

THE FITZWILLIAM MUSIC

being

A Collection of Sacred Pieces.

Selected from Manuscripts of

Italian Composers in the FITZWILLIAM MUSEUM.

Now for the first time published by permission

of the

University of Cambridge.

By

VINCENT NOVELLO.

(Organist to the Portuguese Embassy.)

Vol. 1

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BIBLIOTHECA  
REGIA  
MONACENSIS

TO HIS ROYAL HIGHNESS  
WILLIAM FREDERICK, DUKE OF GLOUCESTER, K. G. &c.  
CHANCELLOR,

TO THE VICE CHANCELLOR  
AND SCHOLARS

OF THE UNIVERSITY OF CAMBRIDGE:

THIS WORK IS,  
BY THEIR PERMISSION,  
GRATEFULLY AND RESPECTFULLY DEDICATED

BY  
VINCENT NOVELLO.



## P R E F A C E.

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**T**HE manuscripts from which this publication has been selected, form a part of that most valuable Collection of Books and Works of Art, which the late VISCOUNT FITZWILLIAM bequeathed to the University of Cambridge.

The Editor had some time since seen a catalogue of the music in that collection; he heard therefore, with great pleasure, that towards the conclusion of the last year, a Grace had passed the Senate of the University, by which a Syndicate was nominated and authorised to report concerning those manuscripts and some mode of publication, if any should appear fit to be adopted. Upon this he wrote to the Syndicate, offering his services and experience, of whatever value they might be, in any way the University might think proper to use and employ them. The Syndicate at first requested him to examine the manuscripts and give his opinion as well of the quality of the music, as of the several modes of publication; and when he had so done (Dr. Clarke Whitfield, the Professor of Music, having declined to become the publisher) it recommended to the Senate that permission should be granted him to publish such parts as he should select: which recommendation the Senate adopted.

The Editor hopes that the present publication will justify that recommendation and adoption. He is desirous of taking this opportunity of expressing his grateful sense of both, and of adding, that in his communication with, and visits to, Cambridge (for by the statutes of the Fitzwilliam Museum, nothing there deposited can be removed) he has experienced from the Vice-Chancellor, from the Members of the Syndicate, and from every person connected with the University, the greatest attention and courtesy.

The Authors from which this Selection is made, are PALESTRINA, CARISSIMI, CLARI, LEONARDO LEO, PADRE MARTINI, PERGOLESI, JOMELLI, and other classical composers of the Italian school. They lived when Sacred Music was much encouraged and studied, where it was performed with the greatest care and precision, and when its style though more elaborate, varied, and refined than that of the Ambrosian and Gregorian chaunts, had not exchanged much of its grandeur and solemnity for those ornaments which have been introduced in more recent times.

PALESTRINA, who derives his name from the place of his birth, was born in 1529. He was admitted into the Pope's Chapel about the year 1555, and at the age of thirty-three elected Chapel-master of the church of Santa Maria Maggiore, at Rome: after which he succeeded Giovanni Animuccia in a similar office at St. Peter's. In his peculiar style of choral harmony he is without a rival. At his funeral, which took place in St. Peter's, one of his own compositions was performed by three several choirs, assisted by all the musicians then in Rome.

Of CARISSIMI, both Dr. Burney in his History of Music, and Kircher in his "*Musurgia*," speak in terms of high panegyric. The latter mentions him as a master then living (A. D. 1650) who had long filled the place of composer to the *Collegio Apollinare* and the Pontifical Chapel, with great reputation. He was one of the first who introduced instrumental accompaniments in church music; in which, as well as in his other numerous works, he shews more genius, elegance, and design than any other preceding or contemporary author. It is Dr. Burney's opinion, that Purcell formed his style, particularly in his recitatives and secular songs, from the productions of Carissimi and Stradella.\*

CLARI, whose works even in manuscript are as rare as they are beautiful, was a native of Pisa, and studied under Colonna. He was Maestro di Capella of the cathedral of Pistoja, about the year 1695. The pieces selected from the writings of this great musician may probably be considered amongst the most valuable in the whole collection, and as perfect models of expressive melody and refined counterpoint.

LEONARDO LEO, born at Naples in the year 1694, the fellow pupil of Durante, and scholar of Alessandro Scarlatti, may justly rank as one of the most sublime composers whom Italy has produced. He was not only a successful writer for the theatre, both of serious and comic operas, but was also the founder of a school for singing, in Naples, which has made that city a nursery for those celebrated performers, who have so constantly filled the Italian theatres of the different Courts of Europe. Leo in every respect eminently advanced the progress of his art; that which his master Scarlatti began he continued; and he completed that which, before him, Porpora and Sala had only indicated. The specimens contained in this work will shew his extraordinary power as a writer of Sacred Music. In grandeur of conception, and dignity of style, he has probably never been exceeded.

PADRE MARTINI, of the order of St. Francis, was a very learned musician. He studied under several masters, amongst whom he himself mentions Giacomo Perti. His progress was so rapid that, in 1723, when but seventeen years old, he was appointed Chapel-master to a Convent of his order at Bologna, the place of his birth; which situation he filled till his death. Besides his compositions for the Church, he wrote several theoretical works, two of which, the "*Saggio Fondamentale Pratico di contrapunto*" and the "*Storia della Musica*" are much esteemed.

\* Of this celebrated Musician, the reader will find a very interesting account in Dr. Burney's History of Music.

