

Leopold Pych

*VESPERAE*

*DE*

*BEATA*

*VIRGINE*

*MARIA*

Praca powstała w ramach programu Instytut Muzyki i Tańca w Warszawie  
„Muzyczne białe plamy”

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## Źródła

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Archiwum Opactwa Cystersów w Mogile-Krakowie: rękopis, sygn. Mc 890

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# WSTĘP

## Leopold Pych i jego twórczość

Działający w połowie XVIII wieku kompozytor Leopold [Leopoldo] Pych [Pich] jest postacią mało znaną. Prawdopodobnie mógł pochodzić z rodu kaszubskiej szlachty<sup>1</sup>. Pych był dyrygentem kapeli klasztoru dominikanów we Lwowie w latach 1765–1774<sup>2</sup>. Dla tego konwentu skomponował w 1768 roku *Completorium* i *Veni Creator*, a w 1769 bliżej nieokreślone tańce. Świadczą o tym zapiski zachowane w aktach tamtejszego klasztoru<sup>3</sup>. Dominikanie lwowscy posiadali dość prężnie funkconującą kapelę, w której działali tacy muzycy jak: Jakub Domański OP (kompozytor), Hermanowski (1741–1743), Staromieyski (1743–1744), Luna (1765–1788), Leopold Pych (1758–1771) – autor utworów liturgicznych i licznych tańców<sup>4</sup>.

W wyniku dotychczasowych badań udało się odnaleźć kilka utworów tego kompozytora. Przechowywane są obecnie w Archiwum Opactwa Cystersów w Mogile-Krakowie, w Bibliotece Diecezjalnej w Sandomierzu oraz Państwowym Archiwum w Modrej k. Bratysławy (Słowacja).

W Archiwum Opactwa Cystersów w Mogile znajdują się dwie kompozycje L. Pycha, którymi są: *Missa solemnis ex D* i *Vesperae B: V: M:*. W trakcie badań okazało się, że odpisy

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<sup>1</sup> Rodzina Pychów była znana jako właściciele szlacheckiej posiadłości w Lipnicy (powiat Człuchów) już w połowie XVI wieku. W XVIII w. poszerzyli swoje włości o kolejne dobra w okręgu bytowskim. Zob. L. von Ledebur, *Adelslexikon der preußischen Monarchie*, Berlin 1856, t. 2, s. 42, 239; P. Pragert, *Herbarz rodzin kaszubskich*, t. 2. Gdańsk 2007, s. 108–117.

<sup>2</sup> Por. R. Świętochowski, *Pych Leopold*, w: *Słownik muzyków polskich*, t. 2 M-Z, red. J. Chomiński, Kraków 1967, s. 133; K. Swaryczewska, *Kapele*, w: *Słownik muzyków polskich*, t. 1 A-L, red. J. Chomiński, Kraków 1964, s. 250–251. Swaryczewska podaje lata działalności Pycha we Lwowie 1768–1771, a Leszek Mazepa okres 1758–1771; por. L. Mazepa, *Życie muzyczne Lwowa od końca XVIII stulecia do utworzenia Towarzystwa Św. Cecylii w 1826 r.*, w: *Musica Galiciana*, red. L. Mazepa, t. 5, Rzeszów 2000, s. 97–118.

<sup>3</sup> Wg Świętochowskiego L. Pych był dyrygent kapeli klasztoru dominikanów we Lwowie w latach 1765–1774. W aktach tegoż klasztoru zachowały się następujące notatki: pod datą 28 IV 1769 „Panu Leopoldowi in vim przybiecanych nowych tańców dałem na jego potrzebę 8 zł”, pod datą zaś 14 V 1768: „10 zł Panu Leopoldowi za kompozycyi komplety y *Veni Creator*”; zob. R. Świętochowski, *Pych Leopold*, s. 133.

<sup>4</sup> Dominikańska kapela lwowska powstała w końcu XVI wieku, a w 1727 zorganizowano tam bursę muzyczną dla młodzieży świeckiej oraz kleryków. O wysokim poziomie kapeli świadczy wzmianka o wystawieniu w 1751 oratorium Jomellego *Joas*. Por. K. Swaryczewska, *Kapele*, s. 250–251, R. Świętochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce*, „Muzyka” 1963, nr 1, s. 12–23, nr 3, s. 23–33, nr 4, s. 10–31.

tych samych utworów były własnością klasztoru pijarów w Podolińcu<sup>5</sup>. Muzykalia tej proveniencji są przechowywane obecnie w Państwowym Archiwum w Modrej<sup>6</sup>. W tym samym zbiorze znalazła się jeszcze jedna msza tego kompozytora *Missa ex C*. Również w Bibliotece Diecezjalnej w Sandomierzu przechowywane są dwie kompozycje L. Pycha, identyczne z zachowanymi w Mogile oraz proveniencji podolinieckiej: *Missa ex D* oraz *Vesperae de Beata V. Mariae*<sup>7</sup>. Ponadto w zbiorach tej biblioteki znajdują się: *Missa Brevis* [in D] i *Passio D. N. J. Christi*.

Wykaz twórczości L. Pycha przedstawia się następująco<sup>8</sup>:

#### **msze**

**1. *Missa solennis ex D*** zachowana w trzech rękopisach o proveniencji :

- Podoliniec – SK-MO (dawniej SK-J); H-110: *Missa Solennis* | *a* | *Canto Alto* | *Tenore Basso* | *Violino Primo* | *Violino Secundo* | *Clarino Primo* | *Clarino Secundo* | *con* | *Organo* | *Del Signe Leopoldo Pych* [1771 r.]<sup>9</sup>

- Kraków-Mogiła – PL-MO; Mc 876: *Missa solennis ex D#* *Author: Leopoldo Býech* | *a vocibus* | *Canto, Alto, Tenore, Basso* | *Vionis Imo et Secundo* | *Cornibus Primo et 2do* | *Con* | *Fondamento pro Organo* | *Pro Choro Collegij Mogilensis* | *Sac: ordinis cistersien. descripta* | *in Anno 1768 die 10 Novembris* | *9vembris* [1768 r.]

- Sandomierz – PL-SA; 190/A V 20: *BÝECH Leopoldo* | *Missa ex D* | *a voc. 9* | *Canto Alto* | *Tenore Basso* | *Violinis 2bus* | *Clarinis 2bus* | *et* | *Fundamento* | *Ex Rebus P. Dzięgielewski...*

**2. *Missa ex C***

- Podoliniec – SK-MO; H-112: *Missa ex C* | *Canto et Basso* | *Violino Primo* | *Violino Secundo* | *Organo* | *Leopoldo Pych* [1772 r.]

**3. *Missa Brevis in D***

- Sandomierz – PL-SA; 86/A II 26: *Missa Brevis in D* | *Canto et Basso* | *Violino Imo* | *Violino 2do* | *Clarino Imo* | *Clarino 2do* | *et* | *Organo* | *Authore Del Sig. Leopold Pich*

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<sup>5</sup> Identyfikacji kompozycji L. Pycha w zbiorach cystersów dokonała p. Jolanta Byczkowska-Sztaba, której serdecznie dziękuję za udostępnienie informacji. Katalog jej autorstwa ukazał się na płycie CD pt. *Rękopisy i druki muzyczne w zbiorach Archiwum Opactwa Cystersów w Mogile k. Krakowa. Katalog tematyczny*, Biblioteka Narodowa: Warszawa 2013.

<sup>6</sup> D. Smolarek, *Katalog tematyczny muzykaliów z klasztoru pijarów w Podolińcu. Thematischer Katalog für Musikalien aus dem Piaristen-Kloster in Pudlein*, Lublin 2009.

<sup>7</sup> Identyfikacji dokonała p. Marta Pielech, pracownik Ośrodka Dokumentacji i Badań Dawnej Muzyki Polskiej działającego przy Warszawskiej Operze Kameralnej.

<sup>8</sup> W metryczce utworu zostały zawarte następujące informacje: miejsce pochodzenia (proveniencja) – sygnatura biblioteki (archiwum) wg standardów RISM; sygnatura rękopisu; *inskrypcja pochodząca z karty tytułowej*; w nawiasach są uzupełnienia wiadomości zaczerpnięte z zapisów znajdujących się w partesach.

<sup>9</sup> Data kopii znana dzięki inskrypcjom znajdującym się na kartach głosów rękopisu.

## nieszpory

### 4. *Vesperae de Beata Virginis Mariae in D*

- Podoliniec – SK-MO; H-421: [Vesperae in D] (brak karty tytułowej, autorstwo przypisane L. Pychowi dzięki inskrypcji znajdującej się na pierwszej stronie karty głosu violino 1: „Auth. Leopoldo Pych”)

- Kraków-Mogiła – PL-MO; Mc 890: *Vesperae* | *B: V: M: a Voc: | Canto, Alto | Tenore, Basso | Violino Primo | Violino Secundo | Clarino primo | Clarino Secundo | Et | Organo Ann: 1760*

- Sandomierz – PL-SA; 161/A IV 11: *VESPERAE | De | Beata V. MARIA | à Vocibus | Canto | Alto | Tenore | Basso | Violino Imo | Violino 2do | Clarino Imo | Clarino 2do | et Organo*

## pasja

### 5. *Passio Domini Nostri Jesu Christi*

- Sandomierz – PL-SA; 207/A VI 11: *Passio D. N. J. Christi | Canto e Basso | Violinis 2bus | Cornis 2bus ex F | & | FUNDAMENTO | Del Signore Leopold Pych || Dla PWJM Panny Urszuli Morski Z K Sandomierskiego z Lwowa od [Jej?...] Siostry Przysłano Anno 1778 [lub 1770 r.]<sup>10</sup>.*

Ponadto warto odnotować kompozycje zaginione:

*Completorium* [Lwów 1768 r.]

*Veni Creator* [Lwów 1768 r.]

nieokreślone *tańce* [Lwów 1769 r.]

Z powyższego zestawienia wynika, że twórczość L. Pycha była znana nie tylko we Lwowie, ale również w ważnych muzycznych ośrodkach kościelnych Rzeczypospolitej. Można zauważyć różnorakie proveniencje rękopisów z utworami tego kompozytora: Podoliniec – pijarzy, Kraków-Mogiła – cystersi, Sandomierz – s. benedyktyнки, dominikanie (?), jezuici (?) kolegiata sandomierska (?); Lwów – dominikanie, s. benedyktyнки (?)

## Nieszpory w zbiorze popijarskim z Podolińca

Nieszpory należały do najczęściej opracowywanych muzycznie części Liturgii Godzin. Wraz z pojawieniem się w Europie muzyki wielogłosowej teksty poszczególnych części wieczornego oficjum stały się podstawą kompozycji wokalnych i wokalno-

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<sup>10</sup> Na karcie tytułowej znajduje się inskrypcja świadcząca o tym, że rękopis pochodzi ze Lwowa. Por. W. Świerczek, *Katalog rękopiśmiennych zabytków muzycznych Biblioteki Seminarium Duchownego w Sandomierzu*, „Archiwa Biblioteki i Muzea Kościelne” 1965, nr 10, s. 260; K. MROWIEC, *Pasje wielogłosowe w muzyce polskiej XVIII wieku*, Kraków 1972, s. 56–57.

instrumentalnych tworząc w ten sposób jeden z gatunków muzyki religijnej. Dopiero w okresie baroku utrwalił się zwyczaj komponowania nieszporów jako cyklu psalmów z kantykiem Maryi. Dobór tekstów psalmów (oprócz stałych: Ps 109 *Dixit Dominus* i *Magnificat*) był uzależniony od okresu liturgicznego lub święta. Taka cykliczna kompozycja była przeznaczona zazwyczaj na dni uroczyste, tj. na niedziele, święta Pańskie, maryjne, wspomnienia niektórych świętych (szczególnie patronów kościoła czy klasztoru). Niekiedy dodawano wielogłosowe opracowanie wezwania *Domine ad adiuvandum me festina*, hymnu, a także jednej z czterech antyfon maryjnych. Ponadto w święta maryjne wykonywano jeszcze figuralną Litanię Loretańską<sup>11</sup>. W XVIII wieku komponowano najczęściej cykle nieszporne składające się z czterech lub pięciu psalmów oraz *Magnificat*. Duża część nieszporów z tego okresu zachowała się w rękopisach, o czym świadczą zasoby archiwów europejskich oraz polskich<sup>12</sup>.

W zbiorach podolinieckich pijarów znajdowało się wiele kompozycji z tekstami nieszporów. Autorami tych wielogłosowych opracowań muzycznych byli kompozytorzy związani ze środowiskiem pijarskim. Wśród nich znajdują się: pijar Pater Justus Joseph a Desponsatione BVM Caspar SchP (1717–1760)<sup>13</sup>, pijar Pater Petrus a S. Martino Peřko SchP (1713–1793)<sup>14</sup>, a pijar Pater Benedictus a Visitatione BVM Weber SchP (1738–1776) jest prawdopodobnie twórcą *Vesperae Waeberiane*<sup>15</sup>. Polskich twórców reprezentują: jasnogórski kompozytor o. Władysław Leszczyński<sup>16</sup>, [Simon Ferdinand] Lechleitner (I poł. XVIII w.)<sup>17</sup>,

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<sup>11</sup> Por. M. Marx – Weber, *Vesper*, w: *Die Musik in Geschichte und Gegenwart. Zweite, neubearbeitete Ausgabe*, red. L. Finscher, Sachteil, Bd. 9, szp. 1464-1468; R. Pośpiech, *Bożonarodzeniowa muzyka na Jasnej Górze w XVIII i XIX wieku*, Opole 2000, s. 98.

<sup>12</sup> Na przykład: Częstochowa – klasztor paulinów na Jasnej Górze, Grodzisk Wielkopolski – zbiory muzyczne kościoła parafialnego w Archiwum Archidiecezjalnym w Poznaniu, Gniezno – repertuar katedry w Archiwum Archidiecezjalnym w Gnieźnie, Pelplin – muzykalia z pocysterskiego klasztoru w Bibliotece Wyższego Seminarium Duchownego w Pelplinie, Sandomierz – Biblioteka Wyższego Seminarium Duchownego, Gidle – muzykalia klasztoru dominikańskiego w Archiwum Zakonnym w Krakowie, Podoliniec – zbiory byłego klasztoru pijarskiego na Spiszu przechowywane w Państwowym Archiwum w Modrej na Słowacji.

<sup>13</sup> Wśród muzykaliów proveniencji podolinieckiej zachowało się najwięcej jego utworów z tekstami nieszporów. Jest on autorem dwóch początkowych wezwań *Domine ad adjuvandum* (sygn. H-405 i H-539), pojedynczych psalmów *Laudate pueri Dominum solemne* (sygn. H-396), *Credidi* i *Ecce quam bonum* (sygn. H-400), *Magnificat solemne* (sygn. H-442), hymnów *Summa Jesu Benegnitatis* (sygn. H-575) i *Gaude Mater Polonia* (sygn. H-578) oraz niepełnego cyklu *Vesperae* (sygn. H-418).

<sup>14</sup> Skomponował *Domine ad adjuvandum* (sygn. H-417), hymny *Gaude Mater Polonia* (sygn. H-466) i *Jesu decus Angelicum* (sygn. H-504),

<sup>15</sup> Sygn. H-415.

<sup>16</sup> Najstarszy zachowany rękopis proveniencji podolinieckiej pochodzący z 1662 r. zawiera opracowanie świątecznego psalmu nieszporowego (Ps 110) *Dixit Dominus* (sygn. H-391).

<sup>17</sup> Pełny cykl nieszporów (sygn. H-425). Zob. D. Smolarek (oprac. i wstęp), *Simon Ferdinand Lechleitner. Vesperae in C* (edycja źródłowa), Katolicka Univerzita v Ružomberku: Ústav hudobného umenia, vedy a sakrálnej hudby, Verbum: Ružomberok 2011.

Józef Kobierkowicz (I poł. XVIII w.)<sup>18</sup>, Telesphor Wikliński (I poł. XVIII w.)<sup>19</sup>, [Leopold] Pych (II poł. XVIII w.)<sup>20</sup>.

Kolejną grupę stanowią kompozytorzy obcy: południowoniemieccy Valentin Rathgeber OSB (1782–1750)<sup>21</sup> oraz Isfrid Kayser OPræm (1712–1771)<sup>22</sup>, praski benedyktyn Gunther Jacob OSB (1685–1734)<sup>23</sup>, niezidentyfikowany Michael Klein<sup>24</sup>. Pozostałe zachowane kompozycje nieszporne są anonimowe<sup>25</sup>.

### Nieszpory ku czci NMP Leopolda Pycha

W tę tradycję repertuarową byłego klasztoru i kolegium pijarów w Podolińcu na Spiszu wpisuje się cykl nieszporny kompozytora lwowskich dominikanów Leopolda Pycha (II poł. XVIII w.). Kopia tego utworu znajduje się obecnie w Państwowym Archiwum w Modrej k. Bratysławy<sup>26</sup> pod sygnaturą H-421. Rękopis nie posiada karty tytułowej. Jednak inskrypcja w górnym rogu pierwszej karty głosu violino 1 „*Auth. Leopoldo Pych*“ wskazuje na osobę tego kompozytora. Inna inskrypcja na końcu głosu violino 2 „*L D S: S:*”, jest skrótem hasła zapisanego na końcu kart głosów altoviola i organo „*Laus Deo sit semper*“. Głosy wokalne (CATB) oraz clarino 1, 2 są zapisane niedbale, a zapis jest niezbyt czytelny z powodu wyblakłego tuszu.

Odpis może pochodzić z początku lat siedemdziesiątych XVIII w. Choć brak daty oraz informacji o kopiście, można wysnuć wniosek, że nieszpory przepisano w tym samym okresie, z którego pochodzą kopie dwóch mszy L. Pycha znajdujących się w zbiorze podolinieckim (sygn. H-110 i H-112).

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<sup>18</sup> Dwa opracowania psalmu *Laudate pueri Dominum* (sygn. H-395, sygn. H-436).

<sup>19</sup> Skomponował *Lauda Jerusalem* (sygn. H-394).

<sup>20</sup> Pełny cykl nieszporów (sygn. H-421).

<sup>21</sup> Hymny *Jesu Redemptor omnium* (Sygn. H-465) i *Decora lux* (Sygn. H-572), trzy cykle *Vesperae* (Sygn. H-398, sygn. H-399, sygn. H-402 – tzw. *Vesperae rurales*).

<sup>22</sup> Psalm *Dixit Dominus* (sygn. H-403).

<sup>23</sup> Kantyk Maryi (sygn. H-397) oraz cykl nieszporów (sygn. H-427).

<sup>24</sup> Był prawdopodobnie twórcą psalmu *Laudate pueri*, utworu datowanego na rok 1701 (sygn. H-393). Nazwisko M. Klein jest wymienione w inwentarzu podolinieckim z końca XVII wieku.

<sup>25</sup> Jedno *Vesperae* bez karty tytułowej (sygn. H-429). Ze zbioru pijara o. Benedykta Webera *Ex Camera Waeberiana* pochodzi zestaw pięciu psalmów *Psalmi residui* (sygn. H-410), wezwanie *Domine ad adjuvandum* (sygn. H-411), *Magnificat* (sygn. H-414), cykl *Vesperae - Vesperae de Dominica et Confessore item de Beata* (sygn. H-430).

<sup>26</sup> Štátny archív v Bratislave – pobočka Modra; ul. Dolná č. 140, 900 01 Modra. Dyrektorowi archiwum Panu Doktorowi Jurajowi Turcsány'emu dziękuję za udostępnienie rękopisów, a pracownikom tej instytucji za życzliwość i pomoc w wykonaniu kopii.

Rękopis był sporządzony prawdopodobnie przez dwóch kopistów i składa się z 49 kart o formacie 32,5 x 20,5 cm. Na wielu znajduje się okrągła pieczętka archiwum o treści: *MIESTNY ARCHIV \* Svatý Jur \* Fond piaristický*<sup>27</sup>.

Z powodu braku karty tytułowej nie da się jednoznacznie określić obsady kompozycji. Jednak zachowane głosy wskazują na używany ówczesnie zespół instrumentów: *Kirchentrio* (skrzypce 1 i 2 oraz organy realizujące partię basso continuo), altówka (altoviola) dwa instrumenty dęte (clarino 1 i 2). Natomiast zespół wokalny stanowią tutti i sola czterech głosów: *Canto* (sopran), *Alto*, *Tenore* i *Basso*. Zachowane głosy pozwalają zrekonstruować nieszpory L. Pycha.

W rękopisie znajdują się uwagi wykonawcze (*Tutti*, *Solo*) agogiczne i dynamiczne, które zostały uwzględnione w edycji partytury<sup>28</sup>. Głosy wokalne oraz clno 1, 2 są umiarkowanie czytelne (wyblakły tusz). Tekst jest w wielu miejscach niedbale podpisany, zawiera skróty lub go brakuje.

Niektóre partie zawierają błędy, które zostały przedstawione i opisane w *Komentarzu Rewizyjnym*. Poprawki naniesiono bezpośrednio w partyturze. Głosy *Canto* i *Alto* są pomieszane (2, 3, 4, 5 karta z głosu *Canto* znajduje się w głosie *Alto*, a z *Alto* karta 2, 3, 4 jest w *Canto*). W głosie *Canto* klucz sopranowy c jest nieprawidłowo postawiony: zamiast na pierwszej linii, jest na drugiej.

Warto nadmienić, że w zbiorach pijarskich w Modrej wśród resztek materiału nutowego (pojedyncze głosy, karty tytułowe)<sup>29</sup>, pod sygnaturą H-1038 nr 36 znajduje się karta tytułowa z inskrypcją o następującej treści: *VESPERAE Solennes, S,A,T, B, 2 vl, vla, 2 clni, org, Ex Camera Waeberiana R. B. SS. PP. m. p. Auth, Leopoldo PYCH*. Jest to, albo karta tytułowa do rękopisu nieszporów maryjnych spod sygnatury H-421, albo z innego utworu. Na pewno ta karta tytułowa pochodzi z Podolińca, gdyż tam działał kopista i muzyk pijar o. Benedykt Weber, który podpisywał swoje zbiory m.in. *Ex Camera Waeberiana* (w zbiorze podolinieckim znajdują się rękopisy z dwiema mszami L. Pycha przepisany przez B. Webera – sygn. H-110 i H-112). W tym przypadku ilość kompozycji L. Pycha powiększyłaby się o jeszcze jeden utwór.

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<sup>27</sup> Miejskie Archiwum \* Święty Jur \* zbiór pijarski. Przed wybudowaniem budynku archiwum w Modrej archiwalia pochodzące z klasztorów pijarskich przechowywano w Świętym Jurze.

<sup>28</sup> Prawdopodobnie pierwszy skrzypek (violino 1) w Podolińcu był kapelmistrzem, gdyż na kartach tego głosu jest najwięcej oznaczeń tempa w miejscach wchodzenia głosów wokalnych. Partia vl 1 w rps H-421 i 161/A IV 11 jest bardziej zdobiona niż w rps Mc 890.

<sup>29</sup> W słowackich inwentarzach zbioru pijarskiego autorstwa Juraja Šimko – Juhása oraz Dariny Múdrej jest to tzw. „vytrasený materiál”. W archiwum w Modrej sygnaturami od H-1033 do H-1037 jest oznaczone pięć pudeł, w których znajduje się ponad 1400 fascykułów zawierających fragmenty głosów bądź pojedynczych stron tytułowych.

Wielką pomocą w rekonstrukcji i wykonaniu partytury tej kompozycji L. Pycha okazały się wymienione już wyżej dwie kopie nieszporów pochodzące z innych ośrodków. W Archiwum Opactwa Cystersów w Krakowie-Mogile<sup>30</sup> karta tytułowa rękopisu o sygn. Mc 890 informuje o czasie jego sporządzenia (1760 r.) jak i przeznaczeniu (nieszpory o Najświętszej Maryi Pannie): *Vesperae | B:[eatae] V:[irginis] M:[ariae] a Voc:[ibus] | Canto, Alto | Tenore, Basso | Violino Primo | Violino Secundo | Clarino primo | Clarino Secundo | Et | Organo Ann: 1760*. Manuskrypt składa się z 37 kart + okładka o wymiarach 35,5 x 22 cm. Obsada (CATB, vl 1, 2, clno 1, 2, org = bc) nie zawiera głosu altówki. Nie jest to głos brakujący, gdyż nie zapisano go na karcie tytułowej. W rękopisie występują następujące inskrypcje:

*Clarino Primo in D* – 1 karta, na początku głosu u góry: *A.S.*

*Clarino Secundo in D* – 2 karta, na końcu głosu: *Ad maiorem Dei Gloriam m A.S.*

*Organo 1* – karta, na początku głosu u góry: *Anno 1760*

Papier karty tytułowej i głosu *Tenore* zawiera identyczne znaki wodne (filigrany).

Na karcie tytułowej rękopisu z nieszporami o sygnaturze 161/A IV 11 z Biblioteki Diecezjalnej w Sandomierzu<sup>31</sup> znajduje się następująca inskrypcja: *VESPERAE | De | Beata V [irgine] MARIA | à Vocibus | Canto | Alto | Tenore | Basso | Violino 1mo | Violino 2do | Clarino 1mo | Clarino 2do | et Organo*. Manuskrypt składa się z 30 kart o wymiarach 33,5 x 20 cm. Osada jest identyczna tak, jak w przypadku kopii z klasztoru cystersów (CATB, vl 1, 2, clno 1, 2 in D, org = bc)

Na kartach głosów widnieją następujące inskrypcje:

*Canto* – 4 karta, na końcu głosu: *Ad M D G B V O O S S P P. Honorem*

*Alto* – 3 karta, na końcu głosu: *Laus Deo*

*Tenore* – 3 karta, na końcu głosu: *Ad M D [?] O M B V M O O S S. Gloriam*

*Basso Vocali* – 4 karta, na końcu głosu: *Laus Deo et Maria.*

*Violino Primo* – 5 karta, na końcu głosu: *Et Haec Omnia Ad M D. BVM. O O S S. Gloriam*

*Violino 2do* – 4 karta, na końcu głosu: *Laus DEO et MARIAE*

*Clarino 2do* – 1 karta, na końcu głosu: *A. M. D. G. B. V. M.*

*Organo* – 5 karta, na końcu głosu: *Ad MDGloriam*

Na kilkunastu kartach znajdują się filigrany.

<sup>30</sup> Opactwo Cystersów w Mogile, ul. Klasztorna 11; 31-979 Kraków; strona internetowa opactwa: [www.mogila.cystersi.pl](http://www.mogila.cystersi.pl) (dostęp 1.06.2014 r.). Opiekunowi Archiwum, Ojcu Karolowi Taflńskiemu OCist dziękuję za udostępnienie rękopisu.

<sup>31</sup> Dawna nazwa: Biblioteka Wyższego Seminarium Duchownego w Sandomierzu; ul. Żeromskiego 6, 27-600 Sandomierz; strona internetowa: <http://bdsandomierz.pl>. Pracownikom archiwum dziękuję za udostępnienie kopii rękopisu.

Porównując trzy odpisy z nieszporemi L. Pycha – linię melodyczną (szczególnie zastosowanie ozdobników w tych samych miejscach), rytm, a także podpisanie słów – można zauważyć, że najbardziej zbliżone wersje utworu zawierają rękopisy z Sandomierza i Podolińca. W manuskrypcie sandomierskim partia basso continuo zawiera bogatsze ocyfrowanie. Najbardziej dokładne podstawienie tekstu w partiach wokalnych posiada rękopis z Mogiły. Zapis ze stron tytułowych kopii nieszpórów L. Pycha z Sandomierza i z Mogiły poświadcza obsadę utworu. Wynika z tego, że w Podolińcu powiększono zespół o partię altówki.

W nieszporem kompozytor wykorzystał wezwanie rozpoczynające nieszpory<sup>32</sup>, pięć psalmów oraz kantyk Maryi:

Wezwanie *Domine ad adjuvandum*

Ps 110 (109) *Dixit Dominus*

Ps 113 (112) *Laudate pueri*

Ps 122 (121) *Laetatus sum*

Ps 127 (126) *Nisi Dominus*

Ps 147, 12-20 (147 B) *Lauda Jerusalem*

Lk 1, 46-55 kantyk Maryi *Magnificat*

Zestaw psalmów wskazuje, że nieszpory L. Pycha były przeznaczone na święta Najświętszej Maryi Panny<sup>33</sup>. Potwierdzają to inskrypcje na kartach tytułowych rękopisu z Sandomierza (*Vesperae De Beata V[irgine] Maria*) i cystersów z Mogiły (*Vesperae B:[eatae] V:[irginis] M:[ariae]*). W tym przypadku wielogłosowe opracowanie cyklu (wezwanie, wszystkie psalmy nieszporne oraz *Magnificat*) świadczy o przeznaczeniu tej kompozycji na większe uroczystości maryjne<sup>34</sup>. Fakt, że zachowały się trzy kopie (nie różnią się zbyt między sobą) o różnorodnej proveniencji, unaocznia, że mamy do czynienia z powszechnie znanym utworem oraz cenionym lwowskim kompozytorem.

Cała kompozycja składa się z 1500 taktów. Psalmi wchodzące w skład tego cyklu nieszpornego są utworami wieloodcinkowymi i wieloczęściowymi<sup>35</sup>. Szacunkowy czas trwania utworu ok. 50 minut.

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<sup>32</sup> Wezwanie rozpoczyna celebry Liturgii Godzin: *Deus, in adiutorium meum intende*, po czym chór podejmuje *Domine, ad adjuvandum me festina*.

<sup>33</sup> Taki sam komplet psalmów był przeznaczony na nieszpory w dzień wspomnienia świętych dziewic i niewiast. Kompozycja mogła więc mieć zastosowanie w święto patronki siostr benedyktynek sandomierskich, św. Scholastyki.

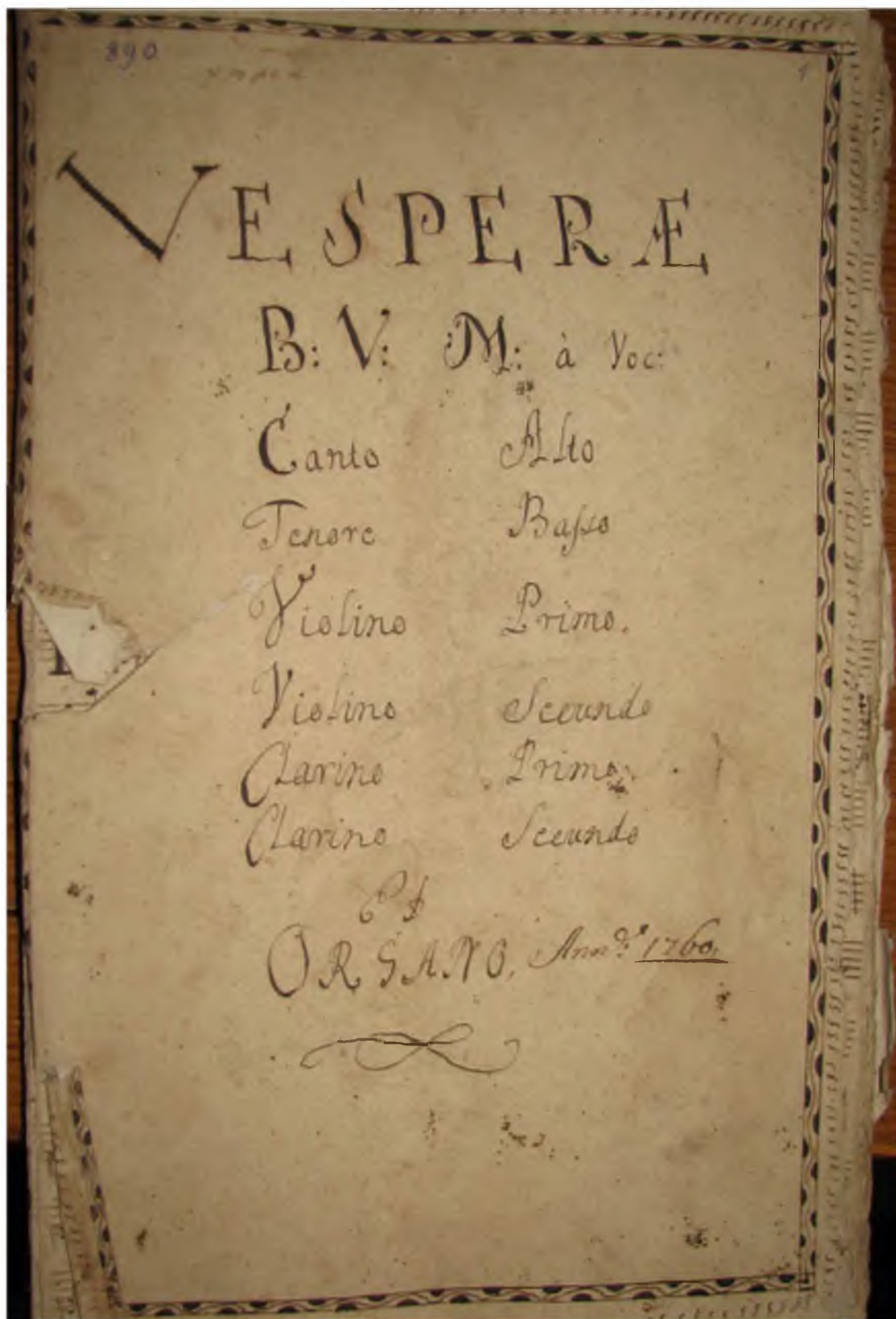
<sup>34</sup> J. Harper, *Formy i układ liturgii zachodniej od X do XVIII wieku*, Kraków 1997, s. 178.

