

Hoffmann. Lit. lauretanae.

Giovanni
Hoffmann

Litaniae lauretanae in C
(A-Ed G 115)

S, A, T, B (coro), 2 ob, 2 clno, a-trb, t-trb, timp, 2 vl, b, org

Full Score





Wolfgang Esser-Skala, 2020

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Critical Report.

This edition bases upon a copy in the Dommusikarchiv Eisenstadt. The digital version of the manuscript is available at <http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/296.html> (siglum G 115).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.¹

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1	37	clno 2	bar in Ms: g'2.
	47	trb 2	in Ms unison with T
	48	trb 2	1st half of bar in Ms: f4–d'8
	54	timp	1st half of bar in Ms: G4.
	71	ob 1, S	1st/2nd eighth in Ms: a'4
	72	ob 1, S	1st/2nd eighth in Ms: c''4
	111	B	1st quarter in Ms: b8–b8
	150	T	bar in Ms one octave lower
	158	vl 1	note missing in Ms
2	34	A	last eighth in Ms: f'16–g'16
	43	B	1st half of bar in Ms: f4–f4
	53	trb 1, A	last quarter in Ms: a4
	72–74	T	in Ms one octave lower
	77	org	1st quarter in Ms: bes4
	89	ob 1	grace note missing in Ms
	89	ob 2	last quarter in Ms: des'4
	90–98	T	in Ms one octave lower
3	6	ob 2	grace note missing in Ms
	7	S	5th eighth in Ms: e''8
	14–16	T	in Ms one octave lower
	23	org	2nd half of bar in Ms unison with S/A
	33	T	last quarter in Ms: a8–g8
	39	trb 1	6th eighth in Ms: c'8
	47–50	T	in Ms one octave lower

¹Abbreviations: A, alto; B, bass; b, basses; clno, clarion; Ms, manuscript; ob, oboe; org, organ; r, rest; S, soprano; T, tenor; timp, timpani; trbm trombone, vl, violin.

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to wolfgang@esser-skala.at or create an issue or pull request on the edition's GitHub page <https://github.com/skafdasschaf/hoffmann-litaniae-lauretanae-in-C>. Your help will be greatly appreciated.

Salzburg, August 2020
Wolfgang Esser-Skala

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1 KYRIE ELEISON – SANCTA MARIA

Allegro moderato

I
Oboe

II

Clarino I, II
in C

I
Trombone

II

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

p Solo

3 4 5 6 7 8 #6 6 6 5 6 6 4 5
[1] [2] 3 4 4 5 [b5] 3 5 3 4 5 2 3

f

6 5 6 3

7

8

p

p

f

p

f

p

$\text{p } \left[\begin{smallmatrix} \#9 \\ 7 \end{smallmatrix} \right] \left[\begin{smallmatrix} 10 \\ 8 \end{smallmatrix} \right]$

$\text{p } \left[\begin{smallmatrix} \#9 \\ 7 \end{smallmatrix} \right] \left[\begin{smallmatrix} 10 \\ 8 \end{smallmatrix} \right]$

Detailed description: This is a musical score for piano and bass, page 2. The score is written for piano (right hand) and bass (left hand). The piano part consists of two staves (treble and bass clef). The bass part consists of one staff (bass clef). The score is divided into measures by vertical bar lines. The piano part features various musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as *p* (piano) and *f* (forte). The bass part features eighth notes and quarter notes. The score includes a key signature change to D major (indicated by two sharps) and a time signature change to 3/4 (indicated by a '3' over the first measure of the piano part). The score is numbered 7 and 8 at the beginning of the piano and bass staves respectively. The score ends with a double bar line.

[illegible]

20

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

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

lei - son, e - lei - son, e - lei - son. E - lei - son,

lei - son, e - lei - son, e - lei - son. E - lei - son,

8 5 6 6 5 6 6 4 5
[b5] 3 5 3 4 5 2 3
[b] 3

f 6 5 6 [7]

27

Measure 27: Piano (p) and vocal staves begin. Dynamics: *f* (forte) in piano, *p* (piano) in vocal.

Measure 28: Piano (p) and vocal staves continue. Dynamics: *f* (forte) in piano, *p* (piano) in vocal.

Measure 29: Piano (p) and vocal staves continue. Dynamics: *f* (forte) in piano, *p* (piano) in vocal.

Measure 30: Piano (p) and vocal staves continue. Dynamics: *f* (forte) in piano, *p* (piano) in vocal.

