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**Parti Vocali**

Soli:

Soprano, Baritono, Tenore

Soli brevi:

2 Tenori, Baritono, 2 Bassi

Gran coro

Coro piccolo

Ragazzi

**Orchestra**

3 Flauti, (anche 2 Ottavini)

3 Oboi, (anche Corno inglese)

1 Clarinetto in Mi<sup>b</sup> e Si<sup>b</sup>2 Clarinetti in Si<sup>b</sup> e La (anche Clarinetto basso)

2 Fagotti

1 Contrafagotto

4 Corni in Fa

3 Trombe in Si<sup>b</sup> e Do

3 Tromboni

1 Tuba

5 Timpani (anche uno piccolo)

Percussione: (5 suonatori)\*

1 Celesta

2 Pianoforti

Violini primi

Violini secondi

Viole

Violoncelli

Contrabassi

\* 3 Glockenspiele, Xilofono, Castagnetta, Raganella, Sonagli, Triangolo, 2 Cymbali antichi (Piatti piccoli), 4 Piatti († anche †), Tamtam, 3 Campane , Campane tubolare, Tamburo basco, 2 Casse chiare, Cassa grande

# PREFACE/VORWORT

In the history of the genesis of *Carmina Burana* there is a series of so-called chance happenings. The most recent is described by Orff himself like this:

‘Fortune smiled on me when she put into my hands a Würzburg secondhand-books catalogue, in which I found a title that exercised on me an attraction of magical force:

## Carmina Burana

Latin and German songs and poems of a thirteenth-century manuscript from Benediktbeuern, edited by J. A. Schmeller.’

Other fortunate accidents had preceded this one.

The first we do not know. How did there come into the Bavarian monastery of Benediktbeuern this large, methodically arranged mediaeval collection of more than 250 predominantly Latin poems, mingled with Middle High German verses interspersed with old French, satirical moral poems, love songs, drinking and gaming songs, even clerical jests? For there are many indications that the collection came into being in Styria as a work commissioned by a great noble, perhaps at the court of a bishop of Seckau.

The second chance discovery is known. When a Freiherr (Baron) von Aretin came to Benediktbeuern in 1803 in the capacity of an executor in the secularisation of ecclesiastical property, he found the codex in the library of the monastery there, stuck it in his baggage as something to read on his journey, and then dutifully brought it to the library of the Elector’s court in Munich, the forerunner of the Bavarian State Library, among whose greatest treasures it belongs today (clm 4660 and 4660a).

There, about fifty years later, occurred the third discovery. In 1847 the erudite librarian of the Royal Court and State Library, Johann Andreas Schmeller, who was also the author of the *Bavarian Dictionary* which was basic to Orff’s later Bavarian poetry, published the codex for the first time under the title *Carmina Burana*. Its fourth edition of 1904 was Orff’s textual source.

How instantly the encounter with these poems struck Orff he himself again relates:

‘I obtained the book on Maundy Thursday 1934, a memorable day for me. On opening it I immediately found, on the front page, the long-famous picture of “Fortune with her wheel”, and under it the lines:

O Fortuna  
velut luna  
statu variabilis

Picture and words seized hold of me. Although for the

In die Entstehungsgeschichte der *Carmina Burana* spielt eine Reihe von sogenannten Zufällen herein. Den jüngsten hat Orff selbst so beschrieben:

„Fortuna hatte es gut mit mir gemeint, als sie mir einen Würzburger Antiquariatskatalog in die Hände spielte, in dem ich einen Titel fand, der mich mit magischer Gewalt anzog:

## Carmina Burana

Lateinische und deutsche Lieder und Gedichte einer Handschrift des XIII. Jahrhunderts aus Benediktbeuern herausgegeben von J. A. Schmeller.”

Diesem Zufall waren andere vorausgegangen.

Den ersten kennen wir nicht. Wie kam die große, planvoll geordnete mittelalterliche Sammlung von mehr als 250 überwiegend lateinischen Dichtungen, untermischt mit mittelhochdeutschen Versen und altfranzösischen Einsprengseln, moralisch-satirische Gedichte, Liebes-, Trink- und Spielerlieder, auch geistliche Spielformen, in das bayerische Kloster Benediktbeuern? Denn vieles weist darauf hin, daß die Sammlung in der Steiermark als Auftragsarbeit eines großen Herrn entstanden ist, vielleicht am Hofe eines Bischofs von Seckau.

Der zweite Zufallsfund ist bekannt. Als ein Freiherr von Aretin in der Eigenschaft eines Vollstreckers der Säkularisation kirchlicher Besitztümer 1803 nach Benediktbeuern kam, fand er in der dortigen Klosterbibliothek den Codex, steckte ihn als Reiselektüre in sein Gepäck und brachte ihn dann pflichtgemäß in die kurfürstliche Hofbibliothek zu München, die Vorgängerin der Bayerischen Staatsbibliothek, zu deren größten Schätzen er noch heute gehört (clm 4660 und 4660a).

Dort wurde rund fünfzig Jahre später der dritte Fund fällig. Der gelehrte Bibliothekar der K. Hof- und Staatsbibliothek Johann Andreas Schmeller, zugleich Verfasser des für Orffs spätere bairische Dichtung grundlegenden *Bayerischen Wörterbuchs*, gab den Codex 1847 unter dem Titel *Carmina Burana* erstmalig heraus. Die vierte Auflage von 1904 wurde Orffs Textquelle.

Wie unmittelbar ihn die Begegnung mit diesen Gedichten getroffen hat, erzählt Orff wieder selbst:

„An dem für mich denkwürdigen Gründonnerstag 1934 erhielt ich das Buch. Beim Aufschlagen fand ich gleich auf der ersten Seite die längst berühmt gewordene Abbildung der ‚Fortuna mit dem Rad‘. Darunter die Zeilen:

O Fortuna  
velut luna  
statu variabilis

...

Bild und Worte überfielen mich. Obwohl ich mich fürs

moment I was acquainted only along general lines with the contents of the collection of poems, a new work, a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind. On the very same day I had outlined a sketch in short score of the first chorus "O Fortuna". After a sleepless night in which I almost lost myself in the extensive volume of poems, a second chorus, "Fortune plango vulnera" also came into being, and on Easter morning a third, "Ecce gratum", was set down on paper.

'It was not easy to find one's way in the codex [...] There began a seeking and sighting, a finding and rejecting, until individual lines increasingly stood out from the profusion. Through repeated readings, single stanzas detached themselves from multi-strophic poems and then fell into new contexts. In this way the structure of the text of the "scenic cantata" was soon established.'

What Orff had come upon was poetry of European stature from England, France, Spain and Italy. The authors of the poems were obviously at home within the framework of western developments of that time, united through the flexible Middle Latin with, as centres, the universities, and also the cathedral and monastery schools. Among these would have been students and teachers, clerics and monks, wandering scholars and goliards, perhaps jurists from Bologna, physicians from Salerno, theologians from Paris. But behind the verses handed down anonymously, names of great poets also shine out: for instance Pierre of Blois, Gautier de Châtillon, the 'Primate' Hugh of Orleans, Philippe, chancellor of the University of Paris, the Archipoeta in Cologne with his famous *Wandering scholar's confession* included by Orff (No. 11), and many others. The learned poets were however familiar not only with ancient mythology and rhetoric; they knew not only Roman poetry from Ovid to Juvenal, but also the songs and dances of their native lands. So it could happen that, for example, the songs of the famous theologian and university teacher in Paris, Peter Abelard, were learnt even by those unfamiliar with Latin and sung in the streets because of their 'beguiling melodies'. What Héloïse there handed down sounds like an anticipation of the worldwide effect of Orff's work! Latin clearly not only did not harm its assimilation, but rather contributed to its dissemination.

The common language of the poems accords with the universality of the contents. This is no self-centred confessional verse. In the poems, basic human figures take shape who could be recalled to life through music on the stage. They are brimful of portraits - vignettes, as it were, from the great and small world theatre. Only by virtue of this characteristic could Orff - a surprising and strange approach - 'stage' lyric poetry in which he gave independent existence to the images inherent in the poems, let the figures emerge from them, and through the music allow them to act in a choreography that was both graphic and symbolic. The images are 'imagines magicae', in which reality is magically trans-

erte nur in großen Zügen mit dem Inhalt der Gedichtsammlung vertraut machen konnte, stand sofort ein neues Werk, ein Bühnenwerk mit Sing- und Tanzchören, nur den Bildern und Texten folgend, in Gedanken vor mir. Noch am selben Tag hatte ich eine Particell-Skizze vom ersten Chor „O Fortuna“ entworfen. Nach einer schlaflosen Nacht, in der ich mich in der umfangreichen Gedichtsammlung fast verloren hätte, war auch ein zweiter Chor „Fortune plango vulnera“ entstanden, und am Ostermorgen war ein dritter, „Ecce gratum“, zu Papier gebracht.

Es war nicht leicht, sich in dem Codex [...] zurechtzufinden [...] Es begann ein Suchen und Sichten, ein Finden und Verwerfen, bis sich einzelne Teile aus der Fülle immer mehr abzeichneten. Bei wiederholtem Lesen lösten sich aus den vielstrophigen Gedichten auch einzelne Strophen, die dann in neue Zusammenhänge gerieten. So war der textliche Aufbau der „Szenischen Kantate“ bald festgelegt.

Was Orff vorgefunden hatte, war Dichtung von europäischem Rang, aus England, Frankreich, Spanien, Italien. Die Autoren der Gedichte waren selbstverständlich zuhause in dem Gebäude der damaligen, durch das flexible Mittellatein geeinten abendländischen Bildung mit den Universitäten, aber auch den Kathedral- und Klosterschulen als Zentren. Es mögen Studenten und Lehrende, Kleriker und Mönche, Vaganten und Goliarden unter ihnen gewesen sein, vielleicht Juristen aus Bologna, Mediziner aus Salerno, Theologen aus Paris. Aber hinter den anonym überlieferten Versen scheinen auch große Dichternamen auf: Petrus von Blois etwa, Walter von Châtillon, der „Primus“ Hugo von Orléans, Philipp, der Universitätskanzler von Paris, der Archipoeta in Köln mit seiner berühmten, von Orff aufgenommenen *Vagantenbeichte* (Nr. 11) und viele andere. Die gelehrt Dichter waren aber nicht nur mit antiker Mythologie und Rhetorik vertraut, sie kannten nicht nur die römische Dichtung von Ovid bis Juvenal, sondern auch die Lieder und Tänze ihrer Heimatländer. So wurde es möglich, daß etwa die Lieder des berühmten Theologen und Universitätslehrers in Paris, Petrus Abälard, wegen ihrer „betörenden Melodien“ sogar von des Lateins nicht Kundigen erlernt und auf den Straßen gesungen wurden. Was Héloïse da überliefert hat, klingt wie eine Vorausnahme der weltweiten Wirkung von Orffs Werk! Das Latein hat der Aufnahme offenbar nicht nur nicht geschadet, sondern eher zu seiner Verbreitung beige tragen.

Der weltläufigen Sprache der Gedichte entspricht der weltgültige Gehalt. Es ist keine ichbezogene Bekenntnislyrik. In den Versen sind Grundfiguren des Menschlichen verdichtet, deren Vitalität durch Musik zur Szene erweckt werden konnte. Sie sind randvoll von Bildern, gleichsam Ausschnitte aus dem großen und kleinen Welttheater. Nur kraft dieser Beschaffenheit konnte Orff - ein erstaunlicher und singulärer Ansatz - lyrische Dichtung „in-szenieren“, indem er die der Dichtung innewohnenden Bilder verselbstständigte, die Figuren aus ihnen heraustreten ließ und sie durch die Musik in einer ebenso bildhaften wie sinnbildlichen Choreographie agieren läßt. Die Bilder sind „imagines

formed: Spring - Dance in the meadow - Drinking and gaming in the tavern - The game of love in the sublimated form of the late Middle Ages 'Cours d'amour' - in the choreographed and mimed stage action allow the core of the symbolic meaning to become visible. For these are not named individuals whose personal fate would be shown in an unfolding action, but types: gamblers and topers, girls and their swains, the abbot of idle pleasures and the roast swan, the nameless pair of lovers. They all, however, move like marionettes of the great theatre of the world to the strings of the goddess Fortune as 'Empress of the world'. At the musical climax of the work they unite in the hymn to 'Venus generosa'. This call is fulfilled on a new level at the end of the *Trionfo di Afrodite* in the divine appearance of the Greek goddess of Love as the mythical elevation of the great ritual of marriage. In this way Orff could link the *Carmina Burana* with the two following Trionfi d'amore, Catullus and Aphrodité, in the spiritual unity of a 'Trittico teatrale'.

The characteristics of the music to *Carmina Burana* have been defined by Orff himself as follows:

'A special feature of the style of the "Carmina Burana" music is a static construction. In its strophic structure there is no development. A musical formulation once found - the instrumentation was always included, from the outset - remains the same in all its repetitions. Its repeatability and effect depend on the terseness of the statement.'

The work was primarily conceived for the stage. Even a concert performance, however, is appropriate, without loss of meaning, to the character of the 'scenic cantata'. Performance practice has long known this and put it into effect.

Werner Thomas, 1981  
Translation Lionel Salter

The Orff quotations are taken from the relevant volume of the Orff documentation: *Carl Orff und sein Werk, Dokumentation IV: Trionfi, Carmina Burana - Catulli Carmina - Trionfi di Afrodite*, Tutzing 1979, pp. 38-42. There (p. 40 ff.) Orff has indicated the places in Schmeller's edition where he found his texts. Users of the critical new edition by Hilka-Schumann-Bischoff (Heidelberg 1930-70) must in addition consult the table of concordances in *Carmina Burana, Die Lieder der Benediktbeurer Handschrift*, bilingual edition (German volume), Munich 1979, p. 989 ff. The postscript to this edition, by G. Bernt (pp. 837-862), gives detailed information on the latest state of the history of the text and effect of *Carmina Burana*. Grateful use was made of it in the above account.

"magiae", in denen sich die Realität zauberhaft verwandelt: Frühling - Tanz auf dem Anger - Trunk und Spiel in der Schenke - Spiel der Liebe in den sublimierten Formen der spätmittelalterlichen „Cour d'Amour“ lassen in der choreographisch-mimischen Aktion der Szene den symbolischen Bedeutungskern sichtbar werden. Denn es sind nicht namentragende Individuen, deren Einzelschicksal in einer fortschreitenden Handlung vorgeführt würde, sondern Typen: Spieler und Zecher, Mädchen und ihre Gesellen, der Abt des Schlafräflandes und der gebratene Schwan, „das“ Liebespaar ohne Namen. Sie alle aber bewegen sich wie Marionetten des großen Welttheaters an den Spielräden der Schicksalsgöttin Fortuna als „Herrscherin der Welt“. Sie vereinigen sich auf dem musikalischen Höhepunkt des Werkes zu dem hymnischen Anruf der „Venus generosa“. Dieser Anruf erfüllt sich auf einer neuen Stufe am Ende des *Trionfo di Afrodite* in der göttlichen Erscheinung der griechischen Liebesgöttin als mythische Überhöhung des großen Hochzeitsrituals. So konnte Orff die *Carmina Burana* mit den beiden folgenden Trionfi d'amore, Catull und Afrodite, zu der geistigen Einheit eines „Trittico teatrale“ zusammenschließen.

Die Eigenart der Musik zu *Carmina Burana* hat Orff selbst so umrissen:

„Ein besonderes Stilmerkmal der *Carmina Burana*-Musik ist eine statische Architektonik. In ihrem strophischen Aufbau kennt sie keine Entwicklung. Eine einmal gefundene musikalische Formulierung - die Instrumentation war von Anfang an immer mit eingeschlossen - bleibt in allen ihren Wiederholungen gleich. Auf der Knaptheit der Aussage beruht ihre Wiederholbarkeit und Wirkung.“

Das Werk ist primär für die Bühne konzipiert. Dem Charakter der „Szenischen Kantate“ ist aber auch die konzertante Aufführung ohne Sinnverlust angemessen. Die Aufführungspraxis hat dies längst erkannt und verwirklicht.

Werner Thomas, 1981

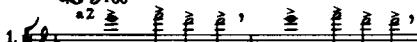
Die Orff-Zitate sind dem einschlägigen Band der Orff-Dokumentation entnommen: *Carl Orff und sein Werk, Dokumentation IV: Trionfi, Carmina Burana - Catulli Carmina - Trionfo di Afrodite*, Tutzing 1979, S. 38-42. Dort hat Orff (S. 40 f.) die Fundstellen seiner Texte nach der Ausgabe von Schmeller angegeben. Der Benutzer der kritischen Neuausgabe von Hilka-Schumann-Bischoff (Heidelberg 1930-70) muß zusätzlich die Konkordanztabelle in: *Carmina Burana, Die Lieder der Benediktbeurer Handschrift*, zweisprachige Ausgabe (dtv), München 1979, S. 989 ff. heranziehen. Das Nachwort dieser Ausgabe von G. Bernt (S. 837-862) informiert eingehend über den letzten Stand der Text- und Wirkungsgeschichte der *Carmina Burana*. Es wurde in der obigen Darstellung dankbar benutzt.

