

# Brixi.

# Opus patheticum.

František Xaver

**Brixi**

**Opus patheticum de septem doloribus Beatæ Virginis Mariæ**  
(CZ-Pu 59 R 25)

*A, T, B (solo), S, A, T, B (coro), [2 trb], 2 vl, vla, b, org*

*Full score*



Edition Esser-Skala, 2022

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Music engraving by LilyPond 2.22.0 (<https://www.lilypond.org>).  
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/brix-i-opus-patheticum](https://github.com/edition-esser-skala/brix-i-opus-patheticum)  
v1.0.0, 2022-10-30 (4833d9fd5218fe1a7105dc347bdba0f4fc280fdd)

# Critical Report

## Abbreviations

|             |          |
|-------------|----------|
| <b>A</b>    | alto     |
| <b>B</b>    | bass     |
| <b>b</b>    | basses   |
| <b>org</b>  | organ    |
| <b>S</b>    | soprano  |
| <b>T</b>    | tenor    |
| <b>trb</b>  | trombone |
| <b>vl</b>   | violin   |
| <b>vla</b>  | viola    |
| <b>vlne</b> | violone  |

## Sources

|           |                  |                                                                                                                                                                                                                               |
|-----------|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>B1</b> | <i>Library</i>   | CZ-Pu                                                                                                                                                                                                                         |
|           | <i>Shelfmark</i> | 59 R 25                                                                                                                                                                                                                       |
|           | <i>Category</i>  | manuscript copy (principal source)                                                                                                                                                                                            |
|           | <i>Date</i>      | 1830                                                                                                                                                                                                                          |
|           | <i>RISM ID</i>   | 550503026                                                                                                                                                                                                                     |
|           | <i>License</i>   | CC-BY-NC-SA-4.0                                                                                                                                                                                                               |
|           | <i>URL</i>       | <a href="https://www.manuscriptorium.com/apps/index.php?direct=record&amp;pid=AIPDIG-NKCR__59_R_25____02I3B8D-cs">https://www.manuscriptorium.com/apps/index.php?direct=record&amp;pid=AIPDIG-NKCR__59_R_25____02I3B8D-cs</a> |
|           | <i>Notes</i>     | parts for S, A, T, B, vl 1, vl 2, vla, vlne, and org                                                                                                                                                                          |
| <b>B2</b> | <i>Library</i>   | CZ-Pu                                                                                                                                                                                                                         |
|           | <i>Shelfmark</i> | 59 R 25                                                                                                                                                                                                                       |
|           | <i>Category</i>  | manuscript copy                                                                                                                                                                                                               |
|           | <i>Date</i>      | 1850–1874                                                                                                                                                                                                                     |
|           | <i>RISM ID</i>   | 550503026                                                                                                                                                                                                                     |
|           | <i>License</i>   | CC-BY-NC-SA-4.0                                                                                                                                                                                                               |
|           | <i>URL</i>       | <a href="https://www.manuscriptorium.com/apps/index.php?direct=record&amp;pid=AIPDIG-NKCR__59_R_25____02I3B8D-cs">https://www.manuscriptorium.com/apps/index.php?direct=record&amp;pid=AIPDIG-NKCR__59_R_25____02I3B8D-cs</a> |
|           | <i>Notes</i>     | full score                                                                                                                                                                                                                    |
| <b>B3</b> | <i>Library</i>   | CZ-Pu                                                                                                                                                                                                                         |
|           | <i>Shelfmark</i> | 59 rm 6                                                                                                                                                                                                                       |
|           | <i>Category</i>  | manuscript copy                                                                                                                                                                                                               |
|           | <i>Date</i>      | 1850–1874                                                                                                                                                                                                                     |

|                |                                                                                                                                                                                                                                 |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>RISM ID</i> | 550503087                                                                                                                                                                                                                       |
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| <i>URL</i>     | <a href="https://www.manuscriptorium.com/apps/index.php?direct=record&amp;pid=AIPDIG-NKCR__59_RM_6_____1FSVAO3-cs">https://www.manuscriptorium.com/apps/index.php?direct=record&amp;pid=AIPDIG-NKCR__59_RM_6_____1FSVAO3-cs</a> |
| <i>Notes</i>   | full score of movements 5 and 3, entitled <i>Graduale et Offertorium pro Solennitate B: V: Mariæ Dolorosæ, quæ venit Dominica Tertia post Pascha</i>                                                                            |

