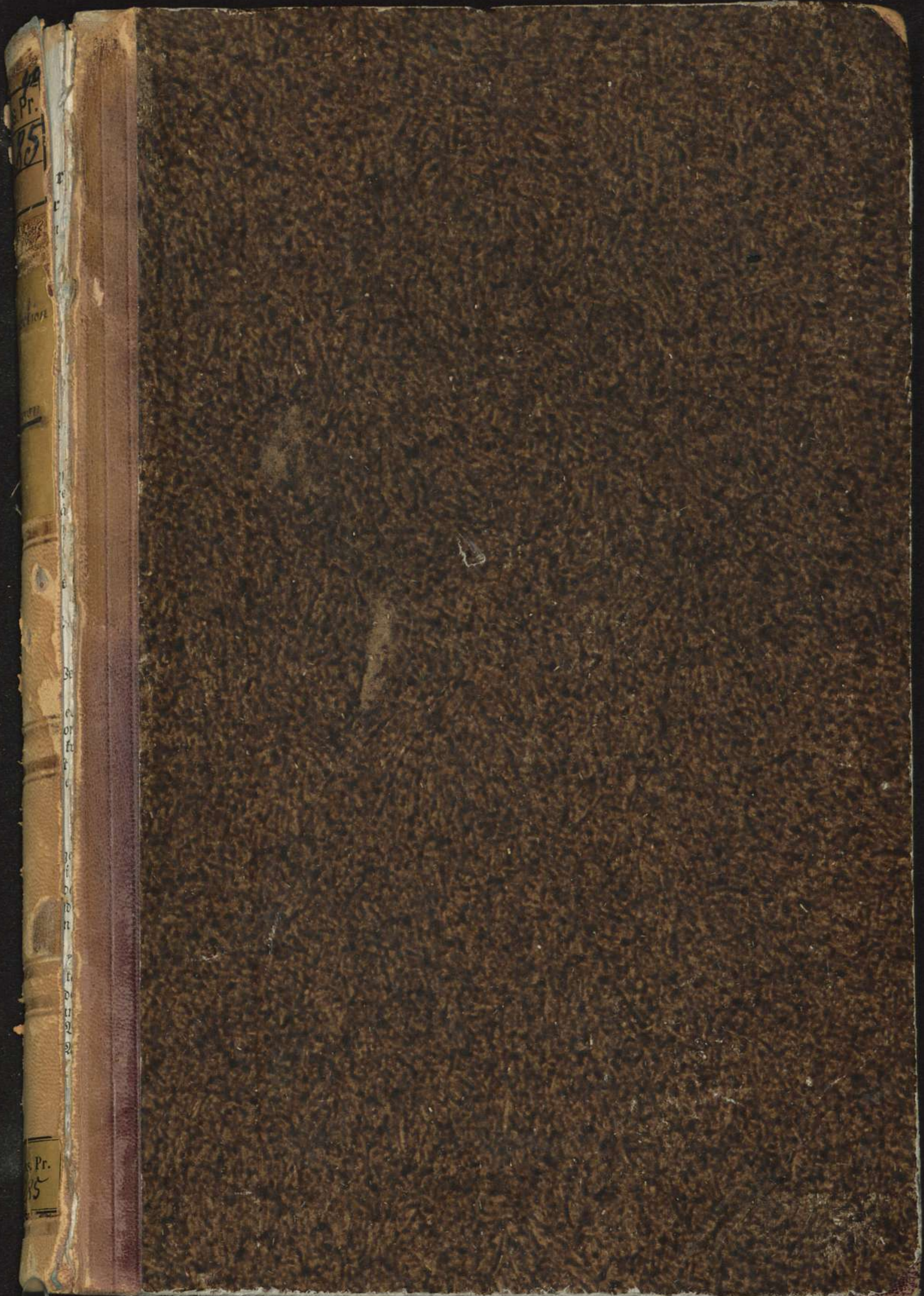


58



Pr.
85

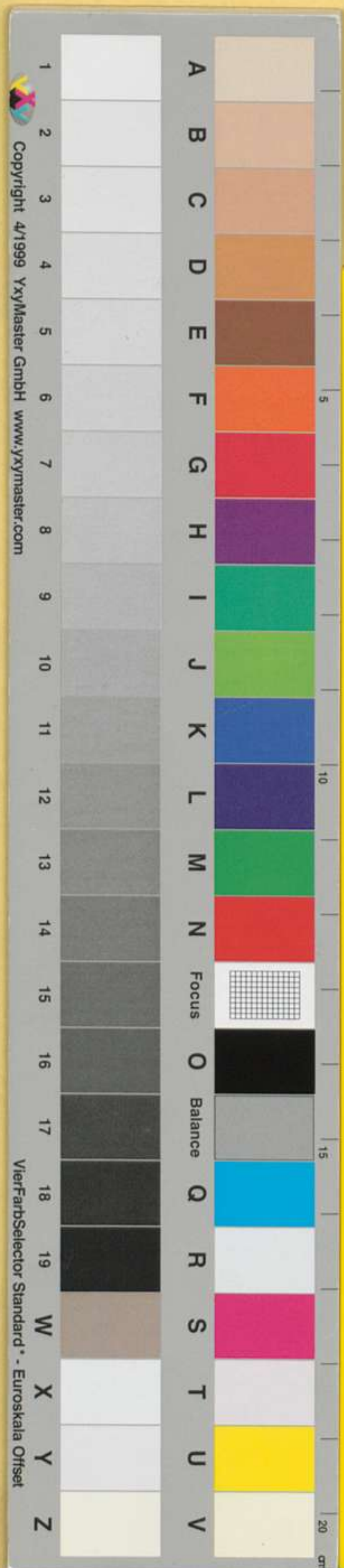
Pr.
85

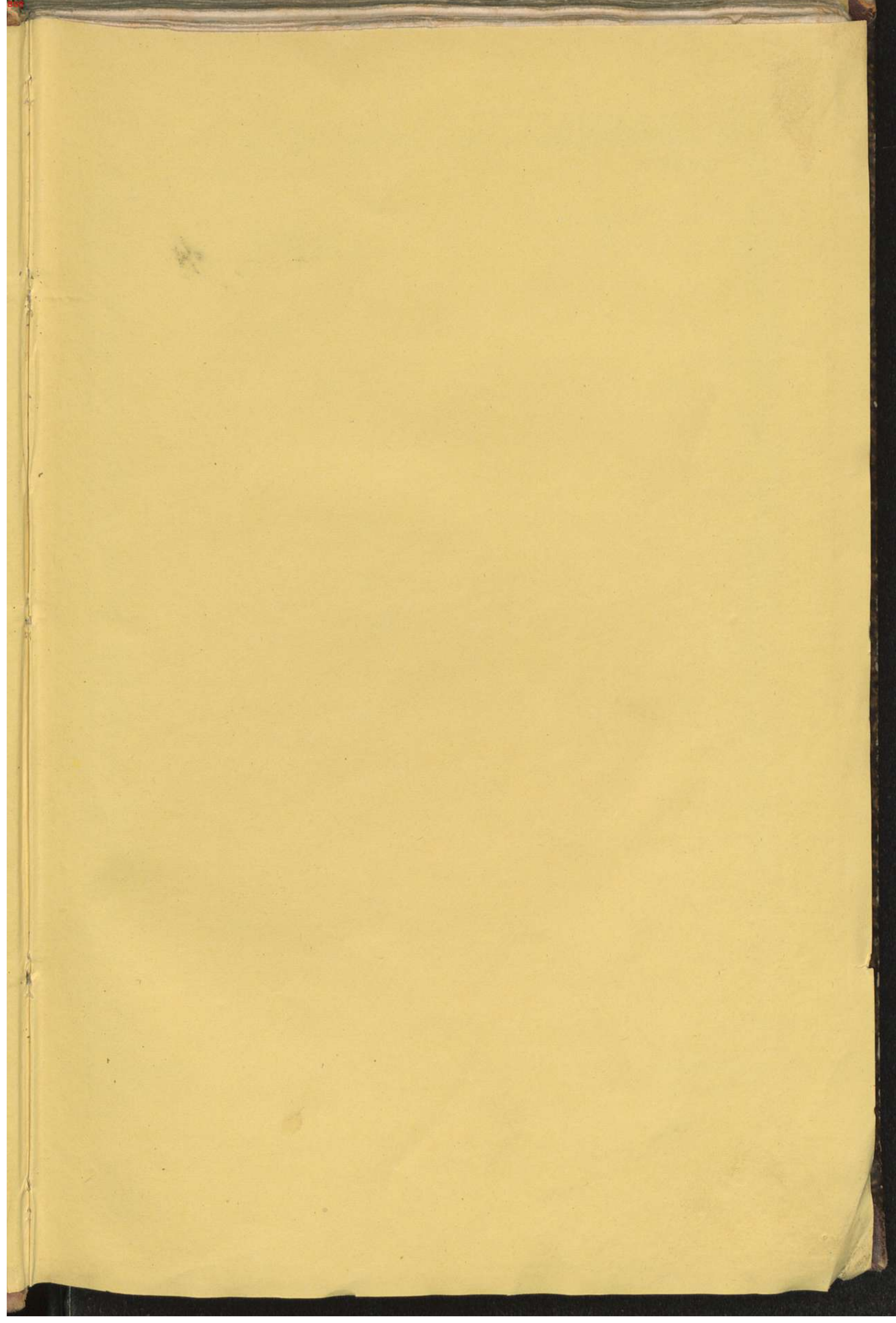
Mus. pract. 4^o

285.

M5

Choron, A.





Mus. pr.
285.

COLLECTION
DES PIÈCES
DE MUSIQUE RELIGIEUSE

QUI S'EXÉCUTENT TOUS LES ANS A ROME,

Durant la Semaine-Sainte,

DANS LA CHAPELLE DU SOUVERAIN-PONTIFE,

RECUEILLIES ET PUBLIÉES

Par M. ALEX.^{DRE} CHORON,

ANCIEN CHEF DE BRIGADE A L'ECOLE POLYTECHNIQUE;

CORRESPONDANT de l'Institut de France, ex-directeur de l'Académie royale
de Musique, directeur du Pensionnat royal de Chant.

PRIX : 20 francs.

A PARIS,

CHEZ L'EDITEUR, AU PENSIONNAT ROYAL DE CHANT,

Boulevard du Mont - Parnasse, N^o. 41,

Et à son Dépôt de Musique, quai des Grands-Augustins, N^o. 5.

Thibaut

163 = F

COLLEGIUM
SANTAE TRINITATIS
SODALITAS

BIBLIOTHECA
REGIA
MONACENSIS

OBSERVATIONS PRÉLIMINAIRES.

LA manière dont la mesure est indiquée dans les pièces qui composent ce Recueil étant peu familière à un grand nombre d'artistes et même inconnue à plusieurs d'entre eux, il pourrait arriver que cette circonstance nuisît à l'exécution, en rendant difficile et même impossible la lecture de ces chefs-d'œuvres : je crois donc utile de placer ici quelques renseignemens propres à aplanir les difficultés.

