

2. Mus. pr. 8792

G. VERDI

TE DEUM

PER DOPPIO CORO A QUATTRO
PARTI ED ORCHESTRA 

PARTITURA

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EDITORI

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625



TE DEUM

PER DOPPIO CORO A 4 PARTI ED ORCHESTRA

G. VERDI

Tutto questo pezzo dovrà eseguirsi in un solo tempo come è indicato dal metronomo. Ciò malgrado in certi punti per esigenze di espressione e di colorito converrà *allargare* o *stringere*, ritornando però sempre al *Primo tempo*.

	<i>SENZA MISURA</i>		<i>SOSTENUTO</i> ♩ = 80
FLAUTO 1°			
„ 2° e 3°			
OBOE 1° e 2°			
CORNO INGLESE			
CLARINI <i>in SIb</i>			
CLARONE <i>in SIb</i>			
CORNI <i>in MIb</i>			
TRE TROMBE <i>in MIb</i>			
QUATTRO FAGOTTI			
TRE TROMBONI			
TROMBONE BASSO			
TIMPANI			
CASSA			
	<i>CANTO FERMO</i>		(VOCI SOLE A DUE CORI)
1° CORO A QUATTRO PARTI			
		<i>A tempo</i>	
		<i>più pp</i>	
		<i>morendo</i>	
	Te De.um Lau-da-mus:	Te æternum Pa-trem omnis terra vene-ra-tur.	
2° CORO A QUATTRO PARTI			
	Te Do-minum Con-fi-te-mur.		
		<i>A tempo</i>	
VIOLINI			
VIOLE			
VIOLONCELLI			
CONTRABASSI			
	<i>SENZA MISURA</i>		<i>SOSTENUTO</i> ♩ = 80



sempre pp

Ti-bi Cœ-li et u-ni-versæ Po-te-sta-tes: et Se-raphim *pp* *sempre pp*

proclamant:

Ti-bi Cœ-li et u-ni-versæ Po-te-sta-tes: et Se-raphim *pp* *sempre pp*

proclamant:

pp (Come in lontananza)

Ti-bi omnes An-geli, *pp* *sempre pp* *sempre pp*

Ti-bi Che-rubim inces-sa-bi-li vo-ce pro-cla-mant:

Ti-bi omnes An-geli, *pp* *sempre pp* *sempre pp*

Ti-bi Che-rubim inces-sa-bi-li vo-ce pro-cla-mant:



POCO PIU ANIMATO

16

ff

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

San - ctus, San - ctus, San - ctus Do - minus Deus Sa - baoth. Ple - ni sunt coe - li

trem. *ff* tutta forza

f e molto stacc.

f e stacc.

Divisi

Divisi

Divisi

San - ctus,

San - ctus,

San - ctus,

POCO PIU ANIMATO

I00000



dolciss.

Piano accompaniment for the first system, consisting of 11 staves. The music is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The first staff has a dynamic marking of *pp*. The system concludes with a double bar line and a key signature change to two flats (B-flat major or F minor).

f cupo

come in lontananza

morendo

ppp San-ctus

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

morendo

ppp San-ctus

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

San-ctus, San-ctus, San-ctus Do-minus Deus Saba-oth.

armonico

ppp

ppp

ppp

armonico

ff trem.

ppp

1.º TEMPO

pp
sempre dolcissimo
pp
sempre dolcissimo
pp
sempre dolcissimo
pp

Te glori o - sus Apostolorum chorus;

Te Prophe - ta - rum lauda - bilis numerus;

Te..... Martyrum candi - da - tus

Te glori o - sus Apostolorum chorus;

Te Prophe - ta - rum lauda - bilis numerus;

Te..... Martyrum candi - da - tus

Con Sordina

pp
Divisi
dolcissimo

pp
Con Sordina

stent. le terzine

stent. le terzine

Cantabile

Solo

Solo

Solo a due

Solo dolce espress. a due

Unis.