Measure 31: Piano (p) and vocal staves continue. Dynamics: *f* (forte) in piano, *p* (piano) in vocal.

Measure 32: Piano (p) and vocal staves continue. Dynamics: *f* (forte) in piano, *p* (piano) in vocal.

Lyrics:

Chri-ste e - leison, e-lei - son. Chri - - ste, au - di,

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

e-lei - son.

e-lei - son.

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

33

The musical score consists of several systems. The first system shows the piano accompaniment for measures 33-36. The second system continues the piano accompaniment. The third system shows the vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fourth system continues the vocal parts. The fifth system shows the piano accompaniment. The sixth system shows the vocal parts with lyrics. The seventh system shows the piano accompaniment. The eighth system shows the vocal parts with lyrics. The ninth system shows the piano accompaniment. The tenth system shows the vocal parts with lyrics. The eleventh system shows the piano accompaniment. The twelfth system shows the vocal parts with lyrics. The thirteenth system shows the piano accompaniment. The fourteenth system shows the vocal parts with lyrics. The fifteenth system shows the piano accompaniment. The sixteenth system shows the vocal parts with lyrics. The seventeenth system shows the piano accompaniment. The eighteenth system shows the vocal parts with lyrics. The nineteenth system shows the piano accompaniment. The twentieth system shows the vocal parts with lyrics. The twenty-first system shows the piano accompaniment. The twenty-second system shows the vocal parts with lyrics. The twenty-third system shows the piano accompaniment. The twenty-fourth system shows the vocal parts with lyrics. The twenty-fifth system shows the piano accompaniment. The twenty-sixth system shows the vocal parts with lyrics. The twenty-seventh system shows the piano accompaniment. The twenty-eighth system shows the vocal parts with lyrics. The twenty-ninth system shows the piano accompaniment. The thirtieth system shows the vocal parts with lyrics. The thirty-first system shows the piano accompaniment. The thirty-second system shows the vocal parts with lyrics. The thirty-third system shows the piano accompaniment. The thirty-fourth system shows the vocal parts with lyrics. The thirty-fifth system shows the piano accompaniment. The thirty-sixth system shows the vocal parts with lyrics. The thirty-seventh system shows the piano accompaniment. The thirty-eighth system shows the vocal parts with lyrics. The thirty-ninth system shows the piano accompaniment. The fortieth system shows the vocal parts with lyrics. The forty-first system shows the piano accompaniment. The forty-second system shows the vocal parts with lyrics. The forty-third system shows the piano accompaniment. The forty-fourth system shows the vocal parts with lyrics. The forty-fifth system shows the piano accompaniment. The forty-sixth system shows the vocal parts with lyrics. The forty-seventh system shows the piano accompaniment. The forty-eighth system shows the vocal parts with lyrics. The forty-ninth system shows the piano accompaniment. The fiftieth system shows the vocal parts with lyrics. The fifty-first system shows the piano accompaniment. The fifty-second system shows the vocal parts with lyrics. The fifty-third system shows the piano accompaniment. The fifty-fourth system shows the vocal parts with lyrics. The fifty-fifth system shows the piano accompaniment. The fifty-sixth system shows the vocal parts with lyrics. The fifty-seventh system shows the piano accompaniment. The fifty-eighth system shows the vocal parts with lyrics. The fifty-ninth system shows the piano accompaniment. The sixtieth system shows the vocal parts with lyrics. The sixty-first system shows the piano accompaniment. The sixty-second system shows the vocal parts with lyrics. The sixty-third system shows the piano accompaniment. The sixty-fourth system shows the vocal parts with lyrics. The sixty-fifth system shows the piano accompaniment. The sixty-sixth system shows the vocal parts with lyrics. The sixty-seventh system shows the piano accompaniment. The sixty-eighth system shows the vocal parts with lyrics. The sixty-ninth system shows the piano accompaniment. The seventieth system shows the vocal parts with lyrics. The seventy-first system shows the piano accompaniment. The seventy-second system shows the vocal parts with lyrics. The seventy-third system shows the piano accompaniment. The seventy-fourth system shows the vocal parts with lyrics. The seventy-fifth system shows the piano accompaniment. The seventy-sixth system shows the vocal parts with lyrics. The seventy-seventh system shows the piano accompaniment. The seventy-eighth system shows the vocal parts with lyrics. The seventy-ninth system shows the piano accompaniment. The eightieth system shows the vocal parts with lyrics. The eighty-first system shows the piano accompaniment. The eighty-second system shows the vocal parts with lyrics. The eighty-third system shows the piano accompaniment. The eighty-fourth system shows the vocal parts with lyrics. The eighty-fifth system shows the piano accompaniment. The eighty-sixth system shows the vocal parts with lyrics. The eighty-seventh system shows the piano accompaniment. The eighty-eighth system shows the vocal parts with lyrics. The eighty-ninth system shows the piano accompaniment. The ninetieth system shows the vocal parts with lyrics. The ninety-first system shows the piano accompaniment. The ninety-second system shows the vocal parts with lyrics. The ninety-third system shows the piano accompaniment. The ninety-fourth system shows the vocal parts with lyrics. The ninety-fifth system shows the piano accompaniment. The ninety-sixth system shows the vocal parts with lyrics. The ninety-seventh system shows the piano accompaniment. The ninety-eighth system shows the vocal parts with lyrics. The ninety-ninth system shows the piano accompaniment. The hundredth system shows the vocal parts with lyrics.

