

**CARLO MILANUZZI  
DA SANTA NATOGLIA**

**ARMONIA SACRA**

**di Concerti, Messa, & Canzoni  
à Cinque Voci**

**OPERA SESTA**

**VENEZIA, 1622**

**TRASCRIZIONE DI LORENZO GIRODO, 2018**



CANTO Primo  
**ARMONIA SACRA**

Di Concerti, Messa, & Canzoni  
à Cinque Voci

Con il suo Basso Continuo per l'Organo.

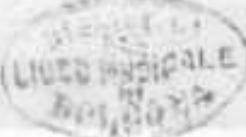
**DI CARLO MILANVZII**  
DA SANTA NATOGLIA

Maestro di Capella in Santa Eufemia di Verona.

**OPERA SESTA**  
Nouamente composta, & data in luce.  
**CON PRIVILEGIO.**



In Venetia, Appresso Alessandro Vincenti. 1622. A



Al molto Rev.<sup>do</sup> Padre, Sig.<sup>re</sup> & Padron Singolariss.<sup>mo</sup>

IL P. BACELLIERE LEONARDO

ZORZI

Prior Vigilantissimo In Santa Eufemia di Verona.

Se per naturale istinto dell'antica Madre universal maestra delle cose create, agl'Augelli non solo; ma all'Herbe, et alle Piante è stata insegnata la via, à quelli di eleggersi per nido delle loro proli i più eccelsi rami de gl'alberi, accioche vestitesi delle vaghe piume habbiano più agevole e men faticosa la strada per essercitarsi al volo, et a queste di procacciarsi sicuro, e saldo appoggio, donde forza riceva la lor debolezza, come apunto osservar si suole dalla Pampanosa Vite, e dall'Hedera serpente, che, se l'una brama il sostegno dell'Olmo saldo, non schiva l'altra la tutela della forte Quercia; Con quanta maggiore industria dunque M. R. P. deve l'Huomo, guidato, e retto da ragionevol discorso un si fatto ammaestramento apprender nel dare alla luce i suoi Parti, assicurandoli su l'eminente favore di saggio, et honorato Nome, sotto l'ali della cui Protettione felicemente se ne riposino, ò pur, spiegar volendo il volo per il gran Teatro del Mondo, sotto la sua difesa spiegar possan le penne senza periglio alcuno? Quindi è, che non recherà meraviglia s'io d'ingegno debolissimo, procuro à questo mio Parto sicuro, e ben degno appoggio, la cui forza sostenga e protegga la debolezza sua: il che con gran raggione mi è convenuto procacciargli; percioche essendo hoggi il secolo talmente lacerato, e guasto da che, chi sia non sò, dall'Invida forse, pochi si considerano, che da una pura, e semplice humanità sospinti amino i virtuosi sudori, et abbraccino le continue fatiche de Studiosi: e benche il proprio della Virtù sia il ritrovar per via precipitosi Intoppi, pungenti Spine, duri Bronchi, rabbiose Leonesse, Lupi crudeli, Zoili loquaci, Aristarchi maligni, ed altri mille travagli; non è però, che non si trovino di quelli, che amino le Virtù, et i Virtuosi similmente con ogni affetto possibile sino al sommo dell'amore, trà quali la P. V. M. R. ammiro frà gl'altri, come quella che ne tiene il grado sublime; percioche havendo ella consumato la maggior parte de giorni suoi in questo Essercitio della Musica (tralasciato hora per l'impotenza degl'anni) fù sempre, si come al presente si dimostra, amorevol Fautrice de Virtuosi, et Amator de Professori di questa nobilissima Disciplina; perilche stimo, non gli sia à discaro l'haver preso io ardire di dare alla luce queste mie Musiche note sotto la Scorta, e Protettione del suo honorato Nome, il quale ho giudicato essergli necessario per doppia cagione; sì perche col tener questo mio Parto scolpito in fronte il Nome di LEONARDO, a guisa di LEON'ARDENTE si dimostri fido Custode, e Difensore contro coloro, che con la mordace lingua traboccaranno nel precipitio della maledicenza contro tal mia fatica, onde à loro il simile avenga, à gl'infelici Israeliti colà nella Sammaria intervenne; si anco acciò con l'istesso Nome di LEONE si domostri benigno, e cortese à coloro, che con lieto viso riceveranno, et abbracciaranno l'istessa mia Fatica, che perciò non da morsi, o da fieri artigli offesa ricevano, ma nella Bocca la dolcezza del Favò del mele ritrovino, in quella guisa apunto, che al fortunato Sansone successe. S'aggiunge ancora, che il merito di V. P. lo ricerca, e l'obligo mio verso di lei richiede; onde che, e per l'una, e per l'altra cagione mi risolvo di lasciare uscire alle Stampe sotto la sua tutela quest'ARMONIA SACRA, la quale, ancorche non sia di ricompensa eguale quel molto, che le devo, servirà non di meno per picciol segno di quel molto, che vorrei; ma mentre più non posso, soffrisca ella con esso me l'impotenza, et accetti in grado l'affettuoso dono, che con puro, et animo devoto le porgo; et amandomi al solito mi conservi per sempre nella sua buona gratia, alla quale mentre humilmente mi raccomando, le bramo dal Cielo il compimento de suoi contenti.

Di Venezia li 10 di Marzo 1622.

Di V. P. M. Reverenda

Humilissimo, et obligatissimo Servidore

Fra Carlo Milanuzij Agostiniano.

## NOTE

La stampa usata per questa trascrizione di *ARMONIA SACRA Di Concerti, Messa, & Canzoni à Cinque Voci*, pubblicati a Venezia per i tipi di Alessandro Vincenti nel 1622, è conservata presso il Museo internazionale e biblioteca della musica di Bologna, segnatura AA.323.

L'opera è composta da cinque libri-parte: *Canto Primo, Canto Secondo, Alto, Tenore, Basso, Basso Per l'Organo.*

## TAVOLA

Adaperiat cor nostrum.	Concerto à Cinque Voci Per l'Introito
Kyrie e Gloria.	Messa Liquide perle amor à 5. voci in Concerto
Canzon A 5. detta la Zorzi.	Per l'Epistola
[Credo. Messa liquide perle amor]	Concerto à Cinque Voci Per l'Offertorio
Cantemus omnes.	Concerto à Cinque Voci Per l'Elezazione
Sanctus [Messa liquide perle amor]	[Messa Liquide perle amor]
Dulcis amor Iesu.	Per il Post Communio
Agnus Dei	Per il Deo Gratias. Di P. A. Mariani
Canzon A 5 detta la Riatelli	
Canzon La Guaralda à 2.	

Le parti fisse della Messa sono sul tema del madrigale di Luca Marenzio *Liquide perle amor da gli occhi sparsi* dal *Primo Libro de madrigali a cinque voci*, Venezia 1580. Come da indicazione *alla quarta* che compare nella parte del basso continuo, tutte le parti della Messa sono trascritte alla quarta sotto.

Nei brani strumentali a cinque parti e basso continuo è presente sia la versione originale sia quella trasposta.

La numerazione è riportata esattamente come sull'originale, senza ad esempio la sostituzione del diesis con il bequadro. Le chiavi originali sono indicate in calce al primo rigo di ogni parte.

I valori delle note sono trascritti fedelmente come pure le indicazioni di tempo.

Il testo latino delle composizioni è trascritto senza modernizzazioni.

Eventuali suggerimenti sono posti sopra la nota. Le correzioni sono poste nella tavola di seguito.

## TAVOLA DELLE CORREZIONI

brano	misura	parte	riferimento	originale	correzione
Adaperiat cor nostrum.	45	basso	4 <sup>a</sup> nota	mi naturale	mi ♭
Kyrie	37	canto I	5 <sup>a</sup> nota	do naturale	do #
	42	canto I	3 <sup>a</sup> nota	do naturale	do #
	56	basso	battuta	doppia	eliminata
	68	tenore	ultima nota	sol naturale	sol #
	69	tenore	2 <sup>a</sup> nota	pausa	sostituita con nota
Gloria	101	organo	2 <sup>a</sup> nota	do naturale	do #
Credo	133	canto I	ultima nota	sol naturale	sol #
	141	canto I	2 <sup>a</sup> nota	do naturale	do #
Cantemus omnes	4	canto I	4 <sup>a</sup> nota	fa naturale	fa #
	47	alto	nota	semibreve	semibreve col punto
	56	canto I	3 <sup>a</sup> nota	fa naturale	fa #
Agnus Dei	8	organo	2 <sup>a</sup> nota	re	la
	25	tenore	1 <sup>a</sup> nota	si	do



Adaperiat cor nostrum. Concerto à Cinque Voci Per l'Introito

Canto Primo

Canto Secondo

Alto

Tenore

Basso

Basso per l'Organo

5

- pe - ri - at

A - da - pe - ri - at cor no - strum De - us

us

A - da -

us

A - da - pe - ri - at cor no - strum De - us

A - da - pe - ri - at cor no - strum De -

6 5

7 6

9

- da - pe - ri - at cor no - strum De - us Et in præ - cep - tis  
 - pe - ri - at cor no - strum De - us  
 A - da - pe - ri - at cor no - strum De - us  
 A - da - pe - ri - at cor no - strum De - us

13

su - is con - so - le - tur nos

su - is con - so - le - tur nos Et in præ - cep - tis su -

Et in præ - cep - tis su - is Et

Et in præ - cep - tis Et in præ - cep - tis

Et in præ - cep - tis su - is con - so - le - tur

7 #6

17

Et in præ-cep-tis su - is      Et in præ-cep-tis su-is con-so - le-tur nos  
 - is con-so-le - tur      nos Et in præ-cep-tis su - is con-so - le - tur nos  
 in præ-cep-tis su - is      Et in præ-cep-tis su-is con-su - le - tur nos  
 su - is con-so - le - tur      con - so - le - tur nos  
 nos      con - so - le - tur nos  
 #6