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

| <i>Mov.</i> | <i>Bar</i>                            | <i>Staff</i>                             | <i>Description</i>                                                                                                                                                                                                                                                                                                                |
|-------------|---------------------------------------|------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| –           | –                                     | –<br>vl<br>org                           | Grace notes are generally written out in <b>B2</b> .<br>Inconsistent articulation has been tacitly emended.<br>Bass figures are missing throughout <b>B2</b> .                                                                                                                                                                    |
| 1           | 15<br>26<br>65                        | org<br>org<br>vla                        | 1st ♪ in <b>B2</b> : d8<br>1st ♪ in <b>B1</b> and <b>B2</b> : e♭8<br>bar in <b>B2</b> : 16 × d'16                                                                                                                                                                                                                                 |
| 2           | 50<br>75<br>79<br>88                  | org<br>org<br>org<br>org                 | 4th to 6th ♪ in <b>B2</b> : e♭8–d8–c8<br>bar in <b>B1</b> : e♭2– <del>♯</del><br>bar in <b>B1</b> : b♭4–B♭4– <del>♯</del><br>2nd ♪ in <b>B1</b> and <b>B2</b> : <del>♯</del>                                                                                                                                                      |
| 3           | –<br>1–14<br><br>13                   | trb<br>–<br><br>vl 2                     | trb only appear in <b>B3</b> and are designated <i>ad libitum</i> on the title page. These bars do not appear in <b>B1</b> , but only in <b>B2</b> (with the remark “NB diese 14 Takte können auch als Ritornell zum Fugis Maria benützt werden.”) and <b>B3</b> (where they serve as introduction).<br>last ♪ in <b>B3</b> : a'8 |
| 4           | 5<br>9–16<br>40<br>40–41<br>85<br>102 | vl 2<br>vla<br>vla<br>org<br>vl 1<br>org | last ♪ in <b>B1</b> : g'8<br>bars missing in <b>B1</b><br>3rd ♪ in <b>B1</b> and <b>B2</b> : a♭4<br>bass figures missing in <b>B1</b><br>2nd/3rd ♪ in <b>B1</b> : f''8–g''16–f''16<br>bar in <b>B2</b> one octave higher                                                                                                          |

| <i>Mov.</i> | <i>Bar</i> | <i>Staff</i> | <i>Description</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-------------|------------|--------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5           | –          | –            | This edition replicates the movement from <b>B1</b> . In this source, bars 159–203 are indicated by the directive “Ritornello da capo al segno fine” (or similar) in vl 1, vl 2, vla, vlne, and org; B contains a multimeasure rest comprising 44 bars. Hence, bars 159–203 correspond to bars 1–45. <b>B2</b> differs in two respects from <b>B1</b> . First, the da capo is shorter, since it only comprises bars 8–11, 31–40, and 45 (segno bar between bars 7 and 8; “vi – de” indications in red pencil, skipping bars 12–30 and 41–44). Second, bars 59–64 and 119–121 are written in f minor and e $\flat$ minor, respectively (here indicated by parenthesized signs). <b>B3</b> differs from <b>B1</b> in the following respects: (1) The introduction as well as the da capo omit bars 12–30 and 41–44. (2) Bars 59–64 and 119–121 appear in minor keys (like in <b>B2</b> ). (3) The lyrics are the same as in the first movement (i. e., “Septem tuos dolores ...”). Accordingly, minor differences appear in the B notes. Here, the lower B staff corresponds to the B part of <b>B3</b> . (4) There are minor differences regarding articulation in all instruments. |
|             | 29         | vl 1         | 3rd $\text{♩}$ in <b>B1</b> : g $''$ 8–f $''$ 8                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|             | 85         | B            | grace note missing in <b>B1</b> and <b>B2</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|             | 129        | vl 2         | 3rd $\text{♩}$ in <b>B1</b> : e $\flat$ $'$ 4                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|             | 132        | vl 2         | bar in <b>B1</b> and <b>B2</b> : d $'$ 2.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|             | 187        | vl 1         | see bar 29                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |



# Changelog

**1.0.0 – 2022-10-30**

*Added*

- initial release



# Contents

|          |               |                                                                                                     |
|----------|---------------|-----------------------------------------------------------------------------------------------------|
| <b>1</b> | <b>Chorus</b> | <b>Septem tuos dolores . . . . . 1</b>                                                              |
|          | <i>Coro</i>   | Septem tuos dolores,<br>Maria, dum considero,<br>tecum pati labores,<br>tecum mori desidero.        |
| <b>2</b> | <b>Aria</b>   | <b>Annæ gemit senectus . . . . . 14</b>                                                             |
|          | <i>Tenore</i> | Annae gemit senectus,<br>et Simeon affligitur,<br>doloris ense pectus,<br>quando tibi transfigitur. |
| <b>3</b> | <b>Chorus</b> | <b>Fugis, Maria, prolis . . . . . 23</b>                                                            |
|          | <i>Coro</i>   | Fugis, Maria, prolis<br>onusta caro pondere,<br>et luminare solis<br>de nocte vis abscondere.       |
| <b>4</b> | <b>Aria</b>   | <b>Ægyptus est asyli . . . . . 42</b>                                                               |
|          | <i>Alto</i>   | Aegyptus est asyli<br>lucus tuis amoribus,<br>iuxta fluenta Nyli<br>liquescis in doloribus.         |
| <b>5</b> | <b>Aria</b>   | <b>In Patris esse rebus . . . . . 52</b>                                                            |
|          | <i>Basso</i>  | In Patris esse rebus<br>cum nesciebas Filium<br>visa es tribus diebus<br>pallere sicut lilium.      |



**1** *Chorus* Septem tuos dolores

1

**Largo**

*I*  
*Violino*

*II*

*Viola*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo  
e Bassi*

**f** Solo

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

**tr**

8 6 6 3 6 6 3 6 6 3 6 6 6 4 5

This musical score page contains measures 6 through 9. It features a piano part with a complex, rhythmic melody in the right hand and a more melodic line in the left hand. The piano part is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The string section consists of five staves (Violin I, Violin II, Violin III, Viola, and Cello/Double Bass), all of which are currently silent, indicated by whole rests. The piano part includes various musical notations such as slurs, ties, and dynamic markings. Below the piano part, there are two rows of figured bass notation, which are likely for a basso continuo player. The first row of figures is: 8, 6 4, 5 [4], 8, 5 3, 6 5, 3. The second row of figures is: 6 5, 3, 6 5, 7 [#], 3 #, p 3, 6 6, f 3, 6 6. The piano part begins with a measure number '6' in the top left corner. The string section begins with a measure number '8' in the bottom left corner. The piano part ends with a measure number '9' in the top left corner. The string section ends with a measure number '8' in the bottom left corner.

6

8

9

8

6 5

3

6 5

7 [#]

3 #

p 3

6 6

f 3

6 6

12

*p* *f*

3 3 3

3 6 6 3 6 6

6 7 3  
4 5  
[#2]

15

*f* Tutti

Sep-tem tu-os do-lo - res, Ma -

*f* Tutti

Sep-tem tu-os do-lo - res

*f* Tutti

Sep-tem tu-os do-lo - res

*f* Tutti

Sep-tem tu-os do-lo - res

Tutti

6 5 3 6 5  
4 # 4 #

8 6 5  
4 #

18

ri - a, dum con - si - de-ro, Ma - ri - a, dum con - si - de-ro, te - cum pa - ti la -