## P R E F A C E.

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PERGOLESI was born in 1704 at Casoria, a small town near Naples. His friends perceiving in his infancy that he had a disposition for music, placed him under Gaetano Greco, who then presided in the Conservatorio. He afterwards received lessons from Vinci and from Hasse, both of whom he is considered to have surpassed in the grace and expression of his melodies. Few of his operas and intermezzi, with the exception of "La Serva Padrona," were successful, and he was so discouraged by the failure of one of the former,\* that he was on the point of abandoning his musical pursuits, when he was engaged by a Neapolitan nobleman to compose some music for a festival which was then about to be celebrated with great magnificence in the church of San Lorenzo at Rome. On this occasion he wrote, besides other pieces, the grand "Dixit Dominus," from which most of the specimens of his style in this work have been selected.† During his last illness Pergolesi composed his "Stabat Mater" and "Salve Regina." He died shortly after he had finished the last-mentioned piece, at the early age of thirty-three.

JOMELLI was also born near Naples, a few years after Pergolesi. He first studied under Feo at the Conservatorio in that city; but it was from Leonardo Leo that he learned, as he himself expresses it, the sublime of music. He had acquired considerable reputation as a composer for the theatre in various parts of Italy, when he went to Vienna, where he formed an intimate friendship with Metastasio, many of whose operas he has set to music. Thence he returned to Rome and was elected Chapel-master of St. Peter's. In this capacity he wrote those compositions for the Church Service which shew the versatility of his genius, and may be said to have gained him a more solid fame than that which he had acquired by his productions for the theatre.

A more detailed account of these and of the other musicians whose works form the present publication, may be found in Dr. Burney's "History" and in later books of Musical Biography. The Editor must however mention the name of Buononcini, at one time the rival of Handel, as a composer of Theatrical, though scarcely known as an author of Sacred Music: but the selections from a Te Deum, &c. which are here given, show that he has been undeservingly neglected.

Some of the compositions of Palestrina and Carissimi have been set by Dr. Aldrich, the Dean of Christ Church, to parts of the English Church Service, which are occasionally performed in the cathedrals of this kingdom. Garth, of Durham, has also adapted to the music of Marcello suitable words from the English translation of the Psalms, with a view to their being used as Anthems. There are similar adaptations to be found in the publications of Mr. Stevens (of the Charter House) and Mr. Corfe, sen. the Organist of Salisbury Cathedral. Dr. Crotch, the Professor of Music in the University of Oxford, has published in his "Specimens" several pieces, from various Italian Masters, arranged for keyed instruments; and Mr. Latrobe, in his "Selection

\* "L' Olimpiade," which was revived immediately after his death, and was then most enthusiastically received.

† The copy of this very rare composition in the Fitzwilliam Museum is perhaps one of the most splendid manuscripts of music extant. It was made by Mr. W. Matthews of Oxford, from an Italian copy in the collection of Dr. F. Woodward, of Bristol, formerly of St. John's College, Cambridge.

of Sacred Music," has likewise published parts of the writings of Italian authors, with the addition of a pianoforte accompaniment. But the Editor of this work believes that it is the first in which their compositions have been printed in full score, as they were written and intended to be performed.

The accompaniment for the organ or pianoforte and the vocal score are engraved in a larger character than that in which the instrumental score is engraved; the latter being of a size sufficient for the guidance of a copyist, when extracting the several parts for performance by a band, whilst the former is distinct and legible both by the player and the singers when performed in small parties, and without the orchestral instruments. That accompaniment has been arranged, and the directions concerning the use of the different stops of the organ, added by the Editor. The one will be of service to those who are not accustomed to play from a score; and he has had less scruple in giving the other, because the whole of the original manuscript having been retained, this addition may be disregarded when not approved. Care has been taken not only to correct the mistakes of the early transcribers, but to make the notation clear and simple: thus the whole of the treble parts have been transposed to the G clef, which is much better understood than the Soprano clef, and is equally appropriate. Some other alterations have also been made, which it is not necessary here to notice.

The selections are altogether from the music of the Italian school, of which the Manuscripts in the Fitzwilliam Museum would fill many volumes; that of the German and English as many more; all equally excellent in their several styles, and equally worthy of publication. The Editor has now confined himself to the first, hoping that other Professors of Music may be permitted to select from the last mentioned schools. He may however at a future time (if the grace of the Senate be not withdrawn) edit some other selections, probably in a different and more compendious form, and without previous subscription.

A partiality for these compositions may be said to have deceived him, if he should affirm that they, as well as the sacred music of Haydn and Mozart, might be heard with gratification at the musical festivals which are so frequently celebrated in this kingdom, in places where only sacred music may be performed, and where the Latin language has hitherto formed no objection; and that many pieces originally composed for the Vulgate, might be adapted to the English translation of the Scriptures: which latter opinion is confirmed by the authority of Dr. Aldrich and others, and by the fact that portions of those works of Haydn and Mozart have been thus adapted and performed as Anthems. It may be said in answer to this, that the older English musicians are in every respect sufficient: but as the Anthems of other English writers of less eminence are frequently performed in rotation with, or rather have almost superseded those of Blow, Purcell, Croft, Greene, and Boyce, there appears to be no reason why the compositions of foreign writers of equal beauty might not also be introduced, which comprehend all the qualities that are required in sacred music, and which therefore cease to be foreign when well adapted to English words.



## P R E F A C E.

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But though on these points opinions may vary, the Editor hopes that the present work will be acceptable to all, not merely on account of the acknowledged excellence of those writers, but for the clearness and accuracy with which the plates are engraved; and that in this instance, and in others which have been noticed, the performance of the several pieces will be facilitated, and the arrangement found useful, both in private parties and in the orchestra and concert-room. He has used his best endeavours to render the work worthy of those great Masters whom he has mentioned, of the Nobleman by whom their compositions have been collected, and of the University by whose permission it is now made public. Others must decide whether he has succeeded: but the list of Subscribers, to which many eminent Professors of Music have been early in adding their names, will justify a presumption that some have kindly wished and anticipated success. And though this sort of music is not so generally cultivated, nor so often performed as the productions of later writers, yet it appears from that list that its patrons are neither few nor unknown.

