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IV Motetti a 4 voci

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C 357

Bern. Klein

IV Motetti a 4. voci.

Adagio I



Soprano

Alto

Tenore

Basso

Pianoforte

Organo

Handwritten musical score for Soprano, Alto, Tenore, Basso, Pianoforte, and Organo. The lyrics are: *A-do-ra-mus a-do-ra-mus te Christe et bene-*

Handwritten musical score for Soprano, Alto, Tenore, Basso, Pianoforte, and Organo. The lyrics are: *di-cimus ti-bi a-do-ra-mus te te Christe et bene-di-ci-mus*

C 357

Handwritten musical score for the first system, featuring six staves. The lyrics are: *ti - bi per sanctam crucem tu - am per sanctam crucem tu -*

Dynamic markings include *pf* (pianissimo) and *f* (forte). The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

Handwritten musical score for the second system, featuring six staves. The lyrics are: *- - - am, per sanctam cru - cem tu - - - am, per sanctam cru - - - cem*

Dynamic markings include *pf* (pianissimo) and *f* (forte). The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

tu - - am, re - de - misti, re - demisti mun - dum, a do - ra - - - mus, a - do -

sanctam cru - cem, re - de - misti, ⁂

- cem tu - am, re - de - misti, ⁂

cru - - - cem, re - de - misti, ⁂

Detailed description: This system contains the first five measures of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are written below the vocal staves. The music is in a common time signature and includes various dynamics such as *f* and *p*. The piano part consists of chords and moving lines.

ra - - - - - mus te Chri - ste, mi - se - re - - - - re no -

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

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

mi - se - re - re - no -

Detailed description: This system contains the next five measures of the musical score. The lyrics continue with 'ra - - - - - mus te Chri - ste, mi - se - re - - - - re no -'. The musical notation follows the same structure as the first system, with four vocal staves and two piano accompaniment staves. Dynamics like *p* and *pp* are used throughout.

C 357

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

No. 2. Allegro moderato. dolce.

Lau-da-te no-men e-jus Quo-ni

-am dul - - cis est Do - - mi - nus, lau - da - - - te lau - da - -
lau da - te no men e - jus quo - - - ni

The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef with lyrics: "-am dul - - cis est Do - - mi - nus, lau - da - - - te lau - da - -". The second staff is a vocal line in G-clef with lyrics: "lau da - te no men e - jus quo - - - ni". The third and fourth staves are piano accompaniment in G-clef and F-clef respectively, with various chords and melodic lines.

- - - te lau da - - - - te no - men e - - - jus quo -
-am, dul - - cis est Do - - - mi - nus lau - da - - -
lau da - - te no men e - jus quo -

The second system of the musical score consists of four staves. The top staff is a vocal line in G-clef with lyrics: "- - - te lau da - - - - te no - men e - - - jus quo -". The second staff is a vocal line in G-clef with lyrics: "-am, dul - - cis est Do - - - mi - nus lau - da - - -". The third and fourth staves are piano accompaniment in G-clef and F-clef respectively, with various chords and melodic lines.

ni-am dul- cis est Do- mi- nus,
te no- men e- jus, quo-
ni-am, dul- cis est Do- mi- nus, lau- da-
Lau- da- te no- men e- jus quo-

te
Dolce
Dolce

ni-am dul- cis est Do- mi- nus, lau- da- te
te no- men e- jus quo- ni-am dulcis est
ni-am dul- cis est Do- mi- nus.

Lau - da - te no - men e - jus quo - ni - am dul - cis est

no - men e - jus lau - da - te quo - ni - am dul - cis est

Do - mi - nus, lau - da - te no - men e - jus quo - ni - am dul - cis est

Do - mi - nus, lau - da - te, no - men e - cis est Do - mi - nus, lau - da - te, no - men e - jus quo - ni - am dul - cis est

Lau - da - te no - men e - jus quo - ni - am dul - cis est

ius lau-da - - - te lau-da - te nomen e - jus
da - te nomen e - jus lau da - - - te nomen e - jus
Do - - - minus lau - da - - - te et jubi - la - - -
Do - minus, lau da - te no - men e - jus

et jubi - la - - - te omnes gen - - - tes
et jubi - la - - - te omnes gen - - - tes omnes gen - - - tes om
- te omnes gen - - - tes et jubi - la - te, et ju - bi -
et jubi - la te omnes gen - tes

et jubi-la - - - - te omnes gen
nes gen - - - - tes omnes gen - - - - tes omnes
la - - - - te omnes gen - - - - tes omnes
et jubi-la te om

tes. Lau-da-te nomen e-jus quo - - - - ni-am, dul
gen - - - - tes
gen - - - - tes et jubi-la - - - -
nes gen - - - - tes,

- - - cis est Do - - - minus, lauda - - - te nomen e - - - jus,
et jubi - la - - -
- - - te omnes gen - tes et jubilate, lauda - - - te, lauda -
Lau - da - te nomen e - - - jus quo - - - ni - am dul

et jubi - la - - - te omnes gen
te omnes gen -
- - - te
- - - cis est Do - - - mi - nus et jubi - la - - - te et jubi - la -

tes et jubi- late om- nes gen- tes

tes et jubi- la- te om- nes

te et ju- bi- la- te omnes et jubi- la- te lauda- te

te om- nes gen- tes omnes gen- tes, et jubi-

Detailed description: This system contains five staves of handwritten musical notation. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line with lyrics. The fourth staff is a basso continuo line. The fifth staff is a basso continuo line. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are in Latin and describe the praise of God by all creation.

Lau- da- te nomen e- jus, lau- da- te

Lauda- te no- men e- jus et jubi- la- te

te nomen e- jus, et jubi- la- te, laudate, et jubi-

la- te omnes gen- tes, jubi- la- te, laudate, et jubi-

Detailed description: This system contains five staves of handwritten musical notation. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line with lyrics. The fourth staff is a basso continuo line. The fifth staff is a basso continuo line. The music continues in the same key and time signature as the first system. The lyrics continue the theme of praising God's name and celebrating with all creation.

nomen e - jus, quo - - - ni-am, dul - - - cis est Do - - - mi-nus, lauda -
te dul - - - cis est Do - - - minus, lau
la - - - te dul - - - cis est Do - - - minus, lau
la - te dul - - - cis est Do - - - minus, lau

te no - - - men, no - - - men, e - - - jus, quo - - - ni-am
date nomen e jus, lau date nomen e jus
date ex jus, quo - - - ni-am
date ex no - - - men e - - - jus,

Dulcis est Do - - - mi - nus

Dulcis est Do - - - mi - nus;

Dulcis est Do - - - mi - nus

Dulcis est Do - - - mi - nus.

No. 3 Andante.

