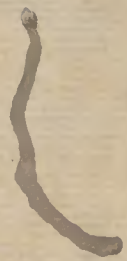


Stabat Mater dolorosa.

Per
Jose Joaquin de S^{ta}

1792



1527

1527

W. P. R. W. P. R.

1527
1527
1527
1527
1527



General Wood

13-8-92

[Handwritten signature]



De *Luiz Kiris*
2154 - 1500 bis

STABAT MATER

A TRES VOCES,

Dois Supranos, Baxo, com duas Violetas e Violoncelo

Composto

POR JOZE JOAQUIM DOS SANTOS

Mestre da Muzica do Real Seminario
da Santa Igreja Patriarcal e Compozitor da mesma
Aberto e Estampado por Fran.^{co} D. Milcent
Mestre da Real Fabrica da Empreçao de Muzica

1792.

LISBOA.

Preço 2400.r.^s

Vende-se na Real Fabrica de Muzica
a São Pedro de Alcantara

De Francisco A. A. Pinto

1857



M. P.
484



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The following is a list of the names of the persons who have been admitted to the membership of the Society since the last meeting of the Executive Committee, held on the 15th inst. The names are given in the order in which they were admitted.

H 343489

NCB-363491

*Pr^a
Violetas
Seg.^a*

p: f: p: f: p: f: p: f: p: f: p: f: p:
p: f: p: f: p: p: Lig:

*Pr.^o
Supranos
Seg.^o*

Adagio
Adagio

Baxo

violoncelo

p: f: p: f: p: p: Lig:

Handwritten musical score for a vocal piece, likely a setting of the 'Stabat Mater'. The score consists of six staves. The top two staves are for piano accompaniment, featuring intricate sixteenth-note patterns and dynamic markings such as *f*, *p*, *sf*, and *fp*. The middle three staves are for vocal parts, with lyrics written below the notes. The lyrics are: "Sta...bat Mater dolo...ro...sa Sta...bat do lo", "Sta...bat Mater do...lo...ro sa do...lo...", and "Sta bat Ma ter do". The bottom staff is for piano accompaniment, mirroring the style of the top two staves with dynamic markings like *f*, *p*, *sf*, *fp*, *f*, *p*, *f*, and *p*.

Sta...bat Mater dolo...ro...sa Sta...bat do lo

Sta...bat Mater do...lo...ro sa do...lo...

Sta bat Ma ter do

Rinf: *p:* *f:* *p:* *f:* *p:*

Rinf: *p:* *f:* *p:* *f:* *p:*

ro sa *Juxta Crucem lacryj mo..... sa Juxta Cru....*

ro sa *Juxta Crucem lacrymosa Lacryj...mosa Juxta Crucem*

lo...ro.....sa *Juxta Crucem lacrymosa Juxta Crucem*

Rinf: *p:* *f:* *f:* *p:*

Rinf: f: *p:* *f:* *p:* *poco f:*
Rinf: f: *p:* *f:* *p:* *poco f:*
f: *p:* *f:* *p:* *f:*
f: *p:* *f:* *p:* *f:*
f: *p:* *f:* *p:* *f:*
Rinf: *f:* *p:* *p:* *f:* *p:* *poco f:*

cem La crij... mo... sa dū pendebat dū pendebat pendebat Fi... lius pendebat Fi... li...
La... cry mo... sa dū pendebat dū pendebat pendebat Fi... lius pendebat Fi... li...
Lacrij... mo... sa dū pendebat dū pendebat pendebat Fi... lius pendebat Fi... li...

p: f: p: f: p: f: p: f: p:

p: f: p: f: p: f: p: f: p:

us sta..bat Mater dolo..ro.....sa do.....

us sta bat Mater do...lo...ro...sa sta....

us Sta...bat Ma...

p: f: p: Lig: f: p:

f

f: p: Rin f: p: f: p: sf: p: sf: p:
Rin f: p: sf: p: sf: p:
p: f: p: f: p:
 lo...ro...sa Lacrymosa Juxta Crucem Lacrymosa Juxta...
p: f: p: f: p:
 bat do lo...ro...sa Juxta Crucem Juxta Crucem lacrymo...sa Juxta
p: f: p: f: p:
 ter do...lo...ro...sa Juxta Crucem lacrymosa Juxta
f: p: Rin f: p: f: Lig p: sf: p: sf: p:

f *poco* *p* *f* *p*

f *pocof* *p* *sf* *p*

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

Cru. cem Lacry. mo. sa dūpendebat dūpendebat pendebat Fi... li...

Crucem La. crymo. sa dūpendebat dūpendebat pendebat Fi... li...

