

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Miserere mei in C minor

Edited by

BEN BYRAM-WIGFIELD

For SATB choir and soli
2 violins, 2 viola, violoncello,
bass and keyboard continuo

FULL SCORE



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EDITORIAL NOTES

Sources: Bergamo, Civica Biblioteca, Archivi Storici Angelo Mai (I-BGc): Mayr 502, a late 18th-century manuscript in score and the only known source. Johann Simon Mayr (1763 - 1845) was a German composer who studied under Ferdinando Bertoni, maestro di cappella at San Marco in Venice, in the 1790s.

Editorial accidentals are shown in parentheses. Other editorial alterations are also in brackets or otherwise differentiated from source notation. Changes to the source are listed below.

The score contains a continuo line, with figures, below the vocal staves, but also a bass instrumental stave in most sections at the bottom of the string staves, above the vocal parts. The basso continuo part is taken from the instrumental basso stave; the keyboard continuo part is taken from the lower continuo stave. In sections with reduced scoring where only one basso stave is written, this has been assumed to be used for both instruments. The right hand of the keyboard line is entirely editorial, and should be adapted and ornamented by the keyboard player *ad lib.*

27, (Et secundum): The word *Oboè* is written at the left hand margin, between the Tenor and Bass staves, though it is unclear what this means. Doubling of tenor and bass lines would not be feasible at pitch, and would be unusual at the octave. (See 345, 512.)

128 (Tibi soli peccavi): The fold in the mss prevents a clear transcription of the second beat.

144, Violin 2: Third note is unclear in source: may be B flat, but corrected to C.

304 (Auditui): Though no scoring is given, the two instrumental staves above the voices seem to suggest tutti violins scored on a C₁ clef and tutti violas on a C₃ clef.

There are however two more instrumental staves, above the strings, written in slightly lighter, sketchier manner and a different hand. They are not included in the brace that joins the staves at the left

margin. These two are written in G₂ clefs and double the string staves. They would appear to be a later addition.

The music in the strings for the final three bars (342-344) has been re-arranged in this edition. The source has four string staves: the two later additions and two originals. The original viola part has nothing written, not even rests. The original violin part contains a line that completes the harmony of the voices. The upper additional string stave doubles this line, and the lower additional string part contains a doubling of the Alto part up an octave, with a tierce de piccardie. In this edition, the doubled alto part is given to Violin 1, in keeping with Lotti's usual practice. The music in the 'original' violin part is given to Violin 2 and Viola 1, and Viola 2 has been given a doubling of the tenor part.

345 (Averte faciem): As before, the word *Oboè* is written to the left of the staves, between the alto and basso line. An alto solo with oboe obbligato is a typical scoring in Lotti's cantata sections, but no actual oboe part is found in the source.

485 (Libera me): There is only one viola stave in this section. Both viola parts have been scored with the same notes in this edition, though the 2nds could be tacet for balance.

512 (Domine labia): Stave is marked *Oboè*, as previously.

523: Third note is C in source, changed to D.

567 (Sacrificium Deo): Violins have C natural in source; changed to flat, suggested by the bass figure.

572: Tenor second note is G in source; changed to F.

595: the instrumental basso stave has no notes for bb. 595 to 600. These have been editorially added from the keyboard continuo line.

Instrumental parts and vocal scores are also available.

Ben Byram-Wigfield
London, 2019

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1. Miserere mei

The musical score is arranged in a system with ten staves. The top five staves are for the string ensemble: Violin I, Violin II, Viola I, Viola II, and Basso. The next three staves are for the vocalists: Soprano, Alto, and Tenor. The final staff is for the Continuo, which includes both a treble and a bass clef. The key signature is C minor (three flats) and the time signature is common time (C). The score consists of five measures. The string parts feature rhythmic patterns of eighth and sixteenth notes, with some rests. The vocal parts are currently silent, indicated by a horizontal line with a bar. The Continuo part provides harmonic support with chords and a bass line. At the bottom of the Continuo staff, there are figured bass notations: 4, 6, 6, b6, #, 6, #4.

