

PASCHA CONCELEBRANDA

Kontrafakt von "Altri canti di marte/ Due belli occhi" (8. Madrigalbuch).

Rekonstruktion nach den Stimmbüchern in der

Nationalbibliothek Dänemark (http://www.kb.dk/da/nb/samling/ma/digmus/pre1700_indices/michael.html)

(Ambrosius Profius (ed.) Ander Theil geistlicher Concerten und Harmonien. Lpz., 1641)

durch Christoph Lahme, Juni 2009.

Prima Parte

Violino 1

Violino 2

Canto

Quinto

Alto

Tenore primo

8

Tenore secondo

Basso

Basso Continuo

(7)

-phum Chri - sto, tri - um - phum Chri - sto praе gau - di - o can - ta - te,

Tri - um - phum Chri - sto, tri - um - phum Chri - sto praе gau - di -

Tri - um - phum Chri - sto, tri - um - phum Chri - sto praе

8 tri - um - phum Chri - sto, tri - um - phum Chri - sto praе

8 um - phum Chri - sto, tri - um - phum Chri - sto praе gau - di - o can -

Tri - um - phum Chri - sto, tri - um - phum Chri - sto praе

(12)

gau - di - o can - ta - te
o can - ta - - te,
gau - di - o can - ta - re tri - um - phum Chri - sto prae
8 Chri - sto, tri - um - phum Chri - sto, tri - um - phum
8 ta - re tri - um - phum Chri - sto, tri - um - phum Chri -
gau - di - o can - ta - re tri - um - phum Chri - sto, tri - um -

17

A musical staff in G major with a common time signature. It consists of four measures. The first measure contains a quarter note followed by three eighth notes. The second measure contains a half note. The third measure is entirely blank. The fourth measure contains a half note.

A musical score for soprano voice. The key signature is A major (no sharps or flats). The vocal line consists of a series of short notes and rests, followed by a sustained note on the first sharp. The lyrics "triumphum" are written below the staff.

A musical staff with a treble clef and a common time signature. The first three measures are empty, followed by a measure containing a single eighth note. Below the staff, the lyrics "tri - um -" are written.

gau - di - o can - ta - te Chri - sto Al - le - lu - ja, tri - um -

Musical notation for the first section of the hymn, starting with the lyrics "sto prae gau - di". The music consists of a single melodic line on a staff with a treble clef, a key signature of one sharp, and a common time signature. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The lyrics are written below the staff.

A musical staff in bass clef and common time. The melody begins with two quarter notes, followed by a short melodic line of four eighth notes (B, A, G, A), a sharp sign indicating a key change, another eighth note (B), a half note (D), and finally a short melodic line of three eighth notes (C, B, A).

(21)

Chri - sto, tri - um - phum Chri - sto prae gau - di - o can - ta - - - te,
 -phum chri - sto, tri-um - phum Chri - sto prae gau-di - o can - ta - - te,
 phum Chri - sto, tri-um - phum Chri - sto, prae gau-di - um can - ta - - te,
 -um - phum Chri - sto, prae gau - di - o can - ta - - te, prae gau-di - o can-ta - te,
 tri - um - phum Chri - sto prae gau - di - o can - ta - - - te,
 -phum Chri - sto, tri-um - phum Chri - sto prae gau-di - um can - ta - - te,

(28)

Musical score for voices and basso continuo, page 6, measure 28. The score consists of five staves. The top four staves are in common time (indicated by '3') and the bottom staff is in basso continuo time (indicated by '3'). The vocal parts sing in homophony. The lyrics are: "Le-o de tri-bu Iu - da Chri-stus de-bel-la -". The basso continuo part consists of eighth-note patterns.