Crucem Lacry. mo. sa dūpendebat pendebat pendebat Fi... li...

sf *pocof* *p* *f* *sf* *p*

poco f: p: f: p: f: p: f: f:
poco f:
p: f: p: f: p: f: f:
p: f: p: f: p: f: f:
p: f: p: f: p: f: f:
poco f: p: f:

us pende bat Fi li us
us pende bat Fi li us
us pende bat Fi li us

18

And. no Moderatto

*Pr.^a
Violetas
Seg.^a*

f. p: sf: p: sf: p: Pinf: p:

f. p: sf: p: sf: p: Pinf: p:

Suprano Pr. Solo

And. no Moderatto

Violoncello

Viol. Solo

f. p: sf: p: sf: p: Pinf: p:

sf: p: sf: p: f. p: f: p: f: p: f: p:

Cujus a nimam gementem gementem

sf: p: sf: p: sf: p: sf: p: f: p: p: f: p:

p: sf: p: f: p:

p: f: p:

f: 6^x

Con tris ta tam et do lentem Con tris ta tam et do len

p: f:

f: p: sf: p:

f: p: sf:

tem per transi vit transi vit per tran si vit gla dius per tran

sf: p: sf: p:

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

f *p* *sf* *p* *sf* *p* *f* *p*

f *p* *sf* *p* *sf* *p* *f* *p*

f *p* *sf* *p* *sf* *p* *f* *p*

f *p* *sf* *p* *sf* *p* *sf*

sf *f*

sf *f*

sf *f*

sf *f*

sf *f*

sivit pertransivit gladius

Cujus a

nimam gementem gementem Con tris tatam et do lentem

Cujus animam gemens et gementem Contristatum et dolentem

Contristatum et dolentem Contristatum et dolentem pertransiit pertransiit tran

Handwritten musical score for a vocal piece, consisting of multiple staves. The lyrics are written in a cursive hand below the notes. The score includes dynamic markings such as *f*, *p*, and *sf*. The lyrics are: "si vitgla... di... us per transivittransi... vit per tran... si... vitgla di... us pertran si vitgla... di... us". The music features various note values, rests, and articulation marks like slurs and accents.

si vitgla... di... us per transivittransi... vit per tran... si... vitgla di...

...us pertran si vitgla... di... us

*Pr.^a
Violetas*

Seg.^a

*Pr.^o
a Duo*

Seg.^o

Violoncello

Ad.^o

p. Lig.

p.

Adagio

p.

sf

f

p.

sf

f

p.

f

p.

f

p.

f

f

p.

O quam tris..tis

O quamtristis

O quam tris..tis

O quam

tristis et af..flicta O quam tristis

et

af..flic.ta O quam tris..tis

et af..

tristis et af..flicta O quam tristis

et

af..flic ta O quam tristis

et af..

sf: p: sf: p: f: p:

Unis Unis
sf: p: sf: p: f: p: And.^e

flic ta et afflicta O quam tristis et afflicta

Fuit illa be nedic...

flic ta et afflicta O quam tristis et afflicta

Fuit illa be nedic...
And.^e

la Ma...ter V...ni ge...ni...ti

Mater Mater Vni ge...ni...ti

ta Mater V ni ge niti

Mater Mater V ni ge...ni...ti
sf: p: pocof: f:

Musical notation for the first system, featuring piano (*p*) dynamics and a fermata over a final note.

que ma...
que ma...re...bat

Musical notation for the second system, including the lyrics "que ma...re...bat".

Musical notation for the third system, including piano (*p*) dynamics.

re...bat et do...le...bat que ma...re...bat et do...
et do...le...bat que ma...re...bat et do...

Musical notation for the fourth system, including lyrics and dynamics *f* and *p*.

f.p. *p.*

le..bat et do le bat Pia mater dumvide...bat nati pæ nas

f.p. *p.*

le..bat et do..le..bat Pia mater dumvide...bat Na...ti pæ..nas

sf.p. *p.*

f. *p.* *f.* *p.* *f.*

in clij..ti na ti pænasnati pæ.....nas in.....clij ti.

incli..ti nati pænasnati pæ.....nas in.....clij ti.

sf. *p.* *f.* *p.* *f.*

p:

p:

Pi a mater dum vi debat na

Pi a ma ter dum vi debat

sf: p: poco f: p:

sf: p: poco f: p:

ti pœ nas incli ti na ti pœ nas in cliti

nati pœ nas incli ti na ti pœ nas in cliti

sf: p: poco f: p:

f *p* *f* *p* *poco f* *p* *f*
f *p* *f* *p* *poco f* *p* *f*
f *p* *f* *p* *poco f* *p* *f*
f *p* *f* *p* *poco f* *p* *f*
p *f* *p* *poco f* *f*
p *f* *p* *poco f* *f*
p *f* *p* *poco f* *f*

nati pœnas nati pœnas in clyti na ti pœnas
nati pœnas na ti pœnas in clyti nati pœnas
na...ti pœ...nas in...clyti.
na...ti pœ...nas in...clyti.

Largo Stacatto.

*Pr.^a
Violetas
Seg.^a*

*Pr.^o
Supranos
Seg.^o*

quis est homo qui non fleret Matrem Chris...

Baxo

Largo Stacatto.

Violoncello

Handwritten musical score on page 21, featuring vocal lines and piano accompaniment. The score is written on six staves. The top two staves contain piano accompaniment with dynamic markings: *Lig:*, *fp.*, *fp.*, and *f*. The third and fourth staves are empty. The fifth staff contains the vocal line with the lyrics: *...ti si vi...deret intantoSupplicio intantoSupplicio intantoSupplicio.* The bottom staff contains piano accompaniment with dynamic markings: *fp.*, *fp.*, and *f*. The manuscript shows signs of age, including water stains and foxing.

