4 3

da - - - - - mus! Te Deum lau -

- da - mus! lau - da - mus! lau - da - - - - - mus! Te Deum lau -

- da - mus! lau - da - mus! lau - da - - - - - mus! Te Deum lau -

- da - - - - - mus! Te Deum lau -

6 6

da - mus, lau - da - mus, lau - da - mus! Te Do - minum confi -

da - mus, lau - da - mus, lau - da - mus! Te Do - minum confi -

da - mus, lau - da - mus, lau - da - mus! Te Do - minum confi -

da - mus, lau - da - mus, lau - da - mus! Te Do - minum confi -

6 7 7 6 7 7 8 7 6 5 6 5 4 #

te - mur! Te Dominum confi - te - mur! Te Dominum confi - te -

Dominum confi - te - mur! Te Dominum confi - te -

te - mur! Te Dominum confi - te - mur! Te Dominum confi - te -

Dominum confi - te - mur! Te Dominum confi - te - mur! Te Dominum confi -

te - mur! Te confi - temur!

te - mur! Te confi - temur!

te - mur! Te confi - temur!

te - mur! Te confi - temur!

Nº1.

con-fi-te-mur Te Do-minum Te Do-minum
con-fi-te-mur Te Do-minum Te Do-minum
con-fi-te-mur Te con-fi-te-mur Te con-fi-te-mur
Te con-fi-te-mur, Te con-fi-te-mur, Te con-fi-
Te Do-minum con-fi-te-mur Te Do-minum con-fi-te-
Te Do-minum con-fi-te-mur Te Do-minum con-fi-te-
-te-mur Te Do-minum con-fi-te-mur Te Do-minum con-fi-te-
-mur, Te Do-minum con-fi-te-mur, Te
-mur, Te con-fi-te-mur, Te con-fi-te-mur, Te Do-minum con-fi-te-mur, Te
-mur, Te con-fi-te-mur, Te con-fi-te-mur, Te Do-minum con-fi-te-mur, Te
-mur, Te con-fi-te-mur, Te con-fi-te-mur, Te Do-minum con-fi-te-mur, Te

No. 1.

confi - te - mur!

confi - te - mur!

confi - te - mur!

confi - te - mur!

Te æ - ter - num Pa - - -

Te æ - ter - num Pa - - -

Te æ - ter - num Pa - trem,

Te æ - ter - num Pa - trem,

6

æ-ter-num Pa-trem, æ-ter-num Pa-trem om-nis

æ-ter-num Pa-trem, æ-ter-num Pa-trem om-nis

8 7 6 5
6 5 4 3

47

ter-ra, om-nis ter-ra, omnis terra vene-ra

ter-ra, om-nis ter-ra, omnis terra vene-ra-tur, vene-

ter-ra, om-nis ter-ra, omnis terra vene-ra-tur, vene-

ter-ra, om-nis ter-ra, omnis terra vene-ra

9 8 7 6 5
4 3 2 1

9 8 7 6 5
4 3 2 1

6 7 7

tur, omnis terra vene-ra

-ra-tur vene-ra-tur, omnis terra vene-ra-tur, vene-

-ra-tur vene-ra-tur, omnis terra vene-ra-tur, vene-

-tur, omnis terra vene-ra

6 7 7 6 8 7 6 5
6 5 4 3

7 6 7 7

tur, omnis terra vene-
 ra - tur, vene - ra - tur, omnis terra vene-
 ra - tur, vene - ra - tur, omnis terra vene - ra - tur,
 - tur, omnis terra vene - ra - tur,
 6 7 7 8 7 6 5
 6 5 4 #

ra - tur, omnis terra vene - ra -
 ra - tur, omnis terra vene - ra -
 omnis terra vene - ra - tur ve - ne - ra
 omnis terra vene - ra - tur ve - ne - ra -

tur,
 tur,
 tur,
 tur,
 N° 1. 7 7 6 5 4 6 6 6 7 5

8

vene - ra - tur, Te Pa - trem Te Pa - trem,
 vene - ra - tur, Te Pa - trem Te Pa - trem,
 Te æ - ternum Pa - trem æ - ter - num Patrem æ - ter - num -
 ve - ne - ra - tur, Te æ - ternum Pa - trem æ - ter - num Patrem,

6 5 7 7 8 6 5 7

om - nis ter - ra, omnis ter - ra, omnis ter - ra ve - - - ne -
 om - nis ter - ra, omnis ter - ra, omnis ter - ra ve - - - ne -
 Pa - - - trem, omnis ter - ra, omnis ter - ra ve - - - ne -
 om - nis ter - ra, omnis ter - ra, omnis ter - ra ve - - - ne -

7 6 5 6 8 7 9 8 7

ra - - - tur, ve - - - ne - ra - tur!
 ra - - - tur, ve - - - ne - ra - tur!
 ra - - - tur, ve - - - ne - ra - tur!
 ra - - - tur, ve - - - ne - ra - tur!

No. 1. 6 5 9 7 5 4 3 6 6 6 5 4 3

om - nis terra, om - nis ter - ra ve - ne - ra - - - tur!

om - nis terra, om - nis ter - ra ve - ne - ra - - - tur!

om - nis terra, om - nis ter - ra ve - ne - ra - - - tur!

om - nis terra, om - nis ter - ra ve - ne - ra - - - tur!

7 7 6 6 5 4 3 6 6

ve - ne - ra - - - tur!

ve - ne - ra - - - tur!

ve - ne - ra - - - tur!

ve - ne - ra - - - tur!

6 6 5 6 4 3 7 6 5 4 3

p unis

N.º 1. 7 6 5 6 5 7 6 5 6 4 3

SOLO

Tibi om - nes An - ge - li

Tibi coeli et u - ni -

inces -

Tibi Cheru - bim et Sera - phim

- ver - sae po - - tes - tates

sa - - bi - li vo - ce pro - clamant in - ces - sa - bi - li

inces - - sa - bi - li vo - ce pro - clamant in - ces - - sa - - bi - li

inces - - sa - bi - li vo - ce pro - clamant in - ces - sa - bi - li

LARGO

voce pro - clamant, pro - cla - - mant, Sanc - tus, Sanc - tus,

voce pro - clamant, pro - cla - - mant, Sanc - tus, Sanc - tus,

voce pro - clamant, pro - cla - - mant, Sanc - tus, Sanc - tus,

Sanc - tus, Sanc - tus,

LARGO

Sanc - tus Domi - nus De - us Sa - - ba - oth! Sanc - tus,

Sanc - tus Domi - nus De - us Sa - ba - - oth! Sanc - tus,

Sanc - tus Domi - nus De - us Sa - - ba - oth! Sanc - tus,

Sanc - tus Domi - nus De - us Sa - ba - - oth! Sanc - tus,

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - oth!

Sanc - tus, Sanc - tus Domi - nus De - us Sa - ba - - oth!

Nº 1. 6 5 6 7 6 7 6 5 4

Ple-ni: sunt coe - - - li et ter - - -

Ple-ni sunt coe - - - li et ter - - -

Ple-ni sunt coe - li, sunt coe-li et ter-ra sunt coe-li et

Ple-ni sunt coe - li, sunt coe - li et ter - ra sunt coe - li et

8 7 6 5 / 6 5 4 3 8 7 6 5 / 6 5 4 3

- - ra, Ma - - jes - - ta - tis, Ma - - jes - - ta - tis,

- - ra, Ma - - jes - - ta - tis, Ma - - jes - - ta - tis,

ter - ra, Ma - - jes - - ta - tis, Ma - - jes - - ta - tis,

ter - ra, Ma - - jes - - ta - tis, Ma - - jes - - ta - tis,

6 4 / 5 3 6 4 / 5 3

Glo - - - ri - æ - - - tu - - - æ!

Glo - - - ri - æ - - - tu - - - æ!

Glo - - - ri - æ - - - tu - - - æ! Ple - ni sunt

Glo - - - ri - æ tu - - - æ! Ple - ni sunt

Nº 1. 6# 7 6

Ple - ni sunt coe - li coe - li et ter - ra Majestatis, Gloriæ tuæ

coe - li coe - li et ter - ra Majestatis, Gloriæ tuæ

coe - li coe - li et ter - ra Majestatis, Gloriæ tuæ

4 6 6 9 7
2 4

tuæ, Majesta - tis Gloriæ tuæ Majesta - tis Gloriæ tuæ, Majesta - tis Gloriæ tuæ

tuæ, Majesta - tis Gloriæ tuæ Majesta - tis Gloriæ tuæ Glo - riæ tuæ

Majesta - tis, Gloriæ tuæ Majesta - tis Gloriæ tuæ Glo - riæ tuæ

Majesta - tis, Gloriæ tuæ Majesta - tis Gloriæ tuæ Glo - riæ tuæ

2 6 9 7 6 6
4

tuæ, Majestatis, Majestatis Glo - riæ tu - - æ, Ma - jes - - ta - - tis - tuæ, Majestatis, Majestatis Glo - riæ tu - - æ, Ma - jes - - ta - - tis - tuæ

tuæ, Majestatis, Majestatis Glo - riæ tu - - æ, Ma - jes - - ta - - tis - tuæ, Majestatis, Majestatis Glo - riæ tu - - æ, Ma - jes - - ta - - tis - tuæ

tuæ, Majestatis, Majestatis Glo - riæ tu - - æ, Ma - jes - - ta - - tis - tuæ, Majestatis, Majestatis Glo - riæ tu - - æ, Ma - jes - - ta - - tis - tuæ

Glo-riæ tu - - æ Glo - - - riæ tu -
Glo-riæ tu - - æ Glo - - - ri-æ tu -
ta - - tis Glo-riæ tu - - æ Glo - - - ri-æ tu -
ta - - tis Glo-riæ tu - - æ Glo - - - ri-æ tu -

6 4 7 6 6 5 6 4 3

æ, Gloriae tu - - - æ!
æ, Gloriae tu - - - æ!
æ, Gloriae tu - - - æ!
æ, Gloriae tu - - - æ!

7 6 6 6 5 3 7 6

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

MISERERE. PSALM LI. VV. 2 & 3.

FRANCESCO CIAMPI.

ALTO

LARGHETTO

Amplius la_v_a me ab i_

O my God! wash thou me, from

CEMBALO

p f p f p f p f p

ni_quita-te mea et a pec-ca-to me - - - o

mine ini-qui-ty and cleanse me from my sin and cleanse me

munda me et a pec-ca - - - to me - - - o munda

from my sin For I acknowledge my transgressions and my sin is ever be - fore

me Amplius la_v_a me ab i - ni_qui_ta-te mea

me! O my God! wash thou me from mine i-ni-qui - -ty,

p f p f p f p f p

et a pecca - - to me - - - o et a pecca - to me - - - o
 and cleanse me from my sin, O cleanse me from my sin

mun - da me - munda me Amplius la - - va me ab i - - ni - qui - ta - te
 cleanse - - me from my sin O my God, wash thou me from mine i - niqui -

mea et a pec - ca - - to me - - - o munda me
 ty and cleanse me from my sin and cleanse me from my sin

et a pecca - - - to me - - - - o munda me!
 For I acknowlegemy transgressions and my sin is ever be - fore me!

ORATORIO. Conversion of St Austin.

G.A.HASSE.

CORO.

LENTO
MA POCO

Nº 2.

huic a - mo - rem pu - rum in - spi - ra
 huic a - mo - rem pu - rum in - spi - ra, in - spi - ra O
 in - spi - ra, De - us
 in - spi - ra, in - spi - ra

De - us al - - - me! huic a - mo - rem pu - rum a - mo - rem
 De - us al - - - me! huic a - mo - - - - rem
 al - - - - me! huic a - mo - rem
 De - us al - - - - me! huic a - mo - rem pu - rum

purum et humiles has cu - - ras da illi vince - - re
 purum et humiles has cu - - ras da illi vince - - re
 purum et humiles has cu - - ras da illi vince - - re
 purum et humiles has cu - - ras da illi vince - - re

vin - ce - re, et humiles has cu - - - - ras

vin - ce - re, et humiles has cu - - - - ras

vin - ce - re, et humiles has cu - - - - ras

vin - ce - re, et humiles has cu - - - - ras

da il - li vin - ce - re.

da il - li vin - ce - re.

da il - li vin - ce - re.

da il - li vin - ce - re.

p Fac, Fac,

Fac, Fac,

Nº 2.

fac ne sit spar sus frus - - - tra pro e - - - o

fac ne sit spar sus frus - - - tra pro e - - - o

Chris ti san - - guis da a - - ni - - mam lan - guen - - -

Chris ti san - - guis da a - - ni - - mam lan - guen - - -

Da a - ni - - mam lan - - guen - - - - -

Da a - ni - - mam lan - - guen - - - - -

tem le - va - ri le - - - va - - -

tem le - va - ri le - - - va - - -

tem le - va - ri le - va - ri le - - - va - ri le - - -

tem le - va - ri le - va - ri le - - - va - ri le - - -

ri, tu - o fa - vo - re, da a - ni

ri, tu - o fa - vo re, da a - ni

va - ri, tu - o fa - vo - re,

va - ri, tu - o fa - vo - re,

mam lan - guentem le - va - ri tu - o fa - vo - re!

mam lan - guentem le - va - ri tu - o fa - vo - re!

le - va - ri tu - o fa - vo - re!

le - va - ri tu - o fa - vo - re!

rf *deces* - senza stromenti. *rinf*

Nº 2.

STABAT MATER.

TERZETTO.

ASTORGA.

Soprano

Tenore

Basso

LARGO

O quam tristis et af_flicta fu.it Mater bene -

O quam tristis et af_flicta fu_it Mater

dic.ta, Ma - - - ter U-ni-ge - - - ni - - ti!

O quam tristis et af_flicta, fu_it mater be-ne -

be - ne - dic.ta, Ma - ter U - ni - - ge - - ni - - ti! fu - it mater

O quam tristis et afflic-ta fu-it ma-ter be-ne
 dic-ta, Mater U-ni - ge - - ni - - ti fu-it mater be - - ne -
 be - ne-dicta, Mater U-ni - ge - - ni - - ti fuit mater bene - - dic - - -

f

dicta, Ma - ter U - ni - ge - ni - ti
 dicta, Ma-ter U - ni - ge - ni - ti
 ta, Ma - - - ter U - ni - ge - ni - ti

Crescendo

Quem mœ - re - bat et do - le - bat Pi - a
 Quem mœ - re - bat et do - le - bat
 Quem mœ - re - bat et do - le - bat

mater dum vide-bat dum vi - debat na-ti poenas in - cly -
 Pi - - a mater dum vide-bat dum vi - debat na-ti poenas in-cly -
 dum vi - debat na-ti poenas in - cly -

The first system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. The lyrics are: "mater dum vide-bat dum vi - debat na-ti poenas in - cly -", "Pi - - a mater dum vide-bat dum vi - debat na-ti poenas in-cly -", and "dum vi - debat na-ti poenas in - cly -". The piano part includes dynamic markings *pf* and *p*.

ti! dum vi-debat mœ - re-bat et do -
 ti! dum vi-debat mœ -
 ti! dum vi -debat

The second system of music continues the vocal and piano parts. The lyrics are: "ti! dum vi-debat mœ - re-bat et do -", "ti! dum vi-debat mœ -", and "ti! dum vi -debat". The piano accompaniment includes a *pf* dynamic marking.

le-bat Pi - - a mater dum vi-de-bat vi -
 re-bat et do -le-bat Pi - - a ma-ter dum vi-de-bat vi -
 mœ-re-bat et do-le-bat dum vi-de-bat vi -

The third system of music concludes the page. The lyrics are: "le-bat Pi - - a mater dum vi-de-bat vi -", "re-bat et do -le-bat Pi - - a ma-ter dum vi-de-bat vi -", and "mœ-re-bat et do-le-bat dum vi-de-bat vi -". The piano accompaniment includes a *pf* dynamic marking.

debat na - ti poe-nas in-cly-ti!

debat na-ti poe-nas in-cly-ti!

debat na - - - ti poenas in-cly-ti!

pf

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. A dynamic marking of *pf* (pianissimo) is present in the piano part.

This system continues the vocal and piano parts from the previous system. The vocal staves show some rests and sustained notes. The piano accompaniment continues with its intricate texture. A fermata is placed over the final note of the piano part in this system.

DUETTO. **ASTORGA.**

Poco
ANDANTE

p

This system is a duet for two voices, labeled "ASTORGA". The tempo is marked "Poco ANDANTE". The music is in 3/8 time. The vocal lines are written in a single staff with two parts. The piano accompaniment is in the same time signature and features a rhythmic accompaniment. A dynamic marking of *p* (piano) is shown.

tr

This system shows the piano accompaniment for the duet. It features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand. A trill or tremolo marking (*tr*) is present at the end of the system.

ALTO

Quis est ho - - mo qui non fle - - ret Christi Ma-trem

qui vi - de-ret in tan - - - - -

CANTO

- to suppli - ci - o! Quis non pos - - set con - - tris - - ta - - ri Matrem

Christi con - tem - pla-ri, do - len - - - - -

ALTO

Quis est ho - - mo - qui non fle-ret

tem cum fi - li - o

matrem Christi - - - si - - vi -

pos - - set con-tris - ta - ri matrem Christi con-tem - -

deret, - do - len - - - - - tem in tan - - to

plari, do - len - - - - - tem

- - suppli - ci - o Qui non fle-ret si vi -

do - - len - - tem cum-fi - li - o Quis non pos - set

de - ret ma - trem Chris - - ti con - - tem - pla - ri

si vi - de - ret Christi ma - trem con - - tem - pla - ri do -

do - len - - - - - tem

len - - - - - tem do - len

in tan - to sup - pli - ci - - o

- - - - - tem cum - fi - li - o

TENORE

Pro pec - ca - tis su - æ gen - tis, vi - dit Je - sum

in tor - mentis, et fla - - - - - gel - lis

BASSO

Vi - dit su - um dul - cem na - - tum mo - ri

- - - sub - di - tum

en - - do de - so - - la - - - -

- - tum dum e - mi - - sit - - spi - ri - tum!

pf

Vi - dit su - um dul - cem
p Pro pec - ca - tis su - æ gentis

na - tum mo - ri - - en - do de - so - - la - tum dum e -
vi - dit Je - sum in tor - men - tis et fla - gel -

mi - - - sit e - mi - sit spi - - - ri - - - tum!
- - - - - lis et fla - gel - - - -

- - - - - lis sub - di - - tum! *pf*

sf

Coro. Ps. CII. vv. 1 & 2.

