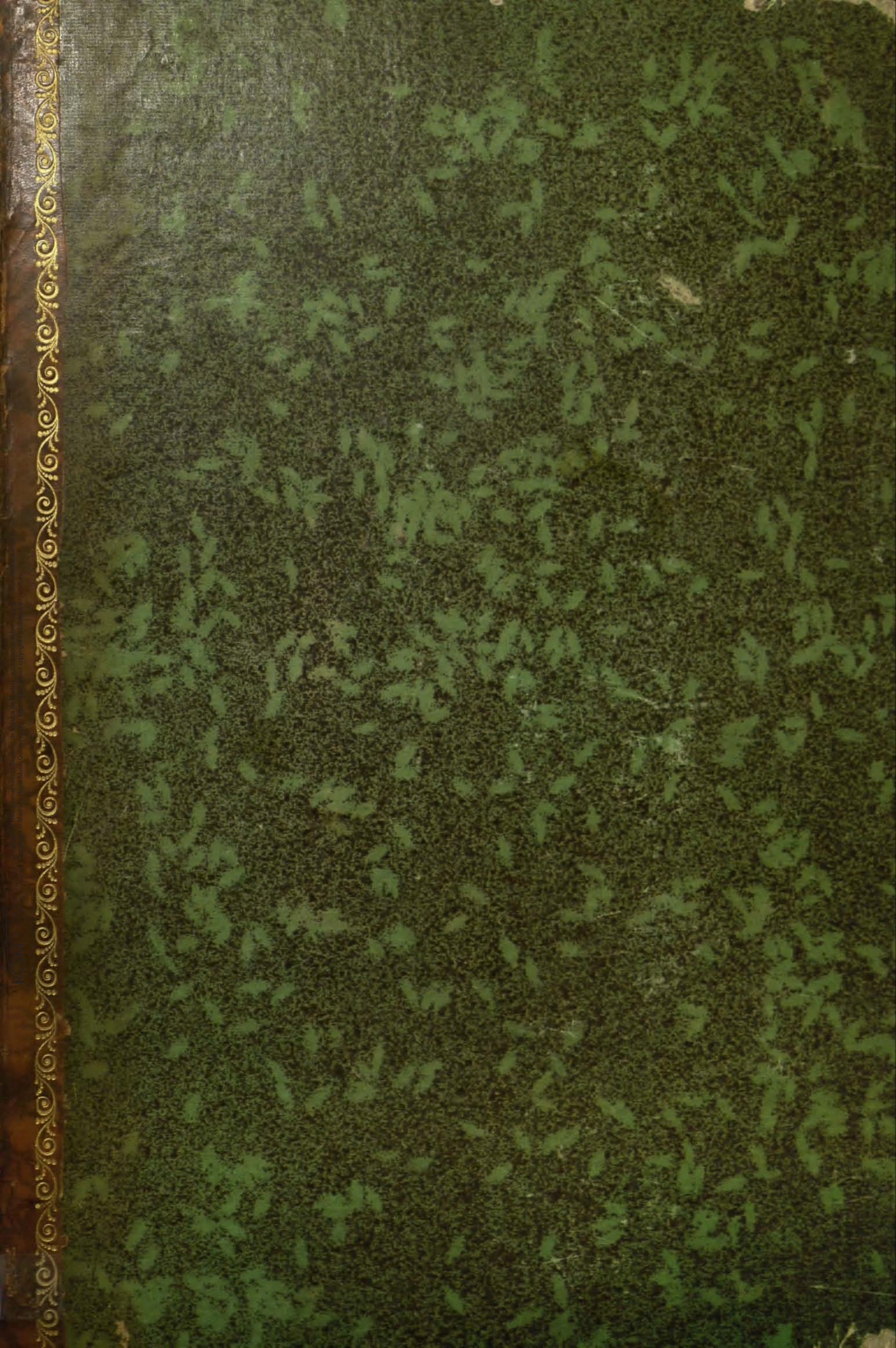




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Equivocaciones que he hallado en el *Stabat mater*, del Señor Maestro Lorenza.

Pag. 4. línea 7.^a último compas, en el Fagot, se halla un re que no puede estar.

Pag. 5. línea 6.^a tercer compas, en el Violonchelo, se halla un bequadrado superfluo en re.

Pag. 5. línea 7.^a tercer compas, en el Bazo, se halla un bequadrado superfluo tambien en re.

Pag. 5. línea 7.^a último compas, en el Violin segundo, hay cinco corcheas en un compas, siendo line 3.

Pag. 5. línea 10.^a tercer compas, en la Viola, se encuentra un fa, que debe ser sol.

Pag. 6. línea 11.^a cuarto compas, en el Contralto, falta un comol al re.

Pag. 7. línea 9.^a séptimo compas, en el Violin segundo, hay un bequadrado superfluo en re.

Pag. 7. línea 14.^a séptimo compas, en el Bazo, se halla un bequadrado superfluo en re.

Pag. 7. línea 13.^a último compas, en el Violonchelo, se encuentra una llave de fa en quarta, que está de mas.

Pag. 7. línea 5.^a último compas, en el Fagot, hay una llave de fa en quarta, que no debe estar.

Pag. 5. línea 5.^a sexto compas, en el Fagot, hay una llave de fa en quarta, que no debe estar.

Pag. 8. línea 5.^a séptimo compas, en el Fagot, hay una llave de fa en quarta, que no debe estar.

Pag. 8. línea 3.^a último compas, en la Viola, hay una llave de fa en quarta, que no debe estar.

Pag. 9. línea 3.^a último compas, en la Viola, hay una llave de fa en quarta, que no debe estar.

Pag. 9. línea 5.^a último compas, en el Fagot, hay una llave de fa en quarta, que no debe estar.

Pag. 7. línea 1.^a sexto compas, en el Violin primero, se encuentra un bequadrado en la, que no debe estar.

