GESANGVEREIN
20
VZ.

Hymnen von

Palestrina Allegri

& Dai

Ec
1394

Ee 1394
2°

167724

8.1412.1646

GESANG-VEREIN ZU DANZIG

LA MUSICA

Che si Canta Annualmente

nelle

FUNZIONI della SETTIMANA SANTA,

nella

CAPPELLA PONTIFICIA.

Composta dal

PALESTRINA, ALLEGRI, e BAI.

Raccolta e Pubblicata

da

CARLO BURNEY. Muſ. D.

Pr. 10: 6

LONDRA,

Stampata per ROBERTO BREMNER, *nella Strand*

1771.

Dove ſi trova pure, La Paſſione sacro Oratorio composto dal Sig.r Jomelli.
Mattutino de Morti nel Sig.r Perez.
Salva Regina a due voce nel Pergoleſi.

Pham ſculp.

ZUR DANZIGER STADT-BIBLIOTHEK

PREFACE,

BY THE

EDITOR.

AS the lovers of ſacred muſic may be deſirous to know ſomething concerning the authors of compoſitions which have ſo long held the firſt place in the ſervice of the pontifical chapel, where purity of harmony, refinement of vocal ſounds, and delicacy of expreſſion, have been carried to their higheſt perfection; in order to gratify their curioſity, the following biographical particulars of theſe great maſters of harmony have been ſelected, chiefly from *Adami* and *Bontempi*, writers of great merit, whoſe works are but in few hands.

GIOVANNI Pierluigi da Paleſtrina was ſcholar to *Gaudimel*, a native of Franche Compté, who was murdered at Lyons, and his body thrown into the Rhone, on the day of the maſſacre of Paris, 1572. The time of *Paleſtrina*'s birth cannot exactly be aſcertained, becauſe the regiſter of it was deſtroyed by the conflagration which happened at Paleſtrina, the place where he was born, and whence he derived his name, when it was ſacked by the Duke of *Alva*, in 1557; but, as it appears by a book written by *Torrigio*, called *Le Grotte Vaticane*, that he died on the 2d of February, 1594, and that he was then in the ſixty-fifth year of his age, it follows, that he was born ſome time in the year 1529.

HE was born poor in fortune, yet the richneſs of his genius ſoon rendered him not only the wonder of Rome, but of all Europe; of this the numerous editions of his many admirable works are ſufficient teſtimonies: for they were written with ſuch great knowledge and correctneſs, that all future profeſſors regarded them as the ſtanding models of perfection.

THERE were many excellent Contrapuntiſts before the time of this great compoſer; among whom was *Juſquin del Prato*, ſometimes called *Jacopo Pratenſe*, who was inventor of the moſt ſpirited fugues and inverſions which muſic could boaſt in his days. But though theſe eminent maſters were exact ob-

ſervers of the rules of compoſition, their injudicious manner of adapting melodies to words, determined Pope Marcellus the Second to baniſh muſic from divine ſervice. This Pope had a very refined taſte in all the arts; and though he governed the church but twenty-two days, he began, during that time, ſeriouſly to apply himſelf to the reformation of abuſes, particularly ſuch as had crept into church muſic.

But, while the fate of choral harmony was in ſuſpence, *Giovanni Pierluigi da Paleſtrina*, being then but twenty-ſix years of age, intreated his Holineſs, before muſic was for ever eraſed from the ſacred ritual, to ſuffer a maſs, which he had compoſed in a truly grave church ſtile, to be performed in his preſence; which requeſt being granted, upon Eaſter Sunday 1555, was ſung in ſix parts, the famous maſs called *Papæ Marcelli*, which was ſo highly approved, as to reſtore muſic to its former favour, and procure its re-eſtabliſhment in the ſervice of the church. This maſs was afterwards publiſhed, and dedicated to the ſucceſſor of Marcellus, Paul IV. by whom *Paleſtrina* was appointed compoſer to the papal chapel.

The ſucceſs of this great compoſer, in preventing church muſic from being utterly aboliſhed, was of ſuch importance to the profeſſion, that his name is held in the higheſt veneration by muſicians in general, and in a particular manner by the members of the Roman college; who have all formed themſelves upon thoſe admirable models of compoſition with which he furniſhed the pontifical chapel, and of which a greater number ſtill continues to be ſung than of any other compoſer. An original picture of this father of harmony, as the reſtorer and benefactor of muſic, is carefully preſerved in the archives of the Pope's chapel.

In 1562, at the age of thirty-three, *Paleſtrina* was elected *Maeſtro di Capella* of *S^ta^ Maria Maggiora*; and, in 1571, he ſucceeded *Giovanni Animuccia*, in the ſame office, at St. Peter's church. This great harmoniſt died on the 2d of February, 1594, in the pontificate of Clement VIII. full of years and of honour, to the inexpreſſible grief, not only of the profeſſors, but of all the lovers of muſic in his time. There was a public function performed at his funeral by three choirs; and he was attended to St. Peter's church, where he was buried before the altar of *St. Simon* and *St. Jude*, not only by all the ſingers of the Pope's chapel, but by all the muſicians of Rome, as well as by an infinite crowd of people. His being buried in St. Peter's church was a peculiar honour granted to him, in conſequence of his extraordinary merit. *Libera me*, *Domine*, compoſed by himſelf, was ſung through the ſtreets during the proceſſion. On the ſpot where he was interred, is engraved, upon a plate, the following inſcription:

JOHANNES PETRUS ALOYSIUS PRÆNESTINUS,
MUSICÆ PRINCEPS.

The Reverend *Gregorio Allegri*, born at Rome, was admitted into the Pope's chapel, Dec. 6th, 1629, as a counter-tenor. He ſtudied under the famous *Nanini*, in company with *Antonio Cifra* and *Pier Franceſco Valentini*. *Nanini* was cotemporary with *Paleſtrina*, and his moſt intimate friend. They had been fellow-ſtudents under *Gaudimel*, who had inſtituted a muſic ſchool at Rome, which had produced a great number of eminent profeſſors. *Allegri* was accounted an admirable maſter of harmony. Many of his works are ſtill preſerved and performed in the Pope's chapel; particularly the following celebrated *Miſerere*. His abilities as a ſinger were but ſmall; yet ſo much was he eſteemed by all the muſical

profeſſors of his time, that the Pope, in order to appropriate him to his ſervice, appointed him to be one of the ſingers of his chapel. He joined to his extraordinary merit an excellent moral character; for he not only aſſiſted the poor, by whom his door was uſually crowded, to the utmoſt of his power, but daily viſited the priſons of Rome, in order to beſtow his alms on the moſt deſerving and diſtreſsful objects he could find in them. "Of this," ſays the author from whom theſe particulars are extracted, "I was aſſured by one of the ſcholars of *Allegri*, a man of the greateſt veracity, who is now (in 1711) "alive." He ſet many parts of the church ſervice with ſuch divine ſimplicity, and purity of harmony, that his loſs was much felt, and ſincerely lamented by the whole college of ſingers in the papal ſervice. He died February 18th, and was buried in the *Chieſa Nuova*, before the chapel of *S. Filippo Neri*, near the altar of the Annunciation, where there is a vault for the reception of deceaſed ſingers belonging to the Pope's chapel, upon which is the following inſcription:

CANTORES PONTIFICII,
NE QUOS VIVOS,
CONCORS MELODIA
JUNXIT:
MORTUOS CORPORIS,
DISCORS RESOLUTIO
DISSOLVERET.
HIC UNA CONDI
VOLUERE.
ANNO 1640.

TOMMASO Bai, author of the *Miſerere* which is ſung in the Pope's chapel on Thurſday in Paſſion week, was born at *Crevalcore*, near Bologna, about the middle of the laſt century, and died at Rome 1718. He was *Maeſtro di Capella* of St. Peter's Church, and compoſed the *Miſerere* in 1713. He is much commended for his attention to proſody, or the accentuation of words, in which his notation is generally ſo exact, that the proportion of long and ſhort ſyllables is as ſtrictly preſerved, in ſinging this pſalm, as it could be in reading it. This compoſition took place of one by *Aleſſandro Scarlatti*, which uſed to be ſung on the ſame day, and is remarkable for being the only new muſical production that has had the honour of being admitted into the ſervice of the Pope's Chapel, during the preſent century.