PERGOLESI.

SOPRANO & ALTO

Adagio

CEMBALO

From a Salve Regina.

The musical score is written for Soprano & Alto and Cembalo. It begins with the lyrics "Hear my Pray'r Pray'r, O Lord, let my cry come -". The vocal lines are in a 3/4 time signature with a key signature of two flats. The piano accompaniment is in the same key and time. The score includes various musical notations such as dynamics (pp, rf, cresc:), articulation (accents), and phrasing slurs. The lyrics continue with "un - to Thee. O Lord! Hear my pray'r Hear! O O Lord, Hear my pray'r my Hear my Pray'r my pray'r O Lord! O hear my pray'r O Lord hear my pray'r my Hear my Pray'r O Lord! O hear my pray'r O Lord". The piece concludes with the repeated phrase "Let my cry come unto Thee! Let my cry come un - to Thee!". The score ends with a double bar line and a fermata over the final notes.

Adagio TENORE SOLO

p O hide not, hide not thy face from me! *p* Hide not thy face from me! in the Day when I am in trouble incline thine ear unto me in the Day when I call! *pp* and answer me speedily

4 2 6 5 6 6 4 3

6 5b b T.S.

5 4 4 4

Ps. LXXIV. v. 2.

Remember, O LORD GOD! Thy Congregation remember, Remember, O LORD GOD! Thy Congregation remember, Remember, O LORD GOD! Thy Congregation remember,

f *p* *f* *p* *pf* *p*

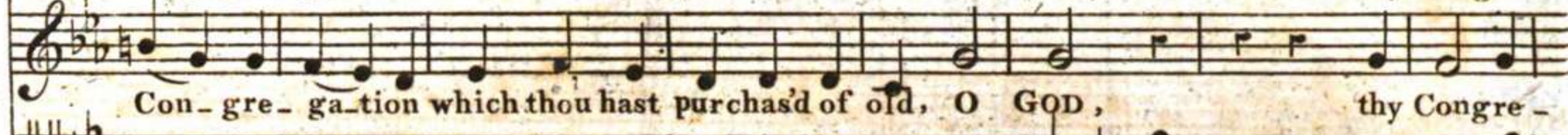
7 8 7 6 4 6 5 4

Re - - member thy Re - - member thy Congre - ga - tion which thou hast purchas'd of old Re - member thy Congre - ga - tion which thou hast purchas'd of old Re - member

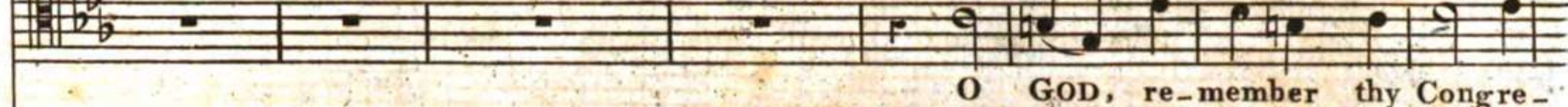
T.S. 6 6 6 6 6 6 4 6 7 - 6 6 4



Con-gre-ga-tion which thou hast purchas'd of old, O GOD, re-member thy Congre-



Con-gre-ga-tion which thou hast purchas'd of old, O GOD, thy Congre-



O GOD, re-member thy Congre-



Re-member re-member thy Congre-



f

4 4 6 6 6 6 4



gation, O GOD, thy Con-gre-gation Re-member thy



gation, O GOD, O GOD thy



gation, O GOD, thy Con-gre-gation O GOD re-member thy

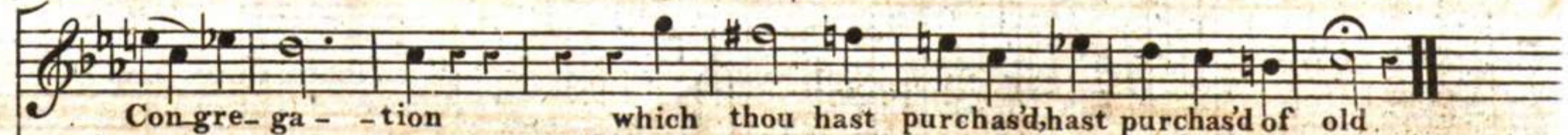


gation, O GOD, O GOD re-member thy

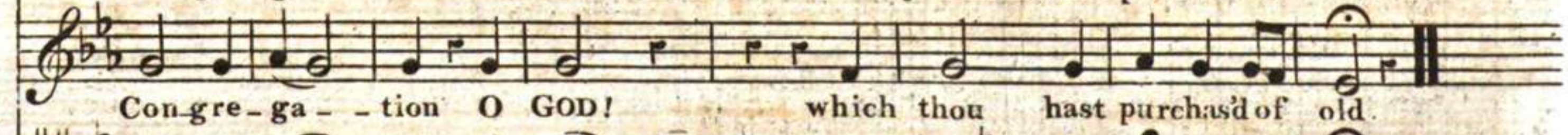


p *pp* *pf*

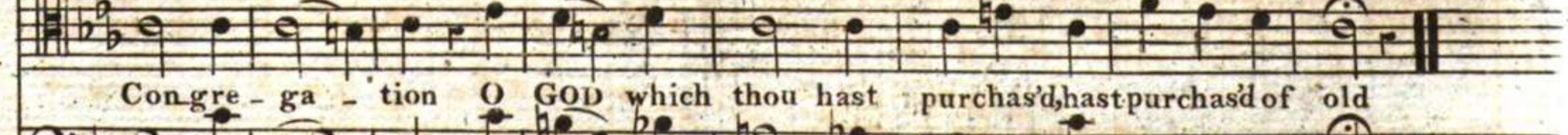
5 5 2 1 4 5 6 - 6 6 - 6 4



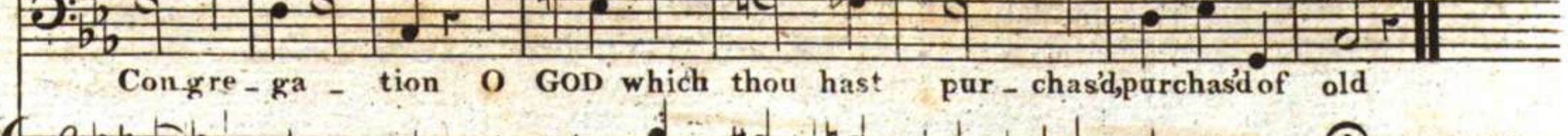
Congre-ga-tion which thou hast purchas'd, hast purchas'd of old.



Congre-ga-tion O GOD! which thou hast purchas'd of old.



Congre-ga-tion O GOD which thou hast purchas'd, hast purchas'd of old



Congre-ga-tion O GOD which thou hast pur-chas'd, purchas'd of old.



pp *f*

6 - b 6 4 5 6 - 6 4# 6b 4 4 b 6 6 5 4

BENEDICTUS.

A. CALDARA.

ANDANTE.

SOPRANO

ALTO

BASSO

CEMBALO

Bene-dictus qui venit Be-ne - dictus qui venit

Bene-dictus qui venit Be-ne - dictus qui venit

Bene-dictus qui venit Be-ne - dictus qui venit

voci soli stromenti

qui ve-nit in nomi-ne Do-mi - ni!

qui ve-nit in nomi-ne Do-mi - ni!

qui ve-nit in nomi-ne Do-mi - ni!

pf

qui ve - - - nit, qui ve - - - nit, qui ve-nit, qui ve-nit in

qui ve - - - nit, qui ve - - - nit, qui ve-nit, qui ve-nit in

qui ve - - - nit, qui ve - - - nit, in no-mi-ne

p

no - - - - - mine Domi - ni!

no - - - - - mine Domi - ni!

in in nomine, nomi - ne Domi - ni!

pf

ET INCARNATUS.

ADAGIO. ANTONIO CALDARA.

ALTO

Sempre Piano.

Et in - car - - na - - tus

CEMBALO

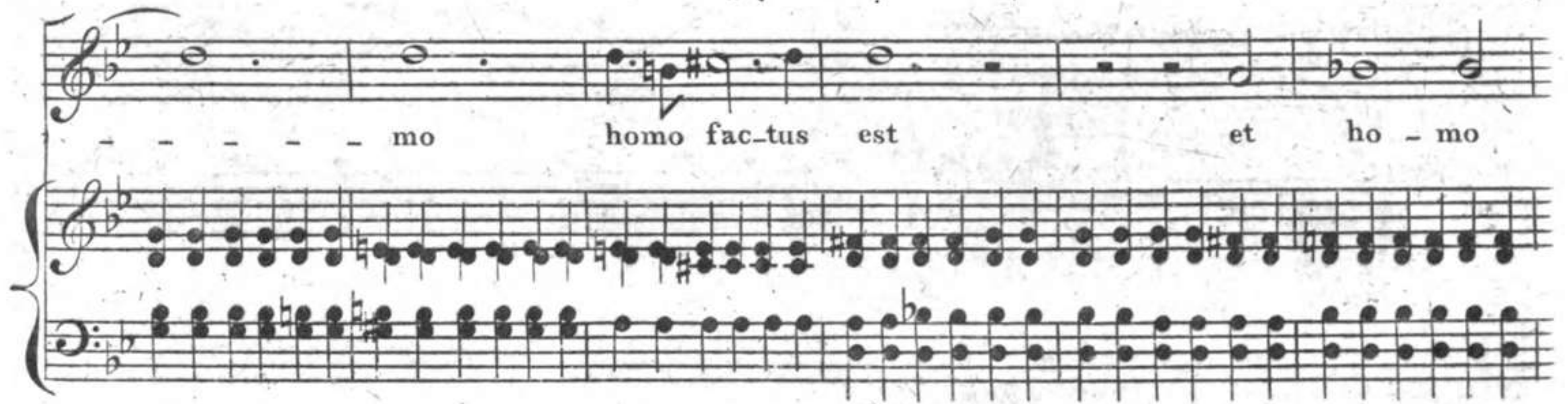
et in - car - na - tus in - car - - na - - tus et in - car - - na - -

- tus est de Spi - - ritu sanc - - - - - to ex Ma - - ri - a Ma -

ri - - a vir - gi - ne et ho - mo et ho - - -



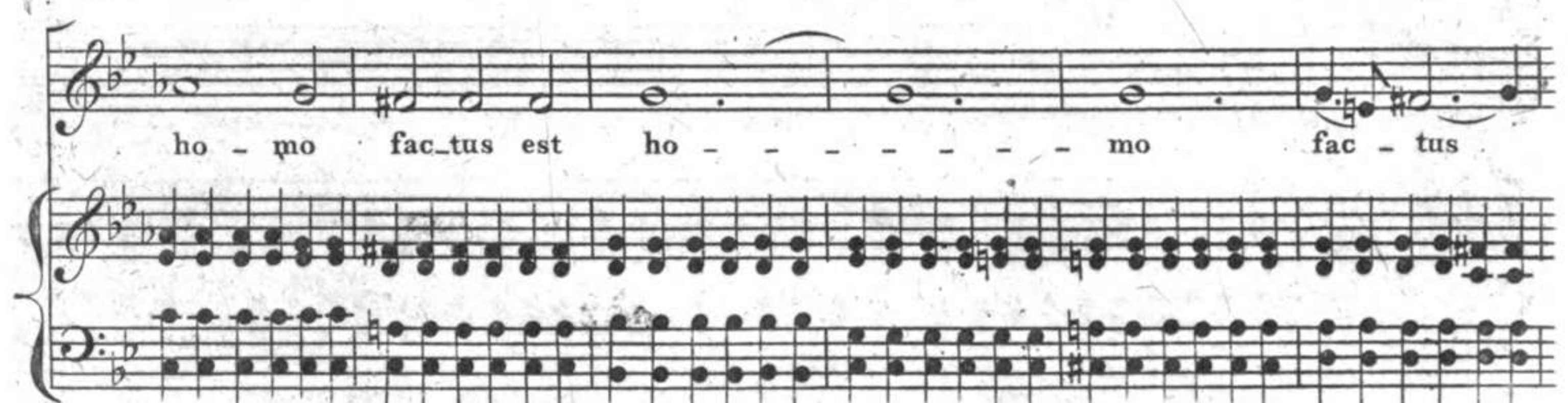
- - - - - mo homo fac - tus est et ho - mo



et ho - mo fac - tus ho - mo fac - tus est ho - mo fac - tus, et



ho - mo fac - tus est ho - - - - - mo fac - tus



est!



CORO.

C.H.GRAUN.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

Be - hold Be - hold Be - hold the

Be - hold Be - hold Be - hold the

Be - hold Be - hold Be - hold the

Be - hold Be - hold Be - hold the

LARGHETTO

Lamb - - - the Lamb of God!

Lamb - - - the Lamb of God!

Lamb - - - the Lamb of God!

Lamb - - - the Lamb of God! which taketh a -

which taketh a -

which taketh a - way which taketh a -

which taketh a - way the Sin which ta - keth a - way which taketh a -

- way, which taketh a - way - - - the Sin of the

-way the Sin the Sin - - - of the World which
-way - - the Sin - - - of the World which
-way - - - the Sin of the World which taketh a - way which
World which taketh a - way - the Sin which taketh a - way which

taketh a - way the Sin the Sin - - - of the World Be - hold
taketh a - way the Sin the Sin the Sin of the World Be - hold
taketh a - way - - the Sin the Sin of the World Be - hold
Sin which taketh a - way the Sin of the World Be - hold

Be - hold Behold the Lamb - - - the Lamb of God!
Be - hold Behold the Lamb - - - the Lamb of God!
Be - hold Behold the Lamb - - - the Lamb of God!
Be - hold Behold the Lamb - - - the Lamb of God!

which taketh a -
 which taketh a - way which taketh a -
 which taketh a - way which taketh a - way the Sin - -
 which taketh a - way which taketh a - way the Sin - - - of the

- way the Sin of the World which taketh a - way which ta -
 - way - - - the - - - Sin - - - of the World which ta -
 - - - the - - - Sin of the World which ta -
 World which taketh a - way, which taketh a - way, which ta -

-keth a - way the Sin the - - Sin of the World! - - -
 -keth a - way the Sin the Sin - - of the World, of the World!
 -keth a - way the Sin the Sin - - of the World, of the World! - -
 -keth a - way the Sin the Sin - - of the World! - - -

FUNERAL ANTHEM.

E.W.WOLF.

CORO.

CEMBALO

Largo *p*

cresc

SOPRANO

ALTO

TENORE

BASSO

Saints and An-gels, join'd in

Saints and An-gels, join'd in

Saints and An-gels, join'd in

Saints and An-gels, join'd in

concert sing the prai-ses of the Lamb,

concert sing the prai - ses of the Lamb,

concert sing the prai-ses of the Lamb,

concert sing the prai - - - ses of the Lamb,

while the bliss-ful seats of heaven

while the bliss - ful, bliss-ful seats of heaven

while the bliss - ful bliss - ful, bliss-ful seats of heaven

while the bliss - ful, bliss - ful seats, while the bliss-ful seats of heaven

sweetly e - cho with his Name sweetly e - cho with his Name!

sweetly e - cho with his Name sweetly e - cho with his Name!

sweetly e - cho with his Name!

sweetly e - cho with his Name! while the

while the bliss-ful seats of heaven

while the bliss - ful bliss - ful seats of heaven

while the bliss - ful seats while the bliss - ful seats of heaven sweet_ly

bliss - ful bliss - ful seats while the bliss-ful seats of heaven sweet_ly

sweet - ly e - cho with his Name!

sweet - ly e - cho with his Name!

e - cho with his Name sweetly e - cho with his Name!

e - cho with his Name sweetly e - cho with his Name!

tr *f* *p* *f*

Saints and An-gels

Saints and An-gels

Saints and An-gels

Saints and An-gels

Saints and An-gels

p *pf* *tr*

joind in concert Sing the prai - - - - ses

joind in concert Sing the prai - ses of the Lamb!

joind in concert Sing the

joind in concert Sing the prai - ses of the Lamb!

f *pf* *f* *p*

Sing the prai - ses of the Lamb, while the bliss - ful, bliss - ful
 Sing the prai - ses of the Lamb, while the bliss - ful
 prai - - - - - ses, while the

seats, the bliss - ful seats of heaven
 seats, the bliss - ful seats of heaven sweet - ly e - cho with his
 bliss - ful, bliss - ful seats of heaven sweet - ly e - cho with his
 while the bliss - ful seats of heaven

sweet - ly e - cho with his Name! while the bliss - ful,
 Name sweetly e - cho with his Name! while the bliss - ful seats, the
 Name sweetly e - cho with his Name! while the bliss - ful, bliss - ful seats, the
 sweet - ly e - cho with his Name! while the

bliss-ful seats of heaven, *tr* sweet - ly

bliss-ful seats of heaven, sweet - ly e - cho with his Name, sweetly

bliss-ful seats of heaven, sweet - ly e - cho with his Name, sweetly

bliss-ful seats of heaven, sweet - ly

p *f*

e - cho with his Name! his sa - ving Name!

e - cho with his Name! his sa - ving Name!

e - cho with his Name! his sa - ving Name!

e - cho with his Name! his sa - ving Name!

p *f* *f*

Allegro

SOPRANO
Glo-ria in ex - - cel - sis, in ex - cel - sis in ex - cel - sis Deo

ALTO
Glo-ria in ex - - cel - sis, in ex - cel - sis in ex - cel - sis Deo

TENOR

BASS

CEMBALO
Allegro

Gloria Glo-ria in ex - - cel - sis in ex - cel - sis in ex - cel - sis Deo Gloria

Gloria Glo-ria in ex - - cel - sis in ex - - cel - sis in ex - cel - sis Deo Gloria

