

Haydn.

Lit: Lauretanae.

Johann Michael

Haydn

Litaniae Lauretanae

MH 71

S solo, S, A, T, B (coro), 2 tr, timp, 2 vl, b, org solo

Full Score





Wolfgang Esser-Skala, 2020

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Critical Report.

This edition bases upon a bases upon a copy in the Dommusikarchiv Eisenstadt. The digital version of the manuscript is available at <http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/302.html> (siglum G 126).

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

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1	154	tr 2	3rd quarter in Ms: c"4
2	2	B	4th to 8th eighth in Ms: d8–e8–g8–f4
	26	vl 1	2nd half of bar in Ms: c"4.–f"8
	27	vl 1	1st quarter in Ms: bes'8–bes'16–bes'16
	52	vl 1	4th eighth in Ms: c"8
3	23	timp	1st quarter in Ms: c4
	65	org	right hand, lower voice: 1st quarter missing in Ms
	79	vl 2	2nd/3rd quarter in Ms: gis'4–gis'8.–fis'32–gis'32
	102	org, b	2nd quarter in Ms: c4
4	46	timp	4th dotted quarter missing in Ms

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to wolfgang@esser-skala.at or create an issue or pull request on the edition's GitHub page <https://github.com/skafdasschaf/haydn-m-litaniae-lauretanae-mh-71>. Your help will be greatly appreciated.

Salzburg, May 2020
Wolfgang Esser-Skala

¹Abbreviations: A, alto; b, cellos and basses; B, basso; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenore; timp, timpani; tr, trumpet; vl, violin.

Contents.

1	Kyrie eleison	1
2	Sancta Maria	39
3	Regina Angelorum	55
4	Agnus Dei	80

1 KYRIE ELEISON

Allegro moderato

Tromba I, II
in C

Timpani
in C-G

Violino I
p

Violino II
p

Soprano

Alto

Tenore
8

Basso

Organo
p Solo
3 *3* *3* *3* *3*

Violoncello
e Basso
p

This musical score is for page 3 of a piece. It features a piano (p) and a string ensemble. The piano part is written in a grand staff (treble and bass clefs). The string ensemble consists of five staves: two violins (treble clefs), two violas (treble clefs), and one cello/bass (bass clef). The score is divided into four measures. In the first measure, the piano plays a half note chord, and the strings play a half note chord. In the second measure, the piano plays a quarter note chord, and the strings play a quarter note chord. In the third measure, the piano plays a half note chord, and the strings play a half note chord. In the fourth measure, the piano plays a half note chord, and the strings play a half note chord. The piano part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The string part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The piano part includes a triplet of eighth notes in the third measure and a triplet of eighth notes in the fourth measure. The string part includes a triplet of eighth notes in the third measure and a triplet of eighth notes in the fourth measure. The piano part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The string part includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The piano part includes a triplet of eighth notes in the third measure and a triplet of eighth notes in the fourth measure. The string part includes a triplet of eighth notes in the third measure and a triplet of eighth notes in the fourth measure.

8

p

3

tr

12

This musical score page contains measures 12 through 15. It features a piano part and a string ensemble consisting of four violins, three violas, and a double bass. Measures 12 and 13 are mostly rests for the piano, with some activity in the strings. In measure 14, the piano enters with a melody in the right hand, marked with a forte (f) dynamic. The left hand provides a harmonic accompaniment. Measure 15 continues the piano's melody and accompaniment, with the strings providing a steady bass line. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks like trills.

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16

The musical score is written for a choir and piano. It begins with a piano introduction (measures 16-19) featuring a treble and bass staff with chords and a grand staff with a continuous sixteenth-note arpeggiated pattern. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in measure 20 with the text "Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - -". The piano accompaniment continues with the same arpeggiated pattern. The score concludes with a final piano section (measures 24-27) marked *f* *Tutti*, featuring a grand staff with a simple harmonic accompaniment and figured bass notation (6, 6, 6, 6 4, 5 3) in the bass staff.

f *Tutti*

Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - -

f *Tutti*

Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - -

f *Tutti*

⁸ Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - -

f *Tutti*

Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - -

f *Tutti*

6 6 6 6 4 5 3

20

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

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

8 lei - son. Chri - - ste au - di nos, Chri - ste ex -

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

[6] 7 6

24

au - di nos, ex - au - di nos.

au - di nos, ex - au - di nos.

au - di nos, ex - au - di nos.

au - di nos, ex - au - di nos.