Soprano. Salve Regina ma - ter miseri cordiae

Alto Salve ex Salve Re

Tenore Salve ex Salve ex

Basso. Salve ex

Pianoforte.

vita dulce do,
 gina ma - ter miseri cordia vita dulce do,
 vi - ta dulce do,
 vi - ta dulce do

et spes nostra sal - ve sal
 vi - ta dulce do et spes nostra sal - ve sal -
 vi - ta ex et

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal lines with lyrics: "ve sal - ve, salve Re". The bottom two staves are piano accompaniment. The middle two staves contain the lyrics "spes nostra sal - ve". The key signature is G major (one sharp). The music is written in a cursive hand.

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal lines with lyrics: "gi - na. ad tecla ma". The bottom two staves are piano accompaniment. The middle two staves contain the lyrics "sal - ve. piu moto. ad tecla ma". The key signature is G major. The music is written in a cursive hand.

mus, ad te cla ma - - - - - mus, ex ul

mus, ad te ad te cla ma - - - - - mus, ex u-

mus ad te cla ma - - - - - mus te cla ma - - - - - mus, ex u-

ad te cla ma - - - - - mus,

les filii evae,

les filii e - va,

les filii e - va ad te cla ma - - - - - mus cla ma - - - - - mus ad te cla ma -

ad te cla ma - - - - - mus cla

mus
p ad te - ad te - suspi-ra-
 mus ex-u-les fillii e-ra ad te ex
 mus ex-u-les ex
 ma - - - mus, ex-u-les fillii e-ra, ad te ex

mus ad te suspi-ra- mus, gemen-tes ge-mentes et
 gemen-
 gemen-tes et flen-
 ge-mentes et

Flen - - - tes gemen - tes et flen - - - tes gemen -
tes et flen - tes gemen - tes et flen - tes gemen -
tes ge - mentes et flen - - - tes ge -
Flen - - - tes ge - mentes et flen - tes
tes gemen - - - tes et flentes ge - mentes et flentes ad te
tes ge - mentes et flen - tes ge - mentes et flentes ad te
men - tes ge - men - - - tes ge - mentes et flentes ad te
ge - mentes et flentes et flentes ad te

tes gemen - - - tes et flentes ge - mentes et flentes ad te
tes ge - mentes et flen - tes ge - mentes et flentes ad te
men - tes ge - men - - - tes ge - mentes et flentes ad te
ge - mentes et flentes et flentes ad te

suspira - mus ad te suspira - mus in hac
in
in hac lacryma -
in hac lacry - ma

The first system of the handwritten musical score consists of five staves. The top staff is a vocal line with lyrics: "suspira - mus ad te suspira - mus in hac". The second staff is another vocal line with lyrics: "in". The third and fourth staves are piano accompaniment, with lyrics "in hac lacryma -" and "in hac lacry - ma" respectively. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The music is in G major and 4/4 time. Dynamics include *f* and *sf*.

lacrymarum val - le in hac lacry - ma -
hac lacry - ma - rum in hac lacrymarum vel -
- rum val - le in hac lacry -

The second system of the handwritten musical score consists of five staves. The top staff is a vocal line with lyrics: "lacrymarum val - le in hac lacry - ma -". The second staff is another vocal line with lyrics: "hac lacry - ma - rum in hac lacrymarum vel -". The third and fourth staves are piano accompaniment, with lyrics "- rum val - le in hac lacry -". The bottom staff is a grand staff for piano accompaniment. The music continues in G major and 4/4 time.

rum in hac lacrymarum, vale.

le. in hac lacryma- rum val- le.

mei rum val- le.

rum val- le.

cres *tem* *do*

Tempo 1^{mo}

e-ja ergo ergo ad vocata nostra

eja ergo ad vocata nostra eja ergo ad

eja ex

eja ex

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal lines with lyrics: "illos tu- os mi- seri- cor- des o- cu" and "vocata nostra illos ex- cu". The bottom four staves are piano accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The music is written in a cursive, historical style.

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal lines with lyrics: "los ad nos conver- te ad nos conver- te et Je" and "los ad nos con- ver- te ad nos con- ver- te et Je". The bottom four staves are piano accompaniment. The key signature is G major and the time signature is common time. The music continues in the same cursive style as the first system.

Handwritten musical score for the first system. It consists of six staves. The top staff is the vocal line with lyrics: *sum bene dictum fructum ventris tu - i no - bis no - bis post hoc ex - i - li*. The second staff is a vocal line with lyrics: *sum ex* and *no bis ex*. The third, fourth, and fifth staves are vocal lines with lyrics: *sum ex* and *no - bis ex*. The sixth staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written in a cursive hand.

Handwritten musical score for the second system. It consists of six staves. The top staff is the vocal line with lyrics: *um os - ten - de. O cle - mens, o pi - a,*. The second staff is a vocal line with lyrics: *O cle - mens, o pi -*. The third, fourth, and fifth staves are vocal lines with lyrics: *O cle - mens ex*. The sixth staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is written in a cursive hand.

O dulcis virgo Ma-ri-a, Ma,
a, o dulcis virgo Ma-ri-a Ma-ri-a vir-go Ma-
Ma-ri-a, vir-go Ma-

ri-
ri-
ri-
ri-
ri-

Num. 4. Adagio quasi Andante

Soprano. De profundis clama- vi ad
Alto. De profundis ex
Tenore. De profundis ex
Basso. De profundis ex
Pianoforte.

te Do- mi- ne, Do- mi- ne Do- mi- ne ad
de profundis clama- vi, clama-
de profundis ex
de profundis ex

te Do-mi-ne ex-au-di ex au-

vi, cla ma-vi ad te Do-mi-ne ex au-di ex au-di ex

vi cla ma-vi ad te ex au-

vi cla ex au-di ex

di ex au- di orati o-nem me-am orati

au- di ex au- di, ex di orati o-nem me-am orati

di, ex au- di orati o-nem me-am orati

au di ex au di ex

o - nem me - am Do mi - ne.

o - nem me - am Do mi - ne.

o - nem me - am Do mi - ne.

o - nem me - am Do mi - ne.

o - nem me - am Do mi - ne.

o - nem me - am Do mi - ne.

segue Andante.

segue Andante.

Solo Andante. quasi Allegretto

Fiant aures tu - ae in - ten - den

Solo Fiant aures tu - ae in - ten - den

Solo Fiant aures tu - ae in - ten - den

Solo Fiant aures tu - ae in - ten - den

Solo Fiant aures tu - ae in - ten - den

Solo Fiant aures tu - ae in - ten - den

tes; Fiat au-res tu - - e in

Den - - tes; Fiat au - - res tu - e in - ten Den

tes; Fiat au res tu - e

Den - - tes; Fiat au res tu - e in - ten Den

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'tes; Fiat au-res tu - - e in'. The second staff is a piano accompaniment line, also in G major and 4/4 time, with lyrics 'Den - - tes; Fiat au - - res tu - e in - ten Den'. The piano part features a steady bass line and a more active treble line. The system concludes with a double bar line.

tenden - - - tes in vo - cem de - pre - ca - ti - o - nis me - -

tes in vo - cem de - pre - ca - ti - o - nis

in ten - den - - tes in vo - cem de - pre - ca - ti - o - nis me - -

tes in vo - cem de - pre - ca - ti - o - nis

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with lyrics 'tenden - - - tes in vo - cem de - pre - ca - ti - o - nis me - -'. The second staff continues the piano accompaniment with lyrics 'tes in vo - cem de - pre - ca - ti - o - nis'. The piano part maintains its accompaniment pattern. The system concludes with a double bar line.