Handwritten musical score on a single page, numbered 22. The score consists of seven staves. The top two staves contain complex, fast-moving melodic lines with many beamed notes. The third staff contains a slower, more melodic line. Below the third staff, the Latin lyrics are written in a cursive hand: "quis non posset contristari Christi Matrem Contemplari dolentem Cū". The fourth and fifth staves are empty, showing only the five-line musical staff structure. The sixth staff contains a simple, slow-moving line of notes, ending with a double bar line and a small asterisk-like symbol.

Lig:

Lig:

quis non posset contristari Christi Matrem Contemplari dolentem Cū

f:p: f:p: f: p: f: p:

f:p: f:p: f: p: f: p:

Filio dolentem cum filio dolentem cum filio

Vidit

Vidit

Pro peccatis sue gentis

f:p: f:p: f: f: p: f: p:





f f p: f p: sf p:



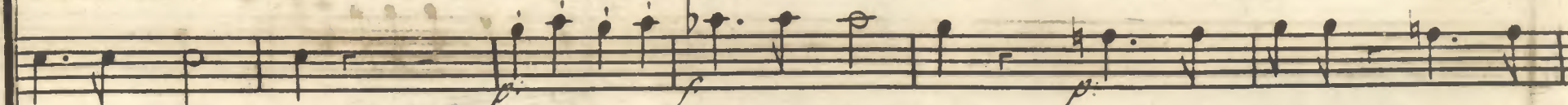
f f: p: f p: f p:



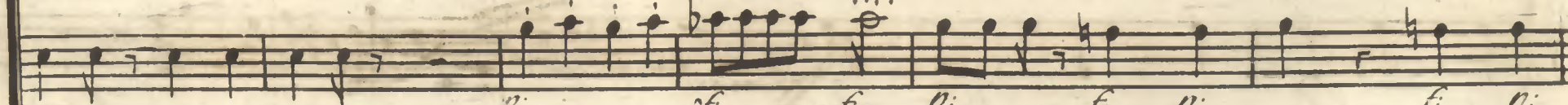
Jesum in tor. mentis vidit Jesum in tormentis in tormentis vi. dit Jesum in tor



Jesum in tor mentis vidit Jesum in tormentis in tormen. tis vi. dit Jesum in. tor..



vidit Je... sum vidit Jesum in tor men. tis vi. dit Jesum in. tor...



p: f: f: p: f: p: f: p:

mentis et flagellis subditum et flagellis et flagellis sub...ditum flagellis

mentis et flagellis et flagellis subditum et flagellis et flagellis sub...ditum flagellis

mentis et flagellis et flagellis subditum et flagellis et flagellis subditum flagellis

poco f. *f.* *p.* *f.* *p.* *f.* *p.*

poco f. *f.* *f.* *p.* *f.* *p.*

Subditum *Vi dit Jesu in tormentis*

Subditum *vi dit Jesum in tormentis in tor*

Subditum *Pro peccatis suae gentis* *Vidit Jesum in tor*

poco f. *f.* *p.* *p.* *f.* *p.* *p.*

f f p f f p

f f p f f p

p

intormentis Vidit Jesum intormentis intor. men. tis Vidit Jesum intor.

f p

mentistormentis Vidit Jesum intormentis intor. men. tis Vidit Jesum intor.

f p

men tis Vidit Jesum intormentis intor. men. tis Vidit Jesum intor.

f f p f f p

f: p: f: p: f:

f: p: f: p: f:

f: p: f: p: f:

mentis et flagellis et flagellis subditum et flagellis sub... ditum.

f: p: f: p: f:

mentis et flagellis et flagellis subditum et flagel... lis sub... ditum.

f: p: f: p: f:

mentis et flagellis et flagellis subditum et flagel... lis sub... ditum.

f: p: f: p: f:

Pr.^a

Violins

Sec.^a

Solo
Supra
Org.^o

Adagio

Vi dit suum dulcem Natum Mo rien do

Violoncello

f p f.p f.p f p

f p f.p f.p f p

de So. la... tum Mo... rien... do de So. la... tum dum emisit dum emisit misit Spi... ri.

f f.p f.p f p

And.^e
 p: f: p: f: p: f: p: f: p: f: p:

Lig: And.^e f: p: f: p: f: p: f: p: f: p:

Lig: And.^e f: p: f: p: f: p: f: p: f: p:

teum *Eia Mater fons amoris me sentire vindoloris me sentire vindo lo...*

Lig: And.^e f: p: f: p: f: p: f: p: f: p:

poco f: f: p: f: p:

poco f: f: p: f: p:

p: poco f: f: p: f: p:

ris fac ut tecum fac ut te... cum lu... geam me sentire vindo lo...

The first system of music consists of two staves. The upper staff is a vocal line with various note values and rests. The lower staff is a piano accompaniment with chords and melodic lines. Dynamic markings 'poco f', 'f', and 'p' are placed below the piano staff.

ris fac ut tecum fac ut te... cum lu... ge am ut tecum lu ge am

The second system of music consists of two staves. The upper staff is a vocal line. The lower staff is a piano accompaniment. Dynamic markings 'poco f', 'f', and 'p' are present. The piano part features some chords with fermatas.

