ANCIENT GROOVE MUSIC

Claudio Monteverdi

(1567 - 1643)

VESPRO DELLA BEATA VERGINE

(1610)

da concerto composto sopra canti fermi

For SATTB-SATTB choir and soli
3 cornetts, 3 trombones, 2 flutes,
2 violins, 2 viola, 2 violoncello
and continuo

Edited by

BEN BYRAM–WIGFIELD

SCORE

TRANSPOSITIONS
Lauda Jerusalem in G major ↓ 4th
Magnificat in D major ↓ 4th

www.ancientgroove.co.uk

EDITORIAL NOTES

Source: *Sanctissimae Virgini Missa Senis Vocibus Ad Ecclesiarum Choros Ac Vesperae pluribus decantandae,* Venice: Ricciardo Amadino, 1610.

This edition does not intend to add further heft to the weight of scholarship on these matters, but rather to provide suggestions based on that scholarship, yet still allowing performers to make whatever decisions they judge most suited to their needs. Those wishing to read more on the subject would do well to consult the works of Jeffrey Kurtzman, Uwe Wolf, Roger Bowers, Andrew Parrott, Paul McCreesh, and others.

GENERAL EDITORIAL METHOD

It is sufficient to say that Amadino printed the music with some haste, and there are a great deal of obvious errors and inconsistencies. Accidentals frequently appear after the note to which they obviously belong (a hazard of setting moveable type in reverse). Time signatures, and the notes themselves, vary between the *Bassus generalis* and the vocal parts. The 'echos' do not always match their source. All editorial interventions are clearly marked as such, and differences in the edition from the source material is commented.

ACCIDENTALS

The major editorial contribution is the consideration of accidentals that are either missing or erroneously added in the source. Most of these are self-evident: accidentals missing in one part but present in others (where the possibility of a false relation is unlikely); accidentals missing in one bar but present in a repeated instance of the phrase (e.g. antiphonal sections or 'echo' voices); or implicit in conventions of the time, such as an implied B natural before C sharp, or the continued validity of an accidental across several repeated notes. Editorial accidentals are printed in square brackets; cautionary accidentals, used to convey both the continued validity of a source accidental and also to warn of a return to the key signature, are in parentheses.

METRE and TEMPO

Although it is well established that the beat may vary and need not be a constant 'tactus', some proportionality is clearly evident from the rhythms used on either side of the metre change, such as in *Laudate pueri* (Altus, bb. 91-92) and in the hemiolas in 13h. *Esurientes*. This edition provides editorial suggestions for tempi, and for proportional relationships between triple- and duple-time sections that immediately follow one another. Those who require the advice will gladly welcome them; those who want things differently will easily ignore them.

One possibly controversial departure from other editions is the halving of note values in the 3/1 triple-time sections. This may cause some academic gnashing of teeth, but is designed to simplify metre changes by considering the same note value on either side of the barline (also this 'writes in' the implied diminution of the often used ¢ signature), with the bonus of providing note values that might be more comfortable for performers. The original time signatures in the 1610 print convey more information than their modern counterparts, and 3/1 sections throughout the *Vespers* are frequently performed with differing relationships to the duple metres that surround them; the same is also true for 3/2 sections. By reducing the note values of the 3/1 sections, all triple-time sections can be either *tripla* (three beats in the time of one beat) or *sesquialtera* (three beats in the time of two beats) on the minim, as the conductor desires. Alternatively, metre changes can be entirely free of proportionality and no harm is done by the reduction of note values.

This leaves only the coloration on minim triplets in the *Sonata* (bb. 130-153) to be considered: scholars have recently argued that these should be twice as fast as the *(sesquialtera)* 3/2 section (one triplet for each duple minim beat).

TRANSPOSITION

In keeping with the suggestion that high clefs suggest a lower pitch, *Lauda Jerusalem* has been transposed down a fourth; the *Magnificat* has also been transposed down a fourth.

FERMATAS and DOUBLE BARLINES

Fermatas have been added to the final note of each movement, which is frequently a longer note than the modern note value used to fill the bar. They are also found only the *Bassus generalis* in some places. They typically do not represent a held note but merely a gathering of voices at a cadence. Double barlines have been added and are entirely editorial.

BASSUS GENERALIS

The *Bassus generalis* book is more of a reduced score than a single part, frequently showing music from other parts. However, it does not always agree with the other books. Where the B.g. contains significantly different music for the vocal lines, these have been shown in ossias above the vocal staff. Unsatisfactory variants have been discarded, such as where the Echo does not directly repeat the preceding material. The edition's instrumental part for organ and theorbo, like that of the 1610 print, features music from the other parts. There are almost no figures in the source, and editorial figures have been supplied throughout.

SOLO PASSAGES

Large vocal forces may wish some passages in the psalms to be sung as soli, and so these have been suggested editorially. They are usually self-evident: a greatly reduced texture of only a few voices, and a more florid 'virtuosic' line. Conductors might wish to decide whether lone *cantus firmus* lines are sung by one voice or several, such as the *Gloria Patri* of *Dixit Dominus.* One suggestion is of having the first choir in *Nisi Dominus* as soli: this comes from the *cori spezzati* tradition found at San Marco and elsewhere, in which one choir was 'one to a part' and all the remaining singers sang the other choir.

NAMING OF PARTS

There can be some confusion between the name of a vocal part and the part book in which it is found, e.g. for *Nisi Dominus,* the Altus book contains a Quintus part, and the Septimus book contains an Altus part. This edition provides a clear and consistent name for each performing part, so that the same singer or player can be assigned to that part across the entire work.

INSTRUMENTAL FORCES

The following instruments are specified in the 1610 print:
3 Cornetts *"Cornetto"*
3 Trombones (one of which is named *"Trombone doppio"*)
2 Violins *"Violino da brazzo"*
2 Viola *"Viola da brazzo"*
2 Violoncello *"Viola da brazzo"*
1 Contrabass *"Contrabasso da gamba"*
2 recorders and/or flutes "*Pifara/Fifara, Flauto*"

Registration indications identify the *Bassus generalis* instrument as an organ. A plucked instrument, such as a theorbo, or even harpsichord or harp, may be a reasonable addition. No other melodic bass instrument is required: the lowest violoncello or trombone will frequently have the same line.

The *Contrabasso* is only mentioned in No. 1, where it doubles Violoncello 2, so they have been considered as the same part. The *Trombone doppio* is only mentioned in No. 11, where it is the third trombone. Usual practice is for two Tenor and one Bass trombones. (However, an editorial suggestion is for Trombone 1 to be an Alto trombone as the part is high and mostly written in C clefs in the 1610 print.)

The woodwind is only required for a few bars in one section of the *Magnificat* (13c), and could conceivably be replaced by the cornettos or violins if too extravagant a requirement.

INSTRUMENTAL DOUBLING

In the 1610 print, much is made in the rubrics of the Vespers being composed for 'six voices and six instruments'. Instruments are explicitly described only for the *Deus in adjutorium* response, the *Sonata Sopra Sancta Maria*, and the *Magnificat*. The first of these specifies 6 brass instruments and 6 strings, working as two 'orchestras' playing the same material, either together or in alternation. These instrumental groups can be used to double the voices in the other pieces for 6 voices (*Dixit, Laetatus sum, Audi caelum*) to a greater or lesser extent. The remaining psalms, for 7, 8 and 10 parts need a different treatment. There are three possibilities:

1. Add 8 more players, allowing up to 10 voices to be doubled by both the brass and the strings. This has the disadvantage of being expensive and somewhat one-dimensional in character.

2. Assign one orchestra to one choir, and the other orchestra to the other choir. This allows for a good antiphonal effect (the somewhat lop-sided balance is in keeping with the *cori spezzati* tradition, in which one choir was soloists and the other choir would be the remainder). It is perhaps no coincidence that all the psalms with more than 6 voices are polychoral.

However: Let us assume that the strings double choir 1 and the brass choir 2. Consequently, the Cornetto 1, normally doubling the Cantus, would need to be tacet in the antiphonal psalms, because Cantus is choir 1, doubled by the strings. Similarly, Violino 2 would be tacet, because Sextus is choir 2, brass. The players that need to be tacet in antiphonal sections are marked in red italics in the table. (Though they could play in tutti sections where the antiphonal effect is not highlighted, e.g. Gloria Patri.)

3. The third option is something of a compromise: the 12 instruments can play altogether, but with some of the lower parts being split between the strings and brass, e.g. Altus – Viola 1; Altus 2 – Cornetto 3 in *Laudate pueri*. This gives a greater dynamic contrast between doubled and 'undoubled' sections; it is also even more true to the cori spezzati tradition.

It is possible to construct a part allocation that works for both the second and third options, simply by including or removing the instruments in red italics.

Having determined our doubling 'style', the next task is to decide which instrument doubles which of the voices. The partbooks themselves cannot be our guide: the Altus book contains a Quintus part; the Septimus book contains an Altus part; the Sextus book contains a Tenor part. (The Bassus book contains Violin parts.) However, once the parts are laid out in a score, it becomes clear that the second choir were fitted into the books more haphazardly than the first. In the edition, the choir parts have been labelled with a consistent naming strategy: thus, Laudate pueri has 'Altus 2', being the Altus part for the second choir, rather than Septimus, the partbook from which it came (which also contains nominal Bass and Tenor parts).

Once this is done, then everything falls into place nicely, as in the table provided.

Perhaps the greatest flexibility in a performance of the Vespers is how much should the instruments double the voices, if at all; and this has been left entirely to the conductor. However, if a suggestion is required, doubling is effective at the *Gloria Patri* of each psalm and occasional broad tutti moments. This matches Monteverdi's own scheme in the *Magnificat*.

This edition offers a 'score', corresponding to the information available in the 1610 print, and a 'conductor's score', showing the full instrumental doubling, as required.

Ben Byram-Wigfield
London, 2021

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A Table showing the instrumental *colla voce* doubling assigned in the parts for this edition. Wherever possible, the same instrument has been assigned to the same voice. However, some variation is required. Parts in ***red italics*** indicate an instrument that should be tacet when strings and brass play as two separate 'choirs'.

	Dixit Dominus 6 parts	**Laudate pueri** 8 parts	**Laetatus sum** 6 parts	**Nisi Dominus** 10 parts	**Audi caelum** 6 parts	**Lauda Jerusalem** 7 parts	**Ave maris stella** 8 parts	**Ritornello** 5 parts	**Magnificat** 7 parts
Cantus	Violino 1 Cornetto 1	Violino 1 ***Cornetto 1***	Violino 1 Cornetto 1	Violino 1 ***Cornetto 1***	Violino 1 Cornetto 1	Violino 1 ***Cornetto 1***	Violino 1 ***Cornetto 1***	Violino 1 Cornetto 1	Violino 1 Cornetto 1
Sextus	Violino 2 Cornetto 2	***Violino 2*** Cornetto 2	Violino 2 Cornetto 2	***Violino 2*** Cornetto 2	Violino 2 Cornetto 2	***Violino 2*** Cornetto 2	***Violino 2*** Cornetto 2	Violino 2 Cornetto 2	Violino 2 Cornetto 2
Altus	Viola 1 Cornetto 3	Viola 1	Viola 1 Cornetto 3	Viola 1	Viola 1 Cornetto 3	Viola 1 ***Cornetto 3***	Viola 1	Viola 1 Cornetto 3	Viola 1 Cornetto 3
Altus 2		Cornetto 3		Cornetto 3			Cornetto 3		
Tenor	Viola 2 Trombone 1	Viola 2 ***Trombone 1***	Viola 2 Trombone 1	Viola 2	Viola 2 Trombone 1	Viola 2	Viola 2 ***Trombone 1***	Viola 2 Trombone 1	Viola 2 Trombone 1
Tenor 2				Trombone 1		Trombone 1			
Quintus	Violoncello 1 Trombone 2		Violoncello 1 Trombone 2	Violoncello 1	Violoncello 1 Trombone 2	Violoncello 1 (Violoncello 2)			Violoncello 1 Trombone 2
Quintus 2		***Violoncello 1*** Trombone 2		Trombone 2		*col Tenor* Trombone 2	***Violoncello 1*** Trombone 2		
Bassus	Violoncello 2 Trombone 3	Violoncello 2	Violoncello 2 Trombone 3	Violoncello 2	Violoncello 2 Trombone 3		Violoncello 2	Violoncello 2 Trombone 3	Violoncello 2
Bassus 2		Trombone 3		Trombone 3		Trombone 3	Trombone 3		Trombone 3

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ANCIENT GROOVE MUSIC
Claudio Monteverdi
Vespro della Beata Vergine

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CRITICAL COMMENTARY

1. Deus in adjutorium meum
1, Cornetto 2, Violino 2: # is absent from source.
32, Cornetto 2, Violino 2: # is absent from source.

2. Dixit Dominus
23: Most vocal parts show a lunga for the falsobordone section, but some parts show rhythms where they change the pitch (here Sextus and Altus). These rhythms have been used for all parts.
24, Cantus: Note values halved for triple-time sections.
51, Sextus: Repeat at 112 does have # on first G.
144: Cantus part has # on C, Quintus part has no accidental marking.

4. Laudate Pueri Dominum
88: Bassus has a C natural; Sextus has a C#. Bg has no figure.
98, Bassus: This note is three beats long in the source.
99, Altus: This note is three beats long in the source.
107: Cantus part has semibreve A. Ornamented passage is in Basso generalis.
113: Sextus: Like the Cantus part in 107, the source has a semibreve A here. Editions usually assume a C is intended. But since the music is an echo of the earlier passage, the ornament from the Basso Continuo has been added.
143, Bassus generalis: Source has minims A A F.

6. Laetatus sum
45 Tenor & Quintus: 1610 print has minim G and C; perhaps should be A and Bb?
107, Bassus generalis: B natural added to match similar passage at 54.
154, Tenor: The notes of the first two beats are missing in the source.
162, Tenor: Source has two F quavers on 2nd beat.
166 & 171: Bg has # on 3rd beat, contrary to vocal parts.

8. Nisi Dominus
11, Altus: B naturals in bb 11-13 are implied by the C#.
96, Cantus: The Cs in the upper two voices in each choir have been sharpened from 96 to 119.

9. Audi coelum
14, 16: Tenor and Quintus parts have differing rhythms that do not add up to a full bar.

11. Sonata à 8 sopra 'Sancta Maria ora pro nobis'
130: 3 triplet minims in the time of two 'old' minims. (e.g. faster!)

13a. Magnificat
1610 print specifies Cornetto 1, 2 & 3, Violino 1 & 2, and Viola da brazzo (Violoncello) only. The Violas, Trombones and Violoncello 2 have been added editorially.

13g. Deposuit potentes
17: B.g. has *"Qui tacciono i cornetti ed entrano a suonare i duoi violini."* written here.

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VESPRO DELLA BEATA VERGINE

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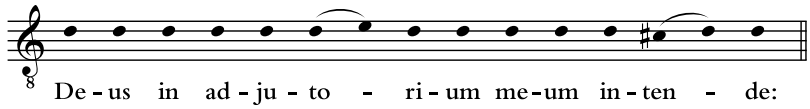
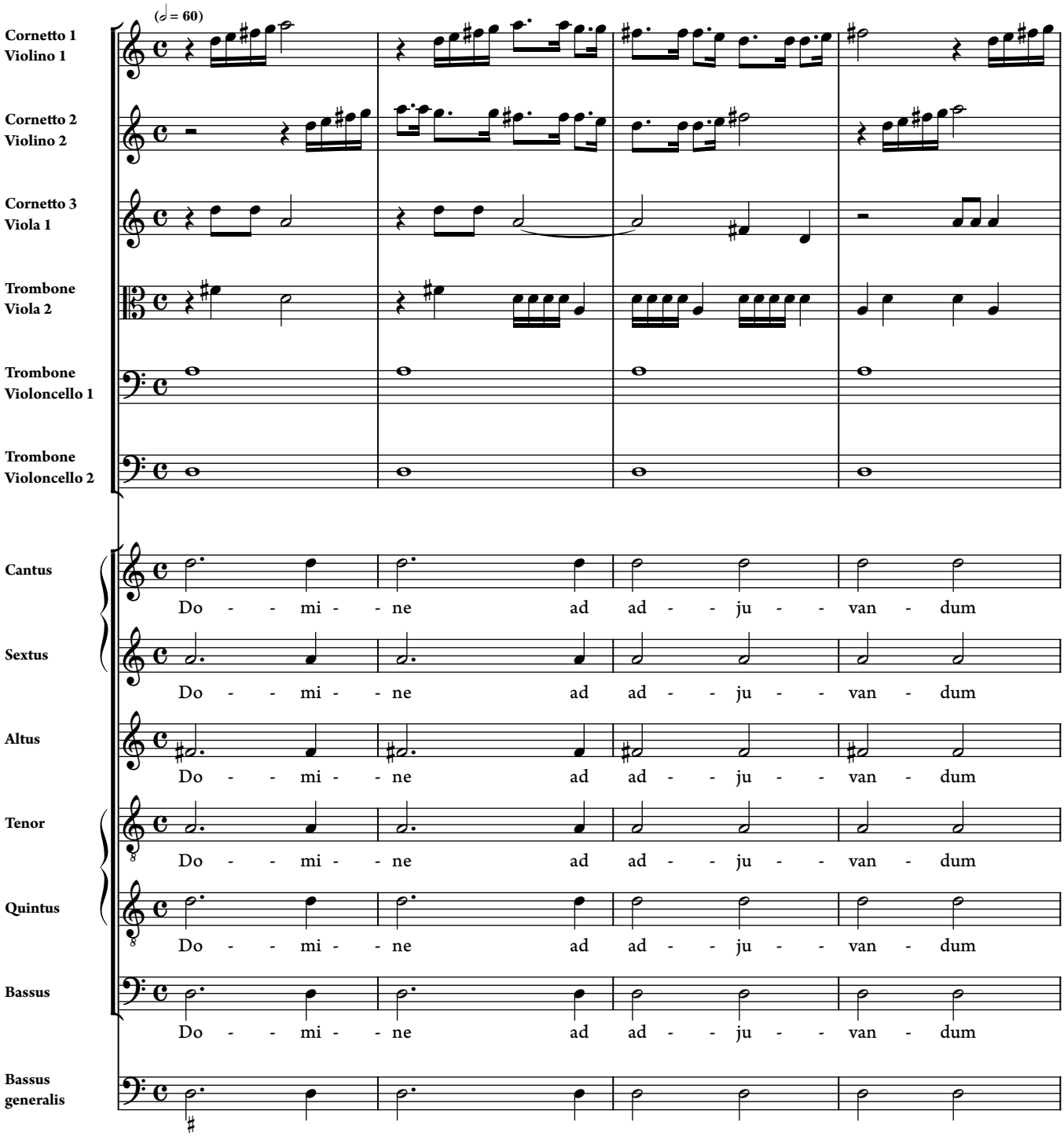
Ben Byram-Wigfield

CLAUDIO MONTEVERDI
(1567 - 1643)

1. Deus in adjutorium meum

sex vocibus & sex instrumentis, si placet





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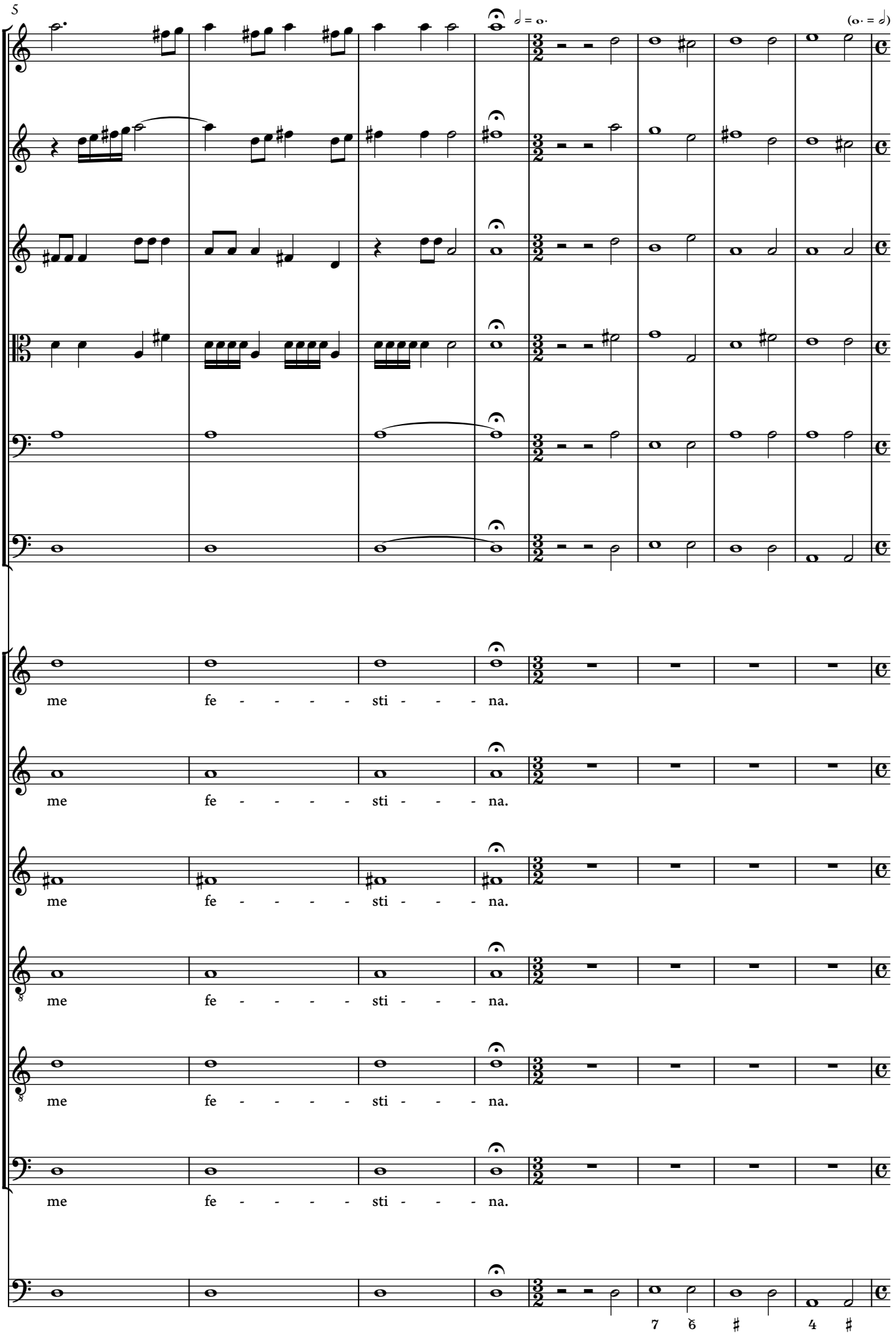

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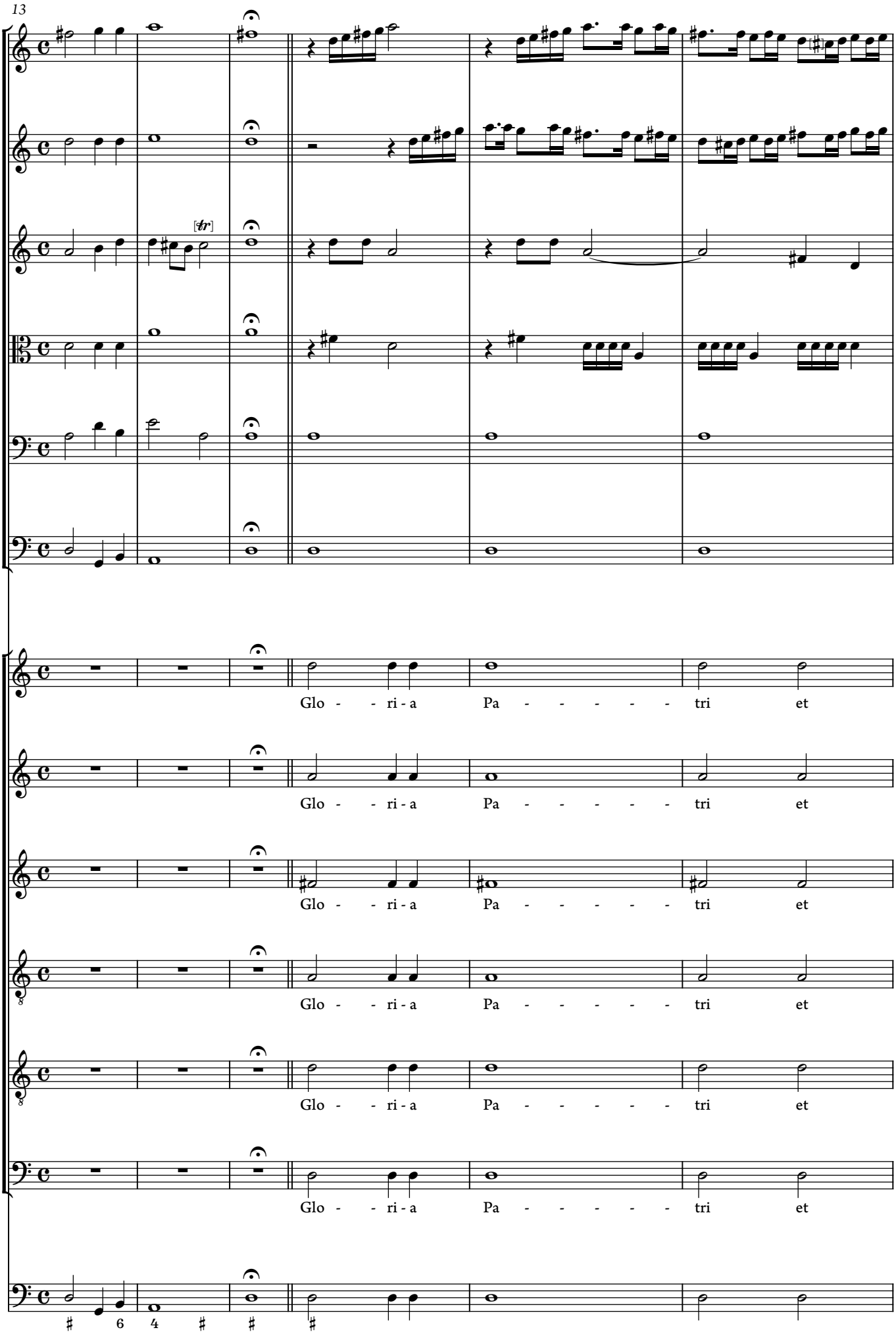

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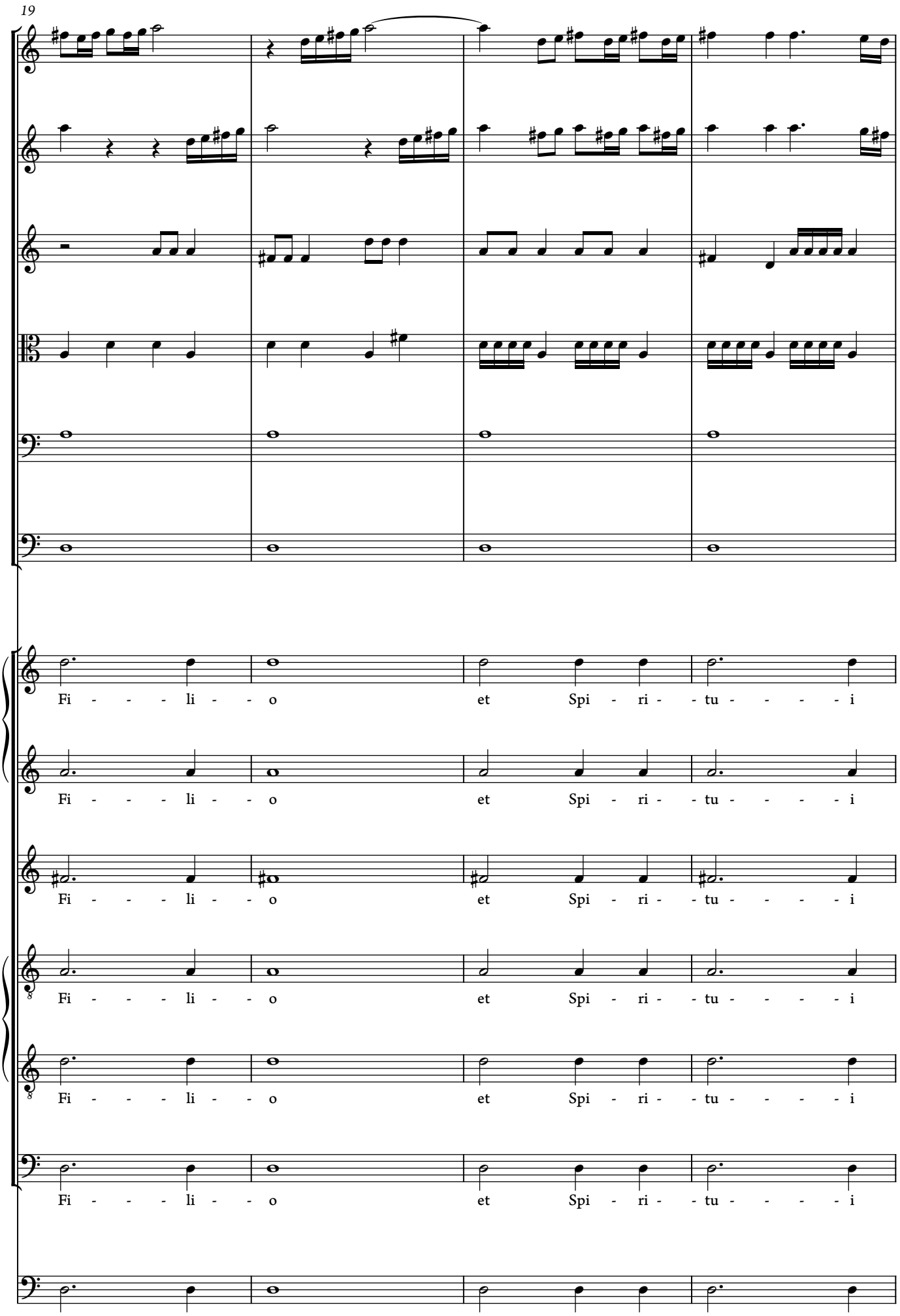

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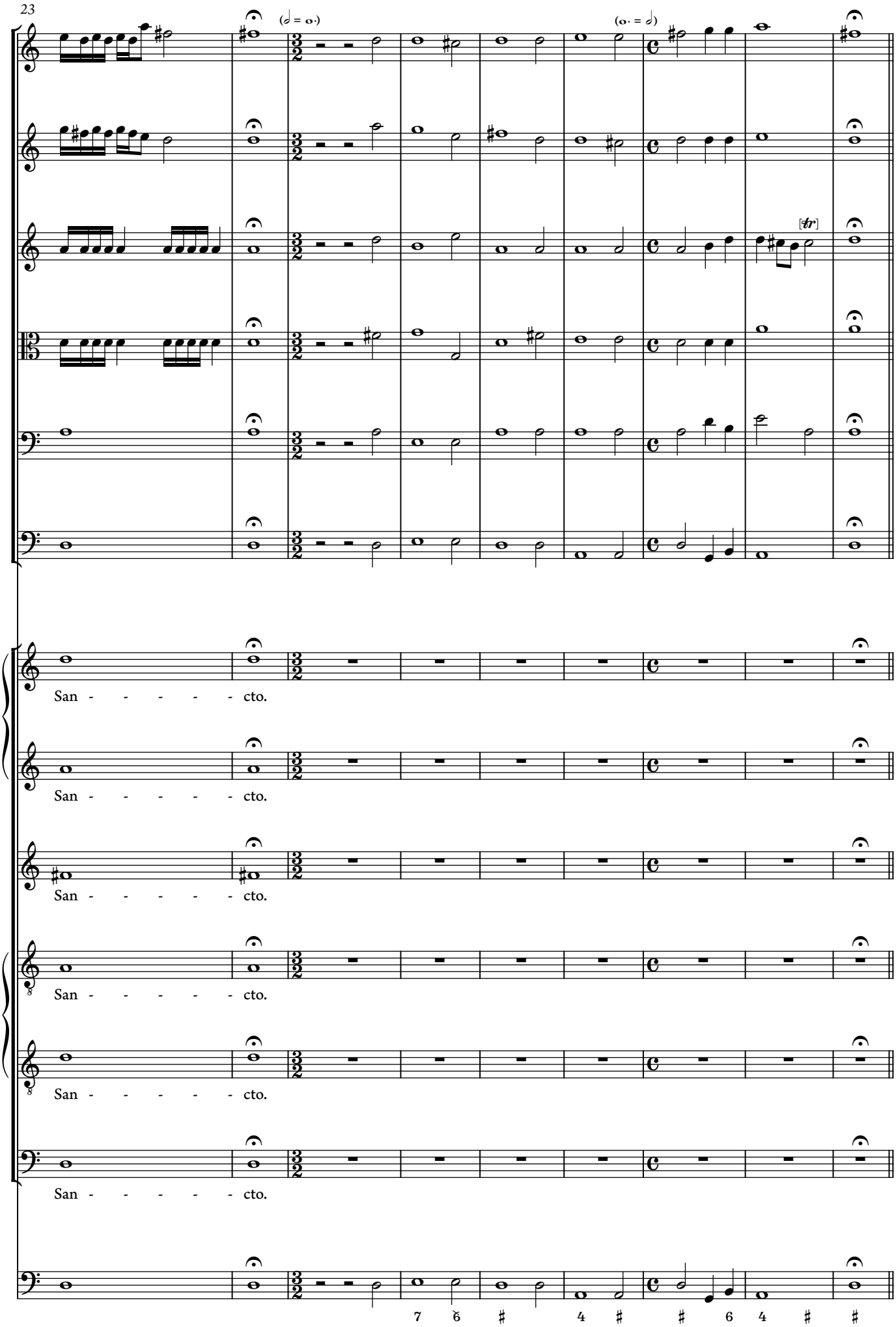

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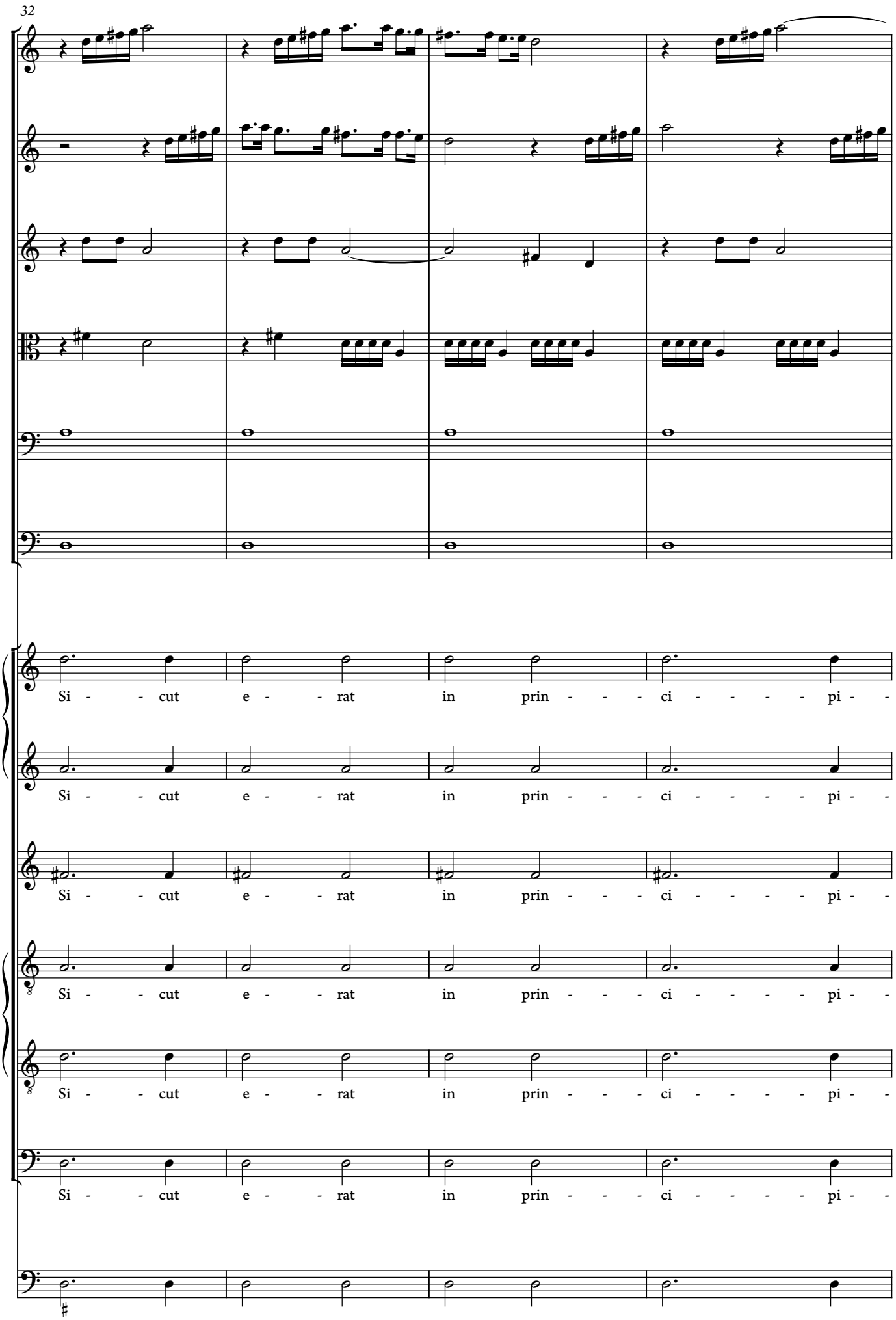

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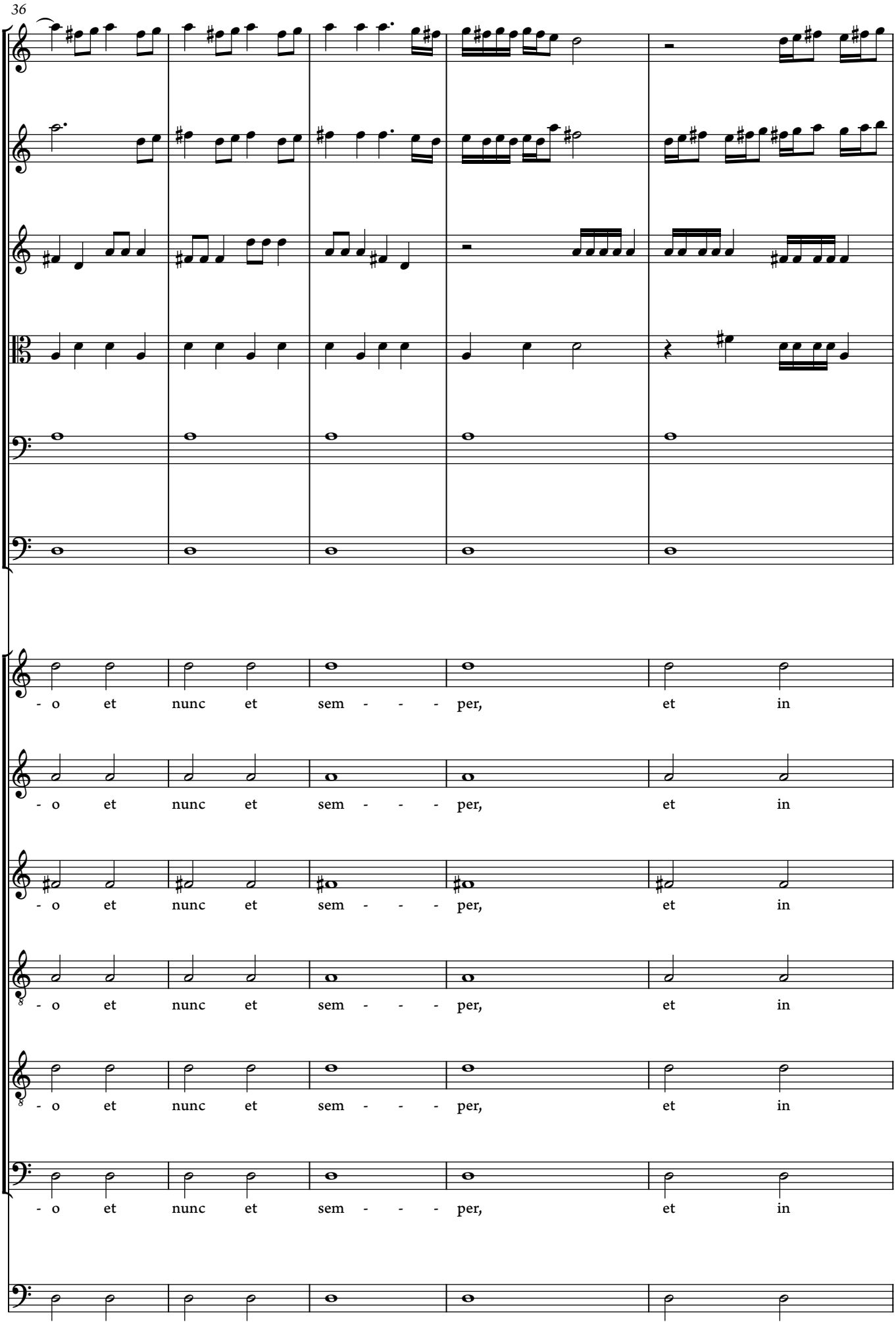

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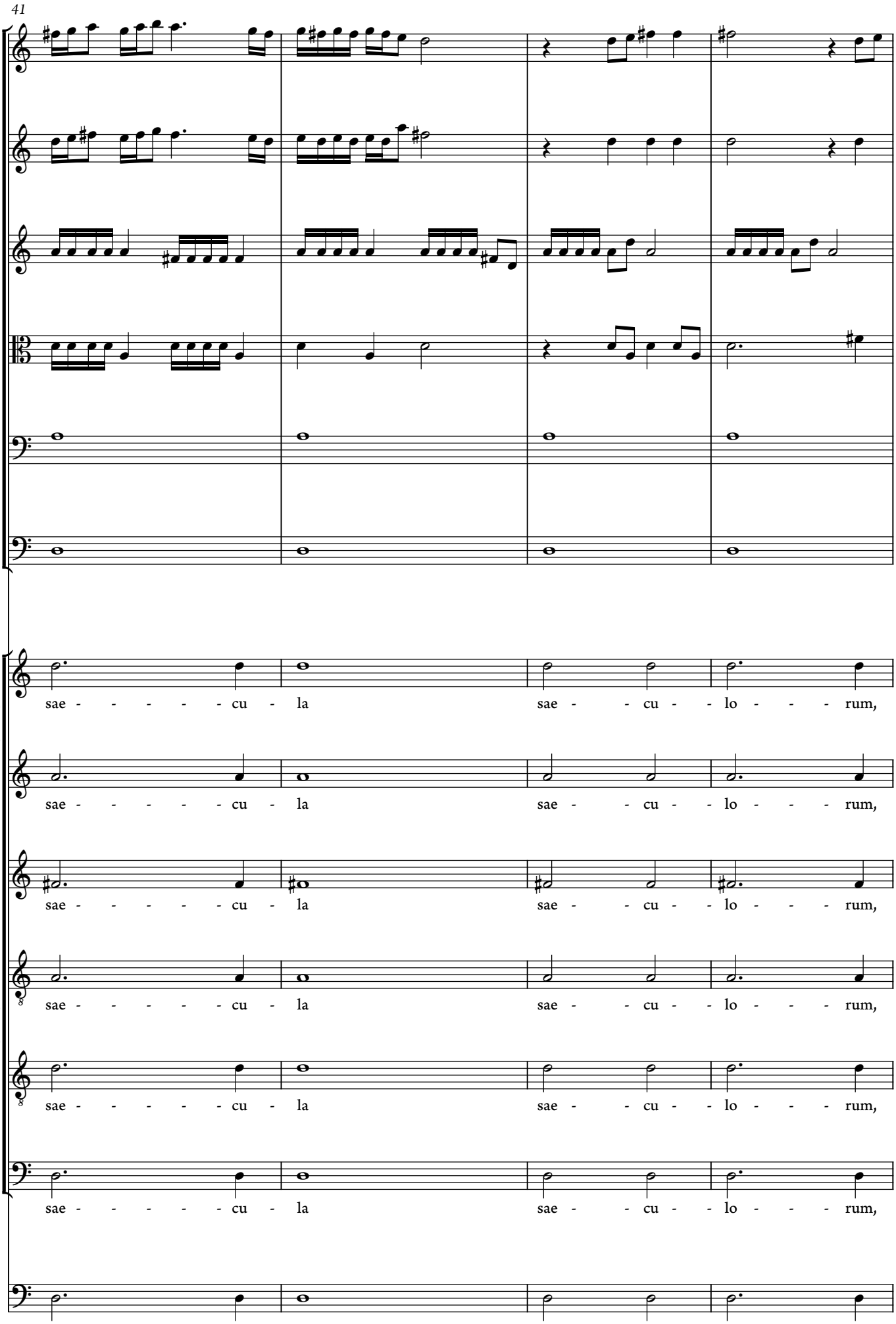

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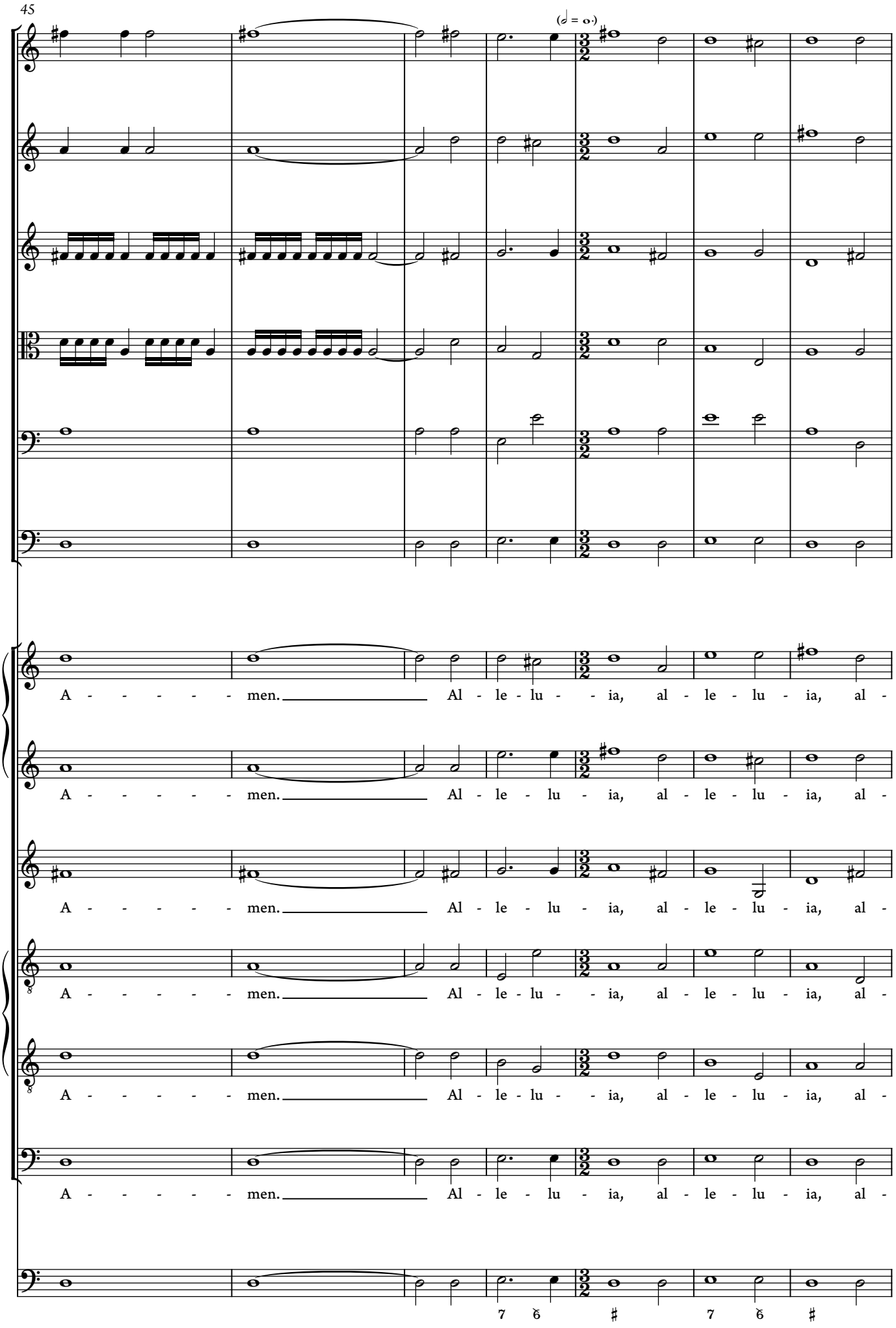

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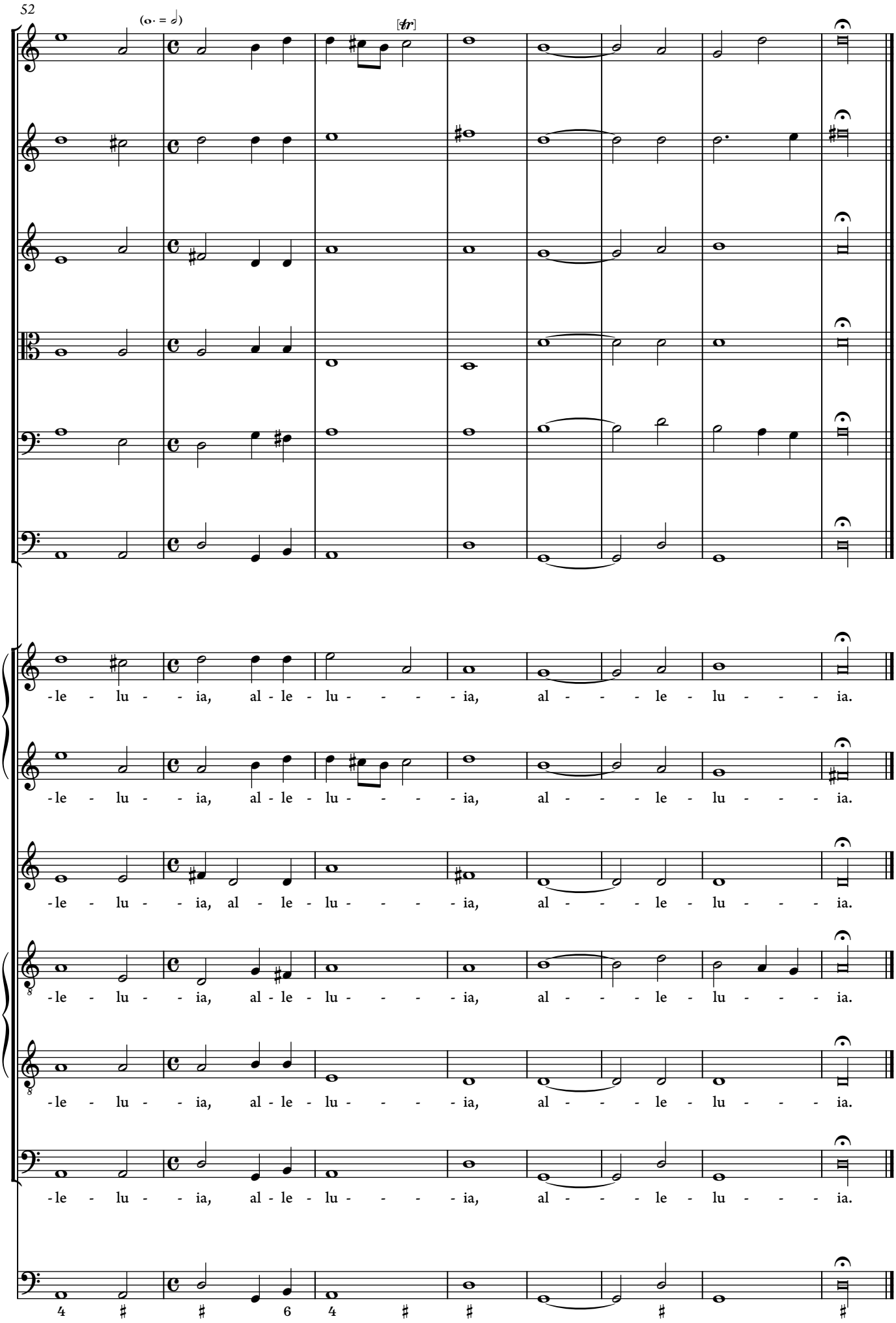

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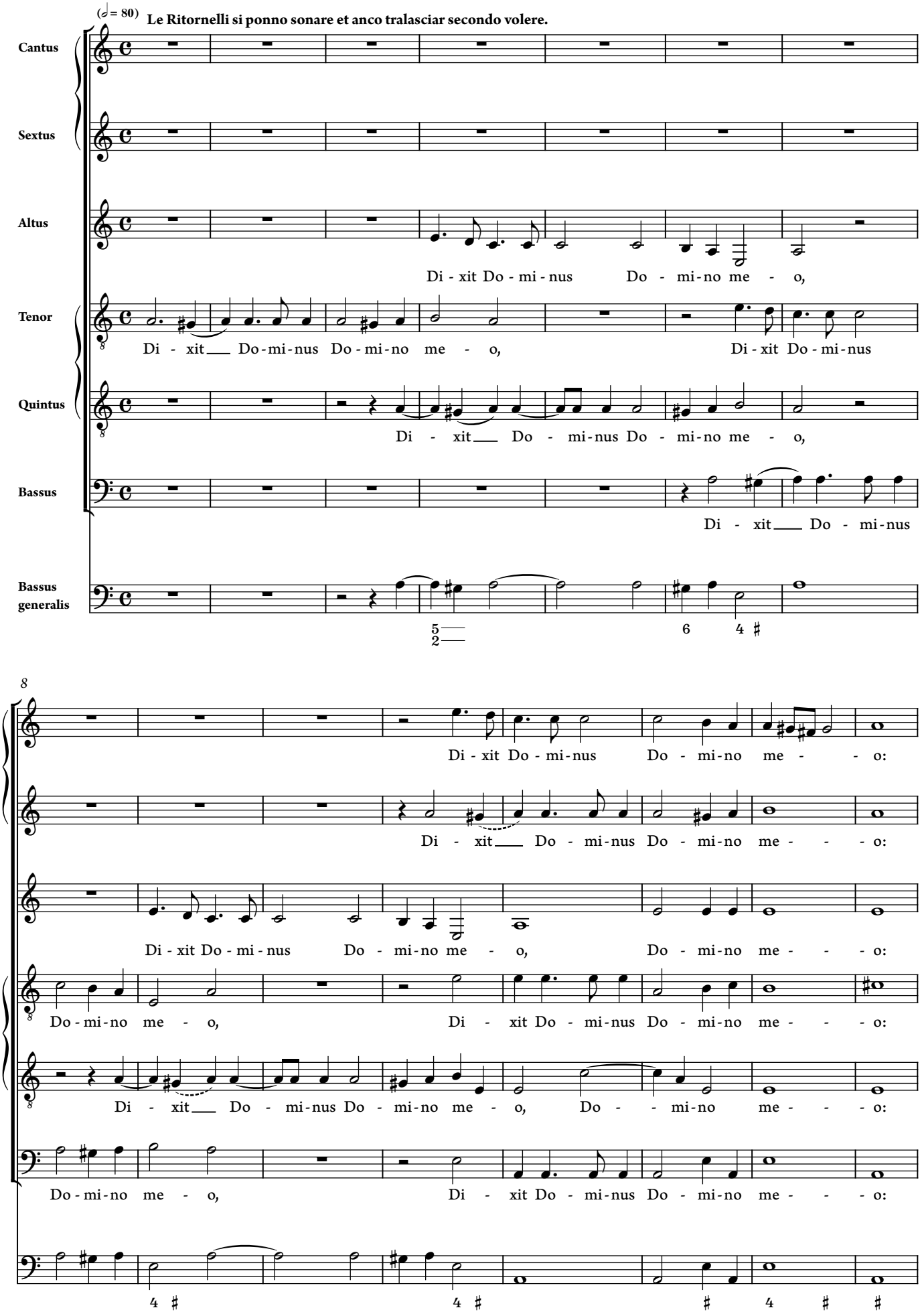
2. Dixit Dominus

a 6 voci & 6 instrumenti



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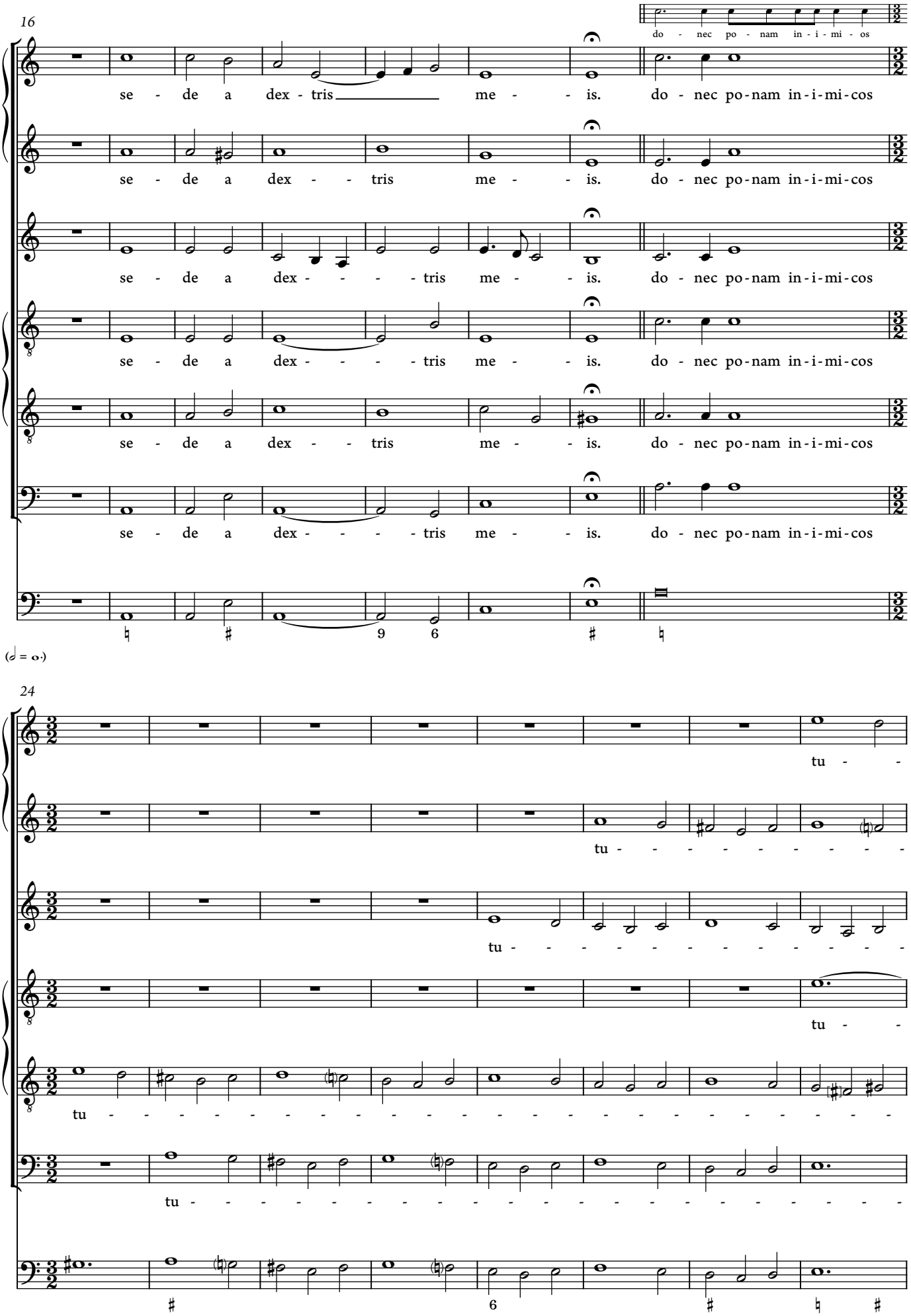

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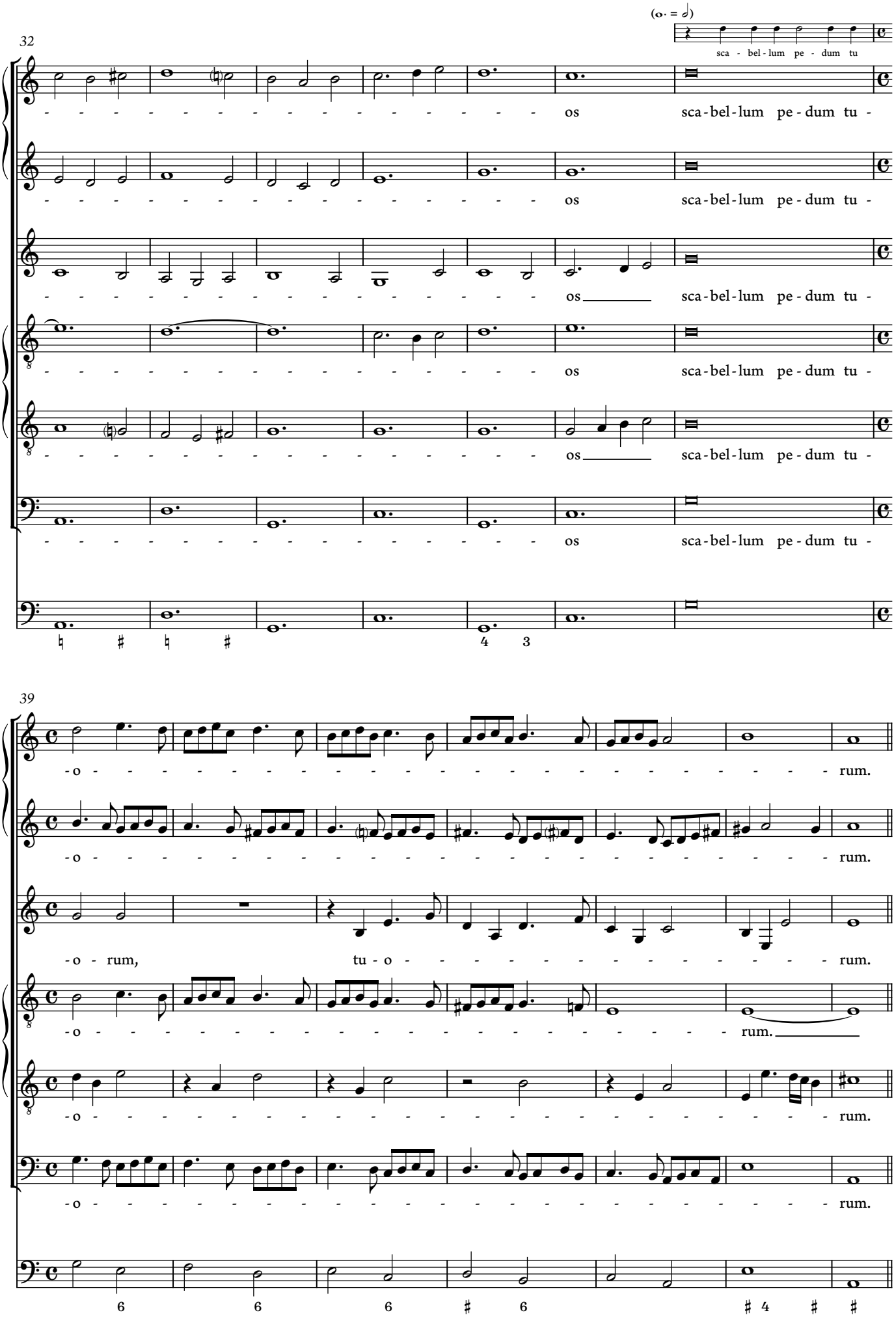

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46

Ritornello

[tr]

53

[Solo]

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

[Solo]

Vir - gam vir -

[Solo]

Vir - gam vir -

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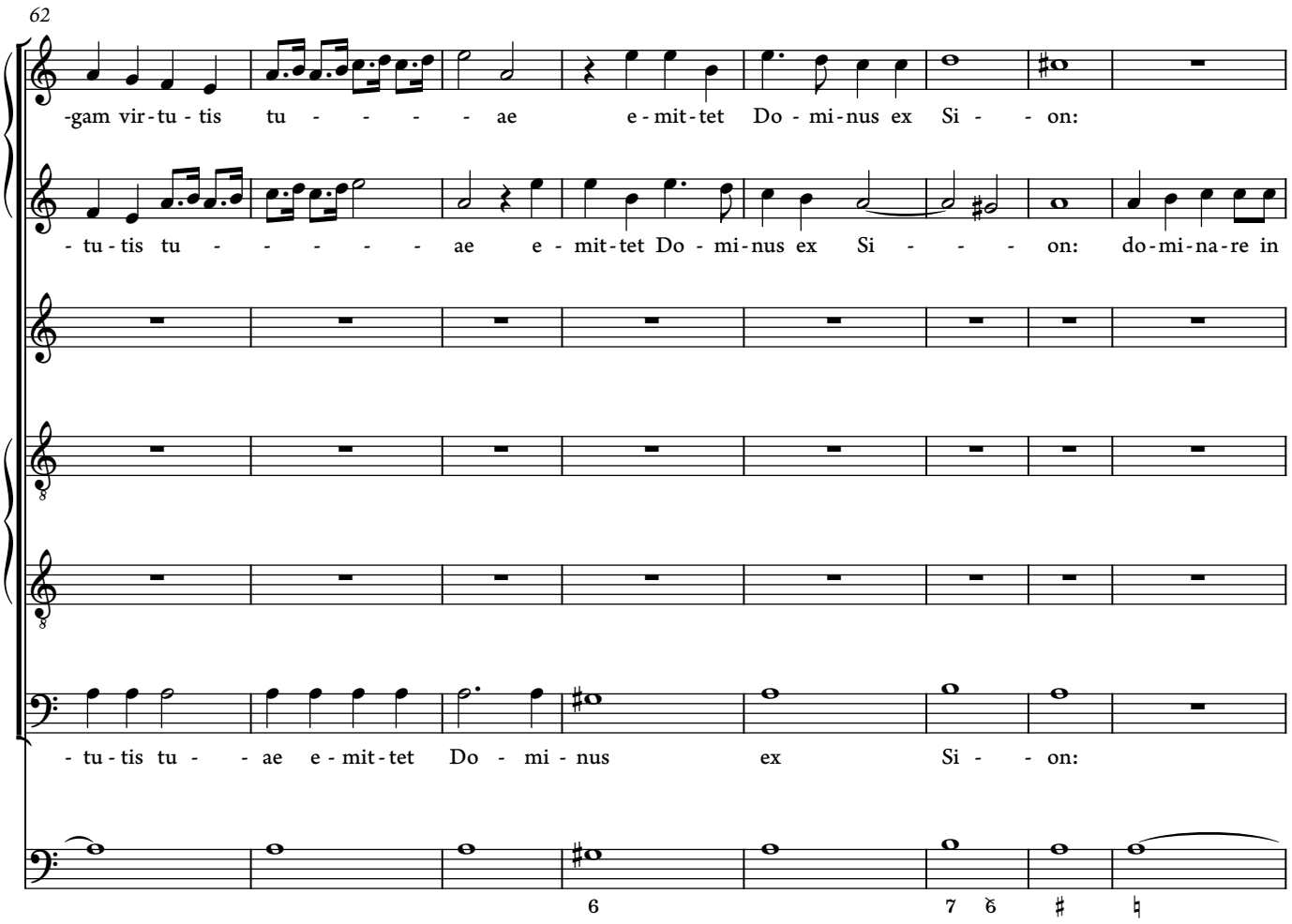

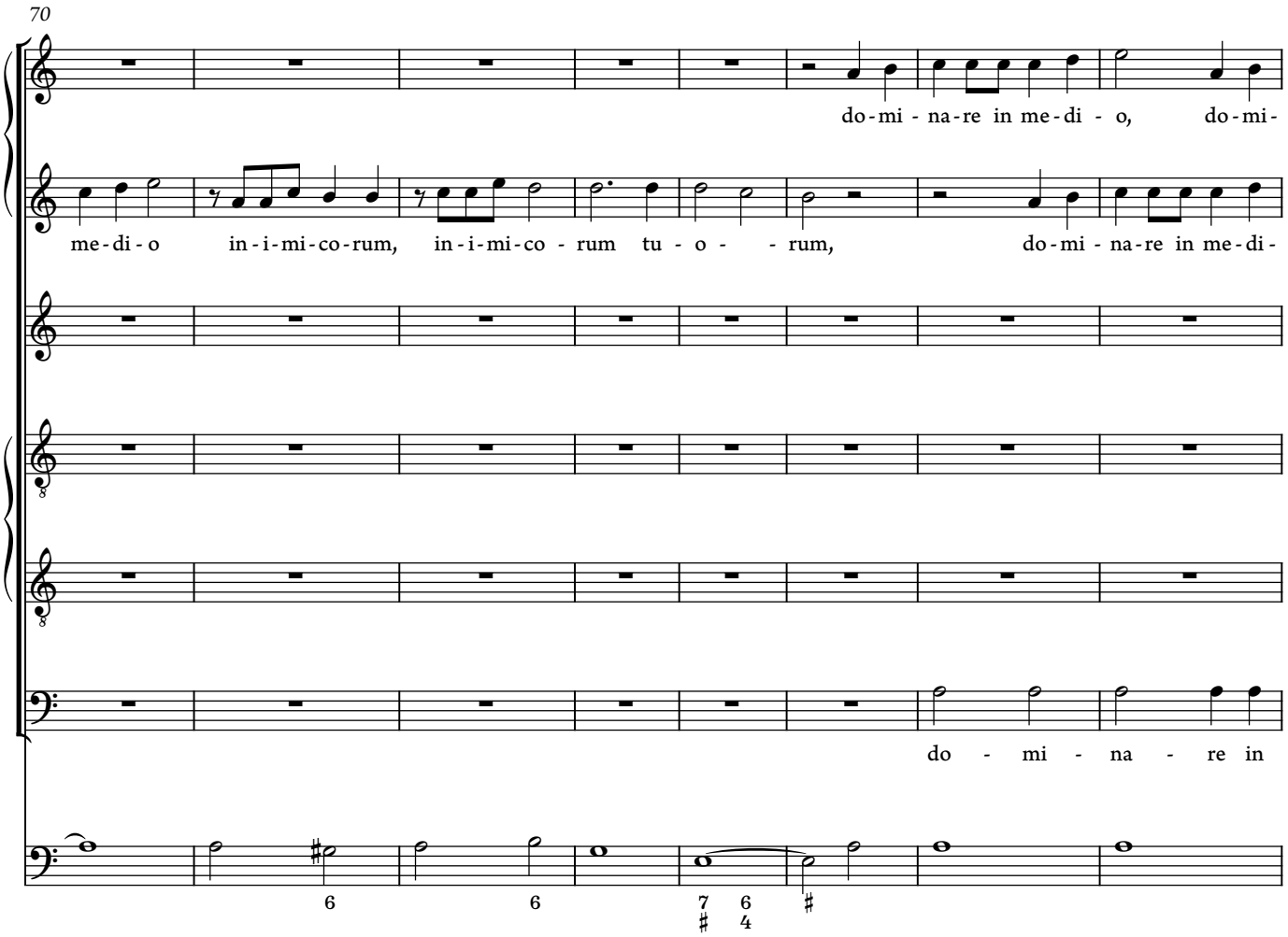

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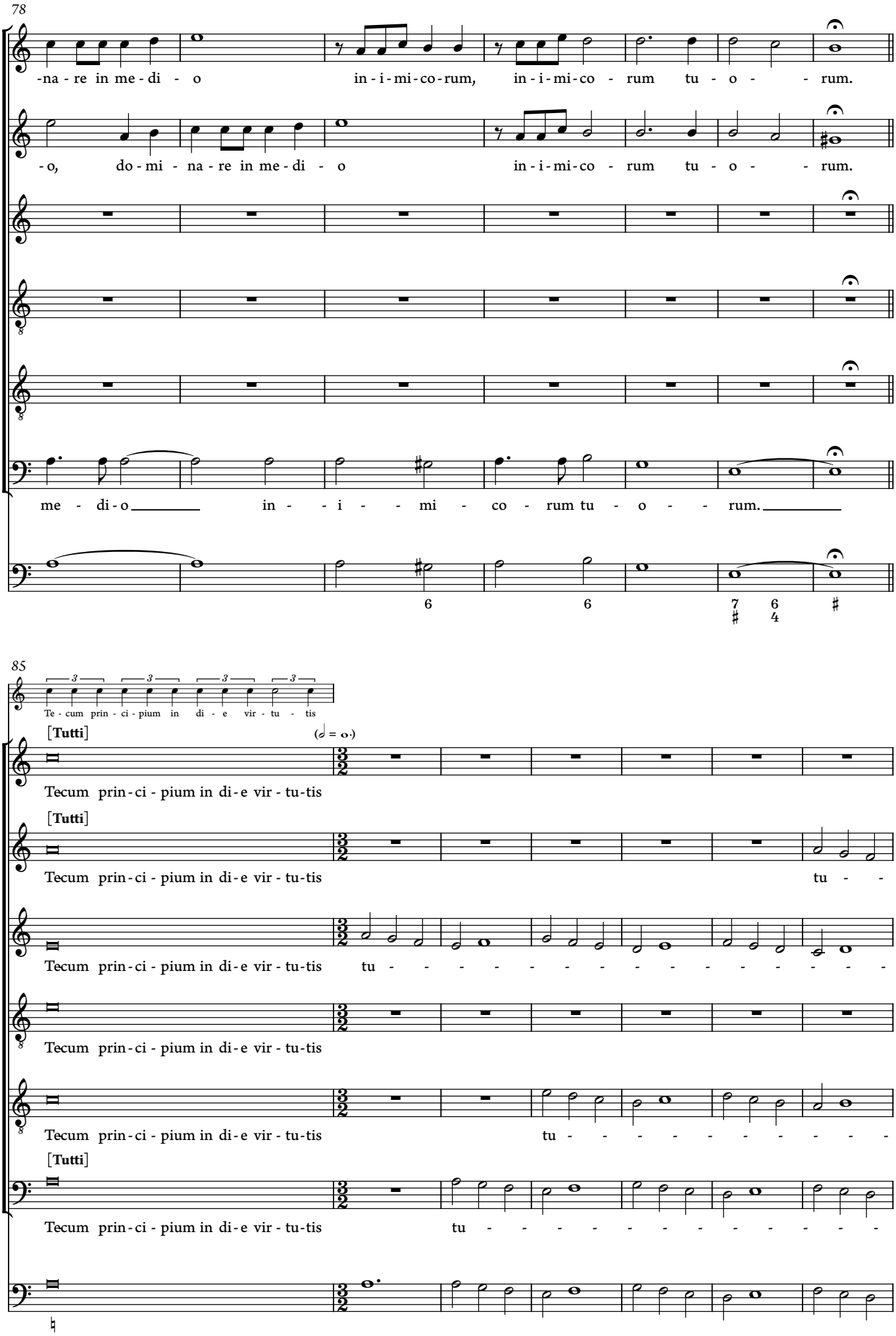

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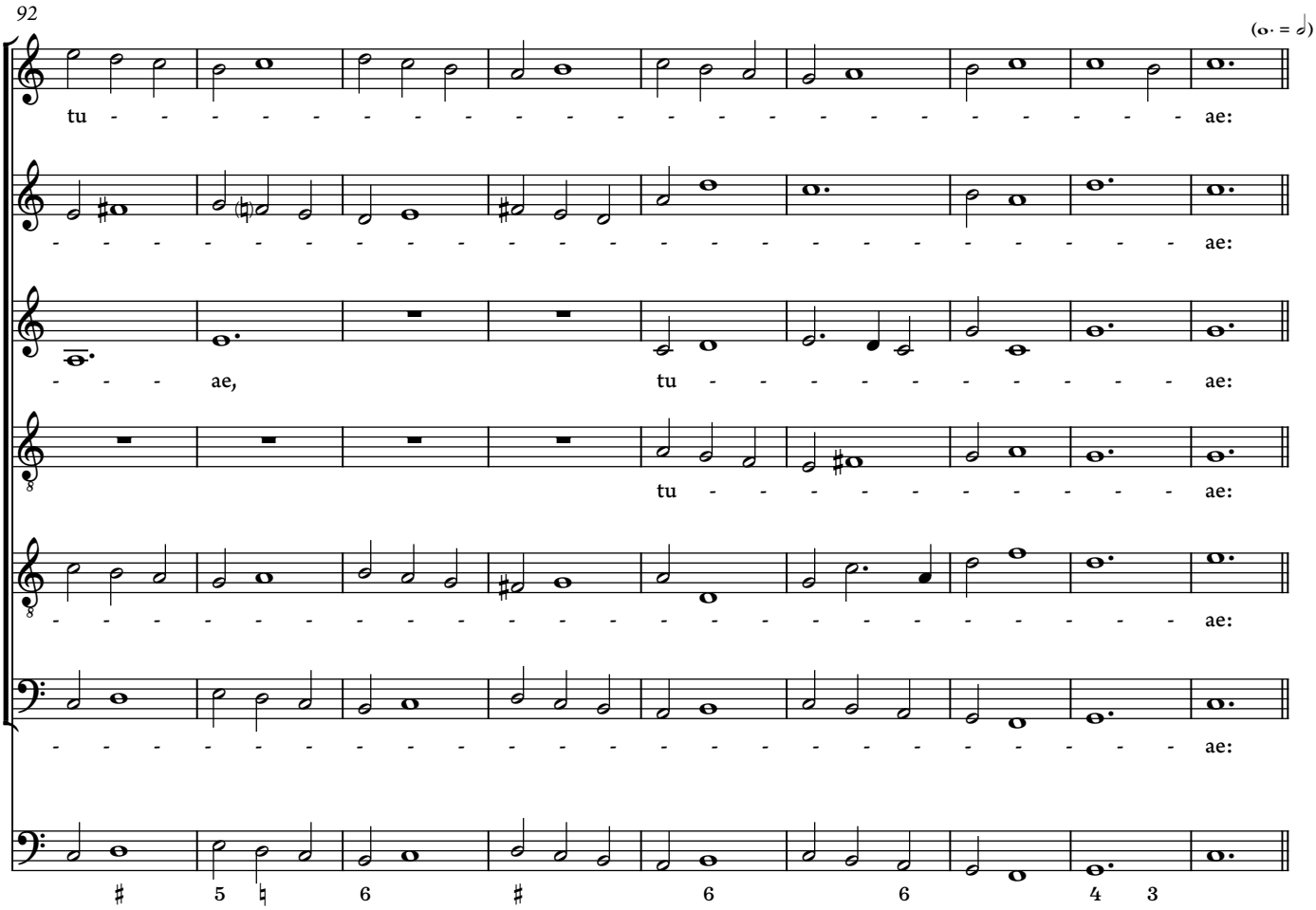

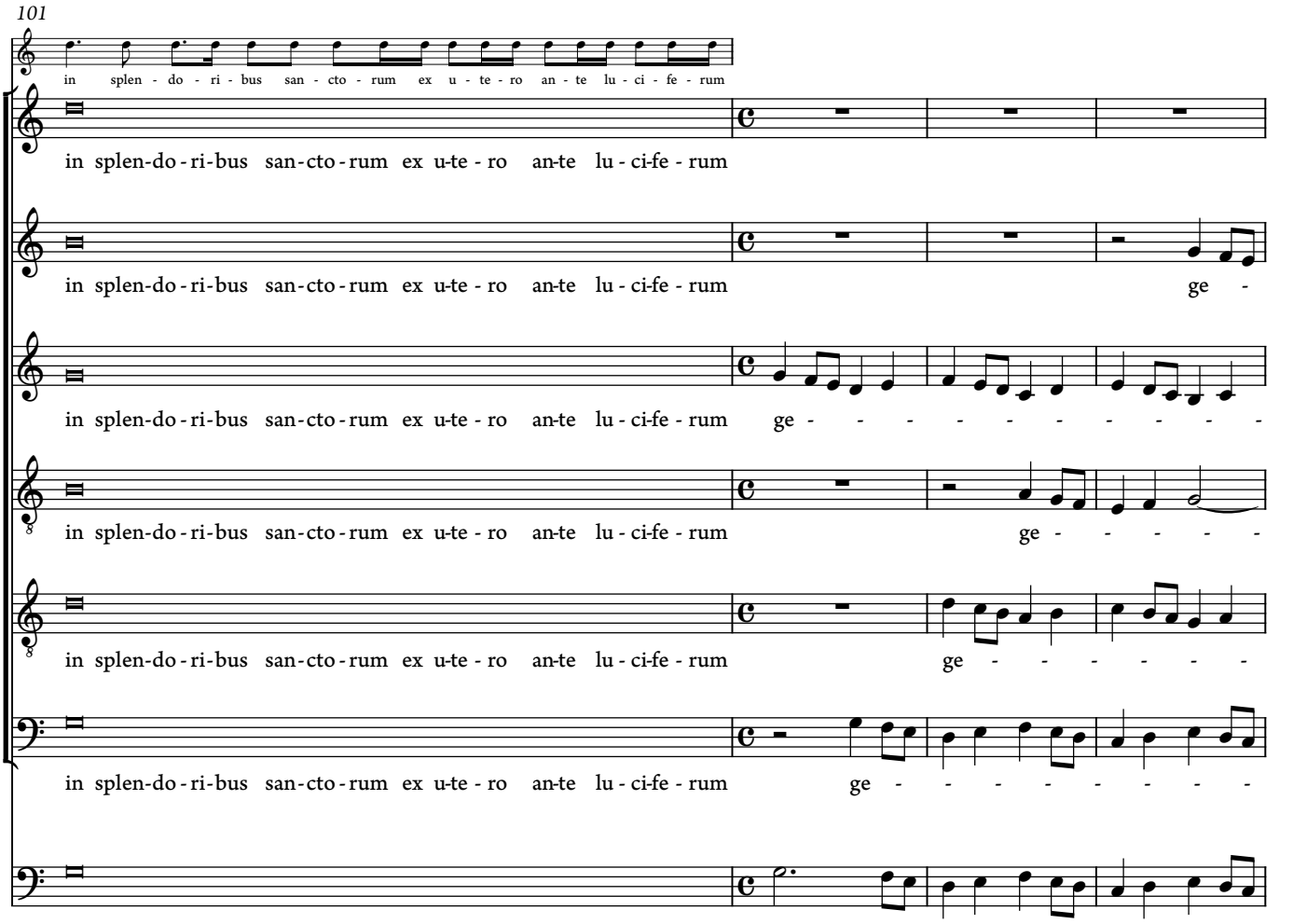

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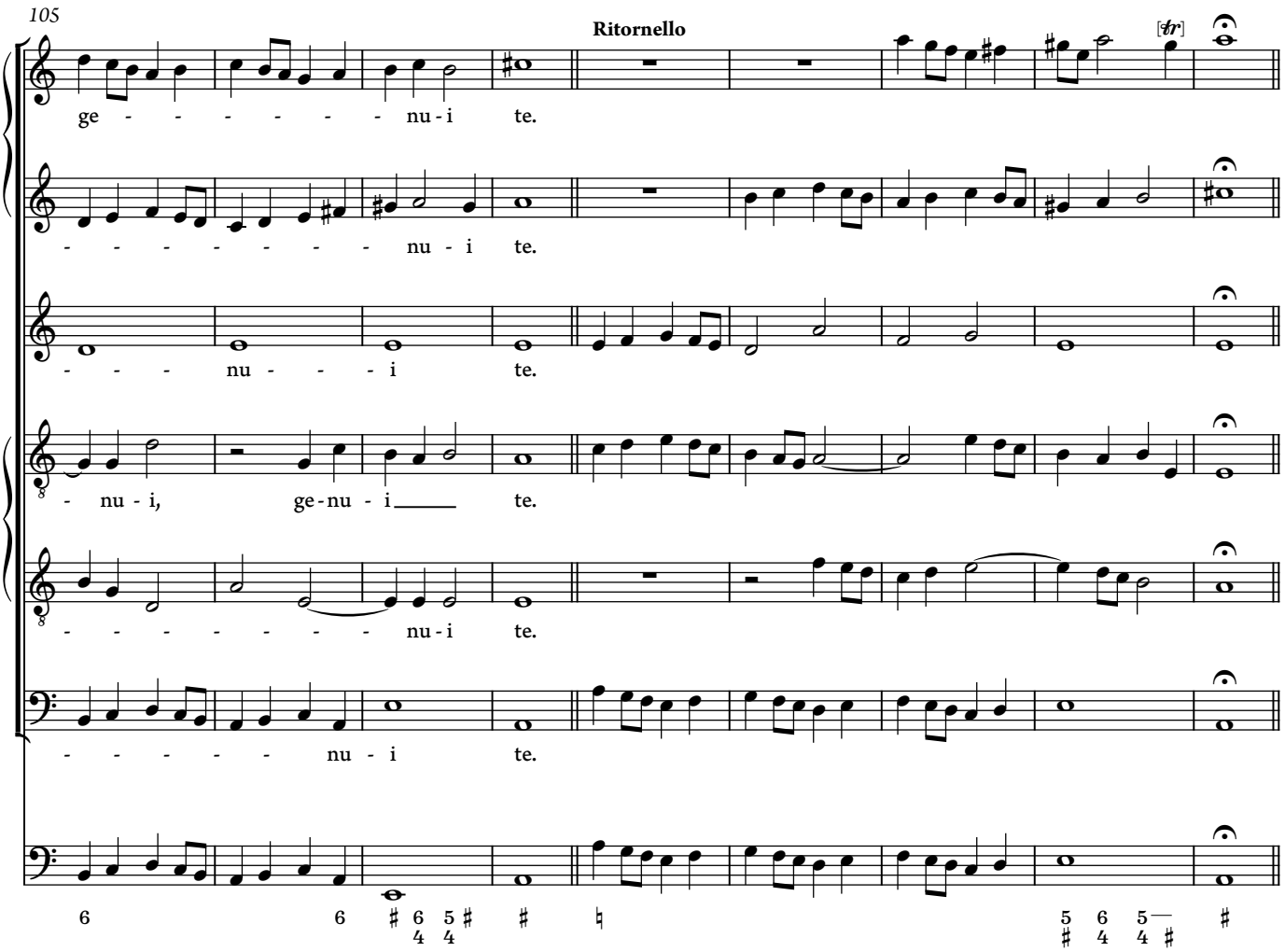

