

Claudio Monteverdi (1567 – 1643)

# Vesperae Beatae Virginis

TROMBONI, TENOR, QUINTUS – CHORUS I

# Domine ad adiuvandum

Musical notation for measures 1-4, featuring treble and bass staves in common time with a key signature of one sharp (F#).

5

Musical notation for measures 5-8, continuing the piece with treble and bass staves.

10

Musical notation for measures 9-16, including a double bar line in measure 16.

17

Musical notation for measures 17-20, continuing the piece with treble and bass staves.

21

Musical notation for measures 21-24, concluding the piece with treble and bass staves.

24

Musical notation for measures 24-31. The piece is in G major and 4/4 time. The right hand features a melodic line with a key signature change to one sharp (F#) at measure 25. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

32

Musical notation for measures 32-37. The right hand begins a more active melodic pattern with sixteenth-note runs, while the left hand continues with a steady accompaniment of quarter notes.

38

Musical notation for measures 38-43. The right hand continues its melodic development with sixteenth-note passages, and the left hand maintains the accompaniment.

44

Musical notation for measures 44-50. The right hand features a prominent sixteenth-note run in measure 44, followed by a melodic line. The left hand has a more complex accompaniment with some rests.

51

Musical notation for measures 51-58. The piece concludes with a final melodic phrase in the right hand and a corresponding accompaniment in the left hand, ending with a double bar line.

# Dixit Dominus

Di - xit\_ Do - minus do - mi - no me - o, *di - xit*

4 Di - xit\_ Do - minus do - mi - no me -

*Do - minus do - mi - no* me - o, di - xit Dominus do - mi - no me -

8 o, *di - xit\_ Dominus do - mi - no* me - o, do - mi - no me -

o: se - de a dex - tris me - is donec ponam inimicos

8 o: se - de a dex - tris me - is donec ponam inimicos tu -

14 tu -

22 os scabellum pedum tu -

os scabellum pedum tu -

28 rum. *Ritornello*

rum.

32

Bassus

-corum tu - o -

50

rum. Tecum principium in die virtutis tu - -

55

tu -

63

ae in splendoribus sanctorum, ex utero ante luciferum

68

ge - nu-i, ge-nu-i te.

Ritornello

72

74

Iu-ra-vit Do-minus et non poenite-bit e - um, iu-ra-vit  
Iu-ra-vit Do - mi-

77

Do - mi-nus, iu - ra - vit Do - mi-nus et non poe-ni-  
nus, iu - ra - vit Do - mi-nus et non poe-ni-te - bit

79

te-bit e - um.  
e - um. Tu es sacer-dos in aeter - num. secundum

82

Tu es sa-cer - dos, tu es sacer -  
or - dinem Mel-chi - se-dech, tu es sacer - dos, tu es sa-

85

dos in ae-ter - num se-cun-dum or - di-nem  
cer - dos in ae-ter - num se - cun-dum

87

Mel - chi - se-dech. Dominus a dextris  
or - dinem Mel - chi - se-dech. Dominus a dextris tu -

91

tu - is

is

94

confregit in die irae suae re - ges.

confregit in die irae suae re - ges, re - ges.

98

Ritornello

Iu-di-ca-bit in na-ti-o-nibus, im-ple-bit ru-

Iu-di-ca-bit in na-ti-o-nibus, im-ple-bit ru-

104

i - nas, iu - di - ca - bit, iu - di - ca - bit in na-ti-

Iu-di-ca-bit, iu-di-ca-bit in na-ti-o-ni-

108

o - nibus, implebit ru-i - nas. Conquassabit ca-pita in ter - ra mul-to -

bus, im-ple-bit ru - i - nas. Conquassabit ca-pita in ter - ra mul-to -

113

rum, con-quassa-bit, con-quassa-bit ca - pi - ta in ter-ra mul-to - rum.