E ia mater fons a maris Me senti... re vir do...

The third system of music consists of two staves. The upper staff is a vocal line. The lower staff is a piano accompaniment. Dynamic markings 'f p' are present.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a series of eighth-note runs and some longer notes. The lower staff is a piano accompaniment with a bass clef, featuring a similar eighth-note pattern. Dynamic markings include *p*, *poco f*, *f*, *p*, and *f p*.

lo...ris fac ut te...cum lu...geam mesentirevindo lo...

The second system continues the musical piece. The vocal line (upper staff) has a treble clef and includes some triplet markings. The piano accompaniment (lower staff) has a bass clef and features a dense texture of sixteenth notes. Dynamic markings include *f*, *p*, *poco f*, *f*, *p*, and *f p*.

ris fac ut te...cum lu...geam ut tecum lu...geam.

The third system concludes the page. The vocal line (upper staff) has a treble clef and ends with a double bar line. The piano accompaniment (lower staff) has a bass clef and ends with a double bar line. Dynamic markings include *poco f* and *f*.

Fuga All.^o

Tr.^a

Violatas

Sey.^a

Pr.^o

Supranos

Sey.^o

Baro

Violonau

Musical staff for Tr. a Violatas. The staff contains a series of notes, starting with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. A dynamic marking 'p:' is visible below the staff.

Musical staff for Sey. a. The staff contains a series of notes, starting with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. A dynamic marking 'p:' is visible below the staff.

Musical staff for Pr. o. The staff contains a series of notes, starting with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests.

Fac ut ardeat cor meum in amando in amando christum De um

Musical staff for Sey. o. The staff contains a series of notes, starting with a treble clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests.

All.^o in amando in amando christum De um Fac ut arde.

Musical staff for Baro. The staff contains a series of notes, starting with a bass clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests.

Christum Deum Fac ut ardeat cor meum in a...

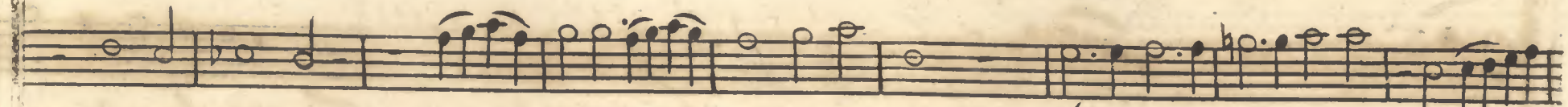
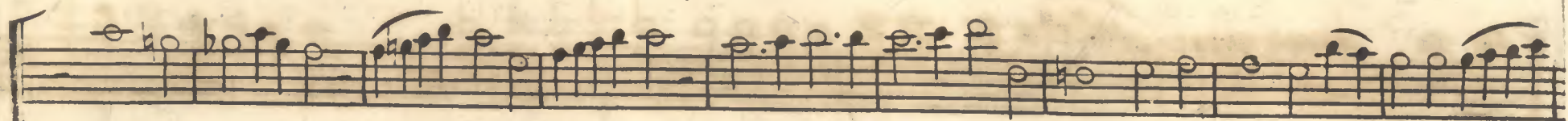
Musical staff for Violonau. The staff contains a series of notes, starting with a bass clef and a key signature of one flat. The notes are mostly quarter and eighth notes, with some rests. A dynamic marking 'p:' is visible below the staff.

All.^o

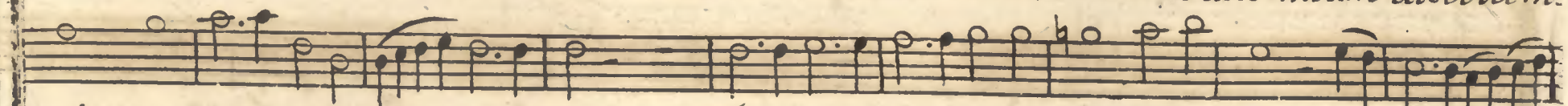
in...a..mando Christum Deum ut sibi Complaceam ut sibi cō placeam Complaceam

atlor meum in...a..mando Christum christū Deum ut sibi cō placeā Complaceam ut si. bi Com

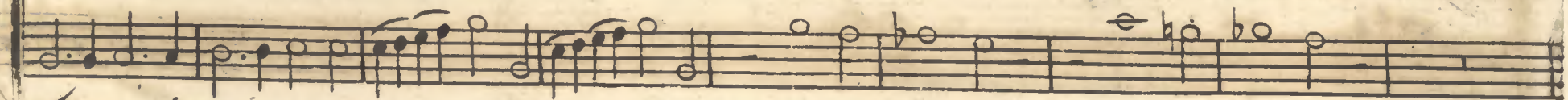
mando in amando Christi Deū Christum Christū Deum ut.. si. bi Compla... ceam Complaceam



in a mando in a mando christi De..... um Facutardeat lormeum ut sibi Com



pla..... ceam compla... ceam Facutardeat lormeum Cor me... um ut. si. bi Com



Facutardeat lormeum in a mando christi Deum in a mando Christum Deum



placeam Com...pla...ceam Compla..ceamComplaceam Fac utardeat Corme...

placeam ut... si..biComplaceam Compla..ce..amComplaceam Fac ut ardeat Corme.....

