

Zelenka. Lit. lauretanæ.

Jan Dismas

Zelenka

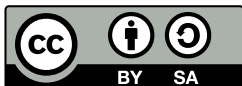
Litaniæ lauretanæ

Consolatrix afflictorum

ZWV 151

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

Full score




Edition Esser-Skala, 2021

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/zelenka-litaniae-lauretanae-zwv-151](https://github.com/edition-esser-skala/zelenka-litaniae-lauretanae-zwv-151)
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Critical Report

Abbreviations

A	alto
B	bass
b	basses
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin
vla	viola

Sources

A1	<i>Library</i>	D-Dl
	<i>Shelfmark</i>	Mus.2358-D-51
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1744
	<i>RISM ID</i>	212006547
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id426603621

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>
1	27	S	8th ♪ in A1: d♯"16
	34	org	1st half of bar illegible in A1, here modeled on bar 71
	45f	ob 2, vl 2	in A1 unison with T, here adapted to vl 1
	45f	vla	in A1 unison with T, here adapted to vl 1

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	91	vla	last ♪ missing in A1
	124	S, vl 2	3rd ♪ in A1: f [♯] 16–e'16
2	–	ob	In A1, the directives “Tutti” and “Vv.” in the violin parts indicate the beginning and end of segments where the oboes should play unison with the violins. Based on these directives, the oboe parts of this edition have been assembled. Nevertheless, the directives are retained in the violin parts. If a chord appears in the violin part, only the highest note is retained for the oboe part.
	–	ob 1	The following bars have been emended to accommodate the oboe's range: 18, 58, and 88.
	–	ob 2	The following bars have been emended to accommodate the oboe's range: 18, 58, and 88.
3	26	ob	in A1 unison with vl, here modeled on bars 41/81
	37	ob 1	in A1 unison with S, here unison with vl 1
	37	ob 2	in A1 unison with S, here unison with vl 2
	46	vl 1	2nd ♪ in A1: g'16–g'16
	66	ob	in A1 unison with vl, here modeled on bars 41/81
	71f	ob	in A1 unison with vl, here modeled on bars 41/81
	73	vl, vla	in A1 equal to bar 146, adapted to org
	81	ob 2	in A1 unison with vl 2, here modeled on bar 41
4	7	vl 2	1st, 5th and 9th ♪ in A1 unison with vla
	10	vl 2	9th ♪ in A1 unison with vla
	12	vl 2	9th ♪ in A1 unison with vla
	13	vl 2	1st and 9th ♪ in A1 unison with vla
	102	org	3rd ♪ in A1: f4
	126	vl 2	adapted to bars 1–7
5	–	–	A1 only contains chorus and org. Here, the bass figures of the <i>Kyrie</i> are used. In the instruments, the rhythm of the subject has been adapted accordingly. Minor differences to the <i>Kyrie</i> in S (bar 44), A (bars 10, 12, 26, and 29), T (bars 25, 31, 33, and 34), B (bars 9 and 54–56), and org (bars 5, 9, and 54–56) were also incorporated into the instrumental parts.
	1	A	2nd ♪ in A1: f [♯] 4–f [♯] 8–d'8

Changelog

2.0.0 - 2021-12-24

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2017-05-01

Added

- initial release

Contents

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1 Kyrie

Adagio

I
Oboe
II

I
Violino
II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f *Tutti*

Ky - ri - e e - lei - son, e - lei -

Ky - ri - e e - lei - son, e -

Ky - ri - e e - lei - son, e -

Ky - ri - e e - lei - son, e -

f *Tutti*

6 4 5 3 7 4 2 6

The musical score is written for piano and voice. It consists of two systems of staves. The first system has two staves for piano and one for voice. The second system has three staves for piano and three for voice. The piano part features a complex accompaniment with many triplets and a steady bass line. The vocal part includes lyrics in Portuguese.