22

Fa - ci-at pa - cem in di-e-bus no - stris      ne-que nos  
 Fa - ci-at pa - cem in di-e-bus no -  
 8  
 Fa - ci-at pa -  
 3 4 3      3 4 3

28

de - se-rat  
stris  
Fa ci-at pa -  
cem in di - e-bus  
no -  
stris  
ne-que nos  
Fa ci-at pa -

$\#$

3 4 3 7 6

32

- cem in di - e - bus no - stris ne-que nos de - se - rat  
ne-que nos de - se - rat ne-que nos de - se -  
stris ne-que nos de - se - rat  
de - se - rat ne-que nos  
- cem in di - e - bus no - stris ne-que nos de - se -  
6 4 3 6

35

ne-que nos de - se - rat in tem - po - re ma - lo et re-con-

- rat ne-que nos de - se - rat in tem - po - re ma - lo

in tem - po - re ma - lo

<sup>8</sup> de - se - rat in tem - po - re ma - lo

- rat in tem - po - re ma - lo

3      4      3      #      #

39

- ci - li - e - tur no - bis De - us no - ster

et re - con -

et re - con - ci - li -

<sup>8</sup>

et re - con - ci - li - e - tur no - bis De - us

6      #

42

et re-con ci - li - e - tur no - bis  
no - bis et re-con ci - li - e - tur no - bis  
- e - tur no - bis De - us no - ster  
8- ci - li - e - tur no - bis De - us

et re-con - ci - li-

45

De - us no - ster et re - con - ci - li - e - tur no - bis De - us  
De - us no - ster

ne - que non de - se - ret et re - con - ci - li -  
8 et re - con - ci - li - e - tur no - bis

- e - tur no - bis De - us et re - con - ci - li - e - tur no - bis

6 #

48

et re - con - ci - li - e - tur no - bis De - us no -  
 et re - con - ci - li - e - tur no - bis De -  
 - e - tur et re - con - ci - li - e - tur no - bis De - us  
 8 De - us et re - con - ci - li - e -

De - us

6 # #

51

- ster De - us no - ster.  
 - us et re-conci - li - e - tur no - bis De - us no - ster.  
 no - ster et re-con - ci - li - e - tur no - bis De - us no - ster.  
 8 tur et re-con - ci - li - e - tur no - bis De - us no - ster.  
 et re-conci - li - e - tur no - bis De - us no 3 - 4 3 ster.

Kyrie e Gloria. Messa Liquide perle amor à 5. voci in Concerto

Kyrie

*alla Quarta*

Canto Primo

Canto Secondo

Alto

Tenore

Basso

Basso per l'Organo

5

11

son Ky-ri-e e - ley - son Ky-ri-e e - ley-son e - ley-  
 - ley - son e - ley - son e - ley - son Ky-ri-e  
 Ky-ri-e e - ley - son Ky-ri-e e - ley - son e -  
 - son e - ley - son Ky-ri-e e - ley - son Ky-  
 e - ley - son e - ley - son Ky-ri-e e - ley  
 # # # # # # # # # # # #

17

son Ky-ri-e e - ley - son e - ley - son e - ley -  
 e - ley - son Ky-ri-e e - ley - son e - ley - son  
 - ley - son Ky-ri-e e - ley - son e - ley - son Ky-ri-e e -  
 rie e - ley - son Ky-ri-e e - ley - son e -  
 son Ky-ri-e e - ley - son Ky-ri-e e - ley  
 # # # # # # # # # # # #

23

son e - ley - son. Chri-ste e - ley - son Chri-

Ky-ri - e e - ley - son.

- ley - son Ky - ri-e e - ley son.

- ley - son Ky - rie e - ley son.

son e - ley - son.

son e - ley - son.

29

- ste e - ley - son Chri-ste e - ley - son

Chri - ste e - ley - son Chri-ste e - ley - son Chri-

Chri - ste e - ley - son Chri-

6 5 5 6

34

Music score for measure 34:

Top staff: e - ley son Chri-ste e - ley -  
- ste e - ley son e - ley -

Second staff: (empty)

Third staff: (empty)

Fourth staff: (empty)

Fifth staff: - ste e - ley - son Chri-ste e - ley - son

Bass staff: 5 6 (pedal notes)

39

Music score for measure 39:

Top staff: son Chri-ste e - le - y - son e - le - y - son  
- son Chri-ste e - ley - son e - ley -

Second staff: (empty)

Third staff: (empty)

Fifth staff: e - ley - son Chri-ste e - ley -

Bass staff: 5 6 (pedal notes)

44

Chri - ste e - ley - son Chri - ste e - ley -  
son Chri - ste e - ley - son Chri - ste e - ley -  
son Chri - ste e - ley - son Chri - ste e - ley -  
son Chri - ste e - ley -

5 6

49

- son Chri - ste e - ley - son. Ky - rie e -  
- son e - ley - son.  
- son Chri - ste e - ley - son.

5 6 #3 4 3

54

- ley- son Ky - rie e - ley - son  
 Ky - rie e - ley - son Ky - rie e - ley - son Ky - rie e -  
 Ky - rie e - ley - son Ky - rie e - ley - son Ky - rie e - ley - son  
 Ky - rie e - ley - son Ky - rie e - ley - son Ky - rie e - ley - son  
 Ky - rie e - ley - son Ky - rie e - ley - son Ky - rie e -  
 # # # # # #

61

Ky - rie e - ley - son Ky - rie e - ley - son  
 - ley - son Ky - rie e - ley - son Ky - rie e - ley - son  
 Ky - rie e - ley - son Ky - rie e - ley - son Ky - rie e -  
 Ky - rie e - ley - son Ky - rie e - ley - son Ky - rie e - ley - son  
 - ley - son Ky - rie e - ley - son Ky - rie e - ley - son  
 # # # # # #

68

Musical score for the Kyrie section, measures 68-74. The score consists of six staves, each with a different vocal line. The lyrics are "Ky - rie e - ley - son" repeated in a staggered fashion across the measures. The music includes various note heads (circles, squares, diamonds) and rests, with some notes having sharp or natural accidentals.

Ky - rie e - ley - son      Ky - rie e - ley - son  
Ky - rie e - ley - son      Ky - rie e - ley - son  
- ley - son      Ky - rie e - ley - son      Ky - rie e - ley - son  
Ky - rie e - ley - son      Ky - rie e - ley - son      Ky - rie e - ley - son  
Ky - rie e - ley - son      Ky - rie e - ley - son      Ky - rie e -  
Ky - rie e - ley - son      Ky - rie e - ley - son      Ky - rie e -  
# # #      # # #      # # #

Gloria

75

Musical score for the Gloria section, measures 75-81. The score consists of six staves. The lyrics include "Ky - ri - e", "e-le -", "y - son.", "Et in ter-ra pax ho-", "Ky - ri - e", "e -", "ley - son.", "bo-næ vo - lun-", "Ky - rie e - ley - son.", "Ky - rie e - le - y - son.", and "Ky - ri - e e - ley - son.". Measure 75 ends with a fermata over the bass staff, and measure 81 concludes with a final cadence.

Ky - ri - e      Ky - ri - e      e-le -      y - son.      Et in ter-ra pax ho-  
Ky - ri - e      e -      ley - son.      bo-næ vo - lun-  
Ky - rie e - ley - son.  
- ley - son      Ky - ri - e      e - le - y - son.  
- ley - son      Ky - ri - e e - ley - son.  
- ley - son      Ky - ri - e e - ley - son.

81



A musical score page featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The music consists of measures divided by vertical bar lines. The lyrics are written below the notes. Measures 1-3: - mi - ni - bus bo - næ vo - lun - ta - tis. Measures 4-6: - ta - tis Et in ter - ra pax ho - mi - ni - bus bo - næ. Measures 7-9: - Et in Et in bo - næ vo - lun - ta - tis bo - næ vo - lun - ta - tis. Measures 10-12: Et in ter - ra pax ho - mi - ni - bus Et in ter - ra pax ho -.

84



A musical score page featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from one sharp to no sharps or flats. The music consists of measures divided by vertical bar lines. The lyrics are written below the notes. Measures 1-3: - Et in Et in ter - ra pax ho - mi - ni - bus. Measures 4-6: vo - lun - ta - tis Et in ter - ra pax ho - mi - ni - bus. Measures 7-9: Et in Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis. Measures 10-12: - mi - ni - bus bo - næ vo - lun - ta - tis. The page number 5 6 is at the bottom right.