Something has already been ſaid of the manner of performing the famous *Miſerere* of *Allegri*, in *The preſent State of Muſic in France and Italy*, as well as of the ſingers in the papal chapel: and it will be eaſy to judge of their abilities to do juſtice to every compoſition in that ſervice, from the account given by *Angellini Bontempi* of their education and method of ſtudy. "The diſciples of the Roman ſchool," ſays this author, "were obliged to excerciſe themſelves in difficult intonations an hour every day, in order "to acquire a facility of execution; another was ſpent in the practice of ſhakes; another in ſwift paſſages; "another in the ſtudy of literature, and another in taſte and expreſſion, in the preſence of the maſter, "who obliged them to ſing before a mirror, in order to avoid every kind of grimace, or improper motion "of the muſcles, either by furrowing the forehead, knitting the brows, or diſtorting the mouth: and "all theſe were but the employments of the morning. In the afternoon, half an hour was ſpent in the "theory of ſound; another in counterpoint, upon a plain ſong; an hour in receiving rules of compoſition

" from the maſter, and putting them in practice upon paper; another in the ſtudy of literature; and the " reſt of the day in practiſing the harpſichord, in compoſing a pſalm, an anthem, a ſong, or in ſome " other kind of writing, ſuitable to the genius of the ſcholar: and theſe were the common exerciſes on " thoſe days, when the ſtudents were not allowed to quit the college: but when they were permitted to " go out, they frequently went to ſing at the echo, without the *Porta Angelica*, near *Mount Marius*, where, " by liſtening to the anſwers, they could judge of their own defects; at other times they were either em- " ployed in ſinging at the muſical performances in the churches of Rome, or, at leaſt, were allowed to " go thither to hear the many great profeſſors who flouriſhed in the pontificate of Urban VIII.* At " their return to college, they employed the reſt of their time in practiſing after theſe models, and in " giving reaſons to the maſter for what they did, who, in his turn, uſed to read lectures upon the moſt " refined and uſeful myſteries of the muſical art †."

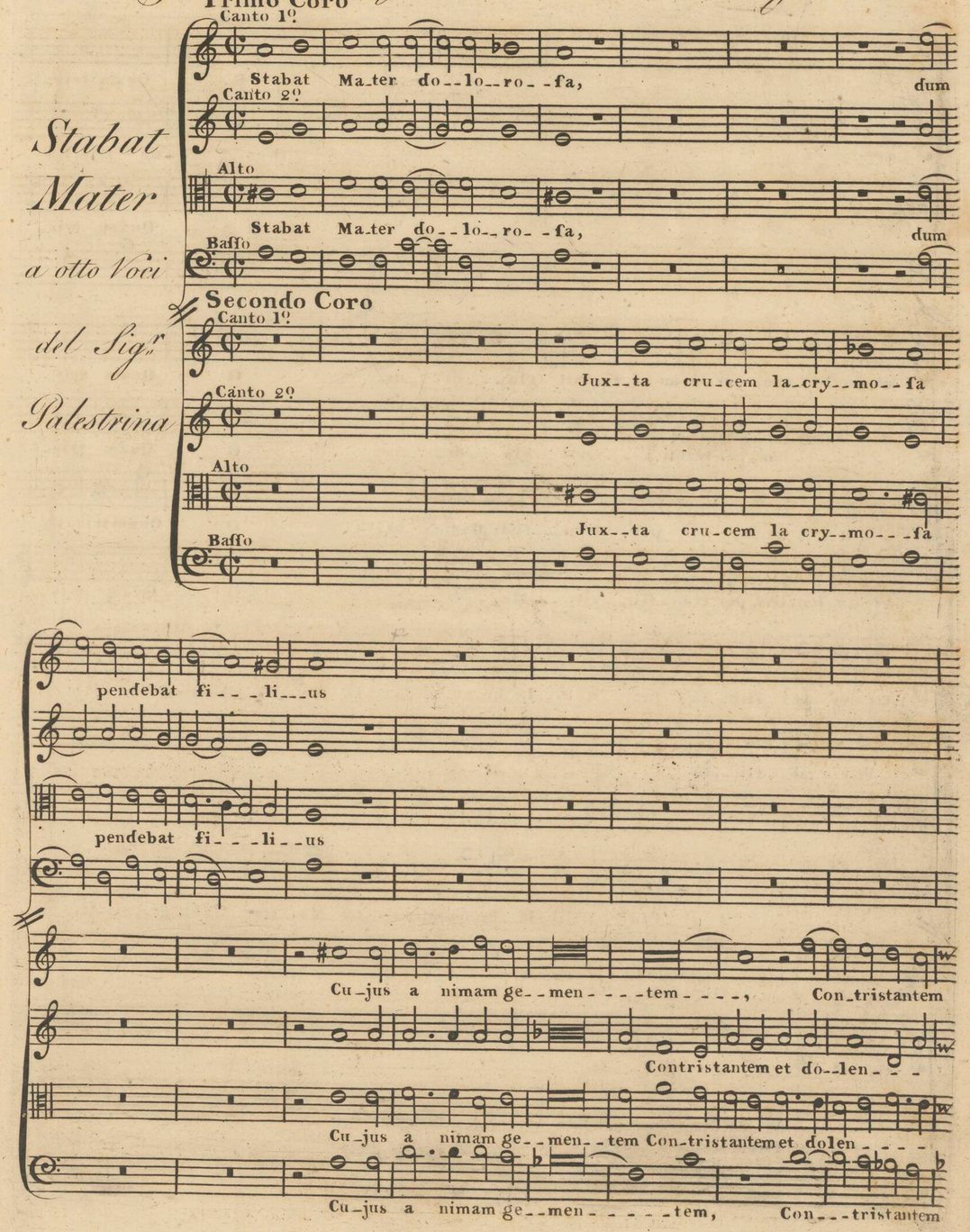
From this teſtimony, and from that of many other writers on the ſubject, it appears that harmony approached the neareſt to perfection in the Pope's Chapel: for there, as no defects were covered by artificial tones, ſo no refinements were hidden or corrupted; and thoſe minute occaſional temperaments, for which the language of ſound has no characters, and which the flexibility of voices alone can expreſs, were not diſturbed by inſtruments, whoſe tones are unalterably fixed. Gravity of ſtile in the compoſer, and decorum and ſimplicity in the performer, were there equally adhered to and rewarded, as no opportunities were ever given for vanity and folly to aim at applauſe by an improper diſplay of talents, which, however captivating in a theatre, are but ill ſuited to the ſublime ſubjects of ſacred ſong In the performance of muſic in parts, among which the melody is equally diſtributed, the ſole ambition of individuals ſhould be the ſucceſs of the *whole*: the powerful ſhould conform to the feeble, the ſwift to the ſluggiſh: and however multiform the parts, the aggregate ſhould differ from a ſeeming identity little more than the harmonics differ from a ſingle ſound, or the priſmatic colours from a ſingle ray of light, out of which they ariſe, and which, together, conſtitute *unity*. *Ariſtotle* defined friendſhip to be one ſoul in two bodies; and a chorus ſhould ſeem to be many ſounds proceeding from one organ.

* Urban VIII. reigned from the year 1624 to 1644.

† Hiſtoria Muſica, Perugia 1695, p. 170.

Si Canta nella Funzione delle Palme, alla Meſſa. 1

Stabat Mater a otto Voci del Sig^r Palestrina



O Quàm tris-

O Quàm tris-tis

O Quàm tris-

et do-len-tem, per tran si vit gla---di---us. O Quàm tris-

----tem, per transi----vit gla---di---us. O Quàm tris-

----tem, per tran---sivit gladi---us. O Quàm tris-tis

et do-len-tem, per tran-si---vit gla---di---us. O Quàm tris-

-tis et af--flic-ta fu---it il--la be-ne--dic---ta Ma--ter U-ni-ge-ni--ti!

et af--flic--ta

tis

fu---it il--la be-ne--dic---ta Ma--ter U-ni-ge-ni--ti!

-tis et af----flic-----ta Quæ mæ-

-tis et af--flic-------ta

et af-flic--------ta

-tis et af--flic--------ta Quæ mæ-

et do--le--bat, Cùm vi--de--bat na--ti pæ--nas in---cly-

in---cly-

et do--le---bat, Cùm vi--de--bat na--ti pæ--nas in--cly-

--re---bat Pi--a Ma--ter, na--ti pæ--nas in-cly-

na--ti pæ---nas in-cly--

na--ti pæ---nas in-cly--

--re---bat Pi--a Ma--ter, na--ti pæ-----nas incly-

--ti. Quis est Ho-----mo qui non fle-ret,

--ti. Quis est Ho---mo qui non fle---ret,

--ti. Quis est Ho----mo qui non fle----ret,

--ti. Quis est Ho---mo qui non fle----ret,

-ti--. Chrif-ti Ma--trem fi vi-

----ti.

----ti.

----ti. Chrif--ti Ma--trem fi vi-

In tan_to fup_pli_ci_o! Piam

In tan_to fup_pli_ci_o! Piam

_de_ret Quis non ,po_teſt Con_trif_ta_ri

_de_ret Quis non po_teſt Con_trif_ta_ri

Matrem Contem pla_ri, Propecca_tis fuæ Gen_tis

Matrem Con_templa_ri, Propecca_tis fuæ Gen_tis

do_len_tem cum fi_li_o? Vidit Je ſum

do_len_tem cum fi_li_o? Vidit Je ſum

Vi_dit ſuum dulcem na_tum,

Vi_dit ſuum dulcem na_tum,

in tormen_tis, et flagel_lis ſub_di_tum. mo_ri_en_tem

flagellis ſubdi_tum.

flage_lis ſub_di_tum.

in tormen_tis, et flagellis ſub_di_tum. mo_ri_en_tem

dum e_mi_ſit ſpi_ri_tum ſpi_ri_tum.