# CARMINA BURANA

## 1. O Fortuna

Pesante

$\frac{3}{4}$   $d = 60$



## Fortuna Imperatrix Mundi

Carl Orff  
1895 - 1982

poco string.

$\frac{3}{4}$   $p$   $d = 120 - 132$

Musical score for the second movement, Fortuna Imperatrix Mundi. The score continues from the first movement, adding parts for CORO (Soprani, Contralti, Tenori, Bassi) and Pianoforte I, II. The tempo changes to poco string., 3/4 time, d = 120 - 132. The vocal parts sing the lyrics "O For-tu-na, ve-lut Lu-na sta-tu-va-ri-a-bi-lis, sem-per cres-cis". The score concludes with a dynamic pizz. for the strings.

1. P1.  
2.  
3.  
Ob. 1. a2  
2.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
2.  
Pag. 1.  
2.  
C-fag.

1. Cor.  
3.  
2.  
4.  
Timp.  
Piat.

1. CORO  
aut de - cres - cia, vi - ta de - te - sta - bi - lis nunc ob - du - rat

Pno. I

Pno. II

1. Viol.  
2.  
Vle.  
Vcl.  
Cb.

Fl.

Ob. 1  
2

Cor. ing.

Clar. Mib

Clar. Sib 1  
2

Fag. 1  
2

C. fag.

Cor. 1  
3  
2  
4

Tim.

Tamt.

*et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,*

CORO

Pno. I

Pno. II

Viol.

Vla.

Vcl.

Cb.

(2)

p

pp

vall

pp

pp

(2)

p

(2)

pno. I

pno. II

(2)

3

Fl. 1.  
Fl. 2.  
3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
Clar. Sib 2.  
Paf. 1.  
Paf. 2.  
C-fag.

1.  
3.  
Cor. 1.  
2.  
4.  
2.  
4.  
Timp.  
Tam.

et in - a - mis, ro - ta tu vo - lu - bi - lis, sta - tus ma - ius,  
et in - a - mis, ro - ta tu vo - lu - bi - lis, sta - tus ma - ius,

Pno. I  
Pno. II

Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

(4)

Fl. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
Clar. Sib 2.  
Fag. 1.  
Fag. 2.  
C-fag.

Cor. 1.  
Cor. 3.  
Cor. 2.  
Cor. 4.  
Timp.  
Tam.

(4)

va - na sa - lius sem - per dis - so lu - bi - lia, ob - um - bra - ta

CORO

Pno. I

Pno. II

(4)

Viol.  
Vie.  
Vcl.  
Cb.

Fl.

Ob.

Cor. Ing.

Clef. Mts.

Clef. ss

Pno. 1

Cofag.

Cm.

Tim.

Trem.

GORG

Pno. I

Pno. II

Viol.

Vla.

Vcl.

Cb.

(5)

et ve - la - ta mi - chi quo - que ni - te - ria nunc per lu - dum

et ve - la - ta mi - chi quo - que ni - te - ria nunc per lu - dum

(5)

(5)

d=144

Fl. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
Clar. Sib 2.  
Pag. 1.  
Pag. 2.  
C-fag.

1.  
3.  
2.  
4.  
Tr. 1.  
Tr. 2.  
Trbni. 1.  
Trbni. 2.  
Trbne. 3.  
Tb.  
Timp.  
Gr. cassa  
Tam. t.

(6)

1.  
3.  
2.  
4.  
Tr. 1.  
Tr. 2.  
Trbni. 1.  
Trbni. 2.  
Trbne. 3.  
Tb.  
Timp.  
Gr. cassa  
Tam. t.

(6)

d=144

*dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis*

*dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis*

*martellatissimo*

Pno. I  
Pno. II

(6)

1.  
2.  
Viol.  
Vle.  
Vcl.  
Cb.

d=144  
arco

arco

arco

arco

arco

f

(7)

Pt. 1  
Pt. 2  
Ob. 1  
Ob. 2  
Cor. ing.  
Clar. Mib  
Clar. Sib 1  
Clar. Sib 2  
Fag. 1  
Fag. 2  
C. fag.

1. Cor. 2  
2. Cor. 3  
Tr. 1  
Tr. 2  
Tr. 3  
Trbni. 1  
Trbni. 2  
Trbne. 3  
Tb.

Timp.  
Gr. cassa

(7)

CORO  
et vir - tu - tis mi - di nunc con - tra - ri - a est af - fec - tus  
et vir - tu - tis mi - di nunc con - tra - ri - a est af - fec - tus

Pno. I  
Pno. II

(7)

Viol. 1  
Viol. 2  
Vle.  
Vcl.  
Cb.

Fl. 1.  
Fl. 2.  
Fl. 3.

Ob. 1.  
Ob. 2.

Cor ing.

Clar. Mib

Clar. Sib 1.  
Clar. Sib 2.

Fag 1.  
Fag 2.

C. fag.

Cor 1.  
Cor 2.  
Cor 3.  
Cor 4.

Tr. 1.  
Tr. 2.  
Tr. 3.

Trbni. 1.  
Trbni. 2.

Trbne. 3.  
Tb.

Timp.

Gr cassa

Tamt.

et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra

CORO

et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra

Pno. I

Pno. II

Viol. 1.  
Viol. 2.

Vlc.

Vcl.

Cb.

(8)

F1.  
2.  
3.  
Ob. 1.  
2.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
2.  
Fag. 1.  
2.  
C-fag.  
Cor.  
2.  
3.  
4.  
Tr. 1.  
2.  
3.  
Tribal. 1.  
2.  
Tribal. 3.  
Tb.  
Tim.  
Gr. cassa  
Tamt.

CORO

Pao. I  
Pao. II

Viol.  
2.  
Vle.  
Vcl.  
Cb.

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

si - ne mo - ra cor - de pul - sum tan - gi - te; quod per sor - tem

d. 160

Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob. 2.  
Coe. ing.  
Clar. Mib  
Clar. Sib 1.  
Clar. Sib 2.  
Fag. 1.  
Fag. 2.  
C.-fag.  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Cor. 4.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Trbni 1.  
Trbni 2.  
Trbne 3.  
Tb.  
Gisp.  
Timp.  
Gr. cassa  
Tam.  
Piatti.  
CORO  
ster - nit for - tem, me - cum om - nes plan - gi - tel  
ster - nit for - tem, me - cum om - nes plan - gi - tel  
ster - nit for - tem, me - cum om - nes plan - gi - tel  
ster - nit for - tem, me - cum om - nes plan - gi - tel  
Pno. I  
Pno. II  
Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

(9) cresc.  
d. 160  
div.

1. Fl.  
2. Fl.  
Ob. 1.  
Cox. ing.  
Clar. Mib.  
Clar. Sib. 1.  
Paf. 1.  
C. fag.

1. Cor.  
2. Cor.  
3. Cor.  
4. Cor.  
Tr. 1.  
Tr. 2.  
Trbni. 1.  
Trbni. 2.  
Trbne. 3.  
Tb.  
Gisp.  
Timp.  
Piat.  
Gr. cassa.

CORO

Pno. I  
Pno. II

Viol.  
Vle.  
Vcl.  
Cb.

attacca

## 2. Fortune plango vulnera

*d-120*

Fag. 1. *pp*, *p* *un poco ff* *pp* *un poco ff* *pp* *un poco ff*

C. fag. *pp* *un poco ff*

Gr. cassa *p*

**CORO**

For-tu - ne plan - go vul - ne-ra stil - lan - ti - bus o - cel - lis, quod su - a mi - chi mu - ne - ra sub -  
In For-tu - ne so - li - o se - de - ram e - la - tus, pro - spe - ri - ta - ties va - ri - o flo -  
For-tu - ne ro - ta voi - vi - tur: des - cen - do mi - no - ra - tus, al - ter in al - tum tol - li - tur ni -

*f sempre ben declamato*

*d-120*

Pno. I *pp*

Pno. II *pp*

Vc. *pizz.*

Cb. *un poco ff*

**CORO**

- tra - hit re - bel - lis. Ve - rum est, quod le - gi - tur fron - te ca - pil - la - ta,  
- re co - ro - na - tus, quic - quid e - nim flo - ru - i fe - fix et be - a - tus,  
- mis ex - al - ta - tus rex se - det in ver - ti - ce ca - ve - at ru - i nam!

**Pno. I**

**Pno. II**

**Vie.** *div.* *4/4* *arco* *div.* *arco*

**Vol.** *pizz.* *pizz.* *pizz.* *arco pizz.* *arco pizz.* *arco pizz.*

**Cb.** *pizz.*

Fag. 1  
Fag. 2

Temp.

CORO

Pno. I

Pno. II

Viol. 1  
Viol. 2

Vle.

Vcl.

Cb.

sed pie - rum - que se - qui - tur Oc - ca - sio cal - va - ta. Ve - rum est quod  
nunc a sum - mo cor - ru - i glo - ri - a pri - va - tus. Quidic  
nam sub a - xe le - gi - mus He - cu - bam re - gi - nam. Rex se - det in

*festissimo*

*molto secco*

Fag. 1  
Fag. 2

Tr. 1  
Tr. 2

Temp.

C. diaria

CORO

Pno. I

Pno. II

Viol. 1  
Viol. 2

Vle.

Vcl.

Cb.

(12)

le - gi - tur fron - te ca - pi - la - ta, sed ple - rum - que  
flo - ru - i fe - lix et be - a - tus! nunc a sum - mo  
ver - ti - ce ca - ve - at ru - i - nam! nam sub a - xe

(12)

più mosso

Ottav.

Ft. 1.  
Ft. 2.

Ob.

Clar. Mi $\flat$

Clar. Si $\sharp$

Fag. 1.  
Fag. 2. a2

C.-fag.

Cor. 1.  
Cor. 3.

Tr. 1.  
Tr. 2.  
Tr. 3.

Trbni. 1.  
Trbni. 2.

Trbne. 3.  
Tb.

Tim.

C. chiara

Piat.

Gr. cassa

*più mosso*

CORO

se - qui - tur	Oc - ca - sio	cal - va -	ta.
cor - ru - i	glo - ri - a	pri - va -	tus.
le - gi - mus	He - cu - ham	re - gi -	nam.

Pno. I

*ff martellato*

Pno. II

*ff martellato*

*più mosso*

*cresc.*

Viol.

Vle.

Vcl.

Cb.

(13)

Ottav.  
 Pt. 1.  
 Pt. 2.  
 Ob.  
 Clar. Mib.  
 Clar. Sib.  
 Fag. 1.  
 Fag. 2.  
 C-fag.

(13)

Pno. I  
 Pno. II

(13)

Viol.  
 Vle.  
 Vcl.  
 Cb.

## I

## Primo vere

## 3. Veris leta facies

2 $\frac{1}{2}$ p. d=60      3 $\frac{1}{2}$ p.      14      1 $\frac{1}{2}$ p. d=40 2p.      8p. d=80

Ottav.      P1. 1.      Ob. 1.      Cor. ing.

Cor. 1.      Cor. 2.      Cor. 3.      Tr. 1.      Tr. 2.      Tr. 3.      Trbni. 1.      Trbni. 2.      Trbne. 3.      Tb.

Timp.      Xil.      Trgl.

Soprani      C. alti      CORO PICC.      Tenori      Bassi

Cel.      Pno. I      Pno. II

sempr. un poco pesante

14

molto flessibile

Ve-ri-sle-ta fa-ci-es mundo pro-pi-na-tur,

Ve-ri-sle-ta fa-ci-es mundo pro-pi-na-tur,

p.espr.

c.p.

Ottav.  
 Fl. 1.  
 Ob. 1.  
 Cor. 4.  
 Tr. 2.  
 Trib. 1.  
 Timp.  
 Trgl.  
 CORO PICC.  
 Celi.  
 Pno. I  
 Pno. II

$\frac{1}{4}p$  d.40 2p.       $\frac{8}{4}p.$  d.-80       $\frac{1}{4}p$  d.40 2p.       $\frac{4}{4}p.$  d.-80

hi - e-ma-lis a - ci-es vic-ta iam fu-ga - tur.  
 hi - e-ma-lis a - ci-es vic-ta iam fu-ga - tur.

$\frac{1}{4}p$  d.40 2p.       $\frac{8}{4}p.$  d.-80       $\frac{1}{4}p$  d.40 2p.       $\frac{4}{4}p.$  d.-80

poco più lento, tranquillo      rit.       $\frac{3}{4}p.$        $\frac{2}{4}p.$

Ottav.  
 Fl. 1.  
 Ob. 1.  
 Trgl.  
 CORO PICC.  
 Celi.

ne - morum dul-ci - so-no, que can-tu ce-le - bra - tur. Ah  
 ne - morum dul-ci - so-no, que can-tu ce-le - bra - tur. Ah

poco più lento, tranquillo      rit.

a tempo  
come prima

come prima

400 - 40 - 10

8/p.d.-80

$\frac{1}{4}p$  d=40  $\frac{3}{4}p$ .

8/p.d.-80

Ottav.

F1.

1.  
Ob.

Cor

10

Tribni.  $\frac{1}{2}$

**Temp.**

## XII.

1

a tempo  
come prima

come prima  
1/a d-40 2/b

-130-40-131

84, d=80

$\frac{1}{4} \rho_{d=40} \frac{2}{4} \rho$

8/2: d. 80

CORO  
RIGG

A musical score page showing two staves of music. The first staff begins with a dynamic instruction 'p esp.' above a curved line, followed by a single note and six eighth notes. The second staff begins with a comma and ends with a fermata over three notes.

ri-sumdat.hoc va - ri - o iam sti-pa - te flo - re.

Cel.

Pno. I

**Pno. II**

Ottav.  $\frac{1}{\rho} d=40$  2/p.  $\frac{4}{\rho} d=80$   
 F1. 1.  
 2.  
 Ob. 1.  
 2.  
 pp  
 Cor. 1.  
 3.  
 2.  
 4.  
 Tr. 1.  
 2.  
 3.  
 Trbnl. 1.  
 2.  
 Timp.  
 Xil.  
 Trgl.  
 $\frac{1}{\rho} d=40$  2/p.  $\frac{4}{\rho} d=80$   
*pp esp.*  
 Ze-phyrus nec-ta - re-o spi-ransin o-do - re cer-ta-timprobra - vi-o cur - ramusin a-mo-re  
 CORO PICC.  
*pp esp.*  
 Ze-phyrus nec-ta - re-o spi-ransin o-do - re cer-ta-timprobra - vi-o cur - ramusin a-mo-re  
 $\frac{1}{\rho} d=40$  2/p.  $\frac{4}{\rho} d=80$   
 Cel.  
 Pno. I  
 Pno. II

Ottav. *come prima*  $\frac{2}{p}.$   $\frac{3}{p}.$  (17)  $\frac{2}{p}.$  *come prima*  $\frac{1}{p}$   $d=40$   $\frac{2}{p}.$   $\frac{8}{p}$   $d=80$

Fl. *pp*  
 Ob. *pp*  
 Cor. *pp*  
 Tr. 2. *p*  
 Trbni.  $\frac{1}{p}$   $\frac{2}{p}$   
 Timp.  
 Xil.  
 Trgl.  
 CORO PICC.  
 Cel.  
 Pno. I  
 Pno. II

*come prima*  $\frac{2}{p}.$   $\frac{3}{p}.$  (17)  $\frac{2}{p}.$  *come prima*  $\frac{1}{p}$   $d=40$   $\frac{2}{p}.$   $\frac{8}{p}$   $d=80$   
*Ah* *pp expr.* Cy-tha-ri-zat can-ti-co dul-cis Phi-lo-me-na,  
*Ah* *mp expr.* Cy-tha-ri-zat can-ti-co dul-cis Phi-lo-me-na,  
*come prima*  $\frac{2}{p}.$   $\frac{3}{p}.$  (17)  $\frac{2}{p}.$  *come prima*  $\frac{4}{p}$   $d=40$   $\frac{2}{p}.$   $\frac{8}{p}$   $d=80$

$\frac{1}{4}p$  d=40 2/p. $\frac{8}{4}p$  d=80 $\frac{1}{4}p$  d=40 2/p. $\frac{4}{4}p$  d=80

(18)

Ottav.

1.

Fl.

2.

Ob.

2.

p

p

p

p

p

p

p

p

Cor.

1.

3.

4.

1.

2.

3.

Tribal.

1.

2.

Trbl.

Timp.

Xil.

Tegl.

CORO

PICC.

 $\frac{1}{4}p$  d=40 2/p. $\frac{8}{4}p$  d=80 $\frac{1}{4}p$  d=40 2/p. $\frac{4}{4}p$  d=80

(18)

p esp.

sa - lit ce-tus a - vi-um sil - ve per a - me - na -

flo-re ri-dent va - ri - o pra-ta iam se - re - na -

flo-re ri-dent va - ri - o pra-ta iam se - re - na -

flo-re ri-dent va - ri - o pra-ta iam se - re - na -

flo-re ri-dent va - ri - o pra-ta iam se - re - na -

Ccl.