6 6 5
4 4 #

p Solo 3 3

p

28

3 2 3

32

Pa - ter, Pa - ter de coe - lis, De - us, mi -

Pa - ter, Pa - ter de coe - lis, De - us,

Pa - ter, Pa - ter de coe - lis, De - us, mi -

Pa - ter, Pa - ter de coe - lis, De - us,

f Tutti

f

36

se - re - re no - bis. Fi - li, Re -

mi - se - re - re no - bis. Fi - li, Re -

8 se - re - re no - bis. Fi - li, Re -

mi - se - re - re no - bis. Fi - li, Re -

9
#

9
4

8
3

[6]

6

6
4

5
#

40

dem - ptor mun-di, De - us, mi - se - re - re no - bis.

dem - ptor mun-di, De - us, mi - se - re - re no - bis.

⁸ dem - ptor mun-di, De - us, mi - se - re - re no - bis.

dem - ptor mun-di, De - us, mi - se - re - re no - bis.

9 # 9 4 8 3 [6]

44

Spi - ri - tus San - - cte, De - us,

Spi - ri - tus San - - cte, De - us,

Spi - ri - tus San - - cte, De - us,

Spi - ri - tus San - - cte, De - us,

6 6 5 4 2 6

6 4 5 #

48

mi - se - re - re no - bis. San - cta

mi - se - re - re no - bis. San - cta

8 mi - se - re - re no - bis. San - cta

mi - se - re - re no - bis. San - cta

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

52

Tri - ni - tas, u - - nus De - us, mi - se - re - re

Tri - ni - tas, u - - nus De - us, mi - se - re - re

Tri - ni - tas, u - - nus De - us, mi - se - re - re

Tri - ni - tas, u - - nus De - us, mi - se - re - re

2 # 6 6/5

56

The musical score for page 15, starting at measure 56, features a vocal line and piano accompaniment. The vocal line consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "no - bis, mi - se - re - re no -". The piano accompaniment is divided into two systems. The first system has two staves (treble and bass clefs) and includes a grand staff with two staves (treble and bass clefs). The second system has two staves (treble and bass clefs) and includes a grand staff with two staves (treble and bass clefs). The piano accompaniment includes a variety of musical notation, including eighth notes, quarter notes, and half notes, as well as rests and accidentals. The lyrics are written below the vocal staves, and the piano accompaniment is written below the piano staves.

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

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

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

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

6
4

7
[#]

4+
2

6

6
4

5
#

60

bis.

bis.

bis.

bis.

p Solo

p

64

64

65

66

67

68

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71

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73

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75

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998

999

1000

68 a 2

Measures 68-69: Instrumental introduction. Soprano and Alto parts have whole rests. Bass and Piano parts have whole rests. Piano accompaniment features a forte (*f*) chord in measure 69.

Measure 70: Vocal entries. Lyrics: San - cta Ma - ri - a, San - cta De - i. Soprano, Alto, Tenor, and Bass parts enter with quarter notes. Piano accompaniment continues with a forte (*f*) accompaniment.

Measure 71: Continuation of vocal parts. Soprano part includes a trill (*tr*) on the final note. Piano accompaniment includes a forte (*f*) accompaniment and a *Tutti* marking.

Measure 72: Continuation of vocal parts. Soprano part includes a trill (*tr*) on the final note. Piano accompaniment includes a forte (*f*) accompaniment and a *Tutti* marking.

72

Ge - ni-trix, San - cta Vir-go vir - gi-num, o - ra pro no - bis.

Ge - ni-trix, San - cta Vir-go vir - gi-num, o - ra pro no - bis.

8 Ge - ni-trix, San - cta Vir-go vir - gi-num, o - ra pro no - bis.

Ge - ni-trix, San - cta Vir-go vir - gi-num, o - ra pro no - bis.

6
5

6
5
[#]

[6
5
#]

6
4

[#5
#]

77

Ma - ter Chri - sti, Ma - ter di - vi - nae gra - ti - ae,

Ma - ter Chri - sti, Ma - ter di - vi - nae gra - ti - ae,

Ma - ter Chri - sti, Ma - ter di - vi - nae gra - ti - ae,

Ma - ter Chri - sti, Ma - ter di - vi - nae gra - ti - ae,

6/5
[#]

4+/2

6/5

81

o - ra pro no - bis. Ma - ter pu - ris - si - ma,

o - ra pro no - bis. Ma - ter pu - ris - si - ma,

o - ra pro no - bis. Ma - ter pu - ris - si - ma,

o - ra pro no - bis. Ma - ter pu - ris - si - ma,

$\frac{4}{2}$ 6 $\frac{6}{5}$

85

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

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

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

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

6
5

6
5
[#]

The image displays a page of a musical score, identified as 'Gloria' by Giuseppe Verdi. The score is written for voice and piano. It features a grand staff with a treble and bass clef for the piano accompaniment, and a vocal staff with a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes lyrics in Italian: 'o - ra pro no - bis, o - ra'. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand. The score is marked with various musical notations, including notes, rests, and dynamic markings.