6

Mi - - se - re - re, mi - - se - re - re

Mi - - se - re - re, mi - - se - re - re

Mi - - se - re - re, mi - - se - re - re

Mi - - se - re - re, mi - - se - re - re

4 3 $\flat 7$ 5

11

me - i, De - us, se - cun - dum ma - gnam mi - se - ri - cor - -

me - i, De - us, se - cun - dum ma - gnam mi - se - ri -

me - i, De - us, se - cun - dum ma - gnam mi - se - ri -

me - i, De - us, se - cun - dum ma - gnam mi - se - ri -

7
5

#

5
b

6

6

17

- di - am tu - am, se - cun - dum ma - gnam

- cor - di - am tu - am, se - cun - dum

- cor - di - am tu - am, se - cun - dum

- cor - di - am tu - am, se - cun - dum

b 5 5 # 4 b b7 5 b 6

22

mi - se - ri - cor - di - am tu - - am.
 ma - gnam mi - se - ri - cor - di - am tu - - am.
 ma - gnam mi - se - ri - cor - di - am tu - - am.
 ma - gnam mi - se - ri - cor - di - am tu - - am.

6 b b 4 #

2. Et secundum multitudinem

27

Tenor

Bass

Continuo

Et se - cun - dum mul - ti - tu - di - nem,
 Et se - cun - dum mul - ti - tu - di - nem,

6

31

et se-cun-dum mul-ti-tu-di-nem mi-se-ra-ti-o-num tu-a

et se-cun-dum mul-ti-tu-di-nem mi-se-ra-ti-o-num tu-

6 6 4 6 6

35

rum: de-le, de-le in-i-qui-ta-tem me

a rum: de-le, de-le in-i-qui-ta-tem

b7 5 5 7 4 3

40

am, in-i-qui-ta-te me

me am, in-i-qui-ta-te me

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

45

am.

am.

5 6 7 6 7 6 7 4 # 5

3. Amplius lava me

50

Violin I

Violin II

Basso

Soprano

Alto

Continuo

6
b4

5
3

55

Am - pli - us la - - - - -

Am - pli - us la - - - - -

6
b4

5
3

6
b4

61

- - - va me ab in - i - - qui -

- - - va me ab in - i - - qui -

3 7 6 b_4 5 3 b_7 5

67

- ta - - - - - te me - - a: et a pec -

- ta - - - - - te me - - a: et a pec -

b b_7 5 b_6 4 5 b b

73

Piano accompaniment for measures 73-78, featuring a treble and bass staff with chords and melodic lines.

- ca - - to me - - - o mun - - - - -

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

Piano accompaniment for measures 73-78, featuring a treble and bass staff with chords and melodic lines.

4 # #4 b7 5 # #

79

Piano accompaniment for measures 79-84, featuring a treble and bass staff with chords and melodic lines.

- - - - - da me, et a pec - ca - to me - - -

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

Piano accompaniment for measures 79-84, featuring a treble and bass staff with chords and melodic lines.

6 5 # 4 # b5 b 7 b7

86

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

- o mun - - - - - - - - - - - - - - da

92

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

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

6 3 b b7
b₄

99

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

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

105

6
b4

3

4. Quoniam iniquitatem meam

110

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Continuo

Quo - ni - am in - i - qui - ta - tem me - am e - go co - gno - sco: et pec - ca - tum me -

Quo - ni - am in - i - qui - ta - tem me - am e - go co - gno - sco: et pec - ca - tum me -

Quo - ni - am in - i - qui - ta - tem me - am e - go co - gno - sco: et pec - ca - tum me -

Quo - ni - am in - i - qui - ta - tem me - am e - go co - gno - sco: et pec - ca - tum me -

6 5 7 5 # b7 5

116

- um con - tra me, con - tra me est sem - per, con - tra me est sem - per.

- um con - tra me est sem - per, con - tra me est sem - per.

- um con - tra me est sem - per, con - tra me est sem - per.

- um con - tra me est sem - per, con - tra me est sem - per.

6 7/5 b 4 # 6 7 7 6 5

5. Tibi soli peccavi

123

Violin I

Violin II

Basso

Soprano

Continuo

Ti - bi so - li,

7 4

126

so - li pec - ca - vi, et ma - lum co - - - ram, co - ram te fe - ci:

130

ut jus - ti - fi - ce - ris in ser - mo - ni - bus tu - is et vin - cas cum

134

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

138

ris, ut jus - ti - fi - ce - ris in ser-

142

- mo - ni - bus tu - is et vin - cas cum ju - di - ca - ris, et vin - cas, et vin - cas, cum ju - di -

146

- ca - - - - - ris.