Chri - ste, ex - au - di, Chri - ste, au - di,
au - di, ex - au - di nos, Chri - ste,
p Chri - ste, au - di, Chri - ste, ex - au - di,
p Chri - ste, au - di, Chri - ste, ex -

5/3 # 5/3 # 5/3 #

37

f

f

f

f

Chri - ste, ex - au - di, Chri - ste, Chri-ste, ex - au - di

au - di, ex - au - di Chri - ste, Chri-ste, ex - au - di

f

Chri - ste, au - di, Chri - ste, ex - au - di

au - di, Chri - ste, Chri-ste, Chri-ste, ex - au - di

5/3 [7] # *f* 3 4/4 5/3 6/4 #7/4 2 8/5 7/5 #

46

p *f*

p *f*

p *f*

p *f*

p *f*

Chri - ste, au - di, Chri - ste, ex - au - di nos.

Chri - ste, au - di, Chri - ste, ex - au - di nos.

nos, Chri - ste, au - di nos, ex - au - di nos.

nos, Chri - ste, au - di nos, ex - au - di nos.

p *f*

8 6 6 $\left[\begin{smallmatrix} 4 \\ 3 \end{smallmatrix} \right]$ 7 $\sharp$ 5 3 3 6 3 6 4 5 $\sharp$ 5 3 $\flat 7$ 3

51

This musical score page contains measures 51 through 55. It features a piano part with two staves (treble and bass) and a bass part with one staff. The piano part begins with a treble staff containing a melody of eighth notes and quarter notes, with a dotted line indicating a continuation of the melody. The bass staff of the piano part contains a series of eighth notes, with a forte (*f*) dynamic marking and a * symbol. The bass part consists of a single staff with a melody of eighth notes and quarter notes, with a 5/3 fingering indicated. The score is written in a key with one sharp (F#) and a 4/4 time signature.

f

5/3 5/3 5/3 3 3 8 6 #4

[illegible]

[illegible]

[illegible]

78

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

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

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

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

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

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

84

San-cta Vir - go,

San-cta De - i, De-i Ge-ni - trix, o-ra pro no - bis,

Sancta Ma - ri - a, o-ra, o-ra, o-ra pro no - bis, o-ra pro no - bis,

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

3 6 #4 - 6

89

San-cta Vir-go, Vir-go vir-gi-num, o-ra pro no-bis, o-ra pro no-bis, pro no-bis,
 Vir-go vir-gi-num, o-ra pro no-bis, o-ra, o-ra, o-ra pro no-bis, o-ra pro no-bis,
 pro no-bis, pro no-bis, pro no-bis, pro no-bis, mater pu-ris-si-ma,
 o-ra pro no-bis, o-ra, o-ra, mater di-vi-nae, di-vi-nae gra-ti-ae, o-ra pro no-bis,

1 3 6 #4 - 6 6 3 4 2 6 3 8 8 6 5 5 3 [b] 6 [b5] 5 3 = 6 [b4 2] 6

94

o - ra, o - ra pro no - bis, o - ra, o - ra, ma - ter in -

ma - ter ca - stis - si - ma, o - ra pro no - bis, ma - ter ca - stis - si - ma, ma - ter in - vi - o -

o - ra pro no - bis, in - vi - o - la - ta, o - ra pro no - bis, ma - ter in - vi - o -

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

6 $\sharp 4$ $\left[\begin{smallmatrix} 6 \\ \sharp 4 \end{smallmatrix} \right]$ 6 6 $\left[\begin{smallmatrix} 6 \\ \sharp 4 \\ 2 \end{smallmatrix} \right]$ 6 6 $\left[\begin{smallmatrix} 6 \\ \sharp 4 \\ 2 \end{smallmatrix} \right]$ 6 $\sharp 6$ 6 $\left[\begin{smallmatrix} 6 \\ \sharp 4 \\ 2 \end{smallmatrix} \right]$ 6

98

te - me-ra - ta, o - ra, o - ra, o - ra, o - ra pro no - bis.

la - ta, mater in - te - me - ra - ta, o-ra pro no-bis, o-ra pro no-bis, pro no - bis.

la - ta, mater in - te - me - ra - ta, o-ra pro no-bis, o - ra, o - ra pro no - bis.

