

Antonio Sartorio

Salve mi Jesu

Kantate für Sopran solo
2 Violinen, 2 Viole
und Generalbass

herausgegeben von / edited by
Edward H. Tarr

Partitur / Full score

Vorwort



Salve mi Jesu ist das sechste Werk in einer Sammlung von acht Kirchenkompositionen Antonio Sartorios, die in der Musikabteilung der Staatsbibliothek der Stiftung Preußischer Kulturbesitz, Berlin, unter der Signatur *Mus. Ms. 19520* aufbewahrt wird. Die Überschrift des Stückes lautet: *Salve mi Jesu. à voce sola con 5 Viole. del Sigr.^r Anto.^o Sartorio.*

Antonio Sartorio, dessen Lebensdaten neuerdings mit ca. 1630 und 1680 anzusetzen sind¹, war einer der führenden Opernkomponisten Venedigs². Von 1666 bis 1675 war er Kapellmeister am Hofe von Hannover und von 1676 bis zu seinem Tode „*Vice Magistero da Capella*“ an der Markuskirche in Venedig. Außer 14 Opern sind einige Kammerkantaten von Sartorio bekannt und neben der oben genannten eine weitere Kirchenmusiksammlung, das 1680 gedruckte Opus 1 mit doppelchörigen generalbaßbegleiteten Motetten im *stile antico*, die für San Marco bestimmt waren.

Die in modernerem Stil gehaltenen Kirchenkompositionen der Berliner Handschrift sind wahrscheinlich während Sartorios Aufenthalt in Hannover entstanden und für den dortigen Gottesdienst bestimmt gewesen. Allerdings gibt gerade *Salve mi Jesu* hier ein Rätsel auf: Sartorios Kapellmeisterjahre in Hannover fallen in die Regierungszeit Johann Friedrichs (1665 – 1679). Dieser war als Sechszwanzigjähriger 1651 zum Katholizismus übergetreten und hatte den römischen Ritus am Hofe eingeführt. Der Text *Salve mi Jesu* aber ist nichts anderes als ein offenbar gerade protestantischen Verhältnissen angepaßtes *Salve Regina*³: So stehen nun etwa am Schluß für *O dulcis virgo Maria* die Worte *O dulcis Jesu salvator*. Es ist allerdings denkbar, daß die uns vorliegende Fassung nicht direkt auf den Komponisten zurückgeht. Die in den Takten 122-123 und 156-158 unserer Ausgabe wiedergegebenen Textvarianten entstammen der Vorlage; vielleicht darf man sie als Spuren einer Umarbeitung des Textes durch den Schreiber unserer Quelle ansehen.

Salve mi Jesu, eine der schönsten Kirchenkompositionen Sartorios, ist nach Motettenart in einzelne Teile gegliedert, die jeweils einen Textabschnitt behandeln. Die Takte 37-41 bilden ein kurzes *Accompagnato*, in den Takten 121-129 wird die Singstimme nur vom *Basso continuo* begleitet; die übrigen Teile – von der rein instrumentalen *Sinfonia* abgesehen – sind so angelegt, daß jede Phrase der Singstimme mit einer tongetreuen Wiederholung durch die Streicher beantwortet wird. Nur bei einigen Steigerungen treten Singstimme und Streichergruppe zusammen, so etwa in den Takten 85-92 oder 138-141. Eine ähnliche Anlage findet sich auch in Sartorios Opernarien.

