

BOOK I. OF

Cantiones Sacrae,

COMPOSED BY

WILLIAM BYRD.

EDITED BY

WILLIAM HORSLEY,

MUS. BAC. OXON.

PRINTED FOR THE MEMBERS

OF THE

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Book 1, of
Cantiones Sacrae,
FOR FIVE VOICES,
Composed by
William Byrd,
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et nunc
Now First Printed in Score.
Edited by
W. Horsley, Mus. Bac. Oxon.
*Member of the Royal Academy of Music in Stockholm &
Organist of the Asylum & Charter House Chapels.*

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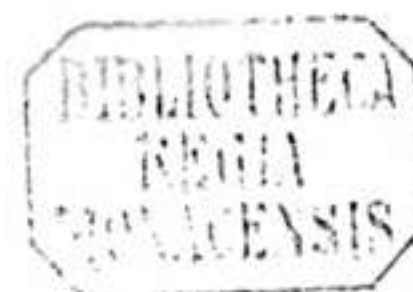
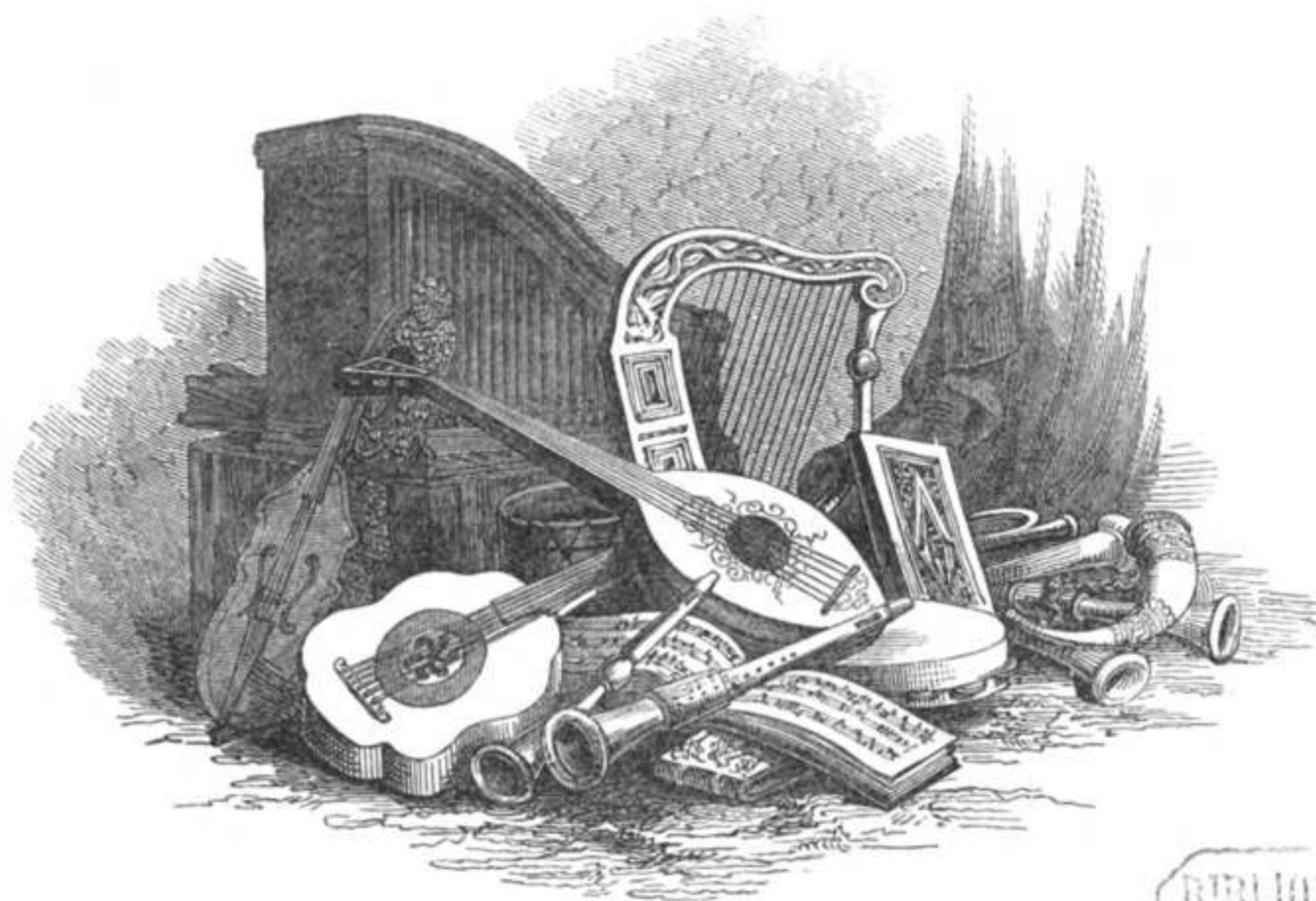
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INTRODUCTION.

MR. RIMBAULT, in his memoir of Byrd, and in his Introduction to the Mass of that Author, has treated his subjects so copiously, that he has left us nothing to desire concerning them. Some remarks, however, on the following Compositions, and on the state of the English and Foreign Schools of Music, where those Compositions were first produced, may not be unacceptable to the Members of the Musical Antiquarian Society.

Truth, and truth alone, should be the Critic's great object, as well as of the Historian. He should consider himself as a Judge between the Author and the Public, and, in that capacity, he should be careful to preserve an unbiassed frame of mind. He who suffers himself to be moved by petty resentment; he who suffers himself to be swayed by petty interest; he who allows pride or prejudice to influence him in the least degree, is unworthy of the office which he assumes. He first deceives himself, and then labours to deceive all those who may confide in his opinions.

If impartiality is ever to be expected, it must surely be when we speak of the works of those who have quitted this earthly scene. Between them and us there is a "great gulf," which neither praise nor censure can pass: the silence of the grave cannot be invaded.

The impartiality here spoken of necessarily leads us to a consideration of the whole subject, on which we venture to pronounce judgment. We should consider defects as well as excellences; we should not close the "mental eye" on one or the other; but, by a correct statement of facts, and careful deductions from them, we should endeavour to put our readers in a condition to judge fairly for themselves.

These observations I have thought necessary; because a minute examination has led me to form a very different opinion of the *Cantiones Sacræ* to that which I formerly entertained. Judging from a few favourable specimens, and trusting, as I am bound to confess, too much to the applause which has been lavished on them for more than two centuries, I had formed notions of their excellence which exist in my mind no longer.

It would be the height of folly and injustice to apply many of our modern rules of Composi-

tion to the Works of the Fathers of English ecclesiastical Music. But it must be remembered, that these Works have been held up to us, by poets and historians*, as being almost models of perfection; combining in themselves the chief characteristics of fine Music.

It may therefore be useful and interesting to examine their claims to such high distinction; and if their defects are to be ascribed to the rude state of the art at the period when they were first produced, it must fairly be admitted that that rude state tells strongly against their supposed excellence.

Before the Reformation, Music was cultivated principally by the Clergy, and our Schools of Counterpoint and Composition were generally confined to Monasteries; we may therefore suppose that Monks were the instructors of those who preceded Tye, Tallis, and Byrd.

Previously to their time, however, a great School of Counterpoint had been established in the Netherlands, from which issued Masters who became Tutors to the rest of Europe†. But it does not appear that their principles, or a knowledge of their practice, had reached English Musicians. Indeed Italian, or any other foreign Music was little, if at all known in this country, before the publication of Yonge's "Musica Transalpina" in 1588; it is, therefore, not to be imagined that our composers, previous to the time of Morley, were at all acquainted with the Works of the Italian theorists. Nevertheless, Franchinus Gaffurius, "and the more ancient writers," gave, in the fifteenth century, "eight rules of Counterpoint‡:" Pietro Aaron published his "Toscanello" in 1523§, and Zarlino's celebrated Work appeared about forty years after.

We are apt to suppose that the Roman School was founded by Palestrina; but it existed long before the time of that great composer, who contributed much, however, to its improvement. The Venetian School was established early in the sixteenth century; the Neapolitan School in the fifteenth century. To these may be added the distinguished School of Lombardy, and the Schools of Florence and Bologna||.

Thus, while Englishmen were working, as they now too often work, alone and deprived of those advantages which arise from intercommunity of thought, the Italians enjoyed splendid establishments, in which they found not only instruction, but all the benefits which the impulses of generous emulation never fail to confer. Can we wonder, then, at the superiority of the Italian School of Music, at the period now under our consideration?

But we have been told, that our Tallis and Byrd were equal to Palestrina and his contemporaries. "If," says Dr. Burney, "foreigners should ever deign to look into my book, it is my wish, for the honour of our nation, they should see that, long before the Works of Palestrina had circulated throughout Europe, we had Choral Music of our own, which for gravity of style, *purity* of harmony, ingenuity of design, and *clear* and *masterly* contexture, was *equal* to the *best* productions of that truly venerable Master¶." This is a well-turned sentence; its correctness will be tested hereafter.

* It is quite clear that Dr. Burney, with more knowledge of Music than Sir John Hawkins, often wrote about things which he did not carefully examine: it is equally clear that Sir J. Hawkins, with more unwearied industry than Dr. Burney, often wrote about things which he did not thoroughly understand.

† Zarlino, the greatest Italian Theorist, and Palestrina the greatest Italian Composer, of his age, were both instructed by Flemings.

‡ Burney, vol. iii. p. 155, Note.

§ Dr. Callcott (Musical Grammar, p. 158) says, "the *ten* rules of Pietro Aaron were afterwards extended to *twelve*." These "rules" related to Counterpoint, and it is rather curious, that although they are thus spoken of by Callcott, and are mentioned by Burney and Hawkins, neither of them has informed us in what they consisted. According to Dr. Callcott, Nicholas Burtius, in 1487, gave "five precepts of Counterpoint which will ever be classical, particularly that of avoiding fifths and Octaves in succession."—*Musical Grammar*, p. 159.

|| Burney, vol. iii. p. 181.

¶ Burney, vol. iii. p. 76. In the above quotation the italics are mine.

Sir J. Hawkins is less diffuse than the Doctor, though he justly calls Tallis "one of the greatest Composers that this country ever bred." Sir John afterwards says, "The Compositions of Tallis, learned and *elegant* as they are, are so truly original, that he may justly be said to be the Father of the Cathedral style*; and though a like appellation is given by the Italians to Palestrina, it is much to be questioned, considering the time he flourished, whether he could derive the least advantage from the improvements of that great man." In my mind, there is little or no question at all on the subject. There seems to be internal evidence that Tallis had not seen the Compositions of Palestrina: at least, it is clear that he had not studied, nor improved by the Works of the great Roman Master; yet Sir J. Hawkins tells us that Tallis was "a careful peruser of the Works of other men†."

Byrd shared largely in the praises which were bestowed on his distinguished preceptor. Morley styles Byrd his "loving Master never without reverence to be named of Musicians;" and Peacham asserts, that, even by the judgment of France and Italy, he was not excelled by the Musicians of either of those countries.

Speaking of Byrd's Cantiones Sacræ and Gradualia, Peacham says, "*what all must acknowledge who peruse them, that they are angelical and divine‡:*" now it is because I have perused them, and perused them carefully, that I find myself unable to admit the justness of such high-sounding appellations.

Fine Music was said, by Gluck, to consist in expressive melody, pure harmony, and well-conducted modulation: correct rhythm might be added, did we not know that melody cannot exist without it. In the Compositions which were produced during the fifteenth and sixteenth centuries, we must not look for melody, according to our present notion of it; for such melody did not exist till Musicians directed their attention more particularly to rhythm, and the use of bars became general§.

Neither must we look for modulation, as it is now practised. At the period under consideration, the tonality—that is the scales Major and Minor—was by no means fixed; according to some, it was not fixed for more than a century after||. Unacquainted, therefore, with the natural relations of the scales, which have since been discovered, and not a little shackled, we may suppose, by rules which had been founded on the ecclesiastical modes, the modulation of the

* We may admit that Tallis improved our "Cathedral style," but we cannot call him the Father of it, when we recollect what had been produced before him by White, Shepherd, Tye, and others.

† Hawkins, vol. iii. pp. 258, 261.

‡ Hawkins, vol. iii. pp. 290, 291. Few will be inclined to pay much regard to honest Peacham's opinion, after reading the praises which he bestows on his Master, Horatio Vecchi of Modena, who, "with *excellent judgment*, driveth a crotchet through many minims, *causing it to resemble the links of a chain!*"—Hawkins, vol. iii. p. 194.

§ "Melody implies not only the progression of one single part, but also that general result of the various parts in harmony, which produce the effect of Melody, by the proper distribution of their sounds. Prinz seems to have been the first who distinguished between the *Monodic* Style, in which the Melody is confined to one single part; and the *Polyodic* Style, in which the Theme, and its dependent subjects, are distributed among the different parts of a composition. These two epithets Prinz appears to have taken from Kircher; and this profound and original view of Melody has been very ably developed by Niekman of Berlin, who clearly proves that those pieces which are produced by the *Monodic* designs of the Composer, are far inferior to the *Polyodic* arrangement of the same ideas. In this last class we may place the Motetts of Palestrina, the Choruses of Handel, and the Symphonies of Haydn."—Callcott, *Musical Grammar*, p. 85. Thus Compositions in parts are *Monodic* or *Polyodic*. The greater number of Stevens' Glees afford examples of the *Monodic* principle; for, in them, we find a leading Melody, to which the other parts are mere accessories: Callcott's "O voi che sospirate," and "O snatch me swift," are beautiful examples of the *Polyodic*. It is as *Polyodic* Compositions that we must always consider the Works of the Old Masters.

|| "C'est dans l'école de Naples, et particulièrement dans celle de Durante qu'elle à été fixée sous tous les rapports, du moins en ce qui concerne la pratique."—Choron, *Sommaire de l'Histoire de la Musique*, p. xxxviii. The following example,

Old Masters was vague and timid*. They appear to have been almost alarmed, when leaving their original scale, and glad to return to it. Thus their compositions have little of that relief which well-conducted modulation affords; on the contrary, from the want of it, they are too often monotonous and tedious. But the want of leading Melodies, and of varied and effective Modulation, was common to all the Musical Schools of Europe; and it does not appear that the English Composers were, in those respects, more deficient than their continental brethren.

We come now to a consideration of Harmony and Counterpoint, which is only Harmony more in detail; here the superiority of the Foreign Schools must be acknowledged.

In all the arts there are fundamental principles which can never be affected by time or circumstance; though from ignorance, or from a morbid desire for novelty, they may be neglected. Correctness of outline, beauty of form, light and shade, are objects of the highest importance to the Sculptor and the Painter; though Caricature exists, and rudeness and deformity have often been exhibited. In like manner, purity of Harmony must ever be of the greatest consequence to the accomplished Musician, though it may be decried by the idle and the ill-informed. Purity of Harmony consists in grateful combination, and in melodious progression. An union, then, of graceful melodies constitutes fine Harmony; for where the melody, or, in other words, the progression of any *single* part is irregular, the effect of the *whole* is injured. These principles are applicable to the Harmony of every age and country. Neither time, nor fashion, nor caprice can affect them; for they have their foundation in Nature, and, when they are disregarded, we look in vain for the beautiful and the true.

Tried by these principles, the following Compositions will appear very defective; whether we consider the combinations, or progressions, which are frequently found in them. In the first respect, there is the monstrous combination of the Major and Minor third on the same root: in the eighteenth Song, "Aspice, Domine," we meet with it not less than four times, namely, in the nineteenth, fifty-second, sixtieth, and sixty-second bars†. False relations of the sharp and flat eighth—in technical language, "Mi contra fa"—are still more frequent‡. The Counterpoint of these Songs, also, is not always so clear, nor so correct, as we might have expected from the high reputation of the Author. Consecutive Fifths and Eighths are often found; more especially

taken from a Stabat Mater composed by Palestrina, and performed in the Pontifical Chapel during the Holy Week, furnishes a curious instance of the uncertainty, relative to the scale, which prevailed in the time of the Author.



* The practice of no other art has varied so much as that of Music. In the sixteenth century, Composers were afraid, or ashamed, to venture "from home:" at the present time, a Composer would almost blush were he to be found "at home" six bars together!

† The Modulation, on one hand, and the point of Fugue on the other, prove clearly, that there is no error of the press in these instances. We must therefore conclude that the Author wrote advisedly, leaving his auditors to digest such anomalies as well as they could.

‡ These false relations, condemned by the greatest theorists long before the time of Byrd, are so common in the works of early English Composers, that we are almost led to believe they considered them as beauties. Their practice, however, was bad; for it is evident that sounds which by their nature cannot be combined, cannot be heard in *immediate* succession without affecting the ear in a disagreeable manner. So convinced of this were the great Masters of Counterpoint, that they embodied their opinion in the well-known saying, "Mi contra fa Diabolus est in Musica."

those which are *hidden*, or which arise from an injudicious crossing of the parts, and the parts themselves often move in an awkward and unmelodious manner*.

That these Songs contain some choral beauties is certain; and No. 17, "In Resurrectione," and No. 28, "Lætentur Cœli," possess unusual animation of style, considering the period at which they were written. The finest of all the Songs, however, are No. 20, "Ne irascaris, Domine," and No. 21, "Civitas Sancti tui." The first is found, in Boyce's Collection, to the words "O Lord, turn thy wrath;" the second to "Bow thine ear."

