

Musanko

Musik anonymer KomponistInnen

*Motetto [Kantate]:
Divini incendii fax*

für zwei Soprane, Violine
und Basso continuo

(D-DI Mus.3119-E-1 (Nr. 3))

Partitur und Stimmen

Edition Musanko

Edition MusanKo – Musik anonymer KomponistInnen

Ziel dieser Edition ist es, das in frei zugänglichen Quellen vorliegende, historische Notenmaterial anonymer KomponistInnen in eine für heutige MusikerInnen leichter lesbare Form zu überführen. Dazu werden z. B.

- Einzelstimmen spartiert,
- offensichtliche Fehler stillschweigend korrigiert,
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- Generalbass-Bezifferungen ergänzt.

***Motetto [Kantate]: Divini incendii fax* für zwei Soprane, Violine und Basso continuo**

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gesetzt mit Lilypond/Frescobaldi,

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Quelle

D-Dl Mus.3119-E-1 (Nr. 3) (aus der Notensammlung der Dresdner Hofkirche und Königlichen Privat-Musikaliensammlung)

Bibliographischer Nachweis: <https://opac.rism.info/search?id=212007476>

Kontakt

Anregungen, Fragen, Kritik und Wünsche bitte jederzeit per Mail an schafha <at> web.de

Texte

Aria: Divini incendii fax (Tempo giusto, 4/4, D-Dur, Besetzung: S, VI, B. c.)

Divini incendii fax in me nunc accendatur;
in visceribus meis cor mundum crea,
te solum concupiscat, in te deficiat semper,
vulnere amoris tui, anima mea.

Recitativo: Super arenam maris (4/4, h-Moll/D-Dur, Besetzung: S, B. c.)

Super arenam maris multiplicata sunt scelera mea;
altitudinem coeli non sum dignus videre pro multitudine iniquitatis meae,
sed tu Domine parce et miserere.

Aria: Gratiae donum (Andante, 4/4, A-Dur, Besetzung: S, VI, B. c.)

Gratiae donum dissipavi,
quasi prodigus erravi, ad te Pater iam revertor.
Tam diu pedes tuos tenebo, donec veniam obtinebo,
ad te paenitens convertor.

Recitativo: Suis fontem (4/4, D-Dur/B-Dur, Besetzung: S, B. c.)

Suis fontem lacrymarum dabit capiti meo,
die ac nocte plorabo,
lacrymis meis stratum meum rigabo.

Duetto: Miserere mei (6/4, B-Dur, Besetzung: S1, S2, VI, B. c.)

Sopran 1

Miserere mei Deus, tu qui fons es pietatis,
tibi soli iam peccavi, ne me spernas paenitentem.

Sopran 2

Ecce, clamat dolor meus ad tuo thronum charitatis,
ad te Jesu suspiravi, ne repellas me dolentem.

Übersetzung (Herta Schäfer):

Aria: Die Fackel des göttlichen Feuers

Die Fackel des göttlichen Feuers möge jetzt in mir entzündet werden;
erschaffe in meinem Innersten ein reines Herz,
damit meine Seele dich allein begehrt
und in Verletzung deiner Liebe für immer in dich übergeht.

Recitativo: Über die Sandkörner des Meeresstrandes hinaus

Meine Untaten haben sich über die Zahl an Sandkörner des Meeresstrandes hinaus vermehrt;
wegen der Fülle meiner Frevel bin ich nicht würdig, die Erhabenheit des Himmels zu sehen,
aber du, Herr, schone mich und erbarme dich.

Aria: Das Geschenk der Liebe

Ich habe das Geschenk der Liebe vergeudet,
gleichsam verschwenderisch bin ich umhergeirrt, von nun an kehre ich zu dir, Vater, zurück.
Ich werde deine Füße solange umfassen, bis ich Vergebung erhalte,
reumütig bekehre ich mich zu dir.

Recitativo: Eine Quelle

Er wird den Seinen und mir eine Quelle für Tränen geben;
ich werde Tag und Nacht weinen
und meinen Weg mit meinen Tränen benetzen.

Duetto: Erbarme dich meiner

Sopran 1

Erbarme dich meiner, Gott, der du die Quelle der Barmherzigkeit bist,
dir allein gegenüber habe ich wirklich gesündigt, verachte mich Reumütigen nicht.

Sopran 2

Siehe, mein Schmerz schreit laut zu deinem Thron des Wohlwollens,
nach dir, Jesus, habe ich mich gesehnt, weise mich Leidenden nicht zurück.