93

pro no - bis.

pro no - bis.

pro no - bis.

pro no - bis.

6/4 [5]# *p* Solo

p

97

The musical score for measures 97-100 is as follows:

- Measure 97:** Treble and Bass staves have whole rests. Piano staves have eighth notes: Treble (G4, A4, B4, C5) and Bass (G3, A3, B3, C4).
- Measure 98:** Treble and Bass staves have whole rests. Piano staves have eighth notes: Treble (D5, E5, F5, G5) and Bass (D3, E3, F3, G3).
- Measure 99:** Treble and Bass staves have whole rests. Piano staves have eighth notes: Treble (A5, B5, C6, D6) and Bass (A2, B2, C3, D3).
- Measure 100:** Treble and Bass staves have whole rests. Piano staves have eighth notes: Treble (E6, F6, G6, A6) and Bass (E2, F2, G2, A2).

101

f

f

Solo

Ma - ter in - vi - o - la - ta,

O - ra pro no - bis,___

O - ra pro no - bis,___

O - ra pro no - bis,

f

$\frac{4^+}{\#2}$ = $\frac{[6]}{\frac{4^+}{3}}$ 6 $\#5$ 6

f

106

Ma - - ter in - te - me - ra - ta,

- pro no - bis.

- pro no - bis.

pro no - bis.

6 6 4 [5] #

The musical score is for page 106 of a document. It features a vocal line and a piano accompaniment. The vocal line consists of four staves, with lyrics written below the notes. The piano accompaniment consists of two staves, with a 6/4 time signature and a key signature of one sharp (F#) indicated at the beginning. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

111

Ma - - ter,

O - ra pro no - bis, pro no - bis.

O - ra pro no - bis, pro no - bis.

O - ra pro no - bis, pro no - bis.

4+ 2 [6] 6 #5 6 6 4 [#5] #

#2 4+ 3

116

Ma - - - ter, Ma - ter a - ma - bi - lis,

O - ra pro

O - ra pro

O - ra pro

#2 - 4+
3

121

The musical score is for a vocal ensemble and piano. It begins with a piano introduction (measures 121-125) featuring a melody in the right hand and a bass line in the left hand. The vocal staves enter in measure 126 with the lyrics "no - bis, pro no - bis." The vocal parts include a soprano line, an alto line, and a bass line. The piano accompaniment continues with a steady bass line and a melodic line in the right hand. The score includes a "Tutti" section starting in measure 131, where the vocal parts sing "Ma - ter,". The piano accompaniment provides harmonic support with a bass line and a melodic line in the right hand. The score concludes with a final piano section (measures 136-140) featuring a melody in the right hand and a bass line in the left hand.

Tutti
Ma - ter,

no - bis, pro no - bis.

no - bis, pro no - bis.

no - bis, pro no - bis.

[6] #5 6 6 6 5 #

126

Ma - ter ad - mi - ra - bi - lis, o - ra, o - ra,
O - ra, o - ra,
O - ra, o - ra,
O - ra, o - ra,
Tutti $\frac{6}{4}$ $\frac{5}{3}$

131

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

6 6 5 6

4 3

135 a 2

Ma - - ter Cre - a - to - ris, o - ra pro

Ma - - ter Cre - a - to - ris, o - ra pro

Ma - - ter Cre - a - to - ris, o - ra pro

Ma - - ter Cre - a - to - ris, o - ra pro

6 b5

138

The musical score for page 34, starting at measure 138, features a vocal ensemble and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics "no - bis. Ma - - ter Sal - va - to - ris,". The piano accompaniment consists of a right and left hand. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with eighth and sixteenth notes. The score is written in a key with one flat (B-flat) and a common time signature. The lyrics are written below the vocal staves.

no - bis. Ma - - ter Sal - va - to - ris,

no - bis. Ma - - ter Sal - va - to - ris,

no - bis. Ma - - ter Sal - va - to - ris,

no - bis. Ma - - ter Sal - va - to - ris,

6

141

The musical score is written for a choir and piano. It begins at measure 141. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are: "o - ra pro no - bis, o - ra, o - ra pro". The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals.