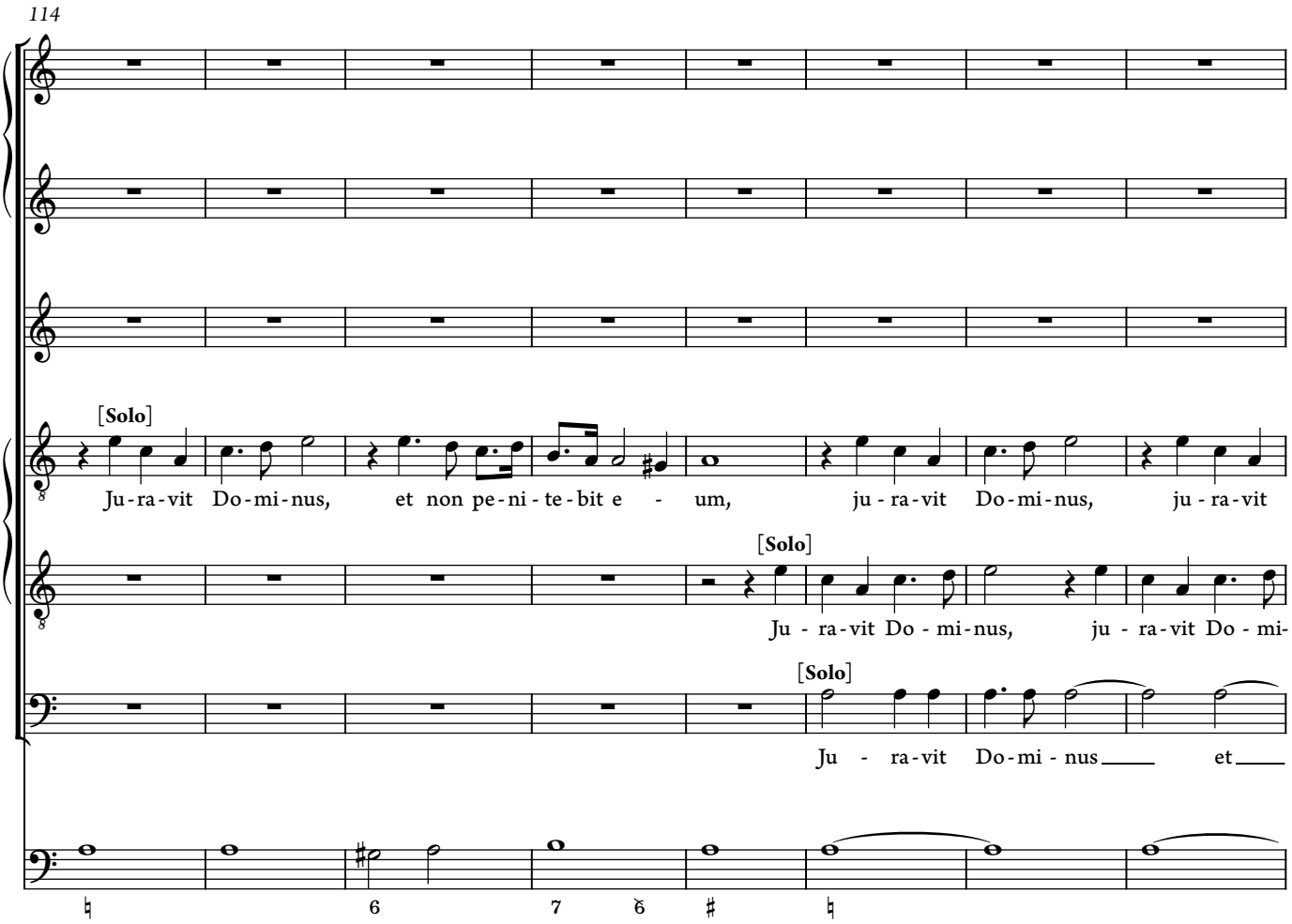

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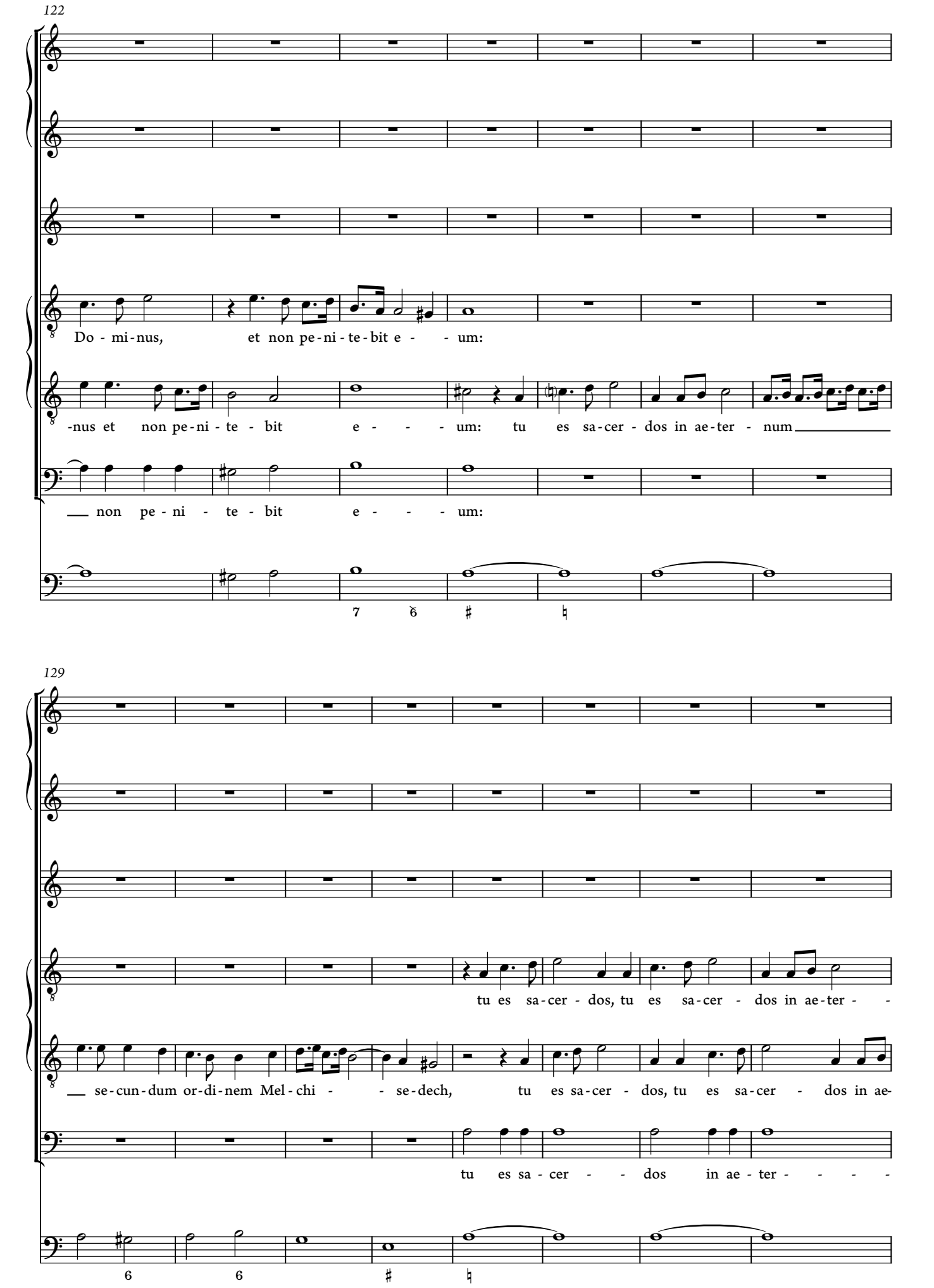

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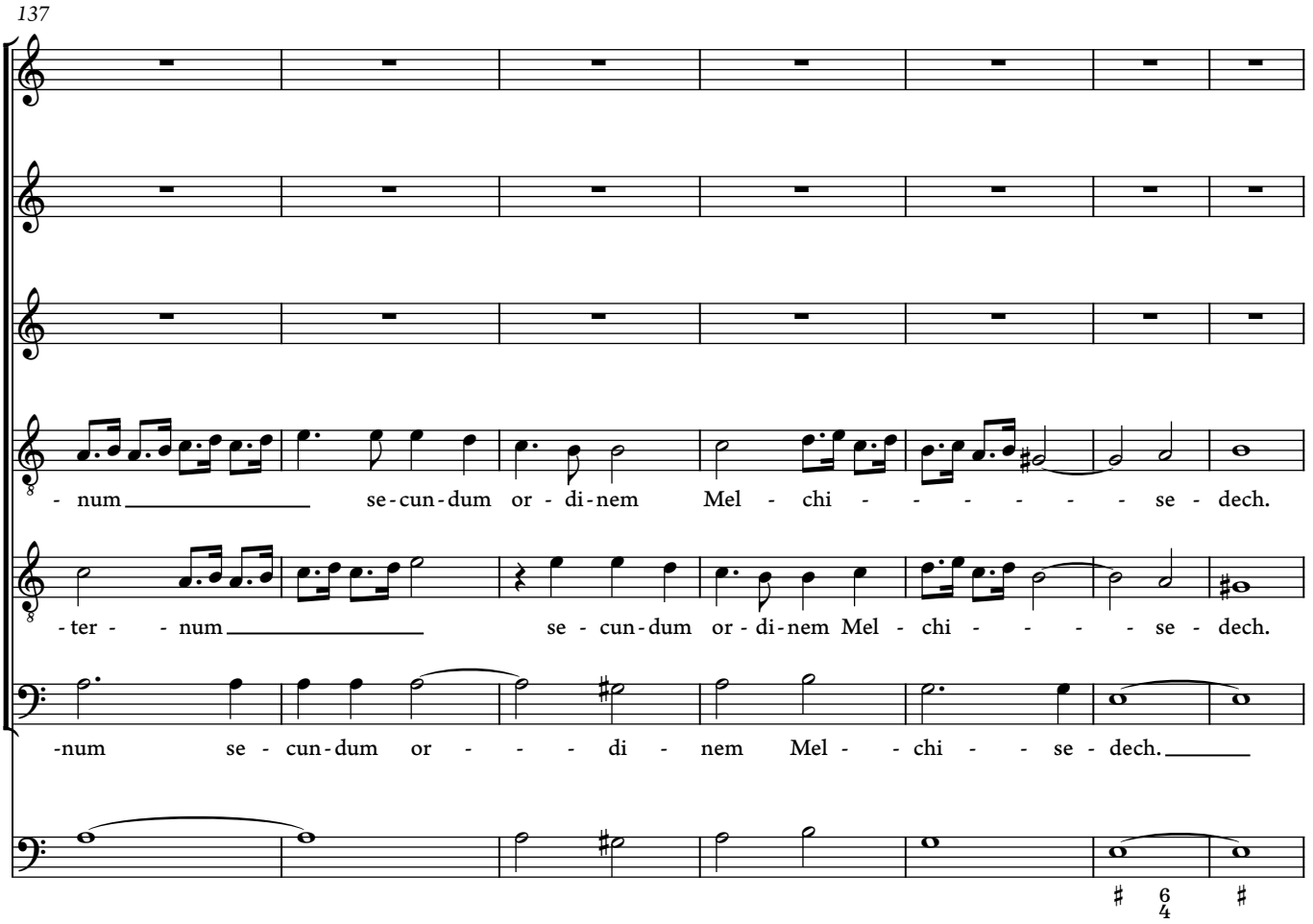

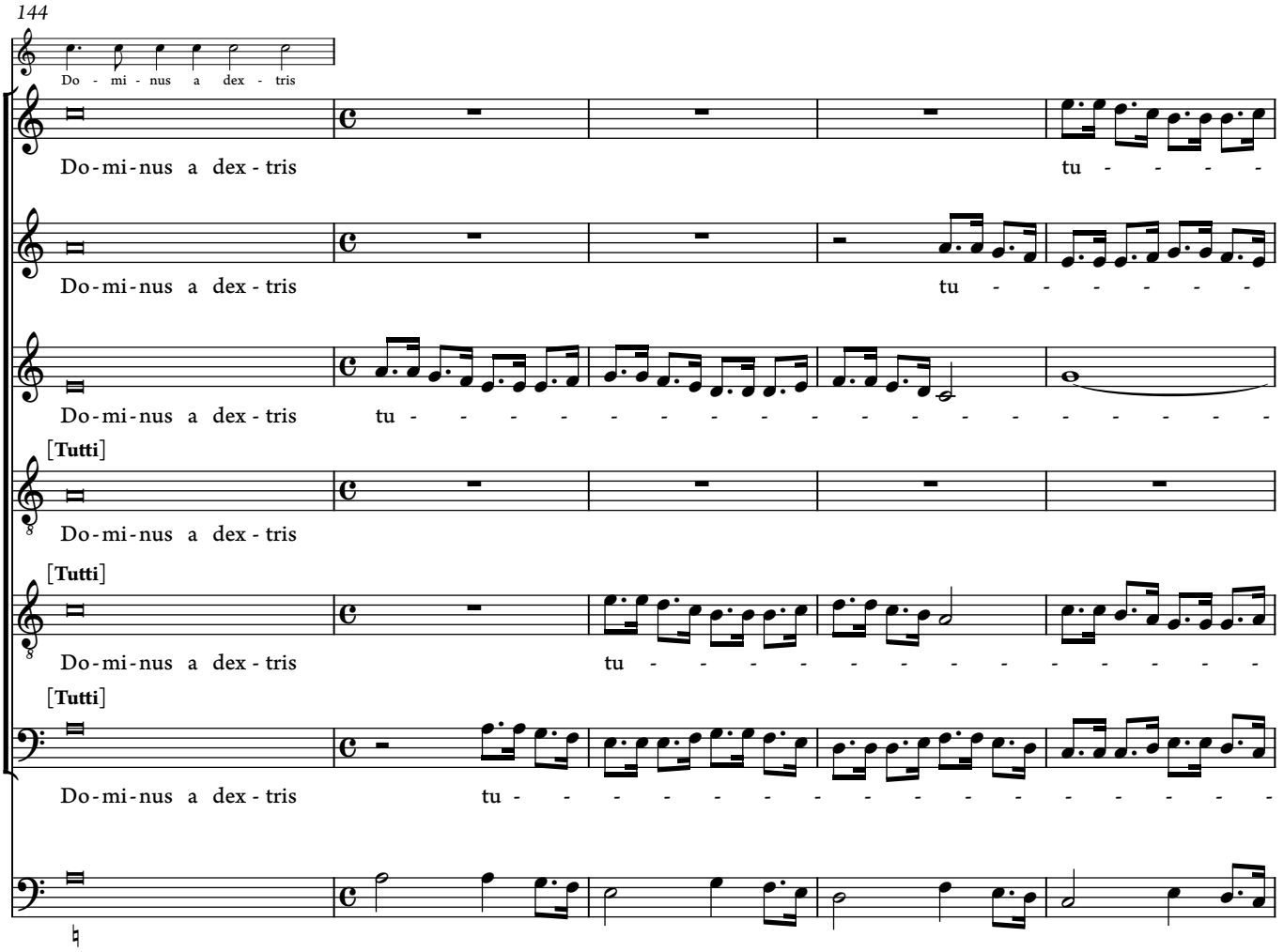

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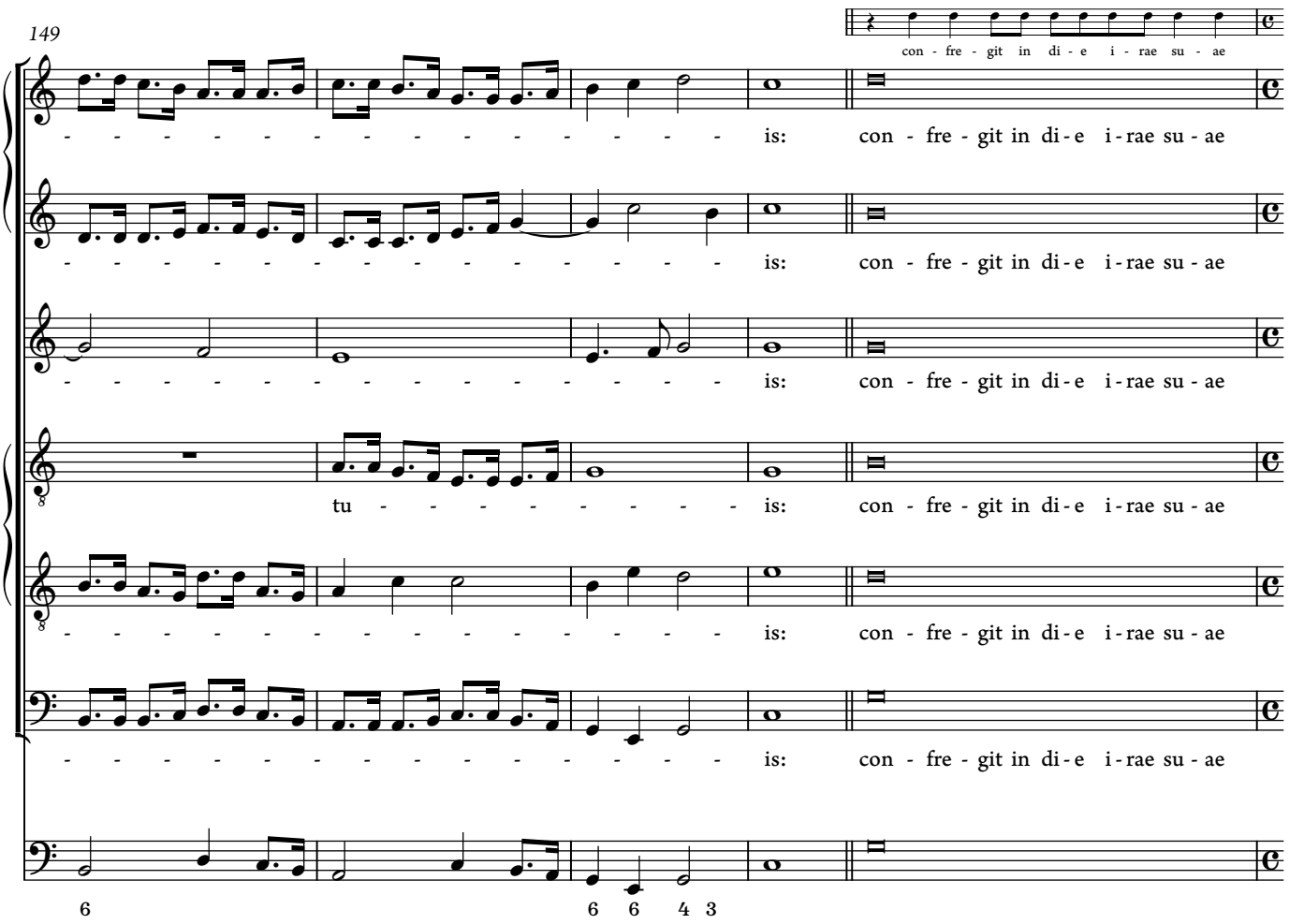

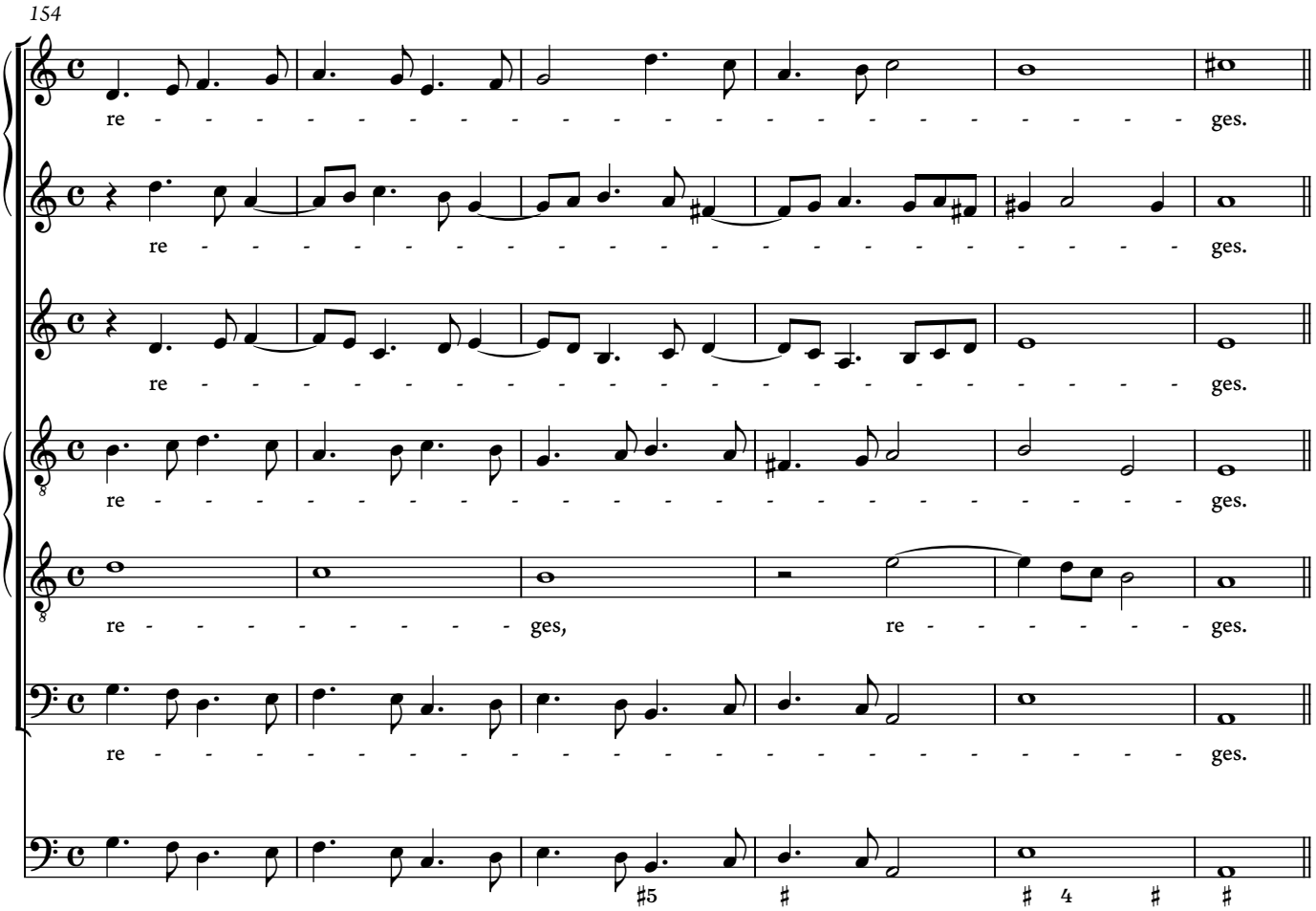

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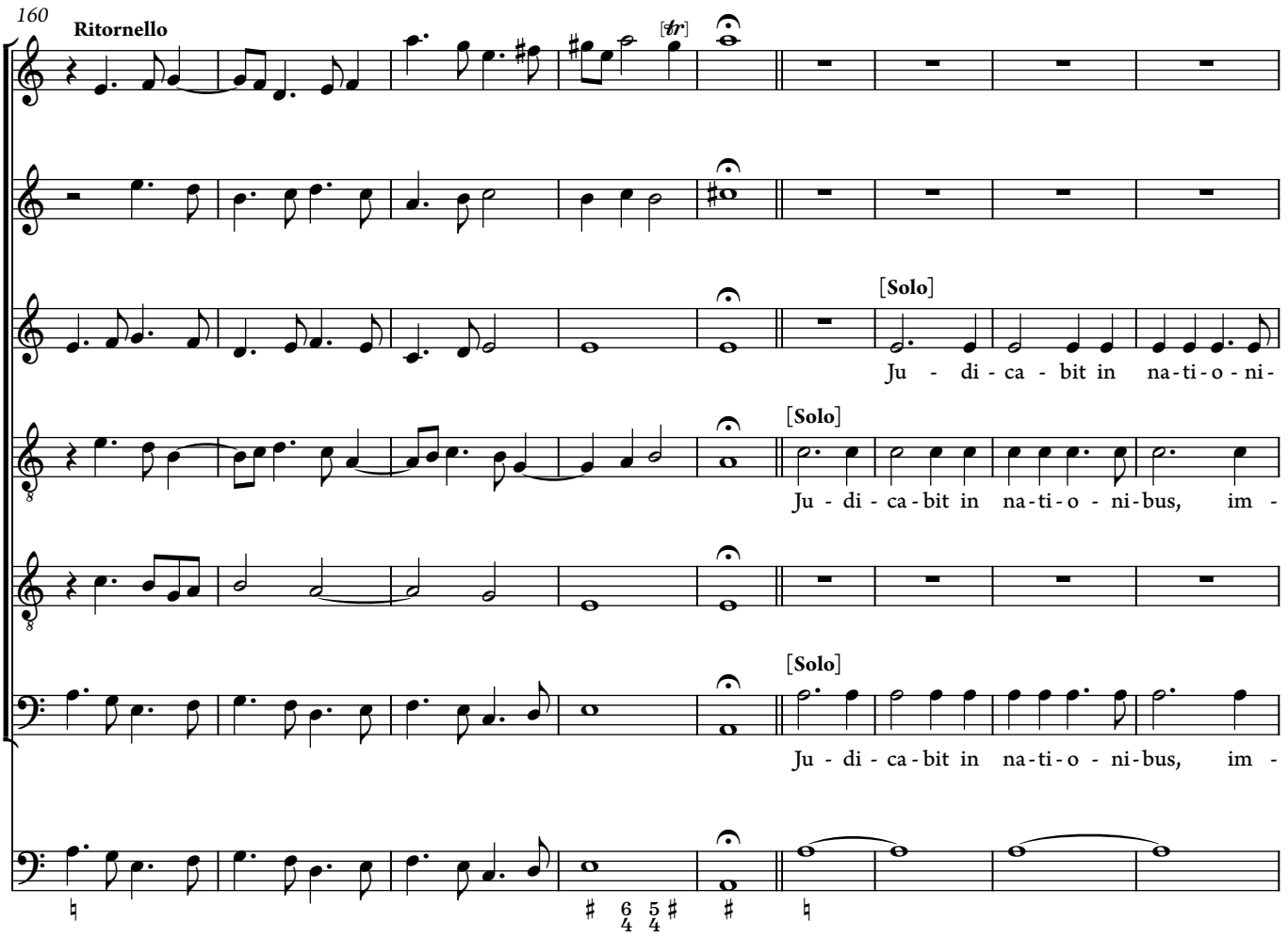

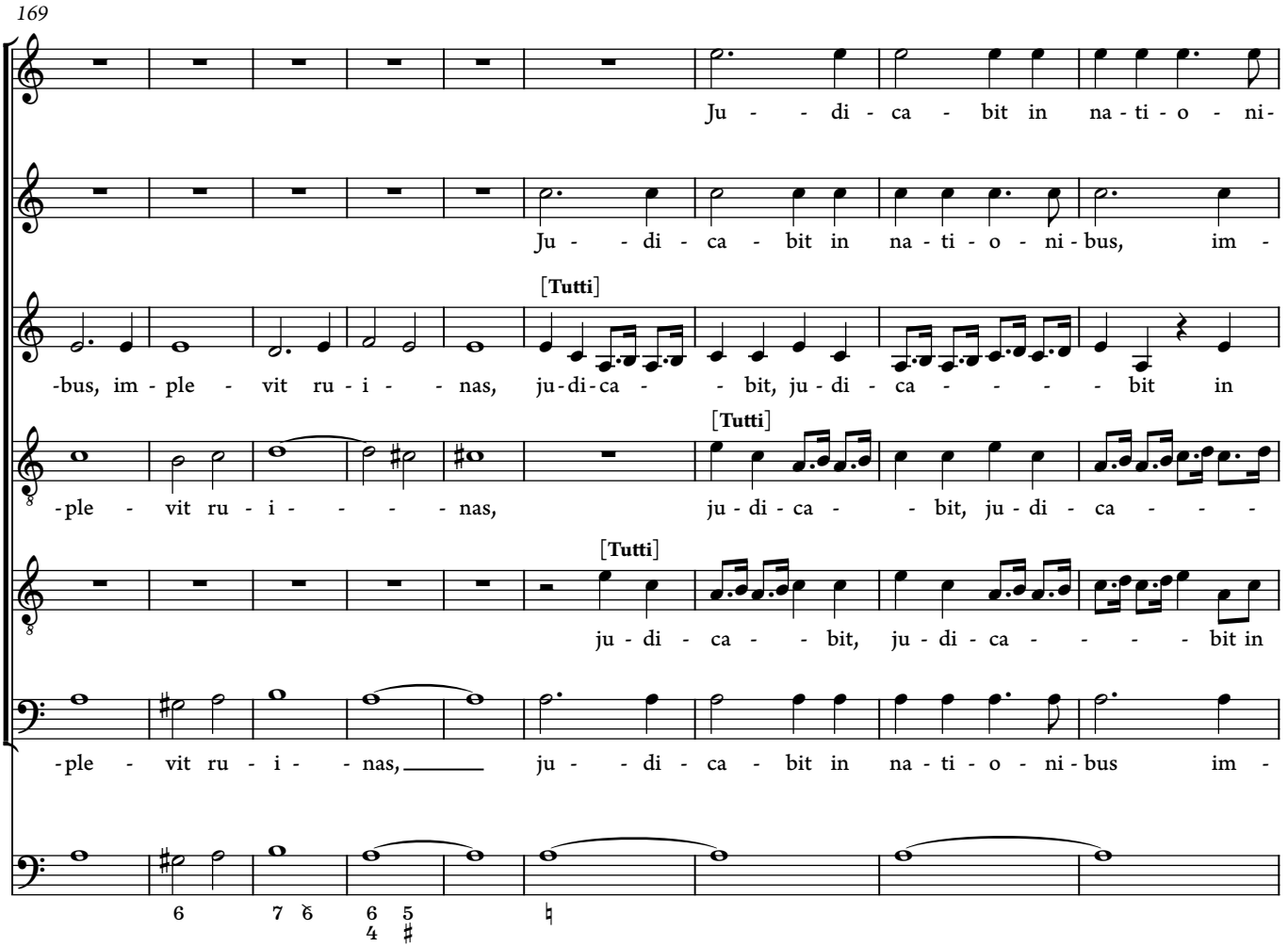

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178

-bus, im - ple - - - vit ru - i - - nas:

-ple - - - vit ru - - i - - - - - - nas:

[Solo]

na - ti - o - ni - bus im - ple - bit ru - i - nas: con - quas - sa - bit ca - pi - ta in

[Solo]

- bit in na - ti - o - ni - bus, im - ple - bit ru - i - nas: con - quas - sa - bit ca - pi - ta

na - ti - o - ni - bus im - ple - bit ru - i - nas:

[Solo]

-ple - - - vit ru - - i - - - nas: con - quas - sa - bit ca - pi - ta

6 7 6 6/4 5/♯ ♮

186

con - quas - sa - bit ca - pi - ta in ter - ra

con - quas - sa - bit ca - pi - ta in ter -

[Tutti]

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

[Tutti]

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

con - quas - sa - bit, con - quas - sa - bit ca - pi - ta in

[Tutti]

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

6 ♯ ♮

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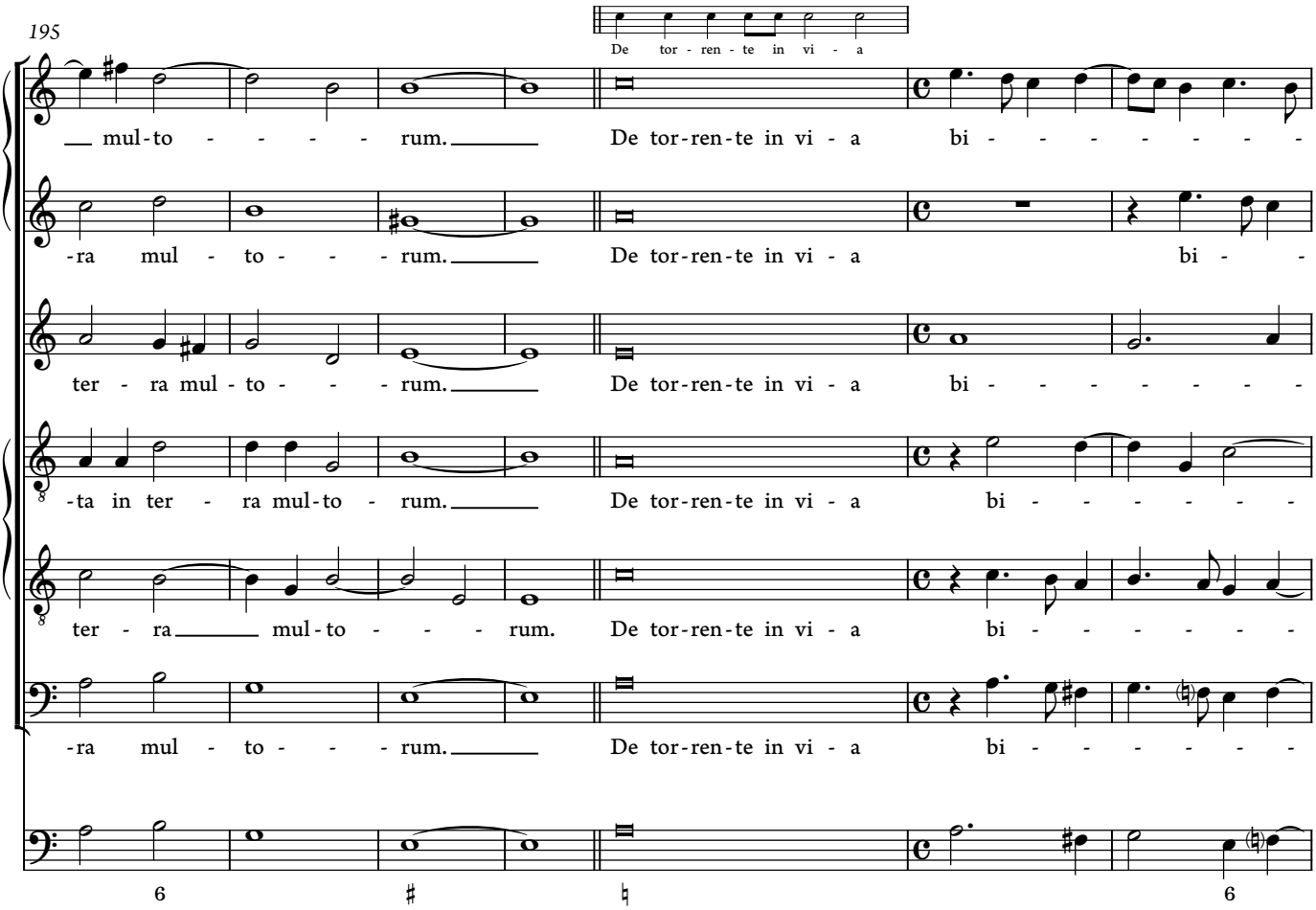

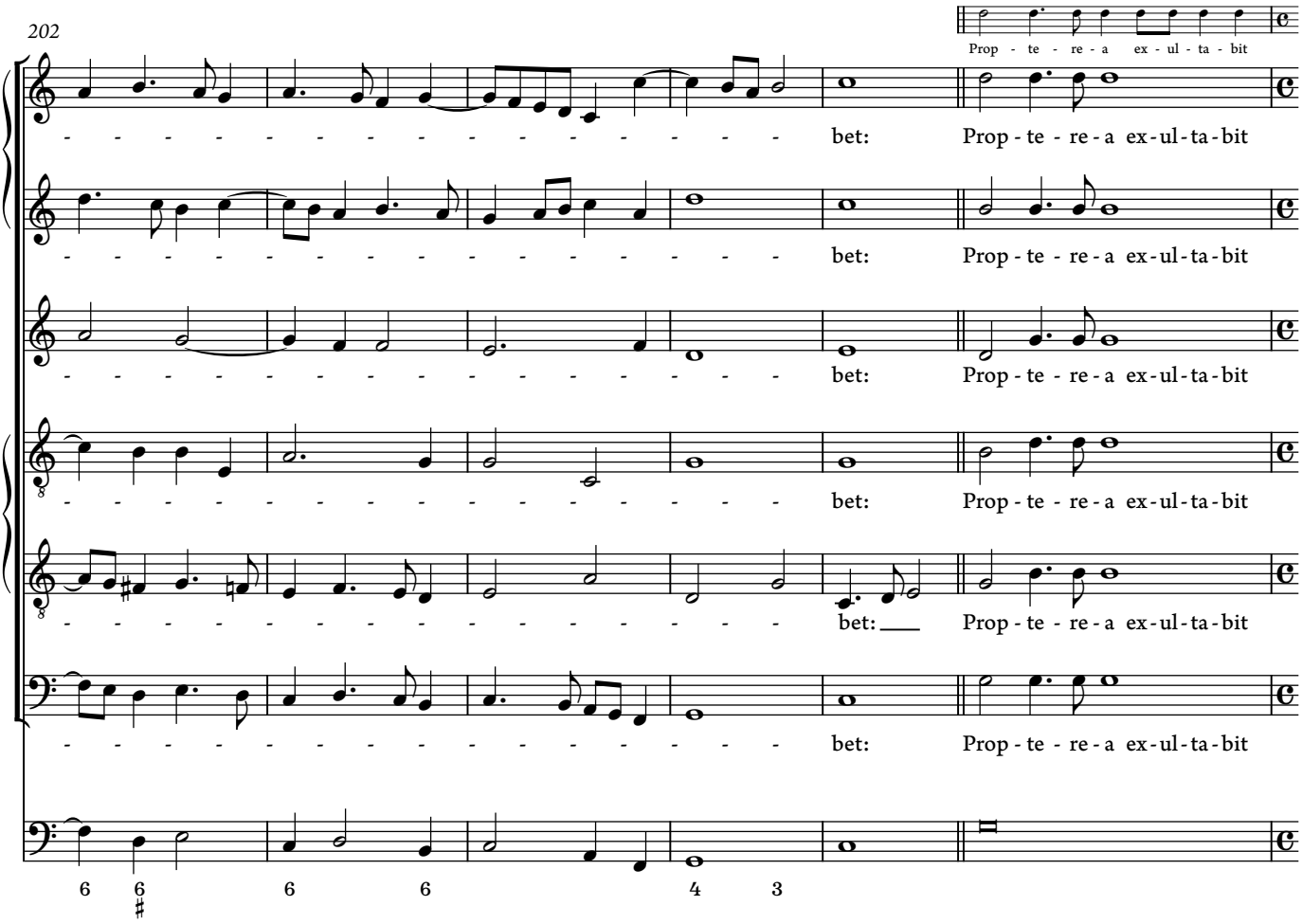

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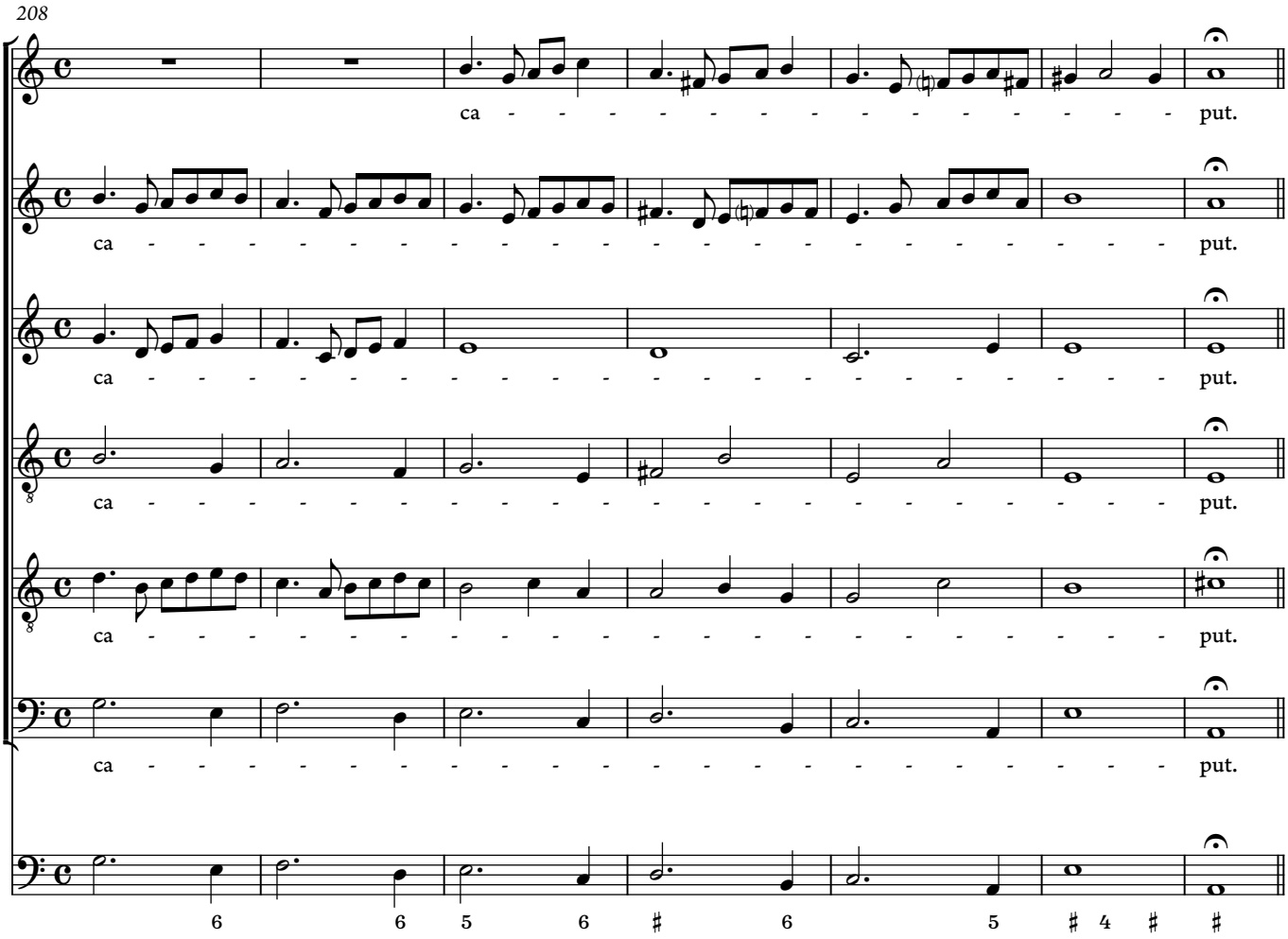

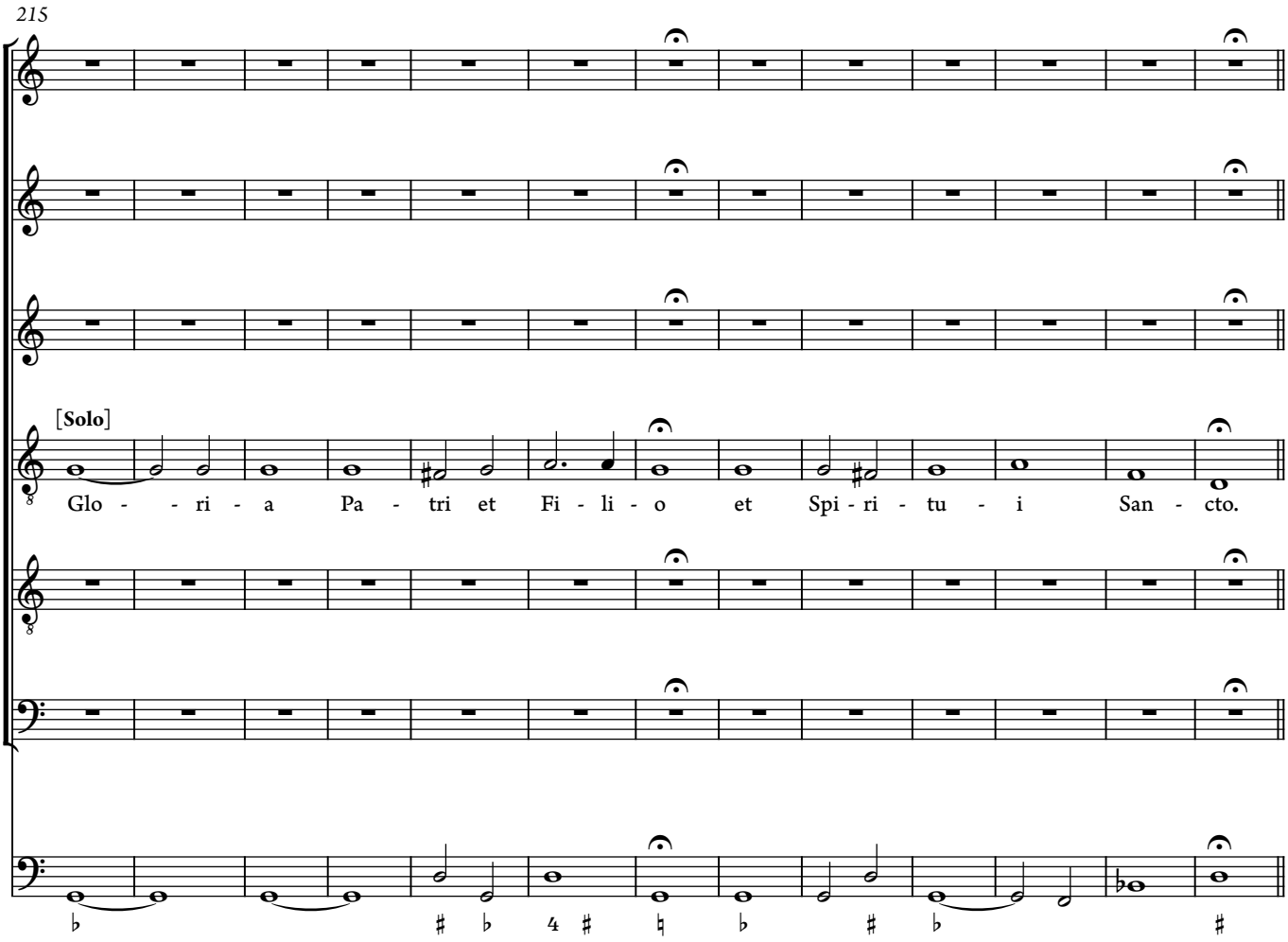

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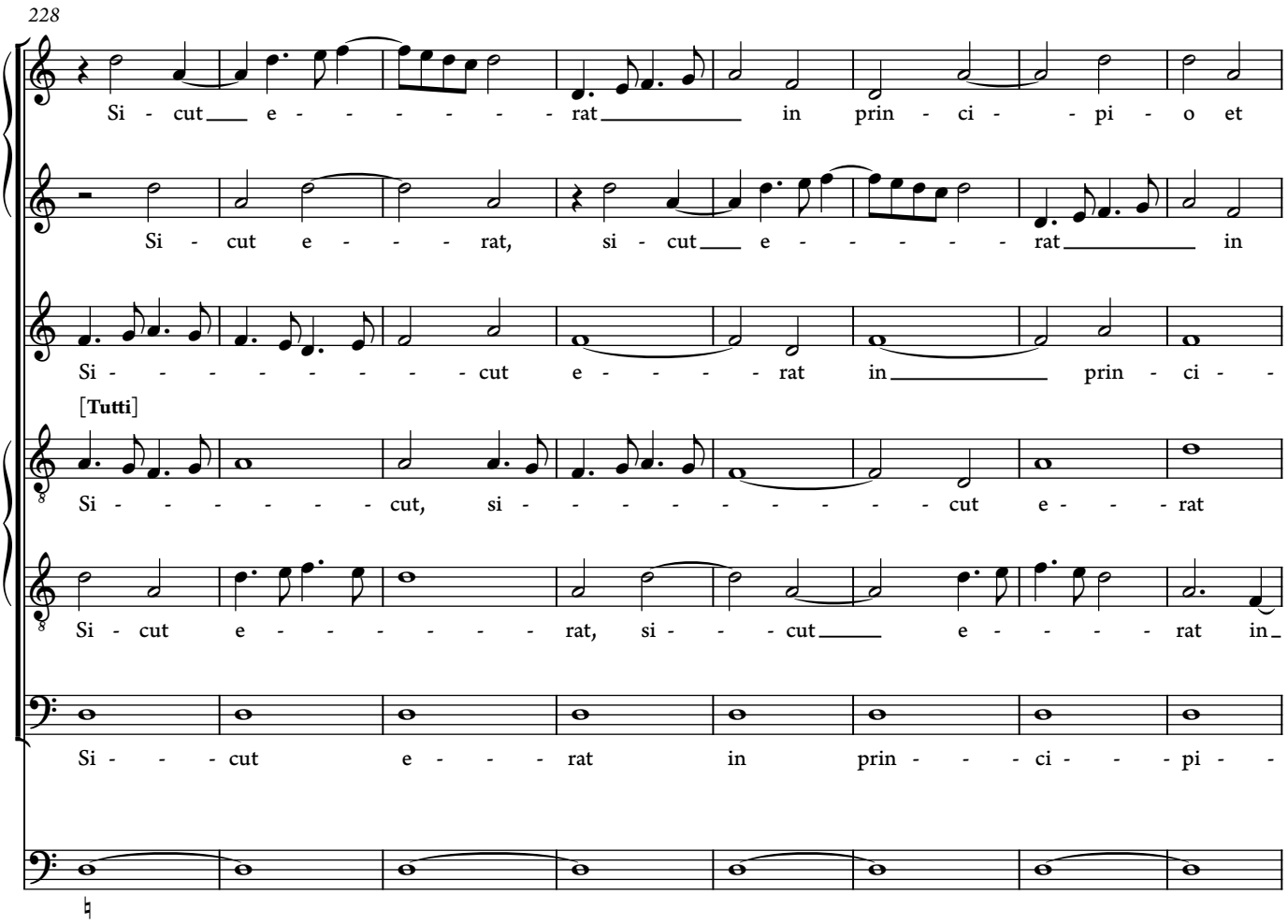

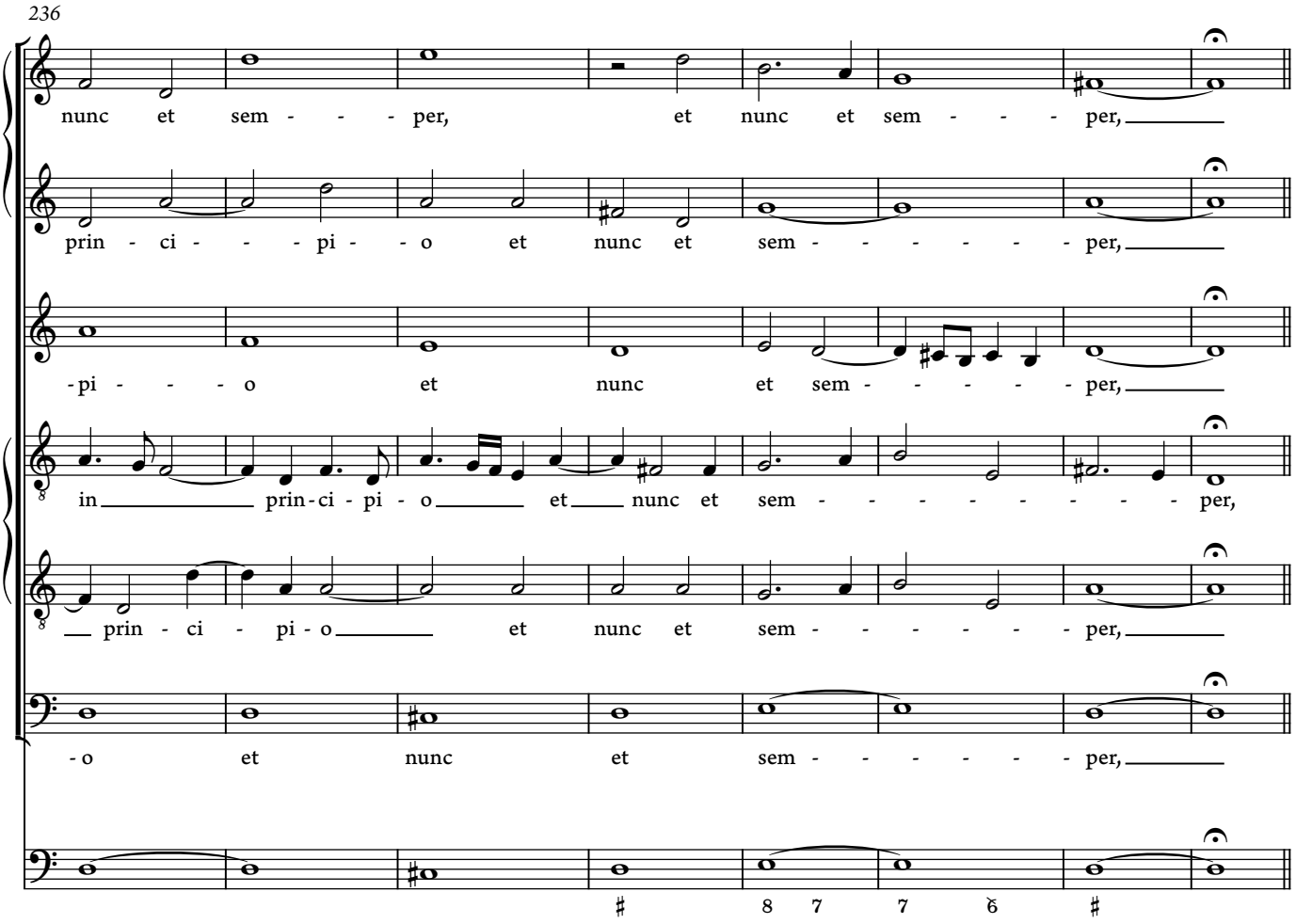

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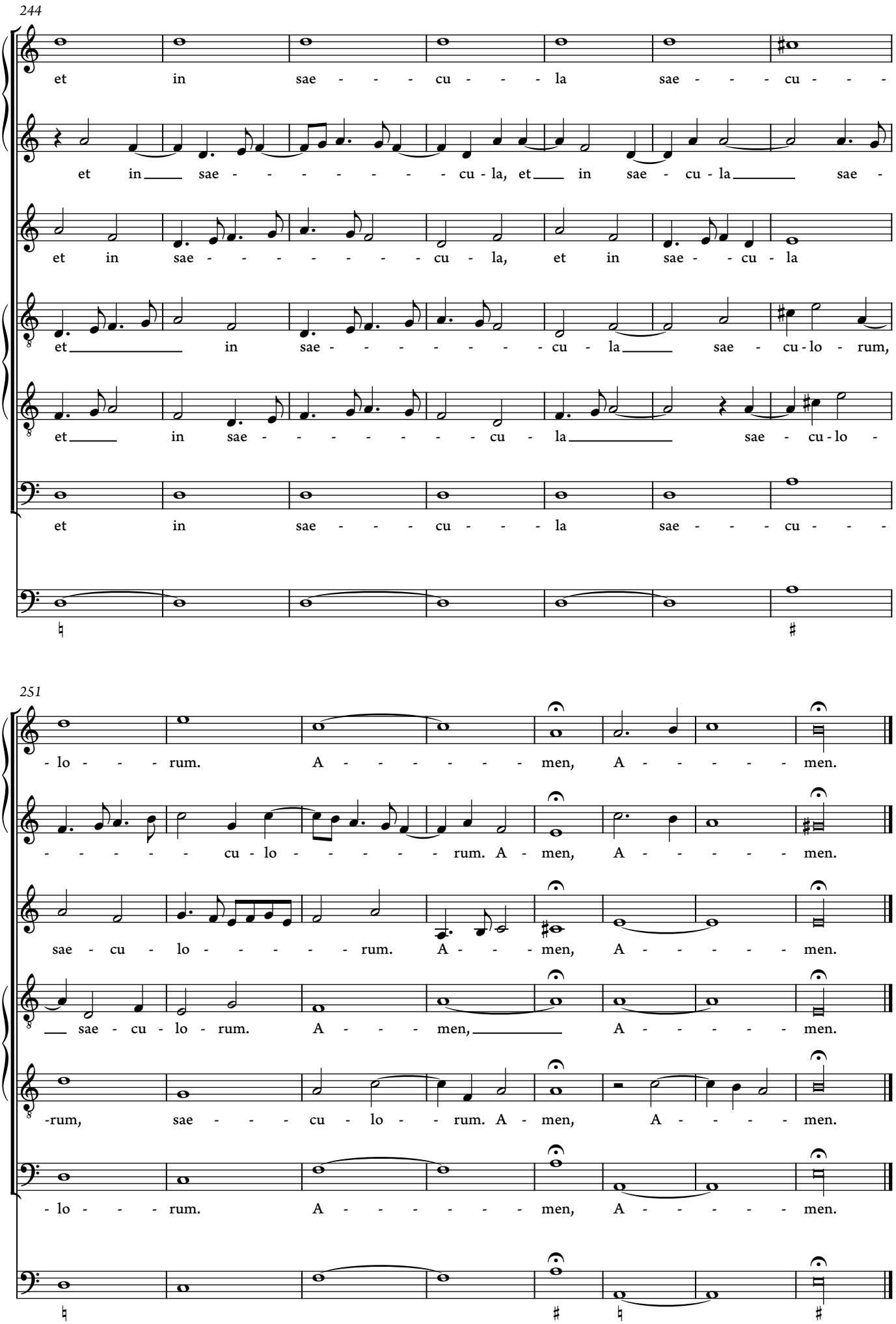

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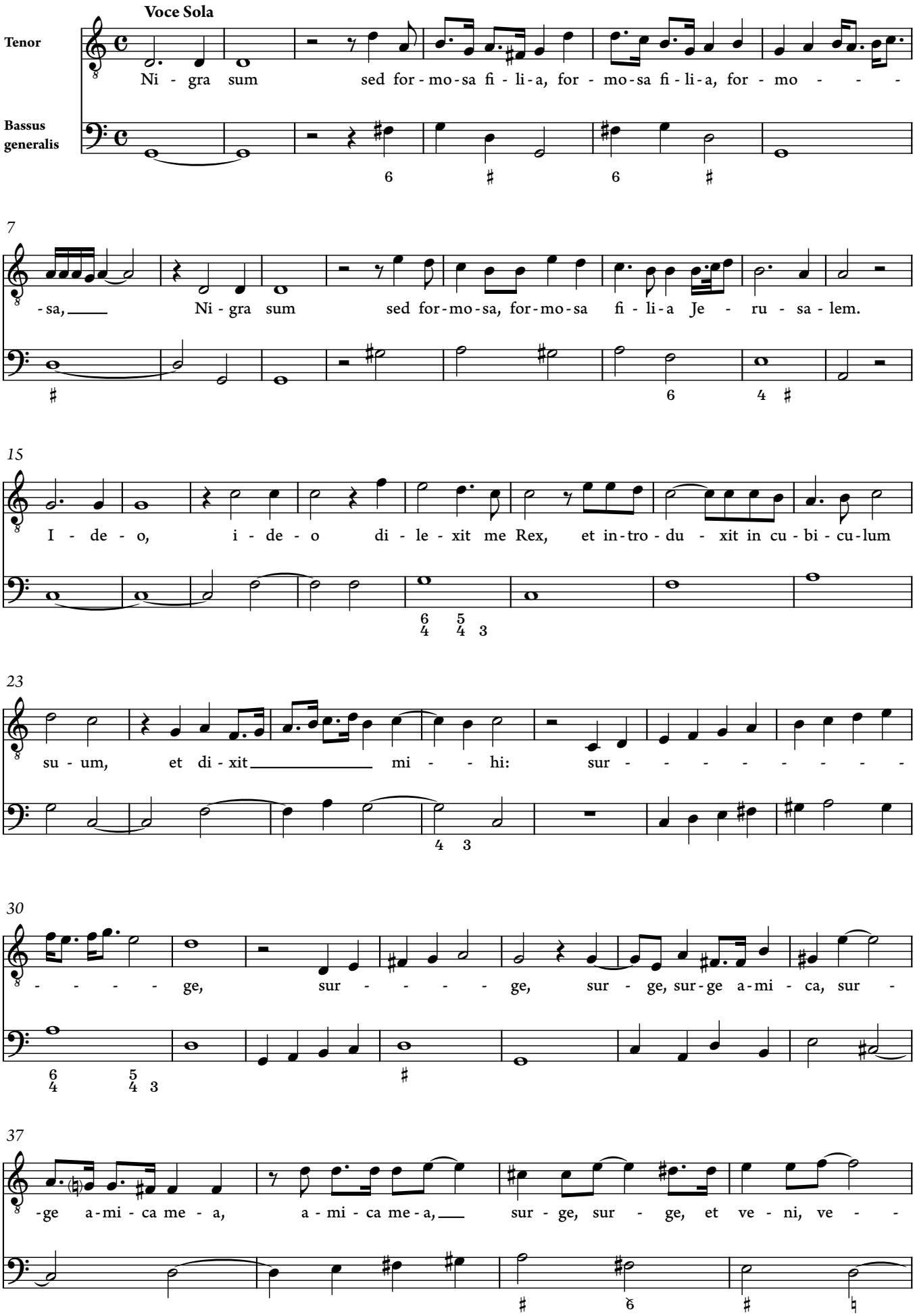
3. Nigra sum

Motetto ad una voce



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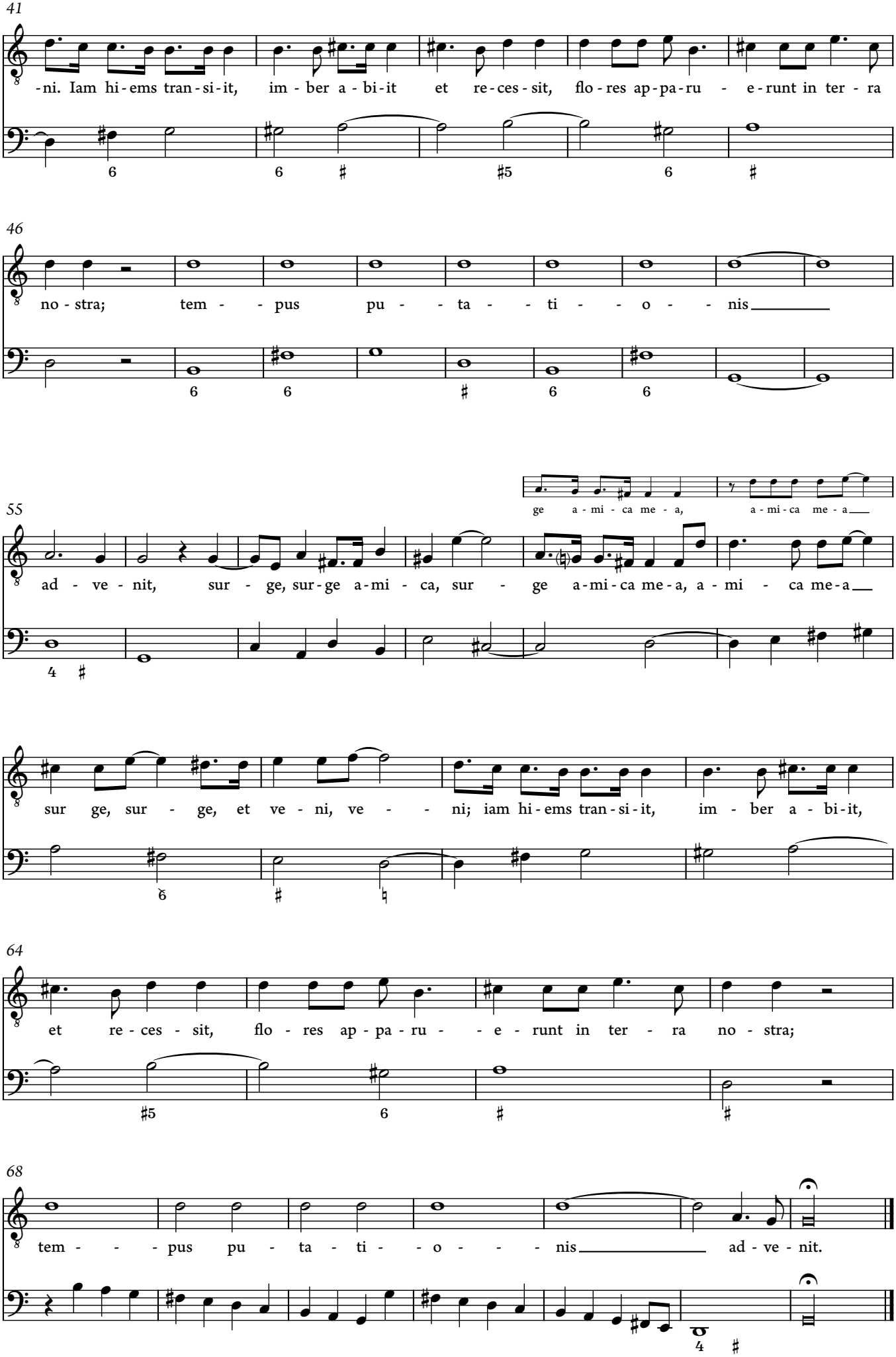

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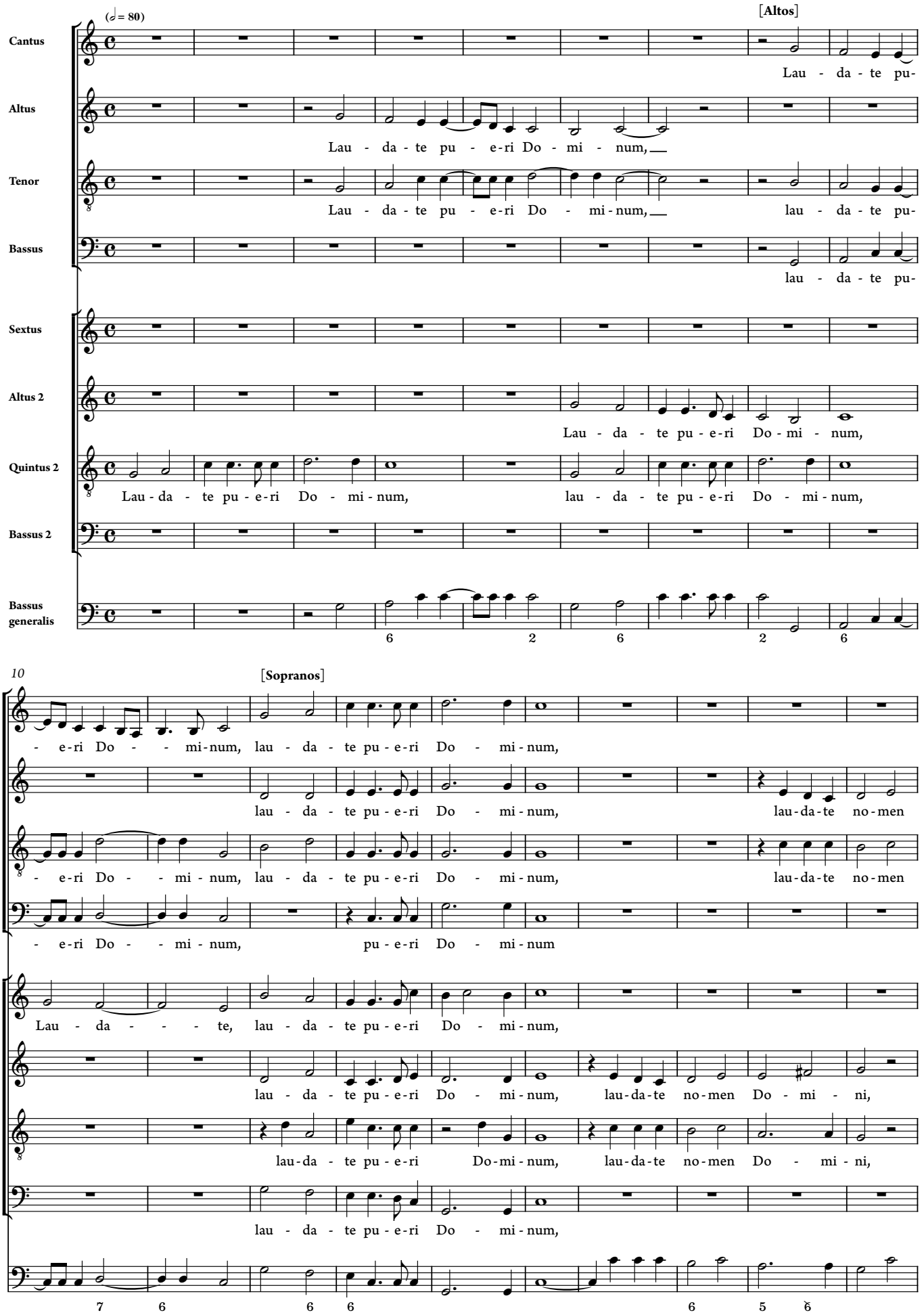
4. Laudate pueri Dominum

à 8 voci sole nel organo



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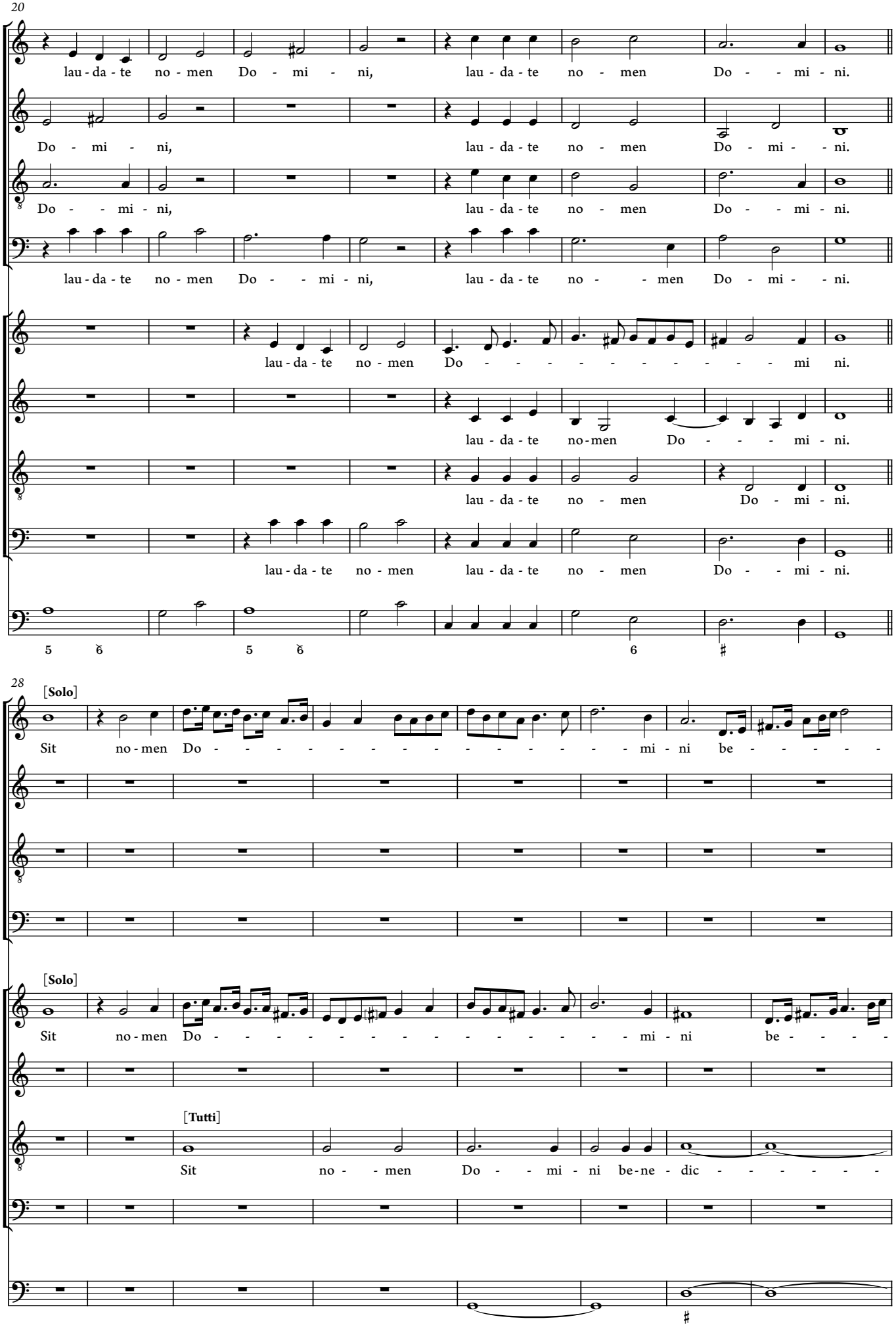

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36

-ne-dic - - tum ex hoc nunc et us-que in sae - - - - - cu-lum. A so-lis or-tu

- ne-dic - tum ex hoc nunc et us - que in sae - - - cu - lum. A so-lis or-tu

- - - - tum ex hoc nunc et us - que in sae - cu - lum.

44

us-que ad oc-ca - sum, lau-da - bi - le no - - - men Do - - mi - ni.

[Tutti]

A so - lis or - tu us-que ad oc - ca - - - sum, lau - -

[Solo]

Ex - -

us-que ad oc-ca - sum, lau-da - bi - le no - men Do - mi - ni.

[Solo]

Ex - cel - - -

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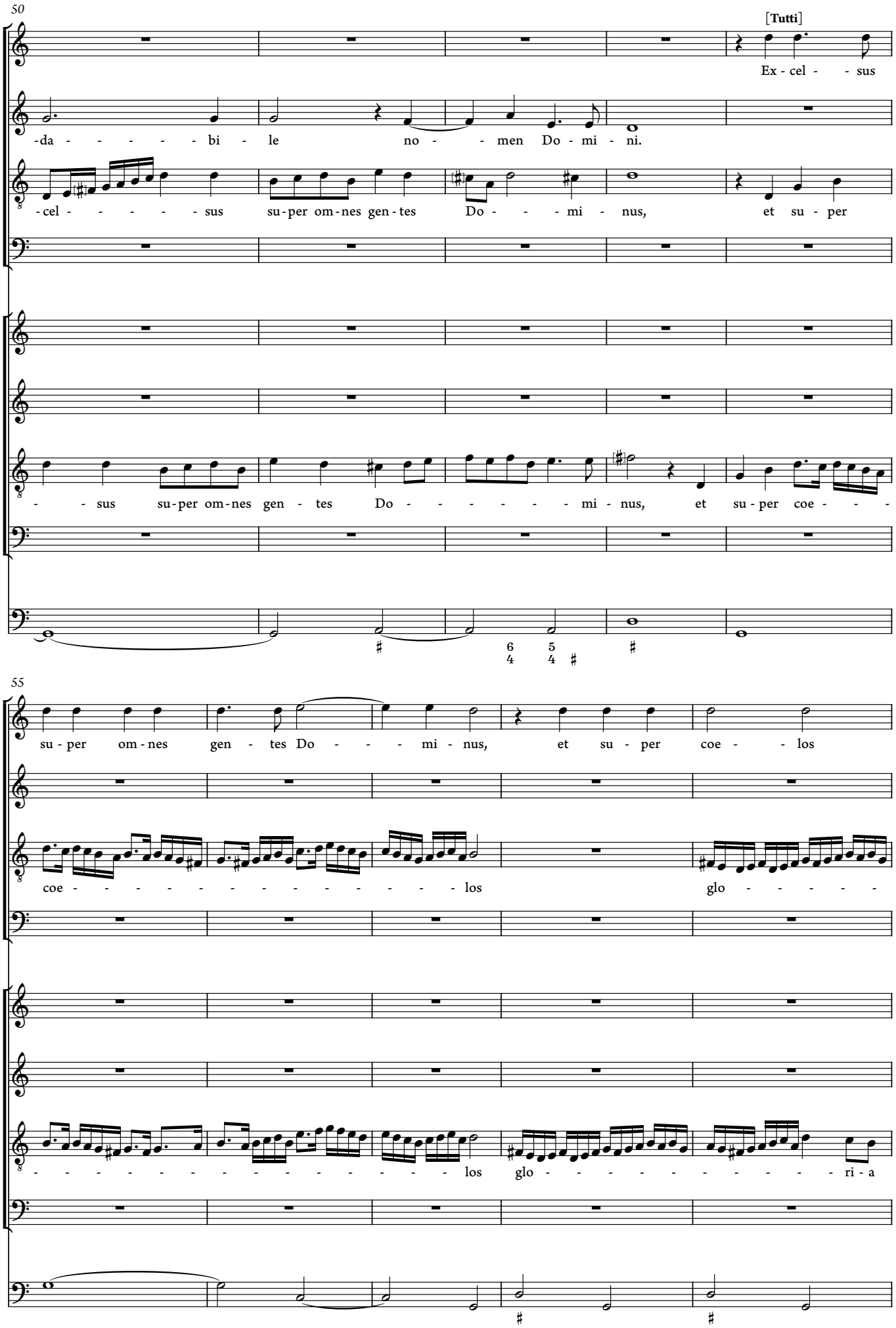

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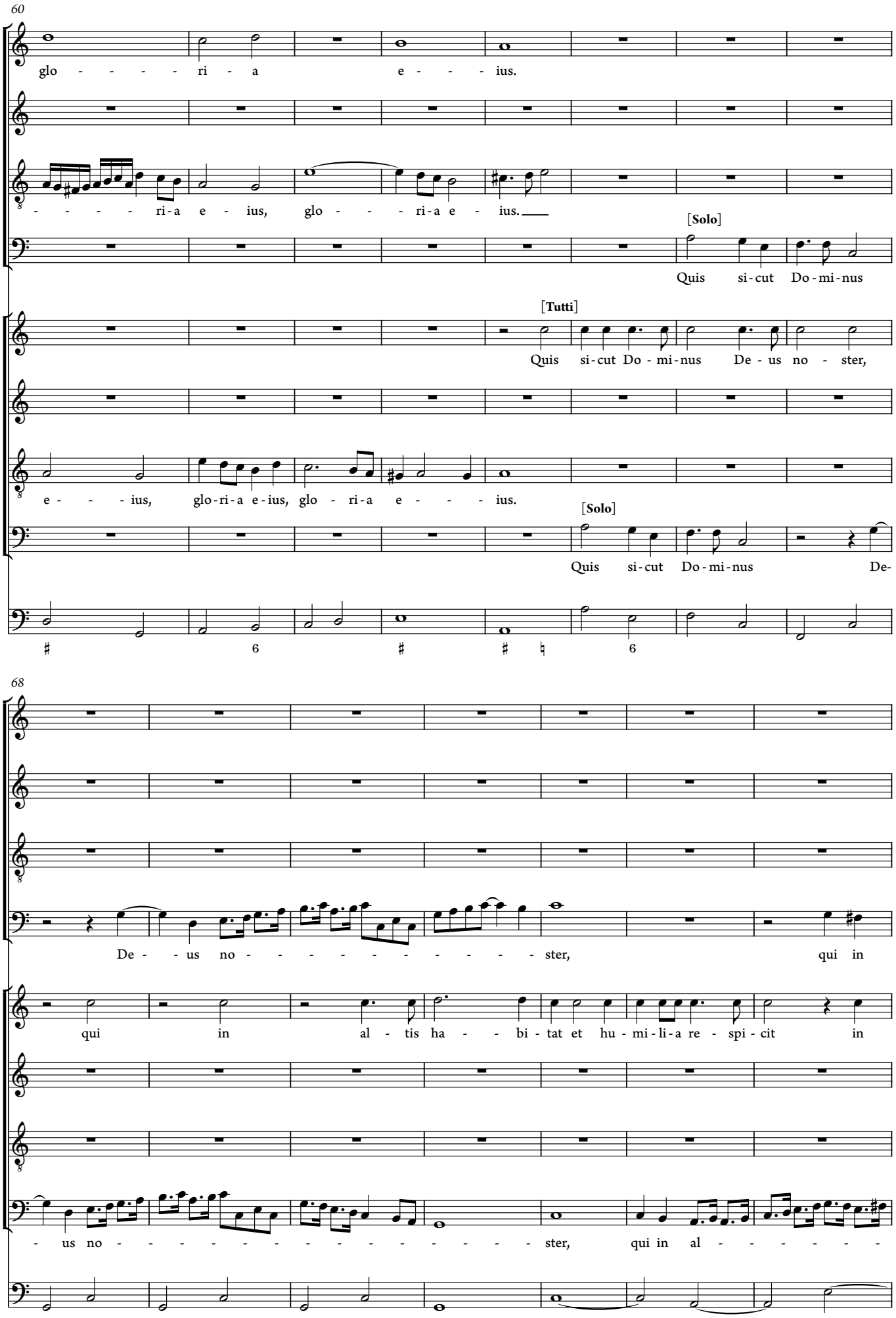

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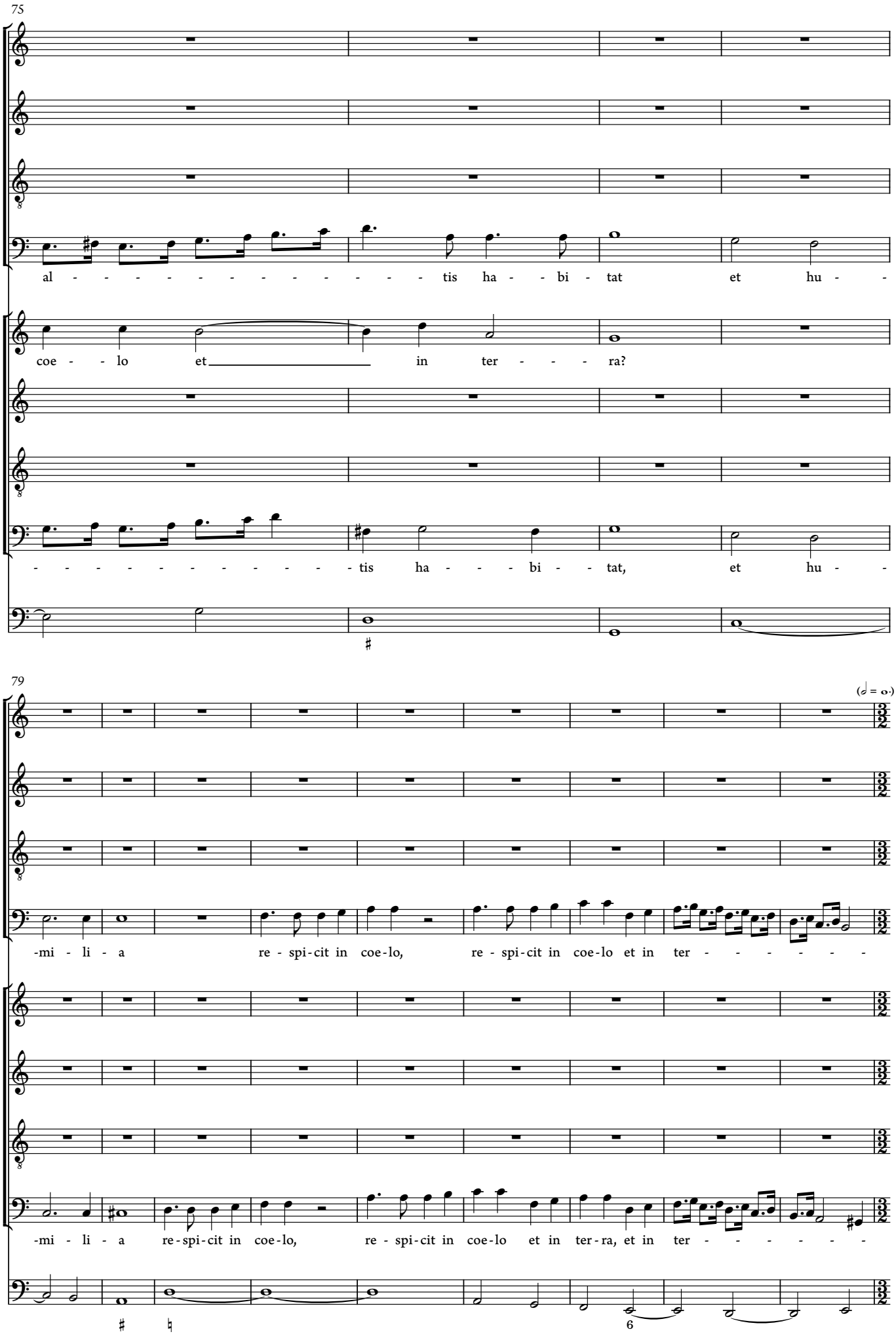

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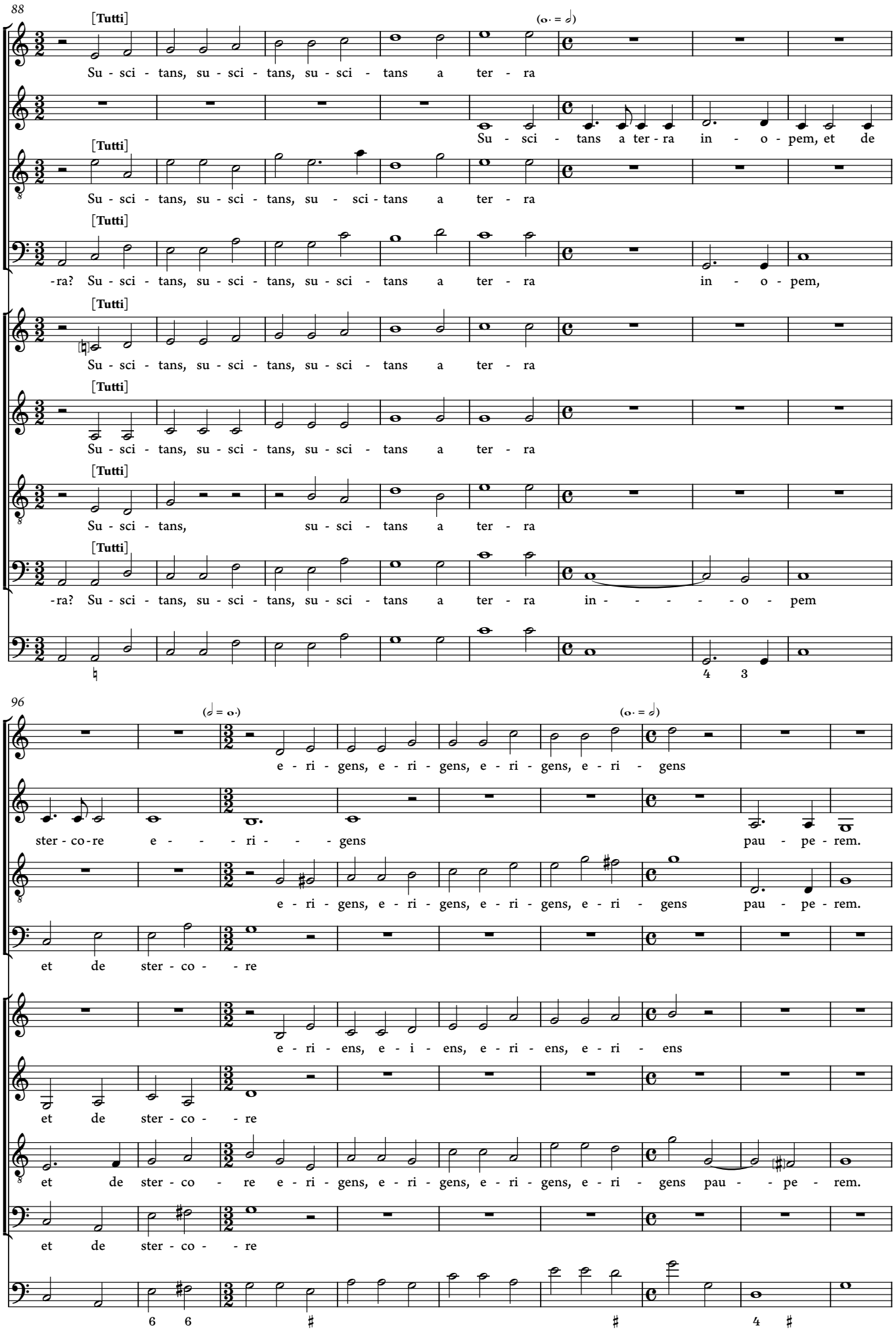

