

Eberlin.

Lit. lauretanae.

Johann Ernst

**Eberlin**

**Litaniae lauretanae**

(D-Mbs Mus.ms. 1320)

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

*Full Score*





Wolfgang Esser-Skala, 2020

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# Critical Report.

This edition bases upon a copy in the Bayerische Staatsbibliothek München. The digital version of the manuscript is available at <http://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00075245-2> (siglum Mus.ms. 1320).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.<sup>1</sup>

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
1	5	vl 1	last eighth in Ms: g"8
	8	vl 1	2nd quarter in Ms: b'16-d"16-fis"16-g"8-e"8
	8	vl 2	2nd quarter in Ms: d"16-fis"16-g"16-e"16
	23	S	1st sixteenth in Ms: g'16
	23	A	1st sixteenth in Ms: e'16
	25	A	1st quarter in Ms: e'8-e'8
	29	T	2nd quarter in Ms: a4
	31f	T	bars in Ms: b4-a2-a4-r4-r4
	38	vl 1, 2	4th eighth in Ms: cis"16-a'16
	41-43	A	bars in Ms: r8-a'8-g'8-a'8-b'8-a'16-g'16, a'8-b'8-a'2, and a'4-r4-r4
	50-52	A	see bars 41-43
2	5	org	2nd eighth in Ms: fis8
	10	vl 1, 2	4th eighth in Ms: cis"16
	11	org	2nd half of bar in Ms: e8-cis8-d8-e8
	16	org	2nd half of bar in Ms: b8-B8-e8-fis8
	18	org	1st half of bar in Ms: B4.-e8
	28	org	2nd eighth in Ms: fis8
	29	A	1st to 3rd eighth in Ms: g'8-a'8-g'8
	31	A	2nd eighth in Ms: gis'8
	34	A	2nd quarter in Ms: e'4
	36	A	bar in Ms: g'4-a'4-a'2
	36	org	2nd eighth in Ms: a8
	37	T	last quarter in Ms: cis'4
38	org	bar in Ms: d2-r2	
3	12	vl 2	2nd/3rd quarter in Ms: gis'4-r4

<sup>1</sup>Abbreviations: A, alto; B, bass; b, basses; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenor; vl, violin.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Note</i>
	14	vl 1	5th note in Ms: d''32
	14	vl 2	1st/2nd quarter in Ms: a'16-a''16-fis''16-d''16-e''16-fis''16-a'16-cis''16
	17	vl 2	2nd/3rd quarter in Ms: gis'4-r4
	18	vl 1	5th note in Ms: d''32
	18	vl 2	see bar 14
	38	vl 2	2nd/3rd quarter in Ms: gis'4-r4
	39	vl 2	see bar 14
	40	vl 2	1st note in Ms: cis'8.
	41	vl 1	grace note missing in Ms
	43	vl 2	see bar 14
	58	vl 1, S	1st/2nd quarter in Ms: e''4-dis''4
	61	vl 1	bar in Ms: cis'2.
	62	org	bar in Ms: b2.
	64	vl 2, A	1st note in Ms: b'2
	66	vl 2	bar in Ms: b'2.
	69-73	T	bars in Ms: b4-b4-a4, b4.-b8-a4, r4-a4-a4, b2-a4, and b4.-b8-a4
	72	A	1st quarter in Ms: r4
	82	S	3rd quarter in Ms: r4
	82	org	bar in Ms: g4.-fis8-e4
	92	vl 2, T	1st note in Ms: b2
	93	T	bar in Ms: b4-e2
4	3	vl 1	3rd eighth in Ms: d'16-d'16
	3	vl 2	3rd eighth in Ms: b16-b16
	13-17	org	bass figures missing in Ms
5	8	T	bar in Ms: r8-a8-b4-e4
	10	T	bar in Ms: r8-a8-b4-e4
	11	vl 1	bar in Ms: fis''2-r4
	17	org	4th eighth in Ms: a8
	43	vl 1	3rd eighth in Ms: cis''8
6	7	org	2nd quarter in Ms: B4
	12	T	3rd quarter in Ms: b4
	35	T	1st quarter in Ms: e'4
	36	T	1st half note in Ms: e'2
	75	vl 1	2nd eighth in Ms: b'8
	84	S	bar in MS: cis''2

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](mailto:wolfgang@esser-skala.at) or create an issue or pull request on the edition's GitHub page <https://github.com/skafdaschaf/eberlin-litaniae-lauretanae-in-D>. Your help will be greatly appreciated.