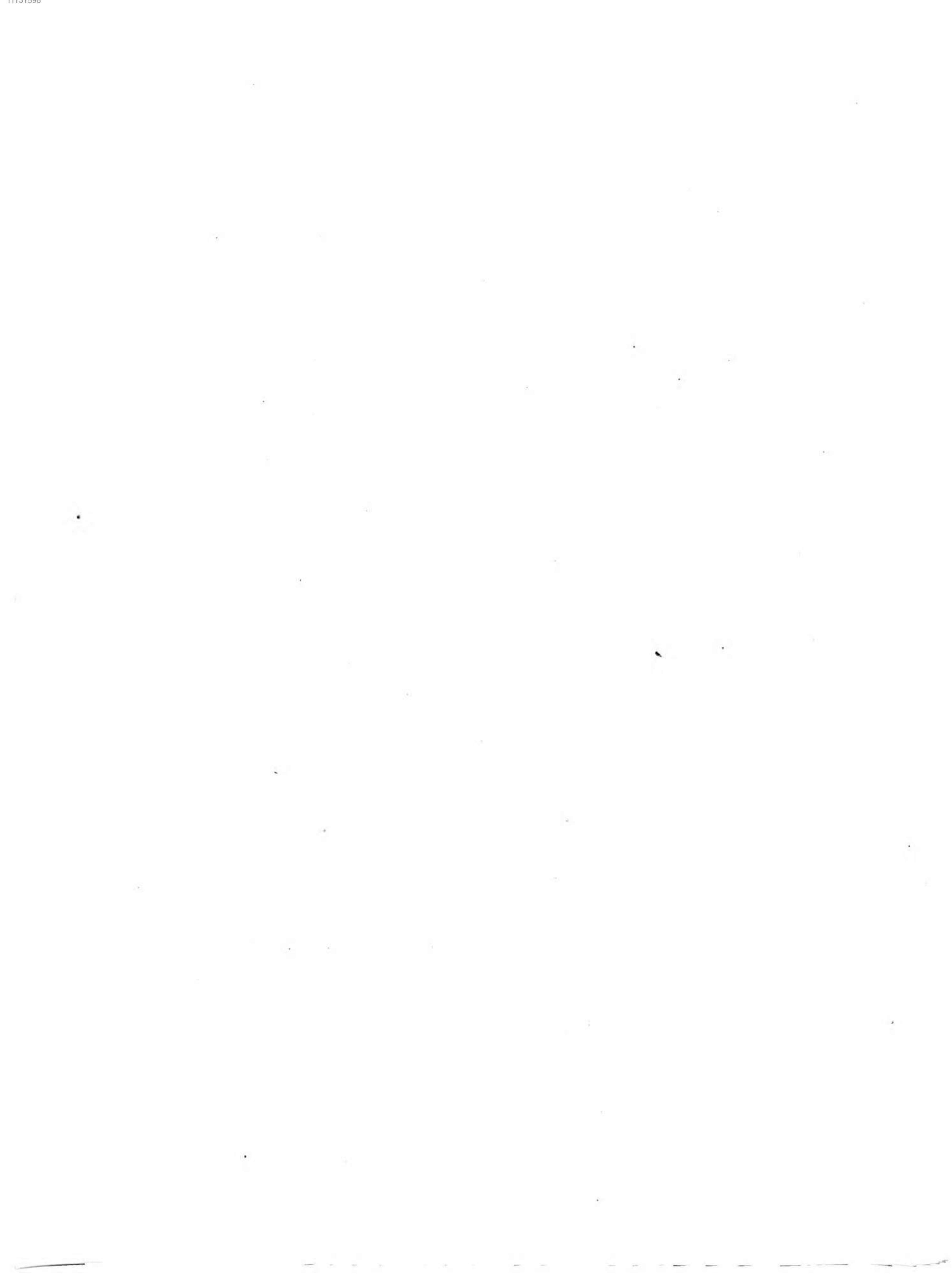
In making these Selections great judgment was displayed; and, if the other portions of the work had approached to them in excellence, it would have been more deserving of the praises which have been too heedlessly lavished on it.

That the work is curious, and worthy of being reprinted by the Musical Antiquarian Society, may be readily admitted. We must, however, bear in mind that the examples it furnishes are of a School long since passed away, and that (like other music of the time) it contains principles of composition no longer received.

* Instances of these faults occur so frequently, that I shall not attempt to point them out. For the Contrapuntist it would be unnecessary; and for any other, it would be useless.

Kensington Gravel Pits,
July 1842.

W. H.





Liber primus

SACRARVM CANTIO-
num Quinque vocum.

*Autore Guilielmo Byrd Organista
Regio, Anglo.*



*Excudebat Thomas Est ex assigna-
tione Guilielmi Byrd.*

Cum priuilegio.

Londini. 25. Octob. 1589.

Illustriſſimo Proceri, claróq; multis nominibus

EDOARDO SOMERSET Comiti VVorceſtriæ,
Mæcenati ſuo clementiſſimo.

 Onnulli, certa mihi neceſſitudine coniuncti, ſolidæq; ex-
iſtimationis homines, cùm nuperrimè perſpicerēt, meas
quasdam cantiones Muſicas, per ſcriptorum in deli-
neandis antiſcriptis incuriam, vicij aliquid contrax-
iſſe, quod ex noſtro Muſeolo in autographis minimè
proreperat: vt ipſas, ſed ad tornum priùs redactas, et caſtigatiores
iam prælo ſubmitterem, ſuo tandèm rogatu impulerunt. Ceterùm tanta
fuit earum farrago, vt ipſam (ſicuti per otium licuerit) in varios libros
distribuendam eſſe duxerim, ſuiſq; in lucem temporibus exponendam.
Primam itaq; partem huius laboris (nobiliffime Comes) Tibi, vt au-
ſpicatiſſimo bonarum litterarum, et virtutis Patrono ex officio inſcri-
bendam putaui. Siquidèm in tota hac nobilium noſtrorũ celeberrima
corona, aut vno te Muſicæ peritiorem, aut (nè reliquas dicam laudes)
amantioſiorem agnoui certè neminem. Tu verò, pro ſolita in me humani-
tate et amore, æniolũ hoc, quantulumcunq; eſt, recti (quæſo) conſule,
meq; in tuis clientélis numero. Interim humillimis ego precibus a
Deo enixiſſimè contendam, vt Tibi, Tuiſq;, firmiſſimi honoris incre-
mentum, et veram fælicitatem profuſè elargiatur.

Tui honoris

obſeruantiffimus

Guilielmus Byrd.

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LONDINI, APUD THOMAM EAST TYPOGRAPHUM IN VICO ALDERSGATE.

LIBER PRIMUS
 SACRARUM CANTIONUM QUINQUE VOCUM
 AUCTORE
 GULIELMO BYRD.

A.D. 1589. Primitus impressus

DEFECIT IN DOLORE.

Nº 1.

Prima Pars.

SUPERIUS.

MEDIUS.

CONTRA
TENOR.

TENOR.

BASSUS.

De...fe...cit in do...lo...re...

De...fe...cit in do...lo...re vi...ta me...a, in... do...lo...

De...fe...cit in... do...lo...re vi...ta

De...fe...cit in do...lo...re, in do...lo...re vi...

... vi...ta me...a, De...fe...cit in do...

De...fe...cit in... do...lo...re vi...ta me...a, vi...ta me...

re vi...ta me...a, vi...ta me...a, in... do...lo...re vi...ta me...

me...a, in do...lo...re vi...ta me...a, vi...ta me...

...ta me...a, De...fe...cit in... do...lo...re

lo...re vi...ta me...a, et an...ni me...

-a, vi...ta me...a, vi...ta me...a,

-a, vi...ta me...a, vi...ta me...a, et an...ni me...

-a, vi...ta me...a, et an...ni me...

vi...ta me...a, et an...ni me...

i in ge...mi...ti...bus, et an...ni me...i in ge...mi...ti...

et an...ni me...i in... ge...mi...ti...bus, et an...ni me...i in

i in... ge...mi...ti...bus, in ge...mi...ti...bus, et an...ni me...

i in ge...mi...ti...bus, ge...mi...ti...bus, et an...

i in... ge...mi...ti...bus, et an...ni me...i

bus, in... ge...mi...ti...bus, ge...mi...ti...bus, in...

ge...mi...ti...bus, in ge...mi...ti...bus, in ge...mi...ti...

i in... ge...mi...ti...bus, in ge...mi...ti...bus, in... ge...mi...ti...

ni me...i in ge...mi...ti...bus, in ge...mi...ti...bus,

et an...ni me...i in ge...mi...ti...bus, in ge...

... ge-mi-ti-bus, in ge-mi-ti-bus, bus, in ge-mi-ti-bus, in ge-mi-ti-bus, bus, in ge-mi-ti-bus, in ge-mi-ti-bus, In-mi-ti-bus, in ge-mi-ti-bus, In-fir.

In-fir-ma-ta in pauper-ta-te, In-fir-ma-ta in pau-per-ta-te, In-fir-ma-ta in pau-per-ta-te, fir-ma-ta in pau-per-ta-te, vir-tus me-a, in pauper-ma-ta in pauperta-te, In-fir-ma-ta in

in pauper-ta-te, in pau-per-ta-te vir-tus me-ta in pauper-ta-te vir-tus me-a, in in pauper-ta-te, in pau-per-ta-te, in pauper-ta-te, in pauper-ta-te, in pauper-ta-te, in pau-per-

-----a, vir...tus me-----a,
 pauper...ta...te vir...tus me-----a, Et... do...lor me...us re-
 in pauper...ta...te vir...tus me-----a, Et
 -te vir...tus me-----a, virtus me-----a, Et do...lor
 -ta...te, in pauper...ta...te vir...tus me-----a,

Et do...lor me...us re...no...va...tus... est, et..
 -no...va...tus est, et do...lor me...us re...no-
 do...lor me...us re...no...va...tus est, re...no...va...tus est,...
 me...us re...no...va...tus est, et do-
 Et do...lor me...us re...no...va-

... do...lor me...us re...no...va...tus est, re...no...va...tus est, reno...va-
 -va...tus est, et do...lor me...us re...no-
 et... do...lor me...us re...no...va...tus est,
 -lor me...us re...no...va...tus est, et
 -tus est, et do...lor me...us, et do...lor me...us re...no-

re...fu...gium fac...tus es, re...fu...gi...um fac...tus es,...

re...fu...gium fac...tus es mi...hi, mi...hi,

...gium fac...tus es mi...hi,

um fac...tus es mi...hi, mi...hi,

mi...hi, re...fu...gium fac...tus es mi...hi,

... mi...hi, factus es mi...hi, Et in mi...se...ri...cor...

factus es mi...hi, Et in mi...se...ri...cordi...a tu...

hi, fac...tus es mi...hi, Et in mi...se...ri...cor...dia tu...

fac...tus es mi...hi,

re...fu...gium fac...tus es mi...hi,

...di...a tu...a conso...la...tus sum, et in mi...se...ri...

-a, mi...se...ri...cor...di...a tu...a,

...a conso...la...tus sum, et in mi...se...ri...cor...di...

et in mi...se...ri...cor...di...a tu...a conso...la...tus

et in mi...se...ri...cor...di...a tu...

cor... di... a tu... a...
 et in mi... se... ri... cor... dia... tu... a,
 et in mi... se... ri... cor... dia tu... a,
 sum, con... so... la... tus sum,
 et in mi... se... ri... cor... dia tu...

-a, et in mi... se... ri... cor... di... a tu...

sum, mi... se... ri... cor... di... a tu... a
 ... mi... se... ri... cor... dia tu... a con... so... la...
 et in mi... se... ri... cor... dia tu... a con... so...
 a con... so... la... tus sum, con... so... la... tus sum, con...
 et in mi... se... ri... cor... di... a tu... a con...

-a, et in mi... se... ri... cor... di... a tu... a con...

con... so... la... tus sum,.....
 tus.... sum, con... so... la... tus sum, con... so... la... tus
 la... tus sum, con... so... la... tus sum,..... con...
 so... la... tus sum, con... so... la... tus,
 so... la... tus sum, con... so...

so... la... tus sum, con... so...

DOMINE, PRAESTOLAMUR ADVENTUM TUUM.

Prima Pars.

Musical score for the hymn "Domine, presta la mur adventum tuum". The score is written for a choir with four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Do-mi-ne, prae-sto-la-mur ad-ventum tu-um,". The score includes a repeat sign at the beginning and a fermata over the final note of the Soprano part.

* Original Scale, A Minor.

ad_ven_tum tu....

præsto_la... mur ad_ventum ... tu...um,..... ad_ven

_ventum tu... um, ad_ventum tu... um, ad_ven

ad_ventum tu...um, ad_ventum tu...um, ad_ventum

Do.....mi...ne, præsto_la.....mur ad..

-um,

Do.....mi...ne, præsto_la

...tum tu...um, Do.....mi...ne, præsto_la

_tum tu...um, Do.....mi...ne,..... præsto_la

.... tu...um,..... ad_ventum tu...um,

_ventum tu...um, Do.....mi...

mur ad_ventum tu...

_mur ad_ventum... tu...um, ad_ven_tum tu...

_mur ad_ventum tu...um, ad_ventum tu...

ad_ventum tu...um, ad_ven_tum tu...um, ad_ventum

-ney præsto_la.....mur ad_ventum tu.....

ci—to ve-ni-as, et dis-sol-vas ju—to ve-ni-as, ve-ni-as, ut ci-to ve-ni-as, et dis-sol-vas ut ci—to ve-ni-as, ut ci-to ve-ni-as, et dis-sol-vas

-gum cap-ti-vi-ta-tis no-stræ, et..
 ju-gum cap-ti-vi-ta-tis no-stræ, et dis-solvas ju..
 et dis-solvas jugum cap-ti-vi-ta-tis no..
 sol-vas ju-gum cap-ti-vi-ta-tis,..
 ... dis-solvas ju-gum cap-ti-vi-ta-tis no-stræ,

.... dis-solvas ju-gum cap-ti-vi-ta-tis no..
 -gum cap-ti-vi-ta-tis no..
 stræ, et dis..
 cap-ti-vi-ta-tis no..
 et dis-solvas ju-gum

-stræ, et... dis-solvas ju-gum
 stræ, cap-ti-vi-ta-tis no-stræ, cap-ti-vi-ta..
 sol-vas ju-gum cap-ti-vi-ta-tis no..
 stræ, et dis-solvas ju-gum cap-ti-vi-ta-tis no..
 cap-ti-vi-ta-tis no-stræ,

cap-ti vi-ta tis no
 tis no stræ, et dis-sol vas ju
 stræ, cap-ti vi-ta tis no stræ, cap-ti vi-ta
 stræ, cap-ti vi-ta tis no stræ,
 et dis-sol vas ju-gum cap-ti vi-

stræ, no stræ, et dis-sol vas ju
 -gum cap-ti vi-ta tis no stræ, cap-ti vi-tatis
 tis no stræ, et dis-sol vas ju-gum cap-
 cap-ti vi-ta tis no stræ, cap-ti vi-
 ta tis no stræ, et dis-sol vas ju-gum, ju-

-gum cap-ti vi-ta tis no stræ.
 no stræ, cap-ti vi-ta tis no stræ.
 ti vi-ta tis no stræ, no stræ.
 ta tis no stræ, cap-ti vi-ta tis no stræ.
 gum cap-ti vi-ta tis, cap-ti vi-ta tis no stræ.

VENI, DOMINE, NOLI TARDARE.

13

Nº 4.

Secunda Pars.

Ve...ni, Do...mi...ne, no...li tar...da...

Ve...ni, Do...

Ve...ni, Do...mine, Do...mi...ne, no...

Ve...ni, Do...mi...ne, Do...mi...ne, no...li tar...da...re, tar.

re, tar...da...re, Ve...ni, Do...

mi...ne, no...li tar...da...re, tar...da...re,

li tar...da...re, Ve...ni, Do...mi...

da...re, Ve...ni, Do...mi...ne, no...li tar...

Ve...ni, Do...mi...ne, no...li

mi...ne, no...li tar...da...re, tar...da...re,

Ve...ni, Do...mi...ne, no...li tar...da...re, no...li tar...

ne, no...li tar...da...re, no...li tar...da...re, tarda...re,

da...re, no...li tar...da...re, tar...da...re, no...

tar...da...re, no...li tarda...re, no...li tar...da...

no...li tar-da...re, no...li tar...da

da...re, tar-da...re.

no...li tar-da...re, no...li...tar-da...re. Re...

li tar-da...re, tar-da...re, no...li tar...da

re, no...li tar-da...re, tar-da...

re.....

Re...lax...a fa...cino-ra ple-bi tu...æ, fa...cino-ra ple-bi tu...

lax...a fa...cino-ra ple-bi tu...æ, fa...ci-no-ra ple...bi tu...

re..... Re...lax...a fa...cino-ra ple-bi tu...

.....re.

Re...lax...a fa...cino-ra ple-bi tu...æ, ple...bi tu...

æ, fa...cino-ra ple-bi tu...æ, Re...lax...

æ, fa...cino-ra ple-bi tu...