Si l'on excepte un passage qui se trouve vers le milieu du *Stabat* ; toute la musique de ce recueil est composée dans la mesure dite *a Capella* : c'est une mesure à deux temps, d'un mouvement modéré ; qui s'indique par un demi-cercle ou C barré. Dans ce genre, chaque ronde ou semi brève vaut une mesure ; chaque blanche ou minime, vaut un temps qui est de la durée d'une seconde ou environ : chaque ronde vaut donc deux temps, l'un frappé et l'autre levé.

Cela posé, il faut remarquer que dans cette notation, l'on ne tire généralement les barres de mesure que de deux en deux rondes, quelquefois de trois en trois, ou même de quatre en quatre. On nomme case ou caselle (en italien *Casella*) chaque portion ou fragment de la portée qui se trouve comprise entre deux barres de mesure consécutives. On voit donc que chaque case peut contenir deux, trois, ou même quatre mesures, et que pour frapper cette mesure, c'est essentiellement au nombre et à la figure des notes, et non pas aux barres, qu'il faut s'arrêter. En un mot, on devra battre dans chaque case autant de mesures à deux temps qu'il y aura de rondes.

A l'égard du passage qui se trouve dans le *Stabat*, page 7, sur les paroles *Eia Mater*, etc., c'est une mesure à trois temps, dans laquelle chaque ronde vaut un temps.

Une autre observation que nous ne devons pas omettre, c'est que les anciens plaçaient toujours à la clef un bémol de moins que les modernes, et qu'en outre ils négligeaient souvent de marquer le premier bémol et le premier dièze ou bécarre accidentels. Leur pratique à cet égard consistait à effectuer ce bémol sur la septième de l'échelle, et le dièze ou bécarre sur la quatrième, toutes les fois que ces notes formaient triton dans la mélodie, sans que la première fût ascendante ou la seconde descendante.

J'invite ceux qui désireraient connaître plus à fond toutes ces théories, aujourd'hui généralement peu connues, à consulter l'*Exposition élémentaire des Principes de la Musique*, servant de complément à ma Méthode concertante, exposition qui paraîtra dans le courant de cette année : on les trouvera encore avec plus de développement dans mon *Introduction à l'étude générale et raisonnée de la Musique*, qui paraîtra un peu plus tard.

Quant au style d'exécution, je me bornerai à dire que toute cette musique doit être chantée en sons filés et soutenus, à quart de voix, avec beaucoup de justesse, d'un mouvement égal et modéré, avec la plus grande simplicité, mais avec beaucoup d'onction et de douceur. Exécutée de cette manière, elle produit un effet extraordinaire, qui a réellement quelque chose de surnaturel et qui justifie la qualification de genre sublime, que les maîtres de tous les temps ont exclusivement et unanimement décernée au style de Palestrina.

A. CH.

P. S. Pour exercer les lecteurs à l'exécution de ces sortes de compositions, nous avons placé à la suite du recueil un cahier de Solfèges du même genre, composé par Palestrina, sous le titre de *Ricercari*. Ces leçons ont été apportées de Rome par M. BENOIT, organiste de la chapelle de S. M., qui les a acquises pendant son séjour à l'école des beaux-arts. Les lamentations et les répons m'ont été communiqués par M. PERNE, inspecteur général de l'École royale de Musique : les autres pièces sont tout ce qui compose la collection donnée par le docteur BURNEY.

LAMENTATIONES

AD OFFICIUM NOCTURNUM

In hebdomadâ Majore

FERIÂ QUINTA: IN COENÂ DOMINI.

Jn - ci - pit la - - - menta - ti - o Je - - re - mi
Jn - ci ti - o Je -
Jn - ci menta - ti - o Je - re - mi - æ
Jn - ci Je - re - mi

æ pro - phe - - - tae A - - - - leph
re - mi - æ prophe - tae A - - - - leph
pro - phe - - - tae A - - - - leph
æ pro - phe - tae A - - - - leph

Quomodo se - det so - la ci - vi - tas ple - na po - - - - pu lo
Quomodo la ci - vi - tas plena po - - - - pu lo
Quomodo po - - - - pu lo
Quomodo ple - na po - - - - pu lo

2

facta est qua - si vi - du - a do - mi - na gen - ti - um princeps pro -
 facta do - mi na gen ti
 facta princeps pro -
 facta est qua si vi du a do mi na gen ti - um

vin - ci - a - rum fac - ta est sub tri - bu - - to
 vin ci to Beth
 vin - ci - a - rum fac - - - ta est sub tri - bu - - to Beth
 fac - ta est sub tri - bu - - to

Beth Plo - rans plo - ra - vit
 Plo - rans plo - ra
 Plo - rans plo - ra
 Beth Plo - rans plo - ra

in no - - cte et la - cri mae e - jus in maxil - lis
 vit in no - cte et la cri mae e - - jus
 vit in no - cte et la - cri mae e - jus in ma
 vit in no - cte

e - - jus non est qui conso-le-tur e-am ex om-ni-bus cha
 e - - jus
 xil lis e - jus non est qui conso letur e - am ex
 non est qui conso le tur e-am ex om ni bus cha

ris e - - - jus
 ris e - jus om- nes a- mi- ci e- jus spre - verunt e -
 ris e - jus om verunt e - -
 ris e - jus om

et fac ti sunt e - - i i ni - - mi
 am et e - - i i ni - - - - mi
 am et fac ti sunt e - i i ni mi - - - - -
 am i - ni - mi -

ci Ghi - - - - - mel Mi gra
 ci Ghi - - - - - mel Mi
 ci Ghi - - - - - mel Mi
 ci Ghi - - - - - mel Mi gra

4

vit ju - das et mul-ti
 gravit ju-das propter af-fli - - cti o - nem et mul ti
 gravit ju - das propter af-fli-cti o - - - - - nem
 vit ju - - - - - o - nem et multi - tu -

tu - di-nem ser-vi - tu - tis ha - bi - ta - vit in
 tu - dinem ser - - vi - tu - - tis ha - - - - -
 ser - vi - tu - - - - - tis ha bi
 di nem ser - vi - tu - tis ha

ter gen tes nec in - ve - nit re - - - - - qui
 ter gen - tes . nec in - ve - nit re - - - - - qui
 nec in ve nit re qui
 nec in ve - nit

em om nes per - se - cu - to - - res e jus ap -
 se - cu - to - res e - jus
 em om - nes per - se - cu - to - res e - jus ap -
 om - nes per - se - cu - to - - res e - jus ap - pre - hen -

pre-hen-de - runt e - am in - ter an - gus - - - ti
 in - - ter an-gus - - - ti
 prehenderunt e - am in - ter angus - - - ti
 derunt e - am in - ter an - gus - ti

as Je ru - - sa lem Je ru - sa - lem con ver
 as Je - ru - sa - lem Je - ru - sa lem con
 as Je - ru - sa - lem, Je - ru - salem con
 as Je - ru - sa lem, Je - ru - sa - lem

te re ad do minum de um tu - - - um con ver te
 ver te re ad do - minum deum tu - - um con-ver-te
 ver te re ad do mi num de - um tu um con-ver - te
 con ver te

re ad do - mi - num de - um tu - - - - - um
 re ad do - mi - num de - um tu - - - - - um
 re ad do - mi - num de - um tu - - - - - um
 re ad do - mi - num de - um tu - - - - - um

FERIÀ SEXTA : IN PARASCEVE..

De-la - men-ta - ti - o - - - - ne
 De-la - men-ta - ti - o - - - - ne
 De-la - men-ta - ti o - - - ne Je
 De-la - men-ta - ti - o - - - - ne Je

Je - re mi - æ prophe - tæ Mi-se-ri - cor-di-æ
 Je tæ Mi-se-ri - cor-di-æ Do
 re mi æ pro - phe - - tæ Mi
 re mi æ pro phe tæ

Do - mi - ni qui - a non su - mus con - sump - ti qui
 mi - ni qui - a non su - mus - con-sump-ti qui
 mi - ni qui - a non sumus con - sump - ti qui
 qui - a non su - mus con-sump - ti qui

a non de - fe - ce - runt mi-se-ra-ti-o - nes e - - - -
 a non de-fe - ce - - runt mi se-ra-ti-o - - nes e - - -
 a non de - fe - ce - runt mi-se-ra-ti-o - nes e
 a non de - fe - ce - runt mi-se-ra-ti-o - nes e

jus Heth No - vi di
 jus Heth No - vi di
 jus Heth No - vi
 jus Heth

lu - cu - lo mul - ta est fides tu a
 lu - cu - lo mul ta est fi - des tu - a
 di - lu - cu - lo multa est fi - des tu - a
 mul - ta est fi - des tu - a

Heth Pars me - a Do -
 Heth Pars me - a Do -
 Heth Pars me -
 Heth Pars me - a Do -

- mi nus propter
 - mi nus dixit a nima me - a propter
 a Do - minus dixit a nima me - a propter re
 - mi - nus dixit a - ni - ma me - a propter

- e - a ex - pec - ta - bo e - um Jeth
 - - re a ex - pec - ta - bo e - um Jeth
 a ex - - pec ta - bo e - - um Jeth
 re a ex - pec - ta - bo e - um Jeth

- - - Bo - nus est Do - mi - nus
 - - - Bo - nus est Do - mi - nus
 - - - Bo - nus est Do - mi - nus
 Bo - nus est Do - mi - nus

- - - a ni
 spe - ran - ti - bus in e - um a ni
 spe - ran - ti - bus in e - - - um a - ni
 spe ran - - ti - bus in e - - um a - ni

mae quæ - ren - ti il - lum
 mae quæ - ren - - - - ti il - lum
 mae quæ - ren - ti il - lum
 mae quæ - ren - ti il - lum

Je - ru - sa - lem Je - ru - sa - lem
 Je - ru - sa - lem Je - ru - sa - lem
 Je - ru - sa - lem Je - ru - sa - lem con -
 Je - ru - sa - lem Je - ru - sa - lem con -
 Je - ru - sa - lem con -

ad Do - mi - num de - um tu - um con -
 con - ver - te - re ad Do - mi - num de - um tu - um con -
 ver - te - re ad Do - mi - num de - um tu - um con -
 te - re ad Do - mi - num de - um tu - um con -
 ver - te - re con -

ver - te - re ad Do - mi - num de - um tu - um .
 ver - te - re ad Do - mi - num de - um tu - um .
 ver - te - re ad Do - mi - num de - um tu - um .
 ver - te - re ad Do - mi - num de - um tu - um .
 ver - te - re ad Do - mi - num de - um tu - um .