*Salzburg, December 2020*  
*Wolfgang Esser-Skala*

# Contents.

1	Kyrie	1
2	Sancta Maria	7
3	Speculum iustitiae	14
4	Salus infirmorum	21
5	Regina Angelorum	23
6	Agnus Dei	28



# 1 KYRIE

**Allegro**

*I*  
Violino

*II*

Soprano

Alto

Tenore

Basso

Organo e Bassi

*f* Solo 6 3 6 [6] [6/4] 5/3

4

9/4 8/3 15 #5 6 15 6 10 10 10 10 10 10

*p Solo*  
Ky - ri - e e - lei - son, Chri - ste,

6 3 3      *p* 6 3 6      6 3 6      [6]



Chri - ste e - lei - son, e - lei - son, e - lei -

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



16

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

7 [6/4 5/3] 6 3 3 3 6 3 5/3 [6 6] 4 3



20

*f Tutti* Pa - ter de coe-lis, De - us, Fi - li, Re - dem-ptor mun - di,

*f Tutti* Pa - ter de coe-lis, De - us, Fi - li, Re - dem-ptor mun - di,

*f Tutti* Pa - ter de coe-lis, De - us, Fi - li, Re - dem-ptor mun - di,

*f Tutti* Pa - ter de coe-lis, De - us, Fi - li, Re - dem-ptor mun - di,

*f* [6 3] 6 Tutti 6 3 6 [6/4 5/3 6/5]

24

De - us, mi - se - re - re, mi - se - re - re, mi - se -

De - us, mi - se - re - re, mi - se - re - re, mi - se -

De - us, mi - se - re - re, mi - se - re - re, mi - se -

De - us, mi - se - re - re, mi - se - re - re, mi - se -

De - us, mi - se - re - re, mi - se - re - re, mi - se -

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

30

re - re no - bis. Spi - ri - tus Sancte, De -

re - re no - bis. Spi - ri - tus Sancte, De -

re - re no - bis. Spi - ri - tus Sancte, De -

re - re no - bis. Spi - ri - tus Sancte, De -

re - re no - bis. Spi - ri - tus Sancte, De -

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

35

us, San - cta Tri - nitas, u - nus De - us, mi - se - re - re, mi - se -

us, San - cta Tri - nitas, u - nus De - us, mi - se - re - re, mi - se -

us, San - cta Tri - nitas, u - nus De - us, mi - se - re - re, mi - se -

us, San - cta Tri - nitas, u - nus De - us, mi - se - re - re, mi - se -

5 7 6 5 7 3 6 3 6

39

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

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

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

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

[6 6 6 6 6 6 4 3] Solo 6 3 6

44



48

# 2 SANCTA MARIA

[Tempo deest]

1  
vl  
2  
S  
A  
T  
B  
org  
b

*f*

*f*

*f* Solo 7 6 7 6 9 8 10 9 8 10

4

6 6 6 6

*p*

*p*

*p* Solo

San - cta,

9 8 10 9 8 10 6 7 *p*

Measures 7-9 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Measure 7 starts with a treble clef and a key signature of two sharps (F# and C#).

An empty vocal staff with a treble clef and a key signature of two sharps.

Vocal line for measures 7-9. The lyrics are: *san - cta Ma - ri - a, san - cta De - i, De - i Ge - nitrix, san - cta Vir - go vir - ginum, o -*

An empty vocal staff with a treble clef and a key signature of two sharps.

An empty bass staff with a bass clef and a key signature of two sharps.

Piano accompaniment for measures 7-9. The bass line includes fingering numbers: 7, 6, [7], [6], 7, 6, 6, [4], 3, 6], 6, 7, #, 6.



Measures 10-12 of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Measure 10 starts with a treble clef and a key signature of two sharps. A piano dynamic marking (*p*) is present in measure 12.

Vocal line for measures 10-12. The lyrics are: *Ma - ter,*

Vocal line for measures 10-12. The lyrics are: *- - - - - ra pro no - bis.*

An empty vocal staff with a treble clef and a key signature of two sharps.