Die vorliegende Ausgabe folgt im wesentlichen der oben genannten Quelle. Allerdings ist die Berliner Handschrift an mehreren Stellen offensichtlich fehlerhaft. Folgende Lesarten der Quelle wurden nicht übernommen:

T. 7	<i>Va II</i> : 2. Note = <i>a</i>
T. 39	<i>VI</i> : 2. Note = <i>a</i> ²
T. 85	<i>Va II</i> : <i>c</i> ¹
T. 89	<i>V II</i> : 2. Note = <i>g</i> ¹
T. 89	<i>Va I</i> : 2. Note = <i>a</i> ¹
T. 102	<i>Va I</i> : Ganze <i>d</i> ¹ , Halbe <i>e</i> ¹
T. 102	<i>Va II</i> : 2. Note = <i>g</i>
T. 117	<i>Va I</i> : 2. Note = <i>d</i> ¹
T. 135	<i>Sopran</i> : 3. und 4. Note: 
T. 137	<i>V II</i> : 2. Note = <i>a</i>
T. 139	<i>VI</i> : 1. Note = <i>a</i> ²
T. 146	<i>Sopran</i> : 7. und 8. Note: 
T. 148	<i>Va II</i> : 6. Note = <i>a</i>
T. 150	<i>VI</i> : 2. Note = <i>a</i> ²
T. 154	<i>V II</i> : 5. Note = <i>a</i> ²
165, 173	<i>Sopran</i> : <i>exitium</i>

¹ Bisher nahm man als Lebensdaten ca. 1620 und ca. 1681 an. Der Herausgeber konnte jedoch im Staatsarchiv Venedig und im Archiv von S. Canziano, Venedig, drei Sterbedokumente Sartorios ausfindig machen, aus denen hervorgeht, daß der Komponist am 30. Dezember 1680 im Alter von etwa 50 Jahren gestorben ist.

² Vgl. vor allem: H. Chr. Wolff, *Die Venezianische Oper*, Berlin 1937, S. 43-69.

³ Diesen Hinweis verdankt der Herausgeber Herrn Dr. Rudolf Ewerhart, Münster (Westfalen).

T. 207	<i>Bc</i> : 1. Note	} Die Quelle schreibt ausdrücklich <i>as</i> vor. Dies ist wahrscheinlich falsch, wie das <i>a</i> in T. 215, <i>V II</i> , und die entsprechenden Stellen T.182, 240 und 248 zeigen.
T. 215	<i>Va</i> : 1. Note	
T. 215	<i>Bc I</i> :	
T. 248	<i>V I, II, Va I, II</i> : $\flat \flat \flat$	
T. 258	<i>V II</i> : 1. – 3. Note = d^2	
T. 258	<i>Va I</i> : 1. – 3. Note = g^1	
T. 258	<i>Va II</i> : 1. – 3. Note = h	
T. 264	<i>V II</i> : 1. – 3. Note = a^1	
T. 264	<i>Va I</i> : 1. – 3. Note = d^1	
T. 264	<i>Va II</i> : 1. – 3. Note = fis	

Die originale Generalvorzeichnung von nur zwei b wurde durch die heute übliche ersetzt. Die Generalbaßzifferung wurde dementsprechend ergänzt, doch wurden die durch die Umstellung überflüssig gewordenen Zeichen beibehalten, um einen möglichst genauen Eindruck von der Vorlage zu vermitteln. Ergänzte Generalbaßziffern sind durch kleineren Druck kenntlich gemacht. Dasselbe gilt für Akzidentien, deren Ergänzung notwendig erschien. Sonstige Zusätze des Herausgebers sind durch eckige Klammern gekennzeichnet.

Die Berliner Partitur enthält Besetzungsangaben nur in der Überschrift. Doch sind genauere Hinweise auch nicht nötig, da die Anlage der Partitur eine klare Sprache spricht: Der Gesangspart ist durch den Diskantschlüssel dem Sopran zugewiesen. Hier und bei der zweiten Viola, die in der Vorlage im Tenorschlüssel notiert ist, weicht unsere Ausgabe in der Schlüsselung mit Rücksicht auf die heutige Praxis von der Schreibweise der Quelle ab. Für eine größere Besetzung wurde ein System für *Violoncello ripieno* und Kontrabaß eingefügt; die Einrichtung dieser Stimme entspricht der Praxis des Barock. Als Generalbaßinstrument kommt in erster Linie die Orgel in Frage, doch kann sie auch gut durch Cembalo ersetzt werden. Die Generalbaßaussetzung wurde möglichst einfach gehalten und ist als Vorschlag des Herausgebers zu betrachten.