Co - gi - ta
Co - gi - ta
Heth Co - gi - ta
Heth Co - gi - ta

vit do - mi - nus dis - si - pa - re mu
vit do - mi - nus dis - si - pa - re mu
vit do - mi - nus dis - si - pa - re mu
vit do - mi - nus dis - si - pa - re mu

rum fi - li - ae si - on Te - ten
rum fi - li - ae si - on Te - ten
rum fi - li - ae si - on Te - ten
rum fi - li - ae si - on Te - ten

dit fu - ni - cu - lum su - um
dit fu - ni - cu - lum su - um et
dit fu - ni - cu - lum su - um et
dit fu - ni - cu - lum su - um

et non a - ver - tit ma - num su - am
 non a - ver - tit ma - num su - am
 non a - ver - tit et non a - ver - tit manum su - am
 et non a - ver - tit manum su - am

a per - di - ti - o - - - - - ne
 a per - di - ti - o - - - - - ne
 a per - di - ti - o - - - - - ne
 a per - di - ti - o - - - - - ne

Lu - - xit que an - te mu - ra - -
 Lu - - xit que an - te mu - ra - -
 Lu - - xit que an - te mu - ra - -
 Lu - - xit que an - te mu - ra - -

- - - le et mu - rus pa - - ri - ter
 - - - le et mu - rus pa - - ri - ter
 - - - le et mu - rus pa ri - ter - dis
 - - - le et mu - rus pa - - ri - ter -

dis - si - pa - tus est
 dis - si - pa - tus est
 si - pa - tus est
 dis - si - pa - tus est

Jeth - Jeth
 Jeth -
 Jeth
 Jeth -

De - fi - xae sunt in
 De - fi - xae sunt in
 Jeth - De - fi - xae sunt in
 De - fi - xae sunt in

ter - râ por - tae e - jus
 ter - râ por - tae e - jus
 ter - râ por - tae e - jus
 ter - râ por - tae e - jus

per - di - dit et con - tri vit vec - tes e - -
 per - di - dit et con - tri vit vec - - - tes
 per - di - dit et con - tri vit vec - - - tes

re gem e - jus et prin - ci - pes
 - - jus regem e - jus et prin - ci -
 e - - jus regem e - - jus et prin - ci -
 e - - jus regem e - - jus et prin - ci -

- - e - jus in gen - - - - ti
 pes e - jus in - gen - - - - ti
 pes e - jus in - gen - - ti
 pes e - jus in gen - - ti

bus Non est lex et pro - phe - tae e
 bus Non
 bus Non
 bus Non

jus
 jus non in-ve-ne-runt vi-si-o-nem a Do-mi-
 jus non
 jus non

non in-ve-ne-runt vi-si-o-nem a Do-
 no non in-ve-ne-runt vi-si-o-nem a
 no non in-ve-ne-runt vi-si-o-nem a Do-
 no non in-ve-ne-runt vi-si-o-nem a Do-

- mi-no Je-ru-sa-lem
 Do-mi-no Je-ru-sa-lem
 - mi-no Je-ru-sa-lem
 - mi-no Je-ru-sa-lem

Je-ru-sa-lem Je-ru-sa-
 Je-ru-sa-lem Je-ru-sa-
 - Je-ru-sa-lem Je-ru-sa-
 Je-ru-sa-lem Je-ru-sa-
 Je-ru-sa-lem Je-ru-sa-

10.

C

lem Con-ver-te-re Con-ver-te-re
 lem Con-ver-te-re Con-ver-te-re
 lem Con-ver-te-re Con-ver-te-re
 lem Con-ver-te-re Con-ver-te-re
 lem Con-ver-te-re

ad Do-mi-num De-um
 re ad Do-mi-num De-um
 ad Do-mi-num De-um tu-
 ad Do-mi-num De-um tu-um de-um
 Do-mi-num De-um tu

tu-um de-um tu-um
 tu-um de-um tu-um
 - - - um de-um tu-um
 tu-um de-um tu-um
 tu de-um tu-um

RESPONSORIA

Ad officium nocturnum

IN HEBDOMADA MAJORE

FERIA V^a IN COENA DOMINI.

N^o 1.

RESP.

I^{um}

Jn mon-te O - li - ve -

Jn mon-te O - li - ve -

Jn mon-te O - li - ve -

Jn mon-te O - li - ve -

ti o - ra - vit ad pa - trem: Pa - ter si fi - e - ri po -

ti o - ra

ti o - ra

o - ra

test tran - se at a me tran - se at a me calix is

test tran - se at a me transe at a me calix is

test me ca - lix is

test me ca - lix is

te Spi - ritus qui - dem promptus est ca - ro - au -

te Spi ca - ro

te Spi ca - ro

te Spi ca - ro au -

tem in - fir - ma fi - at vo - lun - tas tu - a

au - tem in - fir - ma fi - at vo - lun - tas tu - a

au - tem in - fir - ma fi - at vo - lun - tas tu - a

tem in - fir - ma fi - at vo - lun - tas tu - a

vi - gi - la - te et o - ra - te et o -

vi - gi - la - te et o - ra

vi - gi - la - te et

ra - te ut non in

te ut non in tre - tis in tenta - ti - o -

o - ra - te ut non in tre - tis in ten - ta - ti

tre - tis in ten - ta - ti - o - nem.

o - nem in ten - ta - ti - o - nem.

o - nem in ten - ta - ti - o - nem.

Fin.

N.º 2.

RESP.

2.^{um}

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

Tris - tis est a - ni - ma me - a us -

que ad mor - tem sus - ti - nete hîc et vigi - la - te

que ad mor - tem sus -

que ad mor - tem sus -

que ad mor - tem sus -

que ad mor - tem sus -

me cum nunc videbitis turbam quae circum dabit me vos fugam capi-

me me vos

me me vos

me me

me me

e - - - tis et ego vadam et ego va - dam im - mo - la -

e - - - tis et ego vadam immola - ri pro - vo - bis im

fugam capi - e - tis et e - go va - dam immola - ri pro -

et ego vadam im - mo - la - ri im - mo - la -

et ego vadam im - mo - la - ri im - mo - la -

Fin

ri pro vo - - bis Ec - ce ap - pro
 mo la ri pro vo - bis Ec - ce ap - pro
 vo - bis pro vo - bis Ec - ce ap - pro
 ri pro vo - bis

pinquat ho - ra et fi - li - us ho - mi - nis tra - de - - tur
 pinquat ho - ra et fi - li - us ho - mi - nis tra - de - tur in
 pinquat ho - ra et fi - li - us ho - mi - nis tra - de - tur

in manus pec - ca - fo - - - rum
 ma - nus pec - ca - to - - - rum
 in ma - nus pec - ca - - to - - - rum

N.º 3.
 RESP.
 3^{um}
 Ec - ce vi - di - mus
 Ec - ce vi - di - mus e - um vi - di - mus
 Ec - ce vi - di - mus e - um
 Ec - ce vi - di - mus e - um

e - um non ha - ben - tem spe - ci - em ne que de co -
 e - - um non ha - bentem spe - ci - em ne - que de - co -
 non haben - tem spe - ci - em ne que de co - rem ne - que de - co -
 non ha - bentem speci - em ne

rem aspectus e-jus in e-o non est: hic pec-ca-ta nos-

rem

rem

rem

tra por-ta vit et pronobis dolet ip-se au-tem

tra

tra

tra

vul-ne-ra-tus est propter i-ni-qui-ta-tes

tem vul-ne-ra-tus est propter i-ni-qui-ta-tes

vul ne-ra-tus est propter i-ni-qui-ta-tes nos -

vul-ne-ra-tus est prop-ter i-ni-qui-ta-tes

nos-tras cu-jus li-vo-re sa-nati su-mus

nos-tras cu-jus li-

trās cujus li-vo-re sa-nati su- - mus

nos - tras cu - jus li-vo - re sanati su - mus

sa - na - ti su - mus
 vo - re sa - na - ti su - mus
 sa - na - ti su - mus
 sa - na - ti su - mus

et do -
 ve-re lan-guores nos-tros ip - se tu - lit et do -
 ip-se tu - lit et

lores nostros ip - se por - ta - vit
 do - lo - res nos - tros ip - se por - ta - vit
 ip-se por - ta - vit

N.º 4.
 RESP. 4.ª
 A - mi - cus me - us os - cu - li me tra - di - dit
 A us os - cu - li me tra - di - dit
 A us os - cu - li me tra - di - dit
 A us

si - gno: quem os cu - latus fu e ro ip - se est te ne - te
 si - gno: te e
 si - gno: te e
 si - gno:

e - um hoc malum signum fe - cit qui per
 - - um
 - - um
 e - um

os - culum ad - im - ple - vit ho - mi - ci - di - um
 um
 um
 um

Bo - num e - rat e - i bo - num e - rat e - i
 Bo - num e - rat e - i
 Bo - num e - rat e - i bo - num e - rat e - i

si na - tus non fu - is - set ho - mo il - le
 si na - tus non fu - is - set ho - mo il - le
 si na - tus non fu - is - set ho - mo il - le

Jn fe - lix pre - ter - misit pretium san - guinis et in
 Jn
 Jn
 Jn

fi - ne la - que - o se sus - pen - - dit

se sus - pen - - dit

se sus - pen - - dit

o se sus - pen - - - dit

Nº 5.

Judas mer - cator pes - simus oscu - lo pe - ti - it

RESP.

Ju

5^{um}

Ju

Ju

do - - mi - num: il - le ut a - gnus innocens non nega - vit Ju -

do

do

do

dae os cu - lum De na - ri - o - rum nu - me - ro Chris -

lum De

lum De

lum De

9
Fin.

tum Ju - dae - is tra - di - dit

tum Ju - dae - is tra - di - dit

tum Ju - dae - is tra - di - dit

tum Ju - dae - is tra - di - dit

Melius illi e - rat si natus non fu - is - - set

Me - - - - - fu - is - - - - set

Me - - - - - fuis - - - - set

N° 6

U - nus ex dis - ci - pu - lis me - is tradet me ho -

U

U

U

di - e vae il - li per quem tra - dar e - go Me - li - us

go Me - li - us

go Me - li - us

go Me - li - us

il - li e - rat si na - tus non fu - is - set
 fu - is - set
 fu - is - set
 fu - is - set

qui in - tingit me - cum ma - num in par - op - si - de

hic me tradi tu - rus est in manus peccato - - rum
 est in ma - nus pecca to - - rum
 hic me tradi turus to - rum

N. 7.

RESP

7^{um}

Eram qua - si A - gnus in - nocens, duc - tus sum ad
 E
 E
 E no - cens duc - tus

im - mo - landum et nes - ci - e - bam; consi - li - um fe - ce -
 immo - lan - dum et
 et nes ci - e - - bam con
 immolan - dum et nes - ci - e - bam

runt ad-ver sum me di - cen - tes ve - ni

me di - cen - tes ve - ni

di - cen - tes ve - ni

di - cen - tes ve - ni

te mit - tamus li - gnum in panem e - jus et e - ra -

te mit

te mit

te mit

da mus e - um de ter - ra vi - ven - ti - um

um

um

um

ommnes i - ni - mi - ci me - i ad ver sum me co -

me co -

me co -

- gi - ta - bant ma - la mi - hi

co - gi - ta - bant ma - la mi - hi

mi - hi

Fin.