Anmerkungen zur Edition

Die Editionsvorlage stammt aus der Notensammlung der Dresdner Hofkirche und Königlichen Privat-Musikaliensammlung und ist unter der angegebenen Signatur die dritte Komposition der zehn derzeit im *Répertoire International des Sources Musicales* als anonym eingestuft Werke. Die Bezifferung wurde vollständig ergänzt.

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Divini incendii fax

Motetto [Kantate] für 2 Soprane, Violine und Basso continuo

Anonymus, D-Dl Mus.3119-E-1 (Nr. 3)

Aria: *Divini incendii fax* : Tempo giusto

Violine

Sopran

B. c.

2

4

6

8

Di - vini incen - dii fax in me nunc ac - cen - da - tur;

10

in vi - sce - ri - bus me - is, in vi - sce - ri - bus me - is,

6 6 6 6

12

cor mun - dum cre -

6 #3 6 5 7 7 #3

14

a,

6 6 6 #

16

in vi - sce - ri - bus me - is, in vi - sce - ri - bus me - is,

b7 6 # 7 #3

18

cor mun - dum cre

6 # 6 4/4 2 6 4 6 5 4 #3

20

a, di - vini in cen - dii

6 7 6 4 5 3 4 2

22

6 6 6 4 3 4 2

6 6 6 4 3 4 2

6 6 6 4 3 4 2

24

6 6 6 6 6

6 6 6 6 6

6 6 6 6 6

26

6 6 7 4/2 6 6 6 6 6

6 6 7 4/2 6 6 6 6 6

6 6 7 4/2 6 6 6 6 6

29

7 6 7 6

7 6 7 6

7 6 7 6

31

cor mun-dum cre

7 6 5 6 6 6 6 5
3 4 3 4 4 4 4 3
2

33

a,

6 6 7
5

35

6 6 5
4 3

37

te solum con-cu-pis-cat, in te de-fi-ciat sem-per,

7 6 7 6 6 4 3
5

39

vul-ne-re a-mo-ris tu-i, a-ni-ma me-

6 6 6
5 5 6

41

6 6 6 6

42

— #4 — 6 — 6 — 6 7 — 6 7 6 5
2 — 2 — #4 — 2 —

44

a,
6 6 6 6 # 6 5
4 #3

46

te so-lum con-cu-pis-cat, in te de-fi-ciat sem-per,
7 6 6 6 4 3
#3 #3 5

48

vul-nere amo-ris tu-i, a-ni-ma me-
6 # 6 6 6
5

50

6 # #5 #3 6

52

a - ni - ma me a.

6 6 6 #5/4 #5/3

54

6

56

#6/5 6/5

58

7 6 6 5/4/3

60

Di - vi-ni in-cen - dii fax in

62

me nunc ac-cen-da - tur; in vi - sce-ri-bus me - is,

64

in vi - sce-ri-bus me - is, cor mun-dum cre -

66

- a,

68

in vi - sce-ribus me - is,

70

in vi - sce - ri - bus me - is, cor mun - dum cre -

7#3 6# 6/4/2

72

a,

di - vi - ni in - cen - dii fax in me nunc ac - cen -

6/4 6/4#3 6

74

da - tur, in vi - sce - ri - bus me - is, in vi - sce - ri - bus

me - is, cor mun - dum cre -

7 6/4#3 4/2 6 6 6/5

76

me - is, cor mun - dum cre -

me - is, cor mun - dum cre -

4/4 3 4/2 6 6

78

me - is, cor mun - dum cre -

me - is, cor mun - dum cre -

6 6 6 6 6

80

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

82

a, in vi - sce - ri - bus me - is,

7 6 47 6

84

cor mun - dum cre

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

86

a.

6 6 5 7

88

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

Recitativo

Sopran

B. c.

Su - per a - re - nam ma - ris mul - ti - pli - ca - ta sunt sce - le - ra

me - a; al - ti - tu - di - nem cae - li non sum di - gnus vi - de - re pro mul - ti - tu - di - ne

in - i - qui - ta - tis me - ae, sed tu Do - mi - ne par - ce et mi - se - re - re.

Detailed description: This block contains the musical score for the Recitativo section. It consists of three systems of music. Each system has a Soprano part (treble clef) and a Bassoon part (bass clef). The Soprano part contains the lyrics, and the Bassoon part contains the figured bass notation. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Su - per a - re - nam ma - ris mul - ti - pli - ca - ta sunt sce - le - ra me - a; al - ti - tu - di - nem cae - li non sum di - gnus vi - de - re pro mul - ti - tu - di - ne in - i - qui - ta - tis me - ae, sed tu Do - mi - ne par - ce et mi - se - re - re.' The figured bass notation includes numbers 6, 5, 7, #3, 6, 5, 6, 4, 2, 6, 5, 6, 4, 5, 3.