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal parts with lyrics: "ae in vo-cem de pre-ca-ti-onis me-ae me" and "me-ae in vo-cem de-pre-ca-ti-o-nis me". The bottom four staves are piano accompaniment. The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal parts with lyrics: "ae, fiant au-res tu-dae in ten-dentes in vo-cem de-pre" and "ae, fiant au-res tu-ae au-res tu-ae in ten-dentes in vo-cem de-pre". The bottom four staves are piano accompaniment. The music continues with similar notation to the first system.

Tutti più vivo All^o.

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts with lyrics: "ca-ti o-nis me-a, me-a." and "cati o-nis et". The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo/mood marking at the top right is "Tutti più vivo All^o".

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal parts with lyrics: "obser-va-re ris Do-mine" and "Si iniqui-ta-tes ob-ser". The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo/mood marking at the top right is "Tutti più vivo All^o".

va ve-ris Do-mine quis sus-ti-ne-bit quis sus-ti-ne-bit
quis sus-ti-ne-bit Domi-ne

Detailed description: This system contains the first two staves of a handwritten musical score. The top staff is a vocal line with lyrics in Latin. The second staff is a keyboard accompaniment. The music is written in a historical style with various note values and rests.

si i-niqui-ta-tes
si i-niqui-ta-tes si i-niqui-ta-tes
si i-niqui-tates ob-serva-veris si i-niqui-ta-tes

Detailed description: This system continues the musical score with three staves. It features a vocal line with lyrics and a keyboard accompaniment. The lyrics include 'si i-niqui-ta-tes' and 'ob-serva-veris'. The notation is consistent with the first system.

si i-niqui-ta-tes ob-ser-va-veris *si i-niqui-ta-tes ob-ser-va-veris* *si i-niqui-ta-tes ob-ser-va-veris*

si i-niqui-ta-tes ob-ser-va-veris *si i-niqui-ta-tes ob-ser-va-veris* *si i-niqui-ta-tes ob-ser-va-veris*

si i-niqui-ta-tes ob-ser-va-veris *si i-niqui-ta-tes ob-ser-va-veris* *si i-niqui-ta-tes ob-ser-va-veris*

si i-niqui-ta-tes ob-ser-va-veris *si i-niqui-ta-tes ob-ser-va-veris* *si i-niqui-ta-tes ob-ser-va-veris*

ta-tes ob-ser-va-veris ob-ser-va-veris Do-mi-ne

ta-tes ob-ser-va-veris ob-ser-va-veris Do-mi-ne

ta-tes ob-ser-va-veris ob-ser-va-veris Do-mi-ne

ta-tes ob-ser-va-veris ob-ser-va-veris Do-mi-ne

quis sus- ti- ne- bit quis sus- ti- ne- bit.
 quis ex
 quis sus- ti- nebit Do- mi- ne.
 seque

piu lento Andante.

A- pud te gratia est et propter
 Quia a- pud te gratia gratia est, et propter le- gem, propter
 Quia a- pud te ex le- gem et propter le-
 Quia ex le- gem et propter

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics: "nima me a speravit a nima a", "ma me a a nima me a, spe-ravit a", "nima me a spe-revit", and "speravit". The bottom three staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics: "nima me a in Domi-no in Do-mi-no sus-", "nima me a in Do-mi-no in Do-mi-no", "nima me a in Do-mi-no speravit", and "a nima me a in Domino in Do-mi-no in". The bottom three staves are piano accompaniment. The music continues in the same key and time signature as the first system.

tinuit anima a - - - ni-mei me - - - a;

sus-ti-nuit a - - - ni-ma, anima

a - - - ni-mei a - - - ni-mei me - - - a - - - ni-ma anima

Do - - - mi - no in Do -

a - pud - te gra-ti-a est

me - - - a, a pud - te gra-ti-a gra-ti-a est et propter

me - - - a, a pud - te et se est et propter

mi - no, et se et propter

et propter le - gem tu - am, sus - ti - nui
le - gem propter le - gem tu - am, ex
le - gem propter le - gem tu - am, ex
le - gem tuam, propter le - gem tu - am, sus - ti - nui te Do - mi - ne, sus

te Do - mine et propter legem tuam, propter le - gem tu
et propter le - gem tu
ti - nui te Domine et propter legem propter legem tu

am sus-tinui te Do-mi-ne te Do-mi-ne.
am, sus-ti-nu i te te Do-mi-ne te Do-mi-ne.
am sus-ti-nu i te Do-mi-ne te Do-mi-ne.
am sus-tinu i re

Tutti Allegro moderato.
A-cus-to-dia ma-tu-ti-na us-que ad noc-
A-cus-to-dia re
A-cus-to-dia re
A-cus-to-dia re

le-gem tu-am sus-ti-nui te Do-mine,
ve te Do-mine, te Do-mine
gem tu-am sus-ti-nui, sus-ti-nui te Do-mine, te Do-mine et propter
le-gem tu-am sus-ti-nui te Do-mine, et prop-

et propter le-gem tu-am, sus-ti-nui te
et propter le-gem tu-am sus-ti-nui te te
le-gem tuam, propter le-gem tu-am sus-ti-nui te
ter le-gem tu-am sus-ti-nui te

Do - mi - ne, sus - tinuit anima me - a in verbo e -
ve
ve
ve

This system contains the first four staves of the manuscript. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment, with the word "ve" written above them. The fourth staff is a grand staff (treble and bass clefs) with piano accompaniment. The music is in a common time signature and features various rhythmic values and accidentals.

sus - tinuit a -
sus - tinuit a -
sus - tinuit anima a - - ni - me me - a, a - ni -
sus - tinuit a - nima me - a, a - nima, a -

This system contains the next four staves of the manuscript. The top staff continues the vocal line with lyrics. The second and third staves are piano accompaniment, with the word "sust" written above them. The fourth staff is a grand staff with piano accompaniment. The music continues with similar notation and includes dynamic markings like "dol." and "dolce".

tem

f speret Isra- el in Do- - - - -

speret Isra- el in Do- - - - - mi- no in Do- - - - - mi- no spe- - - - -

spe- - - - - ret in Do- - - - - mi- no in Do- - - - - mi- no

f speret Isra-

mi- no, spe- - - - - ret Israel

ret Isra- el speret Israel spe- - - - - ret Isra-

speret Isra- el spe- - - - - ret Israel.

el in Do- mi- no spe- - - - - ret spe- - - - - ret Israel. spe

Handwritten musical score for a Latin liturgical text, likely a Mass. The score is written on ten staves, with the top two staves for vocal parts and the bottom two for a basso continuo line. The lyrics are written in a cursive hand below the notes.

spere- ret Isra- el in Do- mi- no spere- ret Isra- el in Do- mi- no in
el in Do- mi- no in Do- mi- no ve
spe- ret Isra- el spere- ret ve
ret Isra- el in Do- mi- no spere- ret ve

Domine; A- cus- to- dia ma- tu- tina us- que ad

The music is in a key with one sharp (F#) and a common time signature (C). The vocal parts feature a mix of quarter, eighth, and sixteenth notes, often with slurs. The basso continuo line consists of a single melodic line with figured bass notation (numbers and symbols like ♯, ♭, ♮) written below the notes.