<sup>35</sup> J. Gładysz, *Nieszpory – wokalna-instrumentalna forma w polskiej muzyce religijnej XVIII wieku na przykładzie twórczości S. F. Lechleitnera*, „Roczniki Teologiczne – Kanoniczne” 1987, t. 34, z. 7, 339-345

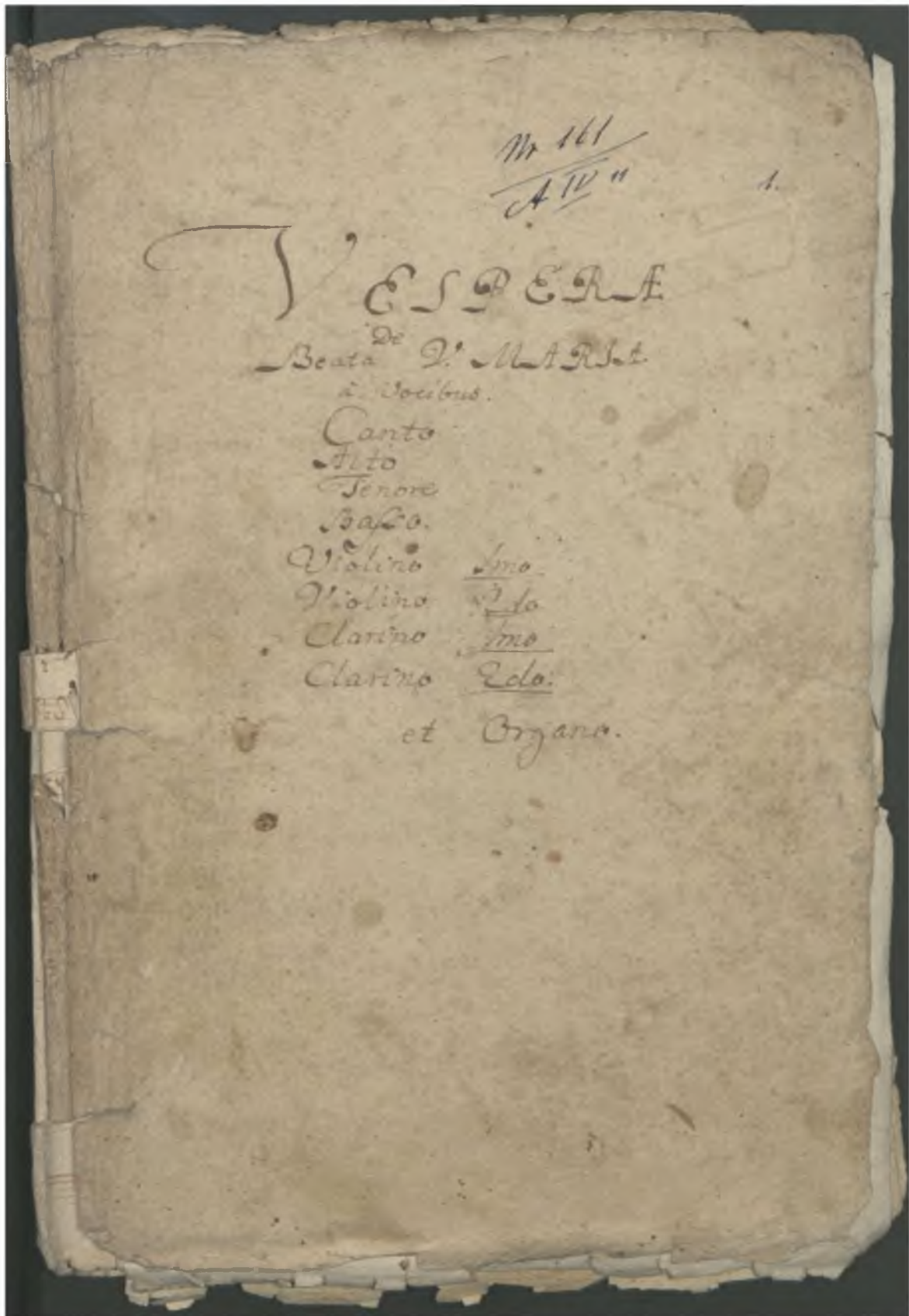
Najdłuższym elementem jest siedmioczęściowe *Magnificat*. Z kilku części składają się następujące psalmy: *Dixit Dominus* (4 cz.), *Laetatus sum* (5 cz.), *Lauda Jerusalem* (5 cz.). Części skrajne wykonywane są przez cały zespół (*Tutti*), natomiast środkowe są bądź ariami, albo recytatywami najczęściej z towarzyszeniem smyczków i bc. Wieloodcinkowe psalmy *Laudate pueri* oraz *Nisi Dominus* składają się występujących naprzemiennie partii orkiestrowych, chóralnych, solowych i posiadają często charakter koncertujący. Jednolite, a zarazem najkrótsze jest wezwanie.

W cyklu niezapornym L. Pycha można zauważyć zróżnicowanie tonalne (niedalekie pokrewieństwa) oraz metryczne. Podział niezapornów na samodzielne odcinki wskazuje na wpływ formy kantatowej, a wirtuozowski charakter niektórych fragmentów arii, stylu neapolitańskiego. Wiele ustępów o fakturze homofonicznej (choć nie brak i imitacji w interwale kwinty) zawiera elementy stylu galant oraz wczesnoklasycznego.

*Dariusz Smolarek SAC*



Fot. 1. Karta tytułowa *Vesperae B.V.M.* [Leopolda Pycha], Archiwum Opactwa Cystersów w Krakowie–Mogile, sygn. Mc 890.



Fot. 2. Karta tytułowa *Vesperae de Beata.V. Maria* [Leopolda Pycha], Biblioteka Diecezjalna w Sandomierzu, sygn. 161/A IV 11.



Fot. 3. Karta głosu *Violino I<sup>mo</sup>* [Vesperae in D] Leopolda Pycha, Państwowe Archiwum w Modrej, sygn. H-421. W prawym górnym rogu inskrypcja: „Auth. Leopoldo Pych”. Na dole pieczętka archiwum w Świętym Jurze: „MIESTNY ARCHIV \* Svaty Jur \* Fond piaristicky”.

*Leopold Pych*

*Vesperae*

*Beatae Virginis Mariae*

*Leopold Pych*

*Vesperae*

*de*

*Beata Virgine Maria*

# VESPERAE in D

## *Domine ad adjuvandum*

Leopold Pych (II pol. XVIII w.)

**Canto**  
*Vivace* Do - mi - ne ad ad - ju - van - dum

**Alto**  
Do - mi - ne ad ad - ju - van - dum

**Tenore**  
8 *Vivace* Do - mi - ne ad ad - ju - van - dum

**Basso**  
Do - mi - ne ad ad - ju - van - dum

**violino 1**  
*Vivace*  
*Alla breve*  
*Vivace*

**violino 2**  
*Alla breve*  
*Vivace*

**altoviola**  
*Vivace*  
*Alla breve*

**clarino 1**  
*Domino adju:*  
*Alla breve*

**clarino 2**  
*Domine ad adjuvandum*

**organo**  
*Vivace*  
*Domine*

5

C  
me fe - sti - na, fe - sti - na, fe - sti - na, ad

A  
me fe - - sti - na, fe - sti - na, fe - sti - na, ad

T  
8 me fe - sti - na, fe - sti - na, fe - sti - na, fe -

B  
me fe - sti - na, fe - sti - na, fe - sti - na, ad -

vl 1

vl 2

a-vla

clno 1

clno 2

org

10

ad - ju - van - dum me fe - sti - na. Do - mi - ne ad ad - ju - van - dum

ad - ju - van - dum me fe - sti - na.

8 sti - na, ad ad - ju - van - dum. Do - mi - ne ad ad - ju - van - dum

ad - ju - van - dum [me fe - sti - na.]

vi 1

vi 2

a-vla

clno 1

clno 2

org

Detailed description: This is a page of a musical score, page 10, for a SATB choir and instrumental ensemble. The score is in the key of D major (two sharps) and 4/4 time. The vocal parts are Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violin 1 (vi 1), Violin 2 (vi 2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The lyrics are: 'ad - ju - van - dum me fe - sti - na. Do - mi - ne ad ad - ju - van - dum'. The Soprano and Tenor parts have a melodic line, while the Alto and Bass parts have a more rhythmic accompaniment. The instrumental parts provide harmonic support and texture. The organ part is in the bass clef and provides a steady accompaniment.

17

me fe - - sti - na, ad ad - ju - van - dum

Do - mi - ne ad ad - ju - van - dum

8 me fe - - sti na, Do - mi - ne ad ad - ju - van - dum

vi1

vi2

a-vla

clno 1

clno 2

org

Detailed description: This is a page of a musical score, page 20. It features a vocal ensemble with four parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The Soprano and Tenor parts have lyrics: 'me fe - - sti - na, ad ad - ju - van - dum'. The Alto and Bass parts have lyrics: 'Do - mi - ne ad ad - ju - van - dum'. The Soprano part has a '8' written below the first measure. The instrumental parts include Violin 1 (vi1), Violin 2 (vi2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The score is in G major (one sharp) and 4/4 time. The organ part provides a steady accompaniment with quarter notes in the right hand and half notes in the left hand.

me fe - sti - na, fe - sti - na, fe - sti - na.

me fe - sti - na, fe - sti - na, fe - sti - na.

8 fe - sti - na, fe - sti - na.

me fe - sti - na, fe - sti - na, fe - sti - na.

vi 1

vi 2

a-vla

clno 1

clno 2

org

28

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

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

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

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

*Adagio*

vl1

*Adagio*

vl2

*Adagio*

a-vla

*Adagio*

clno 1

clno 2

*A[nd]a:[nte]*

org

33

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

8

7 6

The musical score is arranged in a system with the following parts from top to bottom: Soprano (C), Alto (A), Tenor (T), Bass (B), Violin I (vl 1), Violin II (vl 2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The vocal parts have lyrics: "San - cto, et Spi - ri - tu - i San - cto." The organ part includes the numbers "8" and "7 6". The score is in a key signature of one sharp (F#) and a common time signature (C).

38

C  
Si - cut e - rat in prin - ci - pi -

A  
Si - cut e - rat in prin - ci - pi -

T  
8 Si - cut e - rat in prin - ci - pi -

B  
Si - cut e - rat in prin - ci - pi -

*Vivace*

vl1  
*Sicut erat*

vl2  
*Allegro*

a-vla  
*Sicut erat*  
*Presto*

clno 1

clno 2

*Vivace*

org

Choir parts: Soprano (C), Alto (A), Tenor (T), Bass (B).  
Instrument parts: Violin 1 (vl 1), Violin 2 (vl 2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), Organ (org).

Lyrics for all parts:  
-o, et nunc, et sem - per, [et sem - per, et sem - per,] et in

Additional markings: *tr* (trill) under the 'sem' in the Soprano and Alto parts; a circled '8' in the Tenor part.

47

8

C  
sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum. A - men, [a - -

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

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

B  
sae-cu-la sae-cu - lo-rum, [et in sae-cu-la sae-cu] - lo-rum. A - men,

vl1

vl2

a-vla

clno 1

clno 2

org

Detailed description: This is a page of a musical score, page 47, for a SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum. A - men, [a - -' for Soprano; 'sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum. A - men,' for Alto; 'sae-cu-la sae-cu - lo-rum, [et in sae-cu-la sae-cu] - lo-rum. A - men,' for Tenor; and 'sae-cu-la sae-cu - lo-rum, [et in sae-cu-la sae-cu] - lo-rum. A - men,' for Bass. The instrumental parts include Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The organ part is in the bass clef. The score is divided into five measures. The vocal parts have lyrics under each note. The instrumental parts provide harmonic support. A rehearsal mark '8' is placed at the beginning of the Bass vocal line.

men, a - men, a - - men, a - men, a - men, a -

[a - - men, a - - men, a - -

8 a - men, a - men, [a -

a -

v1

v2

a-vla

*Vivace*

clno 1

clno 2

org

57

C  
-men, a - men, sae - cu - lo - rum, a - men, a - men.

A  
-men, a - men, sae - cu - lo - rum, a - men, a - men.

T  
8 -men, a - men a - men, a - men, a - men,] a - men.

B  
- men, a - men, a - men, a - men, a - men, a - men.

vl 1

vl 2

a-vla

clno 1

clno 2

org

# Dixit Dominus

Canto

Alto

Tenore

Basso

violino 1

violino 2

altoviola

clarino 1

clarino 2

organo

*Vivace*

6

# 4  
2

6  
5

Detailed description: This is a page of a musical score for the piece 'Dixit Dominus'. The score is arranged in a system with seven staves. The top four staves are for vocal parts: Canto (Soprano), Alto, Tenore (Tenor), and Basso (Bass). The bottom three staves are for instrumental parts: violino 1 (Violin I), violino 2 (Violin II), and altoviola (Viola). Below these are two staves for clarino 1 and clarino 2, and a final staff for organo (Organ). The key signature is D major (two sharps) and the time signature is common time (C). The organ part begins with the tempo marking 'Vivace' and includes several numerical figures: a red '6' in the first measure, a '# 4' and '2' in the second measure, and '6' and '5' in the third measure. The vocal parts are currently silent, indicated by horizontal lines with bar lines. The violin and viola parts feature intricate sixteenth-note patterns and triplets. The organ part provides a rhythmic and harmonic accompaniment.

4

C  
A  
T  
8  
B

vl1  
vl2  
a-vla  
clno 1  
clno 2  
org

6 5 4 # 5 6 6

7

C

A

T

B

8

Di - xit Do - mi-nus Do - mi - no

Di - xit Do - mi-nus Do - mi - no

Di - xit Do - mi-nus Do - mi - no

Di - xit Do - mi-nus Do - mi - no

Di - xit Do - mi-nus Do - mi - no

Di - xit Do - mi-nus Do - mi - no

*Tutti*

vl 1

vl 2

a-vla

clno 1

clno 2

org

6

me - o: Se - de a dex-tris, se - de a dex-tris a dex-tris me -

me - o: Se - de a dex-tris, se - de a dex-tris a dex-tris me -

me - o: Se - de a dex-tris, se - de a dex-tris a dex-tris me -

me - o: Se - de a dex-tris, se - de a dex-tris a dex-tris me -

vi 1

vi 2

a-vla

clno 1

clno 2

org

The musical score is for measures 10, 11, and 12. It features a SATB choir and an orchestra. The choir parts (C, A, T, B) have lyrics: "me - o: Se - de a dex-tris, se - de a dex-tris a dex-tris me -". The instrumental parts include Violin I and II, Viola, Clarinet 1 and 2, and Organ. The key signature is one sharp (F#) and the time signature is 4/4. The organ part has a '8' in a box at the beginning of measure 10. The first violin part has a trill (tr) in measure 12.

13

-is. Do-nec po-nam i - ni - mi-cos tu - os, sca-bel-lum pe - dum, pe-dum tu - o -

-is. sca-bel-lum pe - dum, [pe-dum tu - o -

-is. sca-bel-lum pe - dum, pe-dum tu - o -

-is. sca-bel-lum pe - dum, pe-dum tu - o -

8

tr

6 6

5

16

The musical score consists of the following parts and markings:

- Vocal Parts (C, A, T, B):** Each part has a vocal line with a fermata and the syllable "-rum." (or "-rum.]" for Alto). The vocal lines are mostly silent in measures 17 and 18.
- Violins (v1, v2):** Both parts play a melodic line with trills (tr) in measures 17 and 18.
- Viola (a-vla):** Plays a melodic line with a trill (tr) in measure 17.
- Cellos (cno 1, cno 2):** Both parts are silent throughout the measures.
- Organ (org):** Plays a melodic line with a solo marking *S.[olo]*. Fingerings are indicated in red: 7 7 7 #, 6 5 6 7, and 4 5.

19

C

A

T

B

8

Vir-gam vir-tu - tis, vir - tu-tis tu - ae e-mit-tet Do-mi-nus ex Si-on: do-mi -

vl1

vl2

a-vla

cno 1

cno 2

org

*p*

*p*

22

C

A

T

B

-na - - - - -re, do-mi - na - re in me-di -

vl1

vl2

a-vla

clno 1

clno 2

org

6 # 6 #

25

C

A

T

B

-o i-ni-mi - co-rum tu-o - rum.

*So:[lo]*

vl1

vl2

a-vla

clno 1

clno 2

org

28

C  
A  
T  
B

Te-cum prin - ci - pi - um in di - e vir -  
Te-cum prin - ci - pi - um in di - e vir -  
Te-cum prin - ci - pi - um in di - e vir -  
Te-cum prin - ci - pi - um in di - e vir -

vl1  
vl2  
a-vla

clno 1  
clno 2

org

*Tutti*  
*Tutti*  
*Tutti*

6 6 5 # 7 6

31

Score for voices and instruments, starting at measure 31. The vocal parts (C, A, T, B) sing the lyrics: -tu - tis, [vir - tu - tis,] vir - tu - tis tu - ae in splen -

The instrumental parts include:

- Violin 1 (vl1) and Violin 2 (vl2): Play a melodic line with trills (tr) in the second measure.
- Viola (a-vla): Plays a supporting melodic line.
- Cello 1 (clno 1) and Cello 2 (clno 2): Play a sustained harmonic accompaniment.
- Organ (org): Provides a rhythmic and harmonic accompaniment.

33

C  
-do-ri-bus san-cto - rum: ex u - te-ro an - te lu - ci - fe-rum ge-nu-i te.

A  
-do-ri-bus san-cto - rum: ex u - te-ro an - te lu - ci - fe-rum ge-nu-i te.

T  
8 -do-ri-bus san-cto - rum: ex u - te-ro an - te lu - ci - fe-rum ge-nu-i te.

B  
-do-ri-bus San-cto - rum: ex u - te-ro an - te lu - ci - fe-rum ge-nu-i te.

vl1 *tr*

vl2 *tr*

a-vla

clno 1

clno 2

org

6

5  
4 #

*S.[olo]*

[Recitativo solo]

36

36

[Recitativo solo]

C

A

T

B

8

Ju-ra-vit

tr tr tr

vl1

vl2

a-vla

clno 1

clno 2

org

7 7 # 5 4 3

Detailed description: This is a page of a musical score for a recitativo solo. It features a vocal quartet (C, A, T, B) and instrumental accompaniment by strings (violin 1, violin 2, viola) and organ. The organ part includes red fingering numbers: 7, 7 #, 5, 4, 3. The vocal part includes the lyrics 'Ju-ra-vit'. The score is in a key with two sharps (F# and C#) and a common time signature. The organ part is in the bass clef.

39

C  
Do - mi - nus, et non pae - ni - te - bit, non pae - ni - te - bit

A

T  
8

B

*Recit:[ativo]*

vl 1  
*Moderato*

vl 2  
*Recitativo*

a-vla  
*Moderato*

clno 1

clno 2

*Recitativo*

4

6

2

5

org  
*Moderato*

41

Score for vocal ensemble and instrumental accompaniment. The vocal parts (C, A, T, B) are in the upper system, and the instrumental parts (vl1, vl2, a-vla, clno 1, clno 2, org) are in the lower system. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: e - um ju - ra - vit ju - ra - vit et non pac - ni - te - bit.

**Vocal Parts:**  
C: e - um ju - ra - vit ju - ra - vit et non pac - ni - te - bit  
A: -  
T: 8 -  
B: -

**Instrumental Parts:**  
vl1: -  
vl2: -  
a-vla: -  
clno 1: -  
clno 2: -  
org: 6 #

43

43

C  
e-um: Tu es sa cer- dos, sa-cer-dos in ae- ter-num, sa-cer-dos in ae -

A

T  
8

B

*Arioso*

v1

*Arioso*

v2

*Arioso*

a-vla

clno 1

clno 2

*Arioso* # 6 # 6 4 # 6 5

org

46

Score for page 46, featuring vocal parts (C, A, T, B), violins (v1, v2), viola (a-vla), cellos (cno 1, cno 2), and organ (org). The vocal line includes Latin lyrics: "-ter-num se-cun-dum or-di- nem, se-cun-dum or-di- nem, se-cun-dum or-di-". The organ part includes fingerings: 6 4 #, 4 3 2, 4 3 # 6 6.

49

-nem Mel- chi-se-dech. Do-mi-nus a  
Do-mi-nus a  
Do-mi-nus a  
Do-mi-nus a

8

3

6 5 # 6 6 6 4 # *Tutti*

The musical score is written for a choir and instrumental ensemble. The vocal parts (C, A, T, B) are in the upper system, with lyrics in Latin. The instrumental parts include two violins (v1, v2), a viola (a-vla), two cellos (clno 1, 2), and an organ (org). The organ part features a prominent bass line with a triplet of sixteenth notes in the second measure and a 'Tutti' marking in the third measure. The key signature is one sharp (F#) and the time signature is 4/4.

Score for SATB choir and instruments. The score includes parts for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The lyrics are: "dex-tris tu - is, con-fre - - - - - git, con - fre - - - - -". The organ part includes red markings: "6 # b" and "3".

54

Score for voices and instruments, starting at measure 54. The vocal parts (C, A, T, B) sing: - git, con - fre - - - - - git, con - fre - git in di - e. The instrumental parts include Violin 1 (vln1), Violin 2 (vln2), Viola (a-vla), Clarinet 1 (clno1), Clarinet 2 (clno2), and Organ (org). The organ part features a red sharp symbol (#) above a note in the second measure.

56

*Adagio*

C  
i - rae su-ae re - ges.

A  
i - rae su-ae re - ges.

T  
8 i - rae su-ae re - ges.

B  
i-rae su-ae re - ges. Ju-di -

vl 1

vl 2

a-vla

clno 1

clno 2

# 6 6 #

org

*Ada[gio]*

C

A

T

B

8

-ca - bit, ju - di - ca - - bit, ju - di - ca - bit in

*Adagio* Ju - di - ca - bit in

*Adagio* Ju - di - ca - bit in

ju - di - ca - bit in

*Adagio*

*Adagio*

*Adagio*

*Adag.[io]*

clno 1

clno 2

org

62

C  
na - ti - o - ni - bus,

A  
na - ti - o - ni - bus,

T  
na - ti - o - ni - bus,

B  
8 na - ti - o - ni - bus, ju - di - ca - bit ju - di -

vl1

vl2

a-vla

clno 1

clno 2

org  
6 #

65

ju-di - ca - bit in na - ti - o - ni-bus, im-ple-bit, im - ple - bit ru - i -  
ju-di - ca - bit in na - ti - o - ni-bus, im-ple-bit, im - ple - bit ru - i -  
ju-di - ca - bit in na - ti - o - ni-bus, im-ple-bit, im - ple - bit ru - i -  
-ca- - - bit, ju-di - ca - bit in na - ti - o - ni-bus, im-ple-bit, im - ple - bit ru - i -

[ru - i - nas.]

tr

6  
5

7 6

org

The musical score is for a SATB choir and instruments. It features four vocal parts (C, A, T, B) and instrumental parts for Violin I, Violin II, Viola, Clarinet 1, Clarinet 2, and Organ. The key signature is one sharp (F#) and the time signature is 4/4. The organ part includes red fingerings: 6, 5, 7, and 6.

69

*Allegro*

C  
-nas: con-quas-sa - *Allegro* - - - - - bit, [con-quas-sa - - -

A  
-nas: *Allegro* con - quas - sa-bit, con - quas -

T  
8 -nas: con-quas sa - *[Allegro]* - - - - - bit, con-quas-sa - -

B  
-nas: con - quas - sa-bit, con - quas -

*Allegro*

vl 1  
*All.[egro]*

vl 2  
*All:[egro]*

a-vla  
*All:[egro]*

*All:[egro]*

clno 1  
*All:[egro]*

clno 2  
*All:[egro]*

org  
*All:[egro]*

72

Score for vocal quartet (C, A, T, B) and orchestra (vln1, vln2, a-vla, clno1, clno2, org). The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: C: -bit, con-quas - sa - bit ca - pi-ta,] con-quas-sa - bit; A: -sa-bit, con-quas-sa - bit ca - pi-ta, con-quas-sa - bit; T: - - bit, con-quas-sa - bit,; B: sa-bit, con-quas-sa - bit ca - pi-ta, con-quas-sa - bit. The orchestra includes Violin I, Violin II, Viola, Clarinet I, Clarinet II, and Organ. A red number '6' is written below the organ staff.

74

ca - pi-ta, con-quas-sa - bit ca - pi-ta in ter - ra mul-to -

ca - pi-ta, con-quas-sa - bit ca - pi-ta in ter - ra mul-to -

8 con-quas-sa - bit in ter - ra mul-to -

ca - pi-ta, con-quas-sa - bit ca - pi-ta in ter - ra mul-to -

vl 1

vl 2

a-vla

clno 1

clno 2

org

Detailed description: This is a page of a musical score, measures 74 and 75. It features a four-part vocal choir (C, A, T, B) and an orchestra. The vocal parts have lyrics in Latin: 'ca - pi-ta, con-quas-sa - bit ca - pi-ta in ter - ra mul-to -'. The instrumental parts include Violin 1 and 2, Viola, Clarinet 1 and 2, and Organ. The score is in a key with two sharps (D major or F# minor) and a common time signature. The organ part is in the bass clef, while the other instruments are in the treble clef.

76

76

C  
rum.

A  
rum.

T  
8  
rum.

B  
rum.

vl 1

vl 2

a-vla

clno 1

clno 2

6

6

org

Detailed description: This page of a musical score covers measures 76 and 77. It features a vocal quartet (C, A, T, B) and an orchestra. The vocal parts are marked with 'rum.' (ruminando) and have a fermata over the final note of each line. The instrumental parts include Violins 1 and 2, Viola, Clarinets 1 and 2, and Organ. The organ part has a red '6' written below it in both measures. The score is in a key with two sharps (F# and C#) and a common time signature.

78

Score for vocal and instrumental parts. The vocal parts (C, A, T, B) are in the top system, and the instrumental parts (vl 1, vl 2, a-vla, clno 1, clno 2, org) are in the bottom system. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics: "con-quas-sa -" for Soprano and "con - quas -" for Tenor. The instrumental parts include Violins 1 and 2, Viola, Clarinets 1 and 2, and Organ.

80

80

C  
- - - - -bit, con - quas - sa - bit.

A  
con - quas - sa - bit.

T  
8 sa - - - bit, con - quas - sa - bit.

B  
con - quas - sa - bit.

vl 1  
3

vl 2

a-vla

clno 1  
tr

clno 2

org

The musical score is for a vocal quartet (C, A, T, B) and instruments (violin 1, violin 2, viola, clarinet 1, clarinet 2, and organ). The key signature has two sharps (F# and C#). The vocal parts have lyrics: C: - - - - -bit, con - quas - sa - bit.; A: con - quas - sa - bit.; T: 8 sa - - - bit, con - quas - sa - bit.; B: con - quas - sa - bit. The instrumental parts include a triplet in the first violin and a trill in the first clarinet.

82

Musical score for measures 82-86. The score includes parts for Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto Viola (a-vla), and Organ (org). The key signature is one sharp (F#) and the time signature is 3/8. The organ part is marked *Solo*. The violin and viola parts are marked *De torrente*. A red number '6' is written above the organ staff in the fifth measure.

87

Musical score for measures 87-91. The score includes parts for Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto Viola (a-vla), and Organ (org). The key signature is one sharp (F#) and the time signature is 3/8. The organ part is marked *Solo*. The violin and viola parts are marked *De torrente*. Trills are indicated with a '3' and a bracket in the violin parts. A red number '6' is written above the organ staff in the fourth measure.

92

Musical score for measures 92-96. The score is in G major (one sharp) and 3/4 time. It features five staves: Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto Viola (a-vla), and Organ (org). The Bass staff contains whole rests. The Violin 1 staff has a triplet of eighth notes in the first measure, followed by eighth notes and a quarter note. The Violin 2 staff has a quarter rest in the first measure, followed by eighth notes and a quarter note. The Alto Viola staff has a quarter note followed by eighth notes. The Organ staff has a quarter note followed by eighth notes. Triflaccas (triplets) are indicated with a '3' and a bracket over the notes in measures 92, 93, 94, 95, and 96.

97

Musical score for measures 97-100. The score is in G major (one sharp) and 3/4 time. It features five staves: Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto Viola (a-vla), and Organ (org). The Bass staff contains whole rests. The Violin 1 staff has a triplet of eighth notes in the first measure, followed by eighth notes and a quarter note. The Violin 2 staff has a quarter note followed by eighth notes. The Alto Viola staff has a quarter note followed by eighth notes. The Organ staff has a quarter note followed by eighth notes. The word "Finis" is written above the final notes of the Violin 1, Violin 2, and Organ staves in measure 100. Triflaccas (triplets) are indicated with a '3' and a bracket over the notes in measures 97, 98, 99, and 100.

101

B  
De tor - ren - te in vi - a bi - bet, in  
*pia:[no]*

vi1

vi2

a-vla

org

105

B  
vi - a bi - bet: prop - ter - re - a e - xal - ta - - -

vi1

vi2

a-vla

org

6 6

110

B  
a - - - - - bit ca-put, prop-ter - re - a e - xal -

vi1

vi2

a-vla

org

116

B  
ta - - - - -

vi1

vi2

a-vla

org

*p: [iano]*

6  
5

121

Musical score for measures 121-125. The score includes parts for Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto Viola (a-vla), and Organ (org). The lyrics are "bit ca - put. forte". The organ part features a triplet of eighth notes marked with "3 # 3 3".

126

Musical score for measures 126-130. The score includes parts for Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto Viola (a-vla), and Organ (org). The Bass part is silent (indicated by a dash). The other instruments play a melodic line.

131

B

vi 1

vi 2

a-vla

org

*tr*

*p:[iano]*

*tr*

4 # 6 6

136

B

De tor - ren - te in vi - a

vi 1

vi 2

a-vla

org

*tr*

*tr*

*Da capo al segnum*

4 #

141

bi - bet, in vi - a bi - bet: De tor - ren - te

vi1

vi2

a-vla

org

Detailed description: This block contains the musical score for measures 141 through 145. It features five staves: Bass (B), Violin 1 (vi1), Violin 2 (vi2), Viola (a-vla), and Organ (org). The key signature is two sharps (F# and C#). The lyrics are: "bi - bet, in vi - a bi - bet: De tor - ren - te". The organ part provides a rhythmic accompaniment with eighth and sixteenth notes.

146

in vi - a bi - bet, in vi - a bi - bet: prop - ter - re - a ex - al -

vi1

vi2

a-vla

org

Detailed description: This block contains the musical score for measures 146 through 150. It features five staves: Bass (B), Violin 1 (vi1), Violin 2 (vi2), Viola (a-vla), and Organ (org). The key signature is two sharps (F# and C#). The lyrics are: "in vi - a bi - bet, in vi - a bi - bet: prop - ter - re - a ex - al -". The organ part continues with a similar rhythmic pattern. The violin parts have some triplet markings in measure 150.

151

B

-ta - bit, prop - ter - re - a e - xal - ta-bit, prop - ter-re-a e-xal - ta - - -

vl1

vl2

a-vla

org

156

B

-bit ca -

vl1

vl2

a-vla

org

*Da capo al segnum*

161

B

-put.  
*Solo*

vl1

vl2

a-vla

org

166

B

vl1

vl2

a-vla

org

171

Musical score for measures 171-175. The score is in G major (one sharp) and 3/4 time. It features five staves: Bassoon (B), Violin I (vl1), Violin II (vl2), Alto Viola (a-vla), and Organ (org). The bassoon part is mostly rests. The violin parts feature intricate triplet patterns. The alto viola and organ parts provide a steady accompaniment.

176

Musical score for measures 176-180. The score is in G major (one sharp) and 3/4 time. It features five staves: Bassoon (B), Violin I (vl1), Violin II (vl2), Alto Viola (a-vla), and Organ (org). The bassoon part is mostly rests. The violin parts feature intricate triplet patterns. The alto viola and organ parts provide a steady accompaniment. The piece concludes with a double bar line and a final chord. The word "Finis" is written above the final notes of the violin parts.

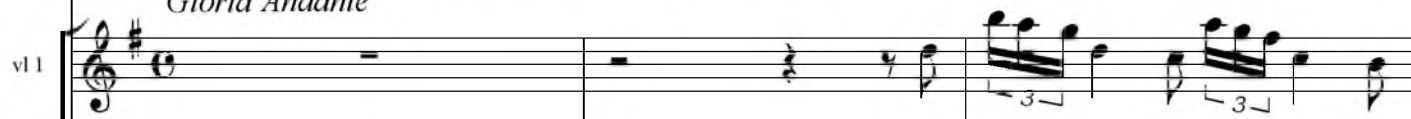
180

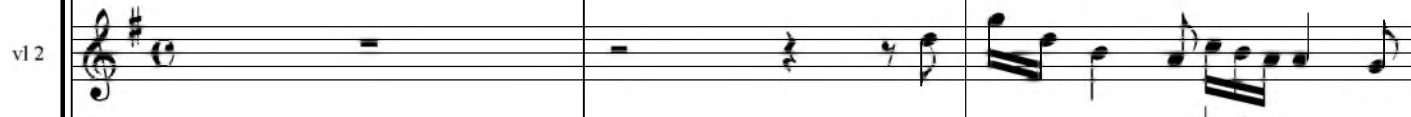
*Solo Moderato*

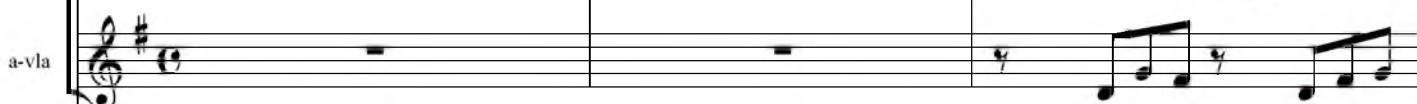
c 

Glo - ri - a Pa - tri, glo - ri - a Fi-li-o,

*Gloria Andante*

vl1 

vl2 

a-vla 

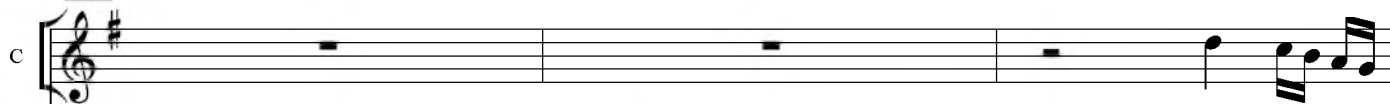
*[Gloria Patri]*

*Andante*

org 

8 — 7 — 6  
6 — 5 — 4

183

c 

Glo - ri - a

vl1 

vl2 

a-vla 

org 

6 5 6 5  
4 3 4 3

186

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

vi1 *pi.[ano]*

vi2

a-vla

org 7 6 6 5 8 6

189

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

vi1

vi2

a-vla

org 7 5 4 3 3 4 6 4 3

192

C

vl1

vl2

a-vla

org

195

C

vl1

vl2

a-vla

org

Glo - ri - a Pa - tri, glo - ri - a Fi - li-o, glo-ri-a et Spi- ri - tu-i

198

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

vi1

vi2

a-vla

org

6  
5

6

201

C  
-cto, Spi - - ri - tu - i San - cto.

vi1

vi2

a-vla

org

3

204

Musical score for measures 204-207. The score is in G major (one sharp) and 4/4 time. The instruments are C (Clarinet), vl1 (Violin I), vl2 (Violin II), a-vla (Alto Viola), and org (Organ). The C part is mostly rests. The vl1 and vl2 parts feature intricate sixteenth-note patterns with triplets. The a-vla part has a similar rhythmic pattern. The org part provides a bass line with some triplets. Red fingerings (8, 7, 6, 5) are indicated for the organ part in measures 205 and 206.