System 1:

- Piano (Treble and Bass): Two staves. The treble staff has a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff has a half note and a quarter note. The second measure has a half note and a quarter note.
- Voice (Treble): One staff. The first measure has a half note, followed by a quarter note and a half note. The second measure has a half note and a quarter note.

System 2:

- Piano (Treble and Bass): Three staves. The treble staff has a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The bass staff has a half note and a quarter note. The second measure has a half note and a quarter note.
- Voice (Treble): Three staves. The first measure has a half note, followed by a quarter note and a half note. The second measure has a half note and a quarter note.

Lyrics:

lei - - - - -
lei - - - - - son, e - lei - - - - -
lei - - - - -

Figured Bass:

9 8 6 9 8 5 4 3

5

son, e lei - - - - -

son, e lei - - son, e lei - - -

son, e lei - - - - - son, - - - - -

son, e lei - - - son, e lei - - -

5 4 # 6 6 5 9 8 6 5 9 8

7

son, e lei -

son, e lei - son, e -

e lei - son, e -

son, e lei - son, e -

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

9

son, e lei

lein son, e lei son, e

lei son, e lei

lei son, e lei son, e

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

11

son, e lei -

lei - son, e lei - son, e -

son, e -

lei - son, e - lei - son, e -

6 5 9 8 6 5 9 8 6 5 9 8 4+ 2 6

13 *Adagio*

The musical score is written for piano and voice. The piano part is in G major and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The right hand plays a series of triplets of eighth notes, while the left hand plays a steady eighth-note bass line. The voice part consists of four staves, each with a treble clef and a key signature of one sharp. The lyrics are in Italian and are written below the staves. The tempo is marked 'Adagio'.

son, e lei son.

lei son, e lei son.

lei son, e lei son, e lei son.

lei son, e lei son.

6 5 4 3 9 8 6 5 4 3 5

Allegro

[illegible]

20

lei - - - son. Christe ex -

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

- - son, e - lei - son. Christe ex - au - di, ex - au - - - di, ex -

- - son, e - lei - son. Ky - ri - e e -

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

24

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

- di, e - lei - son, Chri-ste ex - au - di, ex - au -

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

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

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

28

Christe e - lei - son, e - lei - son, Christe e -

- di, ex - au - di. Christe e - lei - son, e - lei - son, Christe e -

- di, ex - au - di. Christe e - lei - son, Christe e - lei - son,

- di. Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -

5 4 # 5 6 4 = 5 # 6 # 6 5 # = 6 7 15 5 4 # = 6

32

lei - son, e - lei - son, Christe e - lei - son, e - lei - son, Christe e - lei - son, Ky - ri - e e - lei - son

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

37

son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, Christe e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Christe e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Christe e - lei - son, e - lei - son.

2 6 $\begin{smallmatrix} 7 \\ \#5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \#5 \\ \# \end{smallmatrix}$ 6 $\begin{smallmatrix} [6] \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ \# \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ \# \end{smallmatrix}$ 6 7 6 $\begin{smallmatrix} [5] \\ \# \end{smallmatrix}$ 6 $\begin{smallmatrix} 9 \\ \# \end{smallmatrix}$ 8 $\begin{smallmatrix} 7 \\ \#5 \end{smallmatrix}$ 5

42

son, Ky-ri-e e-lei-son, e-lei-son. Christe e-lei-son, e-lei-son, e-lei-son, Christe e-lei-son, e-lei-son, Ky-ri-e e-lei-son, e-lei-son, Christe e-lei-son, e-lei-son.

2+ 6 6 # # 6 9 8 5 # 2 6 6 Solo 5 5 [6] 9 8 6

47

Tutti

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

Tutti

- son. Ky - ri - e e - lei - son, e - lei - - son. Christe e - lei - son, Christe e -

Tutti

lei - son. Christe e - lei - son, e - lei - - son. Ky - ri - e e - lei - son, e -

Tutti

- son. Ky - ri - e e - lei - son, e -

Tutti

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

52 Adagio

lei - - son, e - lei - - son, Chri - ste ex - au - di__ nos.