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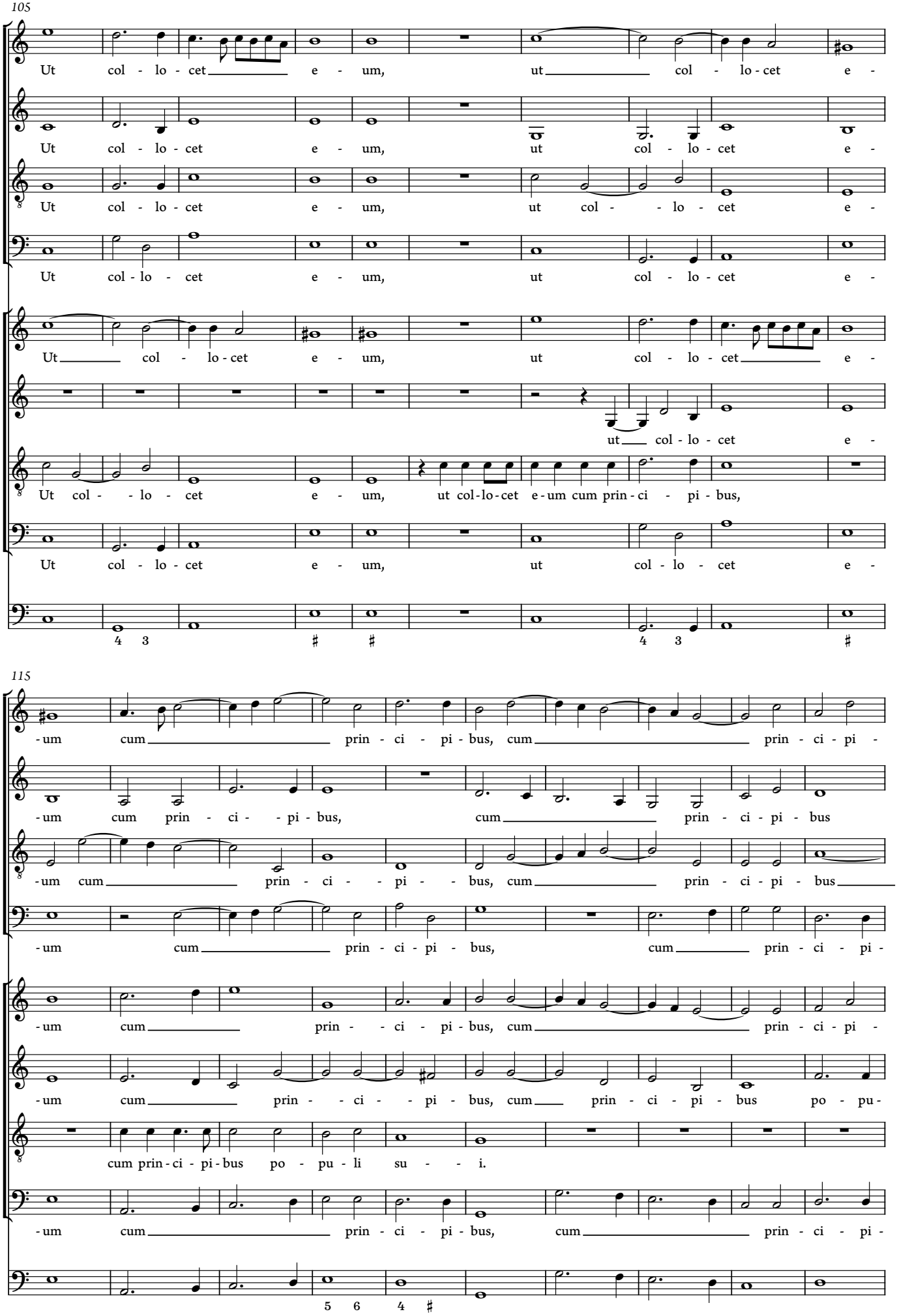

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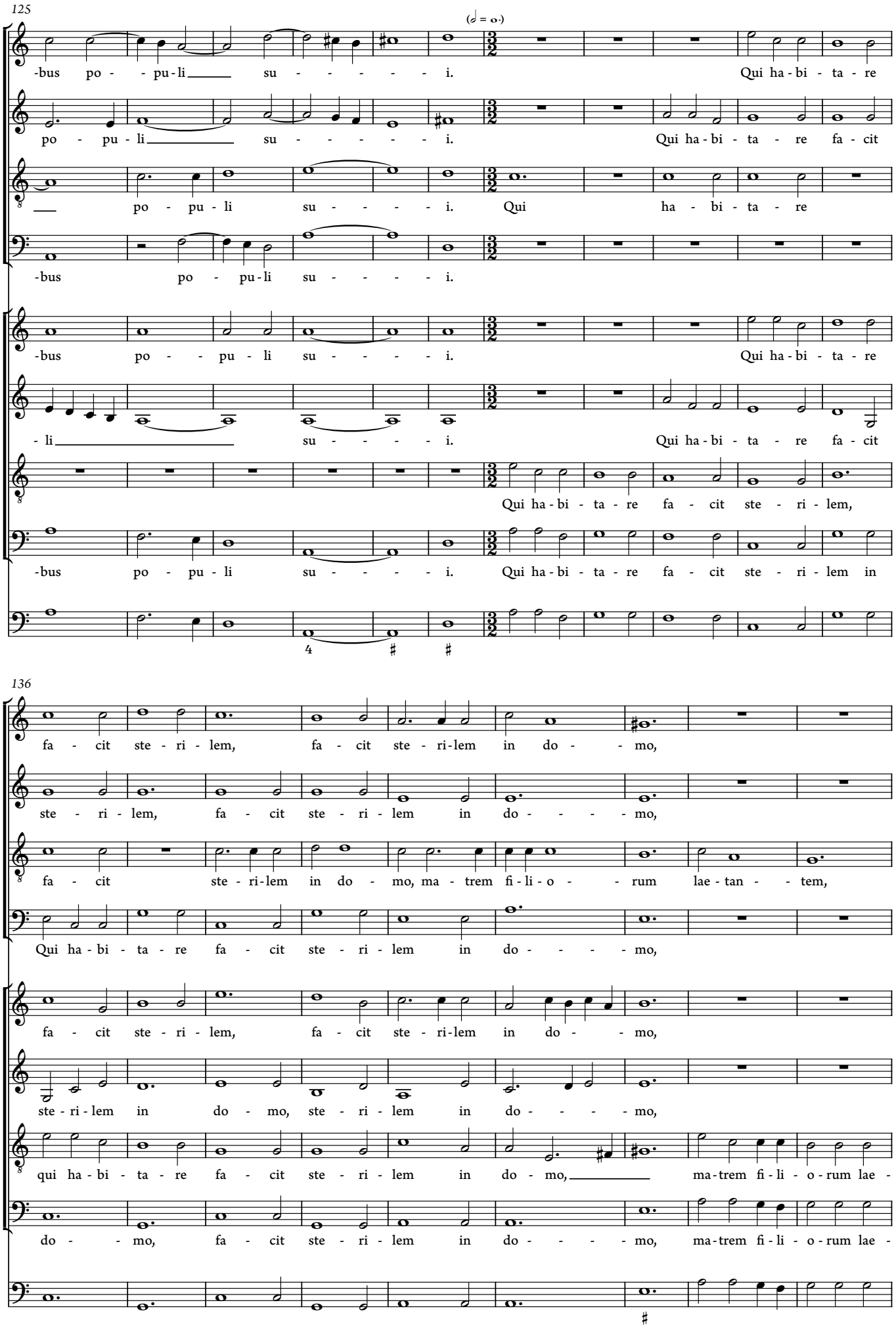

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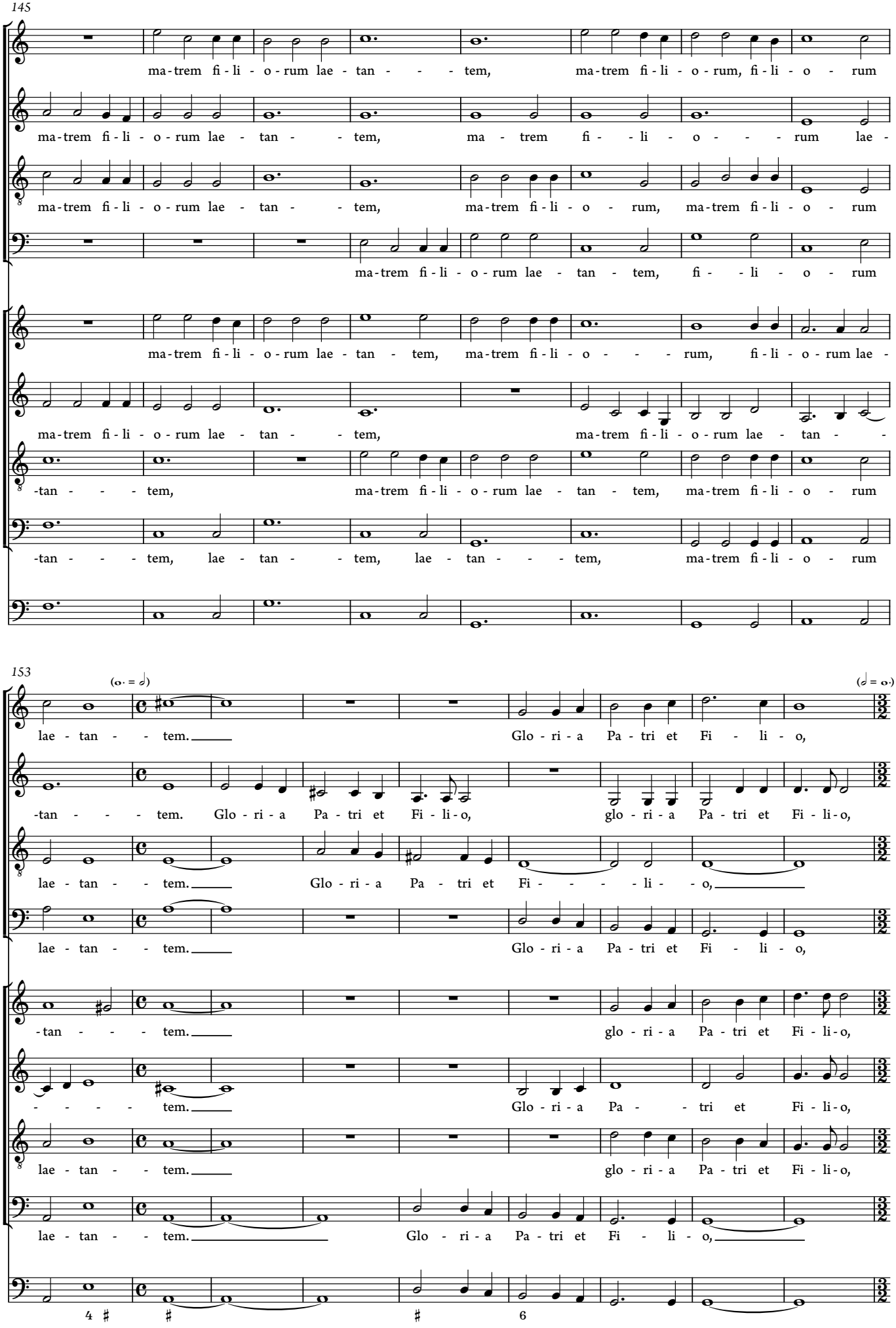

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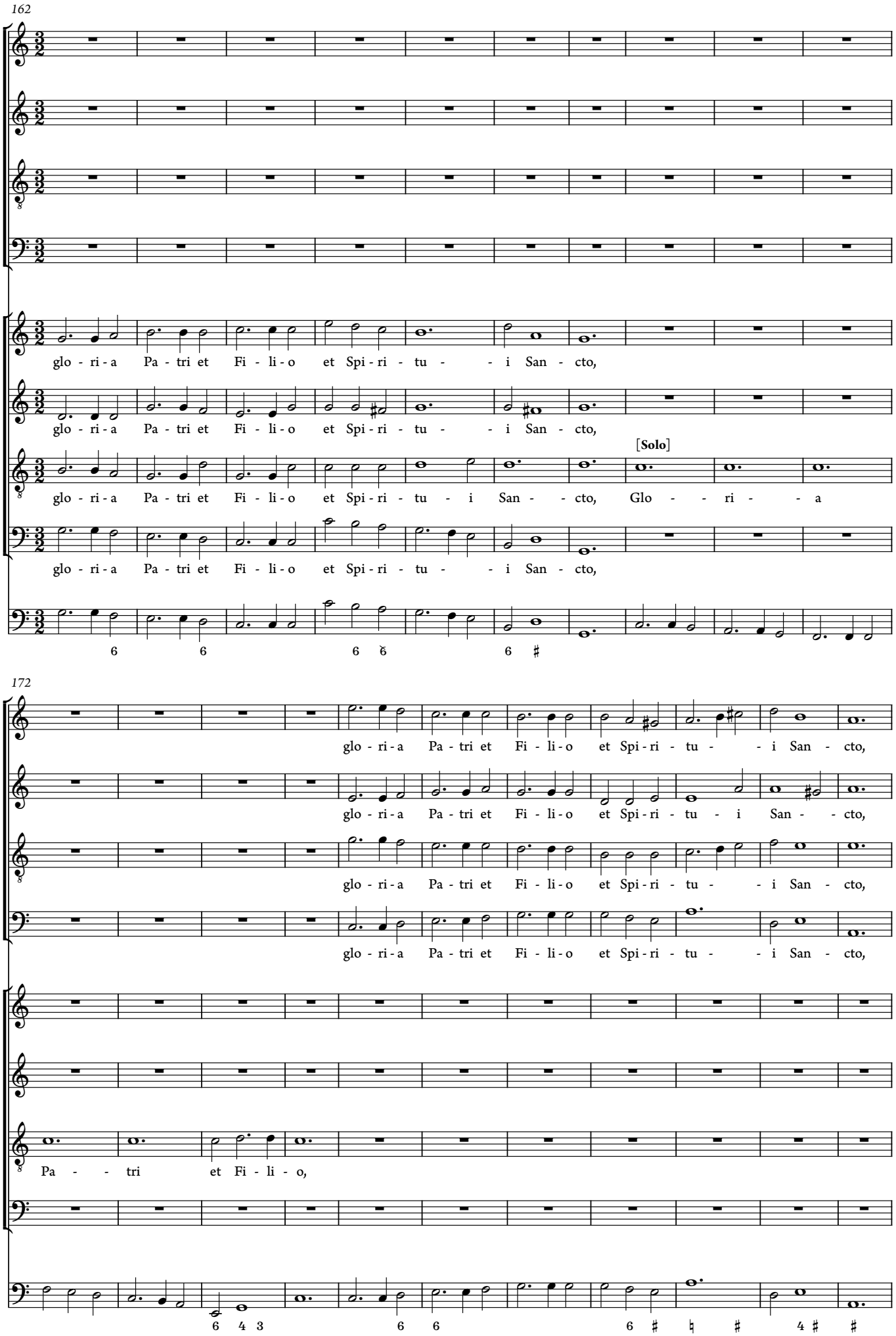

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183

(𝅝· = 𝅗𝅥)

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

[Tutti]

Et Spi - ri - tu - i San - cto: Si - cut e - rat in prin - ci - pi - o et

193

si - cut e - rat in prin - ci - pi - o et nunc et sem - per,

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

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

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

si - cut e - rat in prin - ci - pi - o et nunc et sem - per,

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

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

si - cut e - rat in prin - ci - pi - o et nunc et sem - per,

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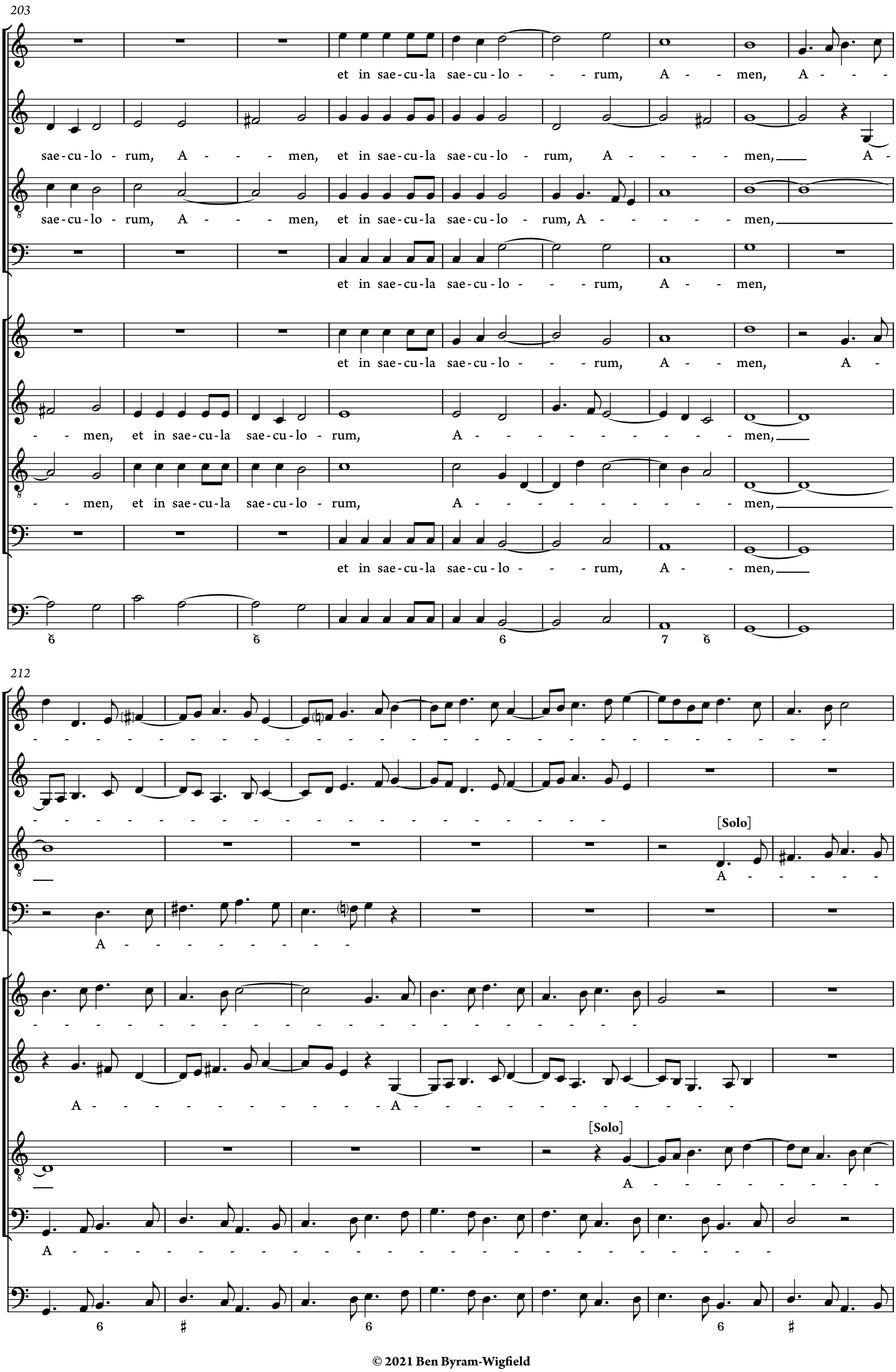

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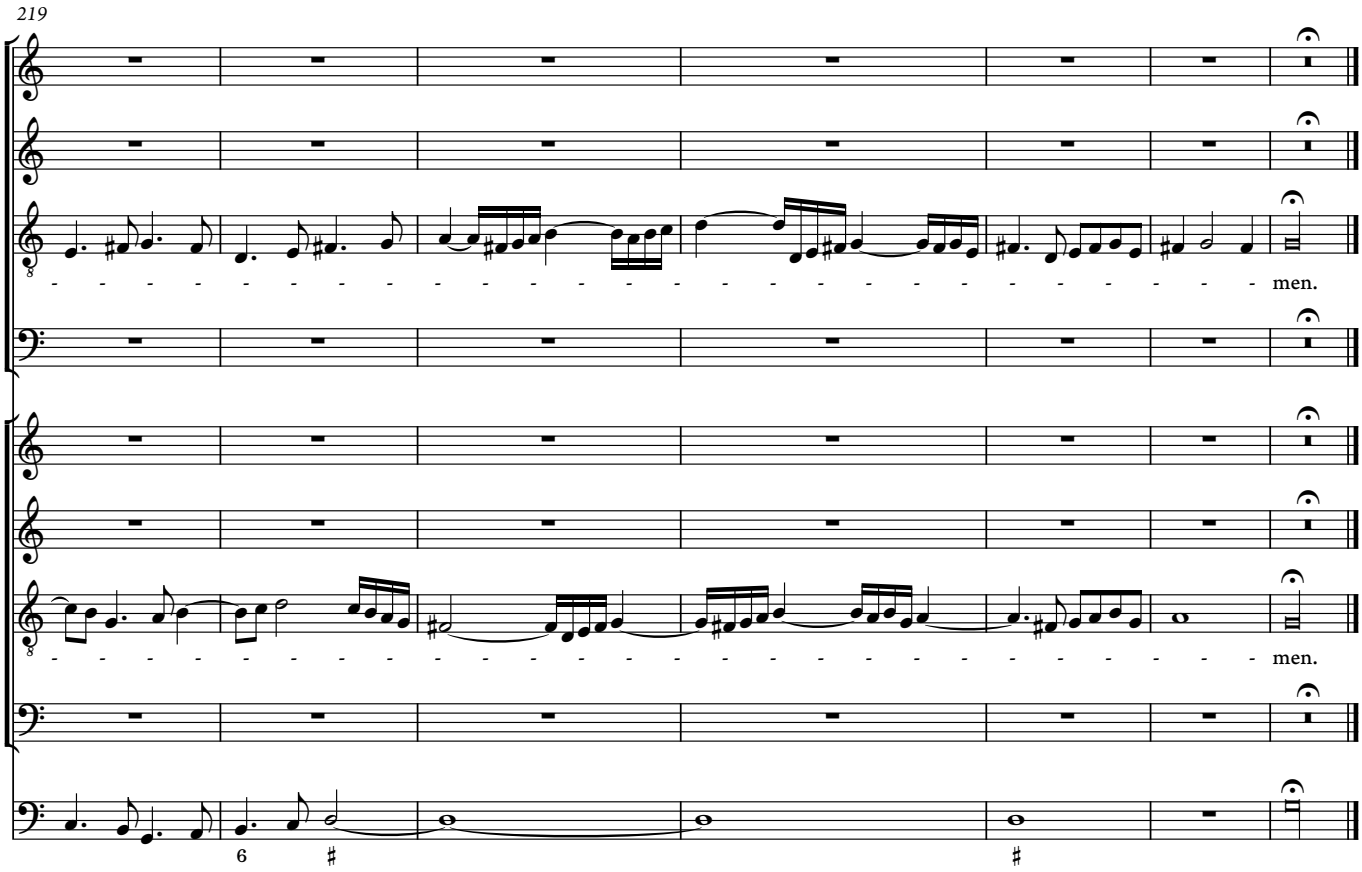

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5. Pulchra es

a due voci

[Solo]

Cantus

Pul-chra es, a-mi-ca me - - - a, su-a-vis

Sextus

Bassus generalis

9

et de-co - - - - - ra, fi-li-a Je-ru-sa-lem. Pul - chra es,

[Solo]

Pul - - chra es, a-

17

a-mi-ca me - - a, su - - a - - vis et

-mi-ca me - - - - - - a, su-a - - - - - vis et

24

de - - - - - co - - ra si - - cut Je-ru-sa-lem, ter-

de - - - - co - - - ra si - - cut Je-ru - sa-lem, ter-

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30

-ri - bi - - lis ut ca - stro - - rum a - ci - es or - - - - - - di - na - ta. A-

-ri - bi - - lis ut ca - stro - rum a - ci - es or - - - - - di - na - ta.

5 6 4 3

38

-ver - te o - cu - los tu - os a me, a me, a me, qui - a ip - si

6

46

me a - vo - la - re, a - vo - la - re fe - ce - runt, me a - vo - la - re, a - vo - la - re fe - ce - runt, me

54

a - vo - la - - - - - - - - - - - - - re, ip - - si me a - vo-

6 7

59

- la - re, a - vo - la - re fe - ce - runt, me, me a - vo - la - re fe - ce - runt. A - ver - te o -

A - ver - te o -

6 5 7

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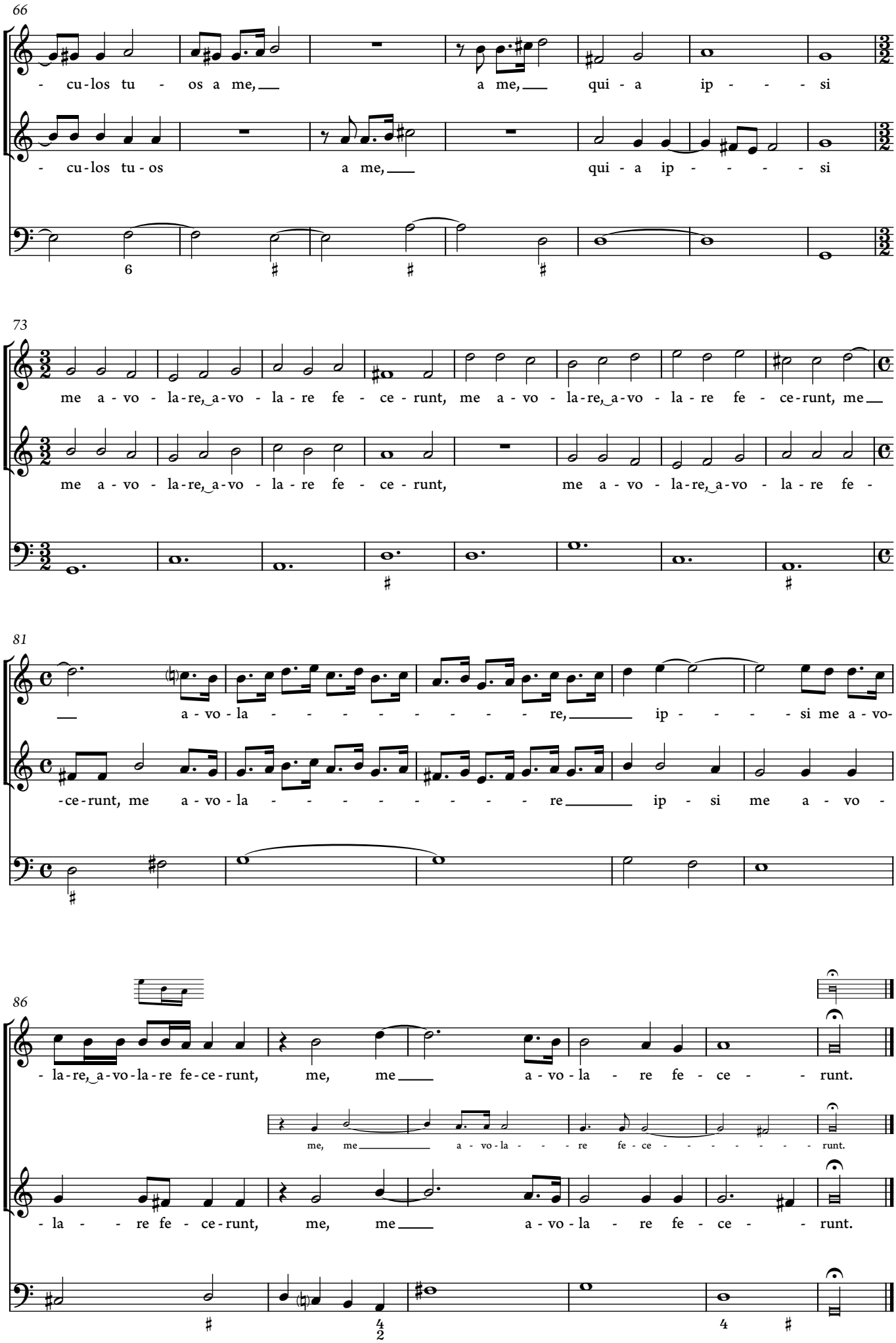

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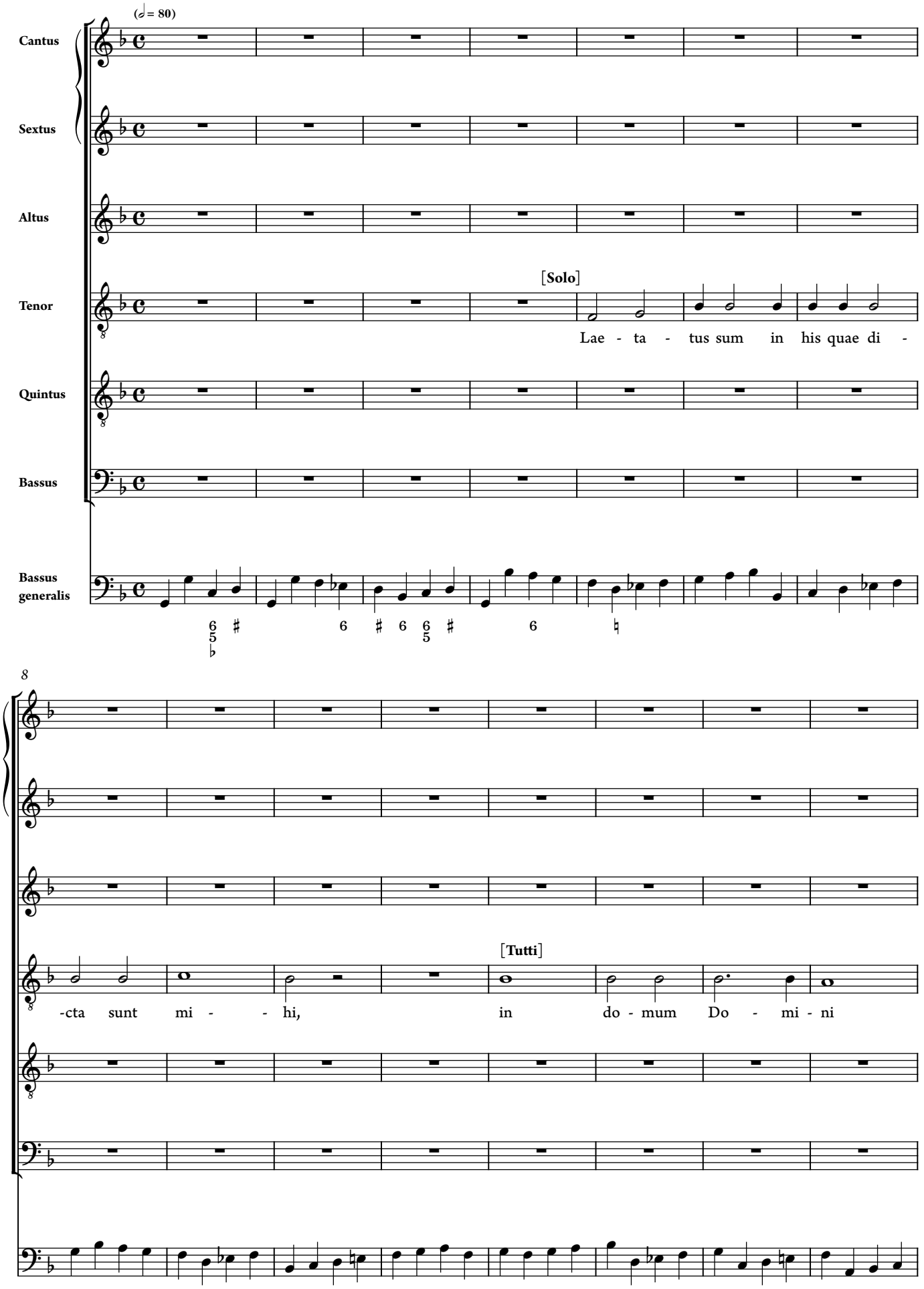
6. Laetatus sum

a 6 voci



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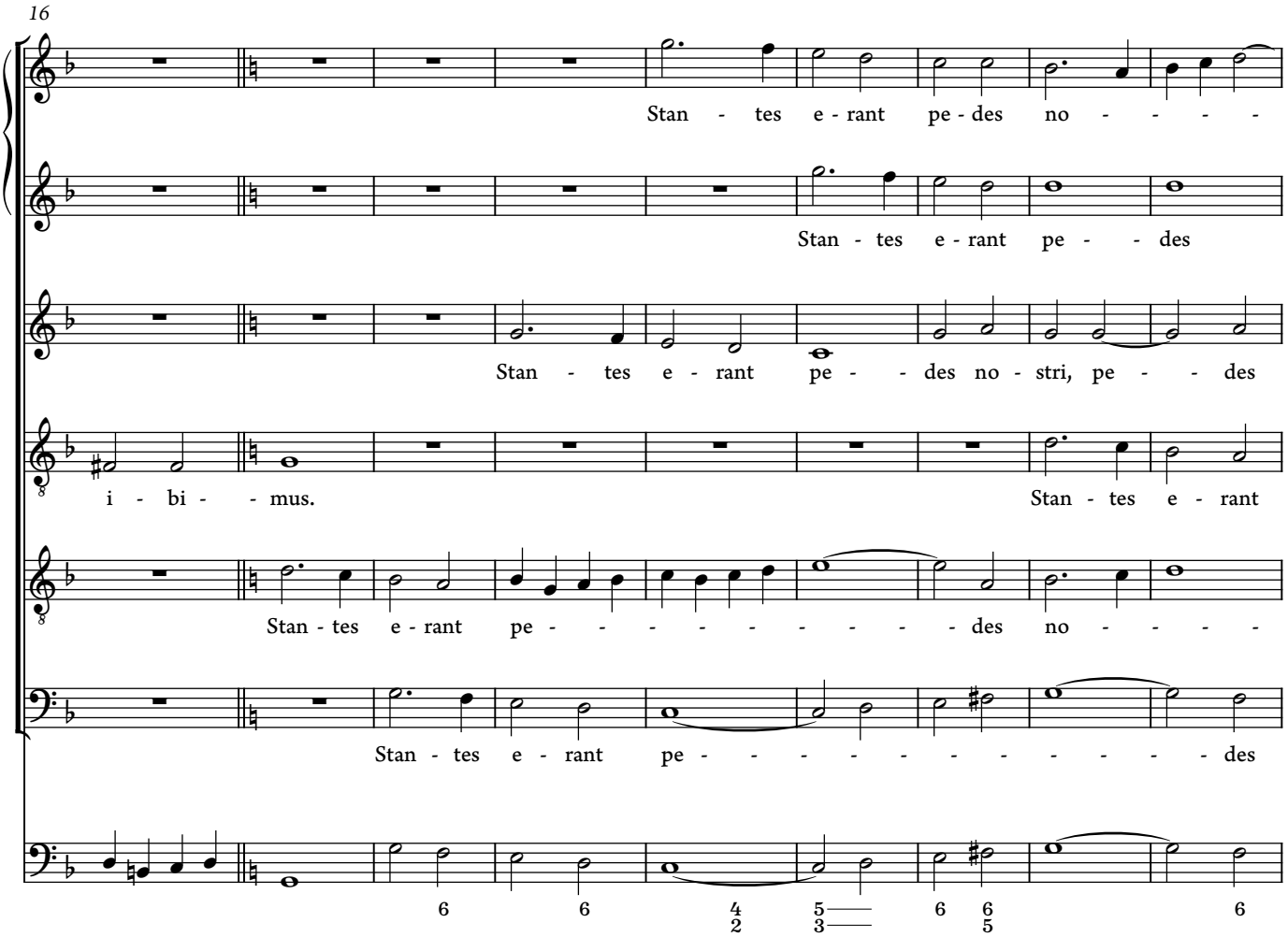

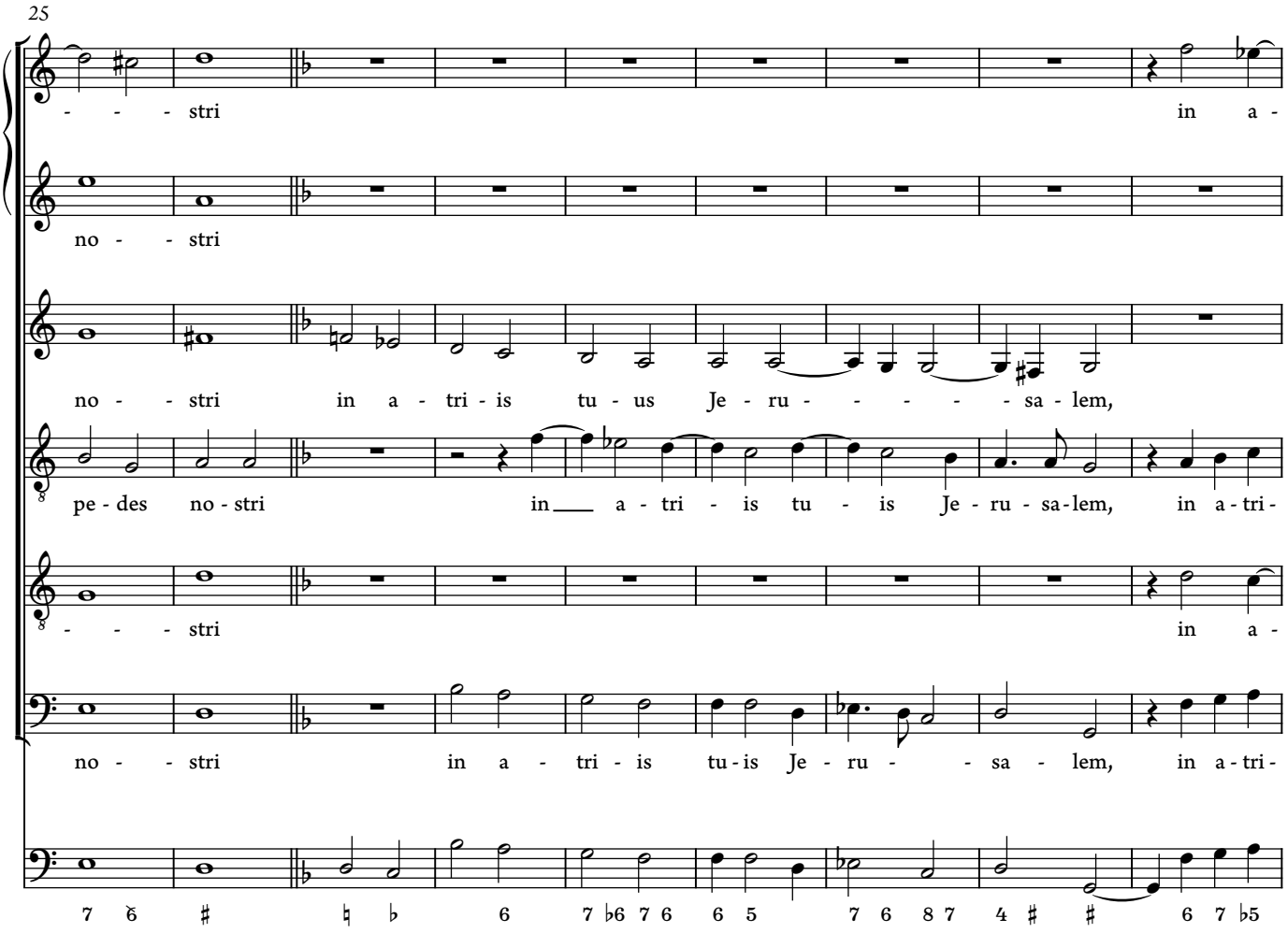

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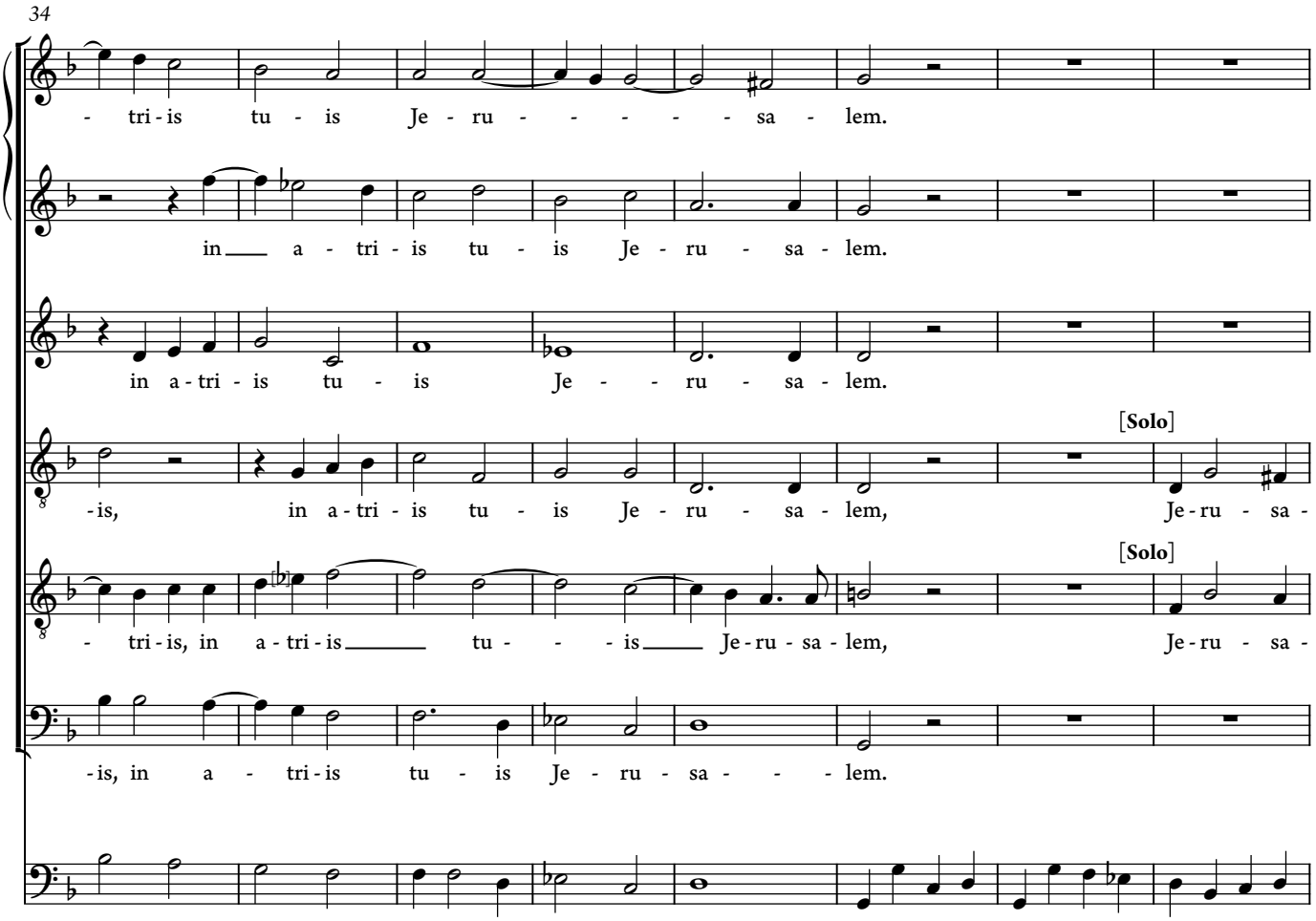

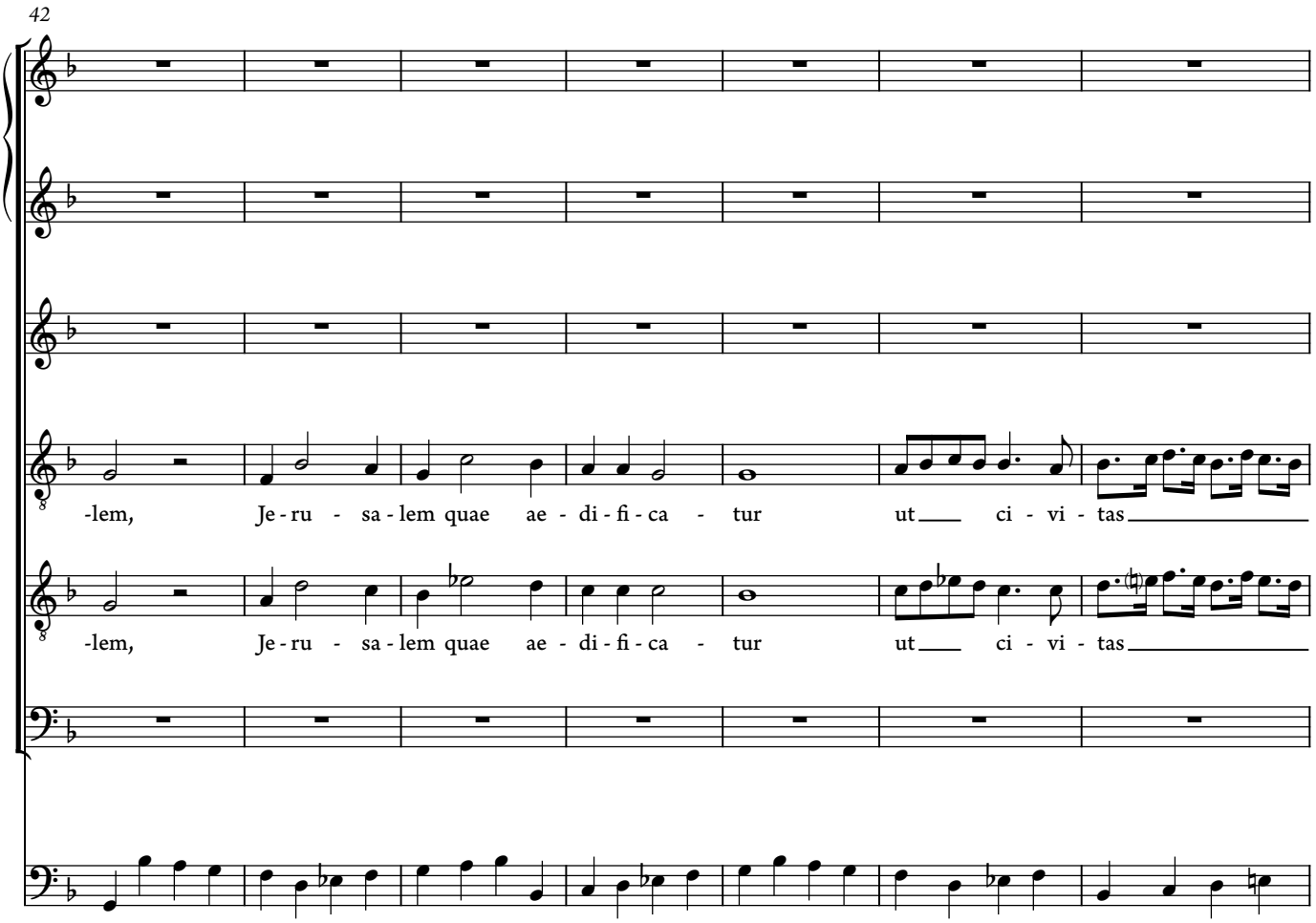

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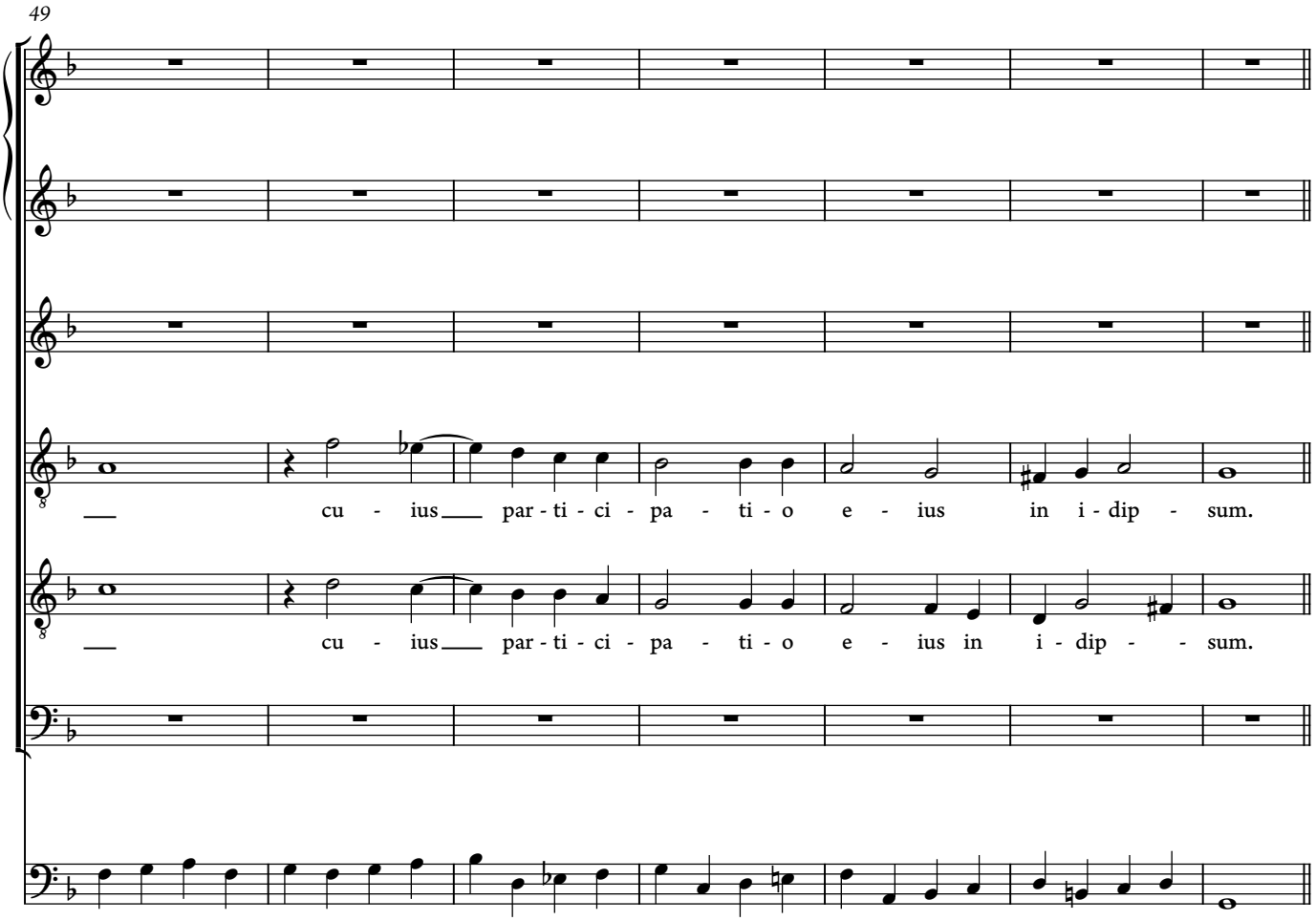

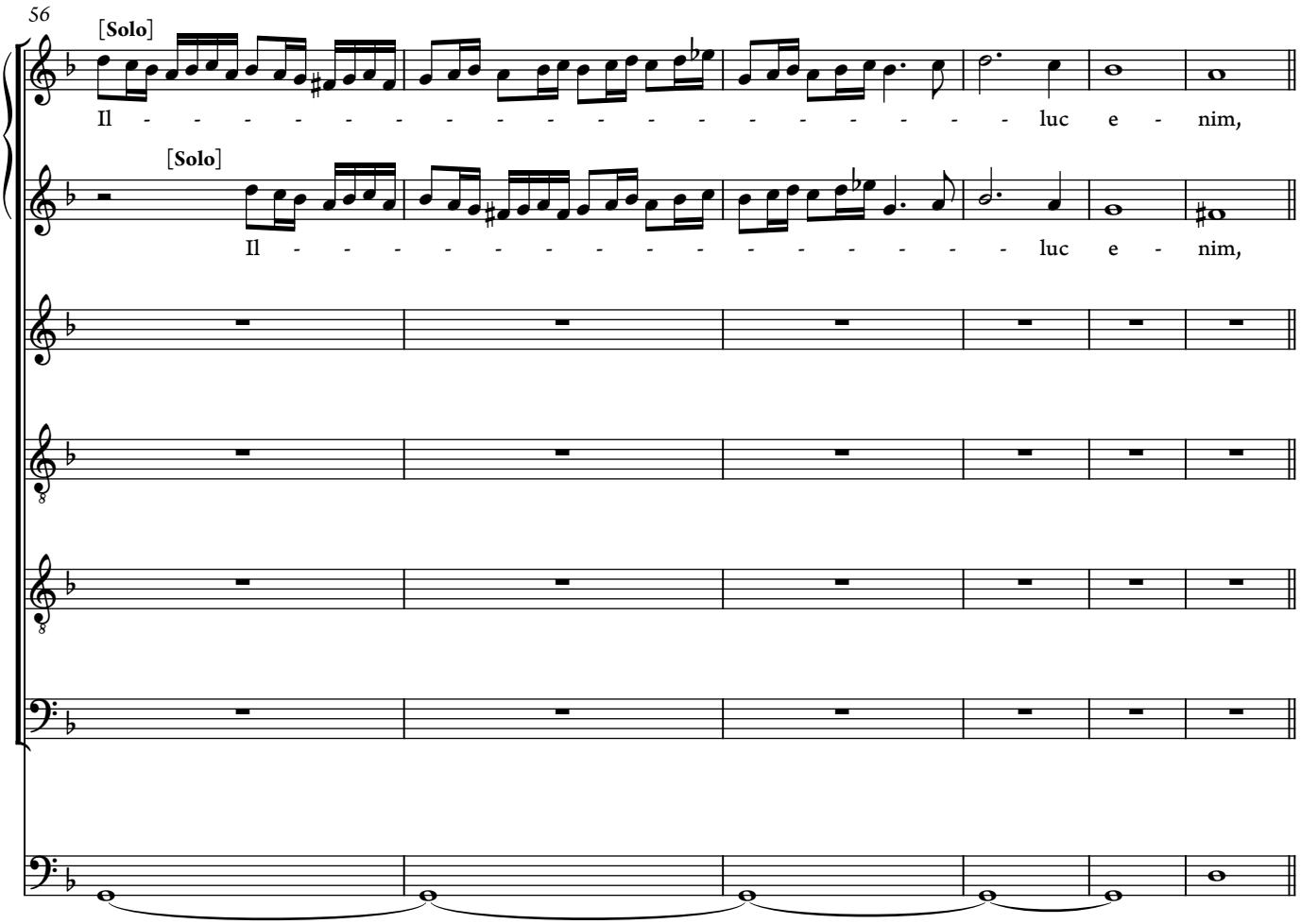

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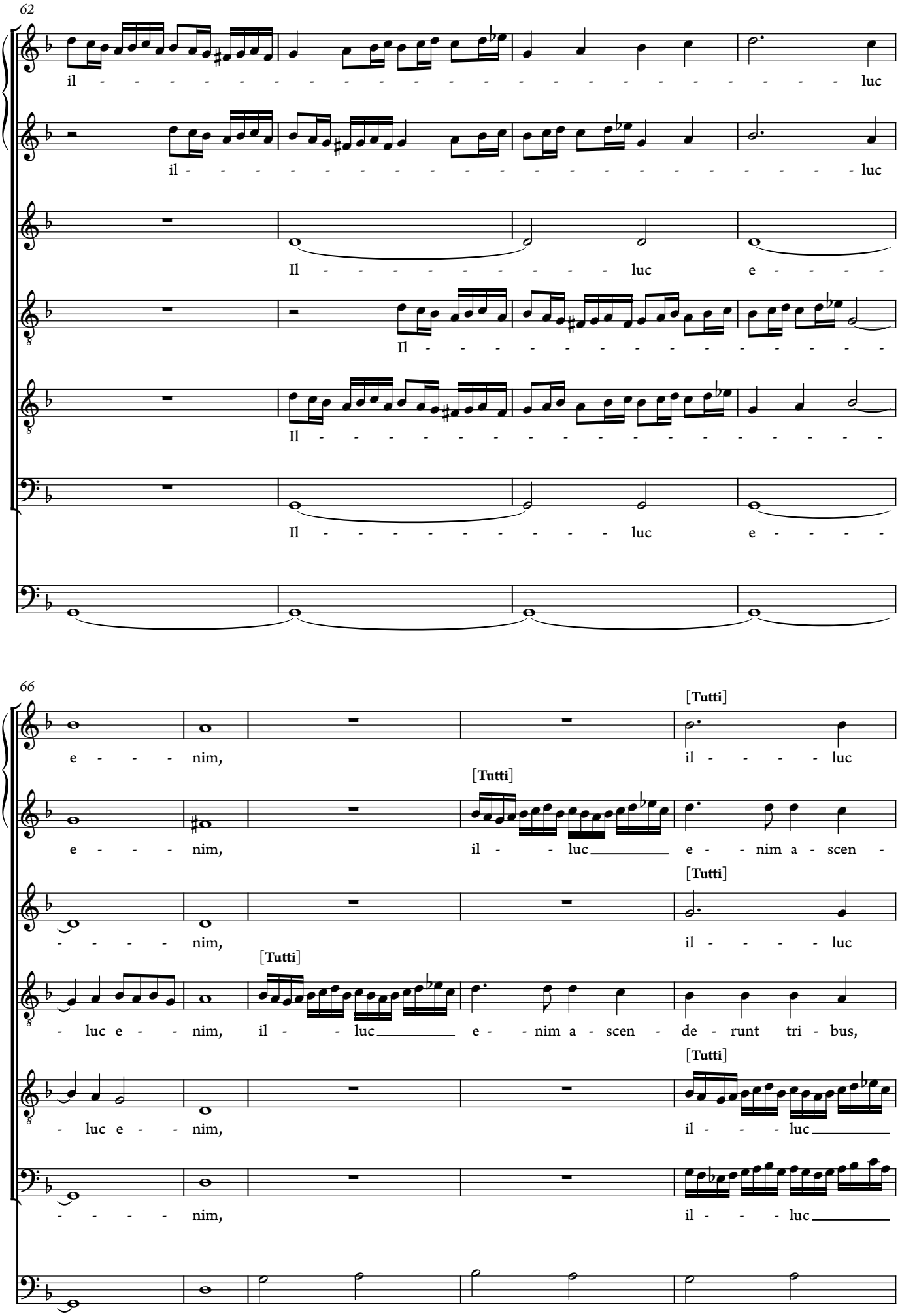

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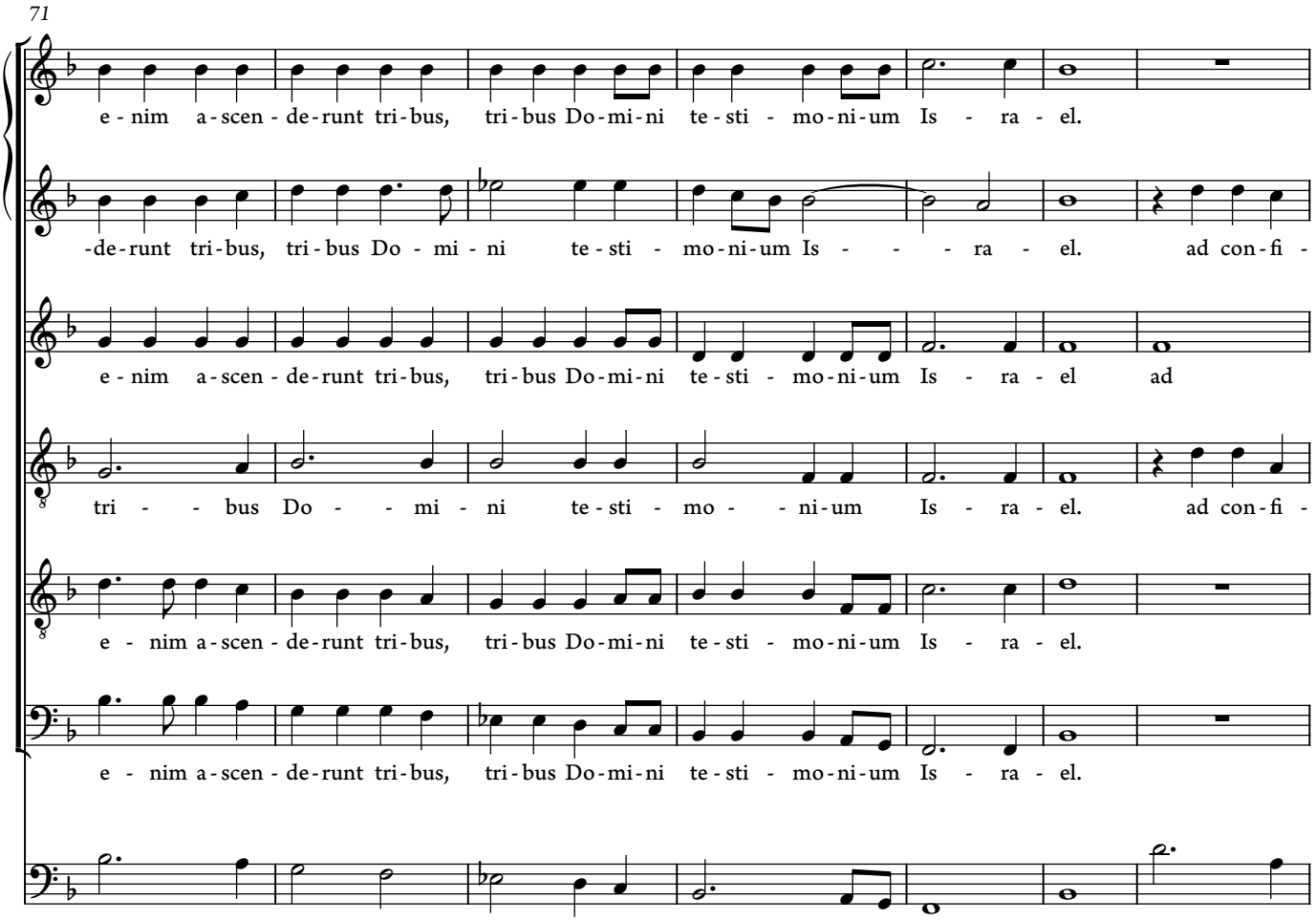

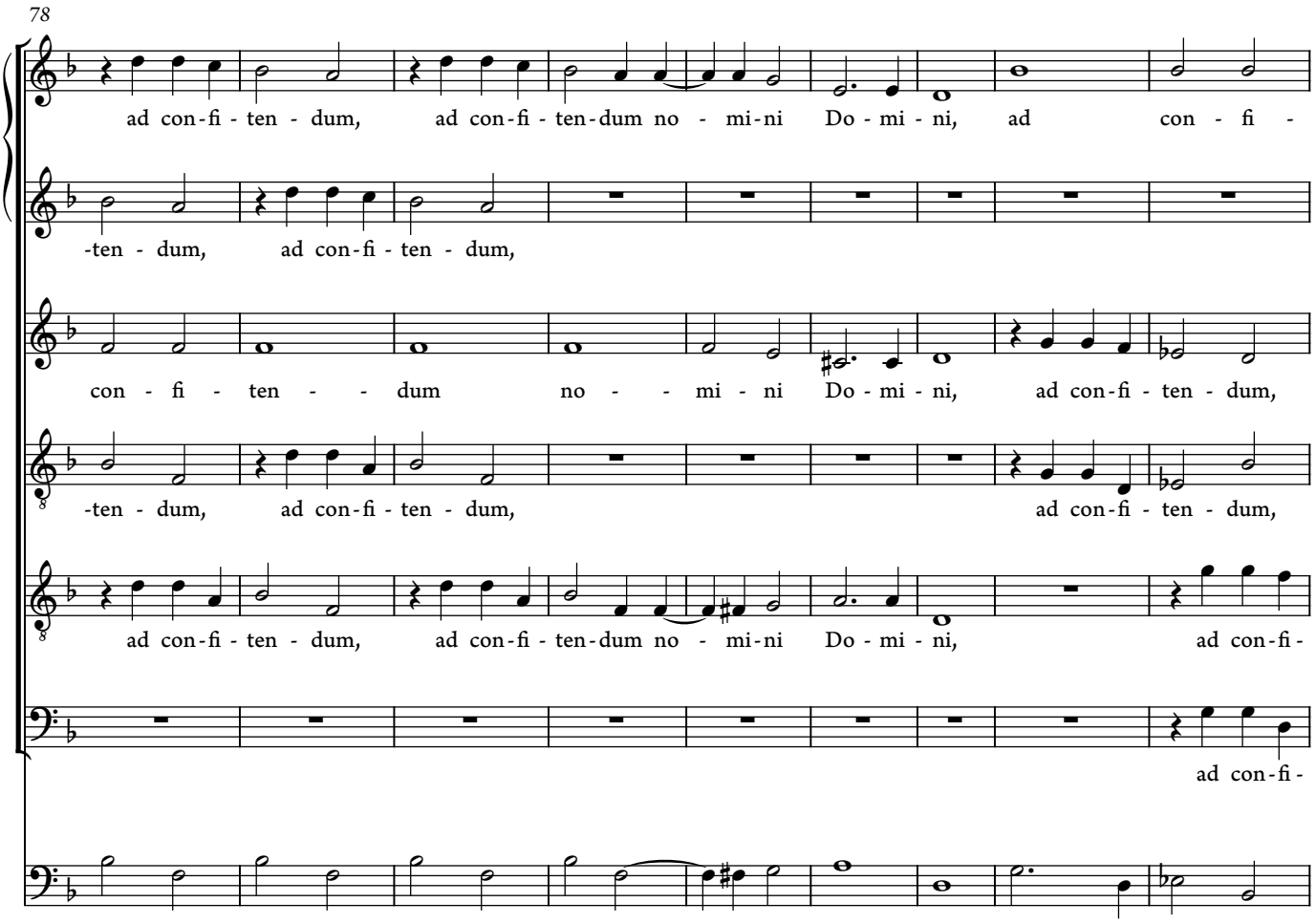

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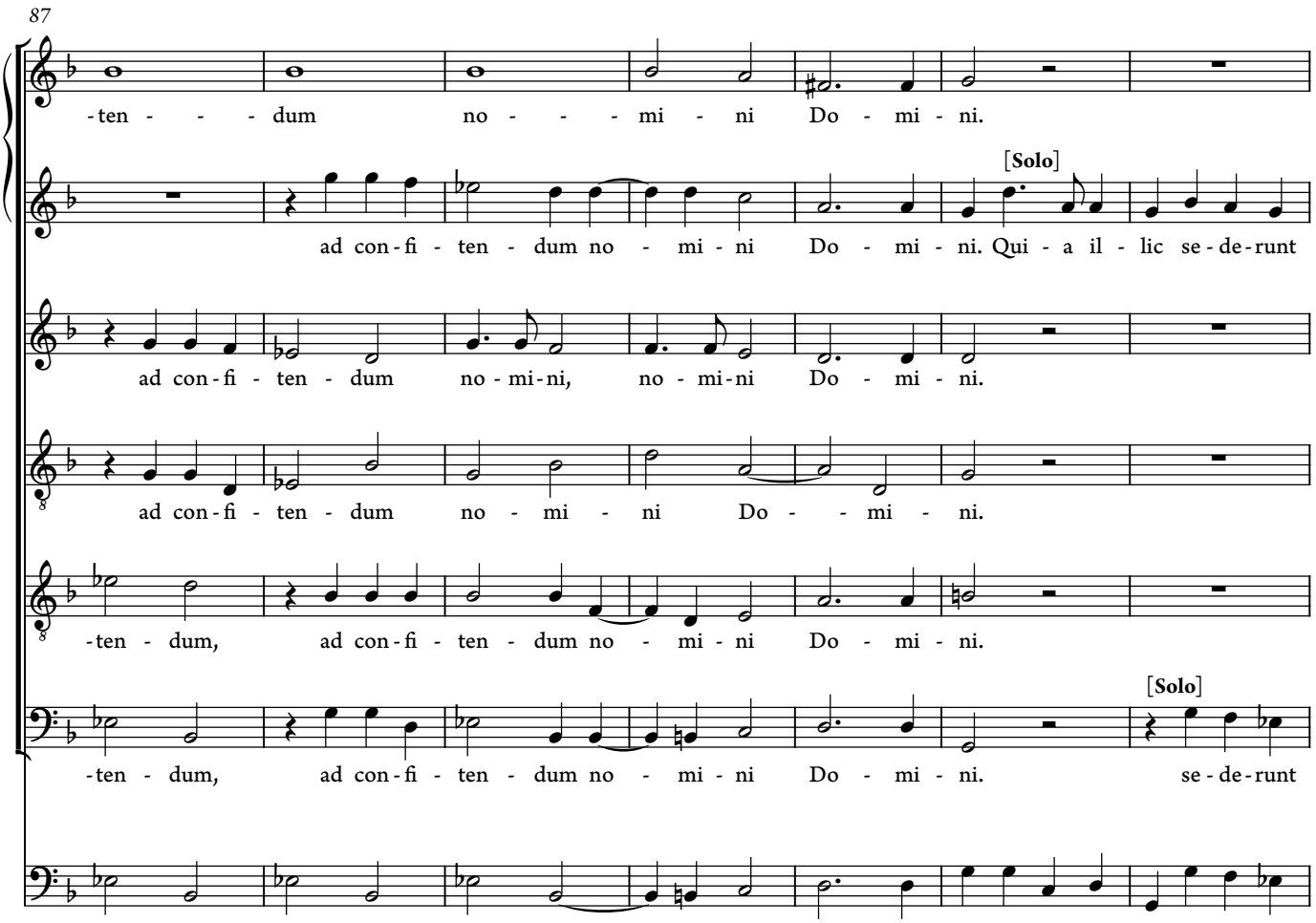

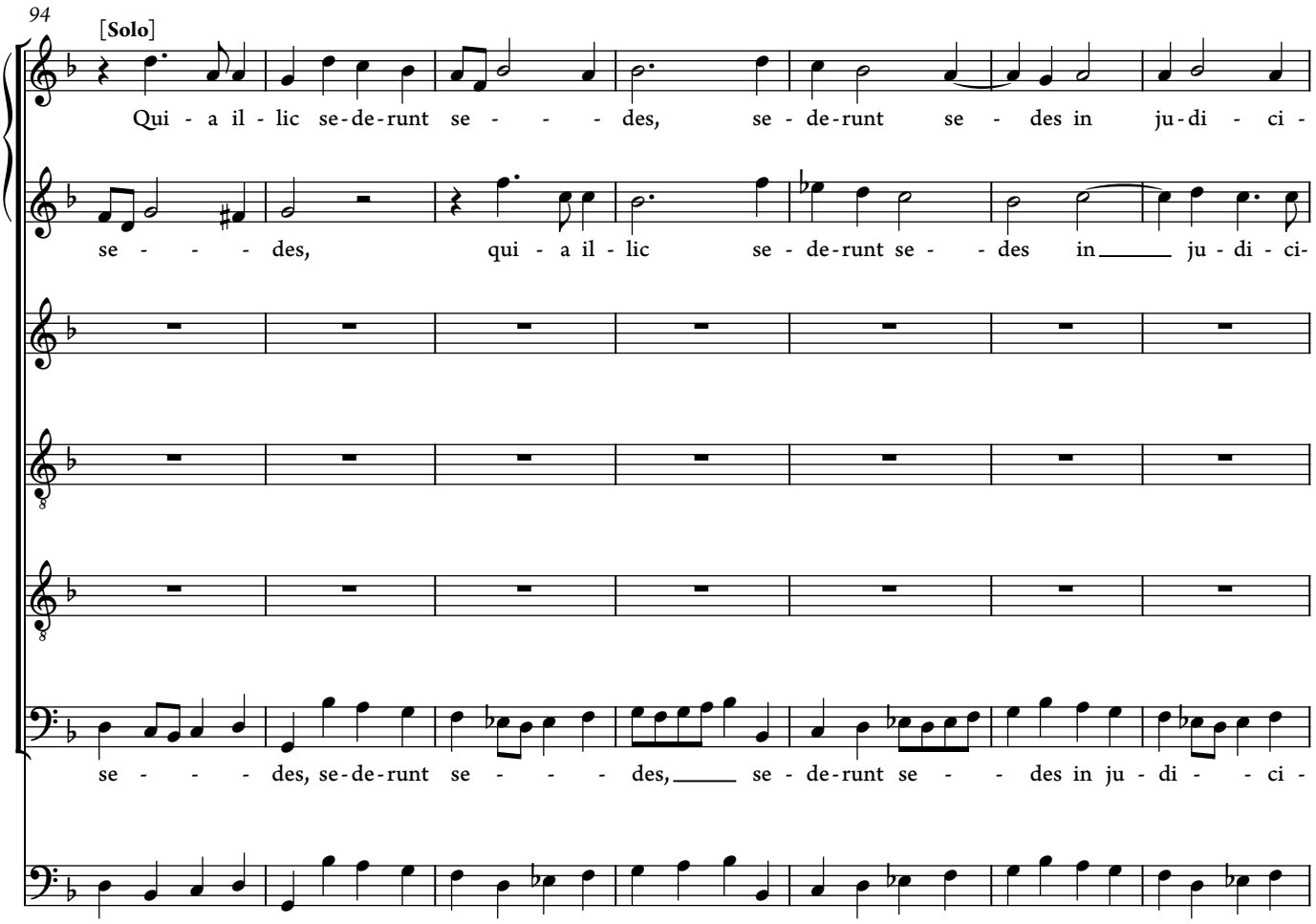

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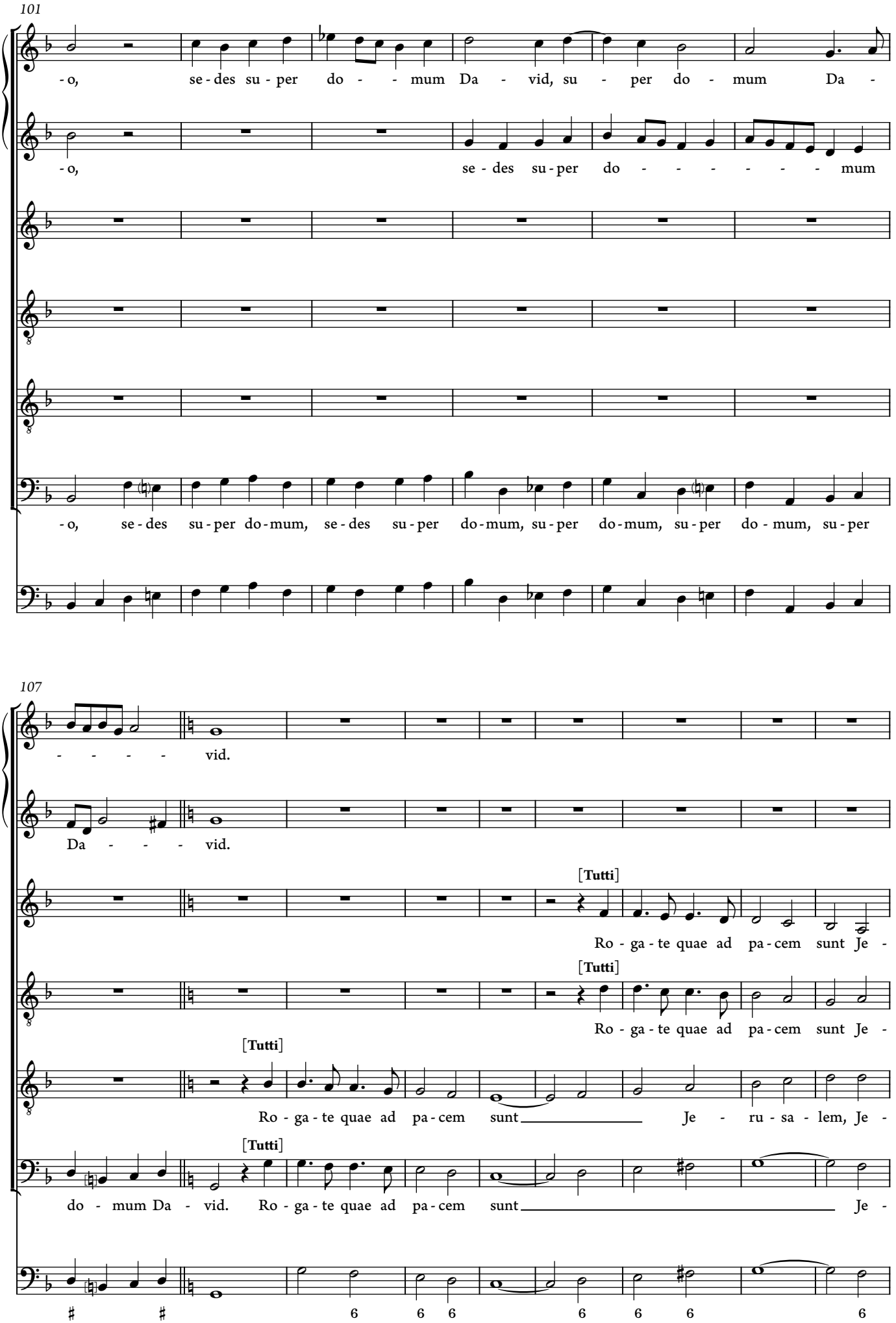

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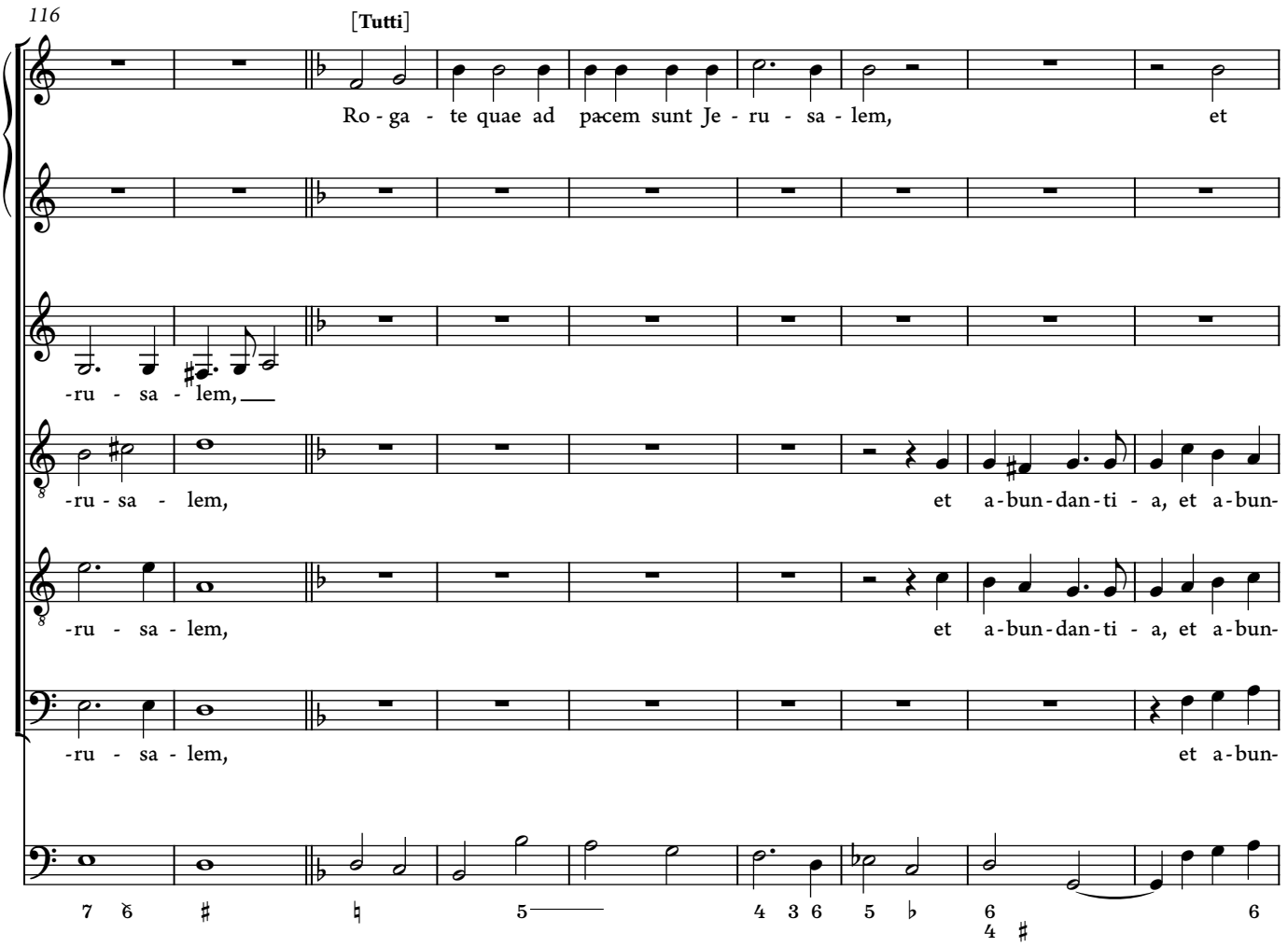

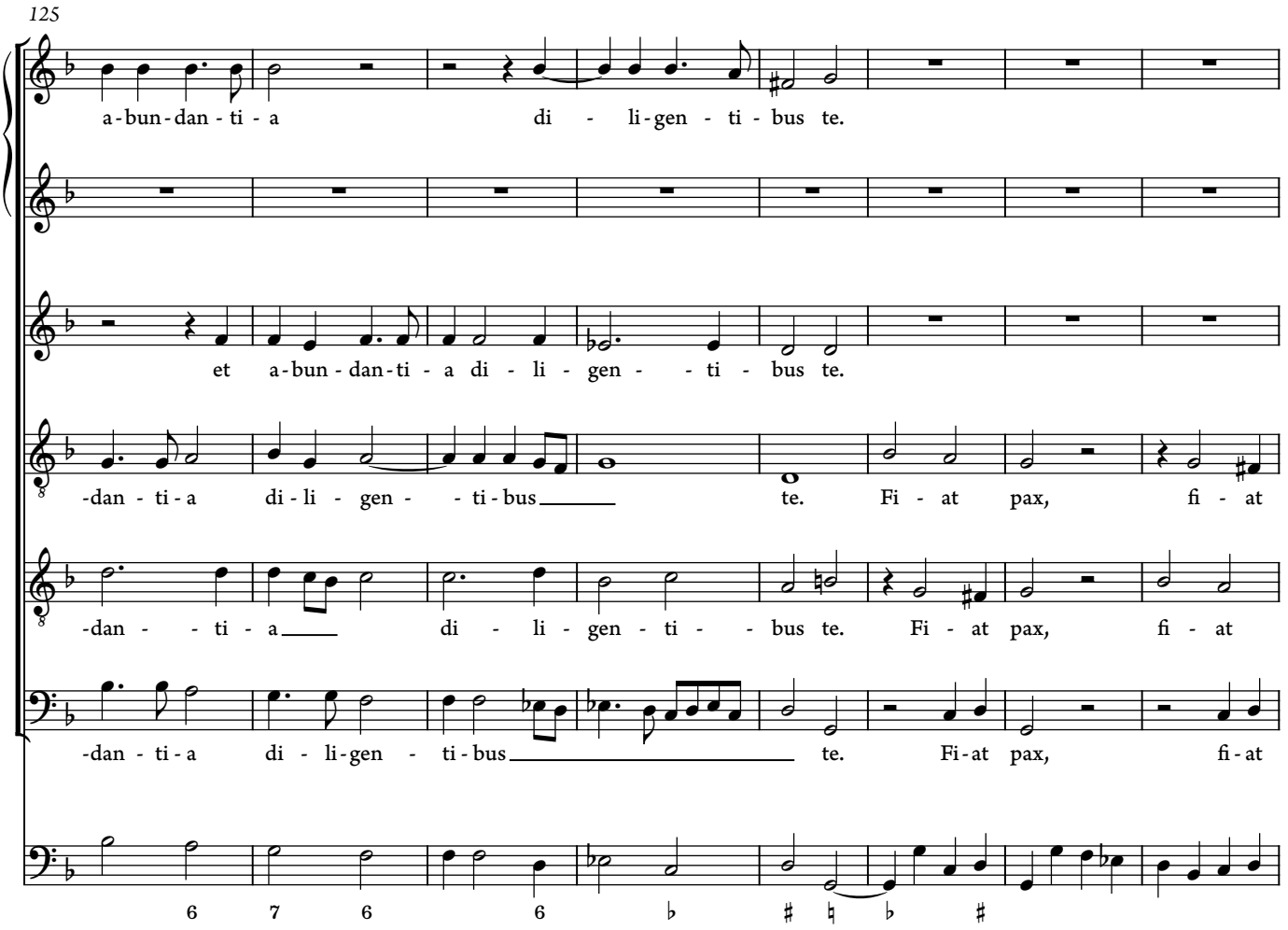

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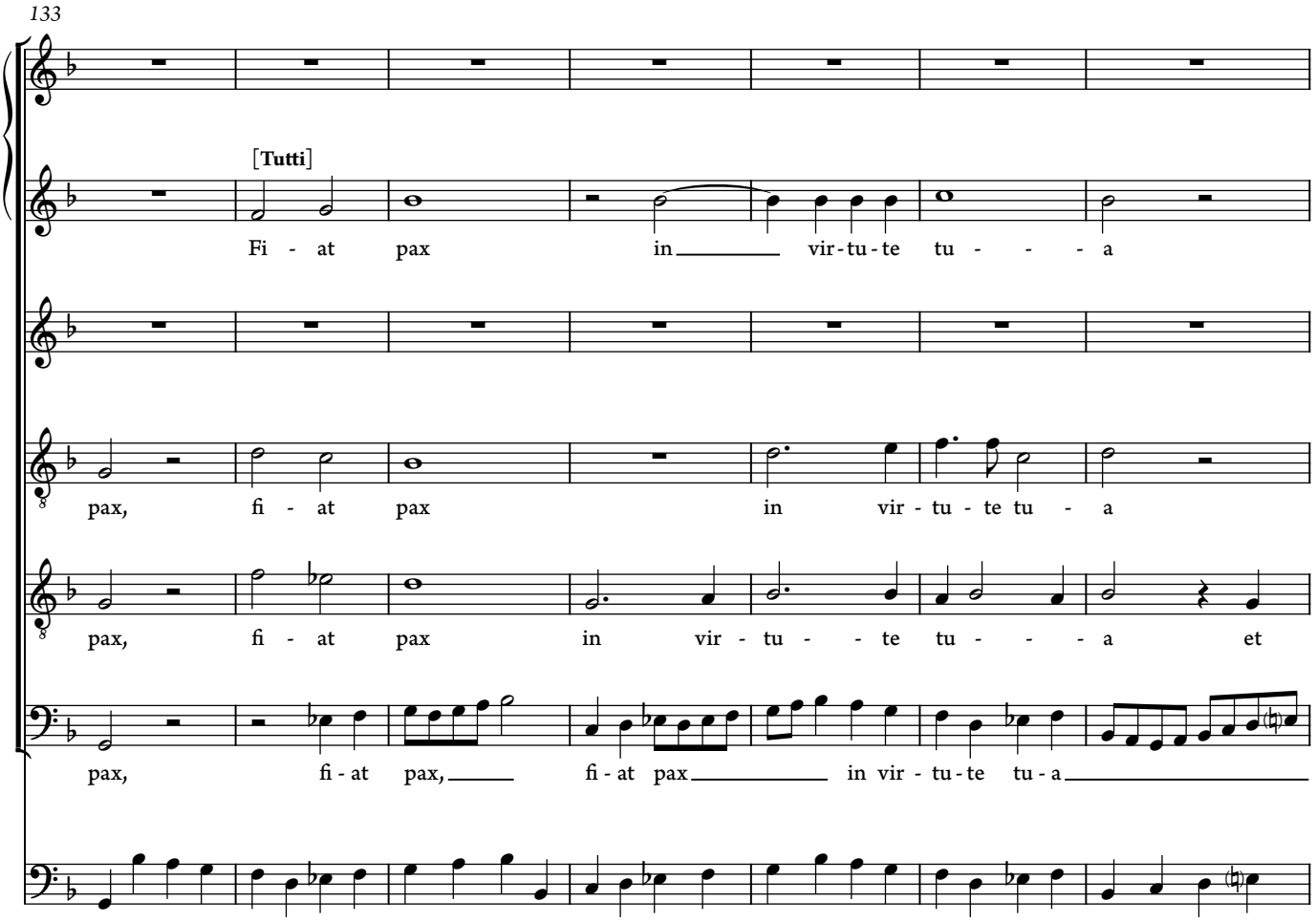