C

A

T  
[Allegro]

B  
8 *Allegro*

Si - cut e - rat in prin - ci - pi-o, et nunc, et

Si - cut e - rat in prin - ci - pi-o, et nunc, et sem-per, sem-per, et in sae-cu-la sae-cu -  
*Alleg: [ro]* [et nunc, et sem-per],

vi 1  
*Sicut erat All.[egro]*

vi 2

a-vla  
*Allegro*

clno 1  
*Allegro*

clno 2

org  
*Allegro*  
*Sicut erat*

210

C  
Si - cut e - rat in prin - ci - pi - o, et nunc, et

A  
Si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per, sem - per, et in sae - cu - la sae - cu -

T  
8 sem - per, et in sae - cu - la sae - cu - lo - rum. A - - men.

B  
- lo - rum, sae - cu - lo - rum. A - - men.

v1

v2

a-vla

clno 1

clno 2

org

6 7 6

213

C  
sem-per, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae - cu - lo-rum, et in sae - cu - la

A  
-lo - rum. A - men. Et in sae - cu - la

T  
8 [Et in sae-cu-la sae - cu - lo-rum], et in sae - cu - la

B  
Si - cut e - rat in pri - ci - pi-o, et nunc, et nunc, et sem-per, et in sae - cu - la

vl1

vl2

a-vla

clno 1

clno 2

org

7 7

216

Score for SATB choir and instrumental ensemble. The score is in G major (one sharp) and 4/4 time. The vocal parts (C, A, T, B) sing the lyrics: "sae - cu - lo - rum. A - -men." The instrumental parts include Violin I and II, Viola, Clarinet 1 and 2, and Organ. The organ part has a red "7" above a "5" on the first staff.

Choir parts (C, A, T, B):

sae - cu - lo - rum. A - -men.

Instrumental parts:

- vi 1
- vi 2
- a-vla
- clno 1 (tr)
- clno 2
- org (7, 5)

219

219

C

A

T

B

8

vi1

vi2

a-vla

clno 1

clno 2

org

Si - cut e-rat in prin -

Si - cut

Si - cut

Si - cut

Si - cut

222

ci- pi- o, et nunc, et sem- per, et in sae - cu-la sae - cu - lo-rum.  
e - rat in prin-ci - pi-o, et nunc, et sem - per, et in sae - cu-la sae - cu - lo-rum.  
e - rat in prin-ci- pi- o, et nunc, et sem- per, et in sae - cu-la sae - cu - lo-rum.  
e - rat in prin-ci- pi- o, et nunc, et sem- per, et in sae - cu-la sae - cu - lo-rum.

8

6

vi1  
vi2  
a-vla  
clno 1  
clno 2  
org

225

A - men. Et in sae - cu-la sae - cu - lo-rum. A - men.

A - men. Et in sae - cu-la sae - cu - lo-rum. A - men.

8 A - men. Et in sae - cu-la sae - cu - lo-rum. A - men.

A - men. Et in sae - cu-la sae - cu - lo-rum. A - men.

v11

v12

a-vla

clno 1

clno 2

6

org

Detailed description: This is a page of a musical score for a SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. It consists of 12 measures. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same text: "A - men. Et in sae - cu-la sae - cu - lo-rum. A - men." The instrumental parts include Violin 1 and 2, Viola, Clarinet 1 and 2, and Organ. The organ part has a red number "6" written below it in the first measure. The page number "225" is in a box at the top left.

A musical score for SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. It consists of the following parts:

- Choir:** Soprano (C), Alto (A), Tenor (T), and Bass (B). The lyrics are "A - men, a - men, a -".
- Violins:** Violin 1 (vl 1) and Violin 2 (vl 2) playing a melodic line with eighth-note patterns.
- Flute:** Flute (a-fla) playing a melodic line with eighth-note patterns.
- Clarinets:** Clarinet 1 (clno 1) and Clarinet 2 (clno 2) playing a melodic line with eighth-note patterns.
- Organ:** Organ (org) playing a melodic line with eighth-note patterns.

The score is divided into three measures. The first two measures show the choir and instruments playing. The third measure shows the choir and instruments playing, with the organ playing a melodic line.

231

The musical score for page 231 consists of the following parts:

- C (Soprano):** -men, a - -men, a - -men.
- A (Alto):** -men, a - -men, a - men.
- T (Tenor):** -men, a - -men, a - men.
- B (Bass):** -men, a - men, a - men.
- v1 (Violin 1):** Features a triplet of eighth notes.
- v2 (Violin 2):** Features a triplet of eighth notes.
- a-vla (Viola):** Features a steady eighth-note accompaniment.
- clno 1 (Clarinet 1):** Features a steady eighth-note accompaniment.
- clno 2 (Clarinet 2):** Features a steady eighth-note accompaniment.
- org (Organ):** Features a steady eighth-note accompaniment.

# Laudate pueri

Canto

Alto

Tenore

Basso

8 [Andante]

Moderato

violino 1

Moderato

violino 2

altoviola

organo

clno 1, 2: Laudate pueri tacet

The musical score is divided into two systems. The first system contains the vocal parts: Canto, Alto, Tenore, and Basso. Each vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The vocal parts are mostly silent, indicated by horizontal lines. The Basso part includes a rehearsal mark '8' and the tempo marking '[Andante]'. The second system contains the instrumental parts: violino 1, violino 2, altoviola, and organo. The violin parts are marked 'Moderato' and feature melodic lines with some complex rhythmic patterns. The altoviola part has a simpler melodic line. The organo part provides a bass line with some rhythmic accompaniment. A text instruction 'clno 1, 2: Laudate pueri tacet' is placed below the altoviola staff.

6

C

A

T

8

B

vi1

vi2

a-vla

org

6 7

6 4

5 3

#

11

C  
A  
T  
B

vi1  
vi2  
a-vla  
org

16

[Solo]

C  
A  
T  
B

Lau - da - te, lau - da - te pu - e - ri Do - mi-num: lau - da - te,

*pi:ano*

vl1  
vl2  
a-vla  
org

C  
 lau - da - te no - men Do-mi-ni. Sit no-men

A  
 T  
 8

B  
 [Solo]  
 Sit no-men Do-mi-ni be-ne - dic-tum,

vl1  
 vl2  
 a-vla

org  
 6 6  
 5

27

C  
Do - mi - ni be - ne - dic - tum, ex hoc nunc, et us - que in sae - cu - lum,

A

T

B  
ex hoc nunc, et us - que in sae - cu - lum,

v1

v2

a-vla

org  
b 6 4 6 5 3

32

32

C nunc et us - que in sae - cu - lum.

A

T

8

B nunc et us - que in sae - cu - lum.

vl1

vl2

a-vla

org *b3*

Detailed description: This is a page of a musical score, measures 32 through 36. The score is written for a choir and instruments. The vocal parts are Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are "nunc et us - que in sae - cu - lum." The organ part has a red "b3" marking above the first measure. The organ part consists of a single melodic line in the bass clef.

37

C  
A  
T  
B

A so - lis or - tu  
A so - lis or - tu  
A so - lis or - tu  
A so - lis or - tu

vl1  
vl2  
a-vla  
org

*tr*  
*tr*  
*Tutti*  
4 3  
5 3

C  
us - que ad oc - ca-sum, lau - da - bi - le no - men,

A  
us - que ad oc - ca-sum, us - que ad oc - ca-sum, [lau - da - bi - le,

T  
8 us - que ad oc - ca-sum, us - que ad oc - ca-sum, lau - da - bi - le,

B  
us - que ad oc - ca-sum, us - que ad oc - ca-sum, lau - da - bi - le,

vi1

vi2

a-vla

org

# # 6

47

C  
[lau - da - bi - le no - men, lau - da - bi - le no - men] Do - mi -

A  
lau - da - bi - le no - men,] lau - da - bi - le no - men Do - mi -

T  
8 lau - da - bi - le no - men, lau - da - bi - le no - men Do - mi -

B  
lau - da - bi - le no - men, lau - da - bi - le no - men Do - mi -

tr

v1

v2

a-vla

6 5 # #

org

Detailed description: This is a musical score for a choir and instrumental ensemble. It consists of seven staves. The top four staves are for voices: Soprano (C), Alto (A), Tenor (T), and Bass (B). The bottom three staves are for instruments: Violin 1 (v1), Violin 2 (v2), and Viola (a-vla), and Organ (org). The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "[lau - da - bi - le no - men, lau - da - bi - le no - men] Do - mi -". The organ part includes red markings: "6 5" under the first measure, and two red sharps (#) under the second and third measures. A trill (tr) is marked above the final note of the Soprano part in the fifth measure.

52

52

C  
-ni.

A  
-ni.

T  
8  
-ni.

B  
-ni.

vl1

vl2  
tr

a-vla

org  
Solo [?]  
# 6 6 #

Detailed description: This is a page of a musical score, page 52. It features a vocal quartet (C, A, T, B) and instrumental parts for two violins (vl1, vl2), an alto viola (a-vla), and an organ (org). The vocal parts are in treble clef with a key signature of one sharp (F#). The organ part is in bass clef with a key signature of one sharp (F#). The vocal parts have lyrics "-ni." under the first measure of each staff. The instrumental parts are more complex, with the violins and organ playing melodic lines. The organ part includes a "Solo [?]" marking and some fingerings like "6" and "6". There is a trill marking "tr" in the second violin part.

57

C

A

T  
8 Ex - cel - sus su - per om - nes gen - tes Do - mi - nus, et su - per

B

v11

v12

a-vla

org

6 6 6 5

Detailed description: This is a page of a musical score for measures 57 through 61. The score is written in G major (one sharp) and 4/4 time. It features a vocal line (T) and an organ line (org), with staves for C, A, B, v11, v12, and a-vla. The vocal line has lyrics: "Ex - cel - sus su - per om - nes gen - tes Do - mi - nus, et su - per". The organ line has red fingerings: 6, 6, 6, 5. The C, A, B, v11, v12, and a-vla staves contain rests for most of the measures.

62

C  
A  
T  
B

8 cae - los, et su - per cae - los glo -

vl1  
vl2  
a-vla

org

6 6 5 #

67

67

C

A

T

B

-ri - a e - jus.

tr

v1

v2

a-vla

org

3

6

6

3

72

Musical score for measures 72-76. The score is written for a vocal quartet (C, A, T, B) and instrumental ensemble (vi1, vi2, a-vla, org). The key signature is one sharp (F#) and the time signature is 8/8. The vocal parts (C, A, T, B) are shown as whole rests in all five measures. The instrumental parts are as follows:

- vi1 and vi2:** Both parts play a melodic line starting with a quarter note, followed by eighth notes, and then triplet eighth notes in measures 73-75. Measure 76 contains a quarter note.
- a-vla:** Plays a melodic line starting with a quarter note, followed by eighth notes, and then quarter notes in measures 73-75. Measure 76 contains a quarter note.
- org:** Plays a melodic line starting with a quarter note, followed by eighth notes, and then quarter notes in measures 73-75. Measure 76 contains a quarter note.

Red numbers '6' and '5' are written below the organ part in measure 73, indicating fingerings for the sixth and fifth fingers respectively.

77

77

C  
A  
T  
B

8

Quis, Quis,  
Quis, Quis,  
Quis, Quis,

vi1  
vi2

a-vla

org

6 6 6 3 6 4 #

*Tutti*

Detailed description: This page of a musical score covers measures 77 to 81. It features a vocal quartet (C, A, T, B) and an orchestra (violin 1, violin 2, alto/viola, and organ). The vocal parts enter in measure 78 with the word "Quis,". The instrumental parts are active throughout, with the violin parts featuring triplets and trills in measures 77-79. The organ part includes fingering numbers (6, 6, 6, 3, 6, 4) and a sharp sign in measure 80. The word "Tutti" is written in measure 80. The score is in a key with one sharp (F#) and a common time signature.

82

C  
quis si - cut Do - mi - nus, Quis, quis, quis si - cut

A  
quis si - cut Do - mi - nus, Quis, quis, quis si - cut

T  
8 quis si - cut Do - mi - nus, Quis, quis, quis si - cut

B  
quis si - cut Do - mi - nus, Quis, quis, quis si - cut

vi1  
3 3

vi2

a-vla

org  
8 6 7 6 4 # 6 #

8 6 7 5 6 4 # 6 #

87

Do - mi - nus De - us nos - ter, qui in al - tis

Do - mi - nus De - us nos - ter,

Do - mi - nus De - us nos - ter,

Do - mi - nus De - us nos - ter,

tr

6 7 6

org

Detailed description: This is a page of a musical score, page 87. It features a vocal quartet (C, A, T, B) and instrumental parts for Violin I (vl1), Violin II (vl2), Viola (a-vla), and Organ (org). The music is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: 'Do - mi - nus De - us nos - ter, qui in al - tis' for Soprano and Alto, and 'Do - mi - nus De - us nos - ter,' for Tenor and Bass. The organ part includes a red number '6' and a '7 6' figure bass. The Viola part has a trill 'tr' marking. The organ part has a red '6' and '7 6' markings.

C  
ha - bi-tat, qui in al - tis ha - bi-tat, qui in al - tis ha - bi-tat

A  
qui in al - tis ha - bi-tat, qui in al - tis ha - bi-tat, qui in al - tis

T  
8 qui in al - tis ha - bi-tat, qui in al - tis ha - bi-tat, qui in al - tis

B  
qui in al - tis ha - bi-tat, qui in al - tis ha - bi-tat, qui in al - tis

vl1

vl2

a-vla

org  
6

97

qui in al - tis ha - bi - tat, et hu - mi - li - a  
ha - bi - tat, ha - bi - tat, et hu - mi - li - a  
8 ha - bi - tat, ha - bi - tat, et hu - mi - li - a  
ha - bi - tat, ha - bi - tat, et hu - mi - li - a

vi1  
vi2  
a-vla  
org

6  
5

Detailed description: This is a page of a musical score for a SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. It consists of five systems. The first system contains the vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'qui in al - tis ha - bi - tat, et hu - mi - li - a' for Soprano; 'ha - bi - tat, ha - bi - tat, et hu - mi - li - a' for Alto; '8 ha - bi - tat, ha - bi - tat, et hu - mi - li - a' for Tenor; and 'ha - bi - tat, ha - bi - tat, et hu - mi - li - a' for Bass. The number '8' is written below the Tenor staff in the first measure. The second system contains the instrumental parts: Violin I (vi1), Violin II (vi2), Alto Viola (a-vla), and Organ (org). The organ part has fingerings '6' and '5' indicated above the notes in the fourth and fifth measures. The organ part begins with a fermata in the third measure. The vocal parts have rests in the third measure of the first system.

8

C  
res - pi-cit, et hu - mi - li - a res - pi-cit in cae - lo et in

A  
res - pi-cit, et hu - mi - li - a res - pi-cit in cae - lo et in

T  
res - pi-cit, et hu - mi - li - a res - pi-cit in cae - lo et in

B  
res - pi-cit, et hu - mi - li - a res - pi-cit in cae - lo et in

vl1

vl2

a-vla

org

6  
5

Detailed description: This is a page of a musical score for a SATB choir and instruments. The page is numbered 102 in the top left corner. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system contains four vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). Each vocal part has a line of lyrics underneath it: "res - pi-cit, et hu - mi - li - a res - pi-cit in cae - lo et in". The Soprano part starts with a fermata on the first note. The Alto and Tenor parts have a fermata on the first note of the second measure. The Bass part has a fermata on the first note of the second measure. The second system contains three instrumental parts: Violin 1 (vl1), Violin 2 (vl2), and Viola (a-vla). The Violin 1 part has a fermata on the first note. The Violin 2 part has a fermata on the first note of the second measure. The Viola part has a fermata on the first note of the second measure. The third system contains the Organ (org) part. The Organ part has a fermata on the first note of the second measure. The fourth system contains the Organ part. The Organ part has a fermata on the first note of the second measure. The fifth system contains the Organ part. The Organ part has a fermata on the first note of the second measure. The sixth system contains the Organ part. The Organ part has a fermata on the first note of the second measure. There are two red numbers, 6 and 5, written in the center of the page, between the organ and the vocal parts.

ter - ra.  
ter - ra.  
8 ter - ra.  
ter - ra.

5  
4 # *Solo[?]*

vi1  
vi2  
a-vla  
org

Detailed description: This is a musical score for a vocal quartet and instrumental ensemble. The vocal parts (C, A, T, B) are in the top section, each with the lyrics "ter - ra." The instrumental parts (vi1, vi2, a-vla, org) are in the bottom section. The organ part has a red annotation "5" above the first measure and "4 # Solo[?]" below it. The score is in a key with one sharp (F#) and a common time signature.

114

The musical score consists of two systems. The first system contains four vocal staves labeled C, A, T, and B, each with a treble clef and a key signature of one sharp (F#). The second system contains four instrumental staves: vl1 and vl2 (Violins I and II) in treble clef, a-vla (Alto Viola) in treble clef, and org (Organ) in bass clef. The key signature for all instrumental parts is also one sharp (F#). The organ part includes a '4 #' marking above a note in the third measure. The violin parts feature several triplet markings in the fifth measure. The vocal parts are mostly silent, indicated by horizontal lines.

119

The musical score consists of two systems. The first system contains four vocal staves labeled C, A, T, and B. Each staff has a treble clef and a key signature of one sharp (F#). The vocal parts are mostly silent, indicated by horizontal lines. The second system contains four instrumental staves: v1 (Violin I), v2 (Violin II), a-vla (Alto Viola), and org (Organ). The instrumental parts are in the same key signature. The v1 and v2 staves feature complex rhythmic patterns with triplets and sixteenth notes. The a-vla staff has a more melodic line. The org staff provides a bass line with some chords and rests. The organ part includes the numbers '6' and '6 6' in measures 120 and 122 respectively.

C

A *Solo*  
Sus - ci - tans a te - ra i - no - pem et de ster - co - re

T  
8

B

vl1

vl2

a-vla

org

6 6

Detailed description: This page of a musical score covers measures 124 to 128. The vocal solo is performed by the Alto (A) part. The lyrics are: 'Sus - ci - tans a te - ra i - no - pem et de ster - co - re'. The vocal line consists of quarter notes in the first two measures, followed by eighth notes in the third measure, and quarter notes in the final two measures. The accompaniment includes a C part with whole rests, a T part with an octave sign (8) and whole rests, a B part with whole rests, three woodwind parts (vl1, vl2, a-vla) with quarter notes in the first measure and whole rests thereafter, and an organ (org) part with a bass line featuring quarter notes and eighth notes, with '6' markings above the final two measures.

129

C

A  
e - ri - gens pau - pe - rem, et de ster - - -

T  
8

B

vl1

vl2

a-vla

org

134

Musical score for measures 134-138. The score includes vocal parts (C, A, T, B) and instrumental parts (vl1, vl2, a-vla, org). The vocal line includes the lyrics: - co - re e - ri - gens pau - pe -

139

The musical score consists of two systems. The first system contains four vocal staves: C (Contralto), A (Alto), T (Tenor), and B (Bass). The second system contains four instrumental staves: vl1 (Violin I), vl2 (Violin II), a-vla (Viola), and org (Organ). The key signature is one sharp (F#) and the time signature is 8/8. The vocal parts are mostly silent, with a '-rem:' marking in the Alto part. The instrumental parts feature rhythmic patterns, including triplets in the violin parts and a steady accompaniment in the viola and organ.

144

Ut col - lo - cet e - um cum prin -

Ut col - lo - cet e - um cum prin -

Ut col - lo - cet e - um cum prin -

Ut col - lo - cet e - um cum prin -

Ut col - lo - cet e - um cum prin -

3 4 6

*Tutti*

# 4 # 7  
6 3

The score consists of five systems. The first system contains four vocal staves (C, A, T, B) with lyrics. The second system contains three instrumental staves (vi1, vi2, a-vla) and an organ staff. The organ staff includes red numbers 3, 4, and 6. The word 'Tutti' is written above the organ staff. The organ staff also contains a chord diagram: a sharp sign, the number 4, a sharp sign, the number 7, a sharp sign, the number 6, and the number 3.

C  
 -ci - pi-bus, cum prin - ci - pi-bus po - pu-li su - i. Qui ha-bi -  
 A  
 -ci - pi-bus, cum prin - ci - pi-bus po - pu-li su - i. Qui ha-bi -  
 T  
 8 -ci - pi-bus, cum prin - ci - pi-bus po - pu-li su - i. Qui ha-bi -  
 B  
 -ci - pi-bus, cum prin - ci - pi-bus po - pu-li su - i. Qui ha-bi -  
 vl1  
 vl2  
 a-vla  
 org  
 4 2 6 6 b 4 3

154

ta - re fe - cit ste - ri - lem in do - mo,

-ta - re fe - cit ste - ri - lem in do - mo,

-ta - re fe - cit ste - ri - lem in do - mo,

8

7 6

vi 1

vi 2

a-vla

org

Detailed description: This is a page of a musical score for a choir and instruments. It features five vocal parts: Contralto (C), Alto (A), Tenor (T), Bass (B), and Organ (org). The lyrics are 'ta - re fe - cit ste - ri - lem in do - mo,'. The organ part includes a red '7 6' marking. The instrumental parts include Violin 1 (vi 1), Violin 2 (vi 2), and Viola (a-vla). The score is in G major and 4/4 time. The organ part has a red '7 6' marking above the final two notes of the first staff.



ma - trem fi - li - o - rum lae - tan - tem, lae - tan -

ma - trem fi - li - o - rum lae - tan - tem, lae - tan -

ma - trem fi - li - o - rum lae - tan - tem, lae - tan -

ma - trem fi - li - o - rum lae - tan - tem, lae - tan - tem, lae - tan -

8

7

org

a-vla

vl2

vl1

B

T

A

C

164

8

- tem, le - tan -

- tem, le - tan -

7 7

org

The image shows a musical score for a vocal and instrumental ensemble. The vocal parts are labeled C (Coprano), A (Alto), T (Tenor), and B (Bass). The instrumental parts are labeled vl1 (Violin I), vl2 (Violin II), a-vla (Alto Viola), and org (Organ). The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: "- tem, le - tan -" and "- tem, le - tan -". The organ part has a '7' written below it in two places. The page number '164' is in the top left corner.

The musical score for measures 169-173 consists of the following parts:

- Vocal Parts (C, A, T, B):** Each part begins with a quarter note followed by a fermata. The vocal parts are marked with "-tem." (ritardando). The bass part (B) includes a "8" below the staff.
- Violin 1 (vl1):** Features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 171.
- Violin 2 (vl2):** Features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 171.
- Alto Viola (a-vla):** Features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 171.
- Organ (org):** Features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet in measure 171. It is marked with "Solo".

174

C  
A  
T  
8  
B

Glo - ri - a Pa - tri,

vi1  
vi2  
a-vla  
org

*p:[iano]*

Detailed description: This musical score page contains five systems of staves. The first system is for vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The Soprano part has lyrics 'Glo - ri - a' and 'Pa - tri,'. The second system is for instrumental parts: Violin 1 (vi1), Violin 2 (vi2), Alto Viola (a-vla), and Organ (org). The organ part includes the dynamic marking *p:[iano]*. The key signature is one sharp (F#) and the time signature is 8/8.

179

glo - ri - a Fi - li - o, et Spi - ri - tu - i San -

8

tr tr

org

Detailed description: This is a page of a musical score, page 179. It features five systems of staves. The first system is for vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The Soprano part has lyrics: 'glo - ri - a Fi - li - o, et Spi - ri - tu - i San -'. The Alto, Tenor, and Bass parts are currently silent, indicated by horizontal lines. The second system is for instrumental parts: Violin 1 (vl1), Violin 2 (vl2), and Viola (a-vla). The Violin 1 part includes trills (tr) in the final two measures. The Violin 2 part has a sharp sign (#) in the final measure. The Viola part is silent. The third system is for the Organ (org), which has a few notes in the first measure and is silent thereafter.

Score for vocal and instrumental parts. The vocal parts (C, A, T, B) are in treble clef with a key signature of one sharp (F#). The instrumental parts (vl1, vl2, a-vla, org) are in various clefs. The lyrics are: -cto, Glo - ri - a Pa - tri, glo - ri - a Fi - li - o et Spi -

C

A

T

B

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

v1

v2

a-vla

org

b 6 6 5

194

C  
ri - tu - i San - cto, Spi - ri - tu - i San - cto. Glo - ri - a

A

T  
8

B  
et Spi - ri - tu - i San - cto. Glo - ri - a

vl1  
[piano]

vl2  
[forte] [piano]

a-vla

org  
6 5 3 6 5

Pa - tri et Fi - li - o et Spi - ri - tu - i

Pa - tri, et Fi - li - o, et Spi - ri - tu - i,

7 5 6 3 9 4 — 7 5

204

San - - -cto  
[Spi-ri - - tu - i San - cto.]

Spi-ri - tu - i San - cto.

[forte]

6  
5 # 6 4

The musical score consists of seven staves. The vocal staves (C, A, T, B) are at the top, with lyrics underneath. The instrumental staves (vi1, vi2, a-vla, org) are at the bottom. The key signature is one sharp (F#). The score shows measures 204 through 208. The vocal parts have rests in measures 204-205 and enter in measure 206. The instrumental parts enter in measure 206 with a forte dynamic and play a rhythmic pattern of eighth notes with triplets. The organ part has red fingering numbers (6, 5, #, 6, 4) above it in measures 207-208.

C  
A  
T  
B

Si - cut e - rat in prin - ci - pi - o,  
Si - cut e - rat in prin - ci - pi - o,  
Si - cut e - rat in prin - ci - pi - o,  
Si - cut e - - rat in prin - ci - pi - o,

8

vi1  
vi2  
a-vla  
org

*[piano]*  
*[piano]*  
*Tutti*

214

et nunc et sem - - per, et in sae - cu-la, et in  
et nunc et sem - per et in sae - cu-la, et in  
8 et nunc et sem - per et in sae - cu-la, et in  
et nunc et sem - per et in sae - cu-la, sae - cu -  
[et in

vi1  
vi2  
a-vla  
org

6 5  
4 3

Detailed description: This is a page of a musical score, page 214. It features a SATB choir and instrumental accompaniment. The vocal parts (C, A, T, B) are in G major and 4/4 time. The instrumental parts include Violin I (vi1), Violin II (vi2), Alto Viola (a-vla), and Organ (org). The lyrics are Latin: "et nunc et semper, et in saecula, et in saecula, et in saecula, et in saecula". The organ part includes a triplet of eighth notes in the third measure of the vocal line. The alto viola part has a double bar line in the second measure. The organ part has a fingering suggestion of 6 5 / 4 3 in the fourth measure.

219

C  
sae - cu - la sae - cu - lo - rum, sae - cu - lo - -

A  
sae - cu - la sae - cu - lo - rum, sae - cu - lo - -

T  
8 sae - cu - la sae - cu - lo - rum, sae - cu - lo -

B  
-lo - rum, sae - cu - lo - rum, sae - cu - lo -  
sae - cu - la]

vl1

vl2

a-vla

org  
7 [?] 6 6 6 5

224

Alle[gro]

Score for vocal soloists and instruments. The vocal parts (C, A, T, B) sing the lyrics: -rum. A - men, a - men, a - men, a - men, a - men. The instrumental parts include Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The tempo marking *Presto* is present in several measures.

229

C  
a - men, a - - - - -

A  
a - men, a - - - - -

T  
8 a - men, a - men, a - a - a -

B  
a - men, a - men, a - a - a -

vl1

vl2

a-vla

org

234

Score for voices and instruments, measures 234-238. The score includes parts for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin I (vl1), Violin II (vl2), Alto Viola (a-vla), and Organ (org). The key signature is one sharp (F#) and the time signature is 8/8. The lyrics are: -a - -men, a - - -men, a - -.

8

6  
5

9 7

C

-a - - - - -men, a - men, a - men, a - men,

A

-a - - - - -men, a - men, a - men,

T

8 -a - - - - -men, a - men, a - men,

B

-a - - - - -men, a - men, a - men,

vl1

vl2

a-vla

org

6 5  
4 3

244

C  
a - men, a - men, a - - - -men.

A  
a - men, a - - - -men, a - - - -men.

T  
8 a - men, a - men, a - - - -men, a - - - -men.

B  
a - men, a - men, a - - - -men, a - - - -men.

vl1  
tr

vl2  
[tr]

a-vla

org

249

C  
A  
T  
B

8

vl 1  
vl 2  
a-vla  
org



3

his quae dic - ta sunt mi - hi: in do-mum Do - mi-ni i - bi-mus, in  
in do-mum Do - mi-ni i - bi-mus, in  
in do-mum Do - mi-ni i - bi-mus, in  
his quae dic - ta sunt mi - hi: in do-mum Do - mi-ni i - bi-mus, in

vi1  
vi2  
a-vla  
clno 1  
clno 2  
org

Detailed description: This is a page of a musical score, page 134. It features a vocal quartet (C, A, T, B) and an instrumental ensemble (violin 1, violin 2, viola, clarinet 1, clarinet 2, and organ). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The vocal parts have lyrics in Latin. The instrumental parts provide accompaniment. The organ part is in the bass clef. The score is divided into two measures. The first measure contains the vocal entries and the beginning of the instrumental accompaniment. The second measure continues the vocal and instrumental parts.

5

do-mum Do-mi-ni i - bi-mus, in do - mum Do - mi-ni i - bi-mus.

do-mum Do-mi-ni i - bi-mus, in do - mum Do - mi-ni i - bi-mus.

do-mum Do-mi-ni i - bi-mus, in do - mum Do - mi-ni i - bi-mus.

do-mum Do-mi-ni i - bi-mus, in do - mum Do - mi-ni i - bi-mus.

8

5  
4 #

The musical score consists of nine staves. The top four staves are for a SATB choir. The Soprano (C) part begins with a circled '5' above the first measure. The Alto (A) part has a circled '8' below the first measure. The Tenor (T) part has a circled '8' below the first measure. The Bass (B) part has a circled '8' below the first measure. The lyrics are: 'do-mum Do-mi-ni i - bi-mus, in do - mum Do - mi-ni i - bi-mus.' The next four staves are for instruments: Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The Organ part has a '5' above the first measure and a '4 #' below the first measure. The bottom two staves are for two Clarinets (clno 1 and clno 2).

8

C  
Stan-tes e - rant, stan-tes e - rant pe-des

A  
Stan-tes e - rant, stan-tes e - rant pe-des

T  
8  
Stan-tes e - rant, stan-tes e - rant pe-des

B  
Stan-tes e - rant, stan-tes e - rant pe-des

vl1

vl2

a-vla

clno 1

clno 2

org

11

no - stri, in at - ri - is tu - is Je - ru - sa - lem. Stan - tes e -

no - stri, in at - ri - is tu - is Je - ru - sa - lem. Stan - tes e -

no - stri, in at - ri - is tu - is Je - ru - sa - lem. Stan - tes e -

no - stri, in at - ri - is tu - is Je - ru - sa - lem. Stan - tes e -

8

vi1

vi2

a-vla

clno 1

clno 2

org

Detailed description: This is a page of a musical score, page 11, for a SATB choir and instrumental ensemble. The score is in the key of D major (two sharps) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "no - stri, in at - ri - is tu - is Je - ru - sa - lem. Stan - tes e -". The instrumental parts include Violin 1 and Violin 2, which play a rhythmic accompaniment of eighth and sixteenth notes. The Viola part has a more melodic line. The Clarinet 1 and Clarinet 2 parts have rests for the first two measures and then enter in the third measure. The Organ part provides a harmonic accompaniment in the bass register.

Choir parts (C, A, T, B) with lyrics:   
C: rant, stan-tes e - rant pe-des nos - tri, in at - ri - is tu - is Je -   
A: rant, stan-tes e - rant pe-des nos - tri, in at - ri - is tu - is Je -   
T: 8 rant, stan-tes e - rant pe-des nos - tri, in at - ri - is tu - is Je -   
B: rant, stan-tes e - rant pe-des nos - tri, in at - ri - is tu - is Je -

Instrument parts:   
v11, v12, a-vla, clno 1, clno 2, org

17

C  
ru - sa-lem.

A  
ru - sa-lem.

T  
8  
ru - sa-lem.

B  
ru - sa-lem. Je - -ru - sa-lem, Je - ru - sa-lem, quae ae - di - fi - ca - -tur ut ci - vi -

vi1

vi2

a-vla

clno 1

clno 2

org  
*Solo*

21

C

A

T

8

B

-tas: cu-jus par-ti - ci - pa - ti - o e - jus in id i - psum.  
[e - - - jus]

vl1

vl2

a-vla

clno 1

clno 2

org

4  
2

Detailed description: This is a page of a musical score, page 21. It features a vocal line in bass clef with lyrics: "-tas: cu-jus par-ti - ci - pa - ti - o e - jus in id i - psum. [e - - - jus]". The vocal line includes a fermata over the word "e". Below the vocal line are staves for two violins (vl1, vl2), an alto flute (a-vla), two clarinets (clno 1, clno 2), and an organ (org). The organ part has a 4/2 time signature. The score is in G major (one sharp) and 4/2 time. The vocal line starts with a fermata on the first measure, followed by a melodic line. The instrumental parts provide accompaniment, with the organ playing a rhythmic pattern.

24

C

A

T  
8

B

Il-luc

v1

v2

a-vla

c1

c2

org

6 7 6 ♯ 3 ♭ 7 # 4 # 6 6

*tr*

*tr p:[iano]*

27

C

A

T  
8 e - nim as-cen-de-runt tri-bus, tri-bus Do - mi-ni: tes-ti - mo-ni-um Is - ra-el, tes-ti -

B

v1

v2

a-vla

cno 1

cno 2

org

C

A

T  
8 -mo-ni-um Is - ra-el ad con-fi - ten-dum no - - mi-ni Do - mi - ni.