Pag. 7. línea 8.^a cuarto compas, en el Violin primero, se halla un bequadrado en la, que no debe estar.

Pag. 7. línea 9.^a segundo compas, en el Violin segundo, hay un bequadrado en re, que es superfluo.

Pag. 7. línea 9.^a cuarto compas, en el Violin segundo, hay un bequadrado en la, que es superfluo.

Pag. 7. línea 11.^a cuarto compas, en el Contralto, se halla un bequadrado en la, que está de mas.

Pag. 7. línea 11.^a cuarto compas, en el Bazo, hay un bequadrado superfluo en la.

Pag. 9. línea 8.^a quinto compas, en el violin segundo, hay un bequadrado superfluo en mi. (esta última equivocación no debe estar).

Pag. 9. línea 1.^a sexto compas, en el violin primero, la segunda nota que hay es un re, que debe ser si.

Pag. 10. línea 7.^a primer compas, hay una llave de fa en quarta, que no debe estar en el Fagot.

Pag. 10. línea 8.^a primer compas, en el Violonchelo, se halla una llave de fa en quarta, que está de mas.

STABAT MATER

A TRE VOCI

Con accompagnamento di Violini, Viols, e Basso

Composto e Dedicato

NSA

D.^{no} Francesco di Paola

INFANTE DI SPAGNA

DAL MAESTRO

Angelo Inzenga

MADRID

Proprietà dell' Autore

Pr 120 R^s

*Presso B Wirnbs Professore e Direttore dello Stabilimento, di Musica Stampata.
Si ritroverà nel suo Magazino Strada del Turco ed in tutte le Capitali della Spagna.*



STAMPA T. M. T. R.

A T R E T O C I

Compartes de guitarra

(1775)

El Conservatorio de Música de Madrid

EL RECTOR DE ESTABLECIMIENTO

DAJ MARETNO

Algunos de los

MADRID

En el Conservatorio de Música de Madrid, el día de...

Handwritten musical score on aged paper, featuring several staves with musical notation. The notation is faint and difficult to read. The staves are arranged vertically, with some text labels on the right side of the page.

Handwritten musical score on aged paper, featuring several staves with musical notation. The notation is faint and difficult to read. The staves are arranged vertically, with some text labels on the right side of the page.

STABAT MATER

1

LENTO

Violini

Viola

Soprano

Contralto

Basso

Fagotti

Violon.^{li}

Bassi

LENTO *P* Organo chiuso

P *fz* *P* *dim*

P *F* *P* *F* *fz* *P*

P *fz* *P*

P *F* *F* *P* *F* *P*

F *fz* *P*

fz *P*

8 8 8 8 8 8 5 4 5 5 x 9 8 7 3

pp *mf* *fmo*

pp *mf* *fmo*

mf *fmo*

Sta bat ma ter do lo ro

Sta bat ma . ter do lo . ro

do lo

pp *p* *mf* *fmo*

7 5 5 5 8 7 4 6 6 4 4

mf *fmo*

mf *fmo*

aperto

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Musical score for the first system, including vocal lines and piano accompaniment. The score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The lyrics are:

sa ju - xta cru cem la - cri - mo - sa la - cri - mo - sa dum
 - - sa ju - xta cru cem la - cri - mo - - sa la - cri - - - mo - - - - sa dum
 ro - sa ju - xta cru - - - - cem la - - - cri mo - sa

Dynamics include *P*, *FF*, *P*, *chiuso*, *FP*, *FF*, *P*, and *P*.

Musical score for the second system, including vocal lines and piano accompaniment. The score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The lyrics are:

- - pen - - de - - bat fi - - - - li - - us
 - - pen de - - bat dum pen - de - bat fi - li - - us
 dum pen de - - - bat dum pen - de - - bat fi - li - - us

Dynamics include *cres*, *mf*, *F*, *FF*, *P*, *chiuso*, and *50*.

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Musical score for the first system, including vocal lines and piano accompaniment. The score features dynamic markings such as *P*, *fz*, *P dim*, *PP*, and *F P*. The vocal line includes the lyrics: "Sta - bat ma - ter do - - lo -" and "Sta - - - bat ma - - - ter". The piano accompaniment includes fingering numbers like 5, 4, 3, 2, 1 and 8, 7, 6, 5, 4, 3, 2, 1.

Musical score for the second system, including vocal lines and piano accompaniment. The score features dynamic markings such as *F P*, *PP*, *FF*, *P decrs*, and *PP*. The vocal line includes the lyrics: "- ro - sa do - - lo - ro sa do - lo - ro - - sa do - - lo - - ro sa dum - - pende bat fi - - li -" and "do - lo - - ro - sa do - - lo - ro - - sa do - lo - - ro sa dum pen - debat fi li us". The piano accompaniment includes dynamic markings like *FF*, *P*, *PP*, and *P decrs*, along with the instruction *sotto voce*. The piano accompaniment also includes fingering numbers like 6, 5, 4, 3, 2, 1 and 6, 5, 4, 3, 2, 1.

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us dum - - pende bat fi - - li ns fi - - li - - us dum - pende bat fi - li - us
 dum pen - - de - - bat fi - - li us fi - - li - - us dum pen - de - bat fi - li - us
 dum - - pende bat fi - - li us fi - - li - - us dum pen de - bat fi - li - us

ANDANTE MOSSO

Violini
 Viola
 Contralto
 Fagotti
 Violonli
 Bassi

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Musical notation for the first system, including treble and bass staves with dynamic markings like P, F, and P.

Musical notation for the second system, including treble and bass staves with dynamic markings like F P, arco, and pizz.

Musical notation for the third system, including treble and bass staves with dynamic markings like P and F.