An empty bass staff with a bass clef and a key signature of two sharps.

Piano accompaniment for measures 10-12. The bass line includes fingering numbers: 5, 6, 5, 6, 5, 6, 5, #, [6, 6 #].

13

ma - ter Chri - sti, ma - ter di - vi - nae gra - ti-ae, ma - ter ca -

Ma - ter, ma - ter pu-ris - si-ma, ma - ter ca -

8

8

7 6 [7 # 6] [6] 6 5 [7 #] [6] [46] 6 [7] [8 6] 7 5

16

stis - si-ma, o - ra pro no - bis.

stis - si-ma, o - ra pro no - bis.

*P* Solo  
8 Ma - - ter in - vi-o-la - ta, ma - ter in -

8

# [4] # [7] 6 [7] # 6 [45]

19

te - me - ra - ta, ma - ter a - ma - bi - lis et ad - mi - ra - bi - lis, ma - ter Cre - a - to - ris, ma - ter Sal - va -

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

22

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

3 3 3 [6] [6] 4 3] *f*



25

Musical notation for measures 25-26, piano part. The key signature is two sharps (F# and C#). The music features a melodic line in the right hand and a supporting line in the left hand. Both hands have sixteenth-note passages. The number '6' is written above the notes in measures 25 and 26.

Five empty musical staves for vocal parts, all in the key of D major (two sharps).

Musical notation for measures 25-26, bass line. The notes are: 7, 6, 7, [6], 9, 8, 10, 9, 8, 10. The number '6' is written below the notes in measures 25 and 26.



27

Musical notation for measures 27-28, piano part. The key signature is two sharps. The music features a melodic line in the right hand and a supporting line in the left hand. Both hands have sixteenth-note passages. The number '6' is written above the notes in measures 27 and 28.

Musical notation for vocal parts and bass line. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Vir - go" in measure 27. The notation includes dynamic markings *f* and *Tutti*. The bass line has notes 9, 8, 10, 9, 8, 10 and a fermata in measure 28.

Musical notation for measures 27-28, bass line. The notes are: 9, 8, 10, 9, 8, 10. The number '6' is written below the notes in measures 27 and 28. A fermata is present over the final note in measure 28.

29

pru - den - tis - si - ma, vir - go ve - ne - ran - da, vir - go

pru - den - tis - si - ma, vir - go ve - ne - ran - da, vir - go

8 pru - den - tis - si - ma, vir - go ve - ne - ran - da, vir - go

pru - den - tis - si - ma, vir - go ve - ne - ran - da, vir - go

[6] # [6] #]



31

prae - di - can - da, vir - go cle - mens, vir - go fi - de - lis, o -

prae - di - can - da, vir - go po - tens, cle - mens, vir - go fi - de - lis, o -

8 prae - di - can - da, vir - go po - tens, vir - go cle - mens, vir - go fi - de - lis, o -

prae - di - can - da, vir - go po - tens, vir - go fi - de - lis, o -

[6] 3 3 3 3 3 3 1 # #2 6



3 SPECULUM IUSTITIAE

[Tempo deest]

1  
vl  
2

S

A

T

B

*p* Solo

org  
b

*p* Solo

14

*p* *f*

[tr] [tr] [tr] [tr]

[6] [6 5 #] *p* 6 [#] [6] [#] *f* [6] [6 5 #]

19

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis, vas spi-ri-tu-a-le, vas ho-no-

*p* 6 [#] 7 7 [#] [-] 6 4 5 6 5

26

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

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

[#] 6 5 5 6 7 [6] 7 6 7 6 3 #3 3

32

ra pro no - bis.

ra pro no - bis.