 $\frac{1}{4}p$  d=40 2/p. $\frac{8}{4}p$  d=80 $\frac{1}{4}p$  d=40 2/p. $\frac{4}{4}p$  d=80

(18)

Pno. I

p esp.

Pno. II

come prima

*p.*      *p.*      *p.*      *p.*

Ottav.      1. Fl.      2. Fl.      Ob.      Cor.      Tr. 2.      Trbni. 1.      Timp.      Xil.      Trgl.

3. Cor.      4. Cor.      1. Tr. 2.      1. Trbni. 2.      1. Timp.      1. Xil.      1. Trgl.

2. Trbni. 2.      2. Timp.      2. Xil.      2. Trgl.

3. Trbni. 2.      3. Timp.      3. Xil.      3. Trgl.

4. Trbni. 2.      4. Timp.      4. Xil.      4. Trgl.

CORO PICC.

cho-rus promit vir - gi-num iam gau-dia mille - na. Ah

CORO PICC.

cho-rus promit vir - gi-num iam gau-dia mille - na. Ah

Ce1.      Pno. I      Pno. II

a tempo

come prima

*p.*      *p.*      *p.*      *p.*

a tempo

attacca

## 4. Omnia Sol temperat

25

(19)

*d=72*

Ottav. *pp* Solo

Gisp. *pp*

Barit.-S.

*affettuoso*

*Om - ni - a Sol temperat purus et subti - lis, no - vo mundo re - se - rat fa - ci - em A - pri - lis, ad -*

Viol. 1. *flag* *sempre c.c.*

Viol. 2. *pp*

Vle. 1. *c.sord.* *pp dolcissimo*

Vle. 2. *c.sord.* *pp dolcissimo*

Cb. *flag* *pp*

*rit.*

(20)

*a tempo*

Ottav.

Gisp.

Barit.-S. *a tempo* *A-mo-rem pro-pe - rat a - nimus he - ri - lis, et io-cundis im-pe - rat de-us pu - e - ri - lis.* Re -

Viol. 1. *flag* *pp*

Viol. 2. *pp*

Vle. 1. *flag* *pp*

Vle. 2. *pp*

Vle. 3. *pp*

Vle. 4. *pp*

Vle. 5. *pp*

Vle. 6. *pp*

Cb. *flag* *pp*

(21)

*rubato*

Ottav.

Gisp.

Barit.-S. *fit.. a tempo* *- rum-tan-ta no - vi - tas in sol - lemn - i ve - re . et ve - ris auc - to - ri - tas iu - bet nos gaude - re, vi - as prebet so - li - tas, et in tu - o ve - re*

Viol. 1. *pp*

Viol. 2. *pp*

Vle. 1. *pp*

Vle. 2. *pp*

Vle. 3. *pp*

Vle. 4. *pp*

Vle. 5. *pp*

Vle. 6. *pp*

Cb. *pp*

a tempo

Ottav.

Gisp.

Solo

pp

Barit.-S.

fi-de-sent et pro-bi-tas tu-um re-ti-ne-re.

Viol. 1. flag. 8 V V V

Viol. 2. pp

Vlc. 4. pp intensio

Vlc. 5. pp intensio

Cb. flag. 8

pp

A - ma me fi-de-li-ter! fi-dem meam no - ta:

(22)

Ottav.

Gisp.

Barit.-S.

de cor-de to-ta-li-ter et ex mente to-ta sum presen-ti- a-li-ter absens in re-mo - ta. quia quis a-mat ta-li-ter, vol-vi-tur in ro - ta.

Viol. 1. rit.

Viol. 2. a tempo

Vlc. 4. V

Vlc. 5. V

Cb. V

a tempo

Ottav.

Cor. 2. pp

Solo

pp

Pno. I

Viol. 1. flag. 8 V V V

Viol. 2. pp

Vlc. V

Cb. flag. 8 Solo

pp

attacca

## 5. Ecce gratum

Con ampiezza

4/101

quasi allegretto

4/ρ d-120

PI. 1. 2. 3. Ob. 1. 2. 3. Clar. Sib. 1. 2. 3. Fag. 1. 2. C-fag. 1. 2. 3. Cor. 1. 2. 3. Tr. 1. 2. 3. Trbni 1. 2. 3. ffp p Cymb. Gisp. ff l.v. p Camp. f l.v. Con ampiezza 4/101 quasi allegretto 4/ρ d-120

CORO sempre quasi staccato  
Ec - ce gra - tum, Ec - ce gra - tum et op - ta - tum Ver re - du - cit gam - di - a, Ec - ce gra - tum

Cel.

Pno. I ff l.v. p

Pno. II ff l.v. p

Viol. 1. 2. 3. div. con sord. Vle. 1. 2. 3. div. con sord. Vcl. Cb. 1. 2. 3. 4. 5. arco pp



allegro molto  
2/4  $\text{d} = 132$

(25)

1.2.

3.

ff

ff sempre stacc.

ff

(26)

Fl. 1.  
 Fl. 2.  
 Fl. 3.  
 Ob. 1.  
 Ob. 2.  
 C. Sib.  
 Clar. Sib.  
 Psg. 1.  
 Psg. 2.  
 C.-fag.  
  
 Cor. 1.  
 Cor. 2.  
 Cor. 3.  
 Tr. 1.  
 Tr. 2.  
 Tr. 3.  
 Trbni. 1.  
 Trbni. 2.  
 Trbni. 3.  
  
 Timp.  
  
 Trbasc.  
  
 tri - sti - al , E - stas re - dit , nunc re - ce - dit Hy - e - mis se - vi - ti - a , nunc re - ce - dit  
 CORO  
 tri - sti - al , E - stas re - dit , nunc re - ce - dit Hy - e - mis se - vi - ti - a , E - stas re - dit , nunc re - ce - dit , E - stas re - dit ,  
  
 Cel.  
  
 Pno. I  
  
 Pno. II  
  
 Viol. 1.  
 Viol. 2.  
 Vle.  
 Vol.  
 Cb.

(26)

a tempo  $d=144$

poco rit.

Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob. 2.  
Clar. Sib.  
1.  
2.  
3.  
Bass. 1.  
2.  
C. fag.  
  
Cor.  
1.  
2.  
3.  
senza sordini  
Tr.  
1.  
2.  
3.  
Tromb.  
1.  
2.  
3.  
Timp.  
Gisp.  
Camp.  
T. basc.  
Piat.

poco rit. a tempo  $d=144$

*nunc re - ce - dit, Hy - e - mis se - vi - ti - a. Ah*

CORO

*nunc re - ce - dit, Hy - e - mis se - vi - ti - a. Ah*

Pno. I

*ff sempre martellato*

Pno. II

*ff sempre martellato*

poco rit. a tempo  $d=144$

Viol.  
1.  
2.  
Vlc.  
Vcl.  
Cb.

(27)

1/p

come prima  
ma un poco più accelerato  
4/4 4/p  $\text{d} = 132$

Pt. 2. 1. 2. 3.  
Ob. 2. 1. 2. 3.  
Clar. Sib. 1. 2. 3.  
Fag. 1. 2. 2.  
C.-fag.  
Cor. 1. 2. 3. 4.  
Tr. 2. 3.  
Trbn. 1. 2. 3.  
Timp.  
Gasp.  
Camp.  
T. basc.  
Piat.

1/p

come prima  
ma un poco più accelerato  
4/4 4/p  $\text{d} = 132$

CORO

(ah)  
CORO  
(ah)  
Iam li - ques - cit, Iam li - ques - cit et de - cres - cit  
mp

Pno. I  
Pno. II

1/p

come prima  
ma un poco più accelerato  
4/4 4/p  $\text{d} = 132$

Viol.

2.

Vlc.

Vcl.

Cb.

con sordini

con sordini

pizz.

pp

pp

Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob. 2.  
Clar. Sib.  
C. fag.  
Cor.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tribui. 1.  
Tribui. 2.  
Tribui. 3.  
Timpani.  
Gisp.  
Cymb.  
CORO  
Cel.  
Pno. I  
Pno. II  
Viol.  
Vlc.  
Vcl.  
Cb.

(28)

*p*

*p*

*p*

*p*

*p*

*p*

*con sordini*

*p*

*p*

*con sordini*

*p*

*p*

*lam li - ques - cit et de - crea - cit gran - do, nix et - ce - te - ra,*

*lam li - ques - cit et de - crea - cit gran - do, nix et - ce - te - ra,*

*lam li - ques - cit et de - crea - cit gran - do, nix et - ce - te - ra,*

*mp*

*mp*

*mp*

*cel.*

*p*

*p*

*p*

*con sordini*

*p*

*p*

*con sordini*

*p*

*p*

*con sordini*

*p*

*p*

*arco*

*p*

(28)

(28)

come prima

2/p d. 144

Pt. 2. *p*

Ob. 2. 3.

Clar. Sib. 1. 2. 3. *p*

Pag. 1. 2. 3. *p*

C. fag. 1. 2. 3. *p*

Cor. 1. 2. 3.

Tr. 2. 3. *p*

Tribal. 1. 2. 3. *pp*

Timp.

Gisp.

Cymb.

come prima

2/p d. 144

CORO *mp*

bre - ma fu - git, et iam su - git Ver E - sta - tis u - be - ra,

*il - li menent mi - se - ra, qui nec vi - vit, nec las - ci - vit*

*legato*

come prima

2/p d. 144

Viol. 1. 2. *p*

Vle. 1. 2. 3. *p*

Vcl. 1. 2. 3. *p*

Cb. 1. 2. 3. *p*



(30) a tempo  $\text{d} = 152$

poco rit.  
3. muta Ottavino

Fl.  
Ob.  
Clar. Sib.  
Paf.  
C.-fag.  
Cor.  
Tr. 2.  
Trbni. 2.  
Timp.  
Gisp.  
Camp.  
T. basc.  
Piat.

*2. 3. senza sordini*      *1. senza sord.*

**CORO**

nec las - ci - vit,      nec las - ci - vit, sub E-sta-tis dex-te-ra., Ah  
 qui nec vi - vit, nec las - ci - vit, qui nec vi - vit, nec las - ci - vit sub E-sta-tis dex-te-ra. Ah

Pno. I  
Pno. II

Viol.  
Vie.  
Vcl.  
Cb.

**(30)** a tempo  $\text{d} = 152$

poco rit.

*ff sempre marciatello*

*ff sempre marciatello*

**(30)** a tempo  $\text{d} = 152$

ancora più presto  
di prima  
4/10 | muta 3. Fl.

Ottav.  
Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob. 2.  
Clarin. Sib.  
Pno. 1.  
Pno. 2.  
C. dag.  
Cor. 1.  
Cor. 2.  
Tr. 1.  
Tr. 2.  
Tribal. 1.  
Timpani.  
Glock.  
Comp.  
Zilano.  
Plat.

(31) 1/10 ancora più presto di prima 4/10 | muta 3. Fl.

**CORO**  
(ah)  
Glo - ri - an - tur!

Pno. I  
Pno. II

Viol.  
Vle.  
Vcl.  
C.

(31) 1/10 ancora più presto di prima 4/10 | con sordini  
con sordini

4/p  $\text{d} = 144$

Pf. 1. 2.  
Ob. 1. 2.  
Clar. Sib.  
Pag. 1. 2.  
C.-fag.

Cor. 1. 2. 3.  
Tr. 1. 2. 3.  
Tribal. 1. 2. 3.  
Gisp.  
Camp.  
Cymb.

con sord.

4/p  $\text{d} = 144$

CORO (meno stacc.)

Glo - ri - an - tur et le - tan - tur in mel - le dul -  
Glo - ri - an - tur et le - tan - tur in mel - le dul -  
Glo - ri - an - tur et le - tan - tur in mel - le dul -

Cel.  
Pno. I  
Pno. II

4/p  $\text{d} = 144$

Viol. 1. 2.  
Vlc.  
Vcl.  
Cb.

con sord.  
con sord.

arco

*come prima*

, 2/p d = 152

P1. 1. 2. 3.  
Ob. 1. 2. 3.  
Clar. Sib. 1. 2. 3.  
Fag. 1. 2.  
C.-fag. 1.  
Cor. 1. 2. 3.  
Tr. 1. 2. 3.  
Tribal. 1. 2. 3.  
Timp.  
Gisp.  
Cymb.

*come prima*

, 2/p d = 152

CORO  
CORO, -ce - di - nis, qui co - nan - tur, ut u - tan - tur pre - mi - o Cu - pi - di - nis, si-mus jun-eu Cy-pridis

*come prima*

, 2/p d = 152

Viol. 1. 2.  
Vle.  
Vcl.  
Cb.

(33)

F1. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Clar. Sib.  
Fag. 1.  
Fag. 2.  
C.-fag.

1.2.  
3. ff  
ff semper stacc.  
ff  
ff a 2  
ff

Cor. 1.  
Cor. 2.  
Cor. 3.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tribni. 1.  
Tribni. 2.  
Tribni. 3.

ff

Timp.  
T. basc.

ff

(33)

CORO

si-mus jus-su Cy - pridis glo-ri-an-tes et le-tan-tes pa-res es-se  
glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis, si-mus jus-su Cy - pridis glo-ri-an-tes et le-tan-tes pa-res es-se

Pno. I

ff martellato

Pno. II

ff martellato

(33)

Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

senza sord.  
senza sord.  
senza sord.  
senza sord.  
senza sord.

ff

Presto  $d=160$ 

poco rit.

3. muta Ottavino

(34)

Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob. 2.  
Bar. Sil.  
Fag. 1.  
Fag. 2.  
C. fag.  
Cor. 1.  
Cor. 2.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tribni. 1.  
Tribni. 2.  
Tribni. 3.  
Timp.  
Ghsp.  
Camp.  
T.bass.  
Piat.

Pa - ra - dis, et le - tan - tes, et le - tan - tes, pa - res es - se Pa - ri - dis, Ah  
 Pa - ra - dis, glo - ri - an - tes) et le - tan - tes, glo - ri - an - tes et le - tan - tes pa - res ca - se Pa - ri - dis. Ah

Pno. I  
Pno. II

Viol. 1.  
Viol. 2.  
Vie.  
Vcl.  
Cb.

(34)

poco rit.

*ff* sempre martellato

*ff* sempre martellato

Presto  $d=160$

(35)

1/0

Ottav.

Fl. 1.  
2.

Ob. 1.  
2.  
3.

Clar. Sib.  
1.  
2.  
3.

Fag. 1.  
2.

C.-fag.

Cor. 1.  
2.  
3.

Tr. 1.  
2.  
3.

Trbni. 1.  
2.  
3.

Timp.

Gisp.

Camp.

T. basc.

Piat.

*(ah)*

*(ah)*

Pno. I

Pno. II

Viol. 1.  
2.

Vlc.

Vcl.

Cb.

## Uf dem anger

43

## 6. Tanz

pesante

Cor.  
Tr. Do  
Trbni.  
Timp.  
Chlara  
causa

allegro

 $d=132$ 

Viol.  
Vle.  
Vcl.  
Cb.

pesante

allegro

 $d=132$ 

36

 $\frac{3}{4}$  $\frac{4}{4}$ 

Viol.  
Vle.  
Vcl.  
Cb.

37

 $\frac{3}{4}$  $\frac{4}{4}$  $\frac{3}{4}$ 

Viol.  
Vle.  
Vcl.  
Cb.

38

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

un poco più lento  
rit. a tempo

Fl. 1. *p* 3/4 4/4 3/4 rit. a tempo  
 Timp.  
 1. Viol.  
 2. Viol.  
 Vle.  
 Vcl.  
 Cb.  
 (39) Fl. 1. *p* 3/4 4/4 6/4 12/4 rit.  
 Timp.  
 Viol. 1.  
 Vle.  
 (40) Fl. 1. *a tempo* 4/4 6/4 3/4 4/4 6/4 12/4 3/4  
 Timp.  
 Viol. 2.  
 Vle.  
 (41) Cor. 1. 2. 3. 4. *a tempo* 4/4  $\text{d} = 138$  3/4 4/4 3/4 4/4 3/4  
 Trbni. 1. 2. *ff*  
 Timp. *p* *f*  
 1. Viol. pizz.  
 2. Viol. pizz.  
 Vle.  
 Vcl.  
 Cb. div. arco

45

42

Viol. 1. 2. 3. 4.

Vcl. 1. 2.

Vla. 1. 2.

Vcl. 1. 2.

Cb. 1. 2.

Fl. 1. 2.

Oboe 1. 2.

Eng.

Mbd.

Ssb. 1. 2.

Pno. 1. 2.

Corno 1. 2. 3. 4.

T. 2. 3. 4.

T. 2. 3. 4.

Tr. 2. 3. 4.