87

Et in ter-ra pax ho - mi - ni - bus  
bo-næ vo - lun ta - tis  
- mi - ni - bus  
bo-næ vo - lun ta - tis  
Be-ne - di - ci -  
- tis  
Lau - da - mus te  
bo-næ vo - lun ta - tis  
bo-næ vo - lun ta - tis  
A - do -

91

A-do - ra - mus te      Gra - ti - as a - gi - mus ti - bi Gra -

- mus te      Glo-ri - fi - cas - mus te      Gra - ti - as a -

Glo-ri - fi - ca - mus te      Gra - ti - as a - gi -

Glo-ri - fi - ca - mus te      Gra - ti - as a - gi - mus      Gra -

- ra - mus te

96

- ti - as a - gi-mus ti - bi Gra - ti - as a - gi-mus ti - bi prop-ter  
 - gi-mus ti - bi Glo - ri - fi-cas - mus te Gra - ti - as a - gi-mus ti -  
 - mus Gra - ti - as a - gi - mus Gra-ti-as a - gi-mus ti - bi Gra - ti - as a - gi -  
 - ti - as a - gi - mus a - gi-mus ti - bi Gra - ti - as a - gi - mus ti - bi  
 Gra - ti - as a - gi - mus Gra - ti - as a - gi - mus a - gi-mus ti -

102

ma-gnam glo - ri - am glo - ri - am tu - am Do-mi-ne De-us  
 - bi prop-ter ma-gnam glo - ri - am glo - ri - am tu - am Do -  
 - mus ti - bi prop-ter ma - gnam glo - ri - am tu - am  
 - bi

107

Rex cæle - stis Do - mi-ne De-us Rex cæ - le - stis De - us Pa -  
 - mi-ne De-us Rex cæ-le - stis Do - mi-ne De-us Rex cæ-le - stis  
 Do - mi-ne De-us Rex cæ - le - stis Do -  
 Do - mi-ne De-us Rex cæ-le - stis Do -  
 Do - mi-ne De-us Rex cæ-le - stis Pa - ter om -

113

- ter om ni po tens De-us Pa - ter om ni po -  
 Do - mi-ne De-us Rex cæ-le - stis De-us Pa-ter om ni - po -  
 - mi-ne De-us Rex cæ-le - stis De - us Pa - ter om ni - po -  
 - mi-ne De-us Rex cæ-le - stis De-us Pa - ter om ni - po -  
 - ni - po - tens

118

- tens Do - mi-me Fi - li u - ni - ge - ni - te Ie - su  
 - tens Do-mi - me Fi-li Do - mi-me Fi - li u-ni-ge -  
 - tens  
 - tens Do-mi-me

123

Chri - ste Do - mi - ne Fi - li u - ni - ge - ni - te Ie - su Chri - ste Do - mi - me  
 ni - te Do - mi - me Fi - li u - ni - ge - ni - te Ie - su Chri - ste Do - mi - ne  
 8  
 Fi - li u - ni - ge - ni - te Ie - su Chri - ste  
 4 #3 5 6  
 Do - mi - me

128 #

De - us A - gnus De - i  
De - us A - gnus De - i  
Do-mi-me De - us A - gnus De - i  
Do-mi-me De - us A - gnus De - i  
A - gnus De - i  
A - gnus De - i  
De - us A - gnus De - i  
Fi - li - us Pa -

137

Fi - li - us Pa - tris.  
Qui tol - lis pec - ca - ta mun - di Qui tol -  
Fi - li - us Pa - tris.  
Fi - li - us Pa - tris.  
Fi - li - us Pa - tris.  
Fi - li - us Pa - tris.

144

lis pec-ca-ta mun di mi - se re - re no bis

Qui tol lis pec-ca-ta mun di Qui tol

mi - se re-re no - bis

mi - se - re - re no - bis

mi - se - re - re no - bis

# # #

150

su - sci - pe de - pre - ca - ti o - nem no - stram

lis pec - ca - ta mun - di su - sci - pe de - pre - ca - ti o - nem no - stram

su - sci - pe de - pre - ca - ti o - nem no - stram Qui se-

su - sci - pe de - pre - ca - ti o - nem no - stram

su - sci - pe de - pre - ca - ti o - nem no - stram

# #

155

- des ad dex-te-ram Pa-tris Qui se-des ad dex - te - ram Pa -

160

mi - se - re - re no - bis  
mi - se - re - re no - - bis  
tris mi - se - re - re no - - bis  
mi - se - re - re mi-se - re-re no - - bis Quo-ni-am tu so - lus  
mi - se - re - re no - - bis

167

Sanc - tus

Tu so-lus Do -

Tu so - lus Al-

mi - nus

4 3

172

in glo - ri - a De-i Pa-tris A - men

tis - si-mus Ie - su Chri - ste in glo - ri - a De-i Pa-tris A -

Cum sanc-to Spi-ri-tu in glo - ri - a De-i

in glo - ri - in

in

178

in glo - ri - a      in glo - ri - a      De-i Pa-tris      A - men  
 - men      in glo - ri - a      in glo - ri - a      De-i Pa-tris  
 Pa-tris A - men De-i Pa-tris A - men      in glo - ri - a  
 - a      De-i Pa - tris A - men      in glo -  
 glo - ri - a      De-i Pa-tris A - men      #      #      #  
 #

184

De-i Pa-tris      A - men      De-i Pa - tris      A - men.  
 A - men      in glo-ri-a      De - i      Pa-tris      A - men.  
 -      in glo - ri - a      - a      De - - i      Pa-tris A - men.  
 - ri - a      De-i Pa-tris      A - men      men De-i Pa-tris      A - men.  
 in glo - ri - a      De - i      Pa - - tris      A - men.  
 #

Canzon A 5. detta la Zorzi. Per l'Epistola

Musical score for the first system of the piece, featuring six staves:

- Violino [Primo]**: Treble clef, common time. Notes: G, G, F#; E, E, D, C; G, G, F#.
- Violino Secondo**: Treble clef, common time. Notes: Rest throughout.
- Viola**: Bass clef, common time. Notes: Rest, G, G, F#; E, E, D, C; G, G, F#.
- Tenore**: Bass clef, common time. Notes: Rest, rest, rest, rest.
- Basso**: Bass clef, common time. Notes: Rest throughout.
- Basso per l'Organo**: Bass clef, common time. Notes: G, G, F#; E, E, D, C; G, G, F#.

Musical score for the second system of the piece, starting at measure 5, featuring six staves:

- Violino [Primo]**: Treble clef, common time. Notes: G, G, F#; E, E, D, C; G, G, F#.
- Violino Secondo**: Treble clef, common time. Notes: G, G, F#; E, E, D, C; G, G, F#.
- Viola**: Bass clef, common time. Notes: Rest, G, G, F#; E, E, D, C; G, G, F#.
- Tenore**: Bass clef, common time. Notes: Rest, rest, rest, rest.
- Basso**: Bass clef, common time. Notes: Rest throughout.
- Basso per l'Organo**: Bass clef, common time. Notes: G, G, F#; E, E, D, C; G, G, F#.

10

8

# 3 4      3

16

# 3 4      3      #      # 6      #

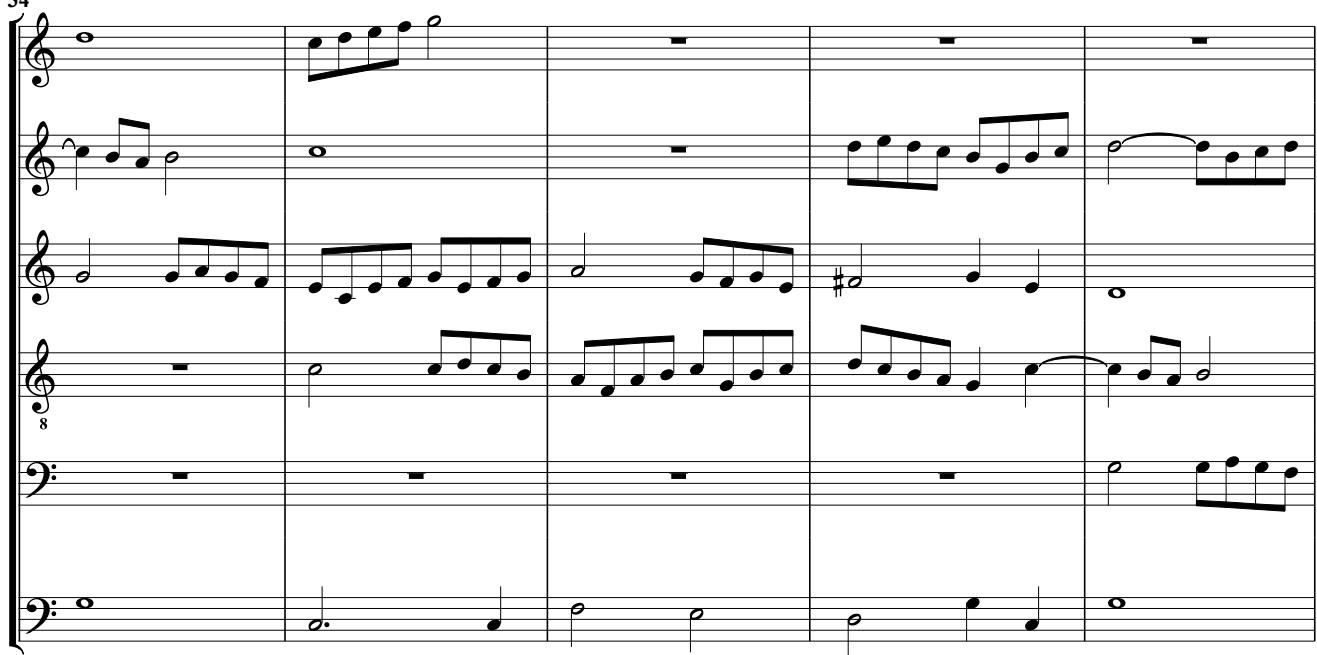
23

A musical score for five voices or instruments. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 23 begins with a rest in the first staff, followed by eighth-note patterns in the other four staves. The bass staff has a measure number '8' above it. The music continues with various rhythmic patterns, including sixteenth-note figures and sustained notes.

28

A musical score for five voices or instruments. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 28 starts with eighth-note patterns in the upper staves, transitioning to sixteenth-note patterns. The bass staff has a measure number '8' above it. The music concludes with a final section featuring sustained notes and a sharp sign indicating key signature change.

34



Musical score page 34. The score consists of six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. Measure 1 starts with a whole note followed by a sixteenth-note pattern. Measures 2-3 show various patterns including eighth and sixteenth notes. Measure 4 contains a single note followed by a sixteenth-note pattern. Measure 5 has a sixteenth-note pattern followed by a eighth-note pattern. Measure 6 ends with a sixteenth-note pattern.

39



Musical score page 39. The score consists of six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. Measure 1 starts with a half note followed by a sixteenth-note pattern. Measures 2-3 show various patterns including eighth and sixteenth notes. Measures 4-5 feature eighth and sixteenth-note patterns. Measures 6-7 end with eighth-note patterns.