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

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

- lei - - son. Christe ex - au - di nos, ex - au - - di nos.

- 6 7 6 5 7 4 3 6 5 6 - 6 5 4 5

2 Pater de coelis

[Tempo deest]

1
ob

2

1
vl

2

vla

S

org
b

f *tr* *f* *Tutti* *f* *rip* [6] 5 6 [6] [6] 6 5 # - 6

4

f *f* *p* *Vv.* *f* *Tutti* *f* *Tutti* *p* *f*

6 6 5 # 6 - 6 6 5 # 6 [6] 6 5 # 6 6

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of five staves (treble and bass clefs) and a grand staff (treble and bass clefs). The voice part is a single staff. The score is divided into three measures. The first measure is marked with a piano (p) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a piano (p) dynamic. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part features a complex, arpeggiated accompaniment. The voice part is a simple melody. The score is written in a standard musical notation style.

[illegible]

13

16

17

18

19

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21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

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119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

19

f

p Solo

Pa - - - - - ter,

p Org.

[6] 6 # 4+ 6 5 [6] *f* 5 6 6 5 6

22

f

p Vv.

f Tutti

p Vv.

f Tutti

p

f

Pa - ter de coe - lis De - us,

p

f rip

[6] 5 5 # 6 6 # [5/2] =

25

p Vv.

p Vv.

p Org.

6 6 5

Fi - li, Fi - li Re - dem - ptor mun-di De - - us:

ten.

28

p Vv.

p Vv.

p Org.

5 5 5 6 5 6

Mi - se - re - - - - -

tr

31

re no

5 6 5 5 6 7 [6]

34

f *p* *f*

f *Tutti* *p* *f*

f *Tutti* *p* *f*

f *p* *f*

bis.

f *rip* *p* *f*

b [6] *b* [6] 5 5 6

37

ten.

p Vv. *(b)*

p Org. *(b)*

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

6 5 [b] [b] 6 [8] 6 [4] b]

40

Spi - ri - tus San - cte, San - cte De - us, San - cta Tri - ni - tas,

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

43

u - nus De - - - us: Mi - se - re - re, mi - se -

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

46

f *mf* *p*

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

[6] 5 [6] # [6] 5 [6] 9 8 6 5

49

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

re no - bis.

9 8 # [6] 5 # *f* rip 6 5 [4] 6 6 6

52

6 5 # - 6 [#5] 6 5

55

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

58

San - cta Tri - ni-tas, u - nus De - us: Mi - se -

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

61

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

6 5 # 6 5 [6] # [6] ♯ -

64

re - - - - -

5 # - ♯ - 9 8 6 ♯ - ♯

67

f

f Tutti

f Tutti

f

re no - bis,

5 6 5 6 4+ 6 # # **f** rip 6 5

70

f

f Tutti

f

p *Vu.*

p

mi - se -

6 5 6 5 6 3 5 6 # **p** Org. 6

84

pp

f

Tutti

ten.

f

pp

f

6

5

6

87

p *Vv.* *f* *Tutti* *Vv.* *p* *ff* *Tutti*

ten. *p* *f* *p* *ff*

p *ten.* *f* *p* *ff*

6 # # 5 # # 5 #

3 Sancta Maria

Allegro

1
ob

2

1
vl

2

vla

S

A

T

B

org
b

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

San - cta Ma - ri - a,

San - cta Ma - ri - a,

San - cta Ma - ri - a,

San - cta Ma - ri - a,

f *Tutti*

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

Detailed description: This is a musical score for a piece titled '3 Sancta Maria'. The tempo is marked 'Allegro'. The score is written for a full orchestra and voices. The woodwind section includes two oboes (ob), two violins (vl), and a viola (vla). The string section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The organ (org) is also present. The key signature is one sharp (F#) and the time signature is common time (C). The organ part features a complex rhythmic pattern with a 5/3 time signature and a sequence of chords: [6 6 6 6 6 6 6]. The vocal parts enter with the lyrics 'San - cta Ma - ri - a,'. The organ part begins with a forte (f) dynamic and a 'Tutti' marking.