Aria: *Gratiae donum* : Andante

Violine

Sopran

B. c.

Detailed description: This block contains the musical score for the Aria section, titled 'Aria: Gratiae donum : Andante'. It consists of two systems of music. Each system has three parts: Violin (treble clef), Soprano (treble clef), and Bassoon (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part is mostly silent, indicated by a horizontal line. The Violin and Bassoon parts contain the musical notation. The figured bass notation includes numbers 6, 6, 6, 7, 6, 6, 5, 6, 7, 6, 7, #3, 6, 7, 6, 5, 3, 7, 7, 7, 7, 6, 6, 6, 5, 6, 6, 6, 5, 6, 7, 6, 7, 6, 6, 5.

7

6/5 6 6/5 6 5 7 7

9

7 7 6 6 6 6 4 3 6

Gra-tiae do-num dis-

11

6 6 7 7 6 #4/2 6 6 6/4/2 6 6

- si - pa - vi, qua - si pro - di - gus er - ra - vi, ad te

13

6/4/2 6 6 #4/2 6 6/5 #3 6/5 7 6/5

Pa - ter iam re - ver - - - - -

15

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

- - - - - tor, qua - si

tasto

17

pro - di-gus er - ra - vi, ad te Pa - ter iam re-ver - - -

6 — 6 — 6 6 5 7 #3 6

19

- - - - -

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

20

tor, iam re-ver - -

4 4 7 # # 6 6 6

22

tor.

4 #3 6 # 6 6 6 7 #3

24

Gra - tiae do - num dis - si - pa - vi, qua - si

6 6 6 6 7 7 6

26

pro - di - gus er - ra - vi, ad te Pa - ter iam re - ver -

5 6 6 5 6 6 5 6 6 6/5 7

28

4 4 4/7

30

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

32

4 6 7 4/5 6/3 4/7 *tasto*

34

qua - si pro - di - gus er - ra - vi, ad te Pa - ter iam re -

6 6 6 6 6 6/5

36

ver

6 5 7 6 5 7 6

tasto

38

tr

tor.

6 4 5 3 6 6 6 5 7 6 5

40

tr

tr

tr

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

42

tr

tr

tr

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

44

Tam diu pe - - des tuos te - ne - - bo, do - nec

4/2 6 # 4/2 6 6

46

ve-niam ob-ti-ne-bo, ad te pae-ni-tens con-ver-

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

48

6/5 7

50

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

52

tor.

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

54

tr.

Tam diu pe-des tuos te-ne

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

56

bo, do - nec ve - niam ob - ti - ne - bo, ad te pae - ni - tens con -

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

58

ver - - - - -
tasto

60

- - - - - tor,
tasto

6 6 5 #5 #5

62

ad te pae - ni - tens con - ver - - tor.

3 6 5 6 6 6 4 #3

64

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

66

6 7 7 #3 7 7 #3 6

68

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

70

6/5 6 6/5 6 5 7 7

72

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

Gra-tiae do-num dis-

74

6 6 7 7 6 #4/2 6 6 6/4/2 6 6

- si - pa - vi qua - si pro - di - gus er - ra - vi ad te

76

Pa - ter iam re - ver

6 6 6 #4 6 6 7 6 7 6
2 2

78

tor, qua - si

6 7 6 # 6 # 6
5 #3 5

tasto

80

pro - di-gus er - ra - vi ad te Pa - ter iam re - ver

6 6 6 6 7 #3 6

82

tor,

5 6 5 6 5 6 6 7 4 7 #

#3 #3 #3

84

iam re - ver tor.

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

87

Gra - tiae do - num dis - si - pa - vi qua - si

6 6 6 6 7 7 6

89

pro - di - gus er - ra - vi ad te Pa - ter iam re - ver -

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

91

4 4 4 7

93

7 5 # 6 5 7 #3 4 6 7

95

tor,

tasto

4 6 7 4 7 6 4 7 7 6 4 7 7 6 4 7

97

qua - si pro - di - gus er - ra - vi, ad te Pa - ter iam re -

6 6 6 6 6 6 6/5

Detailed description: This system contains measures 97 and 98. It features three staves: a treble staff with a melodic line, a vocal staff with lyrics, and a bass staff with a bass line. The key signature is two sharps (F# and C#). Fingerings are indicated by numbers 6, 7, and 5. A fermata is placed over the final note of measure 98.

99

ver -

6/5 7 6/5 7 6 tasto

Detailed description: This system contains measures 99 and 100. It features three staves. The vocal staff has the lyric 'ver -' and includes trill ornaments (tr) over the final notes. The bass staff has a bass line with a 'tasto' marking. Fingerings are indicated by numbers 6/5, 7, and 6.