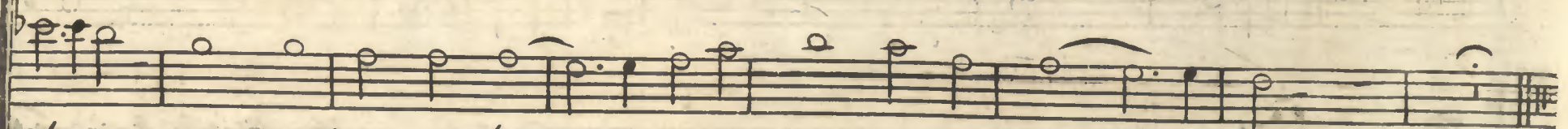
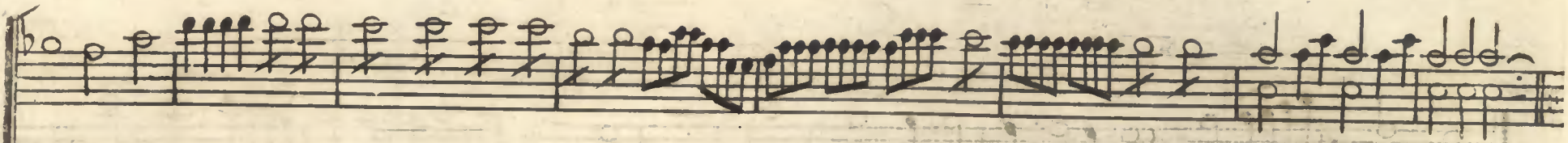
ut sibiCompla...ceam ut..si..biCompla..ceamComplaceam Fac utarde.

The musical score consists of seven staves. The first two staves are instrumental, featuring a melodic line with a trill and a series of sixteenth notes. The third staff begins with a vocal line. The lyrics are written in a cursive hand below the staves. The fourth and fifth staves continue the vocal line with lyrics. The sixth and seventh staves conclude the piece with final lyrics and a melodic flourish.

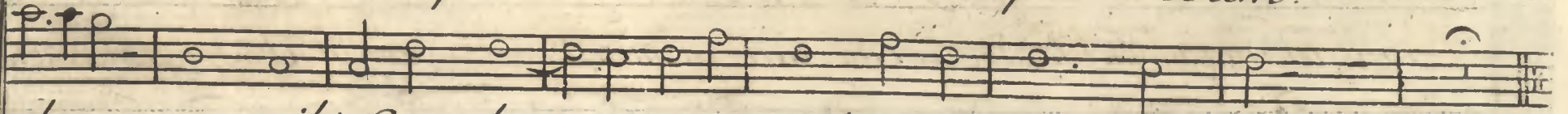
...um in amando Fac ut ardeat Cor me um in amando Christi Deum ut si bi Co placeam ut si bi Cor

...um in amando Fac ut ardeat Cor... me... um in amando Christi De... um ut si bi Cor

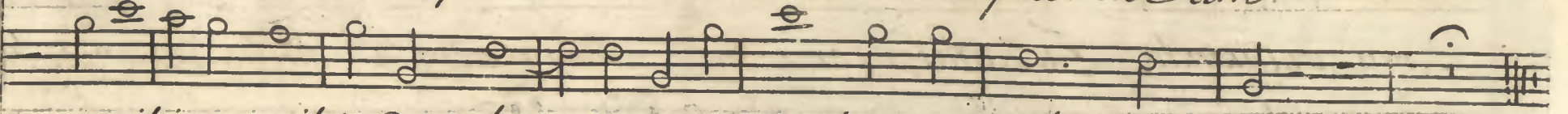
at Cor meum in a man... do Fac ut ardeat Cor meum in amando Christi Deum ut si bi



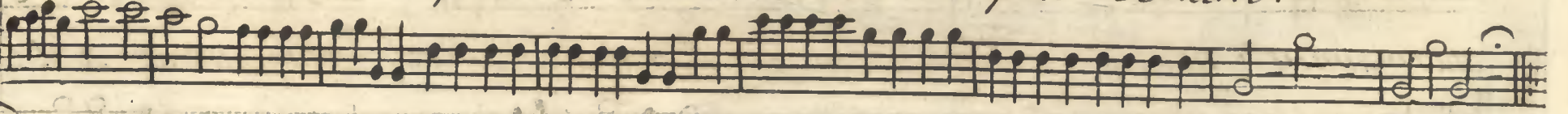
placeam ut... sibi Compla... ceam ut sibi Com. pla... ceam.



placeam ut... sibi Compla... ceam ut... sibi Com pla... ce am.



ut sibi ut... sibi Compla... ceam ut... sibi Com. pla ce. am.