44

A musical score page featuring six staves of music. The top three staves are in treble clef, and the bottom three are in bass clef. Measure 44 begins with a rest followed by a eighth note. The second staff has a sixteenth-note pattern. The third staff has a eighth-note pattern. The fourth staff has a rest. The fifth staff has a eighth-note pattern. The sixth staff has a eighth-note pattern. Measures 45-46 show various patterns of eighth and sixteenth notes across the staves. Measure 47 starts with a rest, followed by a eighth note, then a sixteenth-note pattern, and finally a eighth-note pattern. Measure 48 shows a continuation of the patterns from the previous measures.

49

A musical score page featuring six staves of music. The top three staves are in treble clef, and the bottom three are in bass clef. Measure 49 begins with a eighth note. The second staff has a sixteenth-note pattern. The third staff has a eighth-note pattern. The fourth staff has a rest. The fifth staff has a eighth-note pattern. The sixth staff has a eighth-note pattern. Measures 50-51 show various patterns of eighth and sixteenth notes across the staves. Measure 52 starts with a eighth note, followed by a sixteenth-note pattern, and finally a eighth-note pattern. Measure 53 shows a continuation of the patterns from the previous measures.

55

8

62

8

69

8

# #

5 6

7 6

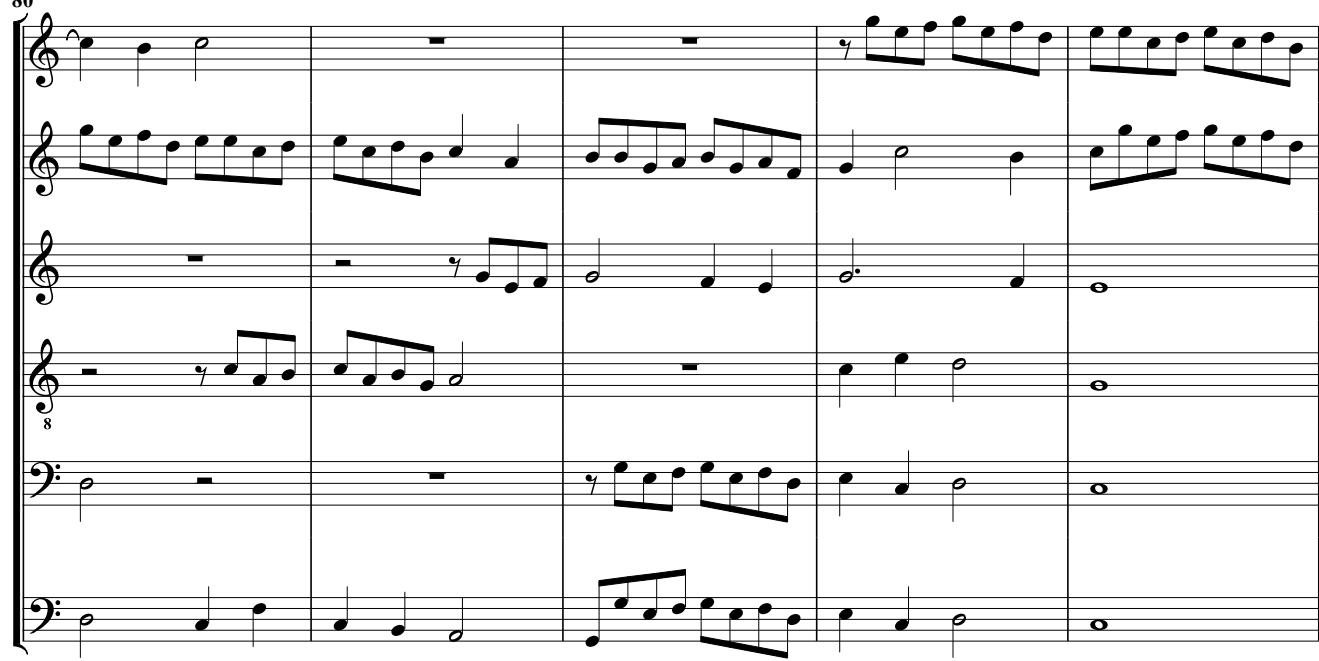
75

8

7 6

7 6

80



Musical score page 80. The score consists of six staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are also in bass clef. Measure 1 starts with a whole note followed by a half note. Measures 2-3 are rests. Measure 4 begins with a eighth-note pattern. Measures 5-6 show eighth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show eighth-note patterns.

85



Musical score page 85. The score consists of six staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are also in bass clef. Measure 1 starts with a half note followed by a whole note. Measures 2-3 are rests. Measures 4-5 show eighth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show eighth-note patterns. Measures 12-13 show eighth-note patterns.

Canzon A 5. detta la Zorzi. Per l'Epistola

alla quarta sotto

Violino [Primo]

Violino Secondo

Viola

Tenore

Basso

Basso per l'Organo

#

5

#

10



A musical score page featuring six staves. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 10 begins with a sixteenth-note pattern in the first staff. Measures 11 and 12 show various note patterns, including eighth and sixteenth notes. Measure 13 contains mostly eighth-note patterns. Measure 14 starts with a dotted half note followed by a sixteenth-note pattern. Measure 15 concludes with a sixteenth-note pattern. Measure numbers #3, 4, 3, and 6 are placed below the staff in the middle section.

15



A musical score page featuring six staves. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 15 begins with a quarter note followed by eighth notes. Measures 16 and 17 show eighth-note patterns. Measure 18 contains mostly eighth-note patterns. Measure 19 starts with a dotted half note followed by a sixteenth-note pattern. Measure 20 concludes with a sixteenth-note pattern. Measure numbers #3, 4, 3, #, and 6 are placed below the staff in the middle section.

Musical score for orchestra, page 22, measures 1-4. The score consists of six staves. Measures 1-2 show the first three staves. Measure 1: Top staff (Treble Clef) has a dotted half note. Second staff (Treble Clef) has a half note followed by a rest. Third staff (Treble Clef) has a half note followed by a rest. Measure 2: Top staff has a half note followed by a rest. Second staff has a half note followed by a rest. Third staff has a half note followed by a rest. Measures 3-4 show the last three staves. Measure 3: Top staff has a half note followed by a rest. Second staff has a half note followed by a rest. Third staff has a half note followed by a rest. Measure 4: Top staff has a half note followed by a rest. Second staff has a half note followed by a rest. Third staff has a half note followed by a rest.

Musical score for piano, page 26, measures 1-4. The score consists of six staves. Measures 1-2 show the treble and bass staves with eighth-note patterns. Measure 3 begins with a rest in the treble staff, followed by eighth-note patterns. Measure 4 concludes with a bass note. Measure numbers 4 and 3 are indicated below the bass staff.

31



A musical score page featuring six staves. The top three staves are in treble clef, and the bottom three are in bass clef. Measure 31 consists of five measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by a sixteenth-note group. The third measure has eighth-note pairs followed by a sixteenth-note group. The fourth measure has eighth-note pairs followed by a sixteenth-note group. The fifth measure has eighth-note pairs followed by a sixteenth-note group.

36



A musical score page featuring six staves. The top three staves are in treble clef, and the bottom three are in bass clef. Measure 36 consists of five measures. The first measure has a rest. The second measure has eighth-note pairs followed by a sixteenth-note group. The third measure has eighth-note pairs followed by a sixteenth-note group. The fourth measure has eighth-note pairs followed by a sixteenth-note group. The fifth measure has eighth-note pairs followed by a sixteenth-note group.

40



Musical score page 40. The score consists of six staves. The top staff is soprano, followed by three treble staves, a bass staff, and a basso continuo staff at the bottom. Measure 40 begins with eighth-note patterns in the upper voices. The middle voices provide harmonic support with sustained notes and eighth-note chords. The bass and continuo parts provide harmonic foundation.

45



Musical score page 45. The score continues with six staves. The soprano and middle voices feature eighth-note patterns and grace notes. The bass and continuo parts provide harmonic support. Measure 45 concludes with a bass note labeled '7' and a continuo note labeled '#6'.

49

Musical score page 49. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. Measure 1 starts with a rest in the first staff, followed by eighth-note patterns in the second and third staves. Measure 2 continues with eighth-note patterns. Measure 3 begins with a sixteenth-note pattern in the first staff, followed by eighth-note patterns in the second and third staves. Measures 4 and 5 show eighth-note patterns. Measure 6 ends with a sixteenth-note pattern in the first staff, followed by eighth-note patterns in the second and third staves. Measures 7 and 8 continue with eighth-note patterns. Measure 9 ends with a sixteenth-note pattern in the first staff, followed by eighth-note patterns in the second and third staves.

55

Musical score page 55. The score consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. Measure 1 starts with eighth-note patterns in the first and second staves. Measure 2 continues with eighth-note patterns. Measure 3 begins with eighth-note patterns in the first and second staves. Measures 4 and 5 show eighth-note patterns. Measure 6 ends with eighth-note patterns in the first and second staves. Measures 7 and 8 continue with eighth-note patterns. Measure 9 ends with eighth-note patterns in the first and second staves.

62

A musical score page featuring six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 62 begins with a dynamic of  $\text{F} \# \text{ D}$ . The first staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The second staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The third staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The fourth staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The fifth staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The sixth staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Measures 63 and 64 continue with similar patterns.

68

A musical score page featuring six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 68 begins with a dynamic of  $\text{C}$ . The first staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The second staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The third staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The fourth staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The fifth staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. The sixth staff has a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Measures 69 and 70 continue with similar patterns.

Musical score for orchestra, page 73, measures 5-6 and 7-8. The score consists of six staves. Measures 5-6 show the following harmonic progression: 5 (D major), 6 (G major), 7 (C major), 6 (G major). Measure 8 begins with a bass note. The score includes dynamic markings such as  $\gamma$  (acciaccatura) and  $\#$  (sharp sign).