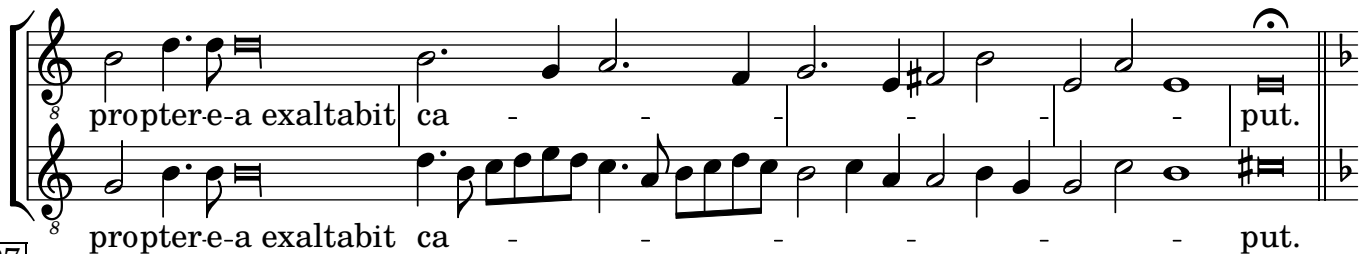
conquas - sa-bit, conquas - sa-bit ca-pita in ter - ra mul-to - rum.

118



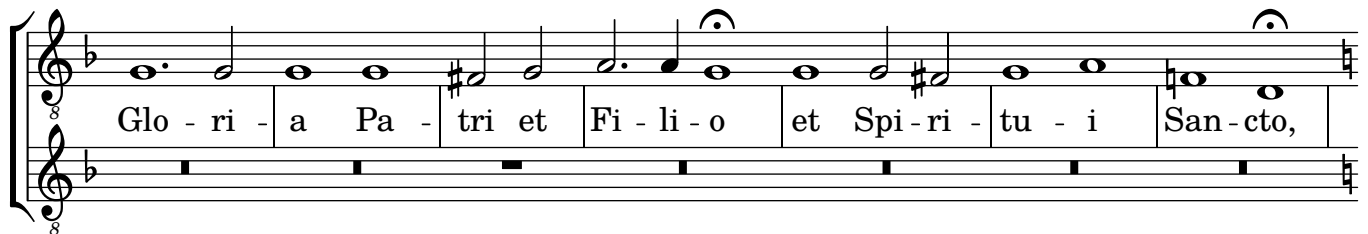
De torrente in via bi - - - bet,  
De torrente in via bi - - - bet, \_

122



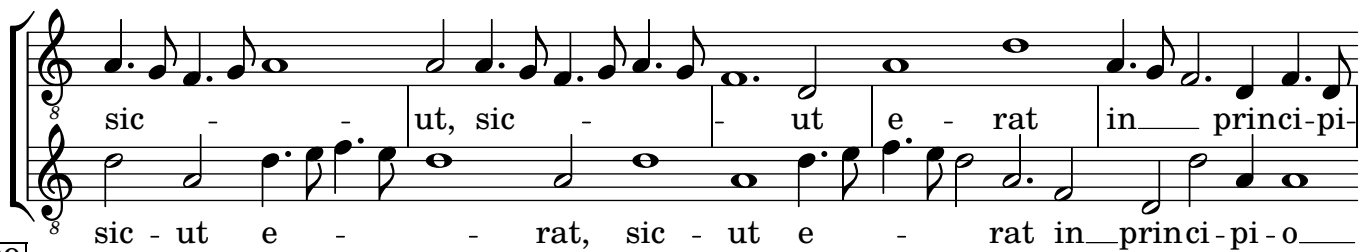
proptere-a exaltabit ca - - - put.  
proptere-a exaltabit ca - - - put.

127



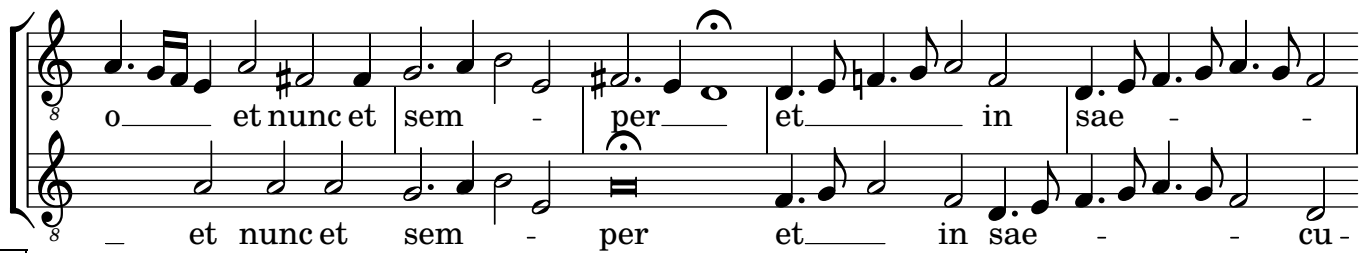
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,  
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, \_

