

Lytania Lauretana

Litaniae Lauretanae

AWV 3.05

ANTON CAJETAN
ADLGASSER

CORO



Wolfgang Skala, 2016

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1 KYRIE

Salzburg, ca. 1750–1760

Adagio *f* Tutti

Soprano
Ky - ri-e e - lei - son. Ky - ri-e e - lei -

Alto
f Tutti
Ky - ri - e e - lei - son, e - lei -

Tenore
f Tutti
Ky - ri-e e - lei - son. Ky - ri-e e - lei -

Basso
f Tutti
Ky - ri - e e - lei - son, e - lei -

Organo
f Tutti
9 4 8 3 9 4 8 3 9 7 8 6 7 5 3

Allegro

6
son.
son.
son.
son.
son.
6
f Tutti 4 2 4 2 6 5 3 9 8 9 8 *

11
f Tutti
Ky-ri-e e 3 - lei - son, e-leison, e-lei -

f Tutti
Ky-ri-e e - lei - son, e - leison, e-lei -

f Tutti
Ky-ri-e e - lei - son, e - leison, e-lei -

f Tutti
Ky-ri-e e - lei - son, e - leison, e-lei -

9 8 6 6 6 5 6 6 6 6 6 5

2
16

son, e-lei-son, e-lei-son, e-lei-son, e-lei-son. Ky-ri-e e-lei-son.

son, e-lei-son, e-lei-son, e-lei-son, e-lei-son. Ky-ri-e e-lei-son.

son, e-lei-son, e-lei-son, e-lei-son. Ky-ri-e e-lei-son.

son, e-lei-son, e-lei-son, e-lei-son. Ky-ri-e e-lei-son.

9 8 9 8 9 8 9 8 7 9 3 9 3

20

Ky-ri-e e-lei-son. e-lei-son.

- son, e-lei-son.

- son, e-lei-son.

- son.

9 3 9 3 7 7 6 4 5 9 8 9 8 9 8

24

Chri-ste e-lei-son, e-lei-son, e-lei-son, e-lei-son.

Chri-ste e-lei-son, e-lei-son, e-lei-son, e-lei-son.

Chri-ste e-lei-son, e-lei-son, e-lei-son, e-lei-son.

Chri-ste e-lei-son, e-lei-son, e-lei-son, e-lei-son.

4+ 2 4+ 2 6 6 6 6 6 5 f 6

28

lei-son, e-lei - son. Ky - ri - e e - lei - son, e - lei - son. Chri - ste au - di

lei-son, e-lei - son. Ky - ri - e e - lei - son, e - lei - son. Chri - ste au - di

lei-son, e-lei - son. Ky - ri - e e - lei - son, e - lei - son. Chri - ste au - di

lei-son, e-lei - son. Ky - ri - e e - lei - son, e - lei - son. Chri - ste au - di

6 6/5 6 7# 7/5 4+/2 6 6-

32

nos, Chri - ste ex - au - di nos. Pa - ter de

nos, Chri - ste ex - au - di nos. Pa - ter de

nos, Chri - ste ex - au - di, ex - au - di nos. Pa - ter de

nos, Chri - ste ex - au - di, ex - au - di nos. Pa - ter de

7 6 5 6 6 7# 4# 4+/3 4+/3 5 6/5 4+/3

36

coe - lis, de coe-lis_De - us, Fi - li Re dem - ptor, Re-dem-ptor mun-di_De - us, mi - se - re - re

coe - lis, de coe-lis De - us, Fi - li Re - dem - ptor, Re - dem-ptor mun-di De - us, mi -

coe - lis, de coe-lis_De - us, Fi - li Re - dem-ptor, Re - dem-ptor mun-di De-us, mi - se -

coe - lis, de coe-lis_De - us, Fi - li Re-dem - ptor, Re-dem-ptor mun-di De-us, mi - se -

4+/3 7 6 4+/b 6 4/2 6 6/5

40

no - - - bis.

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

8 re - - re, mi - se - re - re no - bis.