Glo-ria in ex - - cel - sis in ex - - cel - sis in ex - cel - sis Deo Gloria

in excelsis Glo - - - - - ria in ex - cel - sis Deo Glo - ria

Glo-ria in ex - cel - sis in ex - cel - sis in ex - cel - sis Deo Gloria Glo - -

Glo-ria in ex - cel - sis in ex - cel - sis in ex - cel - sis Deo Gloria Glo - -

Glo-ria in ex - cel - sis in ex - cel - sis in ex - cel - sis Deo Gloria

Glo - - - - - ria in ex - cel - sis Deo Gloria

p

ria in ex_celsis Gloria Glo - - -
 ria in ex_celsis Gloria Glo - - -
 in ex_cel_sis Gloria
 in ex_cel_sis Gloria

f *p*

ria in ex_cel_sis Deo Gloria in ex - - cel - sis
 ria in ex_cel_sis Deo Glo_ria in ex - - cel - sis
 in ex_cel_sis Deo Glo_ria in ex - - cel - sis
 in ex_cel_sis Deo Glo - - -

f

in ex - - cel_sis in ex - cel - sis De_o Glo - ri - a Glo - ri - a
 in ex - - cel_sis in ex - cel_sis De_o Glo_ri - a Glo - ri - a
 in ex - - cel_sis in ex - cel_sis De_o Glo - ri - a Glo - ri - a
 ria in ex - cel_sis De_o Glo - ri - a Glo - ri - a

in ex-cel-sis Gloria, Glo-ri-a!
Glo-ria in ex-cel-sis Glori-a, in ex-cel-sis Gloria, Glo-ri-a!
Glo-ria in ex-cel-sis Glori-a, in ex-cel-sis Gloria, Glori-a!
Glo-ri-a, in ex-cel-sis Gloria, Glo-ri-a!
p *f*

Et in terra

Pax ho-mi-ni-bus bo-næ
Pax ho-mi-ni-bus bo-næ
Pax ho-mi-ni-bus bo-næ
in ter-ra Pax ho-mi-ni-bus bo-næ

bo - - - nae vo - - lun - ta - - - tis! Glo-ria

bo - - - nae vo - - lun - ta - - - tis! Glo-ria

bo - - - nae vo - - lun - ta - - - tis! Glo-ria

bo - - - nae vo - - lun - ta - - - tis! Glo -

in ex-cel-sis, in ex-celsis, in ex-celsis Deo Glori-a! Pax - -

in ex-cel-sis, in ex-celsis, in ex-celsis Deo Glori-a! Pax - -

in ex-cel-sis, in ex-celsis, in ex-celsis Deo Glori-a! Pax - -

- - - - - ria in ex-celsis Deo Glori-a! Et in terra Pax - -

ho - - - mi - ni - bus Glo - - - - - ria

ho - - - mi - ni - bus Glo - - - - - ria

ho - - - mi - ni - bus Glo - - - - - ria

ho - - - mi - ni - bus

in ex-celsis, Gloria in ex-celsis, in ex-celsis, in ex-celsis Deo Gloria,
 in ex-celsis, Gloria in ex-celsis, in ex-celsis, in ex-celsis Deo Gloria,
 - ria Glo-ria in ex-celsis, in ex-celsis, in ex-celsis Deo Gloria,
 Glo-ria in ex-celsis Deo Glori-a,

Gloria! Pax, in terra, Pax, hominibus, bo-
 Gloria! Pax, in terra, Pax, hominibus, bo-
 Gloria! Pax, in terra, Pax, hominibus, bo-
 Gloria! Pax, in terra, Pax, hominibus, bo-

- nae vo-lun-ta-tis! Pax! Pax!
 - nae vo-lun-ta-tis! Pax! Pax!
 - nae vo-lun-ta-tis! Pax! Pax!
 - nae vo-lun-ta-tis! Pax! Pax!

TE DEUM LAUDAMUS .

C.H.GRAUN.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

POCO ALLEGRO

unis

SOLI

Te glori-o - sus A - posto - lo - rum Chorus, A - posto - lo - rum Cho - - - rus;

Te glori-o - sus A - posto - lo - rum Chorus, A - posto - lo - rum Cho - - - rus;

SOLI

Te Prophe - tarum lau - da - bilis numerus lau - da - - - bi - lis nu - - - merus .

Te Prophe - tarum lau - da - bilis numerus lau - da - - - bi - lis nu - - - merus

lau - dat, Te Martyrum Candi - datus laudat, laudat,
lau - dat, Te Martyrum Candi - datus laudat, laudat,
Mar - tyrum Candi - da - tus laudat, laudat,
Mar - tyrum Candi - da - tus laudat, laudat,
f *p* *f*
 $b\flat_4$ = = $b\flat_4$ $\frac{5}{3}$ $b\flat_4$ = = = $\frac{6}{4}$ $\frac{5}{3}$
SOLI
lau - dat Ex - er - ci - tus, Te glori - o - sus A - posto - lorum Chorus
lau - dat Ex - er - ci - tus, Te glori - o - sus A - posto - lorum Chorus
lau - dat Ex - er - ci - tus, Te Prophe -
lau - dat Ex - er - ci - tus, Te Prophe -
p
6 $\frac{9}{4}$ $\frac{3}{3}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ 66
Te Mar - tyrum Candi - da - tus Te Mar - tyrum Candi -
Te Mar - tyrum Candi - da - tus Te Mar - tyrum Candi -
- ta - rum lau - da - bi - lis nume - rus
- ta - rum lau - da - bi - lis nume - rus
N°4. $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{\#6}{47}$ $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{\#6}{b7}$

-datus laudat laudat lau - - - - - dat Ex_er-ci-tus,

-datus laudat laudat lau - - - - - dat Ex_er-ci-tus,

lau-dat laudat laudat lau - - - - - dat Ex_er-ci-tus,

lau-dat laudat laudat lau - - - - - dat Ex_er-ci-tus,

lau-dat Ex_er - - - - - ci-tus. laudat lau-dat, laudat lau-dat,

lau-dat Ex_er - - - - - ci-tus. laudat lau-dat, laudat lau-dat,

lau-dat Ex_er - - - - - ci-tus laudat Ex_er-ci-tus, laudat Ex_er-ci-tus,

lau-dat Ex_er - - - - - ci-tus laudat Ex_er-ci-tus, laudat Ex_er-ci-tus,

lau - - - - - dat Ex_er-ci-tus,

lau - - - - - dat Ex_er-ci-tus,

lau - - - - - dat Ex_er-ci-tus,

lau - - - - - dat Ex_er-ci-tus,

unis

laudat, lau - dat, laudat, lau - dat, lau - - - - -

laudat, lau - dat, laudat, lau - dat, lau - - - - -

lau - - - - - dat, lau - - - - - dat, lau - - - - -

lau - - - - - dat, lau - - - - - dat, lau - - - - -

5 6 7 6

- - - - - dat Ex - er - - - - - tus!

- - - - - dat Ex - er - - - - - tus!

- - - - - dat Ex - er - - - - - tus!

- - - - - dat Ex - er - - - - - tus!

7 6 6 6 4 3 3

QUARTETTO. BENEDICTUS. MOZART.

CANTO Be - ne - - dic - tus, be - ne - - dic - tus, qui ve - - nit in.

ALTO Be - - ne - - dic - tus, qui ve - nit in -

TENORE Be - ne - - dic - tus, qui

BASS Be - ne - - dic - tus,

ANDANTE

CEMBALO

6 7 6 7 6 7

no - - mi - ne no - - mine Do - mi - ni! be - ne - dic - tus qui

no - - mi - ne no - - mine Do - mi - ni! be - - ne - -

ve - - nit in no - - mine Do - mi - ni! be - ne - dic - tus

qui ve - nit in no - - mine Do - mi - ni! be - ne - dic - tus

6 7 6 6 5

ve - - nit ve - nit qui ve - - - - nit in no - mine Do - mi

dic - tus qui ve - - nit qui ve - - - - nit in no - mine Do - mi

be - ne - dic - tus qui ve - nit in no - mine Do - mi

be - ne - dic - tus qui ve - nit in no - mine Do - mi

6 56 3 56 2 6 56 4 7

ni, be - ne - - dic - tus, be - ne - - dic - tus,

ni, be - ne - dic - tus, be - ne - - dic - tus, qui ve - - nit, qui ve - - nit in

ni, be - ne - - dic - tus, be - ne - - dic - tus, qui ve - - nit, qui ve - - nit in

ni, be - ne - - dic - tus, be - ne - - dic - tus,

fp *T.S.* *fp*

Nº 4. 6 6 7 b 6 6 7 3

Be - - - - ne - dic - tus be - ne - - dictus

no - mi - ne Do mi - ni Be - ne - dic - tus be - ne - dictus

no - mi - ne Do mi - ni Be - - - - - ne - - - - dictus

Be - ne - - - - dictus

Be - - - - dic - - tus qui ve - - nit ve - nit in no - - -

Be - - - - dic - tus qui ve - - nit in no - - -

be - ne - dic - tus be - ne - - dic - tus qui

be - ne - dic - tus be - ne - - dic - tus qui

- - - mine, in nomine Do - mi - ni Bene - dic - tus, bene - dic - tus!

- - - mine, in nomine Do - mi - ni Bene - dic - tus, bene - dic - tus!

ve - nit in no - - mi - ne Do - mi - ni Bene - dic - tus, bene - dic - tus!

ve - nit in no - - mi - ne Do - mi - ni Bene - dic - tus, bene - dic - tus!

Nº 4.

FROM THE ORATORIO MAGDALENA.

G. HASSE.

DUETTO.

SOPRANO

ALTO

LENTO.

CEMBALO

Dolce



Je - su mea pax mea



vita dulcis Redem - tor meus dulcis Redem - tor me - us!



Je - su, mea spes mea vita cœ - les - tis a - mor meus cœ -

pec - can - - do pec - - can-do oc - ci - di
 - les - tis a - - mor me - us pec - can - do pec - - can-do oc - ci - di

Te! Spi - - nis per me con - fi - xus et
 Te! per me flagel - lis cœ - sus,

cru - ci - fi - xus es, et cru - ci - fi - xus es
 et cruci - fi - xus - cru - ci - fi - xus es A - - nima

A - - nima mea quid cessas? plan - - ge tur - ba - - -
mea, quid cessas? plan - - ge tur - ba - - -

f *p*

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *p*.

- ta! plan - - - -
- ta! plan - - - -

This system contains the second and third systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment.

- ge tur - ba - ta in
- ge tur - ba - ta in

tr

This system contains the fourth and fifth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *tr*.

me!
me!

f *p* *f* *p*

This system contains the sixth and seventh systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *p*.

Je - - su mea spes mea vita coe - - les - tis a - - mor

p

Je - - su mea pax, mea vi - ta
me - us

dulcis Redem - - tor me - us pec - - can - do oc - ci - di te
pec - - can - do pec - - can - do oc - ci - di te per

sf *pf* *p*

Spi - - nis per me con - fixus et cru - ci - fixus, et
me flagel - lis caesus et cru - ci - fixus, et

cruci-fixus es et cruci-fixus es Quid ces-sas
cruci-fixus es et cruci-fixus es Quid

This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'cruci-fixus es et cruci-fixus es Quid ces-sas' and 'cruci-fixus es et cruci-fixus es Quid'. The piano part includes dynamic markings *f* and *p*.

A-ni-ma me-a plan-ge tur-ba
ces-sas A-ni-ma me-a plan-ge tur-ba

This system contains the second and third systems of the musical score. The lyrics are 'A-ni-ma me-a plan-ge tur-ba' and 'ces-sas A-ni-ma me-a plan-ge tur-ba'. The piano part includes dynamic markings *f* and *pf*.

ta plan-ge tur-ba
ta plan-ge tur-ba

This system contains the fourth and fifth systems of the musical score. The lyrics are 'ta plan-ge tur-ba' and 'ta plan-ge tur-ba'. The piano part includes dynamic markings *pf* and *p*.

ge tur-ba-ta in-ge tur-ba-ta in-

This system contains the sixth and seventh systems of the musical score. The lyrics are 'ge tur-ba-ta in-ge tur-ba-ta in-'. The piano part includes dynamic markings *p* and *tr*.

me, plan - ge, a - nima mea turba - ta, plan - ge,
me, plan - ge, a - nima mea turba - ta, plan - ge,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both with lyrics. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *p*.

tur - ba - ta in me!
tur - ba - ta in me!

The second system continues the vocal lines and piano accompaniment. The vocal staves have lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* and *f*.

UN POCO ANDANTE.
Cle - men - ti - a tua in - fi -
Cle - men - ti - a tua in - fi -

The third system begins with a tempo change to *UN POCO ANDANTE*. The vocal staves have lyrics. The piano accompaniment features a more sustained texture. Dynamics include *p* and *Legato*.

- ni - ta par - ce do - lenti, O De - us par - ce do - lenti, O Deus!
- ni - ta par - ce do - lenti, O De - us par - ce do - lenti, O Deus!

The fourth system continues the vocal lines and piano accompaniment. The vocal staves have lyrics. The piano accompaniment features a more sustained texture. Dynamics include *sf* and *p*.

Si reum, si tibi in-gratum Si re-um, si tibi in-gra-tum, er -

Si reum, si tibi ingratum Si re-um, si tibi in-gratum, er -.

First system of musical notation with vocal lines and piano accompaniment.

- ra - vit cor in te Si reum, si tibi in - gratum er -

- ra - vit cor in te Si reum, si tibi in - gratum er -

Second system of musical notation with vocal lines and piano accompaniment.

- ra - - vit cor in Te, Si er - ra - - vit cor in

- ra - - vit cor in Te, Si er - ra - - vit cor in

Third system of musical notation with vocal lines and piano accompaniment.

Te!

Te!

TEMPO PRIMO.

DA CAPO

Fourth system of musical notation, including piano accompaniment and a repeat sign.

VERSE.

GRAVE.

MICHAEL HAYDN.

Lord! Grant us Thy Salvation, and peace divine, we pray, while here midst tribulation on
 Earth below we stay till we shall stand before Thee and for redeeming Grace, with
 all the Saints in Glory our Hallelujahs raise, our Hallelujahs raise!

ANTHEM.

CORO. C.P.E. BACH.

SOPRANO
 ALTO
 TENORE
 BASS

POCO LARGO

CEMBALO

Nº 4 . 6

Come; Come let us worship and bow down

Come, Come let us worship and bow down

Come, Come let us worship and bow down

Come, Come let us worship and bow down bow

bow down and kneel before the Lord - - - - -!

bow down and kneel before the Lord - be-fore the Lord!

bow down and kneel be-fore the Lord bow down and kneel be-fore the Lord!

down and kneel before the Lord bow down and kneel be-fore the Lord!

O Come Come let us worship, and

O Come Come let us worship, and

O Come Come let us worship, and

O Come Come let us worship, and

bow down Come let us kneel be-fore the Lord bowdown & kneel be-fore the

bow down Come let us kneel be-fore the Lord be-fore the

bow down Come let us kneel be-fore the Lord bowdown & kneel be-fore the

bow down Come let us kneel be-fore the Lord

Lord! Come let us worship and bow down Come let us kneel be-fore the

Lord! Come let us worship and bow down Come let us kneel be-fore the

Lord! Come let us worship and bow down Come let us kneel be-fore the

! Come let us worship and bow down Come let us kneel be-fore the.

f *p* *pf*

3 3 7b 7b 6 6 9 8 8 7
7 6 6 5

Lord, bow down and kneel be-fore the Lord!

Lord, bow down and kneel be-fore the Lord!

Lord, bow down and kneel be-fore the Lord!

Lord, bow down and kneel be-fore the Lord!

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

LAUDAMUS TE.

PERGOLESI.

ANDANTE

The first system of music features a treble clef staff with a key signature of two flats and a 3/8 time signature. The piano accompaniment is written in a grand staff format, with a treble clef for the right hand and a bass clef for the left hand. The tempo is marked 'ANDANTE'.

The second system continues the musical notation from the first system, maintaining the same key signature and time signature.

The third system continues the musical notation, featuring some trills (tr) in the piano part.

The fourth system introduces a vocal line in the treble clef staff. The lyrics are: "Lau - damus Te, bene - - di - ci - mus Ti - bi,". The piano accompaniment continues in the grand staff. A fermata is placed over the first measure of the vocal line.

The fifth system continues the vocal line with the lyrics: "A - do - ra - - - - mus Te!". The piano accompaniment continues in the grand staff.

Glo - - - ri - - fi - ca -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Glo - - - ri - - fi - ca -" and continues with a melodic line. The piano accompaniment consists of a busy right hand with many sixteenth notes and a more active left hand.

- - - mus Te Glo - - -

The second system continues the vocal line with the lyrics "- - - mus Te Glo - - -". The piano accompaniment maintains its rhythmic intensity with similar patterns in both hands.

- - - ri - fi - ca - mus Te Glo - - - ri - fi - ca - mus.

The third system concludes the vocal phrase with the lyrics "- - - ri - fi - ca - mus Te Glo - - - ri - fi - ca - mus." The piano accompaniment features some dynamic markings, including a forte (*f*) marking.

Te

The fourth system shows the vocal line with the word "Te" and a long rest. The piano accompaniment continues with a steady flow of notes, marked with a piano (*sp*) dynamic.

The fifth system shows the vocal line with a long rest. The piano accompaniment continues with a steady flow of notes, marked with a piano (*sp*) dynamic and includes some accents (*acc*) in the right hand.

Lau - damus Te Lau - damus Te bene di ci mus Tibi,



A - do - - ra - -



- - - - - mus Te



Lau - - damus A - - do - ramus be - - ne di ci mus



Ti - bi! Lau - da - mus Te A - doramus Te



Glo - - - ri - fi - camus Te Glo - - - ri - fi - camus

Te-

Segue CORO

LARGO

SOPRANO
Grati-as a-gimus Tibi Grati-as a-gimus Ti - bi!

ALTO
Grati-as a-gimus Tibi Grati-as a-gimus Ti - bi!

TENORE
Grati-as a-gimus Tibi Grati-as a-gimus Ti - bi!