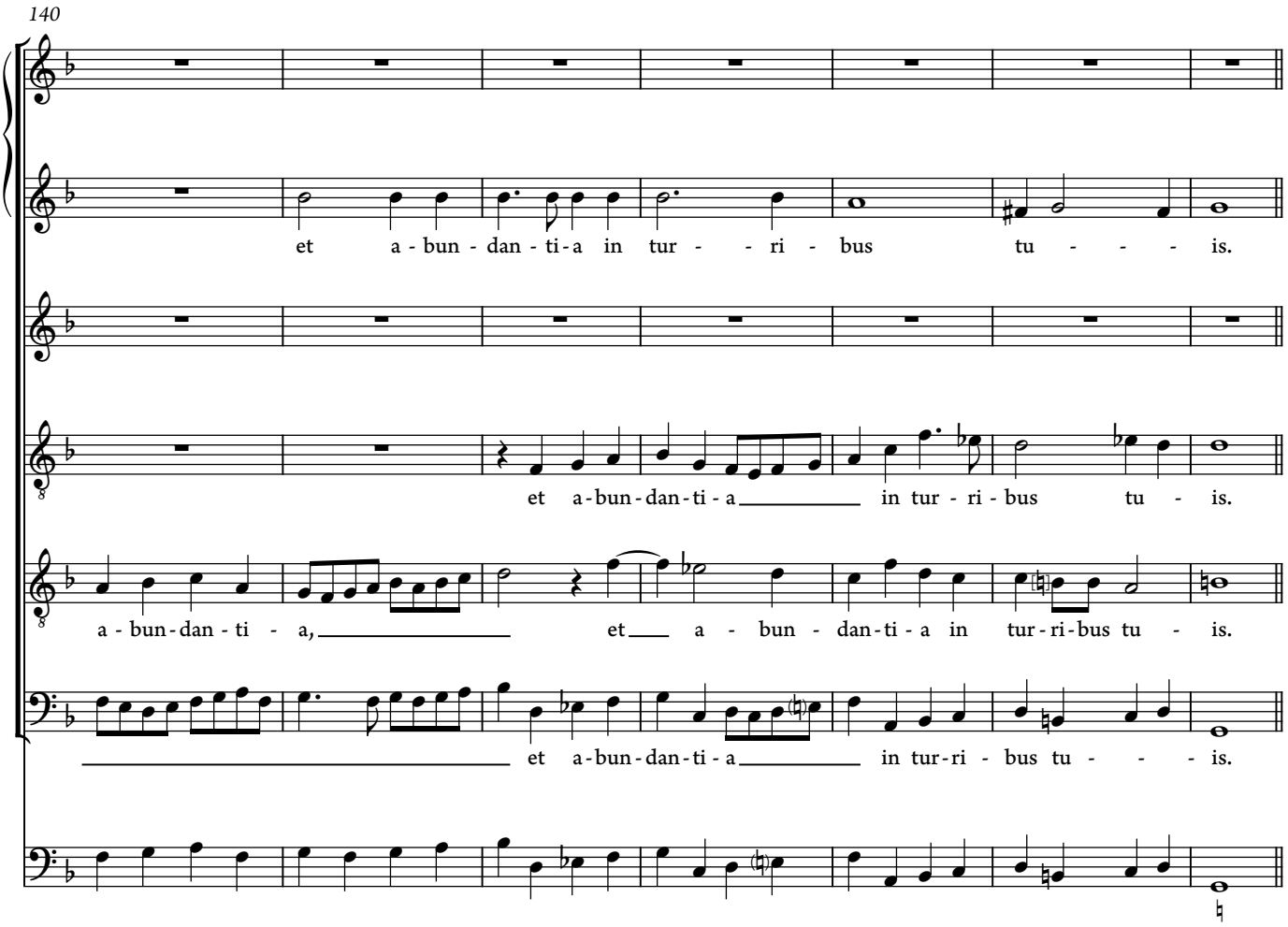

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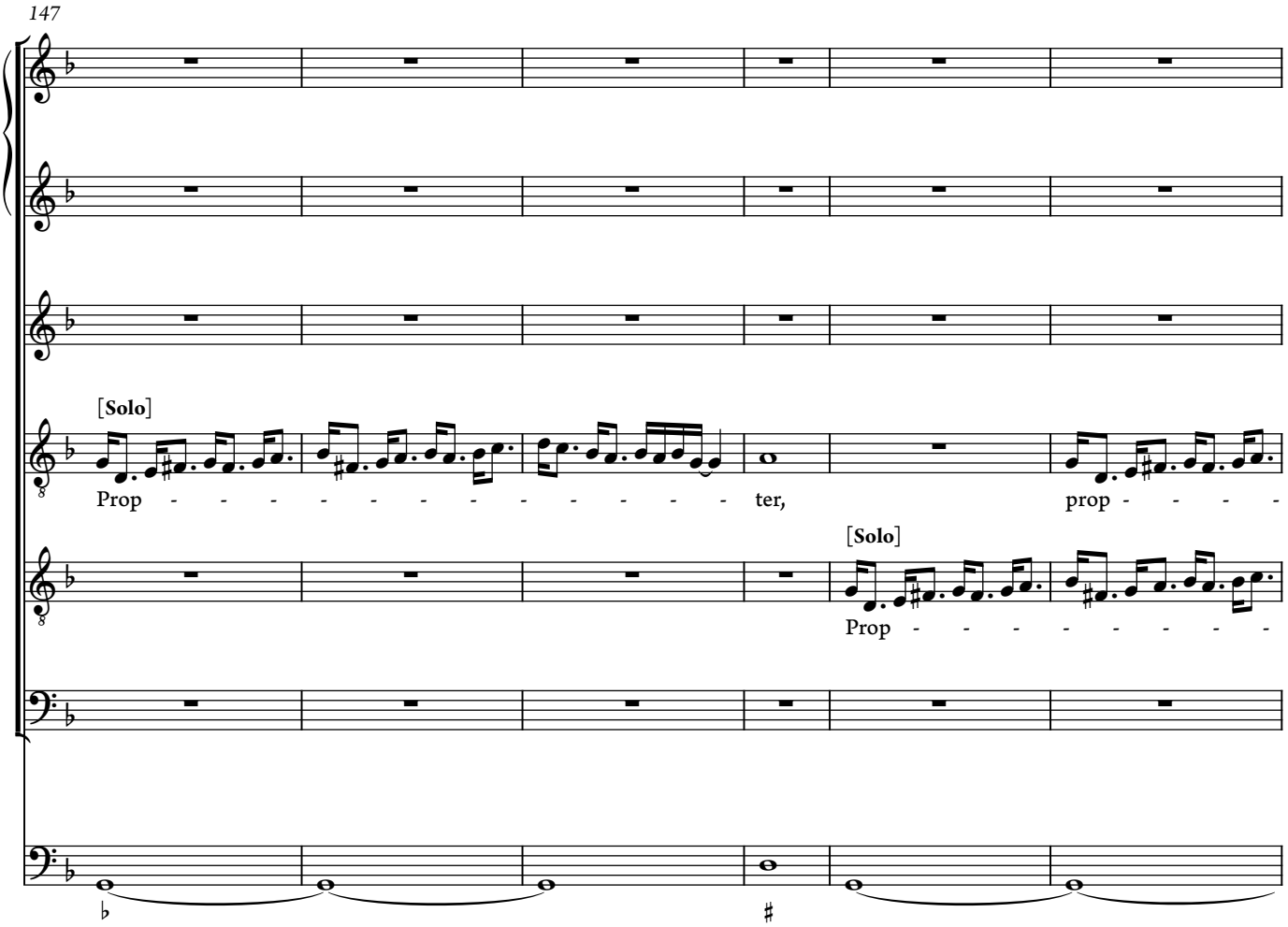

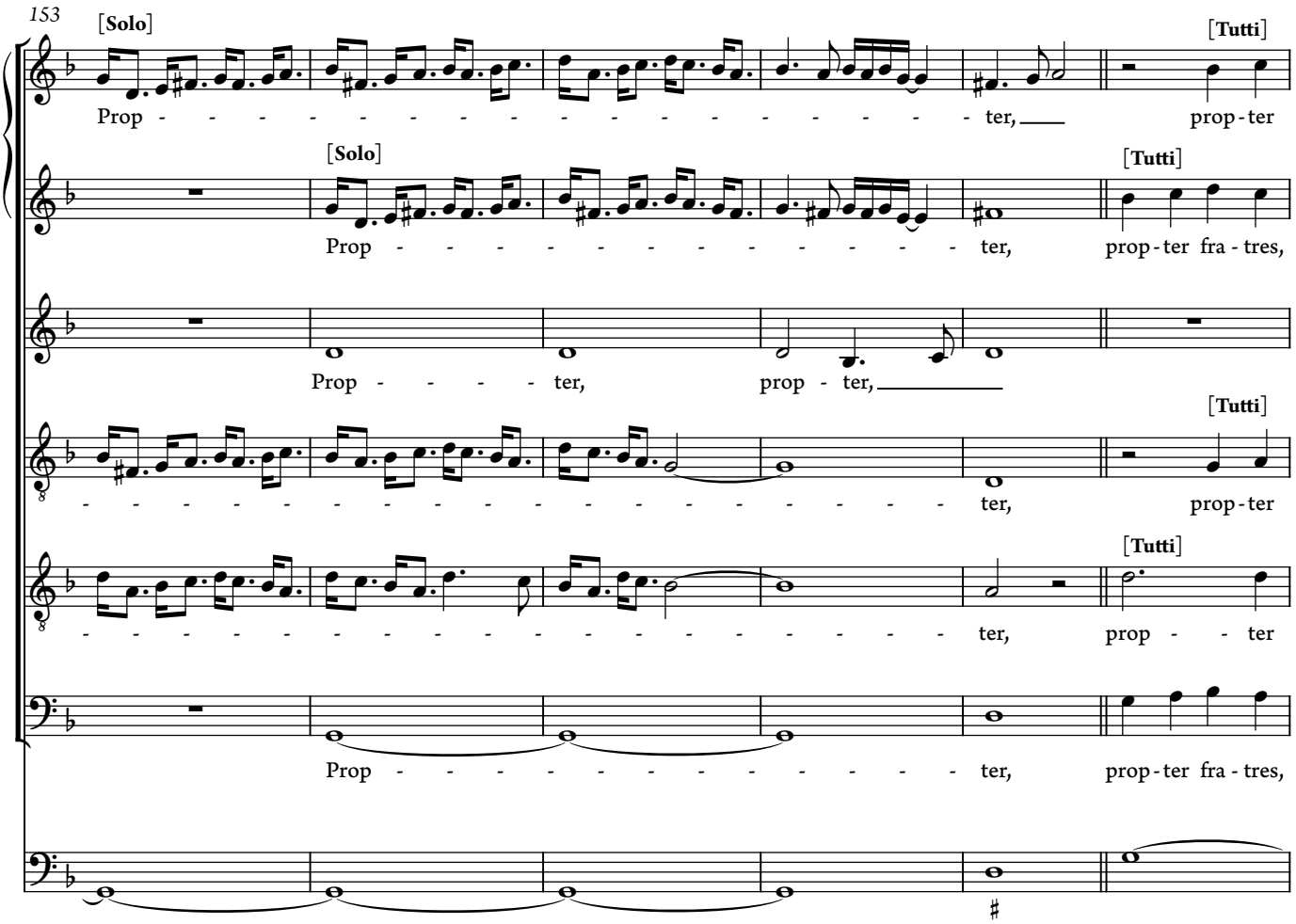

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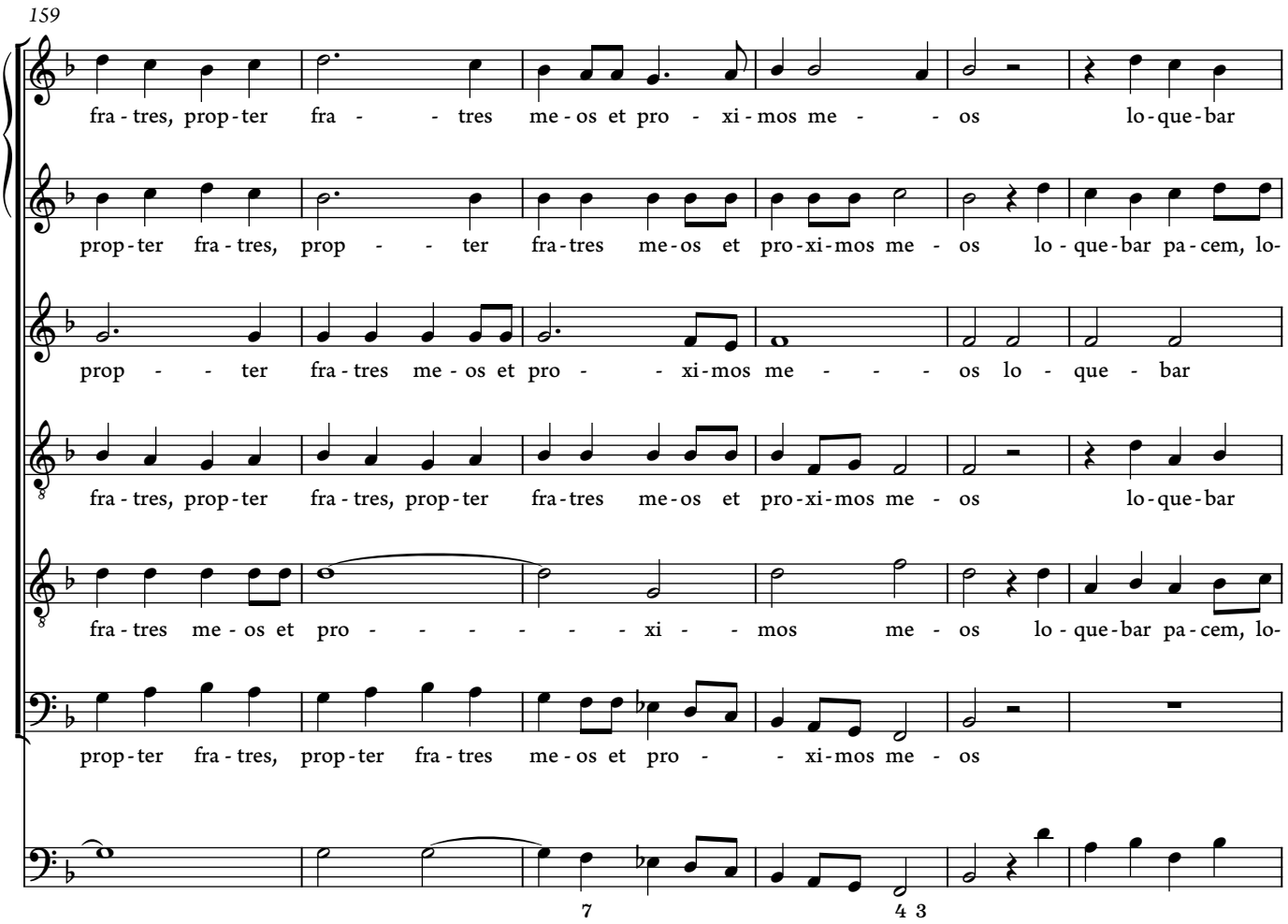

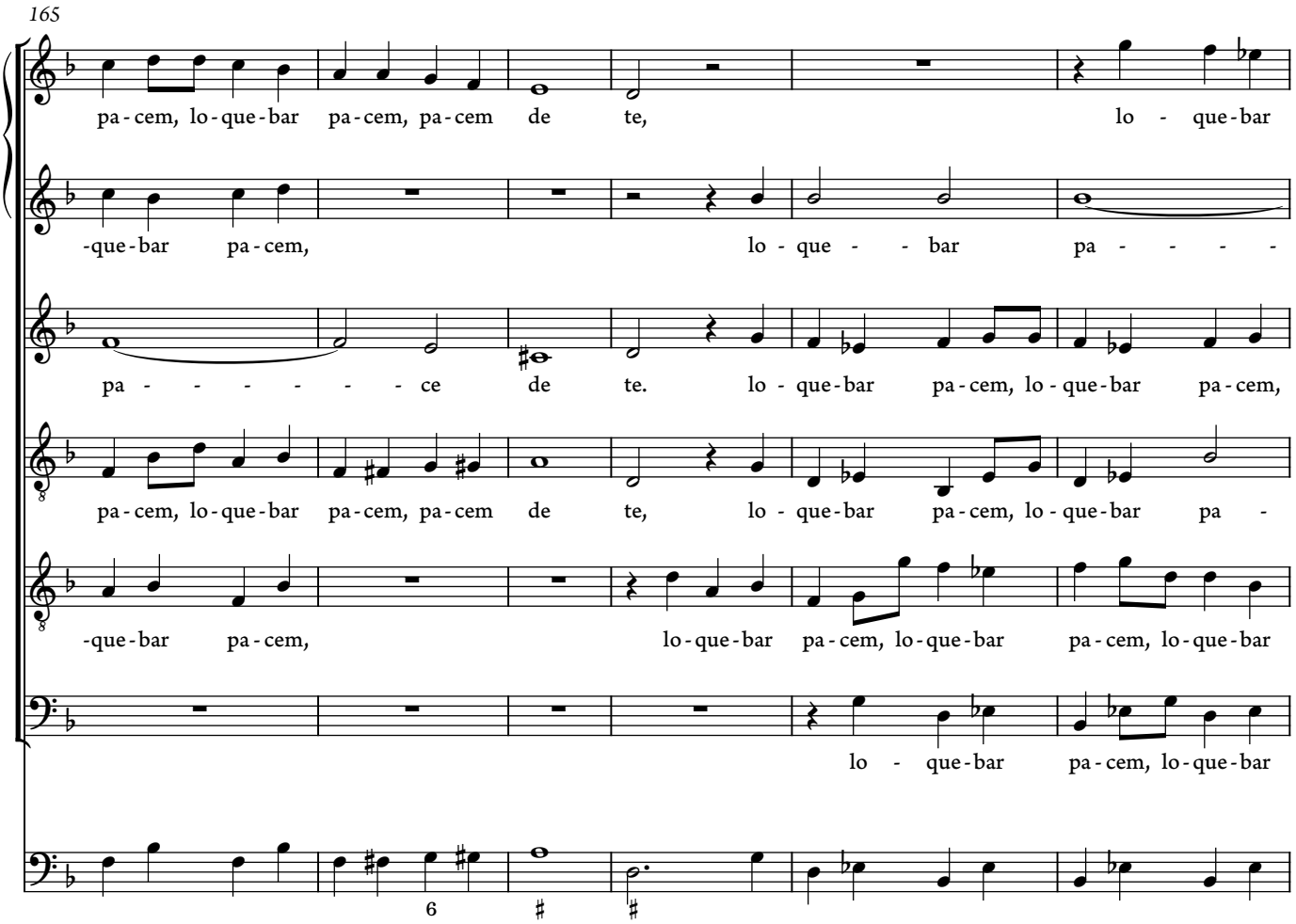

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171

pa-cem, pa-cem de te. Prop - ter do -

- - cem de te.

pa - cem de te.

-cem, pa - cem de te. Prop-ter do-mum Do - - mi - ni, prop-ter do-mum

pa - cem de te. Prop-ter do-mum Do - - mi-

pa-cem, pa-cem de te. Prop-ter do-mum

178

-mum, prop - ter do-mum Do - - - mi-ni De - i no - - stri quae - si - vi bo - -

Prop - ter do-mum Do - - mi - ni De - i no - stri quae - si - vi - bo - -

Prop-ter do-mum Do-mi - ni De - i no - stri

Do - mi - ni De - - i no - stri quae-si - vi

- ni De - - i no - stri

Do - - mi - ni De - i no - - - stri

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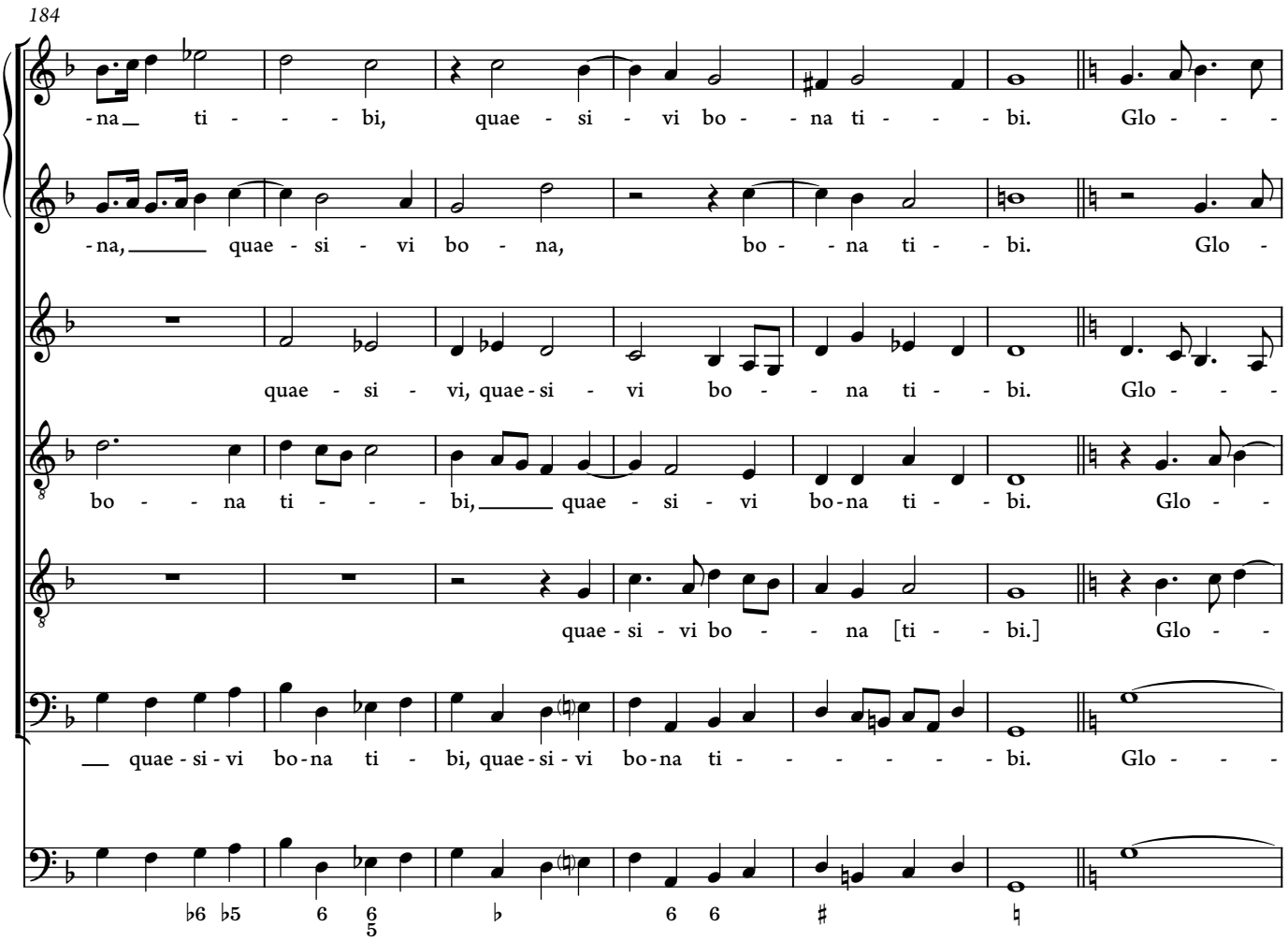

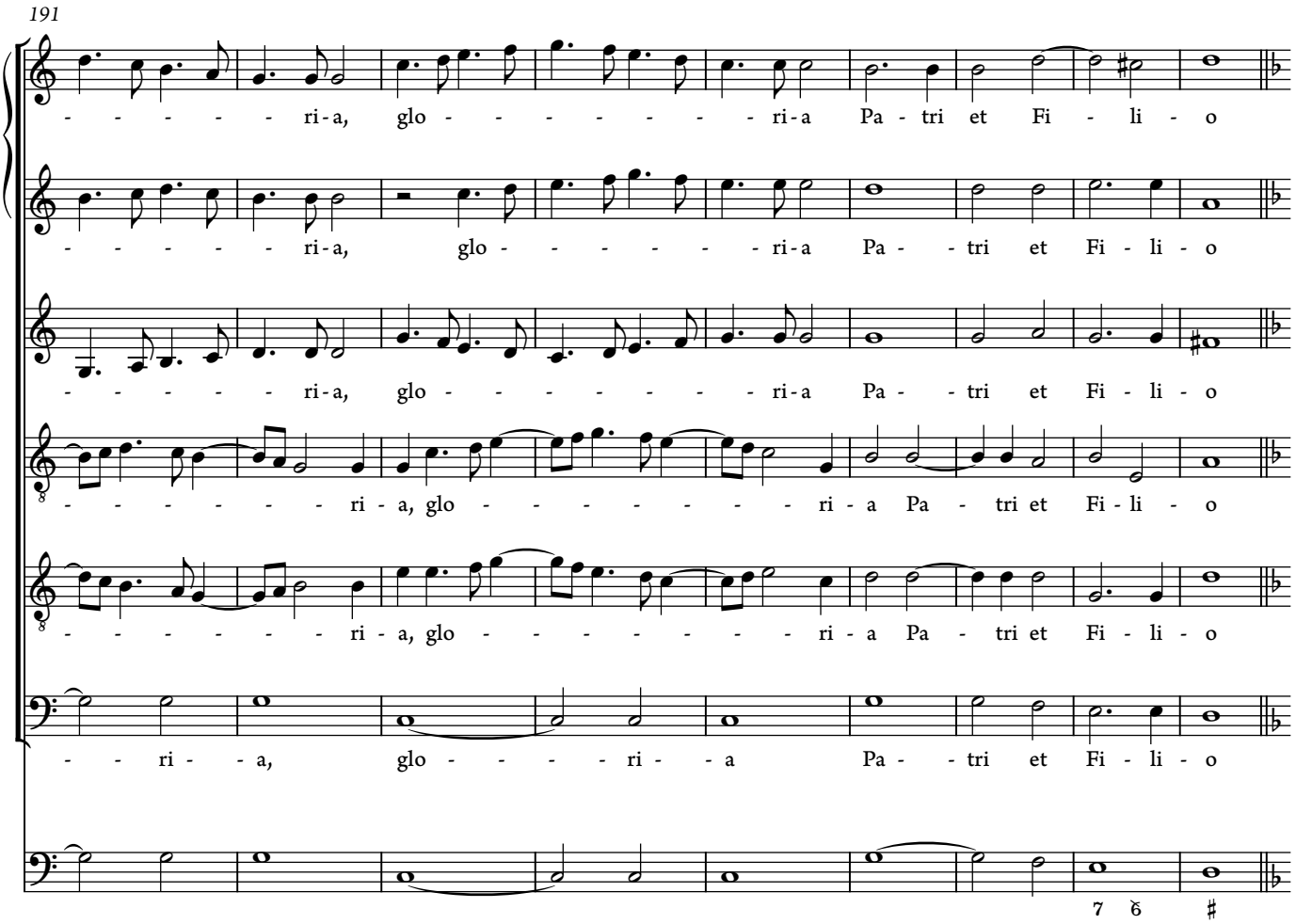

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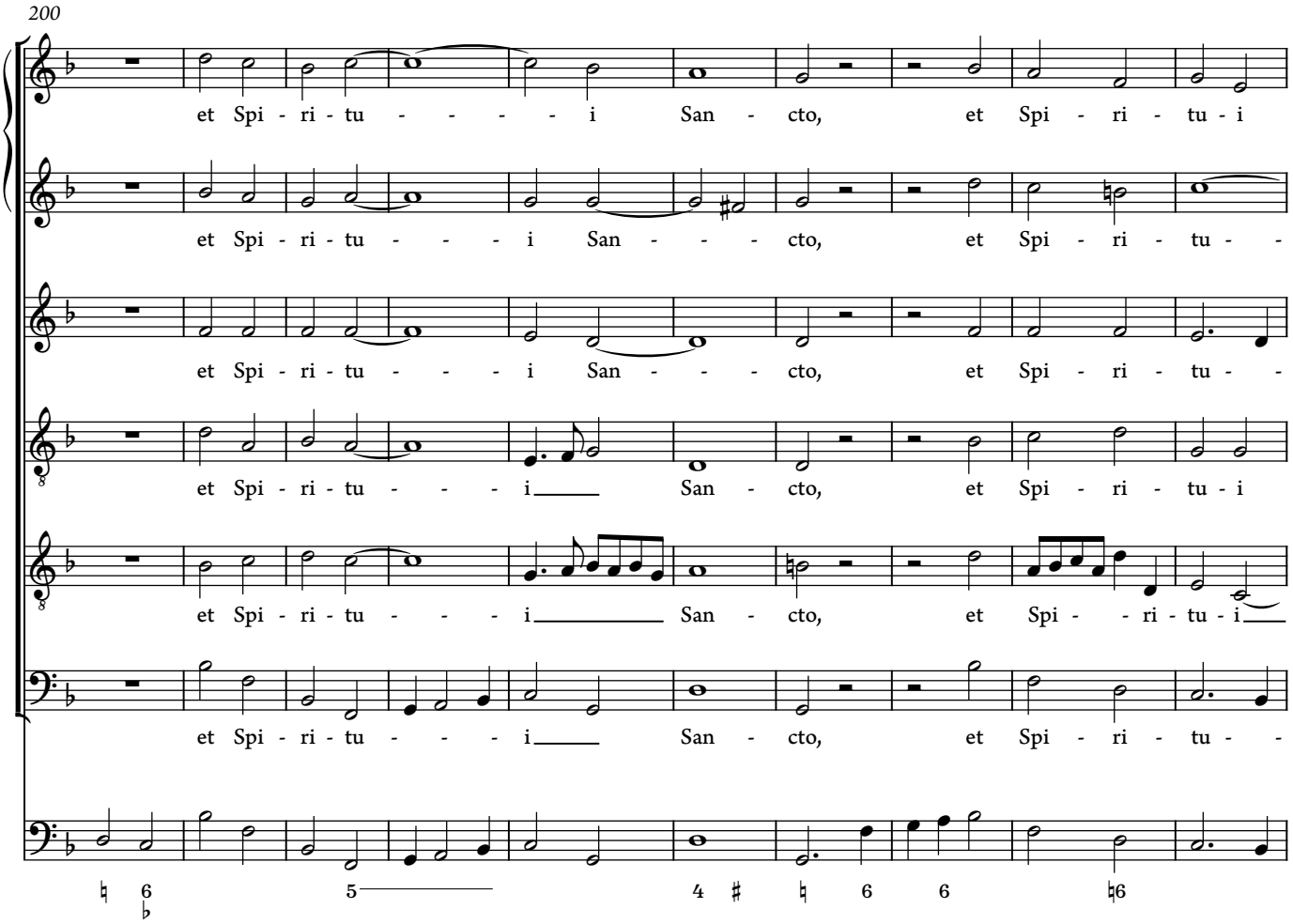

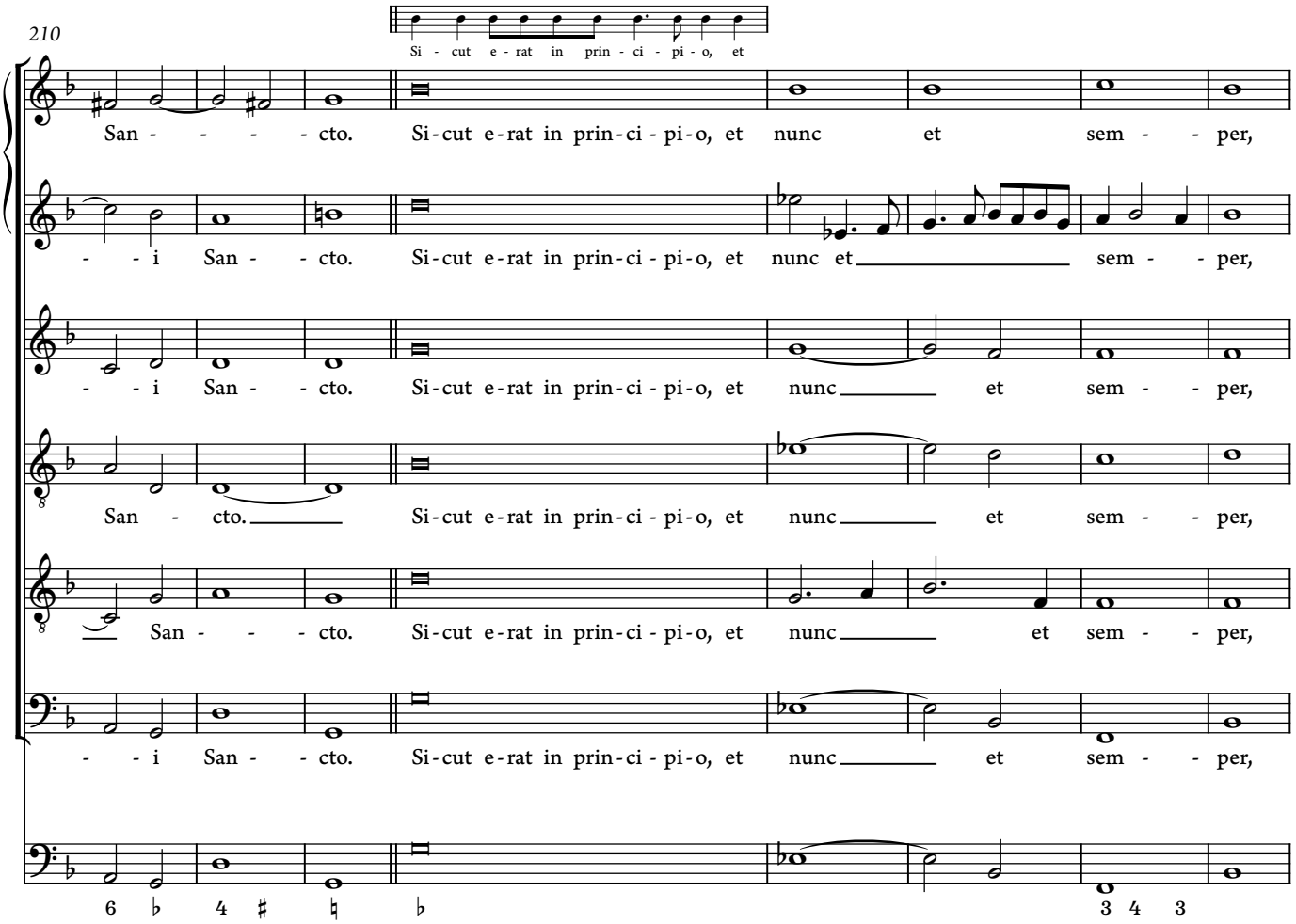

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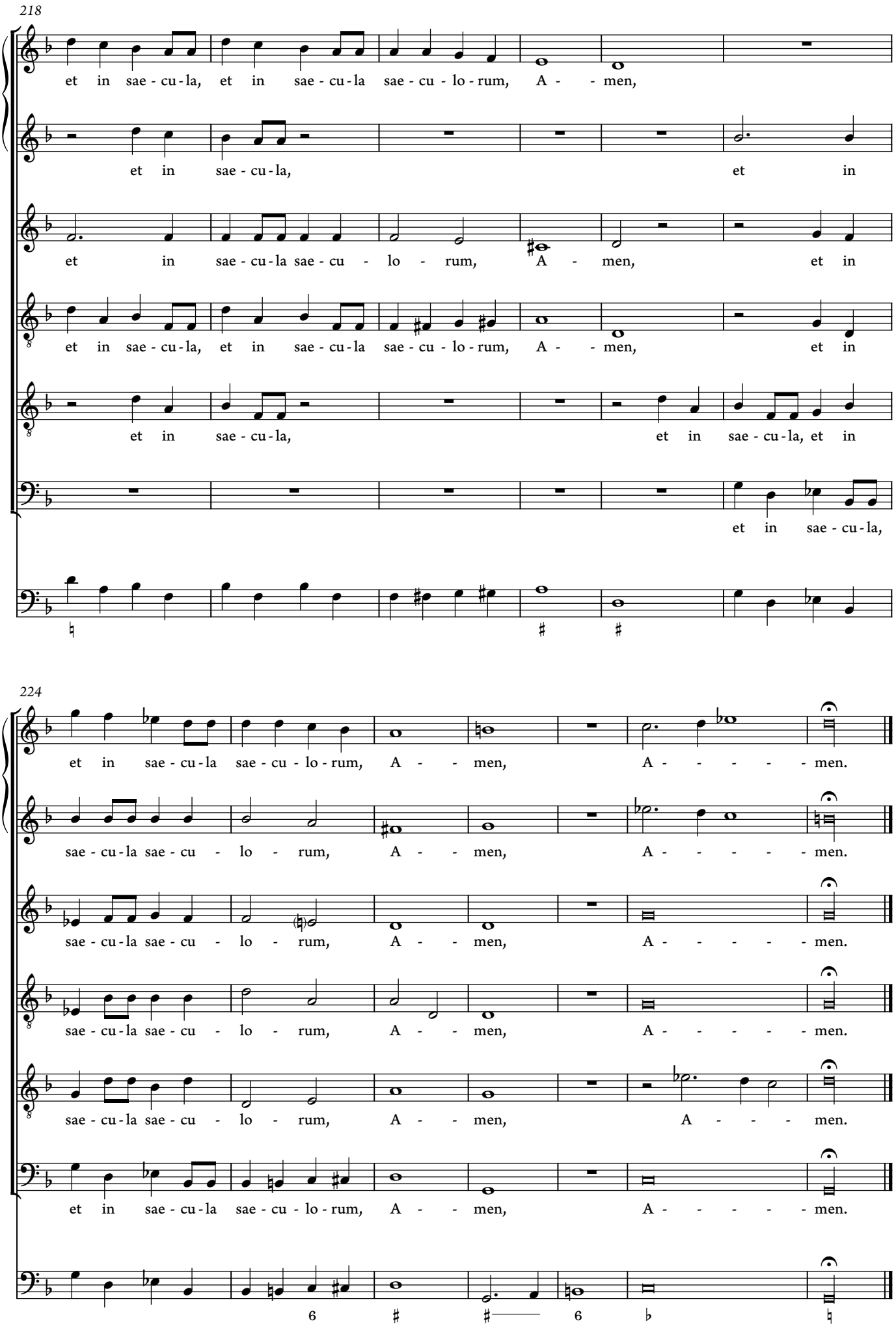

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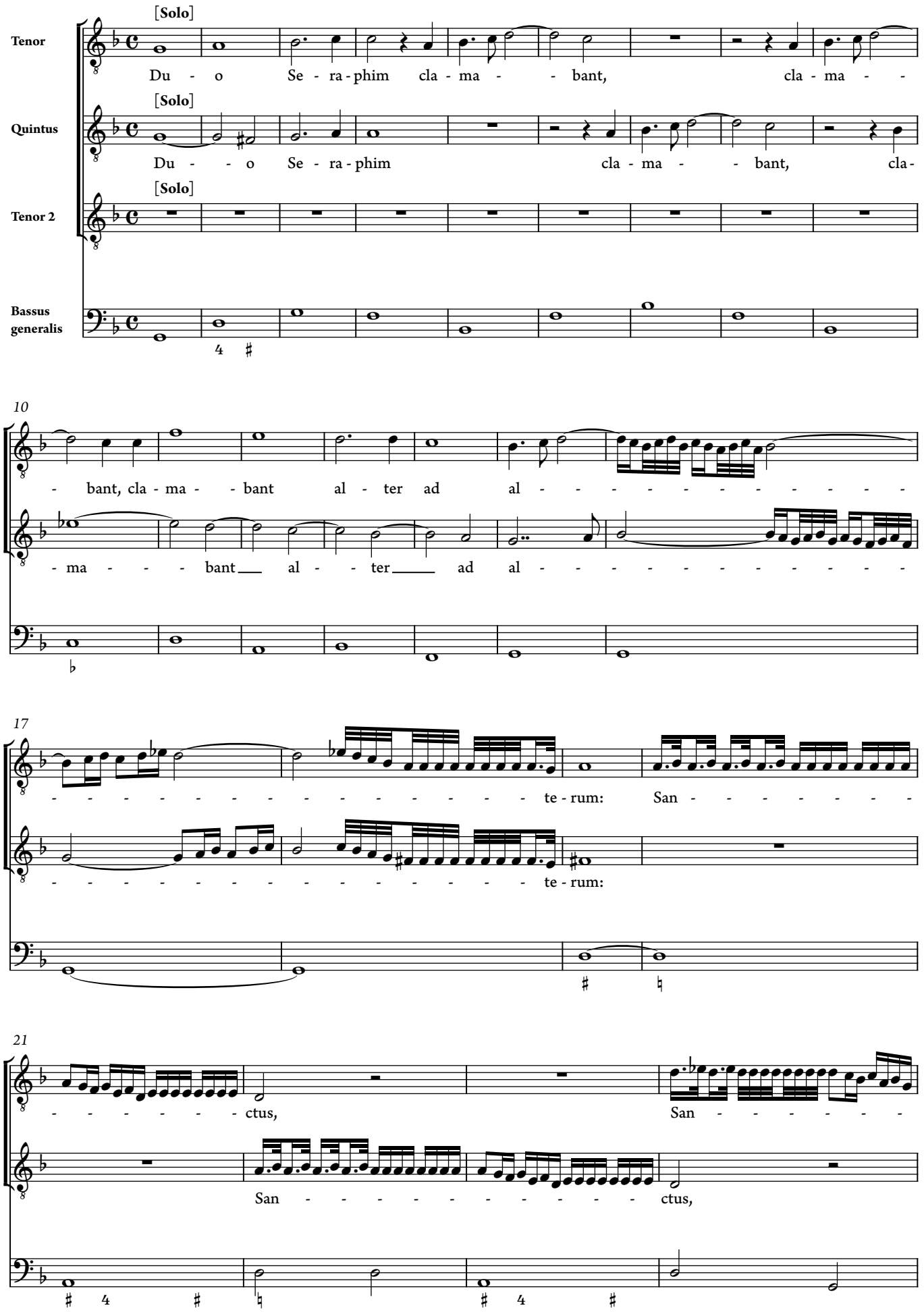
7. Duo seraphim

tribus vocibus



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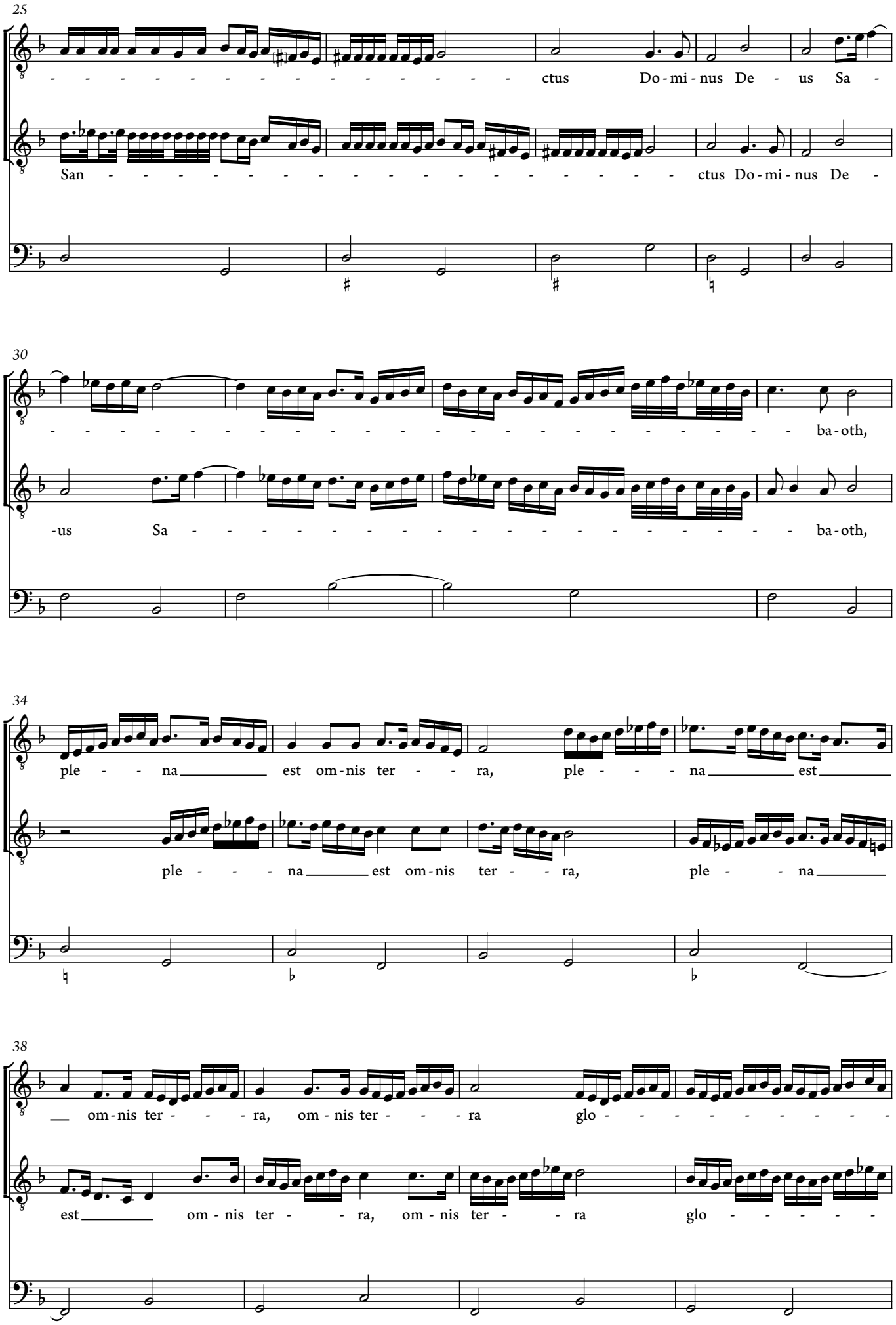

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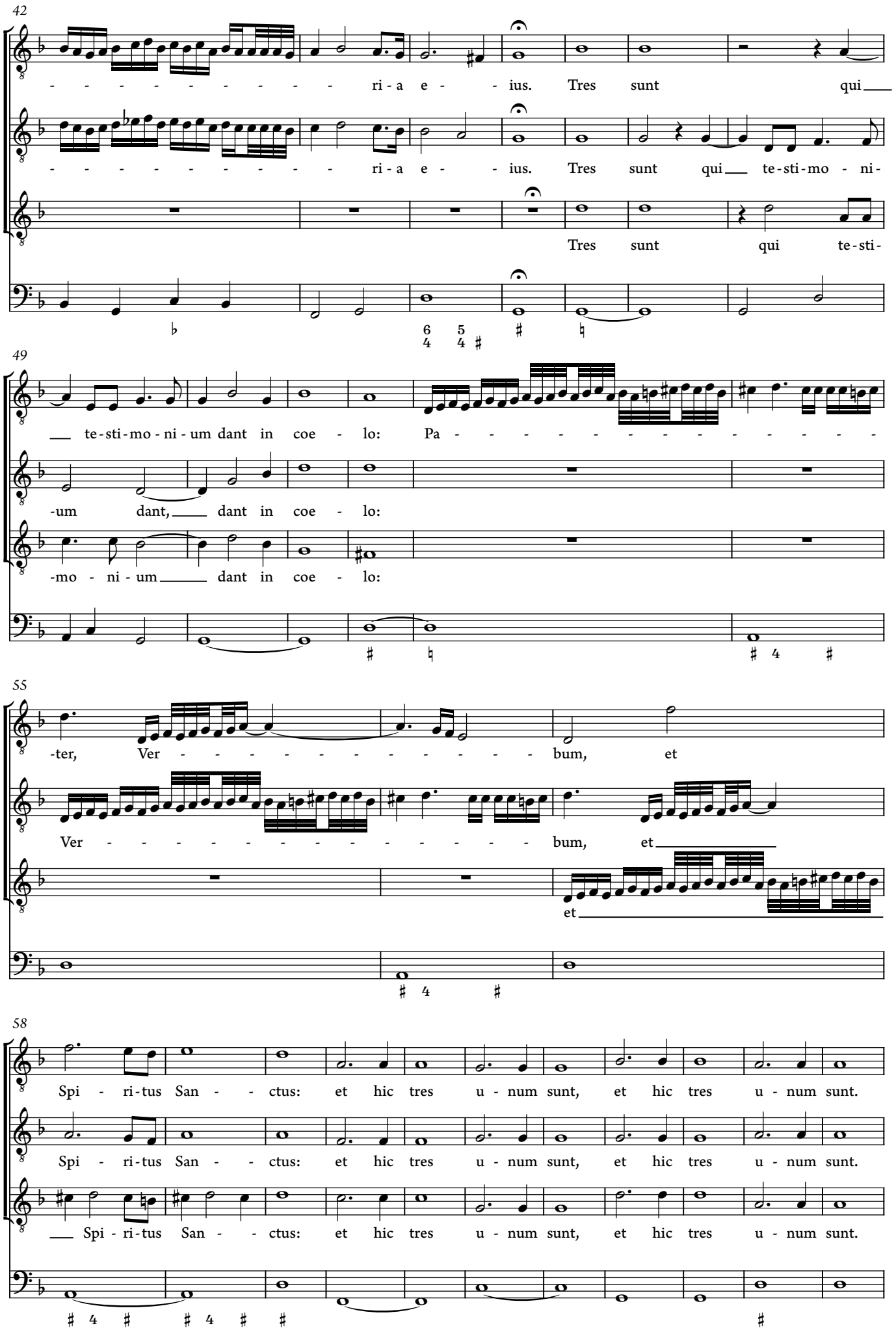

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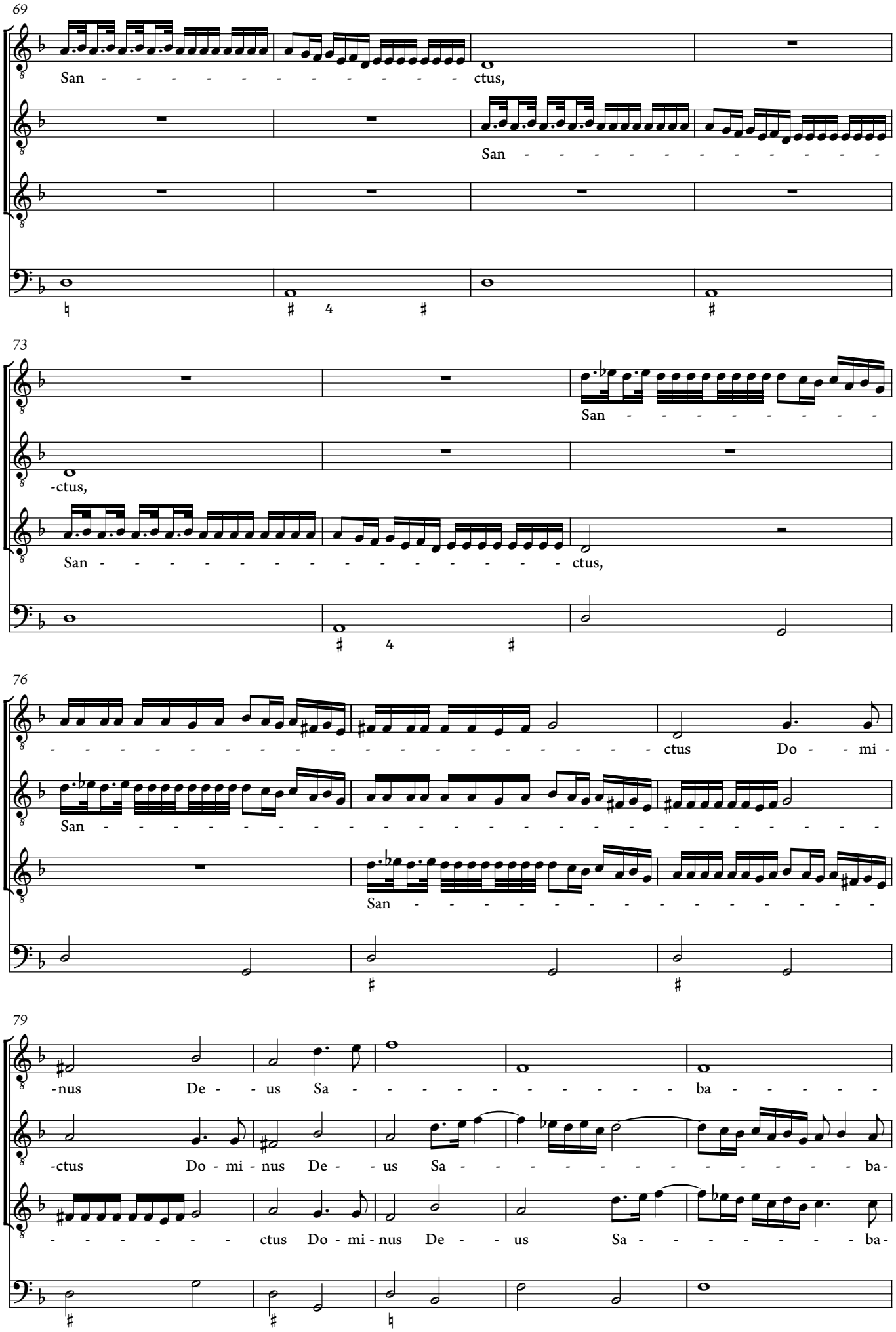

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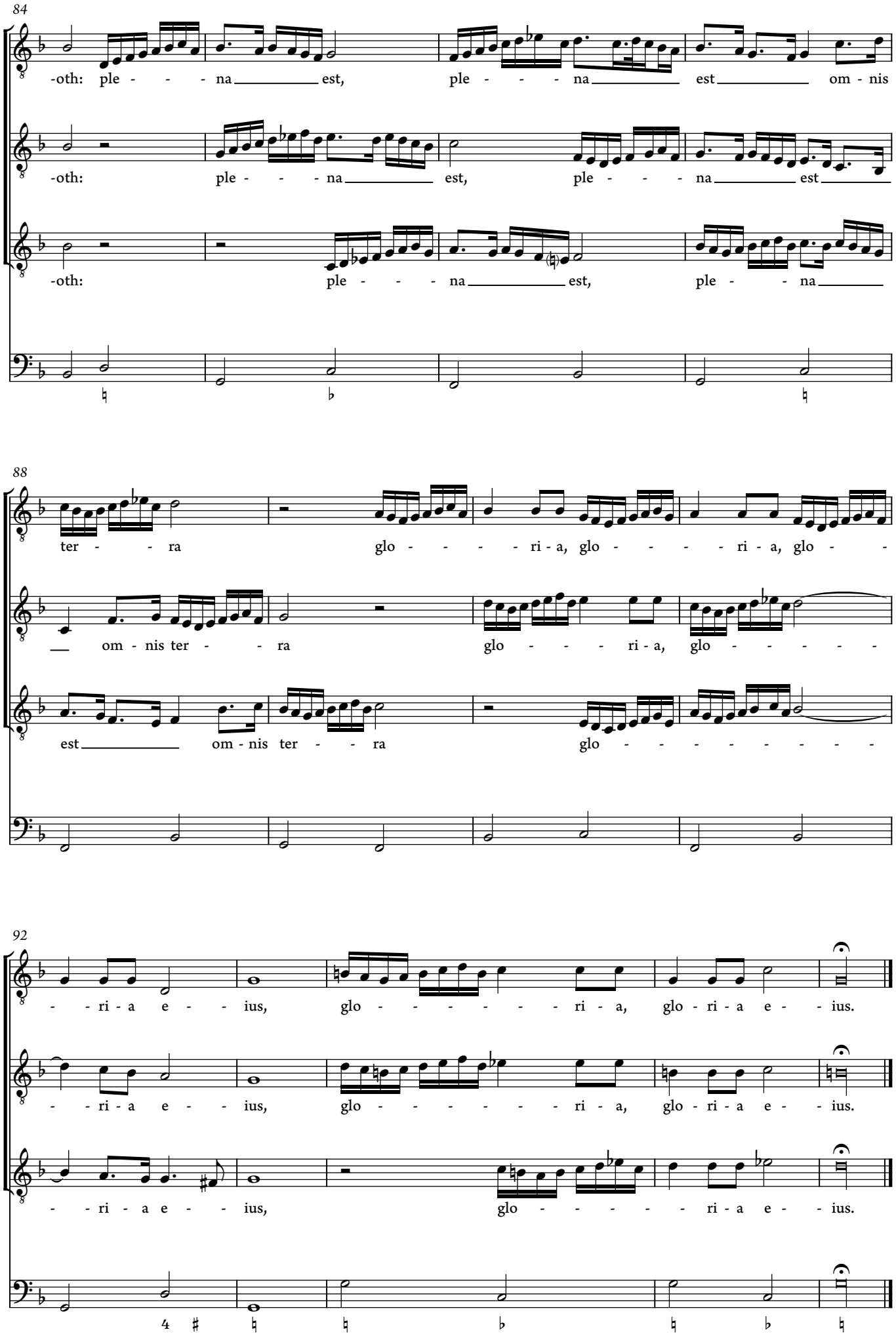

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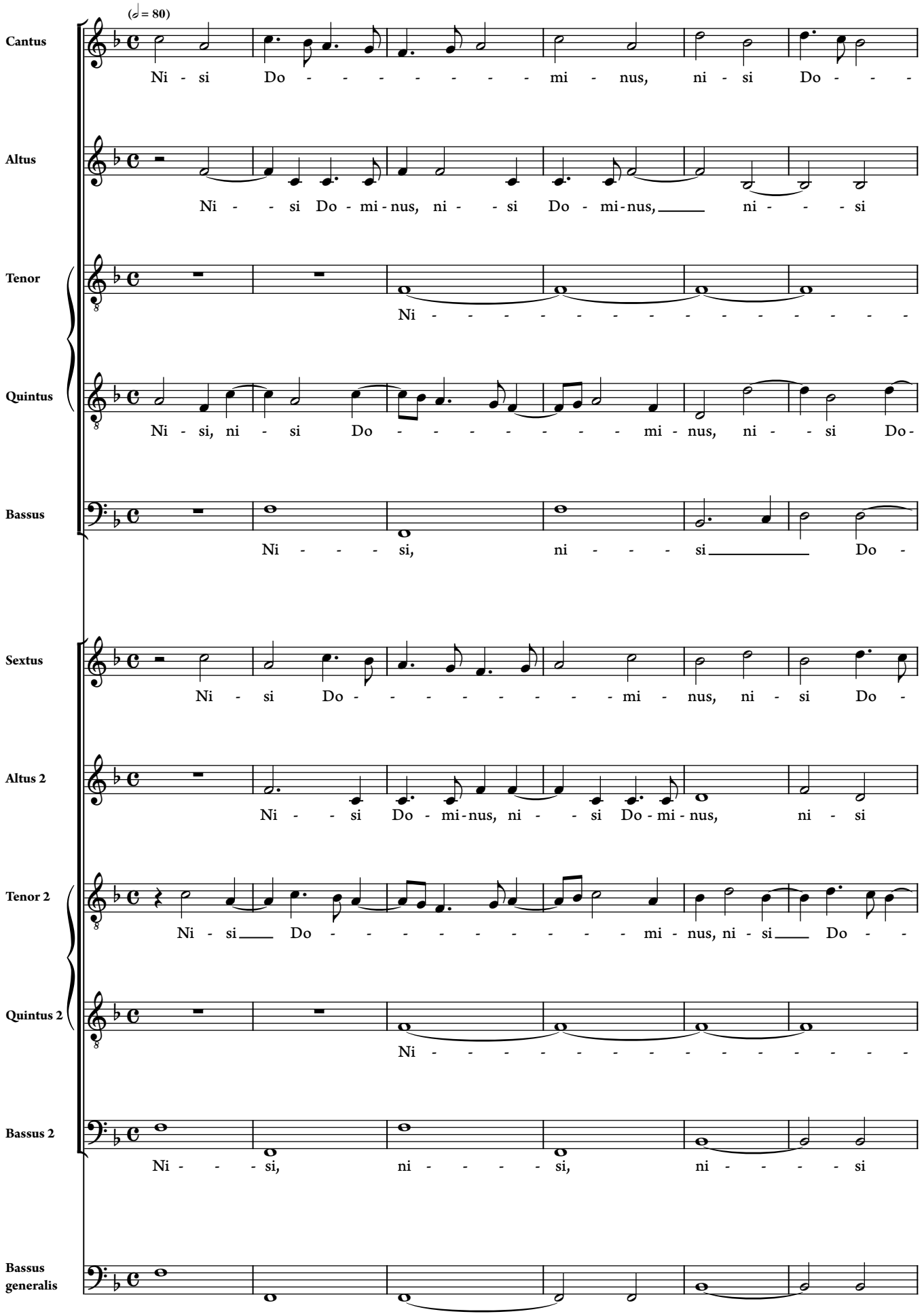
8. Nisi Dominus

a 10



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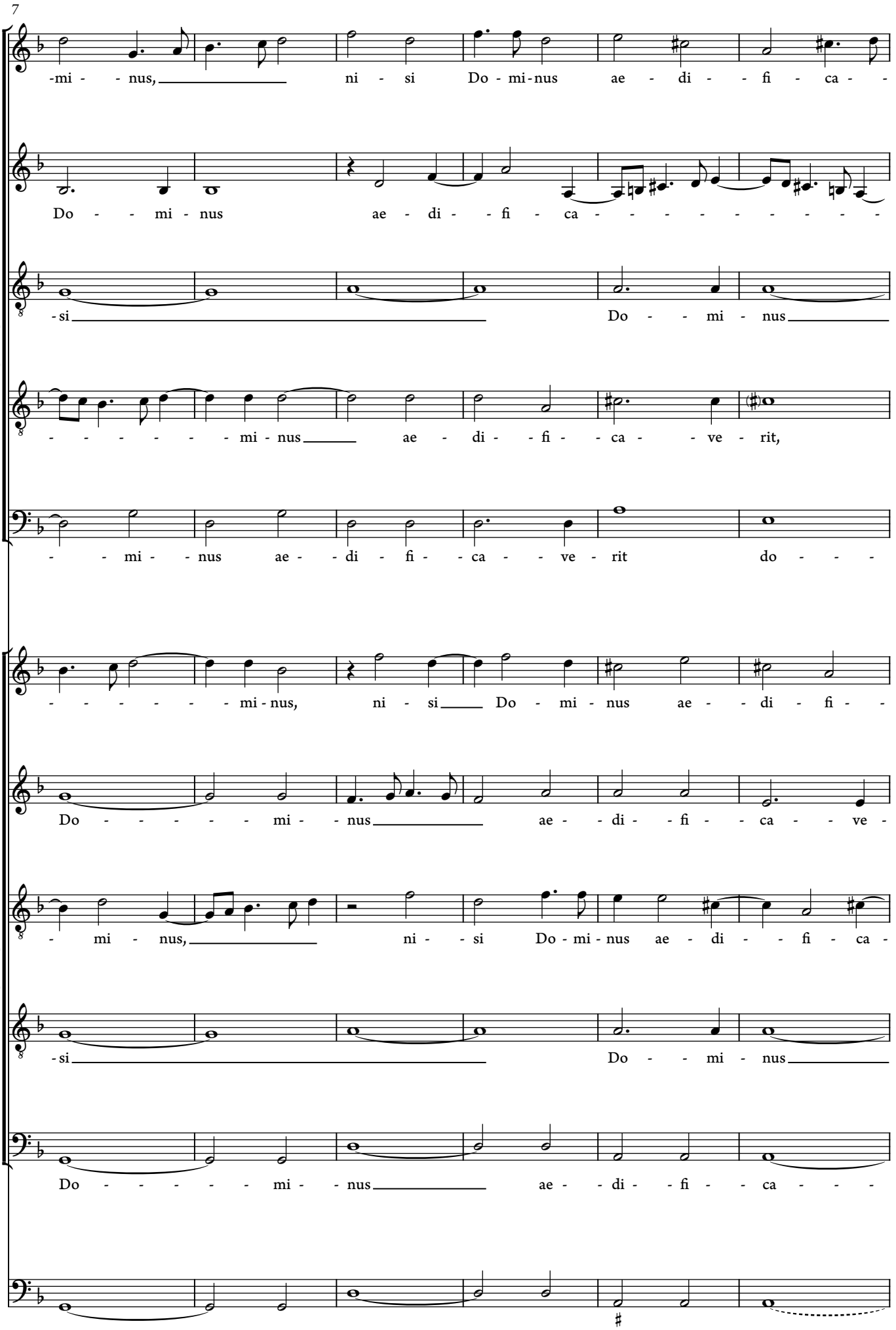

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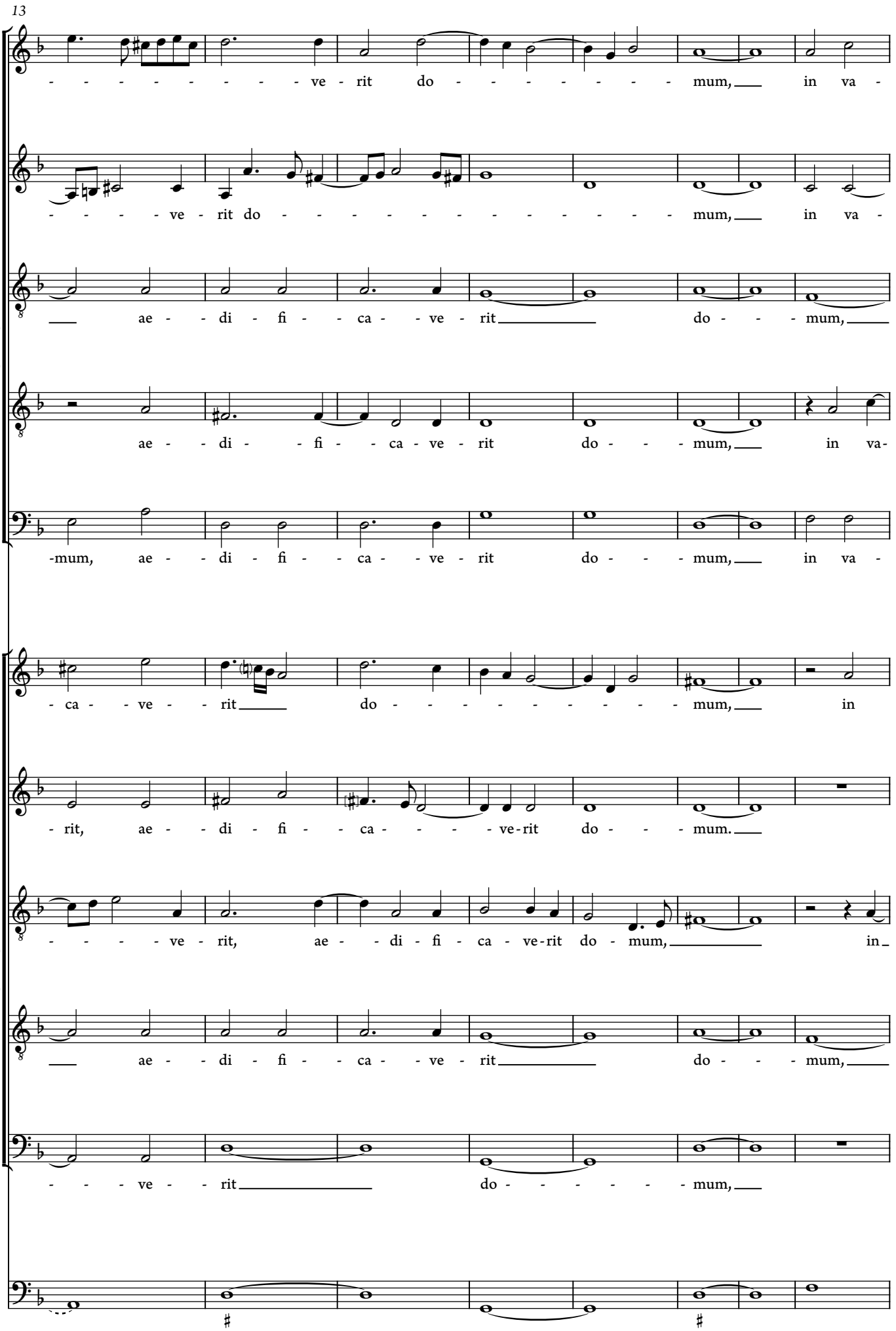

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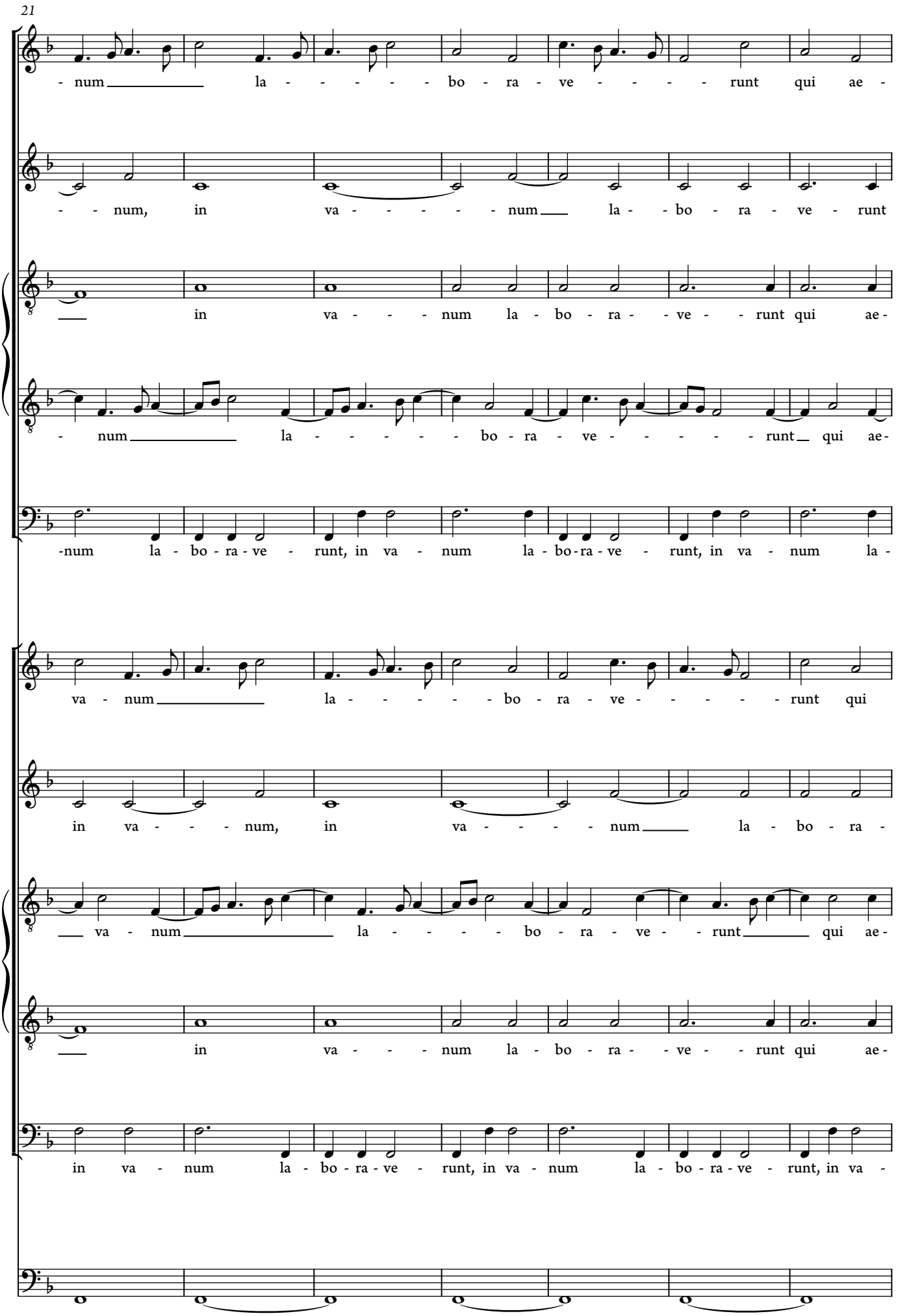

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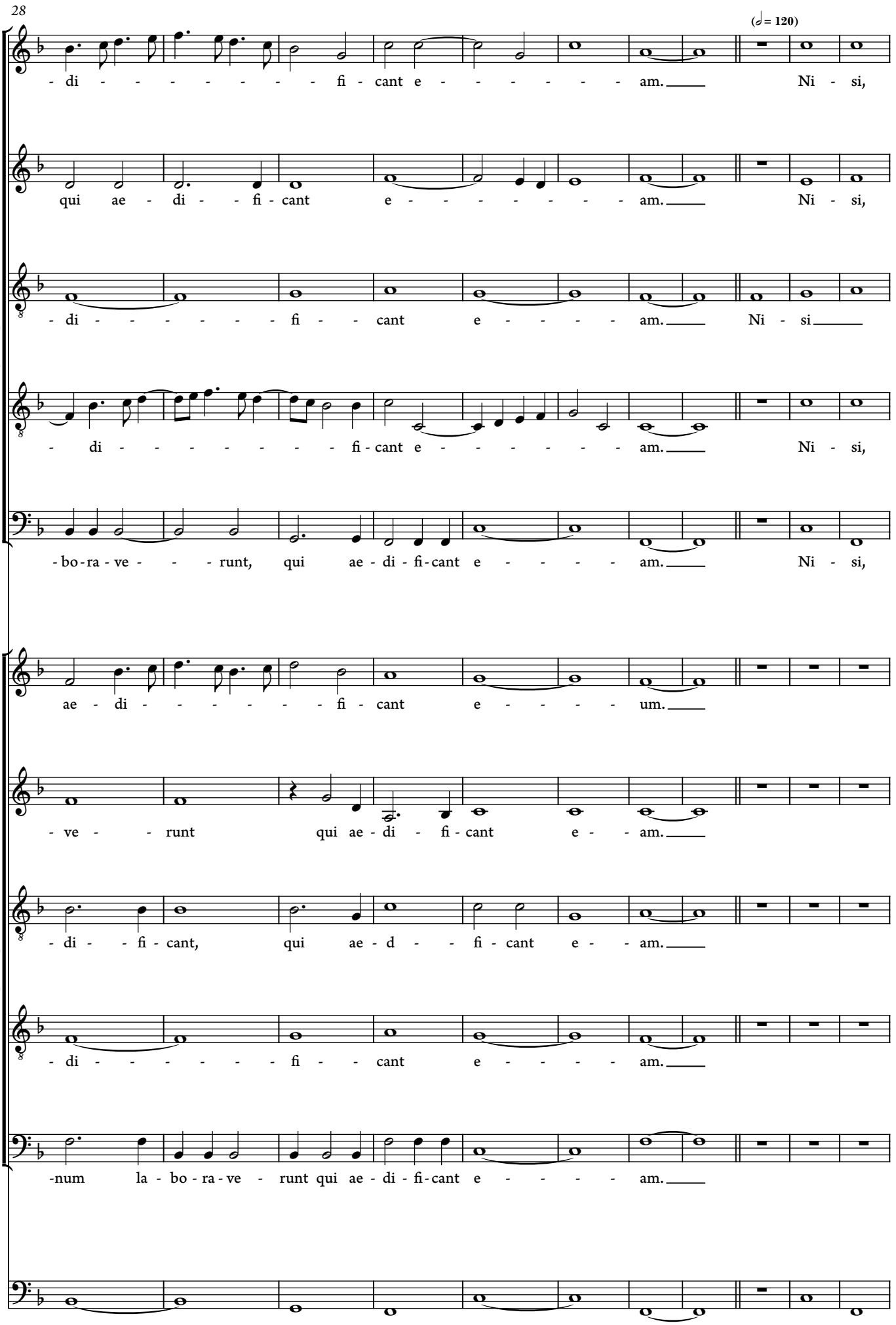

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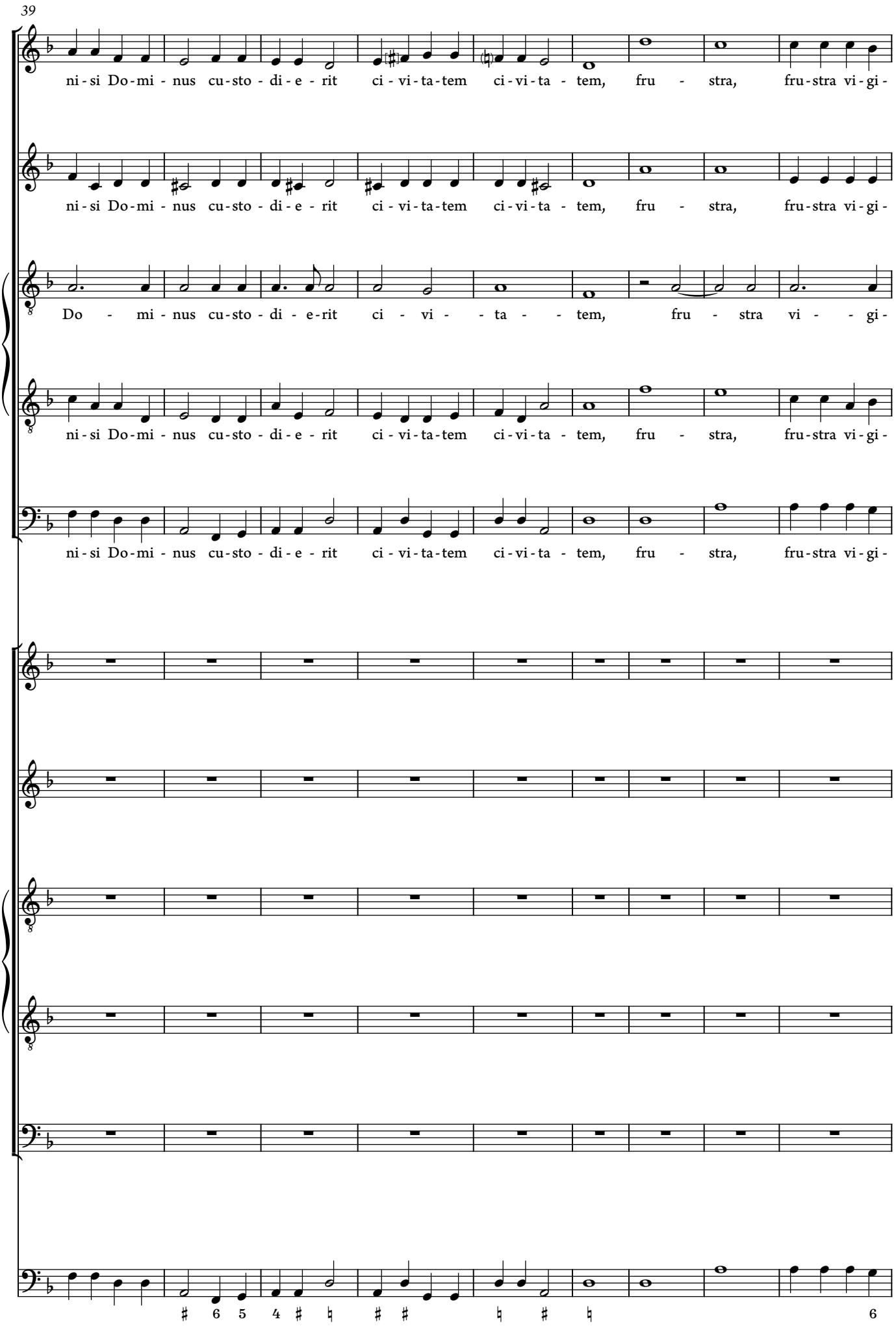

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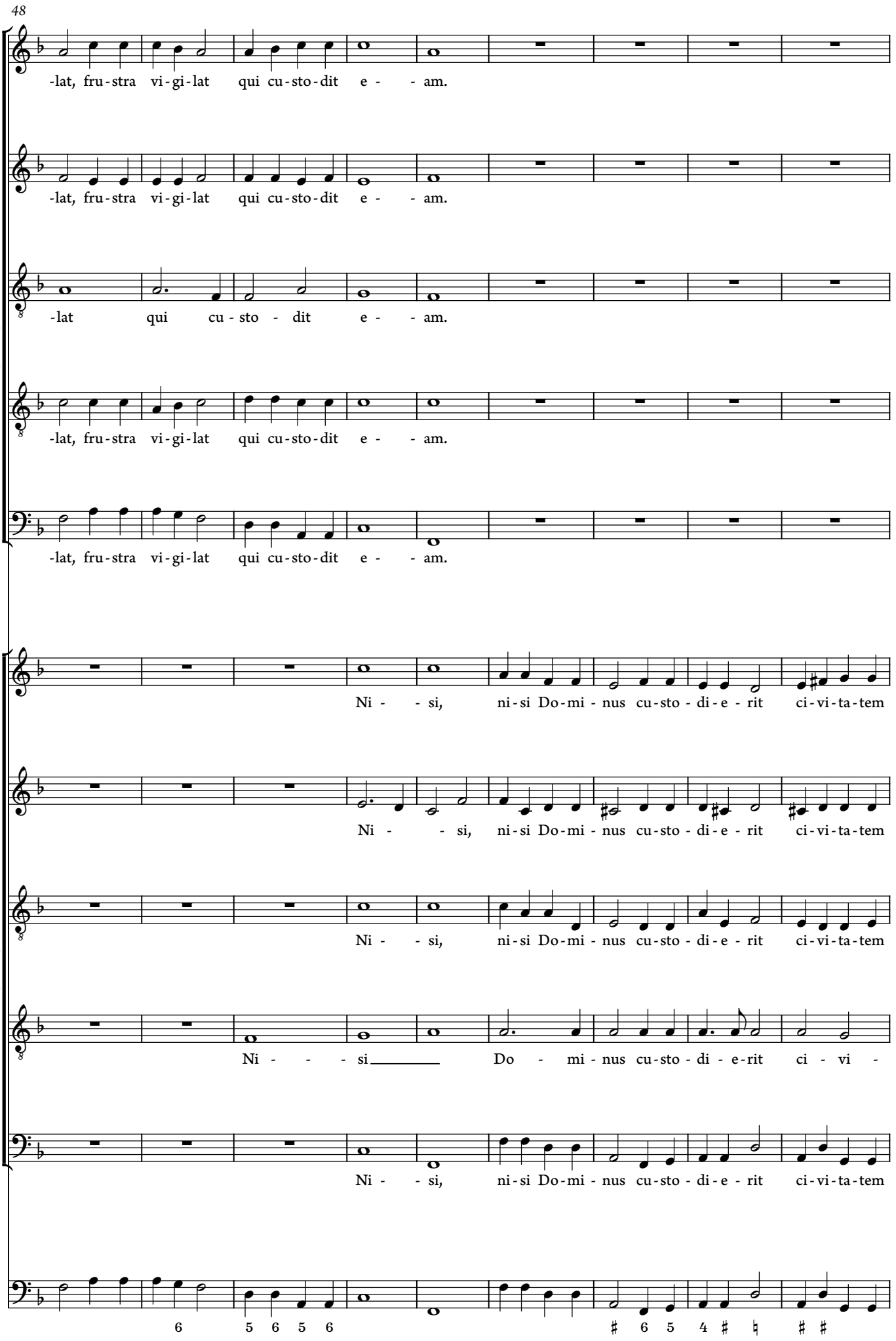

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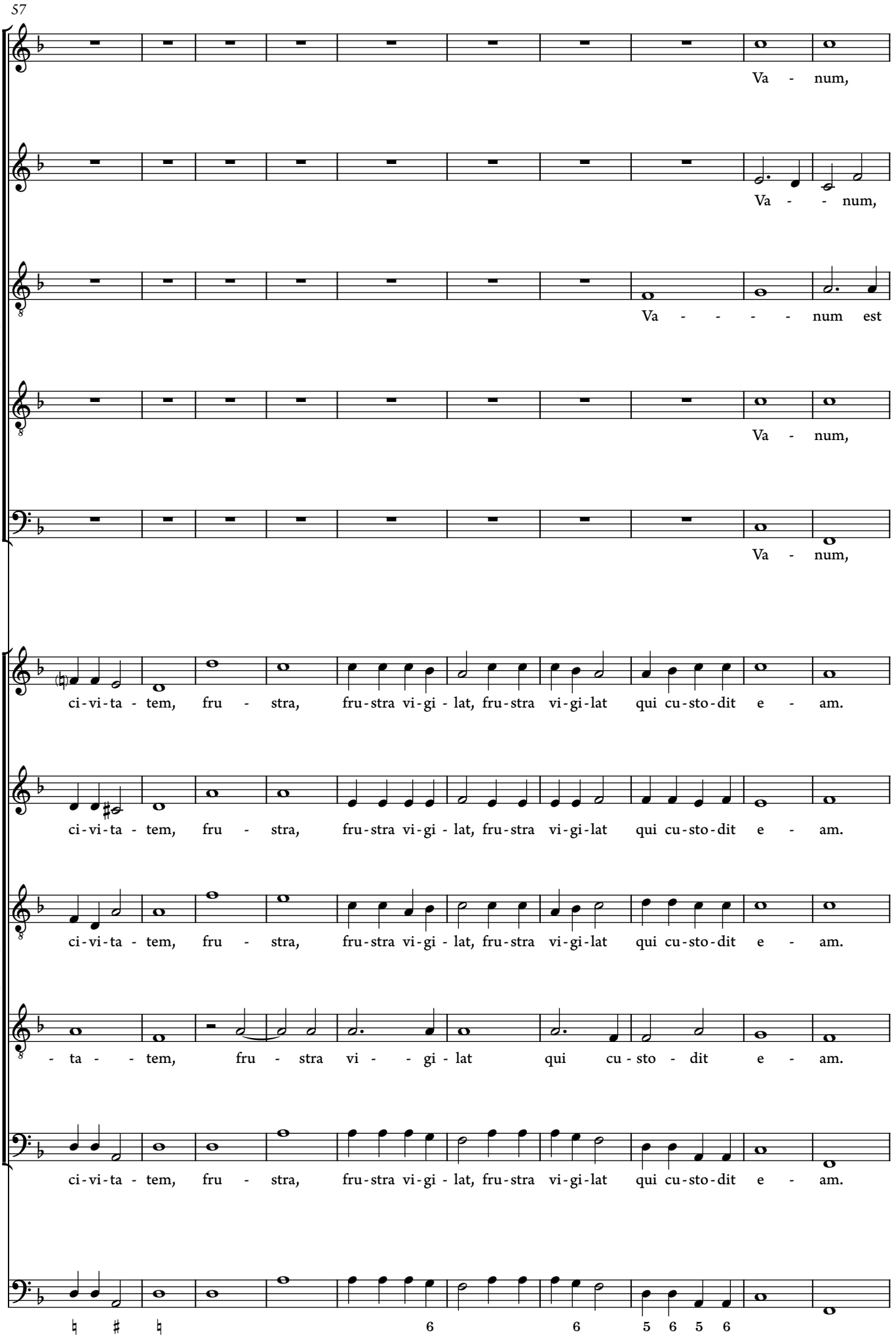

