

GEISTLICHE CONCERTE

1. O quam suavis.

Adagio.

Cantus primus. *tr.*
O quam sua - - - - - vis es, O quam su.

Cantus secundus. *tr.*
O quam su - a - - - - - vis es, O

Bassus continuus. 7 6 5 9 8 7 6

Begleitung. *p*

tr.
a - - - - - vis es, quam dulcis et quam be - ni - gnus, quam

tr.
quam su - a - - - - - vis es, quam dulcis et quam be -

7 #6 5 9 8 b 7 6 # #

dul - cis et quam be - ni - gnus, O cha - re, cha - re JE - su, O cha - re, cha - re JE -

ni - gnus, quam be - ni - gnus, O cha - re, cha - re JE - su, O cha - re, cha - re JE - su, quam

6 3 5 4 3 6 3 5 4 3

su, quam dulcis et quam be - nignus quam be - ni - gnus, O cha - re, cha - re JE -
 dul - cis et quam be - ni - gnus, quam dul - cis et quam be - ni - gnus, O cha - re, cha - re JE -

Allegro.

su, O cha - re, cha - re JE - su, O cha - re, cha - re JE - su!
 su, O cha - re, cha - re JE - su, O cha - re, cha - re JE - su! Tu pro pec - ca -

Tu pro pec - ca - to - re et propter
 to - re et propter me de cae - lo de - scendi - sti,

me de caelo de - - - scendi - - - sti,

Tu pro pec - - ca - to - re et propter me de caelo de - - -

6 5 6

Tu pro pec - - ca - to - re et propter me

- - scendi - - - sti, et propter me de caelo de - - - scen - di - - - sti, et propter

6 5 5 6 # # 4 3

mf

de caelo de - - - scen - di - sti, et propter me

me de cae - lo de - - - scen - di - - - sti, de cae - lo

5 b b 6 4 5

vi-des ge-men-tem ex - au-dis do - lentem, nec spernis ca - den- - - - - tem si cer-nis sur-

6 5 4 8 6 5 4 3 4 2 6 3 #4 2 5 6 # #

gen - - - - - tem, nec spernis ca - den- - - - - tem, si cer-nis sur-gen- - - - - tem, si

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

cer - - - - - nis, si cer-nis sur-gen- - - - - tem.

#

Tacet.

Adagio.
Cant. sec.

O flam-mae ar - den-tes di - vi - ni a - mo-ris, O gemmae ni - ten-tes cae-

6 6

mf

sen - ti - te quam dul - cis sit JEsus gu - stanti, sen - ti - te quam dul - cis sit JEsus gu - stan - ti,
 sen - ti - te quam dul - cis sit JEsus gu - stanti, sen - ti - te quam dul - cis sit JEsus gu - stanti, vi -

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "sen - ti - te quam dul - cis sit JEsus gu - stanti, sen - ti - te quam dul - cis sit JEsus gu - stan - ti, sen - ti - te quam dul - cis sit JEsus gu - stanti, vi -". The piano part includes a dynamic marking of *p* (piano).

vi - de - te quam bonus fit e - sus a - man - ti, vi - de - te quam bonus, vi -
 de - te quam bonus, vi - de - te quam bonus fit e - sus a - man - ti, Vi -

The second system continues the vocal setting. The lyrics are: "vi - de - te quam bonus fit e - sus a - man - ti, vi - de - te quam bonus, vi - de - te quam bonus, vi - de - te quam bonus fit e - sus a - man - ti, Vi -". The piano accompaniment continues with similar harmonic support. The system concludes with a dynamic marking of *f* (forte).

de - te quam bonus fit e - sus a - man - ti, fit e - - - - - sus, fit
 de - te quam bonus fit e - sus a - man - ti, fit e - - - - -

The third system concludes the vocal setting. The lyrics are: "de - te quam bonus fit e - sus a - man - ti, fit e - - - - - sus, fit de - te quam bonus fit e - sus a - man - ti, fit e - - - - -". The piano accompaniment provides harmonic support throughout. The system ends with a dynamic marking of *p* (piano).

First system of musical notation. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: e. - sus, fit e. - sus a - man. ti, fit. The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

Second system of musical notation. The vocal lines continue with lyrics: ti, fit e. - sus, fit e. - sus a - man. - ti, fit e. - sus a - man. - ti, fit. The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the right hand.

Adagio.

Third system of musical notation, marked **Adagio.** The tempo is slower. The vocal lines have lyrics: - sus a - manti a - manti; fit e. - sus a - man. - ti. The piano accompaniment is more sparse and features longer note values, with some chromatic lines in the right hand.

2. O amor Jesu.

Cantus sec. tacet.

Cantus primus. Bassus continuus.

O amor JE - su, quam magnus, quam po - tens es, quam magnus, quam

po - - tens es! Qui semper fer-ves, *qui semper ferves,* et nunquam te - pe -

- scis, ac - cen - de cor meum, accende cor meum, ut te solum a - met, in te

tan - tum ar - de - at, in te tan - tum ar - deat et in te so - lo, in te so - lo vi - - vat,

ut te solum a.met, in te tan - tum ar.deat, in te tan - tum ar.deat et in te so.lo, in te

so - lo vi - - - vat, et in te so.lo, in te so - - - lo vi - - - - vat!

Cant. sec.

O i.gnis, o i.gnis, qui semper ar - - - des et nunquam, et nunquam ex tin - gueris.

In tra in a - nimam me.am, in a - nimam me.am et sa - na me, in tra in

a - nimam me.am, in tra in a - nimam me.am, in a - nimam me.am et sa - na

me, et sa - - - - na, et sa - na me, et sa - na me!

piano

Adagio.
Cant. prim.
Cant. sec.

Prae a - mo - - - - re cor li - que - scit,

Prae a - mo - - - - re cor li - que - scit,

pro a - man.te poe - - nas am.plec - tit, pro a - man.te poe - - nas,

pro a - man.te poe - - nas am.plec - tit, pro a - man.te poe -

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics: "poe - nas am - plec - tit. Si - ne te, si - ne". The middle staff is another vocal line in bass clef with lyrics: "- nas am - plec - tit. A - mor JE - su, tu dul - cis es". The bottom staff is a piano accompaniment in bass clef with fingerings: 4 3, 6 5, 4 3, and a flat sign. The piano part features a melodic line in the right hand and a harmonic line in the left hand.

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics: "te va - na spes, nul - la qui - es, si - ne te, si - ne". The middle staff is another vocal line in bass clef with lyrics: "a - mor JE - su, tu dul - cis es". The bottom staff is a piano accompaniment in bass clef with fingerings: b, 6, 7, and a sharp sign. The piano part continues with a melodic line in the right hand and a harmonic line in the left hand.