Le-o de tri-bu Iu - da Chri-stus de-bel-la -

Le-o de tri-bu Iu - da Chri-stus de-bel-la -

Le-o de tri-bu Iu - da Chri-stus de-bel-la -

8 Le-o de tri-bu Iu - da Chri-stus de-bel-la -

8 Le-o de tri-bu Iu - da Chri-stus de-bel-la -

Le-o de tri-bu Iu - da Chri-stus de-bel-la -

Le-o de tri-bu Iu - da Chri-stus de-bel-la -

(36)

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves are for the voices, and the bottom three are for the continuo. The music is in common time, with a key signature of one sharp. Measure 36 begins with a rest followed by a dotted half note. The vocal parts sing "tu - rus," "de-bel - la-tu-rus ho - stes," and "ut gi - gas". The continuo part consists of eighth-note patterns. The vocal parts repeat the same phrase three times, with the continuo providing harmonic support.

-tu - rus, de-bel - la-tu-rus ho - stes, ut gi - gas

-tu - rus, de-bel - la-tu-rus ho - stes, ut gi - gas

-tu - rus, de-bel - la-tu-rus ho - stes, ut gi - gas

8 -tu - rus, de-bel - la-tu-rus ho - stes, ut gi - gas

8 -tu - rus, de-bel - la-tu-rus ho - stes, ut gi - gas

-tu - rus, de-bel - la-tu-rus ho - stes, ut gi - gas

(44)

for - tis,
ut for - tis sum - mus tri - um - pha - tor,

for - tis,
ut fe - felix sum - mus Tri - um - pha - tor,

for - tis,
ut fe - felix sum - mus Tri - um - pha - tor,

8 for - tis,
ut fe - felix sum - mus tri - um - pha - tor,

8 for - tis,
ut fe - felix sum - mus Tri - um - pha - tor,

for - tis,
ut fe - felix sum - mus Tri - um - pha - tor,

(51)

A musical score for voices and basso continuo. The score consists of six staves. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are tenor/bass voices. The basso continuo staff is at the bottom. The music is in common time, with a key signature of one sharp. The vocal parts sing in Latin, with lyrics appearing below the notes. Measure 51 begins with a series of eighth-note patterns in the upper voices, followed by a melodic line in the basso continuo. The lyrics "des-cen - dens ad in - fer - num, quo ex - pu-gna-to re - dit cum vi -" appear in the alto and tenor parts. The score includes repeat signs and endings, with a specific ending number (8) indicated in the basso continuo staff.

des-cen - dens ad in - fer - num, quo ex - pu-gna-to re - dit cum vi -
des-cen - dens ad in - fer - num re - dit, ut
des-cen - dens ad in - fer - num, quo ex - pu-gna-to re - dit cum vi -
8 des-cen - dens ad in - fer - num re - dit il -
8 des-cen - dens ad in - fer - num, quo ex - pu-gna-to re - dit cum vi -
des-cen - dens ad in - fer - num, quo ex - pu-gna-to re - dit cum vi -
(tri -)

(58)

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, with a key signature of one sharp. The piano part is in bass F-clef, common time, with a key signature of one sharp. The vocal line consists of eighth and sixteenth note patterns. The piano line features sustained notes and eighth-note chords. The lyrics are in Latin, with some words in parentheses. The vocal part begins with a rest followed by a series of eighth and sixteenth notes. The piano part starts with a sustained note followed by eighth-note chords. The vocal line continues with eighth and sixteenth notes, with lyrics appearing below the staff. The piano part follows with sustained notes and eighth-note chords. This pattern repeats several times, with the vocal line providing the primary melodic line and the piano providing harmonic support.

cto - ri - a. Nam in-fer-na - les per-cus - sit, con-quas-sa-vit, con-cul-ca -
 um - pho.) vi - ctor in - fer-na-les per-cus - sit, in - fer-na-les per-cus -
 cto - ri - a in - fer-na-les per-cus - sit, in - fer-na-les per-cus -
 linc vi - ctor, In - fer-na-les per-cus - sit, per - cus-sit i - ni - mi -
 cto - ri - a. in - fer-na-les per-cus - sit, in - fer-na-les per-cus -
 um - pho.) cto - ri - a. in - fer-na-les per-cus - sit, in - fer-na-les per-cus -