Musical score for orchestra, page 17, measures 77-80. The score consists of six staves. Measures 77-79 show the strings playing eighth-note patterns. Measure 80 begins with a bassoon solo followed by a dynamic section.

81



Musical score page 81. The score consists of six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The music is divided into four measures. Measures 1 and 2 are mostly rests. Measure 3 starts with a eighth note followed by a sixteenth-note pattern. Measure 4 starts with a sixteenth-note pattern followed by a eighth note.

85



Musical score page 85. The score consists of six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The music is divided into four measures. Measures 1 and 2 feature eighth-note patterns. Measures 3 and 4 feature sixteenth-note patterns.

[Credo. Messa liquide perle amor]

Canto Primo

Canto Secondo

Alto

Tenore

Basso

Basso per l'Organo

Pa-trem om-ni-po - ten - tem fac-to - rem cæ-li et

Pa-trem om-ni-po - ten - tem

Pa - trem om - ni - po

Pa - trem om - ni - po

# 5 6

4

ter - ræ Pa-trem om - ni - po - ten-

fac-to - rem cæ - li et ter - ræ Pa - trem om-

ten - tem fac-to - rem cæ - li et ter - ræ fac-to - rem

Pa - trem om - ni - po - ten - tem fac-to - rem cæ - li et

# 5 6 Pa - trem om - ni - po - ten - tem

7

- tem Pa - trem om ni - po-tен - tem fac-to-rem cæ - li et ter -  
 - ni - po-tен - tem fac-to-rem cæ - li et ter -  
 cæ - li et ter - ræ  
 ter - ræ fac - to - rem cæ - li et ter - ræ  
 fac-to - rem cæ - li et ter - ræ

11

ræ vi-si - bi - li-um om-ni - um et in - vi - si - bi - li - um Et in u - num  
 - ræ vi - si - bi - li-um om-ni - um et in - vi - si - bi - li - um Et in u-num Do -  
 vi - si - bi - li-um om-ni - um et in - vi - si - bi - li - um  
 vi - si - bi - li-um om-ni - um et in - vi - si - bi - li - um  
 vi - si - bi - li-um om-ni - um et in - vi - si - bi - li - um

16

Do - mi - num      Ie - sum Chri - stum Fi - li - um De - i  
 - mi - num      Ie - sum Chri - stum Fi - li - um De - i u -  
 -                  Ie - sum Chri - stum Fi - li - um De - i  
 Et in u - num      Do - mi - num  
 Et in u - num Do - mi - num  
 4 3                4 3

20

u - ni - ge - ni - tum  
 - ni - ge - ni - tum  
 u - ni - ge - ni - tum  
 Et ex Pa-tre na - tum an-te om - ni - a  
 Et ex Pa-tre na - tum an-te om - ni - a  
 4 3                sæ -

25

De-um de De-o De-um de De-o de De-o ve-

De-um de De-o De-um ve-rum

lu - men de lu - mi - ne de De-o ve-

sæ - cu - la De - um ve - rum

cu - la lu - men de lu - mi - ne

4 3 # #

30

- ro Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem

Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem

ro Ge - ni - tum non

8

32

- stan - ti - a - lem Pa - tri  
 Pa - tri  
 fac - tum con - sub - stan - ti - a - lem Pa -  
 Ge - ni - tum non fac - tum con - sub - stan - ti -  
 Ge - ni - tum non fac - tum con - sub -  
 -

34

- - - Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem  
 Ge - ni - tum non fac - tum con - sub - stan - ti - a - lem Pa - tri  
 tri - - - Ge - ni - tum non fac - tum con - sub - stan - ti -  
 a - lem Pa - tri per quem om - ni -  
 - stan - ti - a - lem Pa - tri per quem  
 -

37

Pa - tri per quem om-ni - a fac-ta sunt  
 per quem om-ni - a fac - ta sunt Qui  
 - a-lem Pa - tri per quem om - ni-a fac - ta sunt Qui  
 - a fac-ta sunt  
 om - ni - a fac - ta sunt Qui propter nos ho-mi -  
 #

42

de - scen - dit de cæ -  
 prop-ter nos ho-mi - nes Qui prop-ter nos ho-mi - nes et prop-ter  
 prop-ter nos ho-mi - nes et prop-ter no - stram sa - lu -  
 Qui prop-ter nos ho-mi - nes et prop-ter  
 - nes et prop-ter no-stram sa-lu - tem de - scen - dit

47

- lis de scen - dit de cæ - lis. Et in - car-  
no - stram sa - lu - tem de scen - dit de cæ - lis. Et in-car-na-  
tem de scen - dit de cæ - lis de scen - dit de cæ - lis. Et in - car-  
no - stram sa - lu-tem de scen - dit de - scen - dit de cæ - lis. Et in - car-  
de cæ - lis. Et in - car-

54

- na-tus est de Spi-ri - tu Sanc - to ex Ma - ri - a Vir-gi - ne et Ho-mo  
- tus est de Spi-ri - tu Sanc - to ex Ma - ri - a Vir-gi - ne et Ho-mo  
- na - tus est de Spi-ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne et  
- na - tus est ex Ma - ri - a Vir-gi - ne et Ho-mo  
- na - tus est de Spi-ri - tu Sanc - to ex Ma - ri - a Vir-gi - ne et Ho-mo  
# - na - tus est de Spi-ri - tu Sanc - to ex Ma - ri - a Vir-gi - ne et Ho-mo

61

fac - tus est. Cru - ci - fi - xus e - ti - am pro no - bis Cru-  
 fac - tus est. Cru-ci - fi - xus e - ti - am pro no-bis  
 Ho-mo fac-tus est.  
 fac - tus est.  
 fac - tus est.  
 fac - tus est.  
 fac - tus est.

68

- ci - fi - xus e - ti - am pro no - bis e - ti - am pro no - bis sub Pon-  
 e - ti - am pro no - bis Cru - ci - fi - xus sub Pon - ti -  
 8

74

ti-o Pi-la-  
 - o Pi-la-  
 to sub  
 Pon - ti-

#

78

- o Pi-la - to pas - sus et se - pul - tus est.  
 - la - to pas - sus et se - pul - tus est.

7 6 #

84

Et re-sur - re - xit   Et re-sur - re - xit   ter - ti - a   di - e   Et re-sur-

Et re-sur - re - xit   ter - ti - a   di - e   Et re-sur - re - xit   ter - ti - a   di - e

92

re - xit   ter - ti - a   di - e   se-cun-dum   Scrip - tu - ras

Et re-sur - re - xit   ter - ti - a   di - e   se - cun-dum   Scrip -

99

Et a-scen-dit in cæ-lum Et a-scen-dit in cæ-lum se-det ad-tu-ras  
Et a-scen-dit in cæ-lum Et a-scen-dit in cæ-lum se-

104

Et i-te-rum ven-tu-rus est cum  
dex-te-ram Pa-tris.  
- det ad-dex-te-ram Pa-tris.

Et i-te-rum ven-

109

glo-ri - a      Et      i - te-rum ven-tu - rus      est cum glo - ri      a iu-  
 Et      i-te-rum ven - tu - rus      est cum      glo - ri - a      Et      i - te-rum ven -  
  
 - tu-rus est cum      glo - ri - a      Et      i - te-rum ven - tu-rus est cum

113

- di-ca - re vi - vos cu-ius      re - gni      non e-rit fi - nis      cu-  
 - tu - rus est cum      glo-ri - a iu - di-ca - re vi - vos cu - ius re - gni  
  
 glo - ri - a      iu - di-ca-re      vi - vos et mor-tu - os cu - ius      re-gni non e-rit fi-

119

- ius re - gni non e-rit fi - nis cu-ius re - gni non e - rit fi -  
non e-rit fi - nis non e - rit fi - nis non e-rit fi - nis non e-rit fi -  
- nis cu - ius re - gni non e - rit fi - nis non e-rit fi -

126

nis. Et in Spi-ri-tum sanc-tum Do-mi-num et vi - vi - fi - can-  
- nis. Et in Spi-ri-tum sanc-tum Do-mi-num et vi - vi - fi - can-  
8 Et in Spi-ri-tum sanc - tum Do-mi-num et vi - vi - fi - can-  
8 Et in Spi-ri-tum sanc-tum Do-mi-num et vi - vi - fi - can-  
- nis. Et in Spi-ri-tum sanc-tum Do-mi-num et vi - vi - fi - can- # # #3 4 3

132

- tem Fi-li - o que pro-ce dit Fi - li - o que pro-ce dit  
- tem Fi-li - o que pro ce dit et  
tem Fi - li - o que pro ce dit  
tem qui ex Pa-tre Fi - li - o que pro ce dit  
- tem qui ex Pa-tre Qui cum Pa-tre et  
# # # # # # #

138

si-mul a-do-ra tur et con-glo-ri-fi ca-tur qui lo cu-tus est per  
Fi-li - o si - mul a-do-ra tur et con-glo-ri-fi ca-tur qui lo cu-tus  
si - mul a-do-ra tur et con-glo-ri-fi ca-tur qui lo  
si-mul a-do-ra tur et con-glo-ri-fi ca-tur qui lo cu-tus est per  
Fi-li - o si - mul a-do-ra tur et con-glo-ri-fi ca-tur qui lo

143

Pro-phe-tas  
est per Pro-phe - tas per  
cu - tus est qui lo - cu-tus est per Pro-phe - tas  
Pro-phe-tas qui lo - cu-tus est per Pro-phe - tas et  
cu - tus est per Pro - phe-tas et u-nam sanc-

5 6      4 #3

148

- tho - li-cam Con - fi - te - or u-num bap-  
sanc - tam Ca - tho - li-cam Con - fi - te - or  
et A - po - sto-li - cam Ec-cle- si - am  
A - po - sto - li - cam Ec - cle-si - am et A - po - sto - li-cam Ec - cle-si-am Con - fi-  
- tam Ca - tho - li - cam