V. N.

*Shacklewell Green, December 1825.*



THE FITZWILLIAM MUSIC.

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← ✦ **CORO** ✦ →  
*a 5 Voci.*

From the "Dixit Dominus" in A Major  
by LEONARDO LEO.

Oboe *Col Violini*

Violini *f*

Viola *f*

Basso *f*

Canto 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto

Tenore

Basso

*Spiritoso e Moderato*

*f*

Full to 15

Ped:

Si - cut e - rat

Si - cut e - rat e

Si - cut

Si - cut

20

e... rat e... rat in prin ci pi

Si cut e... rat e... rat in prin

e... rat e... rat in prin ci pi

e... rat e... rat in prin ci pi

o... et nunc et sem per

ci pi o et nunc et sem per

ci pi o et nunc et sem per

o... et nunc et sem per et...

o... et nunc et sem per et in sae cu la

et in sæ... cu... la sæ... cu... lo... rum A

et in sæ... cu... la sæ... cu... lo... rum A

per et in sæ... cu... la sæ... cu... lo

... in sæ... cu... la sæ... cu... lo... rum A men A

sæ... cu... lo... rum A

- men

- men

- rum

- men

- men

**FUGA**

Organ

**FUGA**

A

Bassi

A

**FUGA**

Full without Trumpet

A

men

A

Subject by augmentation

A

men

A

men

A

men

A



This musical score is for a choir with four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts feature a call-and-response pattern between the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are "men A men A men A". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The score is divided into two systems, each containing ten staves. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano staves for the right and left hands. The second system follows the same layout. The lyrics are placed below the vocal staves, with "men" and "A" alternating between the Soprano and Alto parts.

This page of musical score features a complex arrangement of staves. The top system includes a vocal line with lyrics "men" and "A", and an instrumental line with the word "Augmentation" above it. The middle system contains several vocal lines with lyrics "men" and "A", and instrumental parts. The bottom system includes a vocal line with lyrics "men" and "A", and an instrumental line with the word "gyi" above it. The score is in a key with two sharps and a 6/8 time signature.

men A men A men A

men A men A men A

Augmentation





Musical score system 1, featuring vocal lines with lyrics and piano accompaniment. The lyrics include "men" and "A".



Musical score system 2, continuing the vocal lines and piano accompaniment. The lyrics include "men" and "A".

This system contains the first set of musical notation. It includes a vocal line with lyrics "men" and piano accompaniment. The lyrics "men" are repeated in several places. There are also markings "A" and "8yi" within the score.

This system continues the musical notation from the first system. It features the same vocal and piano parts. The lyrics "men" are repeated again. There are also markings "A" and "Ped:" at the bottom of the system.

The musical score consists of multiple staves. The vocal parts include lyrics such as "men A men A men A men A men" repeated across several lines. The instrumental parts include piano accompaniment with various rhythmic patterns and melodic lines. The score is written in a key with two sharps (F# and C#) and a common time signature (C).

TRIO

Alto, Tenore & Basso.

CARISSIMI.

Alto  
Tenore  
Basso  
Accomp!

Surga... mus e... amus prope remus e... amus properemus ad a...  
Surga... mus e... amus prope remus e... amus properemus ad a...  
Surga... mus e... amus prope remus properemus e... amus

re olam a ro... ma tum prope remus ad a... re olam a ro... ma tum  
re olam a ro... ma tum prope remus ad a... re olam a ro... ma tum  
e... amus prope remus ad a... re olam a ro... ma tum

Quæramus cum di... lecto sponsam Vir ginum pul cher... rimam u... bi  
Quæramus cum di... lecto sponsam Vir ginum pul cher... rimam u... bi cubat in ter flo... res  
Quæramus cum di... lecto sponsam Vir ginum pul cher... rimam

pascitur in ter li li a  
do nec as pi ret di... es... et in clinen turum bræ

Sur ga... mus e...  
Sur ga... mus e...  
Sur ga...

*mf* *p* *f* *dim.*



amus properemus eamus properemus ad areolam aro... niam tum properemus ad a.  
 amus properemus eamus properemus ad areolam aro... niam tum properemus ad a.  
 mus eamus properemus properemus eamus eamus properemus ad a...

re... olam a... ro... ma... tum E... a... mus e... a... mus vi... de... a... mus de...  
 re... olam a... ro... ma... tum  
 re... olam a... ro... ma... tum

li... ci... is af... flu... en... tem sponsam e... a... mus e... a... mus vi... de... a... mus de...  
 E... a... mus e... a... mus vi... de... a... mus de... li... ci... is af... flu... en... tem sponsam vi... de... a... mus de...  
 E... a... mus e... a... mus vi... de... a... mus de...

li... ci... is af... flu... en... tem sponsam formosam speci... o... sam  
 li... ci... is af... flu... en... tem sponsam can... didam et de... co...  
 li... ci... is af... flu... en... tem sponsam Velut

Ve...lut ro...seam Au...ro ram

ram Ve...lut ro...seam Au...ro

ro...seam Au...ro ram Ve...lut Lunam re...ful...

Ve...lut Lunam re...ful...gen

ram Ve...lut Lunam re...ful...gen

gen...tem

*dim.* *p* tem Sur...ga...mus e...amus *Cres.* prope...remus e...amus *f* prope...

*dim.* *p* tem Sur...ga...mus e...amus *Cres.* prope...remus e...amus *f* prope...