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

38

*p*

[6 #] [6 6/4 5 #] *p* 6 3 6 [#] [6 #]

43

*f*

*f* *Tutti*

Ro - sa my - sti-ca,

*f* *Tutti*

Ro - sa my - sti-ca, tur - ris Da - vi - di-ca, o - ra,

*f* *Tutti*

[6 6/4 5 #]

50

tur-ris Da - vi - di-ca, o - ra, o - ra pro no - bis, ro - sa, ro - sa

o - - - - ra pro no - - - bis, ro - sa my - sti-ca,

*f* Tutti

Ro - sa my - sti-ca,

6



57

my - - sti-ca, o - ra pro no - bis,

tur-ris Da - vi - di - ca, o - - - - ra, o - - - -

*f* Tutti

Ro - sa my - sti-ca, tur - ris Da - vi - di-ca, o - - - -

tur - ris Da - vi - di - ca, o - ra, o - - - -

6 6 [#] 5/3 6 # [-] 6 4/6



64

o - - - ra pro no - bis, tur - ris, tur - ris e - bur - ne-a,  
 ra pro no - - - bis, tur - ris tur - ris e - bur - ne-a,  
 - - - ra pro no - bis, tur - ris, tur - ris e - bur - ne-a,  
 - - - ra pro no - bis, tur - ris, tur - ris e - bur - ne-a,

[4] 3] 2 6 2 6 7 6 [6] [6]

71

to-mus, to - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe -  
 to-mus, to - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe -  
 to-mus, to - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe -  
 to-mus, to - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe -

[6] [6] 6 6 [6] 7 # -

79

li, o - - ra, o - ra, o - - ra, o - ra pro no -

li, o - - ra, o - ra, o - - ra, o - ra pro no -

8 li, o - ra, o - ra, o - ra, o - ra pro no -

li, o - ra, o - ra, o - ra, o - ra pro no -

8 # - 6 6 # - [6] 6 6 4 3

87

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

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

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

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

8 5 6 4 5 6 4 8 6 4 3 [2] 6 6 5 6 5 3

# 4 SALUS INFIRMORUM

Adagio

1 vl *p*

2 vl *p*

T *p Solo*  
8 Sa - - - - - lus, sa - lus

org b *p Solo*

3

8 in - fir - mo - - - - rum, re - fu - gium pec - ca -

[7 #] 6/4 5 # 6/4 7 # [7 #] # [4/2 #] [6]

6

8 to - - - - - rum, con - so - la - - trix af - fli - cto - -

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

9

8 - - rum, au - xi - lium Chri - sti - a - no - rum, o -

[7 #] 7 6 7 6 7 6 7 6

12

8 - - - - ra, o - - - - ra

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

15

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

6 6/4 5 7 # 8 # 7 6/4 5 # 6/4 7 #

# 5 REGINA ANGELORUM

Allegro

1  
vl

2

S

A

T

B

org  
b

*f* Solo  
tasto solo

5

*f*

*f*

*f* Tutti

Re - gi - na,

*f* Tutti

Re - gi - na,

*f* Tutti

Re - gi - na,

*f* Tutti

Re - gi - na,

Tutti

6

10

re - gi - na, re - gi - na Pa - tri - ar - cha - rum, Pro - phe - ta - rum, A - po - sto -

re - gi - na, re - gi - a An - ge - lo - rum, Pa - tri - ar - cha - rum, Pro - phe - ta - rum, A - po - sto -

re - gi - na,

re - gi - na, re - gi - na A - posto -



15

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

lo - rum, o - ra pro no - bis, re - gi - na Vir - ginum, o - ra pro

re - gi - na Mar - tyrum, o - ra pro no - bis, o - ra pro no - bis, re - gi - na

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

Piano introduction for measures 20-23. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Vocal and piano accompaniment for measures 20-23. The vocal line is in a soprano register, with lyrics: "Vir - gi-num, o - - ra, o - ra, o - ra, o - - ra, o - ra, no - bis, o - - ra, o - - ra, o - - ra, o - -". The piano accompaniment includes dynamic markings *p* and *f*. The bottom staff contains the following fingering: 6 6 3 3 3 3 [6].

Vocal and piano accompaniment for measures 24-27. The vocal line continues with lyrics: "o - ra, o - - ra pro no - - bis, - ra, o - ra, o - ra, o - ra pro no - bis, - ra, o - ra, o - ra, o - ra pro no - bis, - ra, o - - ra, o - ra pro no - bis,". The piano accompaniment includes dynamic markings *p* and [6].

28

Musical score for measures 28-31, piano part. The score is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Five empty vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) for measures 28-31, indicating that the vocalists are silent during this section.



32

Musical score for measures 32-35, piano part. The right hand begins with a forte (*f*) dynamic and features a more active melodic line with sixteenth notes. The left hand continues with a steady accompaniment.