101

tor.

6 6 6/5 7 6/5 6 6/5 6/7 6/5 6/7 6/5

Detailed description: This system contains measures 101, 102, and 103. It features three staves. The vocal staff has the lyric 'tor.' and includes a trill ornament (tr). The bass staff has a bass line with various fingering numbers. A fermata is placed over the final note of measure 103.

104

6/5 6 6/5 6 6/5 7 7

Detailed description: This system contains measures 104 and 105. It features three staves. The treble staff has a melodic line with trill ornaments (tr). The bass staff has a bass line. Fingerings are indicated by numbers 6/5, 6, 6/5, 6, 6/5, 7, and 7.

106

7 7 6 6 6 6 4 5/3

Detailed description: This system contains measures 106 and 107. It features three staves. The treble staff has a melodic line with a trill ornament (tr). The bass staff has a bass line. Fingerings are indicated by numbers 7, 7, 6, 6, 6, 6, 4, and 5/3.

Recitativo

Sopran

B. c.

Suis fon-tem la-cry-ma-rum da-bit ca - pi-ti me-o, di-e ac noc - te plo-

ra - bo, la - cry-mis me - is stra - tum me - um ri - ga - bo.

6 6 7 7

5 5 #3 7

b 5 6 5 6 5

3 3 5 4 3

Duetto: *Miserere mei*

Violine

Sopran 1

Sopran 2

B. c.

Mi-se-re - re me - i De - - -

us,

Ec-ce, cla - mat do - lor_ me - - -

tu_ qui fons_ es pi - e - ta -

us ad tuo thro - num cha - ri -

6 6 6 9 8 7 6 7 6 6 6 3

5 5 9 8 7 6 7 6

9 8 6 6 6 9 8 7 6 7 6

6 6 9 8 6 6 9 6 6 6 7

4 3 4 3

10

ta

9 8 5 4 6 7 6 7 6 7

12

tis, tu qui fons es pi-e -
tis, ad tuo thro - num cha-ri - ta -

6/4 6/4/3 6 6 4 4/3 4 3

15

ta - tis, mi - se -
tis,

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

18

re - re, mi - se - re - re, mi - se - re - re me - i -
ec - ce, cla-mat, ec - ce, cla - mat do - lor - me -

6 7 6 6 6 7 4 3 9 8

21

De - - - - - us, tu qui - - - - - us ad tuo thro -

9 6 — 9 8 9 8 6 9 8 6 6 7 9 —

24

fons — es pi - e - ta - - - - - num cha - ri - ta -

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

27

- - - - - tis, tu qui fons — es pi - e - ta - - - - - tis, ad tuo thro - - - - - num cha - ri -

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

30

- - - - - tis, es — pi - - - - - e - ta - - - - - ta - - - - - tis, cha - ri - ta -

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

33

tis,
tis,

7 8 7 8 7 6 6 6
4 3 4 3 4 4 4 3
2 3 2 3 3 4 4 3

36

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

39

ti - bi so - li iam pec - ca - vi,
ad te Je - su sus - pi -

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

42

ne me sper - nas pae - ni - ten -
ra - vi, ne re - pel - las me do - len -

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

45

tem, ti - bi so - li iam pec - ca - vi,
tem, ad te

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

48

ne me sper - nas pae - ni - ten -
Je - su sus - pi - ra - vi, ne re - pel - las

#5 3 #6 #4 2 6 6 6 4 #5 3 7 #3

51

me do - len

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

54

tem. Mi - se - re - re me - i De

tem.

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

57

us,
Ec-ce, cla - mat do - lor_ me - - -

9 8 6 6 6 9 8 7 6 7 6

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

60

tu_ qui fons_ es pi - e - ta - -
us ad tuo thro - num cha - ri -

6 $\frac{6}{\frac{4}{3}}$ 9 8 6 6 9 6 $\frac{6}{5}$ $\frac{6}{\frac{4}{3}}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{\frac{4}{3}}$

63

tis,
ta - - - tis,

9 8 5 $\frac{6}{4}$ 7 $\frac{6}{\frac{4}{3}}$ 7 $\frac{6}{4}$ 7 $\frac{6}{\frac{4}{3}}$ 6 $\frac{6}{4}$ $\frac{6}{\frac{4}{3}}$

66

tu qui fons_ es pi - e - ta - -
ad tuo thro - - num cha-ri - ta - -

6 6 4 $\frac{4}{3}$ 4 3 4 $\frac{4}{3}$ 9 8 $\frac{7}{4}$

81

tu qui fons es pi-e-ta - - - - -
ad tuo thro - - - num cha-ri - ta - - - - -

6 6/5 4 3 9 8 9 8 9 8

84

- - - - - tis, es pi - - e-ta - - - - - tis.
- - - - - tis, cha - ri - ta - - - - - tis.