ſpi_ri_tum.

dum e_mi_ſit ſpi_ri_tum ſpi_ri_tum.

ſpi_ri_tum.

de_ſo_la_tum dum e_mi_ſit ſpi_ri_tum

ſpi_ri_tum.

ſpi_ri_tum.

de_ſo_la_tum dum e_mi_ſit ſpi_ri_tum.

me fen---ti---re vim do---lo--ris:

me fen---ti---re vim do---lo--ris:

E--ia Ma_ter, fons a---mo--ris

E--ia Ma_ter, fons a---mo--ris

fac, ut te_cum lu--ge_am.

fac, ut te_cum lu--ge--am.

fac, ut ar--deat cor me--um, in A--man_do Chrifto De--

fac, ut ar--deat cor me--um, in A--man_do Chrifto De--

Sanc--ta Ma_ter if--tud a--gas, Cru_ci-

Sanc--ta Ma_ter if--tud a--gas, Cru_ci-

-um, ut fi--bi Com--pla--ce--am. Sanc--ta Ma--ter

-um, ut fi---- bi Complace--am. Sanc--ta Ma_ter if tud a--gas,

fix--i fi--ge pla---gas

fix--i fi--ge pla---gas tu_i na-

tu--i na-

Cor--di me-------o Va---li--dè.

Cor_di me-----o Va---li--dè.

Cor_di me----------o Va_li---dè.

Cor_di me------o Va---li_dè.

tu_i na_ti vul ne_ra_ti, tam dig_na_ti prò me pa_ti, pæ_nas me cum

tu_i na_ti vul ne_ra_ti, tam dig_na_ti prò me pa_ti pæ_nas me_

ti vulne_ra_ti tam dig_na_ti prò me pa_ti pæ_nas

_ti vulne_ra_ti tam dig_na_ti prò me pa_ti pæ_nas

di_vi_de.

cum di_vi_de.

me cum di_vi_de.

me cum di_vi_de.

Fac me ve_rè te_cum fle_re, Cru_ci_fix_o condo_le_

condo_le_

Fac me ve_rè te_cum fle_re,

Fac me ve_rè te_cum fle_re, Cru_ci_fix_o condo_le_

do_nec e_go vix_e_ro. Jux_ta Crucem te_cum

do_nec e_go vix_e_ro.

donec e_go vix_e_ro.

_re, do_nec Jux_ta Crucem te_cum

_re,

Jux_ta Crucem te_cum

_re, do_nec e_go vix_e_ror

fta_re, Te li_ben_ter foci_a_re in planctu de_fide_ro.

Te libenter foci_a_re in planctu de_fi_de_ro. vir_

fta_re et me ti_bi foci_a_re in planctu de_fi_de_ro. vir_

fta_re, in planc_tu de_fi_de_ro. vir_

fac me te cum

go virgi numpræcla ra, mihi jam non fis a ma ra, fac me tecum

go virgi numpræcla ra, mihi jam non fis a ma ra, fac me tecum plan

go virgi numpræcla ra, mihi jam non fis a ma ra, fac me te cum

plan ge re. fac ut portem Chrifti mor tem,

plan ge re. Paf fi o

fac ut portem Chrifti mortem, Paffi o nis e jus for

Paf fi o nis e jus for

ge re. fac ut portem Chrifti mor tem,

plange re. fac ut portem Chrifti mor tem, Paf fi o nis e jus for

fac me pla gis Val ne ra ri, Cruce

nis ejus fortem, et plagas re co le re

et plagas re co le re fac me pla gis Val ne ra ri, Cruce

tem, et pla gas re co le re

fac me pla gis Val ne ra ri, Cruce

Cruce

tem, et pla gas re co le re

hac i ne bri a ri, ob a mo rem fi li i.

hac i ne bri a ri, ob a mo rem fi li i.

hac i ne bri a ri, ob a mo rem fi li i. inflamma tus et ac

hac i ne bri a ri, ob a mo rem fi li i.

ob a mo rem fi li i. inflamma tus et ac

Per-te, Vir--go,fim de--fen--fus in--die Ju- - - di - - - - ci - - - i.

Judi--ci - - - - i - - - - .

Per-te, Vir--go,fim de--fen--fus in--die Ju--di - - - ci - - - i.

cen- -fus, fac me cru-

facme cru-

fac.

cen--fus, fac me cru-

Mor--te Chrifti præmu--ni--ri, Con-fo--ve--ri gra - - -

Mor--te Chrifti præmu--ni - - -ri,Confo-ve--ri gra - -

Mor--te Chrifti præmuni--ri, Con - - - - gra - - -

Mor--te Chrifti præmu--ni - - -ri, Con-fo-veri gra - -

- - - - - ce cru-ce cufto--di--ri, Confo--ve - - -ri gra - - - -

- - - - - - - - - - ce cufto--di - - -ri, Confo--ve--ri - - - gra - -

me Cru-ce Cru-ce Cufto--di - - -ri, Confo--ve - - -ri gra - - - -

- -ce cruce cuftodi - - - - - ri, Confo--ve--ri grati - - - a

-tia. fac ut a--ni--mæ do--ne - - tur

-tia. do--ne - - - - - - tur

-tia. do-ne - - - - - - tur

-tia. fac ut a--ni--mæ do-ne - - - - - - tur

-tia. Quando Corpus mo--ri - - e - - - tur, Pa--radi-fi glo - - - -

-tia. mo--ri - - e - - - tur, Pa-radi-fi glo- -

-tia. mo--ri - - e - - - tur, Pa--radi- -

Quan-do Corpus mo--ri - - e - - - tur, Pa--radi-fi

Pa--ra-di--fi glori--a glo - - - - - - - - - - ri - - - - a.

Pa-ra-di--fi glo--ri - - - a

Pa--ra-di--fi glo - - - - - - - - - - ri - - - - a.

Pa--ra-di--fi glo - - - - - - - ri - - - - - a.

- - - - - - - - - - - - ri - - - a Pa--ra-di--fi glo--ri - - - - a.

- - - - - - - - - - - - ri - - a Pa--ra-di--fi glo--ri - - - - a.

- - fi glo-ri - - a Pa ra--di - - - - - fi glo - - ri - - - a.

glo - - - - - - - - - ri - - a Pa--ra-di--fi glo - - - ri - - - - - - a.

Si Canto il Giovedi Santo alla Messa

1mo Coro

Fratres ego enim accepi a Domino

2do Coro

a otto Voci del Sig.r Palestrina

Canto 1º A Tempo Giusto — Fra - - - - - - - tres, e - - - go e - - - - nim ac - -

Canto 2º — Fra - - - - - - - - tres, e - - - - go e - - - - nim ac - -

Alto

Baffo

Canto 1º

Canto 2º

Alto

Baffo

- - - - ce - - pi a - - - - - - - - - - - - - - - - Do - - mi - - no e - - - - go

- - - - ce - - pi a - - - - - - - - - - - - - - - - Do - - - - mi - - no e - - go e - -

Fra - - - - - - - - - - tres, e - - - go

Fra - - - - - - - - - tres, e - - - - go

e - - nim ac - - - - ce - - - pi à - - - - - - - Do - - - - - - - - - -

- - - - - - - - - - nim ac - - - - ce - - - pi à - - - - - - - - - - - Do - -

e - - - nim ac - - - - ce - - - - pi à - - - - - - - - - - - Do - - -

e - - - nim ac - - - - ce - - - pi à - - - - - - - - Do - - - - - - - - -

- - - - - mi - - - - no

- - - - - mi - - - - no

- - - - - mi - - - - no

- - - mi - - - - - no

Quod et tra - - di - - di

Quod et tra - - di - - di vo - - bis: Quod et tra - - di - - di

Quod et tra - - di - - di vo - - - bis: Quod et tra - - di - - di

Quod et tra - - di - - di vo - - - - - bis:

Quod et tra--di--di vo - - - - - bis: quo

Quod et tra--di--di vo - - - - - - - bis: quo

Quod et tra--di---di vo - - - bis: quo

Quod et tra--di--di vo - - - - bis: quo

vo - - - - bis: quo - - - ni - - - am

vo - - - bis: quo - - - ni - - - - am

vo - - - - - bis: quo - - - - ni - - - - am

quo - - - - ni - - - - am

- - - - ni - - - am Do--mi--nus Je - - - fus, in quâ

- - - - ni - - - am Do--mi--nus Je - - - fus, in quâ

- - - - ni - - - am Do--mi--nus Je - - - fus, in quâ

- - - - ni - - - am Do--mi--nus Je - - - fus, in quâ

Do--mi--nus Je - - - - - - - - - fus,

Do--mi--nus Je - - - - - - - - - - fus,

Do--mi--nus Je - - - - - - - - - fus,

Do--mi--nus Je - - - - - - - - - fus,

noc--te tra - - - - de - - - ba - - - - - - - - tur,

noc--te tra - - - - de - - - - ba - - - - - - - - tur,

noc - - - te tra de - - - ba - - - - - - - - - - - - tur,

noc - - - te tra - - - - - - de - - - ba - - - - tur,

Do--mi--nus Je - - - fus, in

Do--mi--nus Je - - - fus, in

Do--mi--nus Je - - - fus, in

Do--mi--nus Je - - - fus, in

ac - - - ce - - pit pa--nem,

ac - - - ce - - pit pa--nem,

ac - - - ce - - pit pa-nem, ac

ac - - - ce - - pit pa--nem,

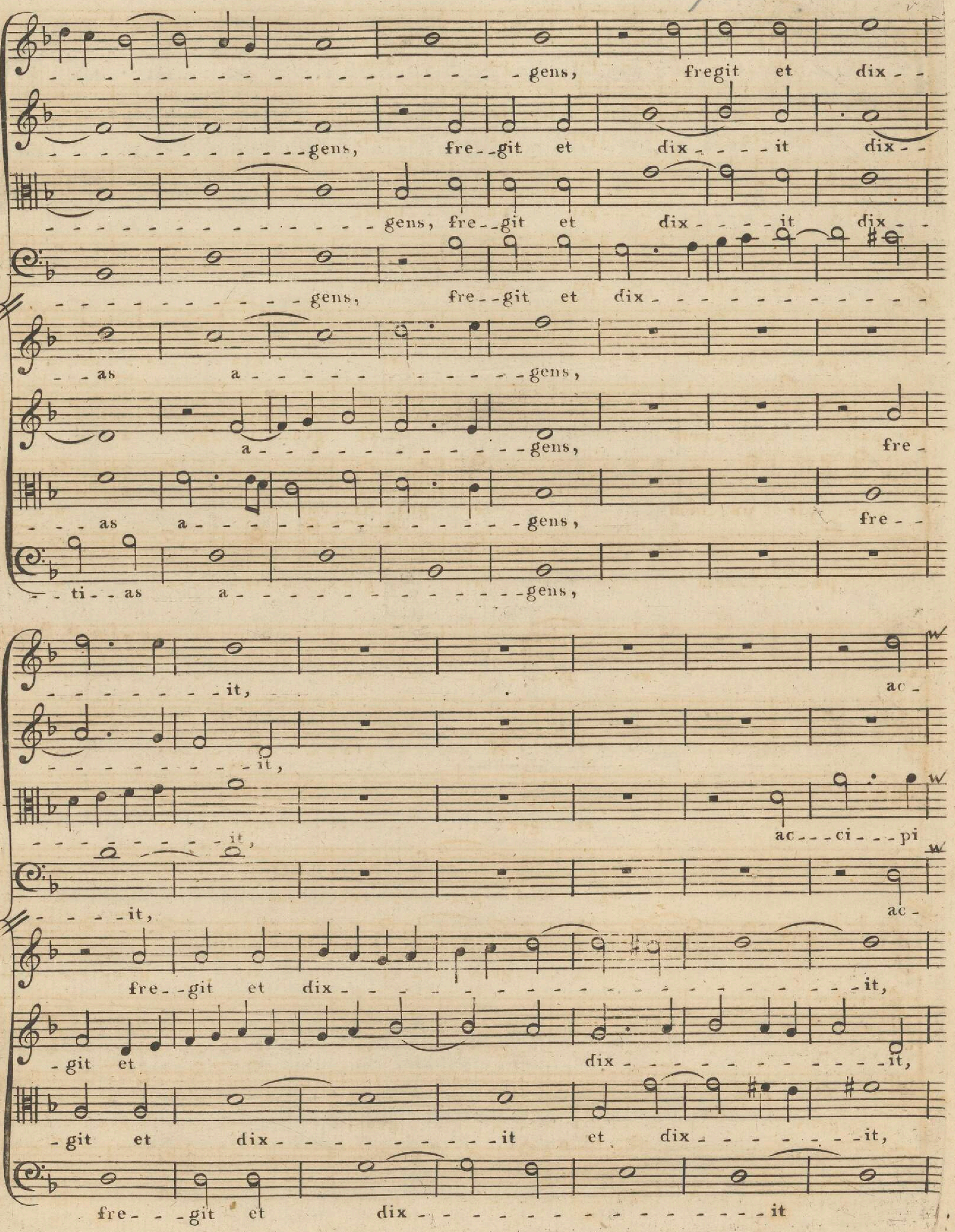
quâ noc--te tra - - - - de - - - ba - - - - - - - tur, ac - - - ce - - pit

quâ noc--te tra - - - - - de - - - ba - - - - tur, ac - - - ce - - pit

quâ noc--te tra - - - - - de - - - ba - - - - tur, ac-

quâ noc--te tra - - - - - - de - - - ba - - - - tur, ac - - - ce - - pit


ac - - ce - - - - - - - - pit pa - - - nem,
ac - ce - - - - - pit pa - - - nem,
- ce - - - - - - - - - - - - pit pa - - - nem,
ac - - - ce - - - - - pit pa - - - - nem,
pa - - - nem et gra - - - ti - - as a - -
pa - - - - - nem et gra - ti - as a - - - - -
- ce - pit pa - nem et gra - ti - - as a - -
pa - - - nem et gra - - - ti - - - as a - -
et gra - - ti - - - - - as a - - - - - - - -
et gra - - - ti - - - as a - - -
et gra - - - - - - - - - - - ti - - as a - - -
et gra - - - ti - - - as a - - -
- - - - - - - - - - - - - - gens - - - , et gra - - - ti -
- - - - - - - - - - - - - gens, et gra - - - ti - - - as
- - gens a - - - - - - - - - - - gens, et gra - - ti -
- - - - - gens, a - - - - - - - - - gens, et gra -


- - - - - - - - - - - - - - - - - - - gens, fregit et dix - -
- - - - - - - - - - - gens, fre - git et dix - - - - it dix - -
- - - - - - - - - - - - - - gens, fre - - git et dix - - - - it dix - -
- - - - - - - - - - - gens, fre - - git et dix - - - - - - - - - - -
- - as a - - - - - - - - - - gens,
a - - - - - - - - - - - - gens, fre -
- - - as a - - - - - - - - - - - - - gens, fre - -
- - ti - - as a - - - - - - - - - - - - - gens,
- - - - - - - - - it, ac -
- - - - - - - - - it,
- - - - - - - - - it, ac - ci - - pi
- - - - it, ac -
fre - - git et dix - - - - - - - - - - - - - - - - - it,
- git et dix - - - - - - - - - - - it,
- git et dix - - - - - - - - - - it et dix - - - - - - - it,
fre - - git et dix - - - - - - - - - - - - - - - it

-ci---pi--te, et man--du--ca - - - - - - - - - - - - - - - - te; hoc

ac---ci---pi--te, et man--du- - - - ca - - te; hoc est

-te, et man--du--ca - - - - - - - - - - - - - - - te; hoc

-ci---pi--te, et man--du--ca - - - - - - - - - - - te;

est Cor--pus me- - - - um,

Cor- - - - - - - - pus me- - - - um,

est Cor--pus me- - - - - um,

ac---ci---pi--te, et man--du---ca---te

ac---ci---pi--te, et man--du- - - - ca- - - - - - -

ac---ci---pi--te, et man--du- - - ca- - - te; hoc

ac- - - - ci---pi---te, et man--du- - - - ca- - - - - te;

ac---ci---pi--te, et

ac---ci---pi--te, et man--du--

ac---ci---pi-

ac---ci---pi--te, et

hoc est Cor--pus me- - - - - um,

te hoc est Cor--pus me- - - - - um,

est Cor- - -pus me- - - - - - - - - um,

hoc est Cor--pus me- - - - - um,

man--du- - - - ca- - - - te, hoc est Cor- - - - - pus me

- - ca- - - - - - - - - - - - - - te, hoc est Cor- - - - - pus me- - - -

- - te et man--du- - - - ca- - - - - te hoc est Cor--pus

man--du- - - - ca- - - - - te, hoc est Cor--pus

- - - - - - - - um,

- - - - - - - - um,

me - - - - um,

me - - - - um,

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - ra - -

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - ra - - -

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - - ra - - -

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - - ra - -

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - ra - - -

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - ra - - -

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - ra - - -

hoc fa - - - ci - - te in me - - - am Com - - me - - - mo - - ra - - -

- - - tio - - - nem,

- - - tio - - - - nem,

- - - tio - - - - nem,

- - - tio - - - - nem,

- - - tio - - - nem. hoc fa - - - ci - - te in me - - - am com - - me - - - mo

- - - tio - - - nem. hoc fa - - - ci - - te in me - - - am com - - me - - mo -

- - - tio - - nem. hoc fa - - - ci - - te in me - - - am com - - - - me - - - - mo -

- - - tio - - - nem. hoc fa - - - ci - - te in me - - - - am com - -

hoc fa - - - ci - - te in me - - - am com - - me - - - mo - - ra - - - ti

hoc fa - - - ci - - te in me - - - am com - - me - - mo - - - ra - - ti

hoc fa - - - ci - - te in me - - - - - am com - - me - - - mo -

hoc fa - - - ci - - te in me - - - am com - - me - - - mo - - ra - - ti - -

- ra - - - tio - nem.

- ra - - - - - - - - tio - nem.

- - ra - - - tio - nem.