Sur...ga...mus sur...ga...mus e...a...amus *Cres.* prope...remus prope...remus

*p* *Cres.* *f*

remus ad a...re...olam a...ro...matum *p* prope...remus ad a...re...olam a...ro...matum *dim.*

remus ad a...re...olam a...ro...matum *p* prope...remus ad a...re...olam a...ro...matum *dim.*

e...amus e...amus *f* *p* *dim.* prope...remus ad a...re...olam a...ro...matum

*p* *dim.*

To... ta pul... chra est to... ta de... si... de... ra... bi...

To ta pul... chra est to... ta a... ma... bi... lis

est to... ta de... si... de... ra... bi... lis et... ma... cu... la non est in e...

lis to... ta de... si... de... ra... bi... lis et ma... cu... la non est in e... a et

to... ta de... si... de... ra... bi... lis et

... a non est... non est in e... a non est non est in e...

... ma... cu... la non est in e... a non est non est in e...

ma... cu... la non est in e... a non est non est in e...

... a O... cu... li e... jus si... cut co... lum... bæ

... a comæ e... jus ex

... a

*fona*

The musical score is arranged in systems, each containing vocal staves and piano accompaniment. The lyrics are in Latin and are written below the vocal staves. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* (forte) and *p* (piano).

**System 1:**  
 Top vocal line: *fa...uns dis...til...ans la...bi...a*  
 Middle vocal line: *au...ro pu...ris...si...mo*  
 Bottom vocal line: *ge...næ il...li...us sicut pur...pu...ra*

**System 2:**  
 Top vocal line: *e...jus* (with *si...nus* at the end)  
 Middle vocal line: *manus il...li...us can...di...dæ ple...næ hy...a...cin...this si...nus*  
 Bottom vocal line: *manus il...li...us can...di...dæ ple...næ hy...a...cin...this*

**System 3:**  
 Top vocal line: *e...jus e...bur...ne...us dis...tinc...tis sap...phi...ris vi...de...runt et di...lex*  
 Middle vocal line: *e...jus e...bur...ne...us dis...tinc...tis sap...phi...ris vi...de...runt et di...lex*  
 Bottom vocal line: *vi...de...runt et di...lex*

**System 4:**  
 Top vocal line: *e...runt e...am fi...li...æ Si...on lau...da...ve...runt et be...a...*  
 Middle vocal line: *e...runt e...am fi...li...æ Si...on lau...da...ve...runt et be...a...*  
 Bottom vocal line: *e...runt e...am fi...li...æ Si...on lau...da...ve...runt et be...a...*

tis...simam prae-di-ca-ve-runt Sur-ga-mus e-a-mus prope-remus e...  
 tis...simam prae-di-ca-ve-runt Sur-ga-mus e-a-mus prope-remus e...  
 tis...simam prae-di-ca-ve-runt Sur-ga-mus e-a-mus prope-remus  
 -amus prope-remus ad a-re-olam a-ro-ma-tum prope-remus ad a...  
 -amus prope-remus ad a-re-olam a-ro-ma-tum prope-remus ad a...  
 prope-remus e-amus e-amus prope-remus ad a...  
 re-olam a-ro-ma-tum e-a-mus e-a-mus e...  
 re-olam a-ro-ma-tum e-a-mus e-a-mus  
 re-olam a-ro-ma-tum e-a-mus e...  
 a-mus e-a-mus e-a-mus  
 e-a-mus e-a-mus  
 a-mus e-a-mus e-a-mus  
 a-mus e-a-mus e-a-mus

TERZETTO

Del Sig.<sup>r</sup> SILVESTRO DURANTE

SOPRANO 1<sup>mo</sup>

SOPRANO 2<sup>do</sup>

BASSO.

Accomp<sup>t</sup>

The musical score is written for Soprano 1st, Soprano 2nd, Bass, and Accompaniment. It is in the key of B-flat major and common time. The lyrics are Latin, and the piece is a Terzetto by Silvestro Durante. The score consists of several systems of staves. The vocal parts have lyrics such as "Canta-te Domino can-ticum no-vum" and "Do-mi-no can-ta-te can-ta-te can-ta-te can-ta-te can-ta-te". The accompaniment provides harmonic support with chords and melodic lines.

te can-ticum no-vum can-ticum no-vum Laus  
 ta-te can-ticum can-ticum no-vum can-ticum no-vum  
 can-ticum no-vum can-ticum no-vum can-ticum no-vum

e-jus in Ec-cle-si-a sanctorum laus e-jus in Ec-cle-si-a sanc-  
 Laus e-jus laus e-jus in Ec-cle-si-a sanc-  
 Laus e-jus laus e-jus

to-rum laus e-jus in Ecclesi a sanc-  
 to-rum laus e-jus in Ecclesia sancto-  
 laus e-jus in Ecclesia sanc-to-rum in Ecclesia sanc-to-

to-rum in Ec-cle-si-a sanc-to-rum  
 rum in Ec-cle-si-a sanc-to-rum  
 rum in Ec-cle-si-a sanc-to-rum

The musical score is written for a choir and a keyboard instrument. It consists of ten systems of staves. Each system includes a vocal line (treble clef) and a keyboard line (bass clef). The lyrics are in Latin and are distributed across the vocal lines. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics include: "Laudent nomen e...jus in Cho...ro in Tympano et Psal...te...ri.o psallant e...", "Laudent nomen e...jus in Cho...ro in Tym...pano et Psal...", "Laudent nomen e...jus in", "Laudent nomen e...jus in Cho...ro in", "Laudent nomen", "Laudent nomen e...jus in Cho...ro in", "Laudent nomen e...jus in cho...ro in Tympano et Psal...te...ri.o psallant", "Laudent nomen e...jus in cho...ro in Tympano et Psal...te...ri.o psallant", "in Cho...ro in Tympano et Psalte...ri.o psallant e...i", "in Cho...ro in Tympano et Psalte...ri.o psallant e...", and "in Cho...".