BASSO
Grati-as a-gimus Tibi Grati-as a-gimus Ti - bi!

CEMBALO
LARGO
f p pf

PRESTO

Propter magnam Glo - riam Tuam propter glo - riam

Propter mag - - - - - nam

Propter magnam Glo - riam Tuam propter glo - riam

senza Stromenti.

PRESTO

Tu - - am Prop - ter mag - nam

Propter Propter magnam Glo - riam Tuam propter

Propter magnam glo - riam Tu - - am

Tu - - am Propter magnam Glo - riam Tuam propter

f

Propter mag - nam Glo - riam Tu - am

glo - - riam Tu - am Propter mag - nam Glo - riam Tu - am

Prop - ter magnam

glo - - riam Tu - am

p

Propter magnam Glo-riam
 Propter mag-nam Gloriam Tu-am Propter magnam Glo-riam
 Propter magnam Gloriam Tu-am Prop-ter mag-
 mag- - - - nam, Propter mag- - - - -

Propter magnam Glo-riam Propter magnam Glo-ri-am
 Propter magnam Glo-riam Prop-ter Propter magnam
 - - - - - nam
 - - - - - nam, Propter magnam Glo-ri-am Propter magnam

Propter magnam Glo-ri-am Prop-ter - - - - - ter - - -
 Glori-am Glo-riam Tu-am Prop-ter - - - - - ter - - -
 Propter magnam Glori-am Prop-ter - - - - - ter
 Glori-am Propter magnam Glori-am Prop-ter - - - - - ter - - -
f

mag - - - - nam - - - - Glo - riam

mag - - - - nam - - - - Glo - riam

mag - - - - nam - - - - Glo - riam

mag - - - - nam - - - - Glo - riam

The first system consists of five staves. The top four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two are piano accompaniment staves. The lyrics are "mag - - - - nam - - - - Glo - riam".

Tu - - am! Glo - riam Tu - - am!

Tu - - am! Glo - riam Tu - - am!

Tu - - am! Glo - riam Tu - - am!

Tu - - am! Glo - riam Tu - - am!

unis *f*

The second system consists of five staves. The top four are vocal staves with lyrics. The bottom two are piano accompaniment staves. The lyrics are "Tu - - am! Glo - riam Tu - - am!". The piano part includes the marking "unis *f*".

The third system consists of five staves. The top four are vocal staves, mostly containing rests. The bottom two are piano accompaniment staves. The system concludes with a double bar line.

CORO.

ASTORGA.

A TEMPO GIUSTO.

SOPRANO Blessed be the Pow'r who made us,

ALTO Blessed be the Pow'r who made us,

TENORE Blessed be the Pow'r who made us,

BASSO Bles - sed be the Pow'r who made us,

CEMBALO

ADAGIO.

free-ly gave his Son to save us! Blest the

free-ly gave his Son to save us! Blest the

free-ly gave his Son to save us! Blest the

free-ly gave his Son to save us! Blest the Son - -

ADAGIO. senza stromenti.

TEMPO PRIMO.

Son who freely came! Blessed be - - - the Pow'r who made us

Son who freely came! Blessed be the Pow'r who made us

Son who freely came! TEMPO PRIMO. Blessed be the Pow'r who made us

who freely came! Bles - sed be the Pow'r who made us

TEMPO PRIMO.

ADAGIO

freely gave his Son to save us! Blest the

freely gave his Son to save us! Blest the

freely gave his Son to save us! Blest the Son - -

freely gave his Son to save us! ADAGIO Blest the

6 6 6 7 6 6 ADAGIO 6 6

ANDANTE

Son who free - ly came!

Son who freely came! Blessing, ho - - - nor

- - - who free - ly came! ANDANTE Bles - - sing - - ho - - - nor

Son who free - ly came! Bles - sing, ho - nor bles - sing ho - nor

ANDANTE mf

6 4 4 6 6 4 6

Blessing from the whole Cre - - a - - tion be to

a - do - - ra - - tion from the whole Cre - - a - - tion

a - do - - ra - - tion

a - do - - ra - - tion Ever from the whole Cre - - a - - tion

6 56 6 4

GOD to GOD to GOD and to the Lamb!

be to GOD to GOD to GOD and to the Lamb!

be to GOD and to the Lamb!

be to GOD to GOD to GOD and to the Lamb!

76 76 #6 4 # f 3/4 3

Bles - - sing ho - - nor a - do - ra - - tion be to GOD - - be to

to GOD to

Blessing ho - - nor a - do - ra - - tion

Blessing honor blessing honor a - do - ra - - tion to GOD to

6 b 6b 76 5

GOD be to GOD and to the Lamb!

GOD be to GOD and to the Lamb!

be to GOD and to the Lamb!

GOD to GOD and to the Lamb!

No 7b = 5 7 4 3

TE DEUM.

DUETTO.

C.H. GRAUN.

LARGO

MEZZO SOPRANO.

Te - - - er - go. quae - su - mus

TENORE.

Te - - -

Te er - go quae - - su - - mus, tu - is famulis, tu - is

er - go quae - - su - - mus, tu - is famu lis,

5 4 3 5 6 6 7 6 47

famulis, tu - is fa - - - - - mulis subve -

tu - is fa - - - - - mulis subve -

47 6 7 7 6 5 6 8 7 6 7 8 7 5 6 5

- ni!

- ni! Quos pre - ti - o - - - so san - guine re - de -

pf *p*

6 4 5 6 4 - 6 7 - 6 5 6 6 6 6 5 7 7

Quos pre - ti - o - - - so san - guine rede - misti Quos pre - ti -

- misti. Quos pre - ti - o - - - -

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

o - - - - so san -

so san -

p

7 7 5 4 6 7 8 7 8 7 # 7 6 #

- guine re-de-misti, quos pre-ti-o-so san-guine

- guine re-de-misti, quos pre-ti-o-so san-guine

mf *p* *mf*

8 7 6 6 6 7 6 # 6 7

quos pre-ti-o-so san - - - - guine re-de-mis -

quos pre-ti-o-so san - - - - guine re-de-mis -

p

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

- ti!

- ti!

p *tr* *tr*

6 5 #

Te - - - er - go quae - su -
 Te - - - er - go quae - su mus Te er - go quae - su -
p
 6 6 6 6 5 4 # 7 6 6 5 4 5

- mus, tu - is famulis, tu - is fa - - -
 - mus, tu - is famulis, tu - is famulis, tu - is fa - - -
p
 #7 6 #7 #4 #7 4 2 3

- - - mulis sub - ve - ni,
 - - - mulis sub - ve - ni, Quos pre - ti -
mf
 7 6 - 5 5 6 #7 3 3 #7 6 5 6 5
 5 4 - 3 3 4 #5

Quos pre - - ti - o - - - - - so
 o - - - - - so
 7 8 7 7 8 7 7 8 7 7 8 7 # 8 7

san -

san -

7 6 5 4 3 7 5 5# 6

guine re - de - - misti,

guine re - de - - misti,

7 6 7 6 8 7 6 6 6 6 7

Quos pre-ti - o - so san - guine Quos pre-ti - o - so san - - -

Quos pre-ti - o - so san - guine Quos pre-ti - o - so san - - -

p *mf* 6 6 7 6 7 6

guine rede - mis - ti

guine rede - mis - ti

6 98 4 6 6 6 6 6 5 6 7

Quos pre-ti-o-so san-gui-ne Quos pre-ti-o-so san-

Quos pre-ti-o-so san-gui-ne Quos pre-ti-o-so san-

p *mf*

6 6 7 6 7 6

-guine re-de-mis-ti!

-guine re-de-mis-ti!

tr *f*

5 5# 6 9 8 7 6 6 5 3 3 2 = 1

7 6 - 5 4 - 3 6 7 6 7

f *tr*

6 5 6 6 5 3

CORO.

ADAGIO.

E.W.WOLF.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

The Prince - - - of Life bows - his head and dies!

The Prince of Life bows his head and dies!

The Prince - - - the Prince of Life bows his head and dies!

The Prince of Life, the Prince of Life bows his head and dies!

The Sa-viour, of the World, the King of Glo-ry dies!

The Sa-viour, of the World, the King of Glo-ry dies!

The Sa-viour, of the World, the King of Glo-ry dies!

The Sa-viour, of the World, the King of Glo-ry, dies!.

The Prince of Life bows
The Prince - - , the Prince of Life
The Prince of Life
The Prince of Life, the Prince of Life

his head and dies, The Saviour, of the World, The Sa- viour, of the World,
bows his head and dies, The Saviour, of the World, The Sa- viour, of the World,
bows his head and dies, The Saviour, of the World, The Sa- viour, of the World,
bows his head and dies, The Saviour, of the World, The Sa- viour, of the World,

By wi - - cked hands was cru - cified! by wi - cked
By wi - - cked hands - - was cru - cified! by wi -
By wi - - cked hands was cru - cified! by wicked
By wi - - cked hands was cru - cified! by wi - -

hands was cru - - ci - fied!

- - cked hands was cru - - ci - fied!

hands was cru - - ci - fied!

hands was cru - - ci - fied!

tr

ARIA.

ADAGIO.

G.A.HASSE.

From a SALVE REGINA.

CEMBALO

tr

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

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

Ad Te clamamus, ad Te - - clamamus, Je - - - su, Redemptor noster! ad

N^o.6. T.S.

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

Te suspi-ra-mus, ge-men-tes, ge-men-tes, et flen-

-tes, in hac lacry-ma-rum val-

le!

Te-clamamus ad Te suspiramus ge-mentes, et flentes in-

hac lacrymarum val-

- le! O Jesu! in hac lacry - ma - - - - - rum lacry -

7 7 4 3 5 5 #3

- ma - - - - rum val - le! ad Te cla - ma - - mus, ad Te suspi - ra -

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

- mus in hac lacry - ma - - rum val - - - le, in hac lacry -

#6 6 6 4 5 3 4 #6

- ma - - - - rum val - - - le!

5 4 3 6 7 4 3

5 4 3

RECORDARE.

MOZART.

QUARTETTO.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

ANDANTE.

Re - - - cor - da - -

Re - - - cor -

Quod - - - sum cau - - -
 re Je - - su pi - - e
 Quod - - - sum
 da - - re Je - - su pi - - e
 sa tu - - æ vi - - æ, ne me per - - das
 cau - - sa tu - - æ vi - - æ, ne me per - - das
 ne me per - - das il - - la
 il - - la di - - e ne me perdas il - - la di - - e
 ne me per - - das ne me perdas il - - la di - - e
 il - - la di - - e ne me perdas il - - la di - - e
 di - - e ne me per - - das perdas il - - la di - - e

mf

se - dis - ti
se - dis - ti
Quærens me,
Quærens me,

mf

lassus, crucem pas - sus, tantus
lassus, crucem pas - sus, tan - tus
re - - de - - mis - ti tantus
re - - de - - mis - ti tan - tus

la - bor non sit cas - sus tan - tus labor non sit cas -
la - bor non sit cas - sus tan - tus labor non sit cas -
la - bor non sit cas - sus tan - tus labor non sit cas -
la - bor non sit cas - sus tan - tus labor non sit cas -

-sus. Jus - te ju - dex ul - ti - o - nis,

-sus.

-sus. Jus - te ju - dex ul - ti - o - nis, do -

-sus.

mf

do - num fac re - missi - o - nis, an - te di - em

- num fac re - missi - o - nis, an - te di - em

an - te di - em ra - ti -

ra - ti - o - nis an - te di - em ra - ti - o - nis.

an - te di - em an - te di - em ra - ti - o - nis.

ra - ti - o - nis an - te di - em ra - ti - o - nis.

- o - nis an - te di - em di - em ra - ti - o - nis.

mf

In - ge - - mis - - co

In - ge - - mis - - co

In - ge - - mis - - co

In - ge - - mis - - co

tan - quam reus, culpa ru - - bet vul - tus meus

tan - quam reus, culpa ru - - bet vul - tus meus

tan - quam reus, culpa ru - - bet vul - tus meus

tan - quam reus, culpa ru - - bet vul - tus meus

sup - pli - - can - - ti parce Deus, qui Ma - ri - am ab - sol -

sup - pli - - can - - ti parce Deus,

sup - pli - - can - - ti parce Deus,

sup - pli - - can - - ti parce Deus,

- vis-ti mihi quo-que spem de-dis-ti mihi
 mihi quo-que mihi quo-que spem de-
 Et la-tro-nem ex-au-dis-ti mihi quo-que mihi
 mihi

quo-que spem de-di-sti.
 di-sti spem de-di-sti. Pre-ces
 quo-que spem de-di-sti.
 quo-que spem de-di-sti. Pre-

Sed
 me-æ non sunt di-gnæ!
 ces me-æ non sunt di-gnæ!

- tu bo - - - - - nus fac - - be - - ni - - - - -

Sed - - - - - tu bo - - - - - nus fac be - - ni - - - - -

- gne, ne per - en - ni cre - mer ig - ne,

ne per - en - ni cre - mer ig - ne,

- gne, ne per - en - ni cre - mer ig - ne,

ne per - en - ni cre - mer ig - ne, inter

in - ter o - - - - - ves lo - cum prae - - - - - sta et ab

in - ter o - - - - - ves lo - cum prae - - - - - sta et ab

in - ter o - - - - - ves lo - cum prae - - - - - sta et ab

o - - - - - ves lo - - - - - cum prae - - - - - sta et ab hoe - dis ab

hoe - dis me se - - que - - stra! sta - - tuens in par - -

hoe - dis me se - - que - - stra! sta - - tuens in par - -

hoe - dis me se - - que - - stra! sta - - tuens in par - -

hoe - dis me se - - que - - stra! sta - - tuens in par - -

- - te dex - - tra, sta - - tu - ens in par - - - - te dex - -

- - te dex - - tra, sta - - tuens in par - - - - te dex - -

- - te dex - - tra, sta - - tuens in par - - - - te dex - -

- - te dex - - tra, sta - - tuens in par - - - - te dex - -

- tra.

- tra.

- tra.

- tra.

AGNUS DEI.

DUETTO

ANTONIO CALDARA.

CONTR'ALTO

TENORE

CEMBALO

Agnus Dei, qui tollis pecca-ta mun-di.

ANDANTE.

p *pf*



Agnus

p



De-i, qui tollis pecca-ta mun-di, qui tol-lis pec-cata, qui tol-lis pec-



-ca-ta, pec-ca-ta, pec-cata, qui tollis pec-ca-ta mundi Sus-

pf



--- cipe deprecati_onem nostram, de - precati_onem no - - - - - stram!

p *pf*

Agnus Dei qui

p

Qui tol -

tollis pecca - ta mun - di, qui tollis pec - cata, qui tol - lis pec - - ca - ta

- - - lis pec - ca - ta, pec - - ca - - - ta, pec - - ca - - - ta mun - di,

Qui tol - - - lis pec - ca - ta, pec - - ca - - ta, pec - ca - ta mun - di,

pf

Qui tol-lis pec -
Qui tol-lis pec - ca - - -

- - - ta mundi, qui tollis pec - cata, pec - ca - ta mundi. Sus - - - cipe
- - - ta mundi, qui tollis pec - cata, pec - ca - ta mundi.

sf sf sf sf pf

deprecati - onem nostram, de - - precati - onem nostram, de - - - precati - onem
Sus - - ci - pe deprecati - onem nostram, de - - precati - onem nostram

nostram de - pre - cati - o - nem no - - - stram!
de - pre - - cati - o - nem no - - - stram!

tr pf tr

Introductory Chorus of the Oratorio

LA CADUTA DI GERICO.

G.A.HASSE.

CORO.

ANDANTE

SOPRANO
O give thanks un - - to the Lord!

ALTO
O give thanks un - - to the Lord!

TENORE
O give thanks un - - to the Lord!

BASSO
O give thanks un - - to the Lord!

N°7.



Alf. Ribaut

give thanks un - - to the Lord call u - - pon his name make known his

give thanks un - - to the Lord call u - - pon his name make known his

give thanks un - - to the Lord call u - - pon his name make known his

give thanks un - - to the Lord call u - - pon his name make known his

deeds a - - - mong the people! Glo - - ry ye in his ho - - ly

deeds a - - - mong the people! Glo - - ry ye in his ho - - ly

deeds a - - - mong the people!

deeds a - - - mong the people!

SOLI

name Glory ye in his ho - - - ly name!

name Glory ye in his ho - - - ly name!

Glo - - ry ye in his ho - - - ly name!

Glo - - ry ye in his ho - - - ly name!

Tutti

O give thanks un - - to the Lord, un - - to the

O give thanks un - - to the Lord, un - - to the

O give thanks un - - to the Lord, un - - to the

O give thanks un - - to the Lord, un - - to the

f

Lord! for his mercy en - dureth, his mercy en - - dureth for.

Lord! for his mercy en - du - - - - - reth for

Lord! for his mercy, his mercy en - - dureth for.

Lord! for his mercy en - - du - - - - - reth for

p

e - ver! make known his deeds a - - mong the people!

e - ver! make known his deeds a - - mong the people!

e - ver! make known his deeds a - - mong the people!

e - ver! make known his deeds a - - mong the people!

pf *f*

Tutti

Glo - ry ye in his ho - -

SOLI
Glo - - ry ye in his ho - - ly name, Glo - ry ye in his ho - -

Glo - - ry ye in his ho - - ly name, Glo - ry ye in his ho - -

Glo - - ry ye in his ho - -

- ly name, in his ho - - ly name!

- ly name, in his ho - - ly name!

- ly name, in his ho - - ly name!

- ly name, in his ho - - ly name!

SOLO
O that men would praise the Lord!

SOLO. Soprano 2^{do}
O that men would praise the Lord!

Tenore. Tutti
For his mercy en - dureth for -

For his mercy en - dureth for -

SOLO

p for his good-ness praise the Lord for - - -

e - ver! for his good-ness praise the Lord for - - -

tr *p* *pf*

- - - his good-ness and for his won- - - derful works his wonderful

- - - his good-ness and for his won- - - derful works his wonderful

works to the Chil - - dren of men!