- me - - mo - - ra - - ti - - - - o - - - - - - - - - - - - - - - nem.

- - o - nem.

- - - o - - - - nem com - - me - - - mo - - ra - - - - - - tio - - - nem.

- - ra - - - - - - tio - nem.

- - o - nem.

Si canto il Giovedi Santo

Miserere
Del Sig.r
Tommaso
Baj

Coro Primo

Mi--fe--re--re me--i, De- - - - - - - -us,

Mi--fe--re--re me--i, De- - - - - - - -us,

Mi--fe--re---re me-i, De- - - - - - - - - - - - - -us,

Mi--fe--re--re me--i, De- - - - - - - - - - - - - -us,

Mi--fe--re--re me-i, De- - - - - - - - - - - - - -us,

Secundùm Magnam mi---fe---ri--cor--di---am tu- - - - - - - -am.

Secundùm Magnam mi---fe----ri----cor--di--am tu- - - - - - - -am.

Secundùm Magnam mi---fe--ri--cor--di--am tu- - - - - - - -am.

Secundùm Magnam mi--fe--ri--cor--di--am tu- - - - - - - -am.

Secundùm Magnam mi--fe--ri--cor--di--am tu- - - - - - - -am.

Coro Secondo

Am-pli--ùs la--va me ab i--ni--qui--ta---te me- - - - -a,

Am-pli--ùs la--va me ab i--ni--qui--ta--te me- - - - - - -a,

Am-pli--ùs la- - -va me ab i---ni--qui--ta--te me- - - - - - -a,

Am-pli---ùs la--va me ab i--ni--qui---ta--te me- - - - -a,

et à pec--ca--to me--o mun- - -da mun- - - - - - -da me.

et à pec--ca--to me--o mun--da mun- - - - - - - -da me.

et à pec--ca--to me--o mun- - -da mun- - - - - -da me.

et à pec--ca--to me--o mun--da mun- - - - - - - -da me.

Coro Primo

Tibi foli pec--ca- - -vi, et malum co--ram te fe- - - - - - -ci; ut juf-

Tibi foli pec--ca--vi, et malum co- - -ram te fe- - - -ci; ut juf-

Tibi foli pec--ca- - -vi, et malum co--ram te fe- - - - - - -ci; ut juf-

Tibi foli pec--ca--vi, et malum coram te fe- - - - - - - - -ci; ut juf-

Tibi foli pecca--vi, et malum co--ram te fe- - - - - - - -ci; ut juf-

-ti--fi--ceris in fermonibus tu- - -is, et vincas cùm Judi- - - ca- - - - - - -ris.

-ti--fi--ceris in fermonibus tu- - - -is, et vin--cas cùm Judi- - - - ca- - - - - -ris.

-ti--fi--ceris in fermonibus tu- - - -is, et vin--cas cùm Ju-di-ca- - - - - - - -ris.

-ti--fi-ceris in fermonibus tu- - -is, cùm Ju--di- - - - ca- - - - - ris.

-ti--fi-ceris in fermonibus tu- - - -is, et vin--cas cùm Ju-di- - - ca- - - - - - ris.

Coro Secondo

Ec_ce e_ _ nim Ve_ri_tatem di_lexis_ _ _ _ _ _ _ _ ti: in_cer_ta et oc_

Ec_ce e_ _ nim Ve_ri_tatem di_lex_is_ _ _ _ _ ti: in_cer_ta et oc_

Ec_ce e_ _ nim Ve_ri_tatem di_lex_is_ti di_lex_is_ _ _ti: in_cer_ta et oc_

Ec_ce e_ _ _nim Ve_ri_tatem di_lex_ _ _is_ _ _ _ _ _ _ti: in_cer_ta et oc_

culta fa_ _pien_ti_ _æ tu_æ ma_ _ni_festas_ti mi_ _ _ _ _ _ _ _ _ _ _hi.

culta fa_ _pien_ti_ _æ tu_æ ma_ _ni_festas_ti mi_ _ _ _ _ _ _ _hi.

culta fa_ _pien_ti_ _æ tu_ _æ ma_ni_festas_ti mi_ _ _ _ _ _hi.

culta fa_ _pi_en_ _ti_ _æ tu_ _æ ma_nifestas_ _ti mi_ _ _ _hi.

Coro Primo

Canto Fermo

Ad Lib:

A Tempo

Auditui Meo dabis gaudium et læ_ _ti_ _ _ _ _ti_ _am: et exultabunt offa

Auditui Meo dabis gaudium et læ_ _ _ti_ _ _ _ti_ _am: et exultabunt offa

Auditui Meo dabis gaudium et læ_ _ti_ _ _ _ _ _ _ _ti_ _am: et exultabunt offa

Auditui Meo dabis gaudium et læ_ _ _ti_ _ _ _ _ti_ _am: et exultabunt offa

(4 Takte) Auditui Meo dabis gaudium et læ_ _ _ti_ _ _ _ti_ _am: et exultabunt offa

hu_ _ _mi_ _ _ _li_ _ _ _a_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ta.

hu_ _ _mi_ _ _ _li_ _ _ _a_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ta.

hu_ _ _mi_ _ _li_ _ _a_ hu_ _mi_li_ _a_ _ _ _ _ _ _ _ _ _ _ _ _ta.

hu_ _ _mi_ _ _ _li_ _ _a_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ta.

hu_ _ _mi_ _ _ _li_ _ _ _a_ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ta.

Coro Secondo

Cor mun_ _ _ _ _dum cre_ _a in me, De_ _ _ _ _ _ _ _ _ _ _ _ _ _us;

Cor mun_ _ _ _dum cre_ _a in me, De_ _ _ _ _ _ _ _ _ _ _ _ _ _us;

Cor mun_ _ _ _ _ _dum cre_ _a in me, De_ _ _ _ _ _ _ _ _ _ _ _ _us;

Cor mun_ _ _ _dum cre_ _a in me, De_ _ _ _ _ _ _ _ _ _ _ _ _ _us;

et Spi_ _ri_tum rectum in_ _no_va in vis_ce_ri_bus me_ _ _ _ _ _ _ _ _ _ _ _is.

et Spi_ _ri_tum rectum in_ _no_va in vis_ce_ribus me_ _ _ _ _ _ _ _ _ _ _ _is.

et Spi_ _ri_tum rectum in_ _no_va in vis_ce_ri_bus me_ _ _ _ _ _ _is.

et Spi_ _ri_tum rectum in_ _no_va in vis_ce_ri_bus me_ _ _ _ _ _ _ _ _is.

Coro Primo

Redde mihi læ--ti--ti--am fa--lu--ta--ris tu- - - - - - - - i;

Redde mihi læ--ti--ti--am fa- - - -lu--ta--ris tu- - - - - - - - - - - i;

Redde mihi læ--ti--ti--am fa--lu--ta--ris tu- - - - - - - - - - i;

Redde mihi læ--ti--ti--am fa--lu--ta--ris fa--lu--ta--ris tu- - - - i;

(6 Takte) Redde mihi læ--ti--ti--am fa--lu--ta--ris tu- - - - - - - - - - - - i;

et Spi--ri- - -tu prin-ci--pa- - -li Con- - -fir- - - - ma me.

et Spi--ri--tu prin--ci- - -pa- - -li Con-fir--ma Con--fir- - -ma me.

et Spi--ri- - -tu prin-ci- - -pa- - -li Con-fir- - - - - - - - - ma me.

et Spi--ri--tu prin--ci- - -pa- - -li Con-fir- - - - - - ma me.

et Spi--ri- - -tu prin-ci- - -pa- - -li Con-fir- - - - - - ma me.

Coro Secondo

Li-bera me de fanguinibus, Deus, De--us fa--lu-tis me- - - - - - æ;

Li-be-ra me de fanguinibus, Deus, De--us fa--lu-tis me- - - - - - æ;

Li-be-ra me de fanguinibus; Deus, De--us fa--lu-tis me- - - - - - æ;

Li-be-ra me de fanguinibus, Deus, De--us fa--lu-tis me- - - - - - æ;

et ex--ul--ta--bit lin-gue me-a Juf--ti--ti--am tu- - - - - - am.

et ex--ul--ta--bit lin-gue me-a Juf--ti--ti-am tu- - - - - - am.

et ex--ul--ta--bit lin-gue me-a Juf--ti--ti-am tu- - - - - - am.

et ex--ul--ta--bit lin-gue me-a Juf--ti--ti-am tu- - - - - - am.

Coro Primo

Quoni--am fi vo-lu--if-fes. Sa-cri--fi--ci-um de diffem u- - - - - - ti--que;

Quoni--am fi vo-lu--if-fes. Sa-cri--fi--ci-um de diffem u- - - - - ti--que;

Quoni--am fi vo-lu--if-fes. Sa-cri--fi--cium de diffem u- - - - - - ti--que;

Quoni--am fi vo-lu--if-fes. Sa-cri--fi--ci-um de diffem u- - - - - ti--que;

(6 Takte) Quoni--am fi vo-lu--if-fes. Sa-cri--fi--cium de diffem u- - - - - ti--que;

ho-lo--cau--ftis non de--lec-ta-be-ris, non non delecta- - - - - - - be- - - - ris.

ho-lo--cau- - - -ftis non de-lec-ta-be-ris, non delec-ta- - - - - - - - - be- - - ris.

ho- - -lo-cau--ftis non delec--ta-be-ris, non delec- - - -ta- - - - - - be- - - - - ris.

ho- - -lo--cau--ftis non delec-ta-be-ris, non non delec-ta- - - - be- - - - ris.

ho- - -lo--cau--ftis non delec-ta-be-ris, non de-lec-ta- - - - - - - - be- - - - ris.