Basel, im August 1967

Edward H. Tarr

Foreword

Salve mi Jesu is the sixth work in a collection of eight pieces of church music by Antonio Sartorio preserved in the music department of the Staatsbibliothek der Stiftung Preussischer Kulturbesitz, Berlin, under the signature *Mus. Ms. 19520*. The title of the piece reads: *Salve mi Jesu. à voce sola con 5 Viole. del Sigr.^r Anto.^o Sartorio*.

Antonio Sartorio, whose dates are now established as *c.* 1630 to 1680¹, was one of the leading Venetian opera composers². From 1666 to 1675 he was chief court composer in Hanover, and from 1676 until his death “*Vice Magistero da Capella*” in St. Mark’s, Venice. Besides 14 operas, several chamber cantatas by Sartorio are known, and besides the abovementioned a second collection of church compositions was printed in 1680 als *Opus 1*, containing motets for double choir and basso continuo in the *stile antico*, intended for use at San Marco.

The church compositions in the Berlin manuscript display a more modern style and were probably written during Sartorio’s stay in Hanover for the church services there. This very setting of *Salve mi Jesu*, nonetheless, offers a riddle: the years of Sartorio’s service in Hanover fall into the reign of Johann Friedrich (1665–1679), who converted to Catholicism in 1651 at twenty-eight years of age, subsequently introducing the Roman rite to his court. The text of *Salve mi Jesu*, however, is apparently nothing less than that of the *Salve Regina* adapted to Protestant usage³. At the end of the composition, for example, the words *O dulcis virgo Maria* are replaced by *O dulcis Jesu salvator*. It is possible, to be sure, that the composer himself was not directly responsible for the version available to us. The text variants given in bars 122-123 and 156-158 of our edition were found in the source; perhaps they too may be regarded as traces of a re-working of the original text by the scribe.

Salve mi Jesu, one of Sartorio’s most beautiful pieces of church music, is organized after the manner of a motet in several sections, each devoted to a separate phrase of text. Bars 37-41 form a short *accompagnato*, and in bars 121-129 the voice is accompanied only by the *basso continuo*; the remaining sections—excepting the instrumental *Sinfonia*—are so constructed that each phrase of the voice part is answered by a note-perfect repetition in the strings. Only at certain climaxes, such as in bars 85-92 or 138-141, do voice and strings perform together. This formal device is also to be found in Sartorio’s opera arias.

The present edition follows the abovementioned source in all essential details. At the same time, the Berlin manuscript is clearly defective in several places. The following readings of the source were not adopted in our edition:

<u>bar</u>	<u>part</u>
7	<i>Va II</i> : 2nd note <i>a</i>
39	<i>V I</i> : 2nd note <i>a</i> ²
85	<i>Va II</i> : <i>c</i> ¹
89	<i>V II</i> : 2nd note <i>g</i> ¹ <i>Va I</i> : 2nd note <i>a</i> ¹
102	<i>Va I</i> : whole note <i>d</i> ¹ , half note <i>eb</i> ¹ <i>Va II</i> : 2nd note <i>d</i> ¹
117	<i>Va I</i> : 2nd note <i>d</i> ¹
135	<i>Sop</i> : 3rd and 4th notes dotted eighth and sixteenth
137	<i>Va II</i> : 2nd note <i>a</i>
139	<i>V I</i> : 1st note <i>a</i> ²
146	<i>Sop</i> : 7th and 8th notes dotted eighth and sixteenth
148	<i>Va II</i> : 6th note <i>a</i>
150	<i>V I</i> : 2nd note <i>a</i> ²

¹Until recently his dates were assumed to be *c.* 1620–1681. The editor, however, was able to find three documents of Sartorio’s death preserved in the Archivio di Stato and in the archives of S. Canziano, Venice, testifying to the composer’s death on December 30, 1680, at approximately fifty years of age.