dum con - si - de-ro, dum con - si - de-ro, te - cum pa - ti la -

dum con - si - de-ro, dum con - si - de-ro, te - cum pa - ti la -

dum con - si - de-ro, dum con - si - de-ro, te - cum pa - ti la -

# 6 9 8  
5 4 3

# 6 9 8  
5 4 3

3 ———  $\frac{4}{b}$

21

bo-res, te - cum mo-ri, mo-ri, te - cum mo -

bo-res, te - cum mo-ri, mo-ri, te - cum mo -

bo-res, te - cum mo-ri, mo-ri, te - cum mo -

bo-res, te - cum mo-ri, mo-ri, te - cum mo -

6 6  $\flat 6$   $\flat 6$   $\flat 6$   $\flat 6$   $\flat 6$   $\flat 6$

24

ri de - si - de - ro, mo - ri de - si - de - ro,

ri de - si - de - ro, mo - ri de - si - de - ro,

ri de - si - de - ro, mo - ri de - si - de - ro,

ri de - si - de - ro, mo - ri de - si - de - ro,

3 6 7 6 5 6 6

27

te - cum mo - ri, te-cum mo-ri de - si - de - ro, mo -

te - cum mo - ri, te-cum mo-ri de - si - de - ro, mo -

te - cum mo - ri, te-cum mo-ri de - si - de - ro, mo -

te - cum mo - ri, te-cum mo-ri de - si - de - ro, mo -

f 6 6 6 6 6 5 f



36

Septem tu-os do-

Septem tu-os do-

Septem tu-os do-

Septem tu-os do-

Tutti

8

39

lo-res, Ma-ri-a, dum con-si-de-ro, dum con-si-de-ro, Ma-ri-a, dum con-

lo-res dum con-si-de-ro, Ma-ri-a, dum con-si-de-ro, dum con-

lo-res dum con-si-de-ro, dum con-si-de-ro, dum con-

lo-res dum con-si-de-ro, dum con-si-de-ro, dum con-

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

42

si - dero, dum con - si - dero, te - cum pa - ti la - bo - res, la - bo - res, te - -

si - dero, dum con - si - dero, te - cum pa - ti la - bo - res, la - bo - res, te - -

8 si - dero, Ma - ri - a, dum con - si - dero, te - cum pa - ti la - bo - res, la - bo - res, te - -

si - dero, dum con - si - dero, te - cum pa - ti la - bo - res, la - bo - res, te - -

9 8 6 9 8 7 3 7 3 7 3 7

4 3 5 4 3 5 5 5 5 5

46

cum mo - - ri, mo - - ri de - si - de -

cum mo - - ri, mo - - ri de - si - de -

8 cum mo - - ri, mo - - ri de - si - de -

cum mo - - ri, mo - - ri de - si - de -

7 6 6 6 9 8

5 4 5 5 5 5

[4] b 3 [4]

[illegible]

55

ri de - si - de - ro. Sep -

ri de - si - de - ro. Sep -

ri de - si - de - ro. Sep -

ri de - si - de - ro. Sep -

Solo Tutti

6 4 [5]# 6 4 5# 6 4 5#

58

tem tu - os do - lo - res, Ma - ri - a, dum con - si - de - ro, Ma - ri - a, dum con - si - de - ro,

tem tu - os do - lo - res dum con - si - de - ro, dum con - si - de - ro,

tem tu - os do - lo - res dum con - si - de - ro, dum con - si - de - ro,

tem tu - os do - lo - res dum con - si - de - ro, dum con - si - de - ro,

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

61

**f** **p**

**f** **p**

**f** **p**

te - cum pa - ti la - bo - res, te - cum mo - ri, mo - ri,

te - cum pa - ti la - bo - res, te - cum mo - ri, mo - ri,

te - cum pa - ti la - bo - res, te - cum mo - ri, mo - ri,

te - cum pa - ti la - bo - res, te - cum mo - ri, mo - ri,

**f** **p**

3 6 6 6 6 6

6 6 6 6 6 6

64

**f** **p**

**f** **p**

**f** **p**

te - cum mo - ri de - si - de - ro, mo - ri de -

te - cum mo - ri de - si - de - ro, mo - ri de -

te - cum mo - ri de - si - de - ro, mo - ri de -

te - cum mo - ri de - si - de - ro, mo - ri de -

**f** **p**

6 7 6 9 8 # 6 5

[15] #

67

si - de - ro, te - cum mo - ri, te - cum mo - ri de -

si - de - ro, te - cum mo - ri, te - cum mo - ri de -

8 si - de - ro, te - cum mo - ri, te - cum mo - ri de -

si - de - ro, te - cum mo - ri, te - cum mo - ri de -

6 4 6 # 6 4 7 5 6 6 6

70

si - dero, mo - ri de - si - de-ro, mo - ri de - si - de-ro.

si - dero, mo - ri de - si - de-ro, mo - ri de - si - de-ro.

8 si - de-ro, mo - ri de - si - de-ro, mo - ri de - si - de-ro.

si - dero, mo - ri de - si - de-ro, mo - ri de - si - de-ro.

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

73

**Piano Introduction**

Measures 73-75: The piano introduction features a complex rhythmic pattern with triplets and sixteenth notes. The piano part is written in a key signature of one flat and a 3/4 time signature. The guitar part is written in a key signature of one flat and a 3/4 time signature.

**Guitar Solo**

Measures 76-78: The guitar solo is a melodic line with a key signature of one flat. The solo is written in a key signature of one flat and a 3/4 time signature. The piano part is written in a key signature of one flat and a 3/4 time signature.