Cu - - - jus - - a - ni - - mam - - - ge - mentem con tri - sta - tam

Musical notation for the fourth system, including treble and bass staves with dynamic markings like F P.

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et do - len - tem con - - - tri - - sta - tam et do - - - len - - - tem do - len - tem

P *F P* *P* *P* *P*

P *P* *P*

P *F* *P*

F P *F P* *cres* *F*

F P *F P* *F arco*

de *cres* *PP* *cres . . . a . . po . . co* *FF*

de *cres* *PP* *cres . . . a . . po . . co* *FF*

de *cres* *PP* *cres . . . a . . po . . co* *FF*

per - - - tran - - - si - - - vit gla - - -

de *cres* *PP* *cres . . . a . . po . . co* *FF*

50 *FF*

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ffz FF decres P
ffz FF decre P
FF de cres P

di . . . us

F P F P F P F P FF
ffz P fz P fz P fz P FF decres pizz

P P P P F FF
P FF FF
cu jus a - ni . . . mam ge - men - tem

Farco

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de cres P P cres F

de cres P cres F

P cres

con . . . tri . sta . tam et do . . . len . . . tem do . len tem

d de cres P F p pizz

con . tri . sta tam et do . len tem per . tran si . . vit per . tran si . . .

arco > P

F P F P F P F P P

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... vit gla ... di ... us

P *stac*

stac

P

per ... tran si ... vit gla ... di ... us

cres *P*

P

P

P

cres *P*

cres *F* *P*

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LARGHETTO ESPRESSIVO

Violini

Viola

Soprano

Contralto

Basso

Fagotti

Violon^{lli}

Bassi

mezza voce
mezza voce
F P
P
dol
P
F P
F P
P
mezza voce
Organo chiuso
F P
P
P

fz FPF F P P F P dol F P
fz P FPF F P F P
fz P F P sotto voce
O quam tristis et affli-cta fu-it il-la
O quam tristis et affli-cta fu-it il-la
O quam tristis et affli-cta
fz P FPF F P P F P P tasto solo

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be . ne . di . . cta be . ne . di cta be ne di . cta be . ne .
 be . ne . di . . cta fu . it il . . la . . be ne . di . . cta be . ne di . cta
 fu . . it il . la be ne di . . cta fu . it il . la be

di cta ma ter u . . ni . ge ni . ti u . . ni ge . . ni . ti
 be . ne di . . cta ma . ter ma ter u ni . ge ni ti
 ne di . . cta ma . ter ma ter ma ter u ni ge . ni . . ti

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Musical score for the first system, featuring piano (P) and forte (F) dynamics. The lyrics are: "O quam tri stis et af - fli cta et". The score includes a vocal line and a piano accompaniment line with various dynamic markings and articulation symbols.

Musical score for the second system, featuring piano (P), fortissimo (PP), and crescendo (cres) dynamics. The lyrics are: "af - fli - cta et af - fli - cta fu - it il - la". The score includes a vocal line and a piano accompaniment line with various dynamic markings and articulation symbols.

be - ne - di - cta ma - ter u - ni ge - ni - ti -
 il - la be - ne - di cta ma - ter u - ni ge - ni - ti -
 il la be - ne - di cta ma - ter ma - ter u - ni geni ti

f p f p p de cres

fz *P* *F*

ma - ter u - ni ge - ni - ti
 ma - ter u - ni ge - ni - ti
 u - ni ge - ni - ti

pp *f p* *pp* *p* *f* *pp* *f* *p*

pp *f p* *p* *pp* *p* *pp* *p*

p *p* *pp*

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ANDANTINO

Violini

Viola

Soprano

Fagotti

Violonlli

Bassi

This section of the score contains the parts for the lower instruments. It features several staves with complex rhythmic patterns and dynamic markings. The top staff has a series of sixteenth-note runs with dynamic markings *F P*, *F P*, *F P*, *F P*, *F*, and *P dol*. Below it, other staves show accompaniment with notes and rests, including dynamic markings like *F P*, *F P*, *F*, *P*, *F*, *F P*, *F P*, *F P*, *F*, *P*, *F*, *P*, *F*, *P*, *F P*, and *F P*. The bottom staff includes markings for *fz*, *p*, *fz*, *fz*, *p*, *F*, *P*, *F*, *P*, *F*, *P*, and *F P*.

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Quæ - mæ - rebat et . . . do le bat Quæ. mœ .

re - bat et do . . le bat pi - a ma - ter dum vi . . de - bat pi - - a

ma . . . ter dum . . . vi . de bat . . . na . ti pœ . nas pœ . . nas in . cly .

P *F* *P*

F *P*

F *P*

ti na . ti pœ . nas pœ . . nas in . cly . ti quœ . mœ re . . bat .

F *P* *P* *cres*

F *P* *P* *cres*

p *P* *cres*

P *cres*

F *P*

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mf FF P PP P
 mf FF P PP
 mf FF P PP
 et do - - le - - bat et do - - le - - bat
 mf P P
 FF P

FP
 FP
 P FP
 Quæ - - mœ - re bat et do - le bat pi - a - - mater dum vi -
 FP
 P FP P
 P FP

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de bat na ti pœ nas na ti pœ nas in cly ti pi a

ma ter dum vi de bat na ti pœ nas pœ nas

in clyti na ti pae nas pae nas in cly ti pae nas in cly

P *cres* *F*

F P *F P* *F P* *F*

P *F P* *F* *F*

F P *F P*

F *F*

P *P*

P

ti

P

SOSTENUTO

Violini

Viola

Soprano

Basso

Fagotti

Violon^{li}

Bassi

Quis est ho - mo quis quis est

ho - - mo quis est ho mo qui non fleret ma - trem chri - sti si - - vi de - ret in

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tan - to sup - pli - cio in tan - to sup - pli cio quis est ho mo qui non fle ret

quis non pos set

qui non fleret

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stari quis non posset contristari chri - sti matrem contempla - - ri do - lo - remdo
 quis est homo quinonfleret ma - trem christi si vi de - ret si - vi - de ret in

lo - rem cum fi li - o do - lo - remdo lo - remdo lo - rem cum fi li - o.
 tan - to sup - pli cio in tan - to in tan - to sup - pli ci - o.