7 6/5 4/2 6 6/4 7 6/4 5/3 7/4 8/3 7/4

87

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

90

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

Divini incendii fax

Motetto [Kantate] für 2 Soprane, Violine und Basso continuo

Sopran 1/2

Anonymus, D-Dl Mus.3119-E-1 (Nr. 3)

Aria: *Divini incendii fax* : Tempo giusto

Sopran

B. c.

5

Di-vi-ni in-cen-dii fax in

9

me nunc ac-cen-da-tur; in vi-sce-ri-bus me-is, in vi - sce-ri-bus me - is,

12

cor mun-dum cre

15

- a, in vi - sce-ri-bus me-is, in vi - sce-ri-bus me - is,

18

cor mun-dum cre - a,

21

di - vi-ni in-cen-dii fax in me nunc ac-cen - da-tur, in vi-sce-ri-bus

24

me-is, in vi-sce-ri-bus me - is, cor mun-dum cre

27

a,

30

in vi - sce-ri-bus me - is, cor mun-dum cre

33

a,

37

te so-lum con-cu - pis-cat, in te de-fi-ciat sem-per, vul-ne-re a-mo-ris tu - i,

40

a - ni - ma me -

42

a,

45

te so-lum con-cu - pis-cat, in te de - fi-ciat sem-per,

48

vul-ne-re a-mo-ris tu - i, a-ni-ma me -

51

a, a-ni-ma me - a.

54

58

Di-vi-ni in-cen-dii fax in

62

me nunc ac-cen-da-tur; in vi-sce-ri-bus me-is, in vi - sce-ri-bus me - is,

65

cor mun-dum cre -

68

a, in vi - sce-ri-bus me-is, in vi - sce-ri-bus me - is,

71

cor mun-dum cre - a,

74

di - vi-ni in-cen-dii fax in me nunc ac-cen - da-tur, in vi - sce-ri-bus

77

me-is, in vi - sce-ri-bus me - is, cor mun-dum cre

80

a,

83

in vi - sce-ri-bus me - is, cor mun-dum cre

86

a.

Recitativo

Su - per a - re - nam ma - ris mul - ti - pli - ca - ta sunt sce - le - ra

me - a; al - ti - tu - di - nem cae - li non sum di - gnus vi - de - re pro mul - ti - tu - di - ne

in - i - qui - ta - tis me - ae, sed tu Do - mi - ne par - ce et mi - se - re - re.

Aria: *Gratiae donum* : Andante

Gratiae do - num dis - si - pa - vi, qua - si pro - di - gus er - ra - vi, ad te

Pa - ter iam re - ver -

16 *tr*
 - tor, qua-si pro - di-gus er-ra - vi, ad te Pa - ter iam re-ver -

19
 - tor, iam re-ver -

22 *tr*
 - tor. Gra-tiae do-num dis - si-pa - vi, qua-si

26
 pro - di-gus er-ra - vi, ad te Pa - ter iam re-ver -

29

32
 - tor, quasi pro-di-gus er - ra - vi, ad te Pa-ter iam re-

36 *tr tr tr*
 ver - tor.

40

44

Tam diu pe - des tuos te - ne - bo, do - nec ve - niam ob - ti - ne - bo, ad te

47

pae - ni - tens con - ver -

50

tor.

53

Tam diu pe - des tuos te - ne - bo, do - nec ve - niam ob - ti -

57

ne - bo, ad te pae - ni - tens con - ver

60

tor, ad te pae - ni - tens con - ver - tor.

64

68

72

Gra-tiae do-num dis - si-pa - vi qua-si pro-di-gus er-ra - vi ad te

76

Pa - ter iam re - ver -

79

- tor, qua-si pro-di-gus er-ra - vi ad te Pa - ter iam re-ver -

82

- tor, iam re - ver -

85

- tor. Gra-tiae do-num dis - si-pa - vi qua-si

89

pro - di - gus er - ra - vi ad te Pa - ter iam re - ver

92

95

tor, quasi pro - digus er - ra - vi, ad te Pa - ter iam re -

99

ver tor.

103

Recitativo

Suis fon - tem la - cry - ma - rum da - bit ca - pi - ti me - o, di - e ac noc - te plo -

4

ra - bo, la - cry - mis me - is stra - tum me - um ri - ga - bo.

Duetto: *Miserere mei*

Sopran 1
Mi-se-re - re me-i De - - - us,
Sopran 2
Ec-ce,
B. c.