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics include "noc", "tem", "speret Israel in", "speret Isra-el in Do", and "mino in".

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics include "speret Isra-el in Do", "mino in Do", "mi no", "mi no spe", and "ret Isra".

mino in Domino. *speret Isra*

speret Israel in Do *mi*

Isra-el in Do - mi-no in Do - mi-no,

el in Do - mi-no in Do -

el in Do - mi-no in Domi-no;

no in Domi-no in Do - mi-no in Domi-no; speret

speret Isra-el in Do - mi-no in Domi-no;

mino, speret Isra el in Do

p
speret Is- ra- el in Do- mi- no,
Israel in Do- mi- no in Domi-
speret Isra- el in Do- mi- no in Domi-
mi- no spe- ret Is- ra- el in Domi-
no speret Is- ra- el in Do- mi- no.

spe- ret Israel in Domino spe- ret Is- ra- el in Do- mi- no.
no speret Is- ra- el in Do- mi- no.
no speret Is- ra- el in Do- mi- no.
no speret Is- ra- el in Do- mi- no.

p *poio più lento.*

in Do - mi - no. Quia apud Dominum a - pud

Quia apud

Quia apud

qui - a apud

Dominum, mi - seri - cordi - a mi - seri - cordi - a et copi -

mi - seri - cordi - a

o - sa a - pud e
et copio - sa a - pud e
et ex
et ex
um re dempti o,
um re dempti o,
um re dempti o,
um re dempti o,
um re dempti o,

mi - seri - cordia et
qui - a a - pud Dominum et copio - sa a - pud
quia apud Dominum a - pud Dominum et copio
qui a a - pud Dominum et copio

copi-o - sa a - pud e - um re - demp - tio,
 e - um a - pud e - um re - demp - tio,
 o - sa a - pud e - um re - demp - tio re - demp - tio,
 sa a - pud e - um re - demp - tio,

et ip - se re - dimet Is - ra - el, Is - ra - el ex
 et ve ex om
 et ve ex om
 et ve ex om

om - nibus i - ni - qui - ta - tibus e - jus et ip -
nibus i - ni - qui - qui - ta - tibus e - jus et
nibus i - ni - qui - ta - tibus e - jus et
nibus i - ni - qui - ta - tibus e - jus

se et ipse re - dimet Is - ra - el et omnibus i -
ipse et ip - se re - dimet et
ipse et ip - se ip - se re
et ip - se re

ni qui- ta tibus, e- jus ex iniqui- ta tibus e-

re re re

ius, et ipse re- dimet Is- ra- el A- men.

ius, et ipse re- dimet Is- ra- el ex i- niqui- ta tibus ejus A- men.

ius, et ipse re ex ex A- men.

ius, et ipse re ex ex A- men.

The musical score is written on ten staves. The top four staves represent vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four staves represent the basso continuo. The lyrics are in Latin and are written in a cursive hand. The music is in a key with one sharp (F#) and a common time signature (C). The piece concludes with a double bar line and repeat signs.



Basso.



No. 1.

Adagio C piu

A-do-ra-mus a-do-ra-

mus te x-te et be-ne-dicimus

ti-bi, a-do-ramus te, te x-te, et

be-ne-di-cimus ti-bi. *per sanctam*

Cru-cem Sanctam Cru-cem tu-am, *per*

Sanctam Cru-cem *per* Sanctam Cru-cem re-de-

mis-ti re-de-mis-ti mun-dum, a-do-ra-

mus, a-do-ra-mus te x-te,

mi-se-re-re no-bis, *piu*

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



No. 2. *Allegro moderato*

C piu *salvo*

lau-da-te no-men e-jus, quo-

ni-am ou-l-cis est do-minus.

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lau-da-te no-men e-jus, quo-ni-
am dul-cis est do-mi-nus, lau-da-te
no-men e-jus. et ju-bi-la-te
omnes gentes et ju-bi-la-te om-
nes gen-tes. lau-da-te
no-men e-jus, quo-ni-am dul-cis est
do-mi-nus et ju-bi-la-te et
ju-bi-la-te omnes gen-tes omnes
gen-tes et ju-bi-la-te omnes gen-
tes, ju-bi-la-te lau-da-te
et ju-bi-la-te dul-
cis est do-mi-nus lau-da-te no-men

e - jus lau - da - te no - men e - jus,
 pi - a
 dul - cis est do - mi - nus.

W. 3.

Andante.

Sal - ve Re - gi - na ma - ter mise - ri -
 Cor - di - a. Vi - ta dul - ce - do, Vi - ta dul -
 a - do et spes nos - tra Sal -
 ve et spes nos - tra Sal -
 ve Sal - ve.

ad te Cla - ma - mus ad te Cla -
 ma - mus ad te Cla - ma -
 mus, Cla - ma -

pi - a
 mus, ca - u - les fi - lii E - va. *N. S.*

ad te suspi-ra-mus ad te sus-pi-ra-mus.
 ge-men-tes et flen-tes ge-
 mentes et flen-tes, ge-men-tes et
 flen-tes, et flentes, ad te suspi-ra-
 mus, ad te sus-pi-ra-mus for in hac lacry-ma-
 rum val-
 le. *Tempo primo* e-ja ergo ad-
 vo-ca-ta nostra illos tu-os mi-se-ri
 for-des O-cu-los ad nos con-ver-
 te, et con-ver-te con-ver-te et fe-

sum bene dictum fructum ventris tu- i
 no- bis post hoc ex- i- li- um os- ten-
 de. o Cle- mens o pi- a o dulcis
 Virgo Ma- ri- a Virgo Ma- ri- a

Adagio.

De pro- fundis Cla- ma- vi, Cla- ma-
 vi ad te Do- mi- ne Do- mi- ne; de pro-
 fundis Cla- ma- vi Cla- ma- vi Cla-
 ma- vi ad te do- mi- ne ca- au- di ca-
 au- di ca- au- di O- ra- ti- o- nem
 me- am O- ra- ti- o- nem me- am do- mi- ne,

Andante V. S.