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics: "te va - na spes, nul - la qui - es, si - ne te, si - ne". The middle staff is another vocal line in bass clef with lyrics: "si - ne te, si - ne te va - na spes, nul - la qui -". The bottom staff is a piano accompaniment in bass clef with fingerings: 6 5, 4 3, and 6 5, 4 3. The piano part continues with a melodic line in the right hand and a harmonic line in the left hand.

te, si - ne te va - - na spes, va - - na spes, nul - la qui - es, nul - la qui -

es, si - ne te va - - na spes, va - - na spes, nul - la qui - es, nul - la qui -

cresc.

es.

es. Ad te cla - mo, dul - cis JE - su, qui - a tu es a - -

f *p*

Ad te cla - mo, dul - cis JE - su, qui - a

- - - mor me - us. Ad te cla - mo, dul - cis

tu es a - - - - - mor me - us, es a - - - - -

JE-su qui a tu es a - - - - - mor me-us, es a - - - - -

5 6 5 6 4 3 5 6

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a low register, with lyrics in Latin. The piano accompaniment features a steady bass line and chords in the right hand. Fingerings are indicated with numbers 5 and 6.

- - - mor me - - - us. Qui te a-mat ful - ge - bit, ar - de-bit, ful - ge - bit, ar -

- - - - - mor me - us. Qui te a-mat ful - ge - bit, ar - de-bit, ful - ge - bit, ar -

5 6

The second system continues the vocal and piano parts. The lyrics are: "- - - mor me - - - us. Qui te a-mat ful - ge - bit, ar - de-bit, ful - ge - bit, ar -". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

de-bit, in a - man - - - - - te, in a -

de-bit, in a - man - - - - - te, in a -

5 6 5 6 5 6

The third system concludes the page with the lyrics: "de-bit, in a - man - - - - - te, in a -". The piano accompaniment continues with the same harmonic structure.

- cti-o, non est di-le- - - cti-o, non est di-
 - cti-o, non est di-le- - - cti-o, si-ne JE-su non est

le- - - - - cti-o, non est di-
 a-mor, non est sa-lus, non est di-le- - - - - cti-o, non est

- - le- - cti-o, non est di-le- - - - -
 di-le- - cti-o, non est di-le- - - - - cti-o, non est di-le- - - - -

- cti-o, non est di-le - - cti - o, non est di -
 - cti-o, non est di - - le - - cti - o, non est

Adagio.

- - le - - cti - o, si - ne JE - su non est sa - lus, non est di -
 di - le - - cti - o, si - ne JE - su non est a - mor, non est di - le - -

le - - - - - cti-o, non est di - le - cti - o.
 - cti-o, non est di - - - le - - cti - o.

3. Admiramini.

Cantus primus. 

Cantus secundus. 

Bassus continuus. 

Ob-stu-pe -

Ad-mi-ra - - - - - mini fi - de - les,

p



- - - - - ci-te mor - ta - les, au - di-te Se - raphin, au - di-te Se - raphin

vi-de-te Che - rubin, vi - de-te Che - rubin

p



ma-gnum mi-ra - culum, mi - ste - ri-um, pro - di-gium cha-ri-ta - tis,

ma-gnum mi-ra - culum, mi - ste - ri-um, di - vi - nae excessum bo - ni -

p



mi - - cu - los, de - scendit ad nos ho - mines, vi - les ter - rae ver - mi - - culos, vi -

mi - - culos, vi - les ter - rae ver - mi - cu - los, vi -

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

- les ter - rae ver - mi - - culos, sub parvo panis schemate di -

- les ter - rae ver - mi - - culos, vi - nique sub ve - la - mine, di -

9 8 7 6 # 4 3 b b b

vi - no pascit cor - pore et pre - ti - o - so san - gui - ne, vi - nique sub ve -

vi - no pascit cor - pore et pre - ti - o - so san - gui - ne, sub parvo panis schema - te

6 4 3 b

la-mine di-vi-no pascit cor-pore et preti - o-so san - guine, di - vi-no pascit cor - - -

di-vi-no pascit cor-pore et pre - ti-o-so san - gui - ne, di - vi-no pa-scit

- - - - pore et pre-ti - o-so san - gui - ne, et pre - ti-o-so san - gui - ne! O es-ca,

cor - - - pore et pre - ti-o-so san - gui - ne, et preti - o-so san - guine!

es-ca sa-lu-ti - fe - ra, O mensa ad - miran - da

O dul-ce - do, dul - ce - do mel - li - flu-a, O ca - ro De -

O mensa ad-mi-ran-da, O sanguis di-vi-nis-sime,
 i-fi-ca, O ca-ro De-i-fi-ca O de-li-ti-ae a-man-tis, a-

O sanguis di-vi-nis-sime, O de-li-ti-ae a-man-tis, a-
 man-tis a-ni-mae, O sanguis di-vi-nis-sime,

man-tis a-ni-mae, O de-li-ti-ae a-man-tis, a-
 O de-li-ti-ae a-man-tis, a-man-tis a-ni-

man - - - tis, a - man - - tis a - ni - mae! Ad.e.ste, ad - este An.ge.li,

mae, a - man - - tis, a - man - - tis a - ni - mae! Ju -

The first system of music features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are in Latin, with some words in a different script (Ad.e.ste, ad - este An.ge.li, Ju -).

suc.cu - ri.te mi - - - se.ris mor - ta - li.bus, ve - stris ar -

va - te, ju.va.te cae.li - tes, suc.cu - ri.te mi - - - se.ris mor - ta - li.bus,

The second system continues the vocal and piano parts. The vocal parts have more complex rhythmic patterns, including sixteenth notes. The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. The lyrics continue in Latin.

do - ri.bus nostra in - flam.ma - - - - - te pec - to - ra,

ve - stris vir -

The third system concludes the vocal and piano parts. The vocal parts have a more melodic and flowing character. The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. The lyrics continue in Latin.

tu-ti-bus nostras ex-or-na-te a-ni-mas!

Allegro.

Cur-ra-mus i-gitur ar-dentes, ar-dentes et hu-mi-les,

Allegro.

mf

piano

cur-ra-mus i-gitur ar-den-tes, ar-den-tes, ar-den-tes et hu-mi-les, ar-

D. d. T. i. B. III.



dantes et hu - mi - les, a - do - remus tam bonum, tam bo - num Do - mi - num,
 dantes et hu - mi - les, a - memus tam dulcem, tam

6 5 3
 4 - 3

6 5

p

a - de - amus hanc mensam gu - stemus hanc escam, su - mamus hanc car - nem, co - me -
 dul - cem spon - sum, a - de - a - mus hanc mensam, gu - stemus hanc escam, su - mamus hanc car - nem,

mf

piano
 damus de - li - ti - as, de - li - ti - as pa - - - ra - di - si, a - de -
 a - de - a - mus hanc