(63)

-vit, per-cus-sit i - ni-mi-cos, Sa-than et mor - tem. Vi-cto - ri -

-sit, per-cus-sit i - ni-mi-cos a - tro - cis - si - mos vi-cto-ri

-sit, per-cus-sit i - ni-mi-cos Sa-than et mor - tem,

8 -cos, i - ni-mi-cos a - tro - ces Mor-tem et Sa - tha - nam

8 -sit, per-cus-sit i - ni-mi - cos Sa - than et mor - - tem,

-sit, per-cus-sit i - ni-mi - cos Sa - than et mor - - tem,

(71)

A musical score for voice and basso continuo. The top two staves are for the voice, and the bottom two staves are for the basso continuo. The music is in common time. Measure 71 starts with three rests followed by a melodic line in the voice parts. Measure 72 continues with a melodic line. Measures 73-74 show a sustained note in the basso continuo. Measures 75-76 show a sustained note in the basso continuo. Measures 77-78 show a sustained note in the basso continuo. Measures 79-80 show a sustained note in the basso continuo. Measures 81-82 show a sustained note in the basso continuo. Measures 83-84 show a sustained note in the basso continuo. Measures 85-86 show a sustained note in the basso continuo. Measures 87-88 show a sustained note in the basso continuo. Measures 89-90 show a sustained note in the basso continuo. Measures 91-92 show a sustained note in the basso continuo. Measures 93-94 show a sustained note in the basso continuo. Measures 95-96 show a sustained note in the basso continuo. Measures 97-98 show a sustained note in the basso continuo. Measures 99-100 show a sustained note in the basso continuo.

-a.

-a.

vi - cto - ri - a,

8 vi -

tri - um - phus, vi -

tri - um - phus, vi - cto - ri - a

(77)

Musical score for two voices and basso continuo. The score consists of four systems of music. The top system has two staves for voices, with measure numbers 1 through 8 above them. The lyrics are: vi - cto - ri - a Le - o de tri - bu Ju - da. The middle system continues with measure 8, with lyrics: - cto - ri - a tri - um - - . The bottom system shows basso continuo parts with measure numbers 1 through 8 above them. The lyrics are: Le - o de tri - bu.

vi - cto - ri - a Le - o de tri - bu Ju - da

8 - cto - ri - a tri - um - -

Le - o de tri - bu

(82)

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The music is in common time. The vocal parts sing in homophony, while the basso continuo provides harmonic support with sustained notes and bassoon entries.

The lyrics are as follows:

fe - cit vic-to - ri-am, fe - cit vic-to - ri-am hoc di - e fe - cit vic -
fe - cit vic-to - ri-am, fe - cit vic -
Ju - da

8 tri - um - phus,
8 phus, tri - um -

trum -

(85)

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts are in soprano, alto, and tenor clefs. The basso continuo part is in bass clef. The music is in common time. Measure 85 begins with a rest followed by a dotted half note. The vocal parts enter with eighth-note patterns. The lyrics are as follows:

to - ri-am. Hinc ti - bi Chri - ste lau - des de-can -
 to - ri-am, hinc ti - bi Chri - ste, hinc ti - bi Chri - ste lau -
 fe - cit vi-cto-ri-am,
 Al - le - lu - ja
 phus Al - le lu - ja, Al - le - lu - ja
 phus, Al - le lu - ja, tri -

(89)

16

-tat, lau - des de -
des de-can - -tat, lau -
fe - cit vi-cto-ri - -am,
Le - o de tri-bu Iu - da fe-cit vic-to - ri -
Le - o de tri-bu
um - phus, vi-cto - ri - a, Le-o de tri-bu Ju - da fe-cit vi-cto - ri - am, fe-cit vi-cto - ri -

(93)