134



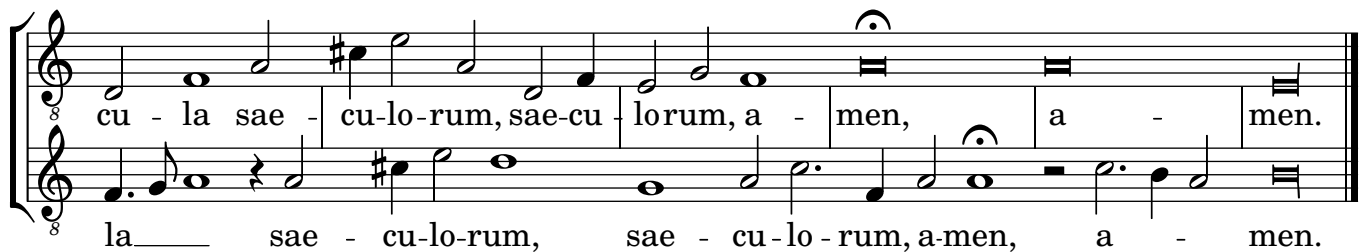
sic - - - ut, sic - - - ut e - rat in princi - pi -  
sic - ut e - - - rat, sic - ut e - - - rat in princi - pi - o

139



o - - - et nunc et sem - - - per et in sae - - -  
et nunc et sem - - - per et in sae - - - cu -

144



cu - la sae - cu - lo - rum, sae - cu - lorum, a - men, a - men.  
la - - - sae - cu - lo - rum, sae - cu - lo - rum, a - men, a - men.

**Nigra sum** Tenor

Tacet.



# Laudate pueri Dominum



5



10



23



27



30



44

Bassus I



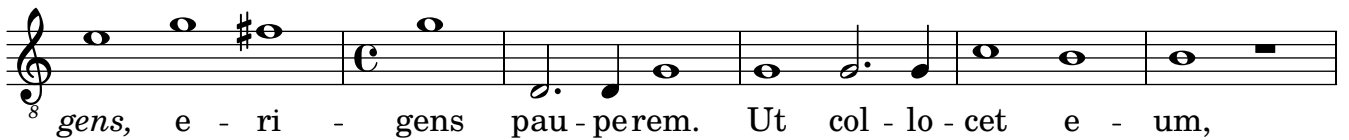
(ter) - ra. Su - sci - tans, su - sci - tans, su - sci - tans a

49



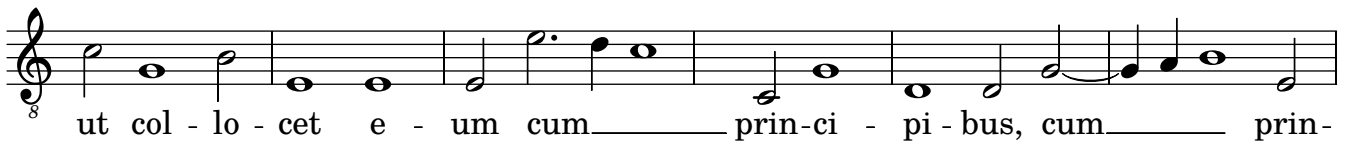
ter - ra e - ri - gens, e - ri - gens, e - ri -

56



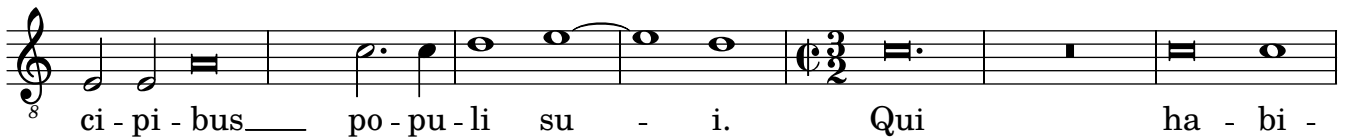
gens, e - ri - gens pau - perem. Ut col - lo - cet e - um,

62



ut col - lo - cet e - um cum prin - ci - pi - bus, cum prin -

68



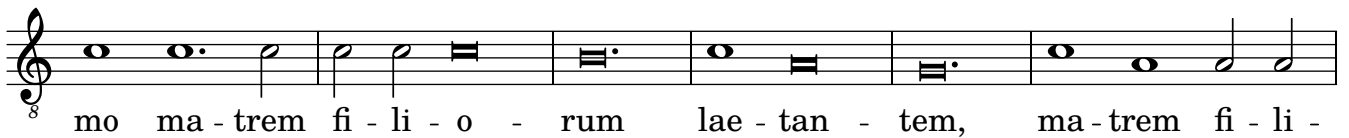
ci - pi - bus po - pu - li su - i. Qui ha - bi -