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

9 6 9 6 6 5 6 4 2 4 2

44

Spi - ritus San - cte, San - cte De - us, san - cta Tri - ni - tas, u - nus De -

Spi - ritus San - cte, Sancte De - us, sancta Tri - ni - tas, u - nus De -

8 Spi - ri - tus San - cte, San - cte De - us, sancta Tri - ni - tas, u - nus De -

Spi - ri - tus San - cte, San - cte De - us, sancta Tri - ni - tas, u - nus De -

6 6 6 5 4 2 4 2 6 6 5 6 4 2 6 6 4 2

49

us, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

us, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

8 us, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

us, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

9 8 9 8 9 8 7 7 6 3

2 SANCTA MARIA

Andante

Soprano

Alto

Tenore

Basso

Organo

f Solo

6 4 5 3

6 7 5 6 4 5 3

6 6 5 3

62

p Solo

San - cta_Ma - ri - a,

7 6 4 7 5 5 6 5 7 4 6 6 5 4 3

p

6 4 5 3

71

san - cta_De - i, san - cta De-i ge - ni - trix, Sancta_Virgo_ Vir - ginum, o -

6 7 5 6 4 5 3 6 5 # 7 #

6

78

ra, o - - - 3 - 3 - - - ra

6 6 6 5 6 5 7 3

4 4 3 4 2

84

— pro no - bis.

p Solo

San - cta Ma-

7 6 6 5 *f* 6 5 6 7 6 5 *p*

4 4 3 5 4 3

91

p Solo

Ma - ter pu - ris - sima,

ri - a, ma - ter di - vi - nae, di - vi - nae gra - tiae, ma - ter pu - ris - sima,

6 7 9 8 7 9 8

4 4 7 6 5 7 6

98

p Solo

O - ra, o -

ma-ter ca-stis-sima, in-vi-o - la - ta, in - te-me - ra - ta, o - ra, o -

ma-ter ca-stis-sima, in-vi-o - la - ta, in - te-me - ra - ta.

7 # 4 2 [3] 1 6 4 5 # 6 4 5 3 7 # 6 5

105

ra, o-ra pro no - bis.

ra, o-ra pro no - bis.

7 6 4 5 # *f* 6 4 5 3 6

112

Ma - ter a - ma - bi-lis, ma - ter ad-mi - ra - bi-lis, o -

p

7 6 5 6 # 7 6 5 6 4 5 3 6 7 6 6

8
118

Ma - ter Sal - va - to - ris, o - ra pro
- ra pro no - bis. Ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris, o - ra pro

7 6 5 *f* 6 *p* 6 9/7 8/6 7/5 9/8 8/3 8/6 7/5

124

no - bis.
no - bis.

6/4 7/# 6 6/4 7/5 *f* 7/3

130

Vir - go pru - den - tis - si - ma, vir - go ve - ne - ran - da, vir - go praedi -

6/4 7/5 6/5 *p* 6/4 [5/3] 6 7/5 6/4 5/3

137

O - ra pro no - bis, o - ra pro no -
can - da, o - ra pro no - bis, o - ra pro no -

3 6 # 5 6 #

Poco Allegro

144

f Tutti

Vir-go pot-ens, vir-go cle-mens, vir-go pot-ens, vir-go fi-

- bis. Vir-go cle-mens, vir-go fi-

- bis. Vir-go cle-mens, vir-go fi-

Vir-go cle-mens, vir-go fi-

f Org. Tutti Bassi Org. Bassi

6 5 1 1 1 1 # 1 1 1 1

152

de-lis, o-ra, o-ra, o-ra pro no-bis.

de-lis, o-ra, o-ra, o-ra pro no-bis.

de-lis, o-ra, o-ra, o-ra pro no-bis.

de-lis, o-ra, o-ra, o-ra pro no-bis.

6 6 6 [4] [6] 6 6 6 5

[2] 6 4 3

3 SPECULUM JUSTITIAE

Allegro

Soprano

Alto

Tenore

Basso

Organo

f Tutti7
5

6 6 7

6 6 7

163

167

p Solo

Spe - cu - lum jus - ti - ti - ae,

se - des sa - pi - en - ti - ae,

cau - sa_

p Solo7
5

6 6 7

6 6 7

p 6*f*

171

f Tutti

no-strae lae-ti - ti - ae, o - ra, o - ra pro no - bis, o - ra pro no -

f Tutti

O - ra, o - ra, o - ra pro no - bis, o - ra pro no -

f Tutti

O - ra, o - ra, o - ra pro no - bis, o - ra pro no -

f Tutti

O - ra, o - ra, o - ra pro no - bis, o - ra pro no -

6 6 # *f* Tutti 7 6 6/5 6/4

175

bis.

bis.

bis.

bis.

p Solo

Vas spi-ri-tu - a - le, vas, vas

p Solo

7 7 6/5 # 7

179

p Solo

Ro - sa

ho³ - no - ra - bi-le, vas in - si-gne de-vo - ti - o - nis, o - ra pro no - bis.

6 6 7 # 3 # 6 6 # 6 6/5 4/4 #

12
182

mys - ti-ca, tur - ris, tur - ris Da-vi - di-ca, tur - ris

6 4 7 5 6 6 7 # 3 6 6 7 7 #

f *p*

185

e - bur-ne - a, do - mus_ au - re - a, foe - de-ris ar - ca, o-ra pro no - bis.