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

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

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

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

5 7 6 4

145

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

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

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

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

7 6 6 5 *p* Solo

p

150

p

p

p

p

tr

154

The musical score for measures 154-158 is arranged in a system with the following parts:

- Vocal 1 (Soprano):** Measures 154-158. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). Measure 155 has a fermata on D5.
- Vocal 2 (Alto):** Measures 154-158. Notes: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (half). Measure 155 has a fermata on B4.
- Piano:** Measures 154-158. The right hand plays a melody with a trill on G4 in measure 154, a half note G4 in measure 155, and a half note A4 in measure 156. The left hand plays a bass line with eighth notes in measures 154-155 and half notes in measures 156-158.
- String Section:** Measures 154-158. All five staves (Violin I, Violin II, Viola, Cello, and Double Bass) are marked with a fermata on G4 in measure 155.

2 SANCTA MARIA

39

Andantino

Violino I
f

Violino II
f

Soprano
f Tutti
Vir - go pru-den - tis - si - ma, vir - go ve - ne - ran - da, vir - go prae - di - can -

Alto
f Tutti
Vir - go pru-den - tis - si - ma, vir - go ve - ne - ran - da, vir - go prae - di - can -

Tenore
f Tutti
Vir - go pru-den - tis - si - ma, vir - go ve - ne - ran - da, vir - go prae - di - can -

Basso
f Tutti
Vir - go pru-den - tis - si - ma, vir - go ve - ne - ran - da, vir - go prae - di - can -

Organo e Bassi
f Tutti
[6] 6/5 [6] [6/5] 4/6 6 [6/5]

da, o - ra pro no - bis, vir - go potens, vir - go clemens, vir - go fi - de - lis,

da, o - ra pro no - bis, vir - go potens, vir - go clemens, vir - go fi - de - lis,

da, o - ra pro no - bis, vir - go potens, vir - go clemens, vir - go fi - de - lis,

da, o - ra pro no - bis, vir - go potens, vir - go clemens, vir - go fi - de - lis,

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

14

o - ra pro no - bis, cau - sa no - strae lae - ti - ti-ae, o - ra pro

o - ra pro no - bis, cau - sa no - strae lae - ti - ti-ae, o - ra pro

o - ra pro no - bis, cau - sa no - strae lae - ti - ti-ae, o - ra pro

o - ra pro no - bis, cau - sa no - strae lae - ti - ti-ae, o - ra pro

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

17

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

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

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

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

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

20

Vas spi-ri - tu - a - le, vas ho - no - ra - bi-le,

Vas spi-ri - tu - a - le, vas ho - no - ra - bi-le,

Vas spi-ri - tu - a - le, vas ho - no - ra - bi-le,

Vas spi-ri - tu - a - le, vas ho - no - ra - bi-le,

5 $\flat 6$ $\flat 5$ 6 $\flat 6$ - 7 [6]

≡

23

vas in - si - gne, in - si - gne de - vo - ti - o - nis, o - ra pro no -

vas in - si - gne, in - si - gne de - vo - ti - o - nis, o - ra pro no -

vas in - si - gne, in - si - gne de - vo - ti - o - nis, o - ra pro no -

vas in - si - gne, in - si - gne de - vo - ti - o - nis, o - ra pro no -

[6] $\flat 7$ $\flat 4$ 3 6 $\flat 4$ 3 [6] 5 3 $\frac{6}{4}$ $\frac{5}{3}$ 5 $\frac{4}{2}$ 3 1

26

bis, ro - sa, ro - sa my - sti-ca, tur - ris tur - ris Da-vi - di-ca, tur - ris,

bis, ro - sa, ro - sa my - sti-ca, tur - ris tur - ris Da-vi - di-ca, tur - ris,

bis, ro - sa, ro - sa my - sti-ca, tur - ris tur - ris Da-vi - di-ca, tur - ris,

bis, ro - sa, ro - sa my - sti-ca, tur - ris tur - ris Da-vi - di-ca, tur - ris,

5 [6] [6/5] [6] [6/5] 6

29

tur - ris e - bur - ne-a, do - mus au - re-a, o - ra pro no - bis,

tur - ris e - bur - ne-a, do - mus au - re-a, o - ra pro no - bis,

tur - ris e - bur - ne-a, do - mus au - re-a, o - ra pro no - bis,

tur - ris e - bur - ne-a, do - mus au - re-a, o - ra pro no - bis,

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

32

fe - de - ris ar - ca, o - ra pro no - bis, ia - nu - a coe - li,

fe - de - ris ar - ca, o - ra pro no - bis, ia - nu - a coe - li,

fe - de - ris ar - ca, o - ra pro no - bis, ia - nu - a coe - li,

fe - de - ris ar - ca, o - ra pro no - bis, ia - nu - a coe - li,

6 7 4 3 6 b6 6 b7 b4 3 [6] 6 7 4 6

35

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

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

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

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

6 6 7 9 8 [6] [6] [6] [6] [6]