76

## 2 Aria Annæ gemit senectus

*Larghetto*

1 *f*

2 *f*

*vla* *f*

*T*

*org b* *f Solo*

8 6 6 3 6 6 7 6 7 6 6 7 6 7

≡

9

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

6 8 3 3 5 3 8 3 5 3 8 3 5 3

16

3 6 6 5 8 4 9 8 5

≡

23

[45] # 9 8 5 4 6 6 3 4 6

30

8 3  $\flat$  5 3  $\flat$  5 6  $\flat$  5  $\flat$  8 3 5 3 3

≡

37

*p* Solo  
An - nae ge-mit se - ne-ctus,

6  $\frac{6}{4}$  5  $\flat$  8 3 6  $\frac{6}{4}$  5  $\flat$  *p* 8  $\flat$  6 6  $\flat$



61

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

tur, do - lo - ris en - se pe - ctus, quan - do ti - bi transfi - gi-

♭ ♭ 6 ♭6 7 6 6/4 ♭6/5 ♭6 6 6 7/5

≡

69

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

tur, quan - do ti - bi, quan - do ti - bi transfi - gi-tur.

7 6 6 7 6 6/5 *f* 8/3 3 5/3

77

8

An - nae

8 3 3 7 6 6 8

≡

85

8

ge - mit, ge - mit se - ne - ctus, An - nae ge - mit, ge - mit se - ne - ctus,

6 5 6 5 7 6 5 8 6 5 6 5 7 6 5 6 5

94

et Si-me-on af - fli - gi - tur, af - fli - gi - tur, et Si - me - on af -

7 7 7 7 7 7 6 5 7 6

[45] [4] [4]

≡

103

fli - gi - tur, do - lo - ris en - se pe - ctus,

f f p f p f f p f

8 7 4 f f p f

6 5 [4] b7 6 5

111

do - lo - ris en - se pe - ctus, quan - do ti - bi, quan - do ti - bi trans - fi - gi -

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

7 6 5 6 5 5 7 5 6 6 6 6 5

≡

119

tur, do - lo - ris en - se pe - ctus, quan - do ti - bi, quan - do ti - bi

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

6 6 5 9 8 f p f p 6 6

127

trans - fi - gi - tur.

6 6 5  
[4] 4 4

f [tr] b5 5 6 5 [4] 4 7 5

≡

134

6 6 5  
4 4 4

3 6 6 5  
4 4 4

### 3 Chorus Fugis, Maria, prolis

*Largo*

The musical score is for a piece titled "3 Chorus Fugis, Maria, prolis". It is marked "Largo" and is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score features several staves: two for tubas (trb), two for violas (vl), one for viola (vla), and staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The organ part (org b) is in the bass clef. The tubas and organ play a rhythmic pattern of eighth notes, while the violas play a more melodic line. The voices are currently silent. The organ part includes a "Solo" section and a series of figured bass notations.

**Figured Bass:**

*f* Solo      8 7 6 5      b7      =      b9 8 7 9 8      [b 3]

**Figured Bass Legend:**

8 6 [b 5]      7 5 4      5      b7      =      b9 8 7 9 8      [b 3]

## Allabreve moderato

The musical score is for a piece in *Allabreve moderato* tempo. It features a piano accompaniment and vocal parts. The piano part consists of two staves (treble and bass clef) with various musical notations including trills (*tr*), slurs, and accidentals. The vocal parts are arranged in four staves, each with lyrics. The lyrics are: "Fu-gis, fu-gis, fu - gis, Ma -" and "Fugis, fu-gis,". The tempo is marked *Allabreve moderato*. The key signature has two flats (B-flat and E-flat). The score includes fingerings for the piano part at the bottom.

**Fingerings:**

6 7 5 8 6 5  
6 4 #

6 7 8 7 5  
4 6 [4]

*Tutti*  
6 5 #  
4 [4]

7 6 5  
[4] 4 #

17

sempre cantabile

ri - a, prolis o - nusta pon - de-re, prolis o - nu - sta ca - ro - pon - - -

fu - gis, Ma - ri - a, prolis o - nusta pon -

28,

sempre cantabile

- de - re, prolis o - nu - sta ca - - - - ro pon - de -

- de-re, prolis o - nu - - sta ca - - - - ro pon - de -

fu - gis, Ma - ri - a, prolis o - nusta pon - de-

5 4 # 6 5 3 - 6 7 8 7 7 5 4 3 2 -

38

re,

re, ca - ro pon - de - re,

re, ca - ro pon - de - re, o-nu-sta ca - ro

fu - gis, Ma - ri - a, prolis o - nusta pon - de - re, o-nu-sta ca-ro pon

3 3 5 4 6 8 5 5 6 7 8 7 7 5 4 3 4 2 3

48

fu - gis, Ma - ri - a, pro-lis o - nusta pon - de-re, o-nusta ca - ro pon - de -

fu - gis, fu -

pon - de - re, pro-lis o - nu - sta ca - ro pon - de - re, o-nusta ca-ro pon - de -