Cantabile dolce

Te..... per..... or - - bem ter

Te..... per..... or - - bem ter

Te..... per..... or - - bem..... ter

Te per or - - bem ter - ra - rum..... Te per or - bem..... ter -

Te..... per..... or - - bem ter

Te..... per..... or - - bem ter

Te..... per..... or - - bem..... ter

Te per or - - bem ter - ra - rum..... Te per or - bem..... ter -

morendo

soltovoce

Canlo

Canlo

Canlo

Via Sordina

Via Sordina

Via Sordina

Cantabile

pp

p

f *dim.* *dolcissimo* *leggero*
f *Solo* *dolcissimo* *pp*
pp
f *pp*
Solo *p*
Solo *p*
f

f *dolce* *dolcissimo*
 et u - ni - cum Fi - li - um; San - ctum
 Fi - li - um; San - ctum
 Fi - li - um; San - ctum
 Fi - li - um; San - ctum
 Fi - li - um; San - ctum
 Fi - li - um; San - ctum
 Fi - li - um; San - ctum
 Fi - li - um; Sanctum quo - que
 Fi - li - um; Sanctum quo - que

f *dim.* *sempre leggero* *stacc. mf* *p legato*
p

This section of the score contains instrumental parts for various instruments, including strings and woodwinds. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout from top to bottom: Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute, Clarinet, Bassoon, and Double Bass.

This section contains the vocal parts for the choir, with Latin lyrics printed below the notes. The lyrics are: "quo - que... San - ctum... quo - que Pa - ra - cli - tum Spi - ri -". The vocal parts are arranged in four staves, likely representing Soprano, Alto, Tenor, and Bass voices. The notation includes various note values, rests, and phrasing slurs.

This section shows the piano accompaniment for the vocal parts. It features intricate piano textures with many sixteenth and thirty-second notes, often beamed together. The piano part provides harmonic support and rhythmic drive for the vocal lines. The notation includes slurs, ties, and dynamic markings.

Musical score for the first system, featuring multiple staves with rests and a 'DAL CANTO LITURGICO' section.

Musical score for the second system, featuring multiple staves with rests and the word '- tum.'

Musical score for the third system, featuring multiple staves with rests and the word '- tum.'

Musical score for the fourth system, featuring melodic lines with dynamics like 'p' and 'mf'.

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom six are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *pp* (pianissimo). A *Solo* marking is present above the sixth staff in the latter part of the system.

Chri - ste. Tu Pa - tris sempi - ter - nus es Fi - li - us.

Chri - ste. Tu ad li - be - randum su - cep - tu - rus

Chri - ste. Tu Pa - tris sempi - ter - nus es Fi - li - us.

Chri - ste. Tu Pa - tris sempi - ter - nus es Fi - li - us.

Chri - ste. Tu Pa - tris sempi - ter - nus es Fi - li - us.

Chri - ste. Tu Pa - tris sempi - ter - nus es Fi - li - us.

Chri - ste. Tu Pa - tris sempi - ter - nus es Fi - li - us.

The vocal parts are arranged in six staves, with lyrics written below each staff. The lyrics are in Latin and describe the attributes of Christ. The music is in a major key with a common time signature. There are various musical notations such as slurs, accents, and dynamic markings throughout the vocal lines.

The second system of the score continues the piano accompaniment with ten staves. It features similar musical elements to the first system, including complex chordal textures and melodic lines. The *Solo* marking continues from the first system. The system concludes with a double bar line and a repeat sign.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are mostly empty, indicating rests for those instruments. The first staff (top) has a few notes in the final measure, marked with a *p* dynamic and a *Solo* instruction. The second staff (second from top) has a few notes in the final measure, also marked with a *p* dynamic. The third staff (third from top) has a few notes in the final measure, marked with a *p* dynamic and a first finger (*1^o*) instruction. The fourth staff (fourth from top) has a few notes in the final measure, marked with a *p* dynamic. The fifth staff (fifth from top) has a few notes in the final measure, marked with a *p* dynamic. The sixth staff (sixth from top) has a few notes in the final measure, marked with a *p* dynamic. The seventh staff (seventh from top) has a few notes in the final measure, marked with a *p* dynamic. The eighth staff (eighth from top) has a few notes in the final measure, marked with a *p* dynamic. The ninth staff (ninth from top) has a few notes in the final measure, marked with a *p* dynamic. The tenth staff (bottom) has a few notes in the final measure, marked with a *p* dynamic.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The first staff (top) has a few notes in the final measure, marked with a *p* dynamic and a *Solo* instruction. The second staff (second from top) has a few notes in the final measure, marked with a *p* dynamic. The third staff (third from top) has a few notes in the final measure, marked with a *p* dynamic. The fourth staff (bottom) has a few notes in the final measure, marked with a *p* dynamic.