æ, fa...ci-nora ple-bi tu...æ,

Re...lax...a fa...cino-ra ple-bi tu...æ,

aë, Re-lax a fa-cino-ra

a fa-cino-ra ple-bi tu aë, fa-ci-

aë, ple-bi tu aë, fa-cino-ra ple-bi

Re-lax a fa-cino-ra ple-bi tu aë, ple-bi

ple-bi tu aë, ple-bi tu aë,

ple-bi tu aë, ple-bi tu aë, fa-

nora ple-bi tu aë, ple-bi tu aë,

tu aë, Re-lax a fa-cino-ra

tu aë, Re-lax a fa-cino-ra ple-bi tu

Re-lax a fa-cino-ra ple-bi tu aë, fa-cino-ra ple-bi tu

a-cino-ra ple-bi tu aë, ple-bi tu

fa-cino-ra ple-bi tu aë,

ple-bi tu aë, fa-cino-ra ple-bi tu

aë, fa-cino-ra ple-bi tu aë, ple-

aë, ple-bi tu aë, ple-



æ, et li...be...ra po...pulum
 et li...be...ra po...pulum tu...um, et
 æ, et li...be...ra po...pulum tu...um, po...pu-
 bi tu...æ, et li...be...ra po...pulum tu...
 bi tu...æ, et li...be...ra po...pu...lum tu...um,



tu...um, tu...um, et li...be...ra po...pulum
 li...be...ra po...pu...lum tu...um, po...pulum tu...
 lum tu...um, et li...be...ra po...pulum tu...um, et li...be-
 um, po...pu...lum tu...um,
 et li...be...ra po...pu...lum tu...um, po...pu...lum



tu...um, po...pu...lum tu...um, po...pulum tu...
 um, po...pulum tu...um, et li...be...ra po...pulum tu...
 ra po...pulum tu...um, et li...be-
 et li...be...ra po...pulum tu...um, tu...um, et
 tu...um, et li...be...ra po...pulum tu...

ju...va me, et sal_vus e...ro, et sal_vus e...

ad...ju...va me, et sal_vus e...ro, et sal_vus e...ro, et

me, O Do_mi-ne, ad...ju...va me, et

Do_mi-ne, ad...ju...va me, et sal_vus e...ro, et sal_vus

O Do_mi-ne, ad...ju...va me, et sal_vus e...ro,

ro, et li...be-ra me de la...queo mor...

sal_vus e...ro, et li...be-ra me de la...que...o mortis æ...

sal_vus e...ro, et li...be-ra me de la...que...o mor...

e...ro, et li...be-ra me de la...queo mor...tis

et sal_vus e...ro, et li...be-ra me de la...que...o mor...

tis æ...ter...næ, ne me sur...ri...pi-at ho...stis a...

ter...næ, ne me sur...ri...pi-at ho...stis a...

tis æ...ter...næ, ne me sur...ri...pi-at ho...stis a...

æ...ter...næ, ne me sur...ri...pi-

tis æ...ter...næ,.....

-stu... tus; sed vi-gi-lan... tem
 -stu... tus; sed vi-gi-lan... tem sem... per re-pe-ri-
 -stu... tus; sed vi-gi-lan... tem sem-per re-pe-ri-
 -at ho-stis a-stu... tus; sed vi-gi-lan...
 sed vi-gi-lan... tem sem-

sem-per re-pe-ri-at, re-pe-ri-at, qui-a pec-ca-vi
 -at, re-pe-ri-at, sem-per re-pe-ri-at, qui-a pec-
 -at, sem-per... re-pe-ri-at,.....
 -tem sem-per re-pe-ri-at, re-pe-ri-at, qui-a pec-
 -per re-pe-ri-at, sem-per re-pe-ri-at,.....

ni... mis, ni... mis, qui-a pec-ca-vi
 -cavi ni... mis, ni... mis, qui-a pec-ca-vi ni...
 qui-a pec-ca-vi ni... mis, qui-
 -ca-vi ni... mis, qui-a pec-ca-vi... ni... mis,
 qui-a pec-ca-vi ni... mis, qui-

ni... mis. Et si... commi... si un... de me dam...

... mis. Et si com mi... si dam na...

a pecca... vi ni... mis. Et si com mi... si un... de me dam na... re,

pec... ca... vi ni... mis. Et si commi... si un... de me dam... na...

a pecca... vi ni... mis. Et si com mi... si un... de me...

na... re po... tes, non a... mi... si... sti

re po... tes, non a... mi... si... sti quo

dam na... re po... tes, non a... mi... si... sti

re, dam na... re po... tes, non a... mi... si...

... dam na... re po... tes, non a... mi... si...

quo me sal... va... re po... tes, nec gau... des per... di... ti

... me sal... va... re po... tes, nec gau... des per... di...

quo me sal... va... re po... tes, nec gau...

sti quo me... sal... va... re... po... tes, nec gau... des per...

sti quo me... sal... va... re po... tes, nec gau... des

o ne mo ri en ti um, sed ut vi -
 ti o ne morien ti um, sed ut
 des per di ti o ne mo ri en ti um, sed
 di ti o ne, per di ti o ne mo ri en ti um,
 per di ti o ne mo ri en ti um, sed ut vi ve -

ve rent tu mor tu us es, et mors tu a..
 vi ve rent tu mor tu us es, tu
 ut vi ve rent tu mor tu us es, et mors tu..
 sed ut vi ve rent tu mor tu us es, et mors
 rent tu mor tu us es, et mors tu ..

pec ca to rum, pec..
 mortuus es, pec ca to rum mor..
 a pec ca to rum, pec ca to rum mor..
 tu a pec ca to rum, pec ca to rum mor tem
 a pec ca to rum, pec ca torum mor ..

ca to rum mor tem oc ci dit in sæ
tem oc ci dit in sæ cu la, in sæ
tem oc ci dit in
oc ci dit in sæ cu la, oc ci dit in sæ
tem oc ci dit in sæ cu la, oc

cu la, oc ci dit in sæ cu
cu la, oc ci dit in sæ cu la, oc
sæ cu la, in sæ cu la, oc ci dit in
cu la, in sæ cu la, oc ci dit in sæ cu la, in sæ
ci dit in sæ cu la, oc ci dit in

la, oc ci dit in sæ cu la
ci dit in sæ cu la, oc ci dit in sæ cu la
sæ cu la, oc ci dit in sæ cu la
cu la, oc ci dit in sæ cu la, in sæ cu la
sæ cu la, in sæ cu la, in sæ cu la

TRISTITIA ET ANXIETAS.

23

* N^o. 6.*Prima Pars.*

Tri... sti... ti... a, Tri... sti... ti... a, Tri...

-a, Tri... sti... ti... a et anx... i... e... tas, et anx...

-sti... ti... a, Tri... sti... ti... a et anx... i... e... tas, anx...

-a, Tri... sti... ti... a et... anx... i... e... tas, Tri... sti... ti...

-sti... ti... a, Tri... sti... ti... a et anx... i... e... tas,

-sti... ti... a, Tri... sti... ti... a et anx... i... e... tas,

-i... e... tas, tri... sti... ti... a et... anx... i... e... tas

-i... e... tas, Tri... sti... ti... a..., oc... cu... pa... ve... runt, oc...

-a et anx... i... e... tas, tri... sti... ti... a et anx... i... e... tas oc... cu... pa...

Tri... sti... ti... a, tri... sti... ti... a et anx... i... e... tas

Tri... sti... ti... a et anx... i... e... tas, anx... i... e... tas, tri... sti... ti... a

* Original Scale A Minor.

oc-cu-pa-ve-runt,
 -cu-pa-ve-runt in-te-ri-o-ra me-a, in-te-ri-o-ra me-
 -ve-runt in-te-ri-o-ra me-a,
 -tas oc-cu-pa-ve-runt in-te-ri-o-ra me-
 et anx-i-e-tas oc-cu-pa-

oc-cu-pa-ve-runt
 a, in-te-ri-o-ra me-a, in-te-ri-o-ra me-a,
 in-te-ri-o-ra me-a, in-te-ri-
 -a, in-te-ri-o-ra me-a, oc-cu-pa-ve-runt...
 -ve-runt in-te-ri-o-ra me-a, in-

in-te-ri-o-ra me-a, in-te-ri-
 oc-cu-pa-ve-runt in-te-ri-o-ra me-a, in-
 -o-ra me-a, oc-cu-pa-ve-
 in-te-ri-o-ra me-a, in-te-ri-o-ra
 -te-ri-o-ra me-a, oc-cu-pa-ve-runt

o...ra me...a,
 te...ri...o...ra me...a, oc...cu...pa...ve...runt in...
 runt in te...ri...o...ra me...a, in te...ri...o...ra me...
 me...a, oc...cu...pa...ve...runt in te...ri...
 oc...cu...pa...ve...runt in te...ri...o...ra me...a, in...

Moe...stum fac...tum est cor me...
 te...ri...o...ra me...a... Moe...stum fac...tum est cor me...
 a... Moe...stum fac...tum est cor... me...
 o...ra me...a... Moe...stum fac...tum est cor me...
 te...ri...o...ra me...a... Moe...stum fac...tum est cor me...

um... in... do...lo...re, in... do...lo...re,
 um... in do...lo...re, in do...lo...re, in..
 um in do...lo...re, in do...lo...re, do..
 um in... do...lo...re, in... do...lo...re, in... do...lo...
 um in do...lo...re, in do...lo...re,....

in... do-lo-re, et con-te-ne-bra-ti

... do-lo-re, in... do-lo-re,

lo-re, in do-lo-re,

re, do-lo-re, in... do-lo-re, et... con-te-ne-

..... in..... do-lo-re,

sunt o-cu-li me-i, o-cu-li

et... con-te-ne-bra-ti sunt o-cu-li me-i,

et

-bra-ti sunt o-cu-li me-i, o-cu-li me-

et..... con-te-ne-bra-ti sunt

... me-i, et... con-te-ne-bra-ti sunt..

o-cu-li me-i, et con-

... con-te-ne-bra-ti sunt o-cu-li me-i et... con-te-ne-

-i, et con-te-ne-bra-ti sunt o-cu-li... me-i, et.

oc-cu-li me-i,.....



.... o...cu-li me...i,
 _te_ne_bra_ti sunt o...cu-li me...i, o...cu-li me...
 _bra_ti sunt o...cu-li me-i, o...cu-li me...i,
 con_te_ne_bra_ti sunt, et con_te_ne bra_ti sunt,
 et.... con_te_ne_bra_ti sunt o...cu-li



_cu-li me...i, o...cu-li me...i,
 -i, o...cu-li me...i, o...cu-li me...i, o...cu-li
 et con_te_ne_bra_ti sunt o...cu-li me...i,.....
 et.... con_te_ne_bra_ti sunt o...cu-li me...
 me...i, o...cu-li me...i, o...



o...cu-li me...i, o...cu-li me...i, væ
 me...i,..... o...cu-li me...i, væ
 o...culi me...i, o...cu-li me...i,.....
 -i, o...cu-li me...i, o...cu-li me...i,.....
 _culi me...i, o...cu-li me...i, o...cu-li me...i,.....

mi...hi! qui a pec-ca...vi, qui a pec-ca...vi,
mi...hi! qui a pec-ca...vi, qui a pec-ca...vi,
 qui a pec-ca...vi,.....
 væ.....mi...hi! qui a pec-ca...

væ

-vi, væ.....mi...hi! qui-
 qui a pec-ca...vi, pec-ca...vi, væ mi...
 qui a pec-ca...vi, pec-ca...vi, qui a pec-ca...vi,
 -vi,..... qui a pec-ca...vi, qui a pec-
 mi...hi! qui a pec-ca...vi, qui a pec-ca...vi,

-a pec-ca...vi, qui a pec-ca...vi,.....
 -hi! qui a pec-ca...vi, væ mi...hi! qui-
 væ mi...hi! qui a pec-ca...vi, væ
 -ca...vi, qui a pec-ca...vi, væ mi...hi!
 qui a pec-ca...vi, væ mi...



..... vae mi... hi! qui... a pec-

-a pec-ca... vi, vae... mi... hi!

mi... hi! qui... a pec-ca... vi, qui... a pec-ca

qui... a pec-ca... vi, pec-ca

-hi! qui... a pec-ca... vi,..... qui... a pec-ca



-ca... vi, pec-ca... vi, qui... a pec-ca

qui... a pec-ca... vi, qui... a pec-ca... vi,... pec-ca... vi, qui-

-vi, vae mi... hi! qui... a pec-ca... vi,

-vi, qui... a pec-ca... vi, qui... a pec-ca

-vi, qui... a pec-ca... vi, qui... a pec-ca... vi, qui... a pec-



-vi, qui... a pec-ca... vi.

-a pec-ca... vi, pec-ca... vi.

qui... a pec-ca... vi, pec-ca... vi.

-vi, pec-ca... vi, pec-ca... vi.

-ca... vi, qui... a pec-ca... vi.

SED TU, DOMINE.

Nº 7.

Secunda Pars.

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a double bar line and a star symbol (*). The lyrics are: "Sed tu, Do... mine! qui non de... re lin... quis spe...". The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics for the middle staff are: "Sed....., tu, Do..... mi... ne! qui non de... re... linquis spe... ran...". The lyrics for the bottom staff are: "Sed..... tu, Do..... mi... ne!".

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The lyrics are: "...ran... tes in... te, in te, qui non de...". The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics for the middle staff are: "Sed..... tu, Do..... mi... ne! qui...". The lyrics for the bottom staff are: "...tes in te, in... te, qui non de... re lin...".

Sed

Third system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The lyrics are: "...re lin... quis, qui non de... re lin... quis in te, spe...". The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics for the middle staff are: "non de... re lin... quis spe... ran... tes in te, spe... ran... tes...". The lyrics for the bottom staff are: "...quis, qui non de... re lin... quis in... te, qui non de... re linquis spe... ran... tes in te, spe... ran... tes in...".

* Original Scale A Minor.

ran...tes in te, spe_ran_tes..... in te, spe_ran_tes... in...

.. in..... te, spe_ran_tes..... in te, spe_ran_tes

spe_ran_tes.... in..... te, spe_ran_tes..

..... te, spe_ran.....tes.....

spe_ran_tes in..... te,..... spe_ran_tes

..... te,.....

in te, con_so_la_re, con.....so_la_re et ad_juva

.... in te, con_so_la_re, conso_la_re et ad_ju_va me, et adju_va

in te, con_so_la_re, conso_lare et adju_va me, et adju_va

in te,.....

con_so_la_re, con_so_la_re et ad_juva me,

me, et ad_juva me,

me, con_so_la_re et adjuva me, con_so_la_re

me, con_so_la_re, con_so_la_re et

con_so_la_re, con_so_la_re et adjuva me, et ad_ju-



et mi-se-re... re me...
-re me... i. et mi-se-re... re me... i,....
et mi-se-re... re me... i, et mi-se-re... re
et mi-se-re... re me... i, et mi-se-re-re me... i, et
mi-se-re... re me... i, et mi-se-



-i, et mi-se-re... re me...
..... et mi-se-re... re me... i, et mise-re...
me... i, et mi-se-re-re me...
mi-se-re... re me... i, mi-se-re... re me... i, et
-re... re me... i, et mi-se-re... re me... i, me-



...i, et mi-se-re... re me... i!
-re, et mi-se-re... re me... i, et mise-re... re me... i!
...i, et mi-se-re... re me... i!
mi-se-re... re me... i, et mise-re... re me... i!
...i, et mi-se-re... re me... i!

MEMENTO, DOMINE,

Nº 8.

Me.....

Me.....men.....to, Do.....mi..

Me...men...to, Do...mi...ne! con...gre-ga-ti...o-nis tu...

men...to, Do...mi...ne! con...gre-ga-ti...o-nis tu...

Me.....men.....to, Do.....mi..

ne! con...gre-ga-ti...o-nis tu...æ, me-men...to, Do...