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

6 $\begin{smallmatrix} \#4 \\ 2 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 2 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 2 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 2 \end{smallmatrix}$ 6 $\begin{smallmatrix} \#4 \\ 2 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \#5 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \#4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \#4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$

104

Mater a - bi - lis, mater, ma - ter ad-mi-ra - bi - lis,

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

f

109

o-ra pro no - bis, vir - go, vir - go pru - den - tis - si - ma,

o-ra pro no - bis, o-ra, o - ra, o-ra pro no - bis, vir - go, vir - go

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

Vir - go, vir - go prudentis - si - ma, o-ra, o - ra, o-ra, o - ra,

8 3 6 5 3 6 5 8 3 6 3 6 5 [#] [b] 6 5 3 3 6 #4 2 [6] 3 6 #4 2 6

114

ve - ne-ran-da, o - ra, o - ra, o - ra, o - ra

ve-ne-ran - da, o-ra pro no - bis, o-ra pro no - bis, o-ra, o - ra, o-ra pro no - bis,

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

o-ra pro no - bis, vir - go, vir - go prae-di - can - da, o-ra, o - ra, o-ra pro no - bis,

6 4 6 [6] 5 6 3 [b] 6 3 6 5 6 5

119

pro no - bis, vir-go po - tens, vir-go cle - mens, vir-go, vir - go fi - de - lis,

o - ra pro no - bis, vir-go po - tens, vir-go cle - mens, vir-go, vir - go fi - de - lis,

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

[tr] o - ra pro no - bis, vir-go po - tens, vir-go cle - mens, vir-go, vir - go fi - de - lis, o - ra,

[tr] 6 3 tasto solo [b5] 3

130

en - ti - ae, o - ra pro no - bis, o - ra, o - ra pro no - bis, pro no - bis, o -

en - ti - ae, o - ra pro no - bis, o - ra pro no bis, o - ra pro no - bis, pro no - bis, pro

en - ti - ae, o - ra pro no - bis, pro no bis, pro

en - ti - ae, o - ra pro no - bis, o - ra, o - ra pro no - bis,

7# 3 3 3 3 3 3 3 3 3 3 8 6 5 6 3 3 6 6

136

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

no - bis, pro no - bis, pro no - bis, pro no - bis,

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

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

6 6 $\flat_6$ 3 $\flat_6$ # 6 $\flat_5$ 3 $\flat_5$ 4 3 3 6 $\flat_6$ 3 3

142

f

f

p *f*

o - ra pro nobis, pro no - bis, o - ra pro no - bis,

p *f*

o - ra pro nobis, pro no - bis, o - ra pro no - bis,

f

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

f

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

f

6 5 6 3 5 3 $\flat 5_3$ 3 $\frac{8}{6} \frac{6}{4}$ $\frac{6}{3}$ $\flat 5_3$ $\flat 5_3$

148

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

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

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

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

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

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

153

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

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

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

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

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

#2 7 7 5 6 6 3 5 6 5 8

3 3 3 5 5 3 3

2 CAUSA NOSTRAE LAETITIAE

Allegro

[illegible]

4

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

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

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

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

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

10

8

9
4

8
3

7
3

3

7
3

3

This musical score is for piano and bass, spanning measures 10 to 12. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The bass part is written in a single bass clef. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *tr* (trill) and *8* (octave). The piano part features a complex melodic line with many beamed eighth notes and some trills. The bass part provides a steady accompaniment with eighth and quarter notes. The score is divided into three measures, with measure numbers 10, 11, and 12 indicated at the beginning of each measure. The piano part is marked with a '10' at the start of the first measure and an '8' at the start of the second measure. The bass part is marked with a '9' and '4' at the start of the first measure, and '8' and '3' at the start of the second measure. The piano part also has a '7' and '3' at the start of the third measure, and a '3' at the start of the fourth measure. The bass part has a '7' and '3' at the start of the third measure, and a '3' at the start of the fourth measure.