5

The musical score for page 33, measures 5-7, is presented in two systems. The first system contains the piano accompaniment, consisting of a grand staff (treble and bass clefs) and a separate bass line. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The second system contains the vocal parts, with four staves (two treble and two bass clefs) for different voices. All vocal parts sing the lyrics "o - - ra pro no - - bis." in a simple, homophonic setting. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves, with hyphens indicating long notes.

o - - ra pro no - - bis.

o - - ra pro no - - bis.

o - - ra pro no - - bis.

o - - ra pro no - - bis.

5 3 - 5 3 - 5 6 # - 5 3 - 5 3 -

8

p

p

p Solo

San - cta De - i Ge - nitrix, o -

p Solo

San - cta Ma - ri - a, o - ra pro no -

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

11

f

f

f

f *Tutti*

San - cta

ra pro no - bis. *f* *Tutti* Ma-ter di-vi-nae

- - - - - *f* *Tutti* Ma - ter Christi,

P Solo

San - cta Vir - go vir - ginum, o - ra pro no - bis. *f* *Tutti* Ma - ter pu -

[6] 6 # [4] 6 5 3 - 5 6 *f* *Tutti* 5 3 6

14

Ma - ri - a, o - ra pro no -

gra - ti-ae, Ma - ter in-te-me - ra-ta, Mater admira - bilis, Vir - go prae-di-can - da, Vir-go potens, Vir - go

Mater in-vi - o - la-ta, Mater a - ma - bi - lis, Vir-go ve-ne - ran - da, Virgo, Virgo cle - mens, Vir - go fi -

ris - sima, ca-stis - si-ma, Cre-a - to - ris, Sal-va - to-ris, Vir-go prudentis - si-ma, Vir - go pot - ens,

5 3 - 5 3 - 5 3 - 6 - 5 3 - 5 3 - 5 3 6 5 3 -

18

bis.

p Solo

cle - mens: O - ra, o - ra pro no - bis, o - ra pro no -

p Solo

de - lis, fi - de - lis: O - ra pro no -

p Solo

Vir - go fi - de - lis: O - ra,

p Solo

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

21

Piano Accompaniment:

- Measures 21-23: Right hand plays arpeggiated chords; left hand plays sustained notes.
- Measure 23: *f* (forte) dynamic marking.

Vocal Lines:

- Measures 21-23: Lyrics: o - - ra, o - ra pro no - - - bis.
- Measures 21-23: Trills (*tr*) are indicated above the notes in measures 22 and 23.

Figured Bass:

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

24

The musical score consists of two systems. The first system contains measures 24 and 25. The piano part (treble and bass staves) features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The bass part (bass staff) provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano). The second system contains measure 26, which is mostly empty staves for the piano, with the bass staff continuing the accompaniment. Below the bass staff, there are fingering numbers: 5, 3, -, 5, #, -, 5, #, 5, 6, #, #, #.

f

p

5 3 - 5 # - 5 # 5 6 # # #

[illegible]

30

f Tutti
San - - cta

f Tutti
Spe - culum ju - sti - ti - ae, vas spi - ri - tu - a - le, ro -

f Tutti
Se - des sa - pi - en - ti - ae, vas — ho - no -

f Tutti
Cau - sa nostrae lae - ti - ti - ae,

6 # 6 6 5# — 6 # 5/3 Tutti — 5/3 — 5/3 —

33

Ma - ri - a, o - ra pro no -

- sa my - stica, tur-ris e - bur - ne - a, ja-nu - a coe - li: O - ra, o - ra, o - ra pro no -

ra - bile, tur - ris Da-vi-di - ca, foe-deris ar - ca: O - ra pro no -

vas in - si-gne de-vo - ti - o-nis, do - mus au-re - a, stel-la ma-tu - ti - na: O - ra pro no -

5 3 5 6 5 3 6 5 6 5 3 5 6 5 3

37

bis.

bis.

bis.