Pr.^a

Violetas

Seg.^a

Pr.^o

a Duo

Seg.^o

Violoncello

And.^{te}

Sancta Mater istud agas Crucifixi...

fixi fige plagas fi...ge plagas Cordi meo Cordi meo va...lide

The first system of the score contains five staves. The top two staves are for Violins (Pr.^a and Seg.^a), both marked *p:*. The next two staves are for Viola (Pr.^o and Seg.^o), with the first staff marked *And.^{te}*. The bottom staff is for Cello (Violoncello). The music is in common time (C) and features a complex rhythmic pattern of sixteenth and thirty-second notes.

The second system of the score contains five staves. The top two staves are for Violins (Pr.^a and Seg.^a), both marked *f:*. The next two staves are for Viola (Pr.^o and Seg.^o), both marked *p: lig:*. The bottom staff is for Cello (Violoncello), marked *f:*. The music continues with the same rhythmic complexity as the first system, featuring many slurs and dynamic markings.

Fu... i nativulne. rati tam dig na ti pro me pati pro... me pa ti

Fac me te cum pi... e flere
pœ nas me cum pœ nas me cū di... vide *Fac me te cum pie flere*

f: p: f.p: f.p:

Fac me tecum pi... e flere Cruci... fixo Con do le... re donee
pie flere pie flere Cruci fixo con do le... re donec

f: p: f.p: f.p: p:

poco f: p: lig:

poco f: p: lig:

poco f: p: lig:

e... go vi... xero donec e... go vi... xero
e... go vi... xero donec e... go vi... xero

poco f: p: lig:

poco f: p: lig:

Fac me

f: p: f: p: f: p:

f: p: f: p: f: p:

te cum pi...e fle...re Cru...ci fi xo Con do...lere Con do...lere

f: p: f: p: f: p:

f: p: f: p: f: p:

f: p: f: p: f: p:

f: p: f: p: f: p:

Fac me te...cum pi...e fle...re Cru...ci fi xo Con do...lere

f: p: f: p: f: p:

Detailed description: This is a page of handwritten musical notation on aged paper. It features multiple systems of staves. The top system consists of three staves with notes and rests, and dynamic markings 'f: p:' repeated three times. The second system also has three staves with notes and rests, and dynamic markings 'f: p:' repeated three times. The third system is a vocal line with lyrics: 'te cum pi...e fle...re Cru...ci fi xo Con do...lere Con do...lere'. The fourth system has three staves with notes and rests, and dynamic markings 'f: p:' repeated three times. The fifth system has three staves with notes and rests, and dynamic markings 'f: p:' repeated three times. The sixth system has three staves with notes and rests, and dynamic markings 'f: p:' repeated three times. The seventh system is a vocal line with lyrics: 'Fac me te...cum pi...e fle...re Cru...ci fi xo Con do...lere'. The eighth system has three staves with notes and rests, and dynamic markings 'f: p:' repeated three times.

Handwritten musical score for a vocal piece, featuring multiple staves with notes, lyrics, and dynamic markings. The score is written in a cursive style on aged paper. The lyrics are in Latin, and the music includes various dynamic markings such as *fp*, *poco f*, *f*, and *p*. The piece concludes with the word *Uris* and the number 85 in the bottom right corner.

fp: fp: poco f

fp: fp: poco f

Cru...ci...fixo Condo...le...re donec e...go Vi...xe...

Condo...lere Cru...ci...fixo Condo...le...re donec e...go Vi...xe...

f: p: p: poco f

f

f

Uris

ro donec e...go Vi...xe ro.

ro donec e...go Vi...xe ro.

85

1.
1^a
Violitas

2^a

3^o
Suprano

Violoncello

Adagio

Juxta Crucem tecum stare

et me tibi sociare in planctu desidero in planctu in planctu de sidero in planctu de

And.^e

The first two systems of the score consist of two staves each. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f*, *p*, and *fp*. The tempo marking *And.^e* is placed above the first staff of the first system.

sidero *Virgo virginū præclara mi... hijam non sis amara mihi*

The third and fourth systems continue the musical piece. The third system includes the vocal line with the lyrics *sidero* and *Virgo virginū præclara mi... hijam non sis amara mihi*. The notation continues with complex rhythmic patterns and dynamic markings like *f*, *p*, and *fp*. The tempo *And.^e* is repeated above the vocal line.

ianōsis a ma... ra fac me tecum me te... cum plan... ge... re

The fifth system concludes the page with the lyrics *ianōsis a ma... ra fac me tecum me te... cum plan... ge... re*. The notation features complex rhythmic patterns and dynamic markings including *f*, *p*, and *fp*.

Handwritten musical score for a vocal piece, page 46. The score consists of ten staves. The first four staves contain a vocal line with lyrics: "fac me te... cum plan... gere fac me te... cum plan... ge...". The fifth and sixth staves contain a piano accompaniment. The seventh and eighth staves contain a vocal line with lyrics: "re Juxta Crucem te cum stare in planctu in". The ninth and tenth staves contain a piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (f, p), and articulation marks.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamic markings include *f*, *p*, and *fp*.

planc.tu desidero inplanc.tu desidero inplanc.tu desidero

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment. Dynamic markings include *f*, *p*, and *fp*.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Dynamic markings include *f*, *p*, and *fp*.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Dynamic markings include *f*, *p*, and *fp*.