B

v1

v2

a-vla

cno 1

cno 2

org

33

C  
A  
T  
B

Qui - a  
Qui - a  
Qui - a  
Qui - a

8

7 3 tr 3 3 tr

7 3 tr 3 3 tr

a-vla

clno 1

clno 2

org

*Tutti*

Detailed description: This page of a musical score covers measures 33, 34, and 35. It features a vocal quartet (C, A, T, B) and an orchestra. The vocal parts enter in measure 35 with the word "Qui - a". The instrumental parts include Violin I and II (v1, v2) with complex rhythmic patterns involving triplets and trills, Viola (a-vla), Clarinet 1 and 2 (clno 1, clno 2), and Organ (org). The organ part has a continuous melodic line. The score is in a key with two sharps (F# and C#) and a common time signature. The word "Tutti" is written at the end of the organ part in measure 35.

il - lic se - de - runt se - des in ju - di - ci - o, se - des su - per

il - lic se - de - - runt se - des in ju - di - ci - o, se - des su - per

8 il - lic se - de - runt se - des in ju - di - ci - o. se - des su - per

il - lic se - de - - runt se - des in ju - di - ci - o, se - des su - per

*p: [iano]*

clno 1

clno 2

org

Detailed description: This is a page of a musical score, page 36. It features a SATB choir and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs with lyrics in Latin. The instrumental parts include Violin I and II, Viola, Clarinet 1 and 2, and Organ. The organ part is in the bass clef. The score is in a key with two sharps (D major) and a 3/4 time signature. A dynamic marking of *p: [iano]* is present in the violin I part. The lyrics are: 'il - lic se - de - runt se - des in ju - di - ci - o, se - des su - per'. The organ part has a fermata at the end of the first measure of the third measure.

do-mum Da - vid, se-des su-per do-mum Da-vid, su - per do-mum Da - vid, se-des  
do-mum Da - vid, se - des su-per do-mum, do-mum Da - vid,  
8 do-mum Da - vid, se - des su-per do-mum, do-mum Da - vid,  
do-mum Da - vid, se - des su-per do-mum, do-mum Da - vid,

v1  
v2  
a-vla  
clno 1  
clno 2  
org

42

su-per do-mum Da-vid, su - per do - mum Da - vid.  
se - des su - per do-mum, do - mum Da - - vid.  
8 se - des su - per do-mum, do - mum Da - vid.

v11  
v12  
a-vla  
clno 1  
clno 2  
org

5  
4 #

*Solo* 6 6

Detailed description: This is a page of a musical score, page 147. It features a SATB choir and instrumental accompaniment. The choir parts (C, A, T, B) are in the top system, with lyrics in Latin. The instrumental parts include Violin I and II, Viola, Clarinet 1 and 2, and Organ. The organ part has a 'Solo' section starting in the third measure. The score is in a key with two sharps (D major or F# minor) and a common time signature. The organ part has fingering numbers 5, 4, and # above the first measure, and 6, 6 above the second measure.

Ro-ga-te quae ad pa-cem sunt Je-ru - sa-lem: et a-bun-

vi 1

vi 2

a-vla

clno 1

clno 2

org

8

The image shows a musical score for a vocal and instrumental ensemble. The vocal parts (C, A, T, B) are at the top, with lyrics in Latin. The instrumental parts include two violins (vi 1, vi 2), an alto flute (a-vla), two clarinets (clno 1, clno 2), and an organ (org). The score is in G major (one sharp) and 4/4 time. The vocal parts have rests in the first measure, then enter in the second measure. The instrumental parts have more complex rhythmic patterns, including triplets and trills. The organ part provides a bass line. The page number 45 is in the top left corner.

48

dan- - - - -ti- a di-li- gen-ti-bus te, et a-bun- dan-ti-a, et a-bun-

8

vi1

vi2

a-vla

clno 1

clno 2

org

Detailed description: This page of a musical score, numbered 48, contains vocal and instrumental parts. The vocal parts are for Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violin I (vi1), Violin II (vi2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The vocal line for Soprano is active, with lyrics: "dan- - - - -ti- a di-li- gen-ti-bus te, et a-bun- dan-ti-a, et a-bun-". The other parts are mostly silent, indicated by rests. The organ part has a melodic line in the bass clef. The score is in a key with two sharps (F# and C#) and a common time signature.

C  
-dan-ti-a, et a-bun-dan-ti-a di-li-gen-ti-bus te.

A  
et a-bun-dan-ti-a di-li-gen-ti-bus te.

T  
8 et a-bun-dan-ti-a di-li-gen-ti-bus te.

B  
et a-bun-dan-ti-a di-li-gen-ti-bus te.

v11

v12

a-vla

clno 1

clno 2

org

# Laetatus sum

## Fiat pax

54

Basso

*Andante*

violino 1

violino 2

altoviola

*Andante*

organo

57

B

vi1

vi2

a-vla

org

60

Musical score for measures 60-62. The score includes five staves: Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto/Viola (a-vla), and Organ (org). The key signature is one sharp (F#). The lyrics are: "Fi - at pax, fi - at".

63

Musical score for measures 63-65. The score includes five staves: Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto/Viola (a-vla), and Organ (org). The key signature is one sharp (F#). The lyrics are: "pax fi - at pax in".

66

B

vir - tu - te tu - a: et a - bun -

vi1

*p[iano]*

vi2

a-vla

org

69

B

-dan - ti - a, et a - bun - dan - ti - a,

vi1

vi2

a-vla

org

72

B et a - bun - dan - ti - a in tur - ri - bus tu -

vi1

vi2

a-vla

org

4  
2

6

75

B -is.

vi1

vi2

a-vla

org

*f:[orte]*

78

B

vi1

vi2

a-vla

org

6 5  
4 3

6

81

B

vi1

vi2

a-vla

org

Prop - ter

*p[iano]*

6

84

B

fra - tres me - - os et pro - xi - mos me -

vi1

vi2

a-vla

6 - 4 - 6 - 5 - 4 - --  
6 - 5 - 4 - 3 - 2 - 3 -

org

87

B

-os, lo - que - bar, lo - que - bar

vi1

vi2

a-vla

org

90

pa - cem de te, lo - que - bar, lo -

6 5  
4 3

This musical system covers measures 90 to 92. It features a vocal line in bass clef with lyrics, and instrumental parts for Violin 1 (vi1), Violin 2 (vi2), Alto Viola (a-vla), and Organ (org). The organ part includes fingering numbers 6, 5, 4, and 3.

93

que - bar pa - cem de te, lo - que -

4 #

This musical system covers measures 93 to 95. It continues the vocal line and instrumental parts from the previous system. The organ part includes a fingering number 4 and a sharp sign (#).

96

Musical score for measures 96-98. The score includes parts for Bass (B), Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The lyrics are: -e - - -bar pa - cem de te:.

Measure 96: Bass line has a descending eighth-note scale. Organ has a descending eighth-note scale. Violins and Viola are silent.

Measure 97: Bass line has a descending eighth-note scale. Organ has a descending eighth-note scale. Violins and Viola are silent.

Measure 98: Bass line has a descending eighth-note scale. Organ has a descending eighth-note scale. Violins and Viola play a half note chord (F#4, C#5) marked *f: [forte]*.

99

Musical score for measures 99-101. The score includes parts for Bass (B), Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org).

Measure 99: Bass line is silent. Violins and Viola play a rhythmic pattern of eighth notes. Organ has a half note chord (F#4, C#5).

Measure 100: Bass line is silent. Violins and Viola play a rhythmic pattern of eighth notes. Organ has a half note chord (F#4, C#5).

Measure 101: Bass line is silent. Violins and Viola play a rhythmic pattern of eighth notes. Organ has a half note chord (F#4, C#5).

102

T  
8

B

vI 3

vII tr 4

a-va 4

org

104 *Recit.: [ativo]*

T  
8

Prop - ter do - mum Do - mi - ni De - i nos - tri, quae -

*Anda: [nte] Solo*

6 6 5

org

*[Arioso solo]*

106

T  
8

-si - vi, quae - si - vi bo - na ti - bi.

5 3

org

# Laetatus sum Gloria Patri

108

Tenore

8

*Moderato*

violino 1

violino 2

altoviola

organo

112

T

8

vl 1

vl 2

a-vla

6

6

6

6

org

116

T

8

vl1

vl2

a-vla

org

*tr* *p[iano]*

[*tr*]

6  
5

120

T

8

vl1

vl2

a-vla

org

*tr* *fo:[rte]* *p[iano]* Glo - ri - a Pa - - tri,

[*tr*]

*Finis*

*p[iano]*

124

8 glo - ri - a Fi - li-o, et Spi - ri - tu - i,

vi1

vi2

a-vla

org

128

8 Spi - ri - tu - i San - cto. Glo - ri - a Pa - - tri,

tr

vi1

vi2

a-vla

org

132

8 glo - ri - a Fi - li - o, et Spi - ri - tu - i

6 3 4 2 6

136

8 San - - - -cto, et Spi - ri - tu - i

6 # # 6

140

T  
8 San - -cto.

vi1

vi2

a-vla

org

144

T  
8

vi1

vi2

a-vla

org

148

T

8

vl1

vl2

a-vla

6

org

152

T

8

Glo - ri - a Pa - - tri,

tr

tr

6

2

org

157

8 glo - ri - a Fi - li - o, glo - ri - a Pa - -tri,

v1

v2

a-vla *p:[iano]*

org

161

8 glo - ri - a Fi - li-o, et Spi - ri - tu - i,

v1

v2

a-vla

org

*p[iano]*

6

165

Musical score for measures 165-168. The score is in G major (one sharp) and 4/4 time. It features five staves: Tenor (T), Violin I (v1), Violin II (v2), Alto/Viola (a-vla), and Organ (org). The lyrics are: "Spi - ri - tu - i San - cto, et Spi - ri - tu - i,". A trill (tr) is indicated above the second measure of the Tenor part. The Organ part includes red fingering numbers: 6, 6, 5, 6, 4, 5, 3, 7.

169

Musical score for measures 169-172. The score is in G major (one sharp) and 4/4 time. It features five staves: Tenor (T), Violin I (v1), Violin II (v2), Alto/Viola (a-vla), and Organ (org). The lyrics are: "Spi - ri - tu - i San - cto, glo - ri - a et Spi - ri -".

173

T  
8 -tu - i San - cto.

*Ad segnum Finis*

*Da capo al Segnum Finis*

*Da capo ad Finem*

*Da capo*

org

177

T  
8

vl1

vl2

a-vla

6 6 6

org

181

T  
8

vl1 *tr*

vl2 [*tr*]

a-vla

org 6 6 5

185

T  
8

vl1 *p[iano]* *tr* *fo:[rite]*

vl2 [*tr*] *Finis*

a-vla

org

# Laetatus sum Sicut erat

188

Canto

Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc, et sem - per, et in sae - cu - la  
[et sem - per.]

Alto

Tenore

Basso

violino 1

violino 2

altoviola

clarino 1

clarino 2

organo

*All:[egro]*

*[Allegro]*

*All:[egro]*

*All:[egro]*

*All:[egro]*

3

The musical score is arranged in a system with ten staves. The top four staves are for the SATB choir: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves are for the orchestra: Violin I (vl1), Violin II (vl2), Viola (a-vla), Clarinet I (clno 1), Clarinet II (clno 2), and Organ (org). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "sae-cu-lo-rum. A - -men. Si - cut e-rat in prin - ci - pi - o, et nunc, et nunc, et Si - cut e-rat in prin - ci - pi - o, et nunc, et nunc, et Si - cut e-rat in prin - ci - pi - o, et nunc, et nunc, et". The organ part has red numbers "6" and "5" written below the first two measures. The instruction "[Tutti]" is written above the organ part in the third measure.

sem - per, et in sae-cu-la sae-cu-lo-rum. A-men, a - - - - -

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

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

sem - per, et in sae-cu-la sae-cu-lo-rum. A - men, a - - - - -

vi 1

vi 2

a-vla

clno 1

clno 2

org *Ped:*

Detailed description: This is a page of a musical score for a SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. It consists of nine staves. The top four staves are for the choir: Soprano (C), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'sem - per, et in sae-cu-la sae-cu-lo-rum. A-men, a - - - - -'. The Soprano part has a melodic line with some grace notes and a final flourish. The Alto, Tenor, and Bass parts have simpler, more homophonic lines. The instrumental parts include Violin 1 (vi 1), Violin 2 (vi 2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The organ part has a rhythmic accompaniment with a 'Ped:' (pedal) marking. The page number '194' is in the top left corner.

Score for voices and instruments. The vocal parts (C, A, T, B) sing the word "amen" in a call-and-response pattern. The instrumental parts (vl1, vl2, a-vla, clno 1, clno 2, org) provide accompaniment. The score is in G major and 4/4 time.

Vocal parts lyrics:  
C: -a - - - - -men, a - - - - - men, a - men, a - men, a -  
A: a - men, a - - - - -  
T: a - men, a - - - - -men  
B: a - - - - -men, a - - - - -men, a - men, a - - - - -men, a -

Choir parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Clarinet 1, Clarinet 2, Organ). The score includes lyrics for 'a-men' and musical notations such as trills and ornaments.

**Soprano (S):** -a - - -men, a - men, a - a - a - -men, a-men, a -  
[a - men,]

**Alto (A):** -men, a - men, a - men, a - a - a - men, a-men, a -  
[a - men,]

**Tenor (T):** 8 a - men, a - men, a - a - a - a - men, a-men, a -

**Bass (B):** -men, a - - -men, a - men, a - a - a - men, a-men, a -  
[a - men,]

**Violin I (v1):** [tr]

**Violin II (v2):** tr

**Viola (a-vla):**

**Clarinet 1 (clno 1):**

**Clarinet 2 (clno 2):**

**Organ (org):**

Score for SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) sing the word "amen" in a call-and-response pattern. The instrumental parts include Violin 1 and 2, Viola, Clarinet 1 and 2, and Organ. The organ part provides a simple harmonic accompaniment.

**C**  
-men, a - a - a - a - a - a - men, a - men.  
[a - men, a - men, a - men]

**A**  
-men, a - a - a - a - men, a - men, a - men.  
[a - men.]

**T**  
8 -men, a - a - a - a - men, a - men, a - men.  
[a - men.]

**B**  
-men, a - a - a - a - men, a - men, a - men.  
[a - men.]

**vl1**  
**vl2**  
**a-vla**  
**clno 1**  
**clno 2**  
**org**

# Nisi Dominus

Canto

Alto

Tenore

Basso

8 *[Vivace]*

*Vivace Allabre:[ve]*

violino 1

violino 2

altoviola

organo

*Solo*

6

Detailed description: This is a page of a musical score for the piece 'Nisi Dominus'. The score is divided into two systems. The first system contains four vocal staves: Canto, Alto, Tenore, and Basso. Each vocal staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The vocal parts are currently silent, indicated by horizontal lines. The second system contains four instrumental staves: violino 1, violino 2, altoviola, and organo. The violin parts (1 and 2) and the organ part begin with a treble clef, a key signature of two sharps, and a common time signature. The altoviola part begins with a treble clef, a key signature of two sharps, and a common time signature. The organ part begins with a bass clef, a key signature of two sharps, and a common time signature. The tempo and performance instructions are: *[Vivace]* for the vocal parts and *Vivace Allabre:[ve]* for the instrumental parts. The organ part is marked *Solo*. There are page numbers 8 and 6 visible in the score.

5

C  
A  
T  
B

8

vl1  
vl2  
a-vla  
org

6 6 3 6 6 6 3

Detailed description: This page of a musical score, numbered 177, features a vocal quartet and instrumental accompaniment. The vocal parts (C, A, T, B) are in a key with three sharps (F#, C#, G#) and are currently silent, indicated by horizontal lines. The instrumental parts include two violins (vl1, vl2), an alto viola (a-vla), and an organ (org). The key signature is consistent across all parts. The organ part provides a harmonic foundation with a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The alto viola part has a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The two violin parts play a similar melodic line. The organ part has a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The alto viola part has a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The two violin parts play a similar melodic line. The organ part has a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8.

9

C

A

T

B

8

Ni - si

Ni - si

Ni - si

Ni - si

Ni - si

tr

tr

a-vla

org

*Tutti*

The image shows a page of a musical score, page 178. It features a vocal quartet (C, A, T, B) and instrumental parts (vi1, vi2, a-vla, org). The vocal parts are mostly silent, with the lyrics "Ni - si" appearing at the end of the first system. The instrumental parts are active, with the violins (vi1, vi2) playing a melodic line and the organ (org) providing a bass line. The alto flute (a-vla) has a few notes. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The number "9" is in a box at the top left. The number "8" is written below the Tenor staff. The word "Tutti" is written at the bottom right of the instrumental section.

13

Do - mi-nus ae - di - fi - ca - ve-rit do - mum, in va - num la -

Do - mi-nus ae - di - fi - ca - ve-rit do - mum, in va - num la -

8 Do - mi-nus ae - di - fi - ca - ve-rit do - mum, in va - num la -

Do - mi-nus ae - di - fi - ca - ve-rit do - mum, in va - num la -

vi1

vi2

a-vla

org

Detailed description: This is a page of a musical score, page 179. It features a SATB choir and instrumental accompaniment. The choir parts (Soprano, Alto, Tenor, Bass) are written in treble clefs, while the organ part is in bass clef. The instrumental parts include Violin 1, Violin 2, and Alto Viola, all in treble clefs. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: 'Do - mi-nus ae - di - fi - ca - ve-rit do - mum, in va - num la -'. The organ part provides a harmonic foundation with sustained chords and moving lines. The instrumental parts have melodic lines that complement the vocal harmonies.

17

8

C  
-bo - ra - ve-runt, in va - num la - bo - ra - ve-runt, in va - num la -

A  
-bo - ra - ve-runt, in va - num la - bo - ra - ve-runt, in va - num la -

T  
-bo - ra - ve-runt, in va - num la - bo - ra - ve-runt, in va - num la -

B  
-bo - ra - ve-runt, in va - num la - bo - ra - ve-runt, in va - num la -

vl1

vl2

a-vla

org

Detailed description: This is a page of a musical score, page 180. It features a four-part vocal setting (C, A, T, B) and instrumental accompaniment for two violins (vl1, vl2), an alto flute (a-vla), and an organ (org). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts have lyrics: "-bo - ra - ve-runt, in va - num la - bo - ra - ve-runt, in va - num la -". The instrumental parts provide harmonic support with various rhythmic patterns and melodic lines.

21

Score for voices and instruments. The vocal parts (C, A, T, B) and organ (org) have lyrics: -bo - ra - ve - runt qui ae - di - fi - cant, ae - di - fi - cant. The instrumental parts include vl1, vl2, a-vla, and org. The organ part has a red '6' and a red sharp sign (#) above the final measure.

25

Score for vocal and instrumental parts. The vocal parts (C, A, T, B) are in the upper system, and the instrumental parts (v1, v2, a-vla, org) are in the lower system. The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics: "e - - -am." for Soprano, Alto, and Tenor, and "e - am." for Bass. The instrumental parts include a red sharp sign and the word "Solo" in the organ part.

C  
e - - -am.

A  
e - - -am.

T  
8  
e - am.

B  
e - am.

v1

v2

a-vla

org  
# Solo

29

Musical score for measures 29-32. The score is written in G major (one sharp) and 4/4 time. The vocal parts (C, A, T, B) are shown with whole rests in all four measures. The instrumental parts are as follows:

- v1** and **v2**: Violin 1 and Violin 2 parts. Both play a melodic line starting on G4, moving through A4, B4, C5, D5, E5, F#5, G5, and ending on E5.
- a-vla**: Viola part. Plays a line of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- org**: Organ part. Plays a line of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4.

A red number '6' is written below the organ staff in the second measure.

33

33

C

A

T

B

v1

v2

a-vla

org

*tr*

*tr*

# 4

2

37

Score for measures 37-40. The vocal line (B) has lyrics: Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi -

Instrumental parts include C, A, T, vl1, vl2, a-vla, and org.

Key signature: three sharps (F#, C#, G#). Time signature: 4/4.

Measure 37: Bass clef, notes G2, A2, B2, C3. Lyric: Ni - si

Measure 38: Bass clef, notes D3, E3, F3, G3. Lyric: Do - mi - nus

Measure 39: Bass clef, notes A3, B3, C4, D4. Lyric: cu - sto -

Measure 40: Bass clef, notes E4, F4, G4, A4. Lyric: di - e - rit ci - vi -

41

C  
A  
T  
B

- ta - tem, frus - tra vi - gi - lat,

vl1  
vl2  
a-vla

org

45

frus - tra vi - gi - lat qui cus - to - dit

7 4 # 2

The musical score consists of seven staves. The top four staves are for vocal parts: C (Contralto), A (Alto), T (Tenor), and B (Bass). The bottom three staves are for instrumental parts: vl1 (Violin I), vl2 (Violin II), and org (Organ). The key signature is three sharps (F#, C#, G#). The vocal line in the Bass staff has lyrics: "frus - tra vi - gi - lat qui cus - to - dit". The organ part has red markings: a "7" above the first measure, and a "# 2" above the fourth measure.

49

Score for measures 49-52. The score includes parts for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin I (vl1), Violin II (vl2), Viola (a-vla), and Organ (org). The key signature is three sharps (F#, C#, G#). The lyrics are: "Va - num est vo - bis an - te lu - cem e - am." The organ part has a red sharp symbol above the second measure.

53

The musical score consists of several staves. The top staff is for the Soprano (C), with lyrics: "sur - ge - re: sur - gi - te post - quam se - de - ri - tis, qui". Below it are staves for Alto (A), Tenor (T), and Bass (B), all containing rests. The next section includes staves for Violin 1 (vl 1), Violin 2 (vl 2), and Viola (a-vla). The Violin parts have active melodic lines, while the Viola part has rests. The bottom staff is for Organ (org), which also has rests. The key signature is two sharps (F# and C#), and the time signature is 4/4.

57

C  
man - du - ca - - tis, qui man - du - ca - tis, qui

A

T  
8

B

vl1

vl2

a-vla

org

61

C  
man - du - ca - tis pa - nem do - lo - ris.

A

T  
8

B

vl1

vl2

a-vla

org

65

C  
A  
T  
B

vl 1  
vl 2  
a-vla  
org

69

C

A

T

B

*Solo*

Cum de - de - rit di -

vl 1

vl 2

a-vla

org

*tr*

6 6 #

73

73

C

A

T

B

v1

v2

a-vla

org

-lec - tis su - is som - num: ec -

8

5  
4 #

Detailed description: This is a page of a musical score for measures 73-76. The score is written in G major (one sharp) and 4/4 time. It features four vocal parts (C, A, T, B) and four instrumental parts (v1, v2, a-vla, org). The vocal line is the primary focus, with lyrics: "-lec - tis su - is som - num: ec -". The instrumental parts are mostly rests, with the organ part providing a bass line. The organ part has some red markings: a '5' above a note in measure 75, a '4' below a note in measure 75, and a '#' symbol above a note in measure 76. A rehearsal mark '8' is present in the Tenor part at the beginning of measure 73.

77

C

A

T

B

-ce hae - re - di - tas Do - mi - ni, fi - li - i: mer - ces fruc - tus

vl 1

vl 2

a-vla

org

6 6  
6 5 3



85

Musical score for measures 85-88. The score is written for a vocal quartet (C, A, T, B) and instrumental ensemble (v1, v2, a-vla, org). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal parts (C, A, T, B) are shown with whole rests in all four measures. The instrumental parts are as follows:

- v1** and **v2**: Violin parts. Both play a melodic line starting with a quarter note G#4, followed by quarter notes A4, B4, and C5. In measure 88, they play a triplet of eighth notes: G#4, A4, and B4.
- a-vla**: Viola part. Plays a melodic line starting with a quarter note G#4, followed by quarter notes A4, B4, and C5. In measure 88, it plays a triplet of eighth notes: G#4, A4, and B4.
- org**: Organ part. Plays a bass line starting with a quarter note G#3, followed by quarter notes A3, B3, and C4. In measure 88, it plays a triplet of eighth notes: G#3, A3, and B3.

Red markings in the organ part: "6" is written below the first two notes (G#3 and A3) in measure 87, and a red sharp sign is placed below the third note (B3) in measure 88.

89

C  
Si - cut sa - git - tae, si - cut sa - git - tae in

A  
Si - cut sa - git - tae, si - cut sa - git - tae in

T  
Si - cut sa - git - tae, si - cut sa - git - tae in

B  
Si - cut sa - git - tae, si - cut sa - git - tae in

v1  
v2  
a-vla  
org  
*Tutti*

# 6

Detailed description: This is a musical score for a vocal quartet and instruments. It consists of eight staves. The top four staves are for voices: Soprano (C), Alto (A), Tenor (T), and Bass (B). Each voice part has a vocal line and lyrics. The lyrics are: "Si - cut sa - git - tae, si - cut sa - git - tae in". The bottom three staves are for instruments: Violin I (v1), Violin II (v2), and Viola (a-vla). The organ part (org) is at the bottom. The score is in G major (one sharp) and 4/4 time. Measure 89 is marked with a box containing the number 89. The organ part has a red sharp sign and the number 6 above it in the third measure. The word "Tutti" is written in italics below the organ part in the first measure.

93

ma - nu po - ten - tis, si - cut sa - git - tae, si - cut sa -

ma - nu po - ten - tis, si - cut sa - git - tae, si - cut sa -

ma - nu po - ten - tis, si - cut sa - git - tae, si - cut sa -

ma - nu po - ten - tis, si - cut sa - git - tae, si - cut sa -

vi1

vi2

a-vla

org

Detailed description: This is a page of a musical score, page 199, starting at measure 93. The score is for a choir and instruments. The choir parts are for Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts are for Violin 1 (vi1), Violin 2 (vi2), Viola (a-vla), and Organ (org). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are 'ma - nu po - ten - tis, si - cut sa - git - tae, si - cut sa -'. The organ part has two red sharps (#) above it in measures 94 and 95. The page number 93 is in a box at the top left. The page number 199 is at the bottom center.

97

Score for SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. The lyrics are: -git - tae in ma - nu po - ten - tis: i - ta fi - li - i ex - cus -

Choir parts: C (Soprano), A (Alto), T (Tenor), B (Bass). The lyrics are: -git - tae in ma - nu po - ten - tis: i - ta

Instruments: vl1 (Violin I), vl2 (Violin II), a-vla (Alto Viola), org (Organ). The organ part has a sharp sign (#) at the end of the piece.

101

so - rum, i - ta fi - li - i ex - cus - so - rum, i - ta fi - li - i ex - cus -

fi - li - i ex - cus - so - rum, i - ta fi - li - i ex - cus - so - rum, i - ta

8 fi - li - i ex - cus - so - rum, i - ta fi - li - i ex - cus - so - rum, i - ta

fi - li - i ex - cus - so - rum, i - ta fi - li - i ex - cus - so - rum, i - ta

v1

v2

a-vla

org

# 6

Detailed description: This is a page of a musical score, numbered 101. It features four vocal parts (C, A, T, B) and three instrumental parts (v1, v2, a-vla, and org). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: 'so - rum, i - ta fi - li - i ex - cus - so - rum, i - ta fi - li - i ex - cus -'. The vocal parts are arranged in a four-part setting. The instrumental parts include two violins (v1, v2), an alto flute (a-vla), and an organ (org). The organ part has a red sharp sign and the number 6 above it. The score is written on a grand staff with four systems of staves.

The musical score is arranged in a system with seven staves. The vocal parts are C (Coprano), A (Alto), T (Tenor), and B (Bass). The instrumental parts are vl1 (Violin I), vl2 (Violin II), a-vla (Alto Viola), and org (Organ). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: -so - rum, fi - li - i ex - cus - so - rum. for C; fi - li - i ex - cus - so - rum. for A; 8 fi - li - i ex - cus - so - rum. for T; and fi - li - i ex - cus - so - rum. for B. The organ part has a *Solo* marking in the third measure.

109

Musical score for measures 109-112. The score is written for a vocal quartet (C, A, T, B), two violins (v1, v2), a viola (a-vla), and an organ (org). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (C, A, T, B) are mostly silent, indicated by a '0' in the T part and dashes in the others. The violin and viola parts play a melodic line with eighth and sixteenth notes. The organ part provides a harmonic accompaniment with a prominent bass line, including a red '6' marking under the second measure.

113

C

A

T

B

8

Solo

Be -

vl 1

vl 2

a-vla

org

6

4 - - - 3

4 - 3

tr

tr

117

8 -a - tus vir qui im - ple - - - - vit, qui im -

C

A

T

B

vl 1

vl 2

a-vla

org

Detailed description: This is a page of a musical score, measures 117-120. The score is written in G major (one sharp) and 4/4 time. It features a vocal line (T) and an organ line (org). The vocal line starts with a fermata on the first measure, then sings the lyrics: "-a - tus vir qui im - ple - - - - vit, qui im -". The organ line provides a harmonic accompaniment with a steady eighth-note pattern. The instrumental parts for C, A, vl 1, vl 2, and a-vla are all marked with fermatas throughout the measures.

121

8 -ple - - - - - vit de - si - de - ri - um su - um ex -

C

A

T

B

vl 1

vl 2

a-vla

org

Detailed description: This is a page of a musical score, measures 121 through 124. The score is written for voice and instruments. The key signature has three sharps (F#, C#, G#). The time signature is 8/8. The vocal line (T) has lyrics: "-ple - - - - - vit de - si - de - ri - um su - um ex -". The vocal line starts with a fermata in measure 121, then has a series of eighth notes in measure 122, followed by quarter notes in measure 123, and a half note with a fermata in measure 124. The instrumental parts (C, A, vl 1, vl 2, a-vla, org) are mostly silent, with some accompaniment in the organ part.

125

C

A

T  
8 ip - sis: non con - fun - de - - - - tur cum lo -

B

v1

v2

a-vla

org

6

Musical score for measures 129-132. The score includes parts for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The key signature is D major (two sharps) and the time signature is 8/8. The Tenor part has lyrics: -que- - - - - tur, cum lo - que - - - - - tur i - ni -

133

Musical score for measures 133-136. The score includes parts for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin 1 (v1), Violin 2 (v2), Viola (a-vla), and Organ (org). The key signature is three sharps (F#, C#, G#). The vocal line (T) has the lyrics: mi - cis su - is in por - ta. The organ part features a sequence of notes in the bass clef, with a sharp sign above the fourth measure and the numbers 5 and 4 in red above the fifth measure.

137

The image shows a musical score for measures 137 through 140. The score is arranged in two systems. The top system contains four vocal staves: Soprano (C), Alto (A), Tenor (T), and Bass (B). All vocal staves are currently empty, indicating a rest for the vocalists. The bottom system contains four instrumental staves: Violin 1 (v1), Violin 2 (v2), Alto Flute (a-vla), and Organ (org). The key signature is three sharps (F#, C#, G#). The organ part includes red fingering numbers: a red '6' under the second measure, a red '5' under the fourth measure, and a red '6' under the fifth measure. The alto flute part has a red sharp sign (#) under the second measure. The violin parts play a melodic line with eighth and quarter notes.

141

[Adagio]

C  
A  
T  
B

Glo - - ri - a Pa - - tri, glo - ri - a Fi - li - o,

*p:[iano]*

vl1  
vl2  
a-vla  
org

145

et Spi - ri - tu - i, et Spi - ri - tu - i San -

C  
A  
T  
8  
B

vl1  
vl2  
a-vla  
org

Detailed description: This is a page of a musical score, measures 145 through 148. The score is written in G major (one sharp) and 4/4 time. The vocal part (C) has lyrics: "et Spi - ri - tu - i, et Spi - ri - tu - i San -". The vocal line consists of quarter notes in the first two measures, followed by a double bar line, and then quarter notes in the last two measures. The instrumental parts include two violins (vl1, vl2), an alto flute (a-vla), and an organ (org). The violin parts play a rhythmic pattern of quarter notes, with some grace notes. The alto flute and organ parts are mostly rests, with some notes in the organ part.

149

Score for measures 149-152. The score includes parts for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The key signature is three sharps (F#, C#, G#). The lyrics are: -cto, Glo - ri - a Pa - tri, glo - ri - a Fi - li - o,.

Measures 149-152:

- Measures 149-150: Soprano, Alto, and Tenor parts are silent (indicated by a dash). Bass part has a whole note G2.
- Measure 151: Soprano, Alto, and Tenor parts are silent. Bass part has a whole note G2.
- Measure 152: Soprano, Alto, and Tenor parts are silent. Bass part has a whole note G2.

Lyrics: -cto, Glo - ri - a Pa - tri, glo - ri - a Fi - li - o,.

Organ part (measures 149-152):

- Measure 149: Rest.
- Measure 150: Quarter notes G2, A2, B2, C3.
- Measure 151: Quarter notes G2, A2, B2, C3.
- Measure 152: Quarter notes G2, A2, B2, C3.

Red numbers 6 and 5 are written above the organ part in measure 152, indicating fingerings for the notes G2 and A2 respectively.

153

et Spi - ri - tu - i, et Spi - ri - tu - i,  
et Spi - ri - tu - i, et Spi - ri - tu - i,

vi1  
vi2  
a-vla  
org

3 6 5 4 3 6

Detailed description: This is a page of a musical score for a SATB choir and instruments. The score is in the key of A major (indicated by three sharps: F#, C#, G#) and 4/4 time. It consists of eight staves. The top four staves are for the choir: Soprano (C), Alto (A), Tenor (T), and Bass (B). The bottom four staves are for instruments: Violin 1 (vi1), Violin 2 (vi2), Alto Viola (a-vla), and Organ (org). The lyrics are 'et Spi - ri - tu - i, et Spi - ri - tu - i,'. The organ part includes red fingering numbers: 3, 6, 5, 4, 3, 6. The organ part has a '8' written below the first measure.

157

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

et Spi - ri - tu - i, et Spi - ri - tu - i

161

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

5  
4 #

The image shows a musical score for measures 161-164. It includes staves for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin I (vl1), Violin II (vl2), Viola (a-vla), and Organ (org). The key signature is three sharps (F#, C#, G#). The lyrics are 'et Spi - ri - tu - i San - -cto, et Spi -' for the vocal parts. The organ part has red markings '5', '4', and '#' above it.

165

The musical score consists of several staves. The vocal parts (C, A, T, B) are in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The instrumental parts (vl1, vl2, a-vla, org) are also in treble and bass clefs with the same key signature. The lyrics are: -ri - tu - i San - cto. The organ part features a melodic line with downward-pointing triangles above it, indicating a specific articulation or performance technique.

*Alle[gro]*

169

Score for voices and instruments, measures 169-172. The score is in G major (one sharp) and 4/4 time. The vocal parts (C, A, T, B) sing the Latin text: "Si - cut e - rat, e - rat in prin -". The instrumental parts include Violin I (vl 1), Violin II (vl 2), Alto Viola (a-vla), and Organ (org). The organ part is marked *Tutti*. The organ part consists of a single line of music in the bass clef, starting with a whole note G4 and followed by a series of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

C  
A  
T  
B  
8  
vl 1  
vl 2  
a-vla  
org

Si - cut e - rat, e - rat in prin -  
Si - cut e - rat, e - rat in prin -  
Si - cut e - rat, e - rat in prin -  
Si - cut e - rat, e - rat in prin -

*Tutti*

173

C  
ci - pi - o, et nunc, et sem - per, et in

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

T  
8  
ci - pi - o, et nunc, et sem - per, et in

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

vl 1

vl 2

a-vla

org

Detailed description: This is a page of a musical score, page 219, starting at measure 173. The score is for a choir and instruments. The choir parts are for Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts are for Violin 1 (vl 1), Violin 2 (vl 2), Viola (a-vla), and Organ (org). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics for the choir parts are: 'ci - pi - o, et nunc, et sem - per, et in'. The organ part provides a simple harmonic accompaniment with quarter and half notes.