-can - tat, lau - des de - can - tat,
 - des de-can - tat, lau - des de-can - tat
 fe - cit vi - cto - ri -
 am; _____ fe - cit vic - to - ri-am, fe - cit vic-to - ri-am
 Ju - da fe - cit vi - cto - ri - am, lau - des - de-can - tat
 am, fe-cit vi - cto - ri - am, lau - des - de-can - tat

96

lau - des de - can - tat

lau - des de - can - tat

-am, Hinc ti - bi Chri - ste po-pu-lus li - be - ra - tus

8 hinc ti - bi Chri-ste po-pu-lus li - be - ra - tus,

8 - des de - can - tat

Hinc ti - bi Chri - ste po-pu-lus li - be - ra - tus

(100)

Musical score page 19, measure 100. The score consists of six staves. The top two staves are treble clef and have three short vertical dashes in each measure. The third staff is treble clef and contains lyrics: "po-pu-lus li-be-ra - tus," with a fermata over the last note. The fourth staff is treble clef and has a single dash. The fifth staff is treble clef and contains lyrics: "ap - tat tro-phae" with a fermata over the last note. The sixth staff is bass clef and contains lyrics: "ap - tat tro - phae" with a fermata over the last note. Measure 101 begins with the first staff having six vertical dashes. The second staff has three vertical dashes. The third staff has lyrics: "po-pu-lus li-be-ra - tus ap-tat tro - phae -" with a fermata over the last note. The fourth staff has three vertical dashes. The fifth staff has lyrics: "ap - tat tro-phae -" with a fermata over the last note. The sixth staff continues from the previous measure.

(104)

Musical score for voice and piano, page 20, measure 104. The score consists of six staves. The top two staves are for the voice, starting with a treble clef and a key signature of one sharp. The third staff is a blank piano staff. The fourth staff is a blank vocal staff. The fifth staff is a blank piano staff. The bottom two staves are for the piano, starting with a bass clef. The vocal parts begin with eighth-note patterns. The piano parts include eighth-note chords and sustained notes. The lyrics are written below the vocal staves:

po-pu - lus
-um
8 um,
8 - - - um,
- - - um, trophae- - um, trophae- - um, ap-tat tro -

(108)

li - be - ra - tus, li - be - ra - tus, po - pu - lus
po - pu - lus li - be - ra - tus, li - be - ra - tus, po - pu - lus
li - be - ra - tus,
8 lau - des de - can - tat,
8 lau - des de - can - tat, li - be - ra - tus,
- phae - um, li - be - ra - tus,

(112)

li - be - ra - tus, ap - tans Tro - phae - um,

li - be - ra - tus, ap - tat Tro - phae - um,

8

8

po - pu - lus li - be - ra - tus ap - tans

(116)

116

ap-tans Tro-phae - - - um, quod li - be - ra - sti
 ap - tat tro-phae - - - - - um.
 qui - a qui - a tu ff - be - ra - sti
 8 qui - a qui - a (so-lus) qui - a (so-lus) tu li - be - ra - sti
 8 qui - a qui - a qui - a qui - a tu li - be - ra - sti
 tro-phae - - - - um, quod li - be - ra - sti.

Bassoon part:

Qui - a Qui - a Qui - a Qui - a Tu li - be - ra - sti
 Qui - a Qui - a Qui - a Qui - a Tu li - be - ra - sti
 Qui - a Qui - a Qui - a Qui - a Tu li - be - ra - sti

(121)

et ex - tra - xi - sti Sa - tha - nae ex fau - ce cap - ti - vos.

et ex - tra - xi - sti Sa - tha - nae cap - ti - vos.

et ex - tra - xi - sti Sa - tha - nae cap - ti - vos.

8 et ex - tra - xi - sti Sa - tha - nae cap - ti - vos.

8 et ex - tra - xi - sti Sa - tha - nae ex fau - ce cap - ti - vos.

et ex - tra - xi - sti Sa - tha - nae cap - ti - vos.

et ex - tra - xi - sti Sa - tha - nae cap - ti - vos.