6 #6 4 3

p

a - mus hanc mensam, gu - stemus hanc escam, su - mamus hanc car - nem,
 mensam, gu - stemus hanc escam, su - mamus hanc car - nem, *piano* co - me - damus de - li - tias, de - li - tias

ade - amus hanc mensam, gu - stemus hanc escam, su - mamus hanc
 pa - - - ra - di - si, ade - a - mus hanc mensam, gu - stemus hanc escam, su -

piano
 car - nem, co - me - damus de - li - tias, de - li - tias pa - - -
 mamus hanc car - nem, co - me - damus de - li - tias, de - li - tias

piano

ra - di - si, co - me - damus de - li - tias, de - li - tias,
 pa - ra - di - si, co - me - damus de -

cresc. *f* *p*

6 5 4 3 6 5 6

piano

co - me - damus de - li - tias, de - li - tias pa - ra -
 li - tias, de - li - tias, de - li - tias, de - li - tias pa - ra -

piano *piano*

p *p* *cresc.* *f*

piano

di - si, de - li - tias, de - li - tias pa - ra - di - si!
 ra - di - si, de - li - tias, de - li - tias pa - ra - di - si!

piano

p *cresc.* *f*

b 6 5 #

4. Refulsit sol.

Bassus primus. *Re-ful-sit sol in cly-peos au*

Bassus secundus.

Bassus continuus.

re-os, et re-splendu-e-runt, et re-splen-du-e-runt mon

tes ab e-is,

Re-ful-sit sol in cly-peos

re - ful - sit sol in

au - reos, re - ful - sit sol

7 6 7 6 7 6 6

f *mf*

cly - peos au - reos, et resplendu - e - runt mon -

et resplendu - e - runt mon -

5 b6 7b 6 7 6 7 6

p

- tes, et resplendu - e - runt mor -

- tes ab e - is, et resplendu - e - runt mon -

6 3 4 3 #

f

tes ab e - is, et resplendu e - runt mon -
tes, et resplendu e - runt mon -

6 3 4 3

p

tes, mon -
tes ab e - is, mon -

6 3 4 3

tes ab e - is, et for - ti - tu - do, for - ti - tu - do gen - ti - um.
tes ab e - is, et for - ti -

6 3 4 3 5 6

f

dis - si - pa - - - - -
 tu - do, for - ti - tu - do - gen - ti - um dis - si - pa - - - - -

mf

- - - - - ta, dis - si - pa - ta est,
 - - - - - ta, dis - si - pa - ta est, dis - si - pa - - - - - ta, dis - si - pa - ta

6 4 3 4 3

et for - ti - tu - do, for - ti - tu - do gen - ti - um, et for - ti - tu - do,
 est, et for - ti - tu - do, et for - ti - tu - do, for - ti - tu - do

6 #6 6 #6

for-ti - tu - do - gen - ti - um dis - si - pa - - - -

gen - ti - um, for - ti - tu - - - do, gen - ti - um dis - si - pa - - - -

6

- - ta, dis - si - pa - ta est, dis - si - pa - - - - ta, dis - si - pa - ta est, dis - -

- ta, dis - si - pa - - - - - - - - - - ta, dis - si - pa - ta est, dis - -

5 6 6 4 3

si - pa - ta est. Tu - a est po - ten - - - - - ti - a,

si - pa - ta est.

6 7 6 7 6 7 3

mf

tu.um regnum Do - - - - - mi ne, tu.um regnum

The first system of the musical score consists of two staves. The upper staff is a vocal line in bass clef with lyrics: "tu.um regnum Do - - - - - mi ne, tu.um regnum". The lower staff is a piano accompaniment in bass clef, featuring a melodic line with fingerings 6, 7, and 6, and a bass line with chords and a melodic line.

Do - - - - - mi ne!

Tu - - a est po ten - - - - -

The second system of the musical score consists of two staves. The upper staff is a vocal line in bass clef with lyrics: "Do - - - - - mi ne!". The lower staff is a piano accompaniment in bass clef with lyrics: "Tu - - a est po ten - - - - -". The piano accompaniment includes fingerings 7, #, b, 7, 6, 7, 6, and 7, and a dynamic marking of *mf*.

- - - ti a,

tu.um regnum Do - - - - - mi ne, tu.um regnum

The third system of the musical score consists of two staves. The upper staff is a vocal line in bass clef with lyrics: "- - - ti a, tu.um regnum Do - - - - - mi ne, tu.um regnum". The lower staff is a piano accompaniment in bass clef with lyrics: "tu.um regnum Do - - - - - mi ne, tu.um regnum". The piano accompaniment includes fingerings 6, 7, 3, and 6.

Qui caelo-rum con - - tines thronum,
 Do - - - - - mi - ne! et a -

7

mon-tes pon-deras, mon-tes
 bys-sos, et a-byssos in-tu e - - - ris, terram pal-mo con-clu - - -
 6 7 6 7 6 4 3

pon-deras, exau-di nos, ex-au - di nos et da pacem, et da pacem in di - e - bus, in di -
 dis, terram pal-mo con-clu - - dis exau - di nos, ex-au - di nos
 # 6 4 3 b # 6 b b

p

e - bus no - stris, ex - au - di nos, ex - au - di nos in di -
 et da pa - cem, et da pa - cem in di - e - bus, in di - e bus no - .
 #6 6 6

e - bus, in di - e - bus no - stris, ex - au - di nos, ex - au - di nos
 stris, et da pa - cem, et da pa - cem in di - e - bus, in di - e - bus, in di -
 mf

et da pacem, et da pa - - - - - cem in di - e - bus, in di - e - bus no - .
 e - bus no - - stris, et da pa - cem, et da pa - cem ex - au - di
 b b

stris, ex - au - di nos, ex - au - di nos et da pa - cem et da pa - cem,
 nos, ex - au - di nos, ex - au - di nos, et da pa - cem, et da pa - cem in di - e - bus, in di -

et da pacem, et da pa - - - - - cem, in di - e - bus, in di - e - bus no - -
 e - bus no - - stris et da pa - cem, et da pa - cem in di - e - bus, in di - e - bus

- - - - - stris, in di - e - bus no - - - - - stris.
 no - - - - - stris, in di - e - bus no - - - - - stris.

cresc.

5. Exultate.

Cantus primus. Ex - ul - ta - - - - te, ex - ul - ta - - - - te

Cantus secundus.

Tenor.

Bassus continuus.

The first system of the musical score features four vocal parts and a keyboard accompaniment. The vocal parts are Cantus primus (Soprano), Cantus secundus (Alto), Tenor, and Bassus continuus (Bass). The Cantus primus part has a melodic line with lyrics 'Ex - ul - ta - - - - te, ex - ul - ta - - - - te'. The other vocal parts are mostly rests. The keyboard accompaniment is in the right hand, with a piano (*p*) dynamic marking. The bass line is in the left hand, with a bass clef and a flat key signature.

cor - - - da de - vo - ta, - di - ci - te laudes, fun - di - te vo - ta Vir - gi - ni san -

The second system continues the vocal and keyboard parts. The Cantus primus part has lyrics 'cor - - - da de - vo - ta, - di - ci - te laudes, fun - di - te vo - ta Vir - gi - ni san -'. The keyboard accompaniment continues with chords and moving lines in both hands.

ctis - si - mae, di - ci - te lau - des, fun - di - te vo - ta Vir - gi - ni san - ctis - - - si - mae.