²Cf. especially H. C. Wolff, *Die Venezianische Oper*, Berlin 1937, 43-69.

³The editor wishes to thank Dr. Rudolf Ewerhart, Münster (West Germany), for this observation.

bar part

154	<i>V II</i> : 5th note a^2	
165, 173	<i>Sop</i> : <i>exitium</i>	
207	<i>Bc</i> : 1st note	} The source explicitly prescribes $A \flat$. This is probably incorrect, as shown by the A in bar 215, <i>V II</i> , and the corresponding bars 182, 240, and 248.
215	<i>Va I</i>	
	<i>Bc</i> : 1st note	
248	<i>V I-II</i> , <i>Va I-II</i> : three half notes	
258	<i>V II</i> : 1st, 2nd, and 3rd notes d^2	
	<i>Va I</i> : 1st, 2nd, and 3rd notes g^1	
	<i>Va II</i> : 1st, 2nd, and 3rd notes b	
264	<i>V II</i> : 1st, 2nd, and 3rd notes a^1	
	<i>Va I</i> : 1st, 2nd, and 3rd notes d^1	
	<i>Va II</i> : 1st, 2nd, and 3rd notes $f \sharp$	

The original key signature of only two flats was replaced by the one in general use today. The figures in the bass part were adapted correspondingly, although signs becoming superfluous by the new key signature were retained in order to give as exact an impression of the original source as possible. Editorial bass figures were printed in smaller type to aid identification; the same is true of editorial accidentals. Other editorial additions were made known as such by being enclosed in square brackets.

The Berlin score contains indications of instrumentation in the title alone. Further specification, however, is unnecessary, since the score offers no ambiguities: the voice part is denoted as a soprano by the soprano C clef. The clef of this part and of the second viola, notated in the original source in the tenor clef, were modernized in the present edition out of consideration for present-day practise. A staff for *violoncello ripieno* and double bass was inserted for use with larger performing forces, according to Baroque custom. The organ would be the most appropriate continuo instrument, although it could be replaced satisfactorily by a harpsichord. The continuo was realized as simply as possible and is to be considered merely as an editorial suggestion.

Basel, August 1967

Edward H. Tarr

Salve mi Jesu

Antonio Sartorio

1630–1681

Sinfonia

Violino I

Violino II

Viola I

Viola II

Violoncello ripieno
e Contrabbasso
(*ad libitum*)

Sopran

Organo
(Cembalo)

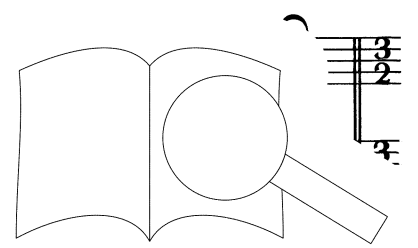
Violoncello

The first system of the musical score for the Sinfonia. It includes staves for Violino I, Violino II, Viola I, Viola II, Violoncello ripieno e Contrabbasso (ad libitum), Sopran, Organo (Cembalo), and Violoncello. The music is in a key with two flats and common time. The Soprano part is mostly rests. The strings and organ play a rhythmic pattern of eighth and sixteenth notes.

6 5 6 6 5 4 3#

The second system of the musical score. It continues the instrumental parts from the first system. The Soprano part has a few notes. The strings and organ continue their rhythmic pattern. A trill [tr] is marked in the Soprano part.

The third system of the musical score. It continues the instrumental parts. The Soprano part has a few notes. The strings and organ continue their rhythmic pattern. A trill [tr] is marked in the Soprano part.



Musical score for measures 12-19. It includes five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The key signature is B-flat major (two flats) and the time signature is 3/2. The vocal lines are mostly rests, with some notes appearing in the final measures.