6. Ecce enim in iniquitatibus

150

Violin I

Violin II

Viola I

Viola II

Basso

Alto

Continuo

Ec - - ce e - nim,

7 7 6

159

ec - - ce e - nim in in - i - qui - ta - - - - ti - bus con - cep - tus

6 #

169

sum: et in pec - ca - - tis con - ce - pit me, con - ce - pit me ma - -

179

- - - ter me - a, et in pec - ca - tis con - ce - pit me ma - - - -

188

Piano accompaniment for measures 188-193. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in C minor, indicated by three flats. The rhythm is a steady eighth-note accompaniment.

Vocal line for measures 188-193. The melody is in C minor. The lyrics are: - - - - - ter me - - a, ma - - -

Piano accompaniment for measures 194-199. The score consists of two staves: treble and bass clefs. The music is in C minor. The rhythm is a steady eighth-note accompaniment. Chord symbols are provided below the staves: b7, b5, b, b, b.

194

Piano accompaniment for measures 194-199. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in C minor. The rhythm is a steady eighth-note accompaniment.

Vocal line for measures 194-199. The melody is in C minor. The lyrics are: - ter, ma - ter me - - a.

Piano accompaniment for measures 194-199. The score consists of two staves: treble and bass clefs. The music is in C minor. The rhythm is a steady eighth-note accompaniment.

7. Ecce enim veritatem

201

Violin I

Violin II

Viola I

Viola II

Basso

Soprano
Ec - ce e - nim ve - ri - ta - tem di - le - xi - sti, ec - ce e - nim ve - ri - ta - tem di - le - xi - sti

Alto
Ec - ce e - nim ve - ri - ta - tem di - le - xi - sti, ec - ce e - nim ve - ri - ta - tem di - le - xi - sti

Tenor
Ec - ce e - nim ve - ri - ta - tem di - le - xi - sti, ec - ce e - nim ve - ri - ta - tem di - le - xi - sti

Bass
Ec - ce e - nim ve - ri - ta - tem di - le - xi - sti, ec - ce e - nim ve - ri - ta - tem di - le - xi - sti

Continuo
6 #6 # 7 # # 6

205

in - cer - ta et oc - cul - - - ta sa - pi - en - ti - ae tu - ae ma - ni - fe - sta - - -

in - cer - ta et oc - cul - ta sa - pi - en - ti - ae tu - ae ma - ni - fe -

in - cer - ta et — oc - cul - ta,

in - cer - ta et oc - cul - ta,

6 9 7
5

210

Piano accompaniment for measures 210-212. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The key signature has one flat (B-flat). The music begins with a whole rest in all staves at measure 210. At measure 211, the right hand plays a series of eighth notes, and the left hand plays a series of quarter notes. The piece concludes at measure 212 with a final chord in the right hand and a quarter note in the left hand.

Vocal line 1 for measures 210-212. The staff is in treble clef with a key signature of one flat. It begins with a whole rest in measure 210. In measure 211, it plays a series of eighth notes. In measure 212, it plays a quarter note followed by a whole rest. The lyrics "sti mi - hi," are written below the staff.

Vocal line 2 for measures 210-212. The staff is in treble clef with a key signature of one flat. It begins with a whole rest in measure 210. In measure 211, it plays a series of eighth notes. In measure 212, it plays a quarter note followed by a whole rest. The lyrics "- sta - - - sti mi - hi," are written below the staff.

Vocal line 3 for measures 210-212. The staff is in treble clef with a key signature of one flat. It begins with a whole rest in measure 210. In measure 211, it plays a series of eighth notes. In measure 212, it plays a series of eighth notes. The lyrics "sa - pi - en - ti - ae tu - ae ma - ni - fe - sta - - - - -" are written below the staff.

Vocal line 4 for measures 210-212. The staff is in bass clef with a key signature of one flat. It begins with a whole rest in measure 210. In measure 211, it plays a series of quarter notes. In measure 212, it plays a series of quarter notes. The lyrics "sa - pi - en - ti - ae tu - ae ma - ni - fe - sta - - - - -" are written below the staff.

Piano accompaniment for measures 213-215. The score consists of two staves: treble and bass clefs. The key signature has one flat. The music begins at measure 213 with a series of chords in the right hand and a series of quarter notes in the left hand. The piece concludes at measure 215 with a final chord in the right hand and a quarter note in the left hand.