The third system concludes the vocal and keyboard parts. The Cantus primus part has lyrics 'ctis - si - mae, di - ci - te lau - des, fun - di - te vo - ta Vir - gi - ni san - ctis - - - si - mae.'. The keyboard accompaniment continues with chords and moving lines in both hands.

Cant. sec.

O Vir-go be-a-tis-si-ma, quan-ta, quan-ta san-cti-ta-te, quam magna cla-ri-ta-te

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a half note, and then continues with a melodic line. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. The lyrics are: "O Vir-go be-a-tis-si-ma, quan-ta, quan-ta san-cti-ta-te, quam magna cla-ri-ta-te".

in-ter An-ge-los co-ru-scas, quan-ta quan-ta san-cti-ta-te,

The second system continues the vocal line and piano accompaniment. The vocal line has a more active eighth-note pattern. The piano accompaniment provides harmonic support with chords and a steady bass line. The lyrics are: "in-ter An-ge-los co-ru-scas, quan-ta quan-ta san-cti-ta-te,".

quam magna cla-ri-ta-te, in-ter An-ge-los co-ru-scas, in-ter

The third system continues the vocal line and piano accompaniment. The vocal line features a melodic phrase with a trill-like figure. The piano accompaniment remains consistent with the previous systems. The lyrics are: "quam magna cla-ri-ta-te, in-ter An-ge-los co-ru-scas, in-ter".

An-ge-los co-ru-scas!

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a trill and a final note. The piano accompaniment provides a final harmonic setting. The lyrics are: "An-ge-los co-ru-scas!".

Ten.

Ad te, o cle - men - tis - si - ma, ad te sunt o - - cu - li

no - stri, ge - - mi - tus et su - spi - - ri - - a, ad te, ad

te, ad te, ad te sunt o - - cu - li no - stri, ge - -

- - mi - tus et su - spi - - ri - - a, ge - - mi - tus et su - spi - - ri - - a.

Cant. prim. *piano* *forte* *piano*
 Ve-ni-te po-pu-li, ve-ni-te, ve-ni-te, ve-ni-te po-pu-li, ve-ni-te, ve-ni-te,
Cant. sec. *piano* *forte* *piano*
 Ve-ni-te po-pu-li, ve-ni-te, ve-ni-te, ve-ni-te po-pu-li, ve-ni-te, ve-ni-te,
Ten. *piano* *forte* *piano*
 Ve-ni-te po-pu-li, ve-ni-te, ve-ni-te, ve-ni-te po-pu-li, ve-ni-te, ve-ni-te,

Ex-ul-ta-te, ju-bi-la-te, ju-bi-la-te,
 Ex-ul-ta-te, ju-bi-la-te, ju-bi-
 Ex-ul-ta-te, ju-bi-la-

ex-ul-ta-te, ju-bi-la-te, ju-bi-la-te
 la-te, ex-ul-ta-te, ju-bi-la-te, ju-bi-
 te, ju-bi-la-te, ex-ul-ta-te, ju-bi-la-

piano

semper et quo-ti-di-e, semper et quo-ti-di-e!

la-te semper et quo-ti-di-e, semper et quo-ti-di-e!

-te semper et quo-ti-di-e, semper et quo-ti-di-e!

piano

Sed Ma-ri-am ce-le-bra-te, sed Ma-ri-am ce-le-bra-

Sed Ma-ri-am ce-le-bra-te, sed Ma-ri-am ce-le-bra-

Sed Ma-ri-am ce-le-bra-te, sed Ma-ri-am ce-le-

mf

piano

-te mul-to ma-gis ho-di-e, mul-to ma-gis ho-di-e,

-te mul-to ma-gis ho-di-e, mul-to ma-gis ho-di-e,

bra-te mul-to ma-gis ho-di-e, mul-to ma-gis ho-di-e,

piano

sed Ma-ri-am ce-le-bra-te, sed Ma-ri-am ce-le-bra-
 sed Ma-ri-am ce-le-bra-te, sed Ma-ri-am ce-le-bra-
 sed Ma-ri-am ce-le-bra-te, sed Ma-ri-am ce-le-

te mul-to ma-gis ho-di-e, mul-to ma-gis ho-di-e!
 te mul-to ma-gis ho-di-e, mul-to ma-gis ho-di-e!
 bra-te mul-to ma-gis ho-di-e, mul-to ma-gis ho-di-e!

piano
piano
piano
piano

Cant. prim.
 Si-ne vi-vo modo mi-ro, vir-go, De-i ma-ter es! o su-blimis, al-ta ni-mis so-lo De-o di-gna.

res, o su-bli-mis, al-ta ni-mis so-lo De-o di-gna-res, so-lo De-o di-gna-res!

Cant. sec.

Stella maris, tu pro-baris ma-le-fluctu an-ti-bus, caeli clavis tu-ta navis il-luc co-me an-ti-

bus, cae-li cla-vis tu-ta na-vis il-luc co-me an-ti-bus, il-luc co-me an-ti-bus.

Ten.

Tu es vi-sus pa-ra-disus, caelum summi nu-mi-nis; lu-na plena, lux se-rena et au-ro-ra lu-mi-

nis, lu - na ple - na lux se - re - na et au - ro - ra lu - mi - nis, et au - ro - ra lu - mi - nis.

This system contains the first system of music. It features a vocal line in a high register (soprano or alto clef) and a piano accompaniment in a lower register (bass clef). The lyrics are: "nis, lu - na ple - na lux se - re - na et au - ro - ra lu - mi - nis, et au - ro - ra lu - mi - nis." The music is in a key with one flat and a 3/4 time signature.

Ex - ul - ta - te, ju - bi - la - - - - te, ju - bi - la - - te,

Ex - ul - ta - te, ju - bi - la - - - - te, ju - bi -

Ex - ul - ta - te, ju - bi - la - - - -

This system contains the second system of music. It features three vocal lines and a piano accompaniment. The lyrics are: "Ex - ul - ta - te, ju - bi - la - - - - te, ju - bi - la - - te," "Ex - ul - ta - te, ju - bi - la - - - - te, ju - bi -", and "Ex - ul - ta - te, ju - bi - la - - - -". The music is in a key with one flat and a 3/4 time signature.

ex - ul - ta - te, ju - bi - la - - - - te, ju - bi - la - - te,

la - - te, ex - ul - ta - te, ju - bi - la - - - - te, ju - bi -

- - te, ju - bi - la - - te, ex - ul - ta - te, ju - bi - la - -

This system contains the third system of music. It features three vocal lines and a piano accompaniment. The lyrics are: "ex - ul - ta - te, ju - bi - la - - - - te, ju - bi - la - - te," "la - - te, ex - ul - ta - te, ju - bi - la - - - - te, ju - bi -", and "- - te, ju - bi - la - - te, ex - ul - ta - te, ju - bi - la - -". The music is in a key with one flat and a 3/4 time signature.

piano

semper et quo - ti - di - e, semper et quo - ti - di - e.

la - te semper et quo - ti - di - e, semper et quo - ti - di - e.