Solo

fi-ant au-res tu-æ in-ten-den-tes,

fi-ant au-res tu-æ in-ten-den-

tes, in vo-cem de-pre-

ca-tu o-nis me-æ, in vo-cem de-pre-

ca-ti o-nis me-æ, fi-ant

au-res tu-æ au-res tu-æ in-ten-dentes in

vo-cem de-pre-ca-ti o-nis,

me-æ *Piu Vivo* *Allegro* *ff* si i-ni-qui-

ta-tes ob-ser-va-ve-ris do-mi-ne *ff* si i-

ni-qui-ta-tes ob-ser-va-ve-

ris do-mi-ne, *ff* quis sus-ti-ne-bit

do-mi-ne! *ff* si i-ni-qui-ta-tes

ob-ser-va-ve-ris, si i-ni-qui-ta-

tes ob-ser-va-ve-ris.

si i-ni-qui-ta-tes ob-ser-va-ve-

ris ob-ser-va-ve-ris Do-mi-ne

quis sus-ten-e-bit? Do-mi-ne!

Piu lento
Andante

Solo
Qui-a a-pud te gra-ti-a gra-ti-a

est et pro-pter le-gem et pro-pter le-gem

tu-am sus-ten-u-i te do-mi-

ne, et pro-pter le-

gem tu-am sus-ten-u-i te do-mi-

ne: sus-ten-u-it a-ni-ma me-a a-ni-ma

a

ni-ma me-a spe-ra-vit, spe-ra-vit
 a-ni-ma me-a in Do-mi-no in do-mi-
 no in do-mi-no, in do-mi-no,
 apud te gra-ti-a gra-ti-a est, et propter legem
 tu-am, propter te-gem tu-am sus-ti-nu-i te
 Do-mi-ne sus-ti-nu-i te do-mi-ne. et propter legem
 propter legem tu-am sus-ti-nu-i, ~~te~~
 do-nu-i mi-ne, te do-mi-ne.

Allegro moderato *Fatto*
 a cus-to-dia ma-tu-ti-na
 us-que ad noc-tem speret is-ra-el in do-mi-
 no, spe-ret spe-ret is-ra-el, spe-
 ret is-ra-el in do-mi-no speret is-ra-el in

Domi-no in do-mi-no. à cus-to-di-a ma-tu-
 ti-na us-que ad noc-tem, Spe-ret is-ra-
 el in do-mi-no do-mi-no mi-
 no. spe-ret is-ra-el in do-mi-
 no in do-
 mi-no. Spe-ret is-ra-el in do-mi-no spe-
 ret is-ra-el in do-mi-no spe-ret is-ra-
 el in do-mi-no spe-ret is-ra-el in do-
 mi-no, in do-mi-no. *Poco più* *lento*
 qui-a a-pud do-mi-num mi-se-ri-cordi-a,
 et co-pi-o-sa a-pud e-um re-
 demp-ti-o.

qui a a - pud do - mi - num et co - pi -
o - sa a - pud e -
- um re - temp - ti - o,
et ip - se re - di - met is - ra - el is - ra -
el, ex om - ni - bus i - ni - qui - ta -
- ti - bus e - jus.
et ip - se re - di - met is - ra - el et
om - ni - bus i - ni - qui - ta - ti - bus e - jus,
ex i - ni - qui - ta - ti - bus e - jus, et
ip - se re - di - met is - ra - el, ex i - ni - qui -
ta - ti - bus e - jus Amen.

Soprano.



No. 1.

Adagio C piu rit
 A-do-ra-mus mus, a-do-ra-

mus te, *for* te, *ppfor* et be-ne-di-ci-mus

ti-bi a-do-ra-mus mus te, te x-te,

et be-ne-di-ci-mus ti-bi, *ppfor* per sanctam

Crucem tu-am, per sanctam Crucem tu-

am, *ppfor* per sanctam Crucem tu-am, per sanctam Cru-

cem tu-am re-de-misti re-de-misti

mun-dum. *piu* a-do-ra-mus, a-do-ra-

mus te x-te, *piu* mi-se-re

re no-bis, *piu* mi-se-re

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



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No. 2. Allegro

Moderato.

Handwritten musical score for voice and piano. The score is written on ten staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The tempo is marked "Moderato." and the mood is "Allegro". The lyrics are in Latin. The score includes various musical notations such as slurs, accents, and dynamic markings like "p" (piano) and "f" (forte). The lyrics are: "lau-da-te no-men e-jus, quo-ni-am dul-cis est do-mi-nus, lau-da-te lau-te lau-da-te lau-da-te no-men e-jus, quo-ni-am dul-cis est do-mi-nus lau-da-te no-men e-jus quo-ni-am dul-cis est do-mi-nus lau-da-te no-men e-jus, lau-da-te, lau-da-te no-men e-jus. et ju-bi-la-te omnes gen-tes, et ju-bi-la-te omnes gen-tes; lau-da-te no-men e-jus quo-ni-".

lau-da-te no-men e-jus, ^{dolet}

quo-ni-am dul-cis est do-mi-nus, lau-

da-te lau-te lau-da-te lau-da-

te no-men e-jus, quo-ni-am dul-

cis est do-mi-nus

lau-da-te no-men e-jus quo-ni-am

dul-cis est do-mi-nus lau-da-

te no-men e-jus, lau-da-

te, lau-da-te no-men e-jus. et ju-bi-

la-te omnes gen-tes,

et ju-bi-la-te omnes gen-

tes; lau-da-te no-men e-jus quo-ni-

am dul cis est do ^{mi} nus lau da te
 nomen e jus. et ju bi la te
 omnes gen tes, et ju bi la te om nes gen
 tes. lau da te nomen e
 jus, lau da te nomen e jus, quo ni
 am dul cis est do mi nus lau da te no
 men no men e jus, quo niam
 pi
 dul cis est do mi nus.

No. 3

Andante.

pi
 Sal ve Re gi na ma ter mise ri cor di
 o, Vi ta dul ce do, et spes
 nos tra sal ve, sal

ve Sal-ve, Salve re-
gi-na. *Piano molto* ad te Cla-ma-
mus, ad te Cla-ma-
mus *piano* ex-ul-les fi-li-æ-va. *piano fortissimo* ad te Cla-
ma-mus, *piano* ad te ad te
sus-pi-ra-mus ad te sus-pi-ra-mus, ge-men-tes,
ge-men-tes et flen-tes,
ge-men-tes et flen-tes *piano* ge-men-tes ge-men-
tes et flen-tes *piano* ge-men-tes et flentes, ad
te sus-pi-ra-mus ad te sus-pi-ra-mus.
f in hac la-cry-marum Val-le in hac
la-cry-ma-rum, in

hac lacry- ma- rum val- le. *Tempo primo* *rit* eja
 er- go er- go ad- vo- ca- ta nos- tra,
 illos tu- os mi- se- ri- cor- des o- cu-
 los *rit* ad nos con- ver- te, ad nos con-
 ver- te, et je- sum be- ne- dic- tum
 fructum Ventris tu- i no- bis no- bis post hoc ex-
 i- li- um os- ten- de o Cle- mentis-
 si- ma o dulcis Virgo ma-
 ri- a ma- ri- a.