- bis.

6 Solo 5/3 - 5/3 - 5/3 - 5/3 -

Adagio

40

Adagio

p *ff* *tr*

p *ff*

p *ff*

p *ff*

p *Solo*

Sa - lus in - fir - mo -

p *Solo*

Sa - lus in - fir - mo -

p *Solo*

Re -

p *ff* *tasto solo*

5 3 6 2 [6 6] 5 *p* *ff* 6 5 3

44

p

p

p

rum, con - so - la - trix af - fli - cto - rum, au - xi - li - um

rum, con - so - la - trix af - fli - cto - rum, au - xi - li - um

fu - gium pec - ca - to - rum, con - so - la - trix af - fli - cto - rum, au -

5 6 # - b 5 3 = [6] 3 6

47

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

Chri - sti - a - no - rum: O - ra pro no -

xi - li - um Chri - sti - a - no - rum: O - ra pro no -

$\flat 5$ 3 2 # 6 9 6 7 # \flat # 6 5 4 \flat

50 **Allegro**

f

f

f

f Tutti

San - cta Ma - ri - a, o - ra

f Tutti

- bis, pro no - bis. Re - gi-na Ange-lorum, Re - gi-na Pro - phetarum, Mar - ty-rum, Re - gi-na Vir-gi-

f Tutti

- - bis. Re-gi-na Pa-tri-ar - cha - rum, Re - gi-na Mar - ty-rum, Re - gi-na Apos-to - lo -

f Tutti

- - bis. Re - gi-na Pro-phe - tarum, Mar - ty-rum, Re - gi-na Con-fes - so -

f Tutti

[6] $\frac{5}{3}$ $\frac{5}{3}$ - $\frac{5}{3}$ - $\frac{5}{3}$ - 6 5 6 - 6 -

54

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

num, Re - gi - na Sanctorum o - mni - um: O - ra, o - ra pro no - - -

rum, Re - gi - na Sanctorum o - mni - um: O - ra, o - ra, o - ra pro -

rum, Re - gi - na San - cto - rum o - mni - um: O - ra, o - ra, o -

5 6 5 6 6 5 6 5 5 6

62

pro no - - - bis.

ra, o - ra pro no - bis.

no - - bis, pro no - bis.

- - - bis.

Solo

6 6 5 5 6 5 # 5 # 5 #

5 4 3 5 5 5 5

[illegible]

72

Piano Accompaniment:

- Measures 72-73: *f* (forte)
- Measures 74-75: *p* (piano) and *f* (forte) dynamics.
- Measures 76-77: *f* (forte) dynamics.

Vocal Parts:

- Measures 72-73: *f Tutti* (forte tutti)
- Measures 74-75: *f Tutti* (forte tutti)
- Measures 76-77: *f Tutti* (forte tutti)

Lyrics:

San - cta Ma - ri

Figured Bass:

6 6 5 $\frac{5}{3}$ $\frac{5}{3}$ - 6 5 $\frac{5}{3}$

75

a, o - - ra pro no - -

a, o - - ra pro no - -

a, o - - ra pro no - -

a, o - - ra pro no - -

5/3 6 5/3 5/3 5 6 5/3

78

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

5/3 - 5/3 - 5/3 [6 6 6/5 6 6/5

81

Piano Part:

- Measures 81-84: Treble and bass staves. Treble staff has a *f* marking at measure 82. Bass staff has a *f* marking at measure 82.
- Measures 85-88: Treble and bass staves. Treble staff has a *p* marking at measure 85. Bass staff has a *p* marking at measure 85.
- Measures 89-92: Treble and bass staves. Treble staff has a *f* marking at measure 89. Bass staff has a *f* marking at measure 89.

Voice Part:

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

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

bis, o - ra pro no - bis.

bis, o - ra pro no - bis.