Tim.

Piat. Leone

Viol. 1. 2.

Vcl. 1. 2.

Vla. 1. 2.

Cb. 1. 2.

42

*più mosso*

a. 2. 3. 4.

43

*più mosso*

43



## 7. Floret silva

4

3/4  $\text{d} = 176$

Fl. 1.  
Fl. 2.  
Ob. 1.  
Ciaz. Sib.  
Pag. 1.

1.  
2.  
3.  
4.  
Th.

Cor.  
Tim.  
T.bass.  
Trgl.

**CORO**

Flo - ret, flo - ret, flo - ret sil - va no - bi - lis,  
Flo - ret, flo - ret, flo - ret sil - va no - bi - lis,

45

3/4  $\text{d} = 176$

Viol.  
Vlc.  
Vcl.  
Cb.

3/4 2/4 4/4 3/4 2/4 (46)

Fl. 1. *p*  
Fl. 2. *p*  
Ob. 1. *p*  
Clar. Sib. 1. *p*  
Clar. Sib. 2. *p*  
Fag. 1. *p*  
Cor. 1. *p*  
Cor. 2. *p*  
Cor. 3. *p*  
Cor. 4. *p*  
Tb. *p*  
Tim. *p*  
T.bass.  
Trgl. *p*

3/4 2/4 4/4 3/4 2/4 (46)

CORO  
 flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - ia, fo - li -  
 flo - ri - bus, flo - ri - bus, flo - ri - bus, et, et, fo - li - ia, fo - li -  
 fo - li - ia, fo - li - ia

3/4 2/4 4/4 3/4 2/4 (46)

Viol. 1. pizz. non div. *mf*  
Viol. 2. pizz. non div. *mf*  
Vcl. pizz. non div. *mf*  
Cb. *mf*

Viol. 1. *mp cresc.* *p cresc.* *mp*  
Viol. 2. *mp cresc.* *p cresc.* *mp*  
Vcl. *mp cresc.* *p cresc.* *mp*  
Cb. *mp cresc.* *p* *p*

Tb. *p*  
Tim. *p*  
T.bass.  
Trgl. *p*

*3/4* *d=66* (47)

poco più mosso *3/4* *2/4*

F1. 1. *espr.* 2. *espr.*

Ob. 1. *espr.*

Ciaz. Sib. 1. 2.

Pag. 1.

1. 2. Cor. 3. 4.

Tb. *pp*

Tim. *pp*

T.basc. *pp*

Tregl. *pp*

poco più mosso *3/4* *2/4*

*3/4* CORO PICCOLO *2/4 d=66* *cullando* (47) *pp dolce* *p*

CORO *fo - li - ia.* *U - bi est an - ti - quis me-us a - milcus, me-us a - milcus?* *pp dolce* *p*

*-ia, fo - li - ia.* *fo - li - ia.*

poco più mosso *3/4* *2/4*

*3/4* *2/4 d=66* (47) *cullando* *arco* *pizz.*

Viol. 1. *arco* *pp* *pizz.* 2. *arco* *pp* *pizz.* 3. *arco* *pp* *pizz.*

Vie. 1. leggio pizz. 2. leggio arco 3. leggio arco *pp* *pizz.* 1. leggio pizz. 2. leggio arco 3. leggio arco *pp* *pizz.*

Vcl. 1. leggio pizz. 2. leggio arco 3. leggio arco *pp* *pizz.* 1. leggio pizz. 2. leggio arco 3. leggio arco *pp* *pizz.*

Cb. *pp* *pizz.*

poco più mosso

(48)

*a tempo*

F1.  
2.  
Ob. 1.  
Clar. Sib.  
Fag. 1.  
  
Cor.  
3.  
4.  
Tb.  
  
Tim.  
  
Gisp.  
  
CORO PICC.

*a tempo*  
*poco più mosso*

*poco più mosso*

*a tempo*  
*arco*  
*arco*  
*pizz. e arco come prima*  
  
*arco*  
*pizz.*  
  
*arco*  
*pizz.*

*d=84*

(49)

Cor. 1.

Timp.

Gisp.

**CORO PICC.**

1. Solo *f* 2. Solo *p*

*f.* *dim.*

hinc, hinc, hinc, hinc hinc e - qui - ta - vit, e - qui - ta - vit, e - qui - ta - vit, e - qui - ta - vit,

*d=84*

(49)

*sempre dim.*

1. Viol. *ff* arco *pizz.* 2. Viol. *ff* arco *pizz.* Vle. *ff* arco *pizz.* Vcl. *ff* pizz. Cb. *ff* pizz. *p*

(50)

*Solo**p**rit.*

Cor. 1. *3/4* *p*

Timp. *pp* *ppp*

Gisp. *pp* *pp*

**CORO PICC.** *dolcissimo* *p*

ei - a, ei - a, ei - a, quis me a - ma-bit?  
ta - vit, ta - vit!

(50)

*Solo**p**rit.*

1. Viol. *pp* *ppp* 2. Viol. *pp* *ppp* Vle. *pp* *ppp* Vcl. *pp* *ppp* Cb. *pp* *ppp*



3/4  $\text{d} = 176$

Fl. 1. 2. Ob. 1. Clar. Sib. 1. 2. Fag. 1.

Cor. 1. 2. 3. 4. Tb. Timp. T. basc. Trg. 1.

**53**

CORO GR.

Flo - ret, flo - ret, flo ret sil - va un - di - que, flo - ret sil - va un - di - que,

Flo - ret, flo - ret, flo ret sil - va un - di - que, flo - ret sil - va un - di - que,

**53**

Viol. 1. 2. Vle. Vcl. Cb.

3/2 2/2

Fl. 1. 2. Ob. 1. Clar. Sib. Fag. 1. Cor. 2. 3. 4. Tb. Timp. Trgl.

3/2 2/2

54 4/2

nahmime ge - sel - len, nahmime ge - sel - len, nahmime ge - sel - len, ist, ist, ist mir wé,

CORO

non div. pizz. 3/2 2/2

Viol. 1. 2. Vlc. Vlc. Cb.

3/2 2/2

poco più mosso

3/4 2/4

Fl. 1. *espr.*  
Fl. 2. *espr.*  
Ob. 1. *espr.*

Clar. Sib.  
2. *espr.*

Pag. 1. *pp*

1. *pp*  
2. *pp*  
3. *pp*  
4. *pp*

1. *pp*  
2. *pp*  
3. *pp*  
4. *pp*  
5. *pp*  
6. *pp*

Tb. *pp*

Timp. *pp*

Trgl. *pp*

55 CORO PICCOLO 2/4 d. 66  
*cullando*  
*pp dolce*

CORO  
ist mir wé, ist mir wé. Gruo - - net der walt - al - ent-haben  
*pp dolce*

ist mir wé, ist mir wé.

55 2/4 d. 66  
*cullando*

Viol. 1. *mp* arco  
2. *mp* arco  
3. *mp* arco

Vlc. *mp* 1. leggio pizz.  
2. leggio arco  
3. leggio arco

Vcl. *mp* 1. leggio pizz.  
2. leggio arco  
3. leggio arco

Cb. *pp*, pizz. *p*

1. *pp*, pizz. *p*  
2. *pp*, pizz. *p*  
3. *pp*, pizz. *p*

4. *pp*, pizz. *p*  
5. *pp*, pizz. *p*  
6. *pp*, pizz. *p*

(56) a tempo

poco più mosso

F1.  
2.  
Ob. 1.  
Clar. Sib.  
2.  
Fag. 1.

1.  
2.  
Cor.  
3.  
4.  
Tb.  
pp

Timp.

Gisp.

(56) a tempo  
come prima

poco più mosso

*p*

al - lent-hal-ben, wà ist min ge - sel - le
*pp*
*p*
(57)

CORO PICC.

(56) a tempo

poco più mosso

(57)

Viol.  
2.  
Vlc.  
Vcl.  
Cb.

Timp. *d. = 84*  
 CORO PICC.  
 1. Solo *f* *p* 2. Solo  
 der, der, der, der ist ge-ri-ten hin-nen, ge-ri-ten hin-nen, ge-ri-ten  
 dim.

1. Viol. *ff* *arco* *pizz.* *sempre dim.* 2. Viol. *ff* *arco* *pizz.* *p* Vle. *ff* *pizz.* Vcl. *ff* *pizz.* Cb. *ff* *p*

Cor. 1. *3/4* *Solo* *p* Timp. *2/4* *rit.* Glsp. *2/4* *pp* CORO PICC. *dolcissimo* rit.  
 wi, wi, wi, wer sol mich min-nen?  
 hin-nen, hin-nen, hin-nen, hin-nen, hin-nen, hin-nen

1. Viol. *3/4* *pp* *3/4* *pp* 2. Viol. *2/4* *pp* *2/4* *pp* Vle. *2/4* *pp* *2/4* *pp* Vcl. *2/4* *pp* *2/4* *pp* Cb. *2/4* *pp* *2/4* *pp*

Tim. a tempo Solo 2. Solo

CORO PICC.

a tempo arco pizz.

1. Viol. 2. Viol. Vlc. Vcl. Cb.

(60) 3/ρ

Fl. 1. 2. Cor. 1. Tim. Glsp. CORO PICC.

con sord. pp

Ah pp

(60) 3/ρ

1. 2. Vlc. Vcl. Cb.

div. flag. 8<sup>o</sup> arco flag. 8<sup>o</sup> arco flag. 8<sup>o</sup> pp

pp

attacca

### 8. Chramer, gip die varwe mir

(61) quasi andante

$\frac{4}{4}$  /  $\rho$  d. 132-144

Fl.  
Ob.  
Son.  
**CORO PICC.**

Solo  $p$  col canto  
Solo  $p$  col canto  
Soli alternati oppure coro piccolo  $p$  semplice

1. Chra - mer, gip die var - we mir, die min wen - gel roe - te,  
2. Min - ne tu - gent - li - die man, min - nec - li - die frau - wen!  
3. Wol dir, Werit, das du bist al - so freu - den - ri - del

(61) quasi andante  
 $\frac{4}{4}$  /  $\rho$  d. 132-144

Viol.  
2.  
Vle.

Fl.  
Ob.  
Clar. Sib.  
Pag.  
Cor.  
2.  
4.  
Tim.  
Son.

62

Solo  $p$   
 $2/p$  d. 60

**CORO PICC.**

1. da mit ich die jun - gen man an - ir dank der min - nen lie - be noe - te.  
2. min - ne tuo tu hoch ge - muot un - de latinch in ho - hen e - ren schou - wen.  
3. ich wil dir sin un - der - tan durch din lie - be im - mer si - dher - li - die.

62

$2/p$  d. 60

**CORO GR.**

$a$  bocca chiusa  
 $a$  bocca chiusa  
 $a$  bocca chiusa

Viol.  
2.  
Vle.  
Vcl.  
Cb.

62

$2/p$  d. 60

arco  
 $p$   
div. pizz.  
arco  $p$   
div. pizz.  
arco  
 $p$

poco rit. a tempo

Fl.

Ob.

Clar. Sib 1.  
2.

Pag.

1.  
3.

Cor. 1.  
2.  
4.

1.

Tr. Sib 2.  
3.

Tim.

Son.

Trgl.

poco rit. a tempo

CORO  
GR.

poco rit. a tempo

3 Viol.  
soli

1.

Viol.

2.

Vle.

Vcl.

Cb.

poco rit.  $\frac{4}{4}$  a tempo (tempo primo)

(63)

poco rit.  $\frac{4}{4}$  a tempo (tempo primo)

(63)

poco rit.  $\frac{4}{4}$  a tempo (tempo primo)

(63)





a tempo  
più andante

rit.

$\frac{2}{p}$

$\frac{4}{p}$

$\frac{8}{p}$

$\frac{4}{p}$

C. fag.

Cor.

Tr. 1.

Tb.

Timp.

Trgl.

Gr. Cassa

Piat.

pp

## Swaz hie gat umbe

allegro molto

3/4 = 76

(67)

Ob. 1. 2.

Fag. 1. 2.

Cor. 1. 3. 4. 2.

CORO

allegro molto  
3/4 = 76  
Tutti senza sord.  
Tutti non div.

senza sord.

allegro molto  
3/4 = 76  
Tutti senza sord.  
Tutti non div.

Viol. 1. 2.

Vle.

Vcl.

Cb.

pizz.

pizz.

pizz.

pizz.

(67)

Ob.

Fag.

Cor. 1. 3. 2. 4.

CORO

Swaz hie gat um-be,  
daz sint al-lez me-ge-de,  
hie gat um-be,  
daz sint al-lez me-ge-de,  
die

(68)

Viol. 1. 2.

Vle.

Vcl.

Cb.

(68)

a tempo

1/p      3/p

2/p poco rit.

(69) 3/p d=84

Pl.  
1.  
Ob. 2.  
3.  
Clar. 1a  
Pag.  
C. fag.  
Cor.  
Tr. 2.  
3.  
1.  
Trbni. 2.  
3.  
Tb.  
Timp.  
Piat.  
T. basc.

1/p      3/p

2/p poco rit.

(69) 3/p d=84

wel - ent ân man al - le, al - le, al - le al - le di - sen su - mer gal! Ah

wel - ent ân man al - le, al - le, al - le al - le di - sen su - mer gal! Ah

CORO

1/p      3/p arco

2/p poco rit.

(69) 3/p d=84

Viol.  
2.  
Vle.  
Vcl.  
Cb.

Fl.

Ob. 2.

3.

Clar. La.

Pag.

C. fag.

1. 3.

Cor.

2. 4.

1.

Tr. 2.

3.

1.

Trbnl. 2.

3.

Tb.

Timp.

Piat.

T. basc.

*ah ah ah ah!*

*Sia!*

*ab ab ab ab!*

*Sia!*

CORO

Viol.

2.

Vte.

Vcl.

Cb.

attacca

## Chume, chum geselle min

3/8  $d = 40$  (70)

*p semplice*

CORO PICC.

Viol. 1 pizz.  
Viol. 2 pizz.  
Vl. pizz.  
Vcl. pizz.  
Cb. arco pp

(71) con sord.

Cor. 1  
Cor. 3  
Cor. 2  
Cor. 4

CORO PICC.

bi - te har - te din, pp  
ih en - bi - te har - te din, chu - me, chum, ge - sel - le - min,  
dum, dum, dum, dum, dum, dum.

1. 1. 1. 1. 1. 1.  
4 Viol. soli 2. 2. 2. 2. 2. 2.  
3. 3. 3. 3. 3. 3.  
4. 4. 4. 4. 4. 4.

Viol. 1. 1. 1. 1.  
Viol. 2. 2. 2. 2.  
Vle. 1. 1. 1. 1.  
Vcl. 1. 1. 1. 1.  
Cb. 1. 1. 1. 1.

(72) Solo un poco express.

Ft. 1. 1. 1. 1.  
Clar. Sib. 1. 1. 1. 1.  
4 Viol. soli 1. 2. 3. 4.

(73)

CORO  
PICC.

Su - - - - - zer ro - - - - - ser - - - - var - - - - wer munt, dum uñ ma - die mich ge - sunt,

pizz.

Viol.

pizz.

Vle.

pizz.

Vcl.

pizz.

Cb.

arco

pp

(74)

Cor.

pp

## Swaz hie gat umbe

a tempo  
come prima  
 $\frac{3}{4}$   $\text{d} = 76$

Ob. 1.  
Ob. 2.  
Fag.  
1.  
Cor.  
2.  
CORO  
GR.

Swaz

a tempo  
come prima  
 $\frac{3}{4}$   $\text{d} = 76$   
Tutti senza sord.  
non div.

Viol.  
1.  
2.  
Vle.  
Vcl.  
Cb.

76

Ob. 1.  
Ob. 2.  
Fag.  
1.  
3.  
Cor.  
2.  
4.  
CORO

Swaz tue gat um-be, daz sint al-lez me-ge-de die

hie gat um-be, daz sint al-lez me-ge-de die

76

1.  
Viol.  
2.  
Vle.  
Vcl.  
Cb.

a tempo

3/4 d=84

1/p (77) 3/4

2/p poco rit.

3/4 d=84

Fl.

Ob. 2.

Ob. 3.

Clar. La.

Pag.

C. fag.

Cor.

Tr. 2.

Tr. 3.

Tr. 1.

Trom. 2.

Trom. 3.

Tb.

Tim.

Piat.

T. basc.

1/p (77) 3/4

2/p poco rit.

a tempo

3/4 d=84

CORO

wel-lent an man al - le, al - le, al - len, al - le di-sen su - mer ganl, Ah

wel-lent an man al - le, al - le, al - len, al - le di-sen su - mer ganl, Ah

1/p (77) 3/4

2/p poco rit.

a tempo

3/4 d=84

Viol.

Vla.

Vcl.

Cb.

Cello

Double Bass

(78)

Fl.

1.

Ob. 2.

3.

Clar. La 2.

1. 3.

Fag.

C-fag.

1. 3.

Cor.

2. 4.