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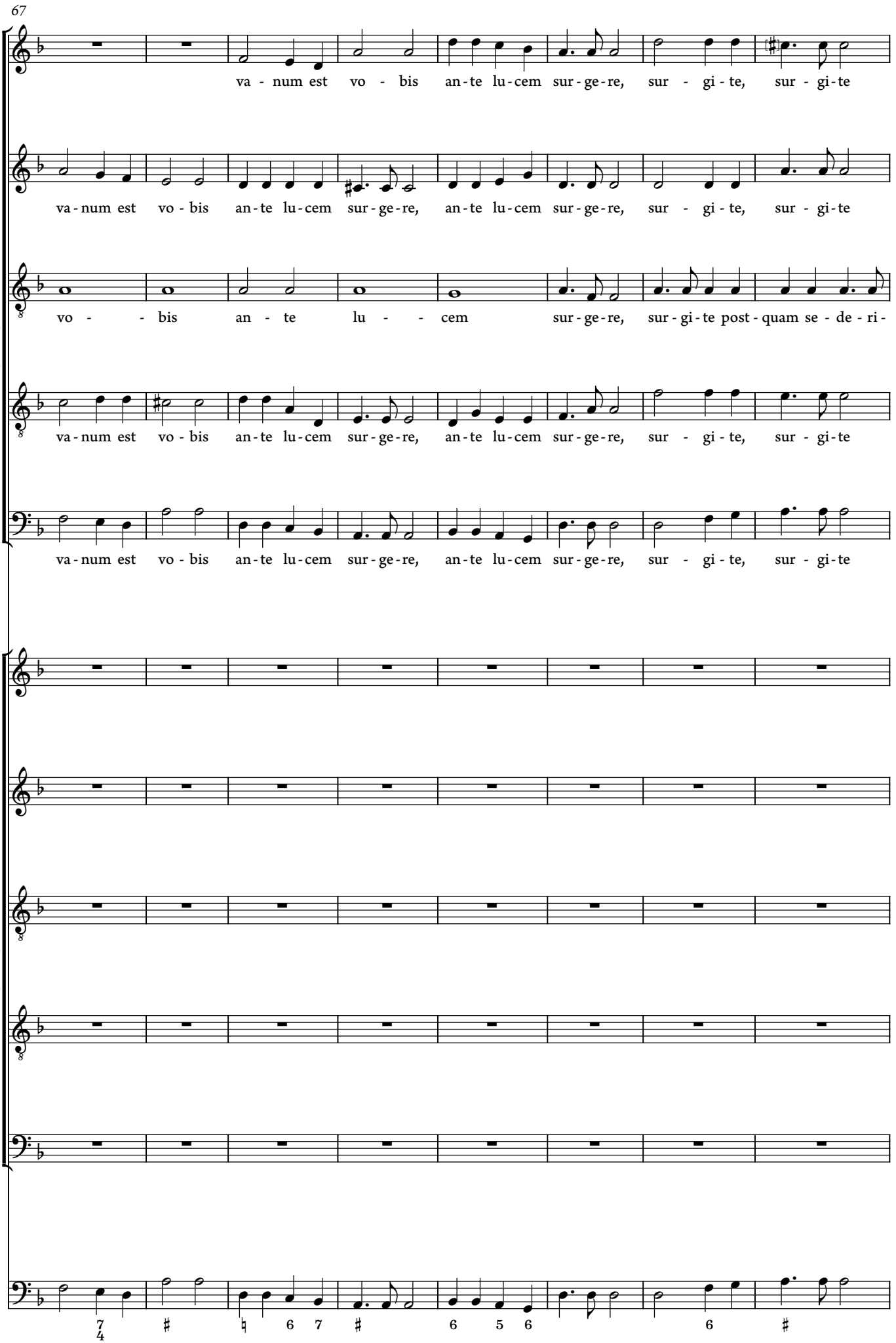

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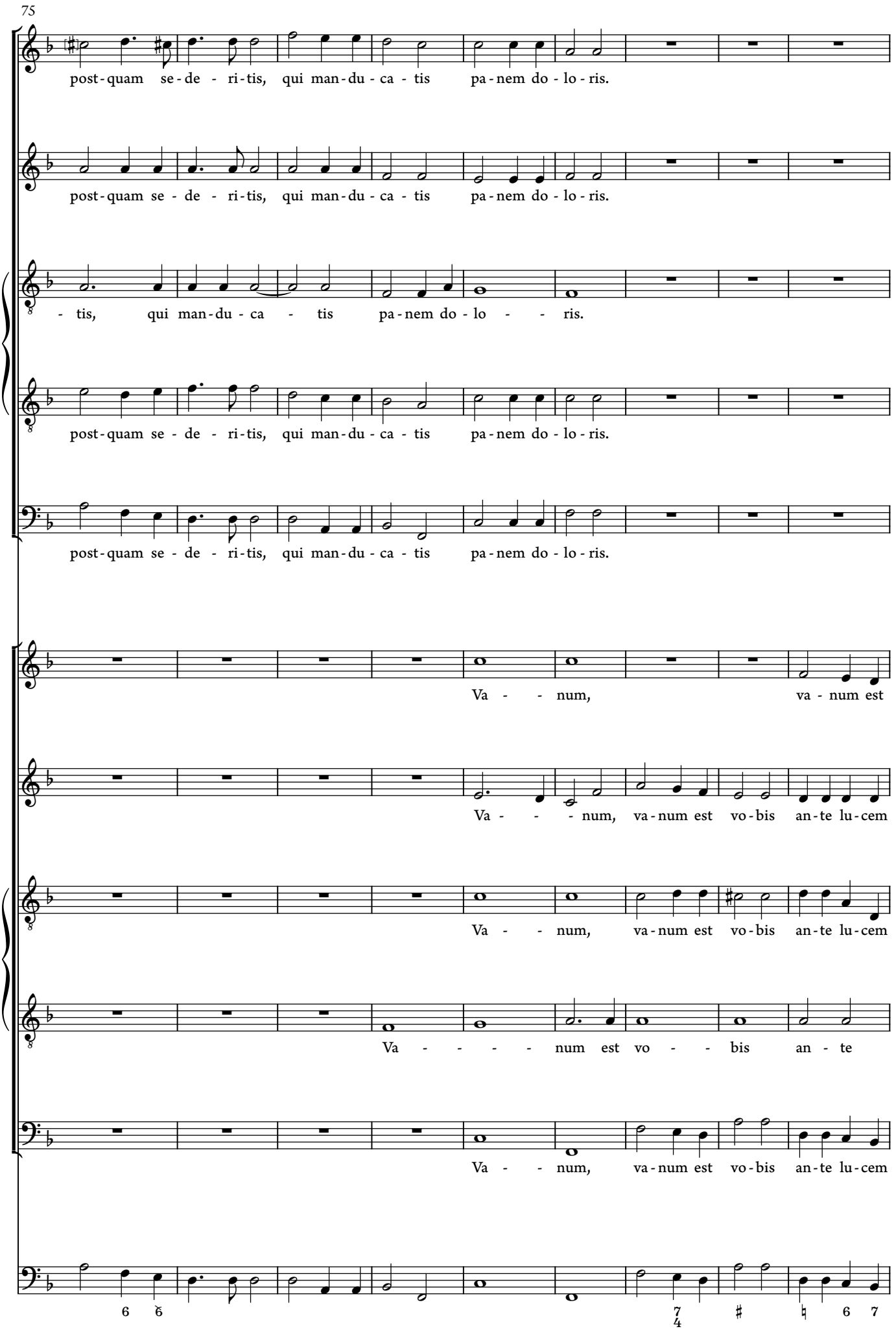

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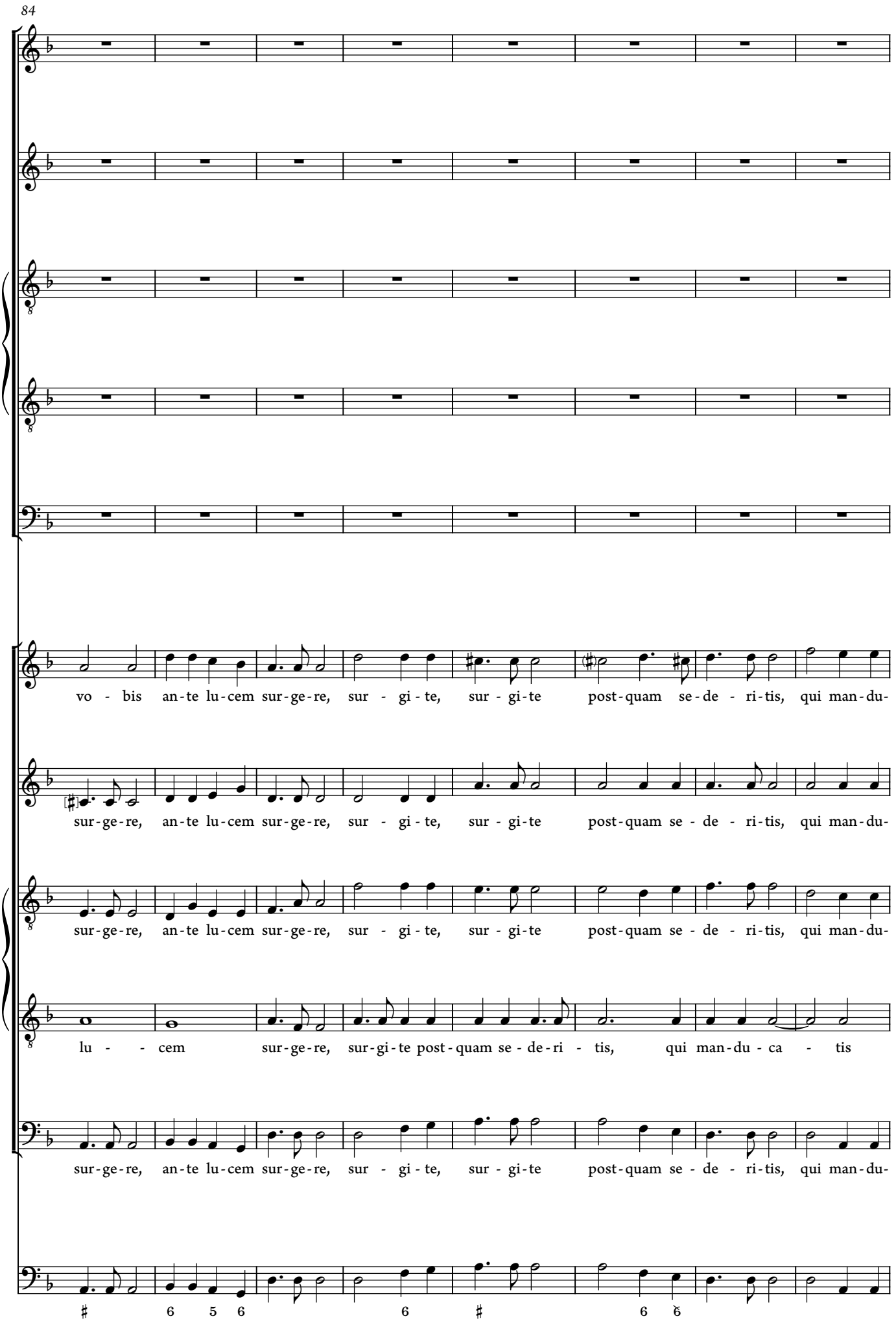

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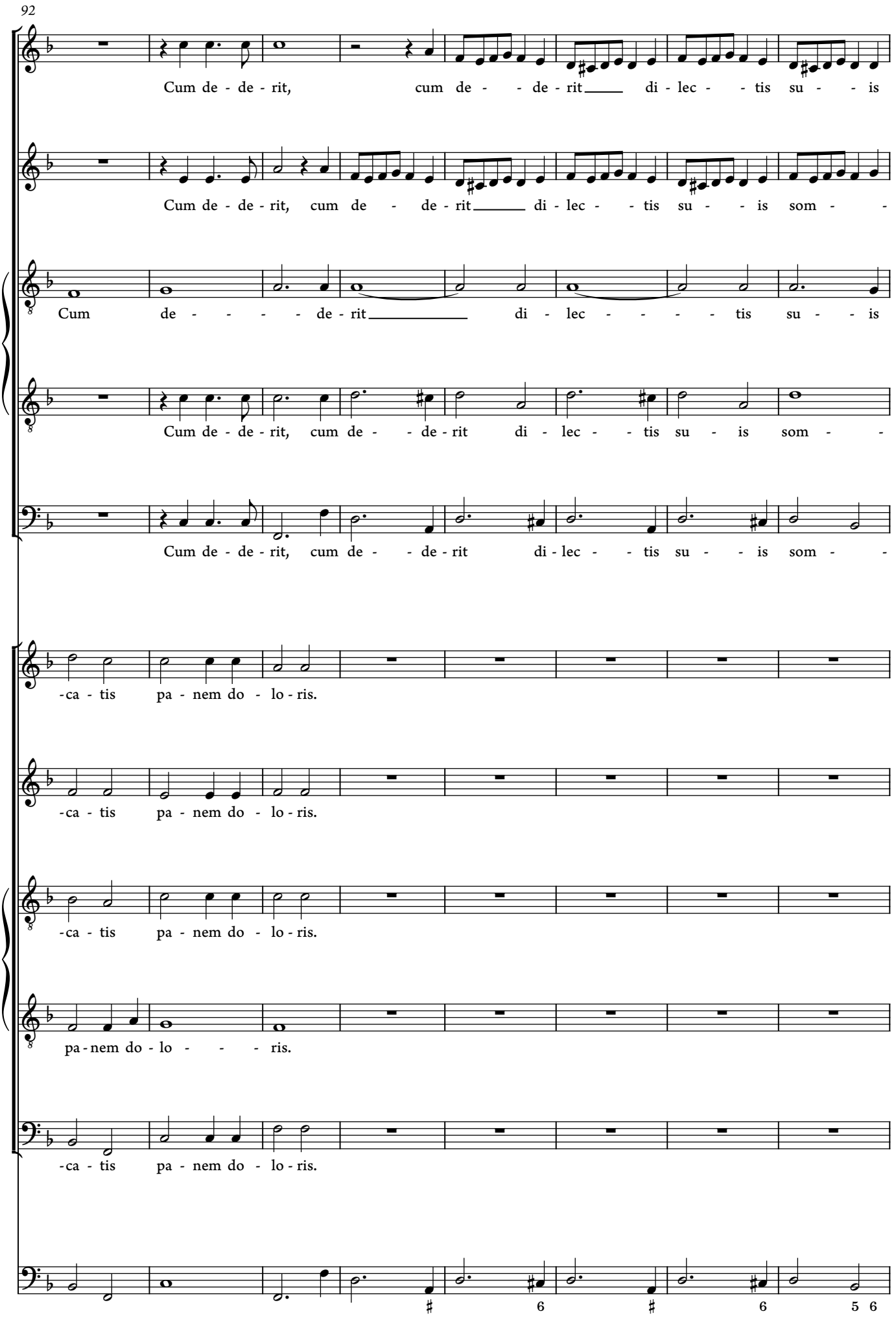

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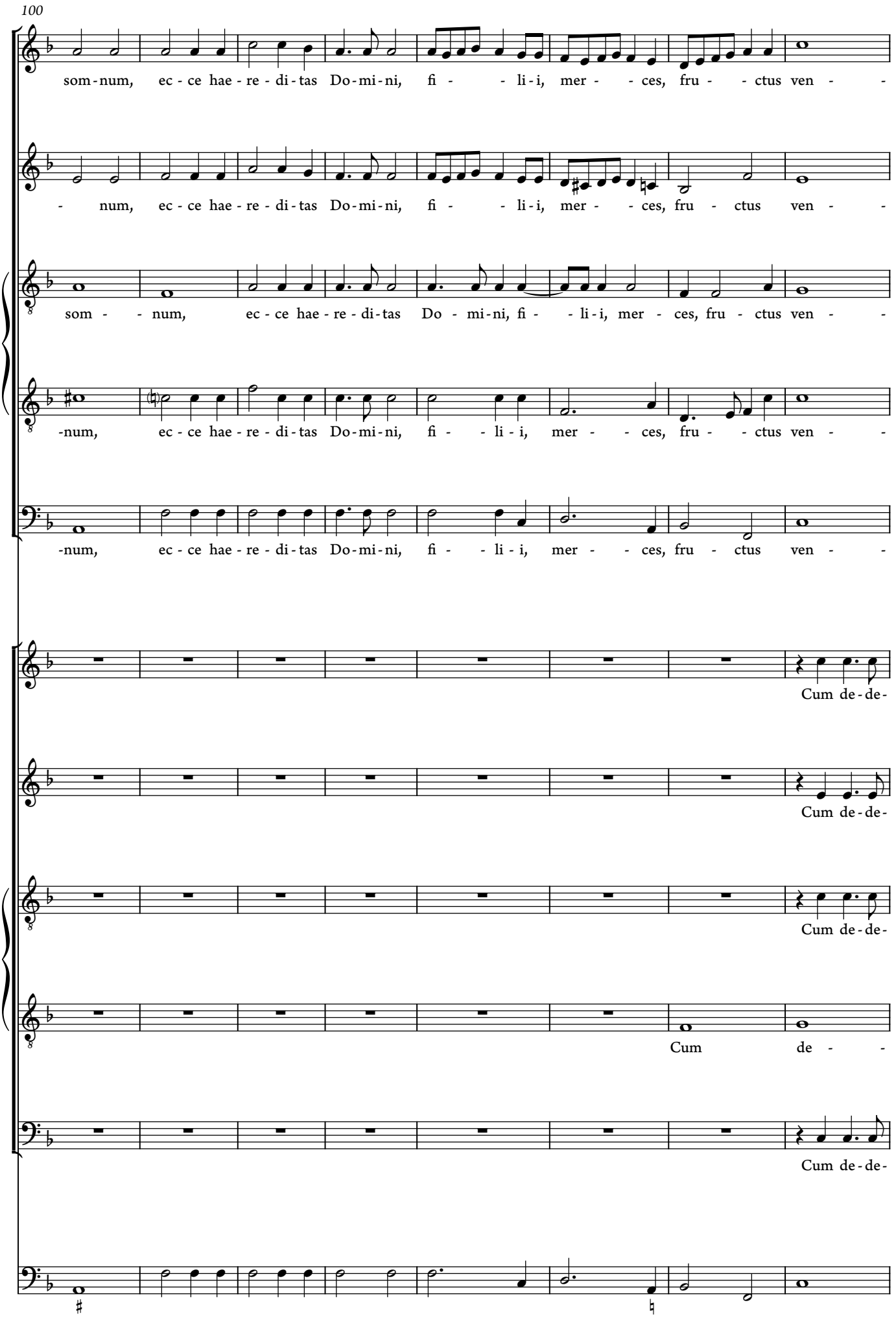

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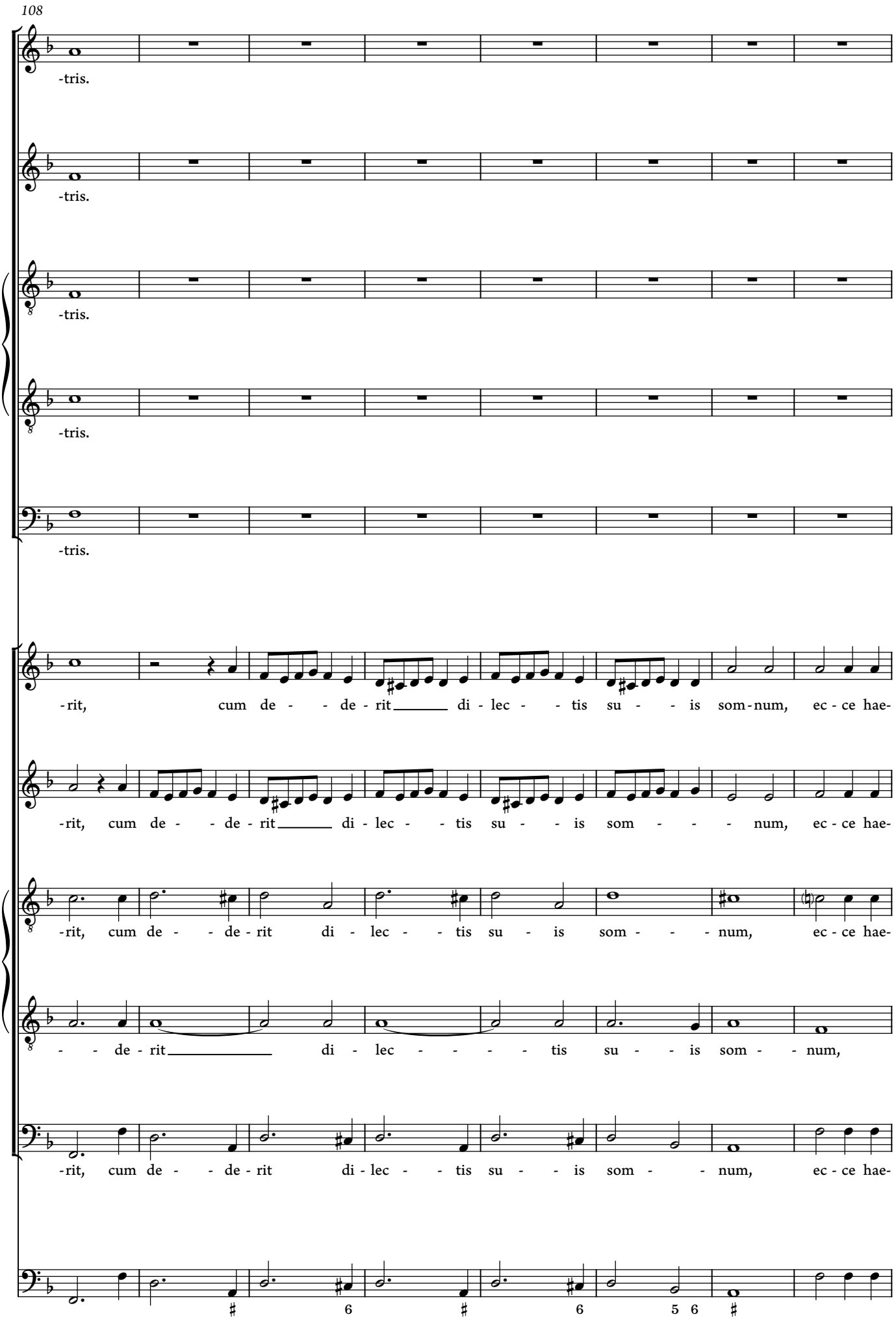

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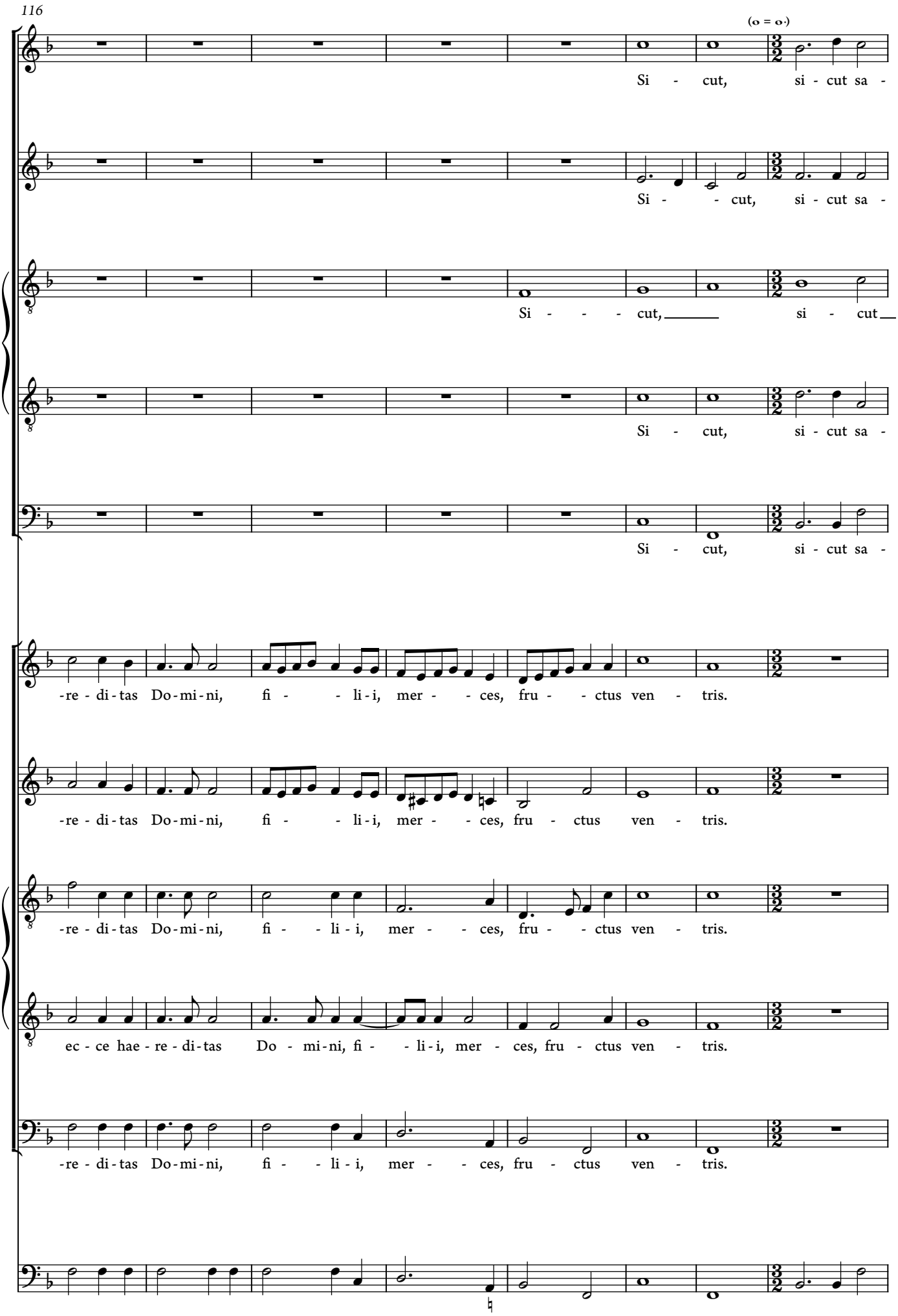

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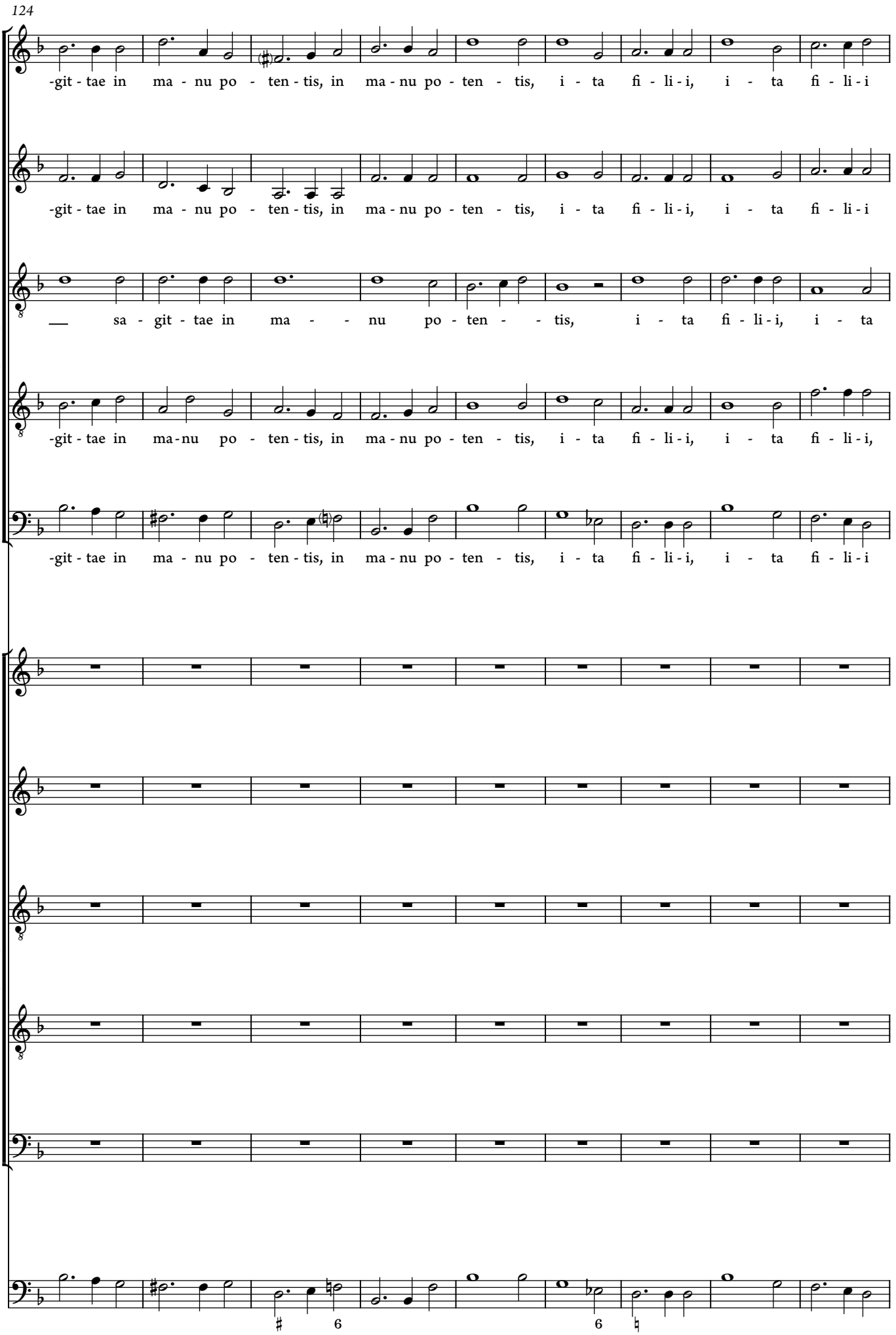

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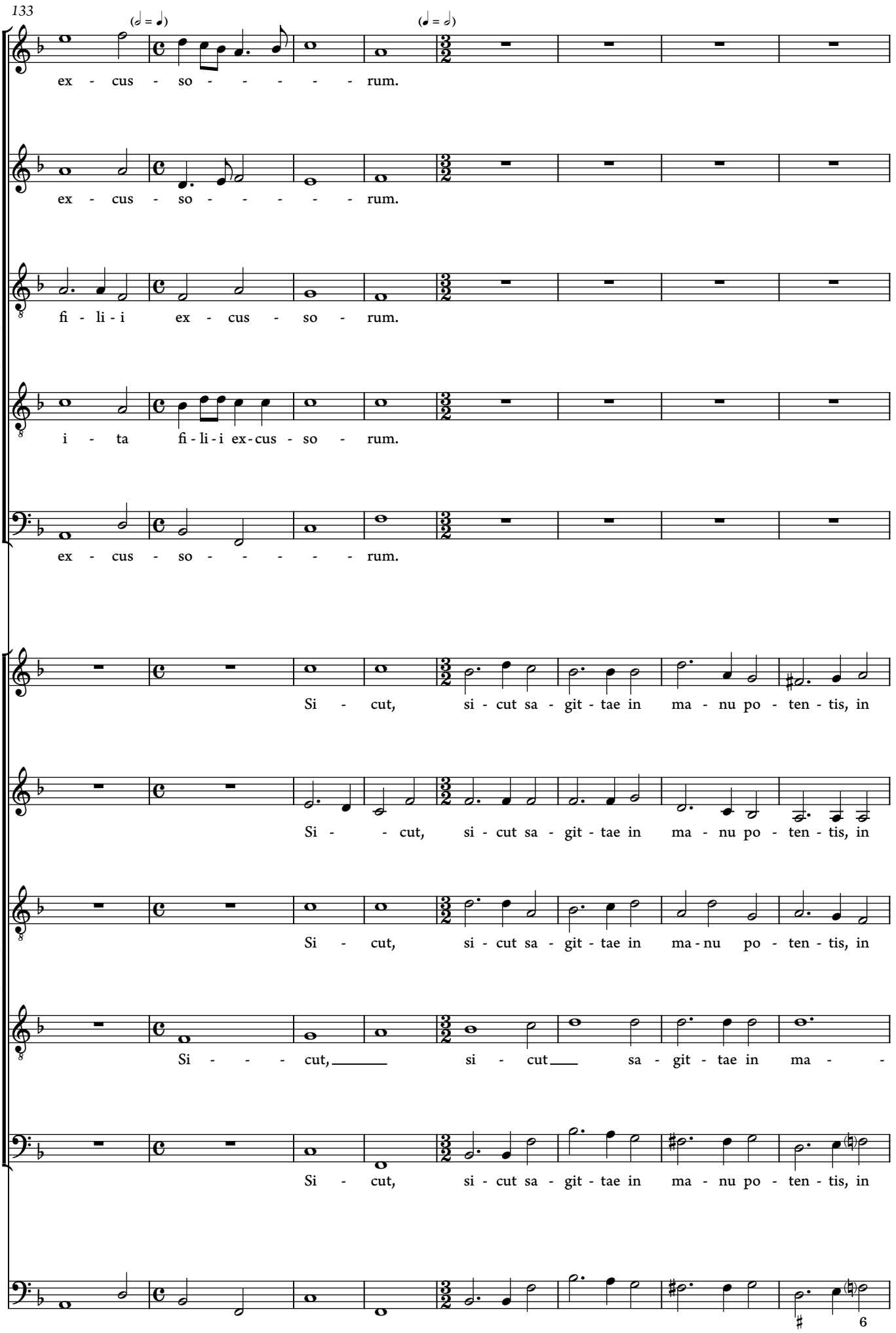

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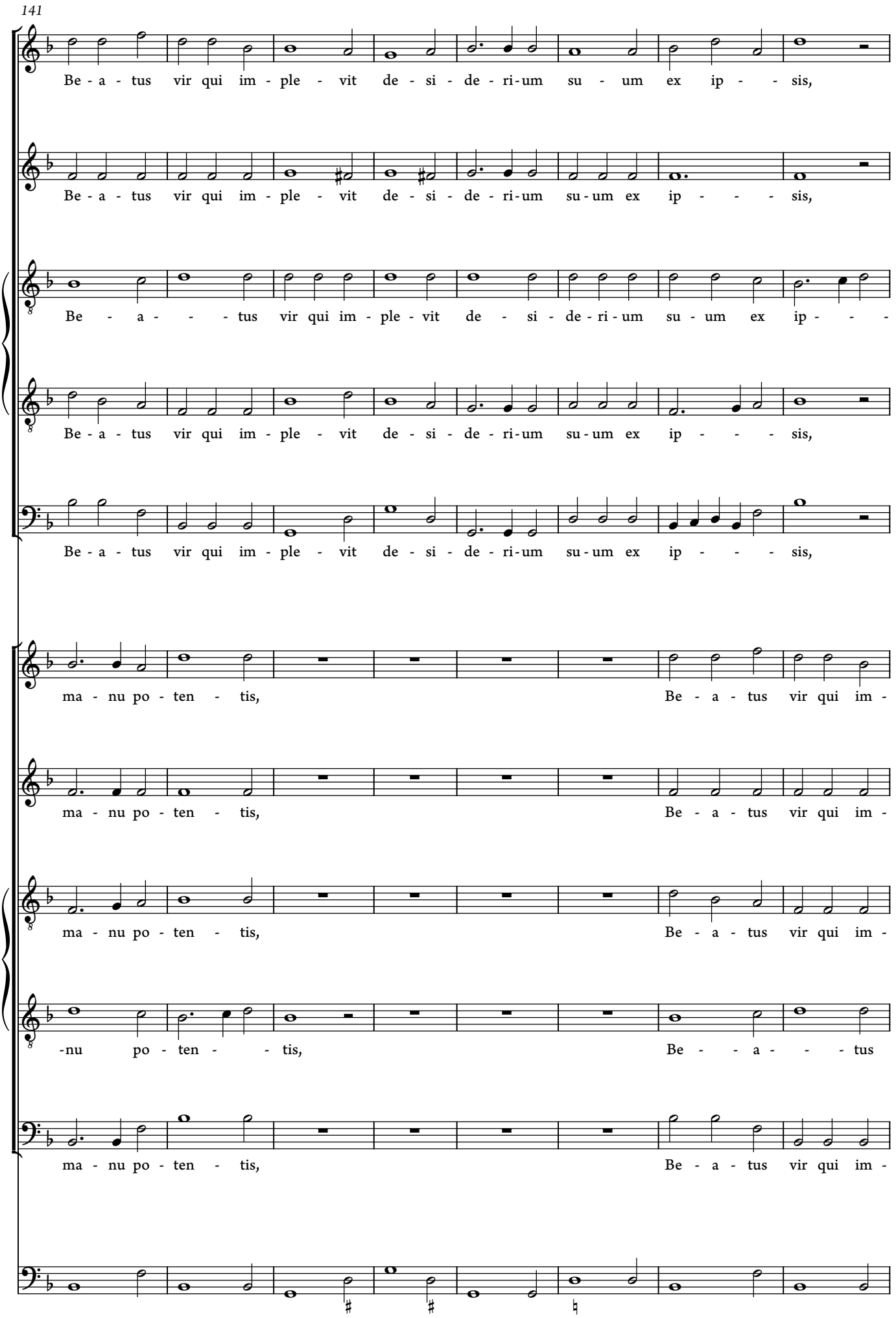

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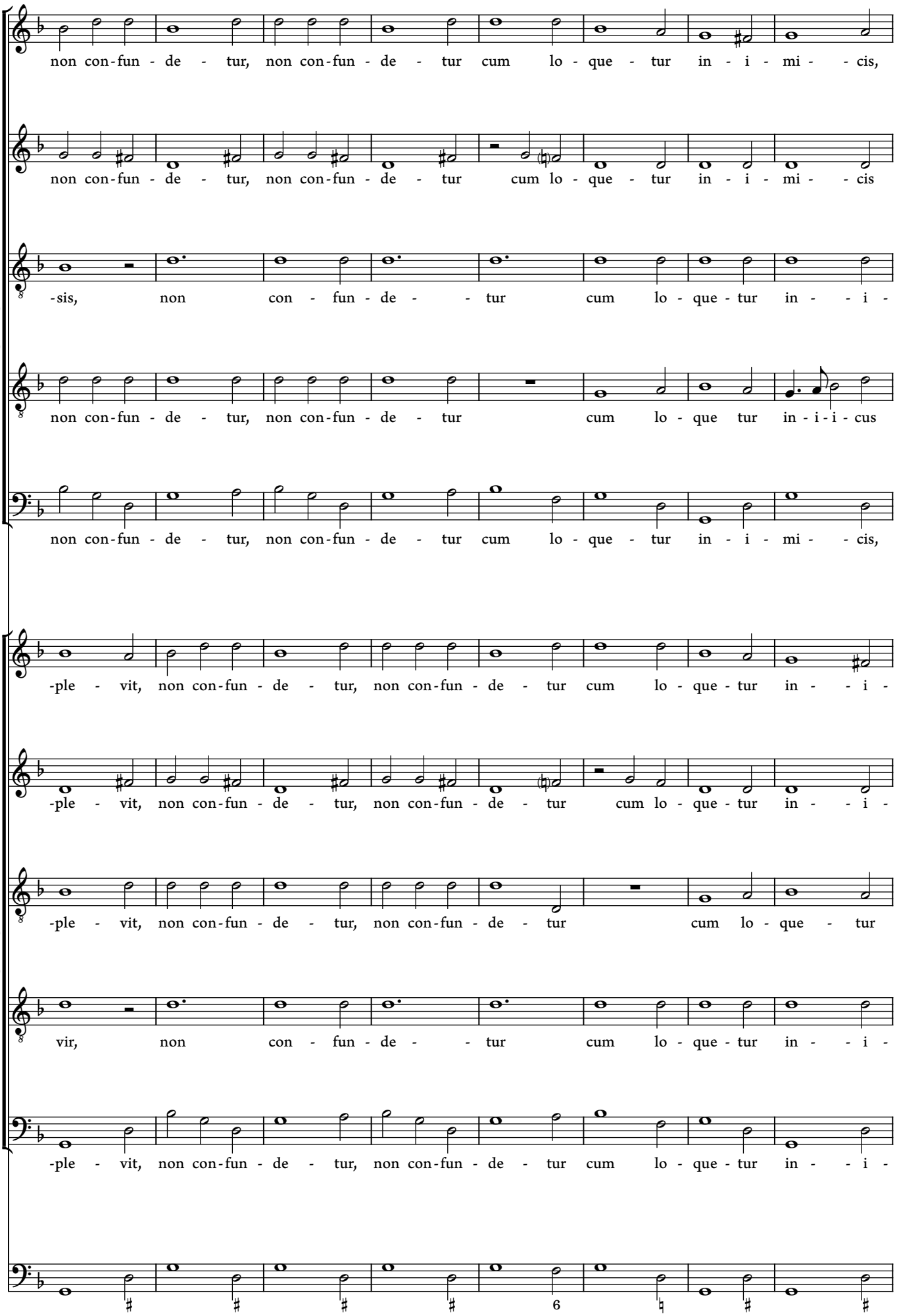

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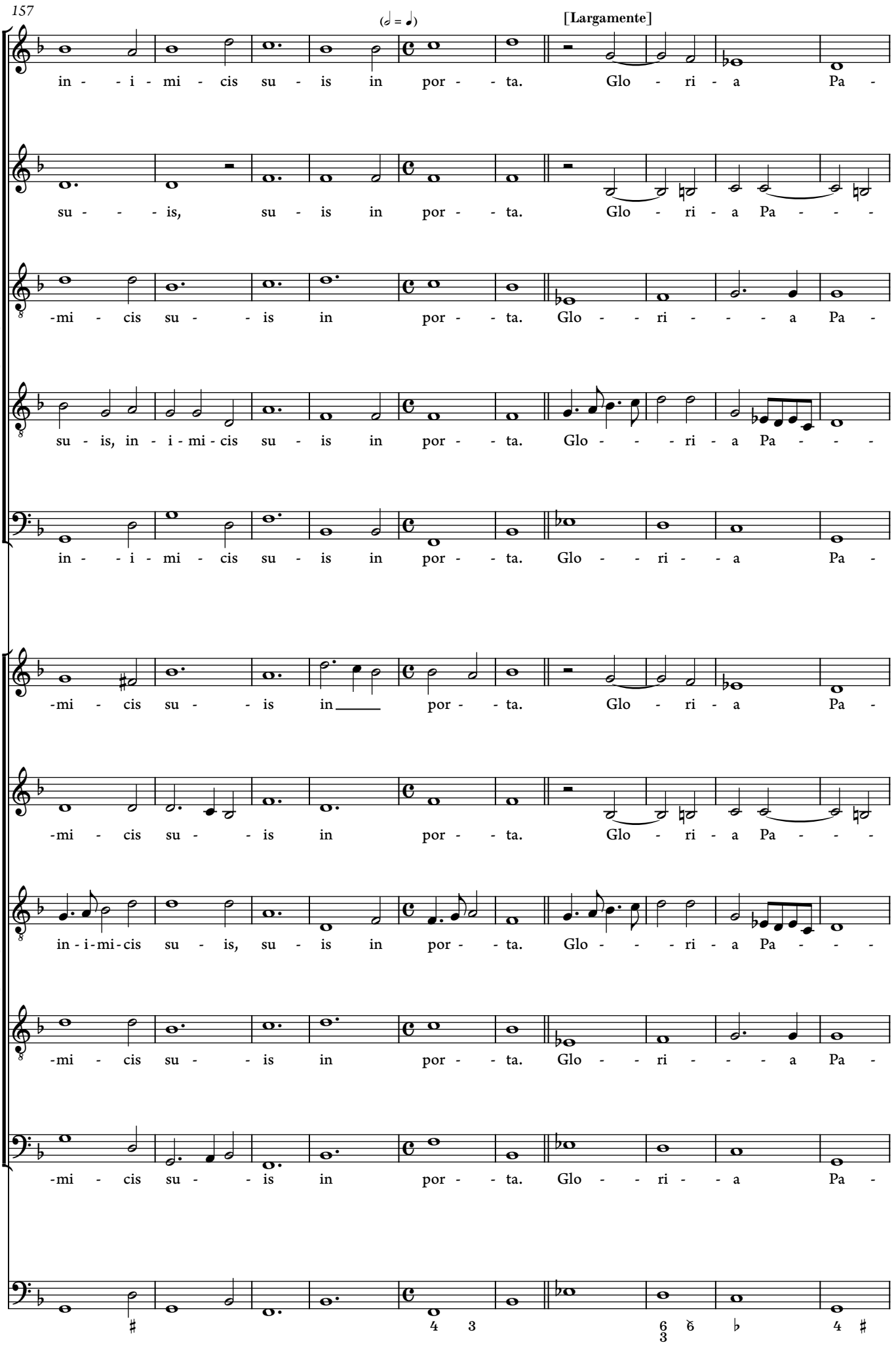

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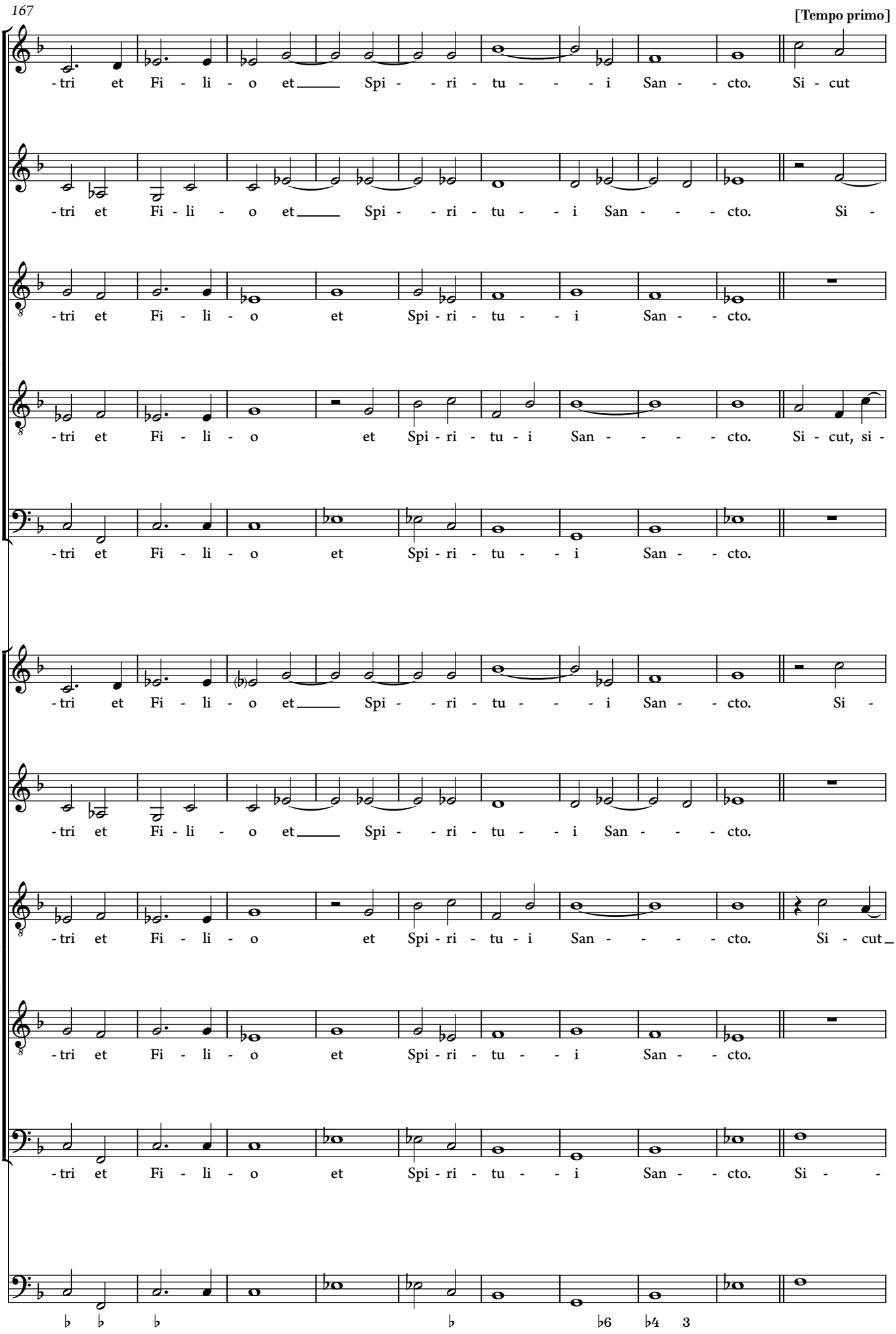

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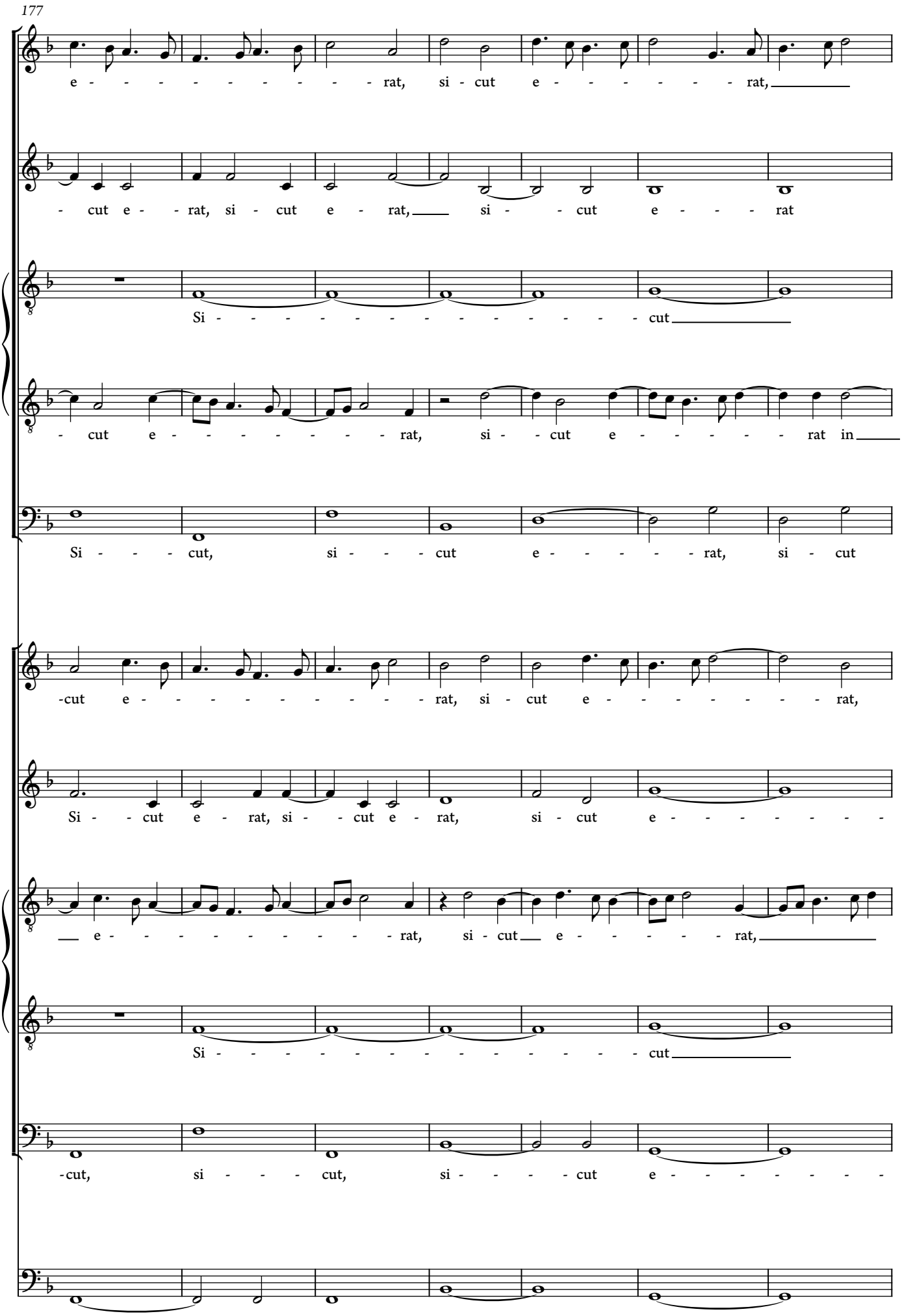

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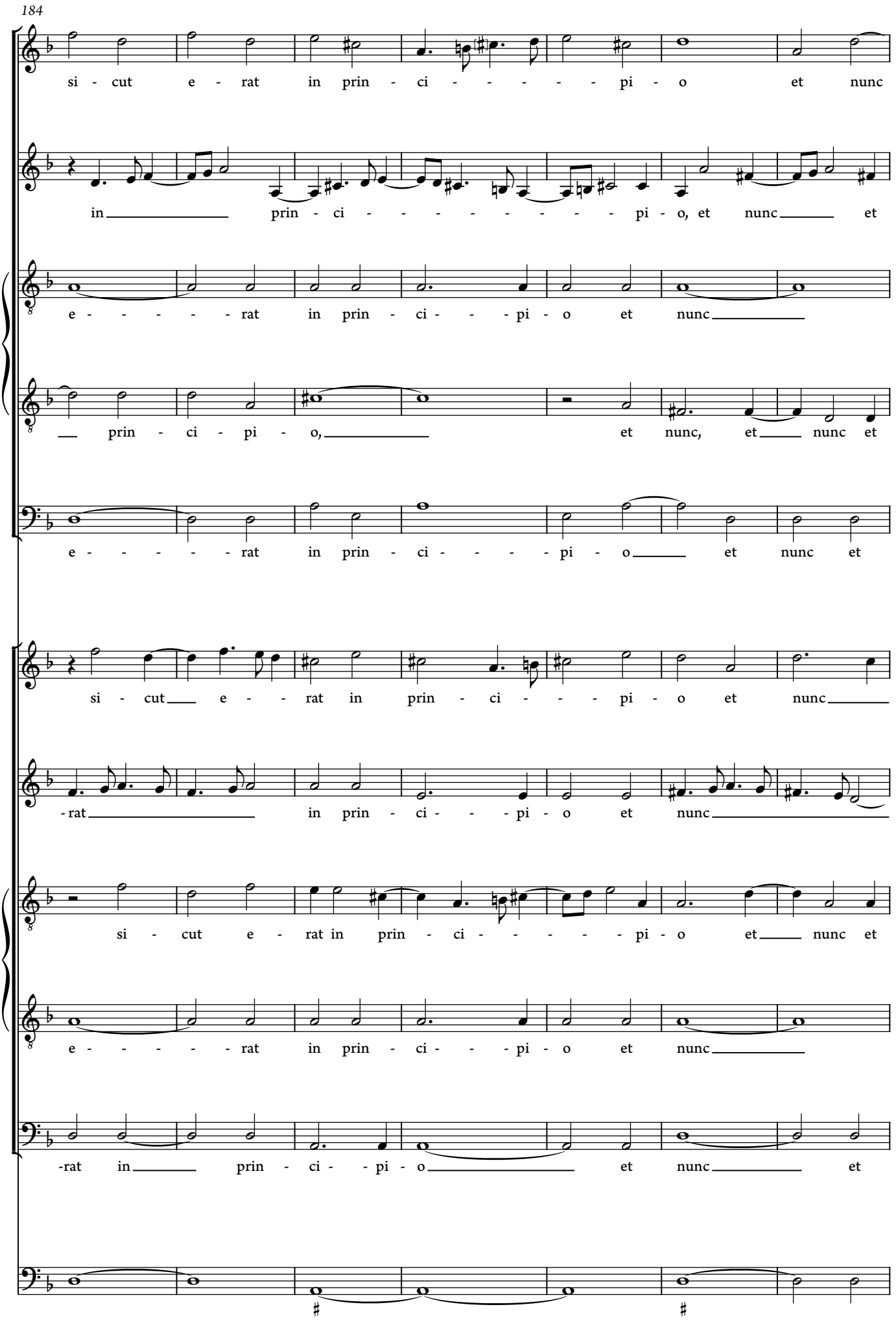

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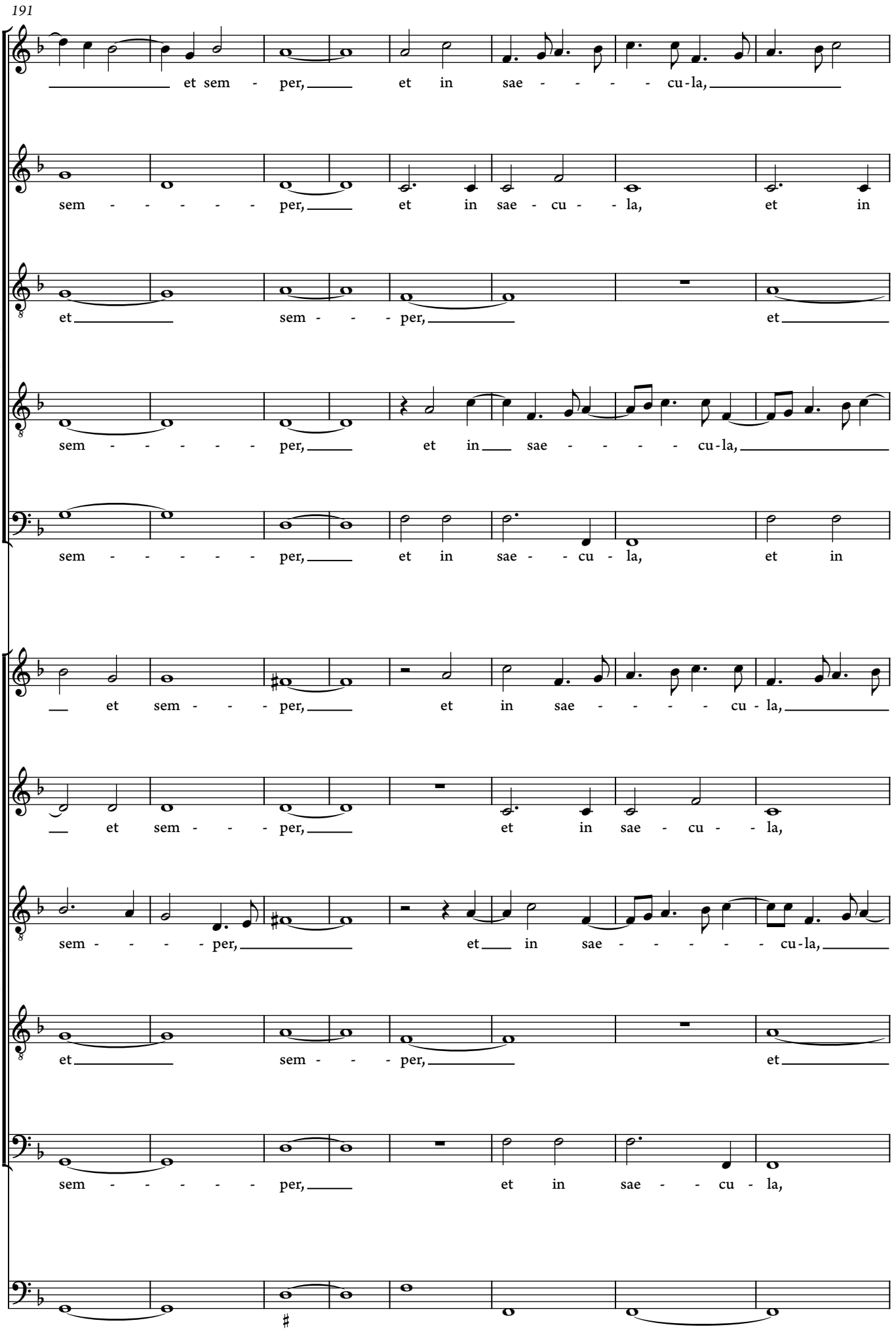

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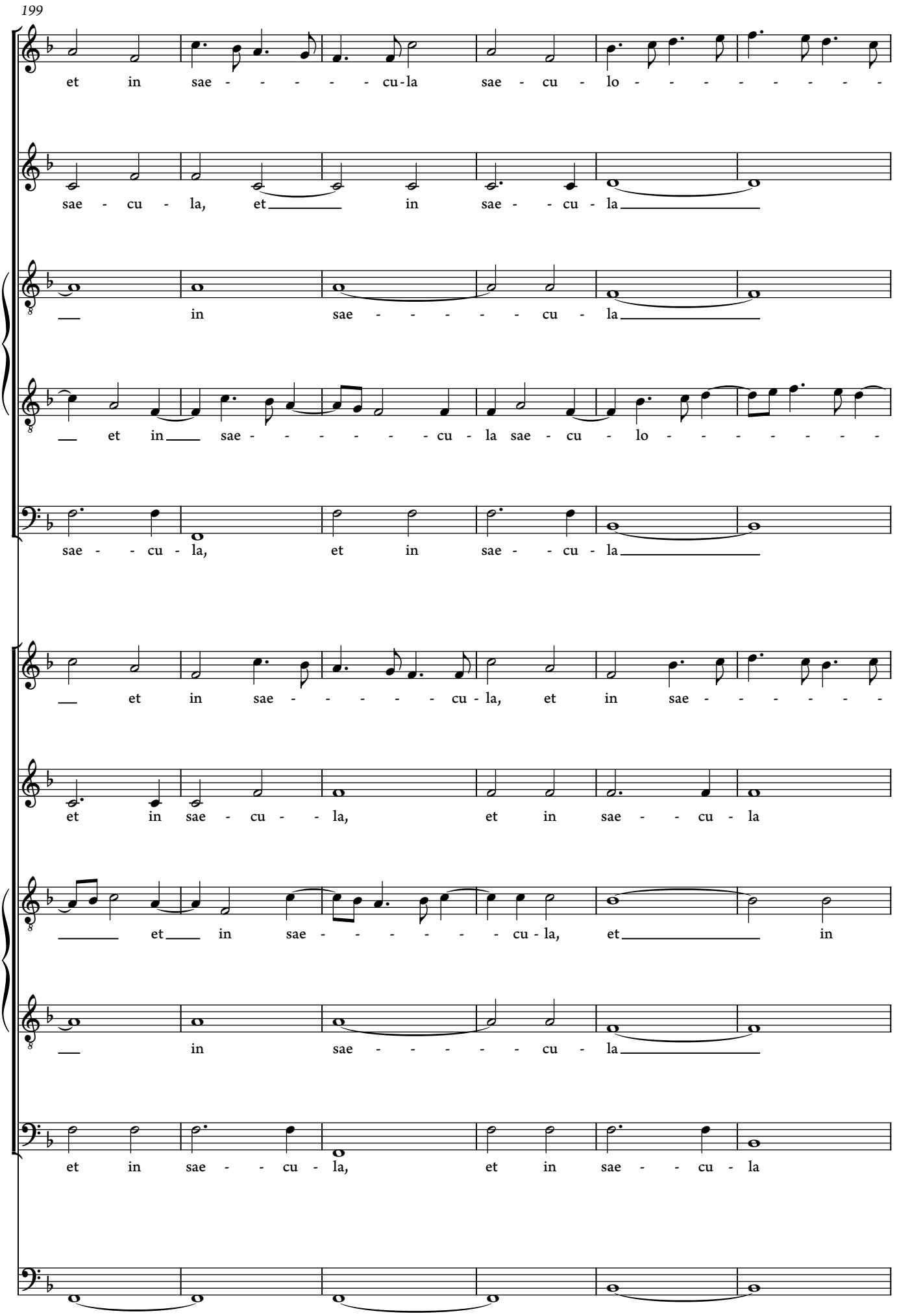

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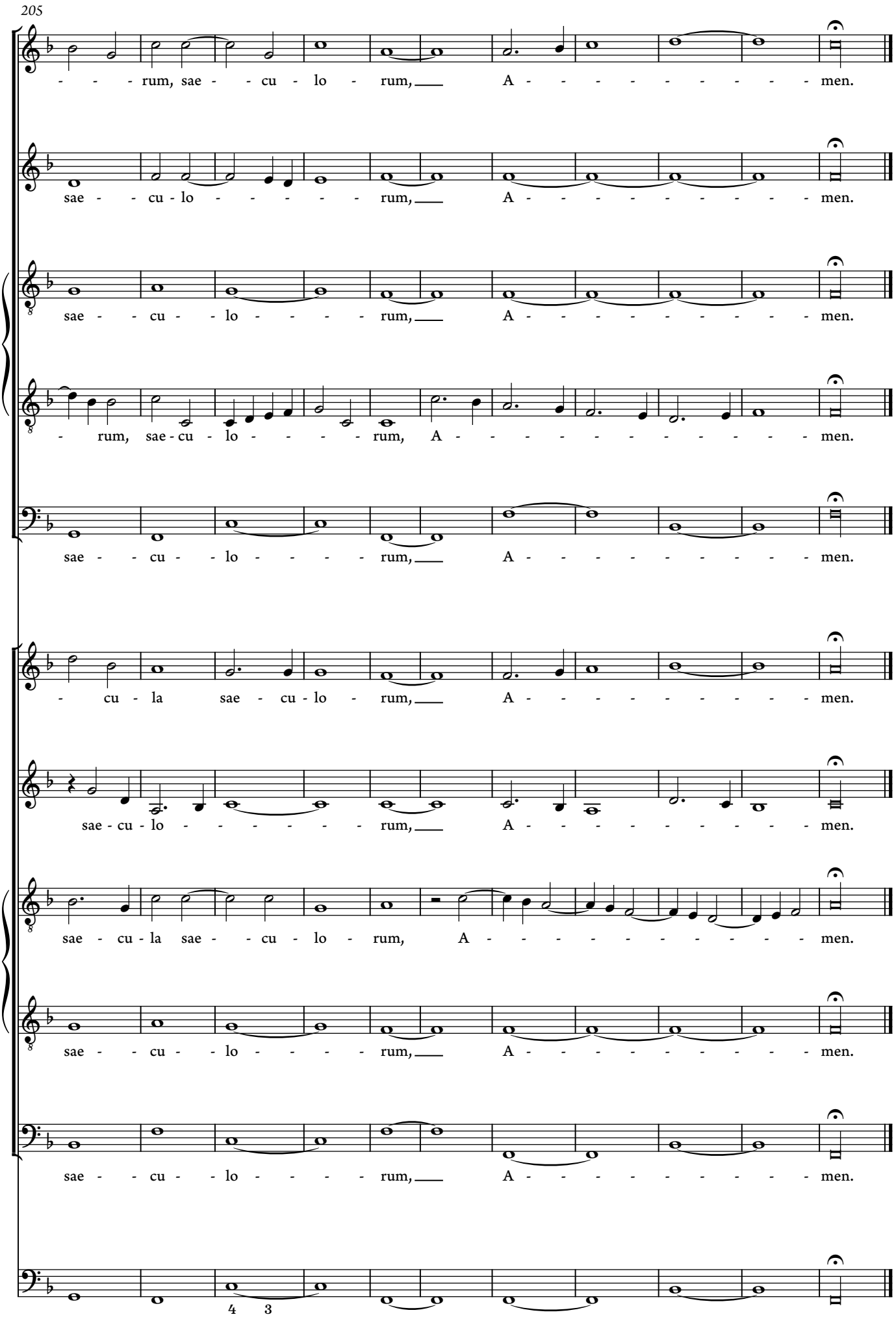

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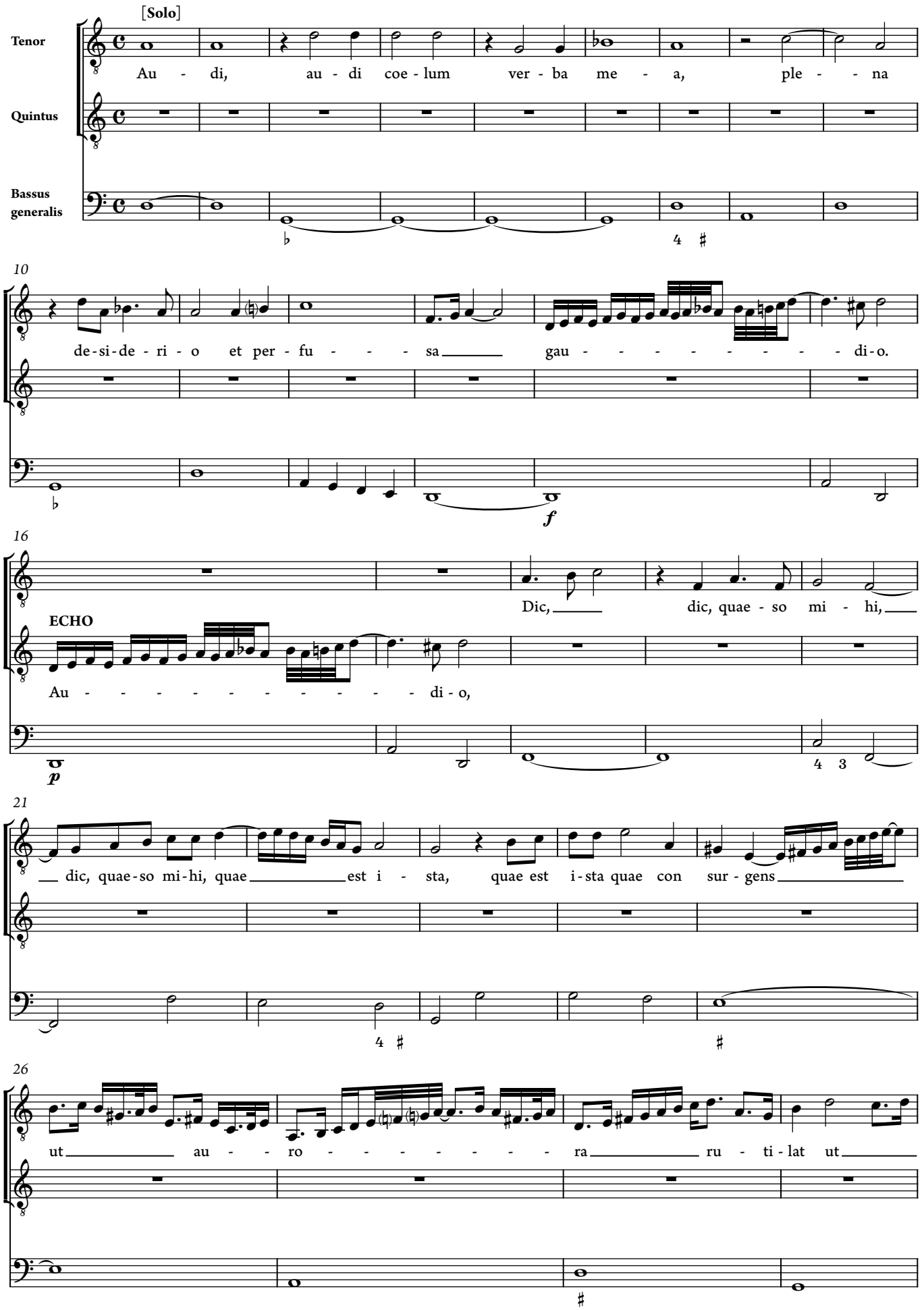
9. Audi coelum

Sex vocibus



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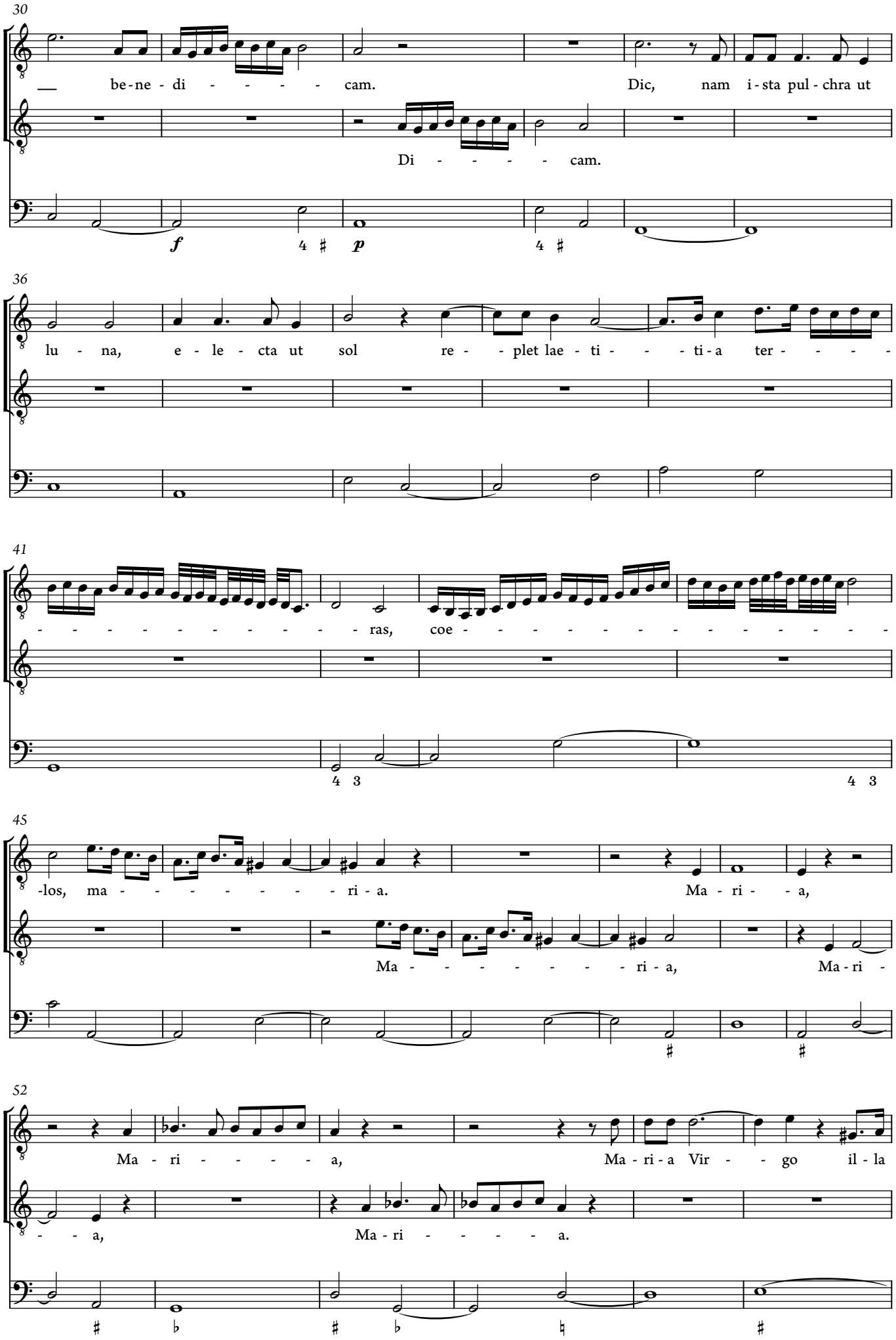

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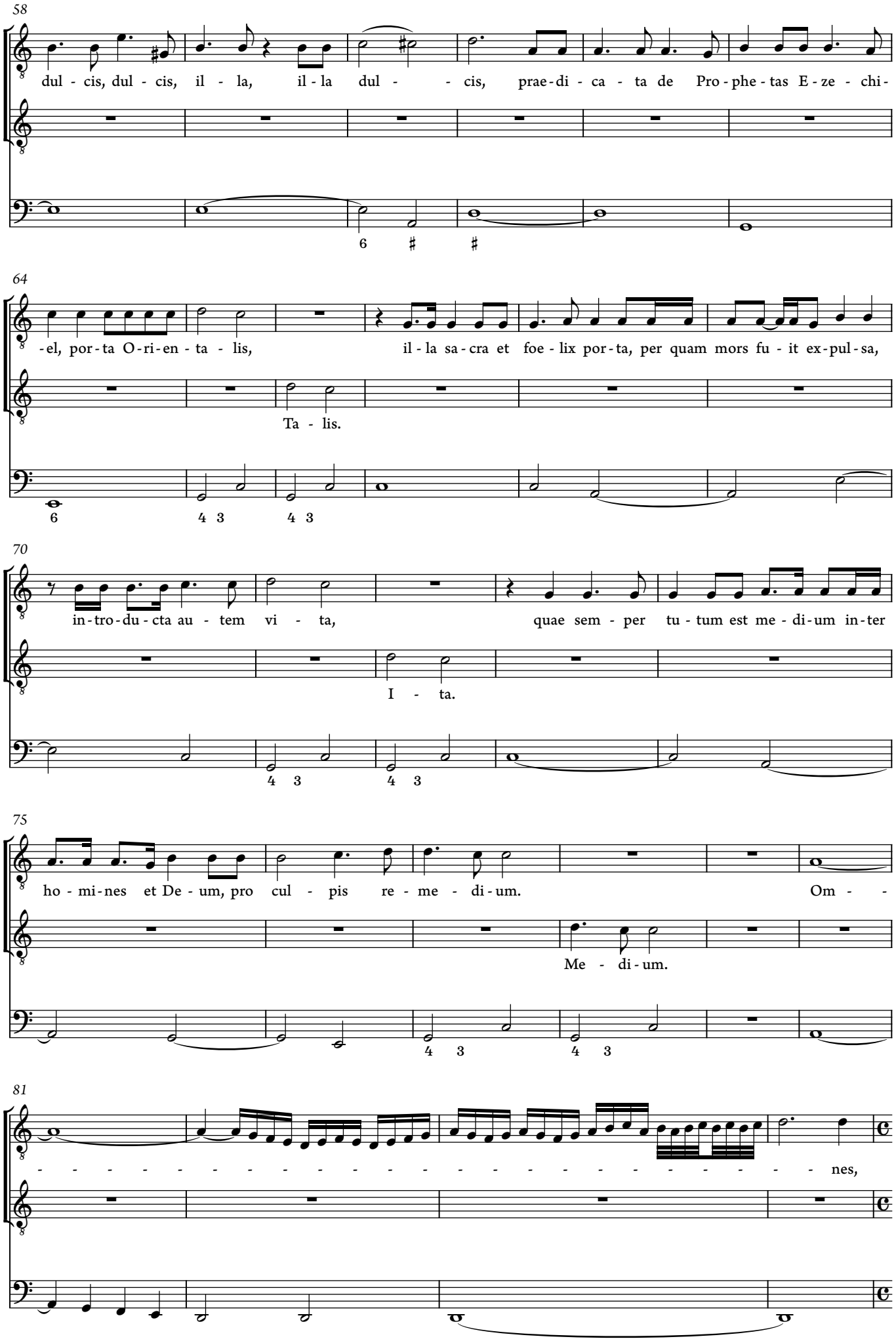

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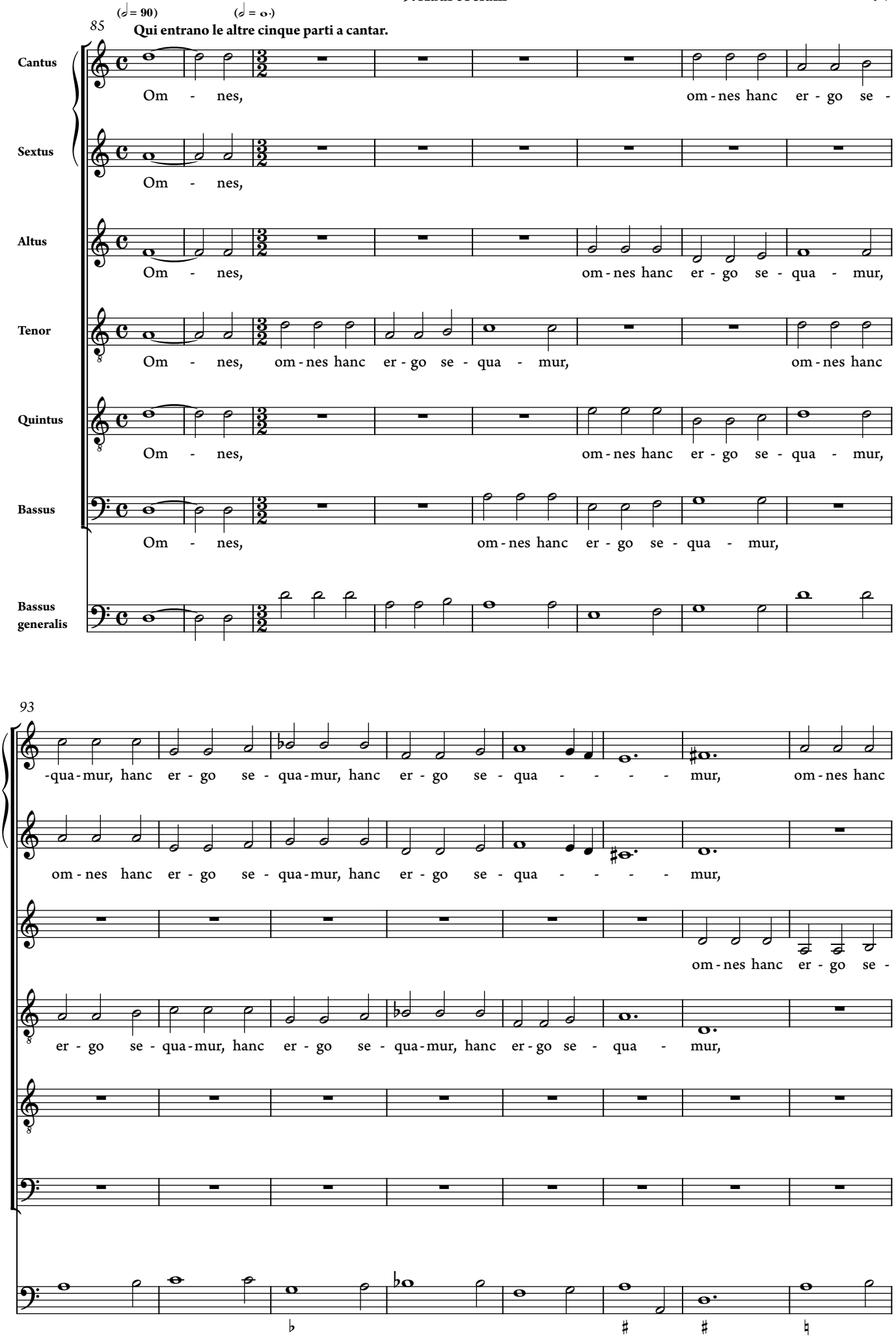

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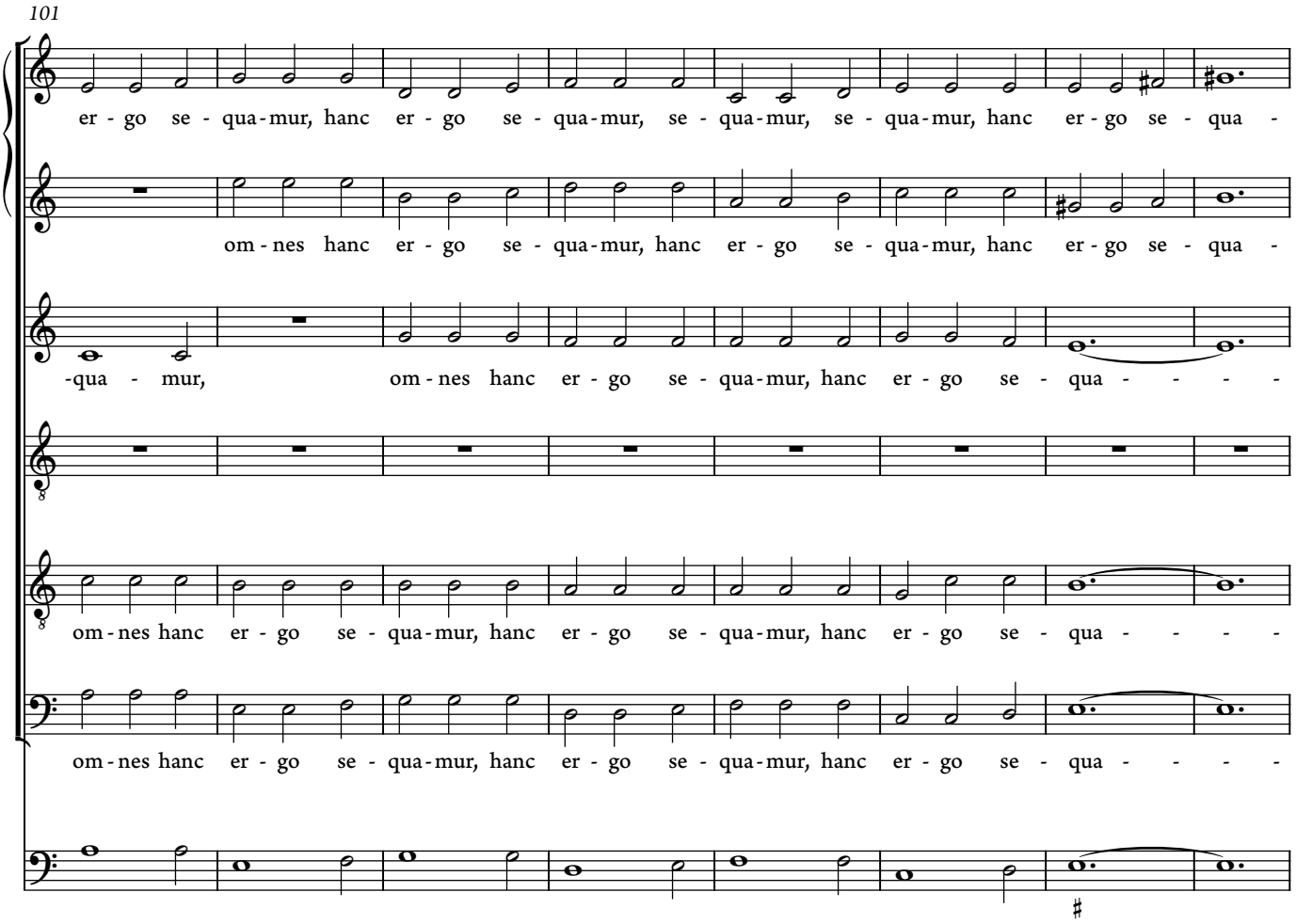