Lyrics for the first staff: Tu, de-
 ho-mi-nem non hor-ru-i-sti Vir-gi-nis u-te-rum.
 Tu, de-
 Tu, de-vi-cto mor-tis a-

The third system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. All staves in this system are empty, indicating rests for all instruments.

The fourth system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The first staff (top) has a few notes in the final measure, marked with a *p* dynamic. The second staff (second from top) has a few notes in the final measure, marked with a *p* dynamic. The third staff (third from top) has a few notes in the final measure, marked with a *p* dynamic. The fourth staff (bottom) has a few notes in the final measure, marked with a *p* dynamic.

Musical score for the first system, featuring multiple staves with complex notation and dynamics. The notation includes various note values, rests, and dynamic markings such as *f* and *ff*. The score is written in a key signature with two flats and a common time signature.

Vocal score with Latin lyrics for the second system. The lyrics are:

 - den - ti - bus a - pe - ru i - sti re - gna cœ - lo - rum.

 a - pe - ru i - sti creden - ti - bus re - gna cœ - lo - rum.

 - ru - i - sti creden - ti - bus re - gna cœ - lo - rum re - gna cœ - lo - rum.

 - den - ti - bus re - gna cœ - lo - rum a - pe - ru i - sti re - gna cœ - lo - rum.

 - lo - rum a - pe - ru i - sti re - gna cœ - lo - rum.

 a - pe - ru i - sti re - gna cœ - lo - rum re - gna cœ - lo - rum.

 a - pe - ru i - sti creden - ti - bus re - gna cœ - lo - rum re - gna cœ - lo - rum.

 - den - ti - bus re - gna cœ - lo - rum a - pe - ru i - sti re - gna cœ - lo - rum.

Musical score for the third system, primarily instrumental accompaniment. It features complex rhythmic patterns and dynamic markings such as *ff*. The notation includes various note values and rests.

Musical score for instruments. The score consists of 12 staves. The top two staves are for strings. The next four staves are for woodwinds (flutes, oboes, clarinets, bassoons). The bottom four staves are for piano. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* and *ff*. A *Solo* marking is present in the second measure of the first woodwind staff. The word *Unis.* appears in the top right corner. The piano part features a *ppp* marking and a *staccato* marking.

Vocal score with Latin lyrics. The lyrics are: *ad dexteram Dei sedes in gloria Patris. Ju - - - dex*
ad dex - teram..... De - - i se - - - des Ju - - - dex
Tu ad dex.teramDe.i se.des in glo-ri-a Pa-tris. Ju - - - dex
Tu ad dex - teramDe.i se - - des in glo-ri-a Pa - tris. Ju - - - dex
se - des in glo-ri-a Pa - tris. Ju - - - dex
in glo-ri-a Pa - - - tris. Ju - - - dex
in glo-ri-a Pa - - tris. Ju - - - dex

Piano accompaniment for the vocal score. It consists of four staves. The score includes various musical notations such as slurs, triplets, and dynamic markings like *ppp* and *staccato*. A *9* marking is present at the bottom left of this section.

ff
adue.
ff
ff
ff
ff
staccate e ff
ff Unis.
Tutti
ff Unis.

espress.
cre - deris es - se ven - tu - rus. Te er - go, quæ - su - mus,
cre - deris es - se ven - tu - rus. Te er - go, quæ - su - mus,
cre - deris es - se ven - tu - rus. Te er - go,
cre - deris es - se ven - tu - rus.
cre - deris es - se ven - tu - rus. Te er - go, quæ - su - mus,
cre - deris es - se ven - tu - rus. Te er - go,
cre - deris es - se ven - tu - rus. Te er - go, quæ - su - mus,
cre - deris es - se ven - tu - rus. Te er - go, quæ - su - mus,
cre - deris es - se ven - tu - rus.

ff
ff
ff Unis.