in cho ... ro in Tympano et Psalte...ri.o psal-lant

in cho ... ro in Tympano et Psalte...ri.o psal-lant

...ro in Tympano et Psal-te-ri.o psallant e..... i

e..... i in Cho-ro in

e..... i in Cho-ro in

in Cho.....ro in Tympano et Psal-te-ri.o psallant e..... i in

Tympano et Psal-te...ri.o in Tympano et Psal-te...ri.o in Tympano et Psal-te-ri.o psallant

Tympano et Psal-te...ri.o in Tympano et Psal-te...ri.o in Tympano et Psal-te-ri.o psallant

Cho.....ro in Tympano et Psal-te...ri.o in Tympano et Psal-te-ri.o psallant

e..... i psal-lant e..... i

e..... i psal-lant e..... i

e..... i psal-lant e..... i

CORO

From a M. S. Te Deum  
by BONONCINI

Trombe

Oboe

Violini

Viola

Basso

Allegro

Tutti

Allegro

Full to 15 f

In Te Domine spera vi non confundar in æ

In Te Do mi nespera vi non confundar in æ ter

In Te Do mi nespera

In Te Domine spera

Full without Trumpet

... ter num in æ ter num  
 num in æ ter num  
 vi non confundar in æ ternum non confundar in æ ter num  
 vi non confundar in æ ter num

8vi

*Soli*  
*p*  
*p*  
*p*  
 SOLO  
 non confundar in æ ter num

Coi Violini

*f* *p*

**TUTTI** **SOLO**

non **TUTTI** con fundar in æ ter num in æ ter num

**TUTTI** non confundar in æ ter num in æ ter num

**TUTTI** non... con fun dar in æ ter num

Coi Violini

*f*

num in æ ter num

**TUTTI** In Te Do mine spe ra

**TUTTI** In Te Domine spera vi non con

**TUTTI** In Te Domine spera vi non confundar in æ ter

**TUTTI** In Te Do mine spe ra vi

vi non confundar in aeternum non non non non con  
 fundar non confundar in aeternum non non non non con  
 num non confundar in aeternum non non non non con  
 In Te Domine speravi non non non non con

fundar in aeternum  
 fundar in aeternum non confundar in aeternum  
 fundar in aeternum  
 fundar in aeternum

*Soli*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

Soli

*f* Col Violini

*f*

*f*

*f*

*f*

*f*

TUTTI

TUTTI non confundar in æ ternum non confundar in æ

num non confundar in æ ternum non confundar in æ

TUTTI non confundar in æ ternum non confundar in æ

TUTTI non confundar in æ ternum non confundar in æ

*f*

Col Violini

ternum non con

ternum In Te Domine spe ra

ternum In Te Domine spe ra

ternum In Te Domine spe ra vi In Te

- fundar in æ - ter - num in æ - ter - num non con -  
 - vi non non non con - fun - dar non confundar in æ - ter - num non con -  
 - vi non non non confundar in æ - ter - num in æ - ter - num non con -  
 Domine spe - ra - vi non confundar in æ - ter - num non confundar in æ - ter - num non con -

Cor Violini  
 - fundar in æ - ternum non non non non non confundar in æ -  
 - fundar in æ - ternum non non non non non confundar in æ -  
 - fundar in æ - ternum non non non non non confundar in æ -  
 - fundar in æ - ternum non non non non non confundar in æ -

Cor Violini

Soli

*p*

*f*

**SOLO**

**TUTTI**

ternum non confundar in æ-ter-  
num non confundar  
num non confundar in...  
num non confundar  
num non confundar

in æ-ter-... num non con- fundar non confundar in æ-  
... æ-ter-... num In Te Domine spe-ra- vi non con- fundar in æ-  
in æ-ter-... num In Te Do- mine spe-ra- vi non con-  
in æ-ter-... num In Te Domine spe-ra- vi



SOLO TUTTI TUTTI

ternum in æ.ter num non confundar in æ.ter num non confundar non confundar in æ.ter num non confundar in æ.ter num non confundar in æ.ter

-ter num in æ.ter num non confundar in æ.ter num non confundar in æ.ter

-fun dar non confundar in æ.ter num non confundar in æ.ter

non confundar in æ.ter num non confundar in æ.ter

*f*

SOLO TUTTI

ternum in æ.ter num in æ.ter num

ternum in æ.ter num in æ.ter num

ternum in æ.ter num in æ.ter num

ternum in æ.ter num in æ.ter num

*p f p f*

DUETTO  
2 Soprani

Del Sig. LEONARDO LEO.

*Largo*

SOPRANO 1<sup>mo</sup>  
Largo CHRIS...TUS fac...tus est fac...tus est pro no-bis o.

SOPRANO 2<sup>do</sup>  
CHRIS...TUS fac...tus est fac...tus est pro no-bis o...be

Original Accompaniment

*Largo*  
*p*

be...di...ens us...que ad mor...tem

di...ens us...que ad mor...tem

Factus est pro no...bis factus est pro no...bis factus est pro no...bis o...be...di...ens

Factus est pro no...bis factus est pro no...bis pro no...bis o...be...di...ens

us...que ad mor...

us...que ad mor...

tem factus est pro no bis o be di ens

tem factus est pro no bis o be di ens

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in Latin. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines.

us ... que ad mor

us ... que ad mor

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines feature a melodic phrase that is repeated in both parts. The piano accompaniment continues with a steady accompaniment.

tem us que ad mor tem mor tem mor tem

tem us que ad mor tem mor tem

The third system of the musical score features two vocal staves and piano accompaniment. The vocal lines are characterized by a rhythmic pattern of eighth and sixteenth notes, with the lyrics 'tem us que ad mor tem mor tem mor tem'. The piano accompaniment provides a consistent harmonic background.

au tem cru cis mor tem au tem cru cis

mor tem au tem cru cis mor tem au tem cru cis

The fourth system of the musical score features two vocal staves and piano accompaniment. The vocal lines continue with the rhythmic pattern and lyrics 'au tem cru cis mor tem au tem cru cis'. The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the right hand.