38

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

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

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

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

6/5 [6] 5 $\flat 7/4$ $\flat 7/3$ 6/4 $\flat 7/4$

≡

41

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

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

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

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

8 $\flat 7$ 5 6 6/4 5/3 4 3 [6] [6]

[illegible]

50

p

p

in - - fir - - mo - - - - -

in - - fir - - mo - - - - -

p in - fir - mo - - - - -

in - - fir - - mo - - - - -

p *[7]* *b* *b* *7* *6* - *b6*

[illegible]

57

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

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

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

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

$\flat 5$ $[\flat 7]$ 9 7 $\frac{6}{5}$ $\frac{5}{4}$ 3 **p** Solo **f**

≡

60

p **f**

p **f**

$[\frac{6}{5}]$ $[\flat 7]$ $[\flat 7]$ [6] $[\frac{6}{5}]$

63

Piano Introduction: Treble and bass staves with piano (p) and forte (f) dynamics.

Vocal Staves: Soprano, Alto, Tenor, and Bass parts, all starting with a piano (p) dynamic.

Lyrics: Re - fu - gi - um pec - ca -

Basso Continuo: Treble staff with dynamics p, f, p, f, p.

Figured Bass: $\text{p } \frac{6}{b5}$ and $\text{p } \frac{4}{2}$

66

Vocal Staves: Soprano, Alto, Tenor, and Bass parts, all starting with a forte (f) dynamic.

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

Basso Continuo: Treble staff with dynamics f, 3, 10, 10, b5, [b7].

Figured Bass: [b6], 7, f, 3, 10, 10, b5, [b7]

[illegible][illegible]

75

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

bis. bis. bis. bis.

p Solo **f** **p** **f**

$\frac{6}{5}$

78

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

p **p** **p** **p**

Con - so - la - trix Con - so - la - trix Con - so - la - trix Con - so - la - trix

p Tutti **f** **p** **f**

[9] [6] [5] [6] [5] [4]

$\frac{6}{5}$

81

af - fli - - cto - rum, au - xi - li - um

af - fli - - cto - rum, au - xi - li - um

af - fli - - cto - rum, au - xi - li - um

af - fli - - cto - rum, au - xi - li - um

$\frac{6}{4}$ [4]

84

Chri - - sti - a - no - - rum, o - ra pro no -

Chri - - sti - a - no - - rum, o - ra pro no -

Chri - - sti - a - no - - rum, o - ra pro no -

Chri - - sti - a - no - - rum, o - ra pro no -

$\frac{5}{4}$ [5]

87

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

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

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

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

6 [4] 46 b5 5 $\frac{4}{2}$ 6 46 b5 [6] 46 $\frac{5}{4}$

91

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

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

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

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

6 5 6 5 4 - p f p f

95

Piano: *p* *f* *f*

Vocal: *f*

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

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

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

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

Piano: *p* [6] 7 ♯6 *f* [h] *tasto solo*

99

Piano: *tr*

Vocal: *tr*

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

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

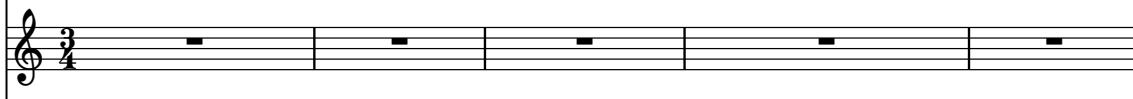
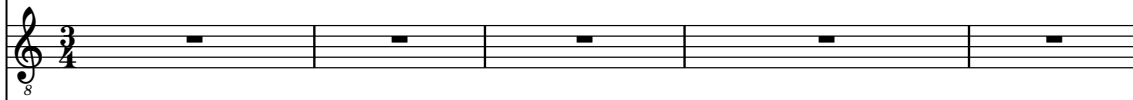
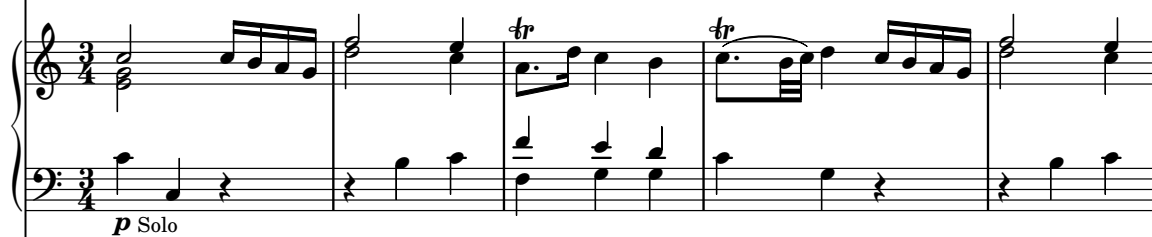
no - - - bis, o - ra, o - ra pro no - - - - - bis.