p
poco cres.
adue
pp
Solo
ff
cres.
f
mf
f *cres.*

fac cum Sanc - tis tu - is in glo - ri - a nu - me - ra - ri.
 cum Sanctis tu - is in glo - ri - a nu - me - ra - ri.
 fac cum Sanc - tis tu - is in..... glo - ri - a nu - me - ra - ri.

cum Sanc - tis tu - is..... in glo - ri - a nu - me - ra - ri.
 cum Sanctis tu - is..... in glo - ri - a nu - me - ra - ri.
 cum Sanctis tu - is nu - me - ra - ri.

cres.
f
p
cres.
f

138

146

VOCI SOLE

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic..... hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic..... hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ; *pp* Et re - ge e - os,

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic..... hae - re - di - ta - ti tu - æ;

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ;

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ;

f Sal - vum fac po - pu - lum tu - um, Do - mine, et be - ne - dic hae - re - di - ta - ti tu - æ;

1^o TEMPO

12

allarg.

dolcissimo

Musical score for instruments, including staves for strings and woodwinds. Dynamics include *p* and *Solo*. The score is mostly blank with some initial notes in the upper right section.

Vocal score with lyrics: *pp dolce* et extol-le il-los *mf* et extol-le il-los *ff* usque in æ-ter-num. *allarg.* *p* Per sin-gu-los di-es. *p* Per sin-gu-los di-es.

Musical score for instruments corresponding to the vocal lines above. Dynamics include *mf* and *f*.

Musical score for instruments, including staves for strings and woodwinds. Dynamics include *p* and *allarg.*

allarg.

12

Instrumental score for strings and woodwinds. The score is written in B-flat major and 4/4 time. It features multiple staves with various dynamics such as *ff* (fortissimo) and *p* (piano). The woodwinds play melodic lines with slurs, while the strings provide harmonic support with sustained notes and rhythmic patterns.

Vocal score for voices. The lyrics are: "Et lau - da - mus Et lau - da - mus Et lau - da - mus". The vocal lines are written in B-flat major and 4/4 time, with lyrics placed below the notes. Dynamics include *ff*.

Vocal score for voices. The lyrics are: "Et lau - da - mus Et lau - da - mus Et lau - da - mus". The vocal lines are written in B-flat major and 4/4 time. A *marcato* marking is present above the first vocal line. Dynamics include *ff*.

Instrumental score for strings and woodwinds. The score is written in B-flat major and 4/4 time. It features multiple staves with various dynamics such as *ff* (fortissimo). The woodwinds play melodic lines with slurs, while the strings provide harmonic support with sustained notes and rhythmic patterns.

Musical score for instruments including strings and woodwinds. The score consists of 12 staves. The top staves feature melodic lines with various ornaments and slurs. The lower staves provide harmonic support with chords and bass lines. The key signature is B-flat major, and the time signature is 4/4.

Vocal score with Latin lyrics. The lyrics are: *mus et lau - da - mus no - men tu - um Et... lau - da - mus... nomen no - men tu - um Et lau - da - mus no - men tu - um*. The score includes vocal lines for multiple voices and a basso continuo line. The lyrics are written below the vocal staves.

Musical score for instruments including strings and woodwinds. The score consists of 5 staves. The top staves feature melodic lines with various ornaments and slurs. The lower staves provide harmonic support with chords and bass lines. The key signature is B-flat major, and the time signature is 4/4.

Instrumental musical score for the first system, featuring multiple staves with complex notation including chords, melodic lines, and dynamic markings like 'mf'.

tu - um..... in sae - cu - lum,..... et in sae - cu - lum, sae - - - - cu -
 no - - - - men tu - um et..... in sae - cu - lum, sae - - - - cu -
 no - - - - men tu - um et..... in sae - - - - cu - lum sae - cu -
 in..... sae - cu - lum et in sae - - - - cu - lum sae - - - - cu -
 tu - um..... in sae - cu - lum,..... et in sae - cu - lum, sae - - - - cu -
 no - - - - men tu - - - - um..... in sae - cu - lum, sae - - - - cu -
 no - - - - men tu - - - - um et..... in sae - cu - lum, sae - - - - cu -
 no - - - - men tu - - - - um in sae - - - - cu - lum sae - - - - cu -

Instrumental musical score for the second system, continuing the complex notation from the first system.