- - te semper et quo - ti - di - e, semper et quo - ti - di - e.

piano

Sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te,

Sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te,

Sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te, sed Ma - ri - am ce - le - bra - te,

mf

- - te mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e.

- - te mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e.

bra - te mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e, mul - to ma - gis ho - di - e.

piano

p

e, sed Ma - ri - am ce - le - bra - - te, sed Ma - ri - am ce - le -
 e, sed Ma - ri - am ce - le - bra - - te, sed Ma - ri - am ce - le -
 sed Ma - ri - am ce - le - bra - - te,

bra - - - - - te mul - to ma - gis ho - - - di - e, mul - to ma - -
 bra - - - - - te mul - to ma - - gis ho - di e, mul - to ma - gis
 sed Ma - ri - am ce - le - bra - te, mul - to ma - - gis ho - - di - e, mul - to ma - -
 piano
 piano
 piano

gis ho - di - e, mul - to ma - gis ho - - - di - - e!
 ho - - - di - - e, mul - to ma - gis ho - - - di - e!
 - gis ho - di - e, mul - to ma - - gis ho - - - di - - e!
 f

6. Dignare me.

Cantvs. Digna-re me, di-gna-re me lau-da-re te, Vir-go sa-cra-

Altvs. Digna-re me, di-gna-re me lau-da-re

Bassvs.

Bassvs continvvs.

ta, di-gna-re me, di-gna-re me lau-da-re te, Vir-go sa-cra-

te, Vir-go sa-cra-ta, di-gna-re me, di-gna-re me lau-da-re

ta, Vir-go sa-cra-ta!

te, Vir-go sa-cra-ta!

Da mi-hi virtutem, da mi-hi vir-tutem contra hostes, contra ho-stes tu-

da mi - hi vir - tu - tem con - tra ho - stes, con - tra ho - stes, con - tra hostes tu - .

da mi - hi vir - tu - tem con - tra ho - stes, con - tra hostes tu - .

os
b da mi - hi vir - tu - tem con - tra ho - stes tu - .

os!

os, di - gna - re me, di - gna - re me lau - da - re te, Vir - go sa - cra -

os! Di - gna - re me, di - gna - re me lau - da - re

b 4 3 b # 4 3

di - gna - re me, di - gna - re me lau - da - re te, Vir - go sa - cra -

ta, di - gna - re me, di - gna - re me lau - da - re

te, Vir - go sa - cra - ta, Vir - go sa - cra -

5 4 3

ta, Vir - go sa - cra - ta!

te, Vir - go sa - cra - ta! Da mi - hi vir - tu - tem con - tra ho - stes, con - tra ho - stes

ta, Vir - go sa - cra - ta!

Da mi - hi vir - tu - tem con - tra hostes, con - tra hostes, con - tra ho - stes

tu - os, da mi - hi vir - tu - tem con - tra hostes, con - tra hostes tu -

Da mi - hi vir - tu - tem con - tra hostes, con - tra ho - stes, con - tra hostes, con - tra ho - stes

tu - os, da mi - hi vir - tu - tem, da mi - hi vir - tu - tem con - tra ho - stes, con - tra

- os, da mi - hi vir - tu - tem, da mi - hi vir - tu - tem con - tra

tu - os, da mi - hi vir - tu - tem, da mi - hi vir - tu - tem con - tra ho - stes,

ho-stes tu - - - os, con - tra ho - stes tu - - os!
 ho-stes tu - os, con - tra ho - stes, con - tra ho - stes tu - - - os! Ut te
 con - tra ho - stes tu - os, con - tra ho - stes, con - tra ho - stes tu - - os!

6 4 3 # 4 3

possim ho - no - ra - re, lau - des tu - as de - can - ta - - - re, cor - de,
 3 4 3 # 4 3 b

ut te possim ho - no - ra - re lau - des tu - as de - can - ta - - -
 ver - bo, cor - de, ver - bo et o - pe - re,
 5 6 5 - 3 5 4 3

re cor-de, ver-bo, cor-de, ver-bo et o-pe-re.

ut te possim ho-no-ra-re, lau-des

ut te possim ho-no-ra-re, lau-des tu-as de-can-ta-

5 6 5 3 3 4 5 3 6

Ut te pos-sim ho-no-ra-re, lau-des

tu-as de-can-ta- re cor-de, ver-bo, cor-de, ver-bo et o-pe-re, ut te

re cor-de ver-bo, cor-de, ver-bo et o-pe-re,

5 6 5 3 3 4 5 3 6

tu-as de-can-ta- re cor-de, ver-bo, cor-de,

possim ho-no-ra-re, lau-des tu-as de-can-ta- re, cor-de, ver-bo, cor-de,

cor-de, ver-bo, cor-de, ver-bo,

3 4 3 5 6 5 6 6 6

cresc.

ver-bo, cor-de, ver-bo et o-pe-re, ut te pos-sim ho-no-ra-re, lau-des tu-as de-can-ta-re

ver-bo, ut te pos-sim ho-no-ra-re, lau-des tu-as de-can-ta-re

cor-de, ver-bo et o-pe-re,

The first system of the musical score consists of four staves. The top two staves are vocal staves in alto and tenor clefs, with lyrics written below them. The bottom two staves are piano accompaniment staves in bass clef. The music is in a minor key and 3/4 time. The lyrics are: "ver-bo, cor-de, ver-bo et o-pe-re, ut te pos-sim ho-no-ra-re, lau-des tu-as de-can-ta-re". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ta-re cor-de, ver-bo, cor-de, ver-bo et o-pe-re, cor-de, ver-bo et o-pe-

cor-de, ver-bo, cor-de, ver-bo et o-pe-re, cor-de, ver-bo et o-pe-

cor-de, ver-bo, cor-de, ver-bo et o-pe-re, cor-de, ver-bo et o-pe-

The second system of the musical score consists of four staves. The top two staves are vocal staves in alto and tenor clefs, with lyrics written below them. The bottom two staves are piano accompaniment staves in bass clef. The lyrics are: "ta-re cor-de, ver-bo, cor-de, ver-bo et o-pe-re, cor-de, ver-bo et o-pe-". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

re, cor-de, ver-bo et o-pe-re.

re, cor-de, ver-bo et o-pe-re.

re, cor-de, ver-bo et o-pe-re.

The third system of the musical score consists of four staves. The top two staves are vocal staves in alto and tenor clefs, with lyrics written below them. The bottom two staves are piano accompaniment staves in bass clef. The lyrics are: "re, cor-de, ver-bo et o-pe-re.". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line and repeat signs.