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

Piano: *tasto solo*

3 REGINA ANGELORUM

Allegro

*Tromba I, II
in C**Timpani
in C-G**Violino I**Violino II**Soprano**Alto**Tenore**Basso**Organo**Violoncello
e Basso*

This musical score page contains measures 6 through 10. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, while the vocal line is in a single staff. The key signature has one sharp (F#), and the time signature is 4/4. Measures 6-10 show a progression of chords and melodic lines, with the vocal line entering in measure 6 and continuing through measure 10. The piano accompaniment provides harmonic support with various textures, including chords and moving lines. The score is written in a standard musical notation style with a clean, professional layout.

6

7

8

9

10

11

The musical score for page 57, measures 11 through 15, is presented below. The score is written for a vocal line and a piano accompaniment. Measures 11-13 are primarily rests, with some activity in the piano part. Measures 14-15 show more complex piano accompaniment with sixteenth notes and a vocal line with eighth notes.

Measure 11: Vocal line has a whole rest. Piano part has a whole rest.

Measure 12: Vocal line has a whole rest. Piano part has a whole rest.

Measure 13: Vocal line has a whole rest. Piano part has a whole rest.

Measure 14: Vocal line has a half note (G4). Piano part has a half note (G4).

Measure 15: Vocal line has a half note (G4). Piano part has a half note (G4).

16

f

f

f

f *Tutti*

Re -

f *Tutti*

Re -

f *Tutti*

Re -

f *Tutti*

Re -

f *Tutti* 6

f

22

gi - na, re - gi - - na An - ge - lo - rum, re - gi - - na Pa - tri - ar - cha - rum,

gi - na, re - gi - - na An - ge - lo - rum, re - gi - - na Pa - tri - ar - cha - rum,

gi - na, re - gi - - na An - ge - lo - rum, re - gi - - na Pa - tri - ar - cha - rum,

gi - na, re - gi - - na An - ge - lo - rum, re - gi - - na Pa - tri - ar - cha - rum,

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

29

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

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

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

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

[6] 9 5 [7] 9 [5] [7] 9 [5] [7] 5 4 3 *p* Solo

p

36

a 2

p *f* *p* *f*

Re - gi - na, re - gi - na Pro - phe -

Re - gi - na, re - gi - na Pro - phe -

8 Re - gi - na, re - gi - na Pro - phe -

Re - gi - na, re - gi - na Pro - phe -

tr *f* *p* *f* *f Tutti*

Detailed description: The page contains six systems of musical notation. The first system (measures 36-41) features a vocal line with a melodic phrase starting on a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include piano (p) and forte (f). The second system (measures 42-47) shows vocal entries for four different voices, each with the lyrics 'Re - gi - na, re - gi - na Pro - phe -'. The piano accompaniment continues with chords and single notes. The third system (measures 48-53) features a piano solo with trills (tr) and a forte (f) dynamic. The fourth system (measures 54-59) shows a piano solo with a forte (f) dynamic and a tutti (Tutti) marking. The fifth system (measures 60-65) shows a piano solo with a forte (f) dynamic and a tutti (Tutti) marking. The sixth system (measures 66-71) shows a piano solo with a forte (f) dynamic and a tutti (Tutti) marking.

42

a 2

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

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

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

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

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

#

48 a 2

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

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

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

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

#5 [6] 6/4 5# [7#] 5

53

pro no - bis.

pro no - bis.

pro no - bis.

pro no - bis.

6 4 #
5

p Solo

p

58

a 2

p

The musical score is divided into six systems of staves. The first system consists of a single treble staff. Measures 58, 59, and 60 contain whole rests. In measure 61, there is a half note G4, marked with a piano (*p*) dynamic and a fingering 'a 2'. Measure 62 contains a whole rest. The second system consists of a grand staff (treble and bass staves). Measures 58, 59, and 60 contain eighth-note patterns in both staves. Measures 61 and 62 contain whole rests in both staves. The third system consists of five empty staves. The fourth system consists of a grand staff. Measure 58 contains a complex melodic line in the treble staff. Measure 59 contains a half note G4 in the treble staff. Measure 60 contains a half note F#4 in the treble staff. Measures 61 and 62 contain eighth-note patterns in both staves. The fifth system consists of a single bass staff. Measures 58, 59, and 60 contain eighth-note patterns. Measures 61 and 62 contain whole rests.