PRESTO

Musical score for the first system, featuring vocal lines and piano accompaniment in 3/8 time. The tempo is marked "PRESTO". Dynamics include "F" (forte). The lyrics are "pro pec - ca - tis su - æ".

Musical score for the second system, continuing the vocal and piano parts. Dynamics include "F", "P", and "PP". The lyrics are "gen tis su - æ gen tis".

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dit - - je - - - sum in tor - - - men - - - tis

vi - - - dit

F *P* *F* *P*

je - - - sum in tor - - - mentis

vi - dit je - - sum in tor -

vidit

F *F* *F* *F* *F* *F*

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men - tis in tor - men - tis vi - dit je - - sum in - - - - tor - - -
 je - - sum in tor - men - tis vi - dit je - - sum in - - - - tor - - -

Dynamic markings: *pp*

men - - - - tis - - - - in - - - - tor - - - - men - - - - tis
 men - - - - tis - - - - in - - - - tor - - - - men - - - - tis

Dynamic markings: *pp*, *ff*

et flag - gel - lis sub - di -

et flag - gel - lis flag - gel - lis sub - di -

tum et flag - gel - lis et flag - gel - lis et flag - gel - lis

tum et flag - gel - lis et flag - gel - lis et flag - gel - lis

F P F P F P

F P F P F P

F P F P F P

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et flag gel . . . lis et flag get . . . lis et flag . . . gel . lis
 sub . di . tum et flag . gel . . . lis et flag . gel . . . lis flag . gel . lis sub . .

sub . di . tum
 di . . . tum

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Musical score for page 29, featuring piano (P) and forte (FF) dynamics. The score includes vocal lines and piano accompaniment. The lyrics are: pro - - - pec - ca - tis su - - æ gen tis pro - - - pec - ca - tis su - - æ gen tis pro - pec -

Musical score for page 50, featuring piano (P) and pianissimo (PP) dynamics. The score includes vocal lines and piano accompaniment. The lyrics are: ca - - tis su - - æ gen tis vi - dit je - - - sum in - - - tor - - - mentis ca - - tis su - - æ gen tis vi - - -

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vi dit je . . . sum
 dit . . . je . . . sum in . . . tor . . . mentis

pp
F
P

in . . . tor . . . mentis
 vi . . . dit je . . . sum in . . . tor . . .

pp
pp
pp

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et flag - - gel - -
 men - - tis et flag - - - gel - - - lis flag - -
con tutta forza

lis sub - - - di - - - tum et flag - - - gel - - - lis et flag-gel - lis
 gel - lis sub - - - di - - - tum et flag gel lis et flag-gel - lis et flag-gel - lis
F P

FP FP FP

FP FP FP

et flag gel - lis et flag - gel lis et flag - gel ls et

et flag gel - lis sub - di - tum et flag - gel lis et flag - gel lis flag -

FP FP FP

F PF

F F F

flag . . . gel . . . lis sub . . di - tum

gel - lis sub . . . di . . . tum

F PF

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LARGHETTO ESPRESSIVO

Violini

Violini musical staff with notes and dynamics (pp).

Viola

Viola musical staff with notes and dynamics (pp).

Basso

Basso musical staff with notes and dynamics (pp).

Fagotto solo

Fagotto solo musical staff with notes and dynamics (pp).

Violon^{llo} solo

Violon^{llo} solo musical staff with notes and dynamics (pp).

Bassi

Bassi musical staff with notes and dynamics (pp).

LARGHETTO ESPRESSIVO

Violini musical staff with notes, dynamics (P, PF, PP), and articulation marks.

Violon^{llo} solo musical staff with notes and dynamics (FP, PP).

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LARGHETTO ESPRESSIVO

Vi . . . dit su um dul .

espressivo

PP

LARGHETTO ESPRESSIVO

cem - na - tum mo . . . ri . . . en tem

P F

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de . . so la . tum dum e mi . sit spi . ri . tum

rallen *pp*

rallen

rallen *pp*

rallen *pp*

P *P F P F* *P F P P F*

P *P F P F* *P F P F* *F*

P *P F P F* *P F P F*

P

F

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vi - dit su - um dul - cem na - tum

vi - dit su - um dul - cem na - tum mo - ri - en - tem de - so - la - tum

de - so la . . . tum dum e . . . mi . . . sit spi - ri -

tum dum e . . . mi . . . sit spi - ri - tum .

rallen: *P* *morendo* *PP*

P *morendo* *PP*

PP

P *PP*

P *morendo* *PP*

50 *rallen:* *P* *morendo* *PP*

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ALLEGRO MODERATO

Violini

Viola

Soprano

Contralto

Basso

Fagotti

Violonli

Bassi

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P mf P P fz fz P
 P mf P fz fz
 F
 E - ja ma - - - - ter fons - a - moris me - sen-
 E - ja ma - - - - ter fons - a - moris me - - sen-
 ma - ter fons - a - mo ris fons - a - moris me sen - - ti - - re
 F P mf fz fz F P

dol PP
 PP
 P
 - ti - re vim - do - lo - ris me sen - ti - - re vim - do - lo - - - ris me sen -
 - ti - re vim - do - lo - ris me sen - tim - re vim - do - lo - ris
 vim do lo - - ris me sen ti - - - re vim - do lo - ris me sen ti - - -
 F P PP

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ti - re vim do - lo - ris fac ut te cum fac ut te . . . cum
 me sen ti - re vim do - lo - ris fac ut te cum
 re vim do - lo - ris fac ut te cum fac ut te cum fac ut te . . .