1.

Tr. 2.

3.

1.

Trbni. 2.

3.

Tb.

Timp.

Piat.

T. basc.

(78)

CORO

ah ah ah ah! Sia!

ah ah ah ah! Sia!

(78)

Viol.

2.

Vle.

Vcl.

Cb.

attacca

## 10. Were diu werlt alle min

Allegro molto

4/4 ♩ = 138

Tr.  
2.  
3.  
Tribni.  
2.  
3.

This section shows the woodwind entries. Measures 78-79 feature woodwind parts (Tr., Ob., Clar. Sib., C. fag.) with eighth-note patterns. Measure 79 includes dynamic markings like *f* and *p*.

(79)

Fl.  
1.  
2.  
Ob.  
3.  
Clar. Sib.  
2.  
3.  
Pag. 2.  
C. fag.  
a.2  
1.  
3.  
Cor.  
2.  
4.  
1.  
Tr.  
2.  
3.  
Tribni.  
2.  
3.  
Tb.  
Tim.  
Piat.

This section shows the brass and woodwind entries. Measures 79-80 feature brass parts (Cor., Tr., Tribni., Tb.) and woodwind parts (Fl., Ob., Clar. Sib., C. fag.). Measure 80 includes dynamic markings like *p* and *f*.

(79)

CORO  
8  
We - re diu werlt al - le min  
We - re diu werlt al - le min

This section shows the vocal entries. Measures 79-80 feature the CORO (8 voices) singing "We - re diu werlt al - le min".

(79)

Viol.  
2.  
Vle.  
Vcl.  
Cb.

This section shows the string entries. Measures 79-80 feature string parts (Viol., Vle., Vcl., Cb.) with eighth-note patterns. Measure 80 includes dynamic markings like *p* and *f*, and a "div." instruction.

1. 2. 3. a 3

Pl. 2. Ob. 2. Clar. Sib. 2. Fag. 2. C-fag. Cor. Tr. 2. Trbni. 2. Tb. Timp. Piat. Gr. Cassa

von deme me - reun - zegn den Rin, des wolt ih mih dar - ben, des wolt ih mih dar - ben,  
CORO von deme me - reun - zegn den Rin, des wolt ih mih dar - ben, des wolt ih mih dar - ben,

1. 2. Vle. Vcl. Cb.

(80) *poco ritenuto*

Fl.

Ob. 1.

Ob. 2.

Ob. 3.

Clar. Sib. 1.

Clar. Sib. 2.

Clar. Sib. 3.

Pag. 1.

Pag. 2.

C. fag.

Cor. 1.

Cor. 2.

Tr. 1.

Tr. 2.

Tr. 3.

Tribui. 1.

Tribui. 2.

Tribui. 3.

Tb.

Timp.

C. chiara

Gr. Cassa

a tempo

8>

c.p.

stent.

(80) *poco ritenuto*

daz diu dü - ne - gin von En-gellant, von En gellant, le - ge - an mi-nen ar -

CORO

daz diu dü - ne - gin von En-gellant, von En gellant le - ge - an mi-nen ar -

a tempo

stent.

(80) *poco ritenuto*

Viol.

Vie.

Vcl.

Cb.

c.p.

a tempo  
allegro molto

(81)

Ft.  
1.  
Ob. 2.  
3.  
1.  
Clar. Sib. 2.  
3.  
Fag. 2.  
C.-fag.  
1.  
Cor.  
2.  
4.  
1.  
Tr. 2.  
3.  
1.  
Trbni. 2.  
3.  
1.  
Tb.  
Tim.  
C. chiara 1.  
Piat.  
Gr. Cassa

a tempo  
allegro molto

(81)

men.

Heil

CORO

men.

Heil

a tempo  
allegro molto

(81)

Viol.

2.

Vle.

Vcl.

Cb.

pizz.

pizz.

## II

## In Taberna

## 11. Estuans interius

allegro molto

4/4 ♩ = 152

*a2*

*f con spirito*

Estuans in-te - ri-us i - ra ve - bemen - ti

*al tallone*

*pizz.* *arco eccitato*

*pizz.* *arco* *p subito*

Fl.

Ob. 1. 2. 3.

Clar. Mib

Clar. Sib 1. 2.

Pag. 1. 2.

Timp.

Barit.-S.

in a-ma - ri-tu - di-ne loquor me - q men - ti: fac - tus de ma-te - ri-a, ci - nis e - le-men - ti si - mi-lis sumfo - li-o,

Viol.

Vlc.

Vcl.

Cb.

1. Fl.  
2. Fl.  
3. Fl.  
Ob. 1.  
Ob. 2.  
Clar. Mib.  
Clar. Sib 1.  
Fag.  
Timpani.  
Barit.-S.

de quo lu-dunt ven - ti. Cum sit e - nim pro-pri-um vi - ro sa - pi-en - ti su - pra pe-tram po-ne-re se - demfun-damen - ti,

Viol.  
Vie.  
Vcl.  
Cb.

(83)

1. 2. 3. 1. 2. 3. 1. 2. 3.

Fl. 2. Ob. 2. Clar. Mf. Clar. Sb. 1. 2. Pfg. 1. 2. C. fag.

Coc. 2. 4. Tr. Sub. Tuba. Tb. Tim. Solo pp. 3. T. besc. C. chitar. Plat. Barit. S.

stul - tus e - go comparor flu - vi - o laben - ti, sub e - o - dem tra mi - te nunquamen - manen - ti.

(83) al tallone

Viol. Vlc. Cb.

Fl.

Ob.

Clar. Mi $\flat$

Clar. Si $\flat$  1.

Fig. 2.

C. fag.

1. 3.

Cor.

2. 4.

1.

Tr. Si $\flat$  2.

3.

1.

Trbni. 2.

3.

Tb.

Tim.

T. basc.

C. chiara

Piat.

Gr. cassa

con slancio

Barit.-S.

Fe - ror e - go ve - lu - ti si - ne nau - ta na - vis, ut per vi - as a - c - ria

Viol.

Vle.

Vcl.

Cb.

Molto più lento string. rit. a tempo

(84)

dolce

p esp.

dolce

pizz.

dolce

pizz.

dolce

pizz.

dolce

pizz.

F1. 2.

3.

Ob. 2.

3.

Clar. Mib

Clar. Sib

Fag. 2.

C. - fag.

Cox.

2.

4.

Tr. Sib. 2.

3.

Tribni. 2.

3.

Tb.

Timp.

Gr. cassa

Barit. - S.

stentato

a tempo

arco

Viol.

Vle.

Vcl.

Cb.

pizz. vibr.

pizz. vibr.

pizz. vibr.

pizz.

pizz.

pizz.

(84)

Molto più lento string. rit.

pizz. vibr.

pizz. vibr.

pizz.

pizz.

pizz.

pizz.



Fl. 1.

Ob. 1.

Ob. 2.

Clar. Mf

Clar. Sib 1.

Pag.

C-fag.

Bass-S.

res vi - de - tur gra - vis, io - cus est a - ma - bi - lis dul - ci - or - que fa - vis,

Viol.

Vcl.

Vcl.

Cb.

come prima

(86) a tempo

come prima

Fl.

Ob.

Clar. Sib

Pag.

C-fag.

Bass-S.

dolce p

p

dolce p

expr. p

expr. p

stentato

quic-quid Ve-nus im-pe-rat, la-hor est su-a-vis, que nun-quam in cor-di-bus

come prima

(86) a tempo

come prima

Viol.

Vcl.

Vcl.

Vcl.

Cb.

arco

p - expr.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

a tempo

Fl.

Ob.

Clar. Sib.

Fag.

C.-fag.

Cor.

Tr. Sib.

Trbni. 2.

Tb.

Tim.

Piat.

Gr. cassa

Barit-S.

Viol.

Vle.

Vcl.

Cb.

*muta in Mi $\flat$*

*p cresc.*

*p cresc.*

*a tempo*

*arco*

*al tammeone*

*pp*

*p cresc.*

*pp*

*pizz.*

*pp*

*pizz.*

*pp*

*con slancio*

ha - bi - tat      ig - na - vis.      Vi - a la - ta gra - di - or

(87)

Ft.  
Ob.  
Clar. Mib.  
Clar. Sib 1  
Fag.  
C.-fag.  
Cor.  
Tr. Sib 2  
Trbni. 2.  
Trbni. 3.  
Tb.  
Timp.  
Piat.  
Dr. cassa  
Barit.-S.

mo - re iu - ven - tu - tis, in - pli-cor et vi - ti - is im - me - mor vir - tu - tis,

(87)

Viol.  
Vle.  
Vcl.  
Cb.

come prima

a tempo

Fl. 1. *p* *espr.*

Fl. 2. *p* *espr.*

Fl. 3. *p* *espr.*

Ob. 1. *p* *espr.*

Ob. 2. *p* *espr.*

Ob. 3. *p* *espr.*

Clar. Mib 1. *p* *espr.*

Clar. Mib 2. *p* *espr.*

Clar. Sib 1. *p* *espr.*

Pag. *p* *espr.*

C.-fag. *p* *espr.*

Cor. 1. *dolce* *p* *espr.* *fp*

Cor. 2. *dolce* *p* *espr.* *fp*

Cor. 3. *dolce* *p* *espr.* *fp*

Cor. 4. *dolce* *p* *espr.* *fp*

Tr. Sib 1. *p* *espr.*

Tr. Sib 2. *p* *espr.*

Tr. Sib 3. *p* *espr.*

Tribui. 1. *p*

Tribui. 2. *p*

Tribui. 3. *p*

Tb. *p* *espr.*

Tim. *p*

T.basc.

Piat.

Gr. cassa

Barit.-S. *molto stentato*      *a tempo*      come prima  
vo - lup - ta - tis    a - vi - dus    ma - gis    quam    sa - lu - tis,    mor - tu - us    in    a - ni - ma

come prima

, pizz. vibr.

a tempo

arco

come prima

, pizz. vibr.

Viol. 1. *p* *espr.*

Viol. 2. *p* *espr.*

Vle. *p* *espr.*

Vcl. *p*

Cb. *p*

(88) come prima

*p* *espr.*

*p* *espr.*

*p* *espr.*

*p* *pizz.*

*p* *arco*

*p* *arco*

*p* *arco*

*p* *arco*



## 12. Olim lacus colueram

4/4 ♫ - 84

(89)

rit. a tempo

Ottav.

1. Fl.

2. Ob.

Ob. 2.

Cor. ing.

Clar. Mib

Clar. La

Pag. *solo*  
*p lamenteoso*

C. fag.

1. Cor.

2.

3.

Tr. Do.

1. Trbn.

2.

3. *con sord.*

Tb.

Timp.

Xil.

Tamt.

Piat.

C. chiara

Gr. cassa

Vle.

Vcl. *pizz.*

Cb.

4/4  $\text{d} = 44$

Ottav. Solo *p esp. col canto*

Fl. 1. 2. Ob.

Cor. ing.

Clar. Mib Solo *p esp. col canto*

Clar. La 1. 2. Fag. 1. 2. C-fag.

Cor. 1. 2. 3. Tr. 1. Trib. 1. Tb.

Tim. Xil. Tam. Piat. C. diara Gr. cassa

Ten. S. *lamentoso (sempre ironico)*

1. O - lim la-cus co - lu - e-ram,  
2. Gi - rat, re-gi - rat gar - ci-fer;  
3. Nunc in acutel - la ia - ce-o,

CORO

Vle. Vcl. Cb.

*con sord.* *pizz. vibr.* *tutti pizz. pp* *arco*

90

4/p d=132

Ottav.  
Fl.  
Ob.  
Cor. ing.  
Clar. Mib  
Clar. La  
Fag.  
C.-fag.  
Cor.  
Tr. 1.  
Tribui.  
Tb.  
Timp.  
Xil.  
Tam.  
Piat.  
C. chura  
Gr. cassa  
Ten. S.  
CORO  
Vie.  
Vcl.  
Cb.

90

91

ti - teram  
for - titer:  
ne - quo,  
dum cig - nus e - go  
pro - pi - nat me nunc  
den - tes fren-den - tes  
fu - eram.  
da - pifer,  
vi - de-o:

Mi - ser, mi-ser! mo-do

tutti pizz. *ff*  
arco  
tutti pizz. *ff*  
mp

4/ *stringendo*  
*tutti staccatissimo* dim. (senza rit.)

Ottav.  
 1. Fl.  
 2. Fl.  
 Ob. 1.  
 2. Ob.  
 Cor. ing.  
 Clar. Mib.  
 Clar. La.  
 Fag. 1.  
 2. Fag.  
 C-fag.

senza sord.

Cor.  
 2. Cor.  
 3. Cor.  
 1. Tr.  
 2. Tr.  
 3. Tr.  
 1. Tribni.  
 2. Tribni.  
 3. Tribni.  
 Tb.  
 Timp.  
 Xil.

senza sord. a2

con sord.

con sord.

con sord.

Tamb.  
 Plat.  
 C-dilara  
 CORO  
 ni - ger et u-stus for - ti-ter!

4/ *stringendo* dim. (senza rit.)

pizz. vibr.

Vie.  
 Vcl.  
 Cb.

attacca

## 13. Ego sum abbas

(91)  $\frac{4}{4}$  p d=132

Cor. 1.2. 3.4. con sord. a4  
Tr. Sib. 1. 2. 3. con sord. a2  
Trbni. 1. 2. 3. con sord. a2  
Tb. con sord.  
Camp. tub. con sord.  
Piat. con sord.  
Camp. con sord.  
Rag. con sord.  
C. diara con sord.  
Gr. cassa con sord.

libero e improvvisando, gesticolando e beffardo assai

Barit.-S. E - go, e - go! E - go sumab - bas, sumab - bas, sumab - bas Cu - ca - niен - sis.

libero  
quasi p  
Barit.-S. et \_\_\_\_\_ consilium meum est cumbi-bu-lis, et \_\_\_\_\_ in sec-ta De-ci - i vo-luntas me-a-st et \_\_\_\_\_ qui ma-ne me quesierit in ta-ber-na post

a tempo

Cor. 1.2. 3.4. a4  
Tr. Sib. 1. 2. 3. a2  
Trbni. 1. 2. 3. a2  
Tb. con sord.  
Camp. tub. con sord.  
Piat. con sord.  
Camp. con sord.  
Rag. con sord.  
C. diara con sord.  
Gr. cassa con sord.

più f  
Barit.-S. vesperam nu-dus e-gredie-tur, et \_\_\_\_\_ sic de-nu-de-tus, sic de-nu-de-tu-ve-ste cla - ma - bit.

a tempo

(92)

stringendo

4/4  $\text{d} = 132$  a<sup>4</sup>

Cor. 1.2. senza sord.

Tr. Sib. 1. senza sord.

3. Trbn. 1. senza sord.

3. Tb.

Timp.

C. chiara

Piat.

Gr. cassa

4/4  $\text{d} = 132$

Barit.-S. Waf - - na! Waf - - na! quid fe-cis-ti sors tur-pis-ai - ma?

CORO Waf-na! Waf-na! Waf-na!

(93)

più lento a<sup>4</sup>

Cor. 1.2. Tr. 1. 2. 3. Trbn. 1. 2. 3. Tb. Timp. C. chiara Piat. Gr. cassa

a tempo

Barit.-S. Nostre vi-te gau-di-a ab-stu-li-sti om-ni-al

CORO Waf-na! Waf-na! Waf-na! Waf-na! Ha ha!

più lento *meno* a tempo

attacca

## 14. In taberna quando sumus

4/4  $\text{d} = 132$ 

F1.  
Ob.  
Clar. Sib  
Fag. 1.  
C.-fag.  
Cor.  
Tr. Sib 2.  
Trbni. 2.  
Tb.  
Timp.  
Xil.  
Gisp.  
Tamb.basc.  
C. chiara  
Gr. cassa

*pp* *staccatissimo* *pp staccatissimo* *pp staccatissimo* *p poco espr.* *leg.* *p poco espr.* *p poco espr.*

*p* *p*

*pp staccatissimo* *pp*

*mf sempre eccitato* *pp sempre staccatissimo* *pp sempre staccatissimo*

*In ta-ber-na quando su-mus, non cu-ra-mus quid sit humus, sed ad ludum pro-pe-re-mus,*

*pizz.* *pp pizz.* *pp pizz.* *nondiv.* *pizz.* *pp pizz.* *pp pizz.*

*pp*

(94)

Fl.  
 1. 2. 3.  
 Ob.  
 1. 2. 3.  
 Clar. Sib  
 1. 2. 3.  
 Paf. 1. 2.  
 a 2. pp stacc.  
 C-fag.  
 pp stacc.  
 Cor. 1. 2.  
 Tr. 2.  
 1.  
 Tribui. 2.  
 3.  
 Tb.  
 pp  
 Timp.  
 pp  
 XII.  
 Gisp.  
 Cchiaro  
 Gr. cassa

CORO cu-i semper in-su-da-mus. Quid a-ga-tur in ta-ber-na, u - bi nummu-est pin-ces-na, hoc est o-pus ut que-ra-tur, sic quid lo-quar, au-di-a-tur,  
 mf pp

(94)

1. 2.  
 Viol.  
 Vle.  
 Vcl.  
 Cb.