216

ma - ni - fe - sta - - - sti, ma - ni - fe - sta - sti mi - hi, ma - ni - fe -

ma - ni - fe - sta - - - sti, ma - ni - fe - sta - sti mi - hi, ma - ni - fe - sta - - - sti,

- - - - - sti, ma - ni - fe - sta - sti mi - hi, ma - ni - fe - sta - - - -

- - - - - sti, ma - ni - fe - sta - sti mi - hi,

220

- sta - - - - - sti, ma - ni - fe - sta - sti mi - - - hi.
ma - ni - fe - sta - sti mi - hi, ma - ni - fe - sta - sti mi - - - hi.
- - - - - sti, ma - ni - fe - sta - sti, ma - ni - fe - sta - sti mi - - - hi.
ma - ni - fe - sta - - - - - sti, ma - ni - fe - sta - sti mi - - - hi.

5 # 6 #

8. Asperges me hyssopo

225

Violin I
Violin II
Basso
Soprano
Continuo

6 # b

233

5 6 4 3 9 4 3 9 4 3 6 4 #

As - per - ges

241

6 6 3 9 8 / 4 3 6 5 / 4 3 9 8 / 4 3

me hys - so - po et mun - da - - - - bor,

249

6 6 3 9 8 / 4 3 6 5 / 4 3 9 8 / 4 3

As - per - ges me hys - so - po et mun - da - - - - bor:

257 Solo

la - va - bis me et su - per ni - vem de al - ba

6 6/4 6

265

Tutti

Solo

- bor, la - va - bis me et su - per ni - vem de al -

4 9 6 5 #

273

- ba

281 **Tutti** **Solo**

- bor, la - va - bis me et su - per ni - vem de al - ba - - - -

6

289 **Tutti**

bor.

296

9. Auditui meo dabis

304

Violin I

Violin II

Viola I

Viola II

Basso

Alto

Tenor

Bass

Continuo

Au - di - tu - i

309

Au - di - tu - i

Au - di - tu - i me - o da - bis gau - - - - -

me - o da - bis gau - - - - - di - um, au - di - tu - i me - o da - bis gau - - -

313

me - o da - bis gau - - - - - di - um et lae - ti - ti - ae:
di - um et lae - ti - ti - ae:
di - um et lae - ti - ti - ae:

318

et ex - ul - ta - - - - -
et ex - ul - ta
et ex - ul - ta

♯6

323

- bunt os - sa hu - mi - li - a - - ta, hu - mi -

- bunt os - sa hu - mi - li - a - - ta, hu - mi - li - a -

- bunt os - sa hu - mi - li - a - - ta, hu - mi - li -

5

329

- li - a - - ta, et ex - ul - ta - - - -

- - - - ta, et ex - ul - ta - - - -

- a - - - - ta, et ex - ul - ta - - - -

b7

#6

6

334

- bunt os - sa hu - mi - li - a - - ta, hu - mi -
 - bunt os - sa hu - mi - li - a - - ta, hu - mi - li - a -
 - bunt os - sa hu - mi - li - a - - ta, hu - mi - li -

340

- li - - a - - ta, hu - mi - li - a - - ta.
 - - - ta, hu - mi - li - a - - ta.
 - a - - - ta, hu - mi - li - a - - ta.

10. Averte faciem tuam

345

Alto

Continuo

A - ver - te fa - ci - em tu - -

350

- am a pec - ca - tis me - is: et om - nes in - i - qui - ta - tes me - as

356

de - - - - - le,

6/5 6/5 6/5 7/5 6

362

et om - nes in - i - qui - ta - tes me - as de - - - - -

6 6 6 6 6/5

367

le.

6/5 6/5 7/5 6 6 6/5

11. Cor mundum crea in me

373

The musical score is written for a chamber ensemble and vocal soloists. It begins at measure 373. The instrumental parts (Violin I, Violin II, Viola I, Viola II, Basso, and Continuo) are in the key of B-flat major and 3/2 time. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 4 with the lyrics: "Cor mun - dum cre - a in me De - us:". The Continuo part provides harmonic support with figured bass notation.

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Continuo

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

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

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

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

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

Continuo

$\flat 7$
5

$\flat 7$
5

380

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - is.

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - is.

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - is.

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - is.