p *mf*

lu - - - ge - - am fac ut ar - de -
 lu - - - ge - - am fac ut
 cum lu ge - am fac ut ar - de - at ut

F *p* *FF*

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at - - cor me - - um in - - a - - man - do in a - man - do chri stum
 ar - de - at cor me - um in a - man do ehristum
 ar - de at - cor - me - um in a - man - - do chri stum

F *P* *PP* *PP* *PP*

de - - um - ut si - bi - com pla - - - - ce am e - - ja
 de - - um - ut si - bi - com pla - ce - am com pla ce am e - - ja -
 de - um ut si - bi - com pla ce am e - - ja ma ter

mf *mf* *mf* *mf*

mf ter fons a moris me sen ti re
 ma ter fons a moris me sen ti re
 fons a moris fons a moris me sen ti re vim do

mf F P fz fz F P F P

vim do lo ris me sen ti re vim do lo ris
 vim do lo ris me sen ti re vim do lo ris
 lo ris me sen ti re vim do lo ris me sen

P P PP F P P PP F P P F P

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me sen ti - re - vim - do - lo - - - ris fac ut te - cum fac ut
 me sen - ti . . . re vim . dó lo - ris fac ut
 ti . . . re vim - do - lo - ris fac ut te . cum fac ut te - cum

te - - - cum lu - - - ge - - - am fac ut te - cum fac ut
 te - - - cum lu - - - ge - - - am fac ut
 fac ut te cum lu - - - ge - - - am fac ut te cum fac ut te . cum

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te cum lu - - ge - - am
 te - - cum lu - - ge - - am
 fac ut te - cum lu - - ge - - am

P *F* *FF*

ANDANTINO

Violini
 Viola
 Soprano
 Contralto
 Fagotti
 Violon^{lli}
 Bassi

FP *FP* *FP* *P*
F P *F P* *FP* *F P* *P*
F P *FP* *P*
FP *FP* *P*
FP
F *FP* *P*

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with lyrics. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a single line of notes.

P *cres*

cru ci . fi . xi fi . ge pla . gas . cordi me .

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a single line of notes.

P *cres* *F*

piz *arco F*

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a single line of notes.

F *F* *P* *F* *P*

F *P* *F* *P*

o . va . li . de cor . di . me . o

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues the melody. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a single line of notes.

piz

Musical score for page 47. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "va . . li . decor . . di me . . . o va . . . li . decor . di me . . . o". The piano part features a prominent arpeggiated figure in the right hand and a more active bass line. Dynamics include *P* (piano) and *arco* (arco).

Musical score for page 50. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "va . li . de Tui na . ti vul . ne . rati vul ne . ra . ti". The piano part features a complex texture with multiple voices and dynamic markings such as *FF* (fortissimo), *P* (piano), *F* (forte), and *FP* (fortissimo piano). The score concludes with a key signature change to B-flat major.

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The first system of the musical score consists of a vocal line on a single staff and piano accompaniment on three staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment includes a bass line and two treble staves. Dynamics such as *F* and *P* are indicated throughout the system.

om ib . . . om ib . . .
 tam di . . gnati pro me . . pa ti pe . nas me . cum di . vi . de

The second system continues the musical score. It features the same vocal and piano parts as the first system. The vocal line includes the lyrics "tam di . . gnati pro me . . pa ti pe . nas me . cum di . vi . de". The piano accompaniment continues with various dynamics and articulations.

pizz

arco

The third system focuses on the piano accompaniment, showing three staves. It contains various dynamics including *P*, *F*, *FP*, and *lig*. The notation includes complex rhythmic patterns and articulations.

pe . nas me . cum me . cum pe . nas me . cum di vi . . de pe nas me . . cum di .

The fourth system continues the piano accompaniment and includes a bass line. Dynamics such as *F*, *P*, and *P* are present. The system concludes with a large *M* marking.

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Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords and arpeggios with dynamic markings *F* and *FP*.

fac me te . cum pi . e fle . re
 vi . de pænas me . . cum di . vi . . . de ju . xta cru . cem te . cum .

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features chords and arpeggios with dynamic markings *F* and *FP*.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features chords and arpeggios with dynamic markings *F* and *FP*.

pi . e . flere cru . . ci . fi . xo cru . . ci . fi . . xo . . con . . . do .
 te . cum stare et me ti bisoci a . re in plan . ctu in plan . ctu . . de

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features chords and arpeggios with dynamic markings *F* and *FP*.

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le . re con . do . le re con do le . re do . nec e . . . go

si de ro in plan ctude si de ro in plan . ctude si de ro in plan ctude si de ro in plan ctu in

do . nec e . . . go do . . . necego vixero san cta ma . . ter

plan . ctude si de ro in . plan ctude si de ro tui aa .

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sancta mater istud agas cru - - ci - - fixi fi - - ge plagas
 tivul ne rativul . . . ne - ra ti pæ - nas - mecum me - cum di -

F P P F P F P P P

piz

cor - di me - o cor - di - - me - o va - - - li de cordi
 vide pæ - nas me - - - cum pæ - nas me - cum me cum di vi - - de pæ - nas

F P P F P P P

arco

F P

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me - o - cordi me - - - o - va - li - de cor - di - me - - -
 me - cum me cum di vide pe - nas me cum me cum di vi - de pe - nas

o va - li - de cor - di - - - me - - - o va - li -
 me - cum di vi - - - de pe - nas me - cum di vi - - -

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de
de

F P
F F P
F F P

CON MOTO

Violini

Viola *sempre piano*

Soprano *F P*

Contralto

Basso

Fagotti

Violon^{tti} *sempre piano*

Bassi

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sempre piano

F FP P F

Vir . . . go

sempre piano

F P P

F FP

vir . . . go. vir ginum vir - go
vir - ginum vir - go vir - gi - num pre clara mi - hi jam - non sis a .