Virgo Virginū præclara mi.....hi jam non sis amara fac me

The fifth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. Dynamic markings include *f*, *p*, and *fp*.

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

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



Largo Stacato non molto.

*Pr.^a
Violentis*

Musical staff for Violentis (Pr.^a) with notes and dynamics *p:* and *Rinf. f:*

Seg.^a

Musical staff for Violentis (Seg.^a) with notes and dynamics *p:* and *Rinf. f:*

Basso Solo

Musical staff for Basso Solo with notes

Largo Stacato non molto. Fac ut portem Christi mortem fac ut portem Christi mortem

Violoncello

Musical staff for Violoncello with notes and dynamics *p:* and *Rinf. f: p: f:*

Musical staff with notes and dynamics *p: Rinf. f: p: f: p: f: p:*

Musical staff with notes and dynamics *p: Rinf. f: p: f: p: f: p:* and the word *uris*

Passi. o. nis fac consortem Passi. o. nis fac consortem et plagas et plagas et plagas reco le...

Musical staff with notes and dynamics *p: Rinf. f: p: f: p: f: p:*

Handwritten musical score on ten staves. The score includes dynamic markings such as *f*, *p*, *Rinf*, and *f*. The lyrics are written in cursive below the staves.

re...recole...re *Fac ut portem Christi mortem fac ut portem Christi mortem*

Pasi...onis fac consortem et plagas recolare *Pasi...o...nis fac consortem et plagas et*

f *p:* *f* *p:* *f*
f *p:* *f* *p:* *f*
f. p. f.
plagasetplagaset plagas reco.le...re reco.le...re.
p: *f* *p:* *f*

Ad.

Pra
Violetas
seg^a

Suprano
Seg.^o Solo

Violoncello

p: *sfp:* *sfp:f* *p:* *sfp:* *sfp:*
sf:p: *sf:p:*
p: *sf:p:* *sf:p:*

p: *f:* *p:*

p: *f:* *p:*

p: *f:* *p:*

fac me plagis vulnerari Cruce hac in e... briari ob amorem ob a morem

p: *f:* *p:*

f:p: *p:* *f:* *p:* *f:* *p:*

And.º

f:p: *p:* *f:* *p:* *f:* *p:*

P.º And.º

p: *f:* *p:*

ob amorem Filii Inflammatus et accensus parte virgo simul defensus in die in

f:p: *p:* *f:* *p:* *f:*

And.º

Handwritten musical score on aged paper, page 53. The score consists of approximately 12 staves. The top two staves are instrumental, featuring complex rhythmic patterns and dynamic markings such as *f*, *p*, *fp*, and *f p*. The third staff contains the vocal line with the lyrics: "di... e iudicii per te Virgo sim defensus indie indie iudi... ci". The fourth staff continues the instrumental accompaniment. The fifth and sixth staves are instrumental, with the sixth staff including a section of sixteenth-note patterns. The seventh staff contains the vocal line with the lyrics: "i indie ju... di... ci... i Fac me Cruce cus... to..". The eighth and ninth staves are instrumental, with the ninth staff featuring a section of sixteenth-note patterns. The score concludes with a final instrumental staff.

diri morte Christi prae..mu...ni ri morte Christi

prae mu... ni.. ri Con... fo... veri Con... fo... ve... ri gra... ti..

Handwritten musical score for a vocal and piano piece, page 55. The score consists of ten staves. The vocal line (staves 2-4) includes the lyrics "a Con. fo... veri Con. fo. ve... ri gra... ti... a." The piano accompaniment (staves 1, 5-10) features complex rhythmic patterns with many sixteenth notes and dynamic markings such as *p*, *f*, *sf*, and *fp*.

And.^o
p.
Pr.^a
violetas

Seg.^a
p.

And.^o
p.
Pr.^o
Supranos
quando corpus mori.....e.....tur mori...

Seg.^o
p.
quan..do Corpusmori.....e.....tur

Basso
p.
quando Corpus

And.^o
p.
Violoncello

...e...tur quando Cor.pus mo.ri...e...tur mo.ri...e...tur

mo.ri...e...tur quando Cor.pus mo.ri...e...tur mo.ri...e...tur

mo.ri...e...tur quando Cor.pus mo.ri...e...tur mo.ri...e...tur

p: *sf: p:* *sf: p:* *f:* *p:*
p: *sf: p:* *sf: p:* *f:* *p:*
p: *f:* *p:* *p:*
p: *sf:* *p:* *f:* *p:*
p: *f:* *p:* *f:* *p:*
p: *f:* *p:* *f:* *p:*
sf p sf p f p

fac ut animæ done...tur donetur fac ut animæ done...tur fac ut a..nimæ do
fac ut animæ donetur fac ut animæ donetur do ne...tur fac ut
fac ut animæ do..netur do ne...tur

netur donetur para... di... si *fac ut animæ do ne... tur* *fac ut*

animæ do netur para... di... si *fac... ut animæ do netur do... ne... tur*

fac... ut animæ do... netur para di sigloria fac ut animæ do...

animes donetur fac ut anime donetur paradisi paradisi gloria Amen Amen
fac ut anime donetur donetur paradisi paradisi gloria Amen Amen
netur para... di... si gloria paradisi gloria Amen Amen