177

Score for SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. The lyrics are: sae - cu - la sae - cu - lo - rum. A - -

Choir parts: C (Soprano), A (Alto), T (Tenor), B (Bass). The bass part includes a '8' below the first measure.

Instrument parts: vl1 (Violin I), vl2 (Violin II), a-vla (Viola), and org (Organ). The organ part has a red '4 3' above the final measure.

181

musical score for voices and instruments, measures 181-184. The score is in G major (one sharp) and 4/4 time. It features four vocal parts (C, A, T, B) and three instrumental parts (v1, v2, a-vla, org). The lyrics are: men, et nunc, et sem - per, et in -men, et nunc, et sem - per, et in -men, et nunc, et sem - per, et in.

C  
men, et nunc, et sem - per, et in

A  
-men, et nunc, et sem - per, et in

T  
8 -men, et nunc, et sem - per, et in

B  
-men, et nunc, et sem - per, et in

v1  
v2  
a-vla  
org

This musical score is for a SATB choir and instrumental ensemble. It consists of seven staves. The vocal parts are Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "sae - cu - la sae - cu - lo - rum. A -". The organ part features a red sharp sign on the final note of the fourth measure.

The musical score is arranged in a system with seven staves. The vocal parts are C (Soprano), A (Alto), T (Tenor), and B (Bass), each with lyrics: "-men, a - men, a - men." The instrumental parts include two violins (vi1, vi2) with triplets, an arched viola (a-vla), and an organ (org). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The organ part features a triplet of eighth notes in the first measure of the vocal line.

# Lauda Jerusalem

Canto  
Alto  
Tenore  
Basso

Lau - da Je - ru - sa-lem Do - mi - num:  
Lau - da Je - ru - sa-lem Do - mi - num:  
Lau - da Je - ru - sa-lem Do - mi - num:  
Lau - da Je - ru - sa-lem Do - mi - num:

[Allegretto]

violino 1  
violino 2  
altoviola  
clarino 1  
clarino 2  
organo

*Solo*

Detailed description: This is a page of a musical score for the piece 'Lauda Jerusalem'. It features four vocal parts (Canto, Alto, Tenore, Basso) and instrumental parts for Violino 1, Violino 2, Altoviola, Clarino 1, Clarino 2, and Organo. The score is written in G major (one sharp) and 3/4 time. The vocal parts have lyrics: 'Lau - da Je - ru - sa-lem Do - mi - num:'. The instrumental parts include a violin solo section marked '[Allegretto]' and an organ solo section marked 'Solo'. The organ part is in the bass clef. The score is divided into four measures.

5

5

C

A

T

B

8

8 6

7 5

7 5

6 4

vi1

vi2

a-vla

clno 1

clno 2

org

9

This musical score page contains measures 9 through 12. The vocal parts (C, A, T, B) are mostly silent, indicated by whole rests. The instrumental parts are active:

- v1 (Violin 1):** Features a melodic line with eighth and sixteenth notes, including a triplet in measure 10.
- v2 (Violin 2):** Mirrors the violin 1 part with a similar melodic line.
- a-vla (Viola):** Plays a descending eighth-note line in measure 9, followed by a more complex rhythmic pattern in measures 10-12.
- cno 1 (Cello 1) and cno 2 (Cello 2):** Provide harmonic support with chords and single notes, often using rests.
- org (Organ):** Plays a rhythmic accompaniment in the bass clef, featuring eighth-note patterns and chords.

13

C  
A  
T  
B  
8  
v11  
v12  
a-vla  
clno 1  
clno 2  
org

Lau - da Je - ru - sa - lem Do - mi - num: lau - da  
Lau - da Je - ru - sa - lem Do - mi - num: lau - da  
Lau - da Je - ru - sa - lem Do - mi - num: lau - da  
Lau - da Je - ru - sa - lem Do - mi - num: lau - da

*Tutti*

Detailed description: This is a page of a musical score, page 227, featuring a choral setting of a hymn. The score is written for four voices (C, A, T, B) and includes instrumental parts for Violin I (v11), Violin II (v12), Viola (a-vla), Clarinet I (clno 1), Clarinet II (clno 2), and Organ (org). The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: "Lau - da Je - ru - sa - lem Do - mi - num: lau - da". The vocal parts are in a homophonic setting. The organ part begins with the instruction *Tutti*. The page number "13" is in a box at the top left, and "227" is at the bottom center.

17

De - um tu - um Si - on.

De - um tu - um Si - on.

8 De - um tu - um Si - on.

De - um tu - um Si - on.

v11

v12

a-vla

clno 1

clno 2

org

6 5 6 5 4 # [Solo]

Detailed description: This is a page of a musical score for a SATB choir and instrumental ensemble. The score is in G major (one sharp) and 4/4 time. It consists of 17 measures. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics "De - um tu - um Si - on." The instrumental parts include Violin 1, Violin 2, Viola, Clarinet 1, Clarinet 2, and Organ. The organ part features a solo section starting in measure 15, with red fingering numbers (6, 5, 6, 5, 4) and a sharp sign above the notes. The organ solo is marked "[Solo]".

21

Quo - ni - am con - for - ta - vit, con - for - ta - - vit, con - for -

Quo - ni - am con - for - ta - vit, con - for - ta - vit,

8 Quo - ni - am con - for - ta - vit, con - for - ta - vit,

Quo - ni - am con - for - ta - vit, con - for - ta - vit,

v11

v12

a-vla

clno 1

clno 2

[Tutti]

6

org

Detailed description: This is a page of a musical score for a SATB choir and orchestra. The score is in the key of D major (two sharps) and 4/4 time. It covers measures 21 to 24. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin: "Quo - ni - am con - for - ta - vit, con - for - ta - - vit, con - for -" for Soprano; "Quo - ni - am con - for - ta - vit, con - for - ta - vit," for Alto; "8 Quo - ni - am con - for - ta - vit, con - for - ta - vit," for Tenor; and "Quo - ni - am con - for - ta - vit, con - for - ta - vit," for Bass. The instrumental parts include Violin 1 and Violin 2, Viola, Clarinet 1 and Clarinet 2, and Organ. A red number '6' is placed below the organ staff in measure 23. The instruction "[Tutti]" is written below the organ staff in measure 22.

Score for voices and instruments. The vocal parts (C, A, T, B) sing the lyrics: -ta - - - - - vit se-ras por - ta - rum tu - a - rum: con-for - ta - vit se-ras por - ta - rum tu - a - rum: con-for - ta - vit se-ras por - ta - rum tu - a - rum: con-for - ta - vit se-ras por - ta - rum tu - a - rum: The instrumental parts include v1, v2, a-vla, clno 1, clno 2, and org.

be - ne - di - xit fi - li - is tu - is in

be - ne di - xit fi - li - is tu - is in

be - ne di - xit fi - li - is tu - is in

be - ne - di - xit fi - li - is tu - is in

6 6 #

33

te.  
te.  
8 te.  
te.

v1  
v2  
a-vla  
clno 1  
clno 2

*Solo*

8 7 7 6  
6 5 5 4

org

37

C  
A  
T  
8  
B

*p: [iano]*

vl1  
vl2  
a-vla

clno 1  
clno 2

*[pia: no]*

org

[Solo]

41

Qui po - su - it fi - nes tu - os pa -

v1 1

v1 2

a-vla

clno 1

clno 2

org

6 # 6 3 7 #

45

C

-cem: et a - di - pe fru - men - ti, et a - di - pe fru -

A

T

8

B

v11

v12

a-vla

clno 1

clno 2

org

6  
5

#

49

C  
-men - ti, et a - di-pe fru - men - -ti sa - ti - at

A

T  
8

B

v1

v2

a-vla

clno 1

clno 2

org

53

te. Qui e - mit - tit e - lo - qui - -um su - um

Qui e - mit - tit e - lo - qui - um su - um

8 Qui e - mit - tit e - lo - qui - um su - um

Qui e - mit - tit e - lo - qui - um su - um

*Tutti* 6 # 6 #6

ter - rae: ve - lo - ci - ter cur - rit, ve - lo - ci - ter

ter - rae: ve - lo - ci - ter cur - rit,

8 ter - rae: ve - lo - ci - ter cur - rit,

ter - rae: ve - lo - ci - ter cur - rit, ve - lo - ci - ter

v11

v12

a-vla

clno 1

clno 2

org

61

61

C  
cur - rit, ve - lo - ci - ter cur - rit, ve - lo - ci - ter

A  
ve - lo - ci - ter cur - rit, ve - lo - ci - ter cur - rit,

T  
8  
ve - lo - ci - ter cur - rit, ve - lo - ci - ter cur - rit,

B  
cur - rit, ve - lo - ci - ter cur - rit, ve - lo - ci - ter

vl1

vl2

a-vla

clno 1

clno 2

org

Detailed description: This is a page of a musical score, page 61, for a SATB choir and instrumental ensemble. The score is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'cur - rit, ve - lo - ci - ter cur - rit, ve - lo - ci - ter'. The instrumental parts include Violin 1, Violin 2, Viola, Clarinet 1, Clarinet 2, and Organ. The organ part is in the bass clef. The score is divided into four measures. The vocal parts have lyrics under each measure. The instrumental parts have musical notation for each measure.

65

8

C  
cur - rit, cur - rit, cur - rit, cur-rit, cur-rit, cur-rit,

A  
cur - rit, cur - rit, cur - rit, cur-rit, cur-rit, cur-rit,

T  
cur - rit, cur - rit, cur - rit, cur-rit, cur-rit, cur-rit,

B  
cur - rit, cur - rit, cur - rit, cur-rit, cur-rit, cur-rit,

vln1

vln2

a-vla

clno 1

clno 2

org

69

Choral parts: C, A, T, B. Instrumental parts: v11, v12, a-vla, clno 1, clno 2, org.

Lyrics: cur-rit, cur-rit, cur-rit, cur-rit ser-mo e - jus.

Performance markings: *p.*, *[tr]*, *tr*, *Solo*.

The score consists of seven staves. The top four staves are for voices: Soprano (C), Alto (A), Tenor (T), and Bass (B). The bottom three staves are for instruments: Violin I (v11), Violin II (v12), and Viola (a-vla). Below these are two Clarinet staves (clno 1 and clno 2) and an Organ (org) staff. The music is in G major and 4/4 time. Measures 69-72 are shown. The vocal parts have a melodic line with lyrics. The instrumental parts provide accompaniment, including trills and a solo section for the organ in measure 72.

73

73

C

A

T

B

v1

v2

a-vla

cno 1

cno 2

org

8 7 7 6  
6 5 5 4

[piano]

77

C  
A  
T  
B

8

vl1  
vl2  
a-vla

clno 1  
clno 2

org

*Tacet*

*Tacet*

# Lauda Jerusalem

## Qui dat nivem

82

Canto

Alto

*Andante*

violino 1

violino 2

altoviola

organo

*[Andante Solo] Arioso*

6 7 7

86

C

A

vl1

vl2

a-vla

org

tr

3 6 6 5

90

C

A

vl1

vl2

a-vla

org

6  
5

94

C

A

vl1

vl2

a-vla

org

*tr*

*tr*

*p:[iano]*

6  
5 3

98

C

A

Qui dat ni - - -vem

vi1

vi2

a-vla

org

*Finis*

*tr*

102

C

A

si - cut la - nam:

Qui dat ni - - -vem si - cut la -

vi1

vi2

a-vla

org

*tr*

6

7

7 #

106

C  
ne - bu-lam si - cut ci - ne-rem spar-git, ne - bu-lam si - cut ci - ne-rem

A  
-nam: ne - bu-lam si - cut si - ne-rem

vi1

vi2

a-vla

org

110

C  
spar-git, qui dat ni - vem ne - bu-lam si - cut ci - ne-rem

A  
spar-git, si - cut la - nam: ne - bu-lam si - cut ci - ne-rem

vi1

vi2

a-vla

org

114

Musical score for measures 114-117. The score is in G major (one sharp) and 4/4 time. It features vocal parts (C and A) with the lyrics "spar -", and instrumental parts for Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The organ part includes a red sharp sign (#) above a note in the second measure.

118

Musical score for measures 118-121. The score is in G major (one sharp) and 4/4 time. It features vocal parts (C and A) with the lyrics "-a - - - -git.", and instrumental parts for Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), and Organ (org). The organ part includes red markings: a "7" above a note in the fourth measure and a "7" with a sharp sign (#) above a note in the fifth measure. Trills (tr) are marked above the final notes of the violin parts in measures 120 and 121.

122

C

A

vl1

vl2

a-vla

org

126

C

A

vl1

vl2

a-vla

org

Mit - tit crys -

*p: [iano]*

*tr*

*tr*

130

C

A

tal - lum su - am si - cut buc - cel - las:

Mit - tit crys -

vi1

vi2

a-vla

org

134

C

A

tal - lum su - am si - cut buc - cel - las: an - te fa - ci - em

an - te fa - ci - em

vi1

vi2

a-vla

org

138

C  
fri - go - ris e - jus quis, quis, quis sus - ti - ne -

A  
fri - go - ris e - jus quis, quis, quis sus - ti - ne -

vi1

vi2

a-vla

org

6 5 # 6 5 6 5 4 3

142

C  
-bit? an - te fa - ci - em fri - go - ris e - jus quis,

A  
-bit? an - te fa - ci - em fri - go - ris e - jus quis,

vi1

vi2

a-vla

org

146

C  
 quis, quis sus-ti - ne - bit? quis, quis, quis,

A  
 quis, quis sus-ti - ne - bit? quis, quis, quis,

vi1

vi2

a-vla

org

6  
5

150

C  
 quis, quis sus - ti - ne - bit? quis, quis, quis,

A  
 quis, quis sus - ti - ne - bit? quis, quis, quis,

vi1  
*tr*

vi2

a-vla

org

154

C

quis, quis sus - ti - - ne - bit?

A

quis, quis sus - ti - - ne - bit?

vl1

Da capo  
ad signum Finis

vl2

Da capo

a-vla

[Da capo]

org

158

C

A

vl1

tr

vl2

tr

a-vla

org

162

Musical score for measures 162-165. The score is in G major (one sharp) and 4/4 time. It features five staves: C (Cello), A (Alto), vl1 (Violin I), vl2 (Violin II), a-vla (Alto Viola), and org (Organ). Measures 162 and 163 show the C and A staves with whole rests. Measures 164 and 165 show the vl1 and vl2 staves with eighth-note patterns, the a-vla staff with a steady eighth-note accompaniment, and the org staff with a descending eighth-note line.

166

Musical score for measures 166-169. The score is in G major (one sharp) and 4/4 time. It features five staves: C (Cello), A (Alto), vl1 (Violin I), vl2 (Violin II), a-vla (Alto Viola), and org (Organ). Measures 166 and 167 show the C and A staves with whole rests. Measures 168 and 169 show the vl1 and vl2 staves with eighth-note patterns and trills (tr) on the final notes. The a-vla staff continues with its eighth-note accompaniment, and the org staff continues with its descending eighth-note line.

Musical score for measures 170-173. The score is in 3/4 time and D major. The instruments are C (Cello), A (Double Bass), vl1 (Violin I), vl2 (Violin II), a-vla (Viola), and org (Organ). Measures 170 and 171 contain rests for C and A. The organ part begins in measure 170 with a descending eighth-note pattern. The violin parts play eighth-note patterns. Measure 172 features a *p: [iano]* dynamic marking. Measure 173 concludes with *Finis* markings for both violin parts. A triplet of eighth notes is indicated in measure 173 for the violin I part.

# Lauda Jerusalem

## Emittet Verbum suum

174 *And:[ante]*

Canto  
E - mit - tet ver - - bum su - um, et li - que -

Alto  
E - mit - tet ver - - bum su - um, et li - que -

Tenore  
8 *[Adagio]* E - mit - tet ver - - bum su - um, et li - que -

Basso  
E - mit - tet ver - - bum su - um, et li - que -

*Tarde*

violino 1

violino 2

altoviola

organo

6

The musical score is for a SATB choir, violins (v1, v2), viola (a-vla), and organ (org). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: -fa - ci - et, et li - que - fa - ci - et e -

The organ part includes red fingerings: 6, 6, 6, 5, 5, 5, 4, 3.

The musical score is arranged in a system with the following parts from top to bottom: Soprano (C), Alto (A), Tenor (T), Bass (B), Violin I (vl 1), Violin II (vl 2), Alto Viola (a-vla), and Organ (org). The key signature is two sharps (F# and C#). The lyrics for the vocal parts are: Soprano and Alto: "-a: fla - bit, fla - bit spi - ri - tus"; Tenor: "-a: fla - bit spi - ri - tus"; Bass: "-a: fla - bit spi - ri - tus". The organ part provides a harmonic accompaniment with a steady bass line and chords.

Choral score for four voices (C, A, T, B) and instruments (v1, v2, a-vla, org). The music is in G major (one sharp) and 4/4 time. The lyrics are: e - jus, et flu - ent a - quae, et flu - ent.

Measures 186-189. The vocal parts (C, A, T, B) sing the lyrics: e - jus, et flu - ent a - quae, et flu - ent. The instrumental parts (v1, v2, a-vla, org) provide accompaniment. The organ part includes a red sharp symbol (#) and the number 6 in red.

8

C  
a - quae, et flu - ent a - quae, flu-ent a -

A  
a - quae, et flu - ent a - quae, flu-ent a -

T  
a - quae, et flu - ent a - quae, flu-ent a -

B  
a - quae, et flu - ent a - quae, flu-ent a -

v11

v12

a-vla

org

5  
4

5  
4

Detailed description: This is a page of a musical score for a SATB choir and instruments. The page is numbered 190 in the top left corner. The score is written in G major (one sharp) and 4/4 time. It consists of seven staves. The top four staves are for the vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). Each vocal part has a vocal line and a corresponding Latin lyric line. The lyrics are: 'a - quae, et flu - ent a - quae, flu-ent a -'. The number '8' is written below the Tenor staff in the first measure. The bottom three staves are for instruments: Violin 1 (v11), Violin 2 (v12), and Organ (org). The organ part includes red fingering numbers '5' and '4' under the first and last measures respectively. The organ staff ends with a double bar line and a repeat sign.

The musical score is arranged in a system with five vocal parts and three instrumental parts. The vocal parts are labeled C (Coprano), A (Alto), T (Tenor), and B (Bass), with an additional '8' below the Tenor part. The instrumental parts are labeled v11, v12, a-vla (alto flute), and org (organ). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics for the vocal parts are: -quae, et flu - ent a - quae, et flu - ent. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

8

C  
a - quae, et flu - ent a - quae, flu-ent a -

A  
a - quae, et flu - ent a - quae, flu-ent a -

T  
a - quae, et flu - ent a - quae, flu-ent a -

B  
a - quae, et flu - ent a - quae, flu-ent a -

v11

v12

a-vla

org

Detailed description: This is a page of a musical score, page 198. It features four vocal parts (C, A, T, B) and four instrumental parts (v11, v12, a-vla, org). The vocal parts have lyrics: 'a - quae, et flu - ent a - quae, flu-ent a -'. The instrumental parts consist of melodic lines with various rhythmic patterns. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts are in treble clef, while the instrumental parts are in various clefs (treble and bass).

202

Score for vocal and instrumental parts. The vocal parts (C, A, T, B) are in treble and bass clefs with a key signature of two sharps (F# and C#). The instrumental parts (vl1, vl2, a-vla, org) are in treble and bass clefs with the same key signature. The vocal parts have lyrics: "-quae." and "Qui an -". The instrumental parts include a "Solo" section for the organ. The organ part has red markings "6" and "5" above a sharp sign. The tempo is marked "[piano]".

C  
-quae.  
-quae.  
8  
-quae.  
-quae.  
Qui an -  
Qui an -

vl1  
vl2  
a-vla  
org  
6  
5  
Solo  
[piano]

8 -nun - ti - at ver - - bum su - - -um Ja - cob:  
-nun - ti - at ver - - bum su - - -um Ja - cob:

210

The musical score is arranged in a system with five staves. The top two staves are for Soprano (C) and Alto (A), both of which are empty. The third staff is for Tenor (T) and the fourth for Bass (B). The Tenor and Bass parts have lyrics: "jus - ti - ti - as et ju - di - ci - a su - a Is - ra - el,". The organ part (org) is on the bottom staff, with red numbers 6 and 5 above it in the second and third measures respectively. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The organ part begins with a whole note chord in the first measure, followed by rests in the second and third measures, and then a melodic line in the fourth measure.

8  
C  
A  
T  
B  
vi1  
vi2  
a-vla  
org

jus - ti - ti - as et ju - di - ci - a su - - a Is - - ra -  
jus - ti - ti - as et ju - di - ci - a su - - a Is - - ra -

5  
4

Detailed description: This is a page of a musical score, measures 214-217. The score is for a choir and instruments. The vocal parts are Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts are Violin 1 (vi1), Violin 2 (vi2), Viola (a-vla), and Organ (org). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'jus - ti - ti - as et ju - di - ci - a su - - a Is - - ra -'. The organ part has red markings '5', '4', and a red double bar line at the end of the fourth measure.

Musical score for measures 218-221. The score is written in G major (one sharp) and 4/4 time. The vocal parts (C, A, T, B) are mostly silent, with the Tenor and Bass parts having a vocal line starting in measure 218: "8 -el." The instrumental parts include Violin 1 (v1), Violin 2 (v2), Viola (a-vla), and Organ (org). The organ part features a red double sharp symbol (#) above a note in measure 220.

222

8  
Non fe - cit ta - li - ter om - ni na - ti -

6  
5

The image shows a musical score for measures 222-225. The score is written for voice (Soprano, Alto, Tenor, Bass) and instruments (Violin 1, Violin 2, Viola, Organ). The key signature is two sharps (F# and C#). The time signature is 4/4. The vocal line (Tenor) has the lyrics: "Non fe - cit ta - li - ter om - ni na - ti -". The organ part has red markings: a double sharp (##) above the second measure, another double sharp (##) above the fourth measure, and the numbers "6" and "5" above the fifth and sixth measures respectively.



8 -o - ni:

Non fe - cit ta - li - ter om - ni na - ti -

The musical score is set in the key of D major (two sharps) and 4/4 time. The vocal parts (C, A, T, B) are in treble clef, while the organ part is in bass clef. The lyrics are: "Non fe - cit ta - li - ter om - ni na - ti -". The organ part features a descending eighth-note pattern in the first measure of each system.

230

C

A

T  
8 et ju - di - ti - a su - - a non ma - ni - fe - sta - vit

B  
-o - ni: et ju - di - ti - a su - - a non

vl 1

vl 2

a-vla

org

Detailed description: This is a page of a musical score, measures 230-233. The score is in G major (one sharp) and 4/4 time. It features a vocal line with Soprano (C), Alto (A), Tenor (T), and Bass (B) parts. The lyrics are: "et ju - di - ti - a su - - a non ma - ni - fe - sta - vit" for the Tenor and "-o - ni: et ju - di - ti - a su - - a non" for the Bass. The instrumental parts include Violin 1 (vl 1), Violin 2 (vl 2), Alto Viola (a-vla), and Organ (org). The organ part provides a rhythmic accompaniment with eighth notes. The vocal parts have rests in measures 230 and 231, and enter in measure 232. The Tenor part has a fermata over the second measure of the phrase "su - - a".

234

C  
A  
T  
B  
v11  
v12  
a-vla  
org

8 e - is, non ma-ni - fe - sta - vit e - is, non ma-ni - fe -  
non ma - ni - fe - sta - vit e - is, non ma - ni - fe - sta - vit, non ma - ni - fe -

Detailed description: This is a page of a musical score, measures 234 through 237. The score is written for a choir and instruments. The vocal parts are Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violin 1 (v11), Violin 2 (v12), Viola (a-vla), and Organ (org). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "e - is, non ma-ni - fe - sta - vit e - is, non ma-ni - fe - non ma - ni - fe - sta - vit e - is, non ma - ni - fe - sta - vit, non ma - ni - fe -". The organ part provides a rhythmic accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

238

8 -sta - - vit e - -is.

-sta - - vit e - -is.

vi1

vi2

a-vla

org

Detailed description: This page of a musical score covers measures 238 to 242. The vocal parts (C, A, T, B) are in a soprano, alto, tenor, and bass voice, respectively. They sing the lyrics '-sta - - vit e - -is.' across measures 238 and 239. The instrumental parts include two violins (vi1, vi2), an alto viola (a-vla), and an organ (org). The organ part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The strings (violin and viola) play a melodic line starting in measure 240. The score is in a key with two sharps (F# and C#) and a common time signature.

# Lauda Jerusalem

## Gloria Patri

243

Canto  
*Tarde* Glo - ri - a Pa - tri et Fi - li - o,

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

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

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

*Adagio*

violino 1

violino 2

altoviola

*Adagio*

clarino 1

clarino 2

organo

6

246

et Spi - ri - tu - i, et Spi - ri - tu - i San -  
et Spi - ri - tu - i, et Spi - ri - tu - i San -  
8 et Spi - ri - tu - i, et Spi - ri - tu - i San -  
et Spi - ri - tu - i, et Spi - ri - tu - i San -

v11  
v12  
a-vla  
clno 1  
clno 2  
org

6

Detailed description: This is a page of a musical score, page 274, starting at measure 246. It features four vocal parts (C, A, T, B) and instrumental parts (v11, v12, a-vla, clno 1, clno 2, org). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts have lyrics: 'et Spi - ri - tu - i, et Spi - ri - tu - i San -'. The instrumental parts provide accompaniment. A red number '6' is written below the organ part in the second measure.

-cto. Si - cut e - rat in prin - ci - pi-o,

-cto. Si - cut e - rat in prin - ci - pi-o,

8 -cto. Si - cut e - rat in prin - ci - pi-o,

-cto. Si - cut e - rat in prin - ci - pi-o,

*[Allegro]*

*[Solo]*

Musical score for measures 253-256. The score includes vocal parts (C, A, T, B) and instrumental parts (v11, v12, a-vla, clno 1, clno 2, org). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are mostly silent, indicated by a '4' time signature and a '8' below the T part. The instrumental parts feature melodic lines and accompaniment. The organ part includes red fingerings: 8/6, 7/5, and 6/4.

257

Musical score for measures 257-260. The score is written for a vocal quartet (C, A, T, B) and a chamber orchestra (vln1, vln2, a-vla, clno1, clno2, org). The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts (C, A, T, B) are mostly silent, indicated by rests. The instrumental parts are active, with the violin parts (vln1, vln2) playing a melodic line, the viola (a-vla) playing a supporting line, and the organ (org) providing a bass line. The woodwinds (clno1, clno2) are also present but mostly silent.

Score for voices and instruments, page 261. The score includes parts for Soprano (C), Alto (A), Tenor (T), Bass (B), Violin 1 (vl 1), Violin 2 (vl 2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The lyrics are: "Si - cut e - rat in prin - ci - pi - o, et nunc, et". The organ part includes a small number '8' in the first measure.

sem - per, et in sae - cu - la sae - cu - lo - - rum. A - - -  
[sae - cu - lo - rum. A - men, a-]

sem - per, et in sae - cu - la sae - cu - lo - - rum. A - - -  
[sae - cu - lo - rum. A - men, a-]

8 sem - per, et in sae - cu - la sae - cu - lo - - rum. A - - -  
[sae - cu - lo - rum. A - men, a-]

sem - per, et in sae - cu - la sae - cu - lo - - rum. A - - -  
[sae - cu - lo - rum. A - men, a-]

tr

tr

tr

tr

org

269

C  
-men, a - - -men, a - - -men, a - - -men, a -

A  
-men, a - - -men a - - -men, a - men, a -

T  
8 -men, a - men, a - men, a - men, a -

B  
-men, a - - - -men, a - - - -men, a - - - -men, a -

v11

v12

a-vla

clno 1

clno 2

org

Score for page 273, featuring vocal parts (C, A, T, B), violins (v1, v2), viola (a-vla), clarinets (cno 1, cno 2), and organ (org). The lyrics are: -men, a - - -men, a - - -men, a - men, a -

277

C  
-men.

A  
-men.

T  
8  
-men.

B

vi1

vi2

vlna

cbs1

cbs2

ctb

Detailed description: This page of a musical score covers measures 277 to 280. It features a vocal ensemble with four parts: Contralto (C), Alto (A), Tenor (T), and Bass (B). Each vocal part has the syllable "-men." written below the notes. The instrumental ensemble includes Violin 1 (vi1), Violin 2 (vi2), Violoncello (vlna), Clarinet 1 (cbs1), Clarinet 2 (cbs2), and Contrabass (ctb). The vocal parts and the cbs1 and cbs2 parts have rests in measures 278 and 279. The instrumental parts (vi1, vi2, vlna, and ctb) play a rhythmic pattern of eighth and sixteenth notes throughout the measures. The score is written in a key signature of one sharp (F#) and a common time signature (C).

# Magnificat

*Adagio*

The musical score is arranged in a system with ten staves. The vocal parts are Canto, Alto, Tenore, and Basso. The instrumental parts are violin 1, violin 2, altoviola, clarino 1, clarino 2, and organo. The tempo is marked *Adagio*. The lyrics are: Ma - gni - fi - cat a - ni - ma me - a Do - mi -

Canto  
Ma - gni - fi - cat a - ni - ma me - a Do - mi -

Alto  
*Adagio* Ma - gni - fi - cat a - ni - ma me - a Do - mi -

Tenore  
8  
*Adagio* Ma - gni - fi - cat a - ni - ma me - a Do - mi -

Basso  
*Adagio* Ma - gni - fi - cat a - ni - ma me - a Do - mi -

violino 1

violino 2

altoviola  
*Adagio*

clarino 1

clarino 2

organo

4

C  
-num. Ma - gni - fi - cat a - ni - ma me - a

A  
-num. Ma - gni - fi - cat a - ni - ma me - a

T  
8 -num. Ma - gni - fi - cat a - ni - ma me - a

B  
-num. Ma - gni - fi - cat a - ni - ma me - a

vl1

vl2

a-vla

clno 1

clno 2

org

*Allegro*

7

Do - mi-num. Et ex-sul - ta - - - - - - -vit spi-ri-tus me-us.

*Alle:[gro]*

Do - mi-num. Et ex-sul - ta - - - - - - -vit spi-ri-tus me-us.

*Alle:[gro]*

8

Do - mi-num. Et ex-sul - ta - - - - - - -vit spi-ri-tus me-us.

*Alle:[gro]*

Do - mi-num. Et ex-sul - ta - - - - - - -vit spi-ri-tus me-us.

*tr Alle:[gro]*

*tr Alle:[gro]*

*tr Alle:[gro]*

*tr Alle:[gro]*

clno 1

clno 2

org

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features four vocal parts (C, A, T, B) and instrumental parts for Violin I and II, Viola, Clarinet I and II, and Organ. The music is in G major and 4/4 time. The tempo is marked 'Allegro'. The lyrics are 'Do - mi-num. Et ex-sul - ta - - - - - - -vit spi-ri-tus me-us.' The vocal parts have lyrics written below the notes. The instrumental parts have various markings, including 'tr' (trills) and 'Alle:[gro]' (Allegro). The organ part is in the bass clef. The page number '7' is in a box at the top left. The page number '285' is at the bottom center.

10

Score for vocal and instrumental parts. The vocal parts (C, A, T, B) are in the top system, and the instrumental parts (v1, v2, a-vla, clno 1, clno 2, org) are in the bottom system. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts enter in the third measure with the lyrics "et ex-sul -". The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes. A red "6" and "5" are written above the organ part in the second measure.

C  
A  
T  
B  
v1  
v2  
a-vla  
clno 1  
clno 2  
org

et ex-sul -  
et ex-sul -  
et ex-sul -  
Et ex-sul -

6  
5

13

Score for SATB choir and instruments. The vocal parts (C, A, T, B) have lyrics: -ta - - - - vit spi - ri - tus me - us, ex - sul - ta - - - - vit, ex - sul -

Instrument parts include:

- vi1 (Violin I)
- vi2 (Violin II)
- a-vla (Viola)
- clno 1 (Clarinet 1)
- clno 2 (Clarinet 2)
- org (Organ)

15

C  
- - - - - vit spi - ri-tus me-us in De - o sa - lu-ta-ri me - -

A  
ta - vit, ex-sul-ta - vit spi - ri-tus me-us in De - o sa - lu-ta-ri me - -

T  
8 - vit, ex-sul-ta - vit spi - ri-tus me-us in De - o sa - lu-ta-ri me -

B  
- - - - - vit spi - ri-tus me-us in De - o sa-lu - ta-ri me -

vl1

vl2

a-vla

clno 1

clno 2

org

tr

tr

# 6 6 5 5 # 4 #

This musical score page, numbered 18, features a vocal quartet and a chamber orchestra. The vocal parts are arranged in four staves: Soprano (C), Alto (A), Tenor (T), and Bass (B). Each vocal line begins with a whole note 'o,' followed by a rest for the remainder of the measure. The instrumental ensemble includes Violin I (v1), Violin II (v2), Viola (a-vla), Clarinet I (clno 1), Clarinet II (clno 2), and Organ (org). The instrumental parts are more active, with the violins and organ playing melodic lines, while the violas, clarinets, and organ provide harmonic support. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The page is divided into two measures by a vertical bar line.

20

Score for vocal and instrumental parts. The vocal parts (C, A, T, B) sing the lyrics "et ex - sul - ta -". The instrumental parts include Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The organ part includes a red marking "6 5" above a note.

Vocal parts (C, A, T, B) lyrics: et ex - sul - ta -

Instrumental parts: vl1, vl2, a-vla, clno 1, clno 2, org

Organ marking: 6 5

Score for SATB choir and instruments. The vocal parts (C, A, T, B) sing the lyrics: - vit spi - ri - tus me - us in De - o sa - lu - ta - ri, in. The instrumental parts include Violin 1 (vl1), Violin 2 (vl2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The score is in G major and 4/4 time.

De - o sa - lu - ta - ri, in De - o sa - lu - ta - ri me - - o.  
De - o sa - lu - ta - ri, in De - o sa - lu - ta - ri me - o.  
De - o sa - lu - ta - ri, in De - o sa - lu - ta - ri me - o.  
De - o sa - lu - ta - ri, in De - o sa - lu - ta - ri me - o.

8

*tr*

vl 1  
vl 2  
a-vla  
clno 1  
clno 2  
org

Detailed description: This is a page of a musical score, page 24. It features four vocal parts (C, A, T, B) and six instrumental parts (vl 1, vl 2, a-vla, clno 1, clno 2, org). The vocal parts are in a soprano, alto, tenor, and bass range, respectively. The lyrics are 'De - o sa - lu - ta - ri, in De - o sa - lu - ta - ri me - - o.' for the Soprano, 'De - o sa - lu - ta - ri, in De - o sa - lu - ta - ri me - o.' for the Alto, Tenor, and Bass. The instrumental parts include two violins, an alto flute, two clarinets, and an organ. The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The vocal parts have lyrics written below the notes. The instrumental parts have notes and rests written on the staves. There is a 'tr' (trill) marking above the first violin part in the third measure. A rehearsal mark '8' is placed at the beginning of the bass vocal line in the first measure.