95

95

Musical score for strings (Violin 1, Violin 2, Viola, Cello) showing measures 1-4. The score consists of four systems of five-line staves. Measure 1: Violin 1 and 2 play eighth-note patterns. Measure 2: Violin 1 and 2 play eighth-note patterns. Measure 3: Violin 1 and 2 play eighth-note patterns. Measure 4: Violin 1 and 2 play eighth-note patterns. Measures 5-8: Violin 1 and 2 play eighth-note patterns. Measures 9-12: Violin 1 and 2 play eighth-note patterns. Measures 13-16: Violin 1 and 2 play eighth-note patterns. Measures 17-20: Violin 1 and 2 play eighth-note patterns. Measures 21-24: Violin 1 and 2 play eighth-note patterns. Measures 25-28: Violin 1 and 2 play eighth-note patterns. Measures 29-32: Violin 1 and 2 play eighth-note patterns. Measures 33-36: Violin 1 and 2 play eighth-note patterns. Measures 37-40: Violin 1 and 2 play eighth-note patterns. Measures 41-44: Violin 1 and 2 play eighth-note patterns. Measures 45-48: Violin 1 and 2 play eighth-note patterns. Measures 49-52: Violin 1 and 2 play eighth-note patterns. Measures 53-56: Violin 1 and 2 play eighth-note patterns. Measures 57-60: Violin 1 and 2 play eighth-note patterns. Measures 61-64: Violin 1 and 2 play eighth-note patterns. Measures 65-68: Violin 1 and 2 play eighth-note patterns. Measures 69-72: Violin 1 and 2 play eighth-note patterns. Measures 73-76: Violin 1 and 2 play eighth-note patterns. Measures 77-80: Violin 1 and 2 play eighth-note patterns. Measures 81-84: Violin 1 and 2 play eighth-note patterns. Measures 85-88: Violin 1 and 2 play eighth-note patterns. Measures 89-92: Violin 1 and 2 play eighth-note patterns. Measures 93-96: Violin 1 and 2 play eighth-note patterns. Measures 97-100: Violin 1 and 2 play eighth-note patterns.

a2

F1.  
3.  
1.  
2.  
Ob.  
3.  
1.  
2.  
Clar. Sib.  
3.  
2.  
1.  
Pag.  
2.  
C.-fag.  
1.  
3.  
2.  
1.  
Tr.  
2.  
3.  
1.  
Trbni.  
2.  
3.  
Tb.  
Timp.  
Xil.  
Gisp.  
Tamb.basc.  
C.dhara  
Gr. cassa

*p* *d=120*

senza sord.  
senza sord.  
senza sord.

*ff* *d=120*

I - bi nullus ti met mortem, sed pro Bacco mittunt sortem. I - bi nullus timet mortem, sed pro Bacco mittunt sortem: Pri - mo pro nunc - ma - ta

*pp* *ff* *3/p d=120*

non div. arco  
non div. arco  
non div. arco  
arco pizz. arco pizz.

Viol.  
2.  
Vle.  
Vcl.  
Cb.

4/4 3/4

Pt. 1. 2. 3. 1. Ob. 2. 3. Clar. Sib. 1. 2. 3. Pno. 1. 2. C. Ing. 1. 2. Cor. 3. 2. 4. 1. Tr. 2. 3. 4. Tbnal. 2. 3. Tb. Timp. Xil. Gisp. Tamb-basc. Trgl. C. chiara

96 d. 132

con sord.

CORO vi-ni, ex hac bi-bunt li-ber- ti-ni; semel bibunt pro captiuis, post hec bibuntter pro vi-via;

4/4 3/4 4/4 pizz. 4/4 pizz.

Viol. 1. 2. Vlc. Vcl. Cb.

96 d. 132 div. div. div. pizz. vibr. pizz. vibr. pizz.



poco ritenuto

97

Fl. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Ob. 3.  
Clar. Sib.  
Clar. Sib. 2.  
Clar. Sib. 3.  
Pfg. 1.  
Pfg. 2.  
C-fag.  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tribni. 1.  
Tribni. 2.  
Tribni. 3.  
Tb.  
Temp.  
Xil.  
Camp. tub.  
Rag.  
C. diat.  
Gr. cassa

Solo  
*p*

Solo  
*poco f*

poco ritenuto  
*p*

CORO  
li - ti - bus sil - va - nis. Oc - ti - es pro fratribus pver - sis, no - ni - es promo - nadia dis - per - sis,

poco ritenuto  
*p*

Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

pizz. arco  
pizz. arco  
pizz. arco  
pizz. arco  
pizz. arco

(97)

a tempo

Fl. 1. *p*  
Fl. 2. *p*  
Fl. 3. *p*  
Ob.  
1. *p*  
2. *p*  
3. *p*  
Clar. Sib. 1. *mp*  
2. *mp*  
3. *mp*  
Fag. 1. *p*  
2. *p*  
C. fag. *p*

Cor. 1. *p*  
2. *p*  
3. *p*  
Tr. 2. 1. *p* > > >  
2. *p* > > >  
3. *p* > > >  
Trbni. 2. *p*  
3. *p*  
Tb. *p*  
Timp. *p*  
Xil. *p*  
Camp. tub. *p*  
Rag. *p*  
C. diara *p*  
Gr. cassa *p*

a tempo

CORO 8 de-cies pro na-vi-gan-ti-bus, un - de-cies pro discordan-ti-bus, duo - de-cies pro peni-ten-ti-bus, tre - de-cies pro i-ter a-gen-ti-bus.

a tempo

1. *p* > > >  
2. *p* > > >  
Vle. *p* > > >  
Vcl. *p* > > >  
Cb. *p* > > >

div. > > >  
div. > > >  
div. > > >  
pizz. vibr.  
pizz. vibr.  
pizz. vibr.

(98)

Fl.

Ob.

Clar. Sib.

Pag. 1.

C. fag.

Cor.

Ts. 2.

Tsai. 2.

Tb.

Tim.

Xil.

Comp. tub.

Rag.

C. claria

G. canca

**CORO**

Tam pro pa - pa quam pro re - ge bi - bunt om - nes si - ne le - ge.

pa - pa    quam pro re - ge    bi - bunt om - nes    si - ne    ie - ge.

d=144

Fl.  
Ob.  
Clar. Sib  
Pag.  
C. fag.  
Cor.  
Tr. 2.  
Trbni. 2.  
Tb.  
Timp.  
Xil.  
Camp. tub.  
Rag.  
C. diaria  
Gr. cassa

*a2* > > > >  
*a2* > > > >

*feroce*

*ff*  
*ff*  
*ff*  
*ff*

CORO

*p* d=144  
 Bi-bit he - ra, bi-bit he - rus,  
*p>*

*feroce*

*ff*  
*ff*  
*ff*  
*ff*

*pizz.*  
*p*  
*pizz.*  
*p*

99

*poco a poco cresc.*

Fl. 1.  
Fl. 2.  
Ob. 1.  
Ob. 2.  
Ob. 3.  
Clar. Sib. 1.  
Clar. Sib. 2.  
Clar. Sib. 3.  
Fag. 1.  
Fag. 2.  
C-fag.  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tr. 4.  
Trbni. 1.  
Trbni. 2.  
Trbni. 3.  
Tb.  
Timp.  
Xil.  
Gisp.  
Tamb.basc.  
C. chiara  
Gr. cassa

*poco a poco cresc.*

CORO  
bi-bit constangbi-bit va-gus, bi-bit ru-dis, bi-bit ma-gus. Bi-bit pauper et e-grotus, bi-bit e-xul et ig-no-tus, bi-bit pu-er, bi-bit ca-nus

*poco a poco cresc.*

Viol. 1.  
Viol. 2.  
Vie.  
Vcl.  
Cb.

*f*

(100)

F1.  
2.  
3.  
Ob.  
Clar. Sib.  
Fag.  
C-fag.

Cor.  
Tr. 2.  
Trbni. 2.  
1.  
Tb.  
Tim.  
Xil.  
Gisp.  
Tumbasc.  
Piat.  
Tamt.

*senza sord.*  
*senza sord.*  
*senza sord.*  
*mf*

*f*

CORO  
bi-bit pre-sul et de-ca-nus, bi-bit so-ro, bi-bit fra-ter, bi-bit a-nus, bi-bit ma-ter, bi-bit i-ste, bi-bit il-le, bibe-nt centum, bibe-nt mil-le.

(100)

Viol.  
2.  
Vlc.  
Vcl.  
Cb.

*arco*  
*arco*  
*arco*

subito molto stentato

rit. a tempo  
subito

come prima

rit. a tempo  
subito

Fl. 1.  
Fl. 2.  
Ob.  
Clar. Sib.  
Fag. 1.  
Fag. 2.  
C.-fag.  
Cor.  
Tr.  
Trbni.  
Tb.  
Timp.  
Xil.  
Tamb.basc.  
Piat.  
Tam.  
C.dhara  
Gr. cassa

subito molto stentato

rit. a tempo  
subito

come prima

rit. a tempo  
subito

CORO

Pa - rum sex - cen - te nummate du - rant, cum im - mo de - ra - te bi - bant om - nes

(101)

F1.  
2.  
3.

Ob.  
2.  
3.

Clar. Sib.  
1.  
2.  
3.

Fag. 1.  
2.  
a2  
ff

C. fag.  
ff

Cor.  
2.  
3.

Tr. 2.  
1.  
2.  
3.

Tribal. 2.  
3.

Tb.

Timp.

XII.

Temb. basc.  
C. diat.  
Piat.  
Gr. cassa

CORO

si - ne me - ta, , quam-vis bi - bant men - te le - ta, sic

(101)

Viol.  
2.  
Vie.  
Vcl.  
Cb.

pizz.  
pizz.  
pizz.  
arco.  
arco.

scatenato

d=160

a.2

F1.  
Ob.  
Clar. Sib.  
Pag. 1  
C-fag.  
Cor.  
Tr. 2.  
Trbni. 2.  
Tb.  
Timp.  
Xil.  
Tamb. bosc.  
C. chiara  
Piat.  
Piat.  
Gr. cassa

scatenato

d=160

CORO

mus e - gen - tes , Qui nos ro - dunt con - fun - dan - tur et cum ius - tis non scri - ban - tur. lo , io ,  
ff selvaggio

Viol.  
V1  
Vcl.  
Cb

accel. possibile

(102)

a tempo

2/4

111

Fl.

Ob.

Clar. Sub.

Pic.

C. Ing.

Cor.

Tz. 2.

Tribal. 2.

Tb.

Tim.

Xil.

Tamb. base.

C. clara

Plat.

Plat.

Gr. cassa

*accel. possibile*

*a tempo*

*solante*

*iol*

*a tempo*

*102*

*Viol.*

*Vl.*

*Vcl.*

*Cb.*

### III Cour d'ameurs

#### 15. Amor volat undique

Largo

 $2\frac{1}{2} = 48$ 

(103)

rubato flessibile

a tempo

come prima,

Fl. 1.  $\text{pp}$   
 Fl. 2.  $\text{pp}$   
 Ob. 1.  $\text{pp}$   
 Cor. ing.  $\text{pp}$   
 Tr. Sib. 1.  $\text{pp}$  com sord.  
 Gisp.  $\text{pp}$   
 Pno. I  $\text{pp}$   
 Pno. II  $\text{pp}$

Largo  $2\frac{1}{2} = 48$  (103) rubato flessibile  $3\frac{1}{2} = 96$  pochiss. rit. a tempo come prima

Viol. 1.  $\text{pp}$   
 Viol. 2.  $\text{pp}$   
 Vle.  $\text{pp}$   
 Vcl. div.  $\text{pp}$   
 Cb. div.  $\text{pp}$

(104) a tempo  
come prima

Fl. 1.  $\text{pp}$   
 Fl. 2.  $\text{pp}$   
 Ob.  $\text{pp}$   
 Cor. ing.  $\text{pp}$   
 Tr.  $\text{pp}$   
 Gisp.  $\text{pp}$   
 Ragazzi *un poco impertinente*  $\text{p}$ , A-mor vo-lat un-di-que;  $3\frac{1}{2}$   
 Vle.  $4\frac{1}{2} = 112$

113

podiss. rit. 4/4 ♫ d=112      a tempo come prima      podiss. rit. 4/4 ♫ d=112

Ft. 1. 2.

Ob.

Cor. ing.

Tr.

Gisp.

Ragazzi

Vle.

captus est li - bi - di - ne. 4/4 ♫ d=112      Ju - ve - nes, ju - ven - cu - le 4/4 ♫ d=112

Fl. 1. *pp*  
 Cor. ing.  
 Clar. La. *pp dolcissimo*  
 Clar. basso Si.  
 Cor.. *pp*  
 Cel.  
 Ragazzi *poco rit.*  
*coniunguntur me-ri-to.*

3/4 a tempo come prima  
 105

podiss. rit. *d=120*  
 sospirando  
*pp*

Viol. 1.  
 Viol. 2.  
 Vlc.  
 Vcl. *con sord.*  
 Cb.

3/4 a tempo come prima  
 105

podiss. rit. *d=120*  
 1 leggio div. *fiancando*  
 div. pizz. *pp*  
 Solo *pp*  
 Solo *pp*

(106)

Ottav.

Fl. 1. 2. Cor. ing. Cel. Sopr. Solo sibile *p* con estrema civetteria fingendo innocenza  
Si - qua si - ne so - ci - o,

Viol. 1. 7 Soli pizz. div. *p*

Viol. 2. Solo consord.

Vie. pp espr. con sord. 2 Soli pp

Ottav.

Fl. 1. 2. Cor. ing. Cel. Sopr. ca - ret om - ni gau - di - o,

Viol. 1. 7 Soli pizz. *p*

Viol. 2.

Vie. pp

(107)

pochiss. rit.

a tempo

4/

Ottav. 

1. *pp*

2. *pp*

Cor ing. *pp*

Cel. *pp*

Sopr. *poco rit.*  
*pp dolce*

te - net noc - tia in - fi - ma sub in - ti - mo

cor - dis in cu - sto - di -

Viol. 1. *pizz.*

Viol. 2.

Vle. *pp*

a tempo  
come prima  
3/8  $\text{d} = 96$ 

(108)

pochiss. rit.

a tempo

1. *pp*

2. *pp*

Ob. *pp esp.*

Cor ing. *pp*

Tr. *pp* con sord.

Gisp.

Sopr. *a tempo*

Vle. *Tutti senza sord.* *flag.* *pp*

Vcl.

Cb.

pochiss.rit. 4/4 d-112

a tempo  
come prima  
3/4

pochiss.rit.

Ottav.  
 1. Pl.  
 2. Ob.  
 Cor. ing.  
 1. Clar. Lu.  
 2. Clar. basso  
 Reg.  
 C. fag.

Cor.  
 Tr.  
 Gis.  
 Sopr.  
 Ragaži

pochiss.rit. 4/4 d-112

a tempo  
come prima  
3/4

pochiss.rit.

Viol. 1.  
 Viol. 2.  
 Vle.  
 Vcl.  
 Cb.

attacca

## 16. Dies, nox et omnia

(109) 4/ρ d.96

*tenore ma sempre esagerato**dolcissimo*

2/ρ

4/ρ

Barit.-S.

*con sord.*

1. Viol. *pp*

2. Viol. *pp*

Vcl. *pp*

Cb. *pp* 2 Soli

*pizz.*

Di - es, nox et om - ni - a mi - chi sunt con - tra - si - a,

Ottav. 1.

Ob.

Clar:basso

Si♭

Cor. 1.

Cor. 2.

Cor. 3.

Cor. 4.

Cel.

Barit.-S.

2/ρ

4/ρ

(110)

a tempo

*pp**pp**pp**con sord.**pp**pp**Preciso e affettato*

(110) a tempo subito

molto rit.

a tempo

vir-ginum colloqui - a me fay plan - azer oy suvenz suspirer, plus me fay te-mez.

Viol. 1.

Viol. 2.

Vcl.

Vcl.

Cb.

*pp*

a tempo

Ottav.  
Ob.  
Clar.basso  
Sib  
1. 3. Cor.  
2. 4. Cel.  
Barit.-S.

*molto rubato*

a tempo subito      molto rit.      a tempo

grand ey do - lur, at-tamen consu-li-te per vo-ster ho-nur.

Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

*c.p.*

112

2/p      4/p

Barit.-S.

Tu - a pul-chra fa - ci - es, me fay plan-szer mi - li - es, pectus habet gla-ci-es.

Ottav.  
Ob.  
Clar.basso  
Sib  
1. 3. Cor.  
2. 4. Cel.  
Barit.-S.

*molto rubato*

rit.      a tempo subito      molto rit.      a tempo

a re-men - der statim vivus fi-e-rem per un ba - ser.