Vocal staves for measures 32-35 with lyrics. The lyrics are: "o - - ra, o - ra, o - ra, o - - -" (Soprano), "o - ra, o - - ra, o - ra, o -" (Alto), "o - ra o - - ra, o - ra, o -" (Tenor 1), and "o - - ra, o - - ra, o - - -" (Tenor 2/Bass). The bottom staff shows figured bass notation: 6 6 [6] [6] 6].



Adagio

36

ra pro no - - bis, re - gi - na San-cto-rum o - mni-um, o - -

ra, o - ra pro no - bis, re - gi - na San-cto-rum o - mni-um, o - - -

8 ra, o - ra pro no - bis, re - gi - na San-cto-rum o - mni-um, o - - -

ra, o - ra pro no - bis, re - gi - na San-cto-rum o - mni-um, o - - -

6 2 7 3 6 5



40

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

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

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

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

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

6 AGNUS DEI

[Tempo deest]

1 vl  
2

S

A *p* Solo  
Agnus De-i, qui tol-lis pec-ca-ta mun-di,

T *p* Solo  
Agnus De-i, qui tol-lis pec-ca-ta mun-di,

B

org  
b *p* Solo  
5/3 6/4 - 5/3 7 7 [6] [6-] [6-] [8/6 7/5]

3

Agnus De-i, qui tol-lis pec-ca-ta mun-di: Par-ce no - bis, par-ce no-bis, par - ce no -

Agnus De-i, qui tol-lis pec-ca-ta mun-di: Par-ce, par - ce no-bis, par - ce no -

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

Measures 17-22 of the piano introduction. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with slurs and grace notes.

Measures 23-28. The vocal line (Soprano and Alto) begins with the lyrics "bis, Do - mi - ne." The piano accompaniment includes a bass line with figured bass notation: 3 4 - # [6] [6-] [6-] [8/6 7/5] # 5/3 6/4. The section concludes with a *p* Solo for the piano.

Measures 29-34. The vocal line continues with the lyrics "De - i, qui tol - lis pec - ca - ta mun - di: Ex - au - di nos, Do - mi -". The piano accompaniment includes a bass line with figured bass notation: [6/4 5/3] 7 7 # # [6/4] 6 # 6 6 6 4 - #. The section concludes with a *p* Solo for the piano.

32

*f Tutti*

ne. A - gnus De - i, qui tol - lis pec - ca - ta — mun - di:

*f Tutti*

A - gnus De - i, qui tol - lis pec - ca - ta — mun - di:

*f Tutti*

A - gnus De - i, qui tol - lis pec - ca - ta — mun - di:

*f Tutti*

ne. A - gnus De - i, qui tol - lis pec - ca - ta — mun - di:

*f Tutti*

6 7 6



39

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

Mi - se -

8

49

Musical notation for measures 49-56, piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The melody in the treble staff features eighth and sixteenth notes, with some accidentals. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Vocal line and piano accompaniment for measures 49-56. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs).  
 - Treble staff (Vocal): re - re, mi - se - re - re no - bis, mi - se - re - re,  
 - Grand staff (Piano): Mi - se -

Piano accompaniment for measures 49-56, showing the right hand (treble clef) and left hand (bass clef) parts. The right hand has a melodic line with some grace notes, and the left hand has a bass line. Measure numbers 8, 6, and 5 are indicated below the staff.

57

Musical notation for measures 57-64, piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps. The melody in the treble staff features eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

Vocal line and piano accompaniment for measures 57-64. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs).  
 - Treble staff (Vocal): se - re - re no - bis, mi - se - re - re no - bis, mi - se - re -  
 - Grand staff (Piano): Mi - se - re - re,

Piano accompaniment for measures 57-64, showing the right hand (treble clef) and left hand (bass clef) parts. The right hand has a melodic line with some grace notes, and the left hand has a bass line. Measure numbers 8, 6, #, 4/2, [6], [4/2], 5, [6], 7, 6, #5 are indicated below the staff.

66

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

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

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

mi - se - re - re no - - - - -

$\frac{4}{2}$  6  $\frac{1}{3}$  6] 3 3 *tasto solo*

76

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

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

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

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

2 6 [6] 6 [2] 6 4 3