75



ta - re fa - cit ste - ri - lem in do -

81



mo ma - trem fi - li - o - rum lae - tan - tem, ma - trem fi - li -

87



o - rum lae - tan - tem, ma - trem fi - li - o - rum, ma - trem fi - li -

93

o - rum lae - tan - tem. Glo - ri - a Pa - tri et Fi - li - o,

99

12 Tenor II

et fi - li - o, glo - ri - a Pa - tri et

115

Fi - li - o et Spi - ri - tu - i San - cto,

127

Altus I

-ci - pi - o et nunc et sem - per, sic - ut e - rat in princi - pi - o et nunc et

131

sem - per et in saecula saecu - lo - rum, a - men, et in saecula saecu - lo -

136

rum, a - - men, a - - - -

142

men.

**Pulchra es 2 Canti**

Tacet.

# Laetatus sum

2

Laetatus sum in his quae dicta sunt mi-hi in domum Domi

8

ni i-bi mus. Stantes erant pedes nostri

Stantes erant pe - - des no - - stri

14

in atriis tuis, Jerusalem, in atriis, in atriis tuis, Jeru-sa-lem.

in a-triis, in atriis tu - is, Jerusa-lem,

21

Jeru-salem, Jerusalem quae aedificatur ut ci-vi-tas cu-ius

Jeru-salem, Jerusalem quae ae-dificatur ut ci-vi-tas cu-ius.

26

-parti-ci-pa-ti-o e-ius in id-i- psum.

-nim. Il - Il -

-parti-ci-pa-ti-o e-ius in id-i - psum.

33

II - - - luc e -

35

nim, il - luc e - nim a-scen-de - runt tri - bus,

37

tri - bus Do - mi - ni te - sti - mo - ni - um Is - ra - el  
e - nim a-scen-de-runt tri-bus, tri-bus Do-mi-ni te-sti-mo-ni-um Is - ra - el

40

ad con-fi-ten - dum, ad con-fi-ten - dum,  
ad con-fi - ten - dum, ad con-fi - tendum no - mi - ni Do - mi - ni,

44

ad con-fi-ten - dum, ad con-fi-ten - dum no - mi - ni Do - mi - ni.  
ad con-fi - ten - dum, ad con-fi - tendum nomi-ni Do-mi-ni.

48

Cantus

(Da) - vid. Ro-ga-te quae ad pacem sunt Je - ru-sa-lem, Je - ru - sa - lem, et ab - undanti - a, et abun - danti - a di - li - gen - ti - bus te. Fi - at pax, fi - at pax, fi - at pax in vir - tu - te tu - a et abun - danti - a, et ab - un - danti - a in tur - ribus tu - is. Pro - pter,

59

sunt Je - ru - sa - lem, et ab - undanti - a, et abun - danti - a di - li - gen - ti - bus te. Fi - at pax, fi - at pax, fi - at pax in vir - tu - te tu - a et abun - dan - ti - a in tur - ribus tu - is. Pro - pter,

65

- ti - bus te. Fi - at pax, fi - at pax, fi - at pax in vir - tu - te tu - a et abun - danti - a, et abun - danti - a in tur - ribus tu - is. Pro - pter,

70

in vir - tu - te tu - a et abun - danti - a, et abun - danti - a in tur - ribus tu - is. Pro - pter,

74

bus tu - is. Pro - pter, tur - ribus tu - is.

77

pro - - - - - pter,

Pro - - - - -

80

propter fratres, *propter fratres, propter fratres* me-os et proximos me -

pter, pro - pter fra-tres me-os et pro - - xi - mos me -

83

os lo-quebar *pacem, loquebar pacem, pacem* de te, lo -

os lo-quebar *pacem, lo-quebar pacem,* lo-quebar

86

quebar *pacem, loquebar pa - cem, pacem* de te. Propter domum

*pacem, loquebar pacem, loquebar pa - cem* de te.