æ, con-gre-ga-ti...o-nis tu...æ, con-gre-ga-ti...o-nis

æ, Me.....men.....to,

ne! con...gre-ga-ti...o-nis...tu...æ, con...

mi...ne! con gre ga ti o nis tu æ,

tu...æ, me men...to, Do mi ne! con gre ga ti

Me.....men.....to, Do.....mi...ne! con...gre-

Do...mi...ne! con...gre-ga-ti...o-nis tu...æ, con...
 gre-ga-ti...o-nis tu...æ, Me-men-to, Do-mi-ne! con...gre-
 Me-men-to, Do-mi-ne!
 -onis tu...æ, con-gre-ga-ti-
 ga-ti-o-nis tu...æ, con-gre-ga-ti-o-nis tu...

gre-ga-ti...o-nis tu...æ, quam pos-se-
 -ga-ti...o-nis tu...æ, con-gre-gati-onis tu...æ.
 con-gre-ga-ti-o-nis tu...æ.
 -o-nis tu...æ, con-gregati-o-nis tu...æ. quam posse-
 -æ, con-gre-ga-ti-o-nis tu...æ. quam

di...sti ab in-i-ti-o,
 quam posse-di...sti ab... in-i-ti-
 quam posse-di...sti ab in-i-ti-o,
 di...sti ab... in-i-ti-o, quam pos-se-di...sti ab..
 pos-se-di...sti ab in-i-ti-o, ab in-i-ti-o,



Musical score system 1, featuring five staves. The lyrics are:

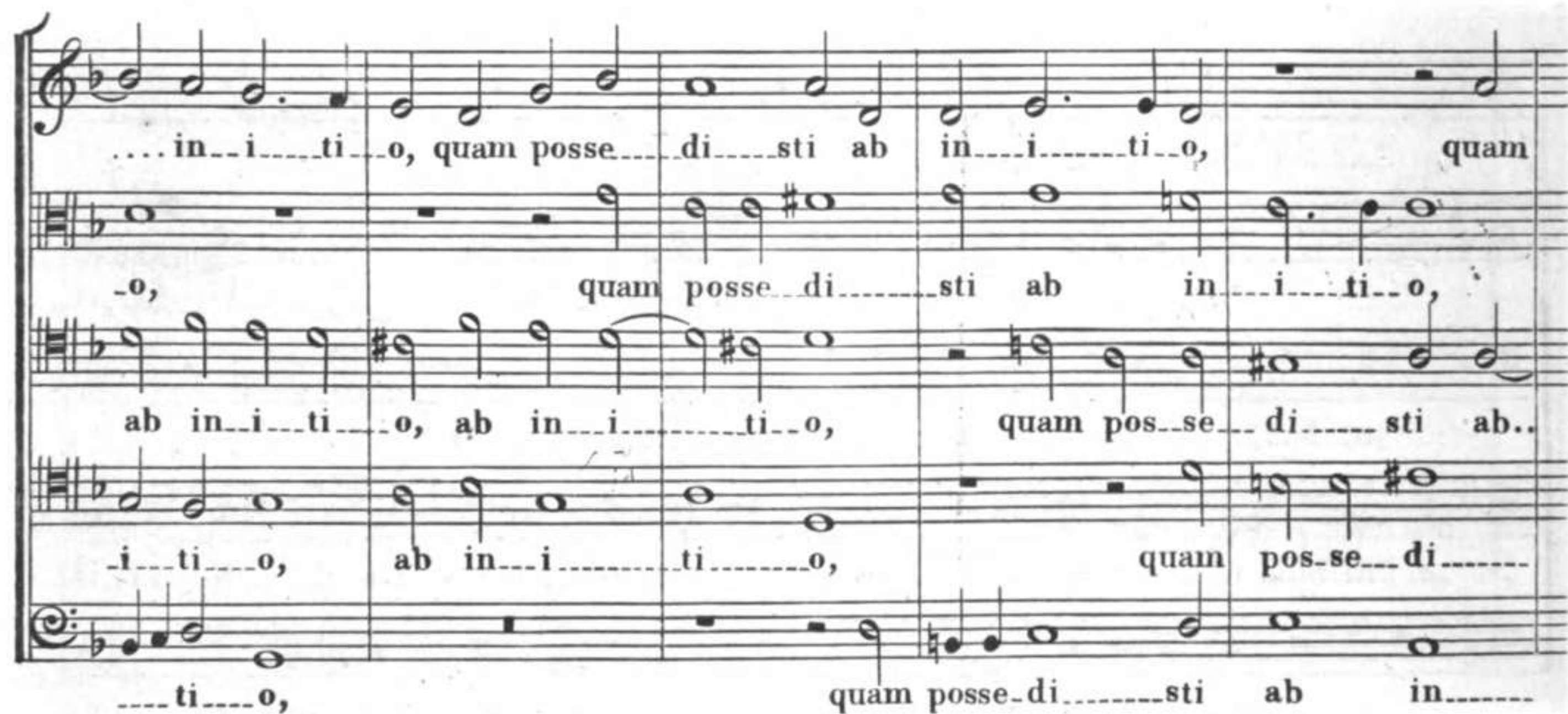
 Top staff: quam pos-se-di-sti ab..

 Second staff: -o, ab in-i-ti-o, quam posse-di-sti ab in-i-ti-

 Third staff: ab in-i-ti-o,..... quam pos-se-di-sti

 Fourth staff: in-i-ti-o, quam posse-di-sti ab in-

 Bottom staff: quam pos-se-di-sti ab in-i-



Musical score system 2, featuring five staves. The lyrics are:

 Top staff: in-i-ti-o, quam posse-di-sti ab in-i-ti-o, quam

 Second staff: -o, quam posse-di-sti ab in-i-ti-o,

 Third staff: ab in-i-ti-o, ab in-i-ti-o, quam pos-se-di-sti ab..

 Fourth staff: -i-ti-o, ab in-i-ti-o, quam posse-di-

 Bottom staff: -ti-o, quam posse-di-sti ab in-



Musical score system 3, featuring five staves. The lyrics are:

 Top staff: posse-di-sti ab in-i-ti-o, ab in-

 Second staff: ab in-i-ti-o, ab..... in-i-

 Third staff: in-i-ti-o, ab in-i-ti-o, in-i-ti-o, ab in-

 Fourth staff: -sti ab..... in-i-ti-o, ab in-i-ti-o, in-

 Bottom staff: -i-ti-o, ab in-i-ti-o, ab in-i-

i...ti...o. Li...bera e...os ex om...nibus tri...bu...la...ti...o.
 ...ti...o.....
 i...ti...o. Li...bera e...os ex om...ni...bus tri...bu...la...ti...o.
 i...ti...o. Li...bera e...os ex om...ni...bus tri...bu...la...ti...o.
 ...ti...o.

ni...bus,.....
 Li...bera e...os ex om...ni...bus tri...bu...la...ti...o.
 ni...bus, Li...be...ra e...os,
 o...ni...bus, Li...bera e...os ex om...ni...bus tri...bu...la...ti...o.
 Li...bera e...os ex om...ni...bus tri...bu...

Li...be...ra e...os,
 o...ni...bus, ex om...nibus tri...bu...la...ti...o ni...bus, tri...bu...
 Li...be...ra e...os ex om...nibus tri...bu...la...ti...o.
 o...ni...bus, ex om...ni...bus tri...bu...la...ti...o ni...bus,
 la...ti...o ni...bus, Li...be...ra e...

ex om_nibus tri... bu... la... ti... o... ni... bus,
 la... ti... o... ni... bus, ex om_nibus...
 o... ni... bus, ex om_nibus tri... bu... la... ti... o... ni... bus,
 ex om_ni... bus tri... bu... lati... o... ni... bus, ex om_ni...
 _os ex om_ni... bus

ex om_ni... bus tri... bu... la... ti... o... ni... bus,.....
 tri... bu... la... ti... o... ni... bus, tri... bu... lati... o... ni... bus, et mit... te
 tri... bu... la... ti... o... ni... bus,.....
 bus tri... bu... la... ti... o... ni... bus tri... bu... la... ti... o... ni... bus,.....
 tri... bu... la... ti... o... ni... bus..... et mit... te e...

et mitte e... is aux_i... li... um,
 e... is aux_i... li... um, aux_i... li... um, et mit... te e...
 et mitte e... is aux_i... li... um, aux_i... li... um, et
 et mitte e... is aux_i... li... um, et mitte
 is aux_i... li... um, et mitte e... is,



et mit-te e-is... aux-i-li-um, aux-i-li-um,
 -is aux-i-li-um, aux-i-li-um, et mit-te
 mit-te e-is aux-i-li-um, et mitte e-is auxi-li-
 e-is aux-i-li-um, et mitte e-is
 et mitte e-is, et mit-te e-



et mit-te e-is aux-i-li-um,
 e-is aux-i-li-um, aux-
 -um, aux-i-li-um, et mit-te e-is aux-i-li-um, aux-
 aux-i-li-um, et mitte e-is aux-i-li-um, ...
 -is aux-i-li-um et mitte e-is aux-i-li-



aux-i-li-um, aux-i-li-um, aux-i-li-um.....!
 -i-li-um, ... aux-i-li-um, aux-i-li-um.....!
 -i-li-um, aux-i-li-um, aux-i-li-um!
 aux-i-li-um, aux-i-li-um!
 -um, aux-i-li-um, aux-i-li-um.....!

VIDE, DOMINE, AFFLICTIONEM.

Nº 9.

Vi...de, Do...mi...ne! Vi...de, Do...mi...

Vi...de, Do...mi...ne! Vi...de, Do...mi...ne!

Vi...de, Do...mi...ne! Vi...de, Do...mi...

Vi...de, Domine! Vi...de, Domine! Do...mi...ne!

Vi...de, Do...mi...ne! Vi...de, Do...mi...

ne! af...flic...ti...o...nem no...stram, et... in tempo...

af...flic...ti...o...nem no...stram, et... in tempo...

ne! af...flic...ti...o...nem no...stram, et... in tempo...

..... af...flic...ti...o...nem no...stram, et... in tempo...

ne! af...flic...ti...o...nem no...stram, et... in tempo...

re ma...li...gno, ma...li...gno, ne de...re...lin...quas

re ma...li...gno, ma...li...gno, ne de...re...linquas

re ma...li...gno, ma...li...gno, ne de...re...linquas nos,

re ma...li...gno, ma...li...gno, ne de...re...linquas

re ma...li...gno, ma...li...gno, ne de...re...

nos, ne de... re... lin... quas nos. Plus...quam
 nos, ma... li... gno, ne.... de... re... lin... quas nos. Plus...quam Hie-
 ma... li... gno, ne de... re... lin... quas nos. Plus...quam
 nos, ne de... re... lin... quas nos,..... de... re... lin... quas nos. Plus...quam
 - lin... quas nos, ne de... re... lin... quas nos. Plus...quam

.... Hie... ru... sa... lem facta est de... so... la... ta, de-
 ru... sa... lem fac... ta est, fac... ta est de... so... la... ta,
 Hie... ru... sa... lem fac... ta est de... so... la... ta,
 Hie... ru... sa... lem, Hieru... sa... lem facta est de... so... la... ta, de-
 Hie... ru... sa... lem fac... ta est de... so... la... ta,

de... so... la... ta, Ci... vi... tas e... lec... ta.
 de... so... la... ta, Ci... vi... tas... e... lecta, Ci... vi... tas e... lec...
 de... so... la... ta, Ci... vi... tas e... lec... ta, Ci... vi... tas e... lec...
 de... so... la... ta, Ci... vi... tas e... lec... ta, Ci... vi... tas e... lec...
 de... so... la... ta, Ci... vi... tas e... lec... ta, Ci... vi... tas e... lec...

Gau...dium cordis no...stri con...ver-

-ta. Gau...di-um cor-dis no...stri con-

-ta..... Gau...di-um cor-dis no...stri

.....ta. Gau...di-um cordis no...stri

-ta..... Gau...di-um cordis no...

...sum est... in luc...tum, con...ver...sum est

_versum est in luc...tum, con...ver...sum est

con...ver...sum est in... luc...tum, in

con...ver...sum est in luc...tum, in luc...

-stri con...ver...sum est in luc...tum, in

.... in luc...tum, et.... jo...cun-di-tas no...stra,

..... in luc...tum, et jo...

luc...tum, et jo...cun-ditas no...stra, et

-tum, et jo...cun-di-tas, jo...cun-di-tas no...stra, et

luc...tum, et..... jo...cun-di-

SED VENI, DOMINE.

Nº 10.

Secunda Pars.

Sed ve...ni, Do...mi ne, et no...li tar...da-

Sed ve...ni, Do...mi ne, et no...li tar...

Sed ve...ni, Do...mi ne, Do...mi ne, et no...li..

Sed ve...ni, Do...mi ne, et no...li tar...da

Sed ve...ni, Do...mi ne, et no...li tar...

re, et... re...vo...ca dis...per-

da...re, et re...vo...ca dis...per-

...tar...da...re, et re...vo...ca dis...per-

re, et re...vo...ca dis...per...sos, dis-

da...re, et re...vo...ca dis...

sos in...ci...vi...ta tem tu

sos in ci...vi ta tem tu

sos... in ci...vi ta tem, tu

per...sos in...ci...vi ta tem tu am, in ci...vi ta tem tu

per...sos in ci...vi ta tem tu

... sanc-tis-si-ma, et mi-se-

tis-si-ma, sanc-tis-si-ma,

pax sanc-tis-si-ma, et mi-se-re-re po-pu-li tu-

tis-si-ma, sanc-tis-si-ma, et mi-se-re-re po-pu-li tu-

tis-si-ma, sanc-tis-si-ma, sanc-tis-si-ma,

re-re po-pu-li, tu-i, et mi-se-re-re po-pu-li

et mi-se-re-re po-pu-li tu-i,

i, et mi-se-re-re, et

i, et mi-se-re-re, et mi-se-re-re po-

et mi-se-re-re po-pu-li

tu-i, et mi-se-re-re po-pu-li tu-

et mi-se-re-re po-pu-li tu-i, po-

mi-se-re-re po-pu-li tu-i, po-pu-li, tu-i,

pu-li tu-i, et mi-se-re-re po-

tu-i, et mi-se-re-re

i, et mi-se-re re po-pu-li tu i,
 pu-li tu i, po-pu-li tu i
 po-pu-li tu i, ge-men--
 pu-li tu i, po-pu-li tu i ge-
 re po-pu-li tu i, po-pu-li tu i ge-

The image shows a page from a musical score, likely a vocal score for a choir or soloists. It features six staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ge... men... tis et". The second staff is a vocal line with a treble clef and a key signature of one flat. The lyrics are: "ge... men... tis et". The third staff is a vocal line with a treble clef and a key signature of one flat. The lyrics are: "tis... et flen... tis, et flen... tis,....". The fourth staff is a vocal line with a bass clef and a key signature of one flat. The lyrics are: "men... tis et flen... tis, et flen...". The fifth staff is a vocal line with a bass clef and a key signature of one flat. The lyrics are: "men... tis et flen... tis, ge... men... tis et". The sixth staff is a vocal line with a bass clef and a key signature of one flat. The lyrics are: "men... tis et flen... tis, ge... men... tis et".

flên... tis, et flên... tis,

flên... tis, et flên... tis, Do... mi... ne, De...

..... et flên... tis, Do...

... tis, et flên... tis, Do... mi... ne, De... us

flên... tis, et flên... tis, et flên... tis,.....

Do mi ne, De us no ster,
 us no ster, Do mi ne, De us
 mi ne, De us no ster, De us no
 no ster,
 Do mi ne, De us no
 Do mi ne, De us

Do mi ne De us no ster.
 no ster, Do mi ne De us no ster.
 ster, Do mi ne De us no ster.
 ster, Do mi ne De us no ster.
 no ster, Do mi ne De us no ster.

DEUS, VENERUNT GENTES.

Nº 11. *Prima Pars.*

De us, De us, ve ne runt gen tes...
 De us, De us, ve ne runt gen tes in.
 De us, De us, ve ne runt gen tes...
 De us, De us, ve ne runt gen tes...
 De us, De us, ve ne runt gen tes...

.... in he-re-di-ta-tem tu-am,

.... he-re-di-ta-tem tu-am, pol-

.... in he-re-di-tatem tu-am,

.... in he-re-di-ta-tem tu-am,

-tes in he-re-di-ta-tem tu-am,

pol-lu-erunt tem-plum,

lu-erunt templum sanc-tum tu-um, pol-lu-

pol-lu-erunt tem-plum, pol-lu-erunt tem-plum sanc-

pol-lu-erunt tem-plum sanc-tum tu-um, pol-

pol-lu-erunt tem-

pol-lu-erunt tem-plum sanc-tum tu-

-erunt tem-plum sanc-tum tu-um, sanctum tu-

tum tu-um, sanc-tum tu-um...

lu-erunt tem-plum tu-um.

plum sanc-tum tu-um, sanc-tum tu-

-um . Po... su-
 -um . Po... su- e- runt Hie- ru- sa- lem, po-
 Po... su- e- runt Hie- ru- sa- lem, Hie-
 Po- su- erunt Hie- ru- sa- lem,
 -um . Po... su-

-erunt Hie- ru- sa- lem,
 su- e- runt Hie- ru- sa- lem, po- su- e-
 ru- sa- lem, Hie- ru- sa- lem, po- su- erunt
 po- su- erunt Hie- ru-
 -erunt Hie- ru- sa- lem, po- su- e-

in po- mo- rum cu- sto-
 runt Hie- ru- sa- lem, Hie- ru- sa- lem in po-
 Hie- ru- sa- lem, Hie- ru- sa- lem in po- mo- rum
 sa- lem, Hie- ru- sa- lem in..
 - runt Hie- ru- sa- lem in po- mo- rum cu- sto- di-



di - am, in..... po - mo - rum cu - sto -
 - mo - rum cu - sto - di - am, cu - sto - di - am, in po -
 in po - mo - rum cu - sto - di - am, in.... po - mo -
 po - mo - rum cu - sto - di - am, cu - sto - di - am, cu - sto - di - am,

- am,



di - am, cu - sto - di - am, in po -
 - mo - rum cu - sto - di - am, in.... po - mo - rum custo - di -
 - rum cu - sto - di - am, cu - sto - di - am, in..
 in po - mo - rum cu - sto - di - am,
 in..... po - mo - rum cu - sto - di - am, cu - sto -



- mo - rum cu - sto - di - am, cu - sto - di - am.
 - am, cu - sto - di - am, cu - sto - di - am.
 po - mo - rum cu - sto - di - am, cu - sto - di - am.
 cu - sto - di - am, cu - sto - di - am.
 di - am, cu - sto - di - am, cu - sto - di - am.

POSUERUNT MORTICINIA.

Nº 12.