N. 8.

U - na ho - ra non po - tu - is - tis vi - gi - la - re

RESP.

U - na ho - ra non potu - is - tis vi -

8^{um}

U - na ho - ra

U - na ho ra non

me - - cum vi - gi - la - re me - - cum qui

gi - la - re me - cum vi gi - la - re me - - cum qui

non po - tu - is - - tis vi - gi - la - re me - - cum qui

po - tu - is - tis vi - gi - la - re me - - cum qui

ex horta - ba - mi - ni mo - ri mo - ri pro - me

ri pro - - me

pro - - me

pro - - me

vel Ju - dam non vi - de - tis quo - mo - do non dor - mit

vel mit

vel mit

vel mit

sed fes-ti - nat tra-de - re me Ju - dae - is
 Ju - dae - is
 Ju - dae - is
 Ju - dae - is

Quid dor-mi-tis sur-gi-te et o - ra - te ne
 sur-gi-te et o ra - te ne
 o - ra - te ne

in tre-tis in ten - ta - ti - o - nem
 in tre-tis in ten - ta - ti - o - nem
 nem

N.º 9
 Se-ni-o res po-pu - li con - si - li - um fe -
 RESP. Se - um fe - ce -
 9.º Se - um fe -
 Se - um fe -

ce - runt ut Je - sum do - lo te - ne - rent
 - - - run
 ce - runt
 ce - runt

et oc-ci-de-rent: cum gla-di-is et fus-ti-

bus ex-i-e-runt tan-quam ad la-tro-nem

Fin.

Col-le-ge-runt pon-ti-fi-

ces et pha-ri-sae-i con-si-li-um

FERIA VI.^a IN PARASCEVE.

N.º 10

RESP.

Om-nes a-mi-ci me-i de-re-linque

Om de-re-linque

Om de

Om de-re-lin-que

runt me et prae-va-lu-e-runt in-si-di-an-tes mi -

hi: tra-di-dit me quem di-li-ge-bam et ter-ri -

bi-li-bus o-cu-lis pla-ga cru-de-li percu -

ti-en-tes a-ce-to-po-ta-bant me

en tes me

me

me

me

Fin

Jn-ter i - ni-quos pro - je-ce - runt me et non

Jn - ter i - ni - quos pro - je - cerunt me et non
 pe - per - ce - runt a - nimae a - nimae me - - ae
 a - ni - mae me - - ae
 a - ni - mae me - ae

N.º 11.
 Ve - lum tem - pli scissum est scissum
 RESP. Ve - lum tem - pli scis - sum
 2.^{da}
 Ve - lum tem - pli scissum est scissum est scissum
 Ve - lum tem - pli scissum

est et omnis ter - ra tre - mu - it tre - mu - it
 est et omnis te - ra tre - muit tre - mu - it
 est et omnis ter - ra tremu - it tre - mu - it
 est et omnis ter - ra tre - mu - it

Latro de cruce clama - vit di - cens me - men -
 me - mento me -
 me -

to me - i Do - mi - ne dum ve - neris in regnum tu - - - um

- - i Do - mine dum - - - re - - - gnum tu - um

mento me - i Do - mine dum - - - um

dum - - - um .

Pe - trae scis sae sunt et mo - nu - men ta a - per - et mo - nu - men -

Pe - trae scissae sunt et mo - nu - men - ta a

ta sunt et mul - ta cor - po - ra sanc - to - ta a - - per - ta sunt

per - ta sunt a per - ta sunt et mul - ta cor - po - ra sanc - to

rum qui dormi - - erant sur - - - rexe - runt

sur - - - re - xe - runt

rum qui dor - mi - e rant sur - - - re - xe - runt

N.º 12.

RES P

3^{um}

Vi - ne - a me - a e - lec - - - ta, e - a e - lec - - - ta, e - go

go te plan - - ta - vi
 te plan - ta - vi Quo - mo - do conver - sa es
 te - - - Quo - mo -
 te - - - Quo - mo - do conver - sa
 Quo - mo - do conversa es in a - maritu - - di - nem ut
 in a - maritudi - nem in - - - ut
 do conversa es in a - maritu - di - nem ut
 es in ut
 me cruci - fi - ge - res et Bara - bam dimi - te - - res
 Se - pi - vi te et la - pi des e - le - gi - ex - - -
 Se - pi - vi te et la - pi - des e - le - - gi
 Se - pi - vi - te et la - pi - des e - legi ex
 - - - te et ae - di - fi - ca - - vi tur - rim
 ex te
 te

N.º 13.

Tam - quam ad la - tro - nem e - xis - tis cum gla - di -
 RES. Tam quam ad la - tronem
 4^{um} Tam quam ad la tro - -nem
 Tam quam ad la - tro - nem e - xis

is et fus - ti bus com - pre - hen - dere me Quo - ti - di -

e a - pud vos eram in templo do - cens et non me

te - nu - is tis et ec - ce flagel - la - - - tum
 et ec - ce fla - gel - - la - - tum
 te - nu - is - tis et ec - ce flagel - la - - - tum

11.

du - ci - tis ad cru - ci - fi - gen - dum .

Cum - que i - nje - cissent manus in Je - - sum et te - nu -
et

Cumque i - njecissent manus in Je - - sum et te - nu -
issent e - um di - - xit di - xit ad e - os
di - xit ad e - - os
issent e um

N^o 14.
Te - nebrae factae sunt dum cru - ci - fi - xis - sent Je -
RESP.
5^{um}
dum cruci - fi - xis - sent Je -
dum cru - cifixis - sent Je -
dum cru - ci - fi - xis - sent Je -

sum Ju - dae - i et circa horam nonam ex -
sum Ju - dae - i no - nam ex - cla - mavit Je - sus
sum Ju - dae - i ex - - cla
sum Ju - dae - i ex - cla - ma - vit

clamavit Jesus voce magna Deus me -
 Je - sus voce magno Deus me -
 mavit Je - sus voce magna Deus me -
 Je - sus voce magna Deus me -

us ut quid dereliquisti me Et incli -
 us ut quid -
 us -
 us -

nato capite emisit spiritum .
 -
 -
 -

Ex - clams Jesus voce ma -
 Ex - clams Jesus voce ma - gna
 Ex - clams

o in sil - va dedit contra me vo - ces adver - sa - ri - us

o in sil - va

o in sil - va

di - cens Congregamini et propera - - te ad de - vo - - ran - dum

di - cens Congregami - ni et properate ad devoran - dum ad de - vo - ran -

di - cens Congregami - ni et propera - te ad devo - ran - dum il -

te ad devo - ran - dum il -

il lum po - su - e - runt me in de - ser - to so - li -

dum illum

il - lum

il - lum

tu - di - nis et luxit su - per me omnis ter - ra

Qui - a non est in ven - tus qui me a - gnos

Qui - a non est in ven - tus qui me

Quia non est in ventus qui me a - gnos ce - ret

Qui - a non est in ven - tus qui me a - gnos

ce - ret et fa - ce - ret be - ne

a - gnos ce - ret et fa - ce - ret be - ne

et fa - ce - ret et fa - ce - ret be - ne

ce - ret et fa - ce - ret be - ne

In - surre - xerunt in me vi - ri abs - que mi - se - ricor -

abs - que mi - se - ri -

absque mi se ri - cor -

di - a et non perpe - ce - runt a ni - mae me - ae

cor - di - a et non perpe - ce - runt a ni - mae me - ae

di - a a - nimae me - ae

Nº 16.

RESP.

7^{um}

Tra - di - de - runt me in ma - nus im - pi - o -

o -

o -

o -

rum et in-ter i-ni quos proje-ce-runt me

rum et in-ter i-ni-quos proje-ce-runt me

rum

rum et in-ter i-ni-quos proje-ce-runt me

et non peper-ce-runt a-ni-mae me-ae con-

con-

con-

con-

gre-ga-ti sunt ad-ver-sum me for-tes

Et si-cut gi-gantes ste-terunt con-tra-me.

Et si-cut gi-gan-tes stete-runt con-tra-me.

tes ste-terunt con-tra-me.

tes ste-te-runt con-tra-me.

fin

A - li - e - ni in - sur - re - xe - runt ad - ver - sum me
in - sur - re - xe - runt ad - ver - - - sum me

et fortes quae - si - e - runt a - ni - mam me - am
am
am

N.º 17

Je - sum tra - didit im - pi - us sum - mis prin - ci - pi - bus sa - cer -
do - tum et se - ni - o - ri - bus po - pu - li Pe - trus au - tem se -
que - ba - tur e - um a lon - ge ut vi - de - ret fi - nem
videret fi - nem
ut vi - de - ret fi - nem
ut vi - de - ret fi - nem

RESP.
8.º

que - ba - tur e - um a lon - ge ut vi - de - ret fi - nem
videret fi - nem
ut vi - de - ret fi - nem
ut vi - de - ret fi - nem

fin.

Ad - du - xerunt e - um ad Cai - pham princi - pem sacer - do - tum

Ad - du - xe - runt e - um ad Cai - pham princi - pem sa - cer - do - tum

u - bi Scri - bae et Pha - ri - sae - i con - ve - ne - rant

u - bi Scri - bae et Phari - sae - i con - ve - ne - rant

u - bi Scri - bae et Phari - sae - i con - ve - ne - rant

N^o 18

RESP.

9^{um}

Ca - li - ga ve - runt

Ca - li - ga ve - runt

Ca - li - ga ve - runt o - cu - li

Ca - li - ga - ve - runt o - cu - li

o - cu - li me - i a fle - tu me -

runt o - cu - li me - i a fle - tu me - o

me - i a fle - tu a fle - tu me - o

me - i a fle - tu a fle - tu me -

o qui - a e - lon - ga - tus est a me qui con

so - la - ba - tur me . Vi - de - te om - nes po - -
 Vi - de - te po -
 Vi - de - te po - -

Vi - de - te po - -
 - - pu - li Si est do - lor si -
 - - pu - li Si est do - lor si -
 - - pu - li Si est do - lor
 - - pu - li Si

mi - lis si - cut do - lor me - us .
 mi - lis
 si mi - lis
 mi - lis

O vos omnes qui transi - tis per vi - am at - ten - di -
 O vos om - nes qui tran - si - tis per vi -
 O vos omnes qui tran - si -

te at - ten - dite et vi - de - te et vi - de - te
 am at - ten - di - te at - ten - di - te et vi - de - te
 tis per vi - am at - ten - di - te et vi - de - te

SABBATO SANCTO .

N.º 19 .

RES .

1^{um}

Si - cut o - vis ad oc - ci - si - o - nem ad oc -
 Si - cut o - - vis ad oc - ci - si - o - nem
 Si - cut o - vis ad oc -
 Si - cut

ci - si - o - - - nem duc - tus est, et - dum ma - le tracta
 duc - - - - - tus est
 ci - si - o - - - nem duc - tus est
 ci - si - o - - - nem duc - tus est

re - tur non a - pe - ru - it os su - um: tradi - tus est ad mor

tem Ut vi - vi - fi - caret a ni - mam su - am .
 tem Ut am .
 tem Ut am .
 tem Ut am .