89

Do - mi - ni, *pro - pter do - mum Do - mi - ni*

Pro - pter do - mum Do - - mi - ni

91

De - i no - stri quaesi - vi bo - na ti - bi, quae

De - i no - stri quae

95

- si - vi bo - na ti - bi. Glo - - ri -

si - vi bo - na ti - bi. Glo - - ri -

98

a, glo - - - ri - a Pa - tri et Fi - li -

a, glo - - - ri - a Pa - tri et Fi - li -

101

o et Spi - ri - tu - i San - cto,

o et Spi - ri - tu - i San - cto,



105

et Spi - ri - tu - i San - cto,  
et Spi - ri - tu - i San - cto,

108

sicut erat in principio et nunc et sem - per et in saecula, et in saecula  
sicut erat in principio et nunc et sem - per et in saecula,

112

sae - cu - lo - rum, a - men, et in sae - cula sae - cu - lo - rum,  
et in sae - cula, et in sae - cula sae - cu - lo - rum,

115

a - men, a - men.  
a - men, a - men.

**Duo seraphim** 3 Tenores

Tacet.

# Nisi Dominus

8

Ni - si

Ni-si, ni - si Do - mi - nus, ni - si Do - mi - nus.

5

Do - mi - nus ae - di - fi - ca - ve - rit do - mum

ae - di - fi - ca - verit, ae - di - fi - ca - ve - rit do - mum in va

11

in va - num la - bo - ra - ve - runt qui ae - di - fi -

- num la - bo - ra - ve - runt qui ae - di - fi -

16

cant e am. Ni - si Do - minus custo - di - e - rit ci - vi -

cant e - am. Ni - si, ni - si Dominus custo - di - e - rit ci - vi - tatem,

22

ta - tem frustra vi - gi - lat qui custo - dit e - am.

ci - vi - ta - tem fru - stra, frustra vi - gi - lat, frustra vi - gi - lat qui custo - dit e - am.

27

Cantus II

frustra vi-gi-lat, frustra vi-gi-lat Va - num est vo - bis

Va - num, va-num est vo-bis

35

an - te lu - cem sur-gere. Sur-gi-te post-quam se-de-ri-

an-te lu-cem sur-gere, an-te lu-cem sur-gere. Sur - gi - te, sur - gite

38

tis qui man-du-ca - tis pa-nem do - lo - ris.

post-quam se - de - rit is qui man-du-ca - tis pa-nem do-lo - ris.

46

Cantus II

qui mandu- Cum de - de - rit di - le - ctis su - is som -

Cum de-derit, cum de - derit di - le - ctis su - is som - num.

51

num. Ec-ce hae-re-ditas Do-mini fi - li-i, mer-ces fru - ctus ven - tris.

Ec - ce haere - di-tas Do-mi-ni fi - li-i, mer - ces fru - ctus ven - tris.

55

Cantus II

mer - ces Sic - ut, sic - ut sa - git - tae in ma -  
Sic - ut, sic - ut sa - git - tae in ma - nu po - ten - tis, in

64

nu po - ten - tis i - ta fi - li - i, i - ta fi - li - i ex - cus -  
ma - nu po - ten - tis i - ta fi - li - i, i - ta fi - li - i, i - ta fi - li - i ex - cus -

69

so - rum. Be - a - tus vir qui im - ple - vit de - si - de - ri - um  
so - rum. Be - a - tus vir qui im - ple - vit de - si - de - ri - um su - um ex

75

su - um ex i - psis: non con - fun - de - tur cum lo -  
i - psis: non con - fun - de - tur, non con - fun - de - tur cum lo -

79

que - tur in - i - mi - cis su - is in por - ta.  
que - tur in - i - mi - cis su - is, in - i - mi - cis su - is in por - ta.

83

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

88

i San - cto, sic - - - ut e -

San - cto, sicut, sic - ut e - - - rat, sic - ut e - rat in prin-

94

- rat in prin - ci - pi - o et nunc et sem - per

ci - pi - o et nunc, et nunc et sem - per et in sae -

100

et in sae - cu - la

- cula, et in sae - cu - la sae - cu - lo - -

104

sae - cu - lo - - rum, a - - - men.

- rum, sae cu - lo - - rum, a - - - men.

## Audi caelum

83 Tenor

83 (Om)-nes om - nes, om-nes hanc er - go se - qua-mur,

89 Om - nes, om-nes hanc

om - nes hanc er - go se - qua - mur, hanc er - go se - qua - mur, hanc

er - go se - qua - mur,

92 er - go se - qua - mur,

om - nes hanc er - go se - qua - mur, hanc

95 er - go se - qua - mur, hanc er - go se - qua - mur,

qua cum gra - ti - a,

101 qua cum gra - ti - a me - re - a - mur vi - tam ae - ter -

qua cum gra - ti - a me - re - a - mur vi - tam ae - ter -

110 nam con - se - qua - mur.

nam Se - qua - mur.