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vir - gi - num pre - - - cla ra mi - hi jam - non sis - - - - a
 ma - - - ra non sis - a - mara mi - hi jam - non sis a -
 vir - - - - go vir - - ginum vir - go

5 7 6 6 4 6 5 7 3 3 3 x 9 8

ma - - ra nonsis a - ma ra fac fac
 ma - - - ra fac fac - me te -
 vir - - - gi - num - pre - cla ra fac

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me te . cum fac me te . cum te . cum plangere fac me te . cum fac me te . cum
 cum fac me te . cum te . cum plan ge . re fac me te . cum te . cum
 . fac me te . cum fac me te . cum te . cum plan - - - ge - - - re

pp
P
pp
pp *tasto solo*

plangere fac . . . ut por . tem . . chri sti . . chri sti . mortem pas si .
 plangere fac . . . ut fac ut por . tem chri . sti mortem
 fac fac . . . ut fac . ut por tem

P
dol
P
P
P

dol

o - nis pas - si - o - nis fac con - sortem et plagas et
 pas - si - o - nis fac con - sortem fac con - sortem et plagas
 chri - sti mor - tem pas - si - o - nis fac con - sortem et plagas

F P F P F P F P F P F P

F P F P F P F P F P F P

pla - gas pla - gas re co le re et pla - gas pla - gas re . co . le - re *sotto voce*
 et pla - gas re co le re et pla - gas re . co . le - re *sotto voce*
 et pla - gas re co le re et pla - gas re . co . le - re *sotto voce*
 et pla - gas re co le re et pla - gas re . co . le - re *sotto voce*

P P F PP

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

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me pla - - - gis vul - ne - - - ra - ri fac fac
 me - fac - me pla - gis vul - ne ra - ri vul - - ne - - rari fac - - -
 pla - gis vul - ne ra - ri - fac - - - me cruce in e - bri a - ri

F P P PP P

fac me cru - ce in e - - bri a - - ri fac - me cru ce in
 - - me cru - ce fac - me cru ce in e - - bri a - - ri fac - me cru - ce
 fac fac - me cru ce in e - - bri a - - ri fac - me cru - ce

cres F FP FP F FP FP

F aperto

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e - - bri a ri fac - - - - me fac me pla - gis vul - ne - ra - ri
 in e bri a ri fac - - me pla - gis vul - ne ra - - ri - - vul - ne - ra - ri
 in e bri a ri fac - - - - me fac - me plagis

6 6 5 3 5 6 4 2 6 6 5 5 3 5 P. 6 4 5

fac - me cru - ce fac me cruce in e - bri a - ri in eb ri - a - ri
 fac - me cru - ce fac me cru ce in e - - bri a - ri
 fac - - - me - - - cruce in - - e - bri a - ri ob a -

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ob a mo rem fi - li i ob a mo rem fi - li i
 ob a mo rem fi - li i fi - li i
 mo rem fi - li i fi - li i

F P *F P* *F P* *F P* *F P* *F P* *F P* *F P*

6 5 5 6 5 6 4 5 *F* 5 6 5 5 6 6 4 5 5

F P

7 6 6 6 7 3 3 3 x 9 8 6 7 5 5 6 6 6 6 5 4 5 5

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ALLEGRO DI MOLTO

Violini

Viola

Basso

Fagotti

Violon^{lli}

Bassi

Musical score for measures 61-65. The Violini part begins with a melodic line marked *pp* *leggere*. The Viola and Bassi parts play a rhythmic accompaniment of eighth notes, also marked *pp*. The Fagotti and Violon^{lli} parts play a sustained harmonic accompaniment of half notes, marked *pp*. The Basso part is mostly silent, with a few notes in the later measures.

Continuation of the musical score for measures 61-65. This section shows the lower staves, including the Bassi and Fagotti parts. The Bassi part continues with a rhythmic accompaniment of eighth notes, marked *fz* *pp*. The Fagotti part continues with a sustained harmonic accompaniment of half notes, marked *fz* *pp*. The Violon^{lli} part continues with a sustained harmonic accompaniment of half notes, marked *fz* *pp*. The Viola part continues with a sustained harmonic accompaniment of half notes, marked *fz* *pp*. The Basso part continues with a sustained harmonic accompaniment of half notes, marked *fz* *pp*.

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First system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and dynamic markings 'fz' and 'PP' at the beginning, and 'FF' at the end. The middle and bottom staves have bass clefs and contain accompaniment with dynamic markings 'fz' and 'PP' at the beginning, and 'FF' at the end.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and dynamic markings 'fz' and 'PP' at the beginning, and 'FF' at the end. The middle and bottom staves have bass clefs and contain accompaniment with dynamic markings 'fz' and 'PP' at the beginning, and 'FF' at the end.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and dynamic markings 'PP', 'FF', 'PP', and 'F' at various points. The middle and bottom staves have bass clefs and contain accompaniment with dynamic markings 'PP' and 'FF' at various points.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and dynamic markings 'PP', 'FF', and 'PP' at various points. The middle and bottom staves have bass clefs and contain accompaniment with dynamic markings 'FF' at various points.

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First system of musical notation. It consists of three staves. The top staff is in treble clef and contains a melodic line with dynamic markings *F*, *P*, *F*, *P*, *F*, *P*, *P*, and *PP*. The middle staff is also in treble clef and contains a similar melodic line with dynamic markings *F*, *P*, *F*, *P*, *F*, *P*, and *PP*. The bottom staff is in bass clef and contains a bass line with dynamic markings *F* and *P*.