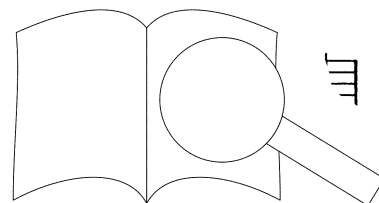
Sal - - - - ve mi Je-su, sal - ve, sal - - ve,

Musical score for measures 20-27. It includes two piano staves (Right Hand and Left Hand). The piano accompaniment features chords and moving lines. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. Below the piano staves, there are fingering numbers: 6 6, 4, 6 6, 5.

Musical score for measures 28-35. It includes two piano staves (Right Hand and Left Hand). The piano accompaniment continues with chords and moving lines. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

sal - - - - su,

Musical score for measures 36-43. It includes two piano staves (Right Hand and Left Hand). The piano accompaniment continues with chords and moving lines. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. Below the piano staves, there are fingering numbers: 6 6, 4, 6 6, 6, 6, 5, 3, 4, b, 6 6, 5, 6, 4.



Musical score for measures 28-36. It includes vocal staves and piano accompaniment. The piano part features chords and arpeggios. A large watermark 'PROBEEPARTITUR' is overlaid diagonally across the page.

sal- ve, sal - - ve.

Piano accompaniment for measures 28-36. The score shows the left and right hand parts with various chords and arpeggios. Fingerings are indicated with numbers 1-5. A large watermark 'PROBEEPARTITUR' is overlaid diagonally across the page.

6 5 4 3#

6 6

3# 4

Musical score for measures 37-40. It includes vocal staves and piano accompaniment. The piano part features chords and arpeggios. A large watermark 'PROBEEPARTITUR' is overlaid diagonally across the page.

[p]

[p]

[p]

[p]

[p]

1, Pa - ter mi-se-ri-cor-di-æ, vi-ta, dulcedo

Piano accompaniment for measures 37-40. The score shows the left and right hand parts with various chords and arpeggios. Fingerings are indicated with numbers 1-5. A large watermark 'PROBEEPARTITUR' is overlaid diagonally across the page.

b

7

6

6

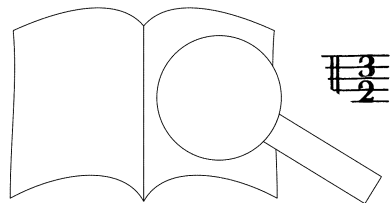
5 4

b

6

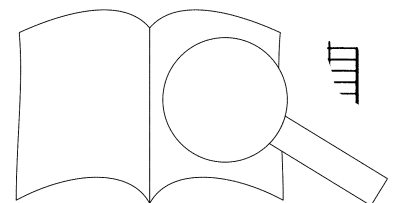
5 4

b



Sal - - - ve mi Je-su, sal - ve, sal - - ve,

sal - - - ve mi Je-su,



Musical score for measures 58-65. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The music is in a minor key with a common time signature. The vocal lines feature a melodic phrase that is repeated and then continues with a new line.

sal - ve, sal - - ve.

Piano accompaniment for measures 58-65. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The texture is typical of a church cantata.

6 5 4 3#

6 6

6 5 4 3#

Musical score for measures 66-73. It includes vocal staves and piano accompaniment. The vocal lines continue the previous phrase, with some rests and a final note. The piano accompaniment continues with chords and moving lines.

cla - - ma - mus,

cia - ma - - - - - les -

Piano accompaniment for measures 66-73. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The texture is typical of a church cantata.

b

6

6

b

6

6

6

b



Musical score for measures 74-79. The system includes a vocal line and piano accompaniment. The vocal line starts with a rest in measure 74, followed by the lyrics "fi - li - i mun - di," in measures 75-76. The piano accompaniment features chords and moving lines in both hands.