Secunda Pars.

First system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in bass clef. The third staff is a vocal line in bass clef. The fourth and fifth staves are piano accompaniment in bass clef. The lyrics are: Po... su... e... runt mor... ti... ci... ni... a ser... vo... rum... tu... o...

Second system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in bass clef. The third staff is a vocal line in bass clef. The fourth and fifth staves are piano accompaniment in bass clef. The lyrics are: Po... su... e... runt mor... ti... ci... ni... a rum, mor... ti... ci... ni... a ser... vo... rum tu... su... e... runt mor... ti... ci... ni... a, mor... ti... ci... ni... a rum, ser... vo... rum tu... o...

Third system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in bass clef. The third staff is a vocal line in bass clef. The fourth and fifth staves are piano accompaniment in bass clef. The lyrics are: ser... vo... rum tu... o... rum, po... su... e... runt - o... rum, mor... ti... ci... ni... a ser... vo... rum ser... vo... rum tu... o... rum, mor... ti... ci... ni... a ser... vo... rum tu... o... rum, mor... Po... su... e... runt mor... ti... ci... ni... a ser... vo... rum, ser... vo...

mor-ti-ci-ni-a ser-vo-rum tu-o-rum e-scas
 ... tu-o-rum, ser-vo-rum tu-o-rum ...
 -o-rum, ser-vo-rum tu-o-rum, ser-vo-rum
 -ti-ci-ni-a ser-vo-rum tu-o-rum, ser-vo-rum tu-o-rum
 -rum tu-o-rum ... e-scas vo-la-ti-li-bus Cœ-

vo-la-ti-li-bus Cœ-li, e-scas vo-la-ti-li-bus
 e-scas vo-la-ti-li-bus Cœ-li, e-scas vo-la-ti-li-bus Cœ-li,
 tu-o-rum e-scas vo-la-ti-li-bus Cœ-li, Cœ-
 e-scas vo-la-ti-li-bus Cœ-li, e-scas
 ... li, e-scas, e-scas vo-la-

... Cœ-li, Cœ-li, e-scas
 e-scas vo-la-ti-li-bus Cœ-li, vo-la-ti-li-bus Cœ-
 -li, Cœ-li, Cœ-li,
 vo-la-ti-li-bus Cœ-li, e-scas vo-la-ti-li-bus Cœ-li, Cœ-
 -ti-li-bus Cœ-li, e-scas vo-la-ti-li-bus Cœ-

vo...latili-bus Cœ...li, car...nes sanc-to-rum tu-
 ...li, vo...latili-bus Cœ...li,
 vo...la-tili-bus Cœ...li, car...nes sanc-to-rum tu-
 ...li, Cœ...li, car...nes sanc-to-rum
 ...li, volatili-bus... Cœ...li,

o...rum bes-tiis ter-ræ,
 car...nes sanc-to-rum tu-o...rum bes-tiis ter-ræ,
 o...rum bes-tiis
 tu-o...rum, tu-o...rum, bes-tiis ter-ræ,
 car...nes sancto-rum tu-o...rum, bes-tiis

car...nes sanc-to-rum tu-o...rum bes-ti-is
 ...ræ, car...nes sanc-to-rum tu-o-rum bes-ti-is ter-ræ,
 ter-ræ, car...nes sanc-to-rum tu-o-rum bes-ti-is
 ...ræ, car...nes sanc-to-rum tu-o-rum bes-ti-is
 ter-ræ,

ter...ræ, ter...ræ, car...nes sanc...to...rum
 -ræ, car...nes... sanc-to...rum tu...o...rum bes...ti-is
 -o...rum bes...ti-is terræ, car...nes sanc...to...
 ...ti-is ter...ræ, car...nes
 car...nes sanc...to...rum tu...o...rum

tu...o...rum bes...ti-is ter...ræ, bes...ti-
 ter...ræ, car...nes sanc-
 -rum tu...o...rum bes...ti-is ter...
 sanc...to...rum tu...o...rum
 bes...ti-is ter...ræ,

-is ter-ræ, bes...ti-is ter...ræ, bes...ti-is ter...ræ,
 -to...rum tu...o...rum bes...ti-is ter...ræ,
 -ræ, ter...ræ, bes...ti-is ter...ræ, bes...ti-
 bes...ti-is ter...ræ, ter...ræ, bes...ti-is
 car...nes sancto...rum tu...o...rum

ter...ræ, bes...ti-is ter...ræ, bes...ti-is ter-
 bes...ti-is ter...ræ, ter...ræ, bes...ti-is ter...
 is ter...ræ, bes...ti-is ter...ræ, bes-
 ter...ræ, ter...ræ, ter...ræ,
 bes...ti-is ter...ræ,

ræ, terræ, bes...ti-is ter...ræ.
 -ræ, bes...ti-is ter...ræ, bes...ti-is ter...ræ.
 ...ti-is ter...ræ, bes...ti-is ter...ræ.
 bes...ti-is ter...ræ, ter...ræ.
 bes...ti-is ter...ræ, bes...ti-is ter...ræ.

Nº 13. EFFUDERUNT SANGUINEM. Tertia Pars.

Ef...fu...de...runt san...gui-
 Ef...fu...de...runt san...guinem ip...so...rum, san
 Ef...fu...de...runt san...guinem ip-
 Ef.....

Ef- fu- de- runt san- guinem ip-
 -nem ip-so- rum, ef- fu- de-
 -guinem ip-so- rum, ef- fu- de- runt san- gui-
 -so- rum, ip- so- rum, ef- fu- de- runt,
 - fu- de- runt san- gui- nem, san- guinem ip- so-

- so- rum, ef- fu- de- runt, ef-
 - runt san- gui- nem ip- so- rum, ef- fu- de- runt san-
 -nem ip-so- rum, ef- fu- de- runt
 ef- fu- de- runt, ef- fu- de- runt san- guinem ip-
 - rum, ip- so- rum, ef- fu-

- fu- de- runt san- guinem ip- so- rum, ip- so-
 -guinem ip- so- rum, san- gui- nem ip- so-
 san- guinem ip- so- rum, ip- so-
 so- rum, san- gui- nem ip- sorum, san- gui- nem ip- so-
 - de- runt san- guinem ip- so- rum

- rum, tan- quam a - - - - - quam, tan- quam a - - - - -
 - rum, ip- so - - - - - rum tanquam a - - - - - quam, a - - - - - quam,
 - - - - - rum, tanquam a - - - - - quam, tanquam a - - - - - quam a -
 - rum tan- quam a - - - - - quam, tanquam a - - - - -
 tanquam a - - - - - quam, tan- quam a - - - - - quam, tan-

- quam, tan- quam a - - - - - quam, in cir- cu - - - - - i - tu Hie- - - - -
 tanquam a - - - - - quam, in cir- cu - - - - - i - tu Hie- - - - -
 - - - - - quam, in cir- cu - - - - - i - tu Hie- - - - -
 - - - - - quam, tanquam a - - - - - quam, - - - - -
 - quam a - - - - - quam, tanquam a - - - - - quam,

- ru - - - - - sa - - - - - lem, in cir- cu - - - - - i - tu Hie- ru - sa - - - - - lem, Hie- ru - - - - - sa -
 - ru - - - - - sa - - - - - lem, in cir- cu - - - - - i - tu Hie- ru - - - - - sa -
 in cir- cu - - - - - i - tu Hie- ru - - - - - sa -
 in cir- cu - - - - - i - tu Hie- ru - - - - - sa -

in cir-cu-i-tu, in cir-cu-i-tu Hie-ru-sa-
 -lem, Hie-ru-salem, in cir-cu-i-tu Hie-ru-
 in cir-cu-i-tu, in cir-cu-i-
 -lem, in cir-cu-i-tu Hieru-sa-lem, Hieru-sa-
 -lem, Hie-ru-sa-lem, in cir-cu-i-

-lem, Hie-ru-sa-lem, Hie-ru-sa-lem, Hie-ru-sa-lem, et non
 -tu Hie-ru-sa-lem, et non e-rat
 -ru-salem, et non e-rat qui se-pe-li-ret, et
 et non e-rat qui se-pe-li-ret, et non
 -tu Hie-ru-sa-lem, et non e-rat

-ru-salem, et non e-rat
 non e-rat qui se-pe-li-ret, et
 et non e-rat qui se-pe-li-ret, et non
 et non e-rat et non e-rat et...

qui se...pe-li...ret, et non

-ret, qui se...pe-li...ret, et non e...rat

non e...rat, et... non e...rat qui se...pe-li...ret,

qui se...pe-li...ret, qui se...pe-li...ret, se...pe-li...

... non e...rat qui se...pe-li...ret, qui se...pe-

e...rat, et non e...rat qui se...pe-li...

qui se...pe-li...ret,..... qui se...pe-li...

se...pe-li...ret, qui se...pe-li...ret, qui se...pe-li...ret....

...ret, et... non e...rat qui

-li...ret, et.... non e...rat. qui se-pe-

-ret, qui se...pe-li...ret, qui se...pe-li...ret,

-ret, se...pe-li...ret, qui se...pe-li-ret, qui se...pe-li...

..... qui se...pe-li...ret, qui se...pe-li...ret, se-

se...pe-li...ret, se...pe-li...ret, qui se...pe-

-li...ret, qui se...pe-li...ret, se...pe-li...ret, qui

qui se... pe... li... ret, qui se... pe... li... ret.

-ret, qui se... pe... li... ret, qui se... pe... li... ret.

-pe... li... ret, qui se... pe... li... ret.

-li... ret, qui se... pe... li... ret.

se... pe... li... ret, qui se... pe... li... ret.

Nº 14.

FACTI SUMUS OPPROBRIUM.*Quarta Pars.*

op... pro... bri -

Fac... ti

op... pro... bri - um fac -

Fac... ti su... mus op... pro... bri - um, op... pro... bri -

Fac... ti su... mus op... pro... bri - um,

-um fac... ti su... mus op... pro... bri - um vi... ci - nis

su... mus op... pro... bri - um, op... pro... bri - um op -

-ti su... mus op... pro... bri - um, fac... ti

-um, fac... ti su... mus op... pro... bri - um vi... ci - nis no...

op... pro... bri - um vi... ci - nis no... stris

no stris, vi-ci-nis no stris,
 -pro bri-um, fac-ti su-mus op-pro
 su-mus op-pro bri-um vi-ci-nis no
 stris, fac-ti su-mus op-
 fac-ti su-mus op-pro bri-um,

fac-ti su-mus op-pro bri-
 bri-um vi-ci-nis no
 stris, vi-ci-nis no-stris, no-
 pro bri-um vi-ci-nis no-stris, op-pro brium vi-
 fac-ti su-mus op-pro bri-um vi-ci-nis

-um vi-ci-nis no-stris,
 -stris, vi-ci-nis no-stris, vi-ci-nis no-
 stris, vi-ci-nis no-
 -cinis no-stris, vi-ci-nis no-stris, vi-ci-nis no-
 no-stris, vi-ci-nis no-



sub...san...na...ti-o et il...lusi-o, et il...lusi-o, et il...lusi-o

- stris,

- stris, sub...san...na...ti-o et il...lusi-o, et il...lusi-o, et il...lu...si-o

- stris,

- stris,



his,

his, sub...san...na...ti-o et il...lusi-o his, et il...lusi-o

his,

sub...san...na...ti-o et il...lusi-o, et il...lusi-o, et il...lu...si-o

sub...san...na...ti-o et il...lusi-o, et il...lusi-o his, il...lusi-o



sub...san...na...ti-o et il...lusi-o his,

his, sub...san...na...ti-o et

sub...san...na...ti-o et il...lusi-o, et il...lu...

his, sub...san...na...ti-o..... et il...

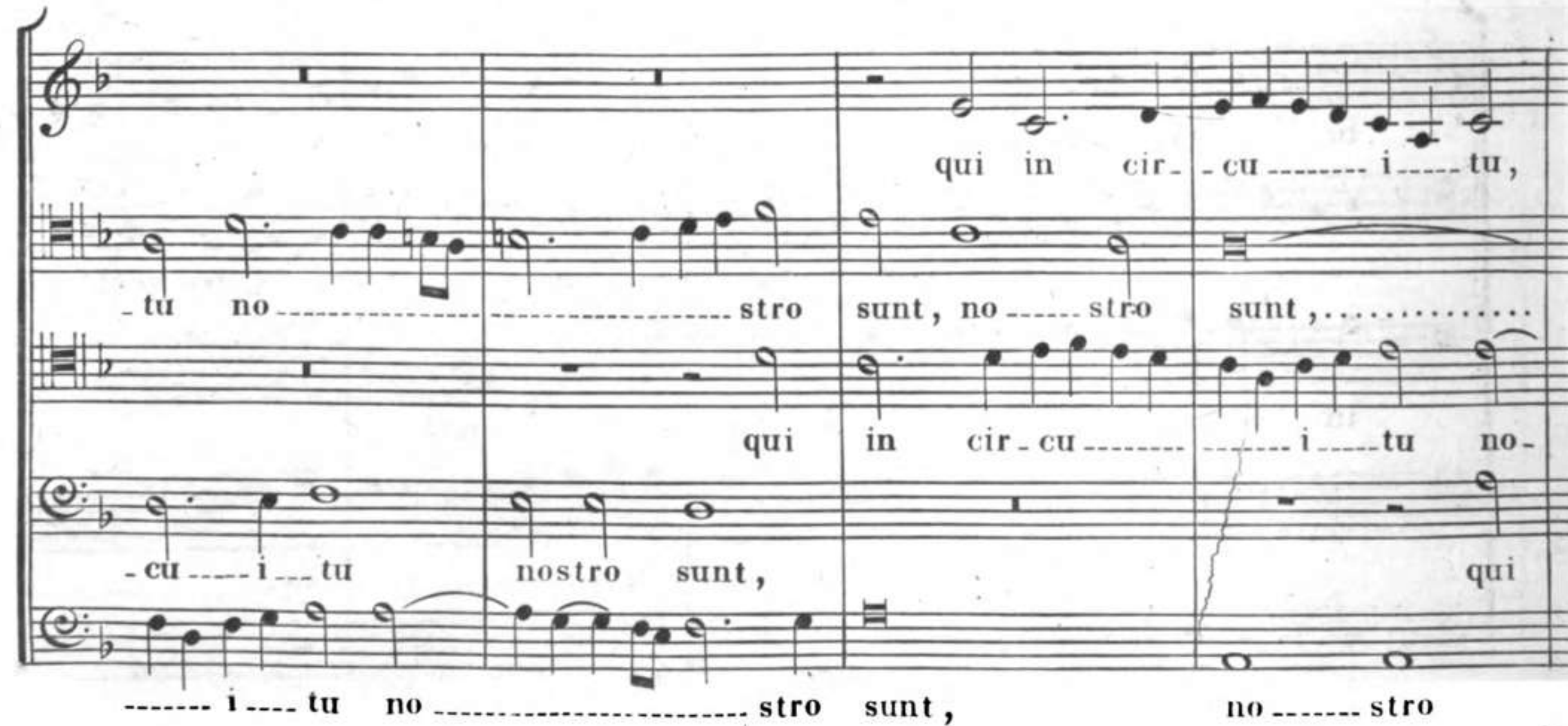
his, sub...san...na...ti-o, sub...san...na...ti-o



et il... lu... si... o, et il... lusi-o his,
 il... lusi-o his, et il... lusi-o his, il... lusi-
 ... si-o his, et il... lusi-o his,
 - lusi-o, et il lu... si-o his, et il... lusi-o...
 et il... lusi-o his, et il... lusi-o, et il... lusi-o, et



et il... lu... si... o his,
 - o his, qui in cir... cu... i...
 et il... lu... si... o his,
 his, et il lu... si-o his, qui in cir-
 il... lusi-o his, qui in cir-cu.....



qui in cir... cu... i... tu,
 - tu no... stro sunt, no... stro sunt,
 qui in cir-cu... i... tu no-
 - cu... i... tu nostro sunt, qui
 i... tu no... stro sunt, no... stro



qui in cir- cu - i - tu no -

stro sunt, no - stro sunt,

in cir- cu - i - tu no - stro.... sunt,

sunt, qui in cir- cu - i - tu no -



stro sunt,.....

qui in cir cu - i -

- cu - i - tu.... no - stro sunt, qui in cir- cu -

- cu - i - tu no - stro sunt, qui

qui in cir- cu - i - tu

stro sunt, no - stro sunt, qui



- tu no - stro sunt, qui in cir- cu - i - tu no -

- i - tu no - stro sunt, no - stro sunt, qui

in cir- cu - i - tu no - stro sunt, no -

qui in cir- cu - i - tu,

in cir- cu - i - tu,.....

qui in cir-

-----stro sunt, qui in cir- cu- i-
 in cir- cu- i- tu no- stro sunt, qui..
 -----stro sunt, qui in circu- i- tu no- stro sunt...
 no- stro sunt, no- stro sunt, no- stro sunt,
 cu- i- tu no- stro sunt, qui

tu no- stro sunt, qui in cir- cu- i- tu no- stro sunt.
 in circu- i- tu no- stro sunt, no- stro sunt.
 qui in circu- i- tu no- stro sunt.
 qui in circu- i- tu no- stro sunt.
 in cir- cu- i- tu no- stro sunt.

Nº 15. DOMINE, TU JURASTI.