No. 4. Adagio quasi Andante.

rit De pro- fun- dis cla- ma- vi, cla- ma-
 vi ad te Do- mi- ne, do- mi- ne.

pia Do — mi — ne ad te do mi — ne
pia ex — au — di ex — au — di, ex — au —
pia — di, o — ra — ti — o — nem meam, o — ra — ti —
pia o — nem me — am do — mi — ne. *Andante* *quasi Allegretto* $\frac{3}{4}$
Solo Fi — ant aures tu — e inten — den —
 tes. ² fi — ant aures tu —
 a in — ten — den — tes, *pia* in vo — cem de pre —
pia ca — ti — o — nis me — e. in
 vo — cem de pre — ca — ti — o — nis me — e me —
pia fi — ant aures tu — e in — ten — dentes in
 vo — cem de pre — ca — ti — o — nis me — e, me —
Fine Vivo *Allegro* $\frac{3}{4}$ si i — ni — qui — ta — tes

obserua-ve-ris do-mi-ne si i-ni-qui-
 ta-tes Ob-ser-ua-ve-ris do-mi-ne quis
 sus-ti-ne-bit, quis sus-ti-ne-bit si i-
 ni-qui-ta-tes si i-ni-qui-
 ta-tes Ob-ser-ua-ve-ris si i-ni-qui-
 ta-tes Ob-ser-ua-ve-ris ob-ser-ua-ve-ris
 do-mi-ne,
 a-pud te gra-ti-a est, et propter le-gem
 tu-am sus-ti-nui te, te do-mi-ne
 et propter le-gem tu-am,
 sus-ti-nui te do-mi-ne sus-ti-nuit
 a-ni-ma me-a in Verbo e-jus.

Soloe

sus-tenuit a-

nima me-a speravit anima

a-nima me-a, in do-mi-no in do-mi-

no, sus-tenuit anima me-a, ni-

ma me-a, apud te gratia est.

et propter le-gem tu-am, sus-tenui

te do-mine et propter legem tuam propter

legem tu-am, sus-tenui te do-mi-

ne, te do-mi-ne! *Allegro moderato* a cus-to-di-a

ma-tu-ti-na usque ad noc-tem

speret is-ra-el in do-mi-

no. spe-ret is-ra-el speret is-ra-

el in do-mi-no spe-ret is-ra-el in do-mi-no in
 do-mi-no; à cus-to-dia ma-tu-ti-na,
 us-que ad noc-tem, spe-ret is-ra-el in
 do-mi-no in do-mi-no in do-
 mi-no in do-mi-no, spe-ret is-ra-
 el in do-mi-no in do-mi-no in
 do-mi-no. spe-ret is-ra-el in do-mi-
 no. spe-ret is-ra-el in do-mi-no spe-ret is-ra-
 el in do-mi-no, in do-mi-no.

Poco più
lento
 Qui-a a-pud do-mi-num a-pud do-mi-num
 mis-e-ri-cor-di-a mis-e-ri-cor-di-a et Copi-
 o-sa a-pud e-um re-dempti-

mi-se-ri-cordi-a et co-pi-o-sa a-pud e-um re-demp-ti-o et ip-se re-di-met is-ra-el is-ra-el ex om-ni-bus i-ni-qui-ta-ti-bus e-jus et ip-se et ip-se re-di-met is-ra-el ex om-ni-bus i-ni-qui-ta-tibus e-jus, ex i-ni-qui-ta-tibus e-jus. et ip-se re-di-met is-ra-el a-men.

Alto.



No. 1.

Adagio. *Ado- ra - - - mus a-do- ra - - -*
mus te & - te, et bene-di-cimus ti-bi, a-do-
ra - - - mus te te & - te et bene-di-cimus
te - - bi per sanctam Cru-cem tu-am,
per sanctam Cru-cem tu - - am, per sanctam Cru-
cem Cru - - cem tu - - am, per sanctam Cru-cem re-de-
mis-ti re - - de-mis-ti mun - - dum. a-do- ra - -
mus a-do- ra - - mus te & - te. mise-
re - - re re-ro-bis. mise-
re - - re no-bis, mise-re-re.

Allegro moderato No. 2.
N. S.



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dot.

Lau-da-te no-men e-jus quo-ni-am
om-nis est do-mi-nus, lau-da
da-te no-men e-jus
quo-ni-am om-nis est do-mi-nus
Lau-da-te no-men e-jus lau-da
te, quo-ni-am om-nis est do-mi-
nus, lau-da-te no-men e-jus lau-da-
te no-men e-jus, et ju-bi-
la-tes omnes gen-tes omnes gen-
tes om-nes gen-tes
om-nes gen-tes om-nes gen-

6

tes, et ju-bi-la

te omnes gen-

tes, et ju-bi-la te om-nes,

lau-da-te no-men e-

jus, et ju-bi-la te out-

cis est do-mi-nus lau-

da-te no-men e-jus lau-da-te no-men e-

jus, pi-

ubis est do-mi-nus.

No. 3.

Andante

pi-

Sal-ve Re-gi-na ma-ter mi-se-ri-

cor-di-a, Sal-ve re-gi-na ma-ter mi-se-ri-

V. S.

cordi-a vi-ta dul-ce-do vi-ta dul-ce-do
 pi-a vi-ta dul-ce-do et spes
 nostra sal-ve re sal-ve re
 gi-na. *Piu* *moto* ad te cla-
 ma-mus, ad te cla-ma-
 mus ca-u-les fi-lii & ve-rae ad te cla-
 ma-mus ex-u-les fi-lii &
 ve-rae, ad te sus-pi-ra-mus ad te
 sus-pi-ra-mus, ge-men-
 tes et flen-tes ge-men-
 tes et flen-tes ge-men-tes ge-men-tes et

*f*lentes ge-men-tes et flentes, *piu* ad te suspi-ra-
 mus ad te suspi-ra-mus, *fo* in hac
 la-cry-ma-rum in hac la-cry-marum Val-
 le in hac la-cry-ma-rum *tran*
Tempo primo. *piu* Et-ja er-go ad-
 vo-ca-ta nostra, e-ja er-go ad-vo-ca-ta
 nostra illos tu-os mi-se-ri-cor-dias
 cu-los *pf* ad nos con-ver-te ad nos con-ver-
 te, ad nos con-ver-te *fo* et je-sum bene-
 dic-tum fructum Vestris tu-i *piu* no-bis post hoc ea-
 ri-li-um os-ten-de *pf* o cle-mens pi-
pf a o clemens, o pia-a, o dulcis Vir-go Ma-

ri a ma ri a Virgo ma ri a

Andagio quasi Andante.