13

f

f

f

Vas spi - ri - tu -

Vas spi - ri - tu -

Vas spi - ri - tu -

Vas,

f Tutti

3

8
3

16

a - le, vas ho - no - ra - bi-le, o - ra pro no - bis, o - ra pro
 a - le, vas ho - no - ra - bi-le, o - ra pro no - bis, o - ra pro
 a - le, vas ho - no - ra - bi-le, pro no - bis,
 o - ra o - ra pro no - bis,

6 6 7 6 3
 4 4 4 4 4

19

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

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

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

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

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

25

This musical score page contains measures 25 through 28. It features a piano part with two staves (treble and bass clef) and a separate bass line at the bottom. The piano part begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff providing harmonic support. The bass line consists of a single staff with a rhythmic pattern of eighth notes and rests. The score includes various musical notations such as beams, slurs, and accidentals. Measure numbers 25, 26, 27, and 28 are indicated at the start of their respective measures. The page number 37 is located in the top right corner.

25

26

27

28

3

3

5

3

6

5

29

Piano Accompaniment:

- Measures 29-31: The piano part consists of a right hand with a forte (*f*) dynamic and a left hand with a forte (*f*) dynamic. The right hand plays a series of eighth notes and a triplet of eighth notes. The left hand plays a series of eighth notes and a triplet of eighth notes.

Vocal Parts:

- Soprano:** Measures 29-31. The melody is in G major. The lyrics are: "Vas, vas in - si - gne de - vo - ti - o - nis, o - ra pro".
- Alto:** Measures 29-31. The melody is in G major. The lyrics are: "Vas, vas in - si - gne de - vo - ti - o - nis, o - ra pro".
- Tenor:** Measures 29-31. The melody is in G major. The lyrics are: "Vas, vas in - si - gne de - vo - ti - o - nis,".
- Bass:** Measures 29-31. The melody is in G major. The lyrics are: "Vas, in - si - gne, in - si - gne,".

Triplet:

f Tutti

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

32

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

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

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

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

[7] # 3 7 # 3 [46] #4 3 6 5

35

ra, o - ra pro no - - bis.

ra, o - ra pro no - - bis.

pro no - - bis.

pro no - - bis.

6 5
4 #

p Solo

[6 5]
[4 #]

38

This musical score page contains measures 38, 39, and 40. It features a grand staff with five systems of staves. The first system (measures 38-40) has a treble and bass staff for the piano, with a common key signature of one flat. The piano part includes trills in measure 38 and various melodic lines in measures 39 and 40. The second system (measures 39-40) has a treble and bass staff for the piano, with the piano part playing a steady eighth-note accompaniment. The third system (measures 40-41) has a treble and bass staff for the piano, with the piano part playing a steady eighth-note accompaniment. The fourth system (measures 41-42) has a treble and bass staff for the piano, with the piano part playing a steady eighth-note accompaniment. The fifth system (measures 42-43) has a treble and bass staff for the piano, with the piano part playing a steady eighth-note accompaniment. The bass part (measures 38-40) is a single staff with a common key signature of one flat, featuring a steady eighth-note accompaniment. The bottom of the page shows a bass line with a common key signature of one flat, featuring a steady eighth-note accompaniment. The bottom of the page shows a bass line with a common key signature of one flat, featuring a steady eighth-note accompaniment.

Chord symbols for the bass line:

- Measure 38: $\sharp 7_4$ and 8_3
- Measure 39: $7_\sharp$ and 3
- Measure 40: $7_\sharp$ and 3

41

f Tutti

f

f

Ro - sa, ro - sa

Ro - sa, ro - sa

Ro - sa, ro - sa

Ro - sa

f Tutti

$\frac{1}{2} 7 \#$ 3 $\frac{7}{\#}$ 7 7 3

44

my - sti-ca, tur - ris Da - vi - di-ca, tur - ris e - bur - ne - a, to - mus

my - sti-ca, tur - ris Da - vi - di-ca, tur - ris e - bur - ne - a, to - mus

my - sti-ca, tur - ris Da - vi - di-ca, o - - ra,

my - sti-ca, Da - vi - di-ca, o - - ra,

6/4 6/4 7/2 6/4 7/3 3

47

au - re - a, pro no - bis, pro

au - re - a, o - ra pro no - bis, o - ra pro no -

o - ra, pro no - bis, pro

o - ra, pro no - bis, pro

7/3 3 6 [b] 6 6 [b5] 3 4/6

50

no - - bis, pro no - - bis, pro no - -

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

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

no - - bis, pro no - - bis, pro no - -

6 6 3 6 6 6 3 6 6 6

[5] [5] [5]