Do- mi- ne, tu ju- ra- sti pa-
 Do- mi- ne, tu ju- ra- sti pa- tribus no- stris, pa-

[illegible]

tribus no- stris, Do mi-ne, tu ju-ra-sti....

pa-tribus no- stris, no- stris, pa-tribus no-

-stris, pa-tribus no- stris, pa-tribus no-

tribus no- stris, pa-tribus no- stris,

Do mi-ne, tu ju-ra-sti pa-tribus no-

..... da - tu rum te se mini e o rum, da - tu rum te

- stris, da - tu rum te se mini e o rum, da tu rum

- stris, da tu rum, da tu rum te se mi -

da tu rum te se mini e o rum, te

- stris, da tu rum te se mini e o rum,

se mi ni e o rum , te se mi ni e o rum

te se mi ni e o rum , e o rum

ni e o rum , da tu rum te se mi ni e o

se mi ni e o rum , te se mi ni e o

e o rum da tu rum te se mi ni e o

ter ram flu en tem lac te et mel le , lac

ter ram flu en tem lac te et mel

rum ter ram flu en tem lac te et mel

rum ter ram flu en tem

rum ter ram

te et mel le , lac

le , lac te et mel

le , lac te et

lac te et mel le , et mel

flu en tem lac te et mel le ,

-te et mel... le, et mel... le,
 -le, lac-te et mel... le, et mel... le...
 mel... le, et mel... le.
 -le, et mel...
 lac-te et mel... le, et mel... le.

le. Nunc, Do-mi-ne, nunc, Do-mi-ne,...
 Nunc, Do-mi-ne, nunc,... Do-mi-ne,
 Nunc, Do-mi-ne, nunc,... Do-mi-ne, me-
 le. Nunc,.. Do-mi-ne, nunc, Do-mi-ne,
 Nunc,..... Do-mi-ne, nunc, Do-mi-ne,

.... me-mor e-sto testa-men- ti quod po-su-i
 me-mor e-sto testa-men- ti quod
 me-mor e-sto testamen- ti quod
 me-mor e-sto testa-men- ti quod

- ti quod po-su-i sti pa-tribus no- stris,

ti quod po-su-i sti,

- sti pa-tribus no- stris, pa-tribus no-

po-su-i sti pa-tribus no- stris, quod po-su-

quod po-su-i sti quod po-su-i sti pa-

quod po-su-i sti pa-tribus

quod po-su-i sti pa-tribus no- stris, pa-tribus no- stris,

stris, pa-tribus no-

i sti pa-tribus no- stris, pa-tribus no-

tribus no- stris, pa-tribus no-

no- stris, pa-tribus no- stris, et... e- ru-

pa-tribus no- stris, et e- ru-

stris, pa-tribus no- stris,

- stris, pa-tribus no- stris, et e- ru-

stris, pa-tribus no- stris,

o...rum, Ægypti-o...rum, et ex
 ser-vi-tu-te, et... ex ser-vi-tu-te Æ-gyp-ti-
 te Æ-gyp-ti-o...rum, Æ-gyp-ti-o...rum,
 et ex ser-vi-tu-te, et..

et... ex ser-vi-tu-te Æ-gyp-ti-o...

ser-vi-tu-te Æ-gyp-ti-o...rum,
 o...rum, Æ-gyp-ti-o...rum, Æ-gyp-ti-o...rum,
 rum, et ex ser-vi-tu-te Æ-gyp-ti-o...rum,
 ... ex ser-vi-tu-te Æ-gyp-ti-o...rum, Æ-gyp-ti-o...rum,
 rum, et ex ser-vi-tu-te...

Æ-gyp-ti-o...rum.
 -gyp-ti-o...rum, Æ-gyp-ti-o...rum.
 -gyp-ti-o...rum, Æ-gyp-ti-o...rum.
 -gyp-ti-o...rum, Æ-gyp-ti-o...rum.
 te Æ-gyp-ti-o...rum, Æ-gyp-ti-o...rum.

VIGILATE, VIGILATE.

Nº 16.

First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: Vi-gi-la-te, vi-gi-la. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: Vi-gi-la-te, vi-gi-la. The fourth and fifth staves are empty.

Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: -te, vi-gi-la-te, vi-gi-la. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: -te, vi-gi-la-te, vi-gi-la. The fourth and fifth staves are empty.

Third system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: -te, ne-sci-tis e-nim, e-nim, quan-. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: -te, ne-sci-tis e-nim, e-nim, quan-do Do-mi-. The fourth and fifth staves are empty.

do Do-mi-nus domûs ve-ni-at, ve-ni-at, se-

nus do-mûs ve-ni-at, ve-ni-at,

mûs ve-ni-at, do-mûs ve-ni-at, ve-ni-at,

quan-do Do-minus do-mûs ve-ni-at, se-

mûs ve-ni-at, Do-mi-nus do-mûs ve-ni-at,

ni-at, se-ro, se-ro, an me-di-â noc-

ro, se-ro, an me-di-â noc

se-ro, se-ro, se-ro,

ro, se-ro, an me-di-â noc

se-ro, se-ro, an me-di-

te, an me-di-â noc

te, noc-te, an me-di-â noc

an me-di-â noc-te, noc-te,

te, noc-te, an me-di-â noc

-â noc-te,

an me-di-â noc



te, an galli can - tu, an gal - li can - tu,
 te, an galli can - tu, an
 an galli can - tu,.....
 te, an galli can -
 - te, an galli can - tu, an galli can -



an galli can - tu, gal - li
 galli can - tu, an - galli can - tu, gal - li can -
 an galli can - tu, an gal - li can - tu, an gal - li
 tu, an galli can -
 tu, an galli can - tu,



can - tu, an galli can - tu,
 - tu, gal - li can - tu, an galli can - tu,
 can - tu, galli can - tu, an gal - li can - tu, an
 tu, an gal - li can - tu, an ma -
 an galli can - tu, gal - li can - tu,

an ma ne, an ma ne....

an ma ne, an ma ne.

ma ne, an ma ne. Vi-gi-

ne, an ma ne, an ma ne.

an ma ne, an ma ne.

..... Vi-gi-la-te er-go,

Vi-gi-la-te er-go, er-go,

-la-te er-go,..... er-go, vi-gi-la-te er-go,

Vi-gi-la-te er-go, vi-gi-la-te er-go, er-

an ma ne. Vi-gi-

vi-gi-la-te er-go, ne, cum ve-nerit re-

vi-gi-la-te er-go, ne, cum ve-nerit

vi-gi-la-te er-go,

-go, vi-gi-la-te er-go, ne, cum ve-nerit

-la-te er-go, er-go,

-pente, repente, repen- -te, ne, cum ve-ne-rit repente, re-
 repen-te, repente, re-pen- -te, ne, cum venerit re-pen-te, re-pen-
 ne, cum vene-rit re-pen-te, ne, cum venerit repen-
 repen-te, repente, re- -pen-te, ne, cum ve- -nerit re-pen-te,
 ne, cum ve-nerit, ne, cum ve-nerit repente,

-pente, re-pen- -te, in- -veni-at vos,
 -te, in- -veni-at vos, in- -veni-at
 -te, re-pen- -te, re- -pen- -te, in- -veni-at vos, in-
 re-pen- -te, re-pen- -te, in- -veni-at vos,
 re-pen- -te, re- -pen- -te, in- -veni-at vos, in-

in- -veni-at vos dor- -mi-en-
 vos dor- -mi-en- -tes, dor- -mi-en- -tes, dor-
 -veni-at vos dor- -mi-en- -tes, dor- -mien-
 in- -veniat vos dor- -mi-en- -tes, dor-
 -veni-at vos dor- -mi-en- -tes, dor-

-tes, in-veni-at vos dor-mi-en-
 -mi-en-tes, in-veni-at vos dor-mi-en-
 -tes, in-ve-ni-at vos dor-mi-en-tes,
 -mi-en-tes, in-veni-at vos dor-mi-en-tes, dor-
 -mi-en-tes, dor-mi-en-

-tes, dor-mi-en-tes.
 dor-mi-en-tes, dor-mi-en-tes, dor-mi-en-
 -mi-en-tes, dor-mi-en-
 -tes, dor-mi-en-tes, dor-mi-en-

-tes. Quod au-tem di-co vo-bis,
 Quod au-tem di-co vo-bis,
 -tes. Quod au-tem di-co vo-
 -tes, dor-mi-en-tes. Quod au-tem di-co
 -tes. Quod au-tem di-co vo-

quod au-tem di-co vo- bis, om-nibus
quod au-tem di-co vo-bis vo- bis, om-nibus
bis, quod autem di-co vo- bis, om-nibus
vo- bis, om-nibus
bis, om-nibus

di-co; om-nibus di-co; vi-
di-co; om-nibus di-co;
di-co; om-nibus di-co, di-co; vi-gi-
di-co; di-co, om-nibus di-co, di-co;
di-co; om-nibus di-co, di-co;

gi-la te!
vi-gi-la
la te!
vi-gi-la
vi-gi-la

-----te! vi-----gi-la-----te! vi-----gi-la-----

te! vi _____ gi - la _____ te.

IN RESURRECTIONE.

In re -- sur --

The image shows a page from a musical score for 'Missa Solenne' by Giuseppe Verdi. The score is written for a vocal ensemble and basso continuo. It features five staves: two for Soprano and Alto voices, two for Tenor and Bass voices, and one for the basso continuo. The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin, and the text is written below the vocal staves. The basso continuo part is written on a single staff at the bottom, with figured bass notation. The score is divided into measures by vertical bar lines. The lyrics are: 'in re-surrecti-o-ne tu-â, in re-sur-rectione tu-â, Do-mi-ne tu-â, in re-sur-rectione tu-â, Do-mi-ne, in re-sur-recti-o-ne tu-â, Do-mi-ne, tu-â, Do-mi-ne,..... in re-cti-o-ne tu-â,'.

in re-surrecti-o-ne tu-â, in re-sur-rectione tu-â,
 ne tu-â, in re-sur-rectione tu-â, Do-mi-
 mi-ne, in re-sur-recti-o-ne tu-â, Do-mi-ne,
 â, Do-mi-ne, tu-â, Do-mi-ne,..... in
 re-cti-o-ne tu-â,

Do mi ne, tu â, Do mi ne, al le lu ya!
 ne tu â, Do mi ne, al le lu ya! al le
 Do mi ne, al le lu ya!
 re surrecti o ne tu â, Do mi ne, Do mi ne, al le lu
 in re sur rectione tu â, Do mi ne, al le lu ya! al

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in G major and 3/4 time. The lyrics are in Latin: 'Ave Maria, gratia plena, Dominus tecum.' The score is arranged in two systems. The first system contains the first two staves of the vocal part and the first two staves of the piano accompaniment. The second system contains the next two staves of the vocal part and the next two staves of the piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The score is printed in black ink on white paper.

al... le lu... ya! læ... ten... tur Cœ...
 - lu... ya!... læ... ten... tur Cœ... li, Cœ...
 al... le lu... ya! læ... ten... tur Cœ...
 - ya! læ... ten... tur, læ... ten... tur
 - le lu... ya! al... le lu... ya!... læ... ten...

li, et.... exultet, exultet, exultet ter-

li,..... et exul-tet, exultet, exultet ter-ra, ex-ul-tet

li, et.... exultet, exultet ter-ra, ex-ul-tet, exul-tet ter-

Cœ-li, et... exultet ter-ra, exultet, exultet, exultet ter-

-tur Cœ-li, et exultet, exultet, exultet ter-ra,

-ra, al-le-lu-ya! al-le-lu-

ter-ra, al-le-lu-ya! al-le-lu-

-ra, al-le-lu-ya! al-le-lu-ya! al-

-ra, ter-ra, al-le-lu-ya! al-le-lu-ya!

ter-ra, al-le-lu-ya! al-le-

ya! al-le-lu-ya! al-le-lu-ya! al-le-

-ya! al-le-lu-ya! al-le-lu-ya!

le-lu-ya! al-le-lu-ya! al-

al-le-lu-ya! al-le-lu-

-lu-ya!..... al-le-lu-ya! al-

al-le-lu-ya! al-le-lu-ya! al-le-lu-ya! al-le-lu-ya!

al-le-lu-ya! al-le-lu-ya! al-le-lu-ya!

al-le-lu-ya! al-le-lu-ya! al-le-lu-ya!

al-le-lu-ya! al-le-lu-ya! al-le-lu-ya!

al-le-lu-ya! al-le-lu-ya! al-le-lu-ya!

Nº 18. ASPICE, DOMINE. *Prima Pars.*

A spi-ce, Do-mi-ne, a spi-

A spi-ce, Do-mi-ne, a spi-

A spi-ce, Do-mi-ne, a spi-

A spi-ce, Do-mi-ne, a spi-

A spi-ce, Do-mi-ne, a spi-

spi-ce, Do-mi-ne, de se-de sanc-ta tu-

ce, Do-mi-ne, de se-de sanc-ta tu-

, mi-ne, Do-mi-ne, de se-de sanc-ta tu-

A spi-ce, Do-mi-ne, Do-mi-ne, Do-mi-ne,

spice, Do-mi-ne, de se-de sanc-ta tu-

-tâ tu-----â, de se--de sanc--tâ, de se--de sanc--
 -----â, de se--de sanc-tâ tu-----â,
 de se--de sanc-tâ tu-----â, de se--de sanc-tâ tu-----
 de se-----de sanc-----tâ tu-----
 -----â, de se--de sanc-tâ tu-----â, de

-tâ tu-----â, de se--de sanc-tâ tu-----â,
 de se--de sanc-tâ tu-----â, de se--de sanctâ tu-----â, et
 -----â, de se--de sanc-tâ tu-----â,
 -----â, et co-----
 se--de sanc-tâ tu-----â, de se--de sanc-tâ tu-----â,

et co--gi-ta de no-----bis, et co--gi-ta de no-----bis,
 co--gi-ta, et co--gi-ta de no-----bis, et
 et co--gi-ta, et co--gi-ta de no-----bis, et co--gi-
 -----gi-----ta-----de-----no-----bis,-----
 et co--gi-ta de no-----bis, et co--gi-

de no-----bis. In--

co--gita de no-----bis. In--cli--na, De-us me-----us, De-----

-ta de no-----bis. In--cli--na, De-----us, in--

no-----bis..... In-----cli-----na,..... De-----

-ta de no-----bis. In--cli--na, De-us me-----us,

cli--na, Deus me-----us, in--cli--na, De-us

-us me-----us, De-us me-----us, in--cli--na, De-us me-----

cli--na, Deus me-us, in--cli--na, De-----us me-----us, au-

-us me-----us,..... me-----us, au-----

in--cli--na, De-us me-----us, au-rem tu-----am, au-----rem

me-----us, au-----rem tu-----am, au-----rem

-us, au-----rem tu-----am, au-----rem tu-----am, au-

-----rem tu-----am, au-----rem tu-----am, au-----rem tu-----

-----rem tu-----am, et..... au-----di,

tu-----am, et au-----di, et au-----di, et

tu am, et au-di. A-peri
 rem tu am, et au-di. A-peri o-cu-los
 am, et au-di, et au-di.
 et au-di. A-pe-ri o-cu-los
 au-di, et au-di. A-peri o-cu-los me-os,

o-cu-los me-os, a-pe-ri o-cu-los me-
 me-os, a-pe-ri o-cu-los, a-pe-ri o-cu-los me-os,
 A-pe-ri o-cu-los, a-pe-ri o-cu-los me-os, et vi-de tri-
 cu-los. me-os, et vi-
 a-pe-ri o-cu-los me-os, et

-os, et vi-de tri-bu-la-ti-o-nem no-
 et vi-de tri-bu-la-ti-o-nem, et
 bu-la-ti-o-nem, et vi-de tri-bu-la-ti-o-nem
 -de, et vi-de
 vi-de, et vi-de tri-bu-la-ti-



stram, et vi...de tri...bulati-o-nem no...

vi...de tri...bu-la-ti-o-nem no...stram,

no...stram, et vi...de, et vi...de tribulati-o-

tri...bu...la...

-o-nem no...stram, et vi...de tri...bu-la-ti-o-nem no...



stram, et vi...de tri...bu-la-ti-o-nem no...

et vi...de tri...bu-la-ti-o-nem no...stram,

nem, et vi...de tri...bula-

ti...o-nem...

stram, tri...bu-la-ti-o-nem no...



stram, et vi...de tri...bula-ti-o-nem no...stram.

et vi...de tri...bula-ti-o-nem no...stram.

ti...o-nem, et vi...de tri...bulati-o-nem no...stram.

no...stram.

-stram, et vi...de tri...bu-la-ti-o-nem no...stram.

RESPICE, DOMINE.

Nº 19.

Secunda Pars.