- de-re, o - - nu - sta ca - ro pon-de - re, ca - ro pon - de -

5 2 [6] 3 3 #4 2 - 10 - 7 5 5 6 # 6 5 6 5 # 1 3 3 6 8 6 [7] 5 4

58

re, o - nu - sta - ca - ro - pon - de - re,

gis Ma - ri - a, prolis o - nusta pon - de - re, ca -

re, ca -

re, fu - gis, Ma - ri - a, prolis o -

5 5/4 6 5 5/3 6 7/4 7/5 8 7/5 7/5

68

fu - gis, Ma - ri - a, pro - lis o - nusta pon - de - re, ca - ro -

- ro pon - de - re, ca - ro, ca - ro pon -

- ro, o - nu - sta,

nusta pon - de - re, fu - gis, pro - lis o - nu - sta ca - ro pon - de - re, ca - ro pon -

9 8 5 6 b 7 4 6 8 5 6 3 6 7 6 5

79

pon - de - re, o-nusta ca - ro pon - de - re,

- de - re, fu - gis, Ma -

fu - gis, Ma - ri - a, prolis o - nusta pon - de - re, o - nu - sta ca - ro pon - de -

- de - re, o - nu - sta ca - ro pon - de -

7 5 5 6 5 5 6 8 7 3 3 2 6 4 6 5 5

91

o-nusta ca - ro pon - de - re, ca -

ri - a, prolis o - nu - sta pon - de-re, ca -

re,

re, fu - gis, Ma - ri - a,

5 8 5 6 5 6 7 8 7  
4 4 6 3 3 4 5 6 5

101

- - ro pon - de - re, ca - - - - -  
 - - ro, o - nu - sta ca - ro - pon - de - re,  
 ca - ro pon - de - re, pon - de - re, fu - gis, Ma - ri -  
 prolis o - nusta pon - de - re, o - nusta pon - - de - re, ca - ro  
 7 9 - [8] 4 2 - ♭ ♭5 - 6 9 8 7 6 7 6 5 3 4 5 6 #  
 [5 4] 4 - ♭ 2 - ♭ 3 - 5 [5 4] - 7 6 7 4 5 3 4 5 6 #

111

ro pon - de - re, ca - ro pon - de - re, o - nu - sta\_ ca -

fu - gis, Ma - ri - a,

a, pro-lis o - nusta pon - de - re, ca - ro pon - de - re,

o - nu - sta pon - de - re, o - nu - sta, o -

8 8 5 6 8 7 6 8 4 4 5 5 46 5  
6 5 # 4 #4 6 3 - 8 4 4 4 # 5

121

- ro pon - de - re, fu - gis, Ma - ri - a, prolis o -  
 prolis o - nusta pon - de - re, prolis o - nu - sta pon - de - re, prolis o - nu - sta  
 fu - gis, fu - gis,  
 nu - sta pon - de - re, prolis o - nusta pon - de - re, o - nu - sta, o -

[45] 5 4 6 8 7 6 #3 3 43 3 5 - 3 3 #4 10 - 7 5 5 4 6 - #4

13

nusta pon - de - re, pro-lis o - nusta pon - de - re, ca - ro  
ca - ro pon - de - re, pro-lis o - nu - sta pon - de - re, ca - ro  
fu - gis, o -  
nu - sta pon - de - re, fu - gis, Ma - ri - a, pro-lis o - nusta pon -

8 5  $\flat_6$   $\flat_5$  # 4 # 6 5 5 -  $\flat_4$   $\flat_5$   $\flat_6$   $\flat_5$  7 5 - 9 - [8] 4 - 3