De pro-fundis cla-ma-vi Clama

vi ad te do-mi-ne do-mi-ne, de pro-fundis cla-

ma-vi, Clama vi cla-ma-vi ad

te do-mi-ne, ex-au-di ex-au-di ex-

au-di ex-au-di O-ra-ti-o-nem

me-am O-ra-ti-o-nem me-am do-mi-

ne. *Andante quasi Allegretto* Solo fi-ant au-res

in-ten-den-tes, fi-ant au-res tu-a

in-ten-den-tes,

in vo-cem de-pre-ca-ti-o-nis

me - e in vo - cem de - pec - ca - ti -
 nis me - e. fi - ant aures tu - a au - res
 tu - a in - ten - dentes in vo - cem de - pec - ca - ti -
 o - nis me - e, me - e.

Piu Vivo *Tutti*
Allegro *for* si i - ni - qui - ta - tes ob - ser - va - ve - ris
 do - mi - ne, si i - ni - qui - ta - tes ob - ser -
 va - ve - ris do - mi - ne qui sus - ti - ne - bit,
 qui sus - ti - ne - bit! si i - ni - qui - ta - tes
 si i - ni - qui - ta - tes si i - ni - qui -
 ta - tes ob - ser - va - ve - ris si i - ni - qui - ta -
 tes ob - ser - va - ve - ris ob - ser - va - ve - ris
 Do - mi - ne, qui sus - ti - ne - bit, qui sus - ti -

V. S.

Piu lento *Andante* *Solo*

ne - bit! qui - a apud te

gra - ti - a gra - ti - a est, et propter le - gem, propter

le - gem tu - am, sus - ti - nu - i - te do - mi -

ne te do - mi - ne, et propter le -

gem tu - am sus - ti - nu - i - te te do - mi -

ne. sus - ti - nu - i - t a - ni - ma me - a in Verbo

e - jus. sus - ti - nu - i - t a -

nima me - a spera - vit a - nima

a - ni - ma me - a in do - mi -

no in do - mi - no. sus - ti - nu - i - t a -

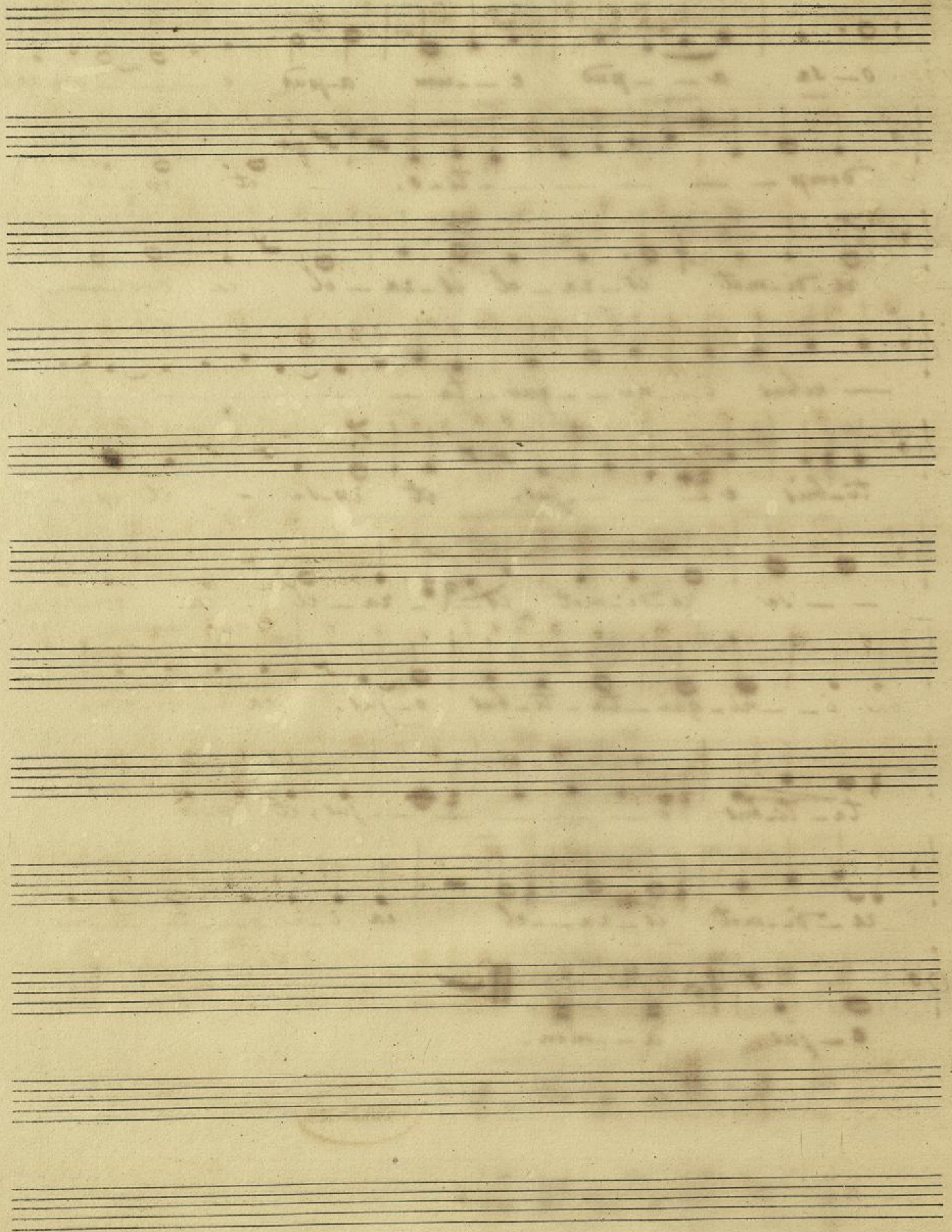
ni - ma, a - ni - ma

me a apud te gratia gratia
est, et propter legem propter legem
tuam. sustinui te domine
et propter legem tuam sustinui
te domine te domine
ne. a custodia matu-
ti-na, usque ad noctem speret is-ra-
el in do-mi-no in do-mi-no spe-
ret is-ra-el speret is-ra-el spe-
ret is-ra-el in do-mi-no in do-mi-
no, speret is-ra-el in do-mi-no in do-mi-no.
a cus-to-dia ma-tu-ti-na,

Allegro moderato *Tutti*

pia
 us-que ad noc-tem. *2* *f* speret israel in
 do
 mi-no speret israel in do
 mi-no in do mi-no in do
 mi-no in do mi-no *pia* speret
 i-sra-el in do
 mi-no in do mi-no. *f* speret israel in
 do mi-no *Spe* ret is-ra-el in do mi-no
 in do mi-no. *Poco* *pia* *lento* *2* *pia* quia apud
 do-mi-num *2* mi-se-ri-cordi-a *i* et Co-pi-
 o-sa a-pud e-um re-demp-ti-
 o, *pia* qui-a a-pud do-mi-num, et Co-pi-

o - sa a - pud e - um a - pud e - um re -
demp - ti - o. et ip - se
re - di - met is - ra - el is - ra - el ex om - ni -
nibus i - ni - qui - ta -
ti - bus e - jus. et ip - se et ip -
se re - di - met is - ra - el ex om - ni -
bus i - ni - qui - ta - ti - bus e - jus. ex i - ni - qui -
ta - ti - bus e - jus, et ip - se
re - di - met is - ra - el ex i - ni - qui - ta - ti - bus
e - jus a - men.