4+ 2 6 4 2 9 8 6 5

f Tutti

188

f Tutti
Ja - nu-a coe - li, stel - la ma-tu-ti - na, o - ra, —

f Tutti
Ja - nu-a coe - li, stel - la ma-tu-ti - na, o - ra,

f Tutti *
Ja - nu-a coe - li, stel - la ma-tu-ti - na, o - ra, —

f Tutti
Ja - nu-a coe - li, stel - la ma-tu-ti - na, o - ra,

7 5 6 6 7 7 6 6 7 7 7 6

192

— o - ra pro no - bis, o - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis.

o - ra pro no - bis, o - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis.

⁸ — o - ra pro no - bis, o - ra, o - ra pro no - bis.

o - ra pro no - bis, o - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis.

6 $\frac{7}{5}$ * 6

Detailed description: This is a musical score for measures 192 to 195. It features a vocal line with four staves and a piano accompaniment on a fifth staff. The vocal parts consist of a soprano, two alto parts, and a bass part. The lyrics are 'o - ra pro no - bis, o - ra, o - ra, o - ra pro no - bis, o - ra pro no - bis.' The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Measure numbers 6, 7/5, and 6 are indicated below the piano staff, along with a fermata symbol over the final measure.

4 SALUS INFIRMORUM

Adagio

f Tutti

Soprano

Alto

Tenore

Basso

Organo

Sa - lus in - fir - mo - rum, re - fu - gi - um pec - ca -

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

$\frac{4}{2}$ $\frac{7}{5}$ $\frac{4}{2}$

199

to - rum, con - so - la - trix af - fli - cto - rum, o - ra pro no - bis. Au -

to - rum, con - so - la - trix af - fli - cto - rum, o - ra pro no - bis. Au -

to - rum, con - so - la - trix af - fli - cto - rum, o - ra pro no - bis. Au -

to - rum, con - so - la - trix af - fli - cto - rum, o - ra pro no - bis. Au -

6 $\frac{4}{2}$ 6 *p* 7 $\flat 6$ $\flat 7$ $\frac{6}{4}$ $\frac{5}{4}$ 3 *f*

203

xi - li - um Chri - sti - a - no - rum, o - ra pro no - bis.

xi - li - um Chri - sti - a - no - rum, o - ra pro no - bis.

xi - li - um Chri - sti - a - no - rum, o - ra pro no - bis.

xi - li - um Chri - sti - a - no - rum, o - ra pro no - bis.

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ 3 $\frac{7}{5}$ $\frac{4}{2}$ 3 $\flat 6$ 5 7 $\frac{4}{2}$ $\frac{5}{4}$ $\frac{4}{2}$

5 REGINA ANGELORUM

Allegro

Soprano

Alto

Tenore

Basso

Organo

f Tutti $\frac{6}{4}$ $\frac{7}{2}$ [6] [6] [6] 6 $\frac{6}{4}$ $\frac{5}{3}$

212

P Solo

Re - gi - na, re - gi - na An - gelo - rum, re - gi - na Patri - ar - charum,

P Solo

Re - gi - na,

$\frac{9}{4}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{7}{4}$ $\frac{6}{5}$ *P* Solo $\frac{6}{4}$ $\frac{7}{2}$ *f* *P* [6] $\frac{6}{4}$ # *f*

218

o - ra pro no - bis.

o - ra pro no - bis.

p # $\frac{6}{4}$ # $\frac{9}{4}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{7}{4}$ $\frac{6}{5}$ # *f* [6]

16
223

Musical score for measures 223-227. The score is written for five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The vocal parts enter in measure 225 with the lyrics "Re - gi - na, re-". The piano accompaniment features a series of chords and arpeggios, with dynamic markings *p* and *f*. The key signature has one sharp (F#).

Re - gi - na, re-

Re - gi - na,

p Solo

p Solo

f

Musical score for measures 228-231. The score is written for five staves. The vocal parts enter in measure 228 with the lyrics "gi - na Pro-phetarum, re - gi-na Apostolorum, ora pro nobis". The piano accompaniment features a series of chords and arpeggios, with dynamic markings *p* and *f*. The key signature has one sharp (F#).

gi - na Pro-phetarum, re - gi-na Apostolorum, ora pro nobis

o - ra pro no - bis

o - ra pro no - bis

p

f

p

Musical score for measures 232-235. The score is written for five staves. The vocal parts enter in measure 232 with the lyrics "bis. bis.". The piano accompaniment features a series of chords and arpeggios, with dynamic markings *f* and *p*. The key signature has one sharp (F#).

bis. bis.

bis.