141

pon - de - re, fu - gis, Ma - ri - a, pro - lis o - nu -

pon - de - re, fu - gis, Ma - ri - a, pro - lis o - nu -

nu - sta pon - de - re, fu - gis, Ma - ri - a, pro - lis o - nu - sta -

- de - re, pon - - - - -

$\frac{4}{2}$  6 7 6 # *tasto solo*

152 Largo

sta ca - ro pon - de - re, et lu - mi - na - re

sta ca - ro pon - de - re, et lu - mi - na - re

ca - ro pon - de - re, et lu - mi - na - re

- - - de - re, et lu - mi - na - re

8 # 7 - 6 5 4 - 5 # [ ] 6 b5 -

162

so - lis, et lu-mi - na - re so - lis de no - cte vis ab - scon - de - re, et lu - mi -

so - lis, et lu-mi - na - re so - lis de no - cte vis ab - scon - de - re, et lu - mi -

so - lis, et lu-mi - na - re so - lis de no - cte vis ab - scon - de - re, et lu - mi -

so - lis, et lu-mi - na - re so - lis de no - cte vis ab - scon - de - re, et lu - mi -

9 8 6 9 8 6 6 6 6 5 6

4 3 5 4 3 5 5 4 4 3 6

170

The musical score for page 40 begins at measure 170. It features a piano introduction in the upper staves, followed by a vocal melody in the middle staves with the lyrics "na - re so - lis, et lu - mi - na - re so - lis de no - cte,". The basso continuo line is shown in the lower staves with figured bass notation.

Figured Bass Notation:

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

177

**Piano Part:**

- Measures 177-184: *p dolce*, *pp*, *p dolce*, *pp*, *p*, *pp*, *sf*, *p*, *pp*, *p*, *pp*.

**Vocal Part:**

de no - cte vis ab - scon - de - re.

de no - cte vis ab - sconde - re.

de no - cte vis ab-scon - de - re.

de no - cte vis ab-scon - de - re.

**Figured Bass:**

#4/3    6    7/5    5/3    8/6    6/4    [5]#    6/4    7/5    8/6    7/[b]    5/4    pp - #

# 4 Aria Ægyptus est asyli

Andante

1 vl *p sempre*

2 vl *p sempre*

vla *p sempre*

A

org b *p sempre Solo*

6 5

7

1 vl *p sempre*

2 vl *p sempre*

vla *p sempre*

A

org b *p sempre*

6 5 6 6 6 6 6

13

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

≡

19

6 6 6 6 - 6 - 6 - 6 - -

24

6 5 5 6 5

≡

29

*P* Solo  
Ae - gy - ptus est\_ a - sy - li lu -

6 5 6 5

35

cus tu-is a - mo-ribus, lu - cus tu - is a - mo - ri - bus, tu - is a - mo - ri -

≡

41

bus, iux - ta flu-en - ta Ny - li, iux - ta flu-en - ta Ny - li, li -

46

que - scis in do - lo - ribus, iux - ta fluen - ta Ny - li li - que - scis in do -

6/5 - b7/5 b6/4 5/3 6 6/5 - 4 6/5

≡

51

lo - ribus, li - que - scis in do - lo - ri - bus, in do -

9/4 8/3 6 6/5 6/5 6/5 6/5 8 b6 [6]/#

56

- lo - ri - bus.

[6] 6/4 [7] 6 6 ♭

≡

61

Ae - gy - ptus est a - sy - li

[6/5] 6 6/5 ♭ ♭4 6 6 [♭]

67

lu-cus tu - is a - mo-ribus, iux - ta flu-en - ta Ny - li li - que - scis in do -

8/6 7/5 6/4 [5] 4/2 6 6 8

≡

73

lo - ri-bus, iux - ta fluen - ta Ny - li, iux - ta fluen - ta Ny - li li-

6/5 b7/5 5 [4] 6 6/5

79

que - scis, li - que - scis in\_\_\_\_\_ do - lo - ri - bus, iux - ta flu - en - ta

6<sub>b5</sub> 6<sub>5</sub> [4] <sup>b</sup>6<sub>4</sub> — <sup>b</sup>6<sub>5</sub> [—]

≡

85

Ny - li li - que - scis in do - lo - ri -

6 6<sub>5</sub> 6<sub>5</sub> 6<sub>5</sub> [6<sub>5</sub>]

90

bus, in do lo ri bus.