Figured Bass:

p 6 6 5 f 6 6 5 5 5

4 Agnus Dei

57

Sostenuto sempre

1 *p* con sordino

2 *p* con sordino

vla *p* con sordino

S

A

T

B

org
b *p* Solo

6 6 5 6 #

5

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

The image displays a musical score for the song "The Rose Tree". It features a piano introduction and a vocal melody. The score is written for a grand staff (piano) and a vocal line.

Piano Introduction (Measures 1-12):

- Measures 1-4:** The piano introduction begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is played in the right hand, and the bass line is in the left hand. The bass line includes figured bass notation: 6, 6, 6, 6.
- Measures 5-8:** The piano introduction continues with the same melody and bass line.
- Measures 9-12:** The piano introduction concludes with the same melody and bass line.

Vocal Melody (Measures 13-16):

- Measure 13:** The vocal melody begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is played in the right hand, and the bass line is in the left hand. The bass line includes figured bass notation: 6, 6, 6, 6.
- Measures 14-15:** The vocal melody continues with the same melody and bass line.
- Measure 16:** The vocal melody concludes with the same melody and bass line.

The score is written in a standard musical notation style, with a grand staff for the piano and a vocal line. The piano introduction is marked with a double bar line and a repeat sign. The vocal melody is marked with a double bar line and a repeat sign.

The image displays a musical score for the song "The Rose Tree". It begins with a piano introduction in G major, 3/4 time, marked with a tempo of 139. The introduction consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The piano part features a rhythmic melody in the right hand and a bass line in the left hand, with a final measure marked *f* (forte). Following the introduction, the vocal parts enter. The Soprano part is written on a single staff, the Alto on a single staff, the Tenor on a single staff, and the Bass on a single staff. The vocal melody is a simple, catchy tune that repeats four times. The lyrics "The Rose Tree" are written below the Bass staff. The score is in G major, indicated by one sharp (F#) in the key signature. The time signature is 3/4. The piano introduction is marked with a tempo of 139. The vocal parts enter after the piano introduction. The lyrics are "The Rose Tree".

17

6] 4+ 6 4+ 6 5 4+ 6 7# 5

21

6 - 5 5 6 - 5 5 b 6 # 6 # 5/3 = 6 5 6 5

36

ce, par

ce, par

9 6 4 # - # - 6 9 8

41

f

f

f

ce no bis, Do mi ne.

ce no bis, Do mi ne.

5 6 6 - # - 5 6 #

46

6 6 5# 6# 6 4+ 6

50

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

54

[tr] ten. [tr]

[tr] [tr]

ten.

[tr] [tr]

5

6

#

3

6

3

6

3

5

3

6

3

5

3

5

5

6

5

6

5

3

5

57

[tr] [tr]

[tr] [tr]

[tr] [tr]

P Solo

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

P Solo

A - gnus De - i, qui

6

#

6

#

#

p

6

#

#

b

#

b

#

63

p Solo

Par - ce, pa - - - ce, par - ce no -

- ta mun - di: Par - ce par -

8 tol - lis pec - ca - ta mun - di: Par - - - ce, par -

p Solo

Par - ce, par - - - ce,

7 6 7 8 5 7 b 5 6 - [b7] b [b7] [9] 5 -

69

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

- ce no - bis, par - ce, par - ce, par - ce, par - ce no -

Tutti

8 - ce no - bis, par - ce par - - - ce.

Tutti

par - ce no - bis, par - ce, par - - - ce.

9 8 [7] [-] 6 5 5 6 (b) 5 3 [b] b7 3

84

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

p Solo

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

5 b b 6 b [6] 5 b 6 # 6 5/4 # 5

90

- ta mun - di: Ex - au - di, ex -

p Solo

Ex - au -

p Solo

Ex -

- ta mun - di: Ex - au - di, ex -

9/3 8 7# b 7/3 # [6] 7# [b] b [7] b b [7]

96

Ex - au - di, par - ce, par - ce, - di nos, Do - mi - ne, par - ce, par - ce, au - di nos, Do - mi - ne, par - ce, par - ce, -

rip

rip

♭ ♯ [b7] 5/3 6/4 5/4 5/3 5/3 6/4 5/3

102

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

Solo

Solo

[6/5] 7 [7/5] 8/6 3 5 5 9/♭3 ♭7 9 8

107

f

- bis, Do - mi - ne.

tr

- bis, Do - mi - ne.