5
tu qui fons
cla - mat do - lor - me - - - us ad tuo

9
- es pi - e - ta - - -
thro - num cha - ri - ta - - -

12
- - - tis, tu qui fons - - - es pi - e - ta - - -
- - - tis, ad tuo thro - num chari-ta - - -

16
- - - - - tis, mi-se - re-re, mi-se - re-re, mi-se -
- - - - - tis, ec-ce, cla-mat, ec-ce, cla - mat

20

re - re me - i De - - - us, tu qui
do - lor me - - - us ad tuo thro -

24

fons es pi - e - ta - - -
- num cha - ri - ta -

27

- tis, tu qui fons es pi - e - ta - - -
- tis, ad tuo thro - num cha - ri - ta -

31

- tis, es pi - e - ta - tis,
- tis, cha - ri - ta - - tis,

35

39

ti - bi so - li iam_ pec - ca - vi, ne me sper - nas
ad te Je - su sus - pi - ra - vi, ne re -

43

pae - ni - ten - - - - - tem, ti - bi so - li
pel - las me do - len - - - - - tem,

47

iam_ pec - ca - vi, ne me sper - nas
ad te Je - su sus - pi - ra - vi,

50

pae - ni - ten - - - - -
ne re - pel - las me do - len - - - - -

54

tem. Mi - se - re - re me - i De - - - - - us,
tem. Ec - ce,

58

tu qui fons
cla - mat do - lor_ me - us ad tuo

62

- es pi - e - ta -
thro - num cha - ri - ta -

65

- tis, tu qui fons - es pi - e - ta -
- tis, ad tuo thro - num chari - ta -

69

- tis, mi - se - re - re, mi - se - re - re, mi - se -
- tis, ec - ce, cla - mat, ec - ce, cla - mat

73

re - re me - i - De -
do - lor_ me - us

76

us, tu qui fons es pi-e-ta-tis,
ad tuo thro-num cha-ri-ta-tis

79

tis, tu qui fons
tis, ad tuo

82

es pi-e-ta-tis, es
thro-num cha-ri-ta-tis, cha-ri-

85

pi-e-ta-tis.
ta-tis.

89

Divini incendii fax

Motetto [Kantate] für 2 Soprane, Violine und Basso continuo

Violine

Anonymus, D-Dl Mus.3119-E-1 (Nr. 3)

Aria: *Divini incendii fax* : Tempo giusto

The image displays a single-staff musical score for the Violin part of the aria 'Divini incendii fax'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Tempo giusto'. The score consists of 26 numbered measures. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'tr' (trillo) above measures 10, 14, and 18. Measure 18 also contains a '2' above the staff, likely indicating a second ending. Measure 26 contains a '3' above the staff, indicating a triplet. The score concludes with a final measure containing a '2' above the staff.

The image shows a page of a violin score for the piece 'Divini incendii fax'. The score is written in treble clef with a key signature of two sharps (F# and C#). The music is divided into measures, with measure numbers 33, 35, 37, 39, 41, 44, 46, 48, 50, 54, 56, and 58 indicated at the beginning of their respective staves. The notation includes various rhythmic values, slurs, and dynamic markings. Notable features include a 'B' marking above measure 37, an 'A' marking above measure 54, and a '2' marking above measure 50. Trills are marked with 'tr' above notes in measures 35, 44, and 58. The score concludes with a double bar line at the end of measure 58.

Violin score for measures 60-88. The music is in G major (one sharp) and 3/4 time. The score consists of ten staves of music. Measure 60 starts with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests. Measure 62 includes a sixteenth-note triplet. Measure 64 has a sixteenth-note triplet. Measure 66 has a sixteenth-note triplet. Measure 69 has a sixteenth-note triplet. Measure 71 has a sixteenth-note triplet. Measure 74 has a sixteenth-note triplet. Measure 76 has a sixteenth-note triplet. Measure 78 has a sixteenth-note triplet. Measure 82 has a sixteenth-note triplet. Measure 86 has a sixteenth-note triplet. Measure 88 has a sixteenth-note triplet. The score ends with a double bar line.