Be--ni---gnè fac, Domi---ne, in bo-na vo-lun-ta--te tu--a Si---

Be--ni---gnè fac, Do---mi--ne, in bo-na vo-lun-ta--te tu---a Si-

Be--ni-----gnè fac, Do-mi--ne, in bo-na vo-lun-ta--te tu--a Si--

---on, ut æ---di---fi-cen-tur mu---ri Je----ru--fa---lem.

---on, ut æ--di--fi-cen-tur mu---ri Je-ru--fa---lem.

-----on, ut æ---di---fi-cen-tur mu---ri Je--ru-----fa---lem.

---on, ut æ---di---fi-cen-tur mu---ri Je---rù----fa----lem.

a Otto Pieno

Tunc im-po-nent Super al--ta--re tu-um vi--tu-

Tunc im--po-nent Super al--ta--re tu-um vi--tu-

Coro 1mo

Tunc im--po-nent Super al--ta--re tu-um vi--tu-

Tunc im---po-nent Super al--ta--re tu---um Super al-

Tunc im---po-nent Super al--ta--re tu---um tu-um vi--tu-

Tunc im---po-nent Super al--ta--re tu-um tu-um vi--tu-

Coro 2do

Tunc im---po-nent Super al--ta--re tu-um tu-um vi--tu-

--los. super al--ta--re tu---um vi-----tu--los.

--los. super al--ta--re tu--um vi---tu------los.

--los. super al--ta--re tuum vi------tu-----los.

-ta al--ta--re tu----um vi-------tu-----los.

-los al---ta--re tu----um vi------tu-------los.

-los al---ta--re tu--um tu---um vi---tu-------los.

-los al---ta--re tu----um vi-------tu-----los.

Improperia. Petrus Aloysius Prenestinus

Si cantano nella Mattina del Venerdì Santo, all'Adorazione della Croce.

Largo

Coro 1mo

Po-pule me---us, quid fe---ci ti--------bi,

Po-pule me---us, quid fe---ci ti--------bi,

Po-pule me---us, quid fe---ci ti------bi,

Po-pule me---us, quid fe---ci ti---------bi,

Coro Primo

Andante molto

Aut in quo Con - - - - tris - - - - ta - - - - vi

Aut in quo Con - - - - tris - - - - ta - - - - vi

Aut in quo Con - - - - tris - - - - ta - - - - vi

Aut in quo Con - - - - tris - - - - ta - - - - vi

Largo

te? res - - - - pon - - - - de mi - - - - - - - - - - - - - - hi.

te? res - - - - pon - - - - de mi - - - - - - - - - - - - - - hi.

te? res - - - - pon - - - - de mi - - - - - - - - - - - - - - hi.

te? res - - - - pon - - - - de mi - - - - - - - - - - - - - - hi.

Coro 2º

Largo

Qui - - - a e - - - du - - xi te de ter - - - - ra Æ - -

Qui - - - a e - - - du - - xi te de ter - - - - ra Æ - - -

Qui - - - a e - - - du - - xi te de ter - - - - ra Æ - - -

Qui - - - a e - - - du - - xi te de ter - - - - ra Æ - - -

And^te molto

gyp - - - - - - - - - - - - - - - ti, pa - - - - ras - - - - ti Cru - - - cem

gyp - - - - - - - - - - - - - - - ti, pa - - - - ras - - - - ti Cru - - - cem

gyp - - - - - - - - - - - - - - - ti, pa - - - - ras - - - - ti Cru - - - cem

gyp - - - - - - - - - - - - - - - ti, pa - - - - ras - - - - ti Cru - - - cem

Largo

Sal - - - - va - - - - to - - - - ri tu - - - - - - - - - - - - - - o.

Sal - - - - va - - - - to - - - - ri tu - - - - - - - - - - - - - - o.

Sal - - - - va - - - - to - - - - ri tu - - - - - - - - - - - - - - o.

Sal - - - - va - - - - to - - - - ri tu - - - - - - - - - - - - - - o.

Coro ~~Secondo~~ Primo

Largo

A - - - - - gi - - - os ô The - - - - - - os.

A - - - - - gi - - - os ô The - - - - - - os.

A - - - - - gi - - - os ô The - - - - - - os.

A - - - - - gi - - - os ô The - - - - - - os.

Coro Secndo

Largo

Sanc - - - - tus De - - - - - - - - - - - - - - - us.

Sanc - - - - tus De - - - - - - - - - - - - - - - us.

Sanc - - - - tus De - - - - - - - - - - - - - - - us.

Sanc - - - - tus De - - - - - - - - - - - - - - - us.

Coro Primo

Largo

A - - - - - - gi - - - - os Js - - - - - - chy - - - - ros

A - - - - - - gi - - - - os Js - - - - - - chy - - - - ros

A - - - - - - gi - - - - os Js - - - - - - chy - - - - ros

A - - - - - - gi - - - - os Js - - - - - - chy - - - - ros

Coro Secondo

Largo

Sanc - - - tus For - - - - - - - - - - - - tis.

Sanc - - - - tus For - - - - - - - - - - - - tis.

Sanc - - - - tus For - - - - - - - - - - - - tis.

Sanc - - - - tus For - - - - - - - - - - - - tis.

Coro Primo

Largo

A - - - - gi - - os a - - tha - na - - tos, e - - leifon I - - - - - - - - mas.

A - - - - gi - - os a - - tha - na - - tos, e - - leifon I - - - - - - - - mas.

A - - - - gi - - os a - - tha - na - - tos, e - - leifon I - - - - - - - - mas.

A - - - - gi - - os a - - tha - na - - tos, e - - leifon I - - - - - - - - mas.

a Otto

Largo

Mi - - - - - - fe - - re - - re no - - - - - - - - - - bis

Mi - - - - - - fe - - re - - re no - - - - - - - - - - bis

Mi - - - - - - fe - - re - - re no - - - - - - - - - - bis

Coro 1mo

Mi - - - - - - fe - - re - - re no - - - - - - - - - - bis

Mi - - - - - - fe - - re - - re no - - - - - - - - - - bis

Mi - - - - - - fe - - re - - re no - - - - - - - - - - bis

Mi - - - - - - fe - - re - - re no - - - - - - - - - - bis

Coro 2do

Mi - - - - - - fe - - - re - - re no - - - - - - - - - - bis

Miserere del Sig.r Gregorio Allegri

Mi - - fe - - re - - re me - - - - i, De - - - - - - - - - - - - - - - - us, secundùm

Mi - - fe - - re - - re me - - - - i, De - - - - - - - - - - - - - - - - us, secundùm

Mi - - fe - - re - - re me - - - i, De - - - - - - - - - - - - - - - - us, secundùm

Mi - - fe - - re - - re me - - i, De - - - - - - - - - - - - - - - - us, secundùm

Mi - - fe - - re - - re me - - - - i, De - - - - - - - - - - - - - - - - us, secundùm

Magnam mi - - feri - cor - - - - - - - - - - diam tu - - - - - am.

Magnam mi - - feri - cor - - - - - - - - - - diam tu - - - - - am.

Magnam mi - - fericor - - - - - - di - - am mi - - fe - ri - cordiam tu - - - - - am.

Magnam mi - - fe - ri - cor - - diam mi - fericor - - - diam tu - - - - - - - - - am.

Magnam mi - - fe - ri - cor - - - - - - - - - - - - diam tu - - - - - - - - - - - - am.

Am - pli - ûs lava me ab iniqui - - - ta - - - - te me - - - - - - - - - - - - - - a,

Am - pli - ûs lava me ab iniqui - - - ta - - - - te me - - - - - - - - - - - - - - a,

Am - pli - ûs lava me ab iniqui - - - ta - - - - te me - - - - - - - - - - - - - - a,

Am - pli - ûs lava me ab iniqui - - - ta - - - - te me - - - - - - - - - - - - - - a,

et a pecca_to me_o mun_da mun_da me.

et a pecca_to me_o mun_da mun_da me.

et a pecca_to me_o mun_da me.

et a pecca_to me_o mun_da me.

Canto Fermo à Tempo Canto Fermo

Tibi soli peccavi, et ma_lum co_ram te fe_ci; ut justificeris in sermonibus

Tibi soli peccavi, et ma_lum co_ram te fe_ci; ut justificeris in sermonibus

Tibi soli peccavi, et ma_lum co_ram te fe_ci; ut justificeris in sermonibus

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à Tempo

tu is, et vincas cùm judi_ca_ris.

tu is, et vincas cùm judica_ris.

tu is, et vincas cùm judi_ca_ris.

tu is, et vincas cùm ju_di_ca_ris.

tu is, et vincas cùm ju_di_ca_ris.