154

- ti - sma      Con - fi - te - or      Con - fi - te -  
 u-num bap - ti - sma      Con - fi-te-or      u-num bap-ti-sma      u-  
 Con - fi - te - or      Con - fi - te - or      u - num bap - ti -  
 te - or      u-num bap - ti-sma      u - num bap - ti - sma      Con-

160

- or      u - num bap - ti - sma      in re-mis-si - o - nem pec - ca -  
 - num bap - ti - sma      u - num bap - ti - sma in re-mis-si - o - nem pec - ca -  
 - sma      u - num bap - ti -      sma in re-mis-si - o - nem  
 - fi - te - or      u - num bap - ti - sma in re-mis-si - o - nem  
 in re-mis-si - o - nem pec - ca -

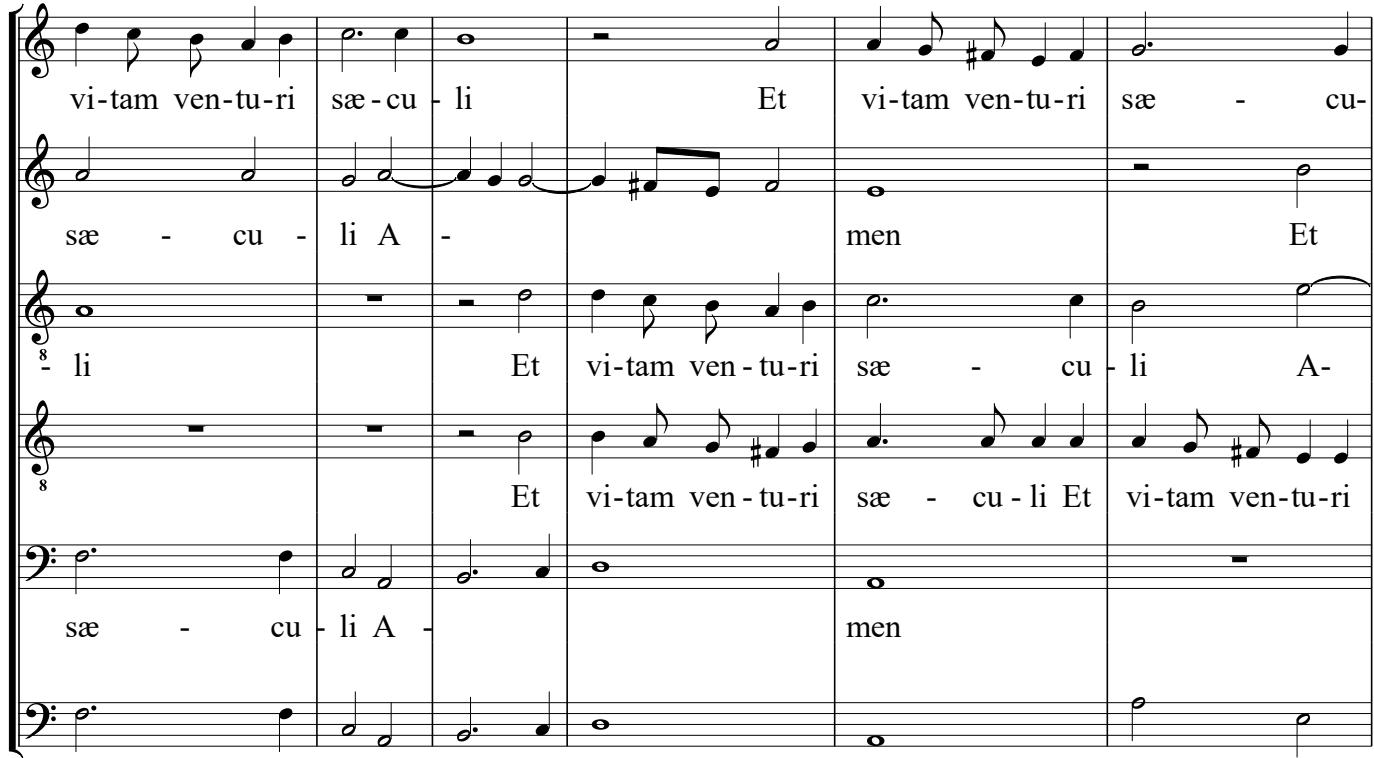
165

- to - rum Et ex - pec - to re - sur-rec - ti - o-nem mor - tu - o  
- to - rum Et ex - pec - to re - sur-rec - ti - o-nem mor-tu - o  
8 in re-mis-si - o-nem pec - ca-to - rum Et ex - pec - to re - sur-rec - ti - o-nem mor - tu - o  
8 in re-mis-si - o-nem pec - ca-to - rum Et ex - pec - to re - sur-rec - ti - o-nem mor - tu - o  
- to - rum Et ex - pec - to re - sur-rec - ti - o-nem mor - tu - o  
#

171

- rum Et vi - tam ven - tu - ri sæ - cu - li Et  
rum Et vi - tam ven - tu - ri sæ - cu - li Et vi - tam ven - tu - ri  
8 - rum Et vi - tam ven - tu - ri Et vi - tam ven - tu - ri sæ - cu -  
8 - rum Et vi - tam ven - tu - ri sæ - cu - li  
- rum Et vi - tam ven - tu - ri

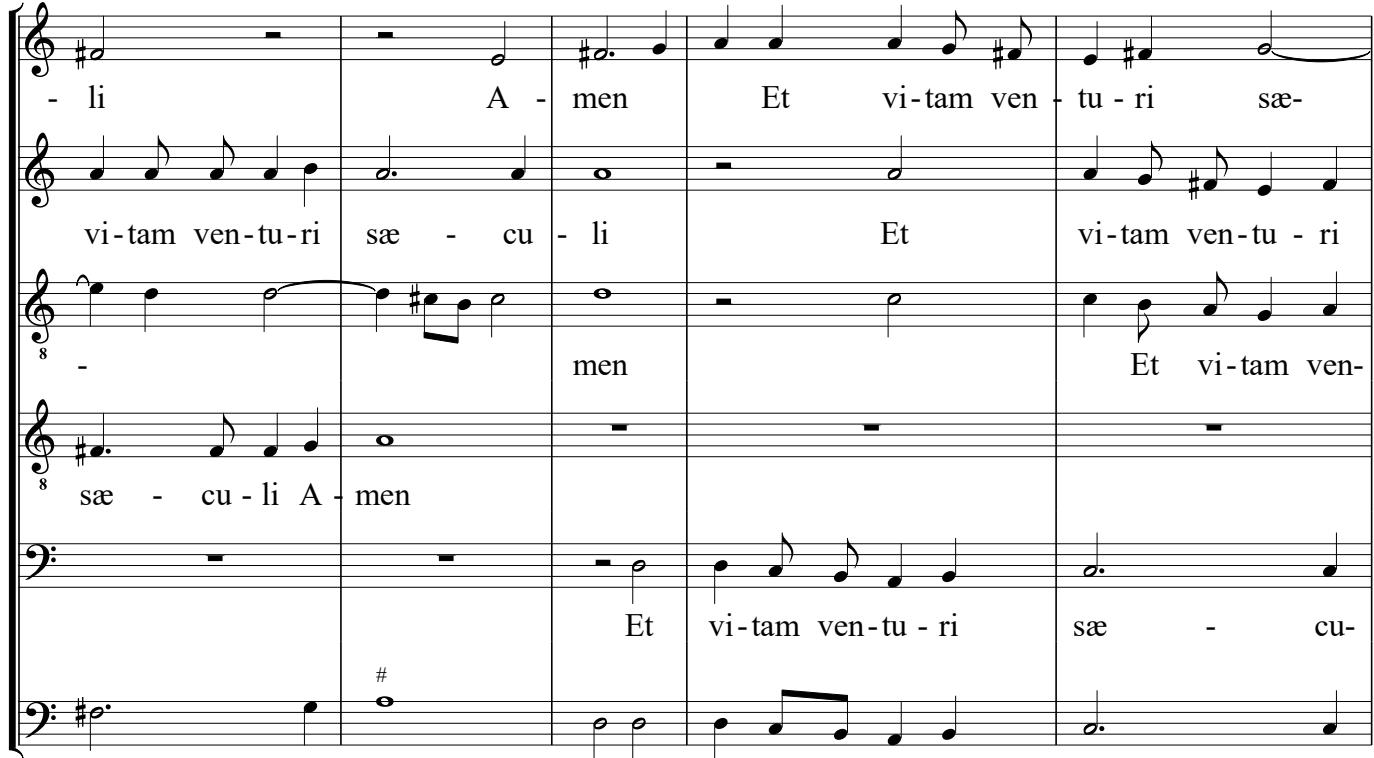
176



Musical score for choir and organ, page 176. The score consists of six staves of music. The vocal parts are in soprano, alto, tenor, basso, and two basso continuo. The organ part is at the bottom. The lyrics are written below the notes.

vitam ventu-ri sæ - cu - li Et vitam ventu-ri sæ - cu -  
sæ - cu - li A - men Et  
li Et vitam ventu-ri sæ - cu - li A -  
Et vitam ventu-ri sæ - cu - li Et vitam ventu-ri  
sæ - cu - li A - men Et

182



Musical score for choir and organ, page 182. The score consists of six staves of music. The vocal parts are in soprano, alto, tenor, basso, and two basso continuo. The organ part is at the bottom. The lyrics are written below the notes.