116

Prae - stet, prae-stet no - bis De - us, prae-stet no - bis De - us  
 Prae - stet, prae-stet no - bis De - us,

122

Pa - ter hoc et Fi - li - us et ma - ter  
 prae-stet no - bis De - us, Pa - ter

127

cu - ius no - men, cu - ius no - men in - vo -  
 hoc et Fi - li - us et ma - ter cu - ius no - men in - vo -

137

camus dul - ce mi - se - ris so - la - men.  
 camus dul - ce A - - -

146

Be - ne - di - cta es,  
 - men. Be - ne - di - cta es, vir - go Mari - a,

162

vir - go Mari - a, in sae - cu - lo - rum sae - cu - la.  
 be - ne - di - cta es, vir - go Mari - a, in sae - cu - lo - rum sae - cu - la.

# Lauda Jerusalem Dominum



6



12



17



22



26



30



34





38



ius et flu - ent aquae. Qui\_ annuntiat verbum su - um Jacob: iusti-ti-

43



as et iu-di-ci-a su - a Is - ra - el. Non fe-cit ta-li-ter om - ni na - ti - o - ni et\_

48



\_ iu-di-ci-a su - a non mani-fe - sta - vit\_ e - is. Glo - ri - a\_

55



Pa - tri et Fi - li - o, et Fi - li - o et Spiri - tu - i San -

62




- cto, et Spi-ri - tu - i San - cto, sic - ut e - rat in prin-

67



ci - pi - o et nunc\_ et sem - per et\_ in sae - cula sae - cu - lo -

71



- rum, a - men, et in sae - cula sae - cu - lo - rum, a - men,

77



a - men, a - men, a - men, a - men.

# Sonata sopra Sancta Maria

The first system of musical notation consists of three staves. The top staff is in treble clef with a soprano clef (8) and a common time signature (C). The middle staff is in treble clef with an alto clef (8) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music features a sequence of eighth and sixteenth notes in the upper parts, with a more rhythmic bass line.

10

The second system of musical notation consists of three staves. The top staff is in treble clef with a soprano clef (8) and a common time signature (C). The middle staff is in treble clef with an alto clef (8) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues with similar rhythmic patterns, including a change in clef for the top staff in the latter half of the system.

20

The third system of musical notation consists of three staves. The top staff is in treble clef with a soprano clef (8) and a common time signature (C). The middle staff is in treble clef with an alto clef (8) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes.

29

Musical score for measures 29-35, Violino I. The score is written for three staves: Violino I (top), Violino II (middle), and Bass (bottom). The music is in 4/4 time. Measures 29-35 show a melodic line in the Violino I part, with a fermata over measure 35. The Violino II and Bass parts provide harmonic support with sustained notes and some rhythmic movement.

63

Musical score for measures 63-72. The score is written for three staves: Violino I (top), Violino II (middle), and Bass (bottom). The music is in 4/4 time. Measures 63-72 show a more active melodic line in the Violino I part, with a fermata over measure 72. The Violino II and Bass parts continue to provide harmonic support.

73

Musical score for measures 73-82. The score is written for three staves: Violino I (top), Violino II (middle), and Bass (bottom). The music is in 4/4 time. Measures 73-82 show a melodic line in the Violino I part, with a fermata over measure 82. The Violino II and Bass parts provide harmonic support. Fingerings (numbered 2) are indicated above the notes in measures 73, 74, 75, 76, 77, 78, 79, 80, 81, and 82.

85

Measures 85-89. The score is written for three staves (treble, alto, and bass clefs). The music features a complex rhythmic pattern with eighth and sixteenth notes, including rests and dynamic markings.

90

Measures 90-93. The score continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and rests. The music is written for three staves (treble, alto, and bass clefs).

94

Measures 94-98. The score continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and rests. The music is written for three staves (treble, alto, and bass clefs).

99

Measures 99-104. The score continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and rests. The music is written for three staves (treble, alto, and bass clefs).

105

Measures 105-109. The score continues with a complex rhythmic pattern, featuring eighth and sixteenth notes and rests. The music is written for three staves (treble, alto, and bass clefs).