Tenore. Tutti

f works to the Chil - - dren of men, for his mercy en - - dureth for - e - ver!

For his mercy en - - dureth for - e - ver!

f unis *f* *tr* *tr*

ALTO SOLO

O that men would praise the Lord for his

SOLO

O that men would praise the Lord for his

good - ness for his goodness Let them sa - - cri - fice the

good - ness for his goodness Let them sacrifice the

Tutti

And de -

sa - - cri - - fi - - ces of thanks - gi - ving and de - - clare his works, and de -

And de -

sa - - cri - - fi - - cés of thanks - gi - ving and de - - clare his works, and de -

f uhis

Nº 7.

- clare his works with re - joic - ing!

- clare his works with re - joic - ing!

- clare his works with re - joic - ing!

- clare his works with re - joic - ing!

SOLO

They that go down to the

sf *f* *tr* *tr* *tr* *tr* *p*

Sea in ships, That do business in the great waters, they be -

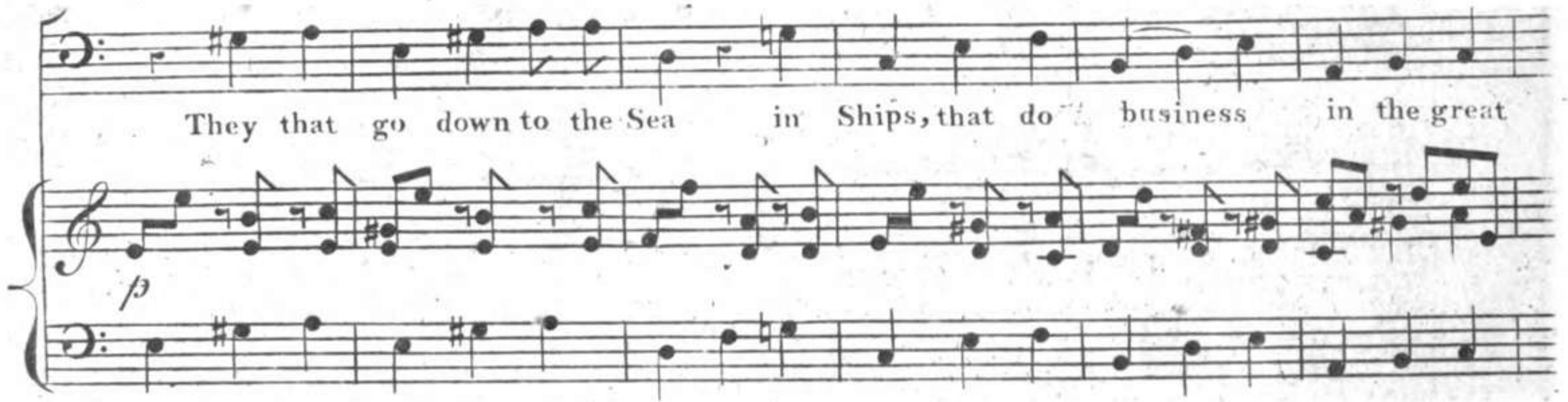
tr *tr* *f* *p*

- hold the works of the Lord, and his won - ders, and his won - - -

f *rf* *p*

- ders in the great Deep!

They that go down to the Sea in Ships, that do business in the great



waters, they see the works of the Lord, and his wonders in the great



Deep!



O give thanks un - - to the Lord! give thanks un - to the Lord,
O give thanks un - - to the Lord! give thanks un - to the Lord,
O give thanks un - - to the Lord! give thanks un - to the Lord,
O give thanks un - - to the Lord! give thanks un - to the Lord,



SOLI

call u_pon his name, make known his deeds a_ _mong the people! Glo - ry

call u_pon his name, make known his deeds a_ _mong the people! Glo - ry

call u_pon his name, make known his deeds a_ _mong the people!

call u_pon his name, make known his deeds a_ _mong the people!

The first system of music consists of five staves. The top four staves are vocal parts, each with the lyrics 'call u_pon his name, make known his deeds a_ _mong the people! Glo - ry'. The bottom two staves are piano accompaniment, with dynamic markings *tr* and *p*.

Tutti

ye in his ho - ly name, Glory ye in his ho - ly name!

ye in his ho - ly name, Glory ye in his ho - ly name!

Glo - ry ye in his ho - ly name!

Glo - ry ye in his ho - ly name!

The second system of music consists of five staves. The top four staves are vocal parts, each with the lyrics 'ye in his ho - ly name, Glory ye in his ho - ly name!'. The bottom two staves are piano accompaniment, with dynamic markings *f* and *p*.

O give thanks un - - to the Lord un - - to the Lord!

O give thanks un - - to the Lord un - - to the Lord!

O give thanks un - - to the Lord un - - to the Lord!

O give thanks un - - to the Lord un - to the Lord!

The third system of music consists of five staves. The top four staves are vocal parts, each with the lyrics 'O give thanks un - - to the Lord un - - to the Lord!'. The bottom two staves are piano accompaniment, with dynamic markings *tr* and *f*.

for his mercy en - du - reth his mercy en - dureth for e - ver! make known his

for his mercy en - du - reth for e - ver! make known his

for his mercy his mercy en - dureth for e - ver! make known his

for his mercy en - du - reth for e - ver! make known his

deeds a - - mong the people! SOLI Tutti Glo - ry

deeds a - - mong the people! Glo - - ry ye in his ho - - ly name, Glo - ry

deeds a - - mong the people! Glo - - ry ye in his ho - - ly name, Glo - ry

deeds a - - mong the people! Glo - - ry

ye in his ho - - ly name in his ho - - ly name!

ye in his ho - - ly name in his ho - - ly name!

ye in his ho - - ly name in his ho - - ly name!

ye in his ho - - ly name in his ho - - ly name!

Nº7.

DUETTO.

PERGOLESI.

ANDANTE

The piano accompaniment consists of four systems of grand staff notation (treble and bass clefs). The first system is marked 'ANDANTE' and includes dynamic markings *p*, *f*, and *p*. The second system continues the melodic and harmonic development. The third system features a crescendo leading to a *p* dynamic. The fourth system includes a trill (*tr*) and a fortissimo (*ff*) dynamic.

SOPRANO.

27 28 29 30 31

ALTO.

Do - - - - - mi - ne Deus!

The vocal staves for Soprano and Alto are on a grand staff with treble clefs. The Soprano part has rests for measures 27-30 and a note for measure 31. The Alto part has a note for measure 27, rests for 28-29, and notes for 30-31. The lyrics 'Do - - - - - mi - ne Deus!' are written below the Alto staff. The piano accompaniment continues below the vocal staves, including a trill (*tr*) and a *p* dynamic marking.

32 33 34 35 36 37 38

Rex coe - lestis Deus Pa - ter, Deus, Pater, Deus Pa -

p

39. 40. 41 42 43 44 45 46 215

- - ter om - nipotens De - - - - us Pa - - - - ter om - ni - #po -

f *sp*

46 47 48 49 50 51

Do - - - - - mi - ne fi - li! u - - - ni - genite,

- tens.

p

52 53 54 55 56 57 58

u - ni - - geni - te Jesu Christe! Jesu, Je - - - su Christe!

59 60 61 62 63 64 65 109

Je - su, Je - su Chri - ste! Domine
Domine Deus.

66 67 68 69 70 71

Deus. Agnus Dei fi - li - us pa - - - - -
Agnus Dei fi - li - us pa - - - - -

72 73 74 75 76 77 78

Agnus Dei fi - li - us pa - - - - -

79 80 81 82 83 84 85

tris, Agnus Dei Filius Fi - - - lius Pa - - tris
tris, Agnus Dei Filius Fi - - - lius Pa - - tris

86 87 88 89 90 91 92

Do - mi - ne Deus!

93 94 95 96 97 98 99

Ag - nus De - i!

Do - mi - ne Deus! Fi - lius

100 101 102 103 104 105 106

Fi - lius Pa - tris! Fi - lius Pa - tris!

107 108 109 110 111 112

Fi - lius Pa - tris!

113 114 115 116 117 118

- - - tris Agnus De_i, Filius Patris,

- - - tris Agnus De_i, Filius Patris,

119 120 121 122 123 124 125

Fi - - - li_us Pa - - -

Fi - - - li_us Pa - - -

126 127 128 129 130 131 132

- tris, Fi - lius Pa - - - - tris!

- tris, Fi - lius Pa - - - - tris!

unis

133 134 135 136 137 138

f

tr

VERSE.

MICHAEL HAYDN.

LARGO.

ALTO
O full of all Com - - pas - - sion, At - tend thy sup - - pliants

TENORE
O full of all Com - pas - sion, At - tend thy sup - - pliants

SOPRANO
O full of all Com - - pas - sion, At - tend thy sup - - pliants

CEMBALO
BASSO

cry And grant me Thy sal - vation, Or I must faint and die!

cry And grant me Thy sal - vation, Or I must faint and die!

pf cry And grant me Thy sal - vation, Or I must faint and die!

A Sinner, but re - - lent - ing, O'erwhelm'd with help - less grief,

A Sinner, but re - - lent - ing, O'erwhelm'd with help - less grief,

pf A Sinner, but re - - lent - ing, O'erwhelm'd with help - less grief,

Falls at Thy feet re - - pent - ing O grant him quick re - - lief!

Falls at Thy feet re - - pent - ing O grant him quick re - - lief!

Falls at Thy feet re - - pent - ing O grant him quick re - - lief!

From the TE DEUM LAUDAMUS.

CORO.

C.H.GRAUN.

SOPRANO
ALTO
TENORE
BASSO
CEMBALO

Et rege e - os,
Et rege e - os,
Et rege e - os,
Et rege e - os,
Et ex_tolle e - os, us - - - que us - -
Et ex_tolle e - os, us - - - que us - -
Et ex_tolle e - os, us - - - que us - que
Et ex_tolle e - os, us - - - que us - - -
que in æ - - ter - - num, in æ - - ter - - num, usque in æ - ternum,
que in æ - - ter - - num, in æ - - ter - - num, usque in æ - ternum,
que in æ - - ternum, in æ - - ter - num, in æ - ternum,
que in æ - - ternum, in æ - - ter - num, in æ - ternum,

Et rege e - os Et ex - tolle ill - os

Et rege e - os Et ex - tolle ill - os

Et rege e - os Et ex - tolle ill - os

Et rege e - os Et ex - tolle ill - os

Et rege e - os Et ex - tolle ill - os

p *f* *p* *f*

us - - - que us - - - que in æ -

us - - - que in æ - ter - - -

us - - - que in æ - ter - - -

us - - - que us - - - que in æ -

p *f*

- ter - - - num, in æ - ter - - num!

- num, in æ - ter - - num!

- - - num, in æ - ter - - num!

- ter - - - num, in æ - ter - - num!

f

SOLO
Per singulos di - - es be - - ne di - - - cimus

SOLO
Per singulos di-es, per singulos di - - es be - - ne

SOLO
Per singulos

te, bene - dicimus te

di - - - - cimus te

SOLO
di - - es be - - ne - - di - - - cimus te bene - dicimus Te!

SOLO
Per singulos dies, per singulos di - - es be - ne - - di - - - cimus Te!

Per singulos dies, per singulos di - - es be - ne - - di - - - ci - mus Te!

Tutti
Et lau - - da - mus no - men tu - um
Tutti
Et lau - - da - mus no - - men tu - um
Tutti
Et lau - - da - mus no - men tu - um
Tutti
Et lau - - da - mus no - - men tu - um

in se - - - - -
in se - - - - -
in se - - - - -
in se - - - - -

cu - - lum et in
cu - - lum et in
cu - - lum et in
cu - - lum et in se - - - - -

N^o 8.

se - - - - - culum se - - cu - - - li!

se - - - - - culum se - - cu - - - li!

se - - - - - culum se - - cu - - - li!

se - - - - - culum se - - cu - - - li!

SOLO
Per singulos di - - - es be - - - ne - -

SOLO
Per singulos dies, per singulos

SOLO
Per singulos dies, per singulos

p

- di - - - - - cimus te be - ne - - di - cimus te, be - ne - - di - cimus Te!

di - - es be - ne - - - - - di - - - - - cimus te, be - ne - - di - cimus Te!

di - - es be - ne - - - - - di - cimus be - ne - - - - - di - - - - - cimus Te!

Tutti
Et lau - - da - mus no - - men tu - - um

Tutti
Et lau - - da - mus no - - men tu - - um

Tutti
Et lau - - da - mus no - - men tu - - um

Tutti
Et lau - - da - mus no - - men tu - - um

f *p* *f*

in se - - - - -

in se - - - - -

in se - - - - -

in se - - - - -

p *f*

- - - - - cu - - lum, et in se - - - - -

- - - - - cu - - lum, et in se - - - - -

- - - - - cu - - lum, et in se - - - - -

- - - - - cu - - lum, et in se - - - - -

tr

cu lum se cu li, et in se
cu lum se cu li, et in se
cu lum se cu li, et in se
cu lum se cu li, et in se

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, featuring a steady bass line and chords in the right hand.

cu lum se cu li!
cu lum se cu li!
cu lum se cu li!
cu lum se cu li!

The second system continues the vocal and piano parts. The vocal lines end with an exclamation point. The piano accompaniment continues with similar harmonic support.

The third system shows the piano accompaniment continuing with more complex chordal textures and rhythmic patterns in both hands.

The fourth system features a more active piano accompaniment with rapid sixteenth-note passages in the right hand and a steady bass line.

The fifth system concludes the piano accompaniment with a final cadence and a double bar line.

From an Oratorio,
The Israelites in the Wilderness.

ARIA.

C.P.E. BACH.

VOCE

CEMBALO

ADAGIO.

O Lord hide not thy face, thy face from
me O Lord, hide not thy face in the day when I am in trouble O Lord!

hide not thy face from me, Lord! when I am in trouble hide -

not thy face, O Lord from me, Lord! hide not thy face from me!

Instrumental accompaniment system.

Incline thine Ear O Lord! incline thine Ear, thine Ear un -

to me, Lord! in the day when I call and answer me speedily O

Lord! O O Lord incline thine Ear unto me, unto me, unto me and



answer me speedily!



O Lord! hide not thy face, thy face from



me O Lord! thy face from me, in the day, when I am in



trouble O Lord! hide not thy face from me Lord

when I am in trouble hide not thy face thy face from me

O Lord hide not thy face from me in the

day when I am in trouble!

SEGUE CORO.

CORO.

C. P. E. BACH.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

ALLEGRO.

Rock o - pend the Rock o - pend the Rock He

Rock o - pend the Rock o - pend the Rock He

Rock o - pend the Rock o - pend the Rock He

Rock o - pend the Rock o - pend the Rock He

o - - pend the Rock and the wa - - ters flow - ed flow - - ed

o - - pend the Rock and the wa - - ters flow - ed flow - - ed

o - - pend the Rock and the wa - - ters flow - ed flow - - ed

o - - pend the Rock and the wa - - ters flow - ed flow - - ed

out He o - pen'd the Rock the Rock of
 out He o - pen'd the Rock the Rock of
 out He o - pen'd the Rock the Rock of
 out He o - pen'd the Rock the Rock of

stone, and the wa - - - - - ters flow - - ed out.
 stone, and the wa - - - - - ters flow - - ed out.
 stone, and the wa - - - - - ters flow - - ed out.
 stone, and the wa - - - - - ters flow - - ed out.

He o - pen'd the Rock
 He o - pen'd the Rock
 He o - pen'd the Rock
 He o - pen'd the Rock

and the wa - ters flowed, waters flowed out and
and the wa - ters flowed, waters flowed out and
and the wa - ter flowed, waters flowed out and
and the wa - ters flowed, waters flowed out and

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "and the wa - ters flowed, waters flowed out and". The piano part features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

ri - - - vers ran in the dry pla - ces, the
ri - - - vers ran in the dry pla - ces, the
ri - - - vers ran in the dry pla - ces, the
ri - - - vers ran in the dry pla - ces, the

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "ri - - - vers ran in the dry pla - ces, the". The piano accompaniment maintains its rhythmic pattern.

wa - - - ters flow_ed and ri - - - vers ran, He
wa - - - ters flow_ed and ri - - - vers ran, He
wa - - - ters flow_ed and ri - - - vers ran, He
wa - - - ters flow_ed and ri - - - vers ran, He

The third system concludes the page with the same four vocal staves and piano accompaniment. The lyrics are: "wa - - - ters flow_ed and ri - - - vers ran, He". The piano part ends with a final chord. A small number "8." is visible at the bottom left of the page.

o - - pend the Rock and ri - - vers ran the

The first system of music consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "o - - pend the Rock and ri - - vers ran the".

wa - - ters flowed and ri - - vers ran

The second system of music consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "wa - - ters flowed and ri - - vers ran".

in the dry pla - ces!

The third system of music consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "in the dry pla - ces!".

VERSE.

MODERATO MICHAEL HAYDN.

ALTO
TENORE
SOPRANO
CEMBALO
BASSO

While conscious Sinners tremble To hear the Trumpet sound, That
 bids the dead as - - semble The Judgment-seat a - round O then among that
 number May we the Call o - - bey Who burst the bands of slumber, To
 view a glorious day Who burst the bands of slumber To view a glorious day!

D U E T T O .
From the STABAT MATER.

ASTORGA.

ALTO

TENORE

CEMBALO

Fac Fac me

pe - - ni - tentem fle - re, cru - ci - - fi - xo, condo - - le - re, do - nec

Fac Fac me pe - - ni - tentem fle - - re, cru - ci - - fi - xo, condo - - lere,
e - - go - - vi - xe - ro!

do-nec e - - go - - vi-xe-ro cruci - - fixo condo - - le - - -

Fac Fac me pe - - ni-tentem fle - - re cruci - - fixo condo -

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: do-nec e - - go - - vi-xe-ro cruci - - fixo condo - - le - - - and Fac Fac me pe - - ni-tentem fle - - re cruci - - fixo condo -.

- - - re donec e - - - go, e - - go vi-xe-ro Fac

- - - le - - - re do - nec e - - go vi-xe-ro

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are: - - - re donec e - - - go, e - - go vi-xe-ro Fac and - - - le - - - re do - nec e - - go vi-xe-ro.