7. Plaudentes Virgini.

Adagio.

Cantvs. PLaudentes Vir - gi - ni pro - di - te po - pu - li, psallen - tes can - ti - bus

Altvs. PLaudentes Vir - gi - ni pro - di - te po - pu - li, psallen - tes can - ti - bus

Tenor. PLaudentes Vir - gi - ni pro - di - te po - pu - li, psallen - tes can - ti - bus

Bassvs. PLaudentes Vir - gi - ni pro - di - te po - pu - li, psallen - tes can - ti - bus

Bassvs continvvs. PLaudentes Vir - gi - ni pro - di - te po - pu - li, psallen - tes can - ti - bus

The first system of the musical score consists of six vocal staves (Cantvs., Altvs., Tenor., Bassvs., and Bassvs continvvs.) and a piano accompaniment. The vocal parts are in 3/4 time and feature the lyrics: "PLaudentes Vir - gi - ni pro - di - te po - pu - li, psallen - tes can - ti - bus". The piano accompaniment is in 3/4 time and begins with a forte (f) dynamic.

a - de - ste plau - si - bus et ve - ne - ra - mini Ma - ri - am, Ma -

a - de - ste plau - si - bus

a - de - ste plau - si - bus et ve - ne -

a - de - ste plau - si - bus et ve - ne - ra - mini Ma -

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are in 3/4 time and feature the lyrics: "a - de - ste plau - si - bus et ve - ne - ra - mini Ma - ri - am, Ma -". The piano accompaniment is in 3/4 time and includes a mezzo-forte (mf) dynamic marking.

ri - am, et ve - ne -

et ve - ne - ra - - mini Ma - ri - am, Ma - ri - - am,

ra - - mini Ma - ri - am, ve - ne - ra - mi - ni Ma - ri - am,

ri - - - am, et ve - ne - ra - - mini Ma -

3 4 3

f

ra - - mi - ni Ma - ri - am, ve - ne - ra - - mi - ni Ma - ri - am,

et ve - ne -

et ve - ne - ra - - mi - ni Ma - ri - am,

ri - - am, ve - ne - ra - - mi - ni Ma - ri - - -

6 5 # 6 5

4 3

quae in-vocantes
 spe-i ter-restris so-la-ti-um,
 quae in-vocantes
 Obstu-pesci-te, ob-stu-pe-sci-te
 Reginam omni-um, quae in-vocantes
 Quae in-vocantes

6 6 #6

ad-juvat,
 ad-juvat,
 ad-juvat, despe-rantes re-spicit,
 ad-juvat, despe-rantes re-spicit,
 ad-juvat,
 ge-men-tes ex-au-dit, ge-
 ge-men-tes ex-au-dit,
 ge-men-tes ex-
 ge-men-tes ex-au-dit, ex-

f *p*

mentes ex.au - dit, despe_rantes re - spicit, de_spe_rantes re - spicit, ge -
 desperantes re - spicit, ge - mentes ex.au -
 au_dit, ex.au - dit despe_rantes, desperantes re - spicit,
 au - - - dit ge - mentes ex -
 3 $\frac{b6}{4}$ 5 3

Adagio.

mentes ex.au - dit, ge - mentes ex.au - dit.
 - - dit, ex - au - - - dit.
 ge - mentes ex - au - dit, ex.au - dit.
 au - dit, ex - au - - - dit. Si vi - ta mi - se - ra fun - de su - spi - ri -
 # b 4 3

a, hanc matrem vi - si - ta, cor il - li con - se - cra, hanc matrem vi - si - ta, cor il - li con - se - cra, cor il - li

6

Allegro.

Cum ma - tre vi - cturus, non sor - tem vi - debis
 Cum ma - tre vi - cturus, tran - quil - lus, se - curus non sor - tem vi - debis nec mor - tem ti - me - bis;
 Cum ma - tre vi - cturus, tran - quil - lus, se - curus non sor - tem vi - debis nec mor - tem ti - me - bis;
 con - se - cra! tran - quil - lus, se - cu - rus nec mor - tem ti - me - bis;

4 3 #6 6 # b6 b 6 #

nulla maesti - ti - a, *nulla mae - sti - ti - a* in i - sta pa - tria quicunque re - - - gnat
 so - la lae - ti - ti - a, so - la lae - ti - ti - a in i - sta pa - tri - a qui - cun - que re - - - gnat

mf

cum Ma - ri - a, nulla maesti - ti - a, so - la lae - ti - ti - a,
 cum Ma - ri - a, nulla maesti - ti - a, so - la lae - ti - ti - a,
 so - la lae - ti - ti - a, so - la lae - ti - ti - a in i - sta pa - tria qui - cun - que
 nullamae - sti - ti - a, nullamae - sti - ti - a in i - sta pa - tria

nullamaesti - ti.a, nulla maesti - ti.a, so.la lae.ti - ti.a,
 so.la lae - ti - ti.a, so.la lae - ti - ti.a in i - sta
 re - - - gnat cum Ma - ri - a, nulla maesti - ti.a, so.la lae.ti - ti.a
 qui.cunque re - - gnat cum Ma - ri - a, so.la lae - ti - ti.a,
 # 6 4 3

nulla maesti - ti.a, so.la lae.
 pa - tria quicunque re - - - gnat cum Ma - ri - a, so.la lae.
 in i - sta pa - tria quicunque re - - gnat cum Ma - ri - a, nulla maesti - ti.a
 so.la lae - ti - ti.a
 # 8 6 7 5 4 3 #

ti - ti - a qui - cun - que re - - - - gnat cum Ma -

ti - ti - a in i - sta pa - tri - a qui - cun - que re - - - - gnat cum Ma -

in i - sta, in i - sta pa - tri - a qui - cun - que re - gnat cum Ma -

qui - cun - que re - gnat, qui - cun - que re - gnat, re - gnat cum Ma -

6 6 5 # 6

ri - a, cum Ma - ri - a, qui - cun - que regnat cum Mari - a, cum Ma - ri - a.

ri - a, cum Ma - ri - a, qui - cun - que regnat cum Mari - a, cum Ma - ri - a.

ri - a, cum Ma - ri - a, qui - cun - que regnat cum Mari - a, cum Ma - ri - a.

ri - a, cum Ma - ri - a, qui - cun - que regnat cum Mari - a, cum Ma - ri - a.

6 4 3 # b # 6 4 3

8. Ama cor meum.

Adagio.

Violino primo.

Violino secondo.

Altvs.

Tenor.

Bassvs continvvs.