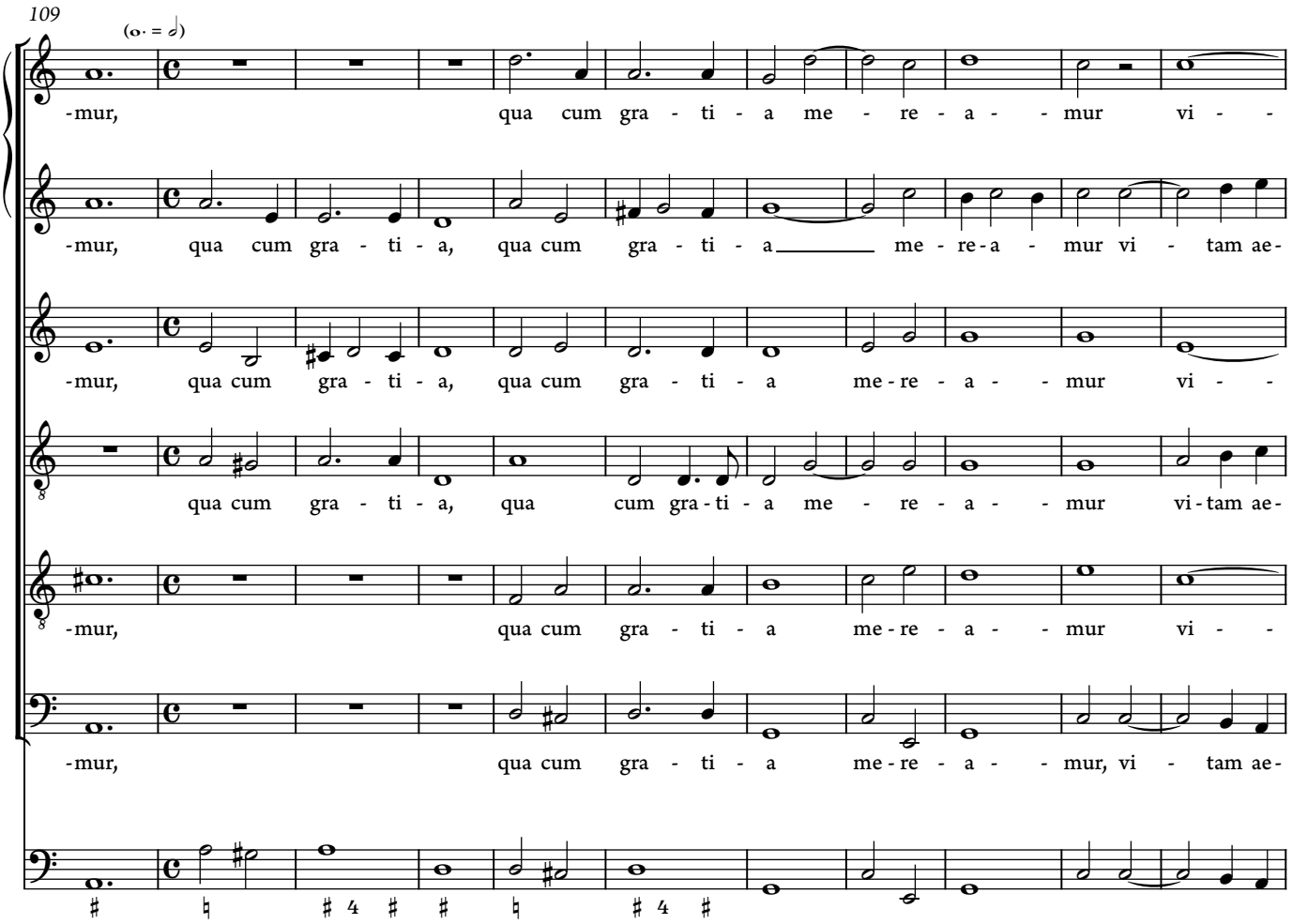

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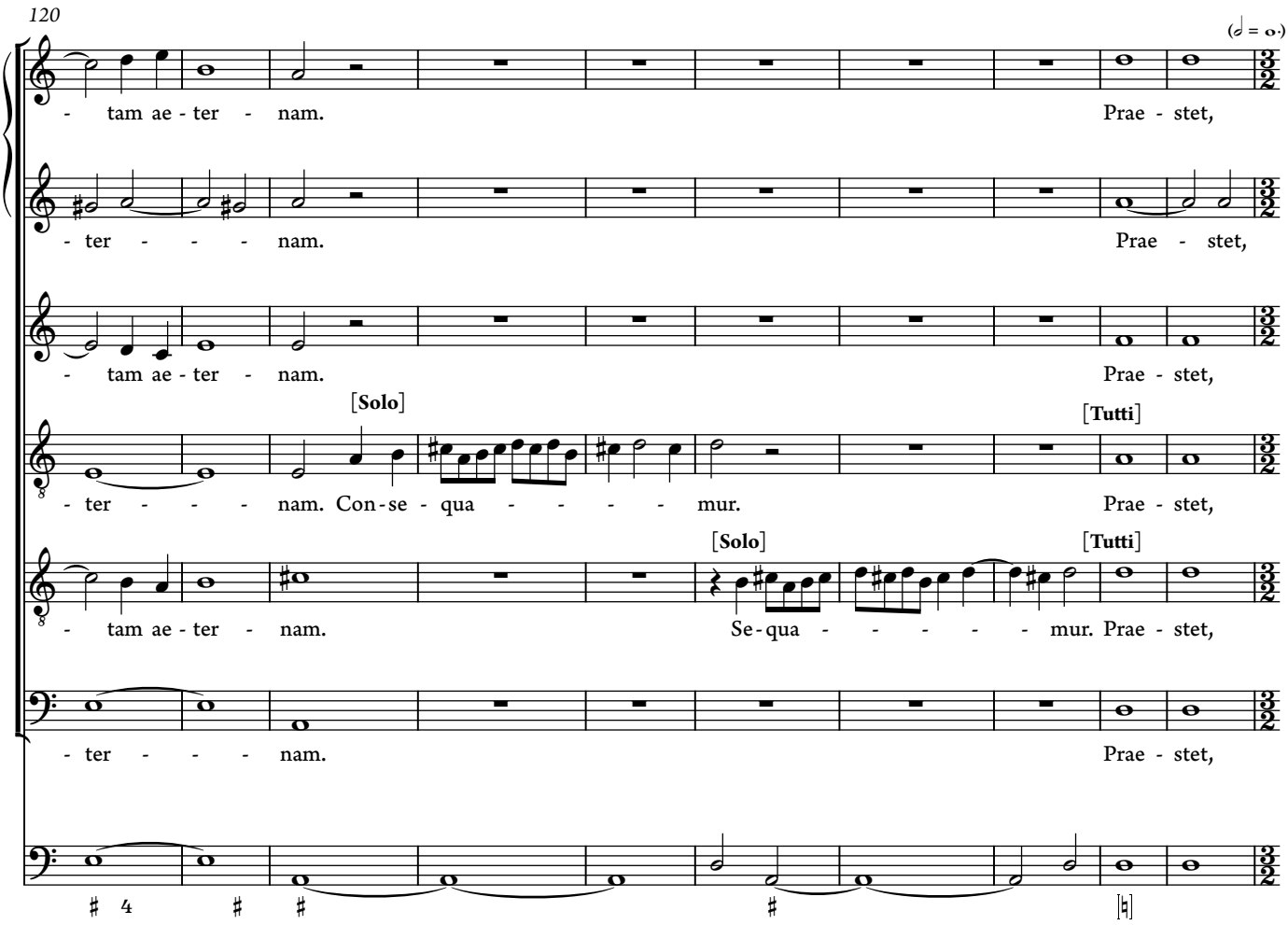

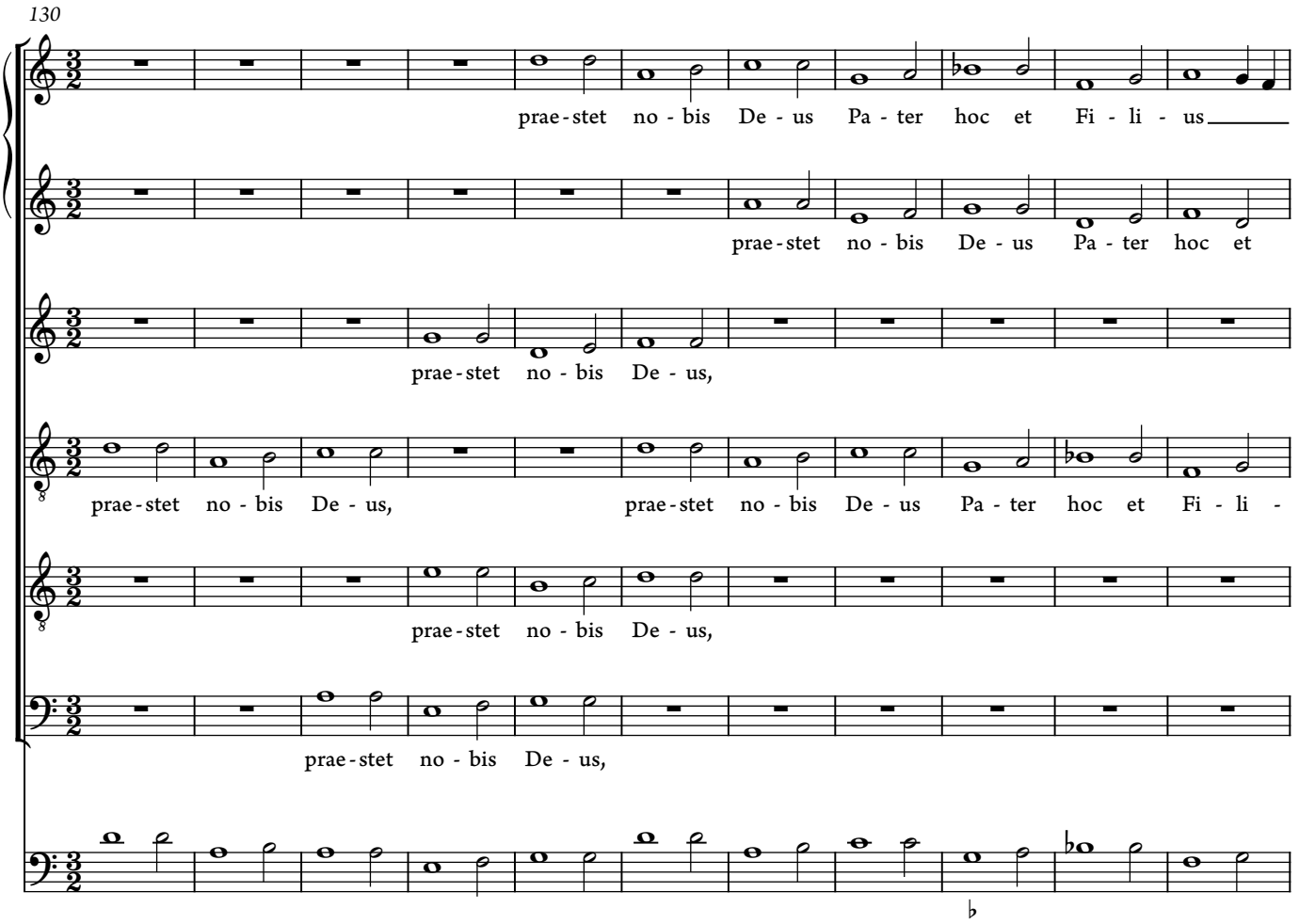

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— et Ma - ter, prae - stet no - bis De - us Pa - ter hoc et Fi - li - us, et Fi - li - us et

Fi - li - us, prae - stet no - bis De - us Pa - ter hoc et Fi - li - us et

prae - stet no - bis De - us, De - us Pa - ter hoc et Fi - li - us et

-us et Ma - ter,

prae - stet no - bis De - us Pa - ter hoc et Fi - li - us et

prae - stet no - bis De - us Pa - ter hoc et Fi - li - us et

152

Ma - ter, cu - ius no - - men in - vo - ca - mus dul - ce,

Ma - ter, cu - ius no - - men, cu - ius no - - men in - vo - ca - mus dul - - ce,

Ma - ter, cu - ius no - - men, cu - ius no - - men in - vo - ca - mus dul - ce,

cu - ius no - - men, cu - ius no - - men in - vo - ca - mus dul - ce,

Ma - ter, cu - ius no - - men in - vo - ca - mus dul - ce,

Ma - ter, cu - ius no - - men in - vo - ca - mus dul - ce,

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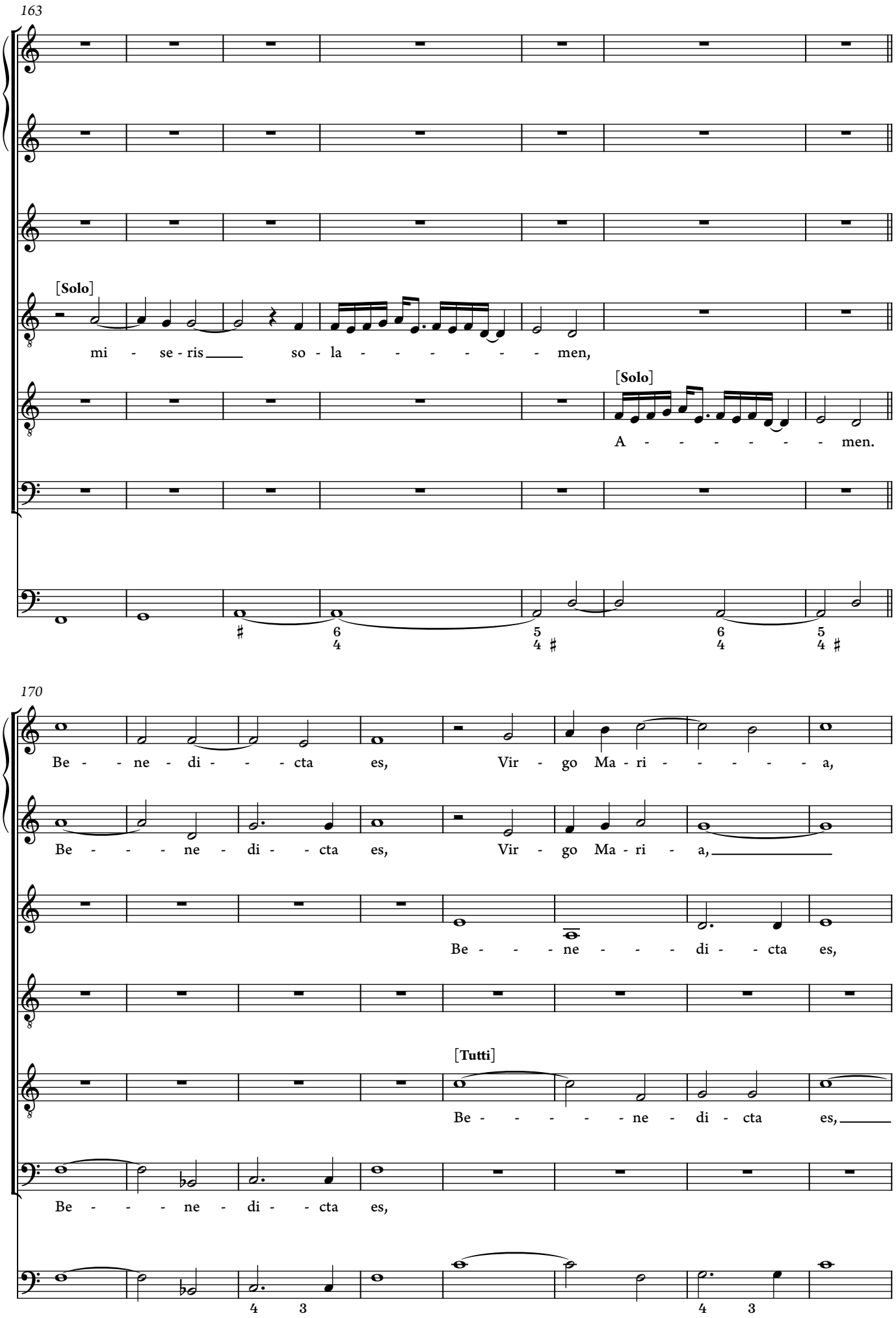

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178

in sae-cu-lo-rum sae - - cu - la, Be - - - ne - di - cta es, Vir - go Ma-ri -

in sae-cu-lo-rum sae-cu - la, Be - - ne - di - cta es, Vir -

Be - - ne - di - cta es,

[Tutti]

Be - - ne - di - - cta es, Vir - go Ma-ri -

Vir - go Ma-ri - a, Be - - ne - di -

be - - - - ne - di - cta es, Vir - - go Ma-ri - a in sae-cu - lo-rum sae-cu-

187

- a, in sae-cu - lo - - rum sae - - - - - - - - cu - la.

-go Ma-ri - - a, in sae-cu - lo - - - - rum sae - - cu - la.

Vir - go Ma-ri - a, in sae-cu-lo - - rum sae - cu - - la.

- a, in sae-cu-lo - - rum sae - - - - - - - - cu - - la.

- - cta es, Vir - go Ma-ri - a, in sae-cu - lo-rum sae - cu - la.

- la, in sae-cu - lo - - - - rum sae - - cu - la.

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10. Lauda Jerusalem

(Transposed down a fourth)

Cantus
Lau - da, lau - da, Je - ru - sa - lem

Altus
Lau - da, lau - da, Je - ru - sa - lem

Quintus
Lau - da, lau - da, Je - ru - sa - lem

Tenor
Lau - da, lau - da, Je - ru - sa - lem Do - mi - num,

Sextus
Lau - da, lau - da, Je - ru - sa - lem

Tenor 2
Lau - da, lau - da, Je - ru - sa - lem

Bassus 2
Lau - da, lau - da, Je - ru - sa - lem

Bassus generalis

9

Do - mi - num, Lau - da, lau - da De - um tu - um, Si -

Do - mi - num, Lau - da, lau - da De - um tu - um, Si - -

Do - mi - num, Lau - da, lau - da De - um tu - um,

Lau - da, lau - da De - um tu - um, Si - - on.

Do - mi - num, Lau - da, lau - da De - um tu - um, Si -

Do - mi - num, Lau - da, lau - da De - um tu - um, Si -

Do - mi - num, Lau - da, lau - da De - um tu - um, Si -

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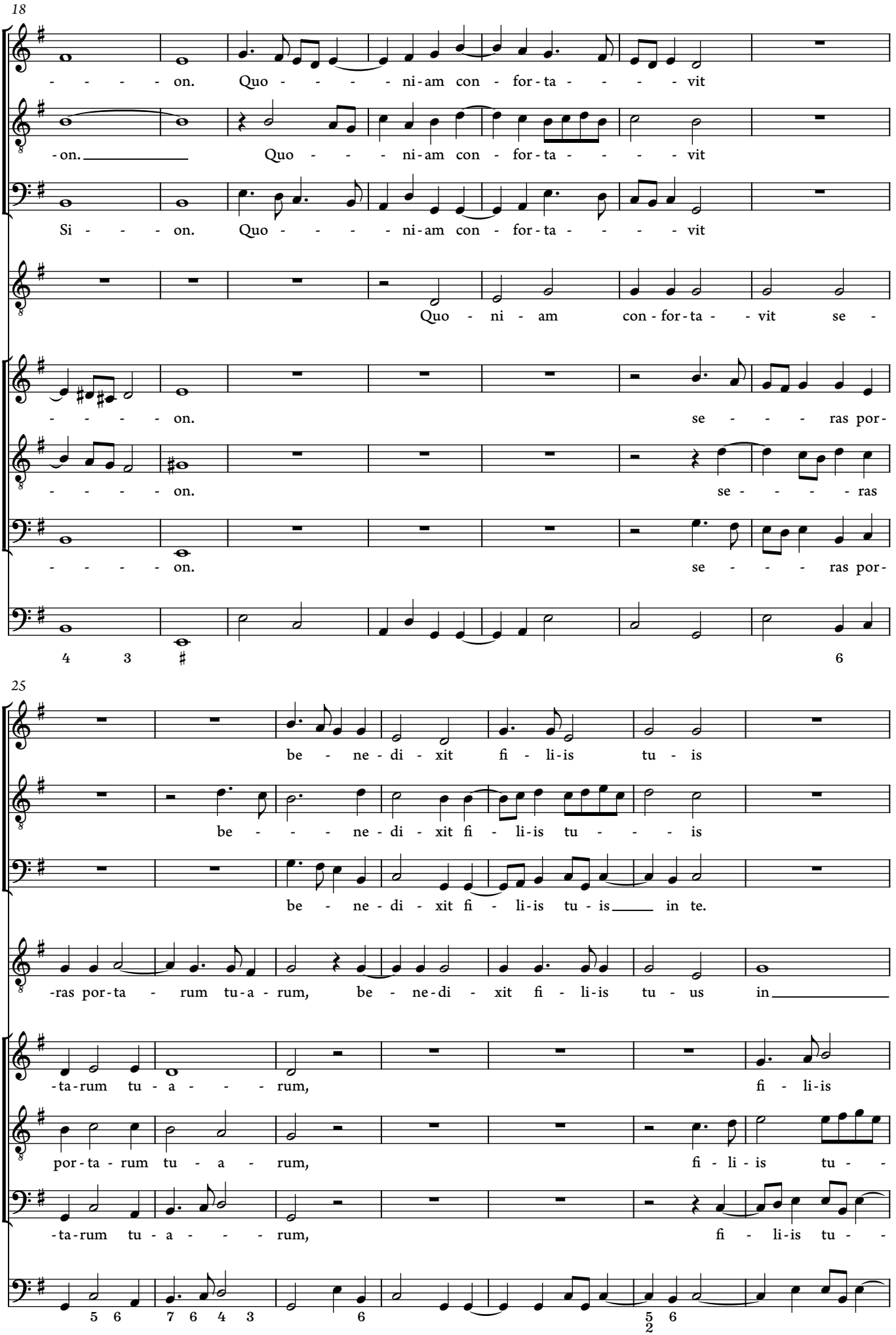

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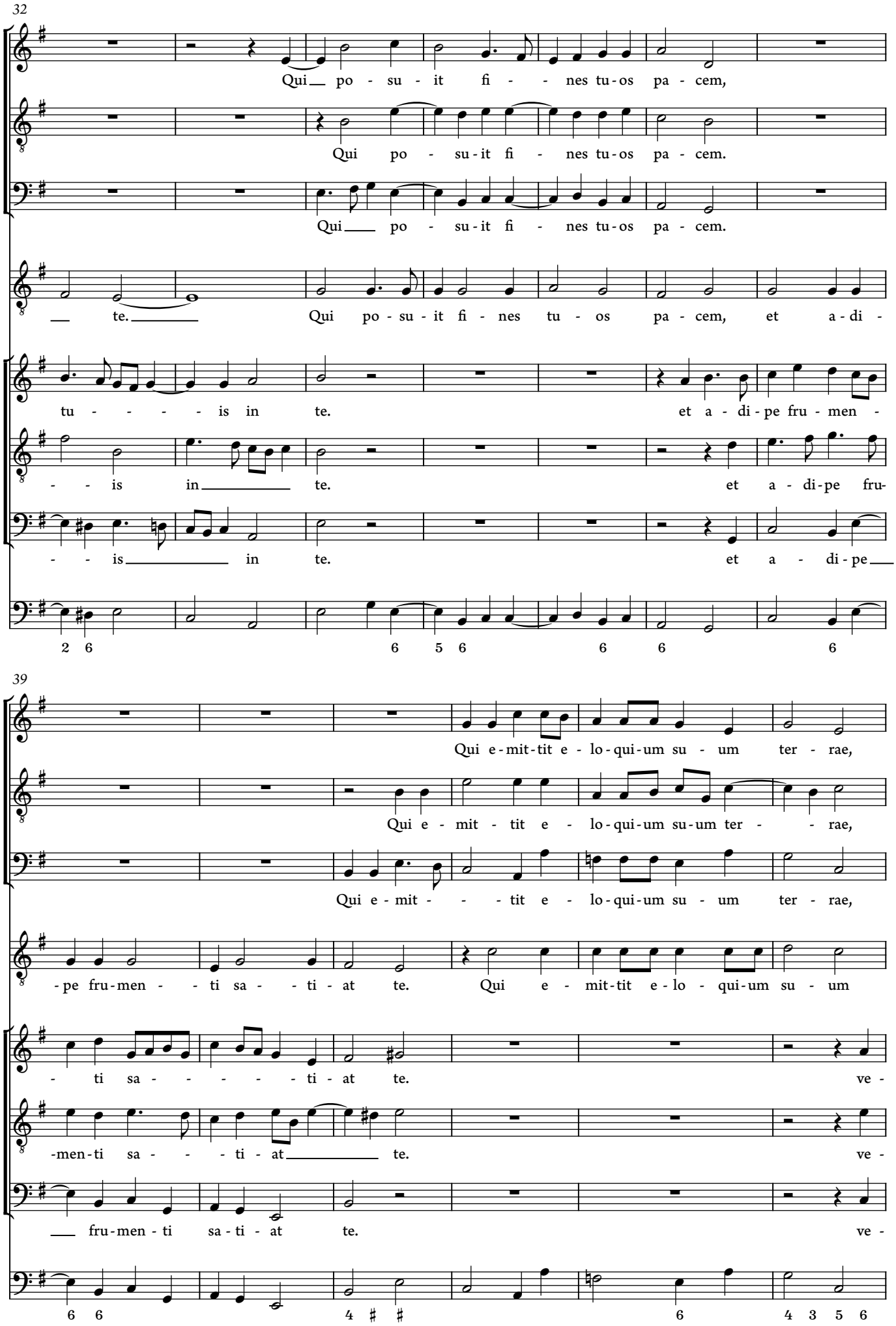

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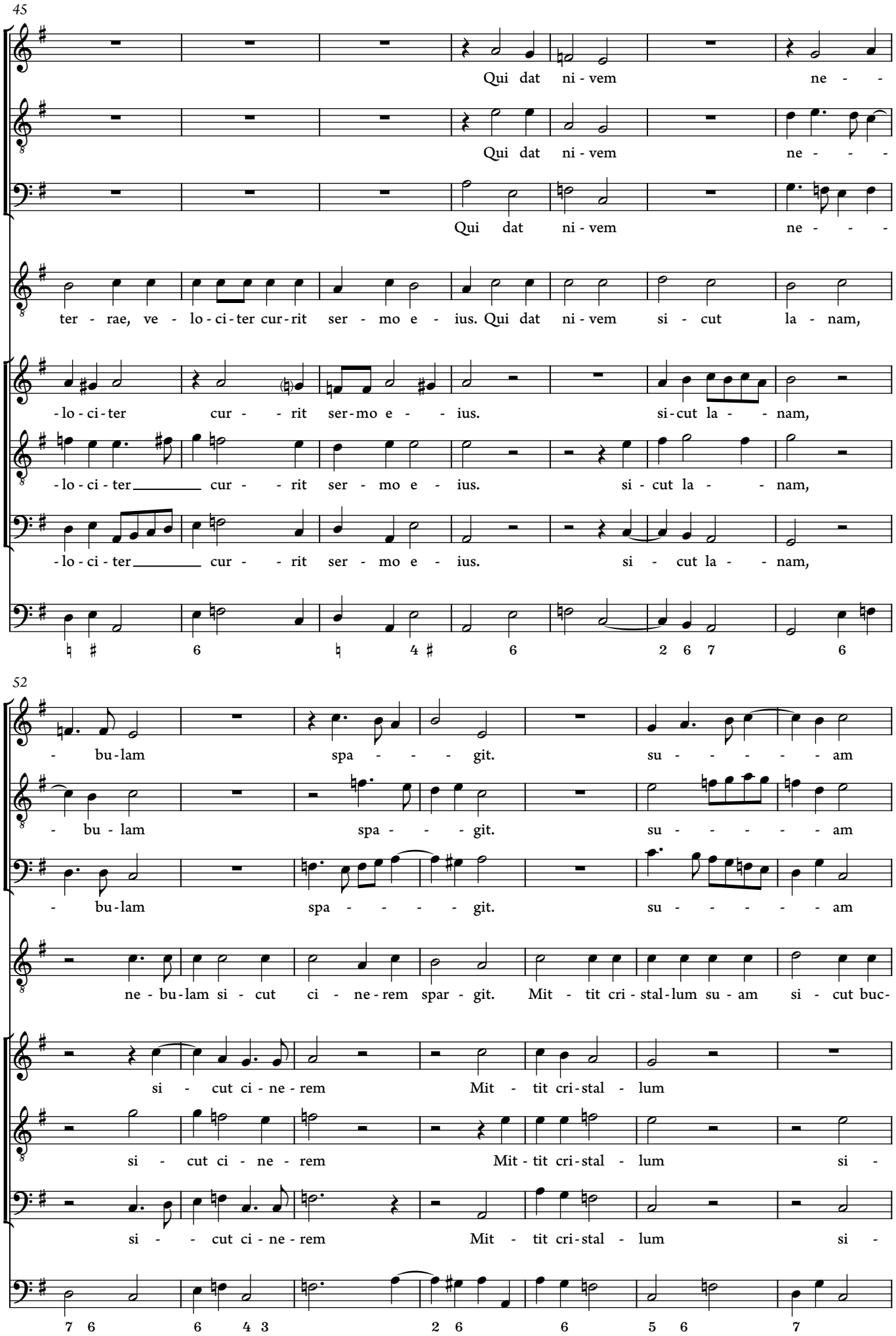

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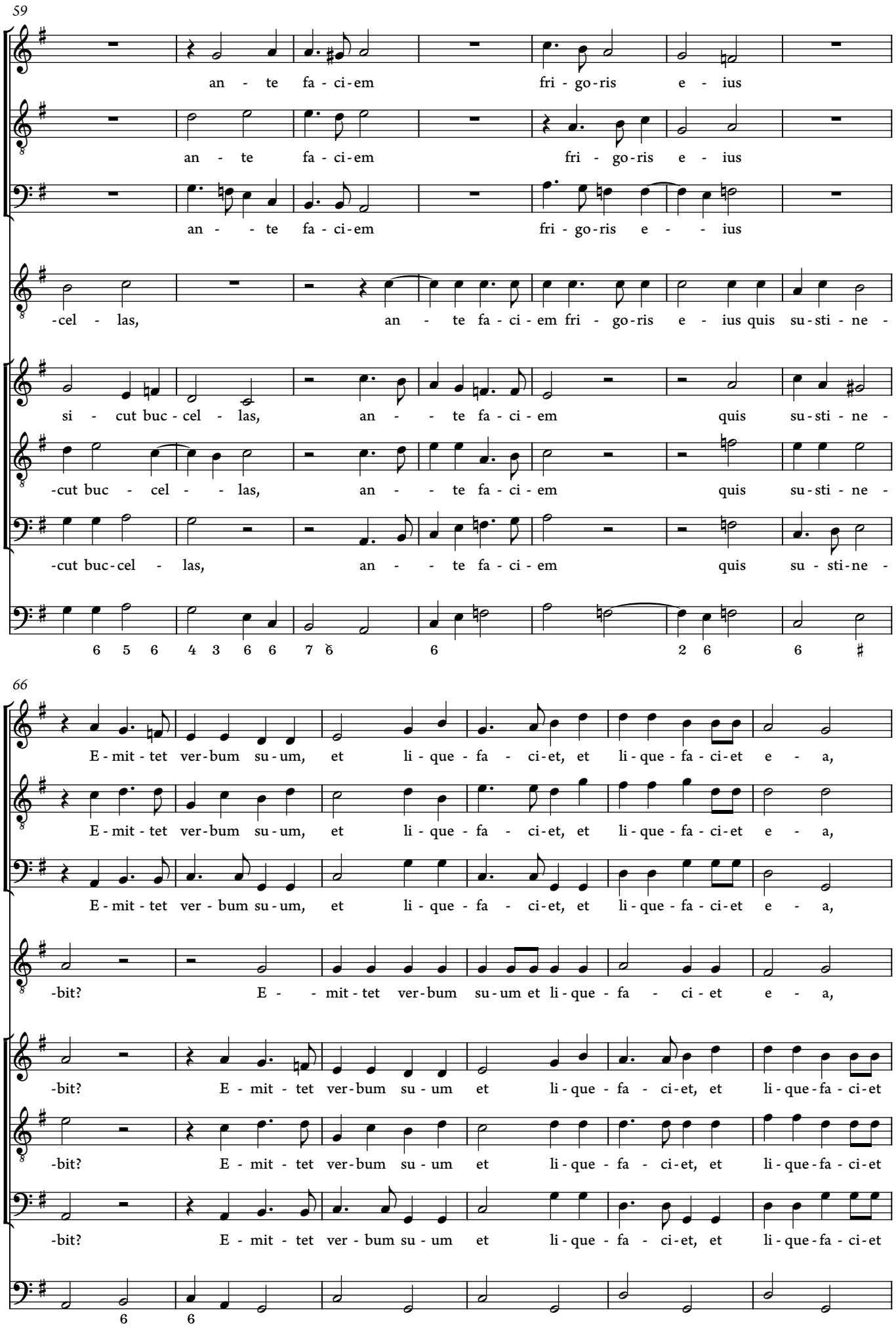

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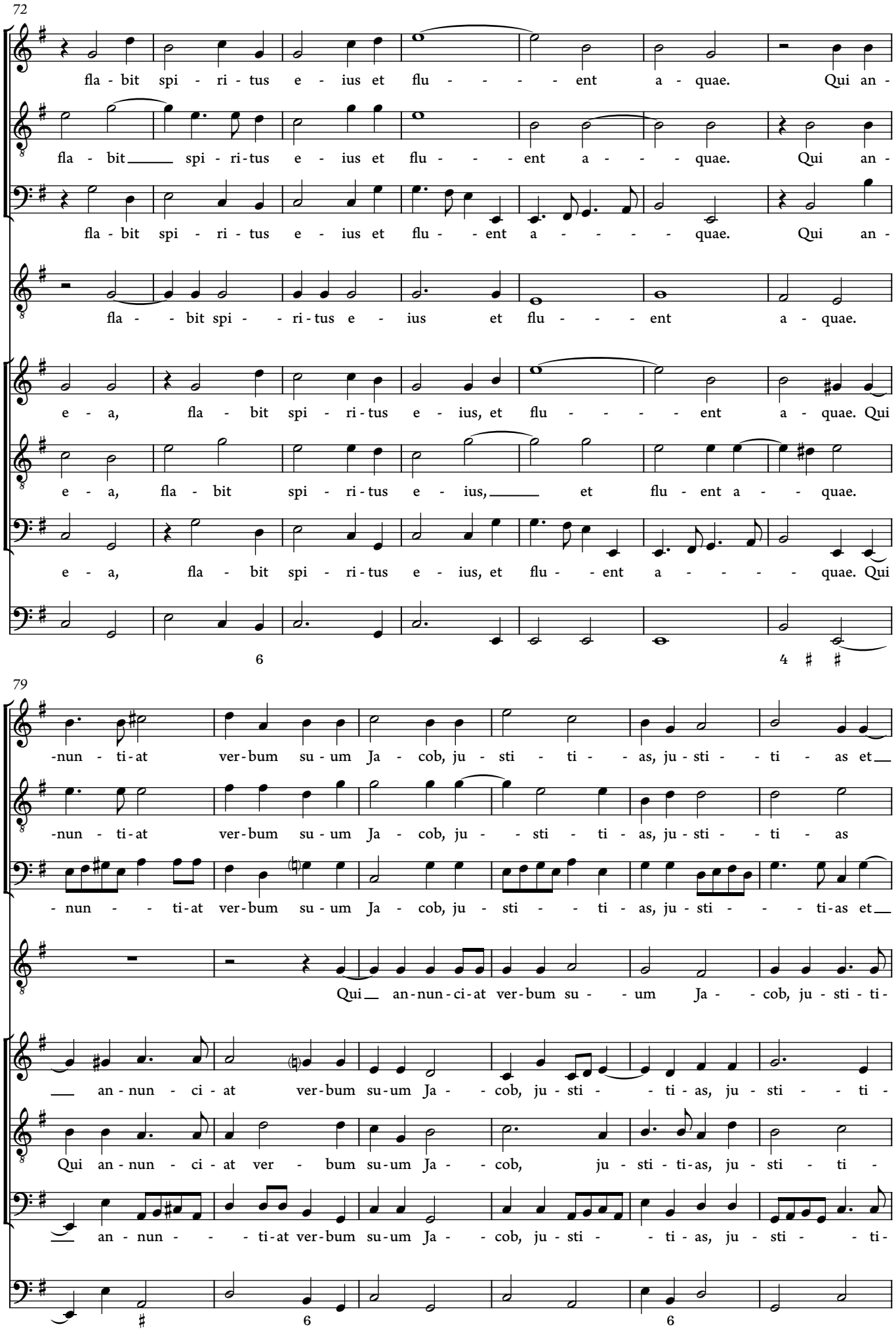

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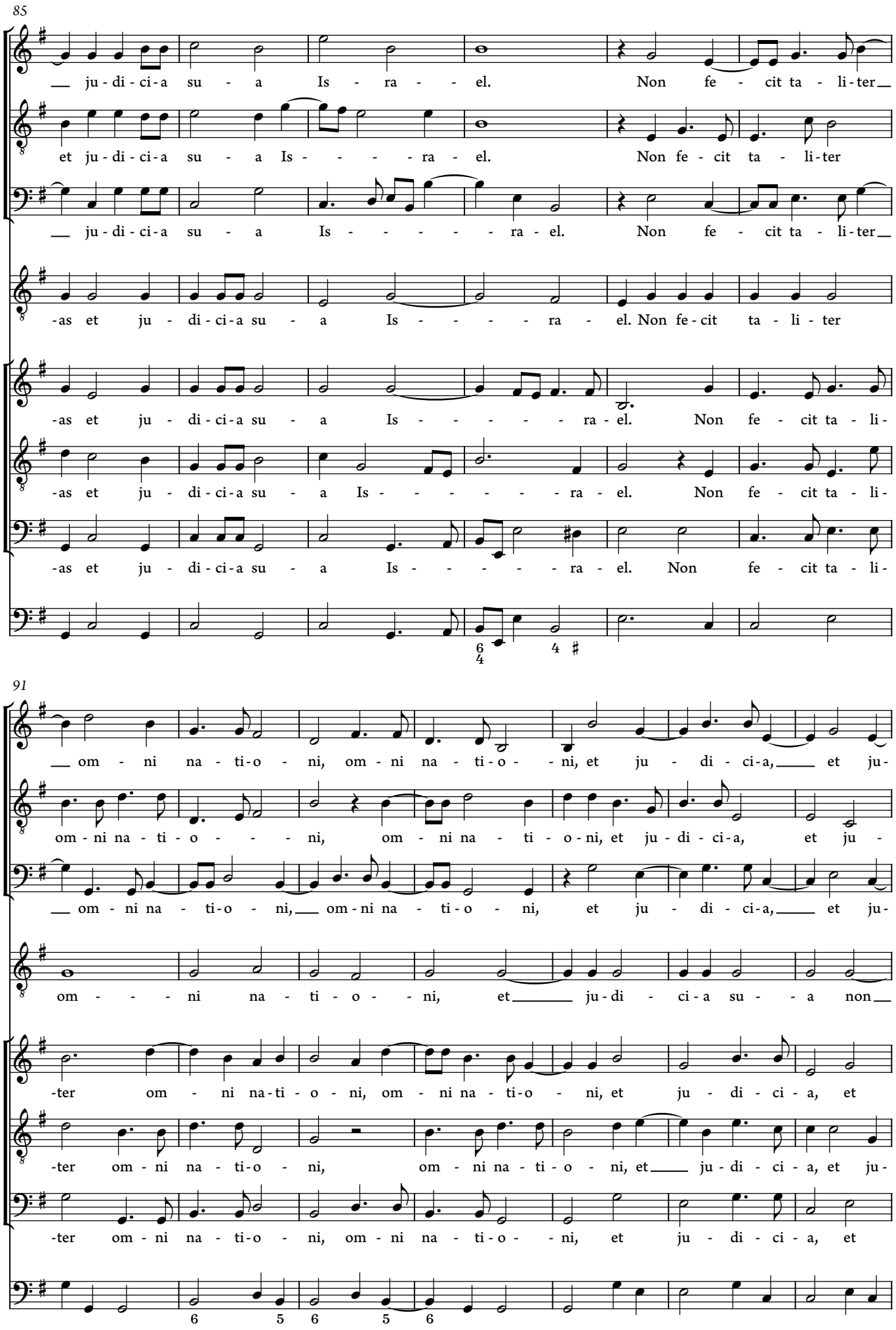

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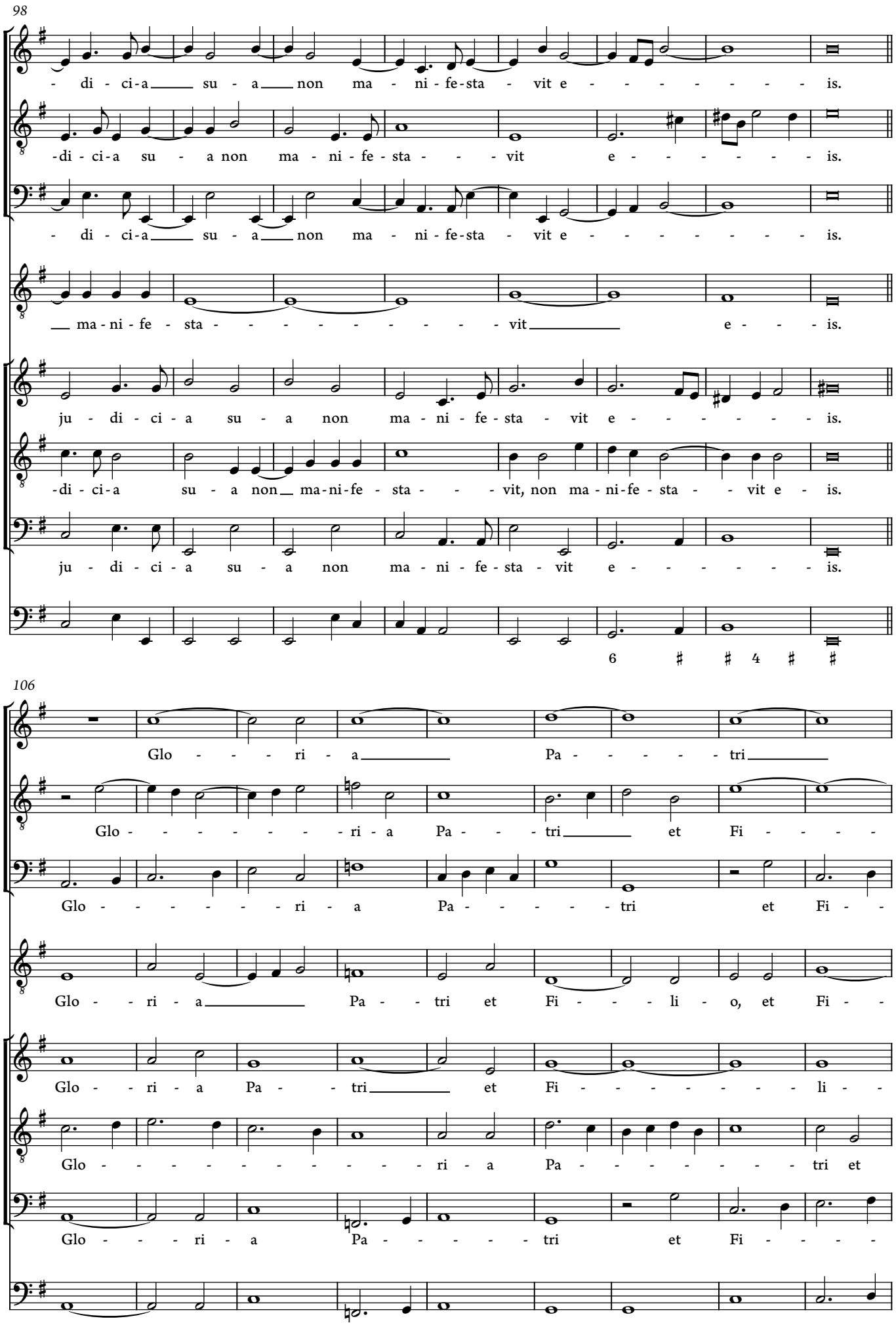

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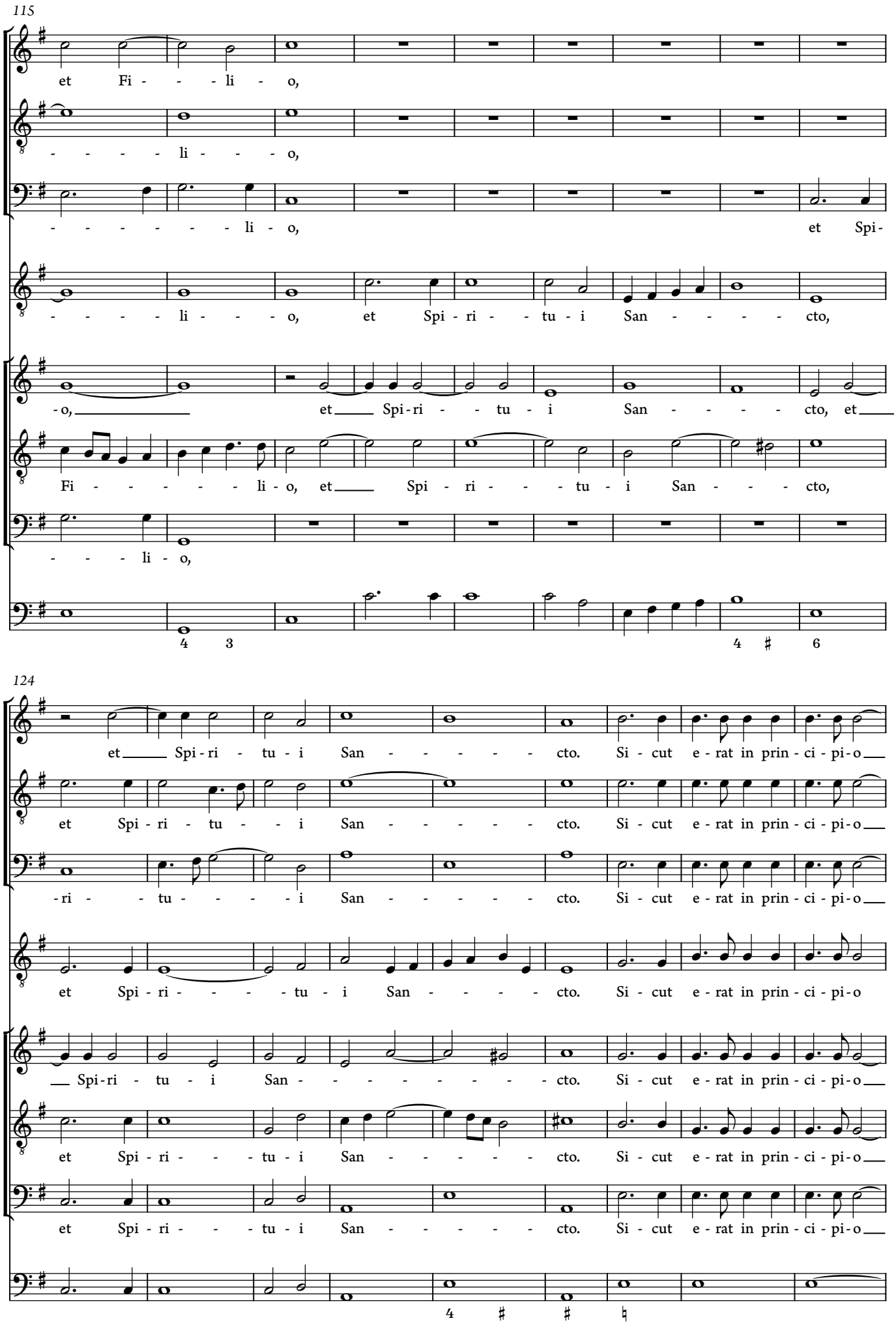

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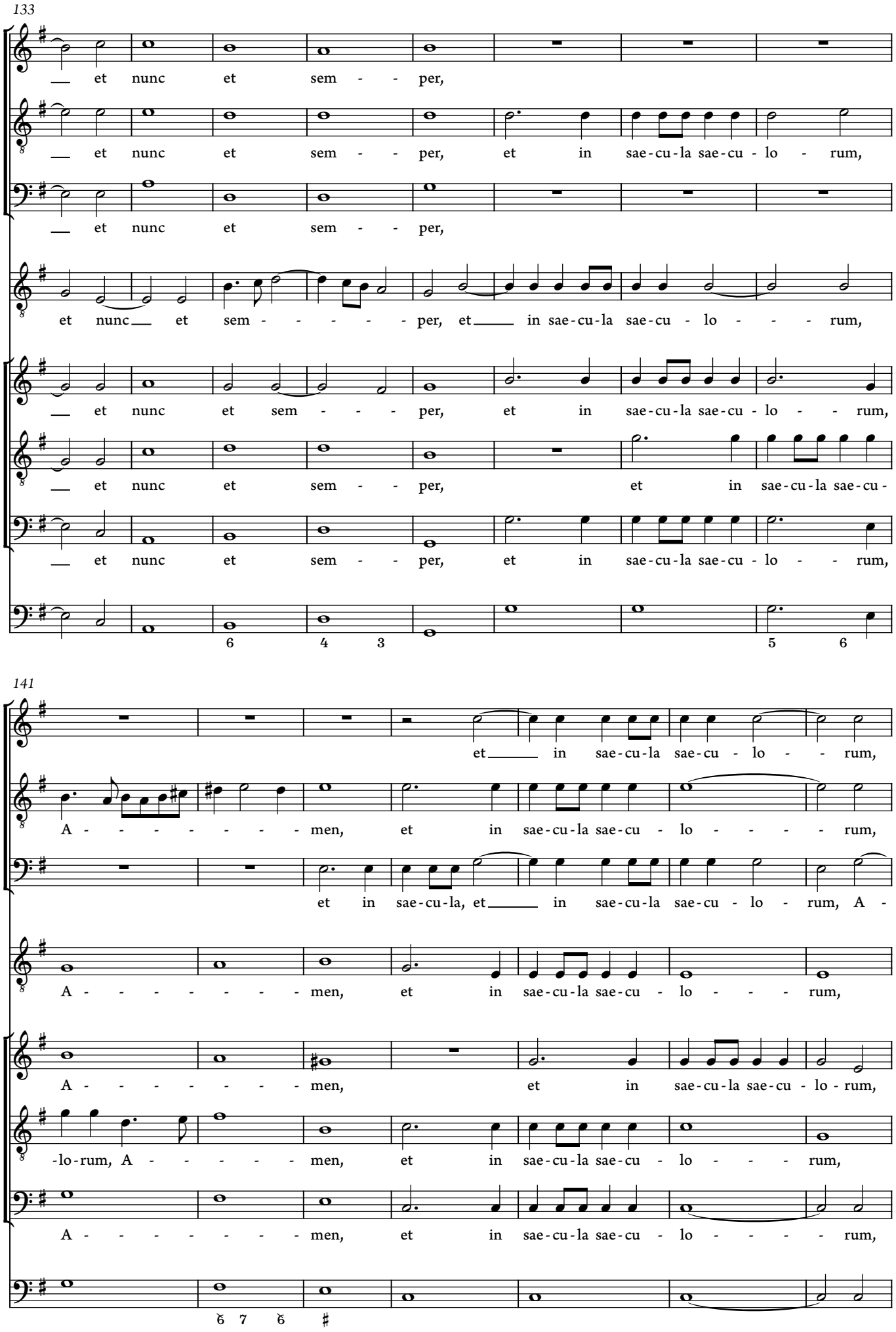

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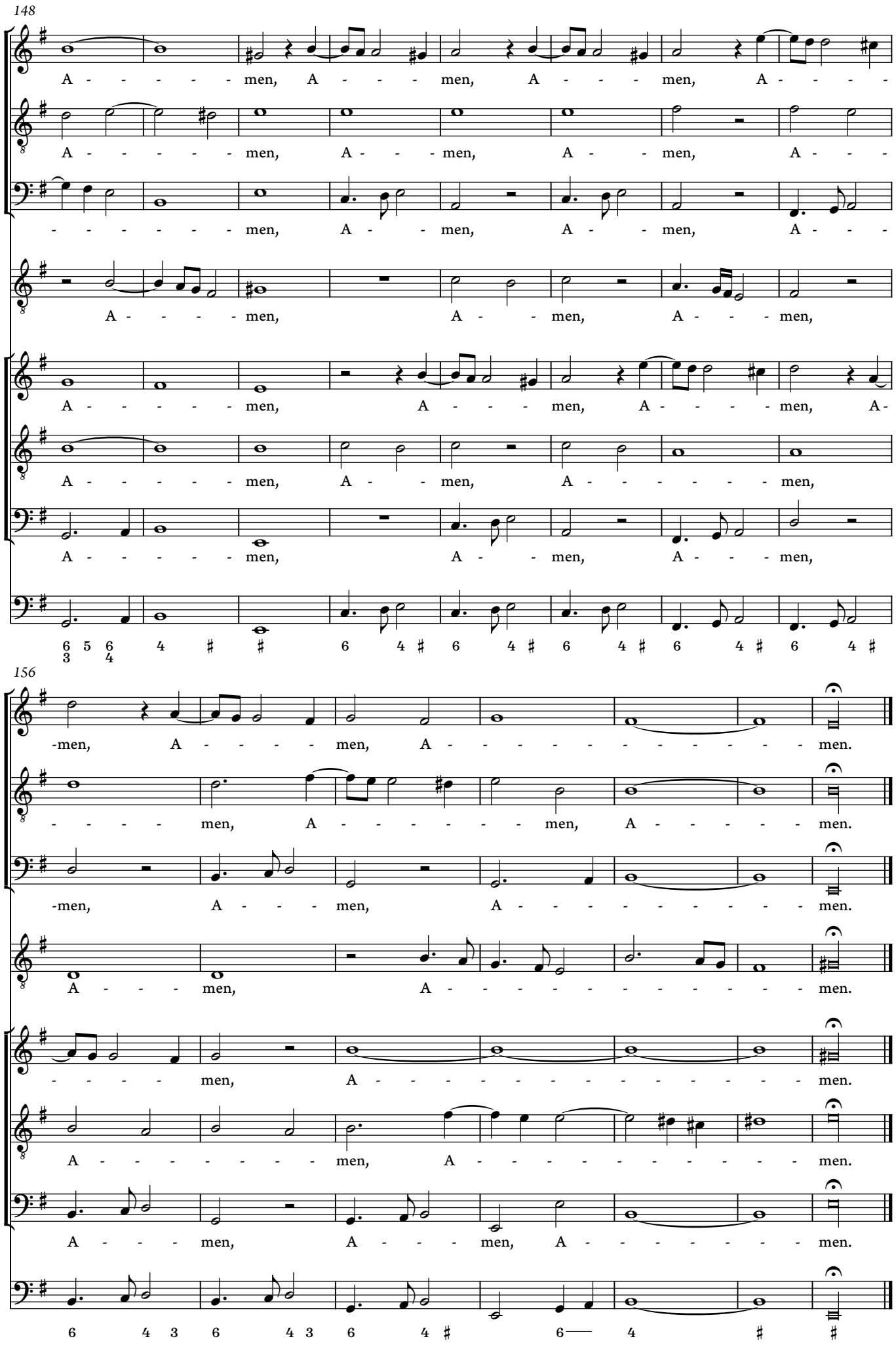

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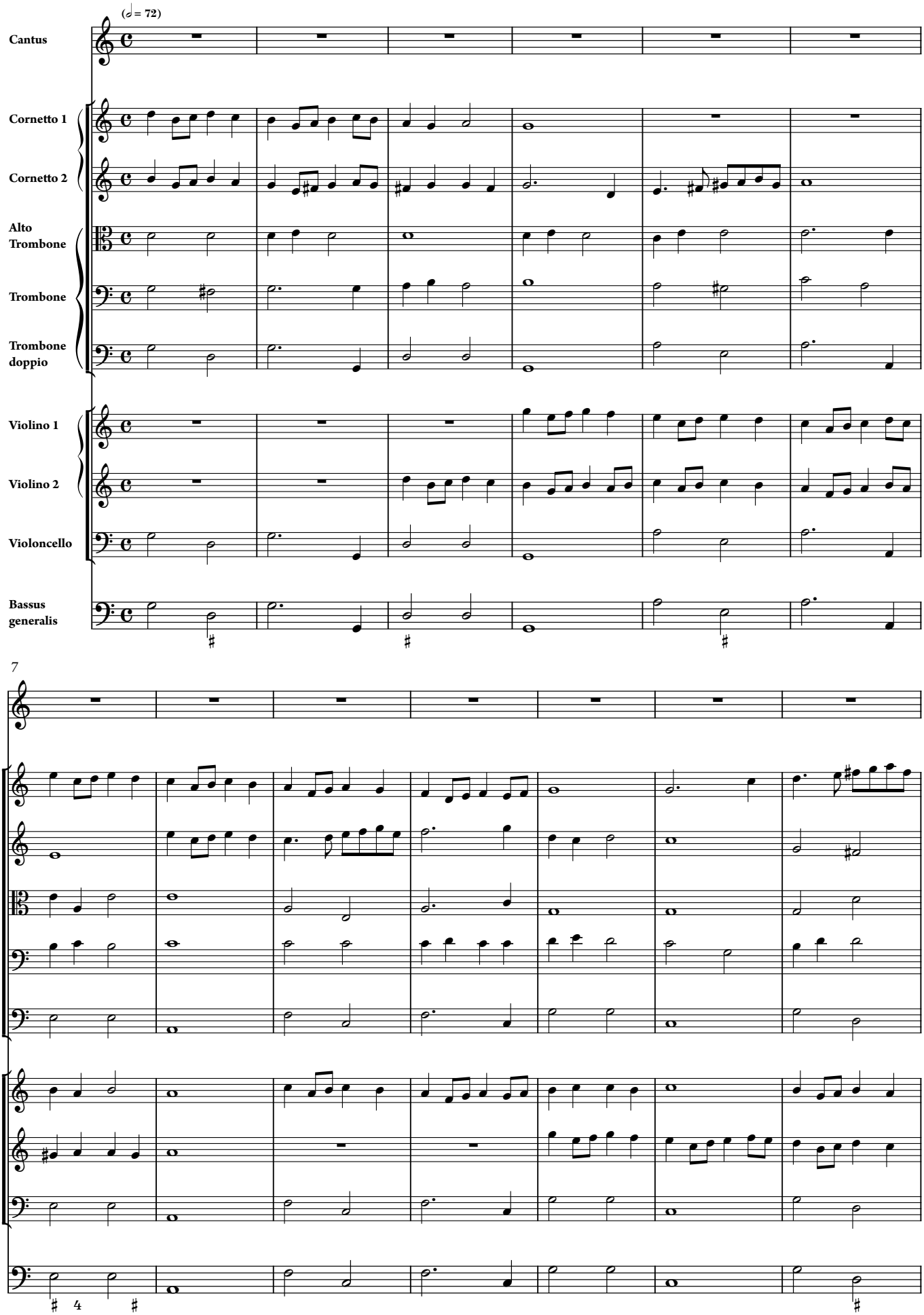
11. Sonata à 8 sopra 'Sancta Maria ora pro nobis'



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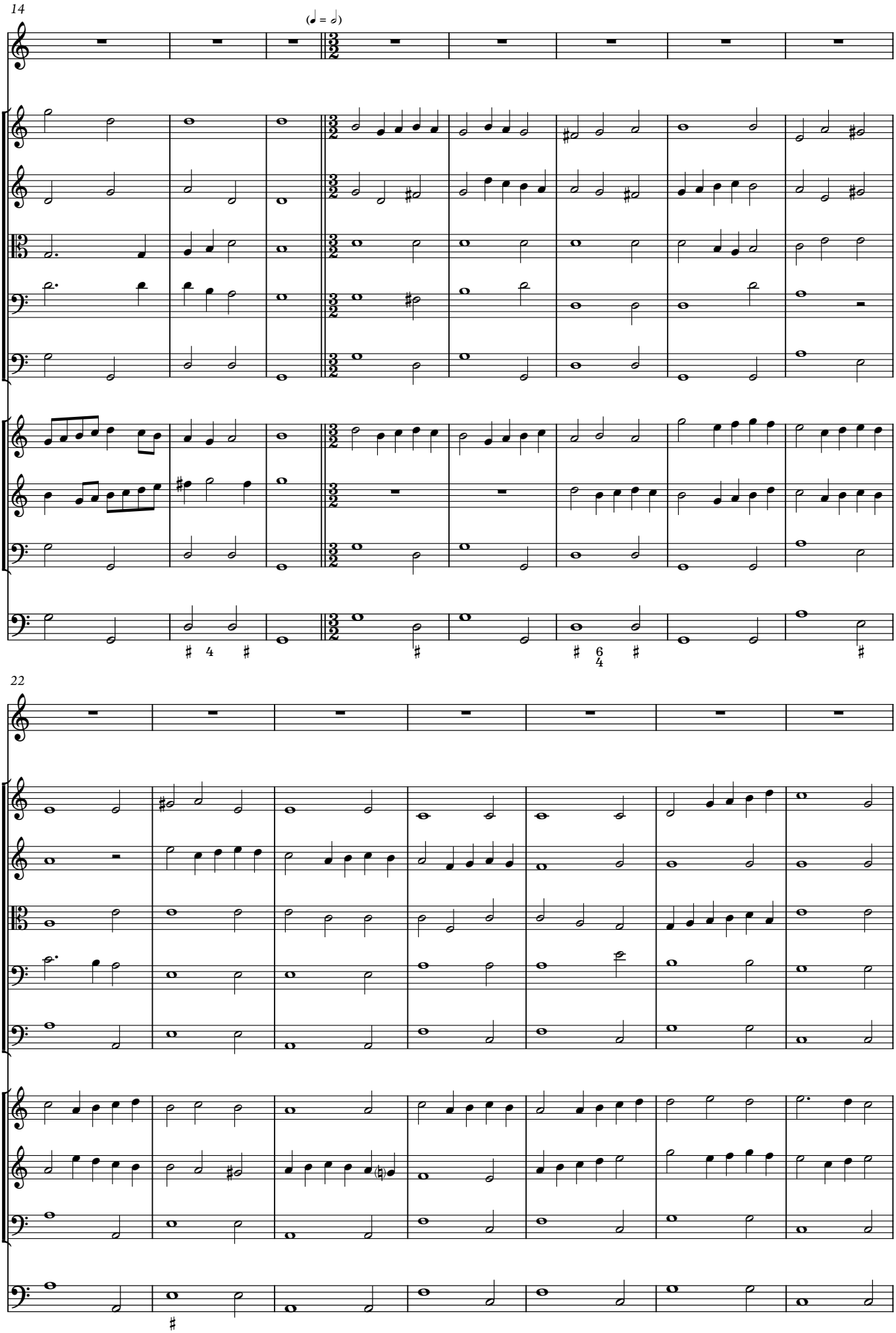

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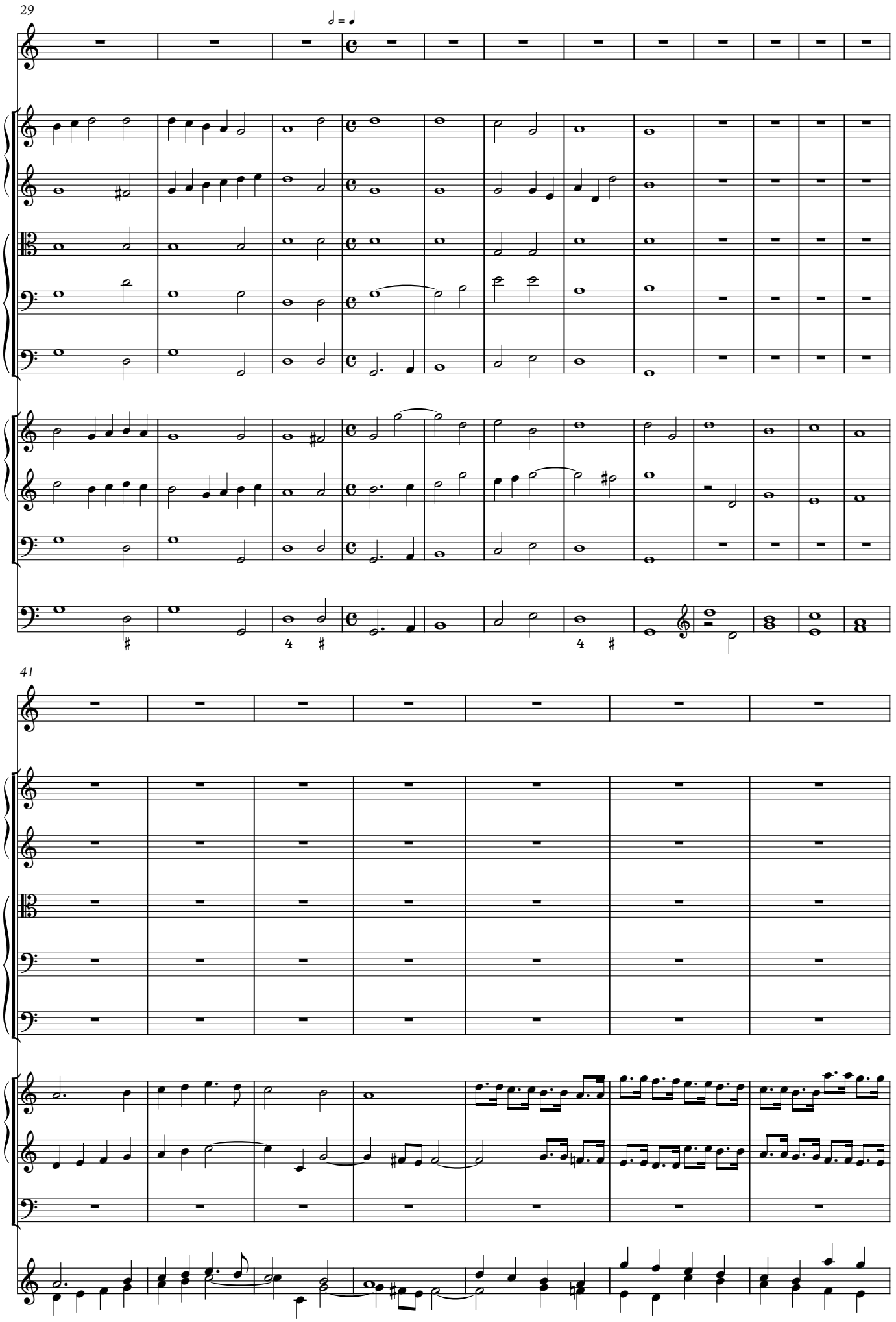

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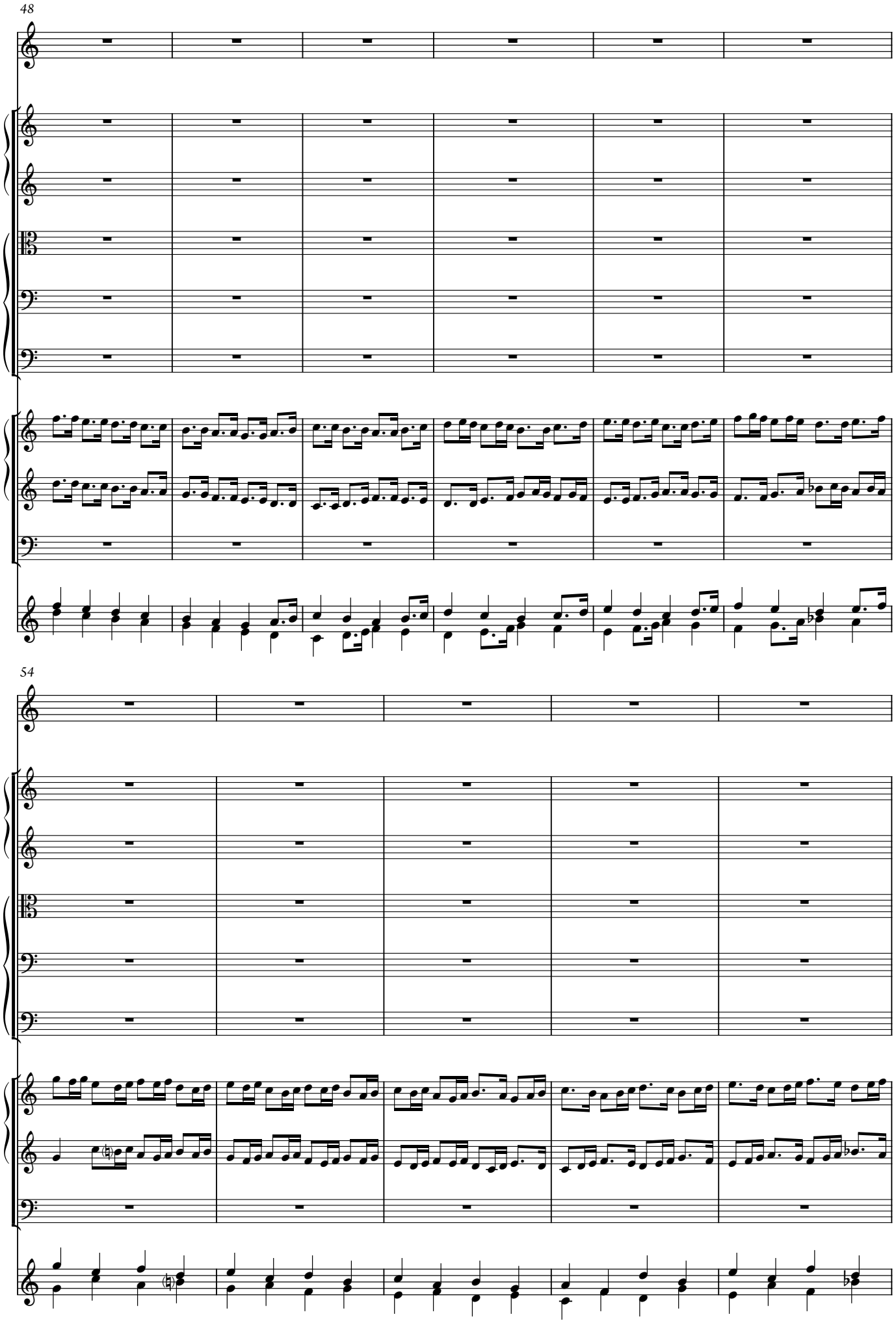

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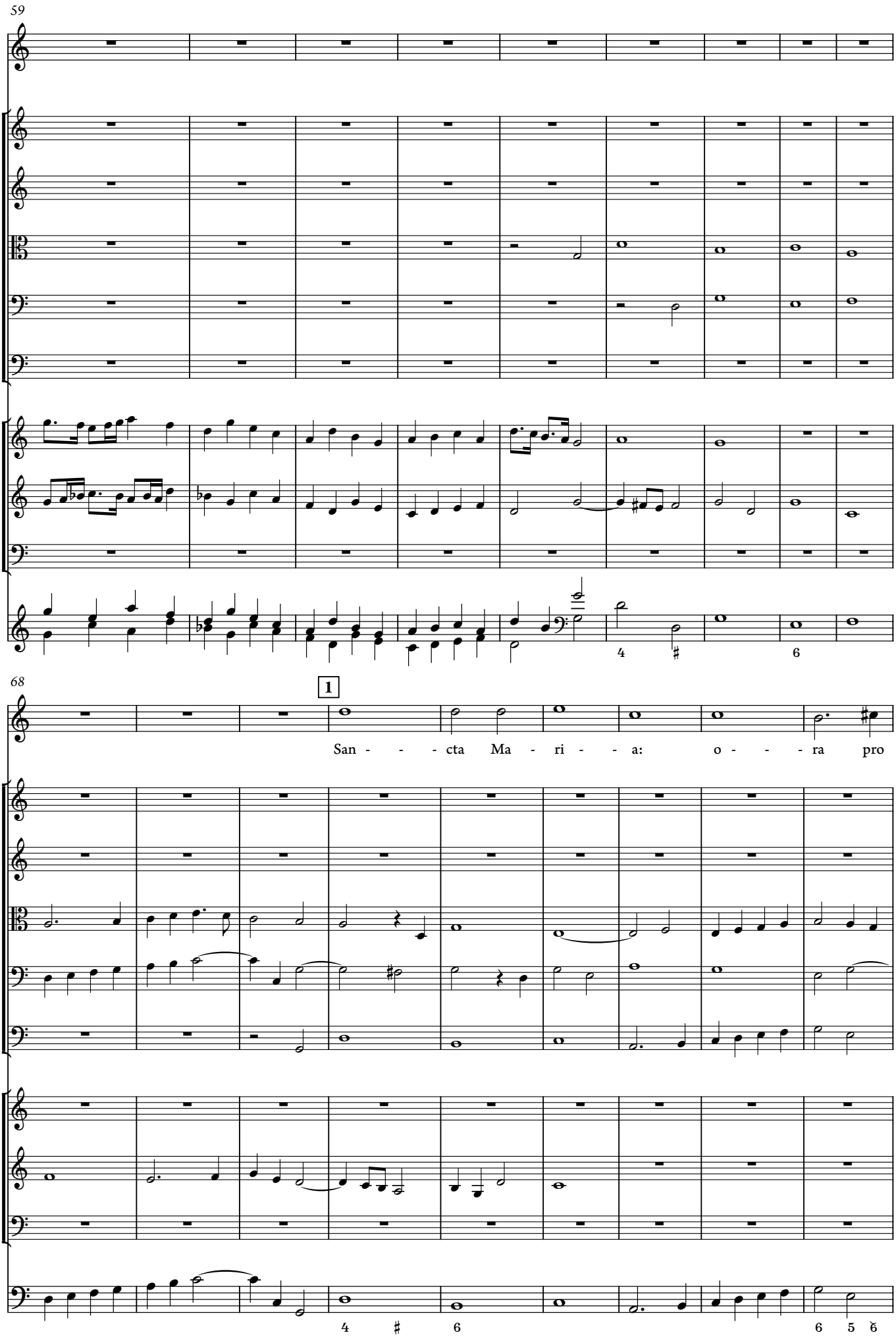

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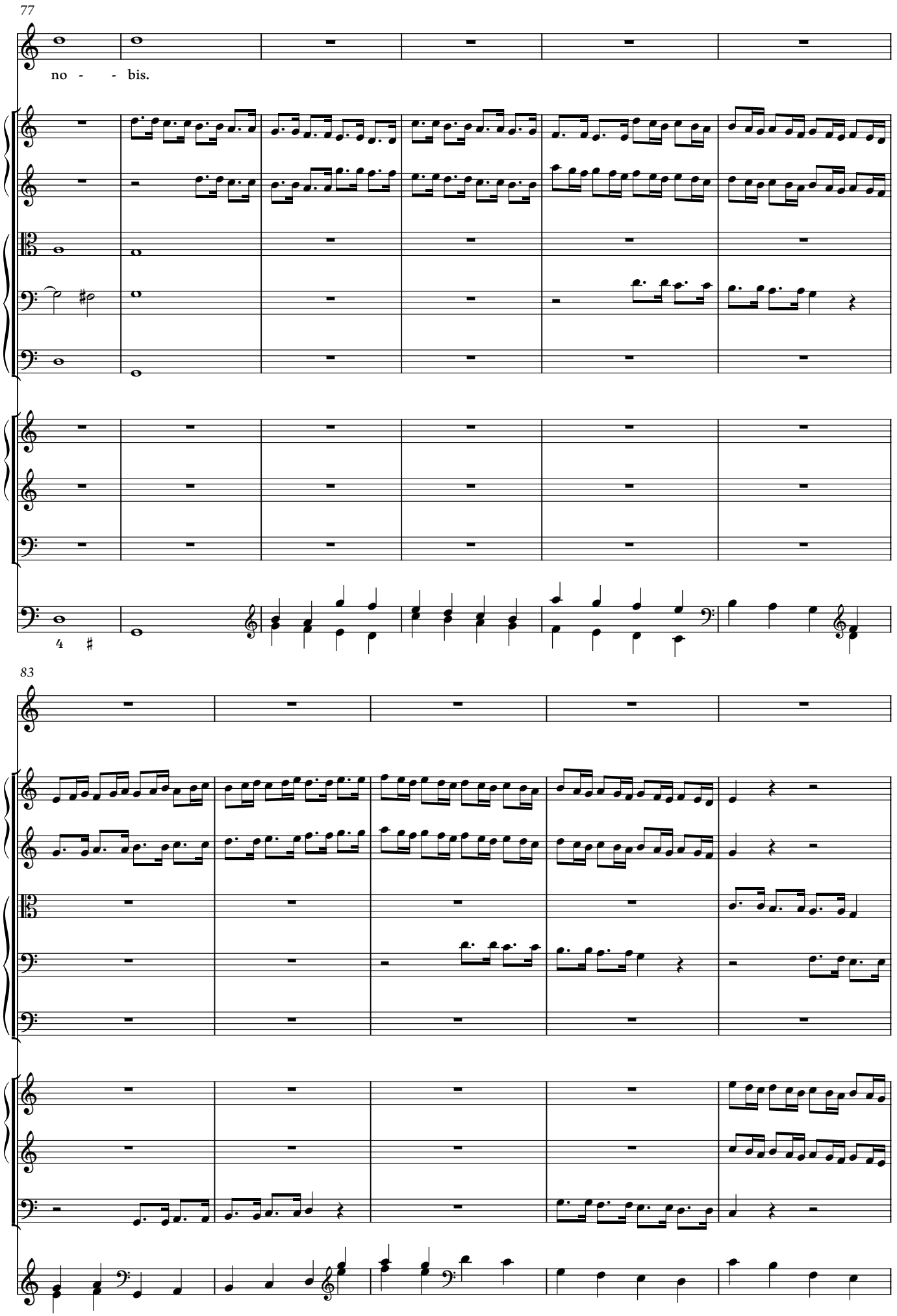

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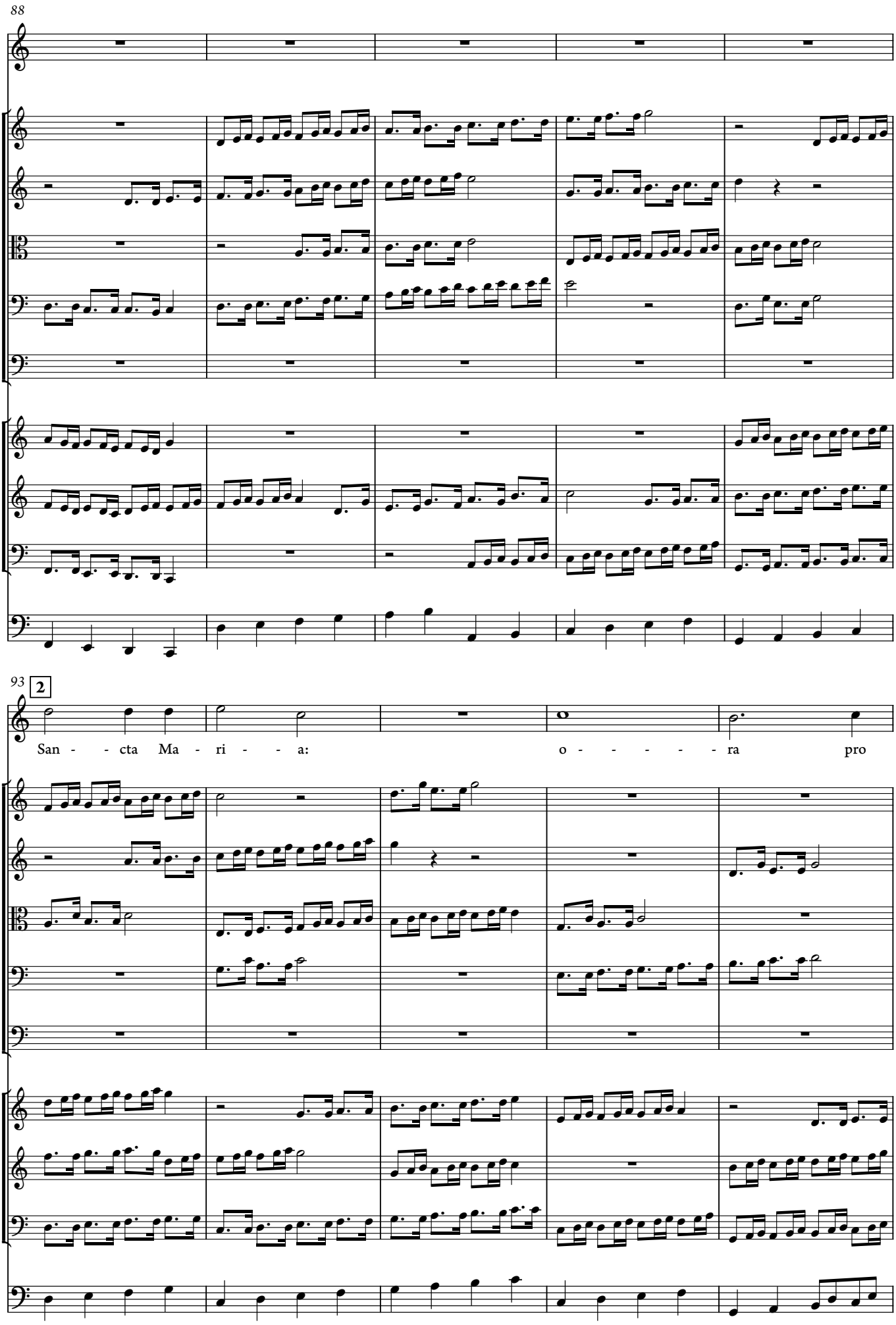

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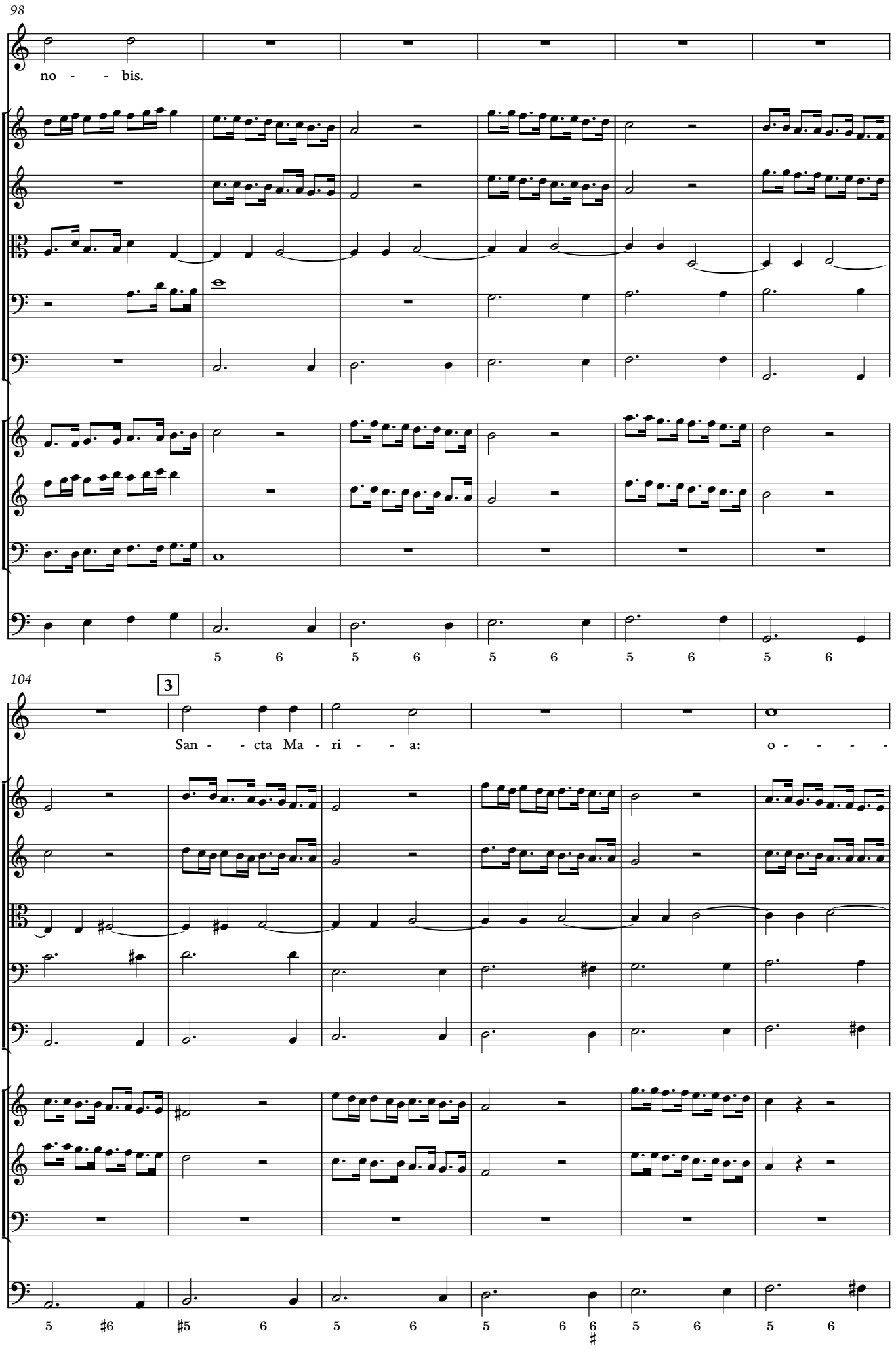