111

Musical score for measures 111-118. The system consists of three staves: Treble, Middle, and Bass. The time signature is 4/4. The key signature has one sharp (F#). The music features a steady eighth-note accompaniment in the bass and middle staves, with a more active melody in the treble staff.

119

Musical score for measures 119-127. The system consists of three staves: Treble, Middle, and Bass. The time signature is 4/4. The key signature has one sharp (F#). The music continues with the eighth-note accompaniment and active treble melody.

128

Musical score for measures 128-135. The system consists of three staves: Treble, Middle, and Bass. The time signature is 4/4. The key signature has one sharp (F#). This section introduces triplet markings over the eighth-note accompaniment in all three staves.

136

Musical score for measures 136-143. The system consists of three staves: Treble, Middle, and Bass. The time signature is 4/4. The key signature has one sharp (F#). The triplet markings continue throughout this section.

144

Musical score for measures 144-151. The system consists of three staves: Treble, Middle, and Bass. The time signature is 4/4. The key signature has one sharp (F#). The triplet markings continue throughout this section.

152

Musical score for measures 152-160. The system consists of three staves: Treble, Middle, and Bass. Measure 152 features a triplet of eighth notes in the Treble staff with a sharp sign above it, and another triplet of eighth notes in the Bass staff. The rest of the system contains various rhythmic patterns and rests across all staves.

161

Musical score for measures 161-168. The system consists of three staves: Treble, Middle, and Bass. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, distributed across the three staves.

169

Musical score for measures 169-178. The system consists of three staves: Treble, Middle, and Bass. The notation includes various rhythmic values and rests across the three staves.

179

Musical score for measures 179-186. The system consists of three staves: Treble, Middle, and Bass. The notation includes various rhythmic values and rests across the three staves.

188

Musical score for measures 188-195. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line contains a melodic phrase with a dotted half note at the end.

196

Musical score for measures 196-204. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line contains a melodic phrase with a dotted half note at the end.

205

Musical score for measures 205-212. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line contains a melodic phrase with a dotted half note at the end.

213

Musical score for measures 213-220. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line contains a melodic phrase with a dotted half note at the end.

223

Musical score for Tromboni – Chorus I, measures 223-231. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and quarter notes, with some rests. The key signature is one flat (B-flat).

232

Musical score for Tromboni – Chorus I, measures 232-239. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and quarter notes, with some rests. The key signature is one flat (B-flat).

240

Musical score for Tromboni – Chorus I, measures 240-248. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and quarter notes, with some rests. The key signature is one flat (B-flat).

249

Musical score for Tromboni – Chorus I, measures 249-257. The score is written for three staves: two treble clefs and one bass clef. The music consists of eighth and quarter notes, with some rests. The key signature is one flat (B-flat).



258

Musical score for measures 258-268. The system consists of three staves: Treble, Middle, and Bass. The music is in a common time signature. The melody in the Treble staff features a series of eighth and sixteenth notes, with some rests. The Middle staff provides harmonic support with chords and some melodic lines. The Bass staff has a steady bass line with eighth and sixteenth notes.

269

Musical score for measures 269-278. The system consists of three staves: Treble, Middle, and Bass. The music continues from the previous system. The Treble staff has a melodic line with some rests. The Middle staff has a more active melodic line with eighth notes. The Bass staff has a steady bass line with eighth notes.

279

Musical score for measures 279-286. The system consists of three staves: Treble, Middle, and Bass. The music continues from the previous system. The Treble staff has a melodic line with some rests. The Middle staff has a more active melodic line with eighth notes. The Bass staff has a steady bass line with eighth notes.

287

Musical score for measures 287-296. The system consists of three staves: Treble, Middle, and Bass. The music continues from the previous system. The Treble staff has a melodic line with some rests. The Middle staff has a more active melodic line with eighth notes. The Bass staff has a steady bass line with eighth notes. The system ends with a double bar line.

# Ave maris stella

[6] A - ve ma - ris stel - la, a - ve maris stel - la,  
 De - i ma - ter, De - i ma - ter al - ma at - que  
 [11] sem - - per vir - go, fe - lix cae - li por - ta, cae - li por - ta. \_\_\_\_\_

## Sumens illud ave

[23] Su - mens il - - lud a - ve Ga -  
 - bri - e - - lis o - re, fun - da nos in  
 [29] pa - ce, in pa - ce mu - tans E - vae no - men.