Fuga All^o

All^o

Amen a men a men a men a

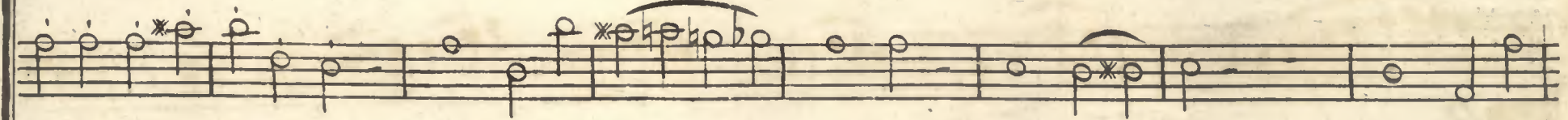
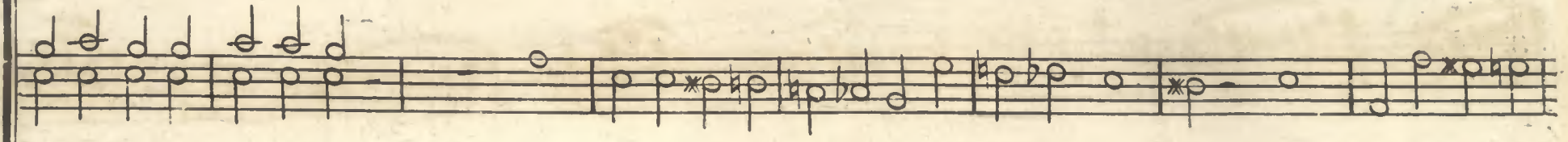
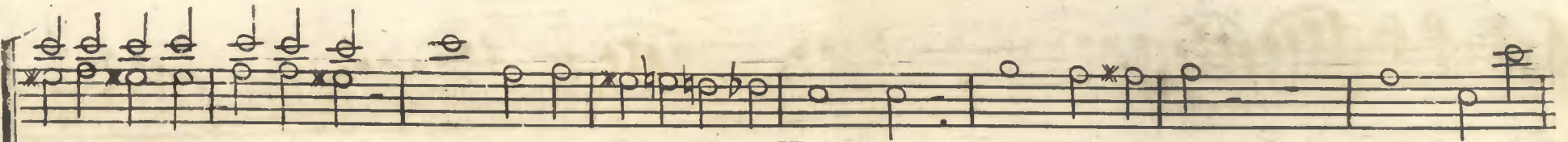
Amen a

Amen a men a men

Fuga All^o

A handwritten musical score on aged paper, consisting of six staves. The notation includes various note values, rests, and slurs. The lyrics are written in a cursive hand below the staves. The lyrics are: *men a... men a... men a... men a... men a... men a...*

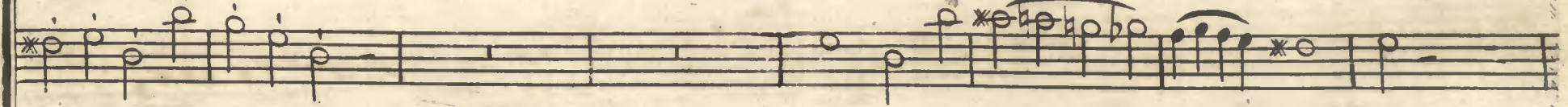
The image shows a page of handwritten musical notation on seven staves. The top two staves contain instrumental accompaniment with various note values, rests, and slurs. The third staff is a vocal line with the lyrics "a men a men a men a men a". The fourth staff is another vocal line with lyrics "men a men a men a men a". The fifth staff is a vocal line with lyrics "men a men a men a men a men a". The sixth and seventh staves contain instrumental accompaniment similar to the top two staves. The notation includes various note values, rests, and slurs, and the lyrics are written in a cursive hand.



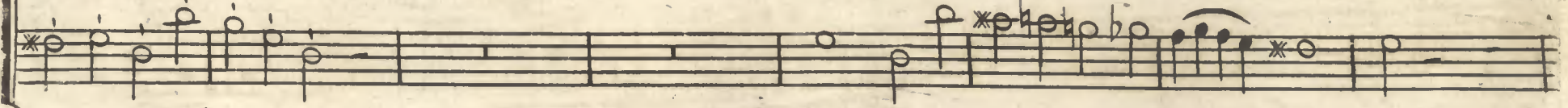
men amen amen amen amen a..... men a..... men amen a.....



men amen amen amen amen a..... men amen a.....



men amen amen amen amen a..... men

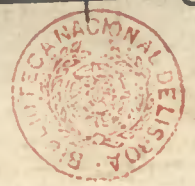


men a..men a..men a..men a men a mend...

men a men a men a men a mend...

a... mend... men a men a men a men a mend...

men Amen Amen Amen Amen Amen Amen.
 men Amen Amen Amen Amen Amen Amen.
 men Amen Amen Amen Amen Amen Amen
 men Amen Amen Amen Amen Amen Amen



Finis

48

Todo-664 (unpinned)

RYAN HALL

1854

1855

1856

1857

1858

1859