11.

Tra-di-dit in mor-tem a-ni-mam su-am
 a-ni-mam su-am et
 a-ni-mam su-am

et in-ter sce-le-ra-tos re-pu-ta-tus est.
 in-ter sce-le-ra-tos re-pu-ta-tus est.
 et in-ter sce-le-ra-tos re-pu-ta-tus est.

N.º 20.

Je-ru-sa-lem sur-ge
 Je-ru-sa-lem sur-ge Je-
 Je-ru-sa-lem
 Je-ru-sa-

Je-ru-sa-lem sur-ge et ex-ue te ves-
 ru-sa-lem sur-ge sur-ge et ex-ue te
 sur-ge sur-ge et ex-ue te
 lem sur-ge sur-ge et ex-ue te

ves-ti-bus ju-cun-di-ta-tis: in-du-e-re ci-ne-re
 ves-ti-bus ju-cun-di-ta-tis
 ves-ti-bus ju-cun-di-ta-tis
 ves-ti-bus ju-cun-di-ta-tis

et ci - li - ci - o qui - a in - te oc -

This system contains the first two staves of music. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "et ci - li - ci - o qui - a in - te oc -". The accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The music is written in a common time signature.

ci - sus est sal - va - - tor Is - - ra - el .
el .
tor Is - - ra - el .
tor Is - - ra - el .

This system contains the next two staves of music. The vocal line continues with the lyrics "ci - sus est sal - va - - tor Is - - ra - el .". The accompaniment continues with the same two-staff structure. The system concludes with a double bar line and the word "fin." written above the staff.

De - duc qua - si tor - rentem lacrymas per diem et noc -

This system contains the first two staves of music. The vocal line begins with a treble clef and a common time signature. The lyrics are "De - duc qua - si tor - rentem lacrymas per diem et noc -". The accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef.

Deduc quasi tor - rentem lacry - mas per di - em perdi - em et noc -
tem et non taceat pu - pil - la o - cu - li tu - i
tem

This system contains the next two staves of music. The vocal line continues with the lyrics "Deduc quasi tor - rentem lacry - mas per di - em perdi - em et noc -". The accompaniment continues with the same two-staff structure. The system concludes with a double bar line and a repeat sign.

Nº 21.

RESP.

3^{um}

Plan - ge plan - ge qua - si vir - go plebs

This system contains the first two staves of music for the section labeled "Nº 21". The vocal line begins with a treble clef and a common time signature. The lyrics are "Plan - ge plan - ge qua - si vir - go plebs". The accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef.

me - a u - lu - la - te Pas - to - res in ci -

me - a

me - a

me - a

ne - re et ci - li - ci - o Qui - a ve - nit di -

es do - mi - ni ma - gna et a - ma - ra val - de .

ra val - de

ra val - de

Ac - cing - i - te vos sa - cer - do - tes et plan - gi

Ac et

Ac et plan - gi - te

te et plan - gi - te mi - nis - tri al - ta -

plan - gi - te et plan - gi - te mi - nis - tri al - ta -

et plan - gi - te

ris as - per - gi - te vos ci - ne - re .

ris as - per - gi - te vos ci - ne - re .

ris as - per - gi - te vos ci - ne - re .

Nº 22.

Re - ces - sit pas - tor nos - ter fons

RESP. Re - ces - sit pas - tor nos - ter fons

4^{um} Re - ces - sit pas - tor nos - ter fons a

Re - ces - sit pas - tor nos - ter fons

aquae vi - vae ad cujustransi - tum sol obs - cu - ra - tus

tum sol obscuratus

quae vi - vae tum sol sol

aquae vi - vae

est Nam et il - le cap - tus est qui capti - vum te - ne -

est

est

est

bat pri-mum ho-mi-nem ho-di-e por-

bat pri - mum ho - mi - nem ho -

bat pri - mum ho - mi - nem ho -

tas mor-tis et se-ras pa-ri-ter

ter

ter Sal -

ter Sal -

Sal-va-tor nos-ter disru-pit

Sal-va-tor noster dis-ru-pit

va-tor noster dis-ru-pit di-ru-pit

pit

Fin.

Des-tru-xit qui-dem claustra in-fer-ni

Des-tru-xit quidem claustra in fer - - - ni

et sub - ver - tit po - ten - ti - as di - a - bo - li

a - bo - li

a - bo - li

N.º 23

RESP:

5^{um}

O vos om - nes qui tran - si - tis per vi -

O

O

O

am at - ten - di - te et vi - de - te

te

te

te

Si est do - lor si - mi - lis si - cut

si - cut do - lor me

Si est do - lor si - mi - lis si - cut do - lor

Si est do - lor si - mi -

do-lor me - - us si - cut do - lor me - us ..
 us do - lor me - - - - us ..
 meus si cut do lor do lor me - - us .
 lis si - cut do - lor do - lor me - - - us .

At - ten - di - te u - ni - ver - si po - pu - li et
 et
 At - ten - di - te u - ni - ver - si po - pu - li et

vi - de - te do - lo - rem me - um dolo - rem me - um .
 vi - de - te do - lo - rem me - um dolo - rem me - um .
 vi - de - te do - - lo - rem me - um .

N.º 24.

Ec - ce quo - mo - do mo - ri - tur
 RESP.
 Ec - ce
 6^{um}
 Ec - ce
 Ec - ce

jus - tus et ne - mo per - ci - pit cor - de
 jus
 jus
 jus

vi - ri jus - ti tol - lun - tur et ne -
 et ne -
 et ne -
 et ne -

mo con - si - de - rat a fa - ci - e i - ni - qui - ta -

tis su - bla - tus est jus - tus Et e -
 jus - tus Et e -
 jus - tus Et e -
 jus - tus Et e -
 fin

rit in pa - ce me - mo - ri - a e - jus .

Tam quam a - gnus
 Tam - quam a - gnus coram ton-den - te se ob -
 Tam - quam a - gnus se ob -

co-ram ton - den - te se ob - mu -
 mu - tu - it co - ram ton - den - te se ob - mu -
 mu - tu - it

tu - it et non a - pe - ru - it os - su - um
 tu - it et non a - pe - ru - it os - sum
 et non a - pe - ru - it os - su - um

de an - gus - ti - a et de ju - di - ci - o su -
 de an - gus - ti - a et de ju - di - ci -
 de ju - di - ci - o et de ju - di - ci -

bla - tus est su - bla - tus est.
 o su - bla - tus et su - bla - tus est.
 o su - bla - tus est su - bla - tus est.

N^o 25.

As - ti - te - runt re - ges ter - rae

RESP.

7^{um}

et prin - ci - pes con - ve - ne - runt in u -

ne in u -

con - ve - ne - runt in u -

con - ve - ne - runt in u -

num Ad - ver - sus Do - mi - num et

num Ad

num Ad

num Ad

ad - ver - sus Christum e - jus

ad jus

ad jus

ad jus

ad jus

Quare fremu-erunt Gen-tes et popu-li medi-tati sunt inani-a.

sunt inani-a.

N.º 26.

Aes-ti-ma-tus sum

RESP. Aes - - ti - ma-tus sum cum des-

8^{um} Aes-ti-ma - - - tus sum cum des

Aes - ti - ma - tus

cum des-cenden-ti-bus in la-cum

cen-den - ti-bus in la - - - cum

cen den - - - - - cum

cen - den - ti - bus in la - - - - - cum

Fac-tus sum si-cut ho-mo si-ne ad ju-to-ri-

Fac

Fac

Fac

o in - ter mor - tu - os li - ber

Po - su - e - runt me in la - cu in -
 Po - su - e - runt me in -
 Po - su - e - runt me in la - cu in - fe -

fe-ri-o - - ri in te-ne-bro - - sis
 la - cu in - fe - ri - o - ri in te - ne - bro - - sis
 ri - o - - - ri in te - ne - bro - sis

et in um - bra mor - - tis,
 et in um - bra mor - - tis
 et in um - bra mor - - tis

N.º 27

Se - pul - to Do - mi - no si - gna - tum est

RESP. Se - pul - to Do - mi - no si - gna - tum est

9^{um} Se

Se

mo - nu - men - tum volventes la - pi - dem ad os - ti - um

mo - nu men - - tum vol - ventes lapi

mo - nu - men - tum volventes la - pidem ad os

monu - men - ti Ponentes mi - li - tes qui custo -

mo - nu - men - ti

ti

ti

dirent il - lum

di - rent il - lum

di - rent il - lum

di - rent il - lum

fin.

Ac-ce - den - tes prin-ci - pes sa - cer - do - tum ad
 Pi - la - - tum pe - ti - e - runt il - - lum .
 runt il - - lum .
 runt il - - lum .

IMPROPERIA

A DUE CORI .

LARGO . .
 Coro 1^o

Po - pu - le meus, quid fe - ci ti - bi
 bi
 bi
 bi

ANDANTE MOLTO .

LARGO .

Aut in quo con - tris - ta - vi te Res pon

de mi - - hi Qui - a e -

de mi - - hi

de mi - - - - hi

de mi - - - - hi

du - xi te de ter - ra Ae - gyp -

ANDANTE MOLTO LARGO

- ti pa - ras - ti cru - cem sal -

va - to - ri tu - - o

LARGO
CORO 1°

A - gi - os o the os

CORO 2° LARGO .

CORO 1° LARGO .

Sanc - tus De - - us A - gi -

CORO 2° LARGO .

os is - - chi - ros

CORO 1° LARGO .

for - - tis A gi - os a - tha - na -

for - - tis

for - - tis

for - - tis

tos e - - le - ison e mas
mas
mas
mas

Cor. 1.^o

mi - se - re - re no - bis bis
bis
bis
bis

Cor. 2.^o

bis
bis
bis
bis

BENEDICTUS

IN CAENA DOMINI.

Et e - re - xit cor - nu sa - lu - tis no - bis

Et tis

Et tis

Et tis no - -

- - - in do - mo

no - - - bis

no - - - bis

no - - - bis

Da - vid pu - e ri su - - i

Da - vid pu - e - ri su - - i

Da - vid pu - e - ri su - - i

Da - vid pu - e - ri su - - i

MISERERE .

Mi - se - re - re me - i De - us secundum magnam mi - se -

Mi

Mi

Mi

This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The middle two staves are for instruments, each starting with the word 'Mi'. The bottom staff is the bass line, also starting with 'Mi'. The music is in a minor key with a common time signature.

ri - cor - di - am tu - am Et se - cundum multitudinem

Et

Et

Et

This system contains the next three staves. The top staff continues the vocal line with lyrics. The middle two staves are for instruments, each starting with the word 'Et'. The bottom staff is the bass line, also starting with 'Et'. The musical notation continues with various note values and rests.

mi - se - ra - ti - o - num tu - a - rum de le i - niquitatem me - am

o

o

o

This system contains the final three staves of the musical score on this page. The top staff continues the vocal line with lyrics. The middle two staves are for instruments, each starting with the word 'o'. The bottom staff is the bass line, also starting with 'o'. The system concludes with a double bar line.