Fac me pe - - ni-tentem fle - - - re cruci - fi - xo cruci - - fixo

Fac Fac me pe - - nitentem fle - - re cruci - - fixo condo -

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The lyrics are: Fac me pe - - ni-tentem fle - - - re cruci - fi - xo cruci - - fixo and Fac Fac me pe - - nitentem fle - - re cruci - - fixo condo -.

condo - le-re donec e-go vi-xe-ro

- le-re donec e-go e-go vi-xe-ro

This system contains the seventh and eighth systems of music. The seventh system has two vocal staves and a piano accompaniment. The eighth system has two vocal staves and a piano accompaniment. The lyrics are: condo - le-re donec e-go vi-xe-ro and - le-re donec e-go e-go vi-xe-ro.



Juxta crucem tecum stare et me tibi ti - bi

Juxta crucem tecum stare et me ti - bi

This system contains the first two systems of a musical score. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves. The music is in a minor key with a common time signature.



so - ci - are in planc - tu de - si de - ro Juxta crucem - te -

so - ci - are in planc - tu de - si de - ro Juxta crucem - te cum


This system contains the third and fourth systems of the musical score. It continues the vocal and piano parts from the previous system.



- cum stare et me ti - bi so - ci - are in planc - tu de - si de -

sta - re et me ti - bi so - ci - are in planc - tu de - si de -

This system contains the fifth and sixth systems of the musical score. The vocal lines are more complex with many slurs and ties.



- ro, in planc - tu de si de - ro!

- ro, in planc - tu de si de - ro!

This system contains the seventh and eighth systems of the musical score. It concludes with a double bar line. A dynamic marking 'f' is present in the piano part.

LARGO . CON AFFETTO .

C.H.GRAUN .

SOPRANO
He was de - spi - sed, de - spi - sed and re - jected of men,

ALTO
He was de - spi - sed, de - spi - sed and re - jected of men,

TENORE
He was de - spi - sed, de - spi - sed and re - jected of men,

BASSO
He was de - spi - sed, de - spi - sed and re - jected of men,

CEMBALO

A man of sorrows and re - jected, and acquaint - ed acquainted with Grief

A man of sorrows and re - jected, and acquaint - ed acquainted with Grief

A man of sorrows and re - jected, and acquaint - ed acquainted with Grief

A man of sorrows and re - jected, and acquaint - ed acquainted with Grief

and acquaint - ed acquainted with Grief

He was de - spised and re - jected A man of sor - rows

He was de - spised and re - jected A man of sor - rows

He was de - spi - sed and re - jected A man of sor - rows

He was de - spi - sed and re - jected A man of sor - rows

Nº 9.

and acquainted with Grief, A man of sorrows A man of sor - rows

and acquainted with Grief, A man of sorrows A man of sor - rows

and acquainted with Grief, A man of sorrows A man of sor - rows

and acquainted with Grief, A man of sor - rows

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "and acquainted with Grief, A man of sorrows A man of sor - rows". The piano part includes dynamic markings *p* and *pf*.

and re - jected de - spised re - jected A man of sor - rows

and re - jected de - spised re - jected A man of sor - rows

and re - jected de - spised re - jected A man of sor - rows

and re - jected A man of sor - rows

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "and re - jected de - spised re - jected A man of sor - rows". The piano part includes dynamic markings *p* and *pf*.

and acquainted with Grief!

and acquainted with Grief!

and acquainted with Grief!

and acquainted with Grief!

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "and acquainted with Grief!". The piano part includes dynamic markings *p* and *pp*, and first/second endings labeled "1st" and "2nd".

AGNUS DEI.

ANDANTE SOSTENUTO. MOZART.

SOPRANO

CEMBALO

Piano.

7 8 9 10 11

Ag - - nus De - i, Ag - - nus

12 13 14 15

De - - i, qui tol - - - lis pec - ca - - ta pec - ca - ta mun -

16 17 18 19 20

- di, mise - - rere, mi - se - - re - - re nobis, mise

Cres

21 22 23 24 25

- rere mise - re - - - re no - - bis - - ! Ag - - nus

26 27 28 29 30

De - i, Ag - - nus De - i, qui tol - - lis pec - ca - ta, pec -

31 32 33 34 35

- - cata mun - - di, mise - - rere, mise - - re - - re no - bis, mise -

36 37 38 39 40

- - re - - - re nobis, mise - - rere, mise - - re - - re

41 42 43 44 45

no - - bis - - ! Ag - - nus De - i,

Ag - - nus De - i, qui tol - - lis pec - ca - ta,

pec - ca - ta mun - - di, Agnus De - i, qui tol - lis pec -

- ca - ta, mise - - re - re, mise - rere, mise - re - re, mise - - re - - -

- re no - - bis!

Nº 9.

Detailed description: This is a page of a musical score, numbered 136. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The score is divided into systems, each with a vocal line and piano accompaniment. The lyrics are in Latin and describe the 'Agnus Dei' (Lamb of God). The music includes various dynamics such as *p* (piano), *sf* (sforzando), and *decres.* (decrescendo). There are also performance markings like *tr* (trill) and *62* (fingerings). The score ends with a double bar line and a final chord in the piano part.

For GOOD FRIDAY.

CORO
CHAUNT

JOSEPH HAYDN.

SOPRANO

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

ALTO

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

TENORE

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

BASSO

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

CEMBALO

GRAVE & CANTABILE.

Solo
Tu di grazia sei sor-gente tu di

Solo
Tu di grazia sei sor-gente tu di grazia sei sor-

Solo
Tu di grazia sei sor-gente tu di

Solo
Tu di grazia sei sor-gente tu di grazia sei sor-

grazia tu di grazia sei sor-gente! O di-vino

-gente tu di grazia sei sor-gente! O di-vino

grazia tu di grazia sei sor-gente! O di-vino

-gente tu di grazia sei sor-gente!

Tutti

me - dia - tor! dice e prege il pe - ni - ten - te

me - dia - tor! dice e prege il pe - ni - ten - te

me - dia - tor! dice e prege il pe - ni - ten - te

Tutti

dice il pe - ni - ten - te

Tutti

di me, giunt' al tuo reg - no, deh sov - venga - ti, O Sig - nor!

di me, giunt' al tuo reg - no, deh sov - venga - ti, O Sig - nor!

di me, giunt' al tuo reg - no, deh sov - venga - ti, O Sig - nor!

di me, giunt' al tuo reg - no, deh sov - venga - ti, O Sig - nor!

sf

Solo

Tu gli da - i gra - zial peg - no:

Tu gli da - i gra - zial peg - no:

Tu gli da - i di gra - zial peg - no:

Tu gli dai di grazial peg - no:

p

p

og - - gi con - - me sa - - - rai in Pa - - ra - -

og - - gi con - - me sa - - - rai in Pa - - ra - -

og - - gi con - - me sa - - - rai in Pa - - ra - -

og - - gi con - - me sa - - - rai in Pa - - ra - -

di - - - - - so! *Tutti* Og - - gi con - - me sa -

di - - - - - so! *Tutti* Og - - gi con - - me sa -

di - - - - - so! *Tutti* Og - - gi con - - me sa -

di - - - - - so! *Tutti* Og - - gi con - - me sa -

Tutti

- rai in Pa - - ra - - di - - - - - so!

- rai in Pa - - ra - - di - - - - - so!

- rai in Pa - - ra - - di - - - - - so!

- rai , in Pa - - - ra - - - di - - - - - so!

Solo Tutti

Tu di grazia sei sor-gente O di -

Tu di grazia sei sor-gente O di -

Tu di grazia sei sor-gente O di -

Tu di grazia sei sor-gente O di -

p *f*

- vi - no me - dia - - tor! O di - - vino, O di - - vino me - dia -

- vi - no me - dia - - tor! O di - - vino, O di - - vino me - dia -

- vi - no me - dia - - tor! O di - - vi - - no me - - - - dia -

- vi - no me - dia - - tor! O di - - vino, O di - - vino me - dia -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

pp *pf* *f* *p*

Nº 9.

- ti - ti qui ci vedi della tua croce a piedi del - - la tua croce a

- ti - ti qui ci vedi del - - la tua croce a piedi del - - la tua croce a

- ti - ti qui ci vedi della tu - - a croce a piedi del - - la tua croce a

- ti - ti qui ci vedi del - - la tua croce a piedi del - - la tua croce a

sf p sf p

pie - di! Solo *Al - - mo padre! qui ci vedi* Tutti Dio Sig -

pie - di! Solo *Al - - mo padre! qui ci vedi* Tutti Dio Sig -

pie - di! Solo *Al - - mo padre! qui ci vedi* Tutti Dio Sig -

pie - di! Tutti Dio Sig -

p f

- nor Reden - tor!

- nor Reden - tor!

- nor Reden - tor!

- nor Reden - tor!

p

C O R O .

C.H.GRAUN.

LARGO . CON AFFETTO .

SOPRANO
ALTO
TENORE
BASSO
CEMBALO

He was de-spi-sed, de-spi-sed and re-jected of men,
He was de-spi-sed, de-spi-sed and re-jected of men,
He was de-spi-sed, de-spi-sed and re-jected of men,
He was de-spi-sed, de-spi-sed and re-jected of men,

A man of sorrows and re-jected, and acquainted acquainted with Grief
A man of sorrows and re-jected, and acquainted acquainted with Grief
A man of sorrows and re-jected, and acquainted acquainted with Grief
and acquainted acquainted with Grief

He was de-spised and re-jected A man of sor-rows
He was de-spised and re-jected A man of sor-rows
He was de-spi-sed and re-jected A man of sor-rows
He was de-spi-sed and re-jected A man of sor-rows

and acquainted with Grief, A man of sorrows A man of sor - - rows

and acquainted with Grief, A man of sorrows A man of sor - - rows

and acquainted with Grief, A man of sorrows A man of sor - rows

and acquainted with Grief, A man of sor - rows

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings such as *p* and *psf*.

and re - jected de - spised re - jected A man of sor - - rows

and re - jected de - spised re - jected A man of sor - - rows

and re - jected de - spised re - jected A man of sor - - rows

and re - jected A man of sor - rows

The second system continues the vocal and piano parts. The lyrics are repeated across the vocal staves. The piano accompaniment features a complex texture with chords and moving lines, marked with *p* and *psf*.

and acquainted with Grief!

and acquainted with Grief!

and acquainted with Grief!

and acquainted with Grief!

The third system concludes the piece with a final vocal phrase and piano accompaniment. The piano part includes first and second endings, marked with *1st* and *2nd*, and dynamic markings like *p* and *pp*.

AGNUS DEI.

ANDANTE SOSTENUTO. MOZART.

SOPRANO

CEMBALO

Piano.

7 8 9 10 11

Ag - - nus De - i, Ag - - nus

12 13 14 15

De - - i, qui tol - - lis pec - - ca - - ta pec - ca - ta mun - -

16 17 18 19 20

- di, mise - - rere, mi - se - re - - re nobis, mise -

Cres

21 22 23 24 25

- rere mise - re - - - re no - bis - - ! Ag - - nus

Musical notation for measures 21-25. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *f* and *p*. Measure numbers 21, 22, 23, 24, and 25 are indicated above the vocal staff.

26 27 28 29 30

De - i, Ag - nus De - i, qui tol - lis pec - ca - ta, pec -

Musical notation for measures 26-30. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Measure numbers 26, 27, 28, 29, and 30 are indicated above the vocal staff.

31 32 33 34 35

- - cata mun - di, mise - rere, mise - re - - re no - bis, mise -

Musical notation for measures 31-35. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Measure numbers 31, 32, 33, 34, and 35 are indicated above the vocal staff.

36 37 38 39 40

- - re - - - re nobis, mise - rere, mise - re - - re

Musical notation for measures 36-40. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Measure numbers 36, 37, 38, 39, and 40 are indicated above the vocal staff.

41 42 43 44 45

no - bis - ! Ag - - nus De - i,

Musical notation for measures 41-45. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Measure numbers 41, 42, 43, 44, and 45 are indicated above the vocal staff.

116 117 118 119

Ag - - nus De - i, qui tol - - lis pec - ca - ta,



53 54 55

pec - ca - ta mun - - di, Agnus De - i, qui tol - lis pec -



56 57 58 59 60

- ca - ta, mise - - re - re, mise - rere, mise - re - re, mise - - re - - -



61 62

- re no - - bis!



For GOOD FRIDAY.

CORO
CHAUNT

JOSEPH HAYDN.

SOPRANO

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

ALTO

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

TENORE

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

BASSO

A-men dico ti-bi, ho-die mecum e-ris in para-di-so!

CEMBALO

GRAVE & CANTABILE.

Solo
Tu di grazia sei sor-gente tu di

Solo
Tu di grazia sei sor-gente tu di grazia sei sor-

Solo
Tu di grazia sei sor-gente tu - - - di

Solo
Tu di grazia sei sor-gente tu di grazia sei sor-

grazia tu di grazia sei sor-gen-te! O di-vino

-gente tu di grazia sei sor-gen-te! O di-vino

grazia tu di grazia sei sor-gen-te! O di-vino

-gente tu di grazia sei sor-gen-te!

Tutti

me - - dia - - - tor! dice e prege il pe - ni - - ten - - - te

me - - dia - - - tor! dice e prege il pe - ni - - ten - - - te

me - - dia - - - tor! dice e prege il pe - ni - - ten - - - te

Tutti

dice il peni - ten - te

Tutti

di me, giunt' al tuo reg - - no, deh sov - - venga - ti, O Sig - - nor!

di me, giunt' al tuo reg - - no, deh sov - - venga - ti, O Sig - - nor!

di me, giunt' al tuo reg - - no, deh sov - - venga - ti, O Sig - - nor!

di me, giunt' al tuo reg - - no, deh sov - - venga - ti, O Sig - - nor!

sf

Solo

Tu gli da - i gra - - - zial peg - no:

Tu gli da - i gra - - - zial peg - no:

Tu gli da - i di gra - - - zial peg - no:

Tu gli dai di grazial peg - no:

p

og - - gi con - - me sa - - - rai in Pa - - ra - -

og - - gi con - - me sa - - - rai in Pa - - ra - -

og - - gi con - - me sa - - - rai in Pa - - ra - -

og - - gi con - - me sa - - - rai in Pa - - ra - -

di - - - - so! *Tutti* Og - - gi con - - me sa -

di - - - - so! *Tutti* Og - - gi con - - me sa -

di - - - - so! *Tutti* Og - - gi con - - me sa -

di - - - - so! *Tutti* Og - - gi con - - me sa -

di - - - - so! *Tutti* Og - - gi con - - me sa -

- rai in Pa - - ra - - di - - - - so!

- rai in Pa - - ra - - di - - - - so!

- rai in Pa - - ra - - di - - - - so!

- rai in Pa - - ra - - di - - - - so!

Solo Tutti

Tu di grazia sei sor-gente O di -

Tu di grazia sei sor-gente O di -

Tu di grazia sei sor-gente O di -

Tu di grazia sei sor-gente O di -

p *f*

- vi - no me - dia - - tor! O di - - vino, O di - - vino me - dia -

- vi - no me - dia - - tor! O di - - vino, O di - - vino me - dia -

- vi - no me - dia - - tor! O di - - vi - - no me - - - - dia - -

- vi - no me - dia - - tor! O di - - vino, O di - - vino me - dia -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

- tor! me - dia - - tor! Dio Signor, Reden - tor! Pen -

p/pf *f* *p*

N.º 9.

- ti - ti qui ci vedi della tua crocea piedi del - - la tua croce'a

- ti - ti qui ci vedi del - - la tua crocea piedi del - - la tua croce'a

- ti - ti qui ci vedi della tu - - a croce'a piedi del - - la tua croce'a

- ti - ti qui ci vedi del - - la tua croce'a piedi del - - la tua croce'a

sf p

Solo pie - di! Al - - mo padre! qui ci vedi *Tutti* Dio Sig -

Solo pie - di! Al - - mo padre! qui ci vedi *Tutti* Dio Sig -

Solo pie - di! Al - - mo padre! qui ci vedi *Tutti* Dio Sig -

pie - di! *Tutti* Dio Sig -

p f

- nor Reden - tor!

- nor Reden - tor!

- nor Reden - tor!

- nor Reden - tor!

e p

Ah, nel punto di nos - - tra morte quel tuo detto ci

Ah, nel punto di nos - - tra morte quel tuo detto

Ah, nel punto di nostra morte quel tuo detto

Ah, nel punto di nostra morte quel tuo detto

f *p*

ri - - con - for - te Oggi meco sa - - rai in pa - ra - - di - - so!

ci ricon - - for - te Oggi meco sa - - rai in pa - ra - - di - - so!

ci ricon - - for - te Oggi meco sa - - rai in pa - ra - - di - - so!

ci ricon - - for - te Oggi meco sa - - rai in pa - ra - - di - - so!

sf

Solo *p* Tu di grazia sei sor - - gente!

Solo *p* Tu di grazia sei sor - - gente!

Solo *p* Tu di grazia sei sor - - gente!

Solo *p* Tu di grazia sei sor - - gente!

Solo *p* Tu di grazia sei sor - - gente!

O di - - vi - - no O di - - vi - - no

O di - - vi - - no O di - - vi - - no di - - vi - - no

O di - - vi - - no O di - - vi - - no

O di - - vi - - no O di - - vi - - no

Tutti me - - dia - - tor! O di - - vi - - no

Tutti me - - dia - - tor! O di - - vi - - no me - - dia -

Tutti me - - dia - - tor! O di - - vi - - no

Tutti me - - dia - - tor! O di - - vi - - no

O di - - vi - - no me - - dia - - tor!

- tor O di - - vi - - no me - - dia - - tor!

O di - - vi - - no me - - dia - - tor!

O di - - vi - - no me - - dia - - tor!

p

Ah nel punto di nos - tra morte quel tuo.

Ah nel punto di nos - tra morte quel tuo.

Ah nel punto di nos - tra morte quel tuo.