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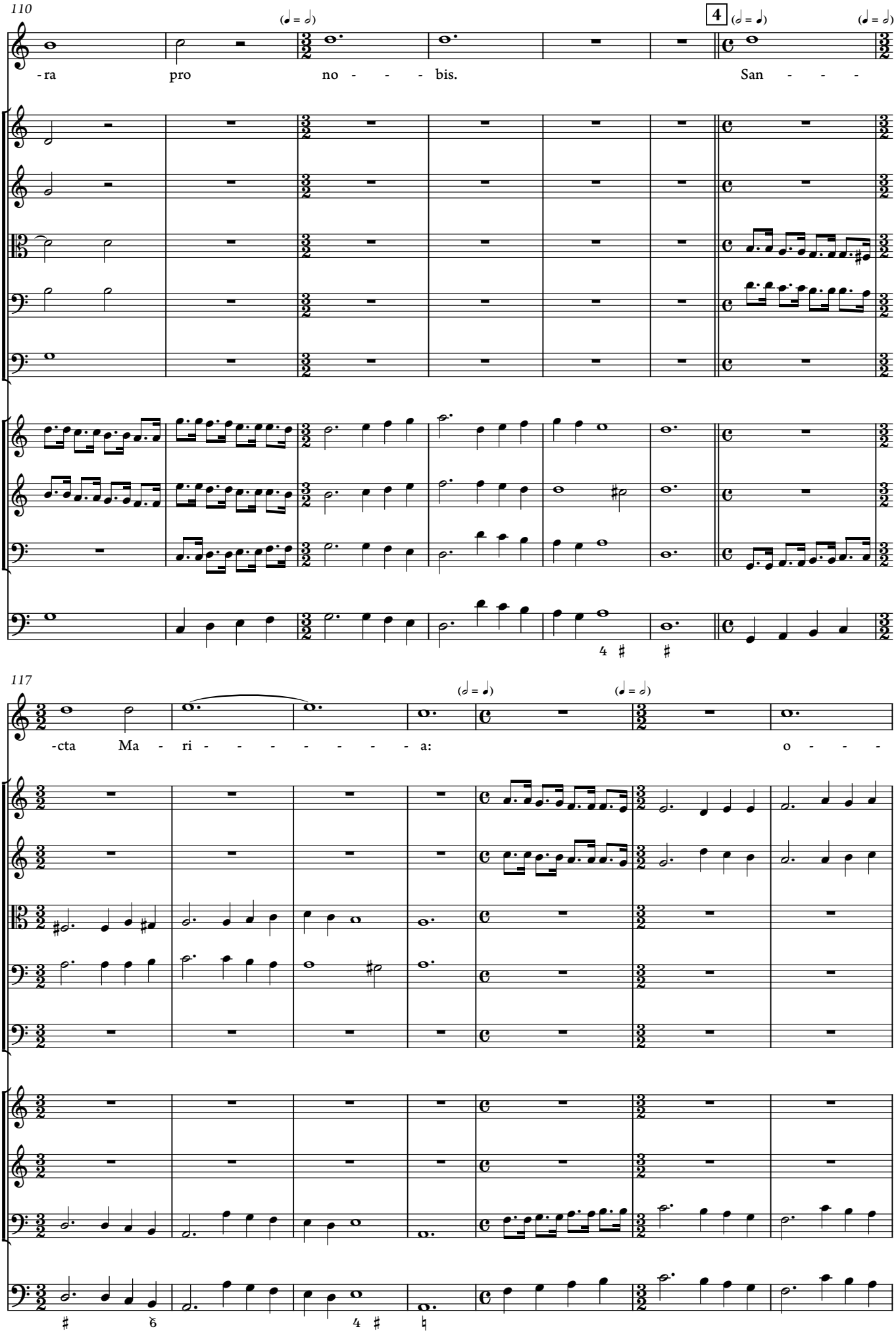

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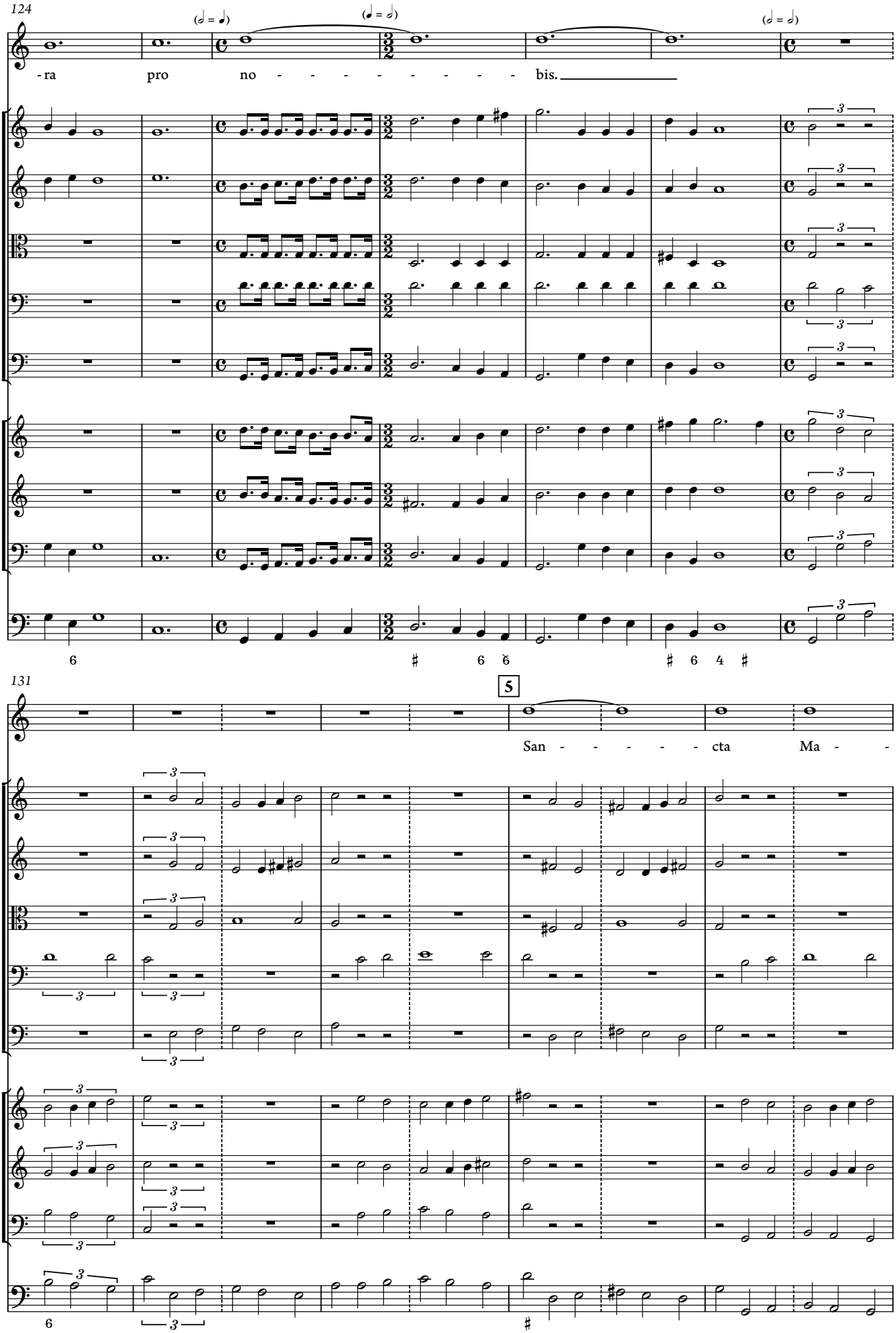

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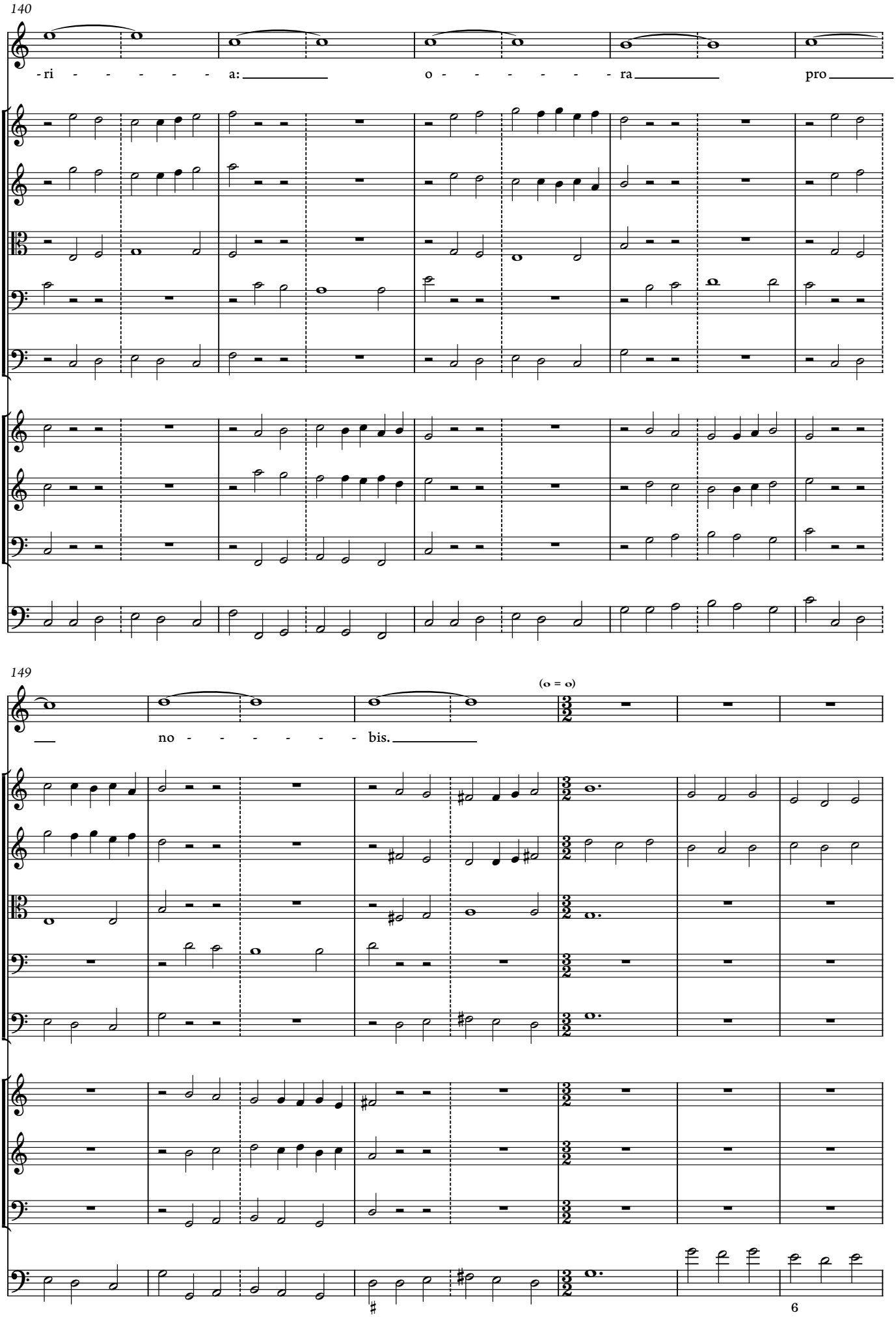

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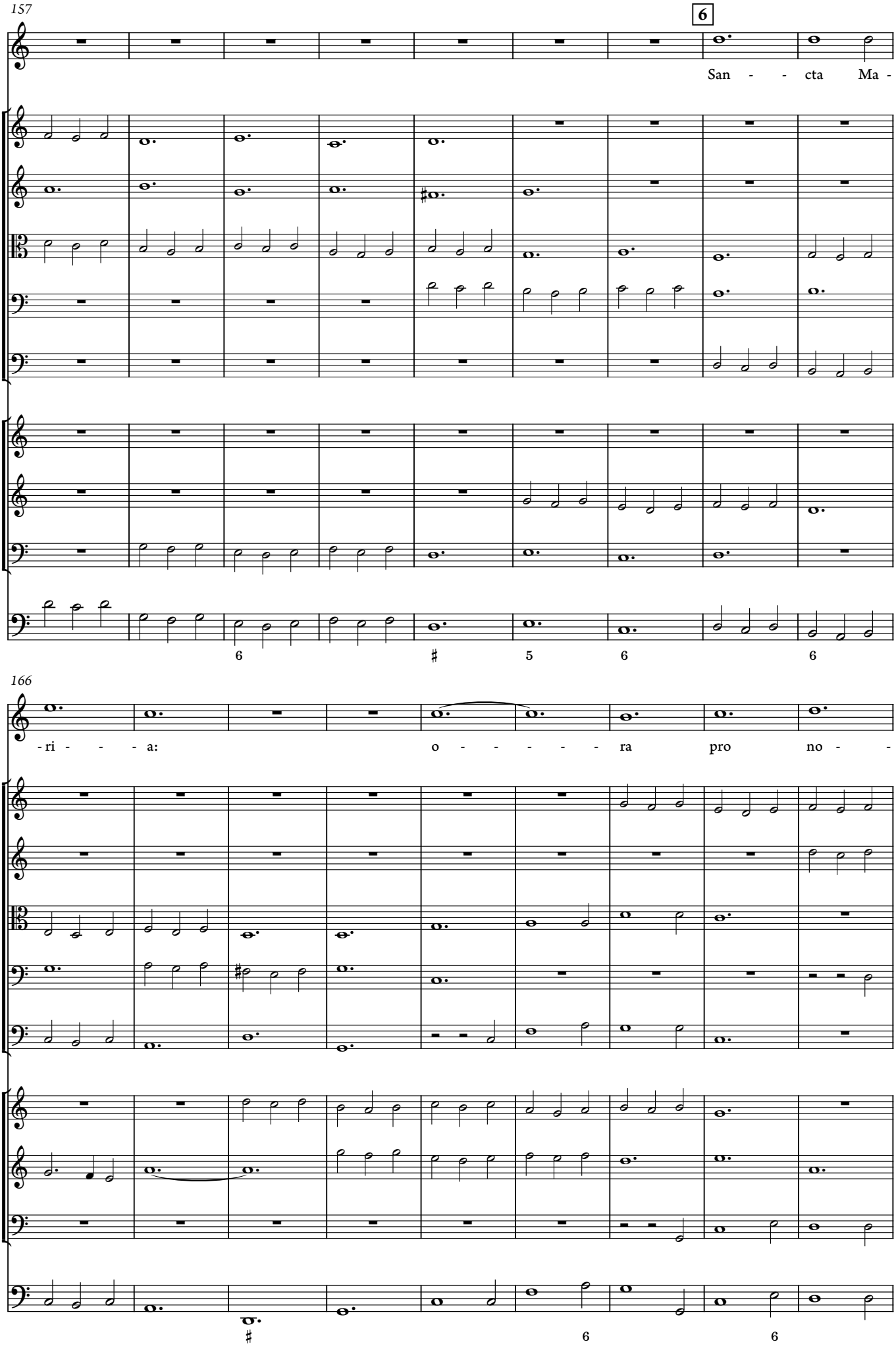

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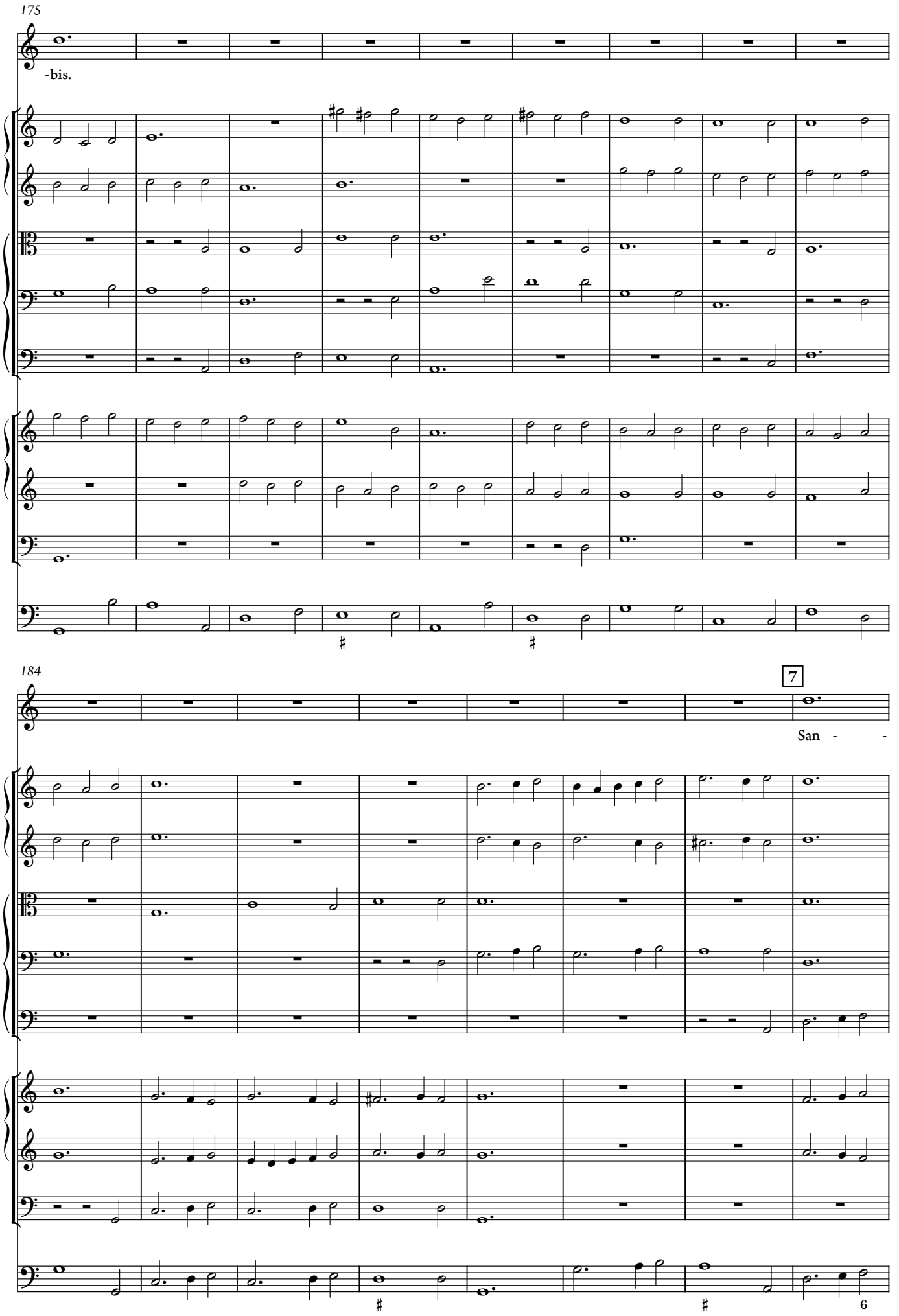

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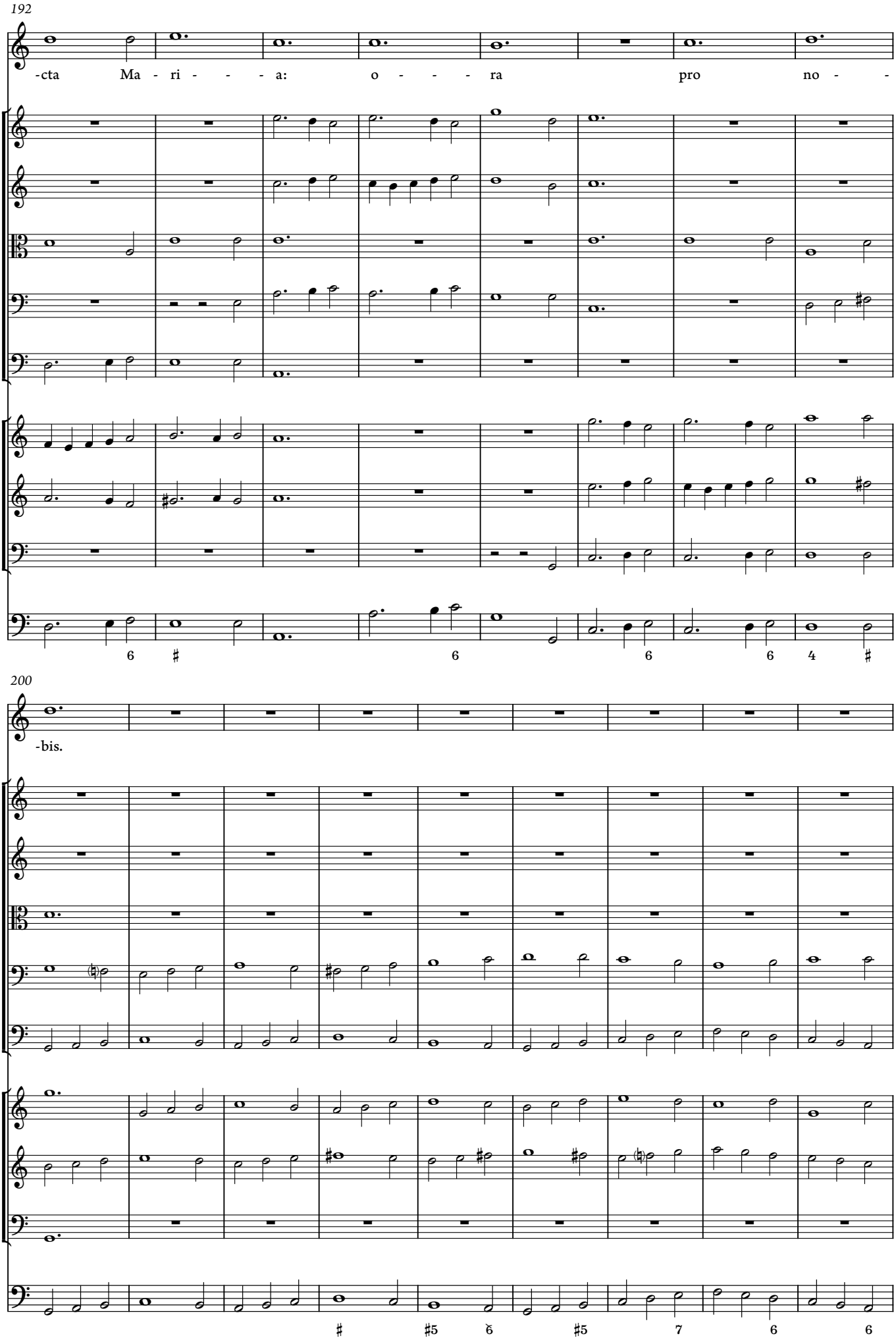

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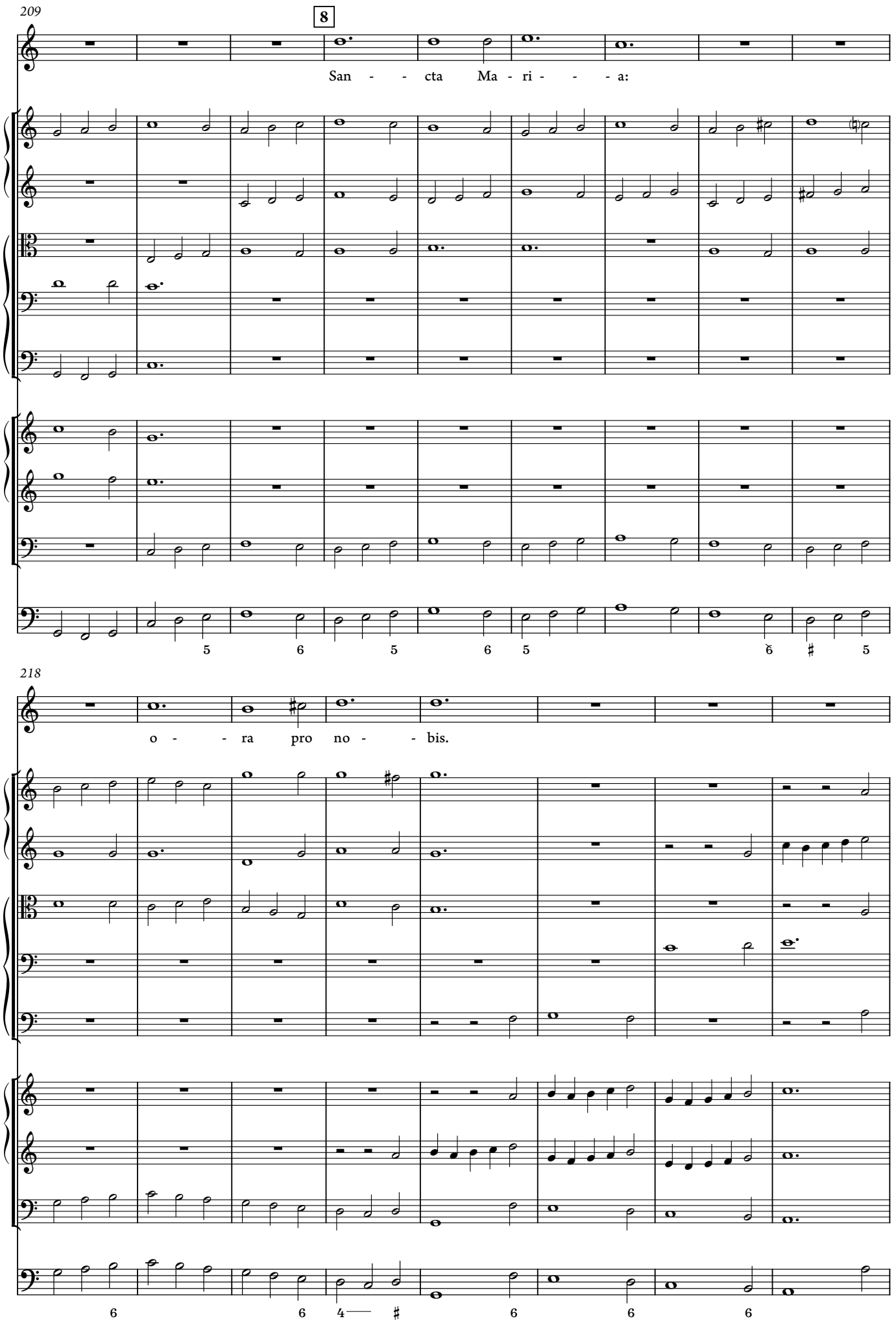

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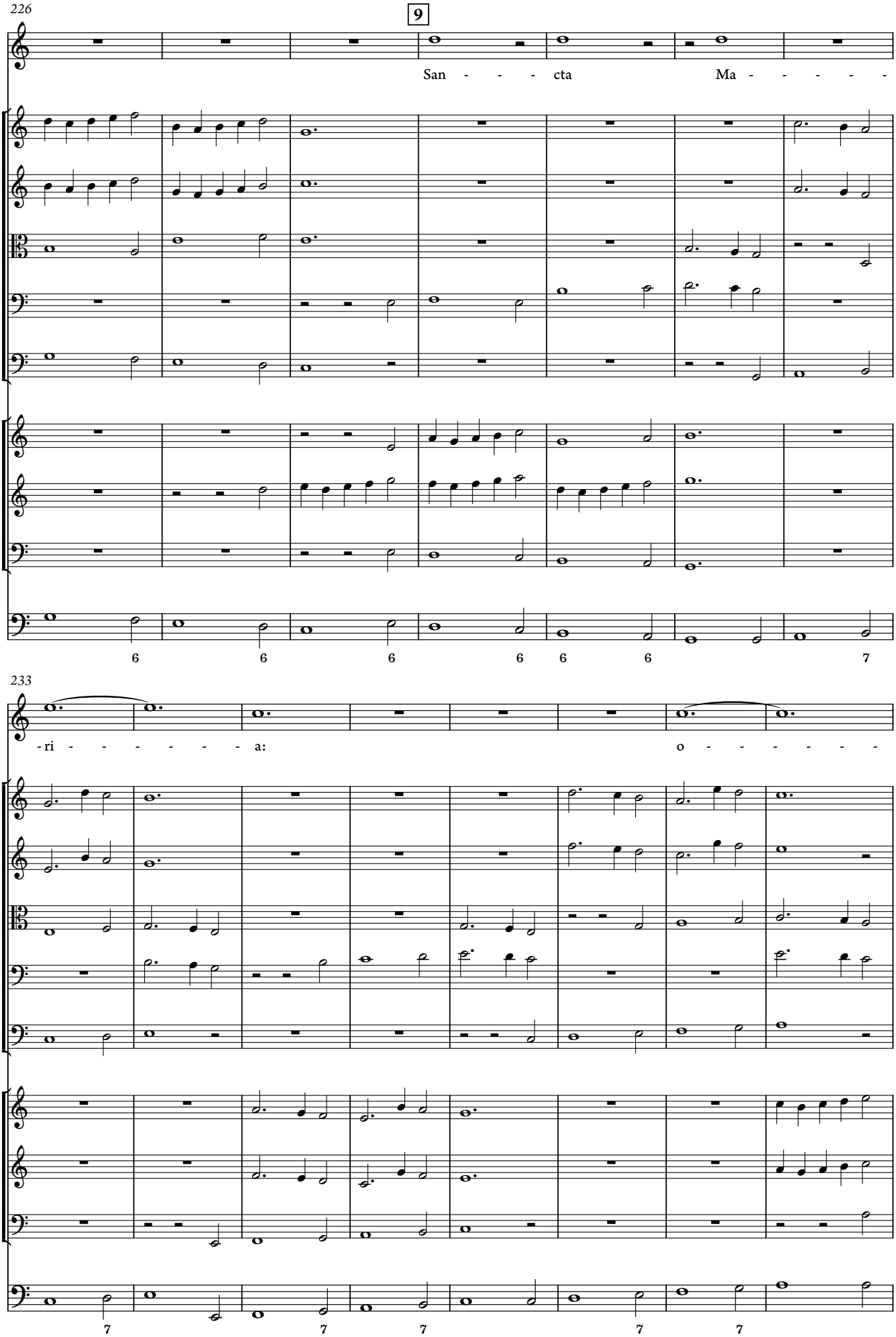

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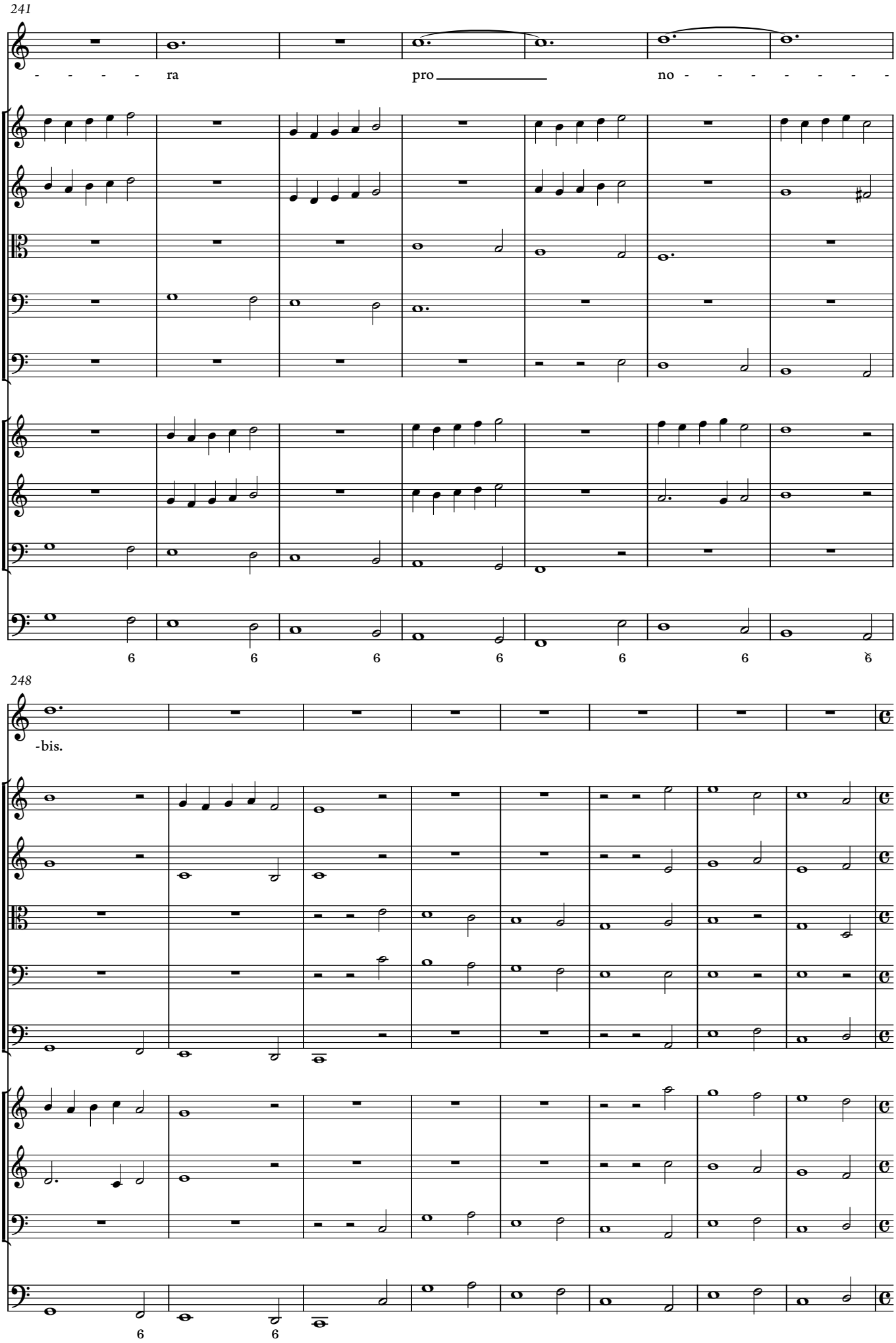

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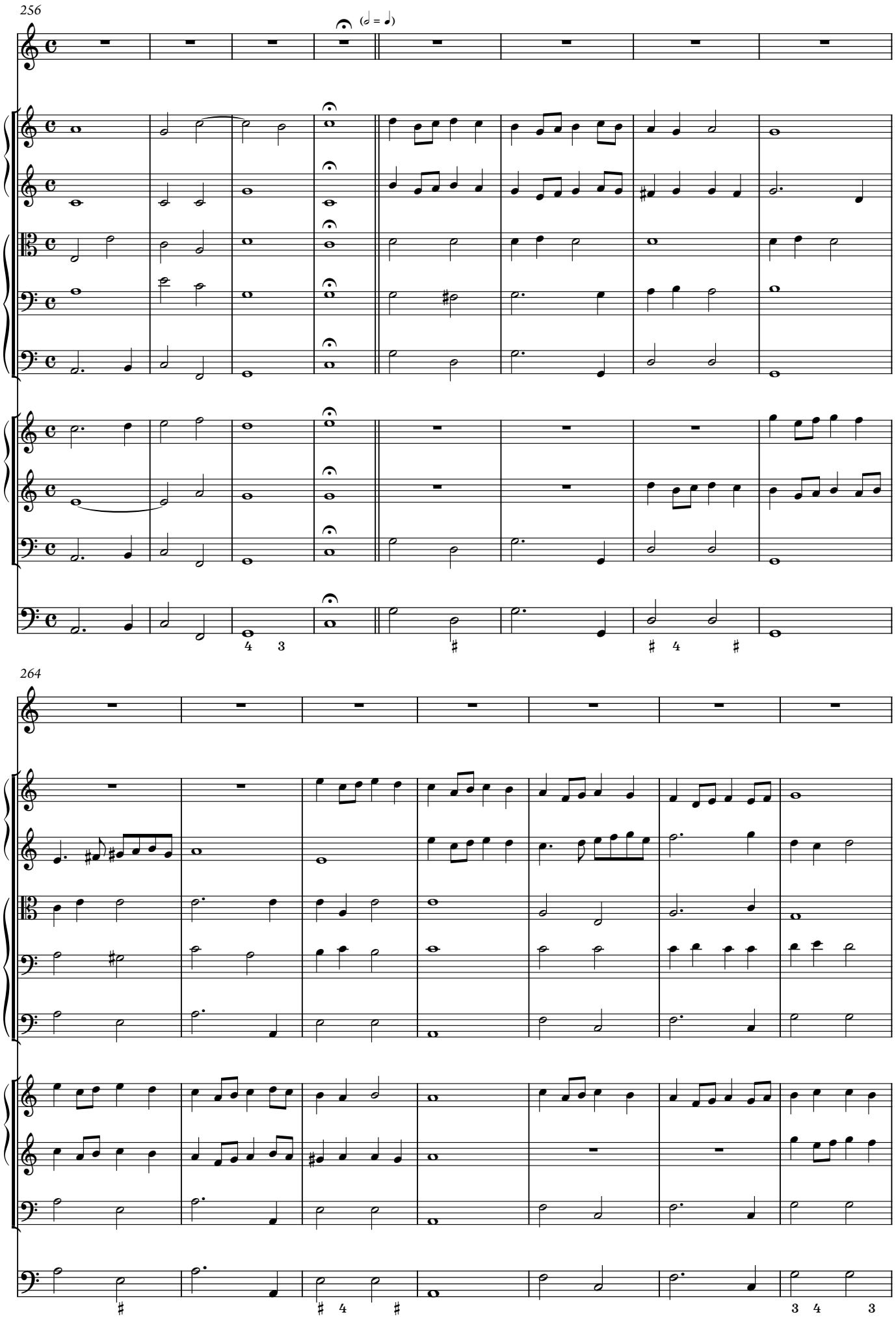

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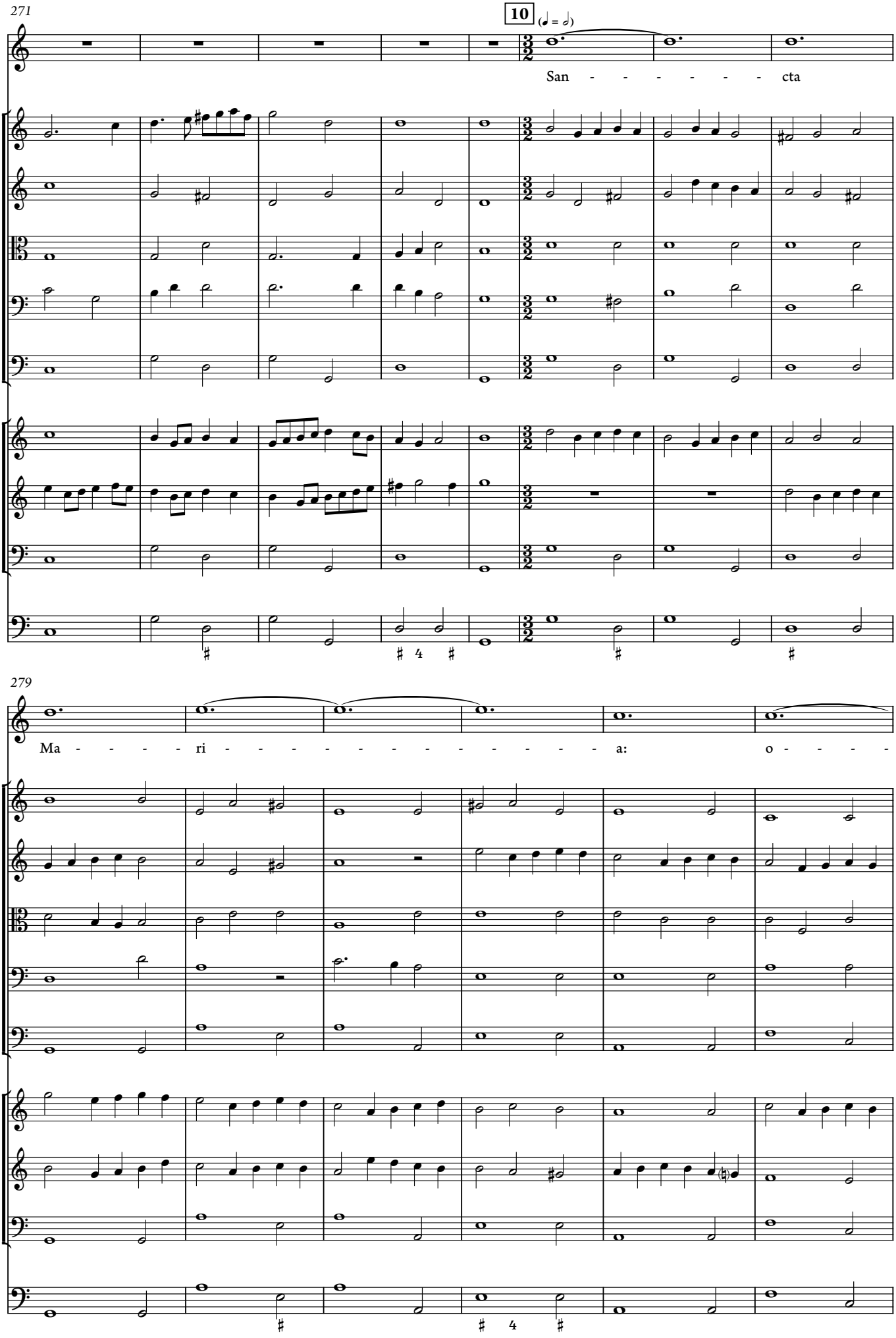

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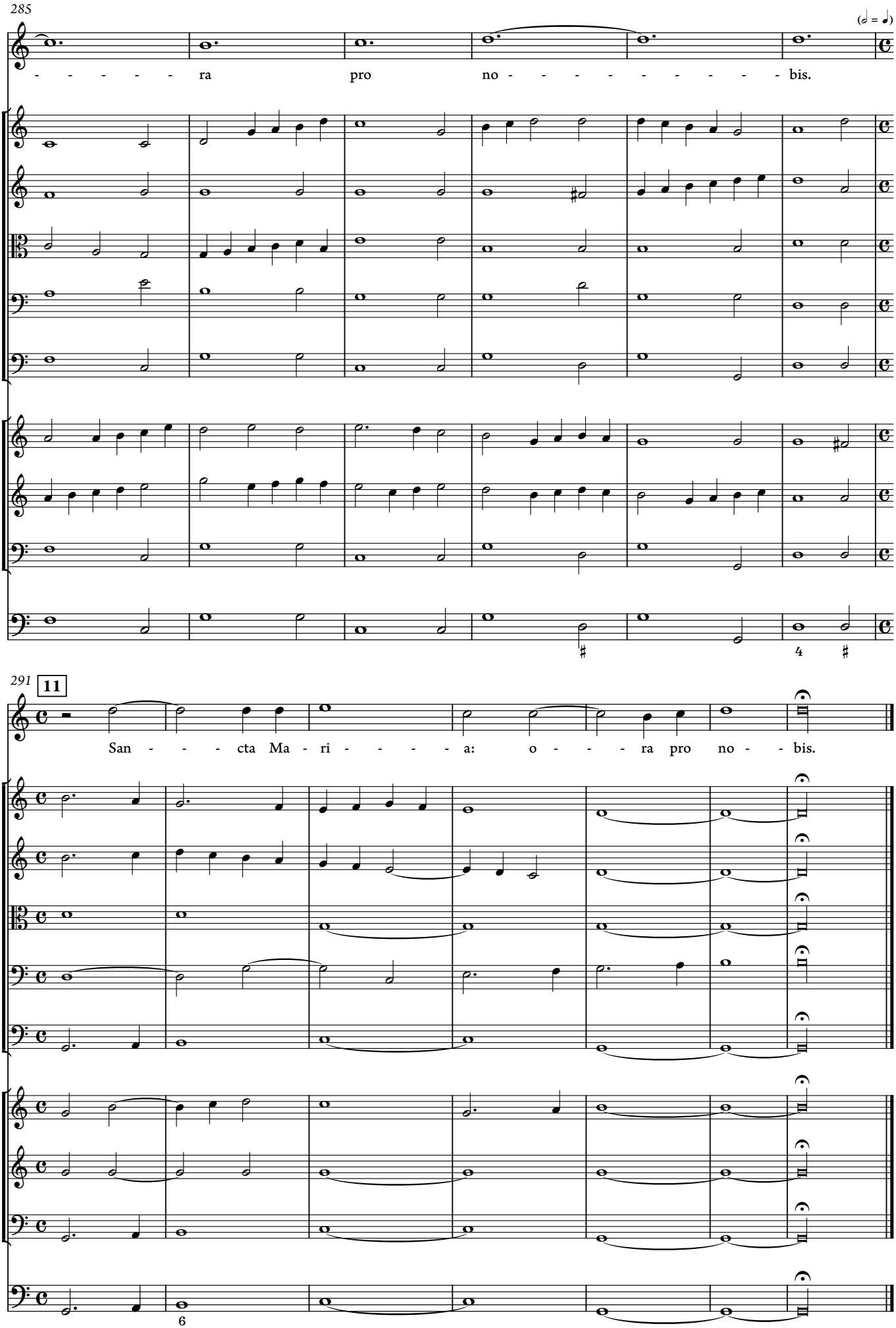

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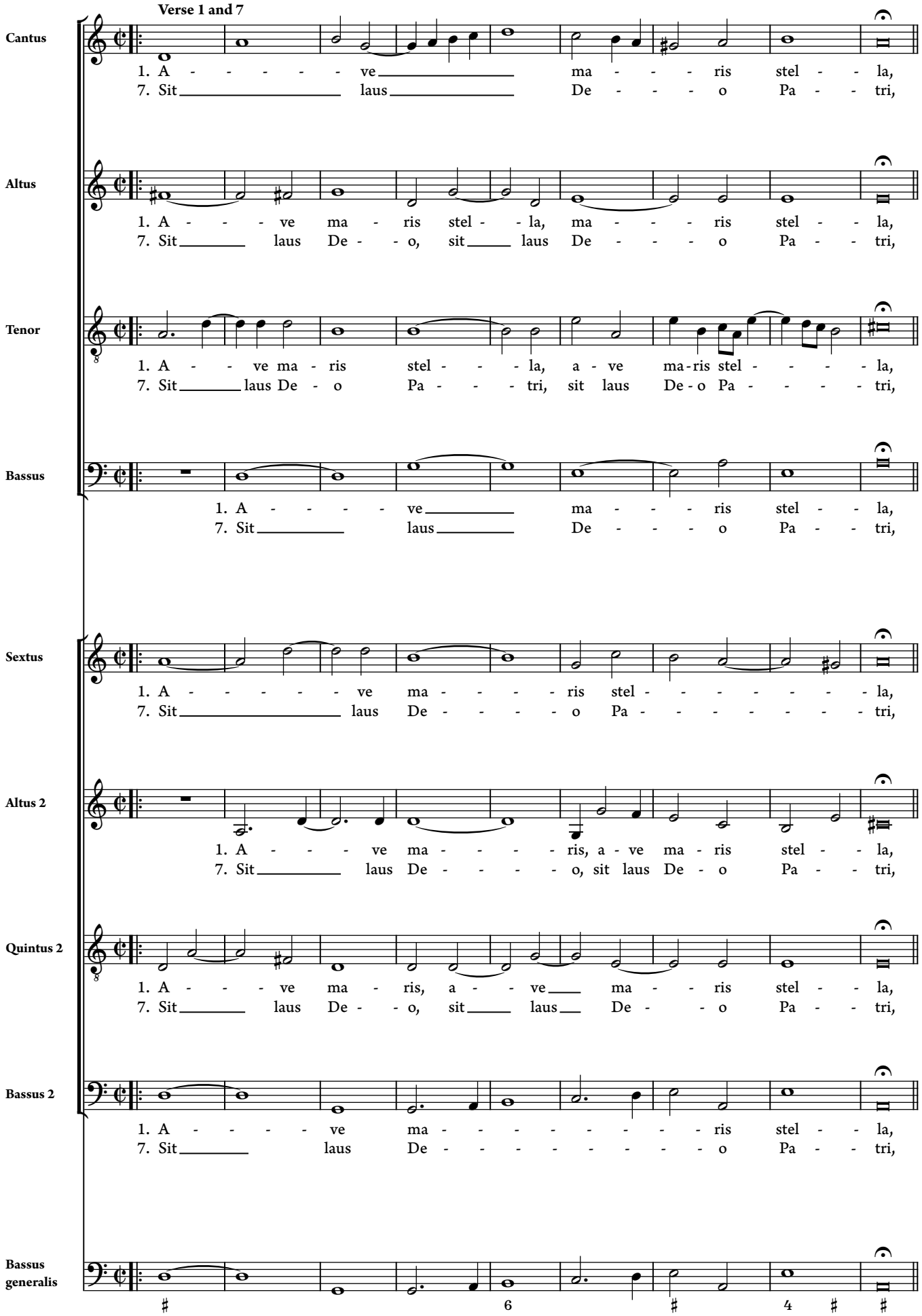
12. Ave maris stella

Hymnus a 8



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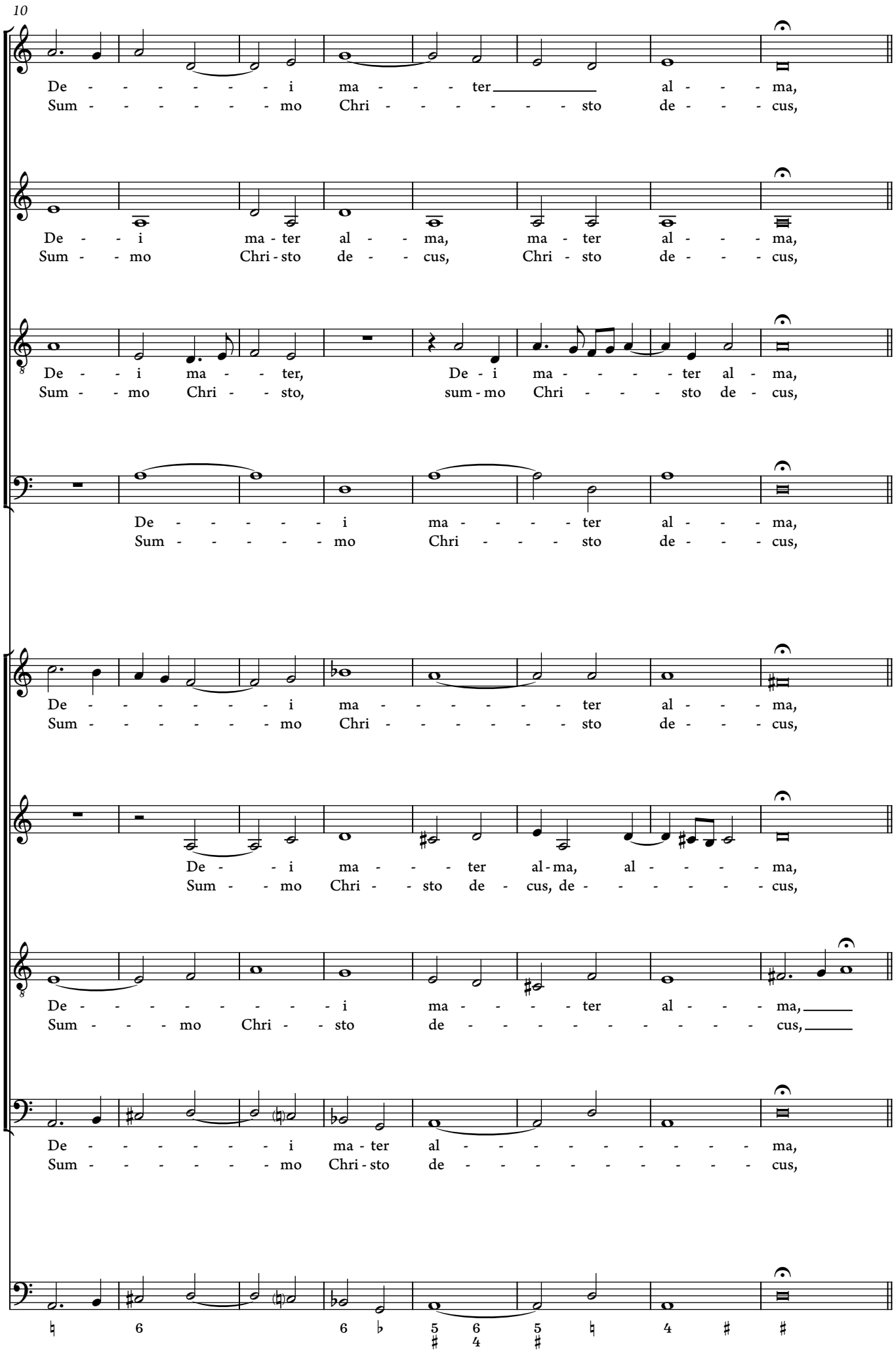

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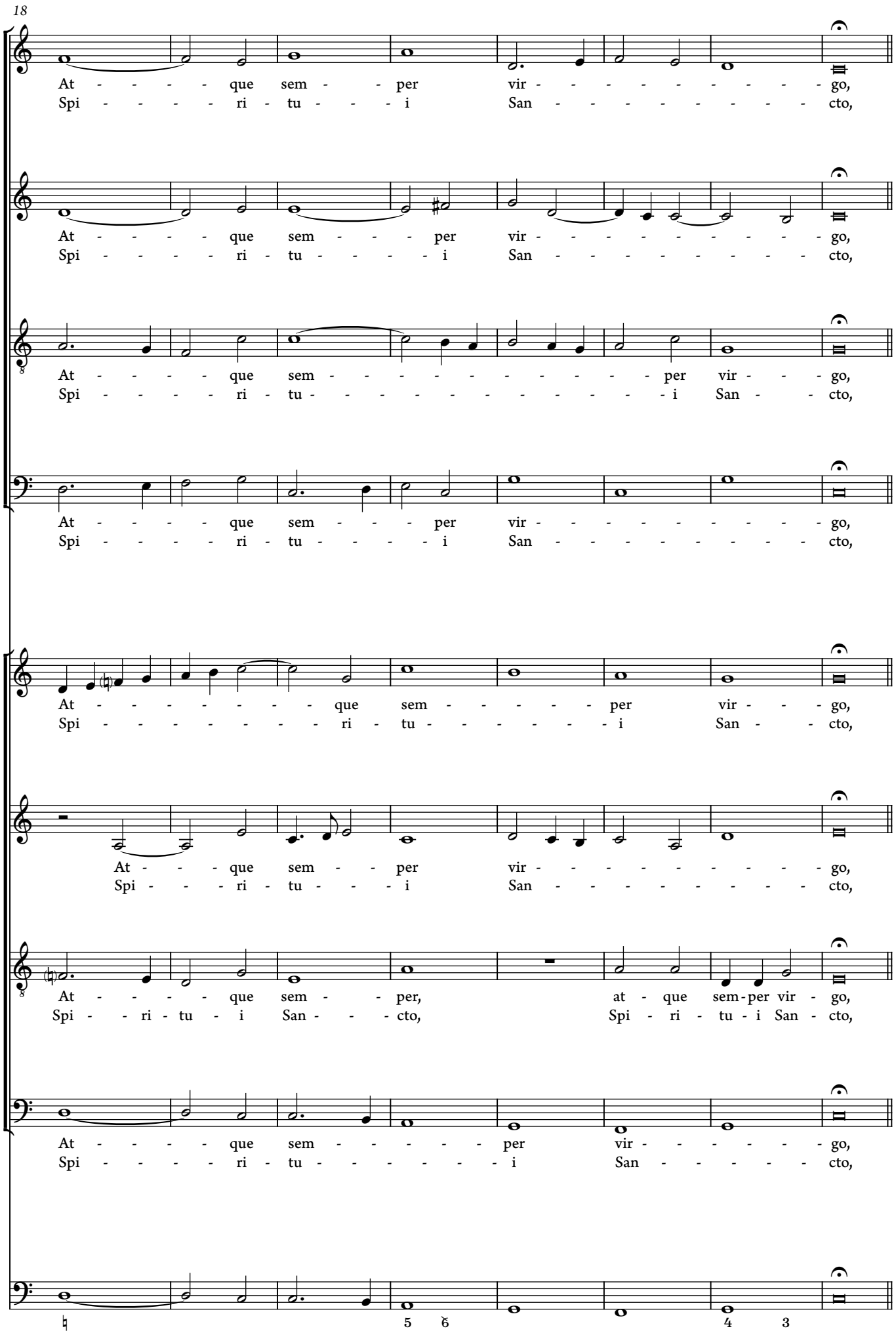

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26

2nd time: To Amen.

Fe - - - lix coe - - - - - li por - - - ta.
Tri - - - mus ho - - - - - nor u - - - nus.

Fe - lix coe - - - - - li por - - - - - - ta.
Tri - nus ho - - - - - nor u - - - - - - - nus.

Fe - lix coe - - li por - ta, coe - li por - - - ta.
Tri - nus ho - - nor u - - nus, ho - nor u - - - nus.

Fe - lix coe - - li por - - - - - - - - - ta.
Tri - nus ho - - - nor u - - - - - - - - - nus.

Fe - - - lix coe - - - - - li por - - - ta.
Tri - - - nus ho - - - - - nor u - - - nus.

Fe - - lix coe - - - - li por - - - - - - ta.
Tri - - nus ho - - - - nor u - - - - - - - nus.

Fe - - - lix coe - - - - - li por - - - ta.
Tri - - - nus ho - - - - - nor u - - - nus.

Fe - - - - - lix coe - - - - - li por - - - ta.
Tri - - - - - nus ho - - - - - nor u - - - nus.

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32 **Verse 2 (Choir 1) and 3 (Choir 2)**

2. Su - - mens il - - lud A - ve Ga - - - bri - e - - lis o - re,
3. Sol - - ve vin - - cla re - is, Pro - - - fer lu - - men cae - cis,

2. Su - - mens il - lud A - - ve Ga - - - bri - e - - lis o - re,
3. Sol - - ve vin - cla re - - is, Pro - - - fer lu - - men cae - cis,

2. Su - - mens il - - lud A - ve Ga - - - bri - e - - lis o - re,
3. Sol - - ve vin - - cla re - is, Pro - - - fer lu - - men cae - cis,

2. Su - - mens il - - lud A - ve Ga - - - bri - e - - lis o - re,
3. Sol - - ve vin - - cla re - is, Pro - - - fer lu - - men cae - cis,

42

Fun - da nos in pa - - - - - ce, Mu - - tans E - - vae no - men.
Ma - la no - stra pel - - - - - le, Bo - - na cun - - cta po - sce.

Fun - da nos in pa - ce, in pa - ce, Mu - tans E - - vae no - - men.
Ma - la no - - - - stra pel - - le, Bo - na cun - cta po - - - - - sce.

Fun - da nos in pa - ce, in pa - ce, Mu - tans E - - vae no - - men.
Ma - la no - stra pel - - - - - le, Bo - na cun - - cta po - - sce.

Fun - da nos in pa - ce, Mu - - - tans E - - vae no - men.
Ma - la no - - - - stra pel - le, Bo - - na cun - - cta po - sce.

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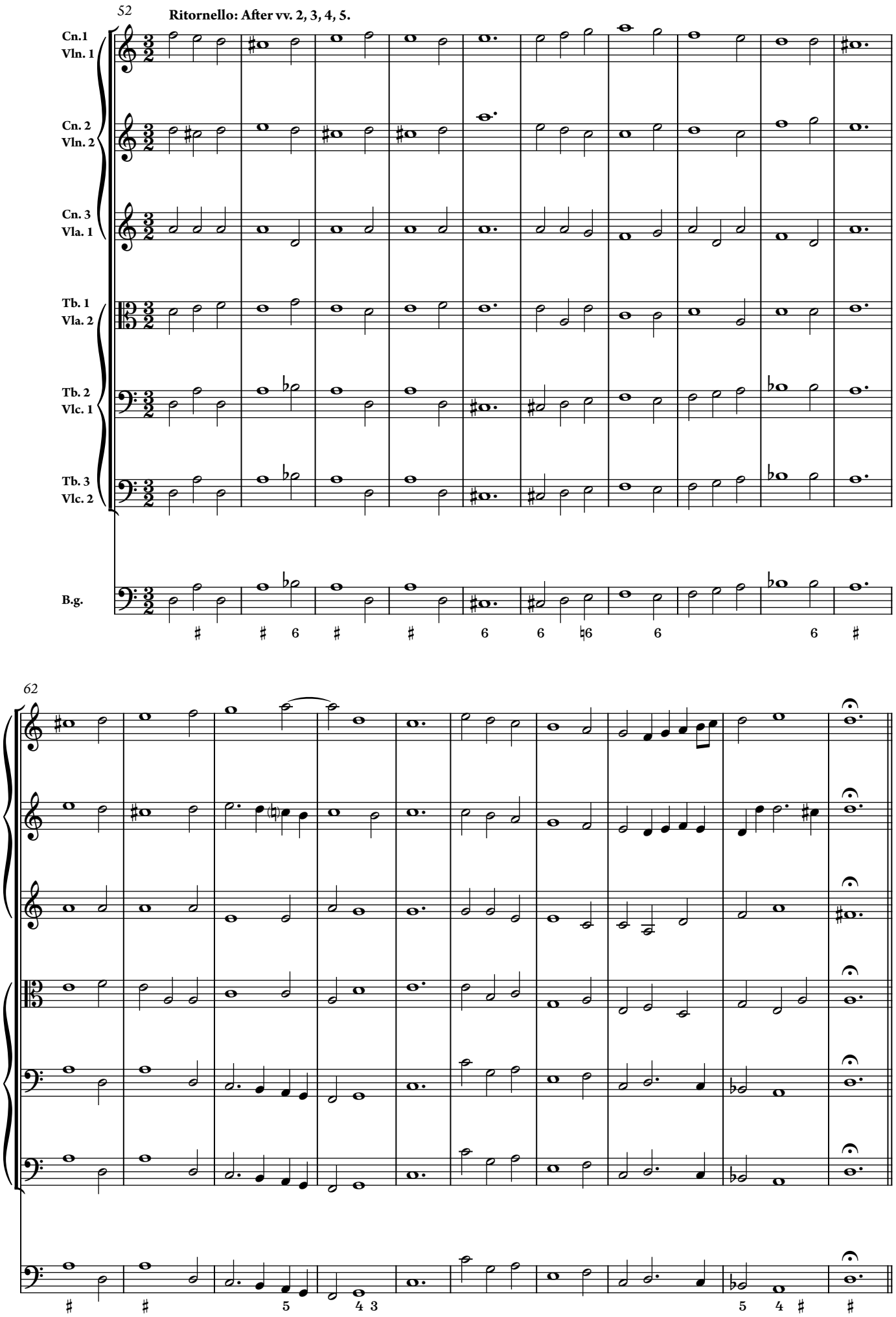

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72 **Verse 4: Cantus. Verse 5: Sextus. Verse 6: Tenor.**

4. Mon - - stra te es - se ma - trem, Sum - - - mat per te pre - ces,
5. Vir - - go sin - - gu - la - ris, In - - - - ter om - - nes mi - tis,
6. Vi - - tam prae - sta pu - ram, I - - - - ter pa - - ra tu - tum,

82

Qui pro no - bis na - - - - - tus, Tu - - lit es - - - se tu - us.
Nos cul - pis so - lu - - - - - tos, mi - - tes fac et ca - stos.
Ut vi - den - tes le - - - - - sum, Sem - - per col - - lae - te - mur.

92 **Verse 7 follows verse 6 (no ritornello). Then Amen:**

Cantus: A - - - - - - - - - - - - - - men.
Altus: A - - - - - - - - - - - - - - men.
Tenor: A - - - - - - - - - - - - - - men.
Bassus: A - - - - - - - - - - - - - - men.
Sextus: A - - - - - - - - - - - - - - men.
Altus 2: A - - - - - - - - - - - - - - men.
Quintus 2: A - - - - - - - - - - - - - - men.
Bassus 2: A - - - - - - - - - - - - - - men.
Bassus generalis

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13a. Magnificat

a sette voci e sei strumenti

Cornetto 1
Cornetto 2
Cornetto 3
Violino 1
Violino 2
Violoncello
Cantus — Ma - gni - - fi - cat, ma - gni - - fi - cat:
Sextus — Ma - gni - - fi - cat, ma - gni - - - cat:
Altus — Ma - gni - - fi - cat, ma - gni - - - cat:
Tenor — Ma - gni - - fi - cat, ma - gni - - fi - cat:
Quintus — Ma - gni - - fi - cat, ma - gni - - fi - cat, ma - gni - - fi - cat:
Bassus — Ma - gni - - fi - cat, ma - gni - - fi - cat:
Bassus 2 — Ma - gni - - fi - cat:
Bassus generalis — Principale solo / Principale & ottava / Principale, ottava & quintadecima

14

C. — a - - ni - - ma me - - a Do - - - - mi - - - num.
B.g. — Principale solo

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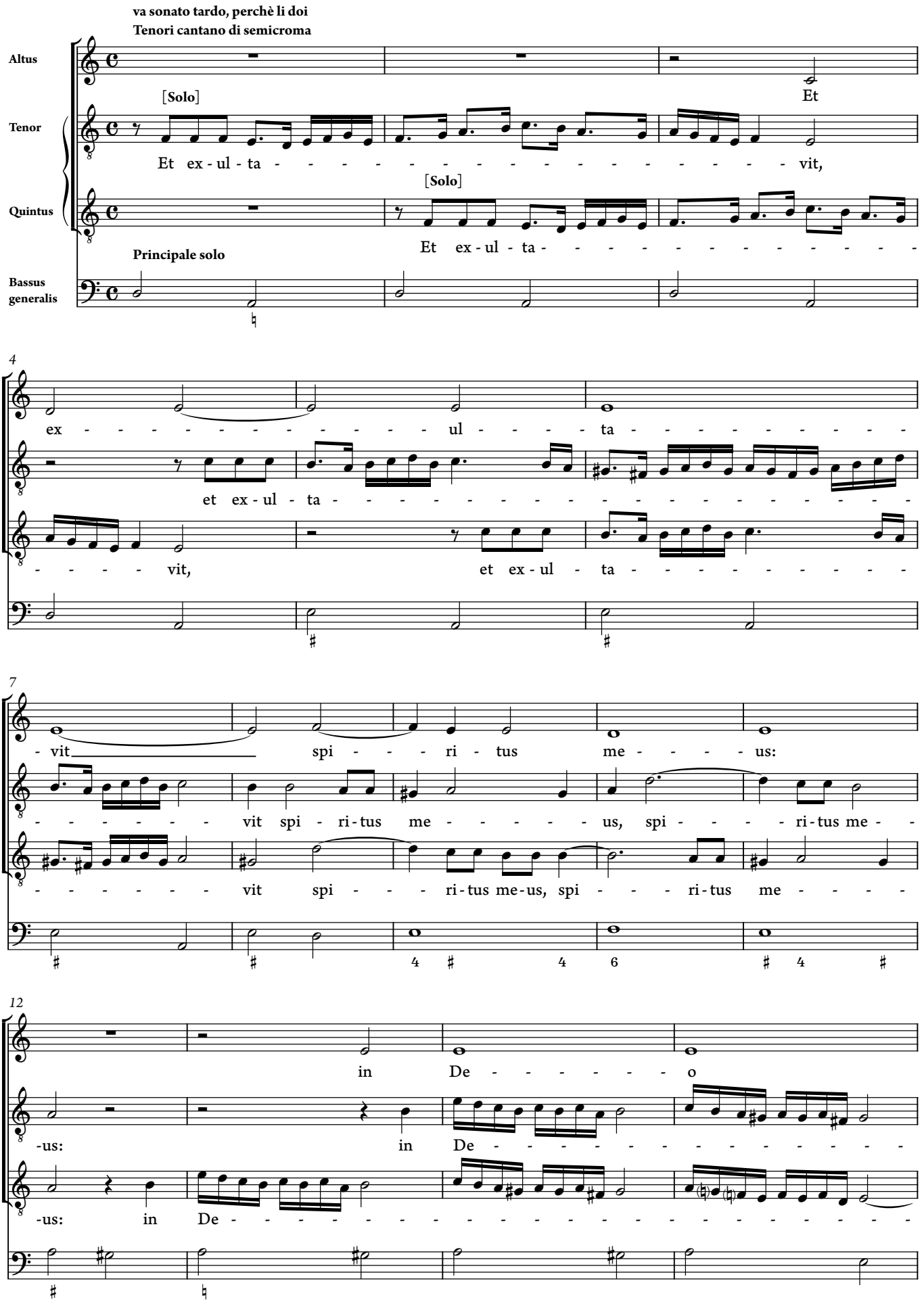
13b. Et exultavit

à tre voci



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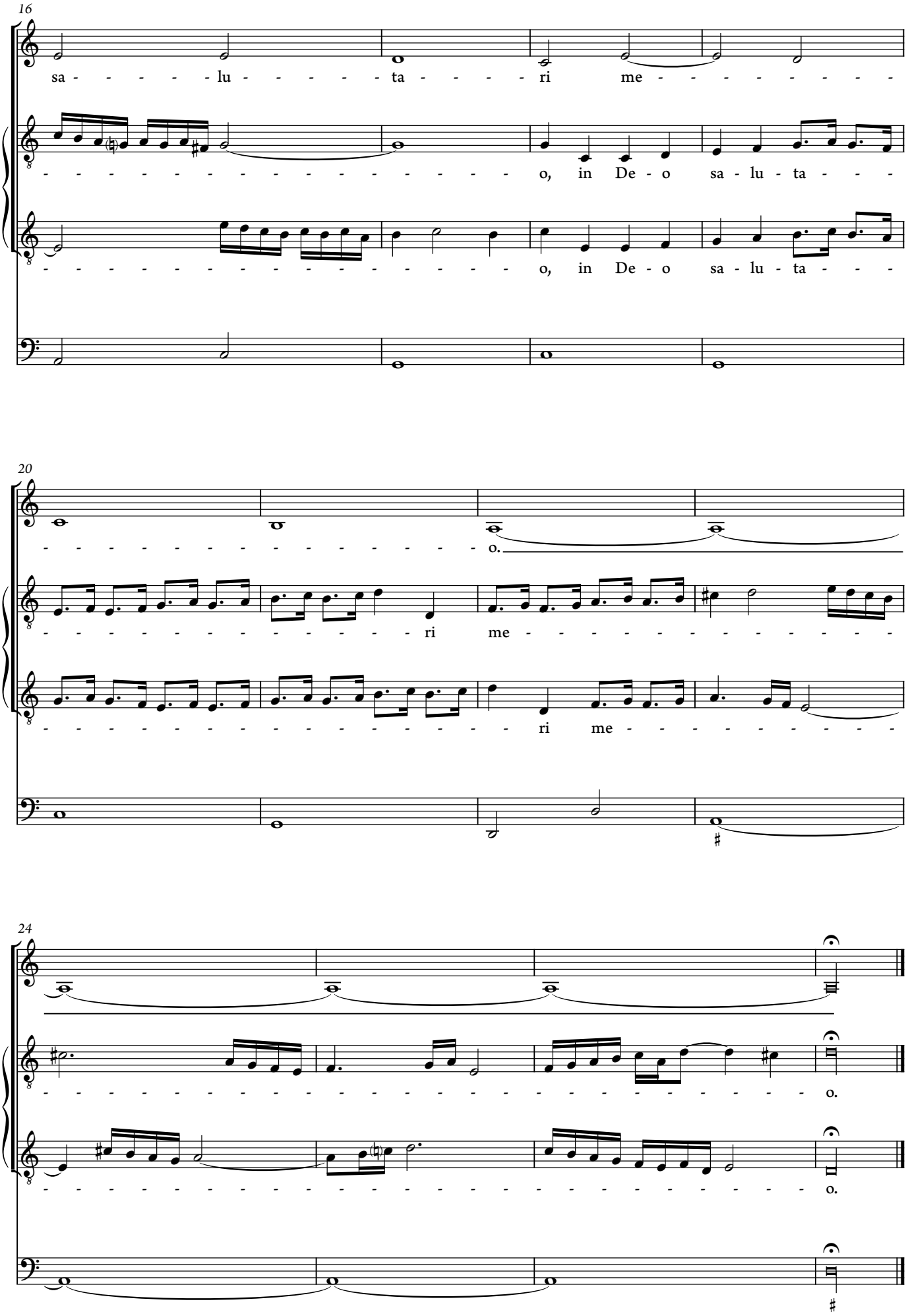

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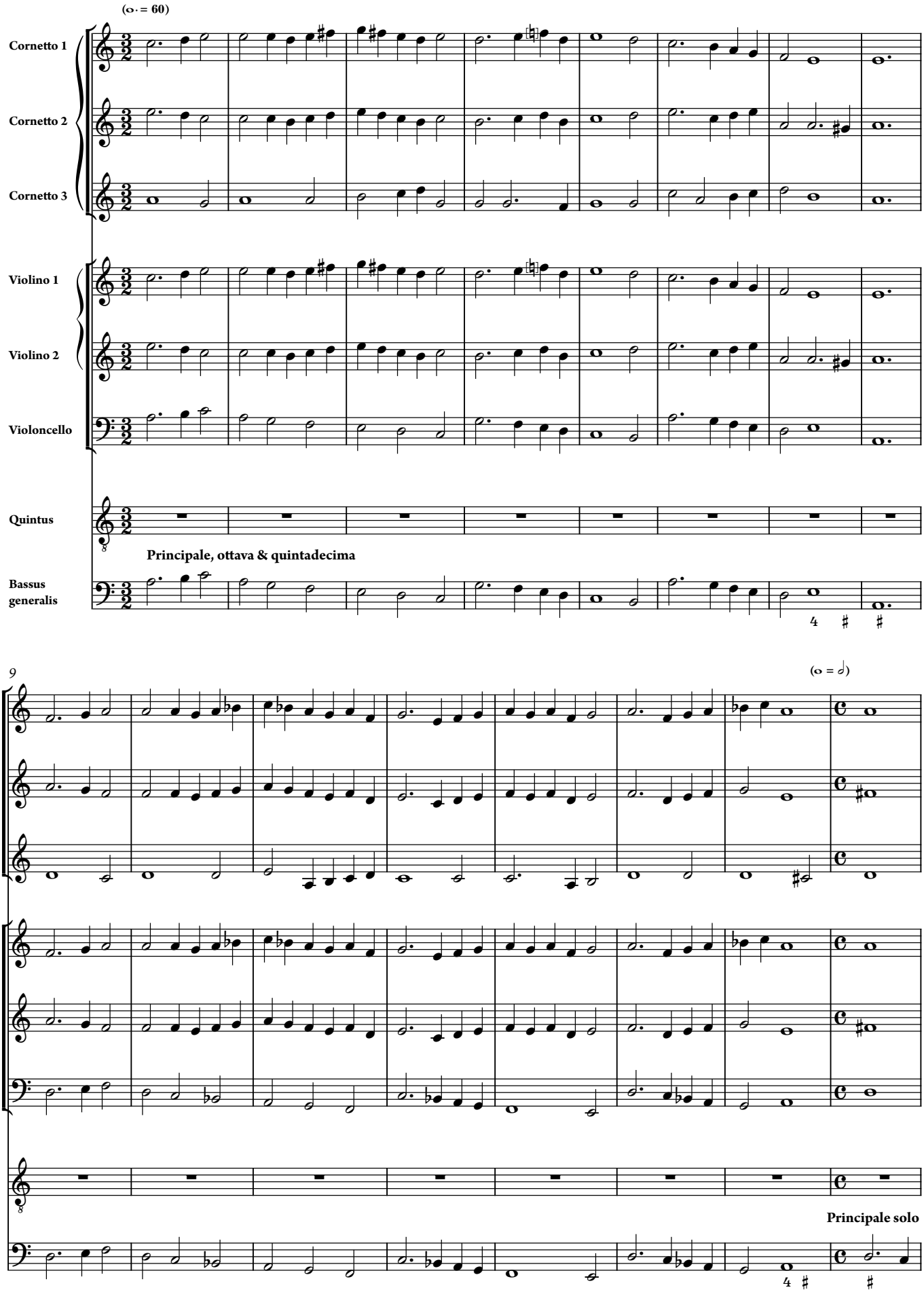
13c. Quia respexit

ad una voce sola & sei instrumenti le quali suoneranno con più forza che si può



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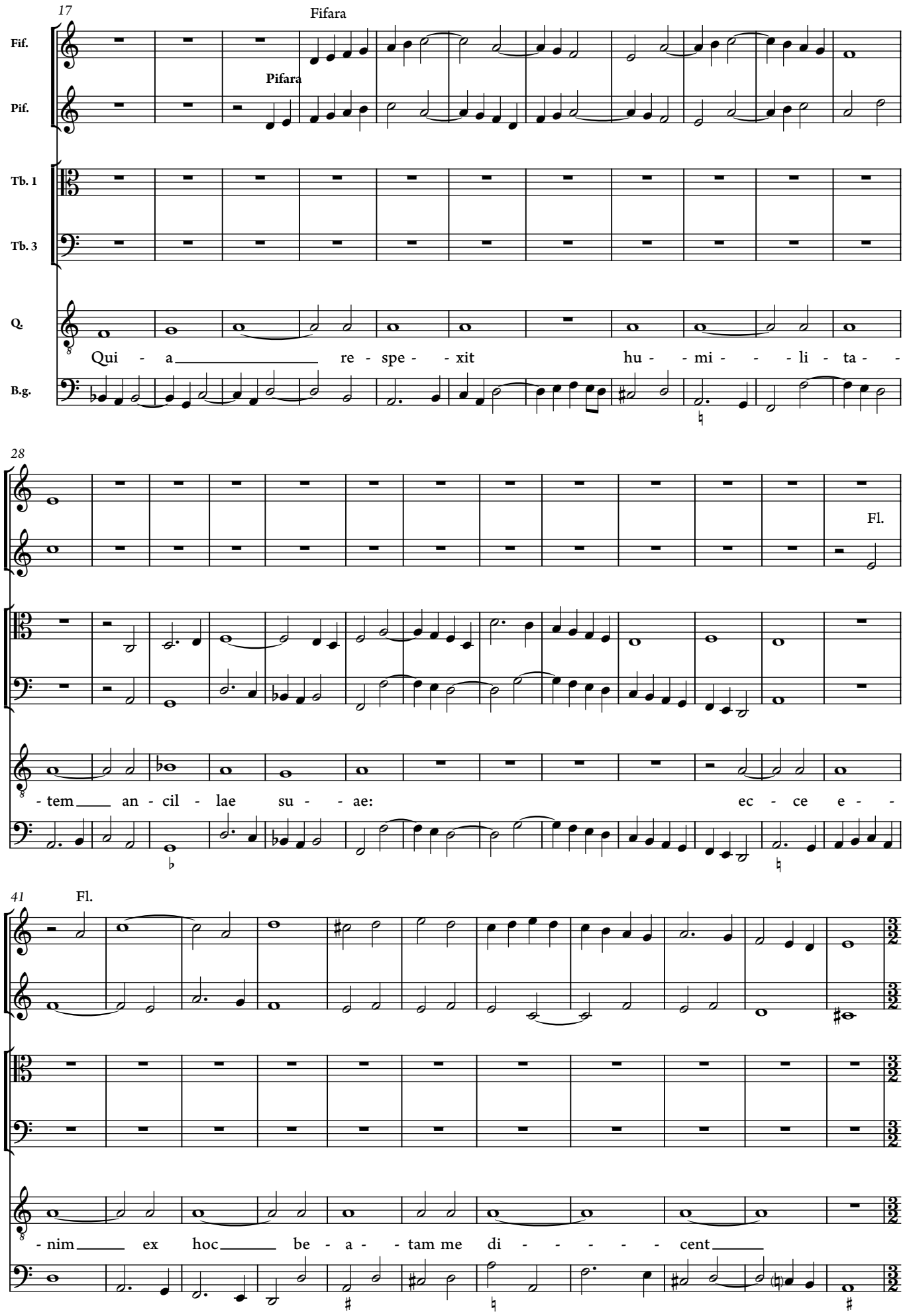

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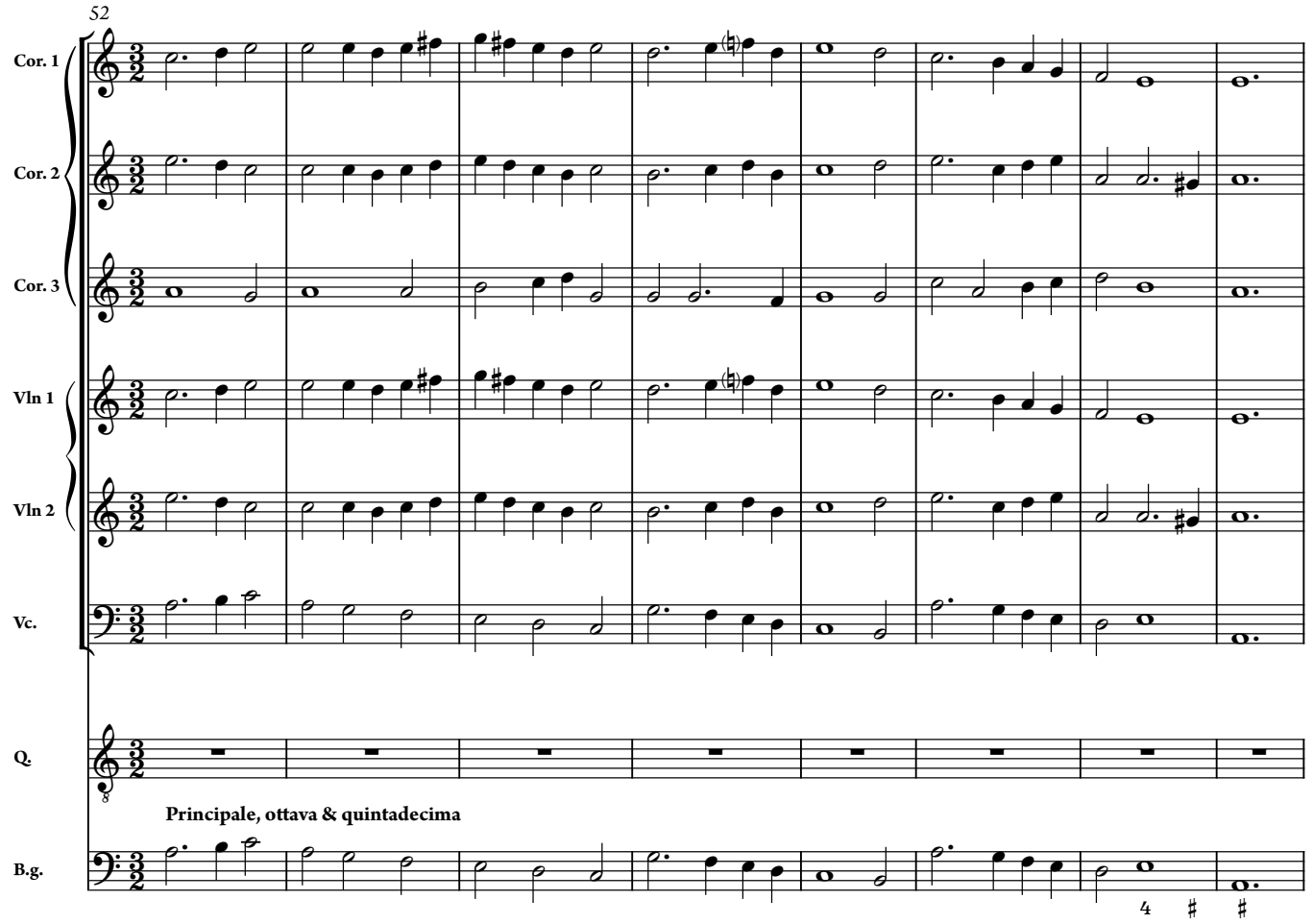

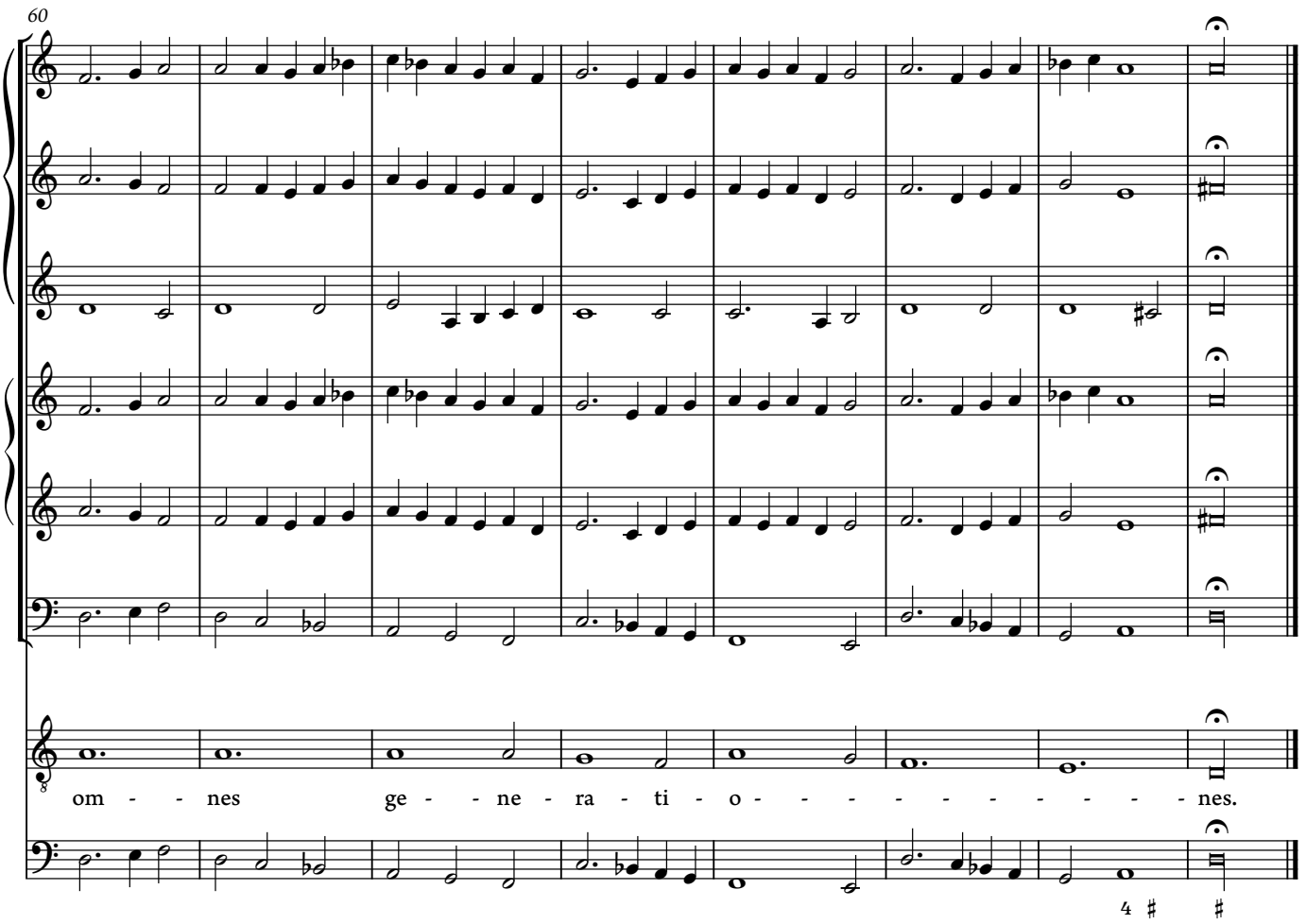

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13d. Quia fecit mihi magna

à 3 voci & doi instrumenti

si suona adaggio perchè le parti cantane et sonano di croma et semicroma

Violino 1

Violino 2

Altus

Bassus

Bassus 2

Bassus generalis

[Solo]

Qui - - - - a

[Solo]

Qui - a fe - - - - - - - - - - - - - - - - - - -

[Solo]