A-ma,cor me-um, a-ma nec te

A-ma,cor me-um, a-ma nec te se-pares a

p

se-pares a JE-su, a-ma cor

JE-su, a JE-su, a-ma cor

p

me - um, a - ma ne sis cru - dum nec se - ve - rum
 me - um, a - ma ne sis cru - dum nec se - ve - rum sed per - se -

6 5 3 6 5 3 8 6 6 5 3 4 b3 9 8

Detailed description: This system contains the first two systems of a musical score. The top system features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are in a 4/4 time signature. The lyrics are: "me - um, a - ma ne sis cru - dum nec se - ve - rum" on the first line, and "me - um, a - ma ne sis cru - dum nec se - ve - rum sed per - se -" on the second line. The piano accompaniment includes a bass line with figured bass notation: "6 5 3", "6 5 3", "8 6", "6 5 3", "3", "4 b3 9 8". The second system continues the piano accompaniment with chords and melodic lines in both hands.

sed per se - ve - ras a - ma - - -
 ve - ras a - ma - - -

5 6 5 6

cresc.

Detailed description: This system contains the second and third systems of the musical score. The top system features two vocal staves and two piano staves. The vocal lines continue with the lyrics: "sed per se - ve - ras a - ma - - -" on the first line, and "ve - ras a - ma - - -" on the second line. The piano accompaniment features a complex rhythmic pattern in the right hand and a bass line with figured bass notation: "5 6 5 6". The third system includes a piano accompaniment with a *cresc.* (crescendo) marking.

re, per. se - ve - ras a - ma - re, ne sis cru - dum

re, per. se - ve - ras a - ma - re, ne sis cru - dum

8 7 6 5 4 3

6 5 4 3

nec se - ve - rum sed per. se - ve - ras a -

nec se - ve - rum sed per. se - ve - ras a - ma -

5 4 3 6 5 b5 4 3

3 2 1 4 3 3 9 3

p

ma - re, per. se ve - ras a -
re, per. se ve - ras a -

5 6 5 6 5 6 8 7
6 5

Detailed description: This system contains the first five measures of a musical piece. It features two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in a 12/8 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are 'ma - re, per. se ve - ras a -' for both parts. The piano part includes fingering numbers 5, 6, 5, 6, 5, 6, 8, 7, 6, 5.

cresc.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in a 12/8 time signature. The right hand plays a series of chords and moving lines, with a 'cresc.' (crescendo) marking. The left hand provides a simple bass line.

ma - re!
ma - re!

6 4 3 5 6 5 6

Detailed description: This system contains the next five measures. The vocal lines continue with the lyrics 'ma - re!' for both parts. The piano accompaniment continues with the same eighth-note pattern. The lyrics are 'ma - re!' for both parts. The piano part includes fingering numbers 6, 4, 3, 5, 6, 5, 6.

f

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is in a 12/8 time signature. The right hand plays a series of chords and moving lines, with a 'f' (forte) marking. The left hand provides a simple bass line.

A - ma cor me - um, a - ma,
 A - ma cor me - um, a - ma,

6 5 6 4 5 #3 5 b6 6 4 5 3 6 5 3

f

a - ma cor me - um, a - ma, cor me - um, cor me - um
 a - ma cor me - um, a - ma, cor meum, cor me - um

5 6 6 4 5 3 b 6 4 5 3 b # # b 8 7 8 6 5 6

p

a - ma, cor me - um a - ma!
 a - ma, cor me - um, cor me - um a - ma!
 7 5 5 4 3 b 6 5 6 5 4 3 b 6 5 6 5 4 3

Totus a - mor est glo - ria coe - li, a - mat coe -
 To - tus est gau - dia ter - rae, a - mat ter - re - sti - a,
 p

le-sti-a, a - mat coe - le - sti - a. Ip - se JE - sus est a - mor, est
 a - matter - re - sti - a. Ip - se JE - sus est a - mor, est

5 4 3 6 5 b 6 5 #

mf

a - mor, ip - se JE - sus, ip - se JEsus est amor, est a - mor;
 a - mor, ip - se JEsus est amor, est. amor, est a - mor;

b 6 5 6 5 6 5 6 5 # b

per a - morem sal - va -

6 5 6 5 # b 6 6

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal lines begin with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics 'per a - morem sal - va -' are written under the vocal lines. Below the bass staff, the numbers 6, 5, 6, 5, #, b, 6, 6 are written, likely indicating fingerings or scale degrees.

per a - morem be - a - vit nos, in a -

- vit nos, in a - mo - re

7 6 5 6 7 6 # #

The second system of the musical score continues the composition. It features the same four-staff layout. The vocal lines continue with the lyrics 'per a - morem be - a - vit nos, in a -' and '- vit nos, in a - mo - re'. The piano accompaniment includes a dynamic marking 'p' (piano) and a crescendo hairpin. Below the bass staff, the numbers 7, 6, 5, 6, 7, 6, #, # are written.

mo - re stat vi - ta no - stra, stat vi - ta no - stra, stat salus, stat vi - ta no - stra,
 stat sa - lus no - stra, stat sa - lus no - stra, stat salus, stat vi - ta no - stra,

The first system of the musical score consists of five staves. The top two staves are vocal lines for two voices, both in treble clef. The third and fourth staves are vocal lines for two voices, both in bass clef. The fifth staff is the piano accompaniment, in bass clef. The music is in 3/4 time and D major. The lyrics are: "mo - re stat vi - ta no - stra, stat vi - ta no - stra, stat salus, stat vi - ta no - stra, stat sa - lus no - stra, stat sa - lus no - stra, stat salus, stat vi - ta no - stra,". The piano accompaniment includes fingerings 6, 5, 4, 3 in the bass line.

in a - mo - re stat vi - ta no - stra, stat vi - ta
 in a - mo - re stat sa - lus no - stra, stat sa - lus no - stra,

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top two staves are vocal lines for two voices, both in treble clef. The third and fourth staves are vocal lines for two voices, both in bass clef. The fifth staff is the piano accompaniment, in bass clef. The music is in 3/4 time and D major. The lyrics are: "in a - mo - re stat vi - ta no - stra, stat vi - ta in a - mo - re stat sa - lus no - stra, stat sa - lus no - stra,". The piano accompaniment includes fingerings 6, 5, 4, 3 in the bass line and a dynamic marking *p* (piano).

nostra, stat sa-lus, stat vi - ta no - - stra.

stat sa-lus, stat vi - ta no - - stra.

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

The first system of the score consists of five staves. The top two staves are vocal lines. The third and fourth staves are vocal lines with lyrics. The fifth staff is a bass line with figured bass notation. The piano accompaniment is shown in the second system, with treble and bass clefs.