Ecce enim veritatem di_lex_is_ti:

Ecce enim veritatem di_lex_is_ti:

Ecce enim veritatem di_lex_is_ti:

Ecce enim veritatem di_lex_is_ti:

incerta et occulta sapientiæ tuæ manifes_tas_ti mi_hi.

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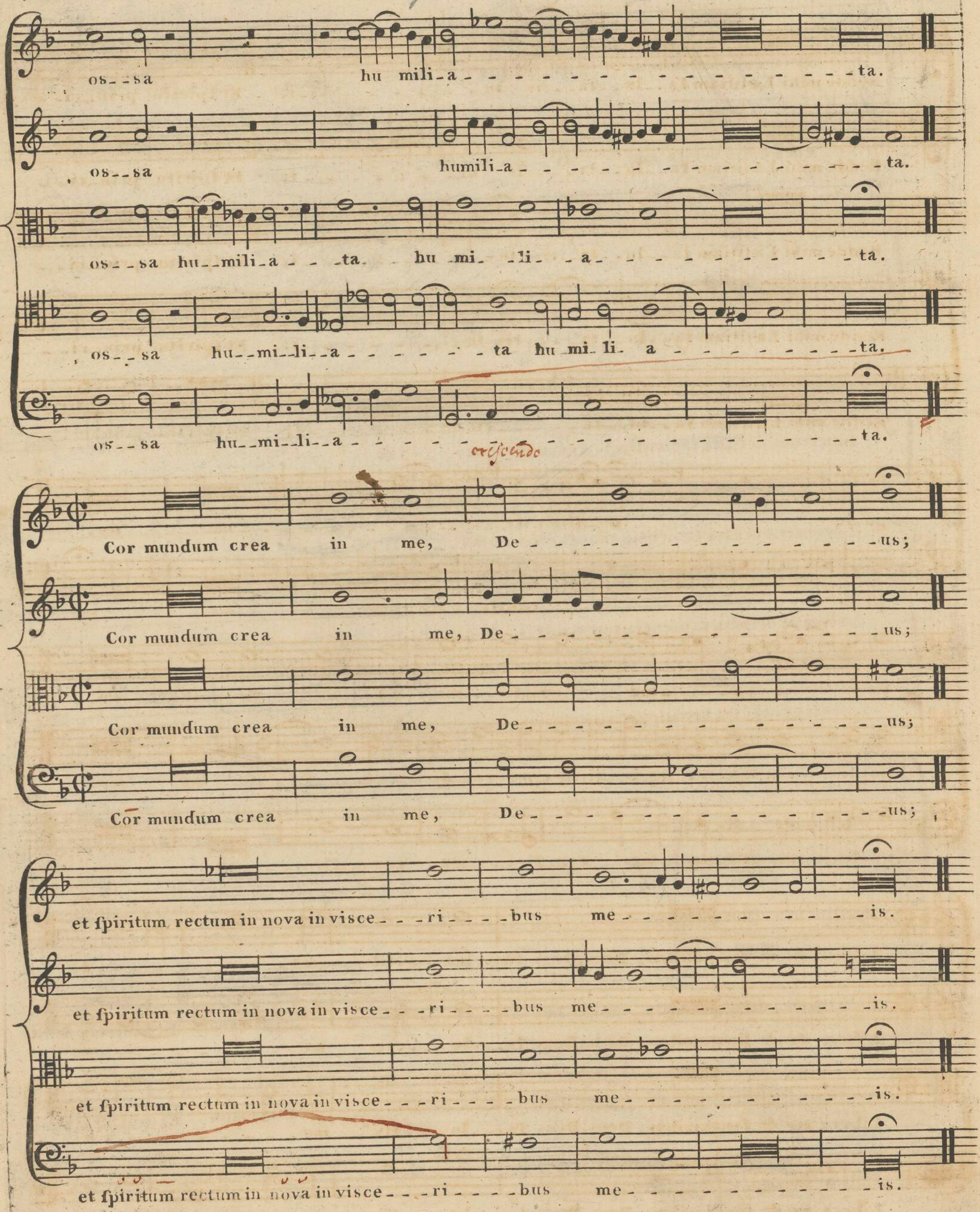
Auditui meo dabis gaudium et læ_ti_ti_am: Et exul_ta_bunt

Auditui meo dabis gaudium et læ_ti_ti_am: Et exul_ta_bunt

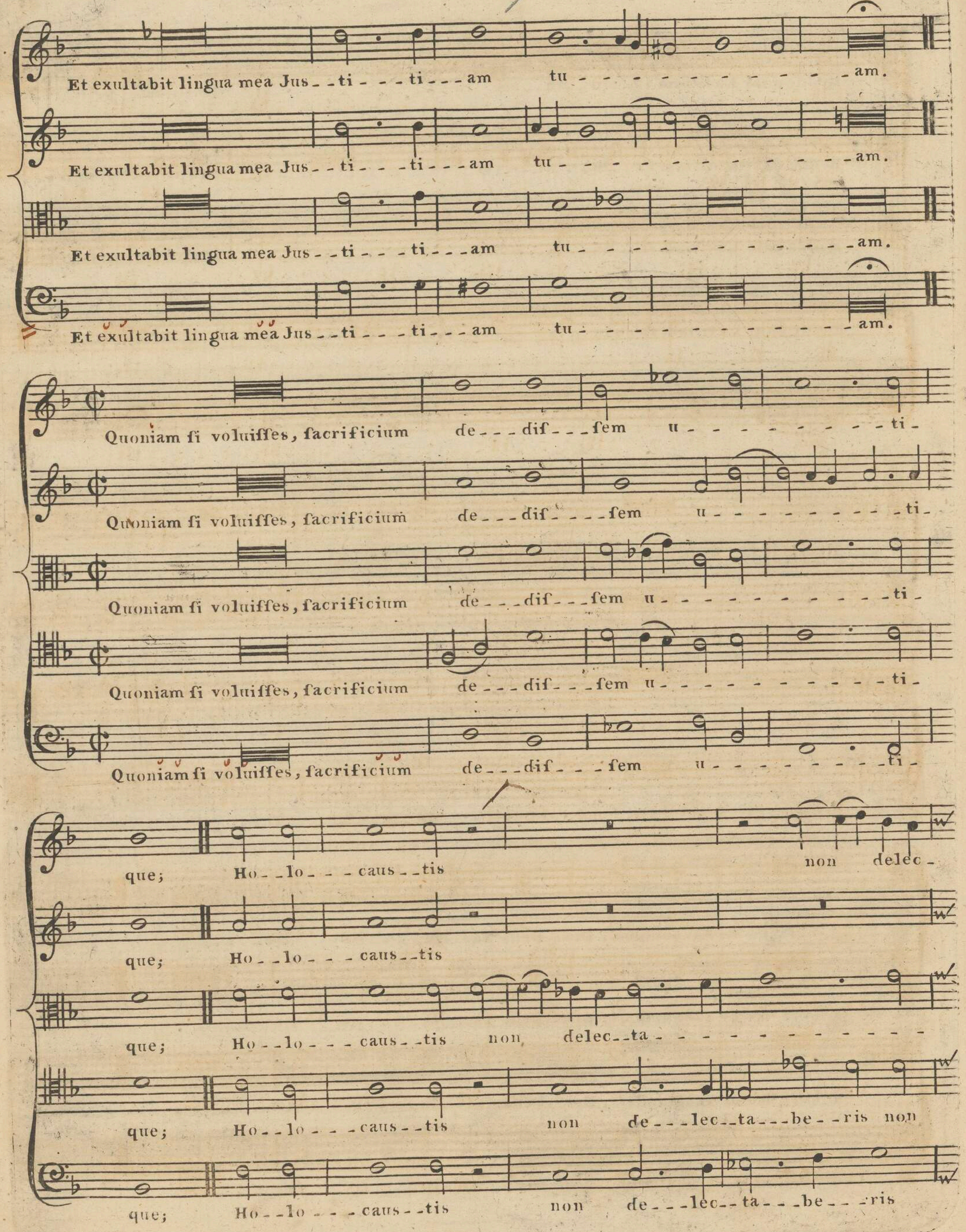
Auditui meo dabis gaudium et læ_ti_ti_am: Et exul_ta_bunt