# ET INCARNATUS EST

*A 5 voci.*

From a M.S. Mass in A Minor  
by PALESTRINA.

SOPRANO

ALTO 1<sup>mo</sup>

ALTO 2<sup>do</sup>

TENORE

BASSO

ORGANO.

Et in car na tus

Et in car na tus

Et in car na tus est

Et in car na tus

Et in car na tus

est de spi ri tu sanc to

est de spi ri tu sanc to

de spi ri tu sanc to EX

est Ex MA RI A

est Ex MA RI A

8vi

Ex MA RI A Vir

Ex MA RI A Vir

MA RI A Vir gi ne

Vir gi ne Ex MA RI A

Vir gi ne

gi ne et ho mo fac  
 gi ne et ho mo fac tus  
 et ho mo fac  
 Vir gi ne et ho mo fac tus est  
 Et ho mo fac

tus est  
 est et ho mo fac tus est  
 tus  
 fac tus est  
 tus est fac tus est  
 tus est cru ci fix

us  
 cru ci fix us  
 est cru ci fix us e  
 cru ci fix us e ti  
 cru ci fix us e ti am pro  
 8yi

e ti am pro no  
 e ti am pro  
 ti am pro no bis e ti am  
 - am pro no bis e ti am pro no  
 no bis

bis  
 no bis  
 pro no bis sub PON TI o PI LA  
 bis sub PON TI o PI LA  
 sub PON TI o PI LA

pas sus et se pul tus est  
 pas sus et se pul tus est  
 to pas sus et se pul tus est  
 TO pas sus et se pul tus est  
 TO se pul tus est

# GAUDEAMUS

(a 4 Voci e Coro.)

35

Arr<sup>d</sup> from a Motett  
by CARISSIMI.

**Allegro**

SOPRANO

ALTO

TENORE

BASSO

**Allegro**

*Full to 15 mf*

**TUTTI**

Gaude - amus omnes omnes gaude... a - mus gau... de... a... mus

**TUTTI**

Gaude - amus omnes omnes gaude... a - mus gau... de... a... mus **TUTTI**

Gaude...

**TUTTI**

Omnes læ - temur om - nes om - nes om... nes

...amus gau - de... amus gaude... amus om... nes

8yi

gau - di - o re - ple... a... mi... ni

Om - nes læ - temur omnes gau - di... o omnes gaudi - o re - ple.

Om - nes læ - temur omnes gau - di... o omnes gaudi - o re - ple.

Omnes læ - temur omnes gau - di... o

8yi

Omnes lætemur omnes gau-di-o om-nes gau-di-o re-ple a-mi-  
 a-mi-ni  
 a-mi-ni  
 Omnes læ-te-mur omnes gau-di-o omnes gaudi-o re-ple a-mi-  
 ni  
 Ju-bi-let cor  
 Ju-bi-let cor nostrum ex-ul-tet lingua nos tra  
 Ju-bi-let cor nostrum ex-ul-tet lingua nos tra  
 ni  
 Ju-bi-let cor nos-trum ex-  
 nos-trum ex-ul-tet lingua nos tra in hac sa-cra so-lem-ni  
 Ju-bi-let cor nos-trum ex-ul-tet lingua nos  
 Ju-bi-let cor nos-trum ex-ul-tet lin-gua nos  
 ul-tet lingua nos tra in hac sa-cra so-lem-ni-ta-te



...ta te Ju. bi. let cor nos. trum ex. ul. tet lingua nos tra in hac sa. cra so.

...tra Ju. bi. let cor nos. trum ex. ul. tet lingua nos tra in hac sa. cra so. lem. ni.

...tra Ju. bi. let cor nos. trum ex. ul. tet lingua nos tra

Ju. bi. let cor nos. trum ex. ul. tet lingua nos tra in hac sa. cra so. lem. ni. ta

lem. ni. ta te so lem. ni. ta te

ta te in hac sa. cra so lem. ni. ta te

in hac sa. cra so lem. ni. ta te

te in hac sa. cra so lem. ni. ta te

**Adagio**

*p* SOLI O O MA RI A O MA RI A

*p* SOLI O O MA RI A O MA RI A

*p* SOLI O O MA RI A O MA RI A

*p* SOLI O O MA RI A O MA RI A

*p* O O MA RI A O MA RI A

**Adagio**

Allegro

SOLI *mf* Vi-ve vi-ve in æ-ternum O..... O fe-li-cis si

SOLI *mf* Vi-ve vi-ve in æ-ternum O..... O fe-li-cis si

Allegro  
Choir Organ  
Stop D. & Prin

*mf*

-ternum O..... O be-a-tis-si-ma MA-RI-A in æ-

-ma Vi-ve vi-ve in æ-ternum MA-RI

-ternum MA-RI-A MA-RI-A

...a in æ-ternum O fe-li-cis si-ma O be-a

SOLI *mf* MA-RI-A O fe-li-cis si-ma O be-a

SOLI *mf* MA-RI-A Vi-ve vi-ve in æ-ternum

M A - R I - A

...tis...si...ma

glo-ri-o...sis...si...ma

...tis...si...ma

glo-ri-o...sis...si...ma

Vi-ve vi-ve in æ-ternum

Vi-ve vi-ve in æ-

Vi-ve vi-ve in æ-ternum O .....