63

Re -

Re -

Re -

Re -

f Tutti 6

f

68 a 2

f *f*

gi - na, re - gi - na, re - gi - na Mar - ty - rum, o - ra, o - ra pro

gi - na, re - gi - na, re - gi - na Mar - ty - rum, o - ra, o - ra pro

⁸ gi - na, re - gi - na, re - gi - na Mar - ty - rum, o - ra, o - ra pro

gi - na, re - gi - na, re - gi - na Mar - ty - rum, o - ra, o - ra pro

⁶₅ 3 6 ⁶₄ 5 # ⁶₅ 6 ⁶₄ 5 #

74

no - bis, re - gi - na Con - fes - so - rum, o - ra pro no - bis, o - ra, o - - -

no - bis, re - gi - na Con - fes - so - rum, o - ra pro no - bis, [tr]

no - bis, re - gi - na Con - fes - so - rum, o - ra pro no - bis,

no - bis, re - gi - na Con - fes - so - rum, o - ra pro no - bis,

- 6- [4/2] 7 - 9/4 6 # 6/5 9/4 8/3

81

The musical score consists of the following parts:

- Vocal Staves (Measures 81-85):**
 - Staff 1: Treble clef, lyrics: "ra, o - - - -"
 - Staff 2: Treble clef, lyrics: "o - ra, o - - - ra, o - - - ra o - - -"
 - Staff 3: Treble clef, lyrics: "o - - - - ra, o - - - ra, o - - -"
 - Staff 4: Bass clef, lyrics: "o - - - - ra, o - - - ra, o - - - ra,"
- Piano Accompaniment (Measures 81-85):**
 - Staff 5: Treble clef, contains melodic lines with trills and slurs.
 - Staff 6: Bass clef, contains complex chords and arpeggiated figures. Chord symbols below the staff include: 6, 3 3 3, #, [6] [6], 6/4, 6, [8/6], [7/5].

86

- - ra pro no - bis.
 - - ra pro no - bis.
 8 - - ra pro no - bis.
 o - - ra pro no - bis.

9
 [♯]

6
 4

5

6
 5

4

♯

p Solo

p

91

p

f

Re - gi - na Vir - ginum, re - gi - na Vir - ginum, o - ra pro

Re - gi - na Vir - ginum, re - gi - na Vir - ginum, o - ra pro

Re - gi - na Vir - ginum, re - gi - na Vir - ginum, o - ra pro

Re - gi - na Vir - ginum, re - gi - na Vir - ginum, o - ra pro

f Tutti $\frac{4}{2}$ 6 [6] $\frac{4}{2}$ 6 6

f

97

f

f

no - bis, re - gi - na, re - gi - na San - cto - rum o - mnium, re -

no - bis, re - gi - na, re - gi - na San - cto - rum o - mnium, re -

no - bis, re - gi - na, re - gi - na San - cto - rum o - mnium, re -

no - bis, re - gi - na, re - gi - na San - cto - rum o - mnium, re -

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

103

a 2

gi - - na Pa - tro - na Hun - ga - ri - ae, o - - - ra, o -

gi - - na Pa - tro - na Hun - ga - ri - ae, o - ra, o - - - -

gi - - na Pa - tro - na Hun - ga - ri - ae, o - - - - ra, o -

gi - - na Pa - tro - na Hun - ga - ri - ae, o - ra,

6
5

6
5

6
4

5
3

8

10 - 10 10

tasto solo

109

[tr]

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

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

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

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

6 6 6 5 6 6 6 5 6 6 6 5

4 4 5 4 4 5 4 4 4 5

[3] [3] [3] [3]

115

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

6/5 [5] 6/4 6/4 6/5

120

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

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

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

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

6 6 5 5 5 3

p Solo

p

126

126

127

130

The musical score for measures 130-134 is arranged in a system with the following components:

- Vocal Staves (Top):** Two staves (treble and bass clef) with lyrics. The melody is primarily on the vocal line, with rests on the piano line. The piano line has a *p* (piano) dynamic marking.
- Piano Accompaniment (Middle):** A grand staff (treble and bass clef) with a piano accompaniment. The piano line has a *p* (piano) dynamic marking.
- String Section (Bottom):** A grand staff (treble and bass clef) with a string section. The piano line has a *p* (piano) dynamic marking.

The score is written in 4/4 time. The key signature has one sharp (F#). The tempo is marked *Andante*. The score includes a variety of musical notation, including notes, rests, and dynamic markings.