1. 2. Viol.  
Vle.  
Vcl.  
Cb.

*c.p.*

pp

attacca

## 17. Stetit puella

2/4 d = 84

(113) *tusinhevole  
rubato*

Sopr.-S. con sord.  
div.

Viol.1 pp div.

Vla. con pp  
sord. div.

Vcl. pizz.  
flag.

Cb. pp flag.  
1. leggio

(114)

Sopr.-S. si quis eam te - ti - git,

Viol.1 ppv

Vla. ppv

Vcl. ppv

Cb. ppv

poco rit. a tempo

Fl. 1 pp

Cla. La. pp dolcissimo Solo

Cor. 1 pp dolcissimo

Sopr.-S. El -

Viol.1 poco rit. a tempo

Vla. bizz. vibr.

Vcl. mp pizz. vibr.

Cb. pp

(115)

Ottav. *p*

Fl. 1. *p* dolce

Fl. 2.

Clar. La.

Cos.

Gisp.

Cel.

Sopr.-S. (a.) ei - - - - - a. a tempo  
Ste-tit pa-

Viol. 1. *p*

Vla. *p*

Vcl. *p* flag

Cb. *p* flag

2 Bassi *p* flag

(115)

(116)

Ottew.  
Fl. 1.  
Fl. 2.  
Clar. La.  
Cor. 1.  
Gisp.  
Cel.  
Sopr.-S.

el - - ia tam - quam ro - su - la, fa - cie

(116)

Viol. 1  
Vie.  
Vcl.  
Cb.

poco rit.

a tempo

117

Ottav.  
Fl. 1.  
Fl. 2.  
Clar. La  
Cor. 1.  
Gisp.  
Cel.  
Sopr.-S.

*pp dolcissimo Solo*

*dolcissimo*

splen-du - it, os ei - us flo - ru - it... *poco rit.* *Ei - a tempo*

Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

*pizz. vibr.*  
*pizz. vibr.*  
*mp*

Ottav.  
Fl. 1.  
Fl. 2.  
Clar. La  
Cor. 1.  
Gisp.  
Cel.  
Sopr.-S.

*pp dolce*

*pp*

*pp*

*pp*

*pp*

*pp*

a, ei - a, ei - a, ei - a.

1. Viol.  
2. Viol.  
Vle.  
Vcl.  
Cb.

*attacca*

### 18. Circa mea pectora

7/p                    2/p.

Fl.                    a 2.                    119

Ob.                    a 2.                    119

Clar. Sib.            -                    119

Clarbass. Sib.        -                    119

Pag.                    p expr.                    119

C.-fag.                    p                    119

Tr.                    sempre stacc.                    119

Trbni.                    2> 3> pp                    119

Timp.                    p                    119

Xil.                    -                    119

C. chiara                    -                    119

Gr. cassa                    -                    119

Piat.                    -                    119

7/p                    2/p.                    119

Barit-S.                    que me le-dunt mi - se - re. Ah -                    119

CORO                    Cir - ca me - a pec - to - ra                    mul - ta sunt sus - pi - ri - a,                    119

Pno. I                    mp expr.                    119

Pno. II                    mp                    119

1. Viol.                    p cresc. col canto                    119

2. Viol.                    p cresc. col canto                    119

Vl.                    pizz.                    119

Vcl.                    pizz.                    119

Cb.                    pizz.                    arco pizz.                    arco                    119

*ancora più mosso*

2/p

Fl.

Ob.

Ciar. Sib.

Ciar. basso Sib.

Fag.

C.-fag.

Cor. 1.  
Cor. 3.  
Cor. 4.

Tr.

Trbn.

Timp.

Xil.

C. chiara

ancora più mosso  
2/p

Mandaliet, mandaliet, min ge-selle chömet niet, mandaliet, mandaliet, min gesel-le chömet niet,

*coro*

*brivio*

Mandaliet, mandaliet, min gesel-le chömet niet!

Pno. I

Pno. II

ancora più mosso  
2/p

Viol.

Vle.

Vcl.

Cb.

sempre accelerando

(120)

Mt.  
2.  
Ob.  
Clar. Sib.  
Cor. 1.  
Cor. 2.  
Cor. 3. *p*  
Cor. 4. *p*  
Tr.  
Trbni.  
Timp.  
Xil.  
Gisp.  
Cymb.  
C.chiara

sempre accelerando

cresc.

(120)

CORO  
min gesel-le, min gesel-le, min geselle chōmet niet, min geselle, min geselle, min geselle chōmet niet, niet, niet, niet, niet!

Pno. I  
Pno. II

sempre accelerando

(120)

Viol.  
Vle.  
Vcl.  
Cb.





*ancora più mosso*

2/p

Fl.

Ob.

Clar. Sib.

Clar. basso Sib.

Fag.

C.-fag.

Cor. 3. *p dolce*

Cor. 4. *p*

Tr.

Trbni.

Timp.

Xil.

C.-chiara

ancora più mosso  
2/p

Mandaliet, mandaliet, min gesel-le dhömet niet, mandaliet, mandaliet, min geselle dhömet niet,

CORO

*f brioso*

Mandaliet, mandaliet, min gesel-le dhömet niet,

Pno. I *f martellato*

Pno. II *f martellato*

ancora più mosso  
2/p

1. Viol. *pizz.*

2. Vle. *ff*

Vcl. *ff*

Cb. *ff*

*2 div. >*

*2 div. >*

*pizz. >*

*ff >*

*pizz. >*

*ff >*

*pizz. >*

*ff >*

*pizz. >*

*non div. pizz. >*

*pizz. f*

sempre accelerando

(120a)

F1.  
2.  
Ob.  
Clar. Sib.  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Tr.  
Trbni.  
Timp.  
Xil.  
Gisp.  
mb.  
C.chiara

sempre accelerando

cresc.

(120a)

CORO  
Pno. I  
Pno. II

sempre accelerando

(120a)

Viol.  
Vie.  
Vcl.  
Cb.

molto appassionato

118b 6/p d. 144

卷之三

1. *F*.  
2.  
Ob.  
ar. Sib  
basso  
Si.  
Fag.  
-fag.  
Cor.  
Tr.  
Trbn.

Pno. I

**(118b)** molto appassionato  
6/ $\text{P}$  - 144

piano dynamic

Viol.

2.

Vle.

Vcl.

Cb.

*martellato*

più mosso  
3/ $\text{P}$

5/ $\text{P}$

3 div.  
pizz.

pizz.

arco

pizz.

arco

Fl.

Ob.

Clar. Sib.

Clar.basso Sib.

Fag.

C.-fag.

Tr.

Trbni.

Tim.

Xil.

C.chiara

Gr.cassa

Piat.

Barit.-S.

CORO

Pno. I

Pno. II

1. Viol.

2. Viol.

Vlc.

Cb.

7/8  
a<sup>2</sup>

2/8  
pius f

119b

7/8  
re - ser - as - sem vin - cu - la. Ah

2/8  
Vel - let de - us, vel - lent dii, quod men-te pro - po - su - i.

7/8  
mp

2/8  
f espr.

119b

7/8  
mp cresc. col canto

2/8  
mp cresc. col canto pizz. ff

119b

7/8  
ff pizz. > > arco pizz. > > arco

**ancora più mosso**

2/ρ

Fl.  
 Ob.  
 Clar. Sib.  
 Clar. basso Sib  
 Fag.  
 C. fag.  
 Cor. 1.  
 Cor. 2.  
 Cor. 3.  
 Cor. 4.  
 Tr.  
 Trbni.  
 Timp.  
 Xil.  
 C. chiara  
 ancora più mosso  
 2/p  
 CORO  
 Mandaliet, mandaliet, min geselle chömet niet,  
 brisso  
 Mandaliet, mandaliet, min geselle chömet niet,  
 Pno. I  
 f martellato  
 Pno. II  
 f martellato  
 ancora più mosso  
 2/p  
 1. Viol.  
 2. Viol.  
 Vlc.  
 Vcl.  
 Cb.

sempre accelerando

(120b)

F1.  
2.  
Ob.  
Clar. Sib  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Tr.  
Trbni.  
Timp.  
Xil.  
Gisp.  
Cymb.  
C.chiara

sempre accelerando

cresc.

CORO

Pno. I  
Pno. II

sempre accelerando

(120b)

Viol.  
Vle.  
Vcl.  
Cb.

## 19. Si puer cum puellula

allegro buffo

2/4 = 160

Ten. 1.  
Ten. 2.  
3.  
SOLI  
Barit.  
Bassi 1.  
Bassi 2.

Si pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

(121) Ten. 1.  
Ten. 2.  
3.  
Barit.  
Bassi 1.  
Bassi 2.

Si pu - er cum pu - el - lu - la mo - ra - re - tur in

(122) Ten. 1.  
Ten. 2.  
3.  
Barit.  
Bassi 1.  
Bassi 2.

Fe - - - - - lix con - iunc - ti - o. cel - lu - la. A -

(123) Ten. 1.  
Ten. 2.  
3.  
Barit.  
Bassi 1.  
Bassi 2.

mo - re sus - cres - cen - te, pa - ri - ter e me - di - o. con comica esagerazione Solo A - mo - re sus - cres -

Ten. 1.  
Ten. 2.  
3.  
Barit.  
Bassi 1.  
Bassi 2.

Solo cen - te, pa - ri - ter e me - di - o a - vul - so pro - cul tg - di - o, a -

(124) Ten. 1.  
Ten. 2.  
3.  
Barit.  
Bassi 1.  
Bassi 2.

Tutti vul - so pro - cul tg - di - o, fit lu - dus in - ef - fa - bi - lis mem - bris, la - cer - tis, la - bi - is, fit lu - dus in - ef -

(125) allegro molto  
Ten. 1.  
Ten. 2.  
3.  
Barit.  
Bassi 1.  
Bassi 2.

lunga fa - bi - lis mem - bris, la - cer - tis, la - bi - is, si pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

(126) Ten. 1.  
Ten. 2.  
3.  
Barit.  
Bassi 1.  
Bassi 2.

Fe - - - - - lix con - iunc - ti - o. attacca

20. *Veni, veni, venias**allegro*  
4/4  $\text{d} = 160$ 

CORO II

Ve-ni, ve - ni, ve-ni, ve-ni-as,  
ve-ni, ve - ni, ve-ni,

Pno. II

*fp secco.*

(127)

CORO II

ve-ni-as, ne me mori, ne me mori, ne me mo - ri fa-ci-as,  
ve - ni, ve-ni, ve-ni, ve-ni-as, ne me mori, ne me mori fa-ci-as,

Pno. II

*sempre cresc.*

Tegl.  
Cymb.  
T. basc.  
C. chiara  
Piat.

3/8                  4/8                  2/8

CRESCE.

hyr-ca, hyr-ca, na - za-za, na - za-za, tril - li - ri-vos, tril - li - ri-vos, tril - li - ri-vos  
CORO II  
hyr - ce, hyr - ce, na - za-za, na - za-za, tril - li - ri-vos, tril - li - ri-vos, tril - li - ri-vos

Pno. II

CRESCE.

(128)

Kil.  
Gisp.  
Trgl.  
Cymb.  
T. basc.  
C.chiara  
Piat.  
Timp.

(128)

Sopr.  
CORO I  
Ten.  
Basso

Pul-chra ti - bi fa - ci - es, o - cu - lo-sum a - ci - es, ca - pil - lo-rum se - ri - es, o quam cia - ra

Sopr.  
CORO II  
Ten.  
Bassi

na-za-na,  
na-za-na,  
na-za-na,

(128)

Pno. I  
Pno. II

mp staccatissimo sempre  
8  
sempre cresc.  
marcellato

Xil.

Gisp.

Trgl.

Cymb.

T. bosc.

C. chiara

Piat.

Tim.

(129)

**CORO I**

spe - ci - es! Ro - sa ru - bi - cun-di - or, li - li - o can - di - di - or, om - ni - bus for - mo - si - or,

spe - ci - es! Ro - sa ru - bi - cun-di - or, li - li - o can - di - di - or, om - ni - bus for - mo - si - or,

**CORO II**

na - za - za, na - za - za, na - za - za, na - za - za,

na - za - za, na - za - za, na - za - za, na - za - za,

(129)

Pno. I

Pno. II

Xil.  
Glop.  
Trgl.  
Cymb.  
T. bosc.  
C. chiara  
Pist.  
Timp.

*sem - per, sem - per in te glo - ri - or!*

CORO I

*sem - per, sem - per in te glo - ri - or!*

*Ah ah ah ah* DA-2A-2A, DA-2A-2A, DA-2A-2A, DA-2A-2A,

CORO II

*Ah ah ah ah* DA-2A-2A, DA-2A-2A, DA-2A-2A, DA-2A-2A,

Pno. I

*marcellatiss.*

Pno. II

*attacca*

21. In trutina

(130) rit.

Clar. basso Sib 4/p d.60 3/p 4/p 2/p 4/p 2/p

C-fag. PPP PPP PPP PPP

Cor. 2. PPP molta amoro-sa ma sempre velato PPP con estrema sensibilità (mors.)

Sope. S. 4/p - In tru-ti-na-mentis du - bi-a fluctu - ant con - tra - ri-a las - civus a-mor et pa-di-ci - ti

1. 4/p d.60 1. 3/p 1. 4/p 1. 2/p 1. 4/p 1. rit.

Viol. div. con sord. 2. 3/p 2. 4/p 2. 2/p 2. 4/p 2. 2/p

2. 2/p con sord. 3. 3/p 3. 4/p 3. 2/p 3. 4/p 3. 2/p

1. 2. leggio Vle. 4/p con sord. 5. 3/p 5. 4/p 5. 2/p 5. 4/p 5. 2/p

3. 1. leggio 4/p con sord. 6. 3/p 6. 4/p 6. 2/p 6. 4/p 6. 2/p

1. 1. leggio Vcl. 4/p div. con sord. 7. 3/p 7. 4/p 7. 2/p 7. 4/p 7. 2/p

2. 2. 3. leggio 4/p div. con sord. 8. 3/p 8. 4/p 8. 2/p 8. 4/p 8. 2/p

Cb. 4/p - 9. 3/p 9. 4/p 9. 2/p 9. 4/p 9. 2/p

a tempo  
 rit.  
 a tempo  
 2/10 3/10  
 131 4/10

Pif. 1. Solo  
 Pif. 2. pp dolce esp.  
 Clar basso Sib  
 C-fag.  
 Cor. 1. pp esp.  
 Cor. 2. pp  
 Tb.  
 Timp.  
 Sopr-S. a.  
 Sed e - li - go quod vi - de-o, — col - lum in - go  
 131

a tempo  
 rit.  
 a tempo  
 2/10 3/10  
 131 4/10

1. sul sol  
 2.  
 Vle.  
 Vcl.  
 Cb.

2/0 4/0 rit. 2/0 a tempo rit.

P1. Solo *pp dolce expr.*  
Ob. Solo *pp dolce expr.*

Cor. ing.

Clar. Sib.

Clar. basso Sib. *ppp* *pp*

Fag.

C.-fag. *ppp* *pp* Solo *pp dolcissimo*

1. Cor. *ppp* *pp*

2. Cor. *ppp* *pp*

3. Cor.

4. Cor.

Tr.

Trbni.

Tb.

Timp. *pp* Solo *pp*

Sopr. S. *pp subito* smorz.  
pre - be - o ad iugum ta - men suave, suave tran - se - o.

rit. 2/0 4/0 rit. c.p. a tempo rit.

Viol. 1. *ppp* *pp*

Viol. 2. *ppp* *pp*

1. leggio *ppp* *pp*

Vlc. 2. leggio *ppp* *pp*

3. leggio *ppp* *pp*

1. leggio *ppp* *pp*

Vcl. 2. leggio *ppp* *pp*

3. leggio *ppp* *pp*

Cb. *ppp* *pp*

attacca

## 22. Tempus est iocundum

allegro molto

4/p  $\text{d} = 144$ 

3/p

4/p

(132)

3/p

Gisp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

**Solo**

**allegro molto**

4/p  $\text{d} = 144$

Sopr.-S.

Barit.-S.

Ragazzi

Sopr.

C. - alti

CORO

Ten.

Bassi

**Tempus est iocun-dum, tempus est iocundum, o, o, o, o vir - gines, o vir - gines, mo-do con-gaude - te, modo con-gaude-te**

**Tempus est iocun-dum, tempus est iocundum, o, o, o, o vir - gines, o vir - gines, mo-do con-gaude - te, modo con-gaude-te**

**allegro molto**

4/p  $\text{d} = 144$

3/p

4/p

(132)

3/p

Pno. I

*f sempre martellatissimo*

Pno. II

*f sempre martellatissimo*

più lento  
♩ = 120

Gisp. 4/♩

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat. Solo  
con bacchetta di c. chiara

Tim. Solo

Sopr.-S. 4/♩ più lento  
♩ = 120 accel.