- li A - men Et vitam ven - tu - ri sæ -  
vi-tam ven-tu-ri sæ - cu - li Et vi-tam ven - tu - ri  
- men Et vi-tam ven -  
sæ - cu - li A - men Et vi-tam ven-tu - ri sæ - cu -

187

- cu - li A - men A-  
 sæ - cu - li Et vi-tam ven-tu-ri sæ-cu-li A - men Et  
 tu-ri sæ - cu - li A - men A-  
 Et vi-tam ven-tu-ri sæ-cu-li Et vi-tam ven-tu-ri  
 li A - men Et vi-tam ven-tu-ri sæ - cu - li A - men Et vi-tam ven-tu-ri

192

- men Et vi - tam ven - tu - ri sæ - cu - li A - men.  
 vi - tam ven - tu - ri sæ - cu - li A - men.  
 men A - men Et vi - tam ven - tu - ri sæ - cu - li A - men.  
 sæ - cu - li Et vi - tam ven - tu - ri sæ - cu - li A - men.  
 sæ - cu - li A - men.

Cantemus omnes. Concerto à Cinque Voci Per l'Offertorio

Canto Primo

Canto Secondo

Alto

Tenore

Basso

Basso per l'Organo

8

3

Psal-le-mus hym-num Psal - le-mus hym-num Psal - le-mus hym-num

3

Psal - le-mus

3

Psal - le-mus hym-num Psal - le-mus hym-num Psal - le-mus

3

Psal - le-mus hym-num Psal - le-mus hym-num

3

Psal-le-mus hym-num Psal - le-mus hym-num

6

6

3

lorenzogirodo2018

14

Psal - le-mus hym - num dul - ci - ter

hym - num Psal - le-mus hym - num dul - ci - ter

hym - num Psal - le-mus hym - num dul - ci - ter Iam ve-nit no - bis

<sup>8</sup> Psal - le-mus hym - num hym - num dul - ci - ter Iam ve-nit

Psal - le-mus hym - num dul - ci - ter

20

Iam ve-nit no - bis Iam ve-nit no - - bis ho - di - e

Iam ve-nit no - bis Iam ve-nit no - - bis ho - di - e so-

Iam ve-nit no - bis Iam ve-nit no - bis ho - di - e so-

<sup>8</sup> no - bis Iam ve-nit no - bis Iam ve-nit no - bis ho - di - e so-

Bassoon part: sustained notes with grace notes.

24

- lem - ni - tas læ - ti -      ti - æ Iam ve - nit no - bis  
 - lem - ni - tas læ - ti -      ti - æ      Iam ve - nit  
 lem - ni -      tas læ - ti - ti - æ      Iam ve - nit  
 Iam ve - nit no - bis

27

Iam ve - nit no - bis      Iam ve - nit no -      bis ho - di - e so-  
 Iam ve - nit no - bis      ho - di - e  
 no - bis      Iam ve - nit      no - bis      Iam ve - nit      no-bis ho - di - e so-  
 no - bis      Iam ve - nit      no - bis      Iam ve - nit      no-bis ho - di - e so-  
 Iam ve - nit no - bis      Iam ve - nit no -      bis ho - di - e so-

31

- lem-ni-tas læ -ti - ti - æ  
 Cor-de pu-ro ve-ne re-tur De-

- lem-ni-tas læ -ti - ti - æ  
 lem - ni - tas læ -ti - ti - æ

- lem - ni - tas læ -ti - ti - æ

36

- us Pa-ter om-ni-po-tens

To-to cor-de lau- de-tur dul-cis e - ius fi - li - us

To-ta men-te ex-al-

To-ta men-te ex-al-

41

To-tus cho-rus ho-no-re-tur cæ-le-sti-um mi-li-tu-um  
 To-tus cho-rus ho-no-re-tur cæ-le-sti-um mi-li-tu-um  
 te-tur No-men æ-ter-ni spi - ri - tus  
 te-tur No-men æ-ter-ni spi - ri - tus  
 b6

48

Hym-nus er-go con-ci-na-tur Ver-bis his mel-li-flu-is Ver-bis his  
 Hym-nus er-go con-ci-na-tur Ver-bis his mel-li-flu-is Ver-bis his  
 Hym-nus er-go con-ci-na-tur Ver-bis his mel-li-flu-is Ver-bis his  
 #6

55

mel-li-flu - is      U-no tri - no-que      Do-mi-no      Sint sem-pi - ter-na      can-ti-ca

mel-li-flu - is      U-no tri - no-que      Do-mi-no      Sint sem-pi - ter-na      can-ti-ca

U-no tri - no-que      Do-mi-no      Sint sem-pi - ter-na      can-ti-ca

<sup>8</sup> mel-li-flu - is      U-no tri - no-que      Do-mi-no      Sint sem-pi - ter-na      can-ti-ca

U-no tri - no-que      Do-mi-no      Sint sem-pi - ter-na      can-ti-ca

#

6

63

Si-mul cum      Sanc-tis      om-ni-bus      Ho-nor sem-per et      glo-ri-a      Si-mul cum      Sanc-tis

Si-mul cum      Sanc-tis      om-ni-bus      Ho-nor sem-per et      glo-ri-a      Si-mul cum      Sanc-tis

Si-mul cum      Sanc-tis      om-ni-bus      Ho-nor sem-per et      glo-ri-a      Si-mul cum      Sanc-tis

<sup>8</sup> Si-mul cum      Sanc-tis      om-ni-bus      Ho-nor sem-per et      glo-ri-a      Si-mul cum      Sanc-tis

6

6

#

Si-mul cum      Sanc-tis

6

71

om - ni - bus      Ho - nor sem - per et glo - ri - a      Ho - nor sem - per et  
 om - ni - bus      Ho - nor sem - per et glo - ri - a      Ho - nor sem - per et  
 om - ni - bus      Ho - nor sem - per et glo - ri - a      Ho - nor sem - per et  
 8      om - ni - bus      Ho - nor sem - per et glo - ri - a      Ho - nor sem - per et  
 om - ni - bus      Ho - nor sem - per et glo - ri - a      Ho - nor sem - per et  
 #  
 om - ni - bus      Ho - nor sem - per et glo - ri - a      Ho - nor sem - per et  
 #

77

glo-ri-a      A - men.  
 glo-ri-a      A - men.  
 glo-ri-a      A - men.  
 8      glo-ri-a      A - men.  
 glo-ri-a      A - men.

Sanctus [Messa liquide perle amor]

Canto Primo

Sanc - tus Sanc -

Canto Secondo

-

Alto

-

Tenore

-

Basso

-

Basso per l'Organo

tus Do - mi-nus De - us sa - ba-oth

- tus Sanc - tus Do - mi-nus De -

Sanc -

Sanc - tus Sanc -

8

Sanc - tus Sanc -  
- us sa - ba - oth Sanc -  
- tus Sanc - tus Do - mi-nus De -  
tus Do - mi-nus De - us sa - ba - oth  
Sanc - tus Sanc -

12

tus Sanc - tus Sanc -  
- tus Sanc - tus Sanc -  
us sa - ba - oth Sanc -  
us sa - ba - oth Sanc -  
tus Do - mi-nus De - us sa - ba - oth  
tus Do - mi-nus De -

16

tus

Do - mi - nus Do - mi - nus De-

- tus Sanc - tus Sanc -

- tus Do - mi - nus De - us sa - ba - oth

8 Do - mi - nus De - us sa - ba -

- us Do - mi - nus De -

19

- us sa - ba-oth De-us sa - ba - oth.

- tus Sanc - tus Do - mi-nus De - us sa - ba - oth.

8 Do - mi-nus De-us sa - ba - oth.

- us sa - De - us sa - ba - oth.

- oth De - us sa - ba - oth.

- us sa - ba - oth.

Dulcis amor Iesu  
Concerto à due Canti, overo Tenori, Per l'elevatione

Canto Primo

Canto Secondo

Basso per l'Organo

7

12

16

21

ò pi-js-si-me Ie - su      ò pi-js-si-me Ie-su mi-se - re-re  
 ò pi-js-si-me Ie - su      ò pi-js-si-me Ie - su      mi-se - re-re

28

no -      bis  
 no -      bis      ò sanc - tis - si - me mi      Ie-su      Vul - ne - ra A - ni - mam  
 #

33

me-am po-ten-tis-si-mo te-lo tu-æ ni-mi-æ      cha-ri - ta - tis      ut di-cat ti - bi A -  
 #      #

39

O mi-tis-si-me me Ie-su  
 - ni-ma me - a Cha-ri - ta - te tu-a vul - ne-ra-ta sum  
 #

46

per-cu-te sanc-ti-fi-ca il - lu-mi-na cor me - um a-mo-ri-s tu-i co-pi - a Ut sem-per  
6 # #

52

te - cum cor-de pu-ro can - te - mus ò dul-cis-si-me le - su  
te - cum cor-de pu-ro can - te - mus ò pi-js-si-me  
# #

57

ò sanc-tis-si-me le - su mi-se - re-re no - bis  
Ie - su ò mi-tis-si-me Ie-su mi-se-re-re no - bis  
# # # #3 4 3

64

mi - se - re - re no - bis mi - se - re - re no - bis.  
mi - se - re - re no - bis mi - se - re - re no - bis.  
#3 4 3 #3 4 3

Agnus Dei [Messa Liquide perle amor]

Canto Primo

Canto Secondo

Alto

Tenore

Basso

Basso per l'Organo

5

A - gnus De - i A-

mun - di qui tol - lis pec - ca - ta mun - di

De - i A - gnus De - i qui tol -

tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun -

9

- gnus      De      i      qui tol - lis pec - ca - ta mun -

qui tol - lis pec - ca - ta mun - di qui tol -

- lis pec - ca - ta mun - di pec - ca - ta mun -

di Agnus De - i qui tol - lis pec -

12

- di      qui tol-lis pec-ca-ta mun -

- lis pec-ca-ta mun - di qui tol-lis pec-ca-ta mun -

di      qui tol - lis pec - ca - ta mun -

- ca - ta mun - di qui tol - lis pec - ca - ta mun -

17

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

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

- di mi - se-re - re mi - se - re - re mi - se-re -

- di mi - se - re - re mi - se-re - re mi - se-re -

mi - se - re - re mi - se-re - re mi - se-re -

mi - se - re - re mi - se-re - re mi -

25

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

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

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

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

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

Canzon A 5. Per il Post Communio detta la Riatelli

Musical score for the first system of Canzon A 5. The score consists of six staves: Violino Primo, Violino Secondo, Viola, Tenore, Basso, and Basso per l'Organo. The key signature is common time (C). The violins play eighth-note patterns. The viola and tenor provide harmonic support with sustained notes and eighth-note chords. The basso and organ basso provide the harmonic foundation.