8  $\flat 6$   $\flat 6$  6 6 6  $\flat 5$  6

=

95

$\flat 5$  6 6 6 6 6 6 6 6

100

6 6 - 6 5

≡

105

6 5 6 5

# 5 Aria In Patris esse rebus

Andante

1 *f*

2 *f*

vla *f*

B

org  
b *f* Solo

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

8

6 6 7 6 6 6 5 6 5 6 4 5

15

6 6 7 6 6 7 6 6 5 6

22

6 6 5 6 6 5 7 6 8 7 6 8 7 6 8

29

7 6 — 6 5

$\frac{7}{5}$   $\frac{4}{2}$  6 6 6 6 6  $\frac{6}{4}$   $\frac{5}{3}$

37

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

45

*p* *f*

*p* *f*

*p* *f*

*p* Solo

In Pa - tris es - se re - bus cum ne - sci - e - bas Fi - li - um

*p* Solo

Septem tu - os do - lo - res, Ma - ri - a, dum con - si - de - ro,

*p*  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{2}{4}$   $\frac{6}{5}$  *f*

53

*p*

*p*

*p*

vi - sa es tri - bus di - e - bus pal - le - re,

te - cum pa - ti la - bo - res, te - cum mo -

*p*  $\frac{6}{5}$   $\frac{6}{7}$   $\frac{6}{2}$   $\frac{6}{4}$   $\frac{6}{3}$   $\frac{6}{3}$   $\frac{6}{3}$   $\frac{6}{3}$

61

pal - - le - re si - cut li - li - um, pal -

ri, te - cum mo - ri de - si - de - ro, te - cum

3 3 3 3 3 6 6 6 6 6 6

f p

68

le - - - - -

pa - - - - - ti - la -

3 8 15 8 5 8 5 6

75

re, pal - le - re si - cut li - lium, pal -

bo - res, te - cum mo - ri de - si - dero, mo -

6 7 6 8 7 6 8 7 6 8 7 6 5

fp

82

le - re, pal - le - re si - cut li - li - um.

- ri, te - cum mo - ri de - si - de - ro.

fp f

fp f

6 6 6 6 6 5 6 6 7

89

6 6 7 5 9 5 6 5

p

95

f p

In Pa-tris es - se re - bus cum ne - sci - e - bas

Ma - ri - a, dum con - si - dero septem tu - os do -

f p

8 7 6 5 6 5 4 3 2 1

8 6 5 4 3 2 1

103

Fi - lium, cum ne - sci - e - bas Fi - li - um vi - sa es

lo - res, Ma - ri - a, dum con - si - de - ro, te - cum

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

111

tri - bus di - e - bus, vi - sa es tri - bus di - e - bus pal -

pa - ti la - bo - res, te - cum pa - ti la - bo - res, te -

p b 4/2 6 f 6 p 4/2 b6 f b6 p 5/3

119

le - - re, pal - - le - re si - - cut li - li -  
cum mo - - ri, te - cum mo - - ri de - si - de -

3 3 3 3 3 3 6 8 6 5 6 6 5

126

um, vi - sa es tri - bus di - e - bus pal - le -  
ro, tu - os do - lo - res, dum con - si - de - ro, te - cum pa -

f p f p f p 3 4 6 7 6 5 6 5 6

134

re si - cut  
ti,

[6] 7

141

li - li - um, pal - le - re si - cut li - lium,  
pa - ti la - bo - res, te - cum mo - ri de - si - dero,

5 ♯6 6 7 6 8 7 6 8 7 6 8 7 6 5

148

fp fp fp fp fp fp

pal - - le - re, pal - - le - re si - cut li - li - um, pal -

mo - - ri, mo - - ri de - si - de - ro, mo -

fp fp fp

$\frac{7}{5}$   $\frac{4}{2}$  6 6 6 6  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{5}$

155

fp fp fp f f f

le - re, pal - - le - re si - cut li - li - um.

- ri, mo - - - ri de - si - de - ro.

fp f

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

162

6 — 6 4 2 6 6 6 5 9 8 3 6 6 7 6

169

6 6 6 6 4 5 6 5 6 6 7 6 6 6 7

176

6 6 4 5 4 6 5 6 4 5 4 6 5 6 4 5

183

7 6 8 7 6 8 7 6 8 7 6 8 7 6 8 7 6 5

190

p f p p p p  
 p f p p p p p  
 p f p p p p p

7 5 4 2 6 6 6 6 6 4 3

197

Fugis Maria da capo

f p f p f p  
 f p f p f p  
 f p f p f p

8 6 7 5 6 4 7 3 8 6 7 5 6 4 7 3