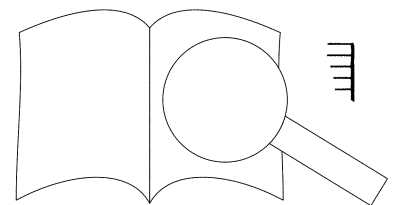
fi - li - i mun - di,

4 4 3 4 7 6 7 6 4 3 4

Musical score for measures 82-87. The system includes a vocal line and piano accompaniment. The vocal line has rests in measures 82-83, followed by the lyrics "su - spi - ra - - - mus. - ni - ra - mus" in measures 84-85. The piano accompaniment continues with chords and moving lines.

su - spi - ra - - - mus. - ni - ra - mus

b b 6 c 4 3



Musical score for measures 92-99. It includes vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest in measure 92 and starts in measure 93 with the lyrics "ge - men - - - - - tes et fien - - t".

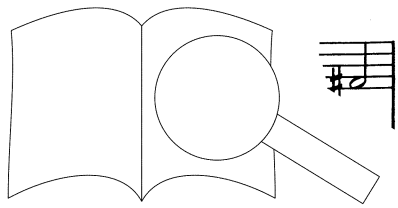
ge - men - - - - - tes et fien - - t

6 5 6b 5 6 5 6 5 6 5 6b

Musical score for measures 100-107. It includes vocal staves and piano accompaniment. The key signature has two flats. The vocal line continues with lyrics in measure 100.

in hac la - cri ma rum val - le, -

5 6 5 6 4 b b 4 3# b 5# 6 ob # 4 3#



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 108-115. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major. The piano part features a steady accompaniment with chords and moving lines in both hands.

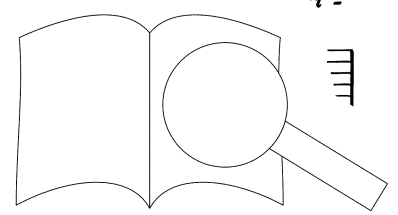
in hac la - cri - ma - r

Musical score for measures 116-123. It includes vocal staves and piano accompaniment. The piano part continues with a consistent accompaniment pattern.

E - ja, e - ja — er - go ad - vo -

Musical score for measures 124-131. It includes vocal staves and piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands.

Musical score for measures 132-139. It includes vocal staves and piano accompaniment. The piano part continues with a consistent accompaniment pattern.



PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Empty musical staves for measures 123-127, including vocal and piano parts.

ca-te no - ster, e-ja, e-ja er-go, ad-vo-ca-te
a - tor

Musical notation for measures 123-127, including vocal line and piano accompaniment.

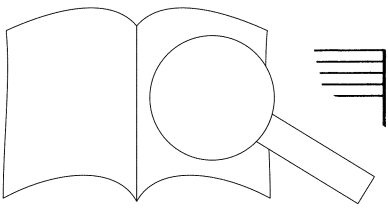
6 6 5 4 3# b b b 4 5 b

Empty musical staves for measures 128-132, including vocal and piano parts.

Il-los, il-los tu - os mi - se-ri-cor-des o - cu - los,

Musical notation for measures 128-132, including vocal line and piano accompaniment.

6 4 3 6 5 6 6 5 b



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

132

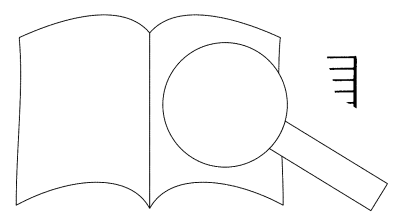
Musical score for measures 132-135. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat).

il-los, il-los tu - os - mi - se-ri-o

Musical score for measures 136-139. It includes vocal lines and piano accompaniment. The key signature has two flats.

ad nos

Musical score for measures 140-145. It includes vocal lines and piano accompaniment. The key signature has two flats.



Musical score for measures 140-143. It includes vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a steady accompaniment with some melodic lines.