STABAT MATER.

A due Cori

DI GIOV. PIETR. ALOISIO DA PALESTRINA.

CORO 1°

CORO 2°

Sta-bat mater do-lo-ro-sa jux-ta cru-

Sta

Sta

Sta

Cor. 1°

Cor. 2°

Dum pende-bat fi-li-us

cem la-cry-mo-sa Cujus a-ni-ma-mange

cem

cem

cem

cem

men - tem - - Con - tristantem et do - lentem Per tran
 - - tem Con tris tantem et do - len - - - tem Per tran
 - - tem Con - - - - - tem

Con - tristantem et dolen - tem Per tran

O quam tris - tis et af -
 O quam tris - tis et af -
 O quam tris - tis et af -
 O
 si - vit gla - di - us O
 si - vit O
 Per tran - si vit gladi - us O
 si - vit gla - di - us O

flicta fu - it il - la bene - dic - ta Mater U - nige - ni - ti

flic - ta Quæ moe

flic - ta

flic - ta

flic - ta

flic - ta

et do - le - bat cum vi - de - bat Na - ti

re - bat pi - a ma - ter Na - ti

re - bat Na - ti

re - bat Na - ti

re - bat Na - ti

pœ - nas in - - cly - ti Quis est ho - mo qui non fleret

pœ Quis est ho - mo qui non fle - ret

Quis est ho - mo qui non fleret

Quis est ho - mo qui non fle - ret

Chris

pœ - nas in cly - ti Chris

pœ - nas in cly - ti Chris

pœ - nas in cly - ti Chris

In tan - to sup - pli - ci - o

In tan - to sup - pli - ci - o

In tan - to sup - pli - ci - o

In tan - to sup - pli - ci - o

ti ma - trem si vi - de - ret Quis po -

ti ma - trem si vi - de - ret

ti ma - trem si vi - de - ret

Pi-am matrem con-templa-ri
 set non con-tris-ta-ri Do-len-

This system contains the first two lines of the musical score. The top line is the vocal melody in a soprano clef, with lyrics 'Pi-am matrem con-templa-ri' and 'set non con-tris-ta-ri'. The bottom line is the piano accompaniment in a bass clef. The music is in a minor key, indicated by a flat sign on the first line of the piano part.

Pro pecca-tis suae gentis
 tem cum fi-li-o Vi-dit Jesum in tormen-

This system contains the second two lines of the musical score. The top line is the vocal melody in a soprano clef, with lyrics 'Pro pecca-tis suae gentis' and 'tem cum fi-li-o Vi-dit Jesum in tormen-'. The bottom line is the piano accompaniment in a bass clef. The music continues in the same minor key.

Vi-dit suum dulcem na

tis et flagel - lis subdi - tum Mo - ri -

This system contains the first two lines of the musical score. The top line is a vocal line with lyrics. The bottom line is a piano accompaniment. The lyrics are: "Vi-dit suum dulcem na" and "tis et flagel - lis subdi - tum Mo - ri -".

tum Dum e - mi - sit spi - ri - tum

tum

tum

tum

en - tem de - so - la - tum Dum e - mi - sit spi - ri -

spi

This system contains the second two lines of the musical score. The top line is a vocal line with lyrics. The bottom line is a piano accompaniment. The lyrics are: "tum Dum e - mi - sit spi - ri - tum", "tum", "tum", "tum", "en - tem de - so - la - tum Dum e - mi - sit spi - ri -", and "spi".

spi - ri - tum

spi - ri - tum

spi - ri - tum

spi - ri - tum

tum

E - ia mater fons a mo - ris

Detailed description: This system contains the first six staves of a musical score. The first four staves are vocal parts, each with the lyrics 'spi - ri - tum'. The fifth staff is a piano accompaniment line with the lyrics 'tum' and 'E - ia mater fons a mo - ris'. The sixth staff is another piano accompaniment line. The music is written in a key with one sharp (F#) and a 3/2 time signature. The paper shows signs of age with some staining.

Me sen - ti - re vim do - lo - ris Fac ut te - cum lu - ge

Detailed description: This system contains the next six staves of the musical score. The first staff is a vocal line with the lyrics 'Me sen - ti - re vim do - lo - ris Fac ut te - cum lu - ge'. The second and third staves are piano accompaniment lines. The fourth and fifth staves are empty, and the sixth staff is a bass line. The music continues in the same key and time signature as the first system.

3.
C

am .
am .
am .
am .

Fac ut ar-de-at cor me - um In a - mando Christum de -

San - cta mater is -
um Ut si - bi com - pla - ce am

tud a-gas Cru-ci-fi-xi fi-ge pla-gas

tud a-gas

Cor-di me

Cor-di

Cordi me

Cor-di me -

Tui na-ti vulne-ra ti

Tui na-ti vulne-ra-ti Jam digna

o va-li-de

me - o va-li-de

o va-li-de

o va-li-de

3.

Jam digna - ti pro me pa - ti Poenas mecum di - vi - de
 me cum di - vi - de
 ti pro me pa - - - ti Poe - - - nas mecum di - vi - de
 pro me pa - - - ti Poe - nas

Fac me
 Fac me
 Fac me
 Fac me
 Donec
 ve re te - cum fle - re Cru - ci - fi - xo condo - lo - re Do -
 re Do -
 re Do -
 re Do -

e - go vix - e - ro Ju - xta crucem te - - cum

Ju - xta crucem te - - cum

Ju - xta crucem te - - cum

sta - re Te li - ben - ter soci - a - - re In planctu

sta - re Te libenter so - ci - a - re In planctu de -

stare te. li - ben - ter soci - a - - re in planctu de -

sta - - re In planc - tu

de - side - ro Vir - go Virgi - num praecla - ra Mi - hi jam non sis a -
 si - de ro

si - de - ro Vir - go Virgi - num praecla - ra Mi - hi jam non sis a -
 de - si - de - ro

ma - ra Fac me tecum plan - ge - re Fac ut
 Fac ut

mara Fac me te - cum plan - ge - re

ma - ra Fac me te - cum plan - ge - re

portem Chris - ti mor - tem

Pas - si - o - nis e - jus

mor - tem Passi - o - nis e - jus sor -

Pas - si - o - nis e - jus sor - - tem

Pas - si - o - nis e - jus sor - - tem

Fac me plagis vul - ne - ra -

sor - tem Et plagas re - co - le - re

tem Et plagas re - co - le - re Fac - - - -

Et pla - gas re - co - le - re

Fac me plagis vul ne - ra - ri

Et pla - gas re - co - le - re

ri Cru-ce hâc i - ne - bri-a - ri Ob a - mo - rem fi - li -

mo - rem fi - li -

ri Cru-ce hac i - ne bri-a - ri Ob a - morem fi - - li -

Cru - ce fi - li -

Ob a - mo - rem fi - li -

i Per te Virgo sim de-fensus In di

i

i Inflamma - tus et ac - cen - sus

i

i

e ju - di - ci - i Mor -
 e ju - di - ci - i Mor -
 e ju - di - ci - i
 ju - di - ci - i Mor -
 Fac me cru - ce cruce custo di -
 Fac me cruce me cruce custo di
 Fac me cru - ce cruce custo di - ri

te Christi prae-mu-ni ri Con-fo-ve-ri gra - tia
 te gra - tia
 te gra - tia
 te gra - tia
 ri Confove - ri gra - tia Quando
 ri gra - tia
 ri gra - tia
 gra - tia

Fac ut a-ni-mae do-ne-tur
do ne - - - tur
done - - - tur
do-ne - - - tur
corpus mo - ri - e - tur Pa - radi - si
Pa-ra-
Pa -
Pa -

Pa-ra-di-si glo-ri-a.
Pa-ra-di-si glo-ri-a.
Pa-ra
glo - - - ri-a Pa-ra-di-si glo-ri-a.
di glo - - - ri-a Pa-
ra-di - - si glo-ri-a Pa-ra-di-si glo-ri-a
si glo - - - ri-a

MOTETTO

FRATRES, EGO ENIM ACCEPI A DOMINO

a due Cori

DEL SIGNOR PALESTRINA



Tempo giusto ..

Fra - tres e - go e - nim ac - ce

Fra - tres e - go e - nim ac - ce -

pi a Domi - no e - go e - nim

pi a Domi - no e - go e

Fra - tres e - go e

Fra - tres e - go

ac - ce - pi a Do - mi

sim ac - ce - pi a Do - mi - no

sim ac - ce - pi a Do - mi - no

a Do - mi - no

no quod et tra-didi vo-

no

no

no

quod et tra-di-di vo-bis

quod et tra-didi vo-bis quod et tra-di-di vo-bis

vo . vo-bis

vo-bis

bis quo-ni-am Do-mi-nus

bis quo-ni-am

bis quo-ni-am

bis quo-ni-am

quo-ni-am Do-minus Je-sus

Je-sus in qua nocte tra - de - ba - tur

Do - minus Je -

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one flat) with lyrics 'Je-sus in qua nocte tra - de - ba - tur'. The bottom staff is a piano accompaniment. The music consists of quarter and eighth notes. The system concludes with the vocal line starting 'Do - minus Je -'.

ac - ce - pit

sus in qua noc-te tra - de - ba - tur ac -

tur ac -

tur

tur ac -

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with lyrics 'ac - ce - pit'. The bottom staff continues the piano accompaniment. The system concludes with the vocal line starting 'sus in qua noc-te tra - de - ba - tur ac -' and the piano accompaniment continuing.

panem ac - ce - pit pa - nem
 panem ac - ce - pit pa - nem
 panem acce - pit pa - nem
 pa-nem ac - ce - pit pa - nem
 ce - pit pa - nem et gra - ti -
 ce pit pa - nem et gra-ti-as a -
 ac - ce - pit pa - nem et gra-ti-as
 ce-pit pa - nem et gra - ti - as

et gra - ti - as a -
 et gra - ti - as a -
 et gra - ti - as a -
 et gra - ti - as a -
 as a - gens et gra - ti - as
 gens et gra - ti - as
 gens et gra - ti - as
 gens et gra - ti - as

g - gens fregit et di - xit
 gens fregit et di xit di - xit
 gens fregit et di - xit di - xit
 a - gens fre git et di -
 a - gens fregit et
 a - gens fre - git et di -
 a - gens fre - git et di -

ac - cipi - te et mandu ca -
 ac - ci - pi - te et mandu ca - te hoc
 ac - ci - pi - te et mandu ca - te
 ac - ci - pi - te et mandu ca - te
 xit
 di - xit
 di - xit
 xit

te hoc est corpus me - um

est cor - - pus me - um

hoc est

ac - ci - pi - te et

ac - ci - pi - te et mandu

acci - pi -

ac - ci - pi - te et

ac -

acci - pi -

man du - ca - te hoc est corpus me - um

ca - - te hoc est

te hoc est corpus me - um

ca - te est corpus me - um

te et manduca - te hoc est corpus me - um

manduca - te hoc est corpus me - um

ci pite et manduca - te hoc est corpus me - um

te et manduca - te hoc est corpus me - um

hoc

hoc

hoc

hoc

hoc fa - ci - te in

fa - ci - te in me - am com - memo - ra - tio - nem

ti - o - nem

meam comme-mora tio nem hoc fa-ci-te in me

hoc fa-ci-te in me am com

Detailed description: This system contains two systems of music. The first system has a vocal line with lyrics 'meam comme-mora tio nem hoc fa-ci-te in me' and a lute accompaniment. The second system has a vocal line with lyrics 'hoc fa-ci-te in me am com' and a lute accompaniment. The lute part consists of a treble and a bass line.

am comme-mo ra-ti o- - - - - nem .

o - - - - - nem .

o - - - - - nem .

memo-ra - ti - o - - - - - nem .

me-mora - ti - o - - - - - nem .

o nem comme-mo - ra-tio - nem .

ra - tio - - - - - nem .

o - - - - - nem .