171

13

cupo, senza accenti

a due
 Unis. 1.^o
 (IN LA) Solo
 (IN MI)
 (IN MI)
 C. Sola
pppp

cupo, senza accenti

pp cupo, senza accenti
 .li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -
 .li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -
 .li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -
 .li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -
 .li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -
 .li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -
 .li. Di - gnare, Do - mine, in di - e i - sto si - ne pec - ca - to nos custo - di - re, si - ne pec -

4^a Corda.....

cupo, senza accenti
 Unis.
 4^a Corda.....
cupo
 Unis.

13

Instrumental score for the first system, featuring multiple staves with piano markings and dynamic markings like "ancora più P".

(Diminuire le voci di Soprano del 1° Coro per sei battute e scegliere le voci più sottili)

ppp tutte sempre pp

Vocal score for the first system, with lyrics in Italian and dynamic markings like "pp" and "ppp".

Instrumental score for the second system, including markings like "pp dolciss.", "ancora più P", and "poco cres.".

213

cres. sempre

ff *p* *pp* *dim.* *morendo*

a due *Solo* *Uniss.* *morendo*

VUOTA

cres. sempre *mf* *dim.* *morendo* VUOTA

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in ae - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in ae - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; *ppp* in ae - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; *mf* in ae - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in ae - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in ae - ter - nam.

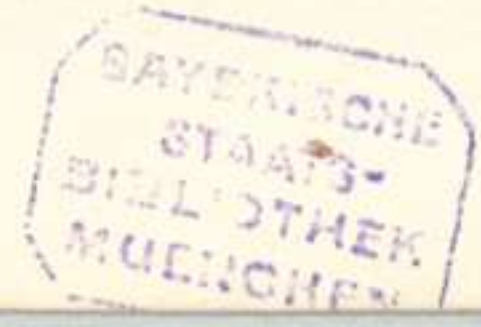
In te spe - ra - vi, In te spe - ra - - vi; *ppp* in ae - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; *mf* in ae - ter - nam.

In te spe - ra - vi, In te spe - ra - - vi; non con - fun - dar in ae - ter - nam.