Musical score for the second system of Canzon A 5. The score continues with the same six staves. The key signature changes to G major (one sharp). The violins play eighth-note patterns. The viola and tenor continue their harmonic role. The basso and organ basso provide the harmonic foundation. Measure numbers 6 and 7 are indicated at the end of the system.

12



A musical score page featuring five staves. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 12 consists of five measures of music. The first measure has eighth-note pairs in the top two staves and quarter notes in the bottom two. The second measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two. The third measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two. The fourth measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two. The fifth measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two.

17



A musical score page featuring five staves. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 17 consists of five measures of music. The first measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two. The second measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two. The third measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two. The fourth measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two. The fifth measure has eighth-note pairs in the top two staves and eighth-note pairs in the bottom two.

23



A musical score page featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 23 begins with a rest followed by eighth-note patterns. The second staff has a sixteenth-note pattern with a diagonal bar. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs starting with a 'G' dynamic. The fifth staff has eighth-note pairs. The key signature is one sharp.

29



A musical score page featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 29 begins with eighth-note pairs. The second staff has sixteenth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs with a dynamic 'p'. The fifth staff has eighth-note pairs. The key signature changes to one sharp at the end of the page.

34

A musical score page featuring six staves of music. The top two staves are treble clef, the third staff is bass clef with a '8' below it, and the bottom two staves are bass clef. The music consists of various note heads and stems, with some notes having horizontal dashes or beams connecting them. Sharp signs are placed above certain note heads in the right-hand measures.

40

A musical score page featuring six staves of music. The top two staves are treble clef, the third staff is bass clef with a '8' below it, and the bottom two staves are bass clef. The music consists of various note heads and stems, with some notes having horizontal dashes or beams connecting them. Measures 40 through 43 are shown, with measure 43 containing a key signature of '#3 4' and measure 44 containing a key signature of '3'. The bass clef staff at the bottom has a '3' written above it.

46



A musical score page featuring six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 46 begins with a rest followed by eighth-note patterns. The bass staff includes a measure number '8' and a dynamic 'p'. The final measure of the page contains a measure number '6'.

51



A musical score page featuring six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. Measure 51 begins with eighth-note patterns. The bass staff includes a measure number '8' and a dynamic 'p'. The page concludes with measure numbers '#3 4' and '3'.

57

8

61

8

67

6 6 #

74

#

80

8

#3 4      3

85

8

Canzon A 5. Per il Post Communio detta la Riatelli

alla quarta sotto

Violino Primo

Violino Secondo

Viola

Tenore

Basso

Basso per l'Organo

This musical score consists of six staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola in treble clef. The fourth staff is for Tenor in bass clef, with a '8' below it indicating a pitch one octave lower. The fifth staff is for Bass in bass clef. The bottom staff is for Organ Bass in bass clef. The music is in common time. The violins play eighth-note patterns. The viola and organ bass provide harmonic support. The tenor and bass parts are mostly rests.

6

This musical score continues from the previous system. It consists of six staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola in treble clef. The fourth staff is for Tenor in bass clef, with a '8' below it. The fifth staff is for Bass in bass clef. The bottom staff is for Organ Bass in bass clef. The music is in common time. The violins play eighth-note patterns. The viola and organ bass provide harmonic support. The tenor and bass parts are mostly rests. Measure numbers '6' are present above the first violin staff and below the organ bass staff.

12



Musical score page 12. The score consists of five staves. The top two staves are treble clef, the middle staff is bass clef, and the bottom two staves are bass clef. Measure 12 begins with a sixteenth-note pattern in the first staff. The second staff has eighth-note pairs. The third staff has a single eighth note. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

17



Musical score page 17. The score consists of five staves. The top two staves are treble clef, the middle staff is bass clef, and the bottom two staves are bass clef. Measure 17 begins with eighth notes in the first staff. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs.

22



A musical score page featuring five staves of music. The top staff uses a treble clef, the second and fourth staves use a treble clef with a key signature of one sharp, the third staff uses a treble clef with a key signature of one sharp and a '8' below it, and the bottom two staves use a bass clef. The music consists of various note heads and stems, with some notes grouped by vertical lines and others by horizontal beams. Measure 22 concludes with a double bar line.

28



A musical score page featuring five staves of music. The top four staves use a treble clef, with the third staff having a key signature of one sharp and a '8' below it. The bottom staff uses a bass clef. The music includes various note heads and stems, with some notes grouped by vertical lines and others by horizontal beams. Measure 28 concludes with a double bar line.

34



A musical score page featuring six staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The fourth staff uses a treble clef with a '8' below it, the fifth staff a bass clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Sharp symbols are placed above certain notes in the upper staves.

39



A musical score page featuring six staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a soprano clef. The fourth staff uses a treble clef with a '8' below it, the fifth staff a bass clef, and the bottom staff a bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Sharp symbols are placed above certain notes in the upper staves. At the end of the page, there are three small numbers: '#', '#', and '3 4 3'.

45



Musical score page 45. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 45 begins with a rest followed by eighth-note patterns. The first staff has a single eighth note. The second staff has a sixteenth note followed by a eighth-note pattern. The third staff has a sixteenth note followed by a eighth-note pattern. The fourth staff has a single eighth note. The fifth staff has a sixteenth note followed by a eighth-note pattern.

50



Musical score page 50. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 50 begins with eighth-note patterns. The first staff has a single eighth note. The second staff has a sixteenth note followed by a eighth-note pattern. The third staff has a sixteenth note followed by a eighth-note pattern. The fourth staff has a single eighth note. The fifth staff has a sixteenth note followed by a eighth-note pattern.

6                   #3 4                   3

55



Musical score page 55. The score consists of six staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are also in bass clef. Measure 55 begins with a note in the first staff followed by a rest. The second staff has a eighth note followed by a sixteenth-note pattern. The third staff has a sixteenth-note pattern. The fourth staff has a eighth note followed by a sixteenth-note pattern. The fifth staff has a eighth note followed by a sixteenth-note pattern. The sixth staff has a eighth note followed by a sixteenth-note pattern.

60



Musical score page 60. The score consists of six staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are also in bass clef. Measure 60 begins with a eighth note followed by a sixteenth-note pattern. The second staff has a eighth note followed by a sixteenth-note pattern. The third staff has a eighth note followed by a sixteenth-note pattern. The fourth staff has a eighth note followed by a sixteenth-note pattern. The fifth staff has a eighth note followed by a sixteenth-note pattern. The sixth staff has a eighth note followed by a sixteenth-note pattern.

66

8

6 6 # #

73

8 #

79

1 2 3 4 5 6 7 8

#3 4 3

85

1 2 3 4 5 6 7 8

Canzon La Guaralda à 2. Per il Deo Gratias. Di P. A. Mariani

Violino

Trombone

Basso per l'Organo

alla Bastarda

7

14

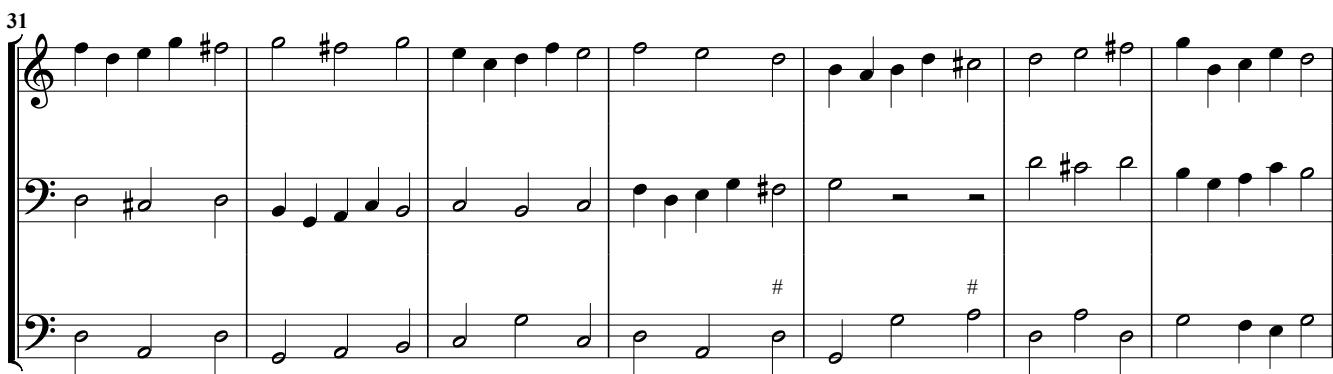
19

24



Musical score page 24. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. The time signature changes to 3/4 at measure 27. Measures 24-27 show eighth-note patterns. Measure 28 starts with a bass note followed by eighth-note patterns. Measure 29 starts with a bass note followed by eighth-note patterns.

31



Musical score page 31. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. Measures 31-34 show eighth-note patterns. Measure 35 starts with a bass note followed by eighth-note patterns. Measure 36 starts with a bass note followed by eighth-note patterns.

38



Musical score page 38. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. Measures 38-41 show eighth-note patterns. Measure 42 starts with a bass note followed by eighth-note patterns. Measure 43 starts with a bass note followed by eighth-note patterns.

44



Musical score page 44. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one sharp. Measures 44-47 show eighth-note patterns. Measure 48 starts with a bass note followed by eighth-note patterns. Measure 49 starts with a bass note followed by eighth-note patterns.

47

3 3 # #

54

# # # # # #

62

#

67

# #