53

bis, pro no - bis, foe - de - ris ar - ca, ia - nu - a coe - li,
 bis, pro no - bis, foe - de - ris ar - ca, ia - nu - a coe - li,
 no - bis, foe - de - ris ar - ca, ia - nu - a coe - li,
 bis, pro no - bis, foe - de - ris ar - ca, ia - nu - a coe -

3 6 5 3 6 5 3 6 [5 6] 4 6 3 6 [5 6] 4 6

56

stel - la ma - tu - ti - na, o - ra pro no - bis, o - ra, o - ra,

stel - la ma - tu - ti - na, o - ra pro no - bis, o - ra, o - ra,

stel - la ma - tu - ti - na, o - ra pro no - bis, o - - ra,

li, stel - la ma - tu - ti - na, o - ra pro no - bis, pro no - bis,

3 6 [5 6] 4 6 3 6 [5 6] 4 6 6 [5] 3 [6] 5 3

59

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, o - ra,

6 ————— $\begin{bmatrix} 6 \\ 4 \\ 2 \end{bmatrix}$ 3 6 $\begin{bmatrix} 6 \\ 4 \\ 2 \end{bmatrix}$ 3 $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ 3 $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ 3

[illegible]

65

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503

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510

511

512

513

514

515

[illegible]

71

f

f

f

f

Sa - - lus in - fir - mo - - -

Sa - - lus in - fir - mo - - -

f

Sa - - lus in - fir - mo - - -

Sa - - lus in - fir - mo - - -

f *Tutti*

6/4 5/4 7/4

74

The musical score consists of piano accompaniment and four vocal staves. The piano part features a complex texture with multiple voices in the right hand and a single voice in the left hand. The vocal staves are arranged in a four-part setting, with the first three staves having lyrics and the fourth staff having a bass line. The lyrics are 'rum, re - fu - gi'.

rum, re - fu - gi -

rum, re - fu - gi -

rum, re - fu - gi -

rum, re - fu - gi -

74 75 76

♩ 4 2

77

um pec - ca - to - -

um pec - ca - to - -

um pec - ca - to - -

um pec - ca - to - -

[6] 7 7 3

80

rum, o - ra, o - - -

rum, o - - -

rum,

rum,

7 7

82

ra pro no - - bis, pro no - - bis,

ra pro no - - bis, pro no - - bis,

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

o - - ra pro no - - bis,

7 6 [5]

84

The musical score for page 57, measures 84-85, is presented in a multi-staff format. The piano accompaniment is shown in the top two systems, with the right hand in treble clef and the left hand in bass clef. The vocal parts are shown in the bottom two systems, with the right hand in treble clef and the left hand in bass clef. The lyrics are 'o - - ra pro no - - bis, o - -'.

Measures 84 and 85 are shown. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The vocal parts enter in measure 84 with the lyrics 'o - - ra pro no - - bis, o - -'.

Lyrics: o - - ra pro no - - bis, o - -

6 7 3 3 [15] 6 6 7 3

89

f

f

f

f

Con - - so - la - - -

Con - - so - la - - -

Con - - so - la - - -

Con - - so - la - - -

f Tutti

92

The musical score consists of piano accompaniment and four vocal staves. The piano part features a complex texture with multiple voices. The vocal staves are arranged in two systems of two staves each. The lyrics are: "trix af - - - fli - cto - - -".

trix af - - - fli - cto - - -

trix af - - - fli - cto - - -

trix af - - - fli - cto - - -

trix af - - - fli - cto - - -

6 5 7

95

rum, af - fli - cto - - - -

rum, af - fli - cto - - - -

rum, af - fli - cto - - - -

rum, af - fli - cto - - - -

7 6 [7]

98

rum, au - xi - li - um Chri - sti - a -

rum, au - xi - li - um Chri - sti - a -

rum, au - xi - li - um Chri - sti - a -

rum, au - xi - li - um Chri - sti - a -

f $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ 3

[illegible]

104

The musical score is written for a piano and vocal ensemble. It consists of three systems of staves. The first system (measures 104-106) features a piano accompaniment with a treble and bass staff, and a vocal part with a treble staff. The second system (measures 107-109) features a piano accompaniment with a treble and bass staff, and a vocal part with a treble staff. The third system (measures 110-112) features a piano accompaniment with a treble and bass staff, and a vocal part with a treble staff. The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal part includes lyrics in Italian, with some words repeated across measures.