8 bis, Do - mi - ne.

bis, Do - mi - ne.

f 6 6 5 3 6 3 5 3 6 3 6 3 6 3

110

p Solo

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

p Solo

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

rip

Par - ce, par -

rip

Par - ce, par -

p 6 6 6 7 5 7 5 6 4 # 6 #

117

De - i, — qui tol - lis: Par -

De - i, — qui tol - lis: Par -

ce,

Solo

ce, par -

5 6 5 6 9 3 3 9 3 7 9 3 # 9 8

123

f

f

f

ce no - bis, Do - mi - ne.

ce no - bis, Do - mi - ne.

Solo

par - ce no - bis, Do - mi - ne.

ce, par - ce no - bis, Do - mi - ne.

7 5 8 6 # f 6 6

128

5 5 6 # 6 5 b [b6]

132

p Solo
Par - - - - -
p Solo
Par - - - - - ce, par -
p Solo
Par - - - - -
4+ 4+ *p* [6] 6 9 b 3 [b7] 9 3 7 9 3 7 # 5 7

138

p *f*

ce, ex - au - di nos, Do - mi - ne.

ce, ex - au - di nos, Do - mi - ne.

P Solo

Ex - au - di nos, Do - mi - ne.

ce, ex - au - di nos, Do - mi - ne.

f

4+ 6 4+ [6 6/4] 5 [6/5] # [b 6 b]

143

f *p*

6 4+ 6 [b5] 6 4+ 6 6/5

147

151

152

153

154

155

156

157

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159

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[illegible]

5 Agnus Dei

Adagio

f

ob

1

2

1

vl

2

f

vla

f

f Tutti

S

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

f Tutti

A

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

f Tutti

T

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

f Tutti

B

A - - gnus Dei - i qui tol - - lis pec -

org

b

f Tutti

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

This musical score is for page 75 and features a piano accompaniment and a vocal line. The piano part is written for four staves: two for the right hand and two for the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The piano accompaniment includes a melodic line in the upper right hand, a bass line in the lower left hand, and two staves of rapid sixteenth-note triplets in the middle. The vocal line consists of four staves. The lyrics are: "ca - - - - - ta mun -", "ca - - - - - ta mun -", "ca - - - - - ta mun -", and "ca - - - - - ta mun -". The bottom of the page features a series of numbers: 9, 8, 6, 5, 9, 8, 5, 4, 3, which likely correspond to fingerings or pedal points.

3

ca - - - - - ta mun -

ca - - - - - ta mun -

ca - - - - - ta mun -

ca - - - - - ta mun -

9 8 6 5 9 8 5 4 3

The musical score is written for a piano and voice. The piano part consists of three systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass) and a separate bass staff. The third system has a grand staff. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes, often beamed in groups of three. The vocal part consists of five systems of staves, each with a treble and bass staff. The lyrics are in Latin and are written below the vocal staves. The key signature is one sharp (F#), and the time signature is 5/4. The score includes various musical notations such as notes, rests, beams, and slurs.

5

di, pec - ca -

ta mun - di, pec - ca -

di, pec - ca -

di, pec - ca -

5 4 # 6 6 5 9 8 6 5 9 15 8

7

ta, pec - ca -

- ta mun - di, pec -

- ta mun - di, pec - ca -

- ta mun - di, pec -

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

Detailed description: This musical score page (77) is in G major (one sharp). It features a piano accompaniment and three vocal parts. The piano part consists of a right-hand melody with frequent triplets and a left-hand bass line. The vocal parts are arranged in three staves, with lyrics in Latin. The lyrics are: 'ta, pec - ca -', '- ta mun - di, pec -', '- ta mun - di, pec - ca -', and '- ta mun - di, pec -'. At the bottom of the page, there is a sequence of numbers and accidentals: 6 5 #, 9, 8, 6 5, 6 5 #, 9, 8, #5 #.