Re-----spi-----ce, Do-----

Re-----spi-----ce, Do-----

Re-----spi-----ce, Do-----mi-----ne, Do-----

Re-----spi-----

Re-----spi-----ce, Do-----mi-----ne, Do-----

-----mi-----ne, de sanctu-----a-----ri-----o, de sanctu-----

-----mi-----ne, Do-----mi-----ne, de sanc-----tu-----a-----

-----mi-----ne, Do-----mi-----ne, de sanctu-----ari-----o-----tu-----

-----ce, Do-----mi-----ne, de sanctu-----a-----

-----mi-----ne, Do-----mi-----ne, de sanctu-----a-----ri-----o, de sanctu-----a-----ri-----

-----a-----ri-----o tu-----o, de sanctu-----a-----ri-----o tu-----o, et de ex-----

-----ri-----o-----tu-----o, et-----

-----o, de sanctu-----a-----rio tu-----o,

-----ri-----o, de sanctu-----a-----ri-----o tu-----o, et de ex-----cel-----

-----o tu-----o, de sanctu-----ari-----o tu-----o,

-celsis, et de ex-celsis, et de ex-cel-sis Cœ--
 de..... ex....-cel....sis Cœ-----lo-----
 et de ex-celsis, et de ex-celsis, et de ex-celsis
 -----sis, et de ex-celsis, et de ex-cel-sis Cœ-----lo-----
 et de ex-cel-sis, et de ex-cel-sis, et de ex-cel-sis

-lo-----rum, Cœ-lo-rum ha-bi-ta-cu-lis,
 -rum ha-----bi-----ta-----
 Cœ-lo-----rum, Cœ-
 -----rum, Cœ-lo-rum, Cœ-lo-----rum, Cœ-lo-rum ha-bi-ta-cu-
 Cœ-lo-----rum, Cœ-----lo-----rum, Cœ-

Cœ-lo-rum ha-bi-ta-cu-lis,
 -cu-----lis, ha-----bi-----ta-----
 -lo-rum ha-bi-taculis, Cœ-lo-rum ha-bi-tacu-lis, Cœ-
 -lis, ha-bi-ta-cu-lis, Cœ-lo-rum ha-bi-
 -lo-rum habi-ta-----cu-lis, Cœ-lo-rum

Cœ...lo...rum ha-bi...ta-cu-lis, ha-bi...ta-cu-lis.

lo...rum ha-bi...ta-cu-lis, ha-bi...ta-cu-lis.

ta-cu-lis, Cœ...lo...rum ha-bi...ta-cu-lis, ha-bi...ta-cu-lis.....

ha-bi...ta-cu-lis, ha-bi...ta-cu-lis.....

Nº 20.

NE IRASCARIS, DOMINE.

Prima Pars.

Ne i-ra-sca-ris, Do-mi-ne, sa-

Ne i-ra-sca-ris, Do-mi-ne, sa-

Ne i-ra-sca-ris, Do-mi-ne, sa-tis, sa-

Ne i-ra-sca-ris, Do-mi-ne, sa-

Ne..... i-ra-sca-ris, Do-mi-ne, sa-

-tis, Ne i-ra-sca-ris, Do-mi-ne, sa

-tis,

-tis,

-tis, Ne.... i...ra...sca...ris, Do-mi-ne, sa...
 -tis, Ne i...ra...sca...ris, Do-mi-ne, sa...
 -tis, Ne i...ra...sca...ris, Do-mi-ne, sa...
 Ne.... i...ra...sca...ris, Do-mi-ne, sa...
 Ne i...ra...sca...ris, Do-mi-ne,

-tis, et... ne ul...tra me-mi...ne-ris
 -tis, et ne ul...tra me-mi...ne-ris in...
 -tis, et... ne ul...tra me-mi...ne-ris
 -tis, et... ne ul...tra me-mi...ne-ris in...
 et ne ul...tra me-mi...ne-ris

in-i-qui-ta-tis no...stræ,
 -i-qui-ta-tis no...stræ,
 in-i-qui-ta-tis no...
 -i-qui-ta-tis no...stræ, in-i-qui-ta-tis no...
 in-i-qui-ta-tis no...

in i-qui-ta-tis no-stræ. Ec-ce,

in i-qui-ta-tis no-stræ. Ec-

stræ, in i-qui-ta-tis no-stræ. Ec-

stræ, in i-qui-ta-tis no-stræ. Ec-

stræ, in i-qui-ta-tis no-stræ. Ec-

ec-ce, re-spi-ce,

ce, ec-ce, re-

-ce, ec-ce, re-spi-

-ce, ec-ce, re-spi-ce, re-

-ce, ec-ce, re-spi-ce,

ec-ce, re-spi-

spi-ce, ec-ce, re-

-ce, ec-ce, re-spi-ce,

spi-ce, ec-ce, re-

re-spi-ce, ec-ce, re-spi-

[illegible]

The image displays a page from a musical score, likely a vocal or instrumental setting of the Gloria in excelsis Deo by Johann Sebastian Bach. The score is written on a grand staff with five systems of staves. The lyrics are in Latin, and the music is in a key with one flat (B-flat major or D minor). The lyrics are: - ce, po --- pulus tu ----- us om ----- nes. The score includes various musical notations such as notes, rests, and bar lines, indicating a complex and expressive composition.

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The music is in 4/4 time and G major. The lyrics are in Latin: 'nos, po... pulus tu... us om... nes nos, om... nes...'. The piano part features a prominent melody in the right hand, often accompanied by chords in the left hand. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves, with some words spanning across multiple measures. The overall style is characteristic of 19th-century musical notation.

po --- pulus tu ----- us , po - --- pulus tu ----- us om ---

nos , po --- pu - lus tu ----- us om ----- nes nos ,

nos , po - --- pulus tu ----- us om ----- nes nos , po --- pulus tu -----

nos , po ----- pulus tu ----- us om ----- nes

----- nes nos , po --- pulus tu - us om ----- nes nos ,

po --- pulus tu --- us omnes nos , po --- pulus tu ----- us om - nes

nos , po --- pulus tu ----- us om ----- nes nos ,

----- us om ----- nes nos , po - --- pulus tu - us

nos , po --- pulus tu ----- us om ----- nes nos ,

po --- pulus tu ----- us om ----- nes nos , om ----- nes nos .

nos , po --- pulus tu ----- us om ----- nes nos .

po --- pulus tu ----- us , po --- pulus tu ----- us om ----- nes nos .

om ----- nes nos , po --- pulus tu ----- us om ----- nes nos .

po ----- pu --- lus ... tu ----- us om ----- nes nos .

CIVITAS SANCTI TUI.

Secunda Pars.

Nº 21.

First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "Ci...vi...tas sanc...ti tu...". The second staff is a vocal line with lyrics: "Ci...vi...tas sanc...ti tu... i, sanc...ti". The third staff is a vocal line with lyrics: "Ci...vi...tas". The fourth and fifth staves are piano accompaniment.

Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "i, tu... i, Ci...vi...tas sanc...". The second staff is a vocal line with lyrics: "tu... i, Ci...vi...tas sanc...ti tu...". The third staff is a vocal line with lyrics: "Ci...vi...tas sanc...ti tu...i, Ci...". The fourth staff is a vocal line with lyrics: "sanc...ti tu... i, sanc...ti tu... i,". The fifth staff is a vocal line with lyrics: "Ci...vi...tas sanc...".

Third system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "ti tu... i fac...ta est de...". The second staff is a vocal line with lyrics: "i, sanc...ti tu... i". The third staff is a vocal line with lyrics: "vi...tas sanc...ti.... tu...i, sanc...ti tu... i". The fourth staff is a vocal line with lyrics: "Ci...vi...tas sanc...ti tu... i fac...ta". The fifth staff is a vocal line with lyrics: "ti tu... i, Ci...vi...tas sanc...ti tu... i".

A musical score for a vocal piece titled "Fac-ta est de-ser-ta" by J. Haydn. The score is written for four voices: Soprano, Alto, Tenor, and Bass. It consists of five measures. The lyrics are "fac-ta est de-ser-ta, de-ser-ta, de-ser-ta, de-ser-ta, de-ser-ta". The music features various note values including eighth, quarter, half, and whole notes, as well as rests. A key signature change from one flat to two flats occurs at the beginning of the fourth measure. A double bar line appears after the second measure. An asterisk (*) is placed above the first measure. The lyrics are written below the corresponding staves, with some words split across lines or measures.

Fac-ta est de-ser-ta, de-ser-ta;

* In Boyce's Collection — "Bow thine Ear"—the # is judiciously omitted, and a harsh progression thereby avoided.

Si...on de-ser...ta, de-ser...ta fac...ta est.

Si...on de-ser...ta, de-ser...ta fac-ta est, Si...on

Si...on de-ser...ta, de-ser...ta fac...ta est, Si...on

Si...on de-ser...ta, de-ser...ta fac...ta est, Si...on

Si...on

Hie-ru...salem, Hie-

de-ser...ta, de-ser...ta fac...ta est; Hie-ru...sa-

de-ser...ta, de-ser...ta fac...ta est;

de-ser...ta, de-ser...ta fac...ta est;

de-ser...ta, de-ser...ta fac...ta est;

-ru...sa-lem, Hie-ru...sa-lem, Hie-ru...sa-lem,

-lem, Hie-ru...sa-lem, Hie-ru...sa-lem, Hie-ru...

Hie-ru...sa-lem, Hie-ru...sa-lem, Hie-ru...sa-lem, Hie-ru...salem, Hie-

Hie-ru...salem, Hie-ru...salem, Hie-ru...sa-lem,

Hie-ru...salem, Hie-ru...sa-lem, Hie-ru...sa-

This is in the Original Copy: in Boyce's Collection it is omitted, with great propriety.

Hie-ru-salem, Hie-ru-sa-lem de-so-
 sa-lem de-so-la-ta est, de-
 -ru-salem, Hie-ru-sa-lem, Hie-ru-sa-lem de-so-la-ta
 Hie-ru-salem, Hie-ru-salem, Hie-ru-sa-lem de-so-la-ta est, Hie-
 -lem, Hie-ru-sa-lem, Hie-ru-sa-lem, Hie-ru-sa-lem

-la-ta est, de-so-la-ta est,
 de-so-la-ta est, de-so-la-ta est, de-so-
 est, de-so-la-ta est, de-so-la-ta,
 -ru-salem, Hie-ru-sa-lem de-so-la-ta est,
 de-so-la-ta est, de-so-la-ta est, de-

de-so-la-ta est, de-so-la-ta est,
 -la-ta est, de-so-la-ta est, de-so-
 de-so-la-ta est, de-so-la-ta
 de-so-la-ta est, de-so-la-ta est, de-so-la-
 de-so-la-ta est, de-so-la-ta est,



de...so...la-ta est,
 -la-ta est, de...so-la-ta est, de...so-la-ta est,
 est, de-so-la-ta est, deso-la-ta est,
 -ta est, de...so-la-ta, de-so-la-ta est, de...so-la-ta
 de...so-la-ta est, de...so-



de...so-la-ta est, de...so-la-ta est, de-
 de-so-la-ta est, de...so-la-ta est,
 de...so-la-ta est, de...so-la-ta est,
 est, de...so-la-ta est, de-so-la-
 -la-ta est, de...so-la-ta est,



-so-la-ta est, desola-ta est, desola-ta est.
 desola-ta est, desola-ta est, desola-ta est.
 de-so-la-ta est, desola-ta est, deso-la-ta est.
 -ta est, de...so-la-ta est, de-so-la-ta est.
 de...so-la-ta est, de...so-la-ta est.

O, QUAM GLORIOSUM.

N^o 22.*Prima Pars.*

First system of the musical score. It features five staves. The top two staves are vocal parts (Soprano and Alto) in treble clef. The next two staves are piano accompaniment (Left and Right Hand) in bass clef. The bottom staff is a basso continuo line in bass clef. The lyrics are: "O, quam glo-ri- o sum est re gnum, est". The music is in common time (C) and B-flat major.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "re gnum, in quo cum Chri-sto gau- - o sum est re gnum, in quo cum Christo". The music is in common time (C) and B-flat major.

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "O, dent, gau- dent, in in quo cum Chri-sto gau dent, gau dent, in quo cum Chri-sto gnum, in quo cum Chri-sto gau dent, in quam glo-ri- o sum est re gnum,". The music is in common time (C) and B-flat major.

quo cum Chri... sto gau...
 gau... dent, in quo cum Chri... sto gau...
 gau... dent, in quo cum Chri... sto gau...
 quo cum Chri... sto gau... dent
 in quo cum Chri... sto gau... dent om.

_dent om... nes sanc... ti, sanc... ti,
 _dent om... nes sanc... ti,
 _dent om... nes sanc... ti, sanc... ti, a...
 om... nes sanc... ti, om... nes sanc... ti,
 _... nes sanc... ti, om... nes sanc... ti, a-mic-ti

a-mic-ti sto-lis al...
 a-mic-ti stolis al... bis, al... bis,.....
 -mic-ti sto-lis al... bis, al... bis, a-mic-
 a-mic-ti sto-lis al...
 sto-lis al... bis, al... bis, a-mic-ti

bis, a-mic-ti sto-lis
 a-mic-ti sto-lis al-bis, al-bis, a-
 -ti sto-lis al-bis, a-mic-ti sto-lis al-
 -bis, al-bis, a-mic-ti sto-lis al-bis, a-mic-ti sto-
 sto-lis al-bis, al-bis, a-mic-ti sto-lis

al-bis... Se-quantur a-gnum... quo-cun-
 -mic-ti sto-lis al-bis. Se-quantur a-gnum quo-
 -bis. Se-quantur a-gnum quo-cun-que i-e-rit, quo-
 -lis al-bis...
 al-bis, al-bis.

-que i-e-rit, i-e-rit, se-quantur a-gnum
 -cun-que i-e-rit, se-quantur a-gnum quo-cun-
 -cun-que i-e-rit, se-quantur a-gnum quo-
 Se-quantur a-gnum quo-cun-que
 Se-quantur a-gnum quo-cun-que i-e-rit, i-e-rit,

quo-cunque i-e-rit, i-e-rit, quo-cun-que
 -que i-e-rit, quocun-que... i-e-rit, quo-cunque i-
 -cun-que i-e-rit, quocunque i-e-rit,
 i-e-rit, quo-cun-que, quo-cunque i-e-rit, quo-cun-
 quo-cunque i-e-rit, i-e-rit, quo-

... i-e-rit, i-e-rit, quo-cun-que i-e-rit, lau-
 e-rit, i-e-rit, lau-dan-tes
 lau-dan-tes De-um et... di-cen-tes,
 que i-e-rit, lau-dan-tes De-um et... di-cen-
 -cun-que i-e-rit, i-e-rit, lau-dan-tes De-um et di-

dan-tes De-um et di-cen-tes, et di-cen-tes,
 De-um et... di-cen-tes, di-cen-tes,
 lau-dan-tes De-um, lau-dantes De-
 tes, lau-dantes De-um et di-cen-tes, laudantes
 -cen-tes, lau-dan-tes De-um et... di-cen-

lau...dan...tes De...um et... di...cen...tes,

et di...cen...tes, lau...dan...tes

-um et di...cen...tes, et di...

De...um et di...cen...tes, et di...cen...

...tes, lau...dan...tes De...um et...

et di...cen...tes, lau...dan...tes De...um et di...cen...

De...um... et... di...cen...tes, et di...cen...

-cen...tes, et di...cen...tes, lau...

-tes, lau...dan...tes De...um... et... di...cen...

.... di...cen...tes, et... di...cen...tes,

...tes, et di...cen...tes.

-tes, lau...dan...tes De...um et di...cen...tes.

-dan...tes De...um et di...cen...tes, di...cen...tes.

...tes, et... di...cen...tes.

et... di...cen...tes, et di...cen...tes.

Secunda Pars.

Nº 23.

Be-----ne-dic-ti-

-o, et, cla-ri--tas,

et sa-pi-en-ti-

- a ,

et gra-ti-a-rum ac-ti-o,

ti-o, ac-ti-o, ac-ti-o,
 -a-rum ac-ti-o, ac-ti-o, et gra-ti-a-rum ac-ti-
 et gra-ti-a-rum ac-ti-o, ho-nor, vir-
 gra-ti-a-rum ac-ti-o, ac-ti-o, ho-nor,
 et gra-ti-a-rum ac-ti-o, ho-nor, vir-tus,

ho-nor, vir-tus, et for-ti-tu-do De-o no-
 -o, ho-nor, vir-tus, et for-ti-tu-do De-o
 -tus, ho-nor, vir-tus, et for-ti-tu-do De-o no-
 vir-tus, et for-ti-tu-do De-o no-stro,
 et for-ti-tu-do De-o no-stro,

stro, De-o no-stro
 no-stro in se-cu-
 stro, De-o no-stro in se-cu-la se-
 et for-ti-tu-do De-o no-stro in se-cu-la se-
 et for-ti-tu-do De-o no-stro

in se --- cu - la se ----- cu -

- lo - rum, a men, in se - cu - la se - cu -

- lo - rum, a ----- men , se ----- cu - lo ----- rum , a ----- men ,

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

Nº 24. TRIBULATIONES CIVITATUM. Prima Pars.