o - ra, o - ra, o - ra pro no - -

o - ra, o - ra pro no - -

o - ra, o - ra, o - -

o - ra, o - -

6 6 [7] [7]
[14] 3 4 4

107

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows the piano accompaniment for measures 107 and 108, with a piano (*p*) dynamic marking. The second system shows the vocal parts for measures 107 and 108. The third system shows the piano accompaniment for measures 109 and 110, with a piano (*p*) dynamic marking. The fourth system shows the vocal parts for measures 109 and 110, with lyrics 'bis, pro no - bis,'. The fifth system shows the piano accompaniment for measures 109 and 110, with a piano (*p*) dynamic marking and a solo section indicated by the word 'Solo'.

bis, pro no - bis,

bis, pro no - bis,

ra pro no - bis,

ra pro no - bis,

p Solo

109

p

pro no -

p

pro no -

p

pro no -

p

pro no -

Tutti $\frac{6}{4}$ $\frac{7}{4}$

111

bis, pro no - bis, pro no - bis, pro no - bis.

bis, pro no - bis, pro no - bis, pro no - bis.

bis, pro no - bis, pro no - bis, pro no - bis.

bis, pro no - bis, pro no - bis, pro no - bis.

6/4 7/4 6/4 7/4 6/4 7/4

4

8

f **p**

f **p**

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

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

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

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

3 6 6 6 6 6 7

7

8

f *p*

f *p*

re - gi - na Pa - tri-ar - cha - rum,

re - gi - na Pa - tri-ar - cha - rum,

8

re - gi - na Pa - tri-ar - cha - rum,

re - gi - na Pa - tri-ar - cha - rum,

3 6 6/5

10

o - ra, o - ra, o - ra pro no - bis, re - gi - na Pro - phe -

o - ra pro no - bis, o - ra pro no - bis, re - gi - na, re -

o - ra, o - ra, o - ra pro no - bis, re - gi - na, re -

o - ra, o - ra, o - ra pro no - bis, re - gi - na, re -

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

13

ta - rum, o - ra pro no - bis, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra pro no -

gi - na A - po - sto - lo - rum, o - ra pro no - bis, o - ra, o - ra pro no -

gi - na A - po - sto - lo - rum, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra pro no -

gi - na A - po - sto - lo - rum, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra pro no -

Figured Bass: $\frac{6}{4}$ $\frac{4}{3}$ $\frac{6}{4}$ $\frac{4}{3}$ [4] 6 6 [5] $\frac{4}{2}$ 6 6 [5] $\frac{4}{2}$ 6 6 [5] [6] $\frac{6}{4}$ 7 #

16

p *f* *p*

p *f* *p*

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

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

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

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

f *p*

f *p*

19

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

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

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

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

6 7 6 6 7 9 8 7# 9 8 7#

22

bis, re - gi - na, re - gi - na Con - fes - so - rum,
 bis, re - gi - na, re - gi - na Mar - tyrum, o - ra, o - ra,
 bis, re - gi - na, re - gi - na Con - fes - so - rum,
 bis, re - gi - na, re - gi - na Vir - gi -

3 *p* 9 5 5 5 $\flat 9$ = 6

25

p

p

tr

[*tr*]

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

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

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

num, o - ra pro no - bis, o - ra pro no - - bis, o - ra pro no -

[9 b = b5 3 =] b7 b 8 b6 7 5 b6 4 [7 b =] 7 5 b6 4 5 3

[illegible]

31

f

f

f

f

o - ra, o - ra, o - ra pro no -

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

f

o - ra, o - ra, o - ra pro no -

f

o - ra, o - ra, o - ra pro no -

f

[6 9 7] 3 [6 5] 6 6 7 3

34

bis, re - gi - na San - cto-rum o - mni - um, re - gi - na San-cto-rum o - mni-um, re - gi -
 bis, re - gi - na San - cto-rum o - mni-um, San - cto-rum o - mni-um, re -
 bis, re - gi - na San - cto-rum o - mni-um, San - cto-rum o - mni-um, re -
 bis, re - gi - na San - cto-rum o - mni - um, San - cto-rum o - mni - um, re -

[6] [4] [4] 6 6 6
 [5] [b] [b] [5] 4 3

37

na San - cto - rum o - mnium, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra pro no -

gi - na San - cto - rum o - mni - um, o - ra pro no - bis, o - ra, o - ra pro no -

gi - na San - cto - rum o - mni - um, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra pro no -

gi - na San - cto - rum o - mni - um, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra pro no -