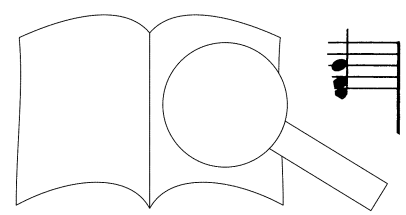
con - ver - te, il - los, il - los tu - os mi - se - ri - cor - des

Musical score for measures 144-147. It includes vocal staves and piano accompaniment. The piano part continues with a similar accompaniment style.

il - los, il - los tu - os mi - se - ri - cor - des o - cu - los

Musical score for measures 148-151. It includes vocal staves and piano accompaniment. The piano part continues with a similar accompaniment style.

Musical score for measures 152-155. It includes vocal staves and piano accompaniment. The piano part continues with a similar accompaniment style.



PROBEPARTITUR

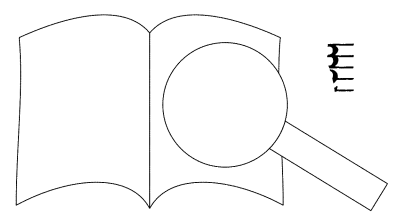
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ad nos

5 4 6 6 4 b 6 6 5 4

nos con - ver - te.

6 5 4 b 6 6 6 4 b 6 5 4



Musical score for measures 156-163. It includes five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The music is in a 3/2 time signature and a key signature of two flats (B-flat and E-flat). The vocal lines are mostly rests, indicating a period of silence or breath-taking.

Et cæ-lum an-he - - la-tum fru-ctum mor-tis tu - - æ
 Et vi - tam sem-pi - - ter-nam

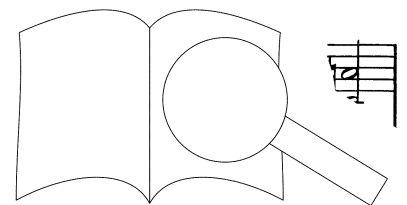
Piano accompaniment for measures 156-163. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Fingerings are indicated by numbers 1-5.

Musical score for measures 164-171. It includes five staves: two vocal staves and three piano staves. The vocal lines begin with the lyrics 'li-um os-ten-de, no-bis'. The piano accompaniment continues with chords and moving lines.

li-um os-ten-de, —

no-bis

Piano accompaniment for measures 164-171. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Fingerings are indicated by numbers 1-5.



PROBEPARTITUR
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 172-179. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The music consists of various note values including quarter, eighth, and sixteenth notes, along with rests.

post hoc ex - i - li - um os - ten - de, —

Piano accompaniment for measures 172-179. The right hand features chords and melodic lines, while the left hand provides a harmonic foundation with chords and moving lines.

4 6 5# 6 6# 6 5#

5# 3# b

Musical score for measures 180-187. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The music consists of various note values including quarter, eighth, and sixteenth notes, along with rests.

o cle - mens, o pi - e, o dul - cis Je - su - Sal -

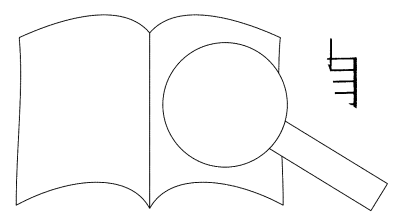
Piano accompaniment for measures 180-187. The right hand features chords and melodic lines, while the left hand provides a harmonic foundation with chords and moving lines.

6 4

6 5 6 4

6 6 6

6 5 4 4



Musical score for measures 188-195. It includes five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The music is in a minor key and features a mix of quarter, eighth, and sixteenth notes.

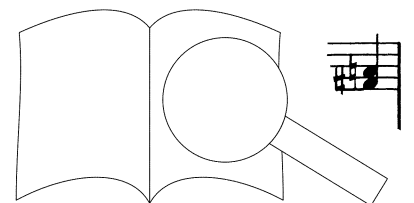
no-bis post hoc ex - i - li-um os-ten - de, —

Piano accompaniment for measures 188-195. The right hand plays chords and the left hand plays a bass line. Below the piano part is figured bass notation: 6 6# 4 6 6# 6 4 5 3# b 6# 6 4 5 3#.