Tri... bu... la... ti... o... nes ci... vi...
 Tri... bu... la... ti... o... nes ci... vi... ta... tum
 Tri... bu... la... ti... o... nes ci... vi... ta... tum

Tri... bu... la... ti...
 Tri... bu... la... ti... o...
 -ta... tum au... di... vi... mus, Tri... bu... la... ti... o...
 au... di... vi... mus, au... di... vi... mus,
 au... di... vi... mus, au... di... vi... mus,

- o - - - - nes ci - - - - vi - - - - ta - - - - tum au - di - - - - vi -

- nes ci - - - - vi - - - - ta - - - - tum, ci - - - - vi - - - - ta - - - - tum au - di - - - -

- nes ci - - - - vi - - - - ta - - - - tum au - di - - - - vi - mus,

Tri - - - - bu - la - ti - - - - o - - - - nes ci - - - - vi - ta - - - -

- mus, au - di - - - - vi - - - - mus, quas... pas - - - - sæ sunt, et.... de - fe - ci -

- - - - vi - mus, - quas pas - - - - sæ sunt, et de - fe - - - - ci -

au - di - - - - vi - mus, quas pas - - - - sæ sunt, et de - fe - ci -

- tum au - di - - - - vi - mus, quas pas - - - - sæ sunt, et.... de - fe - ci -

quas pas - - - - sæ sunt, et.... de - fe - ci -

- mus, quas pas - - - - sæ sunt, et de - fe - ci - mus.

- mus, quas pas - - - - sæ sunt, et de - fe - - - - ci - mus.

- mus, quas pas - - - - sæ sunt, et de - fe - ci - mus.

- mus, quas... pas - - - - sæ sunt, et de - fe - ci - mus, de - fe - ci - mus.

- mus, quas pas - - - - sæ sunt, et.... de - fe - - - - ci - mus.

Do mi ne, ad te sunt o cu li no stri, ne

..... Do mi ne, ad te sunt o cu li no stri,

..... Do mi ne, ad te sunt o cu li no stri,

.....

pe re a mus, ne pe re a mus,

ne pe re a mus, ne pe re a mus,.....

ne pe re a mus, ne pe re a mus, Do mi

Do mi ne,

Do mi -

ad te sunt o cu li no stri, ne, ad te sunt o cu li no

ad te sunt o cu li no stri, o cu li no

ne, ad te sunt o cu li no stri, ad te sunt o cu li no

ad te sunt o cu li no stri,.....

ne, ad te sunt o cu li no stri, ne

[illegible]

ne pe-re a-mus.

- a-mus, ne pe-re a-mus.....

- a-mus, ne pe-re a-mus.

ne pe-re a-mus, ne pe-re a-mus.

pe-re a-mus, ne pe-re a-mus.

[illegible]

The musical score consists of three systems, each with five staves. The lyrics are in Latin and are distributed across the staves. The first system includes a vocal line with a star marking a specific note. The second system continues the vocal line. The third system concludes the phrase with a final note.

System 1:
 Ti...mor et he-be-tu...do men...tis,
 Ti...mor et he-be-tu...do men...tis, et he-
 -do men...tis, et he-be-tu-do men...tis, et
 -tis, et he-be-tu-do men...tis, Ti...mor et he-be-
 men...tis, et he-be-tu-do men...tis, Ti...

System 2:
 Ti...mor et he-be-tu...do men...tis,
 -be-tu...do men...
 he-be-tu...do, et he-be-tu-do men...tis, et he-
 -tu-do men...tis, men...tis, et he-be-tu...do men
 -mor, Ti...mor et he-be-

System 3:
 et he-be-tu...do men...tis ce-
 -tis, et he-be-tu-do men...tis
 -be-tu...do men...tis, men...tis
 -tis, et he-be-tu-do men...tis
 -tu...do, et he-be-tu-do men...tis



----- cedit su-per nos et super li-be-ros no-----

ce--- cedit super nos et super liberos no---stros, li---beros no-----

ce--- cedit super nos et su-per li-be-ros no-----

ce-



-stros, ce---ci-dit su-per nos, su-----per

-stros, ce---ci-dit su-per nos, su-----per nos,

-stros, ce---ci-dit su-per nos et su-per li-be-ros no-----

---ci-dit su-per nos et su-per li-beros no-----stros,

ce---ci-dit su-per nos, ce-----ci-dit su-per



nos et su-per li-be-ros no-----stros,

su-per nos et su-per li-be-ros, ce---ci-dit su-----

-----stros,..... li-be-ros no-----

et su-----per li-be-ros no-----

nos, ce-----ci-dit su-per nos et su-per li-be-ros no-

et su-per li-be-ros no-stros. Ip-
 per nos et su-per li-beros no-stros.
 stros, et su-per li-be-ros... no-stros.
 stros, et su-per li-beros no-stros.....
 stros, et su-per li-be-ros no-stros.....

si mon-tes no-lunt re-ci-pere fu-
 Ip-si mon-tes nolunt re-ci-pe-re fu-
 Ip-si mon-tes nolunt re-ci-pere fu-

gam no-stram.
 gam no-stram.
 gam no-stram. Ip-si mon-tes nolunt re-ci-pe-re fu-
 Ip-si mon-tes nolunt re-ci-pe-re fu-
 Ip-si mon-tes nolunt re-ci-pe-re

fu gam no stram. Ip si mon tes nolunt re-

ci pe re fu gam no stram. Do mine, mi se

pe re fu gam no stram. Do mine, mi se

pe re fu gam no stram.

re fu gam no stram. Do mine, mi se

ci pe re fu gam no stram.

[illegible]

re...re! Do...mi ne, mi...se...re...re.

re...re! Do...mine, mi...se...re...re.

re! Do...mine, mi...se...re...re.

re...re! Do...mine, mi...se...re...re.

re...re! Do...mine, mi...se...re...re.

Nº 26. NOS ENIM PRO PECCATIS. Tertia Pars.

Nos e...nim pro pec...ca-tis no...stris hæc

Nos e...nim pro pec...ca-tis no...

Nos e...nim pro pec...ca-tis no...

pa...ti-mur, pa...ti-mur,

stris hæc pa...ti-mur, pro pec...ca-tis no...

stris hæc pa...ti-mur, Nos

Nos e...nim pro pec...ca-tis no-

Nos e...nim pro pec...ca-

- stris, hæc pa-----ti-----mur, hæc pa-----
 e-----nim pro pec-ca-tis no-----stris hæc pa-----
 -----stris hæc pa-----ti-----mur, hæc pa-----
 -tis no-----stris hæc pa-----ti-----mur, hæc pa-----

hæc pa-----ti-----mur. A---pe-ri o---culos tu-
 -----ti-----mur, hæc pa-----ti-----mur. A---pe-ri o---culos tu-
 -----ti-----mur, hæc pa-----ti-----mur. A---pe-ri o---culos tu-
 -----ti-----mur, hæc pa-----ti-----mur. A---pe-ri o---culos
 -----ti-----mur, hæc pa-----ti-----mur. A---pe-ri o---culos tu-

-----os, Do-mi-ne, A-----peri o---cu-los tu-----os, Do-mi-ne,
 -----os, Do-mi-ne, A-----peri o---cu-los tu--os, Do-mi-ne,
 -----os, Do-mi-ne, A-----peri o---cu-los tu-----os, Do-mi-ne,
 tu--os, Do-mi-ne, A-----peri o---culos tuos, Do-mi-ne,
 -----os, Do-mi-ne, A-----peri o---cu-los tu-----os, Do-mi-ne,

Do-mi-ne.

Do-mi-ne.

Do-mi-ne, et vi-de af-flic-ti-o-nem no-

Do-mi-ne, et vi-de af-flic-ti-o-nem no-stram,

Do-mi-ne, et vi-de af-flic-ti-o-nem no-

et vi-de af-flic-ti-o-nem no-

-de af-flic-ti-o-nem no-stram, af-flic-ti-onem no-

-stram, af-flic-ti-o-nem no-stram, af-flic-ti-o-nem no-

et vi-de af-flic-ti-o-nem no-stram,

-stram, af-flic-ti-o-nem no-stram, et vi-

-stram, et vi-de af-flic

-stram, af-flic-ti-o-nem no-stram, et vi-

-stram, af-flic-ti-o-nem no-stram, af-flic-ti-o-nem

af-flic-ti-o-nem no-stram,

-de af-flic-ti-o-nem no-stram, af-flic-ti-o-nem



ti-o-nem no-stram, et vi-de
 -de af-flic-ti-onem no-stram, et vi-de af-flic-ti-
 no-stram, af-flic-ti-o-nem no-stram, et vi-
 et vi-de af-flic-ti-o-nem no-stram,
 no-stram, af-flic-ti-o-nem no-stram, et vi-de



af-flic-ti-o-nem no-stram, af-flic-ti-o-nem no-stram
 -o-nem no-stram, af-flic-ti-o-nem no-
 -de af-flic-ti-o-nem no-stram, af-flic-
 et vi-de af-flic-ti-o-nem no-stram, af-flic-ti-
 af-flic-ti-o-nem no-stram, af-flic-ti-o-nem



af-flic-ti-o-nem no-stram.
 -stram, af-flic-ti-o-nem no-stram.
 -ti-o-nem no-stram, af-flic-ti-o-nem no-stram.
 -o-nem no-stram, af-flic-ti-o-nem no-stram.
 no-stram, af-flic-ti-o-nem no-stram.

DOMINE, SECUNDUM.

Nº 27.

Do mi ne, se cun dum mul ti tu di nem, mul ti,

Do mi ne, se cun dum mul ti

Do mi ne, se cun dum mul ti tu dinem, mul

tu di nem, Do mi ne, se cun dum mul ti tu

mi ne, se cun dum mul ti tu di nem

tu di nem, se cun dum mul ti tu di nem do lo rum me o

Do

ti tu di nem do lo rum me o

di nem do lo rum me o rum, do

do lo rum me o rum, do

rum, do lo

mi ne, se cun dum mul ti tu di nem

rum , do lo rum ,
 lo rum me o rum , do lo
 lo rum me o rum in
 rum me o rum , do lo rum me o
 do lo rum , do lo rum me o rum

do lo rum me o rum
 rum , do lo rum me o rum in corde me o ,
 corde me o , in
 rum in corde me o ,
 in corde me o , in corde

in cor de me o , in cor de me
 in cor de me o , in cor de me
 cor de me o , in cor de me o , in
 in cor de me o , me o , in cor de me
 me o , in cor de me o ,

[illegible][illegible][illegible]

- æ, con-solati-o-nēs tu- æ læ-tifi-ca-verunt, læ-
 læ-tifi-ca-ve-runt a-nimam me-
 æ læ-tifi-ca-ve-runt a-nimam me-
 - nēs tu- æ læ-tifi-ca-ve-runt, læ-
 - o-nēs tu- æ læ-tifi-ca-ve-runt,

- tifi-ca-verunt, læ-tifi-ca-verunt a-ni-mam me-am,
 - am, læ-tifi-ca-ve-runt a-ni-mam, læ-tifi-ca-verunt,
 - am, læ-tifi-ca-ve-runt a-nimam me-am,
 - tifi-ca-ve-runt a-nimam me-am, læ-tifi-ca-
 læ-tifi-ca-ve-runt a-nimam me-am, læ-tifi-ca-

læ-ti-fi-ca-ve-runt, læ-ti-fi-ca-ve-runt a-ni-
 læ-ti-fi-ca-ve-runt, læ-ti-fi-ca-ve-runt a-
 læ-ti-fi-ca-ve-runt, læ-tifi-ca-ve-runt a-nimam me-
 -ve-runt, læ-tifi-ca-ve-runt a-ni-mam me-am, a-
 -ve-runt, læ-tifi-ca-verunt, læ-ti-fi-ca-ve-runt a-ni-

-mam me - am, a - ni - mam me - am.
 -nimam me - am, a - nimam me - am.
 - am, a - nimam me - am, a - nimam me - am.
 -nimam me - am, a - nimam, a - nimam ... me - am.
 -mam me - am, a - nimam me - am.

Nº 28. LÆTENTUR CŒLI. Prima Pars.

Læ - ten - tur cœ - li, cœ -
 Læ - ten - tur cœ -
 Læ - ten -
 Læ - ten - tur cœ -

- li et...
 - li et ex - ul - tet ter - ra,
 - tur... cœ - li, cœ - li
 Læ - ten - tur cœ - li et...
 Læ - ten - tur cœ -

.... ex-ul-tet, ex-ul-tet ter-----ra, et ex-ul-tet
 et ex-ul-tet, ex-ul-tet ter-ra, et ex-ul-tet ter-ra
 et ex-ul-tet, ex-ul-tet ter-ra, et ex-ul-tet ter-ra, ex-
 ex-ul-tet ter-ra, ter-ra, et
 - li et..... ex-ul-tet, ex-ul-tet,

ter-ra, ex-ultet, ex-ultet, ex-ultet ter-ra. Ju-bi-la-te,
 - ra, et ex-ultet ter-ra.
 - ultet ter-ra, ex-ul-tet ter-ra. Ju-bi-la-te, mon-tes,
 ex-ultet, ex-ultet ex-ultet ter-ra.....
 ex-ultet ter-ra, ter-ra. Ju-bi-

mon-tes, lau-dem, ju-bi-la-te, mon-tes, lau-dem, lau-dem, ju-bi-la-te,
 Ju-bi-la-te, montes, lau-dem, lau-dem, lau-dem, ju-bi-la-te,
 lau-dem, lau-dem, ju-bi-la-te,
 Ju-bi-la-te, mon-tes, lau-dem,
 - la-te, mon-tes, lau-dem, ju-bi-

-tes, lau dem, qui-
 qui- a Do-mi-nus no-ster
 mon-tes, lau dem, qui- a Do-mi-
 ju-bi-la-te, mon-tes, lau dem, qui- a Do-mi-
 -la-te, mon-tes, lau dem,

..... a Do-mi-nus no-ster ve ni-et, qui-
 ve ni-et, qui- a Do-mi-nus no-
 -nus no-ster ve ni-et, ve ni-et, qui- a
 -nus no-ster ve ni-et, ve ni-et, qui- a
 qui- a Do-mi-nus no-ster ve ni-et,

-a Do-mi-nus no-ster ve ni-et, et pau-perum su-
 ster ve ni-et, ve ni-et, et
 Do-mi-nus no-ster ve ni-et, et
 Do-mi-nus no-ster ve ni-et, et pau-pe-
 qui- a Do-mi-nus no-ster ve ni-et,

- o - - - - - rum , et pau - - - perum su - - - o - - - - - rum mi - - -

... pau - - - pe - - - rum su - - - o - - - - - rum mi - - - se - - - re - - - - - bi -

pau - - - perum su - - - o - - - - - rum mi - - - se - re - - - bi - - - tur , et

- rum su - - - o - - - - - rum mi - - - se - - - re - - - - - bi - - - tur , mi - - - se - - - re - - -

et pau - - - pe - rum su - - - o - - - - - rum mi - - -

- - - se - re - - - - - bi - - - - - tur , mi - - - se - re - - - - - bi - - -

- tur , et pau - - - pe - rum su - - - o - - - - - rum ,

pau - - - perum su - - - o - - - - - rum et pau - - - pe - rum su - - - o - - - - -

- - - bi - tur , mise - re - - - bi - tur , et

- - - se - re - - - bi - - - tur , et pau - - - perum su - - - o - - - - - rum

- tur , et pau - - - perum su - - - o - - - - -

et pau - - - pe - rum su - - - o - - - - - rum , et pau - - - pe - rum su - - - o - - - - -

- rum , et pau - - - pe - rum su - - - o - - - - - rum

pau - - - perum su - - - o - - - - - rum mi - - - se - - - re - - -

mi - - - se - re - - - bi - tur , et pau - - - perum su - - -

- rum mi se re bi tur .

- rum mi se re bi tur .

mi se re bi tur .

bi tur , mi se re bi tur .

o rum mi se re bi tur .

Nº 29. ORIETUR IN DIEBUS TUIS. *Secunda Pars.*

O ri e tur in di e bus tu .

O ri e tur in di e bus tu is ju sti ti a , in .

O ri e tur

is ju sti ti a , ju sti ti a

di e bus tu is ju sti ti a , ju sti ti a et a bun .

in di e bus tu is ju sti ti a , ju sti ti a .

et a-bun-dan-ti-a pa-cis, pa-cis, et a-bun-

-dan-ti-a pa-cis, et a-bun-dan-ti-a pa-

..... et a-bun-dan-ti-a pa-cis,

-dan-ti-a pa-cis, et a-bun-dan-ti-a pa-

-cis, et a-bun-dan-ti-a pa-

et a-bun-dan-ti-a pa-cis, et a-bun-dan-ti-

-cis: Et pau-perum su-o-rum, et

-cis: Et pau-perum su-o-

-a pa-cis: Et pau-perum su-o-rum

Et pau-pe-rum su-o-rum mi-se-re-

Et pau-pe-rum, et pau-pe-



pau...perum su...o...rum mi...se-re...bi...
 -rum mi...se-re...bi-tur, et pau...pe-
 mi...se-re-bi-tur, et pau...perum su...o...rum,
 -bi-tur, mi...se-re-bi-tur, mise-re-bi-tur,.....
 -rum su...o...rum mi...se-re-bi-tur, et



-tur, mi...se-re-bi-tur, et pau-perum su-
 -rum su...o...rum, et pau-pe-rum su...o...rum, et pau-pe-
 et pau-pe-rum su...o...rum, et pau-pe-rum su-
 et pau-perum su...o...rum mi-se-re-
 pau-perum su...o...rum mi-se-re-bi-tur, et



-o...rum mi-se-re-bi-tur.
 -rum su...o...rum mi-se-re-bi-tur.
 -o...rum mi-se-re-bi-tur.
 -bi-tur, mi-se-re-bi-tur.
 pau-perum su...o...rum mi-se-re-bi-tur.