4/3 4/3 3 [4/2] 6 6 [b5] 4/2 6 6 [b5] 4/2 6 6 [b5] 6 6 4/3 7/3

40 Adagio

bis. A - gnus De - i, qui tol - lis pec -
 bis. A - gnus De - i, qui tol - lis pec -
⁸ bis. A - gnus De - i, qui tol - lis pec -
 bis. A - gnus De - i, qui tol - lis pec -

b b $\left[\begin{smallmatrix} 9 \\ \flat 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 8 \\ \flat \end{smallmatrix} \right]$ b

senza Org.

43

a 2

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

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

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

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

b 6/5

46

no - bis, Do - mi - ne. A - gnus De - i, qui tol - lis

par - ce no - bis, Do - mi - ne. A - gnus De - i, qui tol - lis

par - ce no - bis, Do - mi - ne. A - gnus De - i, qui tol - lis

par - ce no - bis, Do - mi - ne. A - gnus De - i, qui tol - lis

4 4 8 6 7 5 6 4 5 # - b b 9 8 b

49

pec - ca - ta mun - di: Ex - au - di, ex -

pec - ca - ta mun - di: Ex - au - di,

pec - ca - ta mun - di: Ex - au - di,

pec - ca - ta mun - di: Ex - au - di,

senza Org.

[illegible]

55

qui tol - lis pec - ca - ta mun - di: Mi - se -

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

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

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

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

senza Org.

$\flat$
 $\left[\begin{smallmatrix} 9 \\ \flat 4 \end{smallmatrix} \right]$
 $\left[\begin{smallmatrix} 8 \\ \flat \end{smallmatrix} \right]$
 $\flat$

58

The musical score for page 87, measures 58-63, is presented below. It features a piano accompaniment and vocal parts with lyrics.

Measures 58-59: The piano accompaniment consists of a simple harmonic progression in the right hand and a bass line in the left hand. The vocal parts enter in measure 58 with the lyrics "re - re, mi - se - re - re, mi - se -".

Measures 60-61: The piano accompaniment continues with a similar harmonic progression. The vocal parts continue with the lyrics "Mi - se - re - re, mi - se - re - re,".

Measures 62-63: The piano accompaniment concludes with a final chord. The vocal parts conclude with the lyrics "Mi - se - re - re, mi - se - re - re,".

Lyrics:

re - re, mi - se - re - re, mi - se -
Mi - se - re - re, mi - se - re - re,
Mi - se - re - re, mi - se - re - re,

Allegro moderato

60

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

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

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

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

6 [6/5] [b6/4 5/4] p [6] 6 3 3 6 [7/4/2] 6/5 3 3 [6] 6/5

64

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,

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

mi - se - re - re no - bis,

3 3 [6] 9/4 [6] 8/3 [6] [6] [6] [5] 3 3 6 [7/4] 6/5 3 3 [6] 6/5 3 3 [6] [7/4] 6/5 3

68

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

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

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

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

[6] [6] [6] 3 3 [6] 7 [4] 6 3 3 6 7 [4] 6 3 3 [6] 7 [4] 6 3 6 6 7 3

72

p

p

p

f

p

p

f

p

p

f

f

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

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

⁸ bis, no - bis,

bis, no - bis,

f

[6 5 6 7]

77

System 1 (Measures 77-80): Piano introduction. Treble and bass staves. Treble staff starts with a forte (*f*) dynamic. Bass staff starts with a forte (*f*) dynamic. Measure numbers 77, 78, 79, 80 are indicated.

System 2 (Measures 81-84): Piano accompaniment. Treble and bass staves. Measure numbers 81, 82, 83, 84 are indicated.

System 3 (Measures 85-88): Vocal entry. Treble staff. Lyrics: re - re no - bis, mi - se - re - re. Measure numbers 85, 86, 87, 88 are indicated.

System 4 (Measures 89-92): Vocal and piano accompaniment. Treble and bass staves. Lyrics: re - re no - bis, mi - se - re - re. Measure numbers 89, 90, 91, 92 are indicated.

System 5 (Measures 93-96): Final vocal phrase and piano accompaniment. Treble and bass staves. Lyrics: no - bis, mi - se - re - re. Measure numbers 93, 94, 95, 96 are indicated.

Fingerings: 6 5 6 [7] 3 6 6 3 6 6 6 5