Musical score for measures 196-203. It includes five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Left Hand, and Bass). The music continues with similar rhythmic patterns.

ex - i - li-um os-ten - de, —

Piano accompaniment for measures 196-203. The right hand plays chords and the left hand plays a bass line. Below the piano part is figured bass notation: b 4 4 6 # 6 6# 4 5# # 6 4 # 6# 4 3#.



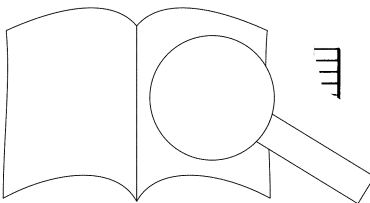
Musical score for measures 204-209. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Middle Hand, and Left Hand). The music is in a minor key and 4/4 time. The vocal parts are mostly rests, while the piano accompaniment provides harmonic support.

os - ten - de, os - ten - de, o cle - mens, o pi - e, o dul - cis Je - su S -

Musical score for measures 210-215. It includes a vocal line and piano accompaniment. The piano part features figured bass notation below the staff: b, 6, 6, 4, 4, b, 4, 3 4. The vocal line continues the melody from the previous page.

Musical score for measures 212-217. It consists of five staves: two vocal staves and three piano accompaniment staves. The vocal parts have more active lines, and the piano accompaniment continues with harmonic support.

Musical score for measures 218-223. It includes a vocal line and piano accompaniment. The piano part features figured bass notation below the staff: b, 6, 6, 4, 4, b, 4, b, c, 4, 3 4. The vocal line concludes the phrase.



Musical score for measures 220-227. It includes vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

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

Piano accompaniment for measures 220-227. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation. Below the piano part are figured bass notations: b, 4, 4, 6, 5# 6 6#, 6, 5# b, 6, 5#.

Musical score for measures 228-235. It includes vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part continues with similar textures to the previous page.

-bis post hoc ex - i - li-um os-ten - de, -

Piano accompaniment for measures 228-235. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation. Below the piano part are figured bass notations: b, 4, 6, 6#, 4, 6 6#, 6, 5, b, 6, 6 6#, 6, 3#.

Piano accompaniment for measures 236-243. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation. Below the piano part are figured bass notations: 6 6#, 6, 3#. A magnifying glass graphic is overlaid on the right side of the page.

Musical score for measures 237-242. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Middle Hand, and Left Hand). The vocal staves contain whole notes, and the piano accompaniment features chords and moving lines in both hands.

os - ten-de, os-ten-de, o cle-mens, o pi - e, o dul-cis Je-su s

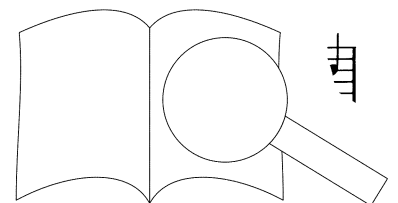
Piano accompaniment for measures 237-242. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The music is in a minor key.

b 6 6 5 6 4 4 3#

Musical score for measures 245-250. It consists of five staves: two vocal staves and three piano staves. The vocal staves contain eighth and sixteenth notes, and the piano accompaniment features chords and moving lines in both hands.

Piano accompaniment for measures 245-250. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The music is in a minor key.

b 6 6 5 6 4 6 5 4 # b



Musical score for systems 1-4, measures 254-257. Includes vocal staves and piano accompaniment.

o dul-cis Je-su Sal-va - - - tor,

o du'

Musical score for systems 5-6, measures 258-261. Includes vocal staves and piano accompaniment.

6 6 b 6 b 4 3# b 6 b 5# 6

Musical score for systems 7-8, measures 262-265. Includes vocal staves and piano accompaniment.

Sal-va - - - tor.

Musical score for systems 9-10, measures 266-269. Includes vocal staves and piano accompaniment.

5# 4 3# b 5# 6 5# 4 3# b b 4 4 4