6 4+ b b7 b b b7 5 b

388

ne pro - i - ci - as me a fa - ci - e tu - a:

ne pro - i - ci - as me a fa - ci - e tu - a:

ne pro - i - ci - as me a fa - ci - e tu - a: et

ne pro - i - ci - as me a fa - ci - e tu - a: et

b7
5

6

b6

396

ne au - - - - -

et Spi - ri - tum San - ctum tu - um

Spi - ri - tum San - ctum tu - um

Spi - ri - tum San - ctum tu - um ne au - - - - -

403

Piano accompaniment for measures 403-408. The score is in G minor (three flats) and 4/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with some grace notes and a long phrase starting in measure 405. The left hand provides a steady accompaniment with eighth and sixteenth notes.

fe - ras, ne au - - - - -

ne au - - - - -

ne au - - - - -

fe - ras, ne au - - - - -

Piano accompaniment for measures 409-414. The texture continues with the right hand playing chords and the left hand playing a rhythmic accompaniment. The piece concludes with a final chord in measure 414.

409

fe - ras, ne au - fe - ras a me.
 fe - ras, ne au - fe - ras a me.
 fe - ras, ne au - fe - ras a me.
 fe - ras, ne au - fe - ras a me.

4 5 4

12. Redde mihi laetitiam

414

Violin I
 Violin II
 Basso
 Soprano
 Continuo

418

Red - de mi - hi lae - ti - ti - am,

422

Red - de mi - hi lae - ti - ti - am sa - lu - ta - ris tu - - i:

426

[Solo]

et spi - ri - tu prin - ci - pa - li con-

#4 #

430 [Tutti] Solo

- fir - - ma me, con - fir - - - - - ma, con - fir - - - - - ma

6

435 Tutti

me, et spi - ri - tui prin - ci - pa - li con - fir - - - - ma_ me, con - fir - - - - -

439 Solo

- - - ma, con - fir - ma me, con - fir - - - - ma, con - fir - ma me.

444 **Tutti**

Musical score for measures 444-448. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a piano accompaniment with two staves (treble and bass clefs) and a vocal line (treble clef) that is mostly silent, with a few notes at the end of the section.

13. Docebo iniquos vias

449

Tenor

Do - ce - bo in - i - quos vi - as tu - as, in - i - quos vi - as tu - as:

Bass

Do - ce - bo in - i - quos vi - as tu - as:

Continuo

Musical score for measures 449-456. The score is in 3/4 time with a key signature of two flats. It features vocal lines for Tenor and Bass and a Continuo accompaniment. The lyrics are: "Do - ce - bo in - i - quos vi - as tu - as, in - i - quos vi - as tu - as:".

457

et im - pi - i ad te con - ver - ten - - - - -

et im - pi - i ad te con - ver - ten - - - - -

Musical score for measures 457-460. The score is in 3/4 time with a key signature of two flats. It features vocal lines and a Continuo accompaniment. The lyrics are: "et im - pi - i ad te con - ver - ten - - - - -".

463

tur, et im - pi - i

tur, et im - pi -

470

ad te con - ver - ten

- i ad te con - ver - ten

476

tur, ad te con - ver - ten - tur.

tur, ad te con - ver - ten - tur.

14. Libera me de sanguinibus

485

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Continuo

Li - - - be - ra

488

me,

li - - - be - ra - me de san - gui - ni - bus

491

De - us, De - us sa - lu - tis, sa - lu - - tis me - - - - -

494

- - - - ae, De - - - - us sa -

497

- lu - tis me - - - ae:

500

et ex - ul - ta - - - bit lin - gua

503

me - a ju - sti - ti - am tu - - - am, et ex - ul - ta - - - - -

506

- - - - - bit lin - gua me - a ju - sti - ti - am tu - - - -

509

15. Domine labia mea aperies

512

Alto

Do - - - - mi - ne,

Continuo

516

Do - mi - ne la - bi - a me - a a - pe - ri - es: et os me - um an - nun - ti - a - bit lau - - - -

521

- - - - dem tu - am, lau - - - - dem tu - am, et os

525

me - um a - nun - ti - a - bit lau - dem tu - am, lau -

529

- dem tu - am.

16. Quoniam si voluisses sacrificium

534

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Continuo

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um de - dis - sem u - ti - que:

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um de - dis - sem u - ti - que:

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um de - dis - sem u - ti - que:

Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um de - dis - sem u - ti - que:

6 7 b7 #

538

Piano accompaniment for measures 538-541. The score is in G minor (three flats) and 4/4 time. It features a grand staff with treble and bass clefs. The melody is primarily in the right hand, with the left hand providing harmonic support. Measure 538 is a whole rest. Measures 539-541 contain a melodic line with eighth and quarter notes, including a chromatic descent in the final measure.