## Ritornello

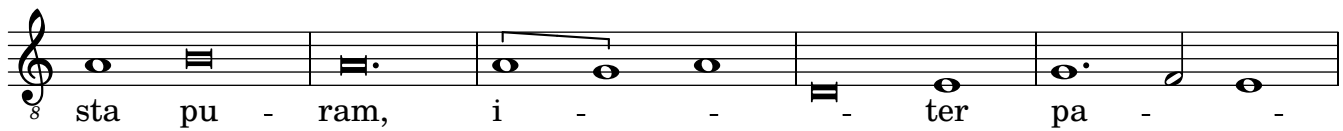
[43]   
  
 [50]

**Solve vincla reis**Tacet (aut *Sumens illud ave*).**Ritornello****Monstra te**Tacet (aut *Vitam praesta*).**Ritornello****Virgo singularis**Tacet (aut *Vitam praesta*).**Ritornello****Vitam praesta**

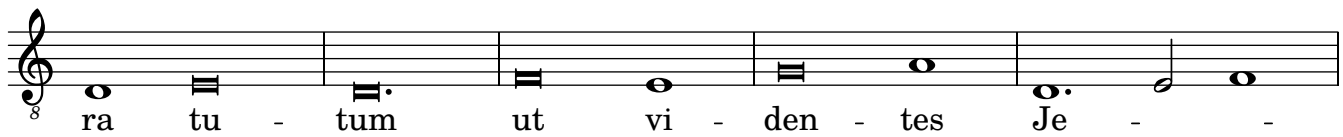
177



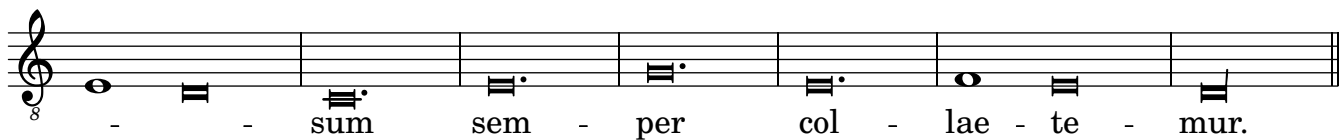
180



185



190

**Sit laus deo**ut *Ave maris stella*

# Magnificat a 7

## Magnificat

Cantus

Ma - gni - fi - cat, Ma - gni -

Ma - gni - fi - cat, ma - gni -

5

- fi - cat, ma - gni - fi - cat

- fi - cat, ma - gni - fi - cat

## Et exultavit

Tacet.

## Quia respexit

Fifara I

15 5

15 5

6 16

6 16

23

**Quia fecit**

Tacet.

**Et misericordia**

Musical notation for the first line of 'Et misericordia'. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and half notes. A '4' is written above the final measure, indicating a four-measure rest. The lyrics are: Et mi - se - ri - cor - di - a e - ius,

10

Musical notation for the second line of 'Et misericordia'. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody continues with quarter and half notes. A '4' is written above the final measure, indicating a four-measure rest. The lyrics are: e - a - pro - ge - ni - e in pro - ge - ni - es,

20

Musical notation for the third line of 'Et misericordia'. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody continues with quarter and half notes. The lyrics are: -es, in pro - ge - ni - es ti - men - ti - bus e - - um.

**Fecit potentiam**

Tacet.

**Deposuit potentes**

Musical notation for the first line of 'Deposuit potentes'. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a five-measure rest (marked '5') followed by a melodic line for Cornetto II and Cornetto I. The lyrics are: De - po - su - it po -

13

Musical notation for the second line of 'Deposuit potentes'. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a five-measure rest (marked '5') followed by a melodic line for Violino II and Violino I. The lyrics are: ten - tes de se - de

23

Musical notation for the third line of 'Deposuit potentes'. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of quarter and half notes. The lyrics are: et ex - al - ta - vit hu - - mi - les.

**Esurientes implevit bonis**

Tacet.

**Suscepit Israel**

Tacet.

**Sicut locutus est**

5

8

10

15

**Gloria Patri**

Tacet.

**Sicut erat**

Sic ut e - rat in prin - ci - pi - o

Sic-ut e - rat in prin - ci - pi - o

8

et nunc, et nunc et sem-per et in sae-cu-la sae-cu-lo -  
et nunc et sem - per

15

rum, et  
et in sae-cu-la sae - cu - lo - - rum,

22

in sae - cu - la sae-cu-lo - - rum,  
et in sae-cu-la sae - cu - lo - - rum,

28

a - - - - -  
a - - - - -

31

men.  
men.