cres. sempre *trem.* *pp* *morendo* *dim.* *pp* *dolciss.*

cres. sempre. *ff* *p* *dim.* *pp* VUOTA



pp
pp
p dolce
1. sola
morendo
dim.
poco più forte
ff

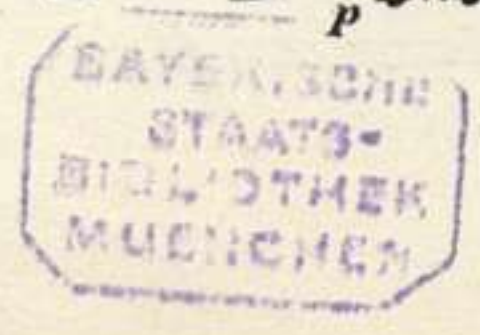
VOCE SOLA

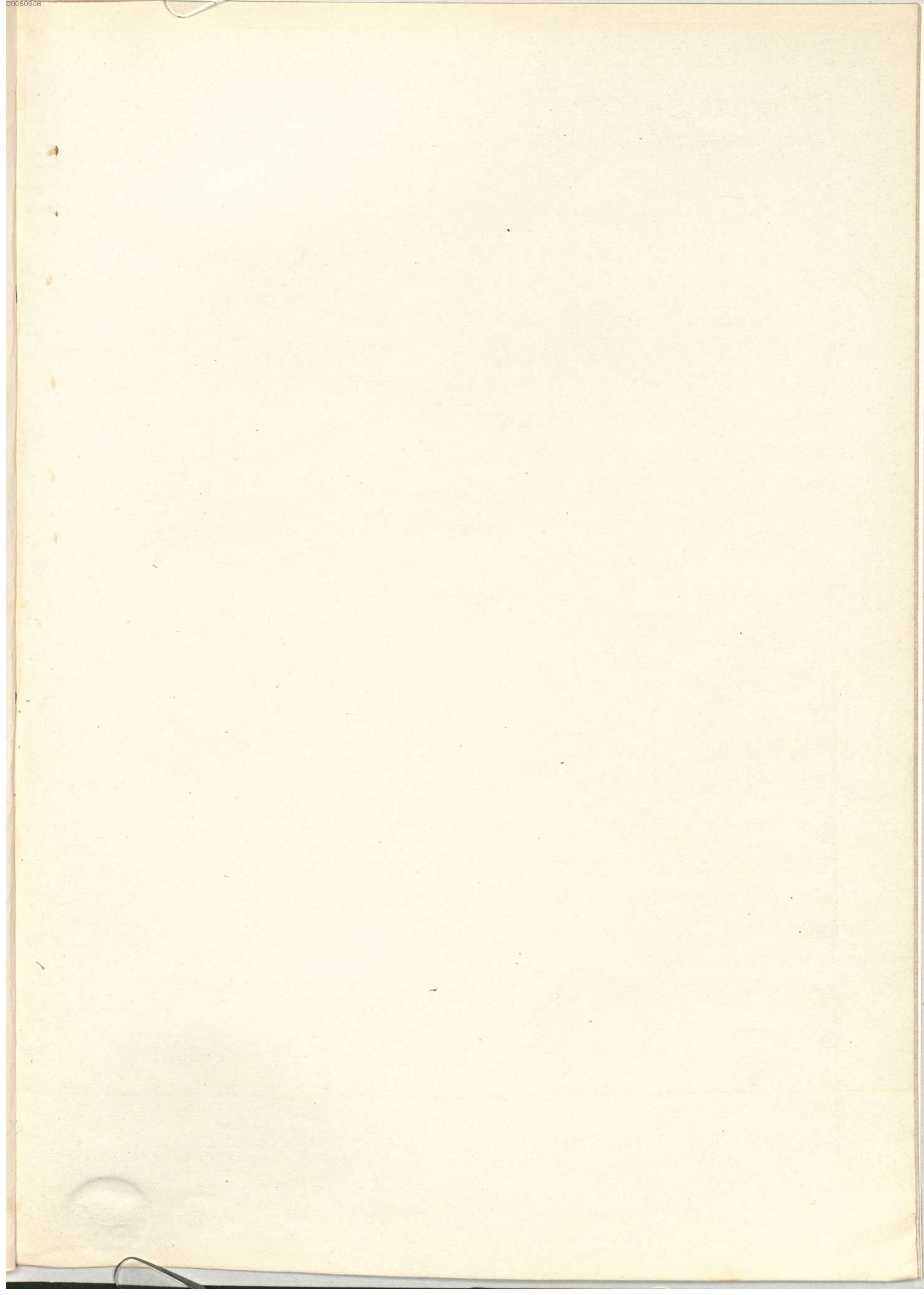
cres.
cres. ancora
ff
ff
ff
ff
ff

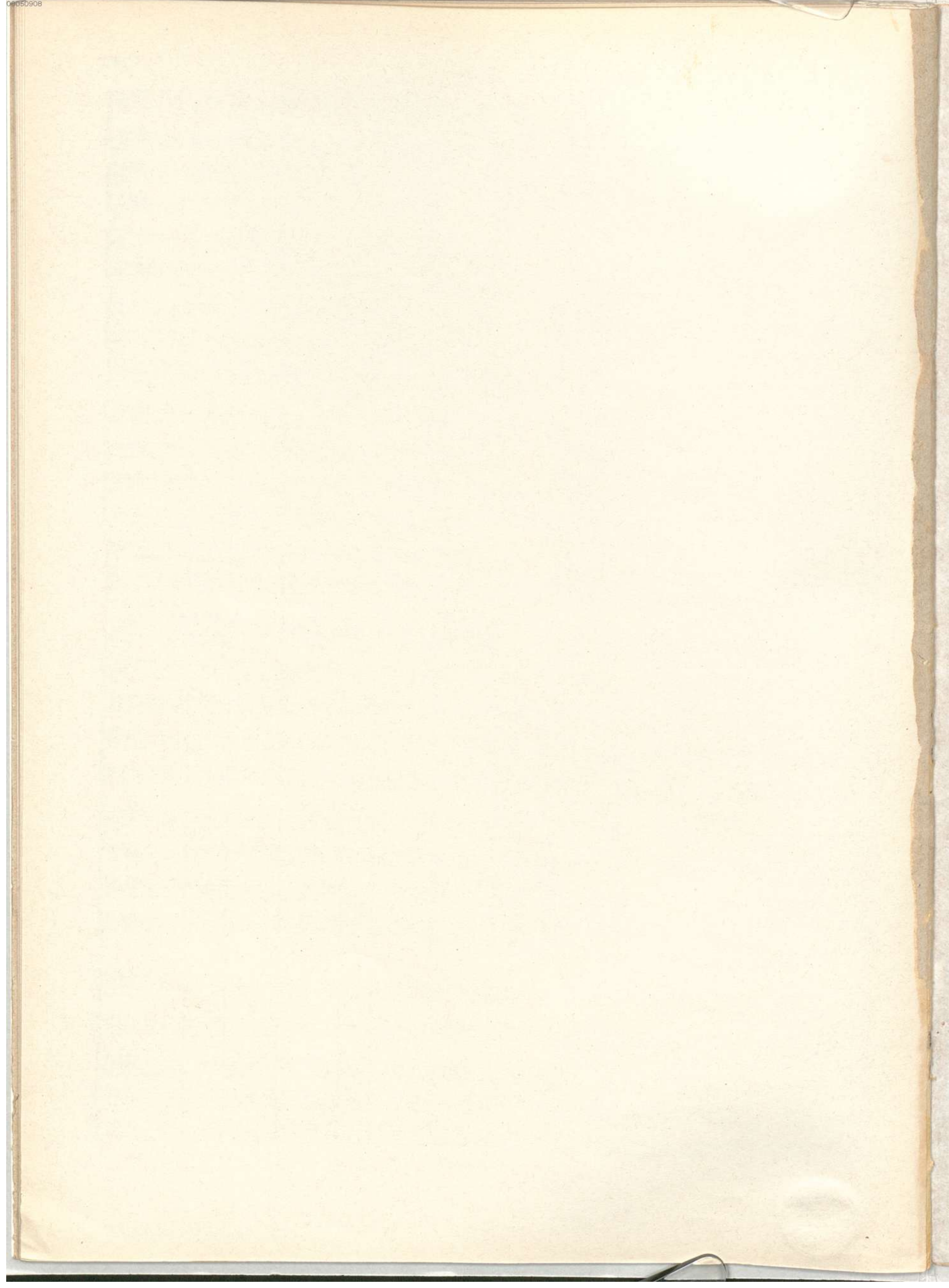
In te Domine,
In te spe-ra-vi,
In te spe-ra-vi, in te in-te.
In te spe-ra-vi.
In te spe-ra-vi.
In te spe-ra-vi.
In te spe-ra-vi.
In te spe-ra-vi.
In te spe-ra-vi.

ff
p

100000









G. VERDI

QUATTRO PEZZI SACRI

100010	AVE MARIA. Scala enigmatica armonizzata a 4 voci	(A) Lire 4.-
	STABAT MATER per Coro a 4 parti ed Orchestra:	
101720	Partitura	" " 20..
101721	Parti staccate complete	" " 30..
101722	Parti Coro: Donne	" " 2.-
101723	» » Uomini	" " 2.-
101724	Archi: Violino I.	" " 2.-
101725	» Violino II.	" " 2.-
101726	» Viola	" " 2.-
101727	» Violoncello e Basso	" " 2.-
100009	LAUDI ALLA VERGINE MARIA, tolte dall'ultimo Canto del Paradiso di Dante, per 4 voci bianche	" " 5.-
	TE DEUM per doppio Coro a 4 parti ed Orchestra:	
100000	Partitura	" " 25..
100001	Parti staccate complete	" " 30..
100002	Parti Coro: Donne	" " 3.-
100003	» » Uomini	" " 3.-
100004	Archi Violino I.	" " 2.-
100005	» Violino II.	" " 2.-
100006	» Viola	" " 2.-
100007	» Violoncello e Basso	" " 2.-
101729	QUATTRO PEZZI SACRI: Ave Maria - Stabat Mater - Laudi alla Vergine Maria - Te Deum. Riduzione per Canto e Pianoforte di G. LUPORINI	" " 15..