Ah nel punto di nostra morte quel tuo.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "Ah nel punto di nos - tra morte quel tuo." The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

detto ci ri - con - forte, og - gi me - co sa - rai in Pa - ra -

detto ci ri - con - forte, og - gi me - co sa - rai in Pa - ra -

detto ci ri - con - forte, og - gi me - co sa - rai in Pa - ra -

detto ci ri - con - forte, og - gi me - co sa - rai in Pa - ra -

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "detto ci ri - con - forte, og - gi me - co sa - rai in Pa - ra -". The piano part includes dynamic markings such as *f* and *pp*.

- di - - - - so!

- di - - - - so!

- di - - - - so!

- di - - - - so!

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "- di - - - - so!". The piano part includes dynamic markings such as *pp* and *f*.

From the TE DEUM.

C.H. GRAUN.

ARIA.

SOPRANO

POCO ALLEGRO

CEMBALO

Tu ad li-be-ran-dum sus-cep-turus

p

ho-minem non horru-i-sti, non horru-i-sti vir-ginis u-te-

rum, non horruisti, non horruisti virginis,

virginis uterum non horruisti, non horruisti,

non horruisti virginis uterum virginis

a-terum!

Tu de-victo mortis a-

cu_le o_mortis a cu_le o, a_pe_ru_i - - - - sti a_pe_ru_i - - -

- sti cre-den-ti-bus cre-den-ti-bus cre-den-ti-bus reg-na coe-lo - -

- rum, a_pe_ru_i - - - sti a_pe_ru_i - - - sti a_pe_ru_i - - -

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

- i - sti cre-den-ti - - bus reg-na coe-lo - - - - rum!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a series of eighth notes, while the piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

The second system continues the musical piece with the lyrics: "Tu de - victo mortis a - cu - le o mortis a - cu - le o a - peru - i - -". The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning.

The third system contains the lyrics: "- - sti a - pe - ru - i - - - sti credenti - bus , cre - denti - bus reg - na coe -". The vocal line continues with a similar rhythmic pattern. The piano accompaniment maintains its accompanimental role.

The fourth system shows the lyrics: "lo - - -". The vocal line has a long note followed by a series of eighth notes. The piano accompaniment continues with its characteristic texture.

The fifth system concludes the page with the lyrics: "- - - rum". The vocal line ends with a final note. The piano accompaniment features a dynamic marking of *f* (forte) towards the end of the system.

a - pe - ru - i - - sti a - pe - ru - i - - sti a - pe - ru - i - sti cre -

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

- denti - bus regna coe - lo

- rum!

f

SEGUE CORO.

VOLTI.

CORO,

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

In Glo-ria Patris, in
 In Glo-ria Patris, in
 In Glo-ri-a Patris, in
 Tu ad dex-teram De-i se-

Glo-ria Pa-tris! in
 Glo-ria Pa-tris! in
 Glo-ri-a Pa-tris! in
 des! Tu ad dex-teram De-i se-

Glo-ria Patris, in Glo-ria Pa-tris! Judex cre-deris
 Glo-ria Patris, in Glo-ria Pa-tris! Ju-dex
 Glo-ria Patris, in Glo-ria Pa-tris! Ju-dex
 des! Ju-dex

es_se ven_tu_rus, esse ven_tu_rus, esse ven_tu_rus, ven_tu_rus!

crede_ris esse ven_tu_rus, esse ven_tu_rus, es_se ven_tu_rus!

crede_ris esse ven_tu_rus, esse ven_tu_rus, es_se ven_tu_rus!

crede_ris esse ven_tu_rus, esse ven_tu_rus, es_se ven_tu_rus!

Tu ad dexteram De_i se - - - - - des!

In Glo - - ria Patris, in Glo - - ria Pa - - tris!

In Glo - - ria Patris, in Glo - - ria Pa - - tris!

In Glo - - ria Patris, in Glo - - ria Pa - - tris!

Ju dex crederis esse ven tu rus es se ven tu rus es se ven tu rus ven tu rus.

Ju dex crederis esse ven tu rus es - - - se ven tu - - - rus.

Ju dex crederis esse ven tu rus esse ven tu rus es se ven tu rus.

Ju dex crederis esse ven tu rus esse ven tu rus es se ven tu rus.

In Glo - - - ria Patris in
 In Glo - - - ria Patris in
 In Glo - - ri - a Pa - tris in
 Tu ad dex - te - ram De - i se - - - - -

Glo - - ria Pa - - - tris! Ju - dex cre - deris Ju - dex cre - deris
 Glo - - ria Pa - - - tris! Ju - dex cre - deris es - - se ven -
 Glo - - ria Pa - - - tris! Ju - dex cre - deris es - - se ven -
 - - - - - des! Ju - dex cre - deris Ju - dex

es - se ven - tu - rus, es - se ven - tu - rus, es - se ven - tu - rus,
 - tu - rus, es - - - se es - - se ven - tu - rus,
 - tu - rus, es - - - se es - - se ven - tu - rus,
 cre - deris es - - se ven - tu - rus, es - - se ven - tu - rus, ven - tu - rus,

Ju - dex cre - de - ris es - se ven -
 Ju - dex cre - de - ris , cre - de - ris es - se ven -
 Ju - dex cre - de - ris es - se ven - tu - rus , es - se ven -
 Judex crede - ris es - se ven - tu - rus , ven - tu - rus ,
 Musical notation for the first system, including vocal lines and piano accompaniment.

- tu - rus , es - se ven - tu - rus , es - se ven - tu - rus , es - se ven -
 - tu - rus , es - se ven - tu - rus , es - se ven - tu - rus , es - se ven -
 - tu - rus , es - se ven - tu - rus es - se ven -
 esse ven - tu - rus es - se ven - tu - rus es - se ven - tu - rus
 Musical notation for the second system, including vocal lines and piano accompaniment.

- tu - rus , es - se ven - tu - rus , ven - tu - rus ,
 - tu - rus , es - se ven - tu - rus , ven - tu - rus ,
 - tu - rus , es - se ven - tu - rus , Ju - dex cre - de - ris
 es - se ven - tu - rus , Ju - dex crede - ris es - se ven -
 Musical notation for the third system, including vocal lines and piano accompaniment.

Ju - - dex cre-de-ris es - - se ven - - tu - - rus es - - se ven -

Ju - dex cre-de-ris esse ven - tu - - rus,

esse ven - tu - - rus, Ju - dex cre-de - ris

- tu - - rus, es - - se ven - - tu - - rus, es - - se ven - - tu - -

- tu - rus, es - se ven - tu - rus, es - se ven - tu - rus, ven - tu - - rus, es - se ven -

es - se ven - tu - rus, es - se ven - tu - rus, ven - - tu - - - - - rus, es - se ven -

es - - se ven - tu - rus, es - se ven - tu - - - - - rus, es - se ven -

- rus, es - - se ven - - tu - - rus, es - -

rinf rinf

- tu - rus, ven - tu - - rus!

- tu - rus, ven - tu - - rus!

- tu - rus, ven - tu - - rus!

- se, esse ven - tu - - rus!

unis

DUETTO.

FRANCESCO CIAMPI.

CANTO. 1.

CANTO. 2.

CEMBALO

LARGO e Staccato.

Ec - - ce enim in iniqui - - ta - -

Ec - - ce enim in iniqui

- ti-bus con - cep - tus sum! Et in pec -

- ta - - - ti-bus con - cep - tus sum!

- catis con - ce - - - pit me con - - ce - pit me

Et ip pec - catis con - - ce - pit me con - - ce - pit me

Ma - - - - - ter me - - - - a .
Ma - - ter me - - - a

p f

Ec - - ce e-nim in iniqui - ta-tibus
Ec - - ce enim in ini-qui -

con - cep-tus sum, et in pec - - ca - - tis
-tati-bus con - cep-tus sum, et in pec -

con - ce - - - - pit me con - - ce - pit me
- ca - - tis con - - ce-pit me con - - - ce - pit me

Ma - ter me - - - a et in pec - ca - - - tis concepit

Ma - ter me - - - a et in pec - ca - tis concepit

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are 'Ma - ter me - - - a et in pec - ca - - - tis concepit'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

me Ma - - - ter me - - - - a!

me Ma - - - - - ter me - - - - a!

The second system continues the vocal and piano parts. The lyrics are 'me Ma - - - ter me - - - - a!' and 'me Ma - - - - - ter me - - - - a!'. The piano accompaniment includes dynamic markings such as *kr* and *pf*.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines.

The fourth system concludes the piano accompaniment for this section. It features a final melodic phrase in the right hand and a sustained bass line in the left hand.

SOPRANO

CEMBALO

ESPRESSIVO.

ADAGIO

Recor-da-re, Jesu pie! quod sum caussa, tuæ vi-æ, ne me

perdas, perdas il-la di- - - e! Recor-da-re, Jesu pi-e! Jesu

pie! quod sum caussa, tuæ viæ, ne me perdas, ne me perdas, perdas

il-la di- - - e! Quærens

me se - disti lassus, sedisti lassus rede - mis - ti, crucem -



- passus, tantus la - bor, tantus la - bor non sit cas - - sus! Quærens



me se - disti lassus, re - de - - mis - ti, crucem - pas - sus, tantus



labor, tantus labor non sit cas - - - sus, tantus labor tantus



labor non sit cas - - sus!



ma sempre illustre ter - - - - - rā!

ma sempre illustre ter - - - - - rā!

ALTO SOLO.
È ver che più non vantì

TENORE SOLO.
È ver che più non vantì

BASSO SOLO.
È ver che più non vantì

È ver che più non vantì

la forte Rocca el chiaro Tempio che in te fon - - daro

la forte Rocca el chiaro Tempio che in te fon - - daro

la forte Rocca el chia-ro Tempio che in te fon - - daro

due de maggior reg - nan - ti!

due de maggior reg - nan - ti!

due de maggior reg - nan - ti!

SOLO. Pur con - so - lar - ti puoi

SOLO. Pur con - so - lar - ti puoi

se dal po - ter Ro - ma - no furo a - de - qua - ti al piano

se dal po - ter Ro - ma - no furo a - de - qua - ti al piano

gli eccelsi muri tuo - - - - i!

gli eccelsi muri tuo - - - - i!

SOLO.
Te sovra ogn' al - tra ap - prezza

SOLO.
Te sovra ogn' al - tra ap - prezza

SOLO.
Te sovra ogn' al - tra ap - prezza

chi sa che vol - le in te mori - re il som - - mo Rè,

chi sa che vol - le in te mori - re il som - - mo Rè,

chi sa che vol - le in te mori - re il som - - mo Rè,

mo_ri-re il som - mo Rē, per la commun sal -
 mo_ri-re il som - mo Rē, per la commun sal - - vez - - - -
 mo_ri-re il som - mo Rē, per la commun sal -

- vez - - - - za!
 - - - - za!
 - vez - - - - za!

SOLI.

Di questa al - - ter - mi - - nar del mondo os - - cu - - ra vi - - a
 Di questa al - - ter - mi - - nar del mondo os - - cu - - ra vi - - a

SOLI.

Di questa al ter - mi - - nar del mondo os - - cu - - ra vi - - a

Di questa al ter - mi - - nar del mondo os - - cu - - ra vi - - a

Di questa al ter - mi - - nar del mondo os - - cu - - ra vi - - a

TUTTI.

Da - to, Ah! per lui ci si - a, La ce - leste ad abi -

Da - to, Ah! per lui ci si - a, La ce - leste ad abi -

Da - to, Ah! per lui ci si - a,

Da - to, Ah! per lui ci si - a,

TUTTI.

tar - - - - Ge - ru - - sa - lem - - me *p* Da - to

tar - - - - Ge - ru - - sa - lem - - me Da - to

La ce - leste ad abi - - tar Ge - ru - - sa - lem - - me Da - to

La ce - leste ad abi - - tar Ge - ru - - sa - lem - - me Da - to

Ah! Ah! per lui ci si-a, La celeste ad abi-

Ah! Ah! per lui ci si-a, La celeste ad abi-

Ah! Ah! per lui ci si-a,

Ah! Ah! per lui ci si-a,

sf *sf* *pf*

- tar - - - - Ge - ru - - sa - lem - - me!

- tar - - - - Ge - ru - - sa - lem - - me!

La celeste ad abi - - tar - - - - Ge - ru - - sa - lem - - me!

La celeste ad abi - - tar - - - - Ge - ru - - sa - lem - - me!

f *tr*

tr *tr* *tr* *tr* *tr* *tr*

PSALM LI. vv.10.11.

DUETTO.

FRANCESCO CIAMPI.

CANTO

TENORE

CEMBALO

Cor

Cor

ANDANTE

p

mun-dum cre - - a in me De - - us et spi - - ritum rec - tum

mun - dum cre - - a in me De - - us et spi - - ritum rec - tum

in - - no - va in vis - - ce

in - - no - - va in vis - ce - - - -

ribus me - is.

ribus me - is.

Cor mundum cre - a in me De - us, et spi - ri - tum

Cor mundum cre - a in me De - us, et spi - ri - tum

rec - tum in - no - va in vis - ce - ri - bus me -

rec - tum in - no - va in vis - ce - ri - bus me -

is, in vis - ce - ri - bus me - is!

is, in vis - ce - ri - bus me - is!

N° 11.

Ma - - - - ter me - - - a .

Ma - - ter me - - a .

pf

Ec - - ce e - nim in iniqui - ta - tibus

Ec - - ce e - nim in ini - qui -

con - cep - tus sum, et in pec - - ca - - tis

ca - - ti bus con - cep - tus sum, et in pec -

con - ce - - - - pit me con - - ce - pit me

- ca - - tis con - - ce - pit me con - - ce - pit me

Ma - ter me - - - a et in pec - ca - - - tis concepit

Ma - ter me - - - a et in pec - ca - tis concepit

The first system of the musical score consists of two vocal staves and a grand staff for piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in the right and left hands. The lyrics are 'Ma - ter me - - - a et in pec - ca - - - tis concepit'.

me Ma - - - ter me - - - a!

me Ma - - - - - ter me - - - a!

The second system continues the vocal and piano parts. The lyrics are 'me Ma - - - ter me - - - a!' and 'me Ma - - - - - ter me - - - a!'. The piano accompaniment includes a 'p' (piano) dynamic marking.

The third system shows the piano accompaniment continuing. It features a grand staff with treble and bass clefs. There are some rests in the vocal staves above.

The fourth system continues the piano accompaniment. It features a grand staff with treble and bass clefs. There are some rests in the vocal staves above.

SOPRANO

CEMBALO

ESPRESSIVO.

ADAGIO

Recor-da-re, Jesu pie! quod sum caussa, tuæ vi-æ, ne me
 perdas, perdas il-la-di-e! Recor-da-re, Jesu pi-e! Jesu
 pie! quod sum caussa, tuæ viæ, ne me perdas, ne me perdas, perdas
 il-la-di-e! Quærens

pf

me se-dist' lassus, sedisti lassus rede-mis-ti, cruce-m-

- passus, tantus la-bor, tantus la-bor non sit cas-sus! Quærens

me se-dist' lassus, re-de-mis-ti, cruce-m pas-sus, tantus

labor, tantus labor non sit cas-sus, tantus labor tantus

labor non sit cas-sus!

LARGO.

SOPRANO

Blest Jesus! gracious Saviour, Great Lord of all a - bove, Ex - tend to me Thy

ALTO

Blest Jesus! gracious Saviour, Great Lord of all a - bove, Ex - tend to me Thy

TENORE

Blest Jesus! gracious Saviour, Great Lord of all a - bove, Ex - tend to me Thy

BASSO

Blest Jesus! gracious Saviour, Great Lord of all a - bove, Ex - tend to me Thy

CEMBALO

favour, the gift of pard'ning Love, While Strength and Spirits languish, And fee - ble hopes de -

favour, the gift of pard'ning Love, While Strength and Spirits languish, And fee - ble hopes de -

favour, the gift of pard'ning Love, While Strength and Spirits languish, And fee - ble hopes de -

favour, the gift of pard'ning Love, While Strength and Spirits languish, And feeble hopes de -

- cay Save, save my soul from anguish, and wash my Guilt a - way, and wash my Guilt a - way!

- cay Save, save my soul from anguish, and wash my Guilt a - way, and wash my Guilt a - way!

- cay Save, save my soul from anguish, and wash my Guilt a - way, and wash my Guilt a - way!

- cay Save, save my soul from anguish, and wash my Guilt a - way, and wash my Guilt a - way!

L A U D A .
From the Oratorio,
I P E L L E G R I N I .

QUINTETTO, CON CORO.

G. A. HASSE.

CEMBALO

LENTO

SOPRANI SOLI.

Le porte a

Le porte a

noi dis - serra Gerusa - - lem bra - ma - ta, già lieta or de - - so - - lata,

noi dis - serra Gerusa - - lem bra - ma - ta, già lieta or de - - so - - lata,

ma sempre illustre ter - - - - - rā!

ma sempre illustre ter - - - - - rā!

tr

ALTO SOLO.

TENORE SOLO.

BASSO SOLO.

È ver che piū non vanti

È ver che piū non vanti

È ver che piū non vanti

tr *tr*

la forte Rocca el chiaro Tempio che in te fon - - daro

la forte Rocca el chiaro Tempio che in te fon - - daro

la forte Rocca el chia-ro Tempio che in te fon - - daro

tr *tr*

due de maggior reg - nan - ti!

due de maggior reg - nan - ti!

due de maggior reg - nan - ti!

due de maggior reg - nan - ti!

SOLO. Pur con - so - lar - ti puoi

SOLO. Pur con - so - lar - ti puoi

Pur con - so - lar - ti puoi

se dal po - ter Ro - ma - no furo a - de - qua - ti al piano

se dal po - ter Ro - ma - no furo a - de - qua - ti al piano

gli eccelsi muri tuo - - - - i!

gli eccelsi muri tuo - - - - i!