A - ma er-go ex - cla - - - ma, cor meum, ex - cla - - - ma cor me - -

A - ma er-go ex - cla - - - ma, cor meum, ex - cla - - - ma cor me - -

6 # 6 6 4 3

piano

piano

f

p

The second system of the score consists of five staves. The top two staves are vocal lines. The third and fourth staves are vocal lines with lyrics. The fifth staff is a bass line with figured bass notation. The piano accompaniment is shown in the second system, with treble and bass clefs. Dynamics include *piano*, *f*, and *p*.

um! O a - moris be - a - ta sors, vi - vit

um! O a - moris be - a - ta sors, vi - vit vi - ta,

6 5 6 5

pp

vi - ta, pe - rit, pe - rit mors, pe - rit mors.

pe - rit, pe - rit mors, pe - rit mors.

piano

piano

5 6 5 6 5 6 5 6

cresc.

f

p

cresc.

piano

piano

Vi - vit vi - ta, pe -

Vi - vit vi - ta, pe -

f *p* *cresc.*

Detailed description: This system contains the first two systems of a musical score. The top system features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts begin with a melodic line, followed by the lyrics "Vi - vit vi - ta, pe -". The piano accompaniment includes a bass line with fingering numbers (5, 6) and a right-hand part with dynamic markings *f* and *p*, and a *cresc.* marking. The second system continues the vocal and piano parts, with the piano accompaniment ending in a *f* dynamic.

piano

piano

- rit, pe - rit mors, pe - rit mors,

- rit, pe - rit mors, pe - rit mors,

f *p* *cresc.* *f*

piano

Detailed description: This system contains the third and fourth systems of the musical score. The vocal parts continue with the lyrics "- rit, pe - rit mors, pe - rit mors,". The piano accompaniment features a bass line with fingering numbers (5, 6) and a right-hand part with dynamic markings *f*, *p*, *cresc.*, and *f*. The word *piano* is written below the piano part in the fourth system.

piano

piano

piano

pe - - - rit, pe - - - rit, pe - rit mors, pe - rit

pe - - - rit, pe - - - rit, pe - rit mors, pe - rit

piano

piano

p

f

p

piano

piano

mors.

mors.

piano

piano

cresc.

f

p

**Ama cor meum
ut super.**

9. Regina caeli laetare.

Pleno choro, si placet.

Cantvs. Re-gi-na cae-li lae-ta-

Altvs. Re-gi-na cae-li lae-ta-re, lae-

Tenor primvs. Re-gi-na cae-li lae-ta-re, al-le-lu-ja, lae-ta-re, lae-

Tenor secvndvs.

Bassvs.

Bassvs continvvs. 1 2 #6

- re, lae-ta-re, al-le-lu-ja

ta-re, al-le-lu-ja Re-gi-na

ta-re, al-le-lu-ja

Re-gi-na cae-li lae-ta-

Re-gi-na cae-li lae-ta-re, al-le-

6 4 3 5

Re-gi-na cae - li lae - ta - - - re, al - le - lu - ja, lae - ta - re, al - le -
 cae - li lae - ta - - - - re, lae - ta - - - - re, al - le - lu - ja, lae -
 Re-gi - na cae - li lae - ta - - - - re, lae -
 - re, al - le - lu - ja, al - le - lu - ja, lae - ta - - - re, al - le -
 lu - ja, al - le - lu - ja, al - le - lu - ja lae - ta - - -

#6

lu - ja, al - le - lu - ja, al - le - lu - ja!
 ta - re, al - le - lu - ja, al - le - lu - ja!
 ta - re, al - le - lu - ja, al - le - lu - ja!
 lu - ja, al - le - lu - ja, al - le - lu - ja! Qui - a quem me - ru - i - sti por - ta - re,
 - re, al - le - lu - ja, al - le - lu - ja! Qui - a quem meru - i - sti por - ta - re,
 6

Qui - a quem me - ru - i - sti por -
 Qui - a quem meru -

ta - re

al - le - lu -

i - sti por - ta - re,

qui - a quem me - ru -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

ja, al - le - lu - ja,

qui - a quem me - ru - i - sti por - ta - re al - le - lu -

i - sti por - ta - re,

al - le - lu -

le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

ja, al-le-lu-ja, al-le-lu-ja, al-
 ja, al-le-lu-ja, al-le-lu-ja, al-
 le-lu-ja, al-le-lu-ja, al-le-lu-ja, al-
 Resur-re-xit si-cut di-xit,
 Resurre-xit si-cut di-xit,
 5 6 4 # 5 #

-le-lu-ja, al-le-lu-ja, al-
 al-le-lu-ja, al-le-lu-ja, al-le-lu-
 lu-ja, al-le-lu-ja!
 resurre-xit si-cut di-xit, al-
 al-le-lu-ja, al-le-lu-
 4 3 6 #

lu - ja, al - le - lu - ja, al - le - lu - ja,
 ja, al - le - lu - ja, al - le - lu - ja,
 Resur-re - xit si - cut di - xit, al - le - lu - ja, al - le -
 - le - lu - ja, resur - re - xit si - cut dixit, si - cut di - xit, al -
 ja, resur-re_xit si - cut di - xit, si - cut di - xit, al - le - lu - ja,
 5 6 5 #6 5 6 # 6

al - le - lu - ja, al - le - lu - ja! O - ra pro no - bis DE -
 al - le - lu - ja! O - ra pro nobis DE -
 lu - ja, al - le - lu - ja! O - ra pro no - bis DE -
 - le - lu - ja, al - le - lu - ja, al - le - lu - ja!
 al - le - lu - ja, al - le - lu - ja!
 # 4 3 # 6 7 6

um, o - ra pro nobis DE - - - um,
 um, o - ra pro no - bis DE - - um,
 um, o - ra pro no - bis DE - - um, al - le - lu - ja,
 O - ra pro no - bis DE - - um, al - le - lu - ja, al - le - lu -
 O - ra pro no - bis DE - - um, al - le - lu - ja, al -
 6 7 6 # #

al - le - lu - ja, al - le - lu - ja, al -
 al - le - lu - ja, al -
 ja, al - le - lu - ja,
 ja, al - le - lu - ja,
 le - lu - ja, al - le - lu - ja, al - le -
 4 3 5 b 6

le - lu - ja, al - le - lu - ja,
le - lu - ja, al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le - lu -
- lu - ja, al - le - lu - ja, al - le - lu - ja,
4 # 5 6 5 5 6 5 5

al - le - lu - ja,
ja, al - le - lu - ja, al -
al - le - lu - ja, al - le - lu -
ja, al - le - lu - ja, al - le - lu -
al - le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le - lu - ja,
4 3 # 6

al - le - lu - ja, al - le - lu - ja,

le - - - - lu - - ja,

ja, al - le - - lu - ja, al - le - lu - ja, al - le - lu -

al - le - - - lu - - ja, al - - le - - - lu - ja,

al - le - - lu - ja, al - - le - - - lu - ja, al - - le - - lu -

4 3 #

al - le - - lu - ja, al - le - lu - ja, al - le - - lu - - ja!

al - le - - - lu - - ja, al - - le - - lu - - ja, al - le - lu - - ja!

ja, al - le - lu - ja, al - le - lu - - ja!

al - le - lu - ja, al - le - - - lu - ja, al - le - lu - - ja!

ja, al - le - - lu - ja, al - - le - - - lu - - - ja!

4 3 7 6 5 3