...ternum O..... O fe-li-cis...si...ma

8vi

M A - R I - A in æ-ternum O fe-li-

M A - R I - A M A - R I - A M A

... O fe-li-cis...si...ma

M A R I - A

Vi-ve vi-ve in æ-ternum

O fe-li-

8vi



cis si ma O be a tis si ma glo ri o  
 RI A MA RI A MA  
 Vi ve vi ve in æ ternum Vi ve vi ve in æ ternum  
 cis si ma O be a tis si ma glo ri o  
 sis si ma MA RI A O MA RI A *f* TUTTI  
 RI A MA RI A in æ ternum O MA RI A Vi ve vi ve in æ  
 MA RI A O MA RI A  
 sis si ma O MA RI A  
*f* Full without Trumpet  
*f* TUTTI  
 Vi ve vi ve in æ ternum Vi ve vi ve in æ ternum O  
 ternum O O fe li cis si ma O  
 O fe li cis si ma O  
 O fe li cis si ma O be a

glo-ri-o... sis... si... ma

glo-ri-o... sis... si... ma O MA-RI... A O fe...li-

MA-RI... A O be...a-tis... si... ma O... MA-RI...

-tis... si... ma MA-RI... A Vive vi-ve in æ-ter-num O MA-RI...

O be-a-tis-sima Vi...ve vi-ve in æ-ter-num O be-a-

-cis-sima Vi...ve vi-ve in æ-ter-num O be-a-tis-sima

A glo-ri-o-sis-si-ma Vi...ve vi-ve in æ-ter-

A glo-ri-o-sis-si-ma Vi...ve vi-ve in æ-ter-num O be-a-

tis-si-ma O fe-li-cis-si-ma O glo-ri-o-sis-si-ma

O fe-li-cis-si-ma glo-ri-o-sis-si-ma glo-ri-o-sis-si-ma

num MA-RI... A glo-ri-o-sis-si-ma

-tis-si-ma O fe-li-cis-si-ma glo-ri-o-sis-si-ma

TRIO

*Canto Alto e Basso.*  
(From the Psalm "In convertendo")

PADRE MARTINI.

Adagio Allegro

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola.

Basso.

Adagio Allegro

CANTO

ALTO

BASSO

Adagio Allegro

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

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

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

8vi

Si - cut e - rat in prin

8vi

ci-pi-o et nunc et nunc et semper et in sæcu-la sæ-cu-lorum A

This system contains the first four measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

men Si-cut e-rat in prin-

This system contains the next four measures. The vocal line continues with a dotted quarter note followed by eighth notes. The piano accompaniment continues with similar rhythmic patterns. The lyrics "men Si-cut e-rat in prin-" are written below the vocal line. The system concludes with a double bar line.

ci-pi-o et nunc et nunc et semper et in sæcula sæ-cu-lorum A

A

This system contains the first system of a musical score. It features a vocal line with lyrics and piano accompaniment. The lyrics are "ci-pi-o et nunc et nunc et semper et in sæcula sæ-cu-lorum A". There are two piano parts: one in the upper register and one in the lower register. The key signature has two flats, and the time signature is common time. The system concludes with a fermata over the final note of the vocal line.

men

men

Sicut e-rat in princi-pi-o et

A

This system continues the musical score. It features a vocal line with lyrics and piano accompaniment. The lyrics are "men" and "men" on two separate lines, and "Sicut e-rat in princi-pi-o et". There are two piano parts: one in the upper register and one in the lower register. The key signature has two flats, and the time signature is common time. The system concludes with a fermata over the final note of the vocal line.



men A.  
et nunc et nunc et semper et in sæcula sæ.cu.lorum A men A  
nunc et nunc et semper et in sæ.cu.la sæ.cu.lorum A

men  
men  
men A men A men

et nunc et nunc et semper et in sæcula sæcu-  
 Sicut e-rat in prin-ci-pi-o et nunc et nunc et semper et in  
 A

-lorum A men A  
 sæ-cula sæcu-lorum A men A  
 men Sicut e-rat in prin-

men et nunc et nunc et semper et in sæ.cula sæ.cu...lo.rum A  
ci.pi.o et nunc et nunc et semper et in sæ.cula sæ.cu...lorum A

men A men  
men A men A men  
men A men

CORO

From a M.S. Dixit Dominus (in A Major)  
by LEONARDO LEO

SOPRANO. Tu es sa - cer - dos in æ - ter -

ALTO. in æ - ter - num

TENORE.

BASSO. Tu es sa - cer -

ORGANO. Full without Trumpet

num in æ - ter -

se - cun - dum or - dinem in æ - ter -

... ter - num... se - cun - dum or -

- dos in æ - ter - num se - cun - dum or -

num

di - nem Tu es sa - cer - dos

di - nem... MELCHI - SE - DECH es sa - cer - dos

se. cum. dum or... di. nem se. cum. dum or... di. nem MEL. CHI... SE...  
 num Tu es sa... cer... dos in æ... ter...  
 in æ... ter... num... es sa. cer... dos in æ...  
 in æ... ter... num

DECH se... cundum or... di... nem MEL. CHI... SE...  
 num se. cum. dum or... di. nem se... cum. dum or... di. nem MEL...  
 ter. num in æ... ter... num se... cum. dum or... di. nem MELCHI...  
 Tu es sa... cer... dos in æ...

DECH in... æ... ter...  
 CHI- SEDECH in... æ... ter...  
 SEDECH in... æ... ter...  
 ter... num in... æ... ter...

Augmentation

num Tu es sa cer dos  
 num Tu es sa cer dos  
 num in æ ter num se cun dum or  
 num in æ ter

in æ ter num se  
 in æ ter  
 di nem MELCHISE DECH se cun dum or  
 num

cun dum or di nem se cun dum or di  
 num in æ ter di  
 Tu es sa cer dos in

..nem se... cum dum or  
 num Tu... es sa... cer... dos.....  
 Augmentation  
 ..nem MELCHI... SE... DECH Tu es sa... cer...  
 æ... ter... num in... æ... ter... num Tu es sa...