SOLO.
Te sovra ogn' al - tra ap - prezza

SOLO.
Te sovra ogn' al - tra ap - prezza

SOLO.
Te sovra ogn' al - tra ap - prezza

chi sa che vol - le in te mori - re il som - - mo Rè,

chi sa che vol - le in te mori - re il som - - mo Rè,

chi sa che vol - le in te mori - re il som - - mo Rè,

mo - ri - re il som - mo Rē, per la commun sal -
 mo - ri - re il som - mo Rē, per la commun sal - - - vez - - -
 mo - ri - re il som - mo Rē, per la commun sal -

- vez - - - za!
 - - - za!
 - vez - - - za!

SOLI.

Di questa al - - ter - mi - - nar del mondo os - - cu - - ra vi - - a
 Di questa al - - ter - mi - - nar del mondo os - - cu - - ra vi - - a

SOLI.

Di questa al ter - mi - - nar del mondo os - - cu - - ra vi - - a

Di questa al ter - mi - - nar del mondo os - - cu - - ra vi - - a

Di questa al ter - mi - - nar del mondo os - - cu - - ra vi - - a

TUTTI.

Da - to, Ah! per lui ci si - a, La ce - leste ad abi -

Da - to, Ah! per lui ci si - a, La ce - leste ad abi -

Da - to, Ah! per lui ci si - a,

Da - to, Ah! per lui ci si - a,

TUTTI.

tar - - - - - Ge - ru - - sa - lem - - me *p* Da - to

tar - - - - - Ge - ru - - sa - lem - - me Da - to

La ce - leste ad abi - - tar Ge - ru - - sa - lem - - me Da - to

La ce - leste ad abi - - tar Ge - ru - - sa - lem - - me Da - to

Ah! Ah! per lui ci si-a, La celeste ad abi-

Ah! Ah! per lui ci si-a, La celeste ad abi-

Ah! Ah! per lui ci si-a,

Ah! Ah! per lui ci si-a,

f *f* *pf*

- tar - - - - - Ge - ru - sa - lem - - me!

- tar - - - - - Ge - ru - sa - lem - - me!

La celeste ad abi - - tar - - - - - Ge - ru - sa - lem - - me!

La celeste ad abi - - tar - - - - - Ge - ru - sa - lem - - me!

f *tr*

Empty vocal staves.

tr *tr* *tr* *tr* *tr* *tr*

PSALM LI. vv.10.11.

DUETTO.

FRANCESCO CIAMPI.

CANTO

TENORE

CEMBALO

ANDANTE

Cor

Cor

p

The first system of the musical score features three staves. The top staff is for the Soprano (CANTO) and the middle staff is for the Tenor (TENORE). Both vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment (CEMBALO) is shown in grand staff notation (treble and bass clefs). The tempo is marked 'ANDANTE'. The piano part begins with a dynamic marking of *p* (piano). The vocal lines are mostly whole notes, while the piano accompaniment consists of a flowing eighth-note pattern in the right hand and a simpler bass line in the left hand.

mun-dum cre - - a in me De - - us et spi - - ritum rec - tum

mun - dum cre - - a in me De - - us et spi - - ritum rec - tum

h

The second system continues the musical score with lyrics. It features the same vocal and piano staves. The lyrics are: "mun-dum cre - - a in me De - - us et spi - - ritum rec - tum". The vocal parts are in harmony, with the soprano and tenor parts often moving in parallel motion. The piano accompaniment continues with its characteristic eighth-note pattern. A dynamic marking of *h* (for *forte*) is present in the piano part.

in - - no - va in vis - - ce - -

in - - no - - va in vis - ce - -

The third system continues the musical score with lyrics. The lyrics are: "in - - no - va in vis - - ce - -". The vocal parts continue with their harmonic lines, and the piano accompaniment provides a steady accompaniment. The system concludes with a final cadence in the piano part.

ribus me - is.

ribus me - is.

tr

pf

Cor mundum cre - a in me De - us, et spi - ri - tum

Cor mundum cre - a in me De - us, et spi - ri - tum

tr

rec - tum in - no - va in vis - ce - ri - bus me -

rec - tum in - no - va in vis - ce - ri - bus me -

tr

- is, in vis - ce - ri - bus me - is!

- is, in vis - ce - ri - bus me - is!

tr

pf

Piano introduction consisting of two staves. The treble staff begins with a series of eighth notes, while the bass staff provides a simple harmonic accompaniment. The key signature is one sharp (F#).

ALTO
 Ne pro - - ji ci - as me a facie tu - - a et, spi - - ritum

BASSO
 Ne pro - - ji ci - as me a facie tu - - a et, spi - - ritum

Vocal and piano accompaniment for the first system. The vocal lines for Alto and Bass are shown with lyrics. The piano accompaniment is on two staves below the vocal lines.

sanc - - tum tu - - - um ne au - - -

sanc - tum tu - - - um ne au - - -

Vocal and piano accompaniment for the second system. The vocal lines continue with lyrics. The piano accompaniment includes a *Cres* (Crescendo) marking.

fe - ras a me

fe - ras a me

Vocal and piano accompaniment for the third system. The vocal lines conclude with lyrics. The piano accompaniment includes a *tr* (trill) and a *pf* (pianissimo) marking.

Ne pro - - ji - ci - as me, a facie tu - - a, et spi - ri - tum.

Ne pro - - ji - ci - as me, a facie tu - - a, et spi - ri - tum

p

sanc - - tum tu - um ne au - - fe - ras a

sanc - - tum tu - um ne au - - fe - ras a

me, ne au - - fe - - ras ne au - - fe - - ras a me!

me, ne au - - fe - - ras ne au - - fe - - ras a me!

pf

Rolle
S172-175
↓

Psalm. LXXI. v.1.&c.
From the DEATH OF ABEL,
an Oratorio.

CORO.

J.H.ROLLE.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

Handwritten mark: +

SOLO

TUTTI

In Thee, O Lord, in Thee, O

In Thee, O

ANDANTE POCO ADAGIO.

p

Lord! have I put my Trust, let me ne-ver be put to con -

Lord! have I put my Trust, let me ne-ver be put to con -

Lord! have I put my Trust, let me ne-ver be put to con -

Lord! have I put my Trust, let me ne-ver be put to con -

pf *f*

SOLI.

- fusion, In - cline thine Ear unto

- fusion, SOLO In - cline thine Ear unto

- fusion, let me ne - ver be put to con - fu - sion! In -

- fusion, SOLO let me ne - ver be put to con - fu - sion! In -

p

TUTTI.

me and save me O Lord O Lord! in thy

me and save me O Lord O Lord! in thy

- cline thine Ear unto me. TUTTI. de - liver me O Lord! in thy

- cline thine Ear unto me de - - li - ver de - liver me O Lord! in thy

Crescendo

righteous - - ness!

righteous - - ness!

righteous - - ness!

righteous - - ness!

p *pf* *p* *ps*

SOLO

Be Thou my stronghold and my house of de - fence

SOLO

Be Thou my stronghold and my house of de - fence

SOLI. Be Thou my stronghold

Be Thou my stronghold

For Thou hast pro - mi - sed to save me,

For Thou hast pro - mi - sed to save me,

and my house of de - fence!

For Thou hast

and my house of de - fence!

For Thou hast

TUTTI. In Thee I put my trust O

In Thee I put my trust O

pro - mi - sed to save me

TUTTI. In Thee I trust O

pro - mi - sed to save me I trust O

SOLI.

Lord! In - cline thine Ear unto me and save me O

Lord! In - cline thine Ear unto me and save me O

Lord! **SOLI.** In - cline thine Ear unto me **TUTTI.**

Lord! In - cline thine Ear unto me De -

TUTTI.

Lord! O Lord! in thy righteous - - ness!

Lord! **TUTTI.** O Lord! in thy righteous - - ness!

De - - li - ver me, O Lord! in thy righteous - - ness!

- li - ver, De - - li - ver me, O Lord! in thy righteous - - ness!

Crescendo

ADAGIO

De - - li - - ver me!

De - - li - - ver me!

De - - li - - ver me!

De - - li - - ver me!

ADAGIO

pf

V E R S E .

LARGHETTO .

MICHAEL HAYDN .

ALTO
TENORE
SOPRANO
CEMBALO
BASSO

O Love all Love ex-cel-ling, from Heav'n to Earth come down Come

fix in us thy Dwelling of all thy gifts the crown! Lord thou art all com-

-pas-sion, unbounded Love thou art O grant us thy sal-va-tion, Speak

peace to ev'ry heart O grant us thy sal- - vation Speak peace to ev'ry heart!

FROM THE ORATORIO
LA CADUTA DI GERICO.

ALLEGRO MA NON TROPPO.

G. A. HASSE.

CEMBALO

DN.
Cora
Cora
Cora
com.
om.
m.

The musical score is written for Cembalo and includes vocal lines. The tempo is 'ALLEGRO MA NON TROPPO' and the composer is 'G. A. HASSE'. The score is in a key with two flats (B-flat and E-flat) and common time. The piano part features intricate textures with trills and tremolos. The vocal line includes the lyrics: 'Finche solvo il ma - re infido il ma - re in - fido'. The score is marked with dynamics such as *tr*, *p*, and *f*. The piece is numbered 'N.º 12' at the bottom left.

del - - la vi - - ta che mi res - - ta con quest anco - ra sul

pf
f

li - to la tempesta in - contre - - rò - - - - -

- - - con quest' anco - ra sul li - to la tempesta in - contre - - rò - - - - -

- - - - - in -

con - tre - - rò. Finche solvo il ma - re in -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'con - tre - - rò.' followed by 'Finche solvo il ma - re in -'. The piano accompaniment consists of a busy, rhythmic pattern in the right hand and a more melodic line in the left hand.

- fido il ma - re infido del - - la vi - ta che mi res - - - ta.

The second system continues the vocal line with the lyrics '- fido il ma - re infido del - - la vi - ta che mi res - - - ta.'. The piano accompaniment remains consistent with the first system, providing a steady accompaniment for the vocal melody.

con quest' ancora sul lito la tempesta in contre - - rò - - -

The third system shows the vocal line with the lyrics 'con quest' ancora sul lito la tempesta in contre - - rò - - -'. The piano accompaniment continues with its characteristic rhythmic texture.

The fourth system shows the vocal line with a long rest, indicated by a dashed line. The piano accompaniment continues with its characteristic rhythmic texture.

incontre - - rò la tem -

The fifth system shows the vocal line with the lyrics 'incontre - - rò la tem -'. The piano accompaniment continues with its characteristic rhythmic texture.

pes- - - ta - - - con quest'

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "pes- - - ta - - - con quest'". The piano accompaniment is marked with a forte *f* dynamic.

ancora sul lito la tempesta incontre - rò

The second system continues the vocal line with the lyrics "ancora sul lito la tempesta incontre - rò". The piano accompaniment includes a piano *p* dynamic marking and several trills marked with *tr*.

in - con - tre - - rò.

The third system concludes the vocal line with the lyrics "in - con - tre - - rò.". The piano accompaniment features a forte *f* dynamic marking and trills marked with *tr*.

The fourth system consists of piano accompaniment for the right and left hands, featuring trills marked with *tr*.

The fifth system continues the piano accompaniment with trills marked with *tr*.

E. la calma che in ef-fetto non puo darmi il di fu-

ga - - - - - ce per quest' an-co - ra l'as-

pet-to on-de pa-ce un giorno avrò onde pa- - - - - ce un

gior- - no a - - vrò.

DACAPO
DAL SEGNO 8.

FROM THE TE DEUM.

CORO.

C.H.GRAUN.

SOPRANO

ALTO

TENORE

BASSO

CEMBALO

A TEMPO GIUSTO.

Patris sempiternus, sempiternus es Filius!
 us, sempiternus, Tu Patris sempiternus, sempiternus es
 Glo-ri-æ, Je-su Chri-ste Jesu Chri-ste!
 æ, Tu Rex Glo-ri-æ, Je-su
 Tu Rex Glo-ri-æ, Je-se Chri-ste! Tu Patris
 Fi-li-us. Tu Patris sem-pi-
 Tu Patris sempiternus, sempiternus es Fi-li-us, Tu Patris
 Chri-ste, Jesu Chri-ste Tu Patris sem-pi-ter-nus,
 sem-pi-ter-nus Tu sempiternus es Fi-li-us.
 ter-nus, Tu sempiternus es Fi-li-us Tu Rex
 sem-pi-ter-nus Tu sempiternus es Fi-li-us. Tu
 Tu sempiternus es Fi-li-us

Tu Rex Glo-ri-ae Je-su Chri-ste Je-Patris sempiternus, sempiternus es Filius, sempiternus

ae Je-su Chri-ste Je-su Chri-ste Tu Rex Glo-ri-ter-nus es Filius Tu Patris sempiternus sempiternus es Filius

Tu Rex Glo-ri-ae Je-ae, Je-su Chri-ste! Je-ternus sempiternus es Filius sempiternus Tu Patris sempiternus, sempiternus

- - su Chri - - ste, Je - su Chri - ste,
 - - su Christe Tu Patris sem - - pi -
 - - nus, sempi - - ternus es Fi - li - - us,
 - - ter - nus es Fi - - - - - li - - us, Tu Patris

Tu Patris sem - - pi - - ter - nus Tu sempi - - ter - nus es -
 - ter - nus Tu Patris sem - - pi - - ter - nus
 Tu Patris sem - - pi - - ter - nus Tu Patris
 sem - - pi - - ter - - nus Tu Patris sem - - pi - - ter - - nus

Fi - li - us, Tu Rex
 Tu Patris sem - - pi - - ternus, sempi - - ternus es Fi - li - - us
 sem - - pi - - ter - - nus sem - - pi - - ternus es Fi - li - - us
 Tu sempi - - ternus, sempi - - ternus es Fi - li - - us

Glo - ri - æ, Je - - su Chri - - ste,
 Tu Rex Glo - ri - æ Je - - su Christe
 Tu Rex Glo - - ri - æ Je - - su

Tu Patris sempi - ternus, sempi - - ter - -
 Tu Patris sempi - ternus, sempi - - ter - -
 - - su Je - su Chri - ste Tu Patris sem - - pi - - ter - nus es Fi - li - us
 Chri - - ste . Tu

- - - nus es Fi - li - us, Tu Patris sempi -
 - - - nus es Fi - li - us, Tu Patris sempi - ter - nus
 Tu Rex Glo - - ri - æ Tu
 Patris sempi - ternus, sempi - ter - -

ter - - - - -
 sem - pi - ter - - - - -
 Patris sempi - ternus sempi - ternus sempi - ter - - - - -
 - - - - - nus Tu Patris sempi - ternus sempi -

- - - - - nus es Fi - li - us, Tu Patris sem - pi - - - ter - nus, Tu
 - - - - - nus es Fi - li - us, Tu Patris sempi -
 - - - - - nus es Fi - li - us, Tu Patris sempi - ternus, sem - - -
 - - - - - ternus, sempi - - - ter - nus es Fi - li - us, sem - pi - - - ter - - -

Patris sempi - - ter - - - - - nus es Fi - li - - us!
 ter - - - - - nus es Fi - li - - us!
 - pi - - - ter - - - - - nus es Fi - li - - us!
 - - - - - nus es Fi - li - - us!

FROM THE
STABAT MATER.

CORO.
ADAGIO. ASTORGA.

SOPRANO
CHRI - - STE! Cum sitiam ex - i - re

ALTO
CHRI - - STE! VERY SLOW. Cum sitiam ex - i - re da per

TENORE
CHRI - - STE! Cum sitiam ex - i - - - - re da per

BASSO
CHRI - - STE! Cum sitiam ex - i - re

CEMBALO
ADAGIO *pf* *p*



da per mortem, mortem tuam, me ve - ni -

mortem, mortem tuam, per mor - tem me ve - ni -

mortem, mortem tuam, per mortem tu - am me, me ve - ni -

da per mortem, mortem tu - am, per mortem tu - am me ve - ni -

pf *p* *pf* *tr*



ALLEGRO.

- re, per mor - - tem tu - - am ve - ni - re ad Pal - mam ad Pal - mam

- re, per mor - - tem tu - am ve - - ni - re ad Pal - mam

- re, ALLEGRO.

- re, ve - ni - re ad Pal -

ALLEGRO *p*

Pal - mam Victori - æ Pal - - - - - mam Vic - to - ri - æ!

Pal - mam Victori - æ Pal - - - - - mam Vic - to - ri - æ!

Pal - mam Victori - æ Pal - - - - - mam Vic - to - ri - æ!

- - - mam Victori - æ Pal - mam Vic - to - ri - æ!

f *p* *f*

ADAGIO.

very slow

Quan - - - do cor-pus mo-ri - - - e - - - tur, fac ut
 Quan - - - do cor-pus mo-ri - - - e - - - tur,
 Quan - - - do cor-pus mo-ri - - - e - - - tur, fac -
 Quan - - - do cor-pus mo-ri - - - e - - - tur,
 ADAGIO. *pf*

a - - ni - - mæ - - do - ne - - tur ALLEGRO
 fac ut a - - ni - mæ do - ne - - tur ut a - ni - mæ do -
 - - ut a - - nimæ do - - ne - - tur ALLEGRO ut
 fac ut a - - ni - mæ do - ne - - tur do - ne - -
 ALLEGRO

do - - ne - tur Pa - - ra - di - - si
 - ne - tur Pa - ra - di - - si a - ni - mæ do - - ne - - tur
 a - ni - mæ do - ne - tur Pa - ra - di - - si do - - ne - tur Pa - - ra - di -
 - - - - - tur Pa - ra - di - - si
hr *f*

Pa - - ra - di - - si Glo-ri - a! ut a - ni-mæ do - ne - - tur

Pa - ra - di - si Glo - ri - a!

- - si Pa - - ra - di - si Glo - ri - a! ut a - ni - mæ do -

Pa - - ra - - di - - - si Glo - ri - a!

Pa - ra - - di - - si Glo-ri - a! A - - men! A - - men, A - men,

Pa - ra - di - si Glo - ri - a! A - - men! A - - men, A - men,

- ne - tur Pa - ra - di - si Glo - ri - a! A - men, A - - men, A - men,

Pa - ra - di - si Glo - ri - a! A - men, A - - men, A - men,

A - - - - - men!

A - - - - - men!

A - - - - - men!

A - - - - - men!

FINIS.

Nº 12.