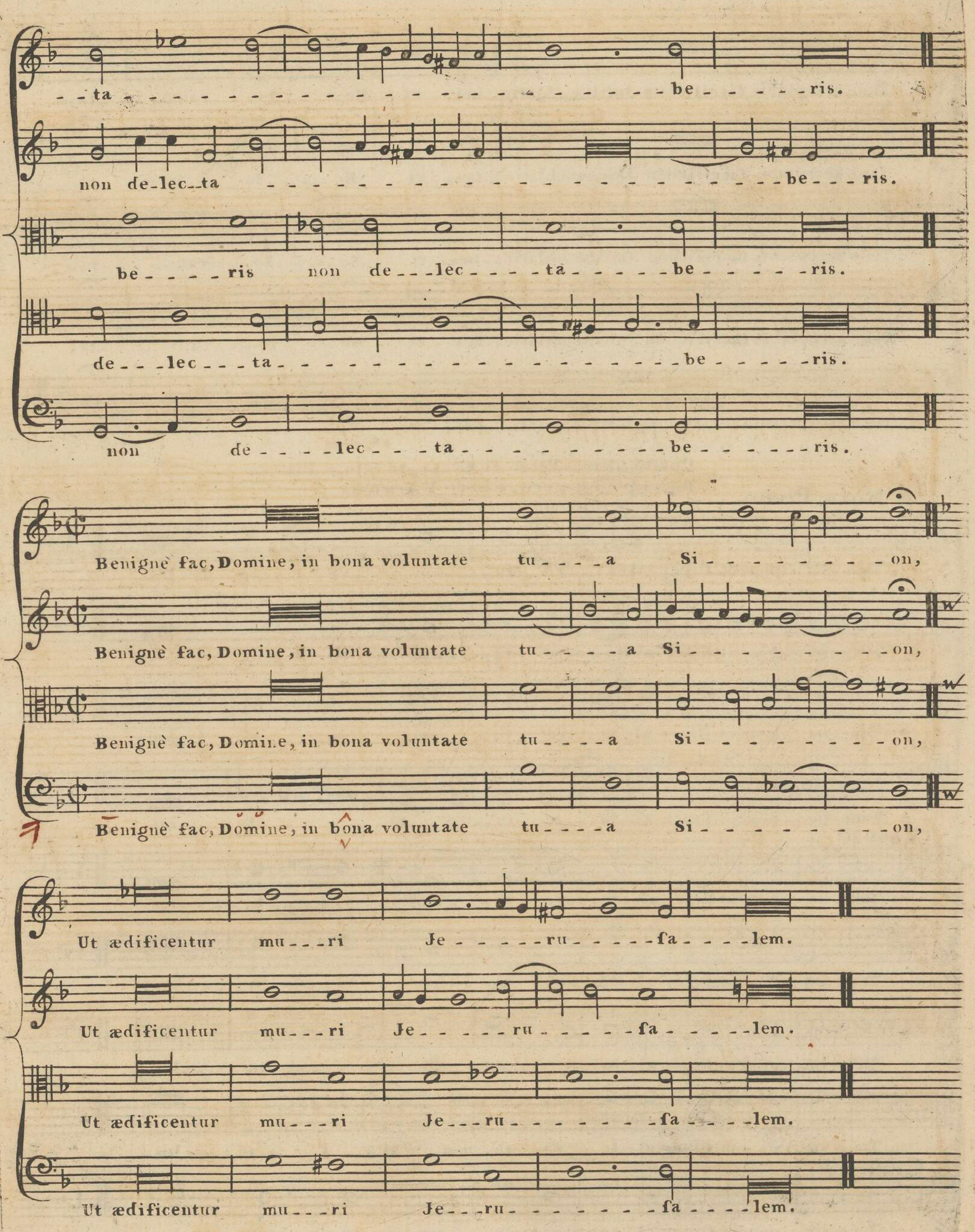
Auditui meo dabis gaudium et læ_ti_ti_am: Et exul_ta_bunt

Auditui meo dabis gaudium et læ_ti_ti_am: Et exul_ta_bunt


ossa hu mili-a-ta.
ossa humili-a-ta.
ossa hu-mili-a-ta. hu mi-li-a-ta.
ossa hu-mi-li-a-ta hu mi li a-ta.
ossa hu-mi-li-a-ta.
crescendo
Cor mundum crea in me, De-us;
Cor mundum crea in me, De-us;
Cor mundum crea in me, De-us;
Cor mundum crea in me, De-us;
et ſpiritum rectum in nova in visce-ri-bus me-is.
et ſpiritum rectum in nova in visce-ri-bus me-is.
et ſpiritum rectum in nova in visce-ri-bus me-is.
et ſpiritum rectum in nova in visce-ri-bus me-is.


Redde mihi Lætitiam ſa-lu-ta-ris tu-i; Et ſpiritu prin-ci-
Redde mihi Lætitiam ſa-lu-ta-ris tu-i; Et ſpiritu prin-ci-
Redde mihi Lætitiam ſa-lu-ta-ris tu-i; Et ſpiritu prin-ci-
Redde mihi Lætitiam ſa-lu-ta-ris tu-i; Et ſpiritu prin-ci-
Redde mihi Lætitiam ſa-lu-ta-ris tu-i; Et ſpiritu prin-ci-
pa-le confirma me con-fir-ma me.
pa-le confirma me confir-ma me.
pa-le con-firma-me con-fir-ma me con-fir-ma me.
pa-le con-fir-ma me con-fir-ma me con-firma con-fir-ma me.
pa-le con-fir-ma me con-fir-ma con-fir-ma me.
Libera me de ſanguinibus, Deus, Deus ſa-lu-tis me-æ;
Libera me de ſanguinibus, Deus, Deus ſa-lu-tis me-æ;
Libera me de ſanguinibus, Deus, Deus ſa-lu-tis me-æ;
Libera me de ſanguinibus, Deus, Deus ſa-lu-tis me-æ;
Smorzando


Et exultabit lingua mea Jus--ti---ti---am tu-----------am.
Et exultabit lingua mea Jus--ti---ti---am tu-------------am.
Et exultabit lingua mea Jus--ti---ti---am tu-------------am.
Et exultabit lingua mea Jus--ti---ti---am tu-------------am.
Quoniam fi voluiffes, facrificium de---dif---fem u----------ti-
Quoniam fi voluiffes, facrificium de---dif---fem u----------ti-
Quoniam fi voluiffes, facrificium de---dif---fem u----------ti-
Quoniam fi voluiffes, facrificium de---dif---fem u----------ti-
Quoniam fi voluiffes, facrificium de---dif---fem u----------ti-
que; Ho--lo---caus--tis non delec-
que; Ho--lo---caus--tis
que; Ho--lo---caus--tis non delec--ta-----------
que; Ho--lo---caus--tis non de---lec--ta---be--ris non
que; Ho--lo---caus--tis non de---lec--ta---be--ris


--ta---------------------------be---ris.
non de-lec--ta ---------------------------be---ris.
be----ris non de---lec----ta----be-----ris.
de---lec---ta-------------------be-----ris.
non de----lec---ta-----------be------ris.
Benigne fac, Domine, in bona voluntate tu---a Si--------on,
Benigne fac, Domine, in bona voluntate tu----a Si---------on,
Benigne fac, Domine, in bona voluntate tu----a Si---------on,
Benigne fac, Domine, in bona voluntate tu----a Si---------on,
Ut ædificentur mu---ri Je-----ru-----fa----lem.
Ut ædificentur mu---ri Je-----ru-----fa-----lem.
Ut ædificentur mu---ri Je---ru--------fa----lem.
Ut ædificentur mu---ri Je--ru--------fa----lem.

Tunc acceptabis ſacrificium Juſtitæ,oblatio--nes, et Ho----lo---caus----ta;

Tunc acceptabis ſacrificium Juſtitæ,oblatio--nes, et Ho----lo----caus---ta;

Tunc acceptabis ſacrificium Juſtitæ,oblatio--nes, et Ho----lo---caus----ta;

Tunc acceptabis ſacrificium Juſtitæ,oblatio--nes, et Ho----lo---caus----ta;

Tunc acceptabis ſacrificium Juſtitæ,oblatio--nes, et Ho----lo---caus----ta;

Queſto ultimo Verſo ſi Canta Adagio,e Piano,
ſmorzando a poco,a poco l'Armonia

A Nove Pieno

Tunc im--ponent ſuper alta---re tu---um vi----tu----los.

Tunc im--ponent ſuper al-ta---re tu---um vi----tu---los.

Tunc im--ponent ſuper al--ta---re tu---um vi-------tu---los.

Tunc im--ponent ſuper al--ta---re tu--um vi-------tu---los.

Coro 1º

Tunc im--ponent ſuper al--ta---re tu---um vi----tu----los.

Tunc im--ponent ſuper al--ta--re tu---um vi----tu----los.

Tunc im--ponent ſuper al--ta--re tu--um vi-------tu---los.

Tunc im--ponent ſuper al--ta---re tu--um vi-------tu---los.

Coro 2º

Tunc im--ponent ſuper al--ta---re tu---um vi----tu----los.

Finis

D. A. M.
BIBLIOTEKA

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GESANG-VEREIN ZU DANZIG

LA MUSICA

Che si Canta Annualmente

nelle

FUNZIONI della SETTIMANA SANTA,

nella

CAPPELLA PONTIFICIA.

Composta dal

PALESTRINA, ALLEGRI, e BAI.

Raccolta e Pubblicata

da

CARLO BURNEY. Muſ

Pr. 10: 6

LONDRA,

Stampata per ROBERTO BREMNER, *nella*

1771.

Dove ſi trova pure, La Paſsione sacro Oratorio composto dal S
Mattutino de Morti nel Sig^r Perez.
Salva Regina a due voce nel Pergolesi.