* vermutlich g

Seconda parte

VI 1

VI 2

Canto

Quinto

A

T

8 Er - go gau-de lae - ta - re,
Lau - da a - ni-ma me - a,

T

8

B

Er - go gau-de lae - ta - re,
Lau - da a - ni-ma me - a,

b c

The musical score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The vocal parts are Canto, Quinto, A, T, B, and b c. The instrumental parts are VI 1 and VI 2. The score is divided into measures by vertical bar lines. Measure 8 begins with a forte dynamic in the Tenor (T) staff. The lyrics for the Canto and T staves are: "Er - go gau-de lae - ta - re," and "Lau - da a - ni-ma me - a," with the 're' and 'a' on the next line. The B staff has a bass clef and a key signature of one flat (B-flat). The b c staff also has a bass clef and a key signature of one flat (B-flat).

(5)

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six systems of music. The first system starts with a rest in the soprano and alto parts, followed by eighth-note patterns in the tenor and basso continuo. The second system begins with eighth-note patterns in all parts. The third system contains lyrics: 'gau - de lae - ta - a - ni-ma me -' followed by rests. The fourth system continues with lyrics: 're, a,' followed by rests. The fifth system contains lyrics: 'cum hoc Tri - um - pha-to-re' followed by rests. The sixth system contains lyrics: 'cum hoc Tri-um - pha -' followed by rests. Measure numbers 5 and 8 are indicated above the staves.

re,
a,

gau - de lae - ta -
a - ni-ma me -

cum hoc Tri - um - pha-to-re

re,
a,

cum hoc Tri-um - pha -

9

li - be - ra - ti su - mus
psal - lam De - o me - o

Cum hoc Tri - um - pha - to - re li - be - ra - ti su - mus
psal - lam De - o me - o

8 a - - ni - ma tri - stis,
a - - ni - ma me - a,

8 a - - ni - ma tri - stis,
a - - ni - ma me - a,

Cum hoc Tri - um - pha - to - re

(14)

li - be - ra - ti su - mus.
psal-lam De-o me - o.

E - ja gau-de lae - ta - re,
Lau-da a - ni-ma me - a,

li - be - ra - ti su - mus.
psal-lam De-o me - o.

E - ja gau-de lae -
Lau-da a - ni-ma

li - be - ra - ti
psal-lam De-o

e - ja gau-de lae - ta - re,
lau-da a - ni-ma me - a,

e - ja gau-de lae -
lau-da a - ni-ma

e - ja gau-de lae - ta - re,
lau-da a - ni-ma me - a,

Bassoon

18

29

li - be - ra - ti su - mus, e - ja gau - de lae - u vi - vus
psal - lam De - o me - o, quam di - - u vi - vus e - ro.
ta - re, li - be - ra - ti su - mus, e - ja gau - de lae - u vi - vus
me - a, psal - lam De - o me - o, quam di - - u vi - vus e - ro.
su - mus, Al - le - lu - ja can - te - mus.
me - o, quam di - - u vi - vus e - ro.

8

8 ta - re, me - a,

Bassoon part:

21

A musical score for a five-part setting of the hymn "Gaudete". The score consists of five staves, each with a treble clef. The lyrics are written below the staves, corresponding to the vocal parts. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are indicated above the staves.

gau-de lae-ta - re,
u vi-vus e - ro,
ta - re,
e - ro,

8 a - - ni-ma tri - stis, gau-de, gau-de lae-ta - re
a - - ni-ma me - a, lau-da, lau-da, lau-da, lau -

8 a - - ni-ma tri - stis, gau-de, gau-de lae-ta - re
a - - ni-ma me - a, lau-da, lau-da, lau-da, lau -

gau-de, gau-de lae-ta - re
lau-da, lau-da, lau-da, lau -

(25)