Vocal line for measure 541. The melody is in G minor. The lyrics are: ho - lo - cau - stis non de - le - cta - be -

Vocal line for measure 542. The melody is in G minor. The lyrics are: ho - lo - cau - stis non de - le - cta - be - ris, ho - lo - cau - stis

Vocal line for measure 543. The melody is in G minor. The lyrics are: ho - lo - cau - stis non de - le - cta - be - ris, ho - lo - cau - stis

Vocal line for measure 544. The melody is in G minor. The lyrics are: ho - lo - cau - stis non de - le -

Piano accompaniment for measures 542-545. The score continues from the previous system. It features a grand staff with treble and bass clefs. The melody is primarily in the right hand, with the left hand providing harmonic support. Measure 542 is a whole rest. Measures 543-545 contain a melodic line with eighth and quarter notes, including a chromatic descent in the final measure.

542

Piano accompaniment for measures 542-546. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in C minor and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand.

- ris, non de - le - cta - - - - - be - ris,

non de - le - cta - - - - - be - ris,

non de - le - cta - - - - - be - ris,

- cta - be - ris, non de - le - cta - - - - - be - ris,

Piano accompaniment for measures 547-550. The score consists of two staves: treble and bass clefs. The music continues with complex rhythmic patterns, including triplets and sixteenth notes.

5 4 3
3

547

non, non, non de - le - cta - - - be - ris.

non, non, non de - le - cta - - - be - ris.

non, non, non de - le - cta - - - be - ris.

non, non, non de - le - cta - - - be - ris.

17. Sacrificium Deo spiritus

552

Violin I

Violin II

Viola I

Viola II

Basso

Alto

Tenor

Bass

Continuo

Sa - cri - fi - ci - um De - - - - -

Sa - cri - fi - ci - um De - - - - -

Sa - cri - fi - ci - um De - - - - -

6 6_{4b} 6 6 7b 6 6 6 6

557

- o spi - ri - tus con - tri - bu - la - tus, spi - ri - tus con - tri - bu - la - - - - -

- o spi - ri - tus con - tri - bu - la - tus, spi - ri - tus con - tri - bu - la - - - - -

- o spi - ri - tus con - tri - bu - la - tus, spi - ri - tus con - tri - bu - la - - - - -

6 6 4 6 6₅ 5 7

562

- tus: cor con - tri - tum et hu - mi - li - a - tum, cor con -

- tus: cor con - tri - tum et hu - mi - li - a - tum, cor con -

- tus: cor con - tri - tum et hu - mi - li - a - tum, cor con -

4 ♯ 4^b 3 6_{4b} 6 6 7 ♯6 6 6

567

- tri - tum et hu - mi - li - a - tum De - us, De - us non de - spi - ci - es,

- tri - tum et hu - mi - li - a - tum De - us, De - us non de - spi - ci - es,

- tri - tum et hu - mi - li - a - tum De - us, De - us non de - spi - ci - es,

6_{4b} 6 6 ♯7₅ ♯6 6 6 6 6

572

non de - spi - ci - es.

non de - spi - ci - es.

non de - spi - ci - es.

6 6 6 5 6 3 4 3

18. Benigne fac Domine

577

Violin I

Violin II

Basso

Soprano

Alto

Continuo

2 2 2 2

584

Be - ni - gne fac Do - mi - ne in bo - na vo - lun

592

- ta - te su - a Si - on, in

Be - ni - gne fac Do - mi - ne in bo - na vo - lun - ta - te su - a Si - on, in

601

bo - na vo - lun - ta - te tu - a Si - - on:

bo - na vo - lun - ta - te tu - a Si - - on:

2 2 2 2

609

ut ae - - di - - fi - - cen - tur mu - ri Je - ru - sa-

ut ae - - di - - fi - - cen - tur mu - ri Je - ru - sa-

7

619

- lem, mu - ri Je - ru - sa - lem,
- lem, mu - ri Je - ru - sa - lem,

627

ut_ ae - di - fi - cen - tur, mu - ri Je - ru - sa - lem, Je - ru - - - sa -
ut_ ae - di - fi - cen - tur, mu - ri Je - ru - sa - lem, Je - ru - - - sa -

636

- lem.

- lem.