Second system of musical notation. It consists of three staves. The top staff is in treble clef and contains a melodic line with dynamic markings *F*, *P*, *P*, and *PP*. The middle staff is also in treble clef and contains a similar melodic line with dynamic markings *F*, *P*, and *PP*. The bottom staff is in bass clef and contains a bass line with dynamic markings *P*, *F*, *P*, *F*, *P*, *F*, *P*, *P*, and *PP*.

Third system of musical notation. It consists of three staves. The top staff is in treble clef and contains a melodic line with dynamic markings *fz* and *PP*. The middle staff is also in treble clef and contains a similar melodic line with dynamic markings *fz* and *PP*. The bottom staff is in bass clef and contains a bass line with dynamic markings *fz* and *PP*.

flam ma tus in flam .

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ma tus in flam ma tus

fz pp

fz pp

fz pp

fz pp

fz pp

et ac cen sus per

fz P

fz P

fz P

fz P

fz P

FF

FF

FF

FF

FF

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te virgo per te virgo per . te

This system contains the first six measures of the piece. It features a vocal line with lyrics and a piano accompaniment with multiple staves. The lyrics are: "te virgo per te virgo per . te".

vir - go . . . sim . de . . fensus in - di e ju . di - ci . i . ju . di - ci

stac pp

pp

pp

stac pp
50

This system contains the next six measures. The lyrics are: "vir - go . . . sim . de . . fensus in - di e ju . di - ci . i . ju . di - ci". The piano part includes dynamic markings: *pp*, *pp*, and *stac pp*. A measure rest is indicated by a double bar line with a diagonal slash.

p *cres* *FF*

p *cres* *FF*

FF

i in di e in flam - ma - tus et . ac .

p *cres* *FF*

p *FF*

P *HP*

P *PP*

PP

census perte vir - go - sim - de - fensus in di - e ju -

P *PP*

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di . ci . i ju . di . ci . i in di . e in . flamma tus et ac . census

in di . . e ju . di . . ci . i in di . e - ju . di .

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ci . . i in di . e ju . di . ci . i in di . e ju . li . ci .

P *F* *P* *F* *P* *F* *P* *F*

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decrec pp

decrec pp

decrec

in - - - - - flam - - - - - ma tus

decrec pp

decrec pp

decrec pp

fz pp

fz pp

fz pp

in - - - - - flam - - - - - ma tus in -

fz pp

fz pp

fz pp

fz pp

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flam - - - ma - - - tus et - - - et - - - ac - - - cen - sus

ff P

ff P

ff P

ff P

ff P

ff P

per te - - - vir go per te - - -

cres FF

cres FF

cres FF

cres FF

cres FF

cres FF

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virgo per . te vir . go sim . de . . fensus in di . e ju .

pp

pp

pp

di . ci . i ju . di . ci . i in di . e in . . flam ma tus et ac .

pp

census in di - e in di - e ju - di - ci - i

in - di e ju di cii in di

e in di - - e ju - - di - - ci - i

in di - - e ju - - di - - ci - - i ju - - di -

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Musical score for vocal and piano parts, measures 74-78. The vocal line features the lyrics "ci . . i". The piano accompaniment includes a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is in a lower register with a key signature of one flat (Bb) and a 2/4 time signature. The score concludes with a double bar line.

ANDANTINO AFFETTUOSO

Violini

Musical score for Violini parts, measures 50-54. The first violin part is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature, starting with a piano (p) dynamic. The second violin part is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature, also starting with a piano (p) dynamic.

Viola

Musical score for Viola part, measures 50-54. The part is in alto clef with a key signature of one flat (Bb) and a 2/4 time signature, starting with a piano (p) dynamic.

Contralto

Musical score for Contralto part, measures 50-54. The part is in alto clef with a key signature of one flat (Bb) and a 2/4 time signature, containing rests.

Fagotti

Musical score for Fagotti part, measures 50-54. The part is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature, containing rests.

Violon^{li}

Musical score for Violon^{li} part, measures 50-54. The part is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature, containing rests.

Bassi

Musical score for Bassi part, measures 50-54. The part is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with dynamics *F*, *P*, *espres*, and *P*. The piano accompaniment includes chords and rhythmic patterns.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with dynamics *F*, *P*, and *P*. The piano accompaniment includes chords and rhythmic patterns. The word *fac* is written above the vocal line.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with dynamics *P*. The piano accompaniment includes chords and rhythmic patterns.

fac . . . me cru - ce cu - sto diri fac . . . me cru - ce cru - ce -

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with dynamics *P*. The piano accompaniment includes chords and rhythmic patterns.

pp F P F

pp F P

pp sotto voce F P P

cu - sto - diri

mor - . . te

pp F P

F P F P F P F P F P F

F P F P F

F P F

christi mor - . . te mor - te christi prae - mu niri con . . fo ve . . ri con -

P P P

P P P

F P F P F

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Musical score for the first system, measures 1-8. It features four staves with various dynamics including FF, P, and mf.

fo - ve - ri - gra - ti - a

Musical score for the second system, measures 9-16. It features four staves with dynamics including P, F, FF, and mf.

Musical score for the third system, measures 17-24. It features four staves with dynamics including P and lig.

fac - me - cru - ce cu - sto di - ri

Musical score for the fourth system, measures 25-32. It features four staves with dynamics including P and lig.

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fac fac me cruce custodi mor te

chri sti morte chri sti prae mu niri prae mu niri

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with lyrics. The piano accompaniment consists of two staves with chords and rhythmic patterns.

fac fac me cru - ce cu - sto diri con - fo - ve - - ri - con - fo - ve - ri

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues the previous phrase. The piano accompaniment includes a bass line and a right-hand part with chords.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment features a complex texture with many sixteenth notes in the right hand.

P *cres - a - - - po - - co*
P *cres - a - - - po - - co*

gra ti - a con - fo

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment includes a bass line and a right-hand part with chords.