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five systems of music. The first system starts with a rest followed by a fermata. The second system begins with a vocal entry for Soprano, Alto, and Tenor. The lyrics are: "e - ja lae - ta - re psal - le Al - le - lu - ja lau - da, lau -". The third system continues with the same vocal entries and lyrics. The fourth system starts with a vocal entry for Soprano, Alto, and Tenor. The lyrics are: "e - ja gau - de lae - ta - re lau - da, lau - da, lau - da, lau -". The fifth system starts with a vocal entry for Soprano, Alto, and Tenor. The lyrics are: "in Do - mi - no, da Do - mi - num," repeated twice more. The basso continuo part is shown in the bottom system, consisting of eighth-note patterns.

e - ja lae - ta - re psal - le Al - le - lu - ja
lau - da, lau -

e - ja gau - de lae - ta - re
lau - da, lau - da, lau - da, lau -

8 in Do - mi - no,
da Do - mi - num,

8 in Do - mi - no,
da Do - mi - num,

in Do - mi - no,
da Do - mi - num,

(27)

in Do-mi-no,
-da Do-mi-num,

a - ni-ma,
a - ni-ma

in Do-mi-no,
-da Do-mi-num,

a - ni-ma,
a - ni-ma

a - ni-ma,
a - ni-ma

8
8

a - ni-ma,
a - ni-ma

a - ni-ma,
a - ni-ma

gau-de, gau-de lae-ta-re in Do-mi-no,
lau-da, lau-da, lau-da, lau - da Do-mi-num,

a - ni-ma,
a - ni-ma

a - ni-ma,
a - ni-ma

BASSO CONTINUO

(32)

a - ni - ma tri - stis.
a - ni - ma me - a.

a - ni - ma tri - stis.
a - ni - ma me - a.

a - ni - ma tri - stis.
a - ni - ma me - a.

8 a - ni - ma tri - stis.
a - ni - ma me - a.

a - ni - ma tri - stis.
a - ni - ma me - a.

Solo

a - ni - ma tri - stis. a - ni - ma me - a. Nunc Hic, u - bi est o mors vic - to - ri - a hic est De-us me - us Do-mi-nus,

(39)

et sti - mu - lus tu - us? re-sur - re - xit Chri - stus, op - pres-sit ho - - -
qui bo - na re - tri - bu-it mi - hi, spes me - a, et sa - lus me - - -

(45)

-stes, hu - ic can - te - - - - mus, hu - ic can - te-mus, hu - ic can -
-a, hu - ic can - ta - - - - bo hu - ic can - ta - bo, hu - ic can -

(49)

-te - - - - mus.
-ta - - - - bo.

(54)

Nunc u - bi est o mors vic - to - ri - a et sti - mu-lus tu - us? re-sur -
Hic, hic est De - us me - us Do - mi-nus, qui bo - na re - tri - bu-it mi -

8 Nunc u - bi est o mors vic - to - ri - a et sti - mu-lus tu - us? re-sur -
Hic, hic est De - us me - us Do - mi-nus, qui bo - na re - tri - bu-it mi -

Nunc u - bi est o mors vic - to - ri - a et sti - mu-lus tu - us? re-sur -
Hic, hic est De - us me - us Do - mi-nus, qui bo - na re - tri - bu-it mi -

8 Nunc u - bi est o mors vic - to - ri - a et sti - mu-lus tu - us? re-sur -
Hic, hic est De - us me - us Do - mi-nus, qui bo - na re - tri - bu-it mi -

(60)

-re - xit Chri - stus,
-hi, spes me - a,

-re - xit Chri - stus,
-hi, spes me - a, huic can-te - - -
huic can-ta - - -

-re - xit Chri - stus,
-hi, spes me - a,

8 -re - xit Chri - stus, op - pres-sit ho - - - stes, hu - ic can -
-hi, spes me - a, et sa - lus me - - - a, hu - ic can -

8 -re - xit Chri - stus, op - pres-sit ho - - - stes,
-hi, spes me - a, et sa - lus me - - - a,

Bassoon part:

-re - xit Chri - stus,
-hi, spes me - a,

-re - xit Chri - stus, op - pres-sit ho - - - stes,
-hi, spes me - a, et sa - lus me - - - a,