Recitativo tacet

Aria: *Gratiae donum* : Andante

3

4

6

8

10

13

15

18

20

23

26

28

30

32

34

36

39

42

44

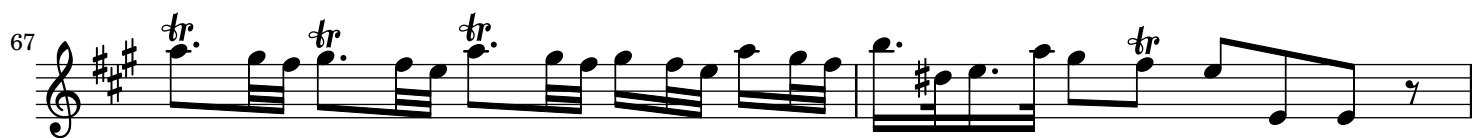
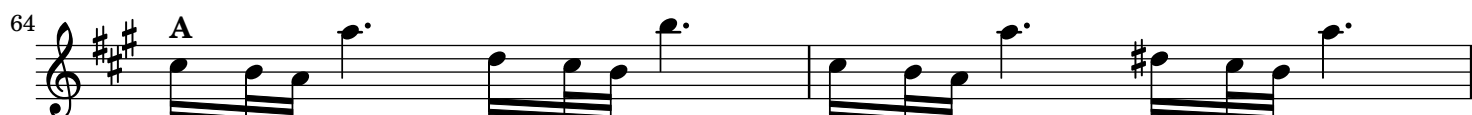
46

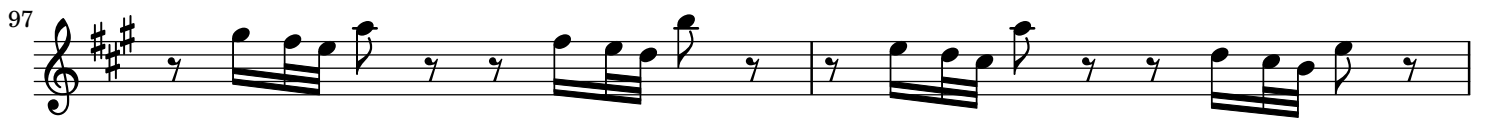
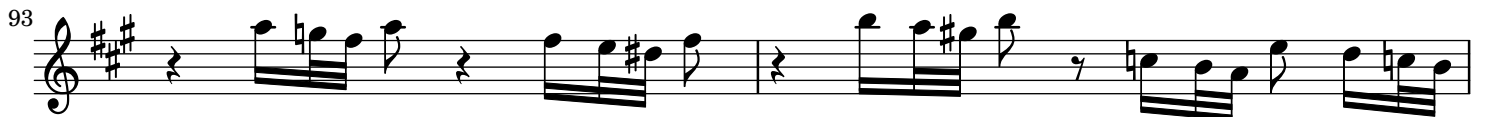
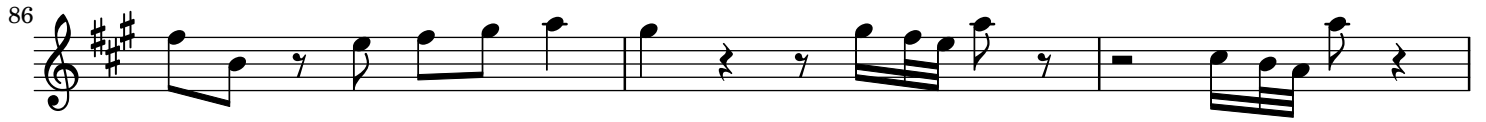
48

50

53

The image shows a page of a violin score for the piece "Divini incendii fax". The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of ten staves, each starting with a measure number: 28, 30, 32, 34, 36, 39, 42, 44, 46, 48, 50, and 53. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and trills. A section marked with a bold 'B' begins at measure 44. Trills are indicated by the 'tr' symbol above notes in measures 42, 44, and 53.

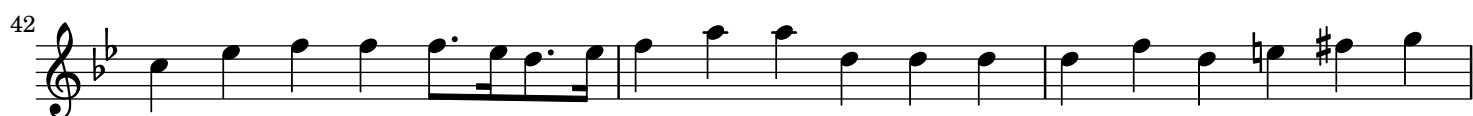


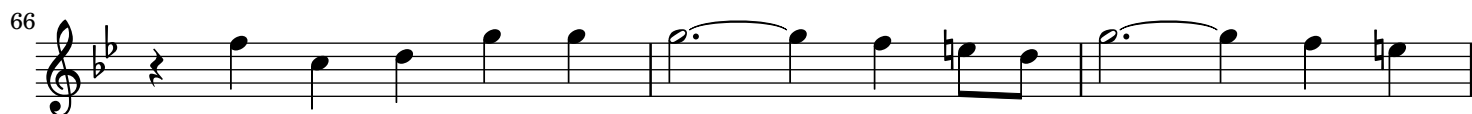


Recitativo tacet

Duetto: Miserere mei

The musical score is written for a single violin part. It begins with a treble clef, a key signature of two flats (G minor), and a 6/4 time signature. The piece is titled "Duetto: Miserere mei" and is marked "Recitativo tacet". The score consists of ten staves of music, with measure numbers 4, 7, 10, 13, 17, 20, 23, 26, and 29 indicated at the start of their respective lines. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ornaments. A trill (tr.) is marked above the first note of measure 17. The piece concludes with a final measure on the tenth staff.