f

p

237 *p* Solo

Re - gi - na, re - gi - na Mar-tyrum, re - gi-na Confes-sorum, o - -

p Solo

Re - gi - na,

8

6 5 # *p* 6 4 # 7 2 *f* 6 *p* 6 4 5 # *f* b 6 #

242 *f* Tutti

ra pro no - bis, o-ra pro no - bis. Re - gi - na, re - gi - na Vir-ginum, re-

f Tutti

o - ra pro no - bis. Re - gi - na, re-gi-na Vir-ginum, re-

f Tutti

Re - gi - na, re-gi-na Vir-ginum, re-

f Tutti

Re - gi - na, re-gi-na Vir-ginum, re-

7 6 b5 6 4 3 *f* Tutti b6 4 [7] 2 [6]

248

gi-na Sanctorum o-mnium, o - ra pro no - - - bis, pro no - bis.

gi-na Sanctorum o-mnium, o - ra pro no - - - bis, pro no - bis.

8 gi-na Sanctorum o-mnium, o - ra, o - ra pro no-bis, o-ra pro no - bis.

gi-na Sanctorum o-mnium, o - ra pro no - bis, o-ra pro no - bis.

6 3 5 6 4 3 9 4 7 3 9 4 7 6 3

6 AGNUS DEI

Andante

Soprano

Alto

Tenore

Basso

Organo

f Tutti [6] 6 7 6 5 6 4 3 4

260 *p Solo*

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta, pec -

7 5 4 3 *p Solo* [6] 6

267 *f Tutti*

ca - ta mun - di: Par - ce_ no - bis, par - ce_ no - bis, par - ce_ no -

p Solo *f Tutti*

Par - ce_ no - bis, par - ce_ no - bis, par - ce_ no -

f Tutti

Par - ce no - bis

f Tutti

Par - ce, par - ce no -

7 6 5 7 5 *f Tutti*

tasto solo

276

- bis Do-mi - ne.

- bis Do - mi-ne.

Do - mi - ne.

bis_ Do - mi-ne. A - gnus_

p Solo

p *f* *p* Solo

7 6 4/4 # 5 [6] [6] 6 7 6 4/4 5 #

284

De - i, qui tol - lis, qui tol-lis pec-ca - ta, pec-ca - ta mun - di: Ex - au -

[6] [6] 6 7 6 4 5 6 4 7 5 #

tasto solo

292

The image shows the beginning of a musical score for 'Gloria in excelsis Deo'. It consists of five staves. The first two staves are for vocal parts, both of which are currently silent, indicated by whole rests. The third staff is for a solo instrument, marked with a 'p' (piano) and 'Solo'. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes G4 and A4, a quarter note B4, and a dotted half note C5. The lyrics 'Exau-di nos, ex - au - di, ex-au-di nos, ex - au - di, ex -' are written below this staff. The fourth staff is for a second instrument, likely a basso continuo, with a bass clef. It begins with a half note G3, followed by a quarter rest, then eighth notes G3 and A3, a quarter note B3, and a dotted half note C4. The lyrics 'di, ex-au-di nos, ex - au - di, ex -' are written below this staff. The fifth staff is for a keyboard instrument, with a bass clef and a key signature of one sharp. It begins with a half note G3, followed by a quarter rest, then eighth notes G3 and A3, a quarter note B3, and a dotted half note C4. The lyrics 'di, ex-au-di nos, ex - au - di, ex -' are written below this staff. The score includes various musical notations such as rests, notes, and fingerings. The lyrics are in Latin and are written in a stylized font.

p Solo

8

Exau-di nos, ex - au - di, ex-au-di nos, ex - au - di, ex -

di, ex-au-di nos, ex - au - di, ex -

7 #

tasto solo

7 3

7 6

7 6

7 6

307

316

316

The musical score is for a vocal piece titled "Mi se re re no bis". It consists of five staves. The first two staves are for Soprano and Alto voices, both starting with a "bis." and then singing "Mi - se - re - re no - bis." with a fermata. The third and fourth staves are for Tenor and Bass voices, both starting with a "bis." and then singing "Mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis." with a fermata. The fifth staff is a piano accompaniment, starting with a "bis." and then playing a melodic line with a fermata. The score includes dynamic markings such as *f* (forte), *p* (piano), and *f* *Tutti*. There are also performance instructions like "Solo" and "tasto solo". The piece ends with a double bar line and a repeat sign.

bis. *f* *Tutti* Mi - se - re - re no - bis.

bis. *f* *Tutti* Mi - se - re - re no - bis.

p Solo *f* *Tutti* bis. Mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

p Solo *f* *Tutti* bis. Mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.

p *tasto solo* *f* *Tutti* 3 6 6 5 3