2 2

19. Tunc acceptabis sacrificium

644

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Continuo

Tunc ac - ce - pta - bis sa - cri - fi - ci - um ju - sti - ti - ae ob - la - ti - o - nes et ho - lo - cau - sta:

Tunc ac - ce - pta - bis sa - cri - fi - ci - um ju - sti - ti - ae ob - la - ti - o - nes et ho - lo - cau - sta:

Tunc ac - ce - pta - bis sa - cri - fi - ci - um ju - sti - ti - ae ob - la - ti - o - nes et ho - lo - cau - sta:

Tunc ac - ce - pta - bis sa - cri - fi - ci - um ju - sti - ti - ae ob - la - ti - o - nes et ho - lo - cau - sta:

b_7^5 b b_7 b

649

Piano accompaniment for measures 649-653. The score consists of five systems of staves. The first system has two treble clefs and two bass clefs. The second system has two treble clefs. The third system has two bass clefs. The fourth system has two bass clefs. The fifth system has one bass clef. All staves contain whole rests for the duration of these measures.

Vocal line for measure 654. The staff is in treble clef with a key signature of two flats and a 6/4 time signature. It contains a whole rest for the first four measures, followed by a dotted half note in the fifth measure with the word "tunc" written below it.

Vocal line for measure 655. The staff is in treble clef with a key signature of two flats and a 6/4 time signature. It contains a dotted quarter note, followed by an eighth note, a quarter note, and a dotted half note. The lyrics "tunc im - po - - - - - nent su - per al - ta - - -" are written below the notes.

Vocal line for measure 656. The staff is in treble clef with a key signature of two flats and a 6/4 time signature. It contains a dotted quarter note, followed by an eighth note, a quarter note, and a dotted half note. The lyrics "tunc im - - po - - - - -" are written below the notes.

Vocal line for measure 657. The staff is in bass clef with a key signature of two flats and a 6/4 time signature. It contains a dotted quarter note, followed by an eighth note, a quarter note, and a dotted half note. The lyrics "tunc im - - po - - - - -" are written below the notes.

Piano accompaniment for measures 658-662. The score consists of two systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. The music features a variety of rhythmic patterns, including dotted quarter notes, eighth notes, and quarter notes, with some notes beamed together.

654

im - - po - - - nent su - per al - ta - - -

- re - - tu - um, tunc im - - po - - - - - nent su - per al -

- - - - nent su - per al - ta - - - -

- - - - nent su - per al - ta -

b b

658

Piano introduction for measures 658-661. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The key signature is B-flat major (two flats). The music is mostly rests, with some notes appearing in the final measure of each staff.

re tu - um vi - tu - los,

- ta re tu - um vi - tu - los,

re tu - um vi - tu - los,

re tu - um vi - tu - los,

Piano accompaniment for the vocal lines. It features a treble clef and a bass clef. The right hand has a melodic line with some chords, and the left hand has a bass line. The key signature is B-flat major. There are some accidentals and dynamics markings.

b b5 # 4 q

662

Musical score for the first system, measures 662-665. The score is written for a grand staff with five staves: two treble clefs, two alto clefs, and one bass clef. The music is in C minor and includes various note values, rests, and phrasing slurs.

Musical score for the second system, measures 666-669. This system consists of five empty staves with a treble clef, an alto clef, another treble clef, and a bass clef, indicating that the instruments are silent during these measures.

Musical score for the third system, measures 670-673. It features a grand staff with five staves: two treble clefs, two alto clefs, and one bass clef. The music continues with various note values and rests.

4

4

6

666

tunc im - - po - - -

tunc im - - po - -

6 b 7 5 # b 4 # b7

670

su - per al - ta

su - per al - ta

nent su - per al

nent

4

4

#

674

- - re,

- - re, su - per al - ta - - - - - re

- ta - - - - - re - tu - um, su - per al - ta - - - - -

su - per al - ta - - - - - re tu - um, tunc

678

su - per al - ta - - - - - re tu - um vi - tu -

tu - um, su - per al - ta - - - - re tu - um vi - tu -

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

im - - po - - - - - nent su - per al - ta - - re tu - um vi - tu -

4 \flat 6 # # $\flat 6$ #

682

- los, su - per al - ta - - - re tu - um vi - - - tu - los.

- los, su - per al - ta - - re tu - um vi - - - tu - los.

- los, su - per al - ta - - re tu - um vi - tu - los.

- los, su - per al - ta - - re tu - um vi - - - tu - los.

b6 b6/3 6 6 4 b