27

Score for measures 27-30, featuring vocal parts (C, A, T, B), violins (vi 1, vi 2), viola (a-vla), clarinets (clno 1, clno 2), and organ (org). The score includes performance instructions such as *tr* and *clno 1, 2 - tacet*. Red fingerings (6, 5) are indicated for the organ part.

# Magnificat

## Quia respexit - Et misericordia

30

Canto

Alto *Andante*

Tenore *Adagio*

Basso *Adagio*

violino 1

violino 2 *[Andante]*

altoviola

organo *[Solo]*

34

C

A

T

B

vl1

vl2

a-vla

org

38

The musical score consists of two systems. The first system contains four vocal staves labeled C, A, T, and B. Each staff has a treble clef and a key signature of one sharp (F#). The vocal parts are mostly silent, indicated by horizontal lines. The second system contains four instrumental staves: two violin parts (vi1 and vi2), an alto viola (a-vla), and an organ (org). The violin parts feature intricate sixteenth-note passages with triplets and trills. The alto viola and organ parts provide a rhythmic accompaniment with eighth-note patterns. The organ part includes a triplet in the second measure. Dynamic markings include *p: [iano]* in the second measure of the violin parts and a *tr* (trill) in the first measure of the first violin part.

42

C

A

T

B

8

*Solo*

Qui - a res - pe - xit hu -

tr

*f*

*p*

v11

v12

a-vla

org

Detailed description: This is a page of a musical score, page 42. It features a vocal solo section for the Alto (A) voice. The vocal line begins in measure 42 with a rest, followed by a melodic phrase in measure 43: "Qui - a res - pe - xit hu -". The word "Solo" is written above the vocal line in measure 43. The vocal line continues with a melodic phrase in measure 44. The vocal line ends with a rest in measure 45. The instrumental parts include Clarinet (C), Trumpet (T), Bass (B), Violin 1 (v11), Violin 2 (v12), Alto Viola (a-vla), and Organ (org). The Clarinet, Trumpet, and Bass parts have rests in measures 42-45. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes with a trill (tr) in measure 42. The Alto Viola part plays a melodic line in measure 42. The Organ part plays a melodic line in measure 42. The dynamic markings *f* (forte) and *p* (piano) are present in the violin parts. The key signature is one sharp (F#) and the time signature is 8/8.

46

46

C

A

T

B

8

mi - - li - ta - tem an - ci - lae su - ae.

v11

v12

a-vla

org

Detailed description: This is a page of a musical score, page 298, starting at measure 46. The score is arranged in a system with five staves. The top four staves are for voices: Soprano (C), Alto (A), Tenor (T), and Bass (B). The Alto part has lyrics: "mi - - li - ta - tem an - ci - lae su - ae." The Tenor part has a "8" written below it. The bottom staff is for Organ (org). The instrumentation includes Violin 1 (v11), Violin 2 (v12), and Viola (a-vla). The music is in a key with two sharps (F# and C#) and a common time signature. The vocal parts are mostly rests, with the Alto part having a melodic line. The instrumental parts have rhythmic patterns.

C

A  
ec - ce e - nim ex hoc be - a - tam me

T  
8

B

v11

v12

a-vla

org  
6  
5  
4 #



o - mnes ge - ne - ra - ti - o -

o - mnes ge - ne - ra - ti - o -

o - mnes ge - ne - ra - ti - o -

o - mnes ge - ne - ra - ti - o -

7 #

5  
4 #

The musical score is for a choral and instrumental ensemble. It features four vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violin I (vi1), Violin II (vi2), Alto Viola (a-vla), and Organ (org). The score is in the key of D major (one sharp) and 4/4 time. The vocal parts enter on measure 58 with the lyrics 'o - mnes ge - ne - ra - ti - o -'. The instrumental parts provide accompaniment, with the organ part featuring a red '7 #' and the a-vla part featuring a '5 4 #'.

The musical score is arranged in two systems. The first system contains four vocal staves: C (Soprano), A (Alto), T (Tenor), and B (Bass). Each vocal line begins with a whole note followed by a fermata, with the syllable "-nes." written below. The second system contains three instrumental staves: Violin 1 (v1), Violin 2 (v2), and Viola (a-vla), all in treble clef, and Organ (org) in bass clef. The organ part is marked "Solo". The instrumental parts feature melodic lines with various rhythmic values and articulation marks.

66

Musical score for measures 66-69. The score is divided into two systems. The first system contains four vocal staves: C (Soprano), A (Alto), T (Tenor), and B (Bass). Each vocal staff has a treble clef and a key signature of one sharp (F#). The vocal parts are mostly silent, indicated by horizontal lines. The second system contains four instrumental staves: v11 (Violin I), v12 (Violin II), a-vla (Viola), and org (Organ). The instrumental parts are active, with various rhythmic patterns and melodic lines. The organ part includes a measure with a fermata and a dynamic marking of 4 #.

70

*Solo*

8

C  
A  
T  
B

Qui - a res - pe - xit hu -

v11  
v12  
a-vla  
org

*p:[iano]*  
*pia:[no]*

Detailed description: This is a musical score for a vocal solo. The vocal part is written for four voices: Soprano (C), Alto (A), Tenor (T), and Bass (B). The lyrics are "Qui - a res - pe - xit hu -". The piano accompaniment includes Violin I (v11), Violin II (v12), Viola (a-vla), and Organ (org). The score is in G major (one sharp) and 4/4 time. The organ part has a '8' written below it, indicating an 8-foot stop. The piano part features dynamic markings *p:[iano]* and *pia:[no]*. The vocal part begins in the third measure with the lyrics.

74

mi - - li - ta - tem an - cil - lae su - ae,

8

v11

v12

a-vla

org

Detailed description: This is a page of a musical score, page 74. It features a vocal line (C) with lyrics: "mi - - li - ta - tem an - cil - lae su - ae,". The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are spread across four measures. Below the vocal line are staves for Alto (A), Tenor (T), and Bass (B), all of which contain rests. Below the vocal staves are staves for instruments: Violin 1 (v11), Violin 2 (v12), Alto Viola (a-vla), and Organ (org). The violin parts have melodic lines, the alto viola has a rhythmic accompaniment, and the organ has a bass line. The organ part is in bass clef. The entire score is in a common time signature.

78

ec - ce e - nim ex hoc be - a - tam me

C  
A  
T  
B  
v1  
v2  
a-vla  
org

Detailed description: This is a page of a musical score, page 78. It features a vocal line with lyrics and four instrumental parts. The vocal line (C) is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "ec - ce e - nim ex hoc be - a - tam me". The instrumental parts are: A (Alto), T (Tenor), B (Bass), v1 (Violin I), v2 (Violin II), a-vla (Alto Viola), and org (Organ). The organ part is in bass clef. The score is divided into four measures. The vocal line has notes corresponding to the lyrics. The instrumental parts provide accompaniment. The organ part has a steady bass line.

di - - cent o - mnes, o - mnes, o - mnes, o - mnes, o - mnes, o - mnes,

8

v11

v12

a-vla

org

*Tutti*

6 4 6 4

Detailed description: This is a page of a musical score, page 82. It features a vocal quartet (C, A, T, B) and instrumental parts for two violins (v11, v12), an alto flute (a-vla), and an organ (org). The vocal parts have lyrics: 'di - - cent o - mnes, o - mnes, o - mnes, o - mnes, o - mnes, o - mnes,'. The instrumental parts include triplets and a 'Tutti' section for the organ with fingering numbers 6 and 4. The score is written in treble and bass clefs with a key signature of one sharp (F#).

8

C  
A  
T  
B

o - mnes ge - ne - ra - ti - o -  
o - mnes ge - ne - ra - ti - o -  
o - mnes ge - ne - ra - ti - o -  
o - mnes ge - ne - ra - ti - o -

v11  
v12

a-vla

org

7

tr

Detailed description: This is a page of a musical score, page 86. It features four vocal parts (C, A, T, B) and instrumental parts (v11, v12, a-vla, org). The vocal parts are in a soprano, alto, tenor, and bass clef, respectively, with a key signature of one sharp (F#). The lyrics are 'o - mnes ge - ne - ra - ti - o -'. The instrumental parts include two violin parts (v11, v12) with triplets and a trill (tr) in the second measure, an alto flute (a-vla), and an organ (org) part with a 7th chord indicated in the first measure.

nes, o - mnes, o - mnes ge - ne - ra - ti - o -

nes, o - mnes, o - mnes ge - ne - ra - ti - o -

8 nes, o - mnes, o - mnes ge - ne - ra - ti - o -

nes, o - mnes, o - mnes ge - ne - ra - ti - o -

v1

v2 *tr*

a-vla

org 6 6 #

Detailed description: This is a page of a musical score, page 90. It features a vocal quartet (C, A, T, B) and instrumental parts for two violins (v1, v2), an alto flute (a-vla), and an organ (org). The vocal parts are in G major and sing the lyrics 'nes, o - mnes, o - mnes ge - ne - ra - ti - o -'. The organ part includes figured bass notation: '6', '6', and '#'. A trill (tr) is marked in the second violin part. The score is divided into four measures.

This musical score is for a vocal quartet and instrumental ensemble. It consists of the following parts:

- C (Contralto):** Treble clef, G major key signature. Lyrics: "-nes."
- A (Alto):** Treble clef, G major key signature. Lyrics: "-nes."
- T (Tenor):** Treble clef, G major key signature. Lyrics: "-nes."
- B (Bass):** Bass clef, G major key signature. Lyrics: "-nes."
- vi1 (Violin I):** Treble clef, G major key signature. Features triplet patterns.
- vi2 (Violin II):** Treble clef, G major key signature. Features triplet patterns.
- a-vla (Alto Viola):** Treble clef, G major key signature. Features a steady eighth-note accompaniment.
- org (Organ):** Bass clef, G major key signature. Features a steady eighth-note accompaniment.

The score is set in 4/4 time and G major. The vocal parts have lyrics "-nes." in each measure. The instrumental parts feature various rhythmic patterns, including triplets and eighth-note accompaniment.

98

Musical score for measures 98-101. The score includes vocal parts (C, A, T, B) and instrumental parts (vl1, vl2, a-vla, org). The key signature is one sharp (F#) and the time signature is 7/8. The vocal parts are mostly silent, indicated by a 'z' (zastriženo) symbol. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes. The organ part (org) has a red double bar line in measure 100 and a red '6' in measure 101.

C

A

T

B

8

*Solo*

Qui - a fe - cit mi - - hi

v11

v12

a-vla

org

6

Detailed description: This is a page of a musical score, page 102. It features a vocal line and several instrumental parts. The vocal line is for a Tenor (T) and includes the lyrics "Qui - a fe - cit mi - - hi". The word "Solo" is written above the vocal line in the second measure. The instrumental parts include C (Cello), A (Alto), B (Bass), v11 (Violin 1), v12 (Violin 2), a-vla (Alto Viola), and org (Organ). The organ part has a red "6" above it in the third measure. The score is in a key with two sharps (F# and C#) and a common time signature. The vocal line starts with a rest in the first measure, then begins in the second measure. The instrumental parts have various rhythmic patterns and rests throughout the four measures.

8 ma-gna, qui po - - - tens est: et san - ctum

et san - ctum

et san - ctum

et san - ctum

et san - ctum

et san - ctum

6  
5

org

The musical score is for page 106 and consists of seven staves. The vocal parts (C, A, T, B) are in the top four staves, with lyrics: 'ma-gna, qui po - - - tens est: et san - ctum'. The instrumental parts include two violins (v1, v2), an alto viola (a-vla), and an organ (org). The organ part has red numbers '6' and '5' above it. The score includes various musical notations such as rests, notes, and triplets.

no - men, et san - ctum, san - ctum no -

no - men, et san - ctum, san - ctum no -

no - men, et san - ctum, san - ctum no -

no - men, et san - ctum, no - - -

v1

v2

a-vla

org

The musical score consists of eight staves. The top four staves are for voices: C (Coprano), A (Alto), T (Tenor), and B (Bass). Each voice part has the lyrics "-men e - jus," written below the notes. The bottom four staves are for instruments: vl1 (Violin I), vl2 (Violin II), a-vla (Alto Viola), and org (Organ). The organ part features a prominent descending scale in the bass register. The score is in a key with one sharp (F#) and a common time signature (C). The music is divided into three measures, with a double bar line at the end of the third measure.

Adagio

116

The musical score is for a vocal ensemble and instruments. It features four vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Tarde et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-". The instrumental parts include Violin 1 (vi1), Violin 2 (vi2), Viola (a-vla), and Organ (org). The organ part includes figured bass notation: 6, 6 3, 4, 6 7, 6 5 b 3. The tempo is marked "Adagio".

The musical score is arranged in a system with seven staves. The top four staves are for the vocal parts: Soprano (C), Alto (A), Tenor (T), and Bass (B). The bottom three staves are for instruments: Violin 1 (v1), Violin 2 (v2), and Organ (org). The organ part includes a red number '6' and a red flat symbol 'b'.

**Vocal Parts:**  
C: -es ti - men - ti - bus e - um, ti - men - ti - bus  
A: -es ti - men - ti - bus e - um, ti - men - ti - bus  
T: 8 -es ti - men - ti - bus e - um, ti - men - ti - bus  
B: -es ti - men - ti - bus e - um, ti - men - ti - bus

**Instrumental Parts:**  
v1: Treble clef, melodic line with slurs.  
v2: Treble clef, melodic line with slurs.  
a-vla: Treble clef, melodic line with slurs.  
org: Bass clef, accompaniment with a sharp sign (#) and a red flat sign (b).

This musical score page contains measures 121, 122, and 123. The vocal parts (C, A, T, B) all sing the word "e - - - um." in a long note. The instrumental parts include two violins (v1, v2), an alto flute (a-vla), and an organ (org). The organ part features a melodic line in the first two measures. The score concludes with a double bar line and a 3/4 time signature.

# Magnificat

## Fecit potentiam - Esurientes

123

Basso

violino 1 *Vivace [Allegro]*

violino 2 *Vivace*

altoviola

clarino 1

clarino 2

organo *Vivace*

The musical score is for measures 123-126. It features a Bassoon part with whole rests. The Violin I part is marked *Vivace [Allegro]* and plays a rhythmic pattern of eighth notes. The Violin II part is marked *Vivace* and plays a similar eighth-note pattern. The Viola part plays a melodic line. The Clarinet I and II parts play a melodic line. The Organ part is marked *Vivace* and plays a rhythmic pattern of eighth notes.

Musical score for measures 127-130. The score includes parts for Bass (B), Violin 1 (vl1), Violin 2 (vl2), Alto Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The key signature is two sharps (F# and C#). The bass line (B) is mostly silent. The violin parts (vl1, vl2) play a rhythmic pattern of eighth notes. The alto viola (a-vla) plays a melodic line with trills. The clarinet parts (clno 1, clno 2) play a rhythmic pattern of eighth notes with trills. The organ (org) plays a melodic line with eighth notes.

131

Fe - cit po - ten - ti - am in

*tr*

*tr*

*Finis*

*3*

org

The musical score consists of six staves. The top staff is for Bass (B), the next two for Violins (v1, v2), then Viola (a-vla), Clarinets (clno 1, clno 2), and Organ (org). The key signature has two sharps (F# and C#). The vocal line begins in measure 131 with the lyrics 'Fe - cit po - ten - ti - am in'. The instrumental parts include various rhythmic patterns, trills (tr), and a triplet (3) in the clarinet parts. The word 'Finis' is written above the organ staff in measure 134.

135

bra - chi - o su - o,

*tr*

*tr*

*tr*

clno 1

clno 2

org

Detailed description: This page of a musical score covers measures 135 to 138. The vocal line (B) begins with the lyrics 'bra - chi - o su - o,'. The instrumental parts include a bassoon (B), two violins (v1, v2), a viola (a-vla), two clarinets (clno 1, clno 2), and an organ (org). The key signature is two sharps (F# and C#). The organ part features a prominent descending eighth-note pattern in the right hand. Trills are marked with 'tr' above notes in the violin and organ parts.

139

B  
Fe - cit po - ten - ti - am in bra - chi - o su - o, in

v11  
*p: [iano]*

v12  
*p: [iano]*

a-vla

clno 1

clno 2

org

Detailed description: This page of a musical score, numbered 139, contains a vocal line and instrumental accompaniment. The vocal line (B) is in bass clef with a key signature of two sharps (F# and C#). The lyrics are "Fe - cit po - ten - ti - am in bra - chi - o su - o, in". The instrumental parts include two violins (v11 and v12), a viola (a-vla), two cellos (clno 1 and clno 2), and an organ (org). The violins and viola parts feature a melodic line in the first measure, followed by rests and then a final note in the fourth measure. The cellos and organ parts provide harmonic support with sustained notes and rhythmic patterns. The organ part is in bass clef and follows the vocal line's rhythm. The score is written in a standard musical notation style with a common time signature.

143

B  
bra-chi - -o su - o, dis - per - - sit, dis - per - - sit, dis -

v1

v2

a-vla

clno 1

clno 2

org  
5 6 5# 6

147

per - - sit su - per - bos men-te cor - - dis su - i, men-te

org: # 2 4 5 6 3 4 #

151

cor - dis su - i, men-te cor - - - -

6 # 6 # 3 6 #  
4 4

155

The musical score consists of six staves. The top staff is for Bassoon (B) in bass clef, with lyrics "-or-dis su - i,". The next three staves are for Violins (v1, v2) and Viola (a-vla) in treble clef, all in the key of D major. The bottom two staves are for Clarinet 1 (clno 1) and Clarinet 2 (clno 2) in treble clef, and Organ (org) in bass clef. The organ part features a red sharp symbol (#) above the first measure. The score is divided into three measures. The first measure shows the vocal line and the beginning of the instrumental accompaniment. The second measure continues the accompaniment. The third measure shows the vocal line ending with a fermata and the instrumental accompaniment concluding with a final chord.

Musical score for measures 158-161. The score is written for a full orchestra and organ. The key signature is one sharp (F#) and the time signature is 4/4. The parts are:

- B** (Bassoon): Rests in all four measures.
- vl1** (Violin 1): Melodic line with eighth and sixteenth notes, including a trill in measure 160.
- vl2** (Violin 2): Similar melodic line to vl1, with a trill in measure 160.
- a-vla** (Viola): Melodic line with eighth and sixteenth notes, including a trill in measure 160.
- clno 1** (Clarinet 1): Rhythmic accompaniment of eighth notes, with a trill in measure 160.
- clno 2** (Clarinet 2): Rhythmic accompaniment of eighth notes, with a trill in measure 160.
- org** (Organ): Melodic line with eighth and sixteenth notes, including a trill in measure 160.

A trill (*tr*) is indicated above the notes in measures 160 and 161 for the violin, viola, and organ parts.

162

B

v11

v12

a-vla

clno 1

clno 2

org

De -

*tr*

*tr*

*tr*

*tr*

Detailed description: This page of a musical score covers measures 162 to 165. The key signature is one sharp (F#) and the time signature is 4/4. The instruments are arranged in a grand staff with the following parts: Bassoon (B), Violin 1 (v11), Violin 2 (v12), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The bassoon part is mostly silent, with a few notes in the final measure. The violin and viola parts play a rhythmic pattern of eighth notes, with trills in the final measure. The clarinet parts play a similar rhythmic pattern, also with trills in the final measure. The organ part provides a harmonic accompaniment with a melodic line in the right hand and a bass line in the left hand. The word "De -" is written above the final measure, indicating the start of a vocal line.

166

po - su - it po - ten - tes de se - de, po - ten - tes de

*p: [iano]*

clno 1

clno 2

org

5  
4 #

*Pian: [o]*

6  
4 #

Detailed description: This is a page of a musical score, page 166. It features a vocal line in bass clef at the top, with lyrics 'po - su - it po - ten - tes de se - de, po - ten - tes de'. The vocal line is marked with a piano dynamic *p: [iano]*. Below the vocal line are three staves for woodwinds: v11 (violin 1), v12 (violin 2), and a-vla (alto flute), all in treble clef. The next two staves are for clarinets: clno 1 and clno 2, also in treble clef. The bottom staff is for the organ (org) in bass clef. The organ part includes fingering numbers 5 and 4 with a sharp sign, and 6 and 4 with a sharp sign, and is marked with *Pian: [o]*. The score is in a key signature of two sharps (F# and C#).

170

se - de, et e - - xal - ta -

6 4 5 3

174

The musical score consists of seven staves. The top staff is a Bass clef (B) with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, and a vocal line with a long note 'a' and a dashed line. The next three staves (v1, v2, a-vla) are Treble clefs with the same key signature, containing harmonic accompaniment with various note values and rests. The two staves below (clno 1, clno 2) are Treble clefs and are mostly empty, with some rests. The bottom staff is a Bass clef (org) with the same key signature, containing a rhythmic accompaniment with eighth and sixteenth notes.



182

les, et ex - al - ta - vit

B

v11

v12

a-vla

clno 1

clno 2

org

Detailed description: This page of a musical score contains measures 182 through 185. The vocal line (B) begins with a rest in measure 182, followed by the lyrics 'les, et ex - al - ta - vit' across measures 183, 184, and 185. The instrumental parts include two violins (v11, v12), an alto viola (a-vla), two cellos (clno 1, clno 2), and an organ (org). The key signature is D major (two sharps) and the time signature is 4/4. The organ part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The string parts provide harmonic support with various rhythmic figures.

186

hu - mi-les, hu - mi-les, hu - mi-les, et e-xal -

B

v11

v12

a-vla

clno 1

clno 2

org

Detailed description: This page of a musical score covers measures 186 to 189. The vocal line (B) is in the bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "hu - mi-les, hu - mi-les, hu - mi-les, et e-xal -". The instrumental accompaniment includes two violins (v11, v12), an alto flute (a-vla), two clarinets (clno 1, clno 2), and an organ (org). The violins and organ play active parts, while the alto flute and clarinets are mostly silent, indicated by rests.

190

Score for measures 190-193. The vocal line (B) has lyrics: - a - - - - vit hu - mi - les. The instrumental parts include Violin 1 (v11), Violin 2 (v12), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org).

Measure 190: Bass clef, key signature of two sharps (F# and C#). The vocal line begins with a half note 'a' followed by a quarter rest, then a quarter note 'vit'. The instrumental parts provide accompaniment.

Measure 191: Continuation of the vocal line and instrumental accompaniment.

Measure 192: Continuation of the vocal line and instrumental accompaniment.

Measure 193: Continuation of the vocal line and instrumental accompaniment, ending with a half note 'les'.

B

hu - mi - les.  
*Da capo ad Signum*  
*Finis*

v11

*Da Capo*

v12

*Da Capo*

a-vla

clno 1

clno 2

org

Musical score for measures 198-201. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- B (Bassoon):** Rests in all four measures.
- v1 (Violin 1):** Melodic line with eighth-note patterns and sixteenth-note runs.
- v2 (Violin 2):** Similar melodic line to v1, often in parallel motion.
- a-vla (Alto Viola):** Melodic line with eighth-note patterns.
- clno 1 (Clarinet 1):** Features trills (tr) on the second and fourth measures.
- clno 2 (Clarinet 2):** Features trills (tr) on the second and fourth measures.
- org (Organ):** Provides a rhythmic accompaniment with eighth-note patterns.

202

Musical score for measures 202-205. The score is written for a full orchestra and organ. The key signature is one sharp (F#) and the time signature is 4/4. The parts are:

- B** (Bassoon): Rests in all measures.
- v1** (Violin 1): Rapid sixteenth-note runs in measures 202-203, followed by a trill (*tr*) in measure 204, and a whole note chord in measure 205.
- v2** (Violin 2): Similar to v1, with a trill (*tr*) in measure 204.
- a-vla** (Alto Viola): Steady eighth-note accompaniment throughout.
- clno 1** (Clarinet 1): Steady eighth-note accompaniment, with a triplet of eighth notes in measure 204.
- clno 2** (Clarinet 2): Steady eighth-note accompaniment.
- org** (Organ): Steady eighth-note accompaniment.

The score concludes in measure 205 with a *Finis* marking above the alto viola part.

C

A

T  
8 E - su - ri - en - tes im - ple - vit bo - nis, et di - vi - tes di - mi - sit in -

B

*Esurientes*

vl 1

vl 2

*Esurientes*

a-vla

clno 1

clno 2

*Esurientes*

6 4 6 6 #  
2 5

org

209

C

A

T  
8 -a- - - - - nes, et di-vi-tes di- mi - sit in -

B

vi1

vi2

a-vla

clno 1

clno 2

org

C  
Su-sce-pit Is - ra-el, pu - e-rum su-um, re-cor-da-

A  
Su-sce-pit Is - ra-el, pu - e-rum su-um

T  
8 -a - nes. Su-sce-pit Is - ra-el, pu - e-rum su-um

B  
Su-sce-pit Is - ra-el, pu - e-rum su-um re - cor -

v1

v2

a-vla

cno 1

cno 2

org

*Tutti*

C  
-a - - - - - tus mi - se - ri - cor - di - ae su - ae, si - cut lo -

A  
re - cor - da - tus mi - se - ri - cor - di - ae su - ae, si - cut lo -

T  
8  
re - cor - da - tus mi - se - ri - cor - di - ae su - ae, si - cut lo -

B  
da - - - - - tus mi - se - ri - cor - di - ae su - ae, si - cut lo -

vl1

vl2

a-vla

clno 1

clno 2

org  
4 2 6 6 b7

C  
-cu-tus est ad pa-tres nos - tros, A - bra-ham et se - mi-ni e - jus in sae - cu - la.

A  
-cu-tus est ad pa-tres nos - tros, A - bra-ham et se - mi-ni e - jus in sae - cu - la.

T  
8  
-cu-tus est ad pa-tres nos - tros, A - bra-ham et se - mi-ni e - jus in sae - cu - la.

B  
-cu-tus est ad pa-tres nos - tros, A - bra-ham et se - mi-ni e - jus in sae - cu - la.

vl1

vl2

a-vla

clno 1

clno 2

*Gloria*

6 5 5 4 #

org

[T, B - Tacet]  
[clno 1, 2 - Tacet]

# Magnificat Gloria Patri

222

Canto

Alto

violino 1

*Adagio*

violino 2

*Andante*

altoviola

*[Solo Andante]*

organo

225

C

A

v11

v12

a-vla

org

7

6 5  
4 3

tr

tr

3

3

228

C

A

v11

v12

a-vla

org

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

*p;[iano]*

6

6

231

C  
Glo - ri-a Pa- - tri, et Fi- li - o, et Spi-ri- tu- i, Spi - ri- tu - i, Spi-ri-tu-i San-

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

vi1

vi2

a-vla

org

234

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

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

vi1

vi2

a-vla

org

237

C

A

vi1

vi2

a-vla

org

Glo - ri-a Pa- - -tri, et

*tr*

*tr*

*p;[iano]*

240

C

A

vi1

vi2

a-vla

org

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

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

243

C  
Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto, Spi -

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

v11

v12

a-vla

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

246

C  
-ri - tu - i, Spi - ri - tu - i, glo - ri - a et Spi - ri - tu - i San - cto.

A  
-ri - tu - i, Spi - ri - tu - i, glo - ri - a et Spi - ri - tu - i San - cto.

v11  
*Da Capo ad Signum Finis*

v12  
*Da Capo*

a-vla  
*[Da capo]*

org

250

C

A

vi1

vi2

a-vla

org

253

C

A

vi1

vi2

a-vla

org

C

A

T

B

[Allegro]

Si - cut e - rat in prin - ci - pi-o, et nunc et

Si - cut e - rat in prin - ci - pi-o, et nunc, et nunc et sem-per, et in sae-cu-la sae-cu -

[Allegro]

vl1

vl2

a-vla

[Allegro]

clno 1

clno 2

org

Score for SATB choir and instruments. The score is in G major (one sharp) and 4/4 time. The vocal parts are Soprano (C), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violin I (vl1), Violin II (vl2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The lyrics are: "Si - cut e - rat in prin - ci - pi - o, et nunc et sem - per, et in sae - cu - la sae - cu - lo - rum. A - - - men." The organ part features a sequence of notes with fingerings 3, 6, and 6.

C sem-per, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae - cu - lo-rum, et in sae - cu - la  
 A - lo - rum. A - men. Et in sae - cu - la  
 T 8 Et in sae-cu-la-sae - cu - lo-rum, et in sae - cu - la  
 B Si - cut e - rat in prin - ci - pi-o, et nunc, et nunc et sem-per, et in sae - cu - la  
 v11  
 v12  
 a-vla  
 clno 1  
 clno 2  
 org

The musical score is arranged in a system with the following parts from top to bottom: Soprano (C), Alto (A), Tenor (T), Bass (B), Violin I (vl1), Violin II (vl2), Viola (a-vla), Clarinet 1 (clno 1), Clarinet 2 (clno 2), and Organ (org). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: "sac - cu - lo - rum. A - - - men." The organ part features a melodic line with trills and grace notes. The violin and viola parts have trills marked with "tr".

C  
A  
T  
B  
v11  
v12  
a-vla  
clno 1  
clno 2  
org

Si - cut e-rat in prin -  
Si - cut  
Si - cut  
Si - cut  
Si - cut

Detailed description: This is a page of a musical score, page 268. It features a vocal quartet (C, A, T, B) and an instrumental ensemble (v11, v12, a-vla, clno 1, clno 2, org). The vocal parts have lyrics: "Si - cut e-rat in prin -", "Si - cut", "Si - cut", and "Si - cut". The instrumental parts include two violins (v11, v12), a viola (a-vla), two clarinets (clno 1, clno 2), and an organ (org). The score is written in a key with two sharps (F# and C#) and a common time signature. The vocal parts are in treble clef, while the organ part is in bass clef. The instrumental parts are in various clefs: violins and viola in treble, and organ in bass.

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

A  
e - rat in prin-ci - pi-o, et nunc et sem - per, et in sae - cu-la sae - cu - lo-rum.

T  
e - rat in prin-ci- pi- o, et nunc et sem- per, et in sae - cu-la sae - cu - lo-rum.

B  
e - rat in prin-ci- pi- o, et nunc et sem- per, et in sae - cu-la sae - cu - lo-rum.

vl1

vl2

a-vla

clno 1

clno 2

org

C  
 A - men. Et in sae - cu-la sae - cu - lo-rum. A - men,

A  
 A - men. Et in sae - cu-la sae - cu - lo-rum. A - men.

T  
 8 A - men. Et in sae - cu-la sae - cu - lo-rum. A - men.

B  
 A - men. Et in sae - cu-la sae - cu - lo-rum. A - men.

vl1  
 vl2  
 a-vla  
 clno 1  
 clno 2  
 org

This page contains a musical score for a choral and instrumental ensemble. The vocal parts (C, A, T, B) are in the upper section, with lyrics: "A - men. Et in sae - cu-la sae - cu - lo-rum. A - men." The instrumental parts include two violins (vl1, vl2), an alto flute (a-vla), two clarinets (clno 1, clno 2), and an organ (org). The score is written in a key signature of two sharps (D major) and a common time signature. The vocal parts are in treble clef, while the organ part is in bass clef. The instrumental parts are in treble clef, except for the organ part. The score is divided into four measures.

C  
a - men, a - a - a -

A  
a - men, a - a - a -

T  
8  
a - men, a - a - a -

B  
a - men, a - a - a -

vl1

vl2

a-vla

clno 1

clno 2

org

C  
-a - men, a - men, a - men.

A  
-a - men, a - men, a - men.

T  
8 -a - men, a - men, a - men.

B  
-a - men, a - men, a - men.

vl1  
3

vl2  
3

a-vla

clno 1  
tr

clno 2

org

*Laus Deo Sit  
Semper*

# Leopold Pych, *Vesperae de Beata Virgine Maria*

## TEKST

### DOMINE AD ADJUVANDUM

[*Deus, in adiutorium meum intende.*]

Dómine, ad adiuvándum me festína.

Glória Patri, et Fílio, \* et Spirítui Sancto.

Sicut erat in princípío, et nunc et semper, \* et in sæcula sæculórum. Amen.

[*CELEBRANS: Boże, wejrzyj ku wspomózeniu memu.*]

Panie, póspiesz ku ratunkowi memu.

Chwała Ojcu i Synowi, \* i Duchowi Świątemu.

Jak była na początku, teraz i zawsze, \* i na wieki wieków. Amen.

### DIXIT DOMINUS

#### Ps 110 (109)

Dixit Dóminus Dómino meo: \* Sede a dextris meis,

Donec ponam inimícos tuos, \* scabéllum pedum tuórum.

Virgam virtútis tuæ emittet Dóminus ex Sion: \* domináre in médio inimicórum tuórum.

Tecum princípium in die virtútis tuæ in splendóribus sanctórum: \* ex útero ante lucíferum génuí te.

Iurávit Dóminus, et non poenitébit eum: \* Tu es sacérdos in ætérnum secúndum órđinem Melchisedech.

Dóminus a dextris tuis, \* confrégit in die iræ suæ reges.

Iudicábit in natió nibus, implébit ruínas: \* conquassábit cápita in terra multórum.

De torrén te in via bibet: \* proptérea exaltábit caput.

Glória Patri, et Fílio, \* et Spirítui Sancto.

Sicut erat in princípío, et nunc et semper, \* et in sæcula sæculórum. Amen.

#### Ps 110 (109), 1-5. 7

Rzekł Pan do Pana mego: \* "Siądź po mojej prawicy,  
aż uczynię Twych wrogów \* podnózkim stóp Twoich".

Pan rozciągnie moc Twego berła ze Syjonu; \* panuj wśród swych nieprzyjaciół!

Przy Tobie panowanie w dniu Twego triumfu: †

W blasku świętości \* z łona jutrzeńki zrodziłem Cię jak rosę.

Pan przysiągł i tego nie odwoła: \* "Tyś jest kapłanem na wieki na wzór Melchizedeka".

Pan jest po Twojej prawicy, \* zetrze królów w dzień swego gniewu.

On po drodze pić będzie z potoku, \* dlatego głowę podniesie.

Chwała Ojcu i Synowi, \* i Duchowi Świątemu.

Jak była na początku, teraz i zawsze, \* i na wieki wieków. Amen.