Tenore.



No. 1.

Adagio.

A - do - ra - mus, a - do - ra -
 mus te - x - te, et bene - di - ci - mus tibi a - do -
 ra - mus te - te - x - te; et bene - di - ci - mus
 ti - bi, per sanctam Cru - cem tu - am.
 per Sanctam Cru - cem tu - am, per
 Sanctam Cru - cem tu - am, per Sanctam Cru - cem tu -
 am re - de - mis - ti re - de - mis - ti mun - dum, a - do -
 ra - mus a - do - ra - mus te - x - te.
 mi - se - re re - re no - bis,
 mi - se - re - re mi - se - re re no - bis, mi - se -
 re - re.



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No. 2. Allegro

Moderato

ib

dolce

Lau-da-te no-men e-
jus, quo-ni-am dul-cis est do-mi-
nus, lau-da-
te no-men e- jus. quo-ni-am dul-cis est
do-mi-nus lau-da-te no-men e- jus quo-
ni-am dul-cis est do- mi-
nus quo-ni-am dul-cis est do-
mi-nus lau-da- te et ju-bi-
la- te omnes gen-tes et ju-bi-
la-te, et ju-bi-la-
te omnes gen-tes om-nes
gen-tes, et ju-bi-la-

te
omnes gen-tes et ju-bi-la-te, lau-da-
te lau-da-
te, et ju-bi-la-te omnes, et ju-bi-
la- te lau-da- te no-men e-
-jus et ju-bi-la- te lau-da-te
et ju-bi-la-
te, -dul- cis est do-mi-nus lau-
date no-men e- jus lau-date no-men
-jus quo- ni-am dulcis est do-
-mi-nus.

fle-tes ge-mentes et fle-tes
 tes ge-mentes ge-men-tes ge-
 mentes et flentes ad te suspi-ra-mus, ad te
 sus-pi-ra-mus in hac lacy-ma-
 rum Val-le, in hac
 lacy-ma-rum Val-
 le. *Tempo primo* C-pi-ri-er-go ad-vo-cata
 nostra, e-ja er-go ad-vo-cata nostra, illos
 tu-os mi-se-ri-cores o-cu-
 los ad nos con-ver-te, ad nos con-ver-te, con-
 ver-te, et je-sum be-ne-dic-tum
 fru-tum Ven-tris tu-i

no-bis post hoc ex-i-li-um os-ten-

de o cle-mens, o pi-a, o cle-

mens, o pi-a o dulcis Virgo Ma-ri-a ma-

ri-a Virgo Ma-ri-a.

No. 4. Adagio quasi Andante.

Futte

De pro-fun-dis cla-ma-vi cla-ma-

vi ad te do-mi-ne do-mi-ne

de pro-fun-dis cla-ma-vi cla-ma-

vi cla-ma-vi ad te do-mi-ne ex-

audi ex-audi

di O-ra-ti-o-nem me-am, O-ra-ti-

o-nem me-am do-mi-ne.

Andante, quasi Allegretto.

Solo

fi-ant aures tu-ae
in-ten-dentes tes fi-ant
aures tu-ae in-ten-dentes mi-do-cem
de-pre-ca-ti-o-nis me-ae.
in-do-cem de-pre-ca-ti-o-nis me-ae
fi-ant aures tu-ae au-res tu-ae
in-ten-dentes in-do-cem de-pre-ca-ti-o-
nis me-ae, me-ae. *Più Vivo, Allegro*
Forte si i-ni-qui-ta-tes ob-ser-va-ve-ris do-mi-
ne, si i-ni-qui-ta-tes ob-ser-va-ve-
ris do-mi-ne

si i-ni-quí-ta-tes ob-ser-
va-ve-ris, si i-ni-quí-tates ob-ser-
va-ve-ris si i-ni-quí-ta-tes i-
ni-quí-ta-tes ob-ser-va-ve-ris ob-ser-va-
-ve-ris do-mi-ne quis sus-ti-ne-bit,
quis sus-ti-ne-bit? *Piu lento*
Andante
Solo
Qui-a a-pud te gra-ti-a gra-ti-a est, et propter
le-gem et propter le-gem tu-am sus-ti-nu-
i, sus-ti-nu-i te do-mi-ne te do-mi-ne et
propter legem tu-am, propter le-gem tu-
am, sus-ti-nu-i te do-mi-ne, sus-

te nu- it a ni ma me a in Verbo e- jus.
 sus- ti- nu- it a ni- ma a ni- ma me
 a a ni- ma me a a ni- ma
 me a, spe- ra- vit a ni- ma
 me a, in do- mi- no in do- mi- no, spe-
 ra- vit a ni- ma a ni- ma me a
 a ni- ma a ni- ma me a, apud te,
 gra- ti- a, gra- ti- a est, et propter le- gem
 propter le- gem tu- am, sus- ti- nu- i
 te do- mi- ne et prop- ter le- gem
 propter legem tu- am sus- ti- nu- i te do-
 mi- ne te do- mi- ne.

Allegro moderato. *Futti*

a cus-to-dia ma-tu-ti-na

us-que ad noc-tem, spe-ret in do-mi-

no in do-mi-no speret is-ra-el, spe-

ret is-ra-el. spe-ret is-ra-

el, spe-ret is-ra-el in do-mi-no in do-mi-no. a cus-

to-dia ma-tu-ti-na us-que ad noc-

tem spe-ret is-ra-el in do-

mi-no in do-

mi-no spe-ret is-ra-el in

do mi-no in do-

mi-no speret is-ra-el in do-

mi-no in do-mi-no; spe-ret is-ra-el in do-

Adia
mi no in do mi =

no, speret is-ra-el in do-mi-no spe-ret is-ra =

el in do mi no in do mi no.

*Poco più
lento.*
Qui-a apud do-mi-num mise-ri-

cor-di-a et co-pi-o sa a-pud e-

um re-demp-ti-o qui-a apud do-mi-num

a-pud do-mi-num et co-pi-o-sa apud

e-um re-demp-ti-o re-demp-

ti-o. et ip-si re-di-met

is-ra-el is-ra-el, ex om-nibus i-

ni-qui-ta-tibus e-

jus et

ip-se et ip-se ip-se re-dimet is-ra-
el, ex om-ni-bus i-ni-qui-ta-tibus ejus.
ex i-ni-qui-ta-tibus e-
jus, et ip-se re-dimet is-ra-el ex i-ni-qui-
ta-tibus e-jus a-men.