Qui - a fe - - - - - - - - - - - - -

Principale solo

7

[Solo]

fe - - - - cit mi - - hi ma - - - gna

- - - - - cit, fe - cit mi - hi ma - gna, fe - cit mi - hi

- - - - - - - - - - - - - - - - cit, fe - cit mi - hi ma - gna,

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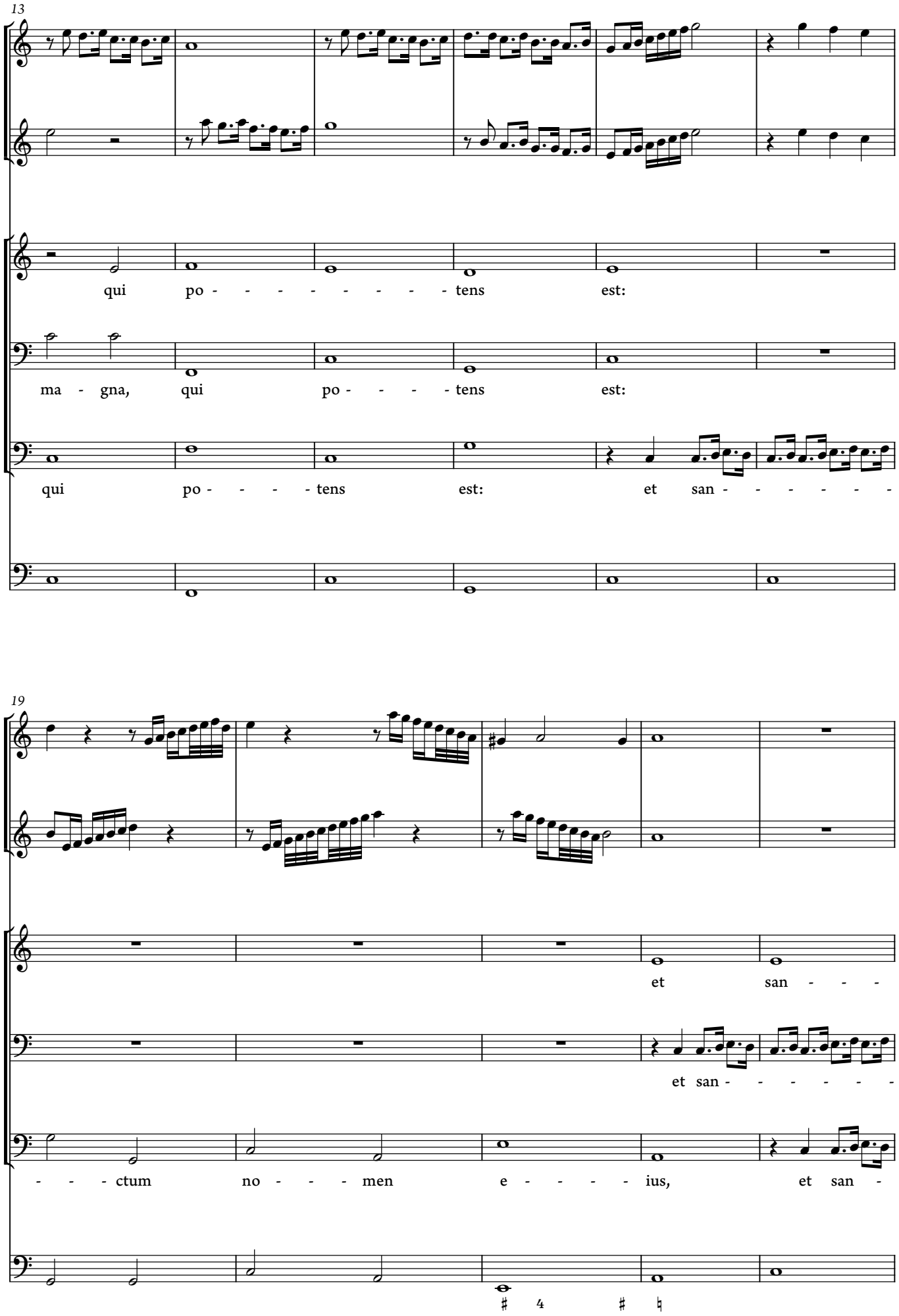

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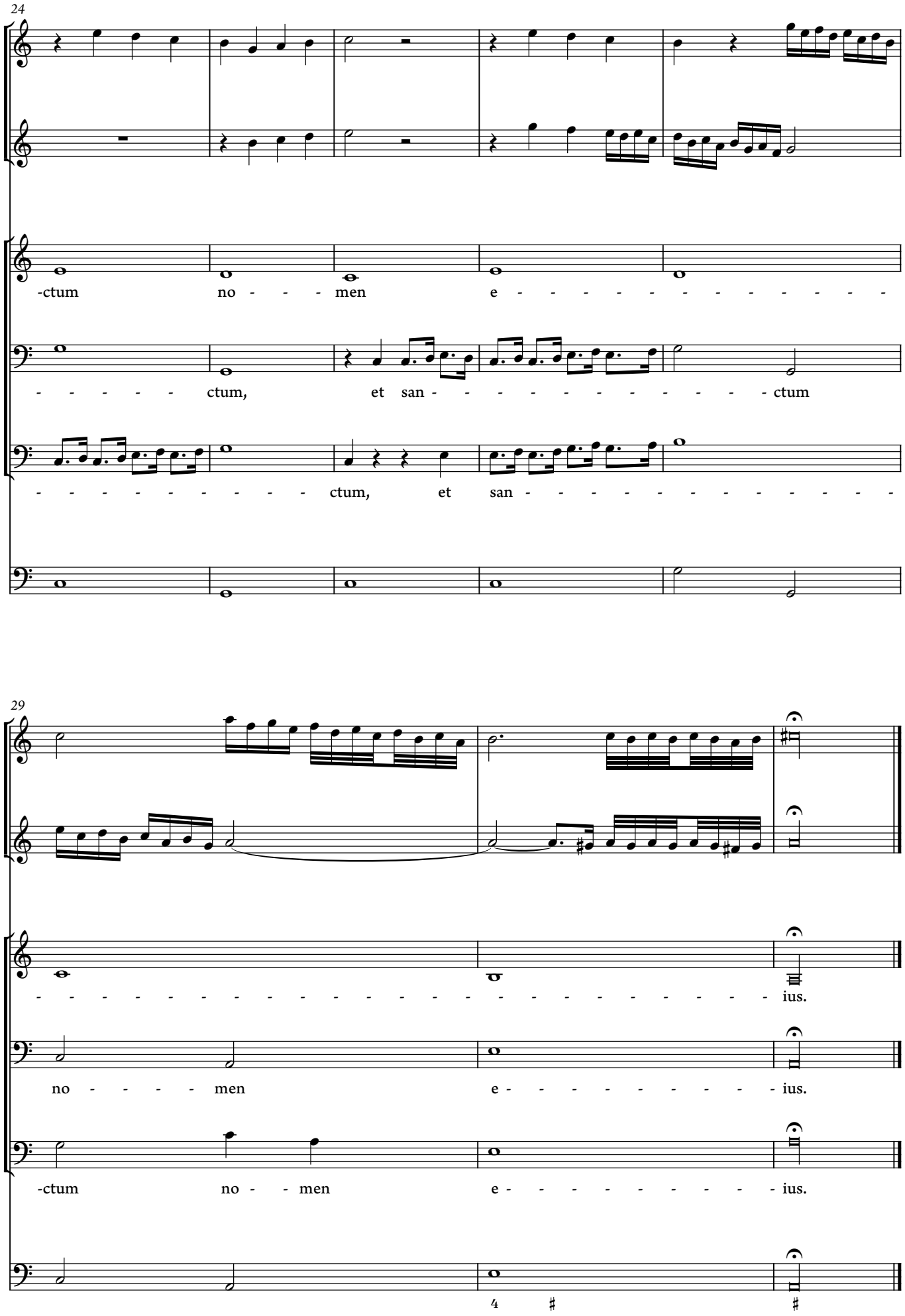

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13e. Et misericordia eius

à 6 voci sole in dialogo

Cantus

Sextus

Altus

Tenor

Et mi - - - - - se - - ri - cor - - di - a e - - - - - -

Bassus

Et mi - se - - - - - ri - cor - di - a e - - - - - - -

Bassus 2

Et mi - se - ri - cor - di - a e - - - - - - -

Principale solo

Bassus generalis

6 6 7 ♯

10

Et mi - - - - - se - - ri - cor - - di - a

Et mi - se - ri - cor - di - a e -

Et mi - se - - - - - ri - cor - di - a e -

-ius

- - - - - - ius

- - - - - - ius

♮ ♮ 6 6 7

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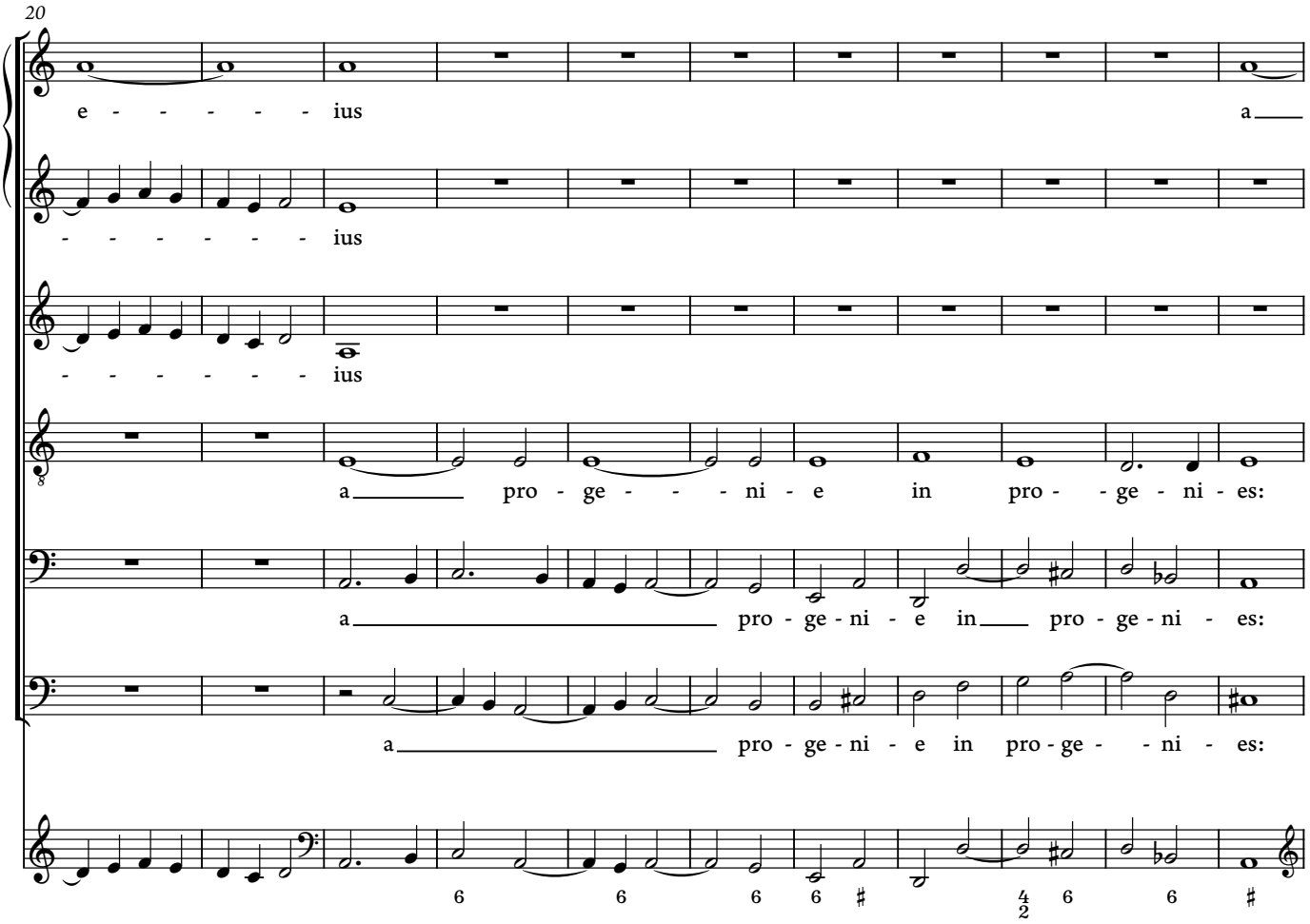

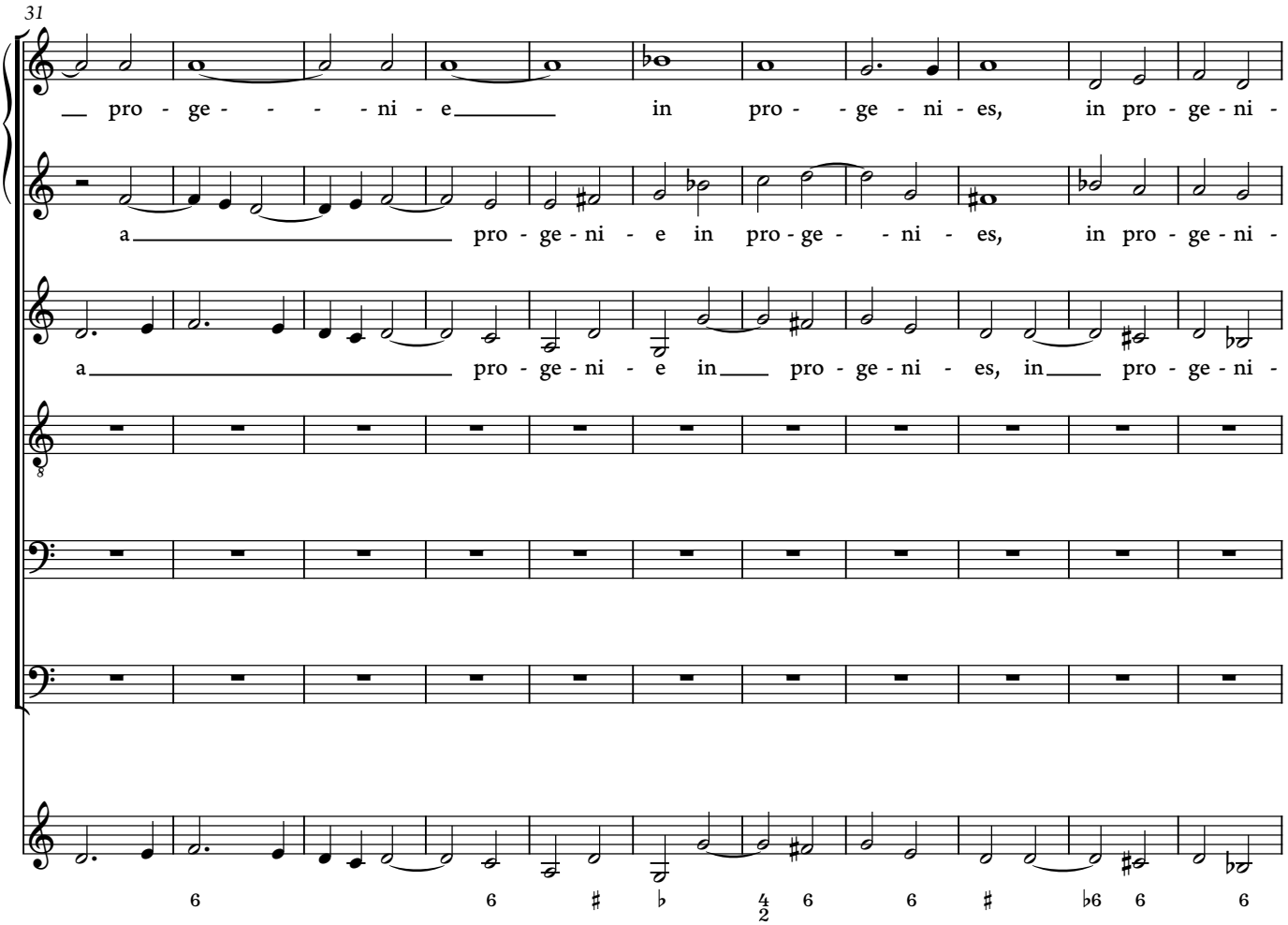

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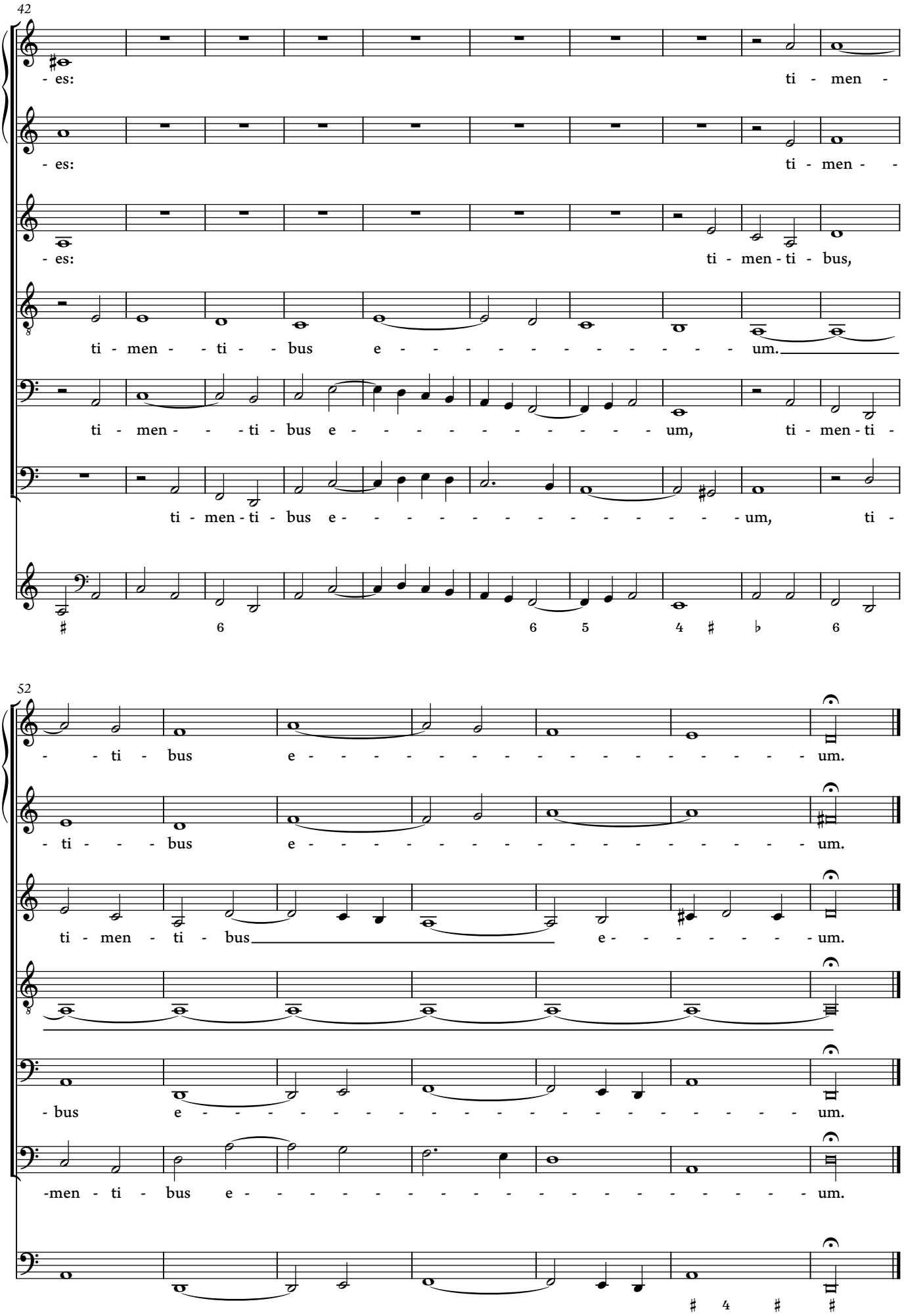

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13f. Fecit potentiam

ad una voce & tre instrumenti

Violino 1

Violino 2

Violoncello

Altus

Principale & registro della zifare o voci humane

Bassus generalis

6

Fe - - - cit

13

po - - - - ten - - - - - ti - - - - - am in bra - - chi - o

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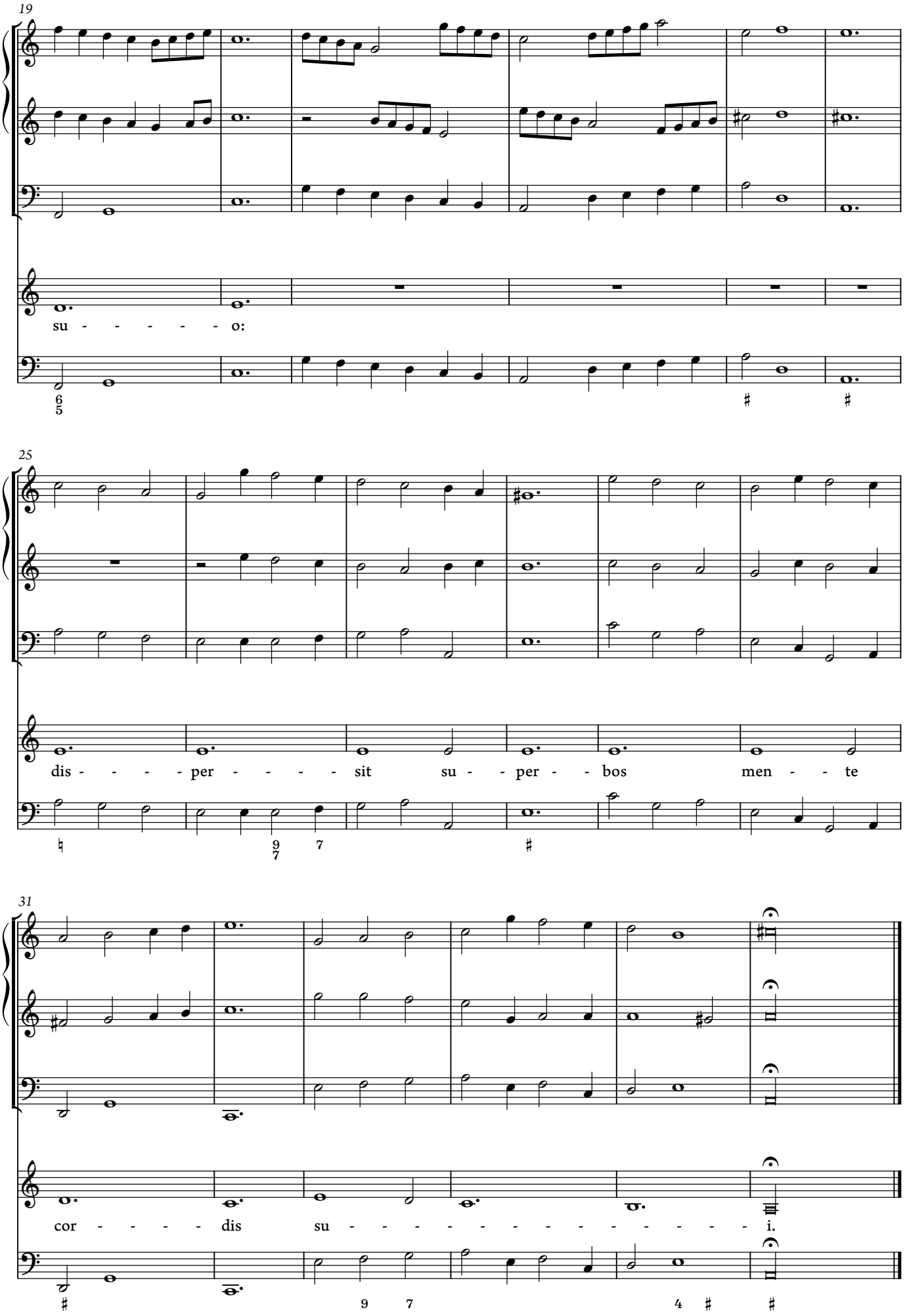

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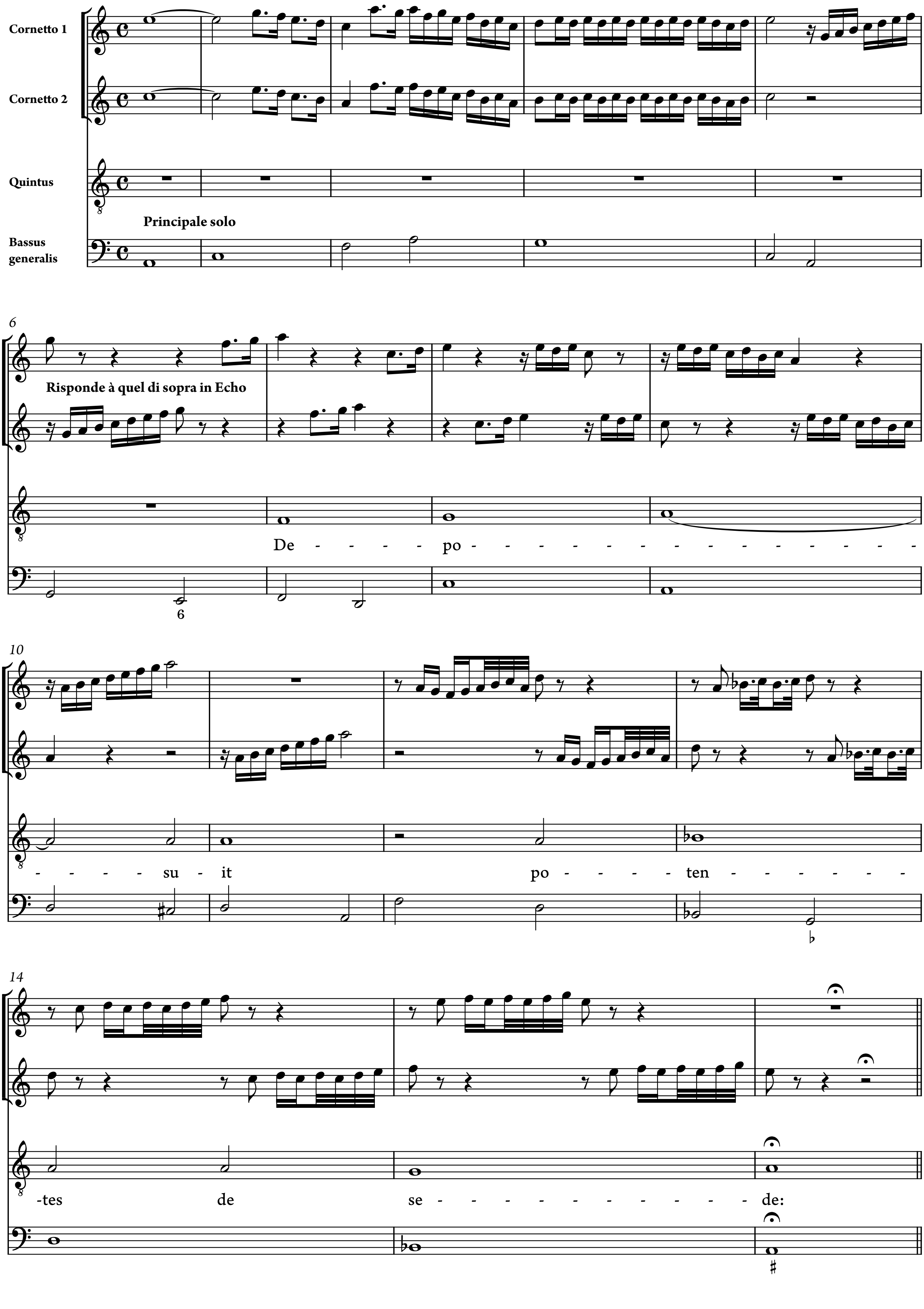
13g. Deposuit potentes

ad una voce & doi instrumenti



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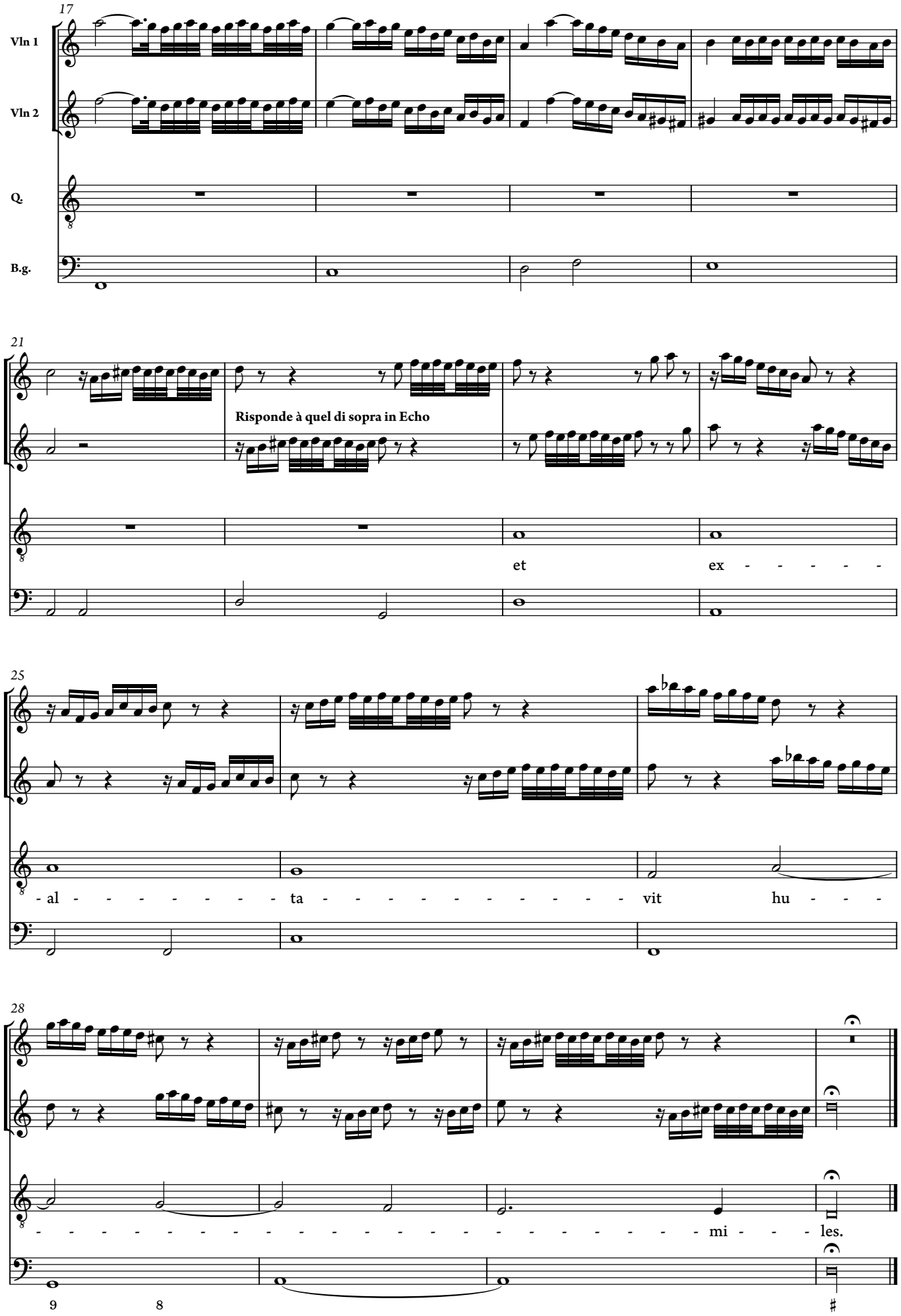

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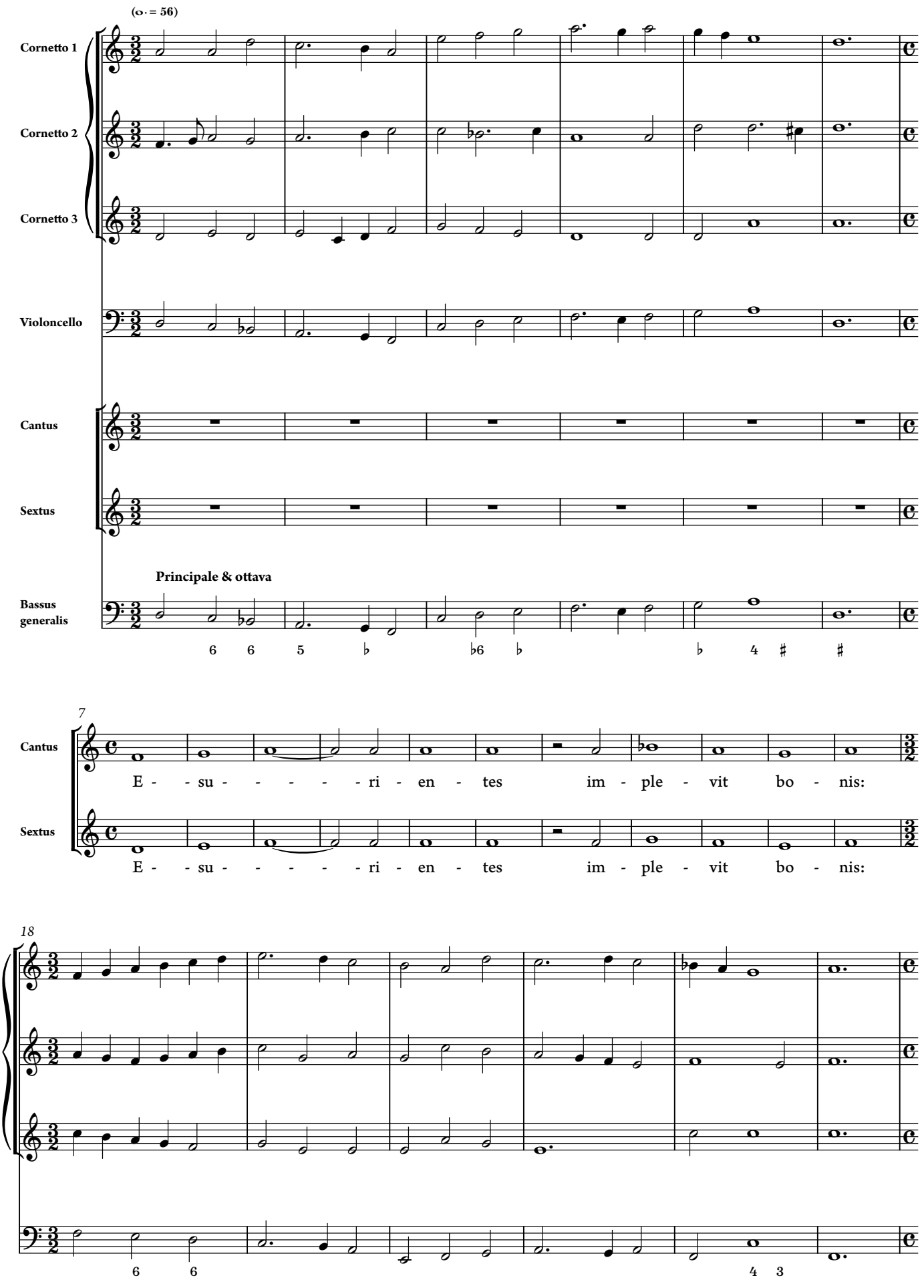
13h. Esurientes

à due voci & quattro instrumenti



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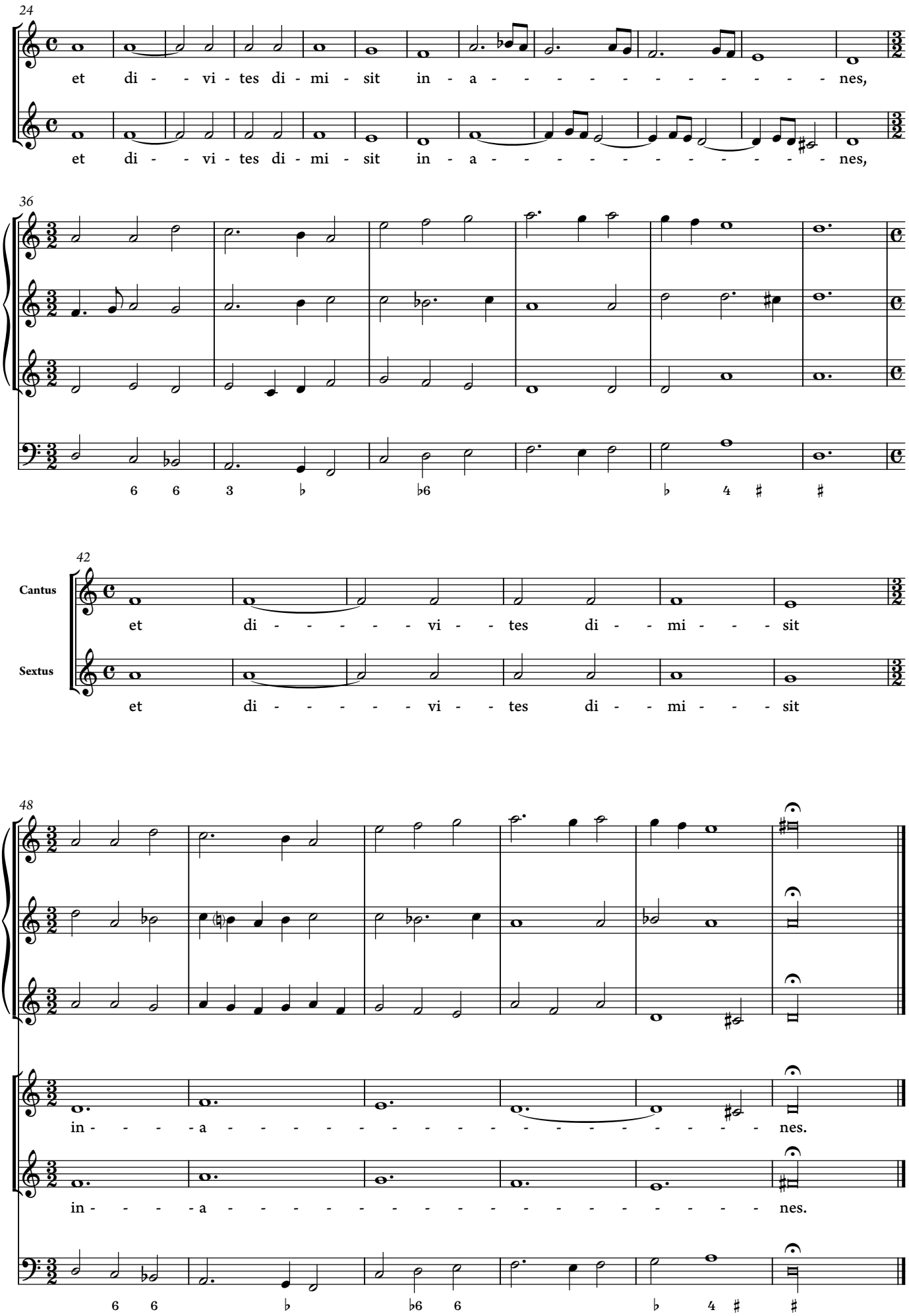

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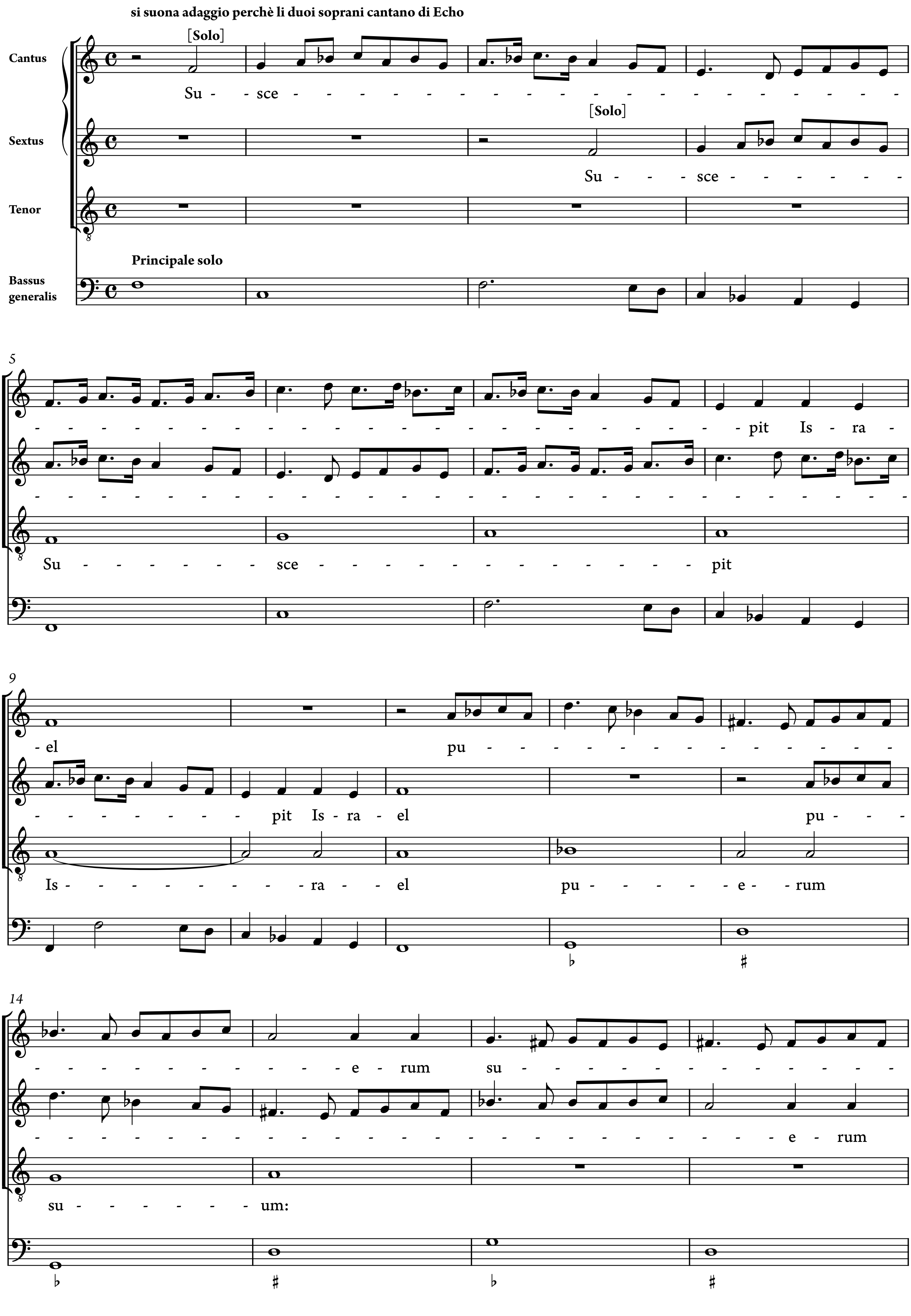
13i. Suscepit Israel

à tre voci



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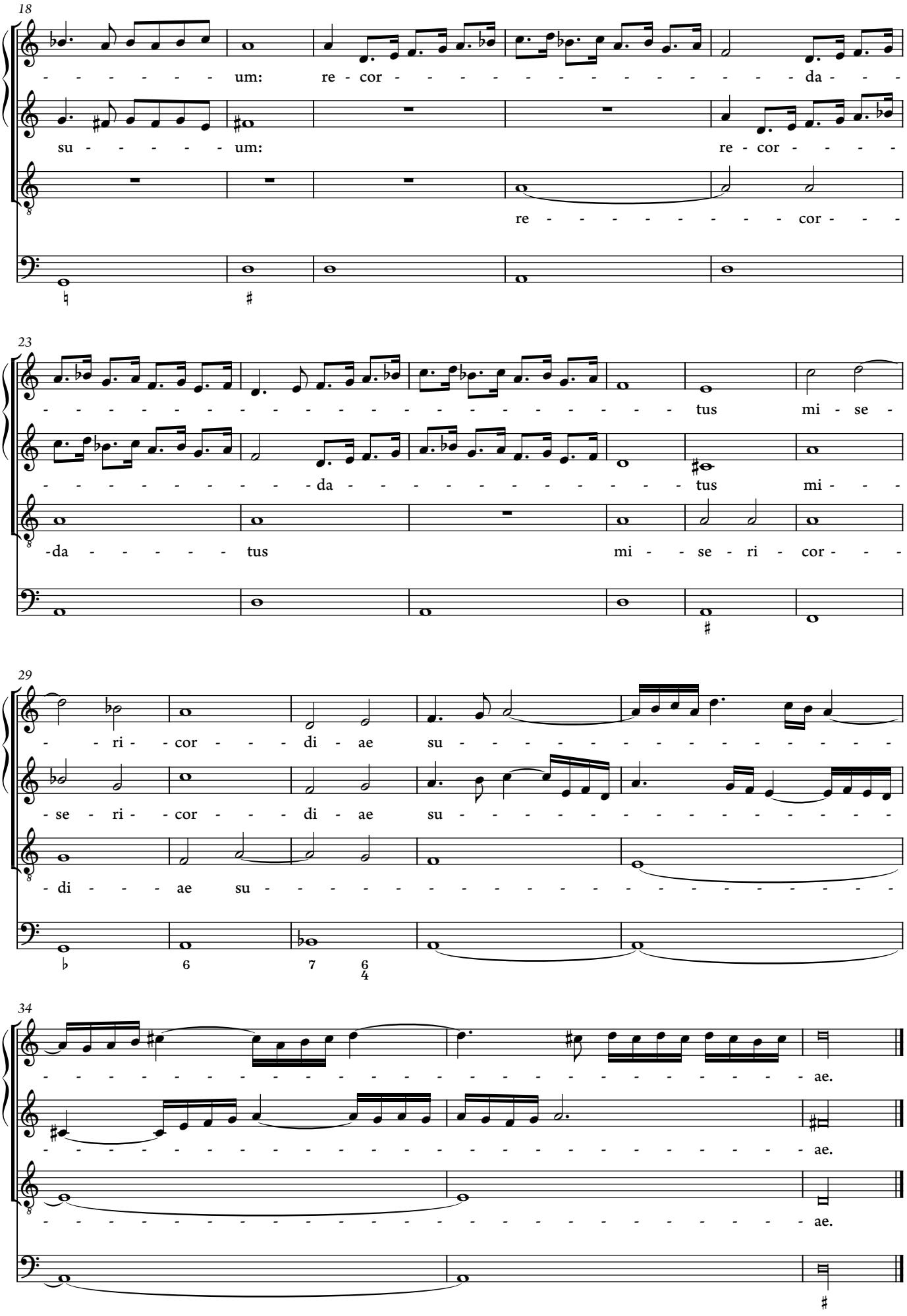

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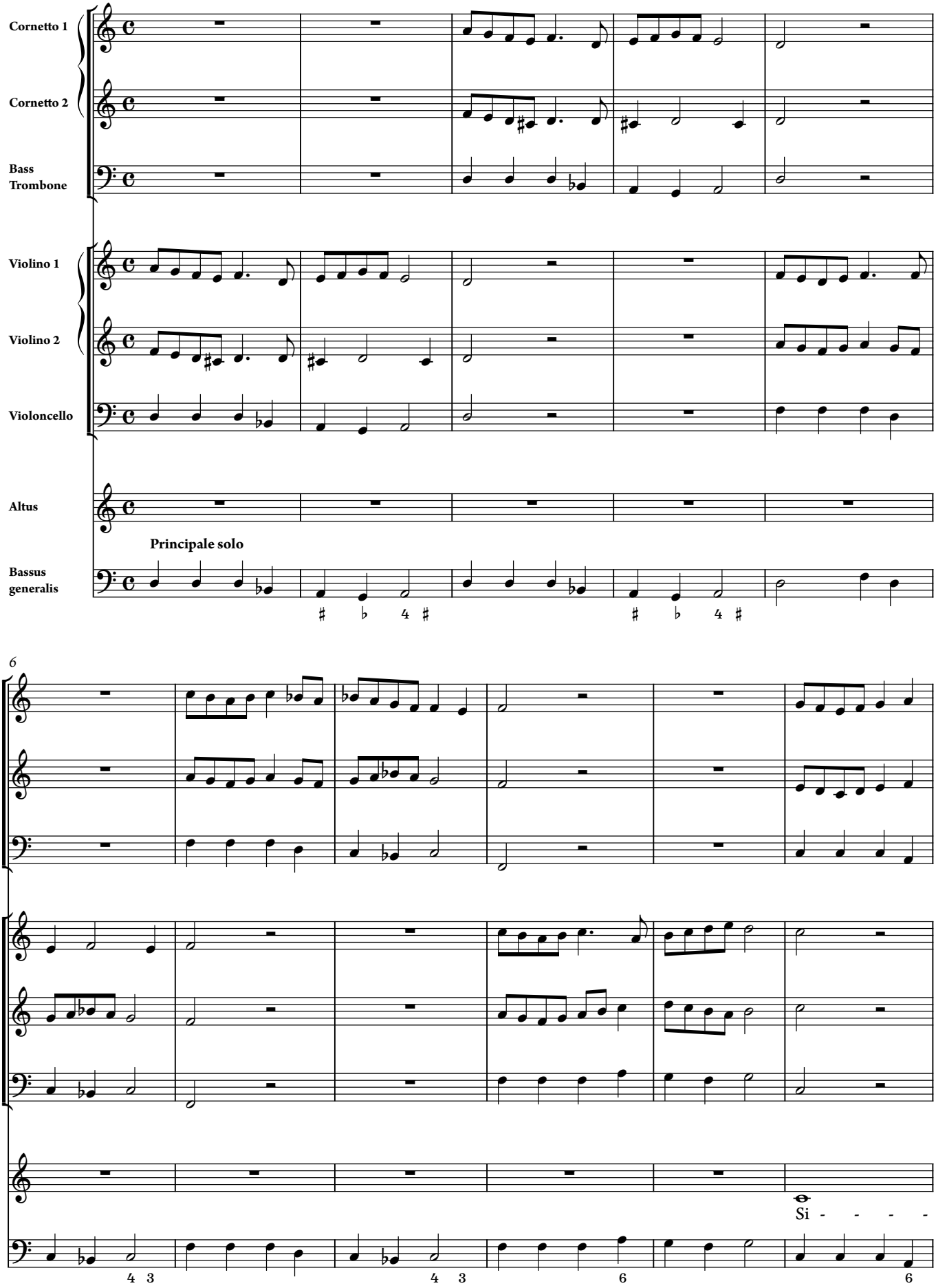
13j. Sicut locutus est

ad una voce sola & sei instrumenti in dialogo



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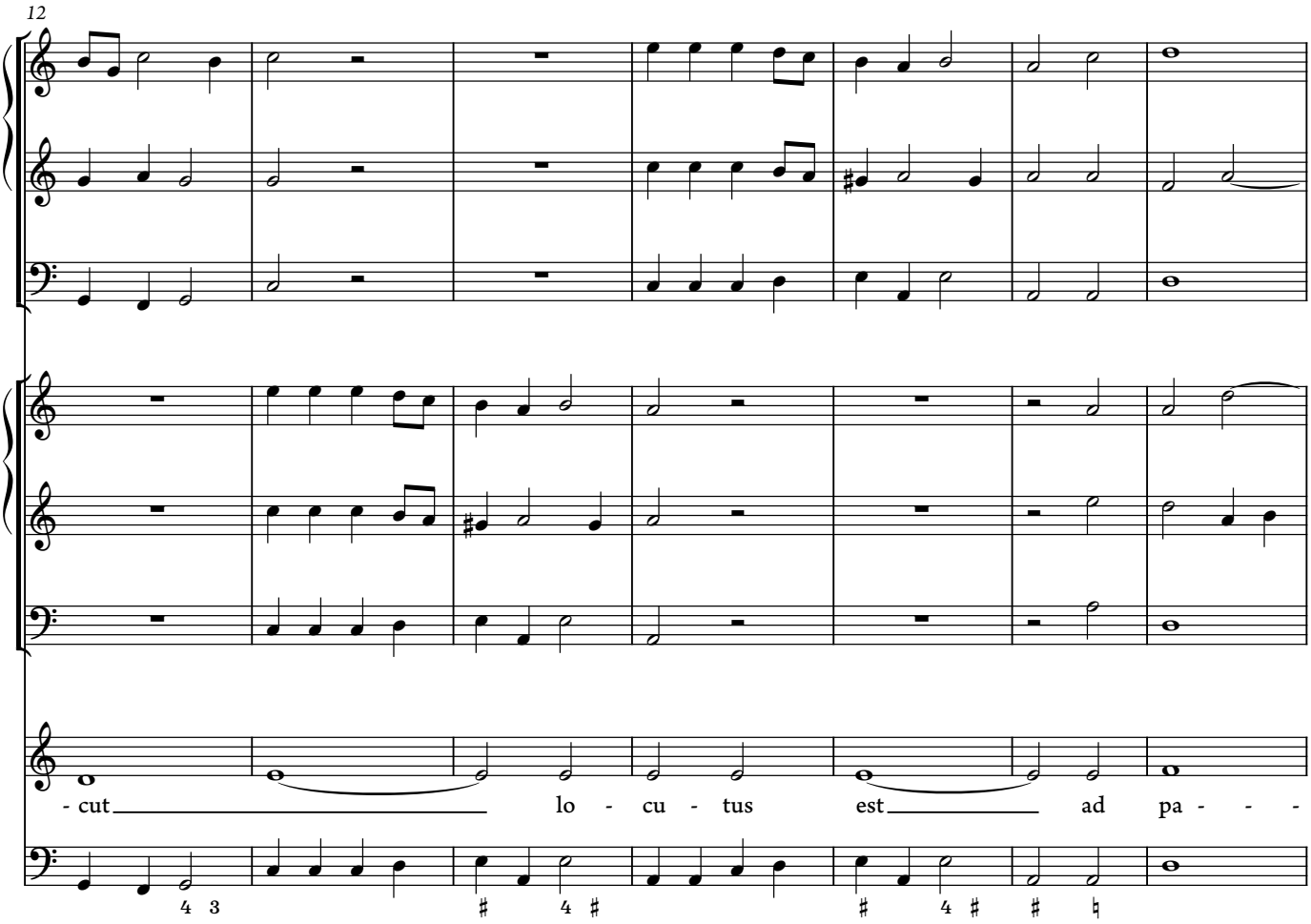

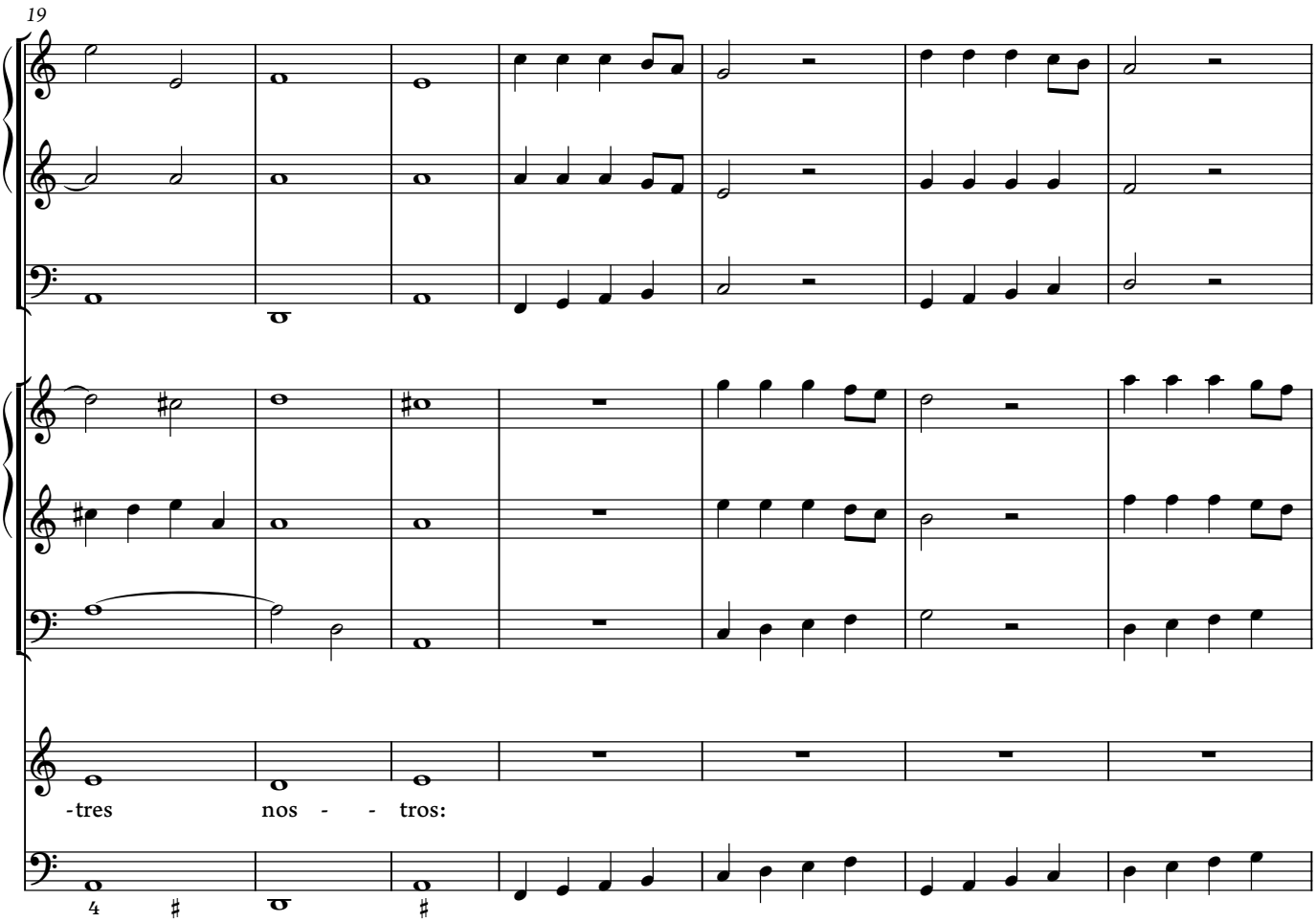

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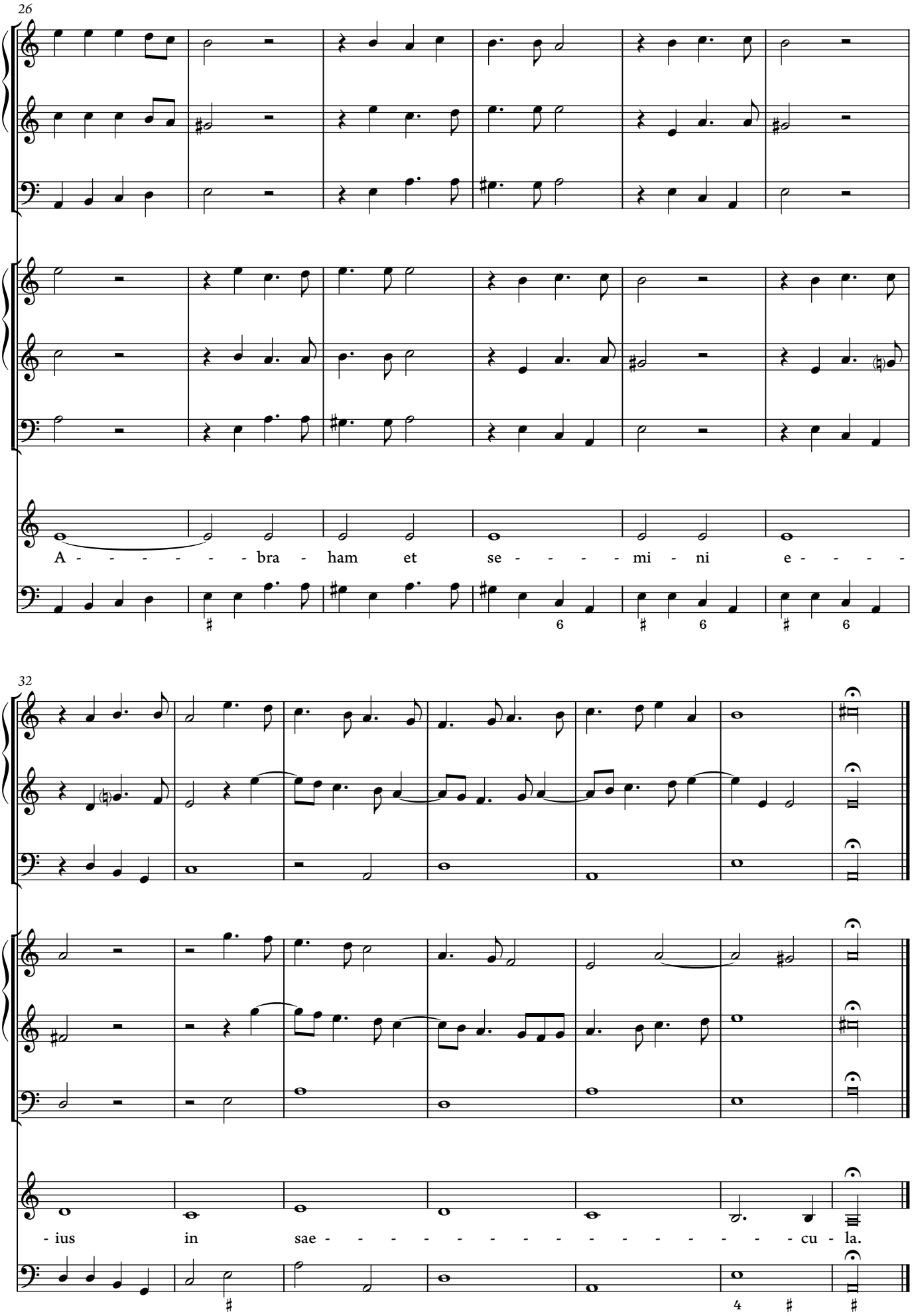

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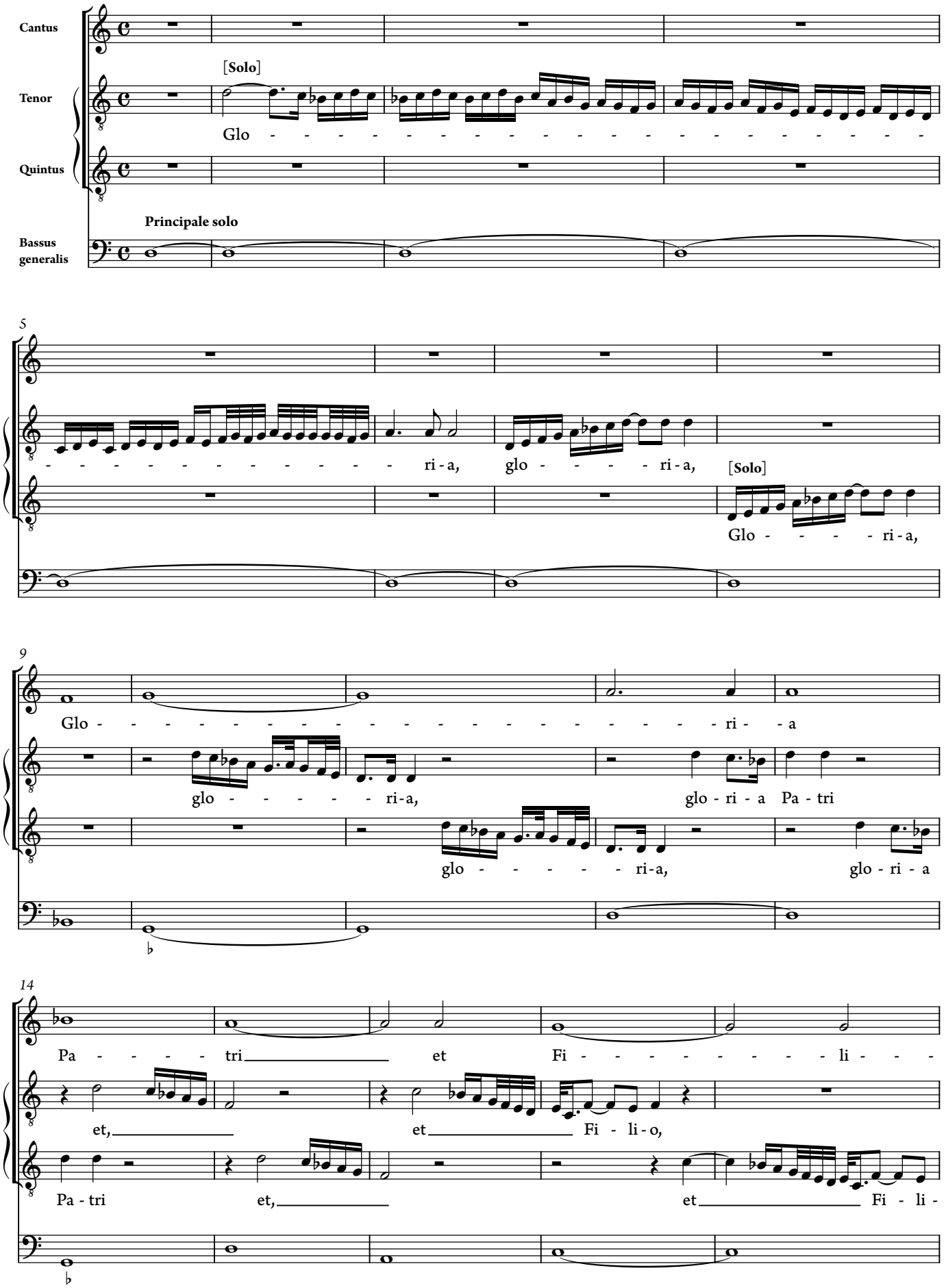
13k. Gloria Patri

à tre voci, due dele quali cantano in Echo



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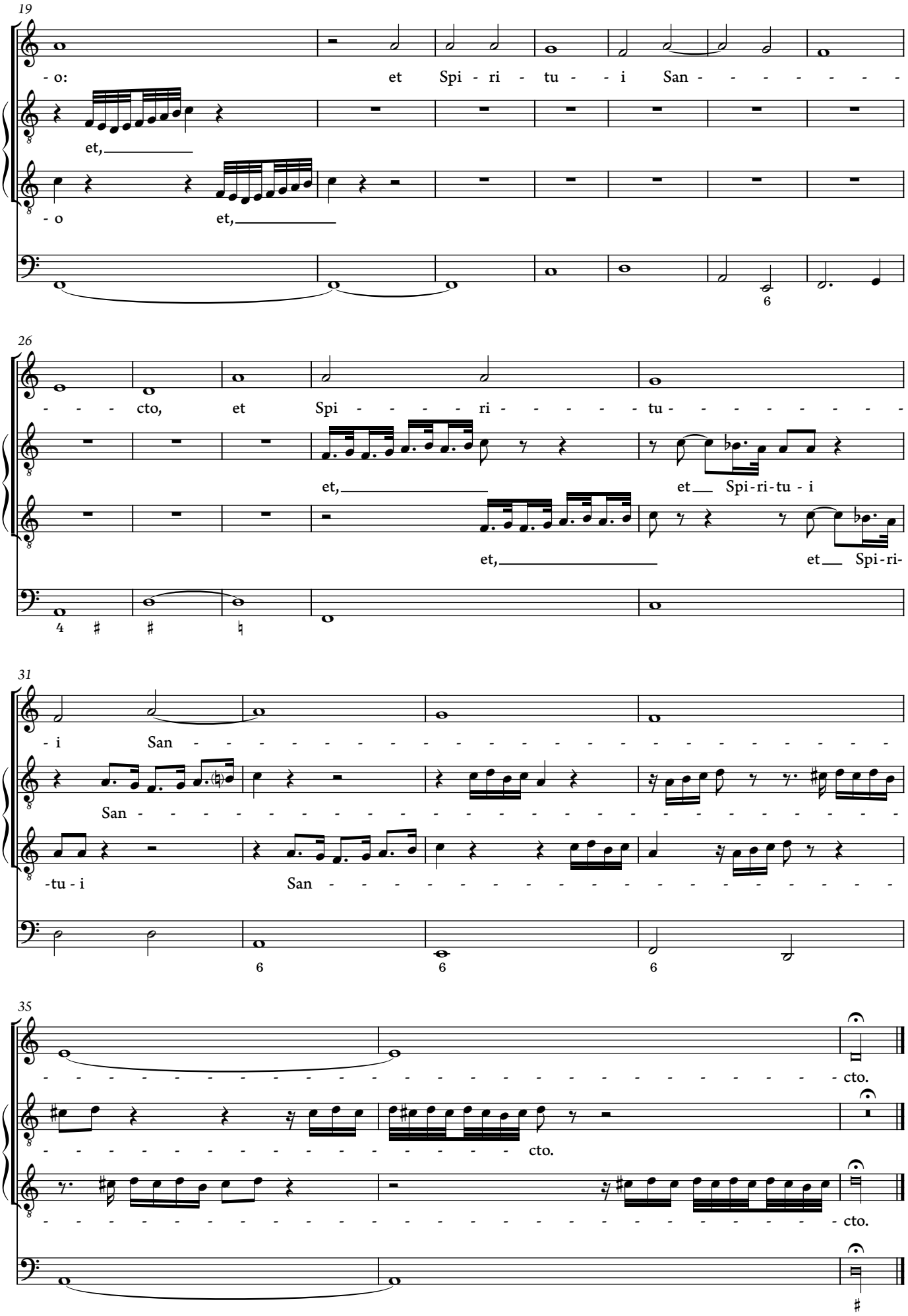

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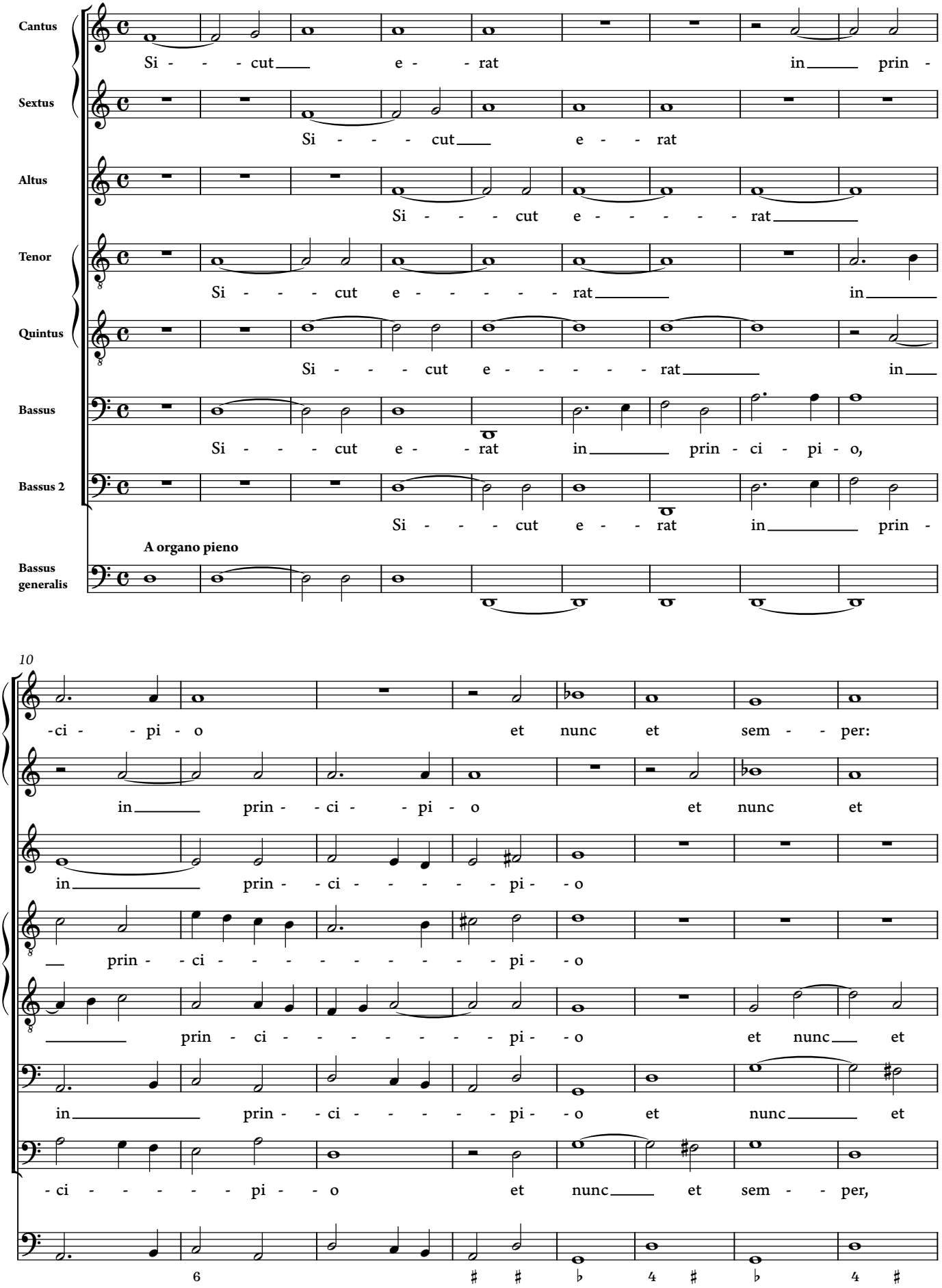
13l. Sicut erat in principio

tutti gli instrumenti & voci, & va cantato & sonato forte



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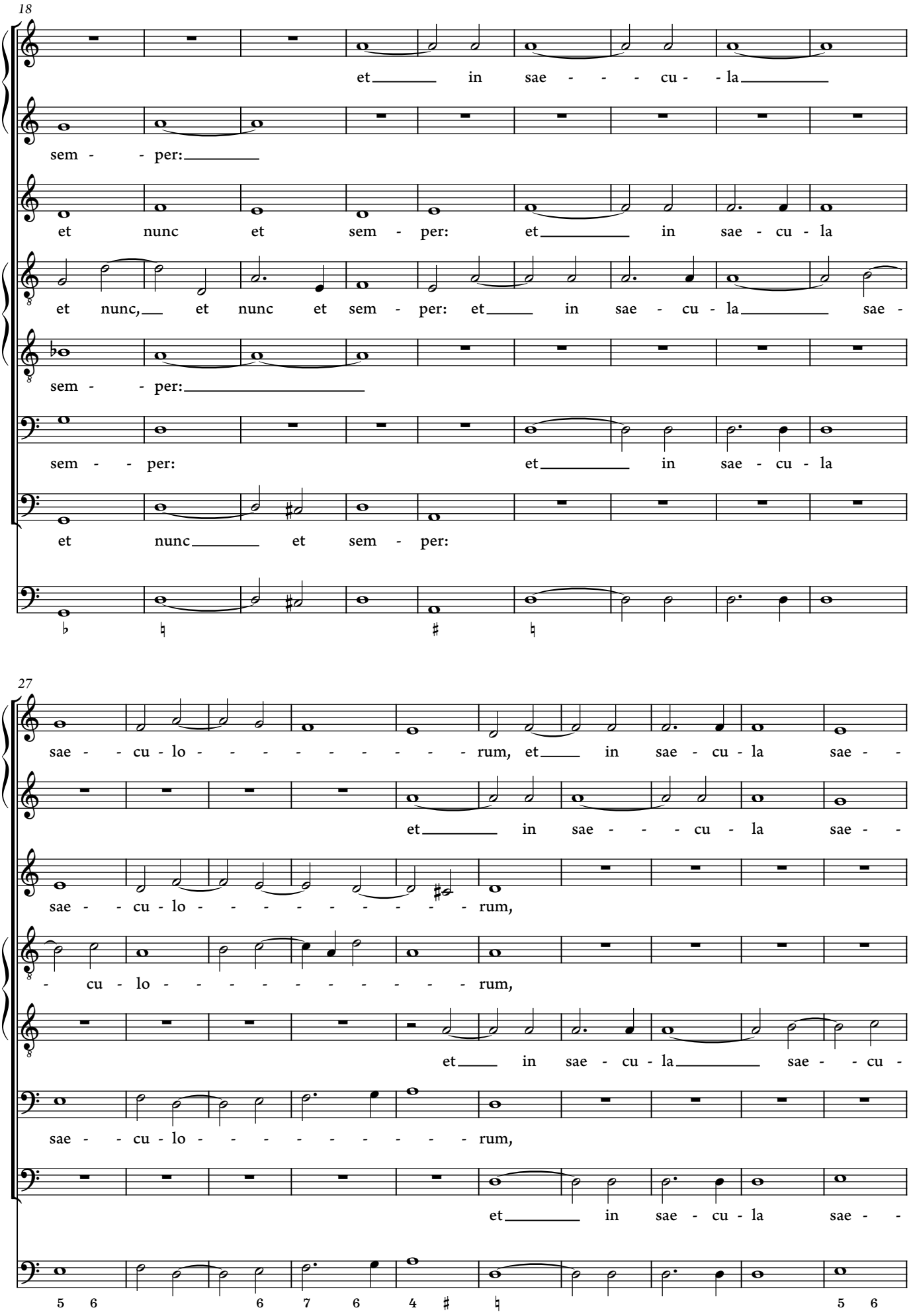

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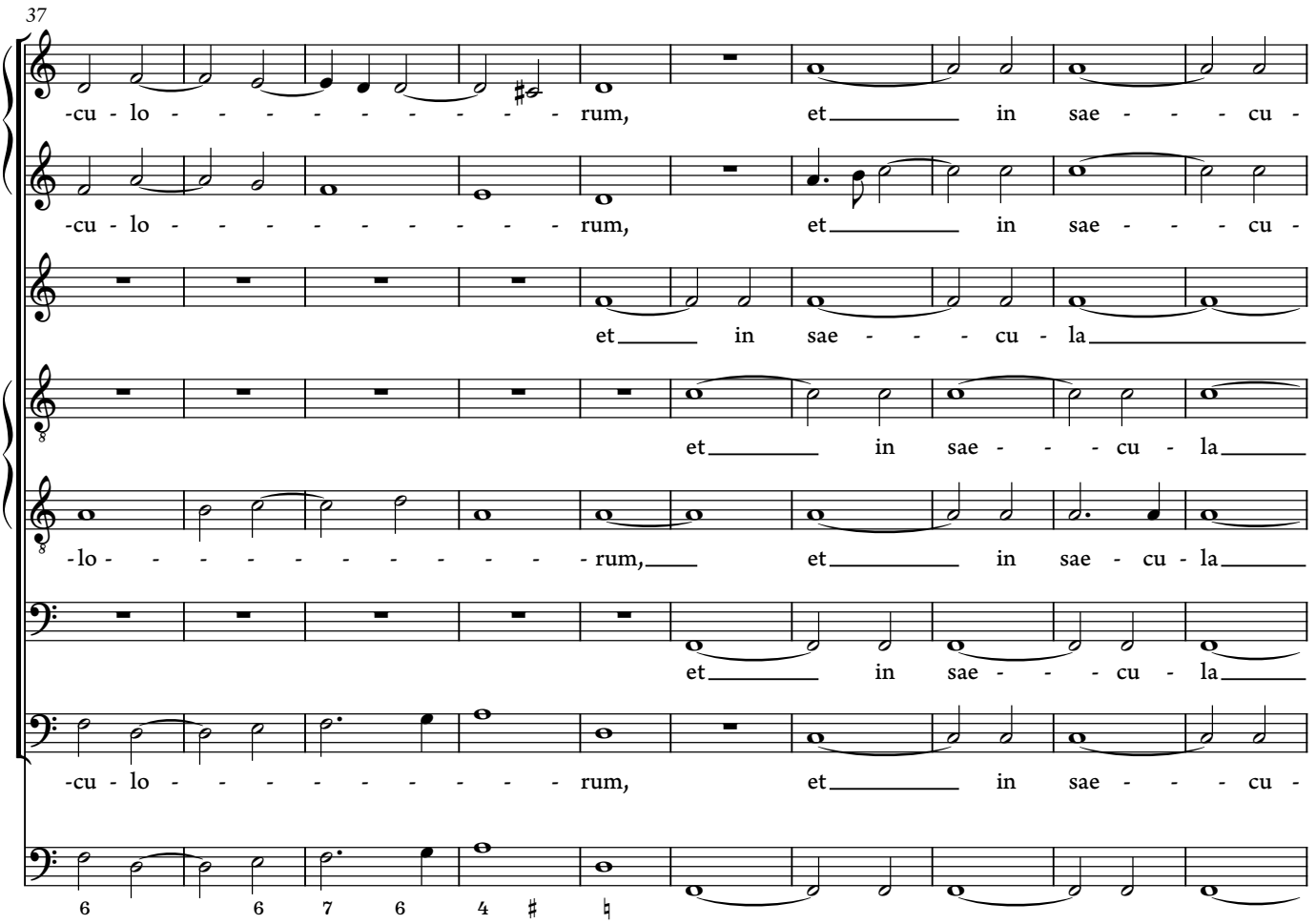

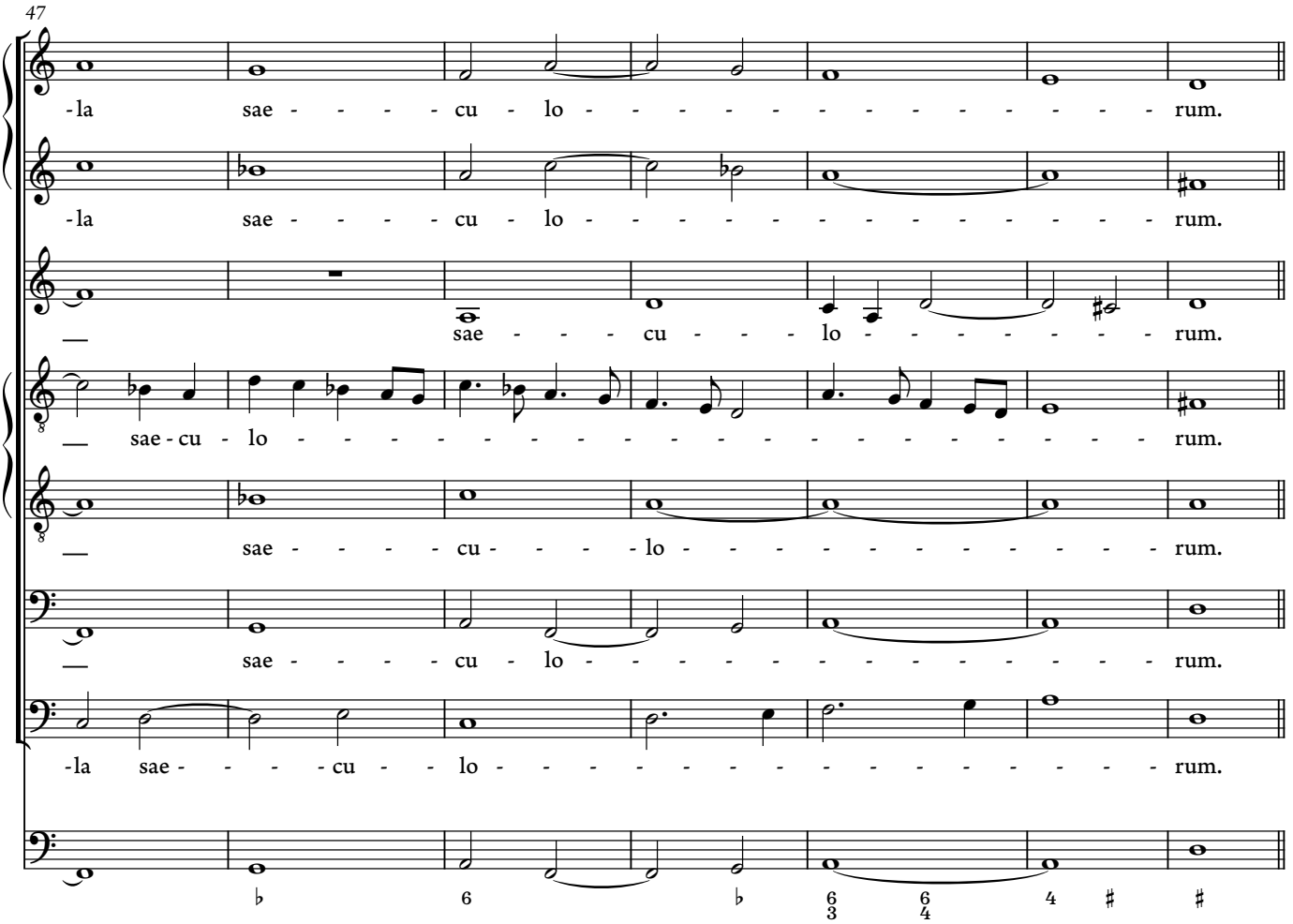

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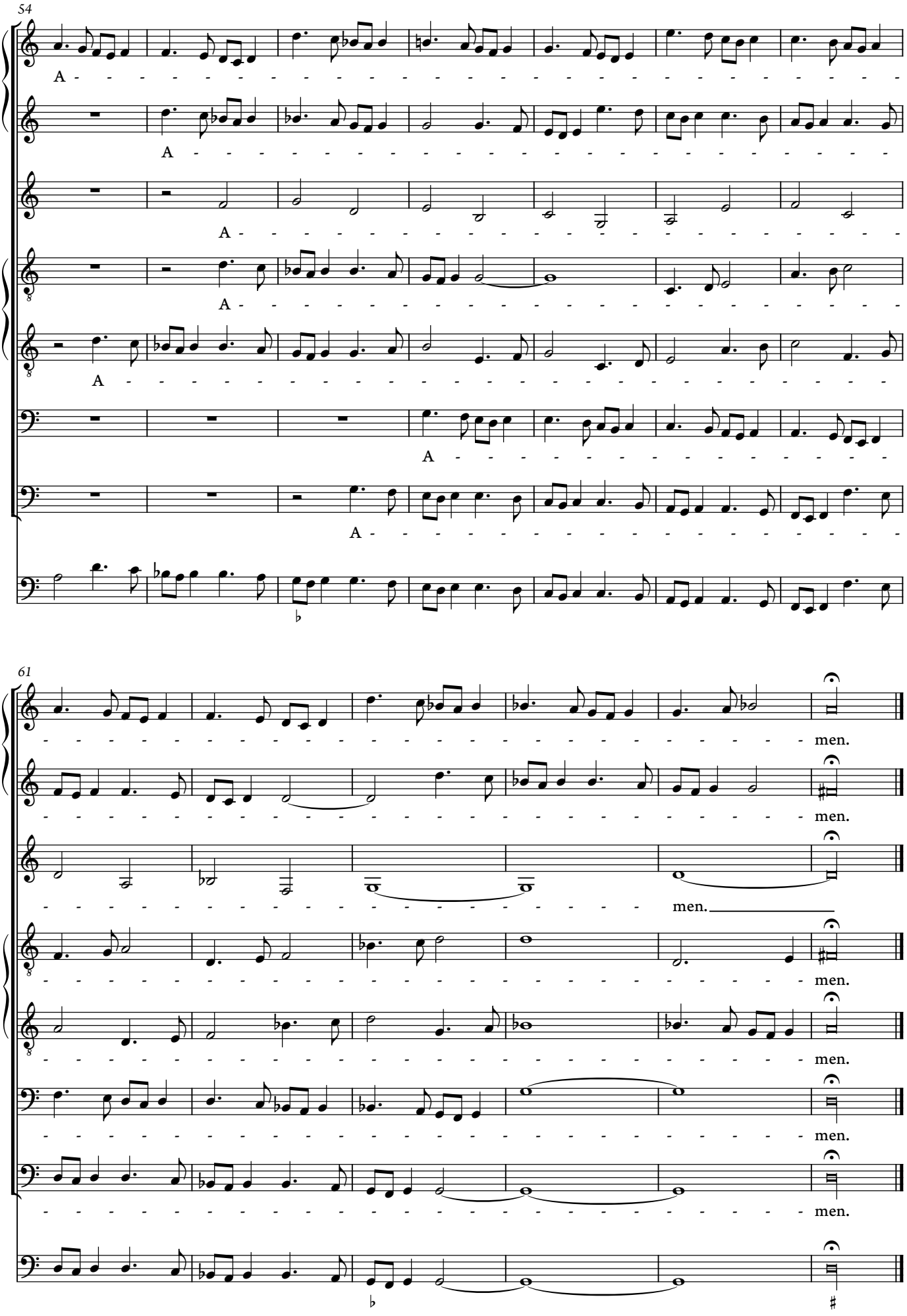

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