## LAUDATE PUERI DOMINUM

### Ps 113 (112)

Laudáte, púeri, Dóminum: \* laudáte nomen Dómini.  
Sit nomen Dómini benedíctum, \* ex hoc nunc, et usque in sæculum.  
A solis ortu usque ad occásum, \* laudábile nomen Dómini.  
Excélsus super omnes gentes Dóminus, \* et super cælos glória eius.  
Quis sicut Dóminus, Deus noster, qui in altis hábitat, \* et humília réspicit in cælo et in terra?  
Súscitans a terra ínopem, \* et de stércore érigens páuperem:  
Ut cóllocet eum cum princípibus, \* cum princípibus pópuli sui.  
Qui habitáre facit stérilem in domo, \* matrem filiórum lætántem.  
Glória Patri, et Fílio, \* et Spirítui Sancto.  
Sicut erat in princípio, et nunc et semper, \* et in sæcula sæculórum. Amen.

### Ps 113 (112)

Chwalcie, słudzy Pańscy, \* chwalcie imię Pana.  
Niech imię Pana będzie błogosławione, \* teraz i na wieki.  
Od wschodu aż do zachodu słońca \* niech będzie pochwalone imię Pana.  
Pan jest wywyższony ponad wszystkie ludy, \* ponad niebiosa sięga Jego chwała.  
Kto jest jak nasz Pan Bóg, który mieszka w górze \* i w dół spogląda na niebo i na ziemię?  
Podnosi z prochu nędzarza \* i dźwiga z gnoju ubogiego,  
By go posadzić wśród książąt, \* wśród książąt swojego ludu.  
Tej, co była niepłodna, każe mieszkać w domu \* jako matce cieszącej się dziećmi.  
Chwała Ojcu i Synowi, \* i Duchowi Świętemu.  
Jak była na początku, teraz i zawsze, \* i na wieki wieków. Amen.

## LAETATUS SUM

### Ps 122 (121)

Lætátus sum in his, quæ dicta sunt mihi: \* In domum Dómini íbimus.  
Stantes erant pedes nostri, \* in átriis tuis, Ierúsalem.  
Ierúsalem, quæ ædificátur ut civitas: \* cuius participátio eius in idípsum.  
Illuc enim ascendérunt tribus, tribus Dómini: \* testimónium Israël ad confiténdum nómini Dómini.  
Quia illic sedérunt sedes in iudício, \* sedes super domum David.  
Rogáte quæ ad pacem sunt Ierúsalem: \* et abundántia diligéntibus te:  
Fiat pax in virtúte tua: \* et abundántia in túrribus tuis.  
Propter fratres meos, et próximos meos, \* loquébar pacem de te:  
Propter domum Dómini, Dei nostri, \* quæsívi bona tibi.  
Glória Patri, et Fílio, \* et Spirítui Sancto.  
Sicut erat in princípio, et nunc et semper, \* et in sæcula sæculórum. Amen.

### Ps 122 (121)

Ucieszyłem się, gdy mi powiedziano: \* "Pójdziemy do domu Pana".  
Już stoją nasze stopy \* w twoich bramach, Jeruzalem.  
Jeruzalem, wzniesione jak miasto \* gęsto i ściśle zabudowane.  
Do niego wstępują pokolenia, pokolenia Pańskie, †  
aby zgodnie z prawem Izraela \* wielbić imię Pana.  
Tam ustawiono trony sędziowskie, \* trony domu Dawida.

Proście o pokój dla Jeruzalem: \* Niech żyją w pokoju, którzy cię miłują.  
Niech pokój panuje w twych murach, \* a pomyślność w twoich pałacach.  
Ze względu na moich braci i przyjaciół \* będę wołał: "Pokój z tobą!"  
Ze względu na dom Pana, Boga naszego, \* modłę się o dobro dla ciebie.  
Chwała Ojcu i Synowi, \* i Duchowi Świętemu.  
Jak była na początku, teraz i zawsze, \* i na wieki wieków. Amen.

## NISI DOMINUS

### Ps 127 (126)

Nisi Dóminus ædificáverit domum, \* in vanum laboravérunt qui ædificant eam.  
Nisi Dóminus custodíerit civitátem, \* frustra vígilat qui custódit eam.  
Vanum est vobis ante lucem súrgere: \* súrgite postquam sedéritis, qui manducátis panem dolóris.  
Cum déderit diléctis suis somnum: \* ecce heréditas Dómini filii: merces, fructus ventris.  
Sicut sagíttæ in manu poténtis: \* ita filii excussórum.  
Beátus vir, qui implévit desidérium suum ex ipsis: \* non confundétur cum loquétur inimícis suis in porta.  
Glória Patri, et Fílio, \* et Spirítui Sancto.  
Sicut erat in princípío, et nunc et semper, \* et in sæcula sæculórum. Amen.

### Ps 127 (126)

Jeżeli domu Pan nie zbuduje, \* na próżno się trują, którzy go wznoszą.  
Jeżeli miasta Pan nie strzeże, \* daremnie czuwają strażę.  
Daremne jest wasze wstawanie przed świtem \* i przesiadywanie do późna w nocy.  
Chleb spozywacie zapracowany ciężko, \* a Pan i we śnie darzy swych umiłowanych.  
Oto synowie są darem Pańskim, \* a owoc łona nagrodą.  
Jak strzały w rękę wojownika, \* tak synowie zrodzeni w młodości.  
Szczęśliwy człowiek, \* który nimi napełnił swój kołczan.  
Nie zawstydy się, gdy będzie się spierał \* ze swymi nieprzyjaciółmi w sądzie.  
Chwała Ojcu i Synowi, \* i Duchowi Świętemu.  
Jak była na początku, teraz i zawsze, \* i na wieki wieków. Amen.

## LAUDA JERUSALEM

### Ps 147, 12-20 [Ps 147 B (147)]

Lauda, Ierúsalem, Dóminus: \* lauda Deum tuum, Sion.  
Quóniam confortávit seras portárum tuárum: \* benedíxit filiis tuis in te.  
Qui pósuit fines tuos pacem: \* et ádipe fruménti sátiat te.  
Qui emíttit elóquium suum terræ: \* velóciter currit sermo eius.  
Qui dat nivem sicut lanam: \* nébulam sicut cínerem spargit.  
Míttit crystállum suam sicut buccéllas: \* ante fáciem frígoris eius quis sustinébit?  
Emíttet verbum suum, et liquefáciat ea: \* flabit spíritus eius, et fluent aquæ.  
Qui annúnciat verbum suum Iacob: \* iustítias, et iudícia sua Israël.  
Non fecit táliter omni natióni: \* et iudícia sua non manifestávit eis.  
Glória Patri, et Fílio, \* et Spirítui Sancto.  
Sicut erat in princípío, et nunc et semper, \* et in sæcula sæculórum. Amen.

**Ps 147 B**

Chwal, Jeruzalem, Pana, \* wysławiaj twego Boga, Syjonie!  
Umacnia bowiem zawory bram twoich \* i błogosławi synom twoim w tobie.  
Zapewnia pokój twoim granicom \* i wyborną pszenicą ciebie darzy.  
Zsyła na ziemię swoje polecenia, \* a szybko mknie Jego słowo.  
On prószy śniegiem jak wełną \* i szron jak popiół rozsypuje.  
On grad rozrzuca jak okruchy chleba, \* od Jego mrozu ścinają się wody.  
Posyła słowo, i lód topnieje, \* powieje wiatrem, i rzeki płyną.  
Oznajmił swoje słowo Jakubowi, \* Izraelowi ustawy swe i wyroki.  
Nie uczynił tego dla innych narodów, \* nie oznajmił im swoich wyroków.  
Chwała Ojcu i Synowi, \* i Duchowi Świętemu.  
Jak była na początku, teraz i zawsze, \* i na wieki wieków. Amen.

**MAGNIFICAT****Luc 1, 46-55**

Magnificat \* ánima mea Dóminum,  
et exsultávit spíritus meus: \* in Deo salutári meo.  
Quia respéxit humilitátem ancíllæ suæ, \* ecce enim ex hoc beátam me dicent omnes  
generatiónes.  
Quia fecit mihi magna, qui potens est: \* et sanctum nomen eius,  
et misericórdia eius a progénie in progénies \* tíméntibus eum.  
Fecit poténtiam in bráchio suo, \* dispérsit supérbos mente cordis sui,  
depósuit poténtes de sede, \* et exaltávit húmiles,  
esuriéntes implévit bonis, \* et dívites dimísit inánes.  
Suscépit Israel, púerum suum, \* recordátus misericórdiæ suæ,  
sicut locútus est ad patres nostros, \* Abraham et sémini eius in sæcula.  
Glória Patri, et Fílio, \* et Spirítui Sancto.  
Sicut erat in princípío, et nunc et semper, \* et in sæcula sæculórum. Amen.

**Łk 1, 46-55**

Wielbi dusza moja Pana \* i raduje się duch mój w Bogu, Zbawicielu moim.  
Bo wejrzał na uniżenie swojej Służebnicy. \* Oto bowiem odtąd błogosławić mnie będą  
wszystkie pokolenia.  
Gdyż wielkie rzeczy uczynił mi Wszechmocny, \* a Jego imię jest święte.  
Jego miłosierdzie z pokolenia na pokolenie \* nad tymi, którzy się Go boją.  
Okazał moc swego ramienia, \* rozproszył pyszniących się zamysłami serc swoich.  
Strącił władców z tronu, \* a wywyższył pokornych.  
Głodnych nasycił dobrami, \* a bogatych z niczym odprawił.  
Ujął się za swoim sługą, Izraelem, \* pomny na swe miłosierdzie,  
Jak obiecał naszym ojcom, \* Abrahamowi i jego potomstwu na wieki.  
Chwała Ojcu i Synowi, \* i Duchowi Świętemu.  
Jak była na początku, teraz i zawsze, \* i na wieki wieków. Amen.

Tłumaczenia psalmów wg *Liturgia Godzin*, t. 1, Pallottinum, Poznań 2006.

## KOMENTARZ REWIZYJNY

Rękopis proveniencji Podoliniec: SK-MO, sygn. H-421.

[k. tyt.:] *Vesperae in D* | *Auth. Leopoldo Pych*

Brak karty tytułowej rękopisu. W komentarzu na oznaczenie źródła będzie użyta sygnatura: H-421.

Rękopis proveniencji Mogiła – Kraków: PL-MO, sygn. 890.

[k. tyt.:] *Vesperae* | *B: V: M: a Voc:* | *Canto, Alto* | *Tenore, Basso* | *Violino Primo* | *Violino Secundo* | *Clarino primo* | *Clarino Secundo* | *Et* | *Organo Ann: 1760*

W komentarzu na oznaczenie źródła będzie użyta sygnatura: Mc 890

Rękopis z Diecezjalnej Biblioteki w Sandomierzu: PL-SA, sygn. 161/A IV 11.

[k. tyt.:] *VESPERAE* | *De* | *Beata V. MARIA* | *à Vocibus* | *Canto* | *Alto* | *Tenore* | *Basso* | *Violino Imo* | *Violino 2do* | *Clarino Imo* | *Clarino 2do* | *et Organo*

W komentarzu na oznaczenie źródła będzie użyta skrócona sygnatura: 161/A

Partyturę sporządzano przede wszystkim na podstawie rękopisu z Podolińca. Dlatego jest to wersja z partią altówki, której nie ma w pozostałych źródłach. Notację muzyczną zachowano tak jak w rękopisie (ligatury, ozdobniki). Tekst łaciński nieszpórów zapisano według współczesnej pisowni i interpunkcji.

W komentarzu rewizyjnym wyróżniono braki oraz błędy kopisty, które zawiera rękopis z Podolińca (sygn. H-421). Pomocą w ustaleniu prawidłowej wersji były pozostałe głosy oraz rękopisy z Sandomierza i z Mogiły.

W poszczególnych częściach porównano trzy rękopisy. Podano wersje znacznie się różniące. W przeciwnym wypadku wybrano wersje z Podolińca. W komentarzu opisano różnice.

Cyfry basso continuo zapisano na podstawie dwóch rękopisów. Cyfry z rps H-421 są w kolorze czarnym, a z rps 161/A w kolorze czerwonym. W rps Mc 890 ocyfrowanie występuje w szczątkowej formie – zapisane wyjątkowo jako uzupełnienie braków dwóch pozostałych rękopisów. Cyfry bc są zapisane tak, jak w rękopisach i mogą być błędne. W kilku przypadkach poprawiono lub opuszczono nieczytelny zapis. Korekta ocyfrowania może nastąpić w wyniku praktyki wykonawczej.

Autorska propozycja podstawienia tekstu pod nutami oraz uzupełnienia brakujących nut w rękopisie występuje w nawiasie [ ]. Łuki linią przerywaną pochodzą od sporządzającego partyturę. Oznaczenia tempa, dynamiki i in. kursywą w nawiasie [ ] pochodzą z innych rękopisów niż rps H-421. Znaki chromatyczne w nawiasie ( ) zostały dodane przez autora opracowania.

W częściach *da capo* partia instrumentalna została przepisana w całości (dla przejrzystości kompozycji), choć *signum Finis* pozostawiono w tych miejscach, gdzie został oznaczony w rękopisie.

Skróty nazw głosów, sigla bibliotek (archiwów) wg standartów RISM.

Obsada: C solo, A solo, T solo, B solo, CATB, vl 1, 2, a-vla obligato, clno 1, 2 ex D, org (bc)

## DOMINE AD ADJUVANDUM

Tutti, D-dur, Alla breve, t. 1-60

Nieszpory rozpoczynają się od wezwania *Deus in adjutorium meum intende*, które intonował celebrans. Dlatego zespół rozpoczynał następny wers *Domine ad adjuvandum me festina*.

t. 9-12 – problem z podpisaniem tekstu *ad adjuvandum me festina*

t. 45-46 – problem z podpisaniem tekstu *et semper*

t. 52-59 – problem z podpisaniem tekstu *Amen*

### Canto

Nietypowy klucz „C” błędnie zapisany na 2 linii.

t. 7 – 4 miara: słabo czytelna nuta, prawdopodobnie jest to  $e^2$

### Alto

Błędnie zapisany klucz altowy „C” na czwartej linii, powinien być na trzeciej.

t. 28-29 – zbędny łuk przedłużający nutę  $fis^1$

### Tenore

Klucz tenorowy „C” błędnie zapisany na 3 linii, powinien być na czwartej.

t. 6 – niewyraźny znak nad nutą  $e$

t. 18 – jest  $g$ , powinno być  $gis$

t. 45 – 4 miara: jest  $d^2$ , powinno być  $e^2$

t. 48 – 2 miara: jest  $fis^2$ , powinno być  $g^2$

t. 52-29 – problem z podłożeniem tekstu.

### violino 1

t. 22 – niewyraźny znak nad  $h^2$

t. 24 – niewyraźny znak nad  $d^2$

t. 50 – nieczytelny znak nad  $e^2$

t. 57 – nieczytelny znak nad  $cis^2$

### violino 2

t. 50 – nieczytelny znak nad  $cis^2$

t. 13 – 1 miara: jest  $fis^1$ , powinno być  $d^1$

### clarino 1 ex D

t. 22 – nieczytelny znak nad pauzą całotaktową

t. 24 – nieczytelny znak nad  $f^2$

t. 50 – nieczytelny znak nad  $d^2$

t. 57 – nieczytelny znak nad  $d^2$

### organo

t. 28 – jest  $a$  powinno być  $ais$  tak jak w gł. Basso

t. 54 – 4 miara: jest  $g$ , powinno być  $gis$

## DIXIT DOMINUS DOMINO MEO Ps 110 (109)

*Dixit Dominus* – Tutti, C solo, B solo, D-dur, 4/4, t. 1-81

*De torrente in via bibet* – B solo, vl 1, 2, a-vla, org, D-dur, 3/8, t. 82-179

*Gloria Patri* – C solo, vl 1, 2, a-vla, org, G-dur, 4/4, t. 180-205

*Sicut erat* – Tutti, D-dur, 4/4, t. 206-231

### *Dixit Dominus* (t. 1-81)

#### **Canto**

t. 55 – 1 miara: jest  $a^1$ - $a^1$ , powinno być  $ais^1$ - $ais^1$

#### **Alto**

t. 29 – 4 miara błędnie  $fis^1$ - $g^1$ , powinno być  $gis^1$ - $gis^1$

t. 33 – 4 miara brak jednej nuty  $g^1$

t. 70 – 2 miara: jest  $g^1$ , powinno być  $a^1$

#### **Tenore**

t. 11-12 – brak drugiej połowy t. 11 i pierwszej połowy t. 12

t. 30 – rps H-421: błąd wartości rytmicznych, rekonstrukcja na podstawie Mc 890 i 161/A

t. 31 – rekonstrukcja wg rękopisów Mc 890 i 161/A

t. 31-35 – w rps H-421 niewyraźny zapis tekstu

t. 35 – występują różnice zapisów w poszczególnych rękopisach

t. 36 i nn – w rps Mc 890 jest 14 taktów pauzy w pozostałych 15 taktów pauzy

t. 51-57 – rps H-421 niewyraźna kopia, rekonstrukcja na podstawie pozostałych rękopisów

t. 70 – 2 miara jest  $g^1$ , powinno być  $a^1$

#### **Basso**

t. 11 – 3 miara:  $d^1$  jest ósemka, powinna być ćwierćnuta

t. 12 – 4 miara:  $d^1$  jest ósemka, powinna być ćwierćnuta

t. 25 – 4 miara: prawdopodobnie jest przednutka  $a$

t. 31 – 4 miara: jest  $d$ , powinno być  $dis$

t. 35 – 2 miara:  $e$  jest szesnastka, powinna być ósemka

t. 70 – rkps Mc inskrypcja *Allegro*

t. 75 – 3 miara: jest  $d$ - $g$ - $g$ , powinno być  $d$ - $fis$ - $fis$

#### **violino 1**

t. 13 – 4 miara: jest  $d^2$ - $cis^2$ - $h^1$ , powinno być  $cis^2$ - $h^1$ - $a^1$

t. 24 – więcej zdobników w porównaniu do dwóch rps

t. 43 – 4 miara jest  $d^1$ - $d^1$ , powinno być  $d^1$ - $e^1$

t. 50 – występują różnice w zapisie rytmu pomiędzy vl 1 i vl 2 grających unisono

t. 51 – 1 miara: brak przednutki  $e^2$ ; 2 miara: tryl nad  $cis^2$

t. 57 – 1 miara: powinien być dźwięk  $a$  tak jak we wszystkich głosach instrumentalnych (może być również  $ais$ )

t. 58 – 1 miara: powinien być dźwięk  $ais$  tak jak we wszystkich głosach instrumentalnych

t. 62 – 3 miara: są dwie ósemki, powinna być ósemka z kropką i szesnastka, tak jak w pozostałych głosach

t. 66 – 4 miara: jest  $d^3$ , może być  $e^3$

t. 67 – 2 miara: jest  $d^2$ , powinno być  $cis^2$

## **violino 2**

- t. 24 – 4 miara: brak pauzy ćwierćnotowej, pozostałe rps posiadają
- t. 32 – w rps H-421 błędny zapis i podział z następnym taktem; rekonstrukcja na podstawie pozostałych rps; w rps 161/A na drugą miarę nad dźwiękiem  $dis^1$  jest tryl
- t. 36 – pierwsza nuta  $cis^2$  – ósemka: w rps H-421 jest tryl, w rps 161/A jest przednutka krótka  $d^2$
- t. 37 – 1 miara: jest  $a^1$ , powinno być  $h^1$
- t. 37 – 4 miara: dźwięk  $h^1$ : w rps 161/A jest tryl.
- t. 41-42 – 2 i 4 miara: jest ósemka, powinna być ćwierćnuta (tak jak w pozostałych rękopisach)
- t. 43 – 4 miara jest  $cis^1-d^1$ , powinno być  $d^1-e^1$
- t. 45 – ostatnia miara: jest dwa razy  $a$  powinno być  $ais-h$
- t. 48 – ostatnia miara: jest  $a$ , powinno być  $ais$
- t. 50 – różnice rytmiczne pomiędzy vl 1 i vl 2 grających unisono; druga miara: jest  $cis^2$ , powinno być  $c^2$
- t. 50-51 – niewielkie różnice rytmiczne i dźwiękowe w zapisie pomiędzy poszczególnymi rękopisami
- t. 52 – 4 miara: w rękopisie powtórzono figurę melodyczno-rytmiczną z 3 miary, powinno być tak jak w gł. A, gdyż vl 2 zdwaja tę partię, również powinno być tak jak w pozostałych rękopisach
- t. 57 – 1 miara: powinien być dźwięk  $a$ , tak jak we wszystkich głosach instrumentalnych (może być również  $ais$ )
- t. 58 – 1 miara: powinien być dźwięk  $ais$ , tak jak we wszystkich głosach instrumentalnych
- t. 61 – 3 i 4 miara: zamiast 4 szesnastek powinny być 4 ósemki, ostatnia nuta: zamiast  $h^1$  powinno być  $cis^2$  (poprawnie jest w rps Mc 890).
- t. 67 – 2 miara: powinno być  $fis^2-e^2$
- t. 70 – 2 miara: nieczytelny tekst, powinno być  $a^1$

## **altoviola**

- t. 14 – 3 miara: jest  $d^2$ , powinno być  $a^1$  lub  $e^2$
- t. 29 – 4 miara: jest  $ais^1$ , powinno być  $gis^1$
- t. 57 – 1 miara: jest  $ais$ , powinien być dźwięk  $a$  tak jak we wszystkich głosach instrumentalnych (może być również  $ais$ )
- t. 58 – 1 miara: powinien być dźwięk  $ais$  we wszystkich głosach instrumentalnych
- t. 60 – 2 miara: najpierw jest pauza półnotowa, a na końcu ósemkowa; powinno być odwrotnie
- t. 61 – 2 miara: niewyraźny krzyżyk przed  $a^1$ , powinno być  $ais^1$
- t. 78 – 2 miara: jest  $e^1$ , powinno być  $fis^1$

## **clarino 1 ex D**

- t. 12 – 1 miara: jest  $e^2$ , powinno być  $d^2$

## **clarino 2 ex D**

- t. 73 – 3 i 4 miara: jest  $c^2$ , powinno być  $d^2$
- t. 75 – 4 miara: jest  $e^1$ , powinno być  $d^1$
- t. 77 – 2 miara: jest  $c^2$ , powinno być  $d^2$

## **organo (bc)**

- t. 57 – 1 miara: powinien być dźwięk *a* tak jak we wszystkich głosach instrumentalnych (może być również *ais*)
- t. 58 – 1 miara: jest *d*, powinno być *cis*; powinien być dźwięk *ais* tak jak we wszystkich głosach instrumentalnych

*De torrente in via bibet* (t. 82 – 179)

**Basso**

t. 119 – tego taktu brakuje w rps H-421; cały takt wypełnia dźwięk *fis*

**violino 1**

- t. 96 – 2 miara: niewyraźby zapis, powinno być *cis*<sup>1</sup>
- t. 99 – 2 miara: niewyraźby zapis, powinno być *h*<sup>1</sup>
- t. 107 – 1 miara: ósemka *fis*<sup>1</sup>, w partii vl 2 jest ćwierćnuta *fis*<sup>1</sup>
- t. 127 – 3 miara: jest *dis*<sup>1</sup>, powinno być *d*<sup>1</sup>; 2-3 miara: w vl 1 występuje rytm punktowany, a w vl 2 szesnastki
- t. 111 – 1 miara: ósemka *a*<sup>1</sup>; w vl 2 jest ćwierćnuta *a*<sup>1</sup>
- t. 114 – 1 miara: ósemka *e*<sup>2</sup>; w vl 2 jest ćwierćnuta *cis*<sup>2</sup>
- t. 134-135 – partie vl 1 i vl 2 grają unisono, występują różnice linii melodycznej w partiach skrzypiec

**violino 2**

- t. 107 – 1 miara: jest ćwierćnuta *fis*<sup>1</sup>; w vl 1 jest ósemka *fis*<sup>1</sup>
- t. 111 – 1 miara: jest ćwierćnuta *a*<sup>1</sup>; w vl 1 jest ósemka *a*<sup>1</sup>
- t. 114 – 1 miara: jest ćwierćnuta *cis*<sup>2</sup>; w vl 1 jest ósemka *e*<sup>2</sup>
- t. 134-135 – partie vl 1 i vl 2 grają unisono, różnice melodyczne w partiach skrzypiec

**organo**

- t. 100 – brak napisu *Finis*, partia organów jest podana w całości *da capo al segno*
- t. 177 – brak tego taktu w rps H-421

*Gloria Patri* (t. 180-205)

**Canto**



- t. 187 – 2 miara: w rps H-421 i 161/A jest ósemka i dwie szesnastki; w rps Mc 890 są dwie szesnastki i ósemka
- t. 188 – 1 miara: są dwie szesnastki, powinny być dwie ósemki (w takcie brak wartości jednej ósemki); w rps jest *e*<sup>2</sup>-*fis*<sup>2</sup>, lepiej będzie brziało: *d*<sup>2</sup>-*e*<sup>2</sup>
- t. 196 – 1 miara: różnice w wartościach rytmicznych C i vl1 (partie unisono); 3 miara: jest *fis*<sup>2</sup>, powinno być *g*<sup>2</sup>, tak jak w vl 1
- t. 197 – 3 miara: jest *fis*<sup>2</sup>, powinno być *g*<sup>2</sup>


**violino 1**

W rps Mc 890 partia vl 1 nieznacznie się różni od rps H-421.

- t. 183 – 3 miara: vl 1 i vl 2 grają w tercjach równoległych, poprawiono poprzestawiane wartości rytmiczne – jest ósemka i dwie szesnastki, powinny być dwie szesnastki i ósemka
- t. 196 – 1 miara: różnice w wartościach rytmicznych C i vl1 (partie unisono); 3 miara: jest *g*<sup>2</sup>, a w C jest *fis*<sup>2</sup>; 4 miara: jest *d*<sup>2</sup>-*a*<sup>1</sup>, w pozostałych rps jest *d*<sup>2</sup>-*c*<sup>2</sup>

**violino 2**

- t. 183 – 3 miara: vl 1 i vl 2 grają w tercjach równoległych, poprawiono poprzesławiane wartości rytmiczne – jest ósemka i dwie szesnastki, powinny być dwie szesnastki i ósemka
- t. 184 – 1 i 3 miara: jest ósemka z kropką i dwie trzydziestodwójki; mniej skomplikowany rytm jest w rps Mc 890: dwie szesnastki i ósemka
- t. 188 – 1 i 3 miara: poprzesławiane wartości – jest , powinno być 

t. 193 – 1 miara: jest , powinna być triola szesnastkowa

t. 195 – 4 miara: jest  $c^2$ , powinno być  $h^1$

t. 200 – 1-2 miara: przyjęto wersję z rps Mc 890

#### **altoviola**

t. 185 – 4 miara: jest  $g^1-e^1$ , powinno być  $g^1-d^1$

t. 191 – 4 miara: ostatnia ósemka jest  $c^1$ , powinno być  $h$

#### **organo (bc)**

t. 183 – 2 miara: jest  $d$ , powinno być  $c$

t. 190 – 4 miara:

t. 191 – 4 miara: jest  $a$  powinno być  $g$

#### *Sicut erat* (t. 206-231)

#### **Canto**

t. 210 – 2 miara: jest , lepiej będzie 

t. 224 – 4 miara: jest  $cis^2$ , powinno być  $d^2$

t. 228-231 – tekst podpisano na podstawie rps Mc 890

t. 230 – 4 miara: brakuje  $e^2$

t. 211 – 3 miara: jest  $g^1-e^1-fis^1$ , powinno być:  $g^1-fis^1-g^1$  (tak jest w rps Mc 890 i 161/A)

#### **Tenore**

t. 208 – 4 miara: jest ósemka, powinna być ćwierćnuta

t. 222 – 4 miara: ostatnia nuta jest ósemka, powinna być szesnastka

t. 213-216 – tekst podpisano w oparciu o rps 161/A

#### **Basso**

t. 224 – 4 miara: jest  $g-g$ , powinno być  $fis-fis$

t. 207-208 – wersja tekstu podłożonego pod dźwięki w nawiasie pochodzi z rps 161/A

t. 213 – tekst podpisany wg rps Mc 890

t. 221 – 3 miara: jest  $cis^1-d^1$  (ósemki), powinno być  $cis^1-d^1-cis^1-h$  (szesnastki), tak jak w głosie organo oraz w rps Mc 890

t. 222 – 1 miara: pomiędzy ósemkami  $cis^1-h$  powinna być ligatura

#### **violino 2**

t. 217 – błędny zapis, powinno być tak jak w vl 1

t. 219 – 3 miara: są trzy szesnastki i pauza, powinna być triola szesnastkowa (jak w vl 1)

t. 231 – 1 miara: jest trójdźwięk na ćwierćnucie  $d^1-a^1-fis^2$ , powinno być tak jak w vl 1 (skrzypce grają unisono)

#### **altoviola**

t. 210 – 4 miara: jest  $cis^2$ , powinno być  $d^2$



#### **clarino 1**

t. 215 – 1 miara: jest  $e^2$ , powinno być  $d^2$

#### **clarino 2**

t. 206-211 – podano 7 pauz całotaktowych, powinno być 6

#### **organo (bc)**

t. 207 – przestawione wartości rytmiczne: jest , powinno być 

t. 208 – 1 miara: wyższy głos zapisano błędnie  $d^1-d^1$ , powinno być  $cis^1-cis^1$

### **LAUDATE PUERI DOMINUM PS 113 (112)**

C solo, A solo, T solo, B solo, CATB, vl 1, 2, a-vla, org, G-dur, 3/8, t. 1-253

#### **Canto**

t. 22 – wersja z ujednoliconym rytmem spójnym vl 1 i vl 2 (rytm lombardzki)

t. 27 – 3 miara: jedna szesnastka  $e^2$  jest za dużo (błędny zapis); mogłyby być 2 trzydziestodwójki  $e^2-d^2$  albo triola szesnastkowa  $f^2-e^2-d^2$

t. 31 – 2 miara: błędnie szesnastka, powinna być ósemka

t. 43 – 3 miara: jest  $c^2$ , powinno być  $cis^2$

t. 47 – 3 miara: jest  $c^2$ , powinno być  $cis^2$

t. 91 – 2 miara: jest  $g^2$ , powinno być  $a^2$

t. 98 – brak krzyżyka przed  $c^2$ , powinno być  $cis^2$

t. 149 – brak krzyżyka przed  $d^2$ , powinno być  $dis^2$

t. 179 – rytm lombardzki, w rps 161/A jest rytm punktowany odwrotnie (długa-krótką), w rps Mc 890 są równe wartości

t. 204 – 2 i 3 miara: tutaj rytm lombardzki, w pozostałych rękopisach równe szesnastki

t. 215 – 2 i 3 miara: tutaj rytm lombardzki, w rps 161/A rytm punktowany długa-krótką, w Mc 890 ósemka i cztery równe szesnastki

t. 225 – oznaczenie *Alle[gro]* w rps Mc 890

t. 236-237 – brak dwóch taktów, które są powtórzeniem t. 234-236. Podobny błąd w rps 161/A; ten brak znajduje potwierdzenie w porównaniu z pozostałymi głosami w rps H-421, które posiadające te dwa takty

t. 234-241 – tekst podstawiono na podstawie rps Mc 890

t. 238 – 3 miara: jest  $h^1$ , powinno być  $c^2$

#### **Alto**

t. 1-39 – Błędnie zapisano 37 taktów pauzy, powinno być 39

t. 45 – jest  $c^2$ , powinno być  $cis^2$


t. 46-48 – tekst podpisano wg rps Mc 890

t. 130 – 1 miara: brak krzyżyka, jest  $c^1$ , powinno być  $cis^1$

t. 136 – 2 miara: jest  $fis^1$  (pozostawiono), lepiej brzmi z  $e^1$  zamiast  $fis^1$

t. 163 – problem z podłożeniem tekstu

t. 218-219 – tekst podpisano wg rps Mc 890 i 161/A

t. 219 – w rps są równe ósemki, rytm powinien być tak jak w pozostałych głosach: 

t. 224-225 – tekst podpisano wg rps Mc 890 i 161/A

t. 234-241 – tekst podpisano na podstawie rps Mc 890

t. 248 – jest ósemka, powinna być ćwierćnuta

### **Tenore**

t. 1-39 – błędnie zapisano 40 taktów pauzy, powinno być 39

t. 47-50 – tekst podpisano wg rps 161/A

t. 48-49 – brak krzyżyka, jest  $c^2$ , powinno być  $cis^2$

t. 66 – brak krzyżyka, jest  $a^1$ , powinno być  $ais^1$

t. 150-152 – tekst podpisano wg rps Mc 890 i 161/A

t. 218-225 – tekst podpisano wg rps 161/A

t. 229-241 – tekst podpisano wg rps 161/A

t. 245-246 – dwie możliwości podstawienia tekstu; w każdym rękopisie nie ma dokładnie podpisanego tekstu.

t. 248 – ostatnia nuta posiada wartość ósemki, powinna być ćwierćnuta (poprawiono)

### **Basso** (zapisano z dwoma krzyżykami przy kluczu)

t. 32-35 – tekst podstawiony wg rps Mc 890

t. 44 – ostatnia nuta brak krzyżyka, jest  $g$ , powinno być  $gis$

t. 46 – pomiędzy głosem B i org: różnice wartości rytmicznych

t. 104 – brak krzyżyka, jest  $G$ , powinno być  $Gis$

t. 107 – jest  $d^1-cis^1$ , jest to jeden takt za dużo, zamiast tego taktu powinien nastąpić t. 108 z dźwiękami  $d^1-g$ , podobnie jak w org; w pozostałych głosach liczba taktów się zgadza; również pozostałe rękopisy nie odnotowują tego taktu tylko następstwo dźwięków  $d^1-g$

t. 108 – nieczytelna nuta w rękopisie (wytarta), powinno być  $a$  tak jak w pozostałych rps i w głosie org

t. 185 – brak krzyżyka i błąd w notacji, jest  $c^1-h$ , powinno być  $cis^1-a$

t. 189-199 – brakujące takty zapisano na dole strony rękopisu; brakuje taktu 190; w tym miejscu wersje rps Mc 890 i 161/A różnią się nieznacznie; przyjęto wersje z rps Mc 890

t. 189-190 – można zrobić kompilację wersji z rps Mc 890 i 161/A

t. 200-249 – tekst podpisany na podstawie rps Mc 890

t. 218-248 – trudności z podpisaniem tekstu. Kompilacja na podstawie pozostałych głosów z rps H-421 oraz rps Mc 890 i 161/A