(65)

hu - ic can - te - - - - mus,
hu - ic can - ta - - - - bo,

- - - - mus,
- - - - bo,

hu - ic can - te - - - -
hu - ic can - ta - - - -

hu - ic can - te - - - - mus,
hu - ic can - ta - - - - bo,

8 -te - - - - mus, hu - ic can - te - - - - mus, hu - ic can -
-ta - - - - bo, hu - ic can - ta - - - - bo, hu - ic can -

8 hu - ic can - te - - - - mes, hu - ic can - te - - - -
hu - ic can - ta - - - - bo, hu - ic can - ta - - - -

hu - ic can - te - - - - mes, hu - ic can - te - - - - mus,
hu - ic can - ta - - - - bo, hu - ic can - ta - - - - bo,

(68)

hu - ic can - te - - - mus,
hu - ic can - ta - - - bo,
lau-des in
lau-des in

- mus, hu - ic can - te - - - mus,
- bo, hu - ic can - ta - - - bo,
lau-des per -
in vi - ta

hu - ic can - te - - - mus,
hu - ic can - ta - - - bo,
lau-des per-en - - - nes,

8 - te - - - - mus, hu - ic can - te-mus lau - des per-en - - - nes,
- ta - - - - bo, hu - ic can - ta - bo in vi - ta me - - - a,

8 - mus, hu - ic can - te-mus lau - des per-en - - - nes,
- bo, hu - ic can - ta - bo in vi - ta me - - - a,

dà vi-ta al can- -to

(73)

A musical score for three voices (two sopranos and basso continuo) and piano. The score consists of six staves. The top two staves are soprano voices, the third staff is basso continuo, and the bottom three staves are piano. The vocal parts have lyrics written below them. Measure 73 begins with a rest followed by a dotted half note. The soprano voices enter with "ae - ter - num," followed by a fermata. The basso continuo and piano provide harmonic support. The lyrics continue with "-en - nes, hu - ic can - te - mus," and "-me - a, hu - ic can - ta - bo," followed by another fermata. The piano part features eighth-note patterns. The vocal parts re-enter with "lau - des per - in vi - ta" and "hu - ic can - hu - ic can -". The basso continuo and piano provide harmonic support. The vocal parts end with "hu - ic can - te - mus," and "hu - ic can - ta - bo," followed by a final fermata.

ae - ter - num,
ae - ter - num,
-en - nes, hu - ic can - te - mus,
-me - a, hu - ic can - ta - bo,

8 lau - des per -
in vi - ta

8 hu - ic can -
hu - ic can -

hu - ic can - te - mus,
hu - ic can - ta - bo,

(77)

mus, hu - ic can - te - - - - - mus, hu - ic can - te - - - - - mus, hu - ic can -
bo, hu - ic can - ta - - - - - bo, hu - ic can - ta - - - - - bo, hu - ic can -
dà vi-ta al can - to dà vi-ta al can - to
hu - ic can - te - - - - - hu - ic can - ta - - - - -

8 en - nes, hu - ic can - te - - - - - mus,
me - a, hu - ic can - ata - - - - - bo,
8 te - - - - - mus,
ta - - - - - bo,

hu - ic can - te - - - - - mus, hu - ic can - te - - - - -
hu - ic can - ta - - - - - bo, hu - ic can - ta - - - - -

(80)

te - mus
ta - bo

dà vi-ta al can - to

- mus
- bo

8 hu - ic can - te -
hu - ic can - ta -

8 hu - ic can -
hu - ic can -

- to

(83)

83

42

(83)

8 mus, bo, lau-des per - en - in vi - ta - me -

8 - - - - mus, bo, lau-des per - en - in vi - ta - me -

hu - ic can -
hu - ic can -

(88)

lau - des per - en
in vi - ta me

-en
-me

lau in - des vi -
per ta - en me

8 mus,
bo,

lau-des per-en - nes,
in vi - ta me - a,

lau-des per-en - nes.
in vi - ta me - a.

21