Detailed description: This system contains two systems of music. The first system has a vocal line with lyrics 'am comme-mo ra-ti o- - - - - nem .' and a lute accompaniment. The second system has a vocal line with lyrics 'o - - - - - nem .' and a lute accompaniment. The lute part consists of a treble and a bass line.

MISERERE

A DUE CORI

DI GREGORIO ALLEGRI

CORO I.º a 5.º

Miserere me-i de - - us secundum magnam

Mi - - - de - - us

Mi - - - de - - us - - - mi-

Mi - - -

Mi - - - de - - us

mi-seri-cor - - - diam tu - - am

misericor - - - diam tu - - am

- - sericor - - di - am mi - sericordiam tu - am

mi - seri - cor - diam misericor - diam tu - - am

mi - seri - cor - - - - - diam tu - - - am

C. 2.º a 4.º

Amplius lava-me ab iniqui ta te me - - a

Am - - - me - - a

Am - - - me - - a

Am - - - me - - a

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

Tibi soli peccavi et ma-lum co-ram te fe-
 Tibi fe-
 Tibi co-ram te fe-
 Tibi fe-
 Tibi fe-

ci ut justificeris in sermonibus tu is et vincas
 ci ut tu
 ci ut tu cum ju-di-ca
 ci ut tu cum ju-di-
 ci ut tu cum ju-di-

cum ju di-ca - - - - - ris
 cum ju-di-ca - - - - - ris
 - - - - - ris cum ju - di - ca - - - - - ris
 ca - - - - - ris
 ca - - - - - ris

Ecce enim veritatem dilexisti

Ecce dilexisti

Ecce dilexisti

Ecce dilexisti

in certa et occulta sapientiae tuae manifestas

in certa et occulta sapientiae tuae manifestas

in certa et occulta sapientiae tuae manifestas

in certa et occulta sapientiae tuae manifestas

in misericordia tua

in misericordia tua

in misericordia tua

in misericordia tua

Audienti meo dabis gaudium et laetitia

Audienti meo dabis gaudium et laetitia

Audienti meo dabis gaudium et laetitia

Audienti meo dabis gaudium et laetitia

ti - ti - am et exul tabunt os - sa

- ti - ti - am et

- ti - ti - am et hu -

ti - ti - am et

- ti - ti - am et

hu mili - a - ta

humili - a - ta

- mili - a - ta hu - mi - li - a - ta

hu - mi - li - a - ta

hu - mi - li - a - ta

Cor mundum crea in me De - us

Cor De - us

Cor De - us

Cor De - us

et spiritum rectum innova in visce ribus me - is

et me - is

et me - is

et me - is

Redde mihi laetitia salutaris tui

Redde ris tui

Redde ristui

Redde ris tui

Redde tui

et spiritu principali confirmata me

et con - fir - ma - me con

et con - firma me confir - ma

et con - firma me con -

me con - fir - ma me

confirma me confir - ma me

- fir - ma me con - firma me

me confir - ma con fir - ma me

fir - ma con - fir - ma me

Libera me de sanguinibus, Deus, Deus salutaris

Libera

Libera

Libera

6

me - - - ae et exalta - bit lingua me - a jus -

me - - - ae et

me - - - ae et

me - - - ae et

ti - ti am tu - - - am

ti - ti am tu - - - am

ti - ti am tu - - - am

ti - ti - am tu - - - am

Quoniam si voluisses sacrificium de - dis - sem u -

Quoniam u -

Quoniam u -

Quoniam u -

Quoniam u -

- - - ti - que ho - lo - cau - stis non delec ta -

- - - ti - que ho - lo - caustis non delec -

- - - ti - que ho - lo - caustis non delec -

- - - ti - que ho - lo - caustis non delec -

non de-lecta - be - ris
 non delecta - beris
 - be - ris non delecta - be - ris
 ta beris non de-lecta - be - ris
 ta - be - ris non de - lec - ta - be - ris

Benigne fac Domine in bona voluntate tu - a si -
 Benigne tu - a si -
 Benigne tu - a si -
 Benigne tu - a si

- - on ut aedificentur Mu - ri Je - ru - sa - lem
 - - on ut Je - ru - sa - lem
 - - on ut Je - ru - sa - lem
 - - on ut Je - ru - sa - lem

Tunc acceptabis sacrificium jus - ti - tiae o - bla - ti - o -
 Tunc
 Tunc
 Tunc
 Tunc

nes, et ho - - lo - - caus - - ta

nes, et ho - - lo - - caus - ta

nes, et ho - - lo - - caus - - ta

nes, et ho - - lo - - caus - ta

nes, et ho - - lo - - caus - - ta

C. I.º a nove Piano.

Tunc im ponent su-per Al-ta-re tu-um vi-tu-los

Tunc los

Tunc los

Tunc tu-um vi - - tu - los

Tunc tu - um vi - tu - los

Cor. 2.º

Tunc im-ponent su-per Al-ta-re tu-um vi-tu-los

Tunc tuum vi - - tu - los

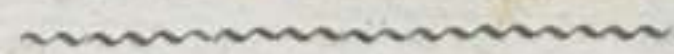
Tunc tu um vi - - tu - los

Tunc tu um vi - tu - los

MISERERE

A DUE CORI

DI TOMASO BAI.



CORO. I.º a 5.

Mi-se-re-re me-i De-us

Mi

Mi

Mi

Mi

se-cundum magnam mi-se-ri-cordi-am tu-am

se

se

se

se

Am- plus lava me ab i- ni- qui- ta- te me - a
 Am me - a
 Am me - a
 Am me - a

et a pec- cato me- o munda munda me
 et me
 et me
 et me

c. 1.
 Ti- bi soli pec- ca- vi et malum coram te fe - -
 Ti
 Ti
 Ti
 Ti

ci: ut jus- ti- fi- ce- ris in sermonibus tu- is
 ci:
 ci:
 ci:
 ci:

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

c. 2.^o

Ec - ce e - nim ve - ri - tatem di - le - xis - - -
 Ec - ce e nim ve - ri - tatem di - le - xis
 Ec - ce e - nim ve - ri - tatem di - le xis - ti di - lexis -
 Ec - - - is - - -

ti in certa et oc - culta sa - pi - en - ti - ae tu - ae ma
 ti in
 ti in
 ti in

ni - fes - tas - ti - mi - - - hi
 ni - fes - tas - ti mi - - - hi
 ma - ni - fes - tas - ti - mi - - - hi
 ma - ni - fes - tas - ti - - - mi - - - hi

ad libitum

Audi-tui meo dabis gaudium et læ-ti-ti

Au et læ-ti-ti

Au et læ-ti-ti

Au et læ-ti-ti

Au et læ-ti-ti

am et exulta-bunt os-sa hu-mi-

am et hu-mi-

am et hu-mi-li-

am et hu-mi

li-a ta

li-a ta

a ta hu-mi-li-a ta

hu-mi-li-a ta

li-a ta

c. 2°

5

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

Cor mundum cre - a in me De - - -

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

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

- - - us et spi - ri - tum rectum in - no

- - - us et

- - - us et

- - - us et

va in vis - ce - ri - bus me - - - is

va me - - - is

va me - - - is

va me - - - is

c. 1°

Redde mihi læ - ti - ti - am sa - lu - taris tu - - - i

Red tu - - - i

Red sa - lu - taris tu - - - i

Red sa - - - i

Redde sa - lu - ta - ris tu - - - i

et spi-ri-tu prin-ci-pa-li con-fir-ma-me
 et con firma confir-ma-me
 et con fir - - ma-me
 et con-fir - - ma-me
 et con fir - - ma-me

c. 2:
 Li-be-ra me de sanguinibus Deus Deus sa-lutis me-ae
 Li ae
 Li me ae
 Li ae

et e-xal-tabit lingua mea jus-ti-tiam tu-am
 et tu-am
 et tu-am
 et tu-am

c. 1:
 Quo-ni-am si vo-lu-isses sa-cri-fi-ci-um de
 Quo de
 Quo de
 Quo de
 Quo de

dissem u - ti que : ho - lo - caus - tis non de
 dis
 dis
 dis
 dis

lec-ta-be-ris non non delecta - be - ris .
 non de-lecta - be - ris .
 non de-lect - ta - be - ris .
 non de-lect - ta - be - ris .
 non de-lect - ta - be - ris .

c. 2.
 Be ni gne fac, Domi-ne in bona volunta-te tu-a si
 Be si
 Be si
 Be si

- on : ut æ-di - fi-centur muri Je - ru - sa - lem
 - on lem
 - on lem
 - on lem

A. otto pieno.

tunc im-ponent super Al-tare tuum vi-tu-

tunc

tunc

tunc

Tunc im-ponent super Alta-re tuum superAl-

Tunc tu - um tuum vi-tu

Tunc tu-um

Tunc

los super Al-ta-re tu um vi - tu-los

los super Al-ta-re tu um vi-tu - los

los su los .

los su los .

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

los tu - um vi - tu - los .

los los .

los tu - um vi - tu - los .

RICERCARI

A QUATTRO VOCI

Sopra gli otto tuoni del Canto-fermo .

DI GIOV. PIETR: ALOIS. DA PALESTRINA...

I.º Tuono .

The musical score is written in four systems, each containing four staves. The first system is labeled 'I.º Tuono'. The notation is in a common time signature and uses a mix of treble and alto clefs. The music is polyphonic, with each voice part having its own melodic line. The paper shows signs of age, including foxing and staining.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef (C-clef on the third line), and the fourth staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, as well as rests.

The second system of musical notation consists of four staves, continuing the piece with similar notation and rhythmic patterns as the first system.

The third system of musical notation consists of four staves, showing further development of the musical themes.

The fourth system of musical notation consists of four staves, continuing the musical composition.