135/

[illegible]

4 AGNUS DEI

Tromba I, II
in C

Timpani
in C-G

Violino I

Violino II

Soprano
f Tutti
A - gnus De - i, qui tol - lis pec-ca - ta mun - di:

Alto
f Tutti
A - gnus De - i, qui tol - lis pec-ca - ta mun - di:

Tenore
f Tutti
A - gnus De - i, qui tol - lis pec-ca - ta mun - di:

Basso
f Tutti
A - gnus De - i, qui tol - lis pec-ca - ta mun - di:

Organo
f Tutti
6 6 7 6 6 #5 #

Violoncello
e Basso
f

Andante

3

Par - ce no - bis, par - ce no - bis, Do - mi -

Par - ce no - bis, par - ce no - bis, Do - mi -

⁸ Par - ce no - bis, par - ce no - bis, Do - mi -

Par - ce no - bis, par - ce no - bis, Do - mi -

6 4 3

6 6 4 #5

Detailed description: This page of a musical score contains vocal and piano parts. At the top, there are two empty staves for vocal parts, each with a '3' above the first staff. Below these are four staves for piano accompaniment. The first two piano staves are for the right and left hands, respectively, and contain melodic lines with trills. The next two staves are for vocal parts, with lyrics written below them. The lyrics are 'Par - ce no - bis, par - ce no - bis, Do - mi -'. The vocal parts are written in a style that suggests a choir or multiple voices. The piano accompaniment includes a section with a 6/4 time signature and a 3/4 time signature, and another section with a 6/4 time signature and a #5 sharp sign. The score is written in a key with one sharp (F#) and a 3/4 time signature.

5

ne.
ne.
s
ne.
ne.

p Solo

10

A - gnus De - i, qui tol - lis, qui tol - lis pec -

A - gnus De - i, qui tol - lis, qui tol - lis pec -

A - gnus De - i, qui tol - lis, qui tol - lis pec -

A - gnus De - i, qui tol - lis, qui tol - lis pec -

f Tutti
6 6 5 6 9 8 6
4 3

f

13

ca - ta mun - di: Ex - - au - di, ex - au - di nos, Do - mi-

ca - ta mun - di: Ex - - au - di, ex - au - di nos, Do - mi-

ca - ta mun - di: Ex - - au - di, ex - au - di nos, Do - mi -

ca - ta mun - di: Ex - - au - di, ex - au - di nos, Do - mi -

6 7 6- # 6 4+ 3 6 6 4 5 #

16

ne.

ne.

ne.

ne.

p Solo

p

19

Musical score for page 87, measure 19. The score consists of 11 staves. The first four staves (treble and bass clef pairs) are empty. The fifth staff (treble clef) contains a melodic line with triplets and trills. The sixth staff (treble clef) contains a bass line. The seventh staff (bass clef) is empty.

21

f

f

A - gnus De - i, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis pec - ca - ta

A - gnus De - i, qui tol - lis pec - ca - ta

f Tutti

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

f

25 a 2

p

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

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

8 mun-di, pec-ca - ta mun-di:

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

p Solo

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

p

30 Allegro

f

f

f

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

Mi - se - re - re,

Mi-se-re - re, — mi - se-re - re no -

Mi-se-re - re, — mi - se-re - re no - bis, no - bis, mi-se-re - re

f Tutti 7 10 10 10 6 6 7/4 6/4 5#

34

a 2

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

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

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

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

6 [6] 8 4/2 — [6] [6] 6 [6] 4/2 — 6 [6] 6

The musical score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into two systems. The first system contains the first two staves, and the second system contains the remaining eight staves. The vocal line includes lyrics in Italian. The piano accompaniment includes figured bass notation at the bottom of the staves.

38

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

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

⁸ mi - se - re - re, mi - se - re - re no - bis.

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

[#] tasto solo $\frac{5}{4}$ - #

42

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

Mi - se - re - re - - no - - - bis,

Mi-se-re - - re - - no - - bis,

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

8 [6] $\frac{4}{2}$ 6 [b7] 7

46

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

7 7 7 3 4 5 5 6 9 8
 1 2 3 5 5 4 3

50 a 2

Vocal Staves:

Staff 1: bis, mi - se-re - re, mi - - se - re - re no - - bis,

Staff 2: bis, mi - se-re - re no - bis, mi - se-re - - - re no -

Staff 3: bis, mi - se-re - re no - bis, mi - se-re - - - re no -

Staff 4: bis, no - bis, mi - - se - re - re no -

Piano Accompaniment:

Staff 5: **p** [6/4] [7/5] [-] [6/4] [5/3] **f** **tasto solo** 4 3

Staff 6: **p** **f**

54

a 2

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

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

⁸ bis, mi - se-re - - - - re no - - - - bis.

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

p *tasto solo*

5
3