Barit.-S. Oh, oh, oh, totus flore-o! iam amore virginia-li totus arde-o,

Ragazzi

CORO

Pno. I 4/♩ più lento  
♩ = 120 accel.

Pno. II sempre marcato

(133)

*allegro molto*

Gisp. 5/p      3/p (d=144)      4/p      3/p      4/p.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp. Solo

Sopr.-S. 5/p      3/p (d=144)      4/p      3/p      4/p

Barit.-S. novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o!

Ragazzi

CORO

Pno. I 5/p      3/p (d=144)      4/p      3/p      4/p      *mf sempre martell.*

Pno. II 5/p      3/p (d=144)      4/p      3/p      4/p      *mf sempre martell.*

Glsp. Cymb. T. basc. Cast. C. chiara Gr. cassa Piat. Timp. Sopr.-S. Barit.-S. Regarzi CORO Pno. I Pno. II

come prima

Solo

3/φ 4/φ

p > > >

Oh, oh, oh,

mis - si-o, promis - si-o, me-a me de-por - tat, me-a me deportat ne, ne, ne, ne - ga - ti-o, ne - ga - ti-o.

CORO

3/φ 4/φ

come prima

p > > >

semper marcatio



allegro molto

 $\frac{4}{\rho}$  $\frac{3}{\rho}$  $\frac{4}{\rho}$ 

Gisp.

 $p$ 

Cymb.

 $p$ 

T. basc.

 $p$ 

Cast.

C. chiara

 $p$ 

Gr. cassa

Piat.

Timp.

 $mp$ 

Solo

 $p$ 

Sopr.S.

 $mp$ 

Barit-S.

 $p$ 

Ragazzi

 $p$ 

CORO

 $mf$  $p$  $mf$ </

4/4 come prima accel.

Gisp. Cymb. T. basc. Cast. C. chiara Gr. cassa Piat. Timp.

Solo pp

Solo pp

4/4 come prima accel.

Sopr.-S. Barit.-S. Ragazzi

p Oh, oh, oh totus flore-ol iam amo-re virgi-na-li to-tus arde-o,

CORO

ia, ia, ia, ia - sci - viens lasci - viens.

4/4 come prima accel.

Pno.I Pno.II

sempre marc.

3/ρ (d=144)

allegro molto (136)

5/ρ

4/ρ

4/ρ

Gle. 3/ρ (d=144) allegro molto (136) 4/ρ 4/ρ

Cymb.

T. bosc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp. Solo

Sopr.-S. 5/ρ 3/ρ (d=144) allegro molto (136) 4/ρ 3/ρ 4/ρ

Barit.-S.

Ragazzi

novus, novus, novus amor est, quo pe - re-o, quo pe - re-o, quo pe - re-o!

Me-a mecum lu-dit, mea mecum fudit vir, vir, vir, vir, vir-gi-nitas, vir-gi-nitas,

CORO quo pe - re-o, quo pe - re-o, quo pe - re-o!

Pno. I 3/ρ (d=144) allegro molto (136) 4/ρ 3/ρ 4/ρ

Pno. II

Gisp. *p* 3/4 4/4 come prima  
 Cymb.  
 T. basc.  
 Cast. Solo *p*  
 C. chiara *mp*  
 Gr. cassa  
 Piat. *pp*  
 Timp. Solo *p* 3/4 4/4 come prima  
 Sopr.-S. *p* Oh, oh, oh, to-tus flore - ol  
 Barit.-S.  
 Ragazzi *p* Oh, oh, oh, to-tus flore - ol  
 CORO me-a me detru - dit, me-a me detrudit sim, sim, sim, sim, sim-pli - citas, simpli - citas.  
 Pno.I 3/4 4/4 come prima  
 Pno.II sembra marc.

allegro molto

accel.

(137)

5/p

3/p (d=144)

4/p

3/p

Gisp.

Cymb.

T. basc.

Cast.

C. chiara

Gr. cassa

Piat.

Timp.

accel.

(137)

5/p

3/p (d=144)

allegro molto

4/p

3/p

Sopr.-S.

iam amore virginia-li totus arde-o,

novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

Barit.-S.

Ragazzi

iam amore virginia-li totus arde-o,

novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

CORO

quo pe-re-o, quo pe-re-o, quo pe-re-o.

Veni, domicel-la, veni, domicel-la,

Veni, domicel-la, veni, domicel-la,

allegro molto

accel.

(137)

5/p

3/p (d=144)

4/p

3/p

Pno. I

Pno. II

4/4 3/4 4/4 (138)

Gisp. Cymb. T. basc. Cast. C. chiara Gr. cassa Piat. Tim. Solo 4/4 3/4 4/4 (138) Sopr. S. Barit. S. Ragazzi

*cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, ve-ni, ve-ni, pul-chra, ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o,*

CORO *cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, ve-ni, ve-ni, pul-chra, ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o,*

Pno. I 4/4 3/4 4/4 (138) Pno. II

ancora più lento di prima

Gisp. Cymb. T. basc. Cast. C. chiara Gr. cassa Piat. Timp.

Solo *mp*

*5/p* accel. *3/p*

ancora più lento di prima

Sopr.-S. Barit.-S. Oh, oh, totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

Ragazzi Oh, oh, oh, totus flore-o, iam amore virgi-na-li totus arde-o, novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

CORO Oh, oh, oh, / totus flore-o, iam amore virgi-na-li totus arde-o novus, novus, novus amor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

*5/p* accel. *3/p*

ancora più lento di prima

Pno. I ben marc.

*5/p* accel. *3/p*

Pno. II ben marc.

*attacca*

## 23. Dulcissime

 $\frac{3}{4}$ 

(♩ = c. 132)

Gisp. (139)  $\text{\textit{ppp}}$

Gr. cassa

Timp.

Cel. (139)  $\text{\textit{ppp}}$

Pno. I

Sopr.-S.  $\frac{3}{4}$  con abbandono (♩ = c. 132) rit. largo larghissimo (139)  $\text{\textit{ppp}}$   
Dul-cis - si-me, ah to-tam ti - bi sub-do me!

CORO

Viol. 1. (139)  $\text{\textit{ppp}}$  flag 3  
con sord.

Viol. 2. 8 div. con sord. (139)  $\text{\textit{ppp}}$

Vle. con sord. (139)  $\text{\textit{ppp}}$

Vcl. con sord. (139)  $\text{\textit{ppp}}$

Cb. con sord. (139)  $\text{\textit{ppp}}$  attacca

## Blanziflor et Helena

## 24. Ave formosissima

colla parte

Fl.

Ob. 1. 2.

Clar. Mib

Clar. Sib 1. 2.

Pag. 1. 2.

C.-fag.

Cor. 1. 2. 3. 4. *sempre ben marcato*

Tr. Sib 1. 2. 3.

Tribn. 1. 2. 3.

Tb.

Tim.

1. 2. 3. Gisp.

Gr. cassa

*- ve de - cu - vir - gi - num,* CORO *vir - go glo - ri - o - sa,* *- ve de - cu - vir - gi - num,* *vir - go glo - ri - o - sa,*

a tempo      2/p      3/p rubato      a tempo      2/p      5/p rubato

Viol. 1. 2.

Vlc.

Vcl.

Cb.

colla parte

(140)

colla parte ,

colla parte

Fl.

Ob. 1.

Ciar. Mib

Ciar. Sib

Pag. 1.

C.-fag

Cor.

Tr. Sib 2.

Trbali. 2.

Tb.

Timp.

Gisp. 2.

T. basc.

Gr. cassa

(140)

a - ve mun-di lu - mi - nar,

a - ve mun-di ro - sa,

a - ve mun-di lu - mi - nar,

a - ve mun-di ro - sa,

CORO

molto  
allargando

a tempo

(140) 3/ρ rubato  
2/ρ

a tempo

2/ρ 6/ρ rubato

Viol.

Vle.

Vcl.

Ch.

colla parte ,

colla parte

a tempo  
6/ρ σ-52  
culminante

WPS 8-32  
2010-11

• 8 Cumminante

4/ρ

6/p

rit

stem

126

Fl. 1.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib  
Clar. Sib  
Fag.  
C.-fag.  
Cor.  
Tr. Sib.  
Tr. Sib.  
Trbni. 1.  
Trbni. 2.  
Trbni. 3.  
Tb.  
Gisp. 1.  
Gisp. 2.  
Gisp. 3.  
T. basc.

ff

cresc. possibile

Gr. cassa  
Plat.  
CORO

*Bian - zi-flor et He-le-na, Bian - zi-flor et He-le-na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa,*

*Bian - zi-flor et He-le-na, Bian - zi-flor et He-le-na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa.*

A musical score page showing two staves. The top staff is for the piano (Pno. I) and the bottom staff is for the orchestra. The piano staff has a dynamic instruction 'PIANO' and a tempo marking 'ALLEGRO'. The orchestra staff includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, and Percussion. Measures 11 and 12 are shown, with measure 12 ending on a double bar line.

a tempo  
6/8 d. 52

A musical score for the Viola part, showing two staves of music. The first staff begins with a dynamic of  $\frac{3}{4}$  and includes a measure with a bass clef, a measure with a treble clef, and a measure with a bass clef. The second staff continues with a treble clef and a bass clef. Measures 11 and 12 are shown, with measure 12 ending on a fermata over the bass clef staff.

*val*



Fl. 1.  
Fl. 2.  
3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
Clar. Sib 2.  
Paf. 1.  
Paf. 2.  
C. fag.  
  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Cor. 4.  
Timp.  
Piat.  
  
CORO  
aut de - crea - cis; vi - ta de - te - sta - bi - lis nunc ob - du - rat  
aut de - crea - cis; vi - ta de - te - sta - bi - lis nunc ob - du - rat  
  
Pno. I  
Pno. II  
  
Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

142

142

142

Fl.

Ob. 1. a<sup>2</sup>

Cor. ing.

Clar. Mib

Clar. Sib 1.

Fag. 1. 2.

C. fag.

Cor. 1. 3.

2. 4.

Tim.

Tamit.

Solo. p

et tunc cu - rat lu - do men - tis a - ci - em, e - ge - sta - tem,

CORO

Pno. I

Pno. II

Viol.

Vle.

Vcl.

Cb.

143

F1.  
Ob.  
Cor. ing.  
Clar. Mib  
Clar. Sib  
Pag.  
C.-fag.

*a 2*

Cor.  
2.  
4.  
Timp.  
Tam.

143

CORO

po - te - sta - tem dis - sol - vit ut gla - ci - em. Sors im - ma - nis  
po - te - sta - tem dis - sol - vit ut gla - ci - em. Sors im - ma - nis

*sempre pp*

Pno. I  
Pno. II

*sempre pp*

Viol.  
Vle.  
Vcl.  
Cb

*143*

144

Fl.  
Ob.  
Cor ing.  
Clar. Mik.  
Clar. Sib.  
Pfg.  
C-fag.

Cor.  
Timp.  
Tam.

144

et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lis,  
et in - a - nis, ro - ta tu vo - lu - bi - lis, sta - tus ma - lis,

CORO

Pno. I

Pno. II

144

Viol.  
Vle.  
Vcl.  
Cb.

145

F1.  
2.  
3.  
Ob. 1. a<sup>2</sup>  
2.  
Cor ing.  
Clar. Mib  
Clar. Sib 1.  
Rag. 1.  
2.  
C. fag.  
1.  
3.  
Cor. 1.  
2.  
4.  
2.  
Tim.  
Tamt.

va - na sa - lus sem - per dis - so lu - bi - lis, ob - um - bra - ta

CORO

va - na sa - lus sem - per dis - so lu - bi - lis, ob - um - bra - ta

Pno. I  
Pno. II

145

Viol.  
2.  
Vte.  
Vcl.  
Cb.

Fl.

Ob. 1. 2.

Cor. ing.

Clar. Mib

Clar. Sib 1. 2.

Pag. 1. 2.

C. fag.

Cor. 1. 3. 2. 4.

Timp.

Tamt.

146

CORO

Pno. I

Pno. II

Viol.

Vle.

Vcl.

Cb.

et ve - la - ta mi - di quo - que ni - te - ris; nunc per lu - dum

et ve - la - te mi - di quo - que ni - te - ris; nunc per lu - dum

146

d=144

Fl. 1  
Fl. 2  
3.  
Ob. 1  
Ob. 2  
Cor. ing.  
Clar. Mib  
Clar. Sib 1  
Clar. Sib 2  
Pag. 1.  
Pag. 2.  
C-fag.  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Cor. 4.  
Tr. 1.  
Tr. 2.  
Trbni. 1.  
Trbne. 2.  
Trbne. 3.  
Tb.  
Timp.  
Gr. cassa  
Tamt.

*d=144*

dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis

*d=144*

dor - sum nu - dum fe - ro tu - i sce - le - ris. Sors sa - lu - tis

*martellatissimo*

Pno. I

*martellatissimo*

*martellatissimo*

Pno. II

*d=144*

*arco*

Viol. 1.  
Viol. 2.  
Vlc.  
Vcl.  
Cb.

This page contains a musical score for orchestra and choir. The score is divided into two systems. The first system (measures 1-2) features woodwind and brass instruments, with bassoon entries in measures 2 and 3. The second system (measures 3-4) introduces the choir (CORO) singing the lyrics 'dor-sum nu-dum fe-ro tu-i sce-le-ris. Sors sa-lu-tis'. The piano parts (Pno. I and Pno. II) provide harmonic support with eighth-note patterns. The strings (Violin, Viola, Cello) play eighth-note chords. Measure 4 concludes with dynamic markings for 'martellatissimo' in the piano parts and 'arco' in the string parts.

147

Fl. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib.  
Clar. Sil. 1.  
Clar. Sil. 2.  
Pag. 1.  
Pag. 2.  
C. fag.

Cor. 1.  
Cor. 3.  
Cor. 2.  
Cor. 4.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Trbni. 1.  
Trbni. 2.  
Trbne. 3.  
Tb.  
Timp.  
Gr. cassa

147

CORO

Pno. I

Pno. II

Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

148

Fl. 1.  
 Fl. 2.  
 Ob. 1.  
 Ob. 2.  
 Cor. ing.  
 Clar. Mib.  
 Clar. Sib. 1.  
 Clar. Sib. 2.  
 Fag. 1.  
 Fag. 2.  
 C.-fag.  
 Cor. 1.  
 Cor. 2.  
 Cor. 3.  
 Tr. 1.  
 Tr. 2.  
 Tr. 3.  
 Trbni. 1.  
 Trbni. 2.  
 Trbne. 3.  
 Tb.  
 Timp.  
 Gr cassa.  
 Tamt.

et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra  
 et de - fec - tus sem - per in an - ga - ri - a. Hac in ho - ra

CORO

Pno. I

Pno. II

Viol. 1.  
 Viol. 2.  
 Vle.  
 Vcl.  
 Cb.

con bacchette di temp.

148

148

148

149

Fl. 2.  
Fl. 3.  
Ob. 2.  
Cor. ing.  
Clar. Mib.  
Ciar. Sib. 1.  
Ciar. Sib. 2.  
Pag. 1.  
C-fag.  
Cor. 2.  
Cor. 3.  
Tr. 2.  
Tr. 3.  
Trbni. 1.  
Trbni. 2.  
Trbne. 3.  
Tb.  
Timp.  
Gr. cassa  
Tamt.

**CORO**

Pno. I  
Pno. II

Viol. 1.  
Viol. 2.  
Vle.  
Vcl.  
Cb.

si - ne mo - ra cor - de pul - sum tan - gi - te, quod per sor - tem

149

149

149

d:160

cresc.

Fl. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib  
Clar. Sib 1.  
Clar. Sib 2.  
Paf. 1.  
Paf. 2.  
C.-fag.  
Cor.  
Tr. 1.  
Tr. 2.  
Tr. 3.  
Tribni. 1.  
Tribni. 2.  
Tribne. 3.  
Tb.  
Gisp.  
Timp.  
Gr. cassa.  
Tamt.  
Piatti.  
CORO  
Pno. I  
Pno. II  
Viol.  
Viol.  
Vle.  
Vcl.  
Cb.

ster - nit for - tem, me - cum om - nes plan - gi - tel  
 ster - nit for - tem, me - cum om - nes plan - gi - tel  
 ster - nit for - tem, me - cum om - nes plan - gi - tel  
 ster - nit for - tem, me - cum om - nes plan - gi - tel

cresc.

d:160

cresc.

d:160

div.

150

Fl. 1.  
Fl. 2.  
Fl. 3.  
Ob. 1.  
Ob. 2.  
Cor. ing.  
Clar. Mib.  
Clar. Sib. 1.  
Clar. Sib. 2.  
Fag. 1.  
Fag. 2.  
C.-fag.  
Cor. 1.  
Cor. 2.  
Cor. 3.  
Tr. 2.  
Tr. 3.  
Trbnai 1.  
Trbnai 2.  
Trbns. 3.  
Tb.  
Gisp.  
Timp.  
Piat.  
Gr. cassa

150

CORO