...dinem Tu es sa...cerdos in æ...ter... num in... æ...ter...  
 .... in... æ...ter... num se...  
 ..dos in... æ...ter...  
 ..cer.dos in æ...ternum in æ...ter... num in... æ...ter...

..num Tu es sa...cer.dos se...cum dum or... di...nem MEL... CHI... SE... DECH  
 ..cundum or... di...nem MELCHI... SE... DECH  
 ..num se...cundum or... di...nem MELCHI... SE... DECH  
 ..num se...cum dum or... di...nem MELCHI... SE... DECH

TERZETTO  
2 Tenori e Basso.

Del Sig.<sup>r</sup> FRANCESCO FEROCI.

Adagio

TENORE 1<sup>mo</sup>  
A do ra mus Te CHRIS TE et be ne

TENORE 2<sup>do</sup>  
A do ra mus Te CHRIS TE et be ne

BASSO  
A do ra mus Te CHRIS TE et be ne

Adagio.  
*p*

di ci mus ti bi qui a per sanc tam cru cem tu

di ci mus ti bi qui a per sanc tam cru cem tu

di ci mus ti bi qui a per sanc tam cru cem tu

am re de mis ti mun dum re

am re de mis ti re de mis ti mun dum re de

am re de mis ti mun dum

de mis ti mun dum

mis ti re de mis ti mun dum

re de mis ti mun dum



TRIO

2 Soprani e Basso

From a M. S. Te Deum  
by BONONCINI

CANONE. Con spirito

SOPRANO 1<sup>mo</sup>

SOPRANO 2<sup>do</sup>

BASSO.

Con spirito

et Rege e... os et ex.tol..le

et Rege e... os

et Rege e... os et ex.tol.le il.los us.que

il.los us.que in æ.ter... num in æ.ter... num

et ex.tol.le il.los us.que in æ.ter... num in æ.ter... num

in æ.ter... num in æ.ter... num sal...vum

sal...vum sal...vum fac Po...pulum tuum Do.mi.ne et be.ne.

sal...vum sal...vum fac Po...pulum tuum Do.mi.ne

sal...vum fac Po...pulum tuum Do.mi.ne et be.ne. dic he.re.de.

dic he.re.di... ta... te tu... æ et Rege e... os...

et be.ne. dic he.re.di... ta... te tu... æ et Rege e...

ta... te tu... æ et Rege e... os...

et ex.tol.le il.los us.que in æ ter

os et ex.tol.le il.los us.que in æ ter

et ex.tol.le il.los us.que in æ ter

num et Rege e os

num et Rege e os

num et Rege e os

et ex.tol.le il.los us.que in æ ter

et ex.tol.le il.los us.que in æ ter

et ex.tol.le il.los us.que in æ ter

num in æ ter num in æ ter num

num in æ ter num in æ ter num

num in æ ter num

# ALTO SOLO e CORO.

(From the "CONFITEBOR" in A Major.)

Del Sig.<sup>r</sup> CLARI.

**Largo** *p sempre*

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola

Basso

SOLO  
Voce  
Glo... ri... a Pa... tri Pa... tri et Fi... li... o et spi... ri... tu... i

**Largo.** *p*

et spi... ri... tu... i sanc... to Glo... ri... a

Pa... tri Pa... tri et Fi... li... o et spi... ri... tu... i et spi... ri... tu... i

sanc to

Adagio

Tromba 1<sup>ma</sup>

Tromba 2<sup>da</sup>

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola

Basso

Adagio

TUTTI

Sicut e-rat in prin-ci-pi-o Sicut e-rat in prin-ci-pi-o et ..... nunc et semper sem ..... per

TUTTI

Sicut e-rat in prin-ci-pi-o Sicut e-rat in prin-ci-pi-o et nunc et sem ..... per ..... semper

TUTTI

Sicut e-rat in prin-ci-pi-o Sicut e-rat in prin-ci-pi-o et nunc et sem-per semper

TUTTI

Sicut e-rat in prin-ci-pi-o Sicut e-rat in prin-ci-pi-o et nunc et sem ..... per semper

f Adagio

FUGA. Allegro

Organo  
Allegro

Bassi

Et in sæ-cula sæ-cu... lo... rum A

Allegro

Et

men A men A

men et..... in

in sæ-cu-la sæ-cu... lo... rum A

men et in sæ-cula sæ-cu... lo... rum

Organo  
Allegro

men  
 sæ\_cu\_lā sæ\_cu...lo\_rum in sæ\_cu\_la sæcu\_lo... rum A  
 men et in sæ\_cu\_la sæ\_cu...lo... rum  
 A men

8vi

men sæ...cu...lo...  
 men et in sæ...cu\_la sæ...cu...  
 A men A

rum et in sæ-cu-la sæ-cu-lo rum sæ-  
 lo rum A men et in sæ-cu-la sæ-cu-  
 men A men A  
 8yi

cu-lo rum A men et in  
 lo rum et in sæ-cu-la sæ-cu-lo rum A  
 in sæ-cu-la sæ-cu-lo rum A  
 men A



sæ.cu.la sæ.cu.lo.rum A  
 men in sæ.cu.la A  
 men A men A  
 men et in sæ.cu.la sæ.cu.lo.rum

men A men sæ.cu.lo.rum A men.  
 men sæ.cu.lo.rum A men.  
 men A men sæ.cu.lo.rum A men.  
 A men sæ.cu.lo.rum A men.

8yi

End of Vol: 3.