The fifth system of musical notation consists of four staves. It begins with a double bar line and a marking "2.º T." above the first staff, indicating a second ending or a trill. The notation continues with various note values and rests.

Handwritten musical notation system 1, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features various note values, including quarter and eighth notes, and rests.

Handwritten musical notation system 2, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.

Handwritten musical notation system 3, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.

Handwritten musical notation system 4, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.

Handwritten musical notation system 5, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with similar note values and rests.

4

The first system of music consists of four staves. The top staff uses a treble clef, while the three staves below use bass clefs. The notation includes various note values, rests, and some accidentals.

The second system of music consists of four staves, continuing the musical notation from the first system.

The third system of music consists of four staves, continuing the musical notation.

The fourth system of music consists of four staves, continuing the musical notation.

3. T.

The fifth system of music consists of four staves. The first staff begins with the marking "3. T." and contains a sequence of notes. The remaining three staves continue the musical notation.

This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble or a vocal and instrumental piece. The page is numbered '5' in the upper right corner and contains three Roman numerals 'III' in the top right margin. The notation is organized into five systems, each consisting of four staves. The first three staves of each system are in treble clef, and the fourth staff is in bass clef. The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values including minims, crotchets, and quavers, along with rests and dynamic markings. The paper is aged and shows signs of wear, including foxing and some staining. The handwriting is clear and legible.

12.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests.

The second system of musical notation consists of four staves, continuing the piece with similar rhythmic patterns and note values as the first system.

The third system of musical notation consists of four staves, showing further development of the musical themes.

The fourth system of musical notation consists of four staves. It includes a section marked "4^o T." (4th measure rest) in the top staff, where the music is held in suspension for four measures. The notation includes various rests and note values.

The fifth system of musical notation consists of four staves, concluding the page with a final melodic line in the top staff and supporting parts in the lower staves.

This image shows a page of handwritten musical notation, numbered 113 in the top right corner and 7 in the upper right of the first system. The page contains five systems of music, each consisting of four staves. The notation is written in black ink on aged, slightly stained paper. Each system begins with a treble clef on the first staff and a bass clef on the second staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Some notes are beamed together, and there are occasional slurs. The overall style is characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, with some foxing and staining, particularly near the edges.

System 1: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music consists of rhythmic patterns with various note values and rests.

System 2: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music continues with rhythmic patterns and rests.

System 3: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music features more complex rhythmic structures and rests.

5.º T.

System 4: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music includes rests and rhythmic patterns.

System 5: Four staves of music. The top staff is in treble clef, and the bottom three are in bass clef. The music concludes with rhythmic patterns and rests.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a single system with a common time signature. The notation includes various note values, rests, and phrasing slurs.

The second system of musical notation consists of three staves, continuing the piece from the first system. It features similar notation with treble, alto, and bass clefs, showing a continuation of the melodic and harmonic lines.

The third system of musical notation consists of three staves. The notation continues across the staves, with some notes beamed together and phrasing slurs indicating musical phrases.

The fourth system of musical notation consists of three staves. The music continues with a mix of eighth and sixteenth notes, and rests, maintaining the piece's structure.

The fifth system of musical notation consists of three staves, concluding the piece on this page. The notation includes various rhythmic patterns and rests across the treble, alto, and bass staves.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

The second system of musical notation consists of four staves, continuing the musical composition from the first system. It maintains the same four-staff structure and key signature, with similar rhythmic patterns and melodic lines.

The third system of musical notation consists of four staves. It includes a double bar line and a marking '6: r.' above the second staff, indicating a measure rest. The notation continues with various note values and rests across all four staves.

The fourth system of musical notation consists of four staves, continuing the piece. The notation is consistent with the previous systems, showing a mix of rhythmic figures and melodic phrases.

The fifth system of musical notation consists of four staves, concluding the page. The music continues with the same four-staff format and key signature, ending with a final cadence.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are also treble clefs with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and slurs.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same four-staff structure and key signature, with similar rhythmic patterns and melodic lines.

The third system of musical notation consists of four staves. The notation continues with a mix of rhythmic values and melodic phrases across the four staves.

The fourth system of musical notation consists of four staves. The music continues with consistent notation across the staves.

The fifth system of musical notation consists of four staves, concluding the piece on this page. The notation follows the same four-staff format.

The first system consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

The second system continues the musical piece with four staves, maintaining the same clefs and key signature as the first system. It contains similar rhythmic patterns and melodic lines.

The third system features a section marked "7: T." above the first staff, indicating a trill. The notation includes a double bar line and a change in the first staff's clef to treble. The other staves continue with their respective parts.

The fourth system consists of four staves of musical notation, continuing the piece with various rhythmic and melodic elements.

The fifth and final system on the page consists of four staves of musical notation, concluding the piece with a final cadence.

The first system of musical notation consists of four staves. The top staff is in treble clef, and the bottom three are in bass clef. It features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The music is arranged in measures separated by vertical bar lines.

The second system of musical notation consists of four staves, continuing the piece from the first system. It includes similar rhythmic patterns and melodic lines across the different parts.

The third system of musical notation consists of four staves. This system shows a continuation of the musical themes, with some changes in the bass line and treble line.

The fourth system of musical notation consists of four staves. The notation includes various musical ornaments and phrasing marks, such as slurs and ties.

The fifth system of musical notation consists of four staves. This system concludes the piece on this page with final notes and rests.

The first system of music consists of four staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The three lower staves are in bass clef and provide harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with four staves. It features similar melodic and harmonic structures to the first system, with a focus on rhythmic patterns and phrasing.

The third system of music, also consisting of four staves, shows further development of the musical themes. The notation includes various articulations and dynamic markings typical of the period.

The fourth system continues the composition with four staves. The melodic line in the top staff shows some more complex rhythmic figures, while the accompaniment remains steady.

The fifth system of music, consisting of four staves, includes a section marked "8. T." (likely indicating the eighth measure of a phrase or section). This system shows a change in the harmonic texture and possibly a new melodic entry.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music features a variety of note values including eighth and sixteenth notes, often grouped with beams and slurs. There are several rests throughout the system.

The second system of musical notation consists of four staves, continuing the piece. It features similar notation to the first system, with treble and bass clefs and various rhythmic values. The music flows across the staves with some melodic lines and accompaniment.

The third system of musical notation consists of four staves. The notation continues with treble and bass clefs, showing a mix of rhythmic patterns and melodic fragments. The paper shows signs of age and staining.

The fourth system of musical notation consists of four staves. The music continues with similar notation, including treble and bass clefs and various note values. The system concludes with a double bar line.

The fifth system of musical notation consists of four staves. This system also concludes with a double bar line. The notation is consistent with the previous systems on the page.

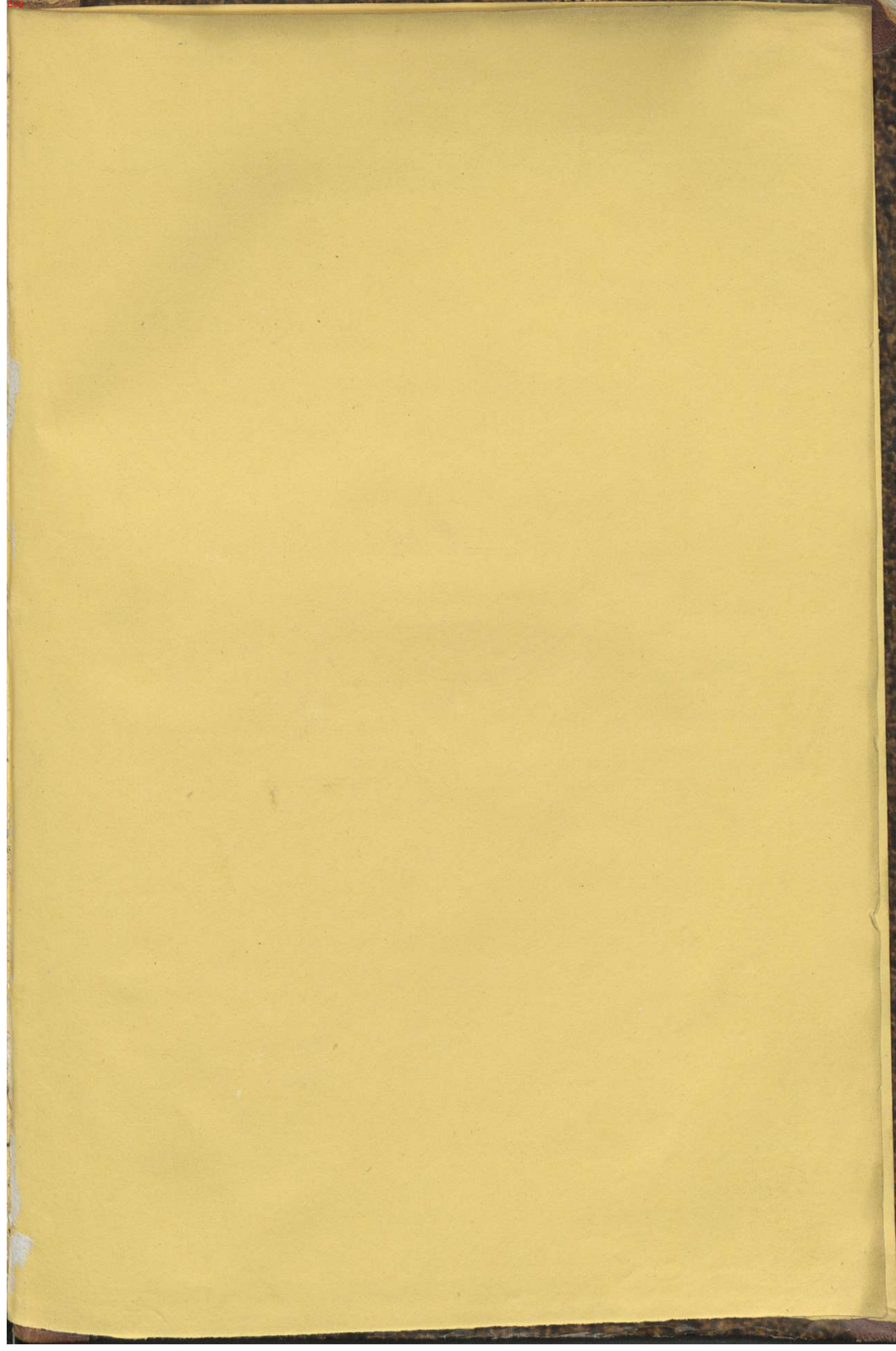
The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The bottom staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same clefs and key signature, showing further development of the melodic and harmonic lines.

The third system of musical notation consists of four staves. This system introduces more complex rhythmic patterns, including sixteenth-note runs in the upper staves.

The fourth system of musical notation consists of four staves. The music continues with intricate melodic lines and harmonic support across the different staves.

The fifth system of musical notation consists of four staves, concluding the piece on this page. The notation includes various note values and rests, ending with a double bar line.



Zettler