### **violino 1**

t. 21 – 1 miara: powinien być rytm punktowany, tak jak w vl 2

t. 22 – ujednolicono rytm vl 1 i vl 2 z C

t. 45 – jest  $c^3$ , powinno być  $cis^3$

t. 51 – brak krzyżyka przed  $c^2$

t. 54 – brak krzyżyka przed  $c^2$

t. 55 – brak krzyżyka przed  $c^2$

t. 70 – brak krzyżyka przed  $a^2$

t. 71 – pierwsza miara: jest  $e^2$ , powinno być  $d^2$

- t. 75 – 2-3 miara: jest  $eis^2$ , powinno być czy  $e^2$
- t. 106 – 1 miara: brak krzyżyka, jest  $c^2$ , powinno być  $cis^2$
- t. 168 – w rps brak tego taktu, rekonstrukcja na podstawie rps 161/A

### **violino 2**

- (t. 4-14 – brak tych taktów rps 161/A )
- t. 10 – brak krzyżyka, jest  $c^2$ , powinno być  $cis^2$
- t. 14 – błędny zapis: triola szesnastkowa, powinny być trzy ósemki
- t. 20 – 3 miara: jest  $c^2$ , powinno być  $h^1$
- t. 21 – ujednolicono wartości rytmiczne z vl 1
- t. 35 – 1 miara: są dwie szesnastki  $h^1-a^1-g^1-g^2$ , powinny być równe ósemki  $h^1-g^1-g^2$
- t. 39 – 1 miara: jest triola szesnastkowa  $e^2-d^2-c^2$ , powinno być  $e^2-c^2-a^1$ , tak jak w vl 1
- t. 43 – brak krzyżyka, jest  $c^2$ , powinno być  $cis^2$
- t. 45-46 – brak tych taktów w rękopisie, rekonstrukcja na podstawie rps Mc 890
- t. 71 – 1 miara: brak krzyżyka przed  $c^2$ , powinno być  $cis^2$
- t. 75 – 1 miara: jest  $c^3$ , powinno być  $ais^2$
- t. 76 – 1 miara: jest  $d^2$ , powinno być  $dis^2$
- t. 79-83 – brak krzyżyka przed  $c^2$ , powinno być  $cis^2$
- t. 83 – 1 miara: pauza ósemkowa, która powinna być na 3 miarę
- t. 86 – nieczytelny zapis, rekonstrukcja w oparciu rps Mc 890
- t. 103 – jest  $h^1$ , powinno być  $gis^1$
- t. 108 – brak krzyżyka przed  $c^2$ , powinno być  $cis^2$
- t. 111 – 3 miara: jest  $g^1$ , powinno być  $e^1$
- t. 113 – 1 miara: powinien być rytm punktowany tak jak w głosie vl 1
- t. 142 – 3 miara: jest ćwierćnuta, powinna być ósemka
- t. 150 – 2 miara: jest  $a^1$ , powinno być  $h^1$
- t. 152 – 3 miara: jest  $g^1$ , powinno być  $fis^1$
- t. 158 – jest  $h^1-d^2-h^1-a^1-h^1-fis^1$ , powinno być  $h^1-d^2-h^1-g^1-a^1-fis^1$
- t. 160 – 3 miara: jest  $g^2$ , powinno być  $fis^1$
- t. 164 – jest  $fis^1-g^1-h^1-c^2-fis^1-a^1$ , powinno być  $fis^1-h^1-c^2-d^2-g^1-h^1$
- t. 171 – w rękopisie są równe wartości nutowe (szesnastki), powinien być rytm lombardzki, jak w vl 1
- t. 186 – w rękopisie są równe wartości nutowe (szesnastki), powinien być rytm lombardzki, jak w vl 1
- t. 212 – w rękopisie są równe wartości nutowe (szesnastki), powinien być rytm lombardzki, jak w vl 1
- t. 215 – w rękopisie są błędne wartości nutowe, powinien być rytm lombardzki, jak w vl 1
- t. 240 – takt zrekonstruowano wg rps 161/A

### **altoviola**

- t. 2 – wartości rytmiczne powinny być odwrotnie niż zapisano czyli ćwierćnuta i ósemka
- t. 72 – 3 miara: brak krzyżyka przed  $c^1$ , powinno być  $cis^1$
- t. 74 – 1 i 3 miara: Jest  $g1$ , powinno być  $gis1$
- t. 86 – jest  $d^2-c^2-h^1$ , powinno być  $d^2-h^1-h^1$  lub analogicznie jak w t. 82 dźwięki położone o tercję wyżej:  $a^1-h^1-h^1$
- t. 94 – 1 miara: brak krzyżyka przed  $c^1$ , powinno być  $cis^1$ ; 3 miara: jest  $cis^2$ , powinno być  $h^1$

### **organo (bc)**

- t. 69 – brak krzyżyka, jest *c*, powinno być *cis*
- t. 117 – 2 miara: brak krzyżyka, jest *c*, powinno być *cis*
- t. 144 - 1 miara: jest *gis*, powinno być *g*
- t. 147 – 2 miara: cyfra 4/3, powinno być 4/2
- t. 149 – nieprawidłowe dźwięki, jest *a-E-a*, powinno być: *a-A-a* (tak jak w B)
- t. 219 – 3 miara: nieczytelny zapis, prawdopodobnie jest krzyżyk *cis*<sup>1</sup>
- t. 240 – 3 miara: błędnie zapisana cyfra 6

### **LAETATUS SUM Ps 122 (121) (t. 1-205)**

*Laetatus sum* – Tutti, D-dur 4/4, t. 1-53

*Fiat pax* – B solo, vl 1, 2, a-vla, org, h-moll, 3/4, t. 54-103,

*Propter domum* – T solo, org, A-dur – D-dur, 4/4, t. 104-107

*Gloria Patri* – T solo, vl 1, 2, a-vla, org, A-dur, 3/4, t. 108-187

*Sicut erat* – Tutti, D-dur, 4/4, t. 188-205

W rps H-421 w głosach wokalnych występuje nieczytelne podstawienie tekstu, dlatego w dużej mierze słowa podpisano na podstawie rps Mc 890.

#### *Laetatus sum* (t. 1-53)

##### **Canto**

- t. 3 – 2-4 miara: w trzech rps różne wersje melodyczno-rytmiczne, wersja wg rps Mc 890
- t. 11 – 1 i 2 miara: jest *g*<sup>1</sup>, powinno być *gis*<sup>1</sup>
- t. 16 – 1 miara: są dwie ósemki pod łukiem, powinna być jedna ćwierćnuta
- t. 48 – 3 miara: jest *g*<sup>1</sup>, powinno być *gis*<sup>1</sup>
- t. 50 – 2 miara: są dwie ósemki, powinna być jedna ćwierćnuta

##### **Alto**

- t. 15 – 2 miara: jest *ais*<sup>1</sup>, powinno być *a*<sup>2</sup>
- t. 31 – 1 miara: jest *a*, powinno być *ais*
- t. 36 – 4 miara: jest *e*<sup>1</sup>, powinno być *d*<sup>1</sup>
- t. 39 – 1 miara: d1-gis1
- t. 40 – 3 miara: jest *cis*<sup>2</sup>, powinno być h1

##### **Tenore**

- t. 31 – tekst podłożono wg rps 161/A

##### **Basso**

- t. 6 – 4 miara: jest *dis*, powinno być *d*
- t. 18 – 4 miara: jest ósemka, powinna być ćwierćnuta
- t. 31 – tekst podłożono wg rps 161/A
- t. 43 – 1 miara: dwie ósemki, powinny być dwie ćwierćnuty na 1 i 2 miarę

##### **violino 1**

- t. 17 – 1 miara: jest *g1-d2-e1-cis2*, powinno być *e1-d2-e1-cis2*

##### **violino 2**

- t. 8 – 1 miara: jest *g*<sup>1</sup>, powinno być *gis*<sup>1</sup>

- t. 12 – 3 miara: jest *cis*<sup>1</sup>, powinno być *h*
- t. 17 – 1-2 miara: jest *fis*<sup>1</sup>-*d*<sup>2</sup>-*d*<sup>1</sup>-*cis*<sup>2</sup>, powinno być *e*<sup>1</sup>-*d*<sup>2</sup>-*e*<sup>1</sup>-*cis*<sup>2</sup>
- t. 26 – 4 miara: jest *g*<sup>1</sup>, powinno być *gis*<sup>1</sup>
- t. 31 – 1 miara: jest *a*<sup>1</sup>, powinno być *ais*<sup>1</sup>
- t. 32-35 – dodano ozdobniki, tak jak jest w rękopisie w głosie vl 1
- t. 40-41 – rekonstrukcja na podstawie rps Mc 890
- t. 42 – 3 miara: jest *g*<sup>1</sup>, powinno być *fis*<sup>1</sup>
- t. 46 – jest: *a*<sup>1</sup>-*cis*<sup>2</sup>- *cis*<sup>2</sup>- *cis*<sup>2</sup>-*d*<sup>2</sup>-*cis*<sup>2</sup>-*d*<sup>2</sup>-*cis*<sup>2</sup>, powinno być: *a*<sup>1</sup>-*cis*<sup>2</sup>-*cis*<sup>2</sup>-*h*<sup>1</sup>-*a*<sup>1</sup>-*cis*<sup>2</sup>-*cis*<sup>2</sup>-*cis*<sup>2</sup>

#### **altoviola**

- t. 6 – 4 miara: jest *dis*, powinno być *d*
- t. 16 – 4 miara: jest *fis*<sup>1</sup>-*h*<sup>1</sup>, powinno być *g*<sup>1</sup>-*h*<sup>1</sup>
- t. 17 – 3 miara: jest *e*<sup>1</sup>, powinno być *fis*<sup>1</sup>
- t. 33 – 4 miara: jest *cis*<sup>1</sup>-*cis*<sup>1</sup>, powinno być *cis*<sup>1</sup>-*d*<sup>1</sup>

#### **clarino 1**

- t. 17 – 1 miara: jest *d*<sup>2</sup>, powinno być *c*<sup>2</sup>

#### **organo (bc)**

- t. 6 – 4 miara: jest *dis*, powinno być *d*
- t. 69 – brak krzyżyka, jest *c*, powinno być *cis*

### ***Fiat pax* (t. 54-103)**

#### **Basso**

- t. 86 – 2 miara: niewyraźna notacja, powinno być *d*
- t. 87 – 1 miara: jest półnuta, lepiej gdy jest ćwierćnuta

#### **violino 1**

- t. 58 – 1 miara: jest triola szesnastkowa, powinna być ósemkowa
- t. 70 – 2 miara: jest *d*<sup>2</sup>, powinno być *e*<sup>2</sup>

#### **violino 2**

- t. 63 – 2 miara: jest *fis*<sup>1</sup>, powinno być *e*<sup>1</sup>
- t. 67 – 1-2 miara: jest *a*<sup>1</sup>, powinno być *ais*<sup>1</sup>; 2 miara: zamiast *g*<sup>1</sup>, powinno być *fis*<sup>1</sup>; 3 miara: zamiast *h*<sup>1</sup>, powinno być *ais*<sup>1</sup>; w rps Mc 890 jest bardziej prawdopodobna wersja
- t. 68 – 1 miara: jest *cis*<sup>2</sup>, powinno być *h*<sup>1</sup>
- t. 91 – 1 miara: jest *cis*<sup>1</sup>, powinno być *d*<sup>1</sup>
- t. 92-93 – błędny zapis linii melodycznej przesunięty o sekundę w dół, rekonstrukcja wg rps Mc 890

- t. 94 – 3 miara: jest *a*, powinno być *ais*
  - t. 101 – 2 miara: jest *a*<sup>2</sup>, powinno być *ais*<sup>2</sup>
  - t. 108 – 2 miara: jest *fis*<sup>1</sup>-*d*<sup>1</sup>, powinno być *e*<sup>1</sup>-*d*<sup>1</sup>
- organo (bc – wszystkie cyfry zaczerpnięto z rps 161/A)**

### ***Propter domum* (t. 104-107)**

### ***Gloria Patri* (t. 108-187)**

#### **Tenore**

- t. 139 – 2 miara: jest *d*<sup>2</sup>, powinno być *dis*<sup>2</sup>, tekst podpisano w oparciu o trzy rękopisy

#### **violino 2**

t. 127 – 3 miara: jest  $d^1$ , powinno być  $e^1$

#### **altoviola**

t. 125 – 1-2 miara: jest  $cis^1$ , lepiej gdy będzie  $h$ ; 3 miara: jest  $dis^1$ , powinno być  $d^1$

t. 140 – 3 miara: jest  $gis$ , powinno być  $h$

**organo (bc – cyfry na podstawie rps H-421 i rps 161/A)**

t. 135 – 1 miara: jest ósemka, powinna być ćwierćnuta; 2 miara: brak pauzy ćwierćnotowej

t. 161 – 2 miara: jest  $e$ , powinno być  $d$

#### ***Sicut erat* (t. 188-205)**

#### **Canto**

Podstawienie tekstu w oparciu o rps H-421 i Mc 890

t. 203 – 4 miara: jest pauza ósemkowa i ósemka  $cis^2$ , można też wykonać ósemka  $cis^2$  i pauza ósemkowa

t. 204 – 4 miara: jest ósemka  $e^2$  i pauza ósemkowa, można też wykonać pauza ósemkowa oraz ósemka  $e^2$

#### **Alto**

Tekst podłożono wg rps Mc 890 i własnej inwencji

#### **Tenore**

Tekst podłożono wg rps Mc 890 i własnej inwencji

#### **Basso**

Tekst podłożono wg rps Mc 890 i własnej inwencji

t. 198 – 2 miara: jest cis-H, powinno być: cis-A; 3-4 miara: jest A-H-cis; powinno być jak w org H-cis-d

t. 202 – 3 miara: jest  $fis$ , powinno być  $d$ , tak jak w pozostałych rękopisach i w głosie org

#### **altoviola**

t. 189 – jest  $gis-a-gis-a$ , powinno być  $a-gis-a-gis$ ; ponadto wartości rytmiczne powinny być odwrócone tak jak w vl 1 i vl 2 (ćwierćnuta – pauza ósemkowa – ósemka)

t. 201 – 4 miara: jest  $gis^1$ , powinno być  $a^1$

#### **clarino 1**

t. 201 – 3 miara: jest  $g^1$ , powinno być  $d^2$

t. 204 – 4 miara: jest  $e^1-g^1$ , powinno być  $g^1-g^1$

#### **clarino 2**

t. 192 – 4 miara: jest  $c^2-c^2$ , powinno być  $d^2-c^2$

**organo – bc (cyfry wg rps 161/A)**

t. 189 – jest  $gis-a-gis-a$ , powinno być  $a-gis-a-gis$ ; ponadto wartości rytmiczne powinny być zapisane odwrotnie tak jak w vl 1 i vl 2 (ćwierćnuta – pauza ósemkowa – ósemka)

t. 198 – 2 miara: jest cis-H, powinno być: cis-A

#### **NISI DOMINUS Ps 127 (126)**

C solo, A solo, T solo, B solo, CATB, vl 1, 2, a-vla, org, A-dur, Alla breve  $\text{♩}$ , 191 t.

#### **Canto**

t. 24 – 1 miara: jest  $d^2$ , powinno być  $dis^2$

- t. 95 – 1-2 miara: jest  $e^2$ , powinno być  $eis^2$
- t. 96 – 2-3 miara: jest  $e^2$ , powinno być  $eis^2$
- t. 101 – 1-2 miara: jest  $d^2$ , powinno być  $dis^2$
- t. 103 – 3 miara: jest  $cis^2$ , powinno być  $a^l$
- t. 154 i t. 156 – 3-4 miara: jest  $a^l$ , powinno być  $gis^l$
- t. 158 i t. 160 – 3-4 miara: jest  $cis^2$ , może powinno być  $h^l$
- t. 170-191 – tekst podłożono wg rps H-421, 161/A, własnej koncepcji

#### **Alto**

- t. 76 – 4 miara: rps H-421 uszkodzony, rekonstrukcja na podstawie dwóch pozostały rękopisów
- t. 98 – 1 miara: jest  $e^l$ , powinno być  $eis^l$
- t. 108-169 – w rps H-421 i 161/A zaznaczono 52 takty pauzy, prawidłowo powinno być 62 takty pauzy, tak jak w rps Mc 890.
- t. 170-191 – tekst podłożono wg rps H-421, 161/A, Mc 890

#### **Tenore**

- t. 15 – 4 miara: jest  $cis^2$ , powinno być  $h^l$
- t. 17 – 4 miara: jest  $e2-e2$ , powinno być  $d2-e2$  ( $dis2-e2?$ ) lub  $fis2-e2$
- t. 108-115 – w rps Mc 890 występuje 7 taktów pauzy, a w pozostałych rękopisach jest 8 taktów
- t. 122 – w rps Mc 890 występuje w tym takcie inny motyw, a po nim motyw z taktu 122
- t. 124 – 1 miara jest  $gis^2$ , powinno być  $g^2$
- t. 132 – 3 miara: jest  $e^2$ , powinno być  $d^2$
- t. 185 - jest  $hl$ , powinno być  $cis^2$ , tak jak w t. 177 (podobny błąd występuje w rps 161/A)

#### **Basso**

- t. 1-11 – zananaczono błędnie ilość pauz całotaktowych – jest 9 taktów, a powinno być 11, tak jak w pozostałych głosach
- t. 12 – 3 miara: jest  $a$ , powinno być  $gis$
- t. 55-64 – tekst podłożono wg rps Mc 890
- t. 94 – 3 miara: jest  $fis$ , powinno być  $eis$
- t. 95 – w rps H-421 brakuje tego taktu
- t. 96 – błędny zapis, poprawiono na podstawie rps Mc 890
- t. 95-97 – podobne błędy występują w rps 161/A; zapis na podstawie rps Mc 890
- t. 95-107 – tekst podłożono wg rps Mc 890
- t. 106 – 2 miara: jest  $gis$ , powinno być  $g$
- t. 150 – 4 miara: jest  $dis^l$ , powinno być  $d^l$
- t. 163 – jest  $h-a$ , powinno być  $a-gis$  (podobny błąd występuje w rps 161/A)
- t. 172 – 3 miara: jest  $Ais$ , powinno być  $A$
- t. 185 – 2 miara: jest  $gis$ , powinno być  $fis$

#### **violino 1**

- t. 17 – 4 miara: jest  $dis^2$ , lepiej brzmi  $d^2$
- t. 18 – 2 i 4 miara: jest  $dis^2$ , lepiej brzmi  $d^2$
- t. 19 – 1 miara: jest  $d^2$ , powinno być  $dis^2$
- t. 34 – 1-2 miara: jest  $fis^l-d^2-cis^2$ , powinno być:  $e^l-cis^2-h^l$
- t. 87 – 2 miara: jest  $fis^l$ , powinno być:  $gis^l$

- t. 111 – 2 miara: jest  $gis^2$ , powinno być  $g^2$   
 t. 137 – 2-3 miara: są dwie ćwierćnuty, powinna być półnuta  $h^2$ ; 4 miara: jest  $a^2$ , powinno być  $g^2$   
 t. 153-163 – w tych taktach, są różnice wersji w rękopisach: rps H-421 i 161/A – vl 1 pauzują w taktach 153-154, 157-158, 161-163; w rps Mc 890 – vl 1 zdwajają w tym czasie melodię Canto

#### **violino 2**

- t. 17 – 4 miara: jest  $dis^2$ , lepiej brzmi  $d^2$   
 t. 18 – 2 i 4 miara: jest  $dis^2$ , lepiej brzmi  $d^2$   
 t. 22 – 1 miara: jest  $d^2$ , powinno być  $dis^2$   
 t. 25 – 1 miara jest  $cis^1$ , powinno być  $e^1$   
 t. 34 – 1 miara: jest  $fis^1$ , powinno być:  $e^1$   
 t. 45 – 2 miara: jest  $d^2$ , powinno być  $dis^2$   
 t. 51 – 3-4 miara: są 4 ósemki  $dis^1$ , mogą być dwie ćwierćnuty jak w pozostałych rękopisach  
 t. 109 i 113 – 2 miara: jest  $gis^2$ , powinno być  $g^2$   
 t. 139 – 1 miara: jest  $a^1$ , powinno być  $ais^1$

#### **altoviola**

- t. 22 – 4 miara: jest  $a^1$ , powinno być  $g^1$   
 t. 66 – 1-2 miara: jest  $h-ais-h-a^1$ , powinno być  $cis^1-his-cis^1-ais^1$   
 t. 126 – 1 miara: jest  $g^1$ , powinno być  $fis^1$  (lub  $a^1$ )  
 t. 173 – 1 miara: jest  $cis^1$ , powinno być  $h$   
 t. 179 i t. 187 – 3 miara: jest  $fis^1$ , powinno być  $e^1$

#### **organo (bc)**

- t. 17-19 – (wszystkie głosy) harmonia tych taktów brzmi nieco dziwnie, prowadzenie głosów nie jest poprawne  
 t. 66 – 2 miara: jest  $d$ , lepiej brzmi  $dis$   
 t. 79 – 3 miara: alternatywne ocyfrowanie bc  
 t. 95 – 1 miara: jest  $e$ , powinno być  $eis$   
 t. 106 – 2 miara: jest  $gis$ , powinno być  $g$   
 t. 118 – 2 miara: jest  $gis$ , powinno być  $g$   
 t. 119 – 1 miara: jest  $gis$ , powinno być  $g$   
 t. 159-160 – w rps 161/A występują w tym miejscu dwa takty pauzy

### **LAUDA JERUSALEM Ps 147 B (147, 12-20)**

<b>Lauda Jerusalem</b>	Tutti, C solo, D-dur, 3/4, t. 1-81
<b>Qui dat</b>	C solo, A solo, vl 1, 2, a-vla, org, A-dur, 2/4, t. 82-173 (92 t.),
<b>Emittet Verbum</b>	T solo, B solo, CATB, vl 1, 2, a-vla, org, fis-moll – A-dur, 3/4, t. 174-242 (69 t.)
<b>Gloria Patri</b>	Tutti, A-dur, 4/4, t. 243-248 (6 t.)
<b>Sicut erat</b>	Tutti, D-dur, 3/4, t. 249-279 (31 t.)

*Lauda Jerusalem* (t. 1-81)

**Canto**

t. 23 – 3 miara: jest  $h^1$ , powinno być  $a^1$

t. 25 – 1 miara:  $d^2$ , powinno być  $dis^2$ ; 2 miara: jest  $c^2$ , powinno być  $cis^2$

t. 59-60 – w tych taktach może być krzyżyk *gis* dla wszystkich głosów

t. 64 – jest  $g^1$ , możliwy jest krzyżyk *gis*, również dla wszystkich głosów

**Basso**

t. 33 – ten takt jest powtórzony jako t. 34 (jest jeden takt za dużo)

**violino 1**

t. 25 – 1 miara: prawidłowo jest  $dis^2$ ; 3 miara: jest  $dis^2$ , powinno być  $d^2$  (tak jak w **Canto**)

**altoviola**

t. 17 – 3 miara: jest  $fis^1$ , powinno być  $e^1$

t. 18 – 1 miara: jest  $f^1$ , powinno być  $fis^1$

t. 30 – 3 miara: jest  $g^1$ , powinno być  $fis^1$

**clarino 1**

t. 6 – 2 miara: jest  $f^2$ , powinno być  $g^2$

t. 35 – 1 miara: jest  $f^2$ , powinno być  $d^2$

**clarino 2**

t. 19 – 1 miara: jest  $c^2$ , powinno być  $d^2$

t. 37-28 – zastosowano wersje z rps Mc 890

t. 77 – 1-2 miara: jest półnuta, powinna być ćwierćnuta, tak jak w pozostałych głosach

**organo (bc)**

t. 60 – w tym takcie jest możliwy krzyżyk *gis* dla wszystkich głosów

t. 64 – jest *g*, możliwy jest krzyżyk *gis*, również dla wszystkich głosów

*Qui dat* (t. 82-173)

**Canto**

t. 136 – w rps H-421 i 161/A ten takt jest powtórzony jako t. 137 (brak powtórzenia w rps Mc 890); natomiast rps 161/A i Mc 890 posiadają jeszcze jeden takt: *d2-cis2-h1* (ćwierćnuta z kropką i dwie szesnastki), którego brak w rps H-421; rps 161/A posiada jeden takt więcej!

**Alto**

t. 137 i t. 143 – wartości rytmiczne inne w Canto

**violino 1**

t. 112 – 2 miara: przestawione wartości rytmiczne

**violino 2**

t. 125 – 2 miara: jest  $d^2$ , powinno być  $dis^2$

t. 127 – inne wartości rytmiczne, powinny być takie same jak w vl 1

t. 147 – 2 miara: jest  $fis^1$ , powinno być  $e^1$

**organo (bc)**

t. 150 i t. 154 – 2 miara jest *d* (pasuje), czy lepiej *cis* (współbrzmienie z Canto)

*Emittet Verbum suum* (t. 174-242)

t. 195-202 – w rps H-421 i Mc 890 jest to powtórzenie ośmiu poprzednich taktów t. 187-194

**Alto**

t. 180 – 3 miara: jest  $gis^1$ , powinno być  $a^1$

t. 186 – 1 miara: jest  $gis^1$ , powinno być  $a^1$

**Tenore**

t. 176 – jest  $d^2$ , powinno być  $cis^2$

t. 178 – 2 miara: chyba jest  $cis^2$ , powinno być  $h^1$

t. 236 – jest ćwierćnuta z kropką i ósemka, powinny być dwie równe ćwierćnuty

**Basso**

t. 214 – 1-2 miara: jest  $a$ , powinno być  $ais$  (tak jak w org)

**violino 1**

t. 218 – 3 miara: jest  $h^2$ , powinno być  $cis^3$

t. 222 – 2-3 miara: jest ósemka i ćwierćnuta z kropką, lepiej – dwie ćwierćnuty.

**altoviola**

t. 186 – 1 miara: jest  $d^1$ , powinno być  $e^1$

t. 189 – 1 miara: są cztery szesnastki  $d^1-h-d^1-h$ , lepiej gdyby były dwie ósemki  $d^1-h$

**organo (bc)**

t. 214 – 1 miara: jest  $a$ , powinno być  $ais$

t. 231 – 1 miara: jest  $d$ , powinno być  $e$

***Gloria Patri*** (t. 243-248)***Sicut erat*** (t. 249-285)**Alto**

t. 247 – 1-2 miara: jest  $a^1$ , powinno być  $h^1$ , 4 miara: jest  $h^1-a^1$ , powinno być  $a^1-h^1$

**Basso**

t. 265 – 1 miara: błędne wartości rytmiczne (poprawiono)

**violino 1**

t. 247 – 3 miara: jest  $h^1$ , powinno być  $cis^2$

**violino 2**

t. 246 – 1 miara: brak pauzy ćwierćnutowej

t. 257 – błędny zapis wysokości dźwięków, powinny być umieszczone o sekundę wyżej.

**clarino 1**

t. 266 – 1 miara: jest:  $e^2$ , powinno być  $d^2$

**organo (bc)**

t. 276 – jest  $dl-fis-g-e-a-A$ , poprawiono:  $dl-g-a-g-a-A$

**MAGNIFICAT**

<b><i>Magnificat</i></b>	Tutti, D-dur, 4/4, t. 1-29
<b><i>Quia respexit</i></b>	A Solo, C solo, T solo, CATB, G-dur, 3/8, t. 30-115 (86 t.)
<b><i>Et misericordia</i></b>	CATB, g-moll, 4/4, t. 116-122 (7 t.),
<b><i>Fecit potentiam</i></b>	B solo, D-dur, 3/4, t. 123-205 (83 t.)
<b><i>Esurientes</i></b>	T Solo, CATB, h-moll, 4/4, t. 206-221 (16 t.)
<b><i>Gloria Patri</i></b>	C solo, A solo, G-dur, 4/4, t. 222-255 (34 t.)
<b><i>Sicut</i></b>	Tutti, D-dur, 4/4, t. 256-281 (26 t.)

Rekonstrukcja głósów wokalnych *Magnificat* została przeprowadzona także na podstawie rps 161/A i 890 Mc (szczególnie od t. 29, gdzie w rps H-421 brakuje głósu Tenore)

***Magnificat*** (t. 1-87)

**Canto**

t. 1 – 4 miara: jest  $e^2$ , powinno być  $fis^2$

**Basso**

t. 6 – 4 miara: jest  $fis$ , powinno być  $g$

**violino 1**

t. 7 – 4 miara: jest  $fis^1-a^1$ , powinno być  $fis^1-g^1$

t. 12 – 4 miara: jest  $fis^1-a^1$ , powinno być  $fis^1-g^1$

**altoviola**

t. 25 – 3-4 miara: błędne wartości rytmiczne, powinny być takie same jak w pozostałych głósach instrumentalnych

**clarino 1**

t. 17 – 1 miara: jest  $f^2$ , powinno być  $fis^2$

**clarino 2**

t. 27-29 – zapisano wg rps 161/A

***Quia respexit*** (t. 30-115)

**Canto**

t. 55 – jest  $c^2$ , powinno być  $cis^2$

t. 74 – tekst podstawiono wg rps 161/A i Mc 890

t. 117 – 3-4 miara: jest  $e^2$ , powinno być  $es^2$

t. 120 – 4 miara: powinno być  $e^2$

**Alto**

t. 45-49 – tekst podstawiono wg rps 161/A i Mc 890

**Tenore**

t. 119 – tego taktu brakuje w rps 161/A; rekonstrukcja na podstawie rps Mc 890

t. 120 – 1 miara: jest  $d^2-a^1$ , powinno być  $d^2-d^2$

**Basso**

t. 112 – podstawienie tekstu w oparciu o rps Mc 890

**violino 1**

t. 37 – 3 miara: jest  $c^2$ , powinno być  $cis^2$

t. 65 – 3 miara: błędnie kropka przy nucie  $a^1$

t. 117 – 3-4 miara: niewyraźny zapis, powinno być  $es^2$

**violino 2**

t. 38 – 3 miara: jest  $cis^2$ , powinno być  $c^2$

t. 44 – 3 miara: jest  $c^2$ , powinno być  $h^1$

t. 59 – 1 miara: jest  $c^1$ , powinno być  $cis^1$

t. 66 – 3 miara: jest  $c^1$ , powinno być  $cis^1$

t. 73 – 3 miara: jest  $c^2$ , powinno być  $cis^2$

t. 91 – jest  $d^2$  powinno być  $dis^2$

t. 120 – 3-4 miara: powinno być  $e^2$

***Et misericordia*** (t. 116-122)

***Fecit potentiam*** (t. 123-205)

**Basso**

t. 181 – 1 miara: *dis(?)*-*e-e* (w rps H-421 i w rps 161/A); w rps Mc 890 jest: *a-e-e-e*; *a-dis-e-e*,  
t. 133 – w głosach instrumentalnych: fermata na pierwszą miarę oznacza zakończenie po *da capo* (w partyturze ta część została dopisana na końcu, po solo Basso)

**violino 1**

t. 177 – 3 miara: jest  $g^1$ , powinno być  $gis^1$

t. 184 – 3 miara: jest  $a^2$ , powinno być  $g^2$

**violino 2**

t. 144 – 2 miara: jest  $e^2$ , powinno być  $fis^2$

t. 169 – 2 miara: jest  $h^1-e^1$ , może być:  $h^1-h^1$

t. 175 – 2 miara: jest  $g^1$ , powinno być  $gis^1$

t. 184 – 3 miara: jest  $e^2$ , powinno być  $fis^2$

t. 191 – 1 miara: jest  $fis^2-e^2$ , powinno być  $fis^2-fis^2$

**clarino 1 ex D** (od tego miejsca aż do końca brakuje tego głosu w rps H-421; rekonstrukcja na podstawie rps Mc 890 i 161/A)

t. 166-181 – zapisano 15 taktów pauzy, powinno być 16 taktów

**clarino 2 ex D**

t. 162 – 1 miara: jest  $d^2$ , powinno być  $c^2$  (unisono z clno 1)

t. 166 – 1 miara: jest  $c^2$ , powinno być  $h^1$

***Esurientes*** (t. 206-221)

**Canto** (*Suscepit*)

t. 212 – 4 miara: niewyraźny zapis, jest  $fis^2$

**Alto**

t. 212 – 4 miara: jest  $a^1$ , powinno być  $gis^1$

t. 217 – 3i miara: od tego miejsca w tym takcie brak krzyżyka, jest  $a^1$ , powinno być  $ais^1$

**Tenore**

t. 217 – 3 miara: jest  $h^1$ , powinno być  $cis^2$

**altoviola**

t. 143 – 1 miara: jest ósemka, powinna być ćwierćnuta

t. 161 – 3 miara: jest  $g^1$ , powinno być  $gis^1$

t. 163 – 2 miara: jest  $g^1$ , powinno być  $gis^1$

t. 165 – 1 miara: jest  $d^1-e^1$ , powinno być  $d^1-d^1$

**clarino 2 ex D**

t. 213 – 3 i 4 miara: wątpliwości co do użytych dźwięków

t. 218 – 4 miara: jest  $f^2$ , powinno być  $fis^2$

t. 219-221 – w rps Mc 890 repetowane dźwięki *c1* nie pasują, należy wykonać partię tak, jak  
clno 1

**organo**

t. 215 – 2 miara: jest ósemka i dwie szesnastki  $d^1-h-cis^1$ , powinny być cztery szesnastki  $cis^1-d^1-h-cis^1$

**Gloria Patri** (t. 222-255)

**Alto**

t. 235 – 3 miara: nuty zapisano pod ligaturą, jednak powinny być każda oddzielnie; na końcu części ogniwa głósy wokalne mają zaznaczone 5 taktów pauzy; faktycznie jest 6 taktów

**violino 1**

t. 223 – 3 miara: jest  $a^2-g^2-fis^2-e^2$ , powinno być  $a^2-g^2-g^2-fis^2$

t. 250 – 3 miara: jest  $a^2-g^2-fis^2-e^2$ , powinno być  $a^2-g^2-g^2-fis^2$  (jest to powtórka t. 223)

**violino 2**

t. 232 – 2 miara:  $g^2-fis^2$ , powinno być  $g^2-e^2$

t. 234 – 1 miara: jest  $c^2$ , powinno być  $cis^2$

t. 236 – 4 miara: jest  $h^1$ , powinno być  $cis^2$

t. 238 – 2 miara: jest  $c^2$ , powinno być  $cis^2$

**altoviola**

t. 236 – 1 miara: jest  $fis^1-g^1$ , powinno być  $fis^1-fis^1$

**Sicut erat** (t. 256-281)

**Canto**

t. 271 – 1 miara: cztery szesnastki zapisane pod jedną ligaturą, powinno być po dwie szesnastki pod jedną ligaturą

**violino 2**

t. 260 – 1-2 miara: jest  $g^1-g^1$ , powinno być  $a^1-a^1$

**clarino 1 ex D**

Rekonstrukcja na podstawie rps Mc 890 I 161/A

t. 264 – 1 miara: jest  $e^2$ , powinno być  $d^2$

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