P *cres - a - - - po - co*

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ve ri - - - gra ti - - - a

LENTO

Violini

Viola

Soprano

Contralto

Basso

Fagotti

Violon^{lli}

Bassi

LENTO

PP

FP

FP

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soto voce

Musical score for the first system. It consists of three staves. The top staff is the vocal line, starting with a *soto voce* marking. The middle and bottom staves are piano accompaniment. Dynamics include *F P* and *PP*. There are also *sotto voce* markings in the piano part.

soto voce

Quan - do corpus mo - - ri - e - tur mo -

Musical score for the second system. It includes the lyrics "Quando corpus morietur". The piano accompaniment features dynamics like *PFPF* and *PP*. There is a *sotto voce* marking in the piano part. The system is labeled *tasto solo* at the bottom.

tasto solo

cres

Quando cor-pus mo-ri-e-tur mo-ri-etur

Quan - do cor-pus mo - - ri - e - tur mo - - ri - etur

- ri - etur puando cor-pus mo - - ri - - etur

Musical score for the third system. It features multiple vocal lines and piano accompaniment. Dynamics include *FP*, *PP*, and *F*. There is a *cres* marking. The system ends with a *F* dynamic.

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pp *cres* F FP
 pp F FP
 P pp F FP
 fac ut a - ni - me do - ne - tur fac
 fac ut a - - - ni - me do - ne - tur fac fac ut
 fac ut a - ni me do ne - tur fac fac ut a - ni me do

p *cres* FF P *cres* FF decres *piu largo* PP
 p *cres* FF P *cres* FF decres *piu largo* PP
 p *cres* FF *cres* FF decres
 pa - - ra di - si - - pa - ra di si glo - - - ri - - a
 an - ni - me do - ne - tur pa - ra - di - si glo - - - ri - - a
 ne - tur pa - ra - di - si pa - ra - di - si glo - - - ri - - a
 p *cres* FF P *cres* FF decres *piu largo*
 p *cres* FF P *cres* FF decres
 p *cres* FF P *cres* FF decres *piu largo* PP

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ALLA CAPPELLA

Para - di - si glo - ri a a - - - - men a - - - - - men
 pa - ra - di - si - -
 a - - - - men a - - - - men a - - - - men a - - - -

a - - - - men a - - - - men a - - - - - men a - -
 glo - ri a a - - - - men a - - - - - men
 - - - - men a - - - - men pa - ra - - di - si glo - ri a a - - - -

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men a men a men a men

mena - men a men pa - ra - di - si glo - ri - a a men a

mena men pa - ra - di - si glo - ri . . . a a . . . men a . . .

mena men a men a men a men a

men a men

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men a - - - - - men a - - - - - a - - - - -

men a - - - - - men a - - - - - men a - - - - -

a - - - - - men a - - - - -

men a - - - - - men a - - - - - men a - - - - - men a - - - - -

men a - - - - - men a - - - - - men a - - - - - men a - - - - -

men a - - - - - men a - - - - - men a - - - - - men a - - - - -

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men a - - - - - men
 men a - - - - - men a - - - - - men
 men a - - - - - men pa - ra - di - si glo - ria

a - - - - - men a - - - - - men pa - ra - - di - si glo - ria a - - - - -
 a - - - - - men a - - - - - men
 a - - - - - men a - - - - - men a - - - - - men

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men a men a men a men a

men a men pa ra di so glo ri a a men a

a men a men a men a

men a men a men a men a

men a men a men a men a

men a men a men a men a

F

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men a - - - - - men a - - - - - men a - - - - -

men a - - - - - men a - - - - - men a - - - - -

men a - - - - - men a - - - - - men a - - - - -

mena - - - - - men a - - - - - men a - - - - - men pa - ra - - -

men a - - - - - men a - - - - - men a - - - - - men a - - - - -

men a - - - - - men a - - - - - men a - - - - - men a - - - - -

di - si glo - ria a - - men a - - men a - -
 men pa - ra - - di - si glo - ria a - - men
 men a - - men a - - men pa ra

mena - - - men a - - men a - - men a - -
 men a - - men a - - men a - - men a - -
 di - si glo - ria a - - men a - - men a - - men a - -

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men a - - - - - men a - - - - -
 men a - - - - - men a - - - - - men a - - - - -
 men a - - - - - men a - - - - - men a - - - - -

pp *cres* . . . *a* . . *po* . . . *co* *mf*
cres *a* *po* *co* *mf*
pp *cres* . . . *a* . . *po* . . . *co* *mf*
 men a - - - - men a
 men a - - - - men a
 men a - - - - men a
pp *cres* . . . *a* . . *po* . . . *co* *mf*

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The musical score on page 91 consists of several staves. At the top, there are three staves for piano accompaniment, each marked with the instruction *sottovoce*. The first vocal line has lyrics: "men a - - - - - men a - - - - - men". The second vocal line has lyrics: "men a - - - - - men a - - - - - men". The third vocal line has lyrics: "men a - - - - - men a - - - - - men". The fourth vocal line has lyrics: "men a - - - - - men a - - - - - men". The fifth vocal line has lyrics: "men a - - - - - men a - - - - - men". The sixth vocal line has lyrics: "men a - - - - - men a - - - - - men". The piano accompaniment includes a section with a dense, rhythmic pattern of notes, possibly representing a harpsichord or a similar instrument. The score is written in a historical style, likely from the 17th or 18th century.

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The first system of the musical score consists of eight staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. The next two staves are for the vocal parts, with lyrics 'men a' and 'a men a' written below the notes. The bottom two staves continue the piano accompaniment. The music is written in a common time signature.

The second system of the musical score continues the composition. It features similar vocal and piano parts. The lyrics 'men a' and 'men' are visible on the vocal staves. The piano accompaniment includes dense chordal textures and melodic lines. The system concludes with a double bar line.



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