Divini incendii fax

Motetto [Kantate] für 2 Soprane, Violine und Basso continuo

Basso continuo

Anonymus, D-Dl Mus.3119-E-1 (Nr. 3)

Aria: *Divini incendii fax* : Tempo giusto

The image shows a musical score for the Basso continuo part of the aria 'Divini incendii fax'. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with figured bass notation (numbers 1-7, #, b) written below the notes. The score is divided into systems, with measure numbers 5, 10, 14, 18, 22, 27, and 32 indicated at the beginning of each system. The figured bass notation includes various figures such as 6, 7, 6 5, 6 6, 4 3, 6 6, 7 7, #3, 6 5, 7 7, #3, 6, #, 6, 6, 6 5, 6 7 6 5, 4 2, 6, #6, 6, 4 3, 4 2, 6, 6, 6, 6, 6, 7 6, #7, 6, 7 6 5, 6, 4 2, 6, 6, 5, 6 6, 7, 6, 6 5, 4 3.

37 **B**

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

41

6— 6— 6— 6— #— #4— 6— 6— 6 7— 6 7 6 5 6— 6— 6—
 2— #4— 2— 4 #3

45

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

49

6— 6 5 6 5 #— 6— #5— 6 6 6 6 #5 #5
 5— #3— #3— 4 #3

54 **A**

6— 6— 6— 6— #— 6— 6— 7
 5— 5— 5—

59

6 6 5 6— 6 6— 4 3 6— 6—
 4 3 5—

64

6— 6— #— 6 6— 7 7 6— 6— 6— #—
 #3 5— #3

69

#7— 6 #— 7— 6 # 6— 6— 6 5
 #3— 4— 4 #3
 2—

74

7 6 5 / 4 #3 4/2 6 6 6 6 6 6 6 6 6 6

78

6 — 6 6 6 — 6 — 7 — 4/2 6 6 6 6 6

82

7 6 6/7 6 7 6 5 / 3 4 3 6 — 6 4 6 — 5

86

6 6 — 7 6 6 5 / 4 3

Recitativo

Sopran

B. c.

Su-per a-re - nam ma - ris mul - ti - pli - ca - ta sunt sce - le-ra

6 6 7

3

me-a; al-ti-tu-di-nem cae-li non sum di-gnus vi - de-re pro multi-tu - dine

6 5 / 4 #3 6 6 4 / 2

6

in - i-qui-ta - tis me-ae, sed tu Do - mi-ne par-ce et mi-se-re-re.

6 6 / 5 6 4 5 / 3

44 **B**

#4/2 6 # #4/2 6 6 6 7 4 3 6 7 #5 #5 6 7 *tasto*

48

6 7 6 7 # # 6 7 # # 6 7 6 5

52

6 6 7 6 7 # # 6 7 #5 6 5 7 7 6 5 #6 7

56

6 6 7 4 3 6 7 4 3 6 7 *tasto*

60

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

64 **A**

6 6 6 7 6 6 6 7 6 7 6 6 7 7 7 7 6 #3 #3

68

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

72

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

76

6 6 6 #4 6 6 7 6 7 6 6 7 6 # # 6

Duetto: *Miserere mei*

6 6 6 5 9 8 7 6 7 6 6 6 9 8 6 6 6 5

9 8 7 6 7 6 6 9 8 6 6 9 6 6 6 6 7 9 8 5 6 7

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

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

9 6 9 8 9 8 6 9 8 6 6 7 9 6 6 6 6 7 9 8 5 6 7 6 7 6 7

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

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

B
6 6 6 5 4 6 6 6 5 6 4 3 6 6 9 8

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

49

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

54 **A**

6 6 5 9 8 7 6 7 6 6 6 9 8 6 6 6 5

59

9 8 7 6 7 6 6 9 8 6 6 9 6 6 6 5 7 9 8 5 6 7

64

6 7 6 7 6 6 6 6 6 4 4 4 9 8 7

69

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

74

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

79

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

84

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

88

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