[illegible]

11

ta, pec - ca

ta, pec - ca

ta, pec -

ta, pec -

6 5 9 8 6 5 9 8 6 5 9 8 4+ 2 6

Adagio

13

The musical score for measures 13-16 is as follows:

- Piano Accompaniment (Measures 13-16):**
 - Right Hand:** Measures 13-14 feature a continuous triplet of eighth notes (G4, A4, B4) in the treble clef. Measures 15-16 continue this pattern with a slight melodic variation.
 - Left Hand:** Measures 13-14 feature a continuous triplet of eighth notes (F#3, G3, A3) in the bass clef. Measures 15-16 continue this pattern.
- Vocal Parts (Measures 13-16):**
 - Soprano:** Measures 13-14: - ta mun - di. Measure 15: - ta, pec - ca - ta mun - di. Measure 16: ca - ta mun - di.
 - Alto:** Measures 13-14: - ta, pec - ca - ta mun - di. Measure 15: - ta, pec - ca - ta mun - di. Measure 16: ca - ta mun - di.
 - Tenor:** Measures 13-14: ca - ta mun - di. Measure 15: ca - ta mun - di. Measure 16: ca - ta mun - di.
 - Bass:** Measures 13-14: ca - ta mun - di. Measure 15: ca - ta mun - di. Measure 16: ca - ta mun - di.
- Figured Bass (Measure 16):** 6, 5/4, 3, 9, 8, 6/4, 5/3, 4/2, 5/3

16 **Allegro**

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

Mi - se - re - re

A - gnus De - i, qui tol -

Mi - se - re -

5 6 7 6 6
4 4 3 -

20

ca - ta mun - di: Mi - se -

no - bis. A - gnus De - i, qui tol -

lis pec - ca - ta mun - di: Mi - se - re -

- re no - bis. A - gnu De - i, qui

4
2

3 4+1 6 7 6

8

6 6 #

5
4

[6 7]
4 #

6

24

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

lis pec - ca - ta mun - di: Mi - se - re

re no - bis, mi - se - re

tol - lis: Mi - se - re

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

28

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

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

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

- re. A - gnus De - i, qui tol - - - - lis, A - gnus De - i, qui

5 4 # 5 6 4 - 5 # 6 # 6 5 # - 6 7 5 5 4 # - 6

32

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

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

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

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

5 - 6 5 - 6 7 5 5 4 3 - 6 5 6 5 3 - 6 7 3 2 6 7 3

37

re no - bis. A-gnus De - i, qui tol -

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

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

- lis, A-gnus De - i, qui tol - lis: Mi - se-re re no -

2 6 $\begin{smallmatrix} 7 \\ \#5 \end{smallmatrix}$ 6 $\begin{smallmatrix} 7 \\ \#5 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ - 6 7 6 $\begin{smallmatrix} \#5 \\ \# \end{smallmatrix}$ 6 9 8 7 5

42

- lis, A-gnus De - i, qui tol - lis pec-ca-ta mun-di: Mi - se - re - re__
 re - re no - bis, mi - se-re - re, mi - se - re - re no - bis, mi - se - re - re no -
 no - bis, mi - se-re - re no - bis. A-gnus De - i, qui tol - lis pec - ca-ta
 - bis, mi - se-re - re no - bis, mi - se - re - re no -
 2+ 6/4+ 6 # # 6 9 8 6 5 # 2 6/4+ 6 Solo 5 5 [6] 9 8 6

47

no - bis. A-gnus De-i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re -

- bis. A - gnus De - i, qui tol - lis: Mi - se - re - re, mi - se -

mun - di: Mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec -

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

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

52

Adagio

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

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

ca - ta mun - di: Mi - se - re - re, mi - se - re - re no - bis.

ca - ta_mun - di: Mi - se - re